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Richly illustrated manuscript teaching religion to deaf-mutes

1. [ASSAROTTI, Ottavio Giovannio Battista]. Dottrina Christiana. [Manuscript in Italian]. [Genoa, ca. 1815/20]. 8°. With 117 (of 118) full-page hand-coloured drawings, each in a frame of double rules (20.5 × 14 cm), with lively illustrations of the Christian doctrine, and text in Italian. Contemporary half calf, gold-tooled spine. € 18 500

Important manuscript containing a method of teaching "Dottrina Christiana" (Christian doctrine) to Italian deaf-mutes, devised in Genoa by Padre Ottavio Giovannio Battista Assarotti (Genoa 1753–1829). Assarotti was an Italian philanthropist and founder of the first school for deaf-mute people in Italy. It is not certain that Assarotti himself wrote the present manuscript, which may be the work of one of his collaborators, based on the method Assarotti invented and developed and using the illustrations he designed. The introduction discusses the difficulty of teaching abstract concepts, such as religion, to deaf-mute pupils, necessitating the use of illustrations as designed by Assarotti. Assarotti “never wrote down his educational philosophy and methods, and so fell into obscurity after his death” (Deaf history unveiled). As far as we know this manuscript is the only surviving witness of Assarotti’s theories.

The style of the watercolours is somewhat primitive and popular, but very rich in detail. They illustrate faith in general (“fede”; nos. 1–42); the commandments (“legge”; nos. 43–51); prayers (“preghiera” 1–10; nos. 52–61); the sacraments (“sacramenti”; nos. 62–95, 97–104); virtues (“virtu” 1–14; nos. 105–118), and include views of heaven and hell, creation, a city, priestly activities, and all kinds of Catholic symbols, etc.

In very good condition.


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Collection of signed drawings by the leading Dutch book illustrator

2. BUIJS, Jacobus. [Set of 22 drawings and 1 engraving].
[Ca. 1781]. Various sizes. 22 washed pen and ink drawings and 1 engraving on paper. Mostly loose, nos. 8, 10, 20–23 pasted on paper support.

€ 7500

Unique collection of delicate washed pen and ink drawings by Jacobus Buijs (or Buys), one of the most important artists of the new generation of Dutch book illustrators of the second half of the 18th century. The drawings served as designs for illustrations in many works, including Jacobus Kok’s encyclopaedic Vaderlandisch woordenboek, 35 vols. (Amsterdam, J. Kok & J. Allart, 1780–1796), and the play by L.S. Mercier, De valsche vriend, of de zegenpraal der huwelijksliefde, translated from the French Le faux ami, apparently published as volume 2 in the three-volume series Het zedelyk tooneel (Amsterdam, A. Kroese, 1778–1779), though not described as such in the book itself.

E. de la Fontaine Verwey, Illustr. letterk. werken XVIIIe eeuw, pp. 83 ff.; L. Buijnsters-Smets, “Jacobus Buijs als boekillustrator”, in: Documentatieblad werkgroep achttiende eeuw, 16 (1984), pp. 91–106; Van Someren, Catalogus van portretten 2542; Müller, Portretten 229 & 2518; on the artist, see also Scheen I, p. 193; Waller, Biogr. woordenboek, p. 55; Wurzbach I, 1 p. 226. ☞ More on our website

Oval portrait painting of Voltaire

3. CERF, J. de. [Oval miniature portrait painting of Voltaire].
[France?], “1687” [= ca. 1735?]. Oval portrait painting (11 × 9 cm) in grisaille on copper, with a note on the back “J. de Cerf A[nn]o 1687”. Mounted in a gilt rectangular wooden frame (34.5 × 28 cm).

€ 9500

Oval miniature portrait painting of the acclaimed French Enlightenment author Voltaire (1694–1778), showing him in one of his favourite poses: sitting with a book in his hand in front of a bookcase. The portrait has a dated signature on the back “J. de Cerf A[nn]o 1687”, seven years before Voltaire was born! A modern note on the back suggests that the artist is the obscure painter Louis Le Cerf, who worked in Grenoble around 1735. The portrait itself is in very good condition, but the frame has lost most of its gilding.

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4. **[DRAWING – CHINA]**. [A series of 4 Chinese drawings].
[China, ca. 1650/60?]. Colour drawings (3 ca. 28 × 18 cm, the 4th cut down to 16.5 × 17.5 cm), apparently showing Manchurian scenes. € 4500

A series of 4 colour drawings of Manchurian(?) scenes. All mounted on Dutch paper probably from the period 1650–1660. The paper of the drawings themselves ranges, in three cases, from 27 × 16 cm to 30 × 19.5 cm; the fourth has been cut down to 16.5 × 17.5 cm. The drawings show the following (all outdoor scenes):

1) a dignitary on horseback, with his attendant on foot carrying a parasol.
2) 2 ladies, 1 holding the other’s sleeve, with a flowering tree and an octagonal stone basin(?).
3) a lady with a flowering plant in a basket, with a deer at her side.
4) 2 ladies: 1 with a fan; the other leaning on a table with a vase of flowers.

All 4 backed with matching European paper watermarked with a 7-point foolscap above “4” and 3 balls. The closest matches in the literature, Laurentius 431–437 (especially 431 and 435), date from 1651 to 1658.

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5. **[DRAWING – CHINA]**. [A series of 8 Chinese drawings plus 1 watercolour drawing and 2 woodblock prints].
[China, the main series ca. 1660/75?]. A series of 8 Chinese drawings (ca. 24 × 14.5 cm: 5 coloured, 1 also highlighted in gold), showing scenes from a Chinese novel, many military or diplomatic, plus 2 Chinese woodblock prints (1 coloured) and 1 Chinese watercolour drawing. € 3950

A series of 8 pen and ink drawings (5 coloured, 1 also highlighted in gold), illustrating a Chinese novel, possibly the 14th-century *Sanguo yanyi* or Romance of the Three Kingdoms. All mounted on European paper (6 on 3 different patterns of decorated paper). The paper of the drawings ranges from 23.5 × 14 cm to 24 × 15 cm. In the backing paper of number 7 one can make out an Amsterdam coat of arms watermark.

It is difficult to see clearly but seems to follow the general style of Laurentius 71–95 (1662–1675). They show the following (outdoor and indoor scenes):

1) 2 warriors on horseback, one of whom has just beheaded the other and carries his head away (the beheaded warrior has not yet fallen from his horse), while his superior watches on horseback with 2 attendants.
2) a man standing with a spear in the prow of a boat, while 2 men and a woman sit at a tea table in the boat, which flies a flag and pennant.
3) 5 people on 2 boats, one flying a flag and pennant.
4) 4 soldiers bringing a woman to a dignitary at his house.
5) a delegation visiting a dignitary.
6) 2 men playing go, with 4 attendants and a guard.
7) a dignitary at a writing table, with attendants and visitors.
8) a seated dignitary with 6 standing figures, 1 with a document at a table.

With this series, we include 2 woodblock prints (1 coloured) and 1 watercolour drawing:

9) watercolour drawing of irises along a stream with hills in the background (17 × 22.5 cm)
10) rectangular woodblock print of a Samauri at a tea ceremony (14 × 10 cm)
11) octagonal woodblock print of a monk(?) riding a dragon-like horse, with an attendant on foot carrying a banner with Chinese writing (8 × 8 cm, paper 9.5 × 9.5 cm).

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6. [CHINA – WATERCOLOUR]. [Album with 12 Chinese watercolours].
[China, 19th century]. Oblong album (23.5 × 33.5 cm) with 12 delicate gouache and watercolour paintings on so-called rice paper (each ca. 19 × 28 cm), mounted on the album’s leaves, each painting framed with strips of blue silk ribbon backed with paper attached at the corners. Embroidered binding (1917 or earlier), green braided ties.

€ 4800

An album with 12 vibrantly coloured “pith paintings” showing Chinese junks and other boats, each mounted on a verso (so that the book opens from what in a western book would be the back). Chinese texts appear on the flag of the first boat and stern of the fifth. Pith paintings, often depicting scenes from daily life, flowers, birds or butterflies, were most popular from the 1830s to the end of the century. Parts of the image are painted with a thick layer of gouache (some parts matte and some parts glossy) that sits on the surface of the velvety paper while the watercolour soaks in, giving a distinctive texture and three-dimensional quality. Typically small and fragile, these subtle watercolours were created for the export market to meet the increasing demand for inexpensive souvenirs. There was a flourishing trade in the miniatures, until they were superseded by the less expensive picture postcard. They are painted on what is usually called “rice paper”, now sometimes “pith paper”, which is neither paper nor made from rice. It is a thin layer of pith cut with a knife from the plant *Tetrapanax papyriferum*, related to ginseng. With small tears or holes in a few paintings, mostly in the corners and affecting only the open water or sky of the background, some indentations in the paper across the sky, occasionally touching the rigging of a boat, minor spotting, first album leaves and paste-down with marginal waterstains, overall in good condition. A lovely album of brightly coloured Chinese pith paintings of boats.

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7. [CHINESE SCHOOL PAINTING] [Interior tea drinking scene].
[China, ca. 1820]. 47 × 61 cm. (picture); 61 × 74.5 cm. (frame). Oil painting on canvas, in a black lacquered Chinese export frame. € 9500

An elegant interior scene from a Chinese Mandarin’s home in the early nineteenth century: a Manchu Mandarin and his consort taking tea in a domestic setting. He wears non-official semi-formal winter attire including rank badge, sitting beside his beautiful Chinese lady, surrounded by fine furniture and fittings. The whole scene reflects his good taste and social standing.

Whilst tea had been the driving force of the China Trade since the early eighteenth century, giving rise to export paintings illustrating its cultivation and production process, the style and subject of the early export paintings was firmly rooted in traditional Chinese art and culture, as in this delightful painting.

☞ More on our website
8. CORNILLIET, Jules and Abel BRUN. [Binding title:] Album costumes de théâtre originaux. [France, ca. 1860]. Small 2° (32.5 × 27.5 cm). Album with 178 watercolours and gouaches, and 3 prints (2 lithographs and 1 engraving) mounted on 195 leaves numbered in pencil. Including 73 signed by Jules Cornilliet, 66 signed by Abel Brun, 1 signed “Happel” and 1 “Stop” (pseudonym of Louis Morel-Retz), most of the others clearly matching those of Cornilliet and Brun. Near contemporary black half sheepskin. € 25 000

Substantial collection of original 19th-century designs for French theatre costumes. The designs can be roughly divided into the realistic and contemporary designs of Jules Cornilliet and the fantastic and humorous designs by Abel Brun; these include historical, oriental, satirical and allegorical costumes and costumes for specific types of theatre (ballet, drama, operetta). While Cornilliet often uses simple, but colourful and effective designs, Brun’s designs are extravagant (like the pompously dressed-up noblemen “Le Prince Kolibrikiki”), absurd (like the doctor “Un Porte-Seringue”, who is carrying an enormous syringe on his side) and monstrous (like the tailed blue and hairy beast “Le Scorpion”). The designs were most likely used for the fabrication of the costumes as they often include notes concerning the fabric and colours. We weren’t able to match the costumes to any plays, but further research could be worthwhile.

Most of the watercolours and gouaches are by either Jules Cornilliet (1830–1886) or Abel Brun. The latter is solely known from his art, including designs for colourful advertisements from the late 19th and early 20th century. The French painter Cornilliet was a pupil of Ary Scheffer (1795–1858) and Horace Vernet (1789–1863), who made his Salon debut in 1877. Both made more costume designs, surviving in a few similar, less substantial, albums located in the Bibliothèque nationale.

A couple of the drawings with an unidentified owner’s (?) stamp. Possibly lacking some plates as 14 numbered pages are left blank, but no traces of removal are found. Some occasional spots and smudges, otherwise in very good condition.

For Cornilliet: Bénézit III, p. 177; Thieme & Becker VII, p. 443; both Cornilliet and Brun not in Coda; Hiler; Lipperheide. ☞ More on our website
9. EVERT, Jacobus Joannes. [Devotional drawing with text]. Geschreven van my, dien die wyse voorzienighyt Godts als een verwonderens waerdigs exempl van der natuer den 7:de meert 1735 zonder handen of voeten ...

[Mechelen, ca. 1770]. (Ca. 50 × 28 cm). Pen drawing with text in Dutch on vellum, signed.

With: (2) [EVERT, Jacobus Joannes]. Met permissie van de regeringe dezer stad, word aan alle heren en dames, en verdere liefhebbers bekend gemaakt, dat alhier is aangekomen. Een wonder man, Monsieur Evert genaamt ...

[Mechelen, ca. 1770]. Broadsheet (22 × 16.5 cm).

€ 6500

Allegorical and devotional pen drawing with text by Jacobus Joannes Evert (1735 – 1789), who was born without hands and feet and made this work using his short arms. Below we find a self-portrait of the artist, sitting on a table with writing utensils. With a remarkable broadsheet, announcing Monsieur Evert’s performance of “verscheide merkwaardige Kunsten” (various remarkable tricks) in an inn during the fair at Malines, includes a list of 13 tricks which he was able to perform.

Ad 1: slightly soiled. Ad 2: edges slightly frayed and slightly foxed. Both items in good condition. Artefacts made by “freaks” from earlier centuries are extremely rare and the present drawing is here offered with a broadsheet announcing the extraordinary act.

☞ More on our website
Spectacular late 18th-century Italian illustrated manuscript on fireworks

10. [FIREWORKS]. Arte pirotecnia.
[Italy, late 18th century]. Large 4° (27 × 19.5 cm). With 72 very interesting pen drawings with brown, yellow and reddish washes. Contemporary boards covered with marbled paper. € 27 500

A spectacularly illustrated manuscript describing and illustrating many pyrotechnic moveable and rotating units and machines, as well as rockets. After the title-page (Arte pirotecnia) with the name of a former owner (Valentino Vieri?) who probably also added some probationes pennae, follows the text of the description of the first 62 ink and coloured wash drawings, beginning with the “Gioco della Luna e Sole” (Plays of the moon and the sun), including all sorts of revolving, spouting, exploding and firing units, rockets and other gadgets, and on leaf 20r three objects to be illuminated: a vase with an aloe, a tree and a coat of arms with the inscription “Dini” (see below) (ll. iv–20r).

Leaves 20v–23r contain full-page drawings of installations, including a “Colona Trionfante” with a winged angel on top, a Venetian winged Lion of St. Mark (the symbol of the free Republic of Venice) holding an open book with his right paw, with the text “Pax tibi Marce Evangelista meus”, an oval on top of a balustrade with the text “W. Gesu Giuseppe e Maria”, a “Piramica Egiziana” (Egyptian pyramid), and a cupola with lanterns and fire pots. Leaves 23v–25r contain two double-page drawings with war scenes: the first with a fortified castle on a coast on the left, with a vessel and a galley at sea; the second with a fortified tower on the left and an army camp with tents on the right with symbols of war and military equipment in the foreground.

There might be a connection between this manuscript and the papal master of ceremonies Msgr. Giuseppe Dini, who died in November 1799. There is a manuscript written by Dini in the Library of the Getty Research Centre (Relazione o sia diario di tutto quello che e stato osservato in Roma nelle venuta del Re delle due Sicilie Ferdinando IV e la Regina Maria Carolina Arciduchessa d’Austria... 1791), containing biographical and historical notes, including descriptions of the preparations for the royal visit with details about the route, the number of soldiers guarding the visitors and costs of the various entertainments (including operatic performances and fireworks). At the back of that manuscript are printed announcements of the firework display and official appearances by Pope Pius VI.

Spine slightly damaged, some browning. In good condition.

36 ll. ☞ More on our website
67 drawings of horses in harness, drawn by a leading Imperial harness maker as a sample book

II. [CARRIAGE HORSE TACK]. FÖLSCH, Michael. [Sample book of harness designs and other elaborate and decorative carriage horse tack].

[Vienna, ca. 1790?]. 2 volumes. Oblong small 2° (23.5 × 37 cm and 25.5 × 39.5 cm). With 67 pen-and-ink, watercolour and gouache drawings of horses, most highlighted with silver and gold, all signed, most trimmed and mounted on blank leaves ca. 1805. With 2 etchings added at the end of volume 1, executed by Friedrich Leopold Bürde and dated 1812. Volume 1 stab-sewn, volume 2 with the leaves mounted on stubs and sewn through the folds, each with marbled paper wrapped around the spine. In an early 19th-century half tanned sheepskin box in the form of a book, metal hook-clasps. € 85 000

Unique harness maker's colour-drawn sample book, with each drawing depicting a horse in elaborate carriage horse tack. The drawings were executed by Michael Fölsch himself, one of the foremost Viennese makers and sellers of luxury tack in the early 19th century, to show prospective clients possible designs for their carriage horses. Each drawing is signed by Fölsch as artist. His talent for draughtsmanship and colouring was hitherto unknown and is remarkable for a leather craftsman who probably never received training as a painter. The variety and complexity of the designs, and the use of gold and silver, is impressive, suggesting that such bespoke equipment was intended for the wealthy elite.

From the equestrian library of the Imperial stable master Franz Wenzel Schleichart von Wiesenthal (ca. 1730?-post 1800), with his engraved armorial bookplate upside down on the back of the box. He was a leading figure in a great dynasty of stable masters and horse breakers. Thereafter in the collection of Franz Josef II, Fürst von und zu Liechtenstein (1906–1989).

With only stubs for 5 of what would have been 72 leaves. A few leaves had torn or nearly torn before they were mounted ca. 1805, but most are in very good condition and the mounting has preserved and protected those that had been damaged. The drawings were clearly made for daily use and show occasional dirt, small stains, spots or other minor blemishes.

☞ More on our website
Costume game comprising 20 original watercolour and gouache drawings

12. [GAME OF COSTUMES]. [Game of costumes for titles and professions].
[London?, ca. 1814]. 16°? (13 × 10.5 cm). Series of 20 finely designed and executed original gouache and watercolour drawings (the drawn images about 9 × 8 cm), 1 mounted on paperboard showing a bust portrait of a young man with his head turned in profile, in a multi-line frame drawn in grey ink, and 19 others showing richly coloured costumes for noblemen, gentlemen, military men and commoners of various titles and professions with their associated hats or crowns, each cut out as designed, to be overlaid on the portrait to transform the portrait into any of the 19 costume figures.

€ 15 000

Beautifully designed and skilfully executed game, drawn in gouaches and watercolour, comprising a colour portrait of a young man and 19 cut-out costume drawings in bright colours (including their associated hats or crowns) that can be overlaid on the portrait to dress the man to suit any of 19 different professions or titles: a sort of metamorphosis game of ranks and professions. It was probably intended both as entertainment and education for children and as a pastime for adults (especially women?). Eleven drawings have contemporary or near contemporary manuscript captions on the back in English, identifying the profession, military rank, title or ethnic group associated with the costume, and some of the others can be identified. Two of costumes are explicitly labelled as an English and a French style of “dress for the year 1814” and another is labelled “Member of the Whix Club 1814”.

The portrait is very slightly foxed, one costume drawing has lost its hat, the left margin has been torn off another without affecting the drawing (though the hat has been reattached), and there are a couple very minor tears or bent parts, but further in very good condition and with the colours fresh and bright. A beautiful English watercolour costume game that can transform its portrait into 19 different figures.

10 grotesque heads drawn in black ink with light and dark blue washes

13. [GROTESQUE HEADS – DRAWING]. [Grotesque heads].
[Germany or the Netherlands?, ca. 1665/85?]. Folio (13 × 21 cm; mounts 40 × 30 cm). 10 grotesque heads drawn in black ink on paper with blue watercolour washes, some with scrollwork decoration and each in a double circle drawn in red pencil (about 16.5 and 18 cm diameter). Each drawing in a passe-partout with a circular window.

