

1345.

"ÆSOPUS IN EVROPA."  
Esopus in Europa.

*R. d H. invenit* (Romeyn de Hooghe.) [1700]  
*Gedrukt na de Romeinsche Copy, En worden Verkoft 't Amsterdam, By Sebastiaan Petzold, op het Rokkin, in de drie Kroonen.* 1701.

THIS etching is on the title-page of No. 1 in a series of Dutch tracts designed to satirize the opponents of William III., and published in 1701-2. Each tract bears an etching on its title-page, the work of Romeyn de Hooghe, as described in this Catalogue, with the date 1700.

The etching represents a space in front of an architectural composition, a doorway of classic design, as of a tomb, over which is a laureated bust of Esop. A tiger (France) who has placed himself behind a sarcophagus, holds a tablet or shield in his paws and, being in great distress, addresses a lion, cat, unicorn, and an elephant, who are placed opposite to him. The "Fable" is given in the tract, in Dutch, and is to the following effect:—

Esop in Europe.

The Covenant of the Tiger, made between him, the Unicorn, the Lion and the Cat.

The Tiger (France).

The animal states that he is quite powerless, and will try to have a covenant made with his enemies. Formerly one of the most powerful among beasts, his claws are now blunt. Yet the general peace disgusts him; and he will manage affairs so that when the most powerful are content, the others will needs have to follow them. He accosts the other animals, and proposes to divide the possessions of his relative, who is on his deathbed (Charles II. of Spain).

The Lion (William III.)

It is not prudent to divide the hide before the wearer is dead. I fear to dim my glory by such an action. Yet I will not refuse to hear your proposal.

The Unicorn (the Empire?)

I do not trust in your proposals, Mr. Tiger!

The Cat (the Dutch)

Again new caprices? Why shall we be disquieted? Yet I am ready to hear you. I know enough of your tricks, and I fear that you are only studying to ruin our states.

The Tiger.

Will you kindly hear my proposal?

I do not desire anything but the Lands and Shores of Stromli and Vesuvius, and you, Lion, shall have the Low lands which lie in your neighbourhood, in order to have a wall of defence against us.

The others together.

We are content, if we can only rely on you.

Tiger.

Whoever breaks this treaty shall be killed by the others.

The others.

Then it is all right.

The Tiger, while retiring, says aside:

Ah! my trick has succeeded; I shall try to turn this treaty occasionally to my profit."

Charles II. of Spain died Nov. 1, 1700; see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340, and other satires with that date in this Catalogue. The above conversation refers to the "First Treaty of Partition"; see "The Cardinal Porto-Carrero and Charles II. of Spain," Nov. 1, 1700, No. 1344.

For the general history of the transactions in question and details of the First Partition Treaty, see "The History of England", by T. Smollett, Chapter vi. 13. The text is a conversation.

5 × 3½ in.

## 1346.

## DE TOVERLANTAAREN.

[The Magic Lantern.]

Testament of Charles II. of Spain.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 2, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents the interior of the bed-chamber of Charles II. of Spain, during his last illness. The king, lying on the bed, contemplates with intense interest the picture which, produced secretly by a magic lantern hidden behind the head of the bed, appears on the wall before him. A monk, the king's confessor, uses the lantern. At the bedside, Cardinal Porto-Carrero, minister of Charles II., wearing a Jesuit's hat, starts up in affected alarm. The picture, or supposed vision, consists of an angel who points to a cardinal's hat, thus referring to Porto-Carrero himself. Under the hat are the king's crown, sceptre, and order of the Golden Fleece; "*En esto tua Esperanca*" is about the angel's head.

The allusions of the design are explained in the Dutch text, of which the following is an abstract. The Testament alluded to is that which was called the First Testament of Charles II. of Spain; see "The Cardinal Porto-Carrero and Charles II. of Spain," Nov. 1, 1700, No. 1344. See the entries in this Catalogue, which bear this date, for other satires on and allusions to the subject. The text is a conversation.

## The Magic Lantern.

The Courtisaane (a lady at the Spanish Court).

The Basque (Spanish Ambassador).

The Hidalgo (a Spaniard).

The Papist.

The Hidalgo and the Papist are quarrelling, when the Courtisaane and Basque express their opinions about the Testament. The Courtisaane calls the government of Louis XIV. such as to make even the Devil uneasy. The Papist does not agree with that, eulogises Louis, and calls the will the Soul-balm of the Papal realm. The Hidalgo is very indignant at treatment by which Spain is to become the slave of France. The Papist expatiates upon the Papal functions. He says: His Holiness is the Stadholder of Heaven, and we are his. It is the duty of the secular power to depend on the Ecclesiastical Power, and to thank the priests respectfully, be their actions agreeable or disagreeable to them. The Hidalgo expresses his sorrow at such a state, and the Papist answers, that heaven is more than earth, and that ecclesiastical interests are above secular. The Courtisaane, making objections, is silenced by the Papist, who says his duty is to extirpate all the heretics, and now France has come to help in that. And

France had already made much progress in England, for Philip II. married Henry's daughter Mary, and extinguished all the heresies which had been kindled by Henry and enlivened by Edward. Now, our spiritual body, seeing that Spain and the Empire were unable to support the cause of Roman Catholicism, has turned to France, who bribed for us Charles II., and revoked the Edict of Nantes, etc., and therefore we ought to honour the will. The Basque sees much harm in Louis's plans, and expresses his fear to the Papist, that Louis, being too old for women now, may perhaps on a certain day become Pope himself, according to his desire or purpose. He gives the Papist advice not to trust Louis, that being dangerous for Catholicism. Moreover Louis, having deceived England, Holland and Austria, will be attacked by all, and they will surely overtop him. The Hidalgo tells all about the will, which was already on its way to the different European States, before the king was dead. And, before they go, the Courtisane tells all about the Secret, and how Charles II. was induced to change the will. The king being in good health, the Cardinal (Porto-Carrero) saw that his influence was diminishing; so he had the health of the king governed by Dr. Terrandi Spina, and the king was obliged to keep quiet, and not to leave the Court. Next he made the king unquiet by the confessor, and, while in that state of mind, attacked him in the night, by showing on the wall many figures. His Eminence, who watched the king, made a cross, and the king saw an image of his father Philip IV. becoming larger and larger; after that came Death, some soldiers, monsters, and, at length, the Devil, and, at last, an Angel with a purple hat, and a crown and sceptre. This lasted an hour, till the Cardinal delivered the king and himself from this vision by a fervent prayer. The Confessor, who knew all about it, says that Charles has seen the same with the following words: "Son, follow your father, Your death comes nearer. These figures (the persons on the wall) will devour you and your empire, now and afterwards, unless you find salvation."

The king, very anxious, could not do anything, and gave many Blancos, and so every thing was changed, and the will made just as the Cardinal desired. The Basque cries: "Whatever was built on false foundations, will stand neither firm nor long."

$5\frac{1}{2} \times 3\frac{1}{8}$  in.

1347.

DE BEZWOORENE SCHIM.

[The Invoked Spirit.]

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 3, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a plain in front of a fortified town, and the pretended spirit of Ferdinand V., of Arragon and Spain, the Catholic, standing within a magic circle, holding his sceptre in one hand and his sword in the other; as it had been supposed to be invoked by a wizard (see the text as cited below), who bows before the appearance and holds a torch in his hand. A monk sprinkles the "spirit" with holy water from an *asperge*. Two soldiers start back in terror, two monks prostrate themselves at sight of the "spirit."

The text is in Dutch; a conversation, of which the following is an abstract:—

## The Invoked Spirit.

## The Spek, the Moor, and the Pilgrim.

The Spek (a Castilian) sees with sorrow that the Spanish power has diminished so much, and cries: "Must people say of us that we have been?" The Pilgrim answers that this was heaven's will, but the Spek avers that the weak Inquisitors are the causes of all; there are still too many Jews and heretics in the kingdom. The Moor says that the extirpation and expulsion of the Moors was not profitable to Spain, but eternally to be wept for; for since that act was done Spain has gone back in influence and power. The Pilgrim announces that a new contract has been made between William III. of England, Louis XIV. of France, and the United Provinces, in order to divide Spain peacefully, and to keep Europe quiet. The Moor declares that this is the bitter fruit of "purifying" Spain. Had they now the Moors, the Spaniards would not have suffered this; the Dutch wars and stupid zeal of fanatics have killed the noblest among you; your artisans are either Frenchmen or Flemings, who go away with the money they have earned. The Pilgrim encourages Spek, and says that the kingdom of Spain will not finish so badly. Spek says that the Spaniards will fight, even if gods, men, angels or devils conspire against them; and the pride of the Spaniard is very well shown when he says: "What, by St. Jago, shall a descendant of William I., that bandit, who was proscribed by our monarch,—and these States, which were a century and a half ago at the mercy of Alba, shall they divide our monarchy?" The Pilgrim answers that the affairs of Europe are all settled, and that the great Power will prevent troubles in their part of the world if their king (Charles II.) should die. The Moor says: "What? is the king still alive? I thought, that he was already dead long since," upon which the Pilgrim answers satirically: "I never heard that the king was dead, unless not to live and to be dead are the same thing: like the powerful, who think that not to govern is not to live, or, as young people say, 'not to love is not to live.'" Then the Moor tells his companions how the news of the king's death had been spread abroad, and after a reply from the Pilgrim, the Spek complains of the manner in which Spain has been deceived. The Moor gives a warning against Louis XIV., and the Pilgrim says that Spain will be done for as soon as Holland and England fail. Should France succeed in getting Spain, then certainly would the army and the fleet be improved, and if France might lose, then she would be destroyed by her own weight.

The Moor says: "I hope that things will turn out in that manner, for then the case would be analogous to that of Alphonso X. Holy Ferdinand was dead: Alphonso feigned him to live, and ruled Ferdinand's empire. The deceit is discovered. All the Grantees oppose Alphonso. Now quite afraid, Alphonso announces that Ferdinand had died four months before, while he is maintained in his place by the French and Germans, who have chosen him for their emperor; and with that power in the field, he causes a certain monk to appear as holy Ferdinand's ghost: the ghost says all that Ferdinand desires him to say, at different appearances. The belief (credulity) of many predominated over the wisdom of few, but Alphonso's act incurred the just punishment of heaven, for the Germans did not get him for their emperor. The French were all killed at the Sicilian Vespers, and the end was that his empire was divided, and his children perished."

$5\frac{1}{2} \times 3\frac{1}{8}$  in.

1348.

HANSOP OP DE KOORD.

[The Merry-Andrew on the Rope.]  
A Satire on Louis XIV.*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 4 in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1701, No. 1345.

The etching represents a landscape with many Indians assembled about two poles, which have been used for a tight-rope performance. It appears by the text that the Tapuicans and Cannibals had agreed to a trial of superiority in dancing on the tight-rope, when the former substituted a monkey for a dancer, and were likely to win in the contest. The Cannibals cut the rope during the night, and the monkey tumbled down, when the cheat was discovered, the monkey was kicked out and the old Tapuican was very glad to escape. The design shows the latter escaping from a Cannibal, who has grasped his loin-cloth and is about to strike him with a war-club. Several monkeys lie tumbling on the floor; an Indian grasps one of the creatures by his hind limbs and holds him up, head downwards.

The following is an abstract of the Dutch text, which is a conversation :—

The Merry Andrew on the Rope.

The Cagador, the Fleming, The Creole and the Gascon.

These four are introduced as speaking together about the French King in Spain. The Cagador is a Spaniard. The Fleming satirizes the condition of the Spaniards, who lie with both their feet in the fire and with their body in the ashes between two chairs.

The Creole does not feel happy at all. What? A French King ruling such a proud and ambitious nation?

Next they speak together about the manners and the women in their respective countries. After that the Gascon begins to boast of his country, and considers it as the great oak which protects and governs the other plants around. The Fleming and the Cagador express their disgust at the French, and the Gascon finishes by saying that the Spaniards will have to sing after Louis's times.

The Creole tells a tale how the Cannibals and Tapuicans had made a contract, by which whoever could spring best, should have the mastery over all the surrounding peoples. The Cannibal danced well, but the Tapuican caused a monkey to dance on a rope. The Cannibals saw the wonders of the monkey's jumps, and became jealous, so that they resolved to expel the Cannibals. So they cut the rope during the night, and the monkey tumbled down. The Cannibals, having seen that this was really a game of monkeys, kicked all of them out, and the old Tapuican was very happy to be able to escape. And thenceforward enmity between these two nations was greater than ever before.

$5\frac{1}{2} \times 3\frac{1}{2}$  in.

## 1349.

HIKHAKKEN VAN DEN TEL.

[The Flogging of the Ambler of Master Pantagruel.]  
The French in Italy, War of the Spanish Succession.*Na de Copy van Roman. Gedrukt voor de Wagenaar, die de Tel verkocht hadde.*

[After the Roman copy. Printed for the "Waggoner", who had sold the Ambler.]

[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 5, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching shows an old horse, in very sorry condition, walking in a hall, and driven by many men, who use sticks on its body. Among them is a Jesuit. The animal is driven towards the side where is seated the pope, Clement XI., whose arms are on the cloth of the table at which he sits. Through an archway appears a view of Florence. On the wall is a picture representing the journey of the horse, gaily caparisoned and splendidly attended by riders and footmen.

