The illustrations in Witsen’s North and East Tartary

INTRODUCTION

In a short autobiography, which he wrote in 1711, Witsen tells us that in his youth he not only learned languages, mathematics and law, but also tried his hand at poetry and practiced etching and engraving ‘of which some proofs remained.’ Indeed the Rijksmuseum of Amsterdam keeps a number of pictures made by Witsen. They show that he was not a great artist but an amateur with some talent. Some drawings made by Witsen after already existing paintings of his ancestors have also been preserved.

We know that he made sketches during his stay in Russia in 1664-1665. Of his friend and relative in Moscow, Andrei Winius, an album has been preserved which contains two drawings which could be a self-portrait and a portrait of Winius made by Witsen. His other travel sketches eventually got lost, but only after they were copied and elaborated by a professional artist. This might be an indication that Witsen has played with the thought of publishing an illustrated edition of the diary and the notes of his Russian journey. Although he eventually refrained from printing this book the illustrations for it were preserved. In the 18th century they were acquired by prince Eugene of Savoy and are now in the custody of the national library of Austria in Vienna.

A number of engravings in a French translation of Olearius’ Travels printed in Amsterdam in 1727 bears the signature N.Witsen delineavit, which means Witsen has drawn, but they were quite obviously made by a professional and not by an amateur. It is impossible that all these pictures in the edition of Olearius were engraved after sketches originally made by Witsen because some of them depict places (like Nizhny Novgorod) which were never visited by him.

Witsen’s book on shipbuilding which was published in 1671 contains 123 engravings of which 86 are signed with the autograph Witsen delin.[eavit]. Of some of these plates Witsen could have been the draughtsman because the human figures are drawn rather clumsily. But probably most of them were engraved by professional craftsmen according to Witsen’s instructions. The same could be true of the 47 plates which he did not sign.

1 Nicolaes Witsen, ‘Autobiographie’, Aemstel’s Oudheid (VI, 1672, Amsterdam)42.
3 See for these pictures: G.’t Hart, ‘Nicolaas Witsen en zijn voorouders’, Oud Holland (1952) 74-97.
4 In a number of entries in his travel diary Witsen mentions his activities as a draughtsman. See: Nicolaas Witsen, Moscovische Reyse 1664-1665. Journaal en aentekeningen uitgegeven door Th.J.Locher en P. de Buck. Deel I (’s Gravenhage, 1966) 36, 37, 38, 58, 67, 86.
7 For an example see Kirpichnikov, op.cit., 182-183.
8 See for instance the plates next to page 152, 154, 220 and 234 of the first edition of his Aeloude en hedendaegsche Scheeps-bouw en Bestier.
Witsen showed his name so often and ostentatiously in his book on shipbuilding, it is very strange that he did not put his name under any of the approximately 150 illustrations in the three editions of *North and East Tartary*. Only in the cartouche of five geographical maps (See 5, 7, 68, 71 and 74) it was stated that N. Witsen was their autore, or that they either had been dictae or designed, or put on the map by him.9

We can deduce from his correspondence with his learned friend Gisbert Cuper that at least once Witsen gave an Amsterdam artist the assignment to produce a number of illustrations for *North and East Tartary*. They were intended for a third and definite edition which Witsen failed to print and publish before his death. ‘My Tartary gives me farcical problems’, Witsen wrote in 1709, ‘The majority of the text has been printed, as your Lordship has seen, but I commissioned the cutting of the cupper plates and paid an advance of several thousand guilders to a person who now hampers me to proceed. Although I did my best to stimulate him, the work does not get finished. When I would decide to give this job to another person, I will lose my money and also the years and days I have spent with instructions and discussions how to measure, fit and calculate all [the materials I collected]. To start with someone else is impossible for me, I am too old and my courage diminishes every day.’10 We don’t know the name of the engraver who gave Witsen this trouble. The precise origin of many pictures in this book remains in the dark. Of only a very limited number of illustrations in *North and East Tartary* we know the name of the designer or engraver employed by Witsen. (See illustrations number 1, 6, 25, 77, 78, 91, 108)

It seems that the illustrations of the three editions of *North and East Tartary* have a history which is almost as long, complicated and mysterious as the text of that book. Every edition contains a different number of plates. The third edition of 1785 has more pictures than the second of 1705, which in itself contains more illustrations than the first of 1692. At the same time some pictures of the 1692 edition are not reproduced in the second and third edition, and some pictures of 1705 edition are not present in that of 1785. There are also differences between copies of the same edition. Especially between the four remaining copies of the first edition which are kept in the university libraries of Amsterdam and Utrecht and the Russian National Library and the Library of the Russian Academy of Sciences in St. Petersburg. The copy in the Utrecht library contains a number of separately inserted illustrations which were probably engraved after 1692, because they also appeared in Isbrand Ides’ account of his travel to China in 1692-1695, which was edited and published by Witsen in 1704.

This seems to confirm the assumption that the first and second editions of *North and East Tartary* were printed, but never really published. Contemporaries could not purchase Witsen’s book in a bookshop because he kept the pages of it stored in his home in Amsterdam. When now and then he wanted to present a friend or scholar with a copy, he asked a servant to collect a set of the text and illustrations at that moment available and bring it to a bookbinder. This explains the differences between the two Dutch copies of the first edition.

Many of Witsen’s papers and almost his whole collection of precious objects was sold or got lost after his death. Fortunately the pages with the text and engravings of the second edition still existed in 1785. Possibly the artist he commissioned had not been as lazy as Witsen imagined, because at least 42 cupper plates with new engravings also survived. This enabled the bookseller Schalenkamp to produce a third edition with many more illustrations

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10 Gebhard, *op.cit.*, II, p. 322
than the second. It is not certain that all these extra pictures were originally meant to be illustrations in a new edition of *North and East Tartary*. For instance two pictures show objects from classical antiquity with no relation to the subject of this book. (See 15 and 56) They belong to a series of 18 pictures marked with the letters A to R which probably depict objects in Witsen’s once famous cabinet of curiosities.

The illustrations in the three editions of *North and East Tartary* were obviously collected during a lifetime. They have very divergent origins and show a remarkable variety of subjects which are not seldom depicted for the first time in history. Nevertheless it is possible to rubricate them according to subject into seven groups. There are 27 geographical maps and coastal profiles. Another geographical category is formed by the 28 bird’s-eye views of (mainly Siberian) cities. *North and East Tartary* contains 8 portraits of historical persons and 5 pictures connected with historical events. Rather unique are the 16 specimens of script and letter types of different languages. There are 29 pictures of *artificialia* (men made objects) and 16 of *naturalia* (animals, plants etc.). Ethnographical situations are shown on 19 engravings.

A number of plates obviously share the same origin and are made by the same artist. This is true for the series marked with the letters A to R, mentioned above, which was probably made around 1709, but also for the coastal profiles of the Kuril Islands which were drawn much earlier by a sailor who participated in the expedition of M.G.Vries in 1643. (See 28-38). Witsen himself had been the driving force behind a journey to the mysterious Southland (Australia and New Guinea) led by skipper Willem de Vlamingh in 1696-1697. To Cuper he wrote enthusiastically that on his initiative a painter was asked to take part in this expedition. The artist, a certain Victor Victorszoon, would ‘depict everything that was special.’

Some years later he told Cuper that twelve paintings had been made of Southland and brought to Holland.11 Although Witsen was disappointed in the voyage of De Vlamingh because its results were far from spectacular, he mentioned it in *North and East Tartary* (see pages 168, 180-181). It is therefore strange he did not put any of the pictures of Victor Victorszoon in his book. Especially because he did use four other pictures to illustrate the report of another trip, half a century earlier, to Australia. These were engraved possibly on Witsen’s orders by an unknown artist after sketches made in 1642-1643 on board of Abel Tasman’s ship which had been preserved in the archive of the United East-Indian Company (see pages W164-167, 173-179 and illustrations 39-42).

The 29 illustrations in Witsen’s edition of Ides’ journey to China in 170412 are obviously made by one and the same artist, but we don’t know who he was. The German artist Johann Georg Weltzel, who accompanied Ides, died in West-Siberia and could not have made all the pictures. It is possible that Witsen gave this assignment to someone in Amsterdam. A number of pictures are rather imaginary and according to scholars like Alekseev and Kazanin historically unreliable.13 It is, however, unlikely that this engraver only

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used his imagination or followed Witsen’s instructions. It is more probable that he also had at his disposal some sketches made on the spot in Asia.14

Who sent such sketches to Witsen if he did not receive them from Ides? Andrei Winius is a good guess, but there were also other informants. According to Sultanov and Alekseev the drawings by Semën Remezov of Siberian cities were sent via Winius to Witsen. But Alekseev himself remarks about the picture of Verkhoturye that it does not resemble Remezovs drawings.15 This means that Witsen must have had other sources. About half of the pictures in Ides’ book Witsen also used in North and East Tartary, but not always in the same form. Sometimes the picture got a different background or a new picture was composed out of two or three other engravings.

By making all of Witsen’s illustrations in the three editions of North and East Tartary available to the public we hope to promote further research of them which might solve some of the puzzles these pictures still present to us. I am grateful to Anna N. Kopaneva, who provided the informations about the copies of Witsen’s book which have been preserved in St.Petersburg and Moscow.

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EXPLANATION:

Numbers in bold refer to the illustrations of North and East Tartary published on this website. The number is followed by the size in cm between square brackets.

