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*Aesop edited by Heinsius and illustrated by Van Sichem,
in a prize-binding with the Amersfoort arms*



I. AESOP. Fabulae ... Graecè & Latinè, nunc denuo selectae: eae item quas Avienus carmine expressit. Accedit Ranarum & murium pugna, Homero olim asscripta. Cum elegantissimis in utroque libello figuris, & utriusque interpretatione plurimis in locis emendata.

Leiden, Joannes Maire, 1632. 8°. With 47 woodcut illustrations (5 × 6.5 cm) by Christoffel van Sichem II in the text. Contemporary vellum, each board with a panel stamp (59 × 50 mm) of the Amersfoort coat of arms. Most endpapers later. € 3500

Rare second(?) edition (one of three dated "1632") of a popular Greek and Latin school book, edited by the famous Dutch neo-Latin poet, humanist and Leiden Professor of Greek, Daniel Heinsius (1580–1655), with 47 beautiful woodcut illustrations by Christoffel van Sichem II. Aesop's fables were prescribed by the States of Holland in the *Hollandsche schoolordre* of 1625 as one of the books to be read in the 3rd class. Christoffel van Sichem II (ca. 1577–1658), the second of several woodcut artists in that family, studied with Jacques de Gheyn and was one of the leading Dutch book illustrators in the first half of the 17th century.

Although the book has no prize certificate or inscription and no owner's name, the coat-of-arms of the city of Amersfoort on the binding of a school book strongly suggests a prize binding for a student at the Amersfoort Latin school. With an occasional contemporary manuscript note in Greek and Latin. With a small dark stain in the lower inside corner of the foot margin of many leaves, not approaching the text, and with very slight browning throughout, but still in good condition. The vellum of the binding is dirty and slightly rubbed but also good.

158, [2] pp. *Landwehr, Emblem & fable books F025* (2 copies); *Hollstein XXVII, Van Sichem II, 31*; for the panel-stamp: *Spoelder, Prijsboeken, Amersfoort I*. More on our website





*First life-size facsimile of the greatest bird book of all time:
binder's copy, with the copper plates for its lettering*

2. AUDUBON, John James. *The Birds of America.*

New York & Amsterdam, Johnson Reprint Corp. & Theatrum Orbis Terrarum (i.e. Nico Israel), 1971–1972. 4 volumes. Double-elephant 2° (100 × 65.5 cm). With 435 plates containing 1065 life-size figures of North American birds. Finely bound in three-quarter calf. € 48 000

John James Audubon's world famous masterpiece *The Birds of America* is truly the height of illustrated ornithological books or any illustrated book for that matter. It contains 435 massive colour lithographed plates of an unrivaled quality and vividness, depicting 1065 North American birds in their real-life size. The birds are depicted in the most lifelike manner, in full dynamic movement and in their natural habitat. Eagles, hawks, woodpeckers, doves, parrots, a magnificent bird of Washington, the iconic bald-headed eagle and the bright pink flamingo are all included. *The Birds of America* was first published in Edinburgh and London between 1827 and 1838 as a series of prints for the subscribers. In 1844 a smaller edition was produced with lithographed plates and more editions in this format followed. Therefore the present four volume facsimile is the first complete full size, full colour reproduction of *The Birds of America* of Audubon, after the copy of the original of Teyler's Foundation in Haarlem, The Netherlands. It was made in a limited edition of 250 copies, numbered individually. However, this is a unique, unnumbered copy especially reserved for the binder, J. Thörig. It includes the plates that were used by the binder for the lettering on the spines and boards. Also included are four loose, unpasted exlibris of Thörig with the motto "Vita brevis ars longa".

Edges of the boards slightly rubbed and discoloured, otherwise in fine condition, untrimmed at the long edges.

[14]; [10]; [10]; [14] pp. plus 435 plates. Cf. *Nissen IVB 49*. [More on our website](#)




*Second edition (the first published in the Netherlands)
of a pharmaceutical textbook
by the first professor of chemistry at Utrecht*

3. **BARCHUSEN, Joannes Conradus.** Pharmacopoeus synopticus. Plerasque medicaminum compositiones, ac formulas, eorumque dextram tam chemicam quam Galenicam conficiendi & componendi methodum exhibens. Quin et singular medicinae atque pharmaciae studiosis hac in arte precipuenecessaria demonstrans. Editio secunda, correcta ...

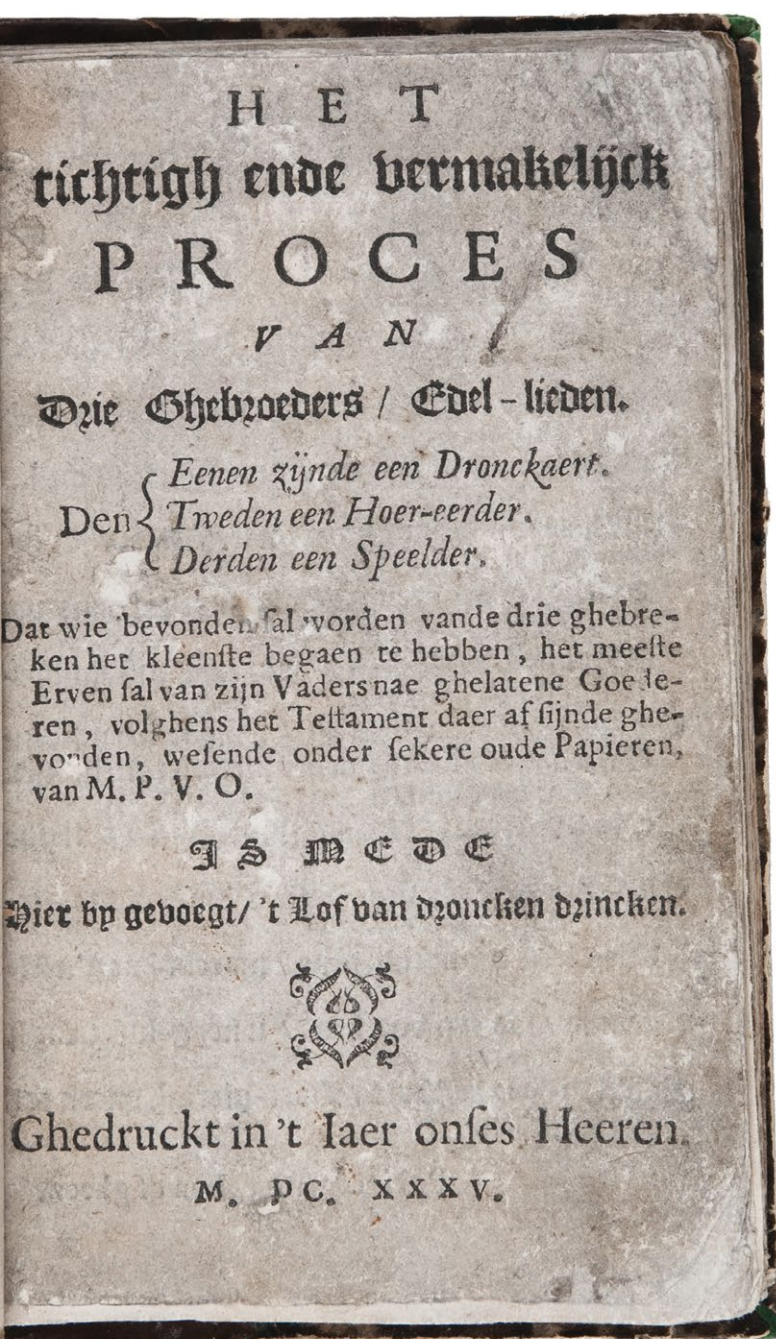
Utrecht, François Halma, 1696. 8°. With engraved frontispiece showing the interior of an apothecary shop by Sluiter after J.G., Halma's woodcut device, head- and tailpieces and initials. Contemporary paper over thin boards. € 1950

Johann Conrad Barchusen (1666–1723) was a pharmacologist, chemist, physician. At the University of Utrecht, he was the first person to teach chemistry as a specific subject (not just as part of medicine). He published four textbooks on chemistry and two on medicine. The *Pharmacopoeus synopticus* is the first, published in 1690 in Frankfurt. Our copy belongs to the second, revised edition, published in Utrecht; the third appeared in Leiden (T. Haak, 1712).

In 1694, the city council of Utrecht granted Barchusen the right to teach private chemistry courses which could be attended by students of the university. His courses were so successful that the magistrate in 1695 financed construction of a chemical laboratory in the bastion of what was then the fortress of Sonnenborgh. In 1698, Barchusen was appointed to the position of lecturer. On 3 October 1698, the University Senate agreed to award him a Doctor of Medicine and in 1703 he was appointed extraordinary professor of chemistry, the first person in Utrecht to be given this rank. Boerhaave mentions him as “professor of chemistry at Utrecht, [he] deserves well to be read. He is an honest writer, and sufficiently accurate; he delivers good matter in an excellent style.” Binding a little rubbed and soiled, hinges strengthened at the inner side with linen, text slightly browned and soiled, apparently intensively used. Otherwise in good condition.

[16], 250, [6] pp. Owen Hannaway, “Johann Conrad Barchusen (1666–1723): contemporary and rival of Boerhaave”, in: *Ambix*, 14/2 (2013), pp. 96–111; BMN, I, p. 381; Hoogendoorn, *BARCHOI*, 2 (p. 56); cf.: *Wellcome Library*, II, p. 99.  More on our website





*Satirical story of drunkenness, whoring and gambling,
possibly aimed at the three Princes of Orange:
second known copy of the second edition*

4. [BEROALDO, Filippo, and anonymous adaptor]. Het stichtigh ende vermakelijck proces van drie ghebroeders, edel-lieden. Den eenen zijnde een dronkaert. [Den] tweden een hoer-eerder. [Den] derden een speelder. Dat wie bevonden sal worden vande drie ghebreken het kleenste begaen te hebben, het meeste erven sal van zijn vaders nae ghelatene goederen, volghens het testament daer af sijnde ghevonden, wesende onder sekere oude papieren, van M. P. v. O.

Including: RULANT, H. Satyra ofte lofsang van droncken drincken.

[Amsterdam?, Jacob Aertsz. Colom?], 1635. Small 8° (14.5 × 9 cm). Half calf (ca. 1830s), with the binder's stamp on an endleaf (F. DUQUESNE À GAND). € 4500

Second known copy of the third edition (1635) of a rare satirical Dutch adaptation (first and second editions 1634) of a moralistic story in Latin by Filippo Beroaldo (1453–1505), possibly intended in this adaptation to satirize the Princes of Orange. The quotations from classical sources are given in Latin, each followed by a Dutch verse translation that takes some liberties with the text. Pieter Nootmans (active 1627–1635) contributed a verse about the book, printed on the back of the title-page. Following the main text is a drinking song by H. Rulant (active 1632–1634), with its own part-title, which had been published separately in 1632. We have located only one other copy of the present edition, in the library of Tresoar in Leeuwarden.

The British Library database of bindings includes one binding by this Ghent binder. The title-page is worn and dirty, with a small abrasion obliterating the letter S in “Stichtigh”, and the upper outside corner of the last leaf has been restored, with the loss of a few words of the text of the added drinking song. The binding is good, with some cracks in the hinges and minor damage along the edges.

136, [1], [1 blank]; [30] pp. KVK & WorldCat (1 copy); cf. Kruyskamp, Jan Mommaert en het “Stichtelyck Proces”, in: *Het Boek XXX*, pp. 306–312 (1640 ed.). More on our website

L O F
D E R
MEDICINE,
ofte
GENEES-KONSTE,



Hippocr. de Arte,
Ἱηλικὴ τῶν τεχνῶν ἐπιφανείᾳ.


A famous Dutch physician in praise of his trade

5. [BEVERWIJCK, Jan van]. Lof der medicine, ofte genees-konste.

[Dordrecht, Hendrick van Esch, 1642?]. Small 8°. With Van Esch's woodcut Maid of Dordrecht device on the title-page, a woodcut tail-piece, a woodcut factotum and 2 woodcut decorative initials. Wrappers (ca. 1800?) made from laid paper coloured green and glazed. € 1250

Second edition of an interesting medical work by Jan van Beverwijck, in Latin Beverovicus, (1594–1647), a Dutch translation of his *Medicinae encomium*, Dordrecht, 1633, in praise of medicine, first translated into Dutch for a 1635 folio edition, printed and published by Van Esch. New in the present edition are an introductory verse by the late Willem Nijssen (d. 1637), city physician of Dordrecht and an added a confutation of the complaint against the necessity of medicine in Montaigne's *Essays* (longer than the "main" work and presented in a sort of dialogue between Beverwijk and Montaigne). Next to Andreas Vesalius, Van Beverwijck was one of the few Dutch physicians enjoying international fame. He had studied at Padova, at the time the most advanced university for medicine, and became town physician and lector in surgery in his native Dordrecht. Pages 35–152 contain *Bergh-val ofte wederlegginge van Michiel de Montaigne, tegens de nootsakelickheyt der genees-konste*, with a divisional title (without imprint) on C2r and the text dated at the end, Dordrecht, 21 October 1641. The present edition is often bound with the 1642 first edition of Van Beverwijck's *Schat der ongesontheit*, and the STCN suggests that the two were issued together.

In good condition. Wrappers tattered, especially the spine, and nearly detached, parts of the sewing loose.

152 pp. Baumann, *Beverwijk*, 19a (bound with *Schat der ongesontheit*, 1642); *Bibl. Med. Neerl.* p. 1; Krivatsy 1202 (bound with *Schat der ongesontheit*, 1642); STCN 832932388 (4 copies); cf. Waller 1013; Wellcome, p. 159 (both 1730 French ed.).  More on our website

*Two popular medical works in the vernacular
by the famous city physician of Dordrecht*

6. BEVERWIJCK, Johan van. Heel-konste, ofte derde deel van de genees-konste, om de uytwendige gebreken te heelen.

Dordrecht, Hendrick van Esch for Pieter Looymans and Maerten de Bot, 1645. Finely engraved architectural frontispiece, 8 half-page and 11 full-page engravings on integral leaves, 1 with an emblematic image of Fortuna in the preface, 5 illustrating herbs and other plants with botanical details and 13 human anatomical views, including the vascular system and the musculature, woodcut initials.

(2) IDEM. Lof der medicine, ofte genees-konste.

Dordrecht, [Hendrick van Esch for Jasper Gorrisz., 1644]. With Van Esch's woodcut device on the title-page.

2 works in 1 volume. 8°. Contemporary vellum, early manuscript title on spine, red edges. € 1950

Ad 1: First edition of one of the famous medical works in the vernacular by Jan or Johan van Beverwijck, in Latin Beverovicus, (1594–1647): a most practical manual on surgery, starting with a discourse on the history, value, and necessity of surgery: “Lof de chirurgie; ofte gespreck over de weerdigheyt, oudtheyt, ende nootsakelickheyt van de Heelkunde” ([4], 28 pp.), including a 2-page laudatory poem by Jacob Cats; followed by the first “book”, on the properties and manner of preparation of a large number of healing plants and fruits: “Het eerste boeck. Van de Heel-middelen” (pp. 29–171), and the second “book”, discussing external ailments: “Het tweede boeck. Van de uyt-wendige deelen, ende daer op, ende in komende vlacken, bleynen, puysten, wonden, sweren, ende zeeren” (pp. 173–487).

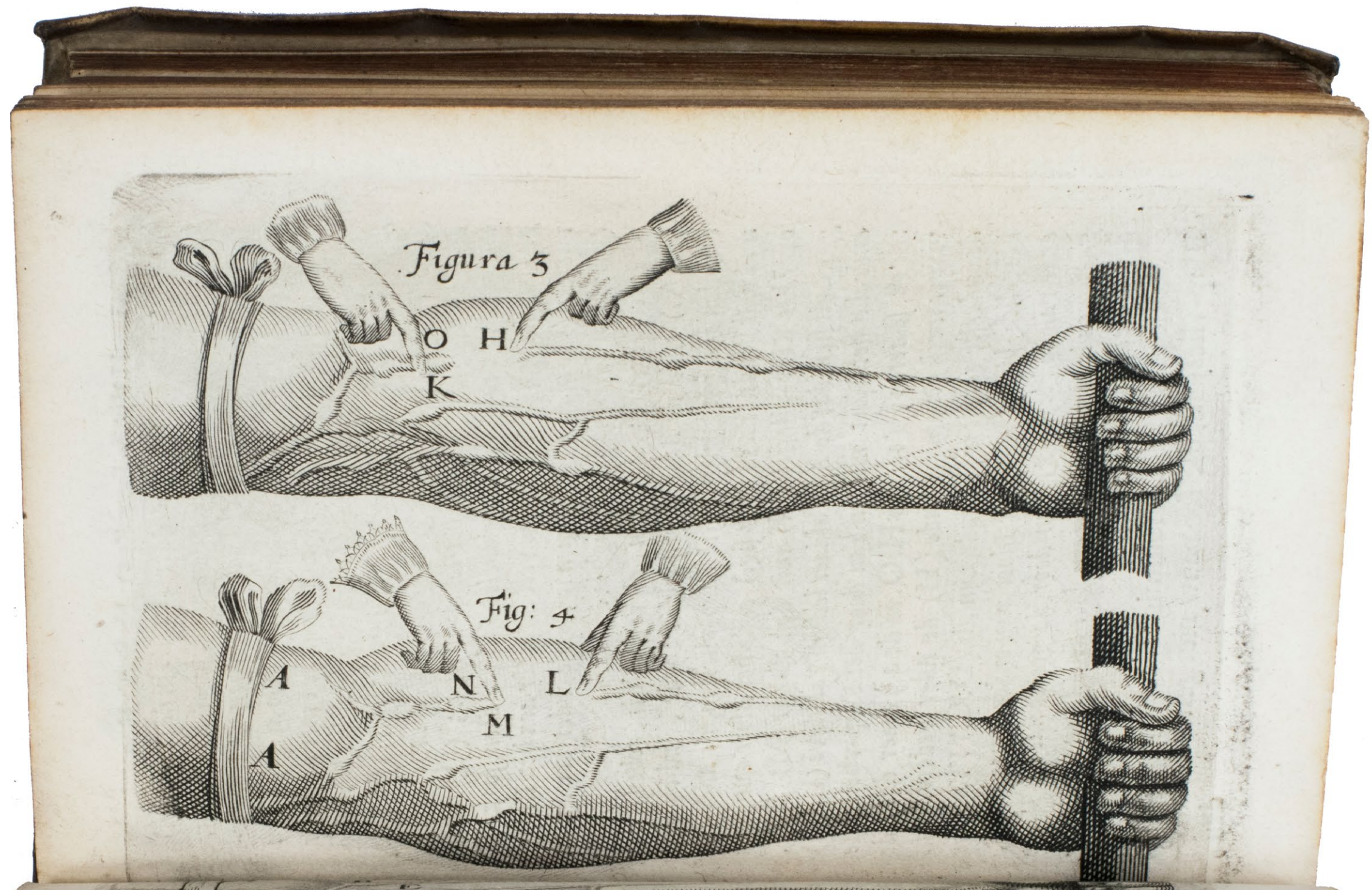


Ad 2: Second edition of the Dutch translation of Van Beverwijck's *Medicinae encomium* (first Latin edition: Dordrecht 1633), in praise of medicine, with a laudatory poem by Dr. Willem Nyssen, together with a confutation of the complaint against the necessity of medicine in Montaigne's *Essays*: "Bergh-val, ofte wederlegginge van Michiel de Montagne, tegens de nootsakelickheyt der genees-konste" (pp. 35–152), dedicated to his colleague Dr. Cornelis van Someren who contributed a laudatory poem.

Van Beverwijck was one of the few Dutch physicians enjoying international fame at this time. He introduced William Harvey's revolutionary ideas on blood circulation, published in 1628, to continental Europe.

With an owner's inscription on an endleaf: Ferdinandus Noordbeek (Ootmarsum, ca. 1725?), and the bookplate of Dr. A.C. de Vet. In good condition, with only the hinges slightly loose.

[44], 487, [7]; 152 pp. Ad 1: E.D. Baumann, *Johan van Beverwijck 20 a*; *Bibl. Med. Neerl.* p. 290; Krivatsy 1199. Ad 2: Baumann 19a (bound with *Schat der Ongesontheyt*); *Bibl. Med. Neerl.* p. 1; Krivatsy 1202; cf. *Bibl. Walleriana* 1013 (1730 French ed.); Wellcome p. 159 (1730 French ed.). Cf. L. van Gemert, "Johan van Beverwijck als 'instituut'", in: *De zeventiende eeuw*, 8/1 (1992), pp. 99–106. [More on our website](#)



Autograph manuscript giving a captivating eyewitness account of the 1832 siege of Antwerp


7. [MANUSCRIPT]. [DEFOURNY, Pierre Josephus?]. Korte schets van het voor gevallen gedurende het bombardement van het citadel van Antwerpen.

Saint Omer, 24 April 1833. 4° (19.5 × 16.5 cm). Manuscript in Dutch, written in ink on laid paper with no watermark.

€ 1750

A very lively day-to-day eyewitness account of the siege of the Antwerp citadel from 12 November 1832 to the author's imprisonment in St. Omer as a result of the 23 December 1832 surrender. He remained in prison until June 1833, when he returned to Amsterdam. The account testifies to the intensity of the bombardments and exhausting battles as well as to the good treatment of prisoners by the French troops after surrender. The manuscript is written in Dutch in a legible hand of, apparently, a Dutch soldier possibly named Defourny. At the end of the letter, three members of the Defourny family testify that they have read the text: W[illem]. Defourny on 21 August 1897 (1864–1922), his son Engelbertus Jozephus Defourny W[illem]zn. (1901–1957), and E.J.'s son Jacobus Cornelis Defourny (b. 1939). They may have been the grandson, great- and great-great grandson of Pierre Josephus Defourny (1808–pre 1880), a gunmaker who lived in Amsterdam after 1833, possibly the author of this account.

The 5 separate, loose leaves are somewhat browned and soiled with frayed edges. Nevertheless, the text is clearly legible.

10 pp.  More on our website



NOTITIE

Van een groote Party Curieuse KANTEN, Stokgronden en Spiegeltralies, als mede Haarlemmer Kant, Mionetten, Pieten, Genayde Kant, Tippen en Bandonnen, Voor- en Achterwerken, Langetten, Geborduurde Schorteldoeken, Neusdoeken en Dassen, Gestikte Mans en Vrouwe Muffen, &c. Gemaakte Linne Muffen in soorten, Huyven met Kant, Kindere Muffen en Fleppen, Damaste dito, Neerstikken, Mouwen, Kindere Handschoenen, Kamerdoeken, Neteldoeken, Citsen, en andere Goederen meer, nagelaten by *Adriana Smits*, Wed. van *Jan Calenberg*. Welke Goederen Verkogt zullen werden op Vrydag, den 15. December 1724. ten Huyze van Harmanus Dreesing in de Keyzers Kroon, in de Kalverstraat, alwaar dezelve daags voor de Verkoopung konnen gezien werden.

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N ^o . 1	zyn drie	Stuk.	19½ el.
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9	- 4	dito	15½ el.

A

N^o. 10.

Unique 1724 auction catalogue of Dutch fabrics

8. [DREESING, Harmanus]. [Drop-title:] Notitie van een groote party curieuse kanten, stokgronden en spiegeltralies...

Amsterdam, Marten Smets, [1724]. 4° (16.5 × 21 cm). Formerly sewn through 3 holes but never bound. € 2500

Only copy located of the first and only edition of an auction catalogue that lists a variety of valuable textiles offered for sale on 15 December 1724 at the premises of Harmanus Dreesing in Amsterdam's Kalverstraat. The kinds of textiles offered at the sale include lace, damask cloth and embroidered materials. These fabrics had belonged to Adriana Smits, widow of East India Company employee Jan Callenberg (d. 1715) who had travelled to Indonesia at least once. We have traced no other copy of present catalogue.

Wholly untrimmed and with the bolts at the head unopened, so that it survives as a whole untrimmed sheet of Foolscap paper measuring 32.5 × 41 cm (watermark, from the mould side: HW = Amsterdam arms on a platform, main watermark similar to Heawood 401 (1723 or later) and Voorn, *Noord-Holland* 67 (1722) but with different initials. Minor paper toning, otherwise in very good condition.

[8] pp. *Not in NCC; STCN; WorldCat.* [More on our website](#)

*Beautiful watercolour and gouache paintings of birds,
together in a magnificent 1784 binding from the famous
“First Stadholder Bindery” in The Hague*




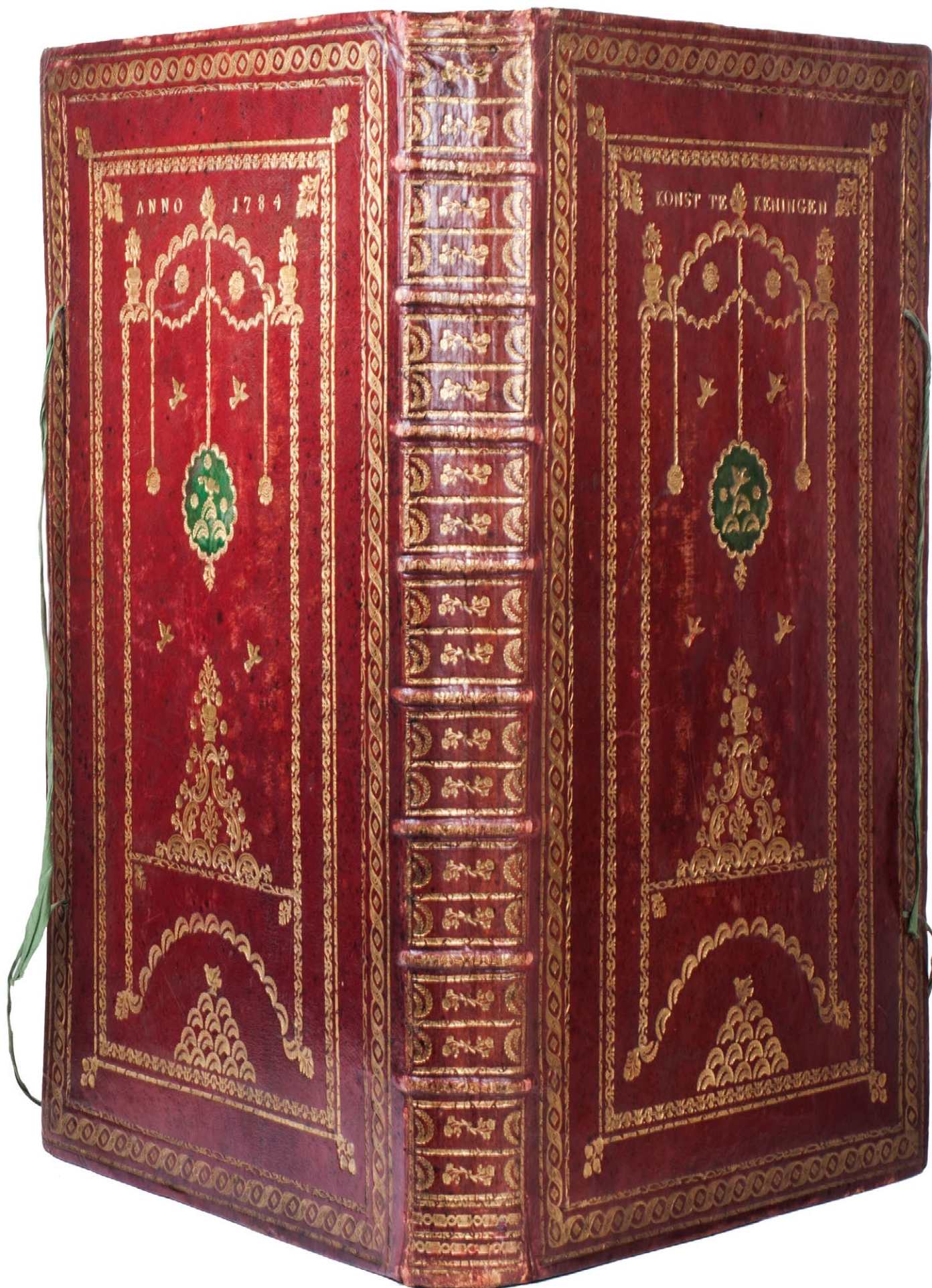
9. [DRAWINGS – BIRDS]. Konst tekeningen. [Detailed illustrations of birds].

