

# BUBB KUYPER

KENAUPARK 30 – 2011 MT HAARLEM – THE NETHERLANDS

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27 AND 28 NOVEMBER 2025

FINE ARTS

ON VIEW: 20, 21, 22 AND 23 NOVEMBER 2025

# FINE ARTS

*including*

Ex libris - The collection *Van Buul* (part 1) and the collection *Vogelvanger-Winter* (part 2)

Photographs - The collection of *René Krul* (part 8)

A private collection of Japanese prints, drawings and illustrated books

Optical views and related objects - The collection of a gentleman (part 4)

Old master prints - incl. portraits from the collection of *P.B. Oudemans*



TO BE AUCTIONED

**Thursday 27 November 2025**

**9.30 am** (lot 3511-4698) and **6.30 pm** (lot 4699-5421)

**Friday 28 November 2025**

**9.00 am** (lot 5422-6524)

ON VIEW

Thursday 20, Friday 21, Saturday 22 and Sunday 23 November, 10.00 am - 4.00 pm

**BUBB KUYPER**

**Veilingen Boeken Manuscripten en Grafiek bv**

Kenaupark 30 – 2011 MT Haarlem – The Netherlands

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website [www.bubbkuyper.com](http://www.bubbkuyper.com)



## FINE ARTS

### CONTENTS / ORDER OF THE SALE



- **THURSDAY 27 NOVEMBER 2025, 9.30 am**  
Modern art. Prints, drawings and paintings 3511 - 4698
- **THURSDAY 27 NOVEMBER 2025, 6.30 pm**  
Ex libris and related prints 4699 - 4944  
Sculptures and ceramics 4945 - 4973  
Photographs 4974 - 5211  
Japanese prints, drawings and illustrated books, oriental arts 5212 - 5421
- **FRIDAY 28 NOVEMBER 2025, 9.00 am [!]**  
Varia, commercial art, devotionalia, paper, picture postcards, posters etc. 5422 - 5522  
Dutch topography. Maps, plans and views 5523 - 5675  
Optical views 5676 - 5763  
Foreign topography. Maps, plans and views 5764 - 5864  
Graphic art, 16th-19th century  
(incl. old master prints/ portraits from the collection of P.B.Oudemans, marked [#]) 5865 - 6291  
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#### LIVE BIDDING in our rooms

**LIVE ONLINE bidding** (and absentee bids) on [www.invaluable.com](http://www.invaluable.com)  
(when successful charged at 5% of the hammer price)

**WRITTEN (absentee) BIDS** through our online catalogue  
or through email (both without extra charges)

Written bids as well as bids by telephone or e-mail  
should be in our possession BEFORE SUNDAY 23 NOVEMBER, 8.00 pm  
*we cannot guarantee (proper) execution of bids received later*

#### BUSINESS HOURS: Monday - Friday 9.00 am - 5.00 pm

Voor het ophalen van aankopen zijn wij **tevens** geopend  
op zaterdag 29 november van 10.00 tot 16.00 uur  
**(tijdens zittingen is het niet mogelijk aankopen op te halen!)**

For the collecting of purchases we shall **also** be open  
on Saturday 29 November from 10.00 am - 4.00 pm  
**(it is not possible to collect purchases during sessions!)**

**Wij zijn GESLOTEN van 24 december 2025 t/m 1 januari 2026**  
**We will be CLOSED from 24 December 2025 till 2 January 2026**

**WIJ VEILEN GEMIDDELD 150 tot 200 nrs. PER UUR / WE AUCTION APPROX. 150 to 200 nos. PER HOUR**

#### ► NOTES ON CATALOGUING

Title in quotation marks: written and/or engraved/lithographed by the artist

Title without quotation marks: as stated in oeuvre- or exhibition catalogues

Title in brackets: no title known, descriptive title given by us,  
or title found on print or passepartout, but not in the hand of the artist

Measurements are image-sizes and are given height before width, in centimeters



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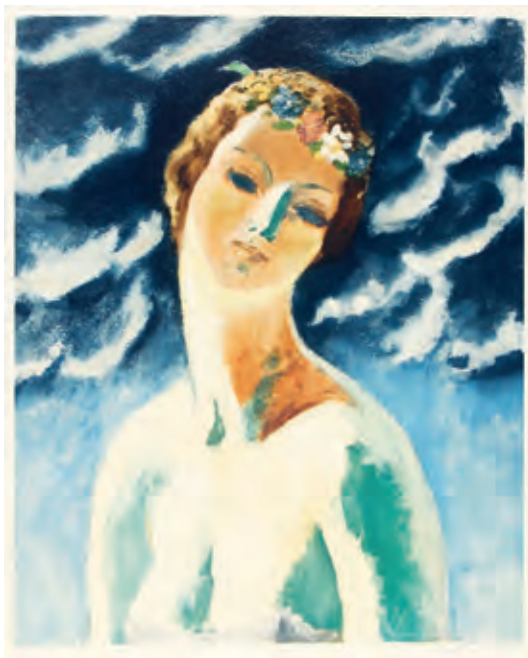




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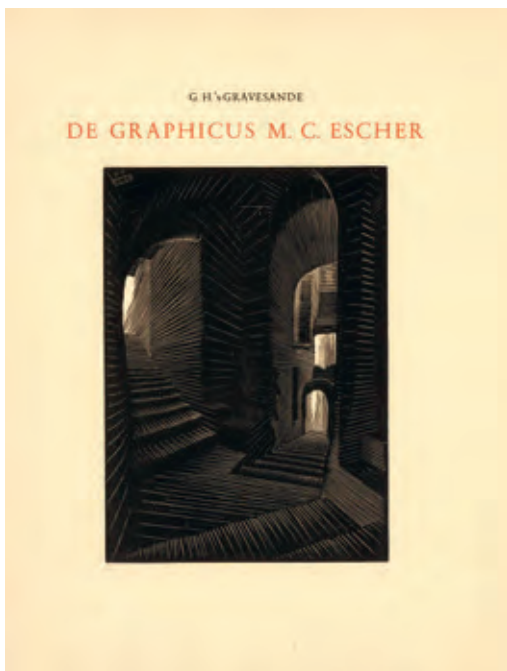




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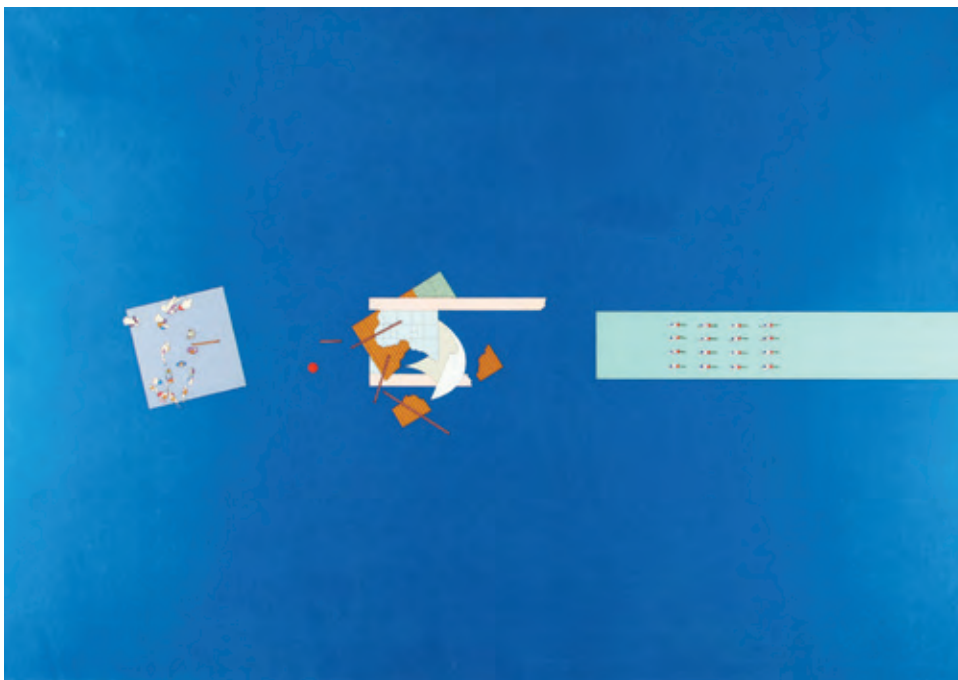




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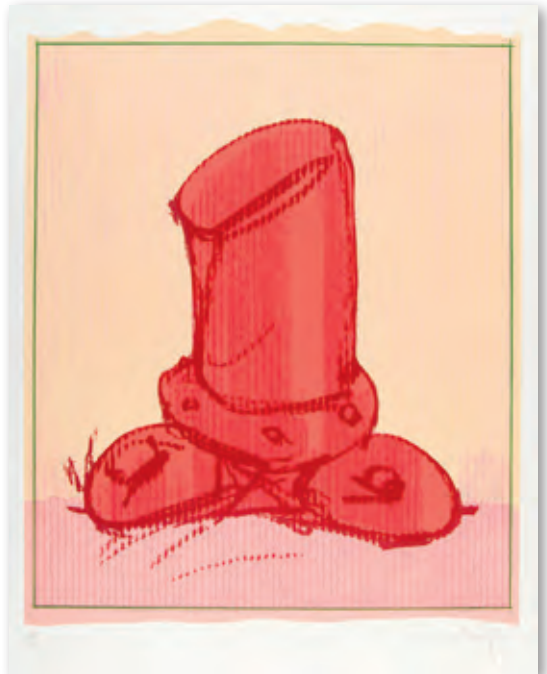


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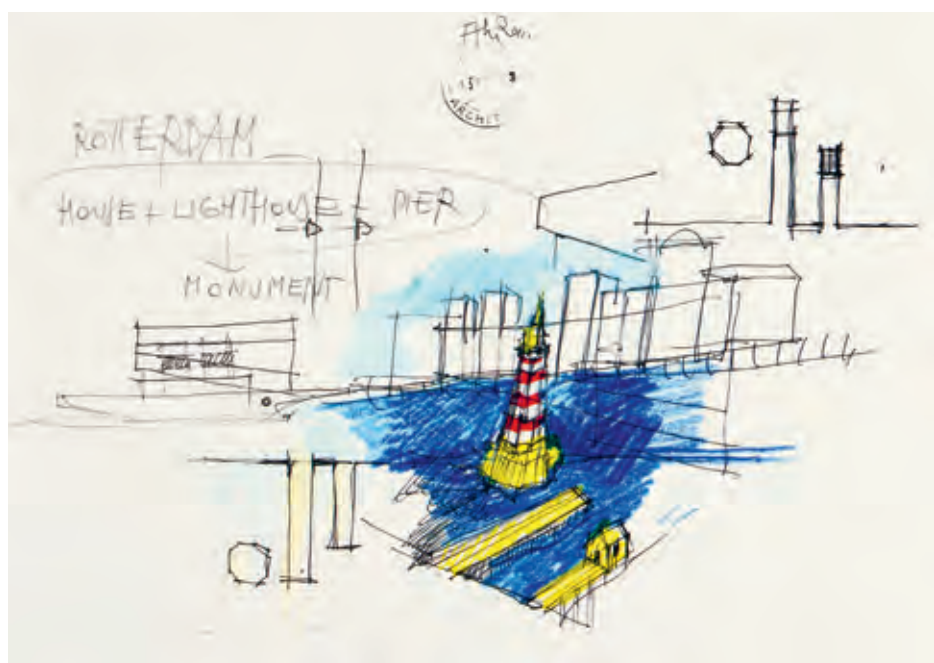
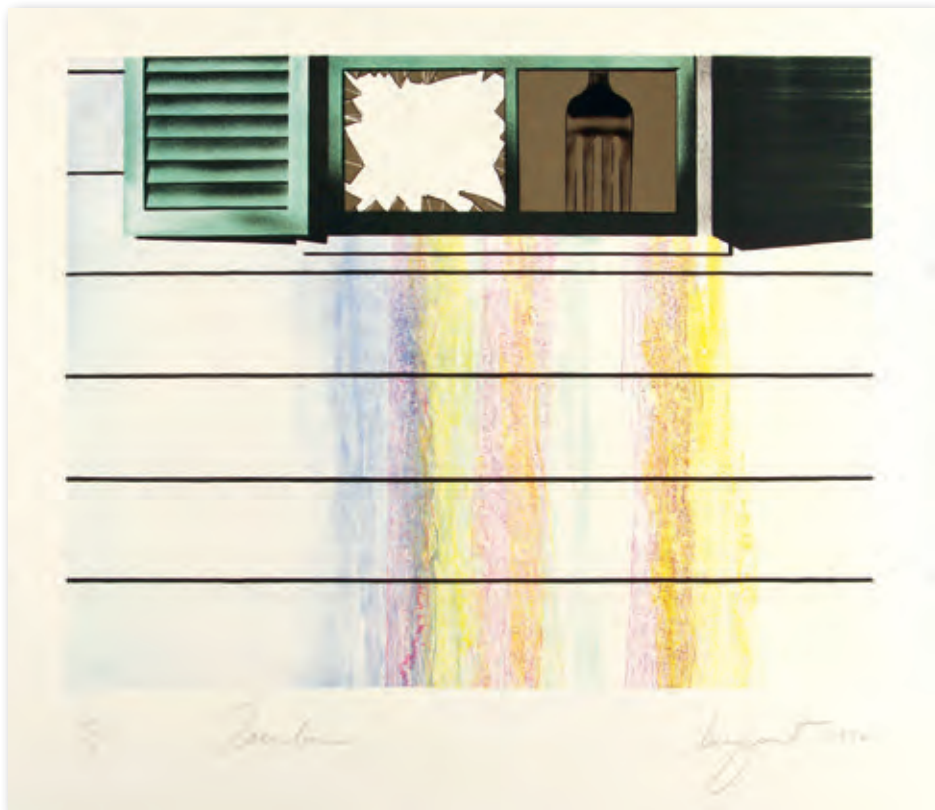


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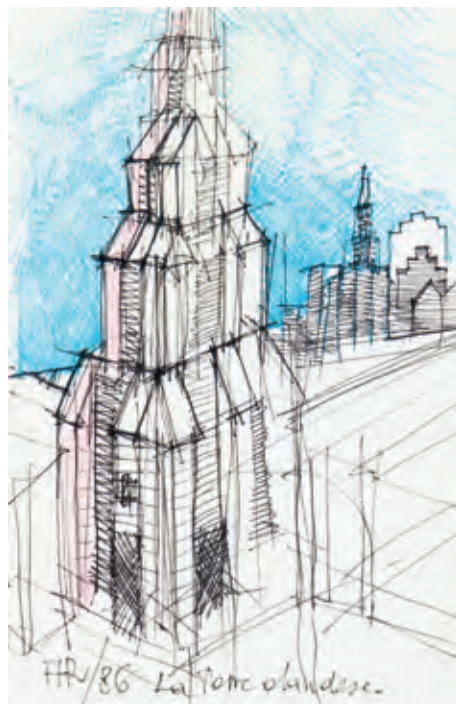




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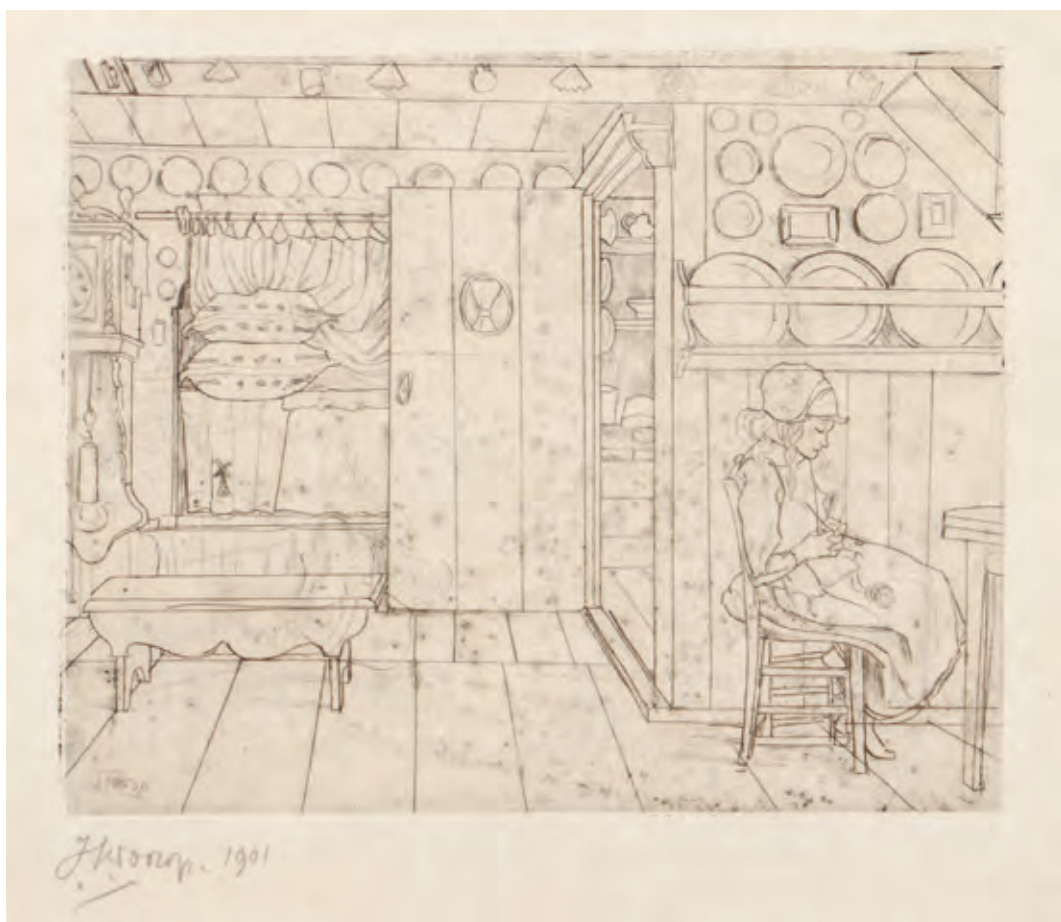


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EX LIBRIS HOLLANDI LONGIERGUND



EX LIBRIS EROTICIS



EX LIBRIS BENOIT JUNOD



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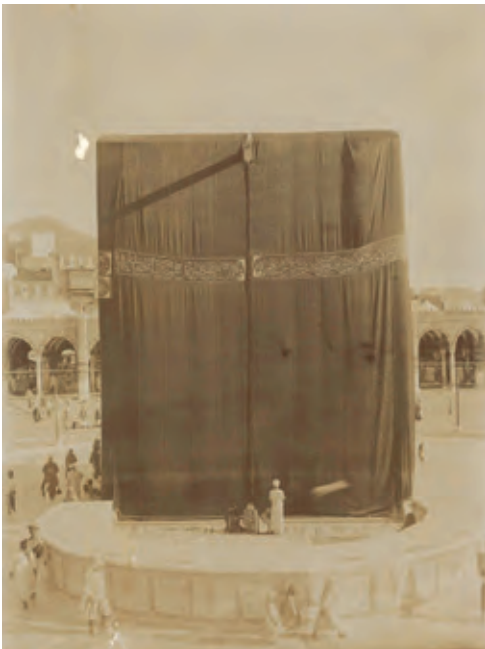




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Opium den underground, by Flash-light. The face of one smoker was caught in the flash, the others concealed themselves. No. 6, 5834 Copyrighted, 1900, Photo. San Francisco, Cal.



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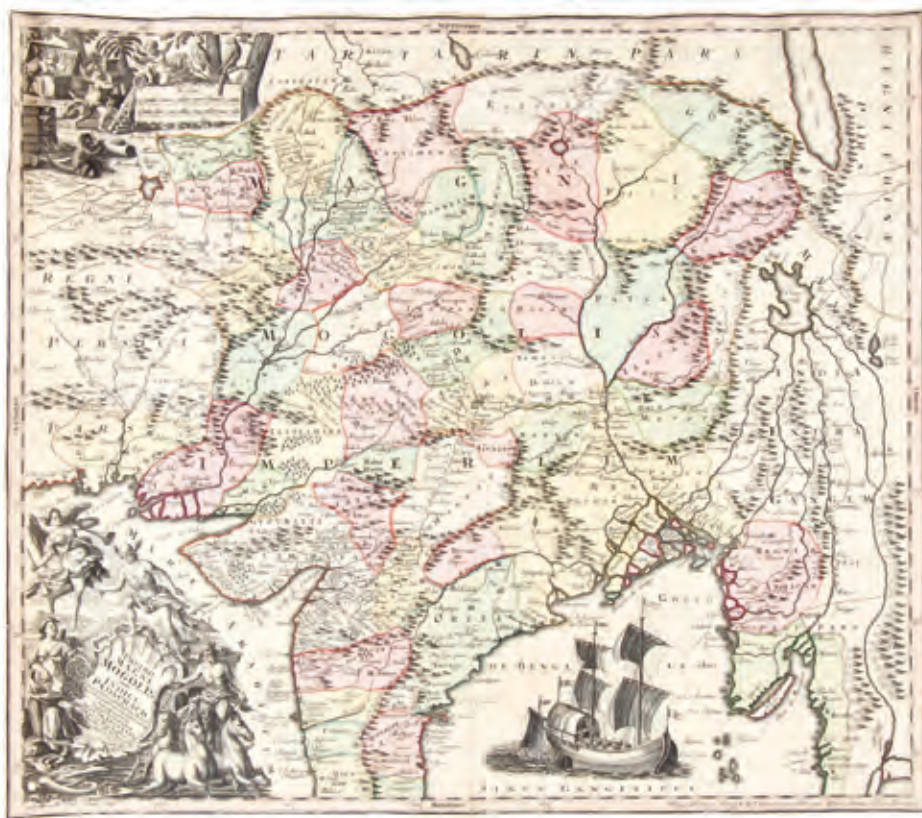




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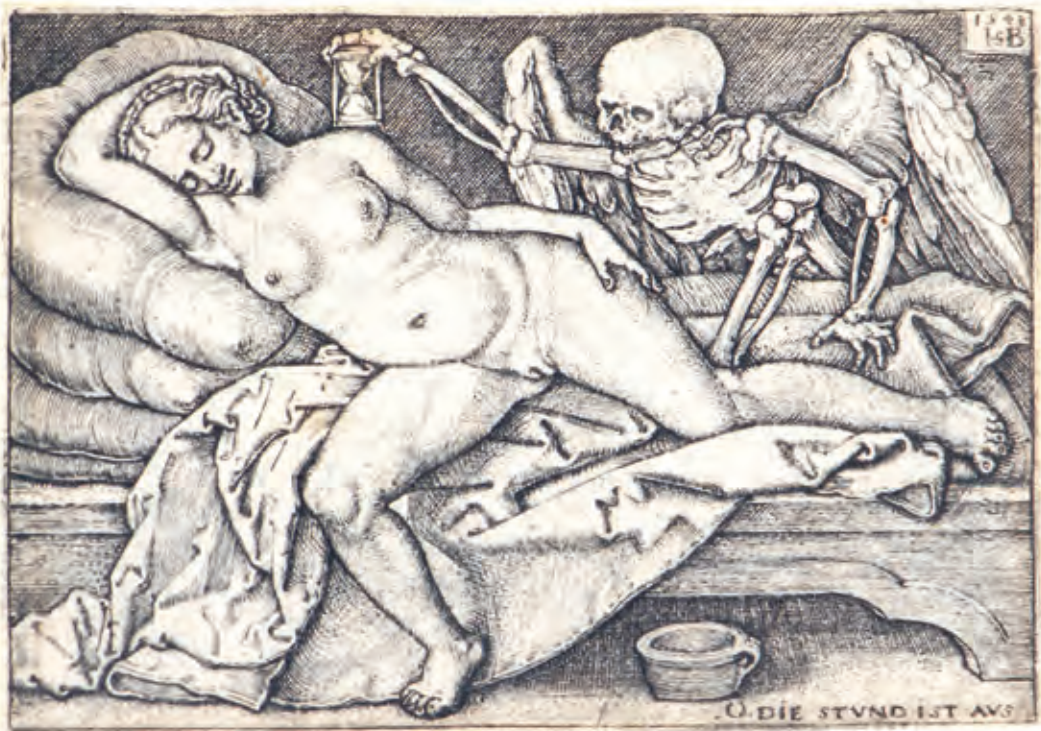
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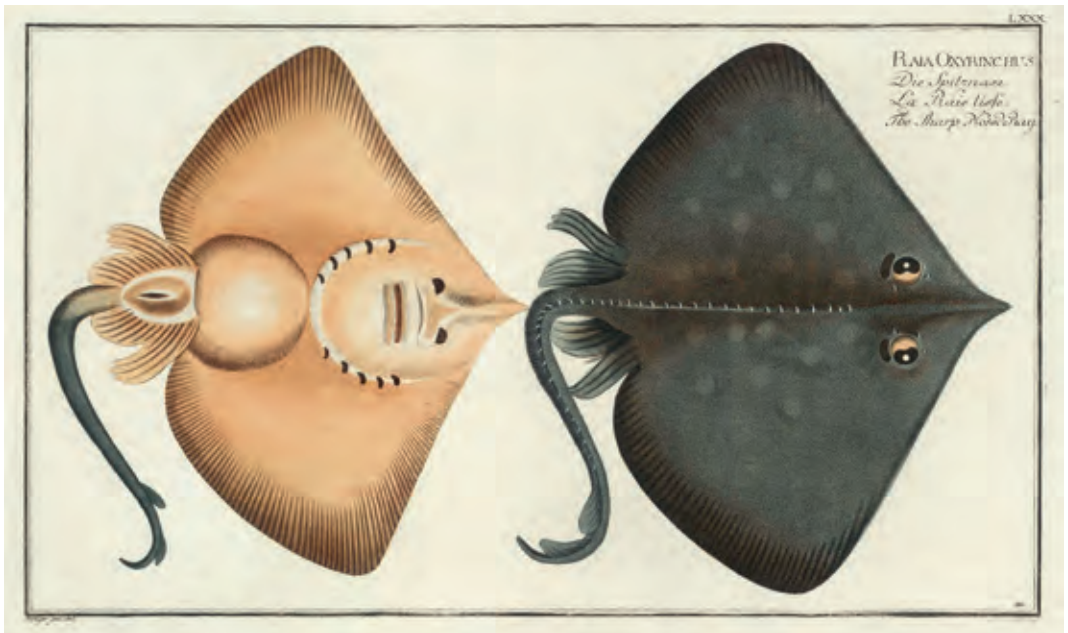
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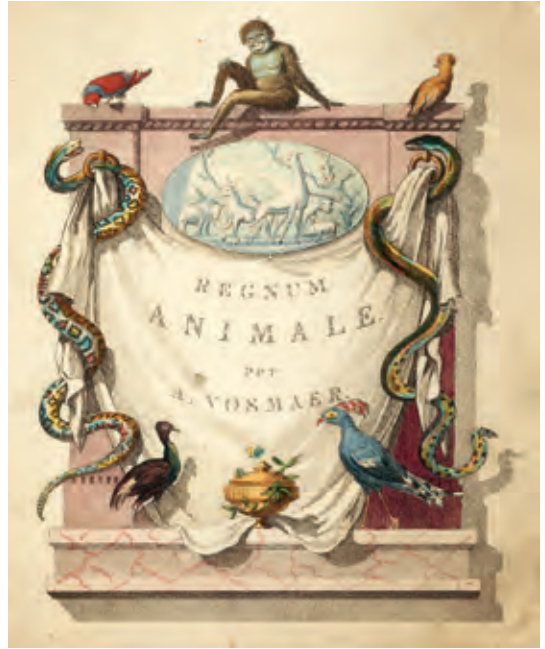




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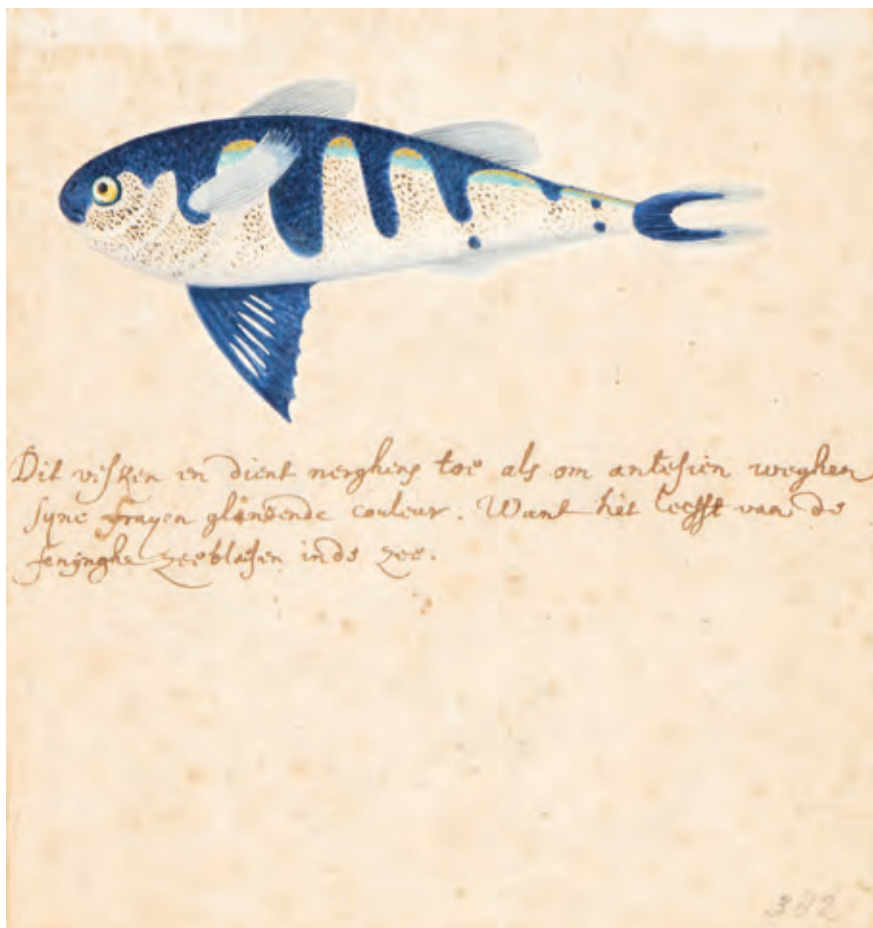




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## MODERN ART. PRINTS, DRAWINGS and PAINTINGS

- 3511 **Aarts, Johannes (1871-1934).** (Female nude and a seamonster). Lithograph, 32x23,4 cm., signed "J. Aarts" and "4/12" in pencil.  
= Possibly Andromeda and Ceto. Wielick V-53.  
AND 2 others by the same, i.a. a standing worker with a lunchbox (verniss mou, printed in red) and ladies on the street (woodcut, Wielick H-2). (80-100)
- 3512 **Aarts, Johannes (1871-1934) (attrib.).** (Seated lady with a book in her lap, petting a cat on a window sill). Drawing, black chalk, 35x24,5 cm. (100-150)
- 3513 - -. (Seated young woman doing her hair). Drawing, black chalk, 36x26 cm. (100-150)
- 3514 - -. (Woman reading on a daybed). Drawing, black chalk, 27,5x34 cm. (100-150)
- 3515 **Abraham, Raimond (1933-2010).** "House with curtains". Etching, 20,8x30,4 cm., signed, titled and "9/80" in pencil. (200-300)  
= Architectural project from the early 1970s by Austrian-American architect Raimund Abraham, which explored the concept of the house through various elemental components, including the metaphorical use of curtains in an open grid. Provenance; the collection of Umberto Barbieri. SEE ILLUSTRATION PLATE I.
- 3516 **Achttienribbe, Peter (b.1942).** (Tree in the snow). Woodcut with relief, 58,5x41 cm., signed "P. Achttienribbe '65" and "eigen druk 8/25" in pencil. (70-90)
- 3517 **Ackermann, Max (1887-1975).** Glückliche Zeichen. Colour silkscreen, 48x35,6 cm., signed "Max Ackermann", "1958" and "57/100" in pencil. (100-150)  
- Yellowed.
- 3518 **Adam, Henri-Georges (1904-1967).** "Le Violon". Etching, 49x34 cm., signed "Adami 52", titled and "XVII/XXV" in pencil, w. blindst. of the "Guild de la Gravure" in lower left blank corner. (50-70)
- 3519 **Adolfs, Gerard Pieter (1897-1968).** "Waterkasteel". Etching, 24,8x18,3 cm., signed "Ger P. Adolfs" in pen and ink, titled, "proef" and "Ger/ 8e" in pencil, monogrammed in the plate. (70-90)  
= With handwritten annotations in pen and black ink in lower blank margin: "Plaat 1 - Waterkasteel/ Eigen bezit - 1/50/ Afdrukken" and "Plaat vernietigd". On the artist: Haks/ Maris p.15.
- 3520 **Afro (1912-1976).** Strada difesa C. Colour lithograph, 1960, 52x67 cm., signed and "9/40 C" in pencil, on rather thick Japanese. (500-700)  
- Verso gluestains in outer blank corners, shining through. = SEE ILLUSTRATION PLATE I.
- 3521 **Agius, Juan (b.1944).** 20F (73x60). Multiple, oil painted patterns on silkscreen canvas in 16 fold. sections, each section 19x15 cm., total canvas 73x60 cm., 1 section w. printed colophon (signed "Agius", numb. "6" (of 35)), 2 sections functioning as covers (when folded together) w. printed title on front and geometrical shaped linear composition on back, bound together w. ties, Amst., Galerie Da Costa, 1979. (100-150)
- 3522 **Alechinsky, Pierre (b.1927).** "La Famille". Lithograph, 64x50 cm., signed "Alechinsky 48 X", titled and "43/50" in black crayon, monogrammed on the stone. (100-150)  
- Lacks small portion of border line (retouched); a few closed tears (occas. affecting the image); trimmed just outside the left border line; yellowed.  
= Pierre Alechinsky, Les estampes de 1946 à 1972, 37.
- 3523 **Alkema, Wobbe (1900-1984).** (Composition). Handcol. linocut New year's wish, 12,2x14,3 cm., monogrammed "WA" in black pen, on (p.1) of a folded leaf w. letterpress text on p.(3) (foxed/ vaguely waterst.). - AND 4 other linocut new year's wishes by the same, 1x monogrammed in black pen. (100-150)



- 3524 - -. (Composition). Handcol. linocut New year's wish, 11,2x13,2 cm., on (p.1) of a folded leaf w. letterpress text on p.(3). - AND 2 other linocut new year's wishes by the same, 2x monogrammed in black pen. (80-100)
- 3525 **Altink, Jan (1885-1971)**. (Country road leading to a farmhouse). Etching and aquatint, 28,2x24,5 cm., signed "J. Altink, 26" in pencil, tipped onto mount. (200-300)  
- Some creases in lower margin.
- 3526 - -. (Country road leading to farmhouses). Drypoint, 26,5x22,1 cm., signed in pencil. (200-300)  
- Some soiling, mainly in blank margins.
- 3527 - -. (Farmhouse along a countryroad). Drawing, red crayon, 32,4x40 cm., signed in pencil. (100-150)  
- Sl. yellowed; verso paper tape along outer margins.  
AND a brown crayon drawing by Jan JORDENS, (Portrait of a woman in profile).
- 3528 - -. (Farmhouses). Brush-etching, 24,8x34,2 cm., w. the artist's signature stamp. - AND 11 other etchings (attrib.) to the same, without the artist's signature stamp. (150-250)
- 3529 - -. (Female nude seen from the back). Drawing, brown crayon, 46,5x19 cm. (leaf 49,5x31,5 cm.), tipped onto mount, mount w. the artist's atelier stamp. (70-90)
- 3530 - -. (Flowering plant). Drawing, pen and black ink and watercolour, 31x26,5 cm., monogrammed "J.A" in lower right corner. - WITH on verso another pen and ink sketch by the same. (60-80)  
- Sl. yellowed/ foxed; pinholes in outer corners.  
AND an etching by Johan DIJKSTRA.
- 3531 - -. (Interior with woman seen from the back). Drypoint and aquatint, 12,6x10,1 cm., signed "J. Altink, 25" in pencil. (200-300)  
= Rare. SEE ILLUSTRATION PLATE II.
- 3532 - -. Kaartspelers. Woodcut, ±1925, 33x44 cm., signed "J. Dijkstra" and "1e proef" in pencil. (200-300)  
- Browned; upper left blank corner torn off.  
= De Vries H38, the first state (of 2). SEE ILLUSTRATION PLATE III.
- 3533 - -. (Still life with a fruitbowl). Oil on canvas, 50x60 cm., signed in lower right corner, framed. (1.000-1.500)  
- Some scratches/ craquelé. = SEE ILLUSTRATION PLATE III.
- 3534 - -. (Village with farmhouses). Drawing, black crayon, 34x49 cm., signed in lower right corner, under passepartout. (100-150)
- 3535 **Andrey-Prévost, Fernand (1890-1961)**. "Montmarte, le Poivre". Drawing, black crayon and watercolour, 36x48 cm., signed, titled and "1912" in pencil. (70-90)  
- Tipped onto board mount.  
= The windmill "Moulin à Poivre" was also depicted by Vincent van Gogh in his "Impasse des Deux Frères" (1887).
- 3536 **Andriessen, Cees (b.1940)**. (Untitled composition with black and red squares and rectangles). Silkscreen, 44,8x44,8 cm., signed "Cees Andriessen 1973" and "56/100" in pencil. (60-80)  
- Defects in upper blank margin.  
AND 7 other prints, i.a by Leonor FINI, Frank LODEIZEN and Hans WAP.
- 3537 **Anguiano Valadez, Raúl (1915-2006)**. (Woman). Lithograph, 37x30 cm., signed and "1951" on the stone. **Chávez Morado, José (1909-2002)**. (Mexican dance with sables). Lithograph, 29x40 cm., monogrammed "Ch.M." on the stone. **Röling, Gé (1904-1981)**. (Four horses). Drawing, pen and brown ink, 25x31 cm., monogrammed and "'55" in brown ink, on Japanese, under passepartout (trifle foxed). - AND a drawing "Jong konijn van 1 week oud - mei 1973". by Robbert DE BAKKER (Trifle yellowed). (80-100)

- 3538 **Anonymous (early 20th cent.)**. (Amsterdam canal view in winter). Watercolour, 39x57,5 cm.  
- Sm. closed tear in lower edge. = Slightly in the style of Willem Witsen.  
**Hoowij, Jan (1907-1987)**. (Ship wharf in Amsterdam). Watercolour, black chalk, 64x51 cm., signed "JA Hoowy" (?). - AND a small watercolour showing a winterview of Amsterdam canal houses. (150-250)
- 3539 **Anonymous (1st half 20th cent.)**. (Suprematist compositions). Ten drawings on triangular/ circular/ square shaped paper, gouache, ±25x21 cm., partly doubled. (80-100)  
- Some sm. imperfections/ foxing; mostly fine.
- 3540 **Anonymous (1st half 20th cent.)**. (A farmers couple sitting on the land). Drawing, col. pastel crayon, 21,5x25,5 cm. (80-100)
- 3541 **Anonymous (20th cent.)**. (Abstract composition in black, blue and earthy tones). Oil on canvas, ±1960, 70x100 cm., without frame. (150-250)  
- Canvas showing some signs of wear, mostly well preserved.  
= Showing resemblance to i.a. Willem Hussem's style around 1960.
- 3542 **Anonymous (20th cent.)**. (Abstract compositions). Triptych, 3 acrylic paintings on paper, all 25x18,5 cm., all signed "Gerval"(?) and unif. framed. (100-150)
- 3543 **Anonymous (20th cent.)**. (Abstract geometrical compositions). Series of 4 colour silk-screens, all ±30x30 cm., "273", "A/D"- "D/D", "10/50" and "HC" in pencil below. (60-80)  
- Occasionally a few foxed spots in outer blank margins.
- 3544 **Anonymous (20th cent.)**. (Architectural design). Drawing, colour pencil, 21,5x12,5 cm., illegibly signed and titled, dated "Milano 28 VII 77" and w. dedic. to "Umberto" [Barbieri] in pencil, under passepartout. (100-150)  
= Provenance: the collection of the architect Umberto Barbieri.
- 3545 **Anonymous (20th cent.)**. (Café scene with three gentlemen). Drawing, watercolour and black chalk, 23x18 cm. (70-90)  
- Slightly yellowed.
- 3546 **Anonymous (20th cent.)**. (Lively beach view with pier). Watercolour, 37x49 cm., illegibly signed in lower left corner, laid down on mount. (60-80)
- 3547 **Anonymous (20th cent.)**. (Lively quay view (Schiedam?)). Watercolour, 29,5x39,5 cm., illegibly signed in lower left corner, laid down under passepartout (sl. yellowed/ stained). - AND 4 other watercolours and drawings. (70-90)
- 3548 **Anonymous (20th cent.)**. (Profile portrait of a young boy). Acrylic on panel, 34x30,5 cm., w. vague stamp on verso reading "Fratelli (...)" (70-90)  
- A few tiny dents.
- 3549 **Anonymous (20th cent.)**. "Smile. N.141". Silkscreen, printed in yellow on black ground, 53,5x53,5 cm., w. copyright stamp "1970 Insanity, Inc. Chicago, Ill" in lower right corner. (70-90)  
- Two small holes; some scratches.
- 3550 **Anonymous (20th cent.)**. (Symbolist scene with grieving female nude). Drawing, red crayon, 29,8x33,7 cm., illegibly signed in lower right corner (sl. foxed; some marginal defects). - AND 4 other drawings, i.a. by Oscar MENDLIK, (Seascape) (black crayon) and a charcoal drawing "N. Italie" (charcoal, 18x23,5 cm., signed "v. hell '35"). (100-150)
- 3551 **Anonymous (20th cent.)**. (Tuileries gardens, Paris). Colour linocut, 54,5x68 cm. (70-90)
- 3552 **Anonymous (2nd half 20th cent.)**. "Weinen ohne dass man es merkt". Gouache and black ink, 7,5x7,5 cm. (leaf 33x27,8 cm.), typescript title below image, tipped onto mount. (100-150)



- 3553 **Ansingh, Lizzy (1875-1959).** (Full body portrait of a young girl wearing a colourful dress). Oil on painter's board, 32x23 cm., monogrammed "LA" and "57" in lower right corner, framed.  
- Two vague yellowish stains left from the center. = SEE ILLUSTRATION PLATE II. (400-600)
- 3554 **Appel, Karel (1921-2006).** "Appel. Collection d'art. Keizersgracht 5/6 Amsterdam." Col. serigr. poster, 86x50,8 cm., Paris, Arte, 1976 (sl. soiled/ foxed). - AND 2 other col. serigr. posters by the same, i.a. "Karel Appel bij Neeltje Twiss" (Amst., 1980). (120-150)
- 3555 - -. (Cat). Colour silkscreen, (1978), 54x74 cm., signed "Appel" and numb. "3/175" in pencil, framed.  
- Colour faded. (250-350)
- 3556 **Apperley, George (1884-1960).** "Tetuan". Two drawings, pastel crayon, both ±17x25 cm., signed "Apperley" and dated "3/3/24" in lower margin. (200-300)
- 3557 **Arman (1928-2005).** (Collage with nails and screws). Object collage (nails, washer, small cogwheel, purple cardboard and paint) on card, 18x11 cm., card signed "Arman" in pencil, plexiglass frame. (400-600)
- 3558 **Armando (1929-2018).** Der Fluss. Colour giclée print, 42,3x50,4 cm., signed "Armando" and "4/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3559 - -. Der Kopf II. Lithograph printed in red, 160x120 cm. (leaf), signed "Armando '91" and "e a" in pencil.  
= Impressively sized print, from a series of 4 (2 in black and 2 in red) printed in an edition of 50 copies. (300-500)
- 3560 - -. Der Kopf III. Lithograph printed in black, 160x120 cm. (leaf), signed "Armando '91" and "e a" in pencil.  
= Impressively sized print, from a series of 4 (2 in black and 2 in red) printed in an edition of 50 copies. (300-500)
- 3561 - -. Landschaft. Colour giclée print, 48,4x48,4 cm., signed "Armando" and "7/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3562 - -. Weisses Bild. Colour giclée print, 50,2x50,4 cm., signed "Armando" and "28/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3563 - -. Der Zaun. Colour giclée print, 50,3x50,5 cm., signed "Armando" and "11/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3564 - -. Zurück. Colour giclée print, 48,5x48,3 cm., signed "Armando" and "11/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3565 - -. Zurück. Colour giclée print, 50,2x50,4 cm., signed "Armando" and "13/30" in pencil, w. blindstamp "Galerie F. ditto". (80-100)
- 3566 **Armington, Caroline (1875-1939).** "La Seine et Pont Royal, Paris". Etching, 27x34 cm., signed "Caroline N. Armington" and "27/50" in pencil, titled in the plate. (50-70)
- 3567 **Arntzenius, Paul (1883-1965).** (Still life with a water jug, a knife, an egg and meat on a plate). Oil on board, 39x59 cm., signed "Paul Arntzenius" in lower left corner, framed. (200-300)
- 3568 **Aroch, Arie (1908-1974).** (Abstract composition). Drawing, pastel crayons and oil sticks, 22,5x30,5 cm., signed "Ari Aroch" in the image near lower margin, tipped onto paper mount.  
- Lacks sm. portion of paper in upper left corner; pinhole in lower left corner. (2.500-3.500)  
= SEE ILLUSTRATION PLATE IV.

- 3569 **Arts, Arno (b.1947) a.o.** Tassenproject. 20 paper bags des. by Dutch artists, each 42x32 cm., printed in 1000 copies (20), loosely inserted in board box w. board and plexiglass lid.  
 - Box sl. soiled; part of lid loosening on the side. (150-250)  
 = One of 20 copies w. all bags SIGNED and numb. by the artist/ designer. The Tassenproject was initiated in 2001 by Arno Arts as a part of *Overall Intrigerende Kunst In Almere*. For the project 20 Dutch artists designed a bag for a local shop. Comprises designs by: Bernard VERHOEVEN, Witho WORMS, Arno ARTS, Hugo KAAGMAN, Marije LANGELAAR, H.W. WERTHER, Marc BIJL, Angelica DE MARIA, Maarten WETSEMA, GROOTENDORST & VAN DEN BERG, Coen PAUSMA, MOUCHETTE, Lily VAN DER STOKKER, Albert VAN DER WEIDE, Anne VAN DEN BOSCH, Gerard KOEK, Joost OVERBEEK, Marcel VAN KAMPEN, Maria ROOSEN, F.E. VAN DER WEIDE.
- 3570 **Aymonino, Carlo (1926-2010).** (Design for the Gallarate building, Milan). Colour silkscreen, 40,4x30,5 cm., signed and numb. "8/90" in pencil. - AND an illegibly signed etching. (80-100)
- 3571 **Bächli, Silvia (b.1956).** (Composition resembling reflections in water). Lithograph, 53,5x39 cm. (leaf size), monogrammed "S.B." and "03" in pencil. **Knöllner, Paco (b.1950).** (Abstract linear composition). Etching, printed in red, 40x61 cm. (leaf size), signed "P. Knöllner" and "05" in pencil. (100-150)  
 = Both published by Griffelkunst-Vereinigung Hamburg.
- 3572 **Baert, Herman (b.1942).** (Erotic scenes). Lot of 3 drawings, black pen, black crayon and watercolour, all 36,5x55 cm., signed "H. Baert '73" and numb. "H96", "H102" or "H107" in lower right corner, signed, titled and numb. on verso. (100-150)  
 = Titles: "Frenzier", "Jeugdherinneringen" and "Metronoom".
- 3573 **Baertsoen, Albert (1866-1922).** (View of the Kromboomsloot in Amsterdam). Engraving, 33x28,3 cm., signed "A Baertsoen" in pencil (browened). - AND a similar by the same (signed). (50-70)
- 3574 **Baj, Enrico (1924-2003).** Ucello mecanico. Colour etching w. relief, 16,5x15,5 cm., signed "Baj" and "89/150" in pencil.  
 - Trifle yellowed/ soiled in blank margins. = Petit 377.  
 AND a colour etching and aquatint by Giulio TURCATO. (100-150)
- 3575 **Baksteen, Dirk (1886-1971).** "De oude schuur". Etching and drypoint, 31x49 cm., signed, titled and "19/ 75" cm. (50-70)  
 - Offsetting from former passepartout.
- 3576 **Baldessari, Roberto Iras (1894-1965).** (Still life with bottles). Etching, 17x14,5 cm., signed, "parra l'artiste" and "3/30" in pencil. (300-400)  
 = With blindst. of Libreria Prandi Reggio in outer lower right blank corner. SEE ILLUSTRATION PLATE II.
- 3577 **Banovic, Kostana (b.1960).** Poespha en de vloebare robijn. Colour silkscreen, 76x56,5 cm., signed "Kostana Banovic, 1997", titled and "AP 1/2" in pencil. - AND 2 others similar (1x smaller) by the same (both signed, "1/1" or "55/65" in pencil). (50-70)
- 3578 **Baranski, Emil (1877-1941).** (View of Budapest seen from the Danube). Etching, 22,5x29,8 cm., signed "Baranski Laszlo 1928" in pencil.  
 - Margins partly waterst (just affecting image in lower margin).  
 AND 10 other etchings, late 19th/ 20th cent., i.a. by Theodore ROUSSEAU, Antonius KRISTIANS and Don SWANN. (70-90)
- 3579 **Barath, Heike Kati (b.1966).** (Cartoon portrait of a man with a tree grain structure face). Colour silkscreen, 50x35 cm., signed "Barath" in pencil on verso. (30-50)
- 3580 **Barbisan, Giovanni (1914-1988).** "Natura morte con violino". Etching, 12,6x19,8 cm., signed in pencil, titled and dated "1934" on verso, monogrammed "B 1934" in the plate, on brownish paper. (200-300)  
 - Some handling creases; sl. grey impression. Verso remains of former mounting in upper margin.



- 3581 - -. (Still life). Etching, 16x19,5 cm., signed "Giovanni Barbisan" and numb. "40/100" in pencil, signed and dated "1960" in pencil. (100-150)
- 3582 - -. (Vase with flowers, in the shade). Etching, 23,5x17,1 cm., signed "Giovanni Barbisan 1937" and "Prova d. A." in pencil, monogrammed and "1937" in the plate. (100-150)  
- Sl. foxed; gluestains from former mounting in outer blank corners.
- 3583 **Bartolini, Luigi (1892-1963)**. "Regazza a fonte Campina". Handcoloured etching, 18x28,8 cm., signed "Luigi Bartolini 1953", titled and "es 1/50" in pencil. (400-500)  
- Sl. foxed, especially in blank margins. = SEE ILLUSTRATION PLATE IV.
- 3584 **Batelt, Anna (1869-±1937)**. (Facades and rooftops). Etching, 17,2x13,7 cm., signed "Anna E Batelt" in pencil. - AND 10 other prints, i.a. by the same, Barbara van HOUTEN, Kees HEYNSIUS, Konrad NACHENIUS and Bernhard MEREMA. (70-90)
- 3585 **Bauer, Marius (1867-1932)**. Bachi serai. Etching, 1902, 21,2x27,1 cm., monogrammed and "No.41" in pencil. (80-100)  
- Yellowed. = Van Wisselingh 136, 100 impressions.
- 3586 - -. Carel ende Elegast. Amst./ London, Van Wisselingh, (1892), (10) textp., 10 lithographs, sizes varying from ±23,4x22,3 to 25,8x23,6 cm., each signed in pencil and monogrammed on the stone, each mounted under passepartout, loose as issued in orig. brown cl. portfolio w. mor. letterpiece on frontcover, large folio. (60-80)  
- Textp. heavily frayed. All lithographs vaguely foxed, passepartouts sl. browned/ soiled. Portfolio soiled, lacks ties and worn/ dam. along extremities. Sold w.a.f.  
= Published in 50 copies. Vervoom 13-22.
- 3587 - -. (Cavalrymen entering an oriental city). Lithograph, 37x34 cm., signed in pencil and on the stone. (150-250)  
- Sl. yellowed; tear in left blank margin; some marginal handling creases.
- 3588 - -. L'eau radieuse dormait sous les quais sacrés. Etching, 1894, 23,6x16,9 cm., signed "M. Bauer" and "No.87" in pencil, under passepartout. (70-90)  
= Van Wisselingh 147, 100 impressions. From the series *Akëdysséril*, one of the 100 separately published copies. With the original printed Van Wisselingh label (w. typescript entries) mounted in lower blank margin.
- 3589 - -. (Istanbul). Lithograph, 25x20 cm., signed "M Bauer" in pencil, on Japanese. (50-70)  
- Yellowed; sellotape in outer blank corners.  
AND a small engraving by the same: Een feestelijke intocht (monogr. in pencil; cf. Van Wisselingh 245).
- 3590 - -. (Istanbul). Lithograph, 25x20 cm., monogrammed "MB" on the stone, on Japanese. (40-60)
- 3591 - -. (Oriental street with horseman and beggar). Marouflé, 23,5x29,7 cm., signed "M. Bauer" in lower left corner. (800-1.000)  
= SEE ILLUSTRATION PLATE V.
- 3592 - -. Een straat in Jeruzalem. Etching, 1890, 10,5x27,7 cm., monogrammed and "No.84" in pencil, monogrammed in the plate, framed. (70-90)  
- Trifle yellowed; sl. browned in blank margins. = Van Wisselingh 130, 100 impressions.  
AND 2 small etchings, i.a. by Walter VAES, both framed.
- 3593 - -. Vóór de moskee. Drypoint, 1888, 19,4x11 cm., signed "M. Bauer" and "96" in pencil, under passepartout. (70-90)  
- Yellowed. = Rare. Van Wisselingh 171, 100 impressions.  
AND 2 other prints by the same: Het Tooverwoud (van Wisselingh 70) and the lithograph "Een schilder in verlegenheid".
- 3594 **Bauer, Marius (1867-1932) (style of)**. (Oriental people in front of city walls). Oil on canvas, 50,5x40,5 cm., vaguely "M. Bauer" [?] in lower left corner. (70-90)  
- On old canvas and old stretcher frame.

