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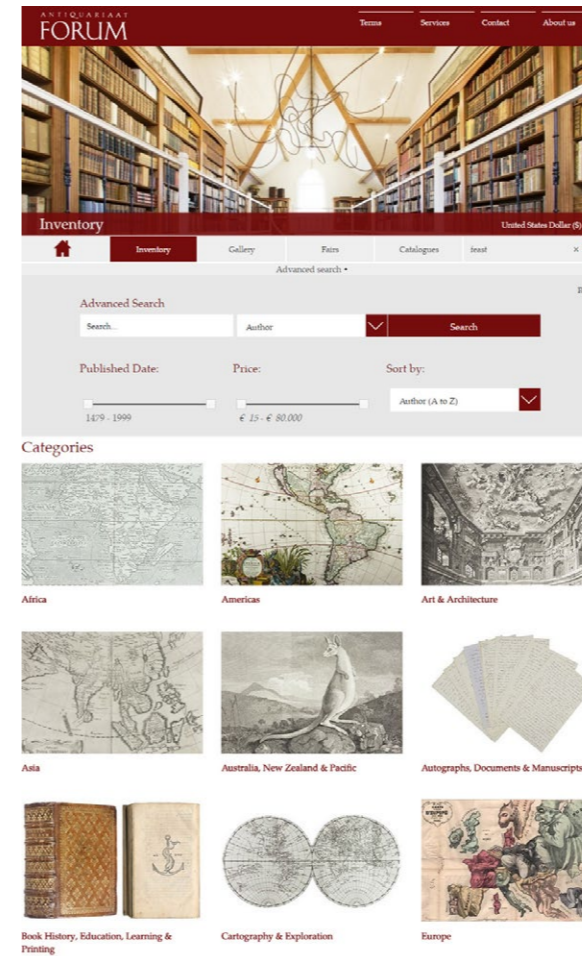
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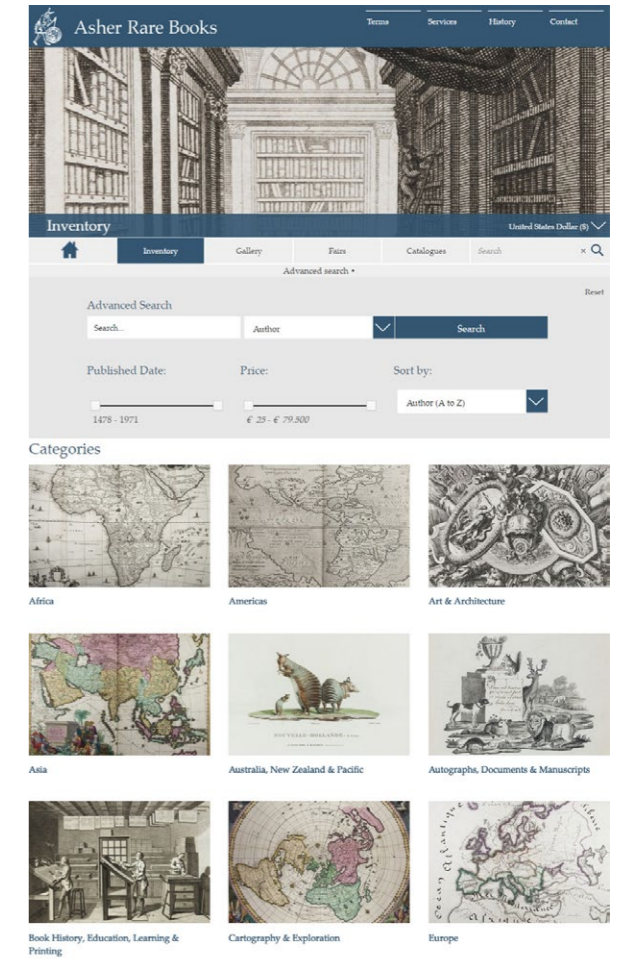


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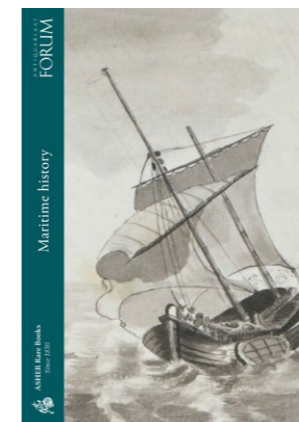


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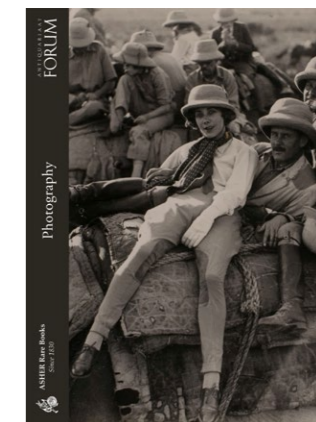
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Maritime history



Religion & devotion:
15th & 16th century



Photography

front cover: no. 8
back cover: no. 20

v 1.2 · 21 Dec 2021

*Magnificent illustrated rococo book with Italian poetry,
printed in Venice/Belluno*

I [ALPAGO, Cesare et al.]. Per le nozze del Sig.r Marchese Guglielmo de' Fulcis, cavalier di Malta, maggiore attuale al servizio delle LL. MM. II. RR. con la Sig.ra. Contessa Francesca de' Migazzi de Vaal e Sonnenturn.

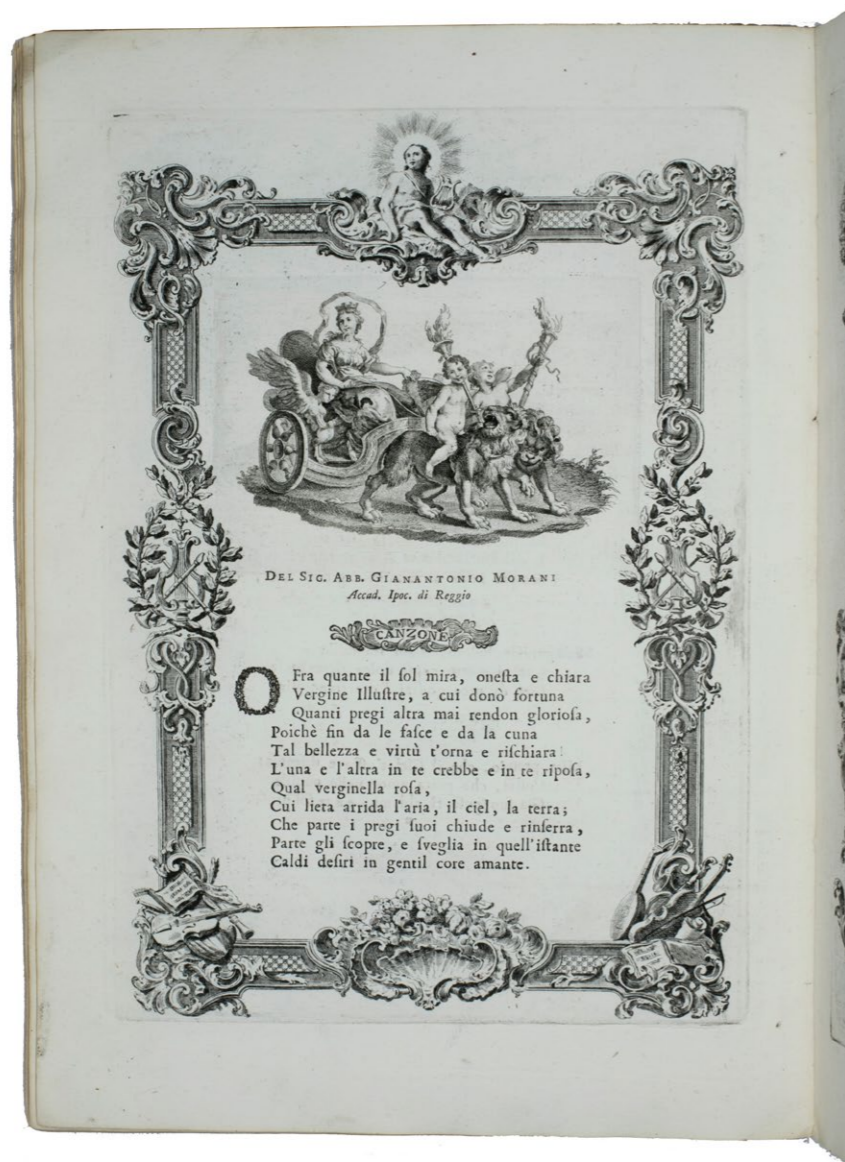
[Venice], (colophon: nella stamperia Albrizzi con privilegio dell' Ecc.mo Senato per tutti li rami che adornano le di lui stampe, 1776). 2° (35 × 25 cm). Engraved frontispiece with a decorative rococo border, engraved title in a rococo border incorporating the coat-of-arms of Guglielmo de' Fulcis, engraved full-page colophon on the last leaf; 7 pp. with additional engraved allegorical vignettes, one on C3 signed "Piazzetta inv.". Contemporary light green paper wrappers with gold rococo ornamental borders and a gold centre piece with allegorical seated figure on the front and back side of the wrappers, probably made for presentation to the bride, groom or an important person who attended the wedding. € 5500

Very rare collection of laudatory poems in Italian, edited and collected by Cesare Arpago, for the occasion of the marriage of Marchese Guglielmo de' Fulcis, Knight of Malta, with the Contessa Francesca de' Migazzi de Vaal e Sonnenturn in 1776. It includes poems by Arpago himself and Alvise Mocenigo, Daniele Florio, Giorgio di Polcenico, Gasparo Gozzi, V. Masini, Zaccaria Betti, Ab. Bettinelli, and others, in honour of Marchese Guglielmo de Fulcis, cavalier di Malta, maggiore attuale al servizio delle LL. MM. II. RR. con la Sigra. Countess Francesca de

Migazzi de Vaal e Sonnenturn. The book collates: A8 B-C10 = 28 ll. We have located only three other copies, at Harvard University's Houghton Library, the Museum of Fine Arts in Boston and the Biblioteca Comunale in Trento, Italy.

Binding a bit faded and frayed, spine partly gone, but overall in good condition. A fine example of 18th-century rococo Venetian book illustration.

[57], [1 blank] pp. *Morazzoni, Il libro illustrato veneziano del settecento, p. 297; WorldCat 26903707 & 797442254 (2 copies); not in Berlin Kat.*
More on our website





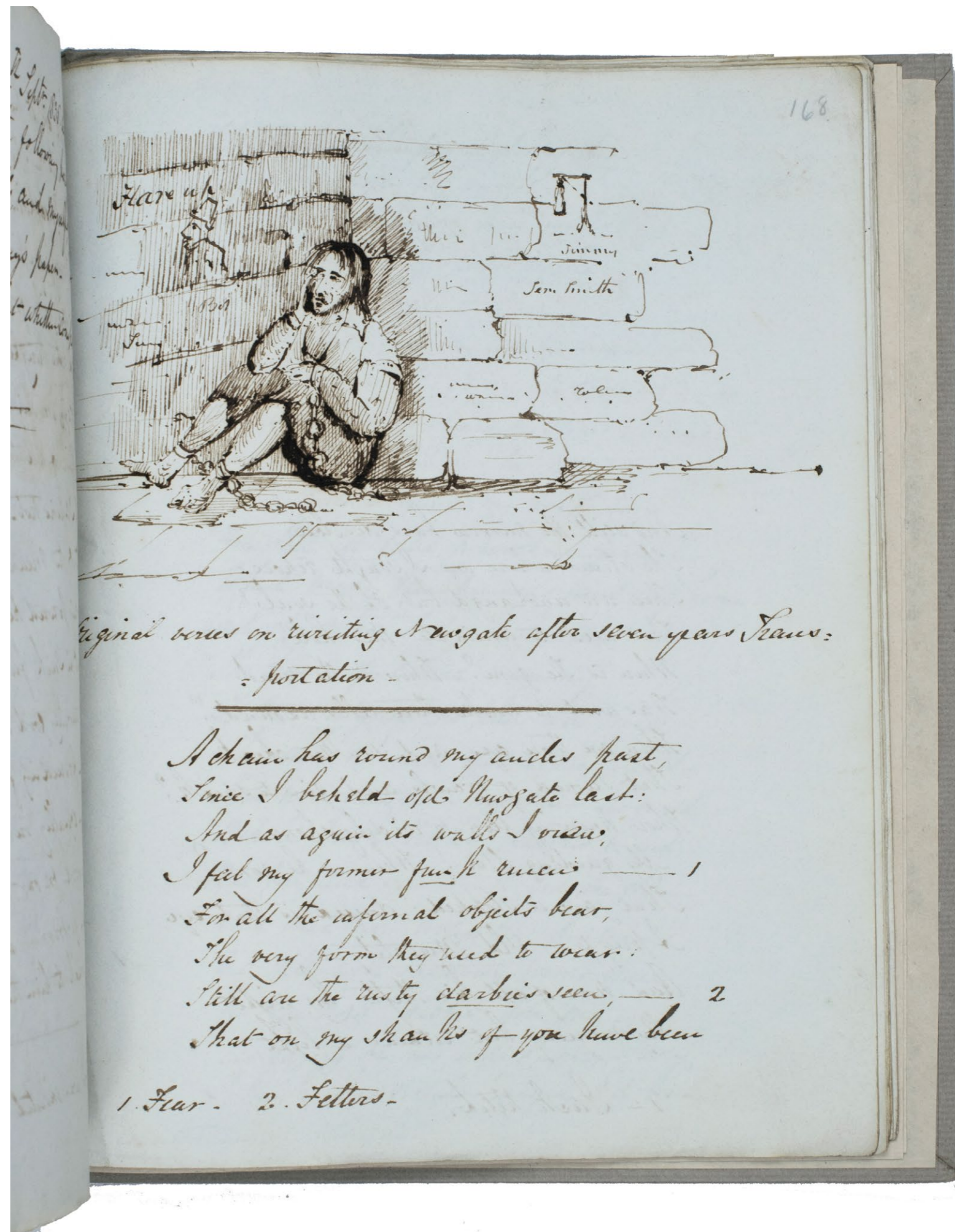
Four months on a windjammer to India: a tiresome voyage in 1835

- 2 **BALDWIN, John Timins.** [Manuscript diary and drawing of his voyage to India]. [Onboard the ship from Portsmouth to Madras, India, 1835]. 4°. With a half-page pen drawing on p. 168 and a loosely inserted full-page drawing (16.5 × 22 cm) by Baldwin of a mausoleum in India. 20th-century grey paper over boards. € 6500

An amusing, unpretentious and therefore all the more lively and interesting diary meant for his wife Barbara Baldwin (née Moore Campbell; † 1891) and his friends, by the Scottish Captain John Timins Baldwin (1805–Sholopore 1846), an officer in the Royal Artillery at Madras: last page: “To Mrs J.T. Baldwin written in 1835 (–1886?)”. Baldwin wrote the text during a long and tiresome sea voyage from Portsmouth to Madras, India, from 27 August to the end of December 1835 on the windjammer “The Lady Flora”, captained by Robert Ford. One of the other passengers, Charles Edward Faber (1807–1868), later built a road up Singapore’s second highest hill, renamed Mount Faber in his honour in 1845. Faber contributes a poem to Baldwin’s diary, *The Knights of St John* (Oxford prize poem) by his brother, Frederick William Faber (1814–1863), an Anglican vicar who converted to become a Roman Catholic priest. This is a good example of the way the passengers shortened the time. Apart from describing the little events occurring during the voyage – including crossing the equator, topsail breaks, an account of meeting a ship from New South Wales and lamentations such as “Monday 14th. Another week has passed finding us still in

nearly the same place and the little wind we had yesterday has disappeared. About 11 October we descried a sail... bearing down towards us... she proved to be the Mary from New South Wales to Calcutta...”. Pastimes included playing music with the other passengers (Baldwin played the flute), and creating a newspaper *The Lady Flora gazette*: he records several contributions to it on pp. 176–189. The passengers also wrote poems themselves, including a poem about a prisoner at Newgate “after seven years of transportation”, illustrated with a half-page pen-and-ink sketch of the prisoner. Newgate Prison, the most notorious prison in London, remained in use from 1188 to 1902 and was renowned for its appalling conditions. The 1830s formed the peak in the transportation of convicted felons to Australia, and they were held in Newgate awaiting their seven-year term in the penal colony. Other poems were written “on revisiting home after a few years of absence” (pp. 164–175). With some small tears and other minor damage in Baldwin’s drawing of a mausoleum, some soiling of the first leaves, otherwise in good condition.

[4] ll.: 189 pp. ➤ More on our website



*Original verses on revisiting Newgate after seven years Trans-
-portation -*

*A chain has round my ankles fast,
Since I beheld old Newgate last:
And as again its walls I view,
I feel my former prison ruins — 1
For all the infernal objects bear,
The very form they used to wear:
Still are the rusty clankers seen, — 2
That on my shanks if you have been*

1. Fear. 2. Fetters.

Very rare map of North Holland in 1575

3 **BEELDSNIJDER, Joost Jansz.** Vernieuwde Kaart van Noordholland en Westfriesland, benevens het voornaamste gedeelte van Rhyndland, en daar aan grenzende Landen.

Amsterdam, Yntema & Tieboel, 1778. (92 × 68 cm). Large hand-coloured engraved map on 2 sheets, decorated with arms, figures and products from the regions shown, and with the title at the foot. Framed. € 7250

A large engraved map of what is now North Holland, showing its situation largely as it was in 1575, but with some revisions made in 1608. It is the most detailed map to show this region before the major drainage projects that began early in the seventeenth century. At a scale of about 1:82,000, it covers all but the northernmost tip of North Holland, from De Zijp in the North to Leiden and Utrecht in the south, including Haarlem, Amsterdam and Edam. It shows not only canals, inland seas, cities and towns (most represented by their churches, though other buildings or fortifications are sometimes depicted), dozens of boats and ships in the water, dunes and other topographic features, but also roads and paths, not included in Van Deventer's 1542 map or the other major early maps. A compass appears in the sea (magnetic north above, with true north slightly to the left), and a small cartouche at the foot has a pair of compasses whose span indicates one mile. The northern part of the present day North Holland was formerly called West Friesland, and the top part of the large cartouche at right contains the coat of arms of the province of Friesland, surrounded by those of the West Friesian cities Alkmaar, Enkhuizen, Purmerend, Medemblik, Monnikendam and Hoorn. Below it is a dedication to the States of North Holland and West Friesland by Harman Allertsz. van Warmenhuysen (from 1608) and Johannes Le Francq van Berkhey (dated 1778). Below that is a key to 9 numbered regions in West Friesland and 149 numbered estates, as well as symbols for a few other features. Below that is the 1575

imprint of the original publisher. The whole cartouche is decorated with a ship's pilot and his equipment, a woman in local dress, a ship, and products of the regions depicted. Joost Jansz. Beeldsnijder or Bilhamer (pre-1541–1590) in Amsterdam began his map in 1571 for the Duke of Alva's Alkmaar campagne of 1573 in the Eighty Years' War, but he published it only in 1575. His original woodcut edition is not known to survive, but Harman Allertsz. van Warmenhuysen produced a revised edition in copperplate in 1608, and his edition was copied by the engraver Jan van Jagen (the large cartouche by C. Bogerts) in 1778. It is printed from two copperplates on two large sheets of paper. It was an initiative of the medical doctor and natural historian, Johannes Le Francq van Berkhey (1729–1812), and the publishers advertised for subscriptions on 11 March 1777 and 19 December 1778, the latter announcing publication for 29 December and also noting that the copper plates would be destroyed after printing, an early example of the deliberate limitation of an edition as a selling point. Probably because it was never reprinted, it is very rare on the market.

A large and detailed eighteenth-century edition of a lost sixteenth-century map.

In very good condition, with only a few small marginal tears, one slightly affecting the border.

Blonk-van der Wijst, Hollandia Comitatus, pp. 35–36 (note); Boomgaard, Holland, pp. 40–41 (ill.); Donkersloot-de Vrij 677 note (6 copies); V.d. Krogt, Advertenties 1391 & 1429. ↗ More on our website




A commentary on and epitome of Laurentius Valla's De Elegantis

- 4 BIENATO, Aurelio. In elegantiarum sex libros Laurentii Vallae disertissimi epithomata nuper recognita. Venice, Giovanni Antonio Nicolini da Sabbio, for Melchiorre Sessa, 1539. Small 8°. With Sessa's charming woodcut device showing a cat with a mouse in its mouth, with motto "Dissimilium infida societas" below, repeated on the last page. Later half vellum, gold-tooled spine, boards covered with decorated paper. € 6500

Rare Venetian post-incunabile edition of a pedagogical humanist treatise by Aurelio Bienato (ca. 1450–1496), dedicated to an adolescent nobleman, Sebastiano de Agustinis. Born in Milan, Bienato studied at the University of Naples and was appointed bishop of Martirano (Catanzaro) in 1485.

Bienato provides a commentary on and shortened version of the famous and influential *De elegantia Latinae linguae libri sex* by the humanist Lorenzo Valla (1407–57), a highly original work in which Valla subjected the forms of Latin grammar and the rules of Latin style and rhetoric to a critical examination, and placed the practice of composition on a foundation of analysis and inductive reasoning. It formed a foundation for the Humanists' movement to reform Latin prose style, moving it in a more classical and Ciceronian direction on a scientific basis. Valla's work was controversial when it appeared, but its arguments carried the day. As a result, humanistic Latin sought to purge itself of post-classical Latin words and features, and became stylistically very different from the Christian Latin of the European Middle Ages. The book collates: A-H8 = 64 ll. Bienato had published his book at Naples, where three editions appeared before his death: ca. 1478/80, 1488 and 1491. The fourth edition appeared at Venice in 1521 and probably served as the model for Sessa, who printed and published a 1531 edition there, followed by the present edition jointly published with Nicolini da Sabbio.

In very good condition.

63, [1] ll. EDIT 16, CNCE 6056 (4 copies); USTC 814497 (same 4 copies); for the author: DBI 10, pp. 369–370; cf. GW IV, 4343–4345 (ca. 1478/80–1491 eds.); ISTC (same eds.); WorldCat (1531 ed.); not in Adams; BMC STC Ital.; cf. Dict. histoire et de géographie ecclésiastiques VIII, 1439.  More on our website

AVRELII

BIENATI VIRI

QUAM ERUDITISSIMI
in elegantiarum sex libros Laurentii Vallae disertissimi
Epithomata nuper
recognita.



INCIPIVNT AVRELII BIENATI
erudissimi elegantiarum Epithomata in
sex libros Laurentii Vallae disertissimi.



oeminina primae declinationis terminant dativum, & ablativum plurales in is. excipiuntur sex in usu frequentiori, deabus, filiabus, gnatabus, equabus, mulabus, & libertabus, pace Priaciani, qui etiam a sinabus dixit. & pace Servii, qui animabus usus est. Nam Alexander omnino negligendus est, etiam nominabus utens.

De Verbalibus in atio, quae dissentiunt à supinis.
Nomen verbalia in tio, quae veniunt à verbis primae conjugationis habentibus in supino i uel cante tum, accipiunt a, & exeunt in atio, ut uetium uetatio, praestitum praestatio, cubitum cubatio, domitium domatio, quod domicio dicitur, sonitum sonatio, & hic sonitus dicitur. crepitum crepatio, & hic crepitus dicitur, tonitum tonatio, & hic tonitus dicitur, frictum frictatio. Excipitur sectum quod utroque modo facit, sectio uel secatio, sed potius sectio. Est autem sectio uenditio bonorum civilium, unde sector ipse uenditor. Nam alia uerbalia consentiunt cum suis supinis, ut lotio, & hoc lotium prima breui, id est uena, & lotor à supino lotum, lauatio & lauator à supino lautum, potio & potior à supino potum, potatio & potator à supino poratum, iuuatio à supino iuuatum, nec dicitur iuuator, sed iutor, uel potius compositum adiutor ab altero supino iutum, nec dicitur iutio.

De Ludicro.

Hoc ludicrum substantiuum proprie dicitur ludus scenicus, sed liberius accipitur pro omni ludo Publico, aut priuato etiam ioco. Unde ars ludicra,

A iii



Marcus de Bye's bears: complete set of 16 engravings

5 **DE BYE, Marcus (after Marcus GHEERAERTS).** [Bears].
 [Amsterdam], Nicolaas I Visscher, 1664. Oblong 4°. 16 engravings (ca. 10.5 × 13.5 cm) depicting bears in various poses. Loose prints. € 4500

Complete set of all 16 engravings of Marcus de Bye's bear print series, depicting bears in various poses, here in its third state. Marcus de Bye (sometimes spelt De Bie or De Bijje; 1638/39–1688) was a German painter and engraver known especially for his prints of animals, such as bears, lions, wolves, etc. He produced the present series with engravings of bears after designs by the Flemish (Bruges) painter, printmaker and engraver Marcus Gheeraerts (I) (also known as Marcus Gerards, ca. 1520–1590/91) and is the most extensive De Bye print series recorded by

Hollstein, along with with another series of 16 engravings of sheep. The bear series appears here in its third state, printed by Nicolaas I Visscher, identifiable by the "No. 10" that appears below the date in the title of the first print (depicting a bear next to a stone wall).

A little frayed and slightly browned along the edges, and with a few spots, but otherwise in good condition. A complete set of 16 engraved prints showing bears.

[16] ll. *Bartsch 65; Hollstein IV, 61–76.* [More on our website](#)

Beautifully bound album with 45 engravings and etchings from different series, spanning the whole career of one of the most important 17th-century printmakers

- 6 [CALLOT, Jacques]. [Album with 45 engravings and etchings]. [Paris, largely Israel Silvestre and Israel Henriet, ca. 1609–1635]. Large 4°. With 12 smaller and 33 larger engravings and etchings mounted in the album on 39 leaves. 19th-century red morocco in the style of Andrieux, house binder to the Ducs de Orléans from 1837 to circa 1870, gold-tooled spine with title in gold, gold-tooled boards, each with a large unidentified monogram ("FGO"?), marbled endpapers. € 12 500



Album containing a collection of 45 engravings and etching by Jacques Callot (1592–1635), from different series, spanning his whole career. Callot was a French print maker with a remarkable production of 1400 prints and 2000 drawings on various subjects. Although he was born in Nancy in France, he worked in Rome from 1608–1611, in Florence for the Medici family from 1612 to 1621 and then returned to Nancy, where he settled for the rest of his life. He is often considered one of the greatest printmakers of the 17th century, not only because he invented a new type of etching ground and the échoppe (a type of etching-needle), but also because he sometimes combined engraving with etching, allowing him constantly to create subtle gradations of line. His prints were extremely popular and much copied and he influenced generations of European artists, including the great Dutch master Rembrandt and the Italian etcher Stefano della Bella. He produced particularly military or religious illustrations.

The present collection includes mainly etchings or engravings on religious subjects. They were mostly (perhaps all, but some are unsigned) printed by Israel Silvestre (1621–1691) and his uncle Israel Henriet (1590–1661). Henriet was not only Callot's best friend, but is also especially known as his publisher, signing most of his plates with "Israel" instead of "Henriet". One of the series in the present album is the *Les quatre banquets* (The four feasts), including the Marriage at Cana, the Feast of the Pharisees, the Supper at Emmaus and the Last Supper. This series appears here in two states, the first with the prints unnumbered and with the imprint of Israel Silvestre. Other series in the present collection include the *Lux Claustris* or *La Lumière du Cloître*, many plates of the series *Les grandes Apôtres* and also some prints from a series depicting paintings and sculptures from churches in Rome, for example a statue of Saint Helena.

The album also includes the etching and engraving, *La massacre des innocents* (The Massacre of the Innocents), illustrating the macabre Bible episode, with Herod looking on from the balcony on the left while the street soldiers take the newborns and kill them in front of their mothers. The plate, here in the second state, was engraved while Callot was working in Florence for the Medici family. Two other remarkable prints in this collection demand mention here: an engraving (here in the second state) depicting Judith placing the head of Holofernes on a tray held by an attendant, with the body of Holofernes on a canopied bed; and an etching entitled *Les martyrs du Japon* (The martyrs

of Japan), which is interesting because it documents what was still a recent event. It shows us the crucifixion of twenty-six Christians in Japan in 1597, executed on the order of Emperor Taikosama. The martyrs depicted included several European missionaries. Callot likely made this etching on the occasion of the beatification of the martyrs by Pope Urban VIII in 1627, beautifully showing that he not only depicted historical or Biblical scenes and figures, but also responded to important (Christian) events in his own time. With the armorial bookplate of Moncure Biddle (1882–1956) on the front paste-down. Binding only very slightly worn around the edges, with some minor foxing and some staining in only three plates. Overall in very good condition. A very interesting collection of etchings and engravings, covering most of the highlights of Jacques Callot's work.

