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Extremely rare miniature almanac in a mother-of-pearl chemise

01. [ALMANAC – DUTCH]. De kleine tydwyzer of jufferlyke almanach voor den jaare 1797. Amsterdam, Jan van Gulik, [1796]. 16° (ca. 63 × 30 mm). With an engraved title-page, 5 numbered double-page engravings, and an engraved text page on the sounding of the bell of the Amsterdam Gate. Contemporary decorated wrappers, side stitched through two holes. The work is inserted into a contemporary mother-of-pearl chemise with a silver spine and a metal clasp.

€ 1.500

Exceptionally rare 1797 edition of a miniature almanac, in the original mother-of-pearl chemise. The almanac was published by Jan van Gulik in Amsterdam from at least 1781 to 1797, but is very rare, with only one or two copies known for each year. The present copy is currently the only recorded copy for the year 1797. The almanac has been beautifully printed and is easily legible despite its small size. It includes eclipses for the year 1797, a calendar, five short stories, and two poems, and is illustrated by five double-page engravings depicting amorous scenes. The title-page and final page have been engraved on the same double-leaf which has been wrapped around the rest of the work. “Amongst the almanacs printed in the Netherlands, the very finely produced *De Kleine Tijdwijzer, of Jufferlijke Almanach* is outstandingly attractive” (Bondy). The mother-of-pearl boards are broken, lacking the upper corner of the front board, with a crack in the front and the back. The wrappers are somewhat stained from the silver, a small water stain in the fore edge margin of the leaves, the first plate is detached, but still present. Otherwise in good condition.

[24] ll. This edition not in the STCN; Worldcat; cf. Arthur A. Houghton collection 6 (1792); Bondy, pp. 55–56 and 165; The children’s world of learning 2663 (1792); Welsh 4158–4160 (1783, 1791 and 1795); WorldCat 1155049603, 1049574016, 72940005, 68856620, 68856729, 69067816, 245297651 (7 copies for the years 1783, 1785, 1789, 1791, and 1792, of which 3 with a mother-of-pearl chemise). [More photos on our website](#)



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Early 18th-century guide to Amsterdam

- 02. [AMSTERDAM – CITY GUIDE].** Le guide ou nouvelle description d’Amsterdam, enseignant aux voyageurs, et aux negoçians sa splendeur, son commerce, & la description de ses edifices, ruës, ports, canaux, ponts, ecluses, &c. Nouvelle edition augmentée considerablement.
Amsterdam, Paul de la Feuille, 1720.
With: (2) Tarif general des Provinces Unies pour les droits d’entrée & de sortie que payent les marchandises, tant en ce païs qu’à la Mer Baltique, au passage du Sont.
Amsterdam, Paul de la Feuille, 1718. 2 works in 1 volume. 8°. Ad 1 with 28 engraved illustrations on 24 folding leaves. Further with a small woodcut vignette on the title page, one woodcut decorated initial, and one woodcut headpiece. Ad 2 with a woodcut floral vignette on the title page, and typographical tables in the text. Contemporary gold-tooled mottled calf, with a red morocco title label lettered in gold on the spine, gold-tooled board edges, and red sprinkled edges.

€ 1.250

Enlarged third and best edition – the first with running text instead of dialogues – of an interesting description of the city of Amsterdam together with a work containing the tariff rates for import and export of all kinds of goods and merchandise imposed by the Dutch Republic in alphabetical order. Also included are the tariff rates imposed in the Sont (entrance of the Baltic sea) and the last ordinances on the subject, dated 1652 and 1655. The first edition of the *Guide* was published in Amsterdam by Daniel de la Feuille in 1701 and was mostly bound together with an edition of the *Tarif* of 1707, a second edition was printed in 1709. The plates show the most important buildings of the city, such as the city hall (now the Royal Palace of Amsterdam), the stock exchange, the main churches, the 4 city gates, the buildings of the Dutch East India Company (voc), the Portuguese Synagogue, etc.; the plates with the flags are from Fokkens’ *L’Art de Blason*. Some minor (dust) soiling along the edges of the leaves, the folding plates and quire K are slightly browned. Otherwise in very good condition.

[1], [1 blank], [4], “216” [= 198], [2 blank]; 123; [2]; pp. *Kress library S.2892; Ad 1: Nijhoff & V. Hattum 117; STCN 300355386 (3 copies); WorldCat 65353974, 838244431, 46615043, 313124792, 46652734, 1159002974, 122306935, 433419188, 886395040 (17 copies); cf. Cat. Goldsmith I,10831 (ed. 1772); not in Einaudi; ad 2: STCN 180657542 (7 copies).*
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Rules and regulations for life in an Amsterdam orphanage or elderly home in the 17th – 18th centuries

03. [AMSTERDAM – WALLOON COMMUNITY]. Ordres et reglemens de la Maison des Orphelins, des vieillards, & des vieilles femmes de l’église Walonne d’Amsterdam. Avec des prières à l’usage de cette maison. Nouvelle edition. Amsterdam, David Pierre Humbert, 1772. Large 4° (21.5 × 27 cm). With an engraved vignette on the title page and a divisional title page for the Prieres, a l’usage de la maison des orphelins walons (on leaf I3r). Further with 2 woodcut headpieces. Near contemporary gold-tooled marbled calf.

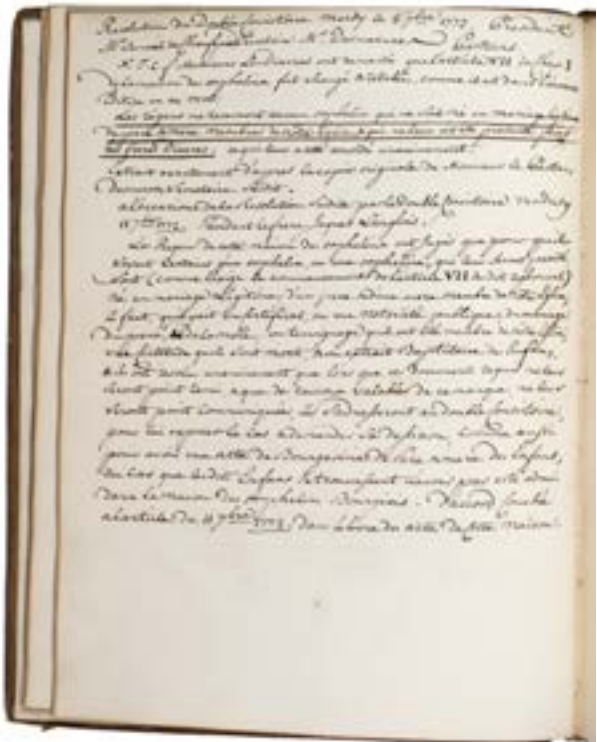
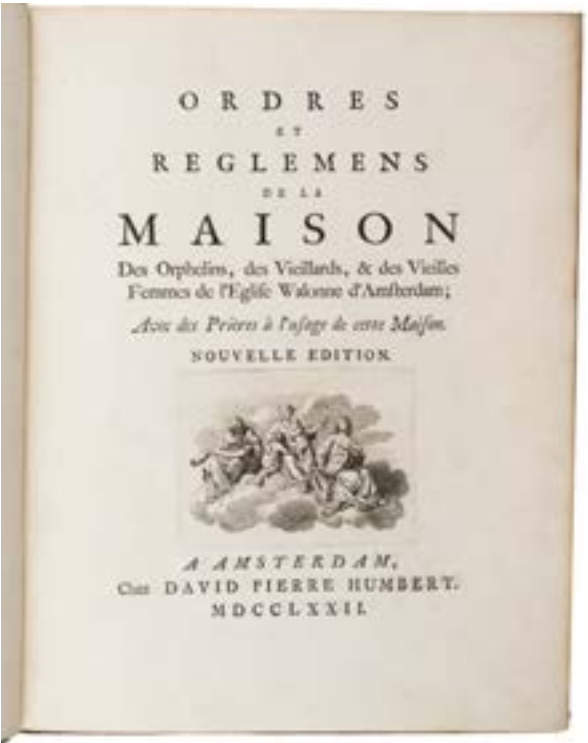
€ 3.500

Very rare work with the rules and regulations of the orphanage and elderly home institutions of the Walloon Protestant Church at Amsterdam in 1772. It is divided in 15 chapters, each giving the regulations for the staff (the physician, the regents, the guards etc.) and the orphans and elderly. The preface contains the history of the “Hospice Wallon” from 1630 – 1772. On page 69 and onwards the prayers in use at the house are given. At the end, a list of the regents (male and female) from 1631 until 1771 is present. This copy is interleaved with blank leaves, a few with manuscript annotations in ink. In 1631, the Walloon community bought 3 houses at the Laurierstraat where they founded their orphanage. Eventually these buildings became to crowded and in 1669 the first stones were laid for another building at the corner of the Vijzelgracht in Amsterdam. In April, 1671 the orphans moved to the new building (now Maison Descartes).

With manuscript annotations in black ink on the verso of the blank leaf between leaves A1 and A2, in the text on A2r, and on the verso of the blank leaf between leaves C1 and C2; the other interleaved leaves remain blank. The binding is somewhat rubbed, the fore edge and part of the fore edge margin of the last third of the leaves are stained, and some offsetting on the letterpress leaves of the text on the surrounding letterpress pages (this happened before the blank leaves were bound in. Otherwise in very good condition.

viii, 91, [8], [1 blank], [6] pp. interleaved with blank pages. *STCN 310471796 (3 copies); WorldCat 461252717, 1154627392 (3 copies).*

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Beautiful festival book, published on the occasion of the arrival of Marie de’ Medici in Amsterdam

04. **BARLAEUS, Caspar (BAERLE, Kasper van).** Marie de Medicis, entrant dans Amsterdam: ou histoire de la reception faicte à la reyne mere du roy tres-Chrestien. Amsterdam, Joan & Cornelis Blaeu, 1638. Folio. With 17 engraved plates (1 frontispiece, 15 double page, and 1 folding), a woodcut coat-of-arms of the city of Amsterdam on the title-page, and two decorated woodcut initials. Near contemporary gold-tooled brown morocco, with the coat-of-arms of the Comte de Calenberg on both boards, a black morocco title label on the spine lettered in gold, gold-tooled board edges, gilt edges, marbled end papers.

€ 8.500

First edition in French of this superb Dutch festival book, celebrating the arrival of Marie de’ Medici (1575 – 1642), queen-mother of France, in Amsterdam. Published simultaneously in French and Latin, it is the first official description of a royal entry in the Northern Netherlands. Marie de’ Medici’s ceremonial entrance was an important moment in the history of Amsterdam. Although her presence was a politically sensitive issue, she was received with great honour. The present work, complete with all 17 engravings, is a beautiful visual and textual homage to this event. The beautiful plates were drawn and engraved by different artists. They are known to have had either two or three different states, depending on the plate. In the present copy, all plates are in their final state as they are numbered, which the plates of the earlier states are not. Nine were engraved after Claes Moeyaert (1592 – 1655), who designed the triumphal arch built for De’ Medici’s entry, as well as the dramatic tableaux based on her life that were shown to her. These 9 engravings depict these tableaux. The frontispiece, a portrait of Marie de’ Medici, is drawn after a painting by Gerard van Honthorst (1592 – 1656). The remaining 7 plates, engraved by Salomon Savery (1594 – 1666), represent the festival in exceptional detail. The folding plate, for example, shows the hundreds of boats and ships in the IJ, with the city in the background. The other topographic plates show the old city hall (burned down in 1652) and weigh house (demolished in 1808) on the Dam, and the triumphal arches built for the occasion (1 on an artificial island). All show the enthusiastic crowds gathered to celebrate Marie’s arrival. The present copy comes from the collection of Henry, Comte de Calenberg (1685 – 1772), who owned a substantial library which was housed either in Brussels or in Tournai. Many of his works were sold in Brussels in 1773, shortly after his death. With an owner’s inscription on the back of the front flyleaf (“call to pert: HB. Marck. 1850”). The corners of the boards are very lightly scuffed, the boards are lightly bumped and rubbed, with a small hole on the hinge on the back. The 17th-century marbled end papers have been repaired in the gutter with 19th-century marbled paper, the title page is somewhat browned and has been reinforced in the inner margin, a small water stain in the lower outer corner throughout, without affecting the text or plates. Otherwise in very good condition.

97, [3 blank] pp. *Landwehr, Splendid ceremonies* 109; *Hollstein XIV, Nolpe* 86–94; *Hollstein XXIV, Saverij* 144 *a-h*; *Lipperheide* 2665; *Muller, Nederlandse historieplaten* 1793 & *supplement* 1793; *Snoep, Praal en propaganda*, pp. 39–76; *STCN* 85007293X (11 copies); *Vinet* 489.

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Maria de Medici’s visit to Amsterdam with all the plates in the first state

05. **BARLAEUS, Caspar (BAERLE, Kasper van).** *Medicea hospes, sive descriptio publicae gratulationis, qua serenissimam, Augustissimamque reginam, Mariam de Medicis, excepit senatus populusque Amstelodamensis.* Amsterdam, Joan & Cornelis Blaeu, 1638. Folio (ca. 39.5 × 25 cm). With 17 engraved plates (1 frontispiece, 14 double page, and 2 folding), a woodcut coat-of-arms of the city of Amsterdam on the title-page, two decorated woodcut initials, and a woodcut tailpiece. Contemporary gold-tooled brown morocco, with a laurel wreath in the centre of both boards, set in a double fillet frame.

€ 17.500

First edition in Latin of a beautifully illustrated Dutch Royal Entree book, with all of the plates in their first states. Published simultaneously in French and in Latin, it is the first official description of an entrance in the Northern Netherlands, a tradition which had flown over from the South. The ceremonial entry of Marie de’ Medici (1575 – 1642) was an important moment in the history of Amsterdam. Although her presence was a politically sensitive issue, she was received with great honour. The present work, complete with all 17 engravings, is a beautiful visual and textual homage to this event.

The work is especially known for its impressive plates, which are known to have had either two or three different states, depending on the plate. In the present copy, all plates are in their first state. This is easily recognisable by the lack of numbers and inscriptions at the very bottom of the plates, as well as by other details, such as the white background on the frontispiece portrait of Marie de’ Medici, which shows a view of Amsterdam in later states, and the headless dog in the foreground of the final plate. Copies with plates in the first state are the most rare, as the plates were numbered to assist in managing the greater number of copies being produced. They are also usually larger than those with plates in later states, as is the case here.

The beautiful plates were drawn and engraved by different artists. Nine were engraved after Claes Moeyaert (1592 – 1655), who designed the triumphal arch built for De’ Medici’s entry, as well as the dramatic tableaux based on her life that were shown to her. These 9 engravings depict these tableaux. The portrait of Marie de’ Medici, is drawn after a painting by Gerard van Honthorst (1592 – 1656). The remaining 7 plates, engraved by Salomon Savery (1594 – 1666), represent the festival in exceptional detail. The folding plate, for example, shows the hundreds of boats and ships in the IJ, with the city in the background. The other topographic plates show the old city hall (burned down in 1652) and weigh house (demolished in 1808) on the Dam, and the triumphal arches built for the occasion (1 on an artificial island). Some copies also include an extra plate of the four burgomasters of Amsterdam which is not present here, but according to Muller this plate was not originally intended to be a part of the work, so copies without it are not incomplete.

Marie de’ Medici was the wife of King Henry IV (1553 – 1610). After he was murdered, she became the regent of France until her son, Louis XIII (1601 – 1643), came of age in 1614. However, she refused to resign and continued as regent until she was removed by a coup in 1617. She initially reconciled with her son, but lost his trust when she became part of a political conspiracy, and was forced to go into exile in 1631. She arrived in the Northern Netherlands in 1638, where her visit was seen as official recognition of the Dutch Republic (1579 – 1795). Because of this, she was welcomed in Amsterdam with spectacular displays, water pageants, a procession, and a series of dramatic tableaux in tribute to her. However, her presence caused political difficulties

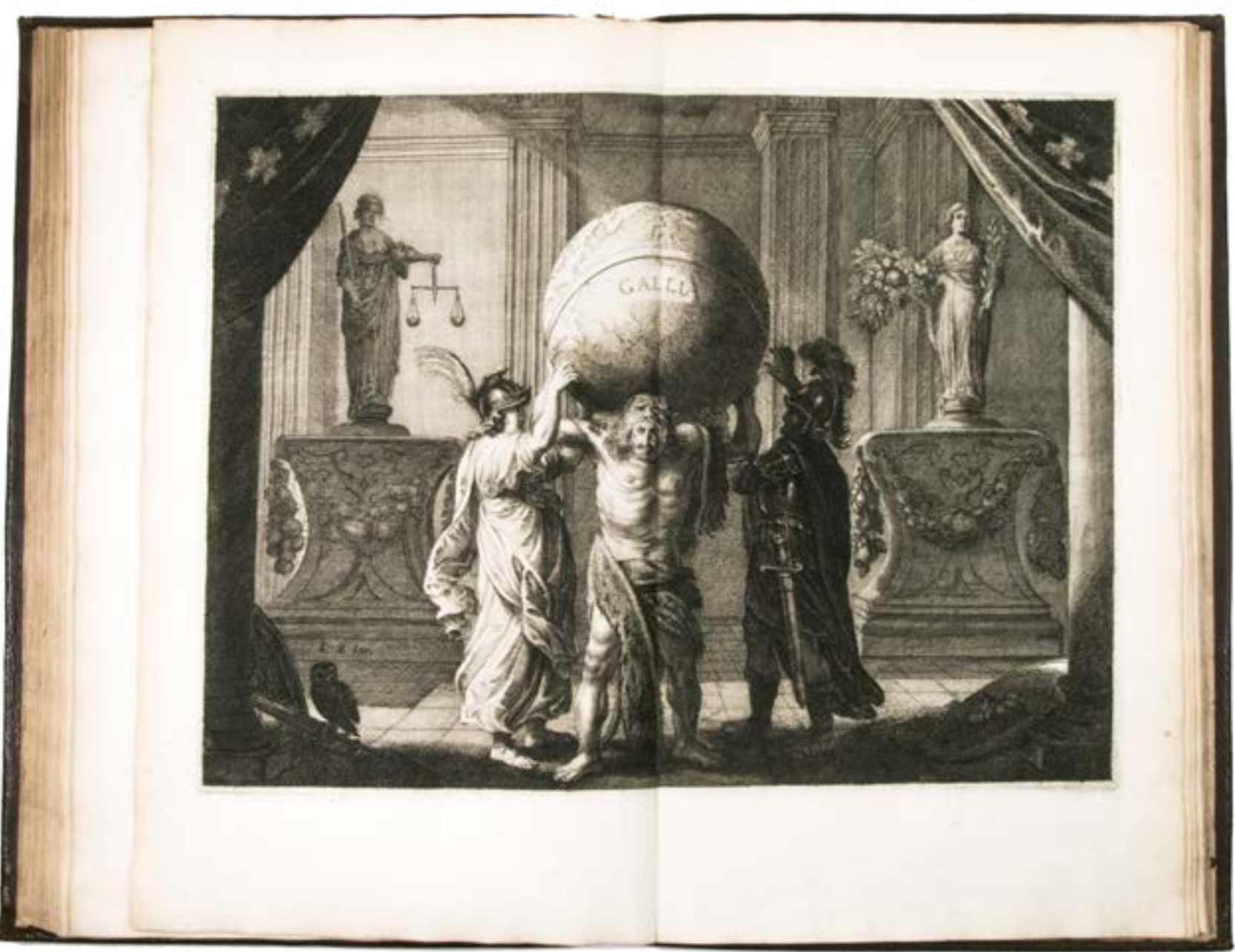
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with France and she was encouraged to leave after a few months. She sailed to England in October 1638, and died a few years later in Cologne.

The edges and corners of the boards are scuffed, the boards and spine are rubbed, the board are slightly dust soiled. The work is slightly foxed, with some leaves affected more than others. Otherwise in good condition.

[12], 62, [2 blank] pp. *Berlin Kat.* 2949; *Hollstein XIV*, 86–94, and *XXIV 144 a-h (the plates)*; *Muller, Historieprenten*, 1793; *L'Art Ancien*, cat. 26, nr. 398; *Landwehr, Splendid ceremonies*, 108; *Lipperheide* 2665; *Snoep, Praal en Propaganda*, pp. 39–76; *STCN* 850281733; *Verzameling Amsterdam W.J.R. Dreesman*, p. 476; *USTC* 1030730; *Vinet* 489; cf. *Collections A.J. Nijland troisième partie* 443–7.
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Large view of ships and boats in the IJ inlet, with Amsterdam in the background, with Tsar Peter the Great of Russia viewing the ship he helped build

o**6. BERGE, Pieter van den.** Amstelaedamum omnium recentissimè et accuratissime expressum à Petro van den Berghe, Moschus, Arabs[,] Persae, Maurus, Judaeus, uterque[.] Quod ferat huc, rursusque auferat, Indus habet. Hanc dum mundus adit mundumque haec ipsa perrat[!], non urbs fixa loco, sed vagus orbis erit. Amsterdam, Gerard van Keulen, [ca. 1720]. Etched view (50.5 × 81 cm) on two sheets. In a modern wooden frame.

€ 15.000

First state of a famous and rare large etching of ships and boats in the IJ inlet, with a panorama of the city of Amsterdam in the background, showing the city between the Oost Indische Zeemagazijn and the Haarlemmerpoort. This view is interesting for the central role that Peter the Great plays in the scene. The Russian Tsar, wearing a fur hat and standing in the stern of the yacht in the foreground to the right of the second East Indiaman, looks through a telescope at the warship he helped build. After Tsar Peter’s ship was finished the artist Pieter van den Berge (Amsterdam, 1659 – 1737) made this etching. It was printed on two leaves by Gerard van Keulen (1678? – 1727), the son and scholarly partner of Johannes van Keulen, the famous Amsterdam publisher of maritime atlases. He took over from his father in 1715, dating this print between then and his death. The Tsar may even have been acquainted with the Van Keulen family, for his print collection included many of their prints. The print depicts the city as it appeared ca. 1670, even though it depicts an event of 1698. A key below the engraving names the most important buildings (lettered A to T) including the city hall and the stock exchange. The presence of Tsar Peter and his ship makes this etching more than a topographic view of the city of Amsterdam: it forms a testament to Tsar Peter the Great’s remarkable bond with the city of Amsterdam. Slightly browned (primarily in the right sheet) and with a few creases, otherwise in fine condition. Rare etched view of Amsterdam, showing Peter the Great and the Dutch warship he worked on incognito.

