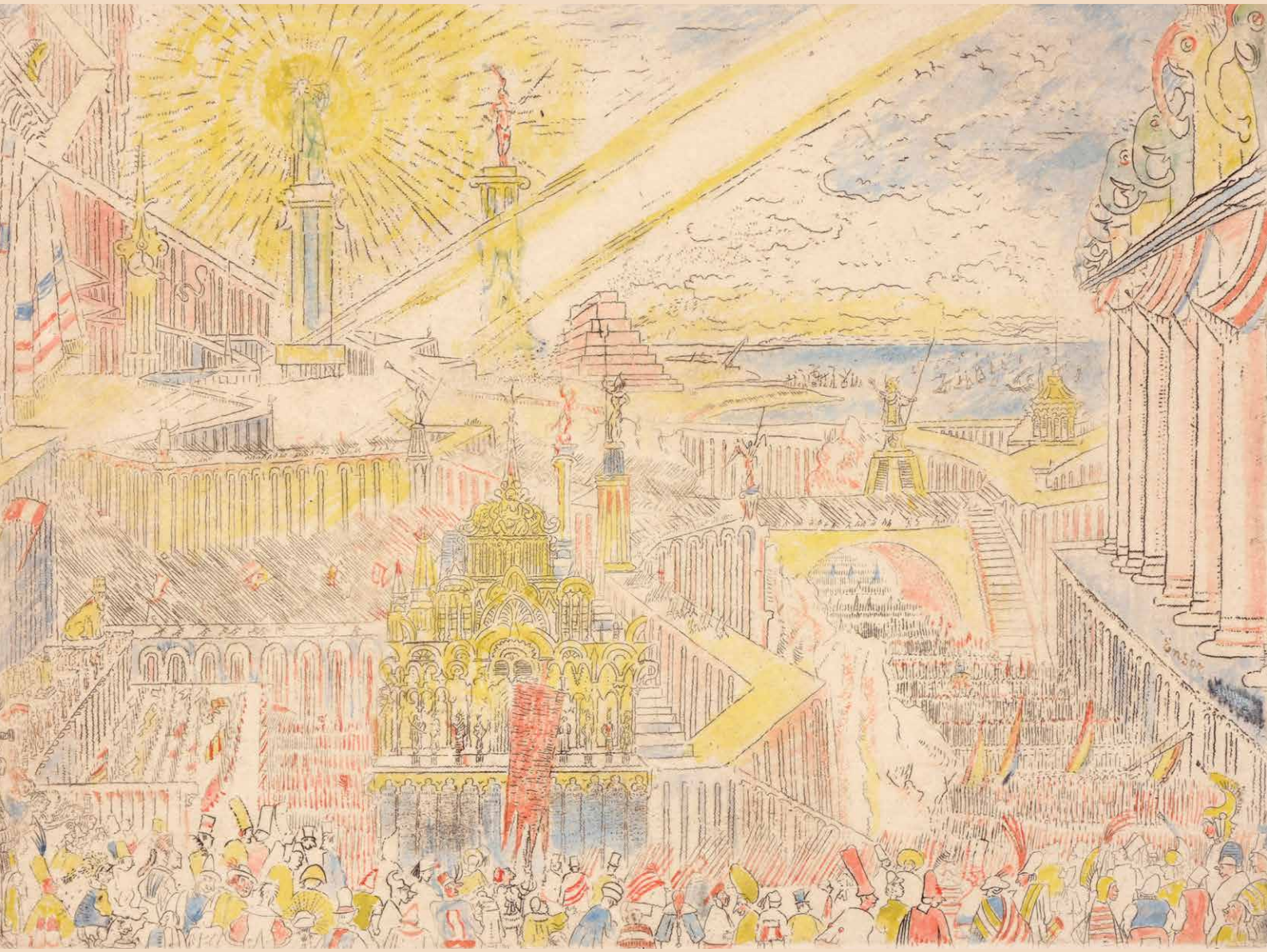
ANTIQUARIAAT

Marc Van de Wiele

SINDS 1976



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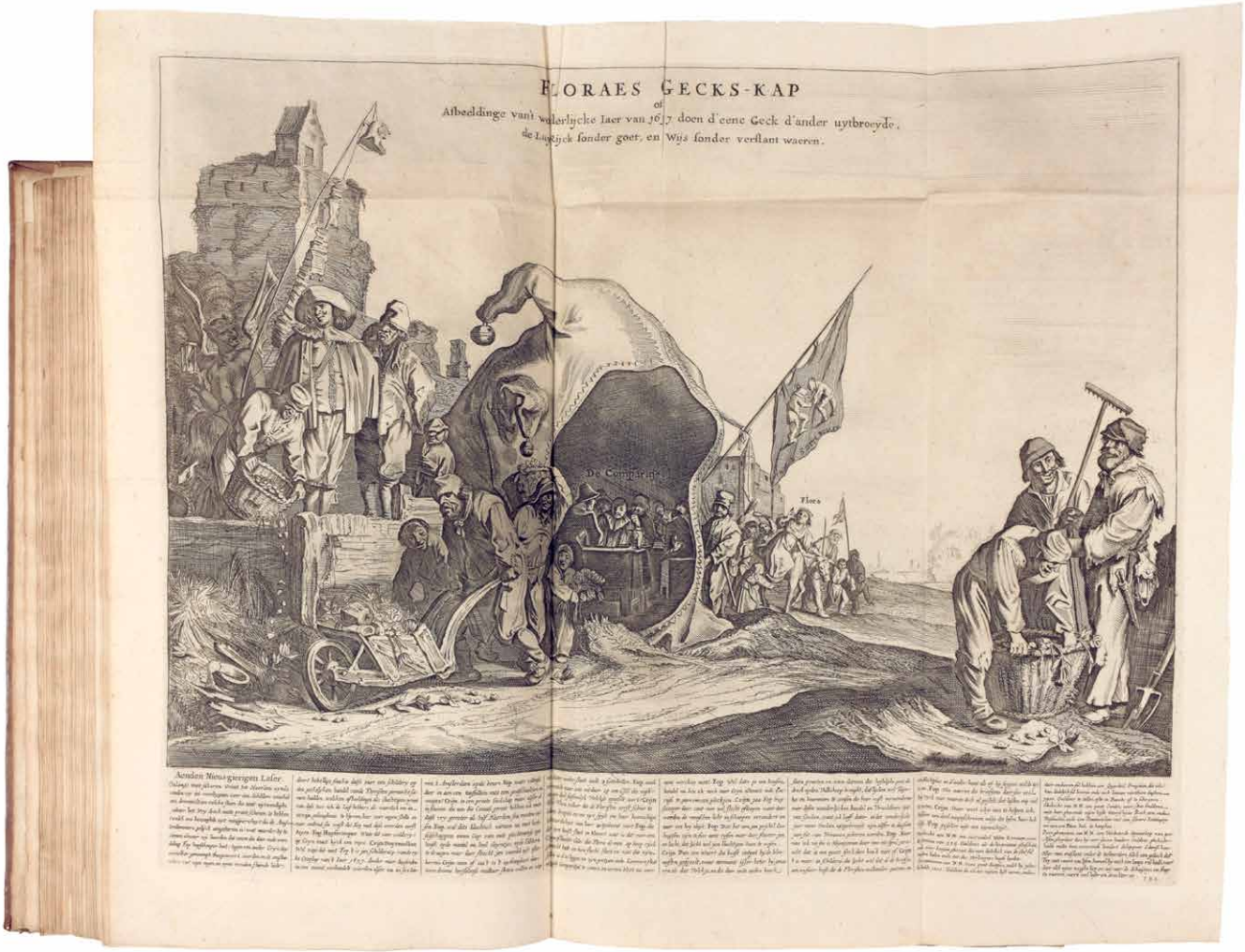


