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Antiquariaat FORUM BV

Tuurdijk 16

3997 MS 't Goy

The Netherlands

Phone: +31 (0)30 6011955

Fax: +31 (0)30 6011813

E-mail: info@forumrarebooks.com

Web: www.forumrarebooks.com

www.forumislamicworld.com



ASHER Rare Books

Tuurdijk 16

3997 MS 't Goy

The Netherlands

Phone: +31 (0)30 6011955

Fax: +31 (0)30 6011813

E-mail: info@asherbooks.com

Web: www.asherbooks.com

One of the earliest Antwerp records of Charles V's Italian financier

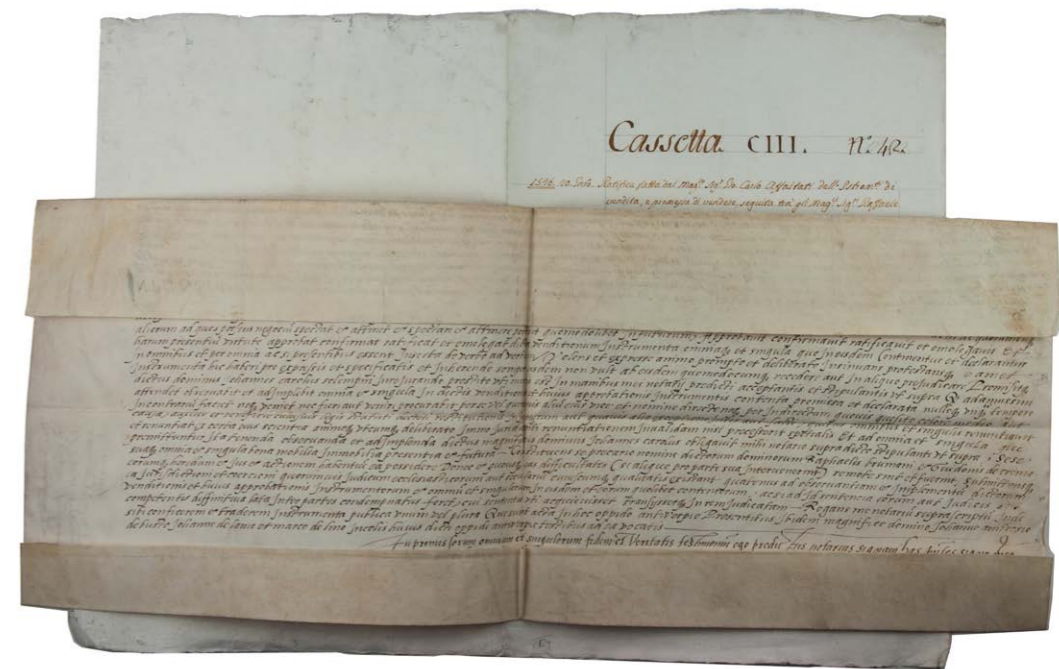
I. [MANUSCRIPT – NOTARIAL DECLARATION]. AFFAITATI, Giovan Carlo (Johannes Carolus de AFFAYTADI). Ratificatio facta p[er] m[agnifi]cu[m] d[ominum] Jo[hannes] Carolu[s] de Affaytalis, in favorem m[agnifi]ci et r[everen]di d[omino]. Guidi d[e] Crema et Rafaelis Krumani p[er] Castro S[anc]ti Laurentii et terris.

Antwerp, 20 January 1546. Manuscript notarial document in Latin, written in a Latin hand on one side of a single piece of sheepskin parchment (31 × 54.5 cm), opening with a large capital and closing with the notary's decorative signature, with the title and “M. Johan Carlo” on the back. Folded and loosely inserted in a paper folder (ca. 1690s?). € 1250

An Antwerp notarial declaration made voluntarily by Giovan Carlo Affaitati, also known as Johannes Carolus de Affaytadi (Cremona 1500 or 1510–Lier 1555 or Ghistelle 1587) soon after he moved to Antwerp, on behalf of Guido de Crema, citizen of Mantua, and Raphael Brumani, citizen of Cremona. It was drawn up before the Antwerp notary Anthony Amala and three named witnesses and appears to concern De Crema and Brumani's inheritance. Affaitati testified to the content of a document drawn up on 31 December 1545 before the Mantua notary Hieronimus de Zizolis. Affaitati came from a merchant banking family in Cremona. He set up in Lisbon but moved to Antwerp in 1545, when the Holy Roman Emperor Charles v made him Baron of Ghistelle. He was active in the spice trade and is said to have been the most important financier of the wars of the Holy Roman Emperor Charles v and King Philip II of Spain.

Formerly folded to a smaller size, leaving traces of the old folds, but still in very good condition. A primary document recording Charles v's financier in Antwerp, only months after he moved there.

[1] leaf. For Affaitati: Kellenbenz, “Die Konkurrenten der Fugger als bankers der Spanischen Krone”, in: *Zeitsch. Unternehmensgeschichte XXIV* (1979), pp. 81–98. [👉 More on our website](#)



*Beautifully illustrated hand-coloured and highlighted in gold album amicorum
in an elaborately gold- and blind-tooled binding dated 1590*

2. [ALBUM AMICORUM – EQUESTRIANISM – HERALDRY]. [Late 16th- and early 17th-century album amicorum].

[North-western Europe (specifically the vicinity of Brussels?)], [1585–1615]. 4°. With 45 hand-coloured and highlighted in gold engraved plates of horses and their riders from Europe, North Africa, and the Near and Middle East, numbered 1–50 (skipping nos. 2, 21, 27, 35, and 36), 46 hand-coloured and highlighted in gold engraved heraldic plates (sometimes filled in with manuscript notes), 2 hand-coloured manuscript coats-of-arms on l. 15v, and 1 black and gold hand-coloured manuscript coat of arms on the back paste-down. Contemporary elaborately gold- and blind-tooled mottled calf, with gold lettering on both boards (front: RVB HZC VFB C.) (back: 1590). € 35 000



A remarkable album amicorum containing numerous late 16th- and early 17th-century inscriptions, bound in an elaborately decorated binding (dated 1590) and including more than 90 expertly hand-coloured and highlighted in gold engraved plates on equestrianism and heraldry. The engraved plates of horses (and in two cases dromedaries) and the nine pages of explanatory printed text at the beginning of the album were based on a late 16th-century work by the Flemish engraver Abraham de Bruyn (ca. 1539–1587), titled: *Equitum descriptio, quomodo equestres...* (ca. 1575/76). This work was published again in Cologne in 1577 with the following title *Diversarum gentium armatura equestris*; each engraving shows a horseman from a particular country or region, including Germany, the Low Countries, France, Ireland, Italy, Spain, Russia, Romania, Hungary, Poland, Turkey, Persia, Egypt, Arabia, and more. De Bruyn's set of engravings was altered and expanded by the Flemish artist, Caspar Ruts (1530–1607), who later moved to Germany. Ruts (or Rutz) added two different types of plates meant for drawing coats-of-arms and family crests: the first type shows a crest flanked by a woman and a man (signed in the plate "Caspar Ruts excudit") and the second shows a crest in an ornamental frame. This frame is present in several versions: one type contains fruit and insects; a second one contains parrots, squirrels and fruit; a third shows flowers, berries and butterflies.

Many blank pages and several engravings are inscribed in ink. Several of these inscriptions are dated, mainly between 1585 and 1615. These inscriptions are made by, for example, Rene de Barnaige (an alderman from Kortrijk, or Courtroi), Jeane(?) Dontremont, Odile de Wilzt, Anne de Brecht, René de Chalon, Konstantin I, Freiherr Fugger, Herr zu Zinnenberg (1569–1627), Marguerite de Horion d'Ordenge and many more. Most of the contributors to the album are from Northwest Europe (the vicinity of Brussels, the Low Countries and Rhineland). Several belong to the bourgeoisie and minor nobility of the Southern Netherlands.



René de Chalon (d. 1624) is a grandson of the first Prince of Orange, also named René de Chalon (1519–1544). René de Barnaige owned a fiefdom, his entry is a remembrance “tout se passe ... sans elle ne puis” of Lady Antoinette de Bourgogne (1529–1588). Odile (Marie) de Wiltz was a daughter of Johann Freiherr von und zu Wiltz (1535–1607). Little else is known about her, except that she married Charles de la Hamaïde (1580–1649) and that she was a descendent from Johann I von Nassau Dillenburg and Egbert I van Amstel, therefore, a distant relative of René de Chalon.

A detailed list of contents per page is available upon request.

Curiously, the Bayerische Staatsbibliothek holds a very similar work (BSB Cod. icon. 320, 1575–1615), which also includes the equestrian and heraldic plates, but is described as a “studbook” or family book of Hans Lorenz von Trautskirchen and Hans Jörg von Elrichshausen, and their relations in and around Ingolstadt in Bavaria. The corners of the boards are somewhat damaged, the binding shows some signs of wear and shows remnants of earlier fastenings. The flyleaves have been transformed into paste-downs, partially covering earlier owner’s inscriptions, the flyleaves and paste-downs show some brown glue stains. Slightly browned and foxed throughout, but overall in good condition. A beautiful hand-coloured and highlighted in gold album amicorum with many late 16th – and early 17th-century inscriptions.

164 ll. For De Bruyn: *Hollstein IV*, p. 7; the BSB copy: *urn:nbn:de:bvb:12-bsb00007211-1* (WorldCat 162418399). [More on our website](#)



Album amicorum with many illustrated contributions (some hand-coloured), particularly by women reflecting the rage for alba amicorum among 19th-century noble women

3. [ALBUM AMICORUM & SCRAPBOOK – THE NETHERLANDS]. [Album amicorum of a Miss van Boetzelaer (?)].

Heerenveen, 1831–1849. Oblong 4°. Manuscript with many contributions in French and English, a single contribution in Dutch and a four-line verse in German, mainly written in the same hand, probably of the owner of this album. With 45 mounted or occasionally loosely inserted drawings, paintings and prints in various formats, some coloured by contemporary hands. Contemporary gold- and blind-tooled brown morocco, each board richly decorated with frames and an oblong lozenge-shaped centrepiece, gilt edges. € 3850



A beautiful example of a richly decorated and illustrated album amicorum, a book of poetry and a scrapbook in one. Alba amicorum were a popular and pleasant pastime at this time, as the first sentence of the album immediately makes clear: “Albums are all the rage, and scrap-books too”. Although the album contains many poems by various poets, possibly mostly copied by the owner of the album herself, a girl from a noble family, probably Miss van Boetzelaer (?), the album also contains many contributions by others, particularly women. Examples are F. Testa, Adèle B., J. van Winter, H.v.W., A. van der Goes, H.G. v.d. G., J.C. van Beresteyn, H.J.B., C.B., A. de Schwartzenberg et Hohenlansberg, H. Repelaer van Driel, A.G. v. B. en A. de la B. The contributors probably made the drawings and watercolours to accompany their written entries and the owner mounted them in the album herself. Some of the most remarkable among the richly illustrated contributions are a loosely inserted mountain landscape in watercolour by Johannes van Ravenswaay (1815–1849), a bouquet with flowers in gouache by Wilhelma van Boetzelaer (an English teacher at the royal military academy at Breda) and another bouquet by A.J. Taets d’Amerongen née de Boetzelaer. Another beautiful drawing of three hummingbirds is executed in gouache and decorated with gold by Suzette van B., who wrote several contributions for this album. Also beautiful are a still life with fruits drawn

by Mimi Stratenus, two gouaches of butterflies on pith paper by C. Bicker Borski and Christine van Berestyn, and gouache paintings of a rose by Elisa Hanbury and a butterfly by Dorothée Palland Sandberg. Also mounted in this album are engraved portraits of William Shakespeare (1564–1616) and Pierre Corneille (1606–1684), probably reflecting the poetic tastes of the album’s owner. This album is not only a beautiful example of the alba amicorum culture among noble women, which flourished for centuries, but also a book for a woman made primarily by women, reflecting an important part of the culture of noble women in the first half of the 19th century.

Some occasional spotting and browning, and the large number of insertions has overfilled the binding, so that it bulges slightly, but otherwise in good condition. A very interesting album amicorum with many contributions, drawings and prints by women, in a beautiful contemporary binding.



Strikingly hand-coloured humoristic lithographs of anthropomorphic fruits, nuts, and vegetables

4. **ANSINGH, Lizzy and Nelly BODENHEIM (illustrator)**. Een vruchtenmandje. Teekeningen van Nelly Bodenheimer bij versjes van Lizzy Ansingh.

Amsterdam, De Spiegel (printed by Dieperink & Co.), 1927. Folio (29.5 × 23 cm). All illustrations, including the illustrated front board, are lithographs designed by the illustrator herself on stone and coloured by hand by her as well. The verses by Lizzy Ansingh are written, in colour, by hand in a decorative, ornamental script (varying in style). The work is printed on Simili Japon paper of the Dutch “Van Gelder” paper factory. Original half parchment and (hand-coloured lithographed) paper over boards, bound in the Japanese style with green ribbon through 5 holes. € 2950

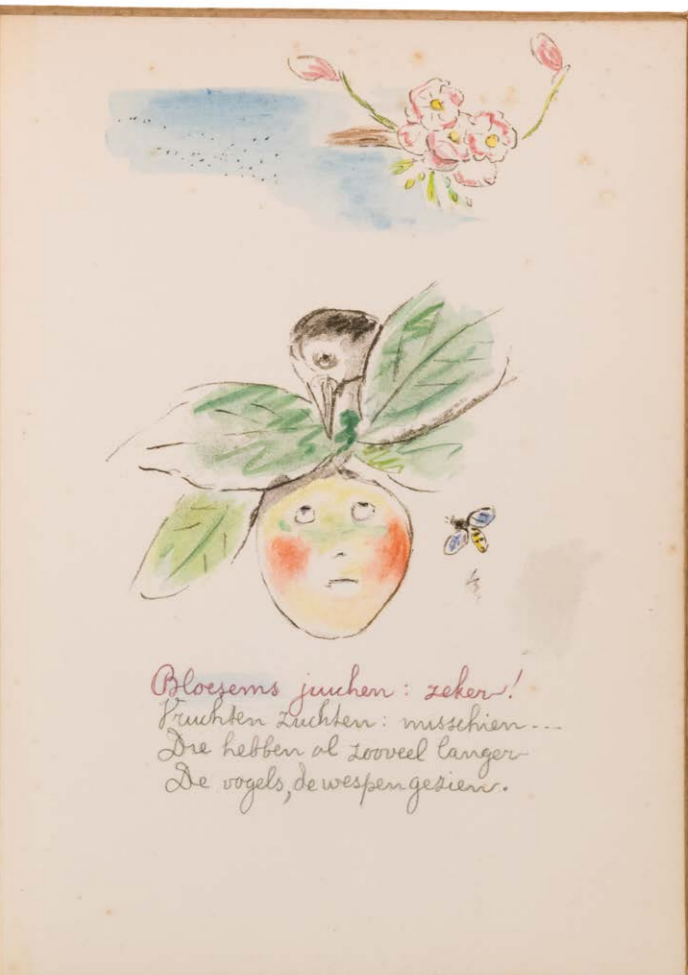
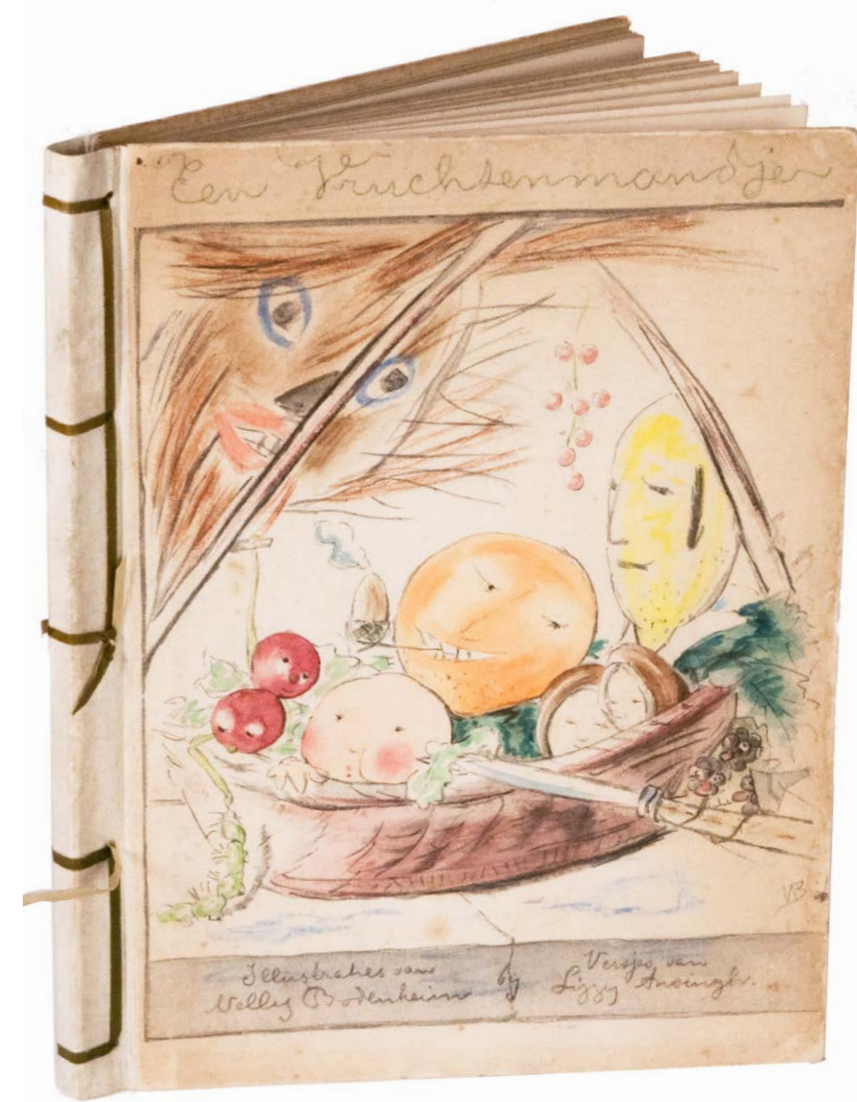
Limited edition – no. 39 of 100 – of a remarkable early 20th-century illustrative work by the renowned Dutch artist and illustrator of children’s books Nelly Bodenheimer. The present work contains the short rhymes (verses) by Lizzy Ansingh together with the striking colourful and humoristic illustrations of anthropomorphic fruits, nuts, and vegetables – including lemons, grapes, a pear, radishes, a red pepper, almonds, blackberries, apricots, cherries, and a leek.

Johanna Cornelia Hermana (Nelly) Bodenheimer (1874–1951) was, among other pursuits, a popular book illustrator and designer of costumes for stage performances in the Netherlands in the early twentieth century. Like in the present work, she often teamed up with Maria Elisabeth Georgina (Lizzy) Ansingh (1875–1959), a Dutch painter. Together, they were part of a group of women artists called the “Amsterdamse Joffers”, who met weekly in Amsterdam at the end of the 19th and beginning of the 20th century. They supported each other in their (successful) professional careers as artists and most of them were students of and/or affiliated with the renowned Rijksakademie van beeldende kunsten (State Academy of Fine Arts).

The present work is beautifully illustrated with hand-coloured lithographs designed by Bodenheimer, the verses by Ansingh are written in decorative, ornamental script in varying styles. While the work is by definition rare, as it is a limited edition – WorldCat records only 4 copies that are held institutionally (3 in the Netherlands and 1 in the USA) and only very rarely appears on the market (Rarebookhub finds only 5 records for the last 100 years).

Signed in red on the recto of the final leaf before the blank flyleaf by the illustrator: “N. Bodenheimer”. The green ribbon is broken between the third and fourth hole (on the front of the binding), without affecting the integrity of the binding. The boards are slightly browned and with some slight foxing throughout, but the illustrations and manuscript, coloured text remain bright and clear. Overall in very good condition.

[2 blank], [1], [1 blank], [41], 1 blank *Cotsen 20th century, 488; WorldCat 1340486616 (4 copies)*. [More on our website](#)



Extremely rare bilingual copperplate broadside of a Dutch ship and its intricate rigging

5. **AVEELE, Johannes Jacobsz van den.** Beschryvinge [v]an 't getakelde schip met zijn loopende touwerck. A description of the tackeling belonging to a shipp.


Amsterdam, Jacobus Robijn, [c. 1690]. 470 × 380 mm. Large copperplate engraving of ship.

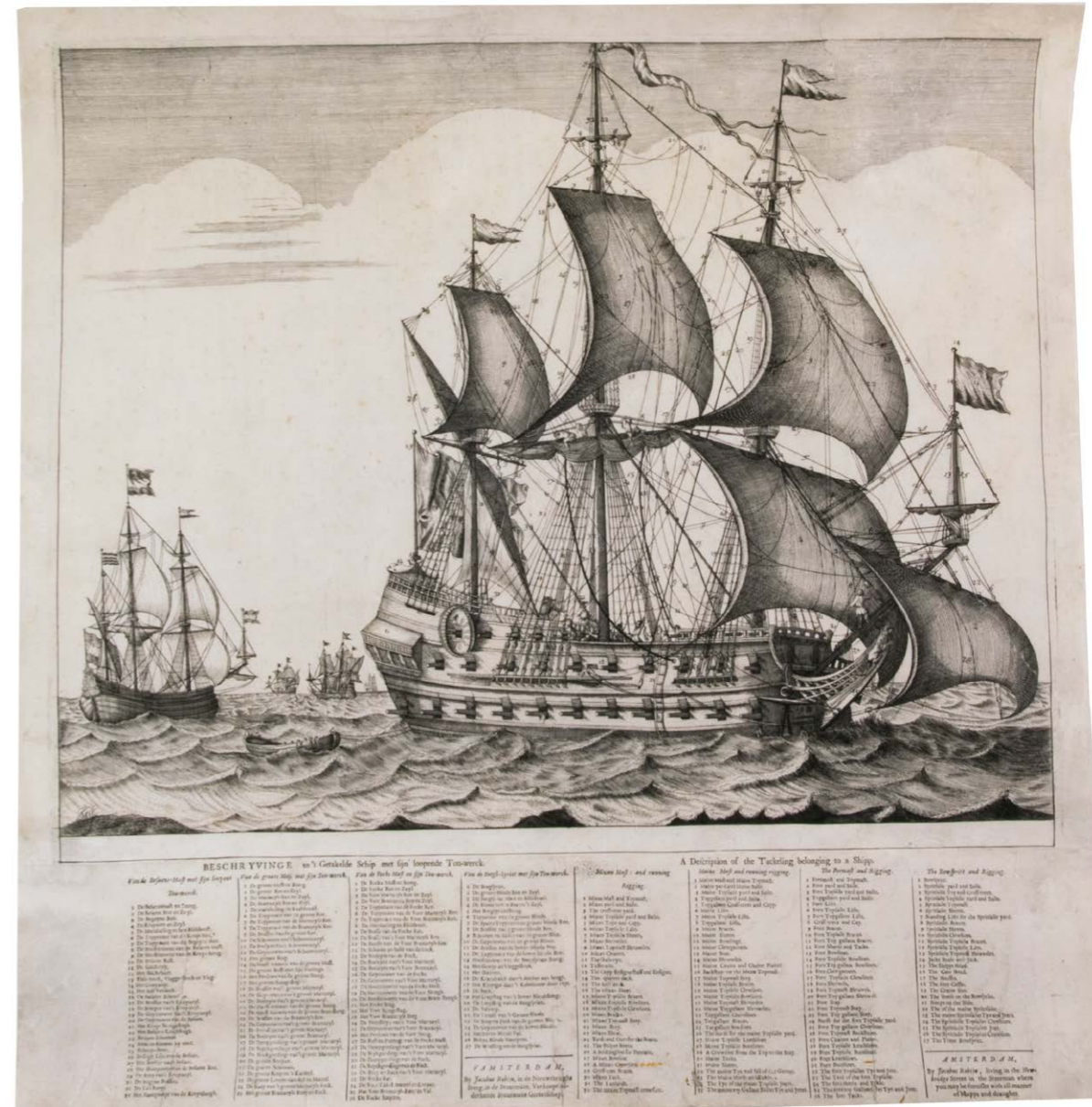
€ 8500

A rare broadside in both Dutch and English portrays a three-masted square-rigged ship from the late seventeenth century. This magnificent work was printed by Jacobus Robijn and the engraving by Jan van den Aveelen vividly captures a bustling maritime scene, prominently featuring a main navy vessel, used to illustrate the intricate rigging contemporaries could expect to find on a Dutch warship. Accompanying the image is a secondary sheet of text that serves as a comprehensive guide to the ship's structure and rigging. Each element of the ship is meticulously numbered and labeled, providing a precise understanding of its composition. The descriptive text is divided into four columns for each language, corresponding to different parts of the ship, enhancing the viewer's understanding of its complexity. This thoroughness showcases the technical knowledge and naval expertise of the Dutch during that period, emphasizing the meticulous attention to detail required in shipbuilding and navigation during the age of sail. The print is attributed to Jan van den Aveelen (1650–1727), a Dutch artist whose signature appears on another version of the same broadsheet. Van den Aveelen was renowned for his meticulous engravings and collaborated with Willem Swidde on engravings for the *Suecia Antiqua et Hodierna*, which depicted public buildings and cityscapes in Stockholm and other Swedish cities. This collection of engravings, compiled by Erik Dahlbergh, provided a grand vision of Sweden during its era as a major power. Dahlbergh drew inspiration from topographical publications issued by the Swiss publisher Matthäus Merian.

Jacobus Robijn, a prominent figure in Amsterdam, was known for supplying accurate maps and charts to navigators and explorers. His contributions facilitated maritime ventures that expanded trade routes and promoted international exchange.

Two sheets joined as one. Some small repairs to tears, few small holes, marginally affecting the illustration. Otherwise in good condition.

 More on our website



First edition of a richly illustrated account of Surinam

6. BENOIT, Pierre Jacques. Voyage a Surinam. Description des possessions néerlandaises dans la Guyane.

Brussels, De Wasme & Laurent (back of half-title: Imprimerie de Societé des Beaux-Arts), 1839. Folio (47.5 × 31 cm). With a lithographed frontispiece, a small wood-engraved illustration on the title-page, and 99 tinted lithographed illustrations on 49 plates. Contemporary half black morocco, black cloth sides, gold-tooled spine. € 2750



First edition of a richly illustrated work on Surinam by the Belgian artist Pierre Jacques Benoit (1782–1854), who travelled to Surinam in 1830. The lively plates include topographic views, botanical, ethnographic and zoological subjects, and scenes from the lives of the indigenous American Indians, African-Americans and the colonists. The plates are preceded by an historical survey of Surinam, covering the population and their customs, rituals and objects, commerce, topography and geography, plantations, etc. Binding worn around the edges, some foxing and spotting throughout, but overall in good condition.

[4], 1–69, [3], 75–76, [2] pp. *Muller, America 1460; Sabin 4737; Suriname-cat. UBA 0508a.* [More on our website](#)

Extensive correspondence with artists and writers in fin de siècle Europe

7. [BEVERSEN, Nicolaas Johannes]. [Collection of letters and postcards received by Nicolaas Johannes Beversen].

[Various places in Europe, 1886–1931]. 825¾ pages on 550 leaves. € 28 000

An extensive collection of correspondence by the Dutch classical scholar, translator, book collector and literary critic Nicolaas Johannes Beversen (1860–1932). Beversen received the letters and postcards, written by more than 90 correspondents, over a period of 45 years. Most of his correspondents were writers or artists including Théophile de Bock, P.C. Boutens, Colette, Georges Duhamel, Henri Fantin-Latour, Paul Fort, John Galsworthy, André Gide, Paul Herrmann, Ricarda Huch, Käthe Kollwitz, Melchior Lechter, F. T. Marinetti, Romain Rolland, Annie Salomons, George Bernard Shaw, Stijn Streuvels, Arthur Symons, Émile Verhaeren and T.J. Cobden Sanderson

(proprietor of the Doves Press). A contemporary described Beversen, a voracious collector of Dutch, French, English and German literature, as both a quick and thorough reader. He kept himself informed on all new publications, often corresponding with the authors about when their work would appear. The British writer John Galsworthy (1867–1933) wrote Beversen in 1922, stating his thoughts on Charles Dickens: “I safely received the ms. Yes, I’m afraid I do think Dickens – great as he was – was not what I call a poet.” In one of three letters, the French writer Colette (1873–1954) wrote about finishing the second part of *La naissance du jour* (1928) and promised to have the photographer Henri Manuel send Beversen her latest portrait, where “the two cats are magnificent”, thereby dating a famous (and undated) photograph.

Many other letters discuss lectures and conferences. Ricarda Huch stated in 1912 that she had a firm dislike of lectures that could not be changed. A year later, the Italian poet Filippo Tommaso Marinetti (1876–1944) regretted that he would not be able to attend a conference in Leiden, as he would be speaking at a Futurist exhibition in Rotterdam. In good condition.

Veth, “Dr. N.J. Beversen” in: *Den gulden winkel XXXI*, pp. 193–194. [More on our website](#)



*Lavishly and vividly hand-coloured copy of the famous Moerentorf Bible
by Moretus & Keerberghen, the standard Dutch translation of the Vulgate for centuries,
in contemporary, richly blind-tooled calf*

8. [BIBLE – DUTCH – VULGATE]. Biblia sacra. Dat is de geheele heylighe schrifture bedeylt int out ende nieu Testament: van nieus met groote neersticheyt oversien, ende naer den lesten Roomschen text verbeterd door sommighe doctoren inder Heyligher Godtheyt inde vermaerde universiteyt van Loven.

Antwerp, (colophon: printed by Daniel Vervliet and Hendrik Swingen for) Jan I Moretus & Jan I van Keerberghen, 1599. 2 volumes bound as 1. Folio. With an engraved title-page (coloured by a contemporary hand with extensive use of gold) showing Moses on the left, David on the right, and the four evangelists below, and 90 woodcuts in the text of both the Old and the New Testament, all except one vividly coloured by a contemporary hand. Contemporary richly blind-tooled calf over wooden boards, sewn on 5 supports, with brass catchplates, remnants of leather strap fastenings, brass corner pieces on all corners and a brass centrepiece on each board, all with brass bosses. € 27 500



Extraordinary copy of the first edition, published by Moretus (Moerentorf) & Van Keerberghen, of the famous Moerentorf Bible in the vernacular Dutch language, printed in 1599, especially interesting for its vivid contemporary hand-colouring and for its richly blind-tooled contemporary binding. The authoritative Moerentorf Bible or Moretus Bible, was a revision of the 1548 Louvain Bible in Dutch, but corrected based on the improved Latin Vulgate of 1592 published by the authority of Pope Clement VIII. The Moerentorf Bible met extraordinary success and “became the standard Bible for Dutch Roman Catholics” (Darlow & Moule) for almost three centuries, being repeatedly reprinted as the official Dutch translation of the Vulgate in the Low Countries. Jan Moerentorf, better known as Jan I Moretus, published this revised Dutch translation of the Old and New Testament together in 1599 with the title *Biblia sacra*. The first woodcut of the Old Testament, in *Genesis*, is signed “P.B” by Peter van der Borcht, a Flemish painter, draughtsman and etcher who was full-time assistant to Christopher Plantin and illustrated many of his liturgical works. The other woodcut illustrations in the Old Testament are copied from the engraved print series of the German painter and printmaker Hans Sebald Beham (1500–1550), who was especially known for his very small engravings. The present edition appeared in two issues, one with the imprint of Moretus alone and the present one with the imprint of both Moretus and Van Keerberghen. Poortman shows a completely different first woodcut illustration (not signed P.B.) for the Moretus version, says its other illustrations are printed from a different series of blocks, differing in detail and rendering the scenes in mirror image, and also notes differences in the orthography. With the bookplate (on the front paste-down) and library stamp (on a free endleaf, the back of the title-page, and the first text page) of Wetenschappelijke Bibliotheek Eindhoven, the former monastic library of the Augustinian monastery in Eindhoven and one of the most important scholarly theological libraries of the Netherlands. Also with one contemporary annotation on Pp1 of the Old Testament.



Binding slightly worn around the edges, especially around the spine, edges a little dust-soiled and some damage to the back board where the leather fastenings were originally attached to the boards with brass pins. Minor marginal stains, spots and dust-soiling, mostly in the first part, and a few creases throughout the book, a small tear in the right lower corner of Oo6 in the Old Testament (not affecting the text), a larger tear (partly restored) and restoration in the foot margin in L6 of the Old Testament. The colouring of the initials and woodcuts has slightly browned the paper. Overall, however, the Bible is in good condition. A beautiful copy of one of the most important Dutch Bibles ever published, here in a richly blind-tooled contemporary binding and complete with all the illustrations coloured by a contemporary hand.

[4], 410; [106] ll. *Belgica typographica 1541-1600*, 473 & 7886; *Biblia Sacra 1599. B. dut. JMI.A; Bibliotheca Catholica Neerlandica impressa 4529; BM STC Dutch*, p. 24; *Darlow & Moule 3300; Dirk Imhof, Jan Moretus and the continuation of the Plantin press (1589-1610)*, B-36B; *Pettegree, Netherlandish Books 389I; Poortman, Bijbel en prent I*, and pp. 131-133, 217; *STCV 1292365I; USTC 402496; not in Adams.* [More on our website](#)



*Latin New Testament printed by Plantin,
in an attractive binding with elaborately gauffered edges*

9. [BIBLE – NEW TESTAMENT – LATIN]. Novum Jesu Christi Testamentum.

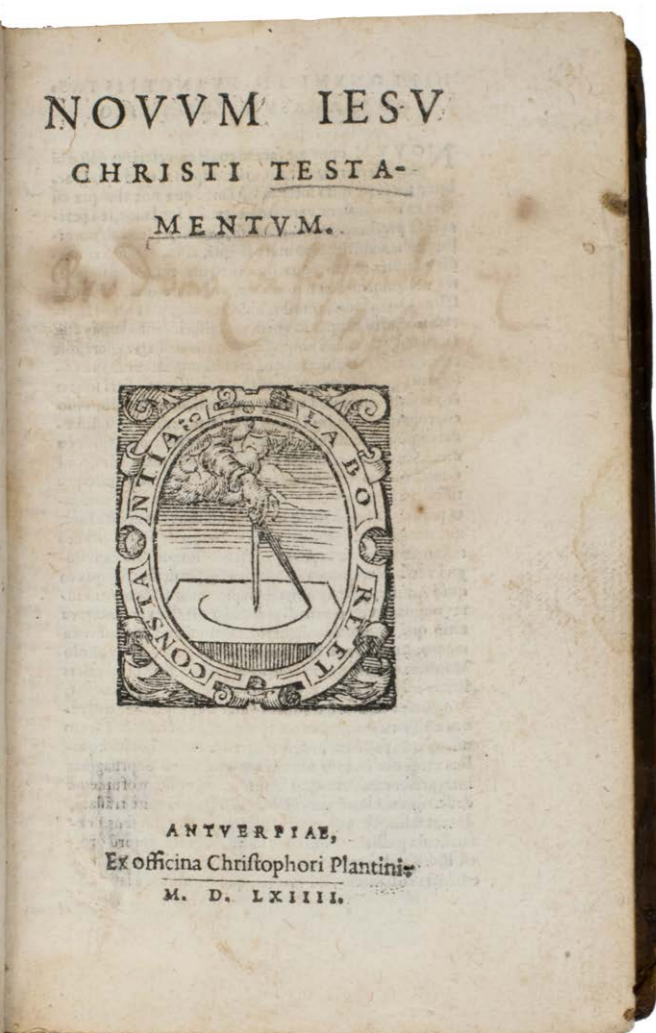
Antwerp, Christoffel Plantin, 1564[–1565].