D’Ailly, Profielen der stad Amsterdam 119; R.W.P. de Vries, Amsterdamse stadsgezichten 20 (= 2nd state); Bakker & Schmitz, Het aanzien van Amsterdam 58; not in Hollstein.
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Collected works of the most famous Dutch humorous poet, vividly depicting daily life in Amsterdam in the early 17th century

- 07. **BREDERO, Gerbrand Adriaensz.** Alle de wercken, soo spelen, gedichten, brieven en kluchten.
Amsterdam, Joost Hartgersz., 1644. 12 parts in 1 volume. 8°. 18th-century mottled calf, with gold-tooled spine and board edges.

€ 1.250

Hartgersz. edition of the collected works of one of the most famous Dutch authors of the 17th-century, the poet and playwright Gerbrand Adriaensz Bredero (1585 – 1618), well remembered for his farcical plays, poems and songs. The subject of his plays was less the vicissitudes of protagonists and a study of their character than the vivid depiction of daily life in Amsterdam in the early 17th century. His work is very important for the study of Amsterdam dialect. Slightly damp stained, last leaf (with blank verso) cut out and mounted to a fly-leaf, otherwise still in good condition. Worn spine and one hinge cracked and nearly detached.

STCN 850697484; Unger I, D.
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First and only use of the Guillotine in Amsterdam, possibly the author’s copy, with a unique printed revision of one leaf loosely inserted

o8. **BROES, Willem.** Berigt omtrent het leven, het karakter en de laatste godsdienst-aandoeningen der beruchte vergiftigster Hester Rebekka Nepping. [Amsterdam], J. Ruys for Johannes Allart, The Hague, 1812. 8°. Contemporary grey-blue wrappers.

€ 950

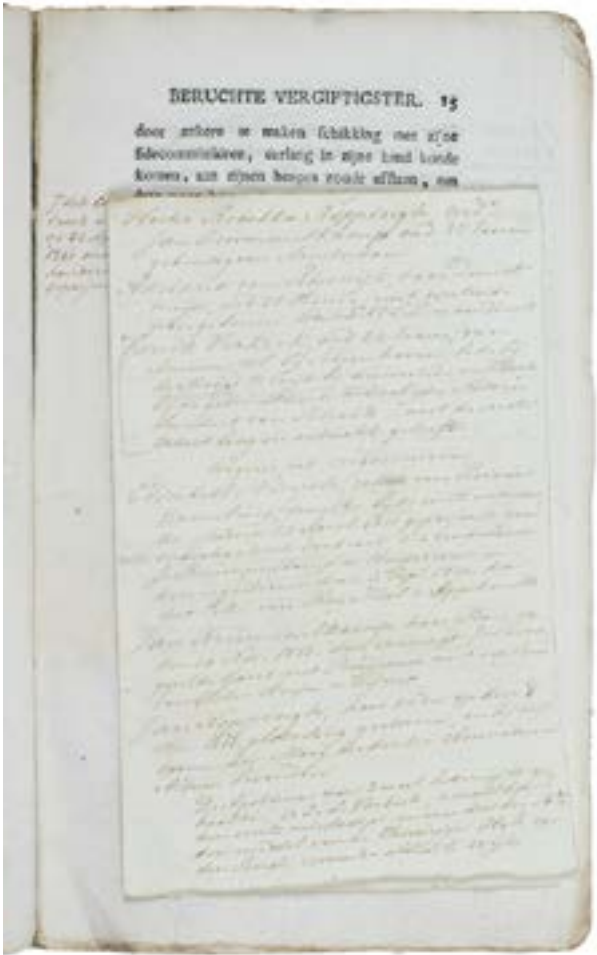
Willem Broes (1766 – 1853), a minister of the church who had been appointed by the court to give spiritual counsel to the condemned woman, visited her in prison multiple times. In his book, he describes the crime, but gives even more attention to the Hester’s character, almost providing a psychological profile seen through the lens of his Christianity. In Amsterdam, four months after her arrest, Hester was executed by the guillotine along with her maid and lover. The guillotine had been introduced in the northern part of the Netherlands after the old Kingdom of Holland had been integrated in the French Empire in 1810. Although this execution is often considered the first execution by guillotine in the Netherlands, the guillotine was used in Maastricht, then an integral part of France, as early as 1798.

This copy of the Berigt contains several neat contemporary annotations, striking through several lines and giving improvements in the margin. It is quite possible that this copy was owned by Broers and contains his improvements for a possible second edition.

With contemporary owner’s annotations and remnants of a bookplate. Binding worn at the sides. Second half of the book with a large water stain. A good, unique copy.

iv 79, [1 blank] pp. *Buijnsters, Levens van beruchte personen*, p. 43; *Meddens-van Borselen, ‘Het leven van de gifmengster Hester Rebecca Nepping (1774–1812)’*, *Oud-Utrecht*. LXXI (1998), pp. 124–129.

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Magnificent plates of one of Amsterdam’s most important monuments

09.

[CAMPEN, Jacob van, Hubert QUELLINUS and Jacob VENNEKOOL].
Architecture peinture et sculpture de la maison de ville d’Amsterdam, représentée en cix. Figures en taille-douce. Amsterdam, David Mortier, 1719. Royal 2°. With a title-page in red and black with an engraved device (a portrait of Erasmus in an elaborate cartouche with allegorical figures), and 124 engraved architectural and sculptural illustrations on 109 numbered plates (6 double-page, 103 full-page). Contemporary quarter brown sheepskin.

€ 1.950

First French edition of Van Campen’s famous description of the Amsterdam City Hall (the present day Royal Palace), with more than a hundred plates of the architectural features and sculptures of the building, including ground plans, elevations, and sections of the interior and exterior. Particularly impressive are the giant plates of the tympana, which are more than 160 cm wide when fully unfolded. The work also includes the famous plate of the extraordinary cartographic mosaic floor of the Burgerzaal, which shows the zodiac signs that were originally painted on the celestial map in the middle, but are now no longer visible on the floor itself due to fading.

The City Hall is the most famous and last major work by Jacob van Campen (1595 – 1657), the greatest Dutch architect of the 17th century. He began work on the design in 1640, and though the building opened in 1655, it was not actually completed until 1665. It was called “the eighth wonder of the world” at the time, and is still considered the most important Dutch monument from the 17th century. It was designed to show off Amsterdam’s wealth and magnificence. This is especially visible in the Burgerzaal, the heart of the building, which depicts Amsterdam as the centre of the world. The impressive mosaic floor, with a celestial map in the centre and the two maps of both hemispheres of the world on either side, symbolises that the world was at Amsterdam’s feet. These maps are the largest ever made. They show Abel Tasman’s then recent discoveries in Australia and Tasmania. Many discoveries from his second voyage remained otherwise unpublished until the end of the 17th century.

The present work is the French edition of Van Campen’s *Afbeelding van ‘t stadt huys van Amsterdam* (1664). The plates were drawn by Hubert Quiellinus (1619 – 1687), and Danckert Danckertsz. (1634 – 1666) and his father after drawings by Jacob Vennekool (17th century), and were first published in Quiellinus’ *Prima [et secunda] pars praecipuarum ... curiae Amstelrodamenis* (1655 – 1663) and *Afbeelding van ‘t stadt huys van Amsterdam in dartigh coopere plaaten ... geteeckent door Jacob Vennekool* (1661). As such, most of the present engravings were published before the building was completed, and may therefore reflect Van Campen’s plan more closely than the finished building itself.

The edges and corners of the boards are scuffed, the spine has been rubbed, with loss material, old restoration at the head and foot of the spine. The text leaves are lightly browned, the plates are very clean.

22 pp. + 109 plates *BAL 132; Berlin Kat. 2235; STCN 182312917 (5 copies, of which 1 incomplete); cf. Fowler 77 & 274 (1661 Danckerts eds.); for the map, see also: Schilder, Australia Unveiled, map 66; Shirley 423.*

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FRONTISPICE DE LA MAISON DE VILLE.

J. B. Ponce del.

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The architectural features and sculpture showing the Amsterdam City Hall in full glory. With the magnificent engraving of the 1661 mosaic floor map of the world in 2 hemispheres, incorporating Tasman’s discoveries not otherwise published for decades


- 10. [CAMPEN, Jacob van, Hubert QUELLINUS and Jacob VENNEKOOL].** Bouw schilder en beeldhouwkonst, van het stadhuis te Amsteldam, vertoont in CIX figuren: ... Amsterdam, Johannes Covens, Cornelis Mortier and Johannes Covens junior, [ca. 1758?, ca. 1767? or possibly 1772/83]. Large 2° (49.5 × 30 cm). With the title page printed in red and black with J. Covens & C. Mortier’s engraved device by Bernard Picart (“JCCM” cypher monogram in a laurel wreath carried by 6 putti, dated 1730); 2 preliminary plates containing portraits of Jacob van Campen [by Lutma] and Arthus Quellinus by Henricus Quellinus; cix (109) numbered engraved and etched architectural plates. All plates have French captions, some with laudatory verses below, and are described in Dutch in the letterpress text (pp. 3–15). Contemporary half red roan (sheepskin), brown sprinkled paper sides.

€ 5.500

A comprehensive collection of plates showing all architectural features and sculpture of the Amsterdam City Hall, since 1808 the Royal Palace, here in the Covens & Mortier firm’s rare ca. 1780 issue with the engravings newly printed from the original copper plates from the years 1655 to 1664 and the text reissued from Leonardus Schenk’s 1747 Dutch language edition, the whole with a new title-page. “This version has not been seen” (BAL). At least most of the plates were engraved for and first published in Jacob van Campen’s masterpiece *Afbeelding van ‘t stadt huys van Amsterdam* (Amsterdam, Frederick de Wit, 1664), Hubert Quiellinus’s *Prima [et secunda] pars praecipuarum ... curiae Amstelrodamenis* (Amsterdam, Frederick de Wit 1655 – 1663) and *Afbeelding van ‘t stadt huys van Amsterdam in dartigh coopere plaaten ... geteeckent door Jacob Vennekool* (Amsterdam, Dancker Danckerts, 1661).

It includes the famous plate showing the extraordinary cartographic mosaic floor of the Burgerzaal of the Amsterdam City Hall, designed by Jacob van Campen, with a celestial map in the centre and the magnificent map of the world in 2 hemispheres on either side. The engraving was first published in 1661, and the map shows Tasman’s recent discoveries in Australia and Tasmania, and depicts California as an island. The drawing of the floor was made by Jacob Vennekool who worked closely with Van Campen, and since his drawings were first published even before the building was completed, they may reflect Van Campen’s plan more closely than the finished building itself. Binding a little worn, untrimmed, otherwise in good condition. The Amsterdam city hall in full glory with all its architectural features and sculpture.

15 pp. BAL 132 note (description of 1719 French language ed. but citing Berlin Kat. & Kuyper for unseen “1730” Dutch ed.); Berlin Kat. 2236; Kuyper, *Dutch Classicist architecture* (Delft, 1980), pp. 212 – 215 and note 25 (p. 318); STCN (3 copies); cf. for dating the impressum: Van Egmond, *Covens & Mortier* (2005), pp. 66, 83–88.

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FACÉ DE LA MAISON DE VILLE D'AMSTERDAM REGARDANT LE CORNÉ À VIS-À-VIS DU CÔTÉ ET LA FACÉ DE DERRIÈRE.

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One of the major works on Amsterdam, richly illustrated

II. COMMELIN, Casparus. Beschryvinge van Amsterdam, zynde een naukeurige verhandeling van desselfs eerste oorspronk uyt de huysen der heeren van Amstel, en Amstellant, haar vergrootingen, rykdom, en wyze van regeeringe, tot den jare 1691. Voor dezen uit verscheide oude historie-schryvers by gesteld, en uitgegeven; en nu uit een meenigte van oude schriften, authentyke stukken, en met kopere afbeeldingen verciert, nooit voor desen gedrukt geweest. Amsterdam, widow of Aart Dirksz. Oossaan, 1726. 2 volumes. Folio (31 x 20 cm). Engraved title, two letterpress title-pages, each with the same woodcut coat of arms of the city of Amsterdam, 46 folding and double-page engravings, 11 full-page engraved plates, 77 engravings in the text and some woodcut illustrations of coat of arms and seals. Contemporary blind-tooled vellum.

€ 3.500

Second edition of an extensive description of Amsterdam, by the well-known Casparus Commelin (1636 – 1693), first published in 1693 in two volumes. Commelin incorporateds two earlier essays by his father Izaak Commelin, who had briefly described Amsterdam in a 1665 book about France, Spain and other countries. As a respected clergyman in Amsterdam, Casparus Commelin had access to the old letters and documents in the Amsterdam archives, which proved useful in completing his work. Commelin died in 1693 and the first edition was published posthumously in that year and reissued in 1694. The beautiful and very clear engravings in the text are all taken from the work of Van Domselaar, while some of the engraved plates were newly made for this work. These include 9 engravings by Luyken. Others are copies of illustrations in publications by Dapper, Brandt and Bor. Bookplate of Vallis Dei, and some library stamps throughout. In good condition, with dark strong impressions of the plates.

[20], 600; 601–1223, [1 blank], [40] pp. *Nijhoff-Van Hattum* pp. 22–23; *STCN* 171655095.
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Humanist play about the virtues of the biblical Joseph, performed shortly after the Anabaptist Riot in Amsterdam

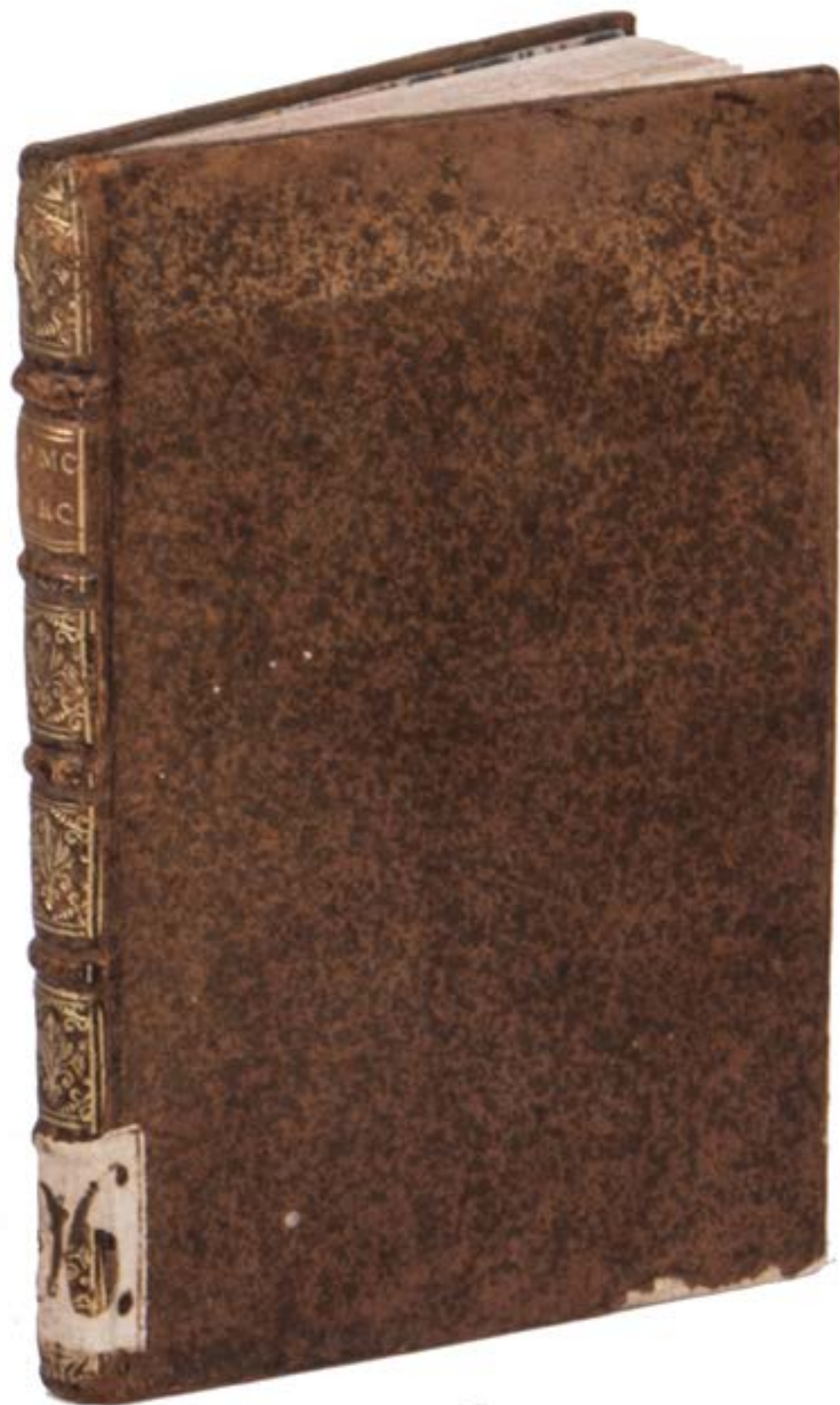
- 12. CROCUS, Cornelius.** Comoedia sarca[!] cui titulus Joseph, ad Christianae iuventutis institutionem iuxta locos inventionis, veteremque artem, nunc primum & scripta & edita per Cr. Crôcum Aemsterodami ludimagistrum. Strasbourg, Jacobi Jucundi [=Jakob Frölich], 1542. 8°. With a printer’s device on the title page and final page, two decorated woodcut initials, a woodcut headpiece, and three woodcut tailpieces. Early 18th-century gold tooled mottled brown calf.

€ 3.500

Second Strasburg edition of a popular “sacred comedy”, or school play, written by one of the first and most important Neo-Latin poets and humanists of the Northern Netherlands. The work tells the story of Joseph in Egypt, and focuses in particular on Joseph’s resistance to the advances of Potiphar’s wife. The choice to dramatize this scene was seen as both innovative and controversial at the time. The play became incredibly popular, since 17 editions have been recorded. The present edition, however, is relatively scarce. Sacred comedies are plays especially written for school children to provide moral and religious education. It was also intended to teach them proper Latin, and the art of appearing in public, since the plays were often performed. The genre was developed by humanists from the 1530s onwards, as they found drama to be a particularly effective method for teaching their ideals to students. However, they found the classical examples on the curriculum not quite suitable as they did not always adhere to humanist morals. As such, sacred comedies typically use the language, character, and humor from works by the Roman playwrights Terence (ca. 195 – ca. 159 BCE) and Plautus (251 – 184 BCE), but combine them with biblical themes. The present play was written by Cornelius Crocus (ca. 1500 – 1550), a rector at a gymnasium in Amsterdam, in 1535, and is an early example of the genre. Crocus was a devout catholic and even became a Jesuit at the end of his life. He likely wrote *Joseph* in response to the Reformation. It was first performed by his students at the Dam Square in Amsterdam in 1535, shortly after the Anabaptist Riot. This event, in which forty Anabaptists occupied the city hall on the Dam Square, affected the citizens of Amsterdam deeply. It was one of the first major clashes between the catholics and protestants in the city, and marked the end of the city council’s tolerant attitude towards the “heretics”. The present play may have been written and performed at this time to remind the local community of proper catholic virtues. The play was first published by Joannes Steelsius in Antwerp in 1536. This edition included a note which reminded readers of the Anabaptist Riot in Amsterdam. The play then received 16 more editions before 1549, all published in France, Germany, and the Southern Low Countries. The present edition is the second from Strasburg and the 11th overall. With the bookplate of the Bibliothèque du Château des Ormes mounted on the front pastedown. The edges and corners of the boards are somewhat scuffed, the boards are somewhat rubbed. The title page is slightly soiled, a small tear in the outer margin of leaf [33]. Otherwise in good condition.

[40] ll. *USTC 622917 (5 copies); VDI6 C 6047; cf. Spies, M. A chaste Joseph for schoolboys. In: Education and learning in the Netherlands 1400–1600 (2004), pp. 223–233; Wouters, D., Comoedia sacra and comedia nueva: defending innovation in comedy from the northern humanists to Lope de Vega. In: Medievalia et Humanistica, 47 (2023), pp.19–39.*

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PROLOGVS.

Quos ut quiescant potius, & faucant, rogo,
Nouo, pioq; puerilem pietatulam
Iuuandi publicè studio, & mores bonos.
Quàm, ut tam religioso oblatrent negotio,
Superstitione liuida. & ueteri, in noua
Re, uerbo ut, utar dent crescendi copia,
Nouarum qui spectandi faciant copiam.

PROTASIS COMEDIAE.

ACTVS PRIMI. SCENA I.

Trimetri.



M A G O.

T dura res est Dîj, seruom pro li-
bero
Esse, alieni simul iuris & iniuriæ?
Iniquos adeo dominos hoc seclum
tulit

Noctes diesq; plus satis usque est, & super,
Quo facto aut dicto est opus, quietus nè sies.
AEquom an iniquom imperent, nihil iam pensi habent.
Quodcunq; collubitum est, licere postulant.
At olim heris, tum, quom meliora tempora
Fuere, humanitatis certamen fuit.
Non, ut nunc seruos eodem, quo mulos, habent
Loco. Verum illud duplicat molestiam,

B V Morosioris

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Rare description of the author’s own botanical garden near Amsterdam


13. **CUNO, Johann Christian, David Sigmund BÜTTNER and Friedrich WAGNER (transl.)** Ode über seinen Garten: Nachmahls Besser. Amsterdam, Jacob Cornelis Schoots van Cappelle, 1750. 8vo. With a folding engraved allegorical title-plate, an engraved printer’s device on the title-page, an elaborate engraved coat-of-arms on the dedication page and II engraved plates (I folding). Further numerous woodcut allegorical capitals. Contemporary calf.

€ 2.500

Rare second, enlarged edition of a description of the botanical garden of the author: Johann Christian Cuno (1708 – 1783). The first edition (1749), also in German, does not include Büttner’s botanical commentary. Cuno, born in Berlin, migrated to Amsterdam and made a fortune as a merchant. He spent his spare time in his garden estate near Haarlem and wrote this book about it. Cuno became an important figure in Amsterdam society, befriending many authors, including Linnaeus, who named a plant family after him: Cunonia. The first edition is extremely rare (not in WorldCat, but the SB Berlin has a copy).

Owner’s name in ink on first endpaper: “Jongman 1940”. Small tear in the margin of the folding title-plate. A few wormholes throughout, more in the last pages. Spine and board edges worn.

[34], 260 pp. *STCN* (4 copies incl. 1 incompl.); *Paradisus Batavus* 52; not in *Arnold Arboretum*; *Hunt*.