[1] **[AANDELENHANDEL - Great mirror of folly]** Het groote tafereel der dwaasheid, vertoondende de opkomst, voortgang en ondergang der actie, bubbel en windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX
[Amsterdam], voor de Nakomelingen, 1720. In-folio (39,5 x 24,5 cm), [1] + [1 blanco] + 25 + [1] + 52 + 31, [1 blanco], 8 pp. With a typographical title (printed in red and black) and 76 satirical engraved plates (some double page, some folding). Three of the present plates are considered extra plates by Muller (portrait of John Law, Jacques III and a map of Louisiana). Some copies have more extra plates, collation is complicated, full list on simple request. (Marginal) foxing, text-lvs age-toned, a few tears without loss in the folding of some plates.
Contemporary calf binding, with rich gilt tooling.

€ 3.950

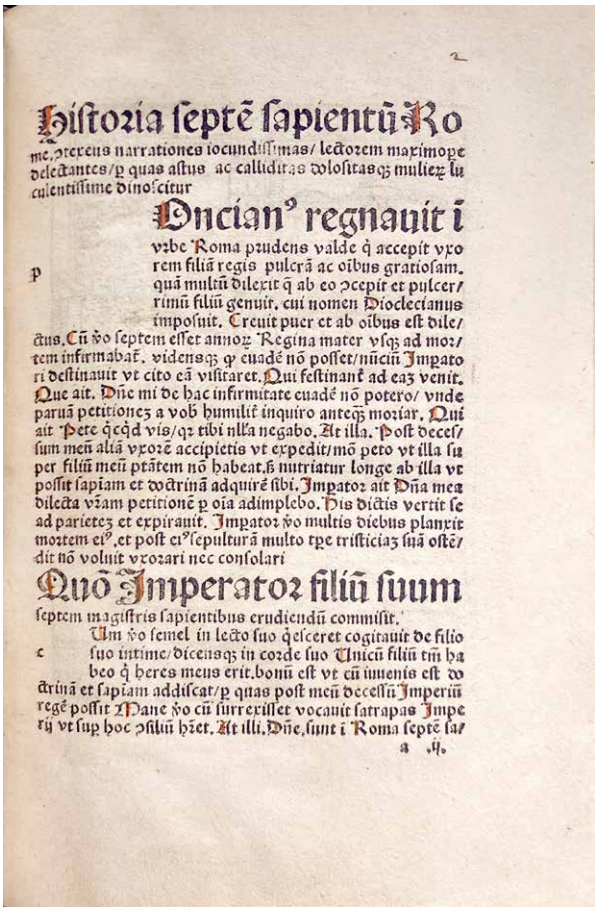
First edition of a famous important and much sought work, being a collection of texts and plates satirizing the Englishman John Law, his Mississippi Company, and the international land and trading speculation in worthless shares of the South Sea Bubble of 1719-1720, which resulted in an international scandal.
Ref. Sabin 28932; Muller, Historie prenten II p.103-124, nrs. 3536 - 3608 , 3611 , 3613 , 3615 ; Atlas van Stolk, 3452 ff.
'The engravings, which illustrate the rise and fall of the great speculation, are full of humor; many of them are exceedingly ludicrous, and some very obscene' (Sabin).
Provenace: ex-libris Collectie Buijsters-Smets.

[2] **BERLESE, Laurent, Abbé** Iconographie du genre camellia ou description et figures des camellia les plus beaux et les plus rares Paris, H. Cousin, 1839/43. 3 vol. in folio (37.5 x 28 cm), half-titles, 4 leaves of text addressed to the members of the Société Royale d'Horticulture de Paris (vol. 3), some browning on a few pages, 300 engraved plates printed in colors and finished by hand, by Oudet (293), Gabriel (4) and A. Duménil (2) and one unsigned, all after J.-J. Jung, printed by N. Rémond. Contemporary half brown morocco, spines gilt in five compartments, brown buckram covers. Bindings with some wear and rubbing. Good clean copy with large margins.

