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The Van Gelder Collection of medical and pharmaceutical prints

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The Van Gelder Collection of medical and pharmaceutical prints

Remarkable collection of pharmaceutical prints, drawings, and broadsides from the sixteenth to the twentieth century, illustrating four centuries of the history of medicine and pharmacy.

The collection was assembled by J.B. van Gelder (1937-2004), a pharmacist in Gorinchem and an avid collector of pharmaceutical objects, particularly pharmacy jars, books, and prints.

This catalogue showcases his collection of prints, organised into four categories: advertisements, caricature & satire, medical & pharmaceutical history, and quackery. The collection encompasses ca. 300 items in 135 entries, here presented in chronological order.

The works originate predominantly from Western Europe, especially the Low Countries, France, the United Kingdom, and Germany, with additional examples from Austria, Italy, Switzerland, and the United States.

Together they document the diverse aspects of pharmaceutical practice, from the early modern apothecary and alchemical laboratory to government regulation, public perceptions of the profession, and the commercial promotion of medicines.

Price for the collection: € 97 500,-

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Advertisements

Numbers 1 – 19

The cure for everything? Tilly's famous Haarlemmerolie advertisement

01 [HAARLEMMEROLIE – CLAAS TILLY].

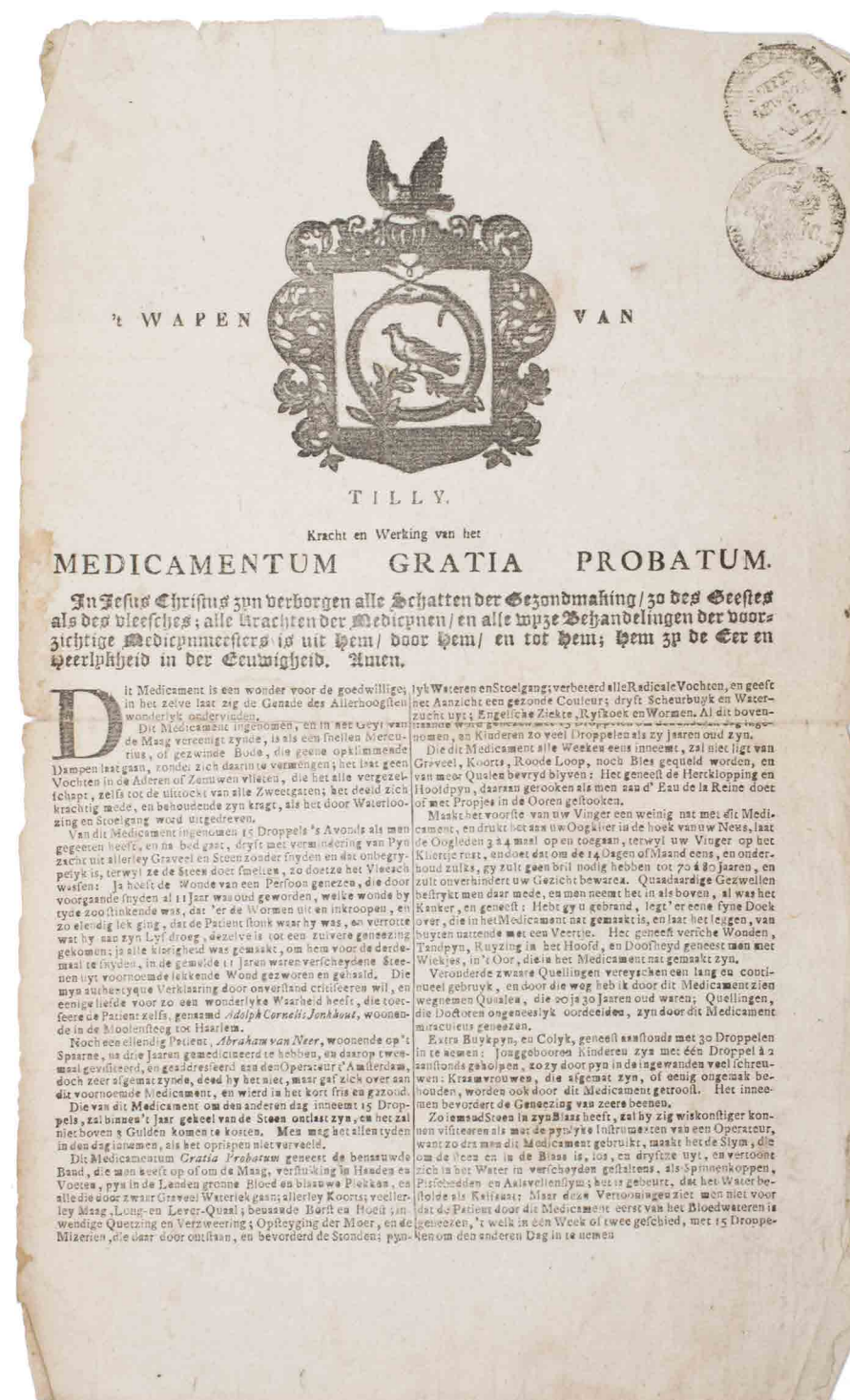
't Wapen van Tilly. kracht en werking van het medicamentum gratia probatum. (2 copies).

Haarlem, Izaak and Johannes Enschede, [ca. 1740]. Ca. 32 × 23.5 cm.
With a large woodcut coat of arms at the head of each copy.

Rare Dutch advertising broadside promoting the celebrated Haarlemmerolie (Haarlem oil) the proprietary patent medicine associated with Claas Tilly (1665–1734) and later marketed by the firm of C. de Koning Tilly. The text extols the virtues of the Medicamentum Gratia Probatum, presenting it as a trusted remedy for a remarkable range of ailments affecting the kidneys, liver, bladder, urinary tract, and numerous other complaints.

Both copies with two old circular black tax stamps in the upper right margin.

Ad 1: with few minor folding lines; ad 2: browned throughout, with a tear along the central fold. Otherwise in good condition.



Public sale of drugs, dyes, and apothecary equipment

02 [AUCTION – PHARMACEUTICAL MATERIALS – BROADSIDE].

In Amsterdam Anno 181(7). Gerrit de Vos, en Gerrit Steenhoff, makelaars ...

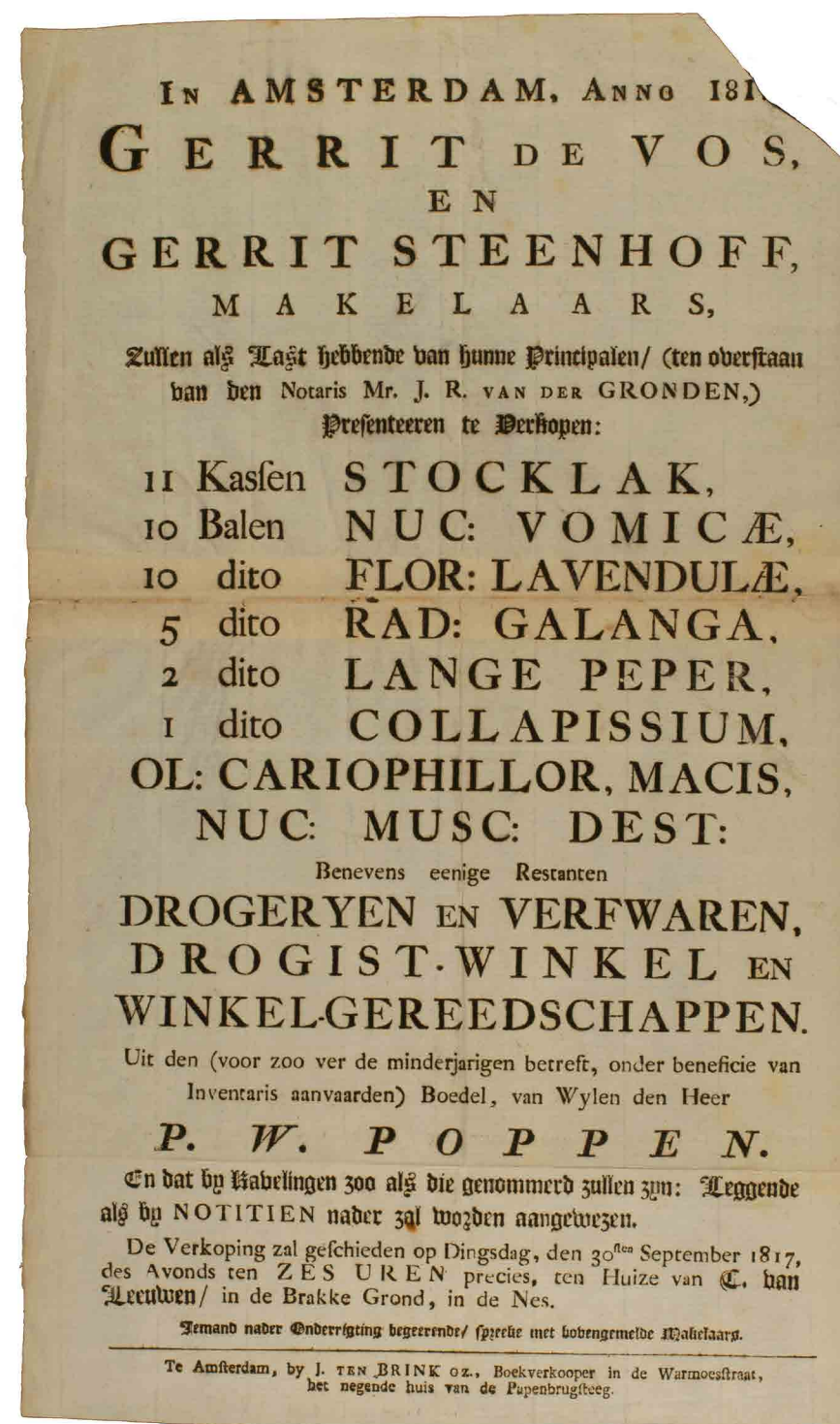
Amsterdam, J. ten Brink, 1817. Ca. 41×24.5 cm. Kept in a white passe-partout.

Auction and sales announcement published by the Amsterdam brokers Gerrit de Vos (son of a pharmacist) and Gerrit Steenhoff, acting on behalf of the estate of the deceased druggist P.W. Poppen. The notice advertises the public sale of a substantial quantity of pharmaceutical and apothecary materials, including Nux Vomica, Flor. Lavandulae, Rad. Galangae, long pepper, oils, dyes, and various druggist's shop fittings and utensils.

The sale was to take place on 30 September 1817 at the house of C. van Leeuwen in the Brakke Grond, Amsterdam, under supervision of the notary J.R. van der Gronden. Such public sales of medicinal substances required official authorisation from the municipal authorities of Amsterdam.

The upper right corner has been torn off, affecting the final digit of the date ("1817"), the edges are slightly soiled. Otherwise in good condition.

Wittop Koning, pp. 240–41.



French commercial packaging in the late 19th century

03

[ORAL HYGIENE – TRADEMARKS – FRANCE].

Parfumerie. Produits hygiéniques. Préparations hygiéniques du Docteur Pierre.

Paris, 1880. Ca. 30×44 cm. Tipped into a white passe-partout, with a chromolithographed gold border.

Beautiful chromolithographed plate illustrating the oral hygiene products of Docteur Pierre in the late 19th century. It depicts the various toothpastes produced by the company together with their distinctive containers and packaging designs. Founded in 1837 by the physician Pierre Mussot (1801–1861), the firm distilled mint alcohol for use in the industrial production of oral hygiene products. The company is regarded as one of the earliest examples of the industrialisation and commercial branding of personal hygiene in France.

In 1857, France was the first country to introduce a comprehensive trademark system with the “Manufacture and Goods Mark Act”, which mandated the systematic registration of trademarks to secure legal protection against competitors. In order to register, brands were obliged to send one copy of their trademark designs to the local Commercial Court, and a second to the Conservatoire des Arts et Métiers, where they were made accessible to the public. These designs were then published in *Les marques de fabrique Françaises* (1876). The present plate comes from the 1880 edition of this work. The work is slightly browned. Otherwise in good condition.



Pharmaceutical advertising from Art Nouveau to modern commerciality

04

[MEDICAL ADVERTISEMENTS].

[Collection of 28 medical advertisements from the late 19th and early 20th century].

[London and Paris], Various publishers, 1888–1921.

With: [JOURNAL]. [Collection of 8 leaves with articles and illustrations about the field of medicine from *The Graphic*, *L'illustration*, *L'illustration Europeenne*, and *Illustrierte Zeitung*].

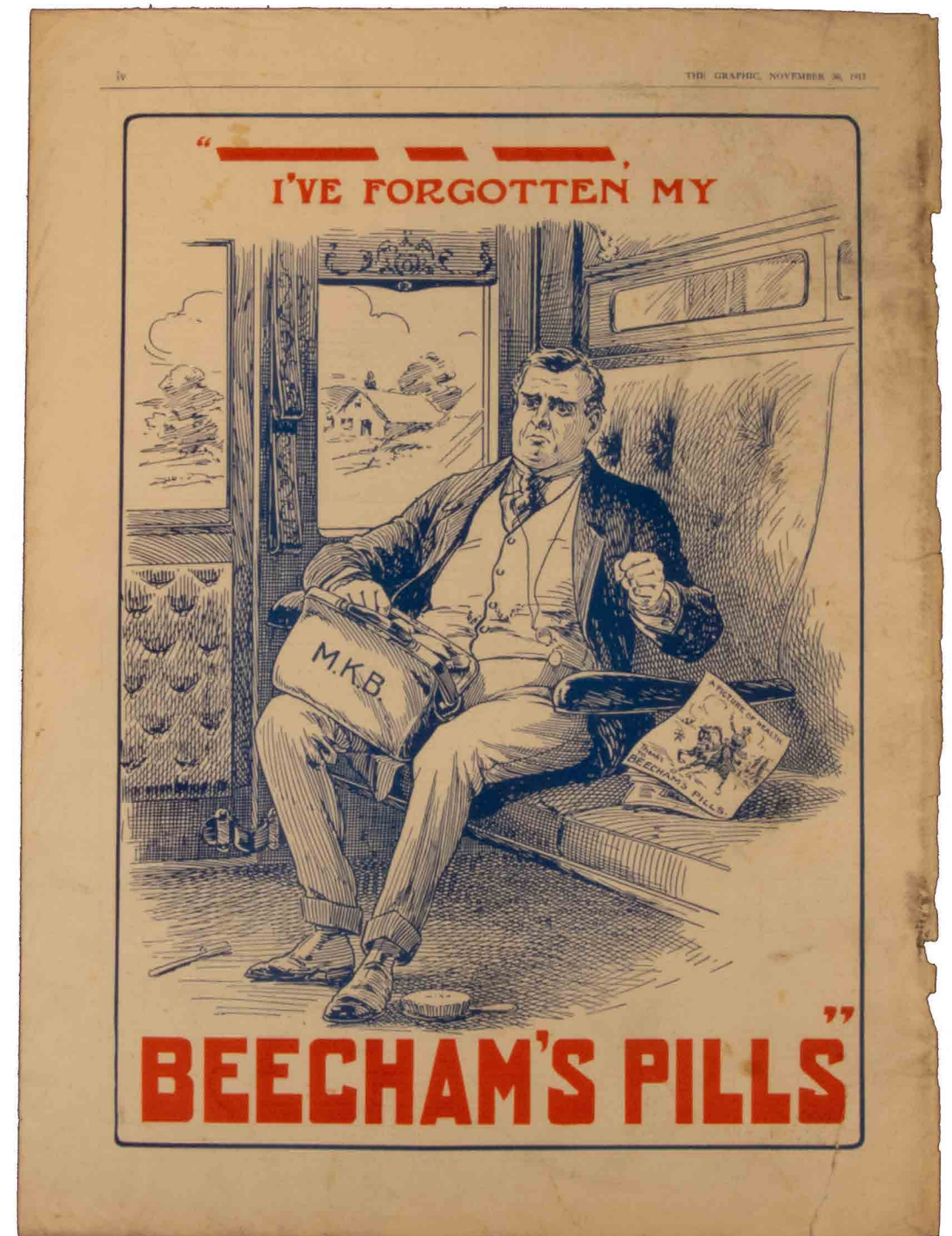
Various places, various publishers, [1886–1915]. Various sizes. With 28 full- and half-page advertisements.

Collection of 25 pharmaceutical and medicinal advertisements published between 1888 and 1921 in *The illustrated London news*, *The Graphic*, and *L'illustration*. They promote a wide range of medicines, employing both the visual language of Art Nouveau and that of the early 20th century. Together, they provide an overview of the development of pharmaceutical advertising during a period of significant change in both medicine and commercial graphic design.

The collection primarily includes advertisements for St. Jacob's Oil and Beecham's Pills, both widely popular patent medicines of the period. St. Jacob's Oil, produced by A. and C.A. Vogeler, was marketed as a liniment for rheumatism and a range of aches and pains. Established in the 1840s, the Vogeler company promoted the product extensively under the slogan "St. Jacob's Oil conquers pain," with advertisements appearing in newspapers across the United States as well as being displayed on barns, fences, and rocks. In the 1880s, C.A. Vogeler opened a British branch, leading to increased promotion in British periodicals.

Beecham's Pills, founded by T. Beecham in 1859, was a widely marketed digestive remedy. The company is often credited for popularising one of the earliest advertising slogans, "Worth a guinea a box." Beecham employed an extensive network of agents and newspaper advertising to establish the product as a household name. The pills were promoted as a cure for a wide range of ailments.

Some of the advertisements are slightly browned or soiled. Otherwise in good condition.



Colourful late 19th century advertisement for the popular perfume Eau d'Anvers

05

[VERITABLE EAU D'ANVERS].

[Advertisement for Eau d'Anvers].

Amsterdam, à vapeur Faddegon et Co, [after 1891]. Ca. 38 × 48 cm.

Colourful late 19th century lithographed advertisement for the popular perfume Eau d'Anvers.

The edges are frayed. Otherwise in good condition.



Beautiful advertising poster for Hall's Coca Wine

06

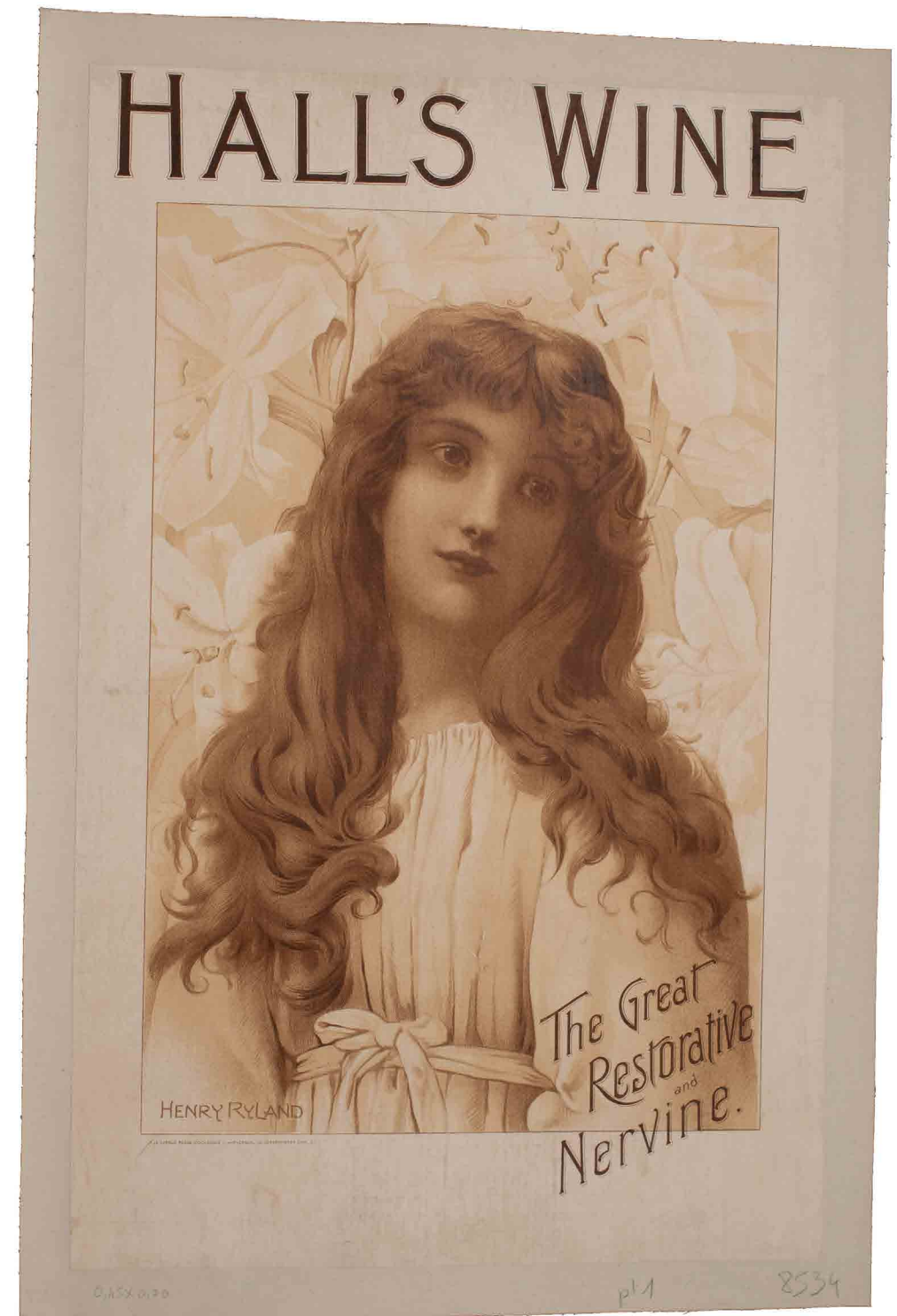
RYLAND, Henry.

Hall's wine. The great restorative and nervine.

[London?], The Avenue press, [ca. 1895]. Ca. 45 × 75 cm.

Rare advertising poster by the Neo-Classical and Pre-Raphaelite painter and illustrator Henry Ryland (1856–1924). The composition depicts a young woman gazing into the distance against a decorative background of white lilies. It advertises Hall's Coca Wine, a tonic wine made from the leaves of the Erythroxylon coca plant. Marketed as a restorative, it was promoted for use after influenza and claimed to relieve sleeplessness, neuralgia, anaemia, brain fatigue, physical exhaustion, and nervous disorders.

The poster has been mounted on white canvas, possibly to restore several small tears and holes. Otherwise in good condition.



A whimsical memento mori: a complete set of Antikamnia's famous calendar

07 CRUSIUS, Louis (illustrator).

The Antikamnia calendar.

St. Louis, printed by G. H. Buek & Co., for Antikamnia chemical Co., 1896–1900.

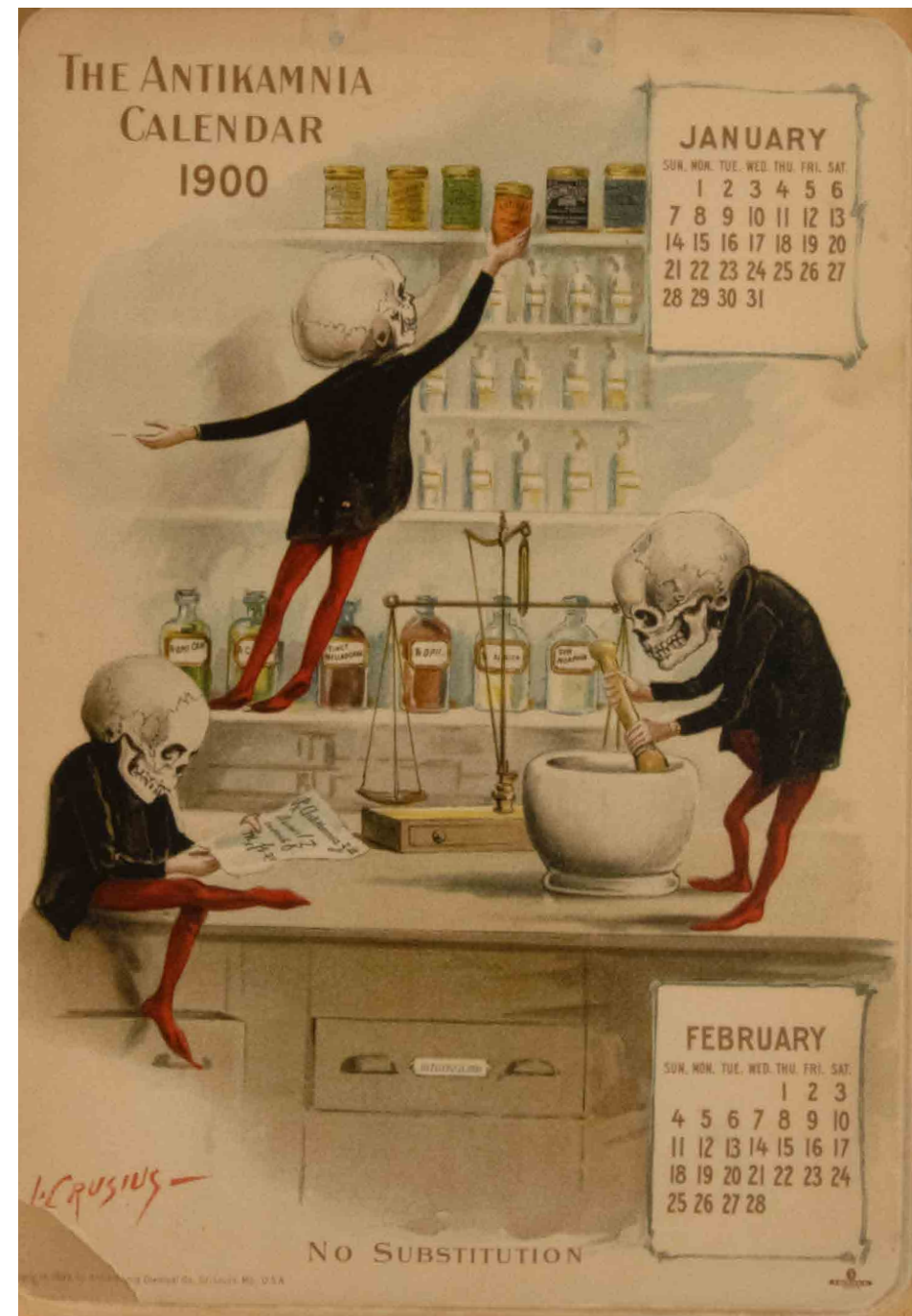
7 calendars including 2 duplicates. Folio. With 28 full-page chromolithographic illustrations mounted onto the leaves of the album, and 10 full-page chromolithographic illustrations loosely inserted at the front. Contemporary gold-tooled dark green half cloth, with dark green imitation silk sides.

Rare, complete set of the humorous Antikamnia calendar, published yearly from 1897–1901 by the Antikamnia Chemical Company. The calendar was conceived as promotional material for the company's widely marketed analgesic. The 28 calendar leaves feature finely printed chromolithographic illustrations of whimsical, anthropomorphic skeletons, dressed in different styles, and with different occupations, but always with the Antikamnia logo or pill as part of the scene. Information about the company and the analgesic is printed on the verso of each illustration.

The beautiful illustrations were drawn by Louis Crusius (1862–1898), an artist, pharmacist, and professor of anatomy. His humorous illustrations became quite popular and he even published a book with his artworks, *The Funny bone*, in 1893.

Founded circa 1890 in St. Louis, Missouri, the Antikamnia Chemical Company marketed its analgesic as an "ethical" drug. It was forced out of production in 1906, after the Pure Food and Drug Act was passed, exposing Antikamnia's use of banned ingredients as well as their deliberate withholding of their full ingredient list. The company collapsed soon after, and became a symbol for the medical malpractice it had satirised in its own calendar.

All calendar leaves with the original pair of punch holes at the top. The front board of the album is nearly detached. Due to the method of mounting, the printed text on the versos of the calendar leaves (with the exception of the duplicates) remains obscured. The calendar leaves are otherwise in very good condition, with only occasional minor water staining.



Visualising purification: Art Nouveau design for Urodonal and the imagined cleansing of the kidneys

08

[URODONAL – ADVERTISING – DRAWING].

[Art Nouveau poster for Urodonal].

[France?, in or before 1915]. Ca. 33.5 × 50.5 cm. With pen-and-ink and crayon on paper. Mounted on cardstock, tipped in a passe-partout.

Original pen-and-ink and crayon design, executed as a draft for a publicity illustration for Urodonal, depicting the human renal system in a highly stylised and allegorical manner. First marketed in the early 20th century, Urodonal was promoted as a remedy for gout, kidney ailments, and disorders linked to excess uric acid. It formed part of a broader wave of pharmaceutical products that combined emerging medical science with assertive advertising, often claiming to “purify” the body or restore internal balance.

The composition centres on a graceful female figure rendered in an Art Nouveau manner, reclining across the branching vessels of the urinary tract. From her form extend the ureters into two large cross-sections of the kidneys, each intricately populated with miniature human figures engaged in symbolic actions. Notably, these figures are shown bearing the name “Urodonal” upon their bodies or tools, and are depicted using a variety of cleaning devices to scour and cleanse the interior of the kidneys. This vivid imagery serves as a direct visual metaphor for the product’s claimed action in dissolving uric acid and purifying the renal system.

This striking fusion of medical illustration and decorative art exemplifies the period’s tendency to merge scientific authority with visual persuasion. The imagery was subsequently adapted for French printed advertisements in publications such as *L’Illustration* and in Portuguese for Brazilian markets, where explanatory text and promotional slogans were added around the central image.

The present work is likely a preparatory drawing, printer’s proof, or independent artistic plate preceding commercial publication. As such, it offers a rare and more refined view of the original design, unencumbered by later marketing overlays. With a contemporary shelfmark label mounted in the left margin of the cardstock, and an annotation written in blue crayon on the right. The work is somewhat browned, some minor tears in the margins of the work, not affecting the drawing. Otherwise in good condition.

Cf. the print can be found on the back cover of L’Illustration No. 3789 16 October 1915.



Rare set of three Formamint advertising displays

09

[FORMAMINT – ADVERTISEMENT].

Hoe Formamint keelpijn en besmettelijke ziekten voorkomt.

[The Netherlands, ca. 1915]. With three lithographed advertisements on cardboard (each ca. 39.5×39.5 cm), printed in red, black, and brown. With a hanging cord threaded through 2 holes at the top of each work.

Remarkable collection of three educational advertisements for Formamint, a throat lozenge manufactured by A. Wulfing & Co. of New York. Promoted as a more convenient alternative to earlier throat remedies that required gargling, Formamint was marketed through scientific demonstrations intended to showcase its antiseptic properties. The present advertisements illustrate the manufacturer's claims regarding the product's effectiveness against various bacteria and infectious diseases, said to have been based on experiments by Dr Max Piorkowski (1859–1937), a well-known bacteriologist from Berlin. We have not been able to find any other copies of the present set.

The edges of the boards are scuffed, the works are somewhat soiled. Otherwise in good condition.



Original design for a Urodonal advertisement, blending Art Nouveau aesthetics with medical imagery

10

[URODONAL – ADVERTISING – DRAWING].

[Art Nouveau poster for Urodonal].

[France?, in or before 1919].

With: **EHRMANN, A (illustrator)**. Urodonal. Nettoie le rein.

Paris, Leopold Verger, [ca. 1912]. Gouache on thick paper (ca. 62 × 48 cm). Loosely inserted into a simple passe-partout (ca. 62 × 49 cm).

Original design for a Urodonal advertisement in the late 1910s, executed in gouache. First marketed in the early 20th century, Urodonal was promoted as a remedy for gout, kidney ailments, and disorders linked to excess uric acid. It formed part of a broader wave of pharmaceutical products that combined emerging medical science with assertive advertising, often claiming to “purify” the body or restore internal balance. This is especially exemplified by ad 2, which is a movable illustration of a man cleaning a kidney. The larger Art Nouveau poster, on the other hand, adopts a more allegorical approach. It shows a graceful female figure riding the rod of Asclepius, the classical symbol of healing, while carrying a bottle of Urodonal. Although the company produced numerous beautiful advertisements during the 1910s, the present design ranks among the most striking.

The beautiful poster was adapted for printed French advertisements, appearing in publications such as *L'Illustration*, where a version of this composition was published in one of the 1919 issues. The present work is likely to be a preparatory study, printer's proof, or autonomous artistic plate created prior to its commercial dissemination. As such, it offers a rare and more refined view of the original design, undisturbed by later typographic additions or marketing interventions.

With a pencil sketch for the same poster on the verso. The margins and verso are slightly soiled, with several pinholes around the edges from where the work was pinned onto a drawing board or wall, remnants of paper tape on the verso. Otherwise in very good condition.



Preventing typhus in the early 20th century

11

[ALIO-SPREE – ADVERTISEMENT].

Alio-spree. Vlektyphus. Bescherm u voor het te laat is!!

[The Netherlands, ca. 1920]. Ca. 60 × 84 cm.

Remarkable advertising poster for Alio-Spree, a disinfectant spray promoted as a safeguard against typhus. The illustration reflects contemporary concerns about the spread of infectious diseases in crowded public spaces such as trams. However, according to the advertisement, infection could be avoided by spraying one's clothing after travelling. We have been able to trace only a few contemporary references about the product, which describe it as a disinfectant and insecticidal spray. The present poster is therefore a rare survival of early 20th-century public health advertising and contemporary efforts to combat typhus through disinfection and pest control.

The work is somewhat browned and has been folded in the past, the left edge is somewhat frayed. Otherwise in good condition.



Vibrant French Art Deco poster promoting the nursing profession

12

HAZAN, G.

Ministère de la Santé publique. La Messagère de Santé [Paris], Imprimerie Dureysen-Clichy, [ca. 1930]. Ca. 79×58 cm. Signed in print, at the left of the nurse's feet. Mounted on linen.

Striking lithographic Art Deco poster designed by G. Hazan (dates unknown) for the French Ministry of Public Health. The composition depicts the nurse as a central figure in healthcare, surrounded by scenes illustrating her work in hospitals, schools, rural communities, child welfare, and disease prevention, all beautifully rendered in the style of a stained-glass window. The stylised figures, geometric forms, and vibrant colours make it a particularly attractive example of French Art Deco graphic design. Hazan was a French illustrator best known for his poster designs of the 1920s and 1930s. In addition to patriotic and financial campaigns, he produced a number of public-health posters, including works promoting clean drinking water and campaigns against tuberculosis. The left edge is very slightly frayed. Otherwise in excellent condition.

Wellcome Collection 676299i.



One of Cappiello's most famous posters

13

CAPPIELLO, Leonetto.

Le Thermogène engendre la chaleur et combat: toux, rhumatismes, points de côté, etc.

Brussels, imprimerie Marci, [ca. 1930]. Ca. 98 × 74 cm. Signed in print in the lower left. Mounted on linen.

Famous advertising poster designed by Leonetto Cappiello (1875–1942) for Thermogène, a medicated warming pad marketed as a remedy for coughs, rheumatism, and related ailments. The Italian Cappiello, often referred to as “the father of modern advertising”, was among the first poster artists to place brightly coloured figures against dark backgrounds, a style that would revolutionise poster design. The present composition, with its dramatic image of a fire-breathing figure clutching a heated pad, became one of the artist's most recognisable works and remains among the best-known posters of the early 20th century. First published in 1909, it was reissued numerous times. The present example is the reprint issued by Imprimerie Marci around 1930, distinguished from the original by its dark purple background, rather than black, and the addition of a shadow. With slight creasing around the edges and in the middle. Otherwise in very good condition.



Unused packaging

14

[BROCAPHARM VERBANDWATTEN].

[Packaging design for Brocapharm Verbandwatten].

[The Netherlands, ca. 1930]. Ca. 28.5 × 31.5 cm.

Original printed packaging design for Brocapharm Verbandwatten, issued as an unfolded wrapper proof. The sheet would have been folded around a box of the absorbent cotton balls, with the product information and branding appearing on the exterior of the package.

The work is slightly browned. Otherwise in good condition.



Set of two colourful Spanish advertising posters from the 1930s

15

[SABELIN – POMADA ASPAIME – ADVERTISEMENTS].

Sabelin, para adelgazar. El tratamiento mas eficaz e inofensivo para combatir la obesidad.

[Spain, ca. 1930].

With: [IDEM]. Pomada aspaima, contra los resfriados de los niños contra la tos.

Idem. With two large lithographic posters, mounted on linen (ad 1: ca. 83 × 67 cm; ad 2: ca. 86 × 64 cm).

Set of two vibrant Spanish advertising posters for pharmaceutical remedies. The first poster advertises Sabelin, an anti-obesity treatment marketed by Laboratorios Sokatarg S.A. Composed of herbal ingredients and diuretics, it enjoyed considerable popularity during the 1930s. The second poster promotes Aspaime, a remedy for coughs and respiratory ailments in children. One of the best-known Spanish patent medicines of the first quarter of the 20th century, Aspaime was marketed for the treatment of coughs, colds, tonsillitis, laryngitis, and related complaints, and was available both as an ointment and in tablet form.

Both works are lightly creased and soiled. Ad 1 appears to have been trimmed at the bottom, as other examples include the manufacturer's name in the lower margin, some wear around the edges; ad 2 may be a misprint, as the background is blue in other recorded examples. Otherwise in good condition.



1930s advertisement for Vapex inhalant

16

[VAPEX – TOBACCO – ADVERTISEMENT].

[Medical advertisement from 1934].

[London, 17 January 1934]. Ca. 28.5 × 22 cm.

An advertisement for Vapex inhalant on the recto, and for Player's cigarettes on the verso, published in *Punch, or the London Charivari* in 1934.
In very good condition.



Beautiful 1930s advertisement for a scarcely documented Dutch nerve tonic

17 [NERVA-NOVA – MYRTONICUM – LIDROSAN DRUPPELS – ADVERTISEMENTS].

Nerva-Nova. Zenuwsterkend middel. Bron van kracht en gezondheid, ook voor U.

[The Netherlands, ca. 1940].

With: (2) [IDEM]. Myrtonicum. Een Myrto-preparaat.

[The Netherlands, ca. 1955].

(3) [IDEM]. [Lidrosan druppels]. Stop die hoest!

[The Netherlands, ca. 1950]. With 3 coloured lithographs. Ad 1 (ca. 36.7×26.5 cm) has been mounted on cardboard with an easel back; ad 2 (ca. 64.5×45 cm) and ad 3 (ca. 35×24.5 cm) have been printed on paper.

Collection of three vibrant Dutch pharmaceutical advertisements from the 1940s, and 50s.

Ad 1 is a rare advertisement for Nerva-Nova, a nerve tonic produced by N.V. Biotechniek in Apeldoorn.

Ad 2 and 3 were printed in the 1950s. The large blue poster advertises Myrtonicum, a herbal tonic traditionally prepared from bilberry wine and myrtle, which was sold in the Netherlands during the 1940s and 1950s as an appetite stimulant. The smaller work advertises Lidrosan drops, a popular cough remedy.

Ad 1: With a paper label bearing the manuscript number "27" mounted on the verso, the easel back is a later addition. Somewhat soiled around the edges, with several small brown stains in the lower left corner. Ad 2: Previously folded; the folds have been reinforced on the verso with tape, resulting in some browning on the recto. Ad 3: A misprint lacking the black printing layer, which would have provided darker shading and additional text at the bottom. Otherwise in good condition.

Ad 2: Stadsarchief Amsterdam, collection 10109.B, nr. 824.



Three hand-painted 1940s advertisement designs for Wyeth Endrine nose drops, untraced in print

18

[WYETH ENDRINE – ADVERTISEMENTS].

Wyeth 'Endrine'. Neusdruppels tegen verkoudheid, neuscatarrh, hooikoorts.

[The Netherlands, ca. 1940]. With 3 gouache paintings, of which 2 painted on cardboard, and 1 painted on paper which has been mounted on cardboard (each ca. 31.1 × 23.2 cm, of which one oblong), a paper border glued on the edges.

Set of three striking advertisement designs for Wyeth's Endrine nose drops, created for the Dutch market. Executed in gouache in a cohesive style, the designs were most likely produced in the 1940s. The works appear to be finished presentation designs, as they include crop marks along the edges of each sheet. However, we have not been able to trace any examples of the printed advertisements, suggesting that the present paintings are the only surviving evidence of the campaign.

Wyeth was founded in 1860 in Philadelphia by brothers John and Frank Wyeth, who were both pharmacists. They initially owned only one drugstore, but began manufacturing large quantities of their most successful remedies in 1862. A major technological breakthrough came when one of the company's employees developed a rotary compressed-tablet machine, which enabled mass production of their products. When their first store burnt down in 1883, they moved away from retail entirely in favour of industrial-scale manufacturing, gradually expanding into the production of medicines, vaccines, and pharmaceutical innovations. Wyeth became one of the major American pharmaceutical firms of the 20th century, and was acquired by Pfizer in 2009.

