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ANTIQUARIAAT
FORUM



The art and management of the noble horse

01 [ASTLEY, Philip].

Astley's projects, in his management of the horse; rendering it calm on the road, in harness, &c.

London, printed by T. Burton, 1804. 8°. With 1 folding engraved frontispiece. Contemporary half beige paper and blueish-grey paper sides over stiff paper boards.

€ 1950

Rare first edition of Philip Astley's (1742–1814) practical manual on equitation. Astley, the celebrated equestrian and founder of Astley's Amphitheatre, here distils more than 40 years of practical observation and professional experience into a systematic guide to horsemanship.

Printed in London in 1804 the present work was conceived as an affordable and instructive handbook for practitioners. In his preface, Astley expresses a strong desire that a "cheap edition" might reach the rising generation, particularly farriers, grooms, coachmen, hunters, stable-boys, postilions, and horse-dealers, so that they might understand what he calls the true essence of managing that "noble and useful animal". The contents reflect this practical and instructional purpose throughout. Rather than offering abstract theory, the work systematically addresses every aspect of orsemanship essential to daily practice.

Bookplate on the front pastedown reading "Ex Libris Luyken Landfort," and a purple library stamp on the title page, "Haus Landfort", referring to the Luyken family, who resided at Huis Landfort from 1823 to 1970, a historic country estate and former havezate in Megchelen, in the Dutch province of Gelderland. Ownership annotation on the verso of the folding engraving reading "Chr: Fridr: Kahle." Christian Friedrich Kahle (1764–1829), who was married to Gerdrutha Luyken (1769–1848), thereby indicating that the volume belonged to the couple. The spine is somewhat rubbed, some browning and staining throughout, pp. 51–52 folded in half, but complete. Otherwise in good condition.

XV, [1], 72 pp. COPAC (4 copies); WorldCat 606188401; cf. on Astley: Saxon, "The Circus as Theatre: Astley's and Its Actors in the Age of Romanticism." *Educational Theatre Journal* 27.3 (1975), pp. 299–312. [More on our website](#)



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

02

[AUTOGRAPH MANUSCRIPT – FRANCE, ENGLAND & INDIA].

[French manuscript on the negotiation strategy of the French with the British on India.]

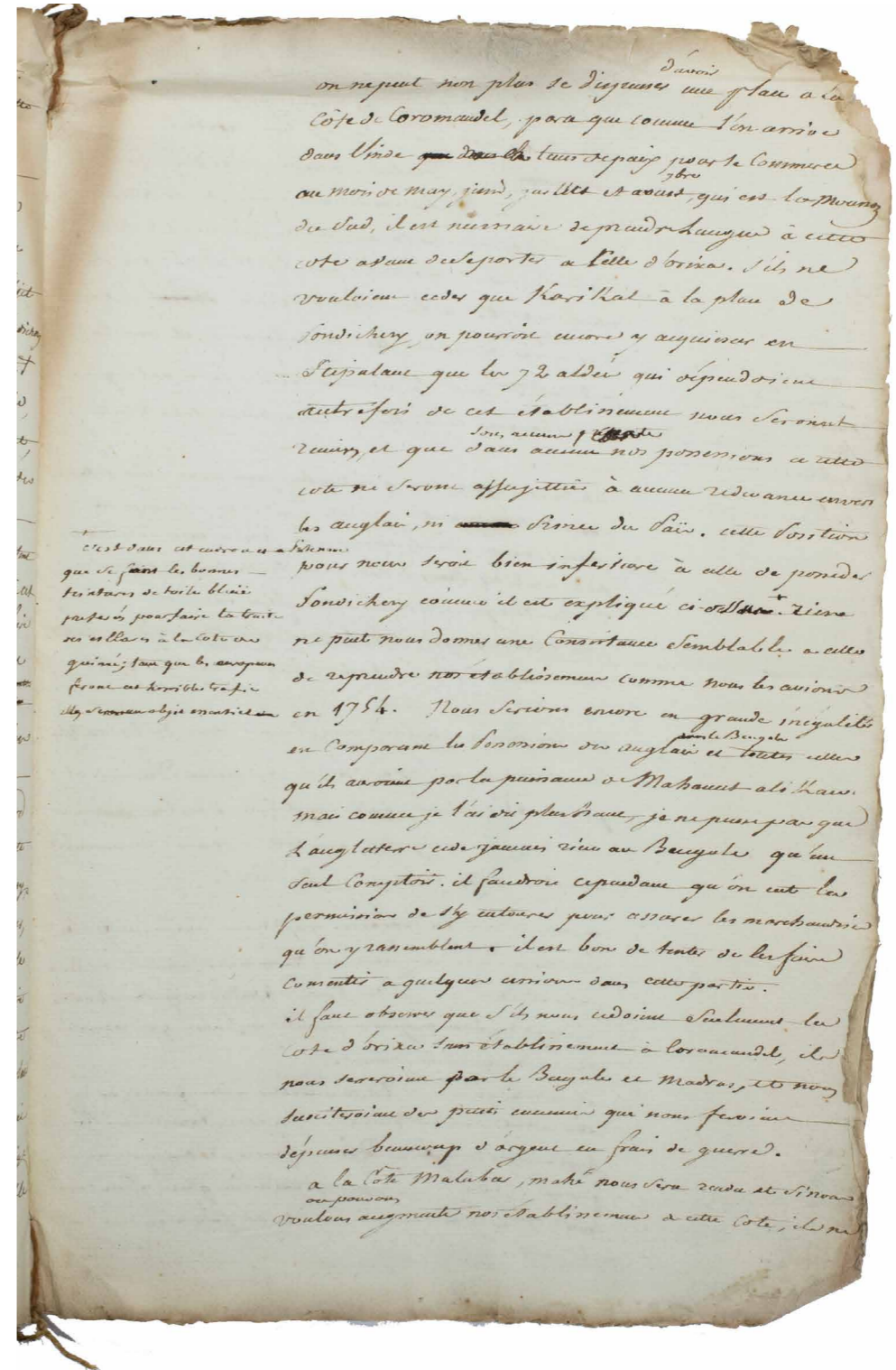
ca. 1778. Folio. Sewn with two small chords in the left upper and bottom corner.

€ 2500

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

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

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



First printed edition of a famous work on optics

03

BACON, Roger.

Perspectiva ...

Frankfurt, Wolfgang Richter for Antonius Hummius, 1614. 4°. With 8 full-page woodcuts printed on both sides of four leaves inserted as plates, and numerous woodcut figures and illustrations in text, several full-page. Modern plain paper boards.

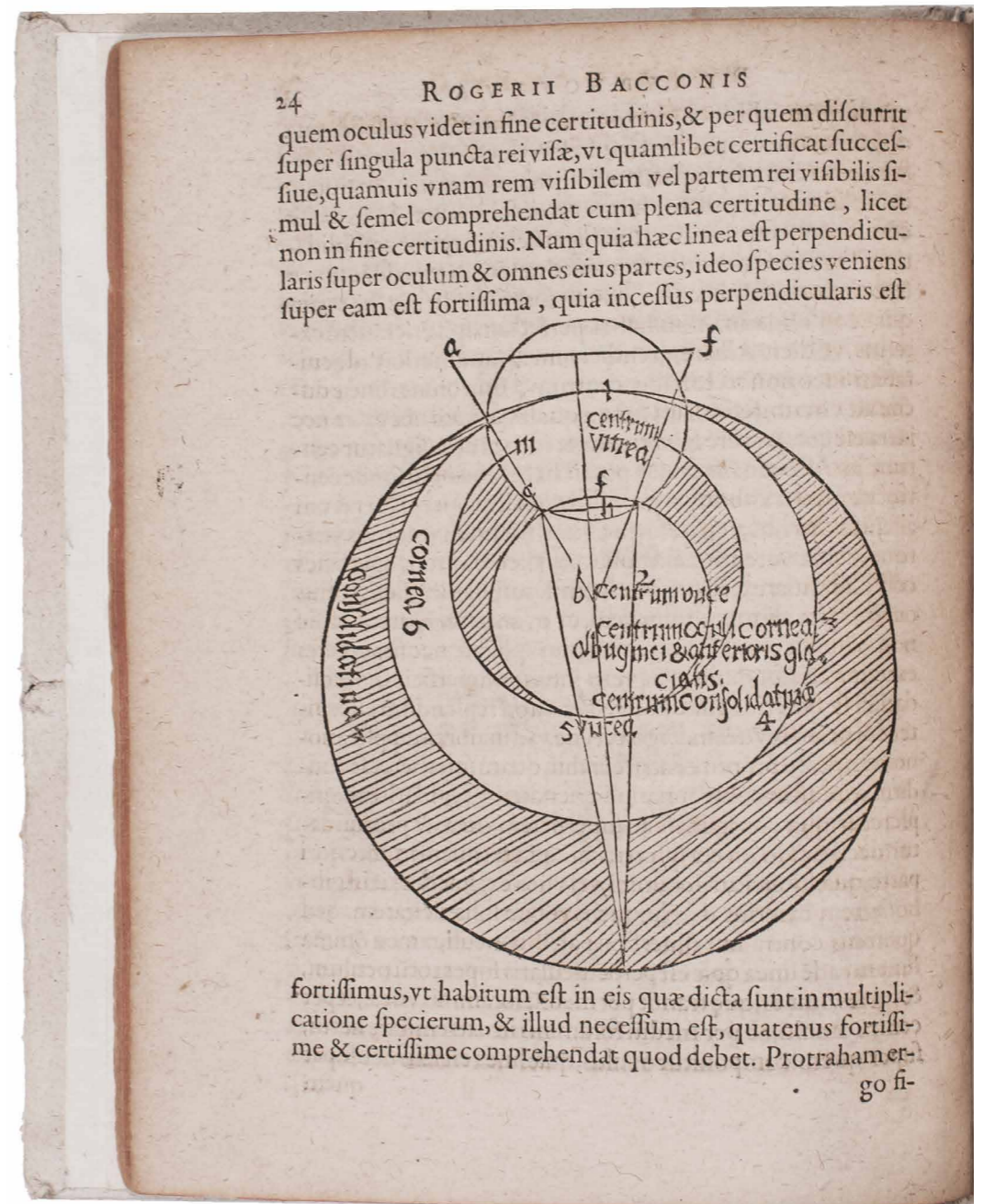
€ 9500

First edition of a famous work on optics by the English natural philosopher and mathematician Roger Bacon (ca. 1220-ca. 1292). Bacon was well read in Arabic and ancient Greek sources on optics and perspective, a subject hardly studied in Europe during the earlier Middle Ages. The main sources for his theories were the writings of Euclid, Ptolemy and Alhazen (Ibn al-Haytham), and he followed Robert Grosseteste concerning the importance of light and in his emphasis on the use of lenses, not only for burning, but also for magnification to aid natural vision. Bacon advised magnifying glasses for old people as well as for people with weak eyes. The *Perspectiva* belonged to Bacon's *Opus maius*, compiled in manuscript in 1266–1267. The present edition was based on a medieval manuscript and was edited by Johann Combach (1585–1651), professor of philosophy at Marburg in Germany

With a stain on the title page and two on the last blank, probably from removing old stamps, browned throughout with a few small spots, but overall in good condition. Binding with some water stains, but otherwise good.

[8], 189[=205], [1 blank] pp. *DSB I*, pp. 377–384; *Poggendorff I*, 468; *STC German, 17th Century, B 53*; *VD17 23:236968W*; cf. *Kemp, The science of art*, pp. 26, 211, and 269; *Vagnetti DB5*.

➤ More on our website



Exceptionally rare illustrated treatise on medicinal oil distillation and early chemical apparatus

04

BESSON, Jacques.

Art et moyen parfaict de tirer huyle et eaux, de tous medicaments simples & oleogineux.

Paris, pour Galiot du Pré, 1573. 8°. With a woodcut vignette on the title page, 16 woodcut illustrations in the text, and several decorated woodcut initials and woodcut headpieces. Early to mid-19th-century half marbled calf.

€ 7500

Exceptionally rare work on the distillation of oil for medicinal purposes, with only one other copy recorded in sales records of the past hundred years. Divided in two parts, the first gives instructions on how to extract oils from herbs, seeds, and aromatics, while the second focusses on woods and gums. "As in alchemical writings of the fourteenth and fifteenth century the material, shape and size of the furnace are specified; also the number, quality and quantity of the vessels to be employed. Instructions follow how to extract oil from greasy woods, gums and harder varieties, and how to separate the viscous substance from the aqueous humor that had been distilled" (Thorndike). The work has been richly illustrated with woodcuts of the various tools and furnaces.

Jacques Besson (ca. 1540–1573) was a mathematician, inventor, and chemist, best known for his invention of the cosmolabe, an instrument used for navigation, surveying and cartography. The present work is a French translation of his first treatise published in Zürich in 1559, with an introduction by his friend Conrad Gesner (1516–1565). The French translation, which includes more illustrations than the Latin version, was first published in 1571 by Galiot du Pré in both an octavo and quarto edition. The present edition is the third. A fourth edition, now lost, followed in 1580. With a bookplate on the front pastedown, and later annotations in some of the margins. The edges and corners of the boards are somewhat scuffed, the joints are slightly weakened, not affecting the structural integrity of the binding. The leaves are somewhat browned, with an occasional stain. Otherwise in good condition.

"31" [= 32] ll. See our [website for the reference list](#). [➤](#) More on our website



The greatest map of Paris, 240 × 316 cm, here with the 20 sheets and key map bound as an atlas in contemporary gold-tooled morocco with the Paris city arms

05

BRETEZ, Louis.

Plan de Paris commencé l'année 1734 ...

[Paris, 1739]. Grand-Aigle 2° (56 × 45.5 cm). An enormous engraved map of Paris in 20 numbered sheets plus a key map, at a scale of about 1:2000, each segment measuring 55 × 84 cm (plate size 51.5 × 80.5 cm; image 48 × 79 cm) which would give an assembled map with image size about 240 × 316 cm! The key map is slightly larger than the segments and folds out at the head. Bound as an atlas (but with segments 18 and 19, containing the cartouche, assembled to make a long fold-out) in contemporary gold-tooled red morocco, each board with as centrepiece the Paris coat of arms (a ship with chief a field of fleurs-de-lis).

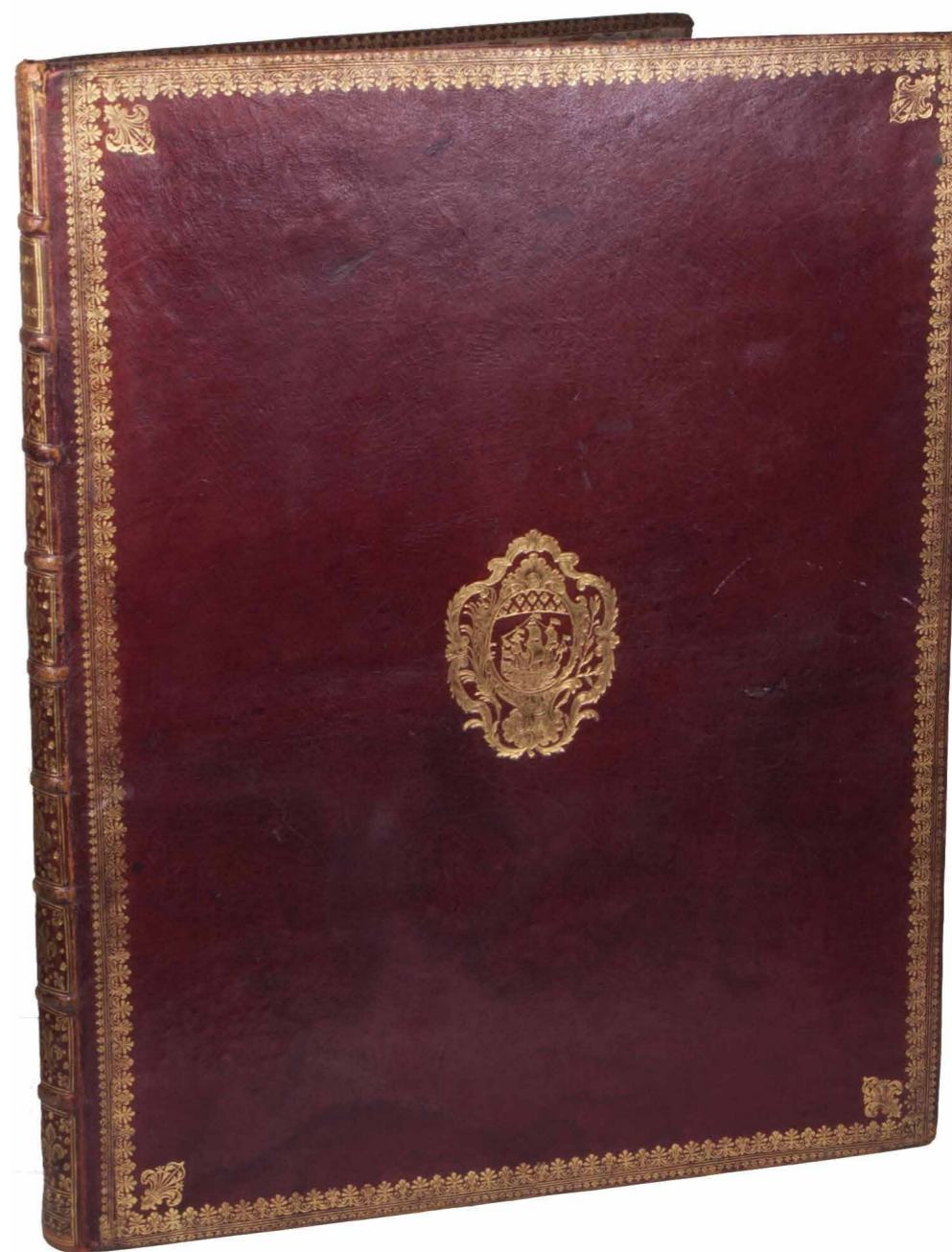
€ 15 000

An extraordinary engraved map of Paris and surroundings in 20 enormous sheets, showing the city and its buildings in a bird's-eye view (the buildings in an orthographic projection, nearly isometric, but mostly from a slightly higher angle, around 45°). It covers the area within about 3 kilometres of the centre of Paris at a scale of about 1:2000, showing every house and every other building in great detail with windows and doors, as well as the layout of gardens, parks and orchards, boats in and beside the rivers, and in the surrounding countryside also topographic features. No map gives a clearer idea of what Paris looked like ca. 1740. It was surveyed and drawn by Louis Bretez, engraved by Claude Lucas, and the lettering executed by "Aubin". It served both practical aims as a reliable guide to the city and showed off the city's glory.

With an occasional small tear, 3 entering 1 to 3 cm into the map image, but all sheets in very good condition. The binding shows minor damage at the corners and slight wear to the hinges, but is also very good. A remarkably well-preserved copy of the most magnificent map of Paris.

BMC maps 3, col. 306; Cohen & De Ricci, p. 807; IKAR (2 copies); for the Paris arms: Olivier 2121 no. 3.

[➤ More on our website](#)



05



A pedagogical guide to Europe's most celebrated Neo-Latin psalter

06

BUCHANAN, George and A. JULIUS (editor & commentator).

Ephrasis paraphraseos Georgii Buchanani in psalmos Davidis ... in adolescentiae studiosae gratiam elaborata.

London, George Eld, 1620. 8°. With a woodcut device on the title page, a few woodcut initials and headpieces. Contemporary blind-tooled calf, retaining one clasp and the remnants of a second, with catches intact, sewn on 3 supports with the corresponding raised bands on the spine, red edges.

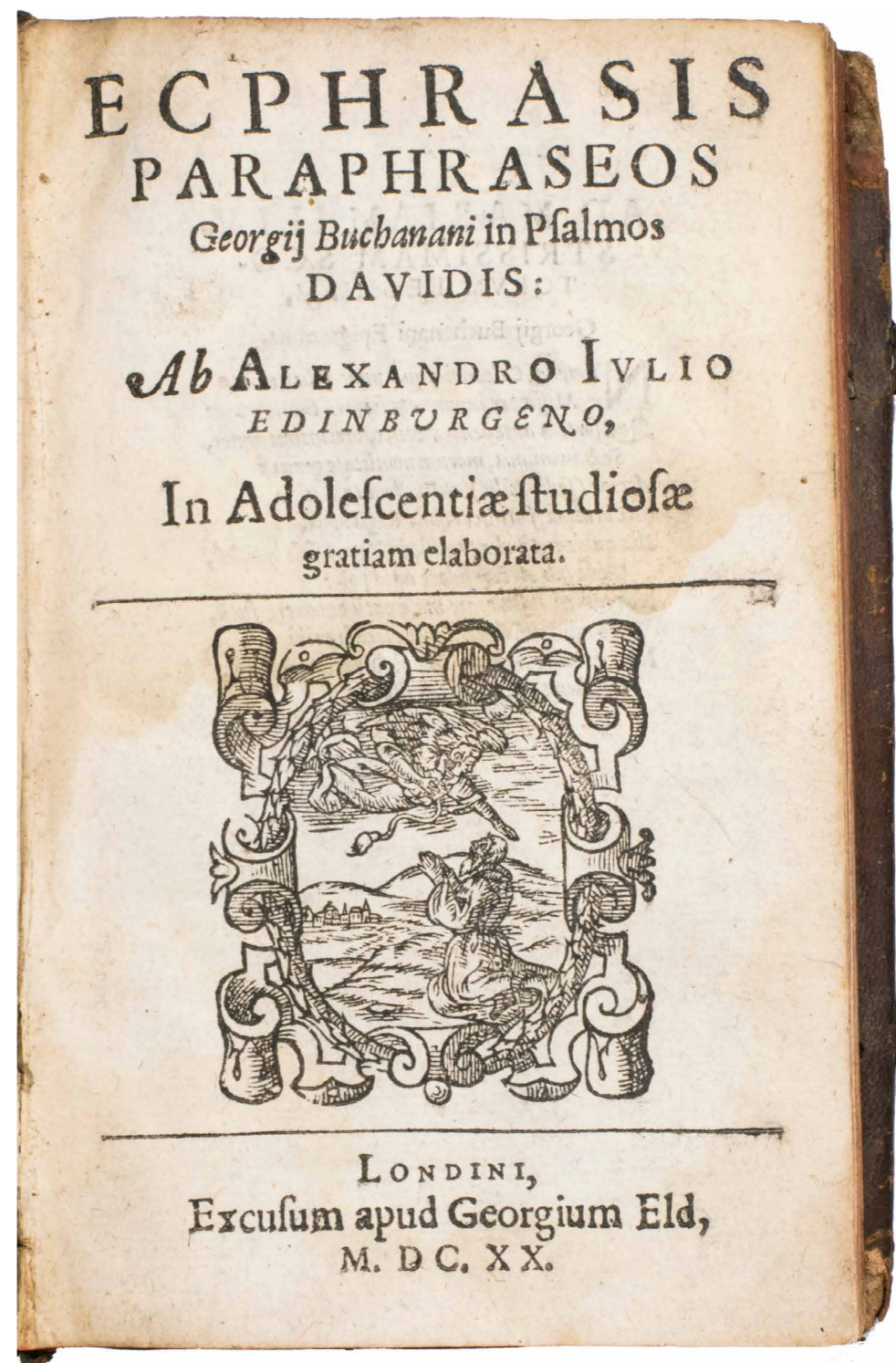
€ 750

First edition of Alexander Julius' important pedagogical commentary on the Psalms of David as rendered into classical Latin verse by George Buchanan (1506–1582). Buchanan's celebrated *Psalmorum Davidis paraphrasis poetica*, first published in 1565/66, transformed the Hebrew Psalter into polished classical Latin metres, adapting biblical poetry to the idiom of Horace and Virgil. Conceived as both devotional literature and rhetorical exercise, the work became one of the most widely used Neo-Latin school texts in Europe.

Buchanan was one of the leading intellectual figures of 16th-century Europe: tutor to Mary, Queen of Scots (1542–1587) and later to James VI (1566–1625), an internationally celebrated Latin poet, and an influential historian and political thinker. His contemporaries hailed him as the foremost poet of his age. The text from Buchanan is printed in italics, whereas the elaborate notes, printed in roman type, take the form of printed glosses surrounding the text. The work proved influential, it was reprinted in Edinburgh in 1699 and mined by later editors for pedagogical purposes.

With the bookplate of the Library of the Monastery of St. Michael of Belmont, near Hereford, mounted on the front pastedown, a manuscript annotation on the verso of the final blank leaf, now largely illegible. The binding shows some rubbing, and one clasp is missing, some damp staining and browning throughout. Otherwise in good condition.

[16], 364, [6 blank] pp. *Durkan*, p. 110, no. 117; *ESTC* S106068; *McFarlane* p. 502, no. 91; *Pollard and Redgrave*, *STC* no. 3989; *USTC* 3009430. [➤](#) More on our website



Rare, finely hand-coloured set of Buffon's *Histoire naturelle* in its rarest and most luxurious form

07

BUFFON, Georges-Louis Leclerc de.

Histoire naturelle, générale et particulière, avec la description du cabinet du roi. Nouvelle édition.

Dordrecht, Abraham Blussé, 1766–1799. 38 parts in 21 volumes. Large 4°. With more than 1100 hand-coloured engraved plates, 10 maps, 1 folding engraved table, and an engraved portrait of Buffon (with an extra uncoloured portrait pasted on the verso). Contemporary, uniform half tanned sheepskin.

€ 125 000

Finely hand-coloured copy of the 1766–1799 Netherlands edition (in French) of Buffon's justly famous *Histoire naturelle*, the complete first series, covering the formation of the earth, humans, mammalian quadrupeds and apes, reptiles and amphibians, birds, fishes and even minerals, also describing the royal collection of Louis XV. Buffon's work presents "for the first time a complete survey of natural history in popular form" (PMM). The present set, in the work's rarest and most expensive form, is exquisite. The subscription notices periodically mention copies printed on fine paper, but they do not mention hand-coloured copies. Landwehr, discussing the first Dutch-language edition (no. 46, by the same publisher) cites contemporary sources referring to four forms of publication: on regular paper, on large paper, with hand-coloured plates and (most expensive of all) with hand-coloured plates and vignettes.

With the owner's name "Sir G[eorge]. Murray" (1772–1846) on the half-title of most volumes. With the bookplate of the German entrepreneur and bibliophile Hans Dedi (1918–2016). Lacking a few half-titles (for example in the bird volumes 1 and 2), but otherwise in very good condition (most of the plates fine), with occasional stains and spots, a few tears and repairs, the binding also with some minor wear and repairs. A splendid copy of a seminal monument of natural history.

Landwehr, Coloured plates 45 (and 46, Dutch ed.); Nissen, ZBI, 678. [More on our website](#)



07



Fossils from the Brussels region, with 32 coloured plates

08

BURTIN, François-Xavier.

Oryctographie de Bruxelles ou description des fossiles tant naturels qu'accidentels découverts jusqu'à ce jour dans les environs de cette ville.

[Brussels], Le Maire, 1784. Folio (46 × 28 cm). With an engraved title page, and 32 engraved plates printed in brown and coloured by a contemporary hand. 19th-century half sheepskin (roan).

€ 6000

First and only edition of a careful study on fossils discovered in the region of Brussels by François-Xavier de Burtin (1743–1818). "Apparently, the first extensive book treating Belgium fossils and minerals" (Schuh). Burtin accurately describes fossil fishes, tortoises, echinoderms, worms, etc. and gives an analysis of the geological composition of the soils around Brussels. These descriptions are accompanied by fine illustrations, engraved in brown and coloured by hand, by A. Pris, J.A. Balconi, etc., after M. J. Speeckaert, Daveaux, etc.

The author studied medicine and natural sciences. He was doctor to Prince Charles de Lorraine, and was later appointed to the ruling council of the Netherlands, because of his excellent scientific work. With the arrival of the political upheavals of the latter part of the 18th century, he retired from public life to concentrate on science and writing. His interests were wide-ranging, and, in addition to geology, he wrote on agriculture and industry and was considered an authority on pictures, particularly the Dutch and Flemish schools.

The title page slightly soiled and some occasional foxing in the margins, otherwise in good condition and wholly untrimmed. Binding rubbed.

[2], 152 pp. *Bibl. Natura Artis Magistra* 4047; *BMC NH*, p. 291; *Ekama I*, p. 471; *Landwehr, Coloured plates* 49; *Nissen, ZBI* 769; *Schuh, Burtin-1*; *Ward* 410. [More on our website](#)



Very rare series of 32 erotic prints of the notorious case of father Girard and Mlle Cadière

09

[CADIÈRE, Catherine and Jean-Baptiste GIRARD (subject)].

Historische print- en dicht-tafereelen ...

[The Netherlands?], 1735. Small 4° (24×18.5 cm). With 32 “scenes”, each consisting of an engraved plate with a letterpress poem on the facing page. Gold-tooled red half goatskin morocco (2nd half of the 19th century), richly gold-tooled spine.

€ 6500

Attractive copy of a very rare erotic print series concerning the notorious case of the Jesuit Jean-Baptiste Girard and Catherine Cadière, which inspired the 1748 French novel *Thérèse philosophe*: an icon of 18th-century libertinism. The series was issued (simultaneously?) in French, but without the accompanying anti-Catholic verses and prose introduction of the present edition in Dutch. The occasionally very graphic prints show some of the accusations such as flagellation and kissing the “stigma” (ulcer) below her left breast. Most scenes include one or more demons or angels.

At age 18 the beautiful young Catherine Cadière joined a group of devotees of the Third Order of St. Theresa, who lived in their own homes, but were dedicated to prayer and meditations. Their spiritual director was the highly respected Jesuit father Jean-Baptiste Girard (1680–1733). Catherine told him that she had saintly visions in which God recommended Girard to guide her. After a year of spiritual guidance he decided her signs of holiness were questionable. Catherine was disappointed by Girard's rejection and retreated to a convent, where she started acting possessed. Exorcism was attempted and she accused father Girard of bewitchment and sexual abuse. The case was then taken to court and soon attracted a lot of attention, which resulted in dozens of publications. The notoriety of course came from the scandal of a priest sexually abusing a young girl, who herself used crude deceptions to pass herself off as a saint. The case marked the end of formal trials for witchcraft in France.

Some minor restorations to the binding, minor additions in ink to 5 plates. With some occasional minor thumbing, four tiny wormholes in the last four leaves, and some offsetting of the plates, otherwise in very good condition.