€ 24.500

A fine set of the most influential monograph on camellias by the greatest camellia scholar of the nineteenth century. The present set includes the apparently unrecorded four-page introduction addressed to "Messieurs les membres de la Societé Royale d'Horticulture de Paris" and an autograph letter from Berlèse to a fellow horticulturist. Laurent (or Lorenzo) Berlèse was the greatest camellia expert of the nineteenth century. He was born in Campo Molino near Treviso, Italy, but carried out the majority of his research into the genus in France, using his private wealth to establish his own nursery and hothouses near Paris. Seeing the need for a formal classification system of the family, he first suggested that they be grouped according to a color gradation system. He first published the results of his researches in 1837 in his Monographie du genre Camellia, a revised edition of which was published in 1840. By 1845 he had abandonned the color system in favor of classification based on flower shape. In this third edition he listed 701 varieties. The accompanying one-page autograph letter is dated 8 January 1843 and addressed to M. Gruneberg fils, horticulturist of Frankfurt. He tells M. Gruneberg of his admission to the Societé Royale d'Horticulture de Paris. He then goes on to thank Gruneberg for sending him a new variety of camellia (Camellia Teutonica) and to say that other growers are already claiming to possess examples of the new variety. Berlèse writes this off as mere "jalouise commerciale." Working with the Frankfurt-born artist J.-J. Jung, who was a fellow member of the Societé Royale d'Horticulture de Paris, Berlèse began publication of the present work with a subscription list of 250. The work appeared in parts, each containing two plates with accompanying text, between 1839 and 1843. In the prospectus, Berlèse announced that the work would be illustrated by lithographs but he was apparently so dissatisfied with the quality of the color reproduction that he turned to handcolored engraving instead. In the introduction, Berlèse describes the work: "My Iconographie was not produced solely for commercial reasons, it is also a work of art, and a scientific treatise. My principal reason for publishing the Iconographie was to provide a faithful reproduction of nature, and to provide libraries with a book which accurately represented one of the most beautiful flowers of Asia and recorded the progress made in its study in Europe by both Art and Science. This is the task I set myself and I believe that it has been accomplished." Both the introduction and accompanying letter hint at Berlèse's dissatisfaction with the commercial side of camellia growing. This may explain his decision, taken in 1846, to abandon camellias. He sold the whole of his collection to a commercial nurseryman, gave up his studies, and returned to Italy, where he died in 1863.

J. H. Jung pinx
Gabriel sc.
Camellia Imbricata rubra.
H. Rémond imp.



Historia septē sapientū Ro
me, ꝯtexens narrationes iocundissimas/ lectorem maximope
delectantes/ ꝑ quas astus ac calliditas dolositasq; mulieꝝ lu
culentissime dinoscitur

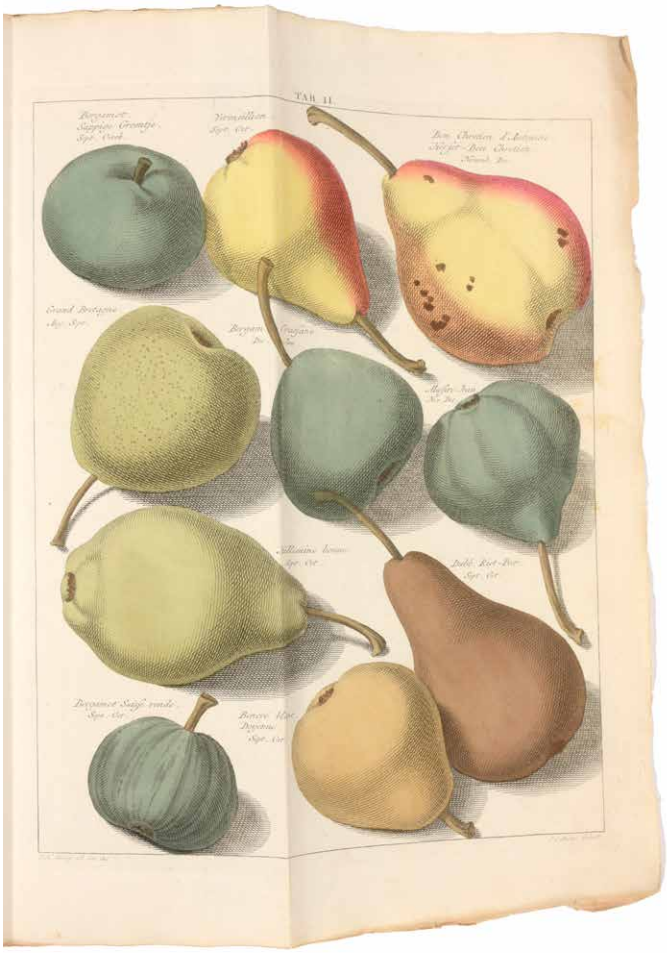
Oncianꝰ regnauit ī
p vrbe Roma prudens valde q̄ accepit vxo
rem filiā regis pulcrā ac oībus gratiosam.
quā multū dilexit q̄ ab eo ꝯcepit et pulcer/
rimū filiū genuit, cui nomen Diocleciānus
imposuit. Creuit puer et ab oībus est dile/
ctus. Cū v̄o septem esset annoꝝ Regina mater vsq; ad mor/
tem infirmabat. videnscq; ꝙ euadē nō posset/ nūciū Imꝑato
ri destinauit vt cito eā visitaret. Qui festinant ad eaꝫ venit.
Que ait. Dñe mi de hac infirmitate euadē nō potero/ vnde
paruā petitionez a vob humilit inquiro anteq̄ moriar. Qui
ait Pete q̄cq̄d vis/ qꝛ tibi nlla negabo. At illa. Post deces/
sum meū aliā vxorē accipietis vt expedit/ mō peto vt illa su
per filiū meū ptātem nō habeat. ꝫ nutriatur longe ab illa vt
possit sapiam et doctrinā adquirē sibi. Imꝑator ait Dña mea
dilecta vr̄am petitionē ꝑ oīa adimplebo. His dictis vertit se
ad parietez et expirauit. Imꝑator v̄o multis diebus planxit
mortem eiꝰ. et post eiꝰ sepulturā multo tpe tristiciaꝫ suā ostē/
dit nō voluit vxorari nec consolari

