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Highlights 2026



Art & History on Paper

Rare books, manuscripts, prints, drawings & textiles

Twenty selected works

Introducing Artem Rare Books

Artem Rare Books is an antiquarian bookseller in The Hague, founded by Hugo Rijpma. His training in art and book history and his experience at the Rijksmuseum guide how he selects and researches rare books, manuscripts, prints and drawings. Artem works with libraries, museums and private collectors worldwide.

Artem specialises in areas including art and craft, women on paper and colonial history. It seeks out sources that document the work, knowledge and experiences of Black people, women and others underrepresented in historical collections. New acquisitions often sell quickly. Subscribers hear about them and new catalogues as soon as they are announced.

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Hugo Rijpma

Specialisms

01-03 **Manuscripts and Historical Documents**

Royal patents, painted genealogies and working manuscripts, with attention to seals, inscriptions and revisions.

04-10 **Art and Craft**

Drawings, prints, illustrated manuals and textile samples that document how artists and artisans worked.

11-14 **Women on Paper**

Works by women and records of their roles as makers, printers, patrons, owners and readers.

15-16 **Colonial History**

Colonial societies, slavery and resistance, with attention to the actions and knowledge of Black and colonised people.

17-18 **Printing in Egypt**

Printing during the French expedition and at Bulaq, with a focus on translation and the circulation of knowledge.

19-20 **Medicine and Natural History**

Books, manuscripts and herbaria that record remedies and observations of the body, plants and animals.

Artem also seeks material on queer lives and gender expression, especially visual sources from before 1850.

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Prices in euros. Subject to prior sale.

Naval glory, written in vellum and gold



Christian V's Danish patent for Cornelis Tromp, 1676.

Maarten Harpertszoon Tromp (1598-1653) and Cornelis Tromp (1629-1691).
A family collection of letters of nobility and a princely seal.
Denmark and the Netherlands, 1675-1788; the seal, c. 1676.

Four calligraphic documents on vellum, with hand-drawn heraldry, together with a detached vermilion wax seal in a tin skippet. Preserved in a later wooden case.

An exceptional group bringing together the international honours conferred on two of the Dutch Republic's most celebrated admirals. At its centre is Christian V's original Danish patent of 3 December 1676, elevating Cornelis Tromp to Count of Sylliesborg. Its gold ornament and coloured arms turn the language of royal reward into an imposing visual object.

The Danish patent is accompanied by two Delft-certified copies of the French and English honours granted to Maarten Tromp, and a later Amsterdam copy of the French document. Together they preserve the family's recognition by three European monarchies. A detached seal of William III, Prince of Orange, adds a further material connection to the political world in which these honours circulated.

The group invites close study as a family dossier of status, memory and authentication. Its precise circumstances of assembly remain unresolved; the surviving documents should not be treated as a single, simultaneously issued grant.

Provenance. M. van Kinschot, Netherlands; estate of Ellis Sidney Joubert III, New Orleans.

The four documents and detached seal are detailed overleaf.

Four documents and a princely seal



1. Christian V’s Danish patent, 1676

Original patent for Cornelis Tromp, 3 December 1676. Ink and gold on vellum, 44.5 × 79.4 cm; coloured arms and royal signature. No attached seal.



2. The French ennoblement, copied in Delft

Certified copy, 1675, of Louis XIII’s grant to Maarten Tromp (1640). Vellum, 69.2 × 88.9 cm; coloured arms and drawn seal; signed by Anthonie Heinsius.



3. The English knighthood, copied in Delft

Certified copy, 1675, of Charles I’s patent to Maarten Tromp (1642). Vellum, 62.9 × 62.9 cm; rubrication, arms and drawn seal; signed by Heinsius.



4. The French ennoblement, recopied

Amsterdam copy, 1788, of the French grant and its Delft authentication. Vellum, 69.2 × 88.9 cm; authenticated by Hendrik Huijghens.



5. William III’s detached seal

Vermilion wax in a tin skippet, c. 1676. Diameter 11.5 cm; height 2.5 cm. The label associates it with the Tromp papers and M. van Kinschot.

Condition. In very good general condition; the seal is partly broken. The Danish patent has no attached seal.

References. Comparative records: Nationaal Archief, 1.11.01.01, nos. 738.1-738.3; Museum Prinsenhof Delft, nos. 106143 and 106162.

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€29,000

Burgundian power in painted arms



Painted arms and genealogical entries, including female descent. Photographs: Artem Rare Books.

[Anonymous].
[Armorial genealogy of the Ruychrock van de Werve family and allied lineages.]
Low Countries (Zeeland), late sixteenth century; the genealogy continuing to 1591.

Paper manuscript in Dutch. 21.5 × 17.5 cm. 68 written leaves, the first unnumbered and the foliation erroneously omitting 49. Brown ink, with 180 coats of arms in thick colour paint, circular name cartouches and some unfilled armorial outlines. Restored binding retaining part of the earlier front covering and the reused parchment spine with Gothic script, red initials and musical notation; replacement covers of stiff paper. With two loose memoranda of 1741–1745 concerning tree felling and firewood, and two paper slips bearing painted oval forms.

A substantial armorial genealogy of a family prominent in Burgundian government in Holland and Zeeland. Jan Ruychrock served Jacqueline of Bavaria, Philip the Good and Frank van Borssele, combining financial administration with office at the Council of Holland. Three of his sons were knighted; Philips became a councillor of the Great Council.

The manuscript records this extended family through painted arms and genealogical narratives. Shields and women’s lozenges flank circular cartouches naming married couples; an account of De Werve at Rijswijk connects descent with the transmission of property. The latest date, 1591, occurs in an entry describing Jonker Willem as still unmarried. Corrections, cancelled names and unfinished arms reveal an evolving record of family knowledge.

Continue to the next page

The Ruychrock van de Werve genealogy



Women are integral to its organisation. Separate sections follow the descendants of Maria, Anna, Margriete and Cornelia, carrying the genealogy through other surnames. Maria Philipsdochter and Margriete each appear with three husbands and additional shields, while Willemijne is recorded as a nun. These entries make the volume a valuable source for the representation of female descent, remarriage and religious life within an elite family.

