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1484 edition of a great Roman satirist, with the extensive commentaries by Bartolomeo Fonzio

I. PERSIUS FLACCUS. Satirarum opus [= Satyrae/Saturae].


(Colophon: Venice, Dionysius de Bertochus & Pelegrinus de Paschalibus Bononienses, 10 September 1484). Small 2° (29.5 × 21 cm). With the verse text surrounded on three sides by Fonzio's prose commentary, Bertochus and Pelegrinus's woodcut device next to the colophon on the last printed page, with spaces left for manuscript initials without guide letters (not filled in). Set in 2 sizes of Venetian-style roman type (110 and 83 mm/20 lines) with an occasional Greek letter. 19th-century(?) sheepskin parchment.

€ 14 500

A 1484 edition of the (mostly hexametric) verse satires by Persius Flaccus (34–62 CE), the sixth known edition with the extensive prose commentary by Bartolomeo Fonzio. Persius satirized Stoic ethics, literary style, their asking the gods for material gain, and their views of life goals and liberty, all in the light of the decadence and corruption of Nero's court at Rome. Though influenced by the satires of Lucilius and Horace, Persius's calm and seriously educational critique gives his work a subtle depth often lacking in his predecessors. He left his satires unfinished at his premature death and they were put into order by his friends Cornutus and Bassus. Ulrich Han in Rome printed the first edition in 1470 and many followed quickly, but the most important were those with Fonzio's commentaries.

Bartolomeo Fonzio (1446/49–1513), born in Etruria, was a Florentine humanist and professor of poetry and rhetoric at the university there. He greatly admired Persius's work but found that its obscurities limited its reception, so he set out to clarify it for the reader.

With a couple contemporary pen decorations and a pointing hand in brown ink beside the main text. With some marginal stains, mostly in the last quire, which also shows restorations in the gutter margin, but otherwise in good condition and with wide margins (2–5.5 cm).

[1 blank], [54], [1 blank] pp. BMC VII, p. 1139; Bod-Inc P140; Goff P346; GW M31375; ISTC ip00346000.  More photos on our website

BARTOLOMEI FONTII PROOEMIUM IN PERSIVM POETAM AD LAVRENTIVM MEDICEN.

Vanq̄ Laurenti poetæ omnes uel ad bene dicendum: uel ad honeste uiuendum plurimū conferunt: tamen in primis legendi sunt: qui nō solum iucunda auribus: sed utilia quoque animis excolendis emoneant. Nam cum per se poetica delectatio mollis sit: nisi grauioribus rebus fulta ad uitam recte degendam proficit: eos profecto diligere: colereque debemus: a quibus ad uirtutem uehemētius inflammemur. Siquis enim adhuc rudis uatibus ocio sis incumbat. Ipse quoque eorum consimilis ad mollitudinem quādam traducitur. Eum uero cui grauem uirilemque lectionem prosequitur: uitæ probitas: honestas: integritas comitatur. Quare cum teneræ mentes: ne quid turpe in senectutem resideat: honestissima quæque doceri debeant: eum mihi uatem interpretandum putauit: qui uitæ mortalium: auctoritate: doctrina: consilio non deesset. Verum enim uero si quis ex omni numero poetarum: qui hoc sancte integreque præstaret legendus esset: quem Persio præferemus: nō haberemus. Nam & magna in utilissimis rebus: quas persuadere nititur: probandi uis: & res ipsæ electæ atque excultæ: & bene translata: & cohercētia rebus uerba: & figurarum sententiarumque non parua copia: passim in eius erudito uolumine reperitur. Hunc igitur: cum & morum sanctitate resurgat: & lectorem ad bene uiuendum instituat: quanto conquisitius potui: exclamaui. Quia quidem in re si diuerſa a doctis quibudā uiris hac nostra ætate poetæ interpretantibus uberior copia uis: uidebor: iustus de causis id feci: ut enim Lyſippus: quanquam artificium maius erat in uultu & capite quam in alexandri humeris effigendis non minus tamē in his: q̄ in capite laborauit: sic ego in omnibus uel mediocribus locis elaborauit. Deinde cum discipulorum copia magna litteratorum uero mira paucitas fatius fore duxi: pluribus consulendum q̄ paucioribus obsequendum. Nam ut habentur latores legum: qui populo uni uerso prospexerint: cariores: ita scriptores rerum: qui plurimis prouiderint: gratiores. Postremo utrisque prospiciendo tali temperamento: ni fallimur: uti sumus: ut & discētes plurima que libere accipiant: & docti pleraque inueniant: quæ legant non sine aliqua uoluptate: neque uero consilium sit eorum nomina: unde aliquid sumpserim occultat: quum q̄ ingrati pusillique est animi: eos regeat: a quibus ad multarum rerum scientiam informetur: tum quod nouo scriptori maior fides & auctoritas quaeritur: si magnorum atque optimorum auctorum testimonio nititur. Quibus equidem probatissimis rationibusque certissimis fretus: si cōmuni discipulorum utilitate commotus: quorundam interdum opinione dissenserō: ueniam mihi dari ab illis postulo. Non enim in uidia dissensioneque amicorum: sed contrarietate opinionum sententiam meam apposui: qua in re quanquam uereor: ne cui fortitan satis sit ad opiniones contrarias comprobandas: quod asseratur ab his: qui satis auctoritatis adepti sunt: tamen si ea remota res omnis cum rebus lectores conferent: cognoscent non omnia condonanda esse opinioni. Cæterum hoc unico artificio uolumine exponendo: licet plus multo fuerit oneris q̄ honoris: quod gloria nunquam per interpretem: atque auctorem consequitur: quia tamen non spe laudis: sed ut tibi gratificaret ad interpretandum accessi: satis si tibi fecero: non paruam laudem me consecutum putabo. Nam cum tu hæredario iure & reipublicæ nostræ decus: & litteratorum omnium præsidium certum sis: me tibi uiro laudatissimo placuisse: non ultima laus uidebitur. In tua uero liberalissima: beneficentissimaque natura cum iam pridem spem omnem posuerim: ut re potius quam uerbis animum tibi meum significet: hos ad te commentarios persianos meos in te dei atque obseruantia testes mitto. Mox ut spero: fauente rei: qui ut potes: ita etiam cupis adiunare q̄ plurimos: & ad maiora animum excitabo: & cū primum facultas dabitur ampliori te munere cumulabo.

quoque paruula: puellaris imago dicitur. Var. in originibus: Itaque breui tempore magna pars in desiderium puparum & sigillorum ueniebat. Moris autem fuit ueterum puellarum paruula quædam puellaria simulacra ex linteo infuere: deinde tomento infarcire: uestibus amicare. Has uirgines pueritiam egressæ: Veneri tanquam uirginitatis suæ insignia condonabant ut faustum felix quod futurum matrimonium cederet. Veneri enim ab Ioue maturæ uirginum ætatis: nuptiarumque cura: Diodoro auctore concessa est. Quin damus ut superis: honestatem uitæ: morumque sanctitatem: non aurum aut argētum superis largiendum hortatur.

Quin damus id superis: de magna quod dare lance
Non possit magni messalæ lippa propago
Compositum ius: fasque animi sanctosque recessus
Mentis et incoctum generoso pectus honesto
Hoc cedo ut admoueam templis & farre litabo.

Satyra Tertia.

Empe hoc assidue iā clarum mæ fenestras
Intrat: & angustas extēdit lumine rimas
Stertimus indomitum quod despumare falernū
Sufficiat quinta dum linea tangitur umbra.
En quid agis siccas infana canicula messes
Iamdudū coquit: et patula pecus omne sub ulmo ē
Vnus ait comitum: uerūne? ita ne? ocius adsit.

care: uotumque impetrat significat. Plau. i. penulo. Si hercle istuc unquam factum est: tum me super piter faciat: ut semper sacrificem. neque unquam litem.

Empe hoc assidue: id est desides & incōtinētes inuehit quod fugiendū sequendūque sit ostēdēs. Quēdā autem ad ducit comitis inertia circa bōarū artium studia rephēdēt. Ordo uero ē: Nepe tu hoc assidue facis: ut ad multā lucē dormias. Indomitū falernū. uisū quod nō dilurū: uel tā uehemēs quod uix aq̄ domari possit. Vir. Dux bacchi idomitūque falernū. Ager autem falernus i capāia ē uisio celeberrimus. Despūat i stoma cho cōcoquere. quod ab olla in qua carnes elixat: trāslatū ē. Quia dū liea tāgitūbra: atq̄ p̄ ubrā gnomonis orto sole horas i semicirculo spectabat: i quo. xii. liæ æq̄ diuisæ spatiis a gnomōe discurrebāt. p̄ma uero liea ab occidēte sole orto i p̄mis adūbrabat. deinde ceteræ singulatī. Veg. cū ad sextā lineā ūbra uenerat: meridies erat. Quia igitur liea iā ppe diē mediū declinabat: quo tpe cāculi aribus diebus pecudes ūbras & frigora captāt. Horologiu autem p̄mus Anaximenes milēsius & ūbræ i horis diei cognoscēdis rōnē inuēit. En quid agis? cū superiori castigatiōe correptus nōdū surgeret grauius istat: atq̄ rephēdit quod tū maxie stertat: cū magna p̄s lucis pacta sit. En uero demonstrātis cū indignatione & castigatiōe ē. Iuue. En habitū quo te leges ac iura ferēt. Infana cācula: furēs p̄ æstū: q̄le apud Horatium. Iā p̄cynon furit. Idē enim canicula & minor cāis: & p̄cynon sunt. Plinius libro octauo supra decimum: Agypto uero p̄cynon matutino æstuosus: quod sydus apud Romanos non habet nomen: nisi caniculam hanc uelimus intelligi: hoc est minorem canem. Duo uero cāes in celo sunt: maior & minor. Sed canem dicendo maiorem intelligimus. Minor. n. cāis canicula dicitur: quæ quia integrum diem in ortu atque occasu canem præcedit: inde a græcis p̄cynō appellatur: πρ̄o enim ante: κυν̄o uero canem significat. Ardētissimo autem æstatis tēpore cācula oritur. xvii. iulii die: sole p̄mā leonis p̄tē ingrediēte. Cāis uero postridie: sole p̄mā p̄tē leonis ingressō. Verūne? Verba castigati adolefcētis quod tā clarū mane sit indignantis: & aliquem seruorum ad se uocantis.

c

tertius: hoc ē post duos sequēs tertio loco semis: quia n. fiebat ex duobus assibus & tertio semisse: sestertiu ueteris uocauerūt. auctores sūt Var. Fe. Vitru. & ceteri doctiores: quos ego testes rei tā notat nō adduxisse: nisi apud Lāpridū i heliogabalo cōpisse: sestertia cētū libras. xxx. argēteæ sed parum idōeus auctor ē: cui credet deamus: nisi forsā eius æuo erat eiusmōi pōdera imutata supra sestertiu tressis a tribus assibus dicit: ut apud p̄sū tressis agaso. Octussis quoque ac nouussis: decussisq̄ repit octo nonē ac. x. asses. Decusses uero & denariū a. x. assibus noīarūt: a duobus deinde decussibus hi. cessis. i. xx. asses. a tribus tricesis. xxx. asses: persius & cētusse utit: ut Et cētū gr̄cos curto cētusse licet. tu. Erāt autem cētusse cētū asses: quod erat breues ex ære nūmi: supra cētusse maius aris uocabulū n̄ hēmus nā ducetos: trecetos: quod drigētosue cū dicius: nō magis asses quod denarios: aut alios nūmos significāus. infra uero talētū ē: cuius uariæ spēs cū pōdere: tū materia extiterūt. nā secundū diuersas gēres diuersi quoque pōderis inuēit. Veg. quod celebrius ē atticū maius & minus talē: u extat. minus assibus. lx. maius tribus & lxxx. & triētē describit: licet aliq̄ octogita tātū assiu extitisse cōtēdāt. Plī. maior talētū atticū ex Varrōis snia sexdeci sestertiis taxari scribit: cui si credius libraḡ erit. xl. sed hæc de pōdere materiā uariā extitisse grauiissimi attestant auctores. nā nō solū aug. argētū: æs hoc pōderē assuari cōpius. sed serg. et & alūmē Curtius. n. cādidi ferri talēta cētū & Herodotus alūnis mille talēta scribit. hæc sunt mi Saxete quod breuiter de mēsuris ponderibusq̄ collegi: si quod in re alia tibi ului ēē possū oē meū studiū tibi paratissimū sp̄ erit. Vale.

VITA PER SII.

Erstū aggressuro i primis necessariū uisū ē eius uitā ac satyrā breui ofone p̄currere. Aulus Persius: Flaccus p̄re Flacco: m̄re Fuluiæ olympiade ducetis: materia imperate tyberio uolaterris: ut Euse. ut ipse de se scribit: Lunæ potius natus ē. Mediocri ætatura: isigni forma: probatis moribus. ingēi & doctrina p̄stati fuit. P̄ia adolocētia p̄re mortuo. Qu. Remniū Palemonē gr̄maticū uicētinū audiuit. Mox rhetoricæ sub Virginio flauo icubuit. Inde se ad cornutū philosophū cōferēs fāiliariter secū ad iteritū usq̄ uixit. āno uero ætatis nono ac uigesimo regnate Nerōe iteritū unū hūc satyræ reliquēs libz i quo ueræ laudis plurimū meruit: Satyra uero carmis genus uariis rebus refertū ē quod fere idē quod comœdia uetus ē. nā cū i cōpitis ociosi diebus festis oparet antiqui: in cultū ac rude carmē p̄iscā comœdiā iuenerūt: i quod primū bonos laudare: post ēt malos nominati carpe assuerūt. Sed cū idies maiore i scribendo licētia emanauit: ætatis cuiusq̄ mores & p̄sonæ affectus cōtinēs. Sed ad comœdiā ueteris formā paulatī satyra hæc irrepsit: i quod line ulla p̄p̄ri cuiusq̄ nois mentiōe uitia hominū notare ut. P̄iscū uero satyræ genus tā latini quod gr̄ci excoluerūt. Sed hæc noua satyra latinoḡ ē i quod Lucilius maximā primus laudē obtinuit. satyrā autē quis satyra lege multis aliis cōferta legibus: unoque rogatu multa & uaria cōplectēte. Vel a satyra cibi genere diuersis rebus condito. Vel a lāce satyra quod multis generibus primitiaḡ referta sacris adhibebatur: quod appellatū existi mēt: meliores tamē auctores a siluestribus satyris in uetere fabula institutis noiauerunt. Veg. his breuiter de poetæ uita ac satyra enarratis explanationē ipsā aggrediamur.

