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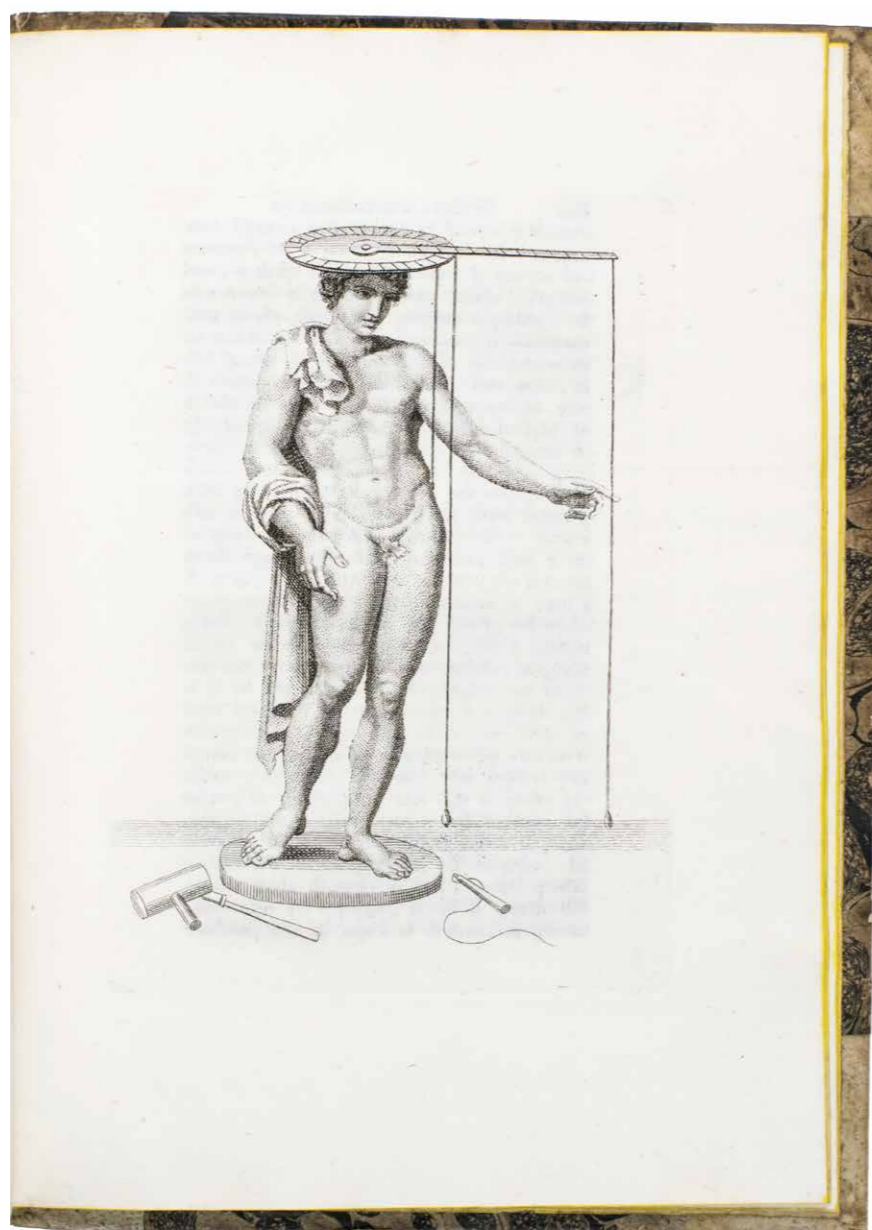
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*Important edition of classic treatise on painting & perspective,
with a new biography*



I. ALBERTI, Leon Battista. Della pittura e della statua.

Milan, Societa Tipografica de' Classici Italiani (monogram of Giusti, Feriario & Co), 1804. 4°. With an engraved portrait of the author and 6 engraved plates (including 4 folding). Early 19th-century half sheepskin parchment, Stormont on shell marbled sides, title lettered in ink on the spine, yellow edges. € 1950

A classic scholarly edition of two important treatises, on painting and sculpture, by the great Florentine architect, Leon Battista Alberti (1404–1472), this edition adding a 20-page biography. The text of the treatises was translated from the Latin by Cosimo Bartoli (1503–1572) and the life of Alberti written by Girolamo Tiraboschi (1731–1794). It includes two letters written by the translator, one to the painter and architect Giorgio Vasari and the other to the architect and sculptor Bartolomeo Ammannati, as well as a three-page preface by the publisher, Guisti, Ferrario & Co. The treatise on painting (pp. 1–99), divided in 3 parts, is a theoretical classic and of essential importance for the history of perspective.

Alberti was born in Genoa but spent most of his career in Florence. He wrote and circulated *De Pictura* in Latin in 1435, dedicated to Brunelleschi. It was the first modern treatise on painting, presenting the artist not following the Medieval notion of the craftsman carrying out a trade but the new Renaissance notion of the creative spirit making a work of beauty, more akin to literature or philosophy. He emphasises that art should imitate nature and presents mathematical perspective as the tool for doing so. This pioneering work was first published at Basel in 1540, The shorter treatise on sculpture, also originally written in Latin (*De statua*) and sometimes dated ca. 1434, demonstrates Alberti's early interest in classical antiquities.

Binding slightly rubbed and title page slightly foxed. Very good copy.

xvii, 136 pp. Kemp, *Science of Art*, pp. 21–24. [More photos on our website](#)

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Description and use of a newly invented drafting instrument, with engraved plates

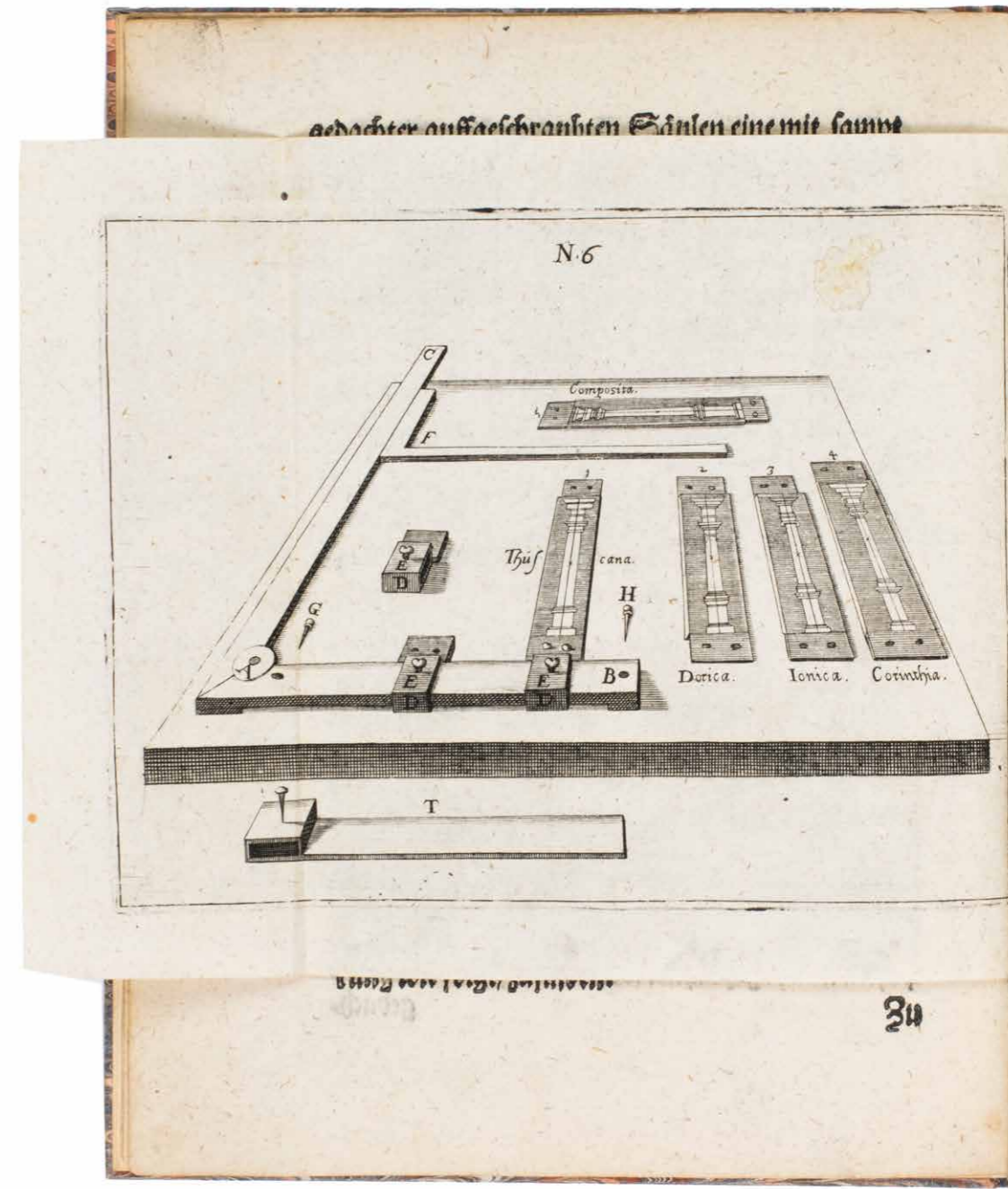
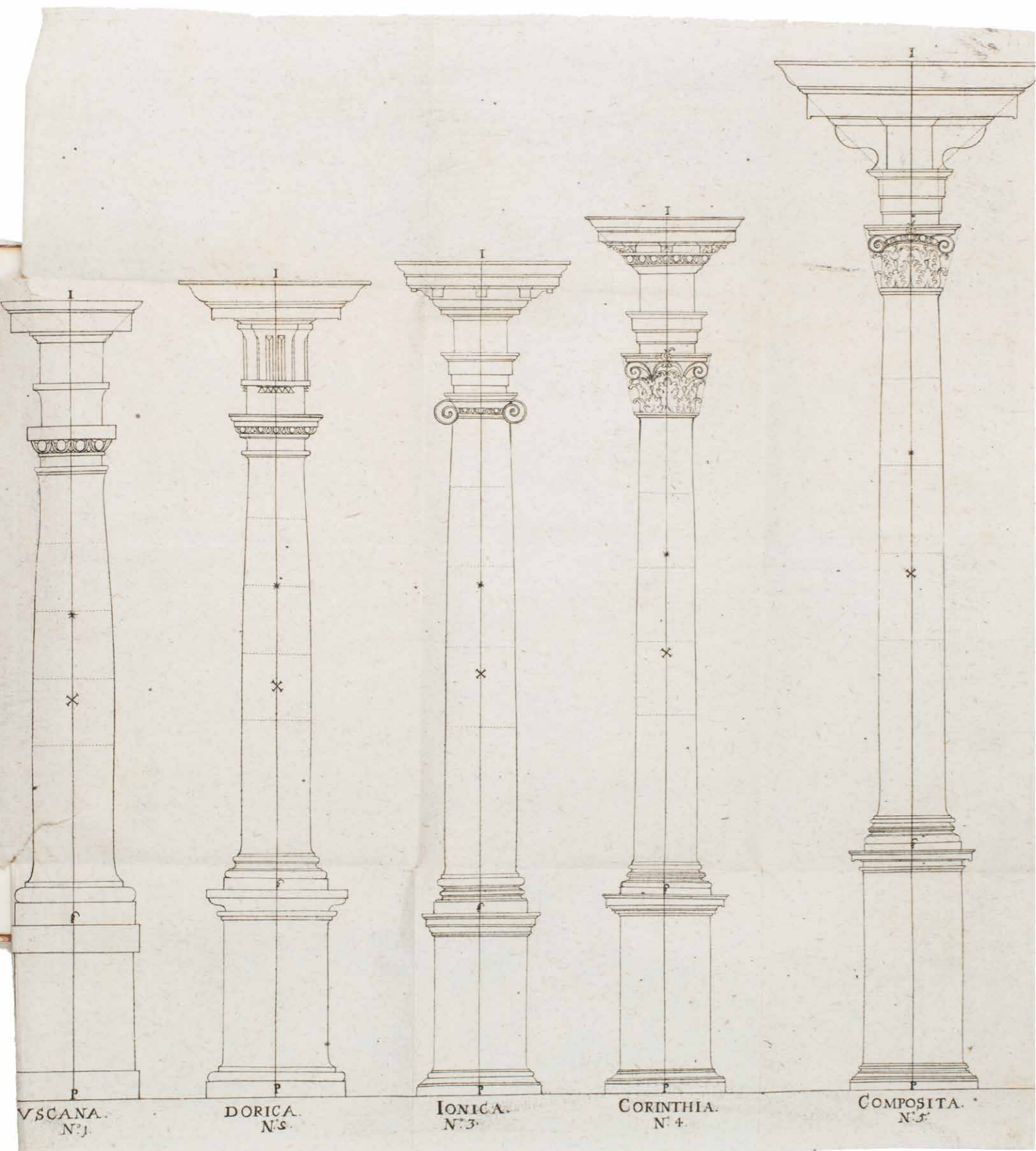
2. ALBRECHT, Andreas. Instrument zur Architectur damit die fünff Seülen auch aller sorten Stück und Morsser, sowol allerley Bilder und dergleichen Sachen, leicht und recht proportionirt zuu ergrössern oder zuu erkleinern seindt, erfunden. Nürnberg, (colophon:) printed by Ludwig Lochner, 1622. 4°. With an engraved title-page, showing all components of the newly invented instrument designed to help draftsmen enlarge or reduce drawings, and 9 numbered figures on 5 plates: 4 plates showing the instrument and its use and 1 large folding plate (32.5 × 30.5 cm) with model drawings of the five orders of architectural columns. Further with a woodcut headpiece, 3 woodcut decorated gothic initials (3 series), a woodcut headpiece and a headpiece built up of cast fleurons. Set in fraktur types. Modern nonpareil marbled boards, red morrocco spine-label, by Ateliers Laurenchet (stamp on paste-down) in Paris, established by Henri Laurenchet in 1947. € 14 500

Rare first edition of a description, illustration, and full explanation of the use of a newly invented instrument for artists and draftsmen, invented by Andreas Albrecht. He was a German military engineer, inventor, and author on technical drawing, active in Nürnberg ca. 1620 to 1628. The instrument, with all its components is depicted on the title-page. It is less sophisticated than a pantograph and resembles a modern drafting machine, but is designed primarily to help artists and draftsmen enlarge and reduce drawings of any kind. The key component is what was later called a “proportionalzirkel”: two straight-edges attached so that they could be set at any angle to each other. The plates demonstrate its use with columns as examples. The illustrations on the plates are numbered 1–9, the first five (model drawings for the five orders of columns) together on one folding plate. In 1625 Albrecht published his better known two treatises in one volume, devoted to perspective and to shadows respectively, but the present small treatise on his drafting instrument seems to be almost unknown. A second edition appeared in 1673.

With a small tear in the folding plate and it and the title-page very slightly shaved. Otherwise in very good condition.

[16] pp. *Berlin Kat.* 1721; *VD 17*, 23:233429N (9 copies); cf. *Vagnetti EIIIb14* (*Albrecht's treatises on perspective and shadows*); *Poggendorff I*, col. 25 (*idem*); *Honeyman Coll.* 55 (*idem*). [📖](#) More photos on our website





Complete print series by Van Audenaerde of the triumphal military parade celebrating Caesar's victory in the Gallic Wars, after Mantegna's famous paintings


3. AUDENAERDE, Robert van, after Andrea MANTEGNA. C. Julii Caesaris Dictatoris triumphhi de Gallia, Aegypto, Ponto, Africa, Hispania, quinquies eodem mense triumphantis; omnium, qui unquam fuere, Ducum, Regum Bellica virtute praestantissimi.

Rome, Domenico de Rossi, 1692. With an engraved allegorical title-print showing Minerva on a throne pointing towards a medallion with Caesar's profile, and 9 engraved prints by Robert van Audenaerde after Andrea Mantegna's paintings, showing the triumphal military parade celebrating Caesar's victory in the Gallic Wars. Each is numbered at the lower right and captioned below with an engraved description. The 10 prints are preserved in a paperboard folder covered with half green cloth and green marbled sides (ca. 57 × 47 cm). € 4950

Complete series of 9 engraved prints by Robert van Audenaerde after Andrea Mantegna's paintings of Caesar's triumphs, preceded by the title-print, commissioned by Cardinal Panciatico, with his arms at the foot of the title-print. Mantegna (1430/31–1506)

created these paintings between 1484 and 1492 for the Ducal Palace in Mantua, commissioned by Duke Federico I Gonzago, or more likely his son Francesco II. They show the triumphal military parade celebrating Julius Caesar's victory in the Gallic Wars: a procession of Roman soldiers, musicians, exotic animals, war equipment and captives. These paintings are often acknowledged as Mantegna's greatest masterpiece, because they form the most complete pictorial representation of a Roman triumph. His paintings became very popular, also for engravers and printmakers, and many print series followed, including one from his own workshop. The present series by the Ghent engraver Robert van Audenaerde (1663–1743) is one of the most beautiful and gracious renderings of these paintings, with beautiful and highly detailed images.

Paperboard folder a little worn, front hinge cracked, so that the front board is nearly detached, boards reinforced at some places with transparent tape. Each print with a vertical crease (hardly affecting the plates), a few with very small marginal tears, some plates with an occasional stain or slightly browned or dust-soiled, but otherwise in good condition.

[1], 9 engraved ll. *Berlin Kat.* 4060; *Le Blanc, Manuel de l'amateur d'estampes, Audenaerde 79–88 (p. 68); not in Hollstein.*  More photos on our website





CAESAR AVREO CVRRV INSIGNIS AD CAPITOLIVM TRIVMPHANS INCEDIT. RETRÒ VICTORIA EIVS CAPITI LAVREAM IMPOSIT PRÆEVNTE CELEBRI TITVLO VENI VIDI VICI.