With small holes in the four corners of each work from a past mounting, the paintings are slightly soiled, with several paint splatters. Otherwise in good condition.



Warner's wonder cure

19 [WARNER – ADVERTISEMENT – MEDICINE].

Warner's safe nervine.

Sausalito, California, Portal publications, "1893" [= ca. 1970].
Ca. 73.5 × 51.5 cm.

Beautiful poster advertising Warner's Safe Nervine, one of the patent medicines marketed by the American firm H.H. Warner & Co. of Rochester, New York. Marketed as a remedy for headaches, neuralgia, vertigo, dizziness, nervous prostration, and insomnia, Warner's products were aggressively promoted throughout Europe and North America from the 1870s onwards. The design depicts an allegorical scene of a courageous woman fighting a tiger, symbolising the medicine's purported ability to overcome illness and nervous disorders. Originally published in 1893, the present poster is a reproduction issued around 1970.

The edges of the work are somewhat frayed, with several printed water stains. Otherwise in good condition.



The Van Gelder Collection
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Caricature & Satire

Numbers 20 - 71

The art of healing, according to monkeys

20

[BOEL, Coryn, after David TENIERS the Younger].

[Een aap legt een verband aan].

[ca. 1635–1690]. Ca. 15.2 × 20.4 cm. Tipped in a large white passe-partout.

Etched print depicting two monkeys engaged in medical treatment, taken from the celebrated satirical series *Verschillende bedrijven uit het menselijke leven door apen voorgesteld* (trans. *Various episodes of human life performed by monkeys*), also known as *Het apespel inde werelt*. The scene shows two seated monkeys beside pharmaceutical vessels and ointment jars, one warms bandaging material over a small brazier while the other applies a bandage to its wrist. The composition humorously imitates human behaviour through anthropomorphic monkeys.

The print belongs to a series of six and a title plate in which various aspects of everyday human life are represented by monkeys. The original composition was designed by David Teniers the Younger (1610–1690), one of the leading Flemish genre painters of the 17th century and court painter to Archduke Leopold Wilhelm (1614–1662) in Brussels. Teniers was renowned for his lively depictions of peasant life, tavern scenes, and satirical subjects. The engraving was executed by Coryn (Quirin) Boel the Younger (1620–1668), born in Antwerp and active in both Antwerp and Brussels. A member of an important artistic family, Boel specialised in reproductive engravings after leading contemporary painters, particularly after compositions by Teniers.

Somewhat foxed. Otherwise in very good condition.

Hollstein Dutch III, no. 48; Thieme-Becker IV, p. 200.



Satirical print of the Ottoman Empire after its defeat in the Battle of Vienna

21

BOUTTATS, Philibert.

Consult van de medicijnen inde swaere siekte vanden grooten Sultaen.

Antwerpen, Philibert Bouttats (II), [ca. 1683]. The sheet is ca. 42 × 55.5 cm. A large etching (35.7 × 49.3 cm) on paper, with the title and caption in Dutch and French. The etching has been tipped onto a cardboard sheet.

Rare satirical print depicting the Ottoman Empire as “the sick man of Europe”, after it was defeated at the Battle of Vienna (1683). The etching shows several doctors examining the gravely ill Sultan Mehmed IV. These doctors, who represent the Sultan’s opponents during the campaign, disagree on his condition, but offer him dubious treatments, underscoring their desire to undermine his rule. The Sultan’s defeat is further highlighted by the royal night-stool in the foreground, where the chamber-pot is replaced by his turban. The print was produced in Antwerp by Philibert Bouttats II (17th century), who is mostly known for his portraits of political figures. Combining commentary on recent political events with biting satire, it would have resonated with a contemporary audience. It is now very rare, however, as we have not been able to find any other copies in sales records.

The etching is somewhat browned, a tear in the lower margin has been repaired on the back. Otherwise in good condition.

Atlas van Stolk 2699; Rijksmuseum object RP-P-2004-381.



The patient's protest: satire on medicine after Watteau

22

CAYLUS, Anne Claude Philippe de Tubières, comte de, and François JOULLAIN, after Antoine WATTEAU.

Qu'ay-je fait, assassins maudits ...

Paris, Edme Francois Gersaint and Louis Surugue, [first half of the 18th century]. Ca. 30.5 × 37.7 cm. Tipped in a white passe-partout.

Satirical engraving after a composition by Antoine Watteau (1684–1721), etched by Anne Claude Philippe de Tubières, Comte de Caylus (1692–1765) and finished with the burin by François Joullain (1697–1778). The scene depicts a sick man desperately attempting to escape a group of doctors armed with their customary remedies, including clysters and surgical instruments. One physician is shown washing his hands while others pursue their patient with alarming determination. The print is generally understood as a caricature of Watteau himself, who is represented as the invalid fleeing medical treatment. The plate is accompanied by two columns of French verse spoken by the central figure, lamenting the persecution inflicted upon him by physicians.

Some very minor browning and staining to the margins. Otherwise in good condition.



Shaved for a penny, bled for two pence: the many trades of a country apothecary

23

MANSERGH, Richard St. George.

Matthew Manna. A country apothecary.

[London], Mary Darly, 11 October 1773. Ca. 27.5 × 22.3 cm. Tipped under a white and gold passe-partout.

Satirical engraving depicting the rural apothecary "Matthew Manna", shown standing before his modest cottage-shop, dressed in oversized and somewhat antiquated clothing, holding a wig and walking stick. The shop bears a barber's pole and a lengthy sign advertising an eclectic range of services, apothecary, surgeon, corn-cutter, man-midwife, barber, and even the gelding of hogs. Through the diamond-paned window are visible an anatomical skeleton, a wig stand and other professional attributes. Beneath the window stand two bowls and a jar labelled "Jalap", referring to the purgative drug commonly used in 18th-century medicine.

Published in Darly's Comic Prints, the present work humorously reflects the multifaceted and often humble role of the provincial apothecary, who combined medical practice with a variety of ancillary occupations to supplement his income. The name "Matthew Manna" itself alludes to manna, a well-known laxative preparation of the period, reinforcing the print's playful treatment of 18th-century medical practice.

The print is slightly browned. Otherwise in very good condition.

WorldCat 1356941159, 927452724 (2 copies).



The fighting Macaroni apothecary

24

DARLY, Matthew.

The bruising apothecary-paratus operi.

[London], Matthew, and Mary Darly, 1 September 1774. Ca. 19.5 × 12 cm. Loosely inserted in a white and gold passe-partout.

Hand-coloured engraving from the later issues of Matthew and Mary Darly's celebrated series of "*Macaroni*" caricatures, published at the height of the Macaroni craze of the early 1770s. The print depicts a stout and combative apothecary standing in profile, his left fist clenched and his large professional wig removed and held in his right hand, signalling his readiness for a fight. The discarded wig, a conventional emblem of the medical profession, underscores the satirical intent of the image. Dressed in an oversized greatcoat and fashionable buckled shoes, the figure embodies the exaggerated character types for which the Darlys became renowned. Matthew and Mary Darly were among the most influential caricature publishers of 18th-century London. Their print shop in the Strand, later known as the "Macaroni Print-Shop", popularised satirical portrait caricature and helped fuel the widespread fascination with the so-called "macaronis", fashionable young men whose extravagant dress and foreign affectations made them favourite targets of contemporary satire. Between 1771 and 1774 the Darlys issued 6 sets of 24 caricatures, subsequently reissued in collected volumes.

The margins have been unevenly trimmed. Otherwise in good condition.



Medicine and monkey: a satirical pharmaceutical scene in mezzotint

25

HEISS, Gottlieb II.

Le marchand d'orviétan.

Augsburg, Gottlieb Heiss II, [late 18th century]. Ca. 24 × 33.5 cm.

Tipped in a passe-partout.

Rare mezzotint of a medicine vendor with a monkey after David Teniers II (1610–1690). A lively interior scene depicting a medicine vendor tying up his pet monkey, set within a satirical pharmaceutical context. The composition derives from a 17th-century painting by David Teniers II, whose monogram appears incised on the wall within the mezzotint. The subject relates to the popular theme of the marchand d'orviétan, a travelling charlatan selling a supposed universal antidote ("orviétan"), often accompanied by performing animals to attract a crowd.

The monkey alludes to the tradition of trained performing animals, frequently known as "Fagotin", used in early modern street theatre and market spectacles, adding a humorous and critical note on quackery and popular medicine.

Signed in the plate: "Gottl. Heüss fil. fecit et exc. A.V." indicating Gottlieb Heiss II as both engraver and publisher in Augsburg. The designation "fil." (filius) distinguishes him from his father, the mezzotint engraver Gottlieb Heiss I (1684–1740). Gottlieb Heiss II, active in the later 18th century, belonged to an Augsburg family of engravers and publishers and is known for mezzotint reproductions and satirical prints after contemporary and earlier masters.

In very good condition.

Thieme-Becker, vol. XVI, p. 318; cf. for comparison, another etched version of this subject is held in the Wellcome Collection (inv. no. 16171).



A dose of donkeys, devils and death

26

[SATIRE – MEDICINE].

[5 framed satirical prints on medicine, pharmacy and political quackery].

[ca. 1790–1832].

Comprising:

(1) [HESS, David]. Staatsapothek. Het Committé van Welzijn.

[London, ca. 1795].

(2) GENTY, Jean-Baptiste. Air: de Mr. de Craque.

Paris, chez Genty, [early 19th century].

(3) ENGELMANN, Godefroy. Un Médecin allant soigner ses malades.

[Paris], chez Martinet, [early 19th century].

(4) GRANDVILLE [Pseudonym of GÉRARD, Jean Ignace Isidore GÉRARD] and Pierre LANGLUMÉ (lithographer).

Les Métamorphoses du Jour, no. 48.

[Paris], chez Bulla, [1829].

(5) GRANDVILLE and Eugène FOREST. Donnez-moi la première chose venue.

[Paris], chez Aubert, [11 October 1832]. Various sizes. All framed in reddish-brown wooden frames.

Group of 5 framed satirical prints exploring the intertwined worlds of medicine, pharmacy, politics and social criticism during the late 18th and early 19th centuries. These works employ caricature, anthropomorphism and allegory to expose corruption, incompetence, greed and political manipulation. Physicians and apothecaries appear not as healers but as agents of folly, death or governmental deception, while pharmacies become metaphors for the state itself, dispensing dangerous political remedies rather than genuine cures.

All plates are somewhat browed, the frame of the first print is somewhat rubbed. Otherwise in good condition.

Ad 1 Muller 5431.





A British satirical collection of medical subjects

27

[BRITAIN – MEDICAL PRACTICE – PRINTS].

[Six British medical and pharmaceutical prints].

Comprising:

(1) [DIGHTON, Robert]. How merrily we live that doctors be ...

London, printed and sold by Carington Bowles, 4 June 1793.

(2) [GILLRAY, James]. Gentle Emetic.

[London, Hannah Humphrey(?), 28 January 1804].

(3) IDEM. Metallic-tractors.

London, Hannah Humphrey, 11 November 1801.

(4) GRANT, Charles Jameson. Morison's Vegetable Pills

[London, J. Kendrick, 10 January 1834].

(5) [OBERLÄNDER, Adam Adolf]. The doctor.

[19th century].

(6) [After Jacob TOORENVLIT]. Die kranke Frau/ The sick lady.

[19th century]. Various sizes and printing techniques. The 5th and 6th print tipped in a white passe-partout.

Collection of six prints illustrating the public perception of medicine, physicians, apothecaries, and medical quackery from the late 18th to the middle of the 19th century. The group spans nearly sixty years and includes satirical caricatures, social commentary, and genre representations of medical practice. They vary in technique, including mezzotint, etching, aquatint, lithography, steel engraving, and coloured engravings. Together they provide a fascinating visual survey of changing attitudes towards healthcare, from Georgian scepticism concerning physicians and patent remedies to more sympathetic depictions of the doctor-patient relationship in the Victorian period.

The first print shows some minor foxing and shows some trimming in the margins. The third print shows some browning and staining, with a few areas professionally restored. The fourth print shows minor browning. Otherwise in good condition.



27



The Grands Fun The Sick Lady



METALLIC-TRACTORS.



THE DOCTOR



EXTRAORDINARY EFFECTS OF MORRISON'S VEGETABLE PILLS!
 "Ye thank us that you 'Vell if I could completely stretch' 'Ye Piss did you change your Pissers legs for Cork legs' 'Cork legs' now do they look like a Pair of Cork legs. 'No old boy they are real flesh and blood, and you know a better Pair than what I was born with. 'I'll only tell you a Philling my Tails and you'll know as good a Pair of Stomachs as myself. 'Yesterday you said how I ought to be a Pair of Morison's Vegetable Pills, first Pills in my Throat, and so took me all afore I went to bed, and when I awoke in the morning to feel of the cordage, 'Ye know it if I didn't find myself with these 'Vell good Legs, and my old Pissers ones 'right at the bottom of the Bed'."

Pills



HOW MOODILY WE LIVE THAT DOCTORS BE
 WE HUMBLED THE PEOPLE AND FORGET THE FEE.

"In the Medicine, the Art."

The skilful female thief

28

[THIEVING SCHEME – APOTHECARY SHOP – SATIRICAL PRINT].

L'adroite Friponne.

Paris, François Jules Gabriel Depeuille, [Between 1800–1805].

Ca. 25.3×32.5 cm. Tipped in a white passe-partout.

Hand-coloured engraving of a scene in an apothecary's shop, in which a seemingly respectable exchange conceals a carefully constructed deception, as can be read in the caption below the image. A well-dressed lady first visits an apothecary, requesting a private consultation. With great elaboration, she speaks of maternal concerns, explaining that she fears her son's declining health may be the result of a shameful liaison with women of ill repute, the consequences of which he is too embarrassed to admit. She suggests that if the apothecary examines him alone, the truth may be drawn from him.

The apothecary agrees to assist and escorts her out, promising to act in her interest. The lady then proceeds to further stages of her scheme. She visits another establishment, where she inspects and selects a fine veil, pays a small deposit, and arranges for the balance to be settled later, taking the item with her. She instructs that a young man be sent to her "man of business" to complete arrangements.

Published as plate 19 in an untitled series by François Jules Gabriel Depeuille, this hand-coloured engraving forms part of a group of early 19th-century French satirical scenes of urban life.

In very good condition.



Too late for the patient: Dutch medical satire

29

[MARCUS, Jacob Ernst].

Een invallende gedachten.

[ca. 1800–1805]. Ca. 19×23 cm. Tipped in a black and red passe-partout.

Hand coloured Dutch satirical print from the early 19th century, depicting a chaotic procession of physicians tumbling out of the tavern Het Lagerhuys and rushing to attend their patients. Their haste proves futile, upon arrival they are greeted by the intended patients, already transformed into skeletons and standing calmly at the entrance of their house. In the background a hearse approaches, underlining the dark humour of the scene.

The engraving is associated with Jacob Ernst Marcus (1774–1826), one of the leading Dutch printmakers of his generation. Born on Sint Eustatius, Marcus settled in Amsterdam as a child and trained under Reinier Vinkeles (1741–1816). He became a distinguished engraver, draughtsman and lithographer, winning a gold medal at the Amsterdam Drawing Academy in 1798 and later serving as director of the Royal Academy of Fine Arts in Amsterdam.

With a barcode of Frederick William Hulme, Hatfield House mounted on the inside of the passe-partout. Otherwise in very good condition.

Muller, III p. 43, no. 5579 a-b.



The practice of medicine in print: nine caricatures

30

[MEDICAL – SATIRE].

[Collection of nine framed medical prints].

[19th– early 20th-century].

Comprising:

(1) **JACQUE, C.-É.** Les Malades et les Médecins, No. 14, L'Invention d'une Nouvelle Pâte Pectorale. Paris, 1843.

(2) **DAUMIER, H. and C. PHILIPON.** Société du Clystère par An XII. [Paris], chez Aubert, [1838].

(3) **DAUMIER, H.** L'Imagination, No. 6, La Colique. Paris, chez Aubert, 19 February 1833.

(4) [MEDICAL – SATIRE]. Mon pauvre malade. [19th century].

(5) [ENGELMANN, G.]. Amateurs exécutant une courante. [19th century].

(6) **FAIVRE, A.** Et le mien ne drogue pas!. [Paris, 22 March 1902].

(7) **GEHRKE, F.** Kammersänger Albert Niemann als Chemiker. [19th century].

(8) **FRENCH, W., after D. TENIERS the Younger.** Der Chemiker. [Ca. 1850].

(9) **BELLENGER, A., after H.S. MARKS.** Medieval Apothecary. [Late 19th century]. Various sizes. All in dark brown wooden frames.

Collection of nine framed prints illustrating the history, practice and popular perception of medicine, pharmacy, chemistry and alchemy. The group combines satirical French lithographs from the golden age of caricature with reproductive engravings after earlier paintings and genre scenes depicting apothecaries, physicians, chemists and their patients.

A detailed description is available upon request.

Several works are somewhat browned. Otherwise in good condition.





Medical satire, apothecaries and quackery in graphic art

31

[SATIRE – PRINTS – MEDICINE].

[Six framed medical satirical prints].

[1800–1910].

Comprising:

(1) **GILLRAY, James.** Taking physick.

London, Hannah Humphrey, 7 February 1800.

(2) **ROWLANDSON, Thomas, after Henry WOODWARD.**

A cure for lying and a bad memory.

[London, Thomas Tegg, 9 July 1807].

(3) **SPRATT, George.** The itinerant apothecary.

London, G. E. Madeley, [ca. 1830].

(4) **GRANDVILLE [Pseud. of Jean Ignace Isidore GÉRARD].**

Le Ministère attaqué du choléra morbus.

[Paris], chez Aubert, [4 August 1831].

(5) **DAUMIER, Honoré.** Apothicaire et pharmacien.

[Paris], chez Aubert, [18 January 1837].

(6) [SATIRE – PRINT – MEDICINE]. Im dermatologischen institute.

[Germany, ca. 1910]. All various sizes. All framed in a dark reddish-brown wooden frame, except for ad 6, which is framed in a blue and gold wooden frame.

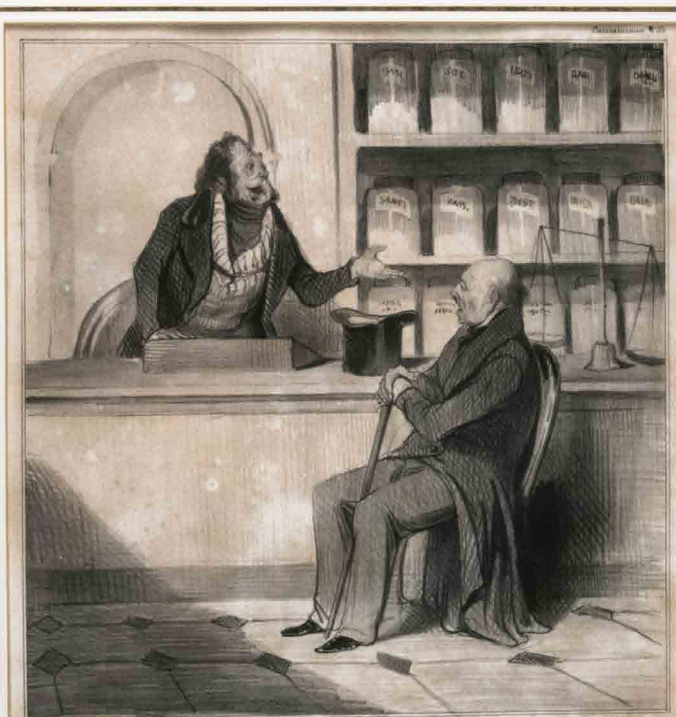
Group of six framed prints and of medical satire and caricature across Britain, France and Germany during the 19th and early 20th centuries. The prints reflect changing attitudes towards physicians, apothecaries, patent medicines, quack doctors and public health. While united by humour and visual invention, each work captures a distinct moment in the history of medicine and caricature.

The works are somewhat browned, ads 3 and 4 show some foxing. Otherwise in good condition.





Im dermatologischen Institut.
Der Patient: Ei fein, daß ich jetzt einen künstlichen Zinkdarm bekomme! Mein alter war schon so undicht!



Apothicaire u. Pharmacien

« Mon cher Monsieur, j'ai l'honneur de vous adresser ci-joint les médicaments que vous m'avez demandés. Ils sont tous de bonne qualité et je vous prie de les essayer. Si vous avez besoin de quelque chose de plus, n'hésitez pas à m'en faire part. Je suis à votre service. »
L'apothicaire.

A street of false remedies, hard bargains, and harder justice

32

[SATIRE – BRITISH].

[Several sinister events in a London street].

[19th century]. Ca. 19.5 × 29.7 cm. Mounted on grey cardstock, which has been tipped in a white passe-partout with red borders.

Hand coloured 19th-century satirical etched print presenting a densely populated London street scene unfolding as a sequence of interconnected vignettes, rendered with theatrical energy and dark humour. Notably, the composition incorporates early narrative devices in the form of textual inscriptions and proto “speech balloons”, enhancing its storytelling quality. On the left, a shop front marked “Chymist & Drugist” depicts a moment of deception and disillusionment, a young woman discovers that the expensive purchase she has made consists of nothing more than worthless substitutes, lamenting “alas nothing but Bricks”. The scene offers a pointed critique of contemporary quackery and the widespread trade in counterfeit or ineffective medicines in Regency London. At the centre of the composition, a well-dressed gentleman is shown negotiating with a man, in the foreground, the transfer of money and goods, including French watches and a banknote of £80, suggests a world of informal trade, opportunism, and moral ambiguity. To the right, the scene escalates into overt violence. Under the implied theme of “executing power and its attributes”, two armed figures pursue another man through the street, accompanied by a dog, culminating the narrative in chaos, coercion, and theft.

The lower corner is slightly creased. Otherwise in very good condition.



A devout wish for fevers: the apothecary's lament

33

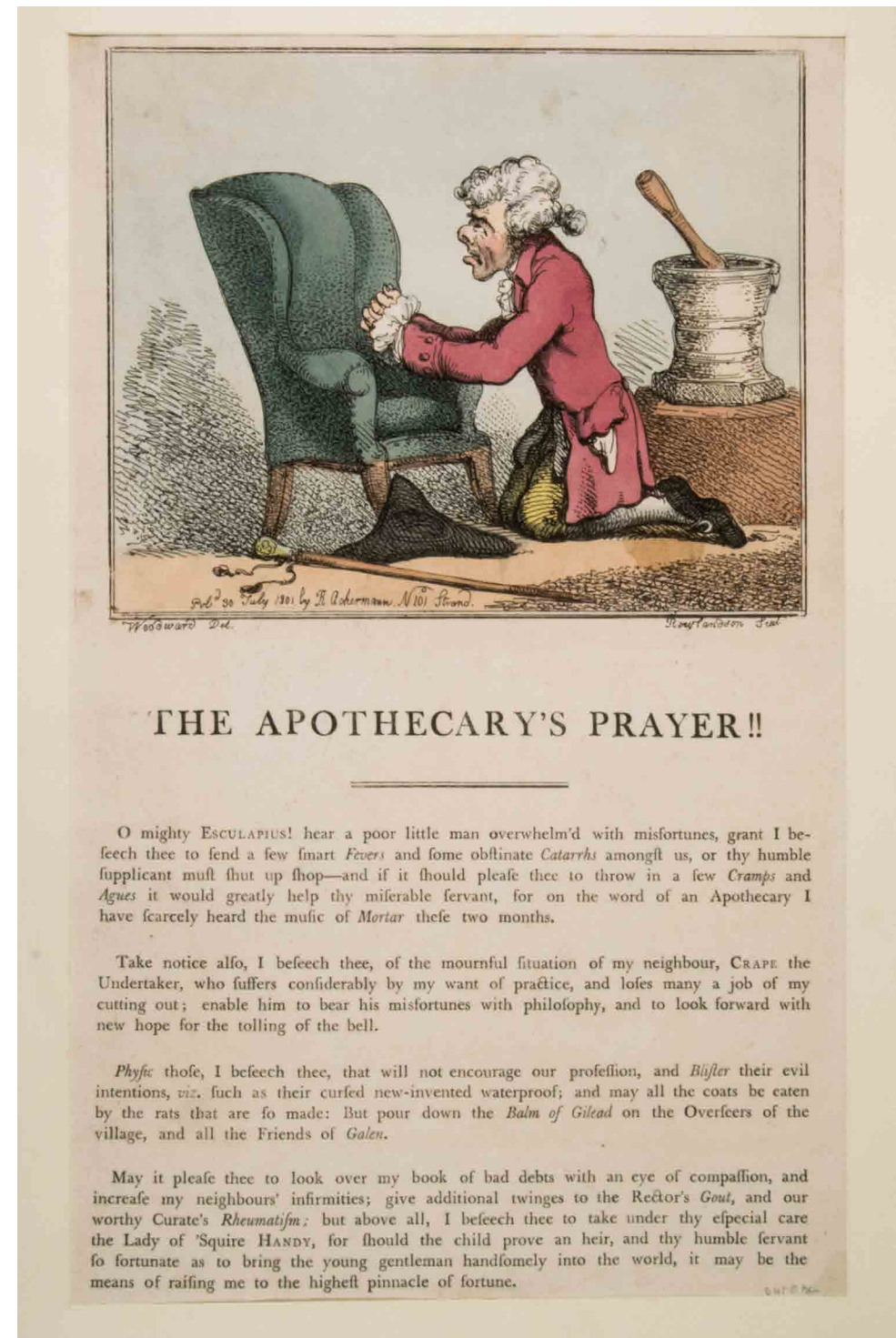
WOODWARD, George Moutard after Thomas ROWLANDSON.

The apothecary's prayer.

[London], R. Ackermann, 30 July 1801. Ca. 42 × 26 cm. Tipped in a white passe-partout.

Hand-coloured satirical etching depicting an apothecary in fervent prayer, humorously appealing to the god Asclepius for an increase in illnesses, fevers, catarrhs, cramps and agues, in order to secure a steady flow of customers and thus ensure the prosperity of his trade. In Thomas Rowlandson's (1756–1827) characteristic vein of biting irony, the medical profession is treated with affectionate mockery, exposing the economic dependence of practitioners upon the very ailments they seek to cure.

The scene was conceived by George Moutard Woodward (1765–1809), known as "Mustard George", and etched by Rowlandson, one of the foremost British caricaturists of the Georgian era. Rowlandson's prolific output, spanning political satire, social observation, and humorous genre scenes, frequently targeted contemporary professions, with the medical world forming a recurring subject. In very good condition.



Laughing gas and lofty claims: satire on early scientific showmanship

34

GILLRAY, James.

Scientific researches. new discoveries in pneumatics! or an experimental lecture on the powers of air.

[London], Hannah Humphrey, 23 May 1802. Ca. 29.6 × 29.9 cm.

Tipped in a white passe-partout.

First edition of a celebrated and highly accomplished satirical coloured etched print by James Gillray (1756–1815), depicting the fashionable public lectures at the Royal Institution in London and, in particular, contemporary enthusiasm for pneumatic chemistry. The scene depicts a crowded lecture theatre during a dramatic demonstration involving gases, in which Sir John Coxe Hippisley (1746–1825) is subjected to an experiment with nitrous oxide, the explosive effects of which humorously result in his breeches being blown apart.

The lecturer, traditionally identified as Thomas Young (1773–1829), though sometimes thought to represent Thomas Garnett (1766–1802) or even James Watt (1736–1819), is assisted by the young Humphry Davy (1778–1829), shown operating the bellows. The audience is populated by an array of recognisable contemporary figures, including Colonel Sir Benjamin Thompson, Count Rumford (1753–1814) (founder of the Royal Institution), Isaac D'Israeli (1766–1848), Earl Gower (1758–1833), Lord Stanhope (1753–1816), Earl Pomfret (1744–1830), Sir Henry Englefield (1752–1822), William Sotheby (1757–1833), and members of fashionable society such as Mrs Locke and Lady Charlotte Denys (ca. 1761–1802).

The present work is the first edition published in 1802 by Hannah Humphrey (1750–1818), Gillray's principal publisher, the plate was later reprinted in 1851 by Henry George Bohn (1796–1884) as part of his folio edition of Gillray's works.

With an unidentified ownership inscription and annotation in the lower margin. The work is lightly browned. Otherwise in good condition.

Holländer, Die Karikatur und Satire in der Medizin, p. 309 fig. 175; WorldCat 1157361124, 421349825, 13554301, 51162908 (7 copies); Wright, The works of James Gillray the Caricaturist, p. 289.



The apothecary's conspiracy at Jaffa: a vision of war and poison

35

[CRUIKSHANK, George].

Poisoning the sick at Jaffa.

[London, Thomas Tegg, 1814]. Ca. 13.5 × 23 cm. Loosely inserted in a white passe-partout.

Hand-coloured engraving and aquatint of a forceful British anti-Napoleonic satire, published shortly after Napoleon's first abdication and exile to Elba. The print forms part of the contemporary "atrocities" tradition of caricature, drawing on the enduring black legend of the Siege of Jaffa (March 1799) during the Egyptian campaign.

The composition shows Napoleon Bonaparte in theatrical military dress, conspiring with a sinister-looking apothecary within a military hospital dispensary. The apothecary, wearing protective sleeves and an apron, presents a bottle labelled "Poison" / "Opium", while Napoleon gestures towards the adjacent hospital ward, separated by a curtain, where plague-stricken French soldiers lie in rows of beds, some already moribund. The dispensary interior is densely detailed with mortar and pestle, glass jars, specimen bottles, weighing scales, and other medical apparatus. A small crocodile suspended from the ceiling reinforces the exoticized Egyptian setting and the period's fascination with natural history curiosities.

This satire depicts the notorious allegation that during the French retreat from Acre in May 1799, plague victims were deliberately administered opiates, here sensationalised as a calculated act of poisoning. The work exemplifies early 19th-century British propaganda imagery, combining moral outrage, political caricature, and graphic theatricality in its portrayal of Napoleonic warfare.

The slightly browned, the margins have been trimmed, removing the imprint. Otherwise in good condition.

British Museum Satires IX, no. 12466.



Sanitas for sale: a charlatan at the Rotonda

36

[PINELLI, Bartolomeo].

Il ciarlatano in Roma.

Rome, [Luigi Fabri], 1821. (45.3 × 55 cm). On card.

19th-century etching by Bartolomeo Pinelli (1781–1835), depicting a Roman charlatan, an itinerant street vendor, surrounded by a crowd in a bustling urban setting, traditionally identified as the Piazza della Rotonda, with the Pantheon in the background. The vendor, adorned with snakes, offers amulets and remedies purported to protect against bites from serpents and other creatures. He holds a medicine chest inscribed “Sanitas”, indicating his trade in both medicinal cures and quasi-magical prophylactics. Instruments visible in the box further suggest his secondary occupation as a tooth-drawer.

Pinelli’s attention is firmly directed towards the animated group of figures gathered around the charlatan, rather than the architectural backdrop. The papal coat of arms displayed on the fountain in the background reinforces the Roman context. The scene captures the theatricality of such figures, who relied on persuasive rhetoric, humour, spectacle, and even performing animals to attract and entertain their audiences.

Charlatans were a familiar feature of markets and fairs, often combining the roles of entertainer, salesman, and quasi-medical practitioner, they sold a wide array of dubious remedies and trinkets, sometimes performing minor surgical procedures in public. Their presence formed part of the vibrant street culture that Pinelli so vividly documented.

Pinelli occupies a distinctive place in the Roman print market of the early 19th century. At a time when the legacy of Giovanni Battista Piranesi (1720–1778) still dominated the field, Pinelli developed a successful niche by focusing on scenes of everyday life and the customs of the Roman lower classes. His works, characterised by their expressive line and keen observation, appealed particularly to foreign visitors and collectors.

The plate was also part (no. 17) of the celebrated series *Costumi diversi inventati ed incisi da Bartolomeo Pinelli* (Rome, 1822).

Slightly foxed. Otherwise in good condition.

WorldCat 927458637 (1 copy); cf. for *Costumi diversi inventati ed incisi da Bartolomeo Pinelli*; Benezit VIII p. 344; Colas no. 2383; Lipperheide no. 1267; Vinet no. 2286.



Rare satirical lithograph combining pharmaceutical imagery with suggestive erotic humour

37

LANGLUMÉ, Pierre, after Charles PHILIPON.

Apothicaire. Servez la bavaroise.

[Paris], chez Nautecoeur-Martinet, [1829]. With a colour-printed lithograph on paper (ca. 37×27.1 cm), signed in print by Philipon in the lower left corner. Kept in a white passe-partout, with a gilt border.

Rare satirical lithograph depicting a pharmacist with his clyster, lithographed by Pierre Langlumé (1790–1830) after a drawing by the celebrated and influential French caricaturist Charles Philipon (1800–1862). While the scene on the surface portrays a female patient welcoming a pharmacist into her room to receive medicine, the clyster often had an erotic meaning in popular imagery of the period. Combined with the caption “Servez la bavaroise” (translation: “serve the Bavarian cream”), the composition carries a clear erotic undertone.

Philipon was an illustrator and journalist, as well as the founder and director of the satirical political weekly *La Caricature* and the daily *La Charivari*, which were both illustrated by the foremost illustrators and caricaturists of the time. Philipon, who was initially a supporter of the Revolution of July, was heavily disappointed in the new regime and repeatedly satirised King Louis Philippe I, famously depicting him in the form of a pear. He was arrested for “Contempt of the king’s person” in 1832 and sentenced to six months in prison. After strict censorship laws were passed in France in 1835, he largely turned towards non-political caricature.

The work is somewhat browned and foxed, the edges of the leaf are somewhat frayed and torn, not affecting the image, scotch tape on the upper corners from a past mounting. Otherwise in good condition.



Darkly humorous Danse Macabre, critiquing the pharmaceutical industry

38

LANGLUMÉ, Pierre, after J. GRANDVILLE (pseudonym of Jean-Inaz Isidore GERARD).

Voyage pour l'éternité.

Paris, chez Bulla et chez Aubert, [1830]. With a hand-coloured lithograph (ca. 24.3 × 26.7 cm). Tipped in a white passe-partout.

Rare and highly evocative Dance of Death lithograph from the celebrated series *Voyage pour l'éternité*, designed by Jean-Inaz Isidore Gerard (better known as Grandville, 1803–1847) and lithographed by Pierre Langlumé (1790–1830). The work depicts a pharmacist preparing medicine for a customer. Unnoticed behind him, however, Death itself, personified by a skeleton, prepares his own remedy, suggesting that the pharmacist's medicine may be fatal. This present lithograph, the fourth in a series of nine, presents a darkly satirical meditation on mortality in the tradition of the Danse Macabre.

Each lithograph in the series portrays figures from different professions and social ranks, with the figure of Death nearby, in the process of claiming them. Inspired by the long European tradition of the Dance of Death, Grandville reinterprets the theme through the lens of 19th-century social satire, satirising the pharmaceutical industry, but also prostitutes, coachmen, and cooks. His compositions take place in a more elaborate setting than their historical predecessors, and are generally more detailed. The series was admired by contemporaries, including Honoré de Balzac, who wrote: "De la profondeur philosophique et de la caricature, voilà ce qu'on ne fait qu'en France et qu'à Paris. M. Grandville avait donné de la bêtise aux hommes, de l'esprit aux animaux, il vient de donner de la gaieté à la mort".

Gerard was among the most celebrated caricaturists and illustrators of 19th-century France and remains a central figure in the history of French satire. He published his first caricature series in 1829, after which several more followed. He worked for *La Caricature*, which was edited by De Balzac. However, after strict censorship laws were passed in France in 1835, Grandville turned to book illustration, working on several classics.

The work is slightly foxed, with a small water stain in the upper right corner. Otherwise in good condition.



A toothache among the monkeys

39

[BRISTOW, Edmund (after)].

Le singe pharmacien.

Paris, Aubert, [ca. 1830–1839]. Ca. 28.5 × 20 cm. Tipped in a white passe-partout.

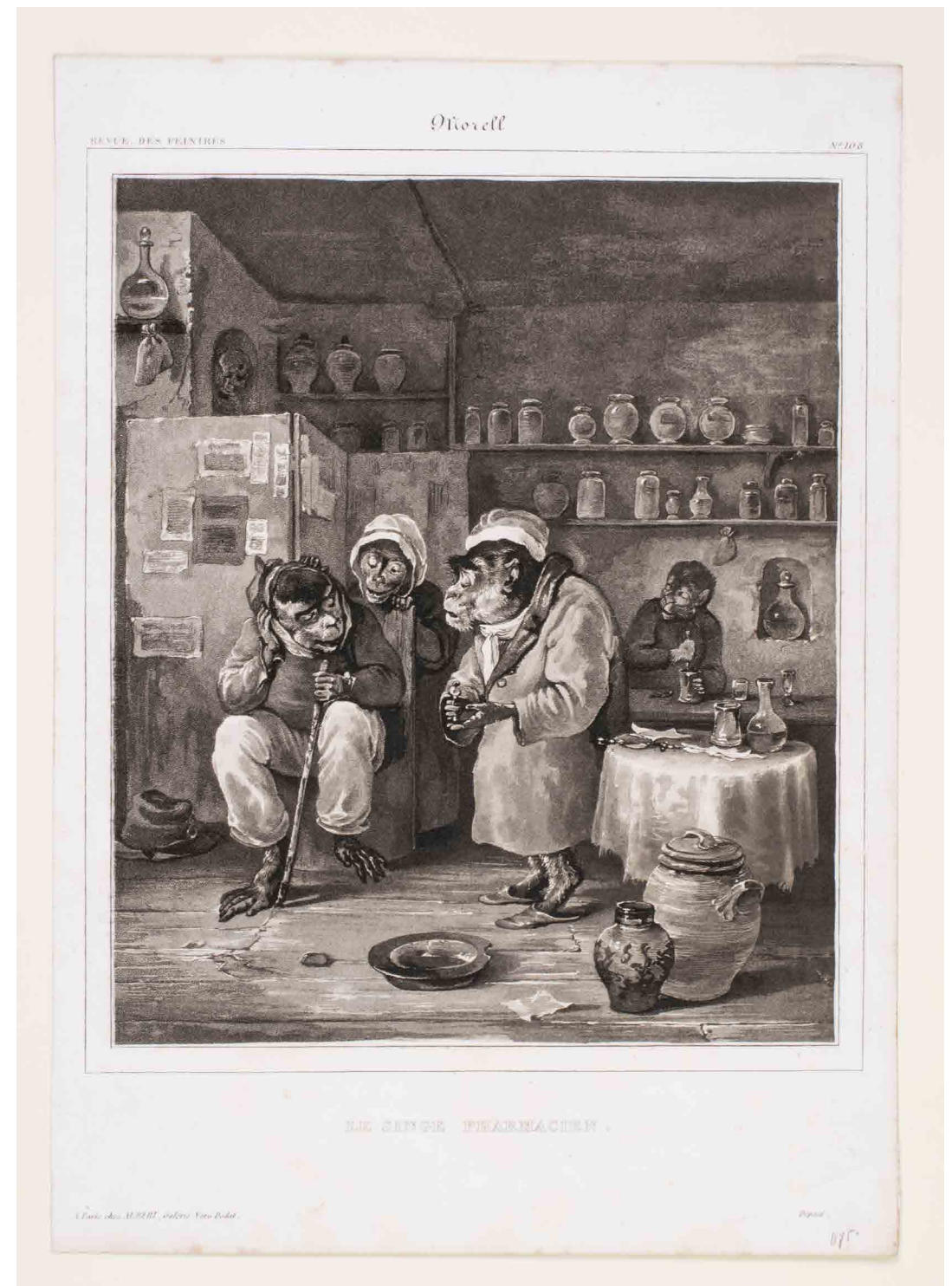
Satirical lithograph depicting a troop of monkeys acting as human apothecaries and patients. In the foreground, a monkey suffering from toothache consults another monkey within a pharmacist's interior, while attendants and assistants bustle around the scene, one stands behind the seated figure and another prepares remedies with pestle and mortar in the background. The composition belongs to the long European tradition of "singeries", in which monkeys parody human behaviour with comic and often moralising intent.

The present work derives from a composition by the English painter Edmund Bristow (1787–1876), celebrated for his sensitive and humorous depictions of animals. Bristow enjoyed early patronage from Princess Elizabeth (1770–1840) and the Duke of Clarence (later William IV (1765–1837)), and became particularly admired for his studies of monkeys, cats, horses, and scenes of everyday life.

This lithograph appeared in *La revue des peintres*, one of the most important French lithographic publications of the 1830s, founded by Charles Philipon (1800–1861) and published in Paris between 1830 and 1839. The publication reproduced paintings, drawings, and watercolours by contemporary and earlier artists through lithographs, many printed by the Maison Aubert.

Maison Aubert, directed by Gabriel Aubert and associated with Philipon, played a central role in the flourishing of French lithography during the July Monarchy, also publishing works by leading satirical artists such as Honoré Daumier (1808–1879) and Paul Gavarni (1804–1866).