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Unrecorded 1712 almanac in an elaborately gold-tooled binding with a silver pin fastening, by the Amsterdam Art Book Bindery

- 14. DAM, Jan Albertsz. van.** Nieuw geinventeerde koopmans comptoir – en schrijf-almanach, op het schrikkel-jaar onzes heeren J. Christi M DCC XII. Na de nieuwe styl. Versien met de jaarmarkten, paarde – beeste – en leer-markte, en de dagelijksche uure van de maans op en ondergang.
 Amsterdam, the heirs of Albert Magnus, [1711 (for the year 1712)]. 12°. Printed in red and black thought, the title-page with Magnus’s woodcut device (Atlas with an armillary sphere on his shoulders), numerous typographical symbols in the text: for example a horse and a goat representing horse and other animal market days, moons in different phases, planetary signs and manicules (pointing hands). With a small etching of an angel (39 mm tall) holding a wreath, cut out of an unidentified source and loosely inserted between 2 blank pages at the end of the book. Contemporary, elaborately gold-tooled mottled calf over thin wooden boards by the so-called Art Book Bindery (1705 – 1741) in the style made famous by Albert Magnus himself, with more than 100 impressions of about a dozen stamps and one roll, gold-tooled board edges. Further with 4 silver anchor plates (2 on each board), each with the coat of arms of the States of Holland in a decorative cartouche, and each with a silver eye extending over the fore edge, with a silver combination stylus/lead pencil used to fasten the book through the eyes, gilt edges.

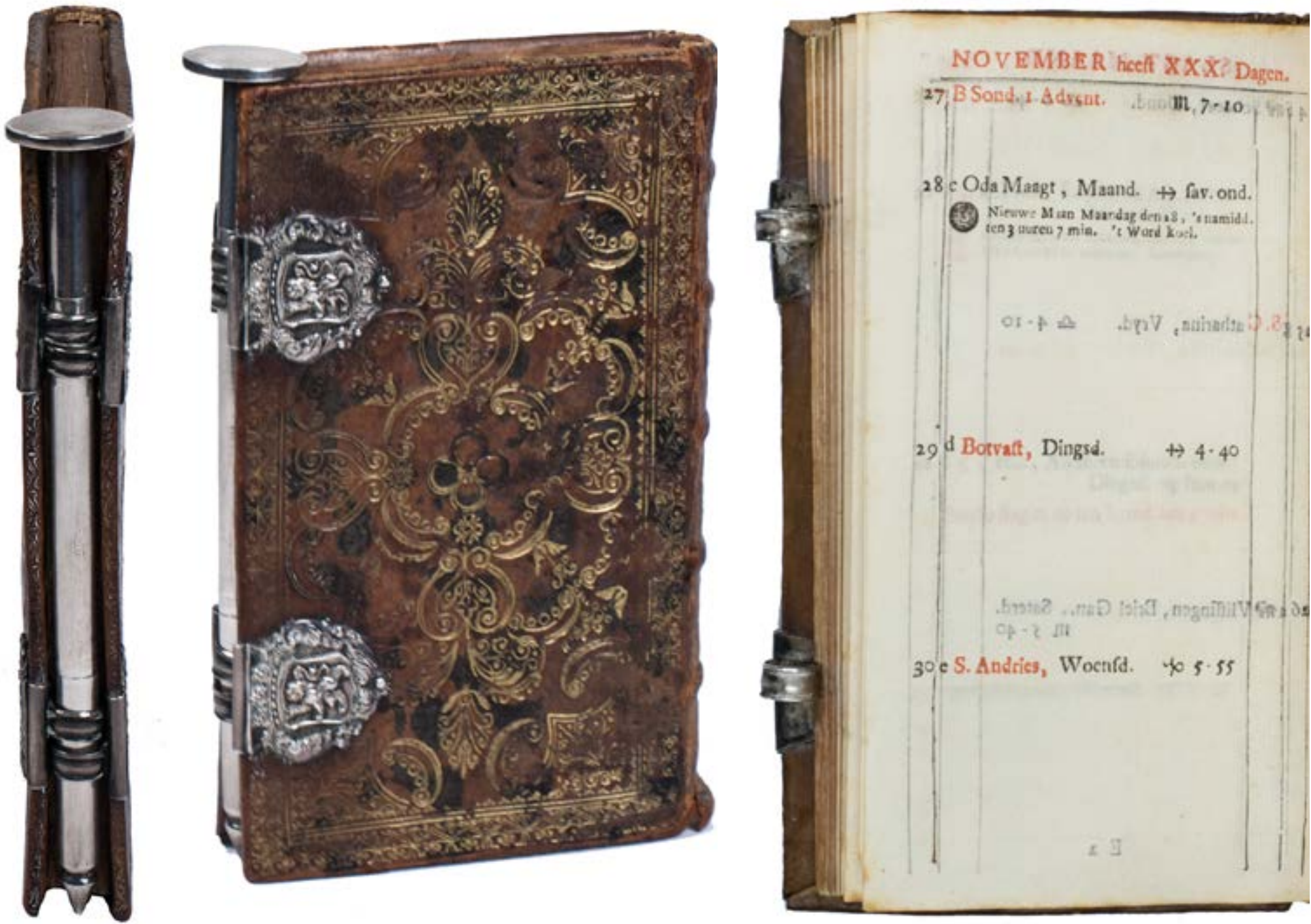
€ 7.500

An unrecorded early 18th-century edition of a Dutch almanac, printed by the heirs of Albert Magnus in Amsterdam, in a remarkable, beautifully gold-tooled binding with pin fastenings. The present work is a merchant’s almanac for the leap year 1712, which could also be used as a type of diary and notebook in one. Ample blank space is left for each day throughout the printed almanac and it is bound together with 22 pages (11 leaves) of blank, coated paper on which the silver stylus (or the graphite in it) could be used to make notes, as well as numerous plain free endleaves at the front (6 leaves each). Unsurprisingly, these blank pages do contain some 18th-century manuscript annotations. The printed almanac collates A-D12 E-F6 = 60 ll.
 The present work is not only the only known, otherwise unrecorded copy of Van Dam’s almanac for the year 1712, other copies of Van Dam’s merchant almanacs for other years are also very rare. For example, the edition for the next leap year (1716), is known from only one copy, held by the Dutch Royal (national) Library in the Hague.
 Albert Magnus (1642 – 1689) was a renowned book binder and publisher in Amsterdam. His publications and those of his heirs show his characteristic device of the figure of Atlas carrying the world in the form of an armillary sphere, this also alludes to Magnus’s shop in Amsterdam: “in the atlas”. His daughter Geertrui married the printer, publisher and engraver Cornelis Danckerts II, who were together with Magnus’s widow took responsibility for the early 18th-century publications like the present almanac.
 With 18th-century manuscript annotations on the blank pages. The binding shows some signs of wear, the foot of the spine is

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slightly damaged, slight foxing to the last few pages of the almanac and first few blank, coated pages, the fore edge is slightly dented around the rings of the fastenings. Overall in very good condition.

[120] pp. bound with 46 blank free endleaves: [12] pp. at the front and [22 (coated paper)], [12] pp. at the back. Cf. *STCN 434855081* (1 copy of *Van Dam/Magnus heirs almanac for 1716*; *WorldCat 1286805547* (same copy of *almanac for 1716*); for the bindery: *Storm van Leeuwen, DDB 18th cent., vol. 1* pp. 332–344.
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The first substantial, influential and magnificently illustrated description and history of Amsterdam

- 15. DAPPER, Olfert.** Historische beschryving der stadt Amsterdam: waer in de voornaemste geschiedenissen ... die ... hier ter stede voor-gevallen zijn, verhandelt, en al de ... gebouwen, in meer als tzeventigh kopere platen ... vertoont worden ...

Amsterdam, Jacob van Meurs, 1663. Folio (ca. 30.5 × 20 cm). With an engraved allegorical frontispiece, a full-page engraved coat-of-arms of the Witsen family and a loosely inserted extra engraving of the same coat-of-arms, 72 double-page (of which 4 somewhat larger and folded, including the well-known profile view of Amsterdam seen from the IJ, and 3 bird’s-eye plans from 1482, 1613, and the plan published by Dapper for this 1663 edition) maps, plans and views of Amsterdam buildings and churches after the drawings of Jan Veenhuysen, and 1 half-page engraving in the text. Contemporary blind-tooled vellum.


€ 8.500

First and only edition of an important and magnificently illustrated history and description of Amsterdam, written by the celebrated Dutch historian Olfert Dapper (1635/6 – 1689). The plates include maps of the city showing its growth from 1400 onwards, a city view, and views of nearly all important buildings in and around the city, such as the old and new town hall, the Dam Square, the most important streets and canals, churches, squares, city gates, bridges, schools, the stock exchange, orphanage, houses for elderly people, the madhouse, fish market, and much more. The text covers politics, religious strife, trade in America and the East Indies, and is largely centred around the buildings depicted. The frontispiece emphasises the city’s international nature by including figures representing the Americas, Africa, and the Middle East. It was the first great account of Amsterdam since Pontanus’ work (Latin 1611, Dutch 1614). The beautiful 1663 plan of Amsterdam that has been included combines two iconic city plans into one: Joan Blaeu’s 1649 plan and Daniël Stalpaert’s 1662 plan engraved and published by Nicolaes Visscher.

Olfert Dapper was born in 1635 or possibly early 1636 in Amsterdam. He studied in Utrecht, but returned to Amsterdam after where he devoted himself to literary studies. After writing the present work, he began a series of very successful geographical and historical descriptions of various parts of the world. The most famous is his description of Africa (1668) which became one of the most authoritative 17th-century accounts on Africa published in Dutch (translations appeared in English, French and German). Within a few years Dapper also published works on China, India, Georgia, and Arabia.

With the bookplate of the Dutch book collector Hendrik Boekenoogen (1863 – 1933) mounted on the front paste-down, designed and lithographed by the Dutch artist Aart van Dobbenburgh (1899 – 1988). The work has been recased in the original binding, both boards are slightly stained. The work is lightly browned throughout. Otherwise in good condition.

[12], 48, [8], 49–152, 145–152, 145–456, 449–456, 449–456, 449–552, [84] pp. *Alden & Landis* 663/47; *Bunge, W. van*, “*Geografie en filosofie. O. Dapper en de kring van Spinoza*”, in: *De Kring van Spinoza*, pp. 75–95; *Haitsma Mulier & Van der Lem* 141a; *Nijhoff & V. Hattum* 75.

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One of the important histories of Amsterdam at the time the city grew into one of the most important cities of the world

- 16. [DOMSELAER, Tobias van, Arnoldus MONTANUS, Isaak COMMELIN, Olfert DAPPER and others].** Beschryvinge van Amsterdam, haar eerste oorspronk uyt den Huyze der Heeren van Aemstel en Aemstellant ... Uyt verscheyde oude en nieuwe Hollandsche Kronijcken, Beschrijvingen, Brieven, Willekeuren, &c. by een vergadert ... Amsterdam, Marcus Willemsz. Doornick, 1665. 3 parts in 1 volume. 4°. With an engraved allegorical frontispiece, 8 engraved plates (1 folding, 7 double-page), and III engravings in the text. Slightly later gold-tooled mottled calf.

€ 3.500


First and only edition of an extensive and important history and description of Amsterdam, richly illustrated with nearly 120 maps, plans, and views. It is a compilation of several of the most important works on Amsterdam, published separately in 1663 and 1664, which were brought together, edited, and updated by the Amsterdam historian and director (Regent) of the Amsterdam Theatre, Tobias van Domselaer (1611 – 1685) under whose name the work became known. It gives a very good impression of the time when Amsterdam grew into one of the most important cities of the world.

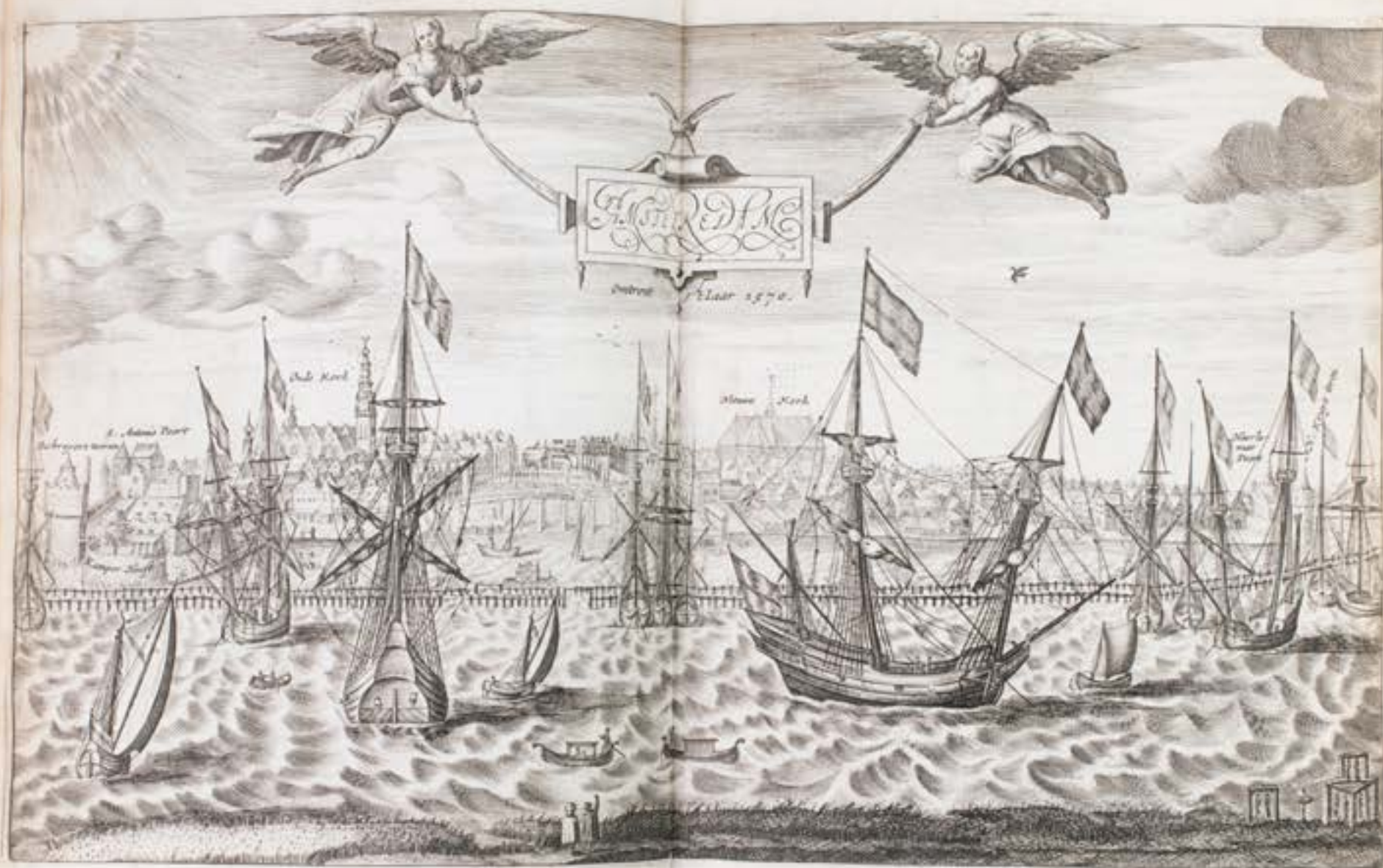
The work is divided into 6 “books.” Book I is taken from Arnoldus Montanus’ 1664 *Beschrijvinge der Eerste Inwoonders van Amstellandt* . Books II-IV are expanded from the 1664 *Beschrijvingh der Wijdt-vermaarde Koop-stadt Amstelredam*, nominally a third edition of Melchior Fokkens’s 1662 description, but a considerably different text, said to be the work of Domselaer and Commelin. Books V & VI are attributed mostly to Olfert Dapper and apparently updated from his 1663 *Historische Beschryving der Stadt Amsterdam*, including information about, for example, the weekly number of burials for the whole of 1663 and 1664 and the division of burials among the various churches. The appendix lists city officials up to and including the year 1665, and ministers of the Dutch Reformed church.

The Haarlem *Courant* for 29 September 1665 announced the work’s publication. It is typographically interesting, with some types cut by Christoffel van Dijck, but also some not cut by him that appear to be new at this date, including the rare Ascendonica (about 24 point) italic used for many of the chapter headings.

The edges and corners of the boards are somewhat scuffed, the top of the spine is torn, without losses, lacking part of the headband, the boards are somewhat rubbed and scratched. Internally lightly browned and foxed. Otherwise in good condition.

[8], 284, [2], 312, 446, [114] pp. *Nijhoff & V. Hattum* 80; *NNBW* 8, cols. 408–409; *STCN* 844195251 (16 copies, of which 1 incomplete); cf. for the maps and city views: *D’Ailly, Plattegronden*, 16–17, 51, 142, 182 & *Profielen*, 5, 96–97; for some of the illustrations: *Hollstein (Dutch and Flemisch)*, xxxii, pp. 187–205, nos. 3–71; and *LI*, pp. 195–199, nos. 1–6.

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Unique 1724 auction catalogue of Dutch fabrics

17.

[DREESING, Harmanus]. [Drop-title:] Notitie van een groote party curieuse kanten, stokgronden en spiegeltralies, als mede Haarlemmer kant, mionetten, pieten, genayde kant, tippen en bandonnen, voor-en achter – werken, langetten, geborduurde schorteldoeken, neusdoeken en dassen, gestikte mans en vrouwe mussen, &c. ... nagelaten by Adriana Smits, wed. van Jan Calenberg. Welke goederen verkogt zullen werden op vrydag, den 15. December 1724. Ten huyze van Harmanus Dreesing in de Keyzers Kroon, in de Kalverstraat ... Amsterdam, Marten Smets, [1724]. 4° (16.5 × 21 cm). Formerly sewn through 3 holes but never bound.

€ 2.500

Only copy located of the first and only edition of an auction catalogue that lists a variety of valuable textiles offered for sale on 15 December 1724 at the premises of Harmanus Dreesing in Amsterdam’s Kalverstraat. The kinds of textiles offered at the sale include lace, damask cloth and embroidered materials. These fabrics had belonged to Adriana Smits, widow of East India Company employee Jan Callenberg (d. 1715) who had travelled to Indonesia at least once. We have traced no other copy of present catalogue. Wholly untrimmed and with the bolts at the head unopened, so that it survives as a whole untrimmed sheet of Foolscap paper measuring 32.5 × 41 cm (watermark, from the mould side: HW = Amsterdam arms on a platform, main watermark similar to Heawood 401 (1723 or later) and Voorn, *Noord-Holland* 67 (1722) but with different initials. Minor paper toning, otherwise in very good condition.

[8] pp. *Not in NCC; STCN; WorldCat.*


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Rare collection of seven morality plays

18. [DUTCH MORALITY PLAYS – REDERIJKERS]. Zeven spelen, van die wercken der bermherticheyd. In rym ghemaectt en nu tot Aemstelredam opentlyck ghespeelt, Anno 1591
Amsterdam, H. J. Muller, 1591. 8°. Woodcut title vignette and 6 woodcut illustrations at the beginning of the plays, Contemporary vellum with manuscript title on spine.

€ 9.500

A collection of seven morality plays, performed at the Amsterdam rhetoric chamber De Egelantier in 1591. The plays revolve around Christian virtues and put exemplary behaviour on the stage. The *Zeven spelen van die ercken der bermherticheyd* are so rooted in Amsterdam folk life that we can use them to create a fairly clear picture the social reality in the Dutch society in the sixteenth century. The protagonist in *Slecht en recht, een simpel Man* for example wonders whether this is the same world as it was a hundred years ago: the world and the people seem very different to him. The Eglantier was a chamber of rhetoric (Kamer van Rethorycke) in Amsterdam that emerged in 1517 or 1518 and possibly evolved from older chambers of rhetoric. It is one of the most famous chambers of rhetoric and was headed by P.C.Hooft in the early seventeenth century. In the 1570s, the chamber was banned by the city council because of claims of Reformational affiliations. After the alteration of 1578 it was refounded by the Catholic Hendrik Laurensz. Mirror (1549 – 1612). Other prominent members during this period were the Protestants Laurens Reael, Roemer Visscher and the outside member Dirck Volkertsz. Cornheert. After 1585, De Eglantier became the most important chamber of rhetoric with the Fall of Antwerp (De Violieren). Het Wit Lavendel (where Joost van den Vondel, among others, was active) was founded in 1598, after which De Eglantier was also referred to as the “Old Chamber”.
With two bookplates of V. de la Montagne (bookplate) and F.J. Buisman and M. Buisman. Contemporary marginal notes to title page. Paper slightly browned. Otherwise in good condition.

[302] pp. *BM Dutch*, 192; *Machiels*, A 341; *Moes-Burger*, 1, p. 315, no. 223; *Pettegree / Walsby* 32033; *STCN* 844000841 (7 copies); *USTC* 422985 (12 copies); *Valkema Blouw* 5745; *Van Aken* 1, p. 4; *Van Maanen*, KNAW, 587; *WorldCat* 64807044 (11 copies).
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Defense of the burghers and city of Amsterdam against supposed treason

19.

[FAGEL, Caspar?]. Trouwhartige aanspraak, aan alle borgers en ingeseetenen der stadt Amsterdam.

