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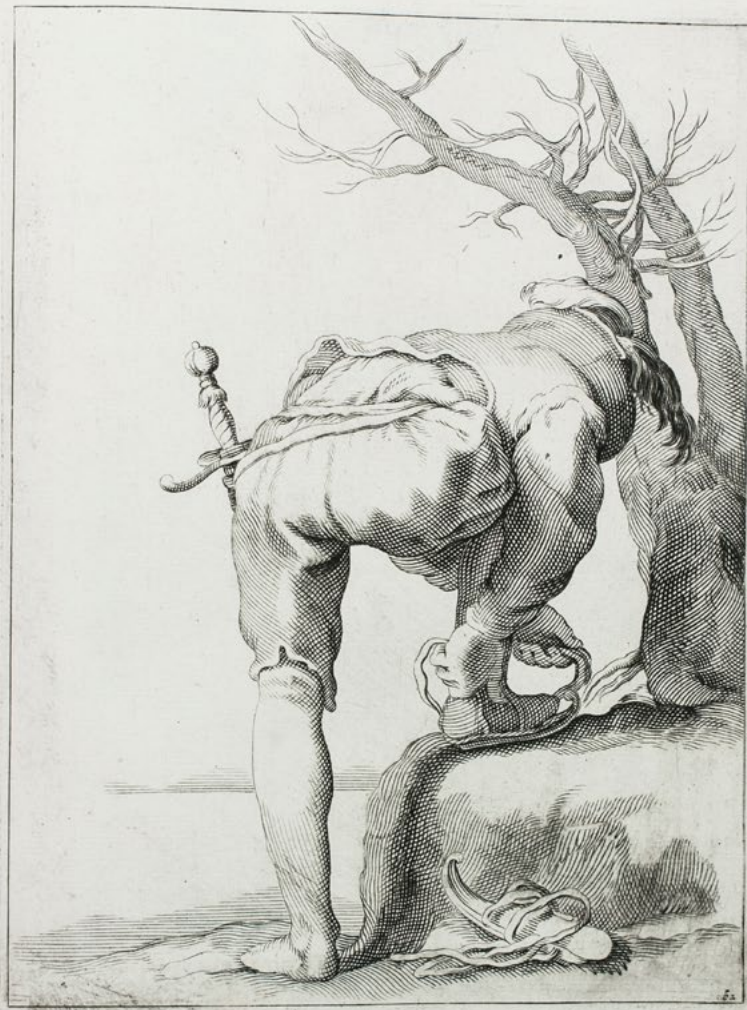
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*Rare edition of a classic drawing book
whose 140 sample plates influenced baroque art*



I. BLOEMAERT, Abraham. Eerste beginselen der teken-kunst, vervattende in haar veelerlei oogen, neusen, monden, ooren, als meede natuurlyke bewegingen van hoofden, troniën, handen, voeten, armen, beenen, enz.

Amsterdam, Reinier & Joachim II Ottens, [ca. 1730]. 2°. With engraved frontispiece self-portrait of Bloemaert engraved by Joachim Ottens, here serving as no. [1] of 140 engraved plates with drawn models of parts of the human body, and human figures and characters in various postures, movements and scenes. Mottled half sheepskin (ca. 1840?).

€ 18 000

Famous drawing book of Abraham Bloemaert (1564–1651), a very influential Dutch painter and art teacher. It contains 140 numbered engraved plates (with no text) providing models for drawing parts of the human body, including eyes, ears, noses, faces, hands, feet, arms, legs, busts, heads, hair styles and beards, some for men, women and children, as well as human figures and character types in various postures, kinds of movement, also including men, women and children. Four plates give models for drawing animals and animal's heads, including horses, cats, a dog, a fish, a lion and cattle.

In good condition and with generous margins, with a small tear and minor smudges in the title-page, the first and last leaves slightly browned and a few unobtrusive restorations. A classic Dutch drawing book, providing a storehouse of human forms that influenced many artists for more than a century.

[1] leaf plus plates. *WorldCat* (1 or 2 copies); cf. Bolten, *Method & Practice. Dutch & Flemish drawing books*, pp. 51–67; Hollstein II, p. 86, nos. 36–155 (ca. 1650–ca. 1657 F. Bloemaert ed. of parts 1–6). [More on our website](#)

Two 17-century Dutch classics on architecture and perspective

2. **BOSBOOM, Symon.** Cort onderwys vande vyf colommen.

Amsterdam, Jochem Bormeester, Sander Wybrants vande Jouwer, 1694. With an engraved title-page, 48 irregularly numbered engraved plates (2 folding), and a half-page engraved table in text. Lacking 1 letterpress leaf.

With: (2) **HONDIUS, Henricus.** Grondige onderrichtinge in de optica, ofte perspective konste, ...

Amsterdam, Frederick de Wit, [1697?]. With the engraved architectural title-page of the Latin editions, 2 folding and 34 full-page engraved plates. 2 works in 1 volume. Small 2° (30.5 × 20 cm). Early 18th-century overlapping sheepskin parchment (re-backed). € 7500

Ad 1: Unrecorded 1694 issue of a well-known and influential simple practical manual on the five orders of columns, written for the use of craftsmen by Symon Bosboom (1614–1662), Dutch architect and Amsterdam's official city stonemason. He discusses and extensively illustrates the Tuscan, Doric, Ionic, Composite (here called Roman) and Corinthian orders of column, along with doorways, arches, facades, etc., using them. Other illustrations show fireplaces, a church interior and exterior, geometrical diagrams, ornaments, etc.

Ad 2: Rare Dutch edition of one of the most popular books on the art of perspective, by the engraver, publisher and expert on fortifications Henricus Hondius the elder (1573–1650). The book gives thorough review of the most famous earlier authors on perspective, including the founder of the genre Hans Vredeman de Vries. "The book provides a series of neatly conceived demonstrations of perspective in its abstract and applied forms and gives an original if brief analysis of the upwards convergence of tall verticals to a 'contre-point' when viewed with a plane tilted slightly toward the spectator" (Kemp, p. 112).

The Bosboom lacks 1 text leaf, but both works are otherwise in good condition, with some mostly marginal stains and some marginal restorations. The binding has been rebacked, with the original backstrip laid down. Two 17th-century classics on architecture and perspective.

Ad 1: letterpress text on pp. 3–6, 10–11, 30–30" [= 31]; ad 2: [28] pp. *Ad 1:* Cf. *BAL* 330–1; *Berlin Kat.* 2222–2223; *Fowler* 54; *STCN* (1 copy of 1694 Valk issue); *WorldCat* (2 copies of 1694 Valk issue); *ad 2:* *Kemp*, *The science of art*, pp. 111–112; *New Hollstein*, *H. Hondius* (1994), 259–294; *STCN* (3 copies). [More on our website](#)



5 engraved print series, mostly by the famous French artist Abraham Bosse

3. BOSSE, Abraham. *Differentes manieres de dessiner et peindre.*

[Paris, Abraham Bosse, engraved 1667?]. 8° (17.5 × 12 cm). With engraved allegorical title-print and 45 full-page and 1 double-page (ca. 16.5 × 15 cm) engraved plates.

With:

(2) **FARINATI, Paulo.** *Diverses figures a l'eau forte de petits amours, anges vollants, et enfans, propre a mettre sur frontons portes et autres lieux ensemble plusieurs sortes de masques.*

Paris, Abraham Bosse, engraved 1644. Suite of 30 numbered double-page engraved prints, including the engraved title-print signed by Abraham Bosse.

(3) [**BOSSE, Abraham**]. [Illustrations of drawing and painting].

[Paris, Abraham Bosse, engraved 1667?]. Suite of 4 full-page engravings of a draftsman (2) and a painter (2) at work, sometimes regarded as part of the *Differentes manieres de dessiner et peindre*.

(4) **BOSSE, Abraham.** *Le feu ... La terre ... L[eau] ... L[air].*

[Paris, Abraham Bosse, engraved 1630?]. Suite of 4 double-page engravings of the four elements.

(5) [**BULLET, Pierre**]. [Plates from *Traité du nivellement*].

[Paris, N. Langlois, engraved 1688]. Complete suite of 11 double-page engraved plates, numbered [1a], [1b], 2–4, 6–11. Sprinkled calf (ca. 1700), richly gold-tooled spine, gold-tooled board edges. € 5000

Highly interesting collection of five 17th-century print series (one a set of plates for an illustrated book) all in the field of art, drawing and ornamentation. They seem likely to have been printed together sometime around or soon after 1688.

Ad 1: A beautiful print series intended as plates for a manual to learn the art of drawing and painting, ranging from images of the human body to battle fields, by the famous French artist Abraham Bosse (1602–1676). In the event the plates were published on their own and the makeup varies from set to set.

Ad 2: A numbered series of 30 engravings of ornamentation that could be used in sculptural, architectural, art and book illustration, including putti, grotesque masks, garlands, etc. Paolo Farinati (1524–1606) worked mostly in his native city of Verona.

Ad 3: A series of 4 prints showing artists at work, intended to illustrate art technique. Two are devoted to drawing and the other two are devoted to painting. These prints are often considered part of the larger series described here separately as ad 1.

Ad 4: A beautiful series of 4 prints representing the four elements in the form of two male and two female figures, elegantly dressed, with various items related to the relevant element. Blum tentatively dates the series to 1630, making it one of Bosse's earliest mature works.

Ad 5: A complete set of the plates made to illustrate the first and only edition of Pierre Bullet's work on surveying (Paris, 1688).