- 3595 **Baumeister, Willi (1889-1955).** In Uruk sollst Du Dein Haus bauen. Lithograph, 26,5x40 cm., from *Sumerische Legenden* (1947). - AND 1 other lithograph by the same from the same portfolio, also unsigned. (150-250)
- 3596 **Baxter, Glen (b.1944).** Colonel Baxter arrives in Haarlem. Haarlem, Galerie Tanya Rumpff, 1992, 4 lithographs (each 38x26 cm. (leaf)), each signed and numb. "38/125" in pencil, printed in 125 copies, loosely inserted in orig. paper portfolio, folio. (100-150)
- 3597 **Beaudin, André (1895-1979).** (Abstract compositions). Two colour lithographs, both  $\pm$ 39x29 cm., signed "A. Beaudin", "71" and "48/50" or "20/50" in pencil, on Japon nacré. (40-60)
- 3598 **Becht, Edward (1868-1931).** (Dead little bird). Etching, 23x14,5 cm., signed "Ed Becht a.f." in pen, signed "Ed Becht" and "37" [=97?] in the plate.  
= From the collection F. Teding van Berkhout, with his small bookplate partly laid down on outer blank margin. With the collector's marks of Pim van Eekelen (Lugt 5101) and an unidentified collector on verso.  
**Idem.** (Fish pond). Etching, 13,5x19,3 cm., signed "Ed Becht a.f." in pencil. **Idem.** "J.H. de Bois Prentkunst". Etching, 6x12,5 cm., titled in the plate. (70-90)
- 3599 **Beckmann, Max (1884-1950).** Kaschemme. Lithograph, 46x34,5 cm. (leaf 69x54,5 cm.), titled and "97/100" in pencil, from the portfolio *Berliner Reise*, 1922. (2.000-3.000)  
- Sl. yellowed; some tears/ creases in outer blank margins. = Hofmaier 221b. SEE ILLUSTRATION PLATE II.
- 3600 **Beekman, Chris (1887-1964).** (Street musicians). Lithograph, printed in dark brown, 16,8x20 cm., signed "Chris Beekman" in pen and ink, monogrammed on the stone, on Japanese. (50-70)  
- Trifle yellowed.
- 3601 **Beer, Jac. de (1888-1946).** (Two flowers). Handcol. woodcut, 36x15 cm., signed in pencil, on thin Chinese. **Idem.** "Zonnebloem". Handcol. woodcut, 25x18 cm., signed and titled in pencil, on thin Chinese. **Idem.** "Mooi Holland". Woodcut, 40,5x29 cm., signed and titled in pencil, on thin Chinese. - AND 6 others, incl. 5 (handcol.) woodcuts by the same, all signed in pencil, all on thin Chinese (showing plants, flowers and mushrooms) and a handcol. woodcut by Jan FRANKEN PZN (monogrammed in the block). (100-150)
- 3602 **Beerendonk, Theo (1905-1979).** (Abstract compositions in under water atmosphere). Series of 3 colour etchings, printed in black, blue or orange, all 6x26,5 cm., 1x signed "T. Beerendonk" and "1969" in pencil, together under one passepartout. **Idem.** (Geometrical composition in blue). Colour etching, 7x40,4 cm., signed "Theo Beerendonk", "Whatman handmade paper", "3e staat" and "Donderdag 18 febr. 1971" in pencil. - AND 2 others similar by the same. (200-300)
- 3603 - -. (Abstract geometrical composition in black, red and blue). Colour etching, 28x45 cm., signed "T. Beerendonk" and "enigste exemplaar" in pencil, under passepartout. **Idem.** "Fragment". Reliëf print, printed in grey and orange, 13x30 cm., signed "Theo Beerendonk", titled and "Zondag 14 maart 1971" in pencil. - AND 1 other similar by the same. (100-150)
- 3604 - -. (Abstract geometrical composition with a t-squared figure and other rectangular shapes). Reliëf print, printed in black,  $\pm$ 1970, 11x45 cm., signed "T. Beerendonk" in pencil, under passepartout. **Idem.** (Abstract composition). Reliëf print, printed in grey on pink paper,  $\pm$ 1970, 6x40 cm., under passepartout. - AND 2 other small abstract prints by the same (signed). (100-150)
- 3605 - -. (Abstract geometrical composition with seven t-squared figures). Reliëf print, printed in black,  $\pm$ 1969, 38x46 cm., signed "T. Beerendonk" in pencil, on thick wove paper, under passepartout. - AND 2 others similar by the same, both large reliëf prints (signed, on wove paper). (200-300)



- 3606 - -. (Abstract geometrical composition). Reliëf print, partly printed in black, 38x58 cm., signed "T. Beerendonk" in pencil. **Idem.** (Abstract geometrical composition). Reliëf print, partly printed in black, 11x45 cm., signed "T. Beerendonk" and "reliëfdruk" in pencil. - AND 1 other similar by the same. (100-150)
- 3607 - -. (Abstract geometrical compositions). Set of 2 reliëf prints, 1x party printed in red, both ±16x45 cm., signed "Theo Beerendonk", "Zondag 21-4-1969" and "reliëfdruk" in pencil, unframed. (100-150)
- 3608 - -. (Erotic compositions). Lot of 12 (1x colour) etchings, all small sizes, all signed "Theo Beerendonk" in pencil. (100-150)
- 3609 - -. (Erotic compositions). Five etchings printed on 1 leaf, 26,2x54,2 cm., signed "Theo Beerendonk 1969" in pencil (partly foxed). - AND 3 other etchings by the same, all signed in pencil. (80-100)
- 3610 - -. "Harptoon". Reliëf monoprint on board, 56,5x47 cm., signed "Theo Beerendonk", titled and "monoprint" in red crayon, framed. (80-100)
- 3611 - -. Kermis. Etching, 1948, 38x32 cm., signed "T. Beerendonk" in pencil, on laid paper.  
- Some foxed spots. = M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 66.  
**Idem.** Gezicht over het Oosterdok, gezien uit het westen (...). Etching, 1950, 14,5x24 cm., signed "T. Beerendonk" in pencil, signed in the plate.  
- Slightly yellowed. = M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), p.44.  
AND 3 others similar by the same. (100-150)  
= WITH a copy of the above mentioned reference work.
- 3612 - -. (Large brush stroke). Oil on thin textured board, 34x63 cm., signed "Theo Beerendonk" in lower right corner, framed. (70-90)  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 115: "Dit schilderij roept associaties op met de reeks werken van Roy Lichtenstein uit 1965-1966. Die maakte uitvergrotingen van penseelstreken (...)." (p.186). WITH a copy of the above mentioned reference work.
- 3613 - -. Lot of 6 erotic drawings, pink crayon, from 23x20 to 25x30 cm., all signed "T(heo) Beerendonk" and 4x "12-10-1968", all under passepartout. (100-150)
- 3614 - -. Lot of 7 erotic drawings, pencil, brown/ black pen (and brush), col. crayon, from 15x24 to 25x32 cm., all signed "T(heo) Beerendonk" and 4x dated in 1968 or 1974, all under passepartout. (120-150)
- 3615 - -. Naakt of abstract. Etching, 19x19 cm., signed "Theo Beerendonk", "4e staat" and "maandag 10 mei 1971" in pencil, under passepartout.  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 136: "In de loop van de jaren vijftig, begin zestig wisselde ook Beerendonk [following Picasso] de figuratie in voor abstractie. Dat deed hij stap voor stap. Die ontwikkeling is vooral goed te zien in zijn naakten" (p.53).  
**Idem.** Vrouw op Stoel. Etching and aquatint from a series of six, 21x16,5 cm., signed "Theo Beerendonk" and "3e staat" in pencil, under passepartout.  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), p.50: F.  
AND 2 other etchings by the same. (80-100)  
= WITH a copy of the above mentioned reference work.
- 3616 - -. Naakten met rood. Mixed media, collage of pieces of paper (w. linocut of female nudes in black), gouache and a small net, 30x40 cm., signed "Theo Beerendonk" and "mei 1968" in pencil, framed. (100-150)  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 118. One of his few collages. Part of the exhibition *Altijd in beweging* in Museum EICAS (Deventer, 2023-2024). WITH a copy of the above mentioned reference work.
- 3617 - -. (Reclining female nude). Drawing, pastel crayon, 30x40 cm., signed "Theo Beerendonk" in pencil and white crayon. **Idem.** (Reclining female nude). Drawing, black pen and col. crayon, 16x28 cm., signed "Theo Beerendonk" in pencil. - AND 2 drawings of female nudes by the same. (100-150)

- 3618 - -. Reliëf in blik monochroom. Modeled tin on triplex, 1970, 51x72 cm., signed "Theo Beerendonk", "Anna Vondelstraat 15 Amsterdam", "Reliëf in blik" and "nov. 1970" in red acrylic on verso, framed. (250-350)  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 155: "In dit kunstwerk van blik verkende Theo Beerendonk de subtiele verschillen in hoogte en diepte tussen platte, monochrome vlakken" (p.182). Part of the exhibition *Altijd in beweging* in Museum EICAS (Deventer, 2023-2024). WITH a copy of the above mentioned reference work.
- 3619 - -. Staand naakt met blauwe strik. Drawing, watercolour, 30x16 cm., signed "T. Beerendonk" in lower left corner, framed. (60-80)  
= M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 151: "Van dit meisje met haar prachtige rode haar aquarelleerde Beerendonk een reeks naakten. (...) Hier heeft hij de kleurvlakken versterkt met losse toetsen verf" (p.180). One of his rare pointillist drawings. Part of the exhibition *Altijd in beweging* in Museum EICAS (Deventer, 2023-2024). WITH a copy of the above mentioned reference work.
- 3620 - -. (Town view). Etching, 15,7x9,7 cm., signed in pencil, signed "Beerendonk" in the plate. **Prange, Ko (1904-1972)**. (Dark marshes). Etching, 21,7x17,7 cm., signed "Prange" in pencil. - AND 12 others, i.a. by Willem MINDERMAN and Thijs MAUVE. (50-70)
- 3621 - -. Vis abstract. Monoprint with oil paint, 51x72 cm., signed "Theo Beerendonk" and "Monodruk" in red crayon.  
- Closed tear in outer lower margin of image. = M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 160.  
AND a large etching and aquatint by the same. (100-150)  
= WITH a copy of the above mentioned reference work.
- 3622 - -. "Zaterdag". Etching, printed in red, 5x54,5 cm., signed "Theo Beerendonk", titled and "21/2 1970" in pencil (sl. yellowed/ foxed). - AND 8 similar etchings by the same, all signed in pencil. (60-80)
- 3623 **Behmer, Marcus (1879-1958)**. "Alle Lust will Ewigkeit ..."/ (A bird on a branch). Two etchings, Berlin, Graphisches Kabinett J.B. Neumann, 1913, 4,5x5,4 and 10x9,7 cm., both signed and "22/30" in pencil, first etching w. etched title and "Marcotino 1912" and second print w. etched "Marcotino 1908" in the plate, both from the series "Tierchen. 7 kleine Radierungen". (100-150)
- 3624 **Bellmer, Hans (1902-1975)**. Le Con d'Irène. Etching, 17x11,7 cm., signed "Bellmer" and "3/5" in pencil, used as frontisp. for L. ARAGON, *Le Con d'Irène*, 1952, framed (sl. yellowed). (150-250)
- 3625 **Bendien, Jacob (1890-1933)**. (Head). Drawing, black crayon, 37x27,5 cm., signed "J. Bendien" in pencil in lower right corner, framed. (300-500)  
- Vaguely foxed/ soiled. = SEE ILLUSTRATION PLATE VI.
- 3626 - -. (Portrait in profile). Drawing, pencil, 19,5x18 cm., signed "Toppie" in lower right corner.  
- Foxed and sl. yellowed; remnants of sellotape in outer blank margins. (150-250)  
= Toppie was the nickname of Jacob Bendien.
- 3627 - -. (Profile portrait of a man looking to the left). Drawing, black crayon, 30,5x21,5 cm., signed in pencil in lower right corner, framed (sl. browned). (250-350)
- 3628 - -. (Profile portrait of a man looking to the right). Drawing, pencil, 29x19 cm., signed in lower right corner, framed. (400-600)
- 3629 - -. (Village view with a church). Drawing, pencil/ black crayon, 47x63 cm., signed "J. Bendien" in pencil. (1.000-1.500)  
- Yellowed; professionally restored in margin and upper edge (sky area).  
= SEE ILLUSTRATION PLATE V.
- 3630 - -. (Wife of the sculptor John Rädecker). Drawing, black crayon, 36x31 cm., framed (partly foxed). (250-350)
- 3631 **Berg, Else (1877-1942)**. (Beggar). Drawing, charcoal and some white crayon, 46x28 cm., signed "Eberg f 1938" and "Aan Hella" in pencil (browned/ small (water)stains). (100-150)



- 3632 **Berg, Siep van den (1913-1998)**. (Nude seen from the back). Drawing, black pen, 49x32 cm., monogrammed and "Paris 29 I 54".  
- Partly foxed; upper left blank corner sl. dam.  
AND a silkscreen by Marten KLOMPIEN, "Buurtschap papiermolen". (60-80)
- 3633 **Berg, Willem van den (1886-1970)**. (Vulture). Woodcut, 43x35 signed "Willem vd Berg" in pencil, with "VAEVO" in the block, on thin Japanese (frayed). **Wiegman, Piet (1930-2008)**. (Female nude seen from behind). Woodcut, 38,5x16 cm., 2x signed "P. Wiegman" in black pen, on thin Japanese. - AND 7 other woodcuts by various Dutch artists, i.a. Arend STARRENBURG, Han KRUG and Valentijn VAN UYTVANCK. (100-150)
- 3634 **Berserik, Herman (1921-2000)**. Seven etchings printed from one plate, totally measuring 24,5x26,2 cm., "proefdruk 2/2 dec 1967" in pencil, signed "Berserik 1967", "Cabinet portret" and "Vrouw en vriend" in the plate. (50-70)  
- Waterst. in lower right corner (affecting image). = Rare.
- 3635 **Berserik, Herman (1921-2002)**. "Piërrrot". Lithograph, 44x29,5 cm., signed "Berserik '46", titled and "15/20" in pencil. (80-100)  
- Trifle yellowed.  
= Very rare. One of his earliest lithographs. Made during his first visit to Paris in 1946. SEE ILLUSTRATION PLATE VI.
- 3636 **Bertrand, René (20th cent.)**. (Erotic scenes). Lot of 3 drawings, pen and black ink and grey wash, from 11x8 to 13,5x23,5 cm., all signed "R. Bertrand" and dated "66" or "67" near lower edge. (150-250)  
- Two drawings laid down on mount.
- 3637 **Beurdeley, Jacques (1874-1954)**. Le chemin de l'église. Etching, 24x31,9 cm., signed and numb. "27/75" in pencil, signed in the plate. (50-70)
- 3638 **Beus, Jan de (b.1958)**. "Lewis". Oil on canvas, 62,5x62,5 cm., signed "Jan de Beus Amsterdam 1989" and titled on verso, framed. (150-250)
- 3639 **Bezaan, Jo (1894-1952)**. (Cart tracks along a well and haystacks). Drypoint, ±1930-1932, 19,2x16,5 cm., signed "Jo Bezaan" and "15/20" in pencil.  
= Not in Hoogenhuyze/ Montens.  
**Beek, Willem van (1919-1989)**. "Complot". Lithograph, 22,5x32,5 cm., signed "Willem van Beek" and titled in pencil, signed and "1943" on the stone (yellowed). - AND 3 other prints: by Jo BEZAAN (2x, i.a. Hoogenhuyze/ Montens 200) and Jan AARTS, Polderwerkers. (70-80)
- 3640 - -. (Cart tracks along a well and haystacks). Drypoint, ±1930-1932, 19,2x16,5 cm., signed "Jo Bezaan" and "11/20" in pencil.  
= Not in Hoogenhuyze/ Montens.  
AND 1 other similar by the same: (Farm with a haystack). (50-70)
- 3641 - -. (Cuneratoren, Rhenen). Etching, 18x13,8 cm., signed "Jo Bezaan 21" and "proefdruk" in pencil. **Graadt van Roggen, Johannes (1867-1959)**. Oude buurt, Veere. Etching, 10x15,2 cm., signed and "27/30" in pencil, w. stamp "gedrukt door den etser" (Lemmens/ Louter 198).  
- AND 4 other etchings by Eduard KARSEN, Antoon DERKZEN VAN ANGEREN, Gerrit HAVERKAMP and Jan VETH. (70-90)
- 3642 - -. Naakt I. Woodcut, 15,5x12 cm., signed "Jo Bezaan '20" in pencil. (50-70)  
= From *l'Estampe moderne en Hollande* (Haarlem, ±1920). Hoogenhuyze/ Montens 3.
- 3643 - -. (Road to a village). Drypoint, 15x20,5 cm., vaguely signed "Jo Bezaan '21" and "No.3" in pencil (browned). - AND 1 other cancelled etching by the same (with vertical fold). (70-90)
- 3644 **Bezemer, Jan (1907-1997)**. (Horsemen in a forest). Drawing, pen and brush and black ink, 35x51 cm., signed "Jan Bezemer" (sl. yellowed). - AND 8 prints and drawings, i.a. by/ attrib. to Frans VERPOORTEN, J. LEYS and Frans SMEERS. (80-100)

- 3645 **Bickel, Karl (1886-1982).** (Mann). (Weib). "Begegnung". "Liebespaar". (Zeugung). "Schwangerschaft". "Das Kind". Series of seven engravings, between  $\pm 12,5 \times 25$  cm. and  $\pm 12 \times 12$  cm., all signed "KBickel" and 4x titled in pencil.  
 - All but one trifle waterst. in blank margin.  
 = A series of engravings showing a life cycle, the designs of which are also mirrored in the left mosaic wall of the peace monument Paxmal in Switzerland, built and designed by Bickel.  
 AND 1 other engraving by the same: (Head of a sleeping baby with pacifier) (printed in sanguine,  $\pm 12 \times 12$  cm., signed in pencil) - WITH a small exhibition catalogue on the artist.  
 (300-500)
- 3646 **Bieling, Herman (1887-1964).** Grit Hegesa. Lot of 7 drawings (sketches, pencil and watercolour) (all  $\pm 19 \times 13$  cm. and vice versa) and 2 identical etchings (both  $18 \times 12,3$  cm., on blueish paper), all showing Grit Hegesa or (2x) Jaap Kool, framed together in 2 elongated frames, verso of one of the frames w. mounted leaf w. pencil sketch and ms. annots. by Bieling.  
 (700-900)  
 = In the autumn of 1918 Herman Bieling wanted to organize a day by the artists group 'De Branding' at the Rotterdamsche Kunstkring, showing the paintings that he made of the Berlin modern dancer Grit Hegesa (1891-1972) and featuring a performance by the dancer to the music of the modern Dutch composer Jaap Kool (1890-1959), but his plans were considered unrealizable in the rooms of the Kunstkring by its board. A few months later however the performance took place at the Haagsche Kunstkring and the Rotterdam Nutszaal, but without the works by Bieling.  
 "(...) [Grit Hegesa's] debut concert occurred in Berlin in 1917, at which time she apparently associated with expressionist artists affiliated with the Secession ("Exp. im Tanz"). In 1917-1919 she was active in Holland, giving concerts in Amsterdam and in Rotterdam, where she associated with a circle of modern artists, mostly expressionists, calling itself De Branding. At this time she worked with the Dutch composer Jaap Kool (...). Hegesa was unique in exclusively using music composed by a modern composer for her dances. Educated in Paris, Kool contended that dance could not seriously develop a modern identity as long as one danced to old pieces of classical music, even those written for dance. Music for dance, he argued, emphasized rhythm at the expense of harmony, which Western classical music did not but which jazz, some forms of popular music, and exotic music from the Orient did (...). Old classical music lacked a modern sense of rhythm, by which Kool meant not only a complex, dominating sense of pulse but also strange sounds. He therefore employed in his music for Hegesa drums, bells, and gongs from his collection of Javanese gamelan instruments and different kinds of glass-timbred instruments. (...) In 1919, Kool wrote an article about Hegesa for the Dutch art journal *Wendingen* (...) in which he described her art as "visible music" and "pathbreaking in expressive possibilities" of the body, especially the arms, because of her excavation of archaic, erotic modes of bodily movement." (K. TOEPFER, *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910-1935*. Berkeley, 1997, p.167).  
 The lot comprises an etched portrait of Grit Hegesa (2 copies, one handcoloured, both signed "Bieling" in pencil, 1x "Grit Hegesa" in pencil and both in the plate), a drawn portrait of Grit Hegesa (showing 2 profiles, "Kunstkring" and "Grit Hegesa '19" in pencil), 4 drawings of Grit Hegesa dancing (all titled "Grit Hegesa", 2x signed "Bieling", 1x monogrammed "B", 1x "Kunstkring" and 1x "Branding"), 1 drawing (uncol.) titled "Thuis" and "Jaap Kool" (showing 2 seated women and Jaap Kool seen from the back sitting at the piano?) and a drawing w. 2 images of Jaap Kool at the piano and playing the guitar (monogrammed "B", titled "Jaap Kool" and with the Berlin addresses of both Hegesa and Kool in blank margin). Interesting lot. SEE ILLUSTRATION PLATE VI.
- 3647 **Bieruma Oosting, Jeanne (1898-1994).** "Felicienne". Lithograph,  $40 \times 36,5$  cm., signed "Jeanne Oosting" and "voor [Metten] Koornsrt" in pencil, titled and monogrammed on the stone (sl. browned/ foxed). - AND 1 other unsigned lithograph by the same.  
 (100-150)
- 3648 - -. "Stadspark met kinderen". Colour lithograph,  $40 \times 52,5$  cm., signed "Jeanne Oosting" and titled in pencil, monogrammed on the stone (sl. foxed/ dustsoiled).  
 (100-150)
- 3649 - -. "Stilleven". Etching and aquatint,  $29,5 \times 38,5$  cm., signed "Jeanne Oosting" and titled in pencil, monogrammed "J.O." in the plate.  
 (100-150)
- 3650 **Bill, Max (1908-1994).** (Geometrical composition). Colour silkscreen,  $41 \times 44,5$  cm., artist's signature printed below, on silver paper.  
 (50-70)  
 = Copy of a silkscreen originally made in 1965, now published in the *Künstlerkalender '71* by Brückner.
- 3651 **Bischoff, Eduard (1890-1974).** Der Lautenspieler. Woodcut, printed in black and brown,  $37,2 \times 21$  cm., signed in pencil, monogrammed and dated "56" in the block. - AND 5 other prints by Lou STRIK (2x), Mart KEMPERS (i.a. (Cellist) (colour etching and aquatint, signed and numb. "I/XI" in pencil)) and Dirk NIJLAND.  
 (50-70)
- 3652 **Blampied, Edmund (1886-1966).** (Two running horses). Drawing, red chalk,  $12 \times 18$  cm., signed "Blampied" in centre of lower margin, on thin Japanese.  
 - Trifle yellowed; a few tiny foxed spots; tipped onto plastic mount w. sellotape.



- Idem.** Seated old man holding a cane). Drawing, pen and black ink and black chalk, 13x15 cm., signed "Blampied" in the image near lower margin, on Japanese. (200-300)  
- Trifle yellowed; a few tiny foxed spots; chips in upper and lower margin.
- 3653 **Blanes, David (1896-1967).** (Group of rabbis studying the Torah). Lithograph, 63,5x47,5 cm., signed and "50/11" in pencil, signed and "1923" on the stone, under passepartout. (30-50)  
- Sl. browned/ foxed; defects in blank margins.  
= Scheen p.100: "Woonde en werkte in Amsterdam, Parijs tot 1922, Amsterdam 1922-1924, Borgerhout (Antwerpen) 1924-1948 (werd 7-6-1948 afgeschreven, vertrokken met onbekende bestemming). (...) Schildert, tekent (pen) en lithografeert figuren, in het bijzonder Joodse onderwerpen (...)"
- 3654 **Bloom, Phil (b.1945).** (A kneeling male nude). Drawing, red crayon, 17x12 cm., signed "Phil Bloom" and "2005" near lower edge and on verso. - WITH a copy of: PHIL BLOOM (Amst., 2011, num. col. ills., orig. wr., obl. 4to). (150-250)
- 3655 **Bodt, Piet de (1916-2013).** (Dutch rural landscape with farmhouses). Oil on canvas, signed "Piet de Bodt" in lower left, framed. (150-250)
- 3656 **Boffé, Walter (b.1946).** (A knight and his family on horseback). Oil on canvas, 100x120 cm., signed on verso, framed. (200-300)
- 3657 **Boggs, Frank (1855-1926).** (View of the Seine with the Notre Dame in the background). Drawing, black crayon and watercolour, 36,5x44,5 cm., signed "Frank Boggs" in lower left corner, framed. (150-250)  
- Heavily foxed.
- 3658 **Bohemen, Kees van (1928-1985).** (Monkey). Colour silkscreen, 54x54 cm., signed "K. v. Bohemen '76" and "9/100" in pencil, framed. (70-90)
- 3659 - -. (Nude seen from the back). Large colour silkscreen, 92,5x69 cm., signed "K. v. Bohemen 82" and [illegible] in pencil. (80-100)  
- Small vague crease in lower left corner.
- 3660 - -. (Woman behind a curtain). Colour lithograph, 76x51 cm., signed "K v Bohemen 79" and "E.A. I/XX" in pencil (sl. foxed along margins). (50-70)
- 3661 **Bolding, Cees (1897-1979).** "Haven van Colombo". Watercolour and pencil, 22x49,5 cm., signed and titled in ballpoint, framed. - AND 4 other paintings/ sketches, 1x w. signature "De Zwart", all framed. (80-100)
- 3662 **Bolink, Merijn (b.1967).** (A standing skeleton and a little girl, mirrored horizontally). Colour piezography, 80x50 cm., 2x signed "M.O. Bolink", "2009" and "AP III/V" in pencil. (80-100)
- 3663 **Bonfils, Robert (1886-1972) (after).** Modes et manières d'aujourd'hui. Year 9. Text G. d'Houville. N.pl. (Paris), Collection Pierre Corrad, 1920, (38)p., title and colophon vignette and 12 pochoir col. plates by Jean SAUDÉ after watercolours by Robert BONFILS, printed in 300 numb. copies (271), loose as issued in orig. board portfolio by R. BONFILS, 4to. (200-300)  
- Lacks ties. Fine copy.
- 3664 **Bonies, Bob (b.1937).** (Geometrical compositions in red and blue). Series of 5 silkscreens, all 60x60 cm., all signed "Bonies '68" in pencil, on thin paper laid down on flexible plastic mount. (100-150)  
- All rolled.
- 3665 **Boon, Jan (1882-1975).** "Amsterdam, Guldehandsteeg". Etching, 13,2x15,5 cm., signed "Jan Boon" in blue pencil, titled in the plate, on Japanese. - AND 4 other prints by Kuno BRINKS (2 etchings and 1 engraving, all signed in pencil, i.a. De bui) and Albert NEUHUYS, La juive. (80-100)
- 3666 **Boonen, Jacques (1911-1968).** (Market). Large etching, 65x79 cm. (60-80)

- 3667 - -. "Markt". Large etching, printed in brown, 65x79 cm., signed "J. Boonen 1934" and titled in pencil.  
- Sl. browned, verso worse; horizontal crease in upper margin.  
AND 2 others. (80-100)
- 3668 **Boot, Henri (1877-1963)**. (A dead rat in the gutter). Oil on wooden panel, 22x29,5 cm., H.B" in lower left corner, framed. (200-300)  
- Wormholed, mainly visible on verso, but a few sm. wormholes also visible on recto (the panel and frame were treated for woodworm).  
= Boot was legendary for his adverse attitude to personal hygiene. His studio was never cleaned, he rarely washed himself, rats (that he could tell from each other), that crossed his dinner table were gently pushed aside by him and it is said that at least once he forbade one of his models to refresh themselves.
- 3669 - -. Duinlandschap. Watercolour, 17x24,8 cm., signed in lower left corner, framed. (150-250)  
= Titled on exhibition ticket of the Frans Hals museum on verso.
- 3670 - -. Oud-Spaarndam. Lithograph, 29,5x36 cm., signed "H F Boot '05" and titled in pencil in lower right corner, framed. (40-60)  
- Not examined outside the frame.  
= With board label ("Inzending H.F Boot Gaelstraat 1a rood Haarlem. Kleine Sluis Spaarndam. niet te koop") on verso frame.
- 3671 - -. (Portrait of a man seated behind his desk and reading a book). Oil on wooden panel, 22x31,5 cm., signed in lower right corner. (300-500)  
= SEE ILLUSTRATION PLATE VII.
- 3672 - -. (Seated old man reading a book by candlelight). Engraving, 13,5x23,5 cm., signed and w. dedication in pen and ink.  
- Blank margins foxed. = Engravings by the artist are scarce.  
ADDED: 3 others, i.a. by Arend HENDRIKS, (Winterlandschap) and Marius BAUER (Slangenbezweerder bij Ajmir) (etching, monogrammed in pencil. Browned) (both under passepartout). (60-80)
- 3673 **Born, Adolf (1930-2016)**. (Antropomorphic creatures). Lot of 3 lithographs, printed in brown, 20,5x15 cm. (leaf), all signed in pencil. **Idem**. (Antropomorphic bird in evening dress, sitting in the lap of big lady cat). Colour lithograph, 12x12,5 cm., signed in pencil. (80-100)
- 3674 - -. "Betlém". Series of 10 col. lithographs and 1 fold. col. lithograph w. text, printed on stiff paper, each 20,5x14 cm. (1x 28x20,5 cm.), each signed in pencil, in orig. col. lithogr. wrapper (also signed in pencil). (800-1.000)  
= Edice Biblos, vol. 23. Not for the trade ("Neprodejný tisk"). SEE ILLUSTRATION PLATE VII.
- 3675 **Borst Pauwels, Anne (1913-1999)**. (Bouquet of violets in a vase). Oil on panel, 17x15,5 cm., monogrammed "ABP" and "1972" in lower left corner. (50-70)
- 3676 **Boschaert, Renaat (1938-2006)**. 10 windmolens in en om Brugge. Ten woodcuts printed on 5 lvs., printed in black, each 15x13 cm., signed in pencil, fold. title-leaf w. a duplicate woodcut printed in red (signed), kept in simple portfolio. (80-100)
- 3677 **Bottema, Tjeerd (1884-1978)**. Boerderij in maanlicht. Colour etching, 25,3x32 cm., signed in pencil, mounted under passepartout (yellowed). (70-90)
- 3678 - -. "Molentje bij Sassenheim". Col. etching and aquatint, 21,2x31 cm., signed "Tj. Bottema" and titled in pencil. (100-150)
- 3679 - -. "Naar de kooi". Colour etching and aquatint, 9,3x40 cm., signed "T. Bottema" and titled in pencil.  
- Browned.  
AND 8 others, i.a. a lithograph by Kees VAN URK, an etching by Willem WITJENS and a large etching by Jan POORTENAAR ("Javaansch dorpsplein"). (60-80)



- 3680 - -. (Sheep-pen). Colour etching and aquatint, 34,5x50,7 cm., signed "Tj. Bottema" and "37/200" in pencil.  
- Under passepartout; some scratches/ surface dam.  
AND 5 other prints, i.a. by W.O.J. NIEUWENKAMP and Jan STRUBE. (80-100)
- 3681 - -. "Stille zee". Colour etching and aquatint, 18,5x26,5 cm., signed "Tj. Bottema" and titled in pencil, mounted under passepartout (foxed). - AND 1 other colour etching and aquatint by the same, "Molen de Stier". (100-150)
- 3682 - -. "Winter in de polder". Colour etching, 23x33,5 cm., signed "Tj. Bottema" and titled in pencil.  
- Yellowed; tears in right blank margin. (70-90)
- 3683 - -. (Winter landscape with mill, pollard willows and two magpies). Colour etching and aquatint, 22,1x33,4 cm., signed "Tj Bottema" and "Winter in de polder" in pencil. (80-100)  
- Laid down under passepartout; sl. duststained.
- 3684 **Bottema, Tjerk (1882-1940)**. (Foggy night on the ship deck). Drawing, pencil and watercolour, 21x13,5 cm., signed "Tj. Bottema" in lower right corner. (70-90)
- 3685 - -. (Nightview, an old man is carried out of a carriage). Drawing, pen and black ink, black wash and some white paint, 21x13 cm., signed in pen and white gouache, framed. (80-100)
- 3686 **Bouillon, François (b.1944)**. La nuit de Mangbetou. Multiple, triangular shaped fold. sculpture made of pieces of board w. laid down sm. rectangular shaped mirrors and sanding paper, 4 rectangular shaped pieces of board attached to the base (movable in circular motion): 1x w. manuscript text in pen and black ink (monogr. and numb. "4/50" in pencil), 2x drawings in pen and black ink and 1 sm. collage (piece of aluminium foil and a thread), loose in orig. board slipcase (signed "F. Bouillon" and titled in pen and black ink), Amst. Galerie Da Costa, 1978. (100-150)  
- Some foxing.
- 3687 **Bourgeois, Louise (1911-2010)**. Quarantania. Etching, 20x38 cm. (image), signed "Louise Bourgeois" and "7/50" in pencil, 1947/ 1990. (1.000-1.500)  
= From the portfolio Quarantania, published by the gallery Lelong (Paris) in 1990.
- 3688 **Boutet, Henri (1851-1919)**. "Danseuse". Two etchings and drypoint, printed in black or red, 27,5x18,5/ 25x17,5 cm., 1x w. "H. Boutet" and titled in pencil. **Idem**. (Woman reading in bed). Etching, 22x16,5 cm., w. an unidentified red collector's stamp in lower margin. - AND 11 others similar by the same, mainly showing Parisian women from *Types de Parisiennes* (±1886) (mostly signed/ monogrammed in the plate). (100-150)
- 3689 **Bowen, E. (1st half 20th cent.)**. (The beaching of the ship "Kerkplein" near Egmond aan Zee). Drawing, black and col. pastel crayon, 24x34 cm., signed "E. Bowen(?)" in lower left corner and "Egmond aan Zee 1935" in lower right corner, framed. (100-150)  
= The ship was en route from Amsterdam to Schiedam when it ran aground near Egmond aan Zee on the evening of October 19, 1935. Twelve people were rescued from the ship by the Egmond aan Zee lifeboat station.
- 3690 **Braakensiek, Henri (1891-1941)**. "Dansen. 20 Orig. Litho's gew. touche." Twelve (of 20) lithographs, each 50x34 cm. (leaf), partly monogrammed in pencil and 12x "1923" on the stone, loose as issued in orig. manuscript(?) lithogr. paper portfolio, folio. (70-90)  
- Soiled; most lvs. frayed, one leaf w. large tear. Sold w.a.f. = Very rare series.
- 3691 **Braakensiek-Dekker, Anna Maria (1890-1970)**. "Sacré Coeur Paris". Linocut, 36x21 cm., signed "Annie Braakensiek" and titled in pencil.  
- Waterstain in lower margin; dustained in margins.  
**Monogrammist "RB"**. (Female nude with long hair). Linocut, printed in black and brown, 22,5x6,5 cm., monogrammed in pencil. - AND 9 others, i.a. drypoints and woodcuts by Daan DE VRIES, lithograph by A. REMIËNS and a lithograph by A. COLNOT. (70-90)

- 3692 **Braekeleer, Henri de (1840-1888)**. A la fenêtre. Etching, 17,5x14,5 cm., on laid paper.  
= Delteil 56. Probably a posthumous reprint. With on verso in pencil: "Druk van rond 1900 (bezorgd door de familie)."  
**Donnay, Jean (1897-1992)**. "Saules". Drypoint, 16x14 cm., signed "Jean Donnay", titled and "12/25" in pencil, signed "J. Donnay" and "11-12-1921" in the plate, on wove paper. - AND 1 colour lithograph by Armand RASSENFOSSE (publ. in *The Studio*, 1898). (80-100)
- 3693 **Braghieri, Giancarlo (1930-2009)**. "Studio per il Teatrino Scientifico". Drawing, (colour) pencil and watercolour, 54,5x28,5 cm., signed "Gianni Braghieri Dic. 78" and titled. (50-70)  
- Yellowed; a few small holes affecting image.  
= Provenance: the collection of the architect Umberto Barbieri.
- 3694 **Brakel, Arnold van (1923-1994)**. "Una barca con dei personaggi dalla Commedia dell'Arte nel Canale dello Specchio aa[sic] Amsterdam". Oil on canvas, 90x70 cm., monogrammed "Avb" and "84" in lower right corner, in orig. frame w. laid down label on verso with title in pen and black ink. (300-500)  
- Trifle dustsoiled; nevertheless fine. = Van Brakel was a student of Hendrik Valk.
- 3695 - -. (Still life with a chair behind a table with flowers, an ashtray, a bottle and a small plant on top). Oil on canvas, 115x100 cm., monogrammed "Avb" and "84" in upper left corner, in orig. frame. (500-700)  
= Remarkable painting by Van Brakel, who was a student of Hendrik Valk. SEE ILLUSTRATION PLATE VI.
- 3696 **Brandenburg, Cornelis (1884-1954)**. (Nightview with a man in a boat). Etching, 30,3x40 cm., signed "Corn. Brandenburg" in pen and ink, signed and dated "1913" in the print (sl. yellowed). - AND 4 other etchings, i.a. by the same, Jan SIRKS and Charles HAMMES. (80-100)
- 3697 **Brands, Eugène (1913-2002)**. "Archaisch landschap". Gouache, 42x50 cm., signed "brands '73" in lower right corner, verso signed "brands", titled, "(gouache & lak)", "5609" and "21 juli 1973-3" in fineliner, on limp board, framed. (800-1.000)  
= SEE ILLUSTRATION PLATE VIII.
- 3698 - -. (Figure in blue with cat and duck). Gouache on paper, 39,3x42,5 cm., signed "brands" in lower margin, partly laid down on mount. (350-450)
- 3699 - -. (New year's wishing card for 1956). Paper card, 22x10 cm., felt-tip pen drawing of a mask, 22x6 cm., signed "Eugène Brands" in black pen and "Onheil verslinder. Ritueel tapa stolpmasker - Papoea golf - Nw. Guinea. Mijn beste wensen voor 1956" in green and red pen. - AND 9 other miscell. new year's wishes and envelopes, i.a. a lithogr. card by Anton ROOSKENS (monogrammed and "53" in pencil); a new year's card for 1960 by Jaap WAGEMAKER (signed "Wagemaker" and "59" in black pen) and 6 "Cobra" envelopes (w. postal stamps, 1x signed "K. Appel" in black felt-tip pen). (120-150)
- 3700 - -. (Untitled composition). Oil on board, 28,5x31,7 cm., signed "brands" and dated "9 '60" in lower left corner, framed. (500-700)
- 3701 - -. (Vertical composition). Gouache, 64x51 cm., signed "brands '67" in lower right corner, w. "verticaal 4-1 1967-2 cat 4166" supplied in ballpoint on verso frame, framed. (600-800)
- 3702 - -. "Witte schaal met bloemen". Gouache, 21x38 cm., monogrammed in black ballpoint in lower right corner, signed, titled, "6255" and "17 oktober 1979-1" in ballpoint on verso, framed. (400-600)
- 3703 **Braque, Georges (1882-1963)**. Oiseau et son nid. Colour lithograph, 35x51 cm., signed "G. Braque" on the stone, from *Derrière le Miroir*. No.85-86, Paris, 1956 (vertical fold in centre as issued). - WITH: an incomplete copy of *Derrière le Miroir*. No.85-86, orig. col. lithogr. frontwr. by Georges BRAQUE. Lacks i.a. the 2 other lithographs). (50-70)  
= Maeght/ Vallier 1024.
- 3704 **Brayer, Yves (1907-1990)**. (River landscape with two deserted boats). Colour lithograph, 41x54 cm., signed "Yves Brayer" and "57/115" in pencil. (30-50)



- 3705 **Broek, Hans (b.1965)**. (A house seen from a garden). Lithograph, printed in black and shades of grey, 56x75 cm., framed. (100-150)
- 3706 **Broeksmit, Frederika Henriette (1875-1945)**. (Norwegian landscape). Oil on canvas, 32x68 cm. (70-90)  
- Later laid down on modern panel.
- 3707 **Brouwer, Ardi (b.1960)**. (Still life). Drawing, colour crayon, 45x42 cm., signed "Ardi Brouwer 1995" in pen in lower right corner, framed. - AND a colour etching by Marion RÖST, also framed. (60-80)
- 3708 **Bruscaglia, Renato (1921-1999)**. Le case bianchi. Etching, 24,7x18 cm., signed and dated "1962" in pencil. - AND a xylograph by Lorenzo VIANI and an etching by Line BOZETTI. (60-80)
- 3709 **Bruycker, Jules de (1870-1945)**. "Marché aux fruits Gand." Etching and aquatint, 61x51 cm., signed and titled in pencil, on Japanese, framed. (400-600)  
= Le Roy 36. SEE ILLUSTRATION PLATE IX.
- 3710 **Bryen, Camille (1907-1977)**. Queue de dragon. Colour etching and aquatint, 1961, 36x38 cm., signed "Bryen" and numb. "44/90" in pencil, w. blindst. of "L'Oeuvre gravée" in lower left blank corner (sl. foxed). - AND a large lithograph by Georges ITEM, signed in pencil (lower right blank corner torn off). (70-90)
- 3711 **Buckland Wright, John (1897-1954)**. Donne-moi ton coeur... Engraving, 12,2x8,3 cm., monogrammed in upper left corner, from J.-L. VAUDOYER, (Maastr., 1941).  
- Erased pencil annots. in lower blank margin. = Van Dijk 261; Buckland Wright A4.  
AND 6 etched bookillustrations, i.a. by Sacha KLERKX and Bernard BOUTET DE MONVEL. (60-80)
- 3712 - -. Fraternity. Engraving, 12,5x7,5 cm., signed "John Buckland Wright" in pencil, monogrammed in the plate. (200-300)  
- Sl. agetoned/ yellowed and some vague foxing (mainly visible in blank margins).  
= Reid A29. From the *Fraternity* portfolio w. Stephen Spender's poem 'Fall of a City' accompanied by a French translation by Louis Aragon (Paris, S. Spendoer, 1939; sold in aid of the Spanish Republican Children's Fund). Provenance: the collection of Aldo and Hannie van Eyck.
- 3713 **Bueger, Chris de (b.1948)**. (Cloth hanging over a chair). Colour lithograph, 65x50 cm., signed "de Bueger", "12/27" and "74" in pencil. - AND 2 other colour silkscreens by the same, similar size. (70-90)
- 3714 **Bueno de Mesquita, David (1889-1962)**. (Two boys in swimming trunks and a dog on a landing, sailing ships in the background). Etching, printed in brown, 16,8x12 cm., signed "D.A. Bueno de Mesquita" and "12" in pen and blue ink, monogrammed and "1921" in the plate. **Idem**. (Boy sitting on a bed reading). Lithograph, 1920, 24,1x18,3 cm., signed and "25/25" in pen and ink, signed and "1920" on the stone. - AND 1 other etching by the same, "José Illario" (signed in pencil). (60-80)
- 3715 **Burba, Tadas (b.1939)**. (Squared composition in blue, black and silver). Colour silkscreen, 47,5x41 cm., signed in silver in the print below (tipped onto paper mount). **Lenk, Thomas (1933-2014)**. Zonder titel. Colour silkscreen, 76x56 cm., signed "Lenk", "70" and "67/190" in pencil, published by Prent 190.  
- Upper left corner bumped in outer blank margin.  
**Spermon, Cees (b.1941)**. "Conversation piece green". Silkscreen, printed in black and green, 56x78 cm., signed "Spermon 1973", titled, "zeefdruk", "67/190" in pencil, signed "Spermon 1972" and titled in the print, published by Prent 190. - AND 3 others by Flor EDUARD, Pierre VAN SOEST and Oey Tjeng SIT, all published by Prent 190. (100-150)
- 3716 **Burgt, Flip van der (1927-1977)**. "Ik." Drypoint, 21,2x7,5 cm., signed "Van der Burgt '60" and titled and "1/15" in pencil, mounted under passepartout. **Idem**. (Portrait of a woman). Drypoint, printed in brown, 18x10 cm., signed "Van der Burgt '60" and "1/15" in pencil, mounted under passepartout. (70-90)

- 3717 - -. (Portrait). Colour woodcut, 47x37,2 cm., signed "vanderburgt", titled illegibly and numb. "9/15" in pencil (sl. yellowed). - AND 5 other wood- and linocuts, i.a. by Dick van LUIJN and Wilhelmine CARBIN-GIPS. (80-100)
- 3718 - -. (Two ballet dancers. Large linocut, 76x35 cm., signed "vanderburgt", titled and numb. "1/30" in pencil, framed. (80-100)  
- Brown stain affecting signature; creases in upper blank margin.
- 3719 **Burmeister, Gabriel (1886-1946)**. "Brinn Österstjärna Gemom Junikvällen". Etching and aquatint, 34,5x46 cm., signed "Gabriel f." and "72/100 ex" in pencil, titled in the plate (browned). - AND 2 duplicate lithographs of Hamburg by Wilhelm WAGNER and an etching by Paul PAESCHKE, all unsigned. (50-70)
- 3720 **Bussy, Simon-Albert (1870-1954)**. "Eve". Etching, 10,8x8 cm., titled in the plate, on laid paper. (30-50)
- 3721 **Buurman, Kees (1933-1997)**. "Brede en smalle verticaal - zwart op rood." Colour lithograph, 25x25 cm., signed "Kees Buurman '69" and titled in (sl. faded) blue pen below, on thick paper. (60-80)  
- Trifle yellowed in blank margins.
- 3722 **Buys, Bob (1912-1970)**. (Parisian street view). Drawing, watercolour and black chalk, 29x39 cm., signed "Bob Buys" and "54" in lower right corner. (60-80)  
- Foxed; some (closed) wormholes in the image near lower edge.
- 3723 **Campigli, Massimo (1895-1971)**. La cattedrale. Colour lithograph, 76x56 cm., signed "Campigli 59" and "117/120" in pencil, w. blindstamp "l'Oeuvre gravée". (200-300)  
- Large vague oblique fold in left margin affecting the image.
- 3724 - -. L'ecuyère. Colour lithograph, 45x56 cm., signed "Campigli 54" and "184/200" in pencil, w. blindstamp "l'Oeuvre gravée". (300-500)  
- Fine. = SEE ILLUSTRATION PLATE X.
- 3725 - -. Theatro. Lithograph, 14x17 cm., signed "Campigli 51" in pencil. (70-90)  
- Vaguely foxed (verso worse); traces of former mounting w. sellotape shining through.  
= Verso w. (faded) autograph signed dedication.
- 3726 **Cantré, Jozef (1890-1957)**. (A ship at sea). Colour monoprint with part in black woodcut, 16x8 cm. (image), 35x25 cm. (leaf), signed "Jozef Cantré / 1922" and "Handdruk" in pencil, framed. (150-250)  
- Slightly browned.
- 3727 **Capogrossi, Giuseppe (1900-1972)**. (Composition with symbols). Lithograph, 21x27,5 cm., signed and "25/50" in pencil. (200-300)  
- Vaguely foxed, especially blank margins; some small tears/ folds in blank margins.
- 3728 **[Caricature]. Bijvoegsel van de Nieuwe Amsterdammer**. Lot of 66 (col.) lithogr. plates, 1915-1919, folio sized, mainly by Jan SLUIJTERS, Piet VAN DER HEM and Willy SLUITER. (50-70)  
- Mainly yellowed and occas. frayed.
- 3729 **Cassée, Dick (1931-2023)**. "Venascle". Metalprint, printed in brown, 21,2x31 cm., signed "Cassée 1975", titled and "18/60" in pencil. (80-100)
- 3730 **Cassiers, Henri (1858-1944)**. (Amsterdam winterview). Colour etching and aquatint, 49x57,5 cm., signed "H. Cassiers" and "173" in pencil, mounted under passepartout (sl. yellowed). - AND 1 other Amsterdam winterview by the same, 49x59,5 cm., signed "H. Cassiers" and "82" in pencil (browned). (80-100)
- 3731 - -. (Cityview with canal). Colour etching and aquatint, 32x42,5 cm., signed and "94" in pencil, published by l'Estampe Moderne, Paris, 1926, under passepartout (yellowed). - AND a similar colour etching and aquatint by the same, published by the same, 1925. (100-150)



- 3732 - -. (Three men in Volendam costume drinking gin). Colour lithograph, 80x50,5 cm., signed and "Imprimé par O. De Rycker & Mendel, Bruxelles", "Copyright 1903, by Emil Spielvogel, 103 W 56th Street New York" and "Editeurs: Dietrich & Co., Bruxelles" on the stone.  
= Henri Cassiers 1858-1944, no.81 (ill. w. lettering and sm. differences) and Overzicht affiches no.28.  
AND 1 other colour lithograph by the same. (80-100)
- 3733 - -. (A woman in Zeeland costume seen from the back). Drawing, black chalk, 24,5x17,5 cm. (leaf size), signed "HCassiers", on thick laid paper. (100-150)  
- Yellowed; a few tiny stains near edges.
- 3734 **Cattelan, Maurizio (b.1960)**. "The wrong gallery". Multiple, aluminum and glass, showing the door only of a reproduction of New York's smallest exhibition space, 41,5x19x2,5 cm., in orig board box, Philadelphia/ Cerealart, 2005. (100-150)
- 3735 **Chagall, Marc (1887-1985)**. (Illustrations pour la Bible). Five col. lithographs, each 35,5x26,5 cm., 1960. (100-150)  
- One of the prints heavily nibbled by silverfish on verso.  
= From issues of the periodical *Verve* with the small lithographs on verso. Sorlier 236, 237, 245, 250, 254.
- 3736 - -. (Selfportrait). Drawing, w. dedication, pen and brown ink, signed "Marc (Mochke) Chagall 1957" - ON: cut-out title-page of *VERVE*, vol. VIII.[#] (250-350)
- 3737 **Chahine, Edgar (1874-1947)**. En Promenade. Etching and drypoint, 27,5x19,5 cm., signed "Ed Chahine" in the plate.  
= Tabanelli 135. From *Revue de l'Art* (1905).  
AND 1 other by the same(?): (The crucifixion of Christ). (70-90)
- 3738 **Chia, Sandro (b.1946)**. Pastoral. Colour silkscreen, 53,5x80 cm., signed and "85/90" in pencil, framed. (120-150)
- 3739 **Chillida, Eduardo (1924-2002)**. Enda IV. Etching, 1976, 11,5x11,5 cm. (plate size), ±60x40 cm. (leaf size), signed "Chillida" and "12/50" in pencil, framed. (1.000-1.500)  
- Fine. = Van der Koelen 76009. SEE ILLUSTRATION PLATE IX.
- 3740 - -. "Galerie Maeght. Chillida. Lurrak - Terres de grand feu". Silkscreen poster, 67x50 cm., on brownish paper, Paris, Maeght, 1980. **Idem**. Ocea de Plantes. Offset print, 9,5x9,5 cm., signed in the print, numb. "172/500" in pencil, from the 1996 reprint of E. CHILLIDA, *A Peu Pel Libre*. (70-90)
- 3741 **Chirnoaga, Marcel (1930-2008)**. (Composition with six horse heads). Large lithograph, 87,5x72,5 cm., signed "Chirnoaga" and "14/80" in pencil. (400-600)  
- Some dampstains in outer blank lower right corner; some creases in outer lower left corner.  
= SEE ILLUSTRATION PLATE IX.
- 3742 **Christo (1935-2020)**. (Cheque of \$ 1.00), 17,3x21,2 cm., issued by A & H Builders to [typescript:] "Jan van der Marck, August 10, 1972", signed "Christo" in pen and ink, w. printed "for your help in hanging the curtain at Rifle Gap", and w. printed heading (w. ill.) "Christo Valley Curtain/ Rifle Gap, Colorado", framed together w. a (sl. faded) C-print portrait of Jan van der Marck, verso frame w. dedic. "Voor Misja van Jan 1993". (100-150)  
- Yellowed.  
= Art historian and curator Jan van der Marck (1929-2010), was the project manager of the Christo's "Valley Curtain" project, 1970-1972, which after 28 months of preparation was installed on August 10, 1972. On August 11, 1972, 28 hours after completion, a gale made it necessary to start with the removal of the curtain (<https://christojeanneclaude.net/artworks/valley-curtain>).
- 3743 - -. "Early Works 1958-69". Col. offset poster, 83x58,5 cm. - AND 8 photogr. posters of projects by the same: 4x in the series "Early Works 1968-1964" and 4x for "The Gates". (100-150)
- 3744 **Christo (1935-2020) (after)**. "Valley Curtain, Rifle, Colorado, 1970-72." Colour photogr. offset poster by Harry SHUNK, 84x63 cm., titled in margin in the print, Christo, 1972. - AND 3 other large posters after projects by Christo. (80-100)

- 3745 **Christoforou, John (1921-2014).** (Untitled). Colour lithograph, 47x50,5 cm., signed and numb. "37/50" in pencil. (70-90)
- 3746 **Ciry, Michel (1919-2018).** "La barrière". Drypoint, 10,8x14,5 cm., signed "Michel Ciry 1943" and "25/40" in pencil. - AND 10 other prints by the same, all but one etchings, i.a. "Jean Jacques", "Le Chapeau de Faille" and "Le Moulin". (60-80)
- 3747 **Citroen, Paul (1896-1983).** 12 Lithographieën. Zutphen, Walburg Press, 1976, 12 lithographs, each 66x50,5 cm., each signed "Paul Citroen" and numb. "39/100" in pencil, 9x titled in pencil, 3x on the stone, 4x dated "XI'76" in pencil, 5x dated on the stone, colophon leaf, printed in 100 numb. copies, orig. cl. portfolio, folio. (100-150)  
- Portfolio partly foxed.  
= The portrayed: Mara, Lyda, Ella, Jan Cremer, Piet Clement, Mieke, Mart Kempers, Ellenor, Nora, W. Sandberg, Anneloor and Christi. Published on occasion of the artist's 80th birthday.
- 3748 - -. (Café-tuin met witte stoelen). Lithograph, 34x39 cm., signed "Paul Citroen" and "46/100" in pencil, signed "P. Citroen" on the stone (yellowed). - AND 9 other prints, i.a. by Harry DISBERG, Bernard ESSERS and Henk HUIG. (100-150)
- 3749 - -. (House in the woods). Drawing, pencil and black chalk, 23x34 cm., signed "P. Citroen", framed. (100-150)  
- Slightly soiled/ yellowed.
- 3750 - -. Metropolis. Colour silkscreen, 57x44 cm., signed "Paul Citroen" in pencil. (500-700)  
= Reduced size variant of the 1972 facsimile reprint of the famous 1923 collage. SEE ILLUSTRATION PLATE IX.
- 3751 **[Clement, P.]. "30 Jaar Piet Clement."** Amst., Printshop, 1988, 22 prints by Sjoerd BAKKER, Dick CASSEE, CONSTANT, Jan CREMER, Jef DIEDEREN, Peter VAN DRUMPT, Martin ENGELMAN, Harry GERRITZ, Klaas GUBBELS, Jan HENDRIX, Jeroen HENNEMAN, Jaap HILLENUS, Ger LATASTER, Reinier LUCASSEN, LUCEBERT, Roger RAVEEL, Guillaume LE ROY, Jan SIERHUIS, Kees SLEGT, Kees SPERMON, Ronald TOLMAN and Wilfred VOET, various techniques, all ±75x56 cm. (or vice versa), signed and numb. "V/XXXV" in pencil, letterpress colophon leaf, printed in 85 copies (35), loose as issued in orig. cl. portfolio, large folio. (1.500-2.500)  
- Print by Cassee w. fold in blank margin. Portfolio partly sunned.  
= One of 35 Roman numb. copies for the artists and collaborators. Provenance: the estate of Constant Anton Nieuwenhuys. SEE ILLUSTRATION PLATE X.
- 3752 **Cohen-Gosschalk, Johan (1873-1912).** (Portrait of a young girl). Drawing, black and white chalk (and blue for the eyes), 29x21,7 cm., signed "Johan Cohen 1900". (100-150)
- 3753 **Colla, Ettore (1896-1968).** (Untitled composition). Lithograph, 20x30 cm. (leaf 70x49 cm.), signed and numb./ dated "17/100/1966" in pencil (formerly rolled). - AND a colour lithograph by Renato VOLPINI. (80-100)
- 3754 **Collette, Joan (1889-1958).** "Ego sum Pastor bonus". Drawing, watercolour, 40,5x30,4 cm., signed "Joan Collette 1955" and "met eerbied en erkentelijkheid aan pastoor deken Th. Wolters Wouw" in pencil (foxed/ yellowed). (50-70)
- 3755 **Colnot, Arnout (1887-1983).** (A farm on a winter's day). Oil on canvas, 80x120 cm., signed "A Colnot", framed. (500-700)
- 3756 - -. "Landschap in Kortenhoeft". Oil on canvas, 80x100 cm., signed "A Colnot" in lower left, titled on verso, framed. (500-700)
- 3757 **Constant (1920-2005).** Gastarbeiders. Etching w. drypoint, printed in black and greyish blue, 1970, 17,6x15,5 cm., signed "Constant" and numb. "4/60" in pencil. (150-250)  
= Not in Dagen/ Van der Horst.