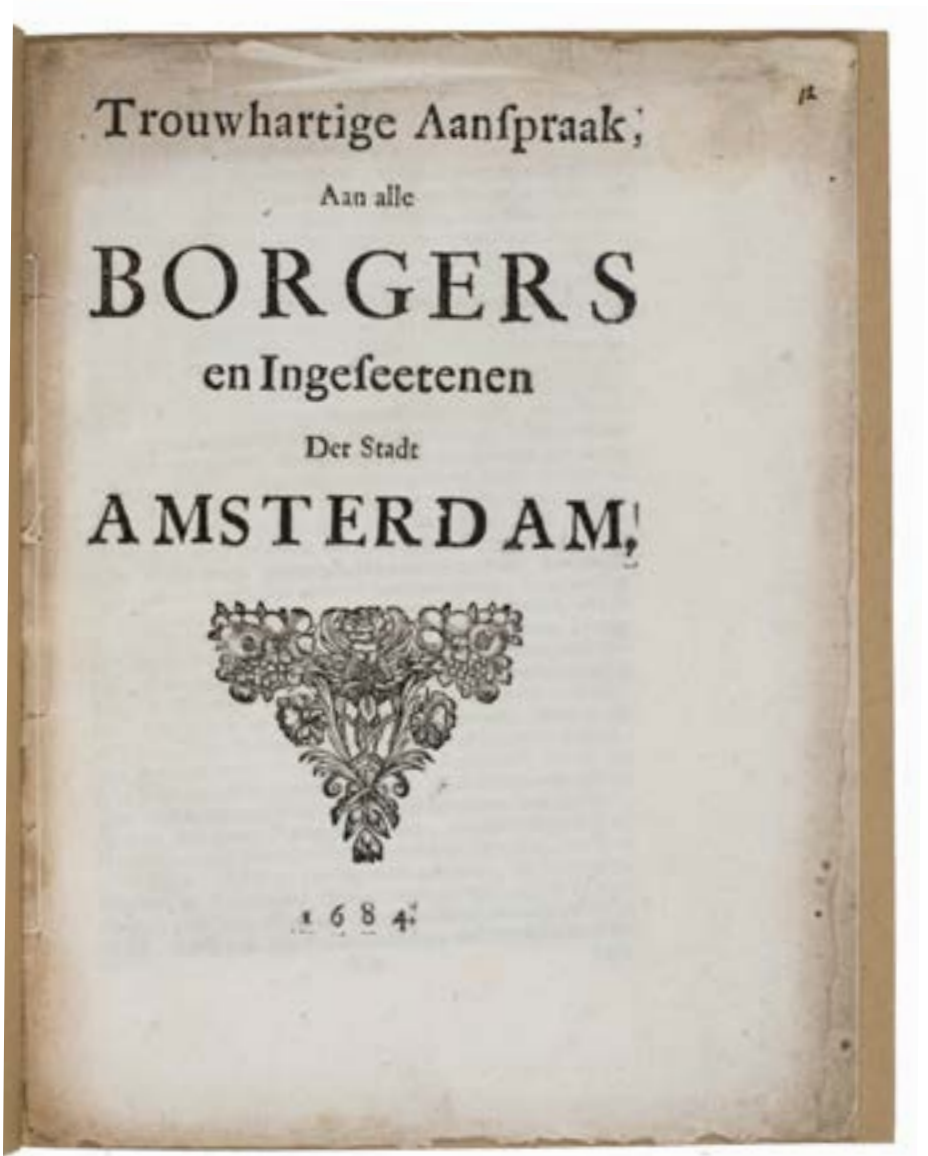
[No place, no publisher], 1684. 4°. With a woodcut title vignette. Modern brown wrappers.

€ 350

Fiery defense of the burghers of Amsterdam and the policy of the Amsterdam burgomasters and City Council, and of the unity of the Dutch Union of 1597 against various pamphlets – a.o. a pamphlet by an anonymous ‘Philateles’ (lover of the truth) – perhaps written by Caspar Fagel (1634 – 1688), the Grand Pensionary of the Dutch Republic, known for the firmness with which he repelled the attempts of Louis XIV of France against his country and for his zeal in supporting the claims of the Stadtholder William III to the English throne. Philateles (Fagel) had supposed cooperation of the Amsterdam Magistrate with the French Ambassador Jean-Antoine de Mesmes, Comte d’Avaux (1640 – 1709) regarding the peace negotiations with France and Spain, ultimately leading to the Peace of Ratisbonne (Regensburg) in August 1684. Some small spots, some edges a little browned, but overall in good condition.

12 pp. *Knuttel, 12159 ('UI[J?]T'; STCN 863830412; cf. Knuttel 12160; Tiele, 8069.*

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Illustrated descriptions of the old and new theatre of Amsterdam


- 20. [FOKKE, Jan or Myndert DE BOER (attributed to)].** Historie van den Amsterdamschen schouwburg.
 With: (2) Historie van den nieuwen Amsterdamschen schouwburg.
 Amsterdam, Gerrit Warnars and Petrus den Hengst, 1772 – 1775. 2 works in 1 volume. 4°. With an engraved frontispiece, a small engraved illustration by Noach van der Meer II on both title-pages, 4 folding engraved plates of the old theatre; 5 folding engraved plates of the new theatre, all engraved by the publishers after designs by Van der Meer and 1 by Simon Fokke. Contemporary marbled calf, gold-tooled spine.

€ 1.500

Large-paper copies of the first editions of two works on the schouwburg (theatre) of Amsterdam, the first on the old theatre, which burned down in 1772, and the second on the new theatre, which was built on the Leidseplein and finished in 1775. The large engraved plates show the exterior of the new theatre, together with the surrounding buildings and with people on the foreground, and the interior of both the theatres (the balconies and stages). Two plates depict the old theatre going up in flames and another plate shows the ruins. The text gives a history of both the theatres, including a description of the building process, the restorations and renovations, the staff, the stage equipment (lightning, decor, hoist tools, costumes, etc.), and also including a vivid description of the fire. The first work is often ascribed to Jan Fokke, but both works are also frequently ascribed to Myndert de Boer, who wrote the long poems in both works.

With bookplates. Binding rubbed along the extremities, slightly worn at the head and foot of the spine. The plate of the external fire with a large tear, some occasional spots and stains, but otherwise in very good condition.

[10], 80, [12]; [6], 56 pp. *Van Aken III*, p. 65 & 70; *Muller, Historieplaten 4253a & 4283a*; cf. *Sluijter-Seijffert, “De Amsterdamse schouwburg van 1774”, in: Oud Holland XC, 1 (1976), pp. 21–64.*

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18th-century Amsterdam depicted – The famous atlas of Fouquet in its rare first edition with the text

21. [FOUQUET Jr., Pierre]. Nieuwe atlas van de voornaamste gebouwen en gezigten der stad Amsterdam, met derzelver beknopte beschryvingen.

Amsterdam, Daniel Jean Changuion & Petrus van Hengst, 1783. 2 volumes. Folio. With a double-page engraved plan of Amsterdam, and 102 double-page engraved city views (45 in the first volume and 57 in the second), the title-page of each volume printed in red and black. Contemporary gold-tooled sprinkled half calf.

€ 15.000

Rare complete first edition with 102 beautiful engraved views of Amsterdam by the artist and art dealer Pierre Fouquet Jr. (1729 – 1800). The work has been bound in two volumes, as usual, with two newly added unnumbered plates and the descriptions on 27 respectively 36 leaves based on the text of Wagenaar’s *Geschiedenis van Amsterdam*, with interesting additions concerning the years 1765 – 1783. Originally the plates were published separately, with the first series of 10 townscapes issued in 1760 – 61 engraved by Paul van Liender and Simon Fokke after drawings by the well-known engraver of town – and landscapes Jan de Beyer (plates nr. 4, 10, 12, 15, 45, 50, 61, 72, 52–3), followed in 1764 – 68 by a series of 12 townscapes by Caspar Philips Jacobsz. (plates nr. 20, 22, 17–9, 21, 9, 23–4, 8, 73, 75), who also engraved the plates after J. de Vlaaming in 1768 – 69 (plates 27,14). The latest dated plate is from 1771 by C. Philips Jacobsz. (plate 25). Seventy-three of the plates are undated, 59 of which are by H. Schoute who never dated his engravings and seldom signed them. Other artists who contributed to the *Atlas* are C. Bogerts (after H. (not N.) Keun; plate 4*), J. van der Schley after P.R. van Dijk (plate 69 – 70), and Coppier and Simon Fokke after six more drawings by Jan de Beyer.

Shortly after 1778 the plates were issued in oblong format with a map of Amsterdam and a contents, but without any text, under the title *Afbeeldingen van de wyd-vermaarde koopstad Amsterdam / Recueil des édifices les plus considerables ...* A second edition of the present work was printed in 1805 by Evert Maaskamp. However, the plates of the first edition are more beautiful. There certainly is no better source than Fouquet’s atlas to get a clear, lively, and even exiting picture of Amsterdam and its inhabitants during the 18th century.

The edges and corners of the boards are scuffed, the boards and spine have been rubbed, with some loss of material. The foot edge of the leaves is uncut, some of the plates are somewhat foxed, but the work is otherwise internally very clean, with the plates in beautiful fresh impressions.

[2], 27; [1], 36 ll. *Nijhoff & V. Hattum 11; ‘Met Fouquet door Amsterdam’, in: Nieuwe Atlas van Fouquet; STCN 167743317 (8 copies).*

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UZICHT van de JAN-ROODEN-POORTS-TOREN.
 te Amsterdam.

gegraven by J. de Witt

VUE de la TOUR, nommée JAN-ROODEN-POORT
 à Amsterdam.

J. de Witt del.

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Radical Anabaptism: The Münster Rebellion and the Amsterdam Riots

22. HORTENSIUS, Lambertus. Het boeck van den oproer der Weder-dooperen. Eerst int Latijn beschreven, ende ghedruckt tot Basel ... Ende nu in Nederlandts overgheset. Enkhuizen, Jacob Lenaertsz Meyn, 1614. Folio. With 1 half-page and 8 full-page engraved plates in text (one repeat). Contemporary vellum.

€ 1.950

The first Dutch edition (in the first state) of a detailed and graphic description of the Anabaptist attempt to establish a sectarian government in Münster, known as the Münster Rebellion, 1534 – 1535. The work includes a description of the Amsterdam Riots and is dedicated by the printer to the city council of Enkhuizen and by the author to the council of Amsterdam. The fine, anonymous plates vividly illustrate the persecution and subsequent execution of the Annabaptists. The plate on leaf 3 is erroneously repeated on leaf 5; in later states this error has been corrected. With the bookplate and owner’s inscription. Slightly frayed at outer margins; some plates shaved; a few stains, also affecting some plates. Small pieces of vellum from front cover gone. A fair copy of a rare work on the Münster Rebellion.

[4], 26 ll. *Mennonite Encyclopedia II*, p. 816; *Simoni H-186*; *STCN* (5 copies); cf. *Knuttel, Kerkgeschiedenis*, pp. 150–151 (later editions).
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Protest against tax increase

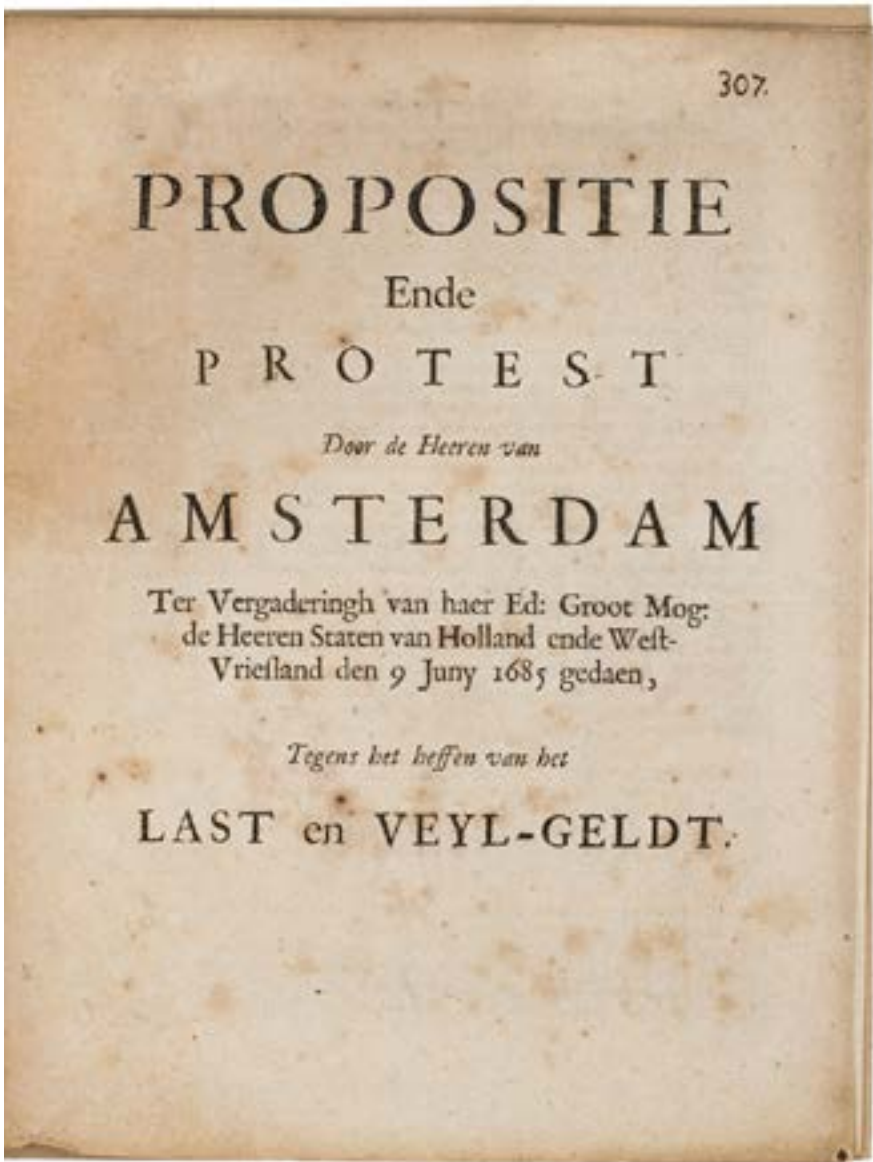
- 23. HUYDECOPER, A.** Propositie ende protest door de Heeren van Amsterdam ter vergaderingh van haer Ed: Groot Mog: de Heeren Staten van Holland ende West-Vriesland den 9 Juny 1685 gedaen, tegens het heffen van het last en veyl-geldt. [No place, no publisher], 1685. 4°. Modern brown wrappers.

€ 195

Protest against the raising of the tax on incoming and outgoing merchandises by the City off Amsterdam, delivered on the 9th of June 1685, in the meeting of the States of Holland and West-Friesland, and signed by “A. Huydekooper”.
A little foxed, but overall in good condition.

8 pp. *Knuttel*, 12411; *STCN* 863731775; *Tiele*, 8265.

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Magnificent coloured aquatints of Amsterdam in the first quarter of the nineteenth century

- 24. KRUYF, Cornelis de.** Vues choisies d’Amsterdam et ses environs dessinées d’apres nature. Amsterdam, François Buffa & sons, [1824–25]. 4°. With an engraved title page, and 45 contemporary hand coloured aquatint plates, separated by tissue paper guards. Contemporary half vellum, marbled paper sides.

€ 4.500


First edition of a series of beautiful and attractive views of Amsterdam and surroundings, with 45 hand coloured plates. It is the first of Buffa’s colour plate books of Amsterdam and was originally published in nine instalments of five plates each. The series provides a magnificent image of Amsterdam as it was at the beginning of the nineteenth century.

The plates are captioned in French and Dutch, and accompanied by two indexes, one in French and the other in Dutch. The first 40 plates, which are numbered, are views of Amsterdam. Included are views of the Royal palace (also a plate of the interior), Kalverstraat, Heerengracht, Amstel, the city-gates, Felix Meritis, the Old and New Churches, the Royal Museum (Trippenhuis), markets, Post office, theatres, exchange, parks, etc. The final 5 plates are not numbered and show views outside Amsterdam, including House Zwanenburg at Half-weg, the “Pavillon” at Haarlem, the Royal palaces at Soestdijk, The Hague and Apeldoorn (Het Loo), and Kasteel Broekhuizen at Leersum in the province of Utrecht. The present work is not dated, but another issue is known with the year 1825 on the title page. A facsimile edition appeared in 1975.

The majority of the plates were engraved after designs by Cornelis de Kruyf (or Kruiff, 1771 – 1854), a painted who specialised in landscapes and city views. However, nine were engraved after Angelo Toselli (ca. 1765–1827), Johannes Jelgershuis (1770 – 1836), Louis Henri de Fontenay (1800 – after 1852), Hendrik Gerrit ten Cate (1803 – 1856), and Hendrik Greeven (1787 – 1854). The plates were engraved by A. Lutz (dates unknown) and Willem Hendrik Hoogkamer (1790 – 1864).

The edges of the boards are slightly scuffed, the boards are slightly rubbed. The text leaves are slightly foxed, the margins have been cut somewhat short, which removed the heading of the indexes (Table des vues/ register der platen). Otherwise in good condition.

[2 blank], [I], [I blank], [2] pp. *Atlas van Stolk 5924; Landwehr, Dutch books with coloured plates, 339; Thieme/ Becker XXII, p.26; WorldCat 557849450, 67427649 (7 copies).*

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J. de Witt del.

J. de Witt fecit.

VUE D'AMSTERDAM N^o1.

Het Koninglyk Paleis | Le Palais du Roi.

chez F. Basse & fils Kalverstraat N^o 211.

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Amsterdam as the commercial capital of the world, including the first edition of the “Traité des arbitrages”

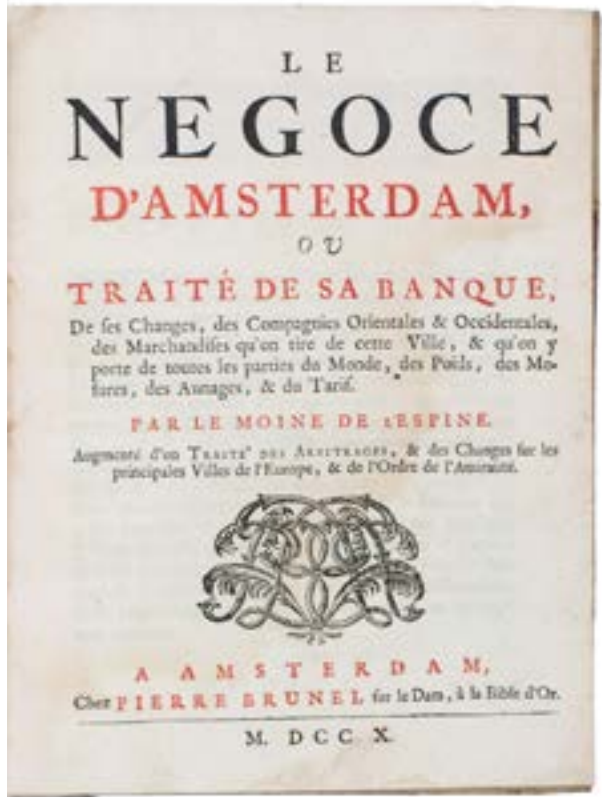
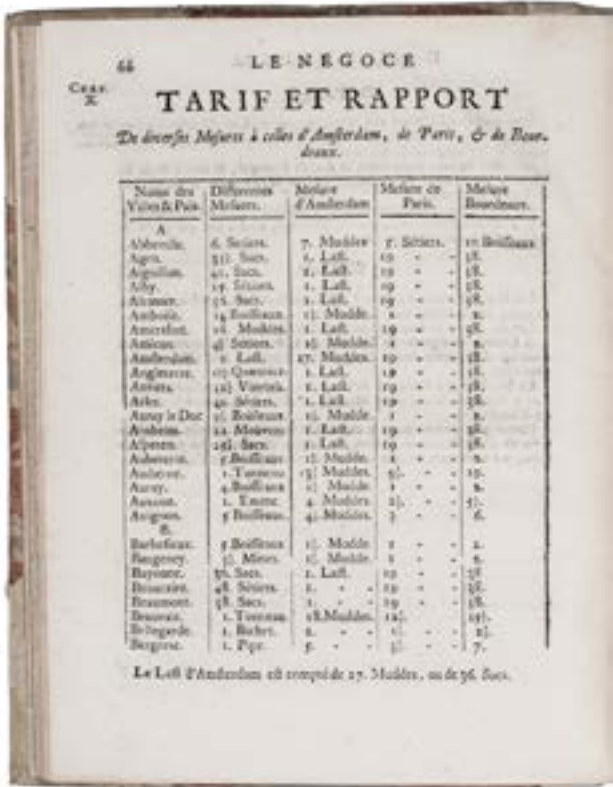
25. **LE MOINE DE L'ESPINE, Jacques.** Le negoce d'Amsterdam, ou traité de sa banque, de ses changes, des Compagnies Orientales & Occidentales, des marchandises qu'on tire de cette ville, & qu'on y porte de toutes les parties de monde, des poids, des mesures, des aunages, & du tarif. ... *Including: MONDOTE GUY, Jacques.* Traité des arbitrages qui se sont par change sur les principales villes de l'Europe, ou la ville d'Amsterdam à change ouvert. Amsterdam, Pierre Brunel, 1710. 2 parts in 1 volume. 4°. 18th-century half vellum.

€ 3.500

Rare second and greatly expanded French edition of an important treatise on the trade and commerce of the city of Amsterdam by the art dealer Jacques Le Moine de l'Espine (d. 1696), first published in both Dutch and French in 1694. It gives detailed information on the Amsterdam banking and exchange systems and on the structure and trade of the VOC and WIC (Dutch East and West India Companies), and gives accounts of the whaling industry, trade in Russia, Scandinavia, the whole of Europe, and the Levant. The second Dutch edition appeared in 1704 with some additions, but the present French edition has further additions, including for the first time the entire second part (pp. 243 – 388) on arbitrage (the trade in bills of exchange and stocks) and exchange rates between the principal cities of Europe and Amsterdam, by the French-Basque architect and merchant Jacques Mondoteguy (ca. 1672/73 – 1739). The book gives valuable and detailed information about the trade with the Spanish, Portuguese and other colonies in a period when the Netherlands financed and operated a fleet of over 8000 ships. With water stains in the first few and last few leaves (the latter with a few marginal restorations) and a couple worm holes in the gutter margin, but still in good condition. The binding is slightly rubbed and somewhat loose in the hinges but still good. A rare and important practical handbook for merchants trading in or with Amsterdam.

[4], 388, [2] pp. *Goldsmiths 4601; J. Hooek & P. Jeannin, Ars mercatoria II (1991), L26.6 (3 copies); NCC (2 copies); cf. Kress 1849 (1694 Dutch ed.); this ed. not in STCN.*

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13 sepia aquatint views of Amsterdam

26. [MAASKAMP, Evert (publisher)]. [Collection of 13 aquatint views of Amsterdam]. Amsterdam, Evert Maaskamp, [ca. 1826]. Oblong 4° (21 × 25 cm). With 13 sepia aquatint plates (image size ca. 15.5 × 19 cm). Contemporary green boards.

€ 2.750

Charming collection of 13 sepia aquatint plates with views of Amsterdam, published by Evert Maaskamp. They include the Royal Palace (interior and exterior), the stained glass windows of the Oude Kerk, a theatre, a concert at the Felix Meritis and several views of Amsterdam’s famous canals. All but the last plate were also issued by Maaskamp in 4 instalments with a letterpress title-page, *Nouvelle statistique historique d’Amsterdam*, each instalment accompanied by 8 pages of text, dated 1812 by Landwehr. At least the present series appears to be later, for the laid paper tissue guards, from a single paper stock, match one from 1826 (Voorn, *Noord-Holland* 184). With bookplate on paste-down. One plate with a marginal water stain, not affecting the image, some occasional offsetting on the tissue guards and the back of previous plates, some other plates slightly stained in the margins, but otherwise in very good condition. Binding worn along the extremities.

