



Afbeelding, en Waerachtig Verhael, hoedanig de Heeren, *Mr. Johan de Wit*, Raed-Pensionaris van Hollant, en West-Vrieslant, benevens
sijn Broeder, *Mr. Cornelis de Wit*, oudt-Burgermeester der Stadt Dordrecht, en Ruwart van den Lande van Putten, zijn om't leven gebracht, in's Gravenhage den 20. Augusti 1672.

Den laetsten July, 1672. heeft den Advocaet Fiscael, doo; ordje van den Hove van en misen van Justitie, tot taxatie, en moderatie van den voorsz. Hove, Actum by de Heeren *Adriaen Pauw*, Heere van Bennebroeck, gewelt bupten te houden/ doch daer was niets aen. Omtrent ten 6 uren des avonts/ besloten de Burgers/ lijke leden niet te vreden/ steden de borsten en buycken open/ haelden de harten en ingemanden daer mit / soe dat de Heer

Posters, pamphlets & prints

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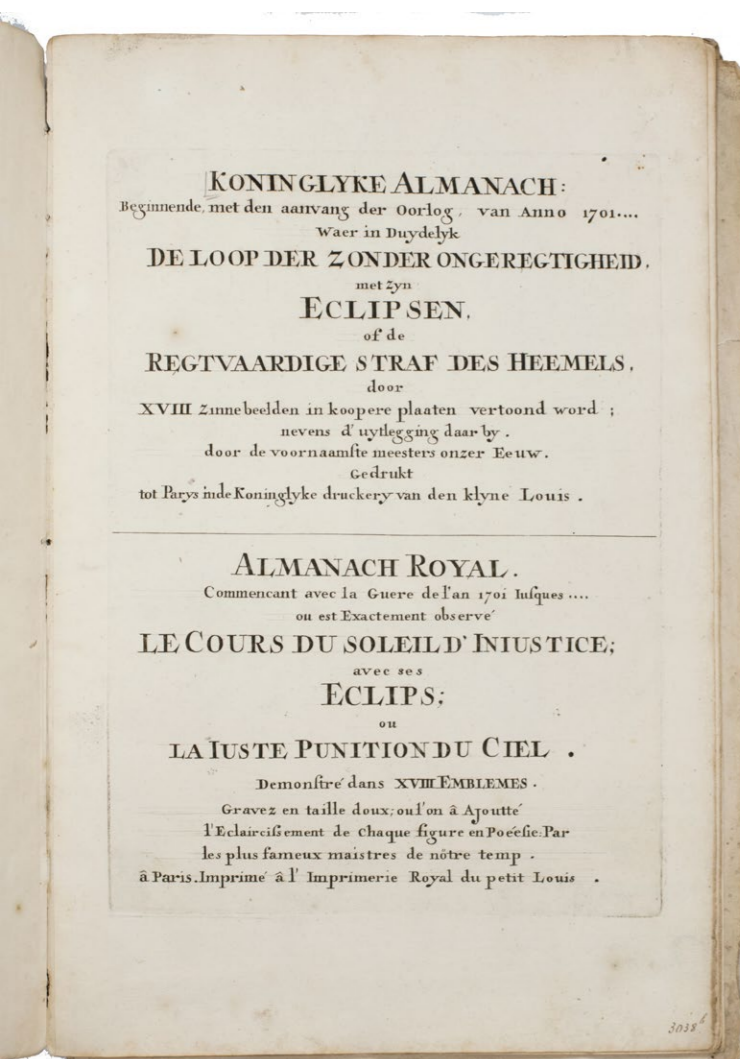
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Extremely rare satirical print series lampooning Louis XIV with the total eclipse of the Sun King, showing 1 major and at least 3 minor variants not recorded in the literature

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

“Paris” [= Amsterdam], “imprimé 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

*Auction poster announcing the sale
of country estate Wulperhorst*

2. [AUCTION POSTER – COUNTRY ESTATE]. Vrij willige verkooping van een capitaale buitenplaats genaamd Wulperhorst, met annexe hofsteden en landen, by Zeyst.

Utrecht, J. Vis, 1801. (Ca. 100 × 44 cm). With the text printed in red. Framed. € 4500

Only survived (?) copy of an auction poster announcing the sale of the country estate Wulperhorst, originally dating from the 17th century. In the last half of the 18th century the estate came into the possession of lieutenant-stadtholder Willem Nicolaas Pesters (1717–1794) and after his death it fell to his wife Isabella van Westrenen (1728–1809). It was auctioned in 1801 and subsequently owned by Jan Anthony Taets van Amerongen heer van Woudenberg (1769–1828), after his death it was auctioned again in 1829. The new owner, Jan Elias Huydecoper, had it demolished, but decided in 1829 to build a new country house, which still exists today.

With some folds and contemporary annotations relating to the sale. Good copy.

Not in KVK; NCC; WorldCat. [More on our website](#)



INVENTARIS.

Joannes en Dirk Bontekoningh,

Makelaars, Als Last hebbende van hare Principalen, Presenteeren (uyt der Hand) te Verkoopen, een Extraordinary Welbezeylt Galjoot-schip, genaamt De MARIA: Is in 't Jaar 1711 Nieuw Uytgehaalt, Langh over steeven 71½ voet, Wyt by de eerste Balck voor 't Groote Luyck binnen sijn Huyt 22 voet 3½ duym, Hol in 't Ruym by de eerste Balck voor 't Groote Luyck op zyn Uytwatering 11 voet. Alles Amsterdammer voeten. En dat verder met alzulk en zoodanigen Ronthout, Opstaande en Looperide Wandt, als by 't selve Schip is, en tegenwoordigh in de Nieuwe Zyds Waal, agter de Oude Stads Herbergh, is leggende.

Daar by te Leeveren.

2 Waare Ankers.

1 Swaar Werp Anker.

Touwen.

1 Dagelyks Touw weynig gebruykt.

1 Tuytouw is een end af, oud 1 Cabeltouw weynig of niet gebruykt.

1 End Paardelyn 2 Ouwe Boeyreeps 2 Houte boeijen.

Zeylett.

2 Groote Zeylen met 2 Bonets, waar van het een zeyl en bonet is beeter als half sleeten.

2 Stagfocken met 2 Bonets waar van de eene Fok en bonet is beeter als half sleeten.

1 Topzeyl minder als half sleeten.

3 Kluyf Focken 1 Blind weynig gebruykt.

1 Bree Fok, weynig gebruykt.

1 Befaan oud 1 bramzeyl.

} Deese Zeylen zyn van Oosters Doek.

Of deze voorz. Touwen of Zeylen, verrot, geveylt, gescheut, of van de Rotten gebeeten waaren, willen de Verkoopers niet in agterhaalt weezen.

Cajuyts Goet.

1 Tafel 1 Schel 1 Tinne Kandelaar 1 Kan 1 Lamp 1 Lampetje.

Stuurmans Goet.

4 Compassen 1 à Vier uurs Glas 3 à Half uurs Glafen 2 Dieploóden 2 Lynen.

1 Nieuwe Lantaren 1 Oude Hand Lantaren 1 Prinse Vlag 1 Vleugel.

Koks Goet.

1 Vlees Keetel 1 Vis Keetel 1 Metaale Gort Pan 1 Coopere dito 1 Coopere Pot.

1 Yzere Pan 1 Vleesvork 1 Rooster 4 Houte backen 8 Tafelborden 2 aarde Schotels

1 Bier Glas 1 brandewyns Glas 1 bier kan 1 Watervat met yzere banden.

1 Oxhoofd 2 Tonnen 1 Varte balye met Yzere Hoepels 1 Spoel balye.

1 Water Puts met Yzere Hoepen, eenige Leepels 1 Mooker.

Timmermans Goet.

1 Szag 1 Byl 1 Duffel 3 booren 2 brauw Yzers 1 brauw Hamer 1 Spyker Hamer.

1 Haalmes 1 Nyptang 1 Schaaf 1 Vyl 1 Bytel 1 Slypsteen.

Bootsmans Goet.

4 Schraapers 4 Teerkwasten 3 Marrelpriemen 1 Koevoet 1 Yzere Pik Pot.

Eenig oud Touwerk 1 Leng 3 boomen om in Zeylen te setten.

1 Boot met Zeyl en Fok, Mast, Roer en Swaarden, 4 Riemen.

1 Oud Noois fol.

Al wat op de Inventaris niet en staat, sullen de Verkoopers daer vry mogen uythalen.

Amiant nadet onderrigtinge begeerende / spreekte aan de boornoemde Makelaars, zullen een pder goet beschept geeven. Zegget voort.

1 Amsterdam, by KAREL van RYSCHOOTEN, Boekverkoper op 't Water, by de Nieuwe Brug, in de Delfse Bybel.


*18th-century sales poster
for the galleon "De Maria"*

3. **BONTEKONINGH, Joannes and Dirk (brokers)**. ... presenteeren (uyt der hand) te verkoopen, een extraordinary welbezeylt galjoot-schip, genaamt De Maria: is in 't jaar 1711 nieuw uytgehaalt, ... en tegenwoordigh in de Nieuwe Zyds Waal, agter de Oude Stads Herbergh, is leggende.

Amsterdam, Karel van Rijschooten II, [ca. 1750]. Half-sheet (ca. 32.5 × 21 cm). Tipped onto a piece of paperboard. € 1500

A rare and possibly unique poster with a detailed inventory of equipment, advertising a sale to be held in Amsterdam (ca. 1750) of the galleon (galjoot) *De Maria* and equipment such as the anchors, the complete ship's gear, galley contents and sea chests.

A few minor tears, good copy.

 More on our website

Justice done by Charles the Bold, Duke of Burgundy to the Governor of Zeeland, who had killed a man and raped his wife

4. [CHARLES THE BOLD]. Justitie van Carel den Stouten, Hert[og]: van Bourg[ondië]: etc. Grave van Holl[and]: Zel[and]: etc. over seker gouv[erneur]: in Zelant.

[Amsterdam?], Joachim Bormeester, [ca. 1690]. Oblong 1° (full sheet) broadside (41 × 50.5 cm). An engraved print with extensive engraved texts in Dutch, the central scene (33.5 × 31 cm) flanked by 6 smaller scenes, with the title above the central scene (in roman capitals with I and V for UJ and U), 5 lines of verse (a couplet in 1 line followed by a 4-line verse) below each smaller scene and the story in prose in the foot of the engraving. Hand-coloured and highlighted in gold. € 850

A very rare print presenting an episode in the life of Charles the Bold (le Téméraire; Carel de Stoute; 1433–1477), the fourth Duke of Burgundy from the House of Valois, who also ruled large parts of the Northern Netherlands and Zeeland. The smaller scenes, three on each side, illustrate the various events in the story. The caption under each small scene first gives a couplet in one line (in roman style lettering) that offers wise moral advice related to the scene. It is followed by four lines of verse (in italic) applying it more specifically to the event in the story. Six columns of italic text in the foot of the plate tell the whole story in prose. The stories used for the two similar prints appeared in Cornelius Aurelius, *Die chronyk van Hollandt* (Leiden, 1517), known as the “Divisiiekroniek”, so this one may also come from that source, but we have not found it.