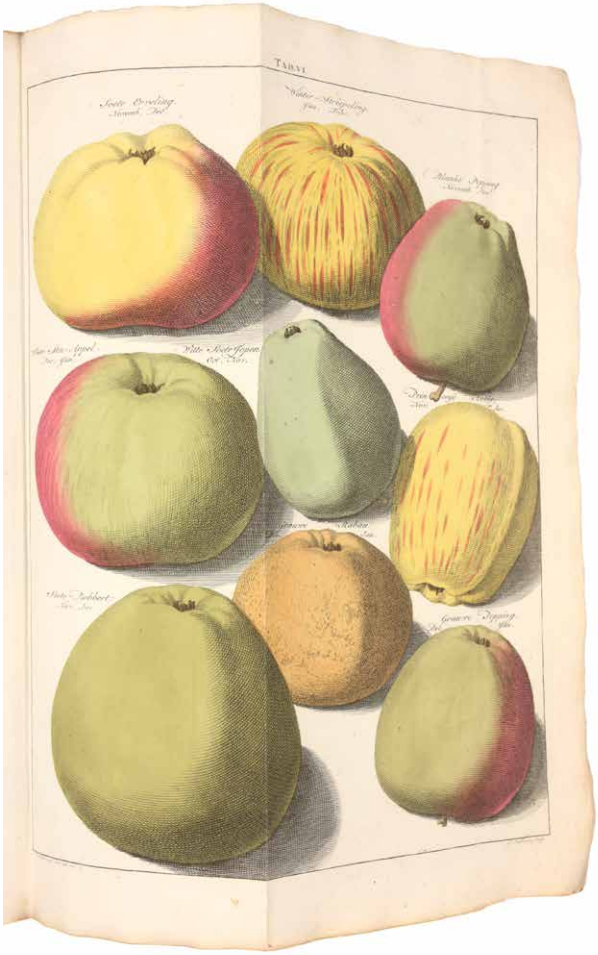
Quō Imperator filiū suum
septem magistris sapientibus erudiendū commisit.

c Um v̄o semel in lecto suo q̄esceret cogitauit de filio
suo intime/ dicensq; in corde suo Unicū filiū tm̄ ha
beo q̄ heres meus erit. bonū est vt cū iuuenis est do
ctrinā et sapiam addiscat/ ꝑ quas post meū decessū Imperiū
regē possit Mane v̄o cū surrexisset vocauit satrapas Impe
rij vt sup hoc ꝯsiliū hr̄et. At illi. Dñe. sunt ī Roma septē sa/
a .ij.

[3] **[INCUNABLE]** Historia septem sapientum Romae
Cologne, Johann Koelhoff sr, 1490. 4to, [50] ff [a-g6, H8], 37 ll, gothic type, woodcuts, contemporary calf (skilfully rebacked), clasps gone. Very good copy.
€ 12.800

Very rare (some 15 copies preserved, several incomplete) Latin Cologne edition of a popular medieval cycle of stories, 'The Seven Sages of Rome'. It tells the story of the Emperor Pontian's son Diocletian, who got accused by his jealous stepmother (who in vain had tried to seduce him), but was finally set free by his seven Masters (analogous to the 'Seven Wise Men of Greece'). The story shows oriental elements taken from the Old Testament (Joseph and Potiphar) and Arabian stories (1001 Nights, Sindbad). The 1st printed edition was also published in Cologne by J. Veldener in 1475. The present edition is remarkable for its 23 large woodcuts. They were first used in the Low German edition published by Claes Leeu (and printed by his brother Gerard) in Antwerp on 11 April 1488. The Leeu brothers lent them to Koelhoff, and re-used them in Antwerp Latin edition by Gerard Leeu of 6 November 1490 under the new Latin title 'Historia calumnie novercalis'
Ref.: ISTC is00449000; GW 12853; Goff S-449; Polain 4440 (incompl. copy in KUL); IDL 2330; Vouilliéme (Köln) 587; BMC I 230. Woodcuts: Schramm VIII-301, 303-314 and Kok 92.1-12.





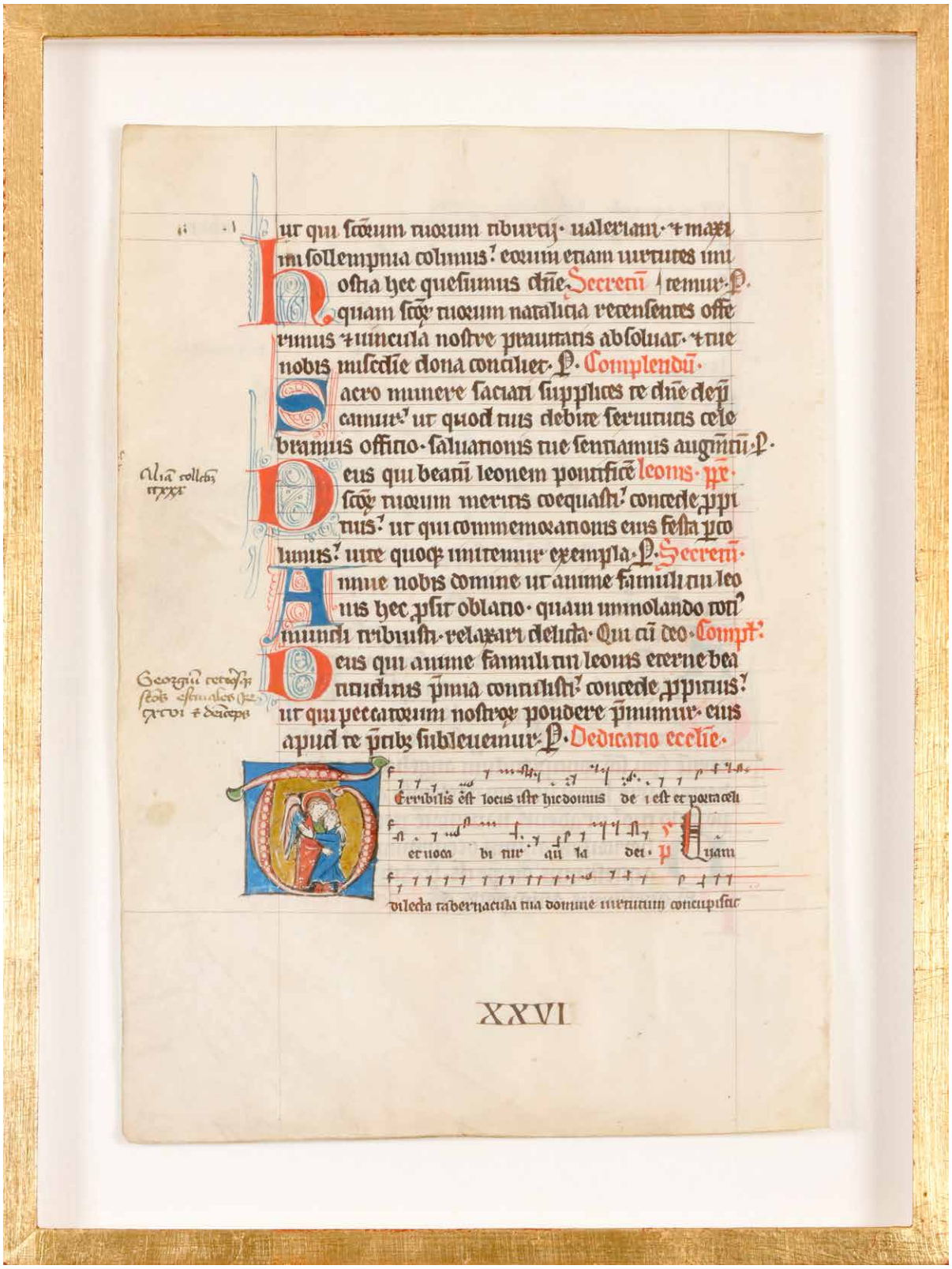
[4] **KNOOP, J.H.** Beschrijving en afbeeldingen van de beste soorten van Appelen en Peeren, meest geacht en zorgvuldigst aangekweekt in Duitschland, in Frankrijk, in Engeland en in de XVII Provintien. Met eene voorreden van Johannes Florentius Martinet - Beschrijving van vruchtboomen en vruchten, die men in hoven plant en onderhoudt - beschrijving van plantagie-gewassen
Amsterdam en Dordrecht, Allart, Holtrop, de Leeuw en Krap, 1790. 3 dln in één vol. in-folio, viii + 36, [4] + 70, [4] + 87 + [1 blanco + 4] pp. Met 39 uitvouwbare gravures van appels, peren en ander fruit, alle handgekleurd in de tijd. Onafgesneden in half lederen band uit de tijd, hoeken gedeukt, kapitalen en titelvignet gewreven.