A set of ten ink drawings with blue washes (light and dark) skilfully executed in a consistent style, each showing a single grotesque head, a few with scrollwork decorations attached. One has devil-like horns that look like they are formed from his own hair, another has ram-like curled horns, many have beards, nearly all have very large ears (sometimes faun-like), some show folds of fat while others are thin, and they show a wide variety of noses and lips (with mouths open or closed, some showing teeth). They may have been drawn as models for architectural or other ornamentation. One can see similar images in Stephen King’s Nightmares in the sky: gargoyles and grotesques. Most of the heads are about 14 or 15 cm tall. The grotesque style became popular in the 16th-century, first in Italy and then throughout Europe, influenced in part by the discovery of the Emperor Nero’s ca. AD 64 Domus Aurea, with its remarkable frescos.

With minor foxing, mostly in the margins but slightly affecting one drawn image; still in very good condition and with the margins only slightly trimmed (retaining all tranchefiles). An excellent set of ten grotesque heads drawn with great skill, artistry and humour.

For the general style and its history: Frances Connelly, The grotesque in Western art and culture (2012).

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36 drawings of famous English thoroughbred race horses, mostly ca. 1850

14. HALL, Harry (by and/or after), and others. Segare i Derby & Oaks [Winners at the Derby & Oaks]. [England and/or Sweden], ca. 1835–ca. 1855. 4° (24.5 × 18 cm). 36 pencil drawings of English thoroughbred race horses (7.5 × 11.5 to 11 × 16 cm), 1 finished in ink washes and a few touched up with white or light brown. Each drawing mounted on (or occasionally drawn on) a card, loose in a Swedish blind-blocked, textured red cloth portfolio (ca. 1860?).
A collection of 36 pencil drawings of famous English thoroughbred race horses by at least three artists, including one signed “Harry Hall” and several others clearly based directly or indirectly on his paintings. Some horses appear in their stables or grounds, sometimes with a stable boy, groom or owner, others are shown carrying a jockey during a race at a track. The earliest horses shown include a beautiful pencil and ink-wash drawing of Camel (1822–1844), who raced from 1825 to 1827 and won the 1826 Port Stakes at Newmarket. He is better known as the sire of Touchstone (1831–1861), also shown, one of the most famous thoroughbreds of all time, who raced from 1833 to 1837.

In very good condition, with only some minor wrinkles in one drawing and faint stains in another. Portfolio good. A charming collection of horse drawings, mostly from the early 1850s.

A set of four lovely watercolours, each showing a young German lady in a fancy gown

15. [COSTUMES]. HECKEL, Catharina SPERLING. [Four young ladies in fancy gowns].
[Augsburg, ca. 1725?]. Four drawings in brown ink, watercolour and coloured gouaches on vellum, highlighted with gold (each 5.9 × 9.0 cm). Each mounted in a later passe-partout with a gold border, in an ebonized wooden frame (23.5 × 20.5 cm).

€ 6500
Beautiful watercolour of an Inuit hunting seals.

16. [INUIT – WATERCOLOUR]. [Watercolour of an Inuit hunting seals in a kayak]. [ca. 1839?]. Watercolour on laid paper (18.5 × 19.3 cm), in a passe-partout (44 × 43.5 cm). € 5000

Beautiful watercolour of an Inuit seal hunter in a kayak. The drawing shows a hunter carrying a paddle and preparing to strike a seal with a harpoon connected to an inflated bladder. Once attached to the seal, the bladder tires the seal and obliges it to reappear at the surface after a relatively short amount of time. On perceiving the bladder, the hunter rows up to it to kill the seal. Although the artist of the watercolour is unknown, the laid paper on which it is drawn is probably English, with a watermark: M & WE[1839(?)]. The last two digits are not entirely clear, but look more like 39 than 20, 29 or 30. The composition is related to an aquatint by M. Dubourg after John Heavyside Clark (1770–1863), published in Edward Orme’s collection *Foreign field sports* (1813–1814) titled “Greenlanders seal catching”. The watercolour and the aquatint could have been based on the same original, but is more probable that the watercolour is a somewhat more artistic drawing based on the aquatint. The artist apparently had a particular fascination for the water; applying numerous parallel strokes to suggest the waves and foam of the sea. Similar to the aquatint, the dress of the hunter does not seem particularly suited to the climate of the arctic. In the watercolour his hat has turned into some sort of turban, which together with the stripes of his coat, brings to mind the orientalist designs fashionable in the eighteenth century.

With a few small tears at the foot of the drawing; in very good condition.
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Charming bathing scene

17. [JAPAN]. [Public Bath House]. [Japan, ca. 1900]. (70 × 98.5 cm). Watercolour on silk, highlighted with white, gold, and perhaps mica. € 9500

Large Japanese watercolour with a charming scene in a Japanese bath house. The interior of the bath house shows seven women and four children washing themselves and dressing. One of the women is already fully dressed in a blue and green kimono. In good condition.
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Parisian luxury jewelry catalogue

18. [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 morocco, “album” in gold on front cover. € 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.

The world turned upside down

19. LIENDER, Paulus van. [Collection of four pen drawings of (ruinous) castles].
[The Netherlands, second half of the 18th century]. Ca. 9.7 × 15.3 cm. Black crayon and pen, black and brown wash. € 4600

Collection of four loosely drawn pen and ink drawings of (ruinous) castles, attributed to the Haarlem draughtsman Paulus van Liender. Three of the drawings show travellers near a ruinous gate, an inn and a moated castle. The fourth drawing is also of a moated castle, but with a rope skipping woman on a spire and a carriage on the roof, a couple seated at a table on the moat and in a tree and two boats on the road. The comic imagery of a world turned upside down, in which the expected order is inverted, was a popular subject in Dutch art since the Middle Ages. However, the common moral undertone is completely absent in this drawing, which places it purely in the comic realm. Paulus van Liender (1731–1797) was a Dutch wood trader and later wine-tax collector, who was also a prolific draughtsman and book illustrator known for his depictions of mansions and castles.

With the three drawings of the regular world inscribed “Pv.L.” or “Pv. Liender f.” at the back and numbered 2, 6 or 13. With the remains of a stub on the back. The inverted world with a small hole somewhat to the lower right of the centre.

For Van Liender: Van Eijnden & Van der Willigen II, pp. 220–222; RKD 49267. ☞ More on our website
The models for the illustrations for the “Economische Liedjes” by Betje Wolff and Aagje Deken

20. MEURS, Jacob van. Set of 84 washed pen & ink model drawings, all signed, for illustrations of “Economische Liedjes” by E. Wolff-Bekker and A. Deken. (Amsterdam, 1792–1798). Each drawing ca. $73 \times 127$ mm. € 12 500

Large set of model drawings for the engraved plates to illustrate the “Economische Liedjes” by Betje Wolff and Aagje Deken, first published by I. van Cleef in The Hague in 1781. The plates, engraved by P.H. Ionxis, were published separately by J. Allart in Amsterdam, in 10 parts of twelve plates each, from 1792 – 1798. Fine set, all drawings tipped on board paper lvs., several set within grey ink washed borders.

Cf. E. de la Fontaine Verwey. Illustr. Letterk. Werken XVIIIe Eeuw, p. 120 ff.; Buijsters, Bibliogr. Wolff & Deken, 121. ☞ More on our website
Unique source for the early 19th-century Utrecht ceramic tile art industry

[Utrecht, ca. 1810]. Small square 4° (20 × 19 cm). With 111 pen and wash model drawings for Dutch tiles on the rectos of 105 leaves, most in greys but many in brown or a beautiful Delft blue. Several combine more than one colour, all in the actual size of tiles. Contemporary half calf, gold-tooled spine. € 35 000

A manuscript model book of Dutch ceramic tile designs, a unique and important primary source for the early Utrecht tile art industry. No Utrecht modelbook is known before the printed ones at the end of the 19th century. Many designs in the book remained in use from the 17th to the late 19th century, so that they can be found in the later printed model books, but the styles changed with time and some subjects went in and out of fashion. The later 19th-century decorative designs are smoother and more mechanical than the more traditional designs in the present model book. Especially the picture tiles, which are most time-dependent and are mostly not recorded in Pluis, The Dutch tile, show their 17th-century inspiration, as well as the fashion of the late 18th century when Dutch tile art industry flourished and also worked for export. The landscapes are almost all set in an abundance of water with sailing ships, swimming ducks and sporting fishermen. The book also includes the traditional fully rigged sailing ships and a selection of traditional pictures of professions, children's games, a sea-creature, animals to hunt, a rider, a soldier, etc., as well as biblical scenes set in various decorative borders.

Extra added: 17 loose manuscript model designs (ca. 1825–1870) for tiles and a drawing of masons at work on a house, also intended as a tile design. Some presumably blank leaves have been cut out between leaf 102 and the final blanks, and leaves 103 to 105 are mounted on the stubs. In very good condition. Binding rubbed, cracked along the hinges and restored at the foot of the spine. Important and beautiful primary source for the history of Dutch tile designs.

A book of 40 detailed colour drawings showing the elaborate patterns in the mosaic marble tile floors of five different churches, with eight examples from each church: Santa Maria Maggiore (1–8), Santi Giovanni e Paolo (9–16), San Marco (17–24), Sant’ Alessio (25–32) and Sant’ Ivo (33–40). All probably refer to the Roman churches of these names, though the Basilica di San Marco in Venice also has elaborate mosaic floors. Some of the mosaics are in the Mediaeval Italian style called Cosmatesque, but some may date from the Renaissance. Besides a wide variety of triangular, square, rectangular, diamond, hexagonal, and octagonal tiles, there are many cut with circular edges and a few irregular quadrilaterals. Some are assembled to form stars in a hexagonal grid, round sunburst patterns and an endless variety of other patterns. All patterns show a rotational symmetry around the centre point or a repeating pattern in a square or hexagonal grid. The colouring of many of the tiles shows various styles and colours of marble veins.

The drawings are difficult to date exactly. The leaves used for the drawings show a single paper stock, very close to Piccard VI, watermarks V.423 & V.424 (Rome 1662). The drawings could have been made as early as ca. 1662, but the lettering of the names of the churches seems more likely to date from the 18th century. In 1752, Monsignor Giuseppe Alessandro Furietti, a prelate from Bergamo, published an illustrated book on mosaics from classical Rome to his own day: De Mosaíco, Rome, 1752. This marked a new interest in such antiquities, but he illustrates mainly earlier examples and we find little link with the present examples, which were probably drawn before his book appeared.

With smudges on a few pages, one slightly affecting the edge of one drawing, but otherwise in very good condition, with only a light marginal water stain in the last few leaves. The front hinge is broken and the spine and edges of the binding are somewhat tattered. Since many floor mosaics have been destroyed or damaged over the centuries, the present book provides a unique historical record of some of the designs.

[40] II. ☞ More on our website
Important German gothic art collection, reproduced in watercolour by the collector himself

23. SOYTER, Magnus. [Collection of watercolour drawings with manuscript captions]. [Augsburg], 1849–1853. 13 loose wove paper 2° leaves and 1 loose wove paper bifolium. Large 2° (55 × 35 cm). With 64 watercolours and manuscript captions on 15 leaves (each leaf drawn on one side only). € 18 000

Collection of impressive watercolour drawings after Medieval art objects by Magnus Soyter (1806–1884). Soyter was an Augsburg-based collector of German medieval art who made watercolour reproductions of the objects that he owned with added captions in ink containing information about the object depicted. He was highly skilled in the art of watercolour and his large reproduction drawings are exquisite. He is now best known for his collection of medieval knight’s helmets that have ended up in museum collections worldwide.

The objects displayed in the present drawings come from Soyter’s private collection, as the manuscript captions indicate. Many of the artifacts included in the drawings are now lost so that the present watercolour drawings are the only record of some superb Medieval German pieces.

Wholly untrimmed. In very good condition.

[15] ll. ☞ More on our website
9 drawings of magnificent triumphal arches and funeral biers erected in Siena for its leading family and for the Grand Duke of Tuscany Cosimo III de Medici and his wife and son

24. [SPLENDID CEREMONIES]. [Triumphal arches and catafalques (elaborate funeral biers) erected in the years 1715, 1721–1723 and 1737].

[Siena, ca. 1728, with 1 addition ca. 1737]. Folio (ca. 29 × 21 cm). 8 original drawings in black ink with ink washes plus 1 additional line drawing of a catafalque added about a decade later. Never bound, but formerly sewn. € 9500

Original ink and ink-wash drawings of 5 triumphal arches and 3 catafalques (elaborate funeral biers), plus an additional line drawing of a 4th catafalque on the back of one leaf; all erected at various locations in the city of Siena in Tuscany: in the cathedral, in the piazza before the cathedral, in Palazzo Piccolomini and at the Porta Santuccio. The drawings are richly decorated with sculptures, bas-reliefs, columns, cartouches, vases, candelabras and decorations, including Christian and classical figures and putti. The five triumphal arches were all erected for the occasion of the entry of Alessandro Zondadari (1670–1745), the new archbishop of Siena on 11 August 1715. He was the fourth and last son of Ansano Zondadari and Agnese di Mario Chigi. She was a niece of Pope Alexander VII and heir of her brother Cardinal Flavio Chigi, one of the most influential and powerful men in Siena. One catafalque was erected for the funeral of Alessandro Zondadari’s older brother Marc’ Antonio Zondadari (1658–1722), Grand Master of the Sovereign Military and Hospitaller Order of Knights of St. John of Jerusalem and Malta.

Flavio Chigi went to great lengths to advance the prestige and power of his Zondadari relatives, paying many thousands of scudi to the Grand Duke of Tuscany, Cosimo III de’ Medici (1642–1723) for hereditary titles he could pass on. It is therefore no surprise that the Zondadari arches and catafalques are accompanied by catafalques for the Grand Duke himself and his wife Margarita Luisa d’Orléans (1645–1721), daughter of Gaston, Duke of Orléans and brother of King Louis XIII.

Formerly folded down the middle. With a small and faint stain in the first leaf an even smaller one in the second leaf, and an occasional small spot, but still in very good condition. A lovely set of drawings.

ll. 28–31, 34–37. ☞ More on our website
25. TINGQUA. [Twelve Chinese gods].

[Guangzhen (Canton)], Tingqua, [ca. 1870?]. Imperial 4° album (33 × 24.5 cm). 12 drawings in numerous brightly coloured gouaches plus gold and silver, on pith paper (30 × 21.5 cm), each drawing mounted by its corners in an album of mulberry-bark (?) paper and framed with 4 strips of blue silk, and with a loose tissue leaf inserted before each drawing and an extra blank album leaf before the first drawing. Contemporary rice-straw (?) pasteboards, with the contemporary “Tingqua” label.

Twelve spectacular and extremely detailed Chinese drawings of Chinese deities, executed in dozens of brightly coloured gouaches plus gold and silver by the Tingqua studio, established in Guangzhen (Canton province) in the 1830s. Tingqua, also known as Guam Lianchang (ca. 1809–1870 or soon after) was the leading artist in the export business that flourished after China’s defeat in the First Opium War (1839–1842) opened the country to foreign trade. He and his slightly older contemporary Sunqua (active 1830–1870) pioneered the genre of pith paintings for the export market.

The drawings show considerable originality in the rendition of the deities and their attributes, which sometimes makes it difficult to identify the deity intended. As usual with pith-paper drawings made for export, they show a mix of Chinese and Western influences, the faces here clearly following Western art (Tingqua was a protégé of George Chinnery), but the present drawings may also show some Tibetan influences.

Since pith-paper drawings were rarely signed, few can be attributed to an artist or studio on documentary evidence. The present set is a rare example of a group of drawings (clearly made as a set) preserved in its contemporary album with the Tingqua studio’s label. The figures are much more detailed than those in most pith-paper drawings.

Several drawings show one or more broken corners or other small marginal defects, and sometimes an end of one of the blue ribbons has come loose, but the drawings themselves are in fine condition. The paper reinforcing the spine has torn at the hinges and the lower right corner of the front board is abraded, but the album binding is still in very good condition.

A remarkable series of large, brightly coloured and unusually detailed pith-paper drawings of Chinese gods: rare documented drawings of the famous Tingqua studio, with their letterpress label.

Vanderbilt’s hippodrome in watercolour


€ 45 000

Large manuscript plan beautifully drawn in ink and watercolour: a unique witness to Vanderbilt’s passion and ambitions. A member of one of America’s wealthiest and most prominent families, William Kissam Vanderbilt (1849–1920) managed railroads and bred horses. He was one of the founders of The Jockey Club and the owner of a successful racing stable. In 1896 he built the American Horse Exchange at 50th Street (Manhattan). In World War II, the United States liberty ship SS *William K. Vanderbilt* was named in his honour.

The present impressive manuscript plan represents the horse-racing stable and track at the chateau, which Vanderbilt built in 1906, with the help of Henri Guillaume and Pierre Sardou, architects. The hippodrome comprised three oval tracks, the outer of which was 2400 metres, as well as a straight track. A long wall separated the racing areas from the Chateau St. Louis where the Vanderbilts lived, called the Chemin Plat, now known as Avenue Vanderbilt. When World War I started, the racing stables were shut down and eventually sold.

☞ More on our website
Founding documents, regulations and lists of provosts and members of a Catholic brotherhood, with 5 full-page coats of arms in colour with gold and silver on vellum

27. [HERALDRY – KOEKELBERG]. VOS, Joannes de, and Jan Paulus van HAMME. Confrerie-boeck. van het Broederschap van het Alderheylighste sacrament des Authaers ofte bereghtinge geerig-geert in de Cappelle van St. Anne tot Coeckelbergh ... ten jaere 1721. ... ommme daer inne fidelijck geannoteert ende geregistreert te worden allen de saecken het voors: Broederschap regarderende[.] Aen het voorschreve Broederschap ghesont ende vereert den 29 Juny 1734.

[Koekelberg (near Brussels)], [1714–1825, 1841–1868, 1905, 1928–1944]. Folio (38.5 × 26 cm). Manuscript in brown ink (later additions black and blue ink), the first 8 leaves and 1 additional armorial leaf on vellum and the rest on laid paper, with 5 full-page heraldic images in coloured gouaches (plus gold and silver), each comprising a coat of arms (or in 2 cases the coats of arms of a husband and wife displayed together), with a decorative cartouche below (with the name and titles of the bearer or bearers), the arms generally helmed, crested and mantled, in 2 cases also supported and in 2 cases with a motto incorporated or on a banderole between the arms and cartouche. Contemporary boards covered with red velvet, sewn on 6 supports, 2 large silver fastenings with engraved and chased decoration, the catch-plates and anchor-plates with an irregular shield shape and the clasps with a flared column shape.

A heraldic manuscript and register, in Dutch, of the Catholic Broederschap van het Allerheiligste Sacrament des Authaers (Brotherhood of the Most Holy Sacrament of the Altar) at the Chapel of Saint Anne in Koekelberg (in the parish of Berghem St. Agatha), from its establishment in 1721 to 1825 and from its revival in 1841 to 1868, with additions in 1905 and from 1928 to 1944. The 5 spectacular armorial pages (each drawing 35.5 × 22 cm to 30 × 20 cm) show the arms of “erfproosten” (hereditary provosts) of the Brotherhood, Lords of Koekelberg and the Archbishop of Mechelen, all executed in coloured gouaches with extensive gold and some silver. The 8 preliminary leaves and one additional armorial leaf are written and drawn on vellum (including the five armorial pages), while the rest of the manuscript is on laid paper. The title-page notes
Magnificent atlas with 80 mostly coloured manuscript maps and fortification plans

28. [FORTIFICATION ATLAS]. [Collection of 80 manuscript maps and plans of fortifications, fortified towns and fortified estates].