[The Netherlands], binding dated 1784. Large 2° (52 × 33.5 cm). With 18 large, beautifully hand-drawn and coloured illustrations of birds. Contemporary richly gold-tooled red morocco over boards, sewn on 8 supports, each board with a round, gold-tooled, green morocco inlaid centre piece, gold-tooled board edges, 2 pairs of green cloth ties, gilt edges, and block-printed paste-paper endpapers in red and yellow. The spine is also richly gold-tooled with 2 different rolls to frame the compartments and underline the leaf and flower stamps. The front and back boards match, except for the gold lettering: on the front board “konst tekeningen” and on the back board “anno 1784”. The tooling shows 4 different rolls, used for multiple frames, and numerous stamps of leaves, flowers, vases, birds and other decorative elements. € 28 000

Splendidly bound drawing book containing 18 unsigned, detailed, watercolour and gouache drawings of birds. The colourful birds appear to be drawn after the plates in Edward Donovan's *The natural history of British birds*, first published in instalments between 1794 and 1819. If so, the present drawings must have been added to the drawing book at least 10 years after it was bound. The blank drawing-book was bound, according to the gold lettering on the back board, in 1784, and the tools identify it as the work of the most important and arguably the best bindery in the 18th-century Netherlands, dubbed the First Stadholder Bindery by Storm van Leeuwen. Since the names of the binders remain unknown, the name now used alludes to the fact that it produced many bindings by order of the Stadholder Willem v and presumably his father Willem iv. Its great importance rests on the number of its surviving bindings, the diversity of the work it produced, the quality of the tooling, the exceptionally large number of binding tools it must have owned and the length of time it must have been operating, from at least 1722 to 1793 (Storm van Leeuwen). The paper is laid, with no watermark, and appears to be quite consistent.

Occasional, minor foxing, but otherwise internally fine and clean. The binding shows only slight signs of wear, so both the album and the binding are in very good condition. A sumptuously bound album of attractive illustrations of British birds.

90 ll. For the binding: Jan Storm van Leeuwen, *Bookbinding 18th century IIA*, pp. 67–101; for images of the rolls etc.: Jan Storm van Leeuwen, *De achttiende-eeuwse Haagse boekband*, pp. 388–395.  More on our website



*Famous oration on the 150th anniversary of Leiden University,
with a folding plate of the 1574 siege and relief of Leiden,
by Romeyn de Hooghe*


10. FABRICIUS, Franciscus. Redenvoering over den hondert en vijftigsten verjaardag, of het jubeljaar der Hollandsche Akademie te Leiden. Uit last der Hoge overheden gedaan den VIII. february MDCCXXV. Wanneer hy ten derde male het rectoraat der Academie afleide. Vertaalt door Dirk Smout.

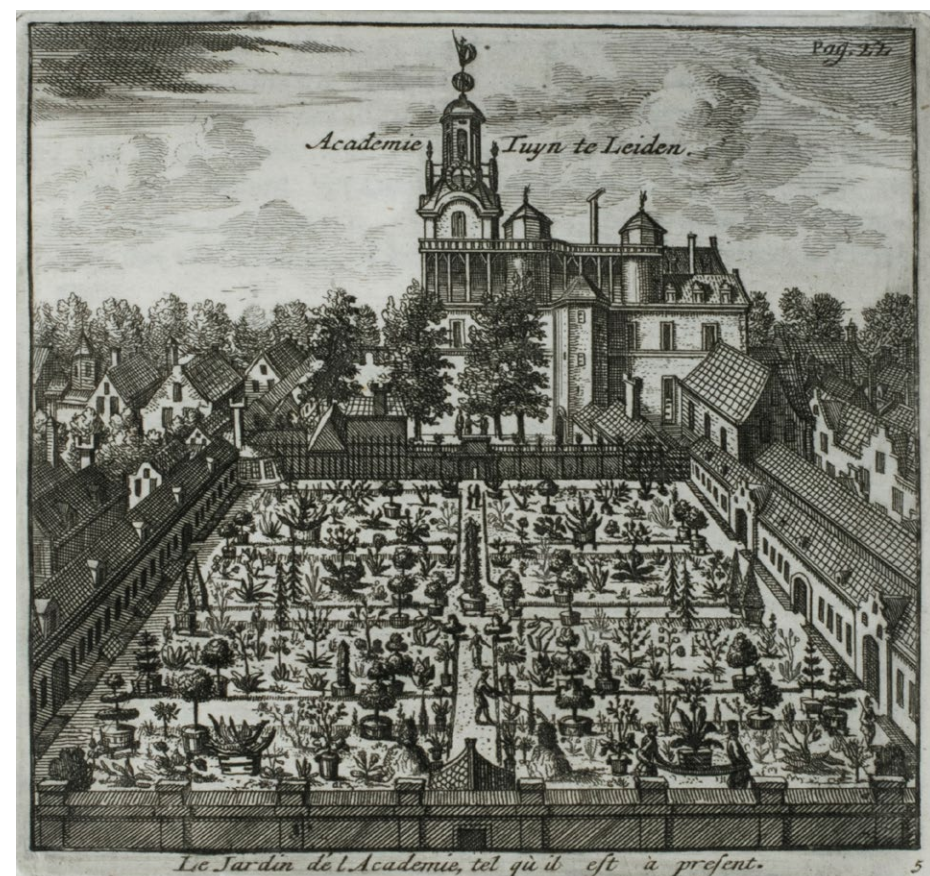
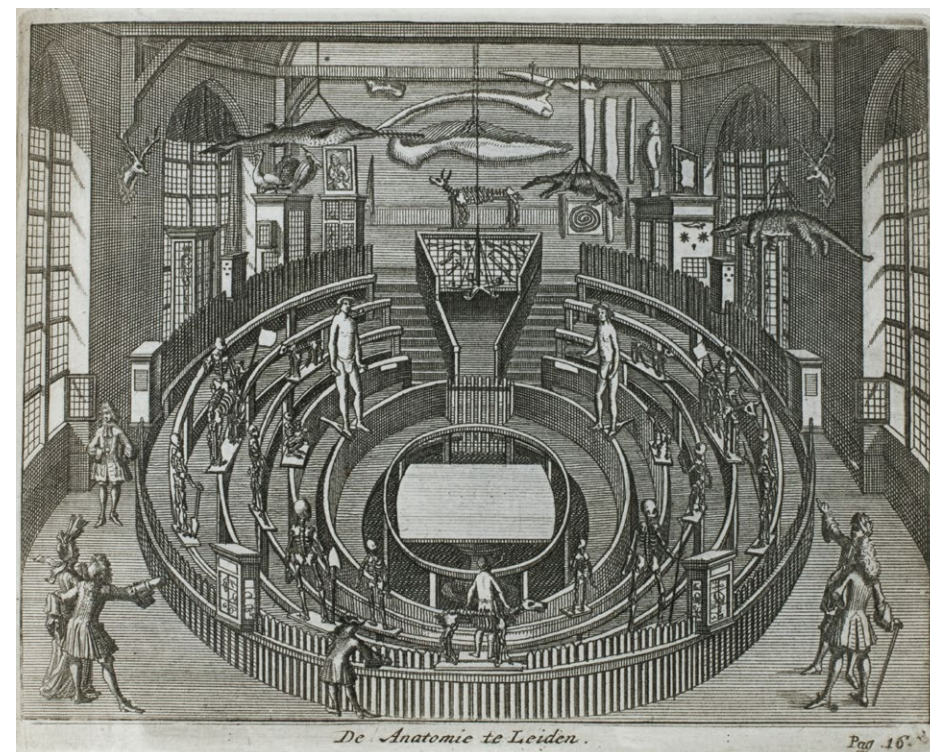
Leiden, Pieter van der Aa, 1725. 4°. With engraved publisher's device, a full-page engraved portrait of Fabricius, 2 large folding engraved plates of the inauguration of the University of Leiden in 1575 and of the siege and relief of Leiden in 1574 (engraved by Romeyn de Hooghe), a full-page portrait of William the Silent, Prince of Orange, 3 smaller portraits of Janus Dousa, Caspar Coolhaas and Petrus Tiara and 4 engravings of Leiden University (the academy, anatomic theatre, library, hortus botanicus). Contemporary richly gold-tooled vellum, each board with decorative and floral borders and centre- and cornerpieces, and flower petals on the spine. € 2000

First and only edition of a famous oration on the 150th anniversary of the University of Leiden by Franciscus Fabricius (1663–1738), professor of theology, translated from the original Latin into Dutch by Dirck Smout, a Dutch “minor poet”, who dedicated the book to Anna van Teylingen, the wife of Fabricius and her sister Joanna, the wife of the famous mayor of Leiden Johan van den Bergh. The oration was published by the well-known publisher and official printer to the city and university of Leiden, Pieter van der Aa (1659–1733). Van der Aa also published the Latin oration in both quarto and folio.

Van der Aa also added plates illustrating the history of the university and city of Leiden. Included are two large folding engraved and etched plates of the inauguration of the university in 1575 with explanations in letterpress below and at the right, and of the siege and relief of Leiden in 1574, being engraved by the famous artist Romeyn de Hooghe (1645–1708). The work also contains a full-page portrait of William the Silent, Prince of Orange, 3 smaller portraits and 4 engravings of Leiden University.

Small tear in the plate with the siege and relief of Leiden, but still in good condition. Fabricius's most celebrated work: his famous oration on the 150th anniversary of the University of Leiden with beautiful illustrations.

[8], 63, [5] pp. *Hoftijzer, Pieter van de Aa, pp. 56–57; Muller, Historieplaten 672b & 698; Hollstein IX, Romeyn de Hooghe, 63; NNBW III, cols. 380–382.*  More on our website





HET BELLEG EN ONTSET VAN LEYDEN 1574.



DE
LAND SCHEIDING

*Very rare first edition of Scandinavian fish,
with all 63 plates, 59 beautifully and subtly hand-coloured*

II. FRIES, Bengt Fredrik, Carl Ulric EKSTRÖM [and Carl Jakob SUNDEVALL]. Skandinaviens Fiskar.

Including: Bihang, innefattande beskrifningar öfver de I Skandinavien bruklige Fiskeredskap.

Stockholm, P. A. Norstedt & sons, "1838" [= 1836–1857]. 10 parts (paginated as 3) in 1 volume. Large 4° (28.5 × 25 cm). With 63 lithographic plates, 59 beautifully and extremely subtly coloured by hand as published, some showing 2 or more fish per plate. Modern half tan morocco (Johanna Røjgård). € 9750

Very rare, important and beautiful first edition, in Swedish, of the standard work on fish found in Scandinavian waters, with stunning plates by Wilhelm von Wright (1810–1887) and hand coloured with extraordinary beauty and subtlety following his drawings. The plates show about 70 varieties, coloured with delicate shading and parts highlighted with gum arabic. The text is the work of 3 eminent Swedish zoologists Fries (1799–1831), Ekstrom (1781–1858) and Sundevall (1801–1875). The present copy includes all 63 plates, the complete main text and preliminaries and the complete text of the "Bihang". Somewhat browned, but otherwise in very good condition, with some water stains in the gutter margin of a few quires (not affecting the text or plates), 1 quire spotted and a few very minor marginal tears or restorations. Very rare first edition of a beautiful and important fish book, with all 63 plates and the complete main text and appendix.

[2], IV, 222; 49–56 (+ 49b–54b) & 125–140 (of "140" [= 146]); 44, [2] pp. *Dean I*, p. 420; *Nissen, Fischbücher* 56; *Nissen, ZBI* 1435.

🔗 More on our website



ASSERTIO IV
 RIS IMPERATORIS CARO
 LI HVIVS NOMINIS QVINTI, IN GEL-
 driae Ducatu, & Zutphaniae Comitatu, aedita in Comi-
 tijs Ratisbonensibus, anno M. D. XLI. & Confuta-
 tio oppugnationum Guilielmi Cliviae Ducis,
 Franckfordiae exhibitarum, Anno
 M. D. XXXIX.



*The Emperor Charles V rights to Gelderland
 and Zutphen*

12. [GELDERLAND – CHARLES V]. Assertio juris Imperatoris Caroli huius nominis quinti, in Geldriae Ducatu, & Zutphaniae Comitatu, aedita in Comitibus Ratisbonensibus, anno M.D.XLI. & confutatio oppugnationum Guilielmi Cliviae Ducis, Franckfordiae exhibitarum, anno M.D.XXXIX.

Nuremberg, Johann Petri, [1541]. Large 8°. With a large ornamental woodcut coat-of-arms of Charles V, 11 woodcut initials with pictorial decoration. 18th-century gold-tooled calf, richly decorated spine. € 3900

One of the first two editions (order uncertain), in the original Latin, this one published at Nuremberg, of the assertion by the “Reichstag”, the meeting of the Imperial Counts of the Holy Roman Empire in Regensburg, of the Emperor Charles V’s rights to the Duchy of Gelre and the County of Zutphen, as well as the rejection of the objections raised by Wilhelm, Duke of Cleve (and since 1538 also Duke of Gelre) at Frankfurt in 1539. It was a loss for the Dukes of Gelre in their struggle against the Emperor Charles V, who wanted to include Gelre in his empire. He actually succeeded in doing so in 1543, two years after the present publication. A short list of errata appears at the end.

The first three editions of the present *Assertio* in the original Latin (and a German translation) all appeared by 1541. Although the present edition is undated, the colophon of the 1541 Antwerp edition by Martinus Meranus (Marten Vermeere) explicitly notes that it follows Petri’s present Nuremberg edition (“ad exemplar Joannis Petrei, Nurenbergae impressum”), which therefore cannot be later than 1541 (it is usually ascribed to that year), while the Cologne edition by Quentel is dated August 1541. The texts of the Cologne and the present Nuremberg editions show several differences and each has a list of errata at the end, but the errata are completely different and neither edition incorporates the corrections from the other, suggesting a degree of independence.

In very good condition and with large margins (leaf size 26.5 × 18.5 cm). Traces of the removal of a large bookplate(?) once pasted on the first endleaf.

[45], [1 blank] ll. USTC 613601 (14 copies); VDI6, A 3911 (8 copies); cf. BMC STC Dutch p. 83 (1541 Antwerp ed.), Tiele, Pamfletten 13 (*idem*), Barbier IV, col. 1161 (*idem*); not in Adams. More on our website

*First edition of a very important work
on the early history of Judaism and the Jewish people,
profusely illustrated by Jan Luyken*



13. GOEREE, Willem I. Mosaïze historie der Hebreeuwse kerke, zoo als dezelve was in de stam-huyzen der H. Vaderen des Ouden Verbonds, voor en onder de belofte; en in alle die plegtelijke toebereydzelen van het dienstbaar Jerusalem; door welke de goddelijke wetgeever Moses, een ceremoniële godsdienst aan den berg Sinai heeft ingesteld; ...

Amsterdam, Willem I Goeree, sold by Willem II & David Goeree, 1700. 4 volumes. Folio (34.5 × 22.5 cm). With 4 engraved frontispieces signed by Jan Luyken, a large portrait of Willem Goeree I, 78 further plates (19 folding (ca. 30 × 57–85 cm)), 27 double-page (including 2 maps) and 32 full-page (including 2 maps), and 12 half-page engravings in the text. Contemporary calf with double gold fillets along the edges of the boards, gold-tooled spines, mottled edges. € 1950

Complete set of the first and only edition of the magnificent masterwork of the Dutch publisher and scholar Willem Goeree (1635–1711) the elder. The *Mosaïze historie* is an important study of Jewish history and antiquities in the broader context of the history of the Middle East.

Willem Goeree the elder started as a book seller and publisher in Middelburg and moved later to Amsterdam. As an art lover and historian he published – besides many other books – his own works on scholarly art-theory, including his *Inleydinge tot de al-ghemene teykenkost* (Middelburg, 1668), and on biblical history: *Joodsche oudheden* (Amsterdam, 1690). His *Het nieuw toneel der kunsten* (Amsterdam, 1679), written under the pseudonym Simon Witgeest, met with great success.

All his works have a practical and didactic character and have been very influential on the notions and conceptions of 18th-century Dutch and even broader European art. The present work also played an important role as model book and guide for the iconography of biblical painting in the 18th century and so also for interpreting their iconography today.

With the bookplates of Eli Bomli (1897–1970). One plate for vol. 1 misbound in vol. 2. Bindings only slightly worn, some small spots, but overall a very good set in uniform contemporary bindings.

[52], 728, [20]; [12], 804, [20]; [16], 756, [16]; [12], 694, [16] pp. Graesse, III, p. 102; Klaversma & Hannema, Jan en Casper Luyken te boek gesteld (1999), pp. 219–222; Paquot, IV, 263 ff. 📖 More on our website




Moïſes zyn Staf na den hemel verheffende, word Egiptenland met Donder, ſwaren Hagel en Vyer aan menſchen en beeften, en al wat op den velden is gellagen, en 't geboomte verbrooken. Exo. 9: 24, 25.

*Dutch translation of Grotius's famous history
of the Dutch Revolt, and Mare Liberum,
with 48 engraved plates, including 14 by Jan Luyken*

14. GROTIUS (GROOT), Hugo. Nederlandtsche jaerboeken en historien, sedert het jaer MDLV tot het jaer MDCIX ... Alles vertaelt door Joan Goris.

Amsterdam, the widow of Joannes van Someren, Abraham Wolfgang, and Hendrik and Dirk Boom, 1681. Folio (38 × 23,5cm). With an engraved frontispiece, 20 engraved portraits and 27 double-page engraved plates, including 14 signed by Jan Luyken and 1 by Romeyn de Hooghe. Contemporary blind-tooled vellum. € 3750

Large paper copy of the first and only edition in Dutch of Grotius's famous, influential and authoritative history of the Dutch Revolt against Spain. Including: *Beleegeringh der Stadt Grol...*; *Verhandelingh van de Oudheit der Batavische, nu Hollandtsche, Republyke ...*; and *Vrye See...* The last one is Grotius's famous work on free trade and entrepreneurship, first published in Latin as *Mare Liberum*. The original Latin edition was edited posthumously by his two sons Cornelis and Pieter de Groot and published by Joannes Blaeu in Amsterdam in 1657, titled *Annales et historiae de rebus Belgicis*. The work was immediately a great success. Inspired by Tacitus, Grotius composed his work chronologically per year, trying as well as he could to imitate and emulate the style of the great classical historian. With an armorial bookplate on pastedown. Hinge partly cracked, but the binding otherwise still good. Text with waterstain in the lower margin; a very good copy.

[44], 591, [73], 19, [7], 74 pp. V. Eeghen & V.d. Kellen, no. 38; Klaversma & Hannema 585; Ter Meulen & Diermanse 558, 704, 712 and 794.  More on our website





De Moordt des Prinzen van Oranje, tot Delft, in den Jaare 1584.



*First edition of a devotional emblem book
with an engraved title-page drawn by Rubens,
splendidly bound for the Abbot of Kremsmünster Abbey*

15. HAEFTEN, Benedictus van. Regia via crucis.

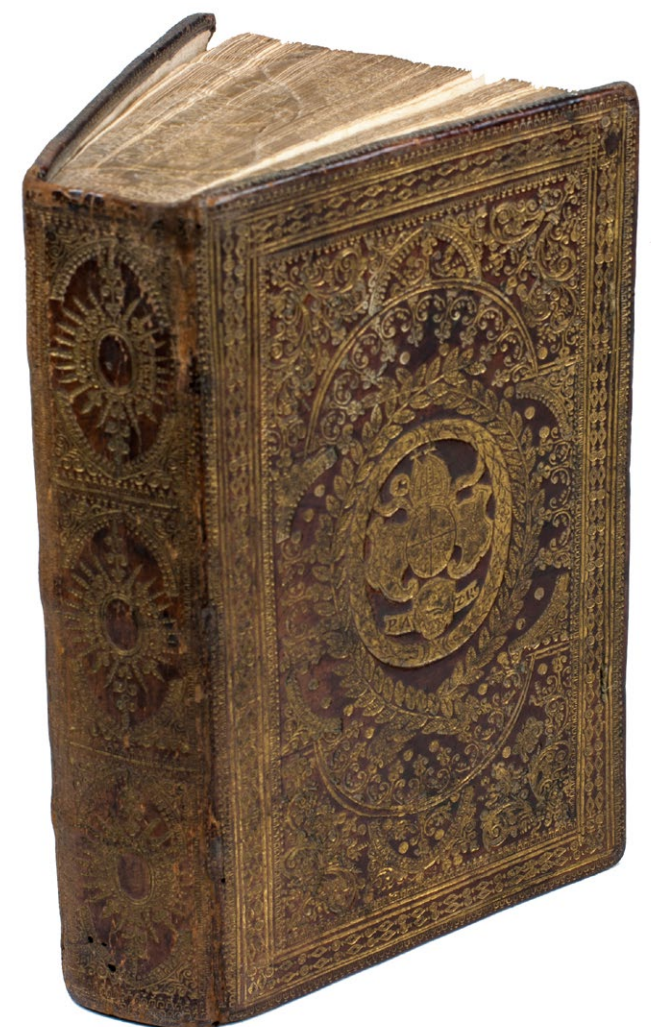
Antwerp, Balthasar Moretus (Officina Plantiniana), 1635. 8° (18 × 11.5 × 4 cm). With engraved title-page showing Christ, Saint Teresa of Avila and 2 unidentified men and 38 full-page emblematic engravings. Richly gold-tooled calf (ca. 1665), each board with the arms of (apparently) Abbot Placidus Buechauer (1611–1669) of Kremsmünster, gilt and elaborately gauffered edges. € 3950

First edition (first issue), the only edition in the original Latin, of a lovely devotional emblem book with an engraved title-page and 38 engraved emblems, all on the theme of the holy cross, all engraved by Cornelis Galle the elder (1576–1650), at least the title-page after a drawing by Peter Paul Rubens (1577–1648).

The history of the present copy is unusually interesting and well documented. The first documented owner was Jakob Adalbert Schrenk (1634–1674) best known as a composer of church music. The 1650 inscription on the title-page shows that when he was 15 or 16 he gave it to Gotthard Freyd, then also at Kremsmünster. The book found its way to the Abbot at Kremsmünster, Placidus Buechauer (1611–1669), who had it splendidly bound before his 1669 death.

With water stains at the head of one quire and the half-title speckled with ink(?), but generally in very good condition. The binding shows a few small wormholes, minor cracks or small abrasions and lacks the ties, but is still very good, with the tooling well preserved.

XL, 404, [26], [2 blank] pp. *Funck* p. 328; *Landwehr, Emblem books Low Countries* 271; *Praz*, p. 361; *STCV* 6843143. [More on our website](#)



*A Flemish mystic inspired by St. Francis of Assisi,
Geert Groote and Jan van Ruysbroeck*

16. HERP (HARPHIUS), Hendrik. *Theologiae mysticae, cum speculativae, tum adfectivae, quae non tam lectione iuvatur, quam animi puritate, exercitioque obtinetur amoris, libri tres, nunc denuo studio multo attentiori, quam hactenus unquam ad sua archetypa castigati, plurimisque ad faciliorem intellectum facientibus commodis illustrati.* Cologne, heirs of Arnold Birckmann, 1556. Folio. With Birckman's woodcut device on the title-page, a full-page woodcut crucifixion and numerous decorated initials. Contemporary vellum. € 2500

Last uncensored folio edition of the principal collection of Herp's Latin works, an important and popular work of mystical religion, strongly influenced by Jan van Ruusbroec or Ruysbroeck (1293/94–1381) and first printed in 1538. The present edition was the last before the censored Rome edition of 1586, which later editions also followed. The great Flemish mystic Franciscan Hendrik Herp (ca. 1410–1478; in Latin Harphius) joined the movement of the Modern Devotion of Geert Groote (1340–1384) and became rector of a monastery of the Brethren of the Common Life at Delft in the Netherlands in 1445 and moved to Gouda in 1446. When visiting Rome in 1450, he joined the order of the Minorites, and again attained a high office: abbot at Antwerp, and later at Malines, and the order's leader in the province of Cologne. His *Theologiae mysticae* played a major role in spreading the ideas of Ruysbroeck.

All Herp's mystic works became standard devotional reading for the Minorite order and were printed in many editions through the 16th and 17th centuries. The Catholic church censored the *Theologiae mysticae* in 1585. Therefore some offending passages are omitted or revised in the censored editions appearing in 1586 and later, making the present edition the last to remain uncensored. With an early owner's inscription on the endpaper preceding the title-page: "Ex Libris Thaddeus à Cornu ... 1698", and few manuscript notes in the margins and on the last free endleaf. Some water stains, occasionally slight browning, but still in good condition.

[16], 259 ll. De Troeyer 229; USTC 696797; for the text: Mariel Mazzocco, "Superessential: the sources of a mystical language", in: *Revue de l'histoire des religions*, 230 (2013), pp. 609–627 at pp. 617–620. [More on our website](#)



*A detailed report of an exercise by Dutch military engineers,
experimenting with mines to blow up fortifications in 1827*

17. [MANUSCRIPT – MILITARY ENGINEERS]. HENNEQUIN, Johan Jacobus. Bataillon mineurs en sappeurs. Exercitie polygoon van 1827. Algemeen verslag en aanteekeningen betreffende de werkzaamheden, in het hoofd dezes vermeld.