€ 1.250

Belangrijk en eerste werk in kleur over pomologie. J.H. Knoop was de hovenier van de Prinses van Oranje in Marienburg bij Leeuwarden. Nissen BBI, 1077/78. Landwehr nr. 93.

[5] **[MANUSCRIPT LEAVES]** Christ entering Jerusalem - An angel embracing a supplicant, historiated initials from a Missal, in Latin, illuminated manuscript on parchment [Low Countries or Nord France, second half of thirteenth century, probably ca. 1260].

Two single leaves (32 x 22.5 cm) with two initials (10 x 5.5 and 4.5 x 4.2 cm), main text in single column of 26 lines of a large and professional early gothic bookhand, written below top line, music



in smaller version of same with Messine (Metz) neumes arranged around stave lines, contemporary folio n° CXI and XXVI. The figures here, with their red spotted cheeks and undulating beards, are notably close to those from a copy of Gratian, Decretum, produced in Hainault, c.1280-90 (now Walters Art Gallery, W.133: reproduced in L?.M.C. Randall, Medieval and Renaissance Manuscripts in the Walters Art Gallery, 1997, n° 218.

SOLD

[6] **ENSOR, James (1860-1949)** Bataille des Eperons d'or (1895)
Eau forte (17.3 x 23.7 cm) sur vergé d'Hollande, signée en crayon en bas à droite, qq faibles rous. dans les marges, pas dans l'image, contresignée au v° et en crayon 'Epreuve n°4'. Passe-partout.