The margins are very slightly foxed. Otherwise in very good condition.



Doctors, doubts and domestic disgust: scenes from Parisian satire

40

[SATIRE – FRENCH].

[Two coloured satirical lithograph prints].

Paris, Gihaut and Martinet, and Aubert, [ca. 1825–1830].

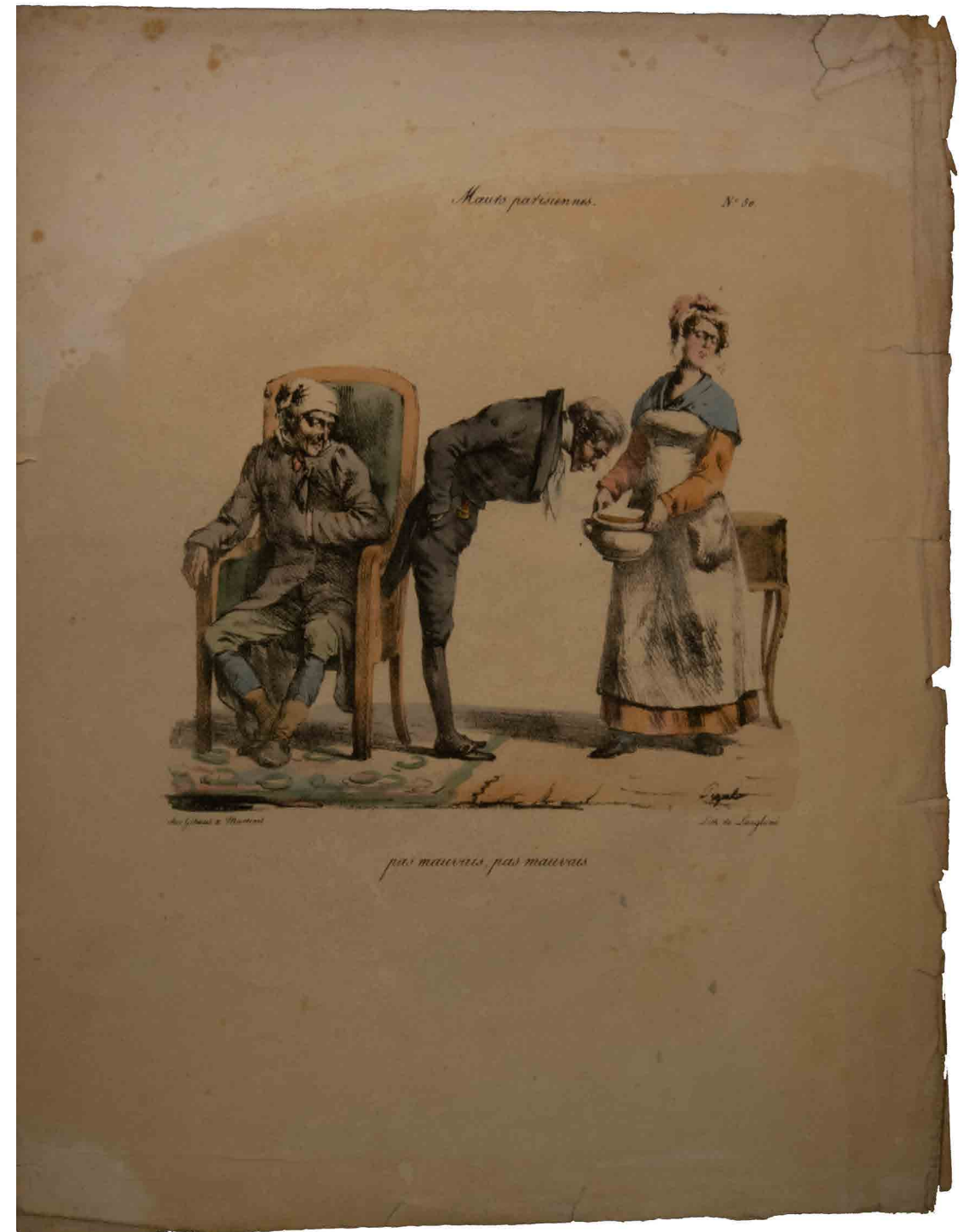
With 2 coloured lithographs (ca. 36 × 28 cm and 35 × 26.5 cm).

Two coloured satirical lithographs belonging to the flourishing tradition of Parisian social caricature produced during the Restoration and July Monarchy periods, when illustrated satire enjoyed wide popularity and rapid commercial dissemination.

The first print, titled "*Pas mauvais, pas mauvais*" ("Not bad, not bad"), is plate no. 50 from the celebrated series *Moeurs parisiennes* by Edmé-Jean Pigal (1794–1872), painter and lithographer renowned for his depictions of contemporary Parisian social types.

The second print is associated with Charles Philipon (1800–1862), leading caricaturist, journalist, and founder of *La Caricature* and *Le Charivari*. It belongs to the *Physiognomonie* series (plate no. 2), which engages with the popular pseudo-science of physiognomy, concerned with reading character from facial appearance.

Both prints are somewhat browned and stained, the right margin of the first print is somewhat frayed, not affecting the image. Otherwise in good condition.



Napoleon and patent medicines: a French satirical lithograph

41

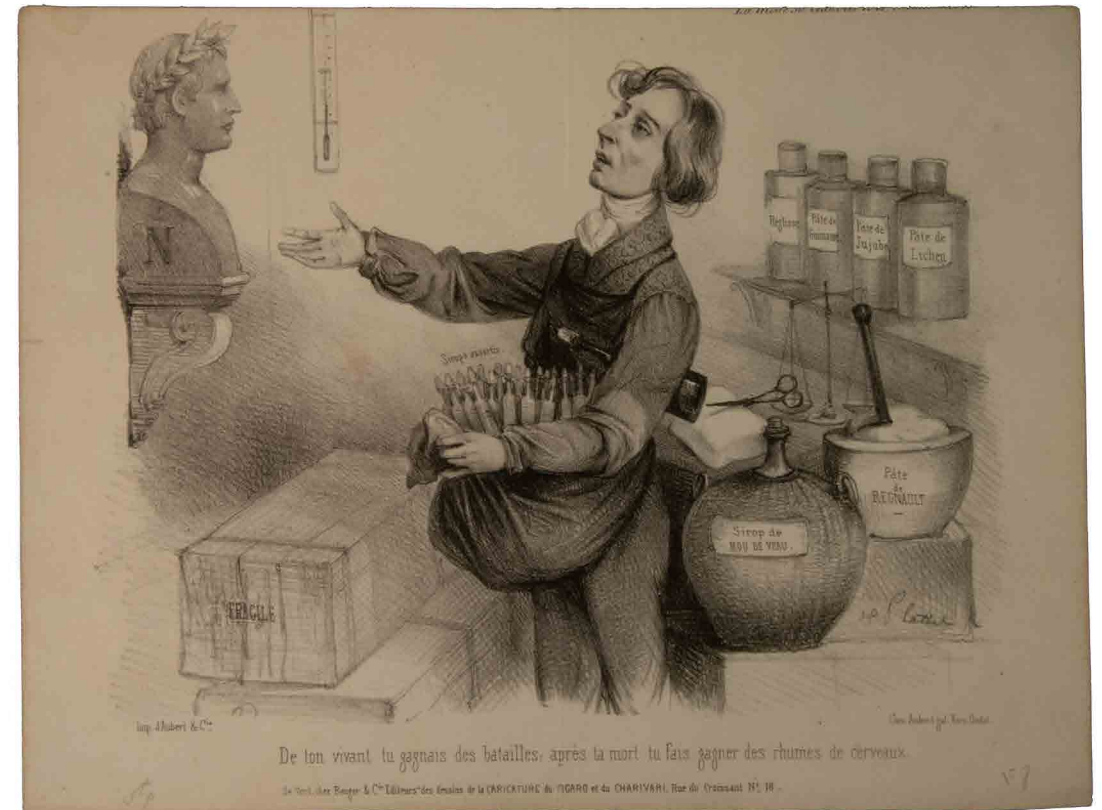
[APOTHECARY – NAPOLEON – SATIRE].

De ton vivant tu gagnais des batailles; après ta mort tu fais gagner des rhumes de cerveaux.

[Paris, ca. 1830s]. Ca. 23.1 × 30.6 cm.

Lithographed caricature published for a satirical journal. This humorous 19th-century French print depicts a young apothecary in a theatrical pose, gazing reverently towards a bust of Napoleon Bonaparte (1769–1821) crowned with a laurel wreath and mounted on a wall bracket bearing the imperial monogram “N”. The scene satirises the flourishing trade in patent remedies and medicinal preparations, contrasting Napoleon’s military victories with the commercial success of pharmaceutical products after his death, as expressed in the caption: “De ton vivant tu gagnais des batailles; après ta mort tu fais gagner des rhumes de cerveaux” (transl. “In your lifetime you won battles; after your death you made head colds profitable”). The apothecary, shown in three-quarter profile, wears contemporary dress with a high-collared coat, necktie and large working apron.

The margins have been trimmed close to the image, resulting in minor loss to the image and the printed text at the upper edge. Otherwise in good condition.



A critique of Victorian cholera treatments

42

GRANT, Charles Jameson.

The nic nac. No. 1.

London, M. Clarke, 18 October 1833. Ca. 31 × 22 cm. Loosely inserted into a white passe-partout, with red and gold borders.

Very rare satirical print of a cholera patient by the radical satirist Charles Jameson Grant (fl. 1830–1852). The work critiques the ineffectual medical treatments of the time, reflecting contemporary scepticism toward the medical profession. Grant (who is often referred to as Charles Jameson, though his full name remains unknown) was a lithographer, wood-engraver, etcher, and caricaturist from London. He initially provided designs for other caricaturists, but by the early 1830s he had established himself as an independent artist, producing nearly one hundred political satires between 1830 and 1832 alone. From 1833 onwards, he turned increasingly to lithographic series, often issued in sequentially numbered formats and focused on social satire. These includes series such as *Laughing made easy*, *Caricature magazine*, and *The political drama*. The present print is also part of a series, since it is numbered, but as the work is exceptionally rare, with only one other copy recorded, it is not known which.

The upper left corner is slightly creased, not affecting the image. The verso is somewhat browned, with remnants of tape. Otherwise in very good condition.

Wellcome Collection 2491035i; cf. Thieme/Becker 14, p. 519.



The entry of prince Lancelot de Tricanule

43

DAUMIER, Honoré.

Cortège du commandant général des apothicaires, le prince Lancelot de Tricanule, à son entrée dans la chambre des pairs. [Paris], chez Aubert, [1 August 1833]. Ca. 35 × 52 cm. In a white and gold passe-partout, framed in a reddish-brown wooden frame.

Framed hand-coloured lithograph of a political satire by Honoré Daumier (1808–1879), published in *La Caricature*. The print depicts the ceremonial procession of Marshal Georges Mouton, Comte de Lobau (1794–1868), caricatured as the “Commander-General of the Apothecaries” and mockingly styled “Prince Lancelot de Tricanule”, on the occasion of his entry into the Chamber of Peers following his elevation to the French peerage on 27 June 1833.

Preceded by an aged drummer advancing to the left, Lobau appears in full ceremonial dress, carrying as his sword a giant clyster syringe inscribed “Seringue d’honneur” (“Syringe of honour”). He is followed by attendants bearing satirical regalia upon cushions: a marshal’s baton transformed into a syringe, a chamber pot destined to serve as part of his heraldic achievement, and writing implements represented by another chamber pot. The procession is completed by a delegation of apothecaries from across France.

The satire alludes to Lobau’s role in suppressing the Bonapartist uprising of May 1831, when fire hoses were employed against the insurgents. *La Caricature* subsequently associated him with water and syringes, making the clyster his principal attribute in a series of biting political caricatures. The present work fully exploits this theme, combining visual invention with sharp political commentary.

The work is somewhat browned, with a vertical fold in the middle. Otherwise in good condition.



Witty 19th-century lithograph of man reluctantly taking his medicine

44

NOËL, Alphonse Léon (lithographer).

En gouterai-je?

[Paris], publié par Giraldon-Bovinet et compagnie, [ca. 1835].

With a hand-coloured lithograph (ca. 31.7 × 25 cm). Kept in a white passe-partout.

Finely executed coloured lithograph by the French painter, draftsman and lithographer Alphonse Léon Noël (1807–1884). The work depicts a man wearing a nightcap, hesitating before taking his medicine while displaying a vivid expression of disgust. The work likely reflects a contemporary scepticism towards medicine, at a time when remedies were often more harmful than the diseases they were intended to cure.

The lithograph is foxed. Otherwise in good condition.

Royal College of Pharmacy PZ168; Wellcome Collection 16879i.



Commentary on the pitfalls of self-medication

45

CRUIKSHANK, George.

Mixing a recipe for corns.

26 Haymarket (= London), Thomas McLean, August 1st, 1835.

With a full-page hand-coloured engraving (ca. 27.5 × 43 cm). Tipped in a brown passe-partout.

Lively engraving satirising the act of self-medicating in 19th-century Britain. The image depicts an elderly woman attempting to prepare a complicated remedy for callosities, or foot corns, from a recipe. Her chaotic surroundings, with the clutter of bottles and utensils, as well as the presence of energetic pets, heighten the comic effect and foreshadow the likely failure of her experiment. Additional humorous details include a caricature of Susannah and the Elders hanging on the wall and a scene of Diana at the Chase decorating the fireplace.

The engraving was made the British caricaturist and illustrator George Cruikshank (1792–1878), who is known for his illustrations of the works of Charles Dickens, as well as his social caricatures of English life. The present work was first published by George Humphrey in 1819 as the heading to the broadside *Recipe for Corns*, and was reissued in 1822 and 1835. It was likely part of a group of satirical prints addressing themes such as health, vanity, and the minor frustrations of everyday life, demonstrating Cruikshank's observational and comedic talents.

With the label of Lange & Springer Antiquariat in Berlin mounted on the back of the passe-partout, together with a short description. The edges of the leaf are very slightly frayed. Otherwise in very good condition.



The comedy of authority: five satirical visions by Daumier

46

DAUMIER, Honoré.

[Six satirical lithographs].

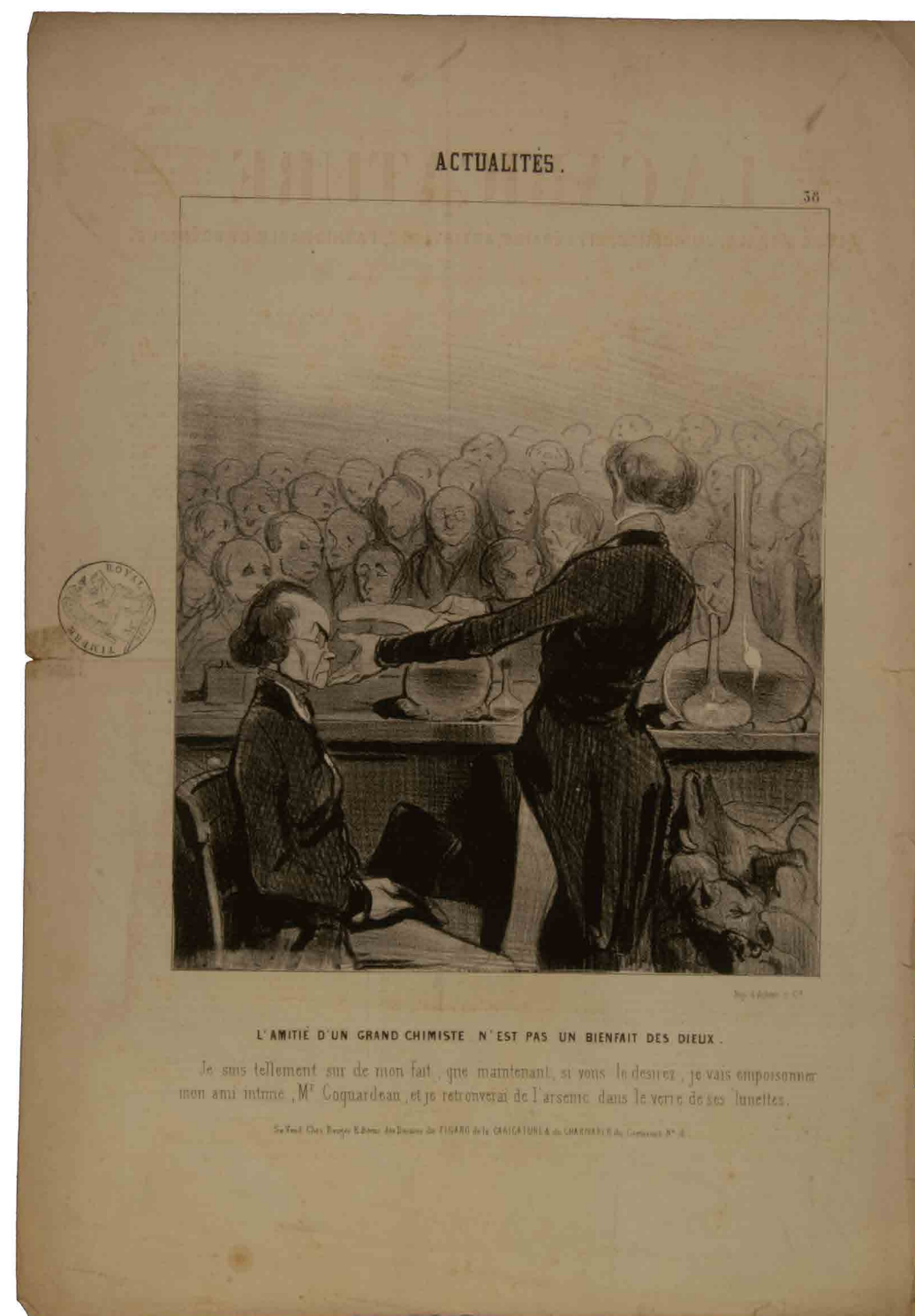
[Paris, Aubert and Le Charivari, ca. 1837–1850]. With 6 lithographs (all approximately 35 × 25 cm). With one lithograph tipped in a white passe-partout.

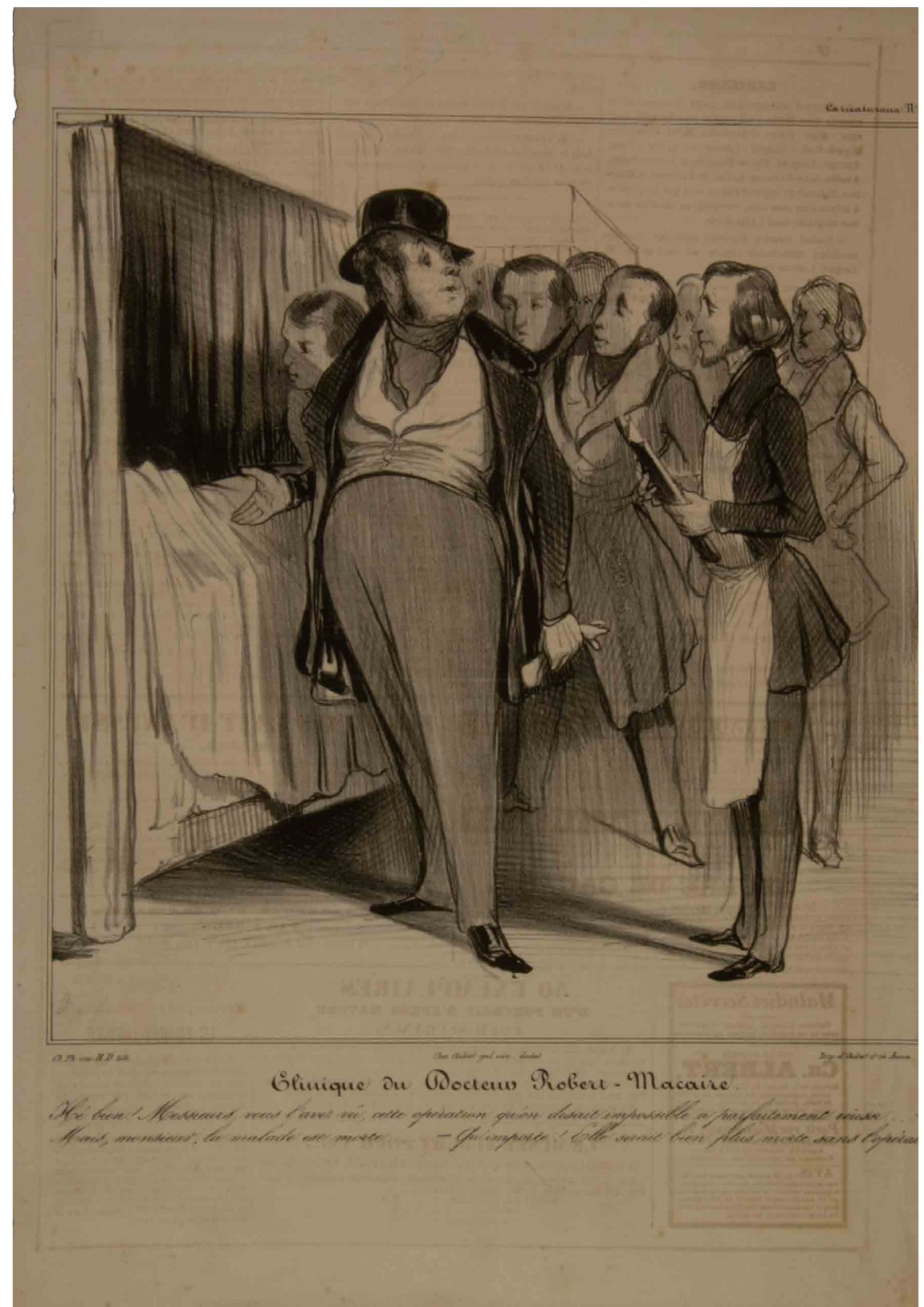
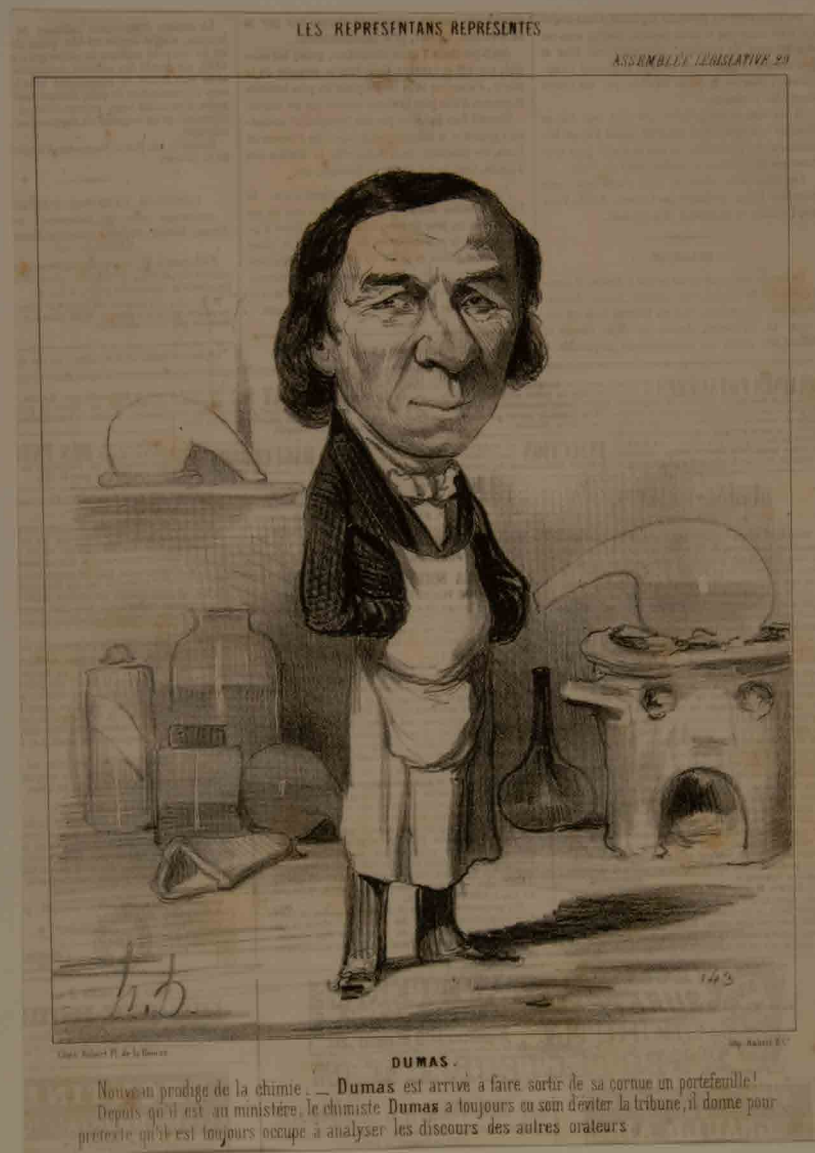
Group of six satirical lithographs by the celebrated French caricaturist Honoré Daumier (1808–1879), published in Paris by Aubert and originally published in or associated with the pioneering satirical newspaper *Le Charivari*. Spanning the politically turbulent decades of the July Monarchy and the Second Republic, the present collection offers a vivid survey of Daumier's biting attacks on political opportunism, speculative capitalism, censorship, journalism, medicine, and parliamentary life. Several prints were produced in collaboration with Charles Philippon (1800–1861), founder of *La Caricature* and *Le Charivari*, whose publications became central vehicles for oppositional satire in 19th-century France and later served as important models for the British magazine *Punch*.

A detailed description is available upon request.

Two prints with a French round "Royal Timbre" stamp. One print with reinforced margin and damp staining, another with slightly shaved margins, occasional light browning and foxing. Otherwise in good condition.

Delteil, Le Peintre-Graveur Illustré (XIXe et XXe siècles): Honoré Daumier, nos. 457, 458, 740, 878, 2215. Maison, Honoré Daumier: Catalogue raisonné de l'œuvre lithographié, relevant entries. Adhémar, Inventaire du fonds français après 1800, p. 515, no. 221 (for Les représentants représentés 29). Burgess, Portraits of Doctors & Scientists in the Wellcome Institute, p. 105, no. 871.6. WorldCat 770840397 (for Clinique du docteur Robert Macaire; 2 copies located).





On medicine and its discontents: four French satirical prints

47

[SATIRE – FRENCH].

[Four French satirical prints].

[ca.1838–1890]. With 4 lithographs (various sizes). The third print is mounted on brown paper, the last print is tipped in to a white passe-partout.

Group of four French satirical and humorous prints. The collection includes works by artists and publishers associated with some of the most influential satirical journals and printmakers of 19th-century Paris.

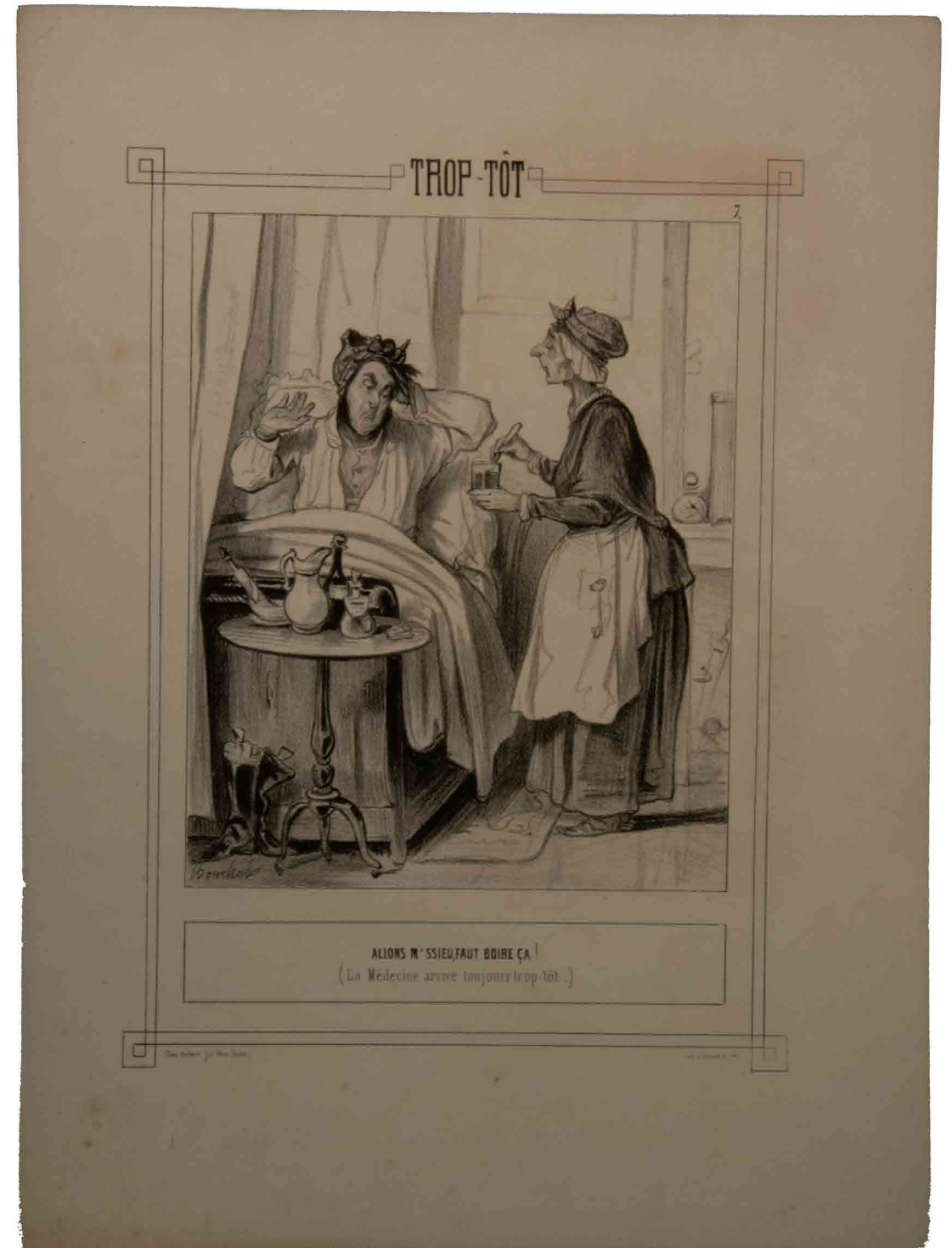
The first print is a lithograph titled *Trop-Tôt* ('Too early'), with the caption: "Allons M'ssieu, faut boire ça! (La médecine arrive toujours trop tôt)" (transl. "Come along, sir, you must drink this! (Medicine always arrives too early)").

The second print is a hand-coloured satirical print published in Paris by Martinet for the series *Les Annonces / Petites Affiches Parisiennes*.

The third print titled *Prodige de la Chimie !!! Pommade du Lion !!!*, is a lithographic advertising print promoting the celebrated "Pommade du Lion", a 19th-century hair preparation.

The last print was made by Adolphe Willette (1857–1926), and was published as the front page for the satirical journal *Le Courrier Français*.

The second print shows some browning and trimming to the margins, the third print shows some minor foxing. Otherwise in good condition.



French comic mirror: caricatures from Le Charivari

48

[FRENCH – SATIRE].

[Two satirical prints from Le Charivari].

[Paris], Aubert, [1842 and 1864]. With 2 lithographic leaves (various sizes).

Two satirical prints published in the celebrated Parisian illustrated journal *Le Charivari*, one of the most influential satirical periodicals of 19th-century Europe.

The first print, *Dangereux effet des pâtes orientales, telles que le Rachaout, ou le Nafé d'Arabie* (1842), belongs to the satirical series *Revers des Médailles* and humorously addresses contemporary fascination with exotic foods and supposed health remedies imported from the East.

The second print, *Les gens de justice* (1864), was designed by Honoré Daumier (1808–1879) and published in *Le Charivari* on 14 September 1864 as part of his celebrated series of social and professional caricatures. The present copy is likely a later reprint.

With the stamp of "Editions Hautecoeur" on the verso of the second print. Both prints are lightly foxed, the first print is somewhat browned. Otherwise in good condition.



French comic mirror: caricatures from Le Charivari

49

[FRENCH – SATIRE].

[Four satirical prints from Le Charivari].

[Paris], Aubert, [1843–1872]. With 4 lithographic leaves (various sizes)

Four satirical prints published in the celebrated Parisian illustrated journal *Le Charivari*.

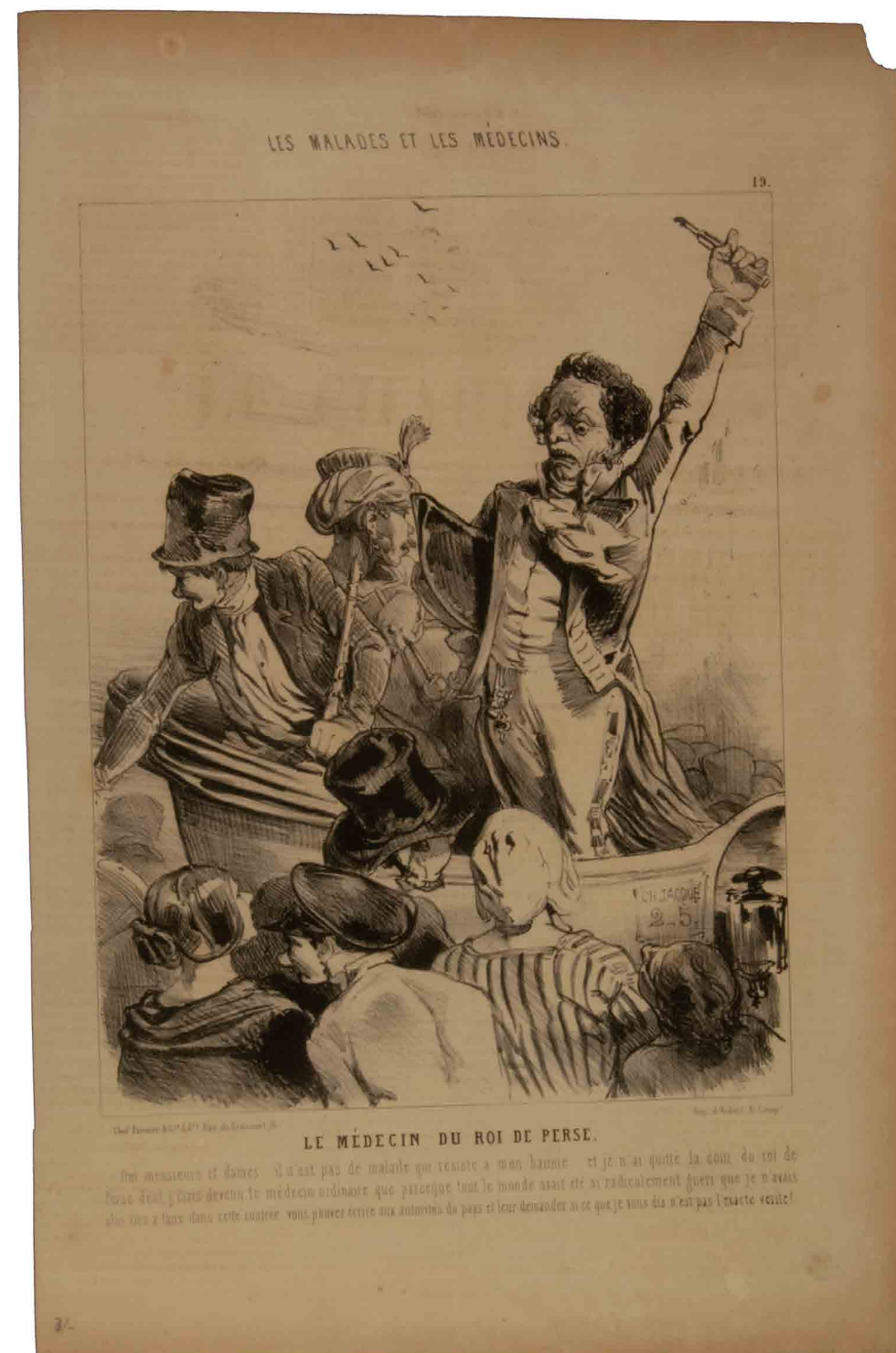
The first print is titled *Les nouveaux médecins de la République*, and was made by Charles Vernier (1813–1892).

The second print was made by Frédéric Bouchot (1798–1860), an amusing social caricature from the celebrated series *Les petits mystères de Paris*, inspired by the popular fascination with the hidden life and eccentric characters of the French capital.

The third print, *Catherine de Médicis* (1872), was engraved by Yves & Barret after a design by Paul Hadol (1835–1875).

The fourth print, *Le médecin du roi perse* (1843), was created by Charles-Émile Jacque (1813–1894) and formed part of the series *Les malades et les médecins*, comprising 26 numbered plates published in *Le Charivari*.

The first print is slightly browned, the second print has a trimmed corner in the upper left margin. Otherwise in good condition.



French satire: matters of love, birth and debt

50

[SATIRE – FRENCH].

[Three French coloured satirical prints].

[Paris, second half of the 19th century]. With 3 coloured lithographs (ca. 31 × 23 cm and ca. 38 × 28 cm).

Three French satirical prints reflecting the lively tradition of popular caricature that flourished in France during the later 19th century. The first print depicts an elderly gentleman consulting a physician about the consequences of marrying a much younger woman.

The second print shows a woman presenting herself before the local authorities in order to register the birth of her child.

The third print, issued as a coloured supplement to the satirical publication *La Galerie Comique*, presents a humorous parody of a legal seizure carried out by a bailiff. Two respectably dressed men wearing top hats stand beside a table while examining the contents of a modest household. One of them prominently displays an enema pump, one of the more absurd objects listed in the accompanying inventory. The lengthy text records, in mock-official language, the confiscation of an increasingly ridiculous collection of possessions, including damaged clothing, broken furnishings, defective household objects, political portraits, and variou.

With some minor staining and foxing to the Lavrate prints, the margins show some trimming. Otherwise in good condition.



The war between two types of medicine

51

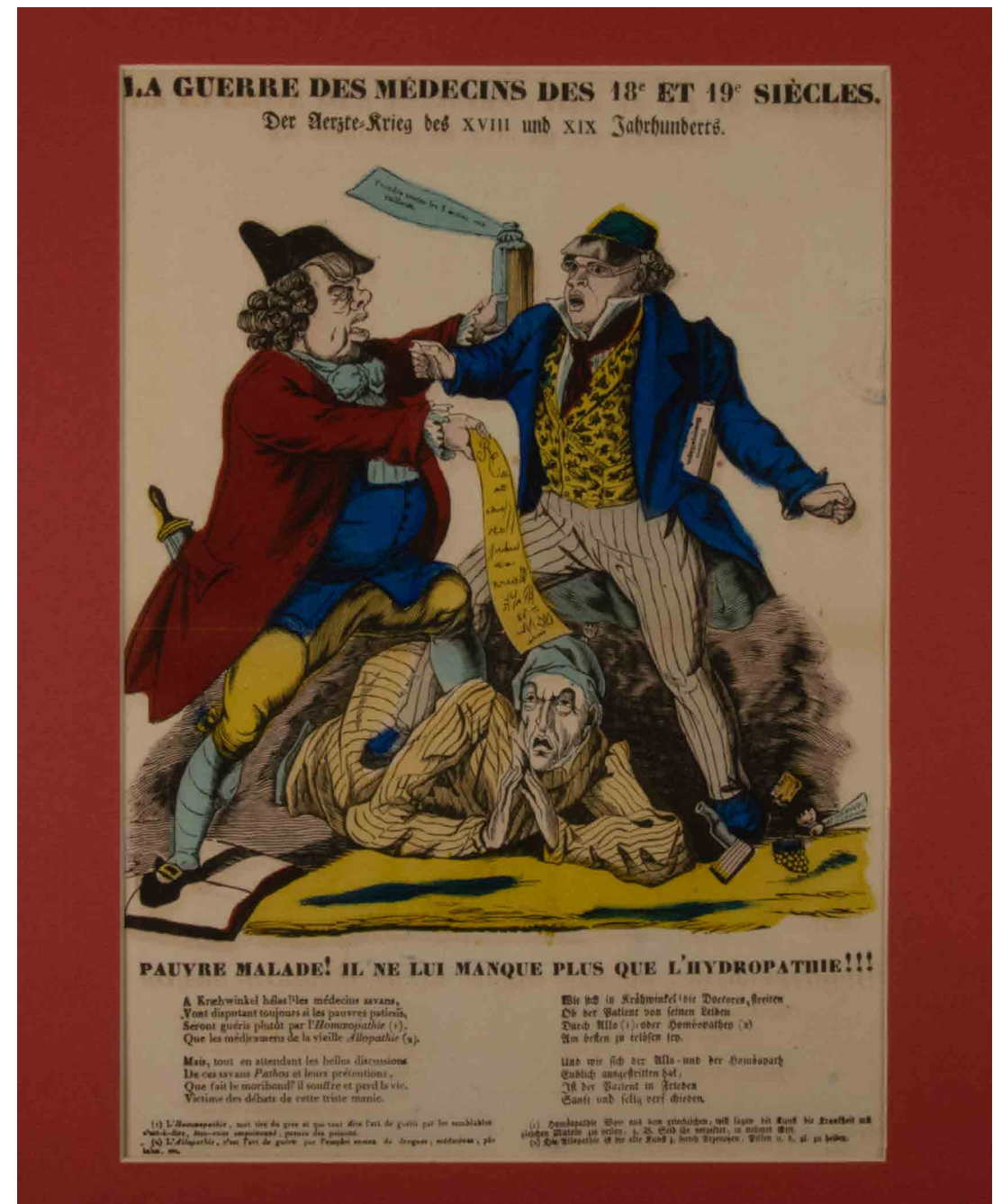
[ALLOPATHY – HOMEOPATHY – SATIRE].

