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

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

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


€ 14 500

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

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

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

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

 More on our website

BARTOLOMEI FONTII PROOEMIUM IN PERSIVM POETAM AD LAVRENTIVM MEDICEN.

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

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

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

Satyra Tertia.

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

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

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

tem: non aurum aut argētum superis largiendum hortatur. De magna lance: lances uasa lata sunt: & aliquantulum concaua minus tamen excauata quam patina. Magni messalæ lippa propago: Messalarum familia romæ clara & illustris fuit. Messalinum autem cottam prædiuitum uirum intelligit: cuius in lipitudinem satyrico more inuehitur: oculorum uitium ad animi auaritiā referēs. Hæc cedo ut admoueam templis & farre litabo. Fac ut probitatem & sanctos mores: rectamque mentem ad templa ferant: & tūc minima quæque oblatione: quicquid a diis petero: impetrabo qui non dantium dona: sed mentem atq; animum perscrutantur. Litare at proprie deos propiciare ac placare.

tertius: hoc ē post duos sequēs tertio loco semis: q̄a. n. fiebat ex duobus assibus & tertio semisse: sestertiū ueteris uocauerūt. auctores sūt Var. Fe. Victru. & ceteri doctiores: quos ego testes rei tā notæ nō adduxissē: nisi apud Lāpridū i heliogabalo cōpissē: sestertia cētū libras. xxx. argēteæ sed parum idōeus auctor ē: cui credēs dēamus: nisi forsā eius æuo erāt eiūsmōi pōdera imutata supra sestertiū tressis a tribus assibus dicit: ut apud p̄sū tressis agaso. Ocussis quoq; ac nouussis: decussisq; repit octo nonē ac. x. asses. Decusses uero & denariū a. x. assibus noiarūt: a duobus deinde decussibus hi. cessis. i. xx. asses. a tribus tricesis. xxx. asses: persius & cētusse uir: ut Et cētū grācos curto cētusse licet. Erāt at cētusse cētū asses: q̄ erāt breues ex ære nūmi: supra cētusse maius aris uocabulū n̄ hēmus nā ducētos: trecētos: q̄ drigētosue cū dicius: nō magis asses q̄ denarios: aut alios nūmos significāus. infra uero talētū ē: cuius uariæ spēs cū pōdere: tū materia extiterūt. nā secundū diuersas gēres diuersi quoq; pōderis inuēit. Veg. qd celebrius ē: atticū maius & minus talē: ū extat. minus assibus. lx. maius tribus &. lxxx. & triēre describit: licet aliq̄ octogita rātū assiu extitisse cōtēdāt. Pli. maior talētū atticū ex Varrōis snia sexdecim sestertiis taxari scribit: cui si credius librag; erit. xl. sed hæc de pōdere materiā uariā extitisse grauius attestant auctores. nā nō solū aug: argētū: æs hoc pōdeat assuari cōpius. sed serg: et & alūmē Curtius. n. cādidi ferri talēta cētū & Herodotus alūnis mille talēta scribit. hæc sunt mi Saxete q̄ breuiter de mēsuris ponderibusq; collegi: si q̄ in re alia tibi usui ēē possū oē meū studiū tibi paratissimū sp̄ erit. Vale.

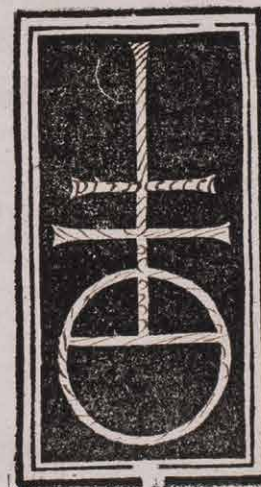
VITA PER SII.

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

REGISTRVM.

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

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



Nauis Stultorum:
oft,

Der sotten schip

Verciert met hondert en xv. schoone Figuren/
volghende hare beduydenissen/ en elck Passagie Mozaellijck int cozt wt-
ghelept: Waer inne men sien mach hoe menigherley Narren datter zijn.

Seer bequaem om te leeren het quaet van tgoet t'onderscheyden,
om de Sonde te schouwen en deuchdelijck te leuen.

Gerst
Ghemaeckt in Hoofdruysch deur M. Sebastiaen Brandt/
Dootooz inder Rechten.



THANTVERPEN,
Ghedrukt opde Lombaerde Veste/ inden witten Dasevint
by myn Jan van Ghelen. 1584.

Met Gratie en Priuilegie.

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

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

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

Rare first edition of Jan II van Ghelen's Dutch translation of Sebastian Brant's famous *Ship of fools*, a telling satire on the foolishness of men. The book really is a picture book, each act of folly depicted in a large woodcut in which the fool with cap and bells plays the main role, the text explaining the woodcut and its moral. It first appeared in German in 1494, in Latin in 1497, and went through hundreds of editions in many languages, as well as spin-offs of various kinds, including a song by The Grateful Dead in 1974. A Dutch translation appeared in Paris in 1500 and a few more in the following decades, including one at Antwerp in 1548, but the present edition was far more influential and was long even cited as the first. Sebastian Brandt (1457–1521) is famous largely for this verse satire, in which more than a hundred fools set sail in search of a fool's paradise. Each humourously satirizes one particular vice or folly of Brant's day, sparing neither clergy nor scholars, and each fool meets his death in an appropriate manner. Columbus's discovery of America, made only 2 years before the first edition, earns a brief mention. Brant satirizes men and women in all walks of life and engaged in various activities, so the woodcuts add not only humour and beauty, but also a view of historical clothing, implements and customs.

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

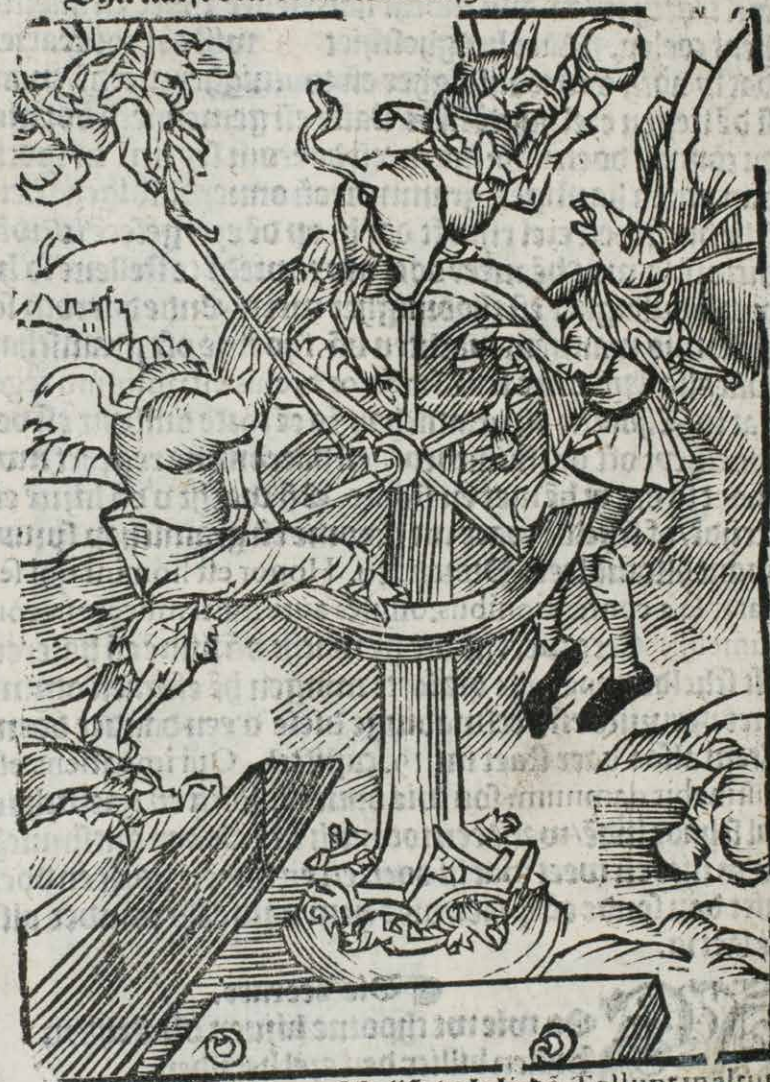
[2], "234" [= 236], [10] pp. Belg. Typogr. I, 388; BKVK & WorldCat (3 copies); Rosenwald Coll. 1206; USTC 402039 (5 copies); not in Adams; Bibl. Belg. More on our website

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



De wijse sept Eccl. 14. Qui sibi inuider nihil est
 illo nequius & hec redditio est malicie illius, ne-
 qua est oculus liuidi & auertēs facie suā & despi-

Dat xxxvi. Capittel.
 Die in fortunnen zijn hoochst gheseten
 Zijn naest den valle wilden sgt weten.