[13] ll. Cf. Landwehr, *Coloured plates* 365 and 452.
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Conversation between five men concerning the wic’s conduct in Brazil

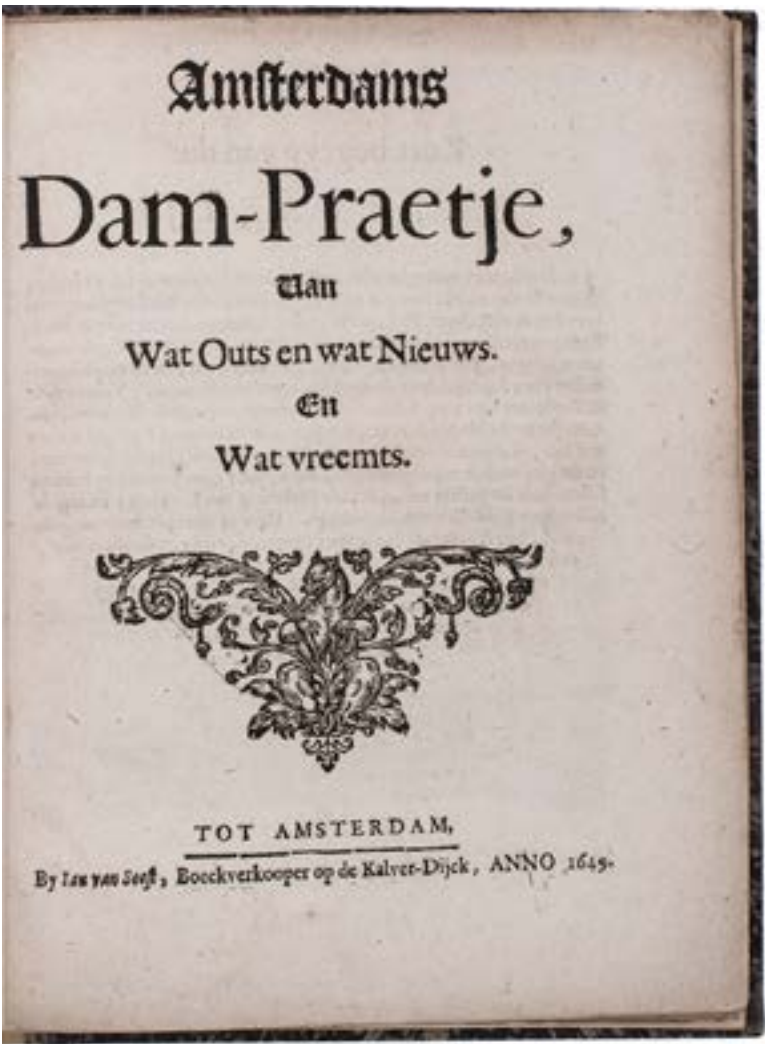
27. [MELYN VAN DOORNINCK, **Cornelis?**]. Amsterdams Dam-
praetje, van wat outs en wat nieuws en wat vreemts.
Amsterdam, Jan van Soest, 1649. 4°. With woodcut illustration on
title-page, repeated as tailpiece. Modern half sheepskin parchment.

€ 1.750

First edition of a pamphlet criticizing the conduct of the Dutch West India Company (WIC) in Brazil, in the form of conversations between five men on Dam square in Amsterdam. It’s a vehement attack on the WIC and the Dutch government concerning their strife with Portugal in Brazil. Since 1645 the Portuguese had violently resisted Dutch rule in Brazil, which depleted the treasury of the WIC. This, exacerbated by internal corruption, nearly bankrupted the WIC. The Dutch government’s debate whether to financially support the WIC or not, led to many pamphlets by opponents and supporters of the government’s plans. The conversation is held between two Dutchmen, a Portuguese, an Englishman and a director of the WIC. The pamphlet argues that Portugal must protect itself against Dutch privateers and that the Netherlands should not try to retake Brazil and Angola. It also urges peace, and claims the Portuguese are making efforts in the peace negotiations in contrast to the “monster” WIC. Slightly browned, with a few small spots, otherwise very good. Binding in very good condition as well.

20 ll. *Asher* 263 and *pp.* 197–198; *Borba de Moraes*, p. 33; *Knuttel* 6477; *Sabin* 1351.

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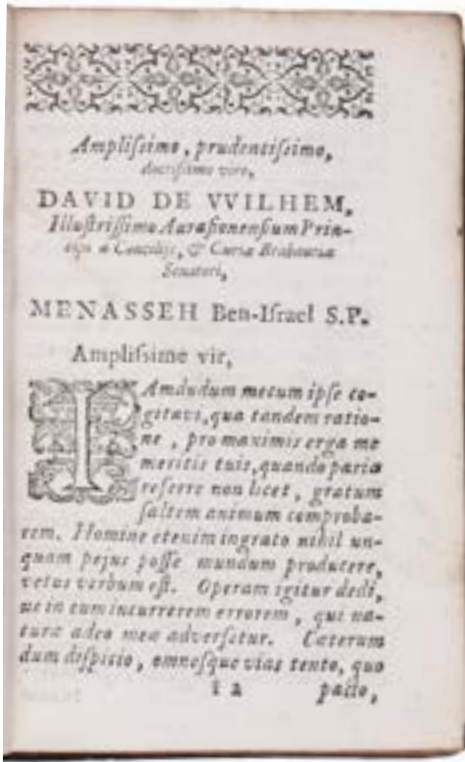
Two first editions of theological works by the Portuguese rabbi Menasseh Ben Israel, important for the history of Jewish-Christian relations in tolerant 17th-century Amsterdam

- 28. MENASSEH Ben Israel.** De creatione problemata xxx: cum summariis singulorum problematum, & indice locorum Scripturae, quae hoc opere explicantur. Amsterdam, the author, 1635.
With: **(2) MENASSEH Ben Israel.** De resurrectione mortuorum libri iii. Quibus animae immortalitas & corporis resurrectio contra Zaducaeos comprobatur: caussae item miraculosae resurrectionis exponuntur: deque judicio extremo, & mundi instauratione agitur ... Amsterdam, the author, 1636. 2 works in 1 volume. 8°. Contemporary calf, rebacked, with the original backstrip laid down.

€ 6.000

Ad 1: First edition of a work on God’s creation of Earth, by the well-known Portuguese rabbi, writer and printer Menasseh Ben Israel (1604 – 1657), who established the first Jewish printing office in the Netherlands. The work presents 30 questions, or “problems”, concerning God’s creation of the Earth, which Menasseh tries to answer and explain. Problems include “on which day were demons created?” and “was there another world or earth before God created this one?”. The preliminaries including an important poem by Caspar Barlaeus, which caused the Amsterdam authorities to consider the reintroduction of censorship for Jewish publications. As this didn’t happen, Barlaeus’s poem can be seen as an indicator of the relationship between Jews and Christians, and the religious tolerance in Amsterdam during the Golden Age. Ad 2: First edition of a work on the resurrection of the dead by the same author. The work is divided into three “books” and opens with several dedicatory letters, an index of the chapters, and 3 laudatory poems. The main text deals with the Last Judgment, the resurrection of the dead and the immortality of the soul.
 With a bookseller’s ticket and bookplate. Title-page of ad 1 slightly smudged, browned throughout, some water stains and small spots, but still in good condition. Binding rubbed along the extremities and sides somewhat scratched, rebacked, with the original backstrip laid down.

[16], 156, [2], [2 blank]; [40], 346, [6] pp. *Ad 1: Fuks & Fuks-Mansfeld, p. 107; STCN 843242612 (7 copies); ad 2: STCN 084840250 (9 copies); for Menasseh in general: Fuks & Fuks-Mansfeld, pp. 99–135; NNBW X, cols. 604–613.*
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Important Orangist pamphlet of the “Doelenlopersbeweging” against the Amsterdam Patriciate and nepotism in September 1672

29. [ORANGIST MOVEMENT]. Dam-praetje tusschen vier Amsterdamsche Burgers: Waermondt, Geerlof, Stouthart en Heb-recht. Handelende van de oude privilegien, vryheden, en gerechtigheden van de burglary en schuttery. [Amsterdam], voor de Doele-schutters, 1672. 4°. With a woodcut vignette on the title-page, and a woodcut initial. Modern light yellow marbled wrappers, with a printed label on the front.

€ 425

Important pamphlet originating in the so-called ‘Doelenlopersbeweging’ a democratic and Orangist movement against the Amsterdam Patriciate with its nepotism and autocratic stuctures during September 1672, the ‘Rampjaar’ (the ‘Disaster Year’) of the Republic of the Seven United Netherlands. In this year, the Dutch Republic was attacked by England, France and the dioceses of Cologne and Munster, and the two regents and brothers Johan and Cornelis de Witt were publicly murdered by a rebellious and furious crowd in The Hague. These were turbulent times and the production of pamphlets was higher than ever. In very good condition.

16 pp. *Knuttel 10567; Tiele 6489; cf. C. Dingemanse, Rap van Tong ... Lit. discussiecultuur in Ned. Praatjespamfletten (Thesis Utrecht, 2008), pp. 242–244.*

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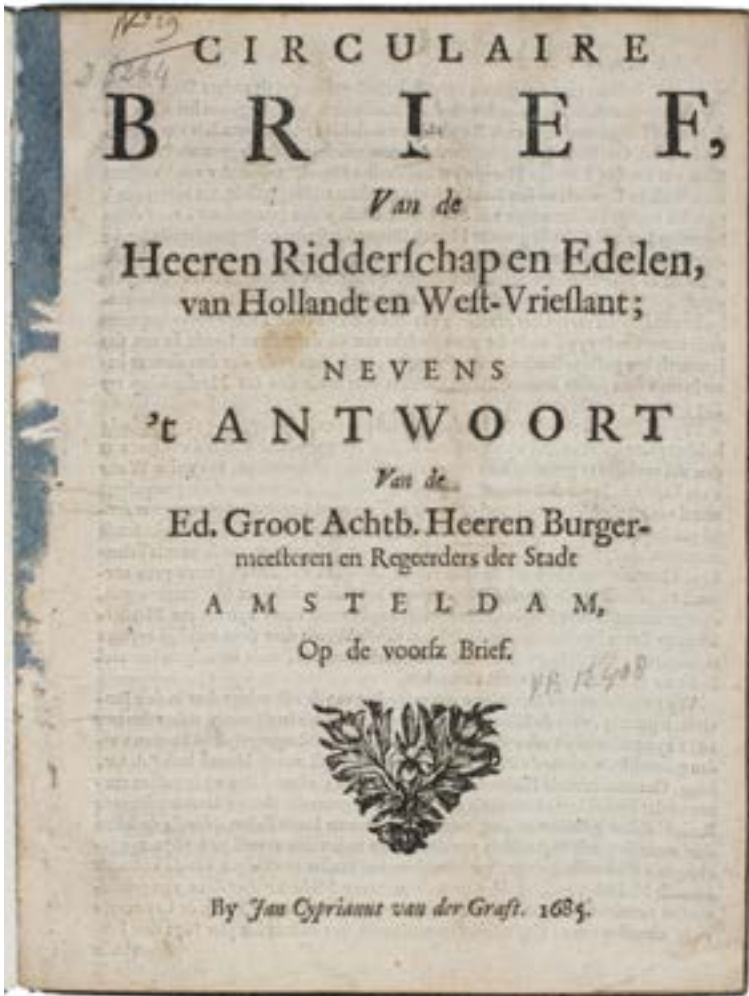
The Ridderschap in the States of Holland and West-Friesland asks Amsterdam to spent more money on the defense of the country – an old plea

30. **[PAMPHLET – HOLLAND & WESTFRIESLAND]**. Circulaire brief, van de Heeren Ridderschap en Edelen, van Hollandt en West-Vrieslant; nevens ’t antwoort van de Ed. Groot Achtb. Heeren Burgermeesteren en Regeerders der stadt Amsterdam, op de voorsz. Brief. [Amsterdam,] Jan Cyprianus van der Graft [= Jacobus Hackius?], 1685. 4°. With a woodcut title vignette. Blue modern wrappers, new endpapers.

€ 275

Letter of the members of the Ridderschap (the ‘Knighthood’) in the States of Holland and West-Friesland to the Burgomasters and City Council of Amsterdam on the high costs of the defense – at land and at sea – of the Dutch Republic.
 The letter (dated 11 February 1685; pp. 2 – 22) is a plea for improvement of the deplorable financial state of the defense, especially at the land side, after the ‘Rampjaar 1672’ and the subsequent wars with France which ended in the Peace of Nijmegen in 1678 – 79. The answer of Amsterdam (dated 14 February 1685; pp. 22 – 24) is not disobliging: their representatives are certainly willing to further discuss the matter, especially the amelioration if the navy.
 With the bookplate of the city library of Dordrecht on the front board. With a stain on the title-page, overall in good condition.

24 pp. *Knuttel*, 12408; *STCN* 86168706X; *Tiele*, 8264.
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Extremely rare souvenir of the first amusement park in Amsterdam

- 31. [PASSE, Crispijn de (the younger) and Jan VOS].** Verklaringe van verscheyden kunst-rijcke wercken en hare beweginghe, door orlogie-werck ghedreven, ... Alles te sien in ‘t Oude Doolhof tot Amsterdam, op de hoeck van de Loyers-gracht. Amsterdam, Tymen Houthaeck, 1648. Small 4° (19 × 15 cm). With a engraved illustration of a labyrinth on title-page, an engraved plate by P. Holsteyn after A. Vinckenbrinck, 3 engravings in text and a folding engraved plate of David & Goliath. Modern marbled wrappers.

€ 12.500

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

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

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

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

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*David voor Israels Heer Gekommen—
Heeft door een Slinger den Reus Verwonnen*

*Die Beschimpten den Hoogsten Godt—
Daerom soo wort hy tot een Spoot—*


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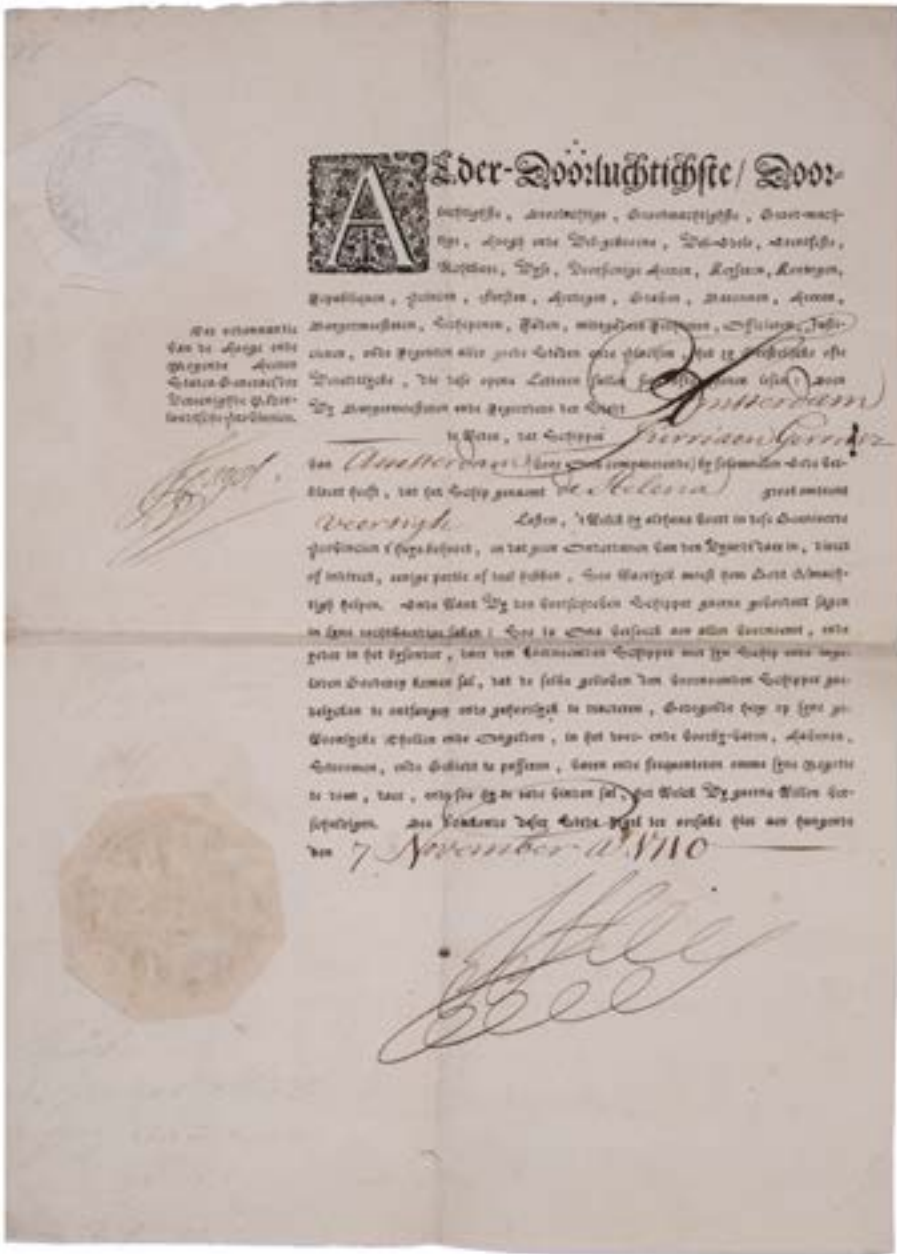
Passport for an Amsterdam skipper

32. [PASSPORT]. Alder-doorluchtichste, ... heeren ... die dese opene letteren sullen sien ... doen wy burgermeesteren .. der stadt *Amsterdam* te weten, dat schipper *Jurriaen Gerritsz. van Amsterdam* ... dat het schip genaemt *de Helena* ... Amsterdam, 7 November 1710. 41 × 30.5 cm. Letterpress passport, with a large woodcut initial and spaces where the city, skipper, ship and size are filled in in manuscript, with two seals, signed in the left margin by François Fagel (1659 – 1746) and at the foot by J. Aley(?).

€ 675

Letterpress passport issued by the city of Amsterdam for Jurriaen Gerritsz., skipper of the Helena, asking the reader to receive the bearer well and justly and to give him passage on all main waterways. With manuscript additions for the specific holder of the passport, signed by F. Fagel in the left margin, he was the “griffier” (greffier) to the Dutch States General. In very good condition, two tiny holes in the fold.

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

33. [AMSTERDAM]. PHILIPS, Caspar Jacobsz. Afbeelding van de Oostzijde der Muijder Poort te Amsterdam, na dat dezelve tussen den 29 en 30 Januarij 1769 bij na 16 voeten diep in de grond gezakt was. [Netherlands], 1772. (23 × 29 cm). Original pen drawing.
With:
(2) KEUN, Hendrik. Afbeelding van de Muyderpoort te Amsterdam, zo als die zig vertoonde, na dat dezelve tussen den 29 en 30 Jannuary 1769 by de 16 voeten in de grond gezakt was.
Amsterdam, F.W. Greebe, [1769]. (22 × 28.7 cm)
(3) KEUN, Hendrik. Afbeelding van de Muyderpoort te Amsterdam, zoo als die ingezakt synde, van buiten af te zien zig vertoond.
Amsterdam, F.W. Greebe, [1769]. (21.7 × 28.2 cm. Two engraved views with captions below the image, both signed “H. Keun Fecit” in the plate.
- € 2.500

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

Cf. Muller, *historieplaten* 4224a and 4227b.
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Magnificent engraving of the 1661 mosaic floor map of the world in 2 hemispheres, incorporating Tasman’s discoveries not otherwise published for decades

34.

[PLAN – AMSTERDAM CITY HALL]. [CAMPEN, Jacob van]. Le pavé de la grand’ sale des bourgeois. [Amsterdam, Gerard Valk, 1719]. Very large engraved folding plan comprising 1 1/2 sheets (measuring 46 × 83 cm as assembled), engraved by Danckert Danckertsz. and his father after drawings by Jacob Vennekool, including the two hemispheres of the world map and a celestial map of the constellations of the northern hemisphere (each 10 cm in diameter).


€ 2.500

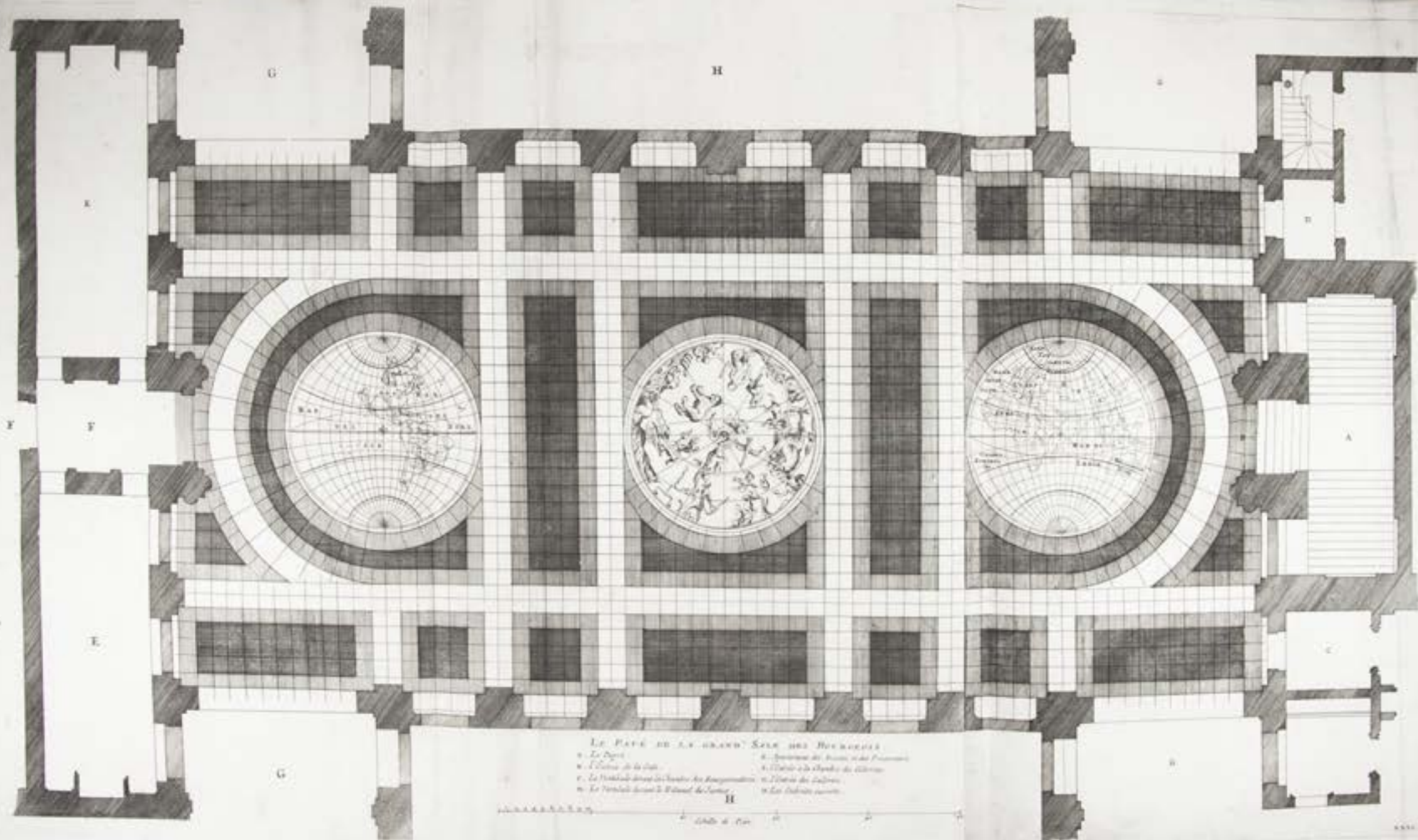
Very large engraved plan showing the extraordinary cartographic mosaic floor of the Burgerzaal of the Amsterdam City Hall, designed by Jacob van Campen, with a celestial map in the centre and the magnificent map of the world in 2 hemispheres on either side. The engraving was first published in 1661, and the map shows Tasman’s recent discoveries in Australia and Tasmania, and depicts California as an island. Many discoveries from his second voyage remained otherwise unpublished until the end of the 17th-century. This engraved representation is all that is left of this cartographical work of art. Wear caused by people walking on the mosaic meant it had to be restored about a hundred years later. When in turn this restoration was damaged the two hemispheres were filled in with plain marble slabs without pictorial representation.