REGISTRVM.

a	lo in diciūq̄	Si molle
Prima alba	c	Libertate
Nec fonte	quoque	c
Vel duo	An cali	cō mendare
b	Angustie	Lofophus
Illum baccantes	d	
sum heracinthus	Egregium	

Veneris per Dionysium de bertochis & Pelegrinū
de paschalibus. Bononienfes. MCCCCLXXXIII.
die. X. Septembris.



Rare first edition of the leading Dutch translation of the Ship of fools

2. BRANT, Sebastian. Navis stultorum: oft, Der sotten schip.

Antwerp, Jan II van Ghelen, 1584. Small 4°. With a woodcut of the Ship of Fools on the title-page, woodcut Dutch title-panel, Van Ghelen's large woodcut greyhounds and goat device on the last page, 118 full-page and 2 smaller woodcut illustrations in text, each page (after the title and its verso) in a border built up from arabesque cast fleurons. 18th-century sprinkled calf, gold-tooled spine and board edges, mottled edges. € 18 000



Rare first edition of Jan II van Ghelen's Dutch translation of Sebastian Brant's famous *Ship of fools*, a telling satire on the foolishness of men. The book really is a picture book, each act of folly depicted in a large woodcut in which the fool with cap and bells plays the main role, the text explaining the woodcut and its moral. It first appeared in German in 1494, in Latin in 1497, and went through hundreds of editions in many languages, as well as spin-offs of various kinds, including a song by The Grateful Dead in 1974. A Dutch translation appeared in Paris in 1500 and a few more in the following decades, including one at Antwerp in 1548, but the present edition was far more influential and was long even cited as the first.

Sebastian Brandt (1457–1521) is famous largely for this verse satire, in which more than a hundred fools set sail in search of a fool's paradise. Each humourously satirizes one particular vice or folly of Brant's day, sparing neither clergy nor scholars, and each fool meets his death in an appropriate manner. Columbus's discovery of America, made only 2 years before the first edition, earns a brief mention. Brant satirizes men and women in all walks of life and engaged in various activities, so the woodcuts add not only humour and beauty, but also a view of historical clothing, implements and customs.

Lower outside corner of title-page restored and a few leaves slightly browned, but still in very good condition. The binding is worn and restored. Rare and well-illustrated first edition of the leading Dutch translation of a classic of satirical literature.

[2], "234" [= 236], [10] pp. Belg. Typogr. I, 388; BKVK & WorldCat (3 copies); Rosenwald Coll. 1206; USTC 402039 (5 copies); not in Adams; Bibl. Belg. [More photos on our website](#)

Dat I. Cappittel.
 Die haet oft nijt op yemant draecht
 Hem seluen meer dan anderen plaecht.



Die wijse sept Eccle. 14. Qui sibi inuidet nihil est illo nequius & hec redditio est malicie illius, nequā est oculus liuidi & auertēs faciē suā & despi-

Dat xxxvi. Capittel.
 Die in fortunnen zijn hoochst gheseten
 Syn naest den valle wilden sijn weten.



Also Claudianus schrijft vele liede. Tollunt in altum vt lapsu grauiore ruant, werde hooghe verheuen om dat si te swaerlijcker vallen souden want alsoomen sept. So hooger graet so swaerder val/en daer om sept Seneca in Hercule furente. Nemo confidat nimium secundis.

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

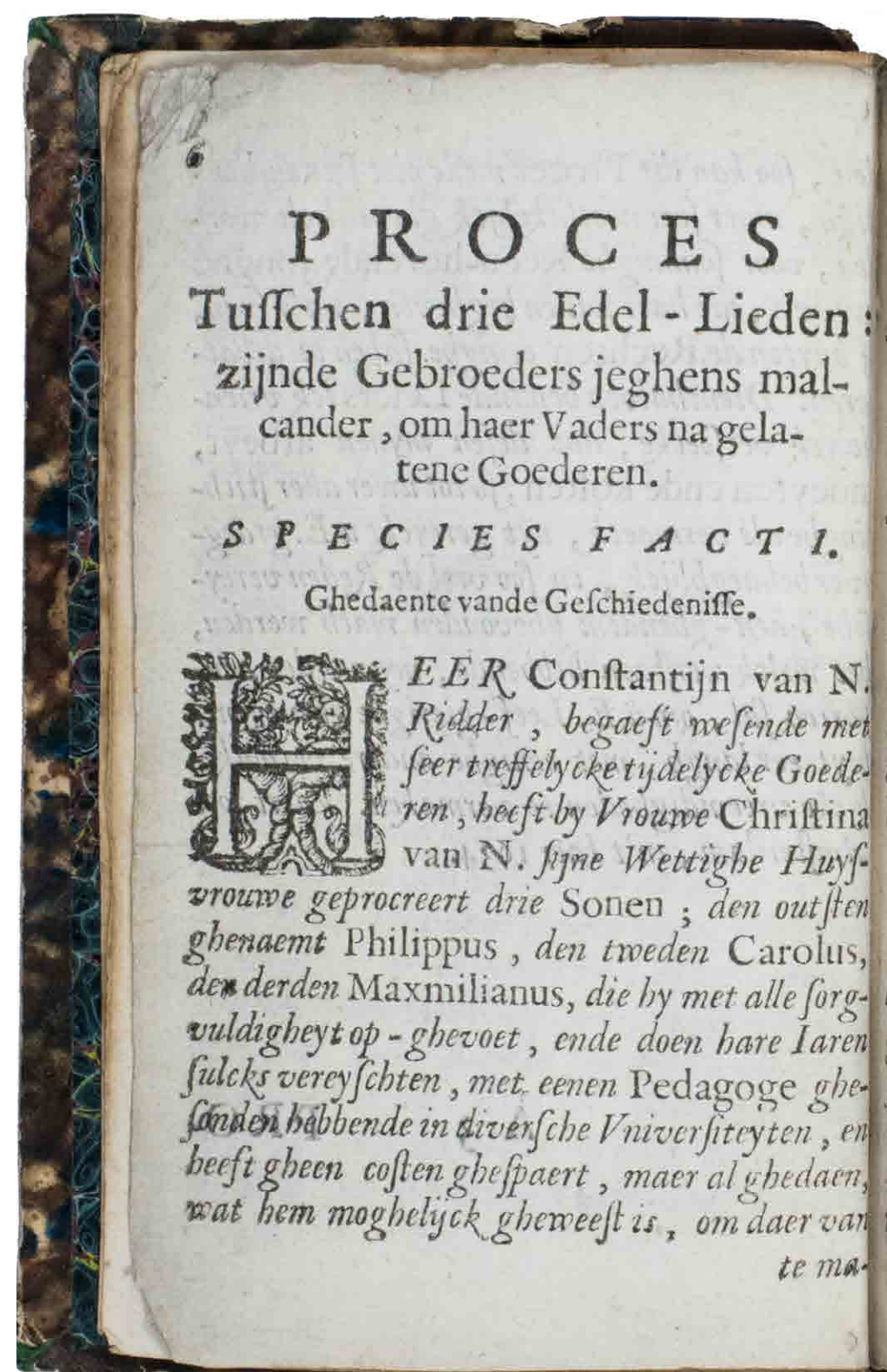
3. [BEROALDO, Filippo, and anonymous adaptor]. Het stichtigh ende vermakelijck proces van drie ghebroeders, edel-lieden. Den eenen zijnde een dronkaert. [Den] tweden een hoer-eerder. [Den] derden een speelder. Dat wie bevonden sal worden vande drie ghebreken het kleinste begaen te hebben, het meeste 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 photos on our website



A Flemish didactic satire, illustrated by Antoine van der Does

4. BORCHT, Willem van der (Guilielmus a CASTRO). Spieghel der eyghen-kennisse, ... in-gheknoopt Het conterfeytsel des wereldts ...



Brussels, Lambert de Griek, 1643. 4°. With engraved title-page, engraved portrait of the author (after P. de Backer), both by Antoine van der Does ("AVD"), and 3 nearly full-page engraved illustrations in the text, probably by Van der Does. 18th-century vellum. € 2750

First edition, in Flemish Dutch, of a didactic satire, mostly in verse, by the Flemish poet and lawyer Willem van der Borcht or Guilelmus a Castro (1621/22–1668) in Brussels, with elegies and epigrams alternating with prose passages. It allegorically presents a mirror of self-knowledge and knowledge of the world, intended to improve the faults of the age and show the foolishness and vanity of the world. The fine plates by Antoine van der Does, showing scenes of rich and frivolous society, are of interest for the costume and morals of the time. The "Toe-ghifte", an integral part of the edition, but with its own title-page on 2D1, represents the world as a capricious woman. The portrait shows Van der Borcht at age 21 with the motto "nosce te ipsum", and a 2-line verse by Ericus Puteanus below. The 3 illustrations show realistic genre scenes, influenced by Rubens. Half the copies listed by the STCV lack the portrait and/or the engraved title-page.

One illustration was printed over a crease in the paper, leaving a white line through part of the scene. In very good condition, with a minor water stain in the head margin of the engraved title, just touching its border. Binding lacking ties, with 1 sewing support broken at the back hinge, slightly wrinkled and a bit dirty, but still good. First edition of a satire of society, with plates made for it by Antoine van der Does.

[16], 271, [1] pp. *Bibl. Belg I*, p. 319; *BCNI 9630*; *Funck*, pp. 282–283; *STCV* (8 copies incl. 4 incomplete). [More photos on our website](#)

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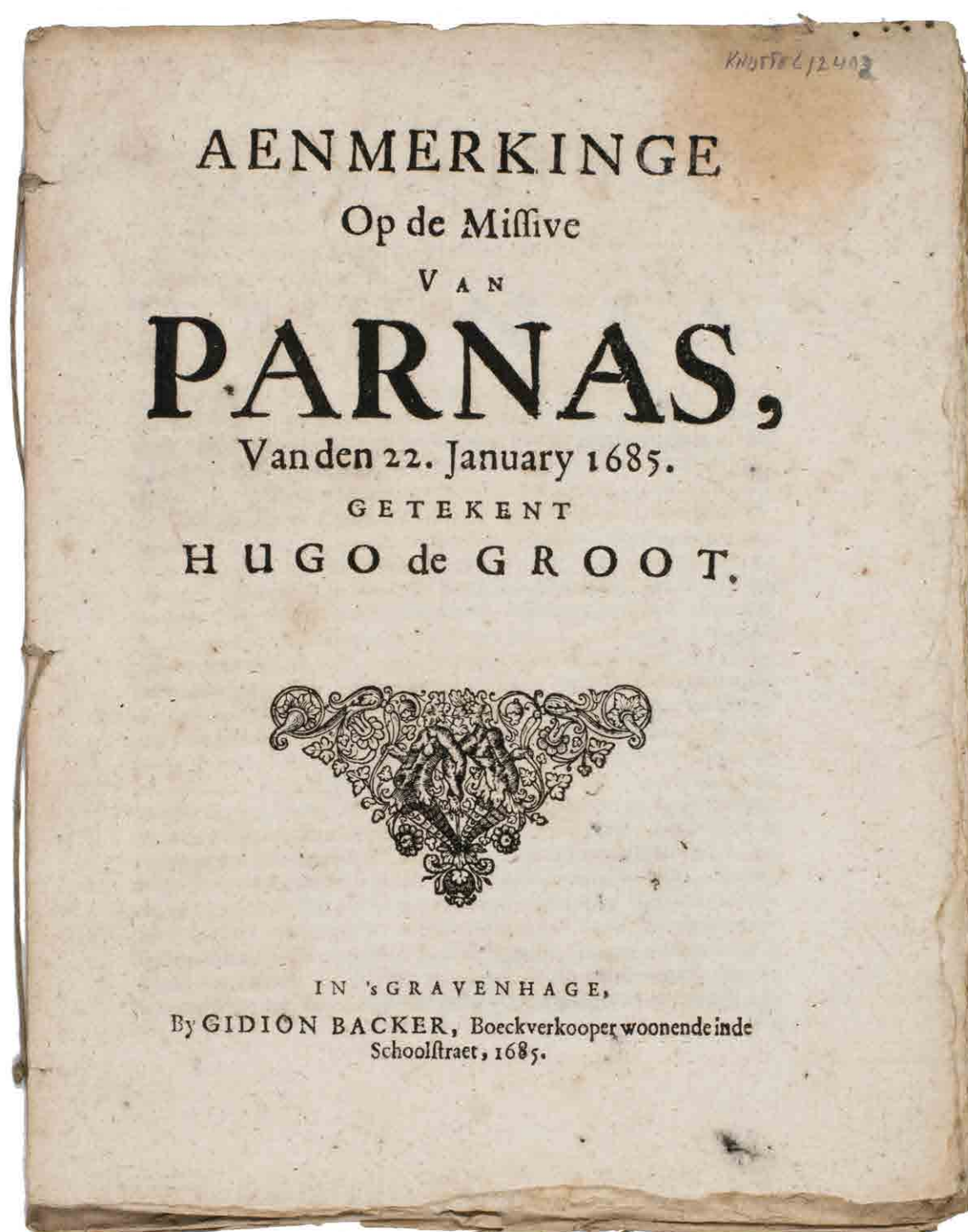
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*Orangist reacton to a satirical
pamphlet Missive van Parnas,
written by Hugo de Groot (1685)*