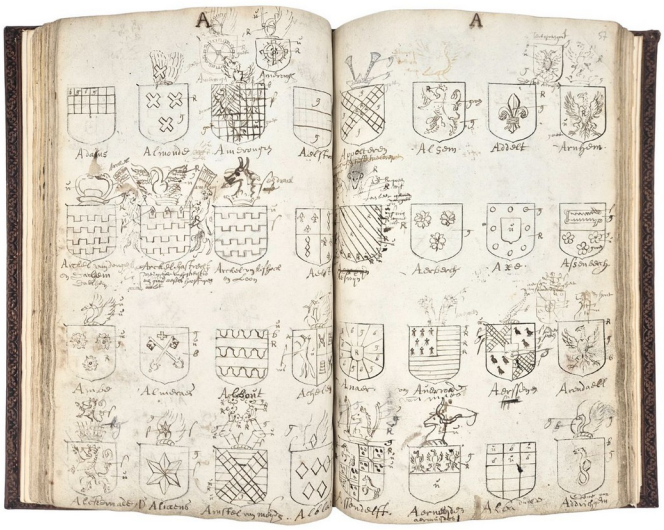
Condition. Generally well preserved. Binding restored; corners of the first and last leaves repaired. Ink corrosion has caused losses where names were heavily cancelled; one painted coat of arms is damaged. Some staining, including dampstaining towards the end.

References. Antheun Janse, “Ridderslag en ridderlijkheid in laat-middeleeuws Holland”, BMGN 112/3 (1997), pp. 317-335; Mario Damen, “The Nerve Centre of Political Networks?”, The Court as a Stage (2006), pp. 70-84; Arie van Steensel, “Edelen in het laatmiddeleeuwse graafschap Zeeland”, BMGN 123/4 (2008), pp. 564-585.

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€7,500

Heraldry in a working manuscript



An opening from the working manuscript.

“Anna Neytsen”, possibly Anna-Felicia Neyts (d. 1704).
Heraldic working manuscript.
Low Countries, possibly Bruges, in or shortly after 1669.

Folio (32 × 21 cm). 128 leaves, with more than 2,500 coats of arms in ink and pencil, annotations, corrections and pasted revision flaps. Modern blind-tooled calf.

This extensive manuscript preserves heraldry as a working practice. Shields and crests are assembled, corrected and supplemented across the leaves; pasted flaps allow revised arms to coexist with earlier versions beneath. Its opening memorandum concerns the crest devices still to be drawn, revealing a project understood by its compiler as unfinished and expandable.

The name Anna Neytsen associates the volume with a woman. Identification with Anna-Felicia Neyts of Bruges is plausible, but neither that identification nor the precise extent of her authorship is established. The attribution is therefore presented with care. The volume nevertheless offers a compelling point of entry into the study of women’s participation in the collecting and transmission of heraldic knowledge.

The arms range across the Northern and Southern Netherlands, northern France and the German lands. The repeated attention to elements above the shield distinguishes it from a simple armorial.

Condition. Binding slightly rubbed; portions of a few leaves removed; some pencil entries faded. Otherwise very good.

References. Van den Abeele, Andries. “Jacob en Frans Neyts en hun familieleden.” Handelingen van het Genootschap voor Geschiedenis, vol. 138, 2001, pp. 56-100.

View on AbeBooks →

€12,500

Military drill as an art of engraving



Engraved demonstrations from De Gheyn’s arms manual.

Jacques de Gheyn II (1565-1629).

Maniement d’armes d’arquebuses, mousquets, et piques.

Amsterdam, Robert de Baudous, sold also by Henrij Laurens; title dated 1608 [STCN: not before 1610].

Folio. Three parts in one volume, with 117 engraved plates: 42 for the caliver, 43 for the musket and 32 for the pike. Contemporary vellum with green ties and painted edges; modern slipcase.

An illustrated system for teaching soldiers, in which each movement is broken down into a sequence of precisely drawn actions. The figures demonstrate how to handle three weapons, while their dress, stance and gestures give the engravings an interest extending well beyond military instruction.

Made in the context of Maurice of Nassau’s reforms, De Gheyn’s manual circulated in several languages. This French issue retains Henrij Laurens’s name on the title and De Gheyn’s signature on the opening plate of each series. The impressions have strong contrasts and an even plate tone; the complete sequence allows the reader to follow the drill step by step.

Condition. Paper slightly browned, more noticeably on some leaves. Numerous mainly marginal repairs, some affecting the plates. Pastedown label and blind stamp on a free endpaper. Plates strongly printed.

References. Hollstein, Jacob de Gheyn II, 146-262; Lipperheide Qb19; Muller 1117c; Van Stolk 1044. Compare Morgan Library, PML 78738.

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€19,500

Bramer names his drawing book



Ceres and the mocking boy, with Bramer’s inscription below the drawing.

Leonaert Bramer (1596-1674).

Ceres Seeking Her Daughter (The Mocking of Ceres).
Place uncertain, possibly Rome, c. 1610-1627.

Brush and grey ink, grey wash and opaque white on blue-grey laid paper washed light brown. Image 15.5 × 17.8 cm on a folio sheet, 30.5 × 21 cm; anchor-in-circle watermark. Faded signature and the inscription “Dat is mijn teckens boeck”.

A drawing whose inscription identifies its place within Bramer’s early working material: “this is my drawing book”. It comes from a subsequently dispersed album and preserves the artist’s writing as well as a faded signature. The date and place of execution remain approximate.

Bramer depicts Ceres pausing for water while searching for Proserpina. A boy mocks her thirst, while the woman beside him attempts to restrain him. A candle establishes the nocturnal setting; touches of opaque white draw the figures out of the dark paper. The sheet anticipates Bramer’s sustained interest in night scenes and concentrated narrative gestures.

The album belonged to the Knorr collection and then Cornelis Hofstede de Groot before its sale at C. G. Boerner in 1931.

Condition. Very good. Sheet edges slightly yellowed and corner tips stained. Old pagination “72” in brown ink at lower right; “Ceres” in faded pencil below the artist’s caption.

References. Michiel C. Plomp and Jane ten Brink Goldsmith, Leonaert Bramer 1596-1674: Ingenious Painter and Draughtsman in Rome and Delft (1994), p. 318, no. 37 (the album).

View on AbeBooks →

€9,500

Renaissance ornament from the Albertina



Recto and verso, shown enlarged. The reverse preserves the Albertina stamps and old album references.

Monogrammist WI (active in the first half of the sixteenth century).
Vignette with two winged female genii holding a warrior's laurel-wreath medallion.
Probably Germany, c. 1530.

Copper engraving on laid paper. Sheet 2.5 × 9 cm. Signed with the interlaced WI monogram in the plate; collection stamps and old album references on the verso.