The plate appears to be somewhat worn, so probably a late impression of an older plate. Trimmed to the platemark. Browned. Manuscript annotations in ink at the lower right corner.

Cf. *British Museum 1874.1010.70* (pub. by Danckerts); *Muller, Historieplaten 314* (pub. by Sweerts); *H. van de Waal, Drie eeuwen vaderlandsche geschied-witbeelding 115.2* (pub. by Danckerts?); not in *Atlas van Stolk* (but 117 is a similar Sillemans/Danckerts print of a different historical scene). [👉 More on our website](#)



ARTICULBRIEF

ofte

ORDONNANTIE

op de

DISCIPLINE MILITAIRE.

Gedaen, geamplieert en gerenoveert den negenden
Mey 1705.



IN 's GRAVENHAGE,
By PAULUS SCHELTUS, ordinariis Drucker van de
Hoogh Mog. Heeren Staten Generael der Vereenighde Ne-
derlanden. Anno 1705. Met Privilegie.

92 documents concerning the army and navy of the Dutch Republic during its golden age

6. [ORDINANCES – DUTCH REPUBLIC]. Recueil van verscheide placaten, ordonantien, resolutien, instructien, ordres en lysten, etc. betreffende de saacken van den oorlogh, te water en te lande.

The Hague, Jacob Scheltus, Aelbrecht Hendriksz, the heirs of Hillebrandt Jacobsz van Wouw, Paulus Scheltus, 1591–1716. 4°. With woodcut publishers' devices, title vignettes and decorated initials. Vellum over boards, manuscript title on spine, remains of green ties. € 2250

Very interesting collection of 92 numbered ordinances, resolutions, instructions, orders and lists concerning the army and naval forces of the Dutch Republic during its golden age, dating from 1591 to 1716. At least seven times over a period of nearly fifty years, the printers to the States General produced similar preliminaries to reissue and/or reprint a series of previously published official documents. The first – with documents 1–72 – by Jacob Scheltus in 1675. Expanded versions followed in 1688 and 1722, the latter by Paulus and Isaac Scheltus. Since Jacob is not otherwise recorded after 1712, the present edition (containing a document dated 1716) may have been printed by Paulus Scheltus under Jacob's name.

The documents include ordinances on the military discipline, (no.1, 1705), “placaten” (publicly posted documents) on the engaging of soldiers and seamen, orders on armament, payment, instructions for admirals, officers, provost marshal, orders regarding transportation of military forces and goods, quartering, against looting, using bad language, insubordination and desertion (including punishments), forms of oaths, structures of various army units, on drill practices, military clothing, prisoners of war, etc.

Binding slightly soiled, otherwise in good condition.

[8], [ca. 780] pp. containing 92 numbered items (2 folding). *STCN* (2 copies). [More on our website](#)

Fireworks display at Dresden

7. [FIREWORKS – GERMANY]. Heute werden die Unterzeichneten die Ehre haben, ein großes Wasser-Feuerwerk nach Wiener Art, unter dem Namen: Die Jagd der Riesenschlange, auf der Elbe, der Brühlschen Terrasse gegenüber, abzubrennen.

[Dresden, 1829]. 1° broadside (46.7 × 39.1 cm). € 1500

A rare (unique?) broadside announcing a fireworks display at the river Elbe (Dresden), organized by Franz Köbel, a famed pyrotechnician from Graz (Austria). The show was held on 5 September 1829, and reviewed in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*. The paper praised the spectacular rockets, “deren ausgeworfenen Sterne so lange fortschimmerten und so hoch in den Lüften hin schwebten, dass sie sich unter die wirklichen Sterne zu verlieren schienen”. Franz Köbel also sold fireworks at his shop in Graz.

Some soiling and staining, edges frayed, damaged at 2 folds (small repairs).

Overall in good condition.

Cf. *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* 118 (1 Oct. 1829), p. 979; for Köbel: *Steiermärckisches Intelligenzblatt zur Grätzer Zeitung* 45 (21 March 1842), p. 172; not in *KVK; WorldCat*. [More on our website](#)

S e i t e
werden die Unterzeichneten die Ehre haben,

Ein großes Wasser-Feuerwerk

nach Wiener Art, unter dem Namen:
Die Jagd der Riesenschlange,
auf der Elbe, der Brühlschen Terrasse gegenüber, abzubrennen.

Die Unterzeichneten hoffen durch gute und tüchtige Ausföhrung dieses pyrotechnischen Kunstwerkes, welches aus Vier Fronten, Vier Wasser-Scenen und einer Haupt-Decoration besteht, und in dieser Weise, den Berücksichtigungen Sachverständiger zufolge, hier noch nicht gesehen worden, die verehrten Zuschauer jedes Ranges, Standes und Alters auf das angenehmste zu überraschen. Zur Bequemlichkeit der günstigen Zuschauer lassen sie hier einen kurzen Aufsatz der darzustellenden Fronten folgen.

<p style="text-align: center;">Erste Fronte. Die Rosen-Mosaik.</p> <p>Nach der ganzen Länge der Fronte zeigt sich ein Brillantfeuer-Quadrat, welches allmählig an Brillantstärke zunimmt und nach mannigfaltigen Veränderungen der Farben in seiner Mitte ein angenehmes Farbenspiel, mit weißen Rosen geziert, entsteht.</p> <p style="text-align: center;">Erste Wasser-Scene. Der Streit des Feuers mit dem Wasser.</p> <p>Es erscheint eine Maschine auf dem Wasser die an Feuerstärke mehr und mehr zunimmt, ihr Strahlenfeuer in verschiedenen Richtungen auf dem Wasser verbreitet, und den Kampf der beiden Elemente allmählig neutralisirt. Hierauf folgen Wasserregen, Capricen und Fantasiestücke jeder Art.</p> <p style="text-align: center;">Neptuns Triumph.</p> <p>Auf dem Wasser naht Neptun, der Meerbeherrscher, den Dreizack in der Linken, von einem Delphin getragen, aus dessen Nachen sich eine kräftig einwohlernde Fontaine entwickelt. Neptuns Zug begleiten eine Menge Nixen, Frosche, Wasservogel und verschiedenfarbige Wasserlichter.</p> <p style="text-align: center;">Zweite Wasser-Scene. Des Wassers Widerschein.</p> <p>Auf dem Wasser bildet sich eine große Wasserblume, welche nach mehrmaliger Veränderung sich in einen großen Blumenkorb umgestaltet, aus dessen Mitte ein Farbenpiel von Sternen empor strahlt, und den Wasserregen hervor, worauf denn die neu erfindenen Fallschirm-Raketen folgen, welche zu einer ungleichen Höhe getrieben, stattdem mit bengalischem Feuer ausstoßen, die sich langsam auf Fallschirmen herabbewegen.</p> <p style="text-align: center;">Dritte Fronte. Sachsens Glück geüchert durch die Gegenwart.</p> <p>Unter einer, in den prächtigsten Farben, auf Rosenzweigen strahlenden Krone spricht sich der Unterzeichnete Wunsch für Sachsen, von solcher Glorie umgeben, in allmählig silberweißen Flammensätzen aus, und ist hierbei alles aufzusuchen worden, um durch gelungene Zeichnung, Glanz und Farbenwechsel, der Würde des Gegenstandes und den ardensten Forderungen eines kunstliebenden und gebildeten Publikums zu entsprechen. Zum Schluß wird das Ganze noch mit einem Sternregen in Eisbogen überstrahlt.</p>	<p style="text-align: center;">Dritte Wasser-Scene. Die Vermischung des Feuers mit dem Wasser.</p> <p>Auf dem Wasser zeigt sich ein großes Feuerbild, welches seine Brillantfeuerstärke mehrmals in dem schönsten Colorit auf das Ueberraschendste mit dem Wasser vereinigt: diesem folgen grüne, gelbe, rothe, weiße Wasserlichter, Schlangen, Wasserblumen und Blumenkörbe.</p> <p style="text-align: center;">Vierte Fronte. Sachsens Glück verbürgt durch die Zukunft.</p> <p>Dier bewegliche Farbenkränze, mit ihrem Rand die Namen jener theuren Bürgschaften für Sachsens Glück umschließend, werden sich sowohl durch seltene Größe, als auch höchsten Brillanzglanz, als auch durch schönes Funtenspiel in großen Massen</p> <p style="text-align: center;">Vierte Wasser-Scene. Die Pracht des Brillantfeuers auf dem Wasser.</p> <p>Es entwickeln sich auf dem Wasser mehrere Fontainen, die durch die Kunst so geformt werden, daß sie in eine überraschend große und sehr hohe Cascade oder Wasser-Pyramide übergehen, und sowohl die Fläche des Wassers, als des ganzen Schauloses mit blutrothem Widerschein erleuchten. Hierauf folgen Frosche, Enten, Schlangen, Taucher, Blumenkörbe, Wasserkränze und Wasserlichter.</p> <p>Dem Vorstehenden schließt sich die Haupt-Decoration unter dem Namen: Die Jagd der Riesenschlange an.</p> <p>In der Mitte des Elbtroms erhebt sich eine Gallerie, welche mit Wägen und Obelisken geschmückt ist. Die Wägen sind mit Rosenzweigen geziert, aus welchen Wasserfontainen hervorströmen: die Größe des Ganzen, die richtige perspectivische Anordnung der Theile und der Reiz des Colorits werden sicher gleich beim ersten Anblick überraschen: in der Mitte derselben sieht man eine Schlange von 48 Fuß Länge, welche sich in ihren natürlichen Krümmungen auf, und abwärts winder, um einen Schmetterling, den sie zu ihrem Nabe erheben, zu verfolgen. Diese Erscheinung, nämlich das Entweichen des Schmetterlings, und das schnelle Nachziehen dieser großen Schlange gewährt das Schauspiel eines seltenen pyrotechnischen Kunstwerks, wobei Feuerkraft und Mechanik vereinigt wirken.</p> <p>Das Finale, welches aus dem abgebrannten Fronten wird in großer Menge mit allen Gattungen Luftkugeln, mit Schlag, Stern, Venus und Doppelraketen, Medusenköpfen, Cometen, Feuerbillen und großen Luftkugeln abgezeichnet werden.</p>
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Zur größern Bequemlichkeit des Publikums haben für Altstadt die Wechselbänder daarth & Drewig (Wiederwärtter Gasse), Löbke & Thomaßsche (Moritzstraße), Meusel & Comp. (Altmarkt), desgleichen die Hilschersche Buchhandlung (Sloßgasse) und für Neustadt Herr Kaufmann Bar nag & Comp. (Hauptstraße) den Verkauf der Billets zu übernehmen die besondere Güte gehabt.

Für Sicherheit gegen tumultarischen Andrang sowohl als für mögliche Bequemlichkeit der zu ibenden Plätze und strenge Ordnung bei Anweisung derselben wird mit gütiger Unterstützung der höchsten Behörden die erforderliche Sorge getragen werden.