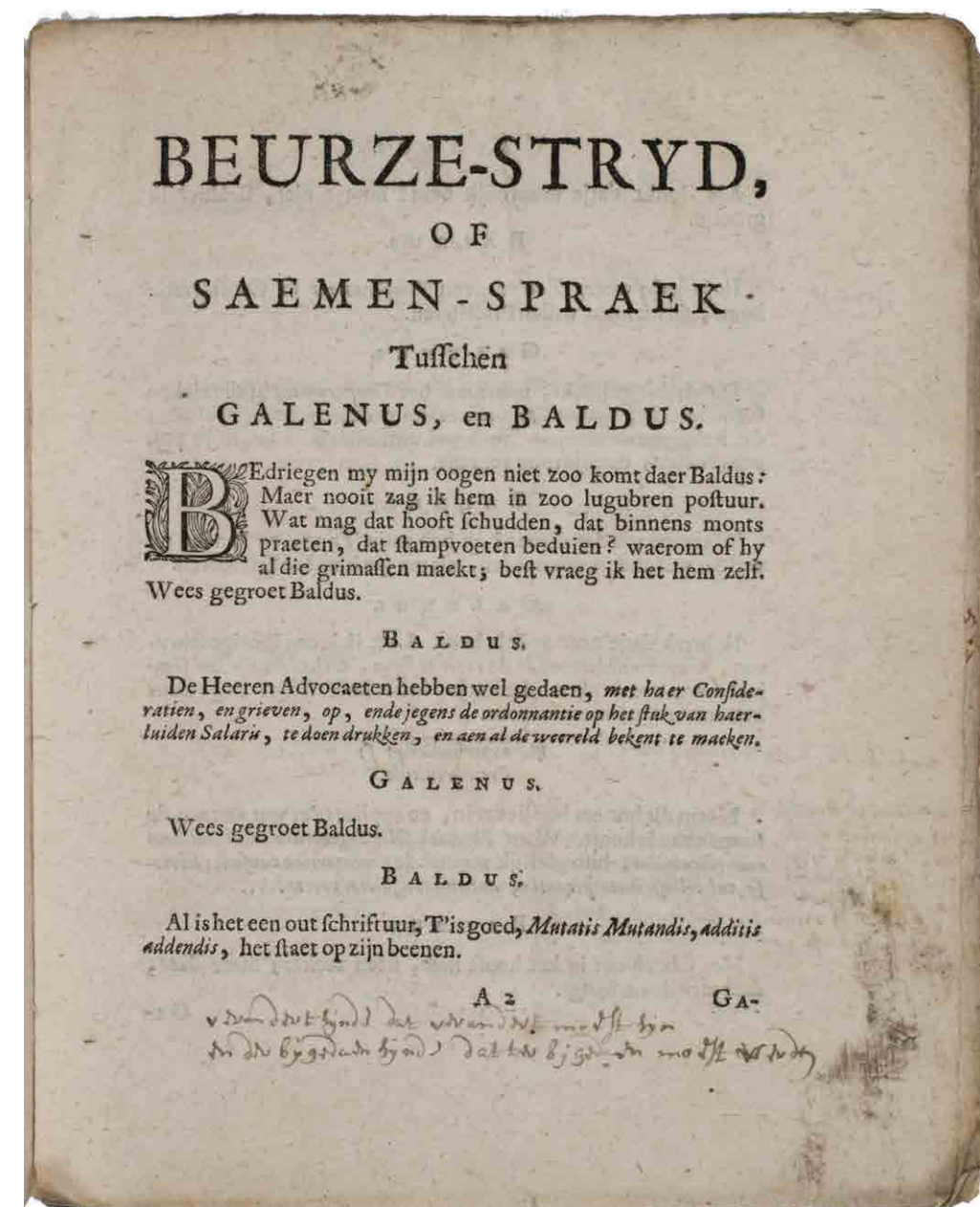
5. [DORDRECHT]. Aenmerkinge op de Missive van Parnas, vanden 22. January 1685. Getekent Hugo de Groot.

The Hague, Gidion Backer, 1685. 4°. With a woodcut title vignette and a woodcut intial. Disbound. € 475

Orangist reaction and critical commentary on the satirical pamphlet *Missive van Parnas*, geschreven door Hugo de Groot (Dordrecht?), no printer, (1685); see 262a), written in the same 'antique' tune, on the procedures for the nominations and appointments in the last part of 1684 in Dordrecht of the 'Agten' – the representatives of the Guilds – and the sheriff (schout) of Dordrecht Willem Stoop (1656–1701). Pp. 25–26: 'Toegift' (Additon) on the meeting of Burgomaster Franken with the deans of the Guilds in October 1684, and, on pp. 27–28: 'Harangue' to the deans.

Edges slightly frayed, a little browned and with some occasional spots, but overall in good condition.

28 pp. Knuttel, 12402; STCN 850919053; cf. Termeulen/Diermanse, *Hugo Grotius*, no. 218; *Handvesten en Privilegien der Stad Dordrecht*, III (Dordrecht, 1790), pp. 1901–1916. [More photos on our website](#)



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Extremely rare satirical print series lampooning Louis XIV with the total eclipse of the Sun King, showing 1 major and at least 3 minor variants not recorded in the literature

7. [ALLARD, Carel]. Koninglyke almanach: beginnende met den aanvang der oorlog, van anno 1701 Waer in duydelijk de loop der zon der ongerechtigheid, met zyn eclipsen, of de regtvaardige straf des heemels, door XVIII zinnbeelden in koopere platen vertoond word; ... | Almanach royal. Commencant[!] avec la guere de l'an 1701 jusques ou est exactement observé le cours du soleil d'injustice; avec ses eclips; ou la juste punition du ciel. Démonstré dans XVIII emblemes. ...


“Paris” [= Amsterdam], “imprimé â l’imprimerie royale du Petit Louis” [= Carel Allard, 1706?]. Small 2° (32 × 21 cm). Engraved print series with an engraved title-page and 24 engraved prints (9 single-page and 15 double-page; 18 bound in and 6 loosely inserted), the double-page prints with extensive letterpress text flanking and/or below the engraving. Contemporary marbled-paper wrappers. € 8750

Extremely rare complete emblematic print series (plus alternative versions of several prints) mercilessly satirizing and ridiculing King Louis XIV of France, his grandson King Philip V of Spain, the Marquise de Maintenon (whom Louis XIV had secretly married after she had been his mistress for years), many others in Louis XIV’s court and his allies in the War of the Spanish Succession (1700/01–1714). Most prints, like the title-page, have texts in both Dutch and French. The title and many of the prints gleefully note the total eclipse of the sun that occurred on 12 May 1706, supposedly the day Philip V abandoned his siege of Barcelona (which had been taken by the British six months earlier), presenting it as the total eclipse of the Sun King.

In 1877 Muller noted the “great rarity” of all these prints, surviving in far fewer numbers than satirical prints of poorer quality and less importance. “Their value as expressions of the spirit and life of the common people is inestimable: indeed, there is almost no period in our history for which we possess such a rich treasure of prints.” They also influenced the better known series on the 1720 South Sea Bubble, two of the present prints serving as direct models for prints in that series. The title-page attributes the emblems to “the leading masters of our century” and some of the plates have been attributed to Romeyn de Hooghe and/or someone from his school, Laurens Scherm and the publisher Carel Allard himself.

Although no two copies of the print series have the same makeup, and many of the emblems exist in variant forms, the present set of prints includes the engraved title-page, at least one of each of the 19 emblems noted by Muller, and two versions of some, so it may be called “complete”. The present copy includes a major variant not recorded by Muller (or elsewhere).

With 6 prints loosely inserted, 3 of them with a slightly tattered fore-edge, 1 also with a marginal tear along an old fold repaired with tape, and 1 bound print slightly browned, but still generally in very good condition. The spine of the marbled wrapper is mostly lost and the sides rubbed, with a few small and minor tears and stains, but the binding structure remains sound. One of the best and most extensive copies of an extremely rare and important popular satirical print series from the War of the Spanish Succession.

Engraved title plus [25] engraved plates., some with letterpress text. *Atlas van Stolk* 3182; *Brunet I*, pp. 194–195; *Cohen*, col. 28; *KVK & WorldCat* (3 copies); *Muller, Historieplaten 3038–3071*.  More photos on our website

Louis, ne pouvant seul régner au monde entier,
 Il prit son Petit-fils, Philippe pour l'aider;
 Pour l'aide il eut la demie Monarchie;
 Ne pensant d'être tôt objet de raillerie.
 Charles second mourut en Espagne; & par là,
 Monarchies ainsi d'avoir vaincu déjà
 Ils eurent, par l'écrit du tres faux heritage,
 Philippe prend l'Espagne, à eux un beau presage,
 Par une seie ici ils veulent partager
 Le Monde, dont Louis veut à Philippe donner
 La portion d'ouest, tenant l'orientale;
 Croyant d'avoir trouvé, avec grandes cabales,
 Un monde tout de bois, de terre entremêlé;
 De leur seie les dents les pierres ont brisé;
 Et pour les bien seier ils signent les dents;
 Mais l'acier n'étant fin, ils cherchent vainement
 Dubonacier en France, & Liege, dont le Prince
 Etoit déjà chassé & de puissance mince.
 Envers Holland, ainsi pour aider Maintenon
 Monte d'un bon cœur sur le Monde, sans façon,
 Tâchant d'assister Louis & par eau virginal,
 De faire bien glisser la seie Monarchiale.
 Et au premier instant cela beaucoup aida,
 Elle vint de couper un peu les Pays-Bas.
 Mais les trompant souvent par des promesse fausses
 Louis cassant traitiez, non sans danger le haussé;
 Trompant l'Empire exempt, toute la Chrétienté,
 Beaucoup de navires partant la seie a rencontré,
 Promit aux Bays-Bas Unis une Barrière;
 Ne donnoit une Ville enfin pour leur complaire;
 Partant il méritoit leur haine par les faits.
 Quand Philippe avoit seul l'Espagne, pour la Paix
 Ce seroit bon, dit il, pour le garder de guerre
 Qu'on avoit seulement les Monarchiales terries
 D'Espagne partage. Expliquant à son gre
 L'accord, voulut tromper tous en tranquillité.
 Mais ce fut un fin trait de tromper un trompeur,
 Philippe on reconnut, pour gagner tems sans peur,
 Pour déclarer après à lui la juste guerre,
 Pour paix il nomma Roi, Guillaume d'Angleterre.
 Jaques deux étant mort, son prétendu fils Roi
 Il nomma en cassant pour un botard des Loix.
 A Guillaume il disoit de paix ce n'est rupture.
 Un nouid sa seie ici reçut, en cor qui dure,
 Après la mord du Roi Guillaume, quoi qu'il crut,
 Que sa seie pourroit glisser selon son dur.
 Et Maintenon ouvrit encore sa fontaine,
 Anjou reprend courage, en diminuant sa peine.
 Mais ces deux grands seieurs se trompoient fort;
 Croyant les Pays-Bas avoir chugé de fort,
 Par la mort de Guillaume: du ont-er qu'il fut maître
 Qu'après la mort du Chef discordes pourroient naître.
 Mais on répond, Louis, ce Roi fut notre ami.
 Et ne l'avait pourtant comme sujet cheri.
 Louis aux Portugais promit la quarantaine
 De Vaisseaux Guerriers, pour éviter la haine.
 Mais n'en donna que quatre & cassa l'amitié.
 Charles en Portugal est très glorieux entré.
 O Nouid très-dur, Depuis les côtes Britanniques
 Très-molles il les crut, la seie il y applique;
 S'imaginant qu'ici la mort du même Roi
 Lui seroit très-utile; & aussi par ma foi
 Il se trompa, car Anne & les Parlementaires
 Vient encore, pour continuer la Guerre,
 Les Charbons de Pierre sont durs dans ce Pays;
 Pour la seie il ne crut trouver l'obstacle ici.
 Les Anglois trop choquer à cause qu'un faux Roi
 Il reconnut, cherchoient vengeance cette foi.
 L'Empire l'attaqua de même. Les trompetes
 De Guerre contre lui firent un jour de Fête.
 Louis pour maintenir sa gloire déclara
 Aussi la Guerre, mais trop foible se trouva,
 Pour vaincre tout par feu & fer, allant combattre
 Par or, la force vraie de Louis dix & quatre,
 Corrompant dans l'Empire Auteurs de trahison.
 L'un seroit Empereur, disoit le grand Bourbon.
 Sa seie eu glissoit donc: les rayons aquatiques
 De Maintenon aussi firent forces publiques.
 Deja un nouid très-dur en revient d'outre mer,
 Cassant le Bavaois, par son triomphant fer.
 Son frere Colonnois devant banni d'Hollande.
 Les Lauriers d'Heckler, Marlbourg, glorieux vous rendent
 Aussi Eugene, mais Louis petit Badoi
 Est General au bain, reposant pour le Roi
 Louis son bon parrain, préférant paix à guerre,
 En Septembre tres-tôt il fait le militaire.
 Louis, avec ici un nouid dur à seier,
 Par Baviere voulant un combat hazarder,
 En Brabant & aussi sous le doux Villeroi,



DE GROOTEN WAERELD VERDEELDER.