[preface signed:] Grave, 1 October 1828. Folio. Manuscript written in brown ink in a fine legible pointed-pen script hand, with 1 folding leaf containing multiple geometric figures and construction drawings, and 6 larger folding leaves (fortification plans, sections, etc. 5 assembled from 2 sheets each, the other from 1.5 sheets, 48.5 × 65.5 cm to 52.5 × 82.5 cm as assembled) with hand-drawn and partly hand-coloured designs for the fortifications at Grave used in the military exercise. All 6 folding leaves are signed by the artist “B. van den Heelen” and later checked and signed by J. J. Hennequin. Contemporary brown sprinkled paper (black and brown) over boards. € 1950

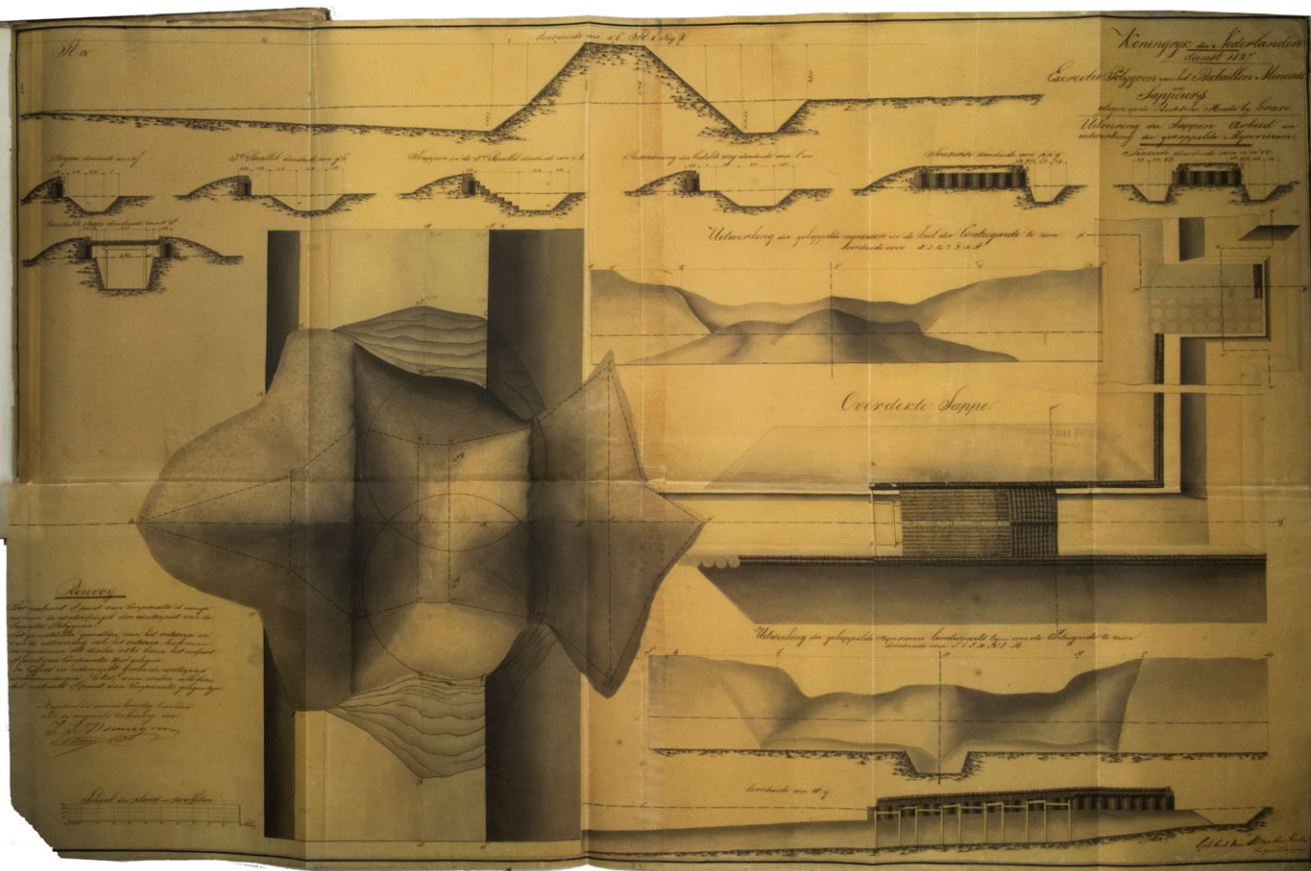
A manuscript report on an experiment with mines, carried out during a military exercise in 1827 by the Dutch military engineers, specifically the battalion of miners and sappers (combat engineers). The exercise took place near the fortified city of Grave and the goal was to calculate and test what size, number and placement of mines would be necessary to undermine certain fortifications and to discover methods to further improve existing fortifications so that they could withstand similar attacks. Existing forts with bastions proved to be vulnerable and were transformed into polygonal forts,

The Dutch were not the only ones researching and developing the optimal designs for fortifications and the mines with which to destroy those of the enemy, the French general, mathematician and engineer Lazare Carnot (1753–1823) had published his theories on and designs for fortifications in 1810 with the title *Traité de la défense des places fortes*. The introduction of the present report notes that the author, Johan Jacobus Hennequin, put Carnot's theories and designs to the

test against the findings of the 1827 military exercise. Hennequin (1796–1880) was a lieutenant adjutant with the miners and sappers, who was responsible for taking notes and writing this report, while the actual calculations used in constructing the mines were the work of a lieutenant colonel of the same battalion, Abraham Eichholtz (1771?–1846). While the text leaves are written on laid paper, the 7 folding leaves of drawings are on wove paper.

Boards show slight signs of wear, spine has been professionally restored, handwritten title plate on the front board “Baton. Mins. & Sapps. Exercitie Polygoon van 1827 Algemeen verslag en aanteekeningen betreffende de werkzaamheden in het hoofd dezes gemeld opgemaakt door J. J. Hennequin ie Lt. adjud: dienende bij genoemd Bataillon”; small white label around the head of the spine with a Danish library stamp, red label on the front paste-down (a message in Danish asking readers to be careful in handling the book), shelf mark(?) in brown ink on the front paste-down “VIII d No. 35.”, handwritten title-page with two Danish library stamps. The 6 folding leaves are browned (oiled for tracing?) and show some tears along the folds, mostly restored. Otherwise in good condition.

[6], 80 pp.  More on our website



The use of mines and petards in the demolition of three parts of the fortifications of Maastricht by Dutch military engineers

18. [MANUSCRIPT – MILITARY ENGINEERS]. HENNEQUIN, Johan Jacobus. Koningryk der Nederlanden. 5e directie van fortificatie. Vesting Maastricht. Bossche front. Dienst 1817–1818. Slooping der navolgende vesting werken. 10. Bastion Dauphin. 20. Courreface Welderen. 30. Ravelijn Dopff en kazematten. Processen verbaal der dispositien en werkingen der fourneaux aangelegd tot de slooping der hierbovenstaande vestingwerken met bijvoeging van eenige aantekeningen en waarneemingen betrekkelijk de gesteldheid der verstingwerken en werkzaamheden in het hoofd dezès gemeld.

[Preface signed:] Grave, 10 September 1828. Folio. Manuscript written in brown ink in a fine legible pointed-pen script hand, with 1 folding drawing containing 5 figures A-E (plus 2 scales) showing the placement of petards used in the demolition and 5 large folding ink-drawn and hand-coloured fortification plans (4 assembled from 2 sheets each, the other a single sheet) varying in size and signed by Hennequin and the artist B. van den Heelen. Brown sprinkled paper (black and brown) over boards, manuscript title-label with a printed decorative border on the front board. € 2750

A manuscript report on the demolition of fortifications near Maastricht by Dutch military engineers, and the results of the experiments carried out during the demolition work. To be able to construct newly designed, better and stronger fortifications to protect the city of Maastricht in the early 19th century (1817–1820), the existing fortifications, known as the Bossche front, had to be demolished. The Dutch military engineers, specifically the battalion of miners and sappers, were called in to help with the work, since the foundations and walls of parts of the Bossche front proved to be too strong for the regular demolition crew. The works were overseen by Lieutenant Colonel Abraham Eichholtz (1771?–1846), with the miners and sappers, who made use of this opportunity to test some of his theories and calculations for constructing mines by conducting experiments. Eichholtz wanted to find the best way to load, place and detonate mines of varying sizes, in

order to effectively undermine similar fortifications. The report was compiled from notes on the demolition proceedings and the experiments and written by Lieutenant Adjutant Johan Jacobus Hennequin (1796–1880). Sergeant Major B. van der Heelen drew the illustrations, showing the new fortifications and the placement of mines and furnaces in the old fortifications, checked and signed by both him and Hennequin.

Handwritten title-label on the front board “Koningrijk der Nederlanden Vesting Maastricht dienst 1817–1818 Slooping der navolgende Vesting werken 10. Bastion Dauphin. 20. Courreface Welderen. 30. Ravelijn Dopff en Cazematen”, small white label around the head of the spine with a Danish library stamp, red label on the front paste-down (a message in Danish asking readers to be careful in handling the manuscript), shelfmark(?) in brown ink on the front paste-down “VIII d No. 33.”, handwritten title-page with two Danish library stamps. The 5 folding leaves of fortification plans are browned (oiled for tracing?) with tears along the folds, some restored. Spine and corners show slight signs of wear, without affecting the integrity of the binding, otherwise in good condition.

[4], 56, [2 blank] pp.  More on our website



A letter by Dirk van Hogendorp petitioning for postponement of a prison sentence on behalf of the mother of the convicted poor servant boy to an Amsterdam solicitor


19. HOGENDORP, Dirk van. [Autograph letter by Dirk van Hogendorp to the Amsterdam solicitor J. de Vries jr.].

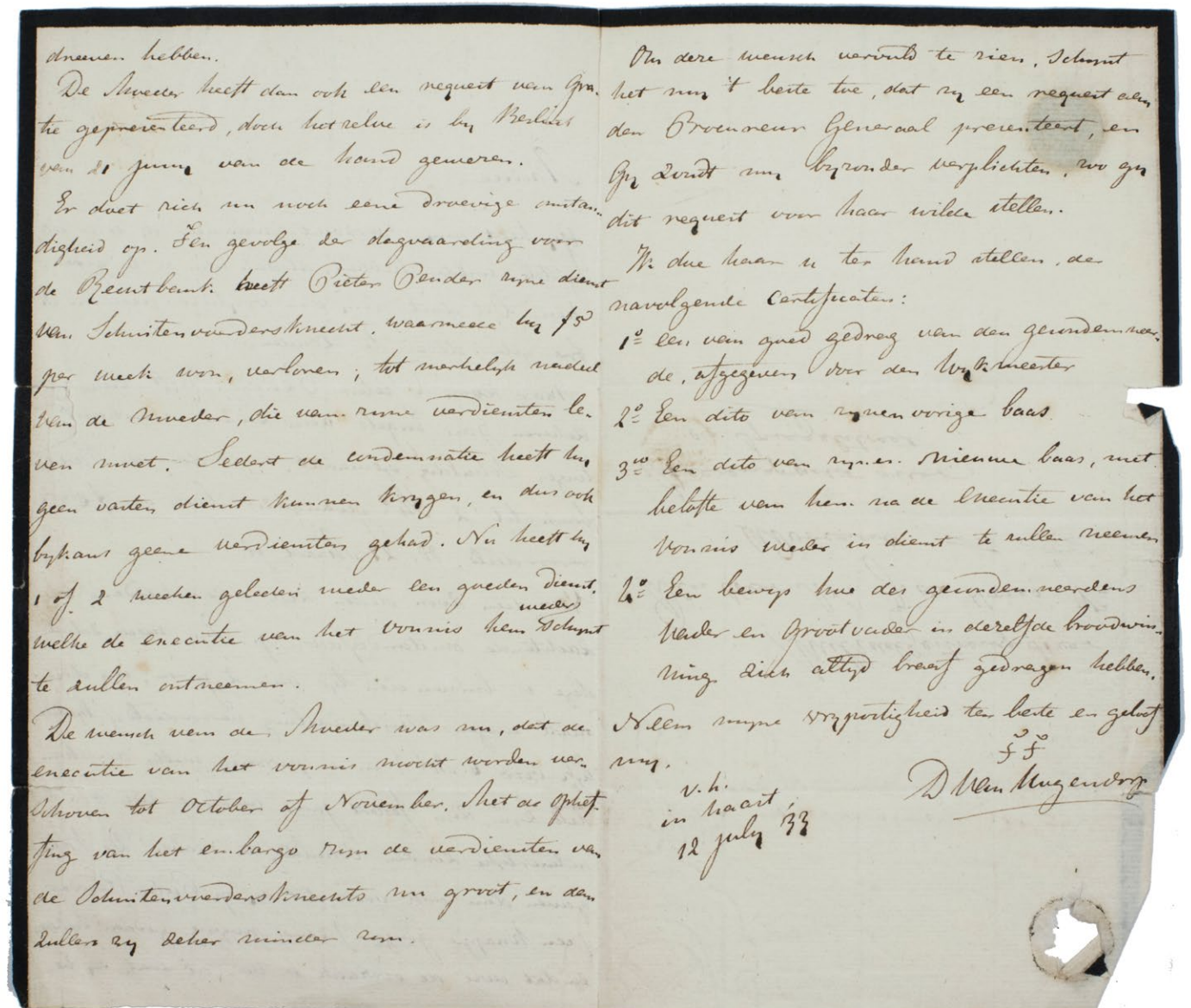
[Amsterdam], 12 July 1833. 8° (19.5 × 22.7 cm). Text within a black border, which does not continue along the lower edge of the sheet. € 750

Letter by a member of one of the most respectable families of the Netherlands, Dirk van Hogendorp (1797–1845), the son of Gijsbert Karel van Hogendorp (1762–1834), one of the famous “Driemanschap” (Triumvirate) that invited Willem Frederick, the eldest son of Stadtholder William V to become Prince of the new independent Netherlands in late 1813; after 1814 as King William I of the Kingdom of the Netherlands.

In this letter to the Amsterdam solicitor J. de Vries, Dirk van Hogendorp asks for a favour: to frame and present a petition on behalf of the mother of a certain Pieter Penser to the Amsterdam Court asking to postpone Pieter’s sentence of 2 months in prison to October or November of 1833. Pieter was a servant on a barge in the inland navigation who had, together with a notorious queer-basher, severely mistreated two men who had approached him – a “beau garçon” – in a suspicious way. The mother who was dependent on the income of her son, couldn’t miss the money her son could earn in the summer.

Only slight fraying to the outer edges, with remnants of a black wax seal. Was previously folded as a letter, thus shows some folding lines. The letter is overall in very good condition.

[4] pp.  More on our website

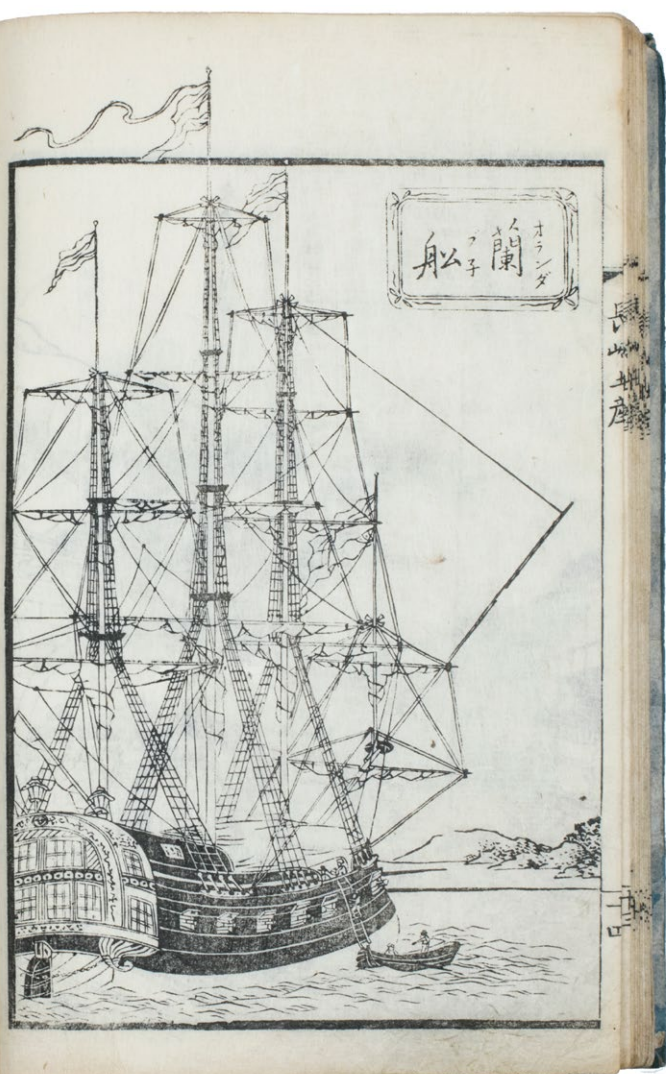


Sights of Nagasaki, including Japanese views of the Dutch: the famed arts of Edo find a new market

20. ISONO BUNSAI (BUNSAI MADAKI). Nagasaki miyage [= Souvenir of Nagasaki].

Nagasaki, Yamato-ya Yoshihei juo, Koka 4 [= 1847]. 23 × 15.5 cm. Text and illustrations printed from 42 woodblocks, probably on kozo (mulberry bark) paper, with an astrological figure and constellation on the title-page (the Mao Xiu lunar mansion?), 12 double-page and 6 full-page illustrations (a few with Dutch titles as well as Japanese) including a map of Nagasaki harbour (showing the Dutch and Chinese trading factories and three ships), two Chinese merchants at a table in the factory library while their servant unpacks a chest of books, a bedroom with a VOC captain(?) and merchant(?), the latter with his pocket watch and Indonesian servant, a cluster of Japanese ships making a dense forest of masts, a landscape with dozens of kites, another with many people on a bridge over a river, a Dutch VOC ship in great detail, a VOC merchant at dinner with an Indonesian servant and two Japanese geishas, a Dutch woman, an elephant, festivals (one with a dragon and drums), and other landscapes, city views, etc. The texts show a wide variety of writing styles (kaisho, gysho and sosho) with the blocks for many texts (and one illustration) including seals of authors or artists, mostly in tensho (seal characters). Original publisher's blue paper wrappers in the traditional Japanese fukurotoji manner, publisher's manuscript title-label on front wrapper.

€ 3250




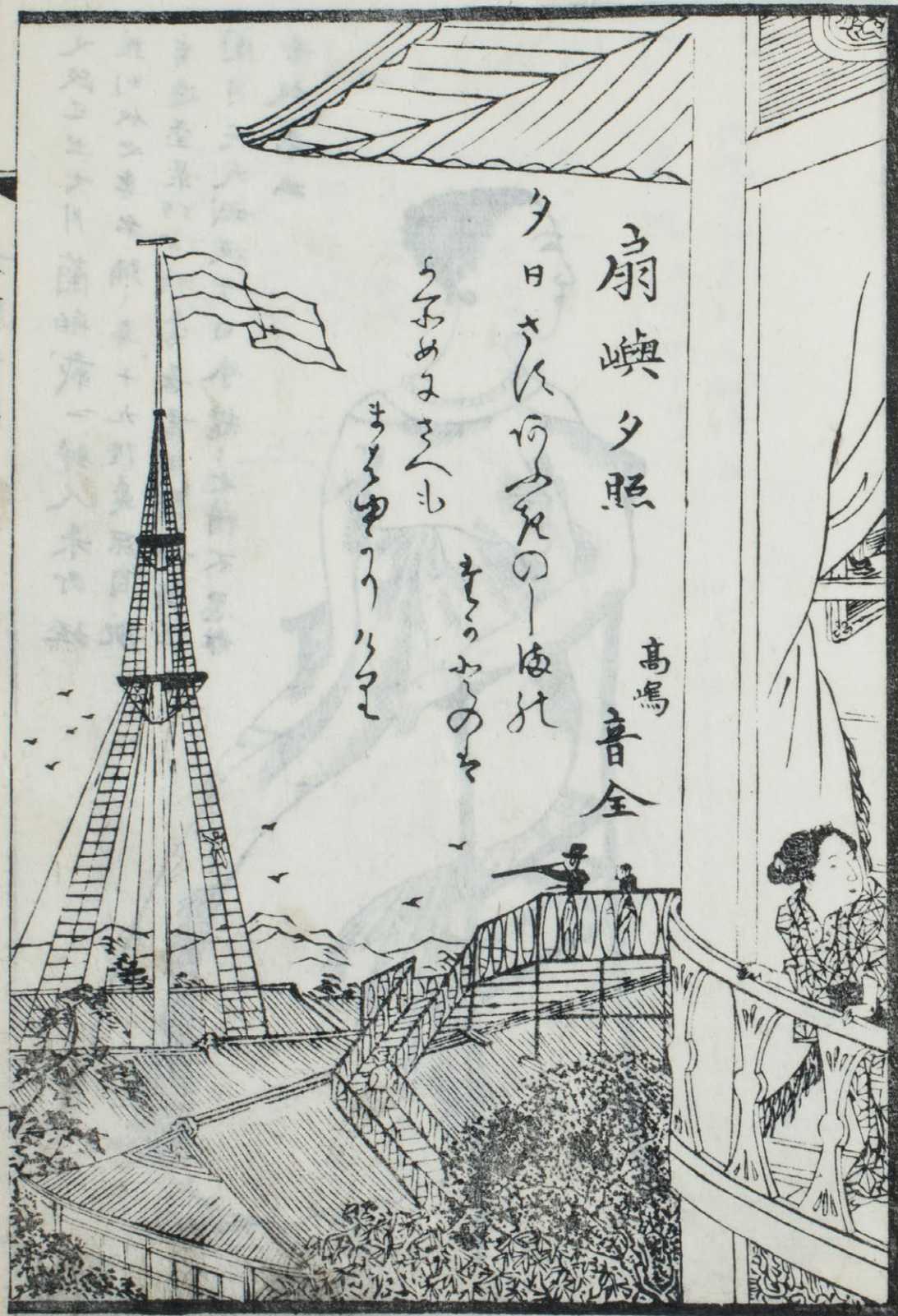
Beautiful copy of a rare and gorgeously illustrated woodblock tour of sights in Nagasaki and surroundings, giving special attention to the Dutch (and Chinese) traders, with text mostly in Japanese characters and woodcuts with landscapes, interiors, festival processions, and city views by Isono Bunsai (also known as Bunsai Madaki). One of the printed inscriptions notes that the book “offers a variety of Nagasaki prints depicting objects from abroad by the Chinese and red hairs [meaning the Dutch] as well as woodcuts depicting these foreigners”.

The book gives a good view of the manners, practices and the daily life of both Chinese and Western traders living in Nagasaki, especially the Dutch at Dejima, who were granted special privileges to trade with Japan. This genre of single souvenir prints and collections of prints from Nagasaki proved very popular with both the Japanese and the foreign merchants visiting Nagasaki.

The binding and the manuscript title label on the front wrapper are virtually identical to those of the Bayerische Staatsbibliothek copy and to another copy we offered for sale and must have been produced by or for the publisher.

Binding slightly worn, showing a network of irregular creases, a few minor defects, some occasional stains and the thread has broken at the third and fourth hole of the back wrapper, but the traditional Japanese binding remains in good condition overall. Internally in very good condition with barely any spots. A lovely example of Edo art spreading to a new market and a fascinating Japanese view of the Dutch and other foreigners.

[1], 40, [1] double ll. *Cal French, Through closed doors: Western influences on Japanese art*, pp. 31, 35–36; *W.R. van Gulik, Nederlanders in Nagasaki, Amsterdam, 1998, passim*; *Jack Hillier, Art of the Japanese book, passim*; *Huibert Paul, Nederlanders in Japan, 1600–1854, p. 58*; <http://library.rijksmuseum.nl/cgi-bin/koha/opac-detail.pl?biblionumber=202848>; for *Bunsai*: *Masanobu Hosono, Nagasaki prints and early copperplates, p. 45*; *Jane Turner, ed., The dictionary of art (2003), 17, pp. 285–286*.  More on our website



Complete first edition of Kluit's history of the government of the Dutch Republic to 1795


21. KLUIT, Adriaan. Historie der Hollandsche staatsregering, tot aan het jaar 1795. Of geschied- en staatkundig onderzoek, in welken zin de staten van Holland, gedurende de republikeinsche regering, zijn geweest de wettige souvereine vertegenwoordigers van 't gansche volk van Holland, of der geheele natie.

Amsterdam, Wouter Brave 1802–1805. 5 volumes. 8°. With one folding plate, in vol. 1 between pp. 462 and 463. Contemporary gold-tooled mottled calf, red spine labels lettered in gold, green ribbon markers. € 1750

The first and only edition of Adriaan Kluit's constitutional history of the Dutch Republic to 1795. Kluit (1735–1807) was a renowned historian, lecturer and from 1778 on, with the exception of the years 1795–1802, a professor of Dutch History at Leiden University. He was famous for his use of medieval and other primary sources in writing his history of Holland and Zeeland: *Historia critica comitatus Hollandiae et Zeelandiae* (1777–1782). Kluit strongly opposed the “Patriots” and supported the princes of Orange as stadtholders, beliefs that led the University to ouste him from his post after the Batavian Revolution in 1795, but they reinstated him in 1802. He wrote the present constitutional history during this “hiatus” as a more objective adaptation of his previous work: *De souvereiniteit der Staten van Holland*, in which he criticises the constitutional principles of the Patriots. Kluit died as one of more than 150 victims of the disastrous accidental gunpowder explosion in Leiden in January 1807. From the library of Jan Willem Six van Vromade (1872–1936) at his country house Hilverbeek.

Some minor signs of use on the boards, not affecting the integrity of the binding, and very slight discoloration of the top edges, marbled endpapers and a small tear in the final endleaf in vol. 2, overall in very good condition.

12, 520; [I], [I blank], 547; [I], [I blank], 556; IV, 630; [I], [I blank], [I], [I blank], 652 pp. *De Buck* 6868; *Nijhoff, Bibliotheca historico-Neerlandica*, 549. cf. *NNBW III*, 696–698.

 More on our website



Laudatory poems on the paper cutting art of Joanna Koerten

22. KOERTEN, Joanna (subject). Het stamboek op de papiere snykunst van mejuffrouw Joanna Koerten, huisvrouw van den heere Adriaan Blok. Bestaande in Latynsche en Nederduitsche gedichten der voornaamste dichters.

Amsterdam, “voor rekening van de Compagnie”, 1735. 8°. With title-page with an engraved vignette, and an engraved medallion portrait of Joanna Koerten surrounded by putti as frontispiece, each designed and engraved by Jan Punt and dated 1734. Contemporary half calf, gold-tooled spine, later endpapers. € 1750

First edition of a collection of laudatory poems on the paper cutting art of Joanna Koerten (1650–1715). It is suggested she was involved in the publication of *Konstig en vermaakelyk tyd-verdryf, der Hollandsche jufferen of onderricht der papiere sny-kunst* (1686), a very rare early Dutch guide to the art of paper cutting. After her death her husband Adriaan Blok put her art on display and created a “stamboek”, where admirers could leave a poem or a drawing. This book would grow to 6 volumes. The laudatory poems published here include contributions by Maria Sibilla Merian, Balthasar Bekker, Adriaan Reland, Claas Bruin, Abraham Bogaert and many others.

The present 1735 8° edition is sometimes said to have been pirated from the 4° edition published by Steven van Esveldt in 1736, implying that the year “1735” in the imprint is false, but this seems unlikely. Though the imprint names the publishers rather vaguely as “de Compagnie”, this almost certainly refers to the company of fourteen Amsterdam booksellers active at this time (Van Eeghen iv, p. 181 & v, pp. 327–328). It included Hendrik Janssonius van Waesberge and Rudolph Wetstein. Both editions use the same portrait by the artist-engraver Jan Punt, dated 1734, and the present edition uses a vignette also by him. They also have quite different prefaces, arrange the material differently and bear different titles (in 1736: *Gedichten op de overheerlyke papiere snykunst* ...). One would expect a pirated edition to directly copy the original. The book remained in manuscript for many years and it seems more likely that the two editions independently followed the manuscript, though the publishing history requires further study.

Recased, with minor restorations to the spine, otherwise in very good condition.

[8], 231, [1 blank] pp. NNBW X, cols. 478–482; R.J.A te Rijdt, “Jan Goeree, het stamboek van Joanna Koerten en de datering ervan”, in: *Delineavit et sculpsit XVII* (1997), pp. 48–56 (primarily concerning the manuscript, but noting the two editions in notes 13); Scheepers II, 854; STCN 191228354. ➡ More on our website



SIBYLLA TRIG-ANDRIANA
Seu de
**VIRGINITATE,
VIRGINUM STATU
Et Jure
TRACTATUS NOVUS**

Et Iucundus:

Ex Jure Naturali, Divino, Canonico &
Civili; Scriptoribus Ecclesiasticis & Pro-
phanis, in gratiam Physicorum, Medico-
rum, Theologorum, & Juridicorum,
paratus.

Per

HENRICUM KORNMANNUM
Ex Kirchaina Chattorum:

*Cui accedunt ejusdem Authoris Tractatus duo
de Linea Amoris, & de Annulo usitato,
sponsalicio, & signatorio.*

Editio ultima prioribus emendatio.