[The Netherlands, ca. 1624–1628]. Large 2° (42.5 x 29.5 cm). With 80 manuscript maps and plans, 75 double-page (2 with a flap folded in), 4 larger folding (including 3 assembled from 1 1/2 sheets), and 1 also double-page in size but assembled from 2 smaller sheets. Most include a scale and 71 are coloured, mostly in opaque gouaches. They show plans of fortifications and towns in the Netherlands (51), Germany (16), Italy (3), France (4), Poland (2), Belgium (2), Malta (1) and Brazil (1). Early 18th-century (?) sprinkled tanned sheepskin, rebacked and restored.

Magnificent atlas containing 80 mostly coloured manuscript maps and plans showing fortifications, fortified cities, fortresses and castles, often representing the situations during sieges in the first decade of the Thirty Years’ War (the later part of the Dutch Eighty Years’ War). Most of the maps were drawn soon after the end of the Twelve Years’ Truce (1609–1621), when the Eighty Years’ War with Spain was resumed.

About 50 of the 80 maps show closely related paper stocks. The fact that so many plans show closely related watermarks suggests that most of the drawings were made together, rather than at the sites during the sieges, but they were probably based on sketches and measurements made at the sites.

Four name the draftsmen, whether of the final plan or of the preliminary one on which it was based. That of Bahia in Brazil is by Goos Coeck, master military engineer; that of Bergen op Zoom by the engineer Tretaran; the 1612 map of Mülheim by Jordan von der Waghe; and that of the 14th-century fortified estate “Huis ter Eem” for the Bishopric of Utrecht by a certain J... whose name was deliberately obscured by an early owner who scribbled over it in ink.

From the Blenheim Library, assembled by Charles Spencer (1675–1722), third Earl of Sunderland. With most maps in very good condition, a few with small tears on the edges or along the folds. The binding has been re-backed and shows other restorations.

A unique and important primary source for the study of the Dutch fight for independence from Spain, the cities of the period (especially in the Netherlands) and their fortifications at a time when the newly proclaimed Dutch Republic was revolutionizing military engineering.

Puttick & Simpson, London, 19 July 1882 (Earl of Sunderland/Blenheim Library auction), lot 6252. ☞ More on our website
Splendid manuscript on the state, condition and organization of the French Royal navy in 1732, from the library of Henri Beraldi


[Paris?, 1732]. 13.5 × 19 cm. Manuscript in brown-black, red and blue ink on vellum, some of the lettering and borders gilt. With a beautiful frontispiece painting in coloured gouaches (14 × 9.5 cm) pasted on the page facing the opening of the text, showing a small warship at a shipyard in a small harbour being repaired by workmen. Contemporary red morocco, gold-tooled spine, gold-tooled fillets on boards and board edges, richly gold-tooled frame, gilt edges. € 95 000

Splendid vellum manuscript on the condition and organisation of the French Royal Navy of King Louis XV in the year 1732, including maritime data on the French colonies in Canada, Louisiana and the West Indies. The manuscript is beautifully calligraphed in a formal roman and italic in brown-black, red and blue, sometimes with gold covering the ink, with 2 decorated initials in gold over red. The use of the high quality vellum, the fine gouache illustration, the lavishly executed calligraphy and the beautiful contemporary binding, indicate that the manuscript must have been produced for an important person, probably a head of the marine or an official at the court. The manuscript gives a complete survey of the size and organisation of the French navy of the Ancien Regime in 1732 and must have been top secret at the time!

From the library of the well-known art historian and book collector Henri Beraldi (1849–1931). The manuscript is generally in fine condition, with only an occasional minor spot or small stain. The binding is slightly worn at the hinges, head and foot of spine and on the raised bands, but is also generally fine. A remarkable and luxurious manuscript providing a wealth of information on the French Royal Navy in 1732.

Frontispiece plus [2], 26 ll., including 2 double and 1 larger folding. Bibliothèque Henri Beraldi II (Paris, 1954), 168; Sotheby’s, London, Sale 16 & 17 December 1965, lot 223. ☞ More on our website
Manuscript course in fortification, with 19 large folding drawings (plans and sections) in colour


The Hague, 1796. Folio. With a calligraphic title-page and 19 folding drawings (mostly about 32.5 x 51 cm, 6 longer: 78 to 138 cm, the longest assembled from 2 pieces before drawing) with 45 numbered figures, showing fortification plans and sections in black and red ink with coloured washes. With an 1857(?!) photograph of a (ca. 1795?) miniature oval portrait of the author and 4 documents concerning the manuscript and the author’s family (1933–1965), all loosely inserted. Contemporary half, tanned sheepskin, gold-tooled spine. € 12 000

Unpublished manuscript for a complete introductory course in the design and construction of fortifications, with 19 large folding leaves with meticulously drawn fortification plans and sections in colour. It was compiled, drawn and written by Cornelis Christiaan van Hooff (1778–1812), then an 18-year-old Lieutenant in the Dutch Napoleonic corps of military engineers. The title notes that it follows the methods of Blaise François, Comte de Pagan (1604–1665), Sébastien Le Prestre de Vauban (1633–1707) and Menno van Coehoorn (1634–1704), the greatest 17th-century French and Dutch masters of the art of fortification. Van Hooff began to study law but switched to engineering. The French Revolutionary army invaded the Netherlands in 1794/95 and the Batavian Republic was proclaimed on 19 January 1795. Van Hooff became a Lieutenant in the corps of engineers on 28 October 1795. He produced the present manuscript in the following year. He was to rise to the rank of Lieutenant-Colonel in 1809, but requested and received an honorary discharge in 1810, apparently due to poor health, and died in 1812 at age 33.

With library stamp. In very good condition. The binding is rubbed, but still good.

[1], [1 blank], 81, [1 blank], [1], [3 blank] pp. plus 19 integral blank ll. with drawings tipped onto them. For Van Hooff: Van der Aa VIII, pp. 1084–1085 (mentioning what may be the present manuscript). More on our website
Detailed account of horses by a Dutch cavalry officer who served Prussia against Napoleon Bonaparte, with 31 beautiful watercolour drawings (30 in colour) showing 32 horses


[The Netherlands, ca. 1815]. Folio (38 × 24 cm). Manuscript on paper written in brown ink in a readable Latin hand, with the title on p. 72, illustrated with 30 small watercolour drawings of horses mounted on the leaves (mostly about 8.5 × 11 cm), and a washed pen drawing with 5 caricature figures before a monument (9.5 × 16 cm), mounted above the dedication. Half vellum (1930s?), gold-tooled spine.

€ 17 500

Very beautifully illustrated manuscript by a retired Dutch cavalry officer who had been in Prussian service against Napoleon Bonaparte in the years 1806 to 1813, giving his personal account of the horses he kept and traded during his career. The fine watercolours, executed with great care and refined draughtsmanship, show portraits of all 31 horses the author once owned. The text of the manuscript is also of considerable interest. The author relates many entertaining stories and includes many personal details his lifelong schooling in horsemanship, displaying a profound knowledge of horses. He also gives accounts of his daily life in the Prussian army. The manuscript provides insight into the life of the Silesian and Saxon noblemen, proceedings at the horse market in Leipzig, the situation of the army before the Battle of Jena, etc. Moreover, it gives a detailed descriptions of the terrible plundering of the French Wurtenberger Light Cavalry in Silesia, in 1806, and of the Russian invasion of Wohlau in 1813. Separate treatises devoted to these incidents precede the main part of the manuscript (the anecdotes and other information concerning horses) and serve as a sort of preface to them. The author also gives an account of his stay at the camp of the Count van Salm near Bergen-op-Zoom, Netherlands, of a horseback trip from Vianen to Utrecht, during which his horse fell and died, and another trip, from The Hague to Zutphen, on a tireless Zeeland horse. The manuscript explicitly refers to events from 1806 to June 1813 and was probably written soon after the latter date.

In 1917 the manuscript apparently belonged to Nicolaas Gerhard van Huffel (1869–1936), physicist, amateur painter, collector of graphic art and teacher at the school of graphic arts in Utrecht. The ink borders drawn around the mounted drawings have sometimes bled through the paper and on two leaves the stiffness of the mounted drawing has caused the manuscript leaf to tear along that border, a small and mostly marginal tear affects one word of the text, and there is a marginal stain in the foot margin of a couple leaves and occasional minor foxing, but the manuscript is still in very good condition, most of the watercolour drawings fine. A remarkable horse manuscript, providing insight into horse trading & keeping, and army life in the period 1806 to 1813 and with 30 beautiful watercolour drawings of horses.

German manuscript course in fortification, with numerous full-page fortification plans, views of buildings in landscapes, and decorated cartouches

32. [FORTIFICATION]. J.A.B. Architectura militaris oder fortification.

[Rhineland or elsewhere in western Germany?, binding dated 1742]. 2 parts in 1 volume. 8°. Manuscript in German, written in brown ink on paper in a German gothic cursive hand (with foreign words in a Latin hand), with 9 full-page pen and ink-wash drawings in landscape format showing landscapes; about 45 full-page fortification drawings (about 30 with colour washes); many smaller fortification drawings, diagrams and other drawings in the text, about 5 with colour washes; and about 35 pen and ink-wash decorated cartouches. Contemporary gold-tooled, mottled calf with owner’s (= author’s?) initials “J:A:B:” on the spine and date “1742” on the front board, gilt edges. € 5000

An extensively illustrated manuscript course on fortification and military architecture, with numerous problems for the student to solve, written in German by an unidentified author, probably the “J.A.B.” whose initials appear on the spine. The first part has no title-page but provides a course in practical mathematics, including surveying. The buildings in the pen and ink-wash views (watermills, windmills, churches, houses, ruins, fortified buildings, etc.), intended as surveying exercises, may be creations of the artist’s fantasy and include one round domed building with columns that brings the Temple of Vesta or Bramante’s Tempietto to mind. Most of the colour fortification drawings are executed with red and green washes and show symmetrical and irregular fortifications in a wide variety. The drawings are unsigned and were probably drawn by the author of the text. The author/owner J.A.B. has not been identified: the French artillery officer Jacques Antoine Baratier (1712/13–1783) seems very unlikely as author but could possibly have been the owner if the initials are not the author’s.

With a tear in the page with the title for part 2, and occasional minor smudges or spots, but still in good condition. The binding is slightly rubbed and the backstrip worn, with the head and foot of the spine damaged and repaired, but most of the tooling remains clear. A luxuriously decorated and illustrated course in fortification and military architecture.

[484] pp. More on our website
33. [LANGENDIJK, Jan Anthonie]. [Watercolour of a train of the Batavian Republic’s horse artillery]. [North Holland?, 1799–1800]. Pencil, ink and watercolour drawing on wove paper (22 × 42.5 cm) mounted on a larger sheet. € 3950

Watercolour drawing of a column of horse artillery of the Batavian Republic during the aftermath of the Anglo-Russian invasion of Holland in 1799. As part of the War of the Second Coalition, an expeditionary force of British and Russian troops invaded North Holland in the Batavian Republic, the Dutch state established by and allied with the French Republic. After 5 weeks of fighting against a combined army of Batavian and French forces, the badly supplied Anglo-Russian army capitulated and was able to negotiate a strategic withdrawal.

Together with his father Dirk (1748–1805), Jan Anthonie Langendijk visited the battlefield a few days before the final retreat of the Anglo-Russian troops, as well as other parts of the country where the effects of the campaign were visible, either through the mobilisation of the armies or the presence of prisoners-of-war. Both artists produced drawings of battles fought during the campaign (at which they had not been present), as well as scenes of the aftermath (at which they might have been present).

Several of these were reproduced as engravings. In comparison with other drawings by Langendijk, the current drawing appears unfinished. Remains of the original pencil drawing, differing in several parts from the pen-and-watercolour drawing, are clearly visible. The drawing also notably lacks a background. Elements of this drawing might have been used as a study for a larger drawing or engraving, or Langendijk simply abandoned the work. Nevertheless, it gives an interesting view of the Batavian Republic’s horse artillery on the move, showing that many of the soldiers were still wearing parts of the uniforms from the Dutch Republic (cf. De Rochemont & De Wilde).

Jan Anthonie Langendijk (1780–1818) was a Dutch painter and engraver, known for his depictions of costumes and of battles. During the Napoleonic Wars, Langendijk created hundreds of drawings of uniformed soldiers of most of the participating countries, most of which were bought by the future King George IV of Great Britain and are now in the Royal Collection.

With a few spots.

Large watercolour of Russian and British prisoners-of-war in the Batavian Republic

34. [LANGENDIJK, Jan Anthonie]. [Watercolour of Russian and British prisoners-of-war in the Batavian Republic]. [North Holland?, 1799–1800]. Pencil, ink and watercolour drawing on wove paper (22 × 42.5 cm) mounted on a larger sheet. € 3950

colour drawing of the transport of Russian and British prisoners-of-war in the aftermath of the Anglo-Russian invasion of Holland in 1799. As part of the War of the Second Coalition, an expeditionary force of British and Russian troops invaded North Holland in the Batavian Republic, the Dutch state established by and allied with the French Republic. After 5 weeks of fighting against a combined army of Batavian and French forces, the badly supplied Anglo-Russian army capitulated and was able to negotiate a strategic withdrawal and the exchange of prisoners-of-war.

Together with his father Dirk (1748–1805), Jan Anthonie Langendijk visited the battlefield a few days before the final retreat of the Anglo-Russian troops, as well as other parts of the country where the effects of the campaign were visible, either through the mobilisation of the armies or the presence of prisoners-of-war. Both artists produced drawings of battles fought during the campaign (at which they had not been present), as well as scenes of the aftermath (at which they might have been present). Several of these were reproduced as engravings.

The current drawing shows the transport of British (in red coats) and Russian (in green coats and wearing mitre caps) prisoners, escorted by Batavian and French troops. During the campaign, the prisoners were interned in various Dutch cities, even as far from the battlefield as Den Bosch, but most of them were exchanged for Dutch and French prisoners immediately after the hostilities ended. Possibly, the drawing shows the prisoners on their way to be exchanged.

In comparison with other drawings by Langendijk, this drawing appears unfinished. Remains of the original pencil drawing, differing in several parts from the pen-and-watercolour drawing, are clearly visible. The drawing also notably lacks a background. Elements of this drawing might have been used as a study for a larger drawing or engraving, or Langendijk simply abandoned the work. Nevertheless, it gives an interesting view of the transport of prisoners-of-war during the Anglo-Russian invasion of the Batavian Republic in 1799.

Jan Anthonie Langendijk (1780–1818) was a Dutch painter and engraver, known for his depictions of costumes and of battles. During the Napoleonic Wars, he made hundreds of drawings of uniformed soldiers of most of the participating countries, most of which were bought by the future King George IV of Great Britain and are now in the Royal Collection.

With a modern inscription in pencil on the back. With a light crease at the right side and a few spots.

On manoeuvres and formations for rifle companies and battalions, well illustrated

35. [MILITARY]. Plans deren Maneuvres der koenigl-spanischen Tropen[,] Plans deren Maneuvres[,] Formaciones und Colocacionen deren Officiers und Sergenten wie es bey dem loeblichen Schweizer-Regiment Baron De Reding geübt wird.

Madrid, 1772. Oblong Imperial 4° (29.5 x 40 cm). Extensively illustrated manuscript on paper, written mostly in German in brown ink. With large armorial device on title-page, in colour, with the crowned impaled arms of Sicily (dexter) and Austria (sinister); a preliminary leaf with 2 rows of 6 colour pictures; and XVI numbered leaves with colour plans of battle-formations, with 37 numbered marginal drawings in brown ink with grey and yellow washes on 7 of these leaves showing details of gunlocks and tools; and some of the leaves with colour drawings of landscapes with mountains, lakes, etc. Contemporary tanned sheepskin, decorated paper sides. € 6950

Beautifully drawn and coloured complete manuscript on the manoeuvres and battle formations for rifle companies and battalions, based on the army manoeuvres taught by the famous Swiss Colonel, Baron Aloys De Reding, when he served in the Spanish army. The drawings of details of gunlocks and tools are more or less arbitrarily scattered over several leaves, wherever space allowed. The title-page and several other leaves have their titles on a banderole, sometimes with additional decoration. With the early owner's inscription of Joannes Josephus Real. With two leaves detached, but otherwise in good condition, with a couple leaves tattered at the edges and an occasional smudge, spot or small marginal stain. The binding is rubbed, has a couple holes in the backstrip and has come loose from the bookblock at the front hinge. Interesting unpublished manuscript on military formations, well illustrated.

[2], XVI ll. ☞ More on our website
Practical geometry, fortification and artillery ca. 1750

36. [MILITARY]. Geometria of meetkonst ... Vestingbou of fortificatie ... [Artillerie].
[Netherlands, ca. 1750]. 3 related works in 1 volume. Folio. With numerous mathematical diagrams, fortification plans and measured drawings of artillery and ammunition, including 12 full-page watercolour drawings (3 fortification plans and 9 beautifully rendered canons) and many more watercolour drawings in the text. With a large folding fortification plan tipped in, a large folding artillery drawing loosely inserted, and several smaller drawings tipped in or loosely inserted. Contemporary sheepskin parchment.

€ 6500

Detailed and beautifully illustrated manuscript in ink divided into 3 sections on practical geometry and mensuration, fortification and artillery, illustrated with numerous original pen drawings and watercolour drawings, including 9 finely made full-page illustrations of canons.

The text on fortification refers to various earlier authors. Although it refers to most only by their last names and mentions only one specific title, they can be identified with reasonable certainty as Blaise François Comte de Pagan, Adrianus Metius, Gerard Melder, Allain Manesson Mallet (it explicitly mentions Den arbeid van Mars), Sébastien Le Prestre Marquis de Vauban and Bartholomeus Bruist, but no later authors. The latest certain work is therefore Bruist (1705) though "Pagan" probably refers to the Dutch translation (1738).

In very good condition. The binding is somewhat soiled. A very informative military manuscript, beautifully and extensively illustrated.

{2 blank}, [40], [12 blank], [37 (plus a folding plan & other inserts)], [5 blank]; [22] (plus a folding drawing), [16 blank] ll. including the integral paste-downs.

More on our website
Series of 63 large leaves of finely executed architectural and fortification drawings, most partly in colour

37. [MILITARY ARCHITECTURE]. [Binding title:] Zivil und Militärarchitektur. [Germany?], 1748 [or a few years later]. Oblong Imperial 2° (34.5 × 46.5 cm). A series of 63 leaves of pen and ink-wash drawings, each drawn on the recto in a thick-thin border (29 × 41 cm), with captions, headings, etc. in German in a gothic hand, foreign names and words in a Latin hand and titles in a Latin hand or lettered in roman capitals. Half red pigskin (ca. 1900), with title on the front board and spine. € 8500

An extensive anonymous series of 63 large leaves containing finely executed pen and ink-wash drawings, primarily concerned with military architecture and fortifications, but also covering civil architecture (with special emphasis on the five orders of columns), mechanics, plain and solid geometry (including surveying), trigonometry (with applications to architecture and surveying) and artillery. It includes elevations, plans, sections, perspective views, explanatory diagrams, ornamental details and more. Some leaves have a single large drawing filling the page; others have numerous small drawings. Most of the 31 leaves in the part devoted to military architecture show fortifications, but it also includes colour-coded diagrams showing the arrangement of troops in camps. Many of the drawings are working drawings with scales. Altogether they form an entire course in architecture with an emphasis on fortification. Six of the fortification drawings have headings describing them as fortifications in the manner of well-known French, German and Dutch authors of similar published books of military architectural plates: Adam Freitag; Comte de Pagan; Nicolas-François Blondel and Leonard Christoph Sturm. Whoever bound the drawings ca. 1900 mistakenly dated them “1700”, but the style of the drawings is clearly later and the tiny flag flying over the stonemason’s on-site workshop on the first page bears the date “1748”.

In very good condition, with only an occasional minor smudge, spot or small marginal stain. The binding is slightly worn but still good. A splendid series of military architectural drawings, most partly in colour, apparently never published.