Die Preise der Plätze für diejenigen Billets, welche bis zum Tage der Vorstellung an einem der eben angegebenen resp. Orte gelöst werden, sind:
Erster Platz, auf der Brühlschen Terrasse, 16 Groschen. Zweiter Platz, ebendasselbst, 8 Groschen. Dritter Platz, unterhalb der Terrasse am Elbufer, 4 Groschen. Kinder unter 9 Jahren in Begleitung Erwachsener sind frei.

Die Casse wird um 5 Uhr geöffnet. Der Anfang geschieht mit Eintritt der Abenddämmerung und wird eine Viertel-Stunde vorher durch 3 Signale von Schlaggranaten angekündigt. Nach abgebranntem Feuerwerke erhebt auf der Elbe ein bengalisches Feuer, welches den Rückweg beleuchtet.

Franz Köbel et Comp. K. K. priv. Lust- und Kunst-Feuerwerk.

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

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

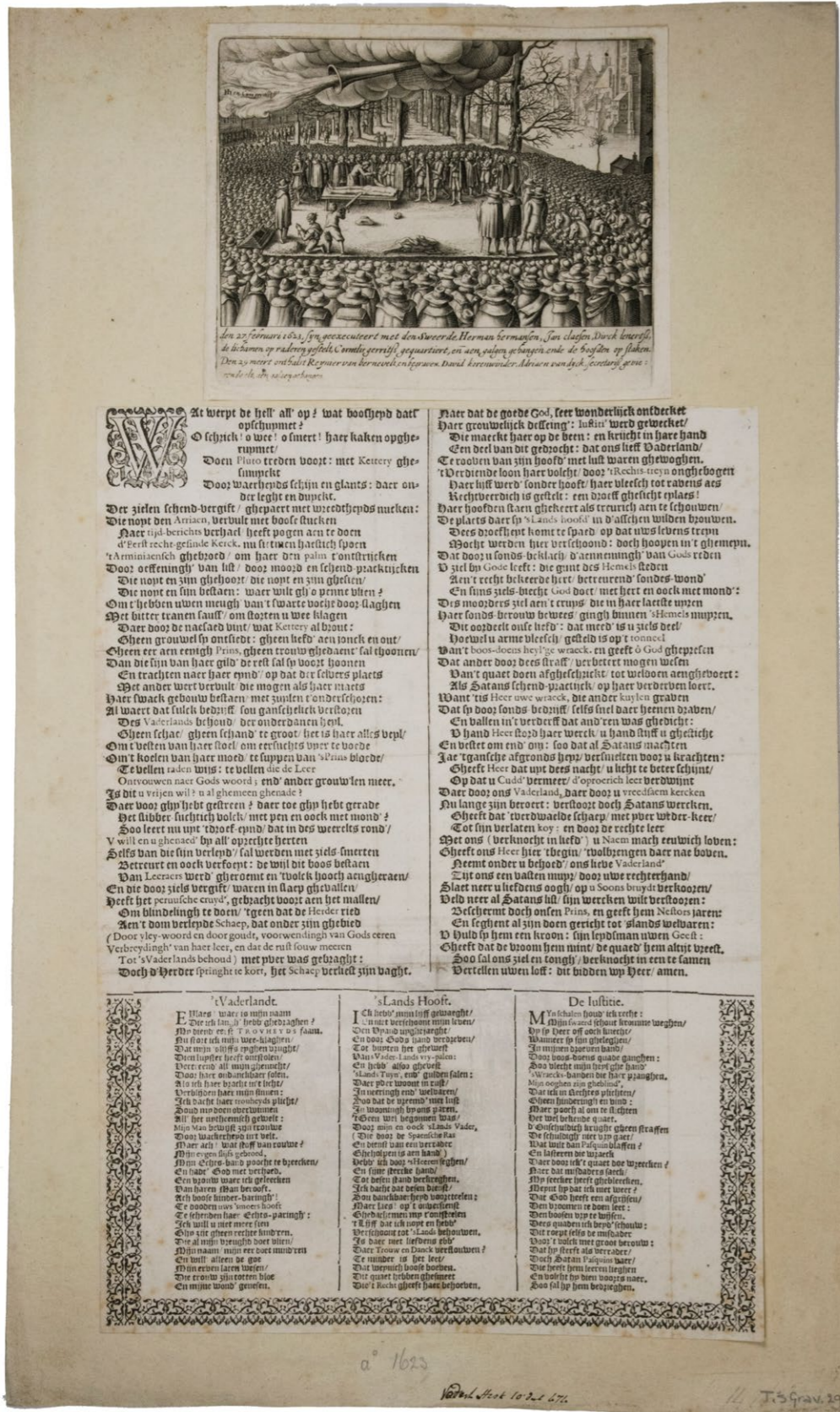
[Netherlands, Hendrick Hondius (I), 1623]. Broadside (51 × 26.5 cm). Two separate leaves, one with the engraving (plate size 14 × 17.5 cm) and the other with letterpress verses (37 × 26.5 cm), originally assembled to form a single broadside. The leaf with the engraving lacking the letterpress heading 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 about 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



a° 1623

Verkoopboek 10.2.2.171

J. J. Grav. 29

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

9. 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




Official notices from the last year of the Dutch Cape colony, including one allowing slaves to sell goods

II. JANSSENS, Jan Willem. [Publicaties, advertenties, notificaties en een waarschuwing].

[Cape Town, the former VOC printing office at the Castle], 1805. Small 2° (31.5 × 19.5 cm). 38 official ordonnances, proclamations, notices, etc., printed together, addressed to the colonists in the Cape of Good Hope, with no general title, but each item with its own drop-title: 5 with one of two large woodcut titles in script lettering ("Publicatie" and "Notificatie") and the others with letterpress titles "Publicatie", "Advertentie", "Notificatie", "Waarschuwing". Each item with the autograph signature of Governor-general Janssens, and/or his secretary J.A. Truter in brown ink. Contemporary half sheepskin. € 9500

Only known copy, previously unrecorded, of the official proclamations, ordonnances, notices, etc. of Jan Willem Janssens (1762–1838), governor-general of the Dutch Cape colony (the Cape of Good Hope in South Africa), appointed by the Napoleonic Asian Council, which replaced the directorate of the VOC (Dutch East India Company) in 1799. They were printed at what had been the VOC's printing office at the castle in Cape Town and cover the last year before the English retook the colony from the Dutch at the Battle of Blaauwberg on 8 January 1806. They are arranged in chronological order from 3 January to 27 December 1805, beginning with a call for a census not only of the population but also of the property of the entire colony. Several items concern the cultivation of wheat and its price, others the provisioning of the colony's troops, the harvesting of grapes and transportation of wine, notices about the appointment of governmental personnel, bills of exchange, public debts, insolvency and bankruptcy. There is a new regulation replacing a 1794 proclamation that forbade people from buying any goods (other than food) from slaves and forbade slaves from offering such goods on the street: it is now to be allowed, but the slave owner must get an authorizing certificate for the slave, who must also show the list of goods to be sold. Two leaves have part of the head margin cut away, not affecting the printed texts, but otherwise in very good condition. The binding is scuffed and the labels defaced. A unique publication printed in Cape Town for the Batavian government, very important for the history and economics of the Cape and for the Batavian Republic's Asian policy following its dissolution of the VOC.

[42] ll. including 12 integral blanks (9 ll. printed on both sides). *Not in KVK; WorldCat; cf. Mendelssohn I, p. 286; South African bibliography I, p. 388.*  More on our website

Publicatie

JAN WILLEM JANSSENS, Gouverneur en Generaal en Chef, benevens de Raaden van Politie over de *Kaap de Goede Hoop*, en den Resforte van dien, in *Zuid-Africa* &c. &c. &c. aan elk en een iegelyk, die dezen zullen zien of hooren leezen, **SALUT!** doen te weeten:

Nalemaal de Graan-Commissie aan Gouverneur en Raaden heeft verhoord, dat uit het Rapport van het Lid uit haar midden, den President van den Raad der Gecomente, *Jacobus Johannes Vos*, wiens byzondere Commissie bestond in het opnemen der Tarwe, welke zig by het grootte gedeelte der Graanbouwende Ingezetenen, na afrek van het geen tot Zaad en eigen voedsel voor die jaar word vereischt, nog beschikbaar bevindt, was gebleken, dat de hoeveelheid hiervan, gevoegt by het geen in de Graanmagazynen, en onder de respectieve Bakkers in voorta is, niet voldoende komt te zyn, om, zelfs wanneer men aan de Ingezetenen drie maal per week, te weeten *Zondag, Woensdag en Vrydag*, Ryt in Rede van Brood verstrekt, aan een iegelyk het genot van Brood gesluisen te dit loopend jaer te verzekeren, ten zy'er maatregelen genomen worden, waar door alle verstilling van Tarwe meel voorgekomen, en de Commissie gerust gesteld kan worden, dat van den voorraad, welke zo in 's Gouvernements Magazynen, als elders in de Volkplanting, heilbar, geen ander, dan het door dezelve bepaald gebruik kan worden gemaakt.

ZO IS 'T, dat Gouverneur en Raaden, hierin krachtiglyk willende voorzien, goedgevonden hebben, te ordonneeren en te financieren, ordonneeren en financieren by dezer:

1. Dat in de Kapsdal, zo wel als in de Baysils, en op de Dorpen Stellenbosch en Paarl, het Brood zal moeten werten gebakken van grof Meel, zodanig als hetzelfde van den Meelsteen afloopt, zonder dat daaruit eenig sijn Meel, op welke wyze ook, zal mogen worden getrokken.

2. Dat al het sijn Meel, tot hier toe uit gemalen Tarwe gemeld, gezeekt, of anderszins getrokken, welk thans nog by de respectieve Bakkers aan handen is, in 's Gouvernements Graan Magazynen zal moeten werten geleverd, en ter dispositie der Graan-Commissie gesteld.

3. Dat na dezeren, zo lang de tegenwoordige omstandigheden voortduren, geen sijn Meel, onder welke praecox ook, zal mogen worden verkeert.

4. Dat voortaan geen wit Brood zal mogen werten gebakken, dan alleen voor oude of zieke Lieden en jonge Kinderen, die geen ordinar Brood kunnen getruken; — ten welken einde door de Graan-Commissie expressie Bakkers zullen werten becoemt, aan welken het meig sijn Meel uit 's Gouvernements Graan Magazynen zal werten verstrekt; — ter wyf te geeve, die in de termen vallen, van wit Brood te belevven, zig zullen hebben te adresceeren aan evenemelde Commissie, welke met de nodige caut. l. n. burene naamen by de gewoone Bakkers-Lysten bekend zal stellen.

Alles op een van confiscent van het, te zuden deze bevelen, verkeert of aetgehouken sijn Meel en gebakken wit Brood, mitgelees eene boete van *vyf honderd Ryder* daerenoven, waar van de Amptrenger, wiens naam, des begerende, zal worden gefecreteert, een derde zal genieten.