24, [128] pp. *See our website for the reference list.* [➤](#) More on our website



Rare encyclopaedic work by one of the most prolific polymaths of the 17th century

10

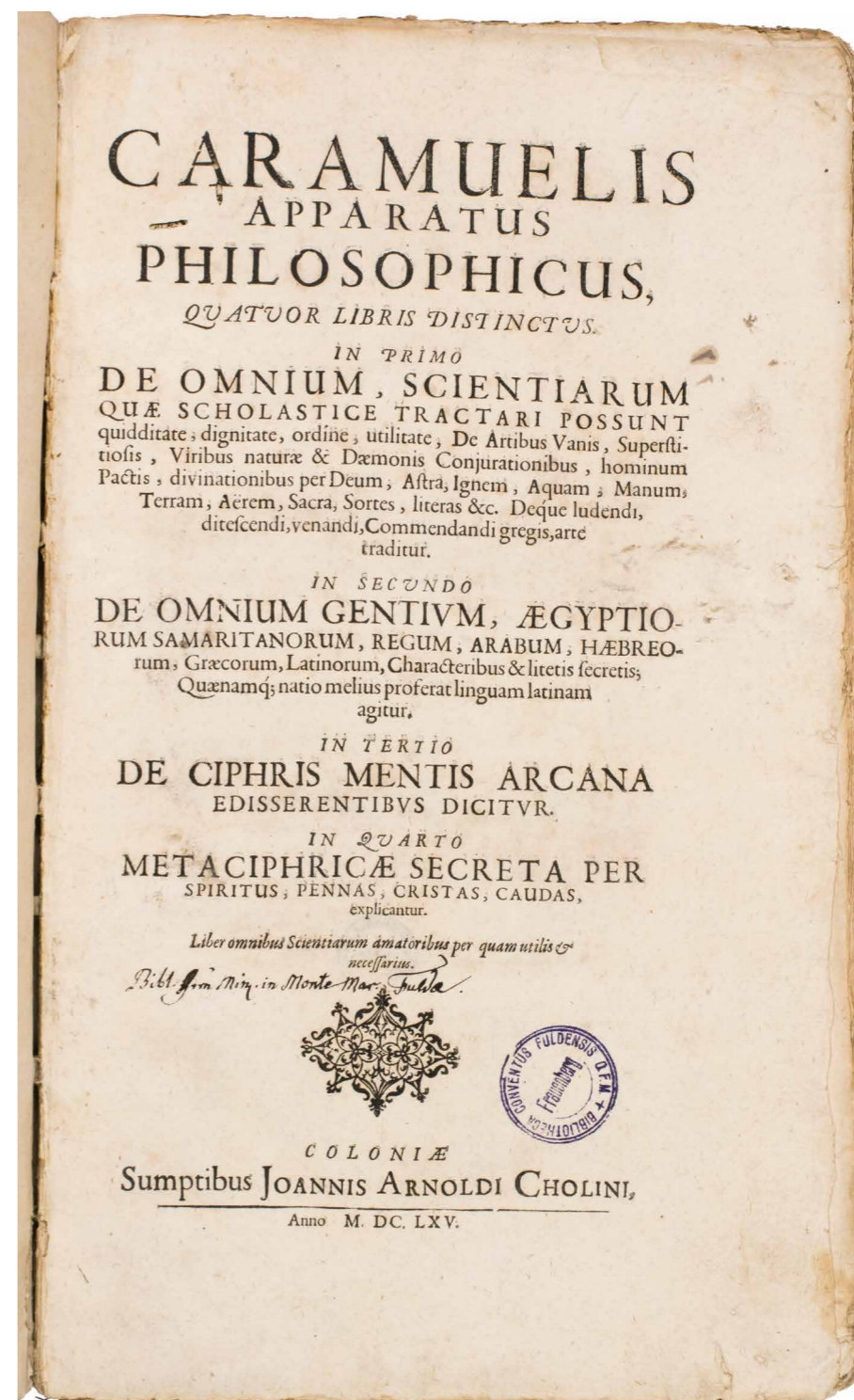
CARAMUEL Y LOBKOWITZ, Juan.

Caramuelis apparatus philosophicus quatuor libris distinctus ...
Cologne, Johann Arnold Cholinus, 1665. Folio. With some tables in the text. Stiff paper wrappers with (remnants of) a manuscript title label at the head of the spine.

€ 18 000

Rare philosophical and scientific work by one of the most prolific Spanish philosophers of the 17th century, with the very rare variant title page mentioning the publisher. Juan Caramuel y Lobkowitz (1606–1682) was a Catholic scholastic philosopher, ecclesiastic, mathematician, polyglot, and writer. Born in Madrid, he pursued an international ecclesiastical career that took him across Spain, the Low Countries, Germany, Bohemia, and Italy, ultimately serving as Bishop of Vigevano. He is noted for his contributions to probabilism in moral theology and for early work anticipating binary numerical systems. His vast and wide-ranging output made him one of the most intellectually ambitious figures of the Baroque era. The 18th-century French bibliographer J.-N. Paquot presumes that Caramuel published at least 262 works on a plethora of subjects. Caramuel's present work, supposedly one of his most complete encyclopaedias, is divided into four books. The first explores both scholarly sciences and more controversial subjects such as superstition, divination, natural and demonic forces, and spiritual secrets. The second focuses on secret alphabets and writing systems of various ancient cultures, the third describes ciphers, and the final book discusses "metaciphricus": various forms of (secret) sign language. With a label and some annotations on the front pastedown, a library stamp and an old manuscript annotation on the title page, both noting that the book was part of the library of the Franciscan Frauenberg Monastery in Fulda, Germany. Further with two variant stamps of the same monastery. Wide margined, uncut copy, thus the edges of the leaves are slightly frayed, the binding is slightly stained and shows signs of wear, small wormholes in the blank margins throughout, browned and slightly stained throughout. Otherwise in good condition.

[1], [1 blank], 144, [1], [1 blank] pp. *See our website for the reference list.* ➔ More on our website



Very rare large-paper copy in a spectacular Van Damme binding, with 31 plates contemporary hand-coloured & highlighted with gold

11 CERVANTES SAAVEDRA, Miguel de (Jacob Campo WEYERMAN translator; Antoine COYPEL illustrator).

De voornaamste gevallen van den wonderlyken Don Quichot ...

The Hague, Pieter de Hondt, 1746. Large 2° (42 × 27 cm). Title in red and black with an engraved vignette, and 31 engraved illustration plates, all coloured by a contemporary hand, heightened with gold and set in in a gilt frame. Further with large woodcut initials and tailpieces, and each text page in an ornamental frame built up from typographic ornaments. Contemporary, richly gold-tooled dark red morocco by the so-called Van Damme bindery in Amsterdam, gilt edges.

€ 40 000

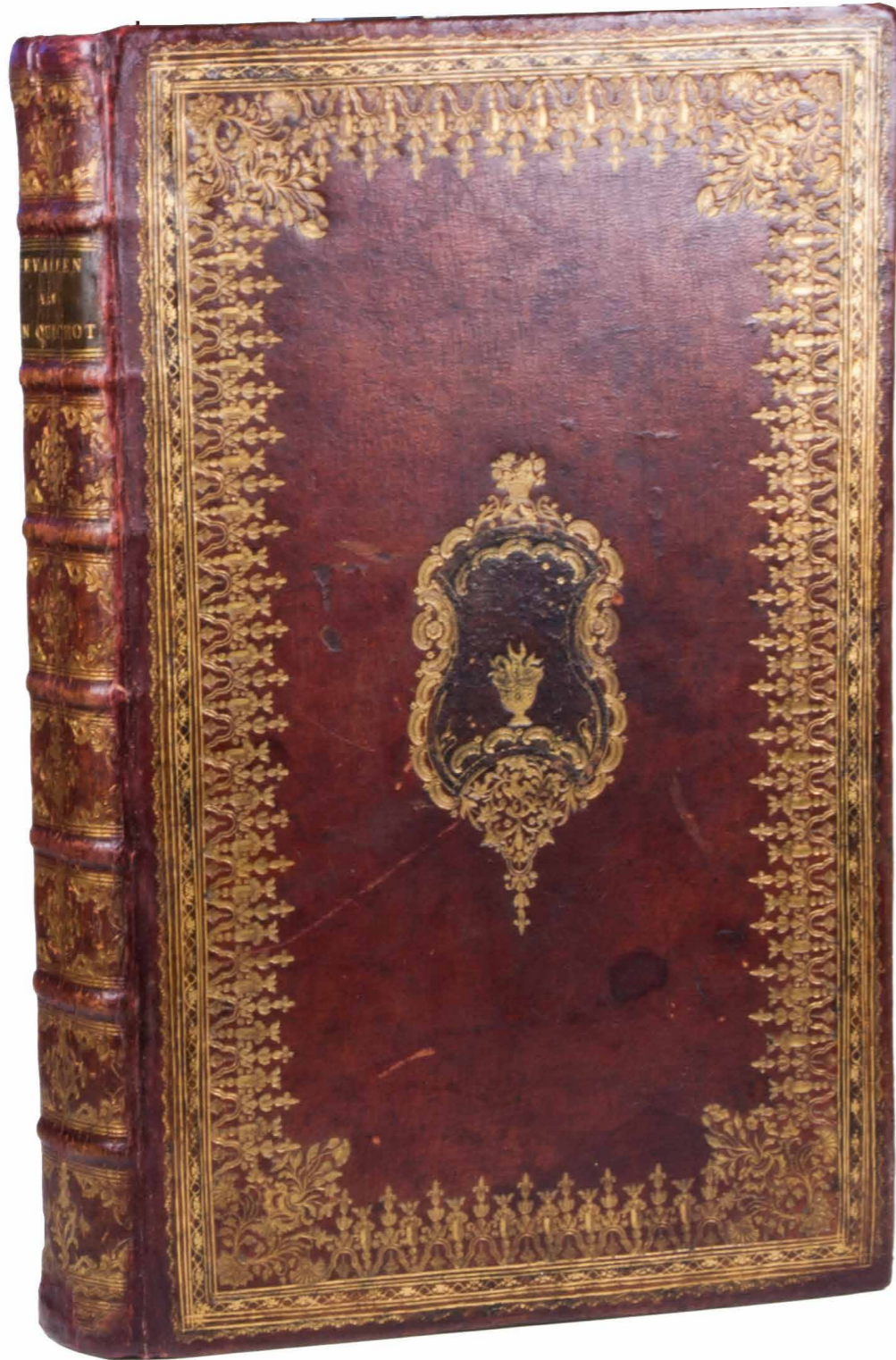
Very rare large-paper copy of the first and only edition of a "free and joyous" Dutch translation of Cervantes's Don Quixote, with 31 rococo style plates in spectacular contemporary hand colouring and with gold highlights. The plates have been engraved by leading Dutch artists, after paintings by leading French artists. The impressions are crisp and the hand colouring is bright and of the highest quality, with subtly graded tones, and highlights in gold. Antoine Coypel (1694–1752), responsible for the design of most of the illustrations, was one of the most important French history painters of the early 18th century. His Don Quixote paintings are highlights in his oeuvre and can be found in several museum collections. De Hondt issued the present edition in at least three formats: 4to, folio on ordinary paper and folio on large paper. The present copy is the large-paper folio issue, which is indeed very rare: several libraries have folio editions on ordinary paper (usually about 35 cm tall), but we have not located a copy of the large folio issue in any library. The only other large-paper copy we have been able to trace is slightly smaller.

The boards are very slightly rubbed, the corners and spine ends have been reinforced. A few small spots in the foot margin of the title page, and slight browning of the paper of 2 quires. Otherwise in very good condition.

[2], XXVI, 420 pp. See our website for the reference list. [More on our website](#)



11



Hitherto considered unobtainable: the spectacular series of more than 200 photographs of the Middle East and Spain by Louis De Clercq, uniformly bound

12

CLERCQ, Louis De.

Voyage en Orient – Voyage en Espagne, 1859–1860.

[Paris, France], J. Blondeau et Antonin, 1860. 6 volumes bound in 5 albums. Oblong 1° (ca. 45 × 60 cm). With 218 (of 222) photographs, albumen prints from waxed paper negative, including 23 panoramas, all mounted on cardboard, each plate with a number and caption. Uniform, original red leather-grained cloth with the title and name of the author lettered in gold on the front board.

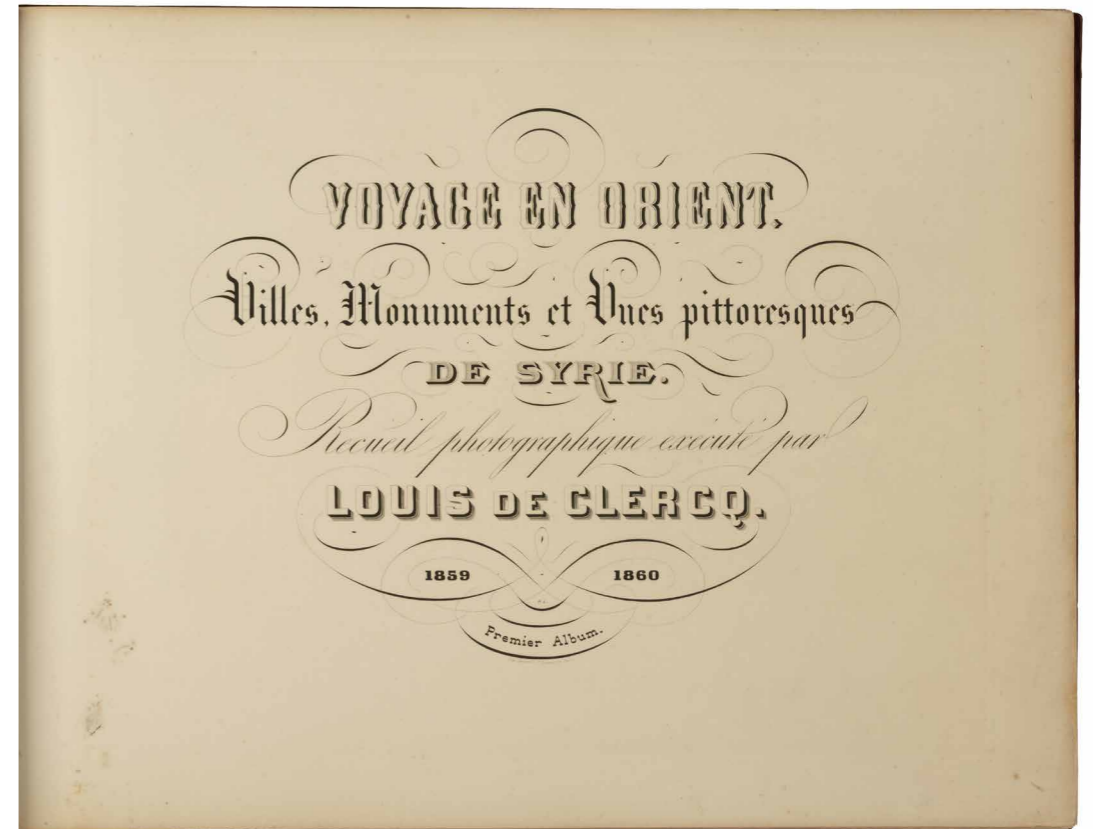
€ 385 000

Exceptional, tremendously rare series of Louis De Clercq's renowned (panorama) photos of the Middle East and Muslim Spain in 5 magnificent, uniformly bound, original albums. This is without question the pre-eminent 19th-century photobook of the Middle East. "Louis de Clercq's six-volume *Voyage en orient* (Journey to the Orient), containing a grand total of no less than 222 prints, can be said to be the culmination of a tradition, the last of the 'first generation' of travel photobooks, that is, the 'amateur' generation. ... Those who know these rare volumes, however, regard him [De Clercq] as at least the equal of Du Camp, Salzman, Teynard and other French pioneers of Middle Eastern photography using the paper negative. His vision is characterized by its precision and assuredness. ... And he stands out in another respect: he was an excellent maker of photographic panoramas. Using two or three negatives, he solved both the aesthetic and technical problems of the panorama, and his combination prints are remarkably seamless and artfully constructed." (Parr & Badger, p. 27).

Several volumes have since been dispersed into single photographs which have repeatedly appeared at Sotheby's, Ader, and other auction houses, and separate volumes command record prices, while the 5 albums together in their original bindings are all the rarer.

Lacking 4 photographs. The bindings have been professionally restored. Overall in very good condition.

See our website for the reference list. [➔](#) More on our website





LATAKIEH

Unrecorded work with finely hand-coloured plates of costumes at the French court

13

COLIN, Anaïs.

La cour de France, suite de costumes historiques – The court of France. A set of historical costumes.

Paris, Gihaut frères, and London, Ch. Tilt, [ca. 1835]. Folio (ca. 47 × 30 cm). With a lithographed title with vignette, and 12 hand coloured full-page lithographed plates, highlighted with gum arabic and protected by tissue paper guards. Contemporary quarter gold-tooled red morocco.

€ 8500

An exceptionally rare work on the costumes of the French court from the fourteenth to the seventeenth century, comprising twelve vividly hand-coloured plates. Executed with meticulous attention to both costume and hair, these plates usually depict either a man and woman, or two women, from the upper classes of society, engaged in various activities, such as strolling through gardens, courtship, or playing music. The captions below the images, in both French and English, identify the reign of the monarch during which the depicted fashions were worn.

The beautiful plates were designed by Anaïs Colin (1822–1899), a French painter, draughtswoman, miniaturist, and engraver. Over the course of her career, she contributed to more than 27 periodicals. In addition, she published several works on historical costume from mostly France and Italy. The present work is exceptionally rare, as we have not been able to trace any other copies in sales records, institutions, or reference works. However, both Colas and Hiler & Hiler record a work with a similar title and identical imprint, *Groupes the costumes de la cour de France*, which might be either a variant issue with a slightly different title, or a companion volume to the present work.

The boards are slightly rubbed and discoloured. The leaves are somewhat foxed, the fore edge is somewhat frayed, the fore edge margin of the first plate has been restored with Japanese paper, not affecting the image. Otherwise in good condition.

[13] ll. Cf. Colas 652; Hiler & Hiler, p. 175; not in Lipperheide. [More on our website](#)



Hand-coloured carnival costume plates

14 [COSTUMES – CARNIVAL].

Taschenbuch für das Carneval. Erstes Jahr. – Le carnaval ou representation d'une collection d'habits de masques. L'an premier. Leipzig, Friedrich August Leo, 1804. 16°? (14×10.5 cm). With 12 numbered engraved plates, all coloured by a contemporary hand. Original publisher's paperboards, printed from an engraved plate and hand-coloured.

€ 4500

Very rare, first and only published part of a series of hand-coloured carnival costume plates, each of the 12 with a letterpress description in German and French. Only plates 9 and 10 bear the name of the German draughtsman and engraver Friedrich Wilhelm Nettling, best known for his portrait of Bach, but all may have been engraved by him. The mostly comical or farcical plates illustrate a fairy with her entourage, a Chinese man, Don Quixote and Sancho Panza, a group of beast people and many other extraordinary figures. Two figures in one plate wear funnels as hats, like the Tin Man in *The Wizard of Oz*. Besides the 12 plates in the booklet itself, the engravings on the boards show two male figures (gymnasts?, one in a clown-like costume) on the front and a dancing woman with a tambourine on the back.

With some minor stains and the front of the binding slightly damaged in the lower margin and lower right corner, spine cracked. Good copy.

31, [1 blank] pp. *Baumgürtel, Die Almanache, Kalender und Taschenbücher 1750–1860 der Landesbibliothek Coburg*, p. 32; *Köhring* 111; *WorldCat* 633348944, 465355875 (3 copies); not in *Colas*; *Hiler*; *Lanckoronska & Rümman*; *Lipperheide*; for *Nettling*: *Thieme & Becker* XXV, p. 400.

[More on our website](#)



Splendidly bound dedication copy of a wholly engraved music guide

15

[DUMAS, Antoine-Joseph].

L'art de la musique enseigné et pratiqué par la nouvelle methode du bureau typographique.

Paris, Sr. Auguste, [1753]. Large oblong 4° (26 × 33.5 cm). Wholly engraved. Contemporary gold-tooled dark green morocco, with the coat of arms of Louis-Philippe d'Orléans (1725–1785) on both boards, gold-tooled board edges and turn-ins, pink silk endleaves, gilt edges.

€ 37 000

Dedication copy of the first and only edition of a beautiful, wholly engraved music guide by Antoine-Joseph Dumas (1705–ca. 1785), the son of teacher and musician Louis Dumas (1676–1744). The present copy comes from the library of the dedicatee Louis-Philippe d'Orléans (1725–1785) and has his arms on its attractive gold-tooled binding. Although the binding is not signed, it was very likely made by Jean-Charles-Henri Lemonnier, documented as bookbinder to the Duc d'Orléans in 1759.

The work explains a method of teaching music based on the “bureau typographique” (the typographic office), a visual and mnemonic game that Louis Dumas had invented earlier, in the 1730's, to teach children French and Latin. Based on this scheme, *L'art de la musique* proposes and explains the principles of music according to three divisions. The first covers solfège and the interrelation of notes and keys. The second presents a three octave range and melodic transpositions for vocal and instrumental students. The third prescriptively elaborates the preceding section in detail. The whole system is based on a unified clef and simplified notation.

Occasional faint foxing, the silk endleaves a bit worn, and the binding slightly rubbed along the extremities, otherwise in very good condition.

[4], 12–427, [1 blank]; 11, [1 blank] pp. *Cat. Muziekhist. Museum Scheurleer I*, p. 78; *Fétis III*, 76; *Gregory-Sonneck*, p. 79; *RISM B VI 1*, p. 283; cf. Marcel Grandière, “Louis Dumas et le système typographique”, in: *Histoire de l'éducation*, LXXXI (1999), no. 81, pp. 35–62 (esp. p. 42); for the binding: *Devauchelle II*, pp. 51 & 242; *Gruel I*, pp. 124–25; *Olivier 2572*. ➔ More on our website



15



Rococo fantasies in Chinese style: pattern book with 76 plates

16

EDWARDS, George and Matthias DARLY.

A new book of Chinese designs ...

London, sold by the authors, 1754. Folio. With 76 engraved plates and an engraved title page. 19th-century, half beige leather, title lettered in gold on the spine, marbled paper sides.

€ 1950

Rare first and only edition of an important mid-18th-century pattern book of chinoiserie designs, published at the height of the fashion for Chinese-inspired ornament in Britain. This copy, though incomplete, is offered as a collection of engravings and remains a substantial and representative example of the work.

The publication is among the most extensive English compilations devoted to Chinese-style ornament. After a single-page index, the plates present a wide range of designs, including gates, railings, figures and costume, idols, beds, mirrors, cartouches, boats, furniture, birds, flowers, and ornamental devices. Architectural subjects include bridges, pagodas, temples, porticoes, windows, garden buildings, niches, and a hermitage, alongside panels, doors, and other decorative applications.

The designs reflect a pronounced rococo interpretation of Chinese motifs. Rather than adhering to Palladian principles of geometry and symmetry, the compositions favour asymmetry and richly worked surface decoration, with fretwork, pagoda roofs, urns, and dense vegetal ornament predominating. Many of the designs function more as decorative schemes or façades than as structurally resolved buildings.

The title page has been restored and is browned, some staining and browning throughout, particularly to plate 14, an unnumbered plate between 42 and 43, and plate 89. Plate 22 is unbound and loosely inserted. Plates 60 and 102 each have a tear. In total, 44 plates are lacking. Two plates are numbered 56. Otherwise in good condition.

[4] pp. and an engraved title page and 76 engraved plates. *Archer*, p. 310 66.1; *ESTC* T14907 (4 copies); *Guilmard*, p. 519 n. 21; *Harris*, p. 177 no. 187; *WorldCat* 8341451, 174557889.

[More on our website](#)



A magnificent and extremely rare contemporary hand-coloured suite of 115 numbered plates of the protagonists of the Austrian Succession wars

17 ENGELBRECHT, Martin & C.P. MAJ.

[115 contemporary hand-coloured engraved plates picturing 18th-century European military life].

Augsburg, Martin Engelbrecht, ca. 1742. Folio. 115 engraved and magnificent hand-coloured plates, highlighted with gold and silver. With separately printed engraved captions in French below each plate (except plates 55–56 which have a German caption printed below and a French caption in the plate). Modern red morroco, marbled sides.

€ 38 000

Extremely rare suite with 115 hand-coloured plates of the protagonists of the Austrian Succession wars. This collection of costume plates is very rare: neither Lipperheide nor Colas records it and we find only a few separate plates on the market and in libraries. We find only 7 sets recorded in the last 100 years with varying make-up and number of plates.

The work was apparently also published and sold with the title *Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen*, also published by Engelbrecht (ca. 1746?), but with other, bilingual French and German captions printed below the plates. The plates show us lively pictures of the protagonists, especially of the foreign mercenaries, in action – often fiercely and ruthlessly – on the battlefields of 18th-century Europe during the War of the Austrian Succession and the first and second Silesian wars (ca. 1740–1748), the last Great Power conflict with the Bourbon-Habsburg dynastic conflict at its heart, and marked by the rise of Prussia as a major power.

Paper edges slightly soiled, otherwise in very good condition. A set of 115 very rare numbered plates of military costumes.

115 plates. Cf. Friedrich Schott, *Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger: ein Beitrag z. Gesch. D. Augsburger Kunst – und Buchhandels von 1719 bis 1896* (1924), 2354–2474 (3 sets with 95, 20 & 6 ll.); WorldCat (2 copies of the *Theatre de la milice etrangere*); not in *Catalogue de costume militaires. Autriche-Hongrie* (Paris 1928); Colas; Hiler; Lipperheide.

➔ More on our website



First complete edition of Erasmus' correspondence, beautifully illustrated by Urs Graf and Ambrosius Holbein

18

ERASMUS, Desiderius.

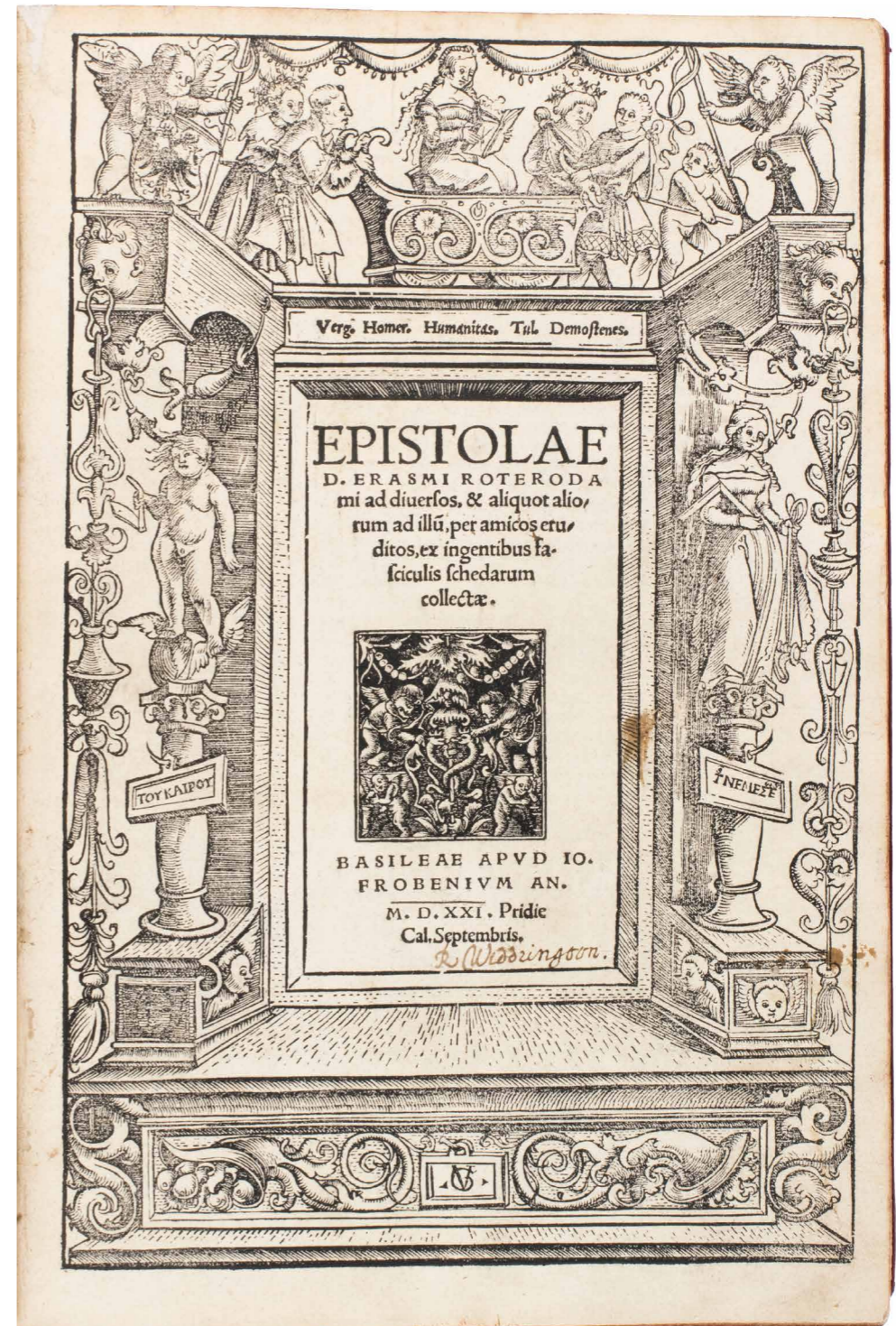
Epistolae ad diversos, & aliquot aliorum ad illum, per amicos eruditos, Ex ingentibus fasciculis schedarum collectae.

Basel, Johann Froben, 31 Aug. 1521. Folio. With a decorative woodcut border on the title page and 2 in the text, numerous decorated woodcut initials, and a woodcut printer's device at the end of the work. Modern blind-tooled red morocco.

€ 8500

First complete edition of the letters of Desiderius Erasmus, containing 171 letters which had never been published before, with correspondence with many of the most prominent figures of the 16th century. The work has been beautifully illustrated with a splendid large woodcut title border by Urs Graf (ca. 1485–1528), known as "The triumph of Humanitas", and two fine borders by Ambrosius Holbein (ca. 1494–1519). The present copy has been annotated in several contemporary hands, and was owned by Ralph Widdrington (d. 1688), the Regius professor of Greek at Cambridge University. The *Epistolae ad diversos* contains 617 letters in total and is far larger than any of the earlier collections of Erasmus' correspondence, namely the *Epistolae aliquot* of January 1518 (52 letters), the *Auctarium* of October 1518 (63 letters), and the *Farrago* of November 1519 (333 letters). The present letter collection is also the first with a preface by Erasmus. The majority of the letters date to 1519–1521, but some are earlier, with the first dated to 11 July 1513. They reflect Erasmus' changing stance towards Luther and Protestantism, but also continue his attacks on friars and the theologians of Louvain. Erasmus later made many editorial changes to the letters, making the present edition of particular importance.

With a later ownership annotation on the title page. The binding is very lightly soiled. The work is slightly browned throughout, with contemporary and later manuscript annotations in the margins in three different hands, a vertical tear in the upper part of the first errata leaf, without loss of text. Otherwise a very good copy with ample margins.



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

19

[EROTICA – DRAWINGS].

[Album of erotic drawings].

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

€ 19 500

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

The drawings are in good condition and the binding fine.

[More on our website](#)



Renaissance satire and the defence of Herodotus

20

ESTIENNE, Henri and Richard CAREW (translator).

A world of wonders ...

London, for John Norton, 1607. Folio (ca. 27.5×18.5 cm). With 2 woodcut printer's device on the title pages, and with woodcut decorated initials, head- and tailpieces throughout. Modern blind-tooled speckled calf.

€ 1500

First English edition of Henri Estienne's (ca. 1528–1598) notorious *Apologie pour Hérodote*, originally published in Geneva in 1566. It is here translated by Richard Carew (1555–1620), the Cornish antiquary and author of *The Survey of Cornwall*. The present work is one of the most important early English engagements with continental Humanist satire.