With a few plates (primarily in ad 2) spotted, but otherwise a good copy. The binding is somewhat worn and the front hinge cracked.

[47]; 30; [4]; [4]; 11 [+ 2 added] engraved prints. *BAL* 494 (ad 5); *Berlin Kat.* 4355 (ad 2, 1736 ed.); *A. Blum, L'oeuvre gravé d'Abraham Bosse* 358–387 (ad 2), 940–943 (ad 4), 1101–1152 (ads 1, 3); for Bosse: *Thieme & Becker IV*, pp. 402–403. [More on our website](#)



Drawings by a member of the CoBrA movement

4. **BRANDS, Eugène.** [Two manuscript invitations for an exhibition opening, each including an original drawing in colour].

[Amsterdam, 1948]. Each 14.7 × 11 cm. Pen-and-ink drawings; one with blue watercolour and the other with blue and yellow watercolour. € 1000

Two handwritten invitations for an exhibition opening, each with a variant abstract colour drawing by Eugène Brands (1913–2002), a Dutch artist who was briefly a member of the famous CoBrA avant-garde art movement. The exhibition, in which Theo Wolvecamp also participated, was held at the gallery Melchers (Amsterdam) in October 1948. Invitations in fine condition.

2 pp. [More on our website](#)



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

5. [CAMPEN, Jacob van, Hubert QUELLINUS and Jacob VENNEKOOL].
Bouw schilder en beeldhouwkonst, van het stadhuis te Amsteldam, vertoont in CIX
figuren: . . .

Amsterdam, J. Covens, C. Mortier and J. Covens junior, [ca. 1780]. 2°. With full-page
engraved portrait of Jacob van Campen, engraved plates numbered 1–CIX (here on
115 full-page, double-page and folding leaves) described under these numbers in the
letterpress text. Contemporary half calf. € 5500

A comprehensive collection of plates showing all architectural features and sculpture of the
Amsterdam City Hall, since 1808 the Royal Palace, here in the Covens & Mortier firm's rare
ca. 1780 issue with the engravings newly printed from the original copper plates from the years
1655 to 1664 and the text reissued from Leonardus Schenk's 1747 Dutch language edition, the
whole with a new title-page. "This version has not been seen" (BAL). We have located only 7
other copies, some incomplete.

It includes the famous plate showing the extraordinary cartographic mosaic floor of the
Burgerzaal of the Amsterdam City Hall, designed by Jacob van Campen, with a celestial map
in the centre and the magnificent map of the world in 2 hemispheres on either side. The map
shows Tasman's recent discoveries in Australia and Tasmania, and depicts California as an
island.

Jacob van Campen (1595–1657), the greatest architect of the Dutch Golden Age, began working
on the design of the Amsterdam City Hall in 1640 and though it opened in 1655, it was not
actually completed until 1665. Constantine Huygens called it the eighth wonder of the world.
In very good condition with only some minor marginal soiling or browning. Spine with some
superficial cracks, and restorations at its head and foot, sides scuffed. Fine print series showing
the Amsterdam City Hall in full glory.

[2], 3–15, [1 blank] pp. plus plates. BAL 132 note (citing Berlin Kat. & Kuyper for unseen "1730" Dutch ed.); Berlin Kat.
2236; Kuyper, *Dutch Classicist architecture* (Delft, 1980), pp. 212– 215 and note 25 (p. 318); STCN (3 copies). [More on our website](#)



Stage design for the Real Teatro di San Carlo at Naples: 18 hand-coloured lithographs

6. **CANNA, Pasquale.** Raccolta di disegni alla Sacra Real Maestà D.A M.ria Cristina Borbone Regina di Spagna ed delle Indie.

[Naples, 1828–1831?]. Oblong 1° (39 × 50 cm). One letterpress leaf dated 22 August 1830, mounted on flyleaf, and 18 hand-coloured lithographs, dated from 1828 to 1831, drawn on stone by Angelo Belloni, Federico Gatt, Gaetano Dura and Settimio Severo Lopresti, and printed by the “Reale Litografia Militare”. Contemporary green half sheepskin, gold-tooled spine, front board with letterpress title-label. € 68 500

Extremely rare series of 18 beautiful hand-coloured lithographs showing stage designs for the Real Teatro San Carlo, one of Italy's most famous opera houses. The striking plates include scenery for *Zelmira* (1822), the acclaimed opera by Rossini, who was the artistic director of the San Carlo from 1815 to 1822. Each lithograph has a hand-written caption and is dedicated to Maria Cristina Ferdinanda di Borbone, principessa delle Due Sicilie (1806–1878).

Pasquale Canna was a distinguished, prolific, neo-classical stage designer who made a career as a painter and scenographer in Parma, Venice, Milan and Naples, working for such famous theatres as La Scala (Milan), the San Carlo and the Teatro del Fondo (Naples). The present brightly coloured plates are an impressive visual record of the eventful history of the San Carlo, published during the great age of Neapolitan opera. Some spotting, some insignificant waterstains, front inner hinge cracked, binding slightly chafed, otherwise in very good condition.

Enciclopedia dello Spettacolo records copies in *Biblioteca Corsini* and *Biblioteca Bucardo*; not in *KVK*; *WorldCat*. [More on our website](#)



17 delicate Chinese drawings in bright colours: 5 botanical, 8 zoological and 5 portraits

7. [CHINA–WATERCOLOURS]. [17 Chinese watercolours made for the export market].

[China, first half of the 19th century]. Collection of 17 Chinese watercolours on Asian paper with chain lines, including 3 of birds seated on a branch, 3 of ensembles of fruit and flowers and 5 of fishes (all ca. 30 × 37.5 cm); 2 further watercolours, each showing 2 branches of flowers and trees in a drawn oval border (ca. 39 × 30 cm); and 4 watercolours of Chinese people posing with objects (ca. 25 × 21 cm). In a modern gold-tooled dark green morocco clam shell box, in contemporary style. € 25 000

Thirteen detailed Chinese watercolours of birds, fruits, flowers, plants and fishes, together with four portraits of Chinese people posing with a pipe, lute, flower and a handheld fan. The drawings in this album show the mixture of the Chinese and European styles that was popular in the market for export paintings in the first half of the 19th century: a combination of the Chinese approach to rendering with European aesthetics concerning light, shadow and realism. As traditional in these paintings, large areas of flat colour have been subtly shaded with very thin lines to draw the veins of the leaves, fins of the fish and feathers of the birds. The production of these export paintings began earnestly in the 1820s and reached its height in the 1830s and 1840s, especially after China's defeat in the First Opium War (1839–1842) opened the country to foreign trade. Photography was introduced in China in the 1840s and the market for export paintings declined after 1860.

By the end of the 18th century Chinese painters in Hong Kong and Canton started producing paintings and drawings for European buyers. Although they were made for artistic and decorative purposes, many European naturalists began collecting drawings to study Chinese plants and species. Most of the plants and animals would simply not survive the journey to Europe whereas dried specimens did not preserve the colour or shape of the flower. Most of the export paintings were ensembles of flowers and animals placed on a background. Imagination was more important than copying nature, and the realistically painted flowers could have different colours or even be a composition of elements from different species. For that reason serious naturalists commissioned Chinese artists to paint according to the standards of European scientific illustration.

With a few tiny spots and minor smudges, but otherwise in very good condition.

[!\[\]\(e3f8612927870f2e0f9f5989e6dd3064_img.jpg\) More on our website](#)





Hand-coloured carnival costume plates

8. [COSTUMES-CARNIVAL]. Taschenbuch für das Carneval. Erstes Jahr. — Le carnaval ou representation d'une collection d'habits de masques. L'an premier.

Leipzig, Friedrich August Leo, 1804. 16^o? (14 × 10.5 cm). With 12 numbered engraved plates by Friedrich Wilhelm Netting, all coloured by a contemporary hand. Original publisher's paperboards, printed from an engraved plate and hand-coloured. € 4500

Very rare, first and only published part of a series of hand-coloured carnival costume plates, each of the 12 with a letterpress description in German and French. Only plates 9 and 10 bear the name of the German draughtsman and engraver Friedrich Wilhelm Netting, best known for his portrait of Bach, but all may have been engraved by him. The mostly comical or farcical plates illustrate a fairy with her entourage, a Chinese man, Don Quixote and Sancho Panza, a group of beast people and many other extraordinary figures. Two figures in one plate wear funnels as hats, like the Tin Man in *The Wizard of Oz*. Besides the 12 plates in the booklet itself, the engravings on the boards show two male figures (gymnasts?, one in a clown-like costume) on the front and a dancing woman with a tambourine on the back.

With some minor stains and the front of the binding slightly damaged in the lower margin and lower right corner, spine cracked. Good copy.

31, [1 blank] pp. *Baumgärtel, Die Almanache, Kalender und Taschenbücher 1750-1860 der Landesbibliothek Coburg*, p. 32; *Köhring III*; *WorldCat* (3 copies). [More on our website](#)

120 architectural prints in 11 series: Parisian churches, other buildings, portals, altars, pulpits, fountains, decorative wall & ceiling panels, sculpture and other architectural details

9. **COTTART, Pierre.** Recueil, des plus beaux portails de plusieurs eglises de Paris.

[Paris], Jacques van Merle, 1660. Series of 11 (of 12) engraved prints, including the title-print, showing elevations and plans of 17th-century Parisian baroque churches, portals and altars, some naming the architects Mansart, Brosse and Le Mercier.