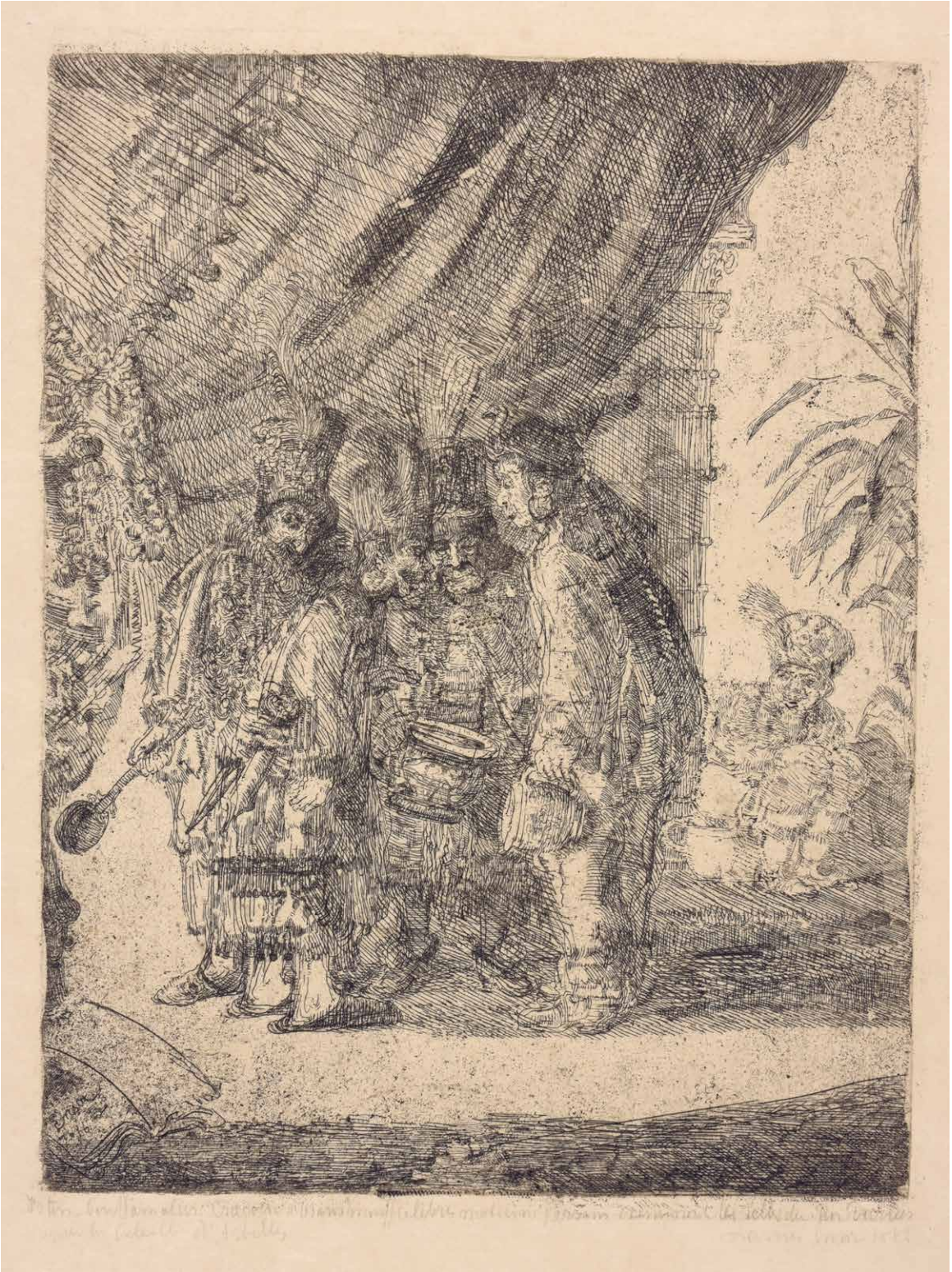
€ 6.200

Provenance: Collection Paul Van der Perre (N° 41).
Litterature: T 96; Cr 96; XT 104a.

[7] **ENSOR, James (1860-1949)** Fridolin et Gragapança d'Yperdamme (1895)
Eau-forte (9.6 x 13.5 cm) sur papier simili japon, signée en bas à droite, contresignée et titré au v°.
En bas à gauche: 'Fridolin et Gragapança d'Ypredam ou Eugène Demolder et James Ensor'. Passe-partout.

€ 3.700

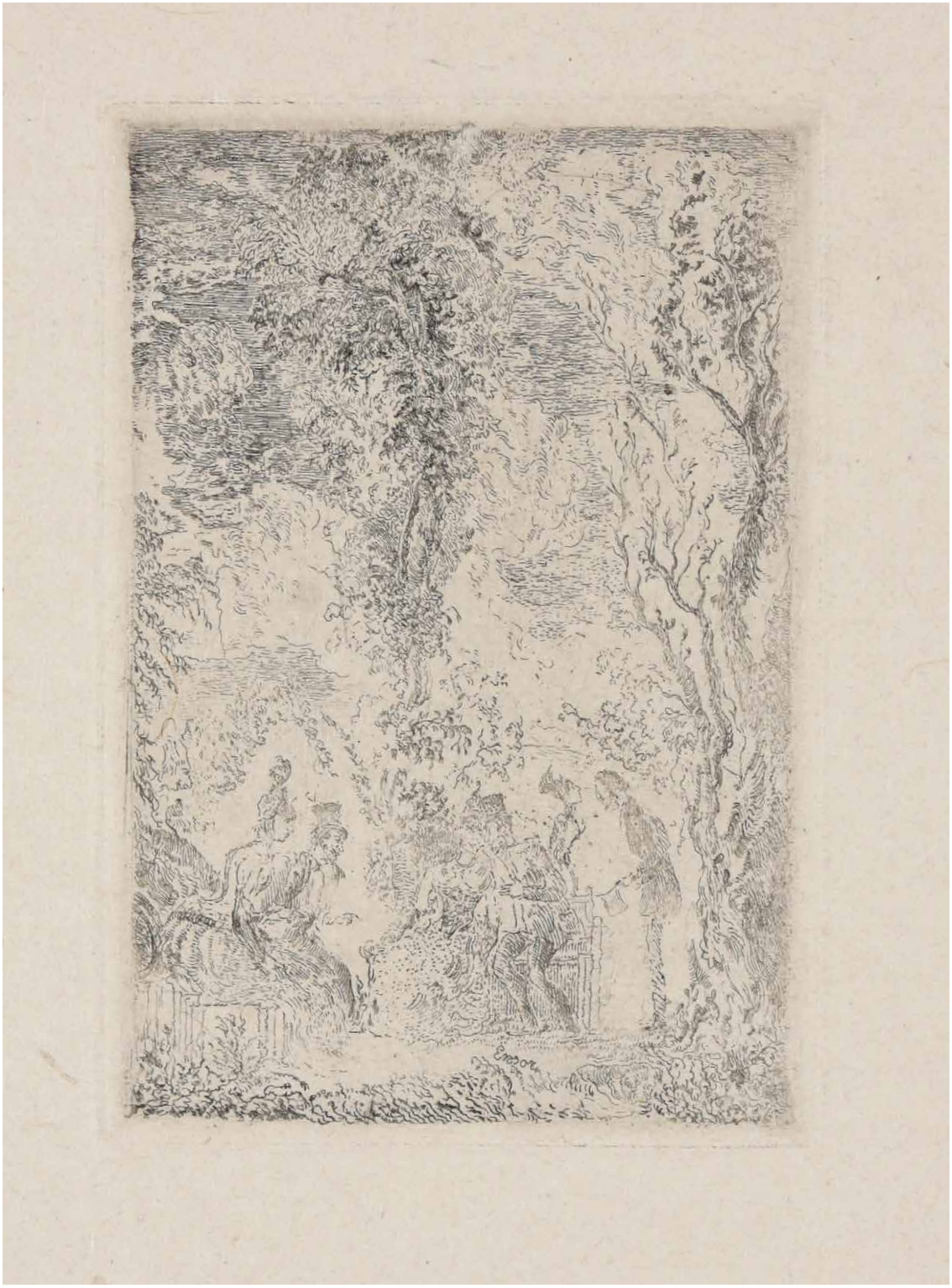
Provenance: Collection Paul Van der Perre; Collection privée Belge
Lit.: T.95; D.94; Cr. 95; XT.98b.