Numbers W 1, W2, etc. refer to the original page numbers in North and East Tartary of 1692, 1705 and of 1785.

a) Description. Text in italic gives the translation of the Dutch titles or descriptions of an illustration.

b) Location in NOT- editions of 1692, and / or 1705 and /or 1785 and in the copies of the Library of the University of Amsterdam (UBA),
the Library of the University of Utrecht (UBU),
the Russian National Library in St.Petersburg (RNL),
the Library of the Russian Academy of Sciences in St.Petersburg (LRAS) and
the State Public Historical Library in Moscow (SPHL).

since the one-volume edition of 1692 is divided in two parts, each with their own separate set of page numbers, the pages of this edition are indicated with a number followed by Part I or II. In the two volumes of the 1705 and 1785 the numeration of pages of volume I is continued in Volume II, therefore the volumes are not indicated after the pages.

c) Comments by B. Naarden

14 Zie: И. Идес и А. Брант, Записки о Русском посольстве в Китай ( Москва, 1967 )303, 371. [ I.Ides and A. Brant, Notes about the Russian Embassy to China Moscow, 1967.) 303, 371]
15 Алексеев, op. cit., 362.
TOME I

1 [17,3 x 27,8 (1692); 17,0 x 27,5 (1785)]
a) Illustrated Title page 1692, 1705 and 1785.
b) In 1692, 1705 and 1785 before textual title page. In 1692 UBU this plate is repeated next to W1.
c) M. Peters identified the painter Gerard van Houten as the artist.16

2 [34,5 x 23,5]
a) Map of Russian territories in Europe and Asia.
b) Missing in 1692 and 1705. In 1785 UBA after textual title page, in 1785 RNL after plate 63, in 1785 LRAS and SPHL after Witsen’s Introduction.
c) Late 18th century map added to the 1785-edition to inform the reader about the improvements in cartography after Witsen’s death.

3 [14,8 x 25,5]
a) Dedication by N. Witsen of his book North and East Tartary to tsar Peter I.
b) In 1692 UBA and UBU after textual title page, missing in RNL and LRAS. In 1705 UBA, RNL and SPHL after textual title page, missing in LRAS. In 1785 after Boddaert’s introduction to the re-edition and before Witsen’s Introduction.

3A [36,8 x 28,4]
a) Letter of the Tsarist Majesties to the author of this work. The backside was sealed with the Great Coat of Arms of the Tsarist Majesties.
b) In 1692 UBU and RNL after Witsen’s Introduction. Missing in 1705 and 1785.
c) This is a 17th century copy of the Russian original made by a Dutch engraver. In 1692 UBA the engraving was replaced by a 19th (?) century lithographic copy of the engraving. The original letter was sent in 1691 to Witsen by the tsars Ivan and Peter to thank him for his great map of Tartary.17

4 [16,0 x 25,6]

16 The original drawing for the etching was auctioned in 1986 by Christies. A palm tree on this drawing was removed from the plate in the book because there are no palm trees in Tartary. Nevertheless on the frontispiece a very small palm tree is still visible. See Peters, op.cit., 205, 474-475.
17 For more details see the Dutch introduction to this digital edition: B.Naarden, ‘Nicolaas Witsen en Tartarije’, p.20 and endnote 86.
a) Portrait of Nicolaas Witsen made in 1677 when he was 36 years old as member of the Amsterdam City Council.
b) Missing in 1692 and 1705. In 1785 UBA after Witsen’s introduction to the reader, in 1785 RNL after plate 5, in 1785 LRAS and SPHL after Boddaert’s introduction.
c) A copy of this portrait is preserved in the Prentenkabinet of the University of Leyden. According to P. Scheltema the portret was originally made by J. van Munnikhuysen, according to Witsen’s biographer Gebhard the portret could also have been made by A. Bloteling.

5 [37,0 x 28,5]
a) Map of Eastern Tartaria made by N.Witsen, Member of the Amsterdam City Council. No date.
b) Missing in 1692 and 1705. In 1785 UBA, LRAS and SPHL after plate 4 and before the beginning of the text on W1; in 1785 RNL after the introduction by Boddaert.

6 [14,0 x 6,3]
a) Illustration without title to mark the beginning of the text.
b) Missing in 1692. In 1705 and 1785 on W1.
c) Two artists are indicated: in lower left corner: J.[ohan] Goeree del. In lower right corner: Jan van Vianen Fecit.

7 [14,7 x 19,0]
a) New Map of the Tartars of Niuche (Manchuria) made by N.Witsen, Member of the Amsterdam City Council. No date.
b) Missing in 1692 and 1705. In 1785 UBA next to W3, in 1785 RNL, LRAS and SPHL after W2.

8 [13,0 x 17,2]
a) Writing of the Tartars of Niuche (Manchuria), to be read from top to bottom.
b) In 1692 UBA next to W6 Part II; in 1692 RNL and LRAS after W2 Part II. In 1705 UBA next W7; in 1705 RNL and SPHL after W6; missing in 1705 LRAS. In 1785 next to W6.
c) Translation of the Dutch text on the plate:

This means, In the capital of the province Khonan, called Caysen, the eclipse of the moon will darken during 16 fingers 57 minutes. And when the sun arises at the horizon she will be dark during 10 fingers 45 minutes. And she will begin to darken in the third and a quarter hours of the day.

The text has been changed since 1692. On the original plate in the top right corner page number 3 instead of 7 was etched. The word verduystere (‘to darken’) in 1785 was originally (in 1692 and 1705) spelled verduysten.

9 [13,6 x 25,4]

a) Portret of CAMHLI, otherwise BOGDICHAN, the presently ruling Tartarian Emperor in China, which was drawn in Peking in 1679 and sent by way of Dauria and Mongol-land to the author of this work

b) In 1692 UBA next to W74 of Part I. In 1692 UBU, RNL and LRAS next to W78 of Part I. In 1705 UBA, RNL and SPHL next to W38. Missing in 1705 LRAS. In 1785 next to W8.

c) Portret of the fourth Manchu emperor Kangxi [K’ang-hsi] (1654-1722) at the age of 25.

10 [top: 15,1 x 13,0; bottom: 15,4 x 12,2]

a) top: Idol Xennoumeo revered by the Tartars of Niukhe and Mongolia.
bottom: Idol Xenu in China revered by the Tartars of Niukhe.

b) Not in 1692. In 1705 UBA, RNL and SPHL next to W8. Missing in 1705 LRAS. In 1785 next to W10.

11 [12,0 x 15,1]

a) Two female idols revered by Niukhian (Manchurian) Tartars in China.
   Female idol Quangenposa, 12 fathoms high.
   Female idol Quoungiapusa, 8 fathoms high.

b) Missing in 1692. In 1705 UBA next to W9; in 1705 RNL and SPHL after W8. In 1785 next to W11.

12 [15,2 x 25,7]

a) top: Chinese Sea-junk
   bottom: Chinese Fancy-vessels used on rivers and inland waterways

b) Missing in 1692 and 1705. In 1785 next to W34.

13 [25,5 x 15,4]

a) Chinese Ship-Battle on Inland waterways

b) Missing in 1692 and 1705. In 1785 after plate 12.

c) Also printed next to page 266 in the second edition of Witsen’s boek on shipbuilding.\(^\text{20}\) The copperplate was made after an original Chinese woodblock probably in Witsen’s collection. The scene depicts the battle of the Pescadores in 1683 in which the Manchu admiral Shi Lang defeated the rebellious Coxinga clan.\(^\text{21}\)

14 [16,0 x 24,3]

a) Indian Hindu statuettes

b) Missing in 1692 and 1705. In 1785 after plate 13.

c) This picture is marked A and probably belonged to a series of engravings made of objects and pictures in Witsen’s collection. The auction catalogue of Witsen’s collection of rarities mentions an idol sitting on a peacock and one with the nose of a hawk, wings and a ball in his hands.\(^\text{22}\)

Witsen wrote to Cuper on 28 july 1716 that with the fleet which had returned to Amsterdam from the Dutch East Indies sixteen statues of idols were sent to him. They were spoils of a war fought in 1691 by the Dutch United East-Indian Compagny against a local ruler

\(^{20}\) N.Witsen, *Architectura navalis et regimen nauticum*, etc. Amsterdam 1690.


\(^{22}\) See: *Catalogus van de uitmuntende en zeer vermaarde Kost – en natuur kabinetten […] vergadert en nagelaten door […] Mr. Nicolaas Witsen* (Amsterdam, 1728) part III, p.9.
in Malabar on the East coast of India. ‘These idols are a span or two [approximately 80 cm] high and nicely made, have the form of disgusting monsters with elephant snouts, beaks of birds, heads of lions, dragons, etc., and are very religiously venerated.’ The original drawings were sent by Witsen to Gysbert Cuper and are at present preserved by the Library of Amsterdam University (Witsen –Cuper Correspondence, catalogue numbers Bf 2-8). See also 57.

15 [16,0 x 24,3]
a) Objects from Egyptian and classical antiquity  
b) Missing in 1692 and 1705. In 1785 after plate 14.  
c) This picture is marked B and probably belonged to a series of engravings made of objects and pictures in Witsen’s collection. The Egyptian statuette is a so called gravegift or shabti dating from the XXXth dynasty. It is discussed in the Witsen-Cuper correspondence of 15 January and 26 February 1715 in Library of Amsterdam University (catalogue numbers Bf 85 c en Be, fol.513 r en v). The original drawing of this shabti by an unknown artist is also in this correspondence. See also 56.

16 [17,5 x 25,9]
a) Different shapes of the root Nisi (ginger root)  
b) In 1692 next to W42 of Part II. In 1705 and 1785 next to W36.  
c) For a description of the ginger root in NOT see W47. Witsen received ginger roots from Japan and through Siberia from China and gave some specimens to the botanist Johann Philipp Breyn who wrote a dissertation on this subject in which Witsen is mentioned several times. See also 110A.

17 [14,9 x 25,6]
a) Japanese ships  
b) Missing in 1692 and 1705. In 1785 next to W56.  
c) This picture is marked C and probably belonged to a series of engravings made of objects and pictures in Witsen’s collection. Witsen probably received these pictures from his correspondent the German scholar and physician Engelbert Kaempfer, who wrote a book about Japan. Kaempfer died in 1716. His book on Japan was published posthumously and for the first time in English in 1727. It contains the same picture of the two ships in the top of plate 17.