A miniature display of Renaissance ornament: two winged female figures support a warrior's portrait within a laurel wreath, their bodies merging with curling foliage. Dense cross-hatching sets the pale figures against a dark ground. On a sheet only nine centimetres wide, the engraver creates an intricate, symmetrical design with the precision associated with early sixteenth-century ornamental prints.

The artist remains unidentified. Traditionally included in the Dutch and Flemish school, the work has close stylistic affinities with German engraving around 1530, particularly the ornament of Hans Sebald Beham. The interlaced WI monogram offers a point of distinction from related prints signed with W alone; the relationship between these makers remains a subject for research.

Formerly in the Albertina, Vienna, this impression bears both the collection stamp and the mark identifying a duplicate released from the collection. Pencil references on the reverse record its place within the museum's old albums. The sheet thus preserves evidence of the collecting and classification of early ornament prints alongside the engraved design itself.

Condition. Small margins around the image, trimmed to the platemark at the foot. Tiny loss at the upper right corner, outside the image. Stamps and pencil annotations on the verso; otherwise very good.

References. Nagler, Die Monogrammisten, V, no. 1736; Hollstein, Dutch and Flemish, XIII, p. 70. Albertina collection and duplicate marks: Lugt 5e and 5h.

View on AbeBooks →

€1,900

Het Loo: palace and gardens in print



The folding panorama, a garden view and the original printed boards.

Romeyn de Hooghe (1645-1708).

Korte beschryving benevens eene naauwkeurige afbeelding en verdere gezichten, van ’t Koninglyke Lusthuis ’t Loo.

Amsterdam, G. W. van Egmond, 1786.

8vo. 16 pp. and fourteen etched and engraved plates on twenty-eight leaves, including one folding panorama, c. 19 × 128 cm, assembled from three etchings. Original publisher’s printed boards.

A complete later issue of De Hooghe’s views of Het Loo, retaining its original printed binding. The expansive folding panorama shows the palace and a returning hunting party; thirteen further views describe the gardens, their ordered spaces and sculptural decoration.

The plates were first issued around 1695, during the reign of William III, for whom Het Loo was developed. De Hooghe’s involvement extended beyond recording the estate: he also supplied designs for sculpture in the gardens.

Van Egmond’s 1786 publication gives the older images a new setting. Its accompanying text refers to William V’s residence at Het Loo during political difficulties that kept him from The Hague. The volume thus preserves both a late seventeenth-century image of princely magnificence and its later reuse.

Condition. Spine worn and covers slightly rubbed; traces of glue at a front-cover corner. Cancelled Gemeentemuseum Arnhem library stamp at the foot of the title and on its blank verso. Otherwise very good.

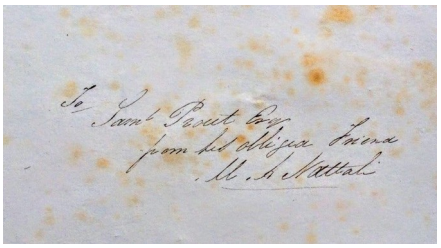
References. STCN 17370848X; Hollstein IX, 308-321; Landwehr (1970), 109. John R. ter Molen, ’t Konings Loo (2007); Van Nierop et al., Romeyn de Hooghe (2008), 1786.01.

View on AbeBooks →

€9,500

Prout’s own copy, with two original drawings





The two added drawings and Nattali’s presentation inscription to Prout.

Samuel Prout (1783-1852); with a drawing by Samuel Gillespie Prout (1822-1911).
Sketches at Home and Abroad. Hints on the Acquirement of Freedom of Execution and Breadth of Effect in Landscape Painting.
London, M. A. Nattali; printed by Hullmandel & Walton, 1844.

Large 4to, 38 × 28 cm. 16 pp., forty-eight lithographed plates, an additional illustrated title and an illustrated plate list, printed chine collé on India paper. Two original drawings tipped to the front free endpaper. Dark green half morocco, gilt spine and edges; marbled endpapers.

Presented by the publisher to Samuel Prout, this copy brings the printed artist’s manual together with original work by father and son. Prout’s crayon drawing depicts Weymouth; Samuel Gillespie Prout’s pencil and blue-watercolour study shows Herstmonceaux Castle.

The forty-eight lithographs range across Britain, France, Italy, the Netherlands and Germany, offering models of composition and broad pictorial effect. Fourteen views are German. Printing the images on fine India paper gives this issue a different material character from ordinary impressions on wove paper.

After the artist’s death, the volume passed to his son, who left it to his housekeeper, Clara Alberta Allen. The presentation inscription and family additions distinguish this copy from an ordinary example of the published work.

Condition. Ownership and presentation inscriptions on the front pastedown and free endpaper. Foxing throughout, with some plates unaffected; lower-margin staining on a few pages. Covers slightly rubbed.

References. Lowndes IV, p. 1983. Richard Lockett, Samuel Prout, 1783-1852 (V&A, 1985), p. 175. Compare Metropolitan Museum of Art, 2012.213.2.

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A weaver’s qualification, with textile samples





The calligraphic certificate and four accompanying textile samples.

The stocking-weavers’ guild of Heidelberg.

Eines ehrsamen Strumpfweber-Handwerks in der uralten churfürstlich pfälzischen Haupt- und Residenzstadt Heidelberg.
Heidelberg, St John’s Day, 24 June 1747.

Manuscript on vellum, c. 23.9 × 54.9 cm, in German Kurrent, with a large calligraphic heading, decorative initials and pen flourishes. Partly coloured. Paper-covered wax seal and four detached fabric samples; verso blank.

A guild certificate that preserves both the formal record of apprenticeship and material examples of the trade. Issued to Johann Michael Hoffmann, son of an apothecary in nearby Wiesloch, it records his training under master Johann Jacob Sommer between 1739 and 1743.

The certificate’s elaborate lettering and flourishes give public form to the guild’s recognition of a completed apprenticeship. Four accompanying textile samples allow this written record of training to be considered alongside material examples of the trade. Their presence is significant, although the certificate alone does not establish who made the samples.

Condition. Fold marks with occasional rubbing; some staining. The four fabric samples are detached and discoloured.

References. Names, apprenticeship dates and issue date recorded in the certificate.

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€3,500

Western fabrics, studied in Kyoto





Mounted fabric specimens with their printed Japanese descriptions.

Jūgokai, within the Nishijin Dyeing and Weaving Research Association.
Chinshokufu [Album of Rare Weavings].
Kyoto, Jūgokai (Nishijin Dyeing and Weaving Research Association), Shōwa 8 [1933]; prefaces dated April 1933.