Andreas Mantinea pinxit Mantuae

Roma ex Officina Domonici de Rubois Hæredit Is. Jacobi de Rubois ad Temp. S. M. de Pace cum Priv. S. Pont. v. Sup. perm.

B. V. A. Gaudenzio Sculp.

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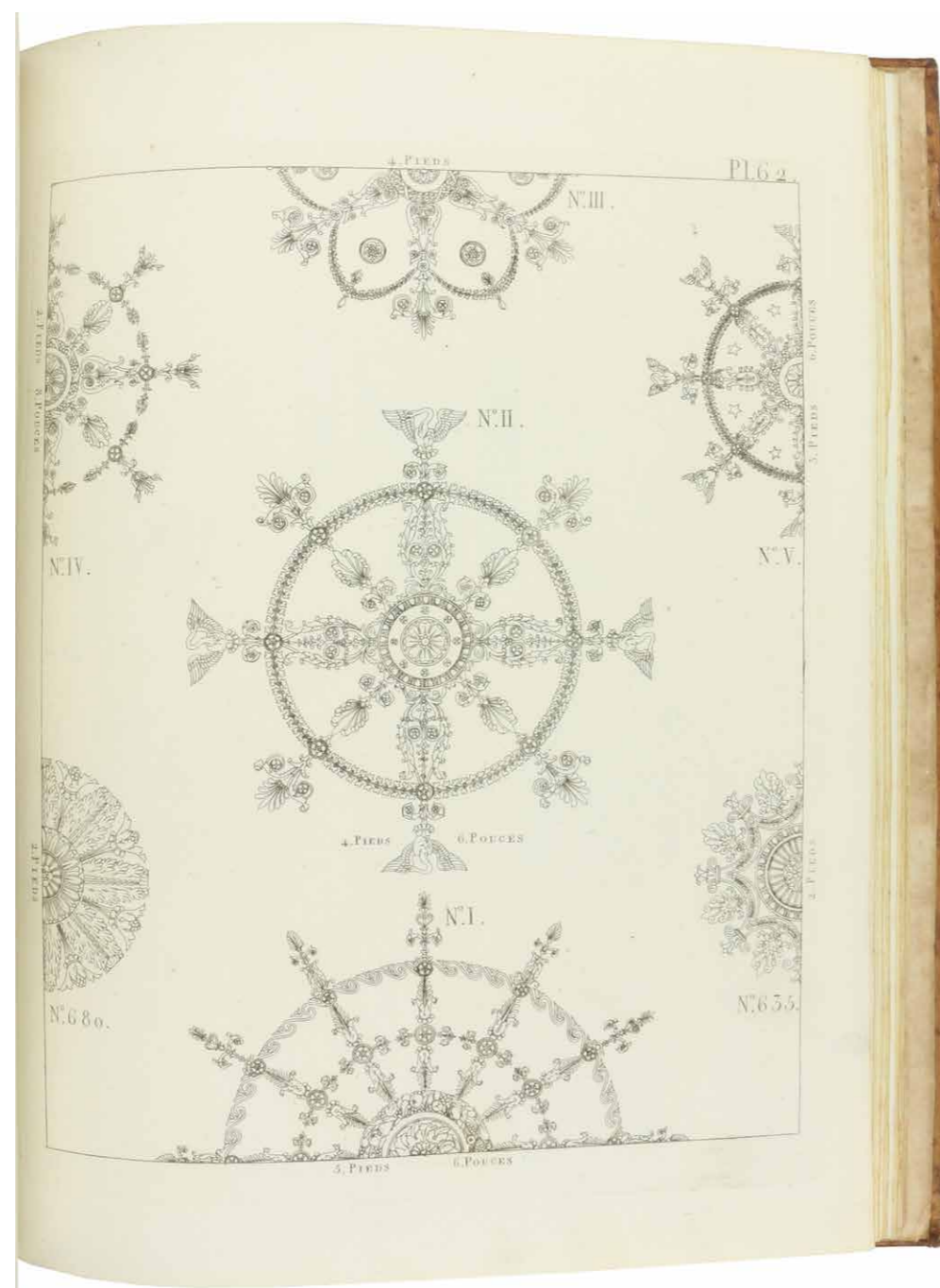
Religion & Devotion

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Pre-fabricated ornamentation

4. BEUNAT, Joseph. Recueil des dessins d'ornaments d'architecture de la manufacture de Joseph Beunat. A Sarrebourg, et a Paris, Rue St. Avoye, no. 63. Contenant tout ce qui rapport a la decoration des apartments ...

Sarrebourg and Paris, [ca. 1814]. Large 4° (32.5 × 25 cm). Engraved series of 86 prints (including the decorative title page) with many hundreds of different designs. Contemporary German tree calf, flat spine with contemporary manuscript paper label in ink. With the original publisher's grey printed wrappers bound in, with the title in German. € 6500



An important trade catalogue of furniture ornament and interior decorative designs manufactured by a patented process at Beunat's factory in Sarrebourg in Alsace. Beunat was the first to manufacture and distribute pre-fabricated moulded elements of ornamentation. His designs were in the French Empire style, pioneered by the architectural duo Percier and Fontaine. Beunat's trade catalogue shows about 800 decorative designs for friezes, panel ornaments, pilasters, columns, mouldings, candelabras, vases, heads, mythological figures and motives, rosettes, frames for pictures and mirrors, doorways, etc. There are also a handful of designs of entire rooms together with floor plans. The designs were offered in plasterwork as stucco decorations for interiors, but some must also have been offered in bronze as furniture ornament. The plates are finely detailed measured drawings. The present copy demonstrates Beunat's international ambitions. The plates and title-page are French, while the wrappers give all the necessary information in German. There is a German summary of the designs contained in the catalogue, as well as practical information indicating that the measurements are in French units, with a scale. There is also a reference to Beunat's "Erfindungs-Patent". We could not locate another copy with the German wrappers. Some of the plates are dated "1812", some "1813", the latest date is "18 December 1813". Plates 83 and 85 have neat manuscript additions in ink. Some of the plates were engraved by Louis Marie Normand, August Montferrand or A. P. Giraud. With the stamp of the Donaueschingen Fürstenberg library on the back of the title-page. In very good condition.

Kat. der Ornamentstichslg. Berlin 1387 (with only 72 plates, dated 1812).
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Very rare edition of one of the most important 18th-century works on Asian lacquers

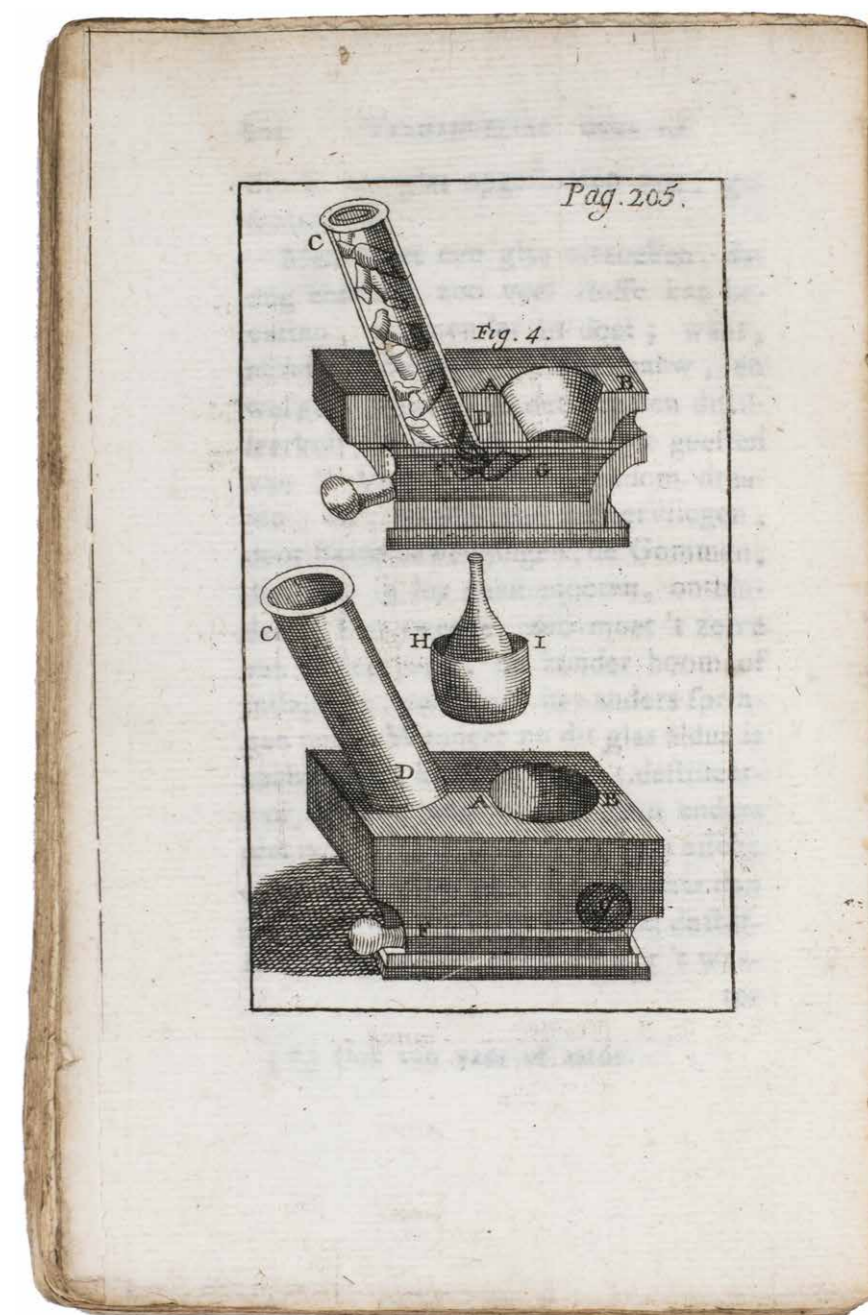
5. [BUONANNI, Filippo]. *Verhandeling over de vernissen, waar in de wyze opgegeeven wordt, om 'er een toe te stellen, dat 't Chineesch vernis volmaakt gelykt: benevens verscheyde andere zaken rakende de schilderkunst, 't vergulden, 't etsen, etc. ...* Leiden, Jacobus Willeke, 1742. 8°. With the title printed in red and black, 4 full-page engraved plates illustrating the necessities for varnishing and lacquering. Contemporary brown sprinkled paper wrappers. € 2850

Very rare first Dutch edition of the most influential manual on Chinese lacquer and the adaptation of lacquer techniques in Europe (Bomford). This treatise includes many different recipes for lacquers and other varnishes, for use on either wood or metal, with additional chapters on how to polish, cook, and colour them, or, in the case of the Chinese lacquers, how to add gold leaf. It also gives techniques and recipes for painters, including the creation of various colours, and a porphyry imitation. The present work is very rare, as WorldCat only records four copies in libraries.

Verhandeling over de vernissen is the first Dutch translation of *Trattato sopra la vernice detta comunemente cinese* (1720), written by the Jesuit and polymath Filippo Buonanni (1638–1725), who spent many years studying varnishes and lacquers. He corresponded with a wide circle of scientific colleagues about them and made use of the expertise of travellers who had seen Chinese lacquers in person. In the present work, he cites 28 different sources in 4 languages, and also gives the results of his own considerable experimentation in search of the ideal varnish. His work was translated into French in 1723. The present Dutch edition was translated after this French edition, but added a foreword with safety precautions.

The edges of the wrappers are frayed, the spine is gone, the sewing thread on the second sewing support is broken, but the leaves are all still present. A brown stain on page 1–4, affecting a few letters, lacking the final blank leaf. Otherwise in good condition.

16, 218, [24] pp. *STCN* 316716154 (3 copies); *WorldCat* 67769489, 1153615612 (4 copies); cf. *Barbier IV*, col. 790 (*French ed.*); Bomford, D., *Foreword*. In: *Bonnani, F. Techniques of Chinese lacquer*, p. VII-VIII; *Canterzani*, p. 339, nr. 18 (*Italian ed.*). [📷](#) More photos on our website



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*120 prints, nearly all 1601–1725,
including at least 4 complete series, most brought together ca. 1745*




6. [CALLOT, Jacques, Carel ALLARD & others]. [Collection of 120 engravings by French, Dutch, Italian and German artists].

Venice, Paris, [Amsterdam], etc., 1601–1725 (album ca. 1745?), with additions [1788] & [ca. 1790]. 8°, 4°, etc. (19 × 13 cm). 120 engraved prints, namely 44 from 4 complete print series (1 with a title-print), 57 (including 3 title-prints) from 10 or 11 other series and 19 prints apparently not from any series, by Jacques Callot (1 complete series), Odoardo Fialetti, Herman Weyen, Balthasar Moncornet, Henri Bonnard, Carel Allard (3 complete series), P. Landry and others (see contents, below). Mottled sheepskin (ca. 1745?). € 9500

A remarkable collection of prints, many very rare, assembled by an unidentified collector ca. 1745 (with about 5 prints added later), with 120 prints by French, Italian, Dutch and German artists such as Odoardo Fialetti, Herman Weyen, Balthasar Moncornet, including 1 complete series by Jacques Callot and 3 by Carel Allard. Items 5, 15, 18 and 22 are complete series.

With many contemporary manuscript annotations in French, written in pencil and brown ink. About 25 leaves have been removed from the book, probably including additional prints. The head of a few prints in the Landry landscapes and Allard military scenes (ads 17 & 18) very slightly shaved at the head, with only about 1 mm of the sky or tree tops lost, a small scuff on one scene and some small stains in some prints of the Bonnet circus series, affecting only the border of one print, but most prints remain in good condition. With chips and cracks at the head of the spine and a few other superficial cracks, hinges worn, and board slightly scuffed, but nearly all of the tooling remains clear. A ca. 1745 collection of 120 prints, many very rare. *Detailed description and list of contents available upon request*

95 ll.  More photos on our website

Les industriels du 17^{me} siècle, convertis du manteau
officiel de la milice papale.

13
25



63



L'hollandois
Ceux qui font le sault dessus rien
Ne Sen aquttent pas si bien.

Honnart, cæ.

8

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Recipes for a forgotten ancient painting technique

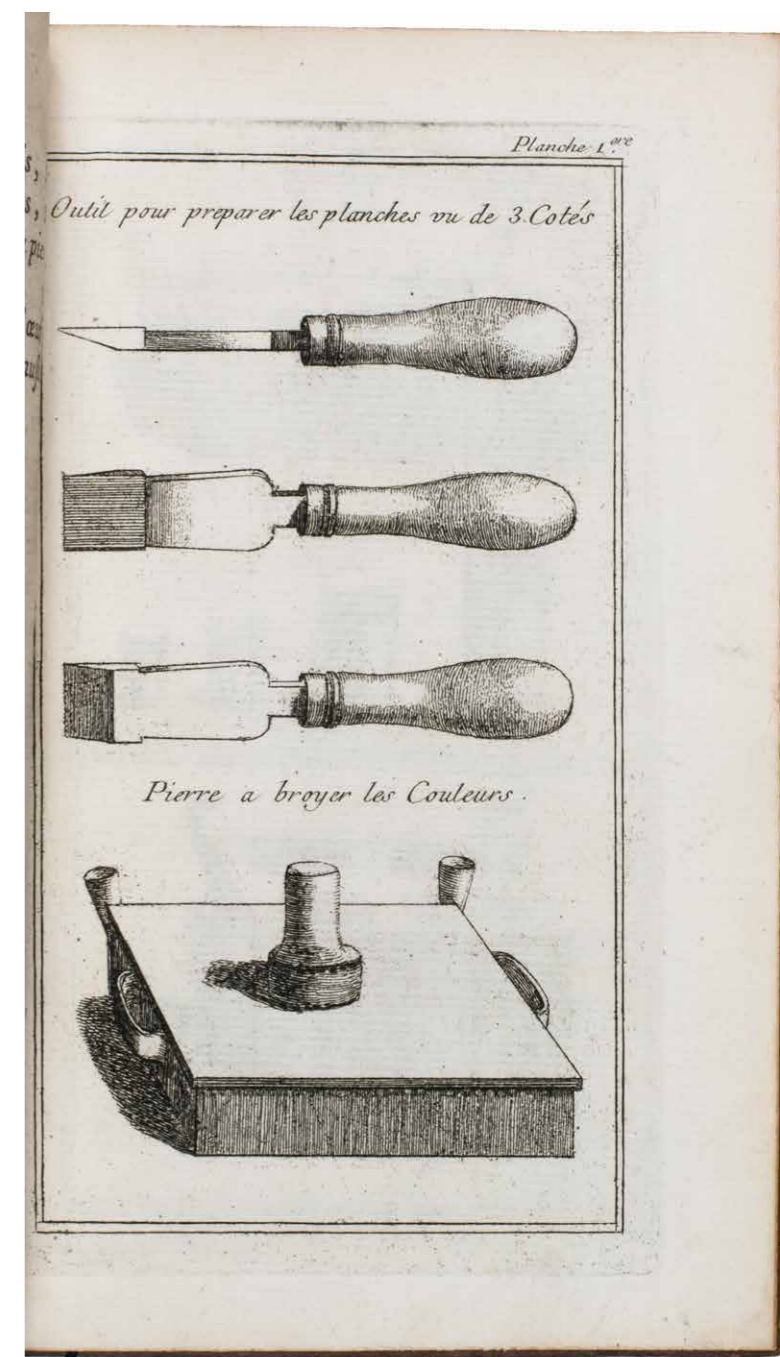
7. **CAYLUS, Anne Claude Philippe and Michel Joseph MAJAUULT.** *Memoire sur la peinture a l'encaustique et sur la peinture a la cire.* Geneva, Pissot, 1755. 8°. With an engraved frontispiece and 2 full-page engraved plates, depicting utensils needed for encaustic and wax painting. Contemporary gold-tooled brown calf. € 3500

Geneva, Pissot, 1755. 8°. With an engraved frontispiece and 2 full-page engraved plates, depicting utensils needed for encaustic and wax painting. Contemporary gold-tooled brown calf. € 3500

First edition of a work on encaustic and wax painting. The author, Le Comte de Caylus (1692–1765), was one of the main instigators of the interest in rediscovering the lost secret of encaustic painting, which became prevalent in France in the mid-18th century. Through experimentation, he hoped to find a method of painting which did not discolour, flake or deteriorate. In cooperation with the chemist Michel Joseph Majault (ca. 1714–1790), he realised a melting of wax and colours in a tin-plate case on boiling water to achieve a new technique of painting, inspired by antique techniques from Fayum, Egypt. In the present work he gives four recipes for wax painting processes, which aroused enormous interest in the artistic world.