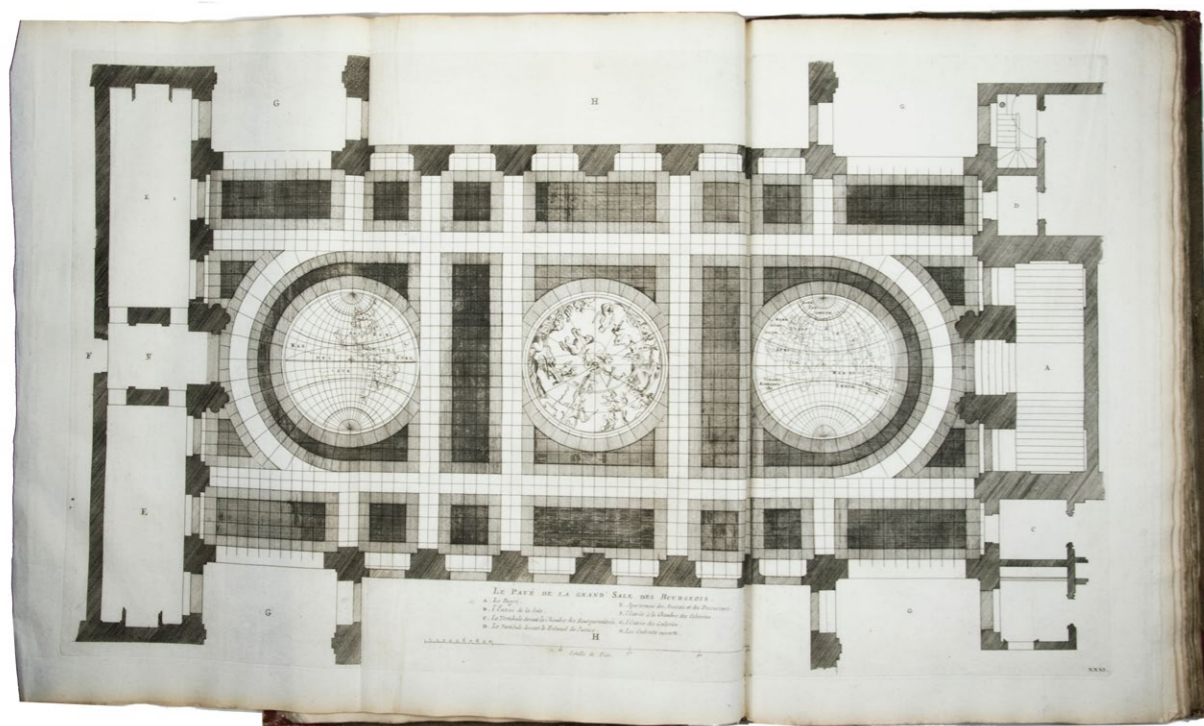
[39], [1 blank] ll. Meaume 6 ("La massacre des innocents"), 48–51 ("Le quatre banquets"), 155 ("Les martyrs du Japon"), 234–260 ("Lux Claustris" or "La lumière du Cloître"). More on our website





The architectural features and sculpture showing the Amsterdam City Hall in full glory. With the magnificent engraving of the 1661 mosaic floor map of the world in 2 hemispheres, incorporating Tasman's discoveries not otherwise published for decades

- 7 [CAMPEN, Jacob van, Hubert QUELLINUS and Jacob VENNEKOOL]. *Bouw schilder en beeldhouwkonst, van het stadhuis te Amsteldam, verthoont in CIX figuren: ...* Amsterdam, Johannes Covens, Cornelis Mortier and Johannes Covens junior, [ca. 1758?, ca. 1767? or possibly 1772/83]. Large 2° (49,5 × 30 cm). With the title-page printed in red and black with J. Covens & C. Mortier's engraved device by Bernard Picart ("JCCM" cypher monogram in a laurel wreath carried by 6 putti, dated 1730); 2 preliminary plates containing portraits of Jacob van Campen [by Lutma] and Arthus Quellinus by Henricus Quellinus; CIX (109) numbered engraved and etched architectural plates. All plates have French captions, some with laudatory verses below, and are described in Dutch in the letterpress text (pp. 3–15). Contemporary half red roan (sheepskin), brown sprinkled paper sides. € 5500



A comprehensive collection of plates showing all architectural features and sculpture of the Amsterdam City Hall, since 1808 the Royal Palace, here in the Covens & Mortier firm's rare ca. 1780 issue with the engravings newly printed from the original copper plates from the years 1655 to 1664 and the text reissued from Leonardus Schenk's 1747 Dutch language edition, the whole with a new title-page. "This version has not been seen" (BAL). At least most of the plates were engraved for and first published in Jacob van Campen's masterpiece *Afbeelding van 't stadt huys van Amsterdam* (Amsterdam, Frederick de Wit, 1664), Hubert Quellinus's *Prima [et secunda] pars praecipuarum ... curiae Amstelrodamenis* (Amsterdam, Frederick de Wit 1655–1663) and *Afbeelding van 't stadt huys van Amsterdam in dartigh cooperen plaaten ... geteekent door Jacob Vennekool* (Amsterdam, Dancker Danckerts, 1661). It includes the famous plate showing the extraordinary cartographic mosaic floor of the Burgerzaal of the Amsterdam City Hall, designed by Jacob van Campen, with a celestial map in the centre and the magnificent map

of the world in 2 hemispheres on either side. The engraving was first published in 1661, and the map shows Tasman's recent discoveries in Australia and Tasmania, and depicts California as an island. Many discoveries from his second voyage remained otherwise unpublished until the end of the 17th century. The drawing of the floor was made by Jacob Vennekool who worked closely with Van Campen, and since his drawings were first published even before the building was completed, they may reflect Van Campen's plan more closely than the finished building itself. They also, of course, show it before the alterations made at various times in later years. Binding a little worn, untrimmed, otherwise in good condition. The Amsterdam city hall in full glory with all its architectural features and sculpture. 15 pp. BAL 132 note (description of 1719 French language ed. but citing Berlin Kat. & Kuiper for unseen "1730" Dutch ed.); Berlin Kat. 2236; Kuiper, *Dutch Classicist architecture* (Delft, 1980), pp. 212 – 215 and note 25 (p. 318); STCN (3 copies); cf. for dating the impressum: Van Egmond, *Covens & Mortier* (2005), pp. 66, 83–88. More on our website

Rare complete first edition of Visentini's print series with views of Venice after Canaletto, "crucial to forming the image of Venice in the mind of its visitors"

8 [CANALETTO]. VISENTINI, Antonio. Urbis Venetiarum prospectus celebriores, ex Antonii Canal tabulis XXXVIII.

Venice, Joannem Baptistam Pasquali, 1742. 3 parts in 1 volume. Oblong 2° (ca. 36,5 × 52,5 cm). With 3 letterpress title-pages printed in red and black with engraved vignettes by Visentini, the original engraved title-page for the first series (Prospectus Magni Canali), a double portrait of Canaletto and Visentini by Visentini after Giovanni Battista Piazzetta and XIV, XII and XIII numbered engraved prints with familiar views based upon 38 paintings by Canaletto, engraved by Visentini, showing the Grand Canal, public buildings, renowned places in Venice and regatta scenes. Contemporary half morocco, brown paper sides, manuscript title (?) and two old shelfmarks on the spine. € 45 000

First complete edition of a series of engraved views of Venice by Visentini after Canaletto's paintings, which were in the collection of the book collector, patron of the arts and British Consul of Venice Joseph Smith (ca. 1673/4–1770). Canaletto, also known as Giovanni Antonio Canal (1697–1768) was an Italian painter renowned for his paintings depicting Venice and its canals. Visentini's plates are not only the best known among the many engravings made after Canaletto's famous views of Venice, but also the best and most influential: "crucial to forming the image of Venice in the mind of its visitors" (Millard). The British Consul Smith commissioned the painter, engraver and architect Antonio Visentini (1688–1782), connected to the Academia and to the artistic and publishing circle around Smith, to engrave the plates after Canaletto's paintings.

The series of 38 plates is divided into three suites of respectively XIV, XII and XIII numbered prints, each suite with its own letterpress title-page. The first set of plates is entirely focussed on the Grand Canal, as is promised by the original title-page, the *Prospectus Magni Canali*. The prints of the second suite particularly show the banks of the Grand Canal. The third suite shows views of *campi* and the Piazza San Marco. Besides Saint Mark's Basilica itself and the Piazza we see for example the *campo* of Santi Giovanni e

Paolo, the Piazza San Polo and San Niccolo on the Lido. All prints are captioned in Italian.

The present 1742 edition is the first to include all 38 prints of the complete three suites, but Visentini had completed and published the first suite of views already in 1735. The present complete series proved very successful, with further editions in 1751, 1754 and 1773. Even in the 19th century it ran through new editions: an 1833 edition with French and Italian captions was reprinted in 1838. The present first edition of the complete series is quite rare: we have traced only 6 copies worldwide in WorldCat and it rarely appears on the market.

Binding a little rubbed: spine a little damaged, paper sides frayed around the edges and chipped in the right lower corner of the front board, boards a little stained. Bookblock slightly loose in the binding. Some marginal tears professionally repaired. Prints only slightly browned along the edges of the margins, but otherwise in very good condition. The rare complete first edition of one of the most influential print series in shaping the image of Venice.

[8]; [1]; [1] ll. plus the part-title, double portrait and XIV, XII, XIII prints. *Kat. Ornamentstichsammlung Berlin* 2695; *Millard, Italian* 153; *WorldCat* (6 copies in 5 entries); for Canaletto: *Thieme & Becker V*, pp. 455–486; for Visentini: *Thieme & Becker XXIX*, p. 419. More on our website



Prospectus a Columna S. Theodori ad ingressum Magni Canalis. 12.



Bucentaurus et Nundinae Venetae in die Ascensionis. XIV.



A landmark in the history of fortification, with 17 large fortification plans and related figures

9 COEHOORN, Menno van. Nieuwe vestingbouw, op een natte of lage horisont; welke op drierleye manieren getoont wordt in 't fortificeren der binnengroote van de Fransche royale ses-hoek, waar in de sterkte der hedendaagsche drooge – aan de natte-grachten gevonden wordt: als mede hoe men tegenwoordig langs een zee of rivier fortificeert, en op wat manier men daar behoorde te bouwen. ...

Leeuwarden, Hendrik Rintjes, 1685, 2° (32.5 x 20 cm). With 17 engraved figures (mostly fortification plans) labelled A-R on plates of various sizes, mostly double-page or folding. Contemporary or near contemporary vellum. € 5950

Fine first edition of the most important work on fortification by Menno van Coehoorn (1641–1704), Frisian artillery officer and military engineer, which introduced a new Dutch manner of fortification and siege warfare, covering both defence and offence, and challenging the approach that had been established by Sébastien Le Prestre de Vauban (1633–1707) in France. Though developed in part to suit the level terrain of the Low Countries, his fortification techniques and his more active deployment of troops in the defence of fortifications revolutionized warfare internationally and the present book was translated into English, French, German and even Russian. Coehoorn joined the infantry as a teenager and established his reputation fighting against Louis XIV of France in the 1670s, when he developed new artillery techniques and equipment. He played a major role in designing and building Dutch fortifications.

With a 1704 owner's inscription of Assuerus Vegelin van Claerbergen (1687–1771), a grandson of Philip Ernst Vegelin van Claerbergen (1613–1693) who from 1641 had been a leading figure in the court of Prince Willem Frederik van Nassau, stadholder of Friesland. Assuerus's uncle Frederik fought beside Coehoorn in 1703. Further with library stamps.

With a small tear in P4, a few small worm holes in the gutter margin of Y and Z, a couple dark marginal spots in 2*3 and 4, and an occasional leaf with very minor foxing or faint marginal water stains, but generally in fine condition (it looks as though it had never been used), with the paper still crisp, some of the plates never attached and some of the 2-piece plates not assembled. Binding with a few small spots but still very good and with the paste-downs never pasted down. Remarkably well preserved copy of a landmark in the history of fortification, with 17 large engraved fortification plans and related figures.

[16], 181, [3] pp. Bierens de Haan 914; Sloos 8058; J.C. Snee et al., *Vesting: vier eeuwen vestingbouw in Nederland* (1982), pp. 53–65. [More on our website](#)

Vergelijkinge tusschen de Fransche en &c. 49

Wy hadden hier noch verscheydene defensien voor de Belegde aan te wijzen, so ontrent onse tweede muyr, en dubbele *contregalerie*: maar om dat wy onse *methode* van muyrwerken niet en geven, sullen wy daar van niets seggen, noch op wat manier wy ons *Bastions* tegens de Beleggers *retrenschingen*, en de vordere *Galerien*, tot afweringe van 's Viandts *Ataques* souden leijden, maar om dat veele van dese defensien mede by de hedendaagsche *Fortificatien* konnen gedaan worden, so sullen wy dese laatste voordelen liever egaal stellen, en hier mede dese *Ataque* sluyten.

Nota. Wy hebben den Leser noch te erinneren, dat men alle de aarde van de drooge Grachten, maar insonderheydt daar de Beleggers haar *Ataque* maken, aan de muiren tot gelijk het water af graaft, of so de Beleggeringe in sodanigen tijdt geschiede, dat de drooge Grachten onder water stonden, so moet men se met aarde tot gelijks het water aanvullen, op dat men daar in droog kan gaan.

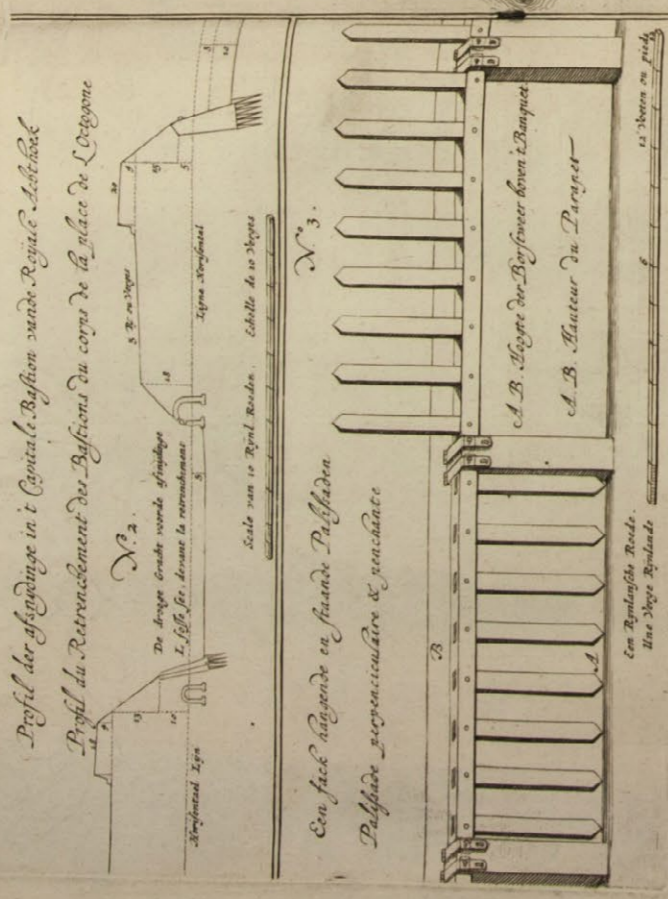
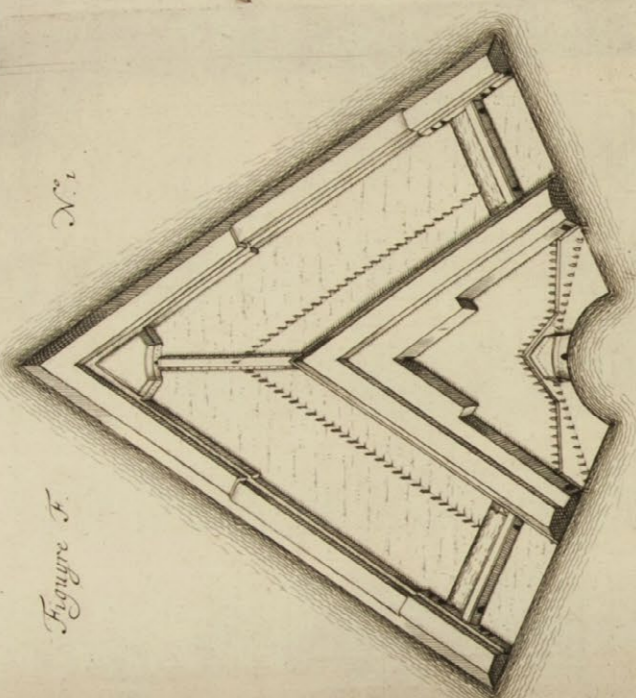
Vergelijkinge der sterkten, tusschen de Fransche of hedendaagsche manieren van bouwen, onder *Figuyren A. en R.* als des *Autheurs* eerste manier van bouwen met *B. en G.*

En Eerst tusschen haar beyder *Contrescherpen*.

DE *Contrescherpen* van de Fransche *methodes*, hebben dese voordelen.

1. Dat haar bedekte wegh onder een egaale lijnie, twee voeten gesonken wordt, om so veel te leger de *Esplanade* te maken, en weyniger aarde te geven.
2. Dat dese bedekte wegh, op de helft der *Redans* en uyt-springende hoek, met een *Borstweert* gecoupeert is, so om daar over de selve te raseren:
3. Als om te verhinderen, dat de Beleggers die op de uyt-springende punten staan, haar niet als tot dese *Borstweert* weerkkerig konnen *ensileren*.

G 6. Dat



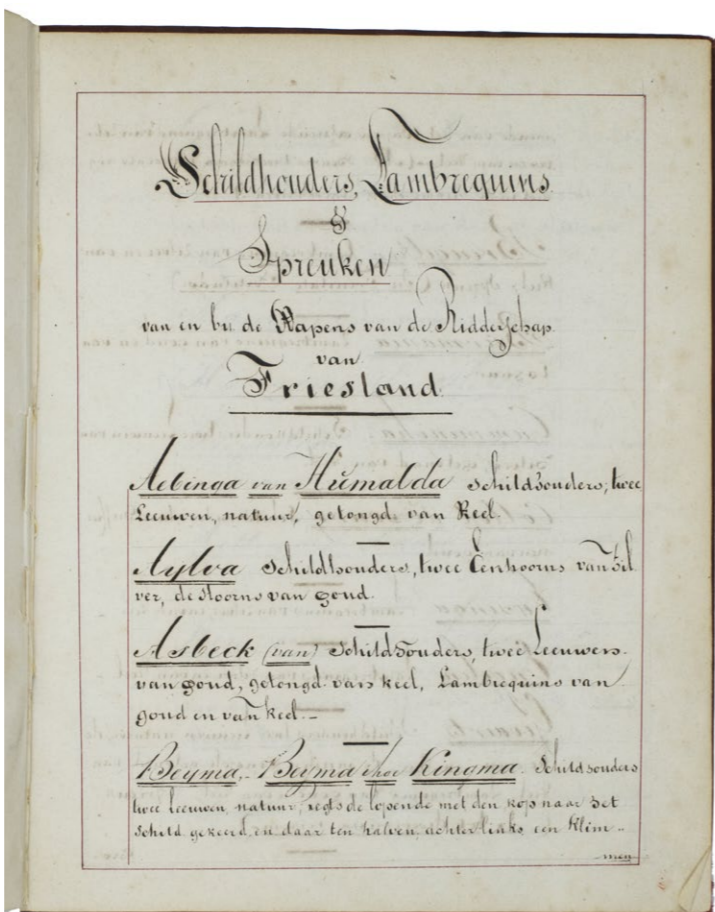
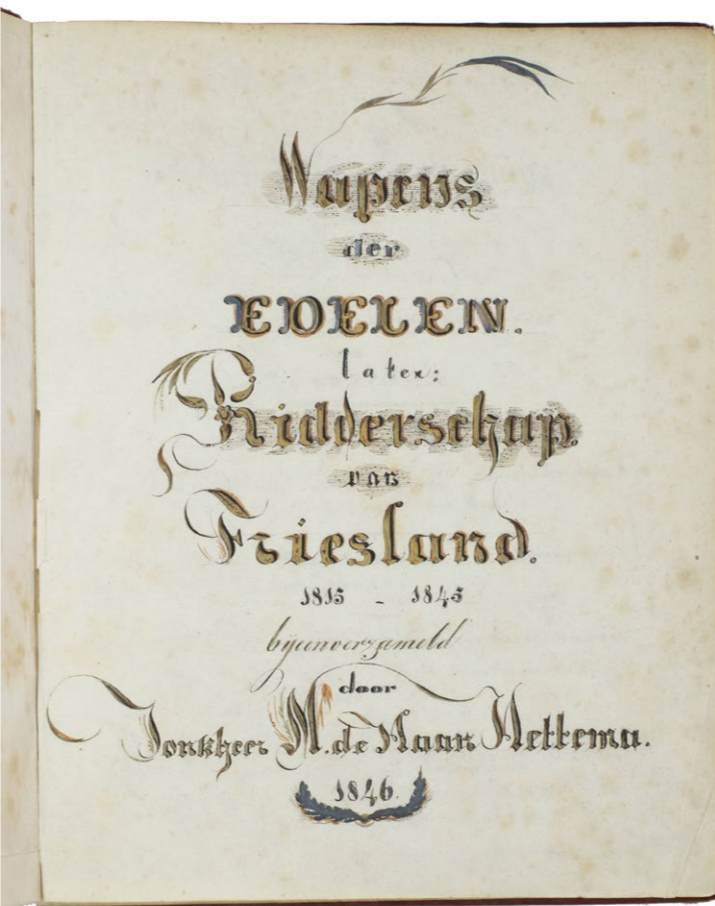
*Collection of 38 lithographed and hand-coloured coats of arms
of Frisian noble families 1815–1845, compiled by De Haan Hetteema
and deriving from his Stamboek van den Frieschen adel*

10 DE HAAN HETTEMA, Montanus. Wapens der edelen later Ridderschap van Friesland 1815–1845. [Leeuwarden?], 1846. 4°. With a drawn, hand-coloured and gold-painted manuscript title and 3 manuscript leaves listing the coats of arms in a neat 19th-century hand, and 38 lithographed coats of arms of Frisian noble families drawn by J. Reijnders and printed by C. Brantsma in Leeuwarden, very precisely coloured by a contemporary hand with extensive use of gold and silver. Later 19th-century boards covered with silk cloth, each board with a gold-tooled frame, and 4 gold fillets on the spine, gilt edges. € 3500

Collection of 38 lithographed coats of arms of some Frisian noble families, expertly coloured by a contemporary hand, collected by the lawyer and later judge Montanus de Haan Hetteema (1796–1873). He wrote many works concerning Friesland, for example topographical and historical descriptions, but also concerning Frisian laws and language. The present compilation contains 38 coats of arms primarily of Frisian noble families in the so-called "Ridderschap van Friesland" (Frisian chivalry). It includes not only that of his own family De Haan Hetteema, members of the Frisian nobility since 1815, but

also those of other noble Frisian families, including Van Scheltinga, Vegelin van Claerbergen, Lycklama à Nijeholt, Van Cammingha, Sirtema van Grovestins, Van Harinxma thoe Slooten, Van Heemstra, Van Aylva, Van Beyma and Aebinga van Humalda as well as the Thoe Schwartzenberg en Hohenlansberg famil (from Franconia) and the Collot d'Escury family (from France). The coats of arms are taken from the De Haan Hetteema's standard work on Frisian heraldy, *Stamboek van den Frieschen, vroegeren en lateren, adel, uit oude en echte bescheiden en aantekeningen, en met bijvoegingen van de wapens der onderscheidene geslachten, opgemaakt* (Leeuwarden, Meindersma, 1846), compiled in collaboration with the jurist Arent van Halmael (1788–1850). De Haan Hetteema and Van Halmael spent three years compiling their *Stamboek*, which contains 250 coats of arms on 42 plates, all drawn by J. Reijnders and printed by C. Brantsma, covering Frisian noble families from the 15th to the 19th century. While the coats of arms in the present heraldic manuscript clearly derive from the *Stamboek* and retain its numbers, its coat of arms are printed 6 to the folio page. Those of the present compilation, though they appear to derive from the same litho stones, are printed 1 to the 4to page. The title-page, mentioning De Haan Hetteema as the compiler of this collection, and the handwritten index both suggest that the 38 coat of arms were perhaps a quite specific personal collection of De Haan Hetteema himself, as a member of the Frisian chivalry, bringing together all the coat of arms of the Frisian chivalry from 1815 to 1845. Silk cloth covering worn, especially on the spine and around the corners, and with some small stains; the first two endleaves and manuscript title-page loose, the front hinge weak. The leaves are very slightly browned, with some small stains on the endpapers, but otherwise in good condition. An interesting Frisian heraldic manuscript, with extremely finely hand-coloured lithographed coat of arms.

[4] manuscript ll. (including title-page); [38] ll. with lithographed coat of arms. *Catalogus van een belangrijke verzameling boeken en handschriften op het gebied van genealogie en heraldiek. ... Verzameling (1e gedeelte) van wijlen d.H. W.G. van Oyen (1939), 1415; for the Stamboek: Leeuwarder courant, 15 December 1846.* More on our website



Interesting account of an exploration journey to India and Southeast Asia

11 DELESSERT, Adolphe. Souvenirs d'un voyage dans l'Inde exécuté de 1834 à 1839. Ouvrage enrichi de trente-cinq planches.

Paris, Fortin, Masson et Cie & Langlois et Leclercq (facing title-page: printed by Béthune et Plon), 1843. 2 parts in 1 volume. Large 8°. With engraved title-vignette signed by A. Vien, 8 lithographed plates in the first part by V. Dolet showing Ile Bourbon, Pondichéry, Malacca, Chase au tigre, Madras, a bivouac and Chûte de la Rivière de Gutpurba; 27 numbered full-page engraved plates in the natural history part by Forget, Annedouche, Sebin, Mme. Douliot, Bourgeois, Giraud, Davesne and Dumesnil after Jean Gabriel Prêtre, Delahaye, Mme Bury and Vaillant of mammals, birds, insects and butterflies, 24 of which are exquisitely coloured by hand by "Gérard". Also with one folded map (43 × 44 cm) of the world (except for the America's) with Delessert's journey marked, coloured in outline and printed by Kaepelin, Paris. Half calf, decorated paper sides. € 4950

First edition of the travel account of the explorer and naturalist Adolphe François Delessert (1809 – 1869) who accompanied Perrotet on his journey to India and Southeast Asia, dedicated to his uncle Baron Benjamin Delessert. During five years (1834–39) he collected several new species of plants and animals including the Wynaad laughing thrush which he collected on the slopes of the Nilgiris, which Thomas C. Jerdon named *Garrulax delesserti* in his honour. He travelled through Mauritius, Reunion Island, Penang, Pondicherry, Malay Peninsula, Singapore, Java, Calcutta, Bengal, Bombay and Madras, returning on 30 April 1839. Spine partly detached, some plates browned and foxed, but otherwise in good condition.

[6], 111, 134; [4], 107 pp. Chadenat 556 ("Très finement coloriées; ouvrage très important au point de vue de la zoologie"). ➤ More on our website

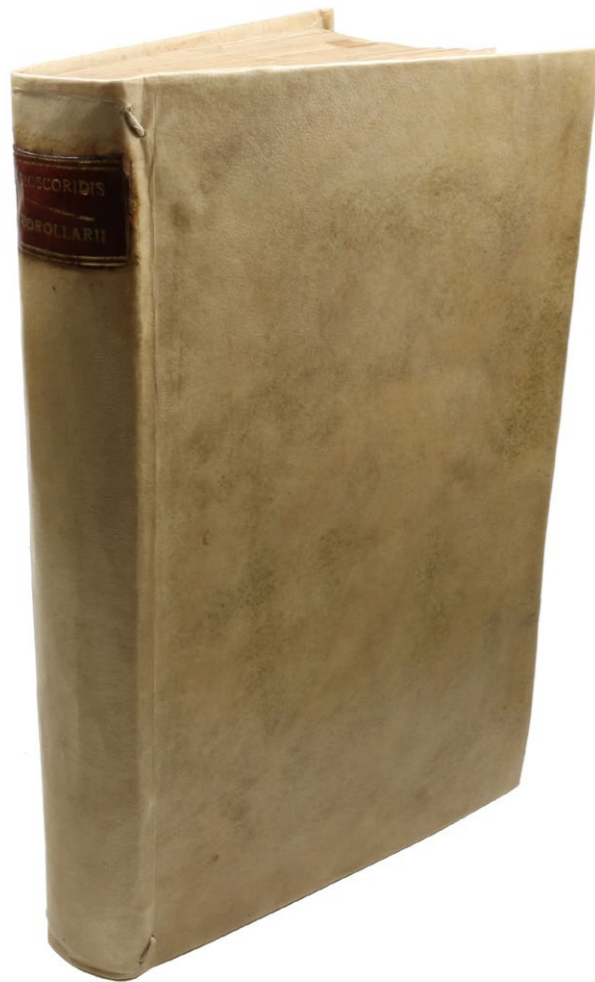


*Important source on mediaeval pharmacology:
the fundamental Renaissance work for the study of medicinal plants*

12 **DIOSCORIDES, Pedanius.** In hoc volumine haec continentur [!] Ioannis Baptistae Egnatii Veneti in Dioscoridem ab Hermolao Barbaro tralatum annotamenta. Quibus morborum et remediorum vocabula obscuriora in usum etiam mediocriter eruditorum explicantur ...

Venice, Francesco Barbaro & Giovanni Bartolomeo Gabiano for Giovanni & Gregorio De Gregori, 1 February 1516. 2 parts in 1 volume. 2° (22.5 × 32 cm). Later vellum with old gold-tooled red spine label.