Folio leporello, 37 × 27 cm. 31 boards with 62 numbered textile specimens on printed cards, with Japanese descriptions and red seal stamps. Original patterned cloth boards and paper title label. Complete sequence of specimens.

An album made to study foreign textiles through the fabrics themselves. The printed cards identify each specimen’s type, origin and intended use, turning a collection of swatches into a practical reference for designers and manufacturers in Kyoto’s Nishijin weaving district.

The countries recorded include France, Germany, England and the United States. Printed cottons, silks, rayon blends, velvet, gauze and other fabrics demonstrate the variety of interwar production. According to the preface, many specimens were gathered during European research journeys by Asai Shūkichi. The album preserves all sixty-two samples, allowing the written descriptions to be compared with the surviving colours, weaves and textures.

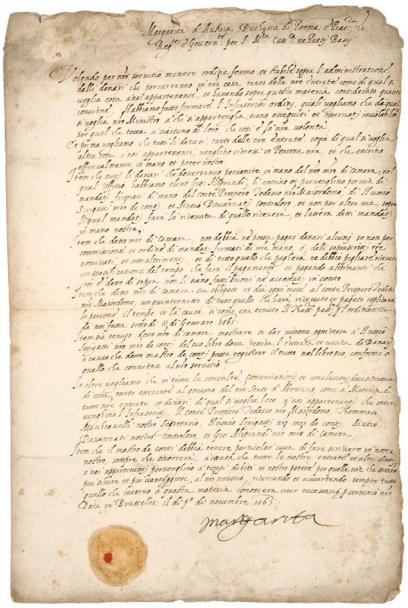
Condition. Some leaves detached. Minor wear and light toning; occasional creasing to the textile samples. Otherwise very good.

References. The album’s two prefaces, dated April 1933, and the printed publisher’s statements on the specimen cards.

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€3,900

Margaret of Parma takes control of her accounts



Margaret's signed instructions for the administration of her money.

Margaret of Parma (1522-1586); Giovanni Aliprandi.

Ordini per l'administratione de i denari di S. Altezza da osservarsi per Gio. Aliprandi. Brussels, 1 November 1567.

Folio, c. 31 × 21 cm. 1, [2 blank], 1 pp. Italian cursive manuscript in ink, signed by Margaret of Parma; docket title on the verso.

An ordinance regulating the personal finances of Margaret of Parma shortly before her departure from the Netherlands. Written mandates, receipts and account books were to govern the movement of money through her household. Her chamberlain, Giovanni Aliprandi, could make payments only under the prescribed authorisations.

The instructions name the officers responsible for approving mandates and require monthly reports of sums received and disbursed. Dated in the final phase of Margaret's governorship, the document shows a ruling woman defining the practical limits of her officials' authority. Its political context is significant, although the text itself concerns household administration rather than the unrest in the Netherlands.

Condition. Paper slightly toned and spotted, with darkened edges and three horizontal folds. Traces of a missing red wax seal at the lower margin. Frayed edges and small marginal losses, without loss of text; legible throughout.

References. The signed ordinance and its docket, Brussels, 1 November 1567.

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€2,200

A woman's press in seventeenth-century Mexico


EL MAXIMO
LIMOSNERO,
MAYOR PADRE DE POBRES,
GRANDE ARÇOBISPO DE VALENCIA,
PROVINCIAL DE LA ANDALVZIA, CASTILLA,
Y NVEVA-ESPAÑA, DE LA ORDEN DE
SAN AVGVSTIN,
Y.
S. THOMAS DE VILLANVEVA.
POR EL M. Fr. ESTEVAN GARCIA,
Qualificador del Santo Officio de la Inquisicion desta Nueua
España, y Cronista de la Prouincia del Santissimo
Nombre de IESVS de Mexico.
OFRECELA
Al Excell.mo Señor Don Francisco
FERNANDEZ DE LA CVEVA, DVQVE DE
Alburquerque; Marques de Cadereyta, y Cuellar; Conde de Ledesma,
y Huelma; Señor de las Villas de Mombeltran, y Codofera; Cavallero
del Orden de Santiago; Capitan General de las Galeras de España;
Gentilhombre de la Camara de su Magestad; Virrey, y Capitan
General de la Nueva-España, y Presidente de la Real
Audiencia, y Chancilleria.
&c.
CON LICENCIA, EN MEXICO,
Por la Viuda de Bernardo Calderon, en la calle de San Agustin,
Año de 1657.

hojoso de afectadas elocuencias, y fabrica de palabras,
quien pudo Seneca elcivir lo que en otro elcitir
zicndo. Mores ille, non verba compositor,
non auribus. No excede en ponderar excelencias de las
de las puertas de la verdad, ni sale del sentido
letras, y Doctores de la Iglesia sancta: y assi
conveniencia, que se imprima, para mucha gloria de
aprovechamiento de las almas. Assi lo siento, salvo
Francisco de Mexico, 22. de Septiembre de 1656. Años.
Fr. Alonso Bravo.
EL Illustrissimo Señor Doct. D. Pedro de Barrientos
Obispo de Guadiana, Provisor, y Vicario General en
Obispado de Mexico, auiendo remitido la aprobacion
al R. P. Fr. Alonso Bravo, de la Orden de N. P. S. Francisco
diste dicha aprobacion arriba referida, por la que le
cia en la forma ordinaria para darla a la imprenta.
tiembre de 1656. Años.
AL
EXCELENTISSIMO SEÑOR
DON FRANCISCO FERNANDEZ DE LA
CVEVA, Duque de Alburquerque; Marques de
Cadereyta, y Cuellar; Conde de Ledesma, y Huel-
ma; Señor de las villas de Mombeltran, y Codofera;
Cavallero del Orden de Santiago; capitan General
las Galeras de España; Gentilhombre de la Camara
de su Magestad; Virrey, y Capitan General de la
Nueva-España, y Presidente de su Real
Audiencia, y Chancilleria. &c.

The title and typographic decoration of the Benavides printing.

Estevan García; printed by Paula de Benavides.

El maximo limosnero, mayor padre de pobres, grande arçobispo de Valencia [...] s. Thomas de Villanueva.
Mexico City, viuda de Bernardo Calderón [Paula de Benavides], 1657.

4to. [8], 85 [i.e. 95], [1] leaves. Woodcut coat of arms, initials, headpieces and tailpieces. Later quarter calf with marbled sides and gilt spine. Bookplate of José Maria Andrade.