With: (2) [INDEX]. Hebraea, Chaldaea, Graeca, et Latina nomina virorum, mulierum, populorum, idolorum, urbium, fluviorum, montiu[m], caeterorumq.; locorum quae in Bibliis sparsa leguntur ... cum Latina interpretatione: additis etiam Bibliorum locis in quibus ita scripta leguntur: qua in re interpretationem quae in Bibliis Compluti excusis erat

Antwerp, Christoffel Plantin, 1565. With Hebrew and Greek types.

2 works in 1 volume, the first in 2 parts. 16° (11.2 × 7.2 cm). Contemporary gold- and blindtooled calf.

€ 2950



Two complementary works printed by Plantin: a Latin New Testament and an alphabetical list of Hebrew, Greek and Latin names of biblical people and places, appearing together in a lovely binding with beautifully decorated edges. The New Testament opens with Saint Jerome's preface and his short introductions also accompany the different books. The order of the ecclesiastical year with the different readings is included at the end. The present New Testament appeared in a series of parts of the Bible (Voet 682 I-VI & VI bis), all in a 16° format. The second work "must be considered to be the last volume of this edition" (Voet I, p. 352).

Rebacked, with the remnants of the original spine laid down, slightly damaged, with faint water stain on front board, not affecting the book block. Minor corrosion spots, only on the inside of the front board and in the margins of the first few leaves, not affecting the text, some very slight, very light foxing throughout. A good copy of Plantin's 16° New Testament in a contemporary binding with extensively and beautifully decorated edges.

316, [68]; [III] [1 blank] ll. *Ad 1: Belg. Typ. 443; Voet 682 VI and VI bis (8 copies). Ad 2: Belg. Typ. 443 and 1390; Voet 1750 (2 copies).* [More on our website](#)



*18th-century Dutch New Testament in an Amsterdam VOC binding,
presented by family to a young Dutch widow bound for America*

10. [BIBLE – PRAYERBOOK – DUTCH]. Het nieuwe testament ofte alle boeken des nieuwen verbonds ... Amsterdam, “in Compagnie”, 1746.

With:

(2) [PSALMS]. Het boek der psalmen, nevens de gezangen bij de hervormde kerk van Nederland in gebruik ...

Including: [CATECHISM]. Catechismus, ofte onderwysinge in de christelyke leere, ...

Amsterdam, heirs of Hendrik van der Putte, 1788.


2 works in 1 volume, the second in 2 parts. 4°. Ad 1 with an engraved title-page, woodcut decorated initials and tailpieces; ad 2 part 1 with an engraved title-page and the publisher's woodcut device on the typographical title-page, printed musical notations for the psalms and songs, and one woodcut decorated initial; ad 2 part 2 with its own divisional typographical title-page showing an ornamental woodcut vignette and a floral woodcut tailpiece. The text is mainly set in Gothic type, with some incidental Roman type. Contemporary elaborately blind-tooled calf with the gold-tooled A VOC (the Amsterdam Chamber of the VOC) monogram on the front board, with two decorated brass clasps.

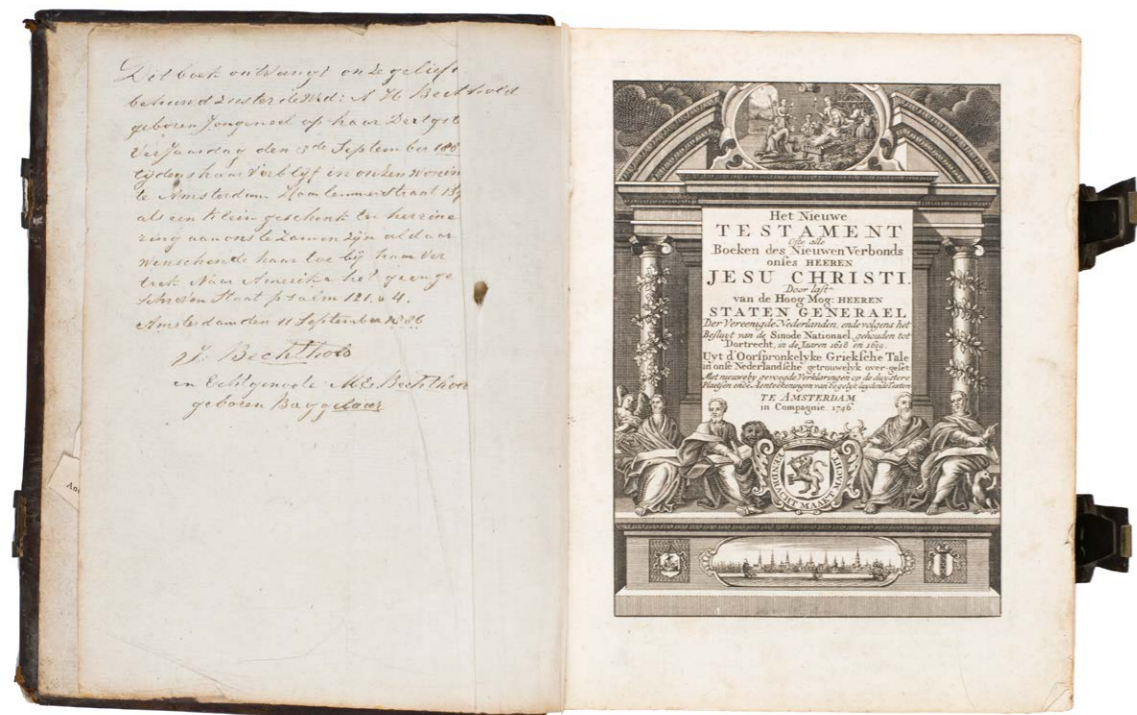
€ 7950



A very rare edition of an eighteenth-century Dutch prayer book in a remarkable Dutch East India Company (VOC) binding. The present work includes the New Testament in the famous Dutch States translation, commissioned during the National Synod in Dordrecht in 1618–1619, the psalms in their famous 1773 State-commissioned rhyme-edition, chants, and the forms of unity (including the catechism). All psalms and chants are accompanied by musical notation.

With an elaborate manuscript presentation inscription, written in Dutch in brown ink on the verso of the first free flyleaf; and some Dutch and English newspaper clippings inserted between the front endpapers. Ad 1 with a manuscript signature on the verso of the title-page beneath the small Amsterdam coat of arms beneath the “act of consent” (= privilege); ad 2 with the manuscript signature of J. J. Kessler beneath the small (but slightly more prominent) Amsterdam coat of arms beneath the 1773 “Acte van Consent” for the Psalms. Somewhat foxed throughout, the last four pages (including 3 blank flyleaves) are lightly water stained, the edges are somewhat browned. Leaf A1 in ad 2 is missing a small part of the bottom outer corner, slightly affecting the text of the printed commentary in the margins. The spine shows clear signs of use and wear, the joints are weakened but all sewing supports are still intact, the boards are slightly scuffed. Otherwise in good condition.

[4], 312; [8], [276] ll., 71, [1] pp. Ad 1: STCN 168398591 (3 copies, including 1 incomplete); WorldCat 68856396, 606428796, 1386292514 (4 copies); Ad 2: STCN 24068463X (6 copies, including 4 incomplete); WorldCat 475516231, 67541856 (3 copies).  More on our website



Bodel Nijenhuis, the well-known publisher, helping a forester with his book on the history of hunting rights

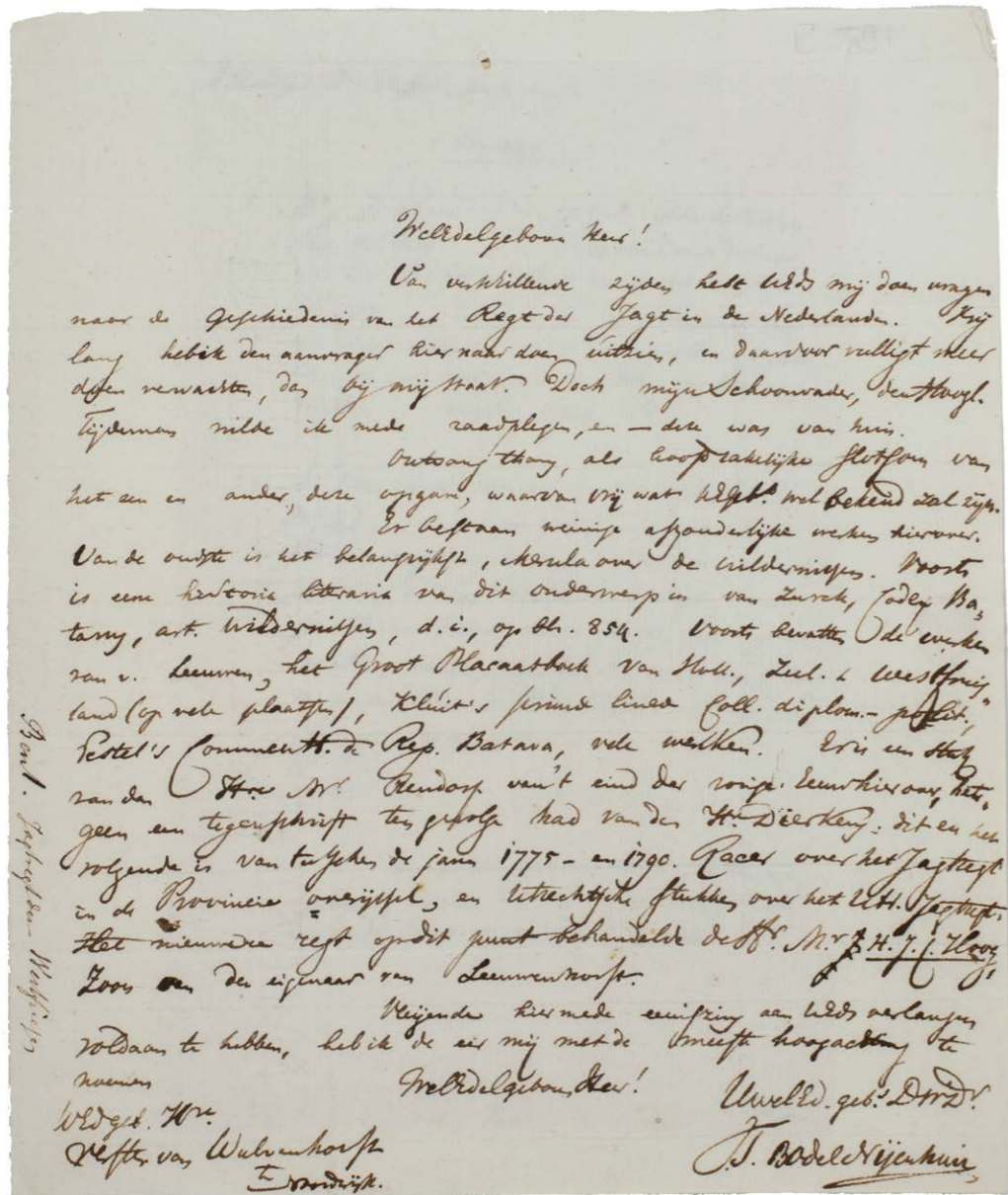
II. BODEL NIJENHUIS, Johannes Tiberius. [Autograph letter to Abraham Hendrik Verster van Wulverhorst].

Leiden, [17] August 1839. Autograph letter, signed. 4° (23,5 × 19,5 cm) with and 8° leaf inserted (21 × 13 cm). Letter with the address and two red postal ink stamps dated Leiden, 17 and 18 August [1839]. With a loosely inserted leaf dated from Leiden, 21 August 1839, also from Bodel Nijenhuis. € 800

An autograph letter from Johannes Tiberius Bodel Nijenhuis (1797–1872), the well-known publisher (publishing house Luchtman, later Brill) and map collector, living in Leiden, addressed to Abraham Hendrik Verster van Wulverhorst (1797–1882) in Noordwijk Binnen, a forester in the Dutch province of Zuid-Holland (he was “Inspecteur der Opperhoutvesterij”). Bodel Nijenhuis’s letter answers an inquiry from Verster about the existing literature on the history of hunting rights in the Netherlands. At that time Verster was writing a book on the subject, published in the next year: *Geschiedkundige aantekeningen over het jagtwezen, sedert de vroegste tijden* (Amsterdam, L. van der Vinne, 1840). In this book he gives a short survey of the history of hunting before dealing extensively with the hunting regulations in the Netherlands. Several of the engraved plates depict medieval hunting scenes and two depict animals. The book includes a short bibliography of works on forestry.

On both sides of the additional leaf, which Bodel Nijenhuis apparently sent to Verster a few days later, Bodel Nijenhuis gives the titles of additional relevant books on the subject. In good condition.

1 leaf (23,5 × 39 cm), folded as a letter, with additional leaf (20.8 × 13 cm). [More on our website](#)



Interesting combination: a description of the hippopotamus and research on decapitated snails

12. BUFFON, Georges Louis Leclerc, Comte de. De natuurlyke historie, van den hippopotamus of het rivierpaard. ... Verrykt met eene afbeelding van dit wonderlyk dier; nauwkeurig getekend ...

Amsterdam, J.H. Schneider, 1775. With an engraved plate of a hippopotamus by Barent de Bakker after Andreas Andriesen.

With: (2) **SCHÄFFER, Jacob Christian.** Proeven op de slakken. ... Met zeven naar het leeven gekleurde platen. Uit het Hoogduitsch vertaalt. The Hague, Isaac du Mee, 1776. With 7 numbered, hand-coloured engraved plates by Gerard Sibelius after drawings by Adriaan Schregardus. 2 works in 1 volume. 4°. Contemporary half calf, gold-tooled spine. € 3250



Ad 1: A separately published chapter from Buffon's *Algemeene en byzondere natuurlijke historie* (the Dutch translation of Buffon's *Histoire naturelle*), dealing with the hippopotamus, containing the same engraved plate, depicting the hippopotamus on a river bank, as the French edition published by Schneider at Amsterdam. The Dutch chapter contains some new additions, not included in the original French, including an interesting description by the Amsterdam physician J.C. Klockner of the preparation and stuffing of a dead hippopotamus that was shipped from the Cape of Good Hope to Amsterdam.

Ad 2: First edition of the Dutch translation of *Versuche mit Schnecken* by the German entomologist, mycologist and clergyman Jacob Christian Schäffer (1718–1790). It is an account of many experiments executed on several species of snails to find out whether the heads, including the tentacles, grow back after decapitation, which Schäffer finds out to be the case. It includes 7 plates, all coloured by hand, showing different species of snails in different stages after their decapitation.

Title-page slightly damaged, as if something was pasted on it and later removed, hardly affecting the text, slightly creased throughout with some occasional minor stains or foxing. Binding rubbed along the extremities with partly cracked hinges. Overall in good condition and only slightly trimmed, leaving most of the deckles intact.

24; VI, 7–52 pp. *Ad 1:* Nissen ZBI, 737; STCN (2 copies); *ad 2:* STCN (3 copies); cf. Nissen ZBI, 3639 (German editions). [➔](#) More on our website



*First edition of Jacob Cats's complete works,
in richly gold-tooled morocco by the star bindery, The Hague*

13. **CATS, Jacob.** *Alle de wercken, so ouden als nieuwe.*

Amsterdam, Jan Jacobsz. Schipper, 1655. Folio. With an engraved frontispiece incorporating a portrait of the author, a full-page engraved portrait of the author, 2 double-page engraved plates, hundreds of engravings in text (including 1 full-page and 1 integral double-page) by J. Swelinck, W.H. Hondius, C. van Dalen and others. Gold-tooled grey-black morocco (ca. 1758), richly gold-tooled spine, boards and board edges, gilt edges; by the so-called "star bindery" in The Hague. € 4850

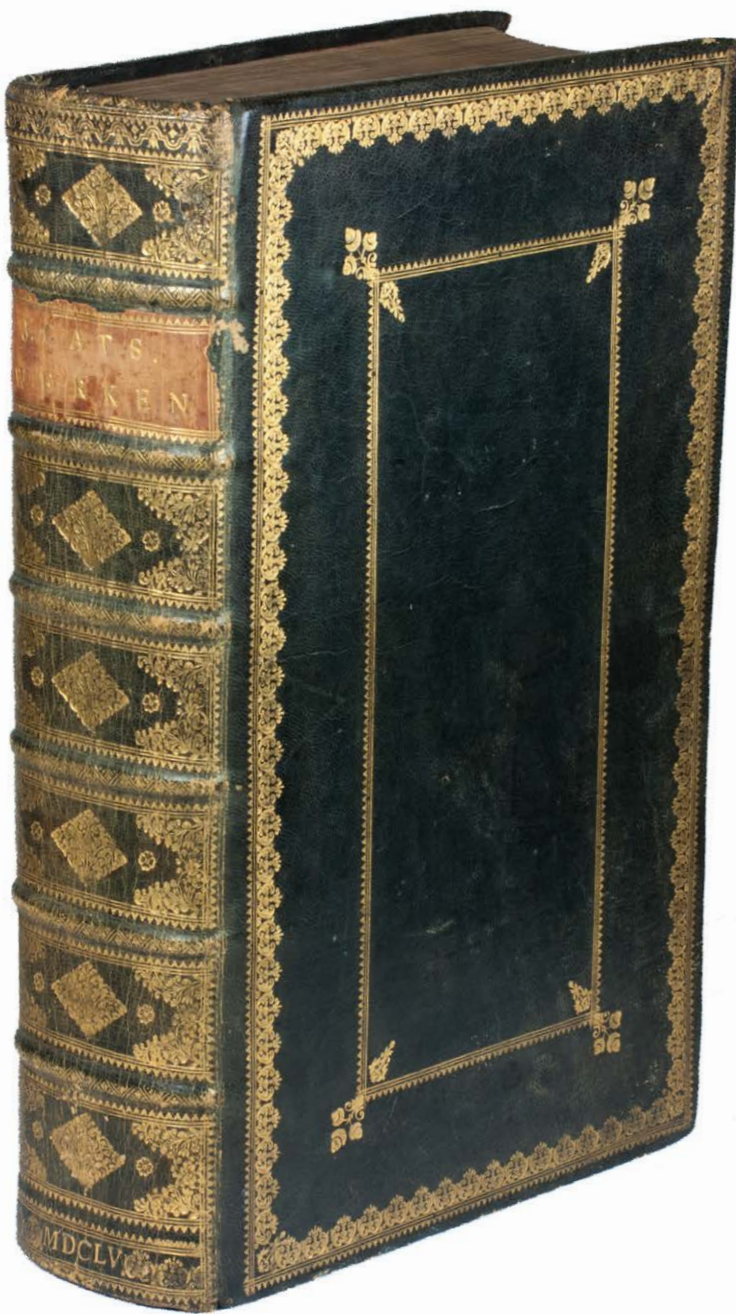
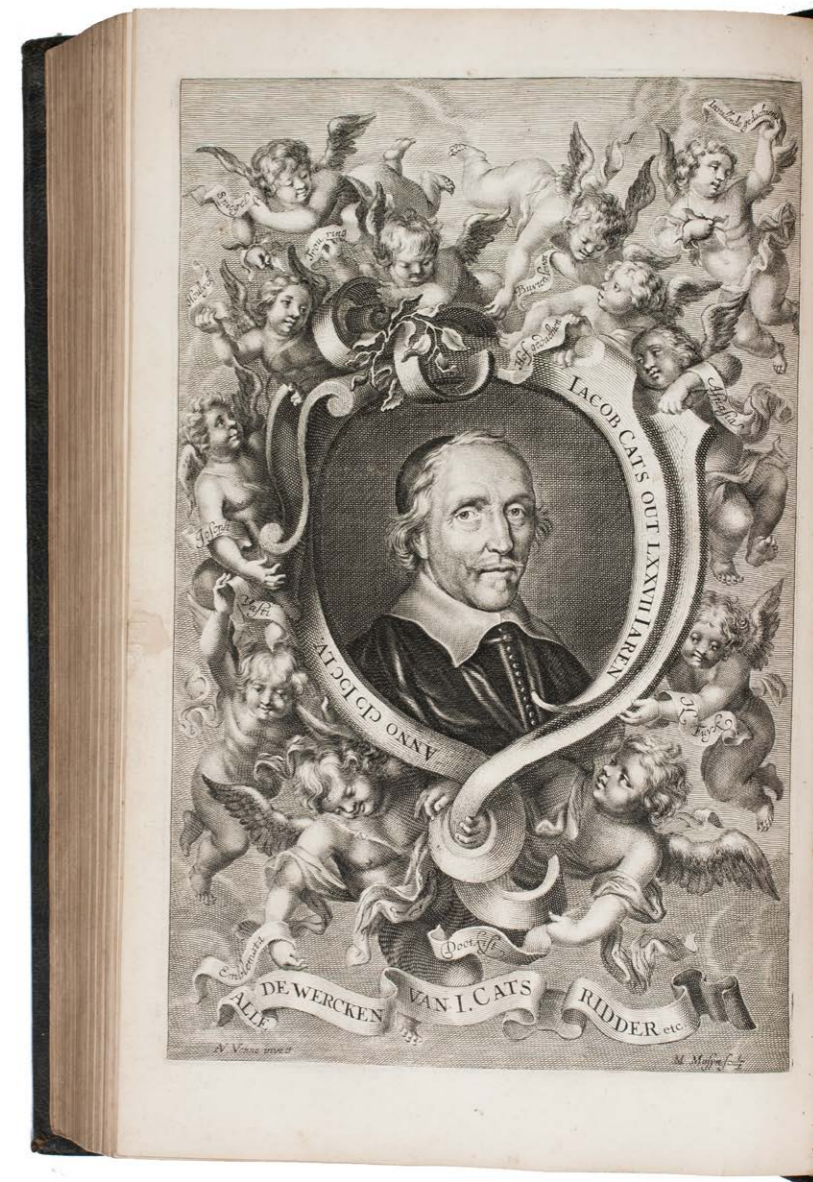
First edition of a richly illustrated edition of all the works that had then been published, of Jacob Cats (1577–1660), one of the greatest poets and humourists of the Dutch golden age and one of its greatest statesmen. Although he published nothing until he was forty years old, he was very prolific for the rest of his long life. He wrote for a broad public, and many of his works were illustrated with emblematic copperplates by the greatest Dutch artists, especially Adriaen van de Venne, responsible for many plates in the present edition. The book includes Cats's *Proteus, of Sinne- en minnebeelden* (1618), *Houwelyck* (1625) *Spiegel* (1631) and many more. Works like these delivered him the name "father Cats", due to the educational and pedagogical character of his texts.

The binding can be ascribed to the so-called "star bindery". "The bindery was situated in The Hague and had a wide clientele,

within and (far) outside the town" (Storm van Leeuwen) and is known for its prize and presentation bindings, including several presented to William v, Prince of Orange or members of his family.

With some tears in the outer margins, not affecting the text or illustrations, occasional spots and marginal thumbing, lower margin of pages 123–130 of *Buyten-leven op Sorghvliet* damaged: otherwise good. Binding slightly rubbed along the extremities, but otherwise in very good condition.

[18], 151, [1 blank]; [20], 26, [2], 27–30; [4], 1–15, [5]; 195, [7]; [2], 32; [8], 184; [16], 266, [6]; [12], 184; 84; 60; 24; [8], 36; 159, [1 blank] pp. *Museum Catsianum 1*; for engravings by Swelinck see: *Hollstein XXIX*, p. 143, no. 10; for the binding: *Storm van Leeuwen, Dutch decorated bookbinding IIA*, pp. 145–155. [More on our website](#)



Not. Luyfert

Conditiën van Negotiatie, tot een Fonds waar uit, onder Directie van DANIEL CHANGUION, aan eenige Planters in Rio Essequibo en Rio Demerary, tot voortzetting en verbetering hunner Plantagien een Somma van f 400000:- voor 10 Jaaren zal werden getourneert, teegens den Intrest van 6 pC. 's Jaars.

1816.
Bet. 10 Gl.
en uitgegeven
10 Coupont.

Art. 1.
De Planters in opgemaelde Colonien, welke geneegen zyn eenige Gelden ter verbetering en voortzettinge hunner Plantagien op te neemen, en daar toe door den Directeur zyn geaccepteert, zullen gehouden zyn ten hunnen kosten, gemelde Plantagien door de desigde Priseurs behoort te laten Inventariseeren, zoo de Gronden, Gebouwen, Werken, Slaven en Slavinnen, en generallyk wat verder daar toe behoort, met uitsluiting van Meubelen en andere Zaken, ennodig tot het bewerken van een Plantagie, en den volten en onbelaten Eygendom van dien Inventaris door hun beëdigd, door gemelde Taxateurs doen in waarde brengen.

Den Inventaris als hier voren bepaald, opgemaakt en geprefereert wofende, zal aan Daniel Changuion, moeten werden gezonden, benevens de behoortlyke Hypotheek of Verbandsbrief, waar uyt zal moeten blyken dat deselve Hypotheek, ter Secretary van de Colonie behoortlyk geregistreert is, en dat geen andere Speciale of Generale verbanden op deselve Effecten zyn leggende, als mede dat geen verbanden zullen werden geadmitteert of geregistreert, buyten consent van de Geldschieters in deelen.

Am de Planters welke den Inventaris en Verbandsbrief als boven zullen overmaken, zal worden gefloten de helft of uytterlyk vyf agtste der waarde waar op derzelver Plantagien, met hun toebehooren, zyn getaxteert, teegens den Intrest van Ses pCento in 't Jaar, die zy zig verbinden Jaarlyks boven alle andere Lasten te voldoen, op Pame in de Verbandsbrief vermeld.

De Geld-opneemers, welke Jaarlyks met Valable bewyzen kunnen aantoonen, dat hunne bezittingen daar door zyn verbeterd, zullen vryheid hebben, op een nieuwe Pristie als boven gemeld te doen, van het meerder bedragen der waarde, nog op te neemen de helft van die verbetering, mis dezevele aan voorn: Daniel Changuion mede Verlypthequeerende.

De Respective Planters Geld-opneemers, verbinden zig alle hunnen te zendene Producten te adresseren aan, nodige Proviften te ontbieden van, en de Wiffelbrieven te trekken op Daniel Changuion, als mede by afzending hunner Producten, aan hem in tyds behoortlyke opgave ter bezorging der nodige affirmitie te geeven, met overgifte dat in gevalle zy daar aan niet mogen voldoen of ook hunne Producten in de respective Colonien kwamen te Verkoopen, of op andere wyzen te divertceeren, en in gebreken bleeven Jaarlyks hunne Intrest te voldoen, het by hun genotene Capitaal met de Intresten directelyk zal kunnen worden opgeeyfcht, en geheellyk ten kolten van zodanige Planters, by Executie verhaald, aan hunne Perfoomen, Plantagien met al derzelver toebehooren, en verdere zoo roerende als onroerende Goederen, zig hier toe voor den Hove van Justitie in de Colonie, of waar het anders zoude mogen verelycht werden, by vrywillige Condemnatie verbindende.

De Geldgeevers behouden aan zig de vryheid, zodanige en zoo veele Perfoomen in de Rivieren van Essequibo en Demerary aan te stellen en te qualificeeren, als zy

Obligation contract for plantations in Essequibo and Demerary, signed during the zenith of the colonial plantation economy

14. CHANGUION, Daniel; Jan Wouter VALKENIER; Cornelis Jacob VAN DER LYN. [Signed negotiation contract dated 1769 for an obligation of 1000 gulden for plantations in Rio Essequibo and Rio Demerary].

Amsterdam, 1 November 1769. Folio (42 x 26.5 cm). Disbound. € 675

Negotiation contract dated 1769, signed by the director Daniel Changuion and his commissioners Jan Wouter Valkenier and Cornelis Jacob van der Lyn, for an obligation of 1000 gulden for plantations in Rio Essequibo and Rio Demerary. Essequibo, and Demerary which was part of Essequibo, was a Dutch colony from 1616 to 1814 and was part of the colonies which were also known as Dutch Guiana.

The whole financial system of these West-Indian obligations for the plantation owners was built on quicksand. Nevertheless, this obligation act reflects the optimistic zeitgeist of the 1769s, when the investments and obligations in the Dutch colonial plantations kept growing. Therefore this negotiation contract can be seen as an important document for the Dutch economical and colonial history.

With an owner's inscription in the right upper corner of the first page and a manuscript annotation on the last page: "Van 3. April 1793 betaald. 6 P. interest, in 10 Coup: af gegeven tot A[nno] 1803". Only with a few small tears on the former bindings places and on the outer edges of the folds. Otherwise in good condition.

[3], [1 blank] pp. Cf. Van Stipriaan, *Surinaams contrast: rooibouw en overleven in een Caraïbische plantagekolonie 1750-1863*, pp. 205-225. [More on our website](#)

N^o. 311.
f 1000:- Capitaal. Op welke Conditiën van Negotiatie, ik ondergeteekende Directeur, bekenne Ontfangen te hebben uyt handen van
1820.
Bet. Aflossing vijftien p. t. 1820.
1825.
Bet. Aflossing Vijftig Gl. en uitgegeven Coup tot A. 1824.
Gecontrafigneert.
1827. f 1000:- voor de St. AF. 23 ginge A. 1824.
1829. betpact. Vijftig Gulden voor de St. Aflossing.
1836. Honderd Gulden. en uitgegeven Coup tot A. 1830.
1837. Honderd Gulden. Bet. voor 7. Aflossing.
1841. Honderd Gulden. Bet. voor 7. Aflossing.
1836. Betaald. Twee Honderd en Vijftig Gulden. voor 8. Aflossing.
1838. Honderd Gulden. Bet. Diftig Gulden voor 8. Aflossing.

Obligation contract for plantations in Essequibo and Demerary, signed during the zenith of the colonial plantation economy

15. CHANGUION, Daniel; Jan Wouter VALKENIER; Cornelis Jacob VAN DER LYN. [Signed negotiation contract dated 1770 for an obligation of 1000 gulden for plantations in Rio Essequibo and Rio Demerary].

Amsterdam, 6 February 1770. Folio (ca. 26 × 41 cm). Disbound. € 650

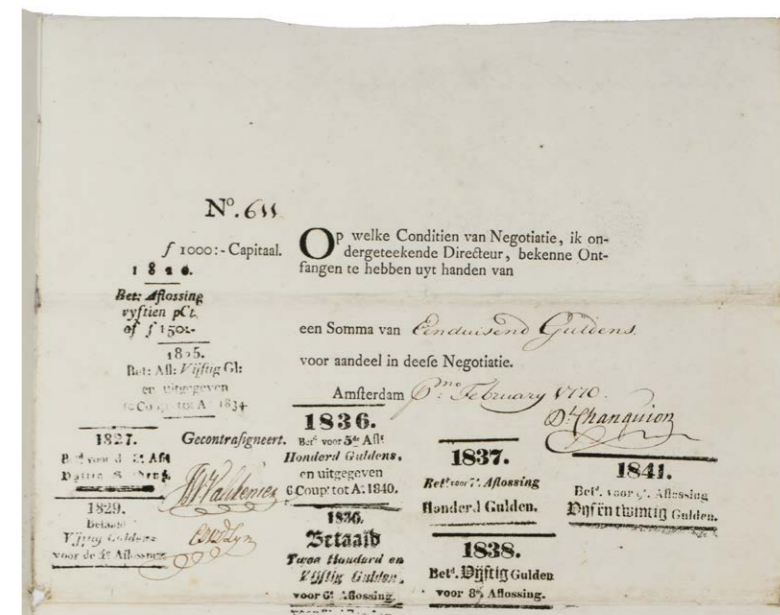
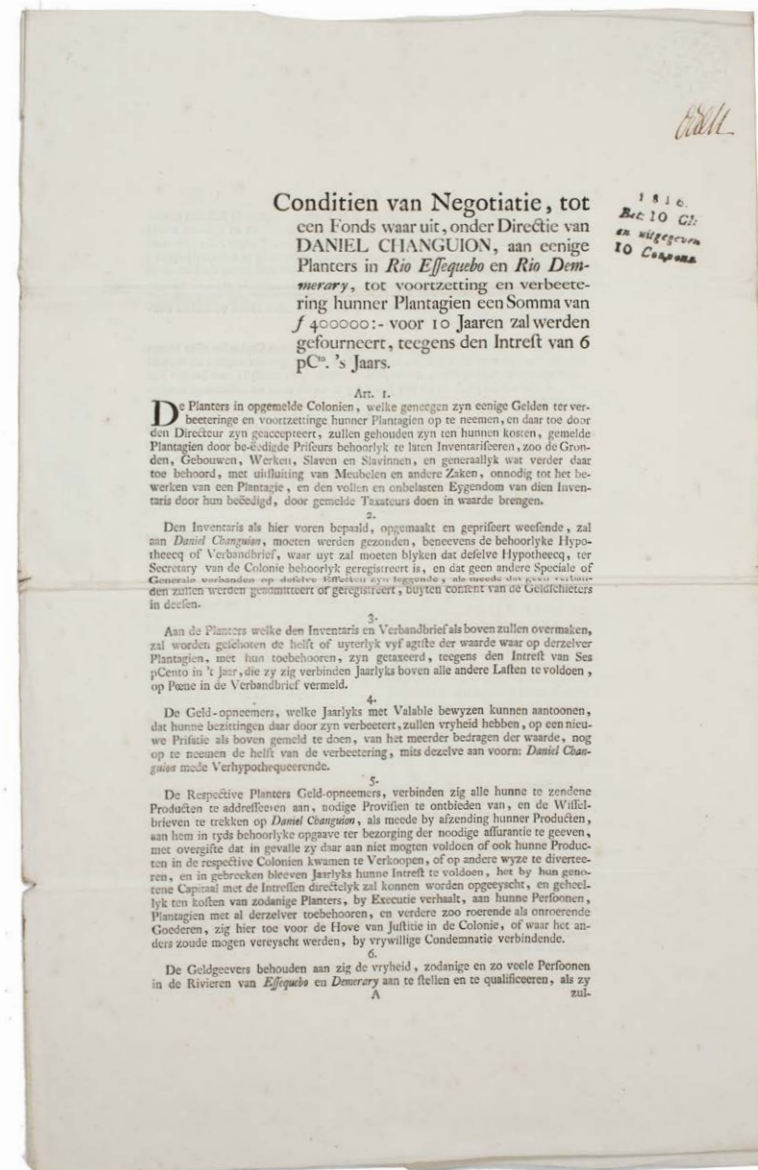
Negotiation contract dated 1770, signed by the director Daniel Changuion and his commissioners Jan Wouter Valkenier and Cornelis Jacob van der Lyn, for an obligation of 1000 gulden for plantations in Rio Essequibo and Rio Demerary. Essequibo, and Demerary which was part of Essequibo, was a Dutch colony from 1616 to 1814 and was part of the colonies which were also known as Dutch Guiana. Also Surinam, which is much more known as Dutch colony in South America, was part of this so-called Dutch Guiana. Dutch Guiana should not be seen as a formal entity, but as a geographical indication for the Dutch colonial area. The sovereignty of the different colonies was varying: Essequibo and Demerary were reigned by the Dutch WIC, which were at that moment in their “second” period and at that time focusing on slave trade from Africa to the Americas, amongst other activities.