- 3758 - -. Labyrinth. Etching w. aquatint and (blue) drypoint, 17,5x14,5 cm., signed and "4/190" in pencil, publ. by Prent 190.[#] (150-250)  
 - Yellow offsetting from former passepartout.  
 = An edition of 50 copies also exists without the blue drypoint lines, which is an earlier state. Cf. Dagen/ Van der Horst 86 (titled "Sade in het labyrinth").
- 3759 - -. Labyrismen 8. Col. lithograph, 38,2x47,5 cm., numb. "1/73" in pencil, signed "Constant" on the stone, framed. (300-500)  
 - Lacks small piece of upper right corner; sl. yellowed.  
 = Plate 8 of the portfolio 'Labyrismen' (1968). Dagen/ Van der Horst 65.
- 3760 **Cooke, Barrie (1931-2014)**. "River Dart". Oil on panel, 18x23 cm., signed, titled and dated "87" on verso of frame, framed. (200-300)
- 3761 **Corinth, Lovis (1858-1925)**. (Scene with a devilish figure). Lithograph, 24x25 cm., signed in pencil, on thin paper. (100-150)
- 3762 - -. Selbstbildnis. Drypoint, 11x8 cm., signed in pencil.[#] (60-80)  
 - Foxed and w. offsetting in margins.
- 3763 **Corliss, Wayne (b.1948)**. "The Opening Night Fear". "Fog on a Bike Path in Holland". Two colour silkscreens, both ±34x50 cm., signed "Wayne Corliss", titled, "Sept 1981" and "25/35" or "30/35" in pencil, on Japanese. (80-100)
- 3764 **Corneille (1922-2010)**. "Banlieue". Colour lithograph, 49,5x66,5 cm., signed "Corneille '51-87", titled and "113/200" in pencil, framed. **Lucebert (1924-1994)**. Het offer. Colour silkscreen, 39,5x60,5 cm., signed "Lucebert '73" and "37/200" in pencil, signed "Lucebert", "Pax" and "8 V '72" in the print, published by the Cercle Graphique Européen, with its blindstamp. (150-250)  
 = Lucebert in het Stedelijk 863-G.
- 3765 - -. (Bird and flower). Colour silkscreen, 13x18 cm., signed "Corneille '89" and "EA VI/XX" in pencil. (60-80)
- 3766 - -. "Geluk". Drawing on an envelope, black pen, 13,5x16 cm., signed "Corneille '88" and titled in the image, w. "Postbus 85005 3508AA Utrecht" printed on the seal flap. (600-800)  
 - Fine. = SEE ILLUSTRATION PLATE XI.
- 3767 - -. (Woman and bird). Colour lithograph, 34,5x26 cm., signed "Corneille '86" and "77/200" in pencil. (100-150)
- 3768 - -. (Woman with trees, a bird and a cat). (Woman with trees, a bird and a woman). Set of two colour lithographs, both ±33x23 cm., signed "Corneille '82" and "200/200" in pencil. (200-300)
- 3769 **Cossaar, Ko (1874-1966)**. (Church interior). Watercolour, 50,5x38,8 cm., signed "J. Cossaar" in lower right corner. (80-100)  
 - Verso w. paper tape along outer margins.
- 3770 **Cossmann, Alfred (1870-1951)**. Der Agitator. Etching and aquatint, 8,8x20,5 cm., signed "Alf. Cossmann" in pencil (yellowed). (80-100)
- 3771 **Counhaye, Charles (1884-1971)**. (A knight holding a sword and a shield). Drawing, gouache, 59x45 cm., signed "Counhaye" and dated "43" in lower left corner. (80-100)  
 - Yellowed (only visible in blank margins); with a seller's stamp on verso.
- 3772 **Couwenberg, Line (1888-1976)**. (Portrait of a man). Drawing, pencil, 39x28,5 cm., signed "Line Couwenberg" and dated "janvier 1927", framed. - AND 3 other pencil portraits by the same, all framed. (100-150)
- 3773 **Cragg, Tony (b.1949)**. "Spores". Aquatint, printed in green, 30x35 cm. (image), signed "T Cragg" and "2/15" in pencil, published by Crown Point Press, San Francisco, framed. (150-250)

- 3774 **Cramer, Rie (1887-1977).** (An audience with the king). Drawing, pen and black ink and watercolour, 23,2x18,5 cm., signed "Rie Cramer" and w. [later added?] "voor Wim Verhagen met hartelijke groeten! Mei 1965" in ballpoint, framed. (200-300)
- 3775 - -. (Baby boy with two deer next to a stream). Drawing, pen and black ink and watercolour, 13,5x13 cm., signed "Rie Cramer" in lower right corner, framed. (150-250)
- 3776 - -. (Boy and girl in traditional costume in the mountains). Drawing, pen and black ink and gouache, 12x18,3 cm., signed "Rie Cramer" in lower right corner, framed. (250-350)
- 3777 - -. (Boy with rocking horse). Drypoint, 7,5x10 cm., signed "Rie Cramer" in blue ballpoint, on Japanese, framed. (100-150)  
- Sl. yellowed.
- 3778 - -. "Buenos Fiestas wenst Rie Cramer 1964 1965." Drawing, pen and black ink and (gold) watercolour on cloth, 13x8 cm., framed. (100-150)
- 3779 - -. (Little red riding hood gets the basket from her mother). Drawing, pen and black ink and watercolour, 18,5x17 cm., signed "Rie Cramer", framed. (200-300)
- 3780 - -. (Little Red Riding Hood, grandmother, the hunter and the dead wolf). Drawing, pen and black ink and watercolour, 18,5x17,5 cm., signed "Rie Cramer" in lower left corner, framed. (150-250)
- 3781 - -. "Paolo en Francesca". Lithograph, ±1920, 12,6x6,4 cm., signed "Rie Cramer" in pencil and on the stone (below the image), monogrammed on the stone, framed. (80-100)  
- Partly foxed; frame sl. dam.  
= Leaf w. autograph signed dedication, title, date and "zeldzaam litho'tje" mounted on verso of frame.
- 3782 - -. (Princess and Puss in Boots). Drawing, pen and black ink and watercolour, 17,5x15 cm., signed "Rie Cramer" in lower right corner, framed. (200-300)
- 3783 - -. Prinses op de erwt. Drawing, pen and black ink and watercolour, 13,7x10 cm., monogrammed and "IV", framed. (200-300)  
= Leaf w. autograph signed new year's wish and "en een (zeldzame) schets van de 'Prinses op de Erwt' voor 'Child Education' jaren geleden" mounted on verso of frame.
- 3784 - -. (Scene from an oriental fairy tale). Drawing, pen and black ink and watercolour, 19x10,5 cm., signed in lower right corner, framed. (300-400)  
= With title[?] on verso frame "De witte pauw". SEE ILLUSTRATION PLATE XI.
- 3785 - -. (Seated boy playing the flute). Etching, 9,2x13,2 cm., signed "Rie Cramer" in blue ballpoint, on Japanese, framed. (150-250)
- 3786 - -. (Sleeping boy surrounded by elves). Drawing, pen and black ink and watercolour, 17,3x12,5 cm., signed "Rie Cramer" in lower right corner, framed. (300-400)  
= SEE ILLUSTRATION PLATE XI.
- 3787 - -. (The Swineherd). Drawing, pen and black ink and gouache, 22,5x19,5 cm., signed "Rie Cramer" in lower right corner, under passepartout. (200-300)  
- Sl. yellowed/ sl. foxed.
- 3788 - -. (Three sad people in a rowing boat). Drawing, pen and black ink and watercolour, 9x18,5 cm., signed "Rie Cramer" in lower right corner, framed. (150-250)  
- Sl. yellowed; lower right corner dam. (w. loss of the "r" in the signature).  
= With title[?] on verso frame "De witte pauw".
- 3789 - -. (Young girl spinning wool). Drawing, pen and black ink and watercolour, 12,8x18,8 cm., signed "Rie Cramer" in lower right corner, framed. (200-300)

- 3790 **Cremer, Jan (1940-2024)**. Donar. Etching and aquatint, 54,2x42,7 cm., signed "Jan Cremer '75" and "39/100" in pencil, titled "Donar" in the plate. (60-80)  
- Fine. = Cremer Grafiek/ Prints 1956-1998 75-04/E.
- 3791 - -. (Toscana). Colour aquatint, 24,5x31 cm., signed "Cremer 99" and "129/250" in pencil, framed. (100-150)
- 3792 - -. (Toscana). Colour aquatint, 25x33 cm., signed "Cremer 99" and numb. "129/250" in pencil, framed. (100-150)  
- Trifle yellowed.
- 3793 - -. Winter. Colour lithograph, 68,5x52 cm., signed "Jan Cremer '76" and "176/190" in pencil, published by Prent 190. (80-100)  
= Cremer Grafiek/ Prints 1956-1998, 76-14/L.
- 3794 **Cremers, Marie (1874-1960)**. (Still life with flowers in a vase). Oil on board, 31x27 cm., signed "Marie Cremers" and "1915" in lower left corner, framed. (100-150)  
- Sl. stained. = Part of the "Nieuwe Kunst".  
AND an anonymous 19th cent. drawing of a (Dutch?) riverscape, framed.
- 3795 **Czanara (= Raymond Carrance) (1921-1998)**. Lot of 6 col. etchings, from 37x28 to 37x56 cm., 5x monogrammed in the plate, all printed on silk and laid down on paper. (120-150)  
= I.a. designs for H. de Montherlant, *La Ville dont le Prince est un Enfant* (Paris, 1967).
- 3796 **Daalhoff, Henri van (1867-1953)**. (A Dutch farmer's family in front of a farm). Oil on panel, 19x25 cm., signed "hvDaalhoff" in lower right corner, framed. (70-90)  
- Vague horizontal cut in the centre.
- 3797 - -. (A Dutch farmer's wife and her child walking towards a farm). Oil on panel, 14x18 cm., signed "hvDaalhoff" in lower right corner, framed. (60-80)
- 3798 - -. Lot of 5 small drawings, showing (people in) landscapes and villages, pencil and/ or col. crayon or pen and brown ink, 8x11 to 19x14 cm., all signed "H. van Daalhoff" and 2x dated ("1921" and "1953"). (100-150)  
- All doubled or partly laid down on mount; occas. sl. yellowed.
- 3799 - -. (A woman in front of a Dutch village with a windmill). Oil on panel, 19x25 cm., signed "hvDaalhoff" in lower right corner, framed. (50-70)  
- Dark painting; varnish browned/ soiled.
- 3800 - -. (A woman in front of a village with a church tower). Oil on canvas, 23x26 cm., signed "hvDaalhoff" in lower right corner, framed. (60-80)  
- Dark painting; varnish browned/ soiled.
- 3801 - -. (A woman walking through a winter forest). Oil on panel, 30x23 cm., signed "hvDaalhoff" in lower right corner, framed. (60-80)
- 3802 **Daamen, Heidi (b.1940)**. (Japanese couple and a woman walking off, with a tea pot in front). Drawing, watercolour and gouache, 13x19 cm., signed "Heidi Daamen '74" and monogrammed in pencil. **Idem**. (Young woman holding a thin rope above her head). Drawing, watercolour and gouache, 16x22 cm., signed "Heidi Daamen 1970" in pencil. - AND an etching by Theo DAAMEN, "Omkijkende meisjes" (signed, titled and "ets 6/60" in pencil). (80-100)
- 3803 **Dake, Carel (1857-1918)**. (Fishing vessels trying to get through the surf). Etching on vellum after H.W. MESDAG, 58x44,5 cm., signed "Carel L. Dake aq" and "no.2" (vaguely) in pencil, "H.W. Mesdag" in the plate, signed "Carel L. Dake 1897" in the plate, w. a remarque of a crown below the image, published by Scheltema & Holkema, Amsterdam. **Jordens, Jan (1883-1962)**. (Church interior). Woodcut, 15x12,7 cm., signed "JOR '43" in pencil, under passepartout (sl. browned). - AND 6 others, i.a. by Carel DAKE, Johannes AARTS and Piet SNEL. (60-80)



- 3804 **Delaunay, Sonia (1885-1979) (after)**. Ulysse. Wall tapestry, screenprint on canvas, 290x142 cm., monogrammed and numb. "47/900" in the print in outer left margin, wooden handles.  
- Upper handles w. smokestains in corners. (200-300)
- 3805 **Dalí, Salvador (1904-1989)**. (Dante in doubt). Colour woodengraving, 25x19 cm. (leaf 33,5x26,5 cm.), signed "Dali" and numb. "90/150" in red pencil, from *Divine Comédie*, Paradis 7, 1963. (100-150)  
= Michler/ Lopsinger 1112.
- 3806 **Damave, Poppe (1921-1988)**. "Ome Frans". Etching, 25,6x37,4 cm., signed "Poppe Damave" in pencil, under passepartout. **Benoit, J. (?)** (Sheep). Drawing, black ink, 17,8x13,3 cm., w. signed dedication on passepartout by GODFRIED BOMANS "Voor Rutink [sic], in ruil voor de zon!" and "9 juni 1967" (foxed). - AND 12 others by i.a. Isidorus van MENS, Hubert LEVIGNE, Willem van den BERG. (80-100)
- 3807 - -. (Village). Drawing, watercolour, 20x35 cm., signed "Poppe Damave" in lower left corner, under passepartout. **Idem**. "De maaltijd". Etching, 20x24 cm., signed "Poppe Damave" and titled in pencil, under passepartout. (60-80)
- 3808 **[Dance of death]. Sauer, Walter (1892-1930)**. Symphonie Macabre. Series of 4 woodcuts (of 13), each 18x17,5 cm., signed "Walter Sauer" in pencil, monogrammed "WS" in the block, from R. LIMBOSCH, Symphonie Macabre, 1921. (100-150)
- 3809 **Daniëls, René (b.1950)**. De donkere kamer. Col. silkscreen, 38,5x26,5 cm., monogrammed "RD 86" in pencil, fold. as published. (300-500)  
= Published in: CODE. No.5 (Amst., 1986, printed in 450 numb. copies). With a copy of the periodical.
- 3810 **Dekkers, Ad (1938-1974)**. Ad Dekkers. Amstelveen, Aemstelle, 1970, 6 embossed plates by AD DEKKERS, each 20x20 cm. (leaf), (4) textp. by C. Blotkamp, bound as a blockbook, orig. wr., sq. 8vo.  
- Trifle yellowed. Two leaves loose(ning).  
AND 2 others by the same: Tekeningen 1971/1974 (Otterlo, 1977, (col.) ills., orig. (foxed) wr., obl. 4to) and A. DEKKERS. STRUYCKEN. Tekeningen (Heerlen, 1977, ills., orig. wr.). (80-100)
- 3811 **Delaunay, Sonia (1885-1979)**. Totem. Col. etching and aquatint, 38,5x28 cm., signed "Sonia Delaunay" and "96/200" in pencil, published by Cercle Graphique Européen. (600-800)
- 3812 **Delhez, Victor (1902-1985)**. "Beest I en Beest II worden in het meer van vuur geworpen". Woodcut, 40x33 cm., signed, titled and w. dedication in pencil, monogrammed in the block,  
- Mounted under passepartout. = Impressive visualization of the bible book Apocalyps, verse 19-21. (70-90)
- 3813 **Deodatus, Jan (1914-1986)**. "Groningen stadstuin Heeresingel 8." Drawing, brown wash, 46x30 cm., signed and titled and "44", on greyish paper, under passepartout. **Idem**. "Groningen vanaf het Stalstraatje." Drawing, black crayon, 32,5x50,8 cm., signed, titled and "45" and [in upper left corner] "No.63" in pencil.  
- Pinholes in outer blank margin; lower left blank corner moulded; verso upper margin remains of sellotape.  
AND 2 others by Chris BEEKMAN and Willem GRONDHOUT. (60-80)
- 3814 **Derks, Sandra (b.1960)**. (A man lying on the ground). Drawing, watercolour and gouache, 21x29,5 cm., signed "Sandra Derks" and "86" in pencil in lower right corner. (70-90)  
- Upper corners tipped onto paper mount.
- 3815 **Derkzen van Angeren, Antoon (1878-1961)**. (Farmhouse and garden of the postman). Drawing, black crayon, 37x60 cm., signed and "1905" in pen and ink in lower left corner, framed. - AND 2 etchings by the same, both signed in pencil. (80-100)
- 3816 - -. (Portrait of the artist's wife, Marie de Roo). Etching, 12x8,2 cm., signed "Ant. Derkzen van Angeren 19 Dec. 1905" in pencil. **Idem**. (Interior). Etching, 14x10 cm., signed "Ant. Derkzen van Angeren 1905" and "gedrukt door den etser" in pen and blue ink. - AND 5 other etchings by the same, Hans PETRI and Johan PROOST. (50-70)

- 3817 - -. (Selfportrait). Etching, 19,8x16,4 cm. (image), signed "Ant. Derkzen van Angeren" in pencil, monogrammed and "11 Dec 1907" in the plate. **Idem.** (Portrait of a man). Etching, 21,5x16,4 cm., signed "A Derkzen van Angeren 1944" in pencil. **Löb, Alfred (1883-1959).** "Huib Gerretsen". Drypoint, 19,7x24,7 cm., signed "Alfred Löb fec." and "1954" and titled in the plate. - AND 2 others, i.a. a drypoint self portrait of Hein VAN ELFEREN.[#] (70-90)
- 3818 - -. (Two skulls). Etching, 34,8x27,8 cm., signed "A. Derkzen van Angeren" in pencil, on Japanese. - AND 6 others, lithographs by HENRICUS and Rudolf BREMMER, a pencil drawing ("Portret van mijn neef M" and 2 lithographs by Willem MÜHLSTAFF and a lithograph by Jacob NIEWEG. (80-100)
- 3819 **Devambez, André (1867-1943).** "Le froid". Etching and aquatint, 23x28 cm., signed "André Devambez" and "67/150" in pencil, signed and titled in the plate (scratches). - AND 9 other prints, i.a. by Louise IBELS (3x, all signed in pencil), Charles BERTHOLD-MAHN and Louis LEGRAND (unsigned). (80-100)
- 3820 **Dicke, Otto (1918-1984).** (The pulpit in the Grote Kerk, Dordrecht). Drawing, brush and ink, watercolour, 40x28,5 cm., signed "Otto Dicke 45", framed. (60-80)
- 3821 **Diederer, Jef (1920-2009).** (Abstract composition). Colour woodcut and linocut, 74x51 cm., signed "Diederer '77" and "28/50" in pencil, on Japanese. (50-70)  
- Two oblique creases; sm. tear in outer margin of the image.
- 3822 **Dignimont, André (1891-1965).** (Still life with a colourful bouquet in a vase). Drawing, watercolour, 63x48 cm., signed "Dignimont" near lower right corner. (80-100)  
- Slightly yellowed; some sm. brown (foxed) stains.
- 3823 **Dijk, K. van (20th cent.).** (Still life of grapes, (peeled) lemons and an apple). Oil on wood, 35,8x55,5 cm., signed "K.v.Dijk" in lower right corner, framed. (100-150)
- 3824 **Dijkstra, Johan (1896-1978).** Gezicht op Obergum vanaf Winsum. Etching, 23,5x29,4 cm., signed "Johan Dijkstra" and "Vereeniging ter bevordering van beeldende kunsten 1947" in the plate (De Vries D 278). - AND 10 other prints, i.a. by Willem van den BERG. (50-70)
- 3825 - -. "Johan Dijkstra. Groninger Museum en Provinciehuis." Woodcut poster, printed in yellow and blue, 1958, 96x54,5 cm. (70-90)  
- Mediocre copy. Torn/ tears on middle-fold and lacks portion; frayed/ dam. in blank margins.  
= Cf. De Vries H11.
- 3826 - -. (Lakeview with reflecting trees). Drawing, black, blue and greyish blue crayon, 38,2x56 cm., w. artist's stamp in lower right corner, framed. (150-250)  
- Pinholes in outer corners; lower left corner w. folds.
- 3827 - -. Zooals het koren ruischt (...). Woodcut, 10,5x5,6 cm., signed "J. Dijkstra" and dated "1923" in pencil. (100-150)  
- Yellowed and foxed. = Cf. De Vries p.341. Separate print for J. COHEN, Schermer (Gron., 1923). Rare.
- 3828 **Dijkstra, Johan (1896-1987).** Baggermolen. Etching, printed in blue, ±1925/1926, 35,5x39 cm., signed "J. Dijkstra" and "Epreuve d'artiste" in pencil. (100-150)  
- Sl. browned/ foxed and laid down on mount. = De Vries D115
- 3829 **Dijkstra, Siemen (b.1968).** "Het Groene Bos (de Bork)." Colour woodcut, 12,9x12,9 cm., signed, titled, "2001" and "80/355" in pencil (fine). (100-150)
- 3830 **Dijsselhof, Gerrit (1866-1924).** (Study of a fish). Drawing, black crayon, 19x25 cm., monogrammed in pencil, numb. "47" in pen and ink. (100-150)
- 3831 **Dix, Otto (1891-1969).** Dame mit Reiher. Lithograph, 1923, 38x27 cm., signed "Dix 23" in pencil, on Simili Japon. (1.500-2.500)  
- Yellowed; vague brownish circular stripes in right part; a few tiny tears in outer left blank margin; w. a Sotheby's stamp on verso.  
= Karsh 62/II, probably c, published by Euphorion-Verlag (but without the blindstamp). SEE ILLUSTRATION PLATE XI.

- 3832 **Dobbenburgh, Aart van (1899-1988).** (Portrait of a black woman). Lithograph, 24,5x34 cm., signed "Aart v. Dobbenburgh '71" in black ballpoint, under passepartout. (60-80)
- 3833 **Dokkum, Hans van (1908-1995).** (Skull and flowering branch). Etching, 25,x19,5 cm., signed "Hans van Dokkum" and "26/41 druk vd etser" in pencil, monogrammed in the plate. - AND a small stack of ±25 prints, various medium sizes, i.a. by Han JELINGER, Jan DEODATUS, Johannes JOSSEAUD, RUURD van den BERG, ALBERT HEMELMAN and Jan Coenraad NACHENIUS. (80-100)
- 3834 **Dokoupil, Jiri Georg (b.1954).** Begegnung. Silkscreen and watercolour, 81x60,5 cm., signed and "66/90" in pencil, from the portfolio *For Joseph Beuys*, Munich/ New York, Edition Schellmann/ Galerie Bernd Klüser, 1987, loose as issued in the orig. wr., folio. **Dahn, Walter (1954-2024).** Joseph Beuys, Walter Dahn, Michael Rutkowski: Gespräch. Silkscreen, 50,5x71 cm., signed, "86" and "66/90" in pencil, from the portfolio *For Joseph Beuys*, Munich, New York, Edition Schellmann/ Galerie Bernd Klüser, 1987, loose as issued in the orig. wr., folio. - WITH: **Christiansen, H.** Schottische Symphonie aus "Celtic". Munich/ New York, Edition Schellman/ Bernd Klüser, 1986, 2nd ed., 2 LPs with booklet (score "Requiem of Art"), signed "66/90", from the portfolio *For Joseph Beuys*, 1987. (100-150)
- 3835 **Dom, Pol (1885-1978).** (Achterburgwal, Amsterdam). Etching, 29,3x38,3 cm., signed "Pol Dom 1909" in the plate. - AND an unsigned lithogr. Amsterdam canal view by Aart van DOBBENBURGH. (50-70)
- 3836 **Domberger Siebdruck-Kalender 1970.** Bonlanden, Edition Domberger, 1970, colophon leaf, 11 (of 14) lvs. (incl. the title-leaf and the silkscreen mylar overlay leaf), of which 9 (of 12) lvs. w. a col. silkscreen (all 30x30 cm.), printed in 2500 numb. copies (2375), 40x30 cm. (80-100)  
- All silkscreens fine/ loose/ text in margins cut off; lacks 3 lvs. of May, July and August w. silkscreens by Charles HINMAN, Hsiao CHIN and Sanford WURMFELD;  
= Comprises silkscreens by Herbert KAPTIZKI (2x), Richard ANUSZKIEWICZ, Hansjerg MAIR-AICHEN, Kyohai INUKAI, Allan D'ARCANGELO, Otto Herbert HAJEK, Gerald LAING, Robert INDIANA, Fritz RUOFF and Luitpold DOMBERGER.
- 3837 **Domberger Siebdruck-Kalender 1972.** Bonlanden, Edition Domberger, 1973, colophon leaf, 26 lvs. (incl. the title-leaf and the silkscreen mylar overlay leaf), of which 14 lvs. w. a col. silkscreen (all 42x42 cm.), printed in 3000 numb. copies (2700), ringbound, 49x42 cm. (120-150)  
- All silkscreens fine.  
= Comprises silkscreens by Herbert KAPTIZKI (2x), Richard ANUSZKIEWICZ, Luitpold DOMBERG, Stephen EDLICH, Robert INDIANA, Frank WERNER, Josef LEVI, Nicholas KRUSHENICK, Horst SCHEFFLER, Hugo DIETZ, Edna ANDRADE, Peter STROUD and Raimund GIRKE.
- 3838 **Domberger Siebdruck-Kalender 1973.** Bonlanden, Edition Domberger, 1973, colophon leaf, 24 lvs (of 26), of which 12 (of 14) lvs. w. an orig. col. silkscreen (all 42x42 cm.), printed in 2500 numb. copies, ringbound, 49x42 cm. (100-150)  
- All silkscreens fine; lacks the title-leaf w. a silkscreen and the silkscreen mylar overlay leaf (both by Herbert KAPTIZKI).  
= Comprises silkscreens by Walter ALLNER, Werner BERGES, Allan D'ARCANGELO, Julian STANCZAK, Larry STARK, Ingrid POHL, Rinaldo PALUZZI, Timo HEIMANN, Karel NOVOSAD, Fritz RUOFF, Gerd WINNER and John WILLENBECHER.
- 3839 **Domberger Siebdruck-Kalender 1974.** Bonlanden, Edition Domberger, 1974, colophon leaf, 13 lvs. (incl. the title-leaf), all w. an orig. col. silkscreen (all 39x39 cm.), printed in 2500 numb. copies (2480), ringbound, 49x42 cm. (150-250)  
- All silkscreens fine; first and last leaf loose and lacking part of lower and upper blank margin (causing loss of text).  
= Complete calendar comprising silkscreens by Luitpold DOMBERGER (2x), Max ACKERMANN, Ulrich OTTO, Eugenio CARMÍ, Anni ALBERS, Herbert BAYER, Olga BLUMENBERG, Sanford WURMFELD, Gerd WINNER, Rolf RAPPAZ, Elaine KURTZ and Aknai TAMÁS. This copy unnumb.
- 3840 **Domergue, Jean Gabriel (1889-1962).** L'Ange de guerre. Colour lithograph w. remarque, 60x37 cm., signed and numb. "19/50" in pencil, on Japanese. (50-70)  
- Blank margins occas. rubbed.
- 3841 **Dongen, Kees van (1877-1968).** Bouquet des fleurs. Colour lithograph, 34,8x27,3 cm., from L. FARGUE, *Au Temps de Paris* (Paris, 1964, printed in 271 copies). (150-250)  
= Cf. Juffermans JB22.



- 3842 - -. Place Vendôme. Colour lithograph, 34,8x27,3 cm., from L. FARGUE, *Au Temps de Paris* (Paris, 1964, printed in 271 copies). (150-250)  
= Cf. Juffermans JB22.
- 3843 **Dongen, Kees van (1877-1968)**. "Alanova". Col. cliché print, 35x25 cm., signed "van Dongen" and titled in the print, on the frontwr. for the program booklet *Théâtre des Champs-Élysées (...) Spectacle de danse et mime par Alanova* (Paris, 1933, (4)p., orig. wr., folio). (100-150)  
- Spine splitting; wr. irregularly browned along margins and frayed in blank margins.  
= Rare. Juffermans p.189.
- 3844 - -. Ceres. Colour offset lithograph, 57,5x46,5 cm., signed "Van Dongen" and numb "119/200" in pencil. (1.200-1.500)  
- Sl. yellowed; verso traces of former passepartout.  
= Juffermans JM8. SEE ILLUSTRATION PLATE XII.
- 3845 - -. "Chaussures Cecil." Lithograph, printed in black and pink, signed "Van Dongen" on the stone, from *Arts et métiers graphiques*, 1929 (not in Juffermans). - AND 2 other col. offset illustrations by the same, i.a. "Les Cheveux de couleur sont à la mode...", a helio-engraving(?) after the watercolour *L'Espagnole à la rose rouge* (w. signature "Van Dongen" and "VI/XXV" in pencil) and a posthumous printed offset lithograph *Bien enchaîné* (from P. BORDAS, *A même la Pierre* (Paris, 1982)). (100-150)
- 3846 - -. "Ex libris cvoirolisebasticis". Aquatint or heliograph, 6,5x8 cm., signed "van Dongen" in pencil. (60-80)
- 3847 - -. Gloire A Paris. Faubourg Saint-Honoré. Colour lithograph, 40,5x32 cm., signed "Van Dongen" on the stone, framed. (400-600)  
- Trifle yellowed.  
= Juffermans p.173 (on the poster with the text). Proof for the poster, without the text.
- 3848 - -. "Milles Nuits et une Nuit". Colour lithogr. poster, 78,5x56 cm., printed by S.I.D.I., Levallois for NRF, 1955, laid down on linen. (400-600)  
- Old folds/ creases and closed tears. = Rare. Juffermans p.175. SEE ILLUSTRATION PLATE XII.
- 3849 - -. "Les Peintres témoins de leur Temps". Colour lithogr. poster, 73,5x51 cm., signed "Van Dongen" on the stone, Paris, Mourlot, 1955. (200-300)  
- Trifle soiled in blank margins.  
= Juffermans p.174, for the original lithograph see JL 30.
- 3850 - -. La Révolte des Anges. Lot of 25 col. lithographs from the work (of 58), 2x full-p., incl. the textpages, Paris, Scripta et Picta, 1951. (150-250)
- 3851 - -. La Toile de Avion. Col. cliché print, 23,7x16,4 cm., signed "Van Dongen" in the print, on the frontwr. of sales catalogue for *La Toile de Avion*, Paris, Braun et Cie, 1934, (28)p. (incl. inside wr.), orig. wr. (150-250)  
- Frontwr. sl. unevenly browned and some foxing. = Rare. Not in Juffermans.
- 3852 - -. Young girl. Lithograph, 1929, 28,3x24 cm., monogrammed on the stone, published as insert for *Le Manuscrit Autographe*, No.25. (500-700)  
- Small tear in lower blank margin. = Juffermans JL 15. SEE ILLUSTRATION PLATE XII.
- 3853 **Donker, Charles (b.1940)**. Aanwas in Rhijnauwen met dakpannen. Etching, 1980, 27x36 cm., signed "Charles Donker" and "No.3" in pencil, "De ekster poetst (...)" in the plate. (200-300)  
= RKD CD 80-3 (50 copies), third state (of 3).
- 3854 - -. De centimeter. Etching, ±1969, 20,5x30 cm., signed "Charles Donker" and "3/20" in pencil, signed "Charles Donker" and "21 X 69[in reverse]" in the plate. (150-250)  
= RKD CD 69-9, 4th and final state with the landscape and with "Maart" above.
- 3855 - -. Dode waterhoen. Etching, 1989, 21,2x22,8 cm., signed "Charles Donker" and "2/75 in pencil, titled in the plate. (100-150)  
= RKD CD 88-30, the second state (of 2).

- 3856 - -. Dode waterhoen. Etching, 1989, 21,2x22,8 cm., signed and "19/75" in pencil, titled in the plate. (200-300)  
= RKD Studies, CD 88-30, 2nd state of 2.
- 3857 - -. Dood muisje I (in cirkel). Etching, ±1970, 11x11,9 cm., signed "Charles Donker" and "15/20" in pencil. (150-250)  
- Slightly yellowed. = RKD CD 69-24, the 2nd state (of 2).
- 3858 - -. Scholeksters op Griend. Etching, 1973, 14,5x22,8 cm., signed "Charles Donker" and "3/50" in pencil, titled in the plate. (100-150)  
- Trifle yellowed. = RKD CD 73-11.
- 3859 - -. Winterlandschap met heg en grote boom/ Nienhof bij Bunnik. Etching, 1977/ 1978, 22,7x28,3 cm., signed "Charles Donker" and "No.49" in pencil, "In maart cirkelende buizerden (...)." in the plate. (200-300)  
= RKD CD 77-22 (50 copies), third state (of 3).
- 3860 **Doorn, Tinus van (1905-1940)**. Linoleumsneden. N.pl., n.publ., 1981, 155 linocuts, from 8x3 to 28,5x21,5 cm., each numb. "V/XXV" in pencil, mostly monogrammed "TD" in the block, together loosely inserted in orig. silverlettered cl. dropback box (74x53,5x9,5 cm.). (600-800)  
= Large and rare collection of posthumous impressions of a large part of Van Doorn's linocut oeuvre, printed from the original plates by Selma Timmerman on 310 grs. Magnani-Giotto paper. SEE ILLUSTRATION PLATE VIII.
- 3861 **Dorazio, Piero (1927-2005)**. (Untitled composition). Colour lithograph, 38,5x61 cm., signed "Dorazio 1971" and numb. "40/90" in pencil. (150-250)
- 3862 **Dotremont, Christian (1922-1979) and Jorn, Asger (1914-1973)**. "Le Sommeil. Le Surmôle. La Semoule. La Simule. Le Surmelo". Drawing, brush and Indian ink, 18,5x21,5 cm., signed "Dotremont" and "Jorn 1963", titled in the image (fine). - LOOSELY INSERTED IN: **Dotremont, C. and Jorn, A.** La chevelure des choses. Paris, Édition Galerie Rive Gauche, 1961, printed in black and red, no pagination, num. plates, printed in 320 numb. copies (300), orig. wr. w. dustwr., green cardboard chemise and slipcase, 4to. (2.000-3.000)  
= Provenance: the estate of Constant Anton Nieuwenhuys. SEE ILLUSTRATION PLATE XII.
- 3863 **Driesch, Johannes (1901-1930)**. Das Spinrad. Etching, 18,5x16,5 cm., signed "Joh. Driesch 22" in pencil. (100-150)
- 3864 **Driesten, Arend Jan van (1878-1969)**. (Landscape with dead willow). Oil on panel, 48,5x30 cm., signed in lower right corner, framed. (60-80)  
- Restored.
- 3865 **Droese, Felix (b.1950)**. Volksverhuizing. Amst., Galerie Onrust, 1990, 1 woodcut and 1 very large screenprint in 8 parts, 65x50 (1x)/ 91x63 cm., 7x signed and "1990" in pencil, all loosely inserted in orig. signed and numb. clothbacked board portfolio w. mounted plate on frontcover w. 1 tie, published in an edition of 15 copies, large folio. (150-250)
- 3866 **Drumt, Peter van (b.1949)**. (Abstract spatial compositions). Six col. etchings and drypoint, each printed from 2-4 plates, various sizes, all signed, "1974"- "1976", "Eigen druk"/ "proefdruk" and numb. in pencil. (80-100)
- 3867 **Dufy, Raoul (1877-1953)**. (Steam train on a bridge). (Large dolphin and a ship). Two woodcuts on 1 leaf, 28x22,5 cm. (leaf size), from an unidentified work.  
= The lower woodcut with the large dolphin was originally used for G. Apollinaire, Le Bestiaire ou Cortège d'Orphée, 1911.  
AND 6 other woodcuts by Pierre Paul GIRIEUD and Jan LAUWERIKS (5x on 2 lvs. from *Wendingen*). (50-70)
- 3868 **Dulmen Krumpelman, Erasmus Bernhard van (1897-1987)**. (Façade of two Amsterdam houses). Drawing, black chalk and watercolour, 27x21,5 cm., signed "v Dulmen". **Idem.** (Houses on the Lijnbaansgracht). Drawing, black chalk, 23x31,5 cm., w. colour annots., signed "vDulmen". **Idem.** (Various people crossing a bridge in Amsterdam). Drawing, black chalk and pencil, 27x23 cm., signed "v Dulmen". (200-300)  
- All browned.

- 3869 - -. (View of the Engelsche steeg leading up to the Ronde Luthersche Kerk, Amsterdam). Watercolour, 77x37 cm., signed "v Dulmen" in lower left, framed. (700-900)
- 3870 - -. (View of the Sloterdijkbrug and Prinseneilandgracht, Amsterdam). Drawing, black chalk w. watercolour, 29x43 cm., signed "v. Dulmen 16" in lower right corner. - ON VERSO: a sketch of two boys sitting on a terrace (?) between Amsterdam houses. (120-150)  
- Under passepartout; trifle nibbled by silverfish; sl. soiled.  
= Given by the artist to the owner as payment for rendered services.
- 3871 **Dumas, Marlene (b.1953)**. "Danger. Don't look at too much art. Loss of sight. They popped out just like that." Drawing, brush, black ink and blueish gouache, 29,5x21 cm., monogrammed "MD" and "1990" in pen and black ink, titled in brush and black ink and pencil in the image, framed. (12.000-15.000)  
- Fine.  
= Provenance: bought at gallery Paul Andriessse by the present owner. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.** SEE ILLUSTRATION PLATE XIII.
- 3872 - -. "En die sterne van die hemel val op die aarde". Lithograph in black and grey and yellow watercolour, 64,5x50,5 cm., signed, "'83/84" and "a.e." in black pencil, w. dedic. "gelukkig 1984! Anna Bodon, Rento Brattinga en Kes" in black felt-tip pen, titled on the stone. (400-600)  
- Formerly rolled and sl. waterst.  
= New Year's wish for 1984 from Rento Brattinga, lithographer in Amsterdam.
- 3873 - -. "Kaïn en Abel". Lithograph, 28x30,5 cm., signed "M. Dumas 1990", titled and "10/40" in pencil. (300-500)  
= SEE ILLUSTRATION PLATE XIII.
- 3874 - -. (Portrait of Armando). Drawing, brush, black ink and yellow gouache, 29,5x24 cm., signed "Marlene" and "1990" in black crayon, with "Oorlog" in brush and black ink in the image, framed. (10.000-15.000)  
- Soft crease in left edge; nevertheless fine.  
= Provenance: bought at gallery Paul Andriessse by the present owner. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.** SEE ILLUSTRATION PLATE XIII.
- 3875 **Duncan (20th cent.)**. (Toilet). Drawing, pen and black ink, 51x66 cm., signed "Duncan '56". - AND 3 other pen and ink drawings by the same, all signed in pencil, 2x dated "57" and 1x "64". (80-100)
- 3876 **Dupont, Pieter (1870-1911)**. Garçon d'ecurie. Etching, 1896-1897, 44,5x59 cm., monogrammed and "l'Attelage. Garçon d'Ecurie" in the plate, on Japanese, under passepartout. (150-250)  
- Traces from former passepartout in outer blank margins. = Dupont 56: "Niet uitgegeven".
- 3877 - -. Garçon d'ecurie. Etching, 1896-1897, 44,5x59 cm., "l'Attelage. Garçon d'Ecurie" in the plate, w. the artist's atelier stamp, on Japanese, under passepartout. (150-250)  
- Sl. creased/ wrinkled in blank margins. = Dupont 57.
- 3878 - -. Ruitersportret Dirk Tulp. Engraving after Paulus POTTER, 1906, 36,8x30,2 cm., w. signed dedication "Aan M. van Regteren Altena/ vriendschappelijk/ Dupont" and "proefdruk" in pencil, "P. Dupont sculptsit" and "Paulus Potter Fecit" and titled in the plate, w. the address of J. Six.[#] (100-150)  
- Sm. waterstain near lower edge blank margin.  
= Dupont 99: "Ontstaan in de jaren 1905 en 1906 te Amsterdam in opdracht van Prof. Jhr. J. Six te Amsterdam. (...) meesterlijk staal van kopergraveerkunst. (...) Niet uitgegeven." The German city of Kleve is visible in the background.
- 3879 **Ebberts, Klaus (early 21th cent.)**. Fraternité. Liberté. (Complete?) series of 14 (handcol.) prints, all 36x51 cm. or vice versa (leaf), all but one signed "Klaus 2021", titled and "HC" or "EA" in pencil. (100-150)
- 3880 **Ebeling Koning, Hans (b.1931)**. (Crossroads beneath the trees). Col. lithograph, 45x57 cm., signed "Hans Ebeling Koning" and "85/100" in pencil. **Commandeur, Jan (b.1954)**. (Untitled). Large col. lithograph, 90x63 cm., signed, "94" and "67/100" in pencil. **Blom, Ansuya (b.1956)**. (Untitled). Col. lithograph, 90x63 cm., signed "AB'94" and "70/100" in pencil. (70-90)



- 3881 **Eberz, Joseph (1880-1942)**. "Das Klostergang". Lithograph, 48x38 cm., signed "J. Eberz" in pencil, signed and titled on the stone. (70-90)
- 3882 **Ebinger, Moritz (b.1961)**. "Füüür". Colour silkscreen, 76x56 cm., signed "Moritz Ebinger", titled and "1/3" in pencil. - AND 3 similar by the same: "Hoerärak", "Papannanakini" and "Sam-son" (all signed, titled and numb.). (120-150)
- 3883 **Eeden, Marcel van (b.1965)**. "Ter vermijding van Foucaultsche stroomen worden de kernen der magneten, evenals het anker gelamelleerd (...)." Drawing, gouache, 19,5x14,5 cm., titled extensively in white captions, verso frame signed "M. van Eeden 1993" in red paint, framed. = SEE ILLUSTRATION PLATE XIV. (300-400)
- 3884 **Eggen, Gène (1921-2000)**. "Man \* Vrouw. Tien houtsneden". N.pl., n.d., title-leaf and 10 woodcuts, each  $\pm 22,5 \times 27,5$  cm., loose as issued in orig. paper portfolio, folio. **Forsberg, Jim (1919-1991)**. "Temple". Woodcut, 56x43 cm., signed "Jim Forsberg 1956" and numb. "69/200" (sl. foxed). - AND a lithograph (View from a quay) by Nicolas CARREGA (sl. yellowed). (70-90)
- 3885 **Eikendal, Ger (b.1954)**. (Sculpture of a reclining nude on a modernist enclosed terrace). Oil on panel, 120x120 cm., monogrammed, framed. (1.500-2.500)
- 3886 - -. "Wat resteert....". Oil on panel, 120x150 cm., monogrammed, signed and titled on the framed on verso, framed. (2.000-3.000)
- 3887 **Elenbaas, Wally (1912-2008)**. (Two reclining figures). Lithograph, 20x52 cm. (leaf 43x53,5 cm.), signed "W. Elenbaas '48" in outer lower right corner (sl. frayed/ yellowed). - AND 7 other early lithographs by the same, 1x coloured, all signed in pencil and w. some defects (yellowed etc.). (70-90)
- 3888 **Elk, Ger van (1941-2014)**. "Tam Mountain". Colour photograph, 50,5x40,5 cm., signed "G. van Elk '79", titled and numb. "351/500" in felt-tip pen, blindstamp "Edition Mid" in lower left corner. (100-150)  
- Outer lower right corner sl. folded. Otherwise fine.
- 3889 **Enneke, J.E. (20th cent.)**. (A boat along the waterline at sunset). Oil on panel, 13x18cm., signed "J.E. Enneke" or "J. Eenneke" in lower right corner. (50-70)  
- Trifle worn along the margins. = Attractive view.
- 3890 **Ensor, James (1860-1949)**. La mort poursuivant le troupeau humain. Cliché, printed in red, 19,4x14,5 cm., w. "James Ensor" in pencil, probably from *Gand Artistique* (1925, no. 12 supplément) (cf. Tavernier 104). (60-80)
- 3891 **Escher, M.C. (1898-1972)**. Aarde, nieuwjaarswens 1953. *Earth, New Year's greeting-card 1953*. Two-colour (black and orange) print, with letterpress "Felicitas 1953" and "Eugène & Willy Strens" in anthracite, (1952), 15,5x13,5 cm., monogrammed in the plate. - IN: **Boekcier**. Mededeelingen van den Nederlandschen Exlibris-Kring. (The Hague), 1932-1960, 3 vols., num. (col.) ills./ tipped-in (col.) ex libris, contemp. unif. cl., sm. 4to.  
- Tipped-in *Boekcier*, 1959, no.3.  
= Version without the printed text on verso. H.J.P.C. Buul, *De collectie Strens* (in: Uit de boeken van Eugène Strens. Zutphen/ The Hague, 1995): "Met Escher wordt ook uitvoerig gecorrespondeerd over de grafische uitvoering van de nieuwjaarswensen. Is er aanvankelijk sprake van vier litho's, uiteindelijk kiest Strens, in verband met de lagere drukkosten voor cliché's. Door de tweekleurendruk van de wenskaarten werden er acht verschillende cliché's gemaakt. In de vakliteratuur en de veilingcatalogi is er tot nu toe steeds van uitgegaan dat de wensen gesneden zijn in hout. Dit blijkt nu dus onjuist te zijn." (p.42-43). Bool 382 (describing the prints as woodcuts); laquinta p.40.  
AND 3 woodcut exlibris by the same, printed in issue no.4, August 1946 (leaf foxed), bound in the same vols. above. (500-700)
- 3892 - -. *Andere wereld (Other World)*. Woodcut printed in black, reddish brown and green, 31,8x26,1 cm., signed and "eigen druk" in pencil, monogrammed and "I-'47" in the block. (50.000-70.000)  
- Trifle foxed, mainly on verso; outer blank margins ( $\pm 2,3$  cm.) sl. browned from former passepartout.  
= Bool 348. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium. SEE ILLUSTRATION PLATE XIV.**

- 3893 - -. "Ex libris A.M.E. van Dishoeck". Woodengraving, 8x6 cm., letterpress "75" in lower right corner. - IN: **Giltay Veth, D.** Dutch bookplates. New York, Golden Griffin Books Arts, 1950, 53,(1) textp., 83 woodcut/ woodengr. ex libris by i.a. D. VAN GELDER and D.A. BUENO DE MESQUITA, printed in 180 numb. copies (150), orig. giltlettered cl. w. dustwr., sm. 8vo.  
- Fine. (200-300)  
= Bool 329. One of the 180 deluxe copies. This copy partly unopened.
- 3894 - -. "Ex libris Roodhuyzen de Vries-Van Dishoeck". Woodengr., 1942, 8x6 cm., monogrammed and "Legentes expellimus curas" and "Labore et Constantia" in the block.  
= Bool 325; laquinta p.32.  
**Idem.** "Ex libris A.M.E. van Dishoeck". Woodengraving, 8x6 cm. (150-250)  
= Bool 329; laquinta, p.32.
- 3895 - -. De Nederlandsche Bachvereniging. Textbooklet of J.S. Bach's Matthäus Passion, printed in purple, with woodcut (15,4x10,5 cm.) in dark purple by M.C. ESCHER on frontwrapper, Amst., n.d. (1938), 23p. (50-70)  
= Bool 302; laquinta p.28.
- 3896 - -. De Nederlandsche Bachvereniging. The same work. (30-50)  
- Vague vertical crease in frontwr.
- 3897 - -. Overdekt steegje in Atrani. Spinrag. Sprinkhaan. Scarabeeën (*Covered Alley in Atrani. Cobwebs. Grasshopper. Scarabs*). Four woodengravings, resp. 17,9x12,8/ 18x13,7/ 18,1x24,2/ 18x24 cm., monogrammed and "11-31"/ monogrammed/ monogrammed and "3-35"/ monogrammed and "4-35" in the block. - IN: G.H. 'S-GRAVESANDE, De graphicus M.C. Escher ((8)p. w. woodengr. ill. ('Overdekt steegje in Atrani') on front and 3 loose woodengr. plates ('Spinrag' w. accomp. poem)).  
= Bool 150, 154, 271 and 273; laquinta p.28, 8, 26 and 27. SEE ILLUSTRATION PLATE XIV.  
IN: **Halcyon.** Driemaandelijksch Tijdschrift voor Boek-, Druk- en Prentkunst. The Hague, A.A.M. Stols, 1940-1942, 12 issues in 9 parts, printed (fold.) leaves, booklets and quires, orig. unif. paper portfolio, kept in custom cl. dropback box, folio. (4.000-6.000)  
- Paper portfolios w. the usual wear and (minor) imperfections. Fine, complete set.  
= **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.**
- 3898 - -. Predestinatie (Verkeerde wereld) (*Predestination (Topsy-Turvy World)*). Lithograph, 29,4x42,2 cm., monogrammed and "I-'51" on the stone. (3.000-5.000)  
- Printed on thick wove paper. Yellowed (as often with this print), especially on verso; sl. discolouring in blank margin along image (from former passepartout?); very sm. inkstain in lower blank margin.  
= Bool 372. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.** SEE ILLUSTRATION PLATE XV.
- 3899 - -. Regelmatige vlakverdeling VI. Woodcut, 24x18 cm., monogrammed and "'57" in the block, numb. "VI" in upper right corner, w. printed text on verso. (700-900)  
= Bool 421. Published in *Regelmatige vlakverdeling* (Utr., Stichting De Roos, 1958).
- 3900 - -. "Wij komen er uit! Nederlandsche Exlibris-Kring 1 jan. 1947" *New Year's greeting-card 1947. (Nederlandse Ex libris-Kring)*. Woodcut, 1946, 11,8x10,1 cm., monogrammed in the block. (300-500)  
- Sl. yellowed. = Bool 345; laquinta p.29.
- 3901 - -. "Wij komen er uit! Nederlandsche Exlibris-Kring 1 jan. 1947" *New Year's greeting-card 1947. (Nederlandse Ex libris-Kring)*. Woodcut, 1946, 11,8x10,1 cm., monogrammed in the block. (300-500)  
- Sl. yellowed; blank margins w. some vague creases; verso small foxed spot.  
= Bool 345; laquinta p.29.
- 3902 - -. "Wij komen er uit! Nederlandsche Exlibris-Kring 1 jan. 1947" *New Year's greeting-card 1947. Nederlandse Ex libris-Kring*. Woodcut, 1946, 11,8x10,1 cm., monogrammed in the block. - IN: **Gedenkboek 1947. Nederlandsche Exlibris-kring.** N.pl., NEK, 1947, 84,(4)p., a large number of ill. printed from the orig. blocks (the Escher print on p.53), printed in black and blue in 1000 copies, orig. cl., 4to. (300-500)  
- Fine. = One of the few (?) copies bound in cloth (deluxe?). Bool 345; laquinta p.29.

- 3903 - -. "Wij komen er uit! Nederlandsche Exlibris-Kring 1 jan. 1947" *New Year's greeting-card 1947. Nederlandse Ex libris-Kring*. The same work, also in **Gedenkboek 1947. Nederlandsche Exlibris-kring**, orig. wr. (300-400)  
- Top of spine sl. dam.; backstrip and wr. along backstrip yellowed; backwr. some folds in lower corner.
- 3904 **[Escher, M.C. (1898-1972)]. Walch, J.** De vreeselijke avonturen van Scholastica. Bussum, C.A.J. van Dishoeck, 1933, 27,(2)p., 6 full-p. woodcut plates, 10 woodcut initials, 1 woodcut tailpiece and orig. woodcut wr. by M.C. ESCHER, printed in 300 numb. copies by JOH. ENSCHEDÉ EN ZONEN, folio. (5.000-7.000)  
- Wr. sl. yellowed (as usual) and w. a few sm. marginal tears; backstrip sl. dam., lacking portions at ends.  
= Bool 188-205; laquinta p.18-25. SEE ILLUSTRATION PLATE XIV.
- 3905 **Essen, Hein von (1886-1947).** "De Fascist." Lithograph, 21,5x17,8 cm., signed, titled and "No 5/3." in pencil. - AND 4 other prints, i.a. by Lou STRIK and Henk HENRIËT (lithographs of a sleeping kitten). (60-80)
- 3906 **I'Estampe moderne en Hollande.** Haarlem, J.H. de Bois, n.d. (±1920), letterpress title-p., 5 (of 6) (1x tinted) woodcuts by Jan FRANK, Jo BEZAAN, Herman KRUYDER, Reyer STOLK and Nico SCHRIER, all signed in pencil, two prints dated "20" and "21" in pencil, all tipped onto mount, printed in 40 numb. copies, loose as issued in orig. clothbacked marbled board portfolio w. mounted title-piece (also stating print run). (150-250)  
- Lacks the print by J. Haak; one flap of portfolio torn and loose.
- 3907 **Evans, Donald (1945-1977).** "Amis et amants". Multiple, sheet with in centre 4 col. offset-lithogr. postal stamps surrounded by perforation lines (intact), 29,5x21 cm. (sheet size), signed "Donald Evans" and "391/500" in pencil. (150-250)  
- Trifle yellowed. = Printed on occasion of the exhibition *Postzegels van de wereld* in gallery Collection d'art (1975).
- 3908 - -. Small archive concerning the exhibition *Postzegels van de wereld*, held at gallery Collection d'art (Amst. 1975), comprising 8 multiples: sheets with in centre 1 or 4 (col.) offset-lithogr. postal stamps surrounded by perforation lines (intact) (various sizes, 2x signed "Donald Evans" in pencil, all stamped in red), an AUTOGRAPH SIGNED NOTE (with the original envelope from Evans at Fischbach gallery, New York), a printed prospectus and 2 small newspaper clippings. (800-1.000)  
= Interesting rare collection by Evans with multiples seldomly offered for sale.
- 3909 **Everbag, Frans (1877-1947).** "Anemoontjes". Colour etching and aquatint, 23,5x14,7 cm., signed, titled and "43/75" in pencil, framed. (80-100)
- 3910 - -. Gemberpot met witte pioenrozen. Etching and aquatint, 38,5x45,8 cm., under passe-partout. **Idem.** Amaryllis. Etching and aquatint, 44,5x42 cm. (80-100)  
= Vervorm 116 and 104. Both posthumous impressions before colours.  
AND 2 similar etchings and aquatint by the same.
- 3911 - -. Magnolia's in groene gemberpot. Colour etching and aquatint, (1928 or before), 51,3x47,1 cm., signed and "62/75" in pencil. (120-150)  
- Yellowed; edges mounted to passepartout.  
= Vervorm 99: "Om zijn bloemstillevens is hij zeer bekend en deze zijn ook met innig gevoel en liefdevol gegeven (...). Een tak magnolia-bloemen in groene pot is niet minder belangrijk. Een weelde van ivorkleurige bloemen en knoppen met allerlei schakeringen van rose tusschen het wit rijst uit den groenen achtergrond".
- 3912 - -. Tak met akkerwinde in een smalle hoge Chinese vaas staand op een antiek boek. Colour etching and aquatint, 22,8x16,4 cm., signed "F. Everbag" in pencil. (100-150)  
- Yellowed; some sm. creases near upper edge just touching the image. = Vervorm 84.
- 3913 **Eversen, Johannes Hendrik (1906-1995).** (Winter landscape). Watercolour, 14x23 cm., signed "J.H. Eversen" in pencil. - WITH on verso another watercolour winter landscape by the same, unsigned. (70-90)  
- Under passepartout.
- 3914 **Eyck, Charles (1897-1983).** (Vastelaovend celebrants in the streets of Valkenburg, Limburg). Drawing, black chalk, 50x65 cm., signed "Eyck". (100-150)  
= Shown on the right is the iconic hotel L'Empereur.



- 3915 **Fantin-Latour, Henri (1836-1904).** Ariane. Lithograph, 12x16 cm., signed "H. Fantin" in pencil.  
= Hédiard 154.  
AND 2 other unsigned lithographs by the same, together under passepartout with the preceding. (80-100)
- 3916 - -. "H. Berlioz Ballet des Troyens." Lithograph, 46x52,4 cm., signed "H. Fantin" and "A Monsieur [?]" in pencil, titled on the stone [above image].  
- Foxed, especillay blank margins; marginal tears and creases. = Hédiard 114, 2nd state (of 2).  
AND 1 other unsigned lithograph by the same. (60-80)
- 3917 **Fattori, Giovanni (1825-1908).** (Streetscene with pedestrian). Etching and aquatint, printed in brown, 8,3x16,5 cm. (150-250)  
- Vaguely waterst./ sl. foxed. = With blindst. of Libria Prandi Reggio in outer lower left blank corner.
- 3918 **Fiedler, Herbert (1891-1962).** (Cafe scene). Gouache, 33,5x37,8 cm., signed "Fiedler" in pen and ink, framed. (200-300)  
= Provenance: a gift by the brother-in-law of Fiedler to dr Delprat who lived in the same house as him and was called for help after Fiedler had made a fatal fall down a flight of stairs. SEE ILLUSTRATION PLATE XV.
- 3919 **Filarski, Dirk (1885-1964) (style of).** (A bridge with a town and mountains in the background). Drawing, watercolour, 23,5x32,5 cm., with "Filarski" in lower right corner. (100-150)  
- Yellowed.
- 3920 **Fingesten, Michel (1884-1946).** L'Amour et la folie. 12 improvisierte Radierungen über erotischen Themen. N.pl., the artist, 1918, 12 etchings, 7x6 to 21x15,5 cm., all signed "M. Fingesten" and 6x titled in pencil, 2x titled in the plate, tipped onto mounts, all under simple stiff paper passepartout w. orig. protective tissue, loose in orig. vellumbacked portfolio w. pict. lithogr. title-piece on frontcover, monogrammed and dated on the stone, obl. folio. (1.500-2.500)  
- Protective tissues sl. foxed, but the prints not affected. Flaps of portfolio partly torn on fold (1x loose); upper joint splitting at foot of spine; title-piece on frontcover yellowed.  
= Rare complete series. With the ex libris of "Alf Hoenne" on upper pastedown. "Die Mappe wurde als Privat-druck für Freunde des Künstlers in einer einmaligen Auflage von 20 Stücken hergestellt. Die Platten sind vernichtet" (title-piece). The titled prints comprise: "L'Amour et la folie" (in the plate); "Druck des Künstlers" and "13/20" in pencil), "Die Gämerin", "Der Traum", "Ora et labora" (in the plate), "Freundinnen", "Das Ende", "Frühlings Erwachen", "Das Opfer". Hayn/ Gotendorf IX, p.165. SEE ILLUSTRATION PLATE XVI.
- 3921 **Fischli, Hans (1909-1989).** (Abstract composition). Etching, 23,5x19 cm., signed "fischli 43" and (in outer lower blank margin) "für van eyck, fischli august 44" in pencil. (50-70)  
= Provenance: the collection of Aldo and Hannie van Eyck.
- 3922 **Flanagan, Barry (1941-2009).** Crouching nude. Lithograph, 49 x 65 cm. (leaf), signed and "/30" in pencil, framed. (80-100)  
- Sl. duststained. = From the series *Life drawings of Pascale* (1990).
- 3923 - -. (Reclining female nude). Etching, printed in green, 13,5x17 cm., signed and "23/35" in pencil, 1987, framed. (100-150)
- 3924 **Forain, Jean-Louis (1852-1931).** (A dancer). Drawing, black crayon, 57x43 cm., monogrammed, on greyish paper, framed (foxed, tears in upper blank margin). (30-50)
- 3925 **Franken Pzn, Jan (1896-1977).** "Pinda-Lekker!". Woodcut, supplied in 2 copies, 24,7x15,1 cm., both signed "J. Franken Pzn. '33", titled and "21/100" or "95/100" in pencil, monogrammed in the block, w. printed "Uitg. Kunst. J.L. de Jong - Den Haag" in outer lower blank margin. - AND 2 other woodcuts by the same. (50-70)
- 3926 - -. (Selfportrait). Gouache, 38x28 cm., signed in pencil. (150-250)
- 3927 **Frello, Otto (1924-2015) (?).** (Bikini-clad girl lying on a beach, holding a ball in the air with her legs). Drawing, gouache, 63,5x43,5 cm., signed, on stiff board, 1950's.  
= Perhaps an early work by the Danish artist Otto Frello. A Danish printed address on verso board.