An Augustinian biography of Thomas of Villanova, written by a friar from Puebla and printed in Mexico City by Paula de Benavides under the name of her late husband's widow. The book joins religious writing in New Spain with the history of a woman who directed a substantial printing and bookselling business.

Benavides continued the Calderón workshop after her husband's death in 1641. The decorated pages preserve the typographic character of that enterprise. This copy later belonged to José Maria Andrade, the Mexican collector and bibliographer whose library became an important source for the study of Mexican printing.

Condition. Andrade bookplate on the first free endpaper; small label remains on the title. Minor uneven staining. Loss to the lower corner of A5 slightly affects text. Lower-gutter worming affects text, more extensively across fifteen pages in the middle.

References. IB 107916; Medina, Mexico 842; Palau 97857; Simón Díaz X, 4143. Ana Cecilia Montiel Ontiveros and Luz del Carmen Beltrán Cabrera, "Paula de Benavides: impresora del siglo XVII. El inicio de un linaje", Contribuciones desde Coatepec 10 (2006), pp. 103-115.

View on AbeBooks →

€950

122 prints from a woman’s drawing



Portrait of Chalon, with paired impressions showing the development of etched plates.

Christina Chalon (1749-1808); Pieter de Mare (1757-1796); Jan Chalon (d. 1795).
A collection of etchings after Christina Chalon, with her portrait.
Leiden, c. 1779-1796.

122 impressions from 56 etched plates, in numerous states, on laid paper. Various sizes; recently housed in 47 uniform window mounts, each 35 × 25 cm.

An exceptional visual record of the translation of Christina Chalon’s drawings into print. Successive impressions follow the addition of figures, backgrounds, hatching and shadows, from lightly etched outlines to finished and signed states. These are not merely repeated images: their differences preserve the working process.

The collection extends well beyond the familiar suite of thirty-two prints commissioned by Abraham Delfos from Pieter de Mare in 1779. Its relationship to that published series remains a subject for further research. Chalon’s closely observed scenes of mothers and children, peasants, tradespeople and domestic life reveal a distinctive artistic voice that influenced Leiden’s printmakers.

Also present is Jan Chalon’s portrait of his sister, made in etching and drypoint. An impression of the same portrait is recorded in the Rijksmuseum (RP-P-BI-5701), providing a direct comparison for this surviving likeness. The breadth of the group makes it valuable for research into authorship, reproductive printmaking and the reception of a woman’s designs.

Condition. Presented in 47 modern window mounts; a detailed condition report is available on request.

References. L. Buijnsters-Smets, “Christina Chalon, een achttiende-eeuwse tekenares”, Antiek 16 (1982), pp. 471-480; J. van Mierlo, “’t vindingrijk Chalonnetje”, Vrouwen en kunst in de Republiek (1998), pp. 123-175. Portrait comparison: Rijksmuseum, RP-P-BI-5701.

View on AbeBooks → **€5,000**

Drawing the people of the Netherlands



Three of the album's watercolours of Dutch dress and daily life.

Rossina Murray, owner and probable writer of the captions; artist unidentified.
Album of Dutch costume and everyday life.
The Netherlands, early 19th century; papers watermarked 1797 and 1801.

Tall folio (48.5 × 30 cm). 25 watercolours in the album, with three additional loose watercolours, including a winter landscape. Contemporary mottled calf in Empire style, gilt decoration and edges; renewed spine and corners.

Twenty-eight watercolours bring Dutch dress, occupations and everyday life into a richly bound album. Milk sellers, fishmongers, boatmen and women in regional costume appear alongside a winter landscape with skaters and ice boats. The large scale gives the figures an immediacy rarely encountered in printed costume books.

Rossina Murray's name is written in the same hand as the multilingual captions. She probably supplied the wording, although her role as artist is unproven. English receives particular emphasis, suggesting an album made for an English-speaking viewer with a close interest in Dutch life.

The drawings relate to the costume imagery circulating around 1800, including the world of Maaskamp's publications. Read in that context, the album shows how regional dress and local occupations helped construct an image of a nation. Watermarks provide evidence for the paper rather than a precise date of execution.

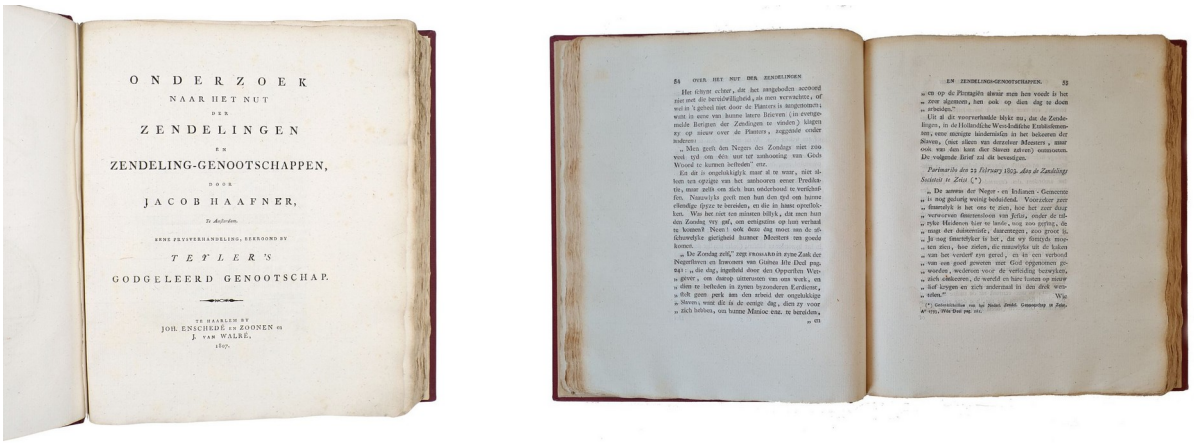
Condition. Spine and corners renewed; covers with some cracking and scratches. Minor thumbing and very slight foxing; otherwise excellent.

References. Koolhaas-Grosfeld, E. A. De ontdekking van de Nederlander in boeken en prenten rond 1800. Walburg Pers, 2010. Dellmann, Sarah. Images of Dutchness. Amsterdam UP, 2018.

View on AbeBooks →

€34,000

A radical challenge to empire and missions


ONDERZOEK
NAAR HET NUT
DER
ZENDELINGEN
EN
ZENDELING-GENOOTSCHAPPEN,
DOOR
JACOB HAAFNER,
TE HAARLEM BY
JOH. ENSCHEDÉ EN ZOONEN EN
J. VAN WALRÉ.