The boards are slightly scratched, with remnants of a bookplate on the front pasted down, the work is slightly browned, with a portion of the lower outer corner of page 81 torn off, not affecting the text, otherwise in very good condition.

[8], 133 pp. *Fontaine (1910), p. 215; UCBA I, 255; cf. Berlin Kat. 4646 (other ed.).* [More photos on our website](#)



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Curious satirical children's book

8. [CHILDREN'S BOOKS]. De nieuwe toverlantaarn.

Amsterdam, [Johannes Roelof Poster, ca. 1795]. Small 8° (ca. 15.5 × 10 cm). With a hand-coloured engraved title page, 24 full-page hand-coloured engraved plates, and numerous woodcut head- and tailpieces. Contemporary blind-tooled brown half calf, sprinkled paper sides. € 2950

Very rare satirical work, containing songs and poems about public figures and street-characters, with colourful full-page plates. The work is part of the genre of Dutch satirical publications from the period 1780–1800, which often had “toverlantaarn” (magic lantern) in their title. They were published in response to the conflict between the Dutch patriots and orangists, and eventually used by both parties to slander each other. Contrary to most other toverlantaarn publications, however, the present work was intended for children,



as the text is educational in nature. It is also very scarce, as we have only been able to trace three other copies in sales records, and none in libraries.

The work contains 24 (of 30) very attractive hand-coloured plates, showing soldiers, clowns, a pierrot, and caricatural characters like Hansje Pos, Hans Beuling, and Hansworst. Each plate is accompanied by a short text, usually a song or poem, but sometimes also a dialogue between a father and a son on the subject of decent behaviour, centred on notions like “citoyen”, “egalité” and “hypocrisy”. The composition of the work suggests that it was published in four parts, but the collation continues throughout. The title page does not mention a date or a publisher, as is common for this genre, but the work does contain a publisher's catalogue. From this, we have been able to surmise it was most likely printed by Johannes Roelof Poster in 1795. This attribution is confirmed by Buijnsters, who mentions that the work was also known with the title *De vroolijke zeden-meester voor kinderen*.

The title, as well as the words “o zo mooi!”, coming out of the mouth of the title-character, suggest a connection with one of the first Dutch satirical “Lantaarn” publications, namely *Lanterne Magique, of Toverlantaarn, o zo mooi!*, published as a satirical anti-Patriotic, and anti-French periodical in the 1780's. However, its counterpart, an anti-Orangist and pro-French publication, was called *Nieuwe Toverlantaarn* (New Magic Lantern), so the present work likely references both. The boards and spine are rubbed, with vertical tears at the head and foot of the spine. The work is slightly browned and soiled, lacking the first flyleaf, leaves E8-F2, F7-HI, PI and P8, and 6 plates.

41, [5], “64” [= 58], 63, [1], “64” [= 56] pp. Buijnsters 1490; cf. Nieuwenhuis, I. B., *Onder het mom van satire. Laster, spot en ironie in Nederland, 1780–1800*, pp. 9–24; not in STCN; WorldCat.

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No great art without theoretical knowledge

9. DANDRÉ-BARDON, Michel François. *Traité de peinture, suivi d'un essai sur la sculpture. Pour servir d'introduction à une histoire universelle, relative à ces beaux-arts.* Paris, Desaint, 1765. 2 volumes. 12°. With woodcut head- and tailpieces. Contemporary gold-tooled mottled brown calf, with a red morocco title label lettered in gold on the spine, red edges, marbled endpapers. € 750

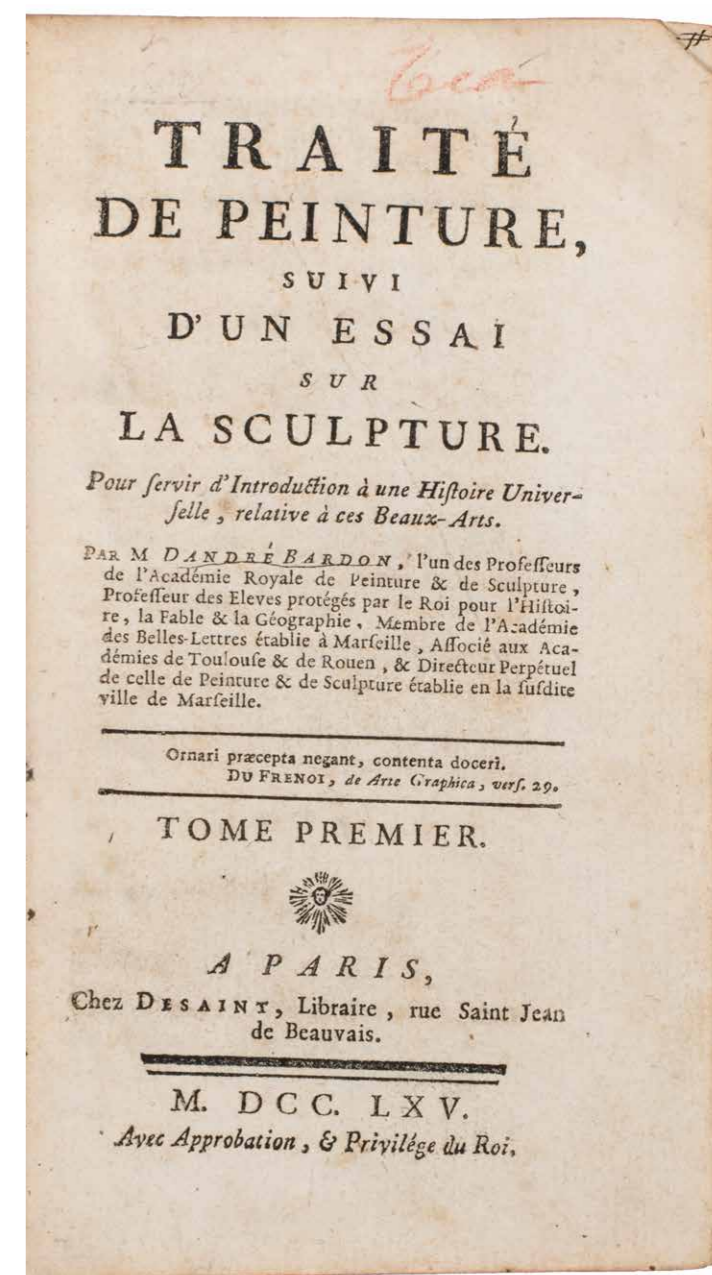
First edition of one of the few early works on sculpture, combined with a study on painting. The work was intended for art students, as the author was convinced that theoretical knowledge of art was an absolute necessity to be a good artist. He discusses design, composition, and colours for both painting and sculpture, and also includes a section on how art is perceived by the audience. The first volume is primarily concerned with painting, the second volume is on sculpture.

Michel François Dandré-Bardon (1700–1783) was a man of many talents. He was a painter, engraver, author, and composer. He was taught in his youth by the painters Jean Baptiste van Loo (1684–1745) and Jean-François de Troy (1679–1752), both included in the list of biographies. He became a member of the Académie in Paris after submitting his now well-known painting of Tullia running her chariot over her father's body, and was the founder of the Académie of Marseille.

With a label mounted on the front pastedown of both volumes, a black ownership stamp on the back flyleaf of the first volume, an owner's inscription on the back pastedown of volume 1, which was also present on the back pastedown of volume 2, but has been removed. The boards of both volumes are somewhat rubbed, with signs of wear at the foot of the spine of volume 1, and a few worm holes in the front and back board of volume 2. The work is somewhat browned throughout. Otherwise in good condition.

LX, 325, [I blank]; VIII, 253, [7] pp. *Cioranescu 22253; cf. Benezit 3, p. 345; Thieme/Becker VIII, pp. 346–7.*

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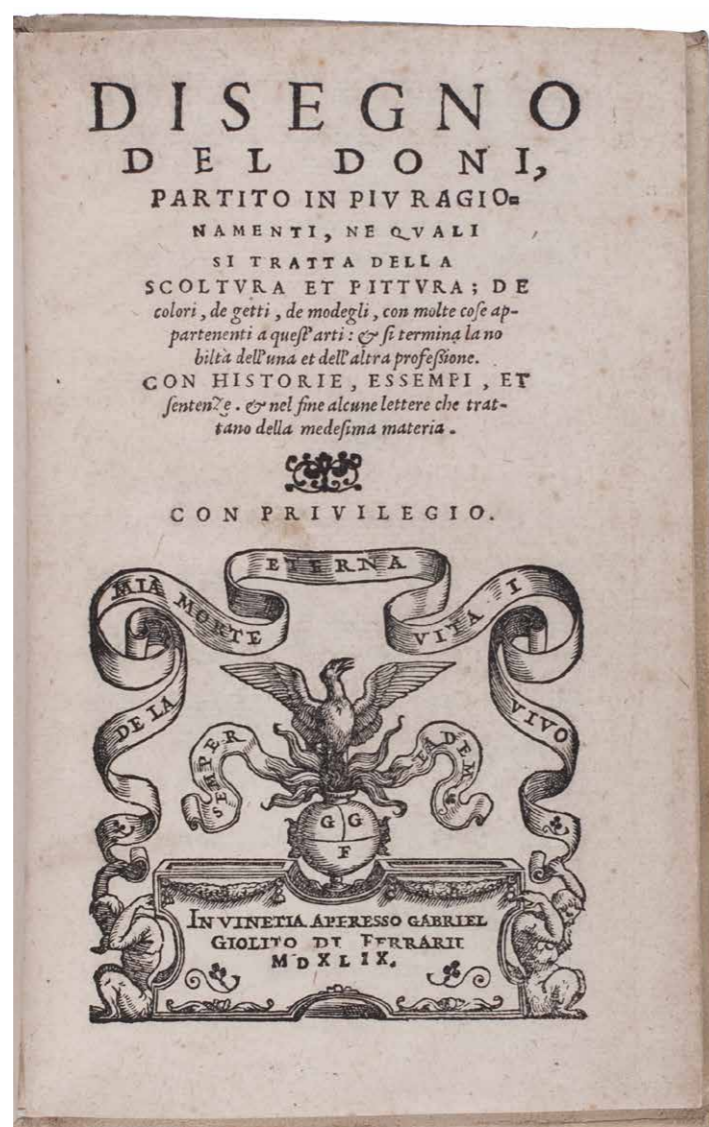
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First and only edition of six essays on painting and sculpture



10. DONI, Anton Francesco. Disegno ..., partito in piu ragionamenti, ne quali si tratta della scoltura et pittura; de colori, de getti, de modegli, con molte cose appartenenti a quest' arti: & si termina la nobiltà dell' una et dell' altra professione. ...

Venice, Gabriele Giolito de Ferrari, (colophon: February) 1549. Small 8° (16 × 10 cm). With the imprint in the base of an elaborate woodcut on the title page, with Ferrari's motto, initials and phoenix device, a different woodcut phoenix device on last page, and 21 woodcut pictorial initials (3 series) plus 1 repeat. Italian sheepskin parchment (ca. 1700?). € 7500

First and only edition of six Italian essays on painting and sculpture by the many-sided Italian writer Anton Francesco Doni. Before the essays he gives a list of the painters and sculptors he discusses in the book and after them the texts of his letters to Italian painters, sculptors and other notable persons. The extensive index that concludes the work includes the various subjects discussed. The first five essays concern the principles and practices of sculpture and painting as art, also discussing details of techniques and materials, such as the manner of achieving the brightest colours in the mixing of oil paints. But the sixth gives advice on dealing with patronage, though also discussing the relation between sculpture and painting and the proportions of the human head. It has been suggested that this last essay may have been written by Doni's friend Baccio Bandinelli (1493–1560).

Book and binding in very good condition, with only some minor and mostly marginal spotting. First and only edition of a 1549 Italian series of essays on sculpture and painting, mixing theory with practical information on techniques and materials.

63, [1] ll. Adams D814; Besterman, *Old art books* (1975), p. 31; BMC *STC Italian*, p. 225; ICCU *CNCE* 17679; Landau-Parshall (1994), p. 293; Ricottini Marsili-Libelli, *Anton Francesco Doni ... bibliografia* (1960), 19; USTC 827607. [More photos on our website](#)

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*Best English translation of a 1642 French handbook of perspective,
used by artisans in many fields, with 152 engraved illustrations*

II. [DUBREUIL, Jean]. The practice of perspective: or, an easy method of representing natural objects according to the rules of art. ... The third edition.

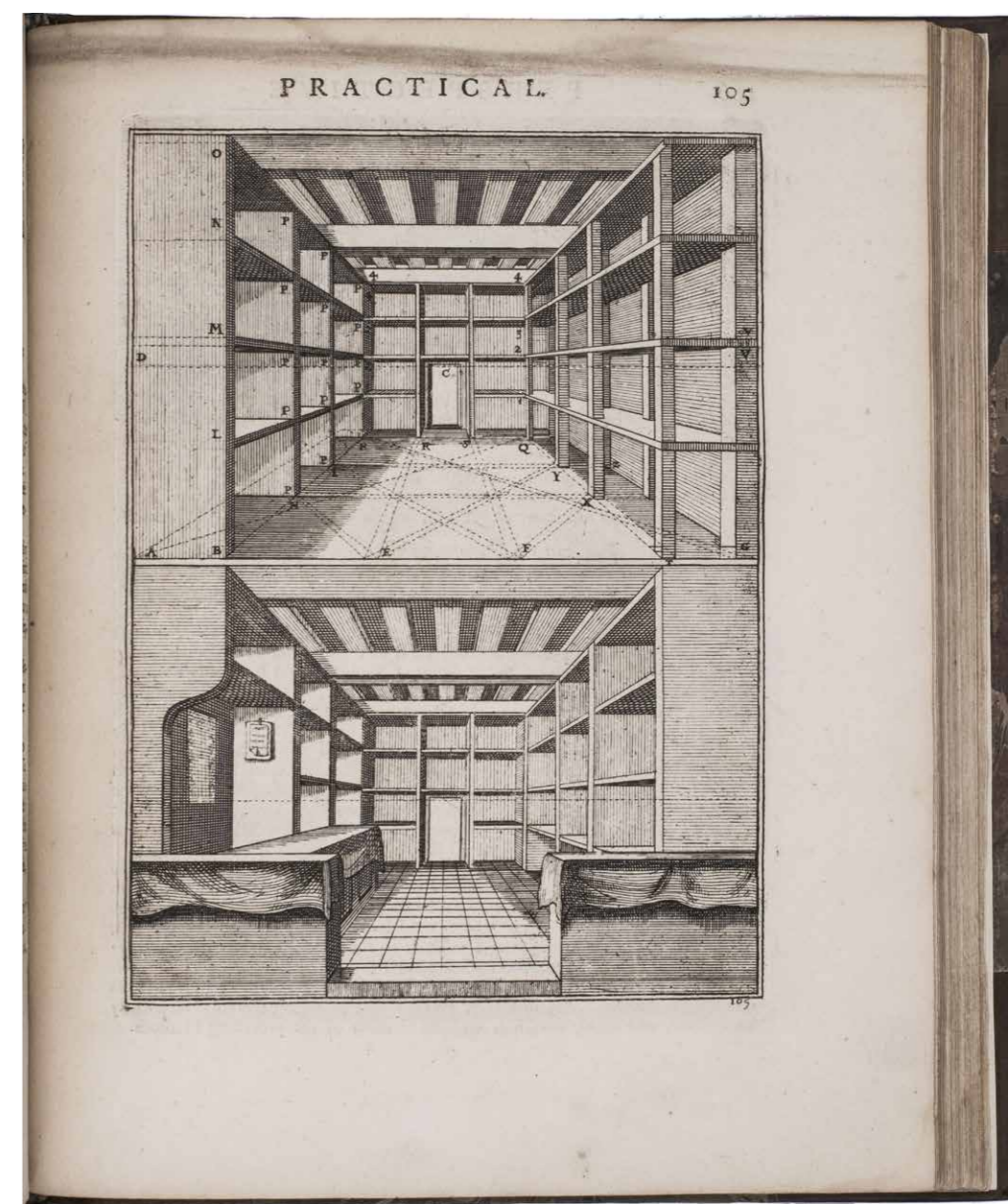
London, Thomas and John Bowles, 1749. 4°. With 2 folding engraved plates and 150 numbered full-page engravings on integral leaves. Half calf (ca. 1985), gold-tooled spine. € 3950

”Third” [*recté* fourth] edition of the second English translation (by the encyclopaedist Ephraim Chambers) of one of the most influential handbooks of perspective ever published: *Le perspective pratique* (Paris, 1642) by the Jesuit mathematician Jean Dubreuil (1602–1670). “Probably the most influential [work on perspective] ever published expressly for the use of a lay audience” (Millard), it is clearly and thoroughly illustrated with 150 full-page engravings printed from the original plates of the 1672 English edition, which were copied in mirror image from the original 1642 edition, plus 2 folding plates illustrating Hodgson’s essay. It was especially important in England, where Robert Pricke published a translation already in 1672 and Chambers published the present improved translation in 1726. The title page describes it as “highly necessary for painters, engravers, architects, embroiderers, statuaries, jewellers, tapestry-workers, and others concerned in designing.” The 1739 edition introduced the present 16-page essay on the theory of perspective by James Hodgson, a fellow of the Royal Society and one of England’s leading mathematicians, as well as the 2 folding plates that accompany it.