La guerre des médecins des 18^e et 19^e siècles / Der aerzte-krieg des XVIII und XIX jahrhunderts.

Metz, Gangel, [ca. 1854]. Ca. 42 × 33 cm. Tipped in a red passe-partout.

Satirical print illustrating the heated 19th-century debate between allopathic and homeopathic medicine. At the centre, a frail patient lies helpless while two physicians engage in a physical struggle over the proper course of treatment. The allopathic doctor, dressed in red and portrayed as stout and forceful, tramples books and printed learning, while his homeopathic opponent, more elegantly dressed, stands amidst scattered bottles, pills and medical remedies. Their quarrel takes precedence over the welfare of the sufferer, who is depicted as the ultimate victim of professional rivalry and competing medical theories. The print further alludes to contemporary alternative therapies, including hydropathy, and offers a humorous yet critical commentary on the divisions within 19th-century medicine. The image is accompanied by explanatory verses in both French and German.

With a faded blue library stamp on the print, a central horizontal fold line, remnants of scotch tape around the edges. Otherwise in good condition.



The fraudulent growth elixir, or the little man's illusion of height

52

OBERLÄNDER, Adam Adolf.

Het kleine mannetje.

Munich, Dr. C. Wolf & Sohn, [ca. 1860–1920]. With 14 lithographed illustrations on one sheet (ca. 45 × 35 cm).

Satirical wood engraving illustrated by the German caricaturist Adam Adolf Oberländer (1845–1923). Originally published as *Das kleine Männchen* in the celebrated *Münchener Bilderbogen* series published by Braun & Schneider in Munich. The present work is the Dutch edition published by the bookseller Hermann van der Moolen (1828–1892) under the title *Munchener Platen*.

The present work comprises comic scenes accompanied by rhyming captions beneath each image. Three scenes depict pharmaceutical or medical subjects. The story follows a short man who longs to become taller and falls victim to a fraudulent quack doctor. After purchasing a supposed growth elixir to be added to his bath, he becomes convinced that the potion is working. He is unaware that a doctor and a tailor are secretly shrinking his clothes while he sleeps after bathing. As a result, he mistakes his increasingly tight sleeves and shortened trouser legs as evidence that he is rapidly growing.

With a 20th-century ownership inscription in the upper left margin "Aris Zondervan JL, deze prent behoord aan", and the number "9" written beside the title. The sheet shows some browning and some folding lines are restored on the verso. Otherwise in good condition.



A visit to the Lord Chancellor's shop

53

GILBERT, John.

Le pupilles de la cour dans l'affaire Jarndyce contre Jarndyce, visitant la boutique de Krook.

[Paris, Michel Lévy], 1860. Ca. 27 × 39 cm.

Engraved illustration after a drawing by the celebrated British artist and illustrator Sir John Gilbert (1817–1897), published in the French illustrated weekly *L'Univers Illustré* on 20 June 1861. The scene depicts Richard Carstone, Ada Clare and Esther Summerson, the "wards of the court" in Charles Dickens' (1812–1870) *Bleak House*, visiting the chaotic rag-and-bottle shop of the eccentric Krook. It captures one of the most memorable episodes from Dickens' novel, centred on the interminable Chancery lawsuit Jarndyce and Jarndyce, a powerful satire on legal bureaucracy and institutional neglect.

Its pages frequently reproduced engravings after works first published in major European illustrated journals, thereby introducing French audiences to contemporary British literature and art. The periodical remained in publication until the early 20th century. The verso contains the printed text from the issue.

In very good condition.



A humorous scene in an apothecary

54

[DRAWING – APOTHECARY].

Zonder omslag.

[Amsterdam? ca. 1900]. With a pen-and-ink drawing on paper (ca. 15.7 × 24 cm), captioned in Dutch with pencil, monogrammed at the bottom right. The work has been mounted into a passe-partout.

Original pen-and-ink drawing relating to Justus van Maurik (1846–1904), the popular Dutch author of humorous sketches and plays. The drawing may have been intended as an illustration for one of his works. The illustration depicts a customer requesting insect powder in an apothecary's shop. When asked whether he would like it in a box or a bag, he requests that it be poured directly into his shirt, suggesting that he is so infested with lice or fleas that there is no point in wrapping it first. The sheet bears the note "Ongeveer dezelfde grootte", indicating that it was prepared for reproduction.

With several small holes around the edges, indicating that the sheet was pinned onto a drawing board. The margins are slightly soiled, the sheet is slightly browned. Otherwise in good condition.



Uncle Sam prescribes a bitter remedy for the Tammany tiger

55

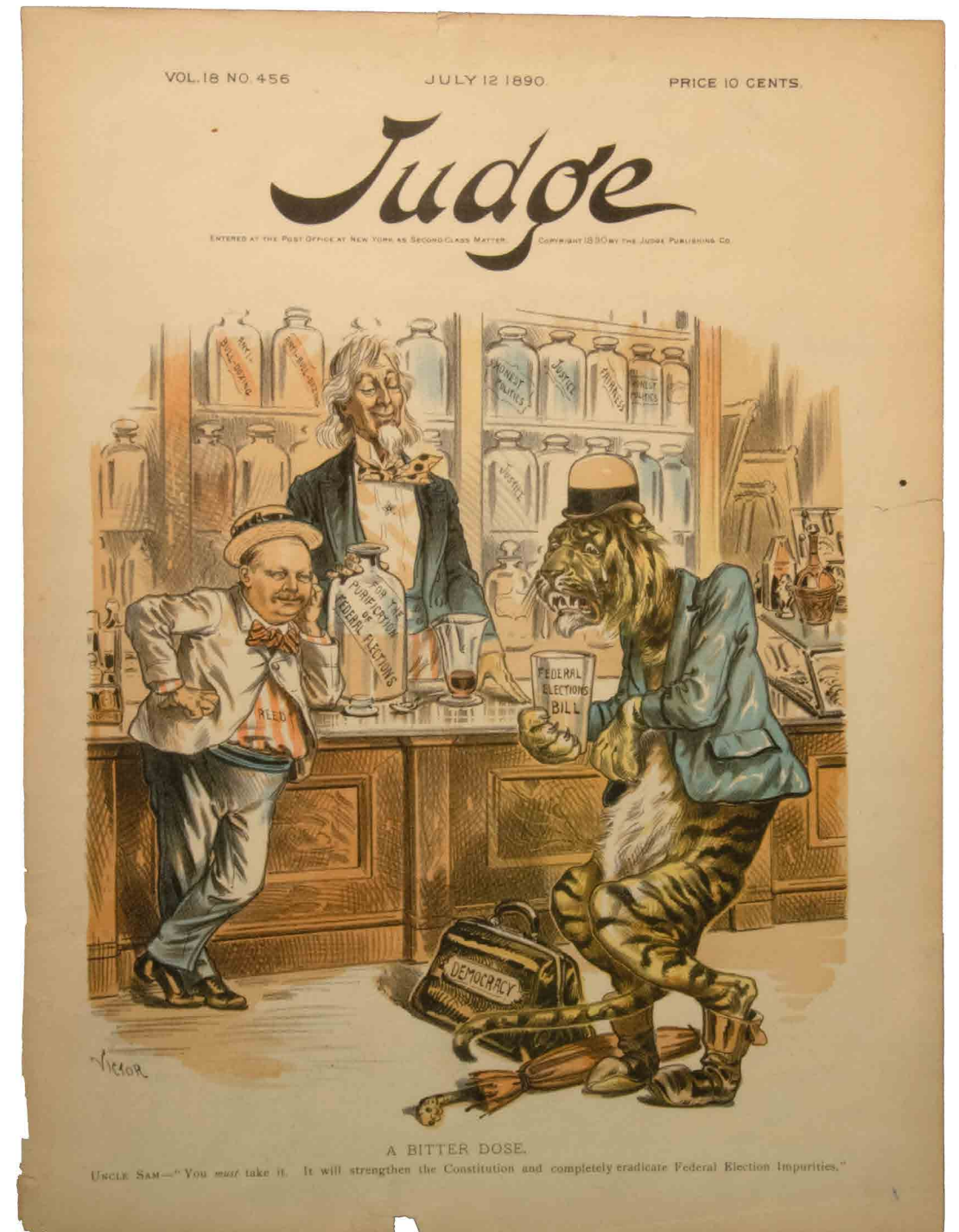
GILLAM, Victor.

A bitter dose.

New York, Judge publishing, 12 July 1890. Ca. 33.8 × 25.5 cm.

Coloured lithographed cover from the American satirical weekly *Judge*, published on 12 July 1890. The illustration depicts Uncle Sam serving a bitter draught to the Tammany Tiger, the well-known symbol of New York's Tammany Hall political machine and Democratic Party corruption.

The work is slightly browned, with several tears in the margins which have been reinforced on the verso, not affecting the image. Otherwise in good condition.



A pharmacy counter misunderstanding

56

[QUININE – SATIRE].

Quinine!

[Late 19th or early 20th century]. Ca. 34.5×26.5 cm. Tipped in a white cloth passe-partout.

Humorous British comic illustration depicting an Edwardian chemist's shop interior. At the counter stands a fashionably dressed lady in a striking red coat and matching hat, carrying a white handbag, while a bespectacled pharmacist listens attentively from behind a counter lined with bottles, medicines and patent remedies. The scene revolves around a misunderstanding concerning a request for quinine tablets. The pharmacist mistakenly assumes that the medicine is intended for a dog, prompting the customer to indignantly clarify that it is meant for her husband, thereby creating the comic effect. The illustration is signed, but we have not been able to identify the artist.

With some minor staining on the passe-partout. Otherwise in good condition.



From the Amsterdammer: political and social lithographs

57

BRAAKENSIEK, Johan Coenraad.

[Satirical lithographs from the Amsterdammer].

Amsterdam, Ellerman-Harms & Co, 1886–1919.

Comprising: (1) Een belasting-recept. 5 October 1890.

(2) Doodendans. 26 October 1890.

(3) Een ongevraagd advies (2x). 2 November 1890.

(4) Prof. Robert Koch. 23 November 1890.

(5) [Het nieuwe tarief van de geneeskundigen kring]. [10 Jan. 1897].

(6) Na den oorlog. 21 August 1898.

(7) Keizer Wilhelm bedlegerig op nieuwjaarsdag. 8 January 1899.

(8) Amerika en de Philippijnen. 30 April 1899.

(9) Onwelkome professorale-benoemingen. 8 November 1903

(10) Twee zich versprekende ministers en twee Amsterdamsche burgemeesters in de Eerste Kamer. 7 February 1904.

(11) Mislukte Balkan-operatie. 27 July 1913.

(12) Het vredesverdrag. 10 May 1919.

(13) De voortzetting van de vredesonderhandelingen. 12 July 1919.

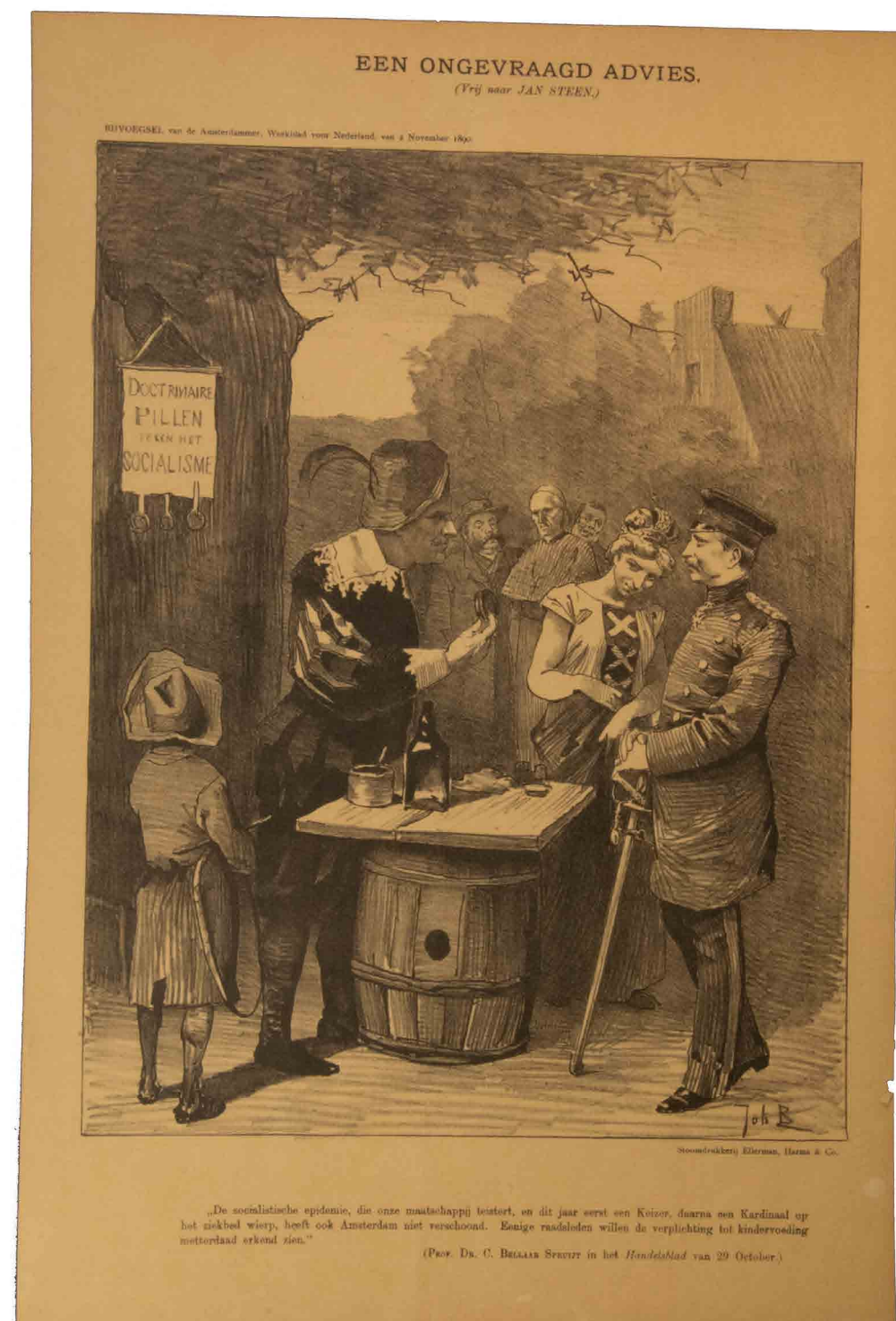
With: (14) **STEELINK, W.** Portretten uit de Gasthuisgeschiedenis.

28 November 1886. All ca. 30 × 46 cm). Ad 1 and 2 have been tipped into a white passe-partout, ad 13 has been mounted onto cardboard.

Collection of 13 satirical lithographs by the renowned Dutch illustrator Johan Coenraad Braakensiek (1858–1940), and 1 by Willem Steelink jr. (1856–1928), originally published in *De Amsterdammer* (later *De Groene Amsterdammer*). A detailed description is available upon request.

The prints are slightly browned, with a fold line; ad 2 with a restored corner; ads 3, 4 and 12 with small tears in the margin; ad 5 without margins; ad 8 with a small piece of scotch tape stuck to the recto on the left, slightly affecting the image. Otherwise in good condition.

Ad 3: WorldCat 150286121 (1 copy); ad 12: Rijksmuseum RP-P-2023-863-9.



Belle Époque satire and social commentary

58

[SATIRE – FRENCH].

[Eleven issues and lithographic illustrations from *Le Rire*].

[Paris, 1898–1938].

Comprising:

(1) **STEINHAUSER**. Business. Donnez-moi du papier hygiénique ... Originally published in *Le Rire*.

(2) **LÉANDRE**, C. Le Gotha du Rire No. VIII. ... *Le Rire*, 26 March 1898.

(3) **FAIVRE**, A. Étrennes utiles. ... *Le Rire*, 5 January 1907.

(4) **IDEM**. La Leçon d'Anatomie. *Le Rire*, 21 October 1905.

(5) **SCHEM**, L. Qu'est-ce qu'il a? 10.000 francs. *Le Rire*, 25 April 1936.

(6) **BOGISLAS**. Après l'Opération. *Le Rire*, January 1938.

(7) [**GOUSAT**, G.]. La bouquetiere des innocents.

(8) **D'OSTOYA**. Georges. Conseil de revision.

(9) **CAPPIELLO**, L. La spiritine donnay.

(10) **IDEM**. La Parisine liqueur digestive.

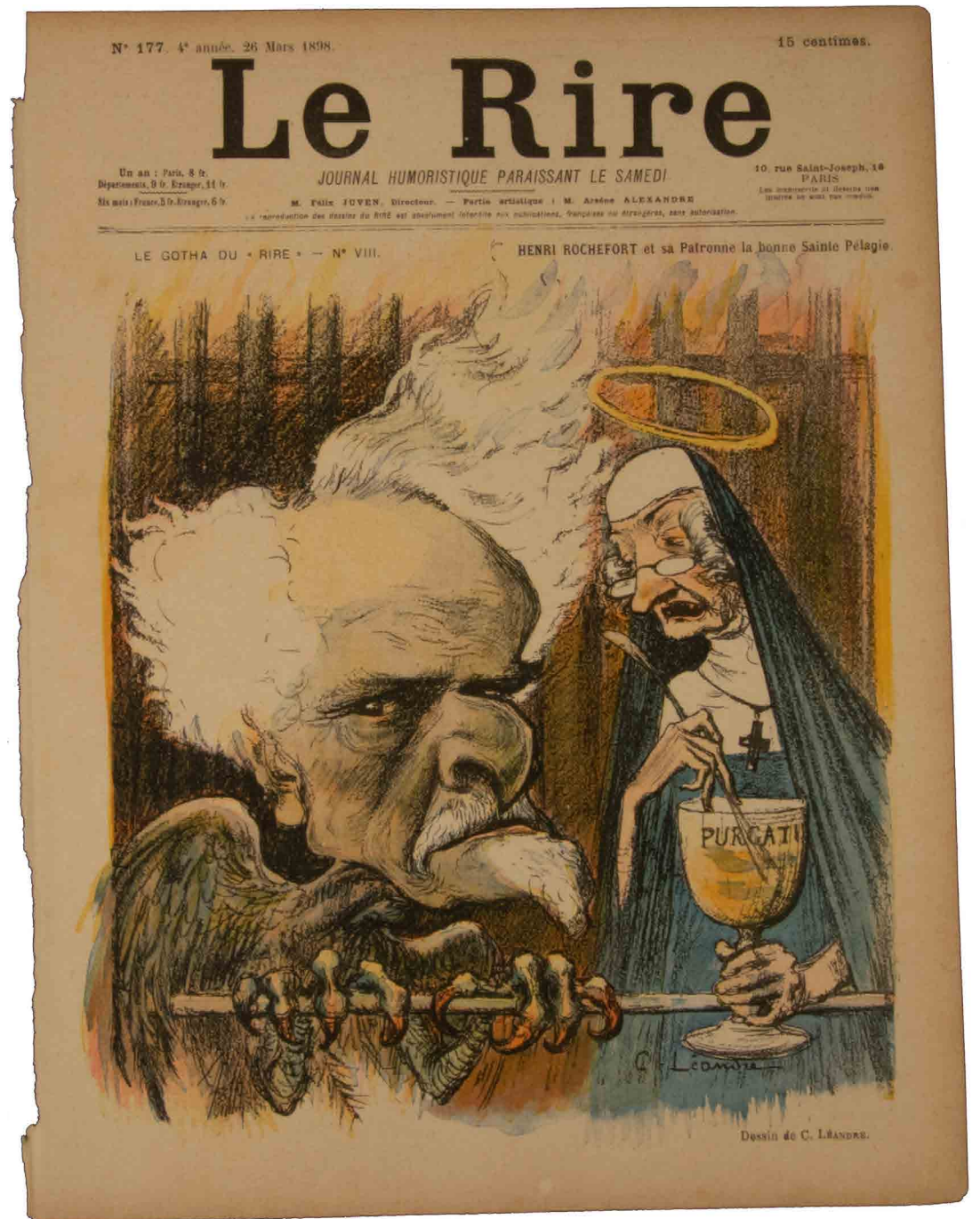
(11) **GALANIS**, D. Mondanités.

[Paris], Berin & Cie, [1906]. Ca. 30 × 22 cm. Ad 11 is mounted in a white passe-partout.

Collection of 11 satirical lithographs and illustrated covers originally published in *Le Rire*, the celebrated French humour magazine founded in Paris by Félix Juven (1862–1947) in 1894. Widely regarded as the most successful of the French journaux humoristiques, *Le Rire* flourished during the Belle Époque and became renowned for its incisive social and political commentary, as well as for the exceptional quality of its illustrations. Its pages attracted many of the leading caricaturists and illustrators of the period.

A detailed description is available upon request.

All sheets show some browning in the margins. Otherwise in very good condition.



A comic reflection on vaccination in Parisian satire

59

RADIGUET, Maurice.

On vaccine.

[Paris, 20th century]. Ca. 30.7 × 22.4 cm.

Lithographed sheet with nine satirical scenes on the subject of vaccination, drawn by the French caricaturist and illustrator Maurice Radiguet (1866–1941). Published in the celebrated *Salon des Humoristes*, the annual Paris exhibition devoted to caricature, comic art, and humorous illustration. Through a sequence of witty vignettes, Radiguet satirises the vaccination campaigns and public fascination with vaccination in early 20th-century France. The scenes poke fun at doctors, politicians, fashionable society, and contemporary social conventions, employing the artist's characteristic blend of visual humour, irony, and double entendre. slightly browned. Otherwise in very good condition.



60

[Leaf from Das Buch für Alle].

Leaf from *Das Buch für Alle*, a German family magazine that was published from 1866 to 1944 and was aimed at a lower-middle-class audience and the growing middle class. The leaf contains four humoristic illustrated scenes, of which one at a pharmacy.

96

Das Buch für Alle.

Heft 4.

Humoristisches.

Ein Silberhändler.

Händler: Ich hab' arm a Quappeher.
Kundlicher: Wollen Sie sich's hinter die Ohren?
Händler: Heißt das a Hügel?

Fremdenmitleid.

Mann: Was ist das das da? Frau: Kein! Es ist ein kleines
nicht weniger als ein kleines Tücherl in der Tasche.
Frau: Ah Gott, die armen Kinder! Was! Ichnischen Tod
haben sie nicht mehr!

Männlicher Witz.

Sie hatten um meine Tochter an; haben Sie denn auch Glück
mitte! — Ich habe herrliche Mädchen!
Ah, dann brauchen Sie ein Frauenzehr, aber keine Frau!

Ich bin einer von den Meisten, so frey ich rede, aber ich's nicht
freig ich noch nicht, weil der Meiste nicht glauben will, daß ich's nicht
gerath habe, also — lieber ist lieber.

Silber-Räthsel.

Was ist jenes 25 Silber aus 11 Jahre zu haben, denn die
lange- und Unbeschränkte altemer geben sich bestimmt fürwahr
des Lebenszeiten Jahrhunderte hindurch:

er, gel, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 65

A dose of satire: medicine and public health in L'Assiette au beurre

61

[L'ASSIETTE AU BEURRE].

[Five issues of L'Assiette au beurre].

Comprising:

(1) FAIVRE, A. L'Assiette au beurre, Les médecins, no. 51.

[Paris], 2 March 1902.

(2) GALANIS, D. L'Assiette au beurre, Les pharmaciens, no. 107.

[Paris], 18 April 1903.

(3) DELANNOY, A. L'Assiette au beurre, Asiles et fous, no. 173.

[Paris], 23 July 1904.

(4) D'OSTOYA, G. L'Assiette au beurre, U'la choléra, no. 393.

[Paris], 10 October 1908.

(5) FALKE, P. L'Assiette au beurre, A l'infirmerie, no. 449.

[Paris], 6 November 1909. 5 volumes. Ca. 31.7 × 24.6 cm. Ad 1 with 22 lithographs (incl. 10 in colour); ad 2: with 26 coloured lithographs; ad 3: with 15 partially coloured lithographs; ad 4: with 15 lithographs (incl. 7 in colour); ad 5: with 18 coloured lithographs. With the original publisher's lithographed wrappers.

Five complete issues of *L'Assiette au beurre*, the celebrated French satirical weekly, all devoted to themes of medicine, public health and social welfare. The first issue, *Les médecins*, is entirely illustrated by Abel Faivre (1867–1945) with 22 lithographs. The second issue, *Les pharmaciens*, is entirely illustrated by Demetrios Galanis (1879–1966) and comprises 26 coloured lithographic scenes. The third issue, *Asiles et fous*, is entirely illustrated by Aristide Delannoy (1874–1911) and contains 15 lithographs. The fourth issue, *U'la choléra*, contains 15 lithographs. The principal contributor is Georges d'Ostoya (1872–1941), with additional contributions by several other artists. The fifth issue, *À l'infirmerie*, is entirely illustrated by Pierre Falke (1884–1947) and contains 18 coloured lithographic scenes.

With some occasional browning. Otherwise in very good condition.





Prescriptions for progress: medical satire in Belle Époque France

62

[L'ASSIETTE AU BEURRE].

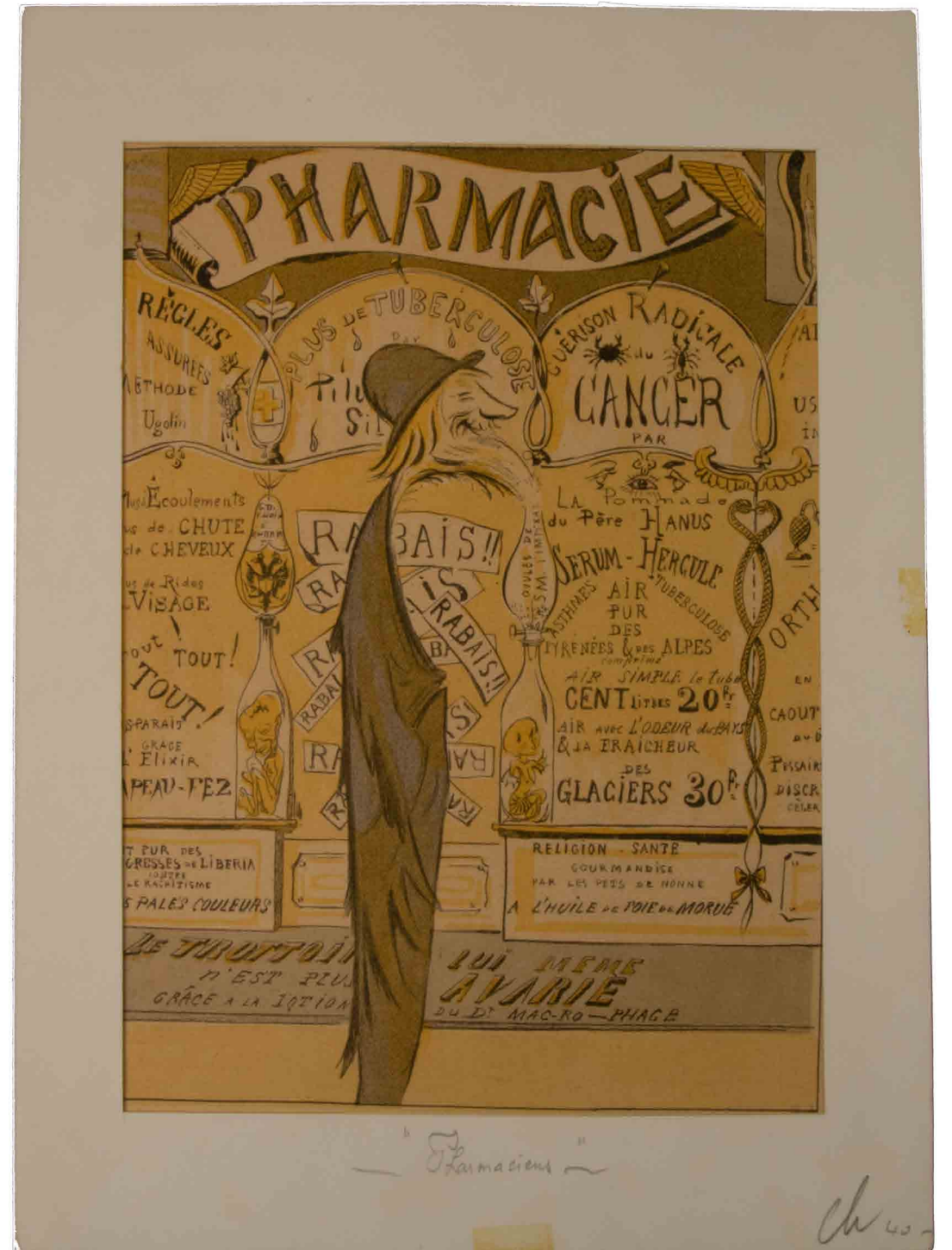
[Three leaves of lithographs published in L'Assiette au beurre].

[Paris, ca. 1902–1910]. With 3 lithographic leaves (various sizes).

The second and third print are tipped in a white passe-partout.

Three lithographed leaves from the celebrated French satirical weekly *L'Assiette au beurre* (Paris, 1901–1912), including a medical-themed plate attributed to Maurice Radiguet (1866–1941), with a verso illustration by Ricardo Florès (1878–1918).ented as a means of attracting patients and eclipsing established rivals. Florès, born in Alençon to a Peruvian father, studied at the École des Beaux-Arts in Paris and established himself as a painter, illustrator and caricaturist. He contributed to leading satirical journals, including *Le C*

All slightly browned, and showing some shaved edges. Otherwise in good condition.



Humorous lithograph of a physician examining a patient, from “L’Assiette au beurre”

63

FAIVRE, Abel.

Les médecins.

[Paris, 1902]. With a coloured lithograph (ca. 30 × 24 cm). Mounted in a blue passe-partout.

Humoristic lithograph of a doctor with a female patient by French illustrator and cartoonist Abel Faivre (1867–1945), published as the front cover of the satirical weekly *L’assiette au beurre* on 2 March 1902. Published between 1901 and 1936, the magazine was renowned for its sharp social commentary and strong socialist and anarchist leanings. Each issue was devoted entirely to a single subject, such as militarism, poverty, or corruption, and featured large caricatures by a wide range of artists and illustrators.

The present lithograph served as the front cover of the issue entitled *Les médecins*, which features multiple caricatures by Faivre. The issue satirised medical malpractice and the perceived greed of doctors. With its biting humour and exaggerated imagery, it exemplifies the bold visual language and anti-establishment spirit for which the magazine became famous.

The page was taken from the magazine, the corners have been taped to the passe-partout for mounting. Otherwise in good condition.



The art of the cure: doctors and pharmacists through a satirical lens

64

[SATIRICAL WEEKLY PUBLICATION – MEDICINE].

[Two issues of *L'Assiette au beurre*].

Comprising:

(1) FAIVRE, Abel. *L'Assiette au beurre*, Les médecins, no. 51.

[Paris], 2 March 1902.

(2) GALANIS, Demetrios. *L'Assiette au beurre*, Les pharmaciens, no. 107.

[Paris], 18 April 1903. 2 volumes. Ca. 31.7×24.6 cm. Ad 1 with 22 lithographs (of which 10 coloured); ad 2 with 26 coloured lithographs. With the original publisher's lithographed wrappers.

Two complete issues of *L'Assiette au beurre*, the celebrated French satirical weekly, devoted to medicine.

The first issue, *Les médecins*, is entirely illustrated by Abel Faivre (1867–1945) with 22 lithographs including the wrappers. A scathing and highly entertaining satire on doctors, medicine and medical practice, featuring full-page, half-page and double-page caricatures. Faivre, one of the foremost caricaturists of the Belle Époque, contributed regularly to *Le Rire*, *Le Figaro* and *L'Écho de Paris*. Trained at the École des Beaux-Arts in Lyon and later at the Académie Julian, he became celebrated for his incisive draughtsmanship and keen observation of French society.

The second issue, *Les pharmaciens*, is entirely illustrated by Demetrios Galanis (1879–1966) and comprises 26 coloured lithographic scenes including the wrappers. A sustained and highly sardonic attack on pharmacists and the pharmaceutical profession, depicting chemists as opportunists, quacks and merchants of dubious remedies.

The staples at the hinges of both volumes are missing, leaving the issues unbound, although each remains complete; the front wrapper or ad 1 is detached, but still present. Both volumes show occasional browning throughout. Otherwise in good condition.

[11]; [8] II.



Three humorous lithographs concerning medicine depicting a physician, a military scene, and an undertaker

65

FAIVRE, Abel.

[Three lithographs from *L'Assiette au beurre* published in the *Les médecins* issue].

[Paris, 2 March 1902]. With three coloured lithographs (each ca. 30 × 24 cm).. The first two lithographs are mounted in a white passe-partout.

Three humoristic lithographs published in the satirical weekly *L'assiette au beurre* on 2 March 1902, by French illustrator and cartoonist Abel Faivre (1867–1945).

The first print depicts a doctor with a female patient, which served as the front cover of the issue entitled *Les médecins*, which satirised medical malpractice and the perceived greed of doctors. The second print shows a military physician examining a bandsman who has a poorly foot and cannot march in time, while the third shows a smiling undertaker carrying a wreath for his clients, with a short comic on the verso of an undertaker promising his client a carriage ride in a few hours. With their biting humour and exaggerated imagery, the lithographs exemplify the bold visual language and anti-establishment spirit for which the magazine became famous.

The corners of the first two lithographs have been taped to the passe-partout for mounting. Otherwise in good condition.



A most remarkable fistula

66

FAIVRE, Abel.

Une belle fistule.

[Paris, 1902]. Ca. 28 × 43 cm. In a white passe-partout, framed in a modern gold frame.

Framed satirical lithograph print by the French illustrator and caricaturist Abel Faivre (1867–1945), originally published in the celebrated weekly magazine *L'Assiette au Beurre* on 22 March 1902. The scene depicts a group of surgeons and medical staff gathered attentively around a hospital patient suffering from an exceptionally impressive anal fistula.

Faivre was a prominent French painter, illustrator, and cartoonist. He was the founder of *L'Assiette au Beurre*, the influential French satirical weekly founded in 1901 and renowned for its anist. Educated in Lyon and Paris, he contributed to leading French journals including *Le Rire*, *L'Écho de Paris*, and *Le Figaro*. During the First World War (1914–1918) he became particularly famous for his patriotic propaganda posters. His work is represented in numerous major collections, including the Louvre, the Museum of Modern Art, New York, the Stedelijk Museum Amsterdam, and the Brooklyn Museum.

The work is somewhat browned. Otherwise in good condition.



Satirising early 20th-century medical and pharmaceutical practices

67

[LITHOGRAPHS – MEDICINE – SATIRE].

[Four satirical lithographs from *L'Assiette au beurre*].

Comprising:

(1) [IDEM]. Ah! Madame, je suis de votre avis.

(2) [GALANIS, D.]. L'accoucheur.

(3) IDEM. Comment il n'y a plus de baume pour les hémorroïdes?

(4) IDEM. Oraison Funebre.

[Paris, ca. 1903–1904]. Various sizes. Ads 1–2 both mounted in a yellow passe-partout, ads 3–4 both mounted in a white passe-partout.

Four humoristic lithographs published in the French satirical weekly *L'assiette au beurre*, which appeared between 1901 and 1936. The magazine was renowned for its sharp social commentary and strong socialist and anarchist leanings. Each issue was devoted entirely to a single subject and featured large caricatures by a wide range of artists and illustrators.

Ad 1 depicts a pharmacist agreeing with his customer that one should not take too many medicines, while handing her the bill. A second, similar, lithograph is printed on the verso.

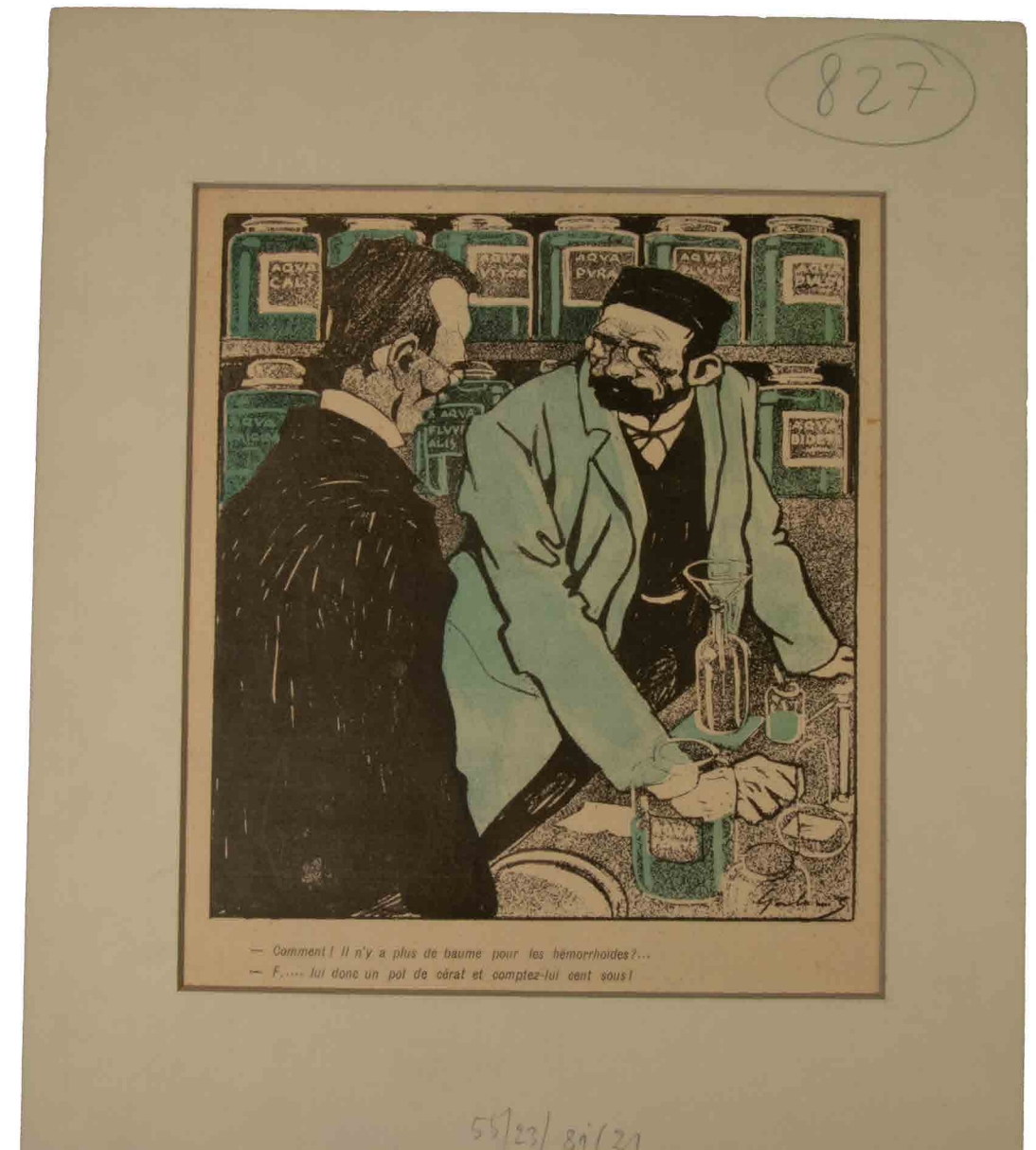
Ad 2 depicts a doctor asking a newborn for its ticket of arrival, lithographed after the influential Greek artist Demetrios Galanis (1879–1966), who is considered one of the most important engravers of the 20th century. A second, similar, lithograph by a different artist is printed on the verso.

Ad 3 depicts a pharmacist responding to a customer's complaint that there is no longer any ointment available for haemorrhoids. Published in the 1903 issue *The Pharmacists* (No. 107) and created by Galanis. The print mocks the opportunism and commercialism of pharmacists, suggesting that profit took precedence over effective treatment.

Ad 4 depicts a pharmacist delivering a cynical funeral oration. Also published in the 1903 issue *The Pharmacists* (No. 107) of *L'assiette au beurre* and created by Galanis, the lithograph satirises the financial interests surrounding illness and death.