18 [15,5 x25,2]
a) Japanese vessels  
b) Missing in 1692 and 1705. In 1785 after plate 17.  
c) This picture is marked D and probably belonged to a series of engravings made of objects and pictures in Witsen’s collection. Zie 17.

25 J.Ph.Breynsius, De radice Gin-Sem, seu Nisi (Leiden, 1700).  
26 E.Kaempfer, The History of Japan, etc. (London, 1727). For Kaempfer see also see the Dutch introduction to this digital edition: B.Naarden, ‘Nicolaas Witsen en Tartarije’, endnote 64.
19 [15.0 x 25.2]
a) Unidentified vessels
b) Missing in 1692 and 1705. In 1785 after plate 18.
c) This picture is marked E and probably belonged to a series of engravings made of objects and pictures in Witsen’s collection. The pictures of these ships were perhaps intended for Witsen’s book on shipbuilding but not used in it.

20 [14.7 x 25.4]
a) The Mongolian Ox and Cow Bubuli
b) In the 1692 UBU two separate pictures. See 20a.
In 1705 UBA, RNL and SPHL next to W66. Missing in 1705 LRAS. In 1785 next to W66.
c) Description of these animals in W66 of 1705 / 1785 with reference to this illustration.

20A
a) Ox with long hair and without horns.
b) In 1692 UBU this picture of the ox has the handwritten subscript Tungutian ox with long horns and tail and is inserted between W22 and 23 of Part II. The picture of the cow Bubuli in mirror image, against a background and with the handwritten subscript: Ox with long hair and without horns is inserted between W92 and 93 of the Part II. See 20.

21 [14.0 x 12.2]
a) A Tungusian cemetery on which a dead horse lies, next to some old dilapidated Tartarian dwellings and fortresses made of stone
b) In 1692 UBU inserted between W114 en W115 of Part I. In 1705 and 1785 on W81.
c) In 1692 UBU the title of the plate is written by hand. This burial ritual is also described in the text of W81 in 1705 and 1785. In 1709 Witsen wrote to Cuper: ‘The Calmucks and Mongols put dead horses on the graves of their friends.’ Central to the religious practices of the shamanist Buryats and Mongols was the Tailgan, a blood-sacrifice to the sky god Tengri, in which a (white) horse was killed and its skin hung on a high pole.

22
a) The Town of Nertzinskoy (Nerchinsk) in the region of Dauria
c) A slightly different version of this picture was reproduced in the first Dutch edition of Ides.

23 [15.0 x 12.6]
a) Iki Burchan Koton or destroyed town with big idols in Tartaria
b) Missing in 1692. In 1705 en 1785 on W98.
c) Iki Burchan Koton is mentioned in text of 1705 and 1785 on W98 en W100. Probably deserted monastery. In Oiratian-Mongolian Iki means big, burqan means deity or Buddha and xoton means town or settlement.

27 Gebhard, op. cit., II, 320.
29 E.Ysbrants Ides, Drie-Jarige Reize naar China (Amsterdam, 1704)44. This picture is also reproduced in Идес и А.Брант, op. cit., p.151
24 [14,2 x 24,7]

a) Top: *Old destroyed Tartarian town, on a distance of ten days travel on this side of the great wall in the desert.*

Bottom: *Old destroyed Tartarian town located on this side of the great Chinese wall in the desert.*

b) Missing in 1692. In 1705 UBA, RNL and SPHL next to W99. Missing in 1705 LRAS. In 1785 next to W98.

c) Top picture gives probably different view of *Iki Burchan Koton* (see 23)

25 [15,8 x 12,7]

a) *A Buryat with his Wife and Daughter.* Translation of the subtext: *The hair is removed from the man's face except for the chin, The seam above the pleats is lined with fur, The boots are [made] of hides with the rough side outside, The caps are [made] of red fox, The skirts [are made] of blue cotton, Rings, coins and corals they wear in their braids.*

b) Missing in 1692. In 1705 UBA, RNL and SPHL after W102, missing in 1705 LRAS. In 1785 after W103.

c) The artist's name [Joseph Mulder (1658- after 1718)] is in the right and lower corner. In the first Dutch edition of Ides this picture is presented in a different way. The house is in the background. The animal is on the left side of the daughter. There is no title in the picture. The subscript is also slightly different.

26 [15,2 x 12,4]

a) *House of Pleasure belonging to the King [Emperor] in China on the big road when one comes from the North.*

b) In 1692 UBU after W2 of Part II. Missing in 1705. In 1785 after W126.

c) In 1692 UBU this illustration is on the same page combined with the image of a Chinese (?) town. See 26a.

26A

a) *The town Xantunung*

b) In 1692 UBU after W2 of Part II. Missing in 1705 and 1785.

c) See 26c. The picture of Xantunung is also reproduced in Ides (1704) on p.84. This town, however, is not mentioned in the text of Ides or of NOT 1705.

26B

a) *The Idol Temple Jujangu*

b) In 1692 UBU between W106 and W107 of Part II. Missing in 1705 and 1785.

c) This picture is also reproduced in Ides (1704) on page 42 with the text ‘*In the spring and in the autumn they [the Buryats] group together with many hundreds of people and hunt on horseback deer and wild sheep which they call ablavo.*'
26D
a) The Town Galga in China.
   b) In 1692 UBU between W 266-267 of part II. Missing in 1705 and 1785.
   c) With Galga probably is meant the town Kalgan or Zhanjiakou. This picture is also reproduced in Ides (1704) on page 81.

26E
a) Top: The town Tunxo
    Bottom: Chinese pilgrimage by whole village families to Gods in places far away to pray for a fertile year.
   b) In 1692 UBU between W 480-481 of part II. Missing in 1705 and 1785.
   c) This picture is also reproduced in Ides (1704) between pages 86 and 87.

27 [24,8 x 15,3]
 a) View of one Chinese Wall gate in the North through which the Muscovites enter the Empire.
 b) Missing in 1692. In 1705 UBA, RNL and SPHL next to W204. Missing in 1705 LRAS. In 1785 before W127.
 c) This illustration is a combination of two plates which were separately reproduced in in the 1692 copy of the University of Utrecht. See 27a en 27b.

27A
a) The most famous Chinese wall separating China from Tartary.
 b) In 1692 UBU between W100-101 of Part II. Missing in 1705 and 1785.
 c) This picture is also reproduced in Ides (1704) between pages 80-81 with the subtitle The Entry of the Ambassadors through the famous Great Wall.

27B
a) The castle Koúkus[?]
 b) In 1692 UBU between W100-101 of Part II. Missing in 1705 and 1785.
 c) This picture is also reproduced in Ides (1704) on page 79 with the subtitle The First wall [Voormuur] of China.

27C
a) The appearance of the ambassadors before the king [emperor]
 b) In 1692 UBU between W236-237 of Part II. Missing in 1705 and 1785.
 c) This picture is also reproduced in Ides (1704) between 100-101 with the subtitle Farewell audience of the Ambassador with the king of China.

27D
a) Great banquet given by the king [emperor] for the ambassador.
b) In 1692 UBU between W238-239 of Part II. Missing in 1705 and 1785.
c) This picture is also reproduced in Ides (1704) between 90-9 with the subtitle *Farewell audience of the Ambassador with the king of China.*

28 [15,3 x 25,6]

a) Coastprofile 1 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) This illustration is part of a series of 8 coastprofiles and some maps (see also 5 Map of Eastern Tartaria) and plates of the Kuril Islands (and probably also partly of Hokkaido and Sakhalin) made by the crew of the Dutch ship *Castricum* in 1643 during the famous expedition led by Maarten Gerritz. Vries. They are the first images of the areas to the North of Japan and were only published by Witsen. One of the reports of this expedition was published in NOT (see especially W132 f.f.) and also contains unique data.

29 [15,2 x 25,7]

a) Coastprofile 2 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) see 28

30 [15,3 x 25,4]

a) Coastprofile 3 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) see 28

31 [15,4 x 25,5]

a) Coastprofile 4 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) see 28

32 [15,2 x 25,6]

a) Coastprofile 5 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) see 28

33 [15,4 x 25,7]

a) Coastprofile 6 of the Kuril Islands
b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.
c) see 28

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30 See also the Dutch introduction to this digital edition: B.Naarden, ‘Nicolaas Witsen en Tartarije’, p.33.
34  [15,2 x 25,7]  
   a) Coastprofile 7 of the Kuril Islands  
   b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.  
   c) see 28

35  [15,2 x 25,5]  
   a) Coastprofile 8 of the Kuril Islands  
   b) In 1692 UBU, UBA and RNL after W64 in Part II (as indicated). Missing in 1692 LRAS. Missing in 1705. In 1785 after W152.  
   c) see 28

36  [31,0 x 24,2]  
   a) Plate of Compagnies lant, i.e. Land of the United East Indian Company (VOC).  
   b) 1692 UBU and UBA between W66 and W67. 1692 UBU contains an earlier, different and larger version of this picture. Missing in 1692 RNL and LRAS. In 1705 UBA, RNL and SPHL after W154. Missing in 1705 LRAS. In 1785 after W154.  
   c) Compagnies Lant was the name given by Vries (see 28) to the present Kuril island of Urup. The Kuril Island of Iturup was called Staten Eylant, i.e. Island of the States General (the Dutch Parliament). The street between these two islands was called Straat Vries and has kept that name (Russian: Пролив Фриза. The transcription of the Russian name Proliv Friza is also the internationally accepted name).

37  [15,4 x 25,6]  
   a) Map of coasts of Kuril islands of Kunashir and Iturup (Staten Eylant) as seen from the North.  
   b) In 1692 UBA and RNL between W66 and 67 of Part II. Missing in 1692 LRAS. In 1705 UBA and SPHL next to W154. Missing in 1705 LRAS. In 1785 next to W154.  
   c) The report of the Castricum (see 28) mentions on W133 ‘a very high mountain named by us the Peak of Anthony [de Piek van Anthony]’. This mountain indicated on this map as Pieck Antonij received the first name of the Dutch governor-general of Indonesia, Antonio van Diemen (1593-1645). This is the volcano which now has the Russian name Tiatia (Тятя) on the Kuril island of Kunashir. This map seems to suggest that Kunashir was perhaps recognized by the crew of the Castricum as a separate island, but it did not receive a separate Dutch name.