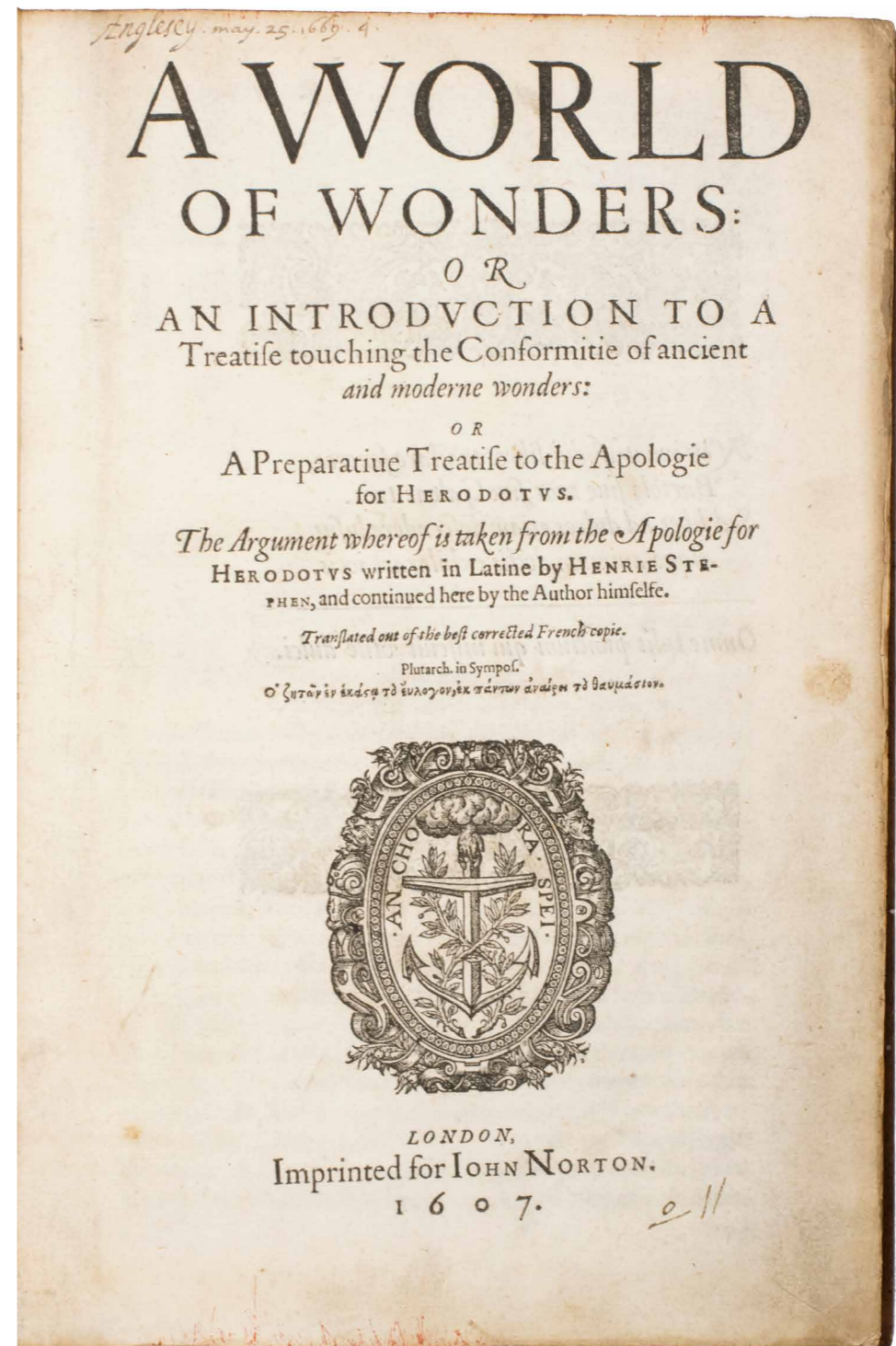
Estienne, heir to the great Estienne printing dynasty, was among the most formidable classical scholars of the Renaissance, best known for his monumental *Thesaurus Graecae Linguae* (1572). Yet, it is this provocative and genre-defying work – half scholarship and half satire – that secured his lasting fame beyond philological circles. Its popularity was immediate and widespread, spawning multiple editions, piracies, and adaptations, before finding new life in Carew's English rendering.

Estienne's work was conceived as a spirited defence of Herodotus against accusations of credulity. The English translation appeared some forty years after the French original, at a moment when English readers were increasingly receptive to learned satire. Carew's version is more than a straightforward translation: it is also the first annotated English edition, and Carew openly aligns himself with Estienne's cause, defending both Herodotus and his modern champion with enthusiasm and rhetorical flair.

With a later manuscript annotation on the title page, minor underlining in the first part, the spine is slightly worn, pp. 150–151 show a tear at the inner gutter, and p. 169 has a stain to the outer margin (not affecting the text). The work is slightly browned and shows some damp staining throughout. Otherwise in good condition.

[20], 217, [1 blank], [1], [1 blank], [5], 229–358, [2], [2 blank] pp. *See our website for the reference list.*

[More on our website](#)



One of the most influential works ever written, with commentary by the “Euclid of the 16th century”

21

EUCLID and Christopher CLAVIUS (editor).

Elementorum Libri XV.

Including: Posteriores libri IX.

“Cologne” [= Venice], Giovanni Battista Ciotti, 1591. 2 parts in 1 volume. Folio. The title page of each part is set within an elaborate woodcut border, with woodcut decorated initials, headpieces built up from typographical ornaments, numerous woodcut mathematical figures in the text, large woodcut ornamental tailpieces, and a woodcut printer’s device on the otherwise blank verso of the last leaf of both parts. Later blind-tooled overlapping vellum.

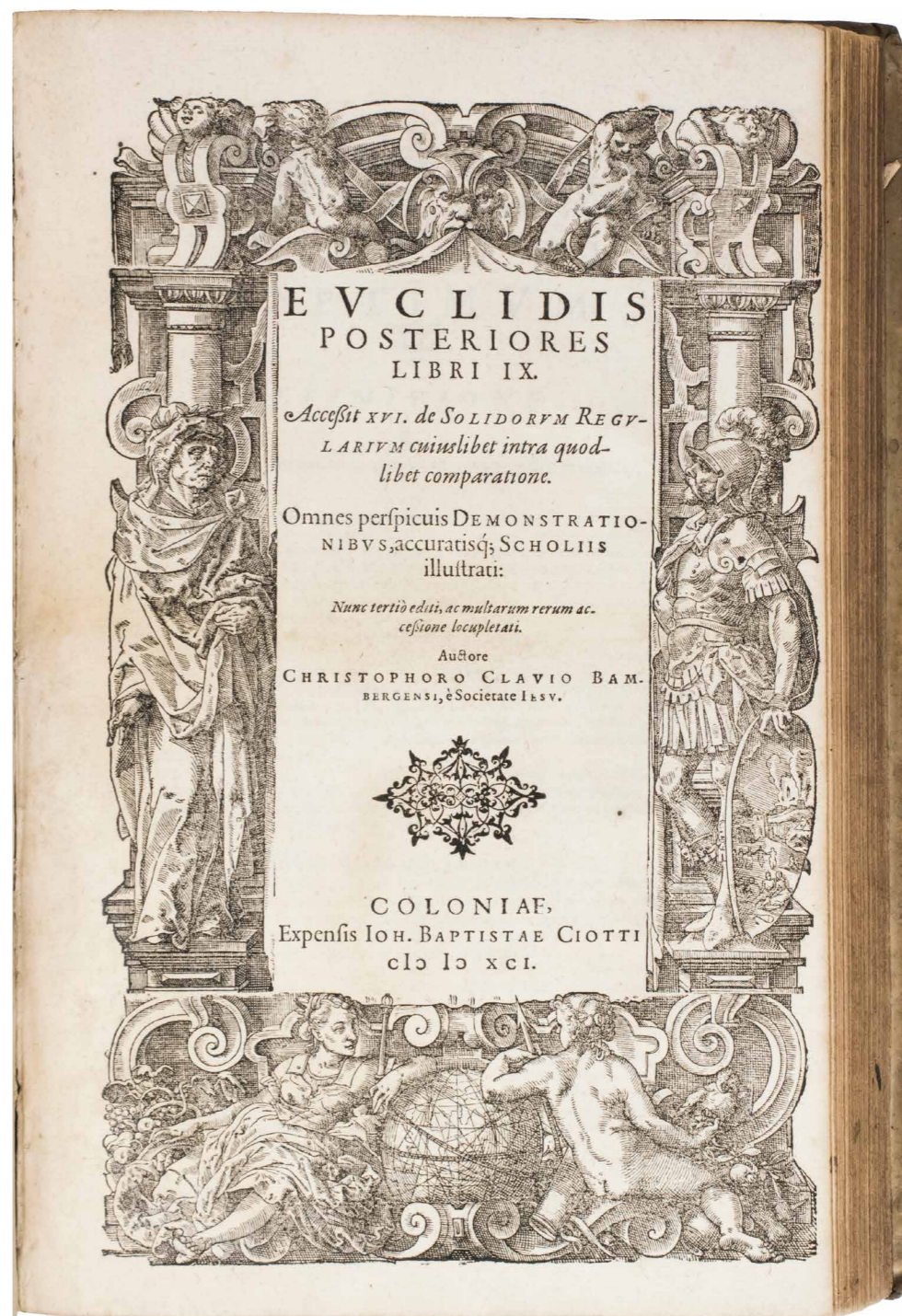
€ 2500

Early Latin edition of the *Elementorum*, one of the most successful textbooks ever written. The present edition contains the complete enunciations of all fifteen books, and the demonstrations, and has been illustrated with hundreds of geometrical woodcut figures. As the foundational text of both geometry and number theory, the work covers plain geometry, proportions, number theory and solid geometry. The present edition has been edited by Christopher Clavius (1536–1612), or “the Euclid of the 16th century” (DSB). Clavius' version is not a translation, but “contains a vast quantity of notes collected from previous commentators and editors, as well as some good criticisms and elucidations of his own”.(DSB).

With a later owner’s inscriptions on the front pastedown and the recto of the first flyleaf. The vellum is somewhat scratched, scuffed, and stained, the corners of the boards are bumped. The vignette has been cut out of the title page, but the hole has been repaired with paper and bears a manuscript note in pencil, the title page and the first blank flyleaf have been reinforced with paper in the lower outer corner, the title page is slightly dust soiled, some occasional stains, a large tear in the bottom margin of leaves G6 in part 1, and Kk4-Kk6 in part 2. Otherwise in good condition.

[15], [1 blank], 359, [1 blank]; 355, [1 blank], [40] pp. *See our website for the reference list.*

➤ More on our website



First edition of nearly all Euripides plays: Thomas More's fictional hero gave a copy to the Utopians in 1516!

22

EURIPIDES.

[Title in Greek then Latin:] Tragoediae septendecim [!] ...

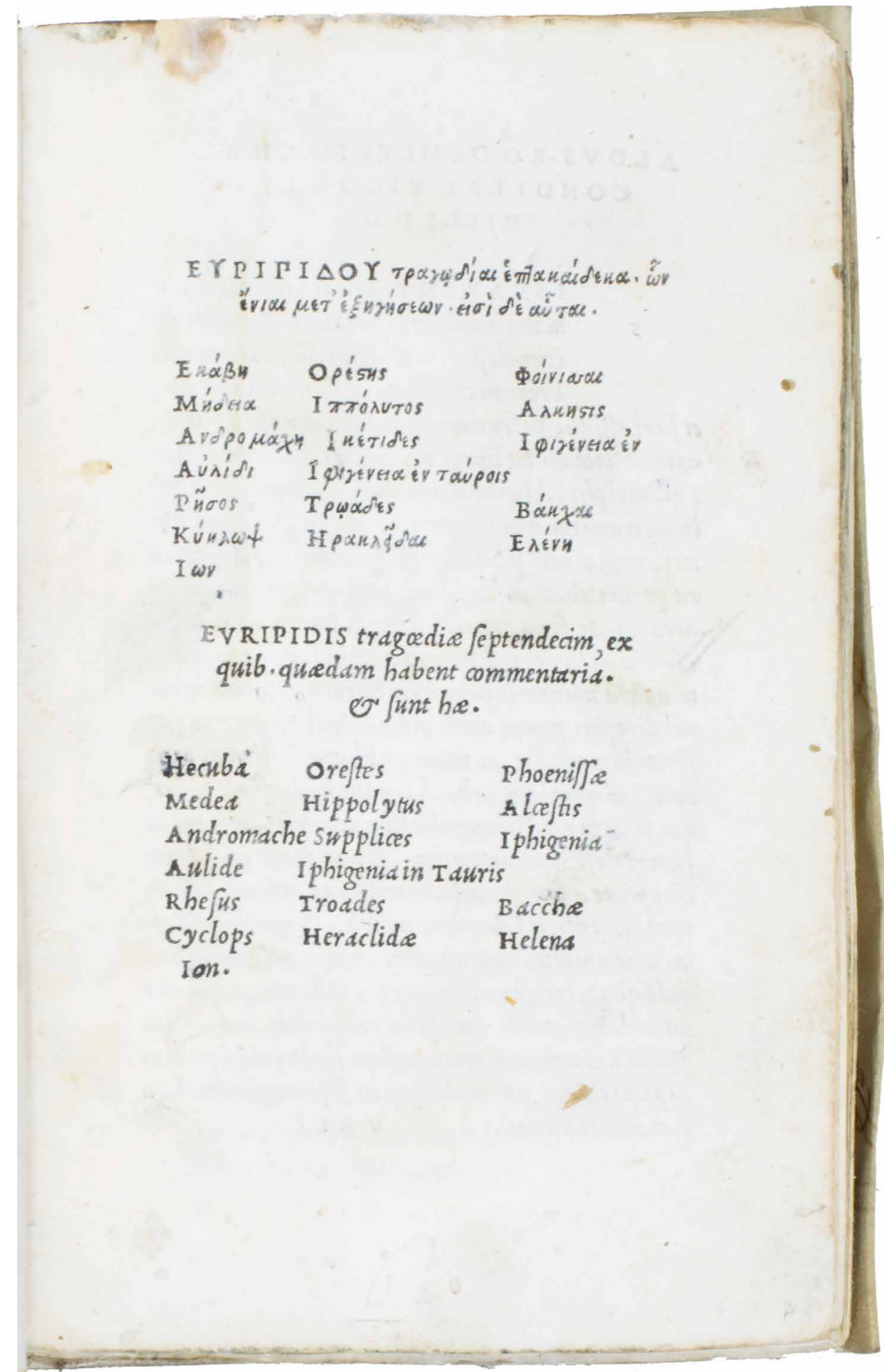
(Colophon:) Venice, Aldus Manutius, February 1503. 2 volumes. 8°. With Aldus's anchor device on the last page of each volume, printed in Aldus's beautiful Greek type. Matching limp vellum (made from 2 leaves from a ca. 1560/70? Spanish legal manuscript), constructed or reconstructed ca. 1900.

€ 35 000

"Exceptionally important" (Lowry) first edition, in the original Greek, of most of the surviving plays of Euripides. It contains 18 plays, fourteen printed here for the first time and four for the second (and in a much more accurate text). This first edition of nearly all his surviving plays (*Electra* remained unprinted until 1545) certainly assured the survival of the greater part of Greek historical drama. Only 4 of his plays had been printed previously, by J. Lascaris in Florence, 1495, also in Greek. In Thomas More's 1516 *Utopia*, his hero Raphael gives a collection of Greeks books to the Utopians: Plato, Aristotle, Theophrastus, Plutarch, Homer, Aristophanes, Sophocles and Euripides, all in Aldine editions (Lowry, p. 262). Aldus's first Greek types, in 1495, set the style for the future by following a sloped cursive hand rather than the rounder upright hand that dominated the incunabula period. The present book is set in the smallest and best of his Greek types, first used in his Sophocles 6 months earlier (Scholderer, *Greek printing types*, no. 25). It is better cut than the earlier ones and has fewer ligatures, making it clear and legible even to a modern eye. It set the style until Garamont's *Grec du Roi* brought extensively ligatured Greek types back into fashion for about two centuries.

With contemporary manuscript notes in the first half of volume 1. Bifolia 2N3.6 and 2N4.5 were interchanged by the binder, disturbing the sequence of the pages. In good condition and with large margins (leaf size 16 × 10 cm), with small and mostly marginal worm holes, affecting an occasional letter on the title page and a few text pages, and a few leaves with minor, mostly marginal water stains.

[268]; [190] ll. See our website for the reference list. [➤](#) More on our website



Collection of anti-British poetry written during a diplomatic crisis between the Empire of Brazil and the British Empire

23

FAGUNDES VARELA, Luís Nicolau.

O estandarte auri-verde cantos sobre a questao Anglo-Brazileira. São Paulo, Typ. Imparcial, de J.R. de A. Marques, 1863. 8°. Half dark green leather, marbled paper sides, with the title lettered in gold on the spine, marbled endpapers, and with the original blue printed wrappers bound in.

€ 2500

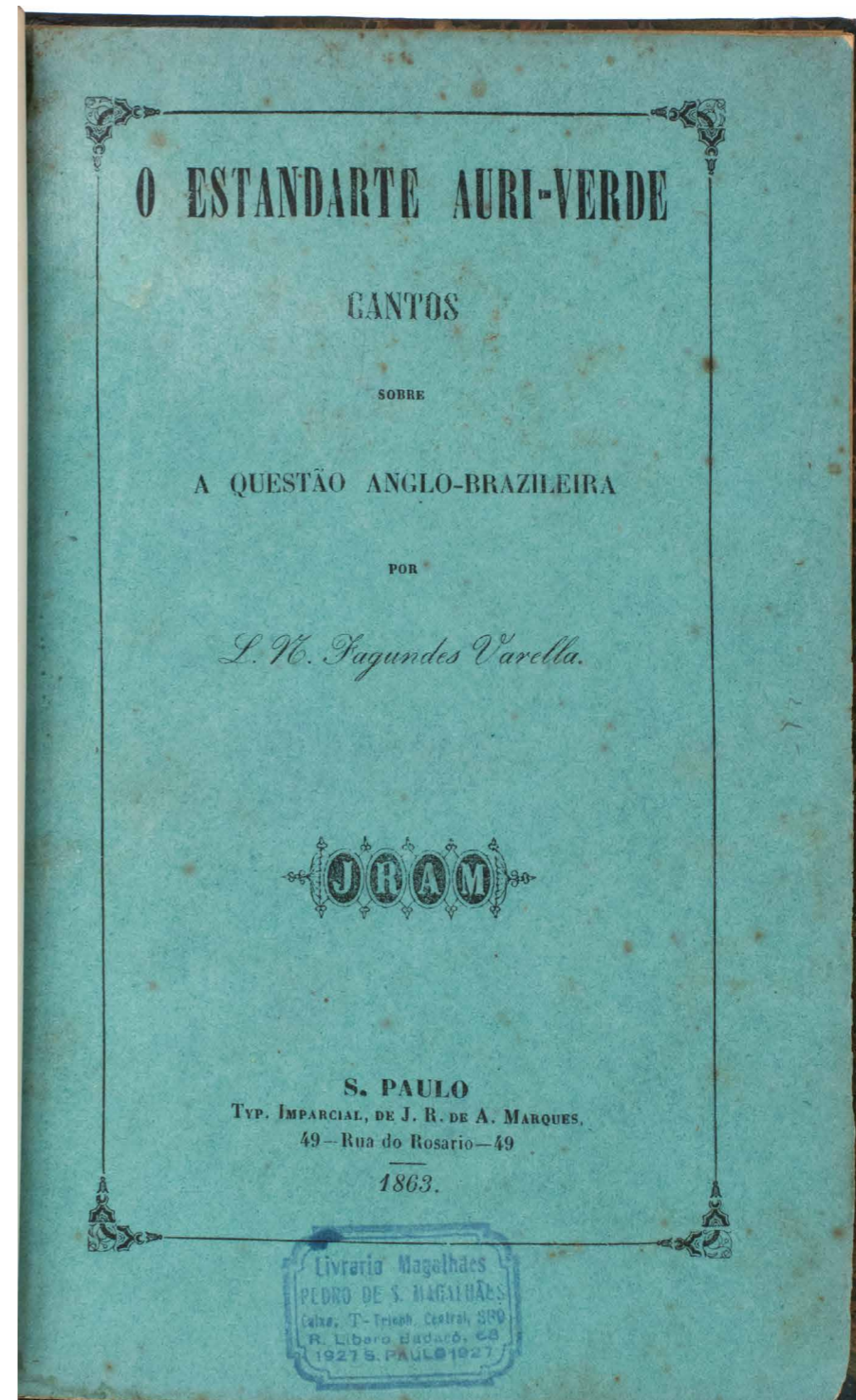
First edition of an exceptionally rare pamphlet with anti-British poems, written in response to the Christie Question; the diplomatic crisis between the Brazilian and the British Empire that took place from 1862–1865. The work contains eight poems that express indignation towards the actions of the British government, and urge Brazil to resist foreign aggression. This aligns with the growing sense of national identity that was forming in independent Brazil. The present pamphlet is incredibly rare, as we have only been able to trace one other copy in sales records and two in institutions.

The Christie Question was named after William Dougal Christie (1816–1874), the British ambassador in Brazil. He actively tried to enforce the treaties relating to the trade in enslaved people, which caused difficulties between him and the Brazilian government. In 1861, the *Prince of Wales*, a British merchant ship, ran aground on the Brazilian coast and was looted by locals. Christie demanded compensation, but Brazil refused. In retaliation, he ordered British naval ships to seize Brazilian ships off the coast of Rio, of which five were subsequently seized. The Brazilian government then agreed to pay for the *Prince of Wales*, but demanded compensation in return for their seized ships. Great Britain never paid, however, and diplomatic relations between the two empires were severed for several years as a result.

With stamps on the front wrapper, its verso, and at the head of the title page. The spine is rubbed, the joints are weakened, but the structural integrity of the binding is still intact. The work is somewhat browned and foxed throughout, the back wrapper has been reinforced on the recto at the foot. Otherwise in good condition.

[1], [1 blank], 24, [2] pp. *WorldCat* 904039341 (2 copies); not in *Borba de Moraes*.

➔ More on our website



The first English edition of a famous biography of the fourth Portuguese viceroy of India

24

FREIRE DE ANDRADE, Jacinto and Peter WYCHE (translator).

The life of Dom John de Castro, the fourth Vice-Roy of India ...
London, Henry Herringman, 1664. Folio. With a full-page engraved portrait of D. João de Castro as a frontispiece, one full-page engraved illustration, and one double page engraved map (view).
Contemporary blind-tooled calf.

€ 16 500

First edition of the English translation of the notable biography of the fourth viceroy of Portuguese India, D. João de Castro (Lisbon, 1500 – Goa, 1548). De Castro was a renowned 16th-century Portuguese nobleman, scientist, naval officer, and writer. As a young man, he studied under the famous Portuguese mathematician and cosmographer Pedro Nunes together with Luis, Duke of Beja, the second son of King Manuel I of Portugal.

During his travels between Portugal and India, including the expeditions he undertook with Da Gama along the Arabian coasts and to Egypt, De Castro collected important navigational, geographical and hydrographical information about these areas, which he presented in three "rutters" or itineraries/logbooks (in Portuguese: roteiros): Roteiro de Lisboa a Goa about his first voyage to India in 1538, Roteiro de Goa a Diu (ca. 1539), and Roteiro do Mar Roxo (the Red Sea between East Africa and the Arabian Peninsula was then known as the "purple sea" – Mar Roxo). In his first rutter, De Castro recorded values of magnetic declination in the Atlantic and Indian Oceans, which he obtained through experiments with a magnetic needle on board. This early observation of the phenomenon of magnetic declination in the sixteenth century was useful for the study of terrestrial magnetism in later centuries.

The hinges are somewhat weakened, the boards are slightly rubbed, both pastedowns have come loose from the inside of the boards, revealing an inscription on the inside of the front board in brown ink, and an inscription in brown ink on the recto of the front pastedown. Some occasional, very minor foxing, the foot edge of the 15 leaves is very slightly damaged, not affecting the text in any way. Overall in good condition.

[1], [1 blank], [18], 272, [19], [1 blank] pp. *See our website for the reference list.* ➤ More on our website



First edition of a rare manual on culinary carving, with 33 plates

25

[GASTRONOMY – CARVING].

De cierlycke voorsnydinge aller tafel-gerechten ...

Amsterdam, Hieronymus Sweerts, 1664. Oblong 8°. With an engraved frontispiece and 32 engraved plates (1 folding, 31 full-page). Contemporary vellum, sewn on 2 supports laced through the joints.

€ 9500

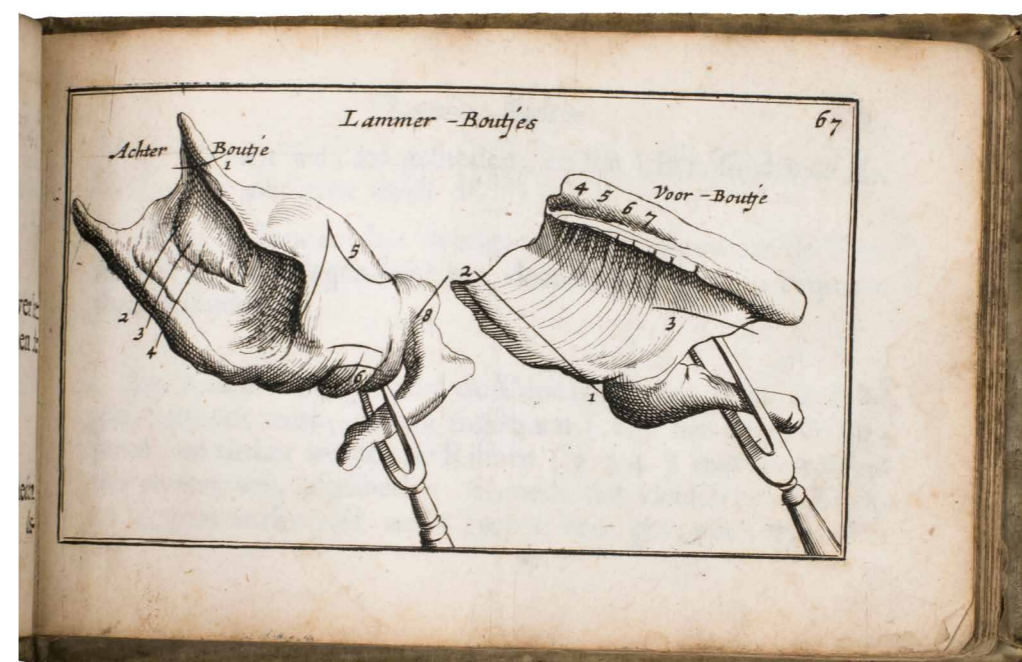
Rare first edition of one the finest and most extensively illustrated early works on culinary carving, describing and illustrating refined techniques, the order of serving, and the handling of various foods, including poultry, hare, rabbit, pork, veal, lamb, mutton, venison, ham, lobster, fish, artichokes, and both sweet and savoury pastries. The plates illustrate a variety of carving methods and include a large folding plate depicting forks and carving knives. The work predates Joseph Moxon's well-known deck of cards with illustrated carving instructions by thirteen years.

The frontispiece depicts a gentleman at table attended by a servant carving a fowl in the Italian manner, holding it aloft on a fork and carving it in mid-air for display. As noted by the anonymous author in the preface, this method was not customary in the Netherlands. Accordingly, the work addresses both this practice and the more conventional technique of carving on a platter.

Hieronymus Sweerts (1629–1696) was a printer, bookseller, and poet from Amsterdam, who was trained at the printing office of his uncle Paulus Aertsz. van Ravesteyn. He established his own press in 1664 and printed a wide variety of works, including Bibles, poetry, fables, and separate prints. The present work was published anonymously, but one WorldCat description of the present edition says that Sweerts signed the preface "H. Sw.", suggesting he might be the author of the work or at least the preface. However, in all copies we have seen, including the present, the preface is unsigned.

The vellum is soiled and somewhat stained, with a small split at the spine and at the bottom of the front board. The leaves and plates are somewhat foxed and occasionally stained. Otherwise in good condition.

96 pp. See our website for the reference list. [➔](#) More on our website



First editions of John Gay's fables, with 67 engraved illustrations

26

GAY, John.

Fables.

London, printed for J. Tonson and J. Watts, 1727 (volume 1); printed for J. and P. Knapton, and T. Cox, 1738 (volume 2). 2 volumes. 4°. Volume 1 with an engraved illustration on the title page, and 51 engraved illustrations (1 for each fable). Volume 2 with an engraved frontispiece, a small engraved author's portrait on title page, and 16 engraved plates (1 for each fable). Gold-tooled green morocco (ca. 1900), gold-tooled board edges and turn-ins, marbled endpapers, gilt edges (Riviere & son).

€ 2500

Attractively bound first editions of the two series of fables written by the celebrated English poet and dramatist John Gay (1685–1732). Gay became famous with the present publication of *Fables* and the opera *The beggar's opera*, first published in 1728. Gay wrote his fables for Prince William, Duke of Cumberland (1721–1765), to whom the first series is dedicated. The dedication is followed by a list of contents, an introduction in the form of a fable, and the 50 fables, all with an engraved illustration. Most of the illustrations are based on drawings by the British painter and illustrator John Wootton (d. 1764) and William Kent (d. 1748).

Gay started to write a second series of fables in 1731, a year before his death. The 16 finished fables were posthumously published 7 years later, in 1638, and became very successful as well. Gay wrote to his good friend, the English poet Alexander Pope, that these fables were of much greater length because the morals were mainly political. The illustrations, much larger than those of the first series, were engraved after designs by the well-known French engraver and illustrator Hubert-François Gravelot (1699–1773).

Marbled endpaper in first volume detached. Browning, otherwise in very good condition.

[14], 173, [1 blank]; [12], 155, [1 blank] pp. *ESTC T13818 & T13828*; *Lewis, The English fable: Aesop and literary culture, 1651–1740, p. 149*; *New Cambridge bibliography of English literature II, col. 498*.

[➔ More on our website](#)



First edition of the only known contemporary source on the history of Britain directly after Roman departure

27

GILDAS and Polydore VERGIL (editor).

Opus novum ... de calamitate excidio, et conquestu Britanniae, quam Angliam nunc vocant ...


[Antwerp, Christopher van Ruremund?, 1525]. Small 8°. With 3 decorated criblé initials. Modern blind-tooled dark green calf by the Period Bookbinders in Bath.