The Dutch text, to the following effect, is in rhyme:—

The Flogging of the Ambler of Master Pantagruel.<sup>1</sup>

What this text may mean is difficult to state. The poem is a complaint of the old horse. She tells how Pantagruel, the great Cock, honoured by all men (probably Louis XIV.) desired to have Parthenope (Naples?) as a mistress for his cousin, but Parthenope's grand-father would not suffer that. However, Pantagruel knew how to have access to the fair lady, and scarcely was he with her, than grand-papa discovered everything, and all promises which Pantagruel made were in vain. At length he tried to recover favour by sending the poor horse, duly harnessed and adorned, to grand-papa's hall; but "alas!" says the horse, "there was flogging and kicking for me, and so I run about despised and was driven away. Oh! Pantagruel, help me then; let me serve you beyond the Alps."

5 × 3½ in.

## 1350.

HET GESCHIL, TUSCHEN DE FRANSCH E HAAN, EN LOM-  
BAARDSCH E HENNEN, BESLEGT DOOR JUPITER.[The Quarrel between the French Cock and the Lom-  
bard Hens decided by Jupiter.]

French Invasion of Italy, War of the Spanish Succession.

*Volgens de Romeinse Copy.*

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 6, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a gathering of poultry about a tub, which stands before a hen-house; the hens are in great consternation, because the cock, who

<sup>1</sup> Pantagruel was Louis XIV. See "Pantagruel Agonisant", June 30, 1690, No. 1245.

had perched on a bowl in their centre, has been overthrown by an eagle. Jupiter sits in the sky. The design refers to the frustration of the designs of Louis XIV. on Lombardy, by the intervention of the Imperialists, designs which were in accordance with his policy, and connected with the War of the Spanish Succession, and the Treaty of Partition, to which William III. was a party.

The text of the tract, which is in the form of a dialogue between the hen and the cock, with Jupiter intervening, is to the following effect:—

Quarrel between the French Cock and the Lombardian Hens, decided by Jupiter.

The French Cock (Louis XIV.) claims power over all Lombardy, because he had been taught by the gods all kinds of good and bad things. Mercury, the god of commerce, taught him deceit, &c.: "One thing I wish still", he says, "to take lightning itself from Jupiter's hands."

The Hens complain to Jupiter of the cruel Cock, who tries to obtain power and influence in their house (Italy), and they pray him to deliver them from such an invader. Jupiter orders his Eagle to go down and to deliver the poor Hens, at the same time giving a sound warning and lesson to the proud Cock; "so that such a Phaeton may find his just punishment on the Po (Eridanus), as an example to other proud and haughty tyrants, who invade their neighbours' territories."

The Eagle was England, or rather William III.

5 × 3½ in.

### 1351.

TWIST TUSSCHEN DE SPAANSCHEN GINET, EN FRANSCHEN MAZET, DOOR ÆSOPUS IN EUROPA.

[Dispute between the Spanish Jennet and the French Pack-horse, before Æsopus in Europa.]

The French in Spain, War of the Spanish Succession.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 7, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents three horses in a battle-field. The Spanish jennet is prancing on our left, and full of spirit; the French pack-horse, wearing a pack-saddle, and loaded with a great sack, is on our right, in a miserable condition. A war-horse, wearing armour, plumes, and a spiked frontlet, prances in the mid-distance.

The text, of which the following is an abstract, comprises references to Cardinals Richelieu, Mazarin, and Porto-Carrero, as to the French policy which obtained before and during the War of the Spanish Succession. The text is a dialogue.

Dispute between the Spanish Jennet and the French Pack-horse before Esopus in Europe.

The Spanish Jennet will not suffer the French pack-horse to come in the stable and take his oats there. The former promises to kick the latter out in case he should come.

The French Pack-horse promises to inflict much tyranny on the Spanish Jennet, and uses the proverb: "Starved vermin bite very sharply."

After having enumerated what victories both the parties can boast and mentioned their high birth, they enter into the reason of the Pack-horse carrying

wooden saddle and mill-sacks. It is because the French king has suffered so many losses and has had to provide for so many equipments of armies. This was due to the long wars of Louis XIV.'s reign.

5 × 3 $\frac{1}{2}$  in.

## 1352.

DE ITALIAANSCH E VOS IN HET GEALLIEERDE TUIGHUIS.  
[The Italian Fox in the Arsenal of the Allies.]

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 8, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a fox examining a pile of armour and weapons, &c., including a shield, on which is "FERT"<sup>1</sup>—, a sword and its belt, a helmet, drum, cuisses, coins, &c. An opening in the wall shows a city, probably Turin, with a battle proceeding in front of it, or a siege laid to it.

The text comprises references to the policy of Louis XIV. in Italy, connected with the War of the Spanish Succession. Mention is made of Cremona being surprised, and nearly taken by Prince Eugene, Jan. 1701;—the French soldiers and their conduct,—the Lombard Hens and the French Cock,—the invasions of Italy by the French and Germans, the Arsenal of St. Mark at Venice, Prince Eugene, Turin, the pope, Marshal Villeroy, and others, as mentioned in the following abstract of the tract.

The Italian Fox in the Arsenal of the Allies.

The Fox, who was formerly one of the most considerable animals in Esop's eye, had suffered much, and tried to discover his condition to Esop, when the great war and the battle led him astray. Then, not knowing where to go, he is happy enough to find the door of an arsenal open. He enters. He makes an inventory of all the weapons, in order to offer it to Esop. Among the things<sup>2</sup> he finds there an old halberd of Brennus, who was put to the sword in Rome with all his Gauls, whilst Esop, the master, came into the world; as well as a purse with false *Louis d'or*; to begin with, the Fox will send a collection of those *Louis d'or* to France, with two old books of Commines and Guiccardini, in order to teach the boaster what may be brought or fetched over the Alps.

5 × 3 $\frac{1}{2}$  in.

## 1353.

RONWKLACT VAN DE FRANSCH E APOLLO OVER DE VERDORDE  
DISTELBLOEM.

[The Lamentation of the French Apollo over the faded  
Thistle.]

Failure of Louis XIV.'s plans.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

<sup>1</sup> For "*Fortitudo ejus Rhodum tenuit.*"

<sup>2</sup> Weapons of those who had invaded Italy, not always fortunately for themselves.

THIS etching is on the title-page of a Dutch tract, No. 9, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the French Apollo, wearing a wig and spectacles, and with a sun, Louis XIV's badge, on his head, kneeling on the earth and lamenting over a thistle, the head of which is prostrate. The arrows of Apollo are falling out of the quiver which is slung at his side. A rose<sup>1</sup> flourishes vigorously at the side of the thistle. In the distance is a view of the Invalides, Paris.

The text, of which an abstract follows here, refers to the fatuity of the long-continued opposition of Louis XIV. to the success and plans of William III. The wars of the former on the Rhine, Maas, Moselle, Sambre, and Lys, &c. are alluded to.

The Lamentation of the French Apollo over the withered Thistle.

He invokes a just punishment on all those flatterers who told him that he was the greatest, the mightiest of monarchs. He laments his past fortunes, and says: "Have not I disposed of peoples and nations? Have not I made the Butterflowers (a reference to the Dutch nation, which was called by Alva the nation of cheese and butter) perish along the Maas? Most of the flowers were like the Sun-flower, turning themselves to my caprices! I planted a Thistle, but look, farther on an Orange-tree was growing; I did much to destroy the yellow fruit, but could not, and even the smell<sup>2</sup> of the tree made the Thistle wither in which I had put all my confidence. But now, I will try to keep it up. With my Italian spectacles on my nose, I will either sustain the flower or be ruined myself. If Orange writes: *Je maintiendrai*,<sup>3</sup> then I will write; *Nous maintenons*: my motto is constant and present; his is future.

"But ah! how every thing withers around me. I have taken too much hay on my fork, and I cannot keep it all. I fear very much that my soldiery, sent out to fetch wool, will come back quite shorn of the little they had."

5 × 3½ in.

1354.

SAAMENSpraak Tusschen Marforio en Jacquet du Moulin.

[A Dialogue between Marforio and James of the Mill.]<sup>4</sup>

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 10, in "Æsopus in Europa, Amsterdam", 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Marforio as a statue without arms standing near the gate of a palace, probably that of St. Germain, on the steps of which stands a young man, "James III.", the first Pretender, in mourning, doubtless for James II. who died Sept. 6. 1701. In the distance is a large windmill, referring to the alleged descent of the Pretender from a miller. Many persons are walking about; several labourers are carrying burthens; the front of a church appears on our left.

<sup>1</sup> The text speaks of an orange-tree; see below.

<sup>2</sup> See "Englands Memorial", No. 1186.

<sup>3</sup> The motto of William III.

<sup>4</sup> James of the Mill, referring to the alleged parentage of the first Pretender; see "Qualis vir Talis Oratio," No. 1174.

The text contains references to the state of the Pretender's affairs, to Rome, the Marchioness of Powis, "myn Minnemoeder voldaan" who was said to be one of the contrivers of the Meal Tub Plot, see "A Tale of the Tubbs", No. 1071. There are likewise references to Cardinal Howard; see "The Solemn Mock Procession", &c. No. 1072; the Bastille, the "*Loyolisten*", *i. e.* Jesuits.

The following is an abstract of the text:—

Dialogue between Marforio and Jacquet du Moulin (the Pretender.)

Marforio asks a favour from James and claims advancement as justly as many banished people, who were transformed by him into "My Lords, Esquires, Knights," &c. James decided not to give him anything, and says that he does not want Marforio's help, as he stands under the protection of the master of the universe (Lewis XIV.). Marforio answers that this is not true, as there are now many in Europe who do not care for the great Cock. James is very angry with Marforio, who tells him that he has had two fathers and two mothers, viz. a good Woman from the Mill, and a Duchess. Marforio satirizes the poor young man still more, by saying that he can turn with all winds, like a vane; and James cries for his people to punish Marforio, who tells James that his heritage from his father is twelve dogs and cocks, and an almost new rapier, for he never unsheathed it. Also, a map of the French provinces, politic pieces to make the Tories and Whigs agree in protecting the old right of the king, &c.; and, lastly, a "Pyrotechnia", to silence the Presbyterians with a list of the lands of the Church taken away by Henry III. Marforio promises to tell him more of his heritage at their next meeting.

$4\frac{7}{8} \times 3\frac{1}{8}$  in.

1355.

GRAFSCHRIFT DOOR MARFORIO OVER EEN DER VADERS VAN JAQUET BANDYT.

[Epitaph by Marforio on one of the Fathers of James the Wanderer, *i. e.* the first Pretender.]

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe].

THIS etching is on the title-page of a Dutch tract, No. 11 in "*Esopus in Europa*", Amsterdam, 1701; see "*Æsopus in Evropa*", 1700, No. 1345.

The etching represents a statue with one arm, Marforio, standing on a pedestal near a triumphal or monumental arch, through the opening of which is a view of a building, inscribed "*Aux Invalides*." Opposite Marforio stands a young man, James the Wanderer (or Vagabond), in royal robes, with a broken crown and sceptre lying on the earth at his feet, and carrying a large wallet or purse, from which money is falling. On the wallet is "*Macht Beloft*". James holds a rosary, with a large medal pendent from its cross; he has a cross on his breast. About his head three Winds are buzzing. On the breast of Marforio is a placard. The sculptures on the arch comprise a bas-relief of the deliverance of Andromeda by Perseus, two statues of warriors, one of which is headless, the other has a yoke about its neck; a sword and torch are attached to a tree, two books lie at the foot of the tree, with a helmet. A balance is falling from the top of the arch. On the pyramid which surmounts the arch is "*Pollutis sacr—viola—is legibus Tyrann—et Infam—æ Monumen—tum*". The arch is not unlike that of St. Denis, at Paris, erected by Louis XIV.

The text of the tract contains references to Rome, Newgate, Tyburn, the Bishops who were sent to the Tower; see "A Medal", &c. No. 1155,

"A Trophy representing the Seven Bishops", No. 1168, and other entries in this Catalogue dated June 29, 1688.

The following is an abstract of the text :—

Epitaph by Marforio on one of the Fathers of Jacquet Bandyt (Vagabond.)

Marforio tells James that he has made an epitaph, and James likes to see that every one shows his great esteem for such a protector of holy Jesuitism. The former says "One of the 'Guardes Nobles' has given me the grandfather's epitaph: '*Cygist, qui vivoit sans coeur, & mourut, sans rendre l'esprit.*'" Marforio and James differ in their explanations of this epitaph. James takes it as if it meant that his heart and soul were not of this world, and Marforio gives it thus: "Un Sol Re Mi Fa Sol" meaning—"A king only made me king alone, that is, without any subjects, and out of my kingdom." Marforio shows James the Latin Epitaph<sup>1</sup> he has made, as every one, even the meanest person, ought to have something on his coffin. James wishes to hear it, and Marforio assures him that it is very good; that James had been taught Latin and Greek, so that, if he might not become Dionysius at Syracuse, he will become Dionysius at Corinth. The Dutch verse is as follows: "He, who lay always under, lies here. Who wishes him back? He wanted English manners, and made a Scotch mistake by infringing the Laws of the Country. He feared nothing but dangers, except those of the waves, which he crossed continually. More afraid of his life and person than of his crown, he left shamefully his throne for the holy Seat, and tried afterwards to be replaced on his throne by French promises and murderers and rogues. Now he lies dead. His preposterous descendants promise him for his comfort Canonization by the grace of Louis." Marforio adds: You were called, before you were begotten by your second mother,<sup>2</sup> the prayer's child, because Father Peters prayed for you so fervently. Your mother sent a gold angel to Loretto, and he (it) scarcely spoke at the sanctuary, when your first mother was with child. Loretto promised a son with these words of the sanctuary: "Princess, you have a son, The Honour of the Masses, and the Support of the Crown." "But immediately after your birth affairs changed: Great William came over the sea, and the Papists, with all their hangers on, were expelled the kingdom. Then France fought against England and the Netherlands, but Louis soon saw with whom he had begun: "*un Roy a l'épreuve du Canon.*" At length, the old king (James II.) died.<sup>3</sup> "You are stuffed up with the garb of a king and with the titles of a king, and—who is richer than you? For, to be sure, he is rich who can give away what he does not possess. You are Young Lord *Null*, and you give Dukedoms, Earldoms and Baronies. But whatever you do, you are hated every where in those very Dukedoms, &c., and people will escape cruelty and tyranny, by establishing firmly the reformed Religion. So are now your affairs." James has strong hope in Louis, and calls Marforio a stupid one. But Marforio says that "He who would destroy every thing must expect every thing."