38  [16,5 x 12,3]  
   a) Map of Baay de Goede Hoop (Bay of Good Hope)  
   b) In 1692 UBU and RNL between W66-67 of Part II. Missing in 1692 LRAS. In 1705 and 1685 on W155.  
   c) After the Castricum (see 28) had sailed through Пролив Фриза into the Sea of Okhotsk and visited Bay Aniwa and Bay Terpenia on Sakhalin, it returned to the Pacific Ocean and anchored in a bay on the South coast of Eastern Hokkaido (near the settlement of Akkeshi) called by the Dutch Baay de Goede Hoop. See also text W155.

39  [24,3 x 14,2]  
   a) Vessel from the islands Moa and Insou, which are islands before the coast of Nova Guinea.
b) Not in 1692. In 1705 UBA and RNL this is the 4th plate after W172. Missing in 1705 LRAS. In 1785 UBA, RNL, LRAS it is the 1st plate after W172. In 1785 SPHL after W174.

c) The illustrations 39, 40, 41 and 42 are copies of the original sketches (preserved by the National Archive in The Hague) made during the famous expedition of the Dutch explorer Abel Tasman in 1642-43 around Australia, New Zealand and New Guinea during which he also discovered the Tonga Islands. Illustration 39 depicts a ship and people from islands near the Northern coast of New Guinea.

40 [24,5 x 14,5]
a) *Vessel and appearance of the natives from Selandia Nova.*

b) Not in 1692. In 1705 UBA, SPHL and RNL this is the third plate after W172. Missing in 1705 in 1705 LRAS. In 1785 UBA, RNL and LRAS this is the second plate after W172. In 1705 SPHL after W174.

c) See 39. This illustration depicts a Maori warship in what is now called *Golden Bay* at the Northern point of South Island of New Zealand. Tasman called this spot *Moordenaars Baai* (Murderer’s Bay) in 1642 because three Maori warships attacked his crew there and killed four Dutchmen.

41 [14,8 x 24,5]
a) Top: *The island of Rotterdam in the Pacific Ocean with its inhabitants painted as they really looked like and also a vessel from this place.*

   Middle: *The man has a shell of mother of pearl around his neck and a piece of woven reeds in his hand. At A. one can see a round pond with water where ducks swim*

   Bottom: *Vessel of Nova Gunea near the coastal islands Iamna and Medema painted at the spot named by A. Tasman in the year 1643 Cornelis Witsen’s Reede (Cornelis Witsen Anchorage) after the name of the father of the author of this work. This vessel has a wing.*

b) Not in 1692. In 1705 UBA and RNL this is the second plate after W172. In 1705 SPHL after 174. Missing in 1705 LRAS. In 1785 UBA, RNL, LRAS this is the third plate after W172. In 1785 SPHL after 174.

c) See 39. The island of *Rotterdam* was the Tonga island of *Anamuka*, now called *Namuka*, discovered in 1643 by Tasman.

42 [25,5 x 14,6]
a) Top: *The island Amsterdam in the Pacific Ocean.*

   Bottom: *A. The appearance and clothing of the natives and also the village painted as it really was.*

   *B. Water where the king and his family bathed daily.*

   *C. House of the King*

b) Not in 1692. In 1705 UBA and RNL this is the first plate after W172. In 1705 LRAS after W174. Missing in 1705 LRAS. In 1785 UBA, RNL and LRAS this is the fourth plate after W172. In 1785 SPHL after 174.

c) See 39. Picture 43 is a composition of two plates originally drawn during the expedition of Tasman. The big ship is from the Island of *Rotterdam* (*Namuka*). The island of *Amsterdam* is the Tonga island of *Tongatabu* discovered by Tasman in 1643.

43 [14.0 x 24,6]
a) Tangut alphabet. Which is also in use among certain Calmucks and Mongols
b) Not in 1692. In 1705 UBA next to W208. In 1705 RNL and SPHL after W210. (But in 1705 SPHL the second of the line of the title of the engraving caption is missing. The caption of the illustration is also different.) Missing in 1705 LRAS. In 1785 next to W210.
c) The Dutch translation of one sentence (Geeft Godt goede gesontheijt aan den Borgermeester, en dat magh leven in eewicheijt (God give good health to the mayor, and May he life forever) proves that this specimen of Tangut writing was especially made for Witsen.

44 [14,7 x 24,9]
a) Some Tangut Words.
Tangut numbers of which the sounds have much in common with the Calmuck and Mongolian ones.

Numbers of Mongols
b) Not in 1692. In 1705 UBA next to W208 and 43. In 1705 RNL and SPHL after W210. Missing in 1705 LRAS. In 1785 next to W210 and 43.

45 [14,5 x 25,5]
a) Tangut alphabet in slightly different forms
b) Not in 1692. Not in 1705. In 1785 next to W210 and 44.

46 [13,7 x 25,6]
a) Tangut letters. Slightly different
Crimean Tartar letters
Crimean Tartar numbers
b) In 1692 UBA between W144-145 of Part II. In 1705 next to W208 and 43. In 1785 next to W210 and 44.

47 [24,7 x 14,0]
a) True Picture of the GREAT TAMERLAN. After a drawing kept in the court of the Persian king at Ispahan. He died in 1402.
b) In 1692 UBU, RNL and LRAS after W48 of Part I. In 1705 UBA, RNL and SPHL after 214. Missing in LRAS. In 1785 after 214.
c) On W215 of 1692 Part II en W215 of 1705 and 1785 Witsen writes that he also possessed another Indian miniature of Timur Lenk. He had collected a large number of these paintings. They were mostly made in Golconda (South-East India) for the European market. The original painting which served as the model for illustration 47 has been preserved in a book which contains 49 portraits, mostly of Mogul rulers of India. This ‘Witsen Album’ belongs now to the collection of the Rijksprentenkabinet in Amsterdam.32

48 [14,5 x 24,7]
a) Abbas II, King of Persia.

b) In 1692 UBU, RNL and LRAS between W222 and W223 of Part II. In 1705 UBA, RNL and SPHL next to W277. Missing in 1705 LRAS. In 1785 RNL, LRAS and SPHL after W426. Missing in 1785 UVA.

c) See 47. The painting which served as the model for illustration 48 has also been preserved in the ‘Witsen Album’. This original, however, is not a portrait of shah Abbas II (1641-1666) but of his successor shah Sulayman (1666-1694).

49 [13,3 x 25,0]
   a) Mongol alphabet and syllables. A. ne. na., etc.
   b) Not in 1692. In 1705 UBA, RNL and SPHL after W256 and 50. In 1785 after W266

50 [13,0 x 24,8]
   a) Mongol alphabet and syllables. bak. ghab. ana., etc.
   b) Not in 1692. In 1705 UBA, RNL and SPHL after W256. Missing LRAS. In 1785 after W266 and 49

51 [14,4 x 25,5]
   a) Mongol alphabet in different forms.
   b) Not in 1692. Not in 1705. In 1785 after W266 and 50.

52 [15,2 x 12,8]
   a) A. Clothing of Iakut and Zuczar. B. of the Calmuck C. of the Ostiak and Kirgiz, and D. of the Tangut and Daur peoples
   b) Missing in 1692. In 1705 and 1785 on W290.

53 [Top: 13.0 x 16.5; Bottom: 13.0 x 7,7]
   a) Top: Calmuck alphabet which is written from the top downward and was also used by the Western Mongols.
      Bottom: Calmuck syllables.
   b) In 1692 UBU and LRAS between W120 and W121 of Part II. In 1705 and 1785 next to W297.

54 [14,6 x 12,7]
   a) An Uzbek Man and Wife, painted on my order in Isphahan as they really look like.
   b) In 1692 UBU between W160 and W161 of Part II. Missing in 1692 RNL and LRAS. In 1705 and 1785 on W357.

55 [13,7 x 25,8]
   a) official portret of a tsar [Peter I?]
   b) Missing in 1692 and 1705. In 1785 after W472.
   c) This picture is marked F and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. The auction catalogue of Witsen’s collection of rarities mentions under the heading ‘Drawings and portraits’ portraits of tsar Peter’s father and grandfather and one of tsar ‘Petrus Alexowitz painted during his youth’.33

56 [16,0 x 24,4]
a) Marble reliefs from classical antiquity
b) Missing in 1692 and 1705. In 1785 after W472 and 55.
c) This picture is marked G and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. In his letter to Cuper of 10 January 1714 Witsen writes about a drawing which was made for him of a statue (‘a female figure dressed in a Roman way’) which he had tried to buy in Tripolis, but was sold to the agent of the French king.34 Under the heading ‘Ancient marble statues’ the auction catalogue of Witsen’s collection of rarities mentions two bas-reliefs one of a standing and one of a sitting figure with a child.35 See also 15.

57 [16,2 x 24,2]
a) Image of Indian Hindu deity Ganesha or Ganapati
b) Missing in 1692 and 1705. In 1785 after W472 and 56.
c) This picture is marked H and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. On 10 September 1716 Witsen wrote to Cuper: ‘The idol with the elephant snout is named Quenevady, son of the God Ixora or Elsware, sometimes also called Vievrepedra.’36 The original drawing is in the Witsen-Cuper correspondence, Amsterdam University Library Cat. Nr. Bf 98 b1. When Gisbert Cuper reproduced this image on page 98 of his book on elephants (De elephantis, 1719) it was the first time that a picture of a Hindu sculpture was printed in Europe. Under the heading ‘Some Tartarian, Chinese and other deities’ the auction catalogue of Witsen’s collection of rarities mentions as Nr. 1 ‘A big metal deity with the snout, trunk and teeth of an elephant...named Quentady, son of the deity Ixora’37 See 14.