The drawing of the floor was made by Jacob Vennekool who worked closely with Van Campen, and since his drawings were first published even before the building was completed, they may reflect Van Campen’s plan more closely than the finished building itself. They also, of course, show it before the alterations made at various times in later years.

Slightly wrinkled in the right margin, one fold reinforced and a few tiny spots, otherwise in very good condition.

Cf. BAL 533 (1st Dutch ed.); Fowler 77 & 274 (1st Dutch ed.); Berlin Kat. 2235 (1st French ed.).
<https://www.asherbooks.com/item/F5OGBDYNZ8OA.html>

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Important and influential description of Amsterdam, with accounts of the Dutch East India Company’s maritime explorations around the globe


35.
PONTANUS, Johannes Isaac.
Rerum et urbis Amstelodamensium historia.
Amsterdam, Jodocus Hondius, 1611. Folio. With an engraved title, 7 engraved maps and plates (5 folding, 2 double-page), and 50 engraved maps and views in the text. Contemporary limp vellum.

€ 9.000

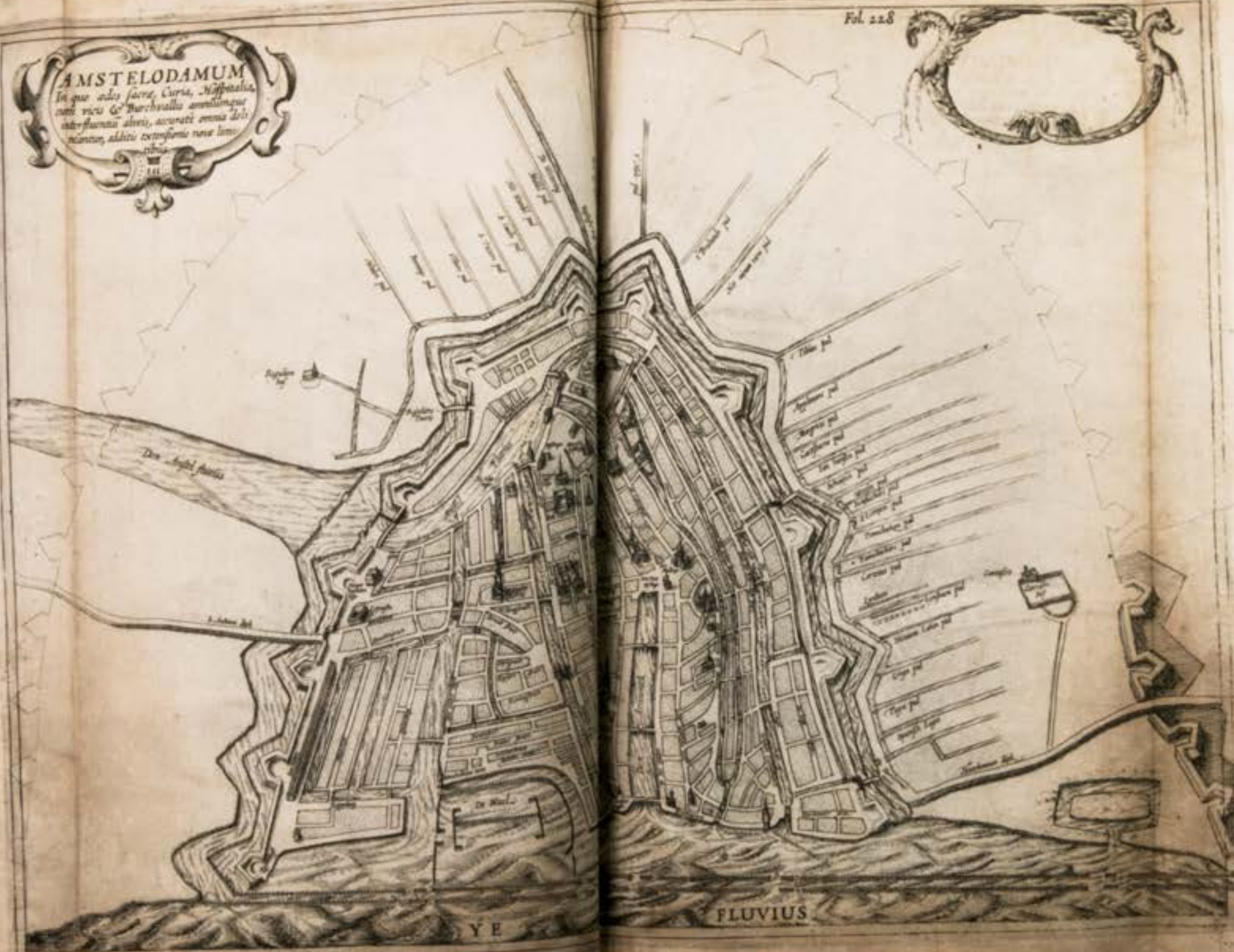
First edition of the first objective description of Amsterdam and its history, with extensive accounts of Dutch East India Company’s (voc) maritime trade, exploration, and navigation. It contains the report of Willem Barentsz’ voyages to the Arctic region in search of a North-East passage to Asia (1594–1597), the accounts of the two first Dutch voyages to the East Indies, including the voyage of Cornelis de Houtman (1595–1597), and the account of the Dutch exploration of Greenland (1594 – 1596). The work is also important as an Americanum as it gives the results of Henry Hudson’s first two voyages to the Arctic (1607 – 1608) for the Muscovy Company of London. These reports are beautifully illustrated by large maps and views, including a famous map of the North Pole region.

Johannes Isaac Pontanus (1571 – 1639) was a physician and historian, who was a professor at the University of Harderwijk for most of his life. He wrote several important historical works, such as the history of Denmark, of the Duchy of Gelre, and of Amsterdam. His work on Amsterdam far exceeds the limits of the usual town descriptions, elaborately incorporating the history of the voyages of exploration and commerce undertaken by the enterprising citizens of Amsterdam. Pontanus also describes in detail the activities on the Amsterdam stock and commodity markets, which were among the earliest of the world, and at the time the most important. The extent of the city’s trading activities by this time is shown by illustrations of scenes from Indonesia and India to the Arctic.

The binding is somewhat stained and soiled, with a restoration at the foot of the spine, and along the fore and foot edge of the back board. The work is lightly browned and foxed throughout, a faint water stain in the margin of the last 11 leaves. Otherwise in good condition.

[8], 292, [6], 38, [3] pp. *Alden & Landis II, 611/91; V. Gestel-Van het Schip, Maps in books of Russia and Poland 218; JCB II, p. 78; JFB, p. 369; Nijhoff & V. Hattum 252; Sabin 64002; STCN 850336392 (19 copies); Tiele, Bibl. 876.*
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AMSTELODAMUM
*In quo adus sacre, Curia, Nijmegen,
 cum vicis & Burghwalli amulique
 interfluvium alius, accurate omnia deli-
 niantur, ab his ceteris non sine*




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8 complete print series with text, forming the collected architectural work of Pieter Post

- 36. POST, Pieter.** Les ouvrages d’architecture. Leiden, Pieter van der Aa, 1715. 8 parts in 1 volume. Royal 2° (46 × 29.5 cm). With an engraved general title-page with a rectangular frame and a cartouche with Athena, architecture books and buildings, letterpress general title-page in red and black with engraved vignette (Athena with a view of Leiden, drawn by J. Goeree), 8 letterpress part-titles, 3 engraved part-titles, engraved dedication, a folding engraved portrait of Prince Johan Maurits after Govert Flinck by C. van Dalen (filling a whole Imperial sheet: plate size 60.5 × 46 cm!), and 8 series of 6, 12, 8, 5, 11, 7, 4 and 23 mostly double-page and some larger folding etched and engraved numbered plates after designs by Pieter Post, showing architectural plans, elevations, sections, etc. In total about 80 copperplates. Mottled calf (ca. 1750).

€ 12.500

Splendid collected works of the most famous Dutch architect and master builder of the 17th century, Pieter Post (1608 – 1669), including the enormous folding portrait of his patron Johan Maurits, governor of Brazil, not included in all copies. Each of the first 7 parts is devoted to a single building by Pieter Post, and they are high points in the history of Dutch architecture. Among them are the house of Johan Maurits in The Hague (now the Mauritshuis Museum); the house and gardens of Amalia van Solms (now the palace Huis ten Bosch); the Maastricht city hall and the weigh house in Gouda. With small tears in the portrait where the folds cross, one plate slightly slurred by the printer and some leaves restored, but still in good condition. 2 plates of the 2nd series are mistakenly bound with the 8th series. The binding has a tear in the spine and various smaller tears, scrapes and scratches, the foot of the spine and a few smaller parts have been restored. Splendid collected works of the most famous Dutch architect and master builder of the 17th century.

[8], 6; 8; 10; 8; 12; 5, [1 blank]; 6; [2], 8 pp. plus plates. *BAL 2603; Berlin Kat. 2231; Cicognara 621; Weinreb, Catalogue 2, 119; modern reprint (Soest 1970); not in Fowler.*
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Des
Vice-Stellens
der
VREDE-BURGH.
gehört dem H. HERRN FREDERICK ALLEN.
den 10. März 1841. mit Angabe der
und
HELMSTEN.



In plaats van een v. d. Waer
 in plaats van een v. d. Waer
 Amsterdam, 1841.
 De uitgeverij van de
 VERDEN RUGB. De uitgeverij van de
 VERDEN RUGB. De uitgeverij van de

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Drawing of a picturesque manor just outside Amsterdam

37. **[AMSTERDAM]. [RADEMAKER, Abraham?].** 't Huis Kostverlooren. [Netherlands, ca. 1700]. A view in brown ink with light and dark grey watercolour washes on laid paper (16.5 × 21.5 cm), with a manuscript caption at the head. Mounted in passepartout.

€ 5.000

Attractive view in brown ink with grey washes of the picturesque Kostverloren manor on the Amstel River, just outside Amsterdam. The manor was originally built at the end of the 15th century. In 1650 it was severely damaged by fire, but it was soon restored. In 1822 Kostverloren was razed. The manor was famously depicted by Rembrandt, Ruisdael and also by Abraham Rademaker (1676/77 – 1735), one of the most important topographic artists of his day. Rademaker’s drawing closely matches the present view in style and shows the exact same scene, from the trees on the left to the smaller house on the right. The only difference is the season: the trees depicted here are much fuller. Slightly foxed, but otherwise in good condition.

Cf. Blokland & Dumas, de kasteeltekeningen van Abraham Rademaker C58.
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The Ridderschap in the States of Holland and West-Friesland asks Amsterdam to spent more money on the defense of the country – an old plea

- 38. [STATES OF HOLLAND AND WEST-FRIESLAND].** Circulaire brief, van de Heeren Ridderschap en Edelen, van Hollandt en West-Vrieslant; nevens ’t antwoord van de Ed. Groot Achtb. Heeren Burgermeesteren en Regeerders der stadt Amsterdam, op de voorsz. Brief. [Amsterdam,] Jan Cyprianus van der Graft [= Jacobus Hackius?], 1685. With a woodcut title vignette. 4to. No wrappers, sewn.

€ 250

Letter of the members of the Ridderschap (the ‘Knighthood’) in the States of Holland and West-Friesland to the Burgomasters and City Council of Amsterdam on the high costs of the defense – at land and at sea – of the Dutch Republic. The States were the representation of the two Estates (standen): Nobility and Commons, burghers of the 18 cities of Holland and West-Friesland, of which Amsterdam was by far the most important and rich. So were the States of Holland and West-Friesland by far the most important factor in the States General. The Nobility was represented by the Land’s Advocate of Holland or Grand Pensionary who combined the votes of the ten members of the Ridderschap in the estates; the nobility was also supposed to represent all rural interest.

The letter (dated 11 February 1685; pp. 2 – 22) is a plea for improvement of the deplorable financial state of the defense, especially at the land side, after the ‘Rampjaar 1672’ and the subsequent wars with France which ended in the Peace of Nijmegen in 1678 – 79. The answer of Amsterdam (dated 14 February 1685; pp. 22 – 24) is not disobliging: their representatives are certainly willing to further discuss the matter, especially the amelioration if the navy.

Untrimmed, edges slightly browned, but overall in good condition.

24 pp. Knuttel, *12408*; *STCN 86168706X*; *Tiele*, *8264*.

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Beautifully hand-coloured and heightened with gold engravings in a splendid Amsterdam binding

39.
SELS, Willem Hendrik.
Salomon, Koning van Israël. In xii boeken. Amsterdam, F. de Kruyff, A. van der Kroe, 1765[-1768]. 4° (23.5 × 17.5 cm; binding 24.5 × 19.5 × 4 cm). With an engraved allegorical frontispiece, 12 engraved plates, a small engraved scene on the title page, and an armorial engraving above the dedication, all coloured by a contemporary hand and heightened with gold. Contemporary richly gold-tooled dark olive morocco by the so-called “Three Acorn Bindery” in Amsterdam, with a central ornament on both boards, surrounded by an elaborate decorative frame, gold-tooled board edges and turn-ins, a red morocco title label on the spine, marbled endpapers, gilt edges, green ribbon marker.

€ 12.500

Beautifully hand-coloured copy, with liberal use of gold, of the first and only edition of a verse rendition of the story of King Solomon. It has been splendidly bound by the so-called “Three Acorn Bindery” (active ca. 1756 – 1780/1806) in Amsterdam, and is one of only two known bindings with the present gold-tooled centrepiece (the other is part of the collection of the KB National Library). The extra attention given to the colouring of the illustrations, together with the contemporary deluxe binding strongly suggests it may have been a presentation copy.

The work is a long poem divided in 12 books, and is dedicated to former Amsterdam Burgomaster Jan Calkoen. Though dated 1765 on the title-page, the work may have been published in parts, for the engraved plates are dated 1766 to (in books 9 and 11) 1768. All 12 plates were beautifully drawn and engraved by Reinier Vinkeles (1741 – 1816), who engraved the frontispiece and arms after drawings by J. de Bosch. They are among his earliest work, begun when he was about 24, but already show why he would later be considered one of the best Dutch engravers of his time.

Willem Sels (1741 – 1789), originally a bookkeeper for the Amsterdam exchange bank, withdrew to his family estate to write poetry. He enthusiastically supported the failed democratic “Patriot’s” revolution of 1787. The present poem serves largely as a vehicle for Vinkeles’ illustrations. All 15 engravings are beautifully coloured with a wide variety of bright colours and liberal use of gold, and highlighted with gum arabic or shellac, practically turning them into paintings. Contemporary guard leaves are bound in before the 12 plates and frontispiece. The binding is very similar to that shown in Storm van Leeuwen, colour plate 31, by an anonymous Amsterdam workshop that the author calls the “Three Acorn Bindery,” which is known for a small number of beautiful presentation bindings.

The edges and corners of the boards are somewhat scuffed. The leaves are very lightly browned and foxed. Otherwise in very good condition. A beautifully bound and coloured copy, appropriately displaying Vinkeles’ stunning engravings.

[22], 292 pp. *Fontaine Verwey, E. de la, Illustraties, 156; STCN172171636 (11 copies); cf. for Sels: NNBW VII, cols. 1134–1135; for Vinkeles: Scheen, pp. 550–551; for the binding: Storm van Leeuwen, Dutch Decorated Bookbinding 1, p. 599–612 (see image 194 or colour plate 31 for a nearly identical binding).*
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SALOMON,
KONING *VAN* ISRAËL.
IN XII BOEKEN.

DOOR

MR. WILLEM HENDRIK SELS.



TE AMSTERDAM,
By F. DE KRUYFF en A. VANDER KROE,
MDCCLXV.



DE EERSTE RECHTSPLEEGING VAN SALOMON.



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First edition of a popular play, with fine etched plates by Pieter Nolpe

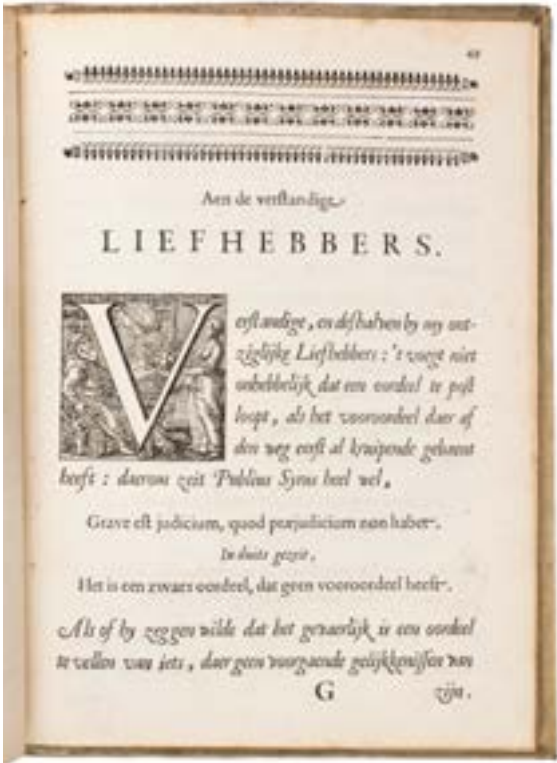
40. [TENGNAGEL, Mattheus Ganzneb]. Het leven van Konstance: waer af volgt het tooneelspel, de Spaensche heidin. Amsterdam, Nicolaes van Ravesteyn, voor Johannes Jacott, 1643. Small 4°. With 6 full-page etchings by Pieter Nolpe after Simon de Vlieger, Pieter Quast, and Izak Izaksoon, musical scores by Gerret Bolhamer, a woodcut device on the title-page, 15 decorated woodcut initials of different sizes, and several woodcut head – and tailpieces. Contemporary vellum.

€ 5.000

Rare first edition of Tegnagel’s most acclaimed work, beautifully and luxuriously executed. Mattheus Ganzneb Tegnagel (1613 – 1652) was a popular Amsterdam poet and playwright, notorious for his licentious lifestyle. The present play is a comedy, based on *La gitanilla* (1613) by Miguel de Cervantes. It tells the story of the nobleman Don Juan, who falls in love with the nomadic girl Preciose, but is not allowed to marry her due to her low social status. However, just as he decides to give up his titles for her, Preciose discovers she was taken away from her real parents and is actually a noblewoman herself. Spanish plays were very popular in the Low Countries at the time, so the present work shows that Tegnagel was well aware of contemporary Amsterdam taste. The play was well received and was performed in theatres from 1644 until the end of the 18th century. The present first edition is especially of interest for the fine etched plates by Pieter Nolpe (1605 – 1670), generally considered one of the most accomplished artists of his day. With a later description of the work written on the verso of the second flyleaf. The corners of the boards are slightly bumped, the title on the spine has faded. The work is lightly browned throughout. Otherwise in good condition.

171, [1 blank] pp. *Hollstein* 249–254; *Nagler M. V*, p. 413; *Dozy* 91–96.

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Large, framed view of Amsterdam from the IJ in the 1660s

41. [VIEW – AMSTERDAM]. Amsterdam. (Caption:) Amsterdam, ville du Comté de Hollande et la plus considérable des Provinces Unies. [Amsterdam, between 1660 and 1668 (ca. 1665)]. Engraving: ca. 38.5 × 50 cm; frame: 66.5 × 76 cm. In a passe partout, framed in a modern wooden frame.

€ 5.000

Rare, large, engraved view of Amsterdam, as seen from the inlet known as the IJ. The work is captioned in French and includes a numbered legend for the buildings in the background. According to d’Ailly, it must have been engraved between 1660 and 1668, as it shows the Oost-Indisch Zeemagazijn, a large warehouse built by the Dutch East India Company between 1660 – 1663, but not the Lutheran Church, which was built in 1668. The present engraving is not signed, but is very similar to a slightly later view of Amsterdam by French engraver Pierre-Alexandre Aveline (1656 – 1722). It bears the same caption and legend, and has a nearly identical background, but differs in the typography, cartouche, and the amount of ships in the foreground. The present state is exceptionally rare, as we have not been able to trace any other copies of it in sales records, and only three in literature. The engraving is slightly creased, the upper right corner has been professionally repaired. Otherwise in very good condition.

D’Ailly, E. A., *Repertorium van de profielen der stad Amsterdam en van de plattegronden der schutterswijken*, 98 (3 copies); cf. d’Ailly 101 and 102 (Aveline view). [🔗 More photos on our website](#)



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Important 16th-century view of Amsterdam as seen from the IJ

42. [VIEW – NETHERLANDS – AMSTERDAM]. BAST, Pieter. Amstelredam.
[Antwerp], Pieter Bast, 1599. Large engraved panorama on 2 sheets (ca. 27 × 76 cm as assembled). Framed.