Nevertheless, this obligation act reflects the highly optimistic zeitgeist of 1770, when the investments and obligations in the Dutch colonial plantations kept growing. Therefore this negotiation contract can be seen as an important document for the Dutch economical and colonial history.

With an owner's inscription in the right upper corner of the first page and a manuscript annotation on the last page: “Van 3. April 1793 betaald. 6 P. interest, in 10 Coup: af gegeven tot A[nno] 1803 [Infl:]”. Only with a few small tears on the former bindings places and on the outer edges of the folds, bottom of the paper a little frayed along the edges. Otherwise in good condition.

[3], [1 blank] pp. Cf. *Van Stipriaan, Surinaams contrast: rooibouw en overleven in een Caraïbische plantagekolonie 1750–1863*, pp. 205–225.

More on our website



LE
NÉGOCIANT
DU PAYS-BAS,
OU LE
TARIF GÉNÉRAL
DE TOUS LES COMPTES DU
COMMERCE;

Tant pour Calculer les Monnoyes, les Intérêts,
Répartitions, &c.

Que toutes sortes de Marchandises, Denrées
& Négoces tant en gros qu'en détail.

ONZIÈME ÉDITION.

Augmenté avec la Réduction de l'Argent de Change de Brabant,
en celui Courant de Brabant, & celui de l'Argent Courant
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pour connoître le Prix d'une livre de Marchandise par le
Prix du Cent.



A A N V E R S ,

Chez J. J. G. DE MARCOUR,
Imprimeur-Libraire.

Avec Privilèges de Sa Majesté.

*Very rare handbook for merchants
and traders in the Southern Netherlands*

16. [COMMERCE]. Le négociant du Pays-Bas, ou le tarif général de tous les comptes du commerce; tant pour calculer les monnoyes, les intérêts, répartitions, &c. Que toutes sortes de marchandises, denrées & négoces tant en gros qu'en détail. Onzième édition. Augmenté avec la réduction de l'argent de change de Brabant, en celui courant en Brabant, & celui de l'argent courant de Brabant en celui de change de Brabant. Et un tarif pour connoître le prix d'une livre de marchandise par le prix du cent.

Antwerp, Johannes Judocus Gerardus de Marcour, [ca. 1780?]. 12°. Contemporary mottled, tanned sheepskin, gold-tooled spine. € 2500

Corrected and augmented "eleventh" edition of a handbook for merchants and traders in the Southern Netherlands, here in a French edition, but also available in Dutch (*Den Nederlandschen negociant ...*). All editions appear to be very rare. It consists of numerous tables giving information for the conversion of monetary units, weights and measures. The privilege (p. xxiv) is issued in the name of Maria Theresa, who died in 1780, and De Marcour was active from 1764 to 1797. The many unnumbered editions no doubt confused publishers, who probably numbered their editions to follow the highest number they had seen: the University of Kansas has a "ninth" edition (Liege 1784), the Hendrik Conscience library a "ninth" (Antwerp, De Marcour, 1792); ; and there is a "tenth" (Antwerp, Grangé, 1798).

With some early 19th-century annotations on endpapers. Spine slightly rubbed, one leaf party detached, but otherwise in very good condition.

xxiii, [1], 543, [1] pp. *Groote, Vijftig jaar boekdrukkunst te Antwerpen*, p. 31; *Anet* (3 copies); *STCV* (1 of the same copies); *WorldCat* (2 of the same copies).

More on our website

First edition of 127 lectures on medicine delivered at Leiden University in 1583 and 1584

17. **DODOENS (DODONAEUS), Rembert.** Praxis medica.

Amsterdam, Hendrick Laurensz. [printed by Jasper Tournay in Gouda], 1616.

With: (2) **DODOENS (DODONAEUS), Rembert.** Medicinalium observationum exempla rara.


Harderwijk, widow of Thomas Henricksz.; Amsterdam, Hendrik Laurensz., "M.D.XXI" [with a C added in manuscript to correct it to 1621]. 8°. 2 editions in 1 volume. Contemporary vellum. € 3850

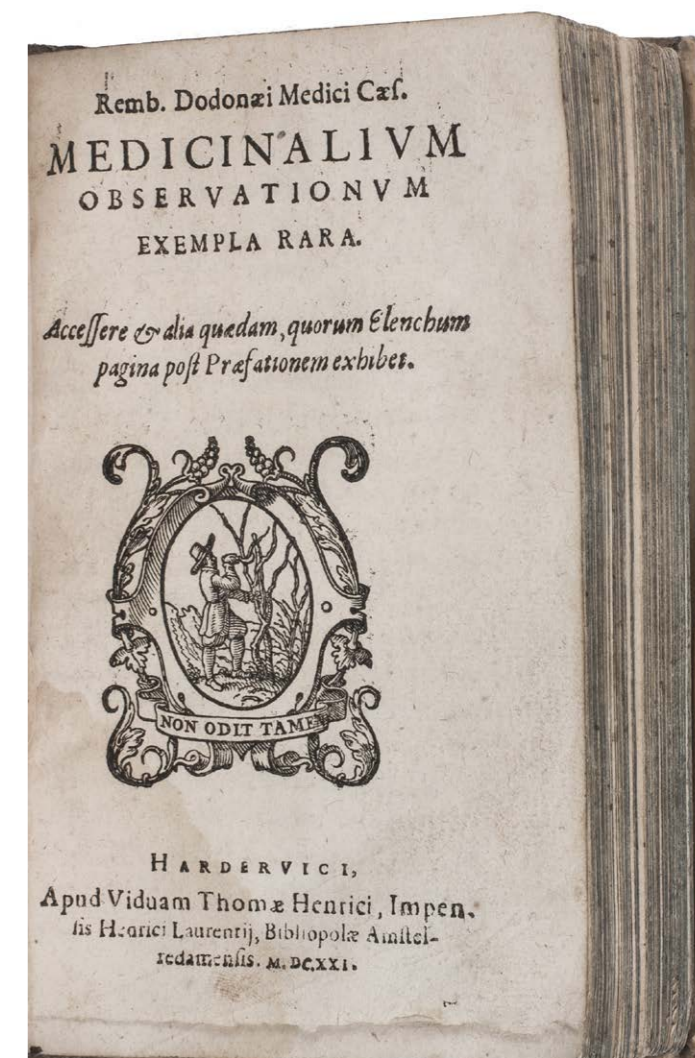
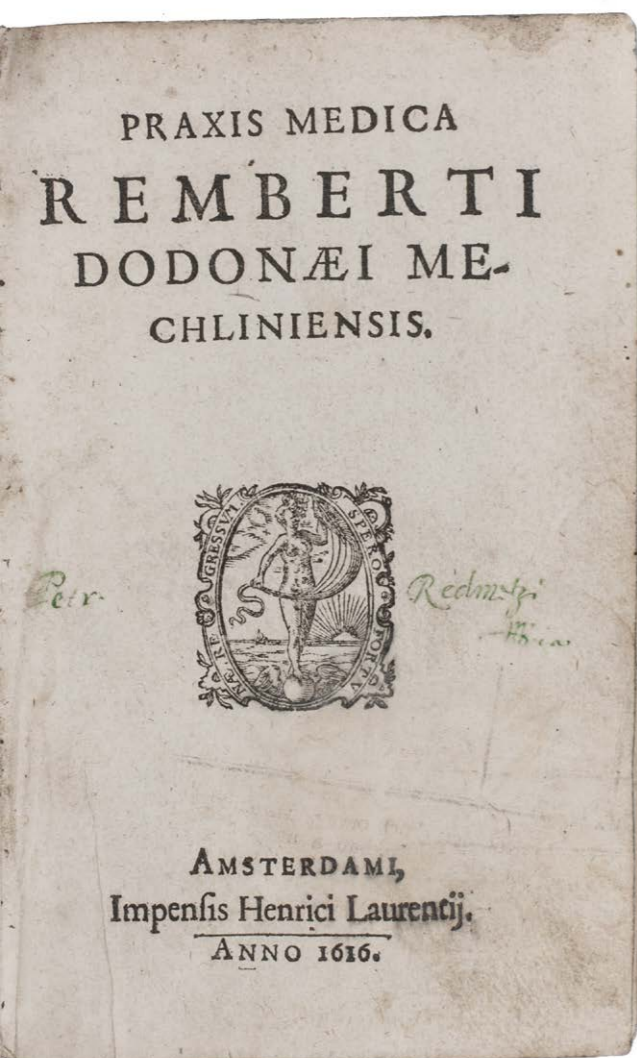
Ad 1: Posthumously published first edition of Rembert Dodoens's 127 Latin lectures on medicine, edited and extensively annotated by Sebastian Egbertsz. de Vrij. Dodoens (1517–1585), the greatest botanist of his age, was appointed professor of medicine at Leiden University in 1582 and delivered the present lectures in 1583 and 1584. He never published them, but they were prepared for publication by his student Sebastian Egbertsz. de Vrij. Much of the material is, of course, of botanical and pharmacological as well as medical interest.

Ad 2: Dodoens's description of 54 remarkable medical case studies from his forty years' experience as a physician, first published together with Dodoens's *Historia vitis vinique* in 1580 and issued separately in 1581. It originally contained 53 case studies, but Dodoens added one on palpitations in Plantin's 1585 edition.

With contemporary and later inscriptions. Some quires in the appendices to the *Medicinalium observationum* are slightly browned, and a hole at the foot of its last leaf affects a few words in the index. Otherwise in good condition and only slightly trimmed.

[8], 618, [7], [1 blank] pp. *Ad 1:* Krivatsy 3300; STCN (5 copies); *ad 2:* Krivatsy 3299; STCN (5 copies).

 More on our website



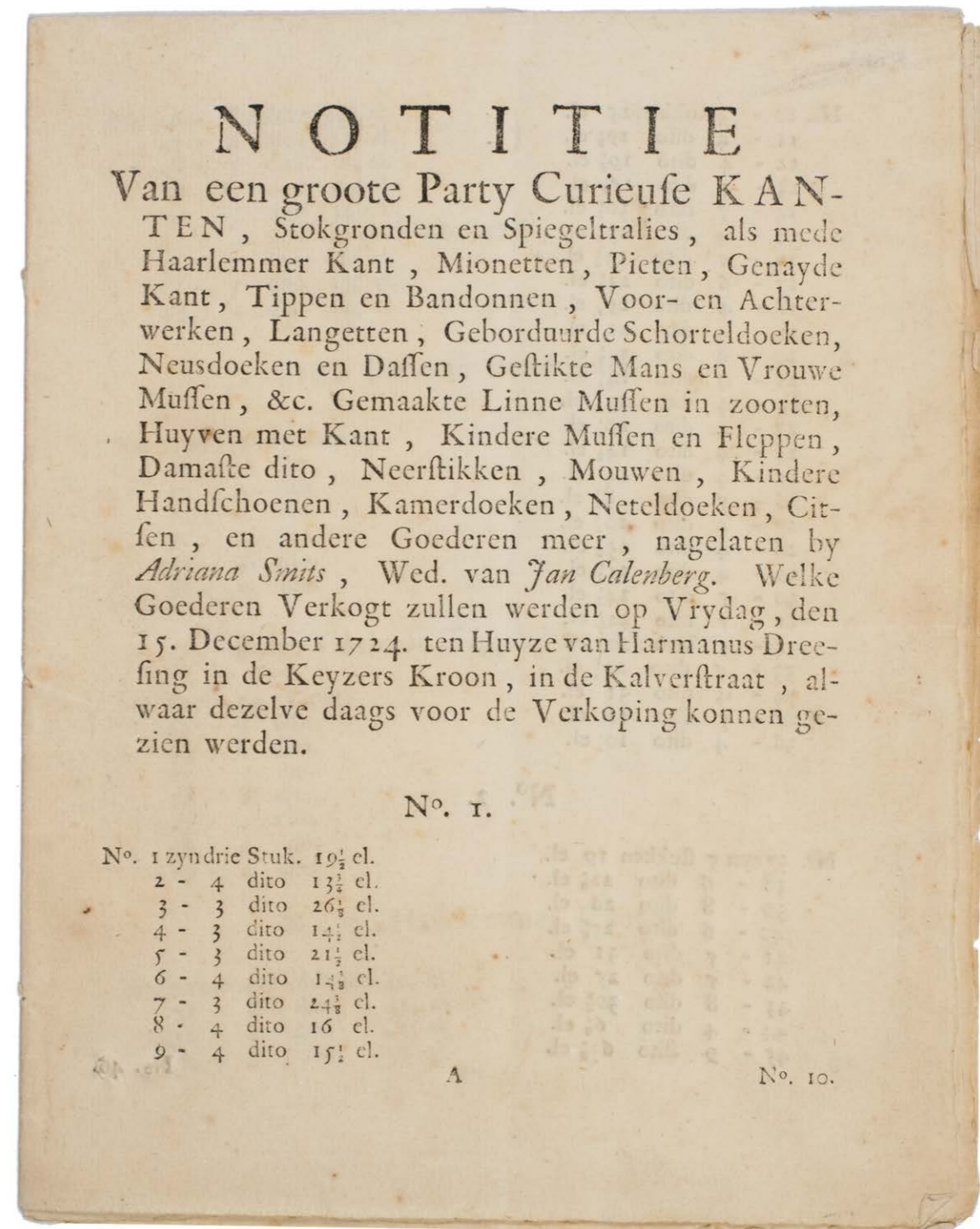
Unique 1724 auction catalogue of Dutch fabrics

18. [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](#)



Unpublished calendar of historical events, especially the birth and death dates of Dutch artists, in richly gold-tooled morocco by the so-called Rocaille-and-flower bindery

19. [MANUSCRIPT]. DYLIUS, Joannes, compiler. *Dagwyzer der geschiedenissen, ...; bijzonder in de Nederlanden voorgevallen. Benevens de geboorte, en sterfdagen, van hooge, en laage stands personen, zo geestelijke als waereldlijke: beroemde helden, geleerde mannen, en kunstenaaren.*

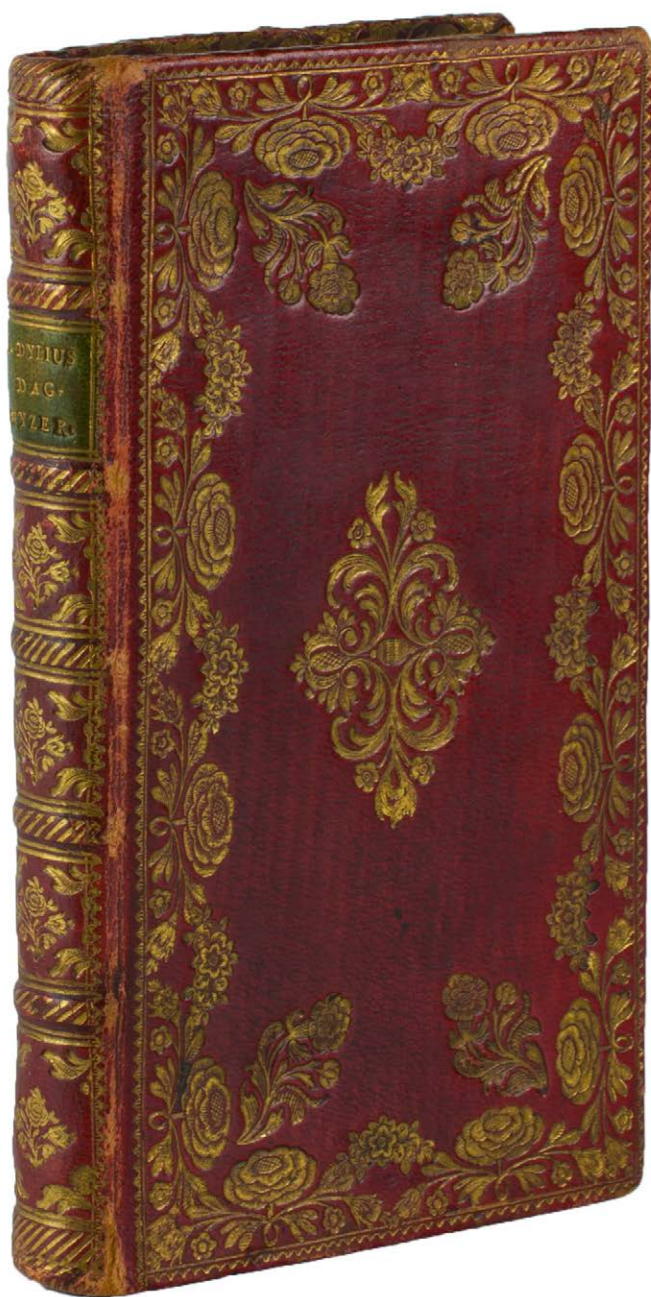
[Amsterdam], [frontispiece: 1778]. Narrow 8° (16.5 × 9.5 cm). Manuscript in brown ink on laid paper, written in Dutch in a neat and clear but minute Latin hand, forming a calendar of historical events from 17 CE to 28 November 1777, with a grey ink and ink-wash allegorical frontispiece title, dated 1778 but signed by the artist "A:C. 1777.", and a title-page in 8 styles of plain and decorated Latin and gothic lettering (signed "Dr. Waller.|scripsit."). Contemporary richly gold-tooled red goatskin morocco, gold-tooled turn-ins and board edges. It appears to come from what Storm van Leeuwen calls the "Rocaille-and-flower bindery", active ca. 1775–ca. 1812. € 4950

A beautifully produced manuscript, probably prepared for publication but apparently never published, listing more than a thousand events of historical importance (including the birth and death dates of important people) with a special emphasis on Dutch artists. The main text forms a calendar with two days per page, listing events for the relevant day from many different years. Although it includes events going back to 17 CE, most entries date after the Union of Utrecht (1579) gave birth to the Dutch Republic and many give the birth or death dates of Dutch artists. The book was compiled by the Amsterdam apothecary Joannes Dylus (ca. 1746/47–1807) and has its origins in a similar publication by the famous historian of the Dutch Revolt, Geeraert Brandt, *Daghyzer der geschiedenissen* (1689), and a new version compiled by Govert Klinkhamer, *Dagwyzer der geschiedenissen* (1775).

Writing of the "Rocaille-and-flower bindery", Storm van Leeuwen notes the relatively small number of bindings known and continues: "If instead we concentrate on the quality of the decoration on those splendid bindings and on the tooling technique, we see a binder who was adept at both skills as well as being a man of taste".

From the collection of Jacobus Koning (1770–1832), scholar and devotee of Dutch history (especially the history of books and printing), literature and art. With a small tear repaired in the frontispiece, but otherwise in fine condition. The binding is worn at the hinges and corners, but still very good, with the tooling clear and well preserved. A beautiful and beautifully bound manuscript, especially interesting for its record of Dutch artists.

[8 blank], [1], [1 blank], [1], [1 blank], [187], [9 blank] pp. including frontispiece. *J. de Vries et al., Cat. der letterkundige nalatenschap van wijlen Jacobus Koning, vol. 1 (manuscripts), 29 April-3 May 1833, lot 19.* [More on our website](#)



First edition of a superb suite of 65 plates commemorating the funeral procession of Archduke Albert VII of Austria on 12 March 1622, in 4 languages

20. FRANCQUART, Jacques and Erycius PUTEANUS. *Pompa funebris optimi potentissimiq[ue] principis Alberti Pii, Archiducis Austriae, Ducis Burg. Bra. &c.*

Brussels, (colophon: printed by Hendrik van Haestens in Louvain), 1623. Oblong 1° (full-sheet leaves). With an engraved title-page signed by Cornelis Galle as engraver, 64 numbered engraved plates (I-LXIII), also by Galle after designs by Jacques Francquart, including 2 folding. Woodcut initials in the letterpress text, mostly printed in 2 columns, with Latin left and Spanish right on the recto and French left and Dutch/Flemish right on the verso. This copy includes the extra plate added after the death of the archduke's widow, daughter of King Philip II of Spain and governor of the Spanish Low Countries: the memorial Chapel for Isabella Clara Eugenia, erected in Brussels on 3 March 1634, also engraved by Cornelis Galle after Jacques Francquart. Contemporary gold-tooled mottled calf, each board with a frame of rules and with decorations in the spine compartments. € 8500

Rare first edition, in Latin, Spanish, French and Dutch/Flemish, of a superb suite of beautiful and very finely engraved plates commemorating, in extraordinary detail, the funeral procession on 12 March 1622 of Archduke Albert VII of Austria (1569–1621), sovereign (together with his wife Isabella Clara Eugenia, daughter of King Philip II of Spain) of the Habsburg Netherlands, engraved by Cornelis Galle I after the designs of Jaques Francquart, with a description of the occasion by Ericus Puteanus, making this book one of the most eminent works of the golden age of Flemish copperplate engraving. The STCV notes the imprint but not the colophon, and also notes (based on an examination of 2 copies) that it has one extra plate, probably the 1634 plate included in the present copy of the first edition.



The book was owned by two families whose ancestors participated in the procession. First, an engraved coat-of-arms on the front paste-down with three curry-combs flanked by two lions, with the cri-de-guerre “Rethel, Rethel” and the motto “Libre et Vaillant de le Burch”. The Van der Burch family is one of the earliest noble families of Belgium. Frans van der Burch (1567–1644), Archbishop of Kamerik is present on plate XIII with all the archbishops. Second, on the first fly-leaf, a bookplate of Henri François van Kinschot (1899–1985) and four owners’ inscriptions: H. F. van Kinschot, G[aspard] H[enri] A[lexandre] van Kinschot (1897–1975), dated Christmas 1928, “Van Kinschot” and A.R.F. van Kinschot. François van Kinschot, conseiller de Tresorier Gen. is present on plate LIX. Members of the noble Van Kinschot family have always played an important role in the Northern, as well the Southern Netherlands.

Binding slightly rubbed, head of spine repaired, a few small wormholes in the gutter margins of text-leaves and the engraved title, a small tear in folding plate XLVII with left margin damaged (repaired), and right margin reinforced, some insignificant foxing and browning throughout, but nevertheless a good and complete copy of this rare work.

Engraved title-page plus [24] pp. and 65 plates. *Atlas Van Stolk*, 1532; *Bibl. Belg.*, IV, p. 790; *Funck*, p. 313; *Hollstein VII*, C. Galle I, 292–345; *Landwehr*, *Splendid ceremonies*, 69; *Lipperheide*, 2660; *F. Muller*, *Hist. platen*, 1451; *STCV* 684945 (10 copies, 3 probably including the extra plate); cf. *Chr. Coppens*, “Hendrik van Ha(e)stens”, in: *Quaerendo*, 17 (1978), pp. 187–188; *Luc Duerloo*, *Archduke Albert and Habsburg political culture* (2012). [👉 More on our website](#)

Manuscript atlas and ownership records of parcels in the Prins Willem polder, northeast of Oostburg, in the southwest corner of the Netherlands


21. [ATLAS – NETHERLANDS – ZEELAND]. GERSOM, Gerrit van. Caerte en omlooper van Prins Willem Polder. Bedijkt anno 1650 en 1651. Bij een versamelt en na neerstigh. ondersoek t'samen gestelt door Gerrit van Gersom dijkgraef van desen polder, anno 1723.

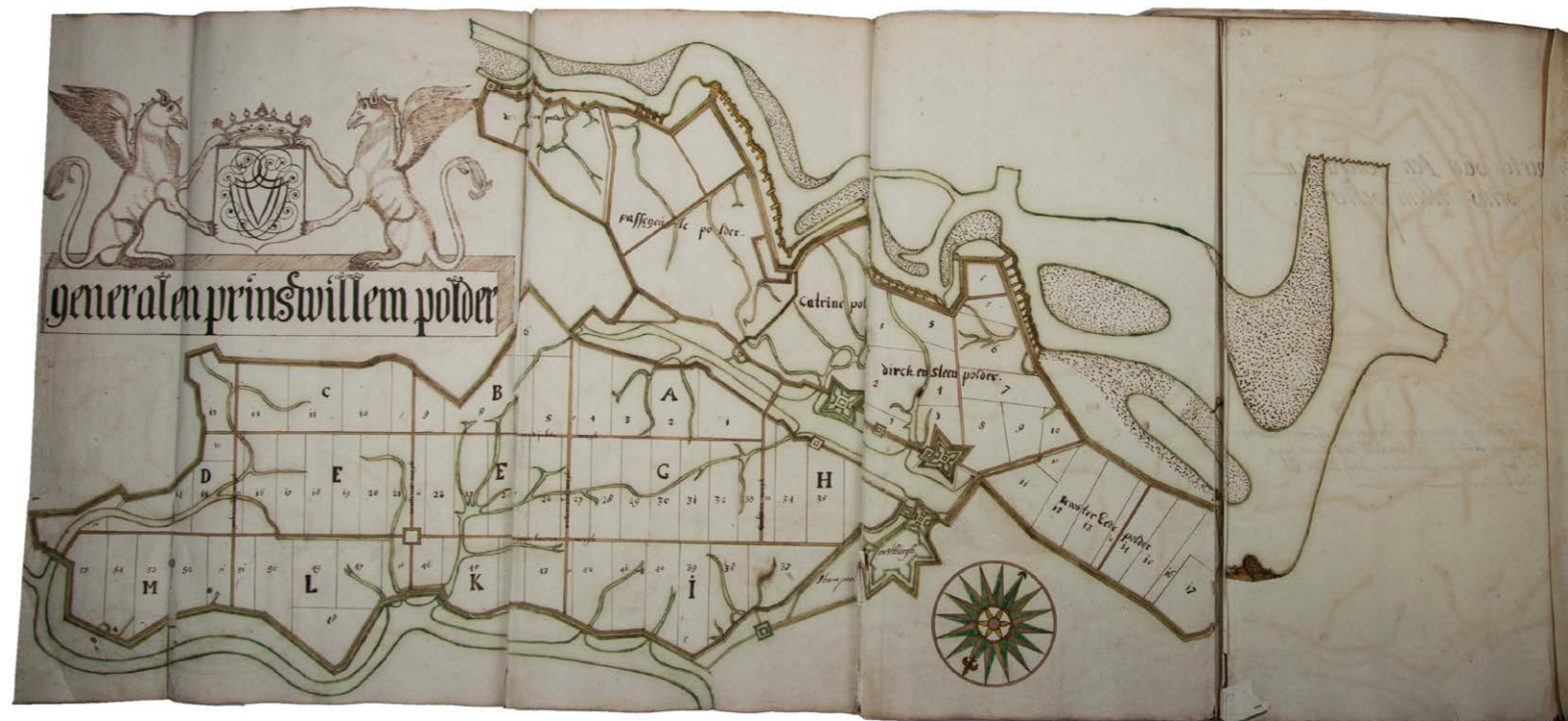
[Oostburg?], 1723. Royal 2° (41 × 27.5 cm). With a hand-coloured title-page, a large folding map of the dikes along the border of the polder, a large folding general map of the polder showing the numbered parcels at a scale of about 1:18,000, and 17 folding detail maps showing the individual plots within the parcels at a larger scale, all executed in brown ink and watercolours and tipped onto the fore-edges of 19 of the 144 numbered text leaves. Contemporary sheepskin parchment. € 9500

Extraordinary manuscript atlas and register of land ownership for the “Gecombineerde Prins Willem Polder” (combined Prince William polder) in Zeeuws-Vlaanderen (the parts of Flanders situated in the province of Zeeland in the Dutch Republic), north and west of the town of Oostburg, in the southwest corner of the Netherlands. It documents the individual plots of land within the polder and records the owners who acquired each plot when the polder was first laid out in 1650 and 1651, and the owners in 1723. Atlases of this type were drawn up by land-owning corporations or polder authorities for the proper administration of land taxes, and provide one of the most complete and accurate records of land ownership. They generally remained in the archives of the institutions until destroyed or turned over to the governmental archives, so that they rarely come on the market. The present atlas of the Generale Prins Willempolder in Zeeland is therefore an extremely rare primary source for

the social, economic and topographic history of the region, the history of the Dutch battle against the sea and the genealogy of the land owners. It was compiled by Gerrit van Gersom, then dijkgraef (the official charged with oversight of a polder and its dikes) for the Prins Willempolder.

Most of the first map is detached and several have tears, creases or tattered edges, sometimes crudely repaired, but most remain in good or very good condition. The paperboard core of the front board is lost, leaving the limp sheepskin, and the binding is soiled and tattered, with some tears, chips and broken sewing supports. An essential primary source for the history, topography and genealogy of the Prins Willempolder in Zeeuws-Vlaanderen, in the southwest corner of the Netherlands, near the coast and the Belgian border.

151 ll. (ll. 1 & 145–151 blank).  More on our website



Album amicorum of a young Dutch lady

22. GYSELAAR (GIJSELAAR), Johanna Maria Nicoletta de. Album amicorum.


Gorkum, Leiden, Warmond, Delft, Amsterdam, The Hague, Laarwoude, Zuidlaren and Assen, 1800–1805. 8° (14.5 × 10 cm). Manuscript album amicorum on paper, with entries in Dutch, French and German. With 3 watercolours of flowers, a small watercolour of roses, and a fine washed pen drawing of a view on a lake with fishermen at work by the owner's niece, J.M. de Gyselaa. Contemporary calf, richly gold-tooled spine and turn-ins, yellow silk endpapers. € 1750

Album amicorum of a young Dutch noble girl: Jonkvrouwe Johanna Maria Nicoletta (Marie) de Gyselaa, with her autograph on back of the first leaf, dated 31-01-1800. According to the first poem, the album was a gift from the girl's mother, also dated January 31, 1800. The two following contributions are by the girl's parents (pp. 4–5): Nicolaas de Gyselaa (1753–1818) and M.J. (Martha Francina) de Gyselaa (1754–1800), born Collot d'Escury. Her mother was the daughter of Simeon Petrus Collot D'Escury (1719–1800), lord of Naaldwijk en Sliedrecht, and Charlotta Elisabeth van der Burch (1722–1755).

Johanna Maria Nicolette de Gijseleer was the eldest of two daughters. She was born in 1785 in Gorinchem and married in 1810 to Lambert Joost Gansneb Tengnagel (1786–1819), who died in Batavia. By then, she had

long given up collecting contributions for her album amicorum. The last entry is dated October 24, 1805. The various contributions, with intervals, and at continuously different places, suggest that the young lady is “coming out”, staying with friends and relatives at different places possibly to meet suitable young men.

Binding slightly rubbed. Internally in very good condition.

192 pp.  More on our website



One of the most attractive Dutch songbooks of the early seventeenth century

23. HEEMSKERK, Jan van. Minne-kunst. Minne-baet. Minne-dichten. Mengel-dichten.


Amsterdam, Hessel Gerritsz, 1626–1627. 4 parts in 1 volume. Oblong small 8°. With 4 separate titles, and 20 fine engraved plates, including frontispiece, by Pieter Serwouters. Modern vellum. € 9500

Second edition, enlarged in text and illustrations, of one of the most attractive and rare Dutch songbooks of the early seventeenth century, not only because of the beautiful illustrations, fine printing, and oblong format, but also because of the charm and elegance of its poetry, which consists mainly of erotic love poems. It presents the example par excellence of the fine books intended to instruct and amuse the Dutch “jeunesse dorée”. The book, containing the youth-poetry of Johan van Heemskerck (1597–1656), is divided into four parts. The first contains a poetic adaptation of Ovid’s *Ars Amatoria*, beautifully

illustrated with 12 plates, including the frontispiece with the motto “sine Cerere et Baccho friget Venus”, by one of the gifted artists of the Golden Age of Dutch book illustration, Pieter Serwouters (1586–1657). The second part, which is newly added to this second edition, is an adaptation of Ovid’s *Remedia Amoris*, and is finely illustrated with 6 new plates by Serwouters. The third part forms a collection of love songs inspired by the Canzonieri of Bembo, the Amours of Ronsard, the love poems of Ovid and Horace, but also contains much original work, and includes a long laudatory poem to the nymph Cloris, with a beautiful portrait by Serwouters.

The fourth part contains miscellaneous poetry, including love songs to the “nymphs” of Leyden, and a farewell song to the city of Leyden, where the author had studied, and where, within a circle of young student poets and artists, the typical Dutch genre of erotic poetry combined with intricate emblems of love was born.

With the bookplate of G.S. Overdiep on the front pastedown. A fine copy.

[8], 446, [2] pp. *Cat. Muziekhist. Museum Scheurleer II*, p. 72; *Cat. Oudere Werken Ned. Lett., U.B., Amst.*, 307; *Hollstein XXVI*; *Sale Cat. J.L. Beijers, Jan. 1959 (Coll. Versnel)*, 321; *Sale Cat. Nijhoff, Oct. 1900 Coll. J.L. Beijers*, 2132: “Hoogst zeldzaam”; *Scheepers I*, 286: “Hoogst zeldzaam”; *Scheurleer, Liedboeken*, 148; *Serwouters 55*.  More on our website

vande Minne-kunst.

97



Alko

A manuscript manual on how to construct, load and detonate a mine to undermine fortifications using exact mathematical calculations

24. [MANUSCRIPT – MILITARY ENGINEERING – HENNEQUIN, Johan Jacobus].

Twee beknopte handleidingen tot het berekenen der mijnladingen.