The essay title and an opening from Haafner's critique.

Jacob Haafner (1754-1809).

Onderzoek naar het nut der zendelingen en zendeling-genootschappen.
Haarlem, Joh. Enschedé en Zoonen & J. van Walré, 1807. In Teyler's Verhandelingen, part XXII.

4to. [4], x, [2], 27, [1 blank], 296 pp., with two engraved medallions on the first title. Modern red cloth. Wholly untrimmed.

The first edition of Haafner's forceful attack on missionary activity, slavery and colonial domination. Written in response to a question set by Teyler's Theological Society, the prize-winning essay turned a discussion of religious usefulness into a much wider indictment of European intervention.

Haafner's argument drew on his years in southern Africa, the East Indies, India and Sri Lanka. He opposed the destruction of local cultures and religious traditions and condemned the enslavement and forced transportation of Africans. His criticism makes the volume an important early Dutch contribution to the literature of anti-colonial dissent.

The untrimmed state preserves the generous margins of the printed sheets.

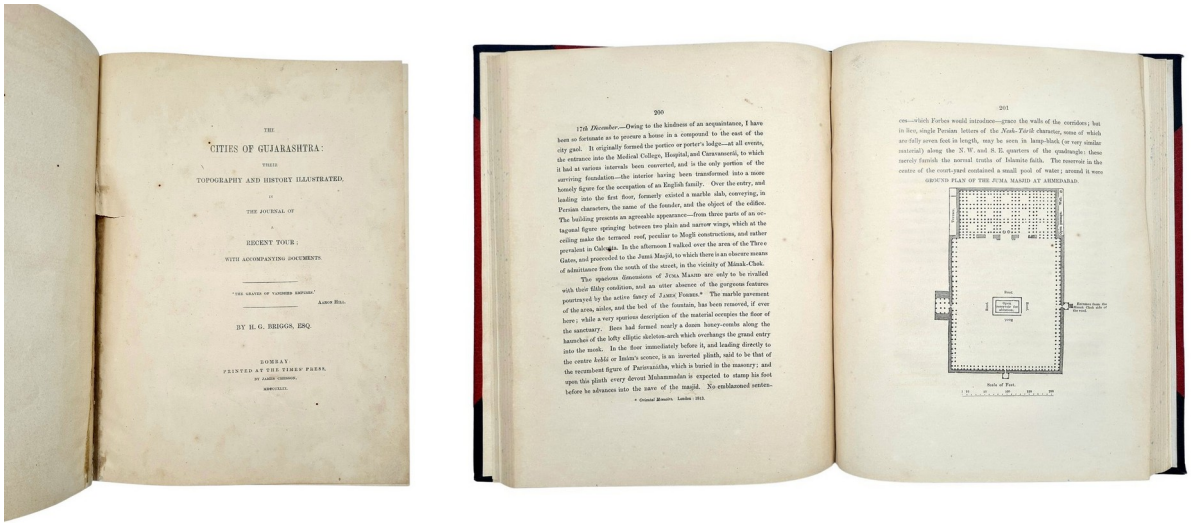
Condition. Repair to a blank leaf; very minor spotting to a few pages. Otherwise an excellent, wholly untrimmed copy.

References. Van de Velde, Paul. Wie onder palmen leeft: De sublieme wereld van Jacob Haafner. 2008.

View on AbeBooks →

€2,500

The cities of Gujarat, printed in Bombay



The title and an opening from Briggs's regional history.

Henry George Briggs (1824-1872).
The Cities of Gujarashtra: their topography and history illustrated, in the journal of a recent tour; with accompanying documents.
Bombay, Times' Press, James Chesson, 1849.

Folio, 29 × 23.5 cm. [14], 408, viii, [2], ix-xxiv pp., with plans of palaces. Modern half cloth with red sides and gilt spine lettering; sprinkled edges and new endpapers.

A Bombay-printed first edition devoted to the cities of present-day Gujarat. Briggs combines a travel journal with historical and topographical accounts of Surat, Cambay, Ahmedabad, Baroda and Broach, drawing on conversations, documents and earlier travellers' narratives.

The work records buildings and urban life as well as the history of European activity in western India. Palace plans give a visual counterpart to its detailed descriptions. Produced by James Chesson at the Times' Press, the book is also an example of English-language publishing in Bombay: a substantial regional study composed and printed close to the places it describes.

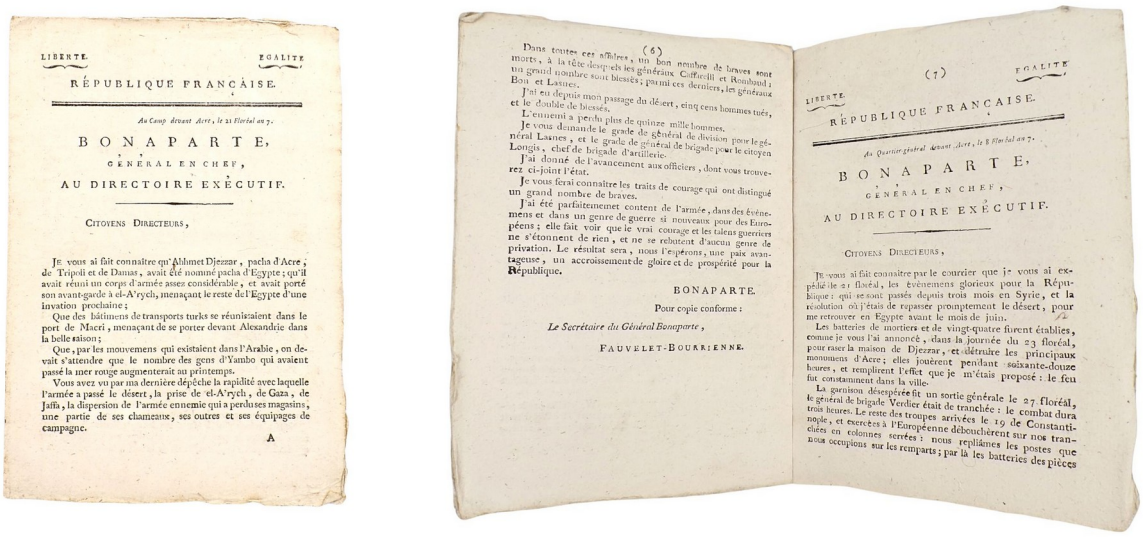
Condition. Ownership inscription on a new free endpaper. An original endpaper is detaching from the title, causing a small tear. A few minute marginal holes, occasional annotations and minor browning. Otherwise very good.