With:

(2) **MAROT, Jean.** [Recueil de plusieurs portes des principaux hostels et maisons de la ville de Paris ensemble le retable des plus considerables autels des eglises].

[Paris, Pierre Mariette II, ca. 1660/65]. Series of 19 (of 20) etched prints showing portals of numerous Paris churches and civic buildings.

(3) **LE PAUTRE, Jean.** Retables d'autels a l'italienne inventes et graves par Jean Potre ...

Paris, Pierre Mariette II, [ca. 1660/65]. Complete series of 6 etched prints, including title-print, showing richly decorated altars, some with a plan at the foot.

(4) **LE PAUTRE, Jean.** Porte cochere, inventée et gravée par J. Le Potre ...

Paris, Pierre Mariette II, [ca. 1657/59?]. Complete series of 6 etched prints, including the title-print, showing richly decorated portals, each with a plan at the foot. Very rare series.

(5) **LE PAUTRE, Jean.** Cheminees a la moderne inventées et gravées par Jean le Pautre.

Paris, Pierre Mariette II, 1661. Complete series of 6 unnumbered etched prints, including the title-print, showing a hearth with a richly decorated mantelpiece.

(6) **LE PAUTRE, Jean.** Dessesins de plafons inventez et gravez par Le Pautre.

Paris, Pierre Mariette II, [ca. 1660/65?]. Series of 5 (of 6) etched plates, including the title-print, showing a richly decorated ceiling, some with an elaborate painted scene in the central panel.

(7) **MAROT, Jean.** Nouveaux desseins d'Alcoves inventés et gravés par J. Marot.

Paris, Pierre Mariette II, [ca. 1665?]. A complete series of 8 numbered engraved prints, including the title-print, showing alcoves (at least some of them for beds) with richly decorated walls and doorways. Very rare edition.

(8) **LE PAUTRE, Jean.** Chaires de predicateurs nouvellement inventées et gravées par J. Le Pautre.

Paris, Pierre Mariette II, 1659. Series of 4 (of 6) etched prints, including the title-print, showing elaborately decorated pulpits, most with the preacher and congregation during the sermon.

(9) **BOISSEAU, Jean.** [Paris buildings].

[Paris], Jean Boisseau, [1655?]. Series of 6 (of 14) engraved prints, showing buildings in Paris.



(10) **PIERRETZ, Antoine.** Recherche de plusieurs beaux morceaux d'ornemens antiques et modernes, comme trophées, frises, masques, feuillages, et autres, dessinés et graves par A. Pierretz.

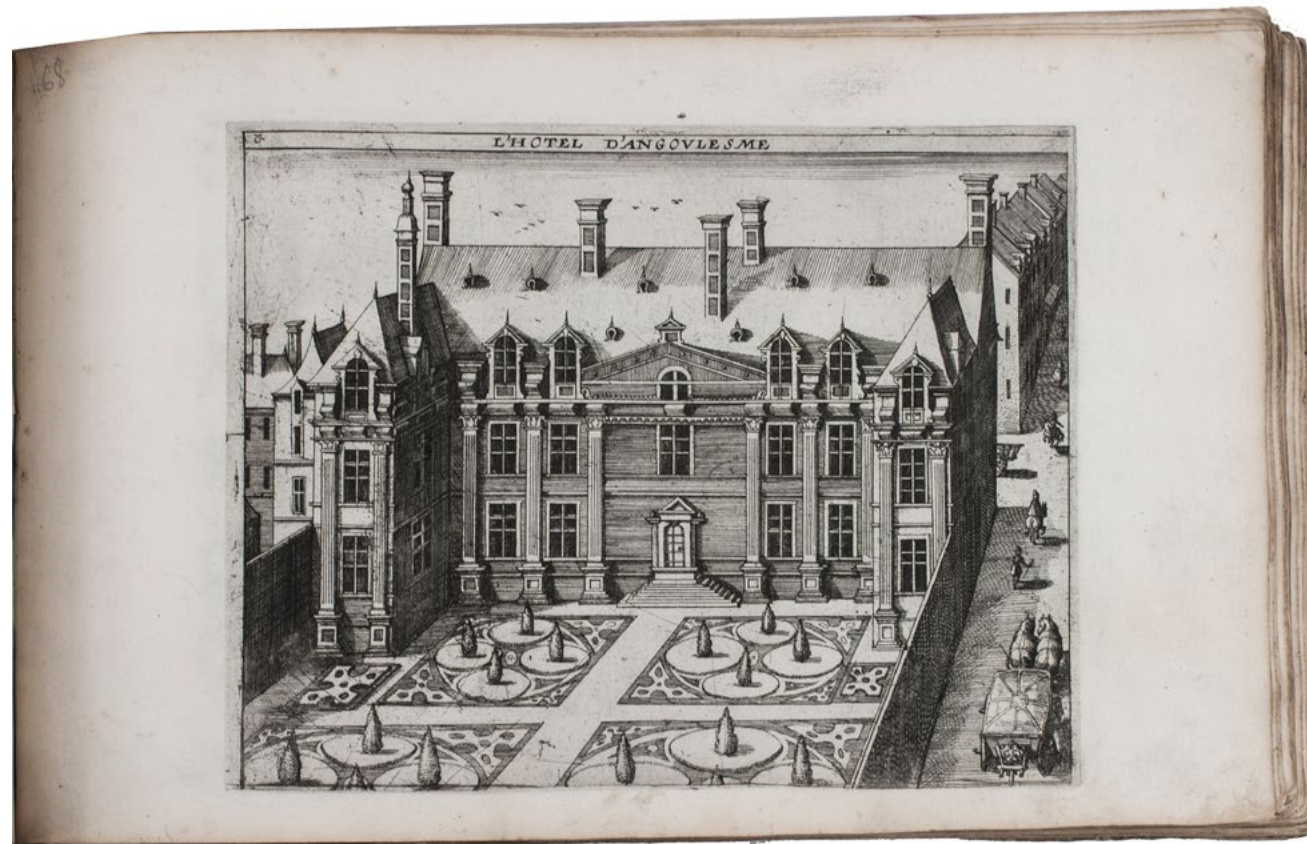
Paris, Pierre Mariette II, [ca. 1657/59?]. Series of 24 (of 25) engraved plates, namely 1–7 (helmets, military insignia), 8–11, 13–14 (decorated borders, friezes), 15–21 (masks), 22–25 (decorated architectural elements) and an extra no. 24 of a geometrical design. Very rare series.

(11) **FANELLI, Francesco.** Varie architetture di Francesco Fanelli Fiorentino scultore del Re della Gran Bretagne.

Paris, Jacques van Merle, 1661. A complete series of 21 unnumbered engraved prints, including the title-print. Five prints show grottos with sculpture, all but one including fountains, and the other fifteen show free-standing fountains.

II series in I volume. Small oblong 2° (18.5 × 29 cm). Contemporary limp parchment.

€ 15 000



Interesting and important early collection of 11 very rare architectural print series (with a few additional prints from other series bound with them) giving in total 120 engraved and etched plates of churches, other buildings, portals, altars, mantelpieces, ceilings and wall panels, alcoves, pulpits, architectural decorations (including helmets, military insignia, decorated borders, friezes, masks), fountains and grottoes, mainly in Paris and surroundings. The prints are etched and engraved by the best and most famous artists in Paris in the 1650s and 1660s: Jean Le Pautre, Jean Marot ('Le grand Marot'), Pierre Cottart, Jean Boisseau, Antoine Pierretz and Francesco Fanelli. All but Boisseau's were published and printed by the two most famous printers of engravings and etchings: Pierre Mariette II and Jacques van Merle. None of the 11 series is demonstrably later than 1661, though some may be later in the 1660s. The fact that each print series at least generally shows a consistent paper stock and the fact that the endleaves show a watermark contemporary with the latest print series strongly suggests that each series comes from a single impression as published and that they were bound together soon after publication: this is not a collection assembled from separate prints by a collector. It is of the greatest importance for the history of French architecture during the seventeenth century.

Extensive description on request [More on our website](#)

*“the most important model book
for German rococo gardens”*

10. DANREITER, Franz Anton. Vier und Zwanzig Gärten-Grund-risse, neu entworffen und unterthänig überraichet dem hochgebohrnen Hernn Hernn Frans Lactans des heil. röm. Reichs Frey-Herrn von Firmian. | Vingt quatre plans des jardins, nouvellement inventeés et dedieés a son excellence monseigr. le Baron Lactance de Firmian.