[XVIII], [V], II, XXXI, III II. ☞More on our website
Original watercolours of military men and related people 1757–1852 in the realms of what was to become the Austro-Hungarian Empire

38. [MILITARY UNIFORMS]. [Military and quasi-military uniforms, portraits and scenes of battles, uprisings etc.].

[Austria or Saxony?, ca. 1870?]. Large 2° album (39 × 30.5 cm). With 84 large watercolour drawings (28 × 16 cm to 25.5 × 36 cm) on wove paper, with captions in German and/or French, mounted on the (ca. 1962) album leaves, and with the coat of arms of Von Lindeman(n) of Sachsen-Anhalt (in coloured gouaches plus gold) mounted on the first page. Early 20th-century(?) half tanned sheepskin. € 35 000

An extraordinary set of original watercolour drawings, apparently unpublished, celebrating the creation of the Austro-Hungarian Empire through the military events that led up to it and the uniforms of the various nations and regiments involved. Except for one drawing concerning 1631, the events depicted are dated from 1757 to 1852. Officers and others in uniform from every corner of the Empire are shown: Prussians, Hungarians, Austrians, Poles, Czechs, Croats, Dalmatians, Transylvanians, Serbians, Bosnians and many more, with a few examples of local militias and of foreign army regiments from France, the Ottoman Empire, Russia and the British Isles (including kilted Scottish Grenadiers at Waterloo). A few appear in Islamic dress, including turbans. Some show portraits of leading figures, including Frederick the Great (1712–1786), King of Prussia and Mohammed Said Pasja (1822–1863) wali (governor) of Egypt. The uniforms are depicted in great detail, with vivid and bright colours, and some show the changes in uniforms at two or three different dates in a short span of years. The present set of 84 was no doubt part of a collection of at least 536. They may have been prepared for a publication that remained unrealised.

The arms on the first page belong to the Von Lindeman(n) family of Sachsen-Anhalt, the binding has the name “Von Linden Just” on the spine and the first page bears a presentation inscription, below the arms, from the Freiin von Lindeman-Just, dated from Augsburg, 1962, to a relative in Italy.

With occasional mostly marginal tears (3 drawings with significant tears into the image and 1 with a smaller one), and occasional spots or small scuff marks, but most of the drawings are in good or very good condition. The binding is somewhat rubbed, but otherwise good. A wide-ranging view of military and quasi-military people and events, with special emphasis on uniforms, in the prehistory of the Austro-Hungarian Empire, 1757–1852.

[44] album ll. ☞ More on our website
A mid-19th-century oil painting depicting two ships (3-masted barks) in a rough sea amid dangerous rocky and icy cliffs, mountains and outcroppings. Pasted to the back is an old slip of paper with a note (the parts of the text in parentheses are lost, but have been filled in based on an earlier transcription): “The sailing ships (‘Erebus’ and ‘Terror’) passing through the Davis Strait in 1846 [the 6 later “corrected” to 7]. It was on this expedition that Sir John Franklin discovered the North West Passage, and in which he lost his life”. In fact Franklin sailed these two ships through Davis Strait in 1845, passed on through Lancaster Sound in search of a Northwest Passage and spent the winter on Beechey Island. In 1846 he and his expedition made their way through (using the modern names) Peel Sound and Franklin Strait into McClintock Channel, where they got caught in the ice near King William Island. Most of the crew died there, including Franklin in 1847. A few made it on foot to the mainland but were unable to reach any outpost. The last died in 1848.

Since no one who saw the ships in these waters survived, the anonymous artist who made the present painting appears to have turned to an 1847 painting of the same ships by John Wilson Carmichael in London, though he did not copy it. Carmichael had earlier made a drawing of an expedition in search of the Northwest Passage by William Edward Parry (who made three expeditions in the years 1819 to 1825, each with two ships), but in 1847 he used parts of his existing Arctic scene as models for the composition of a new painting showing an Antarctic scene of James Clark Ross’s voyage with the ships Erebus and Terror in 1842: “Erebus” and “Terror” in the Antarctic”. Carmichael’s drawing and painting survive at the National Maritime Museum in Greenwich. The central ship in the present painting follows that in Carmichael’s painting quite closely and the second ship more distantly. The rocks and ice are similar in general appearance and arrangement but quite different in detail.

With some restorations along the edges of the painting and a small scuffmark near the foot toward the left, but generally in good condition.

*Cf. Howgego, 1800–1850, P9, R27 & F21.* More on our website
Finely executed Royal Naval Academy exercises by the teenage future Admiral Charles Sotheby, 493 pages including nautical charts, fortification plans, astronomical diagrams, topographic views, etc.:  

40. SOTHEBY, Charles. [engraved title-page:] A plan of mathematical learning taught in the Royal Academy Portsmouth performed by [in pencil: Charles Sotheby] a student there. [Portsmouth], “177” [recté 1795–1798]. 2 volumes. Imperial 4° (37.5 × 27 cm). Manuscript school exercises with a pre-printed engraved title-page with a blank space for the student to add his name, with 4 full-page and 1 larger folding nautical charts (some partly in colour), 7 full-page fortification plans (in black ink with 1 to 3 colours), 4 full-page astronomical diagrams (2 also with yellow), a full-page compass rose, 23 pen and ink wash views in the text (9 × 15 cm to 12.5 × 22 cm, 1 also with blue washes), and numerous other diagrams (including maps in the surveying section) and some illustrations in the text. Near contemporary (ca. 1803) blind – and gold-tooled half calf, blue sprinkled edges. € 25 000

Exercises in mathematics, navigation, fortification, surveying, mechanics, etc., at the Royal Naval Academy in Portsmouth, finely executed by the future Admiral Charles Sotheby (1782–1854) when he studied there in the years 1795 to 1798 (probably ages 13 to 15). The large folding nautical chart of the North Atlantic shows the North American coast from Newfoundland to Cape Cod, the Caribbean and Atlantic islands and the coasts of West Africa and western Europe, while the full-page one includes the coasts of Greenland, Iceland, western Europe, West Africa, the Atlantic islands and a sand bank off Newfoundland. The other nautical charts show Christmas Island (off the coast of Java, though the form differs), Palmerston Island (in the South Pacific) and Table Bay (at Cape Town, South Africa) in great detail. The pages have been numbered as a whole, with a single series covering both volumes, and mostly also section by section with the following number of pages: arithmetic 56, geometry 48, plane trigonometry 18, the description and use of the terrestrial globe 5, geography 12, chronology 10, navigation 17 & 29, spheres 28, astronomy 34, latitude 13, longitude [33], days works [= journal keeping] [22], marine surveying [31], fortification [29], gunnery [12] and mechanics [19].

Charles Sotheby (1782–1854), entered the Royal Naval Academy at Portsmouth on 5 September 1795 and studied there until he began his service in the British navy on 31 March 1798, seeing duty at the Battle of the Nile in that year. He commanded a ship by 1809 and rose steadily through the ranks until he became Rear-Admiral in 1848. The academy was restricted to sons of noblemen and gentlemen and was intended to train officers for naval command. The present exercise book not only shows Sotheby’s high level of skill and knowledge at an early age, it also provides a very clear and detailed picture of the training of British naval officers in the 1790s, as Napoleon began making his earliest plans to invade England.

Each volume with the engraved bookplate of Charles Sotheby, with the rampant talbot crest from the Sotheby coat of arms, and also with the bookplate of the Dutch cartographic historian Cornelius Koeman (1918–2006). In very good condition, with only a small chip in one leaf and a tattered fore-edge in a few others. The bindings are rubbed and the spines worn, with a crack in the front hinge of vol. II, but the tooling remains clear. A detailed and fascinating picture of the teenage studies at the Royal Naval Academy in Portsmouth.
The bombardment of Alexandria, a night-attack of jihadic troops in Sudan and a survey in the Far East and Australia

41. SPINKS, Walter. [Album of watercolours drawn aboard HMs Myrmidon].
On board HMs Myrmidon, [1884–]1886[–1887]. Oblong 4° (17.5 × 25 cm). With 25 watercolours (including 1 double-page) and 13 pencil drawings, most of them captioned in pencil. Contemporary half-sheepskin album. € 12 500

Album of watercolours drawn by a crewmember of the survey ship HMs Myrmidon and showing actions during the Anglo-Egyptian War and the Mahdist War and a surveying journey around the Dutch East Indies and Australia. Most of the watercolours are waterside views of the various ports visited: starting at Sheerness, then Gibraltar, Malta, Alexandria and Port Said, with the watercolour of Suez showing a crudely drawn skirmish on the quayside. In Sudan, Myrmidon took part in the Mahdist War between Anglo-Egyptian forces and the Islamic Mahdist-Sudanese. A pencil drawing shows the landing of a machine gun in Suakin and two watercolours depict a night attack on the port city. From there the ship travelled to Massawa and fought with a slaver before reaching Aden. Subsequent views show Colombo, Singapore and various locations in the Dutch East Indies, including the island Wetar where the Myrmidon is shown alongside several native canoes. The final drawings, most of them only in pencil, show various ports in Australia, ending with a drawing of the collision between Myrmidon and HMS Tyne in 1887. Among the Australian drawings, is a watercolour drawing of a lady, titled “day dreams”, and the album ends with a watercolour portrait of Queen Victoria. Near the end is a large two page panorama of the bombardment of Alexandria by a British fleet in 1882, during the Anglo-Egyptian War, which led to the British occupation of Egypt. If the artist witnessed this event, he must have been on a different ship as Myrmidon did not take part in that action.
Walter Spinks (ca. 1856–after 1886) was “painter, 2nd class” aboard HMs Myrmidon. However, the South Wales Police Gazette of March 1886 mentions Spinks as a deserter. Since one of the drawings in the album shows an event in April 1887, Spinks either returned to Myrmidon or the album remained aboard and this drawing was made by someone else.
Numbered in yellow chalk on the front. Binding worn, most of the leaves loose but in excellent condition.

[32] II. ☞ More on our website
Manuscript course in the art of navigation, with figures in colour, including 2 volvelles

42. [NAVIGATION]. [VRIES, Klaas de, and others]. Schatkamer of konst der stuurlieden. [Holland?], [ca. 1735/40?]. Folio (31.5 × 20.5 cm). A manuscript course in navigation written in brown ink on laid paper in a largely upright cursive hand, with 6 colour figures, including 2 volvelles, about 100 black and white diagrams, and numerous tables of data, highlighted with a yellow wash. Green paper wrappers (made from a discarded prospectus or the wrapper of an instalment of a book, [ca. 1865?]), later green cloth spine.

€ 18 000

A detailed manuscript course in the art of navigation in folio format, with figures in colour, including two volvelles, partly based on the very rare first edition (in 8vo format) of Klaas de Vries (1662–1730), Schat-kamer ofte konst der stier-lieden, (1702; Crone 374), probably in the first issue (not known to survive), before the insertion of an additional quire between B and C. But the manuscript doesn't merely copy the printed book: at least much of the text differs and also at least some of the tabular data, and some of the figures also have no direct equivalents in the printed book (also not in later editions, as far as we have seen). The colour illustrations include a compass rose (13.8 cm diameter) with a ship in the centre, directly copied from the folding engraved plate in De Vries and virtually the same size, but the ship in the centre is copied in mirror image and De Vries’s abstract floral decorations in the corners outside the circle are replaced by colour drawings of four different flowers, one in each corner. The manuscript also directly copies De Vries’s woodcut illustration of a human hand marked with the numbers “29”, “9” and “19” on the thumb and the letters A, B and C next to them, presented as an aid to calculating the epact (the number of days past the new moon on 1 January), but the hand is rotated 180 degrees. Most of the examples of calculations use years in the period 1700–1711, though there are a few later ones (one example uses the year 1809), which also largely agrees with the 1702 edition of De Vries, though the examples are not identical. The clearest indication that the present manuscript follows the 1702 edition rather than a later one is that the tables giving differences between the positions of the sun and moon cover the years 1701–1704, as in the first edition before the insertion of an extra quire extending the tables to 1710 (B8 was replaced at the same time, not noted by Crone). All later editions we have seen give these tables and the examples of calculations for later years. Yet even in these tables, the data in the present manuscript doesn’t exactly agree with De Vries’s.

With a bookseller’s ticket ca. 1901/1919?. Very slightly browned with occasional minor spots or ink stains, but still in good condition. The one leaf that appears to be lacking may have been deliberately cancelled by the compiler. The wrapper has a later cloth spine, as noted, and is somewhat worn. A fascinating manuscript course in navigation, with volvelles and other figures in colour, partly based on the very rare first (1702) edition of De Vries’s handbook, but not merely copying it.
The Middle East
Eyewitness account of a 1570 diplomatic mission to the Ottoman court, with 28 fine original colour drawings and samples of Turkish decorated paper

43. DIPLOMATIC MISSION]. BRAECKLE, Jacques de. Memoires du voyage de Constantinople de Jacques de Bracle seigneur de Bassecourt.

[Various places, [1570 or very soon after]. 4° (main text & decorated paper) & 8° (transcription & drawings) (21.5 × 14.5 cm). Manuscript in French, written in brown ink on paper in a Flemish bastarda gothic hand, with about 26 lines per page. With 8 contemporary half-sheet specimens of Turkish decorated “silhouette” paper (folded to make 16 leaves in 2 quires), a series of 28 drawings in brown ink and coloured gouaches, highlighted in gold (mostly costume figures, some showing the Sultan and other leading figures, others showing anonymous types from various ethnic and religious groups), plus a ca. 1800, transcript of the complete text and biography of the author (with his arms in colour). Modern sheepskin parchment. € 250 000

A unique, fascinating and unpublished manuscript containing the account of a diplomatic mission to Constantinople in the Ottoman Empire in the year 1570. De Braeckle (1540–1571), a Flemish physician, assisted Charles Rijm (Karl Rym), Baron de Bellem (ca. 1533–1584), Maximilian II’s ambassador to Constantinople, probably as his secretary. He wrote an account of his journey, which contains fascinating details about the places he visited, the manners and customs of the inhabitants, incidents, etc. Leaving Prague on 13 March 1570, the delegation passed through Vienna, Hungary and Czechoslovakia before entering Ottoman territory, where they visited the mosques and caravanserais (inns) of Sokollu Mehmed Pasha (ca. 1505–1579), Grand Vizier of Sultan Selim II (1524–1574) who ruled the Turks at the time of Rijm and Braeckle’s journey. From 31 May to 12 August 1570 they stayed in Constantinople, where De Braeckle describes several monuments and works of art. He returned via Bulgaria, Serbia (the party was held in Belgrade for nearly a month) and Hungary, arriving on 23 October 1570. He died shortly afterwards, in 1571.

The set of 28 beautiful original drawings in pen, coloured gouaches and gold begins with a view of the caravanserai for the ambassadors to Constantinople, then shows mostly costume figures. Although similar illustrations were sometimes made for sale to travellers in Constantinople or passed on to western merchants, the inclusion of the delegation’s caravanserai suggests this set was produced to illustrate Charles Rijm’s diplomatic mission, described in the accompanying text.

Each of the 8 half-sheet specimens of Turkish decorated “silhouette” paper has four vertical rectangles in reddish brown in the centre (perhaps intended for two columns of written text on each page) and yellow-green plant silhouettes around the margins. Haemmerle shows a similar example in a book of Turkish costume drawings from ca. 1580, also with the silhouette paper folded to make two leaves.

Only three manuscript copies of the present travelogue are recorded, probably intended for members of De Braeckle’s family. In very good condition.

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

44. [ISTANBUL]. [KING, Helena Caroline or Adelaide Charlotte]. [Prominent Ottoman and entourage boarding boats before the Kilic Ali Pasha Mosque].

[İstanbul?, 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. 358; (Debrett’s) Baronetage LXXV (1893), p. 127. => More on our website
Drawing of British-Turkish base at Jounieh, Lebanon

45. [LEBANON – EGYPTIAN-OTTOMAN WAR]. HW (monogram). Plan of the camp at Djouni [Jounieh, near Beirut, Lebanon].

Lebanon, 1840. Oblong 2° (28.5 x 44.5 cm). Manuscript map in watercolour and ink on paper. € 7500

Drawing of the British-Turkish military base at Jounieh, near Beirut, Lebanon. The camp was located at the strategic point of Kaslik in Jounieh as a stronghold. The British had occupied Beirut in 1840 following Egypt’s claim on the region made a year earlier. The Ottoman Empire sought to retake control of it with the help of the Anglo-Austrian coalition and thus erected military camps such as the present one along the Levant coast. This dates the drawing 1840 and it was most likely drawn by an eye-witness, who signed with the monogram “HW”(?). It shows a mulberry plantation to the right of the camp, probably for the cultivation of silk worms (in 1876 the city of Jounieh counted 5 silk factories). A Turkish flag is visible in the Turkish quarter of the camp, which is equipped with a 5 1/12 inch Howitzer canon. The Anglo-Austrian navy was stationed in the Mediterranean just off the coast, and the reach of the canons of the HMS “Princess Charlotte” and “Powerful” and steamers is drawn on the map. No visible remains of the fortress survive today: the site is now the location of the Holy Spirit University of Kaslik, and the surroundings are fully built up.

Slightly browned and spotted, slightly frayed. Foot damaged with minor loss and staining.

More on our website
Unpublished French study of Islamic coins and medals, with 157 drawings and engravings, many in colour

46. [MARCEL, Jean-Joseph?]. [Islamic coins and medals].
[Paris?], [ca. 1791–ca. 1817?]. Mostly 2° (31.5 × 21 cm). A manuscript compilation of loose leaves and bifolia, with 104 drawings (some in ink; some in coloured gouaches, many including gold, silver and other metallic colours) and 53 engravings (some black on white; some white on black) each drawing and engraving showing the obverse and reverse of an Islamic coin or medal (except for about 3 that show only one side). Most of the drawings and engravings are on slips attached to leaves with notes in Arabic and French. Loose leaves and bifolia.

An extensive study of Islamic coins, medals and seals prepared on loose leaves and bifolia, with about 104 drawings (in ink or coloured gouaches, many with gold and/or silver and occasionally copper or metallic blue) and about 53 engravings, most drawings and engravings with manuscript notes in Arabic and French. Nearly every drawing and engraving shows both the obverse and the reverse of the coin or medal, some shown at the original size and some enlarged, so the diameter of the coins in the drawings ranges from about 1½ cm to about 10 cm, though even some of the larger ones note that they are drawn at the original size. Some of the ink drawings were made directly on the leaves, but nearly all of the colour drawings and engravings are on separate slips mounted on the leaves (some pasted, some with sealing wax, some with pins). The notes on these leaves usually give the dates of the coins (whether or not the coins themselves are dated) following the Islamic Hijri calendar and sometimes also following the Christian calendar. They often give a transcription of the inscriptions in a naskh Arabic hand (though they appear on the coins in several styles of Arabic script, including Kufic). A few include longer notes in French.

The coins come from Egypt, the Ottoman Empire, Morocco, Algeria, Tunisia, Tripoli and elsewhere. The dates given for the coins range from at least AH 93 to at least AH 1203 and probably to AH 1219 (712–1788 CE and probably to 1804/05 CE). The compilation of these drawings, engravings and notes probably began in the 1790s and may have spanned two or three decades. Although the manuscript nowhere names its compiler(s), Jean Joseph Marcel (1776–1854), grand nephew of the Consul Général in Egypt, was a brilliant student at the University of Paris, where he received many prizes in 1790 and 1791 and began his study of oriental languages. He came into contact with the orientalist Louis-Mathieu Langlés, who arranged for him to accompany Napoleon on his 1798 Egyptian Campaigns (1798–1801), where he took charge of the Campaign’s printing office (printing an Arabic type specimen in 1798), made the first steps toward deciphering the Rosetta Stone and collected medals, manuscripts and inscriptions. Back in Paris he became director of the Imprimerie Impériale, a post he held until 1815. He wrote, compiled or translated numerous works concerning Arabic and other oriental languages. He may have planned to produce a publication based on the present compilation, but no such publication appeared. The compilation in any case shows Europe’s new interest in Islamic studies after Napoleon’s Egyptian Campaign, with Paris as its most important centre.