- Anonymous (20th cent.).** (A pin-up girl with pruning scissors and holding grapes). Drawing, gouache, cm., signed in pencil (unread).  
= Probably a design for a take-out poster in the Dutch weekly *Panorama* (1970's?).  
AND 1 other. (100-150)
- 3928 **Friedlaender, Johnny (1912-1992).** (Untitled composition). Colour etching and aquatint, 43,5x52,7 cm., signed "Friedlaender" and "Epreuve d'Artiste" in pencil. (60-80)  
- Trifle browned.
- 3929 **Frigge, Adri (b.1947).** (Untitled composition). Large drawing, pastel crayon, 99x69 cm., signed and dated "90" in lower right corner, framed. (100-150)
- 3930 **Gaag, Lotti van der (1923-1999).** "La Comedie." Drawing, black felt-tip pen, 10,5x15 cm., signed "Lotti '98", titled on verso frame, framed. (60-80)  
= Provenance: the estate of Nicolaas Wijnberg.
- 3931 **Gaasendam, Flip (b.1957).** (Reclining female nude). Painting, oil on board, 30x40 cm., signed "Gaasendam" and "1992" in centre lower edge, framed. (300-500)
- 3932 **Gasteiger, Jacob (b.1953).** (Composition in grey with two diagonal lines). Mixed media on thick laid paper, 50x40 cm., signed "Jacob Gasteiger 1986 '87" in pencil in lower right corner and on verso. (300-500)
- 3933 **Gayac, Ernest (1870-1942).** "Faust". Etching, 30x40 cm., signed "E. Sayac", titled and "essai" in pencil, signed, titled and "1913" in the plate. (80-100)  
- Slightly foxed/ frayed.
- 3934 **Geer, Frits van (b.1950).** (Composition with figures). Etching and aquatint, 64x49,5 cm., signed in pencil. - AND 5 other etchings and aquatint by the same, all signed in pencil. (50-70)
- 3935 **Geiger, Willi (1878-1971).** (Bullfight). Etching, 17,5x22,5 cm., signed and numb. "12/45" in pencil, signed and dated "1919" in the plate. (60-80)  
- Some foxing, especially blank margins.  
AND a drypoint "Ausziehende Herd" (illegibly signed in pencil).
- 3936 **Gelder, Dirk van (1907-1990).** "Uitzicht bij Florence gezien van Bellosquadro". Drawing, pencil, 18,4x25,5 cm., monogrammed and titled in pencil, under passepartout. **Idem.** "Vanuit Pens. Scandinavia". Drawing, pen and ink and pencil, 22,5x14,7 cm., titled and "Florence 1932", under passepartout. - AND 1 other small woodengraving by the same, signed in pencil, on a New Year's wish of G.M. van Wees, under passepartout (Adam etc. H019). (120-150)
- 3937 **Genin, Robert (1884-1943).** Am Brunnen. Lithograph, 19x17 cm., signed in pencil. **Hendrickx, Jos (1906-1971).** (Church in the winter). Lithograph, printed in green, 29,5x21 cm., signed on the stone. - AND 5 others i.a. 2 landscape etchings by Ernst Georg RUEGG. (60-80)
- 3938 - -. (Village people). Drypoint, 17,5x24 cm., signed "R. Genin" and numb. "8/35" in pencil. (50-70)  
- Some small imperfections in outer blank margins.
- 3939 **Gerritz, Harrie (b.1940).** (Colourful landscape with a house). Colour lithograph, 63x47 cm., signed "Harrie Gerritz 1996" and "83/100" in pencil. **Wap, Hans (b.1943).** "From To". Colour silkscreen, 59x43,5 cm., signed "Wap 1995" and "38/100" in pencil, titled in the print. - AND 18 others, incl. duplicates of the first two preceding prints and of prints by Simone DETTMEIJER, Guido de WAART and Henri HAAS. (100-150)

- 3940 **Gestel, Leo (1881-1941).** (Nude woman sitting on the ground). Drawing, charcoal, 63x45 cm., w. the artist's stamp "Leo Gestel Atelier 1941", on grey laid paper, framed. (400-600)
- 3941 - -. "Prosit Nieuwjaar". Drawing, pen and ink and watercolour,  $\pm 13 \times 9$  cm., signed "Leo Jo". - ON: recto of postcard addressed to "J. Dubois",  $\pm 1908$ . (200-300)  
= With the sender/ artist's address on verso.
- 3942 - -. (Series of four 'Spakenburger' fishermen portraits). Four drawings, black/ brown chalk, pencil or grey wash, all  $\pm 15 \times 10$  cm., 1x signed "Leo Gestel" in pencil. (800-1.000)  
- Occas. sl yellowed; nevertheless fine.  
= Rare series of quick sketches in various techniques. SEE ILLUSTRATION PLATE XVI.
- 3943 - -. "Uitnoodiging tot het bezoek eener Tentoonstelling van teekeningen en aquarellen door Leo Gestel in "Pictura" Voorstraat 152 Dordrecht (...) 7-29 Oct. 1923 (...)". Handcoloured photolithograph(?),  $15 \times 12$  cm., monogrammed in the image, verso w. monogrammed dedication by the artist in green watercolour: "Voor An LG". (50-70)
- 3944 **Geyger, Ernst Moritz (1861-1941).** "Die Klugheit beleuchtet die Gemeinheit". Etching,  $29 \times 21,5$  cm., monogrammed and dated "EMG 99" and titled in the plate, framed. (30-50)
- 3945 **Giessen, Jan Th. (1900-1983).** (Dune landscape). Etching,  $32 \times 64$  cm., signed "Jan Th. Giesen 1957" and "eigen druk" in pencil. - AND 7 colour woodcuts and etchings by the same, i.a. (Trees), "Verloochening" and "Mater Dolorosa". (70-90)
- 3946 **Giltay, Pieter (1916-1999).** (Child reading in bed). Drawing, watercolour and black chalk,  $46 \times 60$  cm., signed in pencil. **Idem.** (Village view). Watercolour,  $40 \times 52$  cm., signed in pen and col. ink. - AND 7 (large) drawings (and watercolour) (mostly landscapes) by the same. (50-70)
- 3947 **Gladky, Serge (1880- $\pm 1930$ ).** Jean Borlin / Cercle Eternel. Colour lithogr. poster,  $78,6 \times 56$  cm., signed on the stone, laid down on linen. (600-800)  
= SEE ILLUSTRATION PLATE XVI.
- 3948 **Goedvriend, Theo (1879-1969).** (Mediterranean hill side). Oil on canvas,  $70 \times 37$  cm., signed "Th Goedvriend" in lower right. - AND 3 other oil sketches by the same of trees and landscapes, 1x on canvas (signed) and 2x on paper. (100-150)
- 3949 **Gordijn, Herman (1932-2017) (style of).** (Female nudes). Two drawings, each  $\pm 27 \times 20$  cm., under passepartout. (80-100)  
- Yellowed.
- 3950 **Gos, François (1880-1975).** "Salomé". Four lithographs, each  $\pm 36,5 \times 23,5$  cm., signed in pencil, signed "Gos" and titled on the stone,  $\pm 1918$ . (60-80)  
- Two lithographs laid down on board. Blank margins w. creases. = Rare.
- 3951 **Götha Janssens, Erich von (b.1924).** (Erotic scene with two women and a male onlooker). Gouache,  $39,5 \times 28,5$  cm., signed "Erich von Götha Janssens '87", framed. (500-700)  
= With the first issue of De Toren/ Tower (erotic comic magazine).
- 3952 **Graadt van Roggen, Johannes (1867-1959).** Amstel in Amsterdam. Etching, 1931-1932,  $39 \times 48,7$  cm., signed and numb. "16/100" in pencil. (50-70)  
= Lemmens/ Louter 268.
- 3953 - -. (Dubrovnik, Ragusa). Drawing, pencil and watercolour,  $36,5 \times 25$  cm., signed in lower left corner, laid down on mount (sl. browned). - AND an unsigned black crayon drawing of a female nude seen from the back by the same (sl. yellowed). (50-70)
- 3954 - -. Duinlandschap by Groet. Lithograph, printed in brown,  $16 \times 22$  cm., signed "JM Graadt van Roggen" and "24/25" in pencil, monogrammed and "16" on the stone. (60-80)  
= Lemmens/ Louter D2, 2nd state (of 2). One of his rare lithographs.



- 3955 - -. Duinlandschap no.1. Lithograph, 44,5x56,7 cm., signed and "26/30 litho" in pencil, monogrammed and "1917" on the stone.  
 - Outer blank margins browned. = Lemmens/ Louter D4.  
 AND 1 drypoint by the same, Pointe du Raz (Bretagne) (Lemmens/ Louter 236). (100-150)
- 3956 - -. Fjord. Woodcut, 1926, 36x46,8 cm., signed in pencil, monogrammed and "1926" in the block, on Japanese.  
 = Lemmens/ Louter E 32.  
 AND 2 other woodcut by the same, both signed in pencil. (100-150)
- 3957 - -. Gezicht op Haarlem (naar Jacob van Ruisdael). Etching, 1902, 57,3x66,5 cm., signed and "aq" in pencil, "Ruisdael" in the plate, with engraved heading "Published François Buffa et fils Amsterdam" and "Printed at Roeloffzen, Hübner & van Santen Amsterdam".  
 - Sl. dam. in lower left blank corner. = Lemmens/ Louter 23; cat. Harlemlia Illustrata 1224.  
**Harting, Dirk (1884-1970)**. "Houtzaagmolen." Etching, printed in green, 9x33 cm., signed "D. Harting", titled and "épreuve d'artiste" in pencil, on Japanese. (80-100)  
 - Under passepartout.  
 = Cat. etsen van Dirk Harting 1927, no. 51. Shows windmill "De Eenhoorn" in Haarlem.
- 3958 - -. In de duinen. Woodcut, 1932, 38,4x49,1 cm., monogrammed in the block, on Chinese, margins laid down on mount (Lemmens/ Louter E28). (80-100)
- 3959 - -. (Interior of a barn). Drawing, colour crayon, 32x24,5 cm., monogrammed and "13" in lower left corner. - AND 9 miscell. prints by the same, i.a. Oude eik (linocut. Lemmens/ Louter H 24) and De Bijbel (stillevens) (etching, printed in brown. Lemmens/ Louter 161). (80-100)
- 3960 - -. Nieuwe Kerkstraat, bij de Vrouwenregt [Delft]. Etching, 12,5x14,8 cm., signed in pencil, monogrammed and "1911" in the plate.  
 = Lemmens/ Louter 185.  
**Miolée, Adrianus (1879-1961)**. "K.W. Logger". Etching and drypoint, 16,5x19,5 cm., signed "A. Miolée" and "Eigen druk 12/50" in pencil, titled and monogrammed "AM" in the plate.  
**Lohr, Johannes (1882-1928)**. (Two farm houses). Etching, 18x23,5 cm., signed "J. Lohr" in pencil (sl. browned). - AND 8 others, mainly etchings, i.a. by Dick VAN LUIJN, Charles LEVOIR and Harry OP DE LAAK. (100-150)
- 3961 - -. Oudezijdsdijk. Etching, 18x11 cm., signed and "épreuve d'artiste" and "22/30" in pencil.  
 = Lemmens/ Louter 138.  
 AND 4 others, i.a. by P. ZILCKEN and Willem DE ZWART. (50-70)
- 3962 - -. "Quartier des pauvres à Domburg". Etching, 1897, 21x28 cm., signed and titled in pencil, w. stamp "gedrukt door den etser".  
 = Lemmens/ Louter 61.  
**Idem**. "Domburg". Etching, 1894, 12x25 cm., signed, titled and w. stamp "gedrukt door den etser".  
 - Vague oblique fold. = Lemmens/ Louter 36.  
 AND 4 other etchings of Domburg by the same. (50-70)
- 3963 - -. Souvenir, Forêt de Fontainebleau. Etching, 1905, 11,5x22,9 cm., signed "J.M. Graadt van Roggen" and "IV staat" in pencil, w. stamp "gedrukt door den etser". **Idem**. Bosbrand in Fontainebleau. Etching, printed in brown, 1908, 17,5x22,5 cm., signed "J.M. Graadt van Roggen" and "4/10" in pencil, w. stamp "gedrukt door den etser", together under passepartout w. the above. - AND 2 other etchings by the same: Bretons landschap and Bij Agay (Fr. Rivière), both signed in pencil. (100-150)  
 = Lemmens/ Louter 126, 163, 241 and 253.
- 3964 **Graaff, Jacoba Antonia de (1857-1940) (attrib.)**. (Tree in the rain, the sun breaks through). Etching, 54,7x34,5 cm., monogrammed in the plate in lower left corner, "1e staat" in pencil.  
 = With unidentified manuscript collector's mark in lower right corner. (70-90)

- 3965 **Graag, Julie de (1877-1924)**. Godetia. Woodcut, printed in black w. pink handcolouring, 15x14,1 cm., signed in pencil, monogrammed "A.J.D.G." and "1919" in the block, framed.  
= Cat. Grafiek - G.J. Nieuwenhuizen Segaar (1930) no.34. (150-250)
- 3966 - -. Violtje. Woodcut, printed in black, grey and ochre, 5,2x5,5 cm., signed in pencil, monogrammed "A.J.D.G. 1920" in the block, framed.  
= Cat. Grafiek - G.J. Nieuwenhuizen Segaar (1930) no.28. (120-150)
- 3967 **Grahner, Henriette (b.1977)**. (Abstract spatial composition). Colour silkscreen, 42x30 cm., signed "H. Grahner" and "'14" in pencil on verso. **Lachauer, Cyrill (b.1979)**. (Clouds). Helio-engraving on copperplate paper, printed in blue, 46x36 cm., signed "Lachauer" and "II" in pencil on verso.  
= Both published by Griffelkunst-Vereinigung Hamburg. (80-100)
- 3968 **Grassi, Giorgio (b.1935)**. "Sagunta teatro romano". Architectural drawing, mixed technique, 45x70 cm., signed and w. the architect's stamp and dated "nov. 1985", titled and w. dedic. to Umberto Barbieri (dated 1997) in pencil, on brownish paper.  
= Provenance: the collection of the architect Umberto Barbieri. (100-150)
- 3969 **Groeneveld, Berend (1866-1941)**. (Bird's eye view of a village in Groningen). Marouflé, oil on canvas on panel, 40x52 cm., signed in lower right corner.  
- Craquelé. (40-60)
- 3970 **Groenewoud Kramer, Cees (1918-2000)**. "Poezen bij avond". Oil on canvas, 50,5x24 cm., monogrammed in lower right corner, framed.  
= Title supplied in ballpoint on verso. (50-70)
- 3971 **Groot, Arie de (1937-2016)**. "Astronomie et Météorologie". Collage, mixed media, 34x42 cm., signed "Arie de Groot '90" in pencil, framed. (200-300)
- 3972 **Gross, Anthony (1905-1984)**. "Girl on Bicycle in Fulham". Etching, 17,3x20,3 cm., signed, titled and "1/50" in pencil, signed "AYGROSS" in the plate. (120-150)
- 3973 - -. "Summit". Etching w. roulette, 35,6x44,8 cm., signed, titled, "1957" and "117/200" in pencil.  
- A few small tears in outer blank margins. (150-250)
- 3974 **Gruau, René (1909-2004)**. "Miss Dior". Colour lithograph, 41x29 cm, signed "R. Gruau" and "26/160" in pencil, blindstamped title and monogram "'R." below the image (trifle foxed in outer (ample) blank margins). - AND 2 smaller lithographs by the same, i.a. a lithogr. poster "Le rouge baiser" (38x25,5 cm., monogrammed "'R" on the stone). (200-300)
- 3975 **Guarienti, Carlo (1923-2023)**. "Giacconda". Colour lithograph, 60x60 cm., signed "Guarienti" and "P.A." in pencil, titled on the stone. - AND 1 similar by the same. (40-60)
- 3976 - -. Lot of 10 colour lithographs, all  $\pm$ 70x50 cm., signed "Guarienti" and "P.A." or "P. per de Rache" or numb. in pencil. (120-150)
- 3977 - -. (Surrealist composition). Drawing, black chalk, watercolour and gouache, 71x48 cm., signed "Guarienti" in lower right corner.  
= Laid down on paper; trifle foxed.  
**Idem.** (Surrealist compositions). Three colour lithographs, all  $\pm$ 70x50 cm., signed "Guarienti" and "P.A." or numb. in pencil. - AND 1 colour offset poster by the same. (80-100)
- 3978 **Gudmundsson, Sigurdur (b.1942)**. "Salt". Lithograph, 72x55,5 cm., signed, titled, "5/40", "86" and "voor Jan" in pencil, framed. (100-150)
- 3979 **Guillaumin, Armand (1841-1927)**. (Mills near Zaandam). Col. etching, 13,3x19,5 cm., monogrammed "A.G." in the image, "Guillaumin" in other hand in pencil, from J. DURET, Histoire des peintres impressionnistes, 1906.  
- Trifle yellowed; fold in blank margin. (50-70)

- 3980 **Gustakowska, Izabella (b.1948)**. "Les Traite Relatifs de la Ressemblance XVIII". Offset, 119x93 cm., signed, titled, "Autooffset 2/12" and "1982" in pencil in the image, rolled.  
- With one large tear and several sm./ tiny marginal tears; pinholes in all corners. (600-800)
- 3981 **Haas, Aad de (1920-1972)**. "Een loflied voor een liefde". Behoedster en minnares. Introd. J. Kockelkoren. Venlo, n.publ., 1981, 5 textp., 25 linocut plates by A. DE HAAS, printed in an unspecified lim. numb. edition, loose as issued in orig. paper portfolio, folio. (80-100)  
- Portfolio sl. worn/ splitting on folds.
- 3982 - -. (A naked woman and voyeurs). Etching and aquatint, 15,5x19,5 cm., signed "Aad de Haas" in pencil. (150-250)  
- Yellowed; 2 waterstains in outer lower blank margin.
- 3983 - -. (Streetscene with two people having a conversation). Woodcut, 39,5x27 cm., signed "Aad de Haas" in pencil, on Chinese, framed. (150-250)
- 3984 **Haas, Frans de (1934-2007)**. "Een beetje theater". Woodengraving, 69x49 cm., signed "Frans de Haas '70", titled and "3/10 eigen druk" in pencil. - AND other wood- and linocuts, i.a. by Wim NOORDHOEK and Maaïke BRAAT. (50-70)
- 3985 **Haas, Willem Frederik (1876-1960)**. (Vegetable garden). Drawing, charcoal, 83x56 cm., signed "W.F. Haas" in lower right corner. - AND 1 anonymous charcoal drawing, (Forest). (80-100)
- 3986 **Hagenaar, Jasper (b.1977)**. (A cowboy silhouette against a red sky). Oil on board, 50x50 cm., signed "Hagenaar 07", "Zonder titel" and "50x50 cm." in pencil on verso. (150-250)
- 3987 **Hamel, Vincent (b.1931)**. (Greyish blue composition). Painting, oil on wood, 22x19x6,5 cm., verso signed. - AND an abstract painting by Nicolas MATHIEU (16x24 cm.). (50-70)
- 3988 **Haring, Keith (1958-1990)**. (Dancing figure). Drawing, black felt-tip pen, 24x18 cm. (leaf size), signed "K. Haring", dated "89", on red paper (folded as a dustwrapper), framed. (1.000-1.500)  
- Fine. = SEE ILLUSTRATION PLATE XVI.
- 3989 **Harting, Dirk (1884-1970)**. Korte Dijkstraat, Amsterdam. Etching and aquatint, 28,6x18,5 cm., signed "D. Harting" and "No.81/150" in pencil. (100-150)  
- Sl. browned. = Cat. Etsen van D. Harting 1927, 46.  
AND 7 other etched city views by the same, all signed in pencil, i.a. "O.Z. Achterburgwal, Amsterdam", "Grachtje, Amsterdam" and Waterlooplein.
- 3990 **Hartung, Hans (1904-1989)**. (Untitled). Lithograph printed in black and orange, 43x66 cm., signed "Hartung" and "88/200" in pencil, published by Cercle Graphique Européen, with its blindstamp. (250-350)  
- Some wrinkles/ small handling creases.
- 3991 **Hasler, Bernhard (1884-1945)**. "Figaros Hochzeit". Series of 10 (of 11) colour lithographs, all ±26x24 cm. (lvs. 40x51,7 cm.), all signed "Hasler" in pencil, 1x titled on the stone, on laid paper. (100-150)  
- Lacks 1 lithograph.
- 3992 **Hausen, Werner von (1870-1951)**. (Peacock on a balustrade). Softground etching, printed in blue, 14,5x24,5 cm., signed "Werner v. Hausen" in pencil, signed "Hausen" and "Paris 1908" [?] in the plate. (70-90)  
- Num. tiny foxed spots.
- 3993 **Haverkamp, Gerrit (1872-1926)**. (Sheaves of wheat in a wide landscape). Drawing, brush and black ink and grey wash, 26x51 cm., monogrammed "GH" in lower right corner, framed. (100-150)  
- A few foxed spots; nevertheless fine.



- 3994 **Haverman, Hendrik Johannes (1857-1928).** (Portrait of a seated young woman). Oil on panel, 27,5x18,5 cm., signed "H.J. Haverman" and "Nov. '83" in upper right corner, framed.  
- Some craquelure; varnish trifle darkened; nevertheless an attractive painting. (300-500)  
= Provenance: sold at auction by Christie's, Amsterdam, 02-09-1999 (lot 471). SEE ILLUSTRATION PLATE XVII.
- 3995 - -. "Prof. Dr. Nic. Beets." Drawing, black, white and col. chalk,  $\pm$ 42x39,5 cm., signed "Haverman, 1901" in pencil in upper right corner, titled and "Geb. 13 Sept. 1814" in upper left corner, on brown paper, framed. (400-600)  
- Sl. browned. Not examined outside the frame. = Fine portrait. SEE ILLUSTRATION PLATE XVII.
- 3996 **Havermans, Jan (1892-1964).** (Head). Drawing, black chalk, 50x37,5 cm., monogrammed "J.W.H. 19". (soiled). **Idem.** (Abstract head). Woodcut, 16x12 cm., signed "JW Havermans", "houtsneede '20" and "proefdruk Handdruk" in pencil. (70-90)
- 3997 **Hayter, Stanley William (1901-1989).** España (Fraternity). Engraving and scorper (w. embossing), 13x9 cm., signed "S.W. Hayter" in pencil, "España" and "Hayter" in the plate. (200-300)  
- Sl. age-toned/ yellowed w. some foxing, mainly visible in blank margins.  
= Black/ Moorhead 127, 3rd (final) state. From the *Fraternity* portfolio w. Stephen Spender's poem 'Fall of a City' accompanied by a French translation by Louis Aragon (Paris, S. Spender, 1939; sold in aid of the Spanish Republican Children's Fund). Provenance: the collection of Aldo and Hannie van Eyck.
- 3998 **Heel, Jan van (1898-1980).** (Surrealist composition with a walking man). Drawing, pencil and col. felt-tip pen, 10,7x8 cm., signed "Janvheel" in lower left corner, framed. (70-90)  
- Small waterstain in upper margin of the image.
- 3999 **Helleu, Paul (1859-1927).** La dame à la toque. Colour drypoint, printed in black, green and red, 54x34 cm., signed "Helleu" and [illegible] in red crayon, on wove paper.  
- Some foxing; slightly yellowed; various closed tears in blank margins.  
AND a damaged colour drypoint by the same: Madame Letellier (signed in pencil). (300-500)
- 4000 - -. Femme au chapeau. Drypoint in colours, 51x35 cm., signed in pencil, framed. (80-100)  
- Large tears and dam. spot in lower half of left margin and restored spots in upper margin. Sold as is.
- 4001 - -. (Portrait of a young lady looking to her left). Drypoint, 40x30 cm., signed "Helleu" in pencil, on laid paper. (200-300)  
- Trifle yellowed.  
= Rare. Judging by the facial features the lady could be either Miss Letellier or Claire Helleu, the artist's wife.
- 4002 - -. (Portrait of a young lady looking to her left). Drypoint, 40x28 cm., signed "Helleu" in pencil, on wove paper. (150-250)  
- Tiny vague scratch to surface near lower edge, just within the platemark.
- 4003 **Hemkes, Johan (1894-1988).** (Winter landscape). Etching, 6,8x18,7 cm., signed and "17/30" in pencil. - AND 6 other etchings, i.a. by Suze de LINT (Flowering branch), Alfred LÖB and Jef van DOORN. (60-80)
- 4004 **Henderikse, Jan (b.1937).** \$-Shirt. Multiple, dollar bill folded into the shape of a shirt, laid down on paper mount, yellow gouache framing line, 21x14,5 cm., signed "Jan Henderikse" and "2018" in blue crayon. (150-250)
- 4005 - -. \$-Shirt. Multiple, dollar bill folded into the shape of a shirt, laid down on paper mount, yellow gouache framing line, 21x14,5 cm., signed "Jan Henderikse" and "2018" in blue crayon. (150-250)
- 4006 - -. (Harbour views). Two polaroids, both 10,4x10 cm., 1x signed "Jan Henderikse 1991" and numb. "I" and "II" in black pen, both laid down on the same passepartout. (100-150)
- 4007 - -. "Tops". Multiple, 4 original baseball cards (upside down) laid down on paper, 2018, 27,5x22 cm., signed "Jan Henderikse" in black pen, titled and "This multiple accompanies the publication: Antoon Melissen, *Jan Henderikse*, Kerber Verlag 2018" printed on verso. (80-100)

- 4008 - -. "Toppes". Multiple, 4 original baseball cards laid down on paper, 2018, 27,5x22 cm., signed "Jan Henderikse" in black pen, titled and "This multiple accompanies the publication: Antoon Melissen, *Jan Henderikse*, Kerber Verlag 2018" printed on verso. (80-100)
- 4009 - -. "United States of America - One Cent". Reliëf print, 42x60 cm., signed "Jan Henderikse" in pencil. (150-250)
- 4010 **Hendriks, Alida Sophia (1901-1984)**. (Still life with shells). Oil on panel, 18x27 cm., signed "A.S. Hendriks" in lower right corner, framed. (100-150)  
- Trifle dustsoiled.
- 4011 **Henneman, Jeroen (b.1942)**. Het atelier in de Vossiusstraat. Colour lithograph, 50x38 cm., signed "Henneman '88" and "100/250" in pencil. (70-90)
- 4012 - -. Het atelier in de Vossiusstraat. Colour lithograph, 50x38 cm., signed "Henneman '88" and "99/250" in pencil. (70-90)
- 4013 - -. "Een mensenleven". Silkscreen, printed in black and various shades of grey, 50x38,6 cm., signed "Henneman 72", titled and "112/150" in pencil. (50-70)  
- Some handling creases in blank margins.
- 4014 - -. Uit het leven der dingen. Reisgenoten 1970. Silkscreen, printed in various shades of grey, 65x49 cm., signed "Henneman 73" and "125/190" in pencil, published by Prent 190. (70-90)  
- Creases in blank margins.
- 4015 **Henricus (= Henricus Jansen) (1867-1921)**. (Designs for stained glass windows for the city hall, Rotterdam). Lot of 7 drawings, watercolour and pencil, from 82x34,2 cm. to 103x47,5 cm., 2x w. annots. in pencil, i.a. on colours and "Batavia" and "L'Union fait la Force", 3x on tracing paper. (300-500)  
- Some soiling/ small tears/ creases. = Artists and title supplied in a diff. hand[?] in ballpoint.
- 4016 **Herkenrath, Antoon (1907-1977)**. (Pan). Etching, 30x30 cm., signed and "proefdruk" in pencil, monogrammed in the plate. - AND the same etching, printed in reverse on thin paper. - AND 2 colour lithographs by Kees ANDREA, both signed in pencil and a charcoal drawing by J. MOHR (?). (50-70)
- 4017 **Hetterscheid, Otto (1927-2010)**. (Abstract composition). Lithograph, printed in colours and gold, 32x40 cm., signed "Otto Hetterscheid '92" and "9/30" in pencil. (50-70)
- 4018 **Heuff, Herman (1875-1945)**. "Aan de sleep". Etching, 17x30,5 cm., signed "H. Heuff" in pencil, monogrammed, titled and "'25" in the plate (sl. browned). - AND 14 etchings and lithographs by the same, i.a. "Boerderij Boot op Schouwen", "Urker Botter", "Oud Den Haag Wyd en Zyd" and "Kerkje Spaarnwoude". (60-80)
- 4019 **Heusden, Wout van (1896-1982)**. Chanson noir. Etching and aquatint, 49x61,5 cm., signed "Wout v. Heusden '60" in pencil. (50-70)  
= Cat. Haags Gemeentemuseum 1970, no.129.
- 4020 **Heyboer, Anton (1924-2005)**. "Grote Kerk Haarlem." Colour etching and aquatint, 33,7x41,2 cm., signed [by the artist?] "Ant. Heyboer" and titled in pencil. (100-150)  
- Yellowed; traces of former passepartout on verso.
- 4021 - -. "O.Z Kolk". Colour etching and aquatint, 48,5x34 cm., "Anton Heyboer" and titled in pencil. (100-150)  
= Not in Anton Heyboer. Het grafisch werk 1950-1956. Early, naturalistic etching.
- 4022 - -. "Pompje te Beverwijk". Etching and aquatint, 27x18,5 cm., titled in pencil. (80-100)  
= Anton Heyboer. Het grafisch werk 1950-1956 p.13. Early, naturalistic etching.
- 4023 - -. "Spaarne Haarlem". Etching and aquatint, 38,2x57,7 cm., "Anton Heijboer" and titled in pencil. (150-250)  
- Sl. yellowed/ foxed.  
= Anton Heyboer. Het grafisch werk 1950-1956 p.11; Cat. Harlema Illustrata 1378. Early, naturalistic etching.

- 4024 - -. "Zandvoort aan Zee. Schelpenvisser." Etching and aquatint, printed in brown, 17,7x43,3 cm., "Anton Heijboer" and titled in pencil. (120-150)  
= Anton Heyboer. Het grafisch werk 1950-1956 p.12. Early, naturalistic etching.
- 4025 **Heyden, J.C.J. (1928-2012)**. Alle kleuren van alle auto's. Etching and reliefprint, printed in blue, yellow and black, 65x50 cm., signed "JCJ van der Heijden", "68" and "111/190" in pencil, published by Prent 190. (80-100)  
- Tiny (unobtrusive) dent in outer left blank margin.
- 4026 **Heyden, J.C.J. van der (1928-2012)**. (Composition with two open circles). Mixed technique, collage, 16,5x23 cm., signed "vd Heyden '60" in pencil, framed. (200-300)
- 4027 **Hillenius, Jaap (1934-1999)**. (Abstract city view with bridge). Oil on hardboard, 44x60 cm., monogrammed and "52" in lower margin, framed. (300-500)
- 4028 - -. "Ma I". Drawing, pen and (col.) ink and gouache, 39,5x27 cm., monogrammed, titled and dated "13-5-53", framed. (100-150)
- 4029 - -. "Zinnen". Series of 8 lithographs, all 32,5x25,5 cm. (leaf), all signed "J. Hillenius", "10 exemplaren", "XI-1968" (1x "1968" only) and (all but one) "e.a." in pencil, loose as issued in orig. wr. w. 2 lithogr. ill. in red (on front- and backwr., both w. text in reverse) and titled "Zinnen 1968-1969 Loenen" (also in reverse) on backstrip, folio. (100-150)  
= Verso frontwr. signed and "no.5" in pencil and in red pencil "voor Aldo van Jaap, III-1985". Provenance: the collection of Aldo and Hannie van Eyck.
- 4030 **"HK 24 uurs-prent"**. Twelve wood- and linocuts printed on 1 leaf by various artists, each 18x18 cm. and signed in pencil, printed by Dijkman. (60-80)  
- Leaf cut in 2 halves, each w. 6 prints.  
= Prints by i.a. Aimee Crinche le Roy, Jenny Dalenoord, Erik Pape, Willem Rozendaal and Sees Vlag.  
AND with the same set, cut in 4 rows each w. 3 prints, all signed in pencil and yellowed.
- 4031 **Hoff, Adriaan van 't (1893-1939)**. (Two crows). Colour lithograph, 42,5x54 cm., signed "A.J. van 't Hoff" and "4/50" in pencil, signed and dated "1926" on the stone (yellowed). - AND 5 other etchings and lithographs by the same, 3x signed in pencil. (100-150)
- 4032 **Hofker, Willem (1902-1981)**. (Farmhouse with farmer). Lithograph on chine collé, 14x20,5 cm., signed "W.G. Hofker 1934" and "proefdruk" in pencil, signed on the stone. (60-80)  
- Foxed, especially mount. Verso with mounted ticket of Bernhard Houthakker, Amst.
- 4033 - -. "Pakhuizen aan de Brouwersgracht te Amsterdam." Etching, 18x24 cm., w. the artist's signature stamp and printed title in red. - AND an etching by Cornelis BRANDENBURG, "Polderhuisje te Amsterdam" (signed etc. in pencil). (50-70)
- 4034 **Hogenboom, Michiel (b.1967)**. "Pale Horse". Oil on canvas, 50x65 cm., signed "Hogenboom", titled and "2007" on verso. (200-300)
- 4035 **Hogerwaard, Frans (1882-1921)**. (A crowd in front of the city of Tangier). Etching, 1919, 27x70 cm., signed "Fz. Hogerwaard" and "9" in pen and black ink, signed in the plate, framed. (120-150)  
- Trifle browned; nevertheless a fine print.
- 4036 **Holder, Joop den (1912-1994)**. (Geometrical composition in blue). Oil on canvas, 70x70 cm., 2x signed "den Holder" and "AC22" on verso, framed. (200-300)
- 4037 **Holstein, Pieter (b.1934)**. (Beach with two red flags). Handcoloured etching, 23x30,5 cm., signed "P. Holstein", "21/40" and "46" in pencil. - AND 1 other etching by the same, "Het oog wordt niet verzadigd van zien. Nocht de oren vervuld van horen" and 3 other (colour) lithographs by Sam MIDDLETON and B. LOUTRE (2x). (80-100)



- 4038 - -. "O, onbestemde. O, vluchtige. O, tyrannieke." Drawing, pen and black ink and gouache on a textleaf from a periodical (w. illustrations), 26,5x19 cm., signed "P. Holstein", titled in the image and "'64" in black pen. (60-80)  
- A few foxed spots.
- 4039 - -. (Surrealist composition with a humanoid machine). Drawing, pen and black ink and gouache on a textleaf from a periodical (w. illustrations), 28,2x19,5 cm., signed "P. Holstein" and "'63" in black pen. (60-80)  
- Trifle frayed.
- 4040 - -. (Surrealist composition with various fantasy creatures). Drawing, pen and black ink, watercolour and gouache, 32x24,5 cm., signed "P. Holstein" and "'63" in black pen. (80-100)  
- Slightly yellowed/ dustsoiled; oblique scratch in centre.
- 4041 **Homan, Reinder (b.1950)**. (Forest). Etching and aquatint, 24x34 cm., signed "E.R. Homan '90" and "e.a. 21/50" in pencil. (70-90)  
- Some creases in blank margins.
- 4042 - -. (Landscape with weeds). Etching with aquatint, 25,5x36,5 cm., signed "E.R. Homan '93[?]" and "L. Ets 30/95" in pencil. **Kuik, Dirkje (1929-2008)**. "Pinocchio als Spullebaas". Lithograph, 27x18 cm., signed "William D. Kuik", titled and "5/100" in pencil. - AND 4 miscell. others, i.a. a watercolour by Jeanette DE JONG. (70-90)
- 4043 **Homberg, Dirk (1885-1952)**. "Schreeuwende kakatoes". Etching, 55,6x38,4 cm., signed and [in outer lower blank margin] titled and "druk van den etser" in pencil (sl. browned/ sl. foxed). - AND a lithograph of a cockatoo by Adriaan van 't HOFF. (50-70)
- 4044 **Hoogstra, Jelle (1924-2003)**. "De Montanasee". Painting, acrylic, 70x80 cm., signed "Jelle Hoogstra", titled and "'92" in pencil. - AND 2 others similar by the same. (70-90)
- 4045 **Hopman, Machiel (1928-2001)**. (Landscape). Oil on panel, 60x60 cm., signed in lower right corner, framed. (200-300)
- 4046 **Horst, Hans van der (b.1941)**. (Forum Romanum). Drawing, pen and ink, 56,7x43,5 cm., signed. (50-70)
- 4047 **Houten, Barbara van (1862-1950)**. (Landscape). Etching, 22,5x28,5 cm., signed "B.E. van Houten" in pencil, on Chinese (blank margins trimmed). - AND 1 other landscape etching after Jean-Baptiste COROT by the same, signed in pencil (foxed). (50-70)
- 4048 - -. "Marjan en Mina". Etching, 50x32,7 cm., signed "BE van Houten" and titled in pencil, on Japanese. - AND 1 other etching by Jan van LOOY, signed in pencil. (50-70)
- 4049 **Howet, Marie (1897-1984)**. (Still life with a vase and flowers). Drawing, watercolour and black chalk, 32x32 cm., monogrammed "MH" and "1924" in lower right corner (pinhole in upper right corner). - AND 1 softground etching by the same (signed and "4/25" in pencil). (80-100)
- 4050 **Hoytema, Antoinette van (1875-1967)**. (Cyclamen flowers). Drawing, pencil and watercolour, 24x18 cm., signed "AA v Hoytema" in lower right corner. (60-80)  
- Slightly foxed.
- 4051 - -. (A mountain road with a Cypress). Oil on board, 38x30 cm., monogrammed "AAvH" and "'56" in lower margin, framed. (200-300)  
= In pointillist style.
- 4052 - -. (Norwegian view with mountains and a lake in the background). Oil on board, 39x29 cm., monogrammed "AAvH" and "62" in lower margin, framed. (200-300)  
= In pointillist style. An old label on verso provides the geographical identification.

- 4053 - -. (Portrait of a woman in folkloristic dress holding a small bouquet). Oil on canvas, laid down on panel, 35x23 cm., signed "AA v Hoytema" and "1932" in upper right corner, framed. (100-150)
- 4054 - -. (A road with palmtrees and mountains in the background). Drawing, black pen and col. crayon, 31x24 cm., signed "AA v Hoytema" and "1947" in lower margin. (80-100)  
- A few foxed spots.
- 4055 - -. (Still life with statue and vase with flowers). Oil on panel, 39,5x29,3 cm., signed and dated "1961" in lower right corner, framed. (80-100)
- 4056 - -. (View of the Scheveningen Oostduinpark with flowering trees). Oil on board, 39x29 cm., monogrammed "AAvH" in lower margin, framed. (200-300)  
= In pointillist style. An old label on verso provides the geographical identification. SEE ILLUSTRATION PLATE XVII.
- 4057 **Hoytema, Theo van (1863-1917)**. Calendar 1917. Twelve col. lithogr. leaves, signed or monogrammed on the stone, all 42x21 cm., narrow folio, Amst., Tresling & Co.  
- January to March loose. = De Groot 165.  
AND 10 loose calendar lvs. by the same for 1905 and 1906, all trimmed to the image. (70-90)
- 4058 - -. "Eigendom van Tine v. H". Lithograph, 11x8 cm., printed in brown, monogrammed and "1896" in the stone. **Idem**. Ex-libris van Jhr. C.H.J. van Haeften. Lithograph, printed in black, 1894, 7,9x5,8 cm., monogrammed on the stone (trifle yellowed). **Idem**. Ex-libris van Dominicus van Hoytema. Lithograph, 2 copies, printed in olive-green/ black, 1903, 10x7 cm., monogrammed on the stone. - AND 2 others similar by the same: ex libris for Aegidius Timmerman and Hugo Vogel. (100-150)
- 4059 - -. "De firma Frans Buffa en Zn. heeft de eer U uit te noodigen tot hare tentoonstelling van teekeningen door Th van Hoytema, 17 November - 17 December 1896, Kalverstraat Amsterdam". Lithograph, printed in olive green, 11,2x18,7 cm. (40-60)  
- Verso remnants of former mounting, otherwise fine. = De Groot 73; Braches 583. Rare.
- 4060 - -. (Six rabbits in a field). Colour lithograph on chine collé, 13,5x19,3 cm., signed "Theo van Hoytema" in pencil, monogrammed "TH" on the stone (not in De Groot). - AND a woodcut portrait of Theo van Hoytema by Jaap VELDHEER (signed). (100-150)
- 4061 **Hrdlicka, Alfred (1928-2009)**. "Die Vorhölle." Drypoint and aquatint, 43,5x58,5 cm., signed, titled and "17/30" in pencil. (250-350)  
- Trifle yellowed in blank margins; nevertheless fine.
- 4062 **Huijsser, Gerard (1892-1970)**. (Algerian street scenes). Lot of 4 small paintings, oil on board, from 15x21 to 20x20 cm., 2x monogrammed "GH" in pencil, unif. framed. (600-800)  
= Showing i.a. the old slave market in Tunis and the market of Ghardaia in the south of Algeria.
- 4063 **Huller, Jac (20th cent.)**. (Two storks standing in the reeds). Drawing, pastel crayon, 49,5x40,5 cm., signed "Jac Huller" in lower right corner, laid down on board. (60-80)  
- Two grey stripes and some soiling near upper margin.
- 4064 **Hunziker, Frieda (1908-1966)**. (Abstract composition). Painting, oil on board, 45x55 cm., signed "F. Hunziker" in black oil on verso, framed. (800-1.000)  
= SEE ILLUSTRATION PLATE XVIII.
- 4065 **Ibels, Henri Gabriel (1867-1936)**. Pantomime. Colour lithograph, 26,8x35,5 cm., signed on the stone, from *l'Estampe Moderne*, with its blindstamp in lower right corner.  
- Scratch in upper left corner (affecting image); small tear in lower left blank margin.  
AND 3 other lithographs, i.a. 2x by Jules CHÉRET(?) (both w. defects). (60-80)
- 4066 **Icart, Louis (1888-1950)**. (Woman with harlequin doll). Lithograph and colour crayon, 44,5x33,5 cm., signed "Louis Icart" on the stone. (70-90)  
- Yellowed; verso w. remains of paper tape along outer margins.

- 4067 **Ilsted, Peter (1861-1933).** Gæsterne ventes. *Waiting for the guests.* Mezzotint, 33,5x38 cm., signed "Peter Ilsted" and "125/6" in pencil. (250-350)  
 - Tipped under passepartout; sl. yellowed.  
 = Olufsen/ Svensson 6, published in 150 copies in colour and 125 in black and white.
- 4068 - -. Lille Pige med flad Hue. *Girl with a cap.* Colour mezzotint, 1924, 48x48 cm., w. stamp "Orig. Radierung af Peter Ilsted" below. (150-250)  
 - Ample margins; tiny tear in outer blank margin. = Olufsen/ Svensson 45.
- 4069 - -. Solssknin paa en Dør. *Sunshine falling on a door.* Mezzotint, 35,5x32 cm., signed "Peter Ilsted" in pencil, framed. (600-800)  
 = Olufsen/ Svensson 5.
- 4070 - -. Under vinløvet. *Under the vine leaves.* Etching, 1893, 14x11 cm., on thick Japanese. (300-500)  
 = Olufsen/ Svensson 18, it is not clear whether this is a final proof or a sl. later print.
- 4071 - -. Unge pige med bakke. *Girl with a tray.* Colour mezzotint, 49x40 cm., signed "Peter Ilsted" in pencil, framed. (500-700)  
 - Trifle yellowed. = Olufsen/ Svensson 33. SEE ILLUSTRATION PLATE XVII.
- 4072 **Ingham, Bryan (1936-1997).** "Hayle Estuary 3". Etching, 17x27 cm., signed and dated "1976" and "A/P 2 Edtn 200" in pencil in lower blank margin (fine). (100-150)
- 4073 **Israels, Jozef (1824-1911).** Mending nets. Etching on chine collé, 1886, 19x27,1 cm., signed in vague characters in the plate.  
 - Some foxing. = Hubert XXXI.  
 AND 4 other etchings: 2x by/ after the same, i.a. "The hearth" and 2 etchings by Willem de ZWART. (80-100)
- 4074 - -. The smoker. Etching, 1882, 28x20 cm., signed "Jozef Israels" in pencil, signed in the plate, under passepartout.  
 - Sl. browned/ sl. foxed. = Hubert XXIV.  
 AND a pencil drawing of an interior with an elegant woman w. signature "Jozef Israels". (70-90)
- 4075 **Jaeckel, Willy (1888-1944).** (Selfportrait in profile). Drypoint, 13,7x9,7 cm., signed "W. Jaeckel" and "4/20" in pencil, on Japanese (partly foxed). - AND a small etching by Karl REISENBICHLER and a lithogr. portrait by Fritz WOLFF, both signed in pencil and foxed. (80-100)
- 4076 **Jessurun de Mesquita, Samuel (1868-1944).** "Barasinghahert". Lithograph, 37x28,2 cm., signed "Mesquita" in pencil, monogrammed and "1916" in image and titled (below the image) on the stone. (50-70)  
 - Formerly folded.  
 = Published as "Bijvoegsel van De Nieuwe Amsterdammer". Van Es L012.
- 4077 - -. Bijenkorven tussen bomen. Etching, 1911, 19,5x26,3 cm., signed "Mesquita" and "Krijtdruk" in pencil, signed and dated "Mesquita 1911" in the plate. (300-500)  
 - Sl. grey impression. Sl. yellowed and vaguely foxed, especially margins; crease in upper left blank corner.  
 = Van Es D 033. Rare. SEE ILLUSTRATION PLATE XVIII.
- 4078 - -. Bladbegonia. Lithograph, 1920, 24,5x28,7 cm., signed "Mesquita 1920" in pencil, on brownish paper. (200-300)  
 = Van Es L038.
- 4079 - -. Bocheltje. Woodcut, 1926, 23,4x28 cm., signed and "61/100" in pencil, on Japanese. (400-600)  
 = Van Es H127. SEE ILLUSTRATION PLATE XIX.
- 4080 - -. Fantasie met 'Siamese tweeling'. Etching, 14,5x23,5 cm., signed "Jessurun de Mesquita" in pencil. - WITH a copy of the same etching in relief print, signed "Jessurun de Mesquita", "1924" and "4/6" in pencil. (400-600)  
 = Van Es D 096d and D 096h. An *intaglio* and *relief* print from the same plate, rarely found together.. SEE ILLUSTRATIONS PLATE XX.



- 4081 - -. Fantasie: diverse figuren, gevat in een kwartboog, bovenin versierd met vegetatieve elementen. Lithograph, 22,4x27,7 cm., signed "Mesquita 1920" and "2/6" in pencil and "Mesquita" on the stone, on yellowish paper. (250-350)  
= Van Es L 045.
- 4082 - -. Fantasie: diverse figuren, links een profiel naar rechts met geloken ogen en pruimmondje. Etching, 1924, 15,2x23,5 cm., signed "Mesquita 1924" and "tegendruk" in pencil. (200-300)  
- Small surface dam. in upper corner (affecting image); some vague ink/ dustsoiling in margins and w. trifle surface dam. (silverfish).  
= Van Es D 098.
- 4083 - -. Fantasie: diverse figuren, links een profiel naar rechts met geloken ogen en pruimmondje. Etching, 1924, 15,2x23,5 cm., signed "Mesquita 1924" and "tegendruk" in pencil. (200-300)  
- Margins w. surface dam. (silverfish, especially in left blank margin); lower margin some vague dustsoiling.  
= Van Es D 098 (counter impression).
- 4084 - -. Fantasie: drie profielkoppen (twee tegen donkere achtergrond, één donker tegen licht). Etching and aquatint, 1918, 7,7x11,8 cm., signed "Jessurun de Mesquita" and "7/12" in pencil, signed "Mesquita 1918" in the plate. (200-300)  
= Van Es D 078.
- 4085 - -. Fantasie: frontale figuur met naar rechts genegen hoofd. Woodcut, 24x24 cm., signed "Mesquita 1925", "Proef" and "AP" in pencil, on thin Japanese, tipped onto board. (600-800)  
- Trifle creased in right lower corner.  
= Van Es H 115. Very rare (Van Es: "Getraceerde drukken: 2"). SEE ILLUSTRATION PLATE XIX.
- 4086 - -. Fantasie: groep figuren, gescheiden door een diagonaal (uiterst rechts een grote kop, linksonder een vrouwtje met hoofddoek). Etching, ±1925, 17,5x33,5 cm., signed "Jessurun de Mesquita" in pencil, on greyish paper. (300-500)  
- Small margins; upper corners tipped onto mount. = Cf. Van Es D 116, counter impression.
- 4087 - -. Fantasie: in het midden een frontale kop met een soort zuignapje daarboven, geflaneerd door twee profielkoppen, onder in beeld een liggende figuur. Etching, 8,7x8,7 cm., signed "Mesquita" and "1925" in pencil, signed "S. Jessurun de Mesquita 1952[sic]" in the plate. (200-300)  
- A few vague foxed spots in broad blank margin. = Van Es D 109.
- 4088 - -. Fantasie: links een gesloten groep figuren in profiel naar rechts (twee vrouwen, vier mannen). Etching, ±1925, 24x20 cm., signed "Jessurun de Mesquita" in pencil, monogrammed in the plate. (400-600)  
= Van Es D 115 ("Getraceerde drukken: 2"). SEE ILLUSTRATION PLATE XX.
- 4089 - -. Fantasie: profielkop in arceringen. Woodcut, ±1923, 15,5x15,2 cm., signed "Mesquita" in pencil, printed on thin paper, tipped onto mount. (250-350)  
= Van Es H 108; counterproof.
- 4090 - -. Fantasie: rechtsboven een grijnzend profielkop, links, drie halffiguren naar rechts (beeld diagonaal). Etching and aquatint, 20x23 cm., signed "Jessurun de Mesquita" and "7/12" in pencil, signed "Mesquita 1918" in the plate. (300-500)  
= Van Es D 080.
- 4091 - -. Fantasie: twee naar elkaar gekeerde profielen in een boogvorm (links een man met baard, rechts een vrouw met open mond). Etching and aquatint, 21,7x25,9 cm., signed "Jessurun de Mesquita" and "6/12" in pencil, signed "Mesquita 1918" in the plate. (250-350)  
= Van Es D 079 ("Getraceerde drukken: 1").
- 4092 - -. Fantasie: vier halffiguren, twee aan twee naar elkaar gewend (rechts figuur met wipneus en gelinieerde kap). Etching, 21x24,7 cm., signed "S Jessurun de Mesquita" and "9/15" in pencil. - WITH a counterproof of the same print, signed "Mesquita", "1927" and "tegendruk proef" in pencil. (500-700)  
- Both fine. = Van Es D 118.
- 4093 - -. Fantasie: vijf figuren in een ruitvorm. Etching, 1924, 34,5x34,5 cm., signed "Jessurun de Mesquita" in pencil. (400-600)  
= Van Es D 100 ("Getraceerde drukken: 3"). SEE ILLUSTRATION PLATE XX.

- 4094 - -. Fantasie: vijf figuren, linksonder palmladeren. Etching, 19,8x23 cm., signed "Jessurun de Mesquita" in pencil, signed "Mesquita 1923" in the plate. (300-500)  
= Van Es D 095 ("Getraceerde drukken: 2").
- 4095 - -. Fantasie: vrouw met donkere kap en mantel, omgeven door figuren. Etching, 1921, 16x21 cm., signed "Jessurun de Mesquita" in pencil. (300-500)  
= Van Es D 088 ("Getraceerde drukken: 9").
- 4096 - -. Níest nooit zonder zakdoek (2). Woodcut, 1922, 35x25,4 cm., signed "Mesquita 1922" in pencil. (800-1.000)  
- Sl. yellowed, but fine.  
= Van Es H 105 (size 35x19 cm., mentioning this copy: "C (druk met marge van het blok)"). Very rare (Van Es: "Getraceerde drukken: 2"). SEE ILLUSTRATION PLATE XX.
- 4097 - -. Twee Aronskelken. Etching, 31,2x19,5 cm., signed "Mesquita" and (in outer blank margin) "pasteldruk" in pencil, (vaguely) monogrammed and dated "1900" in the plate, on somewhat sturdy brownish paper. (500-700)  
- Narrow upper blank margin. = Van Es D 018 ("Getraceerde drukken: 3"). SEE ILLUSTRATION PLATE XXI.
- 4098 - -. (Two arum flowers). Lithograph, 29,2x24,3 cm., signed "Mesquita" and "23/25" in pencil in lower left corner, on rather thick paper. (400-600)  
- Sl. yellowed/ dustsoiled; blank margins w. some surface dam. (silverfish).  
= Not in Van Es. Rare. SEE ILLUSTRATION PLATE XXI.
- 4099 - -. Een zwerver (stakker). Woodcut, ±1900, 16,8x15,7 cm., signed "Mesquita" in pencil, monogrammed in the block, on Chinese, laid down on mount. (300-400)  
= Cf. Van Es 019 (counter impression).
- 4100 **Johne, Karl (1887-1959)**. "Abenddämmerung". Colour woodcut, 25,2x30,5 cm., signed, titled and "Orig. Holzschnitt" in pencil, monogrammed in the block. (80-100)  
- Closed tear in upper margin (touching the image); partly foxed, especially blank margins, verso worse.
- 4101 **Jong, Germ de (1905-1978)**. (Seascape). Drawing, brown, red and black crayon, 36x47 cm., signed "Germ de Jong" in lower right corner. - AND a charcoal drawing "Maspiano" by Johan MEKKINK and 7 watercolour and colour crayon drawings by Chris le ROY, all signed/ monogrammed. (70-90)
- 4102 **Jong, Jacqueline de (1939-2024)**. "The shivering pool". Colour etching and aquatint, 33,2x50,5 cm., signed "dejong", titled and "2/15" in pencil (sl. yellowed/ marginal creases). - AND 1 monochr. lithograph by the same (browned). (60-80)
- 4103 **Jong, Jo de (20th cent.)**. (Floral wallpaper design). Pen and black ink, watercolour and gouache, 57x43 cm., monogrammed "JDJ" and "1915" in black pen (pinholes in corners). - AND a black chalk design for a fireplace screen by the same (monogrammed and "1919"). (100-150)
- 4104 **Jong, Maarten de (1922-1990)**. (Yawning cat). Engraving, 18,5x17,5 cm., signed, "eigen druk" and "[?]/48" in pencil. **Idem**. (Butterfly among the flowers). Lithograph, 22,5x32 cm., signed and "litho '48" in pencil, signed and "Opgedragen aan WvH" on the stone. **Carzou, Jean (1907-2000)**. (Ancient harbour view, two women in the foreground). Col. lithograph, 30x51 cm., signed "Carzou 51" and "À madame et M. André Glavimans bien amicalement C." in pencil. - AND 3 others by Maarten DE JONG, Jean CARZOU and Albert DECARIS. (70-90)
- 4105 **Jongere, Marinus de (= M.J. Drulman) (1912-1977)**. (Mills along the Rottemeren). Watercolour and black crayon, 39,5x80 cm., signed "M. de Jongere" in lower right corner, framed. (70-90)
- 4106 **Jongerius, Eugène (b.1951)**. (Abstract compositions). Two large colour silkscreens, both 84x61 cm. (leaf size), signed "Eugène Jongerius '96", "a.p." and "13/XX" or "16/XX" in pencil. - AND 1 similar (smaller) by the same: "Wonderbrug" (signed and "3/23"). (70-90)

- 4107 **Jordens, Jan (1883-1962).** (Mill). Woodcut, 26,7x24,5 cm., monogrammed and "1931" in the block.  
- Blank margins w. creases and some soiling.  
**Nanninga, Dirk Berend (1868-1954).** (Garden with fence and a facade). Etching, 10x15 cm., vaguely signed in pencil. - AND a drawing "Omnium Actorum Fundamentum Iustitia" by Dirk SCHÄFER. (50-70)
- 4108 - -. (Three figures). Linocut, printed in brown, 29x34 cm., signed "JOR" and "eigen druk '58" in pencil. (60-80)
- 4109 - -. (Untitled composition). Colour linocut, 17x26 cm., signed "JOR '61" in pencil. (70-90)
- 4110 **Kaagman, Hugo (b.1955).** (Geometrical composition with seven jumping human silhouettes). Colour silkscreen, 34x85,5 cm., signed "Hugo Kaagman" and "nr.1" in pencil (some vague creases). - AND 1 similar by the same: (Suprematist composition with a monkey). (80-100)
- 4111 **Kasimir, Luigi (1881-1962).** (View of a city). Etching, 20x13,5 cm., signed "Luigi Kasimir" and "14/150" in pencil. **Kluge, Kurt (1886-1940).** "Allein". Etching, printed in brown, 22,3x14,2 cm., engr. captions below, from *Zeitschrift für bildende Kunst*, 1913.  
- Cut short, w. loss of part of captions.  
AND an etching by Hans MEID and a lithograph by Emil ORLIK. (70-90)
- 4112 **Kat, Otto B. de (1907-1995).** Anton Koolhaas met Dora de Kat. Lithograph, 18x24,5 cm., signed "Otto B. de Kat '75" in pencil.  
- Tears in lower left blank corners. = Cf. *Otto B. de Kat, Leven en werk 1907-1995*, p.192 (different state).  
AND 14 other prints, i.a. by Cor van OEL (6x, incl. duplicates), Wim NOORDHOEK and Lou STRIK. (50-70)
- 4113 - -. De conversatie. Linocut, 24,4x32,2 cm., signed "Otto B. de Kat '52" and "épreuve d'essai" in pencil, on Chinese, framed.  
- Some offsetting; red pencil stripe; small hole and brown stain in right margin.  
= Proof before the printing in brown and orange. Cf. *Otto B. de Kat, Leven en werk 1907-1995*, p.52 and H. Redeker, *Otto B. de Kat*, p.48, for the finished print.  
AND an etching by Geurt van DIJK, "Kleine Beestjes Hemel Poort", also framed. (60-80)
- 4114 - -. "Le port d'Antibes". Drawing, pencil, 28x48,6 cm., signed "de Kat", titled and "14 juni 1934".  
- Browned. (80-100)
- 4115 **Kätelhön, Hermann (1884-1940).** Arbeit. Lot of 5 (of 12?) prints from the portfolio, 1922, various techniques, all signed in pencil and under passepartout, all 64,5x49 cm. - AND 1 other etching by the same, signed in pencil. (80-100)
- 4116 **Kemper, Charles (1913-1985).** "De Maas". Watercolour and pen, 42x53 cm., signed "Charles Kemper", titled and dated "1968" in pencil. (60-80)
- 4117 - -. (Rotterdam harbour with coal storage). Drawing, colour crayon, 47x65 cm., monogrammed in lower left corner. (70-90)
- 4118 **Kennington, Eric Henri (1888-1960).** Making Soldiers: The Gas Mask/ Bayonet Practice/ Into the Trenches/ Over the Top / Bringing in Prisoners/ Ready for Service. Series of 6 lithographs, all 47x36 cm., 1x signed "E Kennington" on the stone, 1917. (700-900)  
= All with the watermark of the Holbein Wove. Part of the larger series *The Great War: Britain's Efforts and Ideals*. The complete series comprised of 66 lithographs by various artists.
- 4119 **Kessels, Erik (b.1966).** "#3". "#9". Two large offset prints on sl. thin pink paper, both 62x89 cm., signed "Erik Kessels", titled and "5/20" of "8/20" in pencil on verso. (100-150)  
- Blank margins occas. trifle creased.