Ad 1 with the top edge unevenly trimmed; the edges of all prints have been taped to the passe-partout for mounting. Otherwise in good condition.

Ad 2: Wellcome Collection 17263i.



Between diagnosis and delight: 2 satirical pages from Journal Amusant

68

[SATIRE – MEDICAL SCENES].

[Two lithographed satirical pages from Journal Amusant].

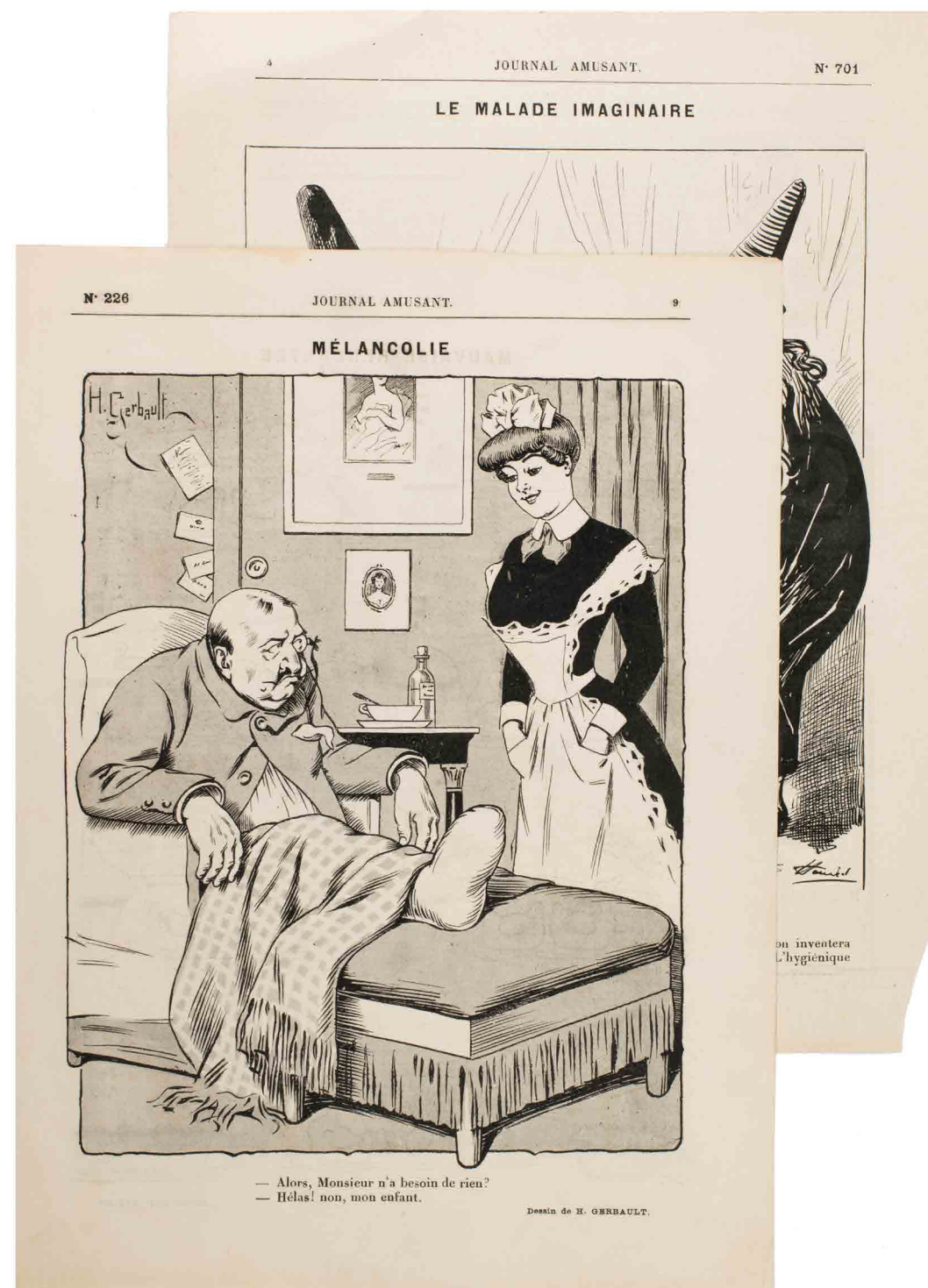
[Paris, ca. 1903–1910]. With 2 lithographed pages (ca. 34 × 25 cm).

Two lithographed pages from *Journal Amusant*, a French weekly satirical magazine published from 1856 to 1933 and founded by Charles Philipon (1800–1861), which specialised in light-hearted caricatures of contemporary society.

The first plate, *Journal Amusant* no. 701, *Le malade imaginaire*, dating from around 1910, shows a satirical medical scene in which a seated patient is attended by two doctors wearing top hats, one of them holding a syringe or enema device.

The second plate, *Journal Amusant* no. 226 from 1903, is drawn by Henry Gerbault (1863–1930) and shows a simple but expressive domestic scene in which a seated patient is addressed by a nurse who asks if he requires anything, to which he replies that he does not.

Both prints were taken from the journal, therefore the margins are slightly shaved. Otherwise in good condition.



Of horses and pickpockets: a satirical illustrated sheet from Parisian life

69

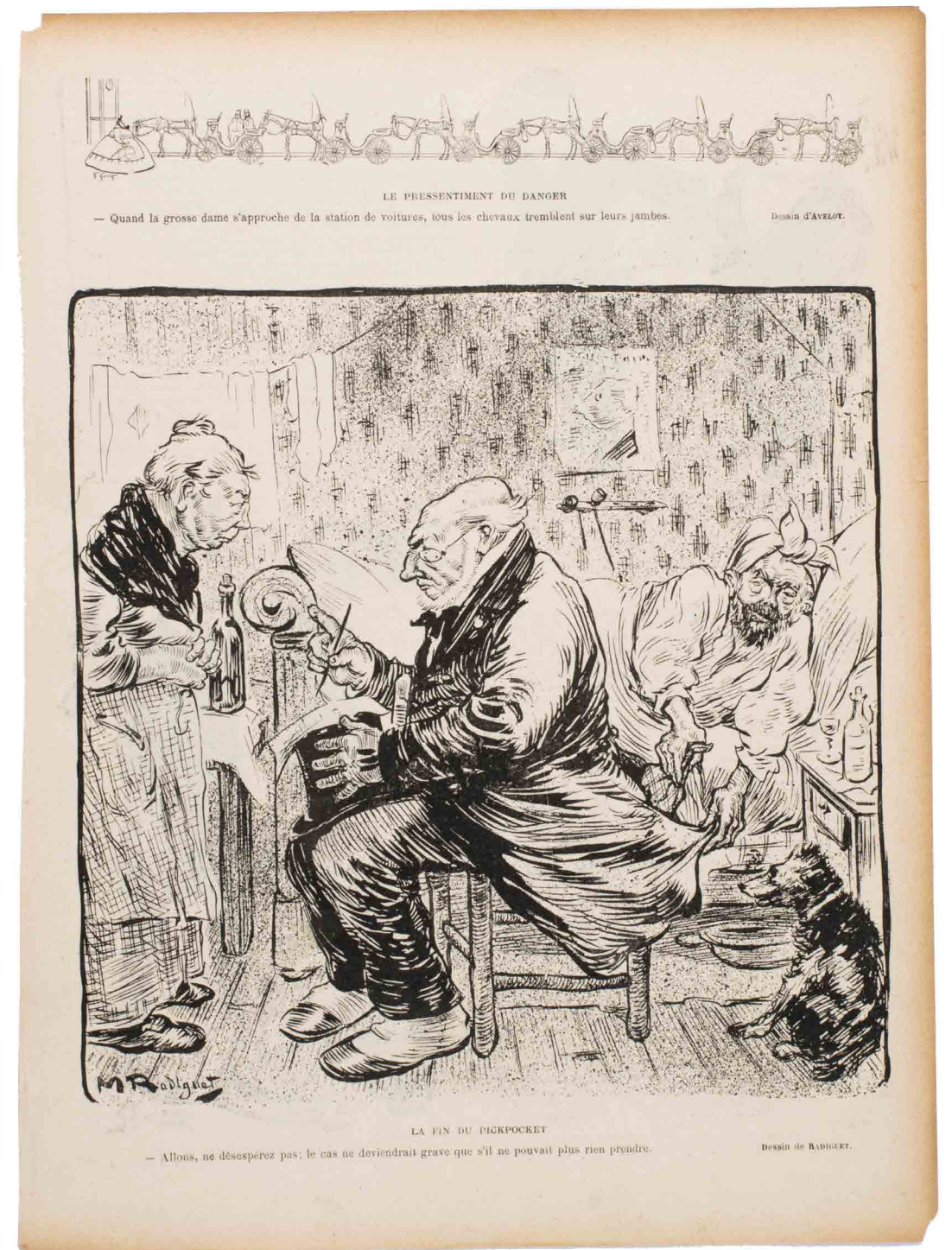
RADIGUET, Maurice, and Henri AVELOT.

Le pressentiment du danger / La fin du pickpocket.

[Paris, 1903]. Ca. 30 × 22.5 cm.

A satirical illustrated sheet combining a vignette-style cartoon and a larger composition, both accompanied by French captions. The upper scene, *Le pressentiment du danger*, offers a humorous observation of social behaviour, showing a corpulent woman approaching a carriage station and causing the horses to tremble in apprehension, drawn by Henri Avelot (1873–1935). The lower scene, *La fin du pickpocket*, depicts a witty exchange in which a pickpocket, attempting to steal from a physician, is lightly consoled that his situation would only become serious if he were no longer able to steal, drawn by Maurice Radiguet (1866–1941).

With some minor browning in the margins. Otherwise in good condition.



Swallowing politics: satirical view of government and the electorate

70

WINTER, Willem Frederik.

In de volksapotheek.

[after 1907]. Ca. 30 × 24 cm. Tipped in a white passe-partout.

Satirical political pen drawing in black and blue by the Dutch illustrator and poster artist Willem Frederik Winter (1874–1958), likely intended for publication in a contemporary newspaper or illustrated magazine. Winter was trained at the School of Applied Arts and the Rijks School for Applied Arts in Amsterdam, and worked for a period as a decorative painter before developing a career as illustrator and commercial designer. He also worked abroad, including in Brussels and Pretoria, before returning to Amsterdam around 1901.

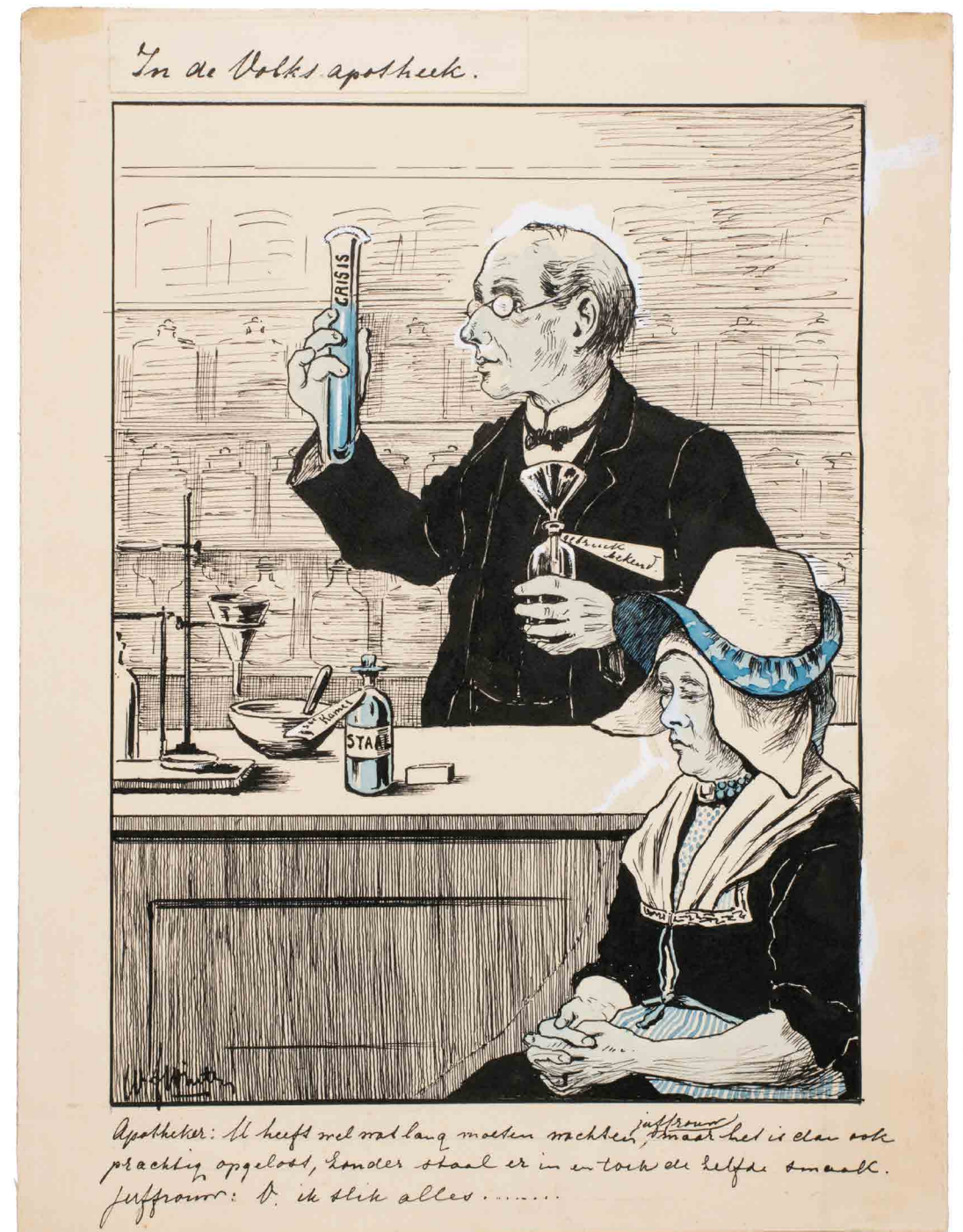
The scene is set in a "people's pharmacy", where a pharmacist stands behind the counter holding a test tube labelled "CRISIS". On the table in front of him are bottles marked "1st Chamber STEEL" and "Known use". Below appears a dialogue, Pharmacist: "You have had quite a long wait, miss, but it has been wonderfully solved, without steel in it and yet the same taste."

Young woman: "Oh, I swallow anything..."

The composition offers an ironic commentary on Dutch political life and the way governmental "solutions" are presented to the public. The female figure represents the people or electorate, portrayed as passively accepting whatever is prescribed to them. The reference to "steel" may relate to political tensions surrounding the Dutch Minister of War Henri Staal (1845–1920) and the cabinet crisis of 1907, although the image also works more generally as a critique of parliamentary compromise and superficial policy changes.

The female figure has been glued onto the leaf, likely as a correction by the artist, several tipp ex marks. Otherwise very good condition.

Scheen, II p. 609.



Satirical depiction of wartime profiteering during the First World War

71

[SATIRE – FRENCH].

[Two lithographs from *La Baïonnette*].

[Paris, Paul Ollendorff], 1917–1918. With 2 lithographs (both ca. 40 × 30 cm). The first work is tipped in a grey passe-partout, the second is tipped onto red paper.

Two lithographs from the French satirical weekly *La Baïonnette* (1915–1920). Founded by Henri Maigrot (1857–1933), the periodical featured work by some of the leading illustrators of the time. It was intended to support French morale during the First World War, but also mocked the Germans, military leadership, and war profiteers.

The first illustration appeared in *La Baïonnette*, no. 87 (1 March 1917), the special issue *Les toubibs*, created by Gus Bofa (1883–1968) and Jean Villemot (1880–1958), with text by Pierre Mac Orlan (1882–1970). Dedicated to military doctors and medical personnel, the issue offers a sympathetic yet realistic portrayal of the conditions under which doctors worked and of the treatment available to wounded soldiers during the war.

The second illustration, signed by the otherwise unknown illustrator Hass and published in one of the February 1918 issues, depicts three men at the bed of a dying man offering him good deals for a cheap funeral. The scene satirises opportunistic behaviour and the commercialisation of death during wartime, using the dark humour typical of the publication's visual language. Both sheets are somewhat browned and slightly stained, the first sheet has a repaired tear in the upper margin, one of the margins of the second sheet has been unevenly trimmed, but without losses. Otherwise in good condition.



The Van Gelder Collection
of medical and pharmaceutical prints

Medical & Pharmaceutical History

Numbers 72 – 121

The world in a garden: engraving of the Hortus Botanicus Leiden

72

[SWANENBURG, Willem van], after Jan Cornelisz. van 't WOUTD.
Horti publici academiae Lugduno – Batavae cum areolis et pulvillis vera delineata.

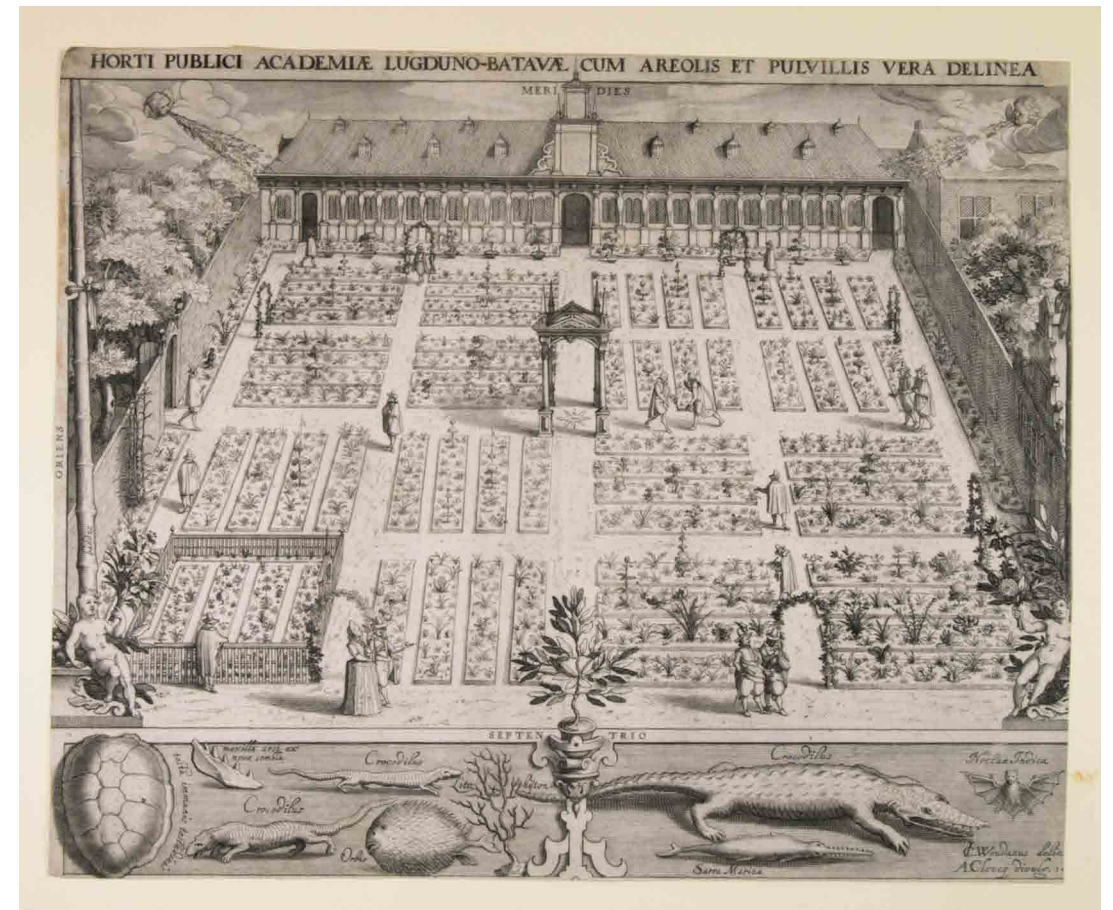
[Leiden], Andreas Cloucquius, [1610]. Ca. 31.5 × 39 cm. Tipped in a passe-partout.

Bird's-eye view of the Botanical Garden of the University of Leiden, engraved by Willem van Swanenburg (1580–1612), after a design by Jan Cornelisz. van 't Woudt (ca. 1570–1615). This celebrated engraving forms part of a set of four views of the University of Leiden, alongside the Anatomical Theatre, the Library, and the Fencing School. The series is conceived within a carefully balanced geometric framework, combining architectural precision with ornamental richness.

Van 't Woudt was active as a painter, draughtsman and scientific illustrator in Delft and Leiden. Swanenburg a Leiden-born engraver, is particularly known for this series and for his reproductive engravings after Peter Paul Rubens (1577–1640). The plate was later reused as an illustration in the supplement to the 1617 work *Icones, elogia ac vitae professorum Lugdunensium apud Batavos* by Johannes Meursius (1579–1639) attesting to its lasting importance.

The right margin is slightly trimmed with minor loss to the plate, resulting in the absence of part of the decorative border, and the date of printing. Otherwise in good condition.

Hollstein no. 32.1; Muller no. 1284 p. 137.



Spiritual healing and the fall of empires: two early modern prints

73

[PHARMACY – OTTOMAN EMPIRE – PRINTS].

[Two engraved pages from important 17th-century illustrated works].

Comprising:

(1) **GALLE, Cornelis** (engraver). *Caussas mille salutis habet*.

[Antwerp, Balthasar Moretus, 1640].

(2) [after **NICOLAY, Nicolas de**]. *Caussas mille salutis habet*.

[Paris, Augustin Courbé, 1662]. Ad 1 ca. 38 × 25 cm; ad 2 ca. 35 × 22.5 cm. With two engraved prints.

Collection of two 17th-century prints, each illustrating a distinctive aspect of early modern European visual culture, one an emblematic representation of pharmacy and spiritual healing from the Jesuit *Imago primi saeculi Societatis Iesu* (Antwerp, 1640), the other a prophetic woodcut concerning the decline of the Ottoman Empire, published in the celebrated *Histoire générale des Turcs* (Paris, 1662).

The first print, entitled *Caussas mille salutis habet* shows a pharmacist at work before his mortar within the interior of a pharmacy. The accompanying Latin verse contrasts bodily ailments with the maladies of the soul, presenting true healing as a spiritual remedy ultimately associated with the teachings of Ignatius Loyola.

The second print is the third prophetic figure from the series of *Tableaux prophétiques* published in volume II of the *Histoire générale des Turcs*. The composition ultimately derives from the celebrated travel illustrations of Nicolas de Nicolay (1517–1583), whose drawings from life made during his travels in the Ottoman world were first translated into woodcuts by Louis Danet for the 1567 edition of the *Quatre premiers livres des navigations et pérégrinations orientales*. The accompanying text refers to Sultan Mehmed (1432–1481), conqueror of Constantinople.

The text of the second print is partly printed over the engraving, with some minor browning. Otherwise in good condition.



Societatis functiones.



Causas mille salutis habet.

Est aliquid certas morbi cognoscere causas,
 Et medicas illis applicuisse manus.
 At non sola graues conuellunt corpora morbi;
 Innumeris etiam mens iacet agra malis.
 Adde quod afflictiis quæ sunt solatia membris)
 Nulla sit occultum quæ leuet herba malum.
 Docta licet veniat comitata Machaone turba,
 Tuque adsis medica Phœbe repertor opis:
 Ars tua nil prodest, vis est medicamine maior,
 Non habet hic succus, non habet herba locum.
 Vna salus sacras venit exoptata per artes,
 Quas verus medica tradidit auctor opis.
 Sciunt, & hunc cœsum docuit Loiola medendi,
 Postque tot Hippocrates non leue nomen habet.
 Seu tumefacta graui turgescant ilia fastu,
 Seu tibi dirus opum viscera rumpat hydrops,
 Turgida seu tristi tibi bilis inastuet ira,
 Siue Diæus serpat in ossa calor,
 Mille agitent morbi, mille vlcera, mille dolores;
 Illa domus causas mille salutis habet.

Socie-

Autw 1642
 Plantin Moretus

Societatis est agere & pati fortia.



In vtrumque paratus.

Stat promptus aras victima tingere
 Cruore taurus, promptus & aspero
 Sudare sub iugo, & malignam
 Vertere humum sterilemque glebam.
 O queis paternus seruet adhuc cruor,
 Et prisca virtus, magnanimum genus,
 Propago Loiole, ite, quæ vos
 Facta trahunt generosa Patrum.
 Pulchrum labori iungere sanguinem,
 Et strenuorum more Quiritium
 Patrare magna, perpetique,
 Numinis arbitrio paratos.
 Vtrumque poscit gloria nominis
 Vtroque parti: nec bene scribitur
 Honoris heres, quem Parentum
 Facta piget cumulare factis.
 Inuicta virtus nititur arduo
 Ad alta cliuo: pergite posteri
 Sudoris imbre sanguinisque
 Irriguum satiare campum.
 Fusus labores nobilitat cruor:
 Viroque gaudens Christiadium seges
 Laurusque palmarumque messem
 Grata suis referet colonis.

Lll 3

Socie-

When prayer outweighs medicine: the apothecary miracle of Justinus of Nursia

74

[NURSIA, Justinus of – PRINT – PHARMACY].

Frater justinus a nursia fratrum capucinatorum guardian.

Cologne, Konstantin Munich, 1642. Ca. 37×23.5 cm. Tipped in a white passe-partout.

Engraved scene representing the Capuchin friar Justinus of Nursia (ca. 480–543 CE) within an apothecary's interior, conceived as a heavenly pharmacy. The friar, clad in the characteristic Capuchin habit with rosary and cross, stands in animated discourse with an apothecary across a counter laden with vessels, jars, and a prominently suspended balance. Behind the apothecary, shelves are filled with albarelli and glass containers, carefully rendered to evoke the material culture of early modern pharmacology.

The work was compiled by the Capuchin historian Zaccaria Boverio (1568–1638), the engravings are attributed to Johann Eckhard Löffler (fl. 1630–1675).

On the verso, a small section of the vita of Frater Andreas of Turin is given, another Capuchin guardian renowned for his instruction of novices, strict observance, and charity towards the poor. His miracles include the miraculous multiplication of food during famine and divine provision in times of scarcity, reinforcing the broader thematic emphasis on providence and sustenance within the Order. Beneath the text appears a small woodcut vignette depicting a saintly female or allegorical figure attended by angels bearing flowers, accompanied by the Latin inscription "Fulcite me floribus quia amore langueo" (Song of songs 2:5), a devotional emblem evoking spiritual longing and divine love.

With some staining in the lower outer margin, and some minor staining under the text part of the engraving, slightly browned. Otherwise in good condition.

Cf. for the complete work see: USTC 2512830 (2 copies); VD17 12:118487%.



A Tuscan monopoly on two mercury-based medicines

75

[MERCURY-BASED MEDICINES – FLORENCE – BROADSIDE].

Bando degl'illustriss. ss. luogot. e consiglieri per S.A.S. nella Repubblica fiorentina.

Florence, Nella stamperia di S.A.S., 1662. ca. 42.5 × 27.5 cm. With a woodcut coat of arms, and a decorated woodcut initial.

Rare Florentine broadside concerning the manufacture of "solimato" and "precipitato", two mercury-based pharmaceutical compounds that were widely used in 17th-century medicine. Issued in 1662, it publicly announces the privilege granted to the Venetian merchant Giuseppe Neve of Livorno (dates unknown), giving him the exclusive right to manufacture these substances within the Grand Duchy of Tuscany for a period of twelve years. All others were prohibited from producing either compound without his express permission.

The broadside provides an interesting insight into the regulation of pharmaceutical production in early modern Italy, where privileges and monopolies were used to control the manufacture and distribution of valuable medicinal preparations.

The document is slightly soiled and has been folded in the past, a small hole in the middle has been reinforced on the verso, without affecting the text. Otherwise in good condition.

[1] Cf. M. Caso Chimenti e L. Papini, *La legislazione medica nelle raccolte dell'Archivio di Stato di Firenze (1532–1737)*, Napoli, ESI, 2009, p. 104.



Jars, mortars, and monkey business

76

[ENGRAVINGS – PHARMACY].

[Three engravings relating to pharmacy and apothecary practice].
[1667–1720]. All various sizes. All engravings framed in a dark reddish-brown wooden frame.

Group of three engravings illustrating the apothecary profession from the 17th to the early 18th century. Together they provide a fascinating visual survey of pharmaceutical practice, ranging from the practical and scientific world of the early modern apothecary's workshop, through the satirical and imaginative French tradition of occupational caricature, to the humorous Dutch genre of anthropomorphic monkeys imitating human trades.

The prints are occasionally browned and stained, the glass of the frame enclosing the final engraving has a crack. Otherwise in good condition.

Cf. for the complete work of ad 1, see: References: Bibliotheca Walleriana 7382; Krivatsy 8899; Hoogendoorn, p. 104, no. 4 (1657 ed.); Jesuit Books in the Dutch Republic, p. 52 (1657 ed.); Notaker 409 (1657 ed.); STCV 3198087; USTC 1803731; ad 2 Reference: Thieme-Becker, vol. XXII, p. 387.



A garden of knowledge: Amsterdam's Hortus Medicus from above

77

[ENGRAVING – BOTANICAL GARDEN – AMSTERDAM].

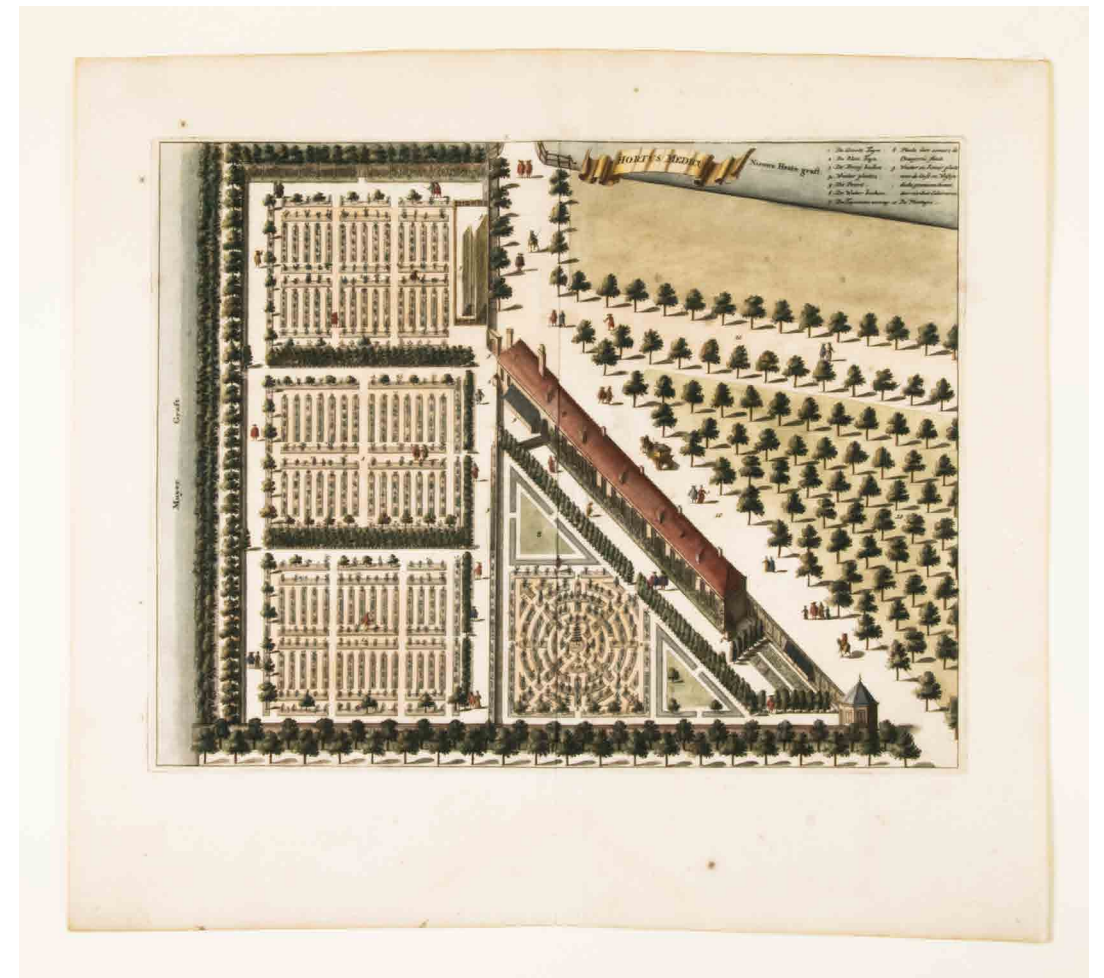
Hortus medicus.

[Amsterdam, ca. 1693]. Ca. 27.1 × 34.5 cm. Tipped in a passe-partout.

Hand-coloured engraved bird's-eye view plan of the Hortus Medicus in Amsterdam, the precursor of the present-day Hortus Botanicus. The work presents the garden in a carefully ordered composition of geometric beds, tree-lined avenues, formal parterres, and a maze, rendered from an elevated perspective. A decorative banderol with the title appears at the top centre, while a numbered key (1–10) is placed at the upper right.

The work is lightly browned and creased. Otherwise in good condition.

Cf. Wijnands, Zevenhuizen and Heniger "Een sieraad voor de stad. De Amsterdamse Hortus Botanicus 1638–1993", 1994.



Portrait of Carolus Clusius, the botanics professor of Leiden

78

SWANENBURG, Willem van.

Carolus Clusius. Botanics professor.

Leiden, Pieter van der Aa, [first half 18th century]. Ca. 30 × 20 cm.
Tipped onto brown card.

Engraved portrait of Carolus Clusius (1526–1609), the celebrated botanist, physician and professor at Leiden University, engraved by Willem van Swanenburgh (1580–1612) and published in Leiden by the distinguished printer and publisher Pieter van der Aa (1659–1733). The portrait was later included in Van der Aa's ambitious biographical gallery of the founders, curators and most renowned professors of Leiden University, compiled around 1732.

The portrait was engraved by Van Swanenburgh, one of Leiden's foremost engravers of the early 17th century. He became renowned for his detailed engravings, including his celebrated series depicting Leiden University and some of the earliest reproductive prints after paintings by Peter Paul Rubens (1577–1640).

With the number "88" written in brown ink in the lower right margin. Otherwise in very good condition.

Van Someren, II no. 1115c, p. 190; WorldCat 945835554 (1 copy).



A view inside Nuremberg's famous stern apotheke

79

BÖLMANN, Hieronymus, after Paulus DECKER.

Officina pharmaceutica Dietericiana, quae est Norinbergae, ad insigne stellae aureae in platea, ut cocant, victorum.

[Augsburg], Christoph Weigel, [ca. 1711]. Ca. 35 × 39 cm. In a white and gold passe-partout, framed in a dark brown wooden frame.

Architectural and historical engraving depicting the interior of the renowned Dieterich Apothecary in Nuremberg, one of the city's privileged pharmacies, established in 1669. The scene presents a richly detailed view of the dispensary, with elaborately furnished counters, shelves lined with apothecary jars, and two figures standing beside a large mortar in the foreground.

The engraving was designed by the distinguished German Baroque architect and draughtsman Paulus Decker the Elder (1677–1713) and engraved by Hieronymus Bölmann (1679–1737). It was published by Christoph Weigel (1654–1725) and is generally considered to have appeared in connection with Decker's celebrated architectural work *Fürstlicher Baumeister, oder Architectura Civilis* (1711–1716). Decker, one of the leading exponents of German Baroque and early Rococo design, produced a series of influential engravings intended as architectural models and sources of inspiration for princely and urban building projects.

The work is somewhat browned, a vertical fold in the middle. Otherwise in good condition.



Public health and social welfare in the Netherlands (1711–1835)

80

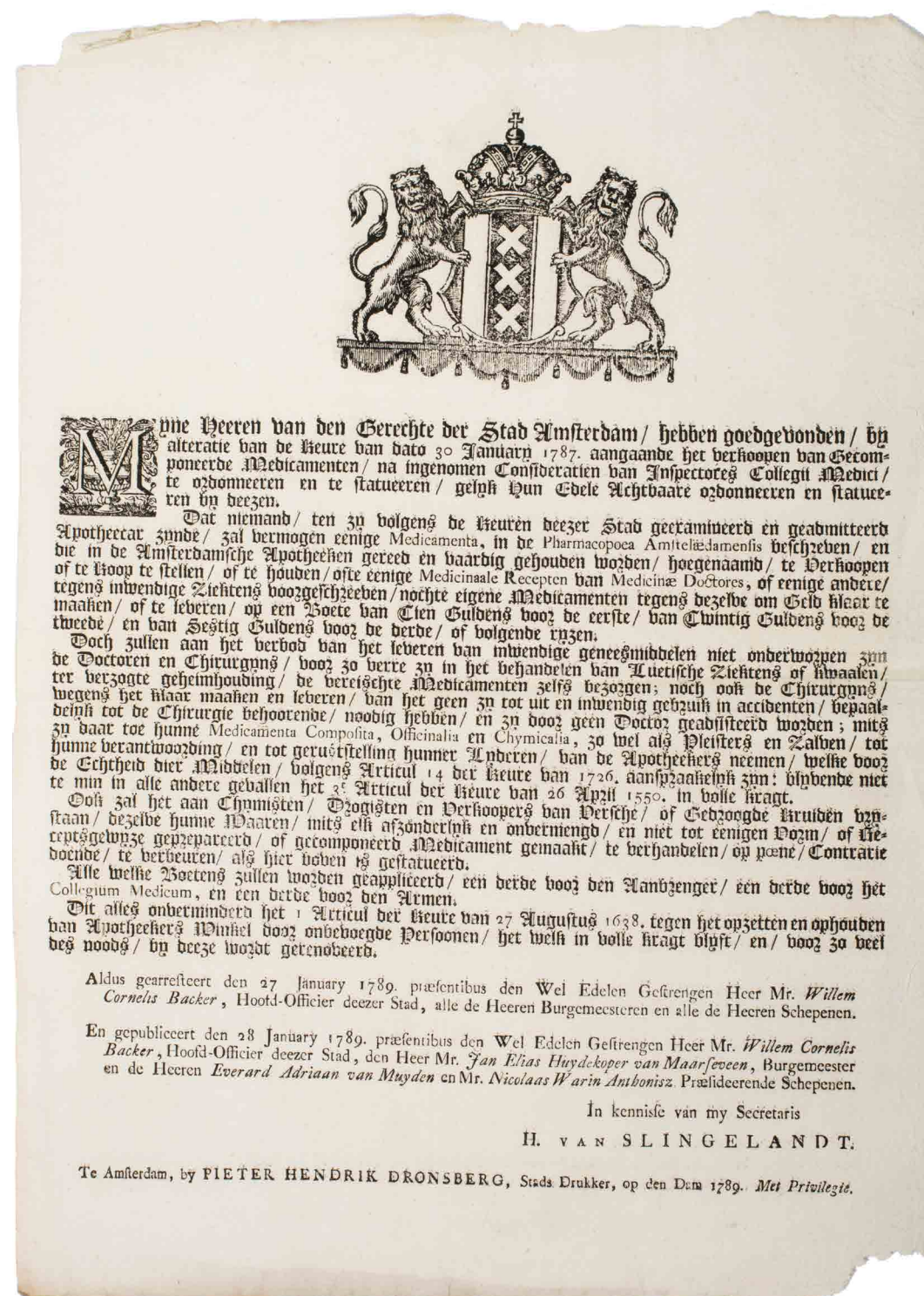
[DUTCH REGULATIONS].

[A collection of 33 Dutch broadsides concerning medical regulations].

The Netherlands, 1711–1835. With 33 broadsides.

Collection of 33 rare 17th- and 18th-century broadsides from the Netherlands (primarily Amsterdam, The Hague, and Texel) concerning the pharmaceutical profession and public health. Issued by the city authorities between 1711 and 1835, the documents address several recurring concerns in the field: the standardisation of weights and measures, the sale of medicines by unlicensed practitioners, smallpox vaccinations, the organisation of poor relief, the examination and licensing of medical practitioners, and the prevention of the spread of contagious diseases by ships and their crew. Together, the broadsides show how Dutch cities regulated public health at the time.

A complete list of contents is available upon request.



18th-century remedies against cattle-plague

81

[CATTLE – PLAGUE – PAMPHLET].

Remedien en preservativen tegens de sieckte der hooren beesten.
[Southern Low Countries? after 1715]. Ca. 33 × 21.5 cm. With a woodcut head- and tailpiece, and a decorated woodcut initial.