Wel Lodewyk, wat wil dit zeggen?
 In 't reinde van u koude daagen.
 Wat zoekt gy door een Spaape vend,
 En brengten Flipsje in 't verdriet.
 En uw kinds kind dus op te welken,
 Om tot een huyk van 't kwart te strekken?
 Hem geveend 't Westerslyk deel,
 Daar gy het Oosterlyk, geheel
 Zoekt root uw zelve te behouden?
 Gy doet 't geen slyd Vorsten rouden:
 Want die Europas dwang wil zyn
 Raske altoos in veel smart en pyn.
 En krygt in plaats van goed te wagten
 Dus bouden van de duyl'te nagten:
 Schoon Maintenon, als onvermoed,
 Gestadig d'oude zaag belpreid,
 Met vogt die tyzer neet verhoete,
 Waar doornen is geheel verfleete,
 En niet meer heeft een goede tand.
 Wyft denuw zaag maar van de hand;
 Want daar de waereld mo te zaagen
 Dat zou uw naneef nog beksaagen,
 En brengten Flipsje in 't verdriet.
 Gelyk men reeds in Spanjen ziet.
 Daar legt de Kroon al in de biezen.
 Men ziet hem Ryk op Ryk verliezen.
 In Neerland raakt gy alles quyt,
 Dat gy dwang won in uw tyd.
 Italien kan nu getuyge
 Hoe dat uw magt daar ook moet buigen.
 Voor die van 't Roomsche Kyzerlyk.
 Tarm ontzet strekt tot een blyk
 Hoe u den Hemel zoekt te straffen,
 Om u te temmen in uw blaffen.
 En omkoop van de trotse Ongear,
 En Ouerd, om Muscou Grooten Caar
 En Koning-Fredrik aan te randen,
 Te vallen in des Keurvorst landen,
 Daar Wytenfels nog rookt van bloed;
 Wiens braafden Vorst ook vlogten moet.
 Hetst nu vry op de vrye Staaten;
 Met naar geschicteuw en droevig blaaten;
 Zoekt nu den Pans, Venetiaan,
 De Tur en Switser; wilt hen raan
 Den Oorlog op het seft te voeren.
 Gy zult hen in geen deel ontvoeren:
 't is te vergeefs, gy komt te laat,
 Zy zien u in te slegten staat.
 Wilt dan uw zaag niet meer gebuyken,
 Maar naar de Deugd en reede ruyken.
 Hetfeld, uw wettig parlement,
 Dat gy uw zoon voor Koning kent.
 Wil al 't ontnome weder gevee.
 Voerd vorders een Godvrugtig letee,
 Of ligt den Hemel uwe straf
 Nog, door een goet te doen, vergaf.

Vos etendarts charmoient chacun en son emploi;
 Ornez de beaux Soleils & flammes soudroiantes;
 Montrant au cabinet renommées éclatantes:
 Déployez la Maison Royale qu'on défit.
 Quoi que être prisonniers est du plus grand dépit.
 Car tous les prisonniers on porte en Angleterre,
 De ceux une Maison de la Reine ou va fille,
 Etant un beau Palais des Prisonniers Royaux.
 Auxquels on montre les étendarts pris, tres beaux.
 Gande Joye aux Alliez, dont la belle Victoire
 De Barcelone est en ce tems ouie. O! gloire.
 Tres importante, ô honte à ces François fuient.
 Sur terre leur Armée sur mer Vaisseaux quittaient.
 Charles vaillant y vit le Soleil s'éclipser
 Au côté des François, par où dût retirer
 Philippe conduise d'une nuit de misères,
 Fuit tûs en Rouffillon ayant encore affaires
 A la Cour de Madrid avant d'être au logis.
 En France chez Louis le Grand & Louis l'Hardi.
 Ne fut pourtant, s'il put retrouver le passage,
 Enfin y arrivant, il fit tres grands ravages,
 Cassant tableaux, tapis, point ailes d'emporters,
 Les Joyaux ci-devant il vint d'empaqueter,
 Envoyant à Grand Pere. Une seie petite
 Prenez Louis, (car cette grande ne va vite)
 Pour seier ces joyaux, auxquels n'avez pareils.
 Car pour vous delivrer de honte est ce conseil;
 Chacun les contemplant scauroit que la Couronne
 D'Espagne eut tels joyaux à trouver chez perlonne
 Voilà un nouid nouveau, Roi Charles proclamé
 A la Cour de Madrid, & des Grand l'amitié
 Ses petits ennemis tôt chassera en fuite.
 Et par ce que partant le peuple ne s'écrite,
 En France, on va par tout nouvelles distribuer.
 Qu'Anjou retournera à la Cour sans danger.
 Turin, qu'après trois grands mois de defense,
 Avec perte de tout, ô! navids tres durs de France,
 Le lache Gouverneur de Goito l'a causé
 Il s'est rendu trop tôt, & partant decollé.
 A tous laches voulez Louis, trancher la tête.
 De Villeroi il faut commencer, c'est une b....
 Aussi qui n'a tenu Ostende que trois jours.
 Carraman à Menin lui vit semblable cours;
 En teize jours la cle de France il vient de rendre.
 Et Dendermonde on n'a hazarde à defendre;
 A la seconde fois cette ville assiegée,
 En deux jours se rendit, Garçons captivés.
 Vendome & Orleans belles conquêtes firent;
 Ce dernier inventa une marche pour tire,
 Chargant sur charlots soldats pour marcher tôt;
 Pour prévenir Eugene à Turin. Juste lot
 Serait à ces Heros de decoller les faire.
 Ainsi vous tiendrez peu de vos Heros de guerre.
 Des troupeaux virginaux d'Orleans denoncez.
 Peut-être il y en a, comme en vieux tems allé.
 Mais euh, ne gagnez rien, en seiant le monde.
 Selez des tombes pour vos Heros, dont abondo
 Le nombre des tuez. En Espagne, Pais-Bas,
 Et puis près de Turin. O! tres funelles pas:
 On faites au patron des charpentiers priere,
 Qu'il donne un Ordere beau de la seie à Baviere,
 Parce que l'Empereur la Tolson d'Or lui prend.
 Saint Louis, ô grand Roi, vos prieres n'entend.
 Ne faites l'honneur à present dans l'Allace,
 Ne delivrant Menin! aussi ne vous font grace
 Genevieve, Denis, Marcel, saints pretendus.
 L'ére de votre état avez tres tot perdu.
 Votre seie il hiver vous sera d'assistance,
 Selez Vaisseaux brisés de Barcelone en France
 Flottez, provision de bois pour vous chauffer.
 Si cela ne suffit on fera plus bruler
 Par la Flotte Alliee, vous renvoyant le reste.
 De ne seier le monde à bon droit on proteste
 Pour vous. A Alexandre un monde ne suffit.
 Etes plus grand heros, pour quoi donc un demit
 L'iniquité du siecle un demi ne vous baille.
 Anjou las de seier, voit que fort on vous baille.
 Invoquez le Demon, qu'il vous aide à seier.
 Et le voilà orné, d'un beau chapeau pourpré.
 A bon droit le demon ce grand Louis assille:
 Il aime à troubler paix, d'où e'inferral subsille)
 Assillant les Hongrois, pour Suede jouissant.
 La ruine d'Auguste & du César il attend.
 Tâchant en vain, Louis, d'inciter à la guerre
 Le Turc, & Pais neutres de tous lieux de la terre.
 Pape, Venise, Lombard, & tout Canton.
 Vous quitteront plus tôt, par vos pertes Bourbon.
 Deux Rois & Maintenon, prenez garde au Diable
 Qu'il ne soit désormais l'objet de cette table.

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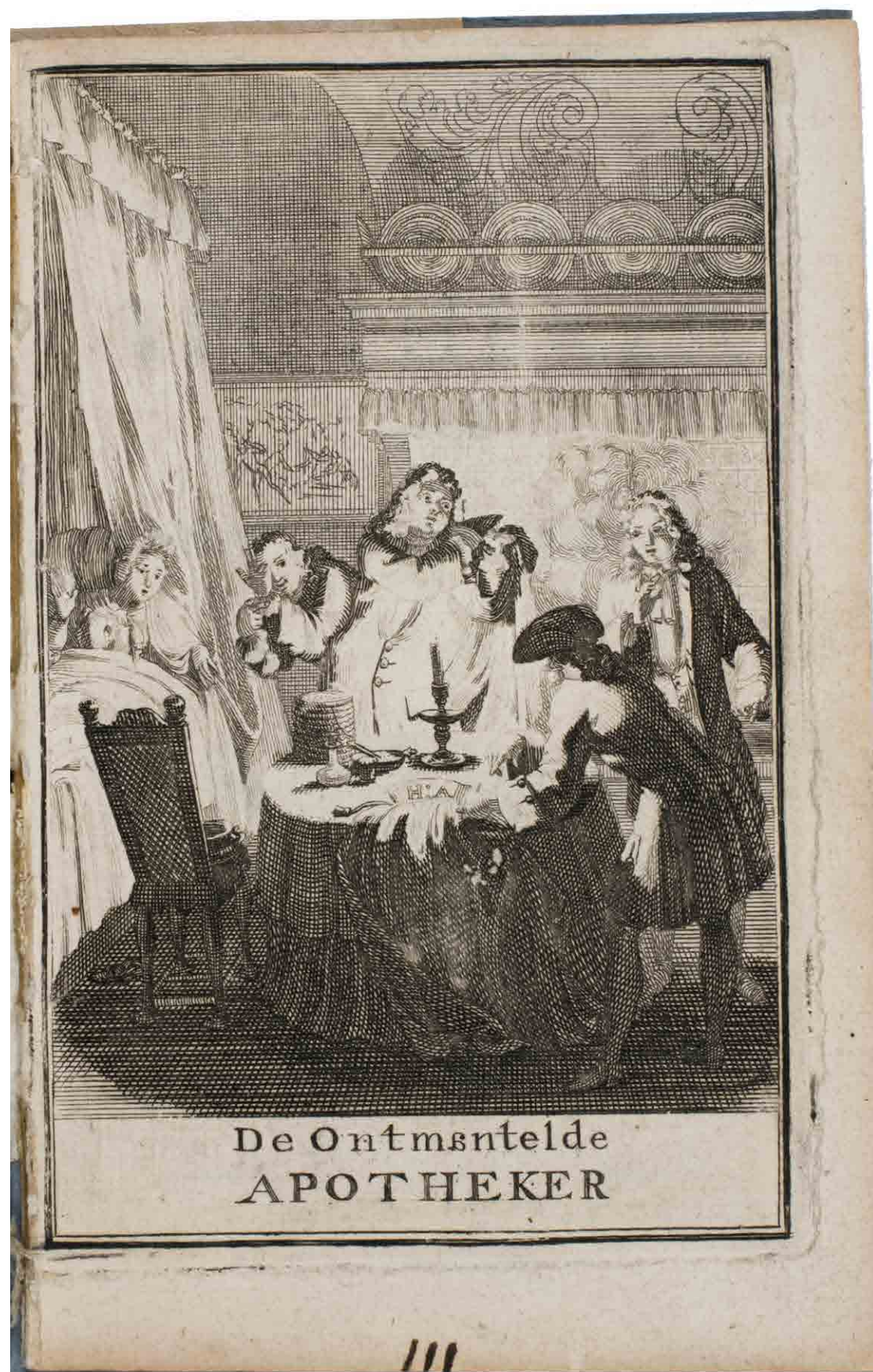
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A doubtful comedy mocking apothecaries


8. [GAETE, Hendrik van de]. De ontmantelde apotheker, met de gefopte hoorndrager, blyspel.

Gouda, heirs of Lucas Kloppenburg, after 1712. 8°. With an engraved frontispiece depicting the last scene of the comedy and a woodcut title-vignette. Disbound in modern blue paper wrapper. € 350

One of the issues printed by the heirs of Lucas Kloppenburg in Gouda in the years 1713–1716. The author, Hendrik van de Gaete (1682–1719) is an Amsterdam bookseller, poet and playwright who published several comedies, sometimes of doubtful qualities. Also this comedy contains many side-hits, esp. towards apothecaries and is enacted for the greater part in a whorehouse.

Exlibris D.A. Wittop Koning.

[16], 29, [1], [1 blank], [1] pp. *NNBW I, col. 915*.

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The first great international investment fraud & scandal, including 10 very rare broadsheets with woodcut illustrations



9. [TAFEREEL DER DWAASHEID]. [Collection of satirical plates and illustrated poems related to *Het groote tafereel der dwaasheid*].

Including:

–11 very rare broadsheets, each of the first 10 with a satirical poem and 1 or more woodcut illustrations, the last with a verse by Joost van den Vondel and an engraved illustration.

[Netherlands, ca. 1720] (items 1–10); Rotterdam, Pieter vander Veer, 1721 (item 11). 1°. Modern green half cloth.

–8 engraved prints with letterpress text by Jan de Ridder.

[Netherlands, ca. 1720]. Folio. Modern green half cloth.

–45 engraved satirical plates (including 2 made up of 4 separate prints each, and with a duplicate plate).

[Netherlands, ca. 1721]. Various formats. Each in passepartout.

–12 separate prints (a few with letterpress text) and 2 copies of an engraved map in 2 parts, showing the coast of South America and the South Sea.

[Netherlands, ca. 1721]. Various formats.

The whole kept together in a large 20th-century green half cloth portfolio (50 × 70 cm). € 17 500

Collection of satirical plates and illustrated poems related to *Het groote tafereel der dwaasheid*, a famous collection of texts and plates satirizing the Englishman John Law, his Mississippi Company, and the international land and trading speculation in worthless shares, known as the South Sea Bubble of 1719–1720, which resulted in an international scandal. Nearly every copy or set has a different makeup.