HAGÆ-COMITVM,

Ex Typographia ADRIANI VLACQ.

M. D. C. LIV.

The rights and duties of women in sex, love and marriage

23. KORNMANN, Heinrich. Sibylla trig-Andriana, seu virginitate, virginum statu et jure tractatus novus et jucundus ...

Including:

-De Annulo triplici: usitato, sponsalicio, signatorio: ...

-Linea amoris sive commentarius in versiculum glossae, ...

The Hague, Adriaan Vlacq, 1654.

With: (2) **BOETHIUS.** De consolatione philosophiae, libri v. ex vetustissimis libris a Th. Pulmannus. Leiden, Officina Plantiniana, Franciscus Raphelengius, 1590. With Plantin's woodcut compasses device on title-page. 2 editions in 1 volume (the first in 3 parts). 12°. 17th-century overlapping sheepskin parchment. € 1500

Rare first complete Netherlands edition of three curious Latin works on women, love and marriage, by Heinrich Kornmann. The first treats the rights and duties of women and their conduct in matters of sex, the second is about the commonplace of the five stages of love (sight, conversation, physical contact, kissing and consummation) and the third is devoted to rings, including engagement rings. Kornmann refers to a wide variety of sources, including classical authors and church fathers. He defends women's rights to some degree, but also repeats superstitious beliefs such as that a tree is injured by a virgin's plucking its first fruit. He further discusses incubi and succubi, astrology and the colour of women's cloths (preferably blue, pink, green and white). It is bound with Theodoor Pulman's edition of Boethius's classic *Consolation of philosophy*, published by the famous Officina Plantiniana.

With an early owner's inscription and two stamps. Endpapers with extensive manuscript annotation. The Boethius with some browning, otherwise in very good condition. Binding rubbed and slightly soiled.

[24], 214; 69, [3]; 117, [3]; 144 pp. *Ad 1: Bibl. Med. Neerl. p. 72; Caillet 5829; Gay-Lemmonyer III, cols. III3-III4; STCN (5 copies); ad 2: Adams B2295; BMC STC Dutch p. 37.* More on our website

*Rare print series with beautiful views and vistas of the Middachten estate
and its surroundings, located between the Veluwe nature reserve and the river IJssel*

24. LAEN, Adolf van der & Hendrik de LETH. Afbeeldinge van het out adelyk huis Middachten, op de Veluwe, in Gelderlant. Zoo in een generael, als veele particuliere gezichten der gebouwen, tuinen, plantadien enz. toebehorende den hoogwelgeboren heere, den heere Reinhart, baron van Reede, heere Van Ginkel, Middachten, Zuilenburg, Rouwenberg, Burghman tot den Niënborg enz. ... [title-print:] Verscheyde schoon en vermaakelyke gesichte[n] van 't adelyk huis van Middagten ...

Amsterdam, Andries & Hendrik de Leth, [ca. 1725/31, probably 1728/31]. Oblong 2° (ca. 29 × 23 cm). With the title-print and 19 (of 21) numbered engraved views (ca. 16 × 20 cm), printed on laid paper without watermarks and mounted on wove paper. All prints captioned in Dutch and French below the image, except for the title-print, which is captioned in Dutch only. 20th-century half maroon cloth and maroon paper, with 20th-century red and white decorated endpapers (showing an intricate pattern of fans, flowers, birds and other decorative elements) and a small title label on spine. € 2500

Rare print series showing the estate Middachten and its surroundings in the Veluwe region in the province of Gelderland in the Netherlands, near Arnhem, here presented in a 20th-century album. The fine engravings, drawn and engraved by Adolf van der Laen and Hendrik de Leth, and published by De Leth and his father Andries, show a bird's eye view of the whole estate and more detailed scenes of the house, stables and gardens, as well as beautiful vistas of the broader surroundings. The estate Middachten dates back to 1190, and the castle and grounds have been in possession of the same family since the 13th century. The estate's surroundings are not only beautiful, but its location between the elevated woodlands and heaths of the Veluwe and the IJssel river – on the border of the Veluwe quarter of the historical Duchy of Guelders, and the County of Zutphen – has also been of strategic importance. The print series and preliminaries bear no date, but Adries de Leth had managed the publishing office of Elizabeth Versey, widow of Nicolaas II Visscher, from Visscher's death in 1702, took it over on her death in 1726 (continuing at the same address: De Beurssluis, at the sign of "Den Visser"), made his son Hendrik (1703–1766) a partner in the firm at his majority (age 25) in 1728, and died in 1731. This suggests a date between 1728 and 1731, but in fact Andries and Hendrik published at least one work together from the widow's premises in 1725, a year before she died, so a date before 1728 remains possible. With the bookplate of Th[eodoor]. J[ohan]. Verrijn Stuart (1868–1930), director of the typefoundry Lettergieterij "Amsterdam" ca. 1906 to his death, on the front paste-down. The letterpress leaves and prints have been trimmed (with no loss except the name "G. Tysens" below his laudatory verse in the preliminaries) and mounted on wove paper. Lacking prints 4 and 8 and very slightly browned, otherwise in very good condition.

[4] ll. plus title-print & 19 of 21 numbered views. *Springer*, pp. 46–47; *STCN* 184535468 (4 copies); *WorldCat* 69000793, 470418374, 920795864 (10 copies); not in *Hunt & De Jong, The Anglo-Dutch garden in the age of William and Mary* (1988).

🔗 More on our website



Highly detailed and carefully executed 18th-century Dutch military manuscript and handbook

25. LIERNUR, Johan Friederich. *Memorie boeck of verzaameling van alderhande soorten van lijsten, in den dienst gebruikelijk sijnde, of geweest hebbende; Staat der sterkte der trouppen van den staat, met hunner betaalinge etc.; Ranglijst van de generaaliteijt, en staffs officieren; Eenige resolutien en ordres, modellen van briefjes enz.; Staat, detail en dienst van 't garnisoen, en de trouppes in S.G. Haage; Mitsgaaders eenige plans van ordre de bataille en campeeringe, en modell, van roosters.*



[The Hague?], ca. 1757. 4 parts in 1 volume. 4°. Written in Dutch in a neat 18th-century hand in one column, also with many tables. With a hand-drawn title-page in washed ink, with the title in a cartouche, showing a court scene with an armed soldier before Pallas Athena on the throne, the latter holding the motto "Scientia artis rei militaris", at the head of the page a hand-coloured freemasonry symbol. Also with 4 hand-drawn half-titles in washed ink with the titles in different cartouches. Also with 3 full-page plans showing battle lines, 2 folding plans for the military camps of both the infantry and cavalry and many tables. 18th-century mottled calf, gold-tooled frame on both boards with gold-stamped fleur-de-lis in the corners, gold-tooled spine, gold-tooled board edges, gilt edges, marbled endpapers. € 5000

Highly interesting military manuscript, showing the daily military life, standards, regulations, orders and rules and administration of the Dutch army in the second and third quarters of the 18th-century. It was written in four parts, each with its own part-title, discussing several relevant aspects of military life.

The first part contains many lists and models, with the names of several officers and their ranks in the military hierarchy, including a model for administering to those who were sick or injured, on personal leave or who lost their lives. It further explains the financial administration of the army, including the income and expenditures for the captain, officers, Swiss guards and many others. The second part contains regulations and prescriptions for the Dutch army, all copied from the Prince of Orange and Nassau's official decrees, drawn up by his secretary in the second and third quarters of the 18th century, at least mostly by Willem IV (1711–1751). It includes regulations to end his displeasure about the envy and disharmony of the different regimental officers in the Dutch army and the fact that orders from higher military ranks were sometimes neglected by the lower ones. This part also includes prescriptions for the uniforms and many concept or model letters that were commonly used in military service, including one to record the amount of money a soldier obtained, a license to marry someone, a small letter to bring someone to the hospital or sanitarium and a redundancy notice. Also included is a short protocol for when someone died and a small list of the several goods and weapons used in the army.

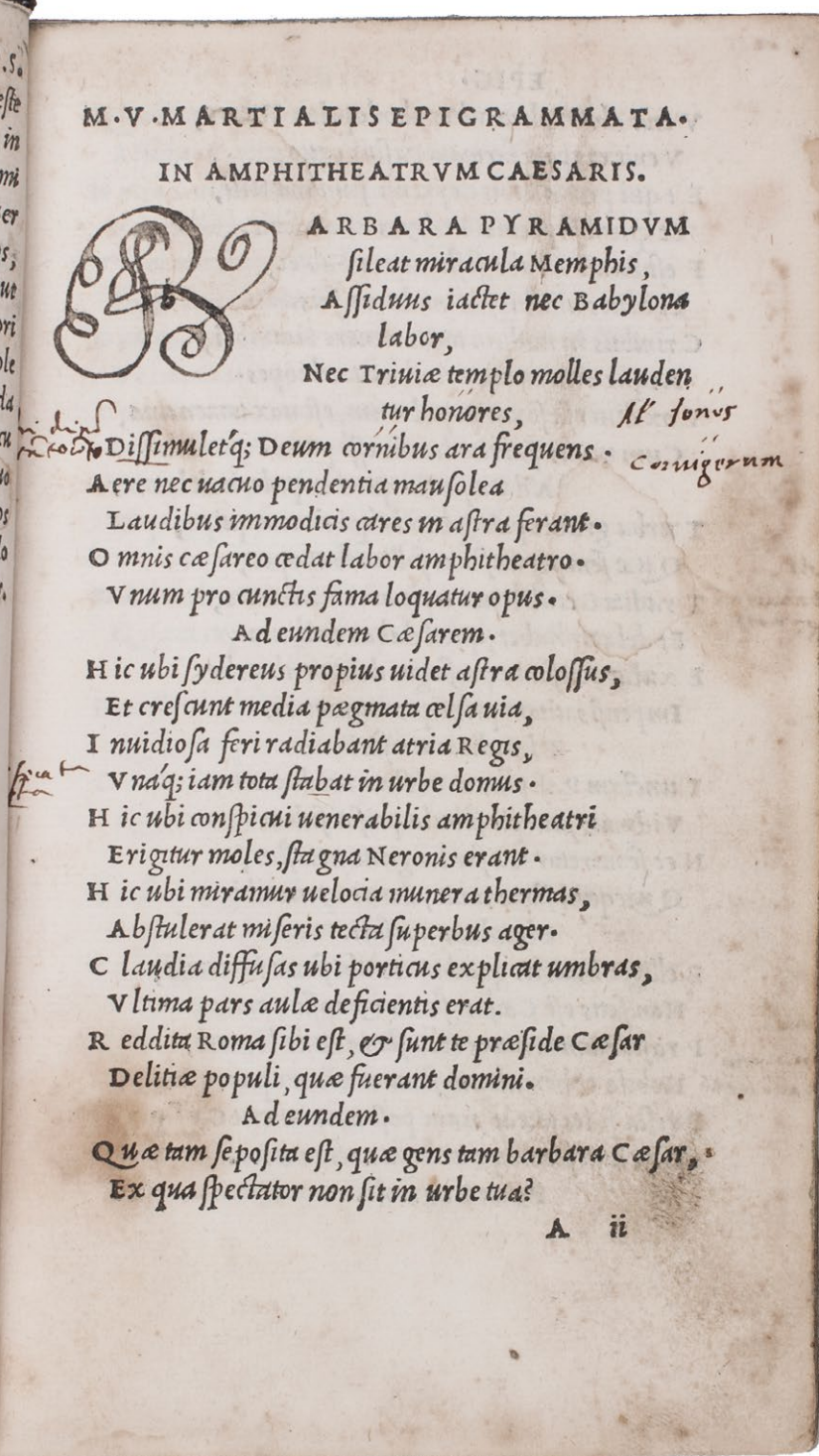
The third part opens with a copy of a letter from Anne, Princess Royal and Princess of Orange (1709–1759), the wife of Willem IV, Prince of Orange and first hereditary stadtholder of the Seven United Provinces of the Netherlands. It continues with some very strict orders concerning the daily military matters in The Hague, such as the duties of sentries, guards and patrols, arrests, visitations, emergencies, fires, etc. The last part contains detailed tables and plans, 3 of them showing battle formations, including those for the battles of Muhlberg (1730) and Oosterhout (1732). The other 2 folding plans are model plans for military camps of the infantry and cavalry. The title-page bears the name of Johan Friederich Liernur, a sergeant in the Dutch army.

Binding slightly worn around the edges, especially around the spine, head and foot of spine slightly damaged. Some small spots on the first and last blanks, front hinge very slighty loose, a minor tear along the fold of the folding plan for the cavalry camp (barely affecting the content), but otherwise in very good condition. A highly interesting military manuscript and handbook, dealing with all aspects of conducting an army and therefore providing good insights into daily military life in the 18th-century Dutch army.

[6], 174 pp. including some blanks.  More on our website

Gedetailleerde Lijst der Stukke, van de compagnieën der Troepen van de vereenigde Neder- landen, zoo als deselve, in de Finantie van Holland berekent, en betaalt werden, in den Jaare 1756.															
Ridders te Ruiter.				Ordinaris Cavalierij.				Ridders en Ord. Dragonen.				Sant. te Voet, Gren. en Musquet.			
ten 42 daagen.				ten 42 daagen.				ten 42 daagen.				ten 42 daagen.			
1. Capitain.....	400			1. Capitain.....	325			2. 1. Capitain.....	269			2. Capitain, met zijn Jonge.....	258		
1. Lieutenant.....	155			1. Lieutenant.....	120			2. 1. Lieutenant.....	111			2. 1. Leut. met zijn Jonge.....	78		
1. 1. Leutenant.....	140			1. 1. Leut. of Vriendig.....	120			2. 1. Vriendig.....	106			2. 2. Leut. met zijn Jonge.....	68		
1. 1. Vriendig.....	140			2. 2. Vriendig.....	90			2. 2. Vriendig.....	80			2. Vriendig met zijn Jonge.....	68		
2. 1. Sergeant.....	90			1. 1. Sergeant.....	55			1. 1. Sergeant.....	55			3. Sergeant.....	90		
1. 1. Sergeant.....	55			1. 1. Sergeant.....	28			1. 1. Sergeant.....	24			1. 1. Sergeant.....	30		
1. 1. Sergeant.....	28			11. 7. Prima plana.....	728			10. 7. Prima plana.....	613			3. 1. Sergeant.....	60		
8. Prima plana.....	988			11. 7. Prima plana.....	1092			10. 7. Prima plana.....	936			3. 2. Sergeant.....	48		
39. 1. Sergeant.....	1092			11. 7. Prima plana.....	12			10. 7. Prima plana.....	12			2. 1. Sergeant.....	28		
1. 1. Sergeant.....	12			50. 46. Caarden en Koppen.....	1832			40. 46. Caarden en Koppen.....	1501			1. 1. Sergeant.....	1516		
52. 4. Koppen en Caarden.....	2092			24. 4. Koppen en Caarden.....	1112			44. 4. Koppen en Caarden.....	98			21. Prima plana.....	741		
44. 4. Koppen en Caarden.....	1112			100. penn. f. 12. 4.	129. 4.			100. penn. f. 12. 4.	11013			73. Gemeene ieder a f. 13. 10.	988		
100. penn. f. 12. 4.	131. 16.			Rest.....	1702. 10.			Rest.....	1480. 7.			94. Hoofden.....	1727		
Rest.....	1000. 4.											94. 100. penn.	17. 6.		
												Rest.....	1710.		
Grenadiers nationaal.				Musquetiers nationaal.				Grenadiers Schotten.				Musquetiers Schotten.			
ten 42 daagen.				ten 42 daagen.				ten 42 daagen.				ten 42 daagen.			
1. Capitain.....	158			1. Capitain.....	158			1. Capitain.....	158			1. Capitain.....	158		
1. 1. Lieutenant.....	53			1. 1. Lieutenant.....	53			1. 1. Lieutenant.....	53			1. 1. Lieutenant.....	53		
1. 1. Vriendig.....	48			1. 1. Vriendig.....	48			1. 1. Vriendig.....	48			1. 1. Vriendig.....	48		
1. 1. Sergeant.....	48			2. 2. Sergeant.....	48			2. 2. Sergeant.....	48			2. 2. Sergeant.....	48		
2. 1. Sergeant.....	48			1. 1. Sergeant.....	12			1. 1. Sergeant.....	12			1. 1. Sergeant.....	12		
2. 1. Sergeant.....	12			1. 1. Sergeant.....	12			1. 1. Sergeant.....	12			1. 1. Sergeant.....	12		
1. 1. Sergeant.....	12			7. Prima plana.....	331			7. Prima plana.....	331			7. Prima plana.....	331		
9. Prima plana.....	427			48. Gemeene ieder a f. 12. 5.	388			9. Prima plana.....	430			48. Gemeene ieder a f. 12. 5.	388		
32. Grenadiers ieder a f. 12. 5.	608			10. 10. Gemeene.....	1016			32. Grenadiers ieder a f. 12. 5.	707			10. 10. Gemeene.....	1016		
1. 1. Sergeant.....	1016			55. Hoofden.....	929			55. Hoofden.....	929			55. Hoofden.....	929		
61. Hoofden.....	1106			44. 100. penn. f. 8. 16.	57. 16.			61. Hoofden.....	1149			44. 100. penn. f. 8. 16.	57. 16.		
44. 100. penn. f. 8. 16.	61. 19.			Rest.....	872.			44. 100. penn. f. 8. 16.	65. 7. 10.			Rest.....	908. 1. 2.		
Rest.....	1044. 5.							Rest.....	1033. 19. 2.						
Nota. Tienste Battalioen idest trakt meer f. 25. 14.				Nota. Tienste Battalioen idest trakt meer f. 24. 10.											
Grenadiers Saxon Gotha.				Musquetiers Saxon Gotha.				Kanonniërs.				Miniers.			
ten 42 daagen.				ten 42 daagen.				ten 32 daagen.				ten 32 daagen.			
1. Capitain.....	158			1. Capitain.....	158			1. Capitain.....	120			1. Capitain.....	106		
1. 1. Lieutenant.....	53			1. 1. Lieutenant.....	53			1. 1. Lieutenant.....	60			1. 1. Lieutenant.....	46		
1. 1. Vriendig.....	48			1. 1. Vriendig.....	48			2. 2. Vriendig.....	100			2. 2. Vriendig.....	68		
1. 1. Sergeant.....	48			2. 2. Sergeant.....	48			2. 2. Sergeant.....	120			2. 2. Sergeant.....	68		
2. 1. Sergeant.....	48			2. 2. Sergeant.....	48			2. 2. Sergeant.....	120			2. 2. Sergeant.....	68		
2. 1. Sergeant.....	24			2. 2. Sergeant.....	24			2. 2. Sergeant.....	120			2. 2. Sergeant.....	68		
1. 1. Sergeant.....	12			1. 1. Sergeant.....	12			2. 2. Sergeant.....	120			2. 2. Sergeant.....	68		
9. Prima plana.....	391			9. Prima plana.....	391			8. 1. Sergeant.....	120			10. Prima plana.....	330		
40. Grenadiers ieder a f. 12. 5.	490			40. Gemeene.....	490			8. 1. Sergeant.....	120			42. Gemeene.....	304		
1. 1. Sergeant.....	30			49. Hoofden.....	881			49. Hoofden.....	1877			49. Hoofden.....	881		
49. Hoofden.....	936			44. 100. penn. f. 8. 16.	49.			44. 100. penn. f. 8. 16.	60.			44. 100. penn. f. 8. 16.	48.		
44. 100. penn. f. 8. 16.	51. 8.			Rest.....	832.			Rest.....	1817.			Rest.....	786. 3. 4.		
Rest.....	884. 16.														
Grenadiers Zwitsers.				Grenadiers.				Ridders, van Constanten Ganta.				Ridders, Junior.			
ter loopende maand.				ter loopende maand.				ter loopende maand.				ter loopende maand.			
150. Hoofden ieder a f. 13.	1050			100. Hoofden ieder a f. 13.	1300			100. Hoofden ieder a f. 13.	1300			100. Hoofden ieder a f. 13.	1300		
Gratificatie voor 25. Mann.	925			Gratificatie van 25. Mann.	325			Gratificatie van 25. Mann.	325			Gratificatie van 25. Mann.	273		
Transportgeld a 10. 5. p. cent.	11. 7.			Transportgeld a 10. 5. p. cent.	8. 8.			Transportgeld a 10. 5. p. cent.	8. 16.			Transportgeld a 10. 5. p. cent.	8.		
Somma.....	2286. 7.			Somma.....	1687. 8.			Somma.....	1768. 16.			Somma.....	1608.		

*First Aldine edition of Martial:
one of the first books set in the world's first italic type*



26. MARTIALIS, Marcus Valerius. [Epigrammata].

(Colophon: Venice, Aldus Manutius, December 1501). 8° (16 × 10 cm). With 15 (mostly 6-line) spaces with printed guide letters left for manuscript initials. Except for an occasional word in Greek, the book is set entirely in the world's first italic printing type (with small upright capitals, which are also used, usually letterspaced, for running heads, headings, the opening line of each liber, etc.). Francesco Griffo cut it for Aldus, who uses it here 8 months after he introduced it in his Virgil. Tanned sheepskin (ca. 1700?), gold-tooled spine and board edges. € 4750

First Aldine edition of Martial's epigrams, the fifth book in Aldus's series of octavo classics set in the world's first italic type, introduced with his octavo edition of Virgil in April 1501. While the octavo format was not new, it had been most common in devotional works and rarely if ever used for classics. Aldus used this format and the small and narrow italic type primarily for works in verse, which had fairly short lines. Perhaps for that reason, he also departed from what were then the normal proportions of sheets of paper. Aldus himself notes in the 1501 octavo edition of Juvenal and Persius that the books in this format "may be more conveniently held in the hand and learned by heart (not to speak of being read) by everyone", suggesting that they are both more portable and less expensive. He therefore met the needs of the growing market of students, as well as men of business who wished to be fashionably intellectual or simply enjoyed good literature.

Martial's epigrams, written between 86 and 103 CE, provide not only a masterly model of Latin poetic style, but also a window into classical Roman society in the early years of the Empire, often relating situations and problems encountered in daily life and how people react to them, whether wisely or foolishly.

With an early owner's inscription struck through at the head of the first page and a few contemporary and later manuscript notes. Also on the first page are some attractive calligraphic trials (ca. 1700?). The initial B in the space left for that purpose at the opening of Martial's preamble appears to have been written by the same hand. With occasional water stains, browning or foxing, not severe and mostly confined to a few scattered quires, so still in good condition. A crack running nearly the whole length of the spine has been repaired, and some cracks remain in the hinges.

[381], [3 blank] pp. Adams M689; Ahmanson-Murphy I, 37; Dibdin, *Greek and Latin classics II*, p. 229; Renouard, *Annales ... Alde*, p. 30, no. 7; USTC 841150. More on our website

*First edition of a very rare manual on the construction
and use of the widely used “astrolabium catholicum”*


27. METIUS, Adriaan Adriaansz. Adriani Metii Alcmar. D.M. & professoris mathematici. Astrolabium, hoc est astrolabii utriusque accurata descriptio, eorundem fabricam, usumque in astronomia et geographia multiplicem complectens, ...

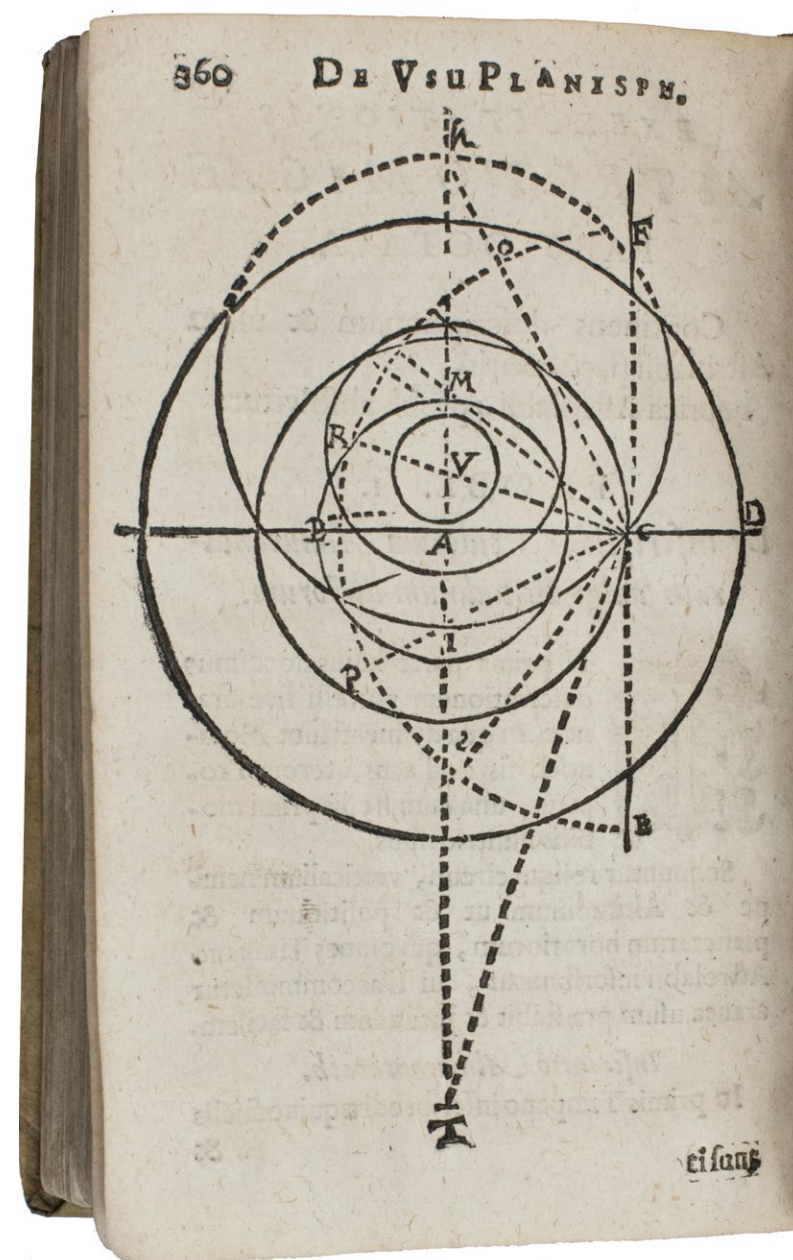
Franeker, Ulderick Balck [for Hendrick Laurensz, Amsterdam], 1626. 8°. With many woodcut geometrical and astronomical illustrations and figures in the text, a woodcut title vignette and woodcut initials and head- and tailpieces. Contemporary vellum with remnants of ties. € 5850

Very rare issue of the first edition of Adriaan Adriaansz Metius's *Astrolabium*, being an instructive manual on how to built an *astrolabium catholicum*, being a particular kind of astrolabe which was generally used by many Dutch pilots in the 16th and 17th century, as it is often depicted in frontispieces of Dutch atlases and pilot guides. The astrolabium catholicum (an universal astrolabe) “was an instrument for the graphic solution of various astronomical and nautical problems, based on the parallactic triangle on the celestial sphere” (Koeman). In this work, Metius describes the astrolabium as an instrument, but also how to make one and how to use it for astronomical, geometrical and nautical purposes. Metius (1571–1635) was a renowned Dutch mathematician, instrument maker and astronomer, who was appointed professor in mathematics, surveying, navigation, military engineering and astronomy at Franeker in 1600.