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

"Mad scholars for sale"

3. **CUNAEUS, Petrus.** *Sardi venales. Satyra Menippa. In huius seculi homines plerosque ineptè eruditos. In fine seorsim addita est ex eiusdem interpretatione D. Juliani Imperatoris Satyra in principes Romanos.*

Leiden, Officina Plantiniana Raphelengii (= Franciscus II & Justus Raphelengius), 1612. With a general title-page in red and black and a separate title-page for the *Satyra in Romanos Imperatores*, each with Plantin's small woodcut compasses device; a woodcut medallion portrait of Julius Caesar, 2 woodcut decorated initials (1 series), 2 woodcut factotums.

Including: **CUNAEUS, Petrus.** *D. Juliani Imperatoris Caesares, sive Satyra in Romanos Imperatores: ...*

With: (2) **[ROLEVINCK, Werner].** *Opusculum de regimine rusticorum. ...*

Mainz, Johann Albin, 1601. With a woodcut Jesuit IHS device on the title-page, a woodcut headpiece, tailpieces and decorated initial, decorations built up from arabesque typographic ornaments, and each page in a frame of rules.

2 works in 1 volume. 12°. Reversed parchment (made from a ca. 1600 calligraphic German proclamation(?) that shows through in mirror image, beginning with a 7 cm decorated initial: "Wir Diß...[?]"), sewn on 3 vellum tapes laced through the joints, with a hollow back, each board with a frame of blind double fillets, spine-title written in ink, remains of ties, blue edges. € 2250

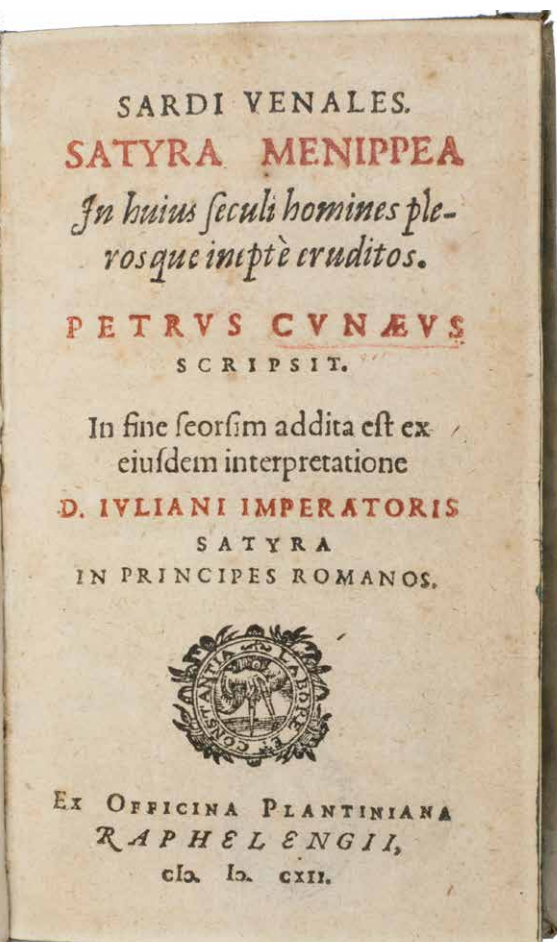
Ad 1: First edition of a pre-eminent 17th-century example of the neo-Latin literary genre of the Menippean satire. The fact that at least thirteen Latin editions appeared up to 1735 plus a Dutch translation in 1675 under the title, *Gekken te koop, of schimp-schrift op de verkeerd-geleerden van onzen tijd*, shows the 17th-century appreciation of Cunaeus's work. A modern critic (G. Hess) noted that the reintroduction of the Menippean satire by Petrus Cunaeus (together with Justus Lipsius's famous *Somnium*) forms the apogee of academic imitation in neo-Latin literature. Cunaeus's *Sardi venales* achieved this revival of the classical Menippean satire as we know it from the one and only specimen to survive, Seneca's *Apocolocyntosis* (Menippus's own works, from the third century BCE, are lost). Cunaeus successfully and critically reviews certain abusive tendencies in contemporary philology and theology.

Cunaeus took much more inspiration than Lipsius from personal emotions. Unlike Lipsius, he also dared to deal not only with international, far-off philology, but also with vehement theological discussions going on at that moment on the floor of his own university in Leiden. His translation of the Roman Emperor Julian the Apostate's anti-Christian satire *Caesares* further indicates the provocative nature of his work. It has its own title-page, pagination and series of quire signatures, so it could have been sold separately, but it is mentioned on the *Sardi venales* title-page and the two are almost always found together.

Ad 2: Curious and rare later (fourth?) edition of the anonymously published *Bauernspiegel* by the famous Werner Rolevinck (1425-1502), Carthusian from Cologne and author of the important world history *Fasciculum temporum*. Rolevinck's *Regimen rusticorum* was first published in the 1470s (ca. 1472), probably in Cologne by Arnold Ther Hoernen. As a son of a farmer Rolevinck could describe the life of farmers from the inside, discussing several social questions connected with rural life in 15th-century Germany.

Ad 1 slightly and ad 2 more extensively browned, the latter with tears restored in a few preliminary leaves, otherwise in good condition.

[24], 144, 154, [1], [1 blank]; [24], 238, [4 blank (except for the frame of rules)] pp. C. Matheeuwsen & C.L. Heesakkers (ed. & introd.), *Two neo-Latin Menippean satires. Justus Lipsius: Somnium; Petrus Cunaeus: Sardi venales (= Textus minores 54) (1980); STCN (4 copies).* More on our website