Some leaves are tattered along the edges and a few have their corners cut off, none of this affecting the illustrations or text, in a very small number the ink has eaten holes in the paper, severely in 2 leaves, and one of the drawings on oiled paper has been cut up with 3 (of 4?) pieces surviving, but most of the leaves remain in good condition. A remarkable record of Islamic coins and medals, compiled ca. 1791–1817, with about 157 illustrations.

Enormous panoramic Middle Eastern view with ruins, nearly 6 metres long

47. [VIEW – MIDDLE EAST]. [Mountainous landscape with Middle Eastern and classical Roman ruins, 6 shepherds with their flocks, several figures riding dromedaries and one riding a donkey, (?date?) palms, lakes, etc.].

[Palestine?, ca. 1910?]. An enormous panoramic view drawn in coloured gouaches on a single, continuous roll of paper (70 × 583 cm), the drawing running to the edges of the paper. € 35 000

A panoramic view of what appears to be a fantasy Middle Eastern landscape, with spectacular mountains in the background, a body of water near each end, and a wide variety of buildings and ruins, some clearly classical Roman and others Middle Eastern. The combination of classical Roman architecture with dromedaries and other Middle Eastern features places it very likely in Palestine, but we have not been able to identify specific buildings. The most distinctive ruin, a round Roman temple with five columns on the viewer’s side, an entablature above them and a vertical base below them, looks more like the Temple of the Vesta at Tivoli than like any known in the Middle East (the columns are not rendered in sufficient detail to determine their order, but they are almost certainly not Ionic and are probably Corinthian). There are also classical Roman aqueducts. The six shepherds with their flocks all wear broad-brimmed hats and have staffs, and two are blowing long, slightly curved horns. Several more figures with broad-brimmed hats and staffs might be pilgrims, one together with what is presumably his wife.

With a 33 cm tear into the left end, a few insignificant and much smaller tears and with pin holes about 1 cm from the edges from mounting on a wall, but otherwise in very good condition and with the colours fresh and bright. A spectacular panoramic view of the Middle East, including many classical Roman ruins.

☞ More on our website
Pen and ink wash drawing of the harbour of the Ottoman port city Edremit

48. [OTTOMAN PORT]. [PEETERS, Johannes (Jan) (after)]. [Ladimistri nel’ archipelago]. [The Netherlands(?), ca. 1720?]. Oblong 2° (19.5 × 31.5 cm). Pen and blue-black ink-wash drawing on laid paper, showing the city of Edremit, its harbour and fortifications, with an Ottoman and a Dutch(?) ship, and a lighthouse, in a brown thick-thin-thin border, signed in the border below right, but difficult to read (I. P. Sto...?, I. P. Ste...?). Framed (37 × 49 cm). € 2750

A detailed ink drawing of the harbour of and fortifications of Edremit, an Ottoman port city on the west coast of Turkey. The drawing is made after Johannes Peeter’s print Ladimistri nel’ archipelago, originally engraved by Lucas Vorsterman the younger and first appearing 1664/65 in the series Diverse vis te[l] o dell’ Dardaneli del’ direcio come delle città e castelli nel archipelago. The series was published by Jacob (Jacques) Peeters (1637–1695), and the prints were engraved after drawings by his brother Jan (Johannes) Peeters (1625–1677), best known for his drawings of city views engraved by Merian. Johannes Peeters was a pupil of their eldest brother Bonaventura Peeters, a well-known painter and draughtsman, and specialized in maritime scenes. Slightly browned and with a few small and mostly marginal stains. The foremost canon appears to have lost some of its ink, but the drawing is otherwise in good condition. The corners are damaged or discoloured from a previous mounting, far outside the border of the drawing.

☞ More on our website
An exceptional series of 50 meticulously executed miniatures, compiled and painted by an anonymous artist. 41 of the delicate watercolours represent famous calligraphers, 5 (1 in grisaille) presumably represent sufis, and one more (not coloured) shows a seated prince, while 3 miniatures (2 in grisaille) depict flowers.

The main series of calligraphers begins with Yaqut al-Musta'imi, who lived in Baghdad under the Abbasid dynasty in the 13th century, and continues so far as to include artists from the first half of the 19th century (the most recent date of death being that of Aqa Fath-'Ali Sirazi, 1852/53). Their names are captioned under the image, all in the same hand in nasta’liq script (with a single exception in sikasta). Most calligraphers are shown kneeling, with one knee raised on which they rest their paper – the typical posture of a scribe. One is shown writing at a desk, another seated on a low stool; yet another is busy sharpening his pen.

The poet Wisal Sirazi is seen writing on his knee, but has a small table with an inkwell and paper in front of him.

All the miniatures bear numbers from 1 to 50 on the back of the mounting boards, though they are not bound in order.

Provenance: apparently from the collection of Paul Manteau, a French (or Belgian?) official in Iran, with a press-copied salary receipt loosely inserted: “Je reconnais avoir reçu de Son Altesse Impériale Djellal-e-Daulet la somme de Soixante Tomans représentant le montant de mes appointements du mois de Châval année 1310. Téhéran le 11 avril 1893. Paul Manteau”.

Manteau does not appear in Annette Destrée’s standard account of Les fonctionnaires Belges au service de la Perse, 1898–1915 (Téhéran/Liège 1976): he clearly arrived before the great Belgian influx and may have left the country before 1898.

Some of the cloth concertina hinges professionally repaired, but finely preserved overall.

☞ More on our website
A colourful mounted Bedouin falconer by leading orientalist painter

50. ROUSSEAU, Henri-Émilien. [Bedouin falconer].
[Morocco, 1920s]. Oil on wooden panel (21 × 16 cm), signed at the lower left "Henri Rousseau". Contemporary gilded wooden frame (33 × 28 cm).

€ 28 000

Colourful panel painting by the leading orientalist painter Henri-Émilien Rousseau of a mounted Bedouin falconer, one of Rousseau's favourite subjects. While the sport of falconry was an important status symbol in the Middle East and Europe generally, for the Bedouins it was a means of survival.

Rousseau (1875–1933) was a Cairo-born French painter who divided his childhood between North Africa and France, where he studied at the École des Beaux-Arts under the great Orientalist painter, Jean-Léon Gérôme. He broke from the style of his master, however, and started to paint in a more impressionistic style. Between 1920 and 1930 he travelled extensively through the Rif and Atlas mountains of Morocco, where he befriended the chiefs of several nomad tribes. It was probably here that Rousseau fell under the spell of the Bedouin horsemen, which came to characterize his compositions. In 1927 more than 80 of his works from this period were displayed at the gallery of the influential Parisian art dealer Georges Petit. This was followed by an exhibition at the Exposition Universelle of 1931.

The panel is cracked in the length, leading to a 4 cm crack in the paint to the right of the rider's head, a 1 cm crack below the horse's left hind hoof, and a 7 cm crack from the top left to the horse's head, but these cracks are only noticeable on close inspection and no paint has been lost. Some minor craquelure in the dark red patch connecting the rider and the saddle. Otherwise a well-executed and clean painting.

For the artist: Thieme & Becker XXIX, p. 113. ☞ More on our website
Portrait of John Sturges in Turkish costume

51. [DRAWING]. SAUNDERS, John. [John Sturges in Turkish costume with turban and gold-trimmed coat].
Peterborough, 1739. Pastel on paper, mounted on canvas (41 x 30.5 cm), stretched over (original?) wooden board. € 12 500

A pastel portrait drawn by the prolific itinerant portraitist John Saunders (1682–ca.1758) at Peterborough in September 1739. Saunders is recorded as active in East Anglia, the Midlands and elsewhere in the mid-18th century. The sitter John Sturges appears in Turkish costume, wearing a white turban with blue feather and a coat with gold trimmings and a fur collar. Saunders probably based it on a 1733 mezzotint drawn and engraved by Francis Kyte (d. 1744) after a painting (or the ink-wash drawing noted below?) by John Vanderbank (1694–1739). The pastel is of interest as an example of mid-18th century depiction of Turkish costume.

With a paper label on the back with a manuscript note repeating information from the autograph pencil inscription by Saunders on the front, top right: “Saunders pinxit after Mr. [Joh]n Vanderbank Peterborough Sept. anno d. 1739”. Two negligible scratches to surface, otherwise in good condition.

52. **TARENGHI, Enrico.** [Carpet sellers and a dromedary beside the Nile].

[Rom?, late 19th century?]. Watercolour on a large sheet of paper (image size: 74.5 × 52 cm), signed at the foot right: “E. Tarenghi”. Contemporary (?) gilt wooden frame (89.5 × 66 cm), behind plastic. € 18 000

Attractive watercolour painting by the Italian orientalist painter Enrico Tarenghi (1848–1938), it shows three bearded men with carpets and two poufs. One of them is clearly the seller, another is inspecting the wares and the third is sitting on the ground rolling up one of the carpets. In the background a wide river (generally assumed to be the Nile), a dromedary and dozens of palm trees.

Tarenghi made extensive use of photography in his work and often used photographs as a template for the background. The present setting is found more often in his work, not only showing carpet sellers, but also merchants selling fruit. The carpet trade, however, seems to be one of his favourite subjects regardless of the background. The carpets allowed Tarenghi to show off his skills, with their intricate motives, textures, creases and folds.

Small water stain and minor defects at the foot and a few other negligible blemishes, but otherwise in very good condition.

*For the artist: Thieme & Becher XXXII, p. 445.* ☞ More on our website
Portret of a man in traditional Arab garb

53. WILLIAMS, E.M., R.A. [Portrait of a man in traditional Arab garb].
Tripoli, 1914. Oil on canvas (51 x 40.5 cm), with artist’s name, place and date on the back. € 6500

Attractive painting of a man in traditional Arab garb in Tripoli, by one E.M. Williams from the Royal Academy of Arts.
☞ More on our website

Original painting, to be reproduced as picture postcard for the Egyptian tourist industry

54. [CAIRO]. WUTTKE, Carl. A souk in Cairo.
Cairo, 1902. Signed and inscribed “C. Wuttke. Cairo. 1902”. Oil on canvas board (20 x 28 cm). Unframed. € 9500

Painting of a souk in Cairo, by the German orientalist Carl Wuttke (1849–1927). Paintings such as these were made to be reproduced as picture postcards, an archetypal consumer product from the early 20th century. Postcards, as a convenient alternative to the letter, had first appeared in the 1870s. The simultaneous improvements in photographic and printing techniques, led to the introduction of full-colour postcards in the 1890s. Although photographs were used as a basis for the creation of half-tone blocks, which were then used to print the postcards, well-made paintings such as these by Wuttke, were just as popular. For the numerous visitors to Egypt, picture postcards were a way of “collecting” the visited sights, thereby documenting their travels.

Carl Wuttke was one of the most well-travelled artists of his time, visiting Italy, North-Africa, the United states, China and Japan. During his travels, he painted various views in Egypt and China for the Dresden firm of Römmler & Jonas that were subsequently reproduced as picture postcards. Wuttke’s quick style, reminiscent of contemporary impressionism, but also of traditional oil sketches, was well suited to that end, giving an even better suggestion of a “snapshot” than contemporary photography.

Relined at the back and numbered (on the relining) “94”. Varnish yellowed; craquelure in the blue and white sky parts; otherwise in very good condition.


THE MIDDLE EAST 55
7 botanical watercolours from the end of the 18th-century

55. BERNINCK, H[endrik?]. [7 botanical watercolour drawings].
[Netherlands, ca. 1776]. Set of 7 watercolour drawings on laid paper of various sizes ranging from 23 × 19 to 23 × 30.5. Each mounted on a backing sheet in modern passepartout. € 15 000

A set of botanical watercolour drawings signed by the Dutch artist H[endrik?] Berninck who was active in Amsterdam from ca. 1770 until at least 1789. The set includes 6 watercolours after Chinese originals, each depicting a flower, woody plant or branch from a fruit tree set on a somewhat flat background, and 1 floral still life, showing a flower in a pot, with 2 blossoming buds. Berninck started as a copper smith, but was able to live as an artist after an inheritance. Few of his works are known to survive, all flower paintings and drawings in the style of Jan van Huysum and Rachel Ruysch. Only a few very tiny specks, otherwise all in fine condition.

For the artist: Scheen, p. 84; Thieme & Becker III, p. 460; Wurzbach I, p. 92. ☞ More on our website
**Fine 17th-century flower drawings**

56. [BOTANY – DRAWING]. [Various flowers. (On verso): a sketch of a grape branch with grapes and leaves].

[Netherlands, 17th century]. Drawings (48.8 x 28.9–29.2 cm). Black chalk drawings, occasionally heightened with white chalk, including some light brown watercolours, on grey 17th-century handmade paper without watermark. In manuscript ‘Martagon’ in brown ink. In lower right corner in manuscript the number “3” in ink. Framed. € 7500

We have not succeeded in identifying the artist of these beautiful drawings. We know no other drawing that is clearly from the same hand. Two artists are mentioned as possible candidates, Govert Flinck (Cleves 1615–1660 Amsterdam) and Gerbrand van den Eeckhout (1621 – Amsterdam – 1674). The present drawings are probably made around the middle of the 17th century in Holland. The composition is similar to some papers in florilegia, such as Theodor de Bry (1611/1612 to 1641 and later), but they never show so many species and the flowers on a sheet. This study could be a sketch for a painting, not necessarily a floral still life, possibly a landscape.

In fine condition.


[More on our website](#)

**A series of 44 gouache drawings of carnations**

57. [BOTANY – DRAWING]. Unicolour, bicolour and tricolour carnations].

[The Netherlands or England?, ca. 1790?]. Imperial 16° (16 x 11.5 cm). With a series of 44 gouache drawings on laid paper, each showing a single carnation on a black flower-shaped background, in three series, designated with letters and numbers. Mid-19th-century half tanned sheepskin. € 3800

A curious set of carnation drawings, with each flower about 2½ to 3½ cm wide and 5 to 6½ cm tall and shown on a black flower-shaped background (6 to 10 petals, nearly all with serrated edges, probably intended to reflect the carnation form). Each carnation is drawn on the recto of a single leaf with a roman capital letter or roman or arabic numeral at the at the head and an indication of the colour category at the foot, both lettered in a style similar to late 18th-century roman printing types. They are arranged in three categories: 7 “uni color” (A-G), 20 “bi color” (I-XX) and 17 “tri color” (1–17). The book may have served as a practical collector’s guide.

The drawings are uniform in style and drawn on a single paper stock, watermarked: fleur-de-lis on a crowned shield above “4”, “WR” and “C & I Honig”. We date the drawings ca. 1790 based primarily on the style of the lettering and numbers in the drawings and partly on the style of the watermark. The paper was certainly made in North Holland and the marbled paper used for the (later) binding is most common in Germany, but the labels “uni color” etc. are in English, so it remains unclear where the drawings were made.

In very good condition. The marbled paper of the binding is rubbed, but the binding is otherwise very good. A series of 44 colour gouache drawings of carnations.

A-G, I-XX, 1–17 ll. [More on our website](#)
58. CARRIÈRE, Jan Ph. Herbarium van bloemen en planten. 1ste deel.
[Watergraafsmeer, ca. 1884]. 1 volume. Small 2° (22.5 × 20.5 cm). With 30 drawings of flowers in watercolour and ink, each with a description in Dutch on a separate leaf. The whole preceded by a title-page, a table of contents (1 page), and an introduction (2 pages). Contemporary black cloth, rebacked, modern endpapers.  € 5500
With: (2) CARRIÈRE, Jan Ph. Herbarium van naar de natuurgeteekende bladeren, “afdeeling boomgewassen”. [Title volume 2:] Herbarium van boombladeren.
Watergraafsmeer, 1884. 3 volumes. Small 2° (22.5 × 20.5 cm). With 90 drawings of tree leaves in watercolour and ink, with a description in Dutch on a separate leaf. The first two volumes each with a title-page, a table of contents (1 page) and an introduction (1 page), and the third volume without preliminaries. Contemporary blue (vols. 1–2) and black (vol. 3) half cloth. The third volume rebacked with original backstrip laid down. € 5500

Set of 2 unpublished botanical manuscripts by one Jan Ph. Carrière, with watercolour illustrations, clearly intended for publication, as is apparent from the introduction. The first work gives descriptions of 30 different flowering plants, each accompanied by a beautiful illustration. It is said on the title-page that it’s the first part, but the other volumes in this set form, although clearly related, a separate work.
The second work gives descriptions of 90 different trees and shrubs, each accompanied by a beautiful illustration of a leaf, including. The author notes in the introduction, that the illustrations aren’t as distinguished as in the first work on flowering plants, as the illustrations of leaves are primarily intended for identification purposes.
A few leaves a bit browned, some occasional thumbing and a large restored tear in the description of plate 24 in ad 2, volume 3. Ad 2, volumes 1 and 2 with their spines a bit rubbed and slightly discoloured, the other volumes rebacked. Otherwise in very good condition.

☞ More on our website
17 delicate Chinese drawings in bright colours: 5 botanical, 8 zoological and 5 portraits

59. [CHINA – WATERCOLOUR]. [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.

☞ More on our website
Cordier’s mushrooms of France, together with the original drawings for its 60 plates

60. CORDIER, François-Simon. Les champignons de la France. Paris, Jules Rothschild (back of half-title: printed by Adolphe Lainé), 1870. With a few wood engraved illustrations in text and 60 chromolithographic plates. With: (2) Album of the 60 original drawings for “Les champignons de la France” by Aimée-Eugénie Delville-Cordier, in brown ink and coloured gouaches, numbered I-LX (renumbered in a different order when published), plus 1 unfinished unnumbered drawing not used for the book. Most drawings include several figures, giving in total about 300 figures showing about 110 species. Book: Large 8° (28 × 18.5 cm) and drawings: Imperial oblong long 4° (25 × 35.5 cm). Contemporary half tanned sheepskin (book) and gray-brown paper wrappers (drawings). € 5000

First edition of a description of the mushrooms of France, the most important work of the French mycologist François-Simon Cordier, together with the complete set of 61 drawings (about 300 figures) of about 110 species of mushrooms, prepared as models for the book’s 60 chromolithographic plates. The drawings are unsigned, but the book notes that they were drawn from life by “A.D. Cordier” (title-page) or “Mlle Delville-Cordier” (pp. ix-x). This was the author’s adopted daughter Aimée-Eugénie Delville-Cordier (1822 or 1826–1899), best known as a portrait painter.

François-Simon Cordier (1797–1874), a Paris physician, mycologist and founding member and president of the Société Botanique de France, published several books on mushrooms beginning in 1826. Les champignons de France is his most important work. We find no record of his ever having married, but in 1852 he adopted Aimée-Eugénie. The adoption record indicates that she was born in Paris in 1822 (the Louvre gives her year of birth as 1826), daughter of Marie Madeleine Delaville and an unknown father, which would make her 30 when Cordier adopted her. From her adoption she used the family name Delville[-]Cordier. One must wonder if she was either Cordier’s biological daughter or his mistress’s daughter from an earlier relation, but we have found no further information. She showed two portraits at the 1855 Exposition des Beaux-Arts and had a successful career as a portrait painter.

The first 40 leaves of the book are water-stained and the plates are slightly browned, but the drawings are in very good condition. The original colour drawings for Cordier’s mushrooms, by his adopted daughter.
Watercolour on vellum by a pupil of Redouté

61. DELARUE, Claire. [Watercolour with flowers and fruits on vellum, signed]. [Paris, ca. 1840]. (43.5 × 35 cm). With peaches, raspberries and blue flax. Framed. € 17 500

Delicate watercolour drawing by Claire Delarue (1821–1906), a pupil of Pierre-Joseph Redouté. Redouté had a class of talented upper-class female pupils, among them Queen Hortense, the wife of Louis Napoleon. They specialized in gouaches of flowers and fruits on vellum in the same manner as Redouté, but signed their works mostly with their first names only. In her work on Redouté, E. Hardouin-Fugier describes the master and his pupils, one of them named Claire Delarue. Although not much is known about her, and no other works by her have been traced, she was a gifted artist, painting every detail with refinement, using subtle colours, with the result near tangibility.