The present work by Metius is very rare: it is not recorded in the STCN and only 9 copies are recorded in WorldCat. Another copy not recorded in WorldCat, held at the university library in Budapest, is mentioned by Hoogendoorn in his bibliography. As it seems that there appear two different title-pages for the first edition, as recorded by Hoogendoorn, the present copy seems to be a reissue of the first edition. The fingerprint and collation are the same and only the title-page seems to have been changed, adding “Impensis Hen. Laurentij Bibliopolae Amstelodam”. Hoogendoorn records only one copy without this publisher's note, being the Budapest copy, which we could not compare to our copy. All other copies we have seen were printed by Balck for the Amsterdam publisher and bookseller Hendrick Laurensz. A highly interesting, very rare and widely used manual on an astronomical and mathematical instrument which was considered to be one of the most important instruments of 16th- and 17th-century Dutch seafarers.

With the bookplate of cardinal Louis-Ernest Dubois (1856–1929), who was bishop of Verdun (1901–1909), archbishop of Bourges (1909–1916), Rouen (1916–1920) and Paris (1920–1929). Also with an owner's inscription on the title-page reading “Abbaye de Vaucles”, possibly referring to the French abbey of Vaucelles near Cambrai, and a few annotations in the text. Binding slightly stained and dust-soiled, some leaves very slightly browned, a few spots throughout, with a very small hole in p. 129 (with loss of a few letters), but overall in very good condition.

[16], 391, [1] pp. Hamel, *Bibliographie der astronomischen Literatur bis 1700*, p. 290; Hoogendoorn, *Bibliography of the exact sciences in the Low Countries from ca. 1470 to the Golden Age (1700)*, METIUS08 1.2; Houzeau-Lancaster 3305; Poggendorff, p. 129; WorldCat (9 copies); Zinner, *Astronomische Instrumente*, p. 445; not in Bierens de Haan; Honeymann; STCN. For the author: DSB IX, pp. 335–336. For the *astrolabium catholicum*: Koeman, ‘The *astrolabium catholicum*’: in: Van der Krogt & Schilder (ed.), *Miscellanea cartographica*, pp. 337–348.  More on our website




Beautiful engraved views of Heemstede manor house and gardens

28. MOUCHERON, Isaac de. Plusieurs belles, et plaisante veües et la cour de Heemstede, dans la Province d'Utrecht. | Verscheyde schoone en vermaakelyke gezigten van Heemstede, gelegen in de Provintie van Utrecht.

[Amsterdam], Hendrik de Leth, [ca. 1731/40]. Small oblong 2° (22 × 32.5 cm). With 26 numbered engraved prints, including the title-page. 20th-century half vellum, marbled paper sides. € 2750

Second edition of a fine series of 26 beautiful and delicate etchings of the sumptuous 17th-century Heemstede estate (near Utrecht, not in the municipality Heemstede), including a bird's-eye view of the entire estate and detailed views of the gardens, house and other buildings, fountains, sculpture, hedges and trellises, all drawn and etched by Isaac van Moucheron. It also shows visitors strolling through the gardens, horses, coaches, dogs and gardeners at work with pruning saws. "The fame of the gardens of Heemstede (near Houten in the province of Utrecht) was, and still is, considerable. ... a highlight in Dutch garden art." (*Anglo-Dutch garden*). Each print has a caption in Dutch and French (the bird's-eye view with a key to five numbered features).

With the bookplate of the Dutch entomologist F[rans]. T[itus]. Valck-Lucassen (1885–1939) on the front paste-down. Binding slightly worn and the vellum a little scuffed (especially around the spine and the lower corners on the fore-edge), vellum slightly dust-soiled. Leaves very slightly browned and slightly frayed, some minor marginal staining (never affecting the images), overall in good condition.

26 engraved ll. *Hollstein (Dutch & Flemish) XIV, p. 94, nos. 10–35; cf. Anglo-Dutch garden, pp. 193–198; STCN (4 copies of the 1st ed., incl. 2 incompl.); Springer, Bibl. overzicht, p. 47 (1st ed.).*  More on our website



ABRAH. VANDER-MILII
LINGVA BELGICA.

Sive

*De Linguae illius communitate tum cum plerisque alijs,
tum praesertim cum Latinâ, Graecâ, Persicâ; deque
communitatis illius causis; tum de Linguae illius
origine & latissimâ per nationes quam-
plurimas diffusionem; ut & de ejus
prestantiâ.*

Quâ tum occasione,

*Hic simul quaedam tractantur consideratu non indigna,
ad linguas in universum omnes pertinentia.*

Additus & est Index.



LVGDVNI BATAVORVM,
Pro Bibliopolio Commeliniano,

Excudebant anno clb Is c XII.

Vricus Cornelij & G. Abrahami.

*An outstanding example of Humanist philology
in the Netherlands*

29. MYL (MUYL, MILIUS), Abraham van der. *Lingua Belgica. Sive de linguae illius communitate tum cum plerisque alijs, tum praesertim cum Latinam, Graecam, Persicam; deque communitatis illius causis; tum de linguae illius origine et latissimam per nationes quamplurimas diffusionem; ut et de ejus prestantiam. Quam tum occasione, hic simul quaedam tractantur consideratu non indigna, ad linguas in universum omnes pertinentia.*

Leiden, Uldrick Cornelisz. Honthorst and Joris Abrahamsz van der Marsce for "Bibliopolo Commeliniano" [= Jan II Commelin in Geneva], 1612. 4°. With Commelin's woodcut device on the title-page. Modern half morocco. € 3950

First edition of an interesting textbook on philology by Abraham van der Myl (1563–1637, in Latin Milius). Van der Myl became an authority in the field of classical languages, including Hebrew and ancient Middle Eastern languages. He was the first Dutch poet to make metrical (but unrhymed) translations of Greek and Latin authors, in order to better preserve the original metre. Fine examples of these metrical translations are to be found in the present work, meant to prove that the Dutch language could render verse as beautifully as the classical languages. In his zeal to prove the worthiness and antiquity of the Dutch language, he also tried in the present work to establish a derivation of Dutch words not only from the classical languages, but also from the Hebrew and Persian, composing long lists of words corresponding with words in those ancient languages. His work greatly inspired and stimulated generations of linguists, and he gained considerable fame for it in his own time. It still represents an outstanding example of humanist philology in the Netherlands.

With the woodcut on title-page partly erased, probably for reasons of prudery (the emblematic device originally included a naked female figure), otherwise a good copy of a rare work.

[24], 260, [8] pp. STCN 832488569; cf. Nagtglas II, pp. 187 ff.; Simoni M157; Willems, *Verhand. Ned. taal en lett.*, IV, p. 297; Ypey, *Gesch. Ned. tale*, II, p. 449. More on our website

*Most complete set known of the extremely rare series
of laudatory poems by the first Dutch Renaissance poet*

30. NOOT, Jan van der. De poetische werken van mijn Heer vander Noot. Les oeuvres poetiques du Sr. Jan vander Noot.

Antwerp, Daniel Vervliet and Arnout Coninx (shared printing), "1594" [=1588–1595]. Folio. With the general title-page bearing Vervliet's 1594 imprint, the only part-title (for the Inkomste bifolium) bearing s'Conincx's 1594 imprint, 7 small bust portraits, 2 portraits of the author, 10 small rectangular illustrations, 2 medium illustrations and 8 full-page illustrations (on integral leaves), all woodcut, some (and the 2 title-pages) in architectural and/or arabesque woodcut frames. The text is variously set in 1, 2 or 3 columns, sometimes even mixing them on one page, each page in a frame (made partly from rules) and with the running titles in Dutch and French at the foot of the page. An occasional bifolium includes a woodcut decorated initial. The text, in Dutch, French, Spanish, Italian, German, Latin, and Greek, is set in dozens of roman, italic, textura, civilité, fraktur and Greek printing types plus interlaced typographic capitals and arabesque typographic ornaments. Blind-tooled calf (ca. 1725/30?) by the so-called "Minnewit" bindery in Amsterdam, sewn on 6 supports, each board with two double-fillet frames, the inner field sprinkled and the outer field blackened, with a large centrepiece and 2 different corner pieces, the smaller inside and the larger outside each corner of the inner frame, headbands in red and green, red sprinkled edges, plain endpapers.

€ 35 000

The most complete set known of the extremely rare series of laudatory poems – in Dutch, French, Italian, Spanish, German and Latin – written by the Dutch Renaissance poet Jan Baptista van der Noot (1539–post 1595). Van der Noot had each of his poems in the *Poetische werken* printed as a 4-page folio, so a single bifolium per poem. The author himself assembled these in different collections as circumstance, opportunity and his own interest dictated, issuing them with a preliminary bifolium that included a dated title-page and sometimes a second preliminary bifolium. As a result, no two copies are the same. Larger collections, like ours, were most likely compiled for and/or commissioned by very wealthy bibliophiles. They were interested not only in the contents of the poems – which serve primarily to praise them and/or their relatives and prominent acquaintances and at the same time show off the author's stylistic and rhetorical skill – but also in the decorative aspects of the work, which explains the wide variety of highly decorative pages including many woodcut illustrations.



D. Michael Hetfroy. Brengel. S. Theologiae Licentiatu, Canonici Antverpiensis vidit & admisit.

The present collection comprises the series of poems printed and published in Antwerp in the years 1588 to 1595 by Daniël Vervliet and Arnout s'Conincx (or Coninx), some bifolia by Vervliet and others by s'Conincx. Gillis van den Rade, also in Antwerp, had published an earlier and completely different series of Van der Noot poems from 1580 to 1587.

Vervliet and s'Conincx produced 61 bifolia for the present series, thoroughly catalogued by Waterschoot (we refer to the bifolia using his code-names), but the author never intended all of them to appear together. They appeared over a period of eight calendar years (1588 to 1595), and during that time Vervliet and s'Conincx printed five different dated general title-pages, three of the five with the date changed during the press run to make title-bifolia for the present and for the coming year. A second bifolium of preliminary matter was printed only once. One poem apparently ran short, for Vervliet and s'Conincx printed it three times, and one poem proved too long for a bifolium, so it appears in a single 4-leaf quire. So, the most extensive set one could have with no duplication would comprise 55 bifolia: the title-bifolium, the second preliminary bifolium and 52 poems on 53 bifolia. No such copy is known and perhaps none ever existed, but the present volume comprises 51 bifolia: the title-bifolium, 2nd preliminary bifolium and 48 poems on 49 bifolia (including the last printings of the title-bifolium and the Weerdt/VVeerdt bifolium (title-bifolium 1593–1594 – ours with the date 1594 – and VVeerdt 1593). So, the set lacks only 4 bifolia with 4 poems. This is the most extensive set known: only two others come close, with 49 (at City Library in Antwerp) and 46 (Royal Library in Brussels) bifolia, and the most extensive sets after those have only 27, 26 and 24 bifolia; one set has only 2 bifolia. Van der Noot's *Poeticsche werken* – whether the Van den Rade or the present Vervliet/s'Conincx series – almost never appear on the market.

Van der Noot, one of the most prominent poets in the Southern Netherlands during the Renaissance, wrote in the style of French poets like De Ronsard and Du Bellay. Even though he was born to a noble Catholic family, he played a leading role in the 1567 Calvinist revolt in Antwerp. This forced him to flee to England, where one year later he published *Het theatre oft toon-neel* – which also appeared in French and English – a collection of short poems: some translations of works by Petrarch, Du Bellay and others and some original poems by Van der Noot himself, all with prose commentaries attacking the Catholic church. Van der Noot's personal motto “*Tempera te temporibus*” (adapt yourself to the time) proved to be quite appropriate when he later returned to Antwerp and even, as needs must, returned to the Catholic church. His most notable works, including the *Poeticsche werken*, were published in Antwerp, including: *Cort begryp der XII. boeken Olympiados ...* (1579) and *Lofsang van Braband ...* (1580). He is also credited with introducing the sonnet into Dutch literature, paving the way for the illustrious 17th-century Dutch poets Constantijn Huygens and Jacob Cats.

More information and a full list of the contents of the present copy are available upon request.

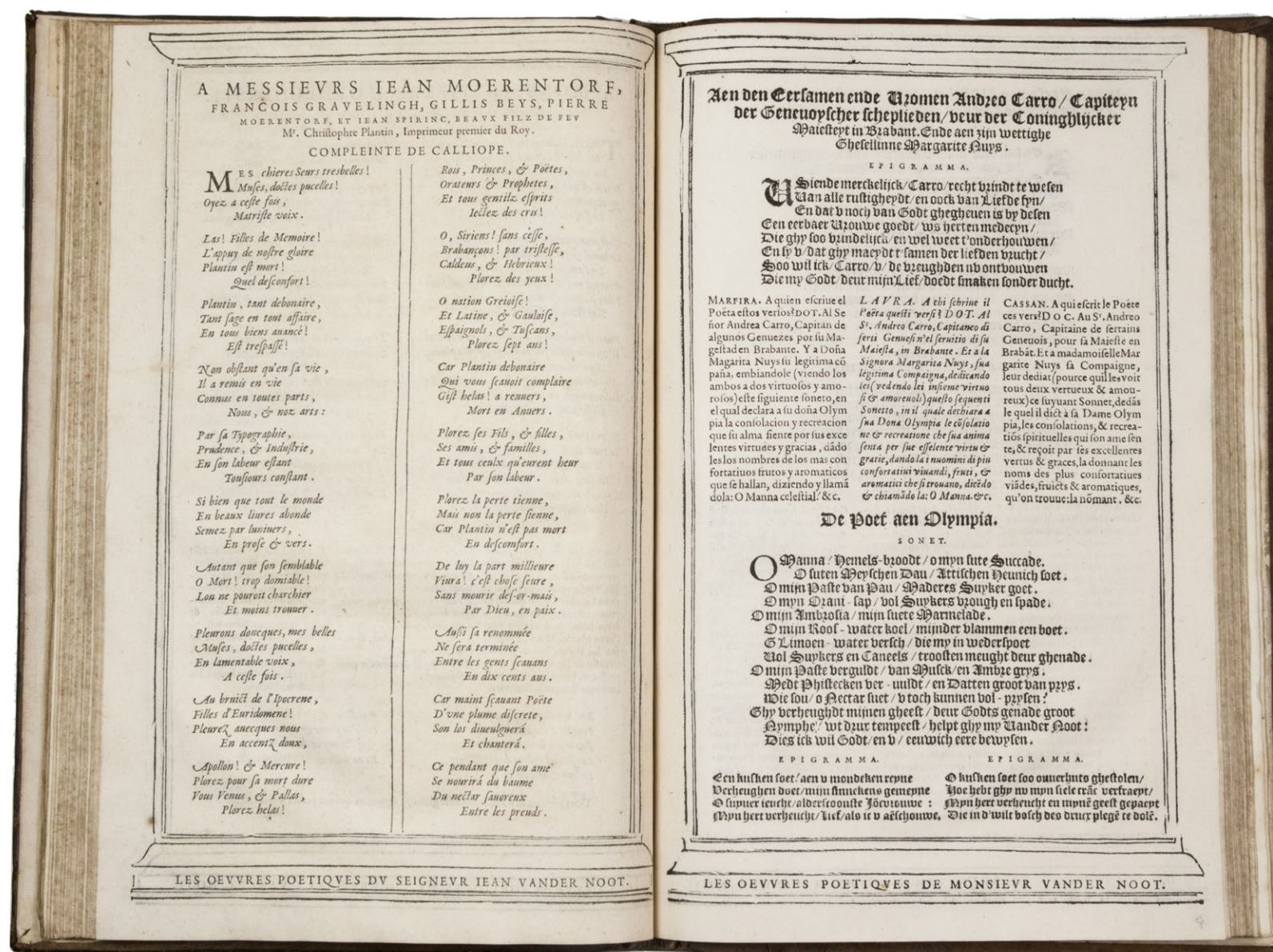




The bifolium Chefs [2] is quired in Chefs [1] to make a quire of 4 as intended, but three other pairs of bifolia have been inappropriately quired: Arnesto in Inkomste, Farneze in Sterckheyt and Euterpe in Langhart. With a small bookplate (ca. 1860/90?) on the front paste-down: "Bibliothèque V[ict]or Quénescourt". With a professionally restored tear in the title-page, and a small stain in 1 leaf, but otherwise internally in very good condition. The binding is rubbed, and the chemicals that the binder used to blacken the spine and outer field of the boards have caused superficial damage, but the binding remains structurally sound and the tooling within the central fields remains clear.

[102] ll. Belg. typ. 4631; Iberian books 19054-19062; Palau 351519; Peeters-Fontainas 842; Pettegree, French vernacular books, 50378-50384; STCN 385907680 (1 copy with 17 bifolia (1590), mistakenly(?) described as 8°); STCV 12925589, 12925593, 12925600 (3 copies with 3 (1588), 19 (1592) & 4 (1594) bifolia); USTC 79811, 79816, 80797-80799, 80880, 83007, 349442-349444, 349930, 350699, 440595, 443357 (several of the "24" copies listed are multiple entries for the same copies, 3-20 or 21 bifolia, in spite of erroneous records of "182" leaves); W. Waterschoot, ed., De "Poetische werken" van Jonker Jan van der Noot. I. Analitische bibliografie, PW 1588-1595 on pp. 64-170 (21 copies with 2-49 bifolia); WorldCat 68782943, 902545995, 1153618208, & possibly others (at least 5 copies); for the author: Vermeylen, Leven en werken van Jonker Jan van der Noot (1899).

➤ More on our website



An early Plantin edition of a valuable work on Scandinavian customs and folklore, with 35 woodcuts

31. OLAUS MAGNUS. *Historia de gentibus septentrionalibus*, sic in epitomen redacta, ut non minus clare quam breviter quicquid apud Septentrionales scitu dignum est, complectatur.


Antwerp, Christopher Plantin, 1558. 8°. With Plantin's woodcut device and 135 fine woodcut illustrations by Arnaud Nicolai in text. Early 17th-century gold-tooled calf, with charming centrepiece on both boards. € 7500

First edition of the abridged version of the first important history of the Nordic countries originally published in Rome in 1555. Magnus describes the history, customs and folklore of Scandinavia, Iceland and Greenland, but also deals with mining and metallurgy, military subjects and natural history with a large part devoted to fish, fishery and whaling. Three "truths" feature heavily in the account: the region is the cradle of warfare, the haunt of demons and the realm of cold. Would-be invaders are warned that ice, snow and cold have produced a hardy people, distinguished by their courage, strength and bravery. As the book would remain an authority for centuries, Magnus's book played an important part in establishing the stereotypes of the Nordic countries as cold and barren, with a rugged coast guarded by maelstroms and sea monsters.

The present abridgement was compiled by Cornelius Grapheus, an Antwerp town clerk and, according to the introduction, judged by Plantin to be of interest for publication. The numerous woodcuts are reduced copies of the illustrations in the original 1555-edition.

Olaus Magnus (1490–1557) was a Swedish writer and ecclesiastical. Being the younger brother of the Archbishop of Uppsala, he obtained several ecclesiastical preferments and was employed on various diplomatic missions. His *Historia de gentibus septentrionalibus* was intended as an extended commentary on one of the earliest maps of the Nordic countries, created by Magnus and published in 1539. All of this work was based on a journey to Norrland in 1518–1519 during which Magnus also visited Nidaros (modern Trondheim).

With a skilfully executed small restoration to top of spine, some scratches on sides, binding otherwise good. Internally in very good condition, only some small restored tears in the title-page and some occasional, very minor foxing along the extremities.

[8], 192 ll. *Adams O-143; Collijn II, 250; Rooses, Plantin, p. 39; Voet 1811 (variant A)*.  More on our website

DE PISCIBVS MONSTRO.



De Physfeter, & eius in nautas crudelitate.

IN genere cetorum physfeter, siue prister, ducenum cubitorum, seueram admodum consecutus est naturam: in perniciem enim nauigantium plerumque, ultra nauium antennas se extollit, haustosque fistulis fluctus supra caput collectos ita eructat, ut nimborum alluie plerumque naues fortissimas deprimat, aut maximo periculo nauigantes exponat.



Os etiam hac belua magnum & amplum habet, circulare, veluti muræna, quo escam vel aquam fugit, pondereque suo in proram, vel puppim iniecto & impresso, nauim deprimit & submergit: quâdoque sola aqua (ut diximus nocere non contenta, dorso, vel cauda natum, ut minu-

HISTORIA
DE GENTIBVS
SEPTENTRIONALIBVS,
AVTHORE OLAO MAGNO

GOTHO, ARCHIEPISCOPO
Vpsalensi, Suetiæ & Go-
thiæ Primate.

*Sic in Epitomen redacta, ut non minus clare
quàm breuiter quicquid apud Septen-
trionales sciri dignum est,
complectatur,*



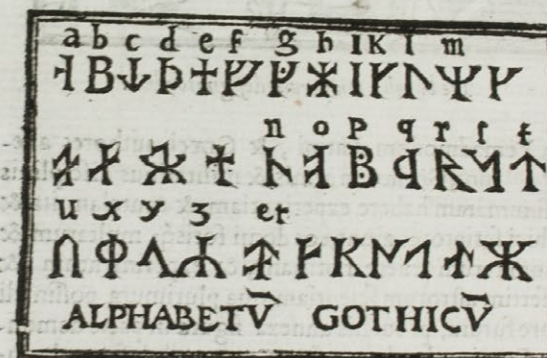
ANTVERPIÆ
Ex officina Christophori Plantini.

M. D. LVIII.



DE RITU GENT. SEPTEN.

in prolixis itineribus laici se sustentant, atque pariter
conuenientes, certis adductis rationibus, veriores ven-
turi anni iudicant qualitates, quàm forsitan alij specula-
tiuis scientijs, aut præstigijs prognosticationibus inhæ-
rentes. Præterea polum Arcticum mirè obseruant, uti
gnomonem totius cælestis horologii. Item Plaustra, seu
Vrsas, Colum ac Fusum Veneris, tanquàm familiaria anti-
qui numinis signa: quorum natura inspecta, mirè proui-
dent casibus euenturis.



De Alphabeto Gothorum.

AB antiquissimo tēpore cū essent gigantes in Sep-
tentrionalibus terris, hoc est, longè ante inuentas
litteras Latinas, & antequam Carmenta ex Græcia ad ho-
stia Tyberis, & Romanum solum cum Euandro perue-
niret, expulsisque Aboriginibus, gentem illam rudem, ac
planè syluestrem mores, & litteras docerent, habuerunt
Aquilonaria regna suas litteras. Cuius rei indicium præ-
stant eximia magnitudinis saxa veterum bustis, ac spe-
cubus affixa. Quod si quis vi gigantea, & vetustissimo
seculo patratum ambigat, eò accedat, miraquē maiora
ad stuporem vsque videat, quàm scriptura aliqua polli-
ceatur, vel præstet. His itaque (ut in historia charissimi
fratris mei Ioannis Magni antecessoris Archiepiscopi
Vpsalensis libro primo capite septimo habetur) res ge-
stas lapidibus imprimentes, sempiternæ memoriæ tra-
dide-

Ioānes Ma-
gnus Hi-
storiogra-
phus.

Chromolithographs of Dutch fruits & berries

32. OTTOLANDER, K.J.W., A. KOSTER Mz. and C. de VOS, editors. *Nederlandsche flora en pomona, beschreven en uitgegeven door het bestuur der Pomologische Vereeniging te Boskoop.*

Groningen, J.B. Wolters, 1876. Large 4°. With 81 full-page chromolithographed plates after A.J. Wendel. Modern half morocco. € 1950

An extensive and well-illustrated account of Dutch fruits and berries, flowers, shrubs, conifers and a few other trees, with 81 chromolithographed plates. It was issued by the pomological association, so more than half of the plates are devoted to fruits (apples, pears, plums, peaches and grapes) and berries. It was intended primarily for professional growers and provides practical information, as well as accurate colour illustrations. Each description is initialed, mostly by Ottolander and De Vos.

The first leaf of the index is bound at the end. With the inside front hinge cracked, a few minor marginal tears and very minor foxing, but the plates are fresh and in very good condition.

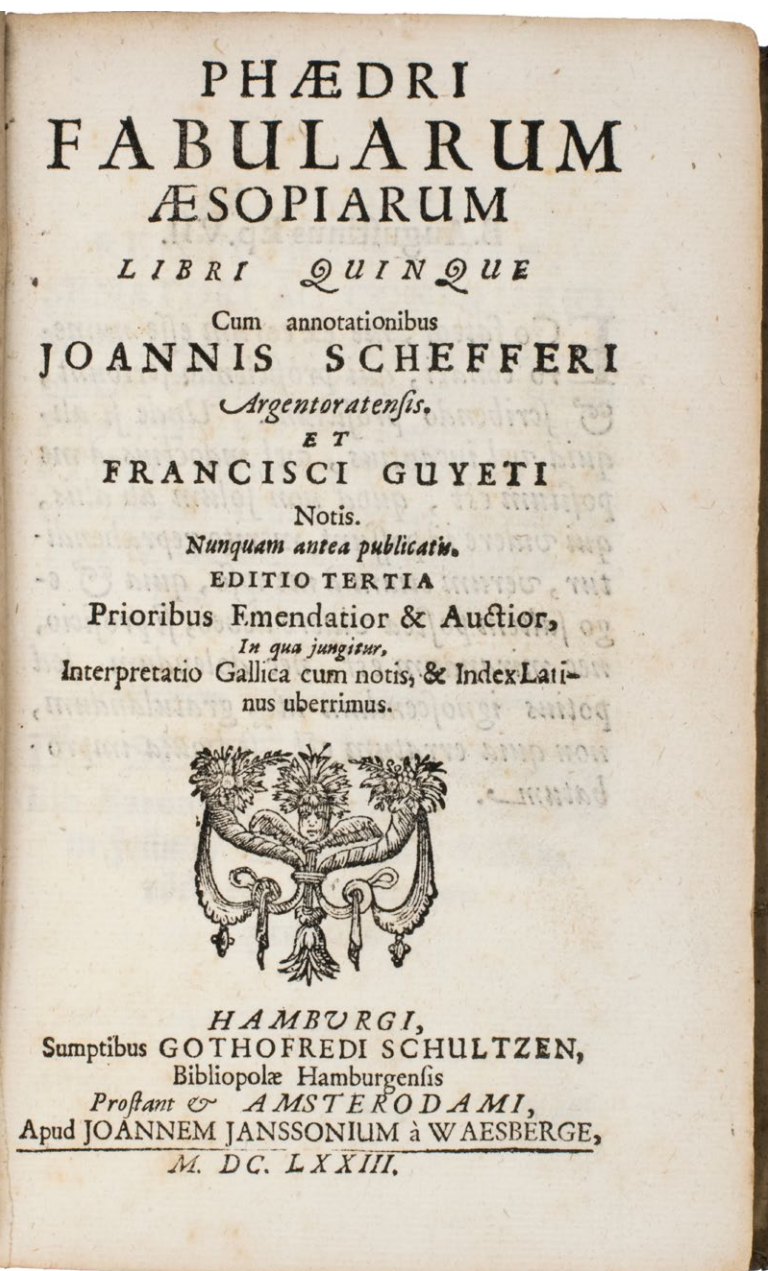
[8], 235, [1 blank], ix pp. *Nissen, BBI 1474*.  More on our website



*Rare third edition of an annotated Phaedrus in Latin verse (with a French prose translation)
with notes by the Swedish professor Johannes Scheffer and by Franciscus Guyet*

33. PHAEDRUS. Phaedri Fabularum Aesopiarum libri quinque cum annotationibus Joannis Schefferi ... et Francisci Guyeti notis. Editio tertia ... In qua jungitur, interpretatio Gallica cum notis, & index Latinus uberrimus.