58 [16,3 x 24,8]
a) ancient objects
b) Missing in 1692 and 1705. In 1785 after W472 and 57.
c) This picture is marked I and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. Under the heading ‘Ancient marble statues’ the auction catalogue of Witsen’s collection of rarities mentions as number 24: ‘An ancient dish containing keys, rings, seals, two rams, fibulae etc.’ And as number 34: ‘An ancient pot with ear and lid’.38

59 [16,1 x 24,4]
a) Kreese (Kris i.e. Indonesian dagger).
b) Missing in 1692 and 1705. In 1785 after W472 and 58.
c) This picture is marked K and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. The same type of kreese was sold in 1715 by the Amsterdam apothecary Albertus Seba to Tsar Peter I. An aquarel of this weapon was made in Petersburg between 1740-1770.39 Under the heading ‘Peculiar weapons’ the auction

35 See: Catalogus (Amsterdam, 1728) part II, p.13.
37 See: Catalogus van de uitmuntende en zeer vermaarde Kost – en natuur kabinetten [...] vergadert en nagelaten door [...] Mr. Nicolaas Witsen (Amsterdam, 1728) part III, p.9.
catalogue of Witsen's collection of rarities mentions as number 14: ‘A flamed Kreese inlaid with gold and a golden grip with gems …’

60 [16,1 x 24,5]
a) Ancient object.
b) Missing in 1692 and 1705. In 1785 after W472 and 59.
c) This picture is marked L and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. Under the heading ‘Ancient marble statues’ the auction catalogue of Witsen’s collection of rarities mentions as number 22: ‘A small metal statue of someone blowing on a trumpet.’

61 [16,0 x 24,3]
a) Insects.
b) Missing in 1692 and in 1705. In 1785 after W472 and 60.
c) This picture is marked M and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. Under the heading ‘Insects in boxes …’ the auction catalogue of Witsen’s collection of rarities mentions as number 4: Boxes with beetles from the East and West Indies.

62 [16,0 x 24,2]
a) Equipment of a kayak navigator and hunter.
b) Missing in 1692 and 1705. In 1785 after W472 and 61.
c) This picture is marked N and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection. According to J. Scheltema tsar Peter I sent in 1705 to Witsen in Amsterdam the clothing, shoes and the description of male corpse which was found in a kayak in the Northern Ice Sea.

TOME II

63 [17,3 28,1]
a) Illustrated Title page of part II in 1692 and of Tome II in 1705 and 1785
b) In 1692, 1705 and 1785.

64 [14,0 x 6,4]
a) Illustration without title to mark the beginning of the text of North and East Tartary (Tome II) on W503.
c) Text on the worldglobe: Tarta. Occidenti et Septentri (East and North Tartary)

65 [18,0 x 10,4]
a) Grusinian or Georgian a.b.c.
b) In 1692 between W316-317 Part II. In 1705 and 1785 on W507.

40 Catalogus (Amsterdam, 1728) part III, p.18.
42 Ibidem, part IV, p.31.
43 J.Scheltema, Rusland en de Nederlanden, III (Amsterdam, 1818)132.
c) There is a long list of Georgian words in 1705 and 1785, but there is no such list in 1692. Through Witsen’s assistance the Transsyrian type cutter Nicolas Kis, who lived in Amsterdam and had made the first Armenian print types, received in 1686 the commission of king Archil Bagrationi to produce Georgian print types in Amsterdam. But the Georgian letters reproduced on this page in NOT have a different form than those made by Kis.44

66 [14,8 x 12,8]
   a) ARTCHILLUS BAGARATIONUS King of Iberia and Melita | NICOLAES DAVIDSSON Georgian King.
   b) Both in Moscow, where they fled to, painted after the life model not long ago at our request.

b) In 1692 UBU inserted between W334-335 of Part II without the names and only with handwritten subscript: Two Georgian princes. Missing in 1692 RNL and LRAS. In 1705 en 1785 on W524.

c) The original drawing or painting is lost and it is unknown when these portraits were made and by whom. According to D.L. Vateishvili Nicolas Davidsson (Irakli I) and Archil Bagrationi were never together in Moscow.45 We also do not know exactly when the gravure was made after the original drawing, because the 1692 copy of the library of the University of Utrecht was put into its present binding with the inserted gravure at some time between 1692 and 1705.

67 [29,0 x 17,0]
   a) Copy of a letter, which was sent by Artchillus Bagrationus, King of Iberia and Gacketi, to the author of this work.
   b) In 1692 UBU inserted between W316 and 317 of Part II. In 1705 and 1785 next to W524 and 525.
   c) Letter written by Archil Bagrationi in 1686 to thank Witsen for his services (in relation to the production of Georgian print types in Amsterdam). The translation of this letter is on W525 of 1705 and 1785.

68 [19,5 x 15,0]
   a) Map of the Crimea made by Witsen in 1685
   b) In 1692 after W400. In 1705 UBA and RNL after W566. In 1785 UBA next to W550 in RNL, LRAS and SPHL after 566.

69 [14,0 x 13,5]
   b) In 1692 UBU inserted between W554 and W555 of Part II. Missing in 1692 RNL and LRAS. In 1705 and 1785 on W555.
   c) This a copy from an illustration in Adam Olearius, Vermehrte newe Beschreibung der Muscovitischen und Persischen Reyse (Schleswig, 1656) 376. Witsen had at least two editions of Olearius’ famous book in his library.

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44 G.Haiman, Nicholas Kis (San Francisco, 1983)415 ff.
45 ‘Николаас Витсен и его сведения о Грузии.’ in: Д.Л. Ватейшвили, Грузия и Европейские страны. Книга II, 348. (‘Nicolaas Witsen and his information about Georgia’ in: D. L. Vateishvili, Georgia and the European countries) Book 2, 348.)
a) Specimens of cuneiform script
b) Missing in 1692. In 1705 and 1785 on W563.
c) On W563 of NOT 1705 (1785) Witsen tells us that a certain German or Dutch medical doctor (‘zeker Duitsch Heel-meester’) had found such inscriptions in Persepolis and later also in Dagestan during his flight from Stenka Razin to the South. This must have been the Frisian surgeon Jan Termundt who had been Persia with the English envoy Thomas Browne and in 1670, during the Razin rebellion, in Astrakhan en Dagestan. Many readers of this passage have concluded, however, that the two illustrations represented the inscriptions found in Dagestan. But it only had been Witsen's intention to tell the story of Termundt and also to give an example of ancient Persian writing. The cuneiform letters in the two illustrations were noted down by two other visitors to Persia in the 17th century. The first example is from the Englishman Samuel Flowers and the second from the Dutchman Cornelis Speelman. Both had jotted down a number of haphazardly chosen characters from the ruins in Persepolis. Both examples, therefore, do not form a text, do not belong together and were not found in Dagestan by a German.

71 [36,5 x 28,5]
a) Map of Black Sea made by Witsen in 1697.

72 [25,0 x 14,3]
a) Picture of the Town Perekop on the Crimean Peninsula
b) Missing in 1692. In 1705 UBA and RNL after W550. Missing in 1705 LRAS. In 1785 after W568.

73 [16,0 x 25,6]
a) Camp of the Army of Their Tsarist Majesties under command of Sir Kniaz Vasiliy Vasilevich Galitzen on his way to the Crimea in the year 1689.
b) In 1692 UBU between W408 and W409 of Part II. In 1692 RNL after W396 of Part II. Missing in 1692 LRAS. In 1705 and 1785 next to W571.
c) Witsen was involved in the Russian efforts to get Western support for the military campaigns of V.V.Golitsyn. Possibly this picture was made at that time and distributed in the Netherlands.

74 [18,4 x 11,5]
a) Palus Maeotis [Sea of Azov] put on the map by N.Witsen in 1690.
b) In 1692 between W396 and W397 of Part II. In 1705 UBA and RNL next to 598. Missing in 1705 LRAS. In 1785 UBA next to W581. IN 1785 RNL, LRAS and SPHL after W588.

75 [14,5 x 25,0]
a) The Southern part of the river Volga according to the latest corrections of Mr. E.Kemper, who took the inclinations of the compass and other things into account, put on the map in 1697 by N.Witsen, Councillor of Amsterdam.

48 For more details see the Dutch introduction to this digital edition: B.Naarden, ‘Nicolaas Witsen en Tartarije’, 18.
b) Missing in 1692. In 1705 UBA, RNL and SPHL next to W306. Missing in LRAS. In 1785 next to W604.

c) Engelbert Kaempfer was a protégé and correspondent of Witsen. (See also 17) In October-November 1683 Kaempfer went to the South by boat on the Volga as secretary of Lodewijk Fabritius, who travelled as ambassador of the king of Sweden from Moscow to Persia. Fabritius was a friend of Witsen. In 1993-94 Witsen met personally with Kaempfer who stayed in the Netherland to prepare and defend his dissertation in Leyden, but it remains unknown how some (or all) of Kaempfer’s notes and drawings about the Volga reached Witsen.49

76

a) Top: Casan [Kazan] on the Westside
   A. Church and court of Metropolite. B House of the Governor. C Town of the Tartars surrounded by wooden walls and stakes, in it is a court and watch house and also churches, it borders on the small river Bolak. D Suburb. E Main church. F. A Church

Bottom: Casan on the North side.
   1. Here are always many ships. 2 Watermill driven by the river Casan

b) Missing in 1692. In 1705 UBA and RNL next to W621. Missing 175 LRAS. In 1785 next to W621.

77 [15,5 x 12,8]

a) Mongolian Nun  Mongolian Lama or Priest
b) Missing in 1692 (see 77A). In 1705 and 1785 on W643.
c) In 1692 UBU this picture has another background (see 77A) In 1705 and 1785 the artist is indicated: J. Mulder delineavit (in very thin script).