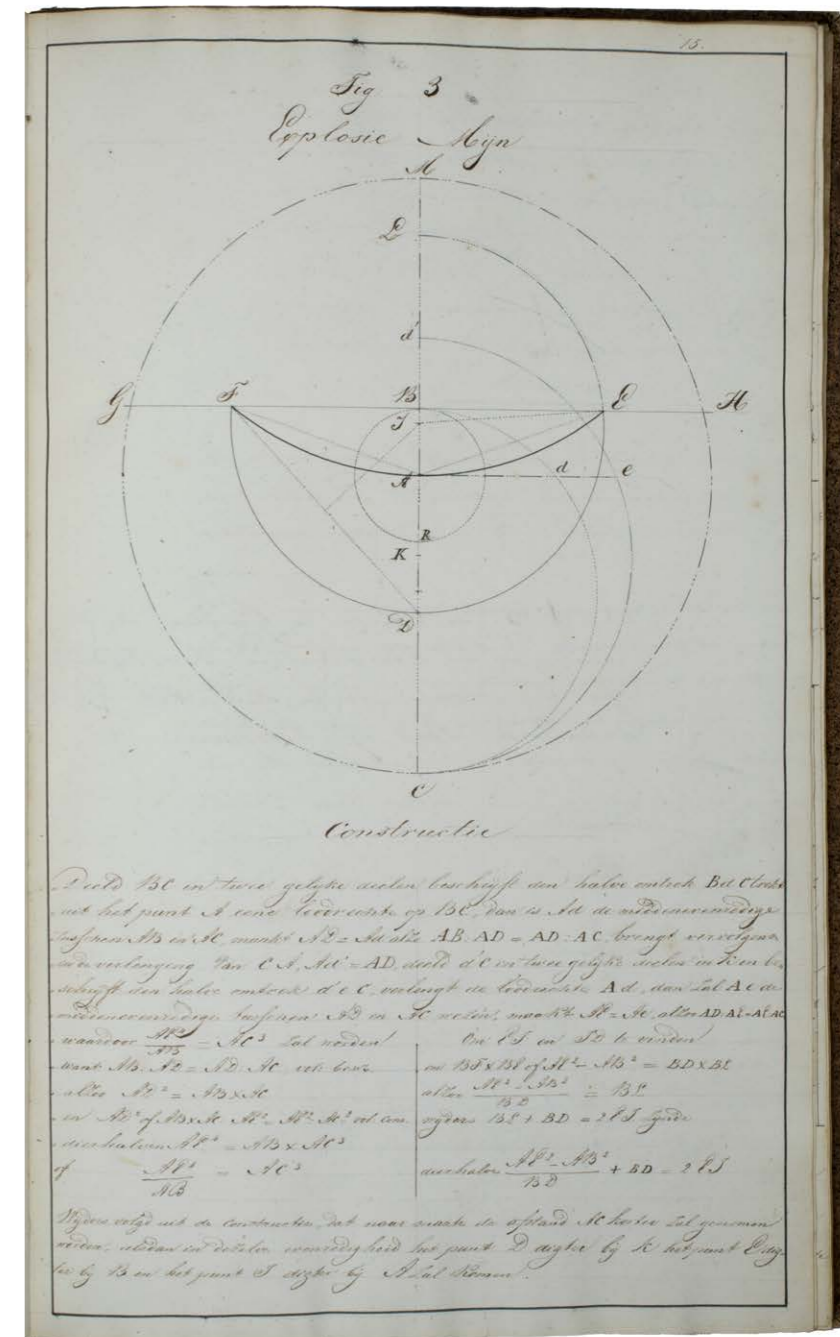
(preface:) Grave, 1 July 1828. Folio. Manuscript in a fine legible hand, written in brown ink on paper, with 2 large folding sheets with abstract mathematical figures depicting the range of exploding mines (45 × 67 cm and 54 × 75 cm) in blue/black and red ink, the second partly coloured (red watercolour), and 3 abstract mathematical figures and one table in the text. Contemporary marbled paper boards with a handwritten titleplate. € 1800

A concise description, mainly based on mathematical calculations, of how and to what extent to load mines with gunpowder, to undermine fortifications during a battle. It was written by J. J. H. (Johan Jacobus Hennequin), based on the work – formulas and calculations – of a lieutenant colonel with the miners and sappers, A. Eichholtz. Hennequin was inspired by Eichholtz’s work and the fact that his calculations concerning the explosion of certain mines seemed to correspond with practical use by the miners and sappers of a battalion. Miners and sappers were the predecessors of modern-day military engineers and are still an important subgroup of these engineers.

Johan Jacobus Hennequin (1796–1880) was a lieutenant and adjutant with the aforementioned battalion of miners and sappers. He was the son of Pieter Hennequin (1765–1826) a military engineer/lieutenant engineer and later a general-major in the Dutch army.

Handwritten title-label on the front board “Twee beknopte Handleidingen tot het berekenen der Mijnladingen”, small white label near the head of the spine, 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 pastedown “VIII d No. 36.”, with two Danish library stamps on the hand-written title-page. Spine and corners of the boards slightly damaged, without affecting the integrity of the binding, otherwise in very good condition.

[1], [1 blank], [1], [3 blank], 71, [1 blank] pp. Cf. *Van der Aa, BWN part 8–1 pp. 604–605.* [➔](#) More on our website

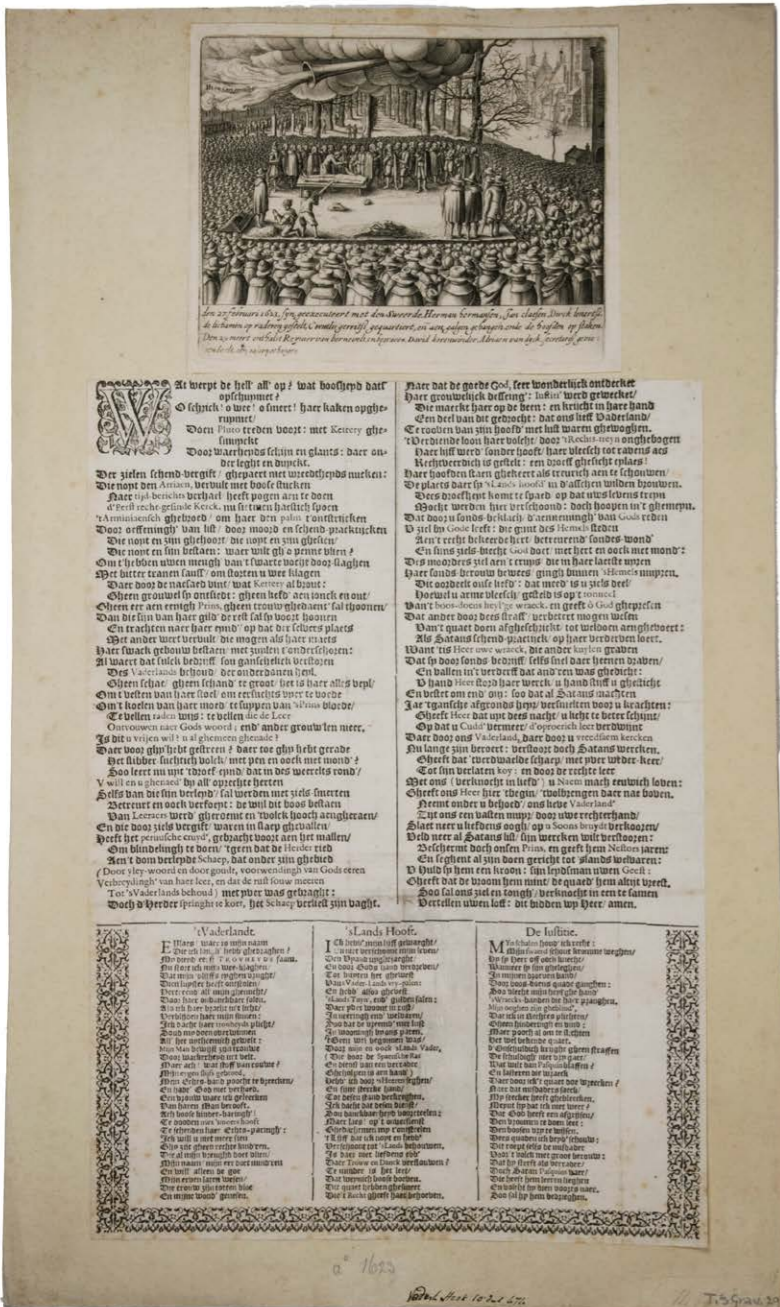


Scene showing the execution of conspirators in the attempted assassination of Prince Maurits

25. **HONDIUS, Hendrick (I)**. [Tweede basuyne. en 't boosdoens heylige wraeck-spiegel ...].

[Netherlands, Hendrick Hondius (I), 1623]. Broadside (51 × 26.5 cm). Two separate leaves, one with the engraving (plate size 14 × 17.5 cm) and the other with letterpress verses (37 × 26.5 cm), originally assembled to form a single broadside. The leaf with the engraving lacking the letterpress heading with the title and the letterpress psalm in 2 columns that flanked the engraving. Mounted on a paper support. With a second copy of the text leaf loosely inserted. € 650

An engraved view of the first round of executions of conspirators in the attempted assassination of the Dutch stadtholder, Prince Maurits of Orange-Nassau, planned for 7 February 1623. The letterpress leaf originally mounted below the engraving contains a long verse in two columns associating the conspirators with satan and Prince Maurits with god, and below it three shorter verses in three columns in the voices of the Fatherland, the head of state (Maurits) and Justice. Prince Maurits and the Dutch Republic's greatest statesman Johan van Oldenbarnevelt, had worked together for twenty years and shared power in spite of differences in their style and views, but in the religious disputes between Protestant groups Oldenbarnevelt supported the moderate Remonstrants and Maurits the strictly Calvinist Counter-Remonstrants, and the strife expanded into a bitter dispute over the power of Church and State. The broadside nowhere mentions Hendrick Slatius, who had fled but was captured in March and executed on 23 May, so it may have been published before his execution. Oldenbarnevelt's younger son Willem escaped to Brussels with two other men. Hendrick Hondius's Hh monogram, with a note of the privilege for the publication, appears in the blast of wind coming out of the trumpet. Muller notes under his no. 1479



that of the many prints concerning this conspiracy, the two “triumfbazuinen” (1485 and 1486) are the rarest. With the letterpress title above the engraving in the upper leaf and the text of the psalm on either side cut away, as noted, and a second copy of the leaf with the letterpress poems extra added. Slight foxing at the foot of the text leaf. Tear in the lower left corner of the leaf with the engraving, not affecting the pictorial image. Slight wear along the fold of the text leaf. Otherwise in good condition.

Muller, *Historieplaten 1486* (“very rare”); Orenstein 24. More on our website

Magnificent engraving of Speelman's victory over the Kingdom of Makassar

26. HOOGHE, Romeyn de. Victorien der Nederl. Geoct. O. Compagnie op het Koninkryck van Macasser door den Ed. heer C. Speelman. [Amsterdam?, 1669]. Engraved view (40 × 54.5 cm), with two battle scenes on top, flanked by portraits of Speelman and Radjah Palacca, with in the centre a laurel wreath with the monogram of the VOC, surrounded by Mars and Mercury, and a banderole with the title; and with letterpress text below the view (11 × 54.5 cm), including two poems by the famous Dutch poet Joost van den Vondel and numbered keys referring to the plate. Framed (75 × 81 cm). € 2950



A magnificent engraving, in its second state, depicting the victory of the Dutch East India Company over the Kingdom of Makassar. It shows the victories of Cornelis Speelman and his ally, Radjah Palacca, King of the Bougainese, in the years 1666 to 1669, with their portraits together at the head, flanked by two battle scenes: the left showing the victory over the capital Samboupo and the right showing the capture of the fortified settlements Glisson, Batta, etc. The view was engraved by Romeyn de Hooghe, one of the greatest artists to come out of the late Dutch Golden Age. In its present second state, it includes numbers referring to the numbers in the letterpress key. The plate itself depicts various events from the war, including the siege of Bouton, the island called Makassar's churchyard, the surrender of the King of Makassar, houses, farms, etc.

Edges of the plate have been strengthened with some tiny repairs to the corners and outer edges of the fold, mostly covered by the passepartout. A very good copy.

Landwehr, R. de Hooghe, p. 59; Landwehr & V.d. Krogt, VOC 236; cf. Muller, Historieprenten 2294. 🐉 More on our website

*Detailed account of horses
by a Dutch cavalry officer who served Prussia
against Napoleon Bonaparte,
with 31 beautiful watercolour drawings*

Ross-kammers, en Ruyters;

177

N^o 23.

ingekegt tot Leipzig.



Het Zwarte Paard, was Een Meester Paard, Light gang, als
Een wat over de grond Slijkerder, en Seckerder paard op de beem
konde men niet vinden; Het was gestrekt, groot, en Regelma-
tig gebouwt; Rijn en gauff van beem en gesigt, en van een al-
leer aangenaamst Temperament, altijd bleef op Synen Ruyter;
De Mene was eigentlijck te kort gespleeten, en de Landen te
vull, en te vledig; Hier door kende het niet veel pijn in den
Zelven lijden; met de opvoeding moest men voorzigtig
zijn; Ook kende het niet veel aan een kop rijtstaam; aan
het Overige des Lighaams woude men doen wat men wilde
daer was het allenthalven Lijn vroom; Syn draff was
bijsonder snell en schijnvende, men vond er terstond het Paard
van Edel bloed in; Het opalopende Light over de aarde weg

27. [HORSES – MILITARY]. Anecdotes van paarde kenners, paarde liefhebbers, ruyters en ross-kammers. Naar waarheid en eijge ondervinding opgesteld. Door een gepensioneerd cavallerie officier.

[The Netherlands, ca. 1815]. Folio (38 × 24 cm). Manuscript on paper written in brown ink in a readable Latin hand, with the title on p. 72, illustrated with 30 small watercolour drawings of horses mounted on the leaves (mostly about 8.5 × 11 cm), and a washed pen drawing with 5 caricature figures before a monument (9.5 × 16 cm), mounted above the dedication. Half vellum (1930s?), gold-tooled spine. € 17 500

Very beautifully illustrated manuscript by a retired Dutch cavalry officer who had been in Prussian service against Napoleon Bonaparte in the years 1806 to 1813, giving his personal account of the horses he kept and traded during his career. The fine watercolours, executed with great care and refined draughtsmanship, show portraits of all 31 horses the author once owned. The text of the manuscript is also of considerable interest. The author relates many entertaining stories and includes many personal details his lifelong schooling in horsemanship, displaying a profound knowledge of horses. He also gives accounts of his daily life in the Prussian army. The manuscript provides insight into the life of the Silesian and Saxon noblemen, proceedings at the horse market in Leipzig, the situation of the army before the Battle of Jena, etc. Moreover, it gives a detailed descriptions of the terrible plundering of the French Wurtenberger Light Cavalry in Silesia, in 1806, and of the Russian invasion of Wohlau in 1813. Separate treatises devoted to these incidents precede the main part of the manuscript (the anecdotes and other information concerning horses) and serve as a sort of preface to them. The author also gives an account of his stay at the camp of the Count van Salm near Bergen-op-Zoom, Netherlands, of a horseback trip from Vianen to Utrecht, during which his horse fell and died, and another trip, from The Hague to Zutphen, on a tireless Zeeland horse. The manuscript explicitly refers to events from 1806 to June 1813 and was probably written soon after the latter date.

Res. kamers en Ruyters

meer ik, in een Ruyt met hem liegde die Engelsman Entree wilde; Ik had daartoe Hoogenaat geen Oren, en wilde liever mijn Paard behouden, dat ook mij Conserveerde,

No 26.

Ingehandelt tegen No 22.



Voor baar Geld verkopen! Deed ik het gaarne; maar niet Ruyten. Zoo bleef dit dan wel een uur lang, als ik het gemaal moey zijnde, Zeyde; - alstje Curintig Louid? or toegeeft konstje hem heb ben, Nooit had ik konnen denken dat Hij toegeslagen Louid hebben, Dit viel mij op, Zoo dat ik hem vroeg - Steekt er iets achter uw paard? want met Bedrog wil ik niet te doen hebben; Zegt mij manqueset er iets aan uw paard dat ik niet sien kan? want dan beflaer ik den Ruyt voor Nul; Hij verzeekerde alles wat

In 1917 the manuscript apparently belonged to Nicolaas Gerhard van Huffel (1869–1936), physicist, amateur painter, collector of graphic art and teacher at the school of graphic arts in Utrecht. The ink borders drawn around the mounted drawings have sometimes bled through the paper and on two leaves the stiffness of the mounted drawing has caused the manuscript leaf to tear along that border, a small and mostly marginal tear affects one word of the text, and there is a marginal stain in the foot margin of a couple leaves and occasional minor foxing, but the manuscript is still in very good condition, most of the watercolour drawings fine. A remarkable horse manuscript, providing insight into horse trading & keeping, and army life in the period 1806 to 1813 and with 30 beautiful watercolour drawings of horses.

[4 blank], 248, 251–254, 257–267, [9 blank] pp. Nicolaas Gerard van Huffel, in: *Oude Kunst II* (1917), pp. 248–252.

More on our website




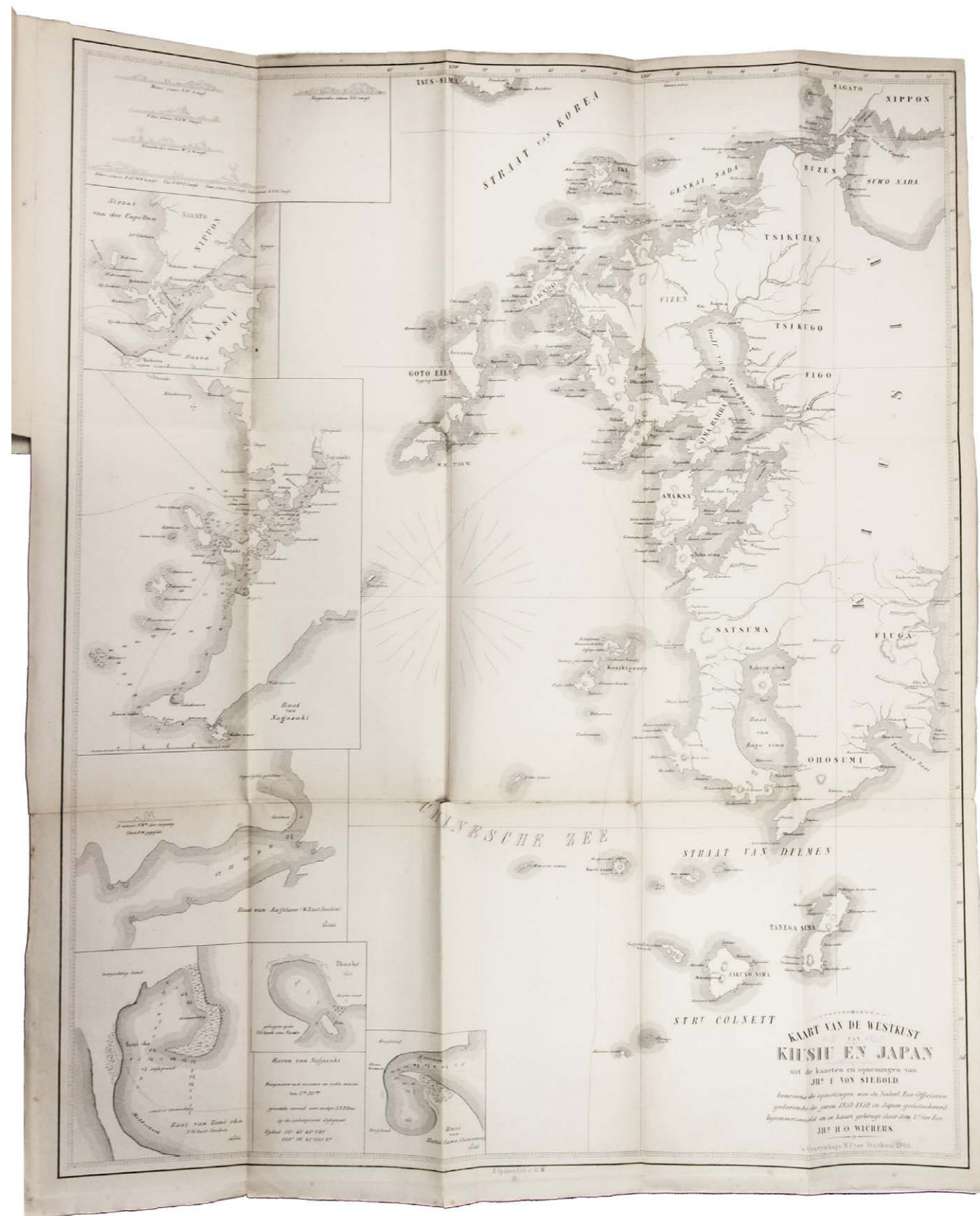
*A Dutch commander's Japanese diary
with a large lithographed map*

28. HUYSSSEN VAN KATTENDYKE, Willem Johan Cornelis.
Uittreksel uit het dagboek van W.J.C. Ridder Huyssen van Kattendyke,
Kapitein-Luit. ter zee, gedurende zijn verblijf in Japan in 1857, 1858 en 1859.
The Hague, W.P. van Stockum (printed by Giunta d'Albani), 1860. 8°.
With large folding lithographed map (67 × 54.5 cm) depicting the west
coast of Japan and Kiusiu, by E. Spanier after H.O. Wichers. Original
publisher's printed stiff paper wrappers. € 5500

Author's presentation copy of the first and only edition of a description of
Japan by the Dutch naval commander Willem Johan Cornelis Huyssen van
Kattendyke (1816–1866), recording events of his service in Nagasaki and
surroundings in 1857, 1858 and 1859. It is a revised excerpt from his diary, with
a lithographed map by H.O. Wichers, based on the maps and measurements
of Von Siebold and recent measurements by Huyssen van Kattendyke's
colleagues. It describes the last years of Japan's sakoku policy.

With the author's presentation label on the inside of the front wrapper:
“Present-Exemplaar van den Schrijver”. Library stamps and labels on front
cover, flyleaf and title-page. Book block detached, spine damaged, repaired
with clear tape. With some occasional minor spots, but otherwise internally
still a good copy.

[2 blank], [10], 236 pp. *Cat. NHSM*, p. 478; *Cordier, Japonica*, col. 552; map not in *Walter*; for the
author: *NNBW V*, col. 254.  More on our website



*Two famous books each presenting a mother's legacy, here emblematically illustrated
by Jan Luyken and with additional verses by the Mennonites Geesje Brit and Adriaan Spinneker*

29. [JOCELIN, Elizabeth Brook]. Uysterste wille van een moeder aan haar toekomende kind, toegeëigent aan de volmaaktste huysmoeder.

Together in a single edition with:

HOUTE, Soetgen van den. Uysterste wille, dewelk sy hare kinderen David, Betgen en Tanneken, tot een memorie en voor het alderbeste goet heeft nagelaten, ...


SPINNEKER, Adriaan. Morgen- en avondgezangen, gebedswijze berijmt.

Amsterdam, Jacobus van Nieuweveen, 1699. 3 works plus additional verses in 1 volume. Small 8°. A single edition, containing three main works, each with its own title-page with Van Nieuweveen's imprint (the first undated, the others 1699) and with all engravings on integral leaves. The first work with a richly engraved allegorical frontispiece, an engraved figure of Faith on the title-page, and 7 nearly full-page engraved emblems; the second with an engraved figure of Hope on the title-page, a nearly full-page engraved portrait of the author writing in her prison cell, 2 nearly full-page engraved emblems and 4 smaller emblematic engravings in the main text, and 6 nearly full-page engraved emblems and 2 smaller ones accompanying the added verses; and a woodcut vase of flowers on title-page of the third work. Further with several woodcut tailpieces and decorated initials. Contemporary vellum. € 2500

First illustrated edition in any language of Jocelin's famous *Legacie*, intended for children and adults, with 25 beautiful engravings, mostly made for this edition by Jan Luyken, and the first edition to supplement the *Legacie* with an earlier related Anabaptist work presented as a children's book – each of the two presents a mother's spiritual legacy to her child(ren) – together with a new children's hymnbook (songs for morning and evening prayer). They were published together as a single edition, each of the three main works with its own title-page (with imprint), but with a single series of page numbers and quire signatures. They are also here for the first time accompanied by additional verses, at least mostly written for this edition by the Mennonite poet Geesje Brit (1669?–1747) and Mennonite preacher Adriaan Spinneker (1678–1745), apparently the moving spirits behind the present edition. Brit contributed a laudatory verse to the first work and added three or four extensive verses (with their own divisional title-pages without imprints) to the second, while Spinneker contributed numerous verses and explanations of the emblems in the first work as well as the hymns of the third work. Although the first title-page is undated and the publisher's note to the reader in the preliminaries is dated 10 December 1698, the first work ends on I1r with a catchword pointing to the 1699 title-page of the second work on I2r (I1v is blank), so they could not have been issued separately.

The frontispiece is signed by the artist and engraver Jan Luyken, who was also responsible for the 16 nearly full-page unsigned engravings. Only one of the 8 smaller engravings is signed, by the engraver Johannes van den Aveele (1655–1727), but it differs from the others stylistically (and unlike them has an oval scrollwork cartouche inside the rectangular frame) so it is not clear whether Jan Luyken or Van den Aveele was responsible for the other seven.

With the bookplates of Albert Verwey and A.J. van den Tol. In fine condition.

[8], "259" [= 267], [I, 4 blank] pp. *Klaversma & Hannema* 1425; *Landwehr, Emblem & fable books*, 386; *Praz* p. 383; *STCN* 843284927; *Van Eeghen & Van der Kellen* 339; cf. *Bibelebontse Berg*, pp. 152–154, discussing the "Uysterste wille van Soetgen van den Houte", with 3 ills.; not in *De Vries, Emblemata*; for Geesje Brit: <http://resources.huylgens.knaw.nl/bwn1780-1830/DVN/lemmata/data/brit>.  More on our website



Anno Domini Salvatoris nri Jesu Christi 1734. Aprilis		
Dato.		xxvij.
1.	Adrian Verduyns van stik overnemen begin a coler	2-0
4.	Guise Van Loon van kragt laken kaster 22. 0. 29. 01. a 78. 01. 3	10-3
5.	Johis Van Sprangon van laken kaster 40. 01. van kragt kaster 24. 01. 100. 01.	33-12
6.	Joos Van Blommeste van laken kaster 85. 17. 01. van kragt 21. 20. 01. 7	26-5
6.	Joannes Baxanus van kragt laken kaster 32. 01.	11-4
7.	Guise Van Jong ben ik schuldig voor 91. pond allien a 2. 01. 9. 2. 100. 01.	9-2 7-10.
10.	Guillaume Turfs van kragt laken kaster 67. 30. 01.	10-10
11.	Adrian Verduyns haet mijpe waning geyden 5 schels	1-15
14.	Adrian Verduyns 23. pond saevigie goud 2. 01. 4. 01. a 3. 01. coler 4-06	4-0
14.	Adrian Verduyns 24. pond saevigie goud	4-4
14.	Adrian Verduyns 34. pond saevigie goud a 3. 01.	5-10
14.	Joannes Baxanus 113. pond saevigie goud	19-15
14.	Guise Van Vokmans 60. pond saevigie goud on goud	7-10-10
14.	Guillaume Turfs van kragt laken kaster 66. 29. 01.	10-3
17.	Adrian Verduyns 15. pond saevigie goud	
17.	Guillaume Turfs van kragt laken kaster 66. 29. 01.	10-3
20.	Adrian Verduyns 15. pond saevigie goud	

Journal of accounts of a Flemish cloth-dyeing factory 1734–1759

30. [MANUSCRIPT]. JOFFROY, Joannes Baptista (Jean-Baptiste). Daegelyksche aenteekening van alle de goederen te verwen komende bij Joannes Baptista Joffroy begonst 1734. [Mechelen (Malines, Belgium), 1 April 1734–31 August 1759]. Folio (32.5 × 21 cm). Manuscript journal of accounts in dark brown ink on paper, written in Dutch in an upright gothic hand, with each page ruled in double and single lines to make 4 or 5 columns and up to 22 rows, decorated with hundreds of pen flourishes, three forming pictures of birds as tailpieces and with a decorative cross to begin 1750 (some other years with a simpler cross), a couple headings with additions in red. Contemporary vellum. € 3750

Journal of accounts of the cloth dyeing factory of Joannes Baptista Joffroy (1699/1708–post 1772?) in Mechelen (Malines) in the Southern Netherlands (now Belgium) under the Austrian Habsburgs, beginning on 1 April 1734 and ending with 21 August 1759. Most of the entries are for accounts receivable, but the journal also records deliveries of materials and goods to the firm and payments made for them, as well as other transactions or events, occasionally not monetary.

The entries record a wide variety of cloths, almost entirely wollens: most common are laken, serge and “kastor” but also flannel, “Fries”, “perpetuan”, ratiné, etc., and sometimes combinations. An unusually detailed note, apparently for incoming cloth includes “tricots”. The entry usually indicates the colour the cloth was dyed, most often green or blue, but also yellow, bay (reddish brown), red and others. Some are more specific. The records of goods received and their payments are especially interesting for the materials and their prices, recording indigo, sandalwood, vitriol and other dyestuffs. The entries identify hundreds of customers. Joannes Baptista Joffroy was the only surviving child and successor of Jan Bartholomeus Joffroy (1669–1740), not only a cloth dyer, but dean of the dyers guild in Mechelen. With a small brown stain running into the text of 1 leaf and occasional minor smudges, ink spots or minor marginal stains, but the journal remains generally in very good condition. The binding is dirty, with some chips and tears, especially in the backstrip, and with the spine concaved. An essential primary source for any study of the cloth-dyeing trade.

[268] pp. For Jean-Baptiste Joffroy and his family: “J.-B. Joffroy, de Malines”, *Bibliophile Belge* III (1846), pp. 379–382; *Installé, Patriciërs en ambachtshui in het stadsbestuur te Mechelen* (1982), pp. 87–92. [More on our website](#)

*Very rare Dutch picaresque novel,
with the female protagonist getting caught by pirates
and ending up in the household of an Arabic slave trader*



31. [KERSTEMAN, Petrus Lievens]. De vermakelyke avonturesse, of de dienstmaagd van fortuin. Vervattende hare zonderlinge levensgevallen, ontelbare wederwaardigheden en rampen; zeltzame ontmoetingen, en koddige vryagien; deszelfs driejarige dienst als lakye, gevangenneming op de Moorsche kusten, en hare slavernye in Asia by de Arabieren. Amsterdam, Steven van Esveldt, 1754. 8°. With engraved frontispiece. Contemporary mottled half calf, gold-tooled spine, later endpapers. € 3500

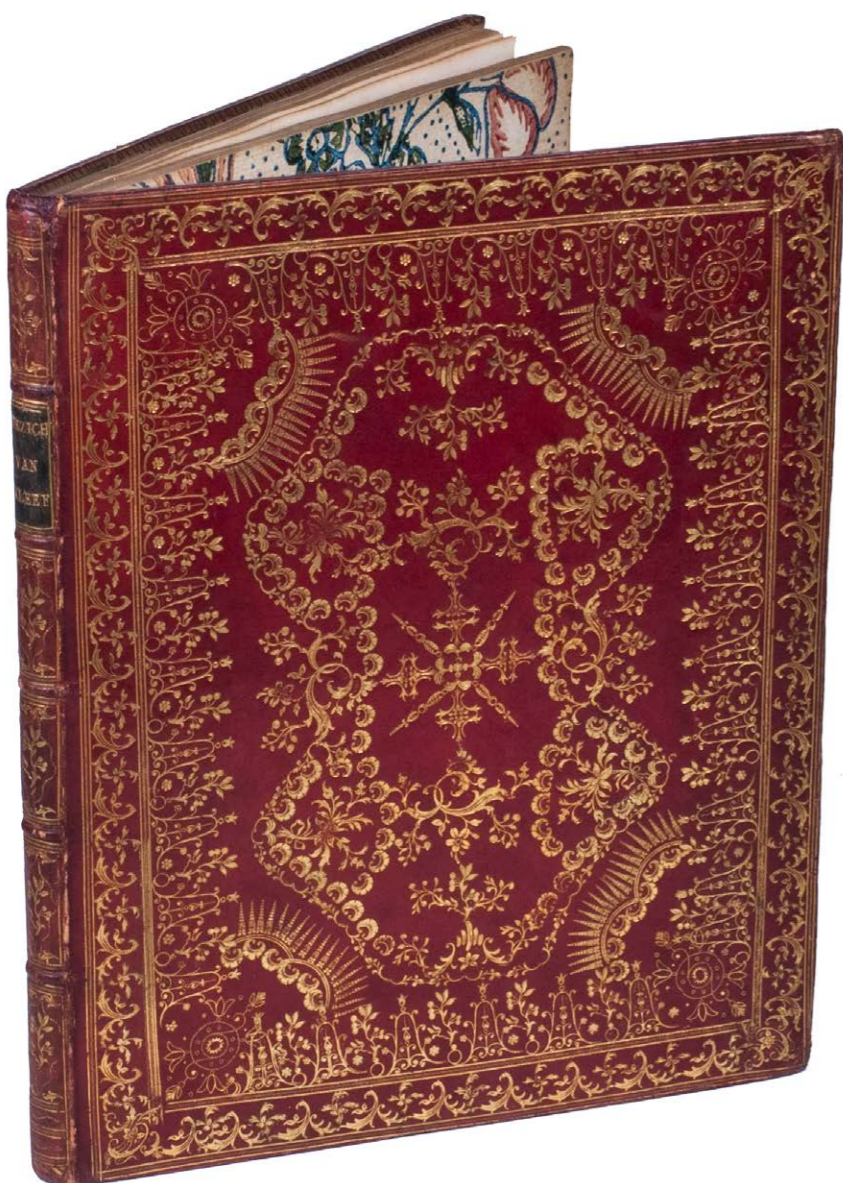
Very rare first edition of a Dutch picaresque novel telling the story of the girl Janneton, who was born in Brussels and moved with her parents to Amsterdam when she was 9. When she was around 16 she made plans to leave town with her lover, Charles, after being frequently beaten by her father. Unsurprisingly her father didn't agree and put her away in a monastery. After several months she fled the monastery with her lover only to be raided by bandits, and Charles was killed. Janneton ended up on her own, travelled through Europe and eventually reached Cartagena, Spain, where she took a ship back to the Netherlands. During her voyage the ship got caught in a storm and ended up in front of the north African coast where it was captured by African pirates. Janneton was soon sold to an Arabic slave trader, with whom she got along very well. They travelled together through Africa and Asia, before ending up on his estate in Arabia. Eventually she managed to get back her freedom and travelled back to the Netherlands, where found Charles still alive. With the bookplate of the Flemish poet Victor Alexis dela Montagne (1854–1915). Lacking the publisher's advertisement, but otherwise complete and in good condition, with only some minor water stains to the first few leaves and some marginal defects. Binding slightly rubbed along the extremities, but otherwise in very good condition.