With 19th-century owners’ inscriptions at the head of the title page: “J.G. Poole Southampton 1841” (struck through) and “... Bartlett Worthing” (initial unclear). Very slightly browned, with a transparent stain in the upper right corner of the title-page, an occasional very small marginal stain, and a black spot in the text of 1 page, but still in good condition. The sewing of the first quire is somewhat loose, but the binding is otherwise very good.

xiii, [5], 16, [1] pp., 18, [1], 19–41, [1], 42–121, [1], 122–128, [1], 129–150 double-page spreads, [1 blank] pp. *BAL*925; *ESTCT*117737; *Fowler*, p. 92 note (but describing “seventh” ed., ca. 1780); cf. *Berlin Kat.* 4714 (1642 French ed.); *Millard French* 63–64 (1651 & 1679 French eds.); not in *Millard English*.

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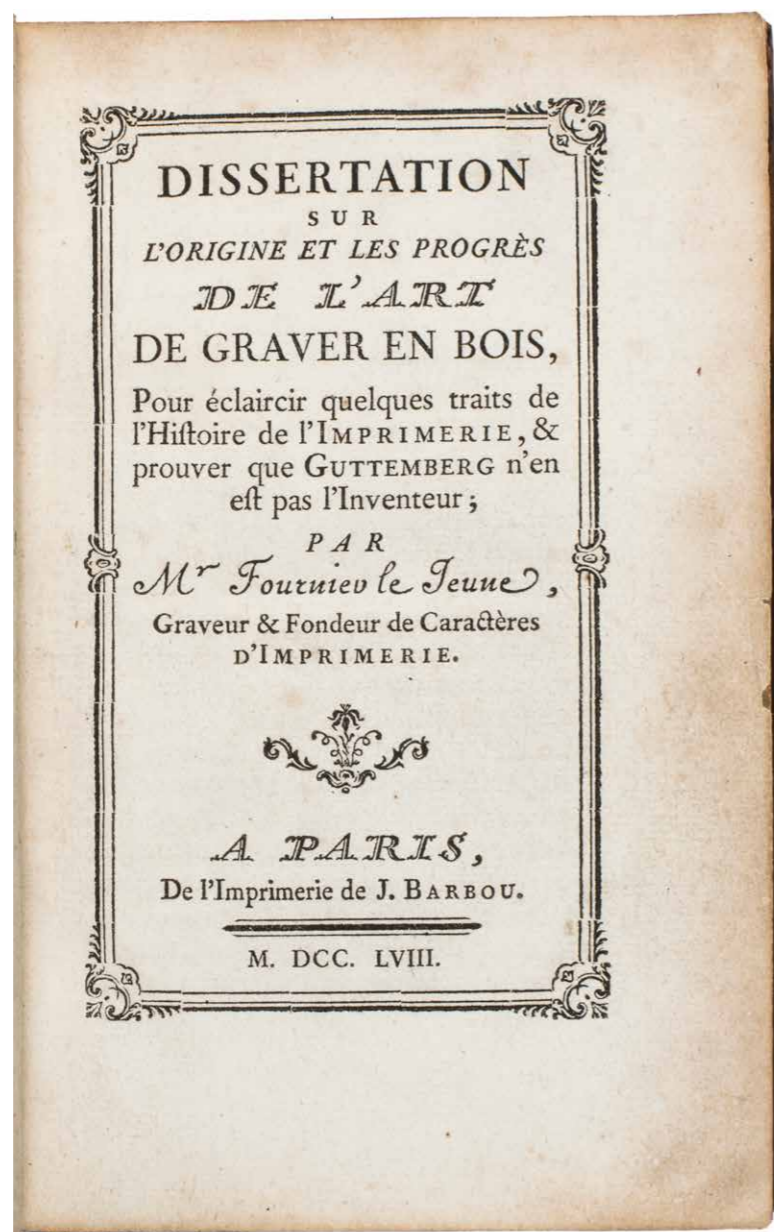
Controversial publication on the origins of book printing

12. FOURNIER, Pierre Simon le Jeune. Dissertation sur l'origine et les progrès de l'art de graver en bois, pour éclaircir quelques traits de l'histoire de l'imprimerie, & prouver que Guttemberg n'en est pas l'inventeur.

Paris, J. Barbou, 1758.

With: (2) **IDEM.** De l'origine des productions de l'Imprimerie primitive en taille de bois; avec une réfutation des préjugés plus ou moins accrédités sur cet art; pour servir de suite à la dissertation sur l'origine.

Paris, J. Barbou, 1759. 2 works in 1 volume. 8°. With a woodcut border on the divisional title pages of both parts, and 2 woodcut head- and tailpieces (one in each part). Contemporary gold tooled mottled brown calf, with an orange title label lettered in gold, marbled endpapers, red edges. € 2250




First edition of two treatises on the origins of printing, written by the important type founder Pierre Simon Fournier (1712–1768), also known as Fournier le Jeune. In this work, he set out to prove that Gutenberg was not the inventor of the printing press, but only popularised a technology that already existed in Europe. Fournier also carefully studied the Gutenberg Bible and wrongly disputed its proposed dating. He was, however, the first to note the gradual increase in the number of lines per page in the early stages of the Bible's production.

The two treatises were originally separately published, but were later issued together with three other essays as *Traité historique et critique sur l'origine et les progrès de l'imprimerie* (1764).

Fournier was born in Paris and trained as a wood engraver, steel engraver, and typefounder. He worked closely with the collaborators of the *Encyclopédie*, providing the printer Le Breton with all the documentation relating to the typographic foundry and plans for his own instruments, as well as providing Diderot with his collection of ancient alphabets. He was also the author of the most important French typography handbook of the 18th century: *Manuel Typographique, utile aux gens de Lettres* (1764–1766), which, according to Dibdin should be in every printing office. The typeface Fournier designed, which is named after him, is still used today.

With the bookplate of Jackson Burke mounted on the verso of the front free flyleaf, and a blue stamp above. The work has been rebacked, with the original spine laid down, remnants of a title label on the spine, the boards are somewhat scratched. Remnants of a bookplate on the front and back pastedown, minor foxing on some of the leaves. Otherwise in good condition.

92, [3], [1 blank]; 263 pp. *Bigmore-Wyman I*, pp. 227–8; *Querard III*, pp. 183–184; cf. *Birrel & Garnett 37* (on the 'Manuel'); *Urdike I*, pp. 251–260; not in *Cioranescu*.  More photos on our website

Very rare series of 14 beautiful small engravings of the Apostles by Theodoor Galle, re-published by his son Joan


13. GALLE, [Theodoor and] Johannes. Levenschetsen van de twaalf apostelen. [Antwerp, ca. 1640–1650]. Ca. 12.5 × 9.5 cm. With 14 engravings (ca. 9 × 6.5 cm) printed on fine vellum, in an oval with ornamented corners with subscriptions and number underneath, with protective tissue paper, bound with 17 paper leaves (ca. 11.5 × 8.5 cm) containing short and concise biographies of the apostles written in a neat 19th-century hand. 19th-century vellum over boards with the manuscript title on the spine (“Levens van de XII Apost. ms”). € 2500

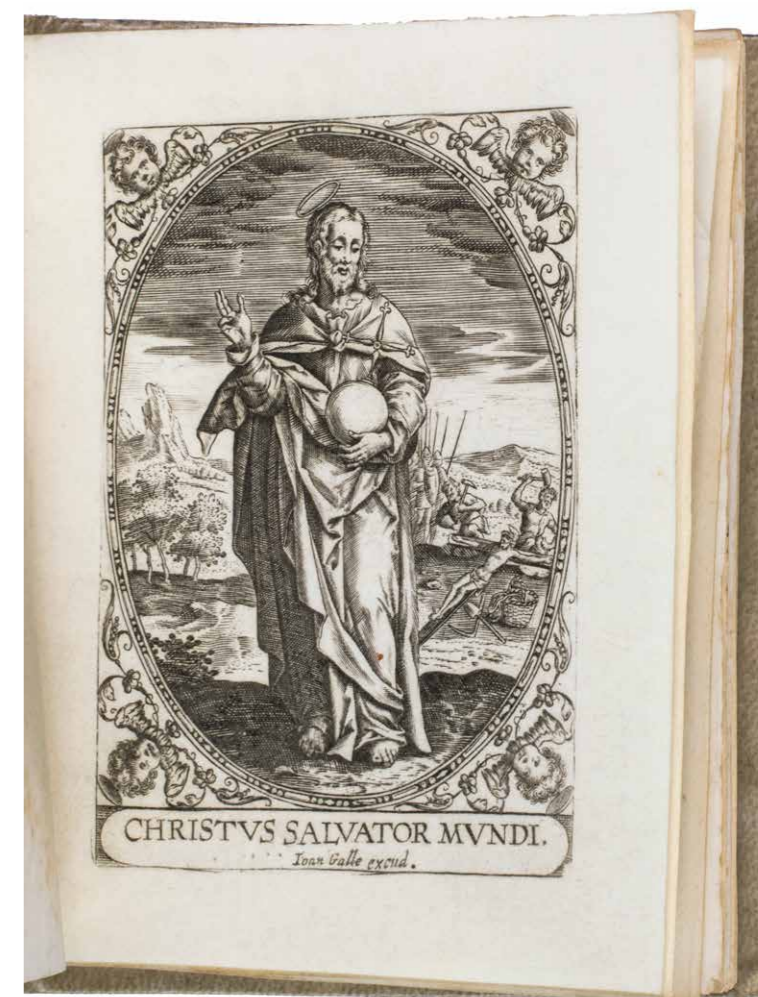
Very rare suite of 14 beautiful engravings originally made by Theodoor Galle (Antwerp, n.d.) and mentioned in the inventory of his widow, Catherina Moerentorff, 20 May 1636: “Cleyne Apostellen in ovael, veerthien platen” (Denucé (1927), p. 147; Duverger (1989), nr. 893). The plates were re-published by his son Johan (1600–1676), the third generation proprietor of the family business that was founded in Haarlem in 1563, by his grandfather Philip Galle (1537–1612). He signed the first unnumbered plate of Christ with his name: “Joan. Galle excud.”. Moved to Antwerp, the firm was continued by Theodoor and later Johan who also combined the roles of engraver, printer, publisher, and print-seller, and became a master in the Antwerp Guild of St. Luke in 1627 and its dean in 1638.

In his inventory, dated 6 February 1677 (Duverger (1999), no. 3193, p. 179), this series in mentioned as “De 12 Apostelen. 14 platen”, including (1) Christus Salvator, signed: “Ioan Galle excud.”; 1. S. Petrus; 2. S. Andreas; 3. S. Jacobus Maior; 4. S. Johannes; 5. S. Philippus; 6. S. Bartholomaeus; 7. S. Matthaeus; 8. S. Thomas; 9. S. Iacobus Minor; 10. S. Thadeus; 11. S. Simon; 12. S. Matthias; 13. S. Paulus (the 13th Apostle).

With a small catalogue clipping mounted on the front pastedown, the protective tissue leaves are slightly creased and occasionally very slightly foxed (not affecting the other leaves). Overall in very good condition.

[17] ll. and 14 engravings on vellum. *Edition of Joan. Galle's extensive Stocklist of ca. 1650 by: Peter Fuhring, 'The Stocklist of Johannes Galle ...', in: Simiolus, 39/3 (2017), pp. 225–313; here the series is mentioned under no. 22 (nos. 591–604); E. Denucé, 'Prentenhandel Theodoor Galle en Catharina Moerendorff: inventaris van 1636', in: Antwerps Archievenblad, 2nd series, 2 (1927), pp. 136–151; Duverger, Antwerpse kunstinventarissen uit de 17e eeuw. 14 vols. (1984–2009), vol. 4, pp. 8–24, nr. 893, inv. of Catharina Moerentorff; Id., vol. 10, pp. 176–183, nr. 3193 (Inv. Joh. Galle, 6 February 1677).*

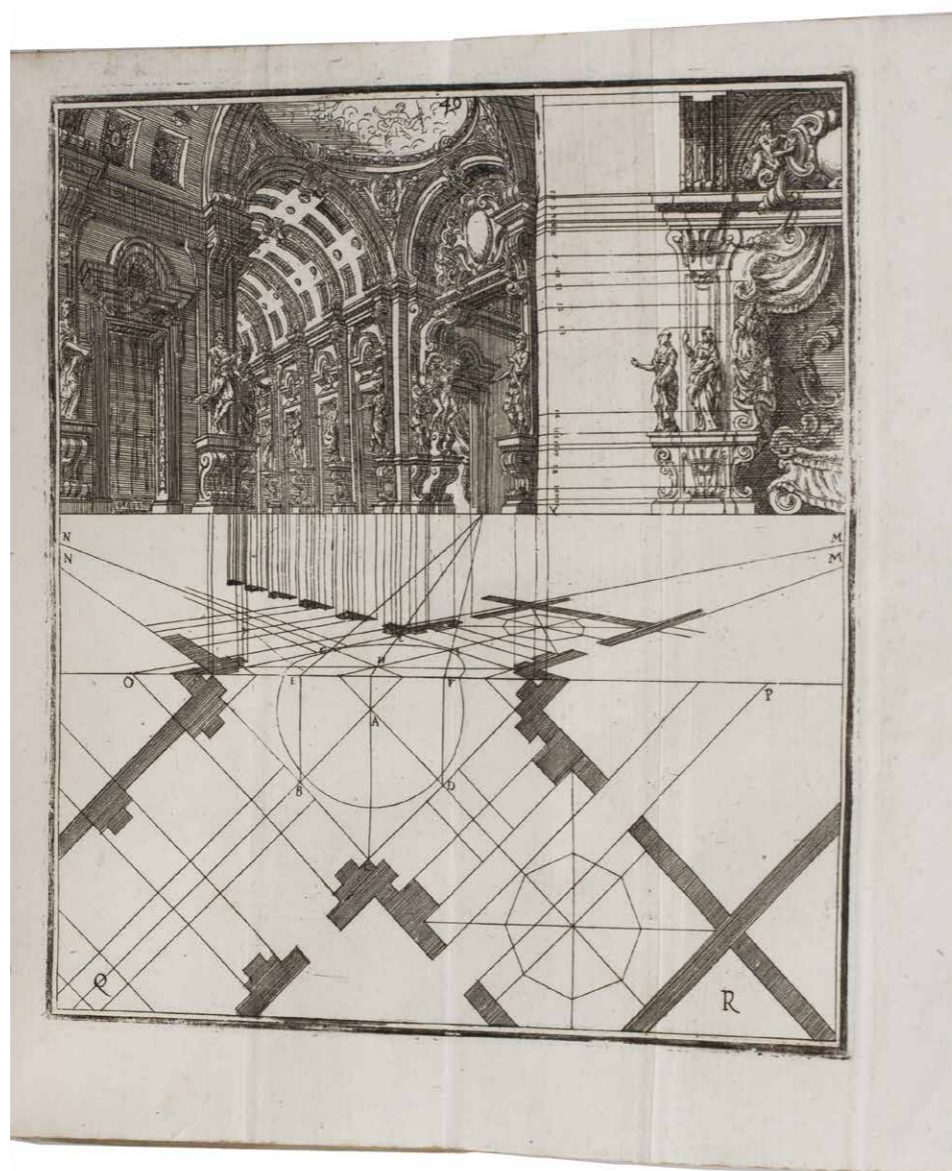
 [More photos on our website](#)



By the founder of the famous dynasty of scenographic designers

14. GALLI BIBIENA, Ferdinando. Direzioni a' giovani studenti nel disegno dell' architettura civile, nell' academia clementina dell' instituto delle scienze ...