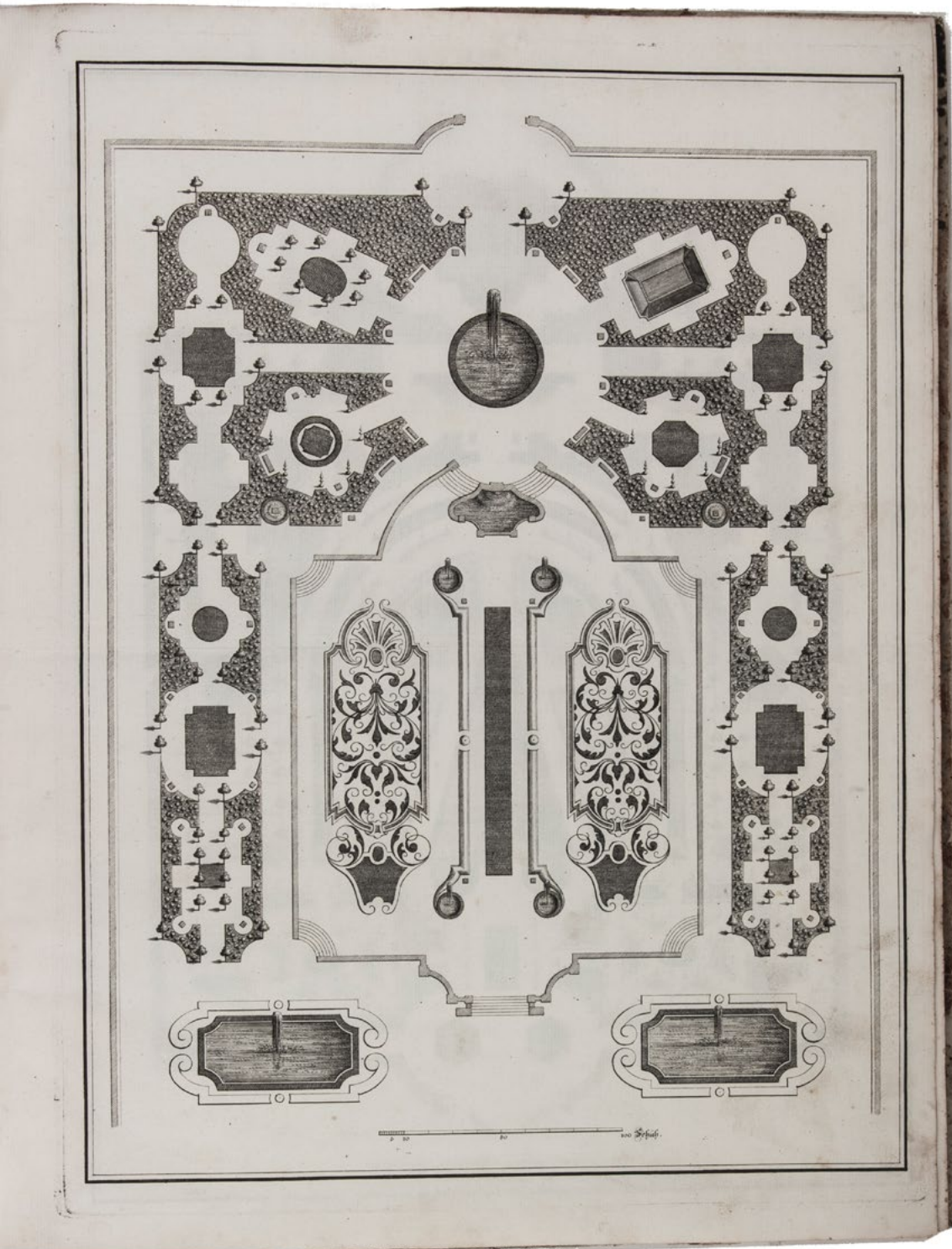
Augsburg, Johann Andreas Pfeffel, [1744]. Small 1° (42 × 33 cm). With engraved title-page (including the coat of arms of Baron de Firmian) and 24 engraved plates. Contemporary half vellum. € 7950

First and only edition of an important, wholly engraved model book for German rococo gardens. “Danreiters Buch gilt als das wichtigste Musterbuch für die deutschen Rokokogärten.... Es enthielt in geschlossener Form seine gültigen Gestaltungsprinzipien. Selbst in Frankreich gab es nichts Vergleichbares” (Beitmann). Several of the plans are likely based on real gardens, for example the plan of the garden of Schloss Klesheim at the end of the 1720s.

In 1728 Franz Anton Danreiter (1695–1760) was appointed court gardener and inspector to related buildings by the ducal bishop of Salzburg. He translated Dezallier’s *La theorie et la pratique du jardinage* into German, helping introduce French garden design to German-speaking countries. Danreiter served five successive bishops in Salzburg. Between 1727 and 1735 he also engraved a number of large-scale views of the city which represent a unique documentation of Salzburg in its 18th century baroque glory.

The title-page with a reinforced horizontal fold and some smudges, and a few leaves with minor thumbing and foxing; the plates in very good condition. Marbled sides of the binding discoloured and with stains near the outer edges, but still firm and good.

Beitmann, *Geschichte der Gartenkunst IX*, pp. 417–425; Berlin Kat. 3333; Springer, p. 37; not in De Ganay; Dochnahl; Weinreb. [More on our website](#)



Extremely rare series of 104 Rhine views in publisher's hand-colouring

II. **DELKESKAMP, Friedrich Wilhelm.** 104 Ansichten des Rheins von Mainz bis Cöln. Nach der Natur aufgenommen und gezeichnet ... — 104 pittoresques du Rhin depuis Mayence jusqu'à Cologne.

Frankfurt am Main, Friedrich Wilmans, 1829. 8°. With 104 engraved views (ca. 7.5 × 11 cm) after drawings by Delkeskamp, engraved by Richter, Doeblner and Weisbeck, and coloured for the publisher. Contemporary grained green morocco, gold-tooled spine and board edges. € 9000



Ruine der St. Wernerskirche bei Bacharach.

Frankfurt am. bei Friedr. Wilmans.

Second copy located, of a series of 104 Rhine views in publisher's hand-colouring, by the German draughtsman and engraver Friedrich Wilhelm Delkeskamp (1794–1872), best known for his panorama of the Rhine. The views depict cities, mansions, castles and ruins along the Rhine from Mainz to Cologne, mostly set in beautiful landscapes, often with ships (including at least two steamers) and people.

The original 80 plates were published in Christian August Fischer's *Neuester Wegweiser für die Rheinreise* (1827), but were also sold individually. Fischer's *Wegweiser* was published again in the same year with 104 plates and available coloured as well as uncoloured. Another set called *Vues du Rhin* with 104 plates (erroneously catalogued as 35) is included in the Bobins collection, described as ca. 1840. All of these are now very rare.

With an owner's inscription on the flyleaf. The letterpress leaves and some of the plates slightly browned, 1 plate with a marginal tear repaired (not approaching the image), 1 plate detached.

[1], [1 blank], 8 pp. + 104 plates. *KVK* (1 copy); *Schmitt* 42 (cf. also 41 & 72); cf. *Bobins Collection* 457; *Engelmann, Bibliotheca geographica*, p. 812 & 816; for *Delkeskamp: Thieme & Becker IX*, pp. 23–24. [More on our website](#)

O D A I.
Hic nebulones in album conſignat.



Lector, meam ſolertiã,
Prudentiãq; copiam,
In collocandis ordine,
Ceu ſingulorum poſtulat
A me præminentia,
Iſtis homuncionibus:

A 2 Sed

Satirical emblems of rogues in contemporary colouring

12. FLITNER, Johann [and Thomas MURNER]. *Nebulo nebulonum*, hoc est iocoseria modernae nequitiae censura; qua homine sceleratorum fraudes, doli ac versutiae aeri aëriq; exponuntur publice: carmine iambico dimetro adornata à Ioanne Flitnero, franco poëta laureato.

Frankfurt am Main, Jacobus de Zetter, 1620. 8°. With engraved title-page, 33 engravings in text (91 × 72 mm), woodcut head- and tailpieces, and woodcut initials, all coloured by a contemporary hand. Late 18th century calf, gold-tooled spine, gilt edges. € 12 500

First edition of a satirical work by Johann Flitner, an adaptation in Latin of Thomas Murner's (1475–1537) great early 16th-century German satire *Schelmen Zunft* (1512). At the same time it is a curious emblem book, focusing on those who use words to deceive and seduce: jurists, councilors, clerics, debtors, preachers, hypocrites and flatterers. The arrangement is similar to that of an emblem book: 33 poems are symbolically illustrated with an engraving, accompanied by two mottoes, one for the poem and one for the plate, and an explanation in prose. The emblematic plates are also of interest for showing daily life at the beginning of the 17th century, depicting the costumes, home interiors and all sorts of indoor and outdoor activities, including a scholar in his library and a minister on his pulpit. The illustrations are very likely by the publisher of the book, Johann de Zetter. With bookplate and manuscript note. Some of the colouring on the title-page a bit smudged, some occasional spots and a couple small restorations near the lower corners. Hinge slightly cracked on top, corners slightly worn. Overall a good copy.

[8], 164, [2] pp. *Brunet II*, col. 1293; *Catalogue de la bibliothèque M. Van der Helle* (1868), 1352 (this copy); *Landwehr, German emblem books* 283. [More on our website](#)

Lively watercolour view of Tophane Quay in Istanbul with the Kilic Ali Pasha Mosque

13. [KING, Helena Caroline or Adelaide Charlotte]. [Prominent Ottoman and entourage boarding boats before the Kilic Ali Pasha Mosque]. [Istanbul?, ca. 1830/50?]. Watercolour drawing on wove paper (29.5 × 45 cm) with highlights in shellac and a thin black border. Mounted on a larger sheet of paper in a passe-partout. € 8500

A lively scene on the Tophane Quay in Istanbul, with the background dominated by the dome and minaret of the 1580 Kilic Ali Pasha Mosque. The tip of a second minaret, perhaps from a different mosque, is visible in the distance. On the quay, an opulently dressed black-bearded Ottoman (a high official in the Emperor's court or a wealthy merchant?) stands in the centre of the scene with his entourage. He wears red robes trimmed with gold and with black decorations, a white turban around a red fez, and a gold waistband with the hilts of two guns sticking out, and carries a walking stick in his left hand. His entourage includes a white-bearded Islamic holy man(?) with a green turban around a red fez, a Greek or Armenian man in a black hat, a dark-skinned woman in green robes, holding a bundle, and several other men, women and children. They appear to be preparing to depart in the boats that stand ready. Two more dark-skinned women, in white robes with red and blue stripes, follow the party deferentially. Several people appear in the boats in addition to their crews. Four more white-bearded Islamic holy men (each again with a green turban around red fez) sit in one with some women, while two Ottoman infantrymen with bayonets stand in another, one just stepping out. Other parts of the quay show various men busy with their trades or smoking long pipes.