€ 8500

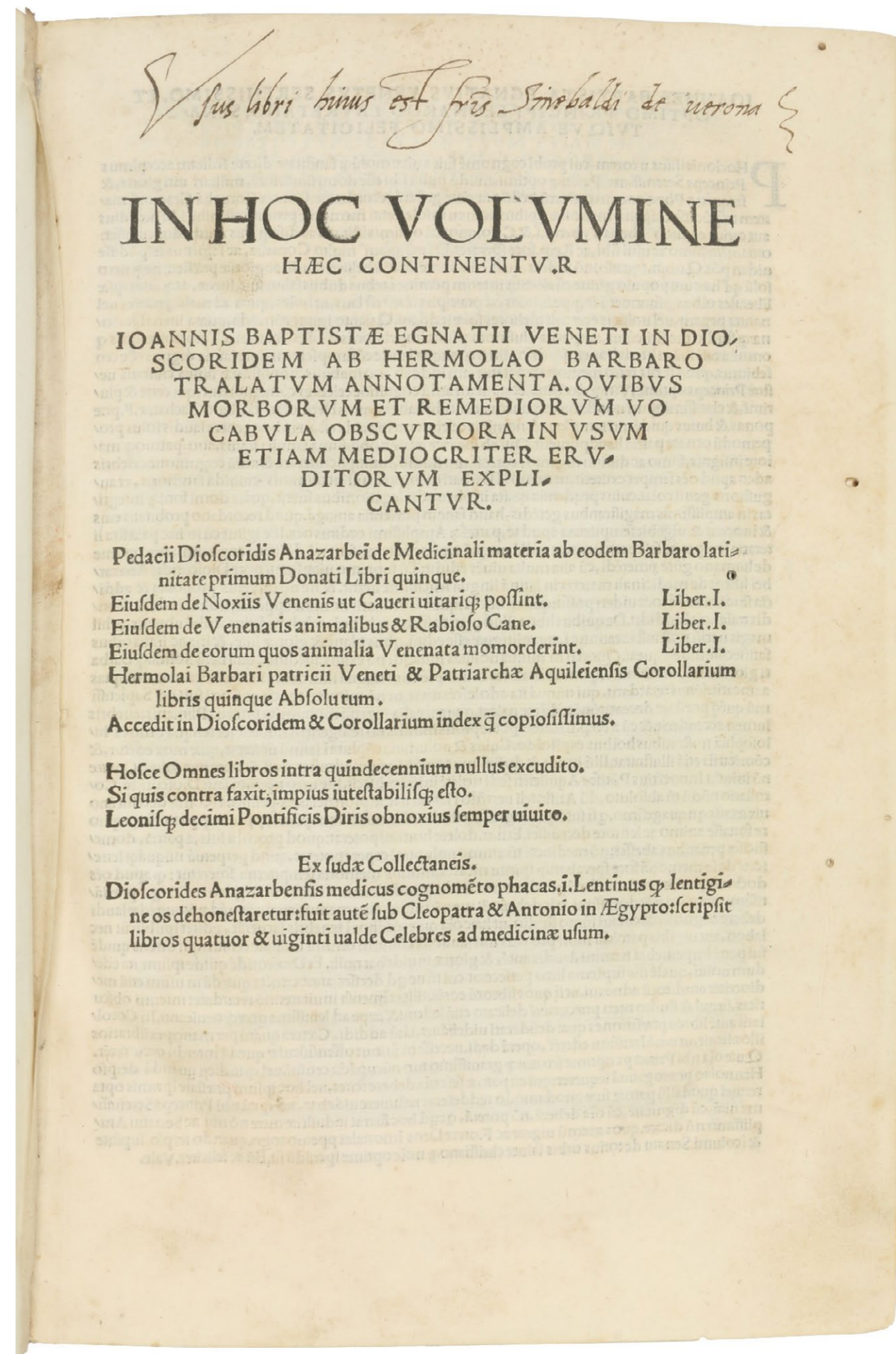


The first authoritative work of antiquity on the “materia medica”, the branch of science treating remedial substances, based on the author’s first-hand research throughout the Middle East. This is the rare first edition to include the commentary by G. B. Egnatio: the third Latin (altogether the fourth) edition of Dioscorides, the first to contain the translation of Ermolao Barbaro. The appendix contains the first edition ever of “Corollarium”, Barbaro’s conclusions, sometimes considered a separate work by bibliographers.

“Dioscorides’ work is the authoritative source on the materia medica of antiquity. He described over 600 plants and plant principles” (Garrison/M.). “Very little is known about its author ..., except that he was a Cilician Greek who lived in the time of Claudius and Nero, and that he travelled widely in the Middle East, probably as a physician in the Roman army ... It is no exaggeration to say that from its publication until well into the 17th century ... all botanical studies were based on this book, and the greater part of any new botanical matter published during the 16th and 17th centuries was in the form of commentary on Dioscorides ... It is only with the rise of modern scientific botany in the 18th century that his influence began to wane” (PMM).

Occasional light browning with more noticeable brown stains in the final leaves; a few wormholes (some within the text). A small paper flaw to the lower edge of the last few pages. Provenance: 1) 17th-century ink owner’s inscription of Sinobaldi di Verona on title-page; 2) French bookseller Lucien Scheler (1902–99) with his collation mark “Coll. complet / L.S.” pencilled on paste-down.

[36], “CXXXIII” [= CXXXIV], 106 ll. *Bird 669; Choulant, Hdb. ált. Med. 80 (erroneously stating “s. l. e. a.”) & 82; Durling 1140; Edit 16, CNCE 17255; Haeser II, 9; LA 154.303, 112.852; Johnston, The Cleveland herbal, botanical, and horticultural collections (1992), 28; Panzer VIII, 429, 767; Proctor/Isaac 12338; USTC 827005; Wellcome I, 1794; cf. PMM 20; not in Adams; Lesky; Osler; Waller. ↗ More on our website*





320 excellent hand-coloured lithographed plates of European birds and eggs

13 DUBOIS, Charles-Frédéric & DUBOIS, Alphonse fils. *Les oiseaux de l'Europe et leurs oeufs, décrits et dessinés d'après nature ... Deuxième série, espèces non observées en Belgique.* Brussels, Leipzig & Ghent, C. Muquardt (vol. 1) & H. Merzbach, successor to C. Muquardt (vol. 2), 1868–1872. 2 volumes. Small 2° (27 × 18 cm). With a portrait of Charles Dubois facing the title-page of vol. 1, and 320 numbered hand-coloured lithographed plates: 278 of birds and 42 of bird eggs. Contemporary half light brown cloth. € 5950

First and only edition, limited to a small press run, of an important ornithological work on the birds of Europe and their eggs, complementing the earlier *Oiseaux de la Belgique et leurs oeufs* (first series; 3 vols., Brussels, 1854–1860) by Charles Dubois; the present second series covers species not found in Belgium.

The 320 excellent plates, beautifully hand-coloured, were drawn "d'après nature" by the late Charles-Frédéric Dubois and his son Alphonse (many in the second volume are signed "A.D." by Alphonse), each with an indication of the scale (½, ¼, etc.), a plate number and a caption in script lettering. 278 plates depict birds shown in their natural habitat before lovely landscapes or greenery; 42 depict eggs

Alphonse Joseph Charles Dubois (1839–1921), a Belgian naturalist, became curator of the department of vertebrates at the Royal Museum of Natural History in Brussels in 1869. He worked with his father, Charles Frédéric Dubois (1804–1867), in the production of *Les oiseaux de l'Europe et leurs oeufs*, completing it after his father's death.

Head and foot of the spines slightly damaged, corners neatly restored, some slight foxing, but still an untrimmed copy in good condition. A scarce and attractive ornithological work with 320 bird and egg plates.

XLVI pp., "134" [= 182] ll.; pp. XLVII–CXIV; ll. 134a, 135 ... 202 [= 96 ll.], 16 pp. *Nissen, IVB*, 276; *Fine bird books* 73; *Cat. Edw. Ayer ornithol. libr.*, pp. 182–183; *Ornithol. books Yale Univ. Libr.* (1961), pp. 82–83. [More on our website](#)



5 important works on mathematics, optics, astronomy and astrology, mostly rare editions (1552–1560), in a beautiful contemporary binding

14 EUCLID (Jean PÉNA, ed.). *Euclidis Optica & catoptrica, nunquam antehac Graece aedita.*

Paris, André Wechel, 1557. With Wechel's woodcut device on both title-pages, and several optical and mathematical woodcut diagrams or illustrations in the text, woodcut initials and headpieces. Set in roman and Greek type.

(2) **EUCLID(?) and CLEONIDES (Jean PÉNA, ed.).** *Euclidis Rudimenta musices. Sectio regulae harmonicae. E Regia bibliotheca desumpta, ac nunc primum Graecae et Latine excusa.*

Paris, André Wechel, 1557. With Wechel's woodcut device on the title-page, woodcut initials and headpieces. Set in roman and Greek type.

(3) **THEODOSIUS OF BITHYNIA (Jean PÉNA, ed.).** *Theodosij Tripolitae sphaericorum, libri tres, nunquam antehac Graece excusi.*

Paris, André Wechel, 1558. With Wechel's woodcut device on the title-page and on the verso of the last leaf with the "Errata", with several optical and mathematical woodcut diagrams or illustrations in the text, woodcut initials and headpieces. Set in roman and Greek type.

(4) **PITATI, Pietro.** *Compendium Petri Pitati Veronensis in Academia Philharmonica Mathesim profitentis super annua solaris, atque lunaris anni quantitate, Paschalis item solemnitate iuxta veteres ecclesiae canones recognitione Romanique calendarii instauratione, deque vero passionis dominicae die; Ortu quoque et occasu stellarum fixarum, in tres divisum tractatus.*

Verona, Paolo Ravagnano, 1560. With a woodcut vignette on the title-page, Ravagnano's woodcut device on the verso of the second to last leaf of the colophon and many tables in the text. Set in roman type.

(5) **GAURICO, Luca.** *Calendarium ecclesiasticum novum, ex sacris literis, probatisque sanctorum Patrum synodis excerptum, iuxta omnipotentis Dei mandata in veteri testamento Mosi data: in quo potissimum agitur de vera sacratissimi Paschatis, festorumque mobilium celebratione, duum millium annorum interstitio duraturum.*

Venice, (colophon: heirs of Lucantonio I Giunta, May 1552), 1552. With the Giunti's woodcut device (a decorative fleur-de-lis – representing Venice – in a floral wreath with putti, in this case with Lucantonio's initials "LA") on the title-page, several woodcut astronomical and astrological figures in the text, many pages of astrological and astronomical tables and some woodcut decorated initials. Set in roman type.

5 works in 1 volume. 4°. Contemporary richly blind-tooled pigskin over wooden boards with the date "1561" blind-stamped on the front board, sewn on 3 double cords, with paper manuscript spine labels in the spine compartments (some faded), two original brass clasps on leather straps, blue edges. € 35 000

Ad 1: First edition of the original Greek text and the Latin translation of Euclid's *Optica* (*Optics*), the earliest surviving Greek treatise on perspective, and his *Catoptrica* (*Catoptrics*), a text concerning the mathematical theory of mirrors. Although the Greek mathematician Euclid (fl. ca. 300 BC) is famous as the "founder of geometry" and "the most celebrated mathematician of all time, whose name became a synonym for geometry



until the twentieth century" (DSB), little is actually known about him, though his *Phaenomena* (*Elements*) is one of the most influential works in the history of mathematics. His *Optics* is an elementary treatise on perspective and the first Greek work on the subject. His *Catoptrics* concerns a mathematical theory of mirrors, particularly discussing the images formed in plane and spherical concave mirrors.

The Latin translation of the Greek text was made by Jean Péna, a nobleman who was professor of mathematics at the Collège Royale de France in Paris from 1555.

Ad 2: First edition of the original Greek text and the Latin translation of two treatises on the technical and mathematical aspects of music, both formerly considered part of Euclid's lost *Elements of music*, but later this was disputed on the grounds that the two treatises in this edition can hardly be by the same author. The *Sectio canonis*, or *Division of the scale*, investigates and expounds the Pythagorean doctrine that musical intervals should be distinguished by the mathematical ratio of the two notes. The second treatise, *Introduction to harmony*, is based on the contrary theory of Aristoxenes, who claimed that the scale is formed of notes separated by a tone identified by one's ear.

Ad 3: Very rare first edition of the *Sphaericorum* or *Sphaerics* written by the Greek mathematician and astronomer Theodosius of Bithynia (ca. 169 – ca. 100 BC), a work on the geometry of the sphere. It lays the mathematical foundation for spherical astronomy by making a geometrical and mathematical analysis of the sphere and its dimensions. It also proves some of the propositions of Euclid's *Phaenomena* (*Elements*). Ad 4: First edition, posthumously published, of one of several works on calendar reform by the Veronese mathematician and astronomer Pietro Pitati (died ca. 1550), who devoted his first published work to calendar reform in 1537.

Ad 5: First and only edition of an astronomical and astrological work written by the Italian astrologer, astronomer and mathematician Luca Gaurico (1475–1558). Gaurico studied judicial astrology, concerning the fate of man as influenced by the stars, and he is known for the judicial astrological predictions he made for some Italian noblemen. His most famous work is the *Tractatus astrologica*.

The present work is another work on calendar reform, illustrated with many astrological and astronomical tables and diagrams and with many calculations for horoscopes.

With a contemporary drawing of a musical notation in ad 2 on leaf 9v and 17th-century (?) marginal annotations in ad 4 on leaves 31v and 67v, and many more in ad 5, including some additions to one of the astronomical calendars and to a table, and on an endleaf at the end. Binding a little stained, some chips in the paper label at the foot of the spine, ad 5 slightly water-stained, only a few leaves slightly frayed, ad 2 lacking the two final blanks, but otherwise a beautiful convolute with a fine collection of 16th-century scientific works on optics, mathematics and astronomy in contemporary blind-tooled pigskin (dated 1561).

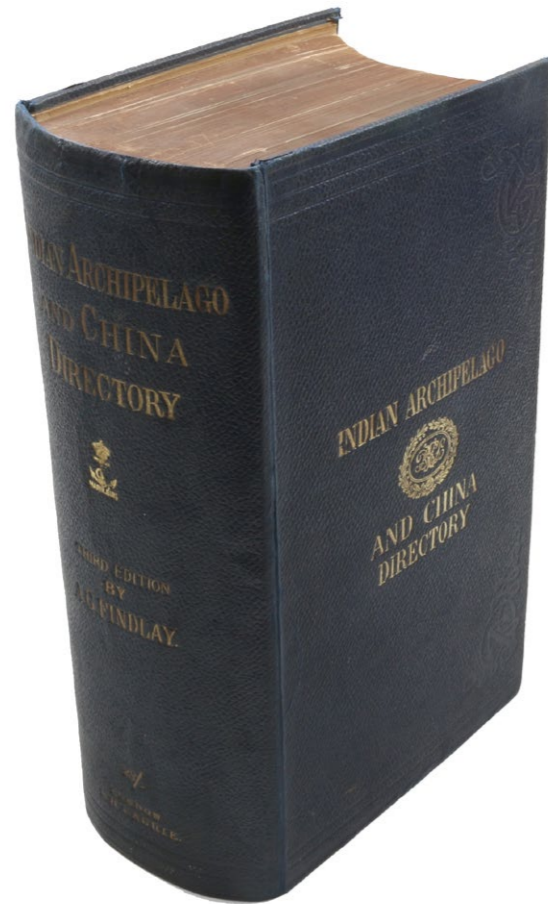
[20], 48, [4], 64 pp.; 16, 10 ll.; [8], 54, [2], 68, [2] pp.; "128" [= 130], [2]; [4], 134, [1], [1 blank] ll. Ad 1: Adams E1020; BMC STC French, p. 157; French vernacular books 70022; Poggendorf II, 399; USTC 152270; for Euclid DSB IV, pp. 414–430. Ad 2: Adams E1023; BMC STC French, p. 157; Gregory, p. 85; French vernacular books 70019; USTC 152269 (13 copies); cf. DSB IV, pp. 414–430. Ad 3: Adams T548; BMC STC French, p. 418; Houzeau I, 846: "Rare"; French vernacular books 88197; USTC 206070 (2 copies). Ad 4: Adams P1322; BMC STC Italian, p. 522; EDIT16 37916; Houzeau I, 13751; Riccardi I, 2, 287.6; USTC 849029 (8 copies); cf. DSB XIII, pp. 319–320. Ad 5: Adams G288; BMC STC Italian, p. 292; EDIT16 20526; Houzeau I, 13747; Riccardi I, 1, 581.8; USTC 832049. ➔ More on our website



A standard navigational directory for the Indian Archipelago

15 FINDLAY, Alexander George. A directory for the navigation of the Indian archipelago and the coast of China, from the Straits of Malacca and Sunda, and the passages east of Java, to Canton, Shanghai, the Yellow Sea, and Korea. With the descriptions of the winds, monsoons, and currents, and general instructions for the various channels, harbours, etc. Third edition.

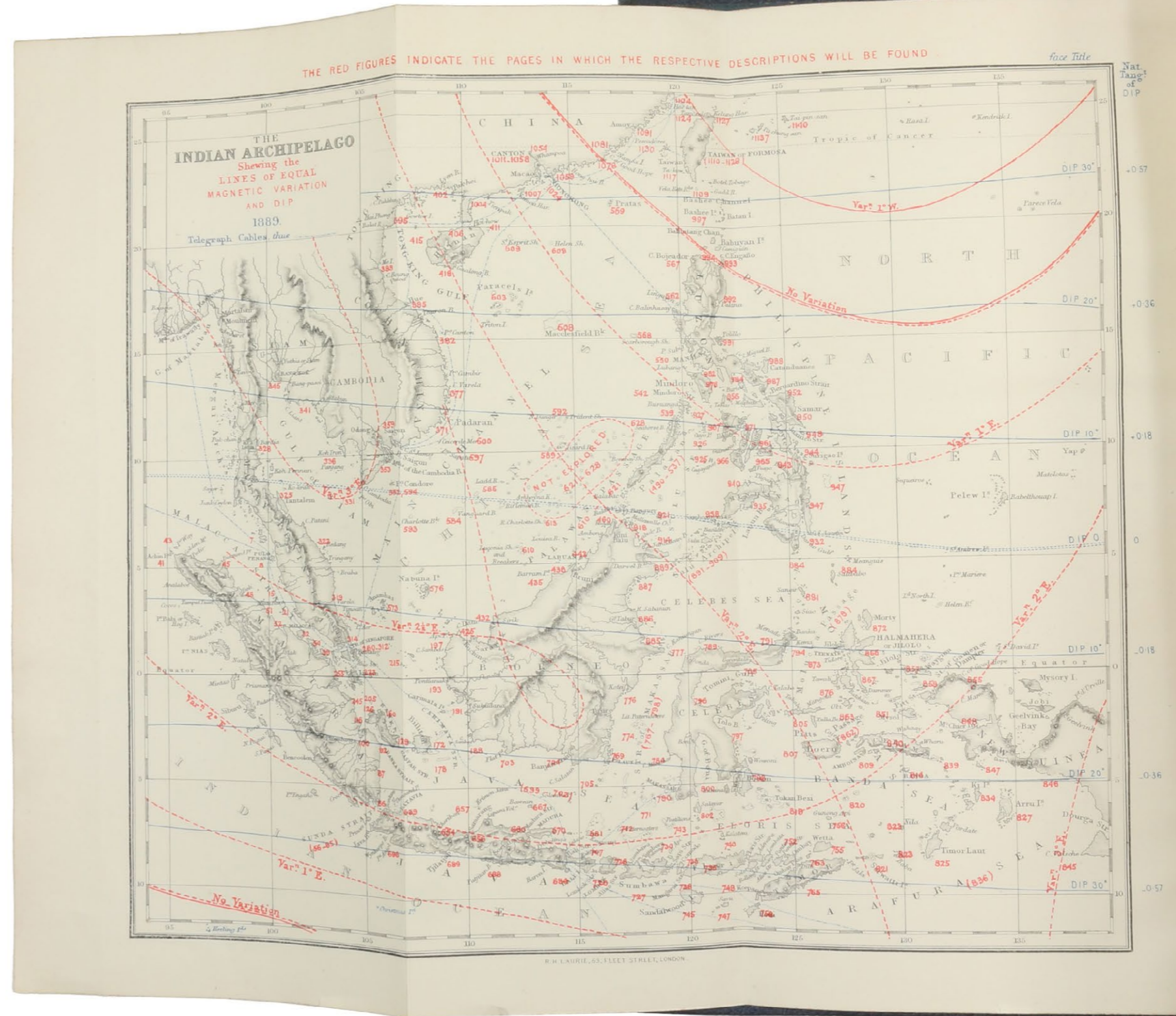
London, Richard Holmes Laurie, 1889. Royal 8°. With 11 folding maps and charts. Original publisher's blindstamped cloth, lettered in gold. £ 2500



Third edition of Findlay's monumental navigational directory of East Asia, including the Straits of Malacca, Sunda and Singapore, the east coast of Sumatra, the Gulf of Siam (now Thailand), the coasts of Cochin China, Tonkin, Borneo, the Philippines, the China Sea, Java and the Java Sea, the islands, the coast of China, Hong Kong, Formosa (Taiwan), Shanghai and Korea. The last ten pages form a publisher's catalogue.

Inner front hinge reinforced, but clean and fine. Stamps of the Royal Danish Navy Library and the Royal Danish Map and Chart Archive on the title-page. Rare: WorldCat lists only one copy (in the National Library of Sweden).

xlviII, IV, 1478; [2], 8 pp. WorldCat 940735103; for the author: Baigent, "Findlay, Alexander George, the younger (1812-1875)", in: ODNB (online ed.). More on our website



*Presentation copy to the colorist
of the plates in Fitzgerald's study on Australian orchids,
seldomly found complete*

16 FITZGERALD, Robert Desmond. Australian orchids.

Sydney, Thomas Richards (vol. 1, part 1-2, 4-7; vol. 2, part 1-2), Charles Potter (vol. 1, part 3; vol. 2, part 4 & 5) & George Stephan Chapman (vol. 2, part 4), [1875-1894]. 12 parts in 2 volumes (vol. 1: part 1-7; vol. 2: part 1-5). Large 2° (ca. 50 × 34 cm). With 118 lithographed plates (10 double-page) all but 1 coloured by a contemporary hand in watercolour. The plates were all drawn by Fitzgerald and lithographed by himself and Arthur J. Stopps. All plates are interleaved with accompanying letterpress descriptions. Contemporary half cloth in a uniform style (various colours) with the original publisher's wrappers (also in various colours: yellow, green, blue, turquoise) mounted on the cloth. The 12 volumes are preserved in 20th-century green cloth boxes with a uniform black morocco spine label. € 18 000

First edition of one of the earliest studies on Australian orchids, by Robert Desmond Fitzgerald. Fitzgerald (1830-1892) was an Australian deputy surveyor-general and botanical artist of Irish birth, who lived in Sydney from 1856. He is best known for his present *Australian orchids*, containing descriptions of Australian orchid species, some described here for the first time. Although some sources give his middle name as David or Douglas, Desmond seems to be correct. The work was issued in 12 parts from 1875 to 1894, the last completed posthumously from Fitzgerald's notes by Henry Deane.

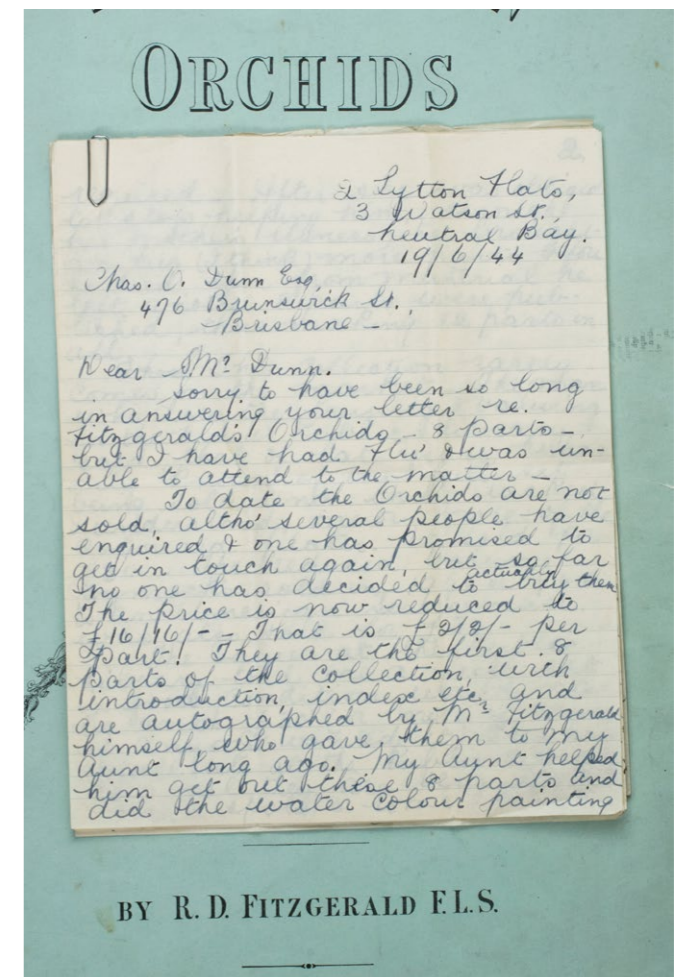
The present copy is Fitzgerald's presentation copy for Miss Macpherson, the colourist of a large number of the plates, with an inscription by Fitzgerald addressed to her on the first leaf of the first part of volume 1: "Miss Macpherson, from Robert Fitzgerald with thanks for assistance". Also included are two letters, written by one of Miss Macpherson's heirs to a prospective buyer. Most quires have come loose from the sewing supports some dark spots in the gutter margin caused by the cords. Some plates in parts 4 and 5 of vol. 2 are trimmed a little shorter than the others, some foxing and staining (especially vol. 1, part 1), but overall a set in good condition. The book remarkable not only because it is a presentation copy for Miss Macpherson, the colourist, but also because it is complete: "complete copies of the book are now very rare" (Stafleu & Cowan).

118 plates plus letterpress descriptions. *BM NH II*, p. 580, col. 1; *Ferguson V*, 9623 (vol. 1 only); *Great flower books*, p. 94; *Nissen BBI 633*; *Stafleu & Cowan 1799*. More on our website



PHAJUS - grandifolius

Printed at the Department of Land & Water, Sydney, N.S.W.
June 1883.




*Letters on the celebrated voyage of "l'Uranie" by Rose de Freycinet,
secretly smuggled aboard by her husband and the great explorer Louis de Freycinet*

17 FREYCINET, Rose de (Charles DUPLOMB, ed.). Campagne de l'“Uranie” (1817–1820). Journal de madame Rose de Saulces de Freycinet d'après le manuscrit original accompagné de notes par Charles Duplomb.

Paris, Société d'Éditions Géographiques, Maritimes et Coloniales (colophon: Chartres, printed by Durand), 1927. Large 4° (28,5 × 23 cm). With 1 map and 25 full-page plates, 13 colour-printed and 3 double-page (plate 7, 24 and 25), all after designs by Jacques Arago, the official artist of the voyage. Original publisher's paper wrappers. € 3500

First edition of the letters written to a friend by Rose de Freycinet (1794–1832) aboard the ship named *Uranie*. Her husband, the great French explorer Louis Claude Saulces de Freycinet (1779–1841), smuggled her onto the ship when setting out on a voyage around the world in 1817. The French government, under the restored monarchy, organized the expedition to show the flag around the world and to make scientific observations on geography, magnetism and meteorology. Captain Freycinet himself published the official journal of the voyage, and the ship's doctors Quoy and Gamaud, and pharmacist, Gaudichaud contributed special zoological and botanical studies made during the voyage. Also a beautifully illustrated was by Jacques Arago, the artist of the expedition, also published and beautifully illustrated a more popular and entertaining account. The present book is illustrated with his plates. The captain's wife, Rose, who secretly joined the voyage, wrote each day to her friend Caroline de Nanteuil. Her letters are here published for the first time, edited by Charles Duplomb, with an introduction by one of the captain's descendants, Baron de Freycinet, dated at Laage, August 1925. The expedition, equipped for a scientific circumnavigation, sailed in 1817 and visited Gibraltar, Tenerife, Rio de Janeiro, the Cape of Good Hope, Mauritius, Australia, Timor, the Caroline Islands, Hawaii, New South Wales, etc. After a shipwreck near the Falkland Islands, Freycinet bought another ship from Americans which he baptised *Physicienne*, and sailed home, arriving in 1820. It was one of the most important voyages of exploration of the early 19th century, and Rose's charming letters present it from her unique and interesting point of view. Wrappers a little browned. Untrimmed and partly unopened. Edges of some leaves a little frayed and stained, some plate margins very slightly browned, some slight foxing and staining (especially on the endpapers). Otherwise in good condition.

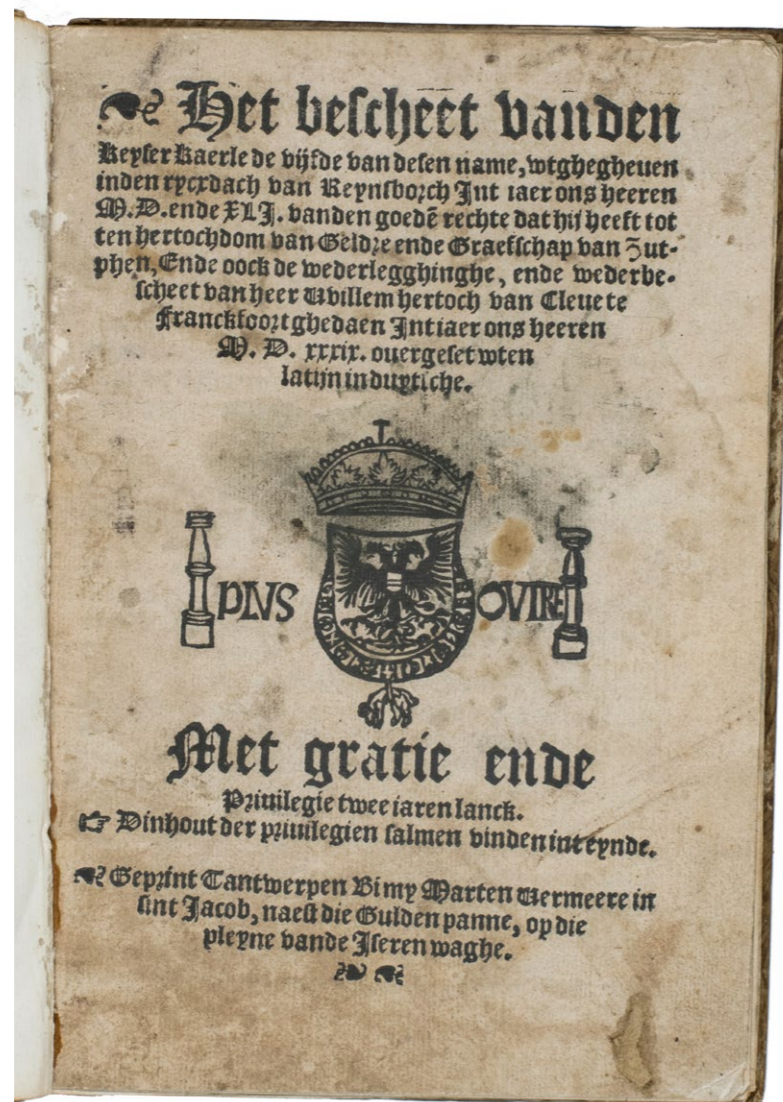
[2 blank], XIII, [1 blank], 190, [2] pp. *Borba de Moraes*, p. 328 (“very interesting”); *Chadenat* 1607; *Hill* 652; *Howgego*, 1800–1850, F32.  More on our website



*Affirming the rights of Emperor Charles V
to the Duchy of Gelre and the County of Zutphen*

18 [GELDERLAND]. Het bescheet vanden Keyser Kaerle de vijfde van desen name, uitgegheven inden Rycxdach van Reynsborch Int iaer ons heeren M.D. ende XLI. vanden goeden rechte dat hij heeft tot ten hertochdom van Geldre ende Graefschap van Zutphen, Ende oock de wederlegghinghe, ende wederbescheet van heer Willem hertoch van Cleve te Franckfoort ghedaen Int iaer ons heeren M.D. XXXIX overgeset uiten latijn in duytsche.