In fine condition.

Elaborately calligraphic testimonial for a journeyman at the Imperial gardens, with 4 botanical illustrations and the arms of the Erbschatzmeister

62. [GARDENING]. GEISSNER, Johan Georg. [Testimonial letter for Michel Bauman, journeyman to the master Imperial gardener Johan Georg Geißner, incipit:] Des hoch und wohll gebohrnen Herrn Herrn Phillibbuß Ludwiguß deß heiligen römll: reichs Erb-Schorz Maister Graff von Sintzendarff ... Laxenburg (near Vienna), 1735. Illustrated baroque testimonial letter in black and brown ink on parchment (34 × 60 cm plus a 4.5 cm flap at the foot), with the Sintzendorf coat of arms above centre (12 × 12 cm), illustrations of 4 exotic potted plants, flanking the text, and the text in richly decorated German gothic calligraphy and handwriting. With the crown above the coat of arms highlighted with gold. With slits through the foot to attach the seal, but lacking the seal itself.

€ 3500

A testimonial letter for a Hungarian journeyman gardener during his Wanderjahre, from Johan Georg Geißner, master “lust Gartner” at Schloss Laxenburg, outside Vienna, the principal summer residence of the Holy Roman Emperor, Karl VI. Philipp Ludwig Wenzel, Graf von Sinzendorff (1671–1742), was Imperial Erbschatzmeister, which apparently included responsibility for the gardens. Since 1721 he had also been director of the österreichischen Orientalischen Handelskompanie, so he may have had a hand in acquiring some of the garden’s exotic plants.

The document is folded up and has some minor stains on the back, but is in very good condition, though without the seal that would originally been attached with cords through the slits at the foot.

For Sintzendorff: ADB XXXIV, pp. 408–412. ☞ More on our website
Flower watercolour with insects,
by the daughter of Maria Sibylla Merian

63. HEROLT, Johanna Helena. [Watercolour of a branch of a French roses, with several flowers and insects]. [Amsterdam, ca. 1700]. Watercolour drawing (38.5 x 29 cm) on extremely fine white parchment, said to be uterine lamb, showing a branch of French roses with three fully opened flowers, five buds or partly opened flowers, four ants (with and without wings) and probably a hover fly. Framed. € 79 500

Characteristic original watercolour botanical drawing by Johanna Helena Herolt (1668–1728), the eldest daughter of Maria Sibylla Merian and Johann Andreas Graff. It shows a branch of French roses (*Rosa gallica*) with three large, fully-opened flowers and five buds or partly opened flowers, four ants (one winged) and probably a hoverfly (Syrphidae). She probably drew it in Amsterdam around 1700. Though she still remains in the shadow of her mother, she was a fine flower and insect artist in her own right and there is growing appreciation of her work. Her watercolours, more baroque than her mother’s and often with brighter colours, radiate vigour and vivacity: the flowers, painted with intensity in every detail, really come to life.

A series of Herolt’s works from 1698 in the Herzog Anton Ulrich Museum in Braunschweig includes similar sheets of roses (nos. 10, 26, 28, etc.). Reisma, p. 135, notes that the prices for the flower watercolours increased with the number of insects. In the finest state of preservation.

*Cf. Reisma, Maria Sibylla Merian & dochters (2008), ills. 105 & 110 (pp. 139 & 147); Wettengl, ed., Maria Sibylla Merian 1647–1717, kunstenares en natuuronderzoeker (1998), p. 85. More on our website
Flower watercolour with moths, larvae and pupae, by the daughter of Maria Sibylla Merian

64. HEROLT, Johanna Helena. [Watercolour of a wallflower and a double hyacinth, with inchworm moths, larvae and pupae].

[Amsterdam, ca. 1700]. Watercolour drawing (38 × 29 cm) on extremely fine white parchment, said to be uterine lamb, showing a wallflower and a double hyacinth with two inchworm moths in the air (2 different species) and two inchworms and two pupae on the leaves and flowers. Framed. € 79 500

Characteristic original watercolour botanical drawing by Johanna Helena Herolt (1668–1728), the eldest daughter of Maria Sibylla Merian and Johann Andreas Graff. It shows a wallflower (*Cheiranthus cheiri*) and double hyacinth (*Hyacinthus orientalis*) with two inchworm moths (*Geometriae*) in the air, two inchworms and two pupae. She probably drew it in Amsterdam around 1700. Though she still remains in the shadow of her mother, she was a fine flower and insect artist in her own right and there is growing appreciation of her work. Her watercolours, more baroque than her mother’s and often with brighter colours, radiate vigour and vivacity: the flowers, painted with intensity in every detail, really come to life.

Reitsma, p. 135, notes that the prices for the flower watercolours increased with the number of insects, so the present watercolour must have been unusually expensive.

Characteristic watercolour in fine state of preservation. Herolt herself may have revised the upper part of the hyacinth.  

*Cf. Reitsma, Maria Sibylla Merian & dochters, ill. 110 (p. 147); Wettengl, Maria Sibylla Merian 1647–1717, kunstenares en natuuronderzoeker, no. 120 (ill. 44 on p. 85); ☞ More on our website*
71 stunning original watercolours of 81 birds
after Alexander Wilson's American ornithology, from the library of the artist

65. HOWITT, Thomas (after Alexander WILSON). [71 original watercolours of 81 birds after the birds of Alexander Wilson's American Ornithology copied by Thomas Howitt, with manuscript captions].

[England, 1827]. Oblong quarto. With 71 watercolours of 81 birds, executed in pen, ink and watercolour. Modern half calf, gold-tooled spine with the title in gold, gold fillets on the boards, brown cloth sides, marbled endpapers. Preserved in a brown linen box with a black morocco spine lettered in gold. € 35 000

Gorgeous, attractive and impressive album with 71 magnificent watercolour drawings of high quality with depictions and descriptions of birds, 10 accompanied by their female counterparts and 7 also by their eggs. Every watercolour with a leaf of explanatory text, except for one (Female Sparrow Hawk), while one (Savannah Sparrow) has 2 leaves text.

This handsome manuscript album was created by Thomas Howitt, an amateur ornithologist probably related to the painter (William) Samuel Howitt (1756–1822), a member of an old Nottinghamshire Quaker family. The birds are expertly and delicately depicted and coloured after the birds in the famous American ornithology by Alexander Wilson (1766–1813). Born in Scotland Wilson emigrated to America in 1794 and soon began to develop an interest in ornithology. In 1806 he presented a plan for a ten-volume work on American birds to the Philadelphia publisher Samuel Bradford. At the time of his death in 1813 he had completed eight volumes; vols. 1–7 were already printed and vols. 8–9, edited by G. Ort, followed in 1814. Wilson painted and described 264 species, adding 48 new species to those previously known to exist in America, and he prepared good life histories for 94 species (DSB XIV, p. 417). Alexander Wilson's first edition was not only the first important book on American ornithology, but also the first major scientific publication of the young United States. Wilson is generally regarded as the father of American ornithology. The texts in our album also follow the Wilson texts.

The Coe Ornithological Collection at Yale holds a similar manuscript by Howitt with 68 original drawings from ca. 1826, described by S. Dillon Ripley in the Yale University Library Gazette as "of fundamental importance in the history of American ornithology." The present manuscript could be a counterpart. William Yarrell's A history of British birds (1843) cites Howitt as a source of information about the Little Sandpiper.

With the armorial bookplate of the artist Thomas Howitt on the front paste-down and his signature on the first free endleaf. Box a little worn and stained, hinges of the box partly cracked, otherwise in good condition.

Unpublished mycology manuscript covering 67 genera of fungi from France, with hundreds of illustrations

67. [MYCOLOGY – FRANCE]. [French mycology manuscript]. [France, 1920?]. 34 parts. 8°. With each described species illustrated in watercolour and pencil and on nearly all occasions also illustrating details and other stages of development. Each part sewn as a single quire without title-page, covered in a modern transparent paper. € 8750

Unpublished, extensively illustrated taxonomic mycology manuscript covering 67 numbered genera of fungi found in France, each extensively described and with illustrations of numerous species (also numbered) of the relevant genus. The manuscript, made by an anonymous but evidently very knowledgeable author, covers species collected in France from 1874 to 1920. The information given for each species includes the scientific name, the common French name, a statement concerning its rarity, a detailed physical description and sometimes some comments on different varieties, the season and place in which it is more likely to be found, and the edibility, smell and taste. The descriptions are also often accompanied by a footnote on where and when the particular species was found.

Although the text is nearly complete, some unfinished drawings and texts seem to suggest the author left the manuscript not quite finished. This end would likely be in 1920, the latest year reported for the discovery of a species.

Although the species were collected over several decades, the manuscript appears to have been produced in a short period of time, without any major changes in style. A few occasional minor stains and thumbing, otherwise in very good condition.

☞ More on our website

17th-century Dutch watercolour of two grape hyacinths

66. [HOLSTEYN Pieter the younger]. Druyven hyacinthen.
[Netherlands, ca. 1650]. Watercolour (ca. 13.5 × 13 cm) on laid paper (31.5 × 21 cm), with caption below. € 12 000

Delicate watercolour of two grape hyacinths by the Dutch watercolour painter and engraver Pieter Holsteyn de Jonge (1614–1673). Holsteyn made many drawings of plants, birds and insects which were often composed in albums. Some of those albums are still intact and supplied with a title-page by the artist himself and as a result many of the drawings in those albums were not signed. These grape hyacinths were in such an album, which was later taken to pieces.

With certificate from Dr. S. Segal, Amsterdam. In very good condition.

☞ More on our website
68. **[NATURAL HISTORY – DRAWING]**. [Album with natural history drawings].

Album with 22 charming natural history drawings on 21 leaves, including an opening drawing of a putto in front of a column, apparently intended as a sort of title-page, followed by drawings of birds (5), flowering plants (14) and fruits or fruit-bearing plants (2).
The boards are covered with marbled paper in a Dutch pattern, similar to Wolfe 35, dating from the late 17th to early/mid-18th century. The paper is watermarked: freestanding rampant lion (without crown) but we find no similar mark in the literature.
Some spots and thumbing throughout, binding soiled and slightly worn along the extremities; a good copy.

21 ll. of drawings + 17 blanks ☞ More on our website

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69. **OS, Georgius Jacobus Johannes**. [Flowers and fruits on a marble plinth].
[Paris or Holland], [ca. 1815–1825]. Four watercolour drawings on paper, three signed “G.J.J Van Os”, edged with a thin black border.

Georgius Jacobus Johannes van Os (1782–1861), not to be confused with his nephew George Jac. Joh. Van Os (1805–1841), also a painter, was as a member of a Dutch family of artists. He studied with his father, Jan van Os, a painter of flowers and maritime views. In 1812 Georgius entered the Salon de Paris for the first time. In the following period he not only worked in Paris, but also in The Hague and Amsterdam. In Sèvres, a southwestern suburb of Paris, he worked for the famous porcelain factory. After 1826 he settled definitively in Paris where he died in 1861. He is mainly known for his exquisite “natures mortes”, specializing in still lifes of flowers, fruit and game.

From early on he demonstrated such exceptional talent that he was asked to paint several flowers for the plates of Jan Kops’s famous *Flora Batava* (1800–1822). He soon developed into one of the most celebrated still life painters of the 19th century.

These four exquisite watercolours show well-considered arrangements of (1) a fig, citron, walnut, gooseberries and blackberries; (2) peonies and jasmine; (3) lilies and lilacs and (4) peonies and morning glories.
Some discolouring at the edges from a former frame, otherwise in good condition.

Cf. RKD 245504; for the artist: Thieme/Becker 26, pp. 68–69. ☞ More on our website
Original watercolour of 3 wheatears, for Temminck’s monumental ornithological work

70. PRÊTRE, Jean Gabriel. [Traquet oreillard, Traquet à queue noire & Traquet leucomèle (= plate 257 from Temminck’s *Nouveau recueil de planches coloriées d’oiseaux* ...)].
[France], 1823. Watercolour of 3 birds on unwatermarked wove paper (ca. 48 × 35 cm), all standing on a branch, the lowest branch signed: “JG Prêtre/ 1823”. With plate number in pencil in the lower left corner. € 1650

The Black-eared Wheatear and the Pied Wheatear are both small migratory passerine birds. The Black-eared Wheatear is found in northern Africa, southern Europe, and from the Middle East to China, and the Pied Wheatear in eastern Europe and Asia. The Blackstart, also described as belonging to the genus Cercomela instead of the genus Oenanthe, is a small passerine bird found in desert regions in North Africa, the Middle East and the Arabian Peninsula.
Temminck’s lavishly illustrated *Nouveau recueil de planches coloriées d’oiseaux*... issued in 102 parts between 1820–1839, was published as a kind of continuation to Buffon’s *Histoire naturelle des oiseaux* (1770–1786). In total it contains ca. 600 engraved plates with about 800 figures of birds by Nicolas Huet and Prêtre, and it’s considered “the most monumental work of the post-Napoleonic period” (Balis).
Paper slightly browned. A beautiful watercolour of three wheatears.
For the published work see: Anker 502; Balis, Van diverse pluimage 75; Nissen, IVB 932; Zimmer, pp. 626–628. ☞ More on our website

Original watercolour of a Strange-tailed Tyrant,

71. PRÊTRE, Jean Gabriel. [Gobe-mouche yetapa, femelle (= plate 296 from Temminck’s *Nouveau recueil de planches coloriées d’oiseaux* ...)].
[France], 1824. Watercolour of a bird on unwatermarked wove paper (ca. 48 × 34.5 cm), standing on a branch signed: “JG Prêtre/ 1824”. With plate number and bird name in pencil in lower left corner. € 1750

Original watercolour of a Strange-tailed Tyrant (*Alectrurus risora*) by the prolific zoological artist Jean Gabriel Prêtre, produced for Temminck’s *Nouveau recueil de planches coloriées d’oiseaux*... (Paris, 1820–1839). The Strange-tailed Tyrant is a passerine bird of the tyrant flycatcher family found in found Argentina, Brazil, Paraguay and Uruguay.
Paper slightly browned and sides reinforced. A beautiful watercolour of a Strange-tailed Tyrant.
For the published work see: Anker 502; Balis, Van diverse pluimage 75; Nissen, IVB 932; Zimmer, pp. 626–628. ☞ More on our website
72. PRÊTRE, Jean Gabriel. [Oiseau-mouche superbe, mâle, Oiseau-mouche huppe-col blanc, mâle & Oiseau-mouche écussonné, mâle (= plate 299 from Temminck’s *Nouveau recueil de planches coloriées d’oiseaux...*)].

[France], 1824. Watercolour of 3 birds on wove paper (ca. 48 x 34.5 cm), all standing on a branch, the middle branch signed: “J.G. Prêtre/ 1824”. With the birds numbered in pencil and the plate number and bird names in pencil in the lower left corner.

Original watercolour of a Long-billed Starthroat (Heliomaster longirostris), a Tufted Coquette (Lophornis ornatus), and a Hyacinth Visorbearer (Augastes scutatus) by the prolific zoological artist Jean Gabriel Prêtre, produced for Temminck’s *Nouveau recueil de planches coloriées d’oiseaux...* (Paris, 1820–1839). All three are species of hummingbirds found in South America and the Long-billed Starthroat also in Central America.

Paper slightly browned, some spots and a tear of ca. 10 cm. A beautiful watercolour of three hummingbirds.

For the published work see: Anker 502; Balis, Van diverse pluimage 75; Nissen, IVB 932; Zimmer, pp. 626–628. ☞ More on our website

73. PRÊTRE, Jean Gabriel. [Souimanga de Kuhl, mâle & femelle & Souimanga à ventre écarlate, mâle (= plate 376/388 from Temminck’s *Nouveau recueil de planches coloriées d’oiseaux...*)].

[France], 1825. Watercolour of 3 birds on unwatermarked wove paper (ca. 48 x 35 cm), all standing on a branch, the upper branch signed: “JG Prêtre 1825”. With the birds numbered in pencil, the plate number and bird names in pencil in the lower left corner, and the upper bird encircled and with added correct plate number.

Original watercolour of a male and female White-flanked Sunbird (*Aethopyga eximia*) and a male Splendid Sunbird (*Cinnyris coccinigaster*) by the prolific zoological artist Jean Gabriel Prêtre, produced for Temminck’s *Nouveau recueil de planches coloriées d’oiseaux...* (Paris, 1820–1839). On the final published plate 376, the Splendid Sunbird was changed with a Purple-throated Sunbird and the Splendid Sunbird appeared on plate 388. Sunbirds make up a family of very small passerine birds. The White-flanked Sunbird is found in Indonesia and the Splendid Sunbird in West and central Africa.

Paper slightly browned, a few minor spots and some working notes in pencil. A beautiful watercolour of three sunbirds.

For the published work see: Anker 502; Balis, Van diverse pluimage 75; Nissen, IVB 932; Zimmer, pp. 626–628. ☞ More on our website
A devil’s claw by a Dutch master naturalist painter

74. [SCHOUMAN, Aert]. [Proboscidea louisianica].
[Netherlands, 2nd half of the 18th-century]. Watercolour on laid paper (40.5 × 27 cm) of a flowering Proboscidea louisianica, with fruit and a horned seedpod on the ground. In passepartout (55 × 40 cm). € 12 500

Beautiful watercolour drawing of a Proboscidea louisianica by the notable and versatile Dutch artist Aert Schouman (1710–1792). “He was best known for his ornithological studies rather than for his botanical work, but the latter are so pleasing, with the plants in their pale, scenic settings that do not distract the eye” (De Bray). This species, native to Mexico and the southern United States, is commonly known under a variety of names, including devil’s claw and ram’s horn. It’s named after its claw-shaped seed pods, that appear as its fruit dries and the flesh falls away, leaving a hard beak that splits into two horns. Both the fruit and the seedpod are depicted.
Like most of Schouman’s botanical drawings, the present is unsigned as it was probably part of the artist’s private collection of study drawings auctioned after his death in The Hague on 10/11 December 1792. We like to thank the Schouman expert Charles Dumas for his information and confirmation of the attribution.
In very good condition, with a small faint waterstain on top and a couple specks.

14 Chinese colour drawings on pith paper, showing 72 fish and seashells, some in metallic colours

75. [SUNQUA?]. [Chinese fish and seashells].
[Guangzhen (Canton)?, Sunqua?, ca. 1845/55?]. Oblong 2° album (26.5 × 34.5 cm). 14 drawings depicting 72 fish and seashells in coloured gouaches, the fish with gold and silver speckles to give a metallic effect to the scales, executed on pith paper (18 × 29 cm), framed with 4 strips of blue silk, and with a loose tissue leaf inserted before each drawing. Contemporary boards, covered with yellow-green silk.

Fourteen beautifully executed Chinese drawings showing 25 fish (including 1 eel) and 47 seashells, in coloured gouaches with gold and silver speckles to render the metallic lustre of the scales, drawn on pith paper (sometimes confusingly called “rice paper”). They show a consistent style and were clearly produced as a series. The first 8 leaves contain fish, with 2 to 6 specimens in each drawing; the last 6 contain sea shells, with 6 to 10 specimens in each drawing. In at least most cases, each specimen represents a different species. The fish include a catfish and an eel. The seashells include whelks and conchs, cowrie, clams, snails (many with spectacular spiral cones) and bi-valves with a wide variety of exotic-looking protrusions. The drawings are simple renditions of the specimens, without background scenes or plants, but depicted with considerable detail, so that it would not be difficult to identify the species. This simplicity might suggest the fairly early work of Sunqua rather than Tingqua, but the dearth of well-documented examples makes the ascription tentative.