4 $\frac{1}{4}$  × 3 $\frac{1}{2}$  in.

<sup>1</sup> The Latin epitaph is "Jacobus Nusquam Secundus Post Fratris Necem Rex Ex Lex. Eboracensium Primo Post Hybernorum Fugacium Dux. Avitam Sedem Propter Sacram Sedem Reliquit. A Basilipædo Gallico Rethronandus, Veram Fidem Fuga. Non Imperio Protexit. Ubique, Et Tandem Hic Jacenti Refrigerium, Et Requiem, Qui Promittunt, Valeant."

<sup>2</sup> See "The Warming Pan," June 10, 1688, No. 1156, and other entries in this Catalogue with that date.

<sup>3</sup> Sept. 6, 1701.

## 1356.

## BYEENKOMST DER MOOGENDHEDEN IN HEM HOF VAN DEN LEEUW.

[The Assembly of the Powers in the Palace of the Lion.]  
An Alliance against Louis XIV.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 12, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents many animals, emblems of the Powers of Europe, gathered about a lion. The assembly includes an elephant, a unicorn, cat, bear, tiger, snake, an ass, two eagles, one of which carries *fulmen*, the other a sceptre, and a griffin.

The following is an abstract of the text of the tract:—

Assembly of the Powers in the Court of the Lion.

The Elephant (Germany?)

The Bear (Sweden).

The Eagle with the sceptre (Austria?)

The Unicorn (England?)

The Griffin (Savoy?)

The Paradise bird (Portugal).

The Cat (representative of the old Dutch tribe: The Cats).

The Eagle with *fulmen* (the Empire).

The Lion (the Netherlands, *i. e.* William III.)

They all complain of the Tiger. The Elephant is very angry because he creates so many kings according to his own wishes, and that he takes away the right of succession of the wife of the Elephant's brother. The Bear remembers that Gustavus Adolphus was not killed by an ambush, but by a shot, fired by Riche-lieu's order, and how the Tiger deceived the last Charles in making peace, &c. The Eagle with the Sceptre is in a fury because the Tiger destroyed his father's lands, till the "Oak" and his father's heroism saved him; yet his brother's life was destroyed, and he himself was brought near death. The Griffin urges them not to make peace, but to wage war with Louis, and to destroy him. The Paradise bird is of the same opinion, and warns the Powers against Louis's promises, who, just like the fowler, whistles softly till he is master of the cockatoo and the "murmeldier". The Cat protests also, as the ascending the Spanish throne by Louis's grandson would be very prejudicial to commerce. They all remember their great actions against the Romans and the Spaniards. The Eagle with the lightning complains equally, and warns the assembly against the consequences of Louis's ambition. The Lion says: "Common Evil, requires common advice, for common weal." He proposes to call the Tiger for trial on Monday week before the tribunal of Themis; after which all of them say:

"*Fiat Justitia, ne pereat Mundus.*"

See "De Tyger voor Themis Viershaar", 1700, No. 1357, for a continuation of the subject.

5 $\frac{1}{4}$  × 3 $\frac{3}{4}$  in.

## 1357.

## DE TYGER VOOR THEMIS VIERSCHAAR.

[The Tiger before the Tribunal of Themis.]  
Trial of Louis XIV.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 13, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching shows a hall, the Tribunal of Themis, who, blindfolded and holding the balance and sword, with a book on her lap, sits on her throne. The Lion (the Netherlands, *i. e.* William III.) stands on the right of Themis. The Tiger (France, Louis XIV.) is before the judgment-seat, crouching in tigrish fashion, with one paw on the knee of the goddess. An Eagle (that of the Roman empire), who grasps *fulmen*, is in the air behind, and above the Tiger. Outside the hall appear the Elephant (Germany?), Bear (Sweden?), Unicorn (England?), &c.

The text is a continuation of "Byeenkomst der Moogendhenden In hem Hof van den Leeuw", 1700, No. 1356.

The following is an abstract of the Dutch text, which is in the form of a conversation.

## The Tiger before Themis's Tribunal.

Themis's ears ring with complaints against the Tiger, who revoked (forsook) edicts,<sup>1</sup> bombarded Genoa, drove industrious Protestants out of France, and disposed of the thrones and crowns<sup>2</sup> of other kings. The lightning-bearing Eagle accuses him. The Tiger is insolent, and asks who dare call him to trial. Themis answers: "I, Themis, Justice, the mother of Virtues, the nurse of the pious, the leader of heroes, the foundation-stone of rest and happiness, by whom towns are generated and sustained, and empires supported and maintained: I, the balm of security, the preserver of the Soul, I dare judge and condemn you."

The Tiger laughs at all these virtues, and avers that they were banished long since from his court, and declares that he will not obey the old laws, as one of those of the "*Codex Ludovicus*" outweighs them all. Themis, finding the Tiger recalcitrant, gives her sword to the Lion, in order that he may hinder Louis in executing his plans.

The tiger was France, or Louis XIV., the "lightning-bearing eagle, the Emperor, the lion, William III."

$4\frac{7}{8} \times 3\frac{1}{8}$  in.

## 1358.

## SAAMENSpraak TUSCHEN DE WICHELSTOK, SMELTKROES, EN DES MONSTERROL.

[The Conversation between the Hazel-twig,<sup>3</sup> the Crucible, and the Muster Roll.]

A Satire on Louis XIV.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 14, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

<sup>1</sup> The Edict of Nantes.

<sup>2</sup> By means of the war in Germany, and the "First Partition Treaty", ending in the War of the Spanish Succession.

<sup>3</sup> Hazel twigs were often used in divination, in seeking treasure in the earth, &c.

The etching shows a table on which stand a hazel-twig, a crucible, and a scroll of paper, which is marked like the muster-roll of an army. The muster-roll lies open over a globe, as if all the earth was subject to military rule and call. On our extreme left of the table lies a money-bag,<sup>1</sup> marked with *fleurs de lis*, and appearing to be closed with seals. On the bag is Louis XIV.'s badge, the meridian sun; the word "*Eclipsis*" is written below the sun. Behind the bag is a lily, drooping. On the table lie objects which look like pieces of charcoal, which may refer to the crucible. Under the table are two large baskets, filled with papers, probably paper-money; on one basket is "*Geprot: Wissu —*"; on the other, "*Lie — Sacken*". One of the legs of the table is marked "*List —*", the other, "*Owangh —*" (?).

A treasure chest, bound with iron, with the lid open, showing that it is "*Uytgeput*" (Exhausted), stands near the table. In the middle distance is a large building, with inscriptions; "*St. Reynuyt*" is over the door, being a person's name; on the reveals of the windows is "*Pachter*" (Stock-jobber, or bargain-maker), "*Banquerottier*" (Bankrupt), "*Munthna —*" (Coiner ?), and "*Charge 12 Per*". In front of the building are three very stout men, courtiers or money-dealers, farmers of the French revenue; see the text, where two cardinals are spoken of. These wear placards on their breasts marked with *fleurs de lis*. Several persons, including a cripple in a bowl or on a sledge, who shuffles along his way, are bowing obsequiously to the three dignitaries. One of the three grasps what looks like a cat-o'-nine-tails. In the distance is a "*Gasthuys*" (Hospital).

The text contains references to Paracelsus, Basil Valentine, Raymond Lully, as transmuters of metal, to the Louvre, Versailles, Fontainebleau, and the water-works at the last-named place; Hungary, Sevenbergen; Fouquet the Financier, the Great Mogul, Italy, Spain, the Sultan, Venice, Holland, London, Liège, Cologne, &c.

The following is an abstract of the tract:—

Conversation between the Hazeltwig, the Crucible, and the Muster-Roll.

The Twig tells his hearers that he is still eager in seeking gold and silver; and has occasionally been employed in seeking murderers, for instance, at Lyons. The Crucible says that there was plenty of gold and silver in the time of Fouquet, but that now all of it has vanished. The Twig, asking for an explanation, is thus answered by the Crucible: There were in this country very clever financiers, who knew how to draw money from the blood and very sweat of men, and from smaller things. Two Cardinals<sup>2</sup> were the refiners. The first of them put to the sword all those princes and nobles who opposed him, especially if there were money to be found. Whoever had money was declared guilty of high treason, and their possessions came to the crown. The second was an Italian, and understood money-making still better. Instead of forty, the treasury got a hundred millions a year. But the money was soon lost. What with bribing and what with equipping armies and fleets he lost everything. Now the Muster-Roll says: "Stupid fellow, I'll show you quite the contrary. I am getting stronger every day. I have already 400,000 soldiers on my list." Crucible answers: "Yes, that is very possible, for in the sun<sup>3</sup> the soldier counts for one, the shadow makes two, the Purse of the Brigadiers<sup>4</sup> three,

<sup>1</sup> See "Saamenspraak tusschen het Valies, de Myter, en het Bonnet", 1700, No. 1359.

<sup>2</sup> Richelieu and Mazarin.

<sup>3</sup> Louis XIV.'s badge.

<sup>4</sup> Probably this means that the corrupt corps-commanders, who dealt with the pay, &c., of the French armies, charged for three soldiers when there existed

the Commissary four." In this manner the king multiplies his soldiers. The Muster-Roll says that boasting and great words have much effect in war, that raising money is now effected by the price of money; that rixdollars are already worth 4 guilders; pistolets are worth 14 guilders, and people's gold and silver is paid with notes. Muster-Roll continues enumerating the wealth of France and Spain and of the Papal treasury, and Hazeltwig retires, persuaded that he will not find any business in that country, because he wants to work with honest and pious people.

$4\frac{3}{4} \times 3\frac{3}{4}$  in.

## 1359.

SAAMENSpraak TUSCHEN HET VALIES, DE MYTER, EN HET BONNET.

[Conversation between the Money-bag (Valaise), Mitre, and the Bonnet.]

A Satire on Louis XIV.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 15, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a valise, or money-bag, extended on the ground and open, so that its contents are visible; it contains a bag marked "*Caresses Promesses*" and embroidered with *fleurs-de-lis*. This lies beside a drum, on which are painted *fleurs-de-lis*, muskets, shot and shell, and hand-grenades. On the drum lie a mitre and two drumsticks. At the side of the drum are two books standing on their ends, and marked "Missa"(1), and "*Legen*(des)." On the books stands a Jesuit's square cap, with a tuft on its crown. Behind these are a trumpet, serpent, for military music, and an episcopal crook, bannèrs, &c. On our right is a wall, or pedestal, with bas-reliefs on it, as if it formed the inner side of one of the piers of a triumphal arch. One of the sculptures represents a tiger attacking an ass, while a fox crouches near them. This refers to the fable which is included in the text. The other sculpture shows men on horseback, part of an army entering a fortified town; below this is written "*Simpelen*" (the People.) In the distance is a view of a church, like that of Notre Dame, Paris.

The "bonnet" of the etching is exactly like a Jesuit's cap, notwithstanding that it is described as the advocate of the common people. The text contains references to the Stadholder (William III.), the "purple hoods" (Cardinals), The Louvre, Versailles, Marly, Jan Hagel, the Rhine, the Maas, La Ruëlle, the Silver Fleet.

The text is to the following effect:—

Conversation between the Moneybag, the Mitre and Bonnet.

The Moneybag is delighted with Paris, which he calls Paradise, as containing all the splendour possible, and overtopping even Rome. The Bonnet sarcastically says: "My Friend, that is a very good name, for in Paris lives the old

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but one and his shadow; the commissary probably did the like with regard to stores which he was bound to supply to the troops.

II.

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Serpent, who ruined the whole human race." The two enter on a controversy, and the Bonnet maintains the rights of the people, and the liberty of the nations; he will not despise the lower classes, but thinks that every one ought to act his part in the world in a becoming manner.

The Mitre agrees with the Moneybag, and will soon teach manners to those small braggarts and guildsmen. "Do you remember," says he, "how you felt the Spanish soap in the first part of the last century"? The Bonnet says that he does not doubt the improvement of Mitre, as the honour of his tribe, and obligations to the allies, will induce him to change his mind. For there is German blood in his veins; but the Mitre answers in the negative, after which the Bonnet says: "Our duty is to feed our sheep, to suffer wrong, to teach kindness, to shun the wicked, to stick to the Church Service, to hate war, to seek peace, to have no weapons but books, like good Catholics and upright Canons. The Mitre orders the Moneybag to show his treasures, but the latter answers, that he has not got anything but "Promises to pay in dozens." They wait for *ecus* and *pistolets*. The Bonnet tells the Mitre a fable of Esop's, comparing the Donkey to the Mitre.

"The Ass being weary of doing his daily work in humility and suffering, would no longer remain with the Peasant: he thought hunting was better for him. He went out with a Fox and a Tiger. They first start the game by means of the braying of the Donkey, and there was much caught. The Ass divided the prey into three parts, and took his own, but the Tiger devoured the poor Ass, and so the new hunter was himself a prey."

So all have been treated, if they hunted with their betters. I wish you a better fate.

The Ass was, probably, the French people, the Fox the Clergy, the Tiger was Louis XIV.