Bologna, Lelio dalla Volpe, 1745 & 1732. 2 volumes. Small 8° (17.5 × 10 cm). With 75 full-page engraved plates in the first volume, and 58 full-page engraved plates in the second volume, including 18 folding. Further with some woodcut decorated initials, and some tailpieces built up from typographical ornaments. Contemporary vellum, with the manuscript title on the spine, red spotted edges. € 1750




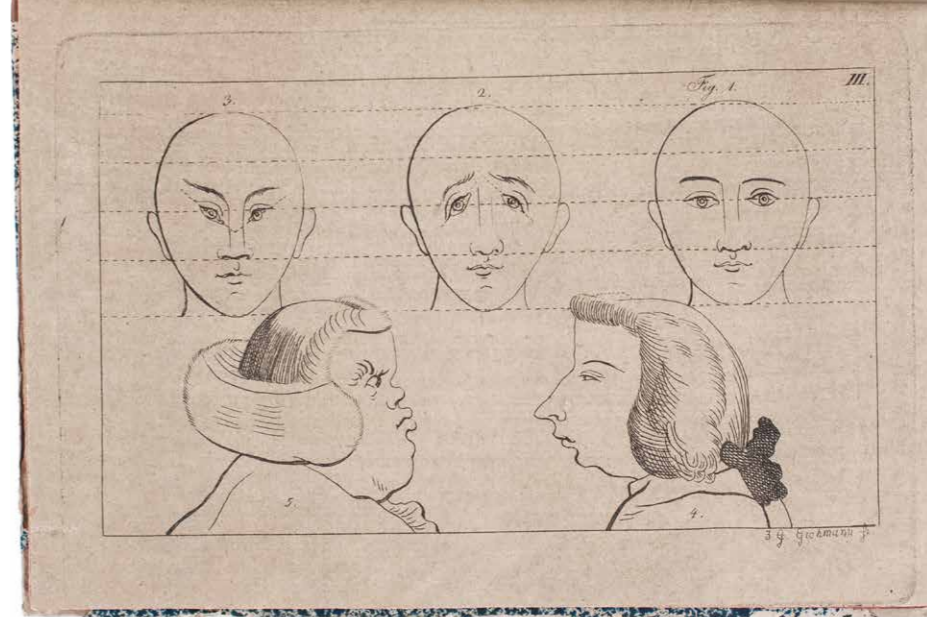
Rare early edition of the first volume and first edition of the second volume of 18th-century text books for art students, compiled by Ferdinando Galli Bibiena (1657–1743). He was a teacher at the Academia Clementina, and the founder of the famous dynasty of scenographic designers. Galli Bibiena had been trained in the Bolognese school of illusionists and later returned to Bologna to continue the tradition. The book richly and clearly illustrates what is taught, in fact, the text gives not much more than an explanation of the figures and illustrations on the plates.

Both volumes are based on the author's 1711 *Architettura Civile*, which had been epoch-making on the subject of perspective, quadratura, and stage settings for the theatre.

The beautiful and original plates include some beautiful Baroque settings for theatrical scenes. Bibiena's perspective designs for theatre scenery revolutionised the Baroque stage, and also profoundly influenced artists like Piranesi.

The vellum of volume one is somewhat ink stained on the front board, very lightly foxed throughout. Otherwise in very good condition.

[1], [1 blank], [10], 143, [1]; 159, [1] pp. *Cicognara* 432 (ed. of 1745 & 1753); *Comolli III*, pp. 40–42; *Kemp, The Science of Art*, p. 140 ff.; cf. *Berlin Kat.* 2630 (ed. of 1777); *Fowler* 135 (ed. of 1725 of the first vol. only); *Hyatt Mayor, The Bibiena Family*, New York, 1945; *Vagnetti EIVb36* (ed. 1754 & 1731);  More photos on our website



*First French edition of 1788 English handbook of the art of caricature,
with 29 plates, all newly engraved and 9 showing 10 new heads plus 28 new scenes*

15. GROSE, Francis. Principes de caricature, suivis d'un essai sur la peinture comique.

Leipzig, Industrie Komptoir, Baumgärtner; Vienna, Mollo & Comp., [1800]. Small 4° (18 × 13 cm). With an engraved frontispiece caricature portrait of an antiquarian mastiff and xxviii numbered engraved plates of caricatures (6 folding), many with several figures, all on grey-brown paper. Contemporary half mottled sheepskin. € 4500

Rare first French edition of a detailed and thoroughly illustrated practical handbook of the art of caricature by the English antiquarian, lexicographer and army captain Francis Grose (1731?–1791), first published in English. The plates make their first appearance in the present edition, including 9 showing caricatures not in the earlier editions. The first part has a drop-title “Principes de caricature” (pp. 1–14, with plates I–VI bound before it as the direction to the binder at the foot of p. 42 indicates), while the second has a divisional title “Essai sur la peinture comique” (pp. 15–32). The text ends with the notes on the plates, including the frontispiece (pp. 33–42). Plates VII–XXVIII follow, with the 6 folding plates (XXIII–XXVIII) containing 27 scenes, some with more than one human figure. Plates I–VI show details (caricature noses, profiles, heads, etc.) while the other illustrations show caricature portraits and scenes, often with grotesque figures.

Both the present French and the German edition, by the same three publishers, are undated, but appeared in 1800. They match in typographic style and use the same plates. Although the French is translated from the German, it appears to have been published a few months earlier, at the Leipzig bookfair for spring 1800, so it is the first edition to use the present plates.

With minor foxing, part of the foot border line of one plate very slightly shaved (just touching the toe of one figure), a couple small marginal chips or tears (not affecting the image or text) and a few creases in the folding plates, but otherwise in very good condition. The front hinge is cracked and there are a few small scuff marks, but the binding is otherwise good. A practical handbook of caricature, more extensively illustrated than any English edition.

[1], [1 blank], 42 pp. plus frontispiece and xxviii plates. *Allgemeine Literatur-Zeitung* LXXV (4 June 1800), col. 623; *Quérard* (1829) III, p. 487 (erroneously described as 8vo, Leipzig 1779 and 1802); *WorldCat* (4 copies); cf. *Cicognara* 326 (1802 Renouard ed.); *Cohen & De Ricci*, col. 464 (1802 Renouard ed.); *ESTC* T46959 (1st English ed.); *Leipziger Jahrbuch der neuesten literatur vom jahre 1800*, XLI (30 September 1800), col. 334 (1st German ed.). [📖](#) More photos on our website

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Rare work on the basics of perspective

16. HOUTEN, Hendrik van. *Verhandeling van de grontregelen der doorzigtkunde, of tekenkonst (perspectief)* ... Amsterdam, Jan ten Hoorn, 1705. 4°. With a large allegorical engraving on the title page, several woodcut figures in the text, 20 basic mathematical figures on a folding engraved plate, and numerous models of perspective drawings on 52 numbered folding engraved plates. Contemporary marbled boards. € 3500



First edition of a thorough text book on perspective, teaching in a clear and succinct way the basic theories as well as all possible practical use of the art of perspective in art, architecture, the theatre, etc. by Hendrik van Houten (fl. 1705). The manual is richly illustrated, giving numerous examples of perspective drawings for different purposes, for example the drawing of plane figures and the drawing of three-dimensional objects, but including hanging objects and objects that are or aren't parallel to the baseline. He also gives instructions on the best way to draw shadows created by sun- or candlelight. Van Houten also explains how to make a perspective drawing a gallery or something similar that is only viewed from below. He also gives very practical explanations of how to draw very specific objects, such as spiral stairs, mantelpieces and cross vaults.

The book was intended for architects, draughtsmen and artists. No particulars on the author or his work are to be found in biographical dictionaries and art or science reference books. The STCN only records this edition.

With a label on the front pastedown: "Geschenk van Jhr. E.C.B. ridder van Rappard", and a library stamp on the title page from the "Koninklijk Instituut van Ingenieurs". Binding rubbed, slightly stained, edges of the pages and plates somewhat frayed, otherwise an uncut copy in good condition.

[4], 72 pp. *Bierens de Haan* 2153; *STCN* 260553697 (8 copies); cf. not in *Fowler*; *Berlin Kat.*; *Cat. Rijksmuseum*. More photos on our website

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Beautiful 19th-century illustrations for all of Victor Hugo's plays, printed on silk

17. [HUGO, Victor]. [Théâtre. Gravures sur soie].

[Paris, J. Lemmonyer, G. Richard and Cie, E. Testard, between 1885–1895]. 4° (ca. 27 × 24.5 cm). With 30 full-page engravings on silk. Contemporary gold-tooled red morocco, with the title and author lettered in gold on the spine, gold-tooled board edges and turn ins, marbled end papers. Bound by the French bookbinder Louis Guétant (1848–1936), signed in the bottom turn in of the front board. € 6500

Remarkable suite of plates for the plays of Victor Hugo (1802–1885), printed on silk and luxuriously bound. The engravings are beautifully drawn and capture the light in an entrancing way because of the sheen of the silk. The work starts with a portrait of Hugo by Achille Devéria (1800–1875), a painter and lithographer known for his portraits of famous authors. The other plates illustrate all 13 of Hugo's plays, including his unfinished *Les jumeaux*, and were made by various different artists.

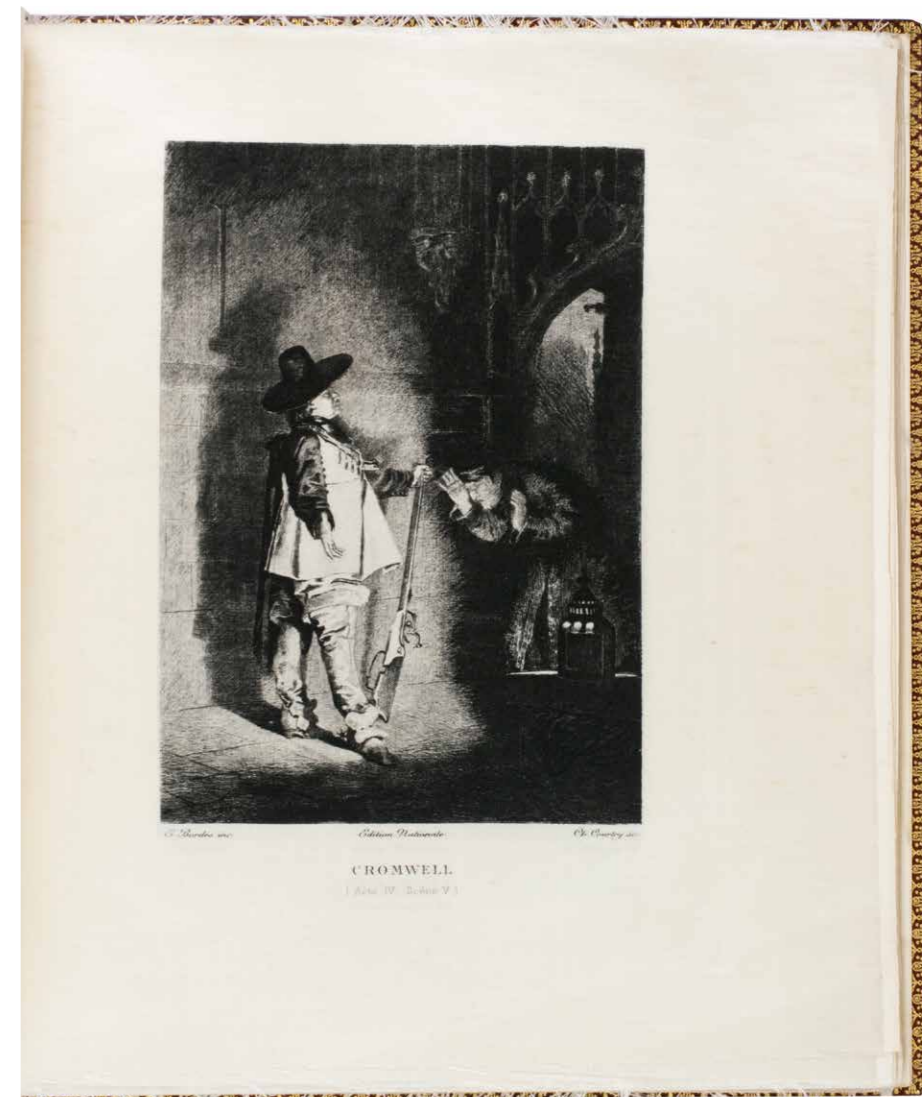
The plates were engraved for the "Edition nationale", a 43 volume work containing Hugo's complete oeuvre, printed between 1885–1895. Five of the volumes were dedicated to his plays. This national edition was illustrated by some of the most important French artists of the time, including Maurice Leloir (1853–1940), Adrien Moreau (1843–1906), and Georges Antoine Rochegrosse (1859–1938). The work was limited to a 1000 copies, only available to subscribers. This included a luxury edition, printed on Japanese paper, which was limited to just 250 copies and came with an extra suite of plates printed on silk. The present work is most likely this extra suite of plates from the theatre volumes of the luxury edition.

Victor Hugo was a French poet, novelist, and dramatist of the Romantic movement. He is considered one of the greatest and best-known French writers. His most well-known works are the novels *Les Misérables* (1862) and *Notre-Dame de Paris* (1831). He also earned respect as a campaigner for social causes, such as the abolition of capital punishment.

The present work comes from the library of Henry Baudet (1891–1921), a Dutch mathematician and chess player.

With the bookplate of Henry Baudet mounted at the head of the front pastedown. The corners of the boards are very lightly scuffed, the leather on the front and back is lightly scratched. The silk leaves are frayed at the head and foot margin, not affecting the images, the first engraving of the play *Hernani* has somewhat browned, some engravings are slightly creased, mostly in the margins. Otherwise in very good condition.

[30] silk ll. [More photos on our website](#)



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Everything you ever wanted to know about perspective

18. JEAURAT, Edme-Sebastien. *Traité de perspective a l'usage des artistes. Ou l'on démontre géométriquement toutes les pratiques de cette science, & ou l'on enseigne, selon la méthode de M. le Clerc, à mettre toutes sortes d'objets en perspective, leur reverberations dans l'eau, & leurs ombres, tant au soleil qu'au flambeau.*

Paris, Charles-Antoine Jombert, 1750. 4°. With an allegorical woodcut vignette on the title page, 2 engraved headpieces by P. Soubeyran, 72 large tailpieces by P. E. Babel (including 1 full-page), and 129 engraved plates (including 19 repeats, as usual). Contemporary gold-tooled mottled brown calf. € 4500

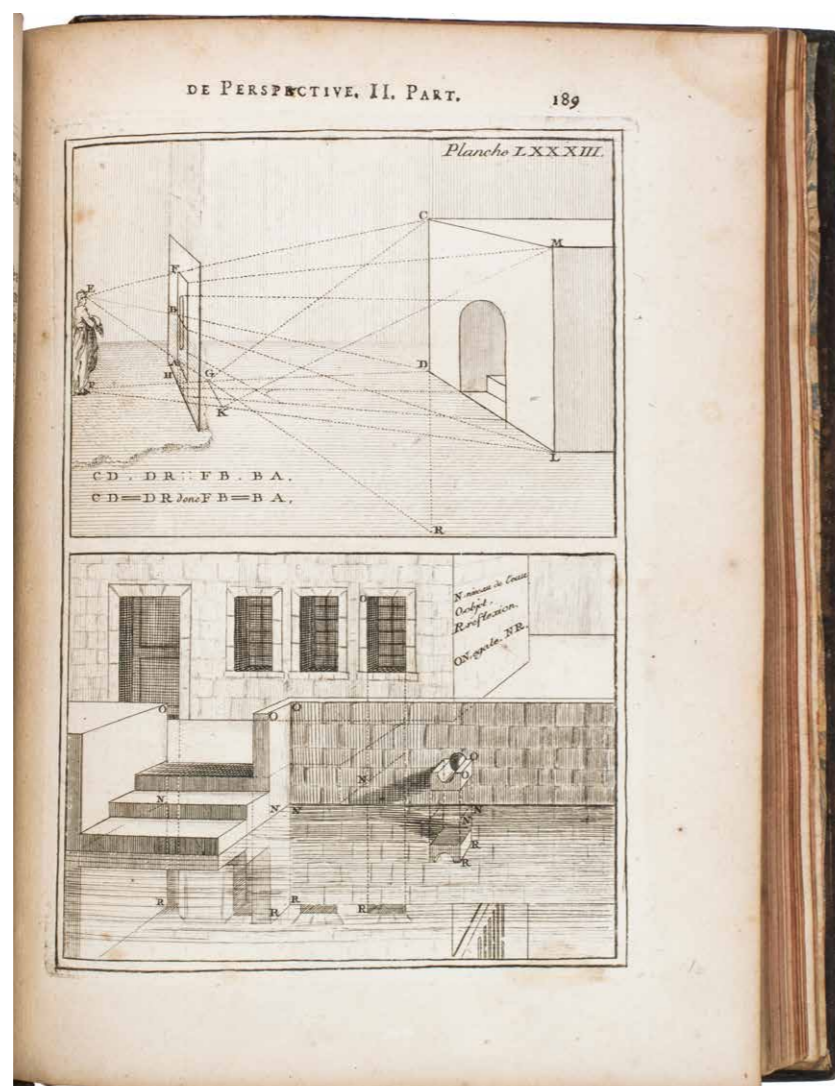
First edition of a beautifully produced and richly illustrated work on perspective, complete with all the plates. The work is meant for students of art and architecture who wished to master the technicalities of perspectival representation. It teaches everything known about perspective at the time in 34 problems and 116 lessons, each discussing a different aspect of perspective, and become gradually

more difficult. The treatise was a great success in the 18th century because of its practical and precise qualities. "Cet ouvrage a été longtemps estimé" (Brunet). These practical qualities of the work are clearly be seen in the plates. The explanatory text was intended to be on the page next to the plate to enable the student to study both simultaneously. However, in a few cases the text was too long, so the plates were printed a second time on the next page to prevent the student from having to turn them. Human figures have also been added to the first few plates to explain the position of the eye. On the later plates very ingenious and intricate perspectival problems are taught, including reflections in the water. The numerous beautiful rococo vignettes by P. E. Babel (d. ca. 1770), are often very large and show an incredible variety of ornaments and perspectival designs.

Edmé Sébastien Jeurat (1725–1803), was a French architect and Royal engineer-geographer. He studied art and even received a medal from the French academy of painting. Later in life he became an astronomer and published a map of the 64 stars of the Pleiades. The present work is his only work on art. The edges and corners of the boards are scuffed, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The front two flyleaves are nearly detached, the work is slightly browned and foxed throughout. Otherwise in good condition.

vi, [2], 240, [1], [1 blank] pp. *Berlin Kat.* 4735; *Brunet III*, 526; *Cicognara* 841; *Fowler* 157 (listed under *Jeurat*); *Guilmard* p. 174; *Savage et al.*, *Catalogue of the British architectural library*, 1609; *Vagnetti EIVb31*; cf. *Kemp, The science of art*, p. 227; *Thieme/Becker* 2, pp. 300–301 (on P.E. Babel).