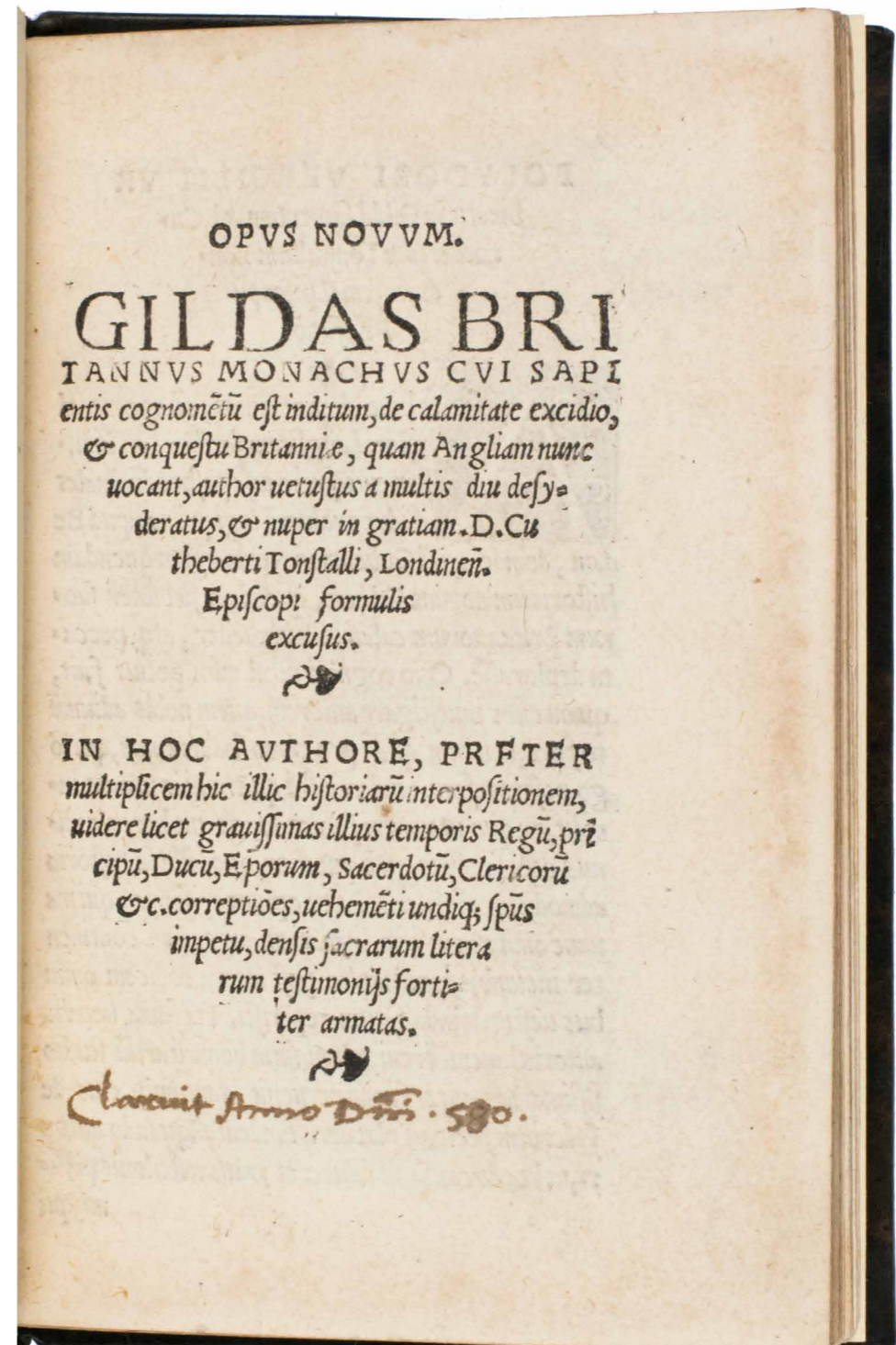
€ 4500

First issue of the first edition of one of the most important sources for the history of Britain in the 5th and 6th centuries, written by a near-contemporary, the 6th-century British monk Saint Gildas (ca. 450/500-ca. 570). This religious polemic condemns the acts of several of the most important figures of his time, and blames them for the state of the country. It also includes one of the earliest descriptions of Hadrian's Wall. The present copy is the rare first issue, with the misprint on the title page.

Gildas wrote the present work in the late 5th or early 6th century. It is a sermon in three parts. The first part contains a narrative of British history from the Roman conquest to Gildas' time; it includes references to Ambrosius Aurelianus and the Britons' victory against the Saxons at the Battle of Mount Badon. The second part is a condemnation of five kings for their various sins, including relatively well-documented ones such as Maelgwn Gwynedd. The third and final part is an attack upon the British clergy of the age.

A contemporary ownership annotation at the foot of the title page, a blind-stamp of the Stadsbibliotheek Antwerpen in the lower corner of the title page and in the margins of several leaves, and the bookbinder's label of the Period Bookbinders in Bath mounted on the recto of the last free end leaf. The colour of the binding is slightly faded in some places, the work is lightly browned, a waters stain in the margins of some of the leaves, the lower corner of leaf B2 is torn off, without loss of text. Otherwise in good condition.

[44] ll. Adams G-614; ESTC S105687; Nijhoff & Kronenberg 0562; Pollard & Redgrave 11892; STCV 12919077; USTC 403749; cf. Denis E. Rhodes, "The first edition of Gildas", in: *the Library* S6-1 (4), 1979, pp. 355-60.  More on our website



Ancient Roman costume & society in 50 beautifully hand-coloured plates

28

GRASSET DE SAINT-SAUVEUR, Jacques.

L'antique Rome ou description historique et pittoresque de tout ce qui concerne le peuple Romain ...

Paris, chez Deroy, 1796. 4°. With 50 hand-coloured full-page engraved plates. Contemporary gold-tooled mottled calf, a black morocco title label on the spine lettered in gold, gold-tooled board edges, red sprinkled edges, marbled endpapers.

€ 2500

First edition of a beautiful work on ancient Roman costume, with 50 hand-coloured plates, covering the period from the founding of the city by Romulus until the reign of the last Western Emperor, Romulus Augustulus, in the 5th century CE. The vivid illustrations depict figures from all ranks of Roman society in the costume of their function, accompanied by descriptions in French. Rather than static representations, the figures are dynamic, portrayed in scenes that evoke key aspects of Roman social and civic life, such as religious ceremonies, public festivals, games in the circus, military encampments, and more.

Jacques Grasset de Saint-Sauveur (1757–1810) was a French writer, diplomat, and draftsman. After studying with the Jesuits of Sainte-Barbe from 1764, he became vice-consul in Hungary and Egypt. Between 1784 and 1812, he published various works on costume and ethnography, many of them illustrated. The publication of the present work during the years of the First French Republic (1792–1804) is of particular significance. It reflects the broader intellectual and political climate of the period, in which revolutionary France consciously drew upon the imagery, ideals, and moral exempla of ancient Roman republicanism. An Italian edition was published in 1825.

With a bookseller's label on the front pastedown. The boards and spine are somewhat rubbed. A water stain in the lower margin of pp. 23–47, not affecting the plates bound in between, occasional foxing and staining of the text leaves, a small repair at the lower margin of p. 169. Otherwise in good condition.

[4], 221, [3] pp. *Colas* 1298; *Hiler & Hiler*, p. 389; cf. *Lipperheide* 234 (Italian ed.).

➔ More on our website



Lebrun Del.

S. Sauveur Dir.

*Gladiateurs - Pugilats.
Chez les Romains.*

Contemporary description of the Dutch Royal Palace Het Loo and its gardens – including the view – by the physician of King William III

29

HARRIS, Walter.

A description of the king's royal palace and gardens at Loo. Together with a short account of Holland ...

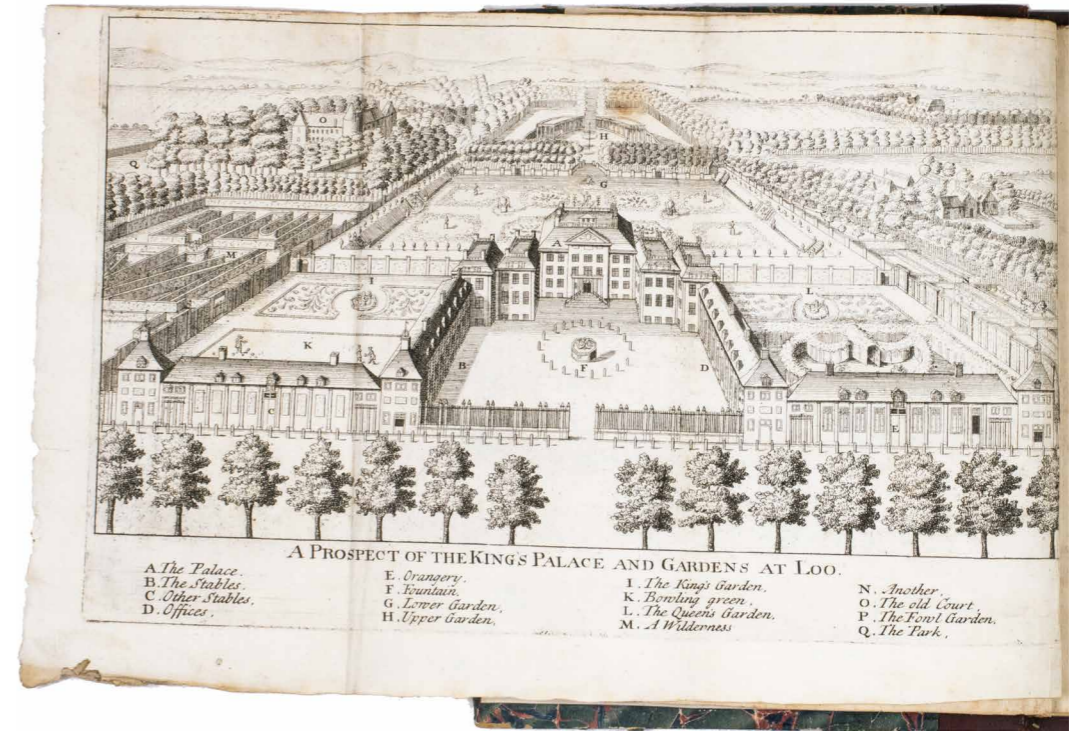
London, K. Roberts for T. Nutt, 1699. 4°. With a folding bird's eye view of the palace and gardens. Mid- to late 19th-century quarter red sheepskin.

€ 7500

First and only edition of this important description of the Royal Palace Het Loo and its gardens, with the often lacking view of the estate included. The description is so detailed that it has turned out to be instrumental for the recent restoration of the gardens. Over the past decades, these efforts have successfully re-established the gardens to their original Baroque grandeur, underscoring the scholarly and practical value of this work.

William III of England and his wife, Mary Stuart, were patrons of architecture and landscape design. When they ascended the English throne in 1689, they commissioned the beautiful gardens at Paleis het Loo. This baroque garden, nicknamed the "Versailles of Holland", were designed by Daniel Marot (1660/61–1752) after the original at Versailles by André le Nôtre (1613–1700). In the 18th century, however, the baroque garden as seen in the engraving was replaced by an English landscape garden. Since 1984, the gardens have been restored in time for the tercentenary of the complex. Two issues of the present work are known, both published in the same year, but with slightly different imprints (one was printed for J. Nutt and the other for T. Nutt). The present issue, printed for T. Nutt, is the rarer of the two. With a bookplate on the front pastedown, the bookseller's label below, a contemporary ownership's annotation at the head of the title page, and a partially cut-off annotation above. The spine and boards are somewhat rubbed. The title page is somewhat browned and soiled, a small marginal tear in the plate, the work is mildly foxed throughout. Otherwise in good condition.

[4], 12, 11–41, [1 blank] pp. ESTC R30745; USTC 3132582; Wing H882A; cf. Hollstein, *Dutch*, XXVIII, p. 132, no. 23. [More on our website](#)



The world of monks and knights: hand-coloured encyclopaedia of sacred orders

30

HELYOT, Pierre.

Histoire des ordres religieux et militaires ...

Paris, Louis, 1792. 8 volumes. 4°. With 812 full-page hand-coloured engravings, along with woodcut devices on the title pages and some woodcut head- and tailpieces. Contemporary calf, gold-tooled spine, title lettered in gold, volume number set within black circular label, the initials "P.W.S." lettered in gold at the foot of the spine, marbled endpapers.

€ 12 000

Third edition of one of the most ambitious and comprehensive early modern surveys of religious life in Europe. Conceived and largely written by Pierre Hélyot (1660–1716), and completed by Maximilien Bullot (d. 1748), the work represents a monumental attempt to document the full spectrum of organised religious communities up to the end of the 17th century.

The scope of the work is exceptionally broad, encompassing monastic orders, mendicant orders, military and chivalric orders, as well as secular congregations of both men and women. For each order, Hélyot provides detailed accounts of foundation, rule, governance, spiritual ideals, geographical spread, and, where applicable, decline or reform. His treatment is not merely descriptive but often analytical, noting variations in discipline and observance.

The inclusion of military orders is particularly noteworthy. Hélyot treats these institutions not simply as religious bodies but as complex social and hierarchical systems, in which rank, office, and function are reflected in highly differentiated forms of dress. His treatment of the Order of St John of Jerusalem, for instance, illustrates the interplay between religious vocation and martial organisation, showing how costume evolved alongside changes in military structure and practice.

With three ex libris mounted on the front pastedown of all volumes. The text parts in all volumes are browned throughout, with occasional staining. Otherwise in very good condition.

Each volume around 400–500 pp. *Brunet, III, 92; Cohen, 480; Colas 1419.* [➔](#) More on our website



Scarlet caps and stinkhorns: a Victorian fungal album

31 HOUSTOUN (of Clerkington), Colonel Alexander.

[Fungi painted by Colonel Houstoun of Clerkington].

[Inverness, 1862–1863]. 4° (25 × 18 cm). With 41 watercolours of fungi on paper or card, most approximately 20 × 12 cm (sheet size), and 1 watercolour of a butterfly. Contemporary brown morocco over boards, rebacked with “FUNGI” stamped in gold on the spine, gold-tooled turn-ins, marbled endpapers.

€ 3850

A striking and highly accomplished album of original watercolours depicting mushrooms, toadstools, and other fungi, executed by the professional soldier and amateur naturalist Colonel Alexander Houstoun of Clerkington (1806–1874), formerly of the 4th (Queen’s Own Light) Dragoons. The Houstoun family seat was at Clerkington, near Haddington in East Lothian. The album contains 41 finely rendered studies, a small number (9 of 41) are captioned in the artist’s hand, albeit with occasional orthographic irregularities characteristic of the period. These include species native to Scotland such as *Amanita muscaria* and *Phallus impudicus*, *Polyporus squamosus*, *Coprinopsis atramentaria*, and *Cantharellus cibarius*. Together, these species offer a vivid cross-section of Britain’s fungal flora, ranging from the iconic scarlet-capped *Amanita muscaria*, long associated with folklore and traditional imagery, to the curious *Phallus impudicus*, notable for its pungent odour used to attract insects for spore dispersal.

Such variety suggests not only artistic skill but also a genuine observational engagement with the natural environment, reflecting the growing 19th-century enthusiasm for field mycology among educated amateurs. The first blank with a contemporary calligraphic label, the second blank with an inscription, together with the slightly later ownership signature of the author’s. On the recto of the first flyleaf is the armorial bookplate of the artist’s grandson. The blank versos show some reasonably heavy offsetting from the varnish, but are otherwise clean. Otherwise in very good condition.

[2], 41, [5 blank] ll. [More on our website](#)



Timing the world, defining motion: Huygens' great work on the pendulum

32

HUYGENS, Christiaan.

Horologium oscillatorium, sive de motu pendulorum ad horologia aptato demonstrationes geometricae.

Paris, François Muguet, 1673. Folio. With a full-page woodcut of the pendulum on A2v, approximately 100 woodcut diagrams in the text, a woodcut coat of arms of Louis XIV on the title page, and several woodcut initials and headpieces. Contemporary mottled calf, with gold-tooled spine, gold-tooled board edges, red sprinkled edges.

€ 68 000

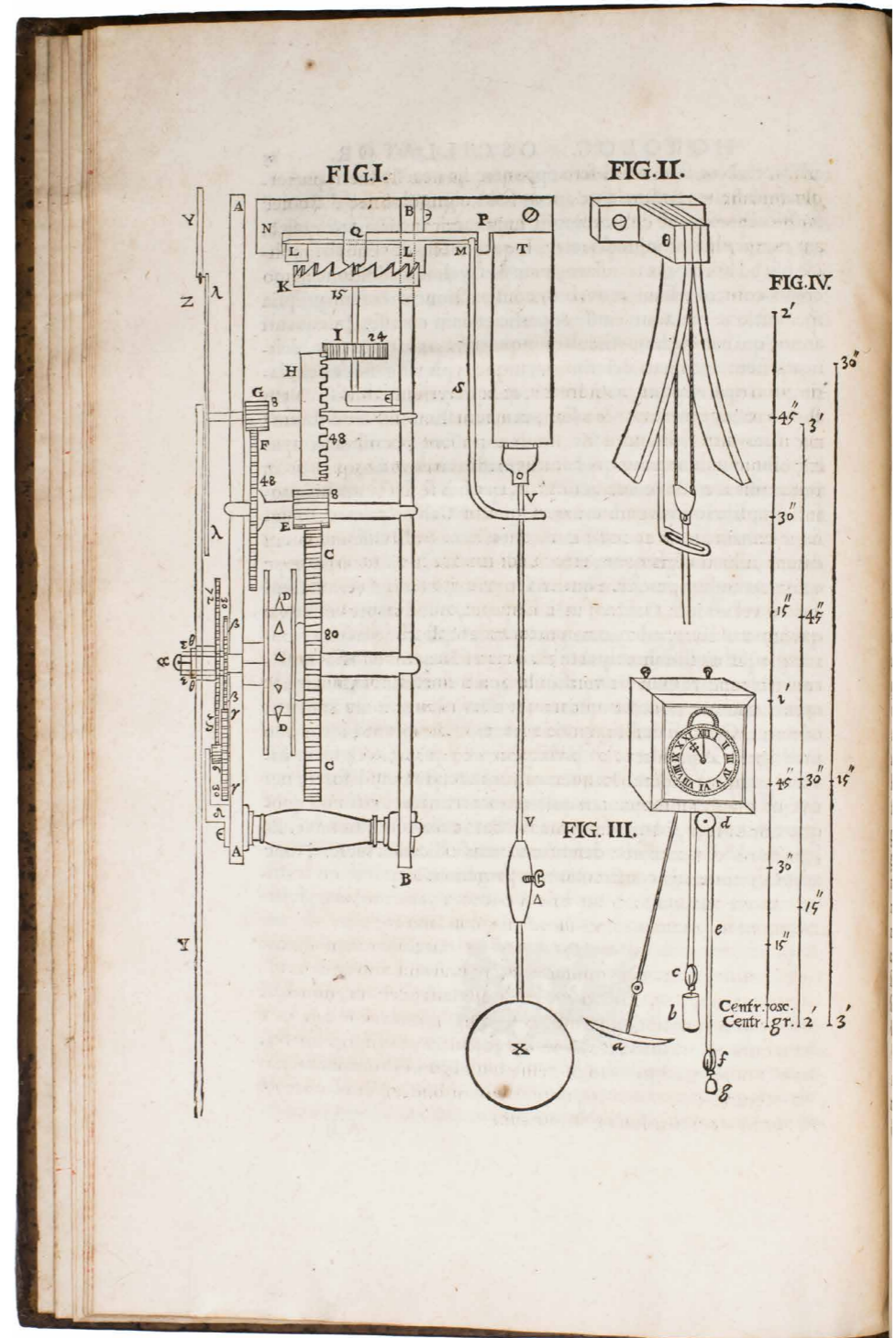
Rare first edition of a landmark in the history of science, *Horologium oscillatorium*, stands as one of the three foundational works of 17th-century mechanics, alongside Galileo Galilei's (1564–1642) *Discorsi* (1638) and Isaac Newton's (1643–1727) *Principia* (1687). Far exceeding a mere treatise on timekeeping, Christiaan Huygens' masterpiece represents the first fully modern analysis of a physical phenomenon through mathematical abstraction, marking a decisive moment in the emergence of applied mathematics.

The work originated in Huygens' investigations into the pendulum as a regulator of clocks, an idea earlier suggested by Galileo, yet here realised with unprecedented precision. By 1657, Huygens had constructed the first practical pendulum clock, addressing one of the most pressing technological challenges of the age, the accurate measurement of time at sea, essential for determining longitude and thus for navigation in the maritime world of the Dutch Republic.

With two later bookplates mounted on the front pastedown. The binding has been professionally restored along the spine and joints, some occasional staining. Otherwise in very good condition.

[14], 161, [1] pp. *Baillie p.164; Dibner, Herald's, 145; Grolier/Horblit, 53; Norman, I no. 1137; PMM no. 154; Poggendorff I, 1164; Roberts, Bibliotheca Mechanica 170; USTC 6122584 (1 copy); WorldCat 488375775, 1074102718, 1555378700, 247833114, 1181738428, 644256108, 405050604, 81898697 (10 copies).*

[More on our website](#)



Whales, herring, and the Dutch Arctic: illustrated maritime classic

33

[JONG, Dirk de].

De walvischvangst, met veele byzonderheden daartoe betrekkelyk.

Including: Beschryving der haringvisschery.

Amsterdam, Petrus Conradi, and Harlingen, Volkert van der Plaats, 1784–1786. 4 parts bound as 1. 4°. With 6 folding engraved maps and 2 folding engraved plate, 3 additional folding and 10 full-page engraved plates. Every title page features a small woodcut illustration, and several woodcut tailpieces throughout. Contemporary half marbled calf and marbled paper sides.

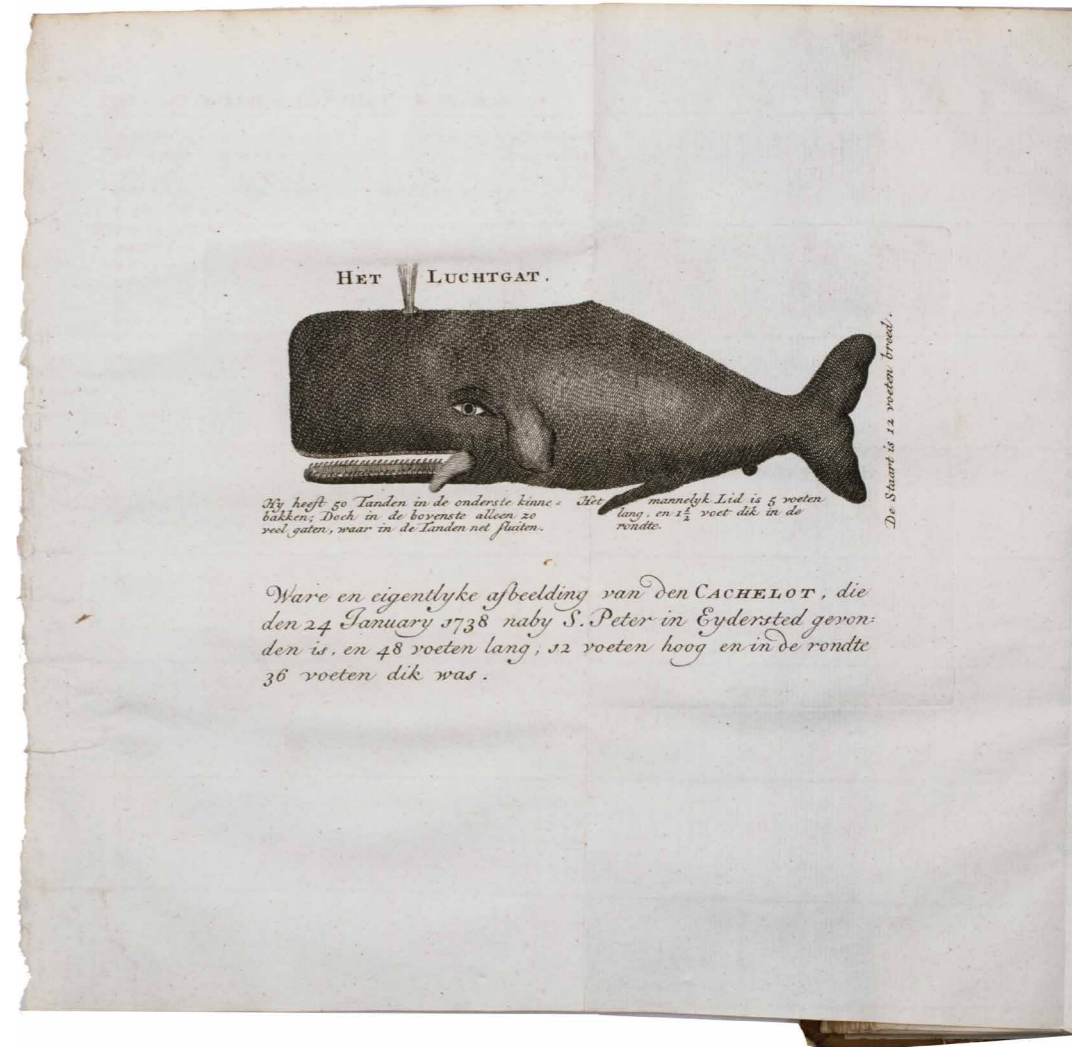
€ 4500

First edition of a comprehensive survey of Dutch whaling, with the 4th part concluding with an article on herring fishing (*Waarby eene beschryving der haringvisschery*, pp. 91–114), which was also published separately in 1786. The anonymous authors provide a detailed history of Dutch whaling, covering Jacob van Heemskerck (1567–1607) and Willem Barentsz (1550–1597) and their winter encampment on Nova Zembla, hunting grounds, the expansion of the hunt to Jan Mayen and the Davis Strait, local populations, hunting techniques, and the types of whales, birds, and fishes encountered in the Arctic. Various whaling expeditions are described in detail.

The present work is richly illustrated, including 6 folding engraved maps of the North Pole, Spitsbergen, Nova Zembla, Jan Mayen, Greenland, and Iceland. There are 2 folding engraved plates by Hendrik Kobell (1751–1779) and Mathias de Sallie (1749–1791), depicting a whaling scene and the herring fleet at sea, 3 further folding plates, and ten full-page engraved plates. Full-page illustrations depict an attack by a polar bear, a camp at Nova Zembla, Icelandic and Lapland inhabitants, a sleigh ride, a Samoyed couple, a kayak, and zoological studies of whales and birds.

With the initials "BZ" in black ink on the recto of the first flyleaf. Part 2: the upper margin of p. 5 is reinforced, pp. 81–82 shows a tear. Part 3: plate between pp. 60–61 has a tear. Part 4: pp. 41–42 has a tear. Some minor staining and browning throughout. Otherwise in good condition.

VII, [1], 96; [4], 116; [4], 116; [4], 116 pp. *See our website for the reference list.* [➔](#) More on our website



“Whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shewn in this frontispiece”

34

KIRBY, Joshua.

Dr. Brook Taylor's method of perspective, made easy ...

Ipswich, W. Craighton for the author, 1755.

Including: [IDEM]. The practice of perspective ...

Ipswich, W. Craighton, 1755.

2 parts in 1 volume. Large 4°. With hundreds of perspectival figures, plans, and designs on 52 full-page engraved plates, including 2 with movable parts. Further with the remarkable frontispiece. Contemporary calf, spine ribbed and gilt.

€ 6500

Second enlarged edition of a famous work on perspective by Joshua Kirby (1716–1774), dedicated to William Hogarth, the author's close friend. Hogarth designed the delightful frontispiece, warning all draughtsmen: “Whoever makes a design without the knowledge of perspective will be liable to such absurdities as are shewn in this frontispiece”.

Kirby's book represented the first and very successful attempt by an English artist to present Brook Taylor's *New Principles of Linear Perspective*, first published in 1719, in a clear and simple manner for the benefit of artists, as Brook Taylor's mathematical theories had proved rather too abstract for many of them. It was divided into two parts, the first part concerning the theory and the second part concerning the practice of perspective. The work was sold out almost instantly. Its success caused the author to add an appendix to the work, discussing some additional problems of perspective, illustrated with two extra engraved plates.

With manuscript inscriptions on the front pastedown and the recto of the first free flyleaf. The binding shows clear signs of wear: the corners of the boards are bumped, the boards are stained and the front joint is cracked, without affecting the integrity of the binding, the title page shows some light off setting from the frontispiece, some occasional light foxing. Otherwise in good condition.

[1], [1 blank], [2], IV, XVI, 78; [1], [1 blank], 84, [15], [1 blank], [1], [1 blank] pp. See our website for the reference list. [➤](#) More on our website



Satirical work on the “delights” of marriage

35

[LA SALE, Antoine de (attributed)].

Les quinze joyes de mariage ...

Rouen, Raphaël du petit Val, 1596. 12° (ca. 14 × 8 cm). With a woodcut printer's device on the title page, a woodcut illustration, and several decorated woodcut initials, and woodcut head- and tailpieces. 19th-century gold-tooled dark brown goatskin, with the title and publication details lettered in gold on the spine, gilt edges, marbled end papers, and “Bound by F. Bedford” stamped in gold on the front-turn in.

€ 7500

Rare edition of a French satirical prose text, which was taken from an anonymous manuscript written in the middle of the 15th century. It has been attributed to multiple authors, but most often to Antoine de La Sale (ca.1385-ca.1460). It narrates in 15 tableaux the misfortunes of a man who is caught in the “trap” of marriage. The text is a parody of the *Quinze joies de la vierge*, which was a popular devotional work at the time. The present copy has been beautifully bound by English bookbinder Francis Bedford (1799–1883). It also includes five unnumbered pages at the end with the Quatrains of honourable love, which are often lacking.

De La Sale spent his life in the service of Louis d'Anjou. Later he became the tutor of Louis' son, the later King René d'Anjou. His most successful work was *Le petit Jehan de Saintré* (1456), an intriguing mixture of courtly romance and fabliaux, ironizing everything except chivalry. In the present work the author elaborates on the same kind of themes, centred this time around the “delights” of marriage. The first edition of the work was printed without a date in Lyon by Olivier Arnoullet and was edited by De Verdier. At least 19 more editions were published before the middle of the 17th century. Very good copy from the collection of Guglielmo Libri with an etched bookplate on the front pastedown, and a bookseller's label below. The edges of the boards are very slightly scuffed. The title page is slightly soiled, with a small tear in the outer margin. Otherwise in good condition.

186, [5], [1 blank] pp. See our website for the reference list. [More on our website](#)



One of the most important sources of British law

36

[LAW – GREAT BRITAIN – John SELDEN (editor)].

Fleta, seu commentarius juris Anglicani sic nuncupatus ...

London, printed by S. R., for Henry Twyford, Thomas Bassett, John Place and Samuel Keble, 1685. 2 parts in 1 volume. 4°. With a half-page engraved plate after a Medieval historiated initial on p. 462. 18th-century blind-tooled calf.

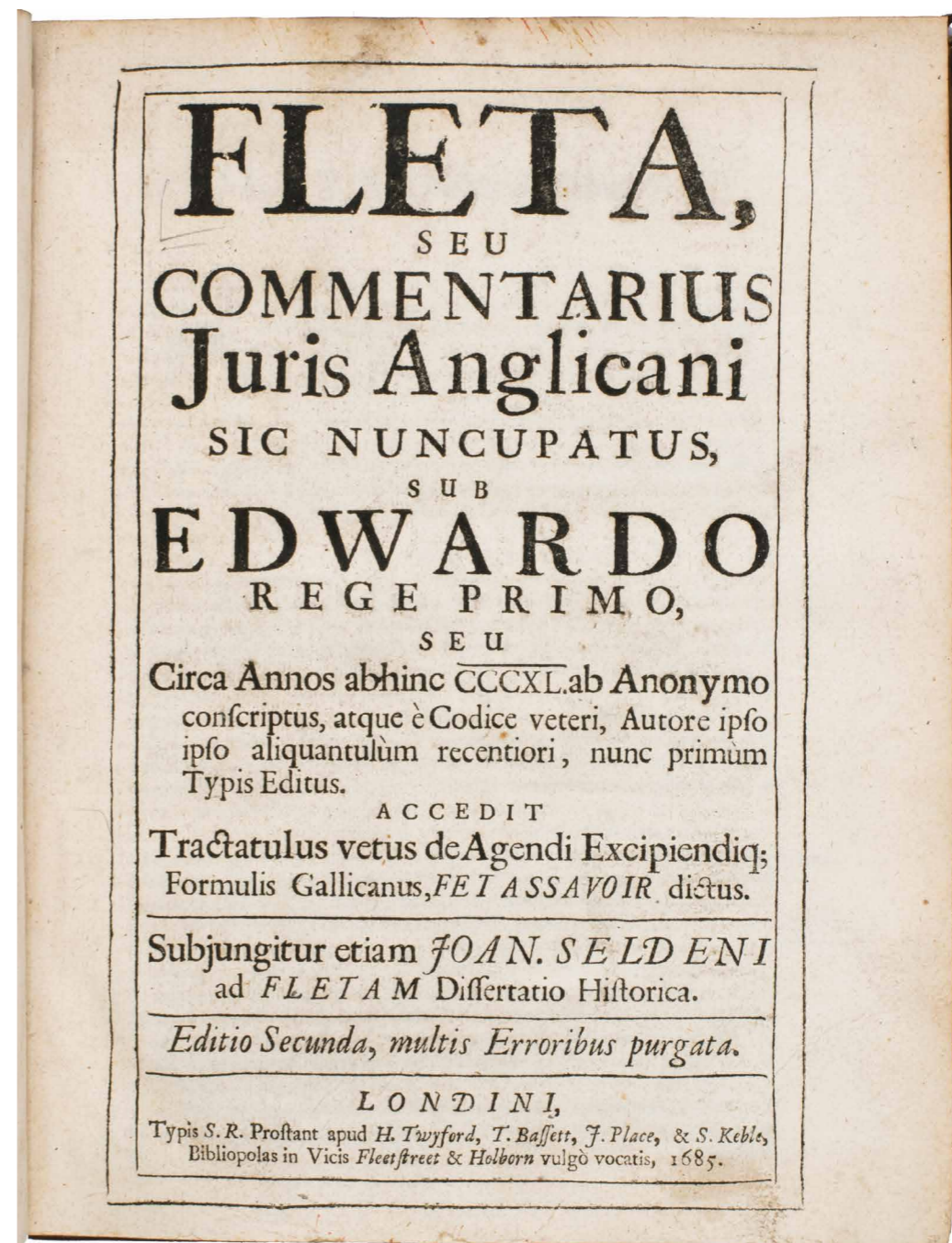
€ 1250

Corrected edition of one of the most important sources of British law, offering a detailed account of medieval legal practice. The work describes the operation of the courts, the forms of writs, and the interpretation of legal terminology during the reign of Edward I of England. The work was edited by John Selden (1585–1654), but authored by an anonymous author who is sometimes referred to as "Fleta". However, this was not a personal name, but a title derived from the work's preface, which notes that it was written in Fleet Prison.