Antwerp, Marten Vermeere, [1541]. 4°. With the woodcut coat of arms of Charles v on title-page. 19th-century half calf, brown decorated paper sides. € 5000



First Dutch edition of the decision taken by the Reichstag, the meeting of the Counts of the Holy Roman Empire at Regensburg, to the effect that the rights of the Emperor Charles V to the Duchy of Gelre and the County of Zutphen were legitimate, together with the rejection of the objections raised by Duke William of Cleve at Frankfurt in 1539. The present text was translated from the Latin edition, which was also published by Martin Vermeere at Antwerp

in 1541. In the present Dutch edition is the date of the text at the end erroneously printed as 1561.

With a sixteenth-century note to the binder by a former owner pasted on the second free endpaper. Title stained, last leaf restored in the fore-edge margin, but still in good condition.

[64] ll. *Belg. Typogr.* 5187; *BMC STC Dutch*, p. 83; *Machiels K100; Netherlandish books* 7650 (3 copies); *USTC* 410414 (same 3 copies); not in *STCV*. → More on our website



A charming watercolour with a sunny view of the river Vecht

19 [MAARSSSEN]. GELKES, J.J. van der. View of the river Vecht near Maarssen between the manor houses Huis Ter Meer and Huis Ten Bosch.

[Maarssen?], [ca. 1770/80]. 19.5 × 28.5 cm. Beautiful watercolour drawing showing a view of the river Vecht near Maarssen. € 4950

Nicely executed original watercolour drawing showing a sunny view of the river Vecht near Maarssen (in the Dutch province of Utrecht between Utrecht and the IJsselmeer), between the manor houses "Huis ter Meer" and "Huis Ten Bosch" with two small leisure boats and on the right river bank a man on horseback draws a river barge from Amsterdam to Utrecht. An angler fishes from the left bank.

The artist J.J. van der Gelkes, noted on a typewritten label pasted to the passe-partout, is further unknown and untraced. The Utrecht Archives have a black and white photograph of this watercolour, but the location of the original location was "unknown".

Fine watercolour.

<https://hetutrechtsarchiefl.nl, cat. no. 107604> (black & white photo). → More on our website

*One of the 200 special copies
issued for the Antwerp magistrates of this monumental work
on the Splendid Entry of Cardinal-Infante Ferdinand of Austria
into Antwerp (1635), after designs by Rubens*

20 GEVAERTS, Jean Gaspard (Caspar GEVARTIUS) and Pieter Paul RUBENS. *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum Infantis S.R.E. Card. Belgarum et Burgundionum Gubernatoris etc. a S.P.Q. Antwerp. Decreta et adornata. ...* Antwerp, Theodoor van Tulden (colophon: printed by Jan van Meurs, 1641), [published January 1643]. Royal 1° (full-sheet leaves) (57 × 42 cm). With a letterpress half-title and XXXIX single-page, double-page and larger folding plates (numbered 1–XXXIX in the table of plates, printed and assembled from 43 copper plates numbered [1]–[2], 3–43) depicting the rich allegorical and ornamental triumphal arches and festive decorations, paintings, statues, etc., all designed by Pieter Paul Rubens, all but one for the triumphal entry of the Spanish cardinal-infante Ferdinand into Antwerp in 1635. Further with 46 smaller engravings in the text, depicting coins and medals, and numerous woodcut decorated initials (4 series). Contemporary overlapping vellum, manuscript title on spine. € 29 500

One of the 200 deluxe copies reserved for the Antwerp magistrates, printed on heavy Venetian paper and including the equestrian portrait of Ferdinand, of a splendid monument of Baroque book illustration by Pieter Paul Rubens (1577–1640), the greatest Flemish artist of the 17th century: one of the most sumptuously illustrated books of the 17th century. It illustrates and describes the spectacular triumphal entry of Cardinal-Infante Ferdinand of Austria (1609–1641), Infante of Spain, into the city of Antwerp on 16 May 1635, after his victory at the Battle of Nördlingen in 1634. The city was richly decorated for his triumphal procession with wooden arches, stages and paintings by Rubens. The present work, commissioned by the Antwerp city magistrates to commemorate the procession and festivities, records Ferdinand's entry into Antwerp in great detail, in both words and images.

Arents notes two different Van Thulden states of the imprint and dates the present one with "veneunt exemplaria apud ..." before that with "venduntur apud", and the deluxe copies for the magistrates appear to more-or-less randomly show either imprint with either the 1641 or the 1642 colophon, so these may not distinguish different issues. Arents describes the present half-title (wholly lacking in some copies) as the first of three versions (beginning "Pompa introitus Ferdinandi", while the others begin "Pompa triumphalis Ferdinandi" and "Pompa triumphnalis introitus"), but again it is not clear that this has any significance for the issue.

The book, one of the most monumental publications of the 17th century, has a complicated publishing history occupying more than seven years, with publication delayed by the deaths of Rubens

in 1640 and Ferdinand in 1641. The colophon of the present copy is dated 1641, but it includes plate 43, which the Antwerp magistrates commissioned from Van Thulden on 9 December 1641, so that it was certainly printed in 1642: Ferdinand's magnificent triumphal chariot with numerous allegorical figures and an inset view of his victory at the Battle of Kollo (20 June 1638) after a design by Rubens.

Its large size and numerous copperplate illustrations made it one of the most expensive books produced in the 17th century, but the large plates also allowed Van Thulden to enhance the quality of the illustrations, depicting the arches and stages designed by Rubens for the Baroque festivities in great detail. The present copy is one of the 200 deluxe copies reserved for the Antwerp city magistrates. These copies were printed on heavier Venetian paper, watermarked: anchor in a circle, topped by a star. Binding with only a few spots and some scratches. With a few minor spots in the text and on the plates, some foxing on the back of plate 33, some leaves a bit crinkled (for example the half-title), with a few minor tears in some plates (mostly on the folds of the folding plates), not affecting the images, otherwise in very good condition. A beautiful deluxe copy of a splendid display of Rubens's magnificent illustrations of the entry of Ferdinand of Austria's triumphal entry into Antwerp in 1635.

[10], 189, [13] pp. plus 38 plates. *Atlas Van Stolk II*, 1764; Prosper Arents, "Pompa introitus Ferdinandi: bijdrage tot de Rubensbibliografie", in: *De Gulden Passer*, 27 (1949), pp. 81–340; Carmen Arnold-Biucchi, "Coins and classical imagery in the time of Rubens: the stage of welcome in Caspar Gevartius's *Pompa introitus Ferdinandi*", in: *Knaap & Putnam, Art, music, and spectacle in the age of Rubens: the Pompa introitus Ferdinandi* (2013), pp. 189–215; Landwehr, *Splendid ceremonies* 99; Muller, *Historieplaten 1727*; STCV 12858454; Millard architectural collection, northern European books 38; Von Roeder-Raumbach & Evers 28. More on our website



*Second, much enlarged edition
of the first extensive repertory of Greco-Roman rings with carved intaglio gems*

21 GORLAEUS, Abraham. *Dactyliotheca, seu annulorum sigillarium quorum apud Priscos tam Graecos quam Romanos usus, ex ferro, aere, argento & auro promptuarii ... collectis aliunde & ineditis & editis annulorum figuris auctior; cum explicationibus Jacobi Gronovii.*

Leiden, Petrus van de Aa, 1695. 2 volumes. 4°. With 2 different engraved allegorical title-pages (reflecting the themes of rings and intaglio-carved gems), 2 letterpress title-pages in red and black with one of Van der Aa's engraved allegorical devices (Minerva/Athena, books, a cock and Hercules/Heraclides, with motto "studio et vigilantia"), a portrait of the author by Jacques de Gheyn with a calligraphic verse by Hugo de Groot below, 138 engraved plates: 196 numbered illustrations of ancient rings with carved gems shown at actual size on 101 engraved plates, and 148 numbered illustrations of carved gems alone on 37 engraved plates). Contemporary limp vellum, manuscript title on spine. € 2950



The second, much enlarged edition by the Dutch classical scholar Jacobus Gronovius of the first extensive repertory of Greco-Roman rings with intaglio-carved gems by Abraham Gorlaeus (Van Goorle; 1549–1608), which Gorlaeus had published in 1601 with the title *Dactyliotheca seu annulorum sigillarium quorum apud priscos tam Graecos quam Romanos usos* (1601) as a catalogue of engraved gems in his cabinet of curiosities.

The present edition is also remarkable as one of the earliest books too incorporate – at the end of vol. 2, pp. 1–32 – a medieval treatise on precious stones by Marbodi, the bishop of Rennes (ca. 1035–1123): *Marbodaei Galli Poetae vetusti, Carmen de gemmis sive lapidibus pretiosis*. The poem is written in exquisite Latin metre and each of the 63 sections is devoted to a single gem, explaining its formation, appearance, etymology, exotic origins, medical properties

and preparations. In his prologue Marbodi says it is partly based on a work on the subject by the first century Arabian King, Evax, addressed to Emperor Tiberius.

With three inserted pages with titles in German translation, written by a 19th-century hand, and one leaf inserted with 43 tracings of rings, etc. from the book, also in a 19th-century hand-writing. Bindings a little dust-soiled, otherwise in very good condition.

[22], 28, [16], 16 pp. plus 109 plates; 64, 32 pp. plus 173 plates. *Brunet II*, 1671; *Ebert*, 8711; *Kockel-Graepfer, Daktyliotheken (Kat. 2006)*, pp. 111–112; *Simoni* G126; *Sinkankas* 2470; *Ter Meulen & Diermanse* 247; *STCN* (5 copies, incl. 2 incomplete); *Vinet*, 1609; cf. *Ciconara* 2871; *J. G. van Gelder, "Notes on the royal collection – IV: the 'Dutch gift' of 1610 to Henry, Prince of Wales..."*, in: *The Burlington Magazine*, 105 (December 1963), pp. 541–545; *David Jaffé, "Aspects of gem collecting in the early seventeenth century, Nicolas-Claude Peiresc and Lelio Pasqualini"*, in: *The Burlington magazine*, 135 (February 1993), pp. 103–120; *Sinkankas* 2472; *P. & H. Zazoff, Gemmensammler*, pp. 31–34; for the author: *NNBW*, 5 (1921), cols. 209–210. ➔ More on our website



22 HEYNS, Zacharias. Const-thoonende juweel by de loflijke stad Haerlem, ten versoecke van trou moet blijcken, in't licht gebracht. Waer inne duydelick verclaert ende verthoont wordt alles wat den mensche mach wecken om den armen te troosten, ende zijnen naesten by te staen. In twaelf spelen van sinne, so veel intreden, refreyne ende liedekens ghestelt in redenrijck naer de volgende voorgegevene caerte van 't speel-korenken.

Zwolle, Zacharias Heyns, 1607. With large emblematic device with the coat of arms of Haarlem on title-page, 2 full-page engravings of raised-platform stages, 13 full-page engraved emblematic devices of the chambers of rhetoric (most including 1 or 2 coats of arms), 13 pages of songs with letterpress music notes, and 13 large folding oblong plates on 2 or more sheets depicting the festive entree of each group of actors from the competing chambers of rhetoric.

(2) [RHETORICIANS – REDERIJKERS – HAARLEM]. Haerlems juweel, tot nut vande oude arme uyt liefden ten thoon ghestelt nae de voorgegevene caerte vant speelcorenken.

Zwolle, Zacharias Heyns, 1608. With a large engraving on title-page, repeated from the first work, a full-page engraved emblematic device of the Flemish chamber of rhetoric, "Het Wit Angelierken" from Haarlem, and large folding oblong plate on 3 sheets depicting the festive entree of the actors of the Flemish chamber of rhetoric. 4°. 2 works in 1 volume. Contemporary vellum. € 8500

Very rare complete and beautifully illustrated account of the festive literary competition hosted by Haarlem's chamber of rhetoric, which brought together participants from chambers of rhetoric throughout the Dutch Republic in October 1606. It gives an account of the prize competition and of the performance by the Haarlem Flemish Chamber for the benefit of the poor, without competing for the prize. These public theatrical performances of allegorical theatre plays had not only a high educational and moral quality for youth, but youth participated in the performances as well, as can be seen in the plates showing the entrees of the chambers presenting their actors to the public.

The elaborately designed and decorated emblematic devices are illustrated in the present work in full-page engravings. Each performance started with the festive entree of the chamber of rhetoric that was to perform, followed by a

welcome verse by the Haarlem chamber as host, answered again by the performing chamber, which then presented itself to the public with explanatory verses about its device and a lengthy ballad explaining the roles and costumes of its actors. Then followed the main part, the morality play, sometimes in several acts, and finally the closing performance of a long "refereyn" and a song, mostly set to popular tunes. All this is recorded word for word in the present work, including the printed musical for the songs. But of the most spectacular elements and in many respects the elements of greatest importance are the 14 fine engraved large folding oblong entree-plates, mostly printed on 2 or 3 conjoined oblong sheets with a length of 120 to 135 cm, together showing some 300 actors in various roles and costumes, including youngsters. These, but especially the two engraved plates of raised platform stages at the beginning of the book offer interesting parallels to contemporary Shakespearean theatre. Binding slightly browned and stained. In very good condition.

[266]; 12 ll. *Van Aken, Cat. Ned. Toneel I, p. 5; Bibl. Belg., J 37; Carter & Veroliet, Civilite types 307; Goovaerts 429; Peter Nieuwenhuizen, "Sieraden van vier eeuwen oud: het Const-thoonend iuweel en het Haerlems juweel", in: Schoon schip, 13 (2006), pp. 4-11; Prax 307; Scheepers I, 55; Scheurleer, Liedboeken 138 & 139.* More on our website



*25 magnificent chromolithographed views of landscapes, harbours, cities, etc.
made on a journey around the world 1862–1863*

23 HILDEBRANDT, Eduard. [Hildebrandt's Aquarelle. Auf seiner Reise um die Erde].

Berlin, R. Wagner, [1868–1872/73?]. With 25 chromolithographs by R. Steinbock and W. Loeillot after watercolours by Eduard Hildebrandt, mounted on paperboard, each with a printed label on the back of the board.

€ 12 500

A series of 25 chromolithographs after watercolour paintings by Eduard Hildebrandt (1818–1868), painted during his voyage around the world from September 1862 to June 1863. These are the first 25 prints to be published, comprising the complete first series (1–20) and the first of three instalments of the second series (21–25). Hildebrandt was a German landscape painter who first studied in Berlin with the marine painter Wilhelm Krause and then in Paris with Eugène Isabey. After he returned to Berlin Alexander von Humboldt recommended him to Friedrich Wilhelm IV, King of Prussia, who appointed Hildebrandt court painter and made it possible for him to make several journeys to America and Brazil (1844–45), and to several European countries. In the years 1862–1863 Hildebrandt made his voyage around the world, which included visits to the Middle East, India, Singapore, Siam, China, the Philippines, Japan and the United States.

The present set includes magnificent views of Alexandria, Cairo, Suez, Ceylon (Galle), Bombay, Benares, Siam, Bangkok, Rangoon, Singapore, the Philippines, Macao, Hong Kong, Nagasaki, Yokohama, San Francisco, etc. The first series (1–20) included no views of



Bankok or Singapore. The original watercolours from the voyage were exhibited in London in 1866 and at an exhibition at Crystal Palace in 1868, just a year before Hildebrandt's death in Berlin. Soon after 1871, Kaiser Wilhelm I (who had succeeded Friedrich Wilhelm as King of the Prussia in 1861) acquired many of the original watercolours.

In good condition.

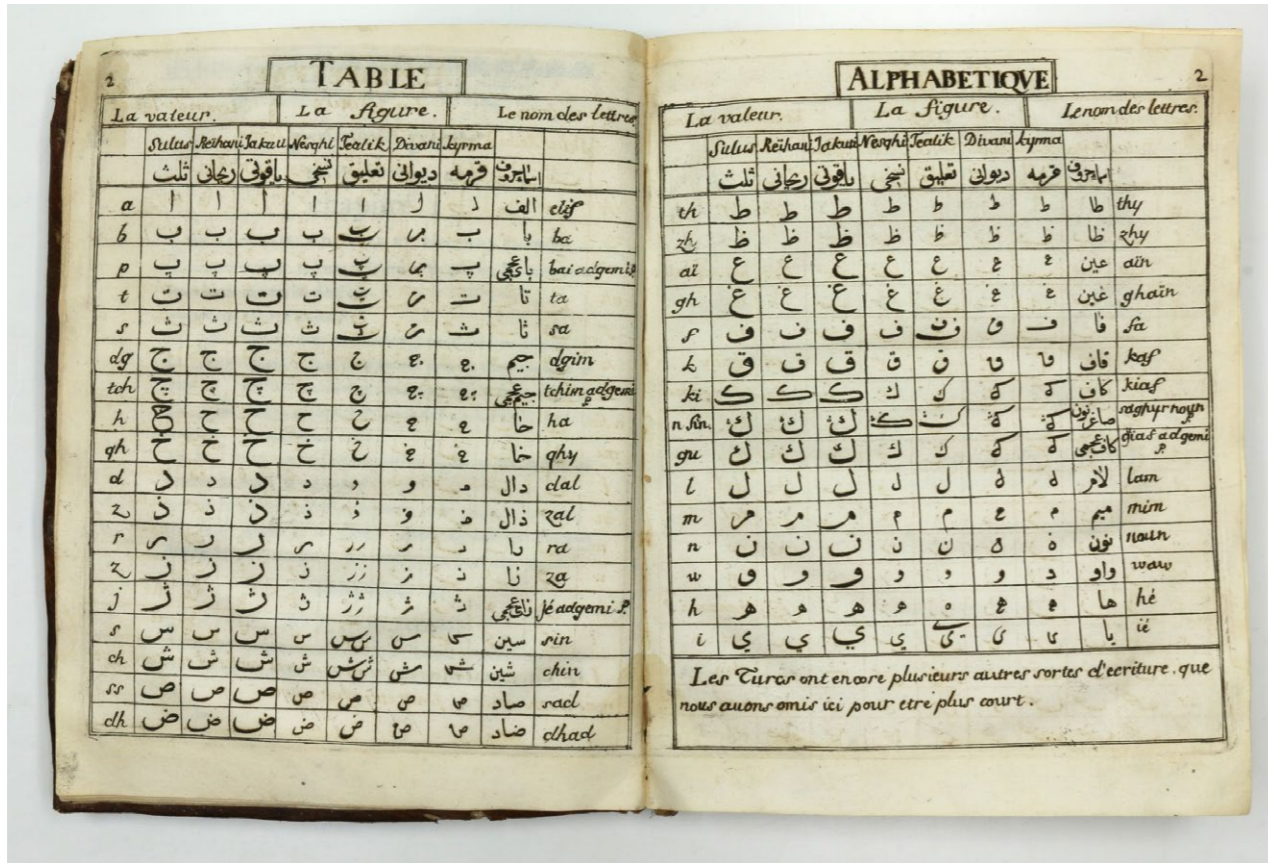
Thieme & Becker, XVII, pp. 74–75; cf. www.britishmuseum.org, 1873,0809.1056–1067 (1868 issue, with 12 prints); WorldCat 254235197 (1874 issue, with 34 prints). [More on our website](#)



The first book printed with roman type in Turkey

24 [HOLDERMANN, Jean-Baptiste Daniel]. Grammaire Turque ou méthode courte et facile pour apprendre la langue Turque ...

Istanbul, [Ibrahim Müteferrika & Zaid Aga Effendi], 1730. 4°. With a double-page engraved table of Arabic letters in 7 different styles. Set in roman type with frequent Turkish words and phrases in naskh Arabic type. Contemporary blind-tooled calf. € 25 000



First edition of the first book printed with Roman letters in Turkey. Holdermann's *Grammaire Turque* is the first French-Turkish grammar, printed on behalf of the French embassy to the Porte, at the first printing press established in 1726 by Zaid Aga Effendi, son of the Turkish ambassador to France, and Ibrahim Müteferrika. The type apparently was sent out from France especially for this work. Words and phrases are given both in Arabic type and in roman transliteration. The engraved alphabetic table displays the phonetic values and names (in the Latin alphabet) for the letters of the Arabic alphabet, with the shapes of the unconnected letterforms for seven different styles of Turkish writing for different uses: nesghi (naskh) for the Qur'an, divani (divani) for business, tealik (taliq) for law and poetry, kyrma (qirma) for public registers; sulus (thuluth), like capitals, is used for book titles and imperial patents, jakuti

and rejani. One letterpress table in the text shows the letters of the Arabic alphabet with various vowel points and another shows the Arabic number system.

With a contemporary ownership of a Romanian (Wallachian) nobleman in French service on the lower flyleaf ("Mr Pierre Rhetorides Grand Vornike de Valachie et Michmandare de Sa Hautesse le Grand Marechale de France"). Binding a little rubbed; corners bumped. Insignificant traces of worming to lower gutter near the beginning; water stain in the margin of first quire and diffuse water stains on pp. 131–138. The first leaf of the index is bound after the title-page, the remaining two at the end. Complete with the final errata leaf.

[16], 194, [6] pp. *Atabey* 586; *Blackmer* 824; *Brunet II*, 1693 ("volume peu commun et assez recherché"); *De Backer/Sommervogel IV*, 431, 1; *Toderini, Letteratura turchesca* (1787) III, 89–97; *Watson, "Ibrahim Müteferrika and Turkish incunabula"*, *Journal of the American Oriental Society*, 88 (1968), pp. 435–441, at p. 437, no. 3; *Zenker* 304. More on our website



*Magnificent contemporary portraits of the most important artists
of the sixteenth and early seventeenth-century Low Countries*

25 HONDIUS, Hendrik (& Simon FRISIUS, Andries STOCK and Robert de BAUDOUS). *Pictorum aliquot celebrium praecipue Germaniae Inferioris, effigies. Pars I.*

The Hague, Henricus Hondius, [ca. 1610]. 2°. An engraved print series with an architectural title-page with allegorical figures, 41 engraved portraits (20 × 12 cm) by Hendrik Hondius (9), Robert de Baudous (4), Simon Frisius (23) and Andries Stock (5); and an allegorical closing print (a skeleton holding an hour glass and an arrow, not in the copy on Google Books). The three plates outside the portraits are all by Hendrick Hondius. With an extra added portrait of Hendrick Hondius, engraved by Fredericus Boultsats after a drawing by Hondius himself (16.5 × 11 cm; mounted on a blank leaf). Contemporary half calf, brown sprinkled paper sides. € 4500

A selection of 41 portraits (plus the engraved allegorical title-page, and the two other prints) from the first edition of Hendrick Hondius's series of portraits of artists from the Low Countries. The complete set, which contained 70 portraits, appeared in or soon after 1610 (the portrait of Jacobus de Geyn is dated 1610). Johannes Janssonius in Amsterdam published a second edition in 1618 with the title *Theatrum honoris in quo nostri apelles... imagines*. The prints were also sold separately and have no fixed order, so the number of portraits and the additional prints included

varies from copy to copy. Although there was no fixed order, the STCN calls for three parts.

The portraits in the complete series fall into three categories: 22 copy Domenicus Lampsonius's series of portraits of artists working before ca. 1500; 26 portray artists active in the sixteenth century, and 20 portray contemporary artists. The present selection contains after (1) the engraved title-page (H 80), (2) the plate with the three putti with banderols (23 × 15 cm; H 81), (3) a leaf with the mounted extra added portrait of Hendrik Hondius by Fredericus Boultsats after the drawing by Hondius himself with a biographical note in French below, (4) the leaf with the dedicatory poem by Hendrick Hondius, "Picturae amatoribus, admiratoribusque", 41 portraits, and the allegorical print (21.5 × 13.5 cm), with in the foot margin the motto "Post Funera, Vita" (Life after death), by Hondius (H 115), suggesting that the deceased subjects will live on.

The present selection appears to deliberately cover artists after ca. 1500, including only one of the portraits after Lampsonius (Cornelis Engelbrechtsz by Hondius, a borderline case chronologically). It includes 23 of the 26 16th-century artists and 17 of the 20 contemporary artists. It therefore gives a good overview of artists in the Low Countries from ca. 1500 to ca. 1610.

In total there are 10 portraits by the famous engraver, etcher and publisher Hendrick Hondius (1573–1650), 23 by Simon Wynouts Frisius (ca. 1580–1629), 5 by the pupil of Jacques de Geyn II, Andries Stock (ca. 1580–1648) and 4 by Robert de Baudous (ca. 1574–ca. 1660), although many of the portraits are however signed by Hondius.

Some marginal stains the top corner of several leaves damaged and the spine and boards somewhat rubbed, but still in good condition.

[44] engraved ll. plus [1] letterpress leaf. *New Hollstein, Hendrick Hondius, 80–115 (pp. 90–105); Hollstein VII, Frisius, p. 32; Von Szwykowski 1856, p. 1; Kramm III, p. 718; Van Someren 1, 211a; Burchard 15.* More on our website



CORNELIUS VISSHERUS, GOUDAN.
*Postremos inter non est Vissherus habendus,
Austriaci, Auriaci clarus imaginans.
Principis exemplar cum quaerant unalque vestrum
Pictores: Magno magnus es Auriaco.*

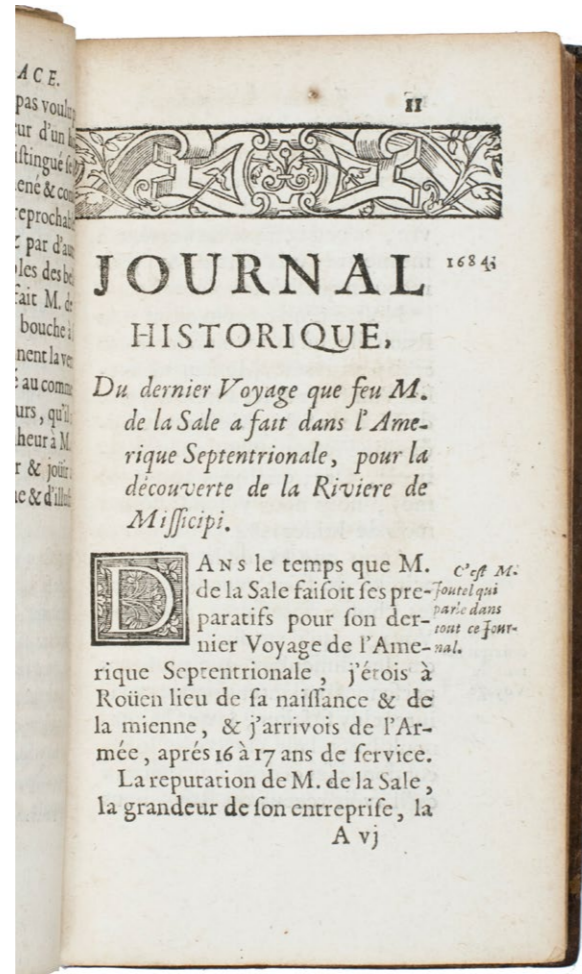
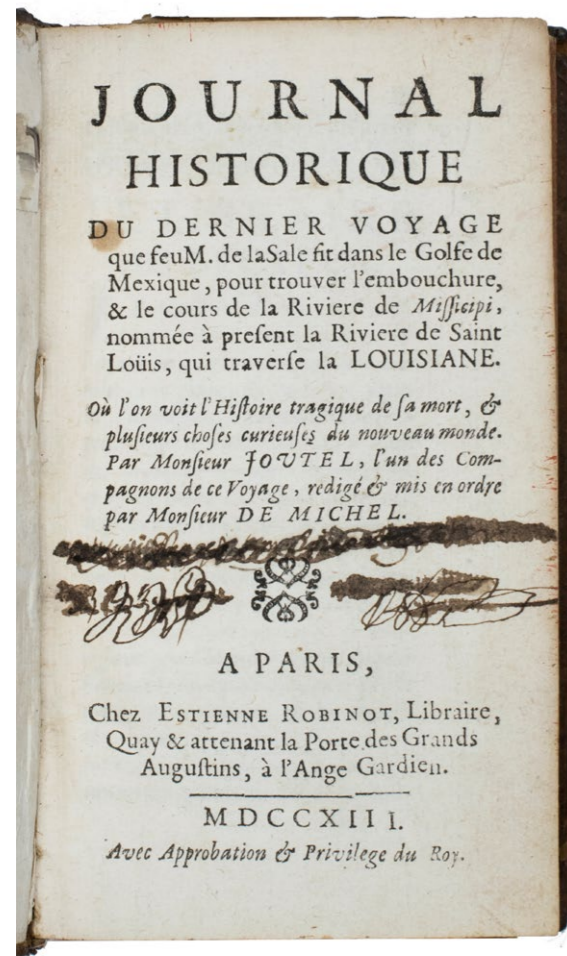


FLORENTIUS DIKIUS, HARLEMENS.
PICTOR.

*DIKIUS hic clarus, vario vivoque colore
Qui Folia et Flores pinxit odoriferos:
Struxit et ad vivum laetas sine sanguine Mensas,
Qua pascunt oculos deliciae atque animum.*

Rare journal of De la Salle's last American voyage, exploring the Mississippi River, including the large folding map, rarely included

26 **JOUTEL, Henri (Monsieur DE MICHEL, ed.).** Journal historique du dernier voyage que feu M. De la Sale fit dans le Golfe de Mexique, pour trouver l'embouchure & le cours de la riviere de Missicpi, nommée à présent la riviere de Saint Louis, que traverse la Louisiane. Où on voit l'histoire tragique de sa mort, & plusieurs choses curieuses du nouveau monde. Paris, Estienne Robinot, 1713. 12°. With a large folding engraved map. Contemporary calf. € 10 000



Extremely rare first edition of the journal of the last voyage made by De La Salle to America and the Gulf of Mexico to explore the Mississippi River and Louisiana. The expedition turned out tragically, for De La Salle was murdered by his own men during the journey on 19 March 1687. This account is written by Henri Joutel, one of his companions and probably the only person on board whom he could rely on. Charlevoix, who knew Joutel personally, once described him as a very upright man. This work is rare as it is, but our copy is of a much greater rarity because it contains the large folding map, which is almost never found with the book. The beautifully designed and

engraved map depicts a small view of Nicaragua, part of the Atlantic and the coastal areas of America and Middle America, which are relevant for the expedition. Besides the mouth of the Mississippi it records many other small rivers, described for the first time by De la Salle. With an owner's inscription struck through on the title-page. Binding slightly worn, especially around the spine, some occasional spots, but otherwise in very good condition. A rare work journal of an important American journey, with the large folding map that is rarely included.

xxxiv, 386 pp. Chadenat 2656; JCB I, 177; Leclerc 925; Sabin 36760; Wagner, *The Spanish south-west* 79. More on our website

Venice edition of Ibn Masawaih's pharmacological handbook
with a false Paris imprint

28 MASAWAIH AL-MARDINI (MESUE the younger). De re medica libri tres. Jacobo Sylvio medico interprete. Cum annotationibus & scholiis eiusdem. Index locupletissimus cum capitum, tum omnium quae scitu digna sunt operi praefixus est.