5 × 3½ in.

1360.

MAATROOZEN SAAMENSpraak TE PORT A PORT, BENEVENS  
DE FABEL VAN DE KAKATOE, KUYKEDIEF, EN DEN  
HAAN.

[The Sailors' Conversation at Port-à-Port; with the  
Fable of the Cockatoo, the Kite, and the Cock.]

A Satire on Louis XIV.

*Volgens de Romense Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 16, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents four sailors on a quay, near a harbour; they are listening to the discourse of one of their number, who, standing in their midst, points to a picture of cockatoos and an eagle; this is the Dutchman, as described in the text of the tract, he wears a hat with feathers in it, a tight-fitting vest or jacket, loose sleeves and breeches, stockings and shoes; next to him stands a Portuguese sailor wearing a hood and having two books under his arm; an Englishman sits on the ground, with his hand on a large drinking vessel (?), a tobacco-pipe lies at his feet. A French sailor stands on our left. In the foreground is a broken cannon; on a wall behind the Frenchman is a picture of a subject supplied by the following fable of an eagle destroying cockatoos, and a cock with two young cockatoos.

The text contains references to Admiral Chateau Regnault,<sup>1</sup> the famous sea commander of France, many places on the globe, to Drake, Hudson, Willoughby, "Bexter", Petro Alvares Caral, Don Antonio of Portugal, Strozzi, Queen Elizabeth, Schomberg, Don John, Philip V., Henry of Besançon, Alva, &c. The following is an abstract of the text:—

The Sailors' Conversation at Port-à-Port, with the Fable of the Cockatoo, the Kite, and the Cock.

The Sailors are: a Portuguese, a Frenchman, an Englishman, and a Dutchman. The Frenchman boasts of the Admiral Chateau Regnault, and the Portuguese answers him sharply, and calls the French sailors sea-toads. The Frenchman continues to brag, as if the whole world turned on the point of Louis's finger. The Portuguese reminds him of Vasco de Gama, and the famous mariners who went to conquer new and unknown countries. The Englishman and the Dutchman grant all this, but the latter begs to observe that the Dutchman took possession of everything in India, in order to leave the Portuguese only Goa. The Frenchman boasts of the good marine schools of his nation, and enumerates those of Brest and Rochefort; after which the Portuguese says that the voyagers of his nation discovered the West Indies, conquered Brazil and performed wonders. A dispute follows, and an enumeration of the stupid acts of the French. The three sailors unite in praising their respective countries, and in enumerating the treasons of Louis XIV. The Frenchman becomes angry, and tells the Dutchman that Holland is a country for a breakfast. The Dutchman advises the Portuguese to take care of his possessions, as a time will soon come in which he will have to fight for them.

The Dutchman asks his companions to listen to a fable, and three of the party drink healths, but not with the Frenchman. The fable is as follows:—

"There was a Cockatoo, whom the Cock and the Kite desired to make serviceable in helping them against the Eagle. They ask his assistance, promise him the Eagle's claws, and agree to make him King of Birds, as he was sufficiently handsome for that dignity, and well known in both the Indies. But the Cockatoo knew that the Cock was in love with his feathers, and that the Kite had many times already tried to strangle him: nevertheless he was undecided. 'What shall I do?' thought he. At length they agree that six young Cockatoos shall join the Cock, and that the latter should teach them to wear spurs. The Cockatoo had scarcely done this, ere the Eagle devoured one half of his young ones. The other half remained uneaten, as a pledge of alliance with the Cock, who shut them in his house, and our poor Cockatoo, childless, was eaten by the Kite." The Portuguese exclaims: "*Ha! ha! Flamenco mio Caracoa, ik hed gevat. Vago con todos los diabos Francese*" (Ha! Ha! my dear Dutchman, I have caught it; go to the Devil, you Frenchman.)

The Cockatoo was Portugal, the Cock France, the Kite Bavaria, the Eagle William III. of England.

The conduct of Louis XIV. towards the Portuguese, and the suspicions entertained with regard to him by the other nations at the date here in question, supply the subject of this satire.

$4\frac{1}{2} \times 3\frac{1}{2}$  in.

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<sup>1</sup> See "De Ban en Arrier-Ban in Zee", Oct. 12, 1702.

## 1361.

## DE NAPELSCHE HENGST, VISSCHER, EN PIKEUR.

[The Neapolitan Stallion, Fisherman, and (French) Horseman.]

Defeat of the French in Italy.

*Volgens de Romeinse Copy.* 1701.

[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 17, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents an open space, with a fortress in the distance, before which an execution is taking place. The Stallion is tied to a post, on which is a royal crown and shield; he is driven from behind by a rider with a whip. The Fisherman stands near the post, wearing sea-boots, &c. The "Pikeur", appears to have been driving the Stallion with a long whip, which he holds in his hand.

The text contains references to Charles V., Masaniello, Cardinal Porto-Carrero, Queen Joanna, Alfonso V., Charles VIII., Ferdinand, Gonsalvo the Great Captain, the Testament of Charles II. of Spain,<sup>1</sup> the English and Dutch fleets, &c.

The following is an abstract of the text:—

The Neapolitan Stallion, Fisherman, and Horseman.

The Stallion and the Fisherman are speaking about French tyranny, and the latter tells with much vivacity how the French had been driven out of his country by Charles VIII., and how a Spanish King, Charles V., had reigned there, by means of whom Naples had been under Spanish government. He finishes by declaring that now the Neapolitans have full right to choose what government they like, as Charles II. of Spain had died childless. He says: "Nature creates all men free, and with equal rights. Therefore he will never permit the French to predominate in his country." The Rider (a Frenchman) makes some boasting remarks, and the Fisherman tells a fable to encourage the Stallion:—

"Once on a time a handsome Mare lost her foals in a meadow; now the Wolf, then the Tiger devoured one. The Mare after this took such care, and was so courageous, that her young ones were not taken any more; but a Panther, instigated by a Tiger and a Lioness, attacked her behind, and made the blood stream from her back and sides. She kept quiet, and said at length that she would sell her young ones for a small price, and at once the wild animals came and expressed their desire to buy them. The Mare however said, that they must chalk down the price on her hind hoofs, and on looking there, they received such an awful blow with the hoofs, that they were nearly slain, and in a state of unconsciousness they were taken and skinned by the servants, so that their splendid hides were left as memorials of their thirst for blood."

The Stallion expresses his determination not to submit to any power, and this resolution is much approved by the Fisherman.

4 $\frac{7}{8}$  × 3 $\frac{3}{4}$  in.

<sup>1</sup> See "De Grooten Waereld Verdeelder", Nov. 1. 1700, No. 1340.

1362.

DE ONGERSE PALLASCH, DE BØERE CARAFFA, EN HOERENS-  
MEERDOOS.

[The Hungarian Sabre, the Peasant's Caraffe, and the  
Harlot's Scent-box<sup>1</sup>.]

A Satire on Louis XIV.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 18, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a table on which stands a tall water-bottle, or caraffe; likewise a casket with divisions inside, the lid being open; a lady's patch-holder, formed like four saucers united, a convenience of the toilette, it contains face-patches of diverse shapes, stars, crescents, annulets, and disks. A bottle and a flask are also on the table, with a naked sabre, from which blood is dripping. A pitchfork and a flail lean against the side of the table. On the wall behind is a portrait of a young woman, whose bust is partly uncovered. In the distance is a battle; horse and foot soldiers are crossing a river on a pontoon bridge, and hastening to join the fight. A mounted trumpeter and a drummer appear nearer to us, sounding their instruments.

The text contains allusions to Prince Eugene of Savoy, Montefiascone, Spanish red, Roman white, Charles IX., the Duke of Mantua, the *Cheveaux legers* of Marshal Tessé.

The following is an abstract of the text:—

The Hungarian Sabre, the Caraffe of the Peasant, and the Scent-box  
of the Harlot.

This is a conversation. The Pallasch is very happy at having killed so many Frenchmen, and the parties speak together about real military courage and discipline, and much praise is given to Prince Eugene of Savoy, who is called by the Pallasch the father of the soldiers, governing and loving them as his children. The Scent-Box next speaks about courage, and expresses esteem for a courageous man, but prefers to kill the enemy, and to be paid even by him for it, and relates how he had infected great numbers of Spaniards and Frenchmen; how the former had brought over to Europe from the West Indies diseases and fevers, as a reward for their tyranny and their insatiable desire of gold. The Box claims therefore the honour to have done the most in purifying Italy from the bad Spaniards. The Caraffe brags of his heroic acts, till they hear the noise of a battle, and see that the French Camp is on fire, and that their enemies cross the Oglio, following the way to Fontanelle. They enjoy it very much, and leave each other in an exulting frame of mind.

5 × 3 $\frac{3}{4}$  in.

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<sup>1</sup> Probably, salve-box, patch-box, unguent-box, or dressing-case.

1363.

## DE FRANSCHÉ DEGEN, DE SLEUTEL, EN HET BONNET TOT LUYK.

[The French Rapier, the Key, and the Bonnet at Liège.]  
A Satire on Louis XIV.*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 19 in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a table on which lies a sword, the blade and guard of which are enriched with coins, a satirical reference to the alleged practice of the French in the time of Louis XIV. to obtain victories in the field and possession of strong places by means of bribery; there are likewise a priest's or Jesuit's square hat, with a tuft on the crown, and a large key. Over these things hangs a curtain, embroidered with *fleurs-de-lis*. At the side are a mousetrap, with mice in it; and a serpent. In the distance is a picture of the hanging of the fox in the dog's skin, as described in the text of the tract, the sheep lying dead within the fold, the anchorite tearing his hair, the neighbours rushing in. At the side is a view of a street in a city, a man riding to execution (?) with his hands tied behind him.

The text contains allusions to Louis XIV., James II. of England, Charles III. of Spain, James III. *i. e.* the first Pretender; the Emperor, the kings of England (William III.), Sweden, Denmark and Prussia. The text is to the following effect:—

## The French Rapier, the Key, and the Bonnet.

The first two speak about the great power of the French Rapier, and the Key says that nothing is able to withstand the acute point of that weapon, upon which the Rapier says that gold and bribery are the two things not to be withstood by any nation, and able to corrupt all persons; the Bonnet mixes in the conversation, and cites many instances of French faithlessness, of French cruelty and tyranny, expressing his wish, that the French may soon be *oppressed* by the English and Dutch *presses*. The Rapier is very angry at these words, and threatens prison and death to the Luyk (Liègeois), inhabitants, as they are all rebels, according to the old proverb: "Whoever was born at Ghent, or was educated at Luyk, having sworn to the *Ligue*, was making rebellion in his blood." The Rapier gets into a fury on seeing the Key and Bonnet speaking together about himself, and he cries "Death and Murder" to both of them. The Key promises the Rapier that all his actions will end in ruin to himself, and tells the following fable to that effect:—

"The Robbers, being in distress, and persecuted on every side, go to a false Anchorite, in order to get new booty by him. The Anchorite had a Fox, who putting on all kinds of skins, had sometimes visited the sheep-folds, plundered the Birds' cages, and led the Dogs into ditches and snares. The Anchorite, a man of God, as it seemed, but a blockhead by nature and like a wolf in disposition, made a covenant with the Robbers, and brought them to his cell, where they established themselves, because they found the place to supply good opportunities for attacks on the passers-by. The Fox, dressed in a dog's skin by the Anchorite, promised to take care of the stables of some Shepherds, and succeeded in bringing the Robbers to the stables, where they were attacked by all the neighbours; the Robbers bound the Anchorite, and hung the Fox in his dog's skin near the stables, which he had given up to treason."

The Rapiere says all this may be very true, but that, according to Seneca, that wise man, "the princes follow their pleasure and their will, whilst the other virtues are for the citizens, not for the king."

$4\frac{1}{8} \times 3\frac{1}{2}$  in.

## 1364.

PTOLOMEUS, COPERNICUS, EN MERKUR OP DE PARNAS OVER DE ZON EN DE WAERELD.

[Ptolemy, Copernicus, and Mercury on Parnassus, speaking about the Sun and the World.]

Downfall of Louis XIV., the French Apollo.

*Volgens de Romeinse Copy.* 1701.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 20 in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents Louis XIV. as a very old man propped on crutches, wearing a wig, and having a youthful masque hanging from his neck, riding in a chariot, which is adapted to serve as a close-stool. This is the chariot of Louis's Sun, a meridian sun being a badge of the king's. It is driven by a haggard woman, "*Maintenon*" is written on the front of the vehicle; a star burns on her forehead, this is styled "*Stella Vespertina*". The horses are galloping furiously, the chariot seems to have come in contact with the World, the wheels are broken, and fly in pieces, so furious is the pace of the horses. Madame de Maintenon looks back at Louis, who hobbles on his crutches. An eagle, Germany, has seized one of the reins of the horses, a lion (Holland, or William III.) has clutched the other rein, a unicorn (William III.) gallops fast to their assistance. Behind, are some of the signs of the zodiac.

The text contains allusions to Galileo, and many other philosophers, and to many of the medals which had been struck in honour of Louis XIV. and his victories. See "A Medal on the French Victory at Landen", July 29, 1693, No. 1290; "French Medal on the Defeat of William III. at Landen", July 29, 1693, No. 1288. There are likewise allusions to the testament of Charles II. of Spain, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; the eagle and the British and Dutch Lions. The text is to the following effect:—

Ptolemy, Copernicus and Mercury, on Parnassus, speaking about the Sun and the World.