Chinese artists seem to have begun making coloured gouache drawings on pith paper in the 1820s, but the genre flourished after China’s defeat in the First Opium War opened the country to foreign trade. Most were produced in the port city Guangzhen (Canton province), where the leading artists Sunqua and Tingqua established their studios. They mixed Chinese and Western styles, the present seashells having Western-style shadows with the light coming from above (and mostly slightly to the left). They catered largely to the new export market.

One drawing has a crack running into the largest fish and 2 or 3 others have significant marginal cracks or tears, but the drawings are otherwise in very good condition and the colours remain fresh and bright (they are sensitive to sunlight, so most examples outside of albums have faded). The album binding is also very good. A lovely series of large, coloured Chinese fish drawings, interesting both as art and as examples of Chinese ichthyology soon after China opened its doors to Western scholars.

Attractive watercolour of a cockscomb, with interesting provenance

76. [VINNE, Jan Jansz. van der]. [Celosia cristata].
[Lekzigt near Dordrecht?, 1780?]. Watercolour on a half sheet of laid paper (42.5 × 27.5 cm), mounted on wove paper. In a passepartout. € 15 000

Attractive watercolour drawing of a cockscomb (Celosia cristata), a plant with bright ornamental flowers native to the Asiatic tropics, with a diverse herbal use, cultivated in European gardens as early as 1570. The drawing is not signed, but can be easily attributed to the Dutch flower painter Jan Jansz. van der Vinne (1734–1805), one of the members of a family of notable artists. The watercolour has a 19th-century(?) inscription in pencil on the back: “Op Lekzigt in den Jare 1780 gewasschen” (Grown on Lekzigt in the year 1780), indicating that the plant illustrated was grown in 1780 in the gardens of Lekzigt, a country house near Dordrecht, likely owned by Aarnout Gevers (1714–1788), alderman of Rotterdam, as his wife Margaretha Maria Brouwer died there in 1784. The old index number (“3.11.65 Gevers”) also indicates it belonged to a member of the Dutch Patrician family Gevers, all known collectors.

Dozens of botanical drawings by the Van der Vinne family ended up at a Christie’s auction in 1989, but it didn’t include our present drawing. This sale did include four other watercolours by Jan Jansz. van der Vinne, each with a Gevers reference number very close to the present and three with the same C & I Honig countermark.

A 5 cm area of the paper’s surface has been scraped away and part of one leaf of the plant has been painted over it. Further in very good condition.

Cf. Christie’s, Dutch, Flemish and German drawings (Amsterdam, 21–22 November 1989). More on our website
Beautiful watercolour drawing of a passion flower

77. VINNE, Jan Jansz. van der. [Passiflora caerulea or blue passion flower].
[Lekzigt, near Dordrecht?, ca. 1780?]. Folio. (43 × 27.5 cm). Watercolour drawing on laid paper, signed on the back by the artist, “J. van der Vinne Jzn.”. Attached by the top corners to a (19th-century?) wove millboard mount kept in a modern passe-partout. € 16 500

A beautiful, large watercolour drawing of a blue passion flower (Passiflora caerulea, image 42 × 27 cm), by the Haarlem painter Jan Jansz. van der Vinne (1734–1805), showing a vine with two flowers fully opened and another closed, as well as numerous leaves, buds and runners. The passion flower is indigenous to South America, but became a popular ornamental plant in Europe due to its exotic and spectacular appearance. Jan Jansz. van der Vinne no doubt learned to paint from his father Jan van der Vinne (1699–1753), a member of the Haarlem painters’ guild best known for his flower and landscape drawings. Before Jan Jansz.’s botanical drawings came to light he was best known for his landscape drawings and etchings, but it now appears that his flower drawings were his most important work.

In fine condition. A beautiful botanical watercolour, showing the spectacular passion flower.

Hans van Leeuwen collection II: 18th and early 19th century Dutch and Flemish master drawings, Amsterdam, Christie’s, 24 November 1992, lot 430; for the Van der Vinne family: Scheen, p. 551. ☞ More on our website
Attractive watercolour of a species of tiger lily

78. [VINNE, Jan Jansz. van der]. [Tiger lily].
[Netherlands, ca. 1780?]. Watercolour on a half sheet of laid paper (42.5 x 27.5 cm), mounted on wove paper. In a passepartout. € 12 500

Attractive watercolour drawing of one of the several similar looking species of lily known as tiger lily, with their particular spotted red/orange flowers, probably *Lilium lancifolium*, native to Japan and other parts of Asia. The drawing is not signed, but can be attributed to the Dutch flower painter Jan Jansz. van der Vinne (1734–1805), one of the members of a family of notable artists. The old reference number ("3.11.66 Gevers") indicates it belonged to a member of the Dutch Patrician family Gevers, all known collectors. Dozens of botanical drawings by the Van der Vinne family ended up at a Christies auction in 1989, but it didn't include our present drawing. This sale did include four other watercolours by Jan Jansz. van der Vinne, each with a Gevers reference number very close to the present and three with the same C & I Honig countermark.

With only some thumbing on the mounting paper, otherwise in very good condition.

Cf. Christie's, Dutch, Flemish and German drawings (Amsterdam, 21–11–1989), 126–129; for Gevers: Engel, Alphabetical list of Dutch zoological cabinets and menageries, pp. 93–95. ☞ More on our website
The Netherlands
Unrecorded watercolour view of Heukelom

79. [HEUKELOM]. [BEIJER, Jan de]. View of Heukelom.

Heukelom, 8 August, 1750. 13 × 21.5 cm. Original watercolour highlighted with white. Detached from a 19th-century paperboard support with hand drawn decorative frame and cartouche with the title “Heukelom J. de Beijer 1703–1768” (24 × 32 cm).

€ 9500

Highly detailed watercolour view of the village Heukelom (Netherlands), likely by the famous draughtsman and engraver Jan de Beijer (1703–1768), dated on the back in and 18th-century hand: “Het stedeke Heukelom van de oude veerpoort te zien: 8 Augustus 1750”. The drawing is unsigned, but close comparison with other views of Heukelom by De Beijer confirms the attribution to him.

The present drawing depicts the village from the side of the ruins of the old ferry gate (Oude Veerpoort). The tower of the church (since demolished) is in the centre. A horseman is approaching from behind the ruins of the Veerpoort, on the road on the dike along the river Linge. Two anglers are fishing in the Linge.

Jan de Beijer travelled in this region in early August 1750: on August 7 he worked in Leerdam; on the 8th he was in Asperen and Oisterwijk on the north bank of the river Linge just opposite Heukelom, and – as the present watercolour shows – crossed the river to draw his views of Heukelom; on the 9th he was in Spijk and on the 10th in Gorinchem (see Romers, p. 27).

Fine watercolour in good condition, cut tight on the frame of the drawing. With unidentified collector’s mark on verso ((?ph)).

Cf. Romers, J. de Beijer Oeuvre-catalogus (1969), p. 13 and nos. 1209–1212; for the artist: Thieme-Becker 3, p. 566; Van der Aa, B, pp. 83–84; Wurzbach I, p. 95. ☞ More on our website
Rare aquatint view of Paviljoen Welgelegen (Haarlem)

80. [HAARLEM]. KRUYFF, Cornelis de & Frederik Christiaan BIERWEILER. Vue du Pavillon de Harlem, prise vis à vis du bois.
Amsterdam, F. Buffa et fils, [1830–1850]. Framed (61,5 × 75,5 cm).

Hand-coloured aquatint view of the royal palace Paviljoen Welgelegen near Haarlem, originally built for the banker Henry Hope (1735–1811). The building was converted into a palace under King Louis Bonaparte and later became the property of the Dutch royal family and used as the residence of the King’s mother. After her death in 1820, Welgelegen was unused until 1838 when it became a museum for contemporary art.
The palace was drawn by Cornelis de Kruyff (1774–1828), who is primarily known for several drawings of Amsterdam. In 1824 he exhibited two drawings of the royal palaces of Het Loo and Soestdijk at the art exhibition in Amsterdam. The firm of Buffa and sons would publish prints after drawings by De Kruyff of several royal palaces in the 1820s, first as smaller engravings in *Vues choisies d’Amsterdam et ses environs* (1824–1825) and later as larger aquatints.
Christiaan Frederik Bierweiler (1783–1831) was an Amsterdam-born engraver who spent most of the first quarter of the 19th century abroad. Only returning to Amsterdam in 1827, it is probably that he prepared the current print between 1827 and the year of his death 1831.
In good condition with a few stains.


Rare aquatint view of Soestdijk

81. [SOESTDIJK]. KRUYFF, Cornelis de & Frederik Christiaan BIERWEILER. Maison de plaisir de Soestdijk, vue du coté du jardin.
Amsterdam, F. Buffa et fils, [1830–1850]. Framed (61,5 × 75,5 cm).

Hand-coloured aquatint view of the royal palace of Soestdijk. Originally built as a country estate in the 1650s, Soestdijk became the property of the Dutch-British king William III and his heirs before becoming a royal palace under King Louis Bonaparte. In 1815 the palace was gifted to the Prince of Orange (later King William II) in recognition of his services during the Battle of Waterloo.
The palace was drawn by Cornelis de Kruyff (1774–1828), who is primarily known for several drawings of Amsterdam. In 1824 he exhibited two drawings of the royal palaces of Het Loo and Soestdijk, the latter of which was probably the model for this aquatint, at the art exhibition in Amsterdam. In good condition.

Pendant of a drawing in the Amsterdam city archives, together with two engravings after both drawings

82. [AMSTERDAM]. 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 Muyderpoort 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 Muyderpoort 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

Drawing of a picturesque manor just outside Amsterdam

83. [AMSTERDAM]. [RADEMAKER, Abraham?]. 't Huis Kostverlooren. [Netherlands, ca. 1700]. A view in brown ink with light and dark grey watercolour washes on laid paper (16.5 × 21.5 cm), with a manuscript caption at the head. Mounted in passepartout. € 5000

Attractive view in brown ink with grey washes of the picturesque Kostverlooren manor on the Amstel River, just outside Amsterdam. The manor was originally built at the end of the 15th century. In 1650 it was severely damaged by fire, but it was soon restored. In 1822 Kostverloren was razed.

The manor was famously depicted by Rembrandt, Ruisdael and also by Abraham Rademaker (1676/77–1735), one of the most important topographic artists of his day. Rademaker’s drawing closely matches the present view in style and shows the exact same scene, from the trees on the left to the smaller house on the right. The only difference is the season: the trees depicted here are much fuller.

Slightly foxed, but otherwise in good condition.

Cf. Blokland & Dumas, de kasteeltekeningen van Abraham Rademaker C38. ☞ More on our website
Very accurate drawing by Cornelis Pronk of a lost part of Utrecht

84. [UTRECHT]. PRONK, Cornelis. Gezigt op de Leidschevaart & Catrijnepoort te Utrecht. [Utrecht, ca. 1730]. 23 × 29 cm. Washed pen and ink drawing on paper. € 13 500

Original washed pen and ink drawing showing a view across the Leidschevaart waterway toward the western city gate of Utrecht, the Catharijnepoort, by Cornelis Pronk (1691–1759). This gate was designed by Paulus Moreelse in 1621, and was the most important western city gate, where the road from The Hague entered the city. It was demolished in the 19th century. The viewpoint of this drawing is situated on the tow path along the Leidschevaart near the second Moesgracht. Visible in the background are from left to right: the St. Jobsgasthuis on the Vleutenseweg, the mill “De Meiboom” on the Paardenveld and the tower of the Jacobikerk.

Pronk’s drawings were often copied and many prints were engraved after his work, especially by Hendrik Spilman and Caspar Philips. These engraved views were published by Isaak Tirion in Amsterdam, for example in Spilman’s ‘T verheerlykt Nederland (Amsterdam, 1745) and the Utrecht volume (XI) of Tegenwoordige staat der Nederlanden. An anonymous copy of the present Pronk drawing was published in C.C.S. Wilmer’s book on drawings of Utrecht.

Very fine drawing in good condition.

Cf. C.C.S. Wilmer, De getekende stad (2005), 479 (p. 399); Wurzbach II, p. 565; Thieme-Becker 27, pp. 421–422. ☞ More on our website
Spectacular wooded landscape drawing by Simon de Vlieger

85. [Vlieger, Simon de]. [Hilly and wooded landscape with a bridge over a stream in the foreground]. [The Netherlands?, ca. 1620/40]. 43 × 56 cm. Landscape drawing in black chalk(?) and white chalk on paper. Under glass in a black and gold wooden frame. € 45 000

Stunningly beautiful wooded landscape with a castle on top of a hill at the right. Although the drawing is unsigned, it has been authenticated by a leading expert on 17th-century Dutch art: Egbert Haverkamp Begemann, John Langeloth Loeb professor emeritus at New York University's Institute of Fine Arts, formerly of the department of prints and drawings at the Morgan Library and Museum in New York and professor of art history at Yale University. On the back is a sketch of a similar landscape, apparently by the same artist.

In very good condition, with the paper slightly thin in places and reinforced along the edges.

☞ More on our website
Pastoral view of the village of Langbroek

86. [LANGBROEK]. WICART, Nicolaas. ‘t Dorp Nederlangbroek.
[Utrecht?, ca. 1777]. 36 × 38 cm. Pen and black and grey wash. Signed by the artist “N: Wicart ad vivum” and titled at the back “‘t Dorp Nederlangbroek”.

Wash drawing of a farm near the village of Nederlangbroek (modern Langbroek) in the Dutch province of Utrecht, by the Dutch artist Nicolaas Wicart. The drawing shows a group of people with a dog, an angler, several cows and a farm, with a fence and long trees in the foreground. Wicart was a prolific artist who mostly produced washed drawings of pastoral landscapes in the vicinity of small villages and hamlets. Like most landscape artists, Wicart was creative in the composition of his drawings, often inventing large trees or rearranging buildings to better suit the image. Several other drawings of Nederlangbroek by Wicart exist.

Nicolaas Wicart (1748–1815) was a Dutch artist from Utrecht, mostly known for his many watercolours and landscape drawings. From 1774 to 1784 he also painted porcelain at the porcelain factory in Loosdrecht.

With the title “Het dorp Nederlangbroek”, underneath the image, rubbed out. With some foxing, probably offset from other paper; otherwise in good condition.


Attractive rural landscape, with the Dutch village Woudenberg in the background

87. [WOUDENBERG]. WICART, Nicolaas. [View of Woudenberg].
[Netherlands, ca. 1780]. Drawing (24.5 × 36 cm) in black ink with grey watercolour washes on laid paper (37.5 × 49 cm), signed at the foot left: “N. Wicart, ad vivum”, with on the back in a 19th-century hand: “‘t dorp Woudenberg”.

Attractive rural view in black ink with grey washes, showing a group of four people talking in front of a farm and a man walking on the road with a donkey, with the Dutch village Woudenberg in the background.

With the green collector’s stamp of Matthijs de Jongh (1899–1983), Gorinchem, on the back. A few negligible brown spots and the margins slightly frayed and the corners reinforced, but the drawing itself in very good condition and with wide margins.

☞ More on our website
Fine watercolour of castle Den Ham near Vleuten


Finely drawn watercolour of castle Den Ham near Vleuten in The Netherlands, by the Dutch artist Hendrik de Winter (1717–1790). First mentioned in 1325, castle Den Ham was both continuously occupied and remodelled in the following centuries, although by the second half of the 18th century it was starting to degrade. Most of the ruinous castle was demolished in the 1870s and today only the tower (Hamtoren) remains. Compared with other depictions of the castle in the second half of the 18th century, the large trees near the right, with their dense foliage, are an exaggeration by which De Winter avoided the inclusion of the road and outbuildings which were located behind the row of trees.

Hendrik de Winter was a Dutch artist and auctioneer working in Amsterdam. In 1740–1742 he worked for the Dukes of Holstein-Plön and Holstein-Gottorp (later Czar Peter III of Russia), producing series of drawings of their palaces and castles. With the outlines of a similar composition in pencil and the remains of a small black stamp at the back. Lightly damaged in the middle of the castle, otherwise in good condition.

Catalogus van een uitmuntend en overheerlyk kabinet konstige schilderyen, tekeningen en prenten … verzameld en nagelaten door wylen den Heer Nicolaas Nieuhoff: het welke alles verkogt zal worden … den 14 April 1777, no. 585; for De Winter: Van Eijnden & Van der Willigen II, pp. 83–84; Van Gool II, pp. 369–370; RKD 84993; Thieme/Becker XXXVI, pp. 76–77. More on our website
General Topography
Charming album with accomplished pencil and watercolor sketches 
and views from France, Algeria and Spain

89. [ALGIERS & SPAIN]. J. M. (artist?). [Views and people along the Mediterranean coasts of France, Spain and Algeria].

[London sketchbook used in the Mediterranean], 1881. Small oblong 8° (8,5 × 13 cm). Album (sketchbook) containing 28 pencil drawings (1 double-page), 2 colored drawings and 4 watercolors (1 double-page ) with handwritten captions in English. Half checkered black morocco. With advertising label of “Lechertier, Barbe & Co. Artists’ colourmen and Stationers, Regent Street, London” with prices of the various sketchbooks for sale; at the head the artist’s(?) initials and date: “J.M. 1881”.

Very charming album, apparently made during a Mediterranean cruise ca. 1881. The cruise began in Marseille and ended in Biarritz: 
The Notre Dame de la Garde in Marseille (drawing); View of Palma de (Mallorca: deleted) Minorca (Menorca; or: Ibiza?; drawing); Two women in Algiers: one standing, one sitting (drawing); Sketch of a mosque in Algiers (drawing); Street in the old city of Algiers (colored drawing); Charming view of a café with people sitting outside under banana palm trees (colored drawing); Beautiful double-page view of the recently built (1872) Notre Dame d’Afrique on a hill above Algiers (watercolor); Moslem cemetery in Algiers (watercolor); Beautiful watercolor of a street in Oran; “Les deux-Frères” in the harbor of Nemours (now: Ghazaoue) (drawing); The old harbor of Biarritz (drawing); “Moorish woman” with a description of her costume (drawing); pasted to inside back board: Plant (“Salide”?) (drawing). 
The strap is frayed, but the sketchbook is further in very good condition.

70 pp. ☞ More on our website
90. [SAINT HELENA]. [BELLASIS, George Hutchins, after]. [Jamestown, Saint Helena, seen from the sea in 1805].

[Place of production unknown, ca. 1815? after an 1806 print]. Oil painting on a thin brass plate (11.5 × 15.5 cm) showing the town of Jamestown on the island Saint Helena in the South Atlantic Ocean, with 2 ships and a smaller sailboat in the bay before the town, the fortress on the promontory to the left, the houses, governor’s residence and church in the centre with the valley and mountains behind. In an ebonized wooden frame and gilt inner frame (24 × 27.5 cm).

An oil painting on brass, showing Jamestown on the island Saint Helena, with its houses, fortress, governor’s residence and Church of St James, and with two ships and a boat in the bay before the city. Although the painting is unsigned and undated, it clearly matches the 4 June 1806 print published by Edward Orme in London, which was engraved by John Heaveside Clarke & J.R. Hamble after George Hutchins Bellasis (1788–1822). The interest in Saint Helena rose enormously when Napoleon was imprisoned there in 1815, so that is the most likely time for someone to have copied the 1806 print.

Bellasis took a commission in the British army at Bombay, where his father was commander of the forces. Illness forced him to leave Bombay for home in 1804, but his condition worsened underway and he had to disembark at Saint Helena on 4 November 1804 and remain there eight months to recover before returning home. Bellasis was an amateur artist and when he recovered sufficiently, presumably in the new year, he made a series of views of the spectacular island almost 2000 kilometres from the nearest land. The print made from Bellasis’s view of Jamestown, published on 4 June 1806, only months after he returned to England, is so close to the present painting that one must have copied the other. It seems most likely that the painting is a direct copy of the print.