From the collection of Hooton Pagnell Hall in Yorkshire, England. With a 1.5 cm tear in the water at the foot of the scene, not approaching the boats, and otherwise in very good condition. A lively and fascinating scene on a quay in Istanbul, with the dome and minaret of Kilic Ali Pasha Mosque prominently shown.

For the King family: Debrett's Peerage 1840, p. 423 & 1861, p. 338; (Debrett's) Baronetage LXXV (1893), p. 127. [More on our website](#)



Remarkable collection of 40 print series of ornamental architectural designs

14. LE PAUTRE, Jean. [Extensive overview of the architectural and ornamental work].

Paris, François Jollain, Pierre Mariette, Jean Le Blond, Nicolas Langlois, 1651–1670. 41 parts in 1 volume. 2°. With 40 engraved print-series nearly all by Jean Le Pautre. Further with 1 duplicate series and 6 individual plates not in these series. With a total of 253 full-page engraved plates: 33 complete series of 6 plates, 1 complete series of 12 plates, and 6 incomplete series (lacking 10 of 42 plates) plus an incomplete duplicate of one of the complete series (5 of 6 plates), and the 6 individual plates. About half the series cut down and mounted on blank leaves or on the back of engraved leaves. 18th-century mottled calf. € 22 500

Remarkable collection of 40 print series of ornamental architectural designs nearly all by the most important and imaginative ornament engraver of the 17th century, the famous French architectural designer Jean le Pautre (1618–1682). It includes designs for altars, altar-pieces, church portals, tabernacles, gateways, doors, chimneys, wall decorations, wainscoting, cabinets, ceilings, fountains, frames for paintings, armorial ornaments, grotesques, vessels and vases, etc. His work served as models for architects, sculptors, silversmiths, engravers and others, so that the present collection gives an excellent overview of Paris fashions at the beginning of the reign of Louis XIV, not only in architecture and interior decoration but also in the decorative arts in general.

With an owner's inscription at the head of the first plate, by the Antwerp author on gardening, mushrooms and food, Franciscus van Sterbeeck, dated 20 February 1670. Binding worn and cracked with the leather flaking and the last quire slightly loose. Interior very good, with only occasional minor stains. A magnificent collection of architectural and other decoration.

[248] engr. ll. *BAL 1833–1863 passim; Berlin Kat. 313–314 passim; Fuhring, Ornament prints in the Rijksmuseum, passim; cf. Guilnard, Maitres Ornemanistes, pp. 70–75 passim (later printings).* [More on our website](#)

88 tinted lithographs of stately houses near Utrecht

15. **LUTGERS, Petrus Josephus.** Gezigten in de omstreken van Utrecht, opgedragen aan H.M. de Koningin der Nederlanden. Naar de natuur geteekend en op steen gebragt door P.J. Lutgers met geschiedkundige aantekeningen van W.J. Hofdijk.

[The Hague, J.D. Steuerwald], 1869. 2°. With a lithographed title-page (with a separately tinted lithographed view) and 87 tinted lithographed plates (ca. 16.5 × 22.5 cm), designed and lithographed by P.J. Lutgers. Near contemporary half sheepskin by J.A. Loebèr, Leiden € 4500



Enlarged second edition of the most detailed and extensive set of views of stately houses and their gardens, other buildings and landscapes, all in the vicinity of Utrecht, with 88 tinted lithographs (including the title-page). Most of the views show people in the foreground, and some include boats on the canals, horses, cattle, dogs, etc. The view of the town of Rhenen (35 kilometres east of Utrecht) even shows the recently introduced steam boats on the river. All were drawn in situ by Lutgers (1808–1874), who spent about ten years preparing this last of his four great series of views. This time, however, he used tint blocks, giving a beige background to most of each print, but with a few areas left white to indicate the lighting or to highlight a feature. The lithographic title-page is followed by a two-page dedication to the queen (Sophia Frederica Mathilda, wife of King Willem III), Lutgers' two-page preface, a two-page list of the plates, and eighteen pages with Hofdijk's notes on the history and owners of the houses depicted.

Some of the plates foxed. Binding worn along the extremities with a few minor damages to the spine. Overall in good condition.


[8], XVIII pp. + 87 plates. *Landwehr, Coloured plates 356; Scheen, p. 732; Thieme & Becker XXIII, p. 480.* [More on our website](#)

*Splendid view
that brought renown to Heemstede's gardens*

16. [VIEWS – NETHERLANDS – HEEMSTEDÉ].
MOUCHERON, Isaac de. Plan ou veüe de Heemstede, dans la
province d'Utrecht | Afbeeldinge van Heemstede, in de provincie
van Utrecht.

[Amsterdam], Nicolas Visscher, [ca. 1700]. Very large etched bird's-
eye view of the Heemstede estate and gardens (99 × 71 cm) engraved
by Daniël Stoopendaal and printed on 2 2/3 sheets from 2 copper
plates. Framed. € 15 000

A magnificent meter-high bird's-eye view of the sumptuous Heemstede
house and gardens, the estate of Diderick van Velthuysen (1651–1716).
“The fame of the gardens of Heemstede (near Houten in the province
of Utrecht) was, and still is, considerable. In literature both at home and
abroad the design of this garden is listed only after Het Loo, Zeist and De
Voorst [the palaces of William III and the leading noblemen of his court]
as a highlight in Dutch garden art. Heemstede owes this renown above
all to Daniel Stoopendaal's glorious aerial view” (Anglo-Dutch Garden).
In good condition, with only a few small rust spots and two small holes,
and with a small tear repaired. Mice appear to have nibbled at the upper
right margin of each sheet, but politely stopped before reaching the border.
A magnificent view of sumptuous formal gardens.

Anglo-Dutch Garden 62; *Berlin Kat.* 3401; *Hollstein (Dutch & Flemish)* XXVIII, p. 142, 43. 
[More on our website](#)



Extremely rare first edition of Crispijn de Passe's portraits of courtesans

17. [PASSE, Crispijn de (the younger)]. Le miroir des plus belles courtisannes de ce temps. [Engraved title-page:] Miroir des plus belles courtisanes de ce temps. Spigel der alderschoonste courtisanen deses tyts. The looking-glass of the fairest courtiers of these tymes.

[Utrecht?, Crispijn de Passe the elder], 1630. Oblong small 4° (14 × 18.5 cm). With letterpress title-page in French, engraved title-page (plate size 11.2 × 15.1 cm) in French, Dutch and English and 40 unnumbered oval portraits (8 × 6 cm), 2 to each leaf, including (as usual in this edition) 1 repeat, each of the 40 with a 4-line French verse printed letterpress below. 17th-century limp sheepskin parchment. In a modern green morocco box with the spine faded to brown. € 39 500



Extremely rare first edition (in French) of a series of portraits of courtesans from France, the Dutch Republic, the Spanish Low Countries, England, Italy, Spain, Bohemia, Denmark, Poland, the German states and probably elsewhere, engraved by Crispijn de Passe the younger and published by his father. The majority of the “femmes de joye” (as the note to the reader calls them) are fashionably dressed ladies of the courts, but there are also servants and simply dressed Dutch women (from Purmerend and Wormer for example). Many show décolletage and one blatantly displays her bare breasts. Each portrait has the title (the courtesan’s name or description) in the plate above and a four-line French verse printed letterpress below, giving further information about her. Many appear to be real people, some referred to only by their first names or initials. The verse sometimes adds enough information that a reader might have been able to identify or find them. A trilingual edition—French, Dutch and German—also appeared in 1630 using the same plates, but the portraits have had numbers added, some have had their titles revised and they appear in a different order. The content of the Dutch and German verses differs from that of the French ones, so none is directly translated from another.

With an early owner’s inscription at the head of the letterpress title-page, an early manuscript note in English on the back cover, and modern engraved armorial book plates of John Harrison and Hermann Marx. In very good condition, with a marginal stain in last 7 plates (crossing the plate edge in 1, but not reaching the printed image) and a marginal tear repaired.

[22] ll. Colas 2288; Franken, *Van de Passe*, 1369, ed. I; Hiler p. 690 note; Hollstein XVI, p. 143 (*Crispijn de Passe II*, no. 183, ed. I); Veldman, *Crispijn de Passe and his progeny* (2001), pp. 297–299 (2 copies) and figs. 163 (enr. title) & 164 (2 numbered portraits from other ed.). [More on our website](#)

*Pendant of a drawing in the Amsterdam city archives
Together with two engravings after both drawings*

18. PHILIPS, Caspar Jacobsz. Afbeelding van de Oostzijde der Muijder Poort te Amsterdam, na dat dezelve tussen den 29 en 30 Januarij 1769 bij na 16 voeten diep in de grond gezakt was.

[Netherlands], 1772. (23 × 29 cm). Original pen drawing.