Hamburg, Gottfried Schultze; Amsterdam, Johannes Janssonius van Waesberge, 1673. 8°. With woodcut title vignette. Contemporary gold-tooled vellum, each board with the coat-of-arms of Gouda (prize binding made for the city of Gouda) and double fillets, gold-tooled spine with red label lettered in gold. € 1250

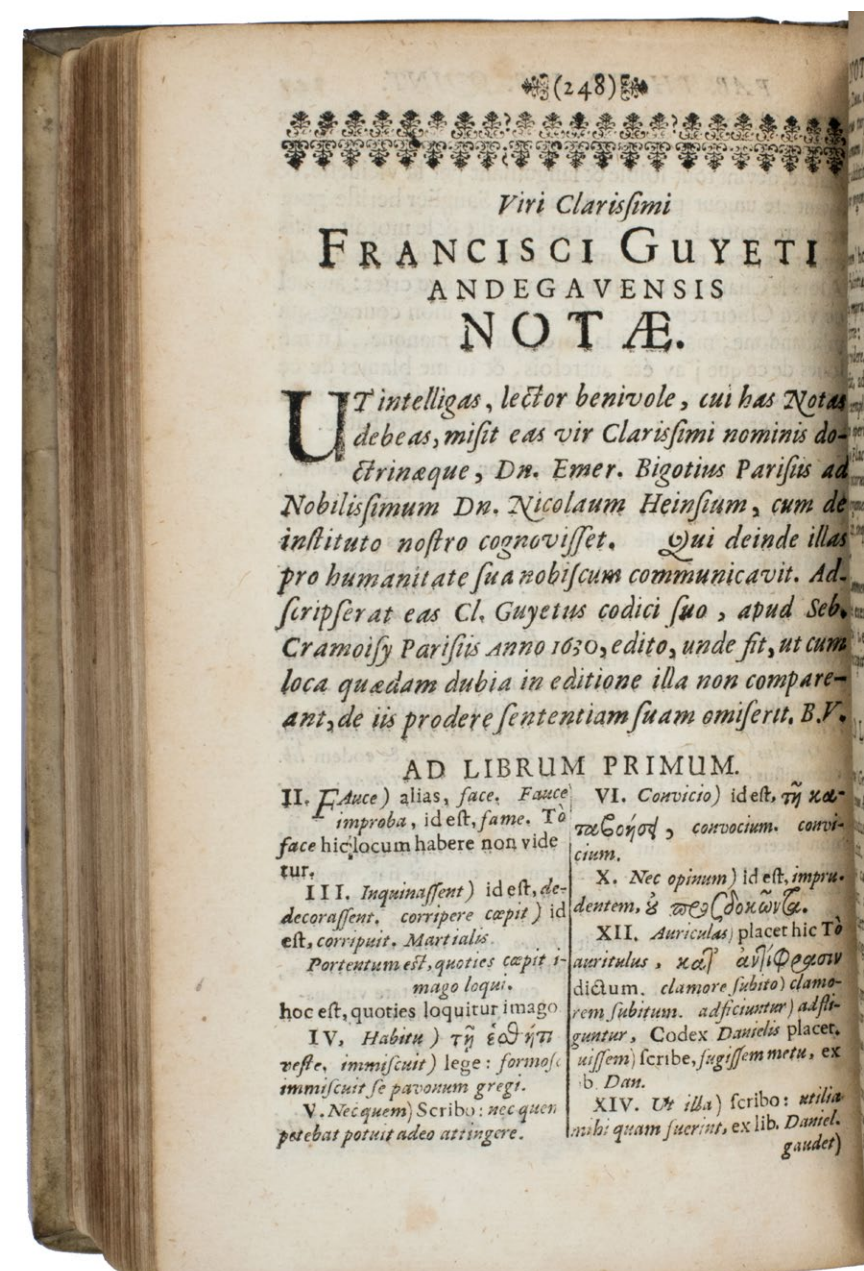


Third edition of Johannes Scheffer's extensively annotated text of Phaedrus's Latin verse adaptation of Aesop's fables, the first to include a French translation (in prose) probably by Louis-Isaac Lemaistre de Sacy (1613–1684), first added in the second Scheffer edition. The Latin text for each fable is set in italic type, followed by the French prose translation in a smaller roman and the Latin notes and commentary in two columns in a still smaller roman.

Henric Curio, printer to the University of Uppsala in Sweden, published the first edition with Scheffer's notes in 1663 (Latin only) and the second in 1667 (adding the French prose translation). Johannes Scheffer (1621–1679), one of the most important Swedish humanists of his time, was a professor at the University of Uppsala. In addition to Scheffer's own notes, he added earlier notes by Franciscus Guyet (1575–1655) and others. Lacking the engraved frontispiece, but otherwise in good condition.

[36], 272, [57], [1 blank] pp. *Landwehr, Emblem and fable books* F170; VD17, 3:609053Q, 28:729091K, 1:043710C (6 copies); *Schwabel/Barbier* 60; *STCN* (4 copies); cf. *Bodemann*, 83.1 (4th ed.); for the binding: *Spoelder*, Gouda 2.

More on our website





One of the most important and scholarly Phaedrus editions of the 17th and 18th centuries: the first Petrus Burman edition

34. PHAEDRUS. Phaetri, Aug[usti]. Liberti fabularum Aesopiarum libri v...

Amsterdam, Henricus Wetstein, 1698. 8°. With an engraved frontispiece, title-page in red and black, woodcut title vignette and woodcut decorated initials. Mottled calf, gold double fillets on sides, gold-tooled spine with title in gold, gold-tooled board edges. € 2500

First edition of the important Burman redaction of Phaedrus's Latin verse translation of Aesop, together with the important commentaries and notes by (1) Marquatus Gudius (1635–1686), with four new fables discovered by him, published here for the first time. His correspondence (edited by Burman, 1697) is the most important authority for the events of Gude's life, besides containing valuable information on the learning of the times; (2) Conradus Ritterhusius (1560–1613), Professor of Law at Altdorf and editor of classical texts; (3) Nic. Rigaltius (1577–1654, a French classical scholar who prepared annotated editions of Martial, Juvenal and others, in addition to Phaedrus. He was librarian to Louis XIII; (4) The famous Dutch classical scholar Nicolaus Heinsius (1620–1681), son of Daniël Heinsius and one of the purest and most elegant of Latinists of the Dutch golden age; (5) Joannes Scheffer (1621–1679), one of Sweden's most important philologists; and (6) Johannes Ludovicus Praschius (1637–1690), a magistrate at Regensburg who had published his notes on Phaedrus in 1660. Burman was more compiler than critic, but his commentaries show immense learning and accuracy.

With library stamp on title-page. One corner bumped.

[56], 312, [56], 201–462, [58] pp. *Bodemann* 90.1; *Landwehr* F146; *Schwabe/Barbier*, pp. 65–67; cf. *Fabula docet* 118 (pp. 189–190: 1727 ed.).

More on our website

*Pendant of a drawing in the Amsterdam city archives,
together with two engravings after both drawings*

35. [AMSTERDAM]. PHILIPS, Caspar Jacobsz. Afbeelding van de Oostzijde der Muijder Poort te Amsterdam, na dat dezelve tussen den 29 en 30 Januarij 1769 bij na 16 voeten diep in de grond gezakt was.

[Netherlands], 1772. (23 × 29 cm). Original pen drawing.

With:

(2) KEUN, Hendrik. Afbeelding van de Muyderpoort te Amsterdam, zo als die zig vertoonde, na dat dezelve tussen den 29 en 30 January 1769 by de 16 voeten in de grond gezakt was.

Amsterdam, F.W. Greebe, [1769]. (22 × 28.7 cm)

(3) KEUN, Hendrik. Afbeelding van de Muyderpoort te Amsterdam, zoo als die ingezakt synde, van buiten af te zien zig vertoond.

Amsterdam, F.W. Greebe, [1769]. (21.7 × 28.2 cm.

Two engraved views with captions below the image, both signed “H. Keun Fecit” in the plate. € 2500

A very nice and historically interesting drawing by Caspar Jacobsz. Philips (1732–1789), the well known Amsterdam draughtsman, engraver and etcher, art historian, author and publisher, together with two engravings. Although the two prints do not mention the name of Caspar Philips as inventor, they probably were made after the drawing described above (or an earlier version of it) and its pendant in the Amsterdam city archives. Very fine copies, all under passe-partouts.

Cf. Muller, historieplaten 4224a and 4227b. [👉](#) More on our website



*First edition of a famous account of all religions of the world and their customs,
richly illustrated with 224 plates*

36. PICART, Bernard (Abraham MOUBACH, translator). Naaukeurige beschryving der uitwendige godtsdienst-plichten, kerk-zeden en gewoontens van alle volkeren der waereldt; in een historisch verhaal, met eenige naaukeurige verhandelingen ontvouwen, door verscheiden aanmerkingen opgeheldert en in kunstige tafereelen afgemaalt.

The Hague, Rutger Christoffel Alberts (vols. 1–3) and Isaac van der Kloot (vols. 3–4); Amsterdam, Hermannus Uytwerf; Rotterdam, Jan Daniel Beman, 1727–1738. 6 volumes (vols. 3, 4 & 6 in 2 parts each) bound as 3. Folio. With an engraved frontispiece, 8 title-pages (6 in red and black, each with one of 3 different engraved vignettes) plus 3 part-titles (with a woodcut decoration), 224 full-page engraved plates, including folding and double-page plates, an engraving on the dedication leaf in vol. 1 and a few engravings in the text. Uniformly contemporary mottled calf. € 5000

First Dutch edition of Picart's famous and richly illustrated work on religious customs, ceremonies and costumes from all over the world. With its six volumes, it is the most sumptuous publication ever on the religions of the world, richly and beautifully illustrated with large (and sometimes double-page or even folding) engraved plates by the French engraver Bernard Picart (1673–1733), who lived in Amsterdam from 1708. The text was compiled from a wide range of sources (including R. Simon, J. Abbadie, Dupin, Thiers, P. le Brun, Boulainvilliers and Reland) and edited by the Amsterdam publisher Jean Frederic Bernard for a French edition titled *Ceremonies et coutumes religieuses de tous le peuples du monde*, first published in 1723. It was translated into Dutch for the present edition by Abraham Moubach.

The first two volumes discuss the religion of the Jews and Roman Catholics, including a double-page engraving of the interior of the Portuguese synagogue in Amsterdam. The third and fourth volume deal with the religions of the "heathens" in the Americas (including Mexico), India, Ceylon, the Brahmans in India, China, Japan, Africa and the Persians in Iran. The fifth volume concerns the Greek orthodox church and the several groups of Protestants. The last volume describes the Anglicans and smaller groups such as Quakers, Mennonites, Adamites, Freemasons and finally Islam.

With the gothic revival armorial bookplate of "A.C. de Novavilla", meaning the Amsterdam brewer and painter Abraham Cornelis de Neufville (1844–1879) on the front paste-down of each volume as bound (the A looks much like the H, causing some confusion). Bindings all slightly worn around the spine and edges, heads and feet of the spine slightly damaged but repaired, hinges reinforced, boards a little scuffed and at some places repaired, plate 185 misbound after p. 340 instead of p. 367 in vol. 6. Overall however in very good condition and complete with all the 224 plates the indexes call for.

Vols. 1–2: [30], 104, [2], 105–272, [2], 273–326, [2], 327–332, [2], 333–336, [2], 337–387, [4], [1 blank]; 324, [18] pp. Vols. 3–4: [8], 138, [2], 139–187, [5]; 229, [7]; [2 blank], 6, [2], 7–96, [2], 97–424, [31], [1 blank] pp. Vols. 5–6: [8], 368; [8], *Alt-Japan-Katalog* 1149; cf. *Cordier, Japonica*, col. 435; *Lipperheide* 1808; *Sabin* 62600 (all French ed.). [More on our website](#)





A. Poort delincat et sculp. direx. 1731.

A. L'Échal où on garde les livres de la Loi.
B. Le Rabbin ou Pasteur ou le Hazzan et Rishon lisent la Loi.
C. Les 2. Galeries pour les femmes.

LA DEDICACE DE LA SYNAGOGUE DES JUIFS PORTUGAIS, A AMSTERDAM.

La dédicace de la Synagogue et l'entrée des livres de la Loi, se célébra pendant 8 jours, le 27 du mois de Menahem 5435 qui se rapporte au mois d'Oct. 1673. on en fit la commémoration tous les Ans.

ΠΑΟΥΤΑΡΧΟΥ ΧΑΙ-

ρωνέως τὰ σωζόμενα συγ-
γράμματα.

PLUTARCHI CHAE-

ronensis quæ extant opera,

Cum Latina interpretatione.

Ex vetustis codicibus plurima nunc primum e-
mendata sunt, ut ex HENR. STEPHANI
Annotationibus intelliges: quibus & suam quo-
rundam libellorum interpretationem adiunxit.

ÆMYLII PROBI DE VITA

excellentium imperatorum liber.

Phil. Marnixij S. Aldegondensis.



ANNO M. D. LXXII,

excudebat Henr. Stephanus.

CVM PRIVILEGIO CAES. MAIESTA-
TIS, ET CHRISTIANISS. GAL-
LIARVM REGIS.

*First and bilingual edition of Plutarch's collected works,
including the "frequently wanting" appendix volume,
with the owner's inscriptions and marginal annotations
of Philips of Marnix of Saint-Aldegonde*

37. [PLUTARCH]. [In Greek:] Ploutarchou Chaironeos ta sozomena syngrammata [and Latin:]. Plutarchi Chaeronensis quæ extant opera, cum Latina interpretatione. ...

[Geneva], Henri II Estienne, 1572. 2 works in 3 parts, in 13 volumes. 8°. Both in Latin and Greek, making 12 volumes and a 13th appendix volume. Uniformly bound in 18th-century(?) gold-tooled brown morocco with richly decorated spines, gilt edges. € 55 000

A complete set of the first bilingual edition of the collected works of Plutarch, being a text-critical edition in Greek and its Latin translation, printed and edited by Henri II Estienne, including the appendix volume often lacking. As often stated in the literature, "complete sets are extremely uncommon" (Brunet), because "one often sees the various parts offered for sale separately" (Schreiber). Our well-preserved set also contains the "least common" (Schreiber) and "frequently wanting" (Dibdin) final volume (the appendix), containing Acciaiuoli's comparison of the lives of Hannibal and Scipio (pp. 1–84), the *Lives* of Cornelius Nepos (pp. 85–177), the *Agricola* of Tacitus (pp. 178–203), the *Annotationes* on the *Vitæ* by Xylander and Cruser (pp. 205–389), the *Annotationes* on the Henri Estienne's *Vitæ* (pp. 390–466) and the errata (p. 467). As Dibdin says, the appendix is "absolutely necessary to make the set complete". Schreiber notes that some copies have an additional unnumbered 66 leaves (supplementing the appendix), namely an *Index rerum et verborum*, present here in the third volume of the Latin *Moralia*.

Thanks to Rudolf de Smet, professor emeritus at the VU Brussel and also responsible for the five-volume work *Marnix epistulae*, we know for sure that these copies derive from the library of Philips of Marnix, Lord of Saint-Aldegonde (1540–1598), advisor to William of Orange (1533–1584) and the probable author of the Dutch national anthem (the *Wilhelmus*). His owner's inscription appears three times, namely on the title-pages of the first volume of the Greek *Moralia* and the second and third volume of the Greek *Vitæ*. These volumes also contain marginal annotations written by Marnix himself, both the Greek and Latin ones. Especially the way he wrote some Greek letter forms can be seen as a "fingerprint" for Marnix.



VITAE COMPARATAE
ANNIBALIS ET
SCIPIONIS,

DONATO ACCIAIOLO

autore potius quam interprete



norum ducibus
nique scriptores
Annibalis patrem
dubio praestanter
etate poterat, per
manorum impet
clades, diutius qu
co bello quum n
Carthaginensium
sic strenue incenc
tentia iudicatum
pera patriam fuit
cum imperio mit
secum duxisse tra
ratu digna, tande
ciam venerat ad
interiit. Post H
ner, quem Carth
exercitui praefec
tinuit. Is Annibal
tum patris, repug
cipibus, in Hispa

Dese XIII Deelen syn op
De aucti van Dr Askew
verkoft voor 10 £ 10 sh: 6d.

Men houdt dit werk voor
het Correctste boek, dat
Herr Stephanus oot heeft
uitgegeven.

op de verhoping der Boekz van de H:
Crevenna zijn deze, zelfde 13 deelen
verkocht voor 77.-.

Tr. Ign. Tournier de hac Plutarchi Operum
editione in Nouveau Dictionnaire Biblio
graphique, Paris 1809, ait:
Cette edition est fort estimée et dont il
est rare de trouver des exemplaires bien
conservés.
Le XIII^e vol. intitulé: Plutarchi vitarum
comparatarum Appendix inaque as
sez souvent.
Cet Appendix est absolument nécessaire
parce qu'il renferme des notes de Henry
Etienne et celles de divers autres savants.

We also know for sure that Marnix obtained the six Greek volumes of the *Opera*, because they are mentioned in the auction catalogue of his library, which was sold in 1599, the first book auction held in the Netherlands. We may assume that he also obtained the Latin translations, because he evidently wrote the marginalia in these volumes. De Smet also mentions, Marnix mentioned Plutarch a lot in the letters he wrote to his friends. Books from the library of Marnix of Saint-Aldegonde rarely appear on the market: in fifty years we have seen none, whether in auctions or in the trade.

Also with the owner's inscription of the Dutch physician Theodorus Janssonius van Almeloveen (1657–1712) on the title-page of the first Greek volume of the *Moralia*, and with some annotations on the first free endleaf of this volume, noting that the set (all 13 volumes) was sold at the auction of the library of famous book collector and English physician Anthony Askew (1722–1774) and for 77 Dutch guilders in the auction of the library of the Italian-Dutch tobacco magnate and book collector Pietro Antonio Bolongaro Crevenna (1736–1792), the last being one of the most important book auctions of the 18th century.

An attractively bound complete set of the first edition of Plutarch's collected works, including the rare appendix volume, is in very good condition and has a very important provenance.

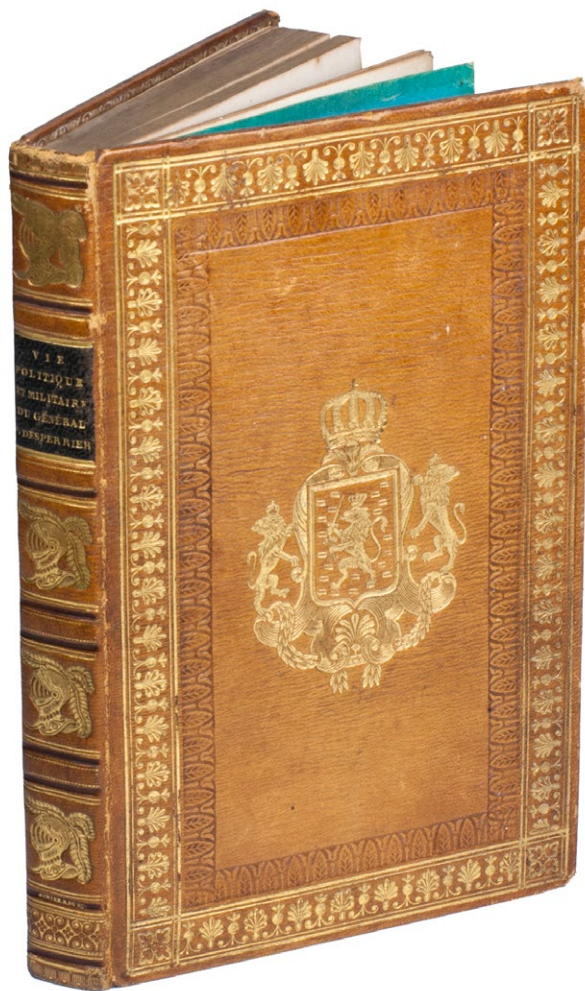
For more information on the ownership of Philips of Marnix of Saint-Aldegonde and the research of Rudolf de Smet on the marginal annotations of the present volumes, please send us an inquiry. Adams P1607; Brunet IV, 733; Catalogue des livres de la bibliothèque de M. Pierre-Antoine Bolongaro-Crevenna II (1789), 6719 (this copy); Catalogue of the library of Philips van Marnix van Sint-Aldegonde, Leiden auction cat., Christophorus Guyot, 6 July 1599, E2v (the 6 Greek vols. only: this copy); Dibdin II, pp. 336–337; Gilmont, Genève, Lausanne et Neuchâtel 2436; Schreiber, The Estiennes 179; USTC 450618. [More on our website](#)



*Bound by one of the best French binders of the 19th-century, for William I,
the first King of the Netherlands*

38. POISSONNIER-DESPERRIERES, Gabriel Adrien Marie. Vie politique et militaire du général A.M.G. Poissonnier-Desperrières ..., écrite par lui-même, et publiée de son vivant.


Paris, C.J. Trouvé, 1824. 8°. With lithographed frontispiece-portrait of Dapuhin by Constans after a drawing by Eugénie Lebrun. Contemporary richly gold-tooled straight grained orange/brown morocco, gold- and blind-tooled boards with the arms of William I on each side, gold-tooled spine with plumed helmets, a dark-brown title-label and the name of the binder ("SIMIER.R.DU.ROI"), gold-tooled board edges and turn-ins, gilt edges. € 3000



First and only edition of the autobiography of Gabriel Adrien Marie Poissonnier-Desperrières (1763–1852), splendidly bound for William I (1772–1843), Prince of Orange and the first King of the Netherlands, by René Simier (1772–1843), one of the best French binders of the 19th-century and binder to the King. “His variety and technique were superb; he had no superior and few rivals during his career” (Ramsden).

Gabriel Adrien Marie Poissonnier-Desperrières was aide-de-champs of La Fayette in 1789, took part in the suppression of the revolt of the Swiss regiment at Nancy, and was present at Valmy. During the French Revolution he was sent to prison, but he was released after the 9. Thermidor. Pages 1–162 relate to this revolutionary period. Under Napoleon the author was twice put on non-active, in 1801 and in 1806. He retired from the army in 1811. After the “Restoration”, Poissonnier-Desperrières rallied to the Bourbons and remained loyal during the “Hundred Days”. So from page 209 onwards the memoirs deal mainly with the early days of the “Restoration”, from about 1814 to 1816.

A very good copy, only some occasional spots. The binding with very minor along the extremities, otherwise also very good.

xii, 512 pp. Quérard VII, , p. 246; for Simier: Flety, p. 162; Ramsden, p. 190.  More on our website



RHINOCEROS.



Nasehorn.

Rhinocerot.

Q. D. S. XI.
Familia III. Dryhufig.

Joh. El. Ridinger del. sculp. et incipit Aug. Vind.

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

39. RIDINGER, Johann Elias. [Drop titles volume 1:] Das in seiner großen Mannigfaltigkeit und in seinen schönen Farben nach Original-Zeichnungen geschilderte Thier-Reich. ... | Representations des animaux selon leur grande variété et leurs belles couleurs suivant des desseins originels ... [engraved frontispiece, volume 2:] Das nach original Zeichnungen geschilderte Thier-Reich. | Les animaux representes suivant des desseins originels.

[Augsburg, Martin Elias Ridinger & Johann Jacob Ridinger, 1768]. 2 volumes bound as 1. Large 2° (43 × 28 cm). Each volume with an engraved frontispiece printed in red and 63 and 64 engraved illustration plates (plate size 31.5 × 21.5 cm). With the 127 plates coloured by an early hand. Gold-tooled half calf (ca. 1810?). € 47 500

Rare complete first edition, in the original German with a French translation, of a classic of zoological illustration, with 127 large plates showing wild and domestic quadrupeds (a few including two or more animals, sometimes from different species), by the south German painter, engraver, draughtsman and publisher Johann Elias Ridinger (1698–1767), born in Ulm and educated and working in Augsburg. His beautiful and by turns charming, grotesque or amusing animal plates in the present series are finely engraved and intended for colouring. The plates show the animals in characteristic poses, sometimes in motion, in (mostly natural) landscapes. A few show animals in captivity or otherwise reveal interactions between humans and animals. Among all Ridinger's works the plates of the present series are the most sought-after and are considered his finest work. Thienemann (1856) called the book "vollständig wohl nirgends mehr zu finden" and was unable to see 3 plates and Schwerdt (1928) knew only two complete copies: his own and that of Baron Rudolf Ritter von Gutmann (1880–1966) described by Schwarz (1910), with the 18th-century bookplate of Henricus Le Couvreur. There appears to be a complete copy at the Austrian National Library in Vienna.

Ridinger set up his own art publishing house in 1723 and later brought his sons Martin Elias (1730–1780) and Johann Jakob (1736–1784) into the firm. Ridinger died in 1767 with the book still unfinished, but his sons continued the firm, completed the book, signed its texts and no doubt published it themselves. From the renowned hunting collection of Marcel Jeanson (1885–1942), with his bookplate and the manuscript item number 1622. With occasional minor foxing in the frontispieces and text leaves, but still in very good condition, most of the plates fine. The spine shows minor wear and the paper sides are scuffed, but the binding is still in good condition.

Engraved frontispiece + 24, [2], 20 pp. + 63 plates; engraved frontispiece + 20, [2], 17, [1 blank] pp. + 64 plates. *Jeanson 1622 (the present copy)*; *Nissen, ZBI 3408*; *Schwerdt III, pp. 145–146*; *Thiébaud, col. 785 (citing Brunet)*; *Thienemann, Johann Elias Ridinger 974–1102 (pp. 197–232, perversely numbering the plates 1–62, 69–133)*; *Schwarz, Katalog einer Ridinger-Sammlung, I, pp. 125–140 (Gutmann copy)*.

[More on our website](#)



Taurus moeten paſſeeren, alwaer een groote menichte van Arenden is, vreeſende voor haer geweld, en om dan door haere kakelachtigheyt niet bekent te worden, ſoo neemt yder van haer een ſteen in den nebbe, houdende dieſelve daer in, ſoo lange, tot zy, buyten alle gevaer, zijn.

Oſtinatione. Stijffinnigheyt,
Hartneckigheyt.

En Vrouwe in't ſwart gekleet, die't hoofd met een Nevel omtrocken is, houdende met beide handen een Eefelſkop om hoogh. Het ſwarte kleed paſt wel op de Hartneckigheyt, want gelijk het ſwart laecken, geen ander verwe kan aennemen, alſoo kan oock een ſtijffinnigh Menſch in zijn gevoelen, ſich niet door eenige reeden keeren tot het licht der waerheyt, dat hem vertoont wert.

Hy ſal't hoofd met een Nevel omtrocken hebben, om dat de ſtijffinnige niet verre ſien-de zijn, en daerom blijven zy vaſt op haer voornemen ſtaen: Want het is gewis een teycken van een wijs Man, dat hy zijn gevoelen wat toe geve, om dat ons verſtand ſoo geſtelt is, dat wy of door de volmaecktheyt, en door t groot getal van de volmaeckte dingen, of door t kleyne licht, en de duſterheyt van ons verſtand, nimmermeer in die paelen blijven, of dat wy geen plaets ſouden hebben om verder te gaen, en den roem van onſe kenniſſe, ons ſelve, ſouden toefchrijven, met het vervolg, dieder van tijd tot tijd gedaen wort.

Het Eefelſhoofd druckt de onwetentheyt avt, diemen eertijts ſeyde Moeder van de Hartneckigheyt te weſen. En de Stijffinnigheyt wort door een Eefelſkop afgebeeld, om dat dit Dier even bot is in alle dingen, ſich vernoevende ſoo wel in t goede als in t quaede, ſich even gevoelijk houdende in t ſloven of hertenleer, tot een groot onderſcheyd van d'andere Dieren.