[4], 360 pp *Buisman* 1042; *Horst*, "De letterkundige werkzaamheid van Petrus Lievens Kersteman" in: *Het boek XXVIII*, pp. 81–88, no. II; *STCN* (3 copies); *Waller* 924. [👉 More on our website](#)

Incredibly rare collection of views by De Beijer and Van Liender of the castles, houses, churches and towns surrounding the city of Kleve in a spectacular 18th-century Dutch binding

32. [KLEEFSCHE OUTHEEDEN – VIEWS]. BEIJER, Jan de (draughtsman) and Paulus van LIENDER (engraver). Verzameling van twaalf Kleefsche outheden en gezichten.

Amsterdam, Gerrit Tielenburg, (signed in the plates:) 1758–1762. Large 4° (29 × 23 cm). With 50 leaves showing 46 engravings containing a total of 91 views: 42 leaves with 2 views per leaf, 6 leaves with 2 double page views each, and 1 double page view on 2 leaves. All engraved plates are signed “J. de Beyer del. Paul: van Liender fec [year: between 1758 and 1762]”. All views are captioned beneath the illustration, telling the viewer what building, town, or view they are seeing, and some captions even mention the year when the view was captured by De Beyer. Near contemporary (ca. 1778) elaborately gold-tooled red morocco, with a green morocco title-label lettered in gold on the spine, gold-tooled edges and turn-ins, floral decorated paper end leaves, gilt edges. € 12 500



Splendidly bound, incredibly rare collection of views of the castles, houses, churches and towns surrounding the city of Kleve in present-day Germany near the Dutch border at Arnhem and Nijmegen. Here in their first edition, these views were published in instalments by Gerrit Tielenburg in Amsterdam from 1758 to 1762 (see the signatures in the plates) or shortly after. The present work gives an incredible insight into the Dutch-German countryside in the middle of the 18th century. The views were drawn by the Dutch master draughtsman of (city-) views, Jan de Beijer (1703–1780). In total, he produced some 1500 drawings, over 600 of which were reproduced as engravings by other artists. One of these other artist was Paulus van Liender (1731–1797), who engraved De Beijer’s drawings for the present publication. In addition to being an expert engraver, De Liender was also draughtsman and painter of Dutch landscapes. Drawings by Jan de Beijer and engravings, for example by De Liender, based on his work can be found in numerous museums, archives, and private collections.

The present splendid near contemporary (ca. 1778) binding has coincidentally been described in great detail by Storm van Leeuwen his acclaimed work on 18th-century Dutch decorated bookbinding (see vol. IIA p. 481–483). It almost certainly is a Dutch binding, and it might even have been made in a Rotterdam bindery. It contains similar rolls and stamps to 4 gold-tooled red morocco bindings covering a set of works printed in Rotterdam in 1778, which were dedicated and given to Stadtholder William v.

With blind-stamped initials at the head of the second free flyleaf “R.v.L.”. The title page is slightly browned, and with some very light foxing throughout, but the engraved views remain fine and clean. Overall in very good condition.

[1], [1 blank] pp. and 50 leaves showing 91 engraved views. *Not in STCN; WorldCat; 1 copy in the BnF <https://gallica.bnf.fr/ark:/12148/btv1b8452138v> (93 views on 50 leaves, 4 double page engraved ll.); for the binding: Storm van Leeuwen, *Dutch decorated bookbinding in the 18th century*, part IIA p. 481 etc. [👉](#) More on our website*



te SLOT te CLEEFF langs het Rievertje Kermisval te zien.



Van Beyeren del.

te SLOT binne CLEEFF.

Paul van Cleef 1758



Gezicht buyten de Monnepoort te KALKER.



Van Beyeren del.

De STAD KALKER van de Montenberg te zien.

Paul van Cleef 1758

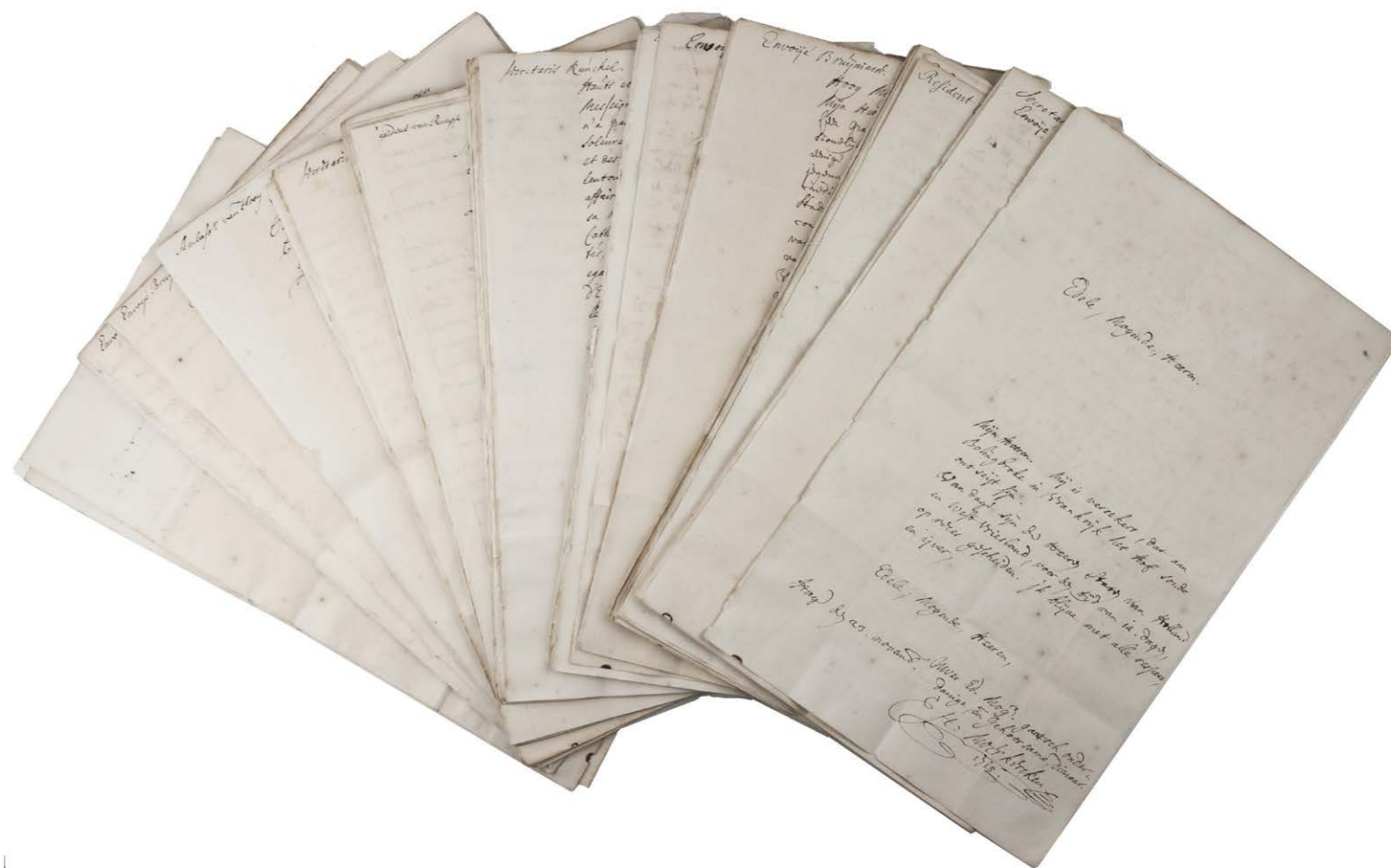
96 letters from Dutch diplomats throughout Europe, 1715–1729

33. [LETTERS – DIPLOMATIC]. [Official contemporary copies of incoming diplomatic correspondence to the Dutch government in The Hague from Dutch ambassadors, envoys, diplomatic residents and others in Vienna, Graz, Schaffhausen, Turin, Madrid, Paris, Stockholm, Copenhagen, Moscow, Cologne, Frankfurt, Dresden, Regensburg, Warsaw, Grodno, Maastricht, The Hague, Brussels and Ostend].

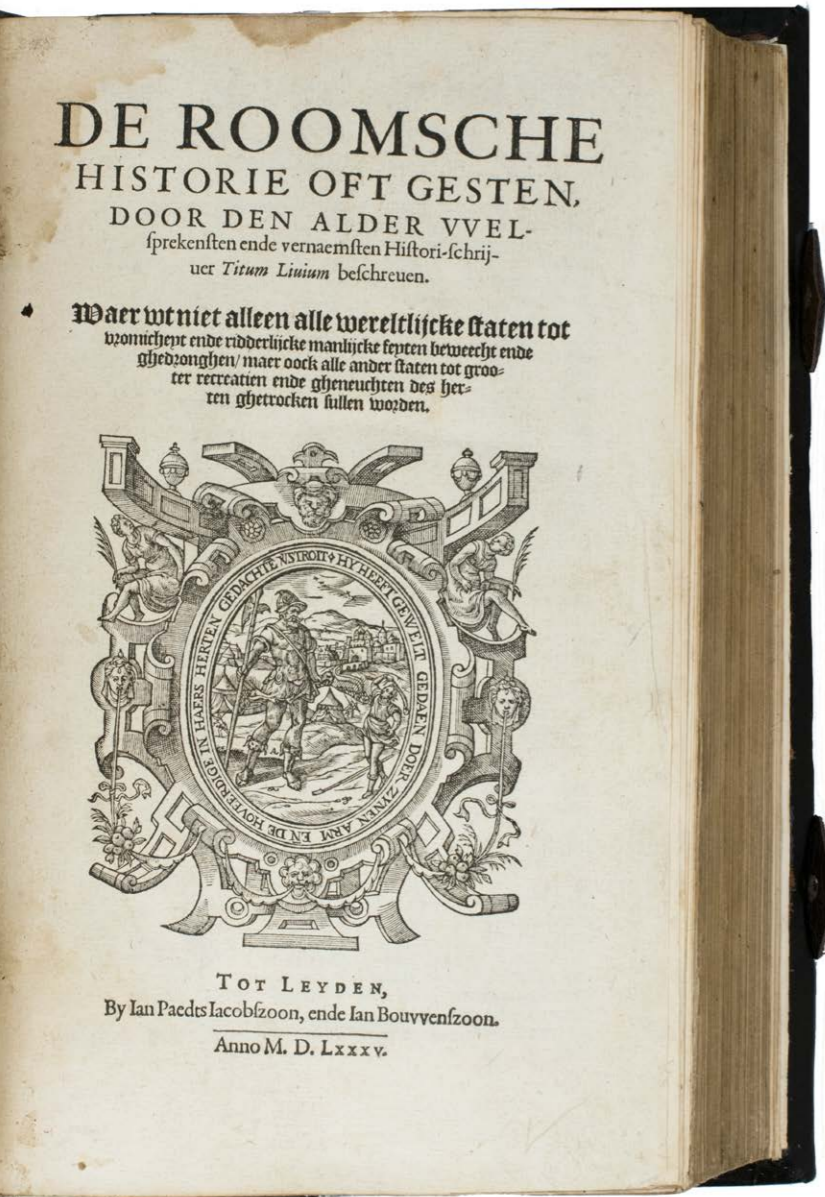
[The Hague], letters dated 26 January–17 December 1715 and 7 November 1725–22 November 1729. Folio (32.5 × 20.5 cm). 96 letters clearly written in dark brown ink on paper, 84 in Dutch and 12 in French, mostly in a Latin hand (the Dutch ones from 1715 in a semi-gothic hand). Loose leaves in a modern portfolio. € 8500

A set of 96 letters from 20 Dutch diplomats throughout Europe, 52 in the year 1715 and 44 in the years 1725 to 1729, in copies made by the Dutch government as the letters came in. They give a remarkably detailed view of day to day activities in international diplomacy and local current events, forming a valuable primary source for any study of the period. A 1715 report from Turin gives information on troops in Malta, an 1728 report from Moscow ranges from the future Empress of Russia's pilgrimage on foot to a General setting off for Siberia to oversee the copper and iron mines, a 1729 report from Warsaw notes that they are warily keeping an eye on the Ottoman Porte in Constantinople. More than half the letters date from the year 1715, giving an extraordinary view of Europe in the aftermath of the War of the Spanish Succession, in the year of Louis XIV's death and during the Ottoman-Venetian War. Formerly folded. Two leaves show a small hole burned in the foot margin, a half dozen have an even smaller burn on the edge of the paper, and a few show very minor foxing, but still in very good condition. A wealth of material for political-historical, biographical and cultural-historical studies.

[96] letters ([138] written pp. on [97] ll.). [👉 More on our website](#)



The rare first Livius translation into Dutch printed in the Northern Netherlands



34. LIVIUS, Titus. De Roomsche historie oft gesten, door den alder welsprekensten ende vernaemsten histori-schrijver Titum Livium beschreven. Waer uut niet alleen alle wereltlijcke staten tot vromicheyt ende ridderlijcke manlijcke feyten beweecht ende ghedronghen, maer oock alle ander staten tot grooter recreatien ende gheneuchten des herten ghetrocken sullen worden.

Leiden, Jan Paedts Jacobszoon & Jan Bouwensz., 1585. 4 parts in 1 volume. Folio. With a general title-page and three divisional titles. Contemporary blind-tooled calf over thick bevelled wooden boards with modern leather ties and straps. € 3750

Rare second edition (the first in the northern Low Countries) of the first Dutch translation of Livius's monumental and well-known history of Rome: *Historiarum ad urbe condita*, in four parts, from Rome's founding, traditionally dated to 753 BCE, through the reign of Augustus (63 BCE–14 CE). The Roman historian Titus Livius (ca. 59 BCE–17 CE) wrote it in 142 books, but only 35 are still extant. It mixes an annual chronology with a narrative, often interrupting a story to announce the elections of new consuls, following the Roman chronology and era. Livius wrote it mostly during the reign of Augustus.

Haebler records only one roll with a portrait of Philipp I, Landgrave of Hessen (p. 384), and it includes Jan Huss rather than Philip Melanchthon. The roll with 3 unlabelled heads in profile is wider than any recorded by Haebler, longer than most and none of his are dated. Einband datenbank roll 1000965, a very similar roll with portraits and arms of the same four reformers, was used in Griefswald (workshop 1004485) in books from 1579 and 1587/88, but it is difficult to judge it from the image in the database and we have not found a record of the other portrait roll.

Lacking the final blank 3D8. Some marginal water stains, but still in very good condition. Binding and some leaves restored, with new endpapers. First Dutch Livius published in the northern Low Countries, in contemporary blind-tooled calf with two very interesting portrait rolls, one dated 1571.



[12], 301 ll. B. Besamusca & G. Sonnemans, *De crumen diet volc niet eten en mochte: Nederlandse beschouwingen over vertalen tot 1550 (Vertaalhistorie 6)*, p. 123; Geerebaert CXV 1a; Leiden imprints, p. 64; Machiels L405; Moes & Burger 444 note; STCN 114575266 (1 copy); Typ. Bat. 3207 (3 copies); USTC 429017 (same 3 copies); not in Adams; the binding rolls: cf. Einband datenbank 1000965 (very similar portrait & arms roll); not in Haebler, *Rollen- und Platenstempel*.

Gorgeous Dutch costume book coloured for the publisher by the painter Jan Willem Pieneman


35. MAASKAMP, Evert. Afbeeldingen van de kledingen, zeden en gewoonten in Holland, met den aanvang der negentiende eeuw. ... Tableaux des habillements, des mœurs et des coutumes en Hollande, au commencement du dix-neuvième siècle. ...

Amsterdam, Evert Maaskamp, [1811?]. Imperial 4° (30 × 25.5 cm). Engraved allegorical frontispiece dated 1805, and 20 numbered engraved plates of Dutch costumes, all dated 1811, frontispiece and plates coloured for the publisher by the painter Jan Willem Pieneman. Contemporary boards, orange paper sides edged with a gold-tooled roll. Rebacked in red morocco (ca. 1900?). € 2500

Second edition in the original Dutch and French, printed from the plates of the first edition, of the famous first Dutch costume book to cover the different costumes of the various provinces, edited by the well-known publisher Evert Maaskamp (1769–1834) in Amsterdam. The illustrations are much more than just costume plates, for they show people (mostly peasants, but also city dwellers, clergymen, soldiers and others) engaged in a wide variety of activities (selling goods, going to church, courting, etc.), though always in their best clothes. The costumes include those of the Moravian brethren. Each plate has an engraved caption in French and Dutch with a detailed explanation on separate letterpress leaves in Dutch and French. The extensive texts accompanying the plates describe the costumes and people in their cultural, historical, moral and social context. The introduction notes that the costume plates were drawn from life under the direction of Jacques Kuyper (1761–1808), engraved by Lodewijk Gottlieb Portman (1772–post 1828) and coloured by the now famous Dutch painter Jan Willem Pieneman (1779–1853).

With an 1816 Dutch inscription and two bookplates, manuscript titles and captions in English. In very good condition, with only an occasional minor spot or smudge and with a small corner of 1 leaf cut off, not approaching the text, and nearly untrimmed. The binding is rubbed and the board edges tattered. A beautiful, important and culturally illuminating costume book from the Napoleonic Netherlands.

[28] ll. (15 printed on both sides) plus 21 plates. *Colas 1681; Landwehr, Coloured plates 362; Vinet 2216 (2nd of 3 eds. listed).*

 [More on our website](#)



*Very detailed manuscript map of the Duchy of Guelders and surroundings (ca. 1580/1600)
with 7 provincial coats of arms, the whole in coloured inks and gold on parchment*

36. [MAP – GELDERLAND – MANUSCRIPT]. [SGROOTEN, Christiaan]. Gelderlant.

[Gelderland?], [ca. 1580/1600]. (36 × 37.5 cm; map image 35.5 × 36.5 cm). Manuscript map in coloured inks (and gold) on parchment (at a scale of about 1:315,000, with north to the left, covering about 51.4–52.8° N latitude and 4.9–6.8° E longitude), with 7 provincial coats of arms (rendered in colour and gold), three different variable scales (presumably intended as miles) in the lower right corner (2 units ranging from 30 to 45 mm) and a 6 cm square-rigged, two-masted ship in the Zuyder Zee. It shows rivers in dark blue, lakes and seas in light blue, hills in brown and trees in green, both highlighted with gold, and political regions both shaded and outlined in various colours. Cities and hundreds of towns and villages appear in red, the cities shown in profile with a gold dot, the others indicated by red dots, and all their names (and the names of regions) written quite clearly in brown ink. The whole map has a border in red ink on all four sides, with “Noordt” (North) lettered in gold capitals and small capitals in the right border. € 32 500

A manuscript map drawn in coloured inks on parchment showing the Duchy of Guelders (mostly now in the province of Gelderland) and surroundings, with north to the left. The Duchy itself is shown in light green with a slightly darker green border, the main (northern) part bounded by the Zuyder Zee (now the IJsselmeer) and the River Lek to the north, the River IJssel to the east and the River Maas to the south. The disjunct southern part of the Duchy is further south, up the River Maas, partly cut off at the right. The map was clearly intended to show the coats of arms (rendered in colour and gold) of the provinces (or before 1588 their predecessors) of Holland (county), Utrecht (lordship), Brabant (duchy), Overijssel (lordship), Gelderland (Duchy of Guelders), Zutphen (county) and Cleves (duchy). In fact, there appear to be two errors: the arms placed in Zutphen show a rampant lion, as expected, but the tinctures (colours) indicate the arms of Jülich rather than Zutphen; and the arms shown in Utrecht are not the arms of the lordship or province, but those of the city of Utrecht. Although the arms of Jülich and Guelders had been impaled for the Duchy of Guelders in 1377, they quickly reverted to the arms of Guelders alone, but from 1543 Karl v used both the arms of Guelders and the arms of Zutphen, and they were sometimes impaled together in the period 1543–1799, but in that period one also finds Guelders impaled with Jülich as in 1377, a form officially adopted by the province in 1802. The present map shows the arms of Guelders alone.



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The scale is not entirely consistent, but measurements across the diagonals give figures ranging from 1:260,000 to 1:370,000.


This would make the unnamed units in the scales closer to leagues than to miles, but those in a closely related manuscript map (see below) are even larger and are explicitly called miles.

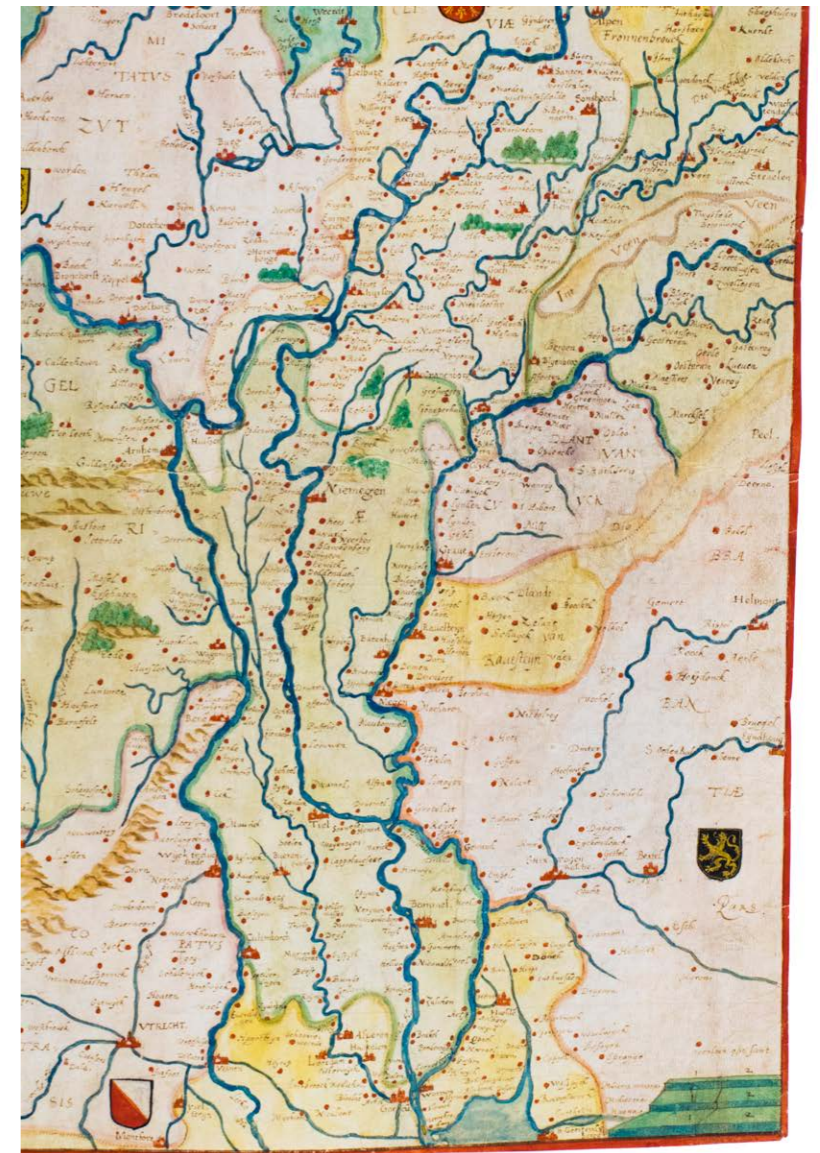
The map as drawn has no title, but a contemporary hand has written “Gelderlant” on the back, running up the left edge as seen from the back, and partly trimmed off. An early manuscript note on the back in the upper left corner reads “Westphalen” (the westernmost part of Westphalia/Westphalen appears at the head of the map, coloured in a darker green). Below that is a larger number “44.”, suggesting the map was one in a series or in a manuscript atlas. It and a similar manuscript map (Blonk & Van der Krogt, ill. 8.1 & p. 167) appear to have been based on a large wall map by Christiaan Sgrooten (ca. 1530–1603/08), drawn and engraved in the period 1558 to 1563 and probably first published in or shortly before 1567, though the in earliest state known to survive it is dated 1601 (still with the pre-1580 coat of arms of King Philip II of Spain, so probably not revised except for the publisher’s name and the date (Blonk & Van der Krogt, ill. 3.10 on p. 60). The two manuscript maps cover nearly the same region to the north and east, but the other extends slightly further west (the present just missing Amsterdam and the other just including it) and much further south than the present one. They match each other in style, have north to the right and show a very similar ship in Zuyder Zee, and both show the same error in the arms of Zutphen and show the Utrecht city arms for the Lordship of Utrecht. Sgrooten’s printed map has north at the top and covers the same region to the north, but extends slightly further than either manuscript map to the east and (like the other manuscript map) much further to the south, but it extends much further west than either manuscript map.

Both manuscript maps, however, include the city of Enkhuizen and part of its peninsula, which are hidden by a cartouche in Sgrooten’s printed map. The other manuscript map shows the arms of King Philip II of Spain in its post-1580 form (reflecting the union with Portugal), so it and no doubt also the present one were drawn after 1580. It also shows the arms of the Duchy of Guelders next to King Philip’s and equally large, rather than placing a smaller one in the region itself, as it does with other regions, suggesting that the maps were probably drawn by or at least for someone in Guelders. Major cities in the northern part of Guelders include Arnhem, Nijmegen, Harderwijk and Tiel. Cities outside Guelders that appear on the map include Deventer and Zutphen on the opposite bank of the river IJssel, and Utrecht, Zwolle, Kampen, Enkhuizen, Hoorn, Edam, Monnikendam, Amersfoort, Den Bosch, Cleves, Almelo, Wesel and many more. Apeldoorn, though now one of the largest cities in Gelderland, is represented only by a red dot: a papermaker first set up there in 1593, leading to its flourishing paper industry in the 17th century, but it was only after 1684, when the Dutch stadholder Willem III (the future King William III of England) bought the palace Het Loo in Apeldoorn to use as a hunting lodge, that it rose to prominence.

The borders at the head, foot and right probably had the compass directions lettered in gold, like the left border, but they have been trimmed closer to the map image. With a small tear through the left border, running a half-centimetre into the map image, a vertical crease about 8.5 cm from the right edge (so that it hardly touches the Duchy of Guelders), an irregular horizontal wrinkle across the middle and scattered smaller wrinkles, slightly affecting the drawn image, but still in good condition, with the colours fresh. An extremely detailed manuscript map of the Duchy of Guelders and surroundings, in coloured ink and gold, probably from the last decades of the 16th century.

Dick Blonk & Peter van der Krogt, Geldria Ducatus: geschiedenis en cartobibliografie van het Hertogdom Gelderland, 2021, pp. 167–169 & ill. 8.2.

 [More on our website](#)





*Very rare edition of an extremely popular history
of the most famous and daring Dutch pirate of the 17th century*


37. [MARITIME HISTORY – PIRACY – CLAES COMPAEN]. 't Begin, midden en eynde der zee-rooveryen, van den alder-fameusten zee-roover, Claes G. Compaen, van Oostzanen in Kennemer-landt. Vervattende zijn wonderlijcke vreemde en landschadelijcke drijf-tochten. Waer in verthoont wordt, hoe hy met weyningh schepen de zee onveyligh gemaect, een ongelooflijcke buyt, en groot getal van schepen van alle landen gerooft ende afgeloopen heeft

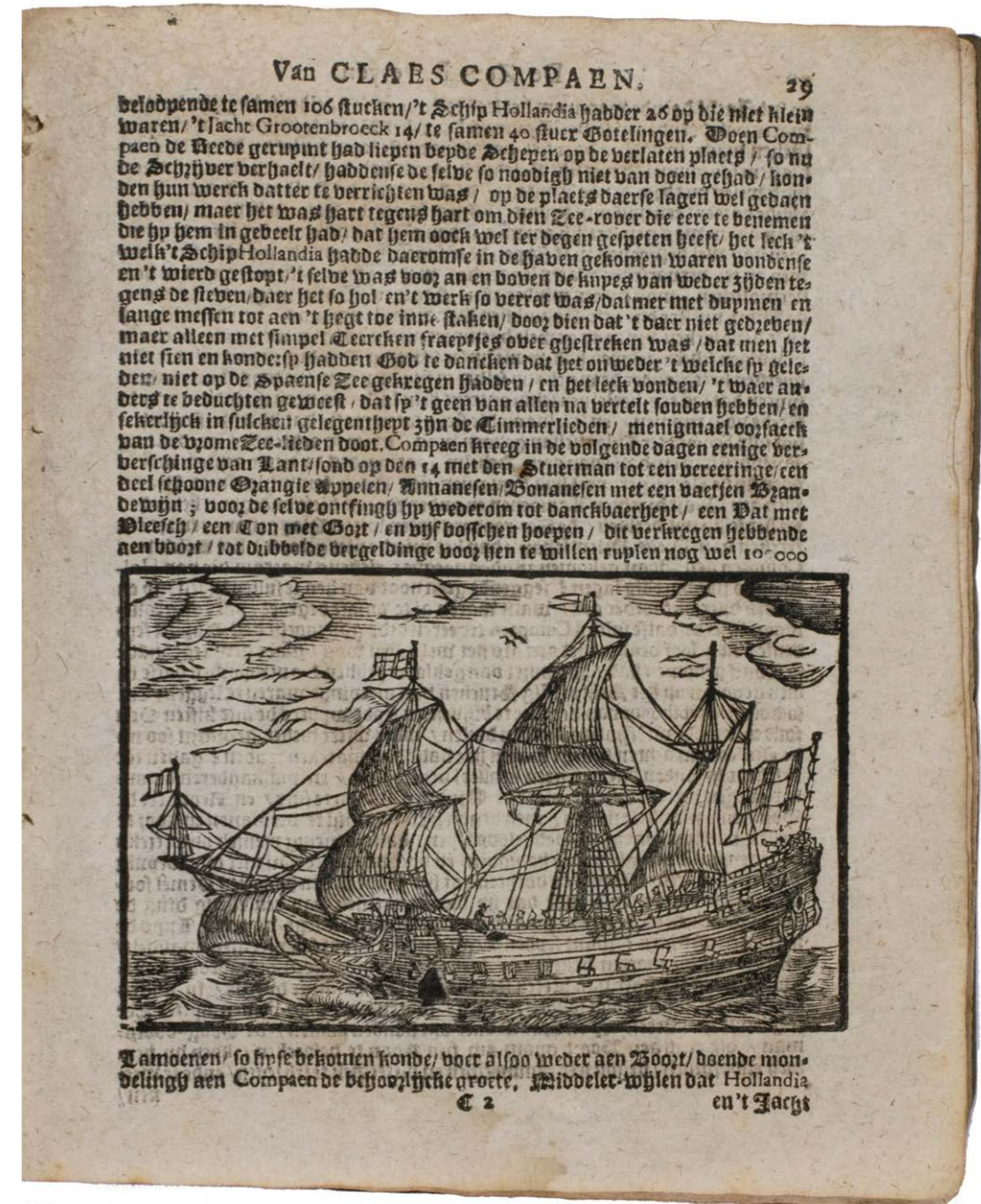
Amsterdam, widow of Gijsbert de Groot, 1697. 8°. With a large woodcut illustration of a Dutch merchant ship on the title-page, three woodcut illustrations in the text (including 1 repeat of the title-page illustration), and one large decorated woodcut initial. Later greyish-brown wrappers. € 8500

Very rare 17th-century edition, in the original Dutch, of the history of the famous Dutch privateer Claes Compaen (1587–1660). He was born at Oostzaan in the Netherlands and started his career as a merchant, but soon became undoubtedly the most daring and notorious Dutch pirate of his day, especially active around 1620. For three years, he hijacked ships in the English Channel, the Mediterranean, the Caribbean and off the coasts of Africa, America and the West-Indies.

The present story was first printed in 1659 and ran through more than a dozen editions to 1803, all with the main text set in a textura gothic type, in the later editions a sign that it was a popular book for a lower-class audience. All editions are quite rare but especially the 17th-century ones, thus a very rare edition of one of the most famous pirates.

With the bookplate of Buijnsters-Smets on the inside of the front wrapper. The spine is somewhat damaged, internally somewhat browned, foxed and (water) stained, the paper of some leaves is quite thin, leaving some holes, not affecting the text.

[1], [1 blank], [4], 42 pp. STCN 104026774 (2 copies); WorldCat 1230938838 (1 copy), 966965894 (1 copy); cf. Buisman 114; Muller, *America* 2131; *Scheepers II*, 1026; Waller 218 (all ed. 1662); Muller 839/840 (other eds).  More on our website




*Dutch Beauty and the beast, extra-illustrated with Dutch and French plates,
beautifully coloured and highlighted in gold, signed by the author*

38. MARMONTEL, Jean François and Pieter PIJPERS. *Zemire en Azor*, zangspel. Met konstwerken en balletten. Gevolgd naar het Fransche. Amsterdam, Jan Helders, Abraham Mars, 1783. 8°. With an engraved title-page including a vignette by H.L. Meyling, a letterpress title-page with an emblematic engraved vignette by Reinier Vinkeles. Extra added in this copy are an additional letterpress title-page, also dated “1783”, but with a portrait of Pieter Pijpers engraved by Theodorus Koning dated 1789, accompanied by the letterpress explanatory leaf with a poem “Op myne afbeelding door Theodorus Koning”, dated 1789, signed by Pijpers in brown ink. Further with 3 extra added engraved plates, plus 1 repeated in an earlier state with no lettering, depicting scenes from the play by various Dutch artists, 1 dated 1784. And finally with 6 engraved plates by various French artists, made for the original French edition. The engraved title is richly coloured and highlighted with gold (incl. the lettering) by a contemporary hand. The six French plates are splendidly coloured and highlighted with gold and gum arabic by a contemporary hand. Contemporary half calf, gold-tooled spine. € 12 500



Splendid copy, luxuriously extra-illustrated 5 years after the original publication, of the first edition of Pijpers's Dutch adaptation of Marmontel's 1771 *Zémire et Azor*, a version of the fairytale, *Beauty and the beast*. It is signed in brown ink by the author, and on the last page by G. de Visscher as a warrant of authenticity. The STCN notes that some copies, like ours, have 2 additional folia: an illustrated typographical title-page (with Pijpers's roundel portrait on a monument) and a poem by Pieter Pijpers, entitled “Op Myne afbeelding”, dated 1789. Apart from these extra leaves, our copy is embellished with 6 plates with scenes of the play from the original French edition of Marmontel's play, published in Paris, 1771, here all beautifully coloured, and with 3 extra plates by Dutch artists, probably made to illustrate a third edition; a second edition appeared in 1786. *Zémire and Azor* was a comical opera in 4 acts composed by the Belgian composer André Grétry, with a French text by Jean François Marmontel (1723–1799), based on Jean Marie Prince de Beaumont's 1756 *La belle et la bête* and P.C. Nivelles de la Chaussée's 1742 *Amour pour Amour*. The opera was first performed on 9 November 1771, stayed in the French repertory until at least 1821 and enjoyed worldwide success. With the circular morocco bookplate of P. May, with his interlaced monogram in gold, and the blind stamp of a private Dutch collection on the endpapers. With generous margins and many deckles intact. In very good condition, with only occasional very minor spotting and a water stain in one of the blank guard leaves protecting the coloured plates. Corners bumped and back board rubbed. Desirable, extra-illustrated Dutch *Beauty and the beast*, incorporating lavishly coloured Dutch and French plates.