The opening scene is a dispute between Ptolemy and Copernicus on the revolution of the globe. The former says, "the Earth stands still, and the Sun moves;" he tries to persuade Copernicus to believe this by citing new proofs of his theory. Copernicus asks him to mention these, and Ptolemy says "the French Sun has shown his beams on the Alps, the Po, the whole of Italy, the Mediterranean, and has gone round the world in one day, over the South Sea and back again, so that this is a proof of a revolution of the Sun round the Earth." If Copernicus doubted the truth of all this, Ptolemy will show him medals, poems and letters from famous men of all the countries of Europe; but Copernicus begs to observe, that medals were formerly the proof-stones of history, but that they have become false and flattering; that Poetry cannot be believed, and that letters of courtiers are not to be relied upon, being written by men whose fear and interests had active parts in the business. They agree to consult Mercury, who perceives at once that they speak of the French Sun, and says: "Yes, it is true;

the Sun moves through the Zodiac as if he were mad. He came first to *Virgo*, then in *Gemini*, after that in *Cancer*, where he was pinched; he singed *Leo*, but broke his chariot there; he visited also *Sagittarius*, *Pisces* and *Aquarius*, but went quite astray there, and now he will go further on still. Mercury foresees that the Sun will soon be stopped by the other powers. Mercury further tells, how Louis is like an old man without any strength, and, as an instance of his false disposition, he quotes the following verses:—

*“ Que l’univers surpris,  
Condamne l’amour extrême,  
Lui cõte tant de peines,  
De larmes et de cris,”*

while their principle is:—

*“ Quand on obtient ce qu’on aime,  
Ou importe, qu’importe à quel prix.”*

So Mercury thinks that the World will soon begin to turn again, when the Sun will be stopped; and his conviction is: “*Vis consilii expers, mole sua ruit.*”  
4 $\frac{7}{8}$  × 3 $\frac{1}{8}$  in.

### 1365.

DE LEUTERBOL VAN DIEST, DE HOND, EN DE PIKBROEK, BY  
DEN LAATSTE STUYVER.

[The Man of Diest, the Dog, and the Sailor at “The  
Last Penny”.]

*Volgens de Romeinse Copy.* 1702.  
[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 21, in “*Esopus in Europa*”, Amsterdam, 1701; see “*Æsopus in Evropa*”, 1700, No. 1345.

The etching represents a Dutch sailor laughing at and rebuking the cowardice of the “*Leuterbol*” (? *Skulker*) of Diest, who, terrified at the fall of a shot near him, is, with his dog, running away at the sound of cannon, that issues from a fort, the *Las van Ghent*, which is in the mid-distance; in the distance is a city, *Ghent*. The dog has a medal hanging from his collar, and bearing a *fleur-de-lis*. The sailor points to a picture representing two lions hunting a tiger, as described below, and two eagles chasing a tiger. One of the lions is that of Holland, the other that of England, both representing William III. The tiger is France, Louis XIV. The garland of a drinking shop, and a pitcher which hangs on a sign-post, are behind the picture, indicating a tavern.

The text contains references to the French king, and the conduct of the French invaders of the Low Countries, the *Maas*, *Mechelen*, the *Scheldt*, *Ostend*, the *Y*, the *Thames*, *Gibraltar*, the *Gulf of Lepanto*, the *Tinnepot of Antwerp*, the *Mannekenpis* of *Brussels*, the *English commanders*, &c. The text is to the following effect:—

The Man of Diest, the Dog and the Sailor.

The man runs away from the town with his dog, because the French intend to tax the dogs and to enlist the inhabitants. Then follows a conversation between the Man and the Sailor, in which the former tells the plan which the French have to make a naval town of Diest; but the sailor, who is evidently a Dutchman, laughs at the foolish idea, and the dog philosophizes on the folly of men who take such a great interest in possessing money. The man begins

to hear thunder, and it turns out to be the sound of the cannon from the Las van Ghent, which had troubled the French so very much. The Sailor laughs and mocks when he sees the Man running away with his Dog, in order to escape the balls, and the Man threatens the Sailor with his revenge for this scoffing. The Sailor tells the following fable:—

“An old Tiger tried to become the chief of animals, and engaged, therefore, three useful animals in his service. The first was a Marmot, which was to climb over the Alps, and show him the way to the valleys. The second was a Hedgehog, which he made carry his prey; and the third was a Squirrel, which he made climb in the trees, in order to discover what was below. Thus he had taken a Lion, and hoped also to get the mastery of the Bear, Elephant, and Eagle. Scarcely, however, did he come near the den of another Lion, than he is attacked by the King of Animals. The Eagle sits down on his back, and picks out his eyes; the Tiger promised in vain to be faithful to old contracts. The other animals knew all about his faithlessness, and did not rest until they had shortened the claws of the treacherous beast.”

The marmot was Savoy; the hedgehog, Bavaria; the squirrel was, probably, Cologne; *i. e.* the latter two were the respective Electors, and both allies of Louis XIV.; the bear was Sweden; the elephant, Holland; the eagle, England; the second lion, Spain; the tiger, France.

$4\frac{3}{8} \times 3\frac{1}{2}$  in.

### 1366.

DE ITALIAANSCH E WAARZEGGER, ESOPUS, ANTONIO MAGINO,  
EN DIRK REMBRANTZ VAN NIEROP.

[The Italian Wizard, Esop, Antonio Magino, and Dirk  
Rembrantz van Nierop.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 22, in “*Esopus in Europa*”, Amsterdam, 1701; see “*Æsopus in Evropa*”, 1700, No. 1345.

The etching represents Esop, with a hunchback and crutch, grinning and pointing in the air to the fall of the chariot of the sun, that of Louis XIV.<sup>1</sup> The three *savans* mentioned in the title are in the background; Van Nierop uses a cross-staff as he takes an observation of the descent of Louis; the wizard is regarding the same event by means of a prismatic mirror, apparently not unlike a *camera lucida*, which he holds to his eyes; he is an old man, wearing a cap and huge spectacles. Antonio Magino wears a doctor's gown and cap; his back is towards us. In the distance is a large telescope on its platform of brick; three men are making and recording celestial observations. A picture, placed behind Esop, shows the fable of the Eagle's descent among the birds, as described in the fable which is cited below. Below the picture is the chronograph, “*Magno apoLLIne DeIeCto*”, a prophecy for 1702. Apollo was Louis XIV.

The text comprises a calendar of events (see below) predicted by Rembrantz van Nierop, taking the course of European politics month by month, and including events in the Alps, Lombardy, Bavaria, Naples, Calabria, Messina, the Lambre, Maas, Italy, the West Indies, &c. The text is to the following effect, and concludes with the above chronograph repeated:—

<sup>1</sup> See “*Ptolomeus, Copernicus, en Merkuur*”, &c., 1700, No. 1364.

The Italian Wizard, Esop, Antonio Magino, and Dirk Rembrandtz van Nierop.

Esop and Antonio accuse each other of cheating men; the former says that it is not possible to read the fate of nations from the stars, and Antonio observes that it is still more monstrous to make animals speak to each other. Now they are going to show their art, and just as Esop is going to tell a fable, Van Nierop, Nostradamus, Merlin, and Breville arrive. Esop has the following fable:— "An old Capon had taken all kinds of eggs in his nest, and he sat down upon them, so that soon all kinds of young birds filled his nest. Here was a Sparrow-Hawk, there a Cuckoo, and also a Kite. Now the Capon began to put them all in the nests of other birds; he placed the Kite in the nest of the Indian Raven, and a Sparrowhawk near the Lombardian Hens. He thought to drive a Cockatoo from his nest by placing a Kite in it, and he gave to the Turkey-Cock the direction over the Water-Fowls; nay, he adorned the Cuckoo with feathers, till he seemed to be an English Cock. But now the Eagle (Jupiter's bird) was angry, and he took all the intruders out of the nest, and deprived the Cuckoo of his feathers. Now the Capon hid himself under the feathers of his Hens, and tried to escape the fury of the wronged animals. There he sat, and durst not crow, for fear of discovering his retreat."

Van Nierop describes the course of the French Sun for the following year, and shows satirically how the Sun passes successively through the signs of the Zodiac, and is pinched, bitten or attacked by the different constellations which bear the names of animals, and he suffers very much from the horns of *Aries*, who follows him wherever he goes, so that at length in December the Sun is so very much maimed, that without a mask he is not to be recognized. Esop says that their predictions do not differ much, and so they leave, after having wished each other health in the new year.

The Capon was Louis XIV., the Kite the Duke of Anjou, or Philip V. of Spain, the Sparrow-Hawk the Elector of Bavaria, French General in Lombardy; the Cockatoo was Spain, the Cuckoo was the first Pretender, the Eagle was William III., the Capon's Hens were Louis's mistresses, see "La Retraite de Louis XIV.," June 12, 1693, No. 1287.

$4\frac{7}{8} \times 3\frac{1}{8}$  in.

1367.

HET HEYDINNETJE, DE MIQUELET, EN MOOYFRAAYKIEK, IN DE PIRENEEN.

[The Gipsy, the Miquelet, and Look-always-well, in the Pyrennes.]

*Volgens de Romeinse Copy.* 1702.

[1700

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 23, in "Esopus in Europa", Amsterdam, 1701; see "Æsopvs in Europa", 1700, No. 1345.

The etching represents the three persons named in the title standing in a landscape, and conversing. The gipsy is an extremely ragged and miserable woman, who is speaking. The Miquelet is a tall fellow, with a very long rapier, the point of which rises over his shoulder. Look-always-well (? Time-server) is a ragged man, who wears wooden shoes. In the mid-distance is a picture representing the Tiger (France) and the Fox devouring the Owl, according to the

fable which is cited below, and the Eagle chasing other birds. In the distance is a town among mountains.

The text contains allusions to the Great Captain Gonsalvo, Charles V., Francis I., Louis XIV., the Duke of Savoy, &c. The following is an abstract of the text:—

The Gipsy, the Mignelet and Look-always-well in the Pyrenees.

There is talking about the French and their monarch, how they give the lie to all their covenants, and how they cheat and deceive and tyrannize. The Mignelet is a Spaniard, and Look-always-well, seems to be an Italian, who says that the Duke of Savoy does not like dangers, and tries to howl with those that have got the mastery. The Miquelet tells a fable to show all the disadvantages of such politics:—

“The other animals had a war with the birds. The Bat enjoyed the favours of both the parties; he showed his wings to the birds and asked their protection when the beasts attacked him, and showed his hairy skin to the other animals, if he was persecuted by the birds. In the meantime he made himself merry with the food of the others, and devoured the eggs of the birds. Just then a Weasel got hold of him. He tried to fly away, but a young Eagle took him and he was quite torn to pieces.”

Look-always-well expresses his conviction that there is no fear, as the French are powerful enough to overcome all possible enemies, upon which the conversation concludes with a remark of the Gipsy, that the French will be obliged to read matins in Naples, to attend mass in Sardinia, and to sing vespers in Sicily, in order to make them more pious and virtuous.

Thus they were taught before,  
That fate will befall them again.

5 × 3½ in.

1368.

OPERA VAN ANDROMACHE TE MILAANEN.

[The Opera of Andromache at Milan.]  
Defeat of the French.

*Volgens de Romeinse Copy.* 1702.  
[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 24 in “*Esopus in Europa*”, Amsterdam, 1701; see “*Æsopus in Evropa*”, 1700, No. 1345.

This etching represents a part of a stage, with spectators in front of it. These are Scarronie (god-daughter of Madame de Maintenon) who is talking to Court-feather, an old gentleman with a very large wig, carrying a hooked stick, and wearing a cocked hat and plume; Spadalonga is violently gesticulating behind Court-feather, who restrains him. Lazaril is on the other side of the design, and seems to be describing the play or opera-scene which is represented as showing (?) the overthrow of the chariot of Andromache (the Dukedom of Milan), with the descent of the Sun of Louis XIV. and his sham-thunders. Behind is a view of part of a city, Milan.

The text contains references, besides those named below, to the “*Bastard van Jakob*”, probably the first Pretender, or the Duke of Berwick, son of James II. of England, &c. The text is to the following effect:—

The Opera of *Andromache* at Milan.

Scarronie, Spadalonga, Cock's-feather (who is a German), Lazaril, come together from the Opera.

The conversation is carried on by Scarronie, Lazaril and Spadalonga, who have had parts in the opera, and by Cock's-feather, who has listened. The players seem all to be of foreign origin, and they have only attended to the opera because either fear or want made them leave their own countries. Scarronie gives part of her biography: "My father served in a nobleman's house. The chambermaid of the lady was my godmother, and she married a man whose money brought her into a better condition of life. I was taken by her into her house, and she called me Scarronie after her husband. I had not seen my god-mother for a long time, and found her at court, raised in rank above all others; I thought that my fortune '*était faite*', and I called her by her old name, but this was the very cause of my fall, for people who have been raised into high rank hate those who have known them in a lower state. She did not recollect that she had been born of a harlot and a soldier. Such was the proud M<sup>me</sup>. de Scarron Maintenon. And so I have returned to the opera, where high-placed persons meet their courtezans in the night." Cock's-feather asks an explanation of the opera and of the representations, and Scarronie and Lazaril tell the following: "The first representation shows Troy, where Hector, *Andromache's* husband, is dragged round the walls. She tries to escape with her son, but she is made a prisoner. The second subject, the army of the Greeks; after that, sacrifices with the sly Priests, and then the court of Epirus; then Pyrrhus is killed by Orestes; *Andromache* is proclaimed queen, her son becomes a king, and all the Gods appear; Jupiter is brought on earth, *Andromache's* son is carried about in a triumphal-car, she is made a Goddess, and other poor Trojan boys are presented with kingdoms.