With:

(2) KEUN, Hendrik. Afbeelding van de Muijderpoort te Amsterdam, zo als die zig vertoonde, na dat dezelve tussen den 29 en 30 January 1769 by de 16 voeten in de grond gezakt was. Amsterdam, F.W. Greebe, [1769]. (22 × 28.7 cm)

(3) KEUN, Hendrik. Afbeelding van de Muijderpoort te Amsterdam, zoo als die ingezakt synde, van buiten af te zien zig vertoond.

Amsterdam, F.W. Greebe, [1769]. (21.7 × 28.2 cm).

Two engraved views with captions below the image, both signed “H. Keun Fecit” in the plate. € 2500

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

Cf. Muller, historieplaten 4224a and 4227b. [More on our website](#)



100 illustrations of Dutch architecture and gardens, engraved in the 18th century

19. RADEMAKER, Abraham, Jan Caspar Philips, Jan PUNT and others. Verzameling van honderd afbeeldingen, bestaande in: land- en watergezigten, oudheden, landhuizen, hofsteden, tuinen, lusthoven, enz.

Amsterdam, D. da Cunha and J.D. Gertner, [ca. 1810]. Oblong 4° (17 × 22.5 cm). With 100 engraved plates, engraved in the 18th century. Half cloth (ca. 1900?). € 3250



Vue du Cabaret-Moulin.

Gezicht van de Herberg het Moolentje.

38

Oudehuis a/d Amstel

Very rare and attractive print series depicting Dutch mansions, gardens, churches and castles, especially from the area around Amsterdam, Haarlem, Utrecht and Leiden. The engravings include the estates Watervliet north of Haarlem, Waterlant near Amsterdam, Duin en Berg near Haarlem, Papenburg between Velsen and Santpoort, the gardens of Biezenvelt, the gardens of Meerestein and Marquette (near Beverwijk) and the gardens of Uit den Bosch, belonging to Broërius van Nidek. The series presents a selection of illustrations engraved in the 18th century by the Dutch artists Jan Punt (1711–1779), Abraham Rademaker (1676–1735), Jan Caspar Philips (1690–1775), Daniël Stopendaal (1672–1726) and others. Each engraving is captioned in both Dutch and French.

With an owner's inscription on flyleaf. Title-page slightly thumbed and a few small marginal tears, the margins of the title-page and a few plates slightly browned, and a tiny restoration in plate 39, not affecting the image. Otherwise in very good condition.

[1], 1–100 ll. *Not in BAL; KVK; NCC; Springer; Weinreb; WorldCat.* [More on our website](#)

*Garden architecture with 24 aquatint plates
in their first printing and subtle publisher's colouring, including early neo-Egyptian sphinxes*

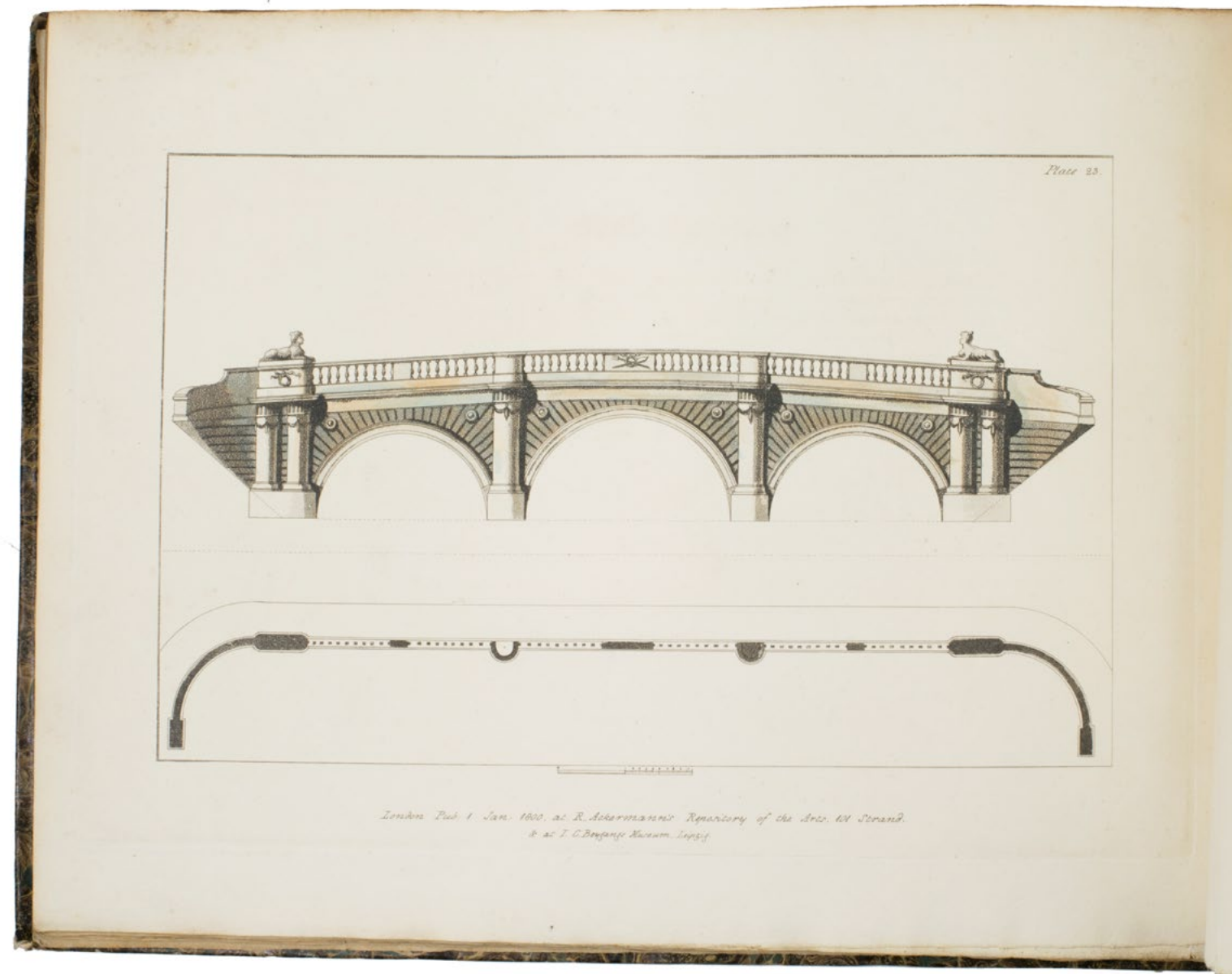
20. ROBERTSON, William. Dessesins d'architecture, représentans des sièges de jardins, des portes de maisons de campagne, des entrées de parcs, des volières, des temples, . . .

London, printed by A. Dulau & Co. and Leonardo Nardini, and sold by Rudolph Ackermann there and J.G. Beygang in Leipzig, 1800. Oblong Imperial 4° (28 × 38 cm). With 24 numbered aquatint plates, subtly coloured by hand. Contemporary half calf, gold-tooled spine. € 7950

First edition of a beautiful series of aquatints with plans, elevations and cross-sections of garden architecture, published simultaneously in both an English and the present French edition. Most copies of the English edition are later reissues with the plates reprinted from the original copperplates ca. 1816 or ca. 1822, while at least the present copy of the French edition has the plates in the original printing, giving the best possible images. The beautiful designs, by William Robertson, show benches, gates, pavilions, bridges, boat houses, temples, mausoleums, aviaries, arbours, bath houses, etc., all intended for gardens and parks and sometimes shown in a setting with trees, ponds, etc. They still reflect the neo-classical styles of the time and the influence of the 18th-century archaeological excavations at Herculaneum and Pompeii, but they already presage what was to become known in England as the Regency style. The two sphinxes on the bridge in plate 23 are a very early example of Egyptian revival.

Fine copy with only an occasional minor spot or small stain and nearly untrimmed, with many deckles intact. Binding slightly rubbed and spine and corners worn.

[4 incl. 2 blank], 24 pp. plus plates. *Berlin Kat.* 3430; *ESTC T165019* (4 copies); cf. *Abbey, Life in England*, 63; *BAL* 2803; [not in Springer](#). [More on our website](#)

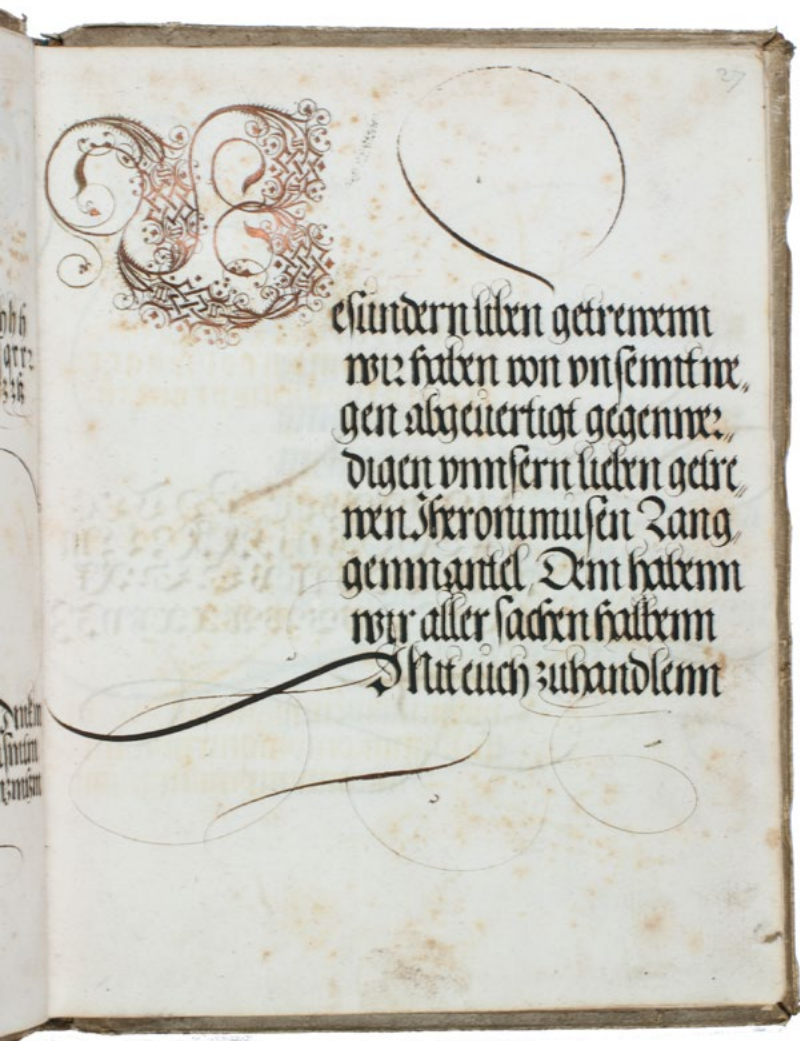


Only known writing master's copybook by a leading pupil of Johann Neudörffer written in brown, black, red and gold ink, and with large interlaced gothic initials in contemporary richly blind-tooled pigskin by Hans Bopp in Nürnberg