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

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

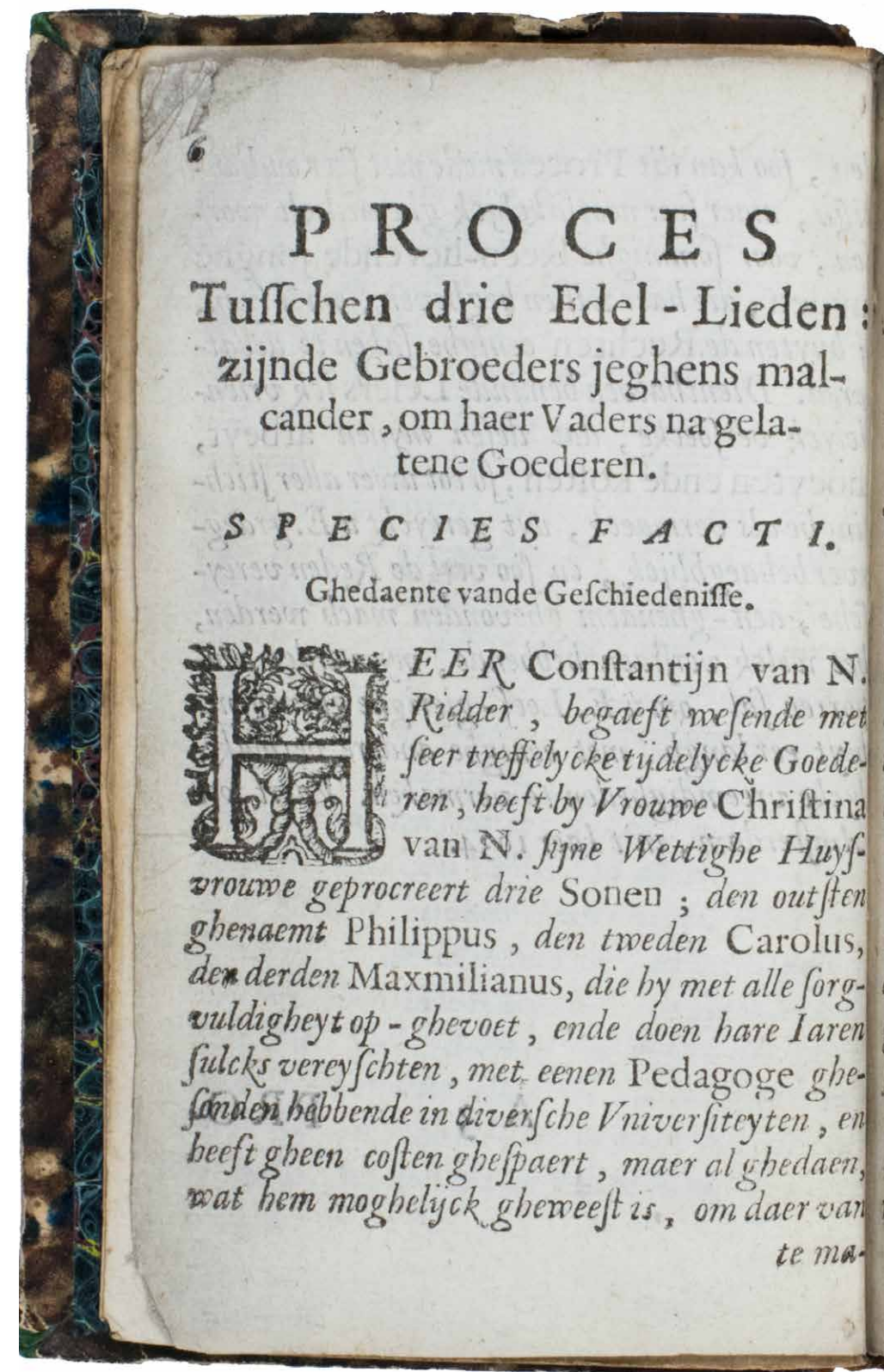
Including: RULANT, H. Satyra ofte lofsang van droncken drincken.

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

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

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

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





*A Flemish didactic satire,
illustrated by Antoine van der Does*

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

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

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

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

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

🔗 More on our website

Knuttel 12402

AENMERKINGE
Op de Missive
VAN
PARNAS,
Vanden 22. January 1685.
GETEKENT
HUGO de GROOT.



IN 's GRAVENHAGE,
By GIDION BACKER, Boeckverkooper woonende inde
Schoolstraet, 1685.


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

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

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

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

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


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

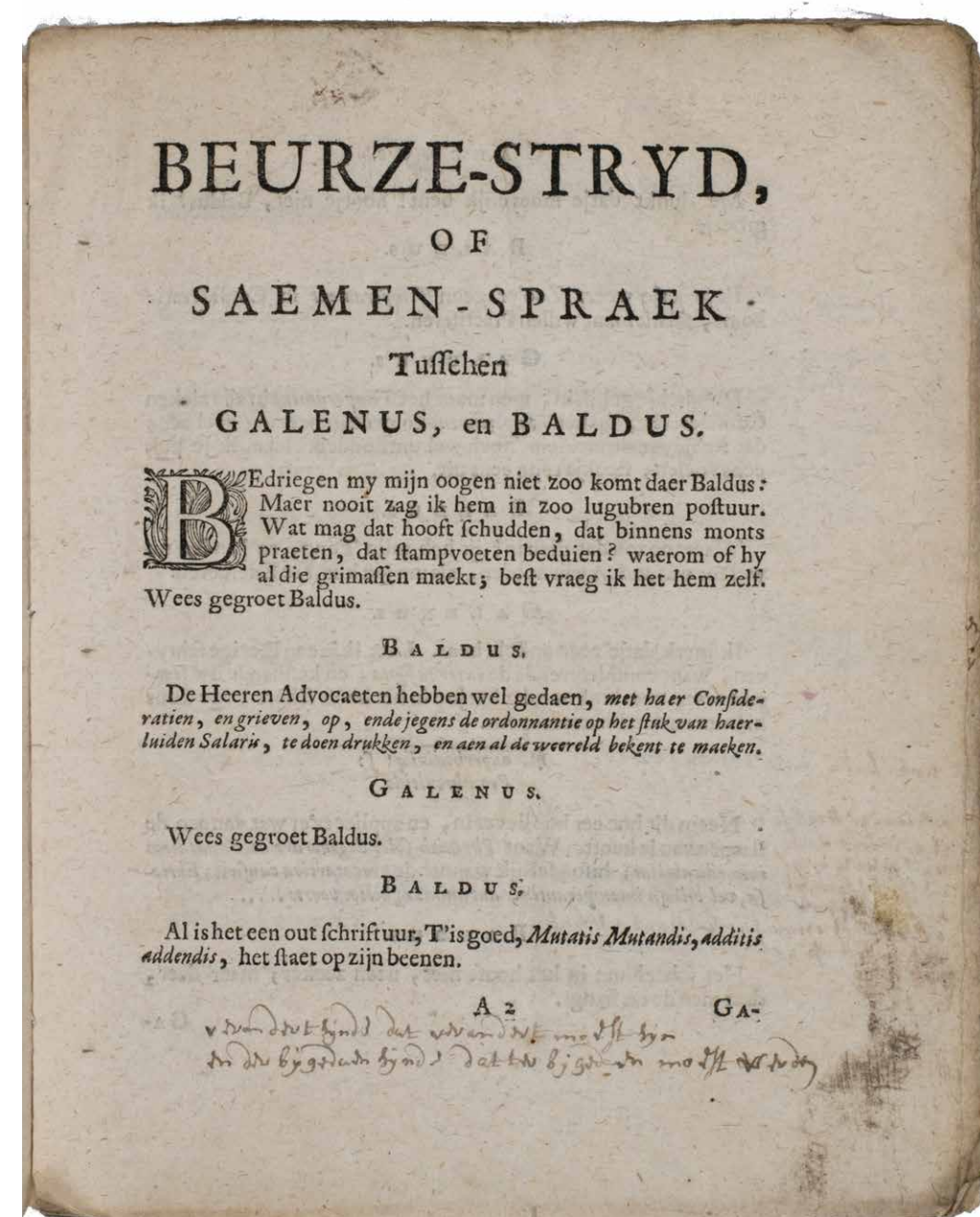
*Satire on the astronomical bills of barristers and solicitors
by the famous anatomist Govert Bidloo*

7. [BIDLOO, Govert]. Beurze-Stryd, of Saemen-Spraek tusschen Galenus, en Baldus.
[The Hague, Meyndert Uytwerf?], 1692. 4°. With a woodcut title vignette. Bound on two modern chords. € 450

One of variant issues of this satirical pamphlet supposedly written by the famous physician (he became a few years later the personal physician of Stadholder/King William III), anatomist, poet and playwright and above all colorful Govert Bidloo (1649–1717).