- 4120 **Keus, Niels (b.1939)**. Lot of  $\pm 95$  drawings, mainly pen and ink, approx.  $\pm 50 \times$  w. watercolour or col. pencil, mainly  $\pm 21 \times 13$  cm. (or vice versa), partly monogrammed and  $\pm 50 \times$  signed "Niels Keus 83". - AND: 7 copies of a linocut and 3 lvs. w. ms. poems, all by the same. (250-350)  
= Thirteen drawings are contained in a spiral bound booklet w. heading "Alleen maar beesten" and dated "1954" on the first drawing. The drawings all show abstracted animals, just like 20 other drawings from a later date. The collection also contains 7 (early) more realistic drawings of animals and  $\pm 50$  abstract compositions (dated "1983").
- 4121 **Khnopff, Fernand (1858-1921)**. Je ne vois plus le ciel a travers les cheveux. Lithograph,  $16 \times 10$  cm., from M. MAETERLINCK, *Pelléas et Mélisande*, 1920, with the same lithograph printed on verso.  
- Stain in blank margin. = Delevoy, p.433.  
AND 2 others by the same, 1x from the same work: Il ne faut pas l'inquiéter. (100-150)
- 4122 **Kirkeby, Per (1938-2018)**. (Untitled). Colour lithograph,  $69,5 \times 81,5$  cm., monogrammed and dated "PB '90" and numb. "23/50" in pencil, framed. (200-300)
- 4123 - -. (Untitled). Etching and aquatint,  $58 \times 75,5$  cm., monogrammed, "86" and "66/90" in pencil, from the portfolio *For Joseph Beuys*, Munich, New York, Edition Schellmann/ Galerie Bernd Klüser, 1987, loose as issued in the orig. wr., folio. (300-400)
- 4124 **Klaasse, Piet (1918-2001)**. (Jewish man praying). (Two rabbis). Two lithographs, each  $75 \times 55$  cm. (leaf size), signed "Piet Klaasse", dated "'68" or "'69" and "Litho 51/60" or "Litho 43/60" in pencil. (80-100)
- 4125 **Klashorst, Peter (1957-2024)**. Large lot of over 40 sketch books and albums with a few hundred lvs. w. drawings, sketches and collages, various techniques (brush and ink, gouache, pencil, etc.), various sizes,  $\pm 1978-1985$ . (600-800)  
= Probably made during his academy years at the Rietveldt academy and a few years after. For a large part with very explicit erotic/ pornographic images/ scenes. Including (part of) designs for (underground) comics and various (self)portraits.
- 4126 **Kleima, Ekke (1899-1958)**. (Farmhouses at night). Woodcut,  $47 \times 35$  cm., signed "Kleima" in pencil, on brownish paper.  
- Some creases in blank margins.  
AND an unsigned lithograph by the same. (120-150)
- 4127 **Klement, Fon (1930-2000)**. "Éveil". Col. hardboard cut,  $90 \times 90$  cm., signed "Fon Klement '78", titled, "eigen druk" and "2/24" in pencil, w. the artist's fingerprints. (80-100)  
- Waterst. in lower right blank corner.
- 4128 - -. "Haven". Linocut, supplied in 2 copies,  $23,5 \times 28,5$  cm., both signed "Klement 59" and titled in pencil. - AND  $\pm 25$  other prints, i.a. by Jan MENSINGA (ex libris), Harry van KRUININGEN, Pam RUETER and Ruth FISCHER. (100-150)
- 4129 **Klene, Bernhard (1870-1930)**. (Geese). Woodcut,  $17,2 \times 29,8$  cm., laid down on mount, mount signed "Bern Klene" in pencil, signed "Bern" in the block. - AND 5 other prints by the same, various subjects and techniques, all signed in pencil. (60-80)
- 4130 **Kloos, Cornelis (1895-1976)**. "Paleistuin". "Ontvangst". Two watercolours, both  $60 \times 40$  cm., signed "Kloos 1956" and titled in pen and ink on verso. (80-100)  
= Slightly erotic images.
- 4131 **Klooster, Johannes ten (1873-1940)**. "De Krijger". Woodcut,  $32,5 \times 25,7$  cm., signed "Ten Klooster" and titled and "handdruk" in pencil, monogrammed in the block, on Chinese.  
- Waterstained in left and lower margin.  
**Prins, Leendert (1887-1957)**. "Bij Loosdrecht". Wood- or linocut,  $25,5 \times 35$  cm., signed "LCK Prins" and titled in pencil. - AND 11 other woodcuts, i.a. by EVERS: "Makassar Kolenladen", Jan TH. GIESSEN and H. VAN DER STOK (from Wendingen issue). (80-100)

- 4132 **Kogan, Moissey (1879-1930).** Mädchen mit Chrysantheme. Linocut, printed in black, 25x12 cm., signed in pencil, with blindstamp "Euphorion Verlag" in lower right corner of paper, 1923.  
- Trifle foxed, not affecting image. (400-600)
- 4133 - -. Tanzende Figur, mit fusslangem Gewand. Woodcut, printed in kaki-brown, 16x5,8 cm., signed in pencil.  
= From: *Jizo* (Karl With), illustrated by MOISSEY KOGAN, published in 56 copies by Verlag der Galerie Alfred Flechtheim, 1922.  
AND 1 leaf from a book with the same image as the above, probably a later recut, printed in black. (400-600)
- 4134 - -. (Two female nudes). Woodcut, 13,5x5,7 cm., w. printed captions "Moissey Kogan Originalholzschnitt" below, from *Der Querschnitt*, 1922. - AND a woodcut (Tree in winter) by Karl THYLMANN (signed in pencil, on Chinese. Vaguely waterst.). (70-90)
- 4135 **Kollwitz, Käthe (1867-1945).** Begrüssung. Etching, 1897, 11,8x8,8 cm., signed "Käthe Kollwitz" in pencil. (300-400)  
- Laid down on mount; minuscule foxed spots. = Klipstein 13 II d, ed. E.A. SEEMAN, 1921.
- 4136 - -. Frau mit übereinandergelegten Händen. Etching, 28,6x22,8 cm., 1898. (400-600)  
- With a later added monogram in pencil; fine.  
= On velin paper, printed after 1831. Klipstein 41, VI of 6.
- 4137 **Kolthoff, Mark (1901-1993).** (Abstracted still life). Oil on canvas, 48x64 cm., signed "MKolthoff 38" at lower right, framed. (1.500-2.500)  
= Verso frame w. printed exhib. ticket of the Cobra Museum Amstelveen, w. ms. entries and w. a ticket of Klasema Kunsthandel. SEE ILLUSTRATION PLATE XXII.
- 4138 **Konijnenburg, Willem van (1868-1943).** (Shepherd and shepherdess and herd following a path). Series of 3 silverpoint drawings, each 20x14 cm., each monogrammed "WvK" (w. a cross) in pencil, under passepartout. - AND 1 other drawing attrib. to the same, (Ox-drawn cart) (laid down on mount; traces of glue in margins). (60-80)
- 4139 **Koolhaas, Rem (b.1944).** The floating pool. Colour silkscreen, 63x90,5 cm., framed. (300-400)  
= Provenance: the collection of the architect Umberto Barbieri. SEE ILLUSTRATION PLATE XXII.
- 4140 **Korthals, Jan (1912-1972).** (Market in a city). Drawing, pen and ink and watercolour, 28,5x38,2 cm., signed "Jan Korthals" in pen and ink in lower right corner (sl. yellowed). (60-80)
- 4141 **Koster, Toon (1913-1990).** (Farmhouses in the winter). Drawing, brush and black and white paint, 28x53,5 cm., signed "Toon Koster" in lower right corner. - AND a nice watercolour and black pen drawing by Henri van LERVEN (Landscape with trees in purple and brown). (70-90)
- 4142 **Kosters, Bas (b.1977).** "He Ho let us go, yes". Drawing, black pen and red and pink watercolour, 31x21,5 cm., signed "Bas 2016". (80-100)  
- Tiny tear and a few rusty pinholes in lower blank margin.  
= On paper with on verso an offset photocopy of a late 19th cent. French picture postcard.  
AND 1 similar drawing by the same: "I like everything pink" (signed).
- 4143 **Kracht, Yvonne (b.1931).** Twee vormen. Silkscreen, printed in black and silver, 39x59 cm., signed, dated "'71" and "55/200" in pencil, framed. (60-80)
- 4144 **Kreienbühl, Jürg (1932-2007).** "Ali". Large lithograph with watercolour, 1977, 65x48 cm., signed "Kreienbühl" and "à 100" in pencil, titled on the stone. - AND 1 other uncoloured lithograph by the same: Valerie Normandie (signed and "Epreuve d'artiste"). (200-300)  
= Gravelines L176 and L126.
- 4145 **Krimer (1908-1977).** "Il fiore fantastico". Mixed technique, 29,8x18,7 cm., tipped onto mount, signed, titled and "'60" in pencil on mount. (60-80)

- 4146 **Krug, Han (1890-1977)**. Wieringen. Zeven houtsneden. N.pl., n.publ., 1945, (8) lvs., 7 tipped-in woodcut ill. on Japanese, all  $\pm 7,5 \times 10$  cm. (or vice versa), 2 woodcut vignettes, 1 woodcut on frontwr., printed in 100 numb. copies, orig. wr. (30-50)
- 4147 **Kruiningen, Harry van (1906-1996)**. Balalaika. Duet. Two colour lithographs from the series of *24 litho's*, 1947,  $18 \times 16$  and  $16 \times 19$  cm., both signed "H. van Kruiningen" and "Litho" in pencil, 1x "Gitaarspel" and "druk v/d/ Kunstenaar" in pencil. (120-150)  
= Jurgens 167 and 170.
- 4148 - -. O gij, die zaad herschept tot vrouwen. Colour lithograph from the series of *Achnaton. Acht kleurenlitho's (...)*, 1954,  $21 \times 15$  cm., signed "H. v. Kruiningen" in pencil. **Idem.** Kinderen voeren vogels. Winter 1979. Etching and aquatint,  $33 \times 26,2$  cm., signed "H v Kruiningen", titled and "7/150" in pencil. (80-100)  
= Jurgens 240 and 850.
- 4149 **Kulhánek, Oldrich (1940-2013)**. (A man with antlers on his head). Tinted etching,  $15,4 \times 9,6$  cm., signed and "10/100" in pencil. - AND 3 other small etchings and 9 small lithographs by the same, all signed in pencil. (300-500)
- 4150 **Kuyk, Harry van (1929-2008)**. (Compostion in the shape of a female body). Reliefprint,  $16 \times 47,5$  cm., signed "Harry van Kuyk 1988" and "A/P" in pencil, framed (150-250)  
= Not in De Wal.
- 4151 **Kuyten, Harrie (1883-1952)**. (Female nude with crossed legs). Drawing, black chalk,  $54 \times 36$  cm., monogrammed "HK". (70-90)
- 4152 **Laak, Gabrielle van de (b.1958)**. (Untitled). Col. lithograph,  $50 \times 45,5$  cm., signed "Gabrielle van de Laak" and "16/27" in pencil. - AND 1 other similar by the same. (80-100)
- 4153 **Labisse, Felix (1905-1982)**. (Surrealist composition with female faces seen through a ruin). Colour lithograph,  $48 \times 60$  cm., signed "Labisse" and "72/145" in pencil. - AND 2 others by the same, i.a. (Surrealist composition with a floating rock) (colour lithograph, signed and "Epreuve d'artiste V/XX" in pencil. Two vague creases). (100-150)
- 4154 **Lacouture, Danielle (20th cent.)**. (Abstract composition). Gouache,  $31 \times 45,5$  cm., signed and "1ere annee" in pencil on verso.  
= Probably a design for a rug by an art student, 1950's.  
**Idem.** "Jouets". Gouache, pen and ink,  $24 \times 33$  cm., signed and "1ere annee" in pencil on verso. (30-50)  
= Possibly a design for a (toy) shop sign, 1950's.
- 4155 **Laermans, Eugène (1864-1940)**. Lot of 6 zinc etchings, all  $\pm 14 \times 10$  cm. (or vice versa), signed "Eug. Laermans" in pencil, monogrammed "E.L." in the plate. (120-150)  
- All yellowed.  
= Showing various scenes (mainly) with people gathering together. Each with manuscript quote in black pen below from "Berthille d'Hoegaeleere", signed by the Belgian art historian Sander Pierron.
- 4156 **Lam, Wilfredo (1902-1982)**. (Two figures). Lithograph, printed in black on yellow ground,  $39,5 \times 29,5$  cm., signed in pencil. (70-90)
- 4157 **Lanfranchi (20th cent.)**. (Sketches of the tigress Fann, of the menagerie Edmond Pezon). Drawing, black and red chalk, white gouache,  $25,5 \times 43$  cm., signed "Lanfranchi 1944" and w. a dedication. (60-80)  
= Perhaps the sculptor Pierre Leon Lanfranchi (1892-1963).
- 4158 **Lange, Daan de (1873-1948)**. (Farmhouse in the snow, Laren). Drawing, pencil and black crayon,  $37,5 \times 50$  cm., signed "Daan de Lange" in lower left corner. (40-60)
- 4159 **Larrondo, José María (b.1958)**. "Sense of sacrifice". "(...) stone". "(...) family". "(...) wine". "(...) security". "(...) water". Six drawings, pencil, all  $56,5 \times 77$  cm., signed "Larrondo 95" and titled in lower corners. (200-300)



- 4160 --. Small archive concerning a British Airways art project, consisting of 22 exterior designs for tailplanes (all photocopied lvs. w. col crayon, 29,7x21 cm., printed title), 10 general designs (all watercolour, 32x23 cm., each monogrammed "L. 98" in pencil), 1 typescript letter, 16 sm. photographs and 6 miscell. others. (200-300)  
= In 1997-1998 Larrondo was part of an international art collaboration between Dutch gallery Art Kitchen and British Airways. In the letter Larrondo writes to the instigator of this project Jeannette Dekeukeleire (founder of Art Kitchen): "Here are a selection of images for the plane project. (...) Of course, my drawings are just possibilities absolutely open to other details or angles. (...) So, please, when we have a final result I need them. I am very excited about this project." One of the designs present was used in the final project: the poppy. Airplanes with Larrondo's design were only briefly in the air before the project changed to another artist.
- 4161 **Laser 3.14 (20th cent.)**. "Today I hired a detective to track me down". "How can peace be so violent?" Two offset prints, both 50x50 cm., signed "Laser 3.14" and "10/50" in silver pen, titled in the print. - AND 2 others by the same. (100-150)
- 4162 **Lavieren, Rijk van (1889- 1952)**. Lot of 8 woodcuts, incl. a few duplicates, various sizes, mostly signed in pencil and/ or monogrammed in the block, a few w. titles in pencil, partly on thin Japanese.  
- Some are sl. dam.  
= Comprises titles "De aanval", "Koningstijger", "Onder den ouden Den" and "ellende".  
AND 1 woodcut by Reinald VAN DE STEENE, "Muziekmakers" (signed and titled in pencil). (70-90)
- 4163 **Lebeau, Chris (1878-1945)**. (Portrait of a man in a halo). Lithograph, 66x40 cm., signed "Chris Lebau" and w. dedic. to Jan Deggeler in pencil, monogrammed and "1916" on the stone, on rather thin Japanese.  
- Impressive portrait.  
- Foxed; some marginal tears; partly laid down on mount.  
**Idem**. Dune landscape. Lithograph on chine collé, 58,8x79,5 cm., signed "Chris Lebeau" in pencil, signed "Chris Lebeau 1924" on the stone.  
- Stain in upper margin; yellowed, handling creases especially in blank margins. = Cf. De Bois p.229-230.  
AND 1 large unsigned lithogr. portrait of a woman in profile by the same, dated "1916" on the stone. (80-100)
- 4164 **Lébédeff, Jean (1884-1979)**. "Vieux Paris". Series of 10 small woodengravings, ±8x9 cm. to 11x7,3 cm., all signed "Jean Lébédeff" and partly numb. (diff.) in pencil, all titled in the block, together under 2 passepartouts. (100-150)
- 4165 **Leck, Bart van der (1876-1958)**. "Madeleine de Vlam. Ex libris. Semper Fulgens". Col. linocut(?), 11,7x8,7 cm., monogrammed and "43" in the print. (300-500)
- 4166 --. De ruiter. Colour photolithograph, 79,5x28,5 cm. (image), monogrammed "BvdL" in pen and ink, "FOTOLITHO.W.SCHERJON UTRECHT" in the print, framed. (8.000-10.000)  
- With small professionally repaired tear in lower blank right margin.  
= Provenance: Hendrik de Leeuw, owner and director of Metz & Co., Amsterdam, hence by descent. From 1929 to 1952, Bart van der Leck designed carpets for Metz & Co, as well as the colour spectrum for furniture, interior and fashion fabrics. In 1952 Hendrik de Leeuw commissioned him to design the logo for the gift bags and boxes. His primary colour blocks were applied to walls, ceilings or curtains. In 1933 he designed Hendrik de Leeuw's new flat in the Courbetstraat. In 1934, he collaborated with Rietveld on the new interior of the Metz branch in The Hague and in 1951 again on the redesign of the fabric department in Amsterdam. In 1933, "De Ruiter" was exhibited at Metz & Co alongside new furniture by Rietveld. The print that we offer in this lot was illustrated in the Metz catalogue of 1933. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium. SEE ILLUSTRATION ON THE FRONTCOVER.**
- 4167 **Leegstra, Eelco (1891-1968) (?)**. (Flowering meadow). Drawing on board, col. chalk, 40,5x72 cm., signed "C Leegstra" (?) in black chalk. (70-90)  
= Perhaps an early work by the artist.
- 4168 **Legrand, Louis (1863-1951)**. A une passante. *To a passing woman*. Etching, drypoint and aquatint, 20x16 cm., signed "Louis Legrand" and "1/5" in pencil, on laid paper w. "Pellet et Legrand" watermark.  
= Arwas 449, one of 3 states.

**Idem.** Les Amies de Montmartre. *The Girlfriends of Montmartre*. Two states of the same (col.) etching, drypoint and aquatint, both 19x13 cm.

= Arwas 191, 4th and 5th state (of 5).

AND 1 other similar by the same: La Femme qui baille. Cover the Yarning woman (Arwas 383). (80-100)

- 4169 - -. L'amateur. *The Music Lover*. Etching and drypoint, 28x19 cm., signed "Louis Legrand" (sl. faded) and "No. 11" in pencil, monogrammed "LL" in the plate, on laid paper w. "Pellet et Legrand" watermark.

= Arwas 254, 3rd and final state.

**Idem.** Paganisme. *Paganism*. Drypoint, 20,5x16 cm., signed "Louis Legrand" and "27/50" in pencil, signed and "Paganisme à Raoul Pugno" in the plate, on laid paper w. "Pellet et Legrand" watermark.

= Arwas 427, 4th and final state. with the publisher's mark of Gustave Pellet below the image (Lugt 1193).

AND 2 others similar with guitar players by the same. (200-300)  
= Arwas 458 and 468, both final state.

- 4170 - -. L'ami des Danseuses. *The Dancer's Friend*. Etching and aquatint, 32x49 cm., signed "Louis Legrand" in pencil, on wove paper.

= Arwas 107, 3rd and final state. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).

AND 3 others, similar by the same, i.a. Première Danseuse. *Soloist* (Arwas 363, 6th and final state) and De la Barre ou A la Barre. *At the Bar* (Arwas 79, 4th and final state). (250-350)

- 4171 - -. Charles VI et Odette de Champellier. *King Charles VI and his mistress Odette de Champellier*. Etching and aquatint, 1909, 53,5x36,2 cm., signed "Louis Legrand" and "39/50" in pencil, on laid paper w. "Pellet et Legrand" watermark.

- Trifle yellowed; a few foxed spots in upper part.

= Arwas 380, one of the first 4 states (of 6). With the publisher's mark of Gustave Pellet below the image (Lugt 1193).

**Idem.** Chattes. *Cats*. Drypoint, 1909, 18x27 cm., on laid paper w. "Pellet et Legrand" watermark.

= Arwas 381, one of the first 4 states. Possibly a proof before the cats.

AND 2 others similar by the same, i.a. Femmes damnées. *Cursed women* (from G. PELLET, Poèmes à l'eau forte, 1914. Arwas 451). (150-250)

- 4172 - -. Danseuse à l'éventail. *Fan Dancer*. Etching and drypoint, 20x13 cm., signed "Louis Legrand" in pencil, w. a signed dedication by Gustave Pellet in pen and brown ink: "A monsieur Lucien Mellerin hommage de l'éditeur. Gustave Pellet".

- Trifle yellowed. = Arwas 349, 1st state (of 4), before the aquatint addition.

AND 2 other copies of the same print, i.a. the 4th state in colour, used for the menu of the Legrand Banquet, with "Diner Du 27 Février 1907" engr. in the plate. (150-250)

- 4173 - -. Diane Chasserresse. *Diana the Huntress*. Etching, drypoint and aquatint, 14,5x31,5 cm., signed "Louis Legrand" in pencil, on wove paper.

= Arwas 120, 3rd and final state.

AND 2 others similar by the same, i.a. Frio. *Cold* (col. etching, drypoint and aquatint, Arwas 74, 3rd and final state). (120-150)

- 4174 - -. Femme et enfant ou Le Morceau de sucre. *Woman with child or The Piece of Candy*. Drypoint, 31x32 cm., signed "Louis Legrand" in pencil, signed "Louis Legrand" in the plate, on laid paper.

= Arwas 437, final state (of 4), with the reduced plate size. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).

**Idem.** La Gosse. *The Brat*. Etching, aquatint and drypoint, 42,5x28,7 cm., signed "Louis Legrand" in the plate.

= Arwas 359, 4th state of 6: "Remarque ajoutée en bas à droite d'une dame portant haut de forme montée à cheval en amazone." With another publisher's mark of Gustave Pellet below the image (Lugt 1191).

AND 3 others similar by the same, i.a. Dans les Coulisses. *In the Wings* (Arwas 346) and the frontispiece of *Femmes Damnées* (Arwas 406). (200-300)

- 4175 - -. Femmes damnées. Four drypoints from a series of 5, 1910, 10x15 cm. (1x), ±14x20 cm. (or vice versa) (3x), 3x monogrammed "LL" in the plate, 1x "12/30" in pencil below. (100-150)  
 - Lacks 1 drypoint.  
 = Arwas 406, 407, 409 and 410, later states. Part of a never published series inspired by Baudelaires *Les Fleurs du Mal*.
- 4176 - -. La Léthé. *The Lethe*. Two variants of the same print: etching, drypoint and aquatint/ etching and drypoint, both 20,5x16 cm., 1x signed "Louis Legrand" and "1/5" in pencil, on laid paper w. "[Pellet et] Legrand" watermark. (80-100)  
 = Arwas 452, 2 different unidentified states (of 4).
- 4177 - -. Madame Dreyfus ou Mme D en profil. *Mrs Dreyfus or Mrs D in Profile*. Drypoint, 1910, 18x13 cm., signed "Louis Legrand" and "14/40" in pencil, monogrammed "LL" and "1905" in the plate, on laid paper w. "Pellet et Legrand" watermark.  
 = Arwas 403, only state. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).  
 AND 2 others similar by the same: Madame D de Face (signed. Arwas 416) and Madame D et son Chien (signed. Arwas 417). (80-100)
- 4178 - -. Mater inviolata. Etching, drypoint and aquatint, 25,2x37 cm., signed "Louis Legrand" in pencil, monogrammed in the plate, on wove paper.  
 - Trifle yellowed; unobtrusive crease near lower edge in the image.  
 = Arwas 127, 10th and final state. With the red publisher's mark of Gustave Pellet below the image (Lugt 1190).  
**Idem.** Vieux Berger. *Old shepherd*. Etching and drypoint, 36,5x26,8 cm., signed "Louis Legrand" and "48/70" in pencil, signed "Louis Legrand" and "Vieux Berger (dessiné en 1893 gravé en 1911)" in the plate, on laid paper w. "Pellet et Legrand" watermark. (60-80)  
 = Arwas 434, 3rd state (of 3). With another publisher's mark of Gustave Pellet below the image (Lugt 1193).
- 4179 - -. La Petite Classe. Seven etchings, aquatint and drypoint from a series of 13 (incl. title engraving), each ±40x28 cm., 6x signed "Louis Legrand" in pencil, 6x signed "Louis Legrand" in the plate, on laid/ wove paper. (400-600)  
 - Lacks 6 etchings; occas. sl. yellowed.  
 = Arwas 358, 359, 361, 363, 364, 367 and 369, from various states (2 from a series publ. in 30 copies and 2 from a series publ. in 100 copies; 3 without numb.). Four prints w. the publisher's mark of Gustave Pellet below the image (Lugt 1191).
- 4180 - -. Portrait. Drypoint, 20,5x27 cm., signed "Louis Legrand" and "20/50" in pencil, signed in the plate, on laid paper w. "Pellet et Legrand" watermark (trifle yellowed). **Idem.** Vieilles Gardes. *Elderly Minders*. Drypoint, 20,5x16,3 cm., "16/20" in pencil, monogrammed "LL" and "1911" in the plate, on laid paper w. "Pellet et Legrand" watermark.  
 = Arwas 430 and 435, 4th and 3rd state (both final). Both with the publisher's mark of Gustave Pellet below the image (Lugt 1193).  
 AND 1 other similar: Fumeuse a la Guitare. *Smoker with Guitar* (signed in pencil, publisher's mark of Gustave Pellet below; Arwas 424). (120-150)
- 4181 - -. Poupée. *Doll*. Drypoint, 20,5x16,5 cm., signed "Louis Legrand" and "10/50" in pencil, on laid paper w. "Pellet et Legrand" watermark.  
 = Arwas 429, 5th and final state. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).  
**Idem.** La Toilette. Drypoint, 20,5x14 cm., "54/65" in pencil, on laid paper w. "Pellet et Legrand" watermark.  
 = Arwas 353, 3rd final state (of 4) with the lower part of the plate cut off. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).  
 AND 6 others similar by the same or Edgar CHAHINE, all with seated or standing female nudes (1x erotic). (300-500)
- 4182 - -. Private Bar. Etching and drypoint, 35,6x25,2 cm., signed "Louis Legrand" and "45/50" in pencil, on wove paper. (400-600)  
 = Arwas 255, 4th state (of 5). With the publisher's mark of Gustave Pellet below the image (Lugt 1191).
- 4183 - -. Réalisme. *Realism*. Etching and drypoint, 1909, 27x17,7 cm., signed "Louis Legrand" and "27/50" in pencil, signed "Louis Legrand" in the plate, on laid paper w. "Pellet et Legrand" watermark.  
 - Trifle yellowed.  
 = Arwas 377, 1st state (of 2), without remarque. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).



**Idem.** *Pédicure. Pedicure.* Drypoint, 1908, 24,5x16 cm., signed "Louis Legrand" and "31/65" in pencil, signed "Louis Legrand" in the plate, on laid paper w. "Pellet et Legrand" watermark.

= Arwas 377, 1st state (of 2), without remarque. With the (slightly vague) publisher's mark of Gustave Pellet below the image (Lugt 1193).

AND 4 others similar by the same, i.a. *La Cámaraiste. The Chambermaid* (Arwas 379), *Carmen* (Arwas 425) and *Marcheuse. Women walking* (Arwas 441). (250-350)

4184 - -. *Soireuses. Night Birds.* Etching and drypoint, 1911, 40,4x27,6 cm., "34/70" in pencil, signed "Louis Legrand" in the plate, on laid paper w. "Pellet et Legrand" watermark.

- Trifle yellowed.

= Arwas 428, one of 5 states. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).

AND 6 other similar by the same, i.a. *Au Café. At the Café* (Arwas 94), *Boudeuse. Sulky Girl* (Arwas 252) and *Le Chauffeur. The Driver* (Arwas 432). (250-350)

4185 - -. *Sur le bout du banc. On the Edge of the Bench.* Lithograph, 34x25 cm., signed "Louis Legrand" on the stone.

- Trifle yellowed. = Arwas 130, one of 2 states. One of Legrand's rare lithographs.

**Idem.** *La Petite Servatoire. Little Girl practising.* Lithograph, printed in brown, 30x24 cm., signed "Louis Legrand" on the stone (Arwas 114, only state). - AND 2 others similar by the the same, i.a. Two young women in a dressing room (colour lithograph, signed on the stone. Proof(?). Not in Arwas). (200-300)

4186 - -. *Sur le bout du banc. On the Edge of the Bench.* Etching and drypoint, 20x16 cm., signed "Louis Legrand" in pencil, signed and "Gravé directement d'après nature" in the plate, on wove paper.

= Arwas 129, 4th and final state. With the publisher's mark of Gustave Pellet below the image (Lugt 1193).

**Idem.** *Le Cadre. The Frame.* Etching and drypoint, tinted in pink, 20,5x16,5 cm., signed "Louis Legrand" and "3/5" in pencil, on laid paper w. "Pellet et Legrand" watermark.

= Arwas 445, one of 3 states.

AND 3 others similar by the same, i.a. *Guénard, notre Garde debout de profil. Guénard, our Gamekeeper standing in profile* (Arwas 414). (100-150)

4187 **Lenferink, Frank (b.1963).** (View of a bungalow). Oil on canvas, 75x100 cm., signed "F. Lenferink 2009" in pencil on verso. (200-300)

4188 **Leusden, Willem van (1886-1974).** (Countryside view). Etching and aquatint, 6,8x11 cm., signed "W. van Leusden" in pencil below image (yellowed). **Langboek, Maarten (1918-1985).** (Sailing boat). Etching and aquatint, 7,3x9,8 cm., signed in pencil below (partly illegible). - AND 4 others similar, i.a. by Nico VAN DER JAGT and Johann Christof WINDHORST. (50-70)

4189 **Lichtenstein, Roy (1923-1997).** As I opened fire. Triptych, 3 col. offset prints, all 64x52 cm., Amst., Stedelijk Museum, 1964. (150-250)

- One print w. sm. scratch in left part.

4190 - -. (Brush stroke). Colour offset poster, 57x73 cm., with "Roy Lichtenstein 20 November 1965. Leo Castelli 4E.77 N.Y. 21" printed on verso. (70-90)

- Folded as issued.

= Published for and sent to members of the gallery Leo Castelli for the Lichtenstein exhibition in 1965. Provenance: the collection of Johan Deumens.

4191 - -. "Merton of the movies". Colour silkscreen on silver metallic paper, 75x50 cm., New York, List Art Poster, 1968, framed. (80-100)

4192 - -. "Whaam!" Diptych, 2 col. offset prints, both 63x74 cm., London, The Tate Gallery, printed by Lautrec Photo Litho Ltd. (Leeds), ±1990. (150-250)

- Colours trifle fading; tiny stains in the image near left margin of left part and near right margin of right part.

- 4193 **Liebermann, Max (1847-1935)**. Aus dem Judenviertel in Amsterdam: Karrenhandel. Etching, 14x19 cm.  
- Fine. = Schiefler 73c, from H. Struck, Die Kunst des Radirens, 1908.  
AND 5 others, i.a. by Henri GUÉRARD after Gustave COURBET: "Biche forcée sur la neige". (60-80)
- 4194 **Lilien, Ephraim Moshe (1874-1925)**. Tents of Arabs. Drypoint, 34x29 cm., 1911, signed "E.M. Lilien" in pencil, monogrammed in the plate. (400-600)
- 4195 **Linschooten, Johannes (1909-1995)**. (Still life with a jug, a cup and a potato on a small plate). Oil on marouflé, 25x30 cm., signed "J. Linschooten" in centre upper margin. (70-90)  
- Trifle dustsoiled.
- 4196 **Lismonde, Jules (1908-2001)**. "Ces signaux que j'attendais". Lithograph, 68x50 cm., signed, titled and "6/20" in pencil. (50-70)  
- Sl. yellowed
- 4197 **Lixenberg, Cyril (1932-2015)**. (Geometrical compositions partly with organic lines). Two colour silkcreens, both 42x42 cm., signed "Lixenberg" and "EA" in pencil. - AND 2 others similar by the same (sl. smaller). (100-150)
- 4198 **Löb, Kurt (1926-2015)**. (Nude couple on bed). Drawing, black chalk, 20x25,5 cm., signed "Löb 70". (100-150)  
= According to an annotation on the mount, a design for an illustration of a successive volume of "La Maison Tellier" (publ. by Stichting De Roos).
- 4199 - -. "De vrolijke steendrukker". Colour offset lithograph, 38x41,5 cm., signed "Kurt Löb 1978" and "e.a." in pencil, framed. (70-90)  
= Verso of frame w. manuscript ticket by the artist supplying title.
- 4200 **Lodeizen, Frank (1931-2013)**. Vreugden en Verschrikkingen van de Dronkenschap. Amst., Western Market Art Press, 1978, series of 17 signed etchings by FRANK LODEIZEN, illustrating 3 poems ("De Dronkaard", "De Amsterdamse Kroeg" and "Tekst voor een Wijnkaart") by SIMON CARMIGGELT, together in 3 orig. stiff paper portfolios, printed in 75 numb. copies (15), each portfolio numb. and signed by the artist and author, together in cl. box. (200-300)  
- Contents fine. Cloth partly sl. discoloured.  
= One of the 15 Roman numb. copies 'hors commerce'. With a loosely inserted sm. green card with an AUTOGRAPH SIGNED DEDICATION: "Voor Tine en Reinold bij hun afscheid. Simon en Truus. 31 aug 1978."
- 4201 **Lohr, Eddy (20th cent.)**. (Landscapes near Zwolle and Utrecht). Two drawings, watercolour, both ±18x27 cm. (60-80)
- 4202 **Lohr, Johannes (1882-1928)**. (View of houses and a staircase entrance). Oil on canvas, 27x37 cm., signed "J. Lohr", framed. (80-100)
- 4203 **Long, Richard (b.1945)**. Limestone drawing one/ two. Slate drawing one/ two. London, Ridinghouse, 2002, 4 orig. screenprints by R. LONG, each 24x56 cm., signed "Richard Long" and "24/40" in green or blue crayon, together loosely inserted in orig. cl. portfolio, large obl. folio (46x77 cm.). (800-1.000)  
= Provenance: the collection of Johan Deumens.
- 4204 - -. "Mud Finger". Monotype on cardboard, 31x45 cm., "82/100" in pencil, w. red stamp: "Richard Long. Mud Finger. Piece 1984". (300-500)  
- Fine. = SEE ILLUSTRATION PLATE XXI.
- 4205 **Lot of 9 illustrated lvs. from *Feuillets d'art. The Living Arts*, all lvs. ±32x25 cm., 1919-1920, w. (full-p.) (pochoir col.) (woodcut) illustrations by i.a. M. DUFET, J.G. DARAGNES and C. MARTIN, various subjects. (70-90)**
- 4206 **Lot of 11 colour lithographs, all 34,8x54,6 cm., from L. FARGUE, Au Temps de Paris (Paris, 1964, printed in 271 copies). (70-90)**  
- All w. middle-fold as published.  
= i.a. by Jean Carzou, Jean Commère, Edouard Goerg, Alexander Savin, Théophile-Alexandre Steinlen and André Dunoyer de Segonzac.

- 4207 **Lot of 16 engravings**, by various Dutch artists, ±1880-1950, various sizes, occas. signed in pencil/ in the plate. (80-100)  
 = With i.a. Maurits VAN DER VALK, (Harboured ships); Carel DAKE, (A shepherd and his flock) (after Anton MAUVE, signed "Carel Dake" in pencil, signed by both in the plate); Waalko DINGEMANS, (Horse-drawn carts) (signed in pencil and in the plate) and Ferdinand OLDEWELT, "Een koel plekje" (etching on chine collé).
- 4208 **Lot of ±160 (colour) lithographs**, mostly of Dutch landscapes and scenes, i.a. (publ.) by Antonius Josephus MADLENER, DESGUERROIS, Karel Frederik BOMBLED, Jan VOERMAN JR. and Johan BRIEDÉ, various sizes, various publishers. (80-100)  
 - Mostly fine.  
 = I.a. Barend Cornelis KOEKKOEK, Het Aardal, geteekend door B.C. Koekkoek ("uitgegeven door Frans Buffa en Zonen te Amsterdam" on the stone, on chine collé); Antonius Josephus MADLENER, (Landscape with a bridge) (publ. by C.W. Mieling); Johann Adriaan VAN DER DRIFT, (People strolling on the heath) (tinted lithograph, publ. by Desguerrois) and many lithographs from KUNSTKRONIJK (The Hague/ Leyden, 2nd half 19th cent.) and W.J. HOFDIJK, Ons voorgeslacht (Haarlem, 1839).
- 4209 **Lucebert (1924-1994). "Dooop"**. Etching, 24x21,8 cm., signed "Lucebert", titled, "'61" and "5/6 eigen druk" in pencil, on laid paper, framed. (100-150)  
 = Lucebert in het Stedelijk 644-G.
- 4210 - -. "Dressuur". Etching, 46x35,4 cm., signed "Lucebert 61", titled and "1/6 eigen druk" in pencil. (200-300)  
 = Lucebert in het Stedelijk 624-S. Rare. SEE ILLUSTRATION PLATE XXIII.
- 4211 - -. (Figure). Ceramic figurine, painted and glazed, 20x12,5x7 cm., signed "Lucebert", "'94 - II - 10" and "Voor Rosemarie Stilt van [signature]". (2.000-2.500)  
 = SEE ILLUSTRATION PLATE XXIII.
- 4212 - -. (Masked heads). Series of 5 drawings, pen and black (1x w. red) ink and some brush, all 27x21 cm., all signed and "'81.IX.12". (700-900)  
 - All sl. yellowed. = SEE ILLUSTRATION PLATE XXIII.
- 4213 - -. "Mijn kind leeft". Etching and aquatint, 50x40,3 cm., signed "Lucebert '60" and "6/6 eigen druk" in pencil, signed, titled and "XI 60" in reverse in the plate. (200-300)  
 = Lucebert in het Stedelijk 618-G. Rare.
- 4214 - -. Het offer. Colour silkscreen, 39,5x60,5 cm., signed "Lucebert '73" and "37/200" in pencil, signed "Lucebert", "Pax" and "8 V '72" in the print, published by the Cercle Graphique Européen, with its blindstamp. (60-80)  
 = Lucebert in het Stedelijk 863-G.
- 4215 - -. (Painter at work). Lithograph, 33,4x21,2 cm., w. autograph signed New Year's wish "(...) een heel fijn 1965 lucebert & Tonny" in black pencil. **Petersen, Ad (1931-1939)**. (Geometrical composition). Woodcut, 27x20,8 cm., signed "Ad Petersen mei 1960 voor Johannes en Liesje" in black ballpoint on verso, on Japanese. (80-100)
- 4216 - -. (Restrained figure). Drawing, pen and black ink, 25x21 cm., signed "Lucebert" and dated "'80.XII.15". (200-300)  
 = Possibly an unused design for *Die Silbernur*.
- 4217 - -. (Standing figure with raised arms). Drawing, pen and brush and black ink, 27x21 cm., signed "Lucebert" and dated "'80.XII.31". (200-300)  
 = Possibly an unused design for *Die Silbernur*.
- 4218 - -. Turkish delight. Etching, 24,5x25,2 cm., signed "Lucebert 50" and "6/6 eigen druk" in pencil, titled in reverse in the plate. (150-250)  
 = Lucert in het Stedelijk 600-G. Rare. SEE ILLUSTRATION PLATE XXIII.
- 4219 - -. (Untitled composition). Colour silkscreen, 50x69 cm., signed "Lucebert '70" and "18/60" in pencil. **Middleton, Sam (1927-2015)**. "Summer sailing". Colour lithograph, 50x65 cm., signed "Middleton '79" and "2/50" in pencil (yellowed). (120-150)
- 4220 **Lücker, Eugène (1876-1943)**. Baggermolen op de Waal bij Nijmegen. Etching, 49,5x64,7 cm., signed "Eugène Lücker" in pencil. (70-90)  
 - Partly foxed, especially verso. = Lemmens/ Kolléwijn 71, printed in 50 copies.



- 4221 - -. (Farmhouse). Watercolour, 25x40 cm., signed "Eug. Lücker" in lower right corner, framed. (100-150)
- 4222 - -. Gevel van de kathedraal van Rouen. Etching, 56,3x38,5 cm., signed "Eugène Lücker" and "No.19 (eigen druk)" in pencil.  
- Yellowed. = Lemmens/ Kollewijn 156.  
AND 2 others by the same: Koor van de Onze-Lieve-Vrouwekerk, Brugge, 1922 (etching) and Middeleeuwse huizen in Rouen (linocut) (Lemmens/ Kollewijn 127 and 159). (80-100)
- 4223 - -. Grote Markt, Nijmegen. Etching, 1924, 42,4x56,4 cm., signed "Eugène Lücker fecit" in pen and ink.  
- Sl. yellowed and sl. surface dam. (silverfish). = Lemmens 38.  
AND 2 other etchings by the same, both signed: Stikke Hezelstraat en Stevenskerk, Nijmegen and St.-Guénéolé, Quimperlé (Lemmens/ Kollewijn 61 and 153). (70-90)
- 4224 - -. "'s Heerenberg". Drawing, black and colour crayon, 22x34 cm., signed, framed. (80-100)
- 4225 - -. Interieur van de kerk van Veere. Colour etching, 35x44 cm., signed in pencil (sl. foxed). - AND 5 other etched views by the same: Kerkje van Asselt; Martinatoren, Groningen; Stadhuis, Middelburg; Kerkje van Neerbosch and St. Lievensmonstertoren, Zierikzee. (100-150)  
- All yellowed/ sl. browned. = Lemmens/ Kollewijn 4, 17, 32, 34, 106 and 114.
- 4226 - -. Kerkje van Echt. Etching, 1910, 16x24 cm., signed "Eugène Lücker" and "20/50 eigen druk" in pencil. - AND 7 other medium size etchings by the same, i.a. Maasbrug en de kerk van Wijk; Maastricht, Lyceum; Maastricht, Vleeshouwerstraat; Nijmegen, vanaf de Steenstraat and Brug over de Roer, Roermond. (100-150)  
= Lemmens/ Kollewijn 14, 26, 27, 69 and 90.
- 4227 - -. Kerktoeren van Veere. Woodcut, 50,7x40 cm., signed "Eugène Lücker" and "no.9.50 eigen druk" in pencil. - AND 3 etchings by the same, all signed: Lange Jan, Middelburg; Kerktoeren van Veere uit het Noorden; St.-Lievemonstertoren Zierikzee. (50-70)  
= Lemmens/ Kollewijn 110, 29, 109 and 116.
- 4228 - -. Kolkje Oudezijds Achterburgwal, Amsterdam. Etching, 1928, 52,5x32 cm., signed and "No.2" in pencil.  
= Lemmens/ Kollewijn 1.  
AND a col. etching and aquatint by the same, (Hier bouwt het volk) (not in Lemmens/ Kollewijn). (70-90)
- 4229 - -. "Palazzo Rave, Venetië". Colour etching and aquatint, 1925, 32x45 cm., signed "Eugène Lücker", titled and "No.29/50 (eigen druk)" in pencil, framed. (60-80)  
- Defects in lower blank margin, just touching title. = Lemmen/ Kollewijn 176.
- 4230 - -. Ponte Petra, Verona. Colour etching and aquatint, 31,9x48,91 cm., signed "Eugène Lücker" and "N° 2750" in pencil. - AND 1 other colour etching and aquatint by the same, Palazzo Ravá, Venetië (sl. browned). (150-200)  
= Lemmens/ Kollewijn 180 and 176.
- 4231 - -. "Veere". Etching and aquatint, 25,5x37,5 cm., signed "Eugène Lücker", titled and "6/30" in pencil. (80-100)  
- Browned; margins laid down under passepartout. = Not in Lemmens/ Kollewijn.
- 4232 - -. Waalbrug, Nijmegen, in aanbouw. Woodcut, 1933, 50,6x62,5 cm., signed "Eugène Lücker" and "No.12/50" in pencil. (100-150)
- 4233 - -. Waalbrug, Nijmegen, in aanbouw. Woodcut, 1933, 50,6x62,5 cm., signed "Eugène Lücker" and "No.10/50" in pencil. (100-150)  
= Lemmens/ Kollewijn 70.
- 4234 - -. Westportalen van de kathedraal van Reims. Etching, 1933, 38,8x48,8 cm., signed "Eug. Lücker" and "No.5 eigen druk" in pencil. - AND 2 other large etchings (and aquatint) by the same: Poortje in Rotherburg a.d. Tauber and Basiliek, Albert. (80-100)  
= Lemmens/ Kollewijn 155, 140 and 144.

- 4235 **Lugthart, Gerrit (1896-1958)**. "Venus Angelique". Drawing, brush and brown ink and watercolour, on coarse-grained plastered panel, 50x38 cm., signed "G. Lugthart" and "15 V 33" in brush and ink, framed. **Idem**. "De Goede Aarde". Oil on thick paper or thin board, laid down on panel, 47x38 cm., signed "GL", titled and "Dec fe 1937". **Idem**. (Untitled symbolist composition). Drawing, brush and brown ink and watercolour, on coarse-grained plastered panel, 67,5x67,5 cm., signed "G. Lugthart" and "8-VII -930" in brush and ink, framed. - AND ±50 small drawings by the same, mostly pen/ brush and ink, all but a few monogrammed, dated from 1915 to 1934. (500-700)  
= Very interesting collection of drawings and paintings by the artist Gerrit Lugthart. At a very young age he was deeply inspired by the symbolist works of Albert August Plasschaert (1866-1941) and his religious and spiritual approach to art. The art critics of the time mention (mockingly) a 'School of Plasschaert'. Lugthart was not simply a follower but emulated Plasschaert's style very closely. This uncanny similar style is mentioned in the article by E. van Ittersum-Schuurman in *De Derde Weg* year 1, no.1 (p.17), the periodical founded by i.a. Plasschaert and W. de Lorm. According to the Alkmaar archives he was a clerk in 1921, one of the drawings (dated 1934) is on a business card of Lugthart, advertising him as decorative painter, illustrator and framer in Rijswijk. What is also interesting is that most works are monogrammed "GL", but a small part is (also) monogrammed "J. A.B. L." or signed "Johannes Anj. Bert. Lugthart" and 2 drawings bear the name "Gerda Loki". Both are clearly pseudonyms of the artist, but for unknown reasons abandoned. Lugthart was probably part of a group of young artists mentored by Plasschaert at his address in Dordrecht ("Bureau voor Rythmische Kunst Rozenhof 30- Dordrecht") around 1915-1918. Cf. in extenso G. IMANSE, Albert August Plasschaert (1988), p.53-59. "(...) Het werk van de zoogenaamde jonge Dordtenaren (er zijn ook Rotterdammers en anderen bij) is alles in dit huis en eigendom van Karel Wasch, die bij mij inwoont. Het 'Rythmische Kunstwerk' van de jongeren is onder mijn leiding ontstaan en met mijn persoon beveilig ik hun vrijheid van *onpersoonlijk* zijn. Zij werken alleen onder pseudoniem en niemand anders dan Wasch en ik kennen hun Burgerl. Standsnamen" (p.53, quoting Plasschaert in a letter to his cousin). There are also drawings that bear the monogram "GL" and the "J.A.B.L." monogram on the mount. A few mounts mention the name: "Bureau voor Rythmische Kunst Rozenhof 30- Dordrecht". The part "Anj. Bert." of the name "Joh. Anj. Bert. Lugthart" refers to the name Anjana Bertos, according to Plasschaert a reincarnation of Christ in the form of a painter-poet. Plasschaert sometimes used this name as a pseudonym, but "Deze Anjana Bertos moet dus eigenlijk gezien worden als een hoger wezen, dat werkzaam kon zijn in anderen, maar ook in Plasschaert (...)" (Imanse, p.56).  
WITH: a sm. archive of newspaper clippings on the artist and lists of the posthumous sale of his works in 1959. - AND 9 naturalistic drawings/ sketches by Lugthart (?) and prob. other artists, including a (self)portrait by the artist).
- 4236 **Lussanet, Paul de (b.1940)**. "Hommage aan Cobra". Colour lithograph, 64,5x49,5 cm., signed "Lussanet 89", titled and "190/250" in pencil. (60-80)
- 4237 **Lutz, Gerard (1914-1983)**. (Landscape with many trees). Drawing, watercolour, 13,5x18,5 cm., signed "G. Lutz" in pencil in lower right corner. (50-70)
- 4238 **Mack, Heinz (b.1931)**. *Flammenhand*. Col. silkscreen, 106x78 cm., signed "Mack" in pencil, published by Prent 190. (400-600)  
- Unnumb. copy. Some creases in right blank margin.
- 4239 **Madrazo, Tito Livio de (1899-1979)**. "Autogene". Oil on canvas, 45x37 cm., signed "Madrazo" and "24" in lower left corner, titled on verso, framed. (200-300)  
- Canvas not tightly stretched; some craquelure. = SEE ILLUSTRATION PLATE XXI.
- 4240 **Magnelli, Alberto (1888-1971)**. (Untitled composition). Etching and aquatint, printed in black and brown, 34,8x25 cm., signed "Magnelli" and numb. "42/50" in pencil. (120-150)
- 4241 **[Mail art]. Cavellini, Guglielmo Achille (1914-1990)**. "Operation round-trip (for receipt)". Paper envelope (folded open, w. printed "Galerie Brinkman Amsterdam") w. postal stamps, stamps and stickers, 34x27,5 cm. (total size), monogrammed "gac", titled and "1985" in black pen. (120-150)  
- Some trifle soiled areas; remnant of tape on verso.  
= With on verso in black pen: "A work of art by Cavellini to be framed and hung on the wall".
- 4242 **Mandersloot, Marjolein (b.1959) and Sommen, Jos van der (b.1961)**. "United guts". Colour silkscreen, 65x50 cm., signed "Marjolein Mandersloot" and "Jos van der Sommen", titled, "1996" and "opl. 11/30" in pencil. (70-90)
- 4243 **Manfredi, Alberto (1930-2001)**. (Café with stripper). Etching, 27,3x22,1 cm., signed, dated "61" and numb. "11/20" in pencil. - AND an etching by Gino GANDINI. (50-70)

- 4244 **Mankes, Jan (1889-1920).** House with a garden and tree roots near a stream. Drawing, pencil, black and col. crayon, 15x18 cm., monogrammed "J.M." in lower right corner, framed. (1.500-2.500)  
 - Trifle yellowed near lower edge; nevertheless fine.  
 = Drawings by Mankes are very rarely offered on the market. Provenance: a gift from the artist's daughter-in-law to the present owner. SEE ILLUSTRATION PLATE XXIV.
- 4245 - -. Raaf op berkeboom. Woodcut, 1913, 25,1x17,8 cm., monogrammed in the block, on thin Japanese, from *Herdenkingsuitgave* 1988/ 1989, Meppel, Galerie "de Jaargetijden", 1989. (150-250)  
 = Posthumously printed by Toon WEGNER from the original block. De Groot P9: "Waarschijnlijk de eerste houtsneede van Mankes' hand want dit zou de prent zijn waarover hij aan Pauwels schreef 'Ik kreeg daareven een bevestiging tot ... houtsnijden ... In een oogwenk schoot er een paneeltje het leven bij in, een slagersmes werd gehaald in 10 minuten was alles kant en klaar, de prae-historische houtsneede die hier bij gaat was het gevolg.' (...) Deze voorstelling stond hem waarschijnlijk inderdaad duidelijk voor ogen, want uit die tijd dateren twee tekeningen en een schilderij met dit onderwerp."
- 4246 - -. Stoel, in een kamer voor het raam. Colour woodcut, 1913, 8,4x12,5 cm., monogrammed in the block, on thin Japanese, from *Herdenkingsuitgave* 1988/ 1989, Meppel, Galerie "de Jaargetijden", 1989. (200-300)  
 = Posthumously printed by Toon WEGNER from the original block. De Groot P17, variant B in colour: "Toen ik hem dat najaar (1913) in den vroege schemer tegenkwam in het dorp, was hij vol van zijn houtsnijden, en vroeg of ik eens spoedig kijken kwam. De stoel was de eerste proeve, die hij me toonde. Hij had hem eigenlijk in kleuren bedoeld, maar dat lukte voorlopig nog niet." Rare. SEE ILLUSTRATION PLATE XXIV.
- 4247 - -. Zelfportret, driekwart naar links. Woodcut, 15,5x11 cm., w. signature stamp "J. Mankes", signed by Dirkje KUIK and "4/20" in pencil. (150-250)  
 - Slightly yellowed/ foxed.  
 = Posthumously printed by W.D. KUIK in 1968 from the original block. De Groot P16.
- 4248 - -. Zilverwyandotte. Woodcut, 19,8x15 cm., monogrammed in the block, on thin Japanese, from *Herdenkingsuitgave* 1988/ 1989, Meppel, Galerie "de Jaargetijden", 1989. (100-150)  
 = Posthumously printed by Toon WEGNER from the original block. De Groot P47.
- 4249 **Manos (20th cent.).** (Surrealist composition with a chair covered in hair and a humanoid creature wearing glasses). Mixed media, pencil, colour crayon and collage, 76x57 cm., signed "Manos(?)" and "74" in pencil. - AND 3 others by the same, one similar and 2 col. etchings. (100-150)
- 4250 **Marca-Relli, Conrad (1913-2000).** Composition IV. Etching and aquatint, printed in black and brown, 1977, 43x63 cm., signed "Marca-Relli" and "35/75" in pencil, framed. (300-500)  
 - Trifle yellowed. = SEE ILLUSTRATION PLATE XXV.
- 4251 **Marcoussis, Louis (1883-1941).** La table. Colour etching, 24,5x18 cm. (leaf 49,7x38,5 cm.), signed "Marcoussis" and numb. "33/120" in pencil, published by Jeanne Bucher, Paris, 1930. (1.200-1.500)  
 - Sl. yellowed/ vaguely foxed (verso worse); traces of former passepartout on verso.  
 = Millet 52. SEE ILLUSTRATION PLATE XXIV.
- 4252 **Maréchal, François (1861-1945).** "Le quais". Etching, 19,5x29,3 cm., signed "Fcois Maréchal", titled and "269" in pencil. (50-70)  
 - Yellowed; margins traces of former passepartout.  
 AND 7 other prints, i.a. by Jacob SMITS (posthumous impression?), William WALCOTTE, Émile PUTTAERT and Ewoud FLUMANS (?).
- 4253 **Markus, Antoon (1870-1955).** (View of a river near dunes). Drawing, black chalk, 26,5x36 cm., monogrammed and "1937". - AND 1 other drawing by the same. (60-80)
- 4254 **Marquet, Albert (1875-1947).** L'Abside de Notre-Dame. Lithograph, 21,5x16,5 cm., signed "Marquet" on the stone, from *Gazette des Beaux-Arts*, 1939, framed. (50-70)
- 4255 **Martin, Agnes (1912-2004).** Paintings and drawings. Amst./ Monchengladbach, Sted. Mus./ Nemella & Lenzen, 1991, textvol.: 160p, num. ills., orig. stiff wr., sq. 4to, complete set of 10



loosely inserted lithographs on transparent paper, each 29,8x29,8 cm., the set of lithographs printed in 2500 copies, the textvol. printed in 5000 copies, together in orig. stiff paper portfolio. (2.000-3.000)

- Prints trifle yellowed as usual. Portfolio sl. worn along extremities. Nevertheless a fine copy.