References. Charles Edward Buckland, Dictionary of Indian Biography (1906), p. 52.

View on AbeBooks →

€3,250

Napoleon’s campaign, presented in print



The opening page and an internal opening of the pamphlet.

Napoléon Bonaparte (1769-1821); Louis Antoine Fauvelet de Bourrienne (1769-1834).

République française. Au camp devant Acre, le 21 Floréal an 7. Bonaparte, Général en chef, au Directoire exécutif. [With a second report.]

[Alexandria?, Imprimerie orientale et française?, 1799].

4to. 8 pp.; one gathering of four leaves, signed A. Unbound.

Two reports issued under Napoleon’s name during the Syrian campaign, addressing the Directory and explaining events around Acre and the withdrawal to Egypt. Printed for circulation beyond the army, they combine military reporting with political persuasion.

The first is headed 21 floréal an VII, or 10 May 1799. The second carries an anomalous date in this setting. A parallel Cairo printing in the Bibliothèque nationale de France identifies the corresponding second report as issued at Jaffa on 8 prairial, or 27 May 1799. The discrepancy is a useful feature for distinguishing the editions.

No printer or place is stated. The proposed Alexandria attribution rests on paper and typography compared with an explicitly Alexandrian expeditionary imprint, and remains qualified. The pamphlet’s compact form served the rapid circulation of an official account during the brief episode of French expeditionary printing in Egypt.

Condition. First and last pages very slightly rubbed; otherwise excellent.

References. Compare the Cairo edition: Bibliothèque nationale de France, FRBNF33764485. See also Artem, Printing in Egypt (2026), no. 11 and bibliography.

View on AbeBooks →

€15,000

Naval science in the language of reform



Technical diagrams and a coastal chart from the folding plates.

Antoine; translated into Ottoman Turkish by Mehmed Mustafa Tercüman.
Mecmûa-i fennü'l-bahriye [Compendium of Naval Science]. Volume I, parts 1-5.
Bulaq, Cairo, Dâr al-Tibâʿa al-ʿÂmira, Muharram 1254 AH [March-April 1838].

Folio (30.5 × 20 cm). xiv, iv, 92, 48, 98, 176, 158 pp.; ten folding plates recorded. Ottoman Turkish in Arabic script. Contemporary green calf, yellow edges. Volume II is not included.

The first volume of a substantial course in navigation, printed at Bulaq during Muhammad Ali's programme of state reform. Its mathematical, astronomical and practical instruction shows technical knowledge being translated from French for Ottoman-Turkish readers in Egypt. Istanbul University identifies Antoine and the translator Mehmed Mustafa Tercüman.

The folding plates are integral to that instruction. Coastal charts, astronomical diagrams, geometrical constructions and navigational instruments connect the text to the practical calculation of position, direction and distance. Text, worked calculations and tables turn abstract principles into usable instruction.

Established as a sustained state press in Egypt, Bulaq became an important centre of technical publishing. This volume brings together Egyptian print production, Ottoman language and the international movement of naval science. Ownership inscriptions add traces of the readers through whose hands it passed.

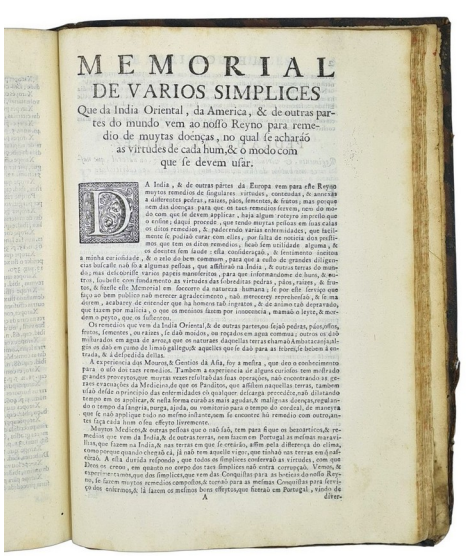
Condition. Calf rubbed and scuffed; free endpapers lacking and first leaf partly loose. Pastedowns browned and stained. Some spotting and marginal soiling; plates with fold creases, marginal browning and small edge tears.

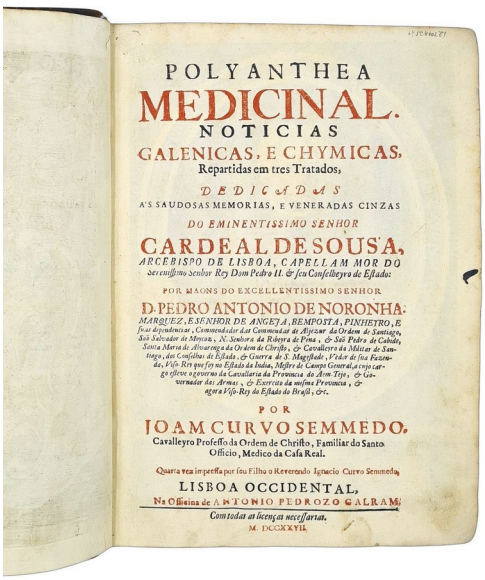
References. Istanbul University, NEKMATBU77022 (GNLX2E9J6B), volume I, parts 1-5. Ekmeleddin İhsanoğlu, "The Bulaq Press and the Turkish Books Printed There", The Turks in Egypt and Their Cultural Legacy (2012), pp. 323-344.

View on AbeBooks →

€12,500

Medicines from a connected world


MEMORIAL
DE VARIOS SIMPLICES
Que da India Oriental, da America, & de outras partes do mundo vem ao nosso Reyno para remedio de muytas doenças, no qual se acharão as virtudes de cada hum, & o modo com que se devem usar.