In February 1692 the Hoge Raed (Supreme Court) of the Dutch Republic had renewed their ordinance of 1652, *'t Reglement op het stuck van het salaris van Advocaeten en Procureurs*, to protect those who seek legal assistance from the sometimes exceedingly overcharging barristers and solicitors. Considering this as an infringement on their honor, the furious barristers reacted with a fierce account entitled *Consideratien ende Grieven by de heeren Advocaten gemaect ... op ende jegens de Ordonnatie op het stuck van haer luyden salaris ...* (1692; Knuttel, 13806): meat and drink for Bidloo who immediately wrote this razor-sharp satire, anonymously printed without the name of the printer/publisher (probably it was he publisher/bookseller Meyndert Uytwerf at The Hague), in the form of a dialogue of a physician (Galanus) and a totally upset lawyer (barrister; Baldus). With many contemporary marginal annotations, the Latin nicknames have been identified and the names of the actual barristers are written in the margins by a contemporary hand (as in more copies), f.e. 'Arminius Lanicutis Albus' = Mr. Pieter Schaep; 'Pub. Acrimonius Voetianus' = Mr. Surendonck; 'Pentadomus' = Procureur Vijfhuysen, etc.. Also the Latin sentences and motto's are translated and the author is named on the title-page: 'auctor bedloo M.D.'

[8], 9–24 pp. *Knuttel, 13808 (copy with manuscript annotations)*; *Knuttel, Verboden boeken*, 57; *Knuttel, 'Govert Bidloo voor het gerecht'*, in: *De Ned. Spectator*, 17.6.1899, pp. 193–195; *NNBW*, 8, cols. 104–108; *R. Krul, Rapport van de Commissie voor de gesch. Der geneesk. in Ned. ... Het Haagsche Chirurgijns-Gilde (1891)*, p. 416.  More on our website



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

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

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

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

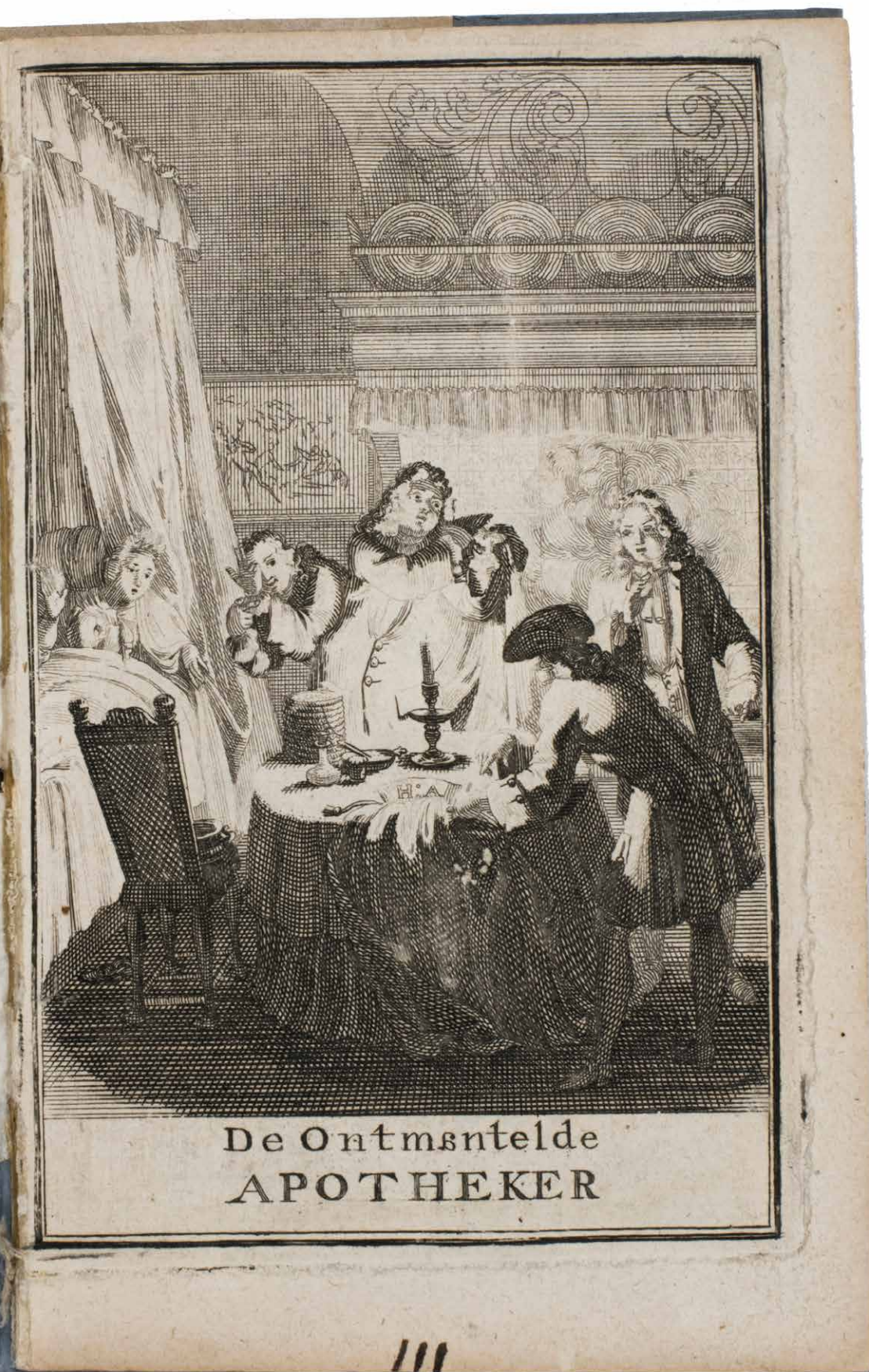
In 1877 Muller noted the “great rarity” of all these prints, surviving in far fewer numbers than satirical prints of poorer quality and less importance. “Their value as expressions of the spirit and life of the common people is inestimable: indeed, there is almost no period in our history for which we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

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

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

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

3050



A doubtful comedy mocking apothecaries

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

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

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

Exlibris D.A. Wittop Koning.

[16], 29, [1], [1 blank], [1] pp. *NNBW I*, col. 915. [More on our website](#)



DE RASENDE ACTIONISTEN IN DE BLINDE WARELD Van QUINQUAMPOIX.

Oe! kan den Hemel nu dit werk nog langer doogen?
En 't met zyn oogen zien van boven uyt den hoogen,
Dat zulk een reuk'loos werk nog langer gaat in zwang;
Wat valt het meenig een al angstiglyk, en bang,
Weet naau wat hy doet, is tusschen vrees en hoopen,
moet zyn Huis, en Hof, ja al zyn goet verkoopen,
t zinneloos daar heen, en sweert zo boos, en snood
vloekte Actionist daar eerst dit werk uit sproot,
uw den afgrond swelg, wat heb ik dog begonnen,
u lieve gemalin, 'k heb my niet wel bezonnen;
moeten elders heen, dees Stad die ben ik moe;
ar bergen wy ons best? kom na Vriane toe;
Amptman zit en treurt, en schynt veel rouw te draagen,
weet niet wie hy best zyn droeven nood zal klaagen;
i werk allenks verloopt, en weet naauw wat hy wil,
zal beginnen, den Koophandel die staat stil;
ander wil met kragt om hoog met *terus* vliegen,
boven Vader heen; maar komt zig zelf bedriegen,
ander roept ik zal de Paarden van de Zon
in menen, en tuymelt als eertyds *Faeton*;
Utrecht roept ik zal tot aan den Teems toegraven,
maaken veylig daar een wyd beroemde Haaven;
ar Wezop dat nog naauw zyn Varkens voeden kan,
tekt meê van Aches, wat is een groter Man?
thuyzen, Medenblik, die komen meê aan hinkelen,
loeds! gy zit al vast, ja in de Stoel met Rinkelen,
ar 't aldermeesten nu waarom men laghen moet,
is om dat een Mof, een Johan, een Knoet
e van Negorie Wind Rourmoedig komt te spreken,
zege ik heb een Schip met Mofsen tot een teeken,
lyk die schoone Stad vermaart van Hassel doer;
ar zien ik Hooren, die in zyne Wortels wroet,
it Alkmaar, die ons hert met Wind zagt vol te blaazen;
Edam popt, en snoft op zyn Edammer Kaazen;
ar zien ik Munkendam, ô! wat een zieken bloed,
at of hy met zyn Lyf op 't Eys op Schaatzon doed,