= This suite was produced for the deluxe edition of the catalog for the exhibition of the artist at Stedelijk Museum Amsterdam, Museum Wiesbaden, Westfälisches Museum für Kunst und Kulturgeschichte, Münster and Musée d'Art Moderne de la Ville de Paris, 1991/1992. SEE ILLUSTRATION PLATE XXV.

- 4256 **Marussig, Piero (1879-1939).** (Portrait of a woman). Etching, printed in darkbrown, 19x14,8 cm., signed in pencil. (100-150)  
- Some foxing/ (dust)soiling, especially in blank margins.
- 4257 **Masereel, Frans (1889-1971).** "Ere aan Verhaeren". Woodcut, 1955, 45x32 cm., signed "Frans Masereel" and "18/60" in pencil, titled printed in grey below, "FM 1955" in the block, framed (neatly laid down on board). **Eggen, Gène (1921-2000).** (Composition with a man reading a book). Linocut, 46x30 cm., signed "Gène Eggen '90" and "53-100" in pencil, on Japanese. (60-80)
- 4258 - -. Flight into Egypt. Woodcut, ±1930, 25x18 cm., numb. "106/300" in pencil, monogrammed in the block. - AND 1 similar by the same (monogrammed and "1933" in the block). (70-90)  
= On laid Arches and Van Gelder paper.
- 4259 - -. La jeunesse. Linocut, 19x13 cm., signed "Frans Masereel 1948" in pencil, framed. (80-100)  
= Cf. Ritter Ba 40.
- 4260 **Masereel, Frans (1889-1972).** Les Amoureux. Colour lithograph, 31x48,5 cm., signed "Frans Masereel 1960" and numb. "94/200" in pencil, monogrammed and "1960" on the stone. (300-400)  
= Ritter Af 8.
- 4261 **Mastenbroek, Johan van (1875-1945).** (Moored boats and ships in a canal). Drawing, black chalk, 20,5x12,8 cm., monogrammed "JHvM Mei 3.02". (60-80)  
= With a SIGNED DEDICATION to "den weledlen heer en mevrouw du Chattel [perhaps the artist Rossum du Chattel?] J.H. van Mastenbroek 1907" in pen and ink.
- 4262 - -. (Port of Rotterdam). Lithograph, 40x60,3 cm., signed in pencil, signed and "1936" on the stone. (80-100)  
- Sl. yellowed; tears/ creases in outer left and right blank margin.  
AND 4 other prints, i.a. by the same and by Willem DOOIJEWAAARD (2x, i.a. "Boeielong Bali").
- 4263 - -. (Quay in Rotterdam). Lithograph, 26,3x41,7 cm, signed "J. van Mastenbroek 1917" and "proefdruk met overdruk" in pencil, signed and "17" on the stone (sl. foxed/ dustsoiled). - AND 5 other prints, i.a. by the same and by Cornelis BRANDENBURG. (60-80)
- 4264 - -. (View of a quay with moored boats). Watercolour, 31,8x24 cm., signed "J.H. v. Mastenbroek" in lower left corner. (300-400)
- 4265 **Matta, Roberto (= Enchaurren, R.A.S.M.) (1911-2002).** (Three figures with their hands in pots). Colour etching and aquatint, 25,5x20,3 cm., signed and "4" in pencil, on p.(1) of a fold. leaf (yellowed). (100-150)
- 4266 **Mazliah, Gilbert (b.1942).** "Mont St. Elias B". "(...) D". Set of 2 col. etchings (of 4), both 29x24 cm., signed "Gilbert Mazliah 1976", titled and "Epreuve E I/II" in pencil, laid down on thick paper (as issued). (100-150)  
- Lacks 2 etchings.
- 4267 **Mazure, Georges (1919-1980).** (The devil holding large banknotes while creeping up on a man from behind). Drawing, brush and black ink, 31,5x22 cm., signed "Maz" in lower left corner, framed. (80-100)
- 4268 **McBey, James (1883-1959).** "Sandwich". Drypoint, 18,2x29,8 cm., signed "James Mc Bey" and "XXI" in pen and black ink, signed, titled and "10 april 1912" in the plate. (80-100)  
- Sl. yellowed; remains of sellotape in outer blank corners.

- 4269 **McKee, David (1935-2022)**. "Ascension Day". Drawing, Indian ink and gouache, 40x30 cm., signed "McKee" in lower right corner, signed "David McKee May 2001", titled and technique identified in black felt-tip pen on verso frame, framed. (500-700)
- 4270 **Meckseper, Friedrich (1936-2019)**. Oel. Colour etching, drypoint and aquatint, 22,7x36,5 cm., signed "Meckseper 67" and "76/120" in pencil.  
= Cramer 177.  
AND 3 other etchings by Antony DEIGAN, Pierre COURTIN and Brigitte COUDRAIN (all sl. yellowed). (80-100)
- 4271 **Meegeren, Han van (1889-1947)**. (An Indonesian young woman). Oil on canvas, 35x27 cm., signed "H. van Meegeren" in lower left corner. (150-250)  
- Some craquelure; surface sl. soiled.
- 4272 **Mees, Fokko (1887-1968)**. "Duistere zielen. 5 houtsneden". Five woodcuts, a woodcut title-page and a letterpress colophon, 1924, all  $\pm$ 30x24 cm. (leaf size), all woodcuts monogrammed in the block, w. letterpress title and letterpress "Uit de serie 'Duistere zielen'", colophon numb. "64" in pen and black ink, disbound copy of the work. (60-80)  
= The work printed by hand in 225 numb. copies by Joh. Enschedé en Zonen and publ. by Prometheus (The Hague) and De Gulden Sonne (Antw.). Comprises: "De stroopers", "De inbrekers", "De slavenhandelaars", "De dronkaards" and "De slachters".
- 4273 **Meijer, Sal (1877-1965)**. (Halflength female nude seen from the back). Etching, 17,2x12,2 cm., signed "Sal Meijer" in pencil. (100-150)  
- Sl. browned/ and foxed; upper blank margin trimmed. = Rare.
- 4274 - -. (Portrait of a young man with his eyes closed). Etching, 16x12,9 cm., signed "Sal Meijer" in pencil. (50-70)  
- Trifle foxed.
- 4275 - -. "Reguliersgracht." Etching, 9,8x7,6 cm., signed "Sal Meijer" and titled in pencil, signed "Sal Meijer" in the plate. (60-80)  
= Grondman 34. Depicting the south-east corner Reguliersgracht/ Keizersgracht.
- 4276 **Melgers, Henk (1899-1973)**. (Café). Woodcut, 15x10,5 cm., signed "H. Melgers" in pencil, monogrammed in the block. (60-80)
- 4277 **Meli, Rodolfo (b.1948)**. (A seminude man with a cane in a surrealist landscape). Lithograph, 48,5x49 cm., signed "Rodolfo Meli" and "XVI/XX" in pencil. (50-70)
- 4278 **Mensinga, Jan (1924-1998)**. "Icarus". Etching and aquatint, 22,5x23,4 cm., signed, titled and "Eigen druk" in pencil. **Idem.** (Two clowns). Etching, 19,2x19,2 cm., signed in pencil. **Idem.** "Droef." Drypoint, 18,2x27 cm., signed titled and "Eigen druk" in pencil. **Idem.** (A seated bearded man). Drypoint, 33,1x23,2 cm., signed and "Eigen druk" in pencil (yellowed). - AND 6 others (mainly by the same) and incl. Anna VETH-DIRKS, (Tiger lily) (etching, 15x16 cm., on Japanese. Artist identified on verso of mount). (70-90)
- 4279 - -. (Man trying to kill a bird). Lithograph, 25x31 cm., signed and "Proef" in pencil, under passepartout. - AND 1 other lithograph of two bird-like figures by the same, signed and numb. "2/7" in pencil, under passepartout. (50-70)
- 4280 - -. (Old man with a large bird). Series of 3 lithographs, all 8x39 cm., signed "J.R. Mensinga" in pencil, all on (double) folded lvs. (50-70)
- 4281 - -. (Three musicians). Colour linocut, 19,5x15 cm., signed in pencil. - AND 5 other etchings and 1 colour linocut by the same, small sizes, 2x signed in pencil. (50-70)
- 4282 - -. (Young woman with flowers in her hair). Drypoint, 14x13 cm., signed and "Eigen druk" in pencil, on Japanese, under passepartout. **Zwerver, Dolf (1932-2010)**. "Vandaag ben ik gestorven aan de liefde (...)." Etching, 12,5x8,5 cm., signed "D. Zwerver" and "69/190" in

pencil, published by Prent 190, under passepartout. - AND 10 other etchings by Jan MENSINGA, all unsigned, i.a. 8x for *Les Fleurs du mal* van Charles Baudelaire.

- All w. remains of sellotape in outer corners.

AND a lithograph by Joop SJOLLEMA "Amadeus Quartet". (70-90)

4283 **Menzel, Adoph von (1815-1905)**. Die Zeitungsleserin. Etching w. drypoint, 28x23,4 cm., signed "A. Menzel 1886" in the plate, w. the engr. captions "Verein für Orig. Radirung zu Berlin" and "O. Felsing gedr." - AND and etching (Promenade) by Adolf SCHINNERER. (100-150)

4284 **Merz, Mario (1925-2003)**. Iguana (Salamandra). Serigraph, silkscreen, lithograph and mixed media and vellum, 31x68x6 cm., signed "Mario Merz" and "I/XXX" in pencil, in orig. glass box closed w. clay. (700-900)  
- Clay partly cracked.

4285 **Mesdag, Hendrik Willem (1831-1915)**. (Two sailing vessels at sea). Etching, supplied in 2 copies, 17,2x22,5 cm., monogrammed in the plate. (60-80)

4286 **Meseck, Felix (1883-1955)**. De vlucht tot de hulpeloozen. Ten woodcuts, each ±14x10 cm., signed in pencil, kept in orig. wr. (80-100)  
= The suite from W. SCHMIDTBONN, De vlucht tot de hulpeloozen (The Hague/ Antw., 1924, one of 15 Roman numb. copies).

4287 **Meulen, Ever (= E. Vermeulen) (b.1946)**. (Malevich). Col. silkscreen, 35x32 cm., signed "Ever Meulen 91" and "173/250" in pencil, title in cyrillic in the print. - AND 1 similar by the same: "Champagne Campagne" (signed "Ever Meulen '94" and "34/100" in pencil, titled in the print). (100-150)

4288 - -. (Woman intertwined with cat and man with dog). Col. silkscreen, 35,5x36,5 cm., signed "Ever Meulen" and "286/500" in pencil (both twice, also upside down on the reverse side). (60-80)  
= It is possible to hang the picture in two ways. The head of the cat and dog are positioned as genitals of the woman and man respectively.

4289 **Meunier, Henri-Georges (1873-1922)**. Le feu. Etching, 16x23 cm., w. printed ticket in upper right corner supplying artist and title. - WITH a proof on chine collé of the same etching printed in red and black (loosening from mount). (80-100)

4290 **Meurice, Jean-Michel (1938-2022)**. Troisième élément. Colour lithograph, 48x65 cm., signed "Meurice '78", "117/190" and "III" in pencil, published by Prent 190. (50-70)

4291 **Meux de Rouville, Herman Jan (1859-1943)**. (Portrait of a man). Oil on panel, 20,3x17 cm.  
= Artist identified in pencil on verso.  
**Soest, Louis van (1867-1948)**. (Landscape at sunset with farmhouses). Drawing, charcoal and white crayon, 26,5x35,5 cm., signed "L. van Soest", under passepartout. - AND 7 drawings, various techniques, 19th/ early 20th cent., i.a. by Willem Johan BRANDT. (100-150)

4292 **Middleton, Sam (1927-2015)**. (Abstract composition in red, yellow and blue). Colour lithograph, 34x49 cm., signed "Middleton '74" and "21/60" in pencil. (200-300)

4293 - -. (Abstract composition in red, yellow and brown). Colour lithograph, 50x65 cm., signed "Middleton '80" and "1/60" in pencil. **Idem**. (Abstract composition). Lithograph, 65,5x51 cm., signed "Middleton '72" and "122/150" in pencil. (200-300)

4294 - -. (Abstract composition). Mixed media, gouache and collage, 52x77,5 cm., signed "Middleton '83" in black pen. (250-350)

4295 **Millière, Maurice (1871-1946)**. (Elegant young lady holding a rose near her head). Col. etching and aquatint, 53,5x40,5 cm., signed and "85" in pencil, framed. - AND 2 others similar



by the same, both framed: (An elegant young lady admiring herself in a mirror) (signed and "66" in pencil. Trifle foxed in lower margin) and (Elegant young lady gazing into a crystal ball) (signed and numb. "63/ 150" in pencil). (80-100)

- 4296 - -. (Seated semi nude lady admiring herself in a small mirror). Col. etching and aquatint, 39,7x27 cm., signed and "No.64" in pencil, framed. **Idem.** (Seated semi-nude lady taming a mouse on a plate with a piece of cheese). Col. etching and aquatint, 41,5x27 cm., signed and "No.89" in pencil, framed (sl. faded). - AND 7 others, i.a. IDEM, "l'Automne" (oval col. etching and aquatint, signed, titled and numb. in pencil, framed); IDEM, (Two young ladies admiring a puppet in front of a mirror) (oval col. etching, signed and "n 15" in pencil, framed in oval frame) and E. NAUDY (= ALFRED RENAUDIN), (Two women lying in the grass teasing a lizard) (pochoir-col. lithograph, signed in pencil. Sl. yellowed). (100-150)
- 4297 **Minderman, Willem (1910-1985).** "Scheveningen". Drawing, pencil, 24x35 cm., signed "Willem Minderman", titled and "Juli '46" in lower left corner. - AND 2 other pencil drawings by the same, both signed etc.: "Parys" ("mei '47") and "Parys Place du Calvaire" ("23 mei '47").  
- All foxed/ yellowed. (70-90)
- 4298 - -. (Views of the Hague). Lot of 7 etchings and aquatint, 1975/ 1976, all signed and titled in pencil, i.a. 4 views from the series Buurtschap 2005, and also "Koningspoort van Ver". (100-150)
- 4299 **"Miniature prints".** Collection of 30 small graphic artworks (col. etchings, silkscreens, drypoints a.o.), all signed/ monogrammed, numb. in an edition of 60 copies and occas. titled in pencil, loosely inserted in board box w. lid, "30/30 Miniature Prints 1987" in black felt-tip pen on top of lid, 27x22x3 cm. (100-150)  
= Comprises prints by i.a. Jeff CLEMENTS, Jean MARTIN, Pete MURPHY, David ROBINSON, Sam WELBOURNE and Ian WOODSON.
- 4300 **Minuzzi, Maurizio (1939-2021).** Skizzen aus dem Werk des Jan van Eyck. Offenbach am Main, Edition Volker Huber, 1987, 4 etchings w. aquatint, all 20x25 cm., signed and dated "Minuzzi 87" and "14/50" and "I/ II/ III/ IV" in pencil, in orig. cl. portfolio w. title plate on frontcover, folio. (100-150)  
- Second print w. vague diagonal crease in upper half.
- 4301 **Miolée, Adriaan (1879-1961).** (Barn with haystack and horses). Drawing, pencil, 20,5x36 cm., signed. - AND 1 other pencil drawing "Oude beuk" by the same, also signed (foxed). (70-90)
- 4302 **Moerkerk, Herman (1879-1949).** "No. 1. ... een gezicht alsof hij zich voortdurend over iets verwondert". Drawing, black chalk, 17,5x13 cm. (leaf), monogrammed and titled (old folds). - AND 3 other drawings. (50-70)
- 4303 **Mogendorff, Ro (1907-1969).** "De hut in Amerongen". Drawing, black and grey gouache, 24x31 cm., monogrammed "RM" and 65" in lower right corner, under passepartout. (50-70)  
- Slightly yellowed.  
= Supplied with label providing the title. Provenance: the estate of Nicolaas Wijnberg.
- 4304 - -. (Pregnant woman). Drawing, brush and Indian ink, 29x18 cm., monogrammed "RM" and 1955" in lower right corner, on thick paper, under passepartout. (50-70)  
- Yellowed.
- 4305 **Mol, Pieter Laurens (b.1946).** "Sculptura Italiana. Venezia, agosto 1973". Colour silkscreen, 34x47,5 cm., signed "Pieter de m." and numb. "24/25" in pencil, titled in the print, framed. (70-90)
- 4306 **Monogrammist "IWKD(?)" (20th cent.).** (Still life with wild violets in a vase). Oil on canvas, 29x29 cm., monogrammed in lower right corner, framed. (80-100)  
- Canvas w. a few thin spots; varnish trifle yellowed.

- 4307 **Monogrammist "J.M." (early 20th cent.).** (Still life with flowers in two ceramic vases). Watercolour, 26x38,7 cm., monogrammed in lower left corner. (200-300)  
 - Tipped under passepartout; sl. browned (verso worse); chip in left margin.  
 = Attractive drawing in the style of Jan Voerman Sr. SEE ILLUSTRATION PLATE XXVI.
- 4308 **Monogrammist "J.T." (1st half 20th cent.).** (Symbolist compositions). Series of 4 drawings, all graphite, 1x w. col. crayon and gouache, 27x37 to 42x32 cm., 3x monogrammed and dated in 1933 in pencil, occas. w. ms. text incorporated in the image, tipped onto paper mount. (600-800)  
 - Occas. trifle yellowed; overall in fine condition.  
 = Interesting series of drawings in the style of Fernand Khnopff and Bernard Richters. Comprises a drawing on "Hersenwendingen", "Man uit het La Tène tijdperk 300 v.Chr." and 2 drawings showing i.a. a misty sky. SEE ILLUSTRATION PLATE XXVIII.
- 4309 **Monogrammist "JH" (20th cent.).** (Deep sea world). Large drawing, pen and marker and black ink, 86,5x50,5 cm., monogrammed and "33" in lower right corner. (300-500)  
 - Slightly browned.  
 = Interesting drawing in art nouveau style. This drawing is reminiscent of the graphic style of Jessurun de Mesquita and the early M.C. Escher.
- 4310 **Monogrammist ? [illegible] (late 19th/ early 20th cent.).** "Route de Berneau". Drawing, pastel crayon, 46x61 cm., monogrammed and titled in lower right corner. (3.000-5.000)  
 - Sl. browned/ foxed; remnants of former passepartout in outer margins.  
 = Fine drawing in the style of Johan Thorn Prikker. SEE ILLUSTRATION PLATE XXVI.
- 4311 **Montijn, Jan (1924-2015).** Alleen met kind. Colour etching and aquatint, 33x50 cm., signed "Montijn 1974" and numb. "11/12" in pencil. - AND 2 other colour etchings and aquatint by the same. (80-100)
- 4312 - -. La Cage du Temps II. Colour etching and aquatint, 51x34,5 cm., signed "Montijn 1971" and "15/100" in pencil. - AND 3 other colour etchings and aquatint by the same, i.a. Portebonheur pour un pays (signed, "1970" and "16/40" in pencil). (100-150)
- 4313 - -. Le pays uni, Vietnam. Etching and aquatint, printed in black and red, 40x48 cm., signed "Montijn 1972" and numb. "12/15" in pencil. - AND 2 other colour etchings and aquatint by the same, i.a. Daisin-Inn Kyoto (signed, dated "1973" and "13/15"). (100-150)
- 4314 - -. Statue pour le Mekong. Colour etching, 32x25 cm., signed "Montijn", "1984" and "3/30" in pencil. - AND 2 other prints by Metten KOORNSTRA (lithograph) en Reinier LUCCASSEN (colour lithograph). (60-80)
- 4315 - -. Toscana. Colour etching and aquatint, 26,3x40 cm., signed "Montijn 1983" and numb. "5/30" in pencil. - AND 12 other prints and drawings, i.a. by Ton van OS and Ger SIKS. (100-150)
- 4316 - -. "Vaucluse". Watercolour, 9,2x13,5 cm., titled and dated "26 7 69" in pencil. (70-90)
- 4317 **Montijn, Jan (1924-2025).** Paysage du soleil. Colour etching and aquatint, 26,2x39,5 cm., signed "Montijn 1974" and numb. "15/15" in pencil. - AND 2 other colour etchings and aquatint by the same, i.a. De uittocht (printed in brown). (70-90)
- 4318 **Moor, Christian de (1899-1981).** (Tree in front of farm house). Drawing, pencil, 27,7x21 cm., signed "Christian de Moor 1927". (100-150)  
 - With a few dustspots. = Early work by the artist.
- 4319 **Moor, Lara de (b.1969).** "See through". Oil on canvas, 105x75 cm., signed "Lara de Moor '08" and titled in black marker on verso. (600-800)  
 = Showing a burning house seen through a tumbler glass.
- 4320 **Morellet, François (1926-2016).** Mots relais. Mor elle t. Basel, Editions Fanal, 1992, 12 col. etchings (each 9,8x9,8 cm.) on 6 fold. lvs., all lvs. signed and "4/60" in pencil, w. accomp. introd. leaf in facs. ms. of the artist, letterpress title and colophon, printed in 72 numb. and signed copies (70), together loose as issued in orig. dec. cloth dropback box, square folio. (500-700)  
 = SEE ILLUSTRATION PLATE XXVII.

- 4321 **Moulijn, Simon (1866-1948)**. Appelboompje Herfst, 1926. Lithograph, 18x14,7 cm., signed "Moulijn" and w. dedic. "aan H.J. Haverman en Mevr. L. Haverman-Birnie met mijn hartelijken dank" in pencil, monogrammed and "26" and w. 2-line caption on the stone, on Japanese.  
= Ariëns Kappers a.o. 131.  
AND 5 other prints, i.a. by the same (Gezicht op Laren), Edzard KONING, Arend HENDRIKS (w. dedic. to Rudolf Bremmer) and Gerard BAKSTEEN (w. dedic. to Dirk Nijland). (100-150)
- 4322 - -. Beuk. Lithograph, 41x29 cm., signed "Moulijn del. et imp." and "no.16-25" in pencil, monogrammed and "27" on the stone, on Japanese.  
= Ariëns Kappers etc. 136.  
AND 6 other lithographs by the same and 1 lithograph by Kees van URK, partly signed in pencil. (70-90)
- 4323 - -. Landschap, 1898. Lithograph, 16,2x25 cm., monogrammed and "98" on the stone.  
= Published as "Bijvoegsel van *De Kroniek*". Ariëns Kappers etc. 8. One of his earliest lithographs.  
**Idem.** Olijvenbos bij Tivoli. Lithograph, 23,8x28,7 cm., monogrammed and "15" on the stone, on Japanese.  
- Trifle yellowed; 2 vague folds; stamp in lower blank margin.  
= Published as "Bijvoegsel van *De Nieuwe Amsterdammer*". Ariëns Kappers etc. 65.  
AND 1 lithograph by the same: Schemering (avond) (Ariëns Kappers etc. 21). (60-80)
- 4324 - -. Popels aan de beek. Lithograph, 20x18 cm., signed "Moulijn" and "no.22-24" in pencil, monogrammed and "20" on the stone, on Japanese.  
- Blank margins sl. dustsoiled.  
AND 6 other lithographs by the same, all signed in pencil, i.a. Boomstronk, Beukestam and De gewonde. (100-150)  
= Ariëns Kappers etc. 84, 90, 94 and 105
- 4325 - -. Walcheren. Colour lithograph, 59x77,5 cm., monogrammed, "1917" and "VAEVO" on the stone. (70-90)  
- Sl. yellowed. = Ariëns Kappers etc. 71 and col. plate X.
- 4326 **Mrozewski, Stefan (1894-1975)**. "Elckerlijc". Series of 8 woodengravings, 16,2x8,5 cm., signed and numb. "I"- "VIII" in pencil, monogrammed in the block.  
= The prints publ. in Stichting de Roos, 1951.  
WITH: **Elckerlijc**. Utr., Stichting de Roos, 1951, 61,(2)p., 8 full-p. woodengr. ills. by Stefan MROZEWSKI, printed in 175 numb. copies, orig. gilt cl. (200-300)
- 4327 **Mucha, Alphonse (1860-1939)**. Combinaisons ornementales se multipliant à l'infini à l'aide du Miroir. Paris, Librairie Centrale des Beaux Arts, 1901, 60 col. lithogr. plates (incl. the title-p. and text-p.) by Alphonse MUCHA, Georges AURIOL and M.P. VERNEUIL, loose as issued in orig. clothbacked board portfolio w. ties, obl. 4to. (800-1.000)  
- Title-page sl. duststained. Covers sl. rubbed. Fine copy.  
= A splendid muster book of Art Nouveau style ornaments. The plates were designed as follows: thirty-seven by Verneuil, twelve by Auriole and 11 by Alphonse Mucha (including the title-page). SEE ILLUSTRATION PLATE XXVII.
- 4328 **Music, Zoran (1909-2005)**. (Landscape with horses). Colour aquatint, 19,5x28,5 cm., signed "Music 67" and "135/200" in pencil. (300-500)
- 4329 - -. (Railwaystation). Etching, printed in brown, 14,5x21 cm., signed "Z Music" and numb. "2/25" in pencil. (300-400)  
- Sl. foxed and some handling creases; some tear in right blank margin. = Rare.
- 4330 **Muysken, Leo (1907-1984)**. (Two white birds fighting). Drawing, pastel crayon, 48x30,5 cm., signed "L. Muysken" in lower right corner. - AND 1 other drawing of 3 Indonesian women by the same (signed). (50-70)
- 4331 **Nam June Paik (1932-2006)**. Burning hat. Colour silkscreen, 60,5x81 cm., signed and "66/90" in pencil, from the portfolio *For Joseph Beuys*, Munich/ New York, Edition Schellmann/ Galerie Bernd Klüser, 1987, loose as issued in the orig. wr., folio. (400-600)



- 4332 **Napaku (= Piet van den Heuvel) (1935-2004).** (Airplane). Model airplane, various materials (wood, board, plastic, iron wire), 25x30x20 cm., artist's stamp on tail and wing. - AND 1 other, smaller sized airplane model by the same. (50-70)
- 4333 **Nederlandsche kunst. Schilders en etsers.** Amst., E. & M. Cohen, n.d., (3 text)p., 23 (of 25) etchings, various sizes, loose in orig. gilt hmr. portfolio w. silk ties, folio. (60-80)  
- Lacks 2 etchings; 1 etching browned. Portfolio backstrip dam.; ties broken.  
= Comprises etchings by/ after i.a. G.A. Breitner, J. Israels, W. Maris, A. Mauve and Ph. Zilcken.
- 4334 **Nesbitt, Lowell (1933-1993).** (A dog looking out of the window of the studio of Alex Katz). Colour lithograph, 66x48,5 cm., signed "L. Nesbitt 1972" and "71/99" in pencil. **Chapelain-Midy, Roger (1904-1992).** (Still life with fruit, a knife and a chalice). Colour lithograph, 65x52 cm., signed "Chapelain-Midy" and "35/115" in pencil. - AND 3 others: 2 colour lithographs by Jacqueline BEZ and Martin WALLAERT and a colour silkscreen by Michel TYSZBLAT (all signed). (100-150)
- 4335 **Neuhuys, Albert (1844-1914).** (Interior with cradle and a woman doing the laundry). Drawing, brown wash and black crayon, framed. (70-90)  
= With mounted ticket on verso of frame with typescript "gekocht uit het atelier (fam.)."
- 4336 **Nicholson, Ben (1894-1982).** Fragment of a Tuscan Cathedral. Etching, 1965, 20x15 cm., "Ben Nicholson 65" and "Galerie Beyeler" blindst. in lower blank margin, framed. (500-700)  
- Seven foxed spots (mainly) in blank margins.  
= Lafranca 18, this is one of the 380 unsigned prints. Published by Galerie Ernst Beyeler, Basel. SEE ILLUSTRATION PLATE XXVII.
- 4337 **Nieuwenkamp, W.O.J. (1874-1950).** "Benares". Etching, 20,3x27,4 cm., signed, titled and "E149" in pencil.  
- Blank margins foxed. = Hubert and Braches & Heijbroek E 149.  
**Mesdag, Hendrik Willem (1831-1915).** Gemeerde vissersboot. Etching, 19,5x15,5 cm., monogrammed "H.W.M." in the plate, from *Portefeuille der Nederlandsche Etsclub*. Year 6, 1891, on Japanese.  
- Blank margins foxed. = Poort E2.  
AND 1 other. (50-70)
- 4338 - -. Le Puy-en-Velay. Woodcut, 1901, 21,6x15,9 cm., printed in ochre, signed, title and "H22" in pencil, on laid paper.  
- Trimmed to the border line. = Hubert and Braches & Heijbroek, E22.  
AND 1 woodcut by Jaap VELDHEER: (South German village view) (monogrammed in the block). (60-80)
- 4339 - -. "Taj-Mahal Agra". Lithograph, 43,2x27,4 cm., with letterpress "Tweede Bijvoegsel van de Nieuwe Amsterdammer van 18 September 1915" and "Steenteekening van W.O.J. Nieuwenkamp" at the top and title and "Drukkerij Belderbos & Coesel, Amsterdam" below the image. - AND 3 other lithographs, i.a. by Lodewijk SCHELFHOUT and Piet VAN DER HEM. (50-70)
- 4340 **Nijland, Dirk (1881-1955).** (Interior view with statuettes and a vase with flowers on a table). Drawing, black chalk, 26,5x31 cm., monogrammed "D.N." and "42" in lower right corner, on blueish paper. **Idem.** "Paris. Marché aux Puces". Drawing, black chalk, 13,5x18 cm., monogrammed "D.N." and titled in lower right corner, on sketchbook paper. - AND 5 others by the same: 3 black chalk drawings (1x monogrammed, titled "Brouwershavenschegat". Damaged) and 2 lithographs (1x signed and "33/45" in pencil). (150-250)
- 4341 - -. (Old farmer from Rhoon, near Rotterdam). Drawing, watercolour, ±1951, 45x59 cm., framed. (100-150)  
= Ariëns p.169: "Ik ben bezig, stel je voor, een soort 'pendant' van vrouw Greeve, nl. een ouwe boer, uit Rhoon, die ik goed kende, staande voor z'n achtermuur, met een trapje (een oud verlangen van me)." (letter to H.P. Bremmer).
- 4342 - -. "Terschelling". Drawing, charcoal and black crayon, ±1948, 29x44 cm., monogrammed and titled in lower right corner. - AND 2 lithographs and a woodcut (Hellevoetsluis) by the same. (100-150)

- 4343 **Noltee, Cor (1903-1967).** (A lively view of the Malieveld in The Hague). Oil on marouflé, 15x26 cm., signed "C. Noltee" in lower right corner, framed. (200-300)  
- Varnish sl. soiled; some craquelure in centre.
- 4344 **Noordhoek, Wim (1916-1995).** (Path in a forest). Etching, 12,5x9,5 cm., signed "Wim Noordhoek" and "11/31" in pencil. - AND 7 other etchings by the same, all signed, i.a. "Nest", (Skull) and (Branches). (70-90)
- 4345 **Noorman, Ronald (1951-2018).** Go Ahead Float. Brummen, Stichting Signature, 2006, 6 colour lithographs, each 20x14,8 cm., each monogrammed, "2006" and "IX / X" in pencil, loose as issued in orig. wr., orig. cl. box, 4to.  
= With autograph note/ sketches by the artist: "Dag Wim, Bij deze nog wat gedachten die ik had bij het maken van Go Ahead Float [...]. groet Ronald".  
**Idem.** Solace. The Hague, Galerie Nouvelles Images/ the artist, 2011, (24)p., col. ill., bound as a leporello, printed in 500 copies (30), orig. boards.  
= One of 30 copies monogrammed and numbered by the artist.  
AND 1 other: T. GOLDSCHMIDT, De bijenchoreograaf (Amst./ Antw., 2004, col. ill. and orig. boards by R. NOORMAN, 12mo). - ADDED 1 other. (150-250)
- 4346 **Oepts, Wim (1904-1988).** Parijs, 1928. Woodcut, 31,5x43 cm., signed "W. Oepts 1930" in pen and black ink, on Chinese, tipped onto mount. (200-300)  
= Aubel GR.022 and p.13f: "Bij aankomst in Parijs wordt Oepts overrompeld door de 'mondaine' stad die zo anders is dan Nederland. Hij bezoekt er musea en tentoonstellingen en raakt onder de indruk van het werk van menig kunstenaar (...)."
- 4347 - -. Speeltuín. Woodcut, 1926, 36x44 cm., signed "W. Oepts" and "Zu Wirthausgarten" [in outer lower margin] in pencil, on Chinese, tipped onto mount. (200-300)  
= Aubel GR. 030.
- 4348 **Oey Tjeng Sit (1916-1987).** (Schellingwoude). (Vlieland). Two sketches, pen and black ink, ±1965, both ±18x26,5 cm. (40-60)  
= Places identified in pencil in later hand.
- 4349 **Oldenburg, Claes (1929-2022).** Baked Potato with Butter. Colour lithograph, 79x103 cm. (leaf size), signed "Oldenburg 72" and "20/100" in pencil, on Hodgkinson handmade paper. (150-250)  
- Large (closed) tear in lower margin affecting the image; frayed; horizontal crease (only) visible in blank margins.  
= Axsom and Platzker 83; Knoedler 9.
- 4350 - -. Ex Libris for Printed Matter, Thrown in Bottle with Fly. Offset ex libris, printed in blue, perforation holes in left margin, 13x8 cm., titled in the print, numb. "38/100" in blue ballpoint, published by Printed Matter, NYC, 1991.  
= Axsom and Platzker 231.  
AND w. a small publication *Notes* on the same, published by Gemini, Los Angeles, 1968. (80-100)
- 4351 - -. Installation Study, Janis Gallery, New York, 1967. Colour offset, 15x10,5 cm., laid down on mount, monogrammed and numb. "43/100" in pencil on mount, from *Notes in Hand*, 1972, framed. (100-150)  
= Axsom and Platzker 78.25.
- 4352 - -. Soft Fire Plug, Inverted. Colour lithograph, 103x77 cm. (leaf size), signed "Oldenburg 73" and "20/100" in pencil, on Hodgkinson handmade paper. (300-500)  
- Frayed. = Axsom and Platzker 84; Knoedler 10. SEE ILLUSTRATION PLATE XXVIII.
- 4353 - -. Tea Bag. Colour lithograph, 79x58 cm. (leaf size), monogrammed "CO 72" and "20/150" in pencil, on Auvergne handmade paper. (150-250)  
= Axsom and Platzker 82; Knoedler 8.
- 4354 **Oldenhof, Eric (b.1951).** (Abstract composition). Oil on paper, laid down on board, 51x81 cm., signed "E. Oldenhof 1996" in pencil, framed. (100-150)
- 4355 **Olson, Axel (1889-1986).** (Terrace with the head of a man). Colour lithograph, 41,5x34,2 cm., signed "Axel Olson" in pencil (sl. yellowed/ sl. foxed). (30-50)

- 4356 **Oosterlynck, Jean Émile (1915-1995)**. (Village view). Colour lithograph, 39x52 cm., signed "Oosterlynck" and "Epreuve d'artiste" in pencil. **Idem**. (Three boats under the sun). Colour lithograph, 54x46 cm., signed "Oosterlynck", "97/150" and "(...) pour mon ami" in pencil. - AND 4 others, similar by the same (printed on 3 leaves, all signed). (100-150)
- 4357 **Oppler, Ernst (1867-1929)**. (Selfportrait). Etching, 21x15,5 cm., signed "Ernst Oppler" and "20-100" in pencil (yellowed/ partly foxed). (70-90)
- 4358 **Ouden, Willem den (1928-2025)**. Hoog water in de Varikse uiterwaarden. Etching, 1978, 24x31 cm., signed "den Ouden" and "Eigen proefdruk" in pencil. - AND 1 other similar by the same: De Waal XI. (100-150)  
- Both w. a few foxed spots; one etching w. a tiny scratch in left part near the edge.  
= Van de Wal D 78/33 and D 72/13.
- 4359 **Paeschke, Paul (1875-1943)**. (Skiing on the piste). Drypoint, 16,8x23 cm., signed "Paul Paeschke" in pencil (sl. yellowed and foxed). - AND 4 other prints, i.a. by Felix MESECK. (80-100)
- 4360 **Palezieux, Gerard de (1919-2012)**. Le moulin pralong. Etching, 9x14 cm., signed and numb. "2/45" in pencil, 1975. **Idem**. Cour de ferme a Florence. Etching, 9,5x15 cm., signed and "6/40" in pencil, 1967.  
= Daulte 334 and 207.  
AND 3 sm. vernis mou by the same: Trois coquilles/ Nature Morte à la coquille V/ Coquillage.  
= Daulte 1147 1555/ 1156 (also used in G. KOMRIJ, Gepaard en ongepaard (Amst., 2004)). (300-500)
- 4361 **Panamarenko (1940-2019)**. "Raven's variabele matrix". Colour offset, 11x22,5 cm., signed in ballpoint in lower left corner, framed. (100-150)  
- Signature sl. faded. = Possible an invitation card for an exhibition.
- 4362 **Paradies, Herman (1883-1966)**. (Harbour view with windmill). Drawing, black crayon, 18x30 cm., signed "Herm. C.A. Paradies" in pen and ink, laid down on mount (yellowed). - AND 3 other drawings, 1x w. signature "P.J. Schotel". (50-70)
- 4363 **Patterer, Maria (1960-2020)**. (Standing woman). Drawing, col. felt-tip pen, 29,5x20,5 cm., signed "Patterer Maria" and "November 1990" in black pen on verso, on laid paper. - LOOSELY INSERTED IN: C. HOHENBÜCHLER, Herbar (Heerlen, 1991, richly illustrated i.a. by M. PATERER, orig. cl. w. dustwr., 4to). (50-70)  
= Provenance: the collection of Johan Deumens.
- 4364 **Pears, Charles (1873-1958)**. Transport by Sea. Lot of 4 (of 6) lithographs, each 35,5x46 cm., 1x signed "Chas Pears 1917" on the stone. (150-250)  
= Edition of 200. Part of the larger series *The Great War: Britain's Efforts and Ideals*. The complete series comprised of 66 lithographs by various artists.
- 4365 **Pechstein, Max (1881-1955)**. Fischerkopf VII. Woodcut, 29,5x24,8 cm., signed and dated "Pechstein 11" and numb. "29" in pencil. (500-700)  
- Right blank margin dam.; partly foxed and yellowed. = Krüger H123. SEE ILLUSTRATION PLATE XXVIII.
- 4366 **Pedersen, Carl-Henning (1913-2007)**. "Himmelfahrten". Colour lithograph, 69,5x50 cm., signed "Carl-Henning Pedersen", titled, "Paris 1988" and "95/150" in pencil, framed. (80-100)
- 4367 **Peeter, Zoltin (1942-2019)**. Lot of 9 New Year's wishes, for 2005-2007, 2009, 2010, 2012, 2013, 2015 and 2017, mixed techniques, between 18x13 cm. and 29x21,5 cm., all signed or monogrammed in felt-tip pen "Zoltin" (5x), "Z.P." (4x). (200-300)  
= With a C-print of the artist at work in his atelier.
- 4368 **Penck, A.R. (1939-2017)**. (Untitled composition). Drypoint and rocker, 39x53 cm., signed "A.R. Penck" and "E.A." in pencil, framed. (200-300)
- 4369 **Pennell, Joseph (1860-1926)**. The new Rhine. Etching and drypoint, 1910, 24x31,5 cm., signed in pencil. **Idem**. (Loading Steamers, Duisburg). Etching w. drypoint, 23,7x31,7 cm., signed in pencil. (80-100)  
- Cut to the borderline (not affecting the signature). = Both w. collector's mark of Richard Jung on verso (not in Lugt).



- 4370 **Picasso, Pablo (1881-1973)**. Intérieur. Pochoir, 20,8x26,7 cm., from *Dix Reproductions*, Paris, Jeanne Bucher, 1933, w. the blindst. publisher's monogram stamp. (200-300)  
- Partly foxed.
- 4371 **Pieck, Anton (1895-1987)**. (Bearded man with lantern in the snow). Drawing, pen and black ink, black chalk and white gouache, 17,5x18 cm., signed "Anton Pieck" in lower right corner, framed. (80-100)
- 4372 - -. Bremtakje. Etching, 1917, 13,8x4 cm., signed "Anton Pieck" and "eigen druk" in pencil, signed and "Brem" in the plate, framed. (70-90)  
- Yellowed. = Hallema 57.
- 4373 - -. Bruggetje a/d Broeksloot, Voorburg. Etching, printed in darkbrown, 1913, 11,4x19 cm., signed "A.F. Pieck" in pen and ink, under passepartout. (80-100)  
= Hallema 7.
- 4374 - -. Dordrecht (grote ets). Etching and drypoint, 1920, 61,2x17,4 cm., signed "Anton Pieck" and "29/75" and "eigen druk" in pencil, signed "Anton Pieck" and "Dordrecht " in the plate, mounted under passepartout.  
- Yellowed. = Hallema 107; Verhagen 190: "In de stromende regen getekend (...)" (with slightly different dimensions).  
AND 1 other etching by the same: "Prinsenhof Delft" (signed in pencil. Browned. Not in Hallema). (70-90)
- 4375 - -. "In de toren der St. Joriskerk te Amersfoort". Etching, printed in darkbrown, 39x25 cm., signed "Anton Pieck" and "eigen druk" in pencil, signed and titled in the plate, under passepartout. (150-250)
- 4376 - -. Interieur St. Joriskerk, Amersfoort. Etching and drypoint, 29x16,2 cm., signed "A.F. Pieck" in pen and ink, signed "A.F. Pieck" and "St. Joriskerk Amersfoort 1916" in the plate, mounted under (browned) passepartout.  
= Hallema E34; Vogelesang p.58: "Vooral bij slecht weer was de Sint-Joriskerk een toevlucht voor de tekenaar. Tijdens een van die sombere dagen maakte hij de donkere ets waarop de koster, in de toga van een predikant, voorkomt. De man had van tevoren gewillig geposeerd in de voor hem ongewone dracht (...)."  
AND 1 dam. woodcut (Lier) by the same, signed in the block. (70-90)
- 4377 - -. Interieur St. Joriskerk, Amersfoort. Etching and drypoint, 29x16,2 cm., signed "A.F. Pieck" and "St. Joriskerk Amersfoort 1916" in the plate.  
- Blank margins cut to the image (w. loss of signature).  
= Hallema E34; Vogelesang p.58: "Vooral bij slecht weer was de Sint-Joriskerk een toevlucht voor de tekenaar. Tijdens een van die sombere dagen maakte hij de donkere ets waarop de koster, in de toga van een predikant, voorkomt. De man had van tevoren gewillig geposeerd in de voor hem ongewone dracht (...)."  
AND 10 other etchings, i.a. by Maxime LALANNE ("Å Haarlem") and 2x by Jan van LOKHORST. (60-80)
- 4378 - -. Klooster te Amersfoort. Etching, printed in brown, 1916, 31x19,4 cm., signed "Anton Pieck" and "eigen druk" in pencil, signed "Anton F. Pieck 1916" in the plate, laid down on mount. (80-100)  
- Sl. browned. = Hallema E37.
- 4379 - -. Muurhuizen Amersfoort. Etching, 1916, 14,9x9,9 cm., signed "Anton Pieck" and "eigen druk" in pencil, "A.F. Pieck Amersfoort 1916" in the plate.  
- Yellowed. = Rare. Hallema E 30.  
AND 2 other etchings by Dirk HARTING ("Kagerplassen") and Tjeerd BOTTEMA ("Molen de Stier"), both yellowed. (80-100)
- 4380 - -. Muziek te Brugge. Drypoint, 1926, 4,8x12 cm., signed "Anton Pieck" and "eigen druk" in pencil, "Anton Pieck Brugge" in the plate, on Japanese, upper margin laid down. (80-100)  
= Hallema E117.
- 4381 - -. Oud scheepje. Etching, printed in sanguine, 1917, 11,9x9,7 cm., signed "Anton Pieck" and "eigen druk" in pencil, signed "Anton F. Pieck" in the plate, mounted under passepartout. (70-90)  
= Hallema 51.

- 4382 - -. Het oude stille Begynhof van Lier. The Hague, H. Bos, 1923, 26 lvs., ten woodcuts on Japanese, various sizes, each signed "Anton Pieck" and "eigen druk" in pencil and "Anton Pieck" in the block, woodcut title-p. ill., woodcut vignette, printed in 75 numb. copies, loose as issued in orig. board portfolio, w. gilt vignette and ties, folio. (400-600)  
- Title page and final leaf browned as usual; most woodcuts w. a few foxed spots. Portfolio w. waterstains and lacks ties.  
= From the library of professor Nico J. Polak. Comprises: 1. Begynvestpoort, 2. 't Piepenholleken, 3. Het Hemdsmouwken, 4. In 't soete naemken, 5. 't Portaal van het Belofteland, 6. 't Huizeken Mr. Jan van Ruusbroeck, 7. Het rustige hoeksken, 8. 't Poortieressenhuizeken, 9. De goede druivelaar and 10. De Kathedrale Begynvest. Woodcut titles by Felix Timmermans, printed in red. Introduction by Anne Hallema: "In tien houtsneden heeft Anton Pieck zijn beleving van de ingetogen stemming van het oude stille Begynhof te Lier weergegeven (...)." Rare. Hallema H.21.
- 4383 - -. Twee boomen. Drypoint, 1917, 17,3x19 cm., signed "Anton Pieck" and "eigen druk" in pencil, monogrammed "A.F.P." in the plate, on Japanese, under passepartout. (80-100)  
= Hallema 83. Rare, early print.
- 4384 - -. (Village scene with an artist behind his easel). Drawing, brown crayon, 32,5x24,5 cm., signed "Anton Pieck" in lower left corner.  
- Verso w. tape along upper margin.  
WITH on verso sketches in ballpoint and pencil. (100-150)
- 4385 - -. Wilgje a/d Loosduinse vaart. Etching, 1913, 15,5x15,7 cm., signed "Anton Pieck" and "eigen druk" in pencil, mounted under passepartout. (70-90)  
= Hallema E8.
- 4386 - -. Zierikzee. Drypoint, 1927, 8,3x23,4 cm., signed "Anton Pieck" and "proefdruk" in pencil, vaguely "Anton Pieck Zierikzee 1927" in the plate, on Japanese, mounted under passepartout. (100-150)  
- Yellowed. = Hallema 118; Vogelesang, Etser, p.159.
- 4387 **Pieck, Henri (1895-1972)**. (Erotic scenes with geishas and in a harem). Lot of 7 drawings, brush and ink (and black chalk), each  $\pm 24 \times 20$  cm., all signed "Pieck". (500-700)  
= Probably all designs for illustrations for an unidentified work. Five drawings with Japanese theme/ ladies and two with Near Eastern theme. Including lesbian scenes. SEE ILLUSTRATION PLATE XXVIII.
- 4388 **Pillet, Edgar (1912-1996)**. (Abstract composition in black and white on grey ground). Etching and aquatint with embossing, 50x65,5 cm., signed and "Épreuve d'artiste" in pencil. - AND 1 other: Olivier JULIA, "Matin" (col. woodcut, signed, titled and "c.q." in pencil). (80-100)
- 4389 **Pissarro, Lucien (1863-1944)**. "Roses d'Antan". Woodcut, 13x14 cm., monogrammed and "96" in the block, on a laid paper textleaf from C. RICKETTS and C. SHANNON, The Dial, 1896. **Beardsley, Aubrey (1872-1898) (after)**. Isolde. Chromolithograph by Wilson GRIGGS,  $\pm 1895$ , 23x14 cm., "Isolde" in blue on the stone, on thick paper.  
= From the periodical *The Studio* (1895).  
AND 4 (hand)col. woodcut portraits by William NICHOLSON (i.a. of Otto von Bismarck), Eduard PELLENS (of dr. Max Rooses) and Albert KRÜGER (of Jac. Burckhardt). (120-150)
- 4390 **Plasschaert, Albert (1866-1941)**. "Op: 32 Zonnige dag in September". Two drawings, black and colour chalk, each  $\pm 19 \times 12$  cm., titled, 1913. (50-70)  
= Designs/ sketches for the stained glass window, now in the collection of Rotterdams Historisch Museum/ Museum Rotterdam (Museum Rotterdam 37022). Cf. Imanse, p.119.
- 4391 **Pompe, Gaetano (1933-1998)**. "Superstrioni di Piloti". Etching, printed in black on terracotta ground, 24x29,8 cm., signed "Gaetano Pompe" and "40/100" in pencil. (70-90)
- 4392 **Poortenaar, Jan (1886-1958)**. (Harbour, Amsterdam). Etching, 48,5x64,5 cm., on Japanese. - AND 1 other large etching by the same, signed in pencil (Workmen under a viaduct). (70-90)
- 4393 - -. "Herstelligen Waterloo Bridge London." Etching, printed in darkbrown, 49,2x64,2 cm., signed "Jan Poortenaar" and titled [in lower blank margin] in pencil, signed "Jan Poortenaar" in the plate (some horizontal/ diagonal folds). - AND an other unsigned etching by the same: (Moulin Rouge, Montmartre). (80-100)

- 4394 - -. "Moulin Rouge, Montmartre." Large etching, 49,5x64,5 cm., signed "Jan Poortenaar" and titled in pencil. (80-100)
- 4395 **Poppel, Peter van (b.1945)**. "Zwevend penseel". Watercolour and pencil, 24x13,5 cm., "UTR 71" in lower margin, verso signed "Peter v Poppel", "UTR", titled and "1981" in pencil, framed. (200-300)
- 4396 **[Portraits]. Dooijewaard, Jacob (1876-1969)**. (Portrait of the artist Frans Langeveld). Drawing, black chalk, 41x29 cm., signed "J Dooijewaard 1897". (100-150)
- 4397 **[Portraits]. Gestel, Leo (1881-1941)**. (Portrait in profile of sculptor Bon Ingen-Housz). Drawing, black chalk, 26x16,5 cm., "B Ingen Housz '08" and monogram(?) in pencil, w. the artist's atelier stamp. (100-150)  
- Tipped onto mount; unevenly yellowed.
- 4398 **[Portraits]. Gill, Eric (1882-1940)**. Portrait of Mrs Beatrice Warde. Woodcut, 23x15 cm., signed "Eric G" and "1/25" in pencil, monogrammed in the block, 1926.[#] (100-150)  
= Beatrice Warde (1900-1969) was an influential twentieth-century writer on and scholar of typography and recognized as one of the few women typographers in the world.
- 4399 - -. Portrait of Mrs Williams of Ditchling. Woodcut, 22,5x16 cm., monogrammed in the block, 1924. **Idem**. Portrait of Mrs Beatrice Warde. Woodcut, 23x15 cm., monogrammed in the block, 1926.[#] (100-150)
- 4400 **[Portraits]. Harting, Dirk (1884-1970)**. "O. Mendlik". Lithogr. portrait of Oscar Mendlik, 31,1x24,1 cm., signed and titled in pencil, signed and dated "41" on the stone. **Hougardy, Emile (1899-1981)**. (Portrait of Armand Rassenfosse). Etching and drypoint, 21,8x15,3 cm., monogrammed "EH" and dated "1924" in the plate. **Schmutzer, Ferdinand (1870-1928)**. (Selfportrait). Etching, 19x13,1 cm., signed in the plate. - AND 9 other portraits, i.a. Paul MATHEY (A gentleman holding his top hat in his right hand) (etching, signed in pencil); Willi MUNCH-K'HE (Portrait of a man) (etching and drypoint, printed in sanguine, signed and dated "1920" in pencil, monogrammed and dated in the plate); Dirk HARTING, (Portrait of a man) (lithograph signed in pencil and with autograph dedication in pencil to "J.B. de la Faille, p.f. 1 Juni '44") and Hippolyte PETITJEAN, "Maurice Maeterlinck" (lithograph, signed and dated "1898" on the stone. From *Pan*, Year III, 4). (100-150)
- 4401 - -. (Portrait of the artist Oscar Mendlik). Lithograph, 30,7x24 cm., signed "D. Harting" and "epreuve d'artiste" in pencil, signed "D. Harting '41" on the stone.[#] (30-50)
- 4402 **[Portraits]. Hoytema, Antoinette van (1875-1967)**. (Portrait of Annie Bremmer-Hollmann). Oil on canvas, laid down on panel, 40x29 cm., signed "AA v Hoytema" and "19" in upper right corner, framed. (300-500)  
= Annie Bremmer-Hollmann was the wife of Floris Bremmer, the son of the famous collector H.P. Bremmer, who was the spiritual father of the so-called *Bremmerianen*. Antoinette van Hoytema was one of these *Bremmerianen*. SEE ILLUSTRATION PLATE XXIX.
- 4403 **[Portraits]. Isidoor van (1890-1985)**. (Portrait of the author Herman Teirlinck). Drawing, black chalk, 16,5x10 cm., signed "Is. van Mens 1923" and signed by Herman Teirlinck. (70-90)  
- Offsetting from passepartout.  
AND 3 other drawings: a portrait of Godfried Bomans (?) by Livinus VAN DE BUNDT and 2 portraits by Willem van SCHAIK of A.M. de Jong and Anthonie Donker.
- 4404 **[Portraits]. Konijnenburg, Willem van (1868-1943)**. "Mevr. Limburg-Clant van der Mijl Piepers." Mixed technique, pencil and white and grey wash, 35,5x24,8 cm., monogrammed in lower left corner, on board. (60-80)  
= Identified and titled in pencil on verso.
- 4405 - -. (Portrait of a oriental bearded man). Drawing, pen and black ink and red wash, 27x 16 cm., monogrammed and dated "18 mei 1929" in pen and ink. **Schröder, Sierk (1903-2002)**. (Profile portrait of a young woman). Lithograph, 41,5x25 cm., signed in pencil. **Bolding, Cees**



(1897-1979). (Portrait of a man wearing a cap). Etching, 24,2x15,6 cm., signed in pencil.  
**Levigne, Huub (1905-1989).** Visser. Copperengraving, 1928, 17,7x15,5 cm., signed "H. Levigne" in pencil, monogrammed and "VAEVO" in the plate (both below the image).  
 = Kersten 15.

AND 8 others, i.a. Cor DE WOLFF, "Alida Klussien. Volendam" (etching, signed, titled and dated "20/4 1965", numb "5/5" in pencil) and Debora DUYVIS, "Jean Pierre Guépin (...) Aet. 80" (copperengraving, titled, monogrammed and dated "D '44" in plate). (80-100)

- 4406 **[Portraits]. Nicholson, William (1872-1949).** Twelve Portraits. Twelve handcol. woodcuts, each ± 25x23 cm., laid down on stiff boards, each signed, dated "1897" to "1899" and (variously) numb. in pen and ink on boards, w. title leaf and content leaf, orig. cl. portfolio, London, William Heinemann, 1899.[#] (5.000-7.000)

- Two boards (i.a. w. Queen Victoria) cut (?) narrower, not affecting the woodcut; all boards sl. foxed, mostly along edges of the boards; sm. waterstain near lower edge board of Cecil Rhodes.

= Rare complete series. Portraits of Queen Victoria, the Prince of Wales, Otto von Bismarck, William Gladstone, archbishop of Canterbury, Lord Roberts, Cecil Rhodes, sir Henry Hawkings, James McNeill Whistler, Rudyard Kipling, Sir Henry Irving and Sarah Bernhardt. SEE ILLUSTRATION PLATE XXIX.

- 4407 **[Portraits]. Rederer, Franz (1899-1965).** (Portrait of Ilona Durigo). Lithograph, 58x39 cm., signed and dated "37" in pencil and w. autograph dedication "Aan Eloué Rijkens".

- Small section of lower left corner knicked (affecting the word "Aan" in the dedication); sm. tear (1 cm.) in lower margin).

= With annots. in pencil on verso, identifying the sitter as the contralto "Ilona K. Durigo" and (annot. by H. Ykelenstam) "1ste vrouw van R. was dochter van Ilona K. Durigo".

AND 9 others, i.a. by JACQUES (Portrait of an unidentified woman) (lithograph printed in sanguine, signed "Jacques"[?] in pencil, monogrammed (illegible) and dated "17" on the stone); ANONYMOUS, (A knitting elderly lady) (soft ground etching, monogrammed (illegible) and dated "1917" in the plate); Mortimer MENPES (Portrait of a woman with a shawl over her head) (lithograph, w. red stamp of "The Studio" below, printed on Japanese, mounted on board) and B. KLENE, (Head of baby) (circular woodcut, printed in sanguine, signed in pencil. Trifle foxed). (50-70)

- 4408 **[Portraits]. Schwartz, Thérèse (van Duyl-) (1851-1918).** (Portrait of the artist's mother). Drawing, black crayon and charcoal, 52x40 cm., framed. (200-300)

- Sl. browned.; small pinholes in lower margin. Not examined out of frame.