POLYANTHEA
MEDICINAL.
NOTICIAS
GALENICAS, E CHYMICAS,
Repartidas em tres Tratados,
DEDICADAS
AS SAUDOSAS MEMORIAS, E VENERADAS CINZAS
DO EMINENTISSIMO SENHOR
CARDEAL DE SOUSA,
ARCEBISPO DE LISBOA, CAPELLAM MOR DO
Serenissimo Senhor Rey Dom Pedro II. & seu Conselheyro de Estado:
POR MAOS DO EXCELLENTISSIMO SENHOR
D. PEDRO ANTONIO DE NORONHA:
MARQUEZ, E SENHOR DE ANGEJA, BEMPOSTA, PINHEYRO, E
suas dependencias, Commendador das Commendas de Alcuzar da Ordem de Santiago,
Sab Salvador de Moura, N. Senhora da Ribeyra de Pena, & Sab Pedro de Cabide,
Santa Maria de Alcuarreja da Ordem de Christo, & Cavalleyro da Militar de Santiago, do Conselho de Estado, & Guerra de S. Magestade, Veador de sua Fazenda, Vice Rey que foy no Estado da India, Mestre de Campo General, e cinco vezes governador das Armas, & Provincia da mesma Provincia, & agora Vice-Rey do Estado do Brasil, &c.
POR
JOAM CURVO SEMMEDO,
Cavalleyro Professo da Ordem de Christo, Familiar do Santo Officio, Medico da Casa Real.
Quarta vez impressa por seu Filho o Reverendo Ignacio Curvo Semmedo,
LISBOA OCCIDENTAL,
Na Officina de ANTONIO PEDROZO GALRAM,
Com todas as licenças necessarias.
M. DCC. XVII.

The Memorial's list of medicinal substances and the title-page.

João Curvo Semedo (1635-1719).

Polyanthea medicinal. Noticias galenicas, e chymicas, repartidas em tres tratados. Fourth edition.

Lisboa Occidental, Antonio Pedrozo Galram, 1727.

Folio in sixes. [60], 312, 317-879, [1 blank], 32, [4], 11, [1 blank], [1], [1 blank] pp., with the final advertisement leaf and three engraved plates. Contemporary sheep, gilt spine with raised bands.

Semedo's substantial medical compendium includes the Memorial de varios simplices, a list of fifty-two medicinal substances arriving in Portugal from beyond Europe. Plants and other materials from Brazil, Africa, Goa, Virginia and China connect the physician's practice with the routes of traders and the knowledge of local healers.

This fourth edition, overseen by the author's son Ignacio, retains the list first included in 1716. It also contains the royal arms and portraits of Semedo and the Archbishop of Lisbon; two plates were newly engraved by J. Gomez in 1727. The copy preserves both the medicinal list and the advertisement at the end, making the volume useful for studying medical practice alongside the promotion and sale of remedies.

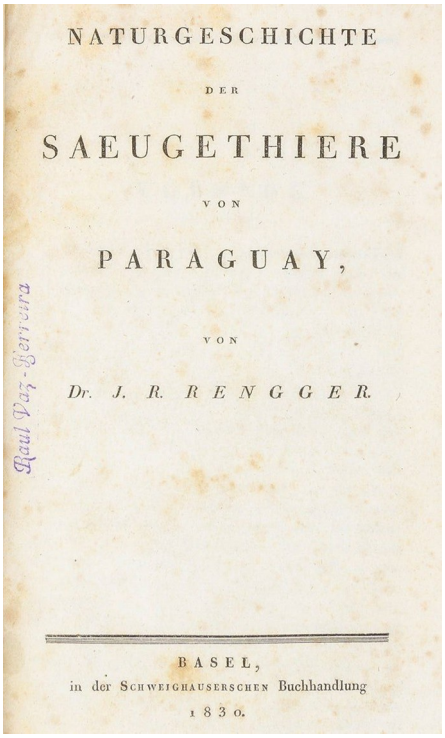
Condition. Binding worn, with original endpapers preserved. Slight worming to pastedowns and free endpapers; small lower-corner stain to the final leaves. Contemporary ink annotation on the last free endpaper. Otherwise very good.

References. Inocêncio III, p. 357. Hugh Cagle, Assembling the Tropics (2018); Benjamin Breen, "Semedo's sixteen secrets", in Paula Findlen (ed.), Empires of Knowledge: Scientific Networks in the Early Modern World (Routledge, 2018).

View on AbeBooks →

€4,500

Paraguayan mammals, read by Darwin


NATURGESCHICHTE

DER

SAEUGETHIERE

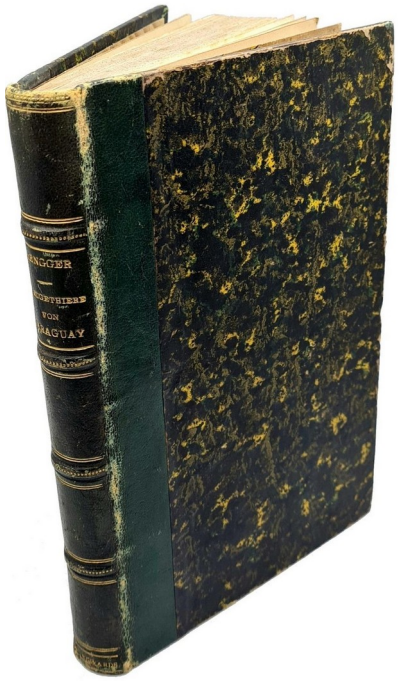
VON

PARAGUAY,

VON

Dr. J. R. RENGGER.

BASEL,
in der Schweighauserschen Buchhandlung
1830.



The title-page and contemporary half-calf binding.

Johann Rudolf Rengger (1795-1832).
Naturgeschichte der Saeugethiere von Paraguay.
Basel, Schweighauser, 1830.

19.5 × 12 cm. xvi, 394 pp. Contemporary half calf with a gilt spine. Ownership stamp of the Uruguayan zoologist Raúl Vaz-Ferreira on the title-page.

The first edition of Rengger's study of the mammals of Paraguay, published after his return from South America and before his better-known posthumous travel narrative. His observations encompass the animals' behaviour as well as their physical characteristics, with particular attention to monkeys.

Darwin's surviving notes establish his close reading of Rengger. An abstract now at Cambridge records passages on the cries, facial expressions and emotional responses of capuchin monkeys, material relevant to The Expression of the Emotions in Man and Animals. This German-language volume therefore links South American field observation with a later debate about the relationship between human and animal behaviour. The ownership stamp adds a subsequent South American zoological provenance.

Condition. Contents foxed; binding slightly worn. Ownership stamp on the title.

References. Henze IV, p. 579; Sabin 69614. Charles Darwin, abstract of Rengger [1868], Cambridge University Library, DAR189.120; transcription in Darwin Online.

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€1,400

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Descriptions and photographs by Artem Rare Books.
The cover shows a detail of Christian V's patent for Cornelis Tromp, 1676 (item 1).