Of zoekt hy ook de Kat meê uyt de Boom te kyken;
Daar komt nu Rotterdam wil met de buyt heen stryken,
Middelburg, Vlaardinge, met Vlissinge, en Tergouw,
Zy roepen teeken maar wy blyven uw getrouw;
En Kampen roemt, en bront, al op zyn hooge Tooren,
En 't greetig Swol, in 't minst mag van geen Speelwerk hooren;
Men roept, en schreut, het kost veel handen vol met geld,
Gelyk zyn nagebuur die Stad daar meede kweld;
Nog blaast hy even stoet, al op zyn Wind Negootsje,
Gants bloet wat waait het sterk, dog duurt maar voor een poosje,
Her Rat van Avontuur dat als de Weerhaan draait,
Zo zyn de Aches Heers, daar van heel weg gewaait;
Vervloeken *Quinquampoix*, en doenen niet als zugren,
O! Zuid Zee, ag! Helias! waar zal ik heene vlugten?
Myn Gout verandert is in Papier al zonder mund,
En werd als razeloos, en grypt de staale pund,
En wil zyn arme Ziel na 't Ryk van Stix toe stieren,
Een roept ik zal nu eerst op 't alderbest gran swieren,
Myn Rytuig maakt men klaar, 'k wil houden oen bordeel,
En Reinen door de Stad, drie, vier in een gareel,
Die knabben op 't gebid, dan zal men eerst regt weten,
Dat ons de Wereld komt voor Aches Heeren heren;
Nu zien ik Schiedam aan, en zonder schrik of schroom,
Hoedanig dat hy popt op zyn Jenever Boom,
Ot Muiden, Naarden, die als stoutlyk komt te brallen,
Den eenen op zyn Slot, en d'andren op zyn Wallen;
Zo schreeuwen ze al te gear die Windvogelen gelyk,
En stoute Handelaars, doch 't is maar enkel flyk;
Maar 't heerlyk Amsterdam dat van haar wykt ter zyden,
Met Haarlem vermaart, en 't lang beroemde Lyden,
Die laghen in haar vuist om al haar zotterny;
God geef dat eeuwig mag den Koopmanschap gedy,
Dat Eeuwen heeft geduurt, en d'Eeuwen zal verdueren,
Tot Heil der Borgery, en vreemdens nagebuuren,
Dan roemt me uw Gysbregts Stad die in 't hert staan geprend,
Waar dat ooit Menschen zyn, of Wereld zyn bekend.

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

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

Including:

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

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

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

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

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

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

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

[Netherlands, ca. 1721]. Various formats.

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

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

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

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

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

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

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

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

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

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

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

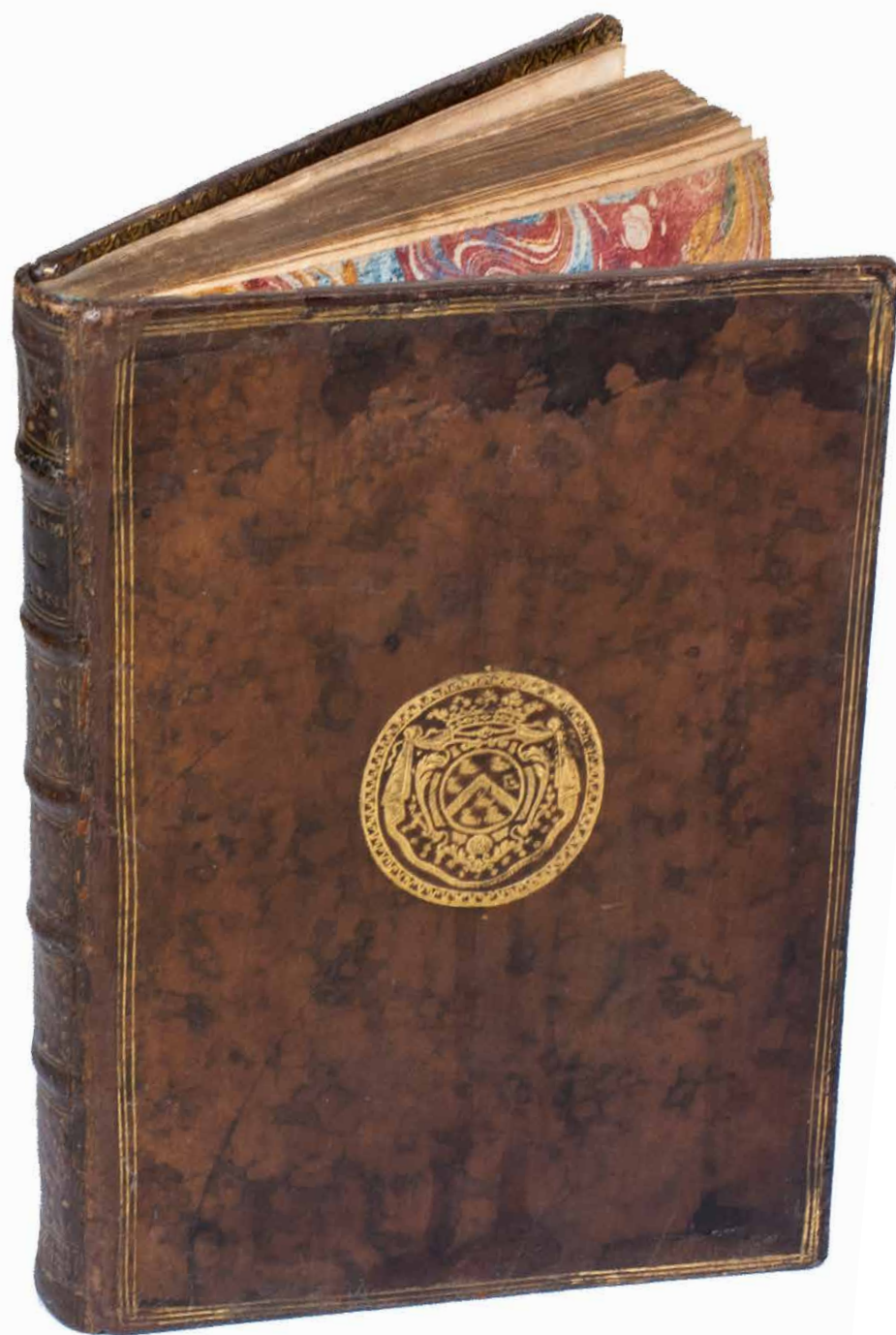
[24], 84, 36 pp. C.C. Booth, 'Sir Samuel Garth, FRS: The Dispensary poet', in: *Notes Rec. R. Soc. Lond.*, 40,2 (1986), pp. 125-45; B. Brander, B. Samuel Garth's *The Dispensary*. Washington Univ. School of Medicine in St Louis, Bernard Becker Medical Library (2016).

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Can. 5.

Lud. du Guernier inv. et sculp.




Satire disguising the French elite as Arabs

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

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

Second edition, in the original French, of an allegorical novel satirizing the establishment of the Régence, the period just after King Louis XIV's death, when Louis XV was still a minor and France was ruled by the regent Philippe d'Orléans. The novel incorporates the most important figures during the Régence, but they have been given oriental names. The author, Jean-François Melon (1675–1738), states he translated it from an original Arabic text, but actually wrote the novel himself.