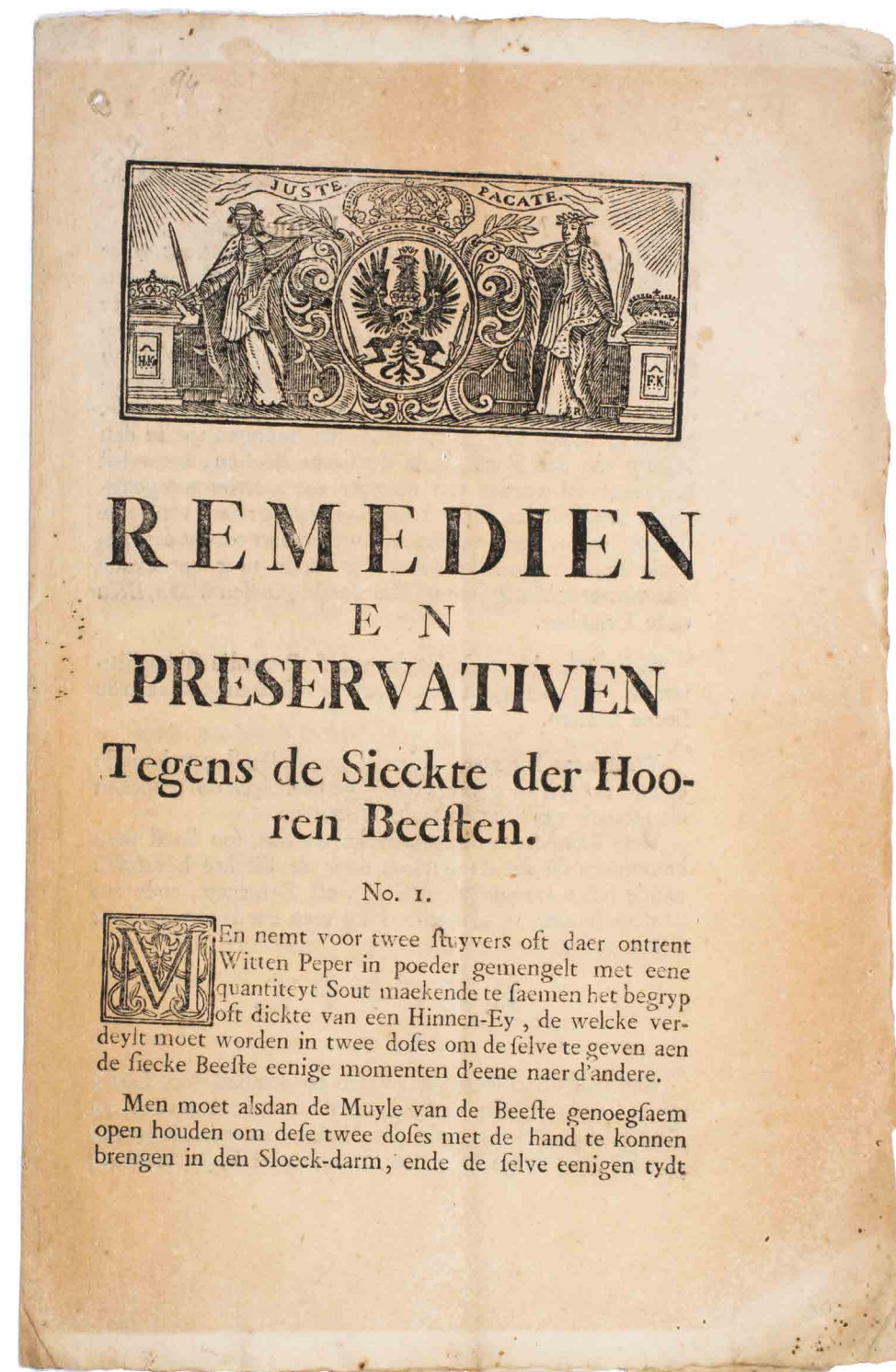
Extremely scarce veterinary pamphlet containing remedies and preventative measures against diseases affecting cattle. Although the diseases are not specified, one of the remedies is described as a preservative against the “pestilentielle grasseerende ziekte”, indicating that the work was issued in response to an outbreak of cattle plague (rinderpest), which repeatedly devastated herds throughout Europe during the 18th century.

The pamphlet includes recipes for 7 different remedies and preventative measures. One remedy recommends a cake made from juniper berries (“Wachelder Besen”) and garlic kneaded together with vinegar, ingredients traditionally associated with protection against contagious disease. A similar recipe appears in *Remedien tegen de contagieuse siekte onder de paarden en hoornbeesten* (Utrecht, 1732), suggesting that such remedies circulated widely in the Low Countries at the time. Most of the other remedies combine beer or wine with ingredients such as pepper, sugar, cinnamon, or mustard. Some were intended to be administered directly to the animals, while others were to be placed in the stable.

The pamphlet was printed in the Austrian Netherlands, as indicated by the Habsburg eagle in the headpiece, and was most likely issued during one of the cattle plague outbreaks of the first half of the 18th century (1713–1715 or 1744–1745). It provides practical instructions for the treatment and prevention of disease among cattle, offering an interesting insight into veterinary medicine before the emergence of modern veterinary science.

The edges of the work are lightly frayed, a vertical fold in the middle, the first page is browned, with two sewing holes in the gutter and two larger holes from another binding method in the head margin, not affecting the text. Otherwise in good condition.

[2] ll.



A physician's emblem

82

[COAT OF ARMS – Christoph Jacques TREW].

[The coat of arms of Christoph-Jaques Trew].

[ca. 1725–1750]. Ca. 25.5 × 20 cm. Mounted on paper.

Engraving depicting the coat of arms of Christoph Jacob Trew (1695–1769), the celebrated physician, botanist and eminent bibliophile of Nuremberg. Executed in an elegant Rococo style, the composition is richly adorned with scrolling acanthus ornament, elaborate cartouches, heraldic devices and allegorical motifs.

The plate is inscribed "Ex Bibliotheca Christoph. Jac. Trew. M.D." and represents Trew's personal armorial ex libris. In very good condition.



Among shells, serpents and curiosities: Albertus Seba in his cabinet

83

HOUBRAKEN, Jacob, after Jan Maurits QUINKHARD.

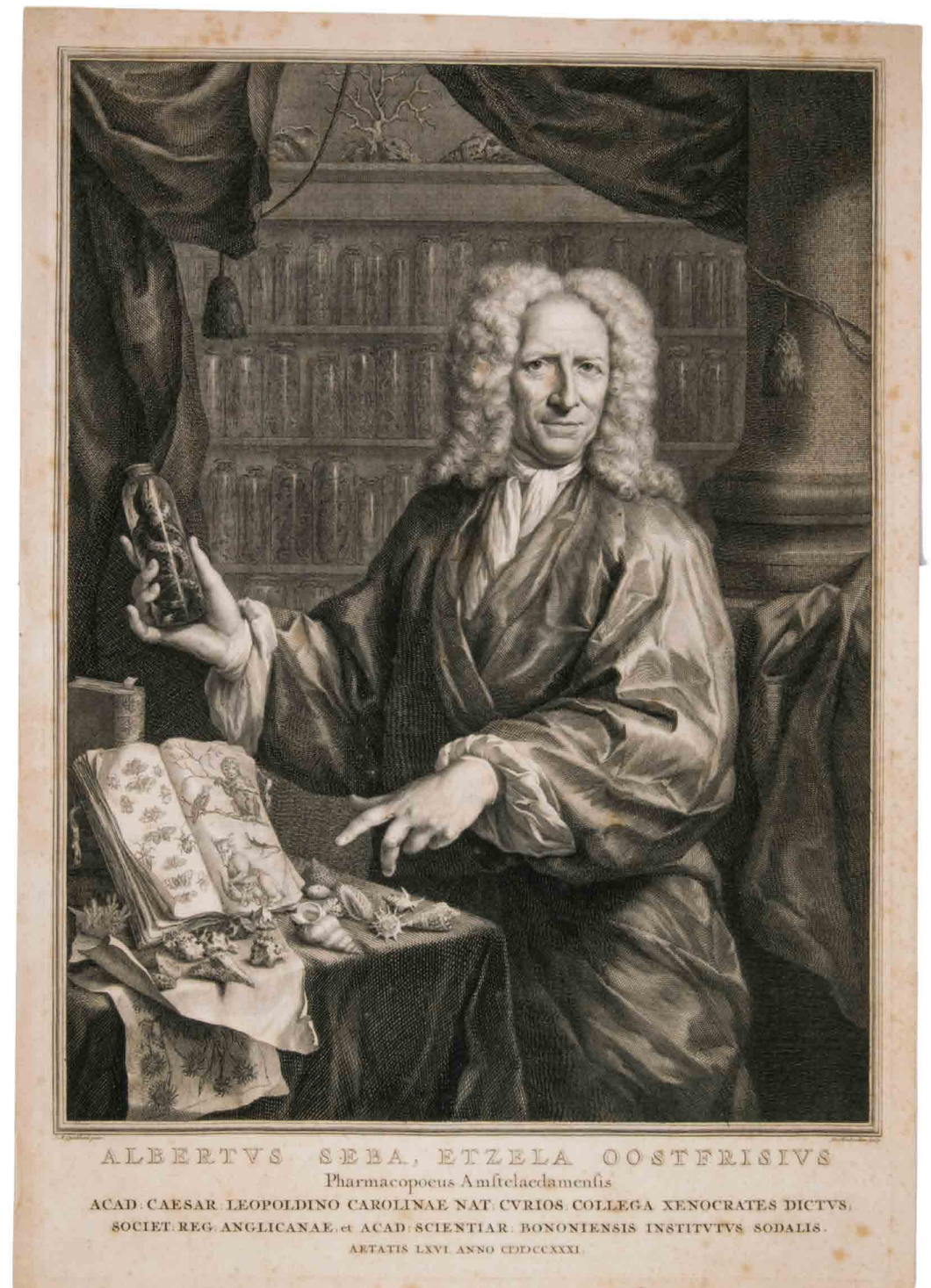
Albertus Seba, Etzela Oostfrisius. (2 copies).

[Amsterdam, 1731]. Ad 1: ca. 56 × 49 cm; ad 2: ca. 45.5 × 32 cm.

Engraved portrait of the celebrated Amsterdam apothecary, zoologist and collector Albertus Seba (1665–1736), shown at the age of 66 within his renowned cabinet of natural curiosities. Seba is depicted beside a table strewn with shells, papers and an open volume illustrating butterflies and other creatures, while holding aloft a glass vessel containing a snake. Behind him appear cabinets filled with preserved specimens.

Ad 1 is foxed; ad 2 is somewhat browned and slightly foxed. Otherwise in good condition.

Muller, no. 4904a p. 234.



Inside the Amsterdam surgeons' guild workshop

84

ZEEMAN, Abraham.

[De werkplaats van de Chirurgijsngilde].

1731. Ca. 18.3 × 25.7 cm. Tipped in a white passe-partout.

Etching presenting a vivid interior view of the Surgeons' Guild workshop in 18th-century Amsterdam. The composition is animated with figures engaged in a wide range of medical practices, offering a rare and fascinating insight into early modern healthcare and professional training. According to Frederik Muller, this plate was used as an illustration in the *Amsterdam Surgeons' Almanac* in the years 1731, 1732, 1742, and 1745. In very good condition.

Muller, II p. 142, nr. 3731; Muller, IV p. 295, nr. 3731.



Observation and remedy: the empirical physician

85

[TENIERS the Younger, David].

[Le médecin empirique].

[18th century]. Ca. 23.5 × 31.3 cm. Mounted in a passe-partout.

Rare 18th-century monochrome drawing after the well-known composition by David Teniers the Younger (1610–1690). The present work translates the original painted scene into refined gradations of grey, carefully imitating the tonal richness and intricate detail of the source.

The subject, later titled *Le médecin empirique*, depicts a so-called “empirical” physician, one who practises medicine based on experience rather than formal academic training. Rather than presenting a surgeon engaged in manual procedures, the figure is shown as a learned practitioner, associated with observation, and speculation, and engaged in the consultation and dispensing of remedies.

In very good condition.



The making of theriac

86

[MANUSCRIPT – PHARMACY – RECIPES].

[18th-century manuscript pharmaceutical and medical recipes in Dutch and Latin, including extensive material relating to Theriaca Andromachi].

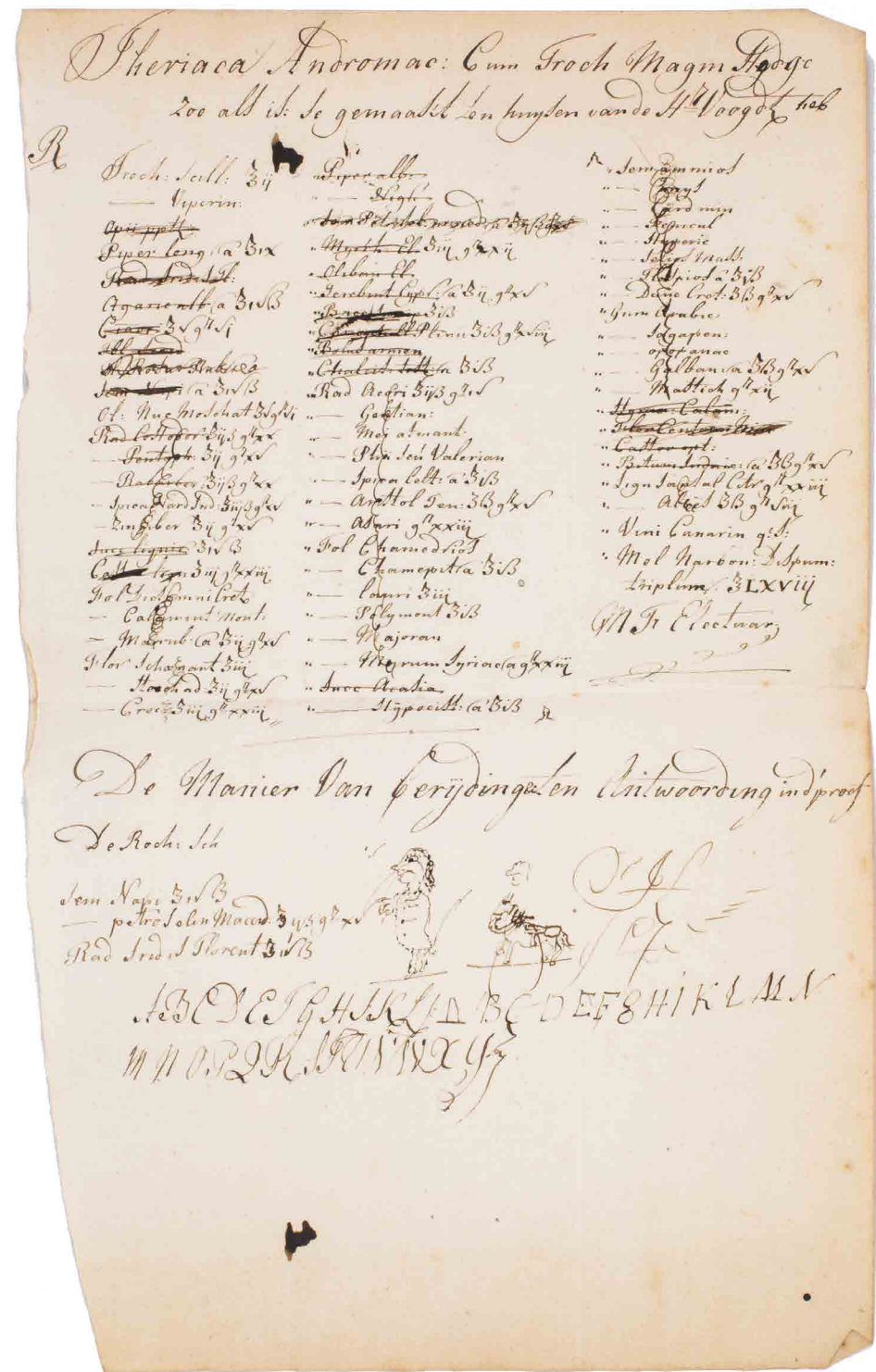
1751. With 4 manuscript leaves of various sizes (smallest: 2.1 × 14.5 cm, largest: 31.5 × 19.9 cm).

Manuscript leaves in brown ink comprising medicinal recipes, pharmaceutical preparations, and working notes. The first leaf contains a recipe for a cerate or medicinal plaster, headed "Johannes Pe: Sprenger, Ik zal den Heere zingen", with ingredients listed in apothecaries' Latin alongside detailed preparation instructions. Ingredients include yellow beeswax, olive oil, litharge, camphor, cerussa (white lead), acetate of lead, and references to Unguentum Griseum (mercurial ointment). The text preserves numerous contemporary pharmaceutical abbreviations and weight measures.

The remaining three leaves concern Theriaca Andromachi, the celebrated universal antidote and electuary descended from the classical theriac tradition of antiquity. The second leaf bears the heading "Theriaca Andromac" and records a large compound recipe with dozens of ingredients arranged in three columns, including long pepper, black pepper, saffron, myrrh, cinnamon, ginger, valerian root, opium, galbanum, gum arabic, Canary wine, and Narbonne honey. Beneath the recipe appear notes on preparation and testing ("De manier van berijdinge en antwoording in proef"), together with two small 18th-century pen portraits and a complete handwritten alphabet.

The third leaf is a carefully numbered inventory of the same theriac recipe, systematically listing all 69 ingredients with precise quantities. At lower right appears the date "anno 1751". The fourth leaf gives a detailed step-by-step preparation method for the electuary.

With a hole in the gutter of the largest leaf (not affecting the text), some occasional ink staining, browning, and folding lines. Otherwise in good condition.



[illegible]

De Manier Van Verzoogen en Antwoording ind'proef

De Roche Sch

dem. Napol. Br. B.
p. Tro. Solen. Maand. 1795. 9. 17.
Rad. Ind. d. Florent. Br. B.

The first is a page from a manuscript, showing a list of names and a small drawing of a person. The text is written in a cursive script, and the drawing is a simple sketch of a figure.

Theriacal Anacardiac C Troch Magni. Poyche.

[illegible]

39 Pol Chamaerops
 40 — Changqu. 3/3
 41 — Laurin. 3/3
 42 — Polyn. 3/3
 43 Lem. Am. 3/3
 44 — Anida 5
 45 — Care. 3/3

1 Doemai
 2 Syberie
 3 Sello Madid
 4 Hadrosia 2/3
 5 Gum Arabic
 6 Pageyten
 7 Hirac Calameti
 8 ~~Pageyten~~
 9 ~~Hadrosia~~
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60 Castor:
61 Bitum Induica 3 Bg 1/2.
62 Liquid. Sant. 6 to
63 Herb ~~M...~~
64 ~~...~~
65 ~~...~~

26 Sign Alcool & Bgⁱⁿ
 27 ~~Sign Alcool & Bgⁱⁿ~~
 28 Vine Carving & St
 29

9 Mel Narben Dufurum
Triplum vel 3LXVIII

Pb. Reed A^o 1751

The famed “mountain doctor” at work

87

HÜBNER, Bartholomäus, after Gottfried LOCHER.

La pharmacie rustique.

Basel, Christian von Mechel, and Paris, Basan & Poignant, 1775.

Ca. 35 × 37 cm. Tipped in a white passe-partout.

18th-century engraving depicting the interior of the consulting room of Michel Schüppach (1707–1781), the celebrated Bernese physician and surgeon of Langnau im Emmental, popularly known as the “Mountain Doctor” (Médecin de la Montagne). The composition, drawn from life by Gottfried Locher (1735–1795) in 1774 and engraved the following year in Basel by Bartholomäus Hübner (1727–1795), presents Schüppach in the act of examining a flask of urine, demonstrating the long-standing diagnostic practice of uroscopy.

Schüppach's fame rested not only on his cures but also on his personality, contemporary accounts emphasise his benevolence towards poorer patients, his forthright manner, and the originality of his thought. At the same time, he remained a figure of his era, employing remedies that included both emerging scientific techniques, such as electrostatic therapy, and more traditional or superstitious ingredients, including powdered minerals and animal substances. Though occasionally criticised by formally trained colleagues, he ultimately obtained official recognition in 1746, allowing him to practise under the title *Medicinae et Chirurgiae Practicus*.

A related engraving, derived from the present work, was also published in the same year. In this variant, Schüppach is positioned on the opposite side of the table, while a human skeleton is standing behind the seated patient. With a restored tear in the upper margin. Otherwise in very good condition.

Cf. for the other engraving see: Wellcome Collection 804232i.



The famed “mountain doctor” at work

88

HÜBNER, Bartholomäus, after Gottfried LOCHER.

La pharmacie rustique.

Basel, Christian von Mechel, and Paris, Basan & Poignant, 1775.

Ca. 35 × 37 cm. Framed in a 19th-century gilded wooden frame.

18th-century engraving depicting the interior of the consulting room of Michel Schüppach (1707–1781), the celebrated Bernese physician and surgeon of Langnau im Emmental, popularly known as the “Mountain Doctor” (Médecin de la Montagne). The composition, drawn from life by Gottfried Locher (1735–1795) in 1774 and engraved the following year in Basel by Bartholomäus Hübner (1727–1795), presents Schüppach in the act of examining a flask of urine, demonstrating the long-standing diagnostic practice of uroscopy.

A related engraving, derived from the present work, was also published in the same year. In this variant, Schüppach is positioned on the opposite side of the table, while a human skeleton is standing behind the seated patient. The work is lightly stained in the bottom margin, the other margins have been trimmed somewhat short, with minor loss of text and image. Otherwise in good condition.

Cf. for the other engraving see: Wellcome Collection 804232i.



In the village square: spectacle of the orviétan seller

89

BONNET, Louis Martin.

Le marchand d'orvietan de campagne.

Paris, Louis Martin Bonnet, [between 1776–1789]. Ca. 25.8 × 29.2 cm.

Tipped into a white passe-partout with a gold border.

Coloured stipple engraving, engraved and published by Louis-Marin Bonnet (1736–1793), after a drawing by Jacques-Philippe Caresme (1734–1796). The composition depicts a rural marketplace scene centred on a travelling marchand d'orviétan, a quack doctor selling the once-famous panacea orviétan, a remedy of ambiguous composition and long-standing reputation in the history of early modern medicine and quackery.

The subject of orviétan has a long cultural and historical resonance. Originally associated with a supposed medicinal preparation introduced into France in the 17th century, it became widely known as a quintessential example of popular, unregulated medicine. By the 18th century, the term marchand d'orviétan had become almost synonymous with quack, referring broadly to itinerant sellers of dubious remedies who performed in public squares and markets. These figures often combined sales with theatrical displays, music, jokes, and animal acts to attract crowds and encourage purchases.

Bonnet was one of the leading innovators of colour printing in the second half of the 18th century. Working primarily in stipple engraving, he developed a technique combining etched or engraved dot patterns with hand-applied colour and pastel enhancement, creating prints that approached the appearance of drawings or paintings.

Some minor staining in the margins. Otherwise in very good condition.

Le Blanc, Manuel de l'amateur d'estampes, I, p. 457; Thieme-Becker IV, p. 311–312; WorldCat 974835379 (1 copy).



Arsenic and Worm chocolate

90

[PHARMACEUTICAL REGULATIONS – AUSTRIA].

[Collection of 14 Austrian pharmaceutical circulars, 1790–1849].

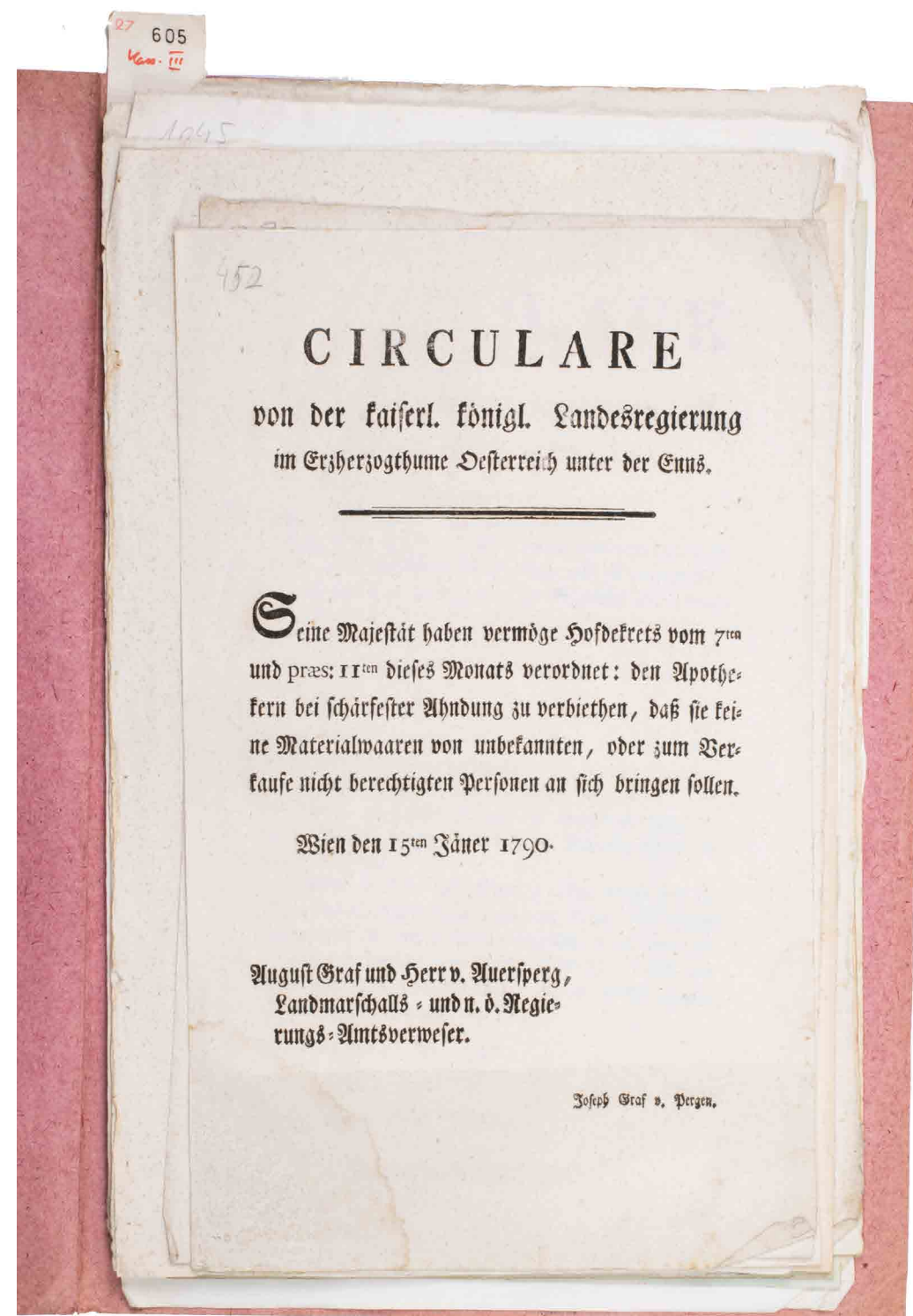
14 circulars, each ca. 34.5 × 21 cm. Housed in a pink folder.

Collection of fourteen rare Austrian governmental circulars concerning the pharmaceutical profession, issued between 1790 and 1849. The documents address a wide range of subjects, including the unauthorised sale of medicines, the importation of pharmaceutical products, the transport of poisonous substances, pharmaceutical tariffs, medicinal leeches, pharmacy concessions, and the distinction between pharmaceutical and chemical preparations.

Several circulars concern specific substances, such as theriac, arsenic, sulphur preparations, and the so-called worm chocolate. Together, the documents provide an overview of the day-to-day regulation of pharmaceutical practice within the Habsburg monarchy during the late 18th and first half of the 19th century.

A complete list of contents and more photos are available upon request.

Several circulars with annotations on recto or verso, ads 11 and 12 have been printed on blue paper. Occasional foxing, water staining or fraying around the edges, but the circulars are otherwise in very good condition.



Medical consultation: engraving of a uroscopy scene

91

BOEL, Coryn, after David TENIERS the Younger.

[Le médecin aux urines].

[17th century]. Ca. 25.8 × 36.3 cm. Tipped in a white passe-partout.

Rare engraving of a scene depicting a medical consultation. At the centre, a seated physician examines a glass flask of urine (uroscopy), holding it up to the light with a concentrated gaze. He wears a distinctive cap and rests one hand upon an open medical treatise placed on the table before him. Beside him stands an elderly woman with a basket over her arm, awaiting the diagnosis.

The engraving is by Coryn (Quirin) Boel the Younger (1620–1668), a Flemish engraver born in Antwerp and active in both Antwerp and Brussels.

Boel worked within this artistic circle in Brussels, where several of his children were baptised and where prominent artists, including Teniers and Peter Snayers (1592–1667), acted as godfathers. His engravings are valued for their clarity and fidelity in translating painted compositions into print, particularly those illustrating medical, alchemical, and genre subjects.

The work is lightly browned. Otherwise in very good condition.

Hollstein III, no. 37; Le Blanc I, no. 41, p. 403; De Lerijs no. 41, p. 104; Thieme-Becker IV, p. 200; cf. Von Wurzbach I, p. 127.



A remedy in preparation: the waiting child at the apothecary's counter

92

GREUX, Gustave Marie, after Quiringh van BREKELENKAM.

Intérieur d'une pharmacie. (2 copies)

[Paris], Charles Chandon, [19th century]. Ad 1 ca. 37.3 × 26.6 cm;
ad 2 ca. 27.6 × 23 cm.

Etching depicting the interior of a pharmacy, after Quiringh van Brekelenkam (1622–1668). The scene shows a carefully rendered 17th-century Dutch interior in which a female apothecary is shown diligently preparing a medical prescription or remedy, using a mortar and pestle at her worktable. A young child is patiently waiting for the treatment, adding a gentle narrative element to the composition.

Van Brekelenkam was known for his intimate depictions of domestic and workshop interiors associated with the refined 17th-century school of Leiden painters, characterised by meticulous detail and smooth technique. The present work was etched by Gustave Marie Greux (1838–1919), the 19th-century French reproductive engraver, and printed by the Parisian printing house Chardon Aîné, active in the production of fine art reproductions.

Ad 1 is in very good condition; ad 2 is somewhat browned and foxed, with the right margin reinforced on the verso. Otherwise in good condition.



On the preparation of lucatellus balsam and its applications

93

[MANUSCRIPT – MEDICINE – DUTCH].

Recept hoe men den lucatellus balsem maek moet.

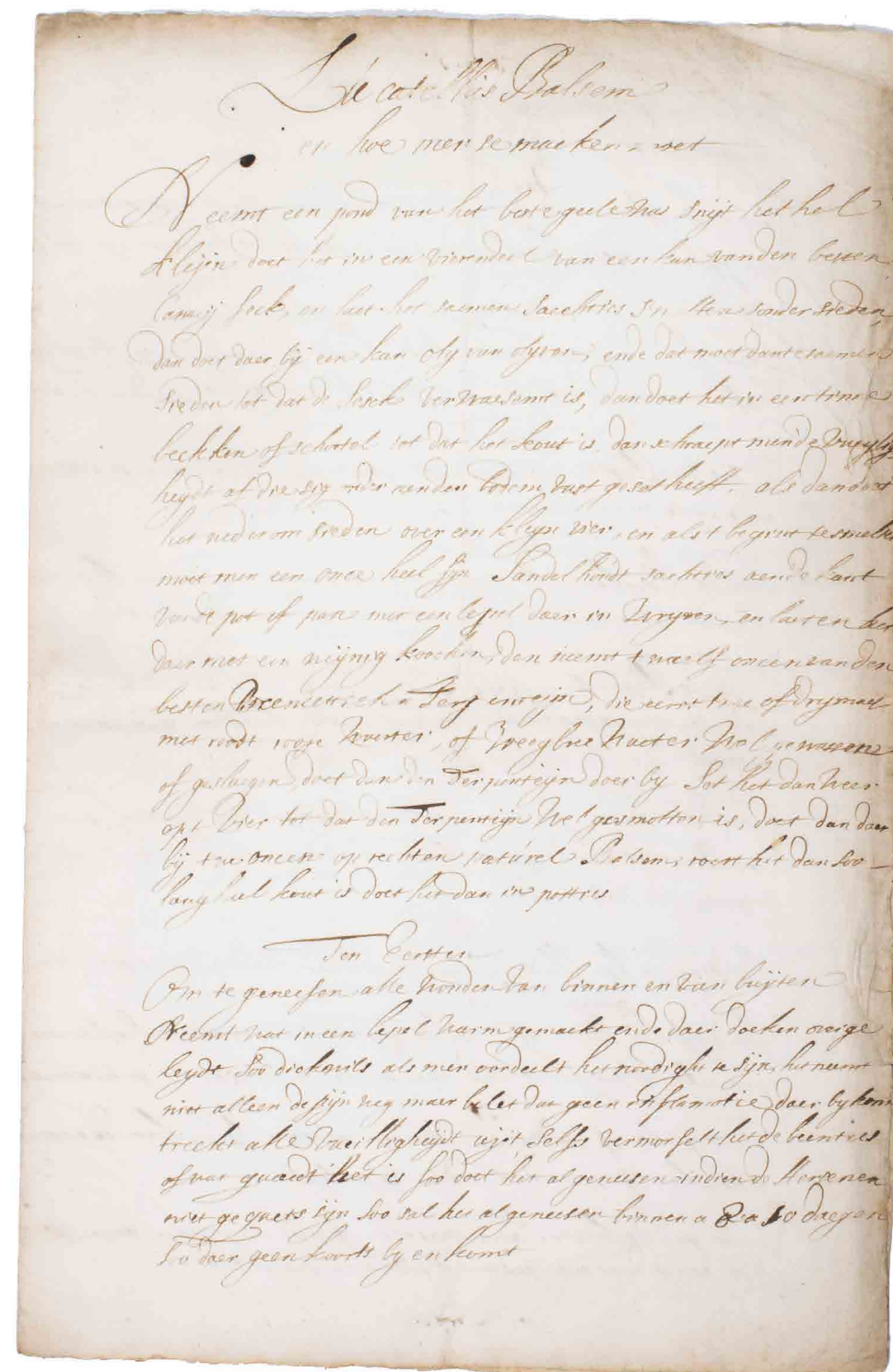
[ca. 1800]. Ca. 32.5 × 21 cm.

Dutch pharmaceutical and medical manuscript containing a detailed recipe for the preparation of Lucatellus Balsam, a well-known medicinal balsam of early modern European medicine. The first part of the document describes the ingredients and method of manufacture, including yellow beeswax, olive oil, turpentine and sandalwood, followed by extensive directions for its therapeutic use.

The present work is written in a clear and legible hand, and the second- and third-pages list 17 medicinal applications. The balsam is recommended for the treatment of wounds, headaches, pain in the side, bites from rabid dogs and venomous animals, plague prevention, cancer, digestive complaints, haemorrhages, bruising, gout, erysipelas, breast ailments, children's pox, respiratory obstructions, shortness of breath, contusions and abscesses. The text reflects the wide-ranging curative claims commonly attributed to proprietary balsams and universal remedies.

Very slightly browned. Otherwise in very good condition.

[4] pp.



Different scenes from the German apothecary

94

[GERMAN APOTHECARY – PHARMACY – PRINTS].

[Four German pharmacy prints].

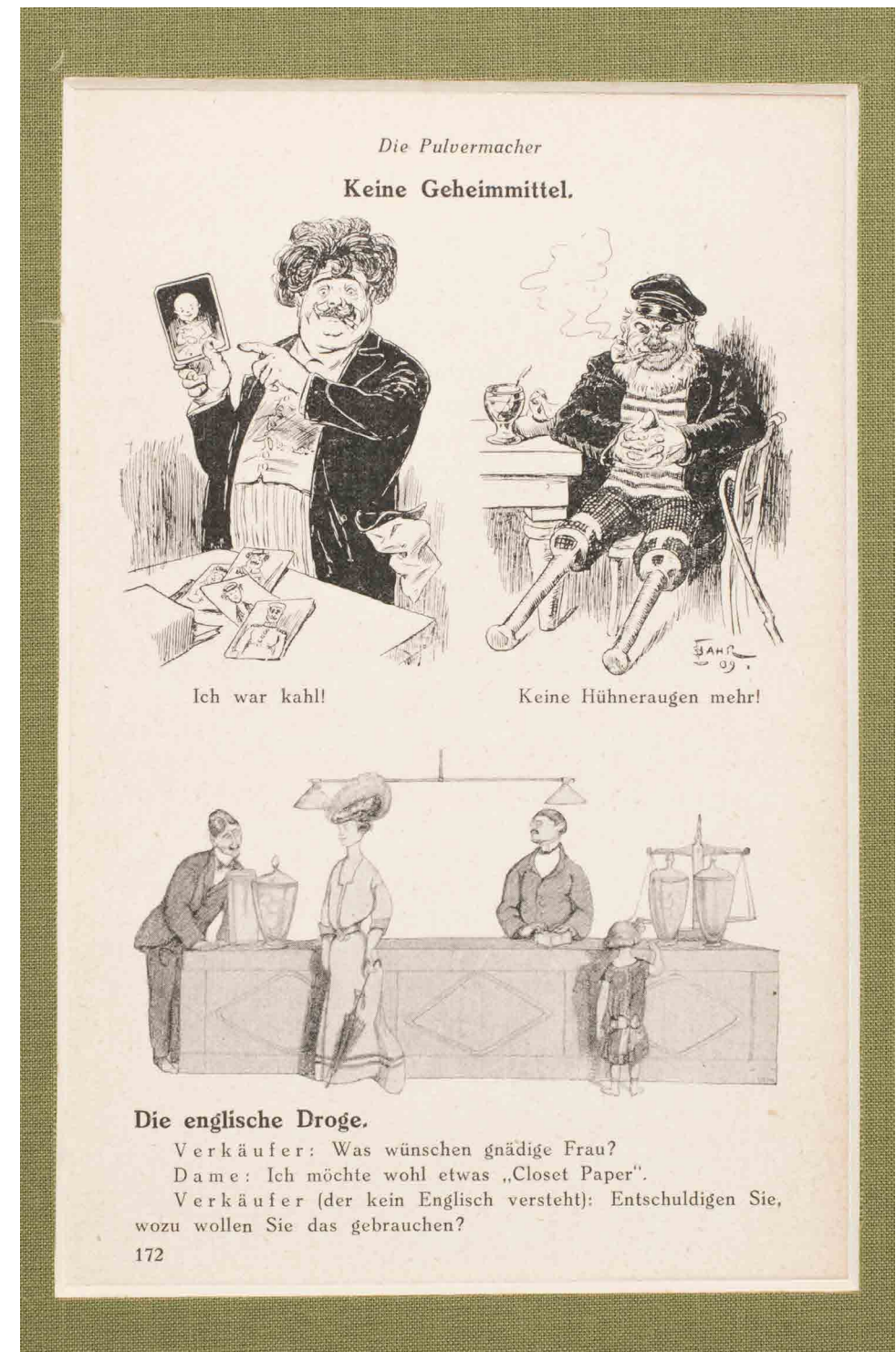
[ca. 19th century]. All various sizes. The first print tipped in a green cloth passe-partout, the other prints tipped in a white passe-partout.

Group of four German pharmacological prints, of which three coloured. The works range from moralising satire on quack remedies to detailed interior scenes of apothecary shops. The first print is a German satire titled *Die Pulvermacher: Keine Geheimmittel*, the present work is divided into two narrative scenes.

The second print is titled *Der Apotheker*, and shows a detailed interior view of a traditional apothecary.

The third print bears the same title as the second, it is a photomechanical print of a busy apothecary interior showing the pharmacist at work within a structured shop environment.

The last print is again an interior of a pharmacy, showing practitioners preparing medicines and weighing ingredients at a counter. In very good condition.



Der Apotheker.



Der Apotecker.



Licensing an apothecary in Napoleonic Antwerp

95

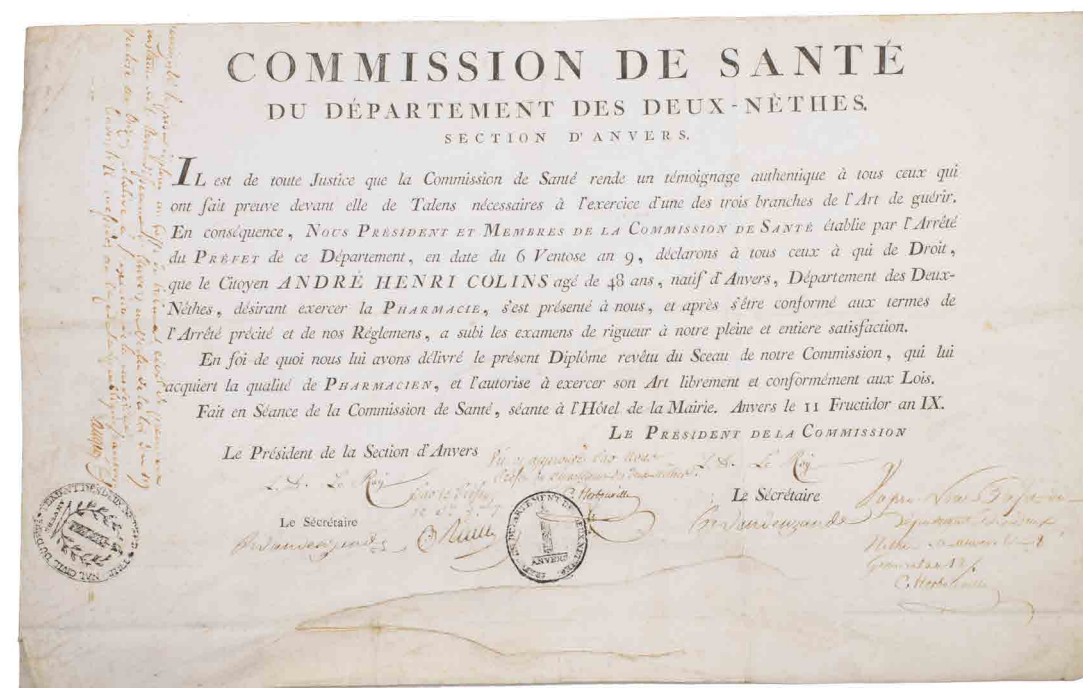
[PHARMACY – DIPLOMA].