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Parisian luxury jewelry catalogue

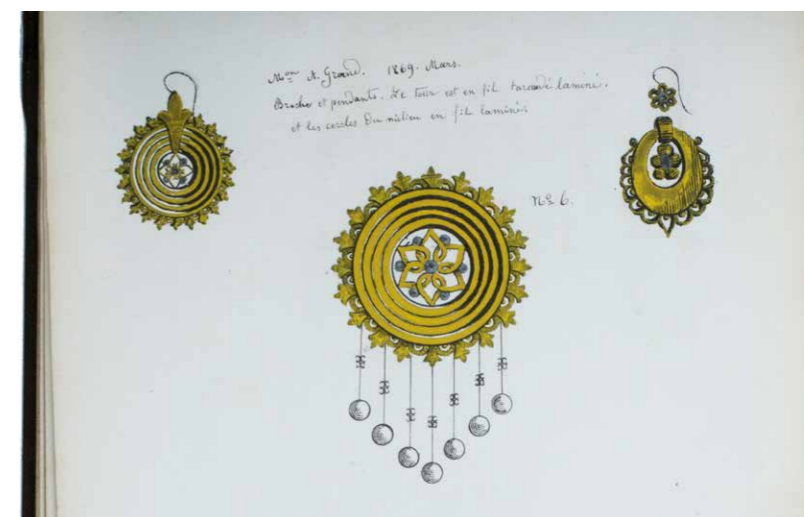
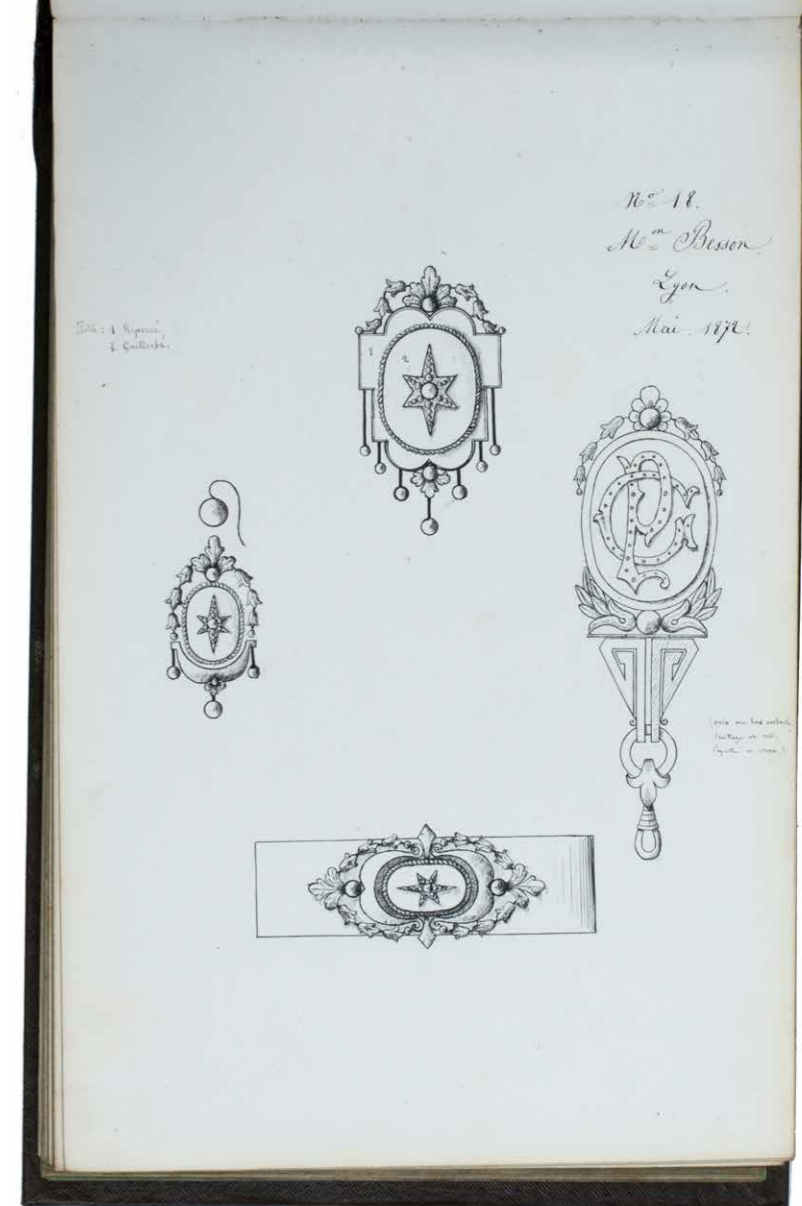
19. [JEWELRY MODELS]. [Album with hand-drawn jewelry models].

[Paris?, in or soon after 1872]. Oblong (17.5 × 28 cm). With 101 very neat drawings in ink, some hand-coloured (blue and yellow). Half purple morocco and purpleish-brown weave-grained cloth sides, with “album” lettered in gold on the front board. € 3750

Model album for jewelry, probably from a Parisian luxury jeweler, with 101 ink drawings of jewelry models and designs. All drawings by the same anonymous hand. The first 59 drawings are numbered 1–59 and have French comments added in neat handwriting that provides the name of the jeweler that produces the jewelry pictured, the place where the jeweler is active and the date when the model first came on the market. All jewelers mentioned are from Paris, except for Besson from Lyon. These are: Grand, Martincourt, Ballanche & Bourdier, Loussel et Vacherot, Galerie Vivienne, Goliat, Magasins du Boulevard des Italiens and Magasins du Palais Royale. The dates range from 1868 to 1872. Each numbered model is accompanied by a short descriptive text giving details about the material and sometimes the popularity. The catalogue includes earrings, brooches, medallions, crosses, bracelets, hairpins, badges, clasps and a diadem, made of silver, gold and platinum, using pearls and precious stones such as rubies and onyx. The rest of the designs, without numbers or text, may be the jeweler’s own designs.

In very good condition.

52 ll. [More photos on our website](#)



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On the importance of drawing from the nude

20. KASTEELLE, Reinier Pieter van de. *Redevoering over het belang van het teekenen naar het naaktmodel. Bij gelegenheid van het uitdeelen der prijzen, uitgesproken in de akademiezaal van Pictura. Op den 31sten van Louwmaand 1816.*

The Hague, Johannes Allart, 1816. 8°. With a full-page engraved allegorical frontispiece, and an engraved plate with the seals of the academy. Contemporary red sprinkled paper wrappers, kept in brown kraft paper wrappers. € 750

Rare lecture on the importance of drawing from nude models for the education of the artist, issued by the drawing academy in The Hague, the “Vrije Haagsche Teeken-Akademie” on the occasion of the January 1816 awards ceremony. The work starts with a “Naamlyst”, a list of names of the members of the academy, which is often included in publications from the academy. The lecture was given by Reinier Pieter van de Kasteelle (1767–1845), who was a Dutch church minister, as well as the first director of the Koninklijk kabinet van zeldzaamheden (royal cabinet of rarities), a museum of scientific and ethnographic objects which was located in the Mauritshuis in the Hague. His lecture is now exceptionally rare, as it has only been recorded in two libraries on WorldCat, and we have not been able to find any other copies in sales records.

The back wrapper is detached, but still present, the front wrapper is nearly detached. Internally very clean. Overall in good condition.

[18], [2], 33, [1 blank], [2] pp. *Kunst op schrift 1760; WorldCat 825943672, 1024296886 (2 copies).* [More photos on our website](#)

Stunning collotypes and chromolithographs of Pompeii wall paintings in situ soon after their excavation

21. MAU, August. Geschichte der decorativen Wandmalerei in Pompeji ... Mit 20 Tafeln in einer Mappe.

Berlin, G. Reimer, 1882. 1 text volume & 1 portfolio with plates. 8° (text volume) and 1° (plates portfolio 53 × 43 cm). With 20 large numbered plates showing Pompeii wall paintings in situ, mounted on card stock, loose in a separate portfolio with letterpress title-leaf and contents leaf: 9 sepia collotypes (21 × 16 to 26.5 × 24.5 cm) and 11 chromolithographs (21.5 × 19 to 37 × 36 cm), no. 18 actually comprising 7 small chromolithographs on 1 card, each plate with a letterpress label on the back; and 7 black and white floor plans in the text. Contemporary half sheepskin parchment (text); contemporary blue half cloth portfolio (plates). € 7500

First and only edition of a detailed and beautifully colour-illustrated study of Pompeii wall paintings by Augustus Mau, who “knew as much about Pompeii as any other scholar at the time and seems always to have been willing to share the latest information from new excavations with visiting scholars” (Pedley, p. 23). In the present book he established the classification scheme still often used today, distinguishing four different styles that he believed represented chronological phases, though this remains a point of dispute among archaeologists. Most importantly his stunning and richly-coloured chromolithographs and detailed collotypes show the wall paintings in situ and in the state they were found during the archaeological excavations. Besides their extraordinary beauty and their interest as examples of the scientific use of these reproduction techniques, they therefore also provide an extremely important record of the material, before attempts at restoration, the removal of items from their original context,

The portfolio with a contemporary owner’s inscription and library stamps. With tears along the gutter fold of the final leaf and a couple others, but otherwise in very good condition, with only an occasional minor spot in the text and probably lacking a final blank leaf. The front board of the portfolio somewhat spotted. A stunning display of Pompeii wall paintings in situ, soon after their excavation.

xii, 462 pp. *Estelle Lazer, Resurrecting Pompeii (2009), p. 9; John G. Pedley, Life and work of Francis Willey Kelsey (2012), pp. 23–24, 53–55; not in BAL.* [➔](#) More photos on our website



Roman baths as measured and represented by Palladio: a major contribution to European classicism

22. PALLADIO, Andrea and Ottavio BERTOTTI SCAMOZZI. Le terme dei Romani disegnate da Andrea Palladio e ripubblicate con la giunta di alcune osservazioni da Ottavio Bertotti Scamozzi giusta l'esemplare del Lord Conte di Burlington impresso in Londra l'anno 1732.


Vicenza, Giovanni Rossi, 1797. 4°. With an engraved frontispiece, and 25 engraved plates (17 folding and 8 full-page) by Antonio Mugnoni. Contemporary gold-tooled, marbled brown calf. € 2950

Beautifully illustrated architectural work on the thermae (Roman baths) of Rome, with the plates engraved after the drawings of the famous Italian architect Andrea Palladio (1508–1580). The buildings themselves were in ruins when Palladio visited them, but he tried to reconstruct them in his drawings. He first produced the ground plans, then reconstructed elevations and sections. In the present work his ideas for the baths of Agrippa, Nero, Vespasian, Titus, Caracalla, Diocletian, and Constantine have been beautifully reproduced, along with detailed views of Roman columns.

Palladio worked on the plans for the Roman baths throughout his career, but never had the opportunity to publish them himself.

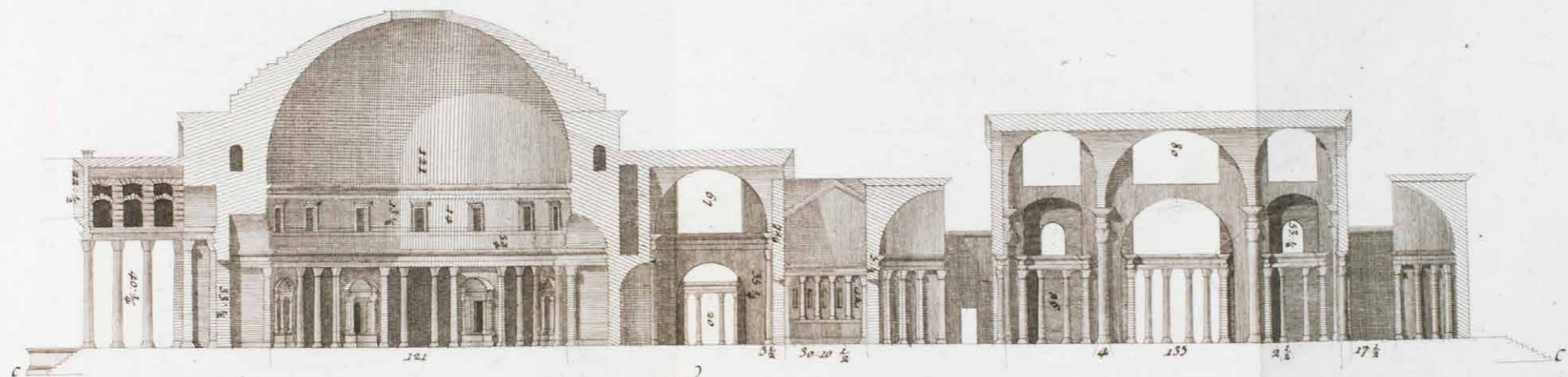
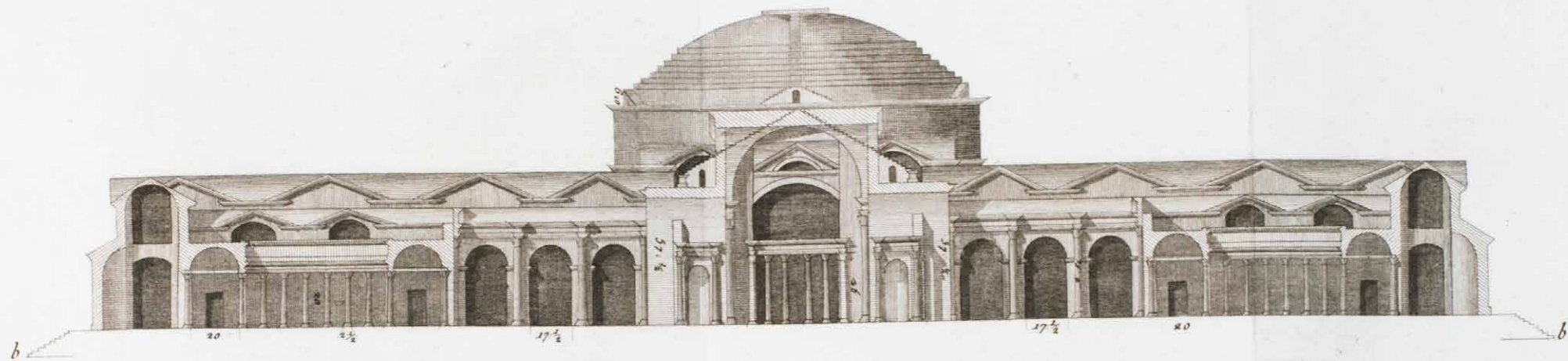
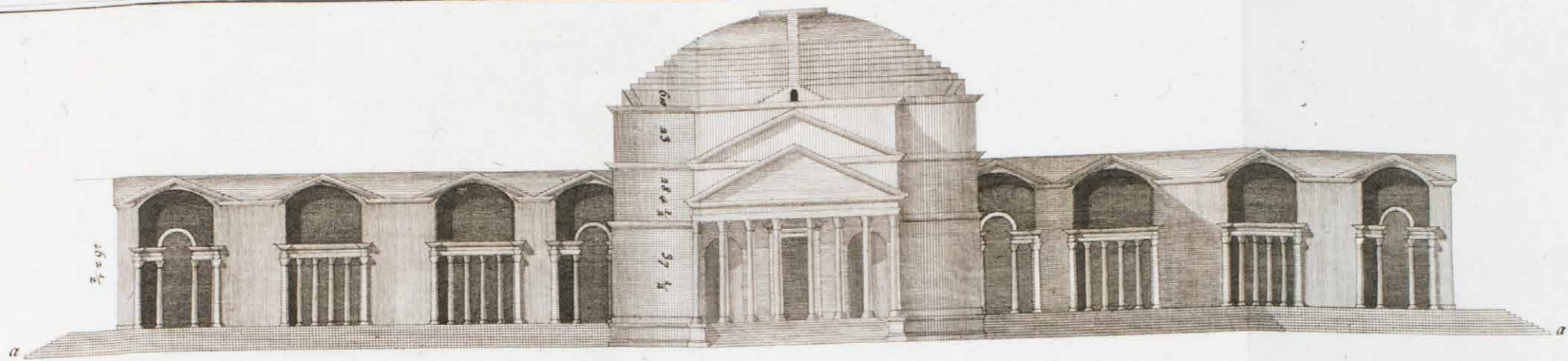
After his death, his drawings were found by Richard Boyle, the third earl of Burlington (1693–1753) during his Italian trips. He published them together with his comments under the title *Fabbriche antiche disegnate a Andrea Palladio* (1730). This work became a foundation stone of English Palladianism. The text in the present edition was written by Ottavia Bertotti-Scamozzi (1719–1790). His version was first published in 1785 by Francis Modena, the present copy is the second edition. It is based on Burlington's version, but includes an extra set of Palladio's drawings, namely those of the baths of Agrippa. It was intended, and is often considered, as a companion volume to *Le fabbriche e i disegni di Andrea Palladio raccolti ed illustrati da Ottavio Berlotti Scamozzi* (1776–1783). This four-volume set was republished by Giovanni Rossi in 1796, and supplemented in turn with the present edition of the work as the "fifth volume". The success of *Le fabbriche* has certainly promoted the publication of this "fifth volume", which eventually played a very important and influential role in European classicist architecture at the end of the eighteenth and early nineteenth centuries.

The edges and corners are somewhat scuffed, the leather on the boards is somewhat cracked, which has been skilfully restored in some areas. The margins are slightly soiled, with an ink stain on the back of the frontispiece, and grey stains one page 36 and 37, slightly affecting the text. Otherwise in good condition.