[16], 76, [2] pp. *Van Aken, Cat. Ned. Toneel II*, p. 351 (mentioning only a title-vignette); *Moderne Encyclopedie van de Wereldliteratuur*, vol. 7, p. 239; *STCN* (8 copies, only 3 with engr. title).  More on our website



A baptism at Batavia


39. [MANUSCRIPT – DOCUMENT – BATAVIA]. MAUREGNAULT, **Bernard Jacob**. [18th-century extract from the register of baptisms of the Dutch Reformed Church at Batavia].

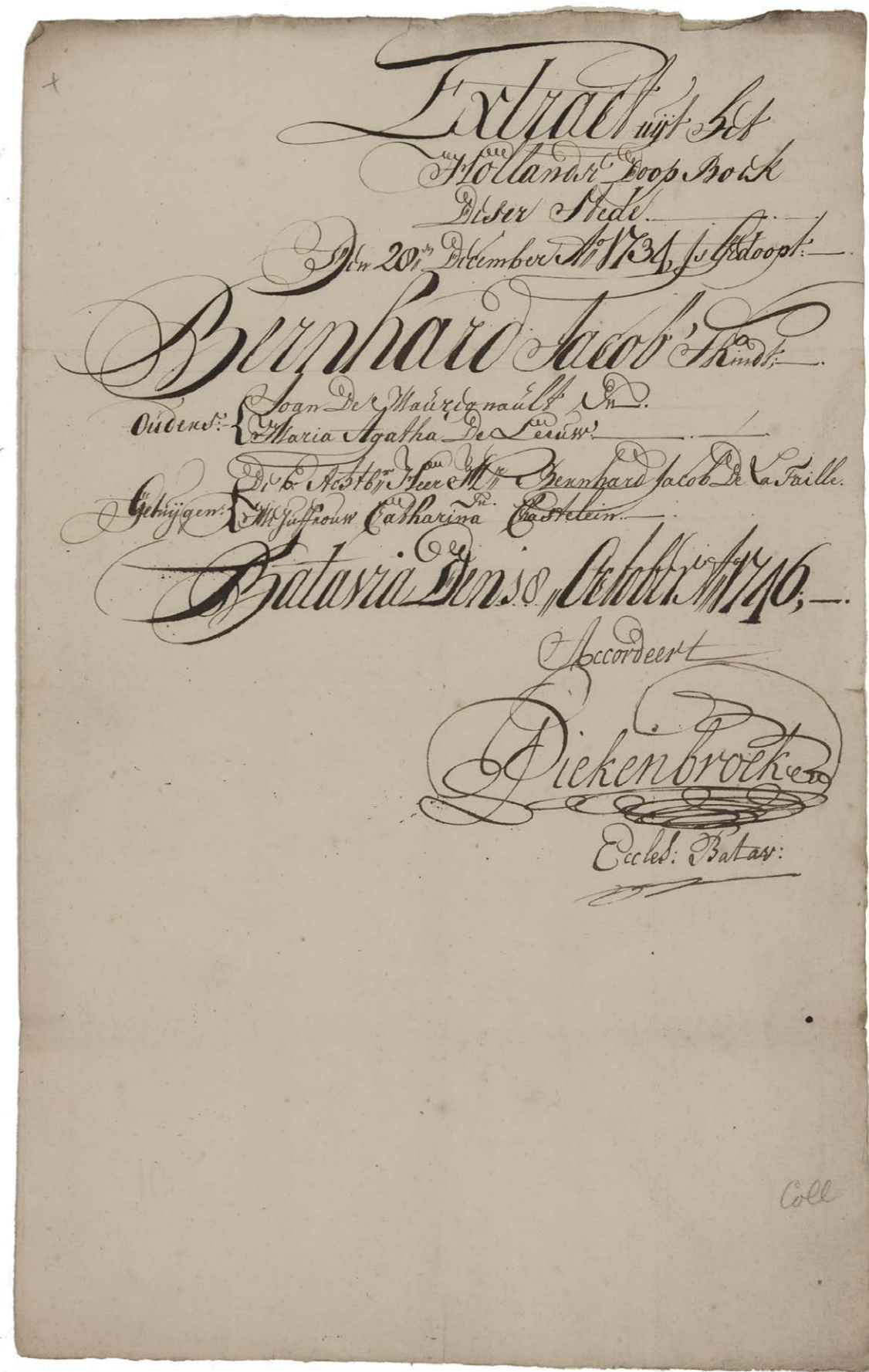
Batavia, 18 October 1746. 1 leaf (32.5 × 20.5 cm). In Dutch. € 600

Extract from the register of baptisms of the Dutch Reformed Church at Batavia, recording the baptism of Bernard Jacob de Mauregnault, son of Joan de Mauregnault and Maria Agatha De Leeuw, on 28 December 1734. Witnesses were Mr Bernard Jacob De la Faille and Miss Catharina Castelein. The document is signed by the minister of the Dutch Reformed Church at Batavia, Gerradus Piekenbroek, and dated Batavia, 18 October 1746.

Bernard Jacob Mauregnault started his career in Surinam; his passport of the West India Company (dated 1760) is kept in the Amsterdam City Archives.

In very good condition.

 [More on our website](#)



Coll


The most important early Dutch book on hunting

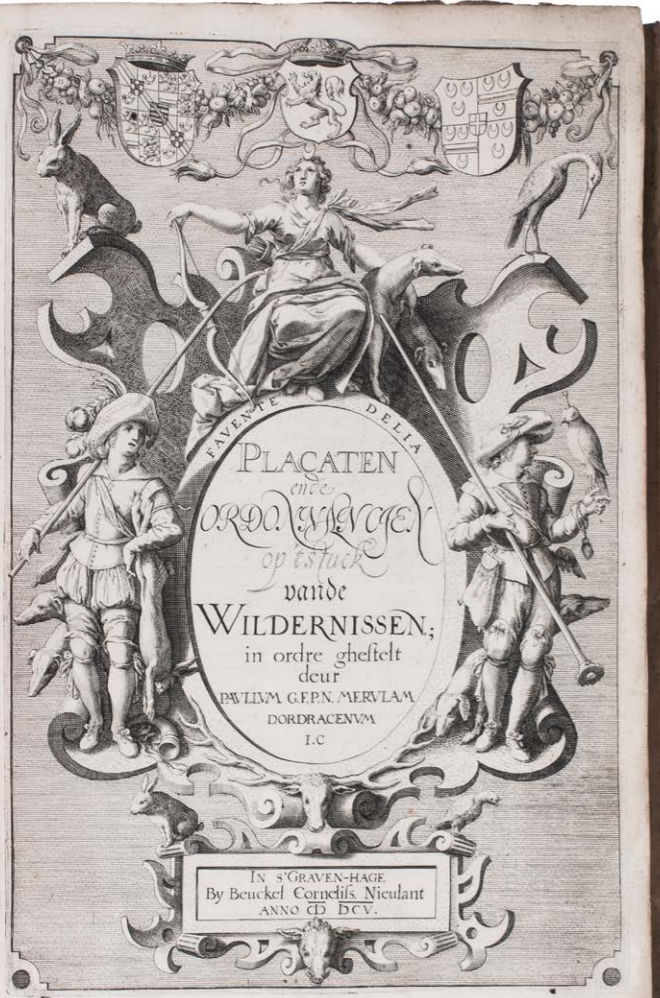
40. **MERULA, Paulus.** Placaten ende ordonnancien op 't stuck vande wildernissen.

The Hague, Beuckel Cornelisz. Nieulandt, 1605. 3 parts in 1 volume. Small 2° (31 × 20 cm). With attractive engraved title-page (showing Diana, goddess of the hunt, a hunter and a falconer surrounding an elaborate cartouche together with hounds, birds of prey, and prey) and 2 double-page woodcut plates showing the castles of Teylingen and Warmond. Contemporary vellum. € 9500

First edition of the most important early Dutch book on hunting (“das wichtigste Buch der frühen niederländischen Jagdliteratur” Lindner). It is divided into three “books”, the first on forestry (including regulations for hunting grounds and the preservation of wildlife), the second on hunting and the third on falconry. While the first is an exhaustive collection of laws and regulations, the others give a more general overview of hunting and falconry in the Low Countries.

With a corner cut off a flyleaf removing an old owner's inscription, minor water stains in the foot margin and some occasional faint browning, otherwise in very good condition.

[24], 264; 124; 59, [1 blank] pp. *Harting* 84; *Lindner* II.2447.01; *Schwerdt* II, p. 24; *Souhart*, col. 329; for the author: *NNBW* II, cols. 902–904.  More on our website



73 hand-coloured costume prints from a rare series of Dutch military uniforms

41. [MILITARY UNIFORMS]. [De schutter- en jagerkorpsen. De legerkorpsen | Infanterie. De Oosten West-Indische korpsen en marine | Kavallerie, artillerie, genie, etc.].

[Utrecht, Johannes Paulus Houtman, 1831–1832]. 8° (17.5 × 11.5 cm). 73 unnumbered lithographed prints plus 3 duplicates (leaf size 17 × 11 cm) with a brief caption in a round-hand script below each image, showing Dutch military personnel (including 1 woman) in their uniforms, the cavalry often shown on horseback and many others with flags, musical instruments, swords, firearms, backpacks, etc., coloured by a contemporary hand, probably for the publisher. Contemporary paperboard portfolio in a paperboard slipcase. € 3950

Rare series of lithographed costume prints, with fine and delicate images of the uniforms of all sections of the Dutch army and navy, including the overseas corps in the Dutch East and West Indies, all coloured by a contemporary hand, many in bright colours. They come from the most extensive Dutch print series of military uniforms ever published, with 165 known prints, but no set containing all 165 is known and the prints are not numbered. Each print shows a single figure, including 5 with cavalymen on horseback. The only woman in our set, a “marketenster”, carries a tapped keg and a funnel-shaped cup to provide jenever (Dutch gin) for the soldiers. Nine figures carry military flags, five have musical instruments and many carry swords, firearms or backpacks. 4 prints show army uniforms in the Dutch East and West Indies, while 2 show navy uniforms.

In 13 prints the printed images with their captions have been cut out of the print and each mounted on an 8° leaf of laid paper. These mounting leaves are somewhat browned, one or two badly, without affecting the print itself. 4 other leaves have their margins cut down, but 2 of these are duplicates. The printed image has been slightly shaved in 2 of the cut-down leaves and in one of the prints that has been cut out and mounted, but these affect only the tip of a bayonette in 1 print and one edge

of the ground below the figure in 2 prints. The prints and their colouring generally remain in very good condition. The portfolio and slipcase are somewhat rubbed but still in good condition. A set of 73 rare prints of Dutch military uniforms, this copy providing some new information concerning the publishing history of the series.

[73] prints plus [3] duplicates. *Atlas Van Stolk* 6823; *Landwehr, Color plates* 320; *Muller, Historieplaten* 648I & suppl. 648I; *WorldCat* (3 copies); not in *Colas; Hiler; Lipperheide*. [More on our website](#)



Children's book with wonderful hand-coloured moveable dolls


42. [MOVABLE DOLLS, subject]. De weldadige Louize of het meisje in zesderlei gedaanten. Een onderhoudend geschenk voor meisjes. Met zeven gekleurde beweegbare plaatjes.

Amsterdam, Gebroeders van Arum, [1828]. 12°. One paper doll printed on cardstock plate with slits above left shoulder and below feet, into which tabs on six outfits printed on cardstock plates can be placed. Paper doll and outfits are hand-coloured. Rear paste-down functions as an envelope. Contemporary boards, upper board is printed with title and a decorative border. In custom box. € 2500

A rare and wonderful Dutch early nineteenth-century children's book, complete with the moveable dolls of it's protagonist Louize. The book comes with the paper doll model of Louize, printed on cardstock plate with slits above the left shoulder and below her feet, into which tabs on six outfits printed on cardstock plates can be placed. Both the paper doll and her outfits are beautifully hand-coloured. The doll's costume follow and augment the storyline of the book. Louize who grows up in a wealthy family of traders in Amsterdam enjoys nothing more than dressing up. We first encounter her in her ball gown with her friends and family in presence to admire the young girl. Next she appears as an old woman, immediately recognised as a dear motherly friend of her parents. Louize undergoes more costume changes, dressed up as a farmer's girl, a busy housewife, a nun, and finally as a Turkish woman in traditional attire. She displays all the good traits associated with the characters she embodies on stage, all done for the entertainment of her guests. Children could pin the separate outfits of Louize to the cardstock plate and visualise her change through the chapters. The book appears to be modelled after *Isabellens Verwandlungen, oder das Mädchen in sechs Gestalten. Ein unterhaltendes Kinderbuch für Mädchen mit sieben beweglichen Kupfern* (Vienna, Heinrich Friedrich Müller, c. 1820).

Very good conditions, dolls complete and intact, binding slightly rubbed and some leaves slightly loose. Light water damage to back endpapers.

62 pp. *Buijnsters, Papertoys*, p. 331; *Huiskamp W50*; *Ki.la.ki.le. 506A*; *Lust en Leering* p. 393; *Saakes 8 (1828)*, p. 392; *WorldCat 63937436 (11 copies)*.

 [More on our website](#)



*Choice selection of the 16 most important plays by, or translated by, Johannes Nomsz
in 11 volumes uniformly bound in contemporary blind-tooled vellum*

43. NOMSZ, Johannes. [A choice collection of 6 original plays written by Johannes Nomsz and 10 plays of French playwrights – Racine, Corneille, Voltaire and others – together with other texts highly interesting for the history of the Amsterdam stage, and Nomsz’s historical work on the life of Mohammed in 2 volumes].

Amsterdam, Izaak Duim, Johannes Smit, David Klippink, widow of David Klippink, Hendrik Gartman, Johannes Smit, heirs of David Klippink, 1764–1780. 16 plays, 3 essays and 1 biography bound in 11 volumes. 8°. With two portraits of Nomsz by Reinier Vinkeles and J. Houbraken, a portrait of Mohammed by J. Houbraken and 14 frontispieces by the best engravers of the time. Uniform contemporary vellum with a blind-tooled centrepiece and cornerpieces on each board, manuscript titles on spines. € 2950

Johannes Nomsz (1738–1803) was a very productive Amsterdam author and playwright. He wrote and published no less than 50 plays, essays and historical works. Six of his original plays are present in this collection: *Amosis*; *Iemant en niemant*; *Zoroaster*; *Anthonius Hambroek*; *Marie van Lalain*; and *Ripperda*, which were all performed in the Amsterdamse Schouwburg, the theatre of Amsterdam.

An admirer of the predominant French literature at the time – especially of the work of Voltaire – Nomsz translated or adapted many French plays. The collection contains the following examples: *Ferdinant Cortez*, after Alexis Piron; *Titus*, after De Belloy; *De Graaf van Warwik*, after Jean François de la Harpe; *De Cid*, after Corneille; *Bajazet* and *Athalia*, both after Racine; *Amélie* and *Zaire*, both after Voltaire; *Soliman* and *De landloopster*, after Charles Simon Farvart. Added are 3 of Nomsz’s essays, concerning the manner of play-acting and about his plays *Amosis*, *Zorvaster* and *Anthonis Hamsbroek*, and his historical work or fictionalized biography of Mohammed, *Mohammed, of de hervorming der Arabieren* (1780), uniformly bound in two volumes, separately numbered I-II.

With the bookplates (?) of “De Witte Raaf” (a house in Nunspeet) and an unidentified owner’s stamp. An uniformly bound set in very good condition.

[8], 76; [8], 64; [8], 56; 14; 62; [8], 54; 12, [74]; [4], 54; [12], 74; [6], 71; [8], 71; [6], 58; [12], 78; [6], 112; [8], 82, [2]; 35; [4], 88, [2]; 43; [10], 113; [10], 67; [12], 73, [2]; xxvi, 182; [4], 190 pp. *For the plays: NNBW, VII, cols. 911–914; Ch. Van Schoonneveldt, Over de navolging der klassiek-Fransche tragedie* (1906); J.A. Worp, *Gesch. van het drama en van het tooneel in Nederland, II* (1908); B. Albach, *Jan Punt en Marten Corver* (1946); Th.M.M. Mattheij, *Waardering en kritiek: Johannes Nomsz en de Amsterdamse schouwburg, 1764–1810* (1980); *for the biography of Mohammed: Rietbergen, “De portretten van Jan Nomsz, Zoroaster en Mohammed”, in: De achttiende eeuw, (2003), pp. 3–14.* [More on our website](#)



AMOSIS.

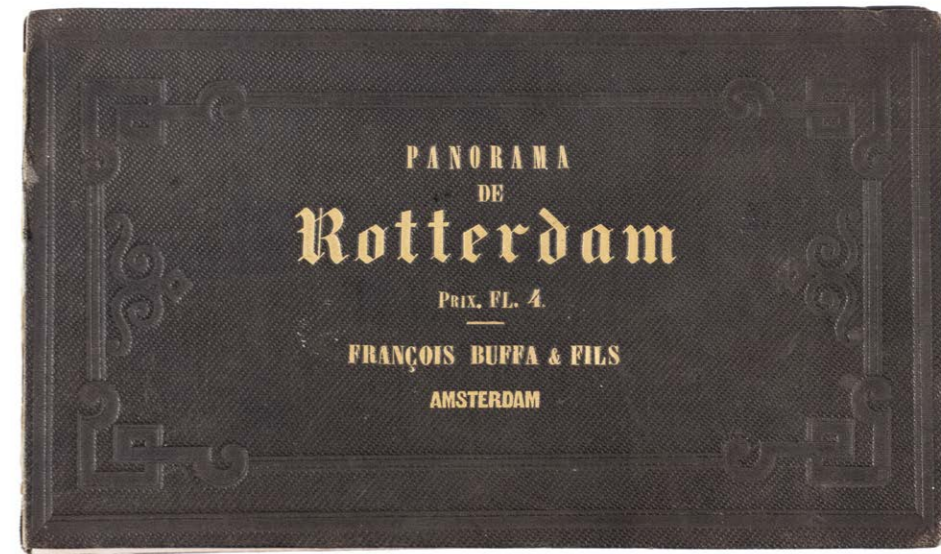
S. Bekke, inv. et fecit.



*Extremely rare bound copy of a mid-19th-century panorama
cityscape of the Dutch city of Rotterdam*


44. [PANORAMA – ROTTERDAM]. Johan Conrad GREIVE jr. (illustrator). Panorama de Rotterdam.

Amsterdam, [printed by R. de Vries for] François Buffa & Sons, [1861]. Oblong (14.5 × 25 cm). The panorama is made up of 6 numbered views, which were originally published on three loose leaves of 2 views per leaf. The viewer looks northward from the river Meuse over the city from the old “sailor’s house” (zeemanshuis) in the west along the Willemskade and the Haringvliet to the train station and large warehouse (rijks entrepot) in the east. Original brown blind-stamped wave-grained cloth. € 4950



Extremely rare leporello style-bound copy of a lithographic panorama of Rotterdam, the second largest city (regarding number of inhabitants) of the Netherlands which is at present home to the largest seaport in Europe. The view of the city from the river Maas (or Meuse) was made by the Dutch painter, illustrator and graphic artist (lithography etc.) Johan Conrad Greive (1837–1891). He was mainly known for his depictions of Dutch landscapes, including views of rivers and cityscapes. The present *Panorama de Rotterdam* shows this important Dutch port city from the river, captioning all main buildings, boats and other elements in print in the foot margin. The original lithographs were printed and published as 3 loose leaves showing 2 views each, thus each view is still numbered 1–6 in the top right corner in the illustration. It gives a beautiful impression of old Rotterdam, before its cityscape and skyline were irrevocably changed with the bombing of the city at the start of the Second World War and its post-war rebuilding and reconstruction projects. It is extremely rare to find them bound together, presented as a panorama: we have located only one other bound copy, which is held at the University of Groningen.

With a blue stamp on the blank “first page” (the verso shows the first part of the panorama) “J.C. Eberhardt Grosshandlung In Fluss- & See-Fischen Speyer a. Rhein.”. The leaves are very slightly foxed, part no. 6 (numbered in the right upper corners of the recto leaves) shows a repaired tear, slightly affecting the image at the “station Ned. Rhijn spoorweg.”. The gutter of the back end leaves is slightly weakened. Otherwise in good condition. An extremely rare, beautiful leporello style panorama view of mid-nineteenth-century Rotterdam.

6 numbered views folded making 12 pages. *P. Ratsma, Prospecten van Rotterdam: gezichten op de stad, 1500–2000, pp. 103–105 and facsimile 17; Rijksmuseum object no. RP-P-1892-A-17073 & RP-P-1892-A-17075 & RP-P-1892-A-17077 (panorama (uncut) in 3 leaves, 2 views per leaf); Roterodamum illustratum page 141, no. 179; Stadsarchief Rotterdam 4080 prenten en tekeningen 1550–2000, RI-179-1-2 & RI-179-3-4 & RI-179-5-6 (panorama in 6 loose leaves); WorldCat 64777862 (1 copy); cf. for the “Panorama de Amsterdam” WorldCat 64777818 (2 copies).*  More on our website



VERKLARINGE

Van verscheyden kunst-rijcke wercken en hare beweginghe, door Oorlogie-werck ghedreven, benevens een seer schoone Fonteyn, zijnde een Triumph van Bacchus en Ariadne.

Noch eenige aerdighe Beelden, levens-groote, van vermaerde Koninghen en Princen deser Eeuw.

Alles te sien in 't Oude Doolhof tot Amsterdam/ op de hoeck van de Looiers-gracht / 't welke jaerlijcks meer en meer verbetert wordt.



't Amsterdam, Uit de Druckery van Tymen Houthaeck.
MDC XLVIII.

Extremely rare souvenir of the first amusement park in Amsterdam

45. [PASSE, Crispijn de (the younger) and Jan VOS]. Verklaringe van verscheyden kunst-rijcke wercken en hare beweginghe, door orlogie-werck ghedreven, ... Alles te sien in 't Oude Doolhof tot Amsterdam, op de hoeck van de Looiers-gracht.

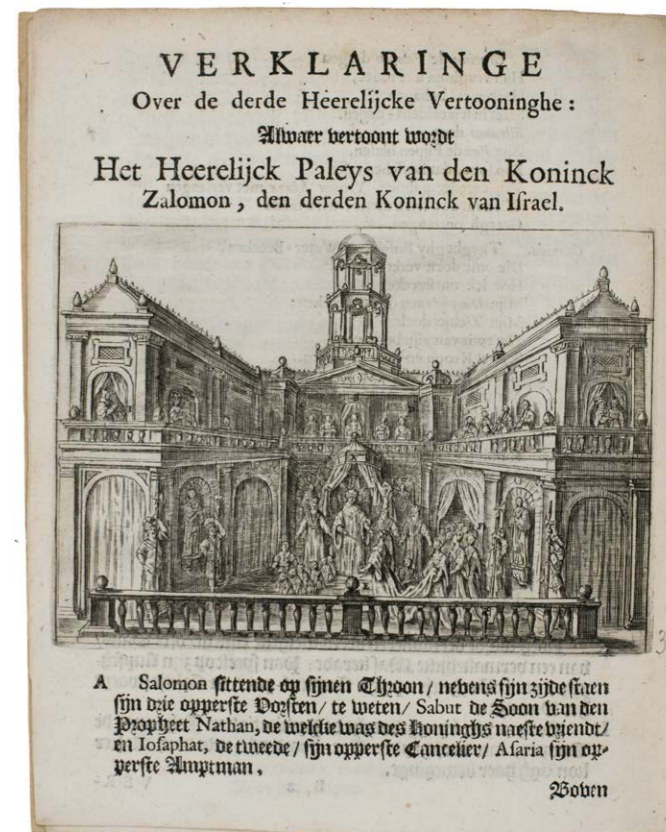
Amsterdam, Tymen Houthaeck, 1648. Small 4° (19 × 15 cm). With an engraved illustration of a labyrinth on title-page, an engraved plate by P. Holsteyn after A. Vinckenbrinck, 3 engravings in text and a folding engraved plate of David & Goliath. Modern marbled wrappers. € 12 500

Extremely rare third edition, the first with poems by Jan Vos and double the size of the two earlier editions, of a description (intended as souvenir) of the “Oude Doolhof” (literally: old labyrinth) of Amsterdam, a sort of amusement park at the Looiersgracht. It was the first public doolhof, founded by the wine merchant and inn-keeper Vincent Jacobsz. Coster at the beginning of the 17th century. The Doolhof was a sculpture garden with a labyrinth, exhibiting fountains, sculptures and automata, showing historical, mythical and biblical figures and spectacles.

The booklet was first published ca. 1645 by Crispyn Passe the younger in 4 leaves, and other versions followed soon after. For the present edition one full-page and one folding engraved plate were added, together with poems by Jan Vos (1612–1667), the most popular Dutch playwright of his time.

With the outer corner of the foot of the title-page and the first plate torn off and two minor waterstains on the title-page, otherwise in very good condition.

[8] ll. Franken 1375 (note); Meijer, “Het oude doolhof te Amsterdam”, in: *Oud Holland I* (1883), pp. 119–135; Spies, *De Amsterdamse doolhoven*, pp. 70–71; STCN (2 copies); WorldCat (same 2 copies). More on our website

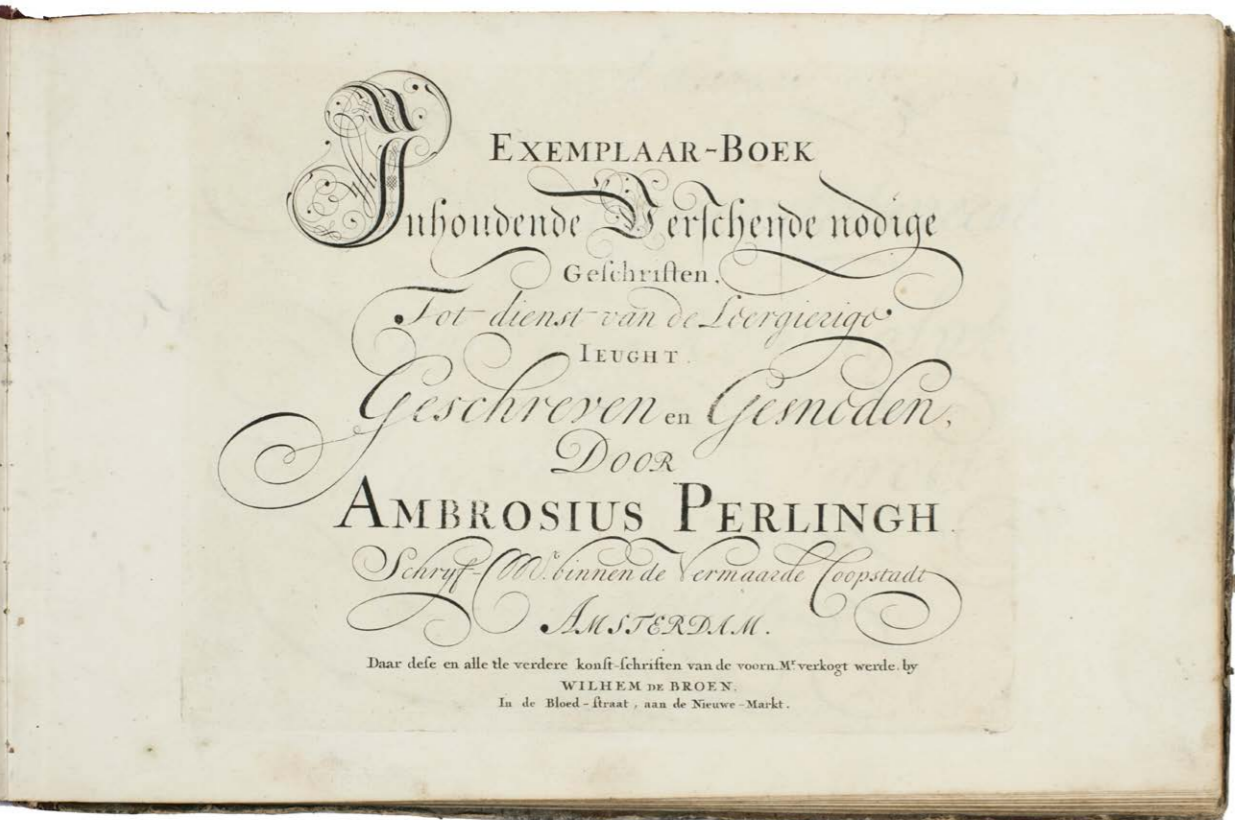


VERKLARINGE
Over de derde Heerlijcke Vertooninghe:
Alwaar vertoont wordt
Het Heerlijck Paleys van den Koninck
Zalomon, den derden Koninck van Israel.



A Salomon sitende op sijnen Thoon / nebens sijn zijde staen
sijn drie opperste Dorsten / te weten / Sabur de Soon van den
Propheet Nathan, de welcke was des Koninghs naeste vyende /
en Iosaphat, de tweede / sijn opperste Cancellier / Afsaria sijn op-
perste Amptman.

Boven



Expanded edition of Perling's calligraphic models

46. PERLING, Ambrosius. Exemplaar-boek inhoudende verscheide nodige geschriften, tot dienst van de leergierige ieught.


Amsterdam, Wilhem de Broen, [1721 or later]. Oblong 2° (20 × 30 cm). With 51 plates drawn and engraved by the author. With a loose transparent paper sheet with a calligraphic drawing in ink. Contemporary red roan (sheepskin), marbled sides. € 3950

Second edition of a calligraphic model book by the best penman of the Dutch Republic, Ambrosius Perling(h) (1657–1718). Perling had the first edition published at his own expense in 1679. The De Broen family in Amsterdam published the present second edition and a third edition of ca. 1740. They had also brokered the rights to sell all the other works by Perling. For the present second edition Wilhem de Broen added 4 extra calligraphic models depicting animal grotesques, which are certainly highlights of the work.

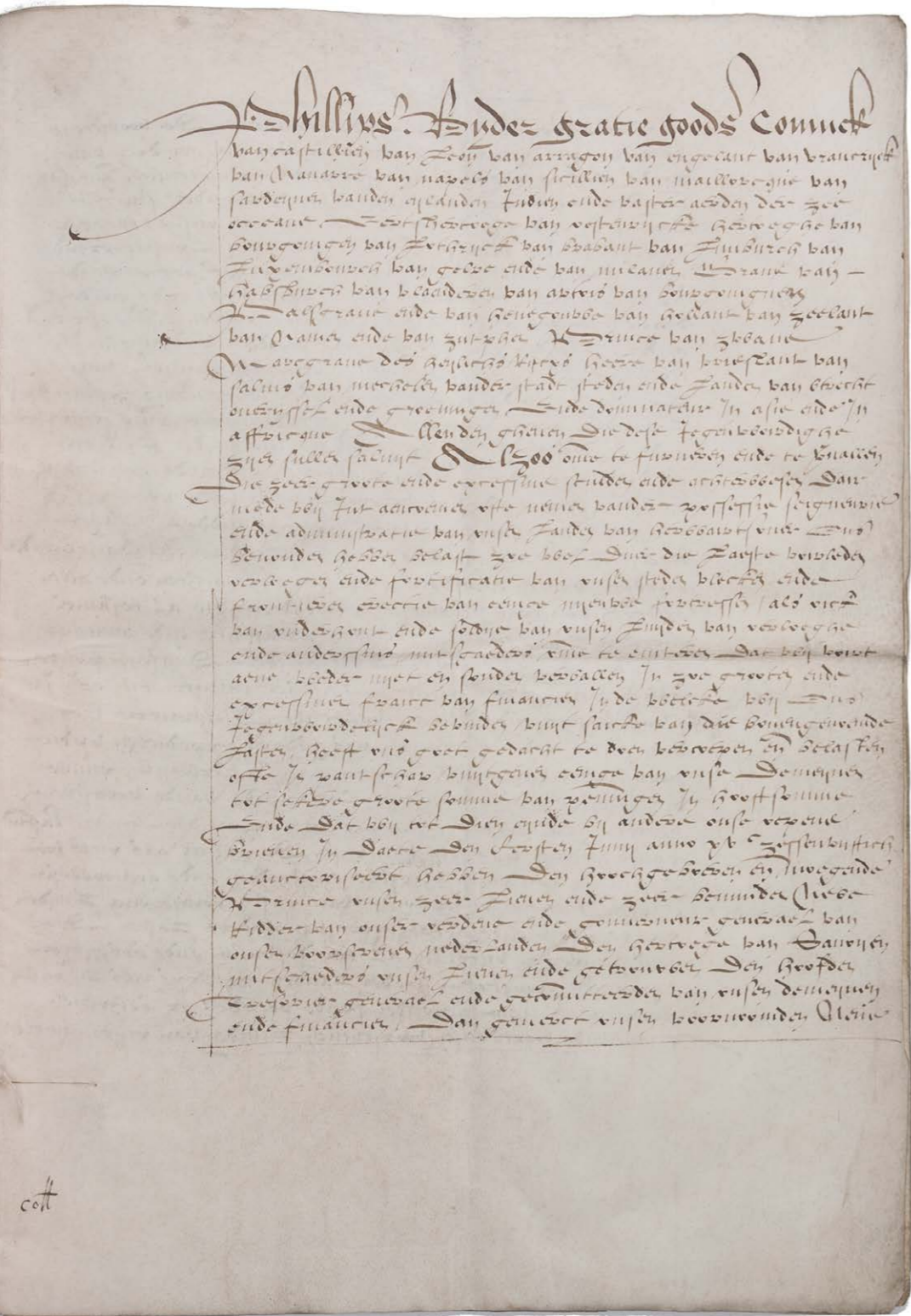
Calligraphy was a respected and traditional art form in Dutch culture and Perling was brought forward especially by the publishers of his work as the most important calligrapher of his time. He had a prolific influence on the further development of the art in England according to Croiset van Uchelen: “While 16th and early 17th century Italian handwriting had still been formed in a rather compressed and angular manner, the Dutch masters developed a broader and more rounded variant which, so far as writing line is concerned, was written at a wider sloping angle. This hand, which could be written more quickly, was imitated and developed further by a number of English masters”.

With some manuscript calligraphic inscriptions in ink. Minor spotting to the leaves, a small stain in the top margin of 12 leaves in the middle of the book. Binding rubbed, foot of spine worn. Otherwise in good condition.