- 4409 **[Portraits]. Verwey, Kees (1900-1995).** (Portrait of Maria van Es). Oil on canvas, 75x65 cm., signed at lower right, framed. (400-600)

= Maria van Es (1919-2014) was the daughter of the artdealer J.M. van Es, and curator of the Singer Museum, Laren.

- 4410 **[Portraits]. Veth, Jan (1864-1925).** Jozef Israëls. Lithograph, 26,8x34,6 cm., monogrammed and "Jan'93" on the stone.

= Vervoorn 78. State before letters, on Japanese paper. With the collector's mark of Piet Vos (not in Lugt).

AND 18 other lithograph portraits by the same, mainly published as "Bekende Tijdgenoten" (Bijvoegsel van de Amsterdammer) (1891-1894) or in *de Kroniek* (1895-1898), sizes varying from 10,2x8 to 34,5x27 cm., all monogrammed on the stone.

= Including portraits on stiff velin paper without the letters (proofs?): A.E. de Savornin Lohman (Vervoorn 104), Dr. Wilhelm Bode (Vervoorn 130), Mr. S. Muller Fz. (Vervoorn 105), J.P.R. Tak van Poortvliet (Vervoorn 70); prof. dr. H. Herz (Vervoorn 82); prof. dr. J.W.R. Tilanus (Vervoorn 73); P.L. Tak (on chine collé, Vervoorn 143); Mr. F.S. van Nierop (Vervoorn 93) and Jac. van Looy (Vervoorn 112, w. tear in right margin).

ADDED: 13 other lithogr. portraits by the same, all in poor condition.[#] (100-150)

- 4411 - -. (Portrait of R.W.P. de Vries). Lithograph on chine collé, (1901), 32x26,5 cm.

= PROOF, in reverse and before letters.

AND 4 other lithogr. portraits by the same, i.a. the final state of the previous lithograph and portraits of Willem MARIS and Lodewijk van DEYSSEL. - AND w. 3 lithogr. portraits by August ALLEBÉ, i.a. of E. DOUWES-DEKKER, commissioned by Carel VOSMAER. (70-90)

- 4412 **Power, James P. (act. 1924-1947).** "Oudekerksplein". Etching with drypoint, 50,5x33,5 cm., signed "James P. Power", titled and "proefdruk 6/125" in pencil, signed in the plate. (30-50)

- 4413 **Prange, Ko (1904-1972)**. (Geroofd vrouwenhoofd). Lithograph, 16x19,5 cm., signed "Prange" and (in outer lower blank margin) "2/13" and "eigen druk" in pencil. - AND 5 other prints by the same, all signed in pencil. (60-80)
- 4414 - -. Vijf fantasieën. Series of 5 lithographs, ±11x19 to 17,5x21,5 cm., each signed "Prange" and "no.1" to "no.5" in pencil, w. fold. letterpress textleaf (4p.), loose as issued in orig. board portfolio w. etched title-piece ("Vijf fantasieën litho's van J.M. Prange", 6,4x13,6 cm.) on frontcover, folio. (30-50)  
 - Covers portfolio duststained and worn; spine splitting on joints.  
 = Published by L.J.C. Boucher, The Hague, 1951; printed in 75 copies. Contains: 1. Het ei; 2. De larf; 3. Monster; 4. Vechtende op het land; 5. Vechtende in het water.
- 4415 **Prins, Riekele (1905-1954)**. "'t Reitdiep". Etching, 14,2x27 cm., signed "Riekele Prins" and titled in pencil. **Idem**. "Niehove". Etching, 13,5x22,8 cm., signed "Riekele Prins" and titled in pencil. (70-90)  
 = Jansma 25 and 60.
- 4416 - -. "Fransum". Etching, 17,8x28 cm., signed "Riekele Prins" and titled in pencil. (50-70)  
 = Jansma 106.
- 4417 **Rädecker, John (1885-1956)**. (Parijse cocotte). Drawing, brush and (washed) ink and white gouache, 22x14 cm., monogrammed and "1911", framed. (100-150)  
 = Cf. Koopmans III-5 and III-6.  
 WITH: **Koopmans, Y.** John Rädecker. De droom van het levende beeld. Zwolle, Waanders, 2006, 384p., num. (col.) ill., orig. cl. w. dustwr.  
 = Monografieën van Nederlandse Kunstenaars 22. Contains a catalogue raisonné.
- 4418 **Ramaer, Hanny (b.1941)**. L'Oeuvre à l'oeuvre. Text P. Borgue. Arnhem, Grafisch Centrum, n.d., 6 col. silkscreens, each signed by the artist and "26/100" in pencil, w. the accomp. text-booklet (16p., ill., orig. wr., obl. large 8vo) and 2 loose lvs. w. bi(b)ographical information, together in wooden box w. lid (numb. "98/100"). (30-50)
- 4419 **Redon, Odilon (1840-1916)**. "Les flambeaux noirs". Lithograph on chine appliqué, 18x12 cm., monogrammed and titled in pencil, monogrammed on the stone, framed. (3.000-5.000)  
 - Somewhat foxed in margins, mostly along the edges; vague waterstain in lower margin along lower edge.  
 = Mellerio 106, used as frontispiece for only 52 copies of E. VERHAEREN, Les flambeaux noirs (1891). "Pas d'état. Mais quelques épreuves d'essai sur Chine appliqué, signées à la main du monogramme: Od.R." So one of only a very few privately printed copies, monogrammed in pencil by the artist. Very rare. SEE ILLUSTRATION PLATE XXIX.
- 4420 - -. Saint-Jean-Pied-de-Port. Etching, 1866, 12,3x8,4 cm. (platemark) (150-250)  
 = Mellerio 12bis, 2nd impression, 110 copies by Porcabeuf as frontispiece for the deluxe copies of *Lettres d'Odilon Redon* in 1922. Harrison 14, 3rd state.
- 4421 **Rees, Etie van (1890-1973)**. (Grotesque figures and animals). Lot of 19 drawings, pencil (18x)/ blue ballpoint, from 16x9 cm. to 27x21 cm., together under 10 passepartouts. (100-150)  
 = Information supplied in pencil on one of the passepartouts: "Een twintigtal schetsen voor keramiek verzameld door mevr. E. Bredius te Aerdenhout in 1975". Provenance: the collection of Philip J., partly w. his collector's stamp on verso.
- 4422 **Rees, Otto van (1884-1957)**. (Still life). Drawing, (brown) pencil, 13,5x20,8 cm., monogrammed in pencil, framed (sl. foxed). - AND a charcoal drawing by André van der VOSSSEN, also framed. (40-60)
- 4423 **Reich an der Stolpe, Siegfried (1912-2001)**. (New year's wishing card for 1959). Folded card, 34x25 cm., printed text on front, w. mounted abstract drawing by Siegfried REICH AN DER STOLPE, gouache, 14x21 cm., signed "Reich ander Stolpe" and "59" in lower corners. - AND 2 others similar (smaller) by the same. (80-100)
- 4424 **Reineking, James (1937-2018)**. Shuffle II. Woodcut, printed in blue, 41x58 cm. (leaf size), monogrammed "R. 03" in pencil. (120-250)  
 - Tiny crease in outer lower right corner.

- 4425 **Reinhardt, Ad (1913-1967)**. (Geometrical composition in shades of black). Silkscreen, 19x19 cm., loose insert from the catalogue: AD REINHART, Staedische Kunsthalle Düsseldorf, 1972.  
- A few minuscule specks; nevertheless fine. = Rare. (200-300)
- 4426 **Reis, Pedro Cabrita (b.1956)**. Architecture Storyboard. Mixed technique, lithograph, sand and acrylic on paper, 66x87 cm., signed, dated "90" and numb. in pencil, framed. (200-300)
- 4427 **Reitsma-Valença, Engelien (1889-1981)**. (Mother and two daughters). Drawing, black crayon, 32,5x22,8 cm., signed in pencil, on greenish paper (dustsoiling). - AND 7 (colour) etchings and 1 charcoal drawings (Seated man) by the same, partly signed. (70-90)
- 4428 **Relst, Jean (b.1929)**. (Female portrait in a deserted landscape). Drawing, pencil, 65x48 cm., signed "Relst" and dated "77" in lower right corner. - AND 3 others similar by the same, i.a. of a surrealist sculpture and a female nude seated on a chair. (150-250)
- 4429 **Reuchlin-Lucardie, Henriëtte (1877-1947)**. (Profile portrait of a woman). Drawing, col. crayon, 38x28 cm., signed "H. Reuchlin Lucardie 1917", framed. (80-100)
- 4430 **Richards, Frederick Charles (1878-1932)**. (Lane near the Strand, London). Etching and drypoint, 23,7x17,3 cm., signed "Fred Richards" in pencil. **Holmes, Kenneth (1902-1994)**. (People leaving a building in Venice at night). Drypoint, 35,5x18,8 cm., signed in pencil. - AND 3 others, i.a. by William MONK and Frank SHORT (early proof of a mezzotint).[#] (100-150)
- 4431 **Richters, Bernard (1888-1966)**. (An eagle on a mountain top). Drawing, charcoal and pencil, 37,5x29 cm., signed "B. Richters", framed. (600-800)  
- Trifle yellowed; oblique fold in blank upper right and lower left corner; vague vertical fold near centre; sm. vague stain in left margin.  
= The original design for the lithograph (see the following lot). Provenance: the collection Frans Leidelmeijer. SEE ILLUSTRATION PLATE XXIX.
- 4432 - -. (An eagle on a mountain top). Lithograph, 42x27 cm., signed "BJ Richters" and "13/50" in pencil below. (200-300)  
- Slightly yellowed. = Not in Koopmans, Bernard Richters. Provenance: the collection Frans Leidelmeijer.
- 4433 - -. (An eagle on a rock). Lithograph, 30,5x24 cm., signed "BJ Richters" and "39/50" in pencil. (200-300)  
- Trifle yellowed. = Not in Koopmans, Bernard Richters. Provenance: the collection Frans Leidelmeijer.
- 4434 - -. (Eagle). Drawing, conté pencil and green crayon, 30,5x27 cm., framed. (500-700)  
- Surface of outer right blank margin trifle nibbled by silverfish.  
= Provenance: the collection Frans Leidelmeijer.
- 4435 - -. Masker in profiel. Lithograph, 18x13,5 cm., signed "BJ Richters" and "13/25" in pencil. (150-250)  
- Trifle yellowed/ foxed. = Koopmans, Bernard Richters 8. Provenance: the collection Frans Leidelmeijer.
- 4436 - -. (Owl sitting on rock). Lithograph, 23x11 cm., signed "BJ Richters" and "40/50" in pencil. (150-200)  
- A few foxed spots. = Not in Koopmans, Bernard Richters. Provenance: the collection Frans Leidelmeijer.
- 4437 - -. Vrouwenkop in profiel. Lithograph, 33x22,5 cm., signed "BJ Richters" and "42/50" in pencil. (200-300)  
- Slightly foxed. = Koopmans, Bernard Richters 2. Provenance: the collection Frans Leidelmeijer.
- 4438 **Ridder, Willem de (1939-1922)**. "VK 2" (Verdwenen Kunstwerken). Multiple, white canvas board with a white CD attached and a loose wad of paper, signed "Willem de Ridder", titled (on verso) and "11/20" (on verso) in black felt-tip pen. (100-150)
- 4439 **Ritter, Karl (1888-1977)**. (The judgment of Paris). Drypoint, 25x32,8 cm., signed and numb. "5/25" in pencil, monogrammed in the plate, w. blindst. captions "Heinr. Wetteroth München gedr." below the image. (50-70)  
- Irregularly browned/ vaguely foxed.  
AND 2 other etchings by MEYER EBERHARD.



- 4440 **Robèr, Georges (1893-1969).** (Light pink Parrot Tulip). Drawing, col. pastel crayon, 61x52 cm., signed "G. Rober" in lower right corner, framed. (300-500)  
- Not examined outside frame.
- 4441 **Robinson, Ivor (1924-2014).** (Abstract linear composition). Drawing, gold pen, pencil and yellow gouache on black paper, 10x17 cm., signed "Ivor Robinson" and "If the past tense of 'bind' is 'bound' - then this is from one old boulder to another old boulder [Jeff Clements]! Love from Ivor. 2.XI.88" in black pen on label on verso frame, framed. (200-300)  
= The label on verso reads in typescript "Design for a bookbinding". Provenance: the estate of Nicolaas Wijnberg.
- 4442 **Roland Holst, Richard (1868-1938).** "Un beau sire grave". Lithograph, 17,3x14,1 cm., monogrammed "RN RH" and titled on the stone, framed.  
= RPK 14. Published in the *Portefeuille der Nederlandsche Etsclub*, year 8 (1938).  
AND 1 lithograph by Etienne BOSCH, Melisande (identically framed with the preceding). (60-80)
- 4443 - -. "Schetsontwerp voor Sgraffito". Lithograph, printed in black and gold, 1917, 24,9x41,4 cm., w. autograph signed dedication "Voor Paulides met veel dank voor zijn prachtig geschenk van Rn. Roland Holst Oct. 30" in pencil, monogrammed and "17" on the stone, on limp board.  
- Sl. irregularly browned/ sl. foxed; white paints stain in lower left corner (just affecting borderline).  
= RPK 59.  
AND 1 other by the same: "Schetsontwerp voor portret in gebrand glas". (100-150)
- 4444 **Roodenburg, Hendrik (1895-1987).** Aan de dijk, Hindelopen. Colour etching and aquatint, 20,5x29,8 cm., signed "H.E. Roodenburg fec. and "186/ Hindelopen" in pencil, monogrammed, titled and "'33" in the plate, mounted under passepartout.  
- Partly browned. = GK.E-1933-5.  
AND 1 other etching by the same, Westertoren (klein), Amsterdam (GK.E-1924-1). (60-80)
- 4445 - -. Het IJ, Amsterdam. Etching, 18x54 cm., signed "H.E. Roodenburg fec" and "30/ Amsterdam" in pencil, monogrammed and "'57" in the plate, under passepartout. (50-70)  
- Sl. yellowed; some vague foxed spots. = GK.E-1957-1.
- 4446 - -. Korenmolen te Delfshaven. Drawing, black pencil and watercolour, signed "H.E. Roodenburg" in lower right corner. (60-80)  
- Sl. browned/ foxed/ soiled, especially in margins; verso some stains (occas. shining through).  
= Titled supplied on verso.
- 4447 - -. "Maashaven". Colour etching and aquatint, 32,5x48,5 cm., signed and "80/ Maashaven" in pencil, monogrammed and "1958" in the plate, under passepartout.  
= G.K.E.-1958-2.  
AND 1 other etching by the same, "Wassenaar" (browned). (70-90)
- 4448 - -. Spaansche Kade, Rotterdam. Colour etching and aquatint, 39,3x49,2 cm., signed "H.E. Roodenburg fec." and "Rotterdam" and "124/200" in pencil, monogrammed and "Rotterdam" and "1940" in the plate.  
= GK.E-1940-5b.  
AND 1 etching "Groningen" by the same, signed etc. in pencil (mounted under passepartout). (70-90)
- 4449 - -. Stadstimmerhuis/ Galgenwater, Leiden. Colour etching and aquatint, 32,8x37 cm., signed "H.E. Roodenburg fec." and "58/150 Leiden" in pencil, monogrammed and "1932" in the plate. (60-80)  
= GK.E-1932-6.
- 4450 - -. Westertoren/ Prinsengracht, Amsterdam. Colour etching and aquatint, 48,7x37,5 cm., signed "H.E. Roodenburg fec." and "279/ Amsterdam" in pencil, monogrammed and titled and "1955" in the plate, under passepartout. (70-90)  
= GK.E-1955-1.
- 4451 **Roodenburg, Henk (1895-1987).** "Lemgo Westf." Drawing, watercolour and pen and black ink, 49x44,5 cm., signed "H.E. Roodenburg '69" and titled, mounted under passepartout. (60-80)  
- Tear and brown stains in outer upper margin.

- 4452 - -. "Mauritshuis Den Haag". Etching, 30x44,7 cm., signed "H.E. Roodenburg fec.", titled and "98/" in pencil, monogrammed, "Den Haag" and "1927" in the plate.  
- Sl. browned; under passepartout. = GK.-E 1927-5.  
AND 1 a col. etching and aquatint view of Hindelopen by the same. (50-70)
- 4453 **Roos, Erik (1938-1994)**. "Muro". Colour lithograph, 12,2x65 cm., signed "Erik Roos - Abigesi Fi 1979", titled and "50/110" in pencil. - AND 1 other colour lithograph by the same (some dents). - AND 5 other prints, i.a. by Siet ZUYDERLAND, Har SANDER and Pieter HOLSTEIN. (70-90)
- 4454 **Roosen, Maria (b.1957)**. "50 Euro". "100 Euro". Two drawings of banknotes, watercolour and (col.) pencil, 8x14,3 and 8,5x15 cm., both monogrammed and dated "'13" in pencil, both signed "Maria Roosen 29-82-13" on verso. (50-70)
- 4455 **Rosenquist, James (1933-2017)**. Rainbow. Col. lithograph and silkscreen, 64,5x79 cm. (leaf size), signed "Rosenquist 1972", titled and "30/15" in pencil, w. blindstamp. (300-500)  
= Glenn 48. SEE ILLUSTRATION PLATE XXX.
- 4456 **Rossem, Ru van (1924-2007)**. "Wielrenners". Etching and aquatint, 40,3x20,3 cm., signed "Ru van Rossem", titled and "II/30" in pencil. (50-70)
- 4457 **Rossi, Aldo (1931-1997)**. (Architectural composition with can and candalabra). Drawing, mixed technique, 27,5x21,5 cm., monogrammed "AR" and dated "80", framed. (1.500-2.000)  
= Provenance: the collection of the architect Umberto Barbieri (1945-2025). SEE ILLUSTRATION PLATE XXXI.
- 4458 - -. "Catastrofi urbana (...)" Drawing, pen and black and brown ink, colour pencil, 19x12,5 cm., monogrammed, dated "83" and titled, framed (sl. faded). (500-700)  
= Provenance: the collection of the architect Umberto Barbieri (1945-2025).
- 4459 - -. "Città versitale". Drawing, pen and brown ink and turquoise felt-tip pen, 20,8x14,8 cm., monogrammed, titled and dated "83", framed. (1.000-1.500)  
= Provenance: the collection of the architect Umberto Barbieri.
- 4460 - -. "Rotterdam. House Lighthouse Pier. Monument". Drawing, mixed technique, black pen, colour crayon and felt-tip pen, 21,3x30 cm., signed "Aldo Rossi", titled and w. the artist's stamp in upper margin. (1.500-2.000)  
= Provenance: the collection of the architect Umberto Barbieri (w. his ticket mounted on verso of passepartout). SEE ILLUSTRATION PLATE XXX.
- 4461 - -. "Studio per il Prato Vingiliano a Mantova." Mixed technique, black pen, colour crayon and pencil, 32,5x44,5 cm., signed "Aldo Rossi 1982" and titled in pencil, framed. (2.000-3.000)  
= Possibly a study for an unexecuted project for the renewal of the Fiera-Catena area in Mantua, Italy. Provenance: the collection of the architect Umberto Barbieri (1945-2025). SEE ILLUSTRATION PLATE XXXI.
- 4462 - -. "Teatro Veneziano pdA". Handcoloured etching, 32,8x24,7 cm., signed "Aldo Rossi 87" and titled in pencil, framed. (200-300)  
- Num. tiny foxed spots. = Provenance: the collection of the architect Umberto Barbieri (1945-2025).
- 4463 - -. "La Torre Olandese". Drawing, brown and turquoise pen, red pencil, 21x13,8 cm., monogrammed, dated "86" and titled, framed. (800-1.000)  
= Provenance: the collection of the architect Umberto Barbieri (1945-2025). SEE ILLUSTRATION PLATE XXXI.
- 4464 **Roth, Dieter (1930-1998)**. Double Somersault. Set of 2 col. planographic zinc prints, both 76x100 cm. (leaf size), signed "Dieter Roth 72", "64 Somersaults" and "VAR 29" in pencil, on yellowish handmade paper (as issued). (1.000-1.500)  
- One w. a few tiny tears in outer blank margins; nevertheless a fine set.  
= Dobke, *Dieter Roth - Graphic works*, 246. Printed in an edition of 64 pairs, all w. sl. varying colouring. SEE ILLUSTRATION PLATE XXXII.
- 4465 - -. Helvetia. Col. planographic zinc print, 78x103 cm. (leaf size), signed "Dieter Roth 72" and "13/26" in pencil, on white handmade paper. (400-600)  
- A greyish moist stain in upper right corner (mainly) in blank margin; some vague marginal creases; lacks tiny portion of lower blank corner.  
= Dobke, *Dieter Roth - Graphic works*, 242.

- 4466 **Rothenstein, William (1872-1945)**. Rodin in his Studio. Lithograph, 22x35 cm., monogrammed and "97" on the stone (sl. yellowed). (80-100)
- 4467 **Roy, Chris le (1884-1969)**. "Biologische Kalender 1929". Twelve col. lithographed leaves,  $\pm 42,6 \times 30,3$  cm., signed "Chr. le Roy" on the stone, Doetinchem, C. Misset.  
- January partly torn on perforated line and w. sm. stamp on upper blank margin; foxed.  
AND WITH the loose lvs. to the "Biologische Kalender" for 1928 and 1930 by the same (lacking leaf for January). (80-100)
- 4468 - -. (Young songbird on a branch). Lithograph on Japanese laid paper, 18,4x13 cm., signed "litho 1932" and "Chr le Roy" in pencil below the image, "Chr le Roy" on the stone.  
- Foxed, mostly in blank margins.  
AND 3 other 20th cent. prints of birds, i.a. Anneke KUYPER (b.1942) (Stone owl) (etching, signed "A.J. Kuyper 3/25" in pencil below image). (60-80)
- 4469 **Roybet, Ferdinand (1840-1940)**. Après le bain. Etching, 39,2x22,2 cm., signed in pencil and [in reverse] in the plate (yellowed, some marginal tears). - AND an etching by Elena KOROTKOVA, (Woman in the sauna). (50-70)
- 4470 **Ru, Huib de (1902-1980)**. (Female nude washing herself). Drawing, pencil, 24x15,5 cm., signed "Huib de Ru" in lower right corner. (60-80)
- 4471 **Rueter, Georg (1875-1966)**. "J.A. Boland, bij zijn vertrek van 's Rijks Prentenkabinet aangeboden door Ambtenaren en Commissie van Toezicht van 's Rijksmuseum". Lithograph, 32x28,8 cm. (image), signed "Georg Rueter" in pencil, "aet.78 31 maart 1917" and titled (caption) on the stone, on chine collé.[#] (50-70)
- 4472 **Russolo, Luigi (1885-1947)**. Tetti. Etching, 14x9,5 cm., numb. "19/30" in pencil, signed in the plate (posthumous impression?). (50-70)
- 4473 **Ruygrok, Marc (b.1953)**. "ZO". Large colour piezography, 80x80 cm., signed "Marc Ruygrok", titled, "1992" and "27/50" in pencil, framed. (200-300)
- 4474 **Saalborn, Louis (= L.A.A. Zaalborn) (1891-1957)**. (Pierrot). Drypoint, 14,2x9,6 cm., numb. "25/2" in pencil, monogrammed and dated "19" in the plate (sl. browned). **Idem**. (Farmhouse). Woodcut, 16x12,1 cm., signed "Louis Saalborn '19" and "8/4" in pencil, monogrammed in the block. (70-90)
- 4475 **Sahlén, Arthus (1882-1945)**. (Summer night in Stockholm). Colour woodcut, 20,2x25,7 cm., signed, titled (in Norwegian?) and "8/100" in pencil, on Chinese, under passepartout. - AND 3 other colour woodcuts. (60-80)
- 4476 **Salentijn, Kees (b.1947)**. "Momentos de Don Juan. Flamenco a la Costa". Series of 10 drawings (incl. title-drawing), gouache, watercolour and black/ col. crayon,  $\pm 32 \times 22$  cm. (9x)/  $42 \times 31$  cm. (title-drawing), all signed "K. Salentijn", "88" (9x) and "Saludos" (1x) in pencil, titled and "Para Carolyn Gerlach" in black gouache, unif. framed. (800-1.000)  
= Rare large complete series by Salentijn.
- 4477 **Sanders, Har (1929-2010)**. (Grid of knitwork). Colour silkscreen, 46x64,5 cm., signed "Har Sanders '72" and "60/100" in pencil (sl. foxed in blank margins). - AND 8 other prints, various techniques, i.a. a similar colour silkscreen by the same and colour lithographs by Jörg REMÉ (2x) and Pierre van SOEST (2x). (70-90)
- 4478 **Santomaso, Guiseppe (1907-1990)**. (Abstract composition). Colour etching and aquatint, 51,5x38 cm., signed "Santomaso '60" and numb. "30/35" in pencil. (80-100)



- 4479 - -. (Untitled composition). Colour etching and aquatint, 46x32,5 cm., signed "Santomaso '58" and numb. "8/50" in pencil. - AND an etching by CHAVEZ. (80-100)
- 4480 **Sarmiento, Juliao (1948-2001)**. Untitled. Lithograph and collage on rag paper, 80x60 cm., signed, "87" and numb. "66/90" in pencil, from the portfolio *For Joseph Beuys*, Munich/ New York, Edition Schellmann/ Galerie Bernd Klüser, 1987, loose as issued in the orig. wr., folio. (350-450)
- 4481 **Saunier, Hector (1936-2024)**. "Contemplado". Colour etching and aquatint, 44,3x43,5 cm., signed "H. Saunier 70", titled and "e.a." in pencil, published by Prent 190. - AND 1 similar colour etching and aquatint by the same, published by the same, "Eau Vive". (70-90)
- 4482 **Schalken, Mark (b.1967)**. "We want it darker VI". Silkscreen, 50x70 cm., signed "Mark Schalken", titled and "(15-3-2018)" in pencil on verso. **Idem.** (Composition with man shaped figures). Silkscreen, 107x78,5 cm., signed "Mark Schalken" and "3/20" in pencil (some vague soiling in margins; closed tear in right edge affecting the image). - AND 2 publications by/ on the same. (150-250)
- 4483 **Schelfhout, Lodewijk (1881-1943)**. "Ma mère". Drypoint, 14,7x10,7 cm., signed, titled, "1939" and "1e St", monogrammed in the plate.[#] (60-80)
- 4484 - -. Paysage Corse. Drypoint, 9,7x15 cm., signed "Lodewijk Schelfhout", "1921" and "2 Et" in pencil. (80-100)  
= Cat. Zandvoort Gravures 95, 10 impressions.
- 4485 - -. (Portrait of a man with a hat, Italian village in the background). Drawing, pen and ink, 24x26 cm., signed, "1937" and "voor Bep (?)".  
- Sl. foxed.  
**Idem.** (Profile of a man). Drypoint, 10x6,2 cm., signed and "1918" and "3st" in pencil.[#]  
- Sl. browned and a few spots in the margin. (100-150)
- 4486 **Scheurwater, Hester (b.1971)**. (Bloated woman). Colour offset print, 85x60 cm., signed "Hester" in pencil and with the artist's atelier stamp on verso. (60-80)
- 4487 **Schiele, Egon (1890-1918)**. Handzeichnungen. Lot of 11 (incl. 1 duplicate) collotypes (of 15), all lvs. 46,5x32 cm. and signed in the print, w. accomp. title- and colophon leaflet, printed by Max Jaffé, Vienna, published by Strache, Vienna/ Prague/ Leipsic, 1920. (700-900)  
- Lacks 5 prints and the portfolio. All but 1 print w. small remnants of orig. charcoal-grey mount in upper blank margin and sl. foxed/ yellowed.  
= Rare. Selbstporträt is supplied in 2 copies.
- 4488 **Schimpf, Carl (early 20th cent.) (?)**. (Head and radio). Collage, ±1925, 32,5x22 cm. (leaf 50x32 cm.), w. perforated "Carl Schimpf Nürnberg". (100-150)
- 4489 **Schmutzer, Ferdinand (1870-1928)**. (A shepherd and his flock). Etching, 21x28 cm., signed "F. Schmutzer" in pencil, on thin laid paper (yellowed; tipped onto paper mount). - AND 18 other (19th cent.) engravings, mainly by Wolfgang UNGER, after various (Dutch) artists, such as Adriaen van Ostade and Paulus Potter. (80-100)
- 4490 - -. (The violinist Josef Joachim playing). Etching, softground etching and drypoint, 27,2x23,1 cm. (platemark), signed "F. Schmutzer" in pencil, on Japanese.  
- Sl. offsetting from former passepartout.  
**Pech, Wilhelm (or Waldemar) (1911-?)**. (Portrait of Franz Liszt). Etching, 20,5x14,5 cm., signed "W. Pech" in pencil.[#] (150-250)
- 4491 **Schmutzer, Ferdinand. (1870-1928)**. Der Kuss. Etching and drypoint, 14,3x8,5 cm (platemark), signed "FSchmutzer" in pencil.  
= Weixlgärtner 76, 2nd state of 2.  
**Frank, Sepp (1889-1970)**. (Asissi). Etching and drypoint, 20,5x28,3 cm., signed "SFrank" in pencil.- AND 2 other etchings by Heinrich EICHMANN and Peter VON HALM. (70-90)

- 4492 **Scholte, Rob (b.1958)**. "Erasmus van Rotterdam". Colour silkscreen, 80x60 cm., signed "Rob Scholte", titled, "1998" and "72/75" in pencil. (80-100)  
= Showing a painting of Erasmus with his eyes cut out and Prince Bernhard peeking through.
- 4493 - -. "F2,65 Nationale Strippen Kaart". Colour silkscreen, 80x59 cm., signed "Rob Scholte", "1997" and "Voor Hugo [Kaagman]" in pencil. (80-100)
- 4494 - -. "Gouden horizon e.a.". "Golden horizon e.a.". Two large colour offset prints, both 101x66 cm., signed "Rob Scholte", titled and "1994" in blue pen on verso. (100-150)
- 4495 - -. "Kinderhuwelijk". Colour silkscreen, 60x80 cm., signed "Rob Scholte", titled, "h.c." and "1993" in pencil (dampstain in both upper blank corners). **Idem.** (Two houses of cards showing maps of continents). Colour silkscreen, 56x76 cm., signed "Rob Scholte", "h.c." and "1991" in pencil. - AND 1 similar by the same. (120-150)
- 4496 - -. "Utopia". Serigraph, 26x38 cm., signed "Rob Scholte 1985" and titled in pencil, "Olympia." (crossed out in pencil) in the print, fold. as published. (70-90)  
= Published in: CODE. No.4 (Amst., 1985, printed in 450 copies). With a copy of the periodical.
- 4497 **Scholten, Henk (b.1944)**. "Langbroek". Colour linocut, 44x63 cm., signed "Henk Scholten", titled and "handdruk 6/10" in pencil, on Chinese, under passepartout. (60-80)  
- Sl. yellowed/ foxed, blank margins worse.
- 4498 **Schönberg, Rodolphe (1901-1944)**. Hôtel de ville de Veere: perron et façade. Stadhuis te Veere: gevel en stoep. Etching, 1928, 39,3x28,7 cm., signed in pencil, "Vaevo" in the plate. (30-50)  
= Lebeer 65, 6th and final state.
- 4499 **Schonk, Jan (1889-1976)**. Monniksgieren. Woodcut, 69x45 cm., monogrammed and "Vaevo" in the block.  
- Sl. yellowed; some small handling creases. = De Jager 123. Impressive print.  
AND prints by Hendrik VOSKUIL (unsigned), Jan POORTENAAR and Joan OBBES (both signed in pencil). (70-90)
- 4500 - -. "Pelikaan". Woodcut, 19x20,5 cm., signed "Jan Schonk" and titled in pencil, on Chinese (vertical fold). - AND 4 other prints, i.a. by the same, Henri VERSTIJNEN and Gene EGGEN. (70-90)
- 4501 - -. (Two cranes). Lithograph, 45x36,5 cm., signed "Jan Schonk" and "gedrukt d.d. artist" in pencil, monogrammed "JS" on the stone (sl. yellowed; tiny stain in centre). **Mühlstaff, Willem Hendrik (1894-1982)**. (Still lifes). Two lithographs, 28x23 and 23,5x25,5 cm., both signed "W. Mühlstaff" and "13/20" or "20/17" in pencil, monogrammed and "1942" or "43" on the stone (sl. yellowed; laid down on board). - AND 7 other lithographs by various Dutch artists, i.a. Tjitske HETTINGA VAN TROMP, Bertha VAN HASSELT, Jacob NIEWEG and Theo VAN HOYTEMA. (100-150)
- 4502 - -. Woeste zee. Woodcut, 29x52 cm., signed "Jan Schonk" and "gedrukt d.d. artist" in pencil, monogrammed in the block, framed. (70-90)
- 4503 **Schröder, Sierk (1903-2002)**. (Seated young woman taking her dress off). Drawing, lead pencil w. grey wash on board, 38x26 cm., signed in lower right corner, under passepartout. (100-150)
- 4504 **Schulman, David (1881-1966)**. (Winter landscape with farmhouses and farmer). Oil on board, 30x39 cm., signed in lower right corner, framed. (100-150)
- 4505 **Schwarz, Mommie (1876-1942)**. (Village). Drawing, charcoal, 46x58 cm., signed "Schwarz" in lower right corner, framed. (400-600)  
= SEE ILLUSTRATION PLATE XXXII.
- 4506 **Seegers, Hendrik (1878-1956)**. (Standing young woman, leaning on a rail). Drawing, black chalk, 39x25 cm., signed "H. Seegers". - AND 13 other lvs. w. similar figure studies, probably by the same, partly on recto and verso. (80-100)

- 4507 **Shannon, Charles Haslewood (1863-1937)**. The White Watch. Lithograph, 33,7x22,9 cm., framed. (100-150)  
- Foxed spot in lower centre of the print.
- 4508 **"Sheu" (20th cent.)**. (Man making shadows with his hands). (Jumping horse). Two drawings, pencil, 50,5x65 cm. and vice versa, 1x signed "Sheu 75" and 1x signed(?) "Sheu 74" in other hand. (60-80)
- 4509 **Sieger, Frederik (1902-1999)**. (Abstract composition). Col. serigraph, 42,5x34 cm., signed "Sieger '82" and "25/100" in pencil. **Freymuth, Alphons (b.1940)**. "Rik". Col. lithograph, 86x64 cm., signed "Freymuth '73", titled and "109/135" in pencil. (70-90)  
- Pinholes in blank corners; a few sm. handling creases.  
AND 1 other by PETER THIJIS.
- 4510 **Sierhuis, Jan (1928-2023)**. "Dreaminess". Oil on paper, 69,5x49,5 cm., signed "Sierhuis" in lower right corner, framed without glass, titled on verso of frame. (300-400)  
- Small tear in lower right corner.
- 4511 **Siljée, Bab (1936-2010)**. Veertien houtsneden voor Isaac Babel. Verhalen. Fourteen woodcuts for Isaac Babel. Stories. N.pl., n.publ., 1965, title-leaf, 14 woodcuts, ±10x9 to ±16x11 cm., each signed "Bab Siljée '65" and "5/15" in pencil, on Japanese, kept in orig. cl. box, folio. (50-70)
- 4512 **Sins, Akke (b.1928)**. "Winter". Colour linocut, 14,5x56 cm., signed, titled, dated "'73" and "lino 7/20" in pencil. - AND 1 colour linocut by the same, "Monschau" and 2 woodengravings by Lou STRIK, i.a. "De koningsvanger". (40-60)
- 4513 **Sintemaartensdijk, Marius (b.1941)**. "Rotterdam ..Delfshaven..". Etching, 23x42 cm., signed, titled, "1990" and "27/100" in pencil. - AND 5 others by the same, i.a. a panoramic view of Dordrecht, views of Schiedam and Delft. (70-90)
- 4514 **Skramovsky, Elfriede (b.1958)**. (Composition with a leaf from a tree). Drawing, col. felt-tip pen, 29,5x20,5 cm., signed "Elfriede Skramovsky" and "Nov. 90" in black pen on verso, on laid paper. - LOOSELY INSERTED IN: C. HOHENBÜCHLER, Herbar (Heerlen, 1991, richly illustrated i.a. by E. SKRAMOVSKY, orig. cl. w. dustwr., 4to). (50-70)  
= Provenance: the collection of Johan Deumens.
- 4515 **Slager, Frans (1876-1953)**. (Farm and shed flanked by a tall tree at sunrise). Oil on hardboard, 37x27,5 cm., signed in lower right corner, framed. (100-150)  
- Some craquelure. Needs cleaning.
- 4516 **Sluijters, Jan (1881-1957)**. (Mother holding her baby). Colour lithograph, supplied in 2 copies, 33x23 cm., signed "Jan Sluijters" on the stone, published as "bijvoegsel" for *De Groene Amsterdammer*. - AND 2 other lithographs by the same. (50-70)
- 4517 **Sluiter, Willy (1873-1949)**. (Lively beachscene). Drawing, brush and black and brown ink and some watercolour, 36x46 cm., signed "Willy Sluiter" in lower right corner, framed. (800-1.000)  
- Sl. browned. Not examined out of frame. = SEE ILLUSTRATION PLATE XXXIII.
- 4518 --. "Sketches at San Moritz". Drawing, pen and black ink and watercolour, 37x17 cm., signed "Willy Sluiter", titled and "Jan. 1921" in lower left corner, framed. (300-500)  
= SEE ILLUSTRATION PLATE XXXII.
- 4519 --. De Vlaamsche Leeuw. Amst., Scheltens & Giltay, 1914, (3)p., col. lithogr. scores and orig. wr. by WILLY SLUITER, folio. - AND 10 other popular songs w. illustrated wrs., 1920's. (30-50)
- 4520 **Smeers, Frans (1873-1960)**. (View of houses behind a row of trees). Drawing, black chalk, 31x42 cm., monogrammed "Fr. S." in lower left corner. (80-100)  
- Slightly yellowed; pinhole and tiny tear in lower left corner affecting the image.



- 4521 **Snitker, Willem (1938-2015)**. "Gehelmdede". Drawing, gouache and colour crayon, 50x66 cm., signed "Snitker" and "27-I-68" in lower right corner (sl. foxed). (40-60)
- 4522 - -. "Zebra's in circus". Etching and aquatint, 27x31,3 cm., signed "Snitker 67" in lower left corner (passepartout sl. yellowed). **Idem**. "Circus". Circular etching, Ø 20,4 cm., signed "Snitker 68". **Bierenbroodspot, Gerti (b. 1940)**. "Liefhebben". Drawing, 38,7x55,3 cm., signed "Gerti Bierenbroodspot 1966" in lower right corner (lower margin foxed/ stained). - AND 6 others, i.a. by Jan van GEEM and Ger DANIËLS. (70-90)
- 4523 **Sommen, Jos van der (b.1961)**. (Masked bandit wearing a hat). Oil on canvas, 80x60 cm., signed "Jos van der Sommen" and "2007" on verso. (120-150)  
- Edges trifle soiled.
- 4524 - -. "Onoverbrugbare afstanden". Drawing, watercolour and gouache, 50x70 cm., signed "Jos van der Sommen", titled and "2007" in pencil. (100-150)
- 4525 **Spermon, Cees (1941-1992)**. "3 Fig. met licht raam." Etching and aquatint, 58,5x50 cm., signed "Spermon 1975", titled and "ets/ aquatint 2/20" in pencil. **Idem**. "The Black Sun". Colour lithograph, 41x31 cm., signed "Spermon 1984", titled and "47/100 litho" in pencil. - AND 12 others etchings and lithographs i.a. by the same, Ton van OS and Dick ELFFERS. (70-90)
- 4526 **Spies, Walter (1895-1942) (style of)**. "Caniballo colloepha", "Paradisi coleo". Two drawings, watercolour, both ±41x28 cm. (leaf size), w. signature "W Spies 1922" and titled, on laid green paper w. blindst. and printed Dutch coat of arms. (200-300)  
- Both doubled.
- 4527 - -. "Corallo orthiio". "Predato colliophoitia". Two drawings, watercolour, both ±41x28 cm. (leaf size), w. signature "W Spies 1922" and titled, on laid green paper w. blindst. and printed Dutch coat of arms. (200-300)  
- Both doubled.
- 4528 **Stam, Arthur (b.1953)**. (Still life with fruit). Mixed technique, black crayon and watercolour, 56x75,5 cm., signed "A. Stam 1995" in pencil, framed. (150-250)
- 4529 **Steiger, Silvia (b.1940)**. "One Pair of Shoes. One Size". Multiple, pair of children's shoes made from rawhide and white feathers, 1993, both ±8x6x20 cm., title printed on label laid down on the box, produced in 10 numb. copies, in orig. board box w. lid. (80-100)  
- One feather loosening.
- 4530 - -. "Your's forever". Multiple, teddy bear made from thistle seeds, 2013, 25x25x28 cm., title printed on label laid down on the box, published in 6 numb. copies, in orig. board dropback box. (80-100)  
- Box sl. soiled.
- 4531 **Stiel, Louis (1881-1950)**. (Dutch landscape with birds). Etching and aquatint, 11x40,5 cm., signed "Louis Stiel" in pencil (blank margins some soiling). - AND 7 other etchings (and aquatint) by the same, all signed in pencil. (100-150)
- 4532 **Stilleuens**. Tien kleurenlitho's (...). Tekst K. Schippers. N.pl., Uitgeverij Polychrome, 1982, 10 col. lithographs by Pat ANDREA, CONSTANT, Marlene DUMAS (titled "Agter die nog bedrieglik die dood" in pencil), Mareike GEYS, Klaas GUBBELS, Jeroen HENNEMAN, Mart KEMPERS, Walter NOBBE, Hannes POSTMA and Elisabeth DE VAAL, all ±70x52 cm. (or vice versa), signed and numb. "II/XV" in pencil, letterpress textleaf by K. SCHIPPERS (signed in pencil), printed in 75 numb. copies (15), loose as issued in orig. cl. portfolio by Pau GROENENDIJK and David SIMALEAVICH, large folio. (1.000-1.500)  
= One of 15 Roman numb. copies. Provenance: the estate of Constant Anton Nieuwenhuys. SEE ILLUSTRATION PLATE XXXIV.
- 4533 **Stolk, Reyer (1896-1945)**. (Female nude). Lithograph 43,5x21 cm., signed "Reyer Stolk 7/7" in pencil, signed [in reverse] and dated "1930" on the stone. - AND 1 other lithograph by the same. (60-80)

- 4534 - -. (Female nude). Drawing, pencil and watercolour, 34x21 cm., signed "Reyer S." and "Wien, 24" in pencil. - AND 5 other drawings of female nudes by the same, same size, all unsigned. (250-350)
- 4535 - -. (Seated male nude). Drawing, pencil and watercolour, 34x21 cm., signed "Reyer S." and "Wien, 23" in pencil. (70-90)
- 4536 **Storm van 's Gravesande, Carel (1841-1924)**. (Tjasker). Etching and drypoint, 42x63,5 cm., signed "Storm van 's Gravesande" and "druk van den etser" in pencil.  
- Sl. yellowed; some creases in blank margins.  
AND 6 other prints, i.a. by Jan POORTENAAR and Albert NEUHUYS. (60-80)
- 4537 **Straten, Henri van (1892-1944)**. (A female nude on a sofa). Drawing, black chalk and brown wash, 26x31 cm., monogrammed "Vstr" and "42" in pencil near lower right corner. (100-150)
- 4538 **Stuivenberg, Piet van (1901-1988)**. (Female nude). Drawing, pen and brush and black ink, 32,5x24 cm., signed "Piet" in ballpoint. - AND 1 other brush and black ink drawing by the same, also signed. (70-90)
- 4539 **Sugai, Kumi (1919-1996)**. (Geometrical composition). Colour silkscreen, 54x39 cm., signed "Sugai" in pencil. (70-90)  
- Some very vague reddish offsetting in left part.
- 4540 - -. (Geometrical composition). Colour silkscreen, 54x39 cm., signed "Sugai" in pencil. (80-100)
- 4541 **Survage, Léopold (1879-1968)**. (Four persons). Drawing, charcoal, 40,4x33,5 cm., signed "Survage" in lower right corner. (250-350)
- 4542 **Sutherland, Graham (1903-1980)**. *Forme de roche dressée*. Colour lithograph, printed in black and yellow, 1971, 77x52,5 cm., signed "Sutherland" and "184/200" in pencil, w. "2.XII.71" on the stone. (50-70)  
- Some foxing. = Tassi 115.
- 4543 **Swagemakers, Theo (1898-1994)**. (A basket full of fruit). Oil on board, 38x46 cm., signed "Theo Swagemakers 64" in lower right corner, framed. (250-350)  
= With dedication by the artist on verso.
- 4544 - -. (Landscape). Oil on board, 17,5x25 cm., carved monogram "Th S" on recto, signed "Theo Swagemakers Maart '23" in pen and ink on verso. - AND 1 other w. similar sizes, also a landscape (oil on panel, perhaps by Jan VAN DELFT). (80-100)
- 4545 **Tajiri, Shinkichi (1923-2009)**. (Surrealistic composition with creatures). Lithograph, 28x38 cm., signed in pencil, signed "Tajiri" on the stone.  
- Some soiling; oblique fold in lower right corner.
- Talamina, Antonia (1945-2016)**. "Ridi Pagliaccio". Etching, printed in black and gold, 45x64 cm., signed, "1993", "ets + zoentje" and "5/200" in pencil, titled in the plate. - AND 5 others, i.a. colour lithograph by Richard SMEETS and Georges DAYEZ and a colour ink drawing by Pieter DEFESCHE (on inside frontwr. from a publication). (70-90)
- 4546 - -. (Surrealistic composition with creatures). Lithograph, 28x38 cm., signed in pencil, signed "Tajiri" on the stone.  
- Some soiling; oblique fold in lower right corner.  
AND a colour lithograph by Georges DAYEZ. (50-70)
- 4547 **Tegin, Dmitri Kapitonovich (1914-1988)**. (Landscape in spring). Oil on thick paper, 14,7x21 cm. (80-100)  
- Pinholes in corners; trifle soiled.

- 4548 **Teister, Alain (1932-1979)**. "Hortus". Lithograph w. collage, 32,5x48,5 cm., signed "Alain Teister 1973", titled and "litho 33/150" in pencil (sl. yellowed). - AND 3 etchings and aquatint by Roger CHAILLOUX, all signed in pencil. (50-70)
- 4549 **Thalmann, Max (1890-1940)**. Aktskizzen. N.pl., "Privatdruck", n.d., title etching and 8 etchings/ drypoints, printed in yellow/ ochre, all 15x20 or 20x15 cm., all signed in pencil, all under original passepartout and loosely inserted in orig.(?) vellumbacked portfolio, folio.  
- Portfolio soiled and defective. (100-150)  
= Printed in a small number of copies. Our copy numbered "15". Very rare, no other copies traced.
- 4550 **Thol-Ruysch, Aletta van (1860-1931)**. (Roses in a vase). Watercolour, 35x22 cm., signed in lower right corner, mounted under passepartout. (70-90)
- 4551 **Tholen, Willem (1860-1931)**. Giethoorn. Etching, printed in brown, 13,7x21 cm., signed "Tholen" in pencil and in the plate (sl. foxed). **Idem**. Hekken, Kaag. Etching, 11,2x21 cm., signed "Tholen" in pencil and in the plate, under passepartout. (80-100)  
= Knuttel 16 and 57.
- 4552 - -. Haven, Norderney. Etching, 18,2x23,8 cm., signed "Tholen" in pencil and in the plate. **Idem**. Brienvenbus Kaag. Etching, 12,8x26,8 cm., signed "Tholen" in pencil and in the plate. (100-150)  
= Knuttel 22 and 60.
- 4553 - -. "Schepen". Lithograph, 26,4x35,8 cm., printed title, signed "Tholen" on the stone.  
= Knuttel 81, published as appendix with to newspaper *The Groene Amsterdammer*.  
AND ±20 other lithographs, i.a. by Jan SLUIJTERS, Willem WOUTERS, Livinus van de BUNDT, Richard ROLAND HOLST, Otto HANRATH and Sierk SCHRÖDER. (100-150)
- 4554 - -. Zeilende Botter. Etching heightened w. white, 17x21,7 cm., signed "Tholen" in the plate, under passepartout.  
- Yellowed. = Knuttel 43.  
**Idem**. De Eudia aan de oever. Etching, 12x8 cm., signed "Tholen" and "Eudia 03" in the plate. (80-100)  
= Knuttel 40: "Tholen's schip, de Eudia, met neergehaald zeil aan een, met struiken begroeide oever gemeerd"
- 4555 **Thomas, René (1910-?)**. (Views of Venice). Four drypoints, each ±39x57 cm., signed "R.W. Thomas" and "44/290" in pencil, from VENISE ÉTERNELLE, Paris, 1969. (100-150)  
= Showing the St. Mark's Basilica from various angles, the Doge's Palace and a grand view of the coastal line.
- 4556 **Tielens, J. (20th cent.)**. (A naked woman lying in bed). Oil on canvas, 32x43 cm., signed in lower right corner, framed. (100-150)  
- Some craquelure; varnish sl. soiled. = Artist could be Johan Tielens (1869-1957).
- 4557 **Tischler, Heinrich (1892-1938)**. Einsame. Etching, 23,5x12,5 cm., signed "H. Tischler" and numb. "50/50" in pencil. **Idem**. (Face). Drypoint, 14x14,5 cm., signed "H. Tischler" and numb. "8/50" in pencil (oblique fold). (150-250)  
- Blank margins w. creases and some ruststains.; oblique fold.
- 4558 - -. (Face). Drypoint, 14x14,5 cm., signed "H. Tischler" and numb. "9/50" in pencil. (70-90)  
- Blank margins w. some creases.
- 4559 **Tolman, Ronald (b.1948)**. "Metamorfose". Diptych, 2 etchings printed on 1 leaf, 17x70 cm., signed "Ronald Tolman 1989" and "7/9" in pencil. - AND 3 other etchings by the same. (50-70)
- 4560 **Toorop, Charley (1891-1955)**. Boer in herberg, Westcapelle. Lithograph, 1931, 21,5x37,7 cm., signed "C. Toorop" and "22/25" in pencil, on heavy Japanese. (500-700)  
= Brederoo G14 ("7 exemplaren teruggevonden" [4 in museums]); Hammacher 299. Published by G.J. Nieuwenhuizen Segaar, with their blindst. in lower left blank corner. SEE ILLUSTRATION PLATE XXXIII.
- 4561 **Toorop, Jan (1858-1928)**. De anarchie of De anarchist. Drypoint, (1895), 32,6x23,6 cm., numb. "26/30" and "De Anarchie 1890/ Jan Toorop" in pencil, on Japanese. (300-500)  
- Slightly yellowed; nevertheless fine.  
= Verbeek 18: "Er zijn geen drukken van Toorop zelf bekend. In 1949 werden door de fa. Mouton in Den Haag voor Charley Toorop 30 exemplaren van de plaat gedrukt."; Polak, *Het fin-de-siècle in de Nederlandse schilderkunst*, no.81. This copy signed in pencil by C. Toorop. SEE ILLUSTRATION PLATE XXXIV.