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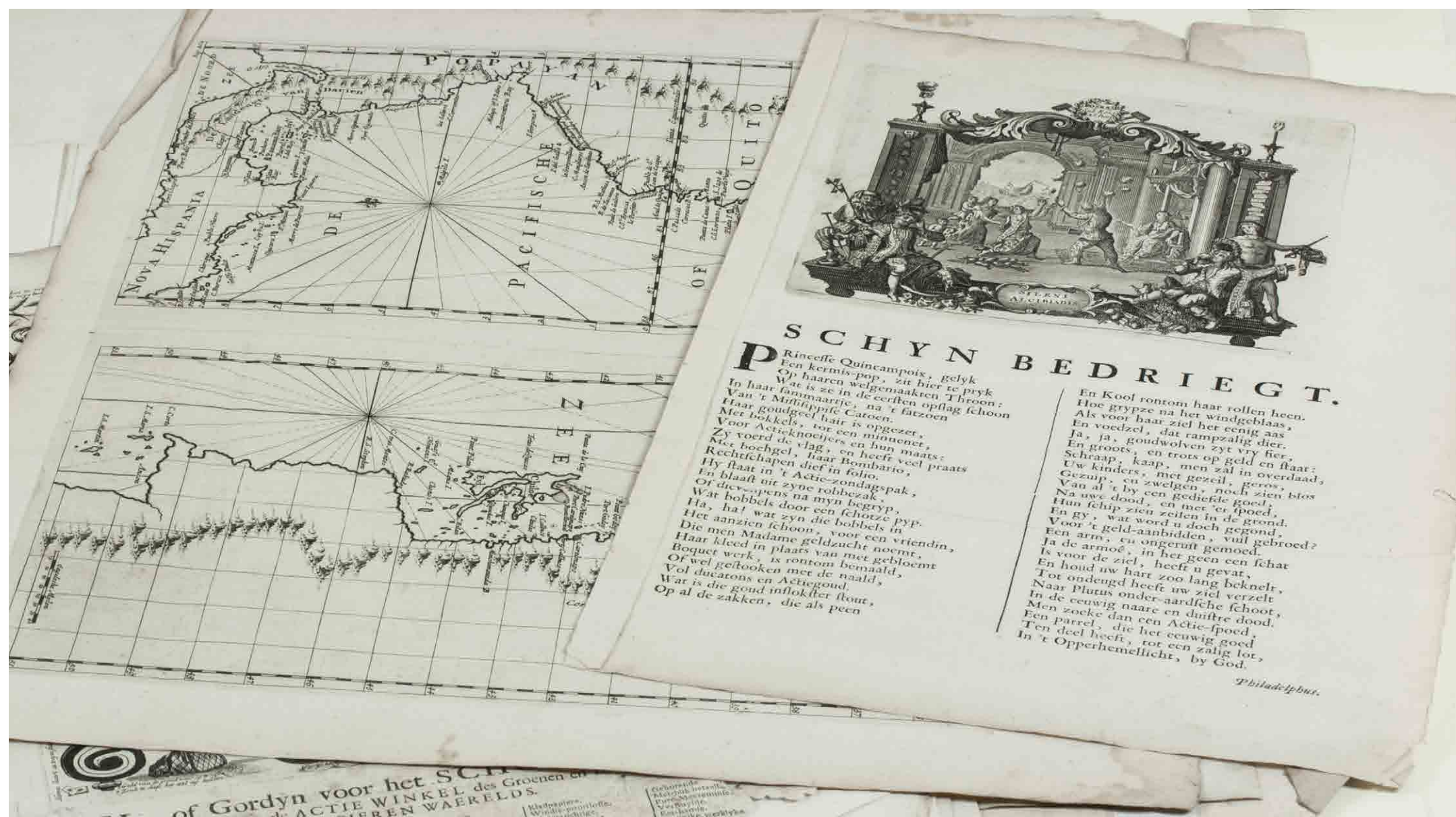
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The present set of plates doesn't include the text, but does include a set of 10 very rare broadsheets with satirical poems and woodcut illustrations, according to Muller "the woodcuts especially are very rare, for some I have seen no other copy than the one described here". Other rare items in the collection are the 2 copies of a, non-satirical, engraved map of the coast of South America and the South Sea, in two parts with the titles "De Zuyd-zee" and "De Pacifische of Zuyd zee", not listed by Muller, and a series of 8 engraved prints, with letterpress text, by Jan de Ridder.

Many items, including the rare broadsheets, untrimmed, with most deckles intact. Some items slightly worn, especially among the loose prints, but the others in very good condition, only occasionally restored at the folds.

Frans de Bruyn, "Het Groote Tafereel der Dwaasheid and the Speculative Bubble of 1720", in: Eighteenth-Century Life, vol. 24, no. 1 (winter 2000), pp. 62–87; Muller, Historieplaten, pp. 103–132. [👉 More on our website](#)



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*Famous satirical poems advocated a plan
for providing dispensaries for the relief
of the sick poor, as a protection against
the greed of apothecaries.*

10. [GARTH, Samuel]. The dispensary. A poem. In six canto's. The ninth edition. With several descriptions and episodes never before printed.

London, printed for J.T. and sold by Tho. Astley, 1726. 12°. With a frontispiece and 6 full-page plates, one for each of the canto's engraved by Lud. Du Guernier (included in the collation), many woodcut head- and tailpieces. Calf over boards, gold-tooled spine. € 350

Ninth edition (the first after the death of the author) of this satirical mock-heroic poem in six canto's which had been first published anonymously by Garth in 1699. Although the satire on the building of a medicines dispensary for the poor at Royal College of Physicians, has now been largely forgotten, at the time of its publication the poem was an instant success, making the writer the talk of the London coffee houses and the fashionable literary scene. The poem went through three editions within a year and eight editions appeared within Garth's lifetime and the text was reprinted regularly throughout the 18th century.

Samuel Johnston, in his *Life of Garth*, suggested that the poem appealed because of its clear moral stance. After all, Garth was 'on the side of charity against the intrigues of interest, and of regular learning against licentious usurpation of medical authority'.

With ownership's stamp of Wm Sherlock, Ormskirk, on first fly-leaf. Hinges weak, slight marginal browning and spotting.

[24], 84, 36 pp. C.C. Booth, 'Sir Samuel Garth, FRS: The Dispensary poet', in: *Notes Rec. R. Soc. Lond.*, 40,2 (1986), pp. 125-45; B. Brander, B. Samuel Garth's *The Dispensary*. Washington Univ. School of Medicine in St Louis, Bernard Becker Medical Library (2016).

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Satire disguising the French elite as Arabs

II. MELON, Jean-François. Mahmoud le Gasnevide, histoire orientale. Fragment traduit de l'Arabe, avec des notes.

Rotterdam, Jean Hofhoudt, 1730. 8°. Contemporary marbled calf, gold-tooled spine, boards, board edges and turn-ins, both boards with the gold-tooled coat of arms of Louis Marie Alexandre, Duc d'Aumont, gilt edges. € 1500

Second edition, in the original French, of an allegorical novel satirizing the establishment of the Régence, the period just after King Louis XIV's death, when Louis XV was still a minor and France was ruled by the regent Philippe d'Orléans. The novel incorporates the most important figures during the Régence, but they have been given oriental names. The author, Jean-François Melon (1675–1738), states he translated it from an original Arabic text, but actually wrote the novel himself. With the coat of arms of Louis-Marie Alexandre, Duc d'Aumont (1736–1814) in gold on both boards. With some marginal water stains. Overall in good condition.

[2], vi, 162, [4] pp. *Cioranescu 44265; Olivier 364/1.*  More photos on our website

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A raunchy satire of country life in Holland ca. 1700 with appendices on the Cape, East Indies and fictitious Isle of Pines

12. SPAAN, Gerrit van. Het koddig en vermakelyk leven van Louwtje van Zevenhuizen, of het scherm-school der huislieden, vervat in twee deelen. Waar agter gevoegt is de Afrikaansche en Aziaansche weg-wijzer, ...

Rotterdam, Pieter de Vries, 1752. 4 parts in 2 volumes, bound as 1. 8°. With engraved allegorical frontispiece, a letterpress general title-page, 4 part-titles. Contemporary mottled calf, richly gold-tooled spine. € 4500

Second edition, by the printer-publisher of the 1704 first edition, of a rare coarse satire whose title can be translated as, "The comical and entertaining life of Louwtje Zevenhuizen, or the family fencing school." The two volumes of the "fencing school" are followed by the African and Asiatic guide, which Spaan had published separately in 1694 and 1695. The former includes a chapter on the fictitious Isle of Pines.

The first two parts, volumes one and two of the "fencing school" satirize the rough morals, customs and traditions of Dutch country people, with lively, convincingly realistic and sometimes coarse descriptions. The *Afrikaanse weg-wijzer* says it is for the benefit of those who can't earn a living in their native country. Chapter VII describes the fictitious Isle of Pines, where Joris Pines was supposedly shipwrecked in 1589 and lived a life of luxury and pleasure with his four wives and 1789 children and grandchildren. The last part describes a voyage to and in the East Indies and the unknown Australia, with information on Java, Ceylon, Formosa, Ambon, Ternate, Celebes and Borneo.

With the bookplates of J. W. Six and Jan Steenks. In very good condition. The binding shows some chips and cracks, mainly in the spine, but is structurally sound.

[20], 483 pp. *Buisman* 2147; *De Vries* 242; *Landwehr*, *VOC* 1542 note & 1543 note (parts 3-4); *Mendelssohn II*, pp. 413-14; *Muller* 504; *Scheepers I*, 432 (this copy); *STCN* (4 copies); *Tiele*, *Bibl.* 1015; not in: *Ford*, *Isle of Pines*.

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*First French edition of 1788 English handbook of the art of caricature,
with 29 plates, all newly engraved and 9 showing 10 new heads plus 28 new scenes*

14. GROSE, Francis. Principes de caricature, suivis d'un essai sur la peinture comique.

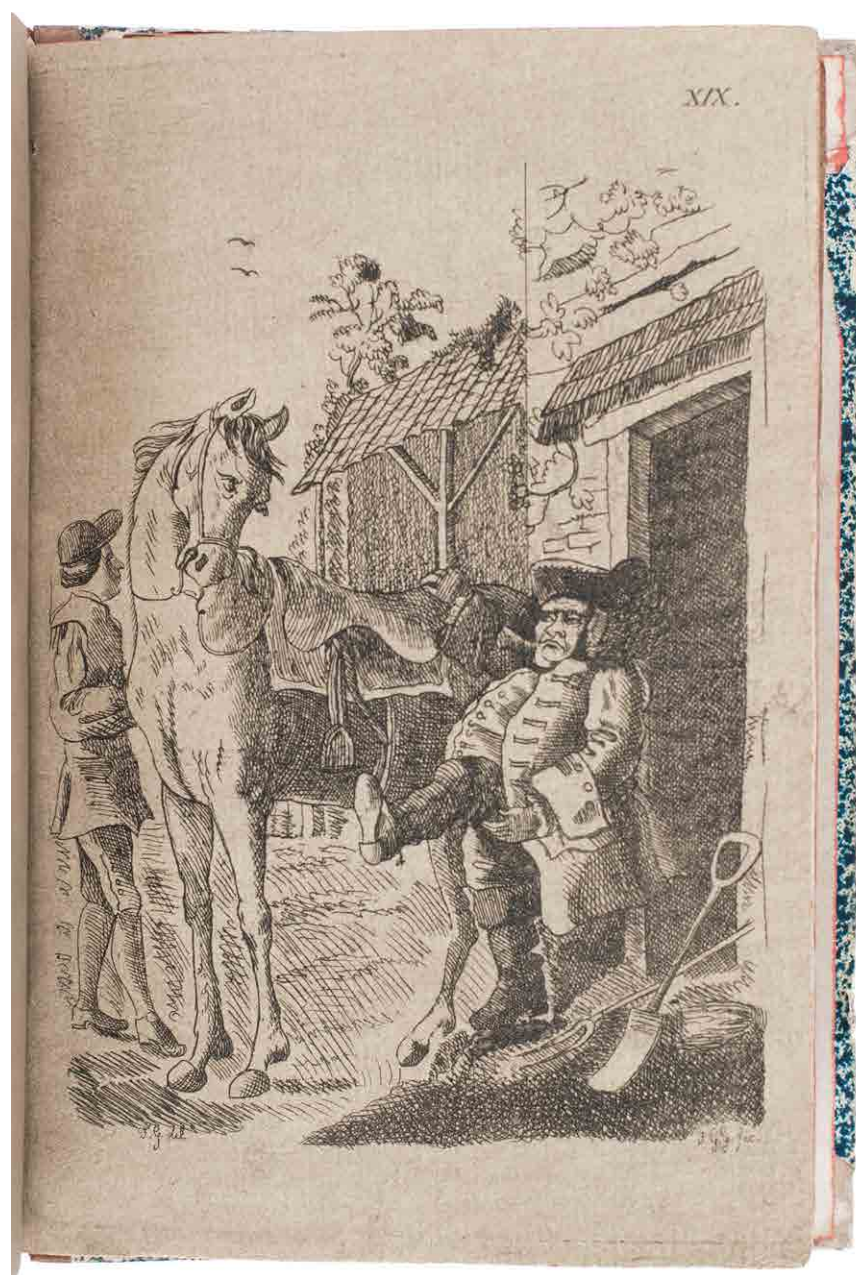
Leipzig, Industrie Komptoir, Baumgärtner; Vienna, Mollo & Comp., [1800]. Small 4° (18 × 13 cm). With engraved frontispiece caricature portrait of an antiquarian mastiff and xxviii numbered engraved plates of caricatures (6 folding), many with several figures, all on grey-brown paper. Contemporary half mottled sheepskin. € 4500