"Louis le Grand, the father and master of all the kings, who, when he was rich, lived at Paris in the Louvre, and who is now Grand Roy Campagnard in Versailles, is represented by Jupiter; the Dauphin by Apollo; Charles, the new Spanish Monarch, is Astyanax; *Andromache* is the Dukedom of Milan; Pyrrhus is the Emperor; Chalchas is the Pope; Hector is the deceased King of Spain; Hermione is England; Orestes is the English King (William III.), and Bocajus is the new-made King of England, *i.e.* the first Pretender. So I have devised the different parts."

Now Cock's-feather tells how many times Milan has been evacuated by the French, and how the dukedom is now a feudal tenure of Austria's, the heir of the Spanish possessions. Spadalonga advises Cock's-feather to look behind the scenes, in order to be surprised at the fritter-gold and fringes of Jupiter, Apollo, Hector, *Andromache* and Astyanax, who have not even a shirt to cover themselves with. Scarronie tells how a great misfortune happened yesterday, when Jupiter's powerful arm was totally broken by the fall of *Andromache*, and how the hearers were dissatisfied. After many ridiculous things having been told about Roman Catholicism and the French King, Scarronie recites a verse, which is in French and Dutch.

Cock's-feather finishes by saying how much his countrymen, the Germans, advance every day, and how they drive the French into a small space.

The new Spanish monarch was Charles III., see "Portrait of Charles III. of Spain", June 27, 1706. The deceased king of Spain was Charles II., see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340. "Bocajus," the new made king of England, was the first Pretender, proclaimed king of England by Louis XIV. on the death of James II.

5 × 3½ in.

## 1369.

## DE HORLENDE KOLLENDANS, OP TILBURN.

[The Dance of the Club-footed Witches at Tyburn.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 25, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents Tyburn, the hanging place of London, as a gallows on a hillock, with, suspended from it, a bunch of corpses; also a pole, from which is pendent a corpse in chains; behind is shown the beheading of a man who kneels at a block; six human heads are placed on poles over a gate in the distance.<sup>1</sup> In the front two witches are within a magic circle, Hecate, one of these, rides a goat, whose horns are forked; she has three faces, a naked breast, an eagle's feet; she holds a torch in one hand and a sharp hook in the other; she seems to be screaming very loudly. The other witch is on foot, but is bestriding a broom, her feet are those of an eagle, her petticoat is embroidered with *fleurs-de-lis*, she is naked above the waist, and has a cock's or raven's wings; a mask hangs at her girdle, and she carries reels of thread, or cords, which are attached to short pieces of wood. This is probably meant for Nemesis, see below.

Prostrating himself to Hecate is a spirit with four wings, he does not go within the magic circle. This is Busy-Body, (see below). The other personage of the fable (see below), is named Turbulent Spirit, who appears here as a black, naked female, with eyes and mouth of fire, and flames instead of hair; she is furiously ringing a bell and flourishing a handful of serpents; a bellows hangs from her left wrist. Outside the circle appear various animals, cats, marmots (?), bears, a tiger, &c. These are emblems of the Powers of Europe.

The text, besides those mentioned below, contains allusions to "*Madame Jobin*," the Count de Gabalis, Bytebauwen, Schatbewaarders, Ireland, Piedmont, Westminster Hall, the English royal house, the Thames, the French Sword (see the etching), Madame de Brinwilliers, the testament of Charles II. of Spain, see "*De Grooten Waereld Verdeelder*", Nov. 1, 1700, No. 1340, writings in cipher, French harlots and "*Baladyns*", Newgate, the "*little bastard*", *i. e.* the first Pretender, &c.

The text of this print is as follows:—

## The Dance of the Club-footed Witches at Tyburn.

Hecate, Nemesis, Busy-Body and Turbulent Spirit assemble; the text opens with the complaints of Hecate and Nemesis, that witchcraft is no longer respected in Europe, and that times are very bad, but Busy-Body soon stops them by citing many instances of superstitions which still obtained. He cites as the cause of belief in witchcraft: fear, which some have from education, others from reading or hearing, and some through remorse of secretly committed crimes. As instances of such superstitions are cited,—the White Wife of Toscan (Tuscany?), Mantua and other royal houses; the Burning Postilion with his horn in the woods; the Devil of Blokula, in Sweden; the Butter-Witch of Paderborn, &c. Moreover, many people still see corpses walking about, and others hear mountain-spirits and hobgoblins. Busy-Body adds, that the whole of Europe would soon be under Hecate's authority, if she succeeded in

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<sup>1</sup> A sword of coins, see "*De Fransche Degen*", &c., 1700, No. 1363, is drawn on a hurdle, as if it were going to disgrace and death.

introducing herself into England and Holland. Busy-Body, proud of his quickness, enumerates his glorious acts;—how he has conspired forty-eight times against a king, William III., for his ruining the kingdom by his religion; how he has assisted Nemesis and the Turbulent Spirit in making crowned heads lie down on the block; how the Gun-Powder plot was of his forging.

Hecate agrees that this is all very well, but says that assistance is required from the Great Cock (Louis XIV.), and she pronounces a eulogy on the tyrant who tramples upon the rights of kings and peoples.

The riding on broomsticks begins, and the witches pass over Naples, hoping to do something evil there.

In the end we find the witches back at Tyburn, and referring to Tower-Hill, where Busy-Body has distributed all kinds of lies and pamphlets against the ruling Power (William III.) But he has scarcely told it when the Turbulent Spirit comes, trembling all over, and advises them to escape as soon as possible. He tells them how all his efforts to sow discord in England have been wrecked on the unity and liberality of hearts and opinions. "Oh! a diamond chain binds together the hearts of the king and his people." They hasten away in full speed, Hecate leading the flying band.

5 × 3¼ in.

### 1370.

#### DE JONGE KOEKKOEK ONDER DE KROONVOGELS.

[The young Cuckoo among the Crown Birds.]

The rejection of the Pretender.

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 26, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents the top of a cliff above the sea, where a young cuckoo is being trampled to death by "Crown birds", these birds Romeyn de Hooghe has made to resemble ostriches, and very big and strong; the cuckoo has been thrown out of a nest. More crown birds are hastening up the cliff: below, the sea is shown with a fisherman's boat and men in it.

The text of this tract is as follows in abstract, and very rich in personal and political allusions, including among the individuals named Lady Tyrconnel, the Marchioness of Powis, a noted adherent of the cause of James II., the Nuncio, Cardinal Dada, Father Petre and the alleged intrigue between the queen and these priests, her failure to obtain a son, see "The Warming Pan", No. 1156, the birth of the Pretender and the alleged fraud which attended it, Lord Chancellor Jeffreys, the Duke of Monmouth and his rebellion, "Patrec a Miller", the Pretender, Graham, Lady Jeffreys, the palaces of James II. of England, Whitehall, Windsor, Hampton Court, Richmond, and St. James's, Lord Sunderland, the Plots, the "Lorrekoningje," and "*de jonge koeckoeck*."<sup>1</sup>

The text is a conversation, to the following effect:—

#### The Young Cuckoo among the Crown Birds.

The Irishman, the Courier, the Worryman<sup>2</sup> and his Boy, enter on a conversation, between the first two, in which the clergy are satirized for their

<sup>1</sup> The "Parrot Prince" and the "Young Cuckoo."

<sup>2</sup> The Ferryman?

love of women. Entering on political news, the Irishman expresses his conviction that all will soon be right, as the "Great Louis" has proclaimed their young prince (James II.'s son) as king, and "you know, when Louis wills a thing, the rest must dance after his tune."

Both expatiate on the common practices of telling lies and perjury, prevalent in Ireland and France, and they tell how the people had been prevailed on to believe that the young prince (Pretender) was really of royal origin. The Courier says he made all the courtiers believe the fact, and the Irishman adds that the young prince is a son of his cousin, a miller, but he says, that his firm belief is, that the Lord governed things in that manner, to propagate the holy Catholic faith, to which belief the Courier also sticks firmly. The tale of the queen's delivery of a daughter instead of a son, is amply related by the Courier, who was well rewarded for all his pains in regard to that transaction.

The Worryman (a Skipper) and the Boy cannot help expressing anger, but they do not fight with the Papists, as there are eight of them in the boat. The Worryman tells the following fable of a Cuckoo (James II.'s son) :—

"The old Cuckoo was proud, and in order to raise his young one above his birth, he put the egg in a Crown Bird's nest. As soon as the egg had been hatched, the Crown Birds saw at once how they had been deceived, and turned the young Cuckoo out of the nest, whilst the other young Crown Birds tore the Cuckoo to pieces."

So will it be with the miller's-prince, and parrot-king.

5 × 3½ in.

### 1371.

NEBUCADNEZARS BEELD TOT VERSAILLES TEN TOON GESTELD,  
OM TOT MADRID OPGERIGT TE WORDEN.

[Nebuchadnezzar's Statue exhibited at Versailles, in order to be erected at Madrid.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 27, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa," 1700, No. 1345.

The etching represents a statue, that of the Duke of Anjou, or Philip V. of Spain, grandson of Louis XIV., sitting in French robes, with a huge wig and lapels to his coat, under a canopy of state, which is supported over a dais by caryatides, or rather, terms, representing young French women. The canopy is surmounted by the meridian Sun of Louis XIV. and inscribed "CREATOR REGUM AD SONUM TYMPANI ADOBATE REGULI." Many men prostrate themselves before the statue, one kisses its foot. In the foreground the persons named in the text are grouped, the Academician in his robes, the Court Lady seated, the Bendvogel standing behind the latter. A lap-dog barks at the statue.

The satire refers to the proclaiming by Louis XIV. in Paris of the Duke of Anjou as Philip V. of Spain, before the latter departed for Madrid; the War of the Spanish Succession followed this ceremony, and William III. and England and Holland, and other powers, were arrayed against France and her allies; see "De Grooten Waereld Verdeelder," Nov. 1, 1700, No. 1340; "The Duke of Anjou stealing the Spanish Crown", Nov. 1, 1700, No. 1343.<sup>1</sup>

<sup>1</sup> See Smollett's account of the speeches of Louis XIV. on this occasion, "History of England," chap. vi. 37, 38, 39.

The text contains references to Rome, Holland, England, Monsieur de Casserolle, &c., and is to the following effect:—

Nebucadnezzar's Statue, exhibited at Versailles, in order to be erected at Madrid.

The Bendvogel (a name for a Member of the German Society of painters at Rome, or other Italian towns), the Academician, and the Court Lady.

The Bendvogel says to the Court Lady, that he will go back to England or Holland, as professors of the arts and sciences are not paid well enough in Paris, but the Court Lady tells of a new master-piece, made lately, and the Academician, who arrives, gives an explanation of the famous Statue. He observes, first, that the whole "*Assemblée des Savants*" had exhausted all their talents to explain the work. Round about it were, as they said, eight statues, representing four Christian Virtues—Religion, Piety, Wisdom and Holiness; and four heroic virtues—Courage, Justice, Constancy and Liberality. But if one looked closely, one perceived those Virtues to be eight courtiers: La Vallière, Mecklenbourg, Ventadour, Montespan, Mazarin, Fontagnes, Maintenon and York. The Golden Sun on the top suffered an eclipse. The four feet of the chair were of small boots, representing the Puppet-Kings of Poland, Spain, Britain and Austria. His eyes were wide open, and his mouth was shut, on account of his not being able to show teeth. The daïs, on which stood the chair, contained representatives of all the nations of Europe, asking from him grace, and chanting his praise. After many remarks, in which it is remembered that those who erected statues for themselves, never have them erected by posterity, instances of this having been given in the Duke of Alva, Pisisstratus and Nebuchadnezzar, the Academician proceeds and describes the rest of the pageant. The canopy of the chair was covered, not with stars but with lilies, it was covered round about with gilded medallions describing the king from his birth till now, beginning with Cardinal Mazarin, with this writing on the *Reine Mère*: *Le cardinal monte à l'âne*.

The last medallion shows the monarch sleeping, his head leaning on his hand, and with these words: "*Si l'on réveille,*" or, "Woe to him who wakes him." The Courtier says, that two things have been very prejudicial to Louis XIV.; 1. The spreading about of William's death on the Boyne,<sup>1</sup> by which Louis proved himself to be afraid of his opponent. 2. The proclaiming the Pretender or Prince of Wales as king, which strengthened the ties between William and his people. She (the Court Lady) leaves them, advising them to say nothing of what had been told, and assuring them that she had been deaf."

4 × 3½ in.

1372.

DE HOBBEL IN DE WACHT, OP DE HAASEJAGT.

[The Eagle on the Watch, hare hunting (?).]

*Volgens de Romeinse Copy. 1702.*

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 28 in "*Æsopus in Europa*", Amsterdam, 1701; see "*Æsopus in Evropa*", 1700, No. 1345.

The etching represents a chamber or part of a summer house, through the windows of which a view is given of the exterior. On a couch in the room sits a young lady, who wears a quasi-conventual costume, and is weeping violently; she appears to have been in close conversation with a young man (probably

<sup>1</sup> See "Reported Death of William III." (No. 1.), June 30, 1690, No. 1241.

meant for Louis XIV.), who turns eagerly from her in order to converse with another damsel, who, with a handkerchief at her face, enters the room. Outside the building are illustrations of the fable which is told below.

The text contains allusions to Louis XIV., Madame de Maintenon, "onze Moeder van *Jubilatie*", "Heilige Vrouw Moeder *Fundatresse*", Prince Eugene, the progress of the War of the Spanish Succession, Marshal Catinat, Hungary, Marshal Tessé, the titles and dignities of Marshal Villeroi, which are cited ironically, the king's "*Amourettes*", the Prince of Wales, *i. e.* the first Pretender, London, &c.