It was John Selden who brought this ancient treatise to the public's attention with the first printed edition in 1647, and his substantial appended dissertation (pp. 453–553), which offers rich commentary on Bracton, Britton, Fleta, and related works. It also provides a compelling examination of the influence of Roman (Imperial) law in England—tracing its introduction, application, duration, and eventual decline within the royal courts at Westminster. While Bracton is rightly celebrated as a foundational figure in the development of English legal thought, *Fleta* deserves recognition for clarifying and illustrating complex aspects of its predecessor's work.

With the bookplate of John Evelyn (1620–1706) mounted on the front pastedown. The boards and spine are slightly scratched, the front joint is somewhat weakened, but the structural integrity of the binding is still intact. The leaves are lightly browned with an occasional stain. Otherwise in good condition.

[8], 452, [2 blank], 453–553 pp. *ESTC* R37347; *OPAC SBN* BVEE068186; *USTC* 311172; *Wing* F-1291; cf. *DNB* 51, p. 218. [➤](#) More on our website



In an embossed binding designed by the author, turning the boards into sundials

37 LE ROYER, Jacques.

Oeuvres ...

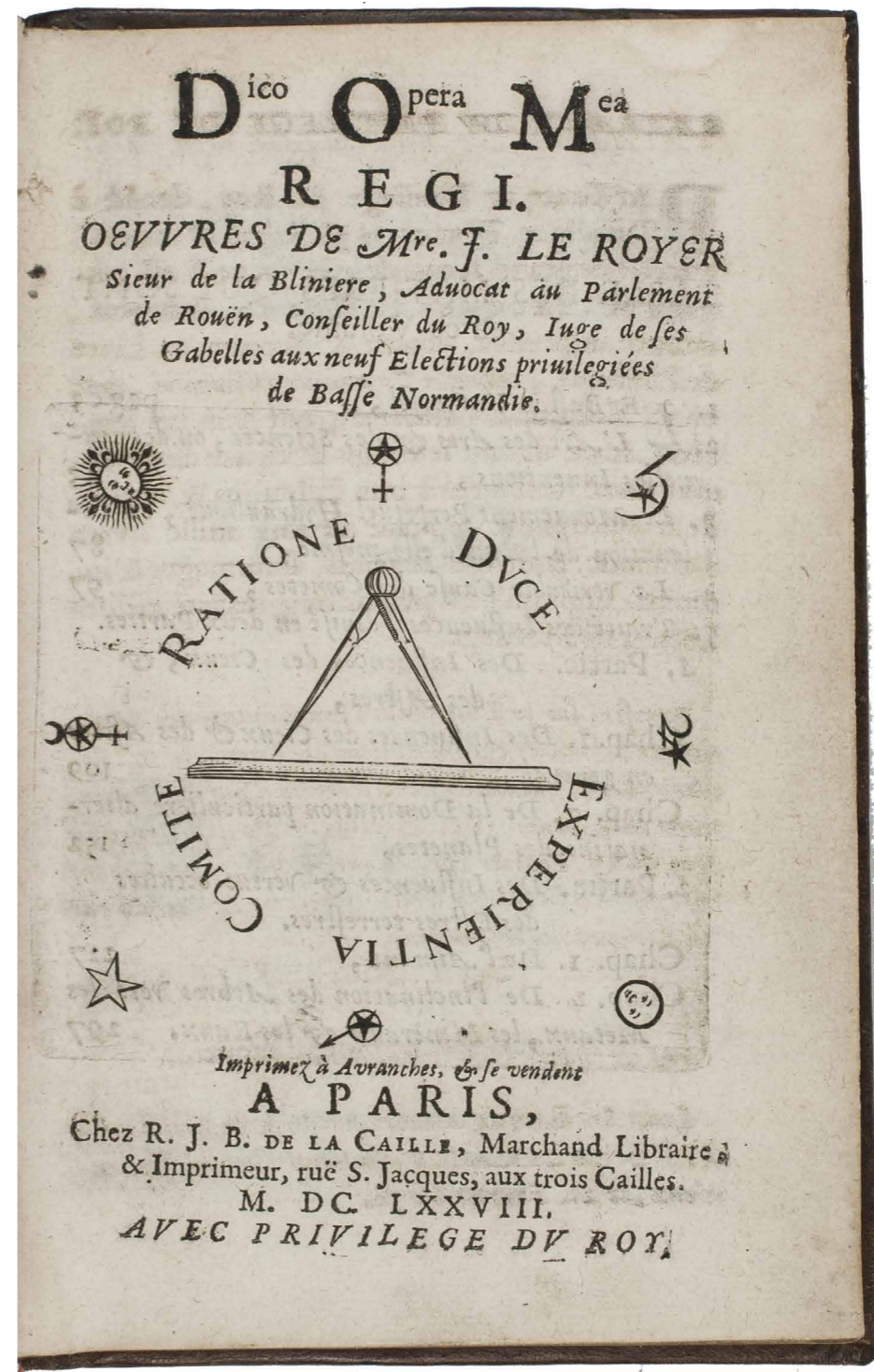
Including: Traité des influences divisé en deux partie ...

Paris, R.J.B. de la Caille, 1678. 2 parts in 1 volume. 8°. With engraved device on the title page, a full-page engraving, 14 woodcuts in the text, woodcut head- and tailpieces, and initials, and decorations built up from cast fleurons. Contemporary tanned sheepskin over boards, designed by the author to make the book into a sundial, gilt edges. The front board, back board and spine have been embossed with three different engraved plates, sundials, emblems and extensive lettering. In a modern red morocco box.

€ 20 000

Rare first edition of the collected works of the eccentric Jacques Le Royer, sieur de la Blinière (1625-post 1678). For the present book, printed in his home city of Avranches, he had plates engraved in Paris for the embossing of the binding. The extraordinary binding is an integral part of the book. Le Royer gives detailed information throughout the work about the sundials (and lunar dials), emblems, lettering and other elements of the binding (including the endpapers), as well as information about things he had hoped to include but could not. The boards proved too small to include a projected astrolabe and a table of the 19-year cycle of the Julian calendar. He nevertheless managed to include altitude-based sundials, an equinoctial sundial, a graduated scale to measure the height of the sun, a volvelle for planetary aspects and a table of winds (the last 2 lacking in the present copy). These features, illustrating the text in an unusual and fascinating way, were embossed on the sheepskin of the binding using engraved intaglio plates. Binding slightly stained, the volvelle and table of winds to be pasted on the front pastedown are lacking in the present copy, as is the gnomon, some foxing. Very good copy of this extremely rare book in this extraordinary binding.

14, 111, [1 blank]; [6], 109-364 pp. *See our website for the reference list.* ➤ More on our website



37



Beautiful coloured plates depicting Napoleon Bonaparte's life

38

[MADOU, Jean-Baptiste (lithographer)].

[Vie de Napoleon rédigée par une société de gens de lettres sur les nouveaux documens dictés et corrigés à Ste. Hélène par Napoleon même].

[Brussels, Lithographie royale de Jobard, 1827]. Oblong 4° (ca. 25.5 × 33 cm). With a hand-coloured lithographed double-page title, and 132 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 marbled paper slipcase.

€ 35 000

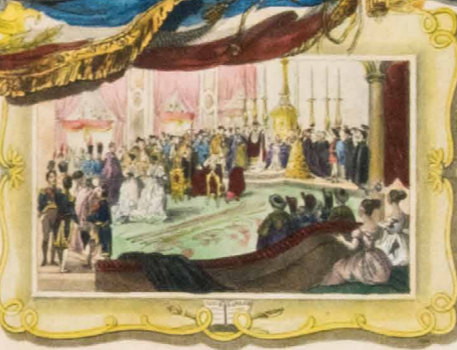
Collection of 132 beautifully coloured lithographic plates illustrating the life of Napoleon Bonaparte (1769–1821) in chronological order. The work starts with a double-page title which shows the most important events in Napoleon's life in seven smaller illustrations. The final plate in the collection gives a short summary of his life in illustrations, similar to the title, with his statue depicted triumphantly in the centre. Both of these plates are not present in other copies. The other plates each show one event of Napoleon's life, starting with his birth and ending with his death. Although they are not signed, they were made by Jean-Baptiste Madou (1796–1877), one of the most important Belgian artists of the 19th century. The collection was sold in both an uncoloured and a coloured version. The present coloured version is quite rare, as we have only been able to trace one other copy.

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 original 2 titles and half titles have been replaced, lacking 2 portraits and 10 plates. The slipcase show slight traces of use. Otherwise in good condition.

[134] ll. *Bobins II*, p. 46. [➔](#) More on our website



HISTOIRE DE NAPOLEON



Belgian and Dutch military uniforms, civil dress and clerical garb from antiquity to 1830, in 124 hand-coloured plates

39

[MADOU, Jean Baptiste and Jean Louis van HEMELRYCK].

Costumes Belgiques anciens et modernes, militaires, civils et religieux.

Brussels, Lithographie Royale de J.B.A.M. Jobard, 1830. Folio. With a hand-coloured lithographed title, and 124 hand-coloured full-page numbered lithographed plates, of which some heightened with gold, all protected by tissue paper guards. Contemporary gold-tooled quarter polished calf.

€ 1750

First complete edition of a fine collection of Belgian and Dutch costumes, depicted on 124 hand-coloured plates, with descriptions in French on a separate leaf. The work presents a remarkably broad overview of dress in the territories of present-day Belgium and the United Kingdom of the Netherlands (1815–1830), spanning from antiquity to the early 19th century. The work was originally published in 25 instalments of 5 plates each between 1824 and 1830, but was first issued as a single work for the present 1830 edition. The plates were made by Jean-Baptiste Madou (1796–1877), one of the most important Belgian artists of the 19th century, and Jean Louis van Hemelryck, with additional contributions by D. Loose, Bertrand and Linati. The 124 numbered costume plates, here bound in the varied order in which they were originally issued, were never reorganised into the systematic or chronological sequence announced in the introduction. This seemingly irregular arrangement results in a particularly lively and comprehensive overview of costume history, encompassing military, civil and religious dress across centuries.

The boards are somewhat rubbed, the edges are scuffed, the joints have been repaired with a strip of red leather. The title page and several leaves are foxed, occasional browning and minor marginal tears, the margins of plates 85, 117–118 have been professionally restored. Otherwise in good condition.

II, 26, [27–198], IV pp. *Bobins II*, 538; *Colas 1932*; *Hiler*, p. 560; *Lipperheide 962*; *Vinet 2208*; cf. *Brunet III*, p. 1289 (2nd ed. of 1840). [More on our website](#)



Epoch-making article on the science of genetics

40

MENDEL, Gregor.

”Ueber einige aus künstlicher Befruchtung gewonnenen Hieracium-Bastarde” in: Verhandlungen des naturforschenden Vereins in Brünn. VIII Band, I. Heft. 1869.

Brno, im Verlage des Vereines (printed by W. Burkart), 1870.

With: [JOURNAL – NATURAL HISTORY SOCIETY BRNO]. Verhandlungen des naturforschenden Vereins in Brünn. V Band, 1866.

Brno, im Verlage des Vereines, 1867. 2 volumes. 8°. With a folding plate at the end, and mathematical figures and tables in the text. Original printed publisher’s wrappers, housed in a sturdy blue cloth folder, which has been inserted in a blue cloth slipcase. Ad 2: contemporary half black sheepskin, with the title lettered in gold on the spine, marbled paper sides, marbled edges.

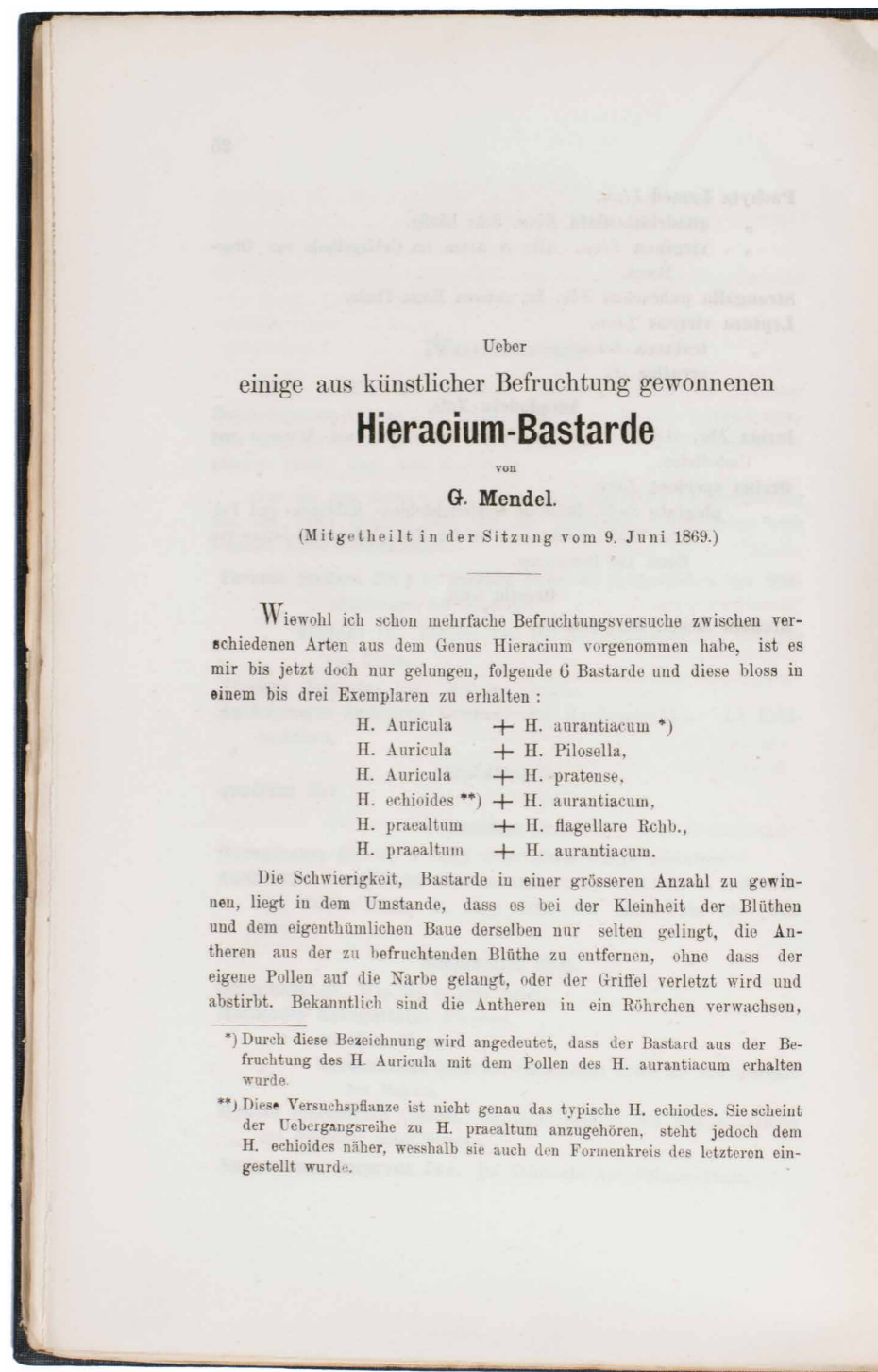
€ 8500

First edition of the second of two famous articles in which Gregor Mendel (1822–1884), the founder of the modern science of genetics, published the results of his research into the laws of heredity. Based on breeding experiments, Mendel showed that the transmission of characters from parents to offspring conforms to a definite pattern, which became known as the Mendelian Inheritance. His theory of genetic mutation provided an explanation for the problem of the supply of variation on which selection acts according to Darwin’s theory. Darwin was acutely aware of this difficulty, but Mendel’s articles unfortunately remained unnoticed until their rediscovery in 1900 after Darwin’s, and Mendel’s, death.

Also included here is an earlier volume of the same journal.

With stamp on the front wrapper of ad 1, and the title page of ad 2. The wrappers of ad 1 are somewhat discoloured and frayed around the edges, the boards and spine of ad 2 have been rubbed, with some loss of material. Ad 1 is uncut, the leaves of ad 1 and 2 are somewhat browned. Otherwise in good condition.

26–31 [= 6] pp. *See our website for the reference list.* [More on our website](#)



240 finely colour-printed views of British & Irish country estates

41

MORRIS, Francis Orpen.

A series of picturesque views of seats of the noblemen and gentlemen of Great Britain and Ireland.

London, William MacKenzie, [ca. 1880]. 6 volumes. 4°. With a chromolithographed title page in each volume, and 240 full-page chromolithographs, protected by a thin leaf. Original publisher's gold-and blind-stamped red morocco over thick, bevelled boards.

€ 1500

Fine set of a beautiful series of coloured lithographed plates depicting the country houses and estates of the noblemen and gentlemen of Great Britain and Ireland. The work comprises a total of 240 beautifully printed plates, each accompanied by a descriptive text with historical and architectural information about the house, as well as a list with the names of both former and contemporary owners. The work was compiled and published in parts between ca. 1864 and 1880. The text was written by the Irish clergyman, ornithologist and entomologist Francis Orpen Morris (1810–1893), while the attractive plates were drawn by illustrator Alexander Francis Lydon (1836/37–1917), and printed by Benjamin Fawcett (1808–1893), using the Baxter process. This technically demanding method required a separate woodblock for each colour, allowing for remarkable precision and depth. Fawcett used an average of eight colour blocks per plate, resulting in subtle, transparent tones with a watercolour-like quality, as can be seen in the present work.

The edges and corners of the boards are somewhat scuffed. Some of the leaves are foxed. Otherwise in good condition.

Each vol. ca. 90 pp. + 40 plates. *WorldCat* [1593882](#), [1032694637](#), [1032684310](#), [1032690279](#), [1032688992](#), [1032690280](#). [More on our website](#)



Magnificent and very rare series of 24 aquatints, coloured by hand, of 24 country houses and their gardens in the surroundings of Amsterdam, the Gooi, Haarlem and the Vecht River

42

NUMAN, Hermannus.

Vierentwintig printtekeningen met couleuren, verbeeldende Hollandsche buitenplaatzen, met derzelve beschrijvingen ...

Amsterdam, [H. Numan, J. Yver and J.W. Smit], 1797. Oblong 4° (ca. 23.5 × 27 cm). With 24 full-page hand-coloured aquatints of various country houses. Contemporary or slightly later quarter brown paper, sprinkled paper sides.

€ 18 000

Very rare and fine series of 24 magnificent hand-coloured aquatints of country houses, by the Dutch artist and engraver Hermannus Numan (1744–1820). It was “the first Dutch topographical work published with (coloured) aquatint plates” (Landwehr). The series, especially complete, is quite rare, as we have only been able to trace three other complete copies in sales records of the past 100 years, and five in institutions.

The work contains beautiful views of 14 mansions, mainly in the surroundings of Haarlem and near De Vecht. Ten of the houses are represented with two plates, the second mainly giving an impression of the surrounding gardens. With accompanying short descriptions of the situation and appearance of the country house and gardens, history and possessing families of each of the 14 houses (on the rectos of the 14 text-leaves) and a French translation on the versos. The aquatints are all signed in the plate by Numan

Together with Anthonie Andriessen (1746–1813) and Aert Schouman (1710–1792), Numan can be counted among the best Dutch watercolourists of the 18th century. The magnificent hand-coloured aquatints in the present work all depict recently modernised estates and gardens which were transformed following the new English garden style. In the accompanying texts Numan showed himself to be a fervent advocate of this new style and his series has played an important role in the renewing of garden architecture at the end of the 18th century in Holland.

The edges and corners of the boards and spine are somewhat scuffed. The work is lightly browned throughout, with a few light stains and mild finger soiling. Otherwise in good condition.

15 ll. + 24 plates. See our website for the reference list. [↗](#) More on our website



Beautifully illustrated account of Japanese life and culture, deluxe issue with all the plates coloured by hand

43

OVERMEER FISSCHER, Johannes Frederik van.

Bijdrage tot de kennis van het Japansche Rijk.

Amsterdam, J. Müller & Comp., printed by C. A. Spin, 1833. 4°. With a hand-coloured lithographic frontispiece, and 14 hand-coloured full-page lithographic plates, all highlighted with gum arabic. Contemporary richly gold-and blind-tooled brown calf, with the author and title lettered in gold on the spine, blind-tooled boards edges and turn-ins, gilt edges.

€ 4500

Splendid copy of the deluxe edition, printed on high-quality paper with ample margins, and beautifully hand coloured lithographs. The present copy has been bound by the Amsterdam bookbinder J. H. Peters, who bound several of the most important and luxurious copies, such as the copy mentioned by Bobins, from the library of the Furstenberg family, or the copy in the Royal Collections of the Netherlands, which was possibly owned by king William I (1772–1843).

The work describes various aspects of Japanese life and culture, including traditions, art, costumes, religion, language, calligraphy, architecture, topography, flora and fauna, the factory at Deshima, and daily life. The plates show a wide variety of costumes, trades and professions (including a fully armed warrior), the legendary first two Japanese men, a map of Japan superimposed over a view of Mount Fugi, a Buddhist temple, a tea ceremony, men cutting woodblocks for printing (a man wearing Western-style glasses), an "alphabet" (syllabary) of Katakana calligraphy, a female artist at work, musicians and other performers, all vibrantly hand coloured.

With a bookbinder's label on the back pastedown. The edges and corners of the boards are somewhat scuffed, the joints are weakened, but the structural integrity of the binding is still intact, the spine and parts of the boards are discoloured from past sunlight. Bound with the original lithographed wrappers, some of the leaves are lightly foxed. Otherwise in good condition.

VII, [3], 320 pp. *Alt-Japan Katalog* 1099; *Bobins* 300; *Cordier, Japonica*, cols. 489–490; *Landwehr, Dutch Books* v. col. plates 385; *Nippolonia* 1899; *Tiele* 357. [More on our website](#)



Beautiful study of a skate

44

[PAINTING – SKATE].

[Oil study of a skate].

[19th century]. Oil on canvas (ca. 20.5×26.5 cm), unsigned. In a contemporary wooden frame (ca. 28.5×34 cm).

€ 1500

A finely observed 19th-century oil study of a skate, shown resting on a neutral background. The artist captures the texture and colour of the fish with careful attention to light and detail, giving the work a quiet, natural presence. Paintings like this were often made as studies from life, reflecting the 19th-century interest in nature and everyday subjects. The restrained composition and subtle tones lend the piece a sense of calm realism. An appealing work that would suit both collectors of 19th-century painting and those interested in natural history or maritime subjects.

A minor, barely detectable dent near the bottom of the painting, several cracks on the edges, which are mostly hidden by the frame, laid down on modern canvas. The frame shows traces of use. Otherwise in good condition.

[More on our website](#)



The first great Dutch fashion periodical: in 8 volumes (1791–1794)

45

[PERIODICAL – DUTCH – FASHION].

Kabinet van mode en smaak.

Haarlem, A. Loosjes Pz., [1791]–1794. 8 volumes. 8°. With 95 (of 96) engravings, most of them hand-coloured, including one not mentioned in the binder instruction, each volume features a woodcut illustration on the title page, along with small woodcut headpieces and tailpieces throughout. Contemporary gold-tooled half beige calf, marbled paper sides, with title and volume labels lettered in gold on the spine.

€ 9500

A rare uncut set of the earliest and most celebrated Dutch periodical devoted to fashion and taste, a richly illustrated work that extends far beyond costume to encompass furniture, interior decoration, theatre, gardening, travel writing, and poetry. Published at a moment of profound political upheaval, it offers a vivid portrait of late 18th-century cultural life in the Netherlands.

The *Kabinet* was only the second Dutch fashion periodical, preceded by the short-lived *Magazijn der modes en vertellingen* (1790–1791), and followed only in 1807 by *Elegantia*. It thus occupies a foundational place in the history of Dutch fashion journalism. The final issue concludes with a poem, in which the author laments war and plunder as the cause of the journal's demise. In the winter of 1794–1795 French troops advanced across the frozen rivers into the Northern Netherlands, and subscriptions had evidently fallen below a sustainable level. Complete sets are rare.

The first volume with the bookplate "Collectie Buijnsters Smet" on the front pastedown. The upper spine of volume III is bumped with a small area of exposure, all volumes show some foxing, browning, and staining throughout. The plates in volume IV are bound in a different order, and only one plate is missing in the entire set (plate X in volume V), which is highly unusual for the work. Overall in good condition.

See our website for the reference list. [➤](#) More on our website



Elegantia: fashion, taste and the female sphere in the early 19th century

46

[PERIODICAL – WOMEN].

Elegantia, of tydschrift van mode, luxe en smaak, voor dames. Eerste (-vierde) jaargang.

Amsterdam, E. Maaskamp, 1807–1810. 4 volumes. 8°. With 137 engravings, mostly hand-coloured, and a small uncoloured engravings on each divisional title page. Contemporary vellum.

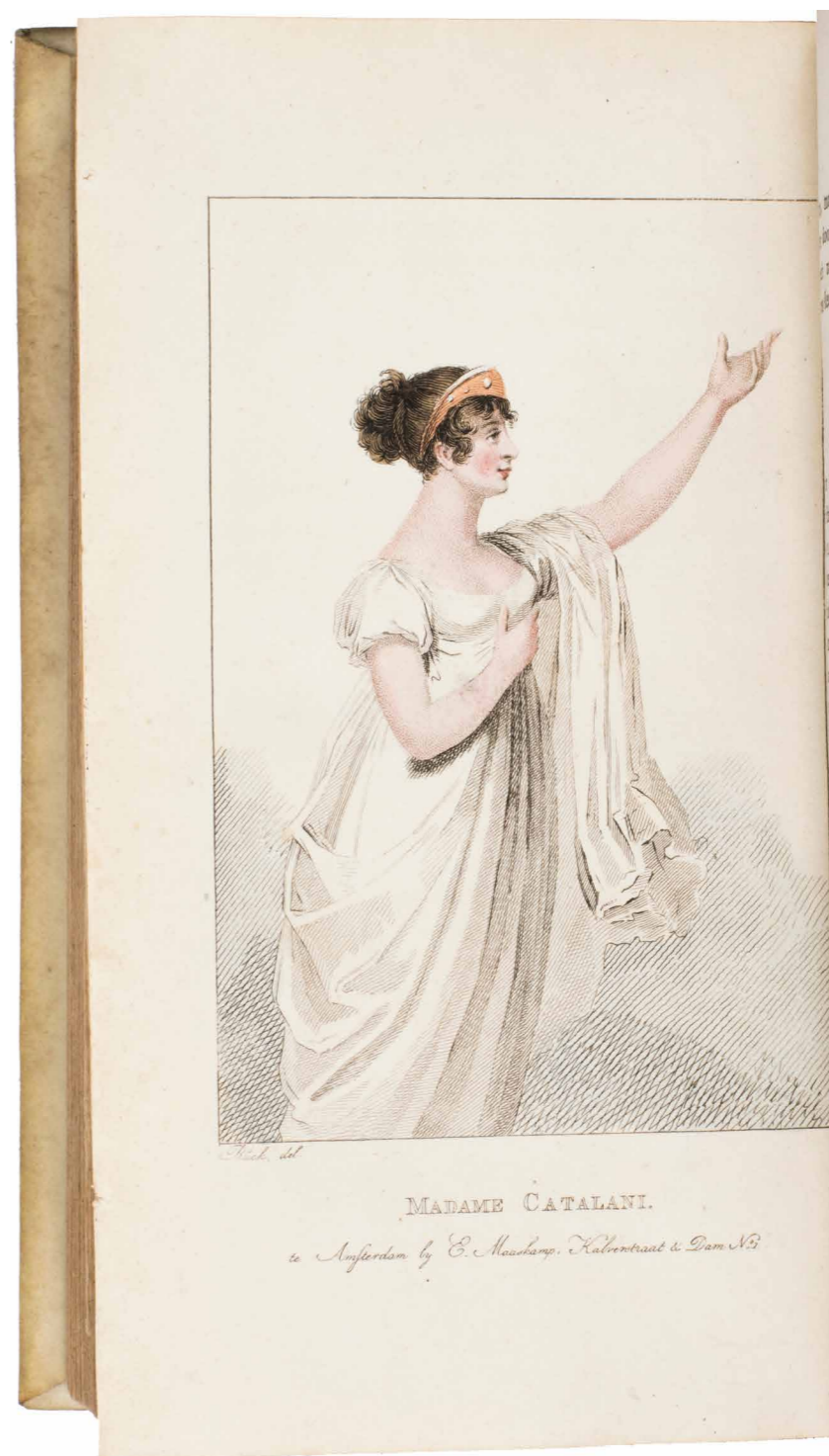
€ 6850

First to fourth year (nos. 1–42) of what is generally regarded as the only Dutch women's periodical to have appeared between 1800 and 1820. Published in Amsterdam by the enterprising bookseller and print seller Evert Maaskamp, *Elegantia* was conceived as a luxurious illustrated magazine devoted exclusively to the female sphere, fashion, taste, domestic refinement, and polite literature.

The periodical followed in the wake of the earlier *Kabinet van mode en smaak* (1791–1794), but differed in its explicit focus on women. In keeping with early-19th-century ideals, it carefully delineated the "proper" domain of its readership: not the public world of politics or military affairs, but the cultivated interior, expressed through fashion, household economy, and more. The formula was closely modelled on the influential Parisian fashion journal *Journal des Dames et des Modes*, from which many fashion reports, plates and literary fragments were adapted. Yet *Elegantia* was no mere imitation, it presented the latest modes from Paris, London, Vienna, and Saint Petersburg to a Dutch audience, alongside reports on theatre, new inventions, music, novels, recipes, embroidery patterns, and short fiction.

All four volumes bear the bookplate "Collectie Buijnsters Smet" on the front pastedown. Volume I: small holes in the inner gutter at the centre of the volume, ink staining to pp. 380–382. Volume II: slightly foxed, plate no. 51 cut short at the lower margin, light damp staining to the upper margin towards the end of the volume. Volume III: some pages slightly foxed. Volume IV: lacking the title page and contents leaves. Otherwise in good condition.

VIII, 392, [8]; VIII, 384, [2 blank]; VIII, 384, [2 blank]; 200, [2 blank] pp. See our website for the reference list. [➤](#) More on our website



The art of architecture made practical: Perrault's five orders in England

47

PERRAULT, Claude.