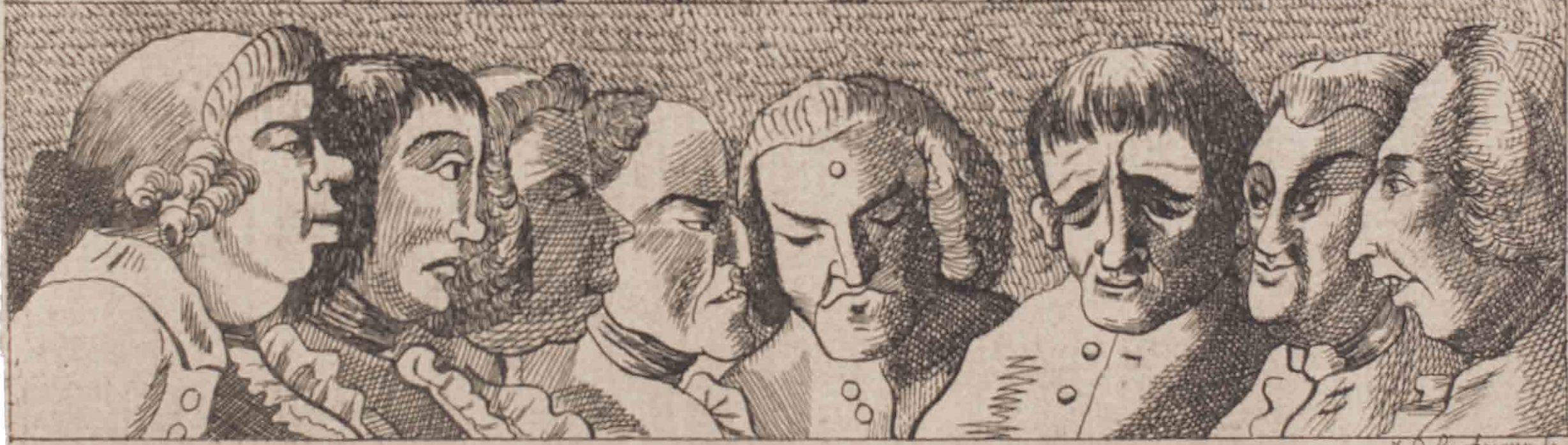
Rare first French edition of a detailed and thoroughly illustrated practical handbook of the art of caricature by the English antiquarian, lexicographer and army captain Francis Grose (1731?–1791), first published in English. The plates make their first appearance in the present edition, including 9 showing caricatures not in the earlier editions. The first part has a drop-title “Principes de caricature” (pp. 1–14, with plates I–VI bound before it as the direction to the binder at the foot of p. 42 indicates), while the second has a divisional title “Essai sur la peinture comique” (pp. 15–32). The text ends with the notes on the plates, including the frontispiece (pp. 33–42). Plates VII–xxviii follow, with the 6 folding plates (xxiii–xxviii) containing 27 scenes, some with more than one human figure. Plates I–VI show details (caricature noses, profiles, heads, etc.) while the other illustrations show caricature portraits and scenes, often with grotesque figures.

Both the present French and the German edition, by the same three publishers, are undated, but appeared in 1800. They match in typographic style and use the same plates. Although the French is translated from the German, it appears to have been published a few months earlier, at the Leipzig bookfair for spring 1800, so it is the first edition to use the present plates.

With minor foxing, part of the foot border line of one plate very slightly shaved (just touching the toe of one figure), a couple small marginal chips or tears (not affecting the image or text) and a few creases in the folding plates, but otherwise in very good condition. The front hinge is cracked and there are a few small scuff marks, but the binding is otherwise good. A practical handbook of caricature, more extensively illustrated than any English edition.

[1], [1 blank], 42 pp. plus frontispiece and xxviii plates. *Allgemeine Literatur-Zeitung* LXXV (4 June 1800), col. 623; *Quérard* (1829) III, p. 487; *WorldCat* (4 copies).  More photos on our website





J. G. Grotmann sc.

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Putting the British monarchy and nobility in the pillory: 7 fictitious auction catalogues, satirically describing the British royal collections

15. [AUCTION CATALOGUES – FICTITIOUS]. Beredeneerde catalogus van een zeer fraaie, capitaale en prachtige inboedel, bestaande in allerlei vorstelyke meubelen, kostbaare juweelen, paarlen, goud en zilverwerk,... en laatstelyk, een nette verzameling van boeken en manuscripten, in allerlye faculteiten, doch voornaamlyk betreffende, de politieke staat van Engeland, en meest in Engelsche banden gebonden... byeenverzameld, door den Heere G. R. Zullende.. Derde druk. Amsterdam, Johannes Geyger, [1781].

With: (2) Commissie brief van den heere Wilhelmus Batavus, ...

[The Hague?], [no publisher], [1781]. The introductory letter, from “Wilhelmus Batavus” to “Lambertus Koopmans” is dated from The Hague, 15 February 1781.

(3) Catalogus van eene zo ongemeene zeldzaame, als uitmuntende verzameling van manuscripten[!]. Bestaande buiten de pakketten in 341 deelen in 2°, alle in Engelsche banden ... byeen vergadert door den Lord W. Gordon.

London [= Amsterdam or The Hague?], sold by Thomas Henly [true publisher unknown], [1781]. The introductory letter, from Thomas Henly, is dated 2 February 1781.

(4) Beredeneerde notitie van ‘t vorstlyke poppe- en speel-goed, der kinderen van den heere G.R. ...

[Amsterdam?], [no publisher], [1781]. This catalogue presents itself as a second appendix to ad 1. Both the original catalogue and the first appendix describing themselves as catalogues for the sale in May or June 1781.

(5) Sleutel of noodige ophelderingen der onlangs uitgekomene catalogus, ... byeenverzameld, door den heere G.R. Zullende gemelde boedel, by executie verkocht worden, binnen Londen, in de maanden Mey of Juny deezes jaars.

Dordrecht, Abraham and Pieter Blussé and several others; etc., [1781].

(6) Beredeneerde catalogus eener verzameling van schilderyen, der eerste meesters van Nederland.

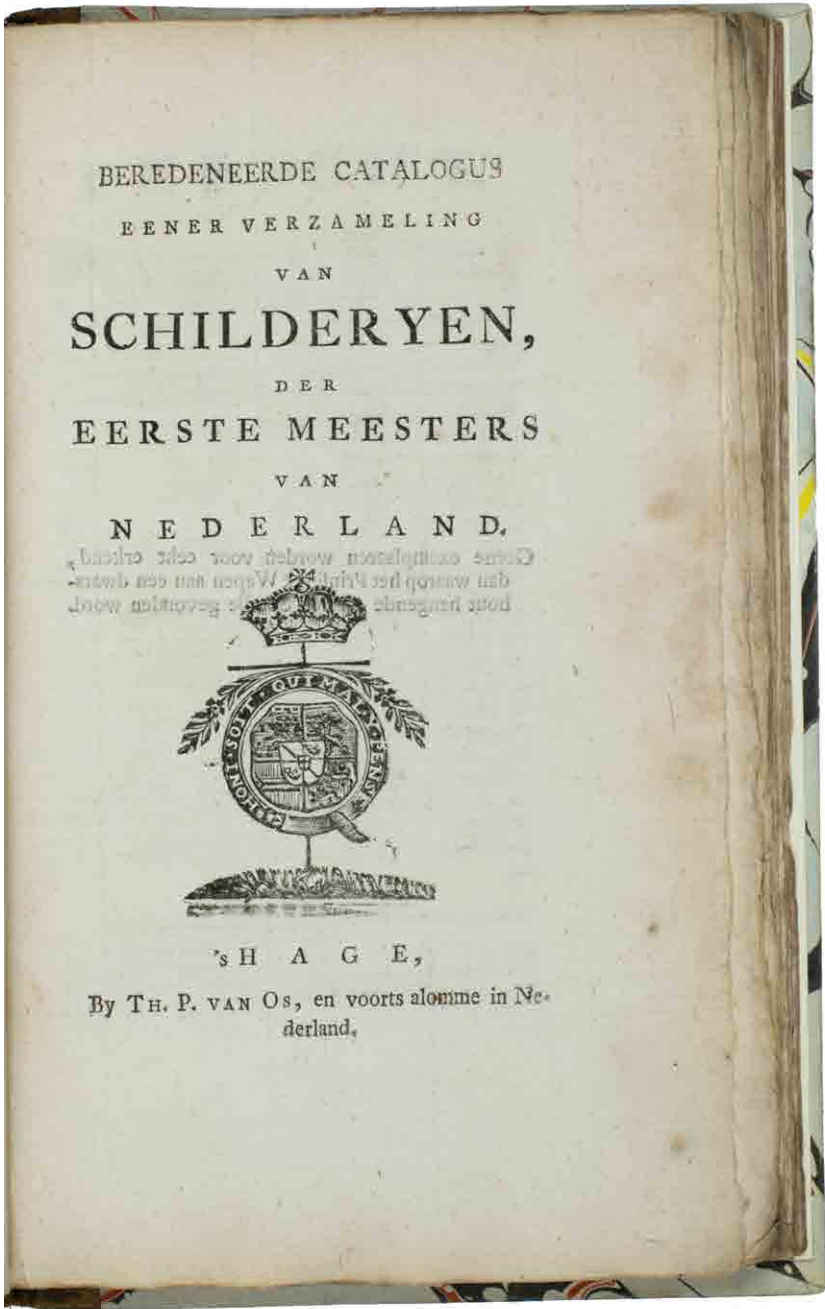
The Hague, Thomas Pietersz. van Os, [1783? or 1789?]. With the supposedly authenticating woodcut on the title-page, showing the coat of arms of William the Silent hanging from a memorial cross.

(7) Beredeneerde catalogus, van eene uitmuntende verzameling schilderyen, door de vermaardste Nederlandsche meesters, uit het Fransch vertaald.

Holland, [no publisher], 1783.

7 fictitious auction catalogues in 1 volume. 8°. Contemporary half mottled calf, brown spine label with blind-tooled text and with some gold-tooled floral decorations, 20th-century marbled sides and endpapers. € 3950

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Collection of 7 fictitious auction catalogues, satirically describing the lots supposedly offered for sale. These catalogues, all in Dutch, were published mostly during the Anglo-Dutch War (1780–1784), which threatened the Dutch Republic’s existence, and they all mock the British Empire. Most of them purport to describe the collection of “G.R.” (Georgius Rex), meaning King George III (ad 1 explicitly describes the goods as coming from the foreclosure on his estate). The third catalogue in this collection, titled *Catalogus van eene zo ongemeene zeldzaame, als uitmuntende verzameling van manuscripten*, supposedly offers the collection of the English nobleman Lord William Gordon (1744–1823). These fictitious auction catalogues proved popular enough that several went through multiple editions. These catalogues appeared during the heated strife between two political parties, the Orangists, who supported the stadtholder Willem v, Prince of Orange, and the anti-Orangist Patriots, leading to the failed Patriotic Revolution of 1787, inspired by the American Revolution and in turn, in spite of its failure, inspiring the French Revolution. King George III of England supported the stadtholder Willem v and the two together were the enemies of the Dutch Patriots. Ad 1 is here in its third edition, being a very rare re-issue of the second edition. Even its list of “errata” is a joke, noting three corrections to the descriptions of paintings: in each, the omission of a comma makes a phrase that should refer to the painting refer instead to the subject, indicating that the king was anointed with soot, a lord stabbed with a pen, and an English admiral nicely washed by a French master. With a few marginal annotations, particularly headwords to help the reader find items in specific categories in the inventory. Spine very slightly rubbed, with a small crack at the head, some browning, stains, frayed margins and a tear in A4 of ad 2. Some leaves are trimmed. Overall in good condition. A collection of fictitious auction catalogues, rarely found on the market (we have noticed only 3 examples in the past hundred years).

[4], 27, [1]; 16; 16; 16; 15, [1]; 32; 37, [2 blank] pp. *Ad 1*: STCN 202814955 (4 copies); not in Knuttel; cf. Knuttel 19700 & 19701 (first and second impression). *Ad 2*: Knuttel 19709; STCN 166695440. *Ad 3*: Knuttel 19699; STCN 166705268 (5 copies); not in ESTC. *Ad 4*: Knuttel 19704; STCN 166698857. *Ad 5*: Knuttel 19706; STCN 166318329 (8 copies). *Ad 6*: Kossmann, *Boekhandel te 's-Gravenhage*, pp. 300–301; Knuttel 20420; Knuttel, *Verboden boeken* 91; STCN 169116417. *Ad 7*: Knuttel 20419; Knuttel, *Verboden boeken* 92; STCN 169113078 (9 copies); cf. Van Vliet, “Fopcatalogi en spookbibliotheken”, in: *De boekenwereld* 22 (2005–2006), p. 150. 📖 More photos on our website