Listen en bevelen den Raad van Justitie, den Procureur Generaal, den Landdrost van Stellenbosch, en allen, die het verder zou te mogen aangaan, deze Onze Publicatie sijn te aetervolgen en te doen aetervolgen, want Wy zulks ten algemeenen bult bevonden hebben, also te behooren.

En op dat niemand hiervan eenige ignorantie zoude mogen voorwenden, zal dezer worden gepubliceert, mitgelees geafficeert, alomme, daar men gewoon is, Publicatie en affike te doen.

Aldus gereleveert en gestrefteert in Raade van Politie, aan de Kaap de Goede Hoop den 3 April 1805, en gepubliceert den 5 daaraanvolgende.

Gouverneur en Raaden voorn.

Jan Willem Janssens
J. A. Truter
J. A. Truter

*Certificate of the Dutch frigate "Evertsen"
leaving Mahon, Menorca,
with manuscript statements by three consuls*



13. [MENORCA]. La ilustre junta provincial de sanidad de la isla de Menorca.

[Menorca], 15 March 1861. Folio (42.5 × 30.5 cm). Broadside with a wood-engraved border, the wood-engraved royal coat of arms of Spain at the head and a woodcut map of Mahon in the centre of the certificate. With on the verso three manuscript statements (in French, English and Portuguese), signed and stamped. € 1750

Certificate for the Dutch steam frigate *Evertsen* to leave the harbour of Port Mahon, Menorca. In 1860 the majority of the crew of the *Evertsen* suffered from an epidemic eye disease and sailed from the waters near Toulon to Menorca in order to recover. The certificate mentions the name of the ship, the number of cannons (51), the number of men on board (432), the name of the Captain, Martin van Vreeland, and where the ship is heading, in this case to sea. The certificate is signed by three officials and stamped at the foot. Written on the back of the certificate are three statements, one by the French vice-consul Vales, one by the British consul Edmund Peel, and another by the Portuguese consul Joao Flagner, each with a stamp of the consulate. They state that the ship with its entire crew left in good health and "that good health is enjoyed in this town and the adjacent country, without any suspicion of plague or contagious distemper whatsoever" (Peel).
Folded and slightly creased, otherwise in good condition.

[More on our website](#)

*Extremely rare engraved illustrated report
of a 1.5 kilo hail stone*

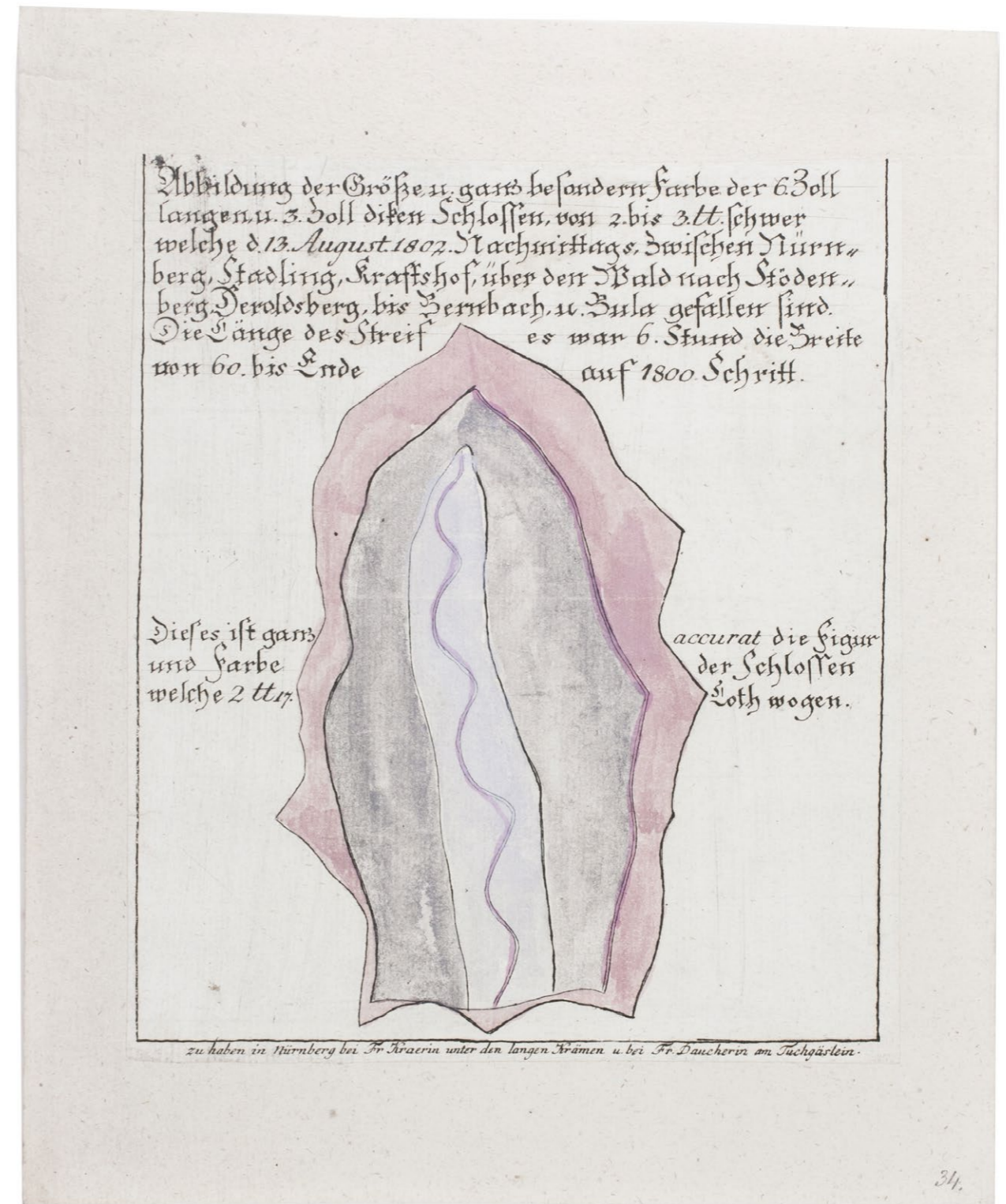
14. [METEOROLOGY – HAIL STONE]. **Abbildung der Größe, u. ganz besondern Farbe der 6 Zoll langen, u. 3 Zoll dicken Schlossen, von 2. bis 3. ll. schwer welche d. 13. August. 1802. . .**

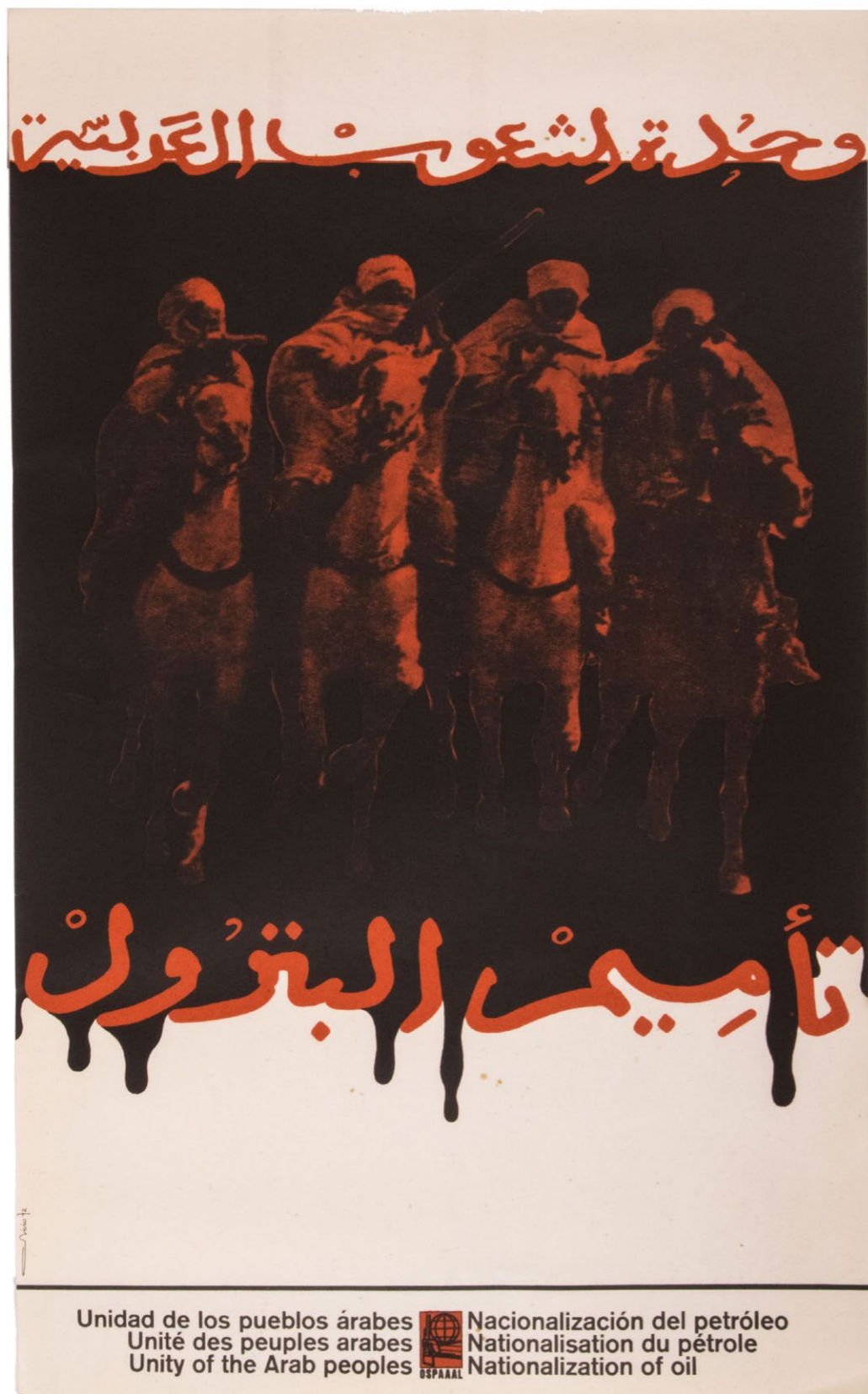
Nuremberg, Fr[au] Kraerin, Fr[au]. Daucherin, [1802]. 4° (20.5 × 17.5 cm). Engraved print on laid paper, coloured by a contemporary hand as published. Mounted on a piece of paper (ca. 1926?). € 1950

An engraved print (an illustrated flier or Flugschrift reporting a curious meteorological event), showing a cross-section of one of the enormous hail stones that fell near Heroldsberg, about 11 km northeast of Nuremberg, on 13 August 1802. It weighed 2 17/32 Pfund (nearly 1.5 kg), measured 6 Zoll long and 3 Zoll thick (about 15 × 7.5 cm) and was unusually colourful, as depicted in the colouring of the print in pink and grey. The print also shows the distinctive layered structure of the hail stone,

With the margins trimmed off, removing the thin-line border at the head but without affecting the texts, image or the other borders. Otherwise in very good condition.