55, [1 blank] pp. Fowler 235; Millard Collection; Italian and Spanish books 72 (other ed.) and p. 247–61; Savage et al., *Catalogue of the British architectural library*, 2381; cf. Avery 745; Kat. Berlin 1877 (other ed.) and 2722; cf. Lewine 401.  More photos on our website



T. II.



Terme di Agrippa.

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Picart's 42 lion prints, including 8 by Picart from life and 18 after Rembrandt

23. PICART, Bernard, partly after REMBRANDT and others. Recueil de lions, dessinez d'après nature par divers maitres & gravez, ... Divisé en six livres chacun de six feuilles.

Amsterdam, Bernard Picart [title-print also: Paris, François Chereau], 1729 (engraved 1728–1729). Oblong 4° (18.5 × 24 cm). With a letterpress title-page in red and black with Picart's engraved "device, 1 title-print and 42 lion prints in 6 series, on 37 leaves, all engraved by Bernard Picart after drawings made by himself (8, all from life), Rembrandt (18), Charles le Brun (6), Albrecht Dürer (1), Paulus Potter (1) and unattributed (8). Late 19th-century pimpled red cloth with the spine at the head of the pages. Rebacked in red cloth. € 5000

First edition of a complete set of six series of lion prints (30 full-page, 12 half-page, on 36 inserted leaves) engraved by Bernard Picart (1673–1733), including at least 8 from his own drawings from life and others after drawings by various masters, including 18 after Rembrandt. Series A begins with a print showing 12 detail figures of paws and claws and continues with prints showing 2 lions each (except 1 showing 1 lion). Series B shows lion heads (1 to 3 per print), all after Le Brun. The rest show one lion each (except 1 showing 2 lions). They depict male and female lions standing, reclining and eating.

Picart, a celebrated French artist-engraver, studied with his father and worked in Paris together with François Chéreau, who sold the present print series there. He came to Holland in 1710, living and working in Amsterdam from 1711 to his death in 1733. One print (B3) is sophisticated, coming from another early edition. With small stains in the corners at the head of the leaves, and with an occasional minor marginal defect, but still in good condition. The binding is rebacked as noted, but is otherwise good.

[1], [1 blank], 6 pp. plus 37 engraved plates with title-print & 42 lion prints. *Cat. Rijksmuseum I*, p. 160 (title-page: www.rijksmuseum.nl/nl/zoeken?q=%22recueil%20de%20lions%22&v=&s=&ii=0&p=1; STCN (7 copies, incl. 1 lacking title-page, plus 1 set of the engravings alone); for Picart: *Thieme & Becker XXVI*, pp. 572–573.

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Artist's manual with an exceptional collection of old master prints

24. [PRINT ALBUM]. Spiegel der natuur en school ter teekenkunde, bevattende LXXVI. afbeeldingen van landschappen, landsdouwen, watergezichten, enz. enz. ...

Amsterdam, Jan Steven van Esveld-Holtrop, [ca. 1810?]. Oblong 8°. With 67 engraved plates in various styles (the last 6 folding) and 1 engraved plate tipped in on a blank page. Plate sizes vary. Slightly later half calf, gold-tooled spine, marbled sides. € 3750

Very rare drawing manual with exceptionally fine landscape prints mostly by renowned 17th-century old masters. The confirmed artists of the prints are: Jan van Almeloveen, Cornelis Danckerts (1), Pieter de Molijn, Nicolas Perelle, Gillis van Scheyndel (1), Claes Jansz.



Visscher (1). Furthermore the title-page names Silvestre, Quinault, Della Bella, Nolpe, Schenk and Vermeulen, which we could not confirm. Several prints in this album may be unknown works by these masters. The signatures and marks were erased from the plates, making these prints all new states.

The unidentified compiler must have had access to the original old master copper plates. Though the album is meant for young students, a collection of this many old master prints must have been expensive, limiting its market.

“1830” written in pencil on the title-page. Repair to the inner margin of the title-page. One plate with a repaired long tear. Otherwise in very good condition.

iv pp. text plus 76 plates. *Cat. Kunsthist. Bibl. Rijksmus. Amst. I, p. 225; Rudolph Wieg, Kunstlager-Catalog, vol. 8, Leipzig, 1840, no. 63; WorldCat 921087103, 921087104, 740254525 (3 copies, incl. 2 incompl.); not in Kunst op schrift.* [More photos on our website](#)



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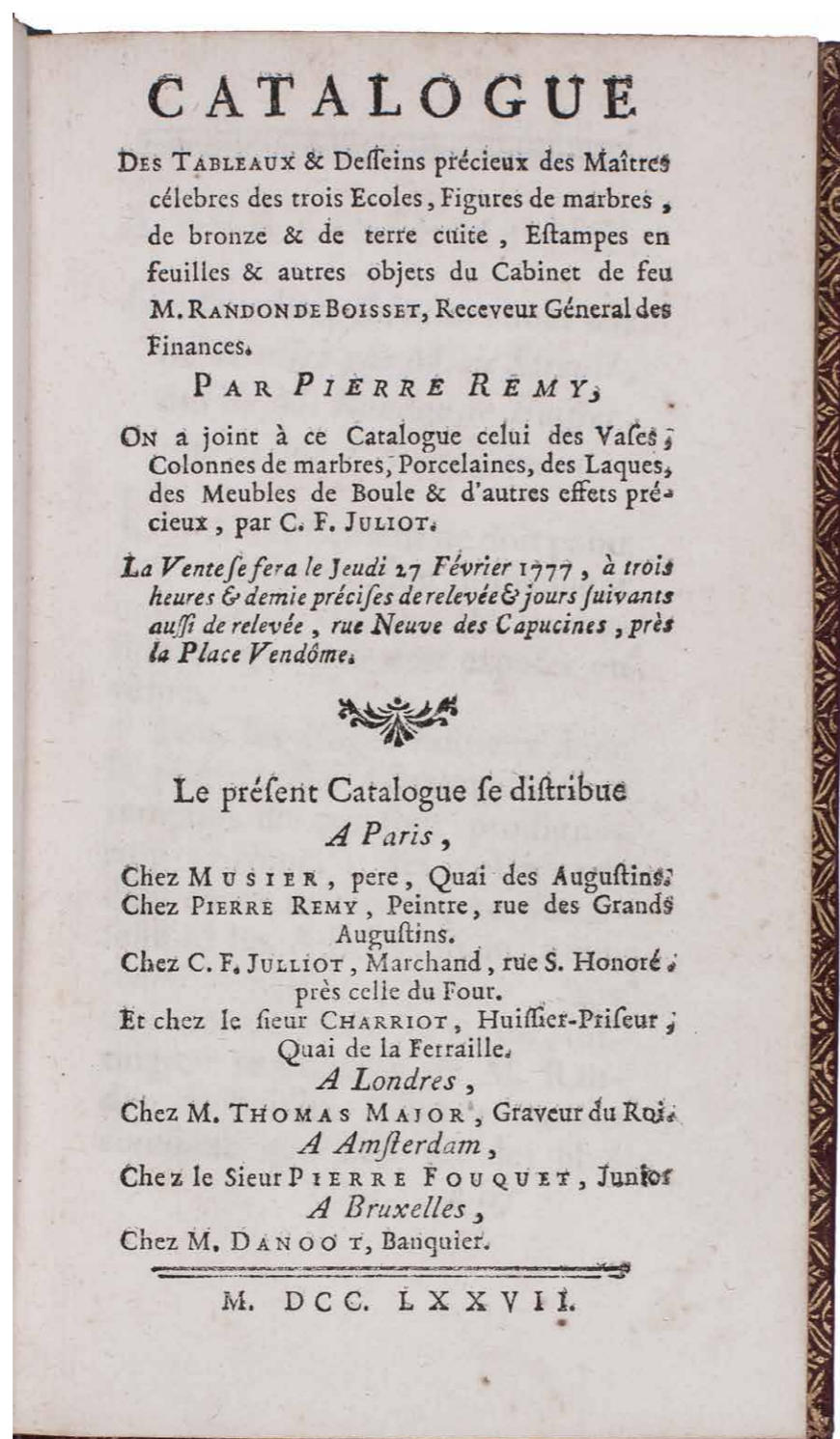
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*Auction catalogue of one of the most celebrated
collections of the 18th century*

25. [RANDON DE BOISSET, Pierre Louis Paul]. Catalogue des tableaux & desseins précieux des maîtres célèbres des trois écoles, figures marbres, de bronze & de terre cuite, estampes en feuilles & autres objets du cabinet de feu M. Randon de Boisset, receveur général des finances. ... On a joint à ce catalogue celui des vases, colonnes de marbres, porcelaines, des laques, des meubles de boule & d'autres effets précieux, par C.F. Julliot. La vente se fera le jeudi 27 février 1777 ... Vendôme.

Paris, London, Amsterdam, Brussels, 1777. 2 parts in 1 volume. 12°. Contemporary red morocco, richly gold-tooled spine and turn-ins, gold fillets on boards and board edges, gilt edges. € 1750

First and only edition of the auction catalogue of one of the most celebrated collections of the 18th century, the art collection of Pierre Louis Paul Randon de Boisset (1708–1776), a high financial official of the French government. The collection contained paintings from the Italian school (Carracci, Reni etc.), Dutch school (Rubens, Bril, Jordaens, Van Goyen, Rembrandt etc.), French School (Poussin, Watteau etc.), marble and bronze sculptures, drawings and prints, a large collection of vases and other objects made of precious stones, Japanese lacquer, precious stones, furniture, porcelain etc.

Lacking, as usual, the 8 pp. supplement with lots 888–904, otherwise a very good copy, priced throughout in a contemporary hand.

XII, 149, 158 pp. *Jammes, Cabinets de Curiosités* 291; *Lugt* 2652; *Duplessis* 965 (mentions an 8 pp. supplement).  More photos on our website

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The nobility in the Southern Netherlands: a rare work bound together with 415 hand-painted coats of arms

26. RUE, Louis Félix de la. Etat armorial de noblesse, chevalerie, & dignités accordés par S.M.I.R.A. depuis son avènement au Thrône jusqu' aujourd'hui dédié a monsieur de Wavrans ...


Brussels, 1775.

With: [Collection of hand-painted coats of arms of European noble families in the Southern Netherlands].

8°. With an engraved title page and 16 engraved plates containing a total of 342 coats of arms (6 blank; mostly 20 or 24 to a page), together with a collection of 415 hand-drawn and painted coats of arms (6 to a page), vividly coloured and highlighted with gold and silver paint, with the names of the noble families captioned below in a neat 18th-century hand in brown ink. Later half calf, marbled paper sides, title in gold on spine, marbled endpapers, red edges. € 8500

Rare heraldic work on the nobility in Flanders and Brabant, being an alphabetic list of nobles from the Southern Netherlands, by Louis Félix de la Rue (1730–1777). The text is followed by a series of 16 engraved plates with a total of 342 coats of arms, accompanying the text. The work appears to be rare, even more when complete with all 16 heraldic plates, like our copy. Complete copies are rare on the market. Our copy is even more remarkable, as about 100 leaves with hand-painted coats of arms are bound with it. The 415 coats of arms are painted very finely in vivid colours and highlighted with gold and silver paint. In contrast to the printed work of De la Rue, which only listed Flemish and Brabant nobles living in the Southern Netherlands in the 18th century, the added coats of arms also show some high and low nobility from Europe, who also had branches in the Southern Low Countries. Many of them held particularly important functions from the 13th until the 17th century, with a focus until 1500. Included are some of the most prominent families of the Spanish aristocracy, also some French (Hainaut), Italian, and Dutch families can be found in the present visual overview. Of course this part of the volume also contains many coats of arms of the Flemish nobility. Together with the printed work, this booklet provides a beautiful overview of the Belgian nobility in the Southern Netherlands from the 13th century to the 18th century, covering both the Flemish nobility and the European nobility from Spain, Italy, and the Netherlands. As a result, it offers a complete overview of the Belgian aristocracy and the origin of its various branches throughout Europe, beautifully illustrated with highly detailed hand-painted coats of arms. A rare survival.

From the library of the Belgian politician and antiquarian Philippe Kervyn de Volckaersbeke (1815–1881), with his bookplate on the front pastedown. Binding only very slightly worn, fore edge a little bumped at two places. Printed part very slightly browned, with some marginal foxing and a minor stain, a few small repairs in the engraved plates (not affecting them) and a tear in pp. 35–36, ink of some plates a little faded. The added part with hand-painted coats of arms only has some horizontal creases, which don't affect the coats of arms at all. Overall in good condition.

45, [2], [1 blank]; [102] ll. including some blanks. *WorldCat* 1439793958, 902423874, 1154700246, 251079651, 457587617 (7 copies); cf. *not in STCV*.  More photos on our website





Galiot



De Pontij



vander Belek



De Leuse



De Kessel



Reuvit



ETAT ARMORIAL

de

Noblesse, Chevalerie & Dignités
accordés par S.M.I.R.A. depuis
son avènement au Trône
jusqu'à aujourd'hui

Dédié à Monsieur de
Vaurans

Chevalier de l'Ordre Royal de S. Etienne, Conseiller
d'Etat et Président de la Chambre des
Comptes

Par Son très
Humble et très
Obéissant
Secrétaire

Humble et très
Obéissant
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BRUXELLES

1775

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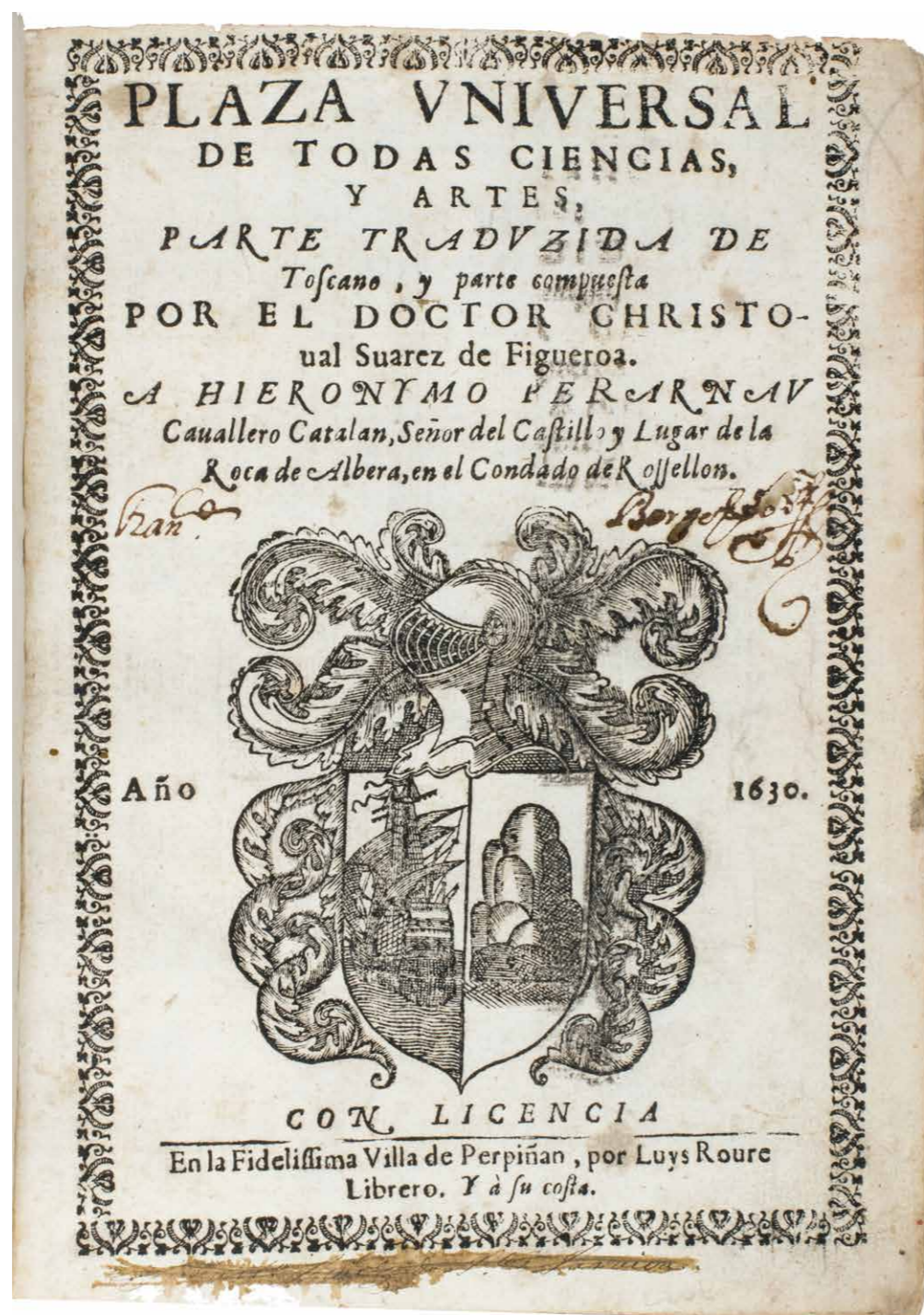
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An early mention of Australia & a window into early 17th-century Spanish daily life



27. SUAREZ DE FIGUEROA, Christobal (Tomaso GARZONI). Plaza universal de todas ciencias, y artes, parte traduzida de Toscano, y parte compuesta por el doctor Christoval Suearez de Figueroa.