A treatise of the five orders in architecture. to which is annex'd, a discourse concerning pilasters: and of several abuses introduc'd into architecture ...

London, Printed for J. Senex and R. Gosling; W. Taylor, W. and J. Innys, and J. Osborn, 1722. Folio. With 6 full-page engravings of columns, 6 half-page engravings, 23 engraved initials, 23 engraved headpieces, 18 engraved tailpieces, as well as an engraved title page and an engraved dedication. Contemporary half sprinkled calf, marbled paper sides, red sprinkled edges.

€ 1250

Second English edition of Claude Perrault's (1613–1688) influential work on classical architecture, presents a remarkable combination of intellectual rigor, practical guidance, and fine engraving. Originally published in Paris in 1683, Perrault's treatise was at the time controversial and dismissed by the Académie Royale d'Architecture as unsuitable for students, and never republished in France or abroad, apart from England.

The English translation, undertaken by the architect John James (ca. 1672–1746), first appeared in 1708, and this second edition of 1722 adds an alphabetical explanation of architectural terms, and several new engravings. John Sturt (1658–1730), celebrated engraver and publisher, enriched the edition with beautiful illustrations and decorations. Perrault's work exerted lasting influence on English architecture. This second English edition, therefore, represents both a practical manual for builders and a key intellectual link between French architectural theory and English practice. With inscriptions on the front pastedown. The binding shows some wear, with some rubbing to the boards and spine. There is a tear to the lower margin of the title page (not affecting text or illustration), and some staining throughout, particularly on the page containing the table of chapters to part I, on pp. 94–95, and on p. 25. Otherwise in good condition.

[6], XXI, [5], XII, 131, [1 blank] pp. *ESTC T135482; Fowler p. 204; Harris 701; Millard II pp. 207–209, no. 56.* [More on our website](#)



The exquisite miniatures of the Shah Jahan Album, beautifully reproduced in 50 high quality photographs

48

[PHOTOGRAPHY – SHAH JAHAN ALBUM].

[20th-century photographic reproduction of the Shah Jahan Album].
[20th century]. 2 volumes. Folio. With 50 photographic reproductions
in black and white mounted onto thick passepartout leaves.
Contemporary gold- and blind-tooled burgundy buckram, with
the title and volume number lettered in gold on the front and spine,
a double fillet border on both boards, blind-tooled turn-ins, floral
endpapers, gilt edges.

€ 25 000

Remarkable photographic album beautifully reproducing the paintings from
the Shah Jahan Album, also known as the Kevorkian Album. The album,
compiled by the Mughal emperor Jahangir (1569–1627) and his son, Shah
Jahan (1592–1666), contains miniatures from the best painters of the
Mughal era, with calligraphic text by famous calligraphers. The 50 exquisite
photographs accurately reproduce the details of the original miniatures,
highlighting the iconographic and stylistic richness of Mughal art.

The spectacular Shah Jahan Album is a collection of 50 single-page paintings,
which include intimate nature studies, and portraits of the royal family
and various dignitaries, framed by a beautiful floral border. Each painting
is faced by a single page of illuminated calligraphy, made by renowned
calligraphers. The photographs in the present work carefully reproduce the
single-page paintings and three of the four calligraphic pages that open the
collection. They are accompanied by a foreword and a short description
of each painting, which appear to be taken from an auction catalogue and
were likely added later. A valuable testament to the interest in Mughal
art in the 20th century, this collection constitutes a seemingly unique
iconographic resource, as we have not been able to find another copy.

The boards have been rubbed, with minor loss of material on the back board
of both volumes, the joints are slightly weakened, but the structural integrity
of the bindings is still intact. Some of the mounted descriptions are lightly
foxed. Otherwise in good condition.

[1 blank], [26], [2 blank]; [2 blank], [25], [2 blank] ll. [➤ More on our website](#)



Best edition of the first notable work on Egyptology

49

PIGNORIUS, Laurentius (Lorenzo PIGNORIO).

Mensa Isiaca ...

Including: IDEM. Magnae deum matris idaeae & attidis initia.

And: TOMASINUS, J. P. Manus aeneae, cecropii votum referentis ...

Amsterdam, A. Frisius, 1669. 2 works published & bound as 1, the second in 3 parts. 4°. With an engraved frontispiece, 4 title pages, all but 1 with a small engraving. Further with 15 engraved plates, and at least 21 engraved plates in the text. Further with woodcut decorations. Contemporary vellum with the gold-stamped coat of arms of Arnhem on both boards, (faded) manuscript title on the spine, remnants of green ties.

€ 2500

First issue of the third and best edition of two important works on Egyptian archaeology, the first edition with this title and form, originally published together, written by Lorenzo Pignorius. The first work, a famous study of the Egyptian artefact known as the "Mensa Isiaca" or "Bembine Tablet", devoted to the Egyptian goddess Isis, is the first notable work on Egyptology. The *Mensa Isiaca* was a bronze table top, discovered in the ruins of the temple of Isis in Rome at around 1525 and now believed to have been executed in Rome in the first century CE. Pignorius studied this very famous artefact when it was in the possession of Cardinal Bembo. Pignorius believed that it depicted the sacrificial ceremonies according to the Egyptian rites. The bronze is now in the collection of the Torino Museum.

The boards are somewhat scuffed and browned, remnants of ties. The sewing supports have broken and the pastedowns have separated from the inside of the boards. Occasional minor browning, a (occasionally large) tear in the gutter margin of the folding plates, the edges of the folding plates are somewhat frayed, two folding plates are loose but still present. Leaf with pp. 7-8 in the second work with a large tear, slightly affecting the text.

[1], [1 blank], [1], [1 blank], [6], 96, [12]; [1], [1 blank], [6], 96 pp. *BSee our website for the reference list.*

➤ More on our website



Famous and controversial work on the Council of Trent, in an armorial binding with the arms of king Charles I of England

50

POLANO, P. S. (pseud. of Paolo SARPI) and N. BRENT (translator).

The historie of the Councel of Trent ...

London, Bonham Norton and John Bill, 1629. Folio. With the woodcut arms of king Charles I of England on the title page, numerous decorated woodcut initials, head- and tailpieces. Contemporary gold-tooled calf, the crowned arms of King Charles I of England in the centre of both boards with the motto "Honi soit qui mal y pense" and the monogram "A W", surrounded by two single fillet borders with cornerpieces, gold-tooled board edges, remnants of closing ties.

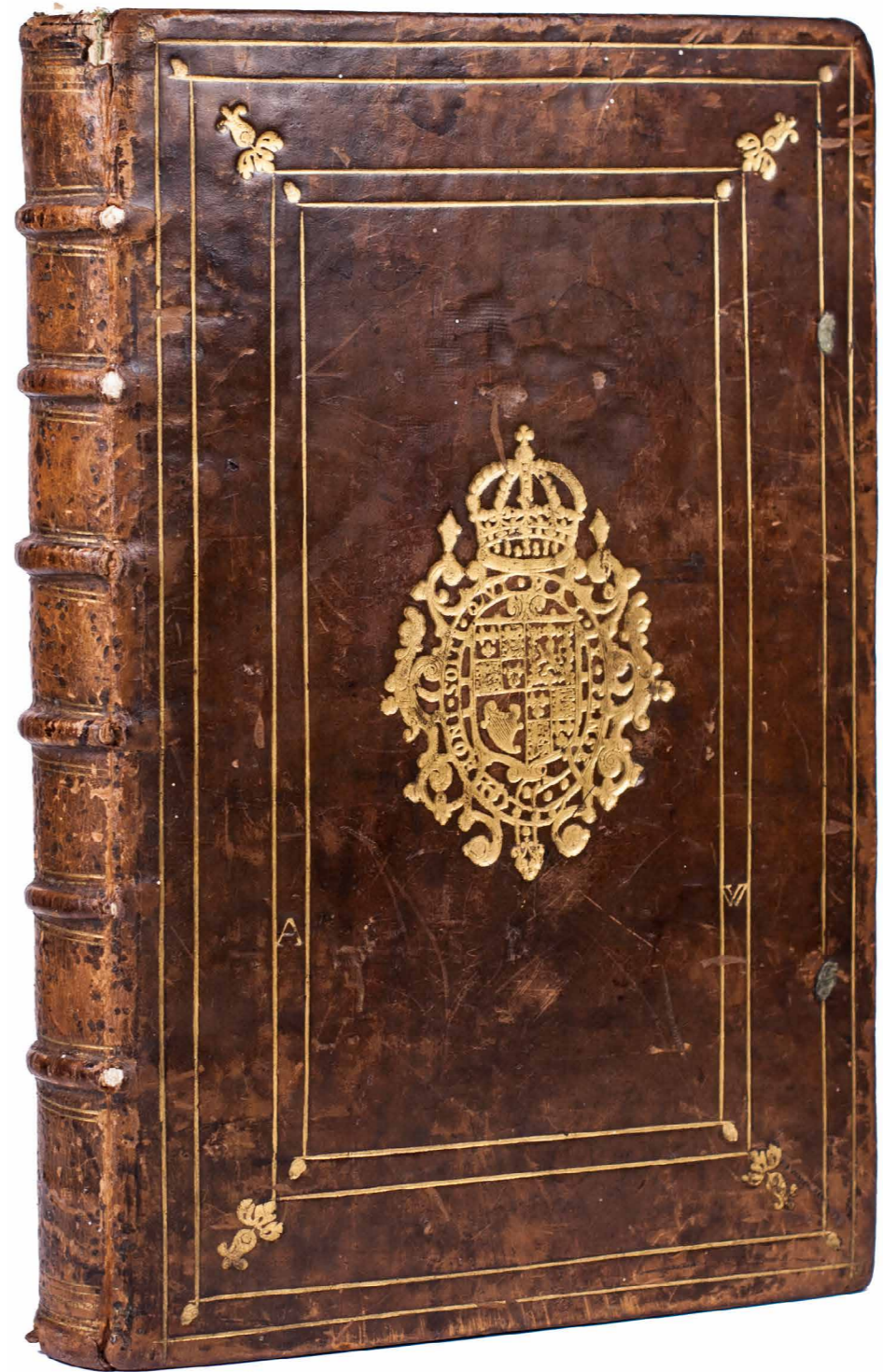
€ 2500

Beautifully produced work on the history of the Council of Trent (1545–1563), in an armorial binding with the arms of king Charles I of England (1600–1649), to whom the work is dedicated. Written by "Father Paul of Venice", the work was antipapal and anticlerical in nature, like the author itself, and was very popular in its own time. "Besides being of great importance in the development of historiography, [it] is memorable as the touchstone by which the value and effect of the Council were debated" (PMM).

Paolo Sarpi (1552–1623) was a Servite friar, historian, canon lawyer, and a statesman for the Venetian Republic. He was a proponent of the separation of state and Church, and one of the most prominent figures involved in the Venetian interdict (1606–1607), a diplomatic quarrel between the Republic of Venice and the Papal Curia. Because of this, he became the target of an assassination attempt in 1607, at the instigation of the pope. He recovered from his wounds, however, and spent the remainder of his life peacefully in his cloister, working on various literary works.

With a bookplate on the front pastedown. The boards and spine are somewhat rubbed, with some loss of material, missing a chip at the head of the spine. The work is slightly browned, a small tear in the lower margins of some of the leaves. Otherwise in good condition.

[2 blank], [10], "881" [= 879], [16], [1 blank] pp. *ESTC S116697; Pollard & Redgrave 21762; USTC 3014208; cf. Printing and the Mind of Man 118 (first ed.)*. [More on our website](#)



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

51

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. With 10 (of 14) hand-coloured full-page engraved plates, several contemporary hand-coloured engraved initials, head- and 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, gold-tooled board edges, gilt edges, marbled pastedowns.

€ 25 000

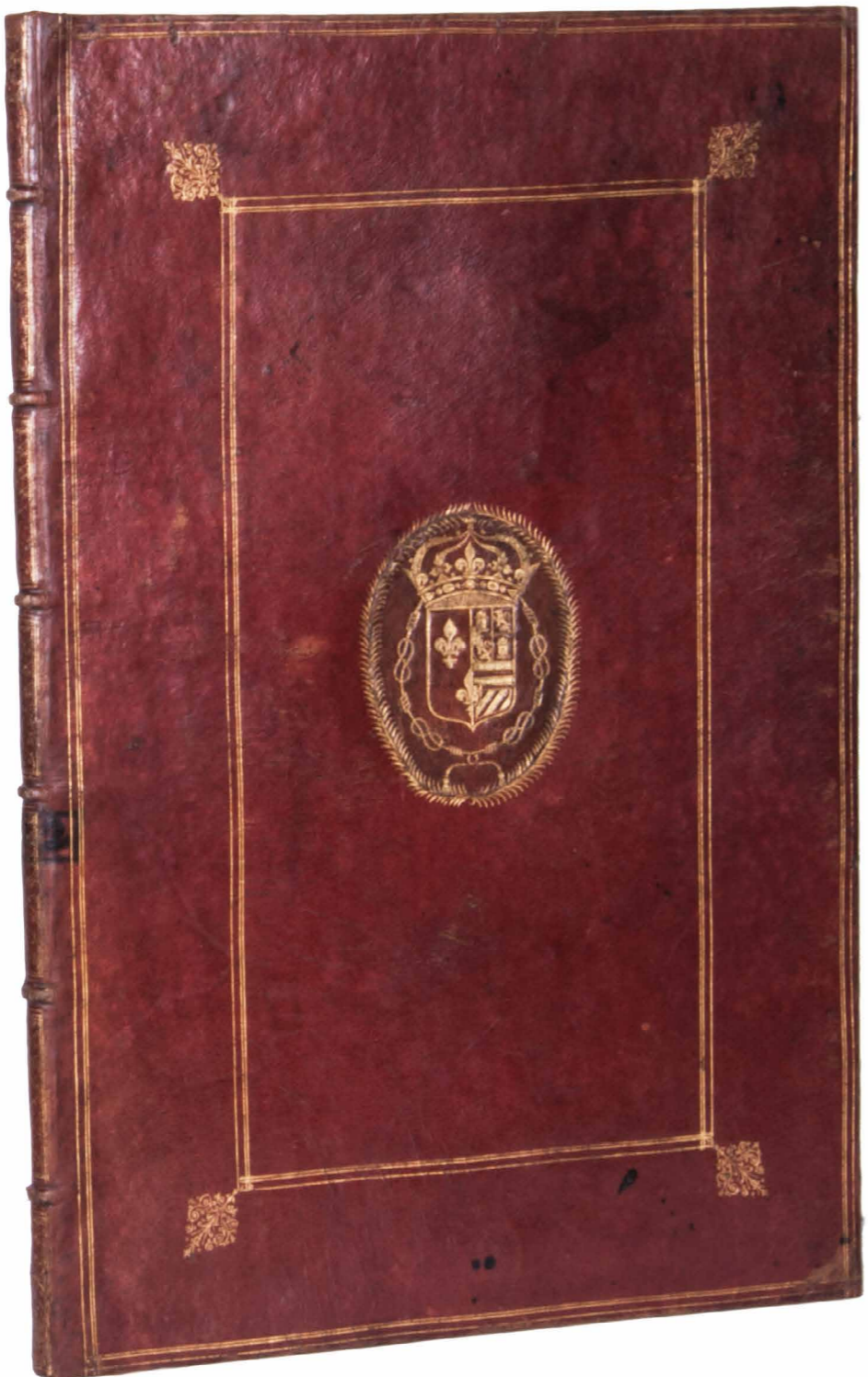
Beautiful copy of an unusual work on the House of Habsburg, with the coat of arms of the dedicatee, Anne of Austria (1601–1666), on both boards. The work includes the biographies of the thirteen members of the House of Habsburg that were named "Anne", with ten beautifully hand-coloured portraits. The 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 (1636–1636).

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. *See our website for the reference list.* [👉](#) More on our website



51



Fourth edition of the first English Quran to be translated directly from the Arabic

52

[QURAN – ENGLISH]. SALE, George (translator).

The Koran, commonly called the Alcoran of Mohammed ...
Bath, Printed by S. Hazard, 1795. 2 vols. 8°. Engraved fold-out map of Arabia, 3 genealogical tables of which two folding, 1 plate illustrating the Temple of Mecca, all taken from the first edition of 1735. Old calf.

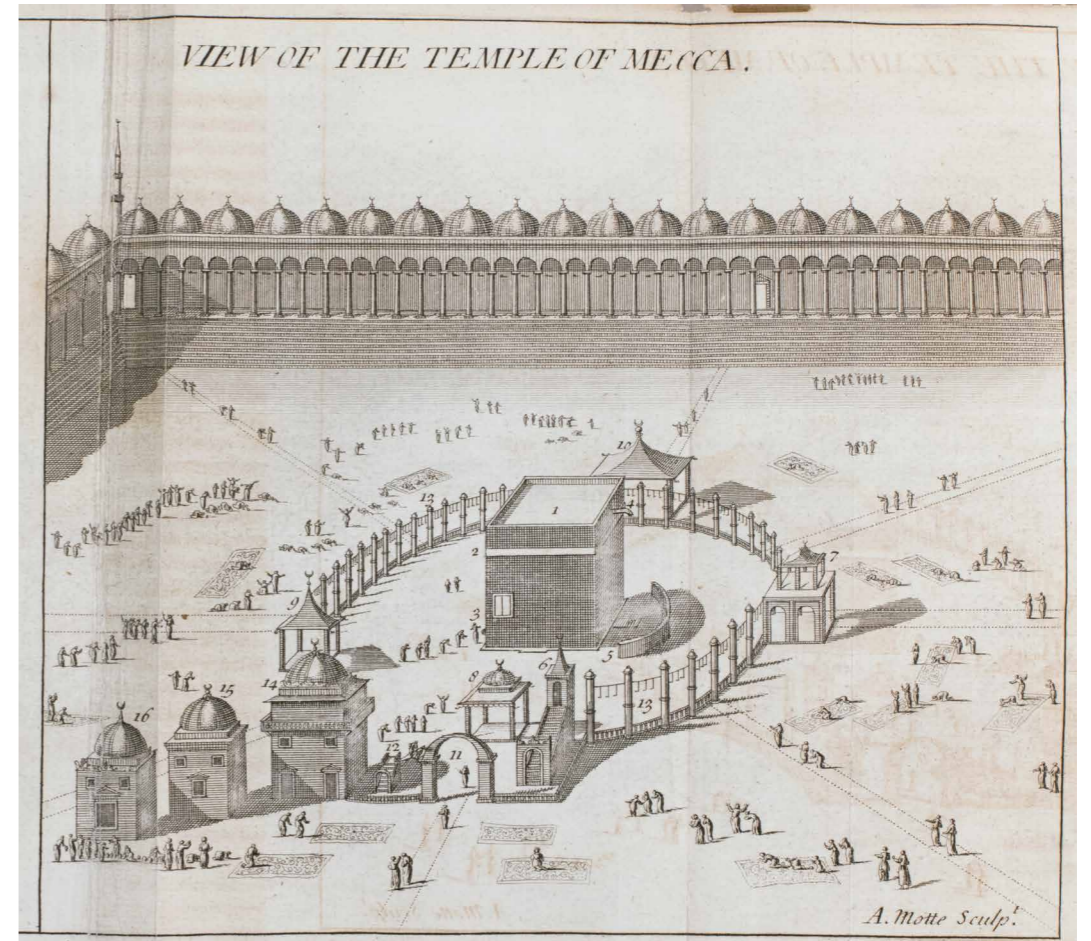
€ 3500

Fourth edition of the First translation of the Koran into English; a landmark not only in efforts to bring an accurate version of the Quran to the English-speaking world, but also in Western Quranic studies in general. Holt notes his "enlightened and objective attitude" in sharp contrast with most Western Arabists of his day or earlier: "His freedom from religious prejudice ..., his obvious conviction that Arabic writers were the best source of Arab history, and Muslim commentators the fittest to expound the Quran, marks an enormous advance ...". In addition to Arabic sources, Sale consulted the best Latin translation of the Quran, by Ludovico Marracci, published in 1698.

Rebacked, some tears in the folding map repaired.

ESTC T146975; Füek, Die Arabischen studien, p. 104; P.M. Holt, Studies in the history of the Near East (1973), pp. 57–60; McKenzie & Ross, eds., A ledger of Charles Ackers, p. 41; Schmurrer, p. 429.

[➔ More on our website](#)



Beautiful views of castles, ruins, monasteries, villages and towns of the Dutch Republic

53

RADEMAKER, Abraham.

Kabinet van Nederlandsche en Kleefsche outheden.

Amsterdam, Isaak Tirion, [between 1728 and 1766]. 2 parts in 1 volume. 4°. With an engraved title page in each part, and 300 numbered engraved half-page views. Contemporary gold-tooled red morocco.

€ 3500

Beautifully bound, complete copy of Abraham Rademaker's celebrated series of 300 views of famous sights and buildings in the Netherlands and Cleve. The plates are predominantly dated between 1573 and 1720. However, these dates do not indicate when the plate was made, but correspond instead to the condition of the depicted towns and buildings in those respective years.

Abraham Rademaker (1679–1735) was a versatile painter and engraver, known mostly for his many views he made of villages, towns, churches, monasteries, castles, and manor houses, sometimes in ruins, in the Netherlands and the area around Cleve. Apart from the various editions of his *Kabinet*, he also published series of views in *De zegepraalende Vecht* (1719) and *Spiegel van Amsterdams zomervreugd* (1728).

The present copy was owned by Adam Mansfieldt de Cardonnel Lawson (of Cramlington, Northumberland; 1746–1820), a historian from Scotland who is the author of a book similar to Rademaker's *Kabinet*: *Picturesque antiquities of Scotland* (1788–1793), etched by Adam de Cardonnel. The work was then inherited by his granddaughter Lucy Anna de Cardonnel Elmsall.

With the bookplates of Adam Mansfieldt de Cardonnel Lawson (of Cramlington, Northumberland; 1746–1820), and Lucy Anna de Cardonnel Elmsall (1828 – after 1867) mounted on the front pastedown, and an ownership annotation by the former on the title page ("Lawson 1802"). The boards are very slightly rubbed. The title page of the first part is somewhat soiled, occasional mild soiling in the margins. Otherwise in very good condition.

[76]; [76] ll. *De Buck*, no. 584; *STCN* 300275331 (5 copies); cf. *Tiele* 892 (other ed.); *Wurzbach II*, p. 375 (other ed.). [More on our website](#)



Dutch edition of the voyage of Walter Raleigh and Laurence Keymis to Guiana, describing the city El Dorado

54

RALEIGH, Walter and Lawrence KEYMIS.

Grondige ende waerachtige beschryvinge van het groot end gout-rijck koninckrijk van Guiana ...

[Amsterdam, Johannes Janssonius], 1644. Oblong 4°. With a vignette built up from typographical ornaments on the title page, and a decorated woodcut initial. Later half mottled calf.

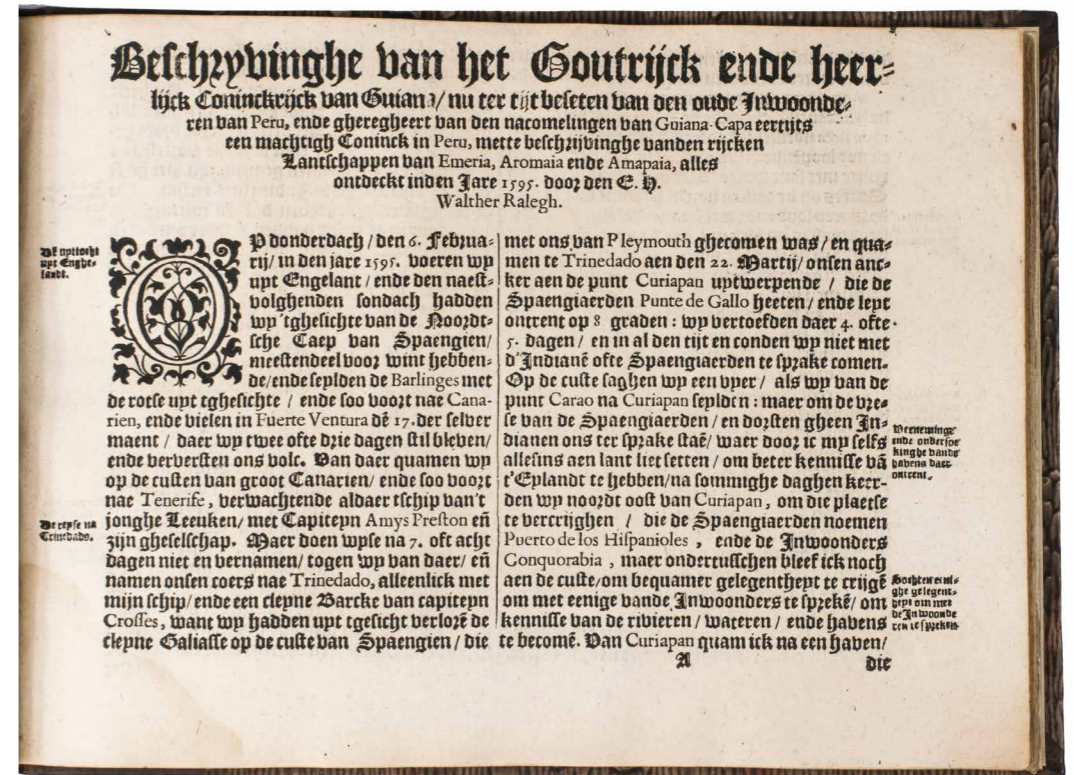
€ 7500

Extremely rare Dutch edition of Walter Raleigh (1552–1618) and Lawrence Keymis' (?-1618) account of their expedition to Guiana in 1595 in search of El Dorado. Raleigh and Keymis mention its local name, Manōa, and compare their experiences with earlier (Spanish) accounts, which seemed to confirm the marvellous tales about this city. They returned to England with some gold, and discovered the rumour had been spread that they had never been to Guiana, but had stayed in Cornwall and bought the gold. They wrote the present account in order to squash this slander. The present Dutch edition is extremely rare, as we have only been able to trace 2 copies in institutions, and 1 in sales records.

The present work is a translation of *The discovery of the large, rich and beautiful empire of Guiana* (1596), and was first translated into Dutch in 1598. This 1644 (fourth Dutch) edition forms a part of the first volume of the original edition of Isaac Commelin's collection of voyages *Begin ende voortgangh van de Vereenigde Neederlandsche geoctroyeerde Oost-Indische Compagnie* of 1644, which is also very scarce. As it was an English voyage, Raleigh's account was omitted in the editions of 1645 and 1646.

The work is browned throughout, a water stain in the lower inner corner in the first half of the work and the lower outer corner in the second half, the upper outer corner of leaf M1 is torn, with some loss of text, the upper margins has been cut somewhat short, with loss of the headline and pagination. Otherwise in good condition.

[49] ll. *Sabin* 67558; *STCN* 087968827 (1 copy); *Tiele, Mémoire*, p. 306 (not seen!); *USTC* 1013841 (1 copy); *WorldCat* 68857754, 62405688 (2 copies); cf. *Cox II*, p. 254 (other ed.); *Landwehr, VOC*, 250 (other ed.). [More on our website](#)



Fine calligraphic manuscript teaching traditional science to the son of Comte de Choiseul-Gouffier, French ambassador to the Ottoman Empire, finely bound in contemporary gold-tooled morocco

55

REMY, Claude.

Traité des elemens présenté à M. Raoul de Choiseul-Gouffier.
Paris, 1786. Small 8°. Calligraphic manuscript written in French in dark brown ink on paper, in a formal Latin script hand, with an ornamental, calligraphic title page, each page in a border, running heads in the border. Contemporary red, gold-tooled morocco, with a dark green title-label, gold-tooled turn-ins and board edges, gilt edges.

€ 16 000

Beautiful calligraphic manuscript by Claude Remy, writing master and tutor of the children of the Paris beau monde for more than a decade before the French Revolution. The author-calligrapher notes in an epilogue that he had executed more than 60 similar instructive manuscripts, not only for his pupils but also for their parents, who greatly valued them, but few have survived. Remy executed it for and presented to Raoul de Choiseul-Gouffier, the young son of the author of *Voyage pittoresque en Grèce*, who served as French ambassador to the Ottoman Empire from 1784 to the French Revolution, then fled to Russia in 1793 where he served Catharine the Great and her successors. Raoul became head of the Russian branch of the Knights of Malta and appears to have succeeded his father as count in 1817. Remy's "avertissement" notes that he taught not only writing, but also reading, arithmetic, Latin, geography and several other subjects, but that he especially loved to teach the science of the four elements, the principal subject of the present manuscript. It clearly and methodically presents the traditional scientific ideas about the elements, including chapters on their properties, weather, perspective and geography, and way more. He even strays to topics such as the church, nobility, government, etc.. The 6-page table of contents lists nearly a hundred topics covered. With an armorial bookplate. An occasional very minor spot and very slight browning, but otherwise in fine condition. Binding very slightly worn at the extremities but otherwise also fine.

[2], 186, [4] pp. *See our website for the reference list.* [➤](#) More on our website



Including the first edition of the life of Reynard's son Reynardine

56

[REYNARD THE FOX].

The most delectable history of Reynard the Fox ...

London, Thomas Ilive for Edward Brewster, 1701.

With: (2) [IDEM]. The most pleasant and delightful history of Reynard the Fox. The second part. ...

London, Anne Maxwell and Robert Roberts, for E. Brewster, 1681.

(3) [IDEM, ADDITIONS]. The shifts of Reynardine the son of Reynard the Fox, ...

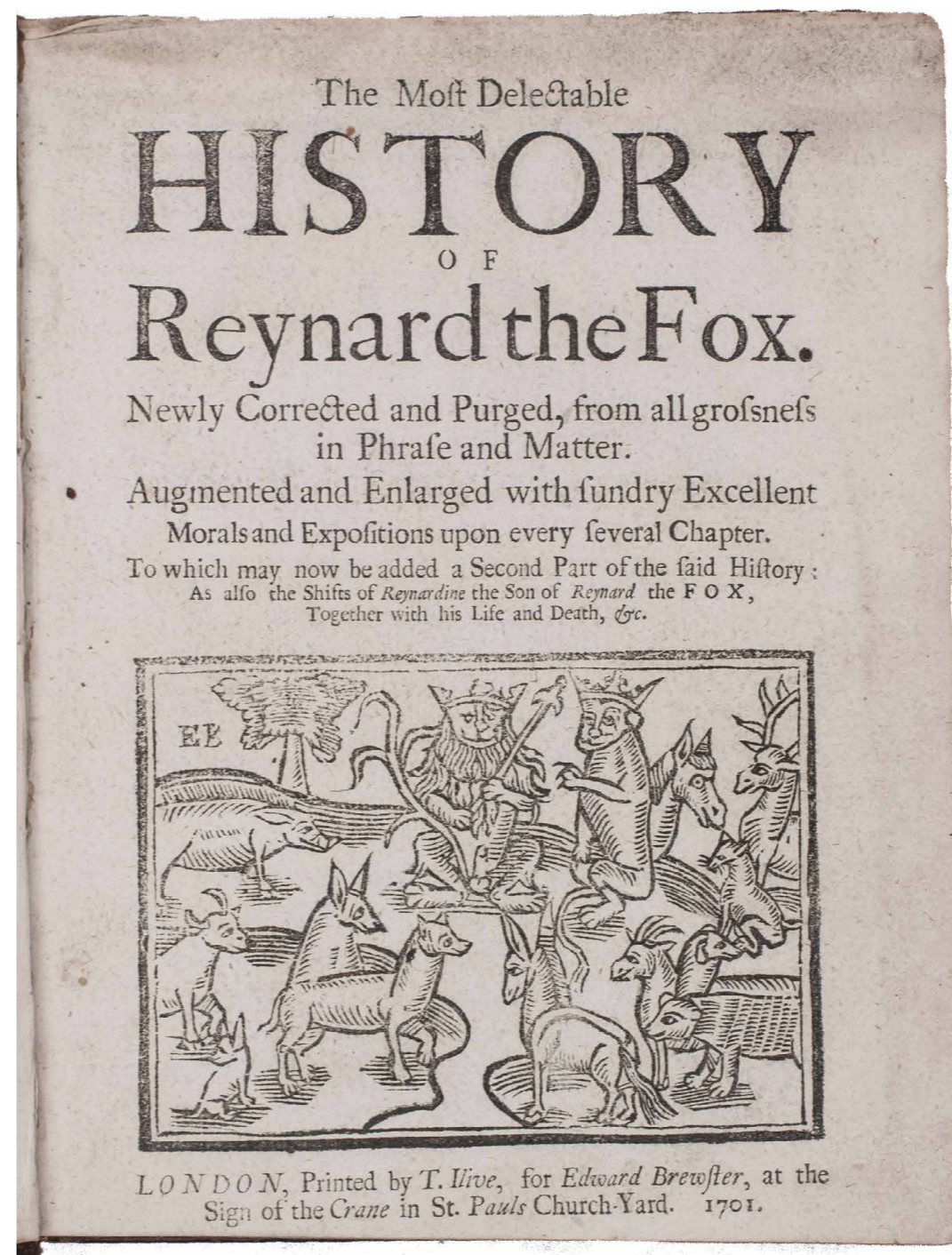
London, T. James for E. Brewster and T. Passenger, 1684. 3 parts in 1 volume. 4°. With woodcut of King Lion's court on the title page, 76 woodcuts in text (including repeats). Further with woodcut and other decorations. Late-18th-century gold-tooled sprinkled calf, red morocco label on the spine, red sprinkled edges.