[1] leaf. *Monathliche . . . Anzeigen zur ältern und neuern Geschichte Nürnbergs*, 6 (1802), pp. 119–120; not in KVK & WorldCat. [👉 More on our website](#)





*Propaganda poster for the unity
of Arab peoples and the nationalization of oil*

15. [OSPAAAL]. MARTINEZ, Olivio. Unity of the Arab peoples – Nationalization of oil.

[Cuba, 1972]. Poster (ca. 52.5 × 32.5 cm) printed in black and red, with an image of four armed Arabian horsemen, with Arabic text above and below, and with the title in Spanish, French and English at the foot of the poster, together with the logo of the OSPAAAL. € 1500

Rare propaganda poster of the OSPAAAL, the Organization of Solidarity with the People of Asia, Africa and Latin America, designed by Olivio Martinez. The poster depicts four Arabian (Bedouin?) men on horseback, holding guns and galloping towards the viewer, with the text “Unity of the Arab peoples – Nationalization of oil” in Arabic above and below the image. At the foot of the poster is the logo of the OSPAAAL, flanked by the same text, given English, Spanish and French. The OSPAAAL is a socialist Cuban political movement against imperialism and to defend human rights. The organization was founded in 1966 and was especially active in less developed countries. The posters were often stapled into copies of *Tricontinental*, the organization’s magazine.

With only a small fold in the lower right corner, otherwise in very good condition.

R. Frick, *The tricontinental solidarity poster* (2003). [More on our website](#)

82 pamphlets (some unrecorded) concerning the Dutch “Pachtersoproer” and the parallel “Doelisten Movement” (1747–1748)

16. [PACHTERSOPROER – DOELISTEN MOVEMENT]. [Collection containing 82 pamphlets and broadsides (some of the latter folding) concerning the “Pachtersoproer” in 1748].

[Various places, various publishers (some anonymous), 1747–1749]. 82 pamphlets and ordinances. Mostly broadside and 2°, some 4° and smaller, in 1 2° volume. One pamphlet with an engraving of the riots at the Amsterdam Dam on 28 June 1748, by Jan Smit, others with woodcut or engraved head – and tailpieces, initials and ornamental borders. Contemporary calf, gold-tooled spine, red morocco spine label with title in gold: “Onlusten van MDCCXLVIII”, marbled edges. € 8500

Very large collection consisting of 82 pamphlets, concerning the Dutch “Pachtersoproer” and the parallel “Doelisten Movement” of 1748 and the periods before and after it in 1747 and 1749. The Pachtersoproer was a rebellion in several Dutch cities. The collection appears to include at least 34 pamphlets not mentioned in Knuttel: 9 of these seem to be unrecorded, as far as we can find. Three other pamphlets may be unrecorded editions of pamphlets mentioned by Knuttel.

This interesting collection of 82 pamphlets and ordinances, dating from 1747 to 1749, demonstrates the importance of these events in the economic and social history of the Dutch Republic. It shows the rebellious zeitgeist, the political agility of the government (especially in Amsterdam) and the dissatisfaction among the population at that time. Although many of the pamphlets appear to have been written by Orangists or Doelisten, including some by Daniël Raap and like-minded leaders themselves, the collection also includes pamphlets against the Doelisten.

The collection includes several remarkable documents, such as the more extensive pamphlets *Breydel voor de heerschende myutzucht* (Knuttel 18184), perhaps written by Lucas Trip (1713–1783), and the *Prikkeling tot beteugeling aan de muittelingen* (Knuttel 18183). A highlight of the collection is the pamphlet *Kort verhaal van het voorgevallene den 28. Juny 1748. op den Dam te Amsterdam* (Knuttel 17909), including an engraving by Jan Smit, depicting the riot at the Amsterdam Dam during the public execution of the two instigators of the Pachtersoproer on 25 June 1748. The collection includes two duplicates, but the other 80 pamphlets are all different texts, all rare and some very rare. This varied collection gives a fine overview of the turbulent years of 1747–1749.

With some small restorations in a few pamphlets and ordinances, some edges a little frayed, some small cuts in the paper to fold the broadsheets for binding them, some foxing, browning and a few small stains, but otherwise a historically interesting collection of pamphlets in good condition.



ca. 130 ll. For references for every pamphlet, please send us an inquiry. [📧](#) More on our website

Gelykheid, Vryheid, Broederschap.

Extract uit het Register der Resolutien van de Hoog Mogende Heeren Staaten Generaal der Vereenigde Nederlanden.

Lunæ den 6 July 1795.

Het Eerste jaar der Bataafsche Vryheid.

Is gehoord het rapport van de Burgers Guykama, en andere Haar Hoog Mog. Gedeputeerden tot de zaaken van de Zee, hebbende, ingevolge en ter voldoeninge van derzelyer Resolutie commissoriaal van den 26 der voorleden maand, met en nevens eenige Gecommitteerden uit het Comitté tot de zaaken van de Marine, geëxamineert het voorstel door het Comitté ter Vergaderinge van haar Hoog Mog. voorgedragen, tenderende, dat, aangezien op het werk van het Salut tot hier toe nimmer eenige vaste bepaling is gemaakt, maar het zelve binnen en buiten 's Lands altoos in het onzekere heeft gefluctueerd, voornamentlyk uit hoofde van de pretensien van den gewezen Stadhouder, Capitein en Admiraal Generaal; het Comité tot de zaaken van de Marine gemeend heeft, nu dien steen des aanstoofs ook in dit opzigt is uit den weg geruimd, niet langer te mogen nalaaten, om den aandacht van haar Hoog Mogende daar by te bepalen, en

A.

in

To regulate salutations at sea by means of firing shots

17. [REGULATIONS – FIRING SALUTES]. Reglement, ten opzichte van het saluut, waar naar alle zoo vlag-officieren als capiteinen en anderen commandeerende eenige schepen, fregatten, of mindere vaartuigen van oorlog, van den staat, zig zullen hebben te reguleeren. Gearresteert by haar Hoog Mogende resolutie van 6 July 1795. Het eerste jaar der Bataafsche vryheid.

[1795]. 4°. Sewn upon two supports.

€ 650

Very rare pamphlet on the regulations concerning signalling, intended for flag officers, captains and other high-ranking officials commanding ships, fregats or lesser vessels under command of the State and indicating whom they should salute and signal and how. These rules were issued in the first year of the new Batavian Republic (established in the Netherlands under the influence of the French Revolutionary army, 1795–1806) by the Committee of naval affairs (Comité tot de zaken van de Marine) to regulate salutations at sea by means of firing shots, including the exact number of shots proper to various occasions, such as the number of canon shots when a high ranking official comes on board. An admiral, for example, gets seventeen salute shots while a commandor gets only eleven. The rules were necessary because of the many misunderstandings and difficulties that occurred when (war)ships met other vessels in the open sea, harbours or roadsteads. Such confrontations had often led to often unintentional hostilities. The resolution is dated 26 June 1795 and the confirmation by the States General 6 July 1795. The Comité tot de zaken van de Marine was created soon after the Batavian Revolution (1795), replacing the old Admiralties, and consisted of 21 members of the parliament. Corners slightly frayed, otherwise in good condition.

4, 8, [4] pp. *De Jonge, Geschiedenis v.h. Ned. zeewezen, 6, 1 (1848), pp. 2023.* [More on our website](#)

*Allegorical print on the flight of Bonnie Prince Charlie,
in a very rare edition (with 4 letterpress verses)*

18. STUART, Charles Edward (subject). De vlugtende Jonge Pretendent.

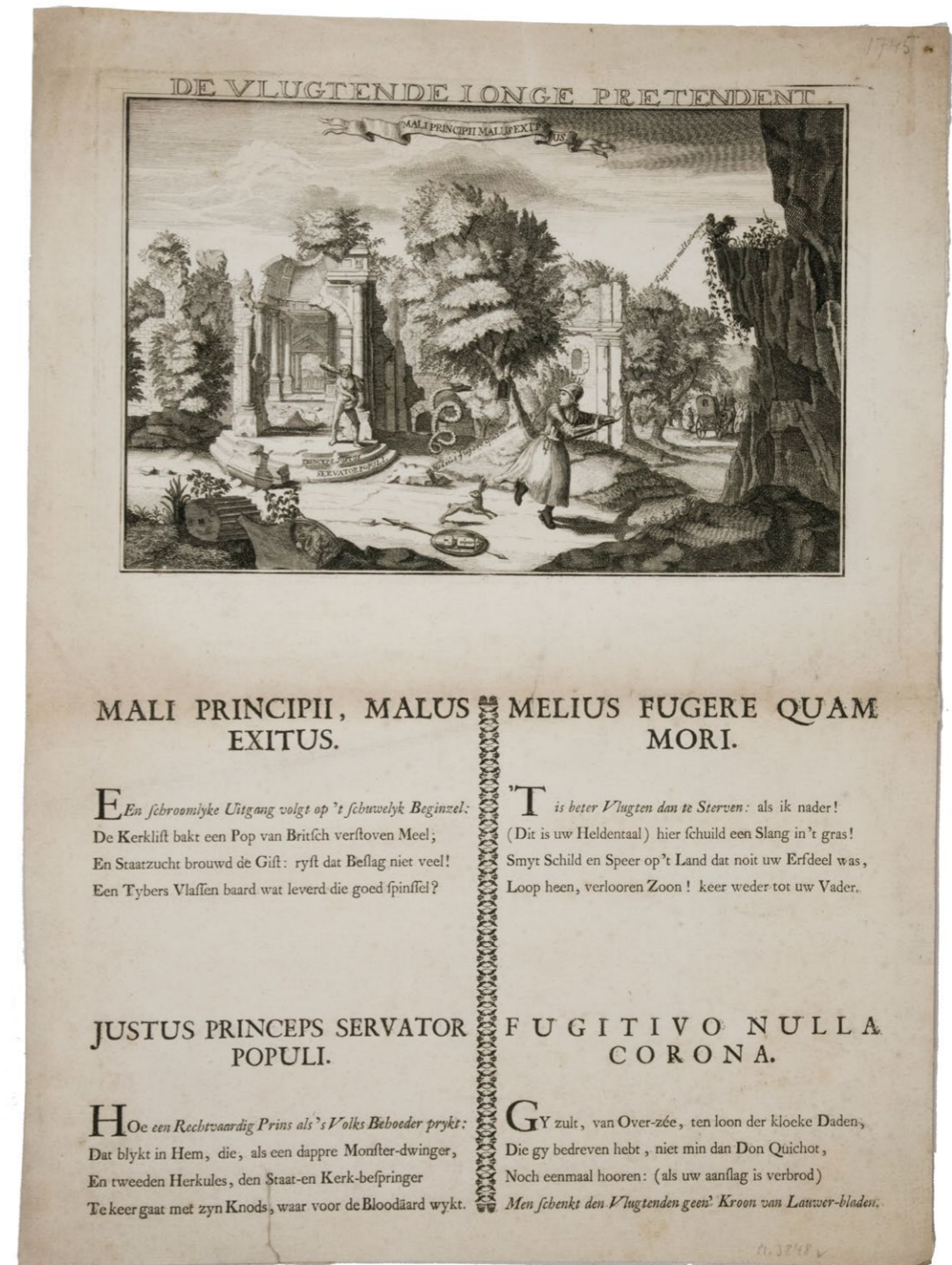
[The Netherlands], [1746]. 1° (full-sheet, trimmed to 44 × 32 cm). With an engraved plate (plate size 18 × 27.5 cm), 4 letterpress verses and a woodcut border. € 1750