With the coat of arms of Louis-Marie Alexandre, Duc d'Aumont (1736–1814) in gold on both boards. With some marginal water stains. Overall in good condition.

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


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

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

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

Second edition, by the printer-publisher of the 1704 first edition, of a rare coarse satire whose title can be translated as, "The comical and entertaining life of Louwtje Zevenhuizen, or the family fencing school." The two volumes of the "fencing school" are followed by the African and Asiatic guide, which Spaan had published separately in 1694 and 1695. The former includes a chapter on the fictitious Isle of Pines. The first two parts, volumes one and two of the "fencing school" satirize the rough morals, customs and traditions of Dutch country people, with lively, convincingly realistic and sometimes coarse descriptions. The *Afrikaanse weg-wijzer* says it is for the benefit of those who can't earn a living in their native country. Chapter VII describes the fictitious Isle of Pines, where Joris Pines was supposedly shipwrecked in 1589 and lived a life of luxury and pleasure with his four wives and 1789 children and grandchildren. The last part describes a voyage to and in the East Indies and the unknown Australia, with information on Java, Ceylon, Formosa, Ambon, Ternate, Celebes and Borneo.

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

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




A burlesque literary trip around Paris during the time of the Enlightenment

14. [NÉEL, Louis-Balthazar]. Voyage de Paris a St. Cloud par mer, et retour de St. Cloud a Paros par terre. Quatrieme édition, revue, corrigée & augmentée, avec une carte très-exacte, dont le plan a été levé sur les lieux.

Paris, Duchesne, 1762. 8°. Woodcut headpieces and endpieces, initials [1,5 × 1,5 cm], bound with fold out map [16 × 25,5 cm]. Contemporary vellum binding. € 500

The French author Louis-Balthazar Néel published in 1752 his satirical *Voyage de Paris à Saint-Cloud par mer et retour de Saint-Cloud à Paris par terre*; a story that simultaneously mocked the genre of travel literature and the people of Paris and its environs. Néel takes his reader on an imaginary journey from Paris to Saint-Cloud, about 15 kilometers from the centre of Paris, upstream on the Seine. The work is a bitter satire of Parisian life in the eighteenth century. The hero of the story and citizen of Paris receives an invitation to a country house in Saint-Cloud. To him, covering the short distance requires the outmost preparations. He buys himself a geographical map, a compass and a gun to prepare for all eventualities. He even takes the time to write his will and pays his outstanding debts. The journey on the wild and rough sea he professes to traverse is in reality the relatively calm Seine. His *Voyage de Paris à Saint-Cloud* was his most notable publication that underwent several re-editions throughout his lifetime and thereafter.

Good condition, some tearing on the binding and spine.

xxvj, 118, [2], 120 pp. BNF 33999536.  More on our website



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

15. GROSE, Francis. *Principes de caricature, suivis d'un essai sur la peinture comique.* Leipzig, Industrie Komptoir, Baumgärtner; Vienna, Mollo & Comp., [1800]. Small 4° (18 × 13 cm). With engraved frontispiece caricature portrait of an antiquarian mastiff and xxviii numbered engraved plates of caricatures (6 folding), many with several figures, all on grey-brown paper. Contemporary half mottled sheepskin. € 4500

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

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

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

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





J. G. Grotmann sc.



Rare pasquinade against an 18th-century travel account


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

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

€ 850

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

Slightly browned, otherwise in very good condition.

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

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

76°. 3.



Deux scènes affreuses viennent de désoler cette humble retraite: la cabane du berger des Alpes incendiée par un traître, est en flamme; son fils a été tué; blessé lui-même il est étendu sur la terre, mais résigné, soupirant, il s'écrit:

Que votre volonté soit faite!

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

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

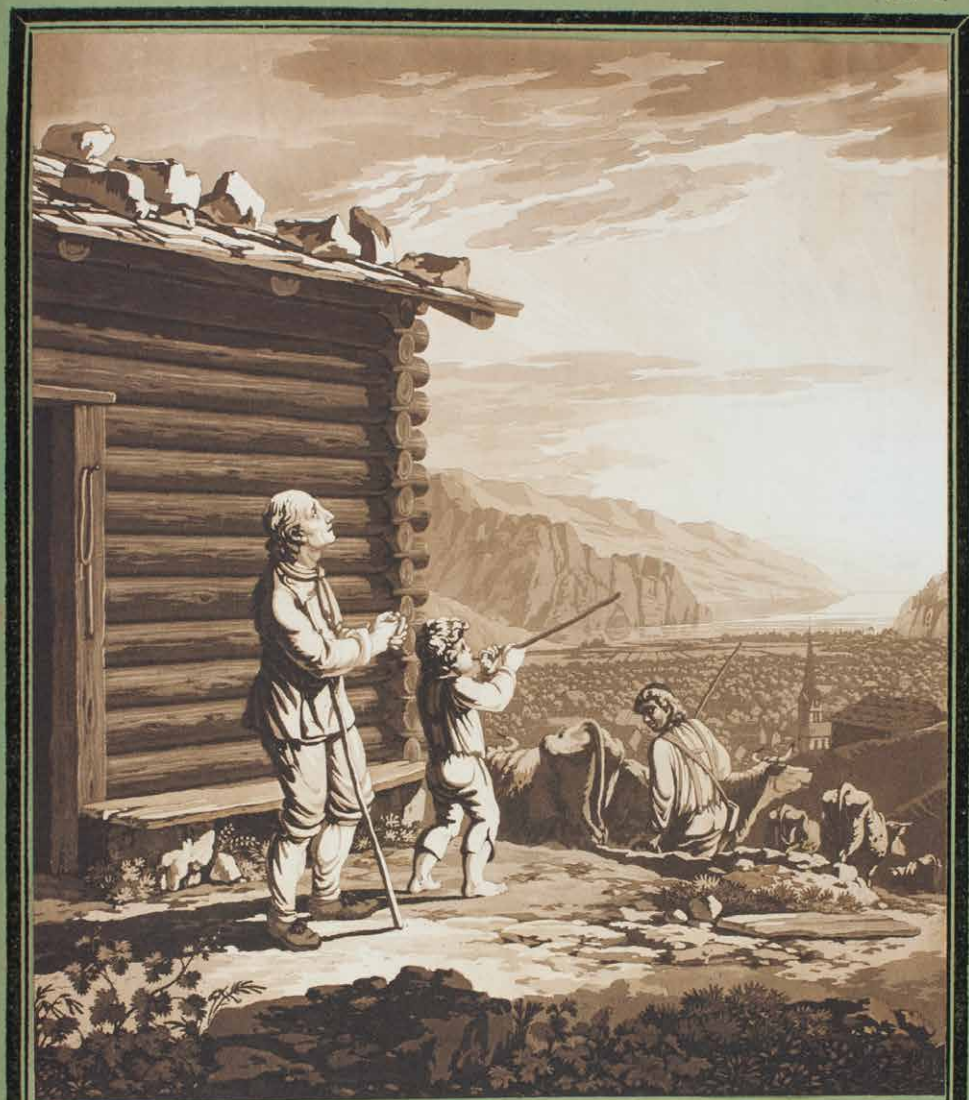
€ 6500

Rare edition with the French captions, of a print series "plunged in noble bile" (Füssli) on the misery of a peasant in the Helvetic Republic (1798–1803). This so-called *Bauernvaterunser*, a type of parody in which the miseries of peasants during war are placed opposite the Lord's Prayer, tells the story of a shepherd who loses his home and his son during the war. Living the life of a beggar together with his grandson, he watches his community being torn apart. The print series refers to the uprising of Unterwalden in 1798 against the Helvetic Republic. During the following punitive expedition, the French army killed 368 inhabitants, including numerous women and children. In the print series however, it is a local "traitor" who sets fire to the shepherd's cabin and whom the shepherd later encounters in the woods. Together with the final plate, which mentions that even the most enlightened and distinguished men were torn apart from their families, this indicates that the author viewed the conflict above all as a local strife that divided the community.