Perpignan, Luis Roure, 1630 (colophon: 1629). 4°. With title printed in woodcut border with large woodcut coat of arms; interesting woodcut initials and head- and tailpieces. Contemporary mottled calf. € 6500

Rare second edition of an encyclopaedic work on all the arts and sciences as well as their practitioners, by Cristóbal Suárez de Figueroa (1571–1645). The first edition was published by Luis Sanchez in Madrid in 1615. The book is partly a translation, partly an adaptation of the Italian work by Tomaso Garzoni (1549–1589): *La piazza universale di tutti le professioni del mondo* (1585). There are III articles on all sorts of professions or practitioners of the arts and sciences such as astronomy, astrology, anatomy, perspective, printing, etc. with chapter titles like “De los gobernadores”, “De los Religiosos”, “De los Doctores de Leyes, o Iurisconsultos”, “De los profesores”, “De los Matematicos”, “De los Filósofos”, “De los que componen libros”, “De los Cosmografos”, “De los Musicos”. With an owner’s inscription on the flyleaf and title page: “Francesco Borgez ...” (?) and many marginal annotations and underscoring in ink. Some spotting, staining and browning, several leaves seriously browned; binding rubbed.

[8], 379, [1 blank] ll. *Palau 323909.* More photos on our website

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First edition of the first monograph of Sebastien Le Clerc

28. VALLEMONT, Pierre le Lorrain de. Eloge de Mr. Le Clerc, chevalier romain, dessinateur, et graveur ordinaire du cabinet du roi: avec le catalogue de ses ouvrages; Et des réflexions sur quelques-uns des principaux.

Paris, Nicolas Caillou and Jean Musier, 1715. Small 8° (ca. 16 × 10 cm). With an engraved frontispiece, an engraved headpiece, a woodcut headpiece, and two decorated woodcut initials. Contemporary gold-tooled mottled brown calf, with the title lettered in gold on the spine, gold-tooled board edges, marbled edges, marbled endpapers. € 1950

First edition of the first biography and catalogue of the work of the Lorraine artist Sebastien Le Clerc (1637–1714). Le Clerc was a draftsman, engraver and military engineer, born in Metz. He published numerous books on geometry and perspective, as well as on architecture. He had a great eye for composition, and is still considered one of France's best engravers because of it. He initially worked as an engineer, but his artistic talents were soon recognised by Charles le Brun (1619–1690), a painter who worked directly for King Louis XIV and painted several murals in Versailles. Le Brun advised him to abandon his engineering work and devote himself exclusively to engraving and drawing, which he did very successfully. He was sought after by publishers and his engravings were already collected in his own time. The present work was published shortly after his death. The portrait of Le Clerc, especially made for this work, is often lacking, but has here been added as a frontispiece at a later date.

The edges and corners of the boards are scuffed, the boards are slightly scratched, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The frontispiece is likely taken from another work and has been mounted on the blank page before the title page, the work is slightly browned throughout, but otherwise internally clean, a contemporary correction with annotation in the margin on page 18. Overall in good condition.

[8], 223, [4], [5 blank] pp. *Catalogue du Fonds Lorrain, Nancy, 4339; Colon 17957; Quérard X, p. 27; WorldCat 1044587864; cf. not in Cicognara.* [More photos on our website](#)



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Beautiful drawing book by an apprentice of the silversmith Bernardus Hayens



29. VISSER, Willem Abrahams. [Drawing book by an apprentice silversmith].

Emden, 1755–1759. 4°. Drawings on paper, some in red chalk and others in black ink with washes, some sketches of e.g. flowers in pencil on the verso of the leaves. Contemporary vellum, leather ties. € 9500

Very interesting, unique and charming drawing book by Willem Abrahams Visser, made in the years 1755–1759 as an apprentice of the silversmith Bernardus Hayens (Scheffler), who was active in the gold and silver trade in Emden (then part of the Kingdom of Prussia), on a North Sea inlet that separates Germany from the Netherlands. It contains 90 mostly full-page drawings in red chalk (ll. 3–12) or black ink with washes, including portraits, emblems, rural scenes and allegorical figures, some with manuscript captions. They appear to be exercises to improve his artistic skills, often by copying engravings. Exercises in pencil on the back of the leaves show floral ornamentation (and some other elements, sometimes executed later, one after 1873), sometimes crossing over to the margins of the facing page.

Binding nearly detached, wrinkled, dust-soiled and somewhat stained. The leaves are a little soiled, with some stains, first leaves slightly frayed and with some traces of use and thumbing, but overall in good condition. A fascinating drawing book by an apprentice silversmith in the 1750's.

92 ll. Cf. W. Scheffler, *Goldsmiede Niedersachsens. Erster Halbband* (Berlin, 1965), p. 332, no. 155. [More photos on our website](#)



Willem Visser.



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*A popular practical treatise on painting,
varnishing, and gilding, including a part on
Japanese and Chinese lacquer*

30. WATIN, Jean Felix. L'Art du peintre, doreur, vernisseur, ouvrage utile aux artistes & aux amateurs qui veulent entreprendre de peindre, dorer & vernir toutes fortes de sujets et batimens, meubles, bijoux, equipages, &c. in-8o de plus de 400 pages en trois parties. Quatrieme édition. Revue, corrigée & augmentée.

Paris, [printed by l'imprimerie de la Veuve Herissant] for the author, 1785. 8°. With some woodcut head- and tailpieces. Contemporary marbled calf. € 950

Fourth enlarged and revised edition of a popular practical treatise on painting, varnishing and gilding of furniture, and much more by the French painter and craftsman Jean Felix Watin (1728-?). He was also a merchant trading in all kinds of materials necessary for the arts and crafts he described in the present work. The first part deals with the art of painting all kinds of objects (pp. 1-146), the second part is on the art of gilding (pp. 147-194), and the third part is on varnish and varnishing, including Japanese and Chinese lacquer (pp.195-357). A general index is included at the end of the work.

The binding shows some slight signs of wear, mainly around the edges and corners of the boards and the ends of the spine, the back hinge is slightly weakened (some loss of material), internally occasionally very slightly foxed. Otherwise in very good condition.

xxxii, 380, [3], [1 blank] pp. *Cat. Bibliotheek Rijksmuseum I p. 200 (ed. 1793); Conlon 72: 1314; WorldCat 77911638, 886305271, 886965514 (10 copies).* [More photos on our website](#)



L'ART
DU PEINTRE
D'IMPRESSION.

PREMIERE PARTIE.

INTRODUCTION.

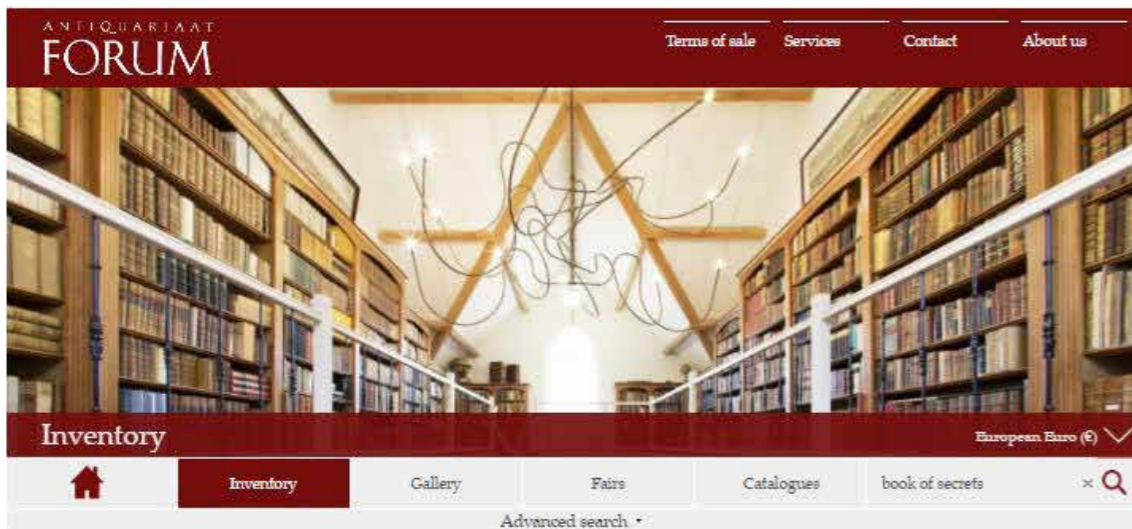
L'ART de la Peinture est divisé en deux parties, comme les Peintres le font en deux classes.

La premiere, que j'appelle *la Peinture* par excellence, est un Art libéral, enfant de l'imagination ou du génie, qui parle aux yeux, les attrait, les flatte, les fixe, & s'en joue quelquefois par des illusions inconcevables; c'est par la médiation du plus noble des organes qu'il maîtrise les sens, pénètre jusqu'au cœur, éveille & anime les passions, inspire l'effroi, ramene la sérénité, répand la terreur, produit l'extase, & quelquefois, ainsi que le portrait de Miltiade, forme les grands hommes & crée les héros.

A

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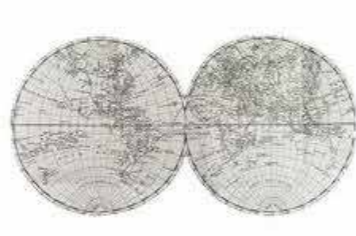
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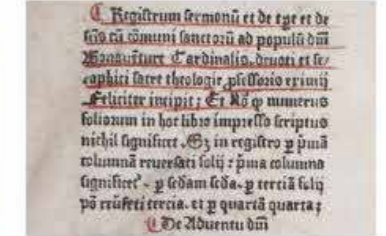
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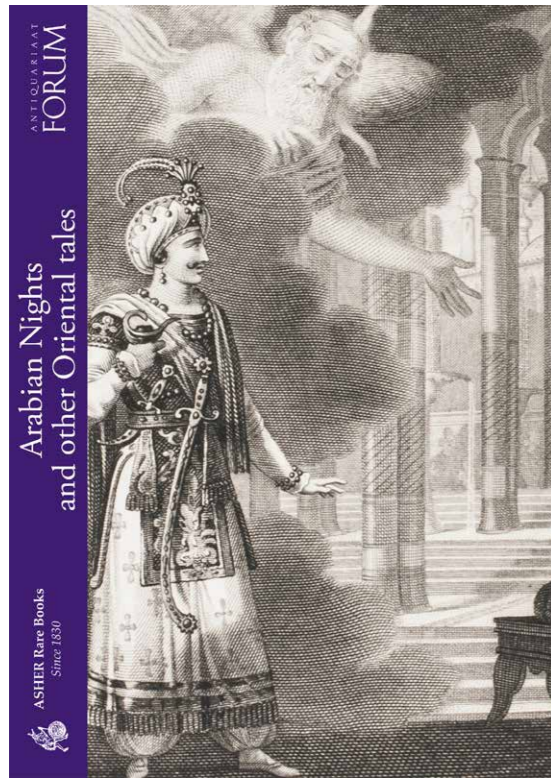
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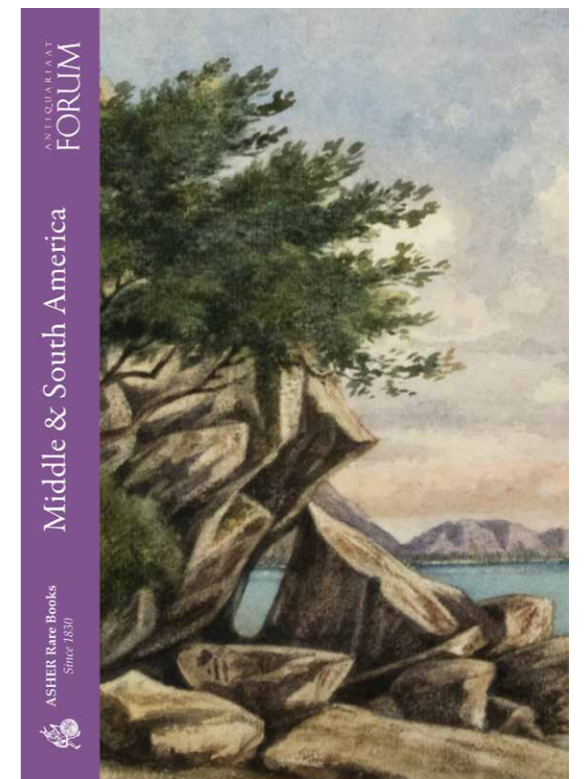


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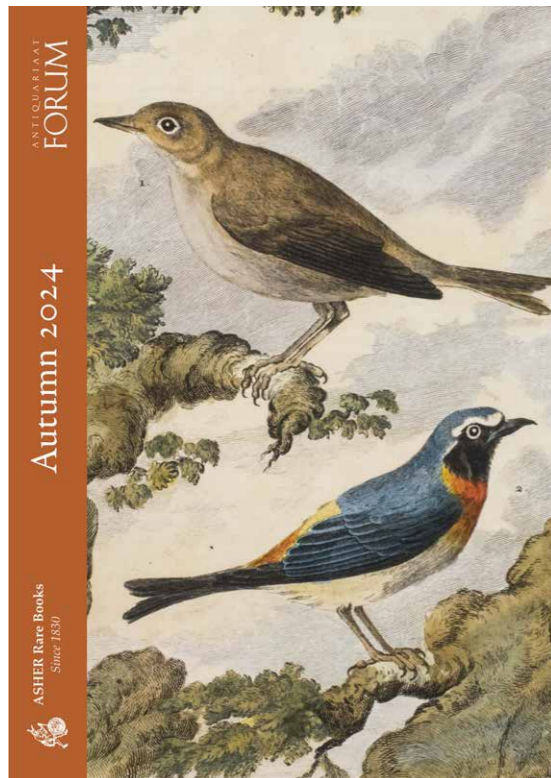
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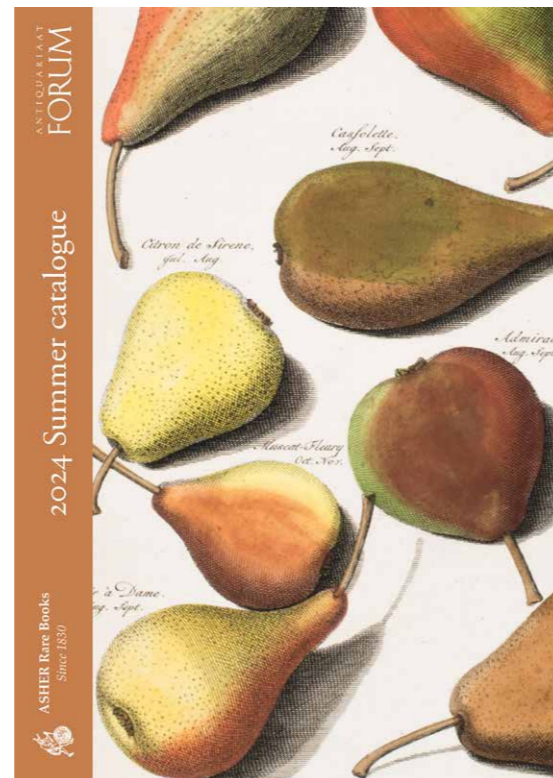
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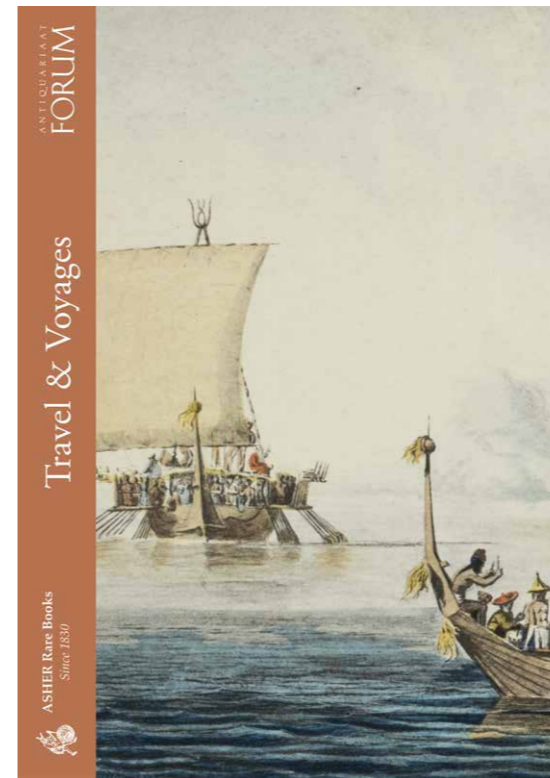
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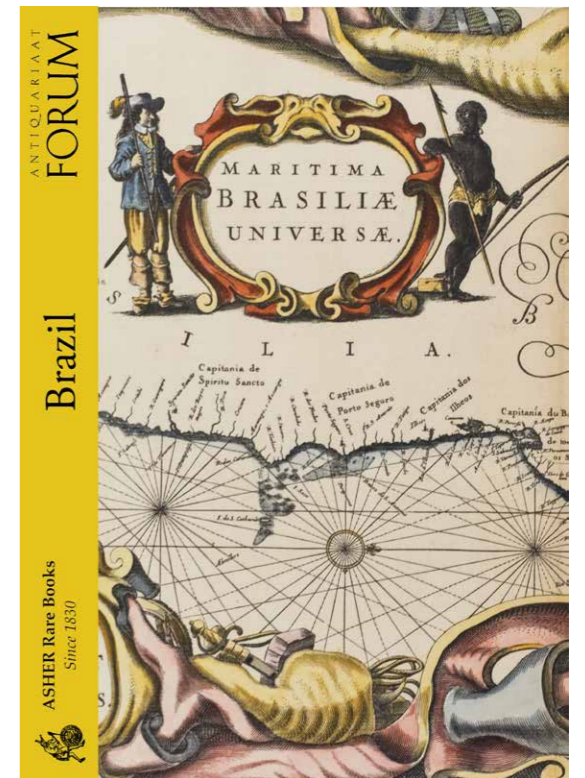
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