The substance of the text is as follows:—

The (Hobbel in de Wacht) (probably the Eagle on guard) hunting hares.

Perine, Thérèse, Monsignorin, in the refter (perhaps a part of a building?) of the pupils of Maintenon.<sup>1</sup>

Perine and Thérèse are very angry, as King Louis pays more attention to the novices than to them, and Monsignorin can only appease them by relating Louis's misfortunes in Italy, and the advances which the Germans had made in the battle-fields, driving out the French everywhere, so that instead of saying in the future: "*Il est pris en Allemand*", people ought to say: "*Il est pris en Français.*" She tells how Villeroi is a prisoner of the Germans, and sent to Vienna, in order to command there the 2000 French, who work in the mines of the Seven Mountains. Perine, whose father is a cousin of Villeroi's, expatiates on his merits and wonders at his misfortunes.

Now Monsignorin proceeds to tell the particulars of Villeroi's imprisonment, and relates how on January 31 the Germans took Cremona, where Villeroi, trying to escape, was seized, with 7000 men (French and Irish). She tells also that she escaped, because she was able to speak German, and she cannot avoid observing that the valiant Germans have surpassed the Romans, nay themselves. But Thérèse finds this is not so very fabulous, and begs to tell the following fable:—

"The Cats lived peaceably together, when the Foxes came, and destroyed many of them, whilst the poor Cats could not defend themselves, as they had for their chief a Hare, who ran away at the very moment of the Foxes' arrival. But an Eagle got hold of the animal and made him a prey of his young ones. However, the crying of the Cats awoke great Irish Blood hounds, who came to their help, and the Foxes ran away, happy enough to be able to escape with some prey; but since then the Cats were wise enough not to take again a Hare as their chief."

5 × 3 $\frac{1}{8}$  in.

### 1373.

EUROPE NOOIT VOOR EEN.

[Europe not the property of one King.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 29, in "*Esopus in Europa*", Amsterdam, 1701; see "*Æsopus in Evropa*", 1700, No. 1345.

The etching represents a landscape, in the foreground of which a tiger (France) is struggling in the powerful grasp of a lion (William III.), who cuts the claws of one of his paws with a pair of shears, while a fox does the like with respect to another of the paws. Two lions are advancing to aid their fellows. In

<sup>1</sup> The School of St. Cyr.

the background appears a fort or stockade, the residence of the tiger, who is seen, as required by the fable, (see below,) in the act of casting the head of a panther over the wall. On a hill beyond, many animals, including a horse, two goats and a bear, are dancing about a may-pole, which is surmounted by palms. A monument is on our right; on this is written "SIC PAX CUM TIGRIBUS ESTO."

The text contains allusions to the alleged desire of Louis XIV. for universal dominion (see "The Tomb of Universal Monarchy", Sept. 7, 1706), the Peace of Munster, many kings of France and emperors, the Treaties of Ryswick and Nimuegen, the testament of Charles II. of Spain, see "De Grooten Waereld Verdeelder" Nov. 1, 1700, No. 1340. The following is an abstract of the text:—

Europe not the property of One (King).

A Conversation between Death, Destiny and the Intriguer.

The Intriguer comes to ask from Destiny and Death what will be the end of the war, which has come in the place of that beneficent peace, which it was hoped would last eternally.

Destiny tells of Europe, as being often threatened with the tyranny of one prince, but soon this will be for the ruin of those pedantic schemers. Destiny is very angry with the Spaniards and French, who have often acted, as if the whole of the world was theirs, and the Intriguer knows something about the boasting of the Spaniards, who could not understand that there was any country outside Spain. Death has also much to tell about the boasts of Popes and priests; Destiny says that Cæsar, when marching far into Germany, was hemmed in so that the Emperor Augustus lost his whole army under Varus to the Teutoburgh Woods. Reading modern history, Destiny observes that Louis XIV. is quite outdone by William of Orange, whose aim is to deliver Europe from the French claws. The Intriguer philosophizes on the passions of men, and remembers sadly how many times an eternal peace had already been made, which was broken almost as soon as concluded. Destiny will not give any answer to the direct question of the Intriguer, whether there will soon be peace, but Death tells the following fable:—

"The Tiger assisted by two Panthers has attacked the other animals, and destroys many of them. The poor persecuted creatures go to the Lion and the Eagle for aid, and the Tiger, distressed on all sides, kills as victims both the Panthers, and throws their heads before the Lion and the Eagle. But both the latter are not satisfied till the Tiger has lost his claws and his teeth, in order to secure themselves against his ferocious attacks."

The Tiger was France, the Lion William III., the Eagle the Emperor, the Panthers were Savoy and Bavaria, allies of Louis IV.

5 × 3½ in.

1374.

GEDWONGE MARS, GAAT ALTYD DWARS.

[A forced March goes always sadly.]

*Volgens de Romeinse Copy. 1702.*

[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 30, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a tiger (France) struggling on the ground, and torn by other beasts, including wolves and dogs. Men are rushing to help the assailants. A farmyard is in the distance.

The text contains allusions to the Marquis de la Foutrière, the Spanish

gallions, the Dutch, English, the Emperor, the Pope, Amsterdam, France, Louis XIV., William III., Prince Eugene, Marshal Villeroy, &c.

The following is an abstract of the text:—

“ A compelled March goes always sadly.

A Conversation between the Lacquey, the Rake, and the Boor.

These are three men who have escaped from their country. The Boor comes from Belgium, and gives an account of the practices by which the French enlisted soldiers there, he having fortunately escaped. On a certain morning, while people were in church, the French assembled round the building, and picked out the half of the men, and assigned by lot which of the two parties was to enlist. Moreover, the three speak of money which the French expect from Peru, but which will never arrive, as the Spaniards had locked up all the gold that is to be found there. The Netherlands is rich enough, says the Rake, and tells how Amsterdam alone possesses greater wealth than the whole of France. General praise is lavished on William III. of England and Holland, who is soldier and general at the same time, who commands during the day, and projects plans during the night. Eugene of Savoy shares in the honour of being praised for the terror which his victories have spread everywhere. The one speaker knows still more tales than the other about the bad condition of the French army, and the treason in it; how all the soldiers are forced to do their duty, while in England and Holland pure patriotism leads the men on to victory.

The Rake tells the following fable: “An old Persian Tiger laid plans to devour all the animals in the meadows. Two Wolves join him, and they take also some dogs, in order to assist them. They attack cows and sheep, and the Peasants arrive with their dogs and sticks; the Wolves and the Tiger untie the dogs, which they had caught, but, instead of being assisted by them, they are attacked by their dogs as well, and their own dogs bite and tear them.”

5 × 3½ in.

1375.

HET CREMONEESCHE VREUGDEVUUR.

[The Bonfire of Cremona.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 31, in “*Esopus in Europa*,” Amsterdam, 1701; see “*Æsopus in Evropa*,” 1700, No. 1345.

The etching represents, in the foreground, an ass in a lion's skin, as in the fable cited below, a goat in that of a buffalo, and a hare in that of a cat; they are walking on a road and followed by a fox. In the background a lion tears the ass, a bull tosses the goat, and a tiger pursues the hare.

The text contains allusions to the Dutch East India Company, Batavia, Java, the French king, French harlots, the French fleet, Lisbon, the pirates of Madagascar, the Persian Gulf, the English “Logies” (Factories?), Naples, Spain, Sicily, the Elector of Cologne, Liège, Savoy, Antwerp, the Marquis Caracena, Ghent, Bruges, the Khalif, the “Negris, of de Kyzer, van *Paap Jans Land* (Abyssinia), &c.

The text is to the following effect:—

The Bonfire of Cremona.

A Conversation between the Navigator from Sappetau, the Orenbaar, and Hannekenuyt.

The first two enter into conversation, and the Navigator, whose life is spent

on the sea, describes the deeds performed by the Dutch in the East Indies, when they landed first there and fought with the Javanese, who, losing more and more, cried: "Look, those Dutch dogs fight with mud." (The Dutch had no ammunition, and fought with what they could get.) He knows, also, how the French had tried again and again to send fleets to the East Indies, and to take the colonies of the Dutch. The last fleet which was sent made progress by means of the greatest possible treasons, and the natives witnessed how they fell victims to the false French. At length, the French fleet was destroyed, except one ship, which came back to Lisbon. The Orenbaar is very much afraid of the French, and quite desperate when seeing their success in all their undertakings. He supposes the French to be very courageous, but Hannekenuyt and the Navigator know stories about that, and laugh at the Orenbaar, who is a Fleming, about whom there is an old proverb: "The younger, the more stupid; the older, the madder." The Navigator, who ascribes all the pretended victories of the French to boasting, tells the following fable:—

"The Donkeys, the He-Goats and the Hares were very angry at their hard fate and the little respect which men and animals had for them, and in order to change this, the Donkey put over his hide a lion's skin, the Goat dressed in a buffalo's hide, and the Hare provided himself with a cat's fur. They made music together, and frightened all the other animals. The Fox, however, perceives the Donkey's ears, and announces to the Lion that the animals are deceivers. So they are attacked and torn to pieces. But if one of them had only survived, he would have cried victory, just like the French."

$4\frac{7}{8} \times 3\frac{1}{2}$  in.

1376.

DE SPAANSCHÉ CARRAVAL.  
[The Spanish Caravan.]

*Volgens de Romeinse Copy. 1702.*  
[By Romeyn de Hooghe.]

[1700]

THIS etching is on the title-page of a Dutch tract, No. 32, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the incident which is described in the Dutch text, of a Spanish gentleman, who, while travelling in Italy, had boasted that he would face Death and the Devil if they met him on the road, yet who tumbled off his horse in great terror when he encountered only a cavalier of the Pope's. The scene is a road near a fortress; the Cavalier ("een *Curasier* vanzyn *Heilighheids*"); a man in full armour, rides towards the front where the Spaniard, an old man with spectacles on his nose and wearing a great ruff, turns away in great haste at the appearance of the soldier; the traveller's ass is loaded with "een *Poutrait* vanzyn Hoer", a pot for making chocolate, backgammon board, close-stool, guitar, a very long rapier and a dagger; on the ground are a tortoise, snail, and soldier-crab, *i.e.* an animal which uses the shell of a large fish for a residence, and, on the slightest alarm, retreats to its depths. The traveller's ass starts back and brays in great dismay.

The text contains allusions to the reverses of the French in Spain during the early period of the War of the Spanish Succession, see "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; "The Duke of Anjou Whipping Cardinal Porto-Carrero", Nov. 1, 1700, No. 1342; "The Duke of Anjou stealing the Spanish Crown," Nov. 1, 1700, No. 1343. There are likewise allusions to the Duke of Burgundy, son of the Dauphin, Marshal Broglio, Don John, Barcelona, the Marquis de Ribeira, Guilio Romano, Spagnoletto, and Rubens, as artists of remarkable pictures. Barbarossa the Rover, the victory

at Cremona (see "Het Cremoneesche Vreugdevuur", 1700, No. 1375, the Silver Fleet, the Count of Ledesma, Milan, Naples, Majorca, Sardinia, Sicily, Minorca, the English and Dutch nations, Cardinal Porto-Carrero, the Arch-Duke Charles (Charles III. of Spain), see "Portrait of Charles III. of Spain, June 27, 1706; "La France Lamentant", June 27, 1706, &c.

The text is a conversation, to the following effect:—

The Spanish Caravan.

The Douegna, the Donzella and the Kropper.<sup>1</sup>

The above-mentioned converse primarily about the state of Spain, the fate of the queen, and afterwards speak about the new Spanish king (Philip V.), Louis's grandson; the Kropper asks, how the Spaniards felt under the French ruler.

The Donzella answers, that this new monarchy is very bad, as dresses, manners, languages, walking, nay, the very dispositions of the two peoples, are opposed.

The new king, who likes France better than Spain, has taken from the castle and the Escorial all the emblems of victories which the Spaniards won over the French at St. Quentin and Pavia; the new king is in great distress, as all the surrounding nations have declared war against him and his grandfather. He will have to protect his throne against the most powerful peoples, viz. the English, German and Hollanders. This king must have a Spanish fig, whether he likes it or not, and the queen must marry the archduke Charles, so that Spain can have peace and rest in the end. The king must go, for that is grandpapa's desire, and moreover great preparations are made for a caravan with which it may go, as with a Spanish nobleman, who travelled in Italy, and bragged that he would fight any enemy, be it the Devil or Death himself. But, when a cavalier of the Pope made his appearance in the road, the foolish braggart was frightened to death, and tumbled from his horse, all his luggage following him.

5 × 3½ in.

1377.

DE GESCHOOREN HOOP.

[The Shorn Troop.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 33, in "Esopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents a harbour near an Asiatic or North African city, where a boat approaches the shore, and a man, who takes off his hat in a very humble manner, salutes and applies to the Aga, (see below); two men stand behind the Aga; in the mid-distance a man is receiving the bastinado, and a considerable number of persons are scrambling up a ladder which gives them access to a fort, where the French flag is flying.

The text contains allusions to "die braave *Comte Paul de Sardagne*," Don John, the Pope, the Dutch, the Duke of Alva, the Marionite Pope, Admiral Beaufort, Tunis, Candia, the Sultan, Barcelona, the Persian Gulf, Abyssinia, the Red Sea, India, &c.

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<sup>1</sup> Kropper may mean a lady, who, like a pigeon with a great crop, has a great second chin.

The text is a conversation, to the following effect:—

The Shorn Troop.

The Aga, The Arab, The French Vice-Consul and his servant.