Johann Martin Usteri (1763–1827) was a Swiss poet and artist, known for his satirical works. His print series on Unterwalden was simultaneously published in German, French and English in 1803 and as copper engravings in 1805 in Augsburg and London. Several parodies appeared in which the positive aspects of the Helvetic Republic were highlighted.

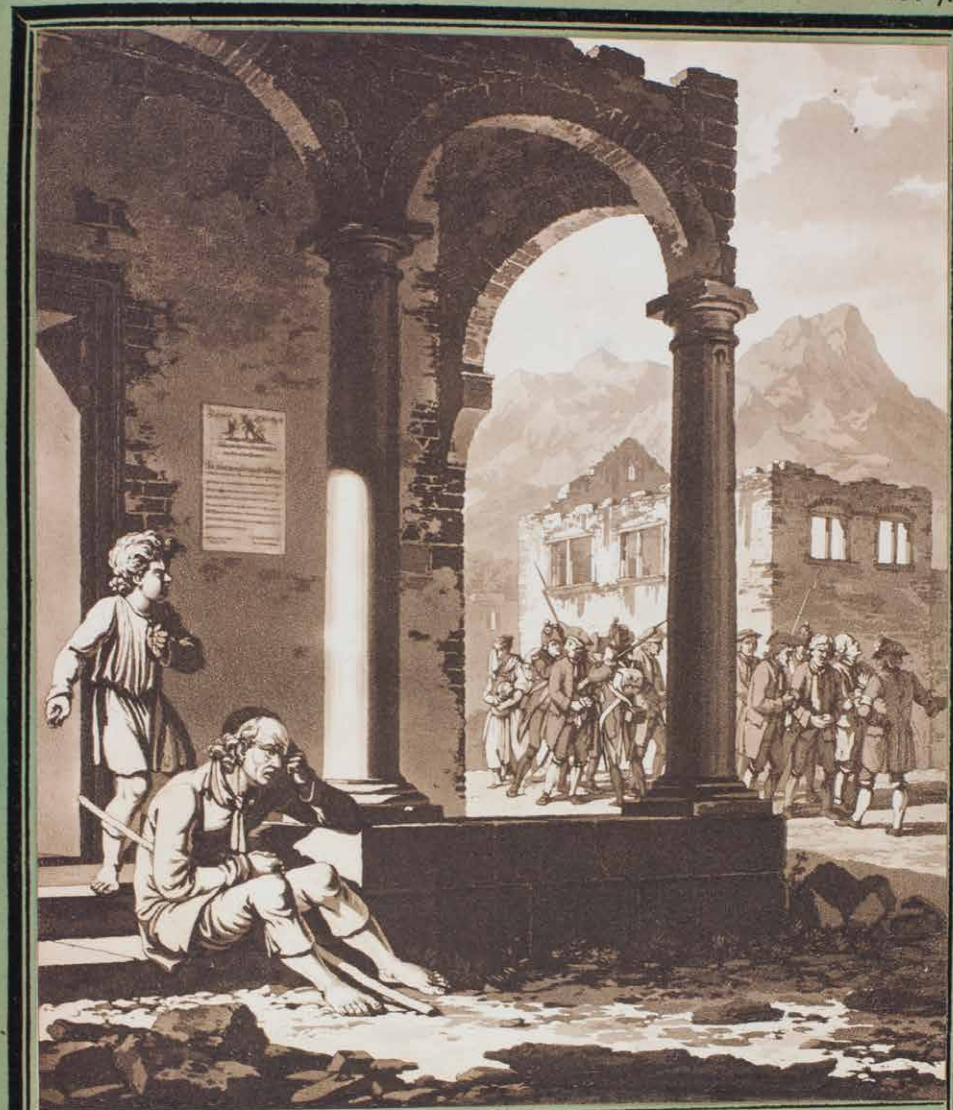
With the binding worn at the extremities and front with two small holes near the spine. Endpapers somewhat browned and spotted and tissue guards with a few spots. Fore-edge margin of the title and final leaf soiled; a very good copy.

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



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

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



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

Délivrez-nous du mal!



Hand-coloured carnival costume plates

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

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

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

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

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

N^o 8.

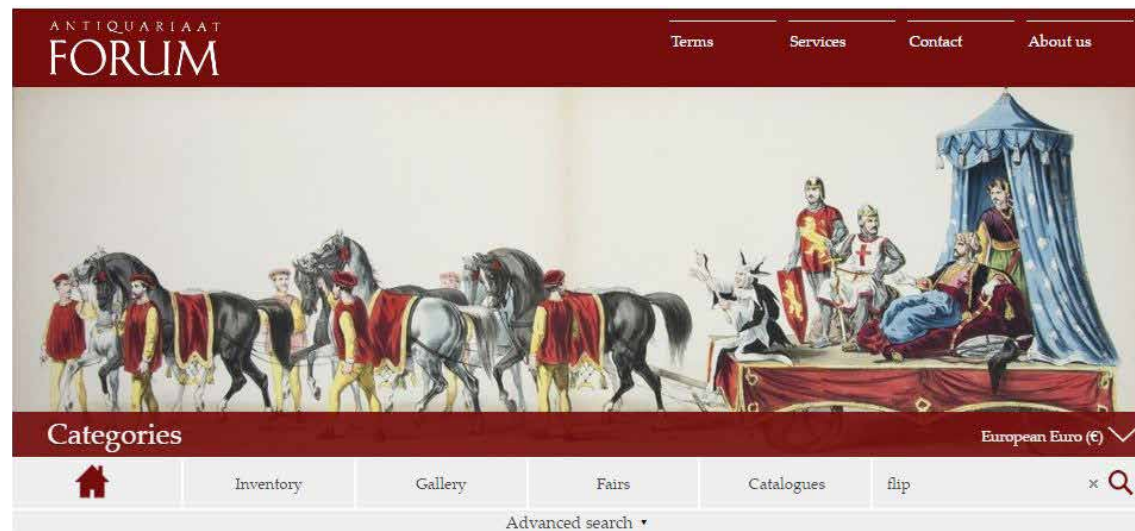


N^o 11.



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caricature_costume_satire.html](http://www.forumrarebooks.com/category/art_architecture/caricature_costume_satire.html)



Art & Architecture / Caricature, Costume & Satire



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



[ALLARD, Carel].

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

"Paris" [= Amsterdam], "imprimé à l'imprimerie royale du Petit Louis" [= Carel Allard, 1706?]. Small folio (32 x 21 cm). Engraved print series with an engraved title-page and 24 engraved prints (9 single-page and 15 double-page; 18 bound in and 6 loosely inserted), the double-page prints with extensive letterpress text flanking and/or below the engraving. Contemporary marbled-paper wrappers. Engraved title plus [25] engraved plates., some with letterpress text. [Full description](#)

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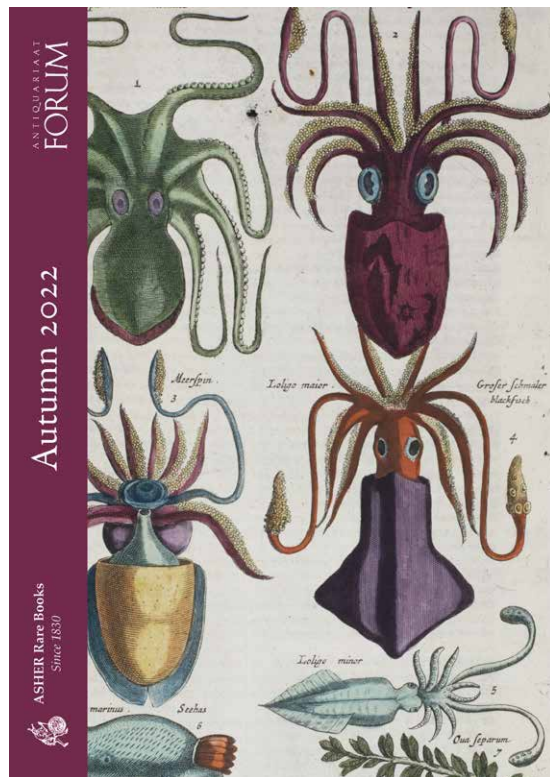
[ALLARD, Carel].