21. SCHLEUPNER, Caspar. [Schreibmusterbuch].

Nürnberg, 1555. 4° (22 × 16.5 cm). Manuscript in brown, black, red and gold ink on paper, with 13 large interlaced gothic initials, many double-page openings with an alphabet on the left and a sample text in the same hand on the right. With the exemplars written in several different cursive semi-cursive and non-cursive hands, including German bastarda, fraktur and textura gothic hands, and sloped italic and upright roman Latin hands. Contemporary richly blind-tooled pigskin over wooden boards by the Nürnberg bookbinder Hans Bopp, each board in a panel design with a roll (192 × 19 mm) with 4 biblical portraits above captions, traces of 2 pair of lost brass fastenings. € 25 000



A spectacular writing master's manuscript copybook or exemplar book from the golden age of Nürnberg calligraphy and the only known writing book (manuscript or printed) by Caspar Schleupner (1535?–1599), a pupil of the great Johann Neudörffer the elder (1497–1563), who gave the fraktur its definitive form in both manuscripts and type. It is especially notable for the wide variety of hands, the large interlaced gothic initials and especially the use of metallic ink on 23 pages, sometimes only for the initials and sometimes for the entire text. These appear to be a gold alloy with an almost copper colour (they show no trace of oxidized copper). The interlaced initials do not appear in alphabetical order, but Schleupner did choose his texts to avoid repeating the same letter of the alphabet, so his copybook presents the most commonly used initial letters (ABDEFGILMNPSU). Other text samples include decorated initials in other styles. In general the German texts are rendered in gothic hands and the Latin texts in Latin hands, but one Latin text appears in a fine formal textura gothic.

The binding roll with four portraits is probably the one Haebler records on a group of Nürnberg bindings from the years 1541–1566. The bindings in Haebler's group also include a roll with initials HB, so he attributes them to the Nürnberg binder Hans Bopp, who is documented in 1573.

With an (pre-1800?) owner's inscription. With an occasional pen flourish slightly shaved and with six leaves removed (at least 5 probably blank or removed by Schleupner during production) and with an occasional minor smudge or marginal tear, but generally in good condition and only slightly trimmed. The binding is worn at the extremities, lacks its fastenings and shows a few small stains but is otherwise good, with the tooling clear. The only known writing master's copybook by one of Neudörffer's most important pupils, with 13 large interlaced initials and many pages in red and/or gold ink.

[33], [2 bank], [2], [1 blank], [3], [1 blank], [1], [1 blank], [1], [1 blank], [1], [5 blank] pp. plus paste-downs. For Schleupner: Doede, *Schreibmeisterbücher*, p. 30, note 38; R. Gebhard, *Rechenbücher und mathematische Texte der frühen Neuzeit* (1999), pp. 79–80; Von Imhoff, ed., *Berühmte Nürnberger aus neun Jahrhunderten*, (1989), vol. 2, p. 120; for the binder: Haebler, *Rollen- und Plattenstempel I*, pp. 43–44 (Hans Bopp rolle 4). [More on our website](#)

*The misfortunes of a shepherd
during the Helvetic Revolution,
in the rare French edition*

22. USTERI, Martin (artist) and Marquard WOCHER (engraver). L'oraison dominicale d'un habitant d'Unterwalde; suite de sept scènes de la Révolution helvétique. Basel, the author and Schoell et Cie, 1803. 4° (29.5 × 22 cm). With 8 brush etchings or aquatints, including the title page, mounted on green paper with letterpress captions, interleaved with tissue guards. Contemporary gold-tooled calf, black sheepskin spine-label, gilt edges. € 6500

Rare edition with the French captions, of a print series “plunged in noble bile” (Füssli) on the misery of a peasant in the Helvetic Republic (1798–1803). This so-called *Bauernwaterunser*, a type of parody in which the miseries of peasants during war are placed opposite the Lord's Prayer, tells the story of a shepherd who loses his home and his son during the war. Living the life of a beggar together with his grandson, he watches his community being torn apart. The print series refers to the uprising of Unterwalden in 1798 against the Helvetic Republic. During the following punitive expedition, the French army killed 368 inhabitants, including numerous women and children. In the print series however, it is a local “traitor” who sets fire to the shepherd's cabin and whom the shepherd later encounters in the woods. Together with the final plate, which mentions that even the most enlightened and distinguished men were torn apart from their families, this indicates that the author viewed the conflict above all as a local strife that divided the community.

Johann Martin Usteri (1763–1827) was a Swiss poet and artist, known for his satirical works. His print series on Unterwalden was simultaneously published in German, French and English in 1803 and as copper engravings in 1805 in Augsburg and London. Several parodies appeared in which the positive aspects of the Helvetic Republic were highlighted.

With the binding worn at the extremities and front with two small holes near the spine. Endpapers somewhat browned and spotted and tissue guards with a few spots. Fore-edge margin of the title and final leaf soiled; a very good copy.

Boerma, “Vaterunser Parodien in den Niederlanden, in Bayern, in der Schweiz” in: *Arbeitskreis Bild Druck Papier XIV*, pp. 39–41; Brunet V, cols. 1020–1021; Füssli, *Allgemeines Künstlerlexicon, II. Theil*, p. 4054; WorldCat (2 copies). [More on our website](#)



Des scènes affreuses viennent des désoler cette humble retraite: la cabane du berger des Alpes incendiée par un traître, est en flammes; son fils a été tué; blessé lui-même il est étendu sur la terre, mais résigné, soupirant, il s'écrie:

Que votre volonté soit faite !

12 views of the gardens at Beloeil
“the principal example in Belgium of the classical French style”

23. **VASSE, Jacques-Abraham-Antoine.** Souvenir de Beloeil, dédié à son Altesse Sérénissime la Princesse de Ligne, née Princesse Lubomirska. Brussels, Deltombe, 1853. Oblong 1° (34 × 50.5 cm). With 12 double-tinted lithographed plates (each ca. 24 × 32 cm), by Van der Heecht, Gerlier and Gratry after drawings by Antoine Vasse (II) and Van der Heecht (I) and printed by J. Lots. Contemporary brown half sheepskin. € 3000



LE BASSIN DE NEPTUNE.

Very rare first and only edition of an attractive suite of lithographs, limited to 150 copies, of the gardens at Beloeil, “the principal example in Belgium of the classical French style”. “It was not until the mid-18th century, at Beloeil, that the French classical garden finally gained a firm hold in the Belgian provinces ... the present gardens are the result of rearrangement made for the most part in the mid-18th century under Prince Claude-Lamoral II de Ligne, assisted principally by the French architect Jean-Baptiste Bergé...” (*Oxford companion to gardens*).

The suite is preceded by letterpress text, including a dedicatory poem to the Princess de Ligne whose husband, Prince Eugène had commissioned the most recent additions to the gardens, which included an orangery and rustic temple. This poem is followed by three parts describing the estate, describing the history of the grounds and castle and presenting a brief history of the family respectively. Some minor stains on the first two pages and a few minor spots throughout, otherwise in very good condition. Binding rubbed along the extremities and spine damaged.

[8], 17, [1 blank] pp. text *De Ganay* 249; *Oxford companion to gardens*, pp. 47–52; *WorldCat* (3 copies). [More on our website](#)

Love emblems engraved by the Dutch artist Jan van Vianen

24. [VIANEN, Jan van (illustrator)]. *Emblemata amatoria. Emblemes d'amour en quatre langue.*

London, "Chez l'Amoureux", [ca. 1690]. 8°. With engraved title-page, 45 engraved emblems by Jan van Vianen and 46 engraved leaves with a poem facing the emblems and title-page. Contemporary calf with gold-tooled spine and sides. € 2500

First edition published in the Netherlands of a wholly engraved love emblem book. It contains 45 engraved emblems, with the epigrams in four languages (Latin, Italian, French and Dutch) on the opposite page. Between 1683 and 1714 at least five editions were published at London with the emblems engraved by Philip Ayres, based on the love emblems of Heinsius, Crispyn de Passe's *Thronus Cupidinis*, and the *Amorum Emblemata* by Otto Vaenius. The plates of the present edition however, were newly engraved by the Dutch artist Jan van Vianen (ca. 1660–1726), who went to England in his youth. According to Praz, Ayres worked directly from the originals, so his plates were in reverse, while Jan van Vianen probably worked from the Ayres-plates, getting them "right" again. However, Vianen adapted them freely and showed better workmanship and a good sense of perspective which was entirely lacking in Ayres's plates.