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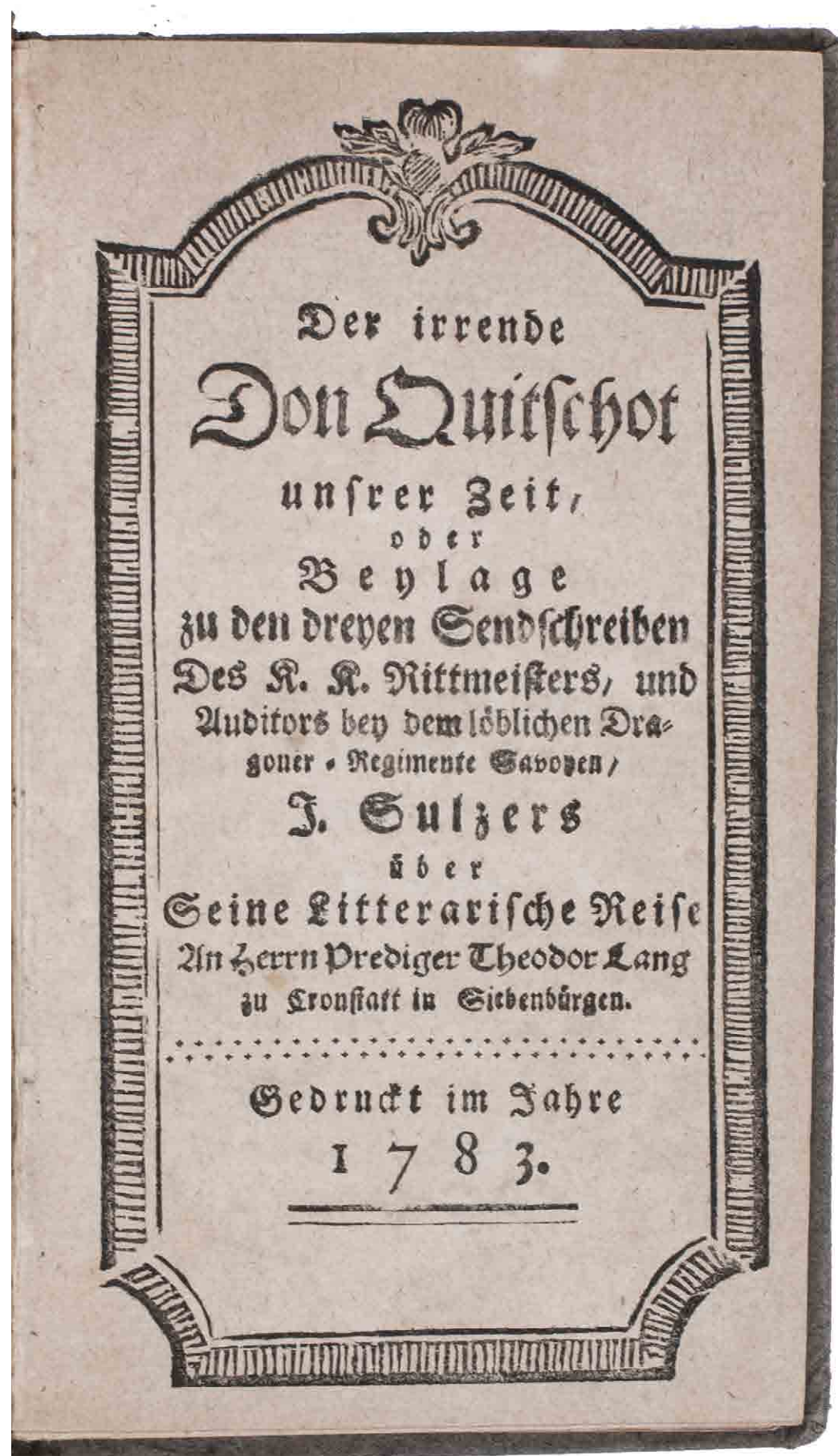
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Rare pasquinade against an 18th-century travel account

16. [SULZER, Franz Joseph (subject)]. Der irrende Don Quitschot unsrer zeit, oder Beylage zu den dreyen Sendschreiben des k.k. Rittmeisters, und Auditors bey dem löblichen Dragoner Regimente Savoyen, J. Sulzers über seine litterarische Reise an Herrn Prediger Theodor Lang zu Cronstatt in Siebenbürgen.

[Vienna?], 1783. 8°. Later plain boards.

€ 850

Rare anonymous pasquinade against Franz Joseph Sulzer's well-known *Altes und Neues oder dessen literarische Reise durch Siebenbürgen, den Temesvarer Banat, Ungarn, Oesterreich, Bayern, Schwaben, Schweiz und Elsaß (...)* in drei Sendschreiben an Herrn Prediger Theodor Lange (...), published in Vienna in 1782. This critical travel account is the result of a literary journey Franz Joseph Sulzer (1727–1791) made together with his son in the summer of 1782 to Austria, Hungary, Bavaria and Alsace. During this journey they visited many monasteries and libraries and Sulzers got acquainted with many scholars such as Johann Jacob Bodmer, Johann Caspar Lavater, Salomon Gessner, Johann Jacob Hess, the publisher J. Turneisen and Isaak Iselin in Basel. In Freiburg he met the professors Franz Jos. Bopp and Jos. Anton Petzeck, who advised him to try to get the professorship for Statistics at the Hochschule in Vienna. Back in Kronstadt, however, he returned to the army with the rank "Rittmeister und Auditor im Dragonerregimente Savoyen". The author of the pasquinade addresses and criticizes the enlightened Sulzer as the wandering Don Quixote of his time.

Slightly browned, otherwise in very good condition.

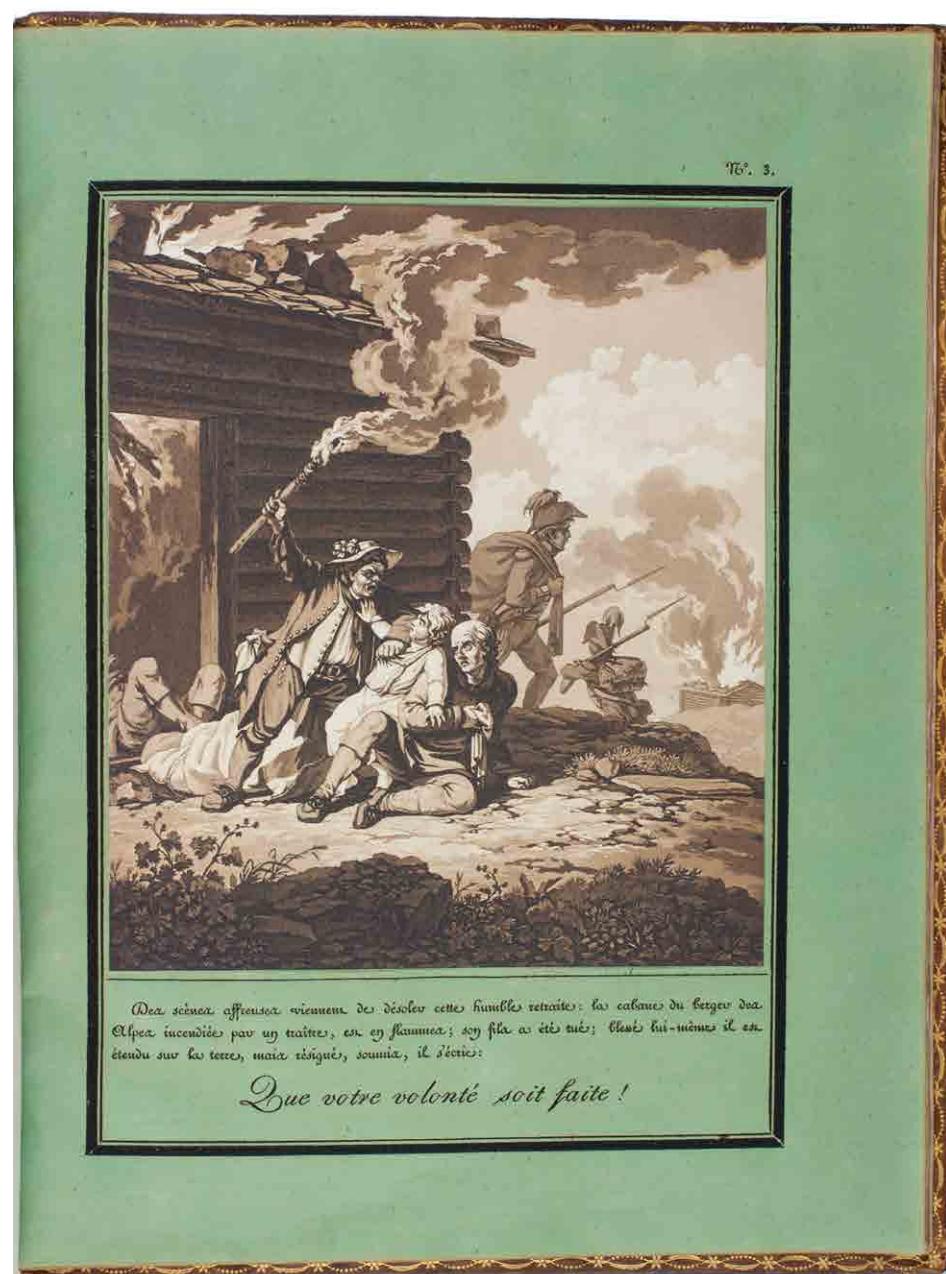
71, [1 blank] pp. *Allgemeine Deutsche Bibliothek* LX (1785), p. 185; *VD18* 10685952; *WorldCat* (8 copies); for the original work by Sulzer: *Holzmann-Bohata* VI, p. 21, no. 589.

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The misfortunes of a shepherd during the Helvetic Revolution, in the rare French edition

17. USTERI, Martin (artist) and Marquard WOCHER (engraver). L'oraison dominicale d'un habitant d'Unterwalde; suite de sept scènes de la Révolution helvétique.

Basel, the author and Schoell et Cie, 1803. 4° (29.5 × 22 cm). With 8 brush etchings or aquatints, including the title page, mounted on green paper with letterpress captions, interleaved with tissue guards. Contemporary gold-tooled calf, black sheepskin spine-label, gilt edges. € 6500



Rare edition with the French captions, of a print series “plunged in noble bile” (Füssli) on the misery of a peasant in the Helvetic Republic (1798–1803). This so-called *Bauernvaterunser*, a type of parody in which the miseries of peasants during war are placed opposite the Lord’s Prayer, tells the story of a shepherd who loses his home and his son during the war. Living the life of a beggar together with his grandson, he watches his community being torn apart. The print series refers to the uprising of Unterwalden in 1798 against the Helvetic Republic. During the following punitive expedition, the French army killed 368 inhabitants, including numerous women and children. In the print series however, it is a local “traitor” who sets fire to the shepherd’s cabin and whom the shepherd later encounters in the woods. Together with the final plate, which mentions that even the most enlightened and distinguished men were torn apart from their families, this indicates that the author viewed the conflict above all as a local strife that divided the community. Johann Martin Usteri (1763–1827) was a Swiss poet and artist, known for his satirical works. His print series on Unterwalden was simultaneously published in German, French and English in 1803 and as copper engravings in 1805 in Augsburg and London. Several parodies appeared in which the positive aspects of the Helvetic Republic were highlighted.

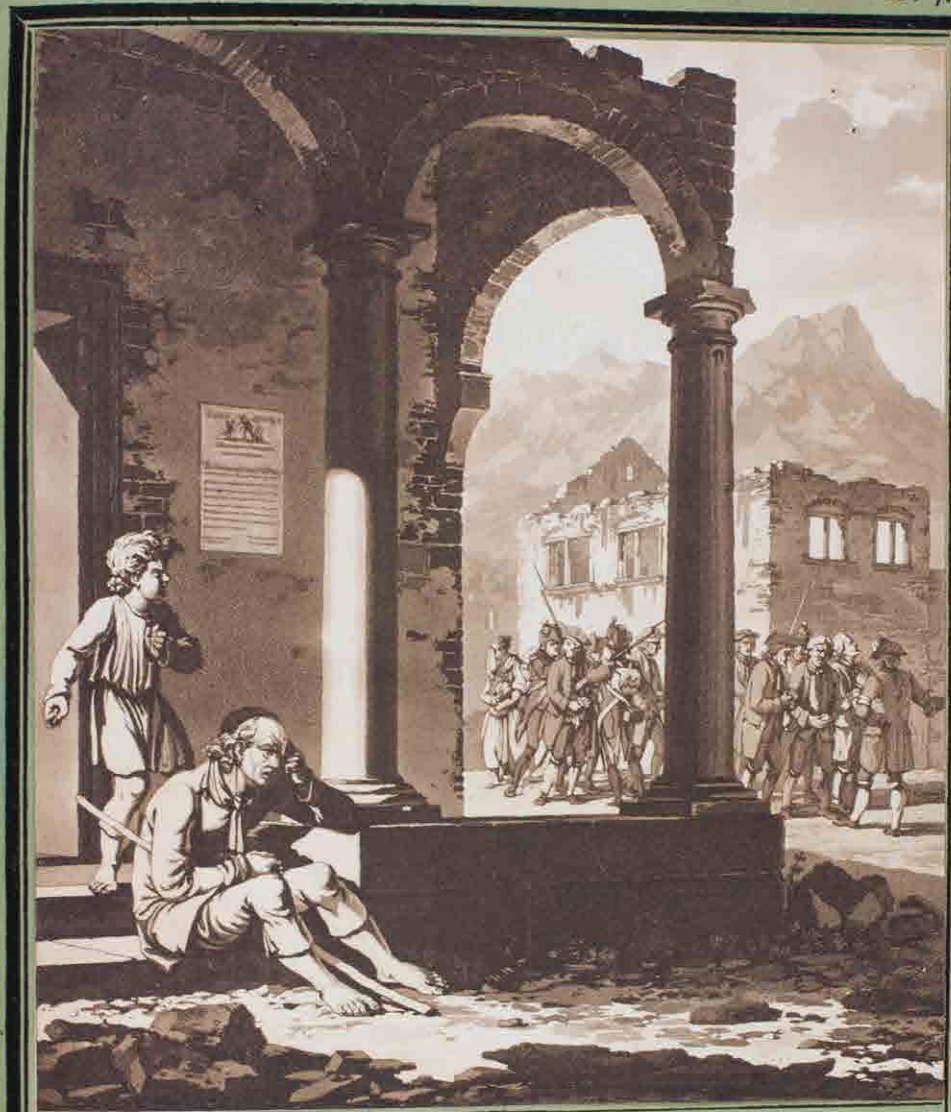
With the binding worn at the extremities and front with two small holes near the spine. Endpapers somewhat browned and spotted and tissue guards with a few spots. Fore-edge margin of the title and final leaf soiled; a very good copy.