"Paris" [= Venice], [Girolamo Scotto], 1553. 8°. With Scotto's woodcut device on the title-page (showing what are probably two of the wild mares of King Abderus being devoured by the mares of King Diomedes of Thrace devouring either Abderos or Diomedes himself) and about 22 woodcut decorated (nearly all pictorial) initials (7 series) plus a few repeats. Contemporary vellum, traces of ties. € 7500

Rare Venetian edition with a false Paris imprint, of Mesue's three seminal pharmacological works, including his great pharmacological handbook, the principal model for the European pharmacopoeias, translated into Latin by Jacques Dubois/Jacobus Sylvius (1478–1555), who taught anatomy at Paris (his students including Vesalius and Gesner). Dubois first published it in a Paris folio edition in 1542. As far as we know, the present edition has not previously been recognised as a false imprint, but Girolamo Scotto in Venice used the woodcut device on the title-page in 1543 (Bernstein, *Music printing*, p. 88 & fig. 3.16: much more "artistic" than most publishers' devices, so perhaps made to illustrate an unidentified book) and the woodcut pictorial initial on r8r also appears in Lippomano, *Espositioni*

volgare, Venice, Girolamo Scotto, 1554 (A4r), where some of the types match as well. Moreover, the 2 initials in the largest series (A on l2v and H on e2v) show respectively: another Scotto device (anchor with "S O S" and the motto "in tenebris fulget": see Scotto's 1554 Lippomano, 1555 Aquinas and his heirs' 1585 Monte, *Madrigali*) and the coat of arms of the Medici Grand Dukes of Tuscany (dexter) impaled with a tree atop six mounts (sinister).

De Vos calls Mesue's present works "a conduit for the Arabic contributions to that epistemology and its subsequent development and impact", describing them as "the most dominant source of pharmaceutical writings" and "by far the most influential in the subsequent development of European pharmacy", with Dubois's new Latin translation "of particular note" (pp. 668, 670, 673). Though these Mesue works had been printed already in 1471, Dubois's translation became the standard, De Vos counting 17 editions in less than a century. The preliminaries include the title-page, Dubois's 7-page dedicatory epistle addressed to Etienne de Poncher (1446–1529), Bishop of Bayonne and chancellor of the University of Paris, and an 8-page contents covering all three works. The three Mesue works follow: "Methodus medicamenta purgantia simplicissima deligendi & castigandi, theorematis quatuor absolutus" [= *Canones universales?*], ll. 1r–33v (13 chapters); "De singulis medicamentis purgantibus deligendis & castigandis" [= *De simplicibus*], ll. 34r–82v (30 chapters); and "De antidotis" [= *Antidotarium or Grabadin*], ll. 82v–239r (12 sections); followed by definitions of the technical words, ll. 239v–248r, and a 9-page table of contents for all three works. Dubois's version of the first work differs considerably from earlier editions, where it bore the title *Canones universales*. It describes general techniques in the preparation of medicines and was originally closely associated with the "simples" in the following work, but it was given a much broader application. The *De simplicibus*, originally gave information on 49 "simples" (mostly purgatives) here expanded to 53. Although it includes many known since classical antiquity, more than a fourth are additions made by the mediaeval Arabic physicians. The bulk of the book is devoted to the *Antidotarium* (also called *Garbadin*, after the Arabic for "dispensary"). It is by far the most detailed and extensive mediaeval book of pharmacological recipes, far surpassing the 12th-century *Antidotarium Nicolai*, which had been the standard work in Europe. Not only

does it include 432 recipes for compound medications (compared with Nicolai's 85), it arranges them by the kind of medicine, rather than alphabetically, and unlike Nicolai it gives detailed instructions for their preparation. It largely superseded Nicolai in Europe in the late 1300s and early 1400s. Although Mesue and his present works have fallen into undeserved obscurity in the general public, they went through more editions than Ibn Sina (Avicenna), Galen or Discorides.

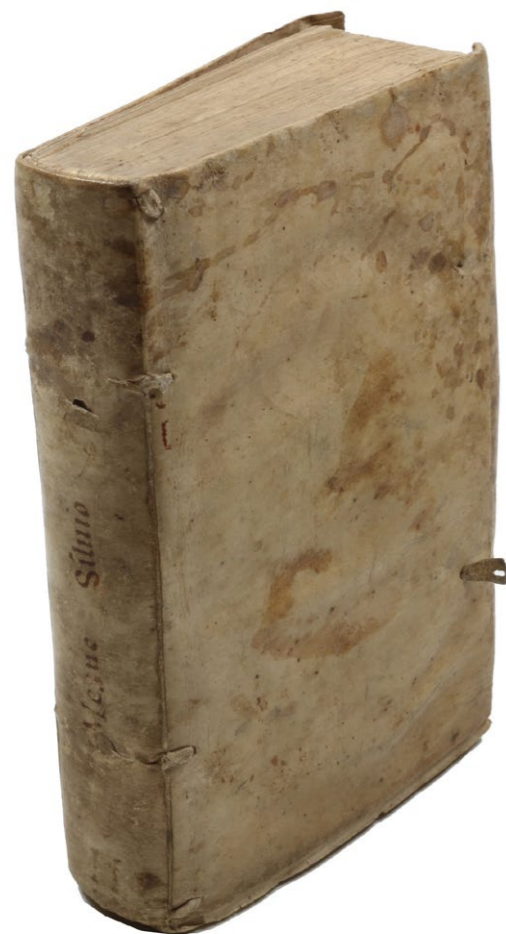
If the attribution to "Joannis Mesuae Damasceni" is correct, the author must be Yahya (= Yuhanna) ibn Masawaih al-Mardini (ca. 925–1015), known in the West as Mesue the younger. He is said to have been a Syrian

(Jacobite/Nestorian) Christian physician from Mardin in upper Mesopotamia (now on the Turkish-Syrian border, who worked in Damascus, may have headed the Baghdad hospital, served as personal physician to caliphs in Cairo and wrote in Arabic. His present principal works are now known, however, from Latin translations, the earliest from 1281, and De Vos even suggests they may have been compiled in Bologna after 1260, adapting several unidentified Arabic medical works of the 10th and 11th centuries to 13th-century European needs. She notes that Dubois published a "new" Latin translation in 1542 and emphasises its importance, but she does not discuss his sources (he was well-versed in Greek and Hebrew, but apparently

not in Arabic). In any case, the writings attributed to Mesue the younger clearly derive from the mediaeval Islamic world and contain many innovations that provided the basis for the theory and practice of pharmacology for centuries and perfectly met the demands of the developing medical marketplace of mediaeval Europe. The early Paris folio editions of Dubois's translation would have been out of reach of most students and country or small town physicians or apothecaries, so Lyon printers introduced 8vo editions in 1548. The present 8vo edition appears to be the first outside Lyon and Scotto may have thought a false Paris imprint would make it seem more authentic than the Lyon competitors.

With faint brown stains, some marginal worming near the end of the text and the corner of Aa3 lost (not affecting the text).

248. [4] ll. *Durling 3145; ICCU, NAFE 006561 (8 copies); USTC 151259 (2 copies); WorldCat (9 copies in 7 entries); cf. Brockelmann, GAL I, 232; Hirsch I, 171f; not in Adams; BM STC French; EDIT 16; Wellcome; for Mesue and the present works: Paula De Vos, "The 'Prince of Medicine': Yuhanna ibn Masawayh and the foundations of the Western pharmaceutical tradition", in: *Isis*, 104 (2013), pp. 667–712; Pioreschi, *History of medicine, IV (Byzantine and Islamic)*, pp. 290–291. ↗ More on our website*



*Dragons, basilisks, hippogryphs and a phoenix:
very rare work on determining the zoological status of some mythical animals*

29 [NATURAL HISTORY – ANIMALS – MYTHOLOGY]. Ausführliche und accurate Beschreibung nebst genauer Abbildung einiger vorhin fabelhafter Geschöpfe welche in der heutigen Naturgeschichte berühmter Schriftsteller ganzlich verändert und ins Licht gestellet sind.

Leipzig, [W. Nauck], 1784. 8°. Set in roman and fraktur type. With 8 contemporary hand-coloured engraved folding plates bound at the end, depicting the fabulous dragons, reptiles, sea-dragons, snakes, unicorn and flying dragons and birds (including a phoenix). Contemporary or early 19th-century blue marbled paper over stiff boards, blue sprinkled edges. € 5800

Rare first and only edition of an anonymously published work on fabulous animals, discussing their zoological status. While describing several of these mythical creatures and their history, the author also tries to determine their zoological status by comparing the mythical animals with real ones. The work draws its information from Linnaeus's taxonomy as well as several Wunderkammer collections (for example those by the Dutch apothecary and zoologist Albertus Seba and the German-Dutch classical scholar and librarian Johann Friedrich Gronovius). A large part of the work is devoted to reptiles, but it also discusses some species of fish and birds, and in the last chapter some insects, worms, arthropods (for example scorpions) and mammals (for example a cat). In ten chapters, the author not only describes mythical animals, like dragons, basilisks,

sea-dragons, a two-headed snake, unicorns, flying dragons, hippogryphs and phoenixes, but also tries to give reasonable explanations of the reports, which might be based on real animals with some features matching these fabulous creatures. Some of these mythical and fantastic figures are beautifully illustrated in the folding plates, here coloured by a contemporary hand.

With the bookplate of Michael Lührs on the front paste-down. Binding very slightly worn and rubbed, with some small spots, paper at some places very slightly discoloured, but otherwise a beautiful copy of a rare work on fabulous animals, seldom offered for sale.

144 pp. Engelmann, p. 290; Nissen ZBI 4577; Rothschild, Schultze & Pellegrini, *Herpetological osteopathology: annotated bibliography of amphibians and reptiles* (2012), p. 375. More on our website



*The first Dutch circumnavigation of the world:
an illustrated account of exploration, mutiny and on-board disease*

30 NOORT, Olivier van. Description du penible voyage fait entour de l'univers ou globe terrestre, par Sr. Olivier du Nort d'Utrecht, General du Quatre Navires, affavoir: de celle dite Mauritius, avec laquelle il est retourné comme Admiral, l'autre de Henry fils de Frederic Vice-Admiral, la troisieme dite La Concorde, avec la quatrieme nommée l'Esperance, bien montees d'equipage de guerre & vivres, ayant 248 hommes en icelles, pour traversant le Destroit de Magellanes, decouvrir les Costes de Cica, Chili & Peru, & y trafiquer, & puis passant les Molucques, & circomnavigant le globe du monde retourner à la patrie. ...

Amsterdam, Vesve de Cornille Nicolas, 1610. Small 2° (31 × 22.5 cm). With an engraving on the title-page showing Noort's fleet, 23 engravings in the text showing ships, the places they visited and their inhabitants, and 2 full-page maps. 19th-century olive green morocco, brown decorated paper sides, title in gold on spine.

€ 12 500

Second French edition of the account by Olivier van Noort (1568–1611) of the first Dutch circumnavigation of the world. Van Noort, a Dutch explorer, was the fourth to sailing around the world (in 1598–1601) after Magellan, Drake and Cavendish. After leaving Rotterdam and briefly stopping on the English coast, the ship sailed south, following the African coast to Guinea before crossing the Atlantic to the coast of South America. Following the coast of South America, Van Noort rounded Cape Virgenes on 4 November 1599, before entering the Strait of Magellan and thereafter the Pacific on 29 February 1600. He proceeded along the coast Of Chile, called at the Ladrone Islands (the Marianas) in May 1600 and sailed on through the Philippines in October 1600. He visited to the coast of Borneo, Brunei and Ternate and continued through the Sunda Strait between Java and Sumatra. Sailing directly through the Indian ocean and rounding the Cape of Good Hope, Van Noort returned to Holland on 26 August 1601.

The present is the second edition of the first French translation, printed in Amsterdam in 1602 by Cornelis Claesz. The account is chronologically structured and the several events happening during the journey are mentioned in the margins. The work is also lavishly illustrated with engravings showing the people Van Noort met in the places he visited, some coastal views, buildings and the ships. Altogether a detailed travel account of a stirring and historically important circumnavigation, confirming the Dutch as a power in global exploration even as their golden age began to wane.

Binding only slightly worn around the edges, spine a little discoloured. With a water stain in the right lower corner of some leaves, occasional spots, but overall in good condition. A beautifully illustrated account of the first Dutch circumnavigation of the globe.

[2], 61, [1] pp. *Borba de Moraes*, p. 617; *Houzeau* N37; *JCB II*, 610/79; *Sabin* 55438; *Tiele, Volkenkunde* 806. More on our website

L'An 1600.

par Olivier du Nort d'Utrecht.

Mars. 21

Le 6 dit fut le vent du S. & nous faisons nostre cours N.O. au midy le Soleil en 51 degrez 15 minutes, nous conjecturons estre environ 4 lieues N.N.O. delà le Destroit, de nuit estoit le vent N.

Le 8 dit le vent estant O.S.O. faisons nostre cours vers le N. avec vent raisonnable. Le midy ayans la hauteur de 49 degrez. En ce temps nous estions encores en la Flotte 147 personnes, ez trois navires, esperans que Dieu tout-puissant nous donneroit bonne aventure au restant de ce loing Voyage.

Le 12 dit du matin estoit le vent assez roide de l'Ouest, nous faisons nostre adresse vers l'Est, & puis vers le N.N.E. Le midy fumes sur la hauteur de 46 degrez.

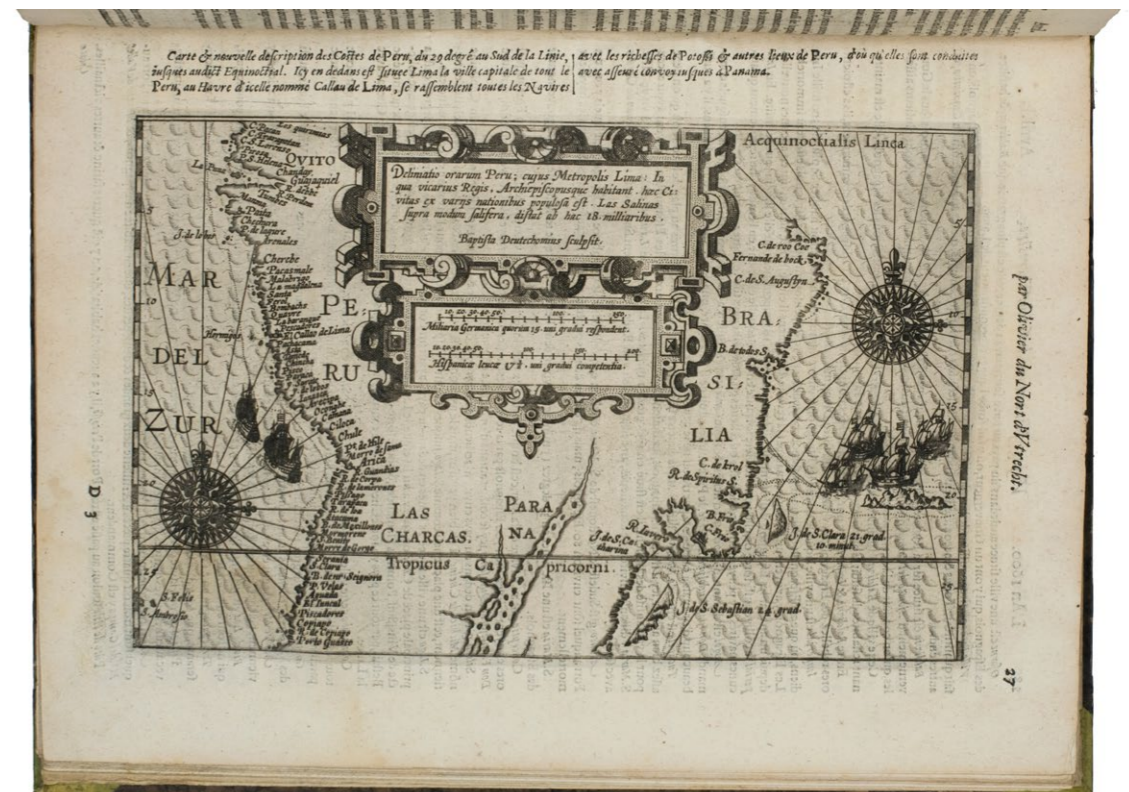
Après midy environ deux heures le vent estant N.N.O. boutames de loo singlans avec la tempeste S.O. & S.S.O. Le Vice-Admiral estoit un peu arriere, à cause qu'il s'estoit tourné long tēps aupres nous, envers le soir vint un brouillard espais, tel que ne le pouvions veoir, nous boutames pourtant de loo, & l'avons attēdu un heure & demi, mais nous ne le sceumes appercevoir, pourtāt tournames adresser nostre cours vers l'O. Le Vice-Admiral fut ainsi perdu de nostre venē & compagnie, nous eumes celle nuit le vent O. & singlions vers le N. & N. a O. Le jour ensuivant estoit le vent O.N.O. faisons nostre cours N.N.E. Au midy eumes tempeste du N.N.O. tellement que nostre trinquet, sortit de sa place à force du vent, nous eumes puis après le vent assez roide de l'O.S.O. & faisons nostre cours vers le N.

Le 17 dit estoit le vent S.S.E. assez roide, nous faisons nostre cours N.N.E. Le Soleil en hauteur de 39 degrez, 30 minutes, conjecturons d'estre distans de terre environ 30 lieues. Le General ordonna aux Pilotes de singler vers l'Isle de la Mocha, tel que faisons nostre adresse E.N.E. & E. au N.

Le 19 dit estoit le vent vers le S. & nous faisons nostre cours E. au S. pource qu'estions fort decheuz vers le S. & ferions venuz au bas de la Mocha, pensans selon l'imaginatiō des Pilotes d'estre desormais fort tenans à terre, à raison de quoy nous sembloit que la coste du Destroit de Magellanes jusques icy s'estendoit plus vers l'E. que vers le N. tirant la maree plus envers le N. nous tirant la maree plus envers le N. que nostre adresse ne demandoit, nous singlions toujours E.S.E. & apperceumes grand flux s'adressant à nostre advis vers le N. Au midy fumes en hauteur de 37 degrez 54 minutes. La Mocha est situce en 38 degrez largement.

Le 20

Isle la Mocha en Chili avec un de leurs Villages, estans les maisons toutes joignētes les unes aux autres avec deux ou trois entrees, ils nous recurent fort amiablement, mais ne nous voulurēt permettre d'entrer en leurs maisons, ils nous presenterent à boire d'un beuvrage fait de certains racines, leur territoire est bien cultivē, ayant abondāce de deux sortes de Moutons, l'une comme les nostres, l'autre forte font plus grands, ayans la Laine si longue qu'elle traîne par terre, & les Cols fort longs, ceux cy leur servent comme chez nous nos Asnes à porter faiz, de ceux cy n'en sceumes obtenir aucun, mais des autres a fuffisance, pour une Coignee un Mouton, pour un Couteau deux Poulets.



Topographical wall map of the Dutch (polder) district Vijfheerenlanden, coloured by a contemporary hand

- 31 OTTENS, Reinier and Josua OTTENS. Nieuwe kaart van de Vyf Heeren landen gelegen tusschen den Dief en Zouwen dyk.
Amsterdam, Reinier and Josua Ottens, 1741. Engraved map on 4 sheets (85 × 98 cm as assembled), coloured by a contemporary hand. With the title and publisher at the foot left, together with a scale (ca. 1:19,000) and the name of the engraver at the right (Jan van Jagen). Framed. € 6000



First state of a topographical wall map of the Vijfheerenlanden, a Dutch (polder) district south of Utrecht and the river Lek, coloured by a contemporary hand. The area is bordered by the Lek at the right (the north), the river Linge at the left, the Diefdijk at the foot and the Zouwendijk at the head, and includes the

cities Vianen and Leerdam, and the towns and villages Ameide, Oosterwijk, Leerbroek, Lexmond, Nieuwland and Everdingen. A very good copy.

Donkersloot-De Vrij (1981) 809; Fockema Andrae, Geschiedenis der kartografie van Nederland, p.72; Koeman, handleiding 184. ➤ More on our website

A major historical novel set in medieval Granada, capturing its multiculturalism

- 32 [PÉREZ DE HITA, Ginés (ABENHAMIN)]. Historie van Granada, van de Borgherlijke Oorlogen, ende andere, die in het Granadijsche coninckrijcke geschiet sijn, van de Mooren tegens de Christenen, tot dat de stadt ghewonnen wert van den koninck Don Fernando de vijfde. Met een discours van de incomste der Mooren in Spaengien (ende hare geschiedenissen) met haren uytgang. Getraduceert uyt de Spaensche in Nederduytsche tale, door Isaac Jansz. Bijl.
Haarlem, Vincent Casteleyn, for Jan Evertsz. Cloppenburch, Amsterdam, 1615. 8°. Woodcut vignette on the title-page. Contemporary overlapping vellum. € 4500

First and only edition of a highly interesting “History of Granada” from the Muslim conquest of the Iberian peninsula (ca. 725–770) to the Reconquista, and Granada’s capitulation in 1492 to the forces of Ferdinand V and Isabella, King and Queen of Aragón and Castile, signalling the end of an independent Muslim power in Spain. The author is the Spanish novelist and poet Ginés Pérez de Hita (ca. 1544–1619) who attributes his novel to an imaginary Moor Abenhamin. This historical novel is perhaps the earliest example of its kind and certainly the first that attained popularity. It is followed here by a history of the invasion of Spain by the Moors, in Dutch rhetorical verse (pp. 449–504).

Pérez de Hita himself probably took part in the campaigns against the Moors beginning in 1560 and his *Las Guerras Civiles, or the Civil wars of Granada and the history of the factions of the Zegries and Abencerrages* made him famous. It is a major historical novel, a remarkable work of fiction on the basis of history, interspersed with frontier and Moorish ballads, partly already circulating.

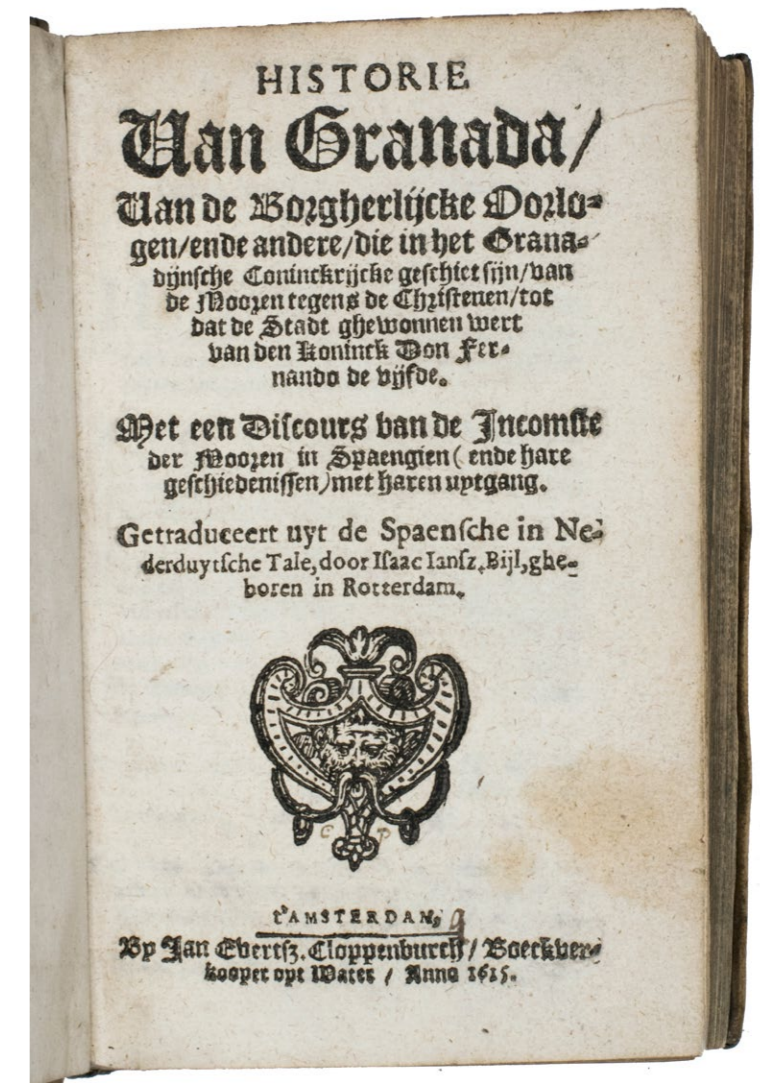
The work combines historic reality with fictional episodes of romantic love inspired by some 40 ballads (“romances moriscos”), whose texts are included. This brilliant and enchanting tableau of courtly life in Granada with its many colorful festivals and tournaments inspired in its turn many writers, including Cervantes who was fascinated by the chivalrous aspects, and Washington Irving’s *Chronicle of the conquest of Granada* (1829).

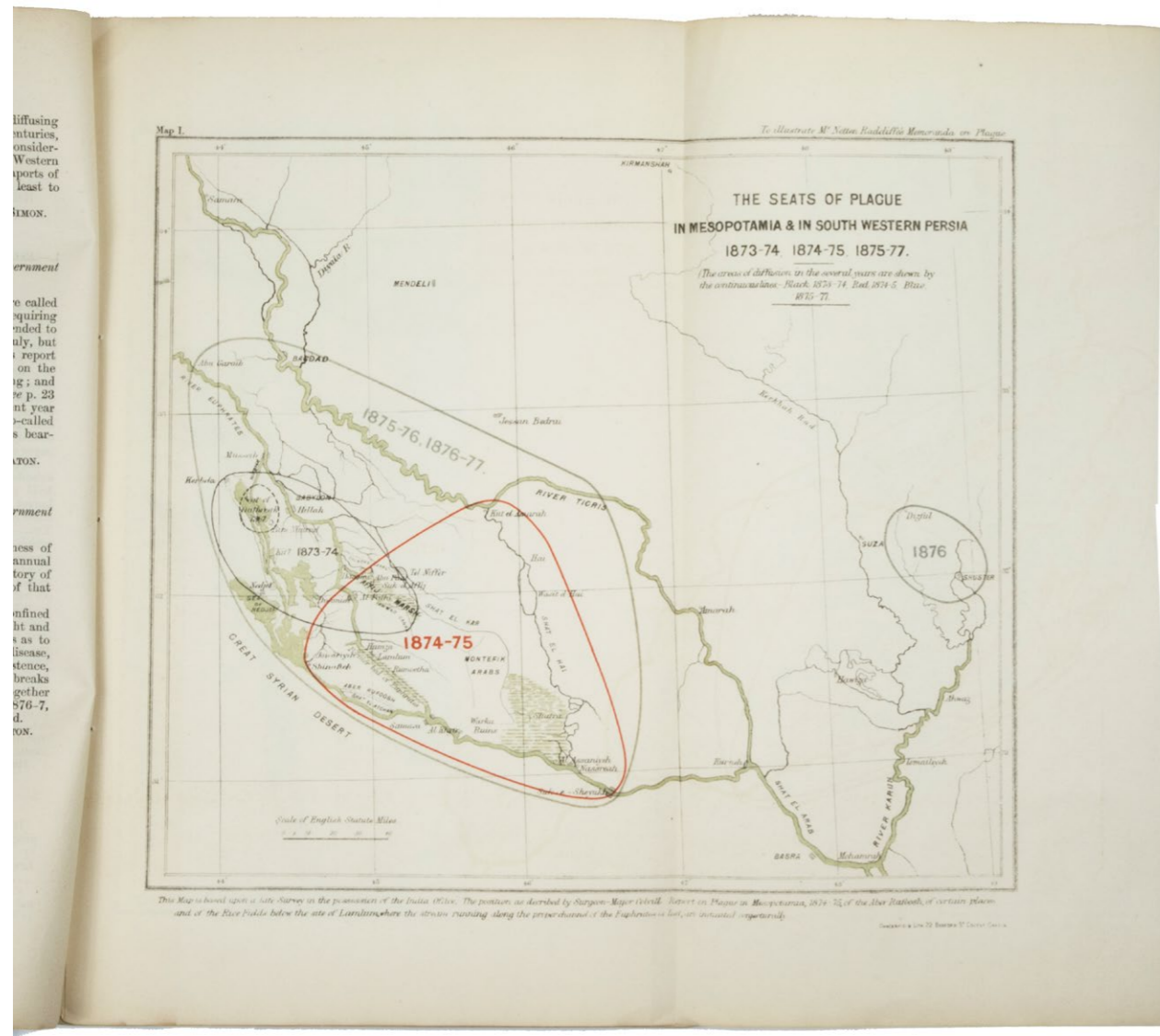
The novel was translated into Dutch by Isaac Jansz. Bijl, a publicist and translator from Rotterdam, and published by Jan Cloppenburch in 1615.

With an 18th century(?) bookplate of “Coker Court”, a manor house, in South Somerset, constructed in the

fifteenth century: a rooster with cross on its back. From the library of William Helyar, Member of Parliament for Somerset in 1715 who owned Coker Court. The Helyar family owned sugar plantations in Jamaica; with the initials “C.P.” on the title-page. With a tear in the spine and a stain in the right lower corner on the front board. In good condition.