[8] **ENSOR, James (1860-1949)** Iston, Pouffamatus, Cracozie et Transmouffe, célèbres médecins persans examinant les selles du roi Darius après la bataille d'Arbelles
Eau-forte (23.7 x 17.8 cm) sur simili japon, signée, datée et titre en crayon en bas à droite, contresignée (petit dessin en encre sur le v°), 2e état sur 3, passe-partout .

€ 6.200

T. 6; XT 2. Cr.6 et D.6.



[9] **ENSOR, James (1860-1949)** Jardin d'amour (1888)
Eau -forte (11.2 x 7.3 cm) sur papier de chine, 1e ETAT (sur3) TRES RARE. Passe-partout.

€ 12.500

T. 61; Cr. 61; D. 61; XT 56a
Provenance: collection Paul Van der Perre (n° 126).

[10] **ENSOR, James (1860-1949)** Le Christ insulté (1886)
Eau-forte (23 x 15.5 cm) sur simili japon, mise en couleur à l'aquarelle, signée et datée en bas à droite, contresignée au v° et en crayon 'Le Christ insulté EAU FORTE MISE EN COULEUR pour monsieur Jussiant, JAMES ENSOR'. Belle impression du 2e état, dans passe partout.

SOLD

T. 1; XT. 1B; D. 1; Cr. 1.

[11] **ENSOR, James (1860-1949)** Le combat (1896)
Eau-forte (11.4 x 7.9 cm) sur simili japon, signée en bas à droite en crayon, lég. jauni, pas d'états, passe-partout.

€ 2.400

Provenance: Collection Paul Van der Perre (n° 354).
Lit.: T.107; Cr.107; D.107; XT.109.

[12] **ENSOR, James (1860-1949)** Le fantôme (1889)
Eau-forte (7.6 x 11.6 cm), signée en crayon en bas à droite, contresignée et titre au v°, passe-partout.
SOLD

T.73 iv/iv; Cr. 73; D.73; XT.78c.

[13] **ENSOR, James (1860-1949)** Les joueurs (1895)
Eau-forte (11.4 x 15.5 cm) sur simili japon, signée dans la planche et en crayon, titre au verso en crayon, passe partout.

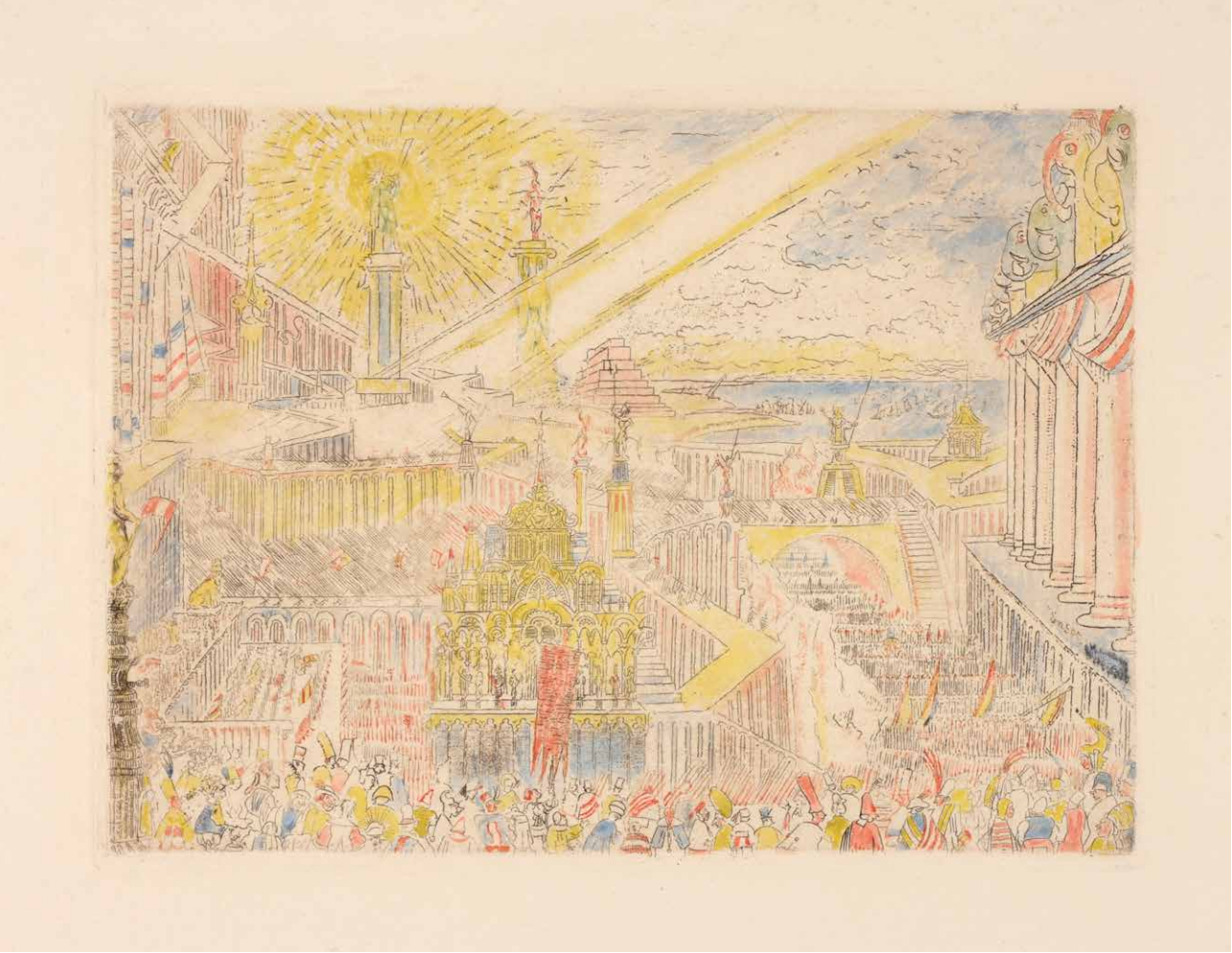
SOLD

Taevernier nr. 93; Delteil nr. 92 ; Croquez 92 ; X. Tricot 99.
The plate illustrates the desire for gain and human greed. In the centre a gambler is losing his remaining sum of money. Around him people seem intrigued by the unlucky man's play.