Audacia. Stoutigheyt.

En Maeghdeken in't root en groen gekleet, met een ontfelt voorhoofd, ſchrap ſtaende om een Marmore pijlaer om verr'te ſwerpen, alwaer een gebouwfel op ruſt.

Stoutigheyt is het tegendeel van de vreeſe, en een gebreck in die geene, die de ſwacrigheyt in eenige groote ſake weinigh overlleggen, en ſich te veele in haere ſterckheyt laetende voorſtaen, ſoo willenſe haer ſtuck met een barſt ten einde brengen. Hierom iſſe Iongh gemaect, als die ſich onderwint een pilaer, die wel vaſt ſtaet, met kracht te grond te werpen.

Het roode en groene kleed, bediet Stoutigheyt, als mede het korſele hoofd, gelijk *Ariſtoteles* verhaelt.

ARDIRE MAGNANIMO & GENEROSO. Stoutmoedigh beſlaen.



En Ionghman van een ſtoute en ſtercke ſtand en wreed van geſicht, hebbende de rechter arm gewapent, waer mede hy met een wackere dapperheyt, eenen Leeuw, die hy tuſſchen zijne knyen heeft, de ronge uyt den halſe ruckt. De reſte van t lichaem is ongewapent en ten meefstendeel bloot. 't Welck ſpeelt op de moedige ſtoutigheyt van *Liſimachus* de ſoone van den eedelen *Agathocles* van Macedonien, eene van de Naevolgers van *Alexander* de Groote, diewelcke aen

Q 99 2

zijn

Indispensable guide to Dutch iconology in Rembrandt's day, with 196 woodcuts

40. **RIPA, Cesare.** *Iconologia*, of uytbeeldingen des verstands: ... Om uyt te drucken, en te vinden, 't begrip van alle sinnebeelden, invallen, devijſen of ſinteykenen. ...

Amsterdam, Dirck Pietsz. Pers, 1644. 4°. With engraved allegorical frontispiece and 196 emblematic woodcut illustrations (ca. 8.5 × 6 cm) in the text by Jan Chriſtoffel Jegher. Parchment (ca. 1725?). € 2750

First Dutch edition, newly and extensively illustrated, of a famous encyclopaedia of iconology, the *Iconologia* of Cesare Ripa (1560–1645). It describes about 650 symbolic human or semi-human figures, illustrates nearly 200, and was intended as a guide for all kinds of artists, writers, orators and amateurs. In the present 1644 edition the Amsterdam publisher, bookseller and poet Dirck Pietersz. Pers (1581–1659) translated and edited Ripa's text and Castellini's additions and made further additions of his own. He also included 196 woodcut illustrations cut for this edition based on a selection of those in the 1630 edition. It was in this form that Ripa's work was best known to artists in the Dutch golden age and it remained in use by painters and designers for the decorative arts far into the 18th century.

With water stains throughout, serious in the first few and last few leaves, and marginal tears or restorations in a few leaves, but still in good condition and with large margins. The binding is uniformly abraded but structurally sound. An important source of knowledge and inspiration for artists of the Dutch golden age.

[14], 636, [8] pp. *Landwehr, Emblem books Low Countries* 683; *Praz, p. 474*. More on our website

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

41. 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 ...

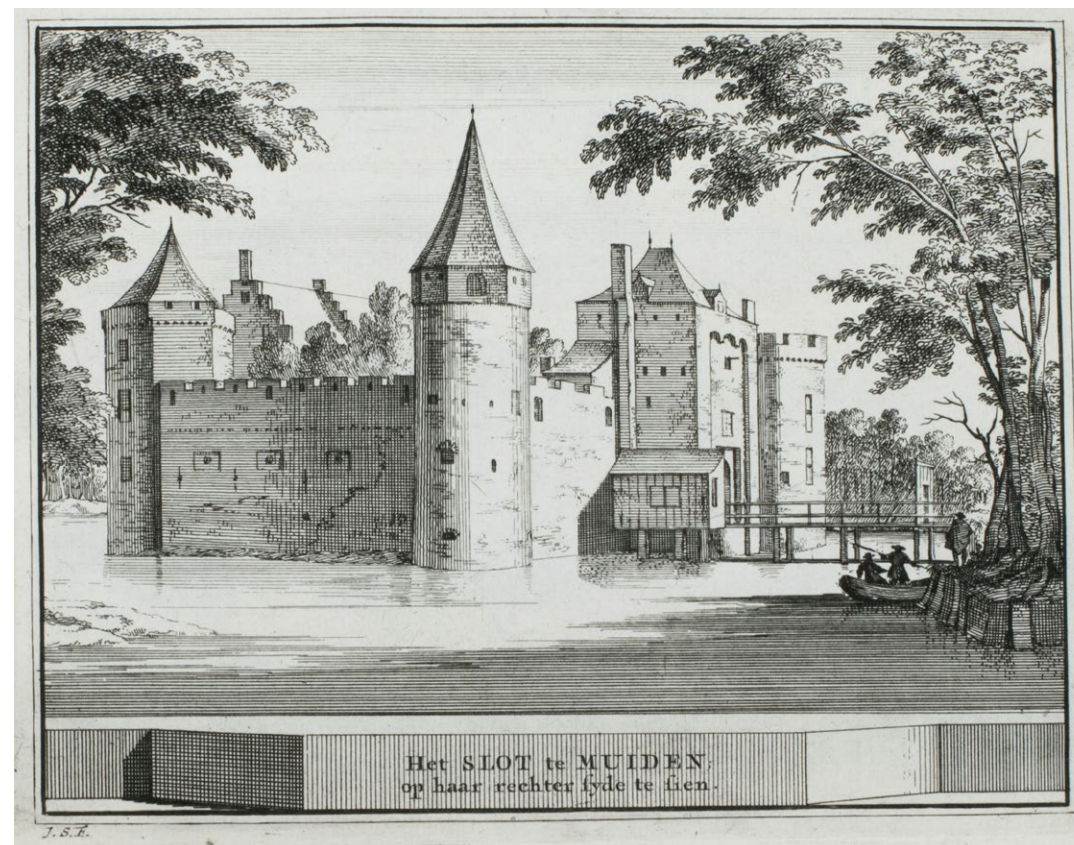
Amsterdam, Hendrik Bosch, 1721. Oblong 2° (21 × 29 cm). With 60 etched and engraved plates and a woodcut vignette on the title-page. Contemporary vellum. € 3500

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.

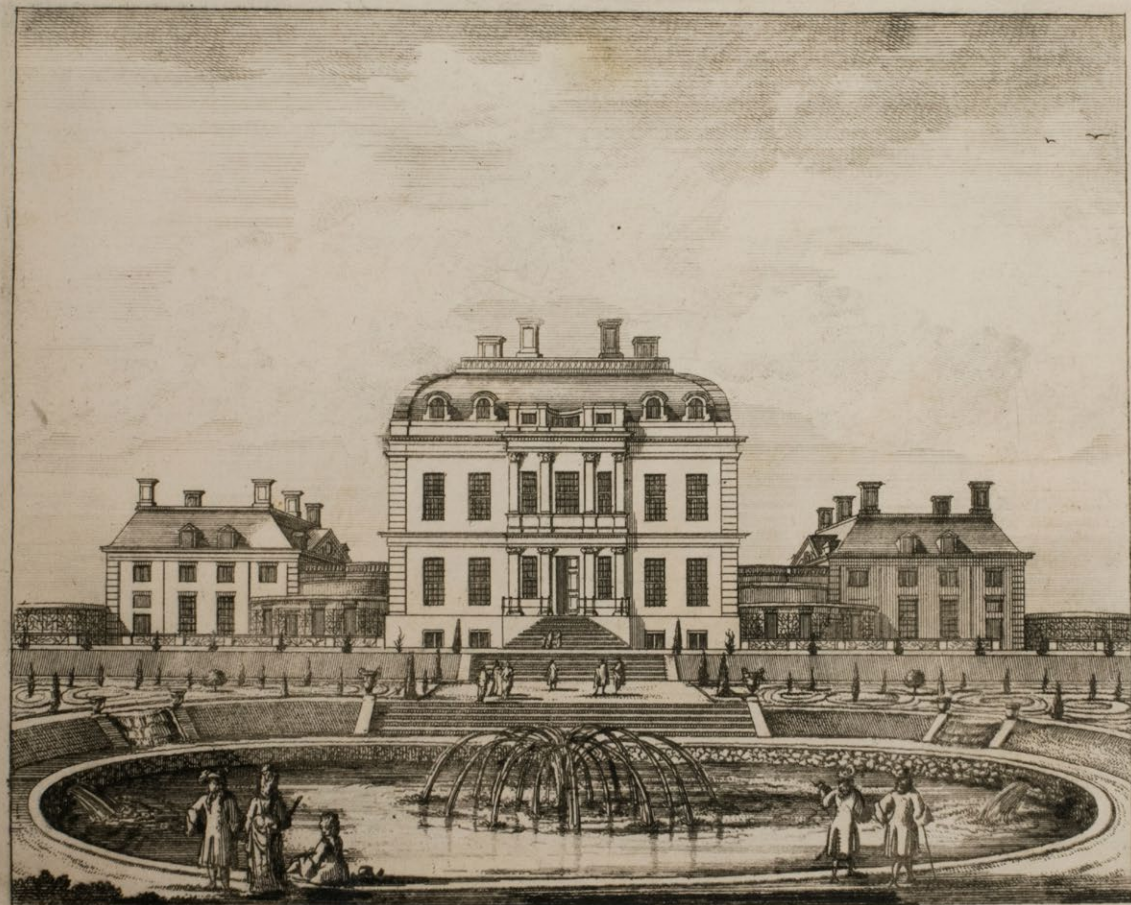
[2] pp., [60] engraved ll. STCN (4 copies); cf. W.Th. Kloek, *De kasteeltekeningen van Roelant Roghman II*; Tiele, *Volkenkunde 1011* (1711 *Schatkamer*); not in Bartsch; Hollstein. [🔗](#) More on our website



“The Versailles of the Achterhoek”

42. SCHENK, Pieter. Delineatio domus recreatricis adjacentiumq[ue] prospectuum amoenissimorum extra urbem Zutphaniensem, auspicijs & jussu ... Arnoldi Justi ...

Amsterdam, Pieter Schenk, [1702 or ca. 1720]. Oblong 4° (21 × 27 cm). With an engraved title-page and 16 numbered engraved views (ca. 15 × 19 cm), each with a caption in Dutch and Latin below the border, mostly in two lines. 19th-century grey-brown paste-paper with a wave pattern over boards. € 2750



Huis met zyn vleugels van achter, met het
lage Bosjen tegen den Laras
Pet. Schenk. exc. Amstel. cum Privileg.

Domus cum alijs a posteriori parte, cum
depressiore piscina.

37.

A magnificent series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70–1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, built by the architect Jacob Roman (1640–ca. 1716). Each view has a caption in Dutch and Latin below, mostly in 2 lines. Van Keppel inherited the estate near Zutphen in 1686. At the expense of King William III of England (formerly the Dutch Stadtholder Willem III), he replaced the modest buildings and grounds with the lavish palace and gardens that contemporaries dubbed “the Versailles of the Achterhoek”. After the death of Van Keppel’s widow the estate declined, parts were torn down in the 19th century and a fire destroyed the interior in 1943. The estate was restored in the 1950s and 1990s to the present state. Schenk’s present architectural and horticultural series gives a detailed view of the buildings, gardens and fountains soon after they were built during the heyday of “De Voorst”.

The prints are numbered 33–48 in brown ink by a contemporary hand (which would accord with their sequence if issued as apart of the *Paradisus oculorum*). With a large patch of the decorated paper on each board badly abraded, boards slightly worn around the edges and spine, endpapers slightly browned, some minor marginal dust-soiling and staining (barely affecting the images), but overall in good condition.

[1], 16, [1 blank] engraved ll. *The Anglo-Dutch garden* 74; *Hollstein XXV*, p. 295, nos. 1667–1682; *Springer, Bibl. overzicht*, pp. 43–44; *STCN* (4 copies). [More on our website](#)

336 engraved plates illustrating both the Old and the New Testament

43. SCHUT, Pieter Hendricksz. Toneel der voornaamste Bybelsche historien.

Including: Historien des Nieuwen Testaments.

Amsterdam, Nicolaes Visscher, [ca. 1659–1671]. 2 parts in 1 volume. Oblong 8° (9.5 × 14.5 cm). With an engraved title-page to each part, 192 engraved plates illustrating the Old Testament and 144 engraved plates illustrating the New Testament. A few plates are signed C.J. Visscher or N. Visscher. Contemporary vellum; recased with new endpapers. € 1800

Second(?) edition of a work with Biblical illustrations by Pieter Hendriksz. Schut (ca. 1619–1660), a well-known Amsterdam etcher and engraver and a pupil of Balthasar Florisz. van Berckenrode and Claes Jansz. Visscher. The first part covers the Old Testament and contains 192 plates, each numbered, with a brief caption underneath followed by a reference to the corresponding Bible passage. The second part on the New Testament consists of 144 plates, also numbered and captioned. Many of the illustrations were based on Matthias Merian the Elder's series of Bible illustrations, the *Icones biblicae*, but Schut also added designs of his own.

First title-page slightly stained, occasionally some ink or water stains and marginal thumbing. Binding slightly stained, hinges partly cracked. Overall in good condition.

[338] ll. *Hollstein XXVI, P.H. Schut 46; Poortman, Bijbel en prent II, pp. 72, 79–80; STCN 398133069 (1 copy).* [More on our website](#)



*Print series with beautiful views of one of the most prestigious country houses
and gardens of the Dutch Republic*


44. STOOPENDAAL, Daniel and Laurens SCHERM. Verscheyde schoone en vermaakelyke gezigten, in de Hofstede van Clingendaal gelegen by 's Gravenhage.

[Amsterdam], Nicolaas Visscher, [ca. 1697/1701]. Small oblong 2° (18 × 24 cm). With 32 numbered engraved prints (13 × 16.5 cm), including the title-page, captioned in Dutch, with views of the country house and gardens of Clingendaal near The Hague, designed and etched and engraved by Daniel Stoopendaal, Laurens Scherm and Leon Schenk. Blind- or black-tooled half calf (ca. 1900), marbled paper sides and endpapers. € 2950

A series of 32 prints, including the engraved title-page, by the etcher, engraver and draughtsman Daniel Stoopendaal (1672–1726) and etcher Laurens Scherm (fl. 1689–1701) in their second issue, executed by Leon Schenk and edited and published by Nicolaas Visscher: beautiful views of one of the most prestigious country houses and gardens of the Dutch Republic, Clingendaal near The Hague, including prints showing the construction of the house and plans of both the house and gardens. The garden of the Clingendaal estate occupies a unique position in the development of garden art in the Netherlands, of crucial importance for the understanding of the development of French-inspired formal gardens at the time of Stadtholder Willem III (1650–1702), from 1689 King William III of England, Ireland and Scotland.

Clingendaal was in possession of the wealthy and influential Doublet family from 1591 to 1727. Philips Doublet II (1633–1707), inspired by the new French classical style and the gardens of Hofwijk – the country house of his father-in-law Constantijn Huygens, secretary to the Stadtholder/King William III – started the construction of the gardens as early as the 1670's and completed it in the early 1680's, establishing one of the first "French gardens" in Holland. Doublet's estate played a central role in the introduction and dissemination of French stylistic forms in Holland, which would culminate in garden layouts at Het Loo, De Voorst, Heemstede and Zeist. Philips Doublet, a real "gentleman-virtuoso" and dilettante architect, had married Susanna Huygens, the daughter of the famous scholar and humanist Constantijn Huygens. Doublet was a personal friend of Willem III, with whom he discussed matters concerning art and architecture.

With the bookplate of H. Boekenoogen on the front paste-down, an owner's inscription in black ink "Jorn Copijn 1977" and a small bookbinder's label of "D.G. van Bommel Amsterdam" on the second free endleaf. Lacking print 33 by L. Scherm: an obilisque ina maze of tall hedges (Hollstein XXIV, Scherm 30). The binding shows some signs of wear around the corners and the spine, internally slightly soiled, but overall a good copy with wide margins.

[32] engraved ll. *The Anglo-Dutch garden in the age of William and Mary* (1988), pp. 179–183; *Hollstein XXIV*, Scherm, 24–29 & 31–32 (= nos. 1, 6, 16, 19–20, 24, 31–32); *Hollstein XXVIII*, Stoopendaal, 18–41 (= nos. 2–5, 7–15, 17–18, 21–23, 25–30); *Springer* p. 45; *STCN* (4 copies).  More on our website



*Beautifully executed manuscript proving the noble descent of Johann Baptist von Streng
(born in 1764) from Charlemagne (747–814) through the ages*

45. [MANUSCRIPT – HERALDRY – JOHANN BAPTIST VON STRENG]. Extrait abrégé des preuves de noblesse de Jean-Baptiste François-Sales de Streng d'Arenenberg. Chevalier du Saint Empire Romain & des extractions maternelles, soit du côté du père que de la mère. ... [Salenstein and vicinity? (Canton Thurgau, Switzerland)], 1779. 4°. Manuscript in French written on paper in a neat 18th-century cursive hand. With a folding genealogical tree showing the noble descent of Johann Baptist von Streng from Charlemagne, and a folding pedigree chart of Johann Baptist von Streng with 17 coats of arms, both drawn in pen and ink and coloured by a contemporary hand. The table of genealogical texts also has a decorative banner in green and gold, running from the head to the foot of each page between the paragraphs of text. Sewn, but never bound, the quires pasted together by a strip of paper. € 2750


Highly interesting manuscript proving the noble descent of Johann Baptist von Streng (1764–1836) from Charlemagne (747–814), stopping at Von Streng's birth in 1764, said to have been compiled from various approved documents derived from the archives of many noble families. Besides some introductory notes on the Von Streng family, the manuscript contains information about the related families in Johann Baptist's ancestry (including an alphabetical index),

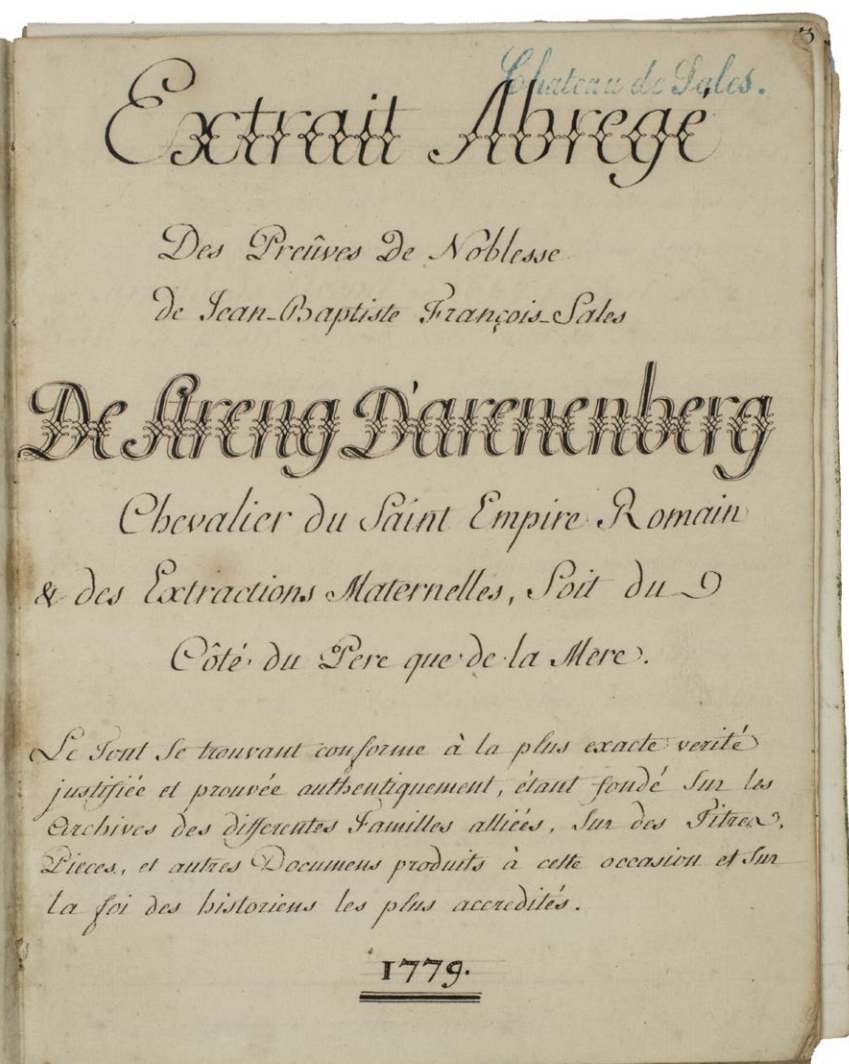
an extensive written genealogy and two folding leaves, one with a genealogical tree showing his descent from Charlemagne and the other a pedigree chart showing his more direct ancestors both paternal and maternal: his father [Anton] Prosper von Streng (1729–1798) married Anne-Françoise de Chissé de Pologne in 1763.

The Von Streng family from Switzerland, was elevated to knighthood in 1692 by the Holy Roman Emperor Leopold I (1640–1705). In 1785, Johann Baptist von Streng's father Anton Prosper von Streng was elevated to baron by King Victor Amadeus II (1666–1732) of Sardinia-Piedmont.

The Von Streng family lived for a long time at the small chateau Arenenberg in Salenstein on the shore of Lake Constance in Thurgau, Switzerland. This estate later became famous as the final domicile of Hortense de Beauharnais (1783–1837), after Johann Baptist von Streng sold it to her in 1817. She was the daughter of Joséphine de Beauharnais (1763–1814), the first wife of Napoleon Bonaparte (1769–1821), and married Napoleon's brother Louis Napoleon Bonaparte (1778–1846), who had been made King of Holland, which made Hortense Queen consort of the Netherlands. Arenenberg nowadays houses a Napoleon museum. The present manuscript was very likely made in Switzerland near Arenenberg, most likely in the municipality of Salenstein or elsewhere in the canton of Thurgau (Switzerland), although the manuscripts bears no evidence for this.

With the stamp of "Chateau de Sales" on the title-page. A strip of paper around the spine has broken, quires nearly detached but still held together by the sewing at one station. Edges of some leaves slightly browned, a few spots throughout, with traces of adhesive on the back of the first folding plate, where the separate leaves of the folding genealogical tree were pasted together, with offsetting to the second folding plate. Otherwise in good condition.

37, [1 blank] pp. plus 2 folding genealogical trees numbered p. 39 and p. 40. *For the Von Streng family: Erich Trösch, "Streng, von": in: Historisches Lexikon der Schweiz (HLS) (online).*  More on our website





Allegorical print satirizing the Remonstrants in the Netherlands in 1618

46. [SWANENBURG, Isaac Claesz. van (after); DOLENDO, Zacharias?]. Vertoninghe der tegenwoordighe stant int vrye-Nederlandt. [The Netherlands], 1618. (ca. 22 × 29,5 cm). Engraved print on paper. In passe-partout. € 1750

Rare allegorical print, perhaps by Zacharias Dolendo: “Exposition of the present state of the free Netherlands”, a satire against the Remonstrants and supporting Prince Maurits’s suppression of them, presented as their failed attempt to undo the unanimity within the Republic of the Seven United Provinces. It caricatures “waardgelders” (mercenaries hired by cities, in this case to defend the freedom of the dissenting Remonstrants against attacks by Counterremonstrants).

The print seems to be the second state of a print of Dolendo (?) after a painting by Isaac Claesz. Swanenburgh. The first state of this print, an allegory on the siege and relief of Leiden, was printed in 1574. Our copy would be the second state of this 1574–print with another text. At left the Dutch maiden is assailed and driven from her safe seat (“Christ”) by Discord, Death and Violence. At right Neptune tries to stop a soldier from attacking her. “Utrecht” appears on the soldier’s helmet and the names of the Remonstrant cities on a flap of his trousers: Alkmaar, Rotterdam, Leiden, etc.), characterizing him as a waardgelder. With a minor stain on the back, faintly visible on the front, and 3 barely visible folds. Otherwise in very good condition.

Atlas van Stolk 1320, 1337; *D.R. Horst, De opstand in zwart-wit: propagandaprenten uit de Nederlandse opstand* (2003), p. 151 (fig. 47), p. 334; *Knuttel* 2769; *Muller, Historieplaten* 1313 (“very rare”).

🔗 More on our website



K O R T E
AANMERKINGEN
OVER DE
ZANGKONST,

Getrokken uit een Italiaansch Boek,
betyteld

OSSERVAZIONI
sopra il
CANTO FIGURATO

di
PIERFRANCESCO TOSI.

Door M^r. J. A.



TE LEYDEN,
By FLORUS SCHOUTEN.
M D CC XXXI.

First and only Dutch translation of Pier Francesco Tosi's influential treatise on the art of singing and vocal education

47. **TOSI, Pier Francesco (Johannes ALENsoon, translator).** Korte aanmerkingen over de zangkonst, getrokken uit een Italiaansch boek, betyteld *Observazioni sopra il canto figurato di Pierfrancesco Tosi*.

Leiden, Floris Schouten, 1731. Small 8°. With a woodcut title vignette and a woodcut headpiece and tailpiece. 20th-century grey marbled paper over boards. € 1250

Very rare first and only edition of a Dutch translation of Pier Francesco Tosi's influential first treatise on vocal practice and the art of singing in the Baroque period, titled *Opinioni de' cantori antichi, e moderni sieno osservazioni sopra il canto figurato* (Bologna, 1723). Tosi's treatise deals with both the social and the technical aspects of vocal music and offers the reader a systematic approach to learning to sing, because Tosi really emphasized the importance of a thorough education in both singing and composing. Tosi also made other interesting observations and remarks. He was, for example, the first to emphasize that the transition between head voice and chest voice of male singers must not be heard and he stresses the importance of understanding the language you are singing, because otherwise you cannot properly convey the feeling and message of the text to your audience. Tosi also speaks about the difference between professional and amateur singers: as the level of professional vocalists often declines, amateur singers often improve, because they are willing to keep learning.

Binding slightly worn around the edges, and the boards very slightly scuffed, very minor foxing, but overall in very good condition.

46, [2 blank] pp. STCN 315878118 (2 copies); WorldCat 66283414 (6 copies); cf. Helen Metzelaar, "De grote reis van Jan Alensoon (1683–1789): van zijn gezang was ieder een verستelt en verwondert", in: *De achttiende eeuw* 43 (2011), pp. 201–202; Helen Metzelaar, "'Wonderbaarlijke schone kunst': de muzikale reis van Jan Alensoon naar Italië", in: *De boekenwereld* 30 (2014) pp. 47–49.

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*Extremely rare and important songbook devoted to the river Amstel,
which reached the Zuiderzee at Amsterdam, with a plate of 9 naked river nymphs
about to pull and push the naked author into the river*

48. [VELDEN, Matthijs van]. De roemster van den Aemstel, off: Poëtische beschrijvinghe van de riviere Aemstel.