504 pp. E.K. Grootes & J. Jansen, “De produktie van narratief proza omstreeks 1610/1640 ...”, in: *Tijdschr. voor Neerlandistiek*, 19 (1990), p. 115; *Biblioteca de autores Españoles*, III (1848), i.v.; the Spanish ed. by P. Blanchard-Demouge (Madrid 1913); G. Bleiberg et al, eds., *Dictionary of the lit. of the Iberian Peninsula*, II (1993), pp. 1259–1260. ➤ More on our website





Detailed studies of plague outbreaks in the Middle East

33 [PLAGUE]. Papers relating to the modern history and recent progress of Levantine plague; prepared from time to time by direction of the president to the local government board, with other papers. Presented to both Houses of Parliament by command of Her Majesty, 1879. C.-2262.

London, George Edward Eyre & William Spottiswoode, 1879. 2°. With two folding lithographed maps, one centered on the Middle East and the other detailing the seats of the plague in Mesopotamia and south-west Persia. Original publisher's blue printed paper wrappers. € 4500

Compilation of observational governmental reports on various outbreaks of the bubonic plague in the Middle East, Persia and Egypt between 1853 and 1877. As stated in the introduction, this publication was compiled to study the epidemic in detail, in the hope that such learning might benefit Great Britain in the event of an outbreak of the plague in its own territories. The information in these reports proved to be of value during the intense study of the plague in the 1890s, which led to the identification of the disease's origin in 1894. The compilation comprises three parts: the first contains extracts from reports of the

medical officers of the local government board, the second is a memorandum by Mr. Netten Radcliffe and the last contains a few papers considering the medical aspects of quarantine.

Binding worn at the edges and the paper spine damaged at the head and foot. With the upper corner of the first few pages slightly soiled, but still in good condition.

[2], 76 pp. Creighton, *A history of epidemics in Britain* (1965), I, p. 162; *Ethnographic plague: configuring disease on the Chinese-Russian frontier*, p. 166; *Histories of post-mortem contagion: infectious corpses and contested burials*, p. 25. More on our website

34 [PRINT ALBUM]. Spiegel der natuur en school ter teekenkunde, bevattende LXXVI. afbeeldingen van landschappen, landsdouwen, watergezichten, enz. enz. Allen zoo veele studiën van Silvestre, Perelle, Quinault, Du Moulin, Della Bella, Zaftleven, Almeloveen, Van Schyndel, Nolpe, Vermeulen, Visscher en Schenk, ten dienste van teekenaaren, plaatsnijders, goud – en zilversmeden en drijvers: bijzonder nuttig voor hun, die zichzelf het teekenen willen leeren zonder hulp van meester. Voorafgegaan de eerste beginselen der teekenkunst.

Amsterdam, Jan Steven van Esveld-Holtrop, [ca. 1810?]. Oblong 8°. With 67 engraved plates in various styles (the last 6 folding) and 1 engraved plate tipped in on a blank page. Plate sizes vary. Slightly later half calf, gold-tooled spine, marbled sides. € 3750

Very rare drawing manual with exceptionally fine landscape prints mostly by renowned 17th-century old masters. The confirmed artists of the prints are: Jan van Almeloveen, Cornelis Danckerts (1), Pieter de Molijn, Nicolas Perelle, Gillis van Scheyndel (1), Claes Jansz. Visscher (1). Furthermore the title-page names Silvestre, Quinault, Della Bella, Nolpe, Schenk and Vermeulen, which we could not confirm. Several prints in this album may be unknown works by these masters. The signatures and marks were erased from the plates, making these prints all new states.

The unidentified compiler must have had access to the original old master copper plates. Though the album is meant for young students, a collection of this many old master prints must have been expensive, limiting its market. "1830" written in pencil on the title-page. Repair to the inner margin of the title-page. One plate with a repaired long tear. Otherwise in very good condition.

1v pp. text. IV pp. plus 76 plates. *Cat. Kunsthist. Bibl. Rijksmus. Amst.* I, p. 225; *Rudolph Wieg, Kunstlager-Catalog, vol. 3, Leipzig, 1840, no. 63; WorldCat* (3 copies, incl. 2 incompl.); not in *Kunst op schrift*. More on our website





*Dutch scientific journal for craftsmen, with folding plates,
20 years before Diderot & d'Alambert*

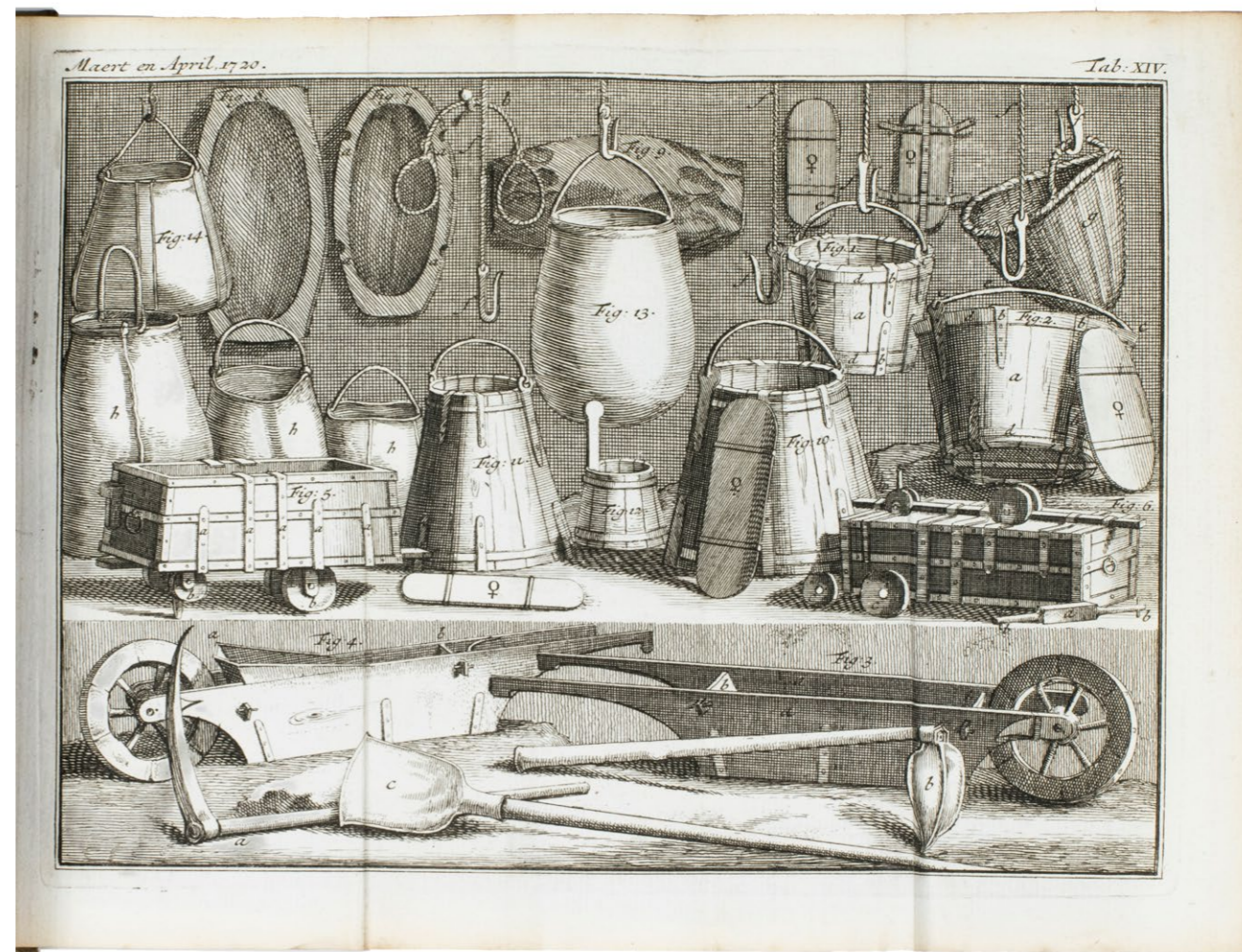
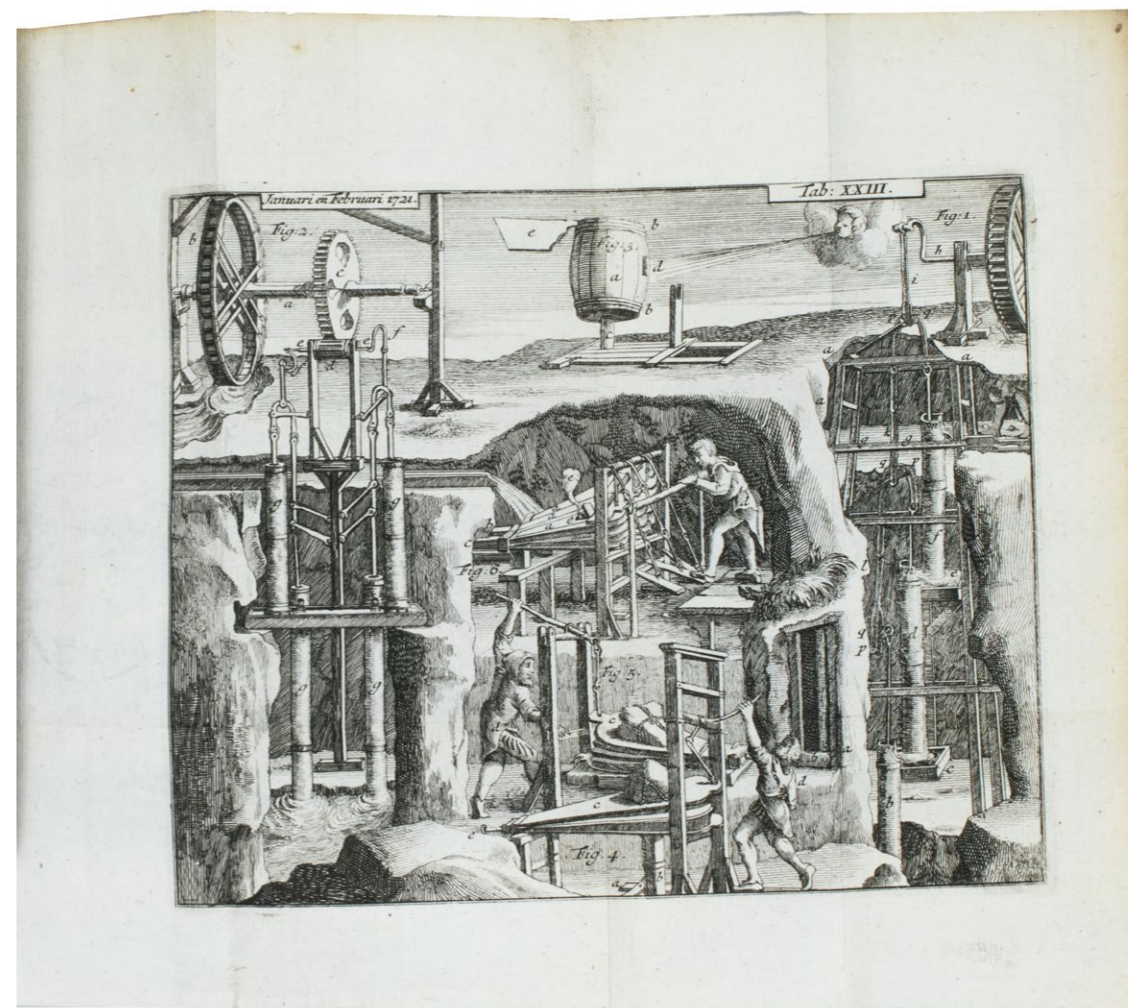
35 RANOUW, Willem van. Kabinet der natuurlyke historien, wetenschappen, konsten en handwerken, geopent met de maanden January en February 1719. Verciert en opgeheldert met kopere platen.
Including: MEERSCH, Pieter van der. Register tot alle de deelen van het kabinet ... van W. v. Ranouw.
Amsterdam, Hendrik Strik; Zacharia Moelé and Johannes de Ruiters; Balthasar Lakeman, 1730; 1719–1727; 1732. 21 parts in 9 volumes. 8°. With an identical engraved allegorical frontispiece in volumes 1–8, different woodcut vignettes on the title-pages and 49 numbered engraved maps and plates, all but one folding. Contemporary vellum, manuscript title on the spines. € 3950

Complete set of a rare and interesting 9-volume scientific periodical devoted to the latest developments in all sciences, including their practical applications in the various crafts and professions. It appeared in bimonthly parts that were combined in 8 volumes and an index, totalling 21 parts. The Dutch physician Willem van Ranouw (1670–1723) initiated

the project to make a selection of the most interesting and important recent foreign scientific texts available for Dutch craftsmen, who would benefit from the practical application of new scientific discoveries. Ranouw translated these texts himself and sometimes added some of his own writing. Several folding engraved plates illustrate all kinds of machines, crafts and natural history specimens. One folding plate depicts a workshop where gold wire is made (the only plate that is signed: Jan Wandelaar), multiple plates show mining technology. Other plates show sugar cane, several shells, plants and insects. A long part describes and illustrates the production of sugar. Some of the other subjects discussed include cacao, tea, quinine, indigo, astronomy, geology, amber, coral, minerals, horticulture and much more. The 4 folding maps show the Caucasus, the Baltic Sea, the Arabian Peninsula (including Bahrain) and the Holy Land.

The first volume of the present set is a curious edition, not listed in the STCN: the title-page calls it the "second edition", with imprint: Amsterdam, Balthasar Lakeman, 1730. The other eight volumes (2–9) are first editions. Some repaired tears in plates and maps, a crack in the spine of volume 1 and volume 9 (index) rebacked. Otherwise in very good condition.

[16], 176, [2], 552, [8]; [4], 564, [8]; [8], 562, [6]; 570, [6]; 570; [9]; [8], 176, [2], 191–380, [2], 563, [6]; [8], 183, [1], 1–192, 1–192, [8]; [16], 176, 1–191, [1], [20], 1–151, [1]; [12], 690 pp. *Cobres*, I, p. 30; *Delprat, Ned. geneesk. tijdschriften*, pp. 18–21; *Encyclopedie Nederlandstalige tijdschriften* (www.ent1815.nl); H. Beukers, "De tijdschriften van Willem van Ranouw", in: *Nederlandsch tijdschrift voor geneeskunde* 125 (1981), pp. 1613–1617; not in Blake; Nissen; Pritzel; for the author: C.W. Schoneveld, 't Word grooter plas: maar niet zo 't was: Nederlandse beschouwingen over vertalen 1670–1760, in: *Vertaalhistorie*, 3 (1992). More on our website



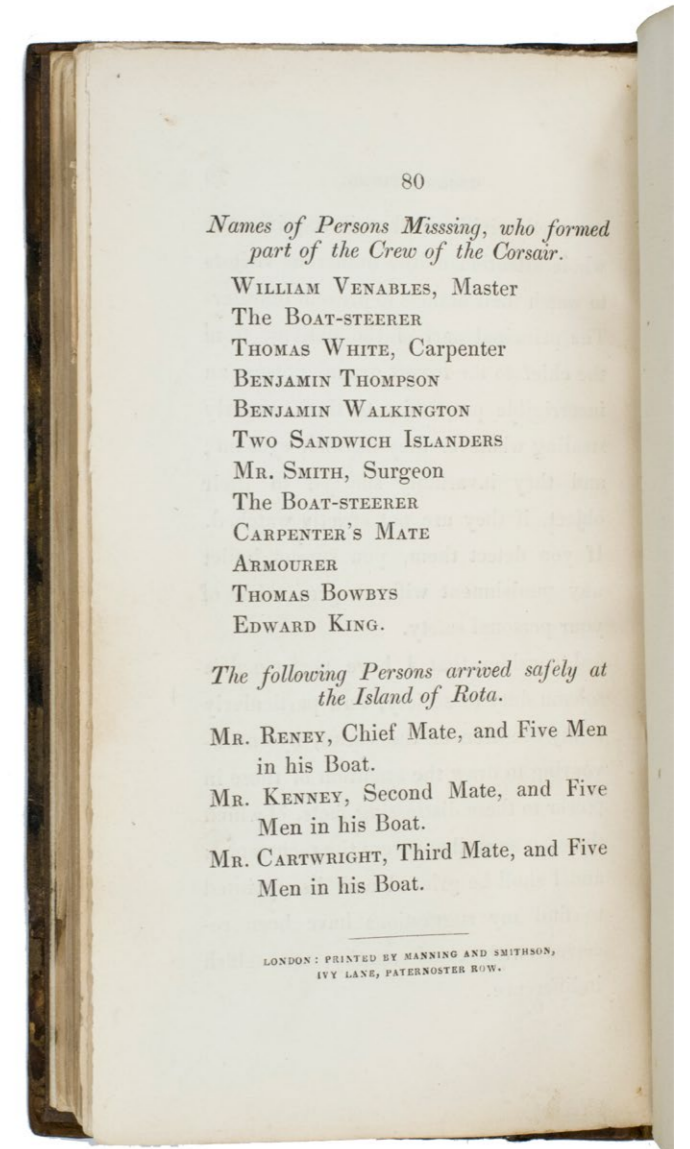
*Rare account of the shipwreck of the Corsair
in the South Pacific near the Kingsmill Islands*

36 **RENEY, William.** A narrative of the shipwreck of the *Corsair*, in the month of January, 1835. On a unknown reef near the Kingsmill Islands, in the South Pacific Ocean, with a detail of the dreadful sufferings of the crew.

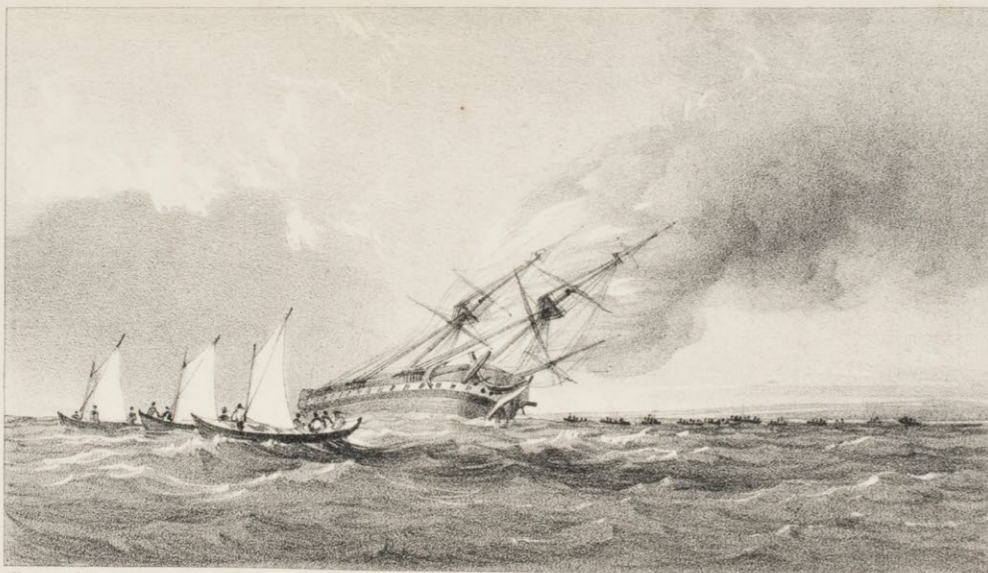
London, , printed for the author, and published by Longman, Rees, Orme, Brown, Green and Longman (back of the title-page: printed by Manning and Smithson), 1836. Small 8°. With 3 full-page lithographed plates by Higgins; the first shows natives attacking the boat by, the second shows the ship on fire and the third shows the boats sailing in a gale. 20th-century half calf. **SOLD**

First and only edition of a rare account of the shipwreck and total loss of the *Corsair*, a South Sea whaler, in January 1835, near the Kingsmill Islands (now known as the Gilbert Islands) in the South Pacific. William Reney, the ship's chief mate, wrote the account and describes the miraculous escape of part of the crew from the a fury of some of the natives and his voyage to safety in Guam Reney after an astonishing journey, suffering terrible afflictions in three open boats, as they travelled 3000 miles over the Pacific Ocean. Also included is an account of their voyage to and safe arrival at Rota and the hospitable treatment during their stay there, including a visit to the palace of the majesty before they travelled back to Sydney. The work is beautifully illustrated with three lithographed plates, all sparking one's imagination, showing Reney and his crew scuffling with the natives, the *Corsair* on fire and the three open boats in a gale. It also includes a list of the missing crew members of the *Corsair*. The catalogue of books from the Ingleton collection seems to correctly call it "extremely rare". Calf on the corners of the boards professionally restored, occasional small spots throughout, but overall in very good condition.

XIV, [2], 80 pp. *Ferguson* 2172a; *Huntress* 279C; *Ingleton Collection* 7050 ("extremely rare"); *Maggs, Bibliotheca nautica* 2658; *Sabin* 69609; *WorldCat* (8 copies). [More on our website](#)



Higgins del. *Day & Hughes Lith. to the King.*
ATTACK of the NATIVES on the BOAT.
London, Longman, Rees, Orme & Co. 1836



Higgins del. *Day & Hughes Lith. to the King.*
LEAVING the SHIP on FIRE.
London, Longman, Rees, Orme & Co. 1836

*Extremely rare collection of 7 speeches (2 autographs)
on 19th-century colonial French-Indian jurisprudence,
written by the Attorney General of the imperial court in Pondicherry*

37 [MANUSCRIPT – AUTOGRAPH]. RISTELHUEBER, Louis Valentin. Discours sur l'ancienne et nouvelle organisation des Tribunaux dans l'Inde Française prononcé par M. le Procureur Général L. Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le quatre mars 1851.

[Pondicherry, 1851].

With: (2) [MANUSCRIPT – AUTOGRAPH]. RISTELHUEBER, Louis Valentin. Discours prononcé par M. le Procureur Général Louis Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le Mars 1853.

[Pondicherry, 1853].

With: (3) RISTELHUEBER, Louis Valentin. Discours prononcé par M. le Procureur Général L. Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le 4 Mars 1854.

Pondicherry, Imprimerie du Gouvernement, 1854.

With: (4) RISTELHUEBER, Louis Valentin. Discours prononcé par M. le Procureur Général L. Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le 3 Mars 1855.

Pondicherry, Imprimerie du Gouvernement, 1855.

With: (5) RISTELHUEBER, Louis Valentin. Discours prononcé par M. le Procureur Général L. Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le 3 Mars 1857.

Pondicherry, E.-V. Gêruzet, Imprimeur du Gouvernement, 1857.

With: (6) RISTELHUEBER, Louis Valentin. Discours prononcé par M. le Procureur Général L. Ristelhueber à l'audience solennelle de rentrée de la cour impériale de Pondichéry le 2 Mars 1858.

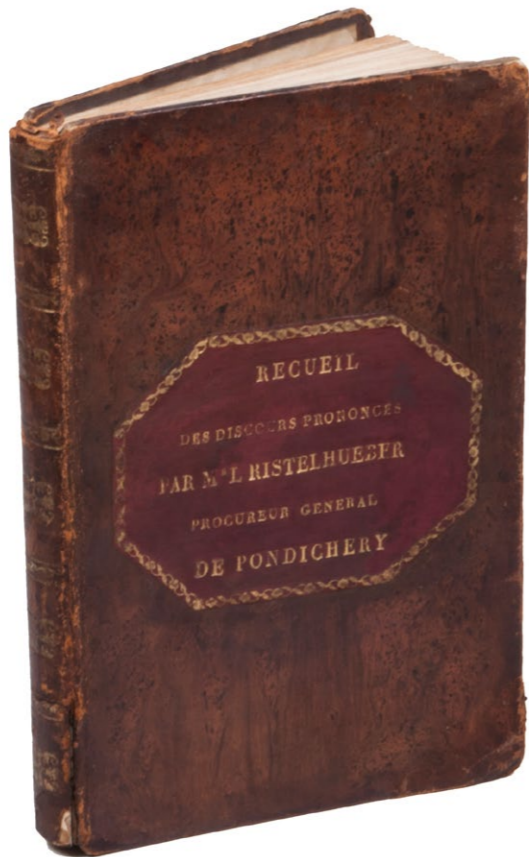
Pondicherry, Imprimerie du Gouvernement, 1858.

With: (7) RISTELHUEBER, Louis Valentin. Discours prononcé le 1er Mars 1859 à la rentrée de la cour impériale de Pondichéry.

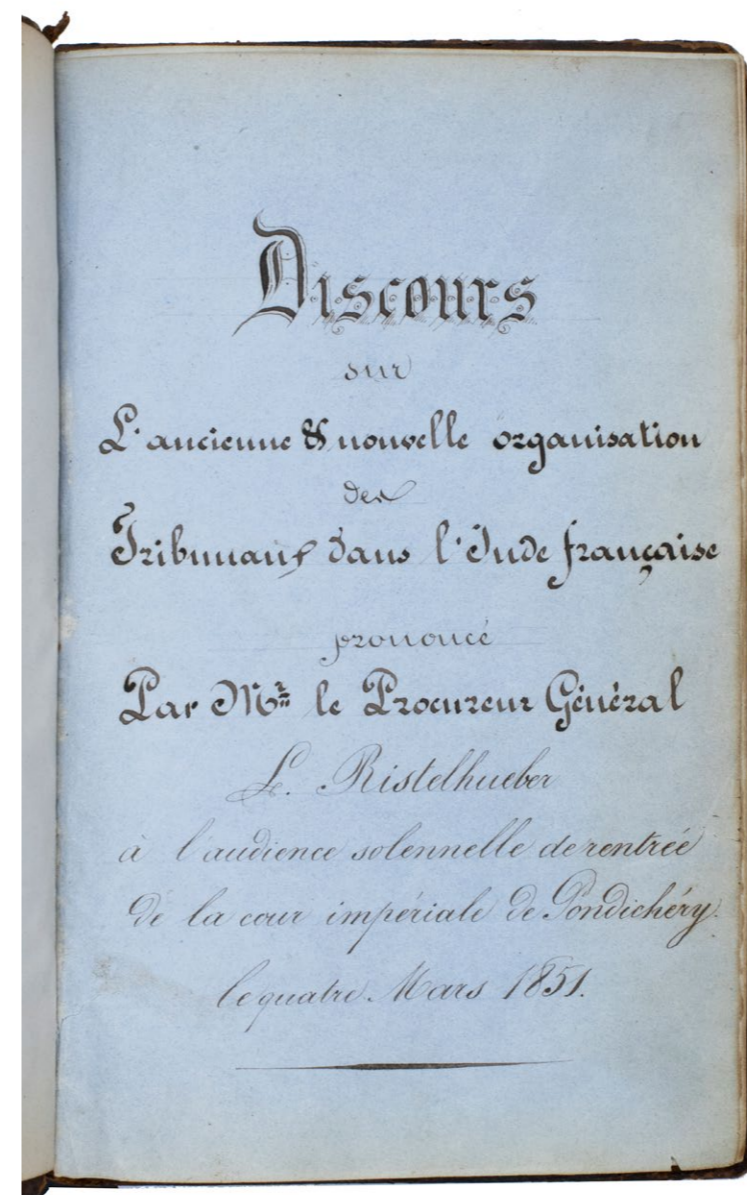
Pondicherry, E.-V. Gêruzet, Imprimeur du Gouvernement, 1859.

7 texts (speeches) in 1 volume, 2 in manuscript, written in a neat 19th-century hand on blue paper. 8°. Contemporary tree calf, gold-tooled spine, red morocco label in the centre of the front board with a general title in gold: "Recueil des discours prononcés par Mr. L. Ristelhueber / procureur général du Pondichery". **SOLD**

Collection of 7 speeches delivered by Louis Valentin Ristelhueber at the imperial court of Pondicherry from 1851 to 1859, the first two being Ristelhueber's autograph manuscripts, the other 5 being printed transcripts. Louis Valentin Ristelhueber (1809–ca. 1860) was a French magistrate. He first established himself in the West Indies, appointed judge-auditor at the tribunal of Saint Pierre (Martinique) in 1832. In 1841 he was the first deputy of the general prosecutor at the royal court of Guadeloupe, becoming interim prosecutor there in 1845. In 1850 he arrived in Pondicherry where he became Attorney General of the imperial court.

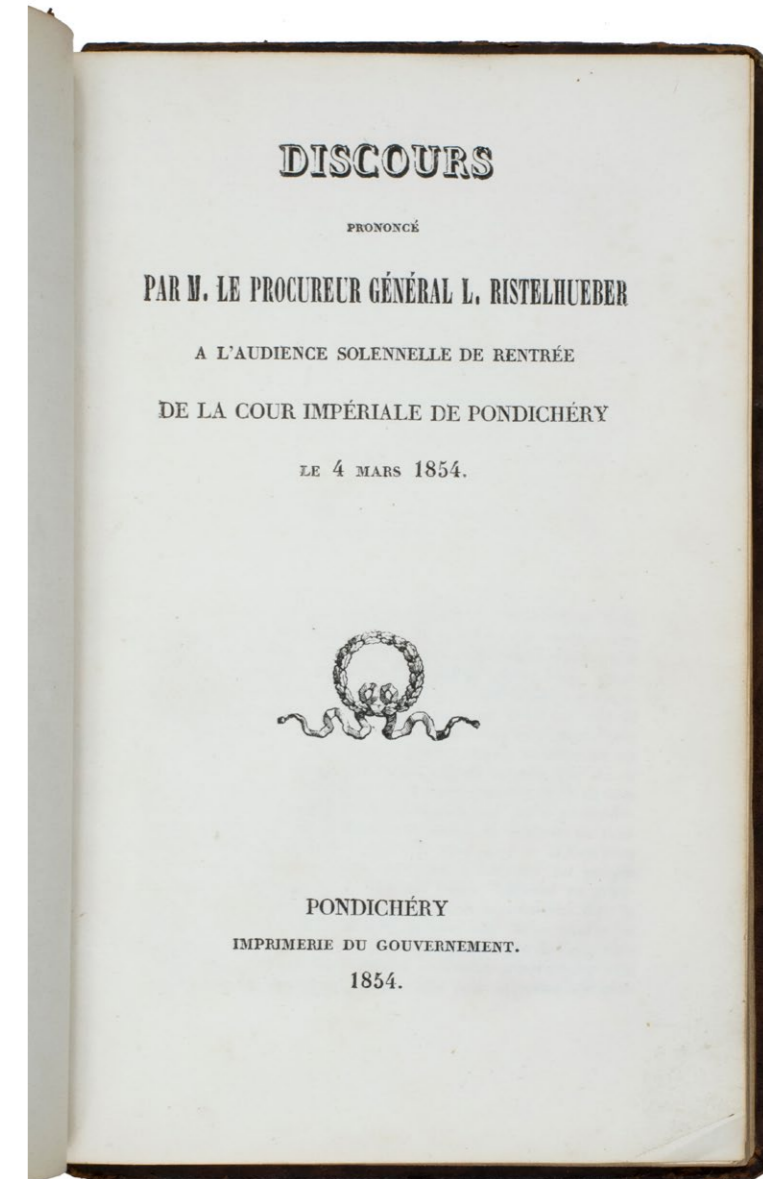


Ristelhueber speaks on many topics. Ad 1 for example, his autograph manuscript of a speech delivered on 4 March 1851, discusses the administration of justice in French-India, analysing the several verses in the traditional Hindu Laws of Manu in India and how the French government tried to adjudicate the Indian population according to the French laws, while they still have their own traditions of law. Other speeches are more philosophical-historical, for example discussing the social, political, ideological and judicial evolution of France since 1789 from a philosophical and social perspective (ad 6). Many give an account of the



administration of justice, particularly in French-India, and the difficulties its administrators could face (ad 4) and on the history, evolution and improvement of law in general through the ages (ads 5, 7).