Boerma, „Vaterunser Parodien in den Niederlanden, in Bayern, in der Schweiz“ in: *Arbeitskreis Bild Druck Papier XIV*, pp. 39–41; Brunet V, cols. 1020–1021; Füssli, *Allgemeines Künstlerlexicon*, II. Theil, p. 4054; *WorldCat* (2 copies). [More photos on our website](#)



L'Aurore vient de paraître; les troupeaux se répandent dans les prairies; un vieux berger des Alpes, accompagné de son joyeux petit-fils, sort de sa cabane: l'abondance qui pare les collines et les vallées enflamme son âme de gratitude: il s'écrie avec sentiment:

*O notre Père qui êtes aux cieux, que votre nom
soit sanctifié!*



Les mesures révolutionnaires pèsent sur l'infortuné pays d'Unterwald; notre berger des Alpes voit les hommes les plus honnêtes et les plus distingués par leurs lumières arrachés à leurs familles; accablés par des forfaits aussi inouïs il crie au Ciel:

Délivrez-nous du mal!

Hand-coloured carnival costume plates

18. [COSTUMES – CARNIVAL]. Taschenbuch für das Carneval. Erstes Jahr. – Le carnaval ou representation d'une collection d'habits de masques. L'an premier.



Leipzig, Friedrich August Leo, 1804. 16°? (14 × 10.5 cm). With 12 numbered engraved plates by Friedrich Wilhelm Nettleing, all coloured by a contemporary hand. Original publisher's paperboards, printed from an engraved plate and hand-coloured. € 4500

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

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

31, [1 blank] pp. *Baumgärtel, Die Almanache, Kalender und Taschenbücher 1750–1860 der Landesbibliothek Coburg*, p. 32; *Köhring III*; *WorldCat* (3 copies).

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N^o 8.

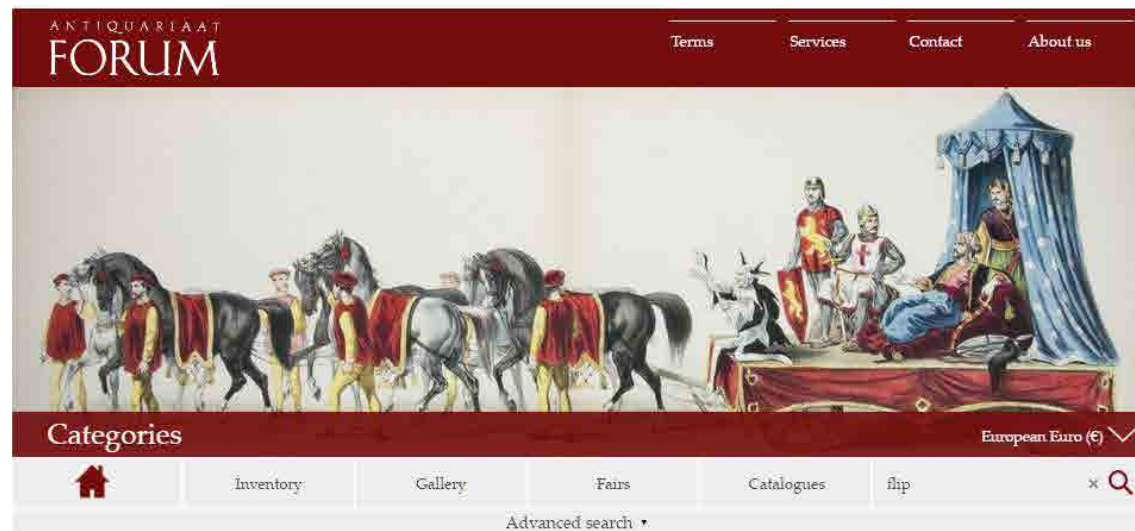


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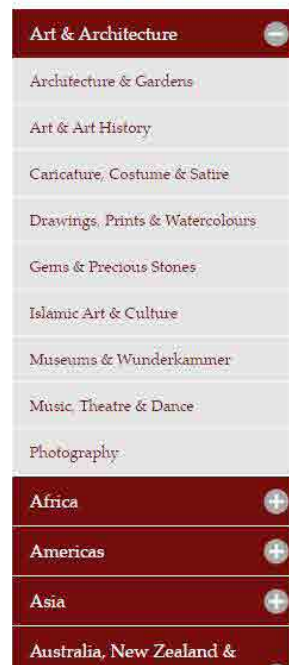


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Art & Architecture / Caricature, Costume & Satire



Extremely rare satirical print series lampooning Louis XIV with the total eclipse of the Sun King, showing 1 major and at least 3 minor variants not recorded in the literature



[ALLARD, Carel].
Koninglyke almanach: beginnende met den aanvang der oorlog, van anno 1701 Waer in duydelijk de loop der zon der ongerechtigheid, met zyn eclipsen, of de regtvaardige straf des heemels, door XVIII zinnbeelden in koopere plaaten vertoon word; ... | Almanach royal. Commencant[!] avec la guerre de l'an 1701 jusques ou est exactement observé le cours du soleil d'injustice; avec ses eclips; ou la juste punition du ciel. Démonstré dans XVIII emblemes.
"Paris" [= Amsterdam], "imprimé à l'imprimerie royale du Petit Louis" [= Carel Allard, 1706?]. Small folio (32 x 21 cm). Engraved print series with an engraved title-page and 24 engraved prints (9 single-page and 15 double-page; 18 bound in and 6 loosely inserted), the double-page prints with extensive letterpress text flanking and/or below the engraving. Contemporary marbled-paper wrappers. Engraved title plus [25] engraved plates, some with letterpress text. [Full description](#)

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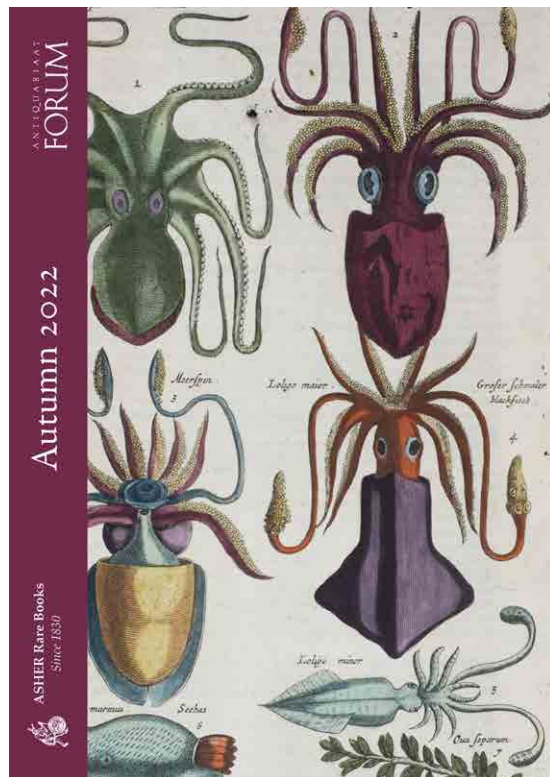
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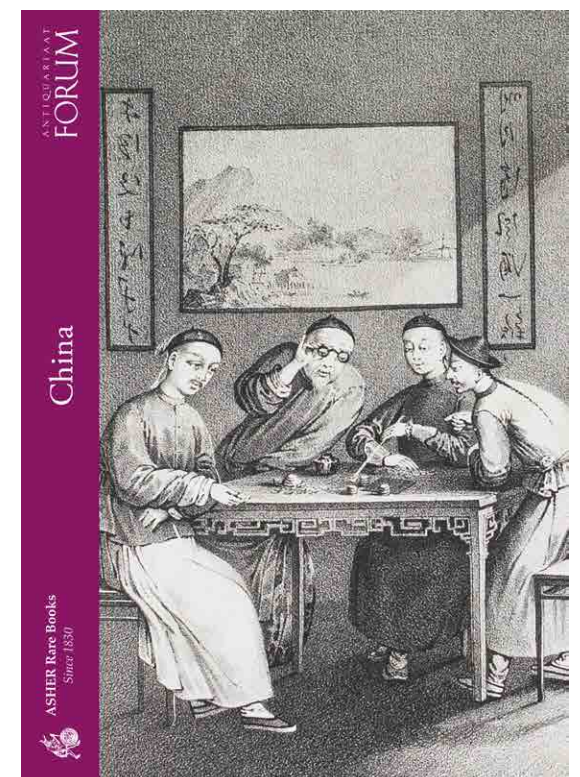


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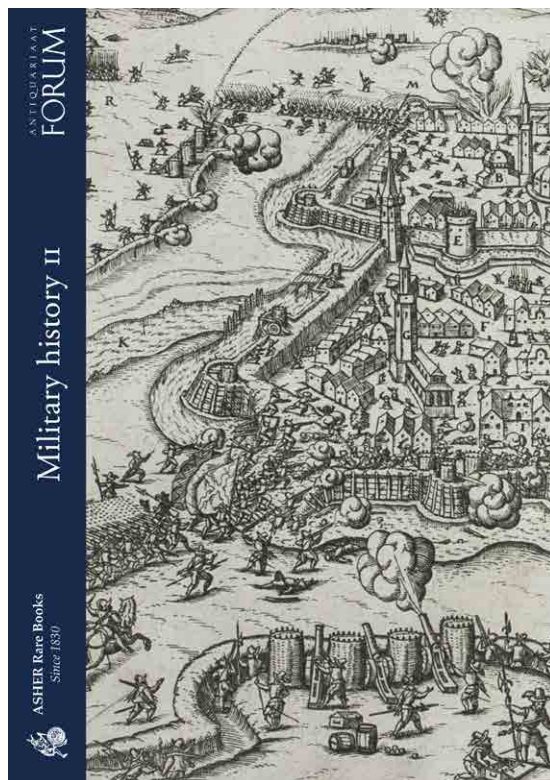
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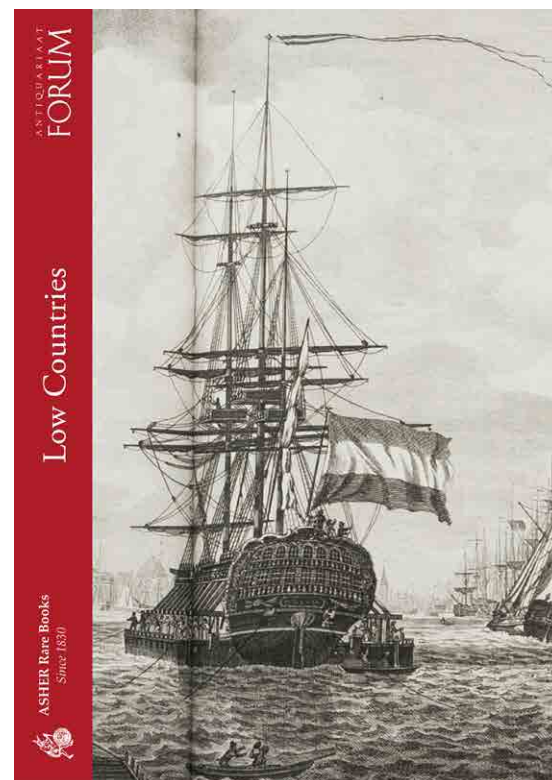
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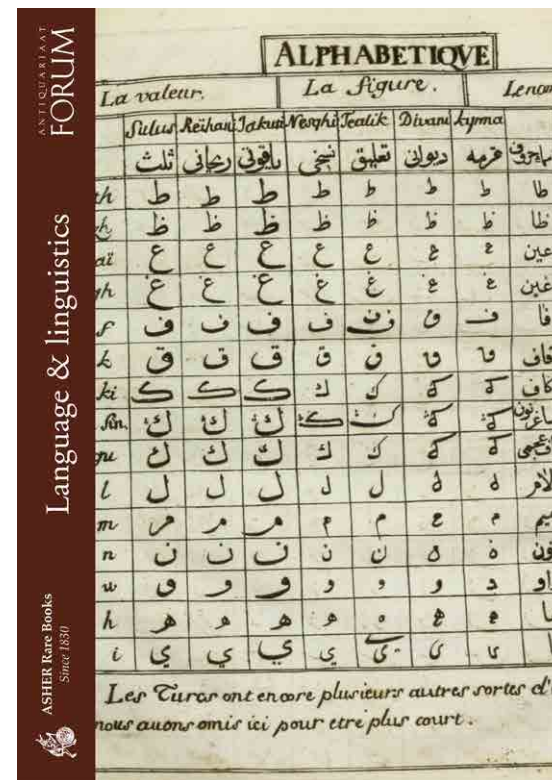
China



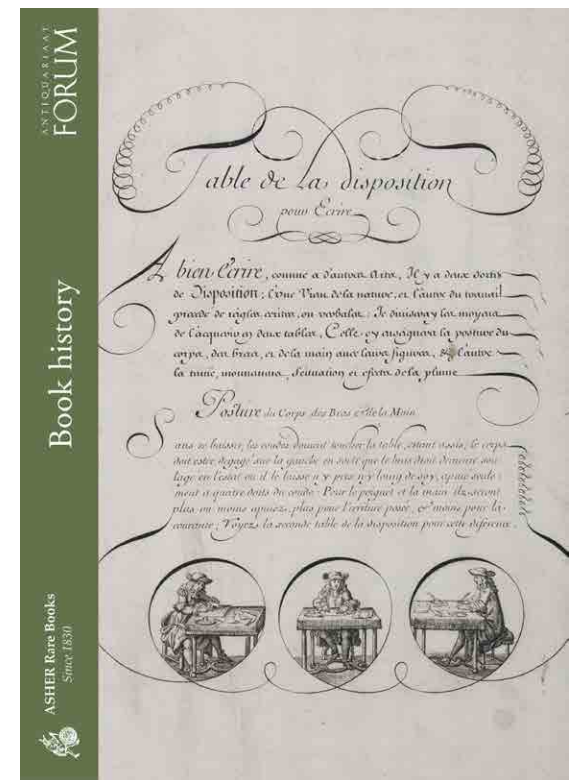
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