Allegorical print celebrating the defeat and expulsion of the pretender to the English and Scottish thrones, popularly known as Bonnie Prince Charlie, in its very rare second edition: with the plate in its second state (with the two Dutch verses at the foot cut off) with four Dutch verses (4 lines each) printed letterpress in two columns below the engraving, explaining its four Latin motto's: (1) [in a banderol below the title:] "Mali principii, malus exitus" (A bad starting point leads to bad outcome); (2) [on the steps of the ruin:] "Princeps Justus servatur populi"; (3) [near the fleeing Pretendent:] "Melius fugere quam mori"; (4) [coming from the bill of the cock at the right:] "Fugitivo nulla corona". The whole is surrounded by a woodcut border. The title runs across the head of the engraving in open Roman capitals with I for J but using both U and V. The print celebrates the failure of the so-called Second Jacobite Revolt in 1747 perpetrated by Charles Edward Stuart (1720–1788), the elder son of James Francis Edward Stuart ("the Old Pretender") and grandson of the late King James II of England (King James VII of Scotland).

Most other copies described or viewable (Rijksmuseum, Amsterdam University, Muller 3848[a], Atlas van Stolk, etc.) have 2 engraved Dutch verses (6 lines each) in 2 columns below the pictorial image, but not the four letterpress verses! Only Muller also records the present edition with the four letterpress verses.

With remnants of a previous mounting on the back, a small tear repaired at the foot affecting text, one horizontal fold. Otherwise in very good condition.

[1] leaf. Muller, *Historieplaten 3848b*; cf. *Atlas van Stolk 3656*. [👉 More on our website](#)



Allegorical print satirizing the Remonstrants in the Netherlands in 1618

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

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

The print seems to be the second state of a print of Dolendo (?) after a painting by Isaac Claesz. Swanenburgh. The first state of this print, an allegory on the siege and relief of Leiden, was printed in 1574. Our copy would be the second state of this 1574-print with another text.

At left the Dutch maiden is assailed and driven from her safe seat (“Christ”) by Discord, Death and Violence. At right Neptune tries to stop a soldier from attacking her. “Utrecht” appears on the soldier’s helmet and the names of the Remonstrant cities on a flap of his trousers: Alkmaar, Rotterdam, Leiden, etc.), characterizing him as a waardgelder. With a minor stain on the back, faintly visible on the front, and 3 barely visible folds. Otherwise in very good condition.

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




*Plea for concord after years of religious quarrels and disputes
(with book burning symbolizing tolerance!)*

22. [VELDE, Jan II van de, and Jan Jansz. STARTER]. AMNHΣTIA ofte Vergetelheyd. Vermanende inwoonders der Vereenighde Nederlanden tot eendracht ende vergetelheyd van al de bitterheden, die onder de naem van Remonstranten, Arminianen, &c. in hare gheherberght zijn geweest ende noch souden moghen wesen.

[Utrecht, Jan Amelisz., 1623]. Oblong 1° (full sheet) broadside. Etched print (plate size 19.5 × 26 cm) with letterpress text on paper. Mounted on a paper support. € 950

Propaganda broadside with an allegorical print admonishing the inhabitants of the Dutch Republic to forgive and forget their religious quarrels and disputes, especially those that arose between the Arminians and the Gomarists during the Twelve-Years' Truce (1609–1621) and to foster concord again. Some copies have four long verses at the foot explaining the text. They are signed with the name and motto of the author “J. Starter” and “gonst baerd nijd”. It’s ironic that Starter, Van de Velde or Amelisz. chose to use an image of book-burning as his primary illustration to invoke and symbolize tolerance and reconciliation! The artist of the engraved plate is the famous Jan van de Velde (II) (1593–1641), painter, draughtsman and engraver. He is the son of the Flemish calligrapher Jan van de Velde and the father of the still life painter Jan van de Velde (III).

Without the lower half of the broadside (the explanatory text), but it is lacking in many copies: in the Rijksmuseum copy, the explanations appear to have been printed on a separate leaf and pasted below the etching, so it may have been issued both with and without the explanations. Trimmed broadside, vertical fold. Otherwise in good condition.

[1] leaf. Muller, *Historieplaten 1502*; <http://hdl.handle.net/10934/RM0001.COLLECT.458560>.  More on our website



The end of the Twelve-Years' Truce in 1621, including the Dutch verses in five columns, usually lacking


25. VISSCHER II, Claes Jansz. Treves endt.

[Amsterdam], Claes Jansz. Visscher II, [1621]. Oblong 1° (full-sheet) broadside (26.5 × 36.5 cm). With an etched plate (plate size 17 × 36 cm), with 20 verses (6 lines each) printed letterpress below in 5 columns, opening with a woodcut decorated initial. The verses, set in textura gothic type (by Hendrik van den Keere), are keyed to objects and people in the pictorial image by the letters A-N, five letters covering two or three verses each. Divided into two parts (upper part with pictorial image 17.5 × 36.5 cm; lower part with text 9 × 36.5 cm) and mounted on a paperboard support. € 1250

Anti-Remonstrant print showing Remonstrants mourning the 1621 end of the Twelve-Years' Truce during the Eighty-Years' War for Dutch independence from Spain (1568–1648). The beginning of the Truce in 1609 – concluded in The Hague in what is therefore now called the “Trêveszaal” – signalled the first formal recognition by outside powers of the United Provinces as an independent nation, the Dutch Republic. This “peaceful” period was, however, overshadowed by endless religious disputes and quarrels between two groups of Protestants: the more moderate “Remonstrants” (Arminians) and the dogmatic Calvinist “Contra-Remonstrants” (Gomarists).

Claes Janszoon Visscher II (1587–1652), a famous artist, engraver, mapmaker and publisher of the Dutch golden age drew and etched the plate (with his monogram in the lower left corner) and no doubt published the broadside, though it has no imprint.

The broadside has been divided as noted, with the etching in the upper two-thirds now separate from the letterpress text in the lower third. That meant that in the process, the foot of the etching was slightly shaved. The left margin next to the text is repaired (not affecting the text).

[1] leaf. Muller, *Historieplaten 1449; Atlas van Stolk 1525; Hollstein, C.J. Visscher 38*.  More on our website



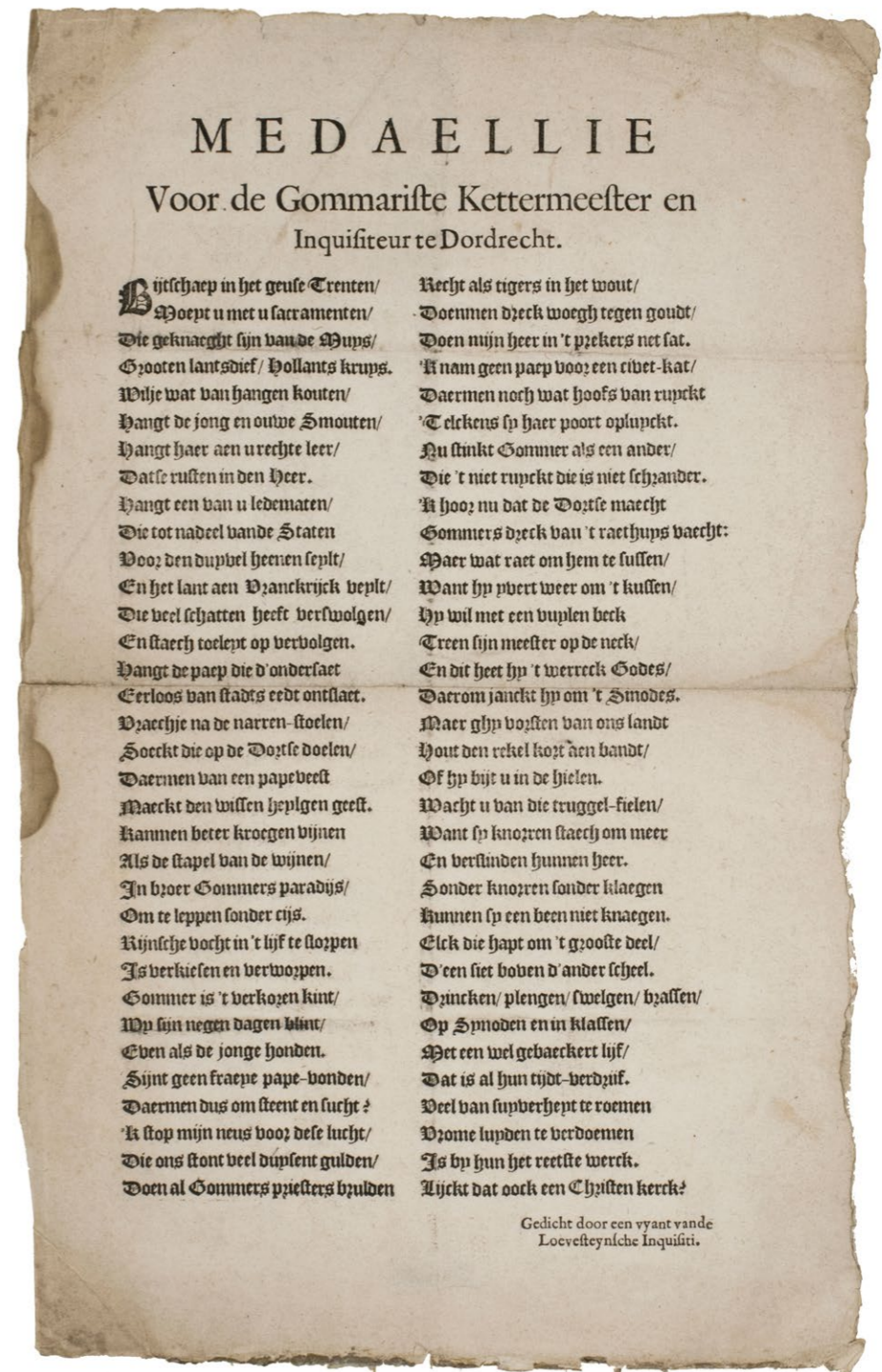
First edition of one of Joost van de Vondel's famous "hekeldichten" (satires)

26. [VONDEL, Joost van den]. Medaellie voor de Gommariste kettermeester en inquisiteur te Dordrecht.