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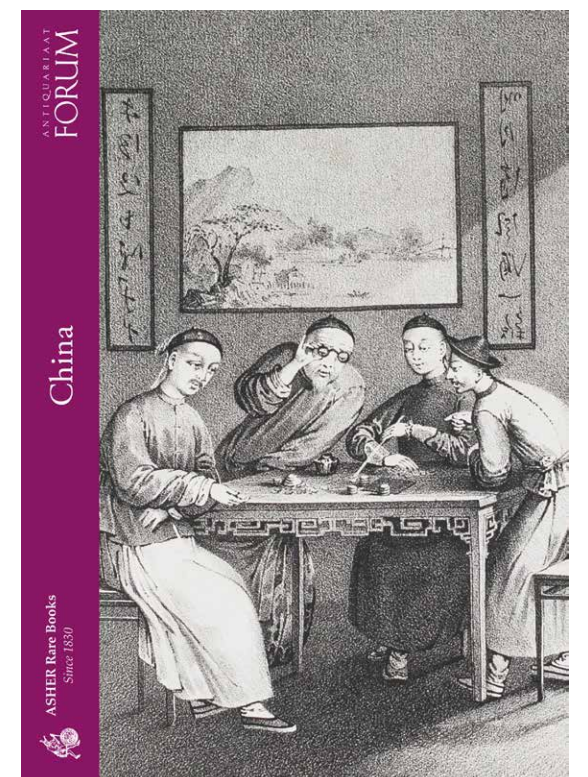


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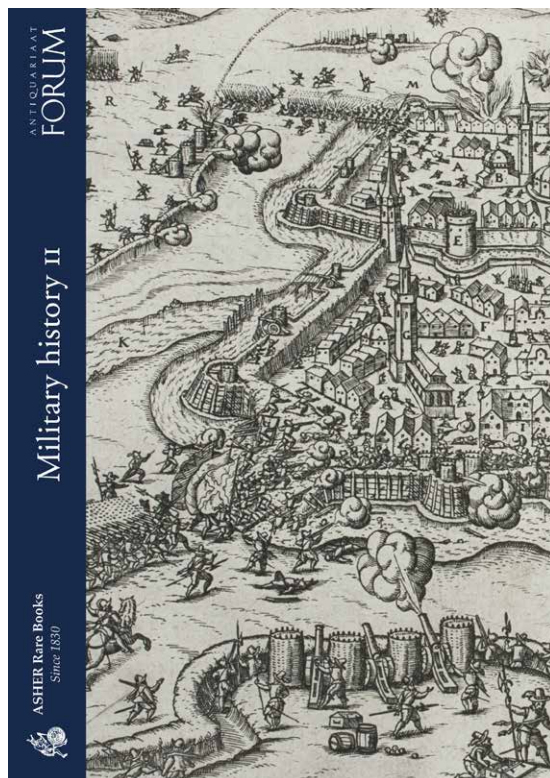
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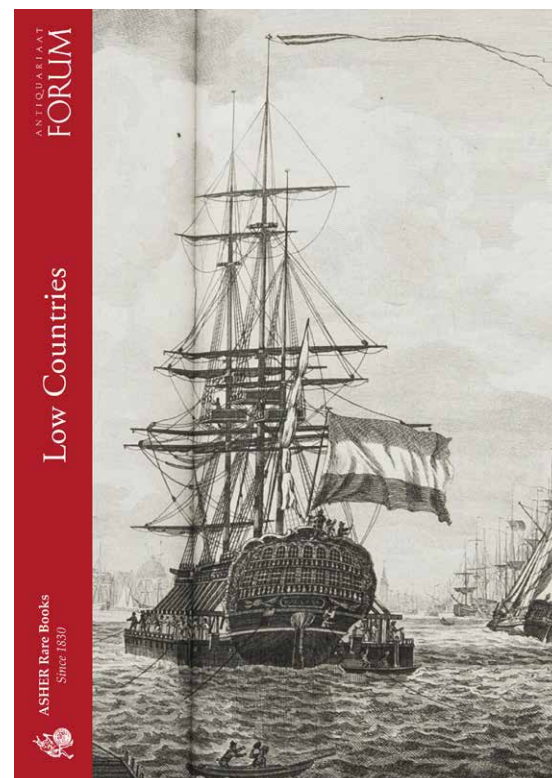
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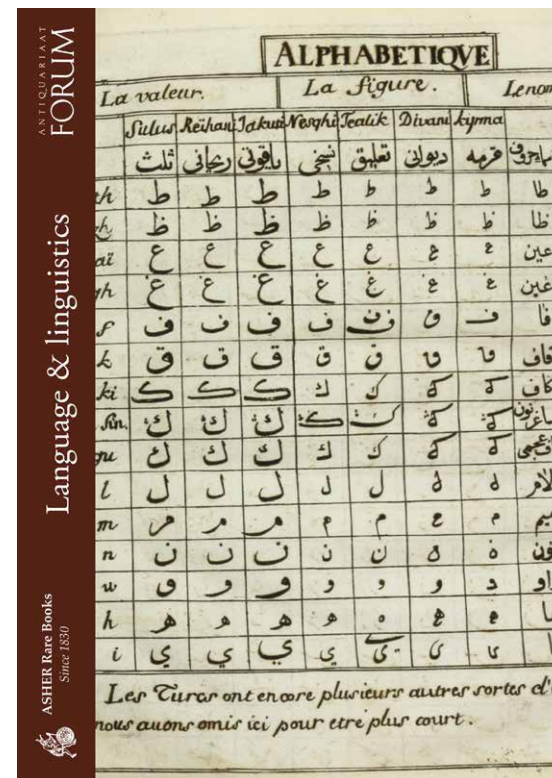
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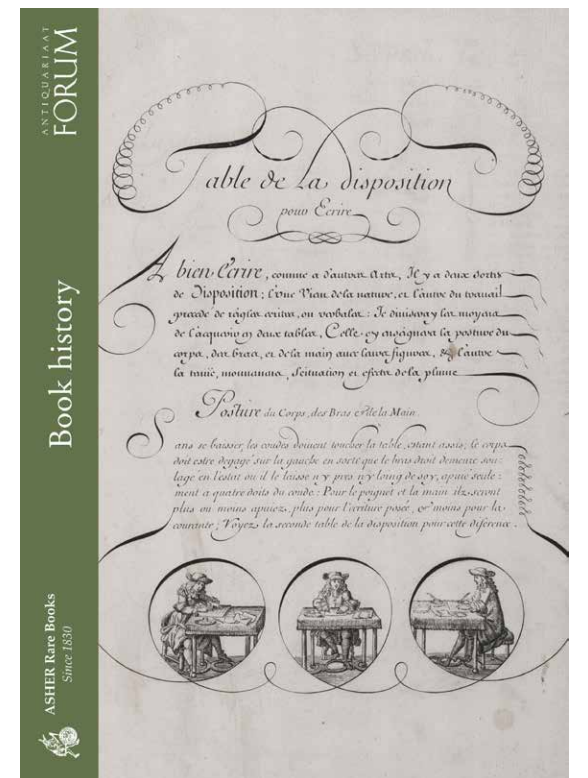
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