77A

a) top: Mongolian Nun  Mongolian Lama or Priest.
   bottom: Leaotung peasant.
b) In 1692 UBU next to W260 of Part II. Missing in this form in 1692 RNL and LRAS and in 1705 and 1785 (See 77)
c) These pictures were also reproduced in the first Dutch edition of Ides (see above note 12) on p.48 and 54. In Ides the bottom picture has a different subscript: ‘Tungusian prince with extremely long hair’

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a) Top: A Naun or Khisigarian Tartar with spouse and daughter
   Bottom: A. A Buryat. B. A Daurian Konnoi Tungus
b) Missing in 1692. In 1705 UBA and and RNL next to W660. Missing in 1705 LRAS. In 1785 next to W660.
c) In 1705 and 1785 the artist is indicated : J. Mulder delineavit (in very thin script)
   Top: This picture with a different background and in mirror image was also reproduced in the first Dutch edition of Ides (see above note 12) on p.72.

Bottom: This picture is a combination of two illustrations (one with the figure indicated with an A and another with the figure indicated with a B) in the first Dutch edition of Ides (see above note 12) on p.57 and 66. One of those original pictures is also inserted in the 1692 copy library University of Utrecht between W126-127 of Part II. See 78a

**78A**
a) Targaziny or Tungusian horseman and peasants.
b) In 1692 UBU between W127-128 of Part II. Missing in 1692 RNL LRAS. Missing in 1705 and 1785.
c) See 78.

**78B**
a) Tungusian dwellings. A. Tent where the idol is situated. B. decaying body of dead relative. C. hanging cats, dogs and other animals which serve them as food.
b) In 1692 UBU between W424-425 of Part II. Missing in 1692 RNL LRAS. Missing in 1705 and 1785.
c) This picture was also reproduced in in the first Dutch edition of Ides (see above note 12) on p.39 and 66.

**79 [25,0 x 16,0]**
a) Siege by Chinese of the Russian town Albasin [Albazin] situated at a tributary of the river Amur.
b) Missing in 1692. In 1705 UBA and RNL next to W662. Missing in 1705 LRAS. In 1785 next to W662.

**80 [15,3 x 25,0]**
a) A shaman or Devil-priest in the country of the Tungus
b) In 1692 UBU between W590 and 591. Missing in 1692 RNL and LRAS. In 1705 UBA and RNL next to W663. Missing in 1705 LRAS. In 1785 next to W663.
c) This is the first picture published in Europe of a Siberian shaman. 50

**81 [15,3 x 12,7]**
a) A. Nissou Tungus during the Summer | B. Nissou Tungus during the Winter. | C. Tungus people around Irkut[sk], Man. Spouse and children
b) Missing in 1692. In 1705 and 1785 on W664.
c) This illustration is a composition of three different pictures in in the first Dutch edition of Ides (see above note 12) on p. 25, 37 and 38.

**82 [15,0 x 26,0]**
b) Not in 1692. Not in 1705. In 1785 next to 666
c) Most pictures of Siberian towns were copied from city maps made by Semën Remezov which were sent to Amsterdam by A.A.Winius. 51

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50 See also the Dutch introduction to this digital edition: B.Naarden, ‘Nicolaas Witsen en Tartarije’, page 1, endnote 2.
a) Picture of how yakuti travel and hunt in winter.
b) Missing in 1692. In 1705 and 1785 on W669.
c) According to Alekseev and Sultanov the form of the skis and the type of the dogs and
rendeer are products of the imagination of a Dutch artist, but also here a Russian picture of
Remezov (see 82) is probably followed. For a more realistic picture of skis, see plate 116. On W 798-799 of NOT 1705 and 1785 Witsen also mentions a table on which scenes
from Siberia are depicted. This painting also shows ‘how they glide over snow and ice on
long winter shoes made of wood.’

a) Astrakhan
b) In 1692 W454 and 455 of Part II. In 1705 UBA and RNL after plate 85 and after W700.
Missing in 1705 LRAS. In 1785 UBA after W670. In 1785 RNL, LRAS and SPHL after W700.

a) Top: ASTRACHAN seen from the North against the high bank. Drawn in the year 1693.
Bottom: ASTRACHAN seen from the South and looking at a corner. Drawn in the year 1693.
b) Missing in 1692. In 1705 UBA and RNL after plate 85 and after W700. Missing in 1705
LRAS. In 1785 UBA after W670. In 1785 RNL, LRAS and SPHL after W700.

a) Diewiza Gora or Maiden Mountain
b) In 1692 UBU inserted between W462 and 463 of Part II. Missing in 1692 RNL and LRAS. In
1705 and 1785 on W720.

a) Sabaxar. Subscript: At I is the outlet of the river Czesar. This town is completely made of
wood.
b) In 1692 UBU inserted between W464 and 465 of Part II. Missing 1692 RNL and LRAS. In
1705 and 1785 on W725.
c) In 1692 UBU the handwritten name of the town is Simberska. It could therefore also be a
picture of Simbirsk. On W 725 of 1705 and 1785 the following explanation is given:
The ancestors of tsar Ivan Vasilevich [Ivan IV] built a town in the neighborhood of Kazan
which they out of scorn for the king of Kazan called Sabakzaer which means Dog tsar.’

b) Missing in 1692 and 705. In 1785 next to W729.
c) See 82.

a) Wogulian Tartar, Woman and Child.
b) Not in 1692. In 1705 and 1785 on 733.
c) A different version of this picture (with two naked children and without a house in the
background) is presented in the first Dutch edition of Ides (1704) on page 10.

90 [15.5 x 25.7]
a) **Skull of certain unknown animal found under the surface of the earth in Siberia not far from Vergaturia in the year 1703. Frontal view. View at the top. View of the interior.**  
b) Missing in 1692. In 1705 UBA and RNL next to W746. Missing in 1705 LRAS. In 1785 next to W746.  
c) The original drawing is in the correspondence between Witsen and Gysbert Cuper and preserved by the Library of Amsterdam University (catalogue numbers Bf 74-b1). In his letter to Cuper of 9 April 1713 Witsen wrote: ‘In my [curiosity] cabinet I keep a head with two horns bigger than that of a bull which was found deep down in the soil. This type of animal with such a big head is [at present] unknown in these cold countries.’53 Under the heading ‘Petrified objects’ the auction catalogue of Witsen’s collection of rarities mentions as number 7: A big horn of a ram dug out of the soil in 1703 near the town Vergaturia [Vergaturye].54

91 [15.5 x 25.7]
a) **Top: The lower jaw of the animal Mammoth. Frontal view. Bottom: The lower jaw of a Mammoth. Rear view.**  
b) Missing in 1692 and 1705. In 1785 after plate 91 and W746.  
c) The top picture is signed by the artist Joseph Mulder (1658-after 1718). According to E.A. Savel'eva a drawing of a mammoth was made by A.A.Winius in his ‘Album’ and this sketch subsequently been published by Witsen in his *North and East Tartary*. Therefore Witsen and Winius were the first to present a picture of a mammoth to the West-European reading public.55 Witsen's book however, does not contain a full scale picture of a mammoth, but only two drawings of mammoth bones, next to the picture of a mammoth jaw, there is a picture of mammoth teeth: see plate 113 top. Witsen wrote in 1698 to Cuper that he discussed the mystery of the Siberian mammoth with tsar Peter I and with his ambassador F.I. Golovin during the stay of the Great Embassy in Amsterdam.56

92 [16.4 x 25.0]
a) **Tartarian Golden Idols or Heathen monsters which were recently taken from ancient burial grounds in Siberia together with some body jewels of the same material.**  
b) Missing in 1692 and 1705. In 1785 next to W748.  
c) Witsen started to collect these objects around 1704. He probably paid his Russian suppliers a higher price than the worth of the golden metal of which these jewels were made. Witsen dealt with this topic in the second (1705) edition of *North and East Tartary* (see W749-50) and regularly wrote about it in his correspondence with Cuper.57 He even mentioned the sites where these objects were found near Verkhoturye, Tiumen and Tobolsk, but remained unaware of their Scythian origin. His collection was auctioned in 1728 and nothing of it was preserved.58

93 [16.8 x 25.5]
a) **Golden Tartarian Head Jewels found in Siberian burial mounds**  
b) Missing in 1692 and 1705. In 1785 next to W748.

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57 *Ibidem*, 308, 328, 405.
c) See 92.

94 [16,5 x 25,0]
a) Golden jewels dug out from ancient Tartarian graves in Siberia
b) Missing in 1692 and 1705. In 1785 next to W748.
c) See 92.

95 [16,6 x 25,0]
a) ancient coins and objects.
b) Missing in 1692 and 1705. In 1785 next to W748. This picture is marked O and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection.
c) See 92. The bowl at the bottom of the plate could be a drawing of the silver bowl given to Witsen in 1697 in Amsterdam by the Russian ambassador F.A. Golovin (See W748 in NOT 1705/1785 for its description).

96
a) ancient objects from Siberia
b) Missing in 1692. In 1705 and 1785 on W749.
c) In 1703 at the front in Belgium during the War of the Spanish Succession Witsen received a drawing from Siberia of ‘a turkey, cock or hen with outstretched wings and with the head of a man, made of gold and found in the earth under a vault or cellar in a hill together with many human bones.’

97 [14,3 x 13,0]
a) Picture of the underside of an ancient Steel Mirror found in a certain grave near Vergaturia in Siberia.
b) Missing in 1692. In 1705 and 1785 on W750.
c) See 98.

98 [15,5 x 25,3]
a) Top text: Explanation of the text in the Chinese language in the circle on the previous [ly depicted] metal mirror as good as possible translated in Batavia om 22 December 1704 and of which the age was estimated by the Chinese to be more than 1800 years. In the inner circle near A one sees the letters which are engraved in the mirror and which were used by the Chinese many ages ago. In the outer circle one sees the modern Chinese characters which correspond with the ancient text and explain it.

Bottom text: Instruction how the Chinese read and pronounce the text in the circle.
Tien-boe-kie-keat, that is God is totally pure, clean and immaculate.
Tsjeeang-pik-tien, is God is so beautiful like clear and bright water.