The Consul complains of his hard fate, how, having given up his old Protestant religion, he had turned Catholic, being afraid of the dragoons of Louis XIV. He wishes that all the French had done like the Dutch, who opposed the tyranny of Spain, and soon became free, nay, before long after were the first nation by God's blessing. The servant, who is also very angry, says "*Morbleu! j'enrage de l'affront passé*", being now a prey to the Turkish mob. He sees the Aga pass, and now the Consul falls upon him, threatens that he will complain to the French ambassador of the awful disgrace to which he is exposed, and adds, that Louis will soon send an army, and give the Turks a terrible example, and that Damiar (Damieta?) which was taken by the French before,<sup>1</sup> shall be destroyed now by them.

The Consul, however, knows quite another story about the taking of Damietta, and tells much which is to the shame of the French, adding that the Porte does not care a bit whether the French are angry or amicable with him, nor whether they are prosperous or unfortunate. Moreover, the French are treacherous, and try by any means to collect riches, by introducing false coins or stealing. But they will fare like those robbers in the Arabian deserts, who were a nuisance to all passengers, till they were caught by regular troops and killed. Some of them were, however, placed on savage donkeys and let loose in the wilderness, where they are going about with the following inscription: "Whoever goes out for wool, comes home quite shorn." This terrified the other robbers so much, that, since that time, the roads remain safe.

5 × 3½ in.

1378.

DE GEFOPTE BEDRIEGER.

[The deceived Deceiver.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 36, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the rag-picker (see the fable which is related below), the Jewess, and the man of fashion (? fashionable tailor), seated under the branches of a tree. In the distance is an illustration of the tale told by the Jewess, see below.

The text contains allusions to Louis XIV., the French courtizans, Alsace, Brabant, the Castle of Loches, the Prince of Wales, *i. e.* the Pretender, Don John, Paris, Cologne, the Stallion of Naples,<sup>2</sup> &c.

The allusions of the conversation, of which an abstract is given below, are to an alliance of the French and Bavarians during the War of the Spanish Succession. See "De Grooten Waereld Verdeelder", Nov. 1, 1700, No. 1340; "The Duke of Bavaria in a Terrible Passion", July 18, 1705, No. 1434; "Louis XIV. Kicking the Elector of Bavaria", July 18, 1705, No. 1435.

<sup>1</sup> By St. Louis in 1250, and the Dauphin, son of Louis XIV.

<sup>2</sup> See "De Napelsche Hengst" 1700, No. 1361.

## The deceived Deceiver.

The Gatherer of Rags, the Jewess, and the Man of Fashion.

The Man of Fashion tells how he has made his way through the world as a tailor, at first in a ragshop, afterwards at the French and other Courts, which, however, all follow the French fashions. The Jewess relates how the French have taken away from Poland, where she lived in her youth, every thing, money and precious articles; and adds that the king of France is the chief of beggars, and procures money by selling to his subjects, the other beggars, places and stands in fairs and market-days. Moreover, Louis is acknowledged to be the greatest rogue in existence, and the Man of Fashion says, that the Spaniards have an excellent proverb:—

“Whoever deceives a rogue deserves Pardons for six years”.

The Jewess expresses her astonishment that German blood can ally with French blood, and that Brunswick can put up with France; but she thinks the following fable, told to her some time ago, interesting and apposite to the circumstances:—

“The Tiger wanted to become chief of the animals instead of the Lion, and he therefore tried to ally himself with the Horses, in order to make them his slaves, as soon as the Lion should be overcome. So then he approaches the Horses with flatteries, gives them presents and laces of gold and silver; he presents the Stallion with silver hoofs, and gives golden ones to the young ones and the Mare; the Horses, however, tell the whole to the Lion and the Eagle. The fight is going to begin, and the Tiger sees that the Horses, instead of helping him to conquer, will help to destroy him. The Tiger is attacked, and he feels the force from those hoofs he had adorned.”

The Tiger is France, or Louis XIV., the Lion, William III., or Holland, the Stallion, Naples, the Horses are the smaller powers of Europe, the Eagle is the Empire.

$5\frac{1}{2} \times 3\frac{1}{4}$  in.

1379.

DE GROOTE CHRISTOFFEL.

[The Great St. Christopher.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 38, in “*Esopus in Europa*”, Amsterdam, 1701; see “*Æsopus in Evropa*”, 1700, No. 1345.

The etching represents St. Christopher, in the manner which is common in mediæval pictures and statues, bearing a child across a stream. A child is on the shoulders of the saint in the etching, who picks his way in the water, and uses a long staff of iron, which gives out flames. This is intended for Louis XIV.; he has on his back an infant with a crown; this is the Duke of Anjou, Philip V. of Spain, see “*De Grooten Waereld Verdeelder*”, Nov. 1, 1700, No. 1340; “*The Duke of Anjou Whipping Cardinal Porto-Carrero*”, Nov. 1, 1700, No. 1342; “*The Duke of Anjou stealing the Spanish Crown*”, Nov. 1, 1700, No. 1343; “*La France Lamentant*”, June 27, 1706; “*The Distress of Louis XIV.*” (No. 1.), May 12, 1706.

Under the arm of St. Christopher is a second infant, the Pretender, with a money-bag, from which coins are falling; the coins are picked up, even before they reach the earth, by many birds; see below. In the distance two gentlemen are squeezing a man in a press, so that he vomits coins; see below.

On one bank of the river an old woman is seated, holding a lantern, and with money-bags at her side. On the other bank two ladies are walking, and behind them is a great crowd of persons.

The text contains allusions to Charles V., the Duke of Burgundy and Anjou, James II. of England, the rivers Weser, Wesel, Tiber, Tagus, Rhine, Maas, Danube, Nile, &c., Louis XIII., the Silver Fleet, the Battle of Cape La Hogue,<sup>1</sup> Admiral de Chateau Regnault, the French commander, the Prince of Wales, *i. e.* the Pretender. The following is an abstract of the conversation:—

The great Christopher :

The Physician, the Gold-Seeker, the Confessor, and the Distiller.

This is one of those tracts in which the bragging, boasting, jealous proud and god-like (?) Louis XIV. is introduced. Physicians encourage him, and he is, according to his own words, young again, though he has lost his teeth and his hair. He only waits for gold, in order to be able to wage war against his numerous opponents. He is more powerful than the gods of Ancient Greece. The Confessor flatters him and calls him the Jupiter of Europe, the Apollo of France. But the conversation is suddenly interrupted by the arrival of a man from the West Indies, and Louis hopes that he has brought gold home. But, alas! the Distiller has brought nothing, and he states that the Dutch have taken much away. Now Louis (the Gold-Seeker) gets into a fury, and exclaims: "*Filons, Vaten au diable avec la flotte, et tout.*" He pushes and drives all of them away, and thinks that the fleet has been sold to the Spaniards. Louis now sees the truth of the following dream which he had, and thus describes: "I dreamt that I had become greater than holy Christopher in Nôtre Dame at Paris; my body stretched over several countries. I had in my right hand an iron staff, giving on all sides blows and gunpowder. I had under my arm the Prince of Wales with an open purse; from this fell money, which was picked up by all kinds of birds, crying: '*Sans retour*'. The Duc d'Anjou was on my back, and I saw behind me the French people under presses, the last money and blood being pressed out of them by ministers and soldiers, who cried: '*Tout pour la gloire du roi.*' But what most affected the king was a certain fox, who, with a thief's lantern in his hand, made all kinds of faces at me, and said:—

"*No flottas, ni Gallionas para Vos.*" And so the dream has been true. No gold anywhere!"

$5\frac{1}{2} \times 3\frac{3}{4}$  in.

1380.

## DE MISLEIDE POESJES.

[The deceived Kittens.]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

THIS etching is on the title-page of a Dutch tract, No. 39, in "Æsopus in Europa", Amsterdam, 1701; see "Æsopus in Evropa", 1700, No. 1345.

The etching represents the Fox, as in the fable which is related below, attacked by the Cats whose Kittens he had slain, after having assumed the robe of a Precentor. The Fox is Louis XIV., the Cats are the Allies, England, Germany, and Holland, who opposed the French King in the War of the Spanish

<sup>1</sup> See "Le Crieur de Versailles", May 19, 1692, No. 1269; "Desolaten Inventaris", &c., May 19, 1692, No. 1279.

Succession. In the distance the Fox, in disguise, is carrying off Goslings or Geese, and invading a sheepfold, after having killed many Sheep.

The text contains allusions to the Pope, Marshal Boufflers, Wynendael, Louis XIV., and names of many places which had been ravaged by the soldiers of Louis XIV. The following is an abstract of the text:—

The deceived Kittens.

The Dragoon, the Peasant, the Nun.

This tract is satirical on the poverty in the French army, and on Catholicism. The Nun thinks that Louis XIV. respects religion very much, and will leave all the images in the churches and chapels, but the Dragoon knows better, and says that, however favourable Louis may seem, he is a very great enemy to pomp in churches, and likes better to make gold and silver coins of everything. The conversation turns on superstition and wonderful facts seen by the converted. The Peasant knows many things of the French army, and the robberies committed by the soldiers wherever they come; the Dragoon tells the following fable:—

“There was an old Fox, who had killed the sheep-dog while he was sleeping, and, after having taken the dog’s skin, had led the whole herd far from the fold, where he killed the fattest sheep and dispersed the rest of the flock. News of this is soon spread among the Peasants, and the Fox, not knowing what to do, stole the cap of an anchorite, preached to the peasants, and destroyed their geese. The Peasants resolved to attack him, and he, in the utmost distress, took a surplice, stolen from a precentor, and began to sing the homilies; he had his head shorn, and wetted his tail with holy water; he sung, and was followed by several Kittens, who were soon lost by their mothers and killed by the singer. The mothers, made aware of the treason, attack the Fox, scratch his eyes, and so punish him for the destruction of the Kittens.”

$5\frac{1}{4} \times 3\frac{1}{4}$  in.

1381.

DE GEPLUKTE TAPOEIJER.

[The plucked Tapoeijer (Indian).]

*Volgens de Romeinse Copy.* 1702.

[1700]

[By Romeyn de Hooghe.]

This etching is on the title-page of a Dutch tract, No. 40, in “Æsopus in Europa”, Amsterdam, 1701; see “Æsopus in Evropa”, 1700, No. 1345.

The etching represents an Indian falling on a rock between two trees. He is assailed by several birds, including a vulture, parrot and cockatoo.

The text contains allusions to the expected defeat of Louis XIV. and to the hopes of others that he might be compelled to make restitution of whatever he had taken from them. It likewise comprises references to the Emperor, Queen Anne, William III., &c.

The following is an abstract of the text:—

The plucked Tapoeian.

The Buccaneer, the Pirate, and the Scotchman.

There is first a conversation about the nationality and the manner of warfare of the nations to which the speakers belong. The Buccaneer tells how treacherously the French had acted at Martinique, where the Spaniards had a great quantity of gold. The French, desirous of it, persuaded the Buccaneers

to attack the Spaniards in order to get the precious metal, promising them half of it. The Buccaneers did so, and delivered the gold to the French Captain, who threatened to kill any Buccaneer who might desire his part. Next, they expatiate on Louis XIV.'s desire for power, and state that Queen Anne and the States-General have sent a declaration of war to Louis. The Buccaneer says that Louis must be a very stupid fellow if he craves every thing, or believes he can do that which was impossible to his ancestors, and he tells the following fable:—

“A certain Tapoeian had caught a bird, and was just going to kill it, in order to use its tail for his head-dress, when the bird offered to give him three pieces of advice if he would let him loose; the Indian agreed to do so, and the bird said: 1. ‘Never believe what is impossible’; 2. ‘Never undertake what is impracticable’; 3. ‘Bear in mind that every one desires back what was once his own’. Now the bird is free, it laughs at the Indian, saying: ‘I have ten pounds of gold in my crop, which prevents me from flying.’ The Tapoeian believed that which was impossible, and hastened to the branches of a cocoa-nut tree in order to fly after the bird; *i. e.* to try that which was impracticable. But, alas! the branch breaks; he falls down on the rock, and the blood pours from his mouth. Each of the birds, whose feathers he had pulled to adorn himself, came back, and took them from his arms and hands and waist, as every one desires back what was once his.”

5 × 3 $\frac{5}{8}$  in.

1382.

THE INFALLIBLE ASTROLOGER: or, Mr. Silvester Partrige's  
Prophesie and Predictions of what shall Infallibly happen in,  
and about the Cities of London and Westminster, every  
Day this Week. Numb. 2.

*Printed in Bond's Stables Inn, in Fetter-lane, adjoining to Symond's Inn, in  
Chancery-Lane; and are to be sold by John Nutt, near Stationer's Hall,  
in Ludgate-street. MDCC.* [1700]

THIS broadside is headed by a woodcut, representing an astrologer seated at a table, holding a model of the planetary sphere in his right hand, an astrological instrument in his left. A man, who is bare-headed, and carries a large staff, approaches the other from our right. The block which furnished this illustration was worm-eaten when used for this purpose. The cut described as “The Astrologers Bugg-beare, (No. 2.)”, No. 830, much resembles the above.

The text consists of mock astrological remarks and predictions, satirizing the diviners of the day.<sup>1</sup> See the references which are given with the same title “Numb. 3”, same date, No. 1383.

4 $\frac{1}{2}$  × 4 in.

Brit. Mus. Library, 816. m. 19/14.

<sup>1</sup> See “The Accomplishment of the first of Mr. Bickerstaff's Predictions; being an Account of the Death of Mr. Partridge, the Almanack-maker, 1703;” “Squire Bickerstaff Detected,” “Elegy on the supposed Death of Partridge,” and “The Epitaph,” on the same person, all in Swift's “Works,” 1801.