[51] ll. Ton Croiset van Unchelen “The writing master Ambrosius Perling”, in: *Quaerendo*, 26, pp. 167–197; Ton Croiset van Uchelen, *Van pen tot laser*, IIa; STCN 283572957 (4 complete copies).

 [More on our website](#)






King Philip II mortgages then sells his estates of Voorburg and Voorschoten near The Hague to help fund his wars

47. [MANUSCRIPT]. PHILIP (FELIPE) II, King of Spain. [Mortgage agreement, granting Jan Hanneman, Steward General of North Holland, the rights to the tithes of the King's lands of Voorburg and Voorschoten].

The Hague and Brussels, 1557 (with additions to 1565). Folio (36 × 25.5 cm). Manuscript mortgage agreement, signed by King Philip's representatives, written in brown ink on parchment in a nearly upright cursive gothic hand. With a typescript transcription of the main text and an interlinear translation in Spanish. € 6500

Original mortgage agreement in Dutch in which King Philip II of Spain, who had sovereignty over the Low Countries and held the title Count of Holland, grants Jan Hanneman the rights to the tithes from his lands of Voorburg and Voorschoten. Philip had succeeded to the Spanish crown the year before on the abdication of the Holy Roman Emperor Charles V, and the present elegantly written text explains that he and the Spanish Government wish to ameliorate their "very large and excessive debts" (it later speaks of 300,000 guilders, which would be 50,000 Flemish pounds) resulting from years of war, the building and maintenance of many fortifications and the salaries of the troops, so the King wishes to mortgage or sell some of his royal domains and the rights to tithes that go with them. Efforts in 1556 had not yielded enough. Spain was later able to finance the wars with treasures from the colonies, most famously transported in the annual silver fleet beginning in 1566, but here a decade earlier, the King was desperate for funds.

Formerly folded. In very good condition, but with the sewing recent and rather loose. A primary source for Spain's financial state in 1557 and for the history of Voorburg and Voorschoten.

[2 blank], 9, [1 blank] pp.  More on our website


*16th-century royal decree on marine insurance,
printed by Plantin*

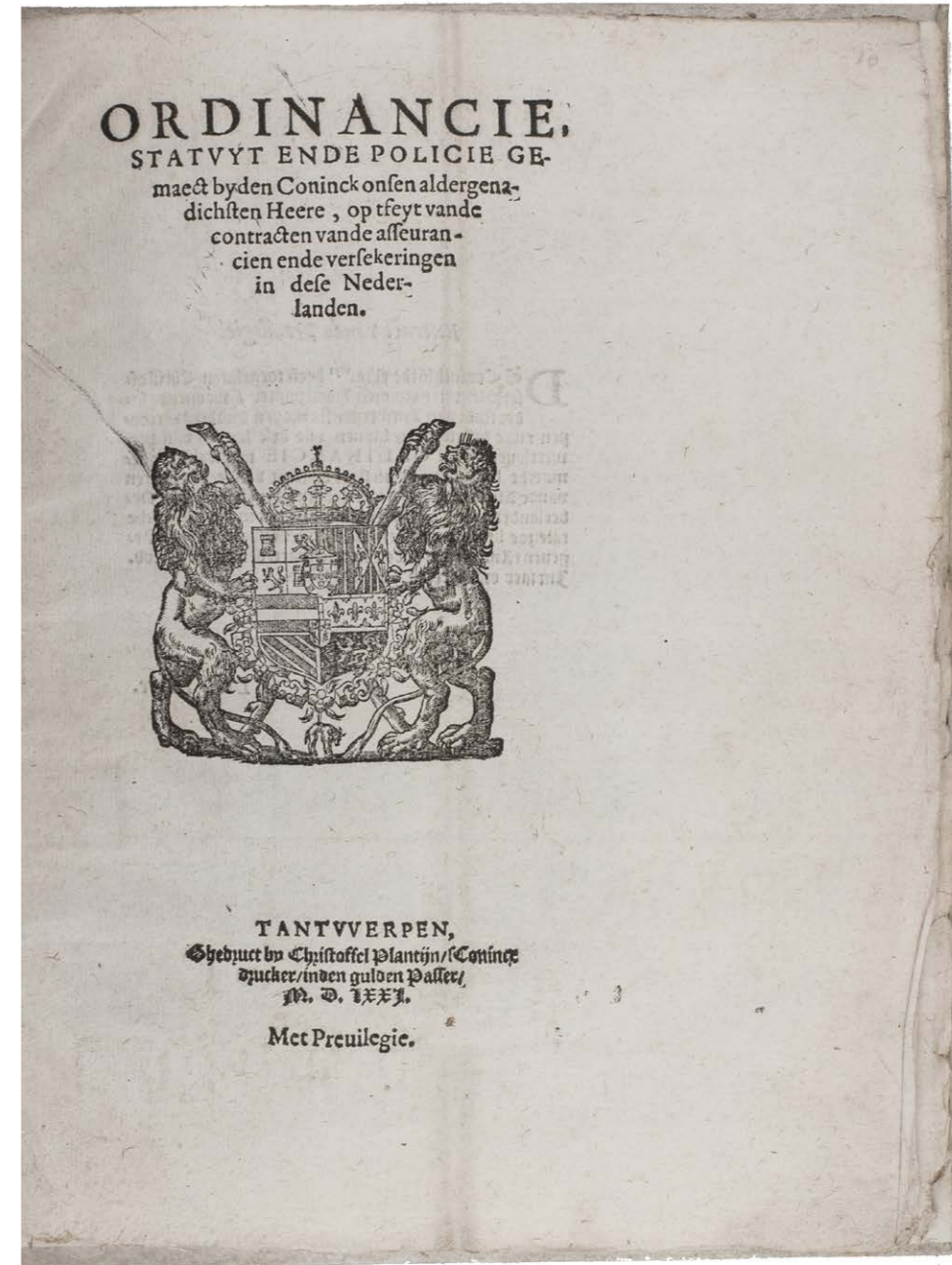
48. [PHILIP II, King of Spain]. Ordinancie, statuyt ende policie gemaect byden coninck onsen aldernadichsten Heere, op tfeyt vande contracten vande assurencien ende versekeringen in dese Nederlanden.

Antwerp, Christoffel Plantin, 1571. 4°. With armorial woodcut on title-page. Modern vellum. € 7500

Rare royal decree on marine insurance addressed to the Council of Brabant, replacing the decree of 27 October 1570. In 1569 the Duke of Alfa took a radical measure by banning all marine insurance. “This “provisional” decree of 31 March 1569 was abolished by an ordinance of 27 October 1570 of Philips II. Marine insurances were again allowed. ... Ships could only leave the port with the permission of an officer after an inspection of their armament. This decree also charged that all policies should contain a detailed report of the goods on board. ... Diego Gonzalez Gante was appointed to inspect these contracts. He also had to prepare an new instruction. This decree contained as well a formulary of an marine insurance. After a petition of the merchants and Nations of Antwerp, a new ordinance was promulgated three months later, on 20 January 1571. This decree provided that only ten percent remained to the own risk of the insurance taker. The goods, the name of the vessel and the captain had to be mentioned in the insurance policy. To prevent fraud, Diego Gonzalez Gante was also appointed to control everything. An insurance policy which was not recorded by him was to be declared null and void. Not only in Antwerp, but also in Bruges, Amsterdam and Middelburg people under his authority had full powers to verify this” (Huybrechts). This decree also prohibited life assurance.

With three lines underscored, otherwise a very good copy and wholly untrimmed.

15, [1 blank] pp. *USTC 401508* (6 copies); *Voet 1981* (4 copies, incl. 3 the same); *WorldCat* (3 the same copies); cf. M. Huybrechts (ed.), *Marine insurance at the turn of the millennium II* (2000), p. 18.  More on our website



*Ornate 19th century album containing early carte de visite images
by notable mid-19th-century photographers like André Disdéri,
including 2 photos of members of the 1862 Japanese Embassy to Europe*

49. PHOTOGRAPHY – CARTE DE VISITE – JAPANESE EMBASSY – EUROPEAN ROYALTY. [Carte de visite album showing members of the first Japanese embassy to Europe in 1862, European royalty, and other prominent 19th-century figures].

[France?], [various photographers], 1850s-1860s. Album: ca. 15 × 12 cm; cartes de visite: ca. 10 × 6.5 cm. With 26 carte de visite images and photos, including 3 reproductions of drawings in colour, and 3 views. Most of the photos are albumen prints. All images are mounted on thick paper to make the carte de visite and are inserted into the specially made leaves of the album, each leaf holding 2 images and framing them in a gold-printed triple fillet frame. Contemporary, richly blind-tooled green leather with ornamental brass clasps, gold-tooled board edges and turn-ins, white watered silk endpapers, gilt edges. € 8500

Original ornate “carte de visite” album containing 26 carte de visite photos and illustrations of 2 members of the first Japanese embassy to Europe in 1862, European Royalty and other prominent figures. The “cartes de visite” in the present album are a combination of original albumen prints and reproductions of engravings and other drawings of people and places. Most notably, the present album contains two photos of members of the first Japanese Embassy to Europe in 1862, published by the firm of photographer R. (Robert) Severin in The Hague. This embassy was a diplomatic mission dispatched to Europe in 1862, by the Tokugawa Shogunate, to negotiate the deferment of the opening of Japanese cities and ports to foreign trade. Despite the name, it is more accurately the third Japanese embassy to Europe, being preceded by the Tenshō embassy (1582–1590) and the expedition led by Hasekura Tsunenaga between 1613 and 1620.

This type of small format photographs was patented in Paris by photographer André Adolphe Eugène Disdéri in 1854. Each photograph was the size of a visiting card, and such photographs were commonly traded among friends and visitors in the 1860s. Albums for the collection and display of cards became a common fixture in Victorian parlours. The immense popularity of these card photographs led to the publication and collection of photographs of prominent persons. The carte de visite was usually made of an albumen print, which was a thin paper photograph mounted on a thicker paper card. The carte de visite was slow to gain widespread use until 1859, when Disdéri published Emperor Napoleon III’s photos in this format, which are also part of the present album. This made the format an overnight success. The

new invention was so popular that its usage became known as “cardomania” and spread quickly throughout Europe and then to America and the rest of the world.

Detailed list of contents available upon request.

With manuscript inscriptions referring to the people in the photos on 5 ll. Most photos contain a stamp, inscription or sticker with the information of the photographer who took and sold the pictures on the verso, occasionally with a printed signature on the paper card on which the photos are mounted before having been inserted in the album as a whole. The binding shows very slight signs of wear, the top counter plate on the back board is slightly loose but still attached. The end-leaves are somewhat stained, internally occasionally slightly foxed and browned, 6 leaves show tears in the foot margin, not affecting the carte de visite images, some frames are left empty. Otherwise in very good condition.

[1 blank], [15], [1 blank] ll. [More on our website](#)



First Dutch edition of an obstetrical guide how to help women with problems during childbirth

50. **PORTAL, Paulus.** De practyk der vroed'meesters, en vroed'vrouwen, of de wyse van een vrouw' te helpen in haar kinderbaren. Uyt de Franse in de Nederduytse tale overgeset.


Amsterdam, Timotheus ten Hoorn. 1690. 8°. With an engraved portrait of the author facing the title page and 8 full-page engraved plates of embryos and a placenta. Contemporary vellum, purple library stamp on the front board. € 1500



First and only Dutch edition of an important treatise on obstetrics, which discusses several ways an obstetrician could help a mother during labour. It was written in French (first French edition 1685) by Paul Portal (1630–1703), a renowned obstetrician in Paris, and translated into Dutch by Pieter Adriaansz, Gomer van Bortel and Pieter Guenellon, who are all also physicians and obstetricians.

Portal sketches these quite theoretical knowledge in an anecdotal manner, because he also tells some stories from his own experience, such as women who died during pregnancy or stories from miscarriages and how he handled them. These practical examples must reinforce his statements, just like the two approbations at the end of the preface, one from the school of medicine in Paris and one from the “sworn surgeons” in Paris. This reflects the fact that Portal’s obstetrics handbook met the needs of both theoretists and practitioners concerning obstetrical problems that were very common in those days. With the same purple library stamp as on the front board on the back of the author’s portrait. Some stains on the vellum, somewhat dust soiled, one leaf (pp. 337–338) somewhat loose, plates margins trimmed (not affecting the images). Otherwise in good condition.

[1 blank], [23], 342, [7], [1 blank] pp. *BMN I*, p. 336; *Krivatsy 9201*; *STCN* (4 copies); *Waller 7574*; *Wellcome IV*, p. 420; cf. *Garrison & Morton 6148* (French ed.).

 More on our website



Ant 17a

DISCOURS.

OVER DE

Ghelegentheynt vande nieu-

we Cruyffers/ daer het wel-varen/ vande

Zee-vaert/ende alle Inghesetenen van het

Lant/op't hooghste aen gelegen is.

Seer vermakelijck om Lefen.



Gedruckt in't Jaer ons Heeren / 1645.

5221

3000

Rare pamphlet concerning Dunkirk privateers

51. [MARITIME HISTORY – PRIVATEERING]. Discours over de ghelegentheynt vande nieuwe cruysers, daer het wel-varen, vande zee-vaert, ende alle inghesetenen van het lant, op't hooghste aen gelegen is.

[Middelburg?], 1645. 4°. 19th-century wrappers.

€ 2500

Two dialogues discussing Dutch warships capturing Dunkirk privateers and merchant ships. Dunkirkers, serving the Spanish Navy, were a major threat to Dutch trade and shipping, taking hundreds of ships during the Dutch revolt. The present pamphlet discusses several commanders of warships, including the Zeeland captains Jacob Pense, Gerrit Verhagen, Jan Evertsen de Jonge and Jacob Verhelle, who captured no fewer than 30 Dunkirk ships in just one year. Jan Evertsen de Jonge was the son of the famous admiral Jan Evertsen, who had captured the infamous Duinkerck privateer Jacques Colaert in 1636 and later fought several battles in the first and second Anglo-Dutch war. The pamphlet concludes with a list of captured ships mentioned in the text. It seems to have been written to advocate the fitting out of more warships to protect Dutch (or more particularly Zeeland) trade.

Spine damaged, otherwise in very good condition.

[36] pp. *Den Zeusen Beesem* 1062; *Knuttel* 5221. More on our website

Ray's botanical classification in its definitive form

52. **RAY, John. (Johannes RAIUS).** Methodus plantarum, emendata et aucta. In quâ notae maxime characteristicae exhibentur, quibus stirpium genera tum summa, tum infima cognoscuntur & à se mutuo dignoscuntur ... Accedit methodus Graminum, Juncorum et Cyperorum specialis. Eodem auctore

“London” & Amsterdam, “Samuel Smith & Benjamin Walford”; J. & G. Janssonius van Waesberge [printed in Leiden], 1703. 8°. With an integral engraved frontispiece portrait of the author and an inserted letterpress hierarchical table (folded up at the foot). Contemporary calf, rebacked.


€ 2250

First issue of the second edition, the first in its definitive expanded form, of one of the earliest botanical classifications, written by the famous English botanist John Ray (1627–1705), the great pre-Linnaean pioneer of classification. “The father of British botany”, he first published his floral classification in 1682 as *Methodus plantarum nova*, but the definitive enlarged form of his systematic classification first appeared in the present second edition of 1703 with a revised title. Ray had completed this new edition by 1698, when he wrote to Dr. Sloane, “as to my methodus emendata it lies by me finished, and ready for the press, but I believe will hardly ever be printed. No bookseller will undertake it.” This edition, a great improvement on that of 1682, might never have been published but for the kindness of the professor of botany in Leiden, Dr. Peter Hotton, who arranged for 1100 copies to be printed there, so that he might see it through the press. The printers finished their task in 1703.

Although printed in Leiden and published in Amsterdam, the imprint on the title-page gives a false London imprint, though also indicating it was sold by Janssonius van Waesberge in Amsterdam. This was done against the author's wishes by the Waesberges who thought it would be to their advantage. Ray showed his gratitude to Dr. Hotton by dedicating the work to him. The frontispiece shows a portrait of the author engraved by Abraham de Blois after a painting by William Faithorne.

The folding table and quire M slightly browned, but otherwise in very good condition.

[35], [1 blank], 202, [26] pp. *Henry 317* (7 copies); *Stafleu & Cowan 8700 ed. 2, 1st issue* (6 copies); *STCN* (2 copies); *not in Hunt; Johnston.*

 [More on our website](#)



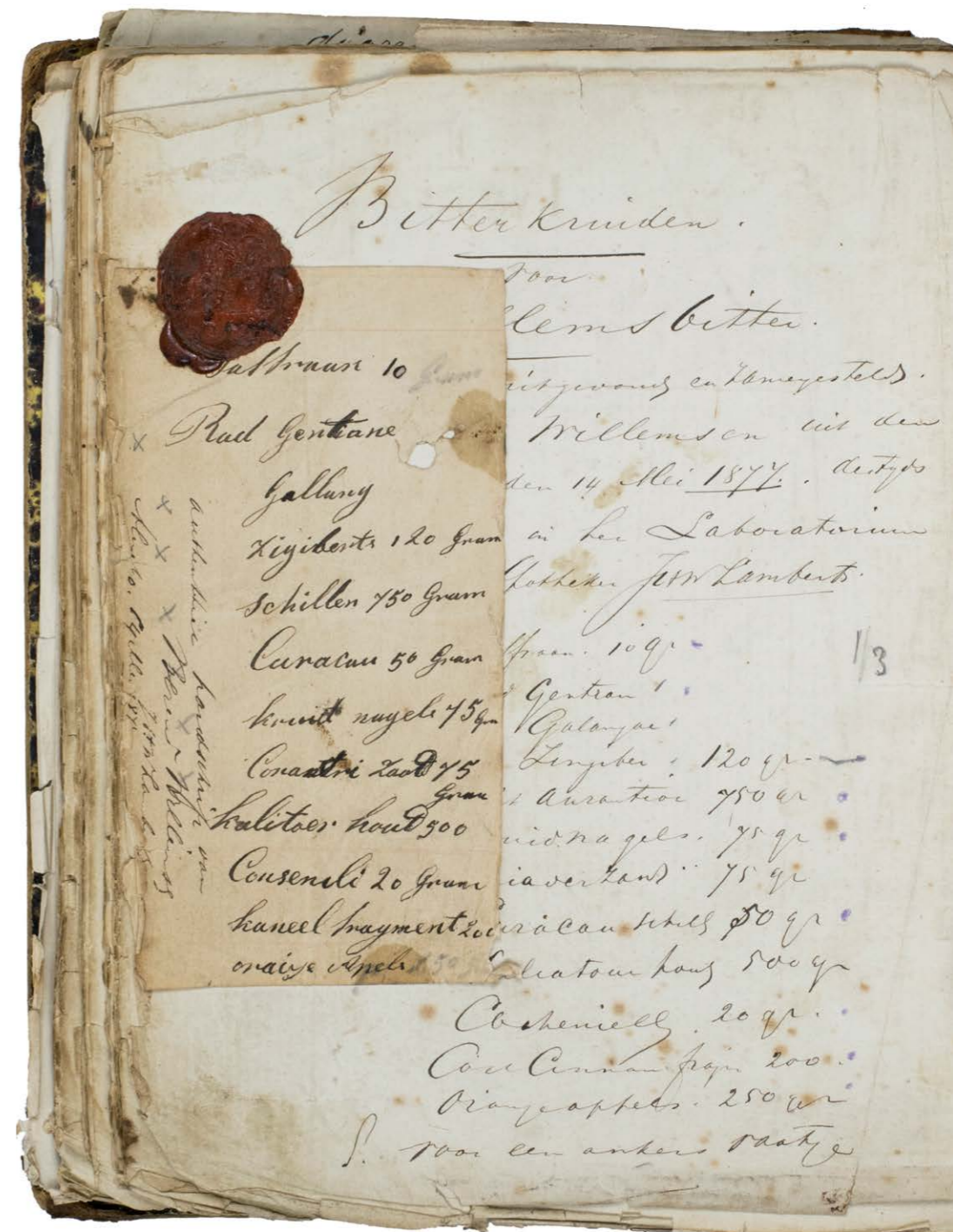
*Dutch rural pharmacist's manuscript recipe book,
with veterinary and human medicaments*

53. [RECIPE BOOK – TWENTE]. [Recipe book].

[Twente, ca. 1865]. 4°. with many added notes. Contemporary half calf. € 1800

Anonymous manuscript recipe book (ca. 1865), by a Dutch pharmacist from the Twente region in The Netherlands. The book contains about 150 leaves filled with manuscript recipes and formulas to cure animals. For example: a cure for a sow that will not let her piglets drink, or for a cow that retains her placenta. The book also contains recipes for humans (yellow fever) and domestic recipes like making piccalilli, several types of spiced wine and a trick to keep eggs fresh for months. With many lists of ingredients with prices. Mainly written in Dutch, but also French and German. Written in multiple hands, but the main and earliest one dates from 1862. Later dates are noted throughout, as well as some printed notes pasted in that date from the early 1900's. This indicates that the book had several subsequent users. Named places are Almelo, Borne, Oldenzaal, Deventer, Zenderen, Hengelo and Rijssen, which all lie in the rural northern Twente region. This recipe book gives an insight in Dutch rural life of the nineteenth century. Severely damaged by frequent use, spine broken. Some notes attached with candle wax. Pages frayed at the margins. Slightly soiled throughout. But the text remains in quite good condition.

[ca. 300] pp.  More on our website

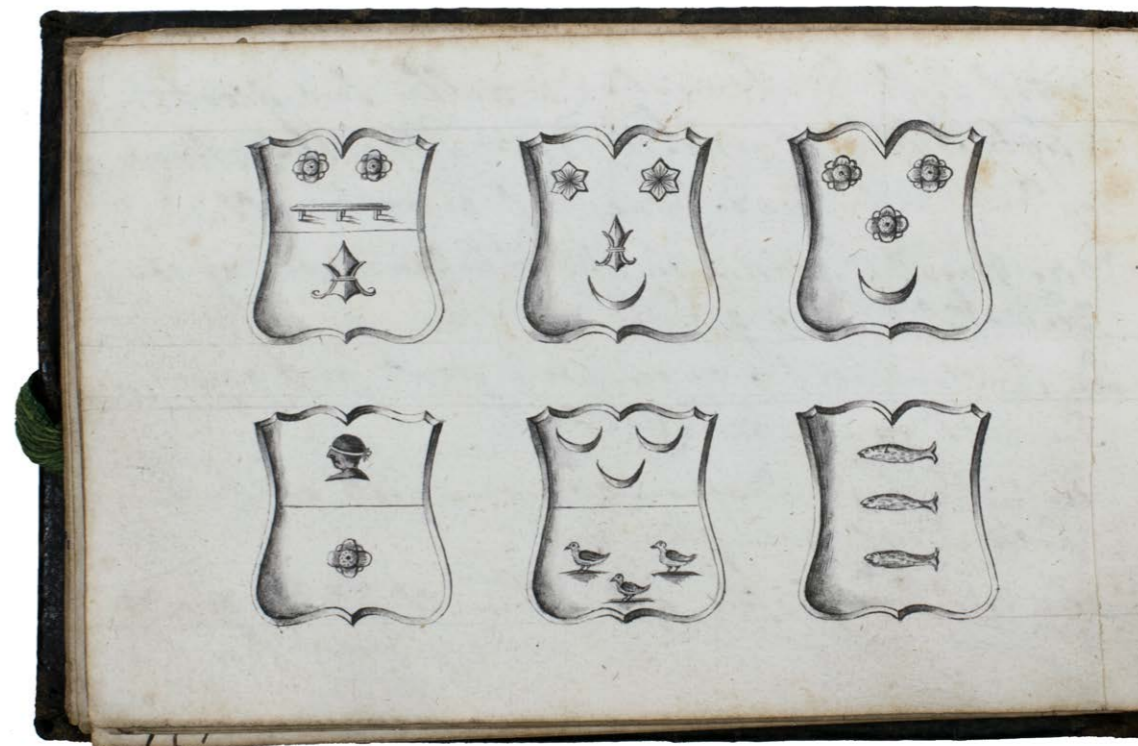


Manuscript family chronicle of a branch of the Roorda family

54. [GENEALOGY & HERALDRY – ROORDA FAMILY]. RODA, Dirk Daniels, and others. [Manuscript family chronicle of members of the Roda, Werdolen and Bos families].

[The Netherlands, mostly written between ca. 1747 and 1798 but incorporating several pages written in the second half of the 17th century and some writing from 1829]. Oblong 8° (ca. 10.5 × 16 cm). Manuscript on paper, written in brown and black ink in several 17th-, 18th- and 19th-century hands. With a full-page unidentified coat-of-arms in brown ink and a page containing 6 smaller crests of branches of the Roorda family in black ink. 18th-century gold-tooled calf, gilt edges, green cloth ties.

€ 3750



Manuscript family chronicle incorporating multiple chronicles from the 17th and 18th century. The manuscript chronicles the births and deaths of four generations of the Bos, Werdolen (or Verdole) and Roda family in Amersfoort, Groningen, The Hague, Scheveningen, IJsselstijn, Tiel, Deventer, Kampen, Zuilen and Edam. The book was probably compiled by Dirk Daniel Roda (1726–1898), a lieutenant in the infantry and later beer brewer, shortly after the death of his father in 1747. It incorporates chronicles by his father Michiel Roda (1686–1747), his maternal grandfather Jacob Werdolen (chronicling 1668–1686), Jacob Werdolen's father Hendrik van Werdolen (a note from 1639) and a copy by Hendrik's wife Barbera Bos (born 1596), of the chronicle written by her father (chronicling 1577–1601). The different chronicles are interleaved with notes by Dirk Daniel Roda, which supply additional biographical information.

In several pages he describes the his own Roorda ancestors in the 17th century and the process by which they changed their name to Roda. Other notes chronicle the origins of the Roorda family crest of which he has drawn the known six versions. A full-page coat-of-arms containing three salamanders, was possibly drawn by Barbera Bos. Although this specific crest could not be identified it probably refers to a branch (other than "Bos", meaning forest or wood) in her family.

With the bookplate of Eltjo Aldegondus van Beresteyn (1876–1948) on the front paste-down. Also with his library label on the front board. Van Beresteyn was very interested in genealogy, explaining his possession of the present family chronicle, and founded the Centraal Bureau voor Genealogie (CBG). A pencil inscription on the second to last leaf notes that the book was bought from H. Coffrie in 1938.

Binding somewhat worn and rubbed, leather on the spine somewhat cracked and with a few minor gaps, paste-downs slightly browned, some occasional spotting, browning and soiling, but overall in good condition. A fascinating family chronicle with a very interesting provenance.

[1 blank], [5], [3 blank], [20], [1 blank], [1], [78 blank] ll. For Van Beresteyn: J.A.A. Bervoets, 'Beresteijn, jhr. Eltjo Aldegondus van (1876–1948)' in: *Biografisch Woordenboek van Nederland*. [More on our website](#)



*Rare 1st edition of collected poetry of the Netherlands' first great poet,
a century before Cats & Vondel, with well over 100 poems, many published here for the first time*

55. **SECUNDUS, Janus (Joannes or Jan EVERAERTS)**. Opera. Nunc primum in lucem edita.

Utrecht, Herman van Borculo, 1541. With Van Borculo's winged stag and book device on the title-page and another on the verso of the otherwise blank last leaf. Small 8° (16 × 10.5 cm). Contemporary vellum wrapper. € 12 500

Rare first edition, in the original Latin, of the collected poetic works of the humanist and neo-Latin poet Janus or Joannes Secundus (Jan Everaerts) (1511–1536), who “ranks among the foremost poets of the world” as “the only famous [16th-century] Dutch poet” (Guépin, p. 231): “one of the most significant and enduring poets of the Renaissance” and “the outstanding Latin love poet of the northern Renaissance” (Price, p. 1). Although not quite twenty-five when he died, he published numerous poetic works from 1532 to 1536 but left most of his work unpublished at his premature death. Much of his poetry appeared for the first time in the present posthumous edition. Janus is most famous for his “Basia” (kisses): 19 lyric love poems influenced by Catullus. Janus's three books of elegies, especially the first book, comprising 11 love poems to his (possibly fictional) first love Julia, are also masterpieces of neo-Latin poetry. Although revered internationally in his own century and influential throughout the 17th and 18th centuries (among his avid readers were Ronsard, Fleming, Huygens, Milton and Goethe), Janus's name has been eclipsed in the Netherlands by those of Cats and Vondel, in part because they wrote in Dutch.

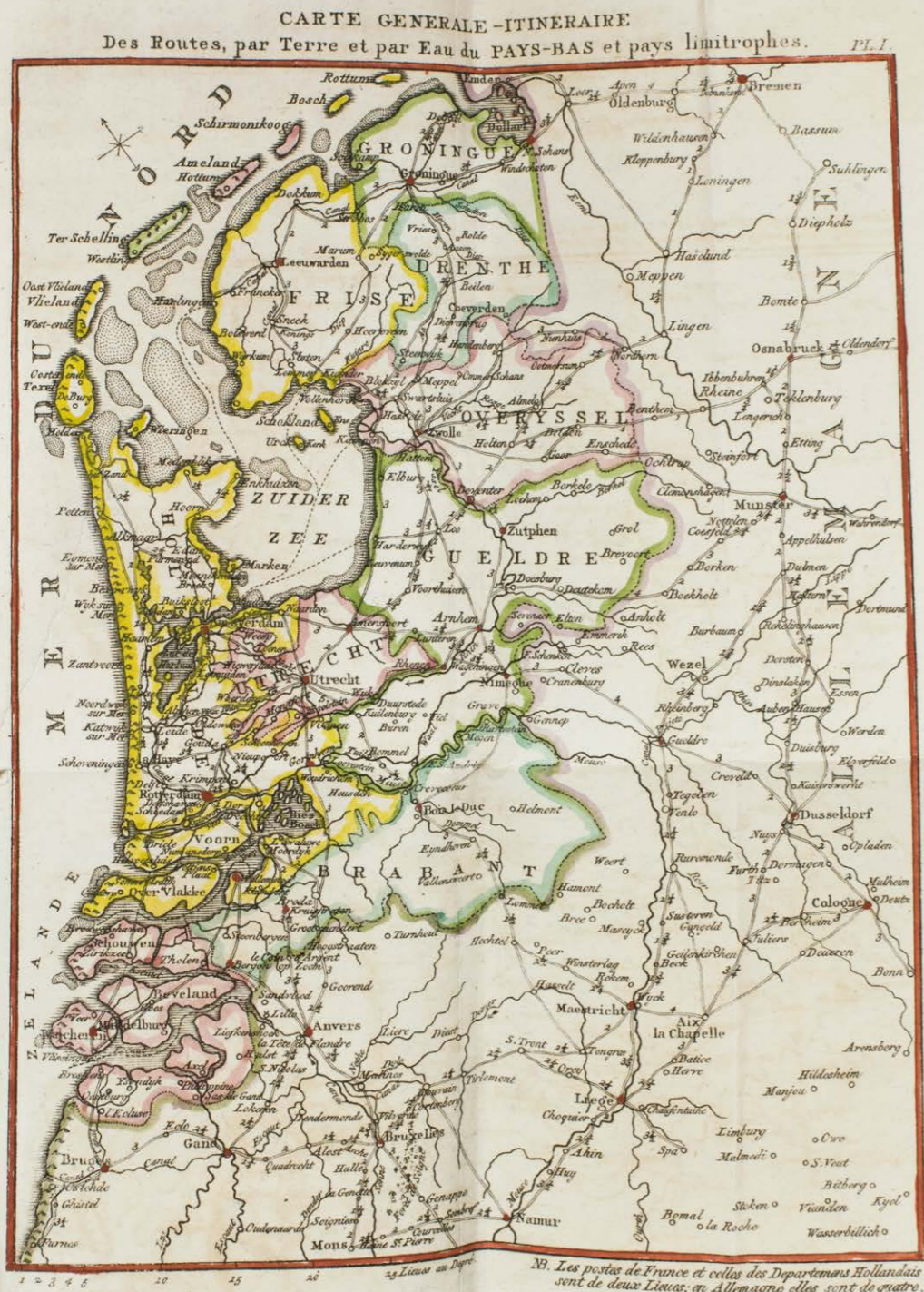
Janus Secundus was born in The Hague. His father was a lawyer at the leading courts of the Low Countries and the family moved to Maastricht when Janus was sixteen. He studied law there and later studied at Bourges and at the University in Louvain. Though a native Dutch speaker and fluent in French, Janus had learned Latin with his older brothers at an early age and corresponded with them in Latin. With 3 French verses in a near contemporary hand on the endleaves

Further with a near contemporary donation inscription on the title-page; a 19th-century bookplate on the inside front wrapper and blue ink stamp on the title-page. With the title-page somewhat worn and with stains in its margins plus a water stain in the first 10 leaves and a fainter marginal one some of the last few leaves, but otherwise in good condition. The sewing supports have broken at the front hinge and the velum wrapper is somewhat soiled, with a small corner of the back wrapper lost. Rare first edition of a seminal work of neo-Latin poetry by the first great Dutch poet, Janus Secundus.

[324], [3 blank], [1] pp. Adams S837 (1 copy); BMC STC (Dutch), p. 185; G. Joos, *Uitgaven van Janus Secundus 10*; *Netherlandish books 27713* (10 copies); USTC 421142 (same 10 copies); Valkema Blouw, *Typ. Batava 2673* (13 copies); not in Oberlé, *Poètes néo-Latins*; for Secundus: J.P. Guépin, “Tres fratres Belgae: brothers, poets and civil servants in the sixteenth century”, in: *The Low Countries*, 8 (2000), pp. 231–238; David Price, *Janus Secundus* (1996). [➡](#) More on our website



Very rare first edition of a very interesting early 19th-century travel guide for The Netherlands




56. [TRAVEL GUIDE – THE NETHERLANDS]. Le voyageur dans les Pays-Bas Unis. Ouvrage indispensable pour chacun qui voyage dans ces Pays. Orné de 28 cartes, plans, vues, etc.