Soe-kuen-soe-tien, means One who is loved by a King or Prince and is involved in many affairs should consider his master to be his God and refrain from insulting other people if he does not want to be treated in the same way.

Soey-tsi-ambian, is Like water running up and down.

Koean-Sik-tsie-onanghean, that is But when a King elevates someone to a high position and sees that is behaviour is just he receives him with joy in his heart which is as big as the whole sea.

Kiong-phien-tsian, that is When doing wrong one is afraid of his Lord, but when doing the right and proper things the heart always enjoys.

Tiën-d’sid-tsi-oey, is And as beautiful as the rays of the sun
Goya tseeeng-tsi-Siong-tiën, is And when one is considered by the people to be a God on earth because nobody is God’s equal.

b) Not in 1692. In 1705 UBA and RNlnext to W750. Missing in 1705 LRAS. In 1785 next to W750.

c) Witsen informed Cuper about a saucer or mirror sent to him from Siberia. He sent Cuper two pictures of it. When requested by Witsen, Jesuits in Rome who had lived for years in China were unable to translate the text. Chinese in Batavia were also not able to do so, with the exception of one scholar, Witsen wrote in his letter of December 1704. But in October 1705 he wrote to Cuper that the Governor General of the United East Indian Company had arranged to consult scholars in mainland China and that they made a translation and an estimation of mirror’s age. For Witsen this translation confirmed the speculations of his contemporaries about early Christian influences on classical Chinese Confucian philosophy. Witsen asked Cuper to be prudent with the translation because he did not want other scholars to plagiarize his work Cuper corresponded about the mirror and other Siberian antiquities with M. Veyssière de la Croze, the librarian of the King of Prussia in Berlin. Recent investigations confirm the 18th century estimates of the age of the mirror, but give a rather different translation of the text. 60

99 [15,3 x 26,0]

a) Top: A. A Sea Beaver, They come out of the sea into the land of the Camtzadalen [Kamchadals, native people on Kamchatka] and are called Colanen [kolan (Enhytra lucris), sea otter]. B. A pertinent picture of a Zabe [sable]. C. Apple of a Cedar. D. Siberian arrows. E. Cupper Can found under the earth in Siberia. F. A golden unicorn. G. A golden ring. H. A golden ear pendant. I. A golden neck or arm jewel with dragon head. All four jewels were made of gold of high quality and also found under the earth in Siberia.

Bottom: A. A Siberian Doczanyck [doshchanik, flat bottomed river vessel] with which heavy things like wheat, salt, brandy and many other products are transported by river to different places. Their length is about 10-12 fathoms. Their width is 2-3 fathoms. B. A vessel that is used alongside the Siberian Seacoasts and on the rivers in that area. They are called Koltzy [koch, small seaworthy sailing vessel] and are somewhat smaller than the Lodjes [lodya or ladya, seaworthy sailing ship]. C. A Siberian Kajuck [kayak] which is used on rivers.

b) Missing in 1692 and 1705. In 1785 next to W750. A slightly different version of this picture also in: G. Cuper, Lettres de critiques, d'histoire, de la litterature etc. (Amsterdam, 1742)74.
c) Witsen wrote to Cuper about an apple from a Siberian cedar in his collection.61

Cuper's Lettres de critiques, d'histoire, de la litterature (Amsterdam, 1742, page 86) contains an engraving made after a pencil drawing of a unicorn which Witsen sent to Cuper. The picture of the unicorn in 99 is probably copied from the same pencil drawing. According to Witsen the original golden unicorn belonged to one of his friends in Moscow, who needed money and melted it down. Witsen, however, got a picture of this object and also received a real horn of a unicorn during his stay in Moscow in 1664-1665. This means that Witsen had only a drawing of a unicorn and not the object itself in his collection. Witsen did not believe in the existence of unicorns, until the representative of the United East Indian Company in Siam in 1709 also sent him the horn of a unicorn caught in that country.62 See also 121.

For other Russian ships see also 128.

100 [15,5 x 26,0]
a) top: The town Vergaturia [Verkhoturye]. bottom: The town Iacutskoy [Yakutsk].
b) Missing in 1692 and 1705. In 1785 next to W758.
c) See 82.

101 [15,0 x 25,0]
a) text top: Siberian Calvary’s Mountain, also called the cliff of Pisanets, situated not far from the town Vergaturia.
   text bottom: 1. is the village Pisanets, the cliff is broad 7 vadem, its height is 15 vadem, the terrain is flat and looks like polished: 1,5 vadem above the water.
b) Not in 1692. In 1705 and 1785 next to W759.
c) 101 and 102 bottom are both pictures of the Irbitski Pisany Kamen, an ancient prehistoric painting on a rock near the river Irbit and the village Pisanets in the Ural Mountains. In 1699 tsar Peter I gave the order to make pictures of it. This was done by a certain Yakov Losev from Verkhoturye and also later by S. Remezov. Copies of these drawings were received by Witsen. For Witsen's story about 101 see W759-760 of text NOT 1705/1785. For a modern historical explanation see the Dutch introduction to this digital edition.63

102 [14,4 x 25,2]
a) Top text: Ancient markings or signs found in Siberia.
b) Not in 1692. Not in 1705. In 1785 next to W760. Originals of the pictures 102, 103, 104 are in the Witsen-Cuper correspondence in the library of Amsterdam University, Cat.nr. Bf. 55 c 1-4. They were also printed in G.Cuper, Lettres de critiques, d'histoire, de la litterature etc. (Amsterdam, 1742)108a-108d.
c) 102 bottom is also a drawing of the Irbitski Pisany Kamen. See 101 and note 60. It appears from the correspondence between Witsen and Cuper that in the early 18th century these signs were often considered by Western scholars to be ancient Chinese characters.64

103 [14,4 x 25,5]
a) Ancient markings on rocks

b) Missing in 1692 and 1705. In 1785 after W760.
c) See 102

104 [14,2 x 25,4]
a) Ancient markings on rocks
b) Missing in 1692 and 1705. In 1785 after W760.
c) See 102

105 [15,3 x 25,7]
a) Top: *The Kamen Ironworks in Siberia, founded at the river Kamenka in the year 1698.*
   Bottom: *Movable fortress*
b) Missing in 1692 and 1705. In 1785 after W766.

c) See 102

106 [15,4 x 26,3]
b) Missing in 1692 and 1705. In 1785 next to W771 (not as indicated next to W848).
c) See 82.

107 [15,4 x 12,8]
a) *Flying squirrel*
b) In 1692 between W 500-501 of Part II. 1692 LRAS contains a different (earlier) version of this plate. In 1705 and 1785 on W785.
c) Text about the flying squirrel also on W785.

108 [15,2 x 25,4]
a) Top: A. *The fish Beluga, two vadem long and only found in the Amour, Volga and Don.* B. A *Som, one vadem long of its spawn the best caviar is made.* C. A sort of Sturgeon with a long *nose named Sevrinca.* D. *An Eelpout [latin name: Zoarces viviparus] in Siberia of 1½ el long.* E. A *Muksum somewhat bigger than a herring.* F. *An Omud, somewhat broader and thicker than a herring of which there are many near Irkutsk and in the Selenga.* G. *A Sterliad in Siberia mainly in the Ob and very fat.*
   Bottom: *A little Samoyed Sledge, round like a boat, with the long stick he steers the hitched up deer, with the other piece of wood he prevents the sledge from toppling.*
b) Missing in 1692 and 1705. In 1785 next to W785.

109
a) *Tobolsk Capital City in Siberia.*

109a
a) The city of Tobolsk
b) Only in 1692 UBU between W 472-473 of part II. Missing in 1705 and 1785.

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c) This earlier version of 109 is also reproduced in Ides (1704) between pages 12-13. The Russian original was most probably a drawing preserved in Semën Remezov’s *Choreographic Sketchbook* (now in Houghton Library of Harvard University). See also 82.66

110 [15,4 x 14,0]  

a) *Rhubarb*.  
b) Missing in 1692. In 1705 and 1785 on W791.  
c) The picture of the *Rhubarb* is also used in illustration 1, the frontispiece of NOT, Tome I.

110A  
a) *Shrub Nisi Rhubarb*  
b) In 1692 UBU, RNL and LRAS inserted between W 492-493 of Part II. Missing in 1705 and 1785.  
c) In 1692, 1705 and 1785 also another and different picture of the * nisi*. See 16.

110B  
a) Musk animals [Latin name Moschus moschiferus]  
b) In 1692 UBU inserted between W 492-493 of Part II. Missing in 1692 RNL and LRAS. Not in 1705. Not in 1785.  
c) This picture is also reproduced in Ides (1704) on page 45.

111 [15,8 x 24,6]  

a) Strangely formed or /and carved pieces of wood  
b) Not in 1692. Not in 1705. In 1785 next to W794. These picture is marked P and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection.  
c) Under the heading ‘Rare root crops’ the auction catalogue of Witsen’s collection of rarities mentions under N.4: An artistic Dragon cut out of Calambak [Aloe] – wood.67

112 [15,7 x 24,7]  

a) Strangely formed or /and carved pieces of wood  
b) Not in 1692. Not in 1705. In 1785 next to W794. These picture is marked Q and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection.  
c) Under the heading ‘Rare root crops’ the auction catalogue of Witsen’s collection of rarities mentions under N.9: An extraordinary and beautiful rock of white Calambak [Aloe] wood, rather unknown, on which some small statues of sandalwood.68

113 [15,0 x 26,5]  
a) Top: 1) A tooth of a young mammoth. 2) molars of mammoths 3) crooked tooth of mammoth 4) fish found in stone.  
   Bottom: The town Ircutskoy [Irkutsk].  

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66 See: http://issuu.com/ehardman/docs/ms_russ_72. See also: V. Kivelson, *Cartographies of tsardom* (Cornell, 2006)133, 141. According to Alekseev this picture appeared earlier in a book by the German engraver Jacob Sandrart *Kurz Beschreibung von Moscovien oder Russland*, Nürnberg,1688. See: M.II. Алексеев, op. cit., 282, 324. The copy of Sandrart’s book in the university library of Halle, however, did not contain a picture of Tobolsk. See: http://digital.bibliothek.uni-halle.de/hd/content/pageview/587912. It is therefore more likely that Remezov was Witsen’s only source.