€ 67.500

Rare first state of a 16th-century view of Amsterdam as seen from the inlet known as the IJ made by Pieter Bast, a Dutch engraver from Antwerp best known for his city map of Amsterdam and this view. “In its amplitude and the sheer audacity of the presentation, this engraving is indisputably one of Bast’s most significant creations. It is as much a portrait of the harbour of Amsterdam as of the city itself and underscores the unique importance of maritime trade as the principle source of the city’s wealth and power”. With its distinctive orientation he not only initiated the series of representations of Amsterdam as seen from the IJ, but also “established the standard for an entire genre of Dutch maritime painting” (Keyes). In 1611 a second state (edition) was published by Claesz Jansz. Visscher, who drastically altered the composition. In very good condition.

Hollstein 1, p. 168, 8; Keyes, Pieter Bast 8 and p. 19.
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Amstelredam

DE W. PASTOR

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Large and beautifully executed panorama of Amsterdam

43.

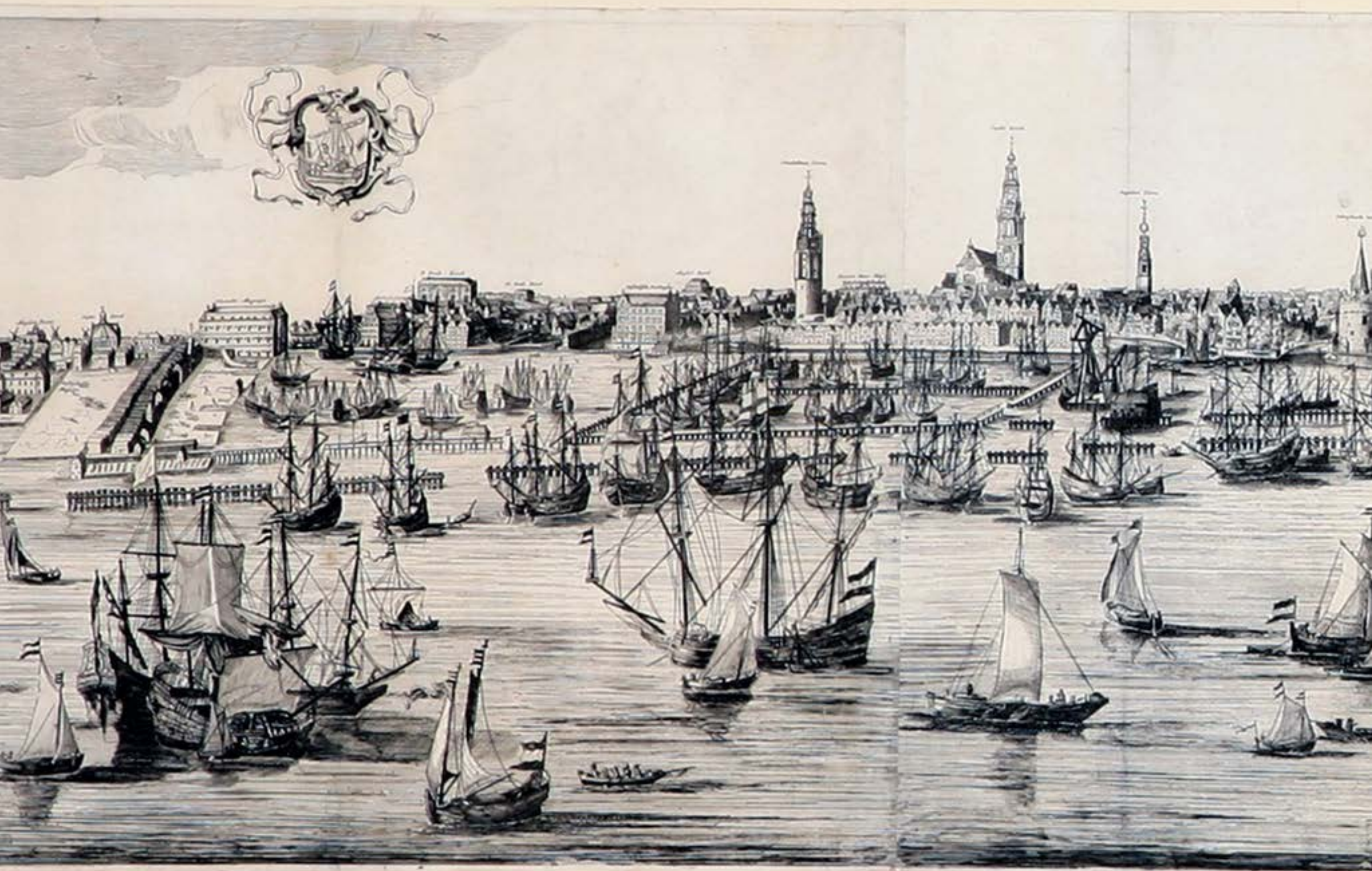
[VIEW – NETHERLANDS – AMSTERDAM]. OTTENS, Reinier and Josua OTTENS. Amsterdam. [Amsterdam], Reinier and Josua Ottens, [ca. 1730]. Large engraved panorama on 4 sheets (ca. 42 × 218 cm as assembled). With title in banner at top centre, arms of the city at top right, city seal at top left and the primary locations with captions. Mounted and framed.

€ 48.500

Rare large engraved view of Amsterdam as seen from the inlet known as the IJ published by Reinier and Josua Ottens ca. 1730, with numerous ships on the IJ. It’s the last state of the view by Jacob Savry published in 1647 and partly updated, including the changes made by Visscher in his issue from 1653. Most obvious are the changes on the east part of the city, with several new buildings including ‘s Lands Zeemagazijn’, now known as the Netherlands Maritime Museum. Washed and with one minor professional restoration near the title. Very good copy of a beautifully executed an detailed view of Amsterdam.

D’Ailly, Profielen 186; De Vries, Atlas van Amsterdam 14; cf. D’Ailly, Profielen 55 & 74.
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Against stock jobbing, stock manipulating and other abuses relating to the trade in shares (actiën) of the Dutch West and East India Companies

44. **[VOC – WIC – SHARES FRAUD]**. Relaes en contradictie op de motiven, om het koopen en verkoopen van Oost – en West-Indische actien, die niet getransporteert werden, ende optie partyen te beswaeren met eenen impost by de Heer Nicolaes Muys van Holy, advocaet tot Amsterdam, onwetende voorgesteld, en daer en boven getoont waer in waerlyyk Hollants intrest en welvaren bestaende is. [Amsterdam or Rotterdam?, 1687]. 4°. Later decorated paper wrappers.

€ 3.500

An anonymous and undated pamphlet rebutting one published at Amsterdam in 1687 by the Amsterdam solicitor (“advocaat”) Mr. Nicolaas Muys van Holy (1644 – ca.1710), a descendant of a well-known family of Regents from Dordrecht. Muys van Holy’s pamphlet, *Middelen en motiven om het kopen en verkopen van Oost – en West-Indische actien, ... te beswaren met een impost*, opposes the rampant abuses in the trade in shares (“actiënhandel”) of the Dutch East and West India Companies, and he proposes an impost tax on these usually not very transparent and often fraudulent transactions by the “actionisten” (traders in shares) at the Amsterdam stock market, detrimental to the Republic in general and to the individual well-meaning shareholders. A host of pamphlets followed in the years 1687 – 1688. The author of our pamphlet, probably a merchant from Rotterdam, also strongly opposes the abuses – he gives striking and shocking examples, mirroring the rise of early capitalism in the 17th century in general and the procedures, speculations and abuses at the stock exchange in particular. He is also, however, a fierce opponent of taxation, and says it would profit Amsterdam at the expense of nearly all other cities. Edges and spine frayed, but otherwise in very good condition.

16 pp. *Knuttel*, 12622a; *STCN* (6 copies); *Tiele*, 54863; *Joseph de la Vega* (transl. By G.J. Geerts), *Confusion de confusions* (1939), pp. 23–25; *Mary Lindemans*, *The merchant republics* (2015), p. 242.

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Early 19th-century illustrated Dutch manuscript, based on a classic 18th-century work on navigation

- 45. VRIES, Klaas de and Sietse DAUWES.** Konst der stierlieden[!] voor deezen beschreeven van den navigateur Klaas de Vries. Uijtgewerkt door Sietse Dauwes. Van de Lemmer. Begonnen, in den jaare 1814. Maand Januarij. Lemmer, Friesland, The Netherlands, 1814. Folio (32 × 21 cm). With more than 350 instructive diagrams and drawings and several tables. The Dutch text is written in a clearly legible, 19th-century cursive hand in brown ink. Contemporary quarter red sheepskin and blue marbled paper sides.


€ 8.500

Early 19th-century Dutch manuscript on the art of navigation, based on Klaas de Vries, *Schat-kamer ofte konst der stuurlieden ...* (1702). De Vries taught mathematics in Amsterdam, his work proved very popular and appeared in numerous editions between 1702 and 1818. The present manuscript, written in 1814 by Sietse Dauwes from Lemmer (Friesland, the Netherlands) follows De Vries’ work; it is not an exact copy of that work, but rather an elaboration of a great number of the mathematical problems by an interested – and skilled – amateur.

Sietse Dauwes has used the 1812-edition of De Vries’ work, published in Amsterdam. It was edited by S. Hollander, after the earlier enlarged edition by Evert Floryn. Dauwes only used the first 8 out of 10 chapters of the first part of that work (the second part of the printed work explains, clarifies, and elaborates on the mathematical problems of the first part). The manuscript deals with several subjects regarding navigation, including many different calculations for calendars (for example the golden number), the tides and determining the time at night. Furthermore, theories and examples of correcting compass declination and determining the time of sunrise and sunset from the declination of the sun in combination with the pole star, map reading and course calculation.

The boards and spine show clear signs of wear, without affecting the integrity of the binding, a few leaves are very slightly frayed, but otherwise internally fine and clean. Overall in very good condition. An interesting, very neatly written and legible manuscript, providing a nice insight into the way 18th – and 19th-century skippers were taught, or taught themselves, the difficult art of navigation.

[1], [100], [115 blank] ll. *For De Vries’ work: Cat. Ned. Scheepvaart Museum II, 672; Crone library 374 (1702 ed.).*

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K. de Vries. Eerste deel.

Den 22^{den} Junij 1703. Wierde de ien geschieden op het
Laagste 12^{de} minuten de minuten kunnen het tijdstip
Vraag. In de eerste. Antwoord 77^{de} minuten vooresbreken



TS 70° 45'
SC 23° 27'
TC 30° 32'
at 77^{de} minuten
af 77^{de} minuten

Den 22^{den} December 1703. Wierde de ien geschieden op het
Laagste 12^{de} minuten de minuten kunnen het tijdstip
Vraag. In de eerste. Antwoord 77^{de} minuten vooresbreken

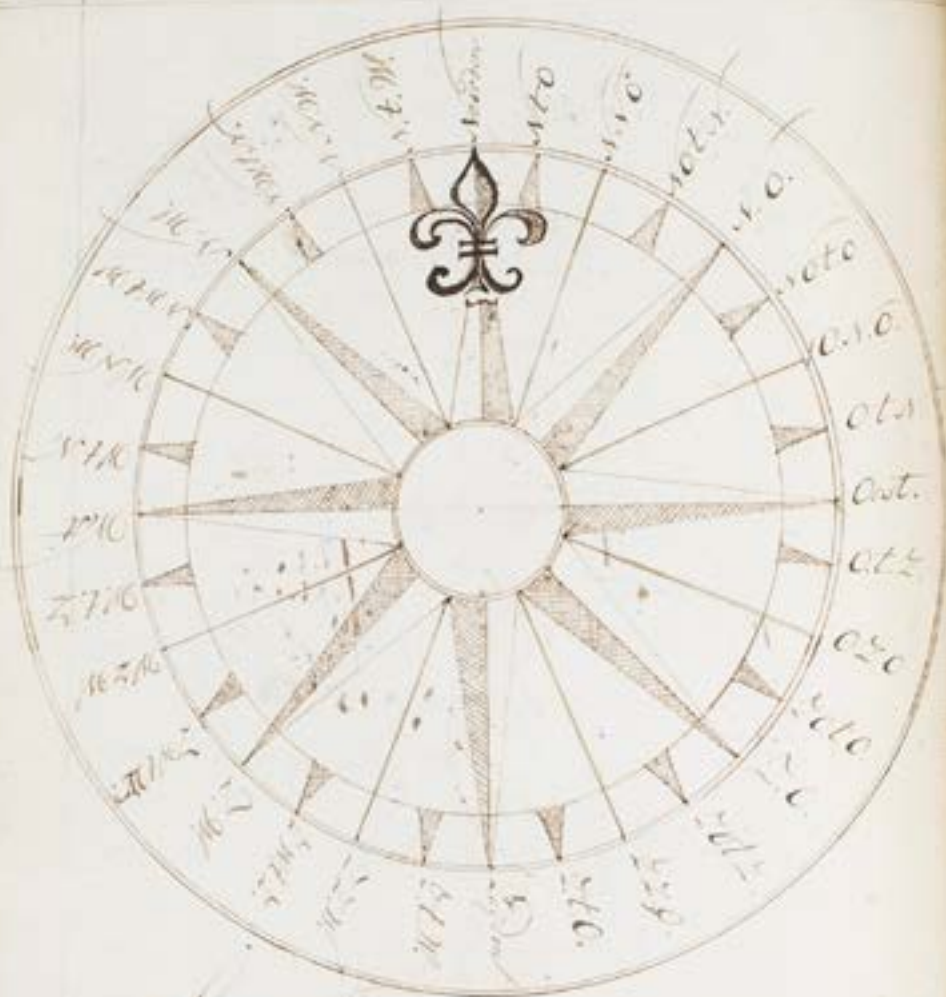


TS 70° 45'
SC 23° 27'
TC 30° 32'
at 77^{de} minuten
af 77^{de} minuten

bet VII Lte.

Als de ien geschieden op het Laagste 12^{de} minuten de minuten kunnen het tijdstip
Vraag. In de eerste. Antwoord 77^{de} minuten vooresbreken
Antwoord 77^{de} minuten vooresbreken
Antwoord 77^{de} minuten vooresbreken
Antwoord 77^{de} minuten vooresbreken
Antwoord 77^{de} minuten vooresbreken

Kont de Thalesen



bet IV Hoofdstuk

Als de ien geschieden op het Laagste 12^{de} minuten de minuten kunnen het tijdstip
Vraag. In de eerste. Antwoord 77^{de} minuten vooresbreken
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Magnificently bound for Aaron de Pinto by the “Fleur-de-Lis Bindery” in The Hague; with the original drawings for the frontispieces

46.

[WETSTEIN, George]. Het gelukkig ongeval. Bly-eindend treurspel. Amsterdam, Heirs of J. Lescailje en Dirk Rank, 1721.
With:
(2) IDEM. Erik, Prins van Zweden. Treurspel. Amsterdam, Heirs of J. Lescailje and Dirk Rank, 1722.
(3) IDEM. Gustavus Adolphus. Koning van Zweden, beschermer der Duitsche vryheit. Oorlogspel. Amsterdam, Heirs of J. Lescailje and Dirk Rank, 1723. 3 works in 1 volume. 8°. Each work with an engraved frontispiece, the original preliminary ink drawing for the frontispiece, protected by tissue paper guards, and an engraved device on the title page. Contemporary gold-tooled olive morocco, with a red morocco title label lettered in gold on the spine lettered, bound by the so-called Fleur-de-Lis Bindery (The Hague 1729 – ca. 1756; Storm van Leeuwen, IIA, pp. 110 – 117). With the coat of arms of Aaron de Joseph de Pinto in the centre of both boards, tooled onto a red morocco inlay of the same shape, surrounded by richly ornamental borders with the crowned monogram of De Pinto (ADJP) in the corners, the same monogram repeated in 5 of the 6 compartments on the spine, gold-tooled board edges and turn-ins, gilt edges, marbled endpapers.

€ 16.500

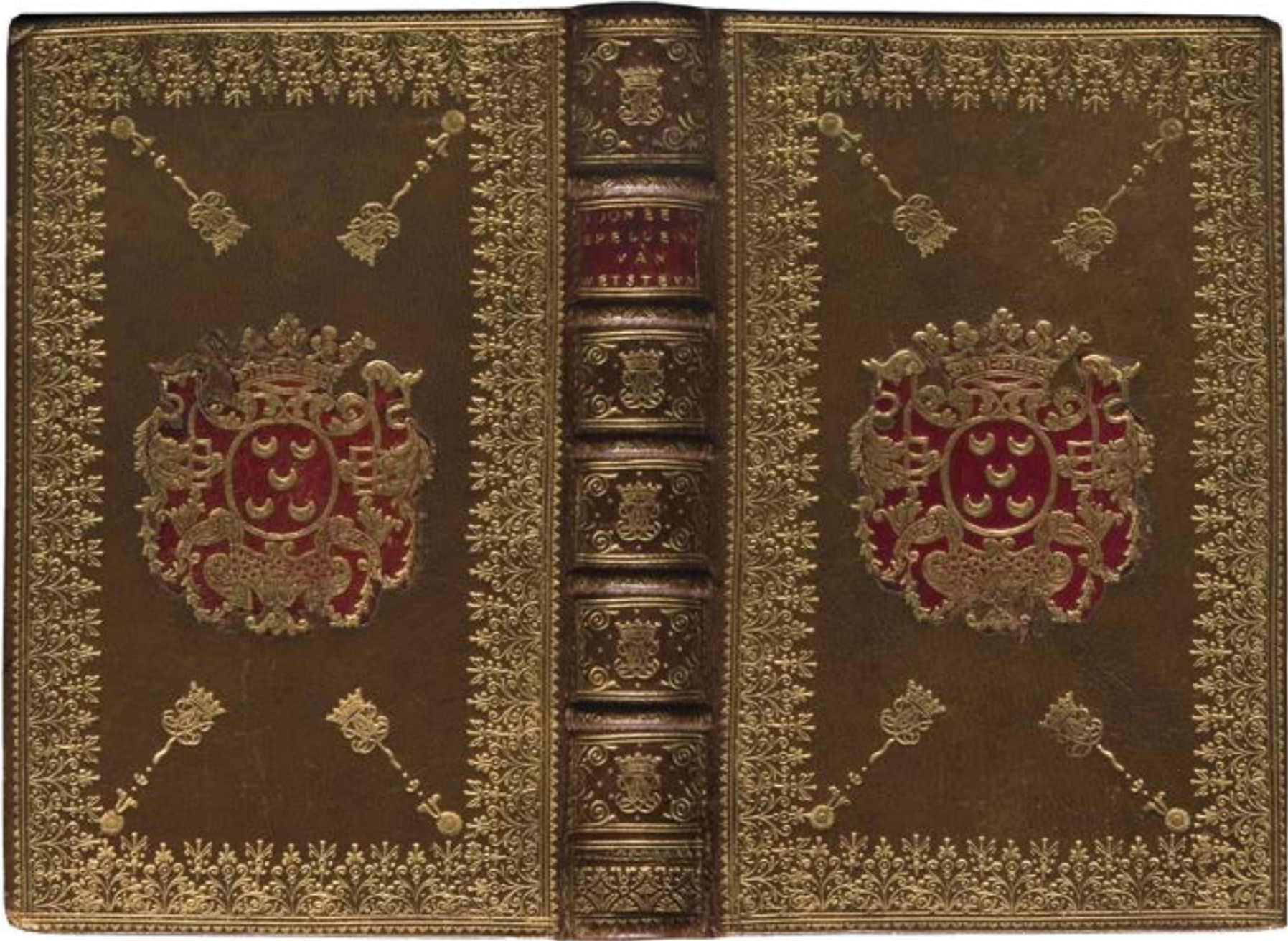
Beautiful copy of the first and only editions of three plays written for the Amsterdam Theatre, bound with the original preliminary drawings for the frontispieces. The first is by Abraham Zeeman (1695 – 1754), the second by Jan Wandelaar (1690 – 1759), and the third is not signed. The three tragedies, which are the only plays written by George Wetstein (dates unknown), rank among the better Dutch plays from the beginning of the eighteenth century, and were commissioned by the board of the Amsterdam Orphanage and Old men’s home, which was also the board of the Amsterdam Theatre. The present copy has been luxuriously bound for the wealthy Amsterdam merchant Aaron de Joseph de Pinto (1710 – 1758), who was of Portuguese Jewish origin. He was a bibliophile and book collector who often commissioned binderies to make bindings for his library. These bindings are typically richly gold-tooled, adorned with his coat-of-arms and crowned monogram “ADJP”. The present work is extra luxurious because of the addition of the drawings. De Pinto mainly worked with an Amsterdam binder, who made several bindings for him in the years 1743 – 1765, and the so-called “Heraldische Lelie-binderij” (or Fleur-de-Lis Bindery) at The Hague during the years around 1735 – 40. The present copy was bound by the latter, as we have been able to identify four stamps and a roll from this bindery on the boards. The present binding also includes stamp B of the three known stamps with the coat-of-arms of De Pinto, here tooled onto a red morocco inlay, and his crowned monogram on the spine and boards. With the bookplate of Aron de Joseph de Pinto mounted on the front pastedown, and the bookplate of Six van Hillegom

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mounted on the verso of the first flyleaf, an erased ownership annotation on the title-page. The binding shows only very minor traces of use. The work is very lightly browned and foxed, the second drawing without a tissue paper guard. Otherwise in very good condition.

88; 83; 87 pp. *Van der Aa*, p. 51; *Ad 1*: STCN 241160138 (8 copies); *Worp II*, p. 141; *Ad 2*: *Van Aken, Catalogus Nederlands toneel I*, p. 455; STCN 17068279X (10 copies); *Ad 3*: *Van Aken, Catalogus Nederlands toneel I*, p. 464; STCN 180925563 (10 copies); cf. for the binding: *Storm van Leeuwen, De 18e-eeuwse Haagse boekband*, pp. 76–79 and 398 (stamps 23, 27, 14, 37/38; nrs. 118–22, and plate 12); *Storm van Leeuwen, Dutch decorated bookbinding, IIA*, pp. 110–117 (for the *De Pinto* bindings see pp.111–112).

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Extremely rare pamphlet designed to reassure potential investors in the Dutch West India Company

47. [WIC]. Copye. van seker articulen beraemt inde vergaderinghe vande bewindthebberen, ende gecommitteerde der hooft-participanten vande West-Indische Compagnie, binnen Amsterdam. [Amsterdam?], 1623. Small 4°. Sewn through 2 holes in a modern (ca. 1900?) reddish-brown paper wrapper.