Amsterdam, Cornelis Willemsz. Blau-laken [printed by Paulus Aertsz. van Ravesteyn], [ca. 1627/30]. Small oblong 8° (10 × 13.5 cm). With a folding engraved view (8.5 × 18 cm) of nine naked Amstel river nymphs on the bank of and in the river, pulling and pushing a naked man (apparently the author) to the river, with boats on the river and the city of Amsterdam in the background. 18th-century blind-tooled vellum. € 19 500



Extremely rare first (and only early) edition of an important songbook, with laudatory poems and songs about the river Amstel, which flowed into the IJ, an inlet of the Zuiderzee (now the IJsselmeer) at Amsterdam. The surroundings and banks of the river were the favourite and beloved walking area for the city's residents for centuries. It is the first Dutch literary work devoted to a river (one of the few devoted to any feature of the natural landscape) and was ahead of its time in its emphasis on the close bond between people and their natural environment. It influenced Antonides, *De Ystroom* (Amsterdam, 1671). The engraving of nine naked nymphs about to push and drag the naked author into the water illustrates a passage on B8v-C2v, based in part on the ancient Greek story of Hylas's abduction by water nymphs (in both, the protagonist visits a fantastic underwater world). Of considerable interest to the linguist or literary analyst are the "Aan-merckinghe op eenighe duystere woorden" (notes on a few obscure words): 25 numbered notes (A5v-8r) to the "Ode" and 112 numbered notes (D2r-E3v) to "De roemster hymnus aen den Aemsel", though most of the words are names and places: the superior numerals in the text refer the reader to these notes.

Van Velden's poetry is highly regarded from a literary standpoint and made important contributions to the use of Germanic and classical mythology in Dutch literature (it also refers to the Nile in ancient Egypt). When the extensively annotated 1973 edition appeared, only 4 copies of the original were known to survive. WorldCat reports the same four copies plus one supposedly at the Royal Library at the Hague (it appears to be a ghost, not in their on-line catalogue or the STCN). The University of Amsterdam has been missing for several years (the description in the 1973 edition makes it clear that it is not the present copy) so it is also not recorded in the STCN. The present copy therefore appears to be the fifth known and the fourth that can now be located, with the others at the British Library, the University Library in Leiden and the International Institute of Social History in Amsterdam (formerly at the Maatschappij der Nederlandse Letterkunde). We suspect the leaves of the Leiden copy (scanned on dbnl.org) have been cut down and mounted on larger leaves, but the high contrast images don't show the edges.

With the owner's inscription of the Rotterdam poet Nicolaas Jeremias Storm van 's Gravesande (1788–1860) on the verso of the second free endleaf. Only about 5 mm has been trimmed from the head margin and probably a bit less from the foot and a bit more from the fore-edge, so the leaves before trimming would have measured about 10 × 14 cm. With a tiny tear in the plate (which has been trimmed down to the printed image and mounted on a blank leaf, perhaps at the time of the present binding), and slightly browned, a few leaves with minor soiling or spots, but still in good condition, the binding very good.

[80] pp. *J. van Baalen & zonen, Catalogus van een uitgebreide verzameling boeken, ... nagelaten door ... N. J. Storm van 's Gravesande, ..., Rotterdam, 2 April 1861, lot 974 (this copy); Nicolaas Beets, ed., "De roemster van den Aemstel", in: Anna Roemer Visscher, Alle de gedichten, vol. 1 (1881), pp. 201–218 (citing the Leiden copy); Henri Leclert, Cat. ... Alphonse Willems, 4–7 May 1914, lot 276 (Amsterdam UL copy); Frederik Muller, Catalogue ... M. D.-C. van Voorst, ... et ... J.-J. van Voorst, ..., Amsterdam, 23 January 1860 (published 1859), lot 4892; Jacobus Scheltema, Anna en Maria Tesselschade (1808), pp. 12–15 & note 11 on pp. 102–105; Scheurleer, Liedboeken 154, 2; STCN (2 copies); USTC 1016603 & 1506652 (same 2 copies, 1 listed twice); Matthijs van Velden, De roemster van den Aemstel, with intro & notes by Utrecht students (1973); A.D. de Vries, "De dichter van de Roemster van den Aemste", in: Oud Holland, 1 (1883), pp. 64–72; WorldCat (5 copies in 5 entries, but one seems to be an error and another lost).*  More on our website



*Extremely rare report documenting the fluctuating value of stock
in the Dutch East India Company (VOC) and West India Company (WIC)
from 1723 to 1770 and earlier, published shortly before their downfall*


49. [VOC & WIC – STOCK MARKET]. Aanwyzinge van het capitaal, en derzelver verdeelinge by de respective Kamers, in de geöctroieerde Nederlandsche Oost- en West-Indische Compagnien, ... Benevens de ryzing en daaling der O.I. en W.I. actien zedert den jaare 1723, tot op heden toe. Amsterdam, the widow of Antoni Waldorp, 1770. Small 8° (16.5 × 12 cm). Sewn through 2 holes, but never bound. € 3750

Extremely rare financial report recording the volume of shares issued, the share prices and the dividends paid to the shareholders for each of the chambers of the Dutch East India Company (VOC) and West India Company (WIC) between 1723 and 1770. It reports the capital raised by the sale of shares and bonds by the VOC chambers in Amsterdam, Zeeland, Delft, Rotterdam, Hoorn and Enkhuizen, and by the WIC chambers in Amsterdam, Zeeland, Maze (Rotterdam),

Stad en Lande (Groningen) and the Noorderkwartier (Hoorn). It also reports the dividends paid to the various shareholders of the East India Company and the West India Company in the years 1612–1770 and 1679–1769 respectively. Sometimes they were paid in money or bonds, but sometimes also in goods, for example spices, such as the cloves noted here (“capletten”). The report also contains an overview of the highest and lowest prices paid for stocks of both companies, from 1723 to 1769 for the VOC and from 1742 to 1769 for the WIC. Both the VOC as the WIC were pioneering joint stock companies, financed by the sale of shares to a large pool of interested investors, who in turn received a share of future profits. This spread the risks of financial loss due to the dangers of the voyages to the West and East Indies. By issuing bonds and shares sold to the general public, the VOC – incorporated in 1602 – became the world’s first publicly listed joint stock company.

The present report forms a highly important source for the economic history of the Dutch VOC and WIC, published shortly before the payment of dividends for the VOC ceased in 1781. In the second half of the 18th-century and particularly in the last quarter, the Companies’ stock prices declined heavily. We have located only one other copy of the present publication, at the International Institute of Social History (Amsterdam): in their own catalogue and in WorldCat, it is misdated “1723”, the year mentioned in the title (perhaps their copy has the imprint, with publication date “MDCCLXX” torn off). We have found no record of a copy on the market. It appears to be the earliest publication of its sort, and no other records the intriguing course of the stock of these important trading companies in such detail. Similar titles, for example two dated 1772 and 1780, are also extremely rare. It is an outstanding witness to the financial history of both the Dutch VOC and WIC, reporting the capital raised, share prices and dividends paid before the WIC and VOC were declared bankrupt in 1792 and 1800 respectively and were closed after years of financial decline.

With the embossed stamp of Renatus [= René] Willemsen (b. 1953) on the final blank leaf. Edges of the leaves slightly frayed, but overall in very good condition and untrimmed, preserving the deckles and the holes from printer’s press-points.

[2], 16, [2 blank] pp. WorldCat (1 copy); cf. STCN 39547051X (similar title, dated 1780); Femme S. Gaastra, *De geschiedenis van de VOC* (1982); not in Landwehr, VOC.  More on our website



*Attractive watercolour of a whaling scene,
showing four whales and the whalers in action with their harpoons*

50. [WHALING – WATERCOLOUR]. [A Dutch whaling scene].

[ca. 1801?]. Illustration 29 × 39 cm; frame 44 × 53 cm. Pen, ink and watercolour whaling scene with a coloured border, on laid paper, mounted on paperboard. Framed. € 6500

A beautiful Dutch whaling scene in watercolour. It shows five large Dutch ships, five smaller rowboats, four whales on the surface being harpooned by the sailors in the rowboats, and two bears in the foreground in the lower right corner. The bears are no doubt supposed to be polar bears, but the artist made them look more like brown bears. While the drawing is signed in black ink in the lower right corner, virtually nothing is known about the artist, except his or her name from the signature: “H. C. Tuyssen(?)”.

The present scene was inspired by and/or adapted from a famous set of Dutch whaling prints (ca. 1720/25) by Sieuwert van der Meulen and Adolf van der Laen. The initial composition of the scene with the bears on the ice in the foreground reminds us of the print titled “Seylen in ‘t ys, en soeken na de walvis” (sailing through the ice, and searching for the whale), but it is not a direct copy. The artist seems to have combined parts of three or four prints from the set, to include more ships, rowboats, whales and the action of harpooning and capturing the whales, in the present scene. It is clear, that it represents a Dutch whaling scene, possibly in Davis Strait near Greenland or in the Arctic Ocean near Spilbergen (the Svalbard archipelago of Norway), since Dutch whalers were active in both regions.

With faded inscriptions in black ink in the lower corners of the illustration – left: “A. 1801[?]” – right: “H:C: Tuyssen [or Tuysson?]”. Very slightly browned around the edges and with a few, barely visible, creases in the paper. Overall in very good condition.

For the prints that inspired this watercolour: Dow 30, 42; Ingalls, Lothrop collection, 15[-17], 60, 144, 148. [More on our website](#)




*William the Good, Count of Holland sentences the rich bailiff of South-Holland to death
for taking a poor farmer's excellent cow*

51. [WILLIAM III, Count of Holland]. [SILLEMANS, *Experiens?*]. Justitie van Willem de Goede Grave van Holl[and]. etc. over de[n] Bailju van Zuyt-Hollant.

Amsterdam, Hugo Allard the elder, [ca. 1660/80?]. Broadside (40 × 50.5 cm). An engraved print with extensive engraved texts in Dutch, the central scene (33.5 × 30.5 cm) flanked by 6 smaller scenes, with the title above the central scene, 2 verse couplets below each smaller scene and the story in prose in the foot of the engraving. € 495

A very rare (Muller) print presenting an episode in the life of Willem de Goede (William the Good), Count of Holland, in 1336, passing a just judgement in favour of a poor farmer against the rich bailiff of Holland, resulting in the bailiff's execution. Although no other state of the present plate is known, Atlas van Stolk points out that its plan and layout (and lettering, we would add) so closely matches an earlier print showing the death of Floris v, Count of Holland, in 1296 (*De doot van Floris de V. Grave van Holl[and]*), that one may suppose they were originally produced and published together, so engraved by Experiens Sillemans and published by Cornelis Danckerts before the death of the former in 1652. The present impression, without the name of the engraver but with the imprint indicating it was printed in Amsterdam by Hugo Allard [the elder (ca. 1624/25–1684)] in Kalverstraat, therefore shows the plate in what is probably its second state. With the print trimmed to the plate-mark, edges a bit frayed, some repairs.

Atlas van Stolk 142 (cf. 117, the death of Floris V); Muller, *Historieplaten* 211 (I, p. 18, and IV, p. 20).  More on our website



Four extremely rare broadsides with elegies on the death of Willem IV, Prince of Orange

BILLYKE TRAAANEN,
UITGESTORT OP HET OVERLYDEN
VAN ZYNE DOORLUCHTIGSTE HOOGHEID
WILHEM CAREL HENRIK FRISO,

PRINSE VAN ORANJE EN NASSAU, &c. &c. &c.
Erf-Stadhouder, Admiraal, en Capitein Generaal der 7 Geunieerde Provintien, &c. &c. &c.



„La op uw borst, ó zwoegend Nederland!
„Daar legt uw hoop, en 't werktuig van verstand,
„Uw lieve WILLEM, de eer en roem der Nederlanden.
„Myn God! is dit de hulp die gy ons hebt beloofd!
„Moest dus het Roer van Staat op doodfche klippen stranden,
„En 't vry Gewelt zich van zyn Torvelgt zien beroofd!

Met wat gejuich werd CAREL ingehuldigd!
Zoo Groot als Klein fcheen alles hem verfhuldigd,
Natuur en geest fprak meer dan aller Menfchen taal:
Elk riep die HENDRIK moet ons jaaren lang regeeren!
Nooit heeft de Godheid een volmaakter zegenpraal
Vertoond, en FRISO zal ons aller hart beheeren.
Hy leevde, en zy aan ons een Staf, die Neerland kroond!
Gelyk zyn Heldenbloed ons dikwerf heeft vertoond.

Helaas! die gloed, gelyk met ftarrenvonken,
Die ftandte op den borst van de overledene!
Hy rust, die onze rust met zoo veel vuur bedagt,
En 't all' beloofde, 't geen ons kon gelukkig maaken:
O HULP VAN NEDERLAND! wie, wie had ooit verwagt
Dat Gy zo ras, ó fmart! uw liefde zoud verzaaken!
Ontrooft Ge een WILLEM ons, in 't bangfte onzer tyd?
Daar ieder om zyn komt uit Aem was verblyd.

Uw Wysheid, nooit en nimmer na te fpeuren,
Is oorzaak, ach! van ons regmatig treuren,
Gy ftraft regtvaardig, doch uw roede is zegenryk
Voor onzen Vorft, dien gy een heilftaat doet genieten,
Waer van geen Koningen ligt vonden grooter blyk,

Want lieve ORANJE kan uw byzyn nu genieten.
ó Afgefloofde Ziel! Gy aënd een ruimer lucht,
En vond een heilbad op der zaalige Englen vlucht.

Wat trooft voor U, ó Koninglyke Vrouwe!
Zal U myn Zang toefpreken in uw rouwe?
Myn Graaf!... ach, Carolyn!... uw zielsdruk parft myn ziel!
Ik wil... verfhooon my doch!... myn hart kan niet doen fpreken!
Toen WILLEM aan de keur van Zeland 't eerft beviel,
En Hy Stadhouder werd, vertoonde ik 't eerfte Teeken
Van liefde, door de plicht diep in het hart geprent,
En zag, fchoon onvoldaan, die by my zelfs erkent.

Zyt ook voldaan, ó Eedle Ziel hier boven!
Wil nu verheugd met Cherubynen loven
Den groote Wonderged, die Neerland heeft bewaakt,
En 't nodig vond om U in zo benauwde tyden
Te Ballen tot den Laften... die ftaafche handen ftaakt.
En door zyn fcherp gebit voor fhennis ons kan vryden.
ó Steun der Staaten! Gy vereifchte een grootfcher lot:
En wie is meer om 't U te geeven, dan uw God?

By Hem zo moet Gy waardfte PRINS, verwagten,
Juweelen van ORANJES Nagelflachten,
Op wien 't Bataafch gewelt zyn oogen hoopend ftaat.
Beninlyk VADERSEELD, groei op in deugd en jaaren!
ó Vyfte Willelm! word eens ons gevryden Staat
Tot eenen boeder, laat U niemand evenaaren!
Dan moog het groot verlies en al te een bitter druk
Beveftigen myn' wensh en Nederlands geluk.



GRAFTEKEN.

DE VIERDE WILLEM werd van levensgloed beroofd,
En Nederland zag dus haar EEUWZON uitgedoofd:
Vraagt gy waarom? het was om dat zyn Ziel hier boven
Een rust zou vinden, die Hem de Aarde kon ontrooven.

J. MEYER.
Onder de Zinfpreuk
Omnia conando, docilis solertia vincit.

Te Amftelam, by THEODORUS CRAJENSCHOT, Bokeverkooper op den hoek van de Hoetregat en Heiftog, in den Berg Sinai, MDCCLII.

52. [WILLIAM IV of Orange]. MEIJER, Jan. Billyke traanen, uitgestort op het overlyden van zyne doorluchtigste hoogheid Wilhem Carel Hendrik Friso. Amsterdam, Theodorus Crajenschot, 1751. 1° broadside (53 × 39 cm). With an engraved mortuary vignette.

With:

(2) OMMERING, Adriaan van. Op het schielyk afsterven van zyne doorluchtige hoogheid Willem Carel Hendrik Friso.

Amsterdam, Andries & Jacobus Stanhoffius, 1751. 1° broadside (49 × 33 cm).

(3) KLOEKHOF, Cornelis Albertus. Treurzang op het afsterven van syne doorluchtigste hoogheyd Willem Carel Hendrik Friso.

Utrecht, Nicolaas van Vucht, 1751. 1° broadside (52.5 × 39 cm).

(4) Op het allersmartelykste en voor den lande alledroevigst afsterven van zyne doorluchtige hoogheid Willem Carel Hendrik Friso.

Amsterdam, Antoni Waldorp, [1751]. 1° broadside (52 × 38 cm). € 1850

Collection of 4 extremely rare broadsides with elegies on the death of Willem IV (Willem Karel Hendrik Friso), Prince of Orange (1711–1751), the first hereditary stadtholder of the Netherlands. At least three of the four were reprinted a year later in *Dichtkundige cypressenbladen*, a collection of elegies on the death of Willem IV.

Ad 1: Second copy located; ad 2: Second copy located; ad 3: Only copy located; ad 4: Only copy located.

These rare, large broadsides, each printed on a large whole sheet of paper (1°) are also of typographic interest, in part because they use large initials and types that are not so often used for books aside from occasional heading in large types.

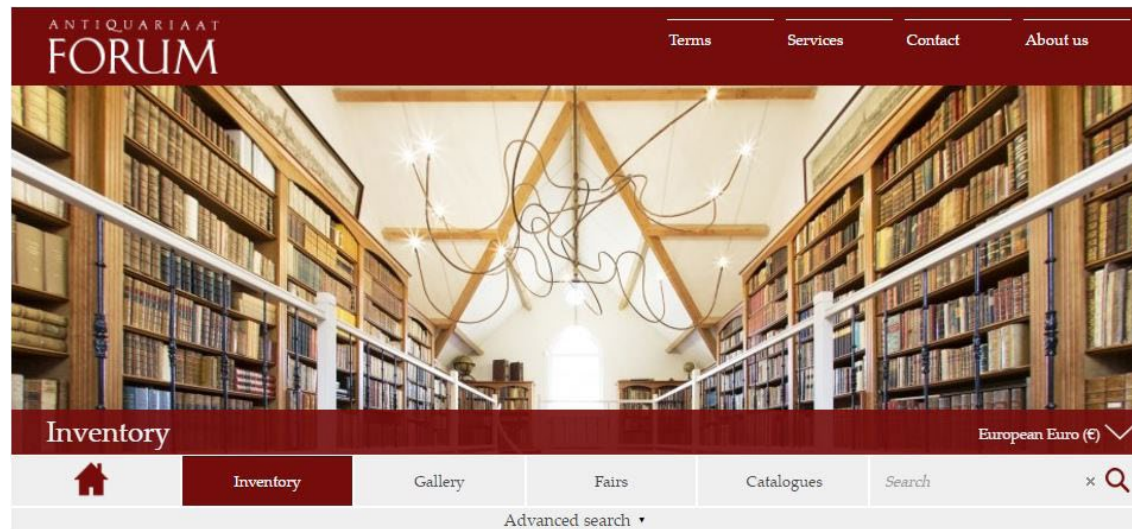
All in very good condition, especially considering the ephemeral nature of these publications, with only the ends of a few old folds reinforced. Ad 2 is trimmed close to the outermost edges of the widest line of type at left and right, but they otherwise have generous margins. Rare broadsides on the death of the Prince of Orange.

Ad 1: WorldCat (1 copy); not in Knuttel; Picarta; for the author: V.d. Aa XXII, p. 791; ad 2: V.d. Aa, Nederlandsche Dichters III, pp. 12–13; Knuttel 18332; WorldCat (1 copy); not in Picarta; ad 3: not in Knuttel; Picarta; WorldCat; for the author: V.d. Aa X, pp. 240–241; ad 4: not in Knuttel; Picarta; WorldCat.

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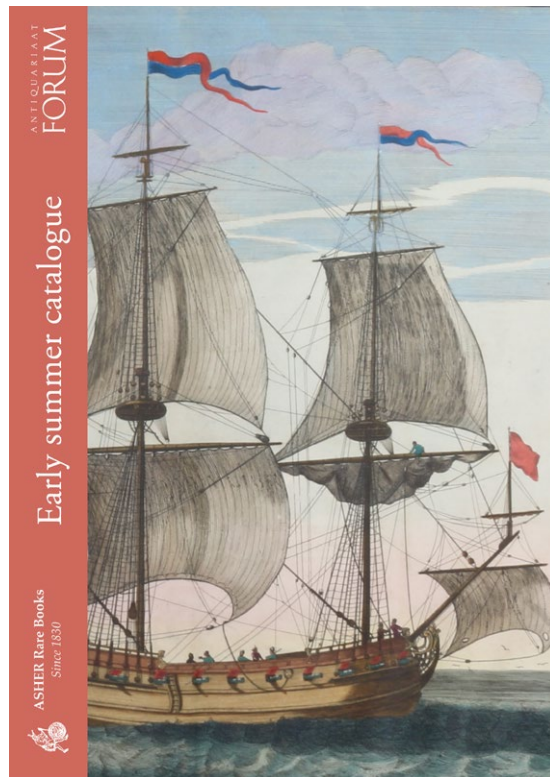
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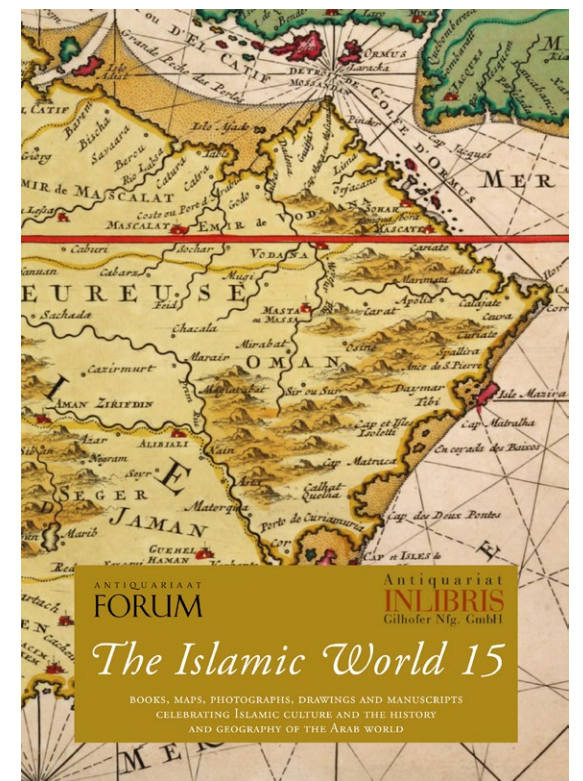


Early Summer

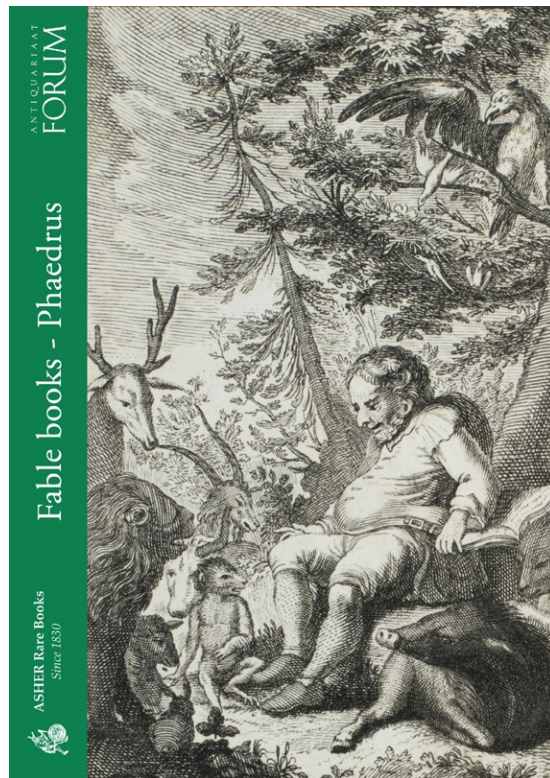
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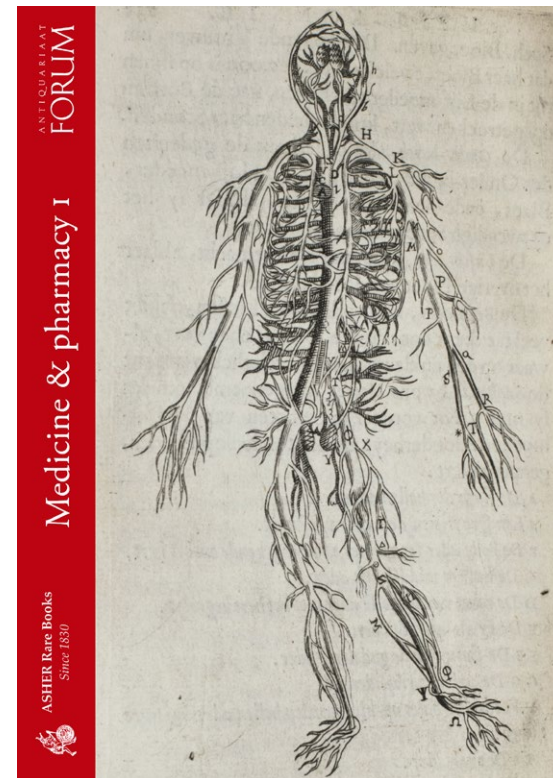
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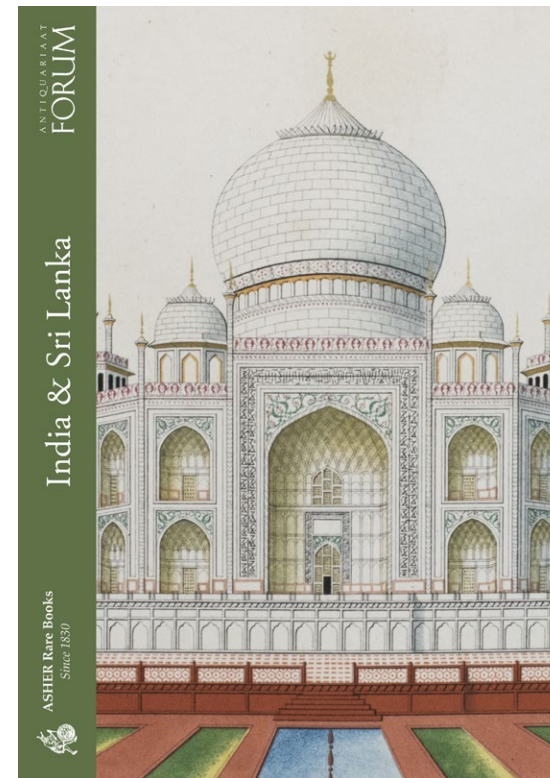
Islamic World 15



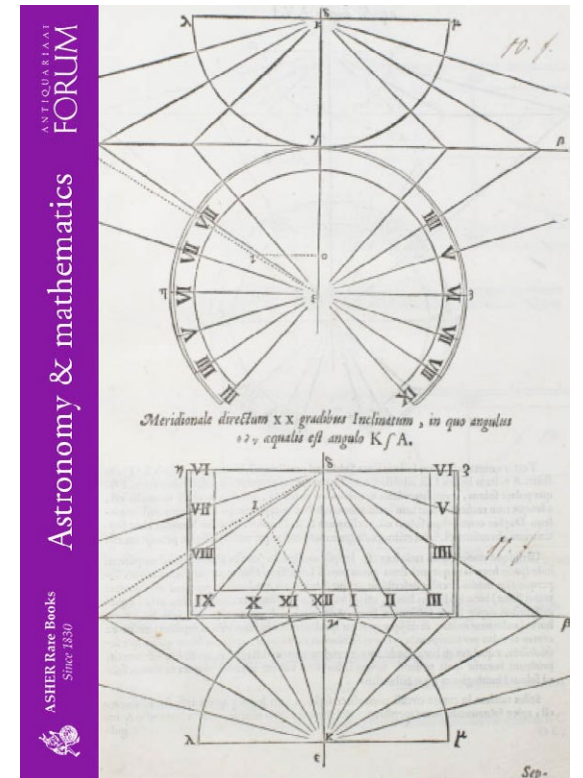
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