[14] **ENSOR, James (1860-1949)** Petite vue de Mariakerke (1900), 2me planche
Eau-forte (9.9 x 14.8 cm) sur simili japon, signée en crayon en bas à droite, pas d'états, passe-partout.

€ 2.400

T.117; Cr.116; D.117; XT.116.



[15] **ENSOR, James (1860-1949)** Prise d'une ville étrange (1888)
Eau-forte (17 x 23.1 cm) sur chamois, mise en couleur à l'aquarelle, signée 'Ensor' en encre brune sur la base de la colonnade. Passe partout.

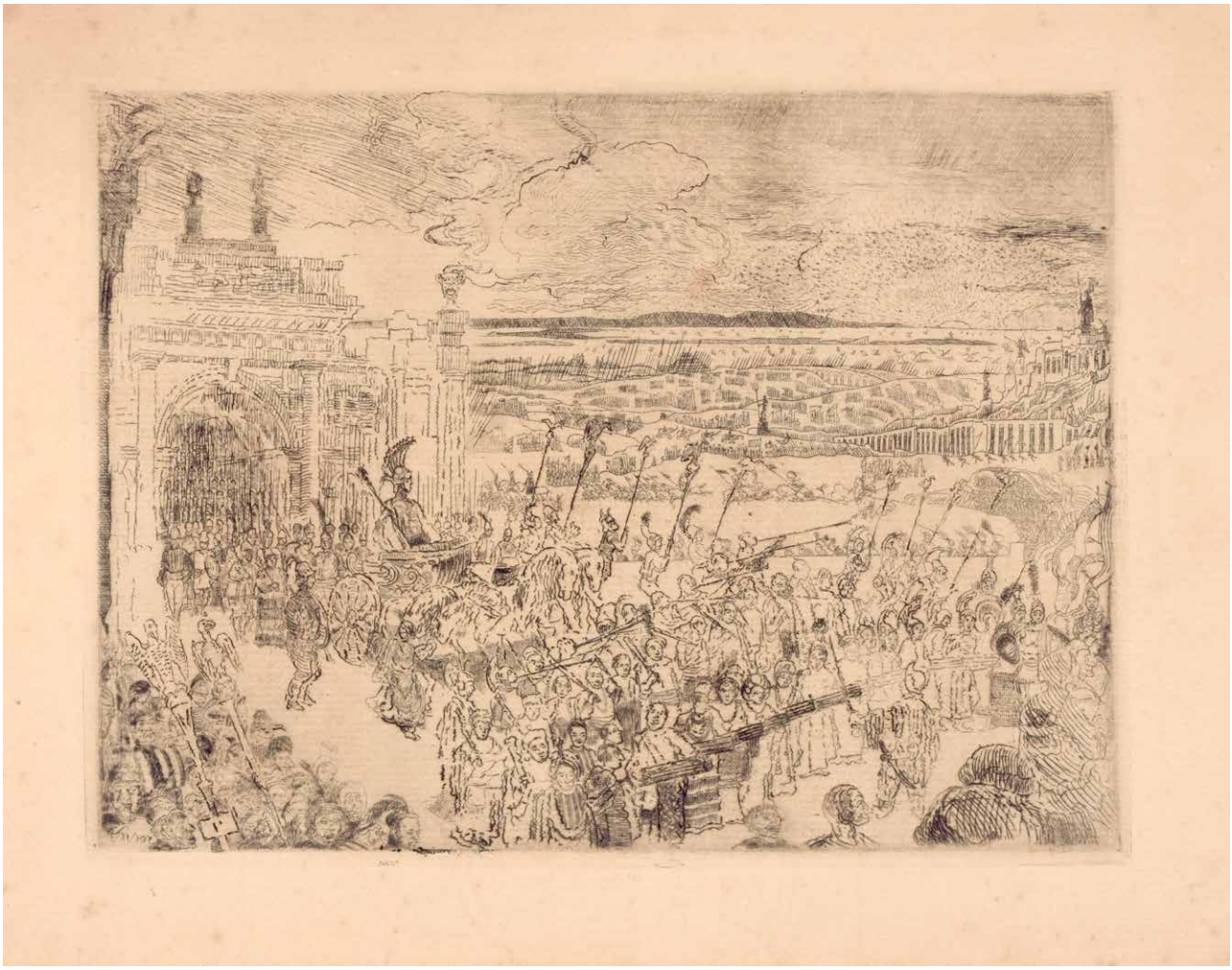
SOLD

Provenance: Collection Gerard Loobuyck, Ostende.
Litterature: 'James Ensor visionär der Moderne - das druckgraphische Werk' (Bonn, 1999)
T.33; XT 49a; Cr 33; D.33.

[16] **ENSOR, James (1860-1949)** Vue d'Ostende à l'est (1888)
Eau-forte (8.5 x 13.5 cm) sur simili japon, signée en crayon et datée en bas à gauche, en bas à droite: 'A MON AMI ALBERT CROQUEZ, JAMES ENSOR', contresignée au v°, 2me état, passe-partout.

€ 3.900

Provenance: Collection Jacob Mira.
Lit.: T.40; Cr.40; D.40, XT.40b.



[17] **ENSOR, James 1860-1949)** Triomphe Romain (1889)
Eau-forte (17 x 23 cm), épreuve sur Hollande vergé, 2e état. Passe-Partout.

€ 3.800

T.78 ii/ii; Cr.78; D.78; XT.82c.

Beatus-initial, ca. 1200

Biblia Graeca, decorated in gold and colours, 1550

Middle Dutch manuscript. Legend of St. Elisabeth, mid 15th c.

Print Bible with 127 hand-coloured engravings by Visscher, 1686)

'Gnotosolitos', the second in Brussels printed incunable, by the Brothers of the Common Life, 1476

First edition of Diderot & d'Alembert. Encyclopèdie ou Dictionnaire des Sciences, 1751-1780

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