67 See: *Catalogus van de uitmuntende en zeer vermaarde Kost – en natuur kabinetten [...] vergadert en nagelaten door [...] Mr. Nicolaas Witsen* (Amsterdam, 1728) part IV, p.21.

68 Ibidem, IV, p .21
b) Not in 1692. Not in 1705. In 1785 next to W796.
c) See 82. Under the heading ‘Petrified objects’ the auction catalogue of Witsen’s collection of rarities mentions under N.18: A petrified tooth of an elephant dug out of the soil in Siberia.  

114 [16,0 x 24,3]
a) fossilized fishes 
b) Not in 1692. Not in 1705. In 1785 next to W796. These picture is marked R and probably belonged to a series of engravings made of objects or pictures in Witsen’s Collection. 
c) Stone fishes are mentioned as N.27 and 28 under the heading ‘Petrified objects’ the auction catalogue of Witsen’s collection of rarities.  

115 [15,3 x 12,8]
a) [Fossilized] *Fishes found in slate stone between in the mountains of Tuscany* [ Italy]
b) Not in 1692. In 1705 and 1785 on W797. 
c) See 114  

116 [14,7 x 25,5]
a) A. *Siberian Sail-sledge with raised sail*  
B. *Side-view of the same sledge*  
C. *The same sledge with curled up sail*  
D. *Sledge seen downside up*  
E. *Backward view of the sledge*  
F. *Skates* [i.e. ski’s] which the man who drives the sledge binds under his feet and which are on the underside covered with the thinnest skin of deer.  
G. *Pole attached to the wrist and used for movement and steering.* 
b) Not in 1692. In 1705 UBA and RNL next to W820. Missing in LRAS. In 1785 next to W820. 
c) See 83.  

117 [25,6 x 14,8]
a) H. Shows how the sledge sails with the wind on even soil and frozen waters  
I. shows how the sledge is drawn against the wind  
K. shows how the sledge is drawn over uneven grounds 
b) In the 1692 UBU inserted between W434-435 of Part II, the subscript is written by hand. Missing in 1692 RNL and LRAS. In 1705 UBA and RNL next to 116 and W820. Missing in LRAS. In 1785 next to 116 and W820. 

c) See 83.  

117A  
a) Top: *In this way the Russians travel by dog sledge in Siberia.*  
Bottom: *Samoyed sledges drawn by deer.* 
b) In the 1692 UBU between W505-506 of part II. Missing in 1692 RNL and LRAS. Missing in 1705 and 1785. 
c) Compare also with 108 bottom and 120 bottom. 

118 [15,3 x 26,0] 

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69 Ibidem, IV, p.19. 
70 Ibidem, IV, p. 20.
a) Top: The Town Tiumen
   Bottom: The Town Pelym
b) Missing in 1692 and 1705. In 1785 next to W822.
c) See 82.

119 [15,4 x 26,0]
a) Top: The town Tara.
   Bottom: The Town Turynskoy or Japanezyn
b) Missing in 1692 and 1705. In 1785 next to W823.
c) See 82. See also Alekseev over Turynskoy.71

120 [14,0 x 26,5]
a) Top: Samoyed Household in Summertime.
   Bottom: Samoyed Hunt.
b) In the 1692 UBU and RNB next to W546. Missing in LRAS. In 1705 UBA and RLS next to W895. Missing in LRAS. In 1785 next to W895.
c) See also 108 and 117a.

121 [14,0 x 26,2]
a) Top: Unicorn Skull viewed from above
   Bottom: Unicorn Skull viewed from below
b) Missing in 1692. In 1705 UBA next to W903, in 1705 RNL after W894. Missing in 1705 LRAS. In 1785 next to W903.
c) This is a picture of the skull of a Narwhal (Latin name Monodon monoceros). Witsen’s description of this animal as a unicorn is explained in a letter to Cuper of April 1714: ‘The unicorns of Greenland are not fish and no quadruple animals. These animals have the size of a sloop [The tusk of a Narwhal can be up to 3m long and its body length 4-5m]. They swim with their heads and tusks out of the water, and permanently beat the sea with these horns, as some of our seamen have told me. They have seen very many of these animals. I have requested to catch one and I still have its head in my collection. But the other horn in my possession which - as people assure me - is from a unicorn, is from a land animal with the size of a buck, and sent to me from Siam by the chief representative of the [The United East Indian] company, who is my client.’72 See also 99.

122 [18,0 x 26,2]
a) Picture of the location of solid ice between Nova Zembla and Spitsberghen in the year 1676.
b) In 1692 UBU and LRAS inserted between W562 –563 of Part II. In RNL after W564 of part II. In 1705 next to W907. In 1705 RNL after W906. Missing in 1705 LRAS. In 1785 next to W907.
c) This map is probably the result of the unfortunate expedition of the Speedwell in 1676.73

123 [15,6 x 14,0]
a) Map of Collocolkowa.

71 Алексеев, op. cit., 264.
b) In the 1692 inserted next to W599 of Part II. In 1705 and 1785 on W946.
c) For a description of this bay in the Barents Sea see W947 of NOT 1705/1785.

124 [16,8 x 13,6]
a) The small town of Pust-Ozer on an island in standing water. This town is also named Pust-oserskoy.
b) In the 1692 inserted between W594-595 of Part II. In 1705 and 1785 on W948.
c) For a description of this settlement see W947-948 of NOT 1705/1785.

125 [37,0 x 29,0]
a) Map of the coast (near the Pomorskiy Proliv) between Candenos [Russian name: Kanin Nos] and the island Mauritius [Russian name: Matveyev Ostrov] made by Skipper Teunis Ys in 1680.
b) In the 1692 UBU and RNL next to W596 of Part II. Missing 1692 LRAS. In 1705 UBA and RNL next to W952. Missing in LRAS. In 1785 next to W952.

126
a) Map of the land of His Tsarist Majesty between Kargopool [Russian name: Kargapol] and Waygatsz [Vaygach]
b) In the 1692 UBU and RNL next to W596 of Part II. Missing in 1692 LRAS. In 1705 UBA and RNL next to W952. Missing in 1705 LRAS. Missing in 1785.

127 [37,0 x 28,5]
a) Map of the seacoast of the most densely populated part of Samoyed Country
b) In the 1692 UBU and RNL next to W596 of Part II. Missing in 1705 LRAS. In 1705 UBA and RNL next to W952. Missing in 1705 LRAS. In 1785 next to W952.

128 [top: 16,2 x 12,2; bottom: 16,2 x 12,3]
a) top: Russian hunt on pinnipeds. Bottom: Russian ships.
b) Missing in 1692 and 1705. In 1785 next to W954.
c) These pictures were originally published in the second edition of Witsen’s book on shipbuilding in a chapter devoted to Russian ships and seahunting by Russians. But only in NOT 1785 these pictures are marked with an S and a T and probably belonged to a series of engravings made of objects or pictures in Witsen’s collection.

129 [15,4 x 25,7]
a) Profiles of the Northern coasts of Russia
b) In the 1692 next to W598 of Part II. Missing in 1705. In 1785 next to W956.

130 [18,5 x 12,3]
a) Map of the River Indiga, situated behind Sweetenos [Russian name: Svyatoy Nos].
b) In the 1692 UBU after W600 in part II. In 1705 and 1785 next to W956.

131 [36,6 x 28,2]

74 See: N.Witsen, Architectura Navalis et Regimen Nauticum (Amsterdam, 1690) 299-300.
a) *Tartaria or the Imperium of the Great Khan by Johan Blaeu in the year 1613.*
b) In the 1692 UBU and RNL inserted as second map between Part I and Part II. Missing in LRAS. In 1705 UBA placed as second map after *Introduction to the reader.* In 1705 RNL after W966. In 1785 first map after W966.
c) Illustrations [131, 132 and 133] are examples of the older cartography of Asia which Witsen discussed on W133-142 of Part I in the first edition of NOT in 1692.

132 [36,9 x 28,2]
a) Top: *Geographic Map of the Whole of Europe by the author Thomas D. Aucupario (Vogler). Argentorati (Strasbourg) editions. 1522.*
Bottom: *Asia ex magna descriptione Gerardi Mercatoris desumpta, studio et industria G.M. Iunioris. Edita Aº M.D.LXXXVII.*

b) In the 1692 UBU and RNL inserted as first map between Part I and Part II. In 1705 UBA placed as third map after *Introduction to the reader.* In 1705 RNL after W966. Missing in 1705 LRAS. In 1785 as second map after W966.
c) See 131.

The top plate is the upper part of a world map in a book with 27 maps of Ptolomy and 20 new maps made by the German cartographers Fries and Waldseemüller. The Roman name for Strasbourg was Argentoratum. The Latin word aucuparius means fowler (in German Vogler). Thomas Vogler, however, was not the author but the editor of this originally wood cut map made by Laurens Fries (1490-1431).

The bottom plate is the upper part of a map of Asia which was later also reproduced in the Mercator-Hondius Atlas. G.M. Junior was the son of G. Mercator’s brother.

133
a) Top left: *Geographical map of the parts of Europe and Asia which look to the North published in 1610.*
Top right: *The Empire of Tartaria. By the author Giovanni Antonio Magini from Padua published in Cologne in 1597.*
Bottom: *La Tartarie par N. Sanson 1659.*
b) In the 1692 UBU and RNL inserted as third map between Part I and Part II. UBA In 1705 placed as second map after *Introduction to the reader.* In 1705 RNL after W966. Missing in 1705 LRAS. In 1785 as third map after W966.
c) See 131.

The author of the top left plate is unknown. Magini (1555-1617) published in Cologne in 1597 a description and atlas of the world based on Ptolomy and Mercator.