€ 6500

One of the rare sets of all 3 parts of the English Reynard the Fox, the third part here in its first edition. The Reynard stories were already established as a coherent collection in the 12th century and were first printed in 1479, in a Dutch prose edition. They became especially well known since the translation into English (and adaptation) for Caxton's 1481 edition and revisions by the publisher Edward Alde in London around 1620 (the first edition of the present part 1). Although the second part would have to wait 52 years, the first part quickly became the standard English version of the Reynard the Fox stories. In 1684 Brewster added the present first edition of part 3, giving the adventures of Reynard's son Reynardine.

With 20th-century woodcut bookplate. The woodcut on C1 of part 1 is printed upside down. In good condition, with parts 2 and 3 slightly browned. One front endleaf is detached, the spine slightly damaged at the head and the front hinge cracked.

[160]; [112]; [4], 160 pp. *Ebert II, 18879; ESTC T60836, R218371, R40614; Kirmse 15; Menke V B c (note on pp. 221–222), nos. 35, 29, 30; Wing S3512, S3436 (parts 1–2); not in Prien.* ➤ More on our website



Sail and steam: a magnificent lithographic survey of world shipping

57 ROELOFFS, Roeloff and Christian Ferdinand MÖLLER.

Cyclus von schiffen aller seefahrenden nationen.

Hamburg, Charles Fuchs, 1839. 1 text volume and 56 loose lithographs in passepartouts. 4° oblong. With 56 lithographic plates (including 50 in colour). Contemporary half beige cloth with the illustrated title on the front board, the text volume kept in a matching gold-stamped linen folder with the lithographed title mounted on the front board, lithographs in passepartouts.

€ 8500

First and complete edition of this extensive and finely produced work on ship typology, illustrated with highly decorative tinted and hand-coloured lithographic plates. Christian Ferdinand Möller, shipbuilder and marine painter, designed and lithographed the magnificent plates, the work was printed and published in Hamburg by Charles Fuchs (1803–1874) in 1839. The accompanying explanatory text, with extensive glossaries of nautical and technical terms, was compiled by Roeloff Roeloffs.

The 56 lithographic plates (50 coloured) present a wide range of European and non-European vessels. Among the most striking subjects are the two steamships: the English *Condor* and the American *New Albany*. The Mississippi steamer reflects the rapid development of river navigation in the early 19th century, vessels of comparable size began navigating the Mississippi from about 1815 onwards. The accompanying text notes contemporary speeds of approximately 25 km per hour. The American vessel is shown flying a flag with 13 stars in a circle, perhaps an anachronistic rendering attributable to the colourist.

With two stamps of a former rowing club, one on the title page of the lithographic volume and the other in the upper margin of the title page of the text volume. A bookplate on the inside front cover of the text volume. The work is partially slightly browned and occasionally minimally foxed. Otherwise in very good condition.

[2] ll., 112 cols. *Not in Bruzelius; Cat. NHSM; Crone Library; JCB; KVK; Maggs, Nautica; Taylor Coll.; WorldCat.* [➤](#) More on our website



Beautifully produced missal, printed and bound for the Iberian market

58

[ROMAN MISSAL].

Missale Romanum ex decreto ... concilii Tridentini restitutum ...

Antwerp, ex architypographia Plantiniana [= J. J. Moretus], 1737.

With: (2) [SPANISH MISSAL]. Missae ... Hispanorum ...

Antwerp, ex architypographia Plantiniana, 1737. 2 works in 1 volume. Folio. With 20 full-page engraved plates, 10 engraved frames surrounding the text, and printed vocal music. The text is printed in red and black, with historiated initials hand-coloured in red, an engraved vignette on the title page of each work, and several woodcut tailpieces throughout, of which 3 printed in red. Contemporary elaborately gold-tooled red morocco with (remnants of) brass catch- and anchorplates along the fore edge, gilt and gauffered edges with intricately made tabs along the fore edge, gold-tooled board edges, marbled endpapers.

€ 4000

Plantin edition of the revised Roman Missal, produced in line with the Council of Trent's directives. This imposing folio exemplifies the Tridentine tradition established after the council (1545–1563), when the Roman Church, responding to the Reformation, sought to standardise the liturgy. In 1570 Pope Pius V (1504–1572) promulgated the reformed Missal establishing the text and ceremonial form of the Mass that would govern the Latin Church for centuries. Subsequent revisions under Clemens VIII (1536–1605) and Urban VIII (1568–1644) refined but did not alter its essential structure.

The front joint is slightly weakened, but the structural integrity of the work is still intact, a hole at the head and foot of the spine, the edges and corners of the boards are slightly scuffed, the boards are somewhat stained, lacking the clasps. The leaves are somewhat browned, with occasional foxing, a few pages retaining traces of yellow wax. Otherwise in good condition.

[64], 628, cxxviii, [4], [2], 30, [4], 24; 28, [12] pp. *See our website for the reference list.*

[➤ More on our website](#)



5 original glass lantern slides with the earliest photographs of Mecca and Medina

59

SADIQ BEY, Muhammad, Christiaan SNOUCK HURGRONJE and Al-Sayyid 'Abd al-GHAFFÂR.

[5 photographic lantern slides of Mecca and Medina (silver gelatin glass positives), taken in the years 1880 to 1889].

Stuttgart, Lichtbilderverlag Theodor Benzinger, [ca. 1910]. 5 glass positive lantern slides (8.5 × 10 cm), each with a black paper mask, paper tape around the edges, a letterpress slip at the foot giving the publisher's name & city, and a slip at the head with the manuscript title. Kept in a contemporary purpose-made wooden box with brass fittings, with the word "Mekka" on the lid.

€ 35 000

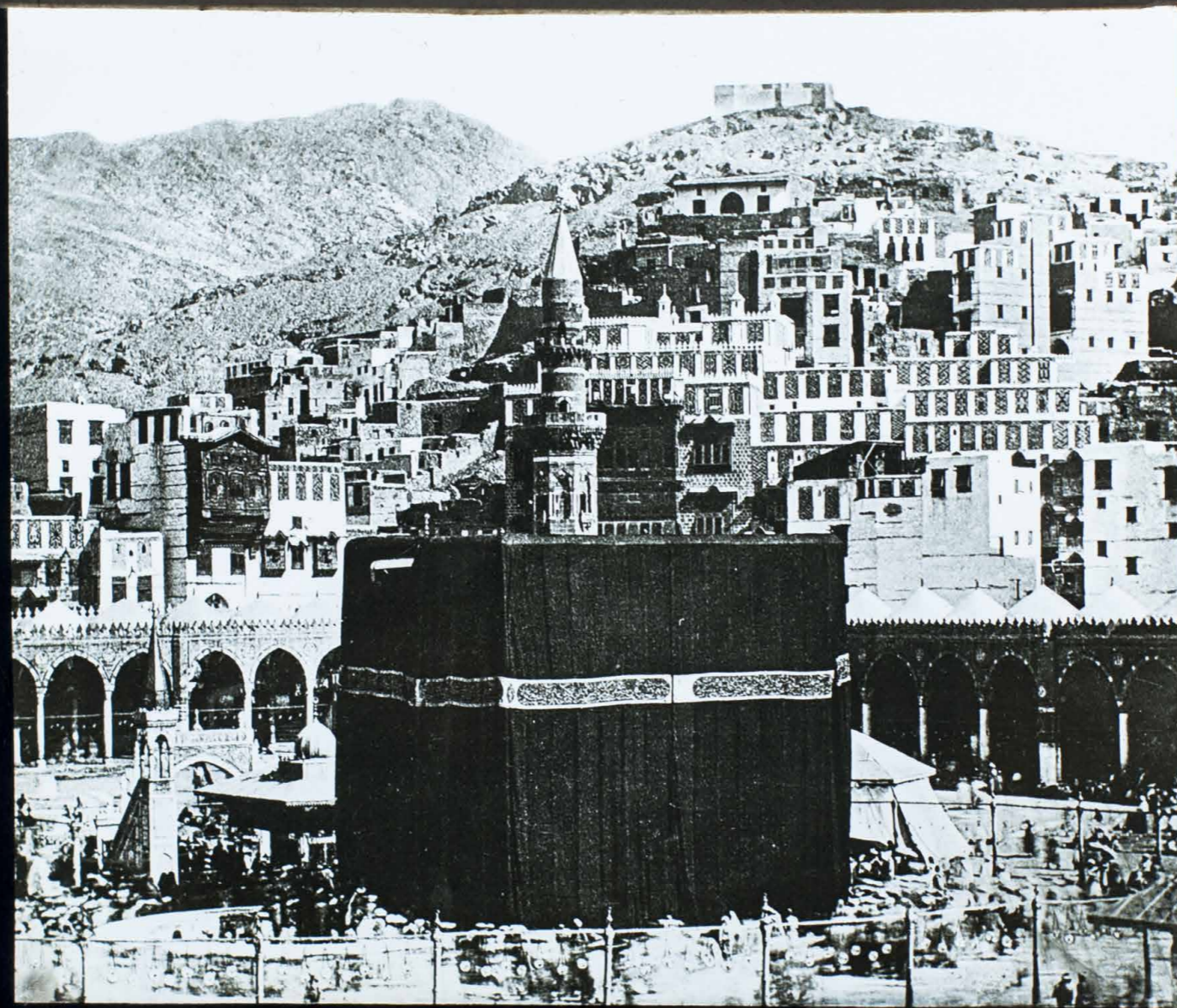
Five of the earliest and best photographs of Mecca and Medina, beautifully preserved as silver gelatin glass plates, including the first photograph of the Ka'ba in Mecca's Masjid al-Haram (Great Mosque). Two of the photographs were taken by the first person to photograph Mecca and Medina, the Egyptian Colonel Muhammad Sadiq Bey (1832–1902), who made them in 1880 for the Ottoman Sultan Abdülhamid II. The others were taken by the first European to photograph Mecca, Christiaan Snouck Hurgronje, and Al-Sayyid 'Abd al-Ghaffâr, who worked closely with him. Snouck Hurgronje (1857–1936), one of the greatest pioneering Dutch Arabists, converted to Islam and lived in Mecca from January to about July 1885. The photographs by these three men are best known and most often reproduced from the published collotype facsimiles, and the rare surviving early albumin prints are usually faded and often otherwise in bad condition. The present five plates, sold as lantern slides for magic lantern presentations, are therefore of the greatest importance as well-preserved high quality images of these famous photographs, providing the best early images of the mosques of Mecca and Medina.

All five slides are in very good condition, with only a bit of dust and an occasional smudge on the glass.

See our website for the reference list. [↗](#) More on our website



Die Kaaba in Mekka



Th. Benzinger • Lichtbilderverlag • Stuttgart.

Descriptions of 5 exotic animals from the cabinet of Schlosser, with striking coloured plates

60

SCHLOSSER, Johan Albert.

Epistola ... de Lacerta Amboinensi ...

Amsterdam, for the author, 1768.

With: (2) **BODDAERT, Petrus.** Epistola ... De Chaetodonte argo ...

(3) **IDEM.** Epistola ... De Testudine cartilaginea ...

Ads 2-3: Amsterdam, Cornelius van Tongerlo, 1770.

(4) **IDEM.** Epistola ... De Rana bicolore ...

(5) **IDEM.** Epistola ... De Chaetodonte diacantho ...

Ads 4-5: Amsterdam, M. Magerum, 1772. 5 works in 1 volume.

Large 4°. With 8 folding engraved plates, all but 1 coloured by a contemporary hand. Contemporary gold-tooled half calf, and a red title label on spine.

€ 7500

First editions of five letters elaborately describing five exotic animals. They were clearly intended to form a set, since the half-titles are numbered and the format and layout match. The first letter is written by the Dutch physician and naturalist Johan Albert Schlosser, the other four are by Petrus Boddaert, describing animals from Schlosser's collection. After his death in 1769 his large zoological cabinet apparently came into the hands of Boddaert. All letters are bilingual, with text in Dutch and Latin on facing pages.

Ad 1: Scientific description of a lizard sometimes more than a meter long.

Ad 2: Description of a tropical fish in the family of the angelfish or butterfly fish.

Ad 3: Description of the Asiatic softshell turtle.

Ad 4: Description of a frog found in the Amazon basin.

Ad 5: Description of a tropical fish in the family of the angelfish or butterfly fish.

Foot of the spine slightly chipped, but otherwise in very good condition, printed on heavy paper and only slightly trimmed, leaving generous margins.

[2], 18 ll.; [4], 43, [1]; [4], 39, [1]; 48; 43, [1] pp. *See our website for the reference list.*

[➔ More on our website](#)



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

61

SELS, Willem Hendrik.

Salomon, Koning van Israël. In XII boeken.

Amsterdam, F. de Kruyff, A. van der Kroe, 1765[-1768]. 4°. 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 gold-tooled dark olive morocco by the so-called “Three Acorn Bindery” in Amsterdam, 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.

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. *See our website for the reference list. identical binding*. [➤ More on our website](#)



Classic history and description of Gelderland with maps in a contemporary hand-colouring, bound by the “Vase Block Bindery”

62

SLICHTENHORST, Arend van.

XIV. Boeken van de Geldersse Geschiedenissen ...

Arnhem, Jacob van Biesen, 1654. 2 parts in 1 volume. Folio. With an engraved title page, a letterpress half-title, a large folding engraved map, 20 double-page plans and maps, 28 woodcut coats of arms in the text, as well as woodcut medals, and letterpress genealogical tables. With exception of some medals all plates and illustrations are coloured by a contemporary hand and partly highlighted with gold. Early 18th-century gold-tooled mottled calf by the so-called “Vase Block Bindery”.

€ 25 000

The first complete history of Gelderland in Dutch, with a large folding map of the whole region, and twenty maps and plans of towns, such as Zutphen, Wageningen, and Hattem. The present copy is one of the very few with the title page, maps, plans, and coats of arms in a contemporary hand-colouring, some of which have been heightened with gold. It has also been beautifully bound by the “Vase Block Bindery” in Utrecht.

The present work is partly a translation of the Latin *Historiae Gelrica* (1639) by Johannes Pontanus (1571–1639). However, his student, Arend van Slichtenhorst (1616–1657) thoroughly revised, corrected, and much enlarged it. Where Pontanus included four double-page bird’s-eye views covering only the most important Gelderland cities, Slichtenhorst provides 10, plus 16 smaller maps and views on 5 additional double-page plates and another with a map of the royal hunting grounds. The large folding map gives an overview of the entire province, while 4 double-page maps render parts of the province in greater detail.

The edges and corners of the boards are somewhat scuffed, the spine has been rubbed, with some loss of material at the head and foot, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The title page and some of the double-page views have been backed, some minor stains or holes on some of the leaves. Otherwise in good condition.

[16], 116, [4]; 596, [24] pp. *See our website for the reference list.* ➤ More on our website





First account of the first official British diplomatic mission to China

63

STAUNTON, George Leonard.

An authentic account of an embassy from the king of Great Britain to the emperor of China.

London, W. Bulmer and Co. for G. Nicol, 1798. 2 text volumes (4°) and 1 plate volume (2°). With 44 engraved plates in the atlas, 2 frontispieces in the text volumes (1 each), 1 full-page plate, and 25 vignettes in the text. Early 19th-century elaborately gold- and blind-tooled brown calf, with a red and a green morocco label on the spine, gold-tooled edges and turn-ins, marbled end papers. The atlas in gold-tooled half brown calf, with the same spine as the text volumes, marbled paper sides.

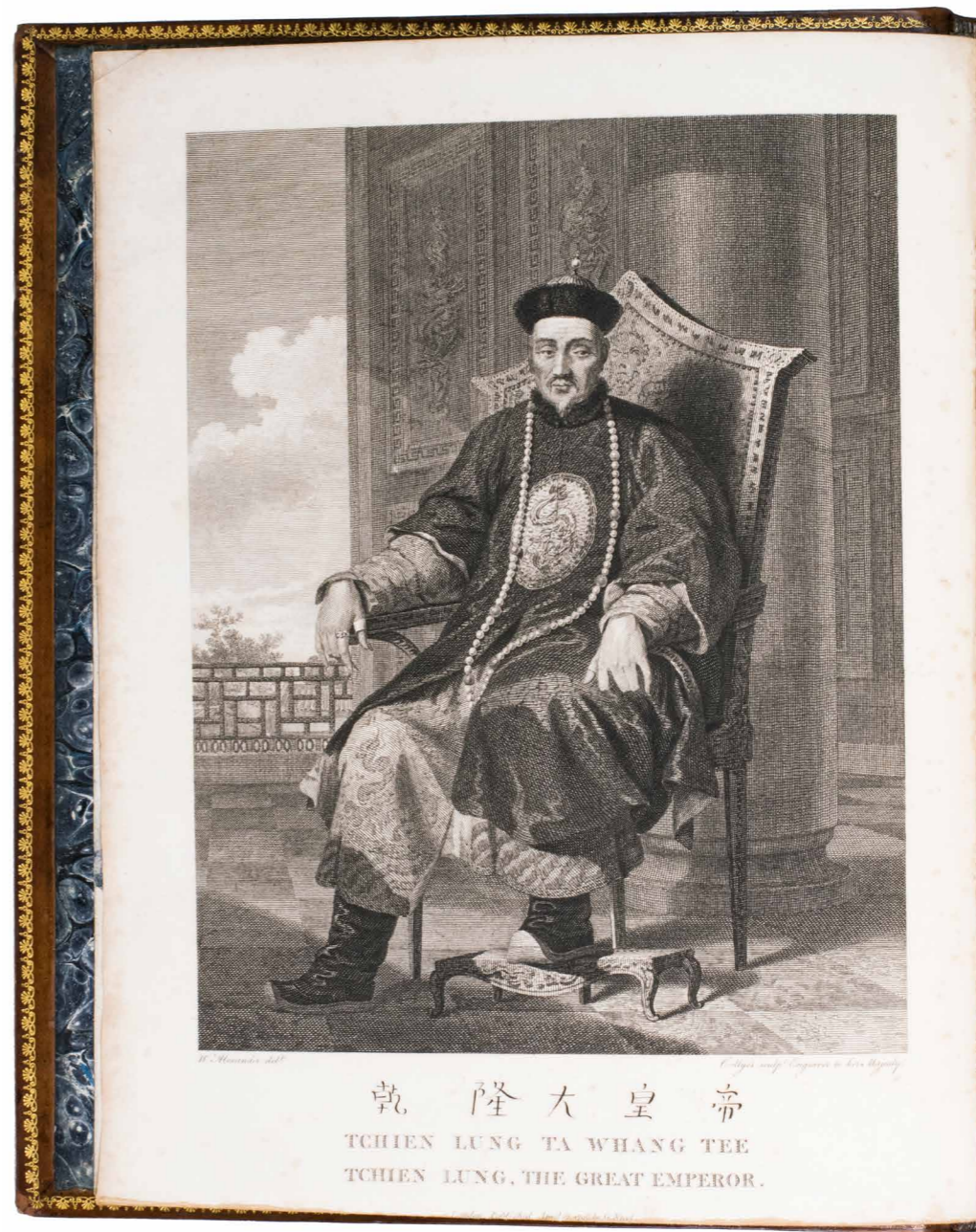
€ 18 000

Richly illustrated account of the first official British embassy to China, complete with the scarce atlas volume. This large-format work was the first of several publications by members of the embassy that detailed the mission's reception in China. The work had a considerable impact in England; partly because of the detailed descriptions of Chinese customs, and partly because of the beautiful illustrations made by painter and embassy member William Alexander (1767–1816), who depicted subjects that few Europeans had seen. His views "remained unrivalled until the era of photography. They were used, often without acknowledgement, to illustrate books on China and it would be surprising if they did not play a considerable role in the renewed interest in chinoiserie which affected England in the two decades following Alexander's return" (Löwendahl).

The leather on the front and back boards is slightly scratched. Uncut, very slightly foxed on some leaves. Otherwise in excellent condition.

[2], XXXIV, 518; [2], XX, 626 pp. + 44 plates. *Bibliotheca Wittockiana, Western travellers in China*, 47; *Brunet V, co. 525*; *Cordier, Sinica*, 2382–2383; *Cox I*, pp. 344–345; *Lust 545 and 547*; cf. *Getty, China on paper*, 9 (other ed.); *Löwendahl, Sino-Western relations II*, 697 (other ed.).

[More on our website](#)



From Mississippi dreams to South Sea ruin: Europe's first financial meltdown

64

[TAFEREEL DER DWAASHEID], LAW, John (subject).

Het groot tafereel der dwaasheid ...

[Amsterdam], 1720. Folio. With the title page printed in red and black and 79 engraved plates, most double-page and several larger folding sheets, including several maps and the plate with the complete set of 52 playing cards. The copy contains the register listing 74 items and 4 plates not in Muller's principal list. Contemporary gold-tooled mottled calf, with the title and year lettered in gold on the spine, sewn on 7 supports with the corresponding raised bands on the spine, bound by the Double Drawer Handle Bindery in Amsterdam (Storm van Leeuwen).

€ 6000

Second edition, according to Muller, of one of the most remarkable works in the history of finance. Few books equal the visual power, satirical brilliance, or bibliographical complexity of *Het groote tafereel der dwaasheid*. First published in Amsterdam in 1720, in the very year of the financial collapses it depicts, this extraordinary work stands as the most ambitious and visually arresting contemporary response to the speculative mania that engulfed France, England and the Dutch Republic.

The work chronicles the rise, frenzy, and catastrophic collapse of the Mississippi Scheme in France and the South Sea Bubble in England, speculative ventures designed, in part, to consolidate and manage national debt (in England's case tied to the funding of the navy), but which spiralled into one of the first great international stock market crashes.

The binding is very slightly rubbed, the hinges, and edges and corners of the boards show signs of wear. Occasional browning and staining, some plates show small tears, mainly along the folding lines, and often repaired/reinforced with paper on the verso, without any loss. Plates 33, 77 and 78 loose in binding. Otherwise in very good condition.

[1], [1 blank], 25, [1], 52, 31, [1 blank], 8, 9, [1 blank] pp. and 79 engraved plates. *See our website for the reference list.* [➤](#) More on our website



A year in Rome: life, spectacle, and the romantic eye

65

THOMAS, Antoine Jean Baptiste.

Un an à Rome et dans ses environs. recueil de dessins lithographés ...
Paris, Firmin Didot, 1830. Folio. With a lithographed vignette on the title page and 72 hand-coloured tinted lithograph plates. Contemporary half calf and marbled paper sides.

€ 3750

Second edition of *Un an à Rome et dans ses environs*, a remarkable coloured plate book offering a vivid panorama of the Eternal City during the pontificate of Pius VII (1742–1823), a moment poised delicately between tradition and transformation. The work stands as the most celebrated achievement of Antoine Jean-Baptiste Thomas (1791–1834), a painter and lithographer whose life unfolded across the shifting landscapes of post-Revolutionary France and Restoration Europe. Trained under François-André Vincent (1746–1816) and shaped within the ateliers of the École des Beaux-Arts, Thomas belonged to that intriguing class of *petits maîtres*, artists whose reputations never quite matched their talents, yet whose works now offer uniquely intimate insights into their age.

Published in Paris for the first time in 1823 and here republished, the series comprises 72 finely executed lithographic plates, sensitively translated onto stone by Jean-François Villain (1818–1852). Each plate, delicately hand-coloured, is accompanied by text written by Thomas himself. Rather than dwelling on Rome's celebrated ruins, Thomas turns his attention to the city as a living stage. His plates unfold a vivid sequence of public life, processions and festivals, fireworks illuminating Castel Sant'Angelo, papal ceremonies, crowded streets, and scenes that range from theatrical performance to execution and carnival excess. Throughout, his keen eye rests on costume, gesture, and ritual, peasants adorned with bright ribbons, solemn prelates in procession, children dressed as angels, and pilgrims gathered beneath the vast dome of St Peter's.

The spine shows minor wear, the work is foxed throughout, with plate 57 entirely browned. There is a tear to the outer margin of p. 17, and pp. 37–38 have been restored. Otherwise in good condition.

[4], 44 pp. *Colas*, II no. 2872; *WorldCat* 473250662 (1 copy); cf. first ed.: *Brunet* V 833; *Lipperheide* 1309.

➤ More on our website



The first manual of cryptography

66

TRITHEMIUS, Johannes and Gabriel de COLLANGE (translator).

Polygraphie et universelle escripture cabalistique.

Including:

(2) IDEM. Clavicule, et interpretation sur le contenués cinq livres de Polygraphie, & universelle escripture Cabalistique.

(3) COLLANGE, G. de. Tables et figures planispheriques ...

Paris, Benoît Prévost for Jacques Kerver, 1561. 3 parts in 1 volume. 4°.

Printed in red and black, the titles set within a woodcut decorated border, 3 woodcut portraits of the translator, 13 large volvelles in part 3, numerous woodcut headpieces and decorated initials. 18th-century gold-tooled reddish-brown morocco, with the title and author lettered in gold on the spine, marbled endpapers, gold-tooled board edges, red edges.

€ 12 500

First French edition of the first printed work on cryptography, complete with all the tables and illustrations. This edition is particularly impressive because of the volvelles, which are exclusive to the French edition. The beautifully printed work contains hundreds of codes and ciphers, which could be used for writing or deciphering coded messages. It also includes many ancient alphabets and is the oldest known source for the Theban or witches' alphabet, which is still used in modern witchcraft today. The *Polygraphia* is primarily a handbook for cryptography.

With 2 bookplates on the front pastedown, later manuscript annotations in four different hands on the verso of the second free endleaf, and a small manuscript inscription at the head of the main title page. With a small restored hole in the outer margin of the title page, not affecting the text, some of the leaves are slightly foxed, with brown stain on the verso of leaf 15, somewhat affecting the text, a water stain in the outer margins of leaves 177–186, some of the volvelles are slightly creased, the endpapers have a small tear in the gutter. Otherwise in very good condition.

[18], 300 ll. See our website for the reference list. ➤ More on our website



Popular emblem and song book by a Dutch pharmacist and poet, decoratively bound for the Duke of Marlborough in 1818/19

67

VEEN, Jan van der.

Zinne-beelden, oft Adams appel ...

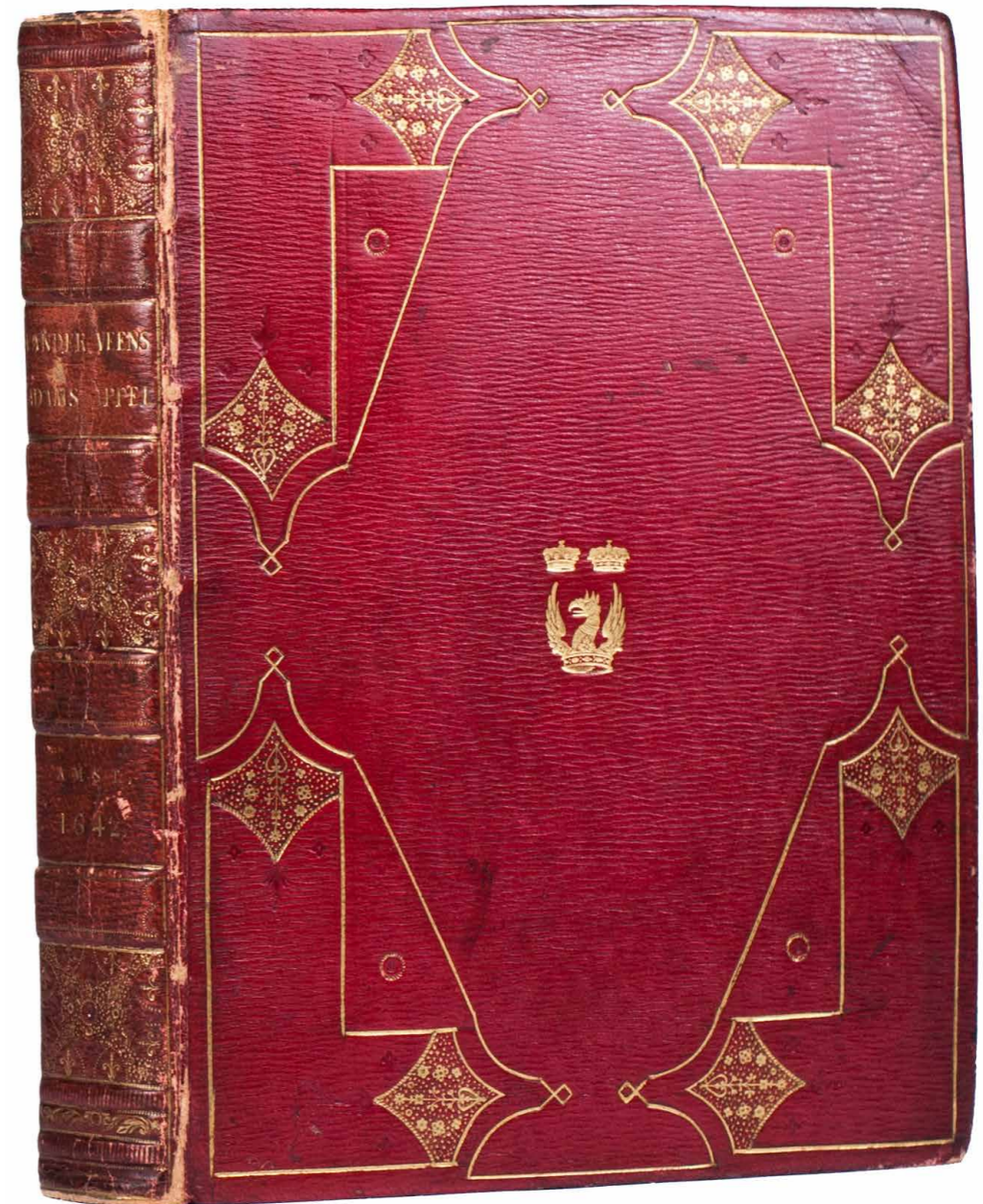
Amsterdam, Everhard Cloppenburgh, 1642. 4°. With an engraving on the title page and 50 engraved emblems in text, woodcut head- and tailpieces, numerous woodcut decorated initials and decorations built up from typographic ornaments. Gold- and blind-tooled red grained sheepskin (1817/18) for George Spencer-Churchill, 5th Duke of Marlborough, gold-tooled turn-ins and board edges, gilt and gauffered edges, grey-brown endpapers.