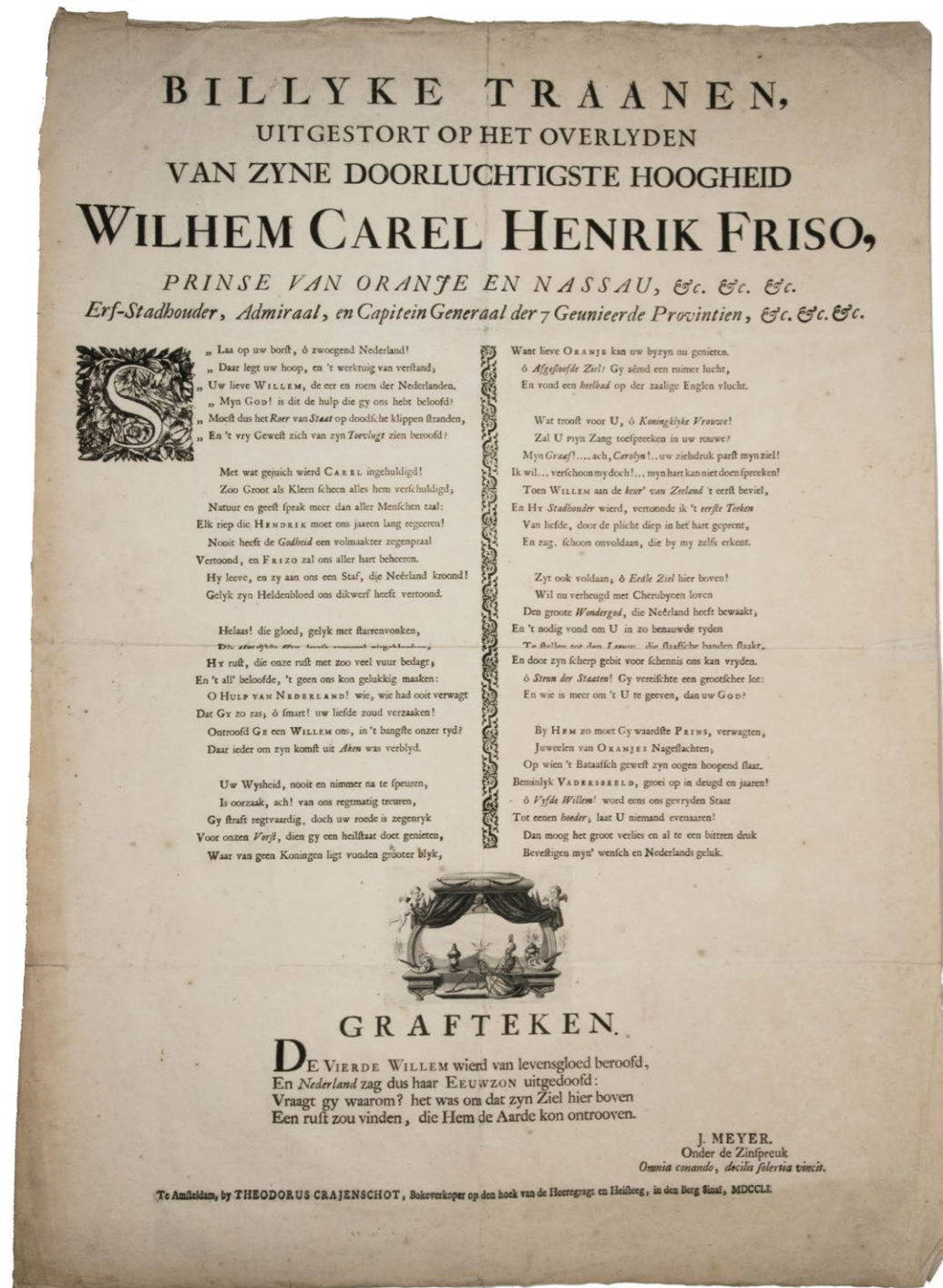
[1630]. Broadside (33 × 20.5 cm). Mounted on paperboard support. € 1250

The original broadside, printed in 1630, of one of the well-known "hekeldichten" (satires) by the Prince of Dutch poets of the Golden age, Joost van den Vondel (1587–1679), defending the Arminians (the more moderate Remonstrants) against the Gomarists (strictly Calvinistic Contra-Remonstrants). Vondel signed this anonymous satire with "een vyant van de Loevesteynsche Inquisiti.": an enemy of the "inquisition" of the prisoners at the Castle Loevesteyn: Hugo Grotius, Rombout Hoogerbeerts and others, all arrested in 1619 by Prince Maurits and sentenced to life-long imprisonment. So he is pointing out that the Calvinists are behaving in the same manner as the Spanish Catholic Inquisitors. The poem is full of sarcasm, puns, and hidden attacks on the rigorous Calvinistic adherents of the doctrines that had prevailed at the Synod of Dordrecht (1619). Vondel grew up in the Anabaptist movement and was shocked and offended by these arrests and the execution of Oldenbarnevelt and others. A decade after the present publication he converted to Catholicism. Stain in the left margin, a few folds, corners slightly thumbled. Otherwise in very good condition.

[1] I. Unger, *Bibliogr.*, 187; *Schuytvlot* 328. [More on our website](#)



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



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

With:

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

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

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

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

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

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

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

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

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

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

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

William the Good, Count of Holland

sentences the rich bailiff of South-Holland to death for taking a poor farmer's excellent cow

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

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

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

With the print trimmed to the plate-mark, edges a bit frayed, some repairs.

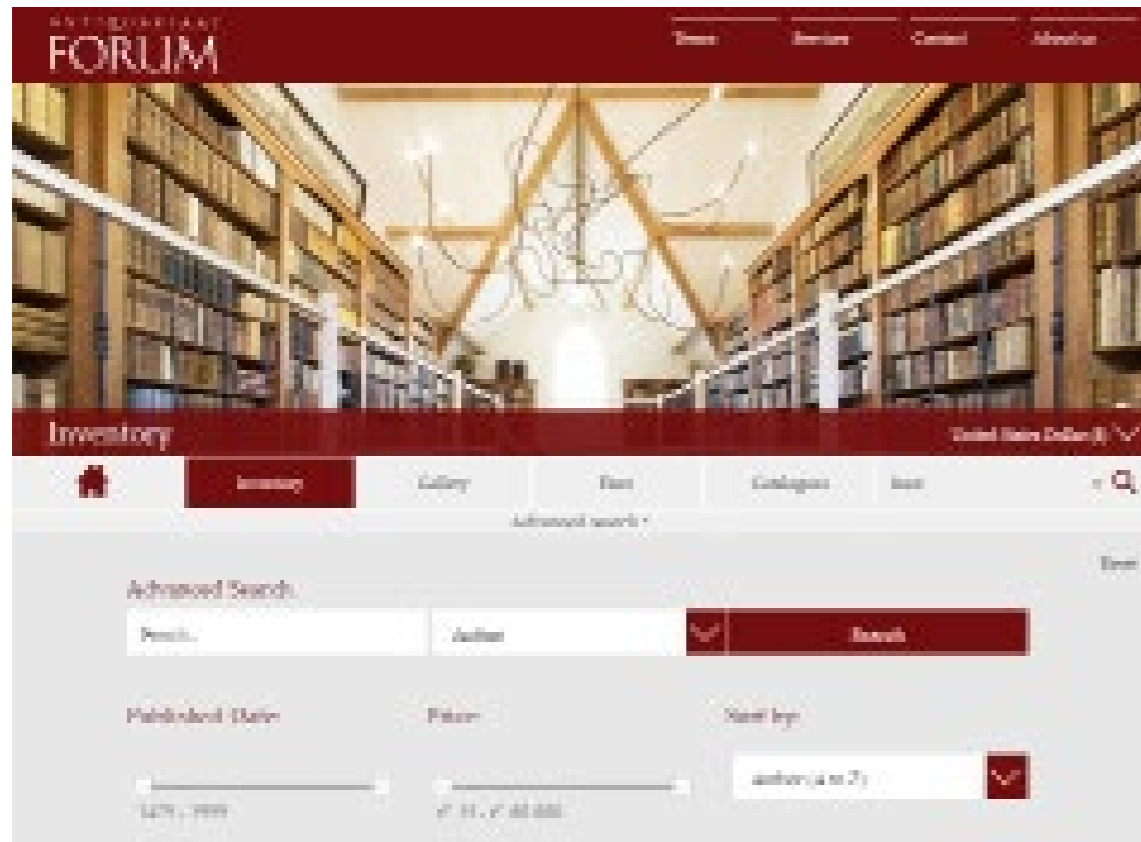
Atlas van Stolk 142 (cf. II7, the death of Floris V); Muller, Historieplaten 211 (I, p. 18, and IV, p. 20). 📖 More on our website