Besides jurisprudence and law in the Indian colonies, especially Pondicherry, he also discusses some historical topics, such as the French conquest of the Indian colonies and important historical moments and persons in the French-Indian colonial history (ad 3). Ad 5 also contains a (second) speech on the occasion of the return of Raymond de Verninac Saint-Maur (1794–1873) to France when he retired as governor of the French establishments in India.



Copies of these speeches are extremely rare: only 2 of the 7 speeches are recorded in WorldCat, each known only from a copy in the Bibliothèque Nationale de France. We find no record of them on the market.

Binding slightly worn around the edges, corners a little bumped, foot of the spine partly cracked, some staining and soiling, first endleaf and title-page of ad 1 slightly frayed in their margins, edges of the blue paper of the manuscripts slightly browned, but overall in good condition. A highly interesting collection of texts and a rich first hand source of information on 19th-century French India and its colonial jurisprudence.

54, [2 blank]; 51, [5 blank]; 32; 15, [1 blank]; 30, [2 blank]; [2], 25, [1 blank]; 23, [1 blank] pp. with a blank leaf between ad 2-3, 3-4, 4-5, 5-6 and 6-7. Ad 5: WorldCat (1 copy). Ad 7: WorldCat (1 copy). More on our website

Tab. II^a

Fig. 1.



Draco Yucciformis vel Dracaena.

Rare first edition of a collection of botanical works on the Spanish, Portuguese and Brazilian flora

38 ROEMER, Johann Jakob. *Scriptores de plantis Hispanicis, Lusitanicis, Brasiliensibus, adornavit et recudi curavit.*

Nürnberg, Raspe, 1796. 8°. With an engraved title-page and 8 engraved botanical folding plates bound at the end of the book. 19th-century half blue morocco, blue and orange marbled-paper sides, title in gold on spine. € 3950

First edition of a botanical work on Spanish, Portuguese and Brazilian plants, being a collection of botanical texts of De Asso y del Río, Linnaeus and Vandelli compiled by the Swiss botanist Johann Jakob Romer (1763–1819), who was professor of botany in Zürich and director of the botanical garden of the Naturforschende Gesellschaft Zürich. This compilation of botanical works on Brazil, Spain and Portugal opens with a text on the botany of Aragon, Spain, titled *Enumeratio stirpium in Aragonia noviter detectarum*, written by the Spanish diplomat Ignacio Jordán Claudio de Asso y del Río (1742–1814). He published works on the botany, zoology and mineralogy of this Spanish region.

The *Scriptores* contains 8 folding plates, bound at the end of the work, illustrating some of the plants mentioned in all the works and engraved for this edition. The work is very rare. We could not trace it at any auction since 1953. With the bookplate of the Bibliothèque de l'Herbier Boissier and a printed label of this library, both on the front paste-down, the latter stating that the book was deaccessioned as a library duplicate. Binding a little worn, edges of the plates a little frayed, a small hole in pp. 95–96 not affecting the text. Otherwise in very good condition. A very rare work on Iberian and Brazilian botany.

[1], [1 blank], 184 pp. *Hunt II, 745; Pritzel 7709; Sabin 72597; Stafleu & Cowan 9403; not in Borba de Moraes; Nissen BBI.* [More on our website](#)

Tab. v.



Ulya

60 views of ruins, manor houses and castles in The Netherlands

39 **ROGHMAN, Roeland; Jacobus SCHYNVOET.** Nederlandsche oudheden, bestaande in zestig vebeeldingen, zo van geheele als vervallene heeren huizen, sloten, burgten en kasteelen, gelegen in Holland, 't Sticht van Utrecht en Gelderland enz. Meerendeels na 't leeven getekent door ...
 Amsterdam, Hendrik Bosch, 1721. Oblong 2° (21 × 29 cm). With 60 etched and engraved plates and a woodcut vignette on the title-page. Contemporary vellum. € 3500

Very rare second separate edition of a series of sixty views of ruins, castles and noble residences, drawn mostly by Roeland Roghman (Rochman), engraved by Jacob Schynvoet and first published in 1711. Most are in the province of Holland, but some come from other parts of the Netherlands. Each view has a panel at the foot with the title, often on a scroll or drapery. Schynvoet signed most with only his initials, but one that he drew himself he signed, "J. Schynvoet ad Vivum del. et fec." One caption indicates that the building no longer existed when the plate was engraved. The views are bound in alphabetical order by the name of the house or the place where it is located, as indicated by the list of plates, but fifteen of the views are lettered A-P at lower right, indicating a different order.

These 60 views appeared earlier in Ludolf Smids, *Schatkamer der Nederlandse Oudheden* (Amsterdam 1711), by the same publisher, and in its later editions. The first separate publication of the plates appeared in 1715 at Amsterdam, with no letterpress other than a title-page and a list of the plates, and appears to be extremely rare (1 copy in STCN). The present second edition is nearly as rare (4 copies in STCN).

Binding slightly warped and soiled, otherwise in very good condition.

[2] pp., [60] engraved ll. STCN (4 copies); cf. *WTh. Kloek, De kasteeltekeningen van Roelant Roghman II; Tiele, Volkenkunde 1011 (1711 Schatkamer); not in Bartsch; Hollstein.* ➤ More on our website



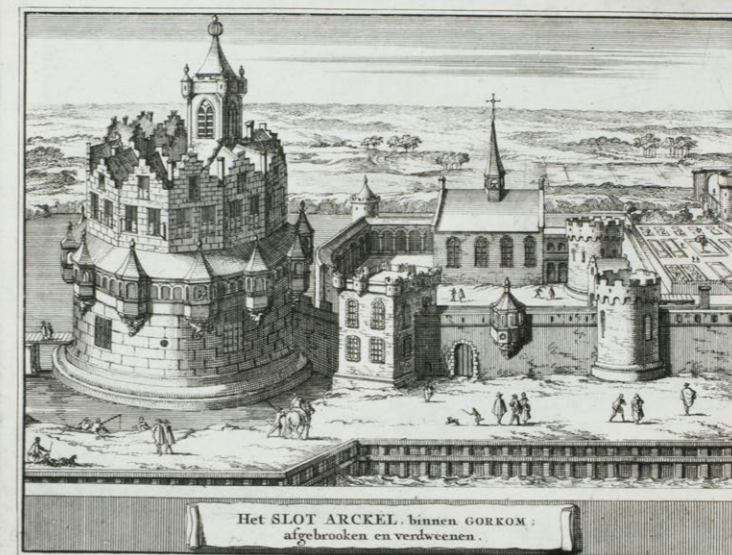
Het HUIS te MAARSSEVEEN:
 gelyk het stond voor syn geheele sloopinge

97



De HUINEBEDDEN. of
 Groote Steen hoopen in Drenth en Westfalen

52



Het SLOT ARCKEL. binnen GORKOM;
 afgebrooken en verweenen.

7

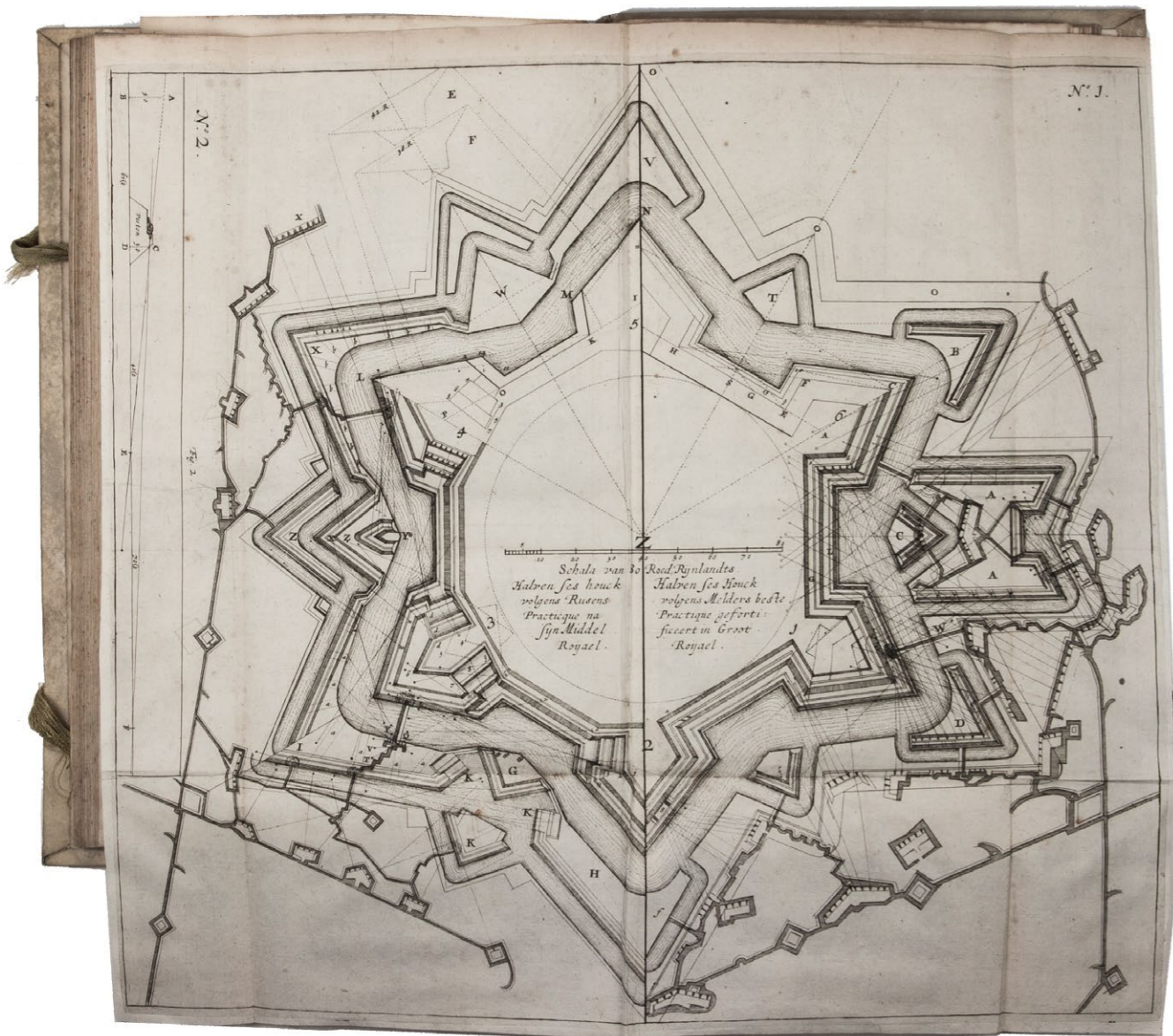
*Reforming Dutch fortification techniques,
with 9 engraved plates and etched scenes of the highest artistic quality*

40 **RUSE, Henrick.** Versterckte vesting, uytgevonden in velerley voorvallen, en geobserveert in dese laetste oorloogen, soo in de Vereenigde Nederlanden, als in Vranckryck, Duyts-lant, Italien, Dalmatien, Albanien, en die daer aengelegen landen.

Amsterdam, Joan Blaeu, 1654 [or soon after]. With an engraved title-page and 8 numbered double-page engraved plates.

With: (2) **RUSE, Henrick.** Aenwysinge der misverstanden van G. Melder, begaen in sijne Instructie van de fortificatien, ...

Amsterdam, Joan Blaeu, 1658. With a large folding engraved fortification plan (36 × 39.5 cm). 2 works in 1 volume. Small 2° (32 × 21 cm). Vellum (ca. 1700?). € 3000

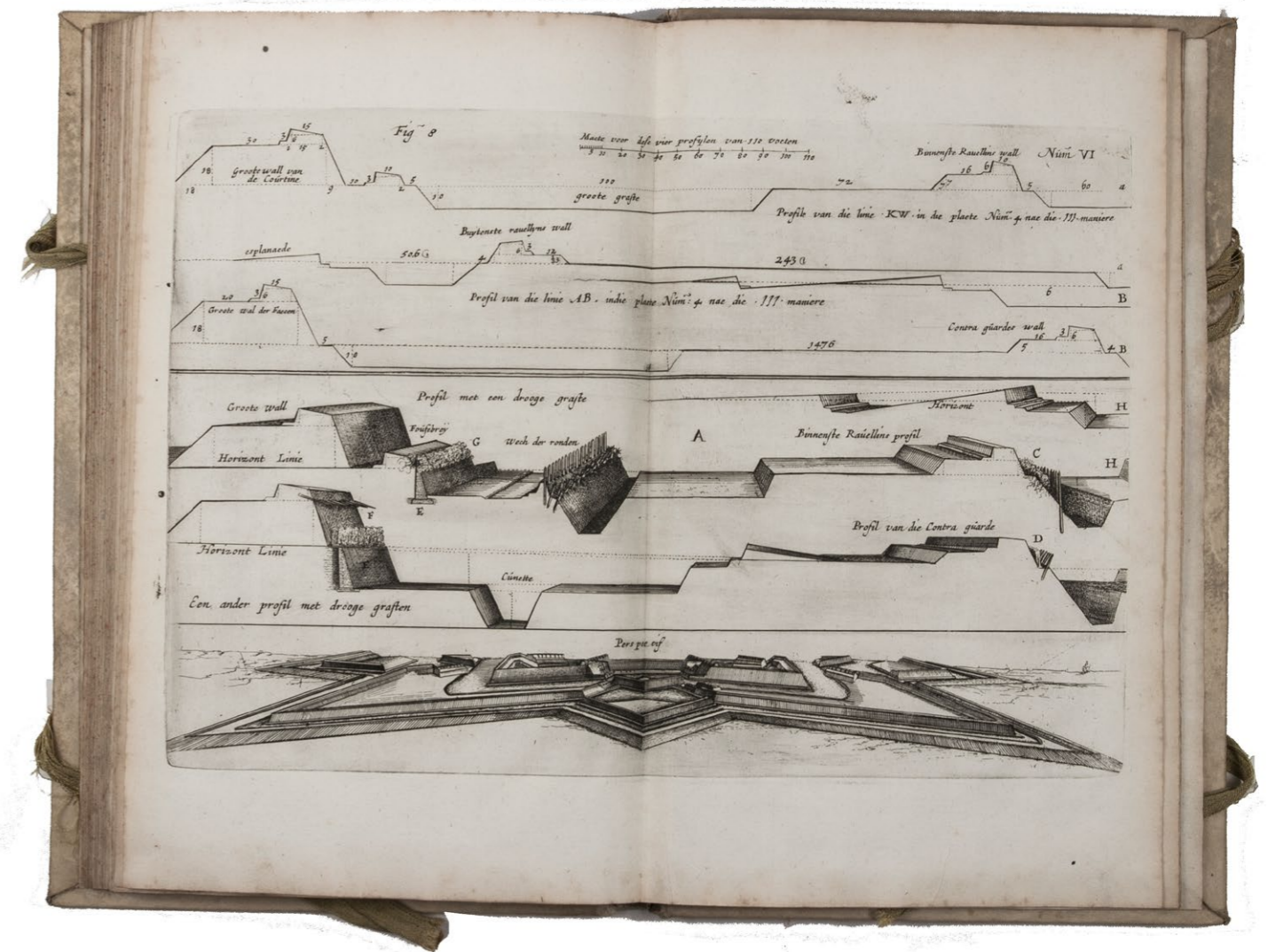


Two important works on fortification, together forming the complete works of the army captain and from 1651 city military engineer of Amsterdam, Henrick Ruse (1624–1679), the first to attempt to reform and update the tradition of Dutch fortification established during the Eighty Years' War, paving the way for the greatest exponent of the new Dutch fortification, Menno van Coehoorn. Together they contain eight double-page plates with fortification plans (mostly showing details), profiles and perspective views, plus a large folding fortification plan. The title-page illustration, an extremely detailed view of fortifications under construction, not only shows the equipment, directors and workmen, and

working methods, but is also a work of art in its own right, reminiscent of Rembrandt or Zeeman.

With bookplate. With minor damage to the foot margin of the engraved title-page (it has also left a small stain in the foot margin of the 3 following leaves), but still in very good condition, with only an occasional minor spot and with generous margins (preserving part of one deckle). Two important works in the evolution of Dutch fortification, especially concerning the city of Amsterdam, with etchings of the highest artistic quality.

[8], 53, [1], [2 blank]; 32 pp. *Jahns II, 80; Jordan 3251 & 3252 (5 & 2 copies); Sloos, Warfare 8034 & 8039; STCN (3 & 1 copies).* More on our website



*A source of fundamental importance
for the reign of the Holy Roman Emperor Charles V*

- 41 SANDOVAL, Prudencio de. *Historia de la vida y hechos del Emperador Carlos V. max. fortissimo. Rey Catholico de España y de las Indias, Islas, y toierra firme del Mar Oceano. Al Catholico Rey Don Felipe III.* Pamplona (in the Spanish Basque region), Bartholome Paris, 1614. 2 volumes. 2°. Printed in red and black, with the woodcut Spanish Royal coat-of-arms (crowned and with the order of the Golden Fleece) on both title-pages, full-page engraved portrait of Charles V in vol. 1, and full-page allegorical portrait of Charles V in vol. 2, woodcut decorated initials, headpieces and tailpieces. Contemporary sprinkled calf, red spine label lettered in gold. € 4500



Años del mundo.	Lin. gra. oia	Carlos Quinto.	Años no. tos de Christo.
1		DAM fue criado en viernes el sexto dia del mundo.	3960
130	2	SETH nació a ciento y treynta de la creacion.	3831
235	3	ENOS nació a dozientos y treynta y cinco.	3726
325	4	CANAN nació a trezientos y veynete y cinco.	3636
395	5	MALALEEL nació a trezientos y nouenta y cinco.	3566
460	6	IARETH nació a quatro cientos y sessenta.	3501
622	7	ENOCH nació a seys cientos y veynete y dos.	3330
687	8	MATHYSALEM nació a seys cientos y ochenta y siete.	3274
874	9	LAMECH nació a ocho ciētos y setenta y quatro.	3087
1056	10	NOE nació a mil y cinquenta y seys.	2905
1559	11	CHAM nació a mil y quinientos y cinquenta y nueue.	2402
1656		DILVVIO FVE A 1656.	2305
1927	12	SIRIS que es Mesraim hijo de Cham nació en el año.	2034
2240	13	HERCVLES LYBIO hijo de Osiris floreció en España año.	1721
2291	14	THVSCO hijo de Hercules reynó en Italia año.	1670
2318	15	ALTHEO hijo de Thufco reynó en Italia año.	1643
2323	16	BLASCON hijo de Altheo murió en vida de su padre año.	1638
2375	17	CAMBOLASCON hijo de Blascon reynó en Italia año.	1586
2484	18	DARBAÑO hijo de Cambolascón y de Electra hija de Atlante Rey de España mató a su hermano Iasio Rey de Italia, y huyó a Phrygia, donde fundó a Troya año. Roma hija del mesmo Atlante y de Leucaria Española fundó a Roma año 2326. ciento y quarenta y ocho años antes que Troya: y anli Troya como Roma fueron fundadas por la sangre Española.	1477

Very rare first issue of the second edition of a highly important history of the life of the Holy Roman Emperor Charles V (1500–1558). The first edition was published in Valladolid (1604–1606) but is also very rare. The present edition was reissued in 1618 and apparently also in 1621. Further editions were published in 1625, 1634, 1675, 1681 and 1715. A modern edition followed in 1955–1956. A translation into English was published in 1652 (second edition 1655).

Fray Prudencio de Sandoval (Valladolid 1553 – Pamplona 1620) was a Spanish historian and Benedictine, the Bishop of Tuy from 1608 to 1612 and thereafter Bishop of Pamplona until his death. He continued the chronicle begun by Florián de Ocampo and Ambrosio de Morales, and rather uncritically compiled a large collection of documents. He made much use of Guevara y Mejía. His present *Historia de la vida y hechos del Emperador Carlos V* is a source of fundamental importance for the reign of the Holy Roman Emperor Charles V. His *Historia de los reyes de Castilla y León or Historia de los cinco reyes* (Pamplona: 1615) includes some documentary and epigraphic material now lost. His last work, *Crónica del inclito emperador de España don Alonso VII* (1660), was published posthumously. Good set with an owner's inscription on each title-page: "A[?] Fletcher", possibly Andrew Fletcher (1655–1716), Scotch patriot and book collector for his library in Salton (DNB XIX, pp. 2928). Bindings a bit rubbed, hinges weak, vol. 2 lacking the spine label, title and first three leaves of vol. 2 damaged and partly repaired.

[28], 895, [1 blank], [30]: [4], 898, [14] pp. *Palau 297147; cf. Graese VI, p. 263.* More on our website



Cupido doet my minnen
 In schoonste bloeme sijn.
 Vryster.

Het schijnt ghy zijt beladen
 Met druck in swaer bedriek
 Al door Cupidos dadey
 Die u doet minnen siet
 Ey acht vrou Venus niet
 Maer wilt u selven keeren
 Ey laet u niet verheeren
 Zy waerse u gheschiedt.

Vryer.

Het schijnt ghy spreeckt niet redy
 Maer 'tis niet in mijn macht
 In schoonheit ghy u sedy
 Heb ick te veel gheacht
 Dies dooy ick tot u mijn clacht
 Ey wilt my lief verheedy
 Ey woort say troost doch ghesedy
 Voor treuxen dach ey macht.

Vryster.

Wat troost wilt ghy ontfanghen.

Way



Want in dees heb ick behaghen
 Die sal ick by blyden trou
 Tot het eynde van mijn daghen/
 Of ghy my u schar aendiet
 Acht u noch u rijckdom niet.

Prince.

Prince siet wel wat ghy doet
 Wilt my 'tgeelt ghy out sel trouwen/
 Maer verkieft tot u behoer
 Ey daer ghy mee zijt behouwen
 Of den grijs u schar aendiet
 Acht sijn noch zijn rijckdom niet.

Vie kant ontvliet?

L Die

One of the most important and rarest Dutch songbooks,
 with early poems by Hooft and Vondel

42 [SONGBOOK – DUTCH]. Den nieuwen verbeterden lust-hof, gheplant vol uytgelesene, eerlijcke, amoreuse ende vrolijkke ghesanghen, als Mey, bruylofts, tafel, ende Nieu jaers liedekens, met noch verscheyden tsamen-spreekinghen tusschen vryer en vryster ... Den vierden druck ghebetert.

With: [VLACQ, Michiel]. Bruylofts bancket. Verciert met veerthien liedekens, dienende tot vermakelijckheyt ende stichtinghe, so wel in bruyloften als in andere eerlijke vergaderinghen van oude ofte jonghe lieden ...

[Amsterdam, Dirck Pietersz. Pers, [ca. 1610]. 2 parts in 1 volume. Oblong 8°. Each title-page with the same large engraving of a company making music (with a woman playing the virginal and a man and woman playing lutes) and drinking wine in a bower in a garden (8,5 × 16,5 cm) after David Vinckboons, and 9 half-page engravings (13 × 9 cm), probably by the same engraver (also after Vinckboons?). Set partly in civilité types. Modern red morocco, each board lavishly gold-tooled with a floral border, corner pieces, little stars, with the title (front board) and "Amstelredam" (back board) in gold in a laurel wreath, the compartments of the spine gold-tooled, gold-tooled turn-ins and board edges, marbled endpapers, gilt edges (by Charles De SAMBLANX in Brussels, dated 1921). Subtly rebacked. **SOLD**

Rare fourth edition (the second to include the new early work of Hoofd and Vondel) of one of the most important and rarest Dutch songbooks, published for the "jeunesse dorée". Songbooks were a very popular genre in the Netherlands during the last quarter of the 16th and first of the 17th centuries – the beginning of the Dutch golden age. These songbooks were mostly printed in oblong format, and were undoubtedly connected with the new genre of the love-emblem book, so characteristic for the new Dutch Republic.

The songbook originally contained 63 songs, 24 short poetical texts ("entremets"), 2 madrigals and 1 sonnet, plus the *Bruylofts-bancket* by Michiel Vlacq from Gouda. The book does not name the authors of the songs, but most sign them with their mottos, some identified as leading Amsterdam rhetoricians. Some of the "entremets" are by the famous poets Roemer Visscher and Hendrick Laurensz. Spieghel.

Among the songs and poems that Dirck Pietersz. Pers added in the third and fourth editions, moreover, are four poems by the young Pieter Cornelisz. Hooft (1581–1647) and at least three by the young Joost van den Vondel (1587–1679), as well as two by Karel van Mander and translations of two Pierre de Ronsard poems by Jacob van der Schuere. The beautiful large engraving that appears on both title-pages shows a company making music and drinking wine in a bower in a garden. At least on the second title-page it represents a wedding feast. It was drawn by the painter and engraver David Vinckboons (1576–1633) from Malines (Mechelen), who moved to Antwerp in 1579 and to Amsterdam in 1591, and is signed with his monogram, "DVB inv.". The 9 half-page engravings (13 × 9 cm) show courting couples probably by the same artist and were commissioned especially for the 1602 Nieuwen Lust-hof (one plate is new in the third and fourth editions). They have sometimes been attributed to Claes Jansz. Visscher (1587–1637), but he would have been only about 15 years old when they appeared.

The spectacular binding is by the leading Brussels book-binder Charles De Samblanx (1855–1943), apprenticed to J. Dubois d'Enghien, set up as senior partner with Jacques Weckesser in 1882 then on his own in 1909. "Son œuvre, extrêmement abondant et varié, offrait dans tous les genres des spécimens remarquables. Il avait contribué, pour une large part, à maintenir dans notre pays l'art de la reliure au niveau élevé où l'avaient porté nos bons relieurs des périodes romantique et Second Empire" (Dubois d'Enghien).

Fine copy of a rare and important songbook, in a beautiful bibliophile red morocco binding (1921); from the library of the famous book collector General Jacques Willems.

[8], 96; [2], 1, 4–24 pp. *Carter & Veruliet, Civilité types 309; H. de la Fontaine Verwey, Uit de wereld van het boek II, p. 63; Hollstein XXXVII (David Vinckboons), p. 34; A.A. Keersmaekers, Wandelend in den Nieuwen Lust-hof (1985), passim; Leendertz, Bibl. Hooft 193; Scheurleer, Liedboeken I, p. 137; Scheepers I, 295 ("Een der zeldzaamste Nederl. liedboeken"; STCN (7 copies); Unger, Bibl. Vondel, p. 156; Cat. Vondelentoonstelling 157; for the binder: Laurence Delsaux, Charles De Samblanx & Jacques Weckesser, relieurs (1992), pp. 7–12 & passim; H. Dubois d'Enghien, La reliure en Belgique au 19e siècle, pp. 147–152; Sorgeloos & Wittock, Quatre siècles de reliure en Belgique 1500–1900, III, 171–172. More on our website*



*116 emblems by a German philosopher,
together with funeral songs for friends and colleagues*

43 TAURELLUS, Nicolaus. Emblemata physico-ethica, hoc est naturae morum moderatricis picta praecpta.

Nürnberg, Simon Halbmayer, 1617. With Halbmayer's woodcut globe, bird and book device on the title-page, 116 emblematic woodcuts, in most cases incorporating a coat of arms.

With: (2) IDEM. Carmina funebria, quae magnorum aliquot, clarorum que virorum felici memoriae dicavit. Nürnberg, Christophor Lochner the elder, 1602. With the title in a frame built up from arabesque typographic ornaments.

2 works in 1 volume. 8°. Contemporary vellum, title in ink on spine, traces of ties.

€ 5000

Ad 1: Second edition, in the rare second issue, of an emblem book by Nicolaus Taurellus (1547–1606), German philosopher and professor of medicine and physics who studied at Tübingen and Basel and taught at Basel and Altdorf (near Nürnberg), first published also in Nürnberg but by Paul Kauffmann, in 1595. The present 1617 issue is in fact a reissue of the 1602 edition published by Lochner (see below) with the preliminaries cancelled (the first 3 leaves a1–3). "Apparently this emblem book was intended as an album amicorum" (Landwehr): the emblems are printed on one side of the leaves only (and are preceded by 3 blank pages), leaving room for friends to write inscriptions. Some of the illustrations copy some in Jost Amman's 1579 *Stamm- und Wappenbuch*.

Ad 2: Second (expanded) edition of funeral songs for about thirty scholars and others who died in Nürnberg, Basel or elsewhere in Switzerland or southern Germany (including Altdorf, Tübingen and Engelthal), first published also in Nürnberg but by the heirs of Katharina Gerlach, in 1592. It originally covered people who died in the years 1581 to 1591, but the present second edition adds a few people who died up to the year 1598, including the Taurellus's mother. Most or all are Taurellus's friends and colleagues.

By 1580, Taurellus had left Basel to take up the chair of physics and medicine at the newly founded University of Altdorf where metaphysics soon became an important part of the curriculum.