€ 750

Fifth copy located of the first and only edition of an account of some additions made in 1623 to the 1621 charter of the Dutch West India Company (WIC), presented to encourage potential shareholders to join in the venture. In particular, it presents the suggestions made by the major shareholders who negotiated to convince the States General to make the additions. Facing the opening of the main text is a letter from the Hague, dated 16 May [1623] and referring to two publications (or two texts in a single publication) that had appeared in March: an expanded charter of the Dutch East India Company (VOC) and a discourse inviting the shareholders of the VOC to also take shares in the WIC. It also refers to related meetings that are to be held on 1 and 18 July [1623]. It must therefore have been published around June 1623, about six months before the WIC's fleet set off on its first major expedition, which led to the short-lived capture of Bahia in Brazil in 1624.

Showing some wear in the gutter folds, but generally in very good condition. An extremely rare pamphlet showing early workings of the WIC, balancing the interests of the shareholders, directors and the Dutch government.

[8] pp. *Alden & Landis* 623/87 (2 copies); *Knuttel* 3427; *Petit* 1404; *O. van Rees, Geschiendis der staathuishoudkunde in Nederland (1868), vol. 2, p. 131, note 1*; *Sabin* 16731; *STCN* 861567641 (3 copies); *WorldCat* 71732970 (2 copies); *not in Borba de Moraes; Bosch; Broekema; JCB; Rodrigues; Rogge; Tiele/Muller; Wulp; Zijlstra*.

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Descriptions of Amsterdam and surroundings, with numerous extra plates

- 48. WILLINK, Daniel.** Amstellandsche arkadia, of beschryving van de gelegenheit, toestand en gebeurtenissen van Amstellandt, met deszelfs onderhoorige dorpen, heerlykheden, ambachten, lusthoven, wateren, enz. Amsterdam, Arent van Huyssteen, 1737. 2 volumes. 8°. With an engraved frontispiece and an engraved title vignette in each volume, the first volume with 37 double-page engraved plates, a folding portrait of the author, and a double-page map, the second volume with 32 double-page engraved plates, and a double-page letterpress family tree. Contemporary gold – and blind-tooled vellum.


€ 2.750

First edition of a descriptive travel account through Amsterdam and its surroundings, with wide margins, and 57 extra double-page plates. The work originally contained only 12 plates, but the present work includes 69. Most of the extra plates in the first part were taken from and produced by Abraham Rademaker and used in his *Hollands Arcadia of de vermaarde Rivier den Amstel* (1730). The second part borrows prints from Matthijs Pool’s *Verscheyde gesigten van de vermaarde rievier de buyten Amstel van de stadt Amsterdam, tot het dorp Ouwerkerk* and Pieter Schenk’s *Afbeeldinge der voornaamste gebouwen van Amsterdam* (18th century). The first volume also contains an added portrait of the author by Frederik Ottens, and a folding map of the city of Amsterdam.

Daniël Willink (1676 – 1722) was a Dutch poet, writer and wine-merchant. In the present work, he describes with accuracy the places of interest of Amsterdam and surroundings, glorifying the beauty of the city and landscape. As he left his manuscript unfinished, the work was completed after his death by Gerrit Schoenmaker. Part one mostly describes Amsterdam and the Amstel river going south in the direction of Ouderkerk. The second part describes the cities western regions and the way to Haarlem. The original 12 double-page views show the Amstel river, Ouderkerk, Amstelmond, Amstelveen, Waverveen, Sloten, Sloterdijk, the Haarlemmerpoort, and a few estates in the area, and were made by Jan Casper Philips and Jan Punt after Cornelis Pronk and Abraham de Haen. The work was reprinted in 1773.

With a round, blind-stamped ownership mark of the Cistercians of Westmalle (Belgium) on page 15 in both volumes. The boards of both volumes are slightly rubbed and stained, the upper joint of the second volume is weakened, the lettering on the spine has faded. The volumes are slightly browned throughout, with a minor water stain in the final 10 leaves of the second volume. Otherwise in good condition, with very wide margins, and numerous extra plates.

[16], 400; [2], 327, [9] *Haitsma Mulier & van der Lem* 522; *Nijhoff-van Hattum* 335; *STCN* 180216414 (25 copies, of which 5 incomplete); cf. for the extra plates: *Bertram, Noord-Hollandsche Arcadia*, 2005; *Van der Steur, Reizen door Nederland*, pp. 399 (later ed.)

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Gezigt voor het Rechtbuys tot Amstelveen
ziende op den weg naar Leyden.

Vue de la Maison de Justice a Amstelveen.
regardant sur le Chemin de Leyden.

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A unique and reliable source for all matter concerning the Amsterdam Lutheran community

49.

ZESEN, Philipp von.

Beschreibung der Stadt Amsterdam. Darinnen von derselben ersten Ursprunge bis auf gegenwärtigen Zustand, ihr unterschiedlicher Anwachs, herliche Vorrechte, und in 60 Kupferstücken entworfene führnehmste Gebeue, zusamt ihrem Stahtswesen, Kaufhandel, und ansehnlicher Macht zur See, wie auch wass ich in und mit derselben märkwürdiges zugetragen, vor Augen gestellet werden. Hier ist auch beigefügt, ein Appendix oder Beschreibung der neuen Auslage der Stadt Amsterdam, samnt den Kupferstücken.

Amsterdam, Markus Wilhelmsen Doornik, 1664. 12°. With an engraved allegorical frontispiece, and 58 engraved plates (2 full-page, 4 folding, and 52 double-page). Contemporary overlapping vellum.


€ 2.500

First edition of a richly illustrated description of Amsterdam and its history, with 58 clear and detailed plates of buildings, bridges, and professions. The work also includes excellent factual descriptions of the most important buildings of Amsterdam, as well as the streets and embankments. As the author was a Lutheran, he was particularly interested in the Lutheran community, making the work a particularly important source for this aspect of the history of Amsterdam.

Philipp Von Zesen (1619 – 1689), was a German poet who moved to Amsterdam in 1661. As a newcomer, he wanted to learn more about the history and the expansion of the town. In the present work he describes everything the city had to offer at his own time, such as the famous buildings, churches, gates and bridges, the shipping, the stock – and commodity markets, the VOC and WIC (the East and West India Companies), the bridges, like the “Nieuwe Brugh” and the “Amstel Brugh”, the city gates, but also the amusements, like the theatres and the labyrinth. Although the work was written in German, it was issued twice in Amsterdam in 1664, by both Joachim Noschen and Markus Doornik. The present issue by Doornik is a textual reprint of the Noschen issue, but in a smaller size and with different plates. These plates, including the frontispiece, had also been used in *Beschrijvinge der wijdt-vermaarde koop-stadt Amstelredam* by Melchior Fokkens, which was printed by Doornik in 1662 and 1664. The smaller size of the present issue made it more suitable for travelling.

With a torn paper shelf mark label on the spine, and a contemporary ownership annotation on the first fly leaf (“Eberhardt Rudolphe de Hillern”). The vellum is somewhat soiled. The work is somewhat browned throughout, with some leaves affected more than others, small stains on some of the plates. Otherwise in good condition.

[22], 567 pp. *Nijhoff & V. Hattum* 350; *STCN* 843482753 (7 copies); *USTC* 1801656 (10 copies); *VDI7* 23:311771N (4 copies).

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”One of the nicest townbooks of Amsterdam, finely illustrated and rarely found complete”

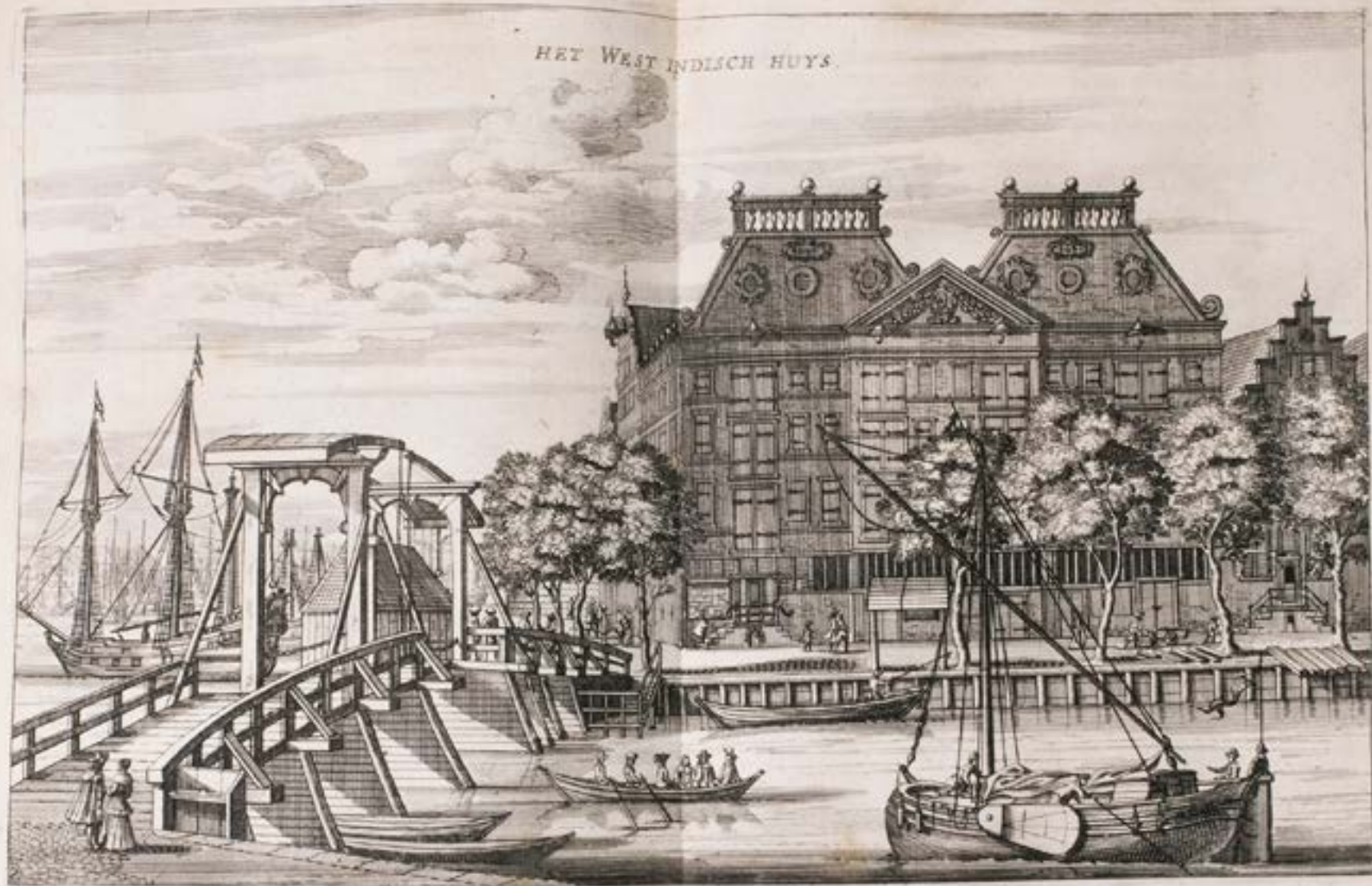
- 50. ZESEN, Philipp von.** Beschreibung der Stadt Amsterdam: Darinnen von derselben ersten ursprunge bis auf gegenwärtigen Zustand, ihr unterschiedlicher anwachs, herliche Vorrechte, und in mehr als 70 Kupfer-stükken entworfene führnehmste Gebeue, zusamt ihrem Stahts-wesen, Kauf-handel, und ansehnlicher macht zur see, wie auch was sich in und mit derselben märkwürdiges zugetragen, vor augen gestellet werden. Amsterdam, Joachim Noschen, 1664. 4°. With a richly engraved allegorical frontispiece, a large engraving in the text showing two prisoners at work in the Amsterdam penal institution, the “Rasphuis”, and 73 (one added twice) engraved plans and views of Amsterdam (1 full-page, 68 double-page, 4 folding). Contemporary overlapping vellum.

€ 7.500

Very rare complete first edition of a richly illustrated description of Amsterdam and its history, with the almost always missing “List of plates”, which Nijhoff and Van Hattem have found in only one other copy, bound at the end. Considered “one of the nicest town books of Amsterdam” (Faber du Faur), it includes numerous detailed maps, plans, and cityscapes, which beautifully show the city as it was in the middle of the seventeenth century. They are accompanied by excellent factual descriptions of the most important buildings, as well as the streets and embankments. As the author was a Lutheran, he was very interested in the Lutheran community, making the work a particularly important source for this aspect of the history of Amsterdam. Philipp von Zesen (1619 – 1689), was a German poet who moved to Amsterdam in 1661. As a newcomer he was very interested in the history and recent expansions of the town. He describes everything the city had to offer at his own time, such as the famous buildings, churches, gates and bridges, the shipping, the stock – and commodity markets, the VOC and WIC (the East and West India Companies), but also the amusements, like the theatres and the labyrinth. Although the work was written in German, it was issued twice in Amsterdam in 1664, by both Joachim Noschen and Markus Doornik. The present issue by Noschen was the first of the two. It is printed in a larger size and includes more plates than the Doornik issue. With a later ownership annotation on the first free flyleaf (“Ex libris H. Lubonchese Lo. 189”), and a partially crossed out contemporary ownership annotation on the title-page. The vellum is somewhat soiled, the end bands have been replaced by modern end bands, the front joint is starting to split, but the structural integrity is still intact. The work is lightly browned and foxed throughout, with small marginal tears in some of the plates. Otherwise in good condition.

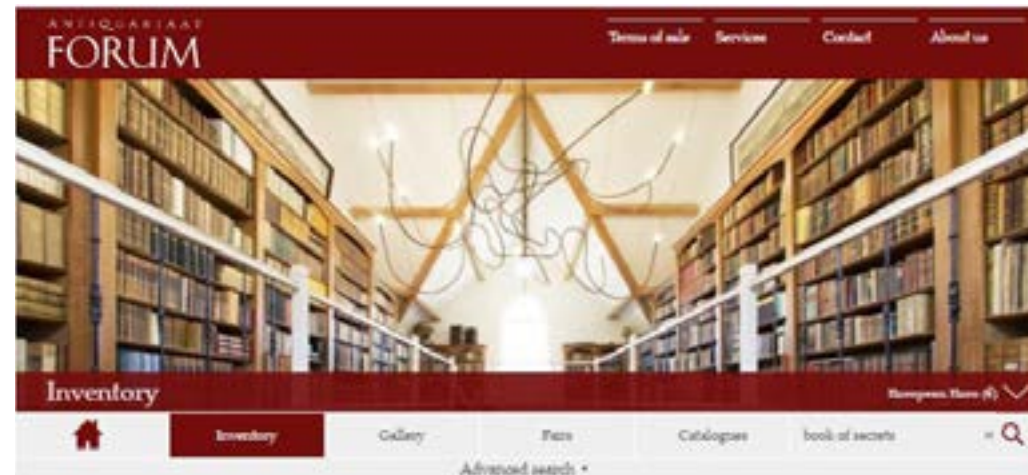
[8], 398, [22] pp. *Faber du Faur* 824; *Nijhoff & V. Hattum* 350; *STC German* Z154; *STCN* 84415198X (17 copies); *USTC* 1801649 (25 copies); *VD17* 23:230336C (14 copies).  More photos on our website

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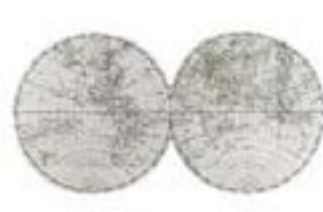
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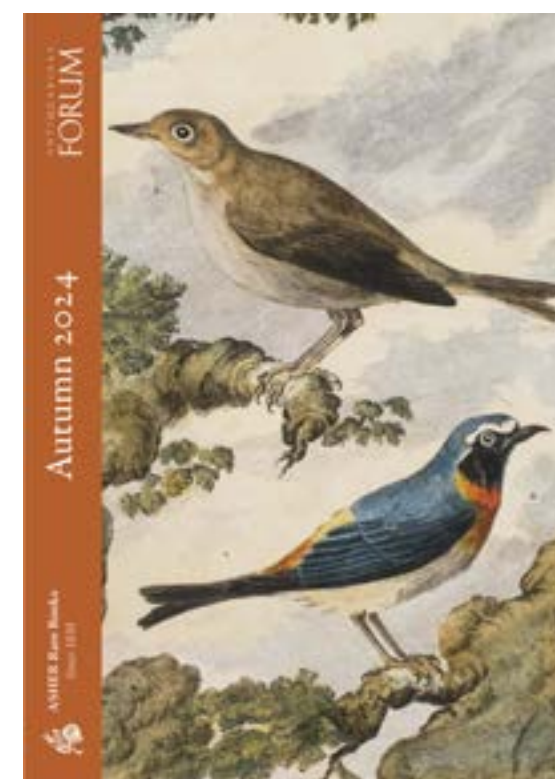


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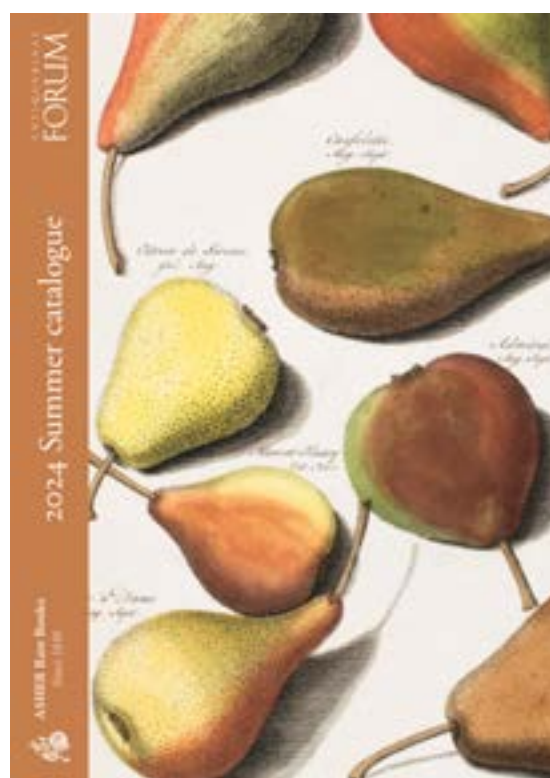
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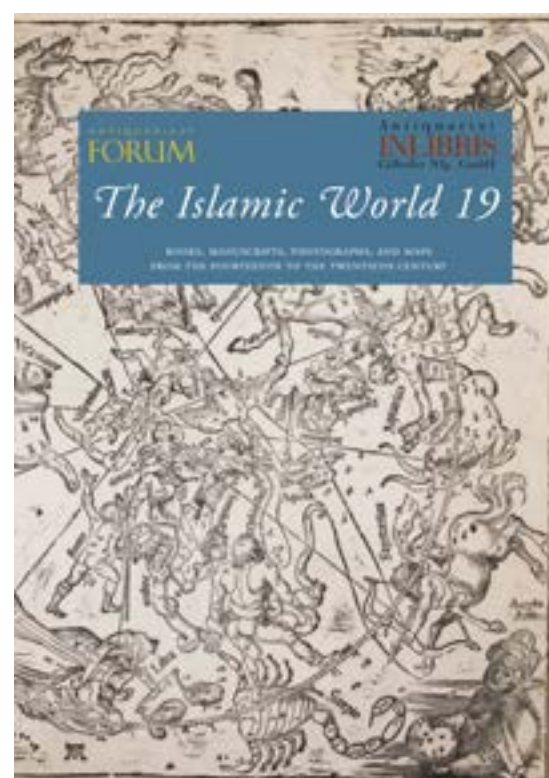
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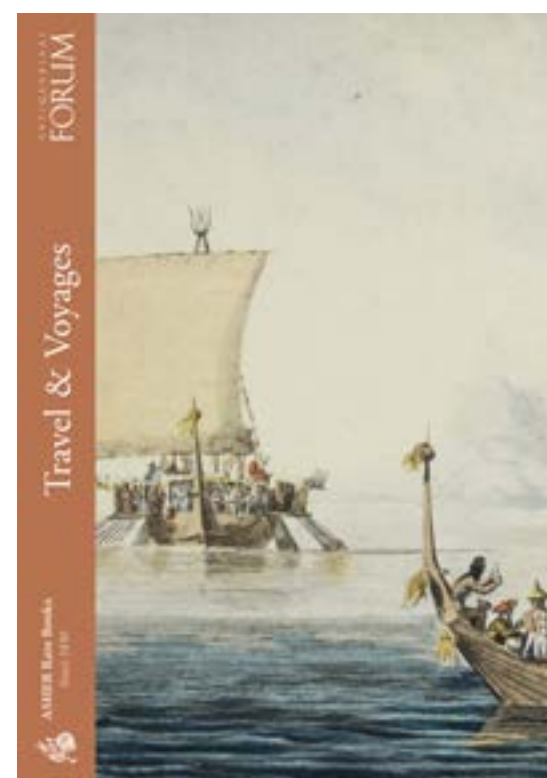
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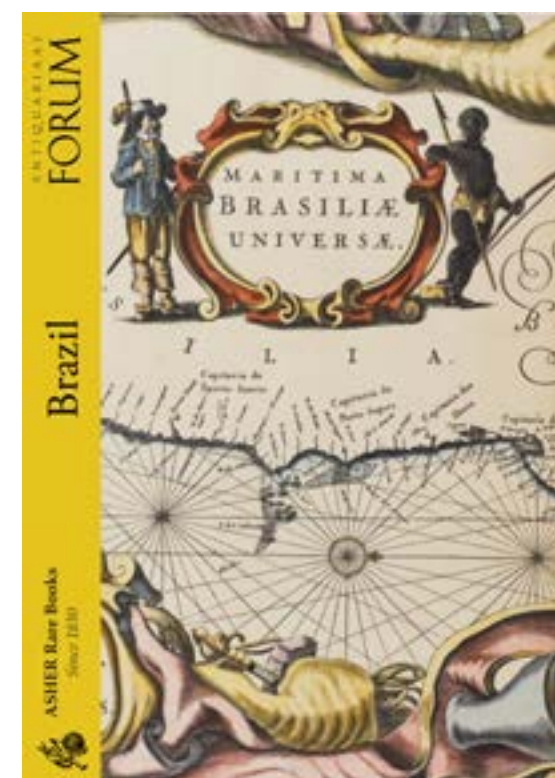
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