Commission de Santé du Département des Deux-Nèthes, section Anvers.

Antwerp, le 11 Fructidor an IX [= 29 August 1801]. Printed on vellum (ca. 24 × 38 cm).

Rare pharmacy degree awarded to André Henri Colins (dates unknown) in Antwerp in 1801, after his successful completion of the exams. Issued by the Commission de Santé and printed on vellum, the work bears the signatures of the president of the Antwerp department of the commission, its secretary, and Charles Joseph Fortuné d'Herbouville (1756–1829), a French military and political figure who served as prefect of the Département des Deux-Nèthes under Napoleon. D'Herbouville established the Commission de Santé in 1801 as part of wider efforts to regulate medical practice and the apothecary profession in the department. The present document is an early example of the administrative reforms introduced during the French occupation of the Southern Netherlands.

With contemporary signatures and stamps from the Commission de Santé. The work is somewhat soiled and has been folded in the past, a large tear in the lower margin, which has been reinforced with paper on the verso. Otherwise in good condition.



The art of instruction: a quiet lesson in the workshop

96

BARTSCH, Adam.

[Instructions with a mortar].

1805. Ca. 37 × 27.5 cm. Tipped in a white passe-partout.

Engraving by Adam von Bartsch (1757–1821), executed in 1805 after an original drawing by Guercino (1591–1666). The composition depicts a domestic or professional interior scene, showing a man instructing a younger assistant who is working with a mortar and pestle. The subject may be interpreted as either a kitchen or an apothecary (pharmacy) setting.

Bartsch was born in Vienna, served as curator of the Imperial Court Print Collection and is best known for his *Le Peintre-Graveur*, the foundational catalogue of Old Master prints, as well as for the Bartsch numbering system still used in print scholarship today. His engraved oeuvre comprises over 500 plates, many after drawings by Renaissance and Baroque masters. With some staining and soiling in the top and right margin. Otherwise in good condition.



Large print of The dropsical woman

97

CLAESSENS, Lambertus Antonius, after Gerrit DOU.

La femme hydropique.

Paris, chez l'auteur, [1808–1834]. Ca. 75.5 × 56.5 cm.

Large engraving by Lambertus Antonius Claessens (1763–1843), beautifully reproducing *The dropsical woman* by Gerrit Dou (1613–1675). The work depicts a physician examining the urine of a female patient, who suffers from dropsy, or oedema. Uroscopy, the diagnosis of disease through the examination of urine, remained an important medical tool well into the 17th century and is prominently featured in the composition. Dou finished the painting in 1663, after which it passed through the collections of several European royals. It was donated to the Louvre in or shortly after 1799. The painting quickly became famous, and was frequently copied and engraved, particularly in France during the early 19th century. The present engraving is among the finest and largest reproductive prints after the work.

The edges of the paper are slightly creased and soiled, minor ink staining in the lower quarter. Otherwise in excellent condition.

Cf. Louvre INV 1213 (the painting); Scheen, Lexicon Nederlandse beeldende kunstenaars 1750-1950, p. 214 (about Claessens).



Exceptionally rare woodcut of the “Stone of Madness”, satirising nobility and human folly

98

[SATIRICAL WOODCUT – MEDICINE].

Is iemand met de kei gebruikt, die komt maar hier ik snijze uit, probatum of daar voor geen duit.

Zwolle, Clement, De Vri, and van Stegeren, [between 1816–1836].

A large allegorical woodcut (ca. 21 × 34 cm) on grey laid paper (ca. 33 × 40 cm), with captions in Dutch. The work has been tipped into a passe-partout.

Exceptionally rare impression of a large woodcut, depicting an extraction of the stone of madness, a compelling motif within Late Medieval and Early Modern visual culture of the Low Countries. This hypothetical stone, located inside the patient's skull, was believed to be the cause of madness, which could be cured by its surgical removal. The extraction scene was typically used as an allegory of folly, with Hieronymus Bosch's *The extraction of the stone of madness* (ca. 1494) as the most famous example. Whereas the patient in Bosch's painting is a member of the working class, the patients in the present examples are nobles, reflecting the different target audiences for both works.

Although the artist is anonymous, the present woodcut is believed to originate in the 16th century. The original woodblock was in the possession of the printing firm of Jeronimus Ratelband and Johannes Bouwer during the 18th century, who issued it at least once. Their inventory was sold to the company of Clement, De Vri and van Stegeren in Zwolle, who reprinted it in the early 19th century, most likely for children. Any copies of the print, however, are exceptionally rare.

A brown stain in the lower left corner of the print, three brown stains in the top margin from the mounting method. Otherwise in good condition.

De Meyer, De volks – en kindsprent, p. 111; cf. De Meyer, p. 272, nr. 69 (other issue).



Inside and out: the world of an apothecary

99

[WATERCOLOURS – PHARMACY].

[A pair of apothecary watercolours].

[ca. 1800]. With two watercolours (ca. 10 × 11 cm and ca. 25.5 × 17 cm). Both watercolours are mounted under a white and gold passe-partout and set in silver-painted wooden frames with a black sprinkled surface.

Pair of related watercolours depicting the interior and exterior of an early 19th-century apothecary, likely representing the same establishment in Haarlem associated with Abraham H. Broos, who is recorded as a pharmacist in Haarlem between 1823 and 1839, operating in the Groote Houtstraat. Together, the watercolours offer a rare and evocative visual record of historical pharmacy practice, combining documentary interest with refined period artistry.

The first shows the interior of a pharmacist's shop at work. The apothecary is depicted behind a substantial wooden counter, carefully preparing medicinal compounds amid an array of period glassware, jars, and pharmaceutical instruments. The richly detailed interior is animated by additional figures, including a woman and child visible in an arched doorway, lending a sense of domestic continuity to the professional setting.

The second work depicts the exterior of the same apothecary, offering a complementary viewpoint. The composition shows the shopfront with its marked sign "Apotheek" above the entrance. The same figures appear again, the woman positioned inside the doorway and the man standing outside. Architectural details of the façade, display windows, and surrounding street are rendered with precision and sensitivity.

With an 19th century ownership inscription on the verso of the larger watercolour ("Eigendom van A.H. Broos, Haarlem Houtstraat 80") and the ownership label of Drs. J.B. van Gelder on the verso of both works. The works are lightly browned. Otherwise in good condition.



99



The apothecary's domain: a scene of quiet industry and observation

100

MONNIER, Henry (after).

Apothicaire.

[Paris, François Séraphin Delpech, ca. 1824–1829]. Ca. 21.2 × 24.4 cm.

Tipped in white with gold passe-partout.

Hand-coloured lithograph of a charming and finely observed interior scene from the celebrated series *Boutiques de Paris*, this plate, numbered 3 and made after Henry Monnier (1799–1877), offers a vivid glimpse into the ordered world of the early 19th-century apothecary. Lithographed by François-Séraphin Delpech (1778–1825), one of the pioneers of the medium in France.

Delpech's work helped bring scenes of contemporary Parisian life to a wider audience. His studio, active in the early decades of the 19th century, played a key role in disseminating visual culture during the Restoration period.

The work is lightly browned, with a small stain in the lower margin. Otherwise in good condition.

WorldCat 798398537 (1 copy).



A moment of illness: the patient in his bedchamber

101 BENTINCK, Carel Frederik Curtenius, after Francois VERHEYDEN.

[A sick person in bed].

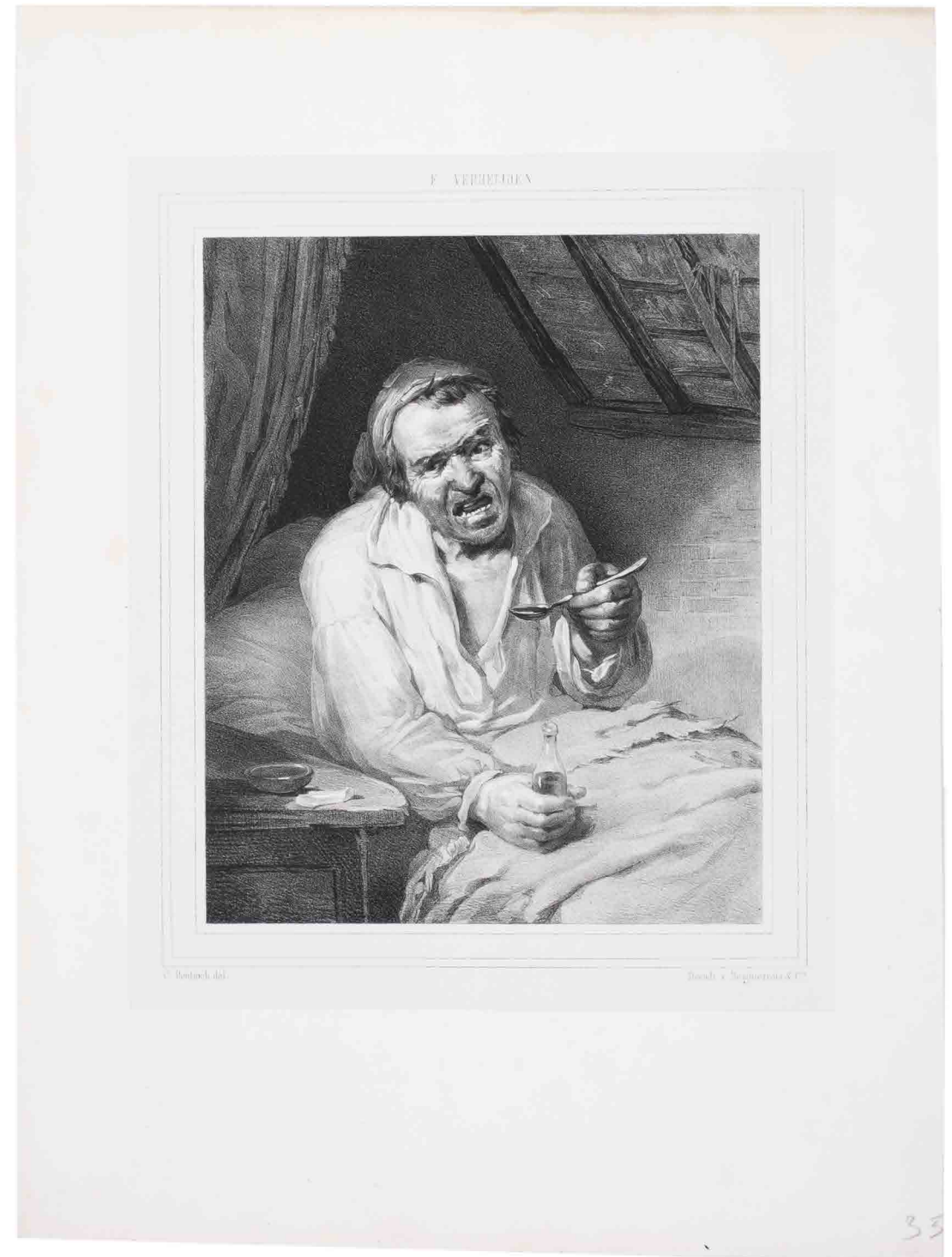
[Amsterdam], Desguerrois & Co., [ca. 1824–1849]. Ca. 23.5 × 19.5 cm.

Mounted on white paper.

Lithographic print depicting a sick man seated upright in bed. The patient holds a medicine bottle in his right hand whilst raising a spoon to his mouth with his left. A small bedside table appears beside the bed, reinforcing the intimate domestic setting. The composition was engraved after a painting by the Belgian artist François Verheyden (1806–1889).

Published in Amsterdam by Desguerrois & Co., this work exemplifies the refined lithographic techniques of the first half of the 19th century. The printmaker, Carel Frederik Curtenius Bentinck (1814–1849), translated Verheyden's original painting into a sensitive monochrome image, capturing both the physical frailty and quiet dignity of the sitter. Verheyden, was a Belgian painter and draughtsman active in Brussels and Antwerp. He is best known for his genre scenes and portraits, which enjoyed considerable popularity during the 19th century.

In very good condition.



The town apothecary during the cholera epidemic

102

VINTCENT, Lodewijk Antony.

Stad's apotheek.

Rotterdam, Carl Wilhelm Mieling, [1832]. Ca. 26 × 33 cm. Mounted on white paper.

Lithograph depicting a group of townspeople gathered beneath the awning of the Stad's apotheek (town apothecary) in Rotterdam during wintertime. Eight figures, including men, women and children, are assembled at the entrance, one gentleman carrying a walking stick while a young boy holds a medicine bottle. Two dogs occupy the foreground, while a church tower, horse-drawn carriage and additional figures animate the background. The scene is generally believed to relate to the cholera epidemic of 1832, when apothecaries played a central role in public health.

The composition was drawn by Johannes Christiaan d'Arnaud Gerkens (1823–1892) after an original work by the Rotterdam artist Lodewijk Antony Vintcent (1812–1842), and lithographed by the Rotterdam printer and lithographer Carl Wilhelm Mieling (1815–1903).

The print is somewhat foxed. Otherwise in good condition.

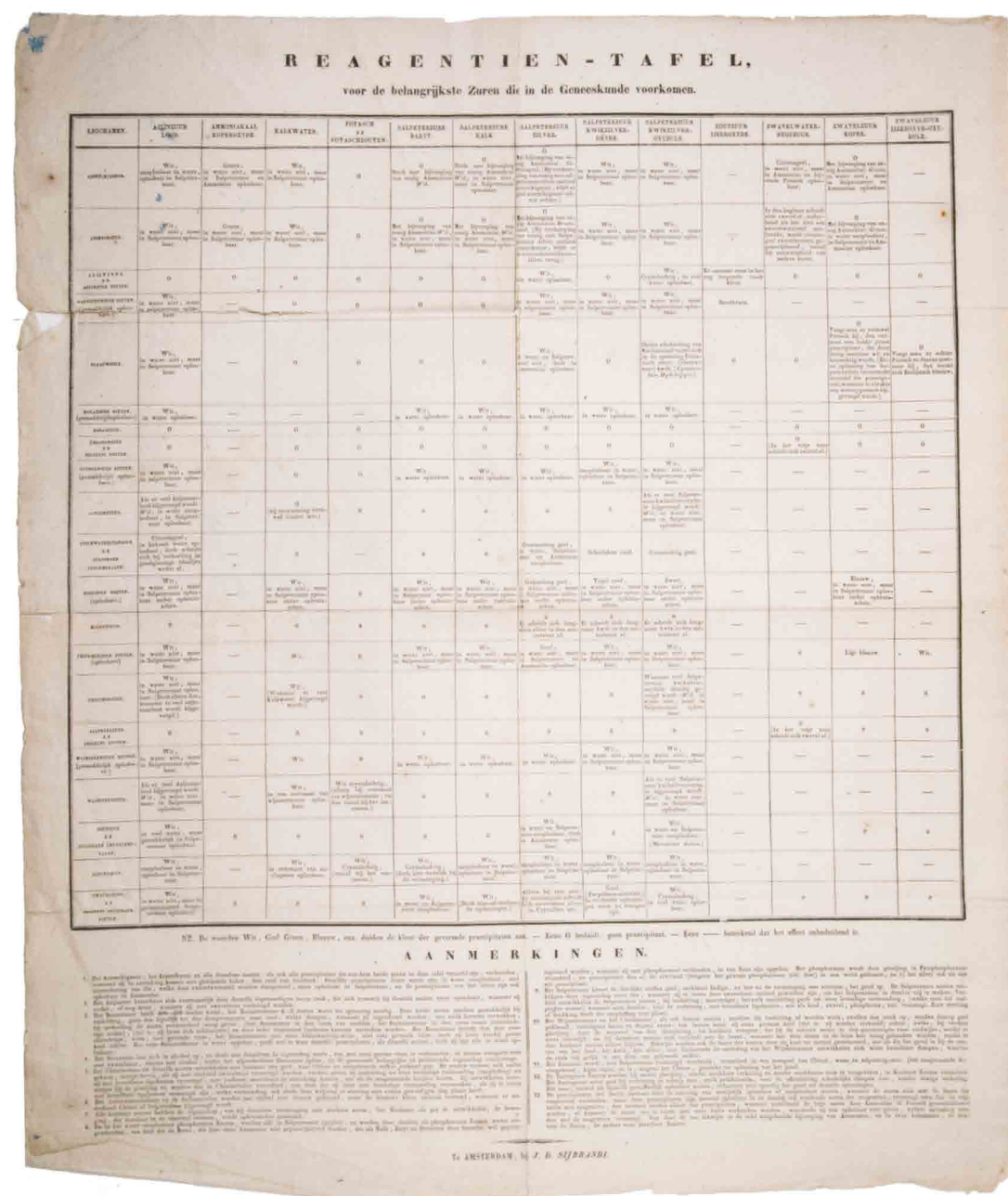


103

Reagentien tafel, voor de belangrijkste zuren die in de geneeskunde voorkomen.

Medical-chemical wall chart intended as a rapid reference tool for apothecaries, physicians, and laboratory practitioners. In its original context it served as a practical aid within pharmacies, medical practices, and early chemical laboratories, at a time when empirical chemical analysis was becoming increasingly important in medical diagnosis and pharmaceutical control.

The work has been folded, with tears in several places along the folding lines, but without loss of material. Otherwise in good condition.



Regulating apothecaries in the Austrian Empire

104

GESTIETICZ, Johann Adam Freiherr Talatzko von.

Übersicht der giftigen Materialien und Präparate ...

Vienna, 22 February 1839.

With:

(2) FELNER, Joseph. Allgemeine Verordnung. Die Regulirung der Gewerbs-Gränzen zwischen Apothekern und Materialisten betreffend.

Salzburg, 7 September 1805

(3) [PAMPHLET – GERMAN – APOTHECARY]. Instruction für Apotheker.

[Austria, ca. 1800]. Ad 1: ca. 37.5 × 23.5 cm; ad 2: 35.5 × 23.5 cm; ad 3: 32.5 × 21.2 cm.

Collection of 3 Austrian pamphlets concerning the regulation of the pharmaceutical profession during the first half of the 19th century. The publications address several aspects of pharmaceutical practice, including the distinction between apothecaries and materialists, the storage and sale of poisonous substances, and the duties and obligations of apothecaries.

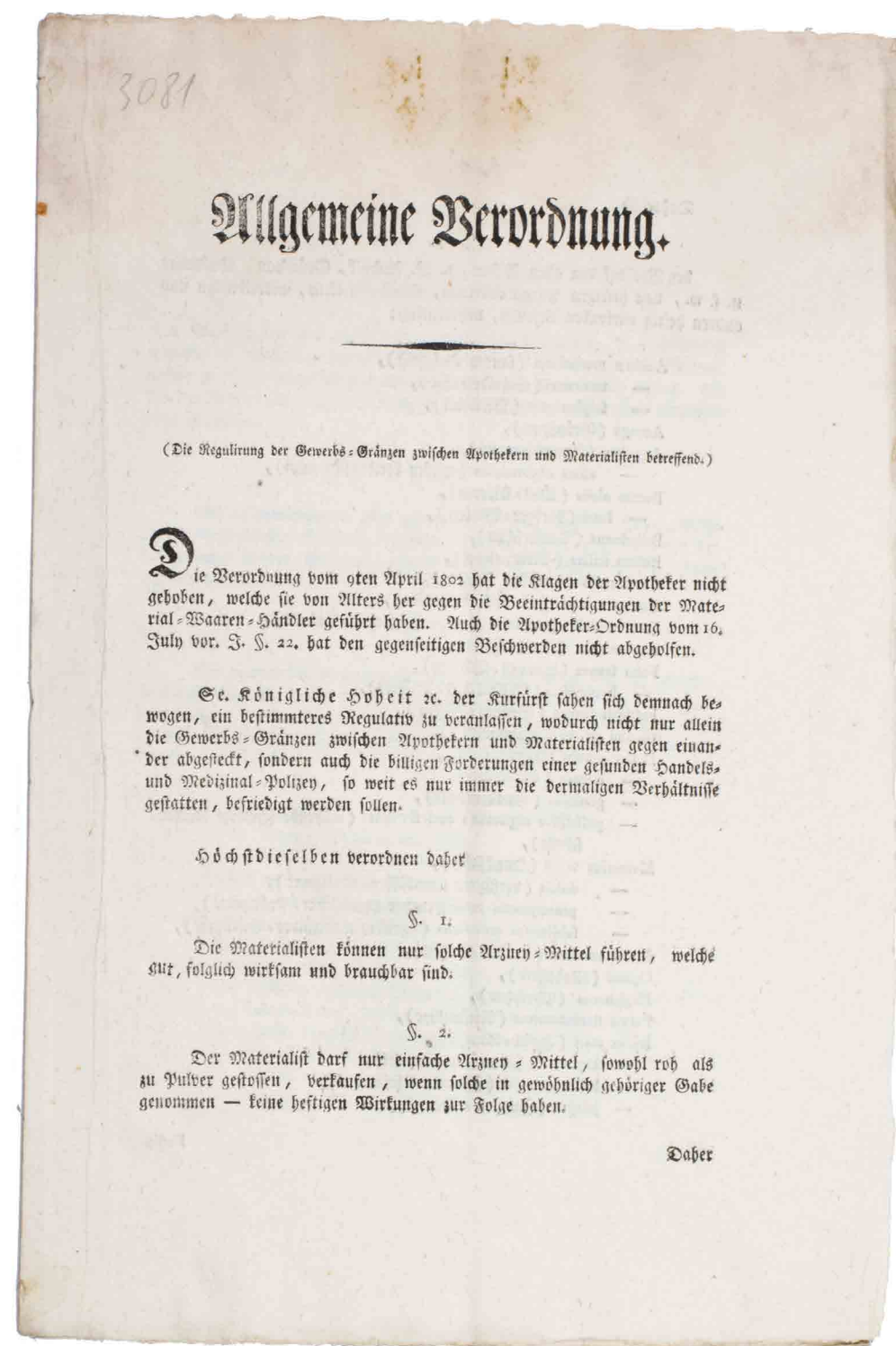
Ad 1: Official Austrian regulation concerning poisonous substances, issued in Vienna in 1839 under the authority of Johann Adam Freiherr Talatzko von Gestieticz (1778–1858), President of the Lower Austrian Government. The pamphlet contains an overview of poisonous materials and preparations that could legally be stocked and dispensed by apothecaries.

Ad 2: Official ordinance concerning the boundaries between apothecaries and materialists, issued in Salzburg in 1805 by the government secretary Joseph Felner (1769–1850). The regulation specifies which goods may be sold by each profession in order to prevent disputes.

Ad 3: It contains 38 articles regulating the supervision of pharmacies, the preparation of medicines according to the official pharmacopoeia, and the prices that may be charged for pharmaceutical products.

Ad 1 with the manuscript imprint on the first leaf, and ad 3 with a manuscript number. All are lightly creased and browned. Otherwise in good condition.

[3]; [3]; [2] ll. Ad 1: *WorldCat* 1044712090 (1 copy).



Silver thread and the rod of Asclepius: apothecary uniform insignia

105

MAGNENAT, Willem Charles.

Borduursel der kraag en opslagen van de apothekers der derde klasse.

[Amsterdam, Louis Salomon Leman, 1845]. Ca. 28.7 × 22.3 cm. With a letterpress leaf, and a leaf with a lithographed embroidery example.

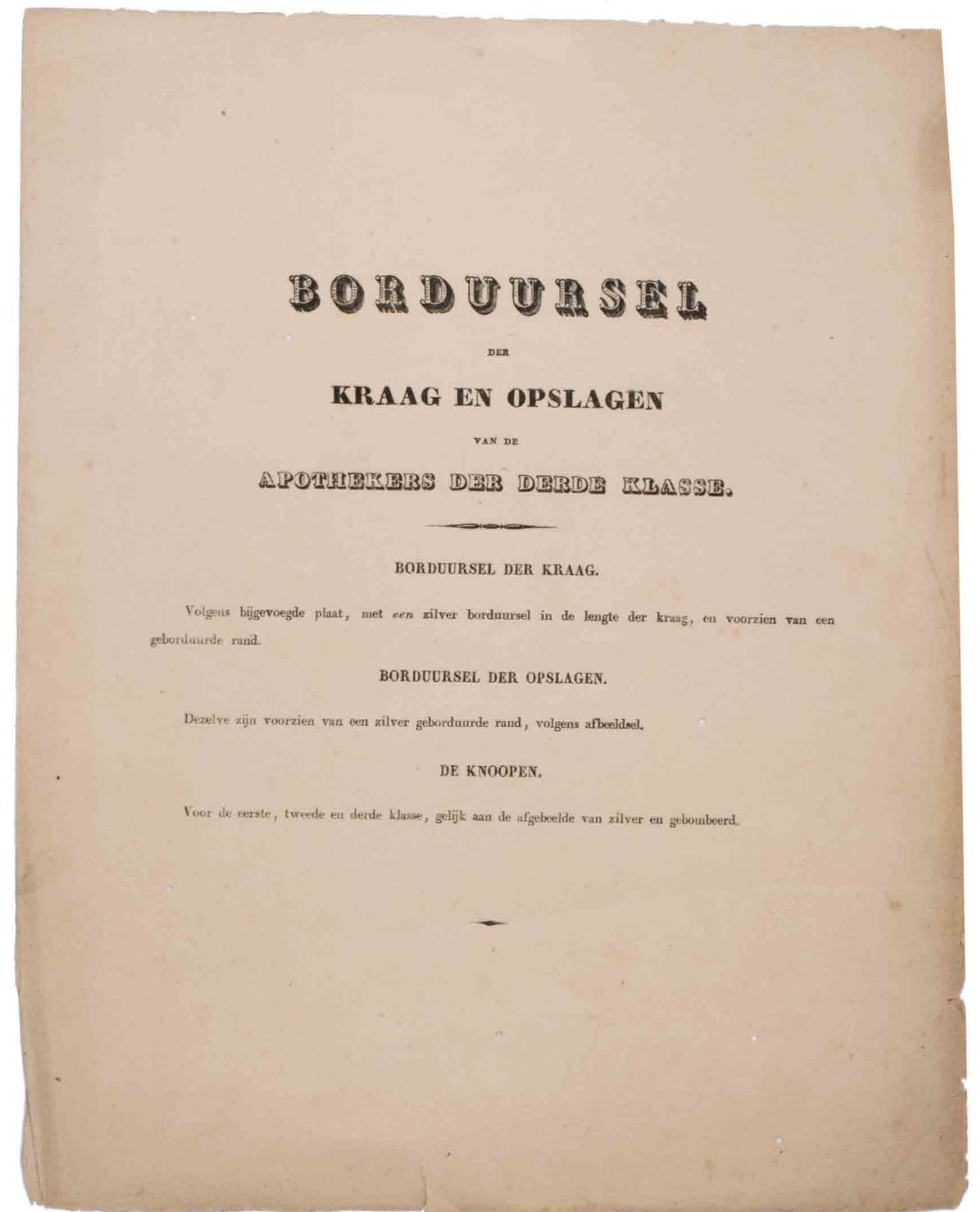
Lithograph from the 1845 work documenting the uniforms and insignia of the Dutch land and naval forces and militia in the Netherlands and its overseas territories. Published by Louis Salomon Leman, made by Willem Charles Magnenat (1803–1871).

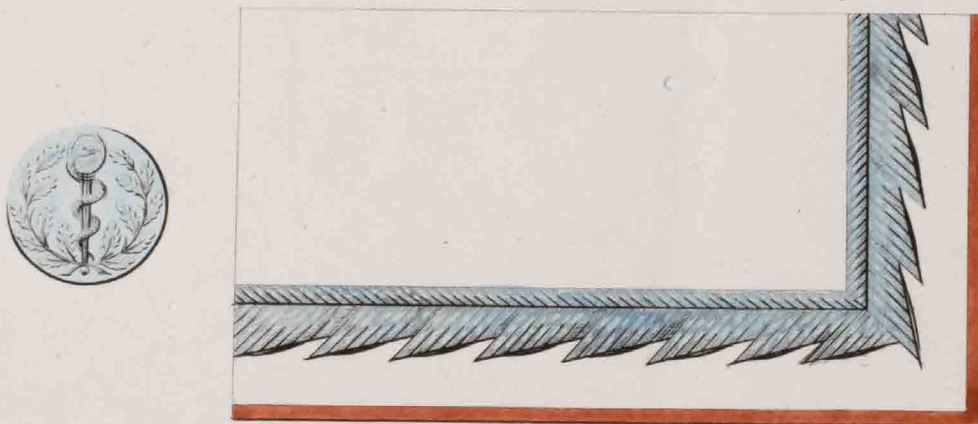
The lithograph is rich in symbolic detail. The blue-grey tonal rendering indicates silver embroidery, while the central motif features the rod of Asclepius with entwined serpent, the traditional emblem of medicine and pharmacy. Surrounding foliage, likely palm or oak leaves, further signifies rank and institutional status. To the right, two uniform buttons are shown bearing the same Asclepian device.

This plate forms part of the broader and highly detailed work *Afbeeldingen der kleedingstukken, wapenen en onderscheidingsteekenen van de Nederlandsche land- en zeemagt, en der schutterijen in Nederland en in de overzeesche bezittingen*, an important mid-19th-century record of Dutch military and civil uniform regulations, documenting both metropolitan and colonial dress codes with exceptional precision.

With a separate note mounted on the verso of the lithograph leaf, on paper from Antiquariaat Meijer Elte (The Hague, 1899), reading "Hoop dat Katja een mooie borduursel op je winterjas kan maken, groet Max." The text leaf is lightly browned, and both leaves show some worming. Otherwise in good condition.

Cf. for the complete work, see: Atlas van Stolk 5583.





Borduurzel der kraag en opslagen van de Apothekers 3^e klasse

106

The interior of a Dutch apothecary in the 19th century

[PRINT – APOTHECARY].

Apotheker.

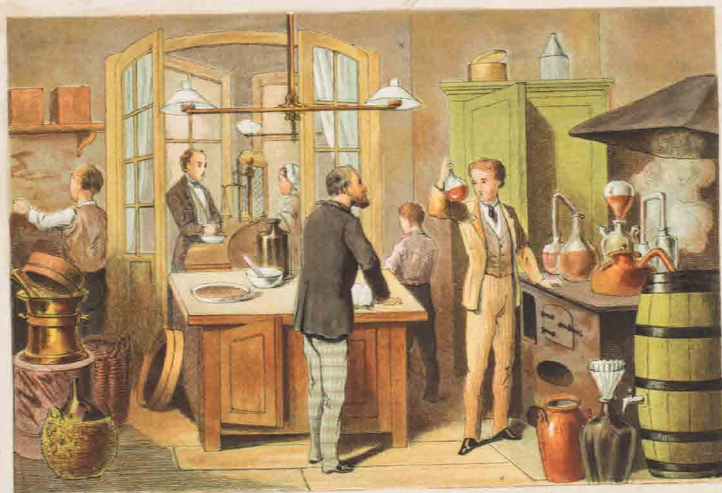
[Haarlem], Lith. Emrik & Binger, [before 1895]. With five lithographed plates (an apothecary scene (2x), a barber scene, and two fashion plates). One of the apothecary scenes has been tipped into a white passe-partout, the other four illustrations have been pasted onto a sheet of paper.

Coloured print depicting the interior of a 19th-century Dutch apothecary's shop. The pharmacist is shown serving customers while assistants work behind the counter. In the foreground appears an extensive collection of pharmaceutical equipment, including retorts, alembics, jars, and distillation apparatus used in the preparation of medicines. Printed by Emrik & Binger in Haarlem, the print formed part of a series illustrating various professions. Also included here is a print from the same series depicting a barber shop, together with two earlier fashion plates.

All lithographs have been trimmed, the title of the apothecary print in the passe-partout has been added later, the prints are lightly browned and foxed. Otherwise in good condition.



Apotheker's shop.



50870



734116

125.-

A quiet moment in a 19th-century pharmacy

107

POYET, Louis.

[Drawing of a pharmacy].

[Late 19th or early 20th century]. With an ink drawing on paper (ca. 26.6 × 19.8 cm), partially coloured with blue watercolour. Signed in the lower right. Tipped in a white passe-partout.

Beautiful ink drawing depicting a lady in a pharmacy by the French draftsman, etcher, and illustrator Louis Poyet (1846–1913), partially coloured in blue. Poyet established his own print studio in Paris in 1877, where he worked for several journals and magazines, including *La Nature*. He is best known for his illustrations of scientific discoveries, technological innovations, and engineering feats, which he depicted with remarkable precision and detail, making them accessible to a wider audience. The present drawing depicts an elegant scene of daily life with beautiful, clean lines, demonstrating his technical skill.

The work is lightly browned. Otherwise in very good condition.



Comparing tongues with a gaper

108

[VER HUELL, Alexander].

[De gaper].

[ca. 1873]. With two copies (each ca. 22 × 30 cm) of which one framed, and the other mounted in a passe-partout.

Original lithograph depicting a group of intoxicated students comparing their tongues with a gaper ("a yawner"), the carved head traditionally displayed outside Dutch pharmacies. Usually representing a yawning figure, often dressed in exotic costume, the gaper served as a visual indication that medicines were sold within. The print was published in *Jeugd. Studenten-Schetsen*, a series of humorous observations on Leiden student life by Alexander Ver Huell (1822–1897).

Ver Huell was one of the best-known Dutch illustrators of the 19th century and gained international recognition through his humorous sketches and satirical scenes. His student subjects, drawn from his own experiences in Leiden, remain among his most popular works.

The copy in the passe-partout is very lightly foxed. Otherwise in very good condition.



A 17th-century apothecary at work

109

[MARKS, Henry Stacy].

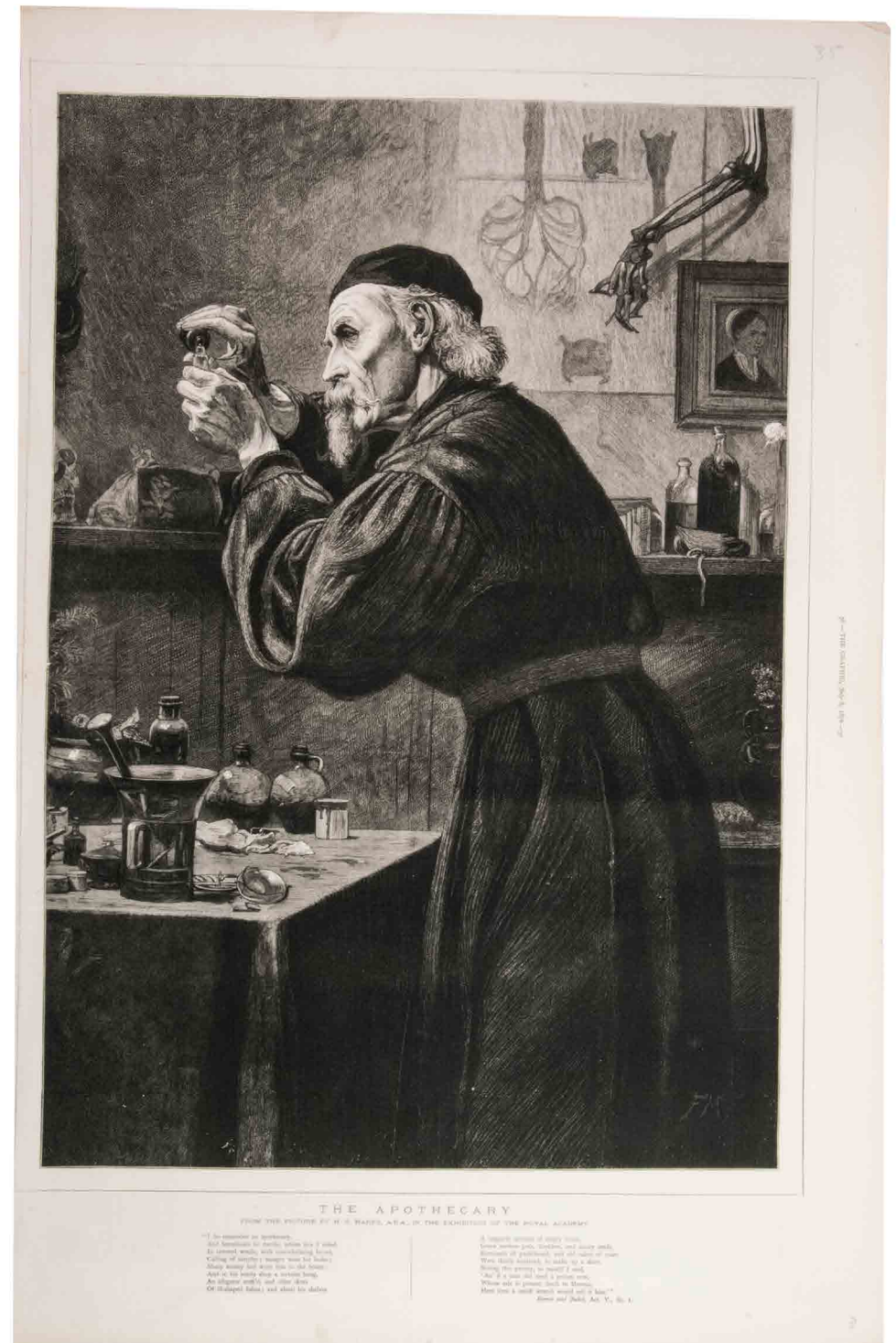
[The apothecary]. (2 copies)

[London] 1876. With two lithographs after the same image (ca. 59 × 38 cm and 35.5 × 24.5 cm). With: The same print.

[Antwerp, late 19th century].

Large lithographed print after *The Apothecary* by the English painter Henry Stacy Marks (1829–1898), depicting a 17th-century pharmacist at work in his shop. The composition proved highly popular and was reproduced in several illustrated periodicals. The present print was originally published in *The Graphic*. Included here is the same image, published in the Belgian illustrated magazine *De Belgische Illustratie*.

Ad 1 is lightly browned, the edges are lightly frayed; ad 2 is lightly creased. Otherwise in very good condition.



Highly attractive print of one of Wallis' artworks

110

KLINKICHT, Moritz, after Henry WALLIS.

The physician.

London, the illustrated London news, 19 May, 1877. With a large, folding wood-engraving (ca. 40 × 54 cm).

Large and attractive wood engraving depicting a physician dispensing medicine to a gathered crowd within a romanticised setting. Engraved by Moritz Klinkicht (1845 – after 1893) after an artwork by Henry Wallis (1830–1916), the print appeared as a supplement to *the Illustrated London News* on 19 May 1877, reproducing the artwork exhibited at the Royal Academy. As the original artwork by Wallis is otherwise untraced, it is mostly known through this print. Klinkicht's engraving beautifully captures the dramatic contrasts of light and shadow that must have characterised Wallis' original composition, successfully translating the artwork's colourful atmosphere into black and white.

With an occasional stain in the margins, but otherwise in very good condition.



Printed remedies: Iberian pharmacy labels

111

[PHARMACY – SPAIN – PORTUGAL – LABELS].

[Collection sheet of Spanish and Portuguese pharmacy labels, from the early 20th century].

[Late 19th or early 20th century]. Ca. 32.6×24.6 cm. With 30 lithographic labels.

Collection sheet comprising 30 original pharmacy and pharmaceutical labels from Spain and Portugal, from the 20th century. The labels display a remarkable variety of typographic styles, decorative borders, colour schemes, and commercial graphic design, offering an attractive overview of Iberian pharmaceutical packaging and advertising from the period.

Produced for pharmacies, laboratories, chemists, and medical dispensaries, the labels were intended for a range of medicinal preparations and products, including prescriptions, external-use remedies, pharmaceutical compounds, and military medical supplies. Notable among them are labels for “Grageas de Yoduro Ferroso” (ferrous iodide tablets) issued by the Laboratorio Central of the Spanish Military Health Service (Sanidad Militar).

The sheet includes labels from numerous towns and cities across Spain and Portugal, including Barcelona, Sevilla, Bilbao, Valladolid, Vigo, Pamplona, Alicante, Huesca, Aranjuez, Porto, and Lisbon. Several labels retain blank spaces intended for prescription numbers, doctors' names, prices, and usage instructions.