With manuscript owner's names in ink on title-page. In good condition, with only small light stains on 2 emblems.

[23], [120] ll; 38, [2 blank] pp. *Ad 1: Landwehr, German emblem books, 588; Praz 512 note; VD17, 23:626967U (2 copies); ad 2: STC German 17th century T140 (with 1602 ed. of ad 1); VD17, 23:284194Z (7 copies).* [More on our website](#)





*Tavernier's travels through Europe, Turkey, the Middle East,
Iran, India, the East Indies and East Asia,
with 2 maps and 68 engraved plates, some by Jan Luyken*

- 44 **TAVERNIER, Jean-Baptist (Jan Hendrik GLAZEMAKER, transl.)**. De zes reizen van de heer J. Bapt. Tavernier, baron van Aubonne, die hy, gedurende de tijd van veertig jaren, in Turkijen, Persien, en in d'Indiën, langs alle de wegen, die derwaarts strekken, gedaan heeft.
- Including* (bound at the end of part 1): Nieuwe en naaukeurige beschryving van 't serrail of hof van de Turksche kaizer, ...
- Including* (bound at the end of part 3): Afbeeltsels der goude, silvere, en koperen stukken en der schilpen en amandelen, die in geheel Asia voor munt gangbaar zijn.
- Amsterdam, widow of Johannes van Someren, 1682 (title-page of the part on the Ottoman sultan's court in vol. 1 dated 1681). 3 parts in 2 volumes. 4°. With an engraved frontispiece and engraved author's portrait in volume 1, two folding engraved maps in volume 2, and a total of 68 engraved plates, including 27 folding. Some of the plates signed by Jan Luyken. 18th-century mottled calf, with 20th-century endpapers by Van Gelder & Zoon. € 3950



First edition of the Dutch translation with newly engraved plates of an account of the voyages undertaken by the French Huguenot traveller and jeweller Jean-Baptiste Tavernier (1605–1689), first published as *Les six voyages ...* (Paris, 1676). "Jean-Baptiste was to make six major journeys from Paris, as well as a number of minor excursions, but although he left an exceptionally detailed account of his travels, the precise chronology is sometimes difficult to establish" (Howgego). He knew the overland trade routes (the historical silk road) through Persia better than any other European in the seventeenth century. His major travels are described in this book, divided into 3 parts. The first part describes Tavernier's travels through Europe, Turkey and Persia, accompanied by 19 engraved plates. On another journey he reaches Isfahan via Marseille, Alexandretta, Aleppo, Meshed, Basra and Shiraz, also giving a description of Hormuz. On one of his voyages to Isfahan, in 1650, he visited its Armenian colony, New Julfa: his eye-witness account of the Armenian printing office, established by 1638, remains our only source for some details: they had acquired materials in Europe (in fact in Italy) in 1641, but abandoned work on a proposed Armenian Bible before Tavernier's visit.

The second part is devoted to Tavernier's voyages to India, visiting Agra, Goa and Delhi. He stayed at the Mogul court, and gives an extensive description of the Mogul empire, its rulers and population and their religion and customs. The third and last part deals with southeast Asia and Japan, including a map of the Gulf of Tonkin and a map of Japan. The present Dutch translation contains more plates than the original French, and Feith and others point out that they are also more beautiful. Around 20 of the engraved plates with historical scenes are signed by the famous Dutch engraver Jan Luyken, and several unsigned plates can be attributed to him as well. The explanatory leaves for the two maps bound in volume 2 are bound in volume 1. Bindings a little worn (especially around the spine), spine of volume 1 restored. Otherwise a beautiful set of an interesting travel work, complete with all its plates, in good condition.

[40], 576, 126, [2]; [4], 436; [4], 307, [1 blank] pp. Feith, *Catalogus der verzameling van boeken en prenten betrekking hebbende op de stad Batavia 139*; Howgego, *to 1800*, T14; STCN 84080718X; Tiele, *Bibl 1080–1081*; for Jan Luyken see: Klaversma & Hannema 1396–1397, 1402–1405. More on our website

*"the most monumental work of the post-Napoleonic period",
with 600 hand-coloured ornithological plates*

45 **TEMMINCK, Coenraad Jacob and Meiffren LAUGIER DE CHARTROUSE.** Nouveau recueil de planches coloriées d'oiseaux, pour servir de suite et de complément aux planches enluminées de Buffon. Paris & Strasbourg, F.G. Levrault; Amsterdam, Legras Imbert and comp. (back of half-title: printed by A. Belin and comp., [Paris]), [1820–] 1838 [–1839]. 5 volumes. Large 4° (37 × 28 cm). With 600 engraved plates (5 double page), all in beautiful publisher's hand-colouring and some highlighted with gum arabic, after drawings by Nicolas Huet and Jean Gabriel Prêtre. Modern red morocco. € 48 500

Complete set of the large 4to issue of a beautifully executed bird book, intended as a continuation to Buffon's *Histoire naturelle des oiseaux* (1770–1786) and considered to be "the most monumental work of the post-Napoleonic period" (Balis, "het meest monumentale werk van de na-Napoleontische periode"). The beautifully hand-coloured and skilfully engraved plates were made after drawings by the respected artists Nicolas Huet and Jean Gabriel Prêtre. The work was published in 102 instalments from 1820 to 1839 and appeared simultaneously in both folio and 4to.

"In January 1820, he [Temminck] visited Baron Meiffren Laugier de Chartreuse who, like Temminck, owned a collection of exotic birds. Some time earlier Heinrich Kuhl had become his guest, and now the Baron steered the conversation towards a plan that he had been nursing for some time. This was nothing less than to continue the series of pictures in which the younger Daubenton, with his 973 plates of birds for the *Planches enluminées*, had sought to represent most of the species known in his day. Because the Baron did not feel capable of writing a scholarly commentary, the connection with Temminck, a specialist both

learned and well-to-do, was very important to him. Temminck was ready to cooperate immediately... The artists were his old favorite, Prêtre, and Laugier's man, Huet. ... At first none of them [the instalments] was accompanied by a text, but served only to illustrate and name species of birds that had been discovered only recently, because, as if Napoleon's fall had signalled to adventurous naturalists that their moment had come, new items soon began to arrive from all over the world" (Stresemann).

Plates are not signed in numerical order. With some foxing and browning and some soiling around the edges of the margins of some text leaves, not affecting any of the plates. Otherwise in good condition. A beautiful set, complete with all its plates, of this magnificent executed and monumental bird book.

*Anker 502;
Balis, Van diverse
pluimage 75;
Fine bird books,
p. 111; Nissen,
IVB 932; Ronsil
2892; Stresemann,
Ornithology from
Aristotle to the
present, pp. 121–
122; Zimmer,
pp. 626–628. ↗
More on our
website*



*Hymnal from the first Thai-script printing office in Siam,
signed presentation copy from the printer's wife.*

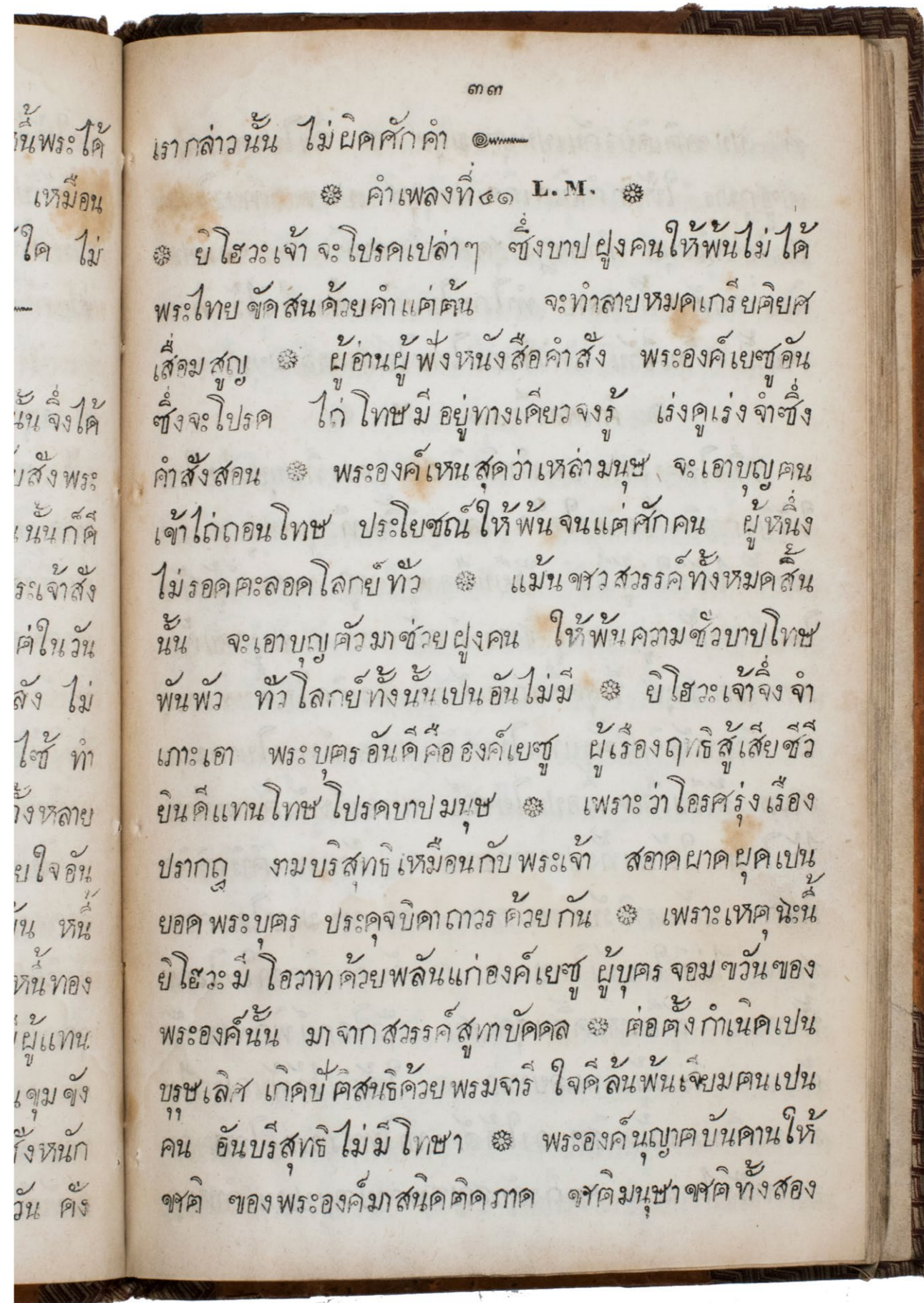
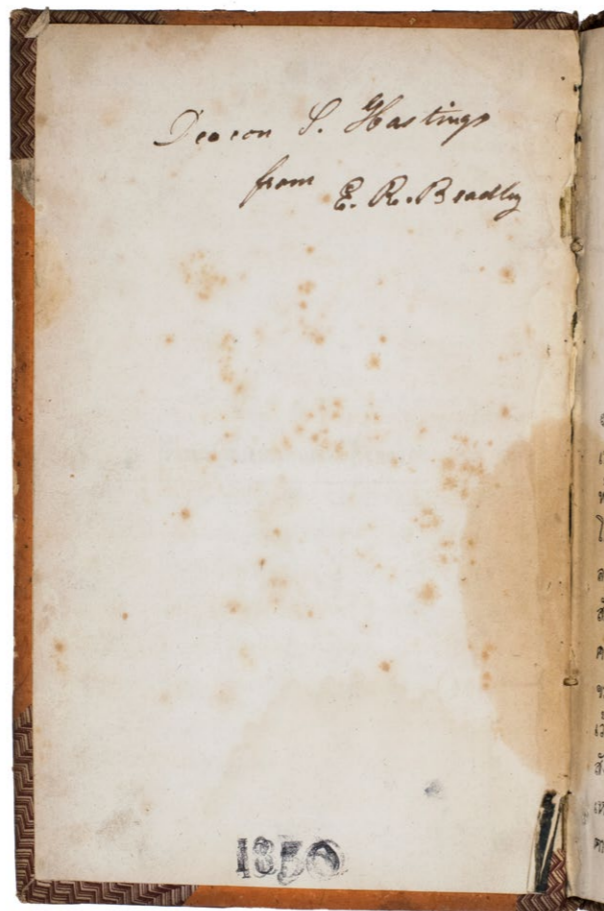
46 [THAI PRINTING]. [Hymnal].

[Bangkok, Dan Beach Bradley / A.B.C.F.M. Press, ca. 1840]. Large 8°. Contemporary decorative half cloth over orange boards. € 7500

Presentation copy of a Thai hymnal, signed by the printer's wife: a rare example of printing from the first Thai-script printing office in Siam (Thailand), printed in Thai throughout. Inscribed in English on the back of the title-page to "Deacon S. Hastings, from E. R. Bradley". Emilie Royce Bradley (1811-1845) of Clinton, New York and Dan Beach Bradley (1804-1873) of Marcellus, New York, had both chosen to devote themselves to Protestant missionary work and married in 1834, before setting off. He had taken a degree in medicine for that purpose and the American Board of Commissioners for Foreign Missions (ABCFM) took him on as a missionary physician. They landed in Siam in 1835. Missionary printing offices in India printed the first books in the Thai script, and the London Missionary Society had set up a printing office in Singapore in 1822, acquiring a fount of Thai type from India in the following year. While in Siam, the Bradleys contributed significantly to the nation: besides bringing the press and Thai type to Bangkok from Singapore to establish the first Thai-script printing office in Siam, they published religious material such as the present hymnal for distribution among the Thai population as well as the first Thai newspaper, the first monolingual Thai dictionary and the press had produced the first public Thai proclamation. Dan Beach Bradley also introduced Western medicine and technology to the country, performing the first surgery in Siam. He died in 1873 and is buried in the Bangkok Protestant Cemetery.

Binding rubbed and chipped in places; interior spotted with some staining. "1850" stamped on the back of the title-page. A rare survival.

72 pp. For the printing office: J.F. Coakley, "Printing offices of the American Board of Commissioners for Foreign Missions", in *Harvard Library bulletin*, 9 (1998), pp. 5-34, at pp. 26-27; Michael Winship, "Early Thai printing: the beginning to 1851", in: *Crossroads*, 3 (1986), pp. 45-61; for Emilie Bradley: Nancy Royce, *A sketch of the life and character of Mrs. Emilie Royce Bradley, New York, [1856?]*. More on our website



4 rare Dutch travel works concerning the Middle East,
Arabia, the East Indies and other exotic lands,
including the first recorded non-Islamic visitor to Mecca
(350 years before Sir Richard Burton)



47 VARTHEMA, Ludivico di (Felix van SAMBIX DE JONGE, transl.). De uytnemende en seer wonderlijke zee-en-landt-reyse van de heer Ludovvyck di Barthema, ... gedaen inde Morgenlanden, Syrien, vruchtbaer en woest Arabien, Perssen, Indien, Egypten, Ethiopien, en andere.

Utrecht, Gerald Nieuwenhuysen & Willem Snellaart, 1654. With an engraved title-page, 4 engraved plates and woodcut initials, headpieces and tailpieces.

(2) ROE, Thomas. Journael van de reysen ...

Amsterdam, Jacob Benjamin, 1656. With an engraved title-page, 4 large engravings in the text, 3 with scenes of the Mughal court life and the other depicting a sea battle, and woodcut decorated initials.

(3) MOCQUET, Jean. Reysen in Afrique, Asien, Oost – en West Indien, ...

Dordrecht, for Abraham Andriesz. (colophon: printed by Nicolaes de Vries), 1656.

With an engraving on the title-page showing a shipwreck, repeated in the text on p. 87, and 9 other large engravings in the text.

(4) BLANC, Vincent le (Jan Hendrik GLAZEMAKER, transl.). De vermaarde reizen van de heer Vincent le Blanc van Marsilien die hy sedert d' ouderdom van veertien jaren tot aan die van zestig in de vier delen des werrelts, Europa, Asia, Afrika en Amerika, gedaan heeft. ...

Amsterdam, for Jan Hendriksz. Boom & Jan Rieuwertsz., 1654. With an engraved title-page, 7 engraved plates, 2 extremely finely engraved initials with pictorial decoration on p. 1 and p. 3 of the first part (the V with an allegorical female figure giving a plate of fruit to the author(?) with his books and an armillary sphere, and a T with a group of turbaned figures) and 1 larger decorated woodcut initial.

4 works in 1 volume. 4°. Contemporary vellum with manuscript title on spine, new endpapers. € 8500

Ad 1: Rare second Dutch translation of a highly important and adventurous narrative, including an account of the first recorded non-Islamic visitor to Mecca. This translation was made by Felix van Sambix the younger based on the German translation of the Italian original (the *Itinerario*) made by Hieronymus Megiser. The present edition includes for the first time several full-page engravings, for example one showing a 15th-century battle against camel-riding Arabs and another depicting a Sati ritual.

"Varthema's *Itinerario*, ... had an enormous impact at the time, and in some respects determined the course of European expansion towards the Orient" (Howgego), making it one of the most important Middle Eastern and Asian travel stories in history.

Ad 2 (bound before ad 1): First and only edition of the illustrated Dutch translation of Roe's journal as edited by Samuel Purchas with new illustrations made for it, describing his stay at the Mughal court for almost three years (1615–1618), a major contribution to Europe's knowledge of Asia.

Ad 3: First Dutch edition of an account by Jean Mocquet (1575–1616) of the six voyages he made between 1601 and 1612 to (1) northern Africa and the Canary Islands, (2) to the Caribbean and Brazil, (3) to Morocco and other parts of Africa, (4) to eastern Africa and the East Indies (made ca. 1609), (5) to Syria and the Holy Land and (6) to Spain.

Ad 4: First Dutch edition and first illustrated edition in any language of Vincent le Blanc's eye-witness accounts of his world travels through Persia (Iran), Arabia, Burma (Myanmar), the East Indies, and in the second part Morocco, Guinea, the African interior, the Cape, Constantinople (Istanbul), the Middle East, North and South America and even China. It was first published in French as *Les voyages fameux* (Paris, 1648), here translated into Dutch by Jan Hendrik Glazemaker (1620–1982).

Binding a little stained. Ad 2 with a water stain in the gutter margin and the paper edges a little frayed, lacking the blank leaf Q4. With some occasional small spots in ad 1, some water stains in the lower right corner of ad 3 and also in some parts of ad 4, which also shows some very slight water stains in the gutter margin. Otherwise in good condition. A highly interesting convolute of beautifully illustrated stories of travel through the Middle East, Arabia, India (including the Mogul Empire in Roe's work), Persia, the East and West Indies, Guinea, Africa and many more regions.

126; [8], 56, 56, 24, [2]; [14], 153, [1 blank]; [4], 152, 116 pp. Ad 1: STCN (9 copies); Tiele, *Volkenkunde* 1128; cf. Howgego, *to 1800*, V15; Lach I, pp. 164–166. Ad 2: Cox I, p. 269; Lach & Van Kley III, pp. 564, 635–644; STCN (5 copies); Slot, *The Arabs of the Gulf*, p. 417; Tiele, *Volkenkunde* 927. Ad 3: Borba de Moraes, p. 576; Cordier, *Indosimica*, 884; JCB, M390; Sabin 49791; STCN (5 copies); Tiele, *Volkenkunde* 757. Ad 4: Borba de Moraes I, p. 460; Sabin 39592; STCN (9 copies); Tiele, *Volkenkunde* 647. → More on our website

History of Ottoman diplomacy in the 18th century, printed at Bulaq

48 VASIF, Ahmed. Mahasin ül-âsâr ve hakayik ül-ahbar.

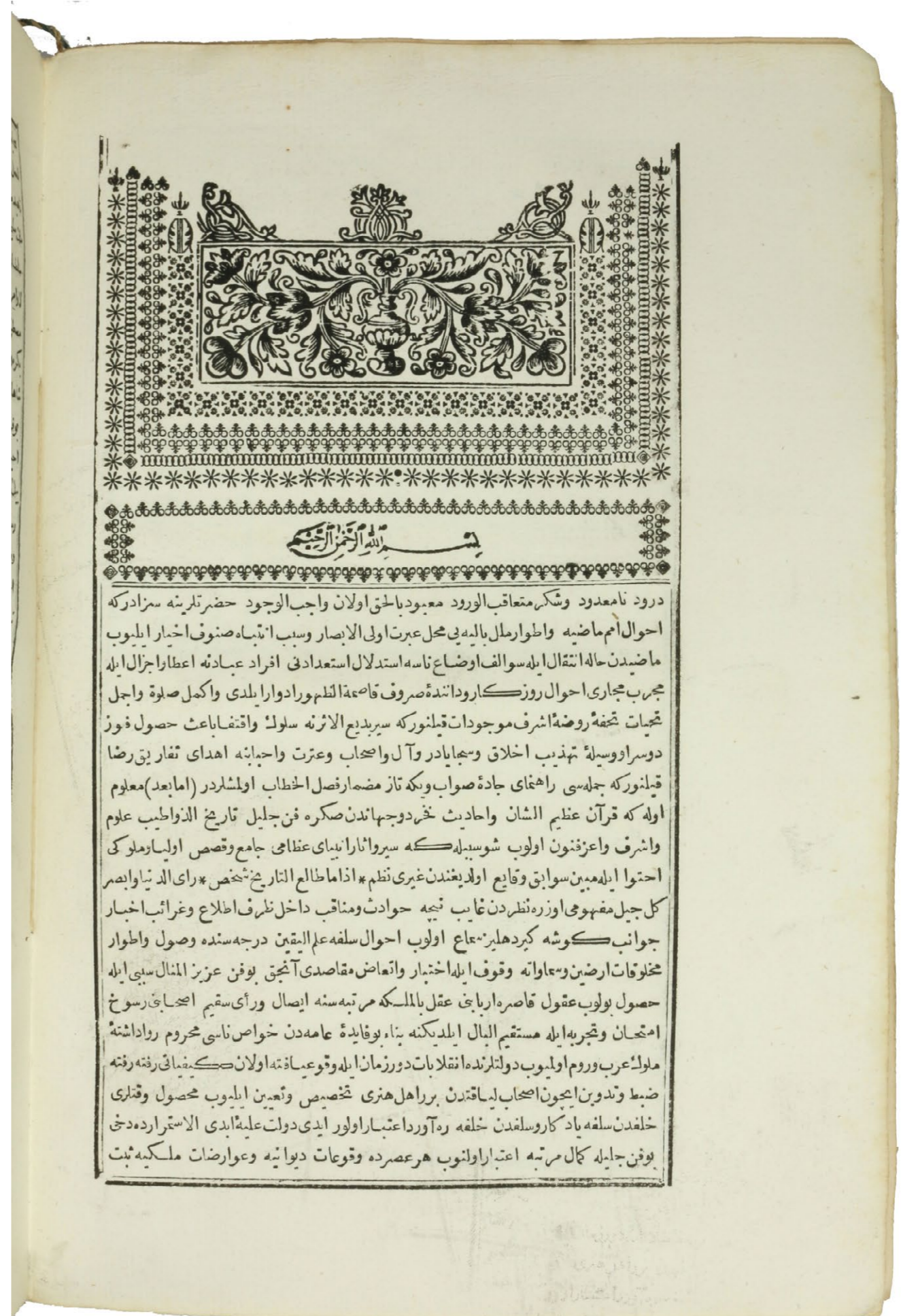
Bulaq, Bulak matbaasi, 1246 AH [= 1830 CE]. 2 volumes bound as 1. 4°. Contemporary calf with later paper label; later marbled paper on the spine. In Turkish, with the main text set in a naskh Arabic type, with a woodcut decoration and decorations built up from typographic ornaments at the opening of the main text (incorporating a woodcut heading in Arabic script). € 5800



An important first-hand account of relations between the Porte and central Europe as well as the wider political events during the second half of the 18th century. Written in Turkish (set in a Naskh Arabic type) by the Baghdad-born diplomat Ahmed Vasif Effendi and also known as "Vasif Tarihi" ("Vasif's History"), it forms one of the most important works of Ottoman political history for the period between 1754 and 1774, when the author actively participated in the world of diplomacy in the Ottoman Empire, on the Balkans, in Russia and in Vienna. Vasif was known for his quick temper and was later described by the German orientalist Franz Babinger as "vain, stingy, jealous, and excessively vicious" (cf. p. 336). His text was left unfinished after a dispute with the Istanbul-based press of Rasid Efendi, which Vasif himself had helped establish, and it was completed by Sadullah Enveri (d. 1794), who himself had participated in the military events described. He is remembered for establishing modern Egypt as an independent country.

With the label of the 19th-century bookseller Benjamin Duprat, Paris, on the front paste-down. Later the book was owned by the Iraqi architect Mohamed Makiya (2015). With old pencil and ink annotations on the endpapers. Binding a little worn with some scratches, interior of the book clean with sporadic old stains. A copy in contemporary calf, bound in Bulaq itself, surviving in very good condition.

14, 210, [1 blank], 7, 190 pp. *Özege V*, 22519; *WorldCat* 949617481, 777193206, 320228577, 600848792 (4 copies); cf. *Ethan L. Menchinger, The first of the modern Ottomans: the intellectual history of Ahmed Vasif (2017)*; *Franz Babinger, Die Geschichtsschreiber der Osmanen und ihre Werke (1927)*, pp. 335–337. [More on our website](#)



*66 broadsheets and 2 prints with poems
on the election of William IV as the first hereditary Stadtholder
of the Dutch Republic: the end of the second stadtholderless period in 1747*

49 [WILLIAM IV – BROADSHEETS]. [Collection of 66 rare broadsheets, most of them containing laudatory poems on the election of Willem Karel Hendrik Friso, Prince of Orange as Stadtholder, Admiral and Captain General William IV of the Dutch Republic of the Seven United Provinces in 1747, the “annus mirabilis”, plus 2 historical prints]. [1747–1760]. Different sizes. Preserved in a paperboard portfolio.. € 4000

William IV (1711–22 October 1751) was the first hereditary Stadtholder of the United Provinces of the Netherlands from 1747 till his death in 1751. William was born in Leeuwarden, the son of Johan Willem Friso, Prince of Orange, head of the Frisian branch of the House of Orange-Nassau, and his wife Landgravine Marie Louise of Hesse-Kassel. He was born six weeks after the death of his father, who famously drowned when caught in a storm crossing an inlet in a small boat near Moerdijk in 1711.

In 1734 William had married Anna, the eldest daughter of King George II of Great Britain. He was the father of Stadtholder William V (1748–1806) and the grandfather of the later King William I of the Netherlands and as such William IV is the direct ancestor of the present Dutch Royal family.

In April 1747 – as in 1672 (which year has become known as the “rampjaar”, the disastrous year) – the French army had occupied the so-called Barrière cities (fortified cities intended to form a strong border between the Southern Netherlands and France), threatening the weakened Dutch Republic of the United Provinces, where a small upper class of rich merchants (the “Regenten”) had established a real oligarchy. Internal division and heavy and unjust taxation, added to the military threat, revived, just as in 1672, the old craving for a strong man in the person of a member of the House of Orange.

Some broadsheets with minor marginal water stains, somewhat browned or very slightly frayed around the edges, but overall in good condition. An extensive collection of interesting broadsheets and printed centring on the election of William IV.

For a more detailed list of the broadsheets and prints in this collection, please send us an inquiry. Cf. F. Jagtenberg, Willem IV. Stadhouder in roerige tijden, 1711–1751 (Putten 2018), pp. 533–614. ➔ More on our website



Highly interesting collection of broadsheets, historical plates and portraits concerning stadtholder Willem V and his wife Wilhelmina of Prussia, including some rare plates not mentioned in Knuttel

50 [WILLEM V]. [Collection of 32 broadsheets, historical prints and portraits concerning the Dutch Stadtholder Willem v and his wife Princess Wilhelmina of Pussia].

[The Hague and elsewhere?, 1748–1806].


€ 5850

Collection of 32 broadsheets, historical prints and portraits concerning the Dutch Stadtholder Willem v and his wife, Princess Wilhelmina of Prussia, made from 1748 to 1806. The collection includes prints issued for his birth on 8 March 1748, his baptism on 11 April 1748, his eighth birthday in 1756, the restauration of the position of Stadtholder after the failed revolution of 1787, the birthday of Princess Wilhelmina of Prussia and a portrait of her, among a lot of other historical prints and portraits.

William v, Prince of Orange and Nassau was born in The Hague on 8 March 1748 as the son of Stadtholder William IV and baptized on 11 April 1748. He was only 3 years old when his father died in 1751 and a long regency began under: (1) Dowager Princess Anne, his mother to her death in 1759; (2) Dowager Princess Marie Louise, his grandmother, from 1759 to her death in 1765; (3) Duke Louis Ernest of Brunswick-Lüneburg, from 1759 to 1766, who continued to serve as a private counsellor, in accordance with the Acte van Consulentschap, until October 1784; (4) Princess Carolina, his sister, who at the time was an adult aged 22, while William was still a minor of 17, from 1765 to William's majority on 8 March 1766. William v was the last Stadtholder of the Dutch Republic of the Seven United Provinces (The Netherlands), fleeing to England when his government was toppled and the popular Batavian Republic established with support from the French Revolutionary army in 1795. He died in exile on 9 April 1806.

On 4 October 1767 Prince William married Princess Wilhelmina of Prussia in Berlin. She was the daughter of August Wilhelm of Prussia and the niece of the famous King of Prussia Frederick II.

Overall in good condition.

Please send us an inquiry for a detailed list of contents.  More on our website





PAUPER
LUCRUS
GALANITAS
PUBLICA

ABUNDANTIA
VERITAS
FELICITAS
TEMPORUM
RVM

CONTINIAM PARTI TRE RAOVE
MAGIS IN PUNTO
MILLIARI QUINTA PRINCIPA
FENETRA ALIA IANI

IN HONORE IDEM
MILLIARI ARS
FENETRA
QUI POPULUS
MATHES BELLI
AFFERTUR
ANXIMETUS
ANXETIOS

ΕΙΡΗΝΗ
ΠΑΝΤΑΧΟΥΡ
ΚΑΤΑΛΑΙΣΤΑ
ANQUIETAS
PAX
QUI REX QVVM
O PVLCERRIMA

C. Cezzariet
epigraphic illust.