With bookplates. Only slightly browned with a few small spots and a small tear in the first two leaves. Binding rubbed along the extremities. Overall a very good copy.

[92] Il. printed on 1 side only. *Landwehr, Emblem and fable books*, 216; *Praz*, pp. 127–131 & 323; *De Vries, Emblemata* 232 & p. 43.

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*6 extremely rare hand-coloured lithographs of mounted horses,
with their riders in traditional costumes*



ADAM, Jean Victor Vincent.
Le tournoi études de chevaux & de costumes ... Cahier ...
Paris, Berlin, London & New York, Goupil & Co., [1852-1854]. Instalment of 6 large beautifully hand-coloured lithographed plates on wove paper (48 x 62.5 cm), by J.B. Zwecker after drawings by Jean Victor Vincen Adam and printed by Lemerrier, numbered 8, 9, 12, 14, 16 and 17. Loose in original publisher's printed paper wrappers, with a lithographed illustration showing the start of a tournament. [Full description](#)

€ 7.50€

Art & Architecture

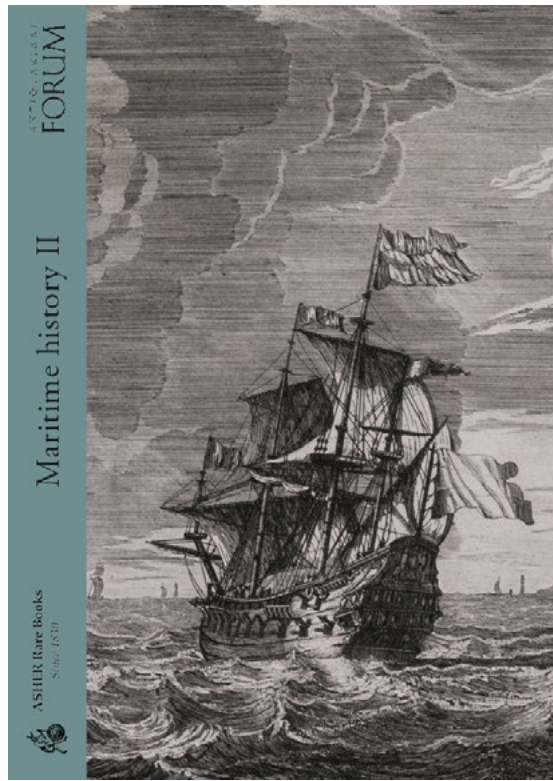
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- Colour-Plate Books
- Drawings & Watercolours
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*Dutch trade, whaling, herring fishery, etc., with magnificent views of the harbours of the Netherlands
and the Dutch East Indies ca. 1772-ca. 1781, including a wide variety of boats and ships*



AA, Cornelis van der (ill. by Dirk de JONG, Hendrik KOBELL jr. and Mattheus SALLIETH).
Atlas van de zeehavens der Bataafsche Republiek, die van Batavia en Onrust. Mitsgaders de afbeeldingen van de haring visscherij en de walvisch vangst. In een-en-dertig kunstplaatzen naar het leven afgebeeld ...
Amsterdam, Evert Maaskamp, 1805. Large folio. With engraved title-page and 31 double-page engraved views (ca. 28.5 x 39.5 cm) showing Dutch harbours with a wide variety of sailing boats and ships. Modern half calf. [Full description](#)

€ 19.50€

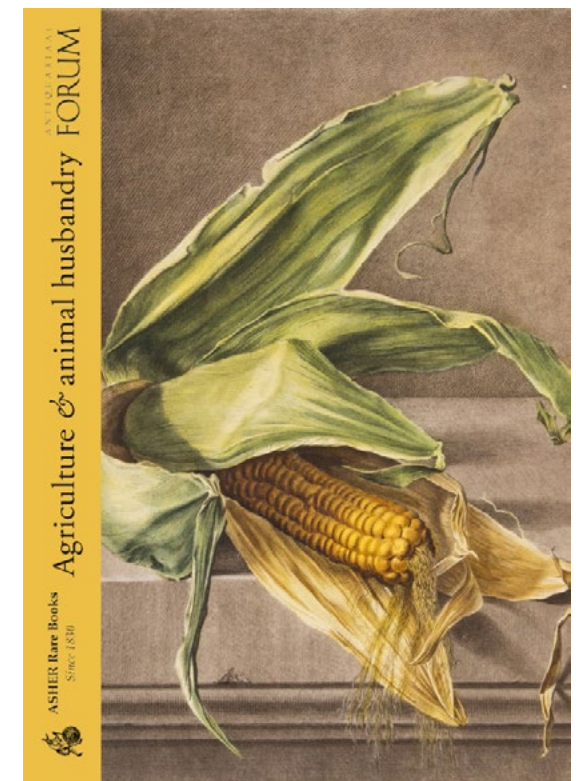


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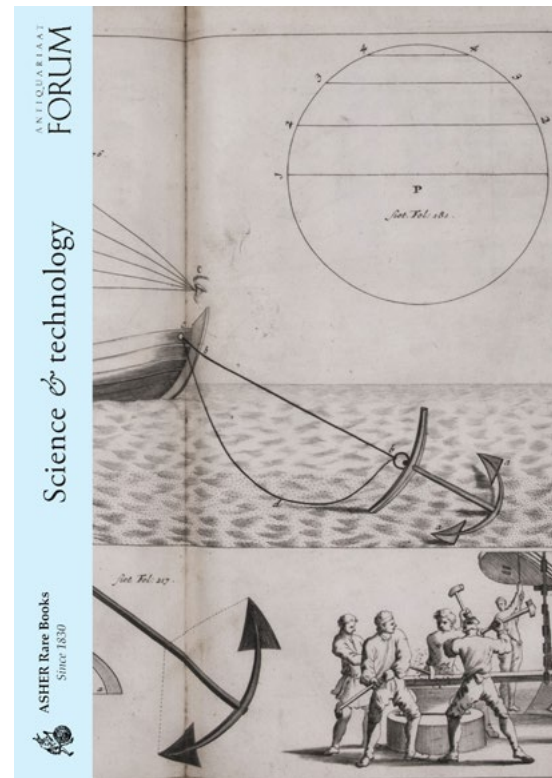
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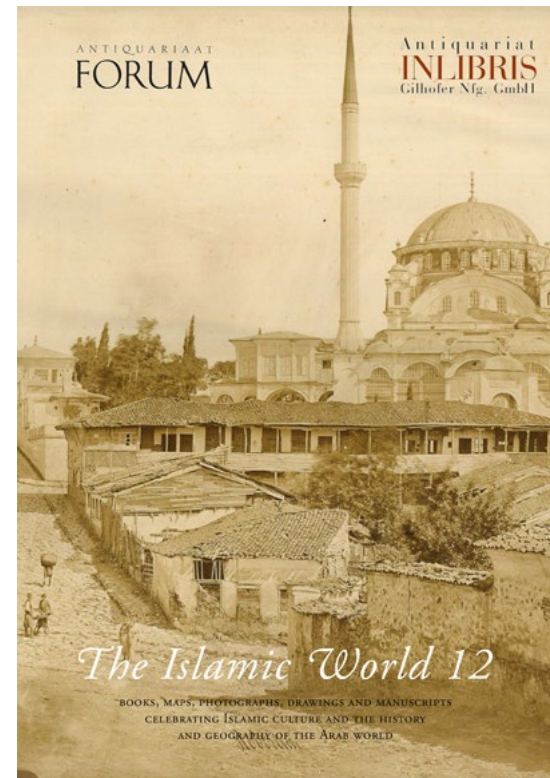
Agriculture



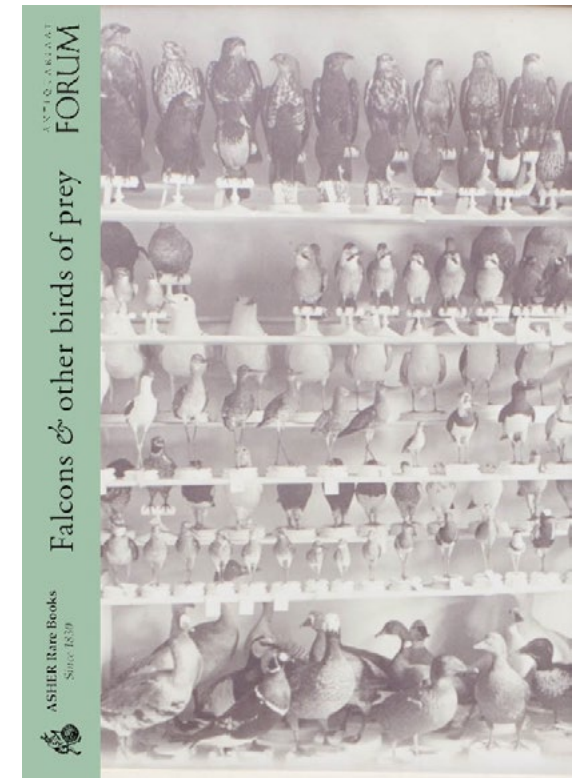
Medicine & pharmacy III



Science & technology



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Falcons & other birds of prey