In very good condition, with only a few minor surface scratches in the varnish. A lovely painting of Saint Helena on brass, following a view made there in 1805.
A watercolour view of Ceylon (Sri Lanka)

91. [CEYLON]. [BERG, Albert]. Bei Point de Galle.
Ceylon, 1860. Watercolour on paper (25.5 x 36 cm), inscribed and dated in pencil (lower left) “Bei Point de Galle. Ceilon [18]60”; signed “AB” and numbered “334” on the back. Mounted in a passe-partout.  € 4750

A very attractive watercolour view of Point de Galle in Ceylon (Sri Lanka) by Albert Berg (1825–1884), German diplomat, explorer and landscape painter. The view looks out over the water, with a group of palm trees close by on the left next to an outcropping, and another group further away at right, with several boats and a small building. Berg was part of the "Eulenberg Expedition", a Prussian diplomatic mission to Japan, China and Thailand (1859–1862), led by Friedrich Albrecht zu Eulenberg. The expedition sailed to Japan by way of Ceylon (Sri Lanka), where Berg drew the present view. The official account, partly edited by Berg, was published in seven volumes from 1864 to 1873 as Preussische Expedition nach Ost-Asien (1860–1862).

In fine condition.

For Berg: Thieme & Becker III, p. 385; for the Eulenberg Expedition: Howgego, 1850 to 1940, E19. ☞ More on our website
Large, high quality watercolour of the Natural Bridge in Rockbridge County, Virginia. This natural arch spanning 27 meters was, along with Niagara Falls, one of the most popular tourist attractions in the United States in the late-18th and early-19th century. As an old natural wonder in a young country, it played an integral part in the formation of America’s national identity and was “certainly a worthwhile side trip for travelers who hoped to experience the sublime quality of the American landscape” (Howat). The sublime aspect is often present when from the 1830s onward artists start depicting the Bridge: as in the present watercolour, where small figures are placed in the foreground to show the massiveness of the 88 meter high geological formation. The view shown in the present watercolour appeared as an engraving in John Howard Hinton’s History and topography of the United States (1832) after a drawing made by the American landscape painter William Goodacre (1803–1883). The image was widely pirated and imitated and appeared in numerous other publications, including Meyer’s Universum in 1837, with a caption identical to the one on the present watercolour. The anonymous artist probably copied the image from the 1837 publication, but made several changes, simplifying most of the foliage but adding the large fern, duplicating the kneeling hunter and adding an extra deer. Interestingly, the engraving shows a tree peering out from behind the bridge, pencilled in outline, but never painted in. From an Austrian private collection. In very good condition.

Howat, et al., American paradise, pp. 272–274; Kastning, Natural Bridge, p. 26; cf. Sears, Sacred places. ☞ More on our website
63 delicate watercolour views of Switzerland and England

93. [SWITZERLAND – ENGLAND]. HVM. [Album with 63 watercolour views of Switzerland and England].

Switzerland and England, 1857–1868. Oblong 2° (28 x 35 cm). With 63 watercolours on wove paper, inserted into an album via small slits in each corner. Some captioned in English below. With on paste-down and watercolours 8, 31 and 58 the unidentified monogram “HVM”. Contemporary dark purple, tanned sheepskin. € 4500

Album with delicate watercolours, apparently made during a voyage through Switzerland and England, by the unidentified “HVM”. The first 21 watercolours depict views of Switzerland, showing mountains, valleys, lakes, small villages and some churches, a few dated [18]59. The drawings are captioned in English with pencil on the album leaves. Areas included are Luzern, Hospental, Andermatt, Interlaken, Zermatt (with three views of the Matterhorn) and some others. The following plates show views of England’s country side, most of them captioned with pencil and some dated in the years between 1857 and 1868. A few watercolours removed (5 or 6), some album leaves very slightly foxed, the binding rubbed along the extremities, but the watercolours themselves remain in very good condition.

☞ More on our website
Sketchbook by the English lieutenant Thomas Eden Blackwell (1803–1845), showing views of India, Burma and Switzerland, made in the years 1826–1830, when India, which is the subject of about 30 of the sketches, and parts of Burma (nowadays Myanmar) were British colonies. The sketches, most signed and dated by Blackwell, are mounted on album leaves and accompanied by manuscript captions and descriptions, also by Blackwell and sometimes by a later hand. These descriptions explain the sketches in more detail. Some of these remarks are general or contain interesting facts, while others are very personal or describe an event that happened during Blackwell’s time as officer. As noted, most of the sketches concern India. Blackwell drew some panoramic views and buildings (for example an Indian mosque or a narrow street in Calcutta), but he pays particular attention to the Indian culture in his sketches of India and the accompanying explanations. He sketched Indian inhabitants, animals and scenes representing the everyday life of Indian people. For Burma (now Myanmar), for which not very many sketches were made, Blackwell made only a few sketches, but focussed mostly on the coasts and the city of Ragoon’s wharfs. The album also includes two views of Tobago in the West Indies. Another large part of the sketchbook consists of sketches of Swiss landscapes and panoramas, especially of the region surrounding the Swiss city of Basel.

This sketchbook, nearly a personal dairy of Lieutenant Blackwell, contains sketches outlining a variety of subjects. He gives us an insight into Indian habits, animals and inhabitants, in the breeding of Arabian horses, shows us Swiss and Burmese landscapes and also Indian architecture and culture. With his refined drawings, Blackwell offers the reader an interesting historical artefact that gives an insight into the life of an English officer in the first half of the 19th century and the cultures he encountered, including his remarks upon them. With an owner’s inscription on the front paste-down, “Lieut. Blackwell 13th Light Infantry. Indian, Burmese and Swiss Sketches”. Binding a little worn, one quire loose; some occasional spots and somewhat browned, but not affecting the drawings. Otherwise in good condition.

[70] gray, white and blue album ll., containing 67 sketches and their accompanying manuscript captions and descriptions. 更多 on our website
17th-century bird’s eye view of La Capelle (Aisne)

95. [LA CAPELLE]. La Capelle.
[France(?), ca. 1690]. Pen and brown ink drawing, with blue washes on paper (10 × 30 cm) with title at the head. € 2500

17th-century drawing giving a bird’s eye view of the fortified French town La Capelle (Aisne). Probably after the similar view published in Mathaeus Merian’s *Topographia Galliae* (1655–1661).
In very good condition.
☞ More on our website

Drawing of a scene on the Coromandel Coast for an engraving in a book by Johann Georg Jacobi

96. [COROMANDEL COAST]. LIPS, Johann Heinrich. Die Küste Coromandel.
[Zürich, 1803]. Pen drawing (10.3 × 6.3 cm) in grey ink with washes on paper (12.5 × 8.5 cm), signed by the artist in the lower right corner of the illustration and with the title in pencil in the lower margin. The whole mounted on a larger paper leaf (with notes: “dessin no 522” and “Lips f.” in ink), with a passepartout and in a gilt wooden frame. € 6500

Skillfully executed pen and ink drawing by the notable Swiss draughtsman Johann Heinrich Lips (1758–1817), showing a naval officer on a tropical beach on the Coromandel Coast, being welcomed by four half-naked local women with their five children. In the background are three native men in a small rowing boat touching the beach. The present drawing was made for an illustration in Johann Georg Jacobi’s *Iris. Ein Taschenbuch für 1804* to accompany a text by Franz Xaver Schnetzler titled “Le Vaillant und Mungo Park” (pp. 157–184). The illustration was engraved by Lips himself and contains, besides the caption “Die Küste von Coromandel”, the subtitle “Au seiner französischen Handschrift”, suggesting the drawing was made after one found in a French manuscript.
Slightly browned along the edges of the paper (covered by the passepartout) and a few tiny specks. Otherwise in very good condition.

Cascade de la "Tijuca".

12 Septembre 1864.

Album with spectacular watercolour views of many places in South America, painted by Edouard Quesnel (1842–1891). In June 1864, Quesnel undertook a voyage to South America and toured Brazil, Argentina, Uruguay and Paraguay before returning home to Le Havre in April 1865. He recorded his impressions in the present album of watercolours and in a series of letters addressed to his mother. The correspondence was published posthumously as *Souvenirs de Voyage* (Rouen, 1892). Quesnel’s letters often refer to the sketches he is making. His remarks suggest that he based the watercolours in present album on those field sketches. He made them for his mother, writing to her from Montevideo on 13 December: “Ma chère et bonne mère ... en somme ce ne sont des croquis faits à la hâte, mais d’après lesquels on pourrait faire de jolies choses. Je n’en occupe surtout par la pensée qu’ils pourront vous faire plaisir à voir.” ([*Souvenirs*], pp. 115–116). Quesnel succeeds in painting precisely and at the same impressionistically, combining topographical exactness with very subtle nuances of light and colour. But he doesn’t just reproduce the landscape, he also records his own, personal perception, reflecting the subjective experiences of a Frenchman travelling through South America in the 1860s. Little is known of Quesnel’s work beyond the present album and a large album of French landscapes. With occasional minor foxing, but otherwise in fine condition. Part of the inside front hinge has come loose and there are a few small scuff marks, but the binding is otherwise very good. Splendid views of South America, made on a voyage in 1864 and 1865. [98] II. On Quesnel: Numa Broc, *Amérique*, p. 269. ☞ More on our website
Splendid ink and colour wash view of Valetta in Malta

98. [MALTA]. RADEMAKER, [Gerard?]. Malta. [View of the castle, fortifications and harbour of Valetta].

[Malta(?), ca. 1700?]. 14 × 44 cm. Ink and colour wash drawing, signed in the lower right corner: “Rademaker”. Mounted in a rice-paper window kept under passe-partout. € 12 500

Beautiful and detailed watercolour drawing, drawn in brown ink with grey and brown washes. The fortifications are rendered in a very careful and detailed way. The view is probably drawn from the peninsula Floriana, part of the city of Valetta, with the fortification Manoel at left and the fortification Tigné in the centre, both with the flags of the Order of the Knights of St. John flying on the towers and ships in full sail leaving the harbour for the open sea. Above the border at the centre is written “Malta”. Cut down to the border (except for a tab left at the top for the title), but in fine condition, with only a couple small spots in the sky.

☞ More on our website
22 excellent watercolour views of rocky sea-coasts in New Caledonia & Peru

99. ROMIEUX, Osmond. [Watercolour views of sea-coasts in New Caledonia and Peru].
New Caledonia & Peru, [1855/60?]. Album: full-sheet leaves (oblong 1°) (39.5 x 52.5); drawings: oblong 2° and oblong 4°. An album with 21 watercolour drawings on paper with views of sea coasts from the shore (24 x 31 cm to 29.5 x 46.5 cm), one with a 22nd watercolour drawing on the back with a similar view, and one with about 15 human figure drawings in graphite pencil on the back. All bear the artist's stamp on the front (Lugt 3703) and 4 are signed or initialled by the artist. Richly gold – and blind-tooled green goatskin morocco, white watered silk endleaves. € 18 000

A richly gold – and blind-tooled album (ca. 1850/56) containing 22 excellent and detailed watercolour views of rocky sea coasts, all or nearly all in New Caledonia and Peru (plus 1 graphite pencil drawing of about 15 human figures), the coastal views made from the shore. All were executed by Osmond Romieux (1826–1908), a leading amateur artist who made them during his tours of duty as a French naval officer. At least 18 have a pencil note on the back identifying the location: 15 “Nouvelle Caledonie”, 2 “Pérou” (drawings 18, 20) and 2 “Callao” in Peru (drawings 17, 18). We have found no location indicated on drawings 3 (with views on both sides), 8 and 19 (with figure drawings on the back). Most of the drawings were made from the sea shore, looking out over both the sea and the nearby coasts, nearly all with rocky cliffs or outcroppings and some with trees or other plants. Many were made along bays or inlets where one can see the coast on both sides and the water in one view. Some show fortifications or other buildings, a few show boats in the water or on the shore and several show people on the shore, all or nearly all in European dress. Drawings 2, 8, 15 and 17 are signed or initialled by the artist.

We have not identified the “A.L.” who apparently acquired these watercolours and had the album made in the 1850s: Lught lists several French collectors with those initials active at the time. One watercolour has a small corner torn off at the lower right, another is slightly frayed along the right edge and the one on thin wove paper is very slightly browned, but the watercolours are otherwise in very good condition. The binding may have been expertly rebacked, preserving the original backstrip, but so unobtrusively that one must wonder if the binding was originally made that way. It is further in very good condition and even the folder is only slightly rubbed. A lovely and finely executed series of large watercolour drawings of the coasts of New Caledonia and Peru, probably made in the 1850s and mounted in a stunning gold – and blind-tooled contemporary album.

☞ More on our website
Original logs and journals of South American voyages 1857–1860, with 8 sea charts (with routes) and about 23 views (many in colour)

100. SNEYD-KYNERSLEY, Thomas Alfred. Log of H.M.S. Cumberland [commanded by] Captain J.B. Dickson bearing the flag of Rear Admiral Provo W.P. Wallis, … commencing 5th April 1857, ending 30th April 1858.

With:

(2) SNEYD-KYNERSLEY, Thomas Alfred. Log of H.M.S. Siren, 16 guns, commanded from May 1st to May 8th 1858 by Captain J.H. Selwyn, from May 9th 1858 to [27th July 1858] by Commander G.M. Balfour.

(3) SNEYD-KYNERSLEY, Thomas Alfred. Journal of T.A. Sneyd Kynnersley acting mate H.M.S. Siren, 16 guns, commencing July 28 1858, ending [11 April 1860].

[In the Atlantic, along the European, African and especially the South American coasts, 1857–1860]. small 2° (32 × 20.5 cm). Three English manuscript ships’ logs written in a single album in black ink on laid paper with a blue cast, with 3 hand-lettered title-pages, 2 sea charts showing the routes and 8 colour views (in watercolour, coloured pencil and sepia and black ink, mostly ships on the South American coast, but also camps) are drawn on 9 separate leaves, and 6 sea charts showing the routes and about 15 views drawn directly on the album leaves, mostly in black ink, but including a colour plan of one of the ships. Contemporary black half sheepskin. € 22 000

A manuscript log book and journal of voyages to, from and along the coast of South America in the British navy ships Cumberland and Siren, all kept in a single album by the midshipman Thomas Alfred Sneyd-Kynnersley (1839–1874) in the years 1857 to 1860. The first voyage sailed from Cornwall to Rio de Janeiro, while others sailed along the South American coast, including the Falkland Islands (Islas Malvinas), Monte Video, Rio de Janeiro, Buenos Aires, Bahia, Pernambuco, Port and Cape Frio and Bahia de São Marcos. The album includes views from nearly all of these sites, probably all by Sneyd-Kynnersley and some signed by him, plus a full-page survey (with coastal profiles) of Atol das Rocas, a volcanic and coral atoll off the coast of Brazil, providing a detailed record of its state 160 years ago. The drawings are excellent, especially when one considers that Sneyd-Kynnersley set off on these voyages as a 17-year-old junior officer. Sneyd-Kynnersley was born in Uttoxeter in Staffordshire. He was promoted to lieutenant in 1860 but had to take leave soon after due to illness and settled in New Zealand, where he remained to his death. The bluish paper has some white spots throughout and 1 leaf is tattered at the fore-edge, but the text and drawings are in very good condition. The bookblock has separated from the binding at the inside front hinge and shows minor damage at the head and foot of the spine and along the board edges, and a few small, minor scuffs on the boards, but has survived its voyages in surprisingly good condition. A detailed and well-illustrated set of ships’ logs, mostly concerning South America.

Four watercolours of Surinam

101. [SURINAM – WATERCOLOUR]. [Four scenes in Surinam].
[Surinam?, ca. 1825]. Four pen and watercolour drawings (9.5 × 16 cm; 10 × 16 cm; 14 × 20 cm; 17 × 22 cm).
Mounted on 19th-century paper and recently matted.
€ 2750

Collection of four early-19th century watercolours, showing scenes probably in Surinam, by an unknown artist, possibly originating from an album and showing common scenes in the Dutch colony.

Ad 1: Watercolour showing three men on a pondo or raft used for transporting freight. Two dark-skinned slaves navigate the raft using poles while a third lighter-skinned man stands still and carries a pole or fishing rod. Although the artist painted in the river, even using the back of his brush or a dry pen to scratch in the light reflecting off the water, no other background is visible and the slight darkening in several parts was possibly intended to reflect a misty environment.

Ad 2: Watercolour of a planter’s house situated in the jungle next to a river or creek. Similar in technique to ad 1, including scratched-in reflections off the water, the mostly white background shows thick foliage before a barely visible mountain. The artist shows more skill in atmospheric perspective than in linear perspective; the roof appears a bit wobbly.

Ad 3: Watercolour of a ship being consumed by fire, with three other ships and two ship’s boats nearby, the boats probably carrying the crewmen of the burning ship. This watercolour possibly illustrates the fire aboard the merchant vessel Willem I, destroyed in the night of 12 April 1825 near Paramaribo. The explosion of a powder keg led to an enormous fire and resulted in the death of the ship’s captain, apparently the only casualty. This watercolour is notably more detailed than ad 1 and ad 2.

Ad 4: Watercolour of a planter’s house situated alongside a creek. On the creek, two dark-skinned slaves navigate a korjaal (dugout canoe) carrying three passengers: two women and one man dressed in European clothes. Like ad 3 this drawing is notably more detailed than ad 1 and ad 2, with the clouds contoured and formed by delicate use of shadow, and showing intricate pen work around the house’s gate. Surprisingly, a detailed bush in the foreground almost completely hides the people in European dress, possibly to compensate for the artist’s lack of skill in drawing people.

Ad 3 with the annotation “Surinam” on the back. The watercolours occasionally slightly soiled. Ad 4 with a small diagonal fold at the lower left and some slight damage to the paper at the upper right. The mounting paper with a few tears and some wear at the edges. Four unique views in very good condition.

More on our website
Album with 47 drawings, partly by progressive thinker Paul Voituron (1824–1891)

102. [FRANCE – SWITZERLAND – LOW COUNTRIES]. VOITURON, Paul, and others.
Album with 47 charming drawings in several media by Paul Voituron (1824–1891) of Ghent and his sisters(?) and friends in France, Switzerland, Holland and Flanders.
[Belgium, France, Switzerland and the Netherlands, 1831–] & 1842–1844. Oblong album (12.5 × 24 cm). With 47 drawings including the full-length colour portrait of what may be the gentleman-artist Paul Voituron, 8 further colour drawings (including 6 of flowers), 11 black and white drawings, 21 drawings with sepia (and in one case also red) washes, and 6 drawings with black and white washes, some highlighted with white chalk. Contemporary green half cloth, gilt edges

€ 2500

An album containing 47 mostly small pen and ink wash, pencil, watercolour and pastel drawings, several in colour. Several are signed by Paul Voituron (1824–1891) and his sisters(?) Hortense and Virginia Voituron, and the Mary who signed many drawings without a family name may be a Voituron as well. Paul Voituron was to become known as a progressive thinker in Ghent, but the Ghent University Library also has a large collection of his drawings. Other drawings in the album must have been drawn by family friends. The first drawing in the album is dated 1842 and several are dated 1842–1844, so one dated 1831 may have been mounted in the album long after it was drawn. Most of the drawings contain one or more human subjects, sometimes in portraits, other times as figures in landscapes. There are also several flower drawings. Together they give a charming view of daily life in Europe in the early 1840’s.

A few album leaves are detached and frayed at the edges, but the drawings themselves are in very good condition. The binding has lost its backstrip and is rubbed, with the sewing somewhat loose. A charming set of drawings by young ladies and gentlemen from Ghent on a Grand Tour of Europe.