€ 1950

First edition of a popular emblem and song book written by the Dutch pharmacist and poet Jan van Veen. It includes 50 engraved emblems by the skilled artist Salomon Savry (or Saverij, 1594–1678), each with a two-line motto in Dutch above and in French below. Each is followed by three Dutch verses, the last often of devout character with marginal references to Bible verses. The emblems, beautifully etched and engraved, show common people engaged in a wide variety of professions and activities, many real and mythical animals, allegorical figures, etc. The last 250 pages present songs Van Veen wrote to be sung at weddings. The present first edition is the only one with French motto, and the only one in quarto. Although the crest on the binding, of George Spencer-Churchill (1766–1840), is very similar to that on the bookplate of the Althorp Library on the pastedown, they represent different libraries. Spencer-Churchill had to sell much of his library in 1818 and this volume ended up with his father's second cousin, John George, who owned the Althorp Library.

Emblem IX was first accidentally repeated in the place of emblem XIV, but a cancel slip with the correct emblem has been pasted over it (as usual). With a small hole slightly affecting emblem VI, occasional minor and mostly marginal spots, smudges and faint stains, but otherwise in very good condition and with generous margins. Slightly worn at the hinges and extremities, spine slightly faded, but binding otherwise very good.

[23], [1 blank], 523, [1 blank] pp. *See our website for the reference list.* [➔ More on our website](#)



The first appearance in English of the Pied Piper

68

[VERSTEGAN, Richard (pseudonym of Richard ROWLANDS)].

A restitution of decayed intelligence: in antiquities ...

Antwerp, printed by Robert Bruney, 1605. 4°. With the title printed in red and black, an engraved vignette on the title page, 10 engravings in the text, and a full-page coat of arms of the author at the end. Contemporary or slightly later gold- and blind-tooled "Cambridge panel" binding in sprinkled brown calf.

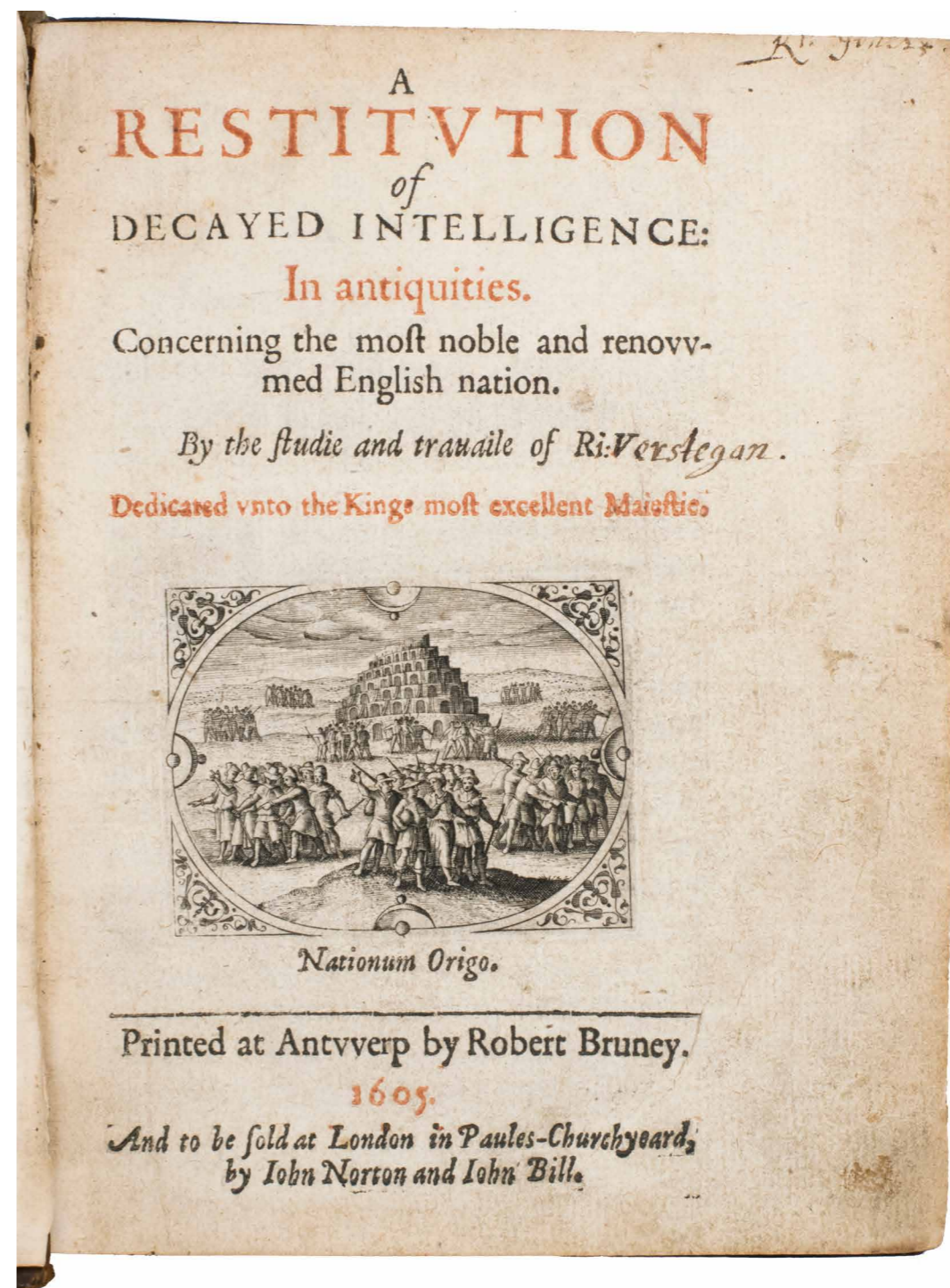
€ 1950

First edition of an erudite and engaging study of early English history, containing the first printed account in English of "The Pied Piper of Hamelin", said to have been the source for Robert Browning's poem. The work was intended to correct the myth that England was founded by Brutus of Troy, demonstrating instead that the English derived from Germanic tribes. In doing so, it ranks among the earliest studies to challenge the erroneous belief that English culture and language stemmed primarily from pre-Saxon populations.

The work contains a collection of curious facts, anecdotes, and myths about the Saxons and their customs, deities, and religious practices. Particularly noteworthy are the Old English dictionaries, including an etymological lexicon of old Saxon, incorporating a discussion of the werewolf and the case of Peter Stump, who was publicly executed in 1589. The fine illustrations, drawn and engraved by the author himself, show, among other subjects, Saxon deities, fossilised remains, scenes of Saxon migration to England, and the arrival of Christian missionaries. The story of the Pied Piper is included as one of the anecdotes.

The edges of the boards are scuffed, the joints are weakened, but the structural integrity of the binding is still intact, the boards and spine are slightly rubbed. The title page is slightly soiled, the leaves are somewhat browned and occasionally stained. Otherwise in good condition.

[24], 338, [13], [1 blank] pp. Pollard & Redgrave 21361; Simoni V 170 (defective copy); USTC 1436513; cf. ESTC S116255 (other issue). [➔](#) More on our website



The first “typographic facsimile” ever: the reproduction of one of the three late antique manuscripts containing the main works of Virgil

69

VIRGILIUS MARO, Publius.

Codex antiquissimus a Rufio Turcio Aproniano V.C. distinctus et emendatus ...

Florence, Typis Mannianis, [1741]. 4°. With an engraved dedication as a frontispiece, an engraved vignette on the title page. An engraved illustration of Virgil as a headpiece at the start of the text. Further with a beautiful engraved historiated initial on the same page; engraved specimen of three lines of the manuscript on p. XV; and two tailpieces. The text is printed in red and black. Contemporary gold-tooled red morocco.

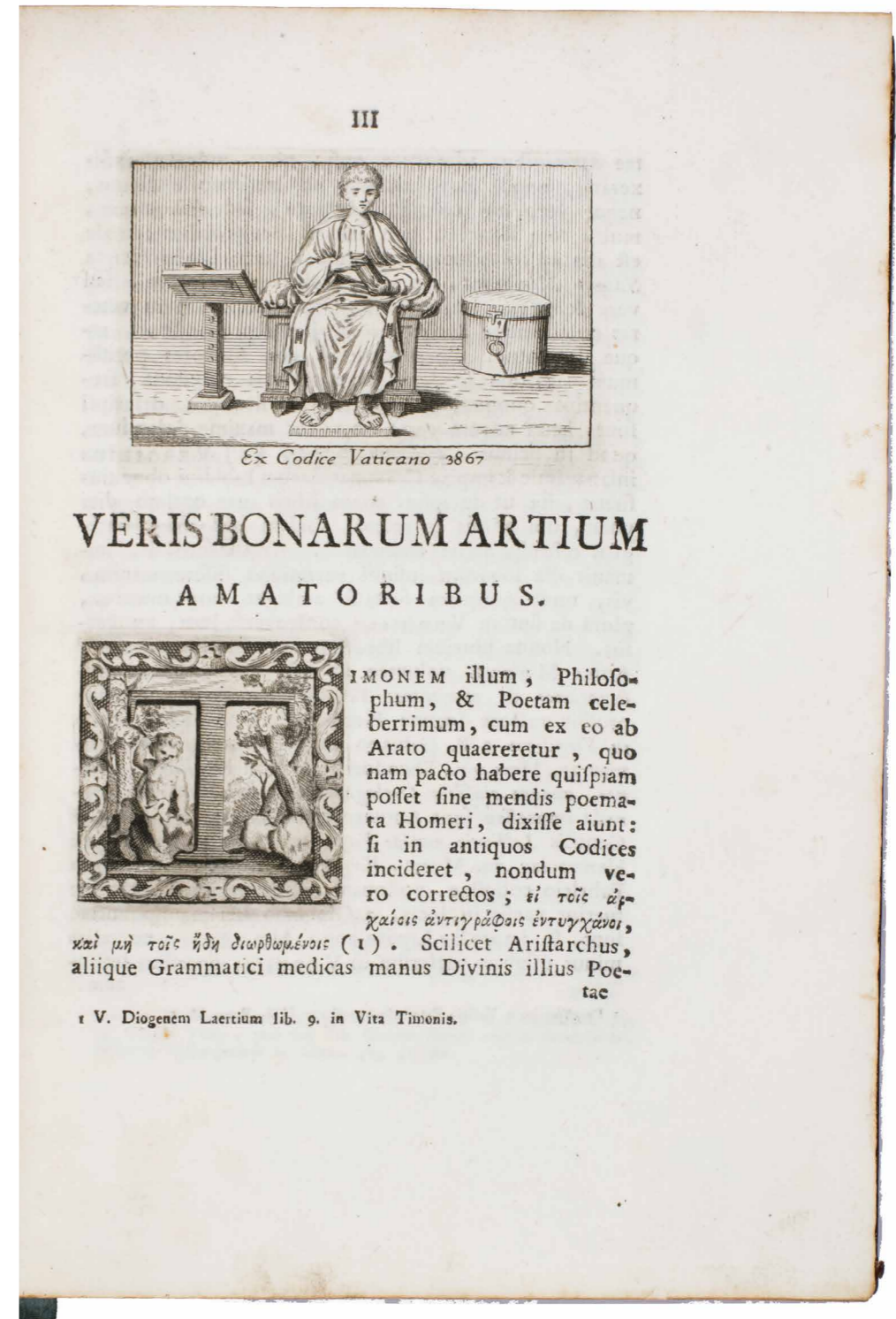
€ 2500

Original edition of an extraordinary and very interesting “facsimile edition” with typographical means, considered as the earliest facsimile edition of an ancient manuscript ever made (perhaps with the exception of Hugo Grotius’ edition the Leiden Aratus manuscript of 1600, see J. van Heel, pp. 146–147). The manuscript is one of the three late antique codices containing the works of Virgil: the *Codex Mediceus* (Florence, Bibl. Laurentiana, 39.1), perhaps the earliest one, certainly the most complete, written in ca. 450 AD. The other two, the *Virgilius Romanus* and the *Virgilius Vaticanus*, both also from the 5th century, are in the Vatican Library.

A beautiful copy of probably the earliest typographical facsimile of an ancient manuscript in an very attractive binding: the *Codex Mediceus*, the most complete and ancient manuscript of the works of Virgil, now preserved in the Laurentian Library in Florence, containing the Eclogues (*Bucolica*) from Lib. VI, vs. 48, the *Georgics* and the *Aeneid*. The *Codex Mediceus* certainly is among the most important survivals of classical literature. Together with the two Vatican codices it forms the basis of the text of the *Aeneid* and other Virgilian texts as we know them today.

Beautifully bound with 2 small bookplates. Some bumping of the binding edges. Otherwise in very good condition.

[4], XXXVI, 459 pp. See our website for the reference list. ➤ More on our website



Quintessential eighteenth-century Virgil edition, bound in a magnificent binding

70

VIRGILIUS MARO, Publius.

Opera. Vol. I.

London, John Pine, 1755 [= actually some years later]. 8°. With 2 different vignettes on the otherwise identical engraved title pages, an engraved frontispiece, 2 engraved dedication leaves with vignettes, 1 folding and 49 full-page engraved plates on 39 leaves, 31 engraved half-page plates and historiated head- and tailpieces, engraved historiated and decorated initials. Some of the images are derived from the illustrations in the Codex Vaticanus, a 5th-century codex containing the works of Virgil. Late-19th-century gold-tooled crushed red morocco, bound by the famous partnership of René Chambolle (1834–1898) and Hippolyte Duru (1803–1898).

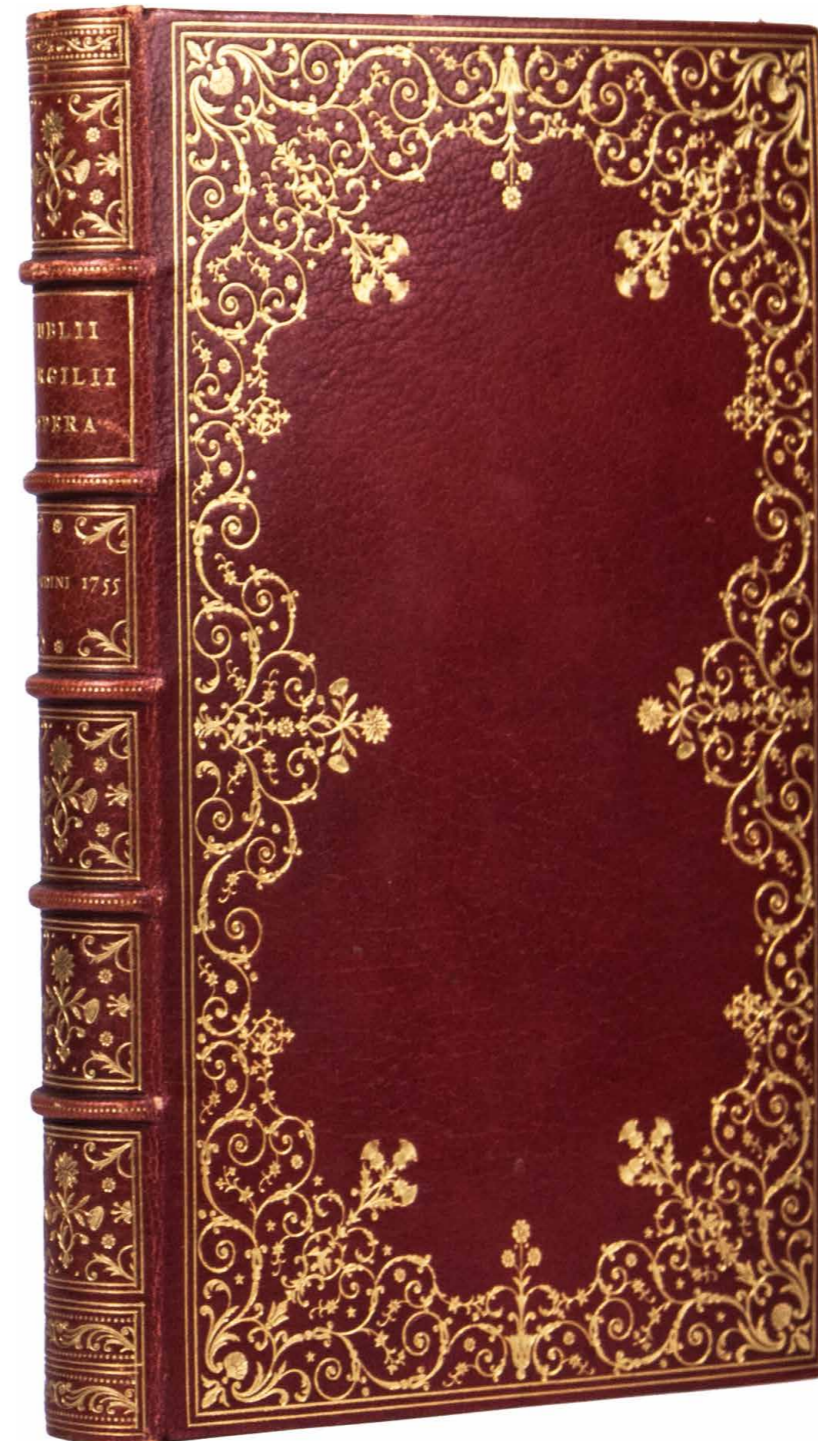
€ 3500

Original edition of the first volume of the works of Virgil containing the *Bucolica* (Eclogues) and *Georgica*, as edited and illustrated by John Pine (1690–1756). The second volume never appeared. Pine was an English engraver, print-seller and publisher with a shop on St. Martin's Lane in London. In 1733–1737, Pine printed an edition of Horace in 2 volumes, considered a masterpiece of 18th-century book art. The text, as well as the illustrations, for the two volumes was entirely engraved by Pine.

In 1755 (actually several years later), he published this first volume of Virgil's works, but now with the printed (instead of engraved) text. The full-page engraved plates were listed on the last 5 pages describing them in short, calling for 10 more plates than present in our copy. It is uncertain, however, whether they are missing. Descriptions of other copies call for different numbers stating that some plates were never printed. Also, the second edition (re-issue) by Pine's son Robert Edge Pine (1730–1788) in 1774 calls for the same number of plates as in our copy.

Slightly browned. Otherwise in very good condition.

[8], XV, [2], 144, [6] pp. *Dibdin II 561; DNB 45, p. 312; Schweiger II 1176.* [More on our website](#)



Exotic animals from the menagerie of William V

71

VOSMAER, Arnout.

[Natuurkundige beschryving eener uitmuntende verzameling van zeldsaame gedierten, bestaande in Oost- en Westindische viervoetige dieren, vogelen en slangen, weleer leevend voorhanden geweest zynde, buiten Den Haag, op het Kleine Loo van Z.D.H. den prins van Oranje-Nassau].

Amsterdam, P. Meijer (parts 1 – 14 and 29–31) and heirs of P. Meijer and G. Warnars (parts 15–20), 1766–1787. 31 parts in 1 volume. 4° (26.5 × 20.5 cm). With 33 hand-coloured engraved plates and 1 uncoloured folding engraved plate. 19th-century black half morocco, gold-tooled spine.

€ 7500

A collection of 31 separately published descriptions of exotic animals kept in the menagerie of prince William V. The animals were imported from the East and West Indies, North America, and Africa, and Vosmaer, director of the menagerie, describes some of them here for the first time. The collection consists of 20 papers on mammals, 8 on birds and 3 on reptiles. It "contains many type illustrations" and includes "a noteworthy description of the Orang-outang from Borneo, with two plates" (Wood). Most of the illustrations were engraved by Simon Fokke after designs by Aert Schouman. The descriptions were separately published without a general title page (notwithstanding the fact that Nissen's description suggests otherwise). It was only in 1804, when J.B. Elwe reissued the descriptions with 2 new additions, that a general title page and a frontispiece were added. It also appeared in French as *Description d'un recueil exquis d'animaux rares*. A few occasional spots, otherwise in very good condition.

15; 8; 8; 12; 22; 8; 9; 6; 7; 7; 10; 8; 20; 12; 6; 6; 6; 10; 10; 6; 6; 8; 8; 23; 15; 12; 14; 14; 44; 12 pp. *Fine bird books*, p. 112; *Landwehr*, Coloured plates 204; *Nissen*, ZBI 4293; *Wood*, p. 615; cf. *Zimmer*, pp. 657–658. [More on our website](#)



Model for the new mirror of Youth or the French tyranny

72

[WICQUEFORT, Abraham de].

Advis fidelle aux veritables Hollandois ...

[The Hague, Jan and Daniel Steucker], 1673. 4°. With 10 scenes on the horrors of war on 8 folding engraved plates (ca. 31 × 20 cm) by Romeyn de Hooghe. Contemporary vellum, with the gold-stamped and crowned initials “E.F.V.D” on the front board.

€ 6500

First edition of a famous Dutch history book vividly describing as well as depicting the cruelties of war committed by the French army of Louis XVI in The Netherlands in the years 1672 and 1673. The illustrations also rank among the best masterpieces of Baroque book-illustration. By their passionate denunciation of the horrors of war Romeyn de Hooghe's illustrations stand comparison with Goya's *Desastres de la Guerra*.

Thieme & Becker calls the artist “the most important and fertile master of the second half of the 17th century in Holland”. And Furstenberg judged the present print-series “One of the few and too-little known masterpieces of the period (The Book Collector, 1960, p. 432).”

The text includes a detailed account of the cruelties committed by the French army of Louis XIV in the Dutch villages of Bodegraven and Swammerdam. The work was published anonymously because the author, Abraham de Wicqefort (1598–1682), a diplomat and politician, was well-known at Paris and the French court. He also wrote an excellent manual for ambassadors: “L'Ambassadeur, ses fonctions”, published at The Hague in 1682. The present work became popular in The Netherlands, and was several times republished in Dutch, with the plates reduced.

Back hinge loosening. Fine large paper copy with contemporary manuscript owner's entry on the title page. Otherwise in good condition.

[1, 1 blank], 202 pp. *Hofer, Baroque Book Ill., plate 140; Hollstein (Dutch & Flemish) IX, pp. 90–96 (only 7 plates); Landwehr, De Hooghe Book Illustrator 30; Nierop, Grabowsky etc., Romeyn de Hooghe, 1673.19 (p. 263); STCN 851219519; Thieme & Becker XVII, p. 458; Willems 1874.*

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Beautiful and important treatise on entomology, with 120 colour plates

73

WILKES, Benjamin.

One hundred and twenty copper-plates of English moths and butterflies ...

London, R. N. Rose (printed by G. Verrall, Worthing), 1824. 4°. With 120 hand-coloured engraved plates. Mid-19th-century half gold-tooled dark green morocco.

€ 12 500

Third edition of a ground-breaking entomological colour-plate book, with 120 engraved and beautifully hand-coloured illustration plates showing not only the moths and butterflies, but also the plants that host them, first published and sold by the author himself in 1749, apparently a week before his death (a second edition appeared in 1773). From a young age, Benjamin Wilkes (ca. 1720?-1749) was a member of the Aurelian Society, which eventually evolved into the Royal Entomological Society. Wilkes himself published and sold the first edition of the book *The English moths and butterflies*, and commissioned the colourist, and the present edition was beautifully coloured for the publisher. The book's title places significant emphasis on the plates' colouration, and the artist's execution of the coloration suggests an accomplished colourist, likely affiliated with the publisher. To illustrate the book, Wilkes engaged the celebrated botanical artists Georg Dionysius Ehret and Jacob van Huysum, even though it is curious that they worked on a book about moths and butterflies, at a time when there was no comparable tradition of entomological illustration. As a result, the plates sometimes feature overwhelming botanical elements. Wilkes took care to detail the relationships between insects and specific plants in his text. Some wear to binding, book block partly detached and slight foxing and browning throughout. Otherwise in good condition.

VIII, [22], 63, [5] pp. *Freeman*, 3998; *Lisney*, 106/186; *Nissen*, ZBI 4410a, *WorldCat* 12638205.

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A nicely coloured history and description of Friesland: presentation copy by the author

74

WINSEMIUS, Pierius.

Chronique ofte historische geschiedenis van Vrieslant ...
Franeker, Jan Lamrinck, 1622. Folio. With an engraved allegorical title page, a large engraved coat of arms of the province of Friesland, a large folding engraved map of Friesland, 3 folding engraved plans. Further with (in the text) 49 half-page engraved portraits, 2 engraved plates, 2 plans, 1 view, 6 seals and coats of arms of Friesland at the end. Also with many woodcut decorated initials and woodcut head- and tailpieces. All engraved and woodcut illustrations are beautifully coloured by a contemporary hand. Contemporary gold-tooled sprinkled calf.

€ 32 500

First and only edition of this most important and reliable history and description of the province Friesland by Pierius Winsemius (1586–1644), a Frisian lawyer and historian who was appointed the official historian of Friesland by the States of Friesland in 1616. In 1636, he became professor of rhetoric at the University of Franeker. The history and description are lavishly illustrated with maps, plans and half-page portraits of Frisian rulers for the greater part engraved by Pieter Feddes of Harlingen and Simon Wynhoutsz. Frisius. All illustrations are beautifully coloured by a contemporary hand.

This copy is a presentation copy by the author to Johan Adler Salvius (1590–1652), one of Sweden's most capable and influential diplomats of his time, favourite of Queen Christina and correspondent of Hugo Grotius. Together with Johan Oxenstierna, the son of chancellor Axel Oxenstierna, Johann Adler Salvius was sent to Münster in 1645 to negotiate the Westphalian Peace Treaty ending the Thirty-Year's War, as well as the Eighty-Year's-War between the Dutch Republic and Spain.

The binding shows some signs of wear, the back board shows some small stains. Some small tears in the folds of a number of plates (partly repaired), some marginal and other repairs. Overall in good condition.

[10], 913, [61] pp. *See our website for the reference list.* [More on our website](#)



Precision among the circumpolar stars: Wollaston's *Fasciculus astronomicus*, from the library of Warren De La Rue

75

WOLLASTON, Francis.

Fasciculus astronomicus, containing observations of the northern circumpolar region ...

London, printed by Luke Hansard, 1800. 4°. With a divisional title page for part 2. Contemporary gold-tooled marbled calf, re-backed with the original backstrip laid down.

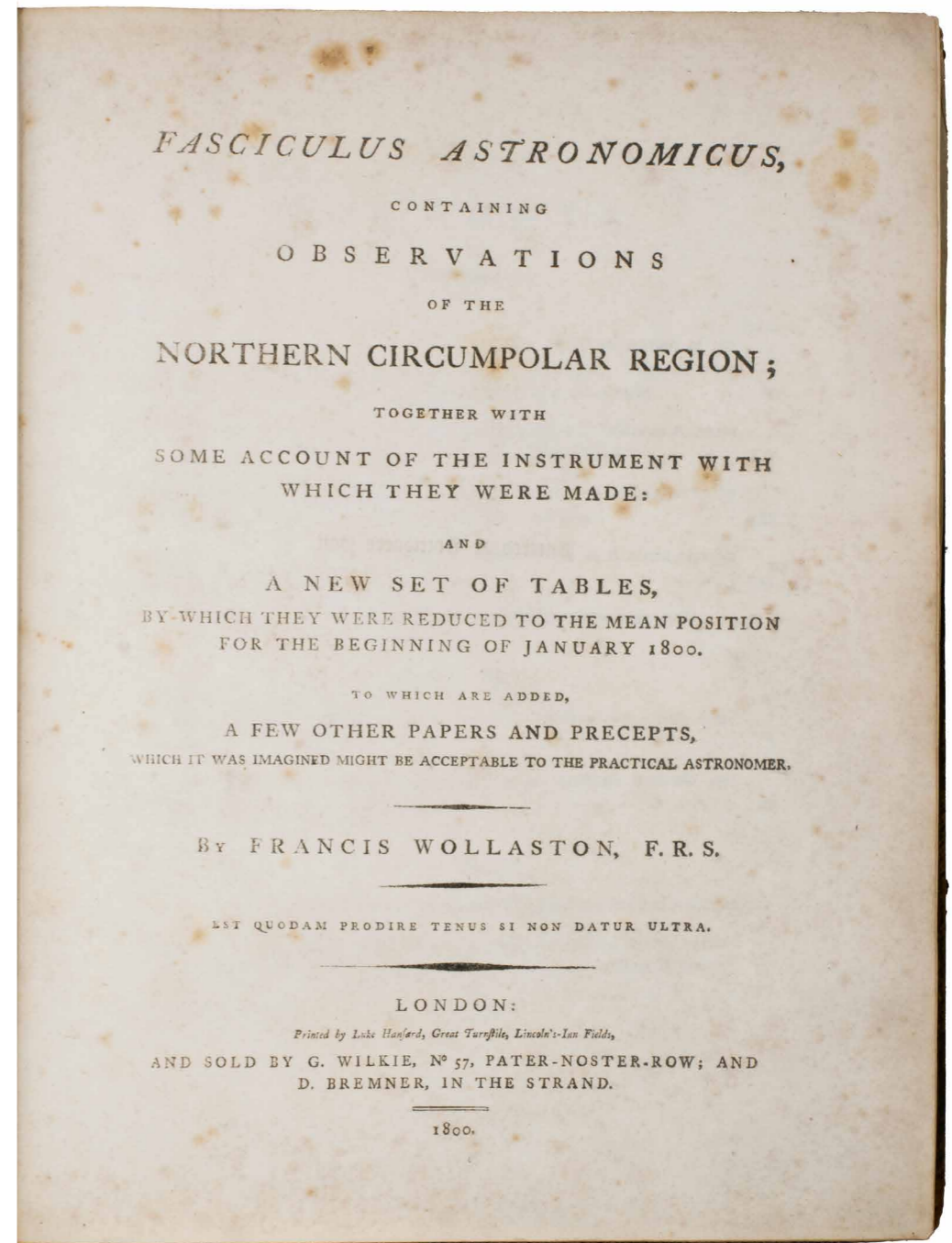
€ 3500

First edition of Francis Wollaston's (1762–1823) *Fasciculus astronomicus*. Wollaston was an English natural philosopher, chemist, and clergyman, educated at Sidney Sussex College, Cambridge, where he graduated as Senior Wrangler and First Smith's Prizeman in 1783. Elected a Fellow of the Royal Society in 1786, and later appointed Jacksonian Professor of Natural and Experimental Philosophy at Cambridge. Wollaston stood at the intersection of mathematical astronomy, experimental science, and Anglican scholarship.

Fasciculus astronomicus reflects this lineage of observational precision. The work presents careful measurements of circumpolar stars, those perpetually visible above the northern horizon in Britain, reduced to a fixed epoch (1 January 1800), thereby contributing to the broader 18th-century project of astronomical standardisation. Wollaston's attention to instrumentation and tabular reduction reveals the practical and pedagogical concerns that characterised his tenure as Jacksonian Professor, where he famously conducted hundreds of experimental demonstrations annually.

With an engraved bookplate on the front pastedown and some pencil and ink annotations in the margins. Loosely added in the binding are 4 leaves, some folded, with early-19th-century manuscript notes and calculations. The binding has been re-backed with the original backstrip laid down, the corners of the boards are bumped with some loss of leather, the boards and its edges are slightly scuffed. The first few leaves are slightly foxed, part 2 including the flyleaves are foxed and browned, the final flyleaf is detached but still present. Otherwise in good condition.

[3], [1 blank], 256; 87, [1] pp. *ESTC T90728*. [➔](#) More on our website



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