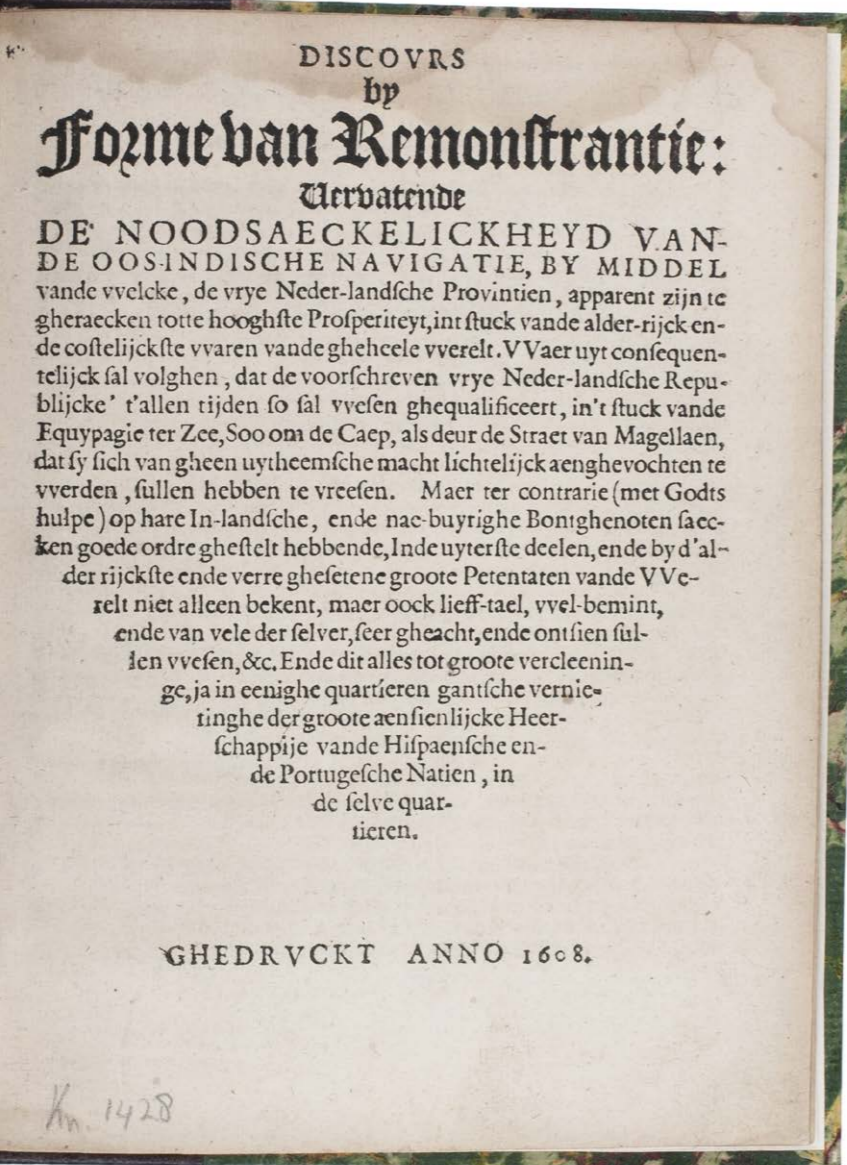
Amsterdam, Evert Maaskamp, 1815. 12°. With a title vignette showing the Amsterdam publishing house of Evert Maaskamp, 3 folding maps, 13 double-page maps by I.B.D.B., 3 double-page city plans of Amsterdam, the Hague and Rotterdam, 6 full-page plates of the coins in use in The Netherlands on 1 folding leaf and 2 full-page plates of the ground floor of the Amsterdam city hall and Paleis Het Loo; all coloured by a contemporary hand. Original publisher's blue paper wrappers over boards. € 1850

Very rare first edition of a rare, early, interesting and charming travel guide for The Netherlands, containing three folding maps: a "Carte generale itineraire. des routes du Pays Bas", a "Carte des routes entre Paris, Londres et Amsterdam" and a "Carte generale de la Hollande", 16 double-page maps and plans including a "Carte itineraire des environs d'Amsterdam", "Carte itineraire d'Amsterdam à Haarlem et Leiden", "Les environs de Haarlem" and a "Plan itineraire d'Amsterdam", "Carte itineraire d'Anvers a Breda", etc. all including the roads, waterways and distances.

The text starts with a "Table des distances" and the descriptions of 29 different routes, mostly to and from places within the Netherlands but no. 29 is a description of a route from Amsterdam to Paris, all including the number of "postes" indicated (pp. 1–31). "Manière de voyager" follows on pp. 32–41 with interesting details on distances, prices, ways of travelling by diligence (post coach), horse-drawn canal barge, etc. Pp. 42–380 contain accounts of the money, industries, agriculture, products, schools and universities, dress, customs, societies, cafés, "colleges" and everything else you might wish to know. Further descriptions of the cities and villages, followed by a "Table de matières" and "Table des cartes, etc." on pp. i-xxii.

With the bookplate of John Murison on the front paste-down. Binding worn and shaved, especially around the spine. Otherwise in good condition and untrimmed.

[2], 380, xxii, [10] pp. Cf. Koeman, *Atlantes Neerl.*, II, p. 271 (Maa, 1–2).  More on our website




Anti-Spanish pamphlet on the VOC that threatened to undermine peace negotiations, banned by the Dutch in the year of publication

57. [USSELINCX, Willem?]. Discours by forme van remonstrantie: vervatende de noodsaeckelickheyd vande Oos-Indische[!] navigatie.

[Amsterdam?], 1608. Small 4°. 20th-century half brown sheepskin, marbled sides. € 2250

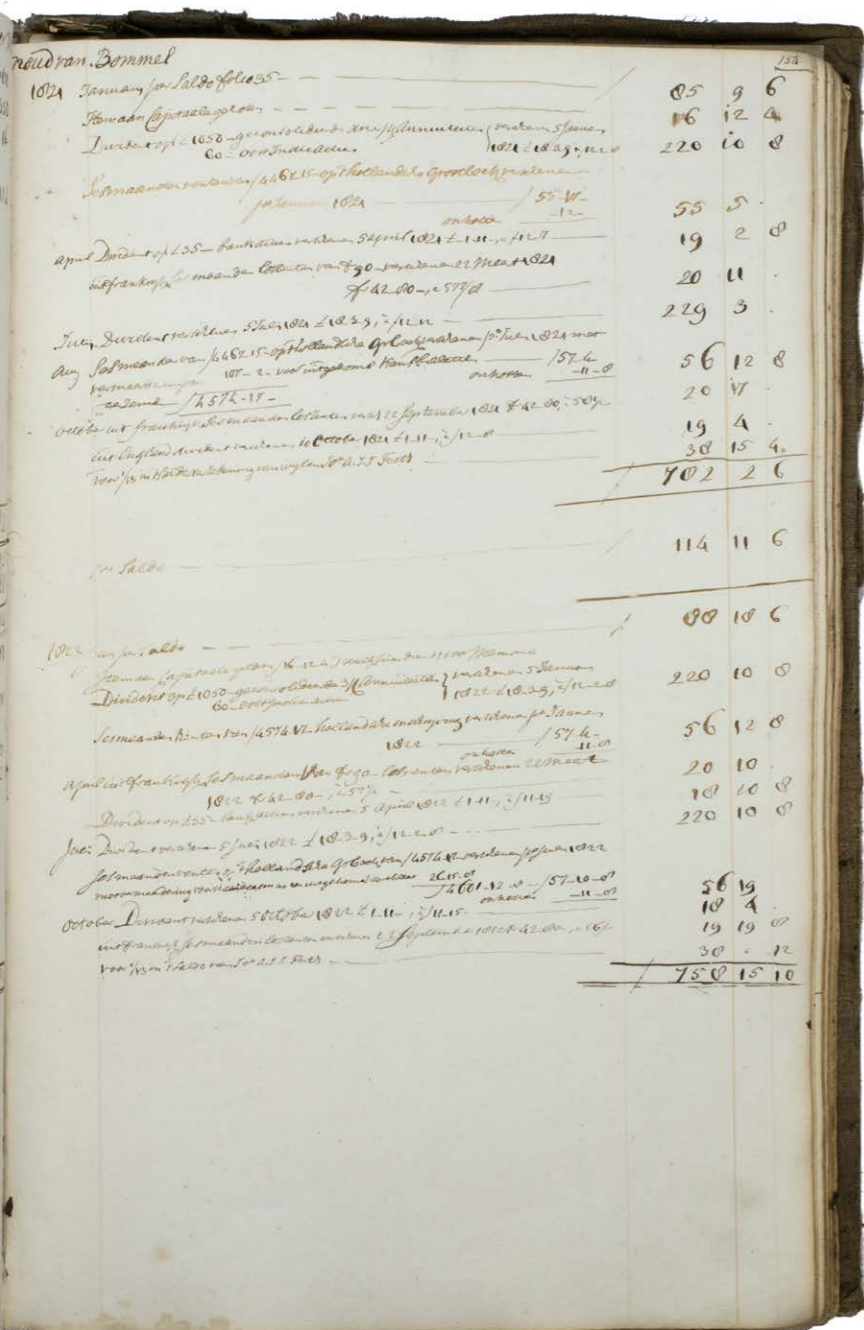
First(?) edition (one of two dated 1608) of a polemical discourse in Dutch strongly advocating freedom of trade for the Dutch East India Company, sometimes attributed to Willem Usselincx (1567–1647). After 1600 the Dutch met growing successes in their war of independence from Spain, and in 1605 they captured large parts of the East Indies that had belonged to the united Spanish and Portuguese crown. This forced the Spanish to agree to a cease-fire in 1607. Negotiations began, but the Dutch merchants vehemently opposed any concessions to Spain. This set off a pamphlet war, especially on the subject of free trade in the East and West Indies. The present discourse discusses the Dutch trade in both the East and the West Indies and the trade routes to the East, both around the Cape of Good Hope and via the Strait of Magellan, including a brief description of all territories from the Cape via Ceylon to the East Indies and Philippines. It also emphasises the great commercial profits of the trade and gives some information on the early Dutch voyages to the East Indies.

Slightly browned, and with a water stain at the head, slightly affecting the first two or three lines of text on most pages, but still in good condition. Lacking the final blank leaf. The binding is very good. An influential, radical anti-Spanish pamphlet on the rights of the VOC, banned by the Dutch government only months after its publication.

[14] pp. *JCB II*, p. 56; *Knuttel 1428*; *Landwehr, VOC 47*; *Sabin 98192*; cf. *Asher 35 (variant ed.)*.  More on our website

Interesting insights into the financial position of many eminent and noble Utrecht families

58. [UTRECHT – BANKING]. [Account book of the banking house and stockbrokers firm Vlaer & Kol at Utrecht, for the years 1818–1821]. [Utrecht, 1818–1821]. Folio. Contemporary parchment over boards, sewn on 4 vellum tapes, formerly laced through the joints, spine lettered in ink: “FU” and later in pencil: “1819”. € 4000



Interesting account book of the well-known banking house and stockbroker's firm Vlaer & Kol in Utrecht, administering financial transactions for its private customers in and around Utrecht, during the years 1818 to 1821. Included are well-known names of eminent and noble families such as Bentinck, Van der Capellen, Feith, Hardenbroeck, Heeckeren, Van Lijnden, Ram, Renesse, Tuijl van Serooskerken, Taets van Amerongen and Utenhove. Notably, the names and titles of numerous dowagers and other noble women in their own right are also included, separately from their family members. The names are listed in an alphabetical index, bound at the front of the volume. Many original accounts, bonds, letters and other documents are bound in, pasted in, attached with sealing wax or pins, or loosely inserted.

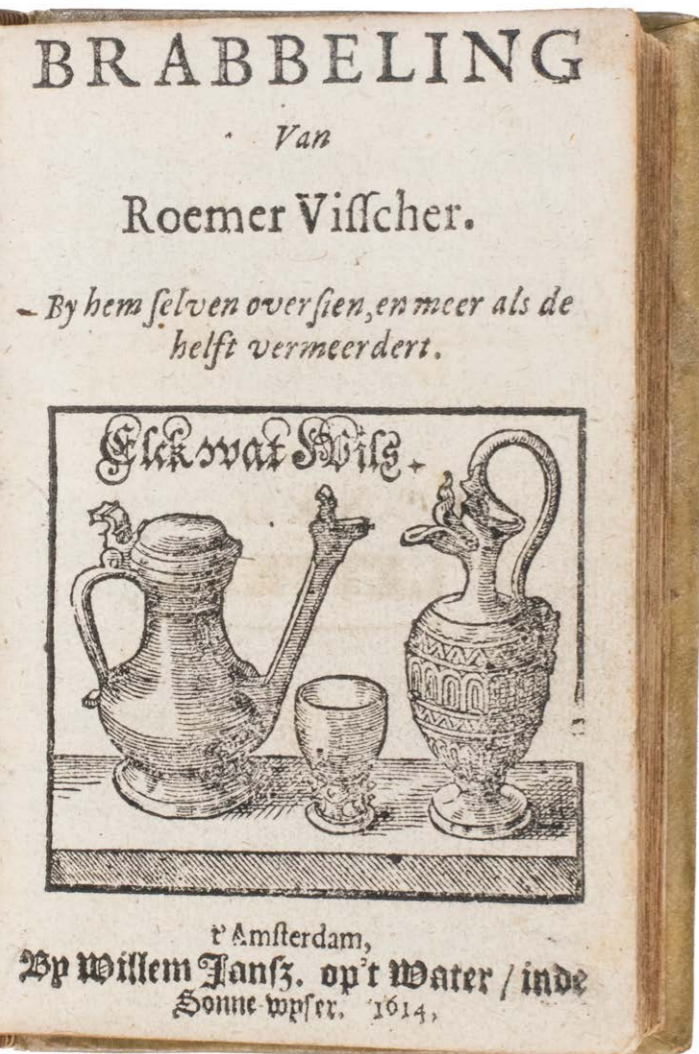
During this period Everard Kol (1753–1824) ran the bank, also administering the many financial transactions of his son (“mijn zoon”) Jan Kol II (1789–1848), who would succeed his father in 1824. The firm was established in Utrecht in 1748 by Jan Kol I (1726–1805) and evolved to become the most important bank in Utrecht, later housed in the remarkable (still existing) building opposite the Utrecht town hall on the Oude Gracht, better known as “De Winkel van Sinkel”.

Although most of the firm's archives are in the Utrecht City Archives (see the inventory by Van der Beek & Andries), the account books for the years 1810 to 1848 are lacking in their collection.

The binding is stained and slightly tattered, with tears in the backstrip, and has come loose from the bookblock at the hinges, so that the sewing is somewhat loose and a few leaves detached, but otherwise internally in very good condition.

[24], 185 ll. See: G. van der Beek & J. C. Andries, *Inventaris van de archieven van de families Kol, van de bankiersfirma's Vlaer & Kol, Kol & Co ... Utrecht, Utrechts Archief*, 1980. [More on our website](#)





First Blaeu edition

59. VISSCHER, Roemer. Brabbelingh. By hem selven oversien, en meer als de helft vermeerdert.

Amsterdam, Willem Jansz. (Blaeu), 1614. 16°. Woodcut emblem on title-page, 2 engraved emblems with jesters titled "Elck heeft de zijn" and "Quaes". Contemporary vellum. € 3950

First Blaeu edition of Roemer Visscher's (1547–1620) youth verses, titled *Brabbelingh* ('Gibberish', or 'Baby-talk'). All these unpolished, sometimes quite rude youth verses, however, are mirroring the daily life in Amsterdam during the last decades of the sixteenth century in an inspiring and unprecedented way. The two friends, Roemer Visscher and Hendrick Laurensz. Spiegel are walking in Amsterdam, joking about almost everything, including girls, priests and the Catholic faith, and alluding to the gossip of the day. This work is often bound together with the Visscher's *Zinne-poppen*.

With annotation in ink on first blank and a library stamp on the back of the title-page. A fine copy.

220, (2) pp. *Simoni V-201*; *De Vries, Emblemata*, 56 (1669 edition); *Van der Aa, Biographisch woordenboek der Nederlanden VII*, 75; *STCN 7 copies*. [More on our website](#)



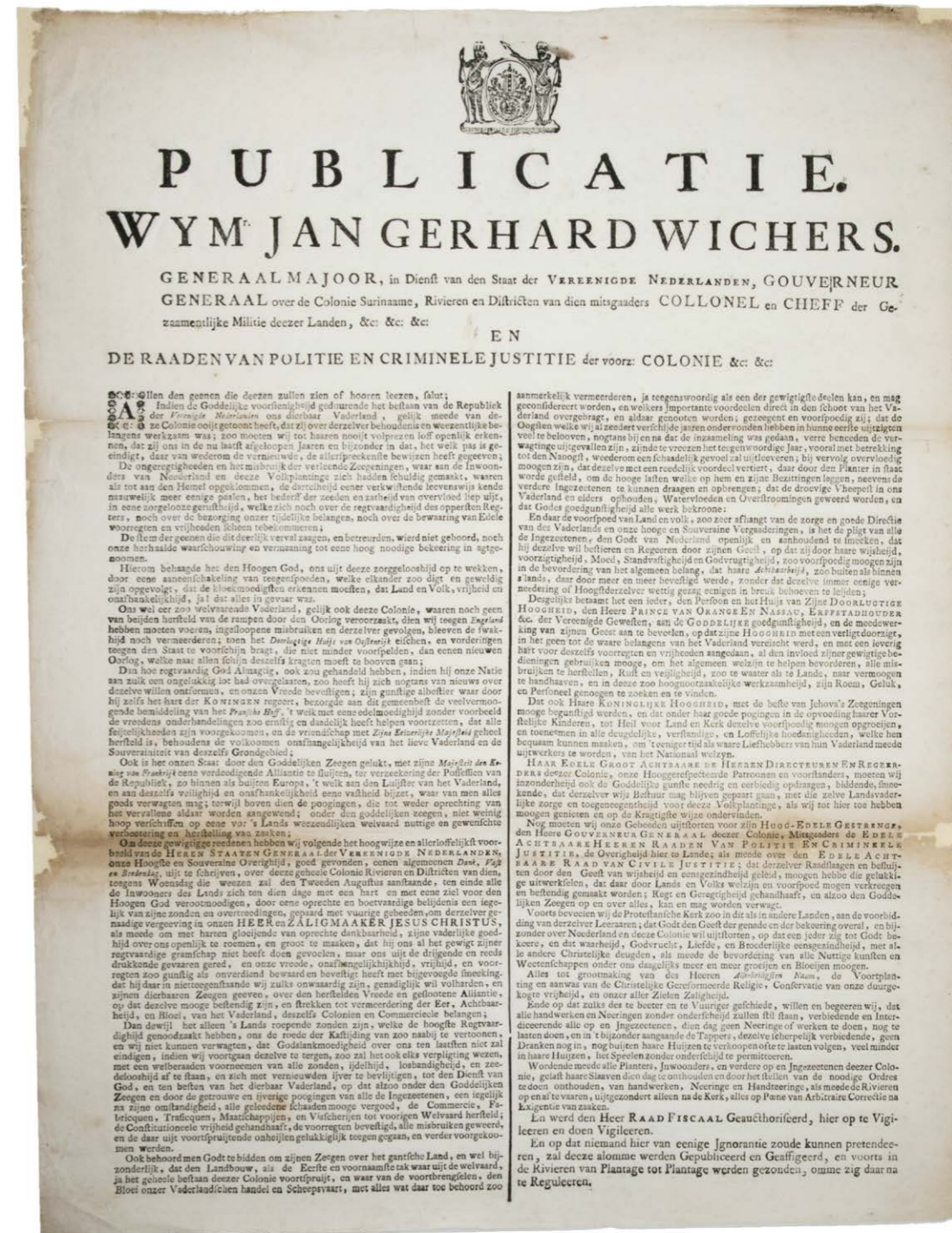
Announcement of the annual 'day of prayer': all inhabitants of Suriname, including all enslaved people, are forbidden to work and called to pray for the prosperity of the Dutch Republic

60. WICHERS, Jan Gerhard. Publicatie. Wy Mr. Jan Gerhard Wichers. Generaal Majoor, in dienst van den Staat der Vereenigde Nederlanden, Gouverneur Generaal over de colonie Surinaame, rivieren en districten van dien mitsgaaders Collonel en Cheff der gezaamentlijke militie deezer landen, &c. &c. &c, en de raaden van politie en criminele justitie der voorz. colonie &c. &c.

[Paramaribo, W. H. Poppelmann, 1786]. Broadsheet (50.5 × 36 cm). With the woodcut coat of arms of the Society of Suriname at the head. € 2250

In this broadsheet, the governor general of Suriname, Jan Gerhard Wichers, and the councils of the local police and justice department announce an obligatory day of prayer and contemplation for all inhabitants of the colony, including enslaved people. Not only is it forbidden to sell and/or serve drink, meaning alcohol, it is also strictly forbidden to do any sort of work and even travel (by land or water) is strongly discouraged unless to go to and from church. Between 1713 and 1795 a general day of prayer, contemplation and giving thanks took place every year in March in the Dutch Republic (mainland) and on a later date in the colonies because news and announcements travelled slowly. This broadsheet was meant to inform the inhabitants of Suriname of an upcoming prayer day, but it indirectly tells us about things like the government of Suriname, the relationship between the Dutch Republic and its colony, and even about international politics. Blank margins and upper corners restored. The sheet was previously folded, with one fold-line slightly browned and restored, without affecting the text. Lacking the imprint, but otherwise in good condition. A rare and interesting broadsheet announcing a day of prayer, also for slaves.

[1] leaf. *National Archives of the Netherlands, The Hague, Sociëteit van Suriname, toegang 1.05.03, inv. no. 192 (online: page 169/228).* [More on our website](#)



Very rare edition of a satire on 19th-century falconry

62. ZEGGELEN, Willem Josephus. De valkenvangst.

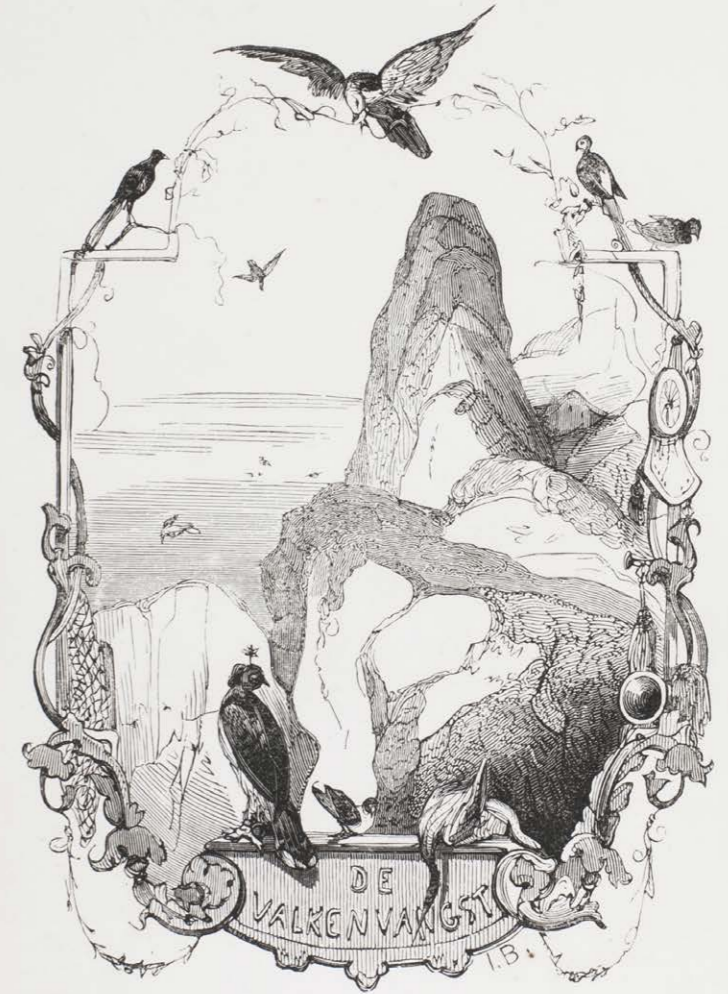
The Hague, W.P. van Stockum, 1841. 8°. With a wood-engraved frontispiece by "I.B." (=Johannes Bosboom). Contemporary boards (rebacked in modern dark brown half morocco). € 1500

Very rare first edition of a poem satirising Dutch practitioners of falconry in the early 19th century, particularly the members of the famous Royal Loo Hawking Club. *De valkenvangst* (the capture of falcons) contrasts the majesty of the falcons, whose manner of hunting is described at the beginning of the poem, with the basal entertainment pursued by the "falconers", who believed that they could easily restore the forgotten art of falconry.

In the poem, a company including the Dutch baron Van Deelen and the Englishman Lord Littlewhit, travels to Norway to capture some falcons, parodying a real-life voyage in 1838. After numerous perils two white gyrfalcons are captured, while the noblemen amuse themselves with hunting and fishing. However, on the return voyage one of the falcons is accidentally shot and the other released by the baron's valet, who then puts a different bird in the cage. As the baron intends to reveal the falcon to his guests, a cockatoo is revealed.

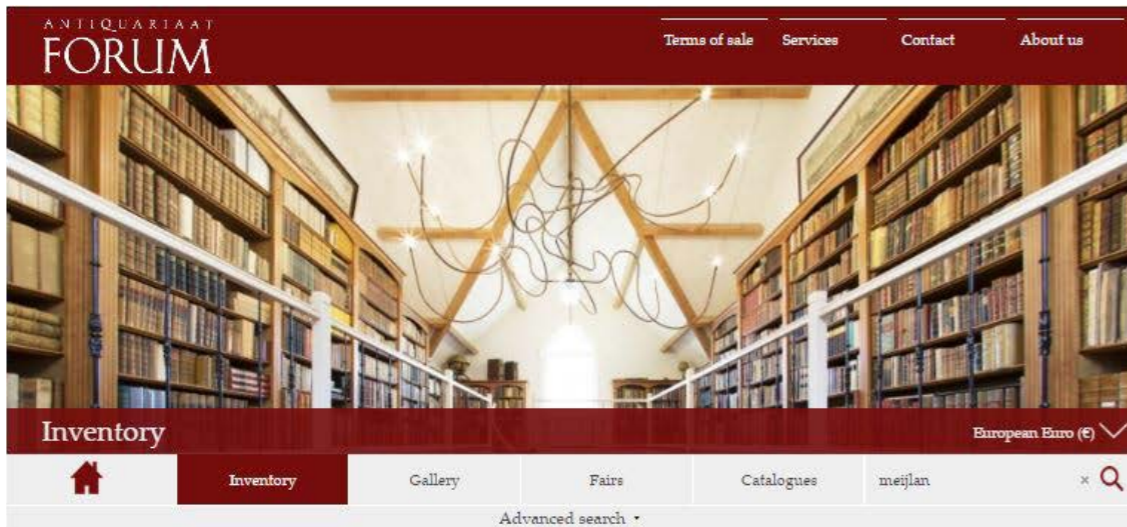
Binding worn at the edges. Foxed throughout and with water stains at the foot.

[8], 83, [1 blank] pp. *Huyskens, De vrije vogelvlugt, pp. 84-93; Schwerdt II, p. 307; not in Harting; Lindner.* [More on our website](#)



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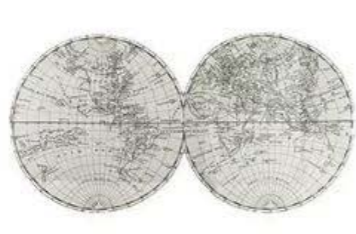
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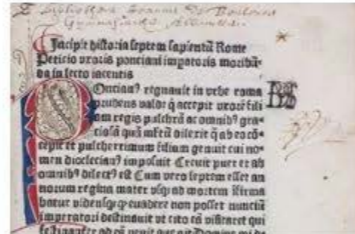
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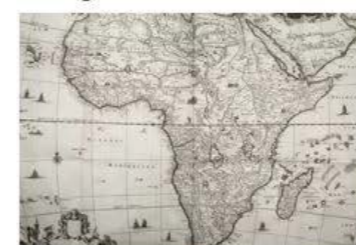


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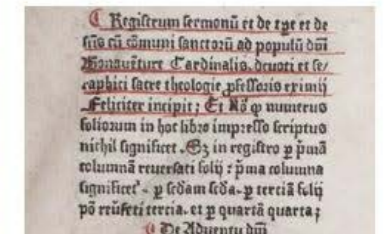
Autographs, Documents & Manuscripts



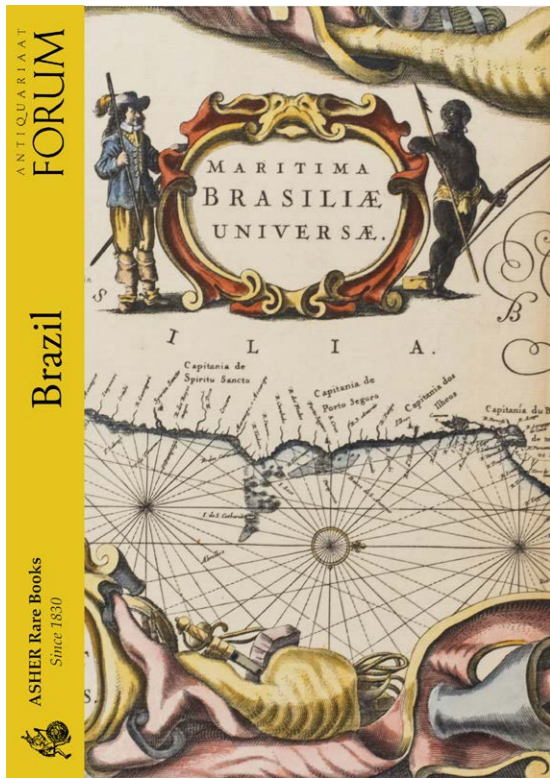
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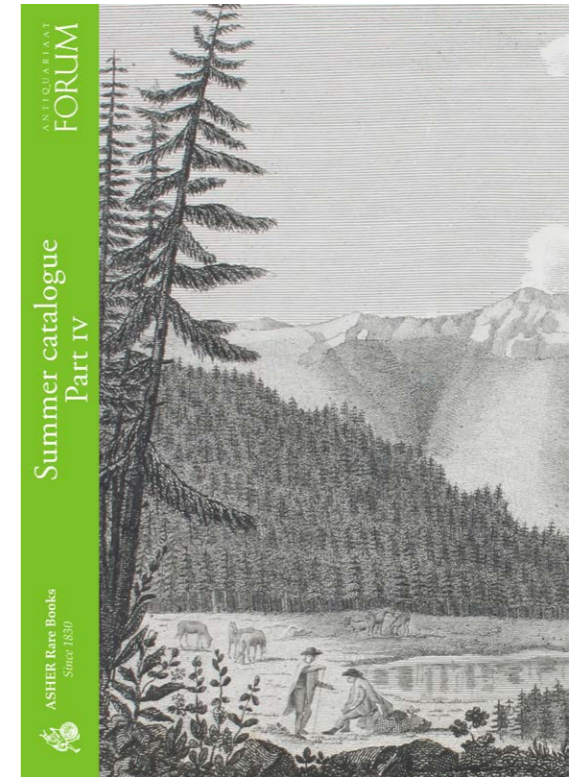


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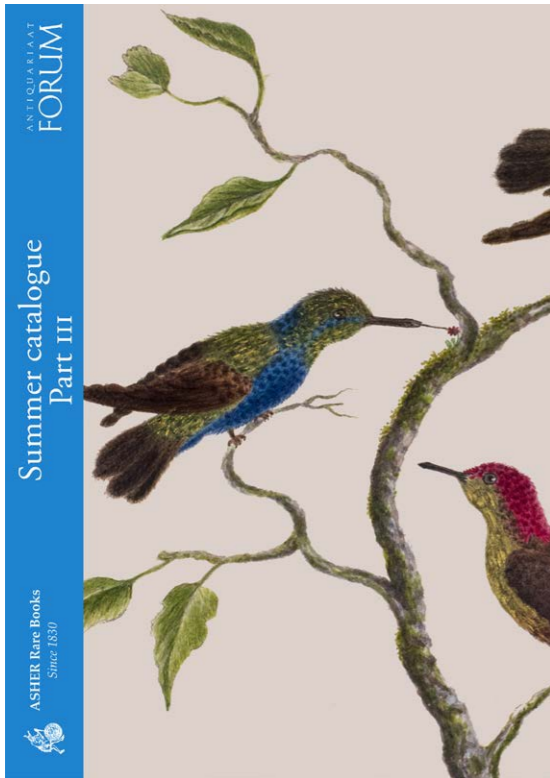
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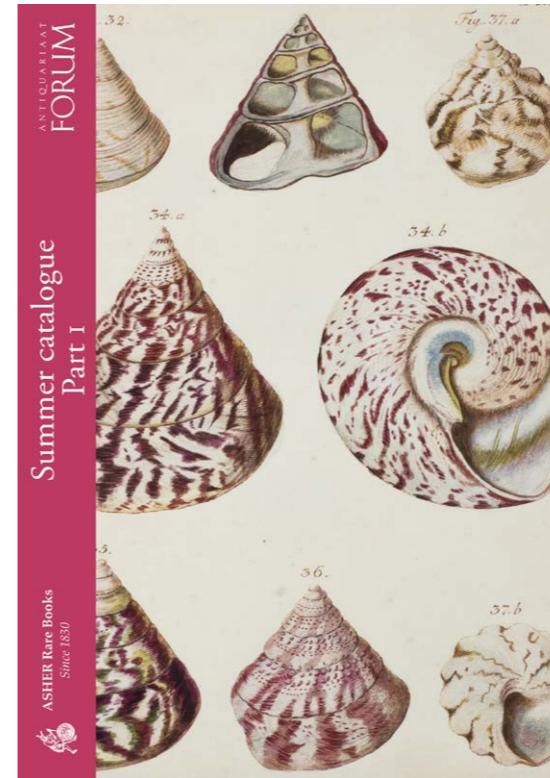
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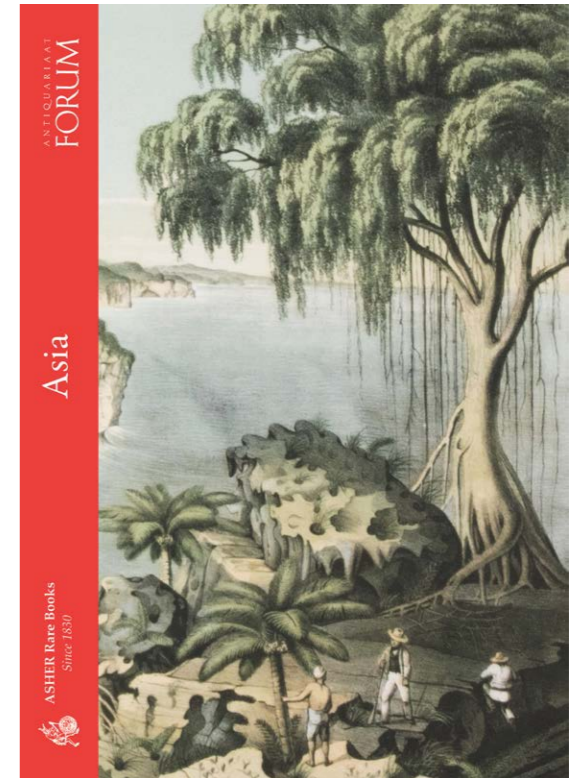
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