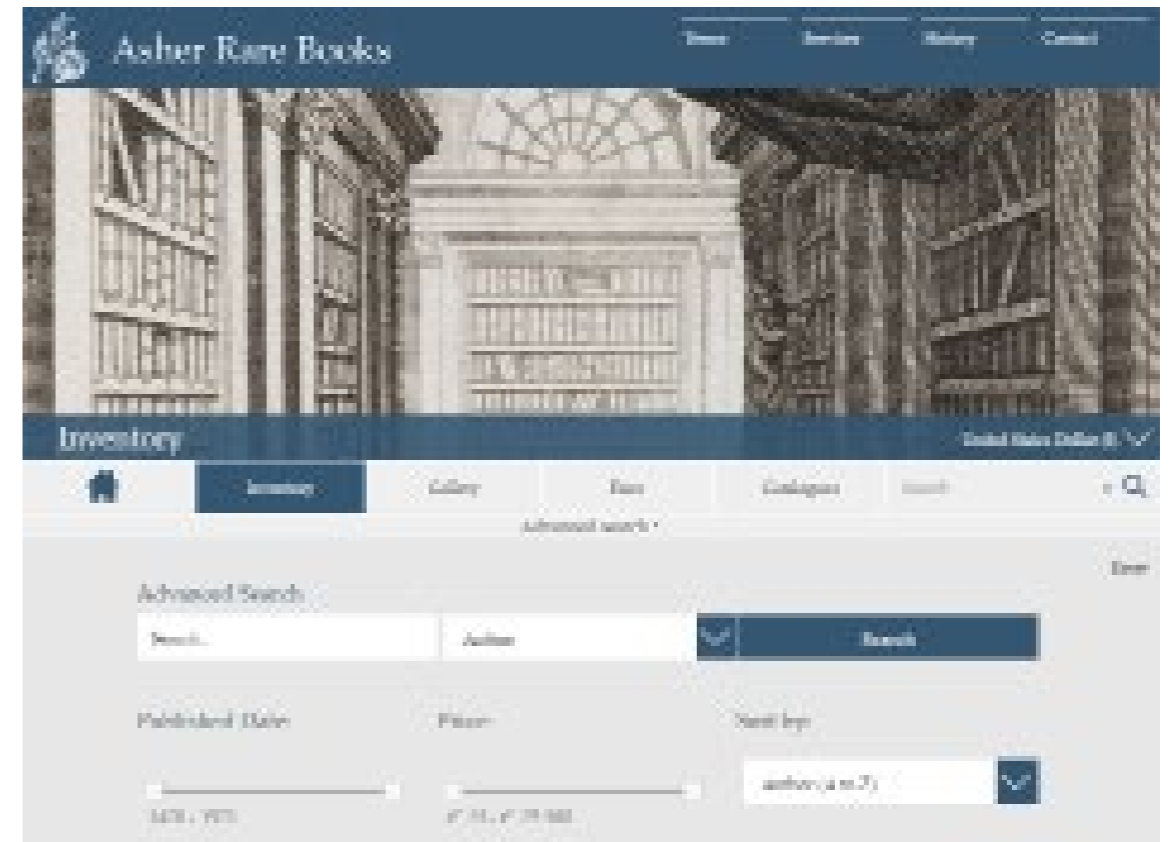
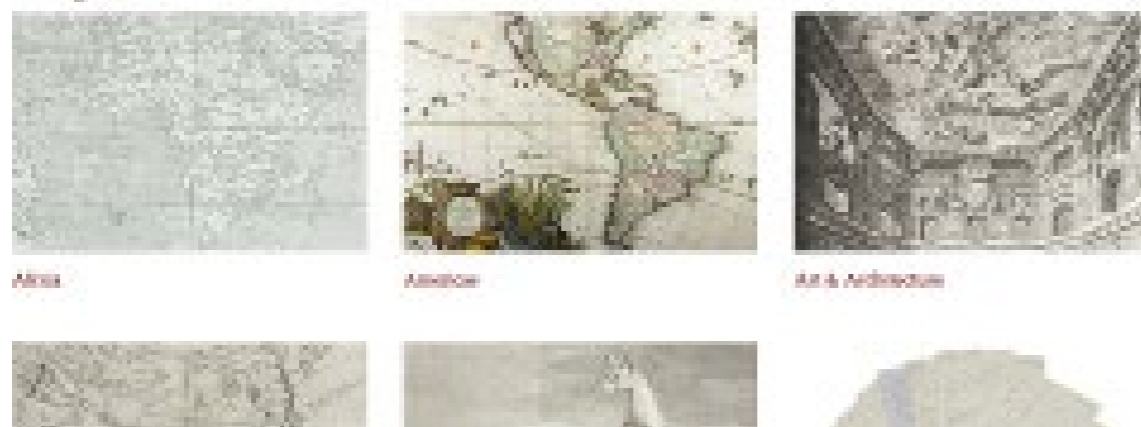
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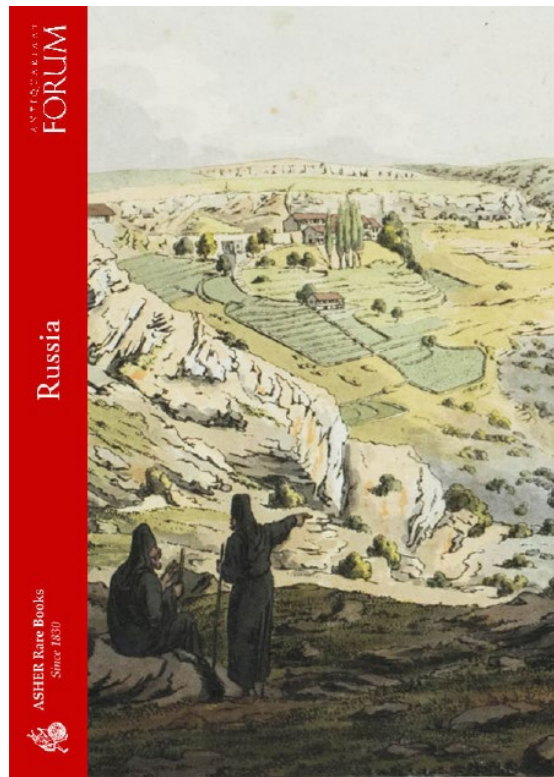


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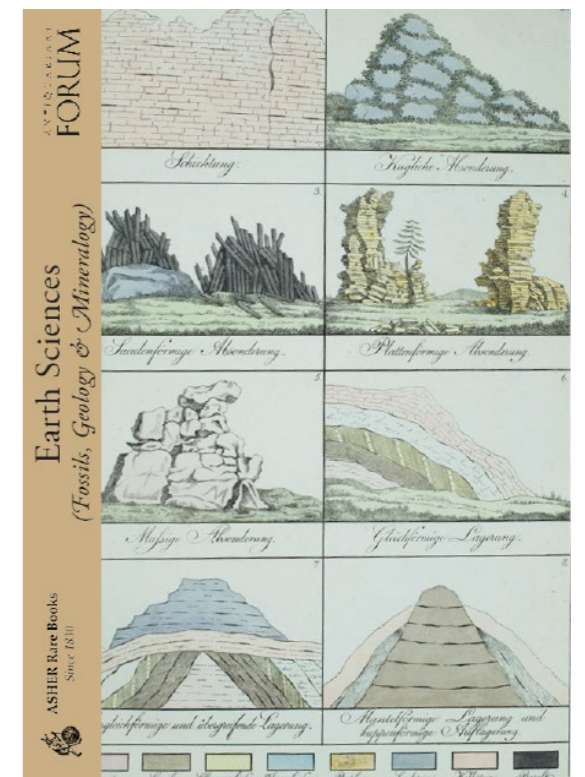


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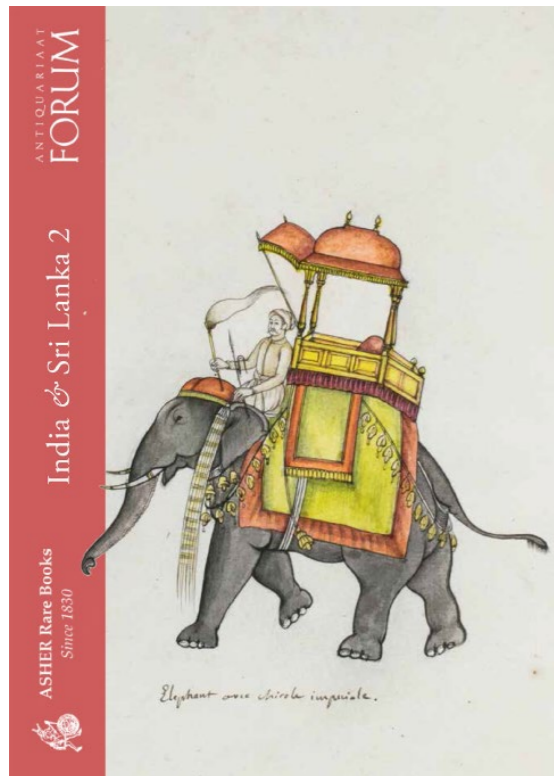
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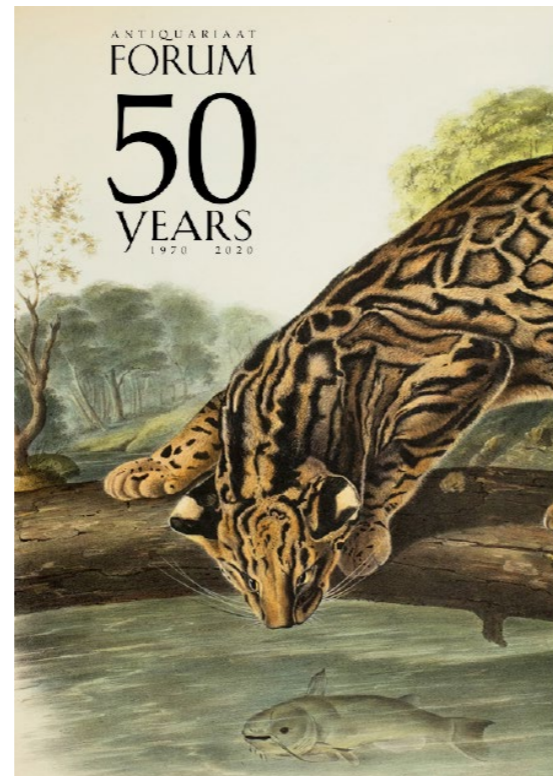
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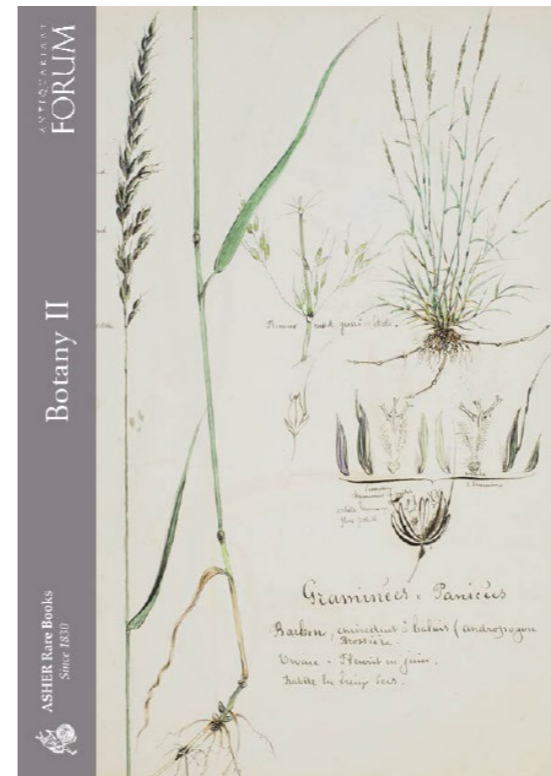
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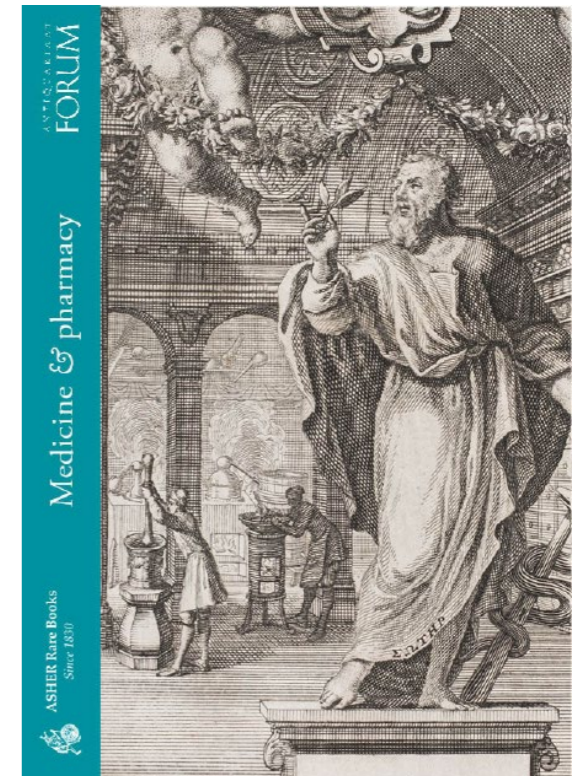
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