The labels are mounted on paper bearing the imprint of Gustav Stimming / J. Wiesike's Buchdruckerei, Brandenburg. With “Pharmaciens” written in black ink in the upper margin. The work is somewhat browned. Otherwise in good condition.



The eccentric doctor of the music hall

112

OSBORNE, Charles.

What can I do for you?

London, Francis Day & Hunter; New York, T.B. Harms & co., 1898.

Ca. 35.6 × 25.4 cm. With a white cloth spine.

Sheet music for the celebrated Music Hall comedian T. E. Dunville (Thomas Edward Wallen, 1867–1924), one of the most distinctive and successful “eccentric comedians” of the Victorian and Edwardian stage. The illustrated lithographic cover depicts Dunville in one of his characteristic comic roles, here appearing as a flamboyant quack doctor enthusiastically promoting a miraculous cure to a gathered audience. The humorous image perfectly reflects the song’s satirical theme, which pokes fun at medical practitioners, fashionable ailments, and the willingness of the public to part with their money in search of remedies.

Dunville was among the most celebrated eccentric performers of his generation, renowned for his angular acrobatic movements, exaggerated mannerisms, trademark untidy wig, and absurd comic songs. His unique stage persona inspired admiration from contemporaries, including Charlie Chaplin (1889–1977).

The song was written and composed by Charles Osborne (1858–1929), a prolific and influential Music Hall songwriter who is estimated to have written more than 6000 songs. Osborne supplied material for many leading performers of the period, including Millie Lindon (active ca. 1880s–1910s), Herbert Campbell (1844–1904), and George Beauchamp (1862–1925). His output ranged from patriotic and imperial spectacles to comic songs, parodies, and novelty numbers, making him one of the most productive lyricists and composers of the late 19th and early 20th centuries.

With two purple ownership stamps on the first page, one initial, and one from “Port’s 81 Broad Street, Music Sellers and teachers”. The work is slightly browned, with remnants of tape around the edges of the covers. Otherwise in good condition.

4, [2] pp.



Signed by the sitter

113

[PHOTOGRAVURE PORTRAIT].

[Portrait of Prof. Dr. Hendrik Wefers Bettink].

Berlin-Charlottenburg, Adolf Eckstein's Verlag, [ca. 1900].

Ca. 45 × 29.4 cm. Signed by the sitter below the image.

Photogravure portrait of the Dutch pharmacist, toxicologist, and professor Hendrik Wefers Bettink (1839–1921), signed by him. Wefers Bettink studied pharmacy in Utrecht and succeeded Pieter Harting as professor of pharmacy and toxicology at Utrecht University in 1880. He published extensively on pharmaceutical and toxicological subjects and played an important role in the development of pharmaceutical education in the Netherlands.

The leaf is very lightly foxed. Otherwise in very good condition.



Two rare Chagor catchpenny prints

114

[CATCHPENNY PRINTS – GORDINNE].

De beleefdheid van Dokter Bobino.

Liège, imageries Gordinne, [ca. 1910].

With: [LAMOUCHE]. Petites causes grands effets.

Idem. Ad 1 with 11 coloured lithographic illustrations on 1 sheet (ca. 39.6 × 27.3 cm); ad 2 with 4 lithographic illustrations on 1 sheet (ca. 40.5 × 27.5 cm).

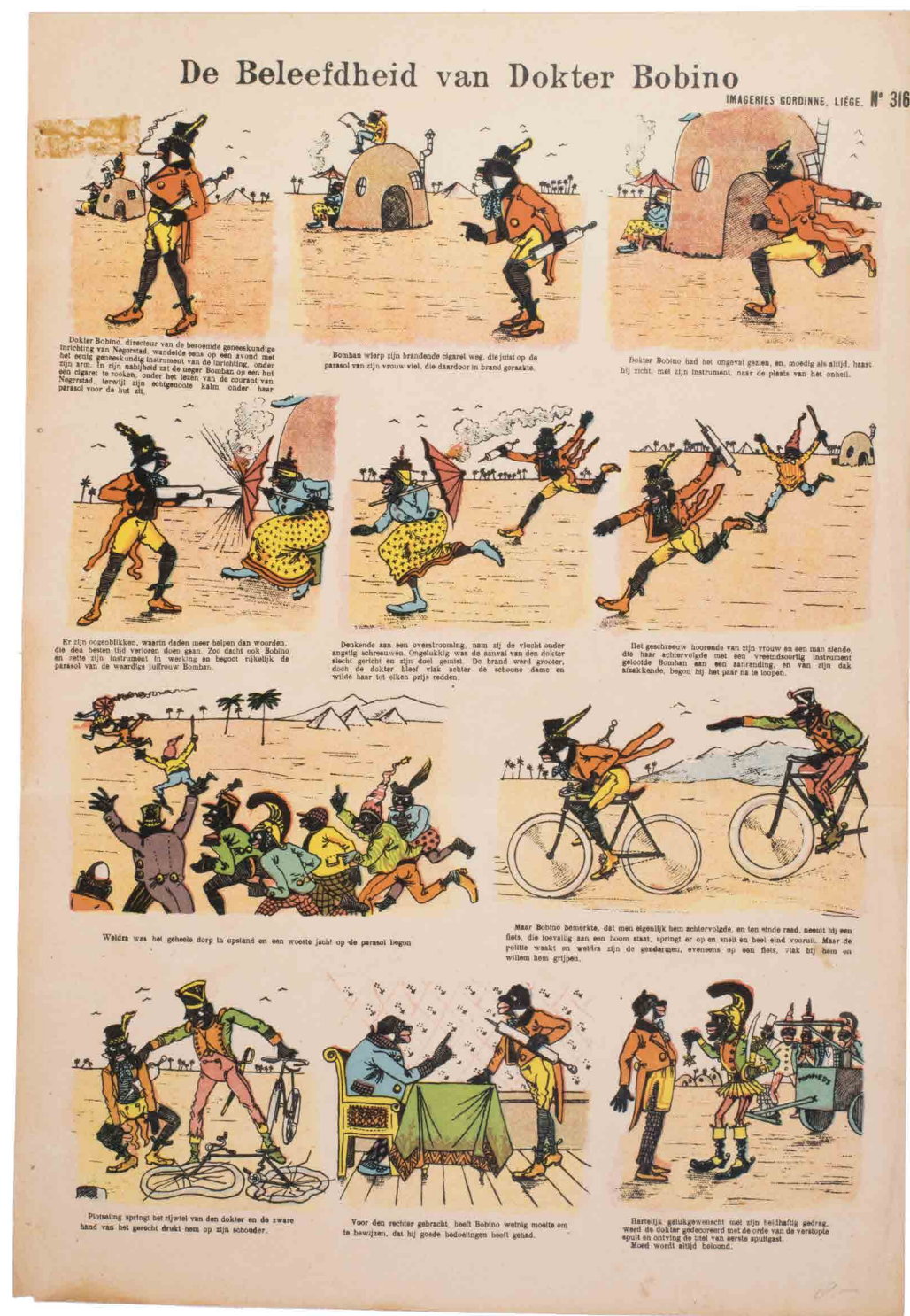
Set of two rare early 20th-century catchpenny prints published by Gordinne of Liège, also known as Chagor. The firm specialised in inexpensive popular prints, catchpenny sheets, and short comics for both Dutch- and French-speaking audiences. Active during the late 19th and early 20th centuries, Gordinne occupied an important position within the tradition of Belgian popular print culture and early comics production.

Ad 1: Dutch catchpenny print featuring a Black doctor.

Ad 2: French catchpenny print depicting a chain-reaction accident, a popular comic trope of the period. The story centres on Karambol, a stock comic character who appeared in a number of French and Belgian children's publications around the turn of the 20th century. After accidentally slipping and colliding with another passer-by, he sets in motion a series of increasingly disastrous consequences, resulting in a broken window of the local pharmacy.

Both sheets are slightly browned and creased, with a small horizontal tear in the right hand margin, slightly affecting the image, 4 sets of 2 sewing holes in the left margin; ad 1 with remnants of scotch tape in the upper left hand corner, slightly affecting the image; ad 2 with several reinforcement on the verso. Otherwise in good condition.

Ad 1: Rijksmuseum RP-P-OB-203.459; ad 2: Rijksmuseum RP-P-OB-203.607 (Dutch issue).



The military nurse, temperature check in a World War I field hospital

115

ABADIE, Pierre.

L'Infirmier militaire.

Paris, Le Nouvel Essor, 1916. Ca. 47×31 cm. Tipped in a white passe-partout.

Coloured lithograph designed by Pierre Abadie (1896–1972) for the patriotic wartime series *Alphabet de l'Armée*. The composition depicts a military medical orderly in right profile reading a thermometer in a military hospital, while another nurse attends to patients in the background. The scene is enclosed within an elaborate patriotic border incorporating French tricolour flags, stretchers, a caduceus, and medical syringes, reflecting the vital role of military medical services during the First World War (1914–1918). The present work was issued as part of an alphabet series illustrating military professions and terminology.

Abadie, later known as Pierre Abadie-Landel, was a French painter, wood engraver, and ceramic artist. His illustrations rank among the notable graphic works produced in France during the First World War.

In very good condition.



116

Laughter amidst the wounded: life in a French military hospital

IBELS, Louise.

Une journée à l'hôpital.

1916. Oblong 2° (ca. 38.5×50 cm). With 20 coloured lithographs, separated by tissue paper. Kept in the original publisher's quarter red cloth case, with lithographed sides.

Set of 20 coloured lithographs by the French artist and engraver Louise Ibels (1891–1965), printed on Japanese paper. Published in 1916 in a limited edition of only 500 copies, the present work is numbered 186.

Created during the First World War (1914–1918), the series offers a vivid and humorous portrayal of daily life in a French auxiliary military hospital. Ibels depicts the routines, duties, and occasional absurdities of hospital life, focusing particularly on the work of nurses caring for wounded soldiers. The present work forms an important visual document of wartime medical services and reflects the growing contribution of female artists to the illustrated culture of the war years.

The accompanying index reproduces the daily regulations and timetable of a French auxiliary hospital, detailing the routine of patients, nurses, doctors, visiting hours, operations, concerts, meals, and lights-out, thereby providing valuable historical context for the images.

With some very minor cracks to the inner hinges and the head of the spine. The plates are lightly browned. Otherwise in very good condition.



VI



VENDREDI - Après la visite Opérations -

Louis Nels
1916

Combating Tuberculosis in France in the early 20th century

117

[RAPEÑO, Armand].

Combattez la tuberculose.

Paris, Devambez Imprimerie, [ca. 1918]. Ca. 120 × 79 cm. Mounted on linen.

Educational poster designed by French illustrator Armand Rapeño (1886–1945) for the Commission Américaine de Préservation contre la Tuberculose en France. Through a series of illustrations, the poster explains how tuberculosis is transmitted, identifies habits believed to contribute to its spread, and promotes hygienic measures intended to prevent infection. Produced during the major anti-tuberculosis campaigns of the First World War and its aftermath, the work reflects contemporary efforts to educate the public about one of the most serious public-health challenges of the early 20th century.

The poster appears to have been reissued several times, as a number of variants are known. As they are all undated, we have not been able to determine which version was issued first.

The work has been folded in the past. Otherwise in good condition.

Cf. Gallica ark:/12148/btv1b10053256r (other issue).



Childhood reflected in the apothecary

118

BRAAKENSIEK, Johan Coenraad.

[Pen drawing of a scene in a pharmacy].

[before 1919]. Ca. 18.4 × 27.7 cm. Loosely kept in a white passe-partout.

Original pen drawing showing the interior of a traditional apothecary, with rows of bottles and jars lining the shelves in the background, executed by Johan Coenraad Braakensiek (1858–1940).

The drawing was reproduced as an illustration for *Karel Doringa* by Geert Holle (1866–1936), illustrated by Braakensiek, published by Van Holkema & Warendorf, Amsterdam, 1919, in the series *De Goede Kameraad*. The present work was printed with the accompanying text "Als je in later jaren soms mocht vergeten, wat voor lieve jongen je in je jeugd was, dan kijk je maar even in den spiegel ..." ("If, in later years, you should ever forget what a sweet boy you were in your youth, then just take a look in the mirror ...") on page 155.

Braakensiek was one of the leading Dutch illustrators of the late 19th and early 20th centuries and became closely associated with the publishing house of Van Holkema & Warendorf, for whom he illustrated numerous children's books and literary editions. His work is admired for its narrative quality, humour, and finely observed detail. Holle wrote several popular children's books, often inspired by maritime life and historical subjects. With remnants of tape on the verso. Otherwise in very good condition.



Referencing public anxieties about cholera

119

TITO, Ettore.

Eventail anti-cholérique.

[Venice?], 1937. An ink drawing (ca. 20 × 16 cm), coloured with blue pencil, signed and dated in the lower left corner. The drawing has been mounted onto a sturdy brown paper sheet, which has been tipped into a passe-partout.

Ink drawing by Italian artist Ettore Tito (1859–1941), showing a naked lady wrapped in a fur stole sitting on a bed, while holding a large fan with the inscription "Eventail anti-cholérique" (transl. "anti-cholera fan"). The inscription refers to the widespread fear of cholera at the time. Although outbreaks in Western Europe were rare by the 1930s due to medical advances and improved hygiene, the fear of the disease remained. In this context, the work can be seen as a symbolic reminder of past anxieties and outdated medical beliefs.

Tito lived and worked in Venice for most of his life. His talent was recognised early, as he was accepted as a student at the Accademia di Belle Arti di Venezia at the age of 12. Mostly known for his paintings of landscapes and contemporary life, his works were widely exhibited during his lifetime, and he received numerous awards and honours, establishing him as a significant figure in Italian art at the turn of the 20th century.

The drawing is somewhat browned. Otherwise in very good condition.



The patron saints of medicine

120

CHIÈZE, Jean.

Saint Come et Saint Damien.

Paris, Henri Lefebvre, [ca. 1940]. Ca. 40 × 31.5 cm.

Beautiful coloured wood engraving by Jean Chièze (1898–1975), depicting Saints Cosmas and Damian, the patron saints of physicians, surgeons, and apothecaries. The twin brothers are shown standing above a village scene, where a physician visits a patient. Executed in Chièze's characteristic bold style, with strong outlines and vivid colours reminiscent of a linocut, the print combines traditional religious iconography with references to modern healthcare. The work was part of the series *Les saints patrons des métiers de France*, designed to honour the patron saints of professions that were vital to French society.

The edges are very lightly frayed. Otherwise in very good condition.



An apothecary's cabinet

121

DAMIN, Georges.

[Chez l'apothicaire].

[Lyon?, late 20th or early 21st century]. Ca. 60 × 50.5 cm. Signed in the lower right.

Beautiful lithograph by Georges Damin (born 1942), depicting a still life of objects associated with the apothecary's trade, including a ceramic drug jar, herbarium specimens, a handwritten botanical notebook, and various pharmaceutical utensils. The composition reflects on the relationship between botany and pharmacy.

Damin is a French expressionist artist from Lyon, primarily known for his scenes of French cities, landscapes, and ports of Southern France. He has exhibited widely in Europe and the United States with his watercolour paintings, but has also experimented with lithography. The present lithograph was issued in an edition of 250 copies, which are often, though not always, numbered. The present example is unnumbered.

Some of the corners are slightly creased. Otherwise in very good condition.



The Van Gelder Collection
of medical and pharmaceutical prints

Quackery

Numbers 122 - 135

Vessels of transformation: distillation and furnace in early alchemical practice

122

[ALCHEMICAL PRACTICE – WOODCUT PRINTS].

[Collection of two woodcuts concerning distillation].

[16th century]. Ca. 12.5 × 17 cm and ca. 10.5 × 7.2 cm. Both prints are mounted in a large white passe-partout.

Collection of two woodcuts of early modern alchemical illustration, in which practical laboratory apparatus is rendered with a striking combination of technical clarity and symbolic resonance. Although the present impressions are not identical to any single known set of blocks, they are closely related to and likely derived from images circulating in 16th-century printed works on distillation and alchemical practice.

The first image depicts a Balneum Mariae (or bain-marie), an indirect heating system essential for delicate distillations.

The second woodcut presents a more monumental alchemical furnace (athanor), a structure designed for sustained and uniform heat over long periods. A comparable design is found in Pietro Andrea Mattioli's (1501–1577) *Opusculum*.

Both prints were taken from a larger work. Otherwise in very good condition.



A moralising vision of folly and ruin

123

[GALLE, Philip, after Pieter BRUEGEL the Elder].

[The alchemist].

[Antwerp], Hieronymus Cock, [ca. 1558]. Ca. 32 × 44 cm. Captioned in Latin below the image. The etching is tipped into a white passe-partout with a light blue border.

Rare engraving, first state of three, of Pieter Bruegel's (ca. 1525–1569) most incisive and enduring satirical inventions. The composition derives from the artist's original pen and brown ink drawing of 1558, among the earliest Netherlandish depictions of the alchemist and a subject that would enjoy widespread popularity in both visual and literary culture.

The scene unfolds within a chaotic domestic interior, where the alchemist, seated by the hearth, sacrifices his family's last coins to the furnace in a futile attempt to produce the philosopher's stone. Around him, Bruegel constructs a richly detailed moralising narrative: his wife gestures despairingly towards her empty purse, a fool, crouched at the bellows, grotesquely imitates the master's obsessive labour, and the children, oblivious to the gravity of their situation, play among bare cupboards and scattered implements. To the right, a learned figure, removed from the immediate disorder, gestures towards the unfolding events, as if interpreting the folly before him.

The present work is generally attributed to Philips Galle (1537–1612) and produced for the publishing house of Hieronymus Cock (1518–1570). Bruegel's *Alchemist* has long been recognised as one of his most accomplished and complex print designs. Neither allegory nor caricature in a simple sense, it presents instead a stark moralising vision, at once tragic and darkly comic, of human folly.

The work is somewhat browned, with several vertical folds. Otherwise in good condition.

Hartlaub, Alchimisten und Rosenkreuzer, pp. 18–20; Hollstein, III, p. 296; Lebeer no. 27, pp. 79–84; Muller, De Nederlandsche geschiedenis in platen, IV, p. 43, nr. 418W; New Hollstein, Philips Galle part III, no. 391; Orenstein & Sellink, no. 61; Riggs, Graven images, p. 24; Sellink no. 71; Van Bastelaer 1908, no. 197, p. 61.



The discovery of guaiacum and the treatment of syphilis

124

GALLE, Philip, after Jan van der STRAET.

Hyacum, et lues venera.

[Antwerp], Philips Galle, [ca. 1580–1605]. Ca. 20.2 × 27.2 cm. Tipped in a white passe-partout.

First-state (of three) in a dark impression of the sixth plate from Jan van der Straet's (1523–1605) celebrated *Nova Reperta* series, published by Philips Galle (1537–1612) in Antwerp. This plate represents the discovery of guaiacum as a remedy against syphilis. The print shows a room divided in two by a partition. On the right, a servant is hewing guaiacum wood into shavings, and on the left, a sick man on a bed drinks a guaiacum decoction under the watchful gaze of a doctor. A picture hanging on the partition represents a scene in a brothel, a reference to the way syphilis is most often transmitted.

With somewhat short margins. Otherwise in very good condition.

Bettman, "A pictorial History of Medicine", p. 99; *Das Gestoichene Bild*, no. 73; *New Hollstein*, no. 328; *Thieme/Becker IV*, p. 213 no. 134.



Inside the 16th-century laboratory

125

GALLE, Philip, after Jan van der STRAET.

Distillatio.

[Antwerp], Philips Galle, [ca. 1580–1605]. Ca. 20.5 × 27 cm. Mounted in a white passe-partout, with a red and a gold border.

First-state impression (of three) of the seventh plate from Jan van der Straet's (Stradanus, 1523–1605) renowned *Nova Reperta* (New Inventions) series, one of the most influential visual celebrations of technological and scientific progress produced during the Renaissance. Conceived in Florence around 1590 and published in Antwerp by Philip Galle (1537–1612), the series of engravings illustrates those discoveries and inventions that, in Stradanus' view, distinguished his age from classical antiquity.

The present plate, entitled *Distillatio*, depicts the interior of a 16th-century alchemical laboratory.

The work is slightly stained on the verso, the paper appears to be slightly weakened in the lower margin from the strain of the mounting method. Otherwise in good condition.

New Hollstein Dutch no. 329.



The travelling doctor's tent: a scene of curiosity and con artistry

126

[OSTADE, Adriaen van].

[De kwakzalver].

[ca. 1650–1700]. Ca. 17.1 × 14.9 cm. Tipped in a white passe-partout.

Etching after Adriaen van Ostade (1610–1685), depicts the popular 17th-century subject of the travelling quack doctor entertaining and persuading a crowd gathered before his tent. Set beneath a tree in a rustic landscape, the flamboyant medicine seller stands beside an open trunk of remedies while presenting his supposed cures to an attentive audience of peasants and children. The composition is derived from Van Ostade's celebrated painting *The Quack Doctor (De kwakzalver)* of 1648, today preserved in the Rijksmuseum.

The subject of the quack doctor proved especially popular with printmakers, and numerous engraved and etched versions were produced after Van Ostade's original composition throughout the late 17th and 18th centuries. In very good condition.

Cf. for the original painting by Van Ostade; Rijksmuseum cat.nr. A 300.



A public demonstration by a monkey quack

127

POOL, Matthijs.

[A monkey-charlatan giving a demonstration before his client-monkeys].

Amsterdam, Matthijs Pool, [ca. 1720]. Ca. 25.4 × 30.2 cm. Tipped in a white passe-partout.

The third plate from the celebrated series *"'t aapenspel in de werelt"* (*The monkey play*), this lively and sharply observed etching was produced in Amsterdam around 1720 by Matthijs Pool (1676–1740), in which monkeys assume the roles and follies of human society.

The print belongs to the *singerie* tradition, popular in the late 17th and early 18th centuries, in which monkeys imitate human behaviour in a humorous and sometimes critical way. The scene can be understood as a comment on public credulity and the world of quack medicine.

The plate includes captions in both French and Dutch, suggesting it was intended for a broad audience. Pool likely trained in France before working in Amsterdam, and his work reflects both Dutch and French influences.

The work is very lightly browned and foxed. Otherwise in good condition.

Muller, II p. 135, no. 3696; Wurzbach II, p. 343–344.



*Fr. Fr. du charlatan: Je suis opérateur.
Mes doignes et mes onguents sont de bonne fondeur.*
*Dese aap zo doet op zyn carter, onspen hem bogtussen.
Hy prent met Briceven, en maakt louteren ygenkuren.
M. Pool del. Amsterdam.*

128

The charlatan beneath the ancient ruins

BOISSIEU, Jean-Jacques de.

[Les grands charlatans].

1772. Ca. 44.5 × 40 cm. Tipped in a white passe-partout.

Engraving by Jean Jacques de Boissieu, dated 1772, after a painting by Karel du Jardin (1654), the engraving is the fourth state out of seven. The present work depicts a lively itinerant scene traditionally known as *Les grands charlatans* (*The great charlatans*). A travelling quack doctor and his assistant perform before a gathered rural crowd in an open landscape. The charlatan stands upon a makeshift stage, addressing the onlookers and selling his universal remedy, while a musician seated nearby provides accompaniment to the performance. Members of the audience are shown in various attitudes of curiosity and engagement, including one figure mounted on horseback. De Boissieu (1736–1810) was a French draughtsman, etcher and engraver from Lyon. He trained at the École Gratuite de Dessin but was largely self-taught in printmaking. He produced a number of landscape and genre prints, as well as plates for the *Diderot-d'Alembert Encyclopédie*.

With some very minor foxing in the margins. Otherwise in good condition.

Cf. for the original painting see: Dujardin, "Les Charlatans italiens", (1657), Louvre, INV 1394; MR 784.



On the broken stones of Rome: the charlatan's performance

129

DAVID, François-Anne.

Le marchand d'orvietan.

Paris, by the author, [ca. 1777]. Ca. 46.5 × 53 cm. Tipped in a white passe-partout.

Engraving depicting the well-known subject of the itinerant "Orviétan" seller, a quack doctor promoting his universal remedy from a raised wooden platform. The composition derives from a painting by the Dutch Golden Age artist Karel du Jardin (1626–1678), whose original work *Les charlatans Italiens* (1657), now in the Louvre, forms part of the Bamboccianti tradition of genre scenes set in the Roman countryside.

The engraving was produced by François-Anne David (1741–1824), a Parisian engraver trained under Jacques-Philippe Le Bas (1707–1783), known for his precise line work and neoclassical clarity. The dedication refers to Barthélémy Augustin Blondel d'Azincourt (1719–1794), a prominent court official and Lieutenant-Colonel of Infantry.

The work is very mildly foxed, mostly in the margins. Otherwise in very good condition.

Cf. for the original painting see: Dujardin, "Les Charlatans italiens", (1657), Louvre, INV 1394; MR 784.



Gerard Dou's acclaimed painting in print

130

HESS, Carl Ernst Christoph.

The quack doctor.

London, Valentine and Rupert Green, 21 May 1794. A hand-coloured stipple engraving (ca. 67×48 cm) behind glass, mounted in a passepartout with decorated borders, framed in a later gilt wooden frame (ca. 86×66 cm).

Early state of a beautiful stipple engraving of the celebrated painting by Gerard Dou (1613–1675), depicting a quack doctor promoting his wares to a crowd of gullible onlookers. The work was engraved by the German engraver Carl Ernst Christoph Hess (1755–1828) in 1792, but was first published in 1794 by father and son Valentine and Rupert Green in London. In June 1789, Elector Palatine Carl Theodor, to whom the engraving is dedicated, granted Green and his son the exclusive privilege to reproduce the paintings from his own collection in Düsseldorf, where *The Quack doctor* was also housed at the time. This privilege resulted in a series of high-quality engravings, of which the present print forms a notable example.

At least two states of the 1794 edition exist: one with and one without the dedication to Elector Palatine. The present issue with the dedication is likely the later state, as the work was reprinted in 1797 with the dedication. The 1794 edition, however, is rarer.

With a paper ownership label ("Gorinchemse Apotheek, Drs. J.B. v. Gelder") mounted on the back. The engraving is somewhat foxed, with lighter spotting in several areas at the bottom of the print. Otherwise in good condition.

Hollstein, Dutch and Flemish V, p. 269, nr. 51; cf. Whitman, Alfred. British mezzotinters: Valentine Green (1902), pp. 1–23.



Everyday occupations in Canton: an apothecary and a viper-seller

131

DADLEY, John, after Pu-Qa CANTON.

[Two lithographed costume prints with accompanying text from *The costume of China*].

London, William Miller, 1799. Each ca. 36.3 × 25. Loosely inserted in a white passe-partout.

Two costume plates from George Henry Mason's (1770–1851) celebrated work *The costume of China*, one of the earliest and most influential illustrated accounts of everyday life in Canton during the late 18th century. The first plate, numbered 26, is titled *An apothecary* and depicts an itinerant Chinese apothecary carrying a shoulder pole with baskets containing medicinal remedies and supplies. T

The second plate, numbered 46, is titled *A viper-seller*, and depicts a street vendor offering vipers for medicinal and culinary purposes, carrying baskets and containers filled with live reptiles.

The text pages shows some minor foxing. Otherwise in very good condition.





De Quà, Canton, Delin.

Publ'd by A. May & 1723 by W. Miller, Old Broad St. London.

Dudley, London, Sculp.

PLATE XLVI.

A VIPER-SELLER.

THERE are many different kinds of serpents which the Chinese take medicinally, or for food. The viper, in particular, is conveyed about for sale in baskets, tubs, or jars, either alive or made into broth. The characters on the small board carried by the figure in this plate are highly recommendatory of the virtues of the reptiles beneath.

It is a custom with stationary traders to place on one side, without the door of their shop, a long board of this sort, bearing black or gilt characters upon a red ground, which denote the articles to be disposed within, and the master's name, to which the words "Pu-Hu," 'he will not cheat you,' are frequently subjoined.

Trades, quack doctors, and the human condition

[CATCHPENNY PRINTS – DUTCH].

[Collection of six Dutch catchpenny prints from the 19th century].

Comprising:

(1) **OORTMAN, Jan or Gerrit.** Kwakzalver Jurgen ... (2x)

Amsterdam, Hendrik van Munster and son, [after 1820].

(2) **[CRANENDONCO, A.]** De oorsprong, den voortgang en het einde van het menschelijk bestaan.

Gorinchem, Jacobus Noorduyn, [between 1819–1840].

(3) **[CATCHPENNY PRINT]**. Zyne krachten te besteden, tot vermaak of nut der jeugd ... Rotterdam, J. Hendriksen, [between 1797–1826].

(4) **[IDEM]**. Kijk, kinderen! Zie deez' print ...

Breda, Broese en Comp., [ca. 1830].

(5) **[IDEM]**. Nieuwe Hollandsche kinderprenten. No. 36.

Leiden, A. W. Sythoff, [ca. 1870].

(6) **[IDEM]**. Door kunst, door zorg en vlijt, bestaat elke maatschappij, bestaat ons vaderland, leerd dit ô jeugd! van mij.

Amsterdam, Schalekamp en Van de Grampel, [between 1822–1890].

All captioned in Dutch (each ca. 40 × 30 cm), incl. 4 hand-coloured.

Ad 1 has been tipped into a red passe-partout; ad 2 has been tipped onto black cardstock.

Collection of six Dutch catchpenny prints from the 19th century, illustrating the educational, moralising, and entertaining functions of popular print culture. The sheets depict trades and occupations, domestic work, the stages of human life, and popular comic subjects.

A detailed description is available upon request.

Ad 1 is somewhat browned, and some orange ink staining; ad 2 with several reinforcements, a restoration slightly affecting the imprint, some foxing. Otherwise in good condition.

Ad 1: De Meyer, p. 265 and p. 237; Ad 3: Meyer, p. 169, no. 94.



De oorsprong, den voortgang en het einde van het Menschelijk leven.



Hier neemt de mensheid een begin.
Hier wordt de mensch geboren.
Hier treedt hij 's werelds voetsporen in
En doet zich jule hooren.



De spruit zich 's werelds zorg ten
En 's lieveling genoot, (vrou,
Keert voor de zorg geen schoorsteend
Dan dat zij 's kindje woot.



Voor de kou is men 's kindje
Of de woede heeft geen raad.
Nimmer is al 's welken moede
Het is slechts met honger leed.



De moeder neemt het jongste wicht
De zij met liefde schraagt.
's Is haar een aangename pilot.
Die in den levend draagt.



Welke begint het kind te staan.
Is, de ouderen kunnen hoopen
Dat spoedig 's knoest alen zal gaan
En door hun hulp zal hoopen.



Gewis het ingelofte land
Tiest een een deernig lot;
Van niemand wordt het ooit bekind.
En woot getruut van God.



Keer u dankend tot den vader,
Kale u biddend voor hun ouer,
Dan looft gij den hemel vader
Bij ons' aller Opperhoer.



Kinderen gaar toch steeds getrou
Uwe meesters lessen hooren,
Dan looft gij u voor 's naberoer,
U anders van beschouwer.



Dit is voor u een lieve kint
Een zeer vermakelijk kint
Men maakt van ware en van lichte
Een fraaije wietel.



De knap is nu een jongeling
En trekt naar den beoogt
Doch trekt die wijk in den kring
Waar u ouders gaan.



Heb' gij naregt uwe rijk
Voor den der en eind gebroet,
Zoe dan wij een een vermaat
Dus u nuere vrede woot.



Verantwoord den den den den
Kint uwe lere soede aan.
Eekend uwe uwe uwe uwe
In uwe verbanden.



De jeugting gaat voor 's eendmaal
En zwerft zijn gale trouw,
De Goddiest regent 's jeugting paar
Nu maakt hij een nu vrouwe.



Wet baten vromen alomden man
Die men soms weloig, teid
Men lemdet nog nietoet kan
Dan menschen met veel geld.



Het is wel meer aler woeven
Dat men 's wietoed hant
Doch vroeger heeft noch vaak de
Natuur den tol beid, (omach

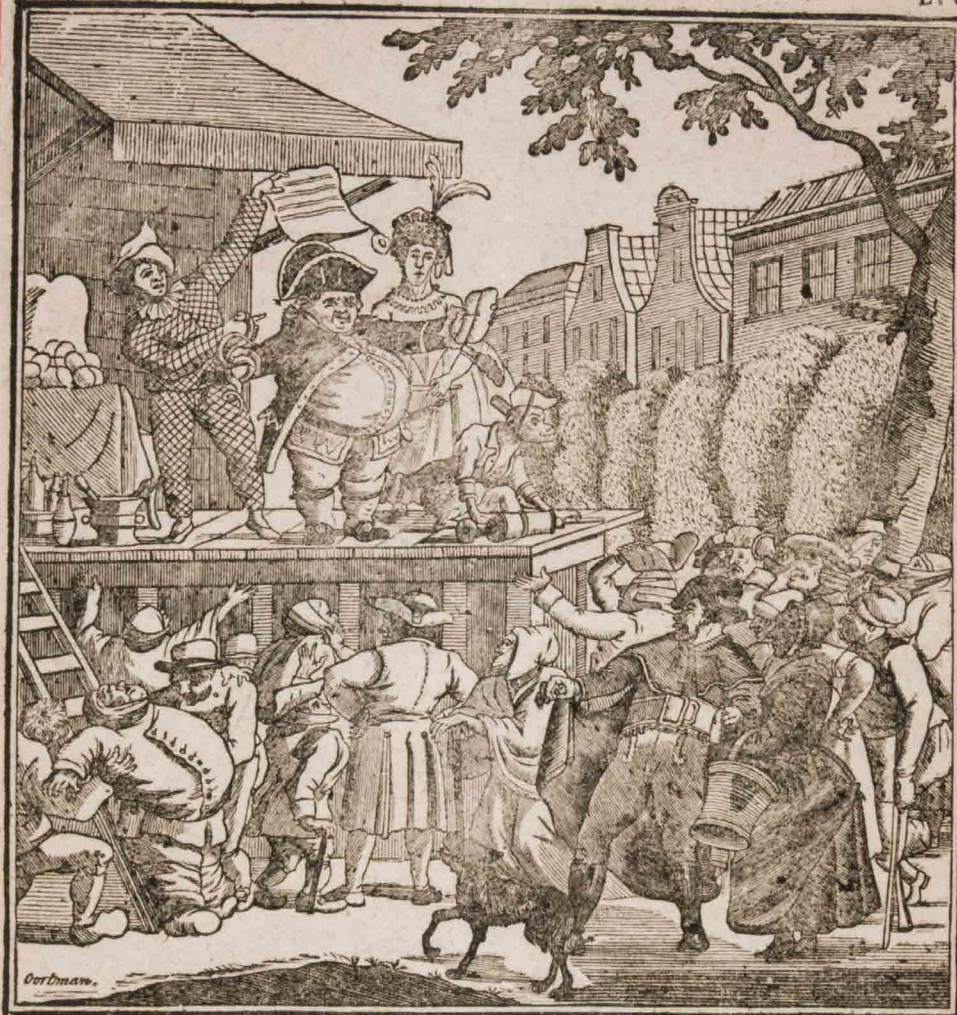


Hier is het einde van ons leven
Hier woot wij voor ons gien
De menschen woot hier nu volgevoeg
Wat God hem eemtel is.

Te Gorinchem, bij J. NOODUJN, Drukker en Boekverkooper.

Befchouw, o Jeugd! dees' Priet; lach vrij bij dees' Plaet, Maar lees aandachtig ook het geen 'er onder staat.

L. 5



KWAZALVER JURON staat hier afgebeeld naar 't leven;
Om dieftal, uit zijn land verbannen en verdreven.
Bedriegt hij hier nu 't Volk, dat, dwaas en los van hoofd,
Zijn ijdele snoetverf en zot gewoens geloof.
Zie hem, met zijn Hansworst, zijn mufti waren venten,
Verloofende aan het volk, hoe zijn Medicamenten,
Door groote Vorsten en Geleerden zijn getoemd,
Die hij, al liegende, maar bij duizenden ooms.
Een brief op perkament, als aan een Hof geschreven,
Werd door Hansworst met zwier daar in de lucht verheven.
Wij JURON's vrouw, Mevrouw geheten, bij hem staat;
Het oog van 't volk verblijnd door praeyig zot, gewaast
Vo de Aap, om de aardacht van de Kijkers te vergrooten,
Met een kluttepulst zit te prieken in zijn poeten.
B-dankt slechts, Kinderen! indien die trotse vent
Voor een bekwaam een man stond in zijn land bekend,
Din had hij aeker niet, op markten en op hoeken
Van tiraten, in dit land, zijn brood dus moeten zoeken.



Ziet, echter, hoe het volk, van allerhande soort,
Naar dat theater loopt en naar dien puchhans hoort;
Maar, dat nog erger is, zich dwaaslijk laat bewegen,
Om over ziekte en pijn dien Zwaap rand te piegen,
Zelfs medeliden koop, verslitten in hare soort,
Wat scheelt her aan een 's chela, of hi een menach vermoordt
Is ook die Oksap, die, door den tijd gedreven,
Heer JURON's schuins begluut, is een van JURON's neven;
En Gauswief insagelij, naar algemeen gewicht,
Ook in zijn land 's schavot ter nauwetmoed onvlucht,
D's vent zijn waren ook, om voor die fleche prullen,
Te schen van 's Algeteven, zijn maagte beurs te vullen
Wich, Kinderen, wecht u dan in het vervolg van tijd,
A's gij volwasen en uw eigen meester zijt,
Voor zulk gebroete, dat, ontbloet van kundigheden,
Tot schande van een land, wordt in een land geleden;
Dien, wat onpotelen ook van zijn 's kunst vermoed
's Alleen maar om het geld dat burgers is te doed.

Te Amst' dam, ter Boekdrukkerij van H. VAN MUNSTER en ZON, op de Warmoesgragt, N. 2. N. 7.

Van Ostade's quack doctor in the 19th century

133

[OSTADE, Adriaen van].

[De kwakzalver].

[Ca. 1800]. Ca. 41.5 × 27 cm. Tipped in a passe-partout.

Beautiful mezzotint of a quack doctor displaying his wares for a small audience of peasants, a classic 17th-century Dutch moralising scene about gullibility, performance, and village life. The work is engraved after either the 1648 painting or etching by Adriaen van Ostade (1610–1685). Van Ostade's etching, originally executed in reverse, was slightly wider and showed more of the surroundings, but the principal elements of the composition remain otherwise identical. The present mezzotint was likely made in the early 19th century, reflecting the continued popularity and influence of Van Ostade's peasant subjects among later collectors and printmakers.

The margins are slightly soiled, with a water stain in the lower right corner, and remnants of tape on the left side, not affecting the image. Otherwise in good condition.

Hollstein, Dutch and Flemish, vol. XV, pp. 54–55 (Ostade etching).



A dose of delusion: the quackery of doctor Comicus

134

[COMBE, William, and Thomas ROWLANDSON].

Dr Comicus selling his pills.

[ca. 1815]. Ca. 13.5 × 22 cm. Tipped in a white passe-partout.

Hand-coloured satirical engraving depicting Dr Comicus, the hapless quack protagonist of *Doctor Comicus*, shown here in the act of hawking his miraculous pills to an unsuspecting public. The scene forms part of the celebrated parody of William Combe's (1742–1823) *Doctor Comicus; or the frolics of fortune*.

Doctor Comicus follows the misadventures of its central figure through a series of comic humiliations and social absurdities, using broad caricature and topical satire to expose the follies and eccentricities of early 19th-century life.

In very good condition.



A satirical attack on quack medicine in the early 20th century

135

BODENHEIM, Nelly.

De geschiedenis van Jan Kwak.

[Amsterdam], Vereeniging tegen de Kwakzalverij, [ca. 1910]. With 24 lithographed illustrations on one sheet (ca. 42.5 × 34.4 cm). The print has been tipped onto grey paper.

Rare anti-quackery print, comprising 24 black-and-white silhouette panels narrating the life and career of the fraudulent "Jan Kwak", who rises from delinquent schoolboy to wealthy manufacturer of patent medicines through deception, manipulation, and aggressive advertising. Combining social satire and public-health propaganda with the visual language of the popular catchpenny print, the sheet forms a remarkable indictment of medical charlatanism in the early 20th century.

Published by the still-existing *Vereeniging tegen de Kwakzalverij* ("Society Against Quackery"), the print attacks fabricated testimonials, miracle cures, media manipulation, and the commercial exploitation of public anxieties. Its message resonates strikingly with modern debates surrounding pseudoscience and misinformation. Contemporary advertisements in *Nederlandsch Tijdschrift voor Geneeskunde* in 1910 promoted both this broadside and a related children's picture-book edition.

The work has been folded in the past, with two brown stains at the top margin from the mounting method/ Otherwise in good condition.





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