- 4562 - -. Dorpshuizen. Drypoint, (1897), 16,8x14,8 cm., signed "J. Toorop" in the plate, on Japanese, laid down on mount. (150-250)  
= Verbeek 32b: "Toorop heeft blijkbaar aanvankelijk nog een Zeeuws meisje in de compositie opgenomen, maar deze later weer weggeslepen. Op de goede drukken is tegen de blanke muur rechts dit nog duidelijk te zien" (our copy with the image of the girl still vaguely visible).
- 4563 - -. In het bos. Drypoint, printed in orange, 1895, 10,1x10 cm., signed "J.Th. Toorop" and "Pointe-sèche" in black ink below, signed "J. Toorop" in the plate, framed. (1.000-1.500)  
- Slightly yellowed.  
= Verbeek 17, rare 1st state: "Volgens Mr. A.J.M. van Moorsel zijn de Mantelingen te Domburg afgebeeld". SEE ILLUSTRATION PLATE XXXV.
- 4564 - -. Interieur op Marken met breiend meisje. Drypoint, 1896, 15,8x19,5 cm., signed "J.Th. Toorop" in pencil, w. "1901" in other hand in pencil, signed "J. Toorop" in the plate, framed. (300-500)  
- Fine; a few oxidation spots in the print arose during the printing process.  
= Verbeek 27: "Ter hoogte van de tafel onder de bedstede is nog de rest te zien van een vroegere voorstelling op de plaat, nl. een meisjeskopje. Op de vroegste drukken komen veel oxydatievlekken voor"; cat. *Jan Toorop* (Haags Gemeentemus. 1989), no.59; cat. *J.Th. Toorop, De jaren 1885 tot 1910*, no.64. SEE ILLUSTRATION PLATE XXXV.
- 4565 - -. "Kardinaal Giddeon [?] Baltimore". Drawing, pencil, 15x11,7 cm., signed, titled and dated "1908", w. autograph signed dedication in pen and ink to "Anton van Welson" (1915), framed. (150-250)
- 4566 - -. (Landscape). Drawing, black chalk, 19x11,5 cm., signed in lower left corner, framed. (400-600)
- 4567 - -. Marker visser. Drypoint, 28,4x22,1 cm., signed "J.Th. Toorop" in pencil, signed "J.Th. Toorop" and "1896" in the plate, on Japanese, framed. (200-300)  
- Fine. = Verbeek 24.
- 4568 **Topor, Roland (1938-1997)**. (Crowd fighting for a tree trunk). Colour serigraph, 44,5x39,5 cm., signed "Topor" and numb. "81/90" in pencil. (50-70)
- 4569 **Trier Mørch, Dea (1941-2001)**. "Viva Chile". Linocut, printed in black and red, 30x21,2 cm., signed "Dea Trier Mørch", titled and "1972" in pencil, titled in the plate. (50-70)
- 4570 **Truijen, Hans (1928-2005)**. (Female nude looking at a vase with flowers). Col. silkscreen, 30x38,5 cm., signed, "92" and "464/ 800" in pencil. - AND 6 other prints, various techniques, i.a. by Gijsbert Jan KOPPENHAGEN (2x) and John LIE A FO (2x). (60-80)
- 4571 - -. Méditerranée. Mixed media, 50x64,5 cm., signed "Truijen 75" in lower right corner. (150-250)
- 4572 **Tuttle, Richard (b.1941)**. A sunny day. Diptych, 2 col. lithographs, both 31x46,5 cm., framed together. (200-300)
- 4573 **Ufan, Lee (b.1936)**. (Composition). Serigraph, ±12x13 cm., signed "L. Ufan 82" in the print, framed (some soiling). (100-150)
- 4574 **Vaarzon Morel Jr., Willem (1931-2023)**. (Group of horsemen passing through a street). Drawing, pen and black ink, 25,5x33 cm., signed "W. Vaarzon Morel jr." in pen and ink and "Voor Doris Wintgens Hötte/ 6 sept. 98" in pencil. (50-70)  
- Some creases.
- 4575 **Vaarzon Morel Sr., Willem (1868-1955)**. (Two women in profile). Drawing, black crayon, 22x15,5 cm., monogrammed in lower left corner, framed. (70-90)
- 4576 **Vaes, Walter (1882-1958)**. (Amsterdam). Etching, 10,8x9 cm., signed "Walter Vaes" in pencil (vaguely foxed). **Gruyter, Willem Jos de (1899-1979)**. (Portrait of a young woman). Etching, 14,2x8,7 cm., signed "W.J. de Gruyter 23" in pen and ink. (50-70)

- 4577 - -. (April view of Veere). Etching 13x35 cm., signed "Walter Vaes" in the plate. (40-60)
- 4578 **Valk, Maurits van der (1857-1935)**. (Forest view). Etching, 44x31,8 cm., signed "M vd Valk" in pencil and in the plate. - AND a colour etching by Adrianus Johannes GROOTENS (Pollard willows) (signed in pencil. Defects in lower margin affecting image) and an etching by Johannes GRAADT VAN ROGGEN, Achter de kerk te Bergen (Lemmens/ Louter 151). (80-100)
- 4579 - -. (River landscape with a windmill). Etching, 18,5x31 cm., signed "M. v.d. Valk" in pencil. **Idem**. (A road flanked by trees with industrial buildings in the background). Etching, 19x29 cm., signed "M. v.d. Valk" in pencil (yellowed). - AND 5 other (small) etchings by the same, 4x (vaguely) signed. (80-100)
- 4580 **Vasarely, Victor (1908-1997)**. (Geometric composition). Op-art multiple, silkscreen w. transparent layover sheet w. silkscreen pattern, 27x41,5 cm. - IN: *Victor Vasarely. Collages, tapijten, reliefs, sculpturen, transparanten, zeedrukken. Expositie ter gelegenheid van het 100-jarig bestaan van 'De Bijenkorf'* (Amst, 1970, (4)p., pict. fold. prospectus). (50-70)
- 4581 - -. Japet. Silkscreen, printed in black and blue, 61,5x56,8 cm., signed "Vasarely" and "4/250" in black pen, framed (200-300)  
- Yellowed/ sl. foxed.
- 4582 **Vautier, Ben (1935-2024)**. "I Ben would like to be the only artist not to be a genius. Ben". Silkscreen, 70x50 cm., signed "Ben" and "97/100" in pencil. (70-90)
- 4583 - -. "Noire". Silkscreen, 60x70 cm., signed "Ben" and "95/100" in pencil. (400-600)
- 4584 **Velasco, Juan (1895-?)**. (Surrealist image of a woman wearing a Miss World sash). Drawing, pen and black ink, 50x42 cm., signed "J. Velasco" and "75" in lower margin. - AND 1 other drawing by "Cathy Willems" (signed). (100-150)
- 4585 **Velde, Bram van (1895-1981)**. Litho I. Lithograph, 1967, 47x72 cm., signed "Bram van Velde" and "37/190" in pencil, published by Prent 190. (100-150)  
- Trifle foxed in margins. = Mason/ Putman 38.
- 4586 - -. (Untitled composition). Col. lithograph, 41x29 cm., signed and "8/120" in pencil, framed. = Mason/ Putman I, 110.  
AND with the book: J. PUTMAN and C. JULIET, Bram van Velde. (Paris, 1975, 2 double-p. COLOUR LITHOGRAPHS by BRAM VAN VELDE, num. (col.) ill., French text, orig. cl. w. dustwr., sq. 4to). (150-250)
- 4587 **Velde, Geer van (1898-1977)**. (Two figures). Drawing, brush and black ink on thin paper, 62,3x43,7 cm., monogrammed "GvV" in pencil, framed without glass. (100-150)  
- Paper browned and brittle; tears in left margin and large tear in lower margin.
- 4588 **Velde, Henri van de (1896-1969)**. (Bare tree along a ditch under a dark sky). Oil on canvas, 100x95 cm., signed "H.VAN.DE.VELDE" in lower margin, framed. (400-600)  
= Verso frame with printed ticket "Kunstzaal Van Lier (...) Amsterdam". SEE ILLUSTRATION PLATE XXXV.
- 4589 **Veldhoen, Aat (1934-2018)**. (View of houses along a canal with a moored vessel). Oil on canvas, 50x60 cm., signed "Arie Veldhoen" in lower left. (50-70)  
= Early work by the artist.
- 4590 **Verbrugge, Emile (1856-1936)**. (Landscape with farmhouse in the background). Drawing, pastel crayon, 18x24 cm., vaguely signed(?) in lower right corner, framed. (30-50)
- 4591 **Verhoef, Toon (b.1946)**. (Abstract composition). Etching, 24x12,5 cm., signed "T. Verhoef" and numb. "11/25" in pencil. (30-50)
- 4592 **Verhoog, Aat (b.1933)**. (Badminton player). Colour etching, 47x64 cm., signed "Aat Verhoog" and numb. "2/40" in pencil. - AND 10 other prints by the same, all but one (colour) etchings, all signed in pencil. (70-90)

- 4593 **Vermeule, Koen (b.1965).** (Crows flying over a field). Colour silkscreen, 38x58 cm., signed "Koen Vermeule 2005" and "E.A" in pencil. (70-90)
- 4594 - -. (Two boys on a sidewalk). Colour silkscreen, 43x39 cm., signed "Koen Vermeule 2002" and "e.a." in pencil. - WITH: E. STEGEMAN, Koen Vermeule Wachten in stilte (Breda, 2004, ills., orig. boards., obl. 8vo. SIGNED by the artist on title-p.). (70-90)
- 4595 **Verster van Wulverhorst, Floris (1861-1927).** Kastanjebomen. Drypoint, 1890, 21x12,8 cm., on Japanese.  
= Scherjon 8.  
AND 4 other etchings by Philip ZILCKEN (2x), Edouard KARSEN and Pieter DUPONT. (80-100)
- 4596 **Vertès, Marcel (1895-1961).** Le Cirque. Pref. Jean Cocteau. New York, Éditions graphiques, 1947, series of 10 (of 14) col. lithographs, all 52,5x39 cm. or vice versa, all signed "'Vertès" and numb. "205/250" in pencil, (4) accomp. textp., loose as issued in orig. wr., folio.  
- Lacks 4 lithographs. (200-300)
- 4597 **Verwey, Kees (1900-1995).** (Still life with flowers in a vase). Colour etching and aquatint, 62,5x48,5 cm., signed "Kees Verwey" and "52/100" in pencil.  
- Upper margin laid down on mount.  
AND 1 other colour etching and aquatint by the same, laid down on mount. (70-90)
- 4598 **Vetrogonsky, Vladimir (1923-2002).** "Noch. Ogni zavoda". Col. linocut, 30,2x41,2 cm., signed and titled in pencil. (50-70)  
= From a series of 4 views of the Donbass.
- 4599 **Vijlbrief, Ernst (1934-2010).** "Spel en nederlaag." N.pl., n.publ., 1961, 4 handcol. lithographs, each 16,6x21,5 cm. (leaf), each signed "Vijlbrief" and "'61" in pencil, letterpress textleaf by S. VINKENOOG, together loose as issued in orig. paper portfolio (numb. "Dit is no. 0015"). (50-70)  
= Colophon signed by the artist and w. dedication "het niet iets is niet niets, voor Rob. Ernst".
- 4600 **Villers, Bernard (b.1939).** Couleur. Series of 9 col. silkscreens, all 20,2x17,2 cm., 1x signed "B. Villers 76" and "16/25" in pencil, in orig. silkscreen chemise (1x slightly foxed). - AND 5 other (small) publications by the same, i.a. Un peu/ Beaucoup. Text by M. Créteur. Bruxelles, Édition du Remorqueur, 1981, (56)p., printed in red, num. (full-p.) black silkscreen ills., printed in 100 signed copies, orig. stiff wr., 4to. (100-150)  
= G. Ledune (ed.), *Bernard Villers, Livres d'Artiste* (Ixelles, 1992): 14. Provenance: the collection of Johan Deumens.
- 4601 **Villon, Jacques (1875-1963).** L'enfant et la Chèvre. Etching and drypoint, 18,6x27,2 cm., signed "Jacques Villon" in pencil in the image and below and "1e Etat" in pencil, on laid paper.  
- Trifle thumbled; left blank margin torn off, partly just touching the image (±1mm).  
= De Ginestet/ Pouillon E208, 1st state (of 4).  
AND 1 similar by the same: Fillette au Grand Fauteuil (monogrammed "JV" in pencil. De Ginestet/ Pouillon E100, only state). (150-250)
- 4602 - -. Jeune femme au piano. Drypoint, 1908, 49,5x38,4 cm., signed "Jacques Villon" and "2/25" in pencil, signed "Jacques Villon" in the plate. (100-150)  
- Slightly agetoned. = De Ginestet/ Pouillon 237.
- 4603 - -. Nevers à Paris ou Le Fêtard. Drypoint and aquatint, 1904, 34,8x45,7 cm., signed "Jacques Villon" in pencil, on thick wove paper.  
- Yellowed. = De Ginestet/ Pouillon E96, 2nd state (of 3), before the colouring.  
**Idem.** Le Boa Blanc. Drypoint, printed in brownish red, 36x28,8 cm., signed "Jacques Villon" in pencil, on wove paper.  
- Clumsily closed tear in lower right corner of the image. = De Ginestet/ Pouillon E94, only state.  
AND 1 other similar by the same: Les Pêcheurs (2 closed (marginal) tears; De Ginestet/ Pouillon E162, 1st state (of 2)). (100-150)



- 4604 - -. Le Potin. Drypoint and col. aquatint, printed in black, blue and red, 42x56,5 cm., signed "Jacques Villon" in pencil, signed "Jacques Villon 04" in the plate.  
 - Left and right edge cut on/ just outside the borderline; tear in sm. part of upper platemark; some tiny closed tears in blank margins; sm. scratch in right part.  
 = De Ginestet/ Pouillon E96, strongly resembles the 2nd state (of 3), only with rough lines added below.  
**Idem.** L'aide Gracieuse. Etching and drypoint, 19,6x14,7 cm., signed "Jacques Villon" and "30/30" in pencil, signed "Jacques Villon" in the plate. - AND 1 similar by the same: Les Femmes de Thrace (signed and "13/30" in pencil, signed in the plate). (200-300)  
 - Both fine. = De Ginestet/ Pouillon E202 and E205, respectively 4th and 2nd state (both final).
- 4605 **Volkman, Hans Richard von (1860-1927).** "Abendwolken". Colour lithograph, 30x40,5 cm., signed "HR v. Volkman 1902" on the stone, from *Deutsche Künstler-Steinzeichnungen*, No. 206, Leipsic, B.G. Teubner (sl. soiled/ frayed in blank margins). - AND 11 similar lithographs, i.a. by Lena BAURNEFELD, "Inntal am Abend"; Karl BIESE, "Christmarkt"; Alois HÄNISH, "Feldweg"; Fritz BECKERS, "Dresden: Zwinger" and Paul von RAVENSTEIN, "überschwemmte Wiesen". (80-100)
- 4606 **Voort, Gerard van der (20th cent.).** "De Waterdruppel". "De Kranige Springers". Two watercolours, 20,5x14,5 and 22x16,2 cm., signed "Gerard vd Voort 44". - TIPPED IN: **Andersen, H.C.** De Waterdruppel. De Kranige Springers. The Hague, drukkerij Trio, (1944), 2 letterpress bifoliums, each (3)p., each w. a drawn initial and 2 (title) vignettes by the same, pen and ink.  
 = Perhaps proofs for a never published publication. There exist other proofs of the same publication, but without these drawings, mentioning the artist Jan Th. Giessen as contributing artist.  
 AND 19 other drawings by the same: illustrations for a bifolium (A. VAN DER LEEUW, De Kathedraal, 1944); 2 illustrations on letterpress broadside poems (Het Porcelainen Paviljoen and Een jonge dichter denkt aan de geliefde) (pen and ink, blue spray paint); 7 designs for ex libris, (pen and ink/ scratch art) and 9 designs for vignettes/ illustrations (i.a. gouache). (80-100)
- 4607 **Vos, Darja (b.1961).** "Espaciar la vista I"/ "Espaciar la vista II"/ "Es todo oro lo que reluce". Three colour silkscreens, 70x59 /76x66/ 85x62,5 cm., each signed "Darja Vos" and titled and "1992" or "1991" and resp. "31/35", "12/35" and "33/35" in pencil. (70-90)
- 4608 **Vos, Peter (1935-2010).** "Dodo". Lithograph, 41,5x30 cm., signed "Vos", titled and "183/ 190" in pencil, "18.XI.'75" on the stone, published by Prent 190. (80-100)  
 - Sm. closed tear (1,5 cm.) in lower blank margin. Otherwise fine.
- 4609 - -. (Eastern Screech Owl). Drawing, pen, brush and black and brown ink, 8x4 cm., signed "Vos" and "2-XI-'84" in pencil. (100-150)  
 - Slightly yellowed.
- 4610 - -. (Griel). Lithograph, 21,5x31,5 cm., signed "Vos '73", "de Luis" and "42/50". (60-80)
- 4611 - -. Horus. Lithograph, 62x42 cm., signed "Vos 67" and "19/20" in pencil.  
 - Upper and lower blank margin soiled/ foxed. = RKD PV-P-67-3.  
 AND a large etching and aquatint by Gerard van ROOIJ, "Groot traditioneel stilleven". (50-70)
- 4612 - -. LX - Zinnebeeldig zelfportret. Lithograph, 1995, 35x25 cm, signed, "24/200" and "LX" in pencil, framed. (100-150)  
 = RKD PV-P-95-1.
- 4613 **Voskuil, Jo (1897-1972).** (Sundown at a Swedish lake). Drawing, 20x27,5 cm., signed "J.J. Voskuil" and w. dedication "voor mijn vriend Garnt Stuiveling" in pencil.[#] (30-50)  
 - Foxed.
- 4614 **Voskuyl, Henk (1893-1980).** "Oude berk". Lithograph, 49,5x36 cm., signed and titled in pencil, monogrammed and "1930" on the stone.  
 - Some surface dam. in blank margin, affecting signature and title. = Impressive lithograph.  
 AND 3 others depicting trees by Gerrit DE JONGE (2x, i.a. "boomtak") and by TOON DE JONG. (50-70)

- 4615 **Vossen, André van der (1893-1963)**. "Dordtsche Kil." Drawing, black crayon, 37x50,3 cm., signed, titled and "10 6 '43". (60-80)
- 4616 **Vredegoor, Hans (b.1953)**. Sirenengezing. Acrylic paint and colour crayon on paper, 49x60 cm., signed "Hans Vredegoor 1991" in black pen, framed. (50-70)
- 4617 **Vries, Auke de (b.1937)**. "Stenen". Etching, 29,5x39 cm., signed "Auke de Vries '66", titled and "2/75" in pencil. - AND 8 landscape etchings and city views, i.a. by Jos van den BERG, Henk HUIG (2x), Willem MINDERMAN and Wim NOORDHOEK. (70-90)
- 4618 **Vries, Herman de (b.1931)**. Quelques moments du courant de bès. Eschenau, Eschenau Summer press, 2008, 3 c-print plates of rocks under water, each 17x13 cm., published in 108 numb. copies, loosely inserted in orig. paper chemise.  
= Eschenau Summer Press publications, no.58.  
**Vries, Susanne de (b.1938)**. Traces of Joy. Wageningen, Galerie Wit, 2013, 12 col. plates showing a dance performance by Herman de Vries and Carlijn Mens, published in 216 numb. copies, loosely inserted in orig. paper chemise. - AND 3 others: 1x on Herman de Vries and Eschenau Summer Press publications, no.43 (Ted Purves) and no.54 (Muriel Desroches).  
= Provenance: the collection of Johan Deumens. (100-150)
- 4619 **Vries, Jannes de (1901-1986)**. (View of a village). Etching and aquatint, 25,3x30,8 cm., signed "Jannes de Vries" and dated "1926" in pen and ink. (70-90)  
- Sl. foxed (verso worse); verso w. paper tape along outer margins.
- 4620 **Wagenaar, Koosje (b.1943)**. "Routes". Colour etching and aquatint, 34,5x26,8 cm., signed "Koosje Wagenaar", titled and "8/15" in pencil. - AND 3 colour etchings and aquatint by the same, i.a. "Day-break", "Kennissen" and "Zondagmorgen". (30-50)
- 4621 **Wanders, Riëtte (b.1966)**. (A humanoid creature grabbing a naked man by his leg, another man watching). Drawing, charcoal, 40,5x30 cm., monogrammed and 2011 on verso. - AND 1 larger (unsigned) drawing by the same. (200-300)
- 4622 **Waning, Martin van (1889-1972)**. (The artist Martin van Waning painting en plein air with youthful onlookers). Etching, 16,2x21 cm., signed in pencil, signed and "zelfportrait" in the plate. **Verwey, Laurent (1889-1913)**. (Selfportrait). Etching, 6,6x4 cm., signed in pencil, monogrammed and "5 M. 1911" in the plate (rare). - AND 1 other: a drypoint selfportrait by HUGO WIJNMALEN.[#] (50-70)
- 4623 - -. (Couple leaving a ballroom). Oil on panel, 31x27 cm., signed "Martin van Waning" in lower right corner. (100-150)  
- Slightly soiled; narrow worn vertical crack; a few sm. scratches.
- 4624 **Warhol, Andy (1928-1987) (after)**. "Reigning Queens". Series of 3 colour offset lithogr. posters (of 4), each 81x60 cm., 1986, unif. framed. (80-100)  
- One poster w. a few scratches mainly in margins.  
= First edition exhibition posters, designed for Art Expo Denmark in 1986. With images of Queen Elizabeth II of the United Kingdom, Queen Margrethe II of Denmark and Queen Ntombi Twala of Swaziland.
- 4625 **Welie, Antoon van (1866-1956)**. "Danspaar Edmonde Guy en Ernest von Düren 1923". Drawing, pencil, 22x15 cm., signed "Antoon van Welie" in upper left corner, titled in lower margin. (80-100)
- 4626 **Wellenstein, Walter (1898-1973)**. (Two unicorns and a person wearing a deer skull in a park). Drawing, pen and ink, 48x39 cm., signed and "48" in pen and ink, framed. (100-150)  
- Foxed.
- 4627 **Wenckebach, Willem (1860-1937)**. (A tree). Drawing, black and red crayon, 36x26 cm., signed "LWR Wenckebach" in lower left corner, framed. (80-100)

- 4628 **Werdehausen, Hans (1910-1977).** (View from a window). Drawing, watercolour, 49,5x40 cm., framed. - AND 2 other drawings by the same, 1x signed and "Taormina 55" in black pen, both framed. (100-150)  
- All browned.
- 4629 **Westerik, Co (1924-2018).** (Flower). Drawing, pen and black ink and watercolour, 13x13,5 cm., signed "Westerik" in brown crayon, dated "1975" in black pen, mounted under passepartout. (200-300)  
- Yellowed; some foxing.
- 4630 - -. Omhelzend paar. Etching, 17,5x19,3 cm., signed "Westerik 1966" and "h.c." in pencil, signed and dated in the plate, under (yellowed) passepartout. (80-100)  
= Josephus Jitta 47.
- 4631 - -. Verschijning over het land. Colour lithograph, 22,1x22,3 cm., signed "Westerik 1980" and "18/XX" in pencil, monogrammed and "80" on the stone. (150-250)  
= Josephus Jitta 98.
- 4632 - -. (A winged human figure hovering over a person lying under sheets). Drawing, pen and ink, grey wash and watercolour, 20x29,5 cm., signed "Westerik 1992", framed. (500-700)  
= SEE ILLUSTRATION PLATE XXXIV.
- 4633 - -. "Zij wou hem alleen maar gelukkig maken." Drawing, pen and black ink and grey wash, 28x33 cm., signed "Westerik" and monogrammed, titled and dated "70" in pen and ink, under passepartout. (150-250)  
- Severe surface dam. (silverfish), especially in upper margin.
- 4634 **Wichman, Erich (1890-1929).** (Abstract composition). Mezzotint, 6x9 cm., signed and "April 1920" and "12/6" in pencil. (80-100)  
= Van Burkom GD8.
- 4635 - -. (Ex libris for Louis Saalborn). Woodcut, 5,5x5,2 cm., on Chinese, under passepartout. - AND 1 other small woodcut on Chinese by the same, 7,5x10,3 cm., monogrammed in the block. (100-150)
- 4636 - -. Le Son du Cor s'affige. Etching and drypoint, 14,9x10 cm., signed, "1919" and "20/3" in pencil, monogrammed "EW 19" in the plate.  
- Browned and w. offsetting from former passepartout. = Van Burkom GD2.  
**Idem.** (Abstract composition). Etching, 6,5x8,9 cm., signed, "1919", "15/3" in pencil and monogrammed "W19" in the plate. (100-150)  
- Browned, w. offsetting from former passepartout.
- 4637 **Wiegiers, Jan (1893-1959).** Café Duval. Woodcut, 1928, 39,1x26,5 cm., w. signature stamp "Jan Wiegiers", "Duval" in the block, on Japanese.  
- Posthumous impression. Blank margins sl. foxed and cut in upper blank right corner.  
= Redeker, Jan Wiegiers grafisch werk (Dominoreeks 5), no.31.  
AND 1 other posthumously printed woodcut by the same. (70-90)
- 4638 - -. (Cows in the rain). Etching, 20x25,2 cm., signed "Jan Wiegiers" and "proefdruk" in pencil (sl. foxed). (70-90)
- 4639 - -. (Mountain landscape). Colour lithograph, 44x34 cm., signed "Jan Wiegiers" in pencil and "Jan Wiegiers '47" on the stone.  
= Published in the series of so-called *schildersprenten*.  
AND 3 posthumously printed etchings by the same, w. his signature stamp. (60-80)
- 4640 - -. (Mountainous landscape with fog). Etching and aquatint, 9,5x11 cm., signed "Jan Wiegiers" and "eigen druk" in pencil, on Japanese. - AND a woodcut exhibition invitation by the same (1960). (50-70)
- 4641 - -. (Path in the mountains, on the right on chalet). Woodcut, 14,5x22 cm., signed "Jan Wiegiers" in pencil, on Chinese, tipped onto mount. (60-80)



- 4642 - -. (Seated female nude holding a necklace). Colour lithograph, 47,7x31,8 cm., signed "Jan Wiegers" in pencil, signed "Jan Wiegers 47" on the stone, under passepartout. (50-70)  
- Sl. yellowed. = Published in the series of so-called *Schildersprenten*.
- 4643 - -. (Still life with fruitbowl and a fan). Brush etching, 20,3x25,2 cm., signed "Jan Wiegers" and "epreuve d'artiste" in pencil (sl. yellowed). (70-90)
- 4644 - -. (View of Intragna, Switzerland). Colour lithograph, 42,5x31 cm., signed "Jan Wiegers" in pencil, framed (creases). (70-90)
- 4645 - -. Waag op de Nieuwmarkt, Amsterdam. Woodcut, 1956, 30x29,4 cm., signed "Jan Wiegers" in pencil. (70-90)  
- Pinpoint holes in outer blank corners. = Cf. Redeker, Jan Wiegers grafisch werk (Domino reeks 5), no.39.
- 4646 - -. Zugersee. Drypoint, (1925), 19,7x24,9 cm., w. the artist's signature stamp, "50/100" in pencil. (50-70)  
= Posthumous (1960s) "Arta" impression. Redeker, Jan Wiegers, grafisch werk (Domino reeks 5), no.25.  
AND 4 other etchings by the same, all posthumous impressions w. his signature stamp, i.a. (Chalet in the snow) and (Cows in the rain).
- 4647 - -. Lot of 7 sketches, pencil/ black wash/ crayon, all  $\pm$ 20x16 cm. (or vice versa), all w. his signature stamp, i.a. showing landscapes and portraits. (120-150)  
- All w. browned corners.
- 4648 - -. Lot of 13 sketches, pencil/ black wash/ crayon, all 13x22 cm., all w. his signature stamp, i.a. showing (sea) landscapes and meadows with cows. (70-90)  
- All w. stitching holes in upper margin.
- 4649 - -. Lot of 15 etchings (and aquatint), all posthumous impressionss, all w. his signature stamp. (150-250)
- 4650 - -. Lot of 16 etchings (and aquatint), all posthumous impressions, partly w. his signature stamp. (150-250)
- 4651 **Wiegman, Piet (1930-2008)**. "De dierenvriend." Woodcut, 48x34 cm., signed "P. Wiegman" in black pen, title supplied on verso frame, framed (70-90)  
- Occas. yellowed.
- 4652 - -. (Guitar player). Colour woodcut, 34,5x45,5 cm., 2x signed "P. Wiegman" in pen and ink (1x in the image), on Chinese. - AND 1 other woodcut by the same, (Operating theatre). (70-90)
- 4653 **Wiersma, Ids (1878-1965)**. (A man at work in a courtyard and his dog). Oil on marouflé, 32x23 cm., with "IW" near lower edge, framed. (200-300)  
- Pinholes in corners.
- 4654 **Wiesman, Philip (b.1946)**. "Zomer '72". Etching, 25x15, signed, titled and "73/110" in pencil. (50-70)  
- AND 8 others, i.a. by Paula SLUITER and a col. lithograph by Marc CHAGALL (from *Verve*, no.33/34 (1956)).
- 4655 **Wijnberg, Nicolaas (1918-2006)**. (Artist at work in a landscape with trees). Etching, tinted in green, 24x38 cm., signed "N. Wijnberg" and "5/7" in pencil. **Op de Laak, Harry (1925-2012)**. (Reclining female nude). Etching and aquatint, 10,5x15,5 cm., signed "Op de Laak", "II" and "16/24" in pencil (sl. foxed). - AND 2 etchings by Theo DAAMEN, "Juultje" (signed, titled and "1964") and Ton VAN OS, (Woman in front of a fireplace) (signed and "1964"). (60-80)
- 4656 **Wijngaarden, Theo van (1874-1952)**. (Still life with a vase and flowers on the corner of a table). Oul on canvas, 19x15 cm., monogrammed "Th v W" and "52" in lower left corner, framed. (60-80)

- 4657 **Wimmer, Hans (1907-1992).** Aus Der Spanischen Reitschule. Hamburg, Meissner Edition, 1974, textbooklet ((12)p., orig. wr., folio) and 32 offset lithographs, printed in 1.000 numb. and signed copies, orig. wr., orig. cl. portfolio, folio. (70-90)  
= Illustrating the world-renowned Spanish Riding School in Vienna.
- 4658 **Windt, Chris van der (1877-1952).** (Flowering plant in ceramic vase). Watercolour and some (colour) crayon, 30,5x40,5 cm., signed "C. v.d. Windt" in lower left corner (verso browned). (60-80)
- 4659 - -. (Still life with flowers in a bowl). Acrylic on paper, 31x47 cm., signed in lower left corner, under passepartout. (80-100)
- 4660 **Wit, Gerard de (1931-2010).** (The artist Henk Raab in his atelier). Oil on canvas, 109x79 cm., framed. (300-500)  
= Gerard de Wit was a pupil of Raab. Artist and subject identified on verso.
- 4661 **Witjens, Willem (1884-1962).** (Winter landscape). Drypoint, 21x30 cm., signed "W. Witjens" in pencil. - AND 3 other etchings by the same, 1x signed in pencil. (50-70)
- 4662 **Witsen, Willem (1860-1923).** Besneeuwd bospad. Etching, aquatint and roulette, ±1908, 23,2x31,8 cm., signed "Witsen" and "No.64" in pencil, mounted under passepartout.  
- Yellowed and foxed. = De Groot 141, 7th state (of 7); Boon 132; Van Wisselingh 460 ("Winter II").  
**Idem.** Sneeuw in het bos, Ede. Etching and aquatint, 1906, 31,8x39,3 cm., vaguely signed and "XII" in pencil.  
- Foxed and some dam. spots; mounted under passepartout.  
= De Groot 116, 7th state (of 7); Boon 111; Van Wisselingh 443.  
AND 1 other dam. etching by the same. (100-150)
- 4663 - -. Brugje over de Rio di San Toma, Venetië. Etching, ±1914-1919, 15,3x11,4 cm., signed "Witsen" and "No.12" in pencil, on Japanese. (70-90)  
- Mounted under passepartout; agetoned.  
= Scarce. De Groot 177, 3rd and final state, 25 copies; Boon 182; Van Wisselingh 497 (25 copies).
- 4664 - -. Huizen met zonwering over de balkons aan het Canale Grande, Venetië. Etching and aquatint, ±1914-1919, 26,5x31 cm., signed "Witsen" and "No.11" in pencil, on Japanese. (100-150)  
- Browned; mounted under passepartout.  
= De Groot 183, 3rd state; Boon 188; Van Wisselingh 503 ("Canale Grande III"), 30 copies. Scarce print.
- 4665 - -. Kromme Waal. Etching, printed in brown, ±1913, 33,5x46,4 cm. (200-300)  
- Sl. yellowed and foxed; sl. waterst./ browned in outer margins; small tear in upper blank margin.  
= De Groot 173, ); 1st state (of 2); Boon 174; Van Wisselingh 489.
- 4666 - -. Oude huizen aan de Kromboomsloot. Etching and aquatint, ±1897, 27,3x30,2 cm., signed "Witsen" and "4e staat" in pencil, signed "Witsen" in the plate. (120-150)  
- Browned and foxed. = De Groot 84; Boon 75; Van Wisselingh 410.
- 4667 - -. Trap naar de Ponte di Rialto, Venetië. Etching and aquatint, ±1914-1919, 26,5x30,7 cm., signed "Witsen" and "voor Isaac Israëls" in pencil, on Japanese. (300-400)  
- Sl. yellowed; verso traces of former passepartout.  
= De Groot 184, IV; Boon 189; Van Wisselingh 504 ("Rialto"). SEE ILLUSTRATION PLATE XXXVI.
- 4668 **Wolff, [C.?] (1st half 20th cent.).** "Oratorium". Etching and aquatint, 50,5x29,8 cm., signed and titled in pencil and w. "1854 - Martha Remmert gewidmet - 1954" etched in lower margin of the print.  
- Lower blank margin sl. creased.  
= The dedicatee Martha Remmert was a German pianist, who met Liszt in 1871 and became one of his successful students (she was his favorite student until the end of his life in 1886). The print shows Liszt at the piano with a score of his *Christus* in front of him.  
AND 7 others, i.a. Ingwer PAULSEN, (View through tree trunks on a wooded hill) (drypoint, 32,5x32,5 cm., signed in pencil) and IDEM, (Landscape with trees bending to the right on a stormy day) (etching and drypoint, 25x32 cm., signed in pencil). (80-100)

- 4669 **Worst, Jan (b.1953)**. (A woman sitting on the ground in front of a cabinet). Large colour silkscreen, 91x45 cm., signed "Jan Worst" and "94/125" in pencil. **Epai, Amos d' (= André Mesman) (b.1954)**. "The Lecturer". Large colour silkscreen, 65x50 cm., signed "Amos d'Epai", titled and "38/100" in pencil. **Rothuizen, Jan (b.1968)**. (A Siamese twin behind a linear portrait of a man). Colour silkscreen, 36,5x24,5 cm., signed "Jan Rothuizen 92" and "200/183" in pencil. - AND another large colour silkscreen. (100-150)
- 4670 **Wortel, Ans (1929-1996)**. "Bewoners van 'n blauw gebied". Drawing, gouache, brush, pen and ink, 39x29 cm. (entire leaf), signed "A Wortel 76". - AND 1 other similar by the same: "de vogel en ik die 't niet meer zie zitten" (signed and "84", margins foxed?). (150-250)
- 4671 - -. "Over hoe mensen samen horen, als vullink voor het vlak rond de zon". Drawing, gouache, pen, brush and ink, 54x54 cm., signed "A Wortel Bergen '72" in pen and ink, titled in pen and ink on verso frame, framed. (150-250)
- 4672 - -. "Vreemde vogels moeten er ook zijn...". Drawing, gouache, goldpaint, pen and ink, 49x38,5 cm. (entire leaf), signed "a.wortel 78" and titled, framed. (80-100)
- 4673 - -. "De warmte die we niet kunnen missen". Oil on canvas, 30,5x20,5 cm., signed "A. Wortel", titled and "1967", framed. (120-150)  
- Small dent in centre.
- 4674 **Wouters, Rik (1882-1916)**. The St-Rombaut cathedral in Mechelen. Etching, 31x16 cm., signed "Rik Wouters" and "1911 Mechelen" in the plate, on thick wove paper. (300-500)  
= Vanruysseveldt 13: "enkele tientallen afdrukken". SEE ILLUSTRATION PLATE XXXVII.
- 4675 **Wunderlich, Paul (1927-2010)**. En larmes. Tinted lithograph, 1972, 65x50 cm., signed "Wunderlich" and "53/100" in pencil. (80-100)  
- Trifle yellowed. = Huber 449.
- 4676 **Wüster, Adolf (1888-1972)**. (Seated female nude seen from the back). Etching, printed in green, 24x31,7 cm., signed "Ad Wüster 20" in pencil, on Japanese. (50-70)
- 4677 **Zadkine, Ossip (1890-1967)**. (Portrait of a man). Drawing, pencil, 17x11 cm., signed "O. Zadkine 1961", tipped onto mount. (250-350)  
- Some foxing. = SEE ILLUSTRATION PLATE XXXVII.
- 4678 **Zalisz, Fritz (1893-1971)**. (Selbstporträt). Etching, (1922), 21,5x15,5 cm., signed "Fr. Zalisz" in pencil. - AND 2 other etched selfportraits (1928) by the same, both signed in pencil. (50-70)
- 4679 **Zanden, Eduard van (1903-1997)**. "Viaduct Londen". Lithograph, 22x48 cm., signed "Ed v. Zanden '78", titled and "9/12 eigen druk" in pencil. - AND 7 other lithographs by the same, all signed in pencil: "London. Underground" (yellowed and sl. waterst.), "Gezicht op London II", "Luchtbrug", "Haven" and "Rijtje Kinderen". (150-250)
- 4680 **Zandleven, Jan (1868-1923)**. (Beach view with caravan). Drawing, colour crayon on board, 24,5x38 cm., signed and dated "J.a. Zandleven 1904" in lower right corner. (50-70)  
- Some foxing/ (dust)soiling.
- 4681 - -. (Ploughing farmer). Drawing, black crayon, 39x32,7 cm., signed "Zandleven" in lower right corner, on brown paper, tipped onto mount (some small marginal tears). - AND 2 other drawings, i.a. a nice anonymous 19th cent. watercolour of a Dutch winterlandscape with skaters. (70-90)
- 4682 **Zee, Jan van der (1898-1988)**. (Abstracted landscape with a mountainous coastline). Painting, oil on paper, 51x73 cm., signed "J. v.d. Zee" in lower right corner, framed. (500-700)  
= SEE ILLUSTRATION PLATE XXXVI.
- 4683 - -. (Landscape). Woodcut, 21x31,8 cm., signed "J. vd Zee 52" and "eigen druk" in pencil (vaguely foxed). - AND 3 other small wood-/ linocuts by the same, all signed, i.a. (Streetscene with horses). (100-150)



- 4684 **Zender, Rudolf (1901-1988)**. Cathedrales de France. Seven (of ?) lithographs, 42x22 cm. to 46x37 cm., all signed "Zender" in pencil. (60-80)
- 4685 **Zilcken, Philip (1857-1930)**. Bateaux de pêche, Bargozzi. Etching, 13,7x26,7 cm., signed "PZilcken" in pencil, numb. "369" in pencil.  
= Cat. R.W.P. de Vries 369.  
AND 10 others, i.a. by Antoon DERKZEN VAN ANGEREN, Jan POORTENAAR, Herman VAN DE JAGT, Chris MORET and Romain MALFIET. (80-100)
- 4686 **Zonneveld, Arie (1905-1941)**. Koren met spar. Col. woodcut, 20x30 cm., signed "Arie Zonneveld" and "Kleurhanddruk" in pencil, monogrammed in the block, on Chinese.  
- Sl. foxed and wrinkled; laid down along margins on paper. = Arie Zonneveld cat. 32. (100-150)
- 4687 **Zorn, Anders (1860-1920)**. "Senator B. Mason". Etching, 19,5x13,5 cm., signed "Zorn", "Chicago" and "1900" in the plate, w. letterpress title, "A. Zorn Sc." and "Le peintre graveur illustré. T.IV." near upper edge.  
= Asplund 159; Delteil 158; Hjert 107, 2nd state (of 2).  
**Idem.** "Lavrards Anders". Drypoint, 15,5x11,2 cm., signed "Zorn" in pencil, titled in the plate.  
- Badly browned. = Asplund 283. (60-80)
- 4688 **Zwart, Willem de (1862-1931)**. Draaimolen. Etching, ±1897-1898, printed in sanguine, 19,3x19,5 cm.  
= Bionda 9, the first state before the no. "17" of the "Vaartiesuitgave" (1924).  
**Idem.** Draaimolen. Etching, ±1897-1898, 20,6x22,4 cm., monogrammed in the plate. (70-90)  
= Bionda 92..
- 4689 - -. (Dutch landscape with a large windmill and grazing cows). Drawing, black crayon, 66x48 cm., monogrammed "WZ" and "Schets" in lower right corner, framed. (150-250)
- 4690 - -. (A farmer on a boat in a Dutch landscape). Drawing, black crayon and brush and black ink and wash, 38x61 cm., monogrammed "WZ" in lower right corner. (100-150)  
- Slightly yellowed.
- 4691 - -. Koeien aan een beek. Etching, printed in brown, 48x57,5 cm., signed "W. de Zwart" in pen and ink and in the plate, under passepartout. (70-90)  
= Bionda 104.
- 4692 - -. Laantje. Etching, ±1898, 47,7x36 cm., signed "W. de Zwart" in pen and ink and in the plate.  
- Sl. browned; blank margins irregularly cut short. = Bionda 98 (only state).  
AND 4 other etchings by the same, i.a. Vrouw bij een waterpomp and Hakhout laden (Bionda 61 and 80). (50-70)
- 4693 - -. Liggend naakt. Drypoint, printed in sanguine, ±1915-1919, 14x19,5 cm., signed in pencil, monogrammed in the plate.  
= Bionda 117.  
**Idem.** Vrouw bij waterpomp. Etching, ±1896, 12,5x15,5 cm., signed in pen and ink and in the plate, numb. "53" in pencil. - AND 9 other etchings by the same, all but one signed in pen and ink/ pencil. (80-100)
- 4694 - -. Liggende vrouw. Etching, ±1886, 10,5x15,5 cm., signed "W. de Zwart" in pen and ink and numb. "5" in pencil, signed in the plate.  
= Bionda 27; Van Wisselingh 623, 100 impressions. "Mogelijk verschenen op de tent. Den Haag 1887 nr. 95 als *Zieke vrouw*" (Bionda).  
**Idem.** Besspannen kar met hakhout. Etching, ±1896, 15,8x25,5 cm., signed "W. de Zwart" in pen and ink and in the plate, numb. "56" in pencil.  
= Bionda 84.  
AND 4 other etchings by the same, all but one signed in pen and ink: Ruïne aan een vijver [Lage Vuursche], Besneeuwd laantje, Huisje and Hakhout laden (Bionda 37 (unsigned), 54, 60, 74 and 83). (70-90)

- 4695 - -. Rijtuigen in de regen. Etching, ±1892, 12,8x20,7 cm., signed "W. de Zwart" in pen, "No.84" in pencil, monogrammed in the plate (yellowed). - AND 9 other etchings by the same, partly signed in pen(cil), i.a. Bommen op het strand, Rijtuigen op het Buitenhof, Koehoedster and Koemarkt. (100-150)  
= Bionda 44, 46, 65, 75 and 111.
- 4696 - -. (View of the Sonsbeekpark in Arnhem). Drawing, black crayon and brush and yellow watercolour, 24x30 cm., monogrammed "WZ" and "Sonsbeek" in lower right corner. (80-100)  
- Laid down on board; trifle foxed; sm. part in lower right corner sl. nibbled by silverfish.
- 4697 **Zweep, Douwe van der (1890-1975)**. (Still life). Drawing, black and white crayon, 29x18,5 cm., on grey paper (sl. browned). **Idem**. (Still life with vases). Lithograph, 26x18 cm., signed "Douwe vd Zweep 1955" in pencil, monogrammed on the stone. - AND ±50 prints and sketches by the same, various techniques, subjects and small/ medium sizes, partly signed in pencil/ w. his signature stamp. (150-250)
- 4698 **Zwerver, Dolf (1932-2010)**. "Dolf Zwerver heeft een etsje gemaakt van een dood muisje (...)" Etching, 9,1x8,8 cm., signed "D. Zwerver" and "Utr." in pencil, extensive text in the plate (i.a. title and "ets 3e staat sep. 1970 10 drukk"). (30-50)

## EX LIBRIS and related prints

- 4699 **[A-Au]**. Lot of ±230 ex libris, mostly 2nd half 20th cent., various techniques, mostly signed in pencil. (100-150)  
= i.a. by C. Andriess, P. Achttienribbe, D. Acket, E. Adsera Riba, G. Alexandrov, A. Antonova, E. Antimonova, E. Antonini, S. van Asscha, E. Albrecht, R. Agirba.
- 4700 **Ade, Mathilde (1877-1953)**. "Ex libris Dr. v. Lobmayer-Géza". Col. lithograph, 11,3x8,5 cm., signed on the stone. - AND 14 others by the same, mostly cliché or heliographs, but also an etching and a handcol. aquatint. (50-70)
- 4701 **Agirba, Ruslan (b.1957)**. Lot of ±100 ex libris and sm. graphics, (col.) woodengr. and etchings, all signed (and mostly numb.) in pencil. (120-150)  
= Including a complete series representing the Signs of the Zodiac.
- 4702 **Albrecht-Hagen, Eduard (b.1954)**. Lot of ±60 ex libris and a few occas. graphics, all (col.) woodcuts, all but a few signed in pencil. (100-150)
- 4703 **Alexandrov, Gennadij (b.1949)**. Lot of ±85 ex libris and sm./ occas. graphics, various techniques, mostly etchings w. aquatint, all signed in pencil. (300-500)  
= Including a few erotic.
- 4704 **Andriessen, Cees (b.1940)**. "WZ EXL". Gouache, 6,3x6,3 cm., signed "Cees Andriessen '86" in pencil.  
= ORIGINAL design for the bookplate for Wim Zwiers. With the woodcut after the gouache.  
**Idem**. "EXL. PIM". Gouache, 8,5x5 cm., signed "Cees Andriessen '92" in pencil.  
= ORIGINAL design for the bookplate for Pim Zwiers. With the woodcut after the gouache.  
AND 60 ex libris and occas. graphics by the same, various techniques, but mostly (col.) wood/ linocuts, all but a few signed in pencil. (70-90)
- 4705 **Antioukhin, Konstantin (b.1965)**. Lot of ±35 ex libris, all etchings, all signed in pencil. (400-600)  
= Including a few erotic.
- 4706 **Arnel, Thomas (1922-2010)**. Exlibris-Billeddigte. En Samling stukke og koldnaalsraderede Bogejermaerker med erotiske Motiver. N.pl., the artist, 1964, engr. and drypoint title-p., textp. and 23 (double-p.) ex libris on 28p., bound as a blockbook, printed in 100 signed and numb. copies, orig. clothbacked boards w. drypoint dustwr. by THOMAS ARNEL. (100-150)  
- Dustwr. sl. yellowed. = Rare.

- 4707 **Association Belge des Collectionneurs et Dessinateurs d'Ex-libris.** Exercice 1919-1920, 1920-1928 and 1949-1956. Brussels, A.B.C.D.E., 1919-1956, 18 vols., each w. 10 or more ex libris, printed on plates, various techniques, occas. signed in pencil, loosely inserted in orig. unif. paper portfolio. (100-150)  
= I.a. ex libris by Armand RASSENFOSE (signed in pencil), Victor Stuyvaert, Maurice Langaskens, A. Greuell, Frank Brangwyn (numb. in pencil), Dirk Baksteen.
- 4708 **Augustovic, Peter (b.1959).** Lot of  $\pm 80$  ex libris and a few sm. graphics, (col.) etchings (w. aquatint), all signed in pencil. (250-350)
- 4709 **Azza, Hachmi (b.1950).** Lot of 9 ex libris, all mezzotint, all partially handcol., all signed, numb. and dated "2021" to "2024" in pencil. (100-150)
- 4710 **[Ba-Bz].** Lot of  $\pm 500$  ex libris, all 20th cent. (mostly 2nd half), various techniques, for a large part signed in pencil. (200-300)  
= I.a. by M. Bernas, L. Benenson, J. de Beus, J. Bieruma Oosting, O. Bijker, Bossenko, Bornova, B. Brandt, G. Broel, D.A. Bueno de Mesquita.
- 4711 **Baeyens, Martin (b.1943).** Lot of  $\pm 330$  ex libris and occas. graphics, various techniques (i.a. etchings and lithogr.), mostly signed in pencil. (150-250)
- 4712 **Baramov, Robert (b.1966).** Lot of  $\pm 60$  ex libris, (col.) etchings/ drypoints/ engravings, all signed and numb. in pencil. (400-600)  
= SEE ILLUSTRATION PLATE XXXVII.
- 4713 **Barrett, William (1861-1938).** LV. Bookplates. Engraved on Copper from designs by W.P. Barrett. London, John & E. Bumpus, 1900, (4), VIIp., 54 engraved bookplates, printed in 260 copies, orig. vellum, 4to. (100-150)  
- Although the title mentions 55, the list calls only for 54 bookplates, so probably complete; some foxing.  
= (Very) rare, with a SIGNED and manuscript numbered colophon on first blank.
- 4714 **- -.** Lot of 15 ex libris, all engravings. (50-70)  
= Including one with an earlier state.
- 4715 **Battermann, Jan (1900-1999).** Lot of  $\pm 300$  ex libris and occas. graphics, various techniques, largely (col.) woodengr. or woodcut/ lithogr./ etchings, partly signed in pencil. (70-90)  
= Including variants.
- 4716 **Bayros, Franz von (1866-1924).** Bayros-Mappe II. Munich, K.Th. Senger, n.d. ( $\pm 1912$ ), (4)p. [title-p. w. colophon and list of contents] on Japanese, 20 helio-engr. ex libris, all signed in pencil and under passepartout, printed in 500 numb. copies, loosely inserted in orig. gilt hvellum portfolio, 4to. (250-350)  
- Portfolio sl. rubbed along extremities; foot of spine sl. dam.; contents fine.
- 4717 **- -.** Bayros-Mappe III. Munich and Leipsic, Bayerische Verlagsanstalt/ K.Th. Senger, 1913, (4)p. [title-p. w. colophon, preface and list of contents] on Japanese, 12 helio-engr. ex libris, all signed in pencil and under passepartout, printed in 260 numb. copies, loosely inserted in orig. gilt hvellum portfolio, 4to. (200-300)  
- Portfolio sl. rubbed/ soiled along extremities; contents fine.
- 4718 **Beitz, Erhard (b.1955).** Lot of  $\pm 30$  ex libris, all etchings, all signed/ monogrammed in pencil. (80-100)
- 4719 **Bekker, David (1940-2022).** Lot of  $\pm 40$  erotic ex libris, col. etchings, all signed in pencil. (500-700)  
= SEE ILLUSTRATION PLATE XXXVIII.
- 4720 **- -.** Lot of  $\pm 250$  ex libris, all but a few col. etchings, all signed in pencil. (500-700)  
= Including proof copies, signed by the artist. Including various nudes and slightly erotic scenes.
- 4721 **Benes, Karel (1932-2021).** Lot of  $\pm 70$  ex libris and sm./ occas. graphics, col. lithogr., all but a few signed in pencil. - AND 9 lithogr. ex libris/ sm. graphics by D. BENESOVA. (100-150)
- 4722 **Bertrand, Jean Marcel (b.1948).** Lot of  $\pm 40$  ex libris, all but a few woodengravings, the greater part signed in pencil. (50-70)



- 4723 **Blake, Sara Eugenia (1886-1973)**. Lot of 5 ex libris, all (col.) etchings, all signed in pencil. - AND a publication with 7 etched ex libris by the same, tipped-in contemp. Japanese paper wr. (n.pl., n.d.? Perhaps privately published). (60-80)
- 4724 **Blokhuis, Henk (b.1936)**. Lot of ±150 ex libris and occas. graphics, (col.) woodcuts and etchings, all but a few signed in pencil. (100-150)  
= Including some duplicates and a design.
- 4725 **Blum, G.** Die Kunst des erotischen Exlibris. Wiesbaden, Claus Wittal, (1986), 272p., (col.) ills., orig. dec. cl., 4to.  
= With autograph signed dedication on title-p.  
**Ladnar, U. and Decker, H.** Memento Mori. Ex libris zu Tod und Totentanz. Ibid., idem, 2010, 54p., ills., orig. wr., 4to. **Croockewit, M.C.** Het exlibris der Nederlandse medici. The Hague, A.A.M. Stols, 1950, 293,(1), printed in 700 numb. copies (650), orig. cl. w. dustw., folio.  
= From the library of Eugene Strens with his bookplate by Valentin Le Campion on upper pastedown.  
AND ±30 others, all on on various subjects and themes in ex libris, i.a. Egypt, Tiji Uilenspiegel, erotica, medicine, Latin verbs. (100-150)
- 4726 **Boas, Philip (b.1949)**. "Ex libris erotique Geert vd Zee". Lot of 28 erotic ex libris, all etchings, all signed and numb. in pencil. (70-90)
- 4727 **[The Bookplate Society]. The Bookplate Journal**. Ed. B. North Lee/ Paul Latcham. Vol. 1-20/ New Series vol. 1-16, no.1 and 6 index vols. N.pl., The Bookplate Society, 1983-2018, 77 issues in 42 vols., ills., orig. unif. wr., 8vo/ large 8vo. - AND ±110 issues of the BOOKPLATE SOCIETY NEWSLETTER Vol.10-44, no.1 (1988-2022). - AND 26 vols. in the series of the annual publication by the Bookplate Society, i.a. J.A.C. Harrison Artist & Engraver (1983), London Bookplates (1985), Bookplate Collecting in Britain (1991), Bookplates by Lord Badeley (1993), Bookplates from Mussett's Heraldic Office (1994), Some Indian and related bookplates (1995), The Bookplates of Edward Gordon Craig (1997), Bookplates by Robert Osmond (1998), Bookplates by Edmund Hort New (1999), Some Suffolk and Norfolk Ex-Libris (2000), Premium or Prize Ex-Libris (2001), Some Bookplates of Heralds (2003), Some Church of England Parochial Library and Cathedral Ex-Libris (2004), Bookplates in the Trophy Style (2005), Scottish Bookplates (2006). (200-300)
- 4728 **Born, Adolf (1930-2016)**. "Amsterdam Souverein Praha". Colour lithograph, 18,8x11,8 cm., signed "A Born" and "3/120" in pencil, titled on the stone. (150-250)  
= On the right half of a folding leaf, w. printed letterpress colophon on the left half: "Voor mijn vrienden (...)", published by Johan Souverein on occasion of his 65th birthday, 22 August 1987. SEE ILLUSTRATION PLATE XXXVIII.
- 4729 - -. "Ex libris Susi Kolar-Plicka". Colour lithograph, 17x11,5 cm., signed and "23/60" in pencil. **Idem**. "Ex libris Elsbeth Rhonheimer". Colour lithograph, 17x9,7 cm., signed and "10/75" in pencil. **Idem**. "Ex libris Lode Deurinck". Colour lithograph, 16x8 cm., signed and "9/70" in pencil. **Idem**. "Ex libris Cor van Vlijmen". Colour lithograph, 15,1x9,6 cm., signed "A Born" and "1/80" in pencil. **Idem**. "Ex libris Joop Peijnenburg". Colour lithograph, 18,8x8,5 cm., signed and "57/75" in pencil. - AND 3 occas. graphics (2x signed in pencil), 2 ex libris, a signed exhibition card and a manuscript postcard addressed to collector and publisher Herber Blokland. (500-700)
- 4730 **Borovitsky, Juri (b.1955)**. Lot of ±55 ex libris, all mezzotints, all signed in pencil. (300-500)  
= Subjects are i.a. Greek mythology, Death and a few erotic.
- 4731 **Bosco, Alfredo (1858-1921)**. Alfonso Bosco Ex Libris. Ed. L.A. Rati Opizzoni. Vienna, Arthur Wolf, 1913, textlvs. w. dec. title by Alfredo BOSCO, 9 (of 12) etched tipped-in ex libris by the same, printed in 225 numb. copies (200), loosely inserted in orig. clothbacked portfolio, 4to.  
- Lacks 3 plates. = Rare. (200-300)
- 4732 **Bouda, Cyril (1901-1984)**. Lot of ±40 ex libris, occas. and sm. graphics, various techniques, for the greater part signed. - WITH: 3 sm. drawings by the same (i.a. w. a dedication to Cobie Blokland), a letter to Herber Blokland, a few photogr. portraits of the author and a few sm. publications on/ by the artist. (100-150)

- 4733 **Bouda, Jiri (1934-2015)**. Lot of ±150 ex libris and a few occas./ sm. graphics, all but one col. lithogr., all signed in pencil. (100-150)
- 4734 **Bramanti, Bruno (1897-1957)**. "L. en K. Asselbergs. Nieuw Jaar 1948". Eleven identical woodengravings, 9x signed in pencil, signed in the block.  
= Printed on various different paper sheets (i.a. on Japanese) and in 4 different shades. From the collection of C.J. Asselbergs.  
AND ±25 woodengr. ex libris and occas. graphics by the same, 7x signed in pencil. (200-300)
- 4735 - -. (Vignettes, small illustrations and graphics). Lot of ±80 woodengravings, small sizes, all but a few signed in pencil. (300-500)  
= Rare collection of prints, partly tipped-on, partly loose. From the collection of C.J. Asselbergs.
- 4736 **Braungart, R.** Der Akt im modernen Exlibris. Munich, F. Hanfstaengl, 1922, 43,(1)p., 86 (tinted) plates w. ex libris, ills., printed in 1200 numb. copies (200), 4to (fine). (150-250)  
= One of 200 numb. copies of the "Vorzugsausgabe", with 5 orig. signed etched ex libris by A. KOLB, B. HÉROUX, S. LIPINSKY, M.E. PHILIPP and H. VOLKERT, bound in full gilt green/ brown mor., t.e.g. SEE ILLUSTRATION PLATE XXXVII.
- 4737 - -. Das Exlibris der Dame. Munich, F. Hanfstaengl, 1923, 40p., ills., 96 plates, printed in 1250 numb. copies (200). (250-350)  
- Fine.  
= One of 200 numbered copies of the "Vorzugsausgabe" with 5 original prints, 4x signed in pencil by the artists GEORG BROEL, ALFRED COSSMANN, H. VOGELER, MAX KLINGER (not signed) and GUSTAV TRAUB, bound in full gilt red morocco. SEE ILLUSTRATION PLATE XXXIX.
- 4738 - -. Neue Deutsche Exlibris. Zweite Folge. Munich, F. Hanfstaengl, (1913), 45p., 84 plates w. (tipped-on) ex libris, mostly heliotypes, contemp. (?) calf w. mor. letterpiece, t.e.g.  
- Chafed spots on covers; spine sunned. = One of 50 DELUXE numbered copies printed on Japanese.  
AND 3 others by the same, i.a. Neue Deutsche Gelegenheitsgraphik. Zweite Folge (Munich, 1921, num. plates, printed in 100 numb. copies (950), orig. gilt hvellum). (150-250)
- 4739 **Brázda, Jiri (b.1952)**. Lot of ±200 ex libris, etchings/ drypoint (w. mezzotint), all signed in pencil, incl. various duplicates. (400-600)
- 4740 **Britze, Friedrich (1870-1956) and Johan (1895-1969)**. Lot of ±110 heraldic ex libris, various techniques, ±80x by F. BRITZE and 30x by J. BRITZE, partly tipped onto mounts. (70-90)
- 4741 **Brunovský, Albin (1935-1997)**. "Don Giovanni" (Ex libris Remo Palmirani). Etching and aquatint, 12,7x9,6 cm., signed, titled, "11/100" and "1995" in pencil. (150-250)
- 4742 - -. Editio 13. EXL PF ETC. No.2 A. Brunovský. Text by Vilem Stransky. Olomouc, OV SSM, 1985, printed in 150 numb. copies (120), 10 (of 13) etchings by Albin BRUNOVSKÝ, all signed in pencil, orig. wr., 4to. (1.000-1.500)  
- Lacks 3 etchings: no.2 (exl Ivan Panenka), 7 (summer image no.3), 13 (Pokusenie); etchings loose; 2 etchings w. foxing in margins.  
= SEE ILLUSTRATION PLATE XXXIX.
- 4743 - -. "El Bogdan Krsic" (Horrific creatures). Etching and drypoint, 8,9x10 cm., signed, titled (partly unread), "EA XXXII/ XXXV" and "1995" in pencil. (150-250)
- 4744 - -. "Odyseuss im Reich des Todes". (Ex libris Herman Wiese). Etching, 13,5x10,2 cm., signed, titled, "14/100" and "1993" in pencil. (150-250)
- 4745 **[Brunovský, Albin]. Opitz, M.** Das hohe Lied Salomos. Baarn, Arethusa Pers, 1990, 35, (2)p., 2 etched plates by A. BRUNOVSKY (both signed and numb. in pencil), printed in 99 numb. copies (79), orig. boards w. gilt letterpiece. (300-500)  
= With an extra print of the frontispiece.
- 4746 **[Brunovský, Albin]. Panenka, I.** Vyznanie Albínovi Brunovskému. Baarn, Arethusa Pers, 1985, (23)p., 3 etchings by A. BRUNOVSKY, printed in 30 numb. copies. (200-300)  
= With a suite of the etchings and bound in giltlettered hmar. by G. VAN DAAL, orig. board slipcase.

- 4747 **Bruyne, Gustaaf de (1914-1981)**. Lot of  $\pm 30$  occas. graphics and a few ex libris, mostly etchings/ engravings, all signed in pencil. - WITH a pencil design for one of the occas. graphics. - AND with a small signed ex libris by MARK SEVERIN for Gustaaf de Bruyne. (60-80)
- 4748 **Buckland Wright, John (1897-1954)**. "Irr. C.J. Asselbergs ex libris". Drawing, pen and ink, pencil shading, 7,6x5,7 cm., signed "John Buckland Wright" in pencil, 1933.  
= ORIGINAL design for a bookplate, traced (?) by the artist. Apparently not accepted by Asselbergs. Buckland Wright re-used the design with slight alterations for the exlibris for J.C. van Sandick.  
**Idem**. "J.C. van Sandick ex libris". Woodengraving, 7,6x5,7 cm., signed "John Buckland Wright" in pencil, on Japanese. **Idem**. "Ex libris Irr. C.J. Asselbergs". Woodengraving, 7,7x5,7 cm., signed "John Buckland Wright 1933" in pencil.  
= After the design accepted by Asselbergs, incorporating some of the elements of the rejected composition.  
AND WITH a traced drawing by the artist of an earlier study for the bookplate above on tracing paper wrapped around a small piece of stiff paper with a small drawing (by the artist?). - AND 3 other ex libris (1x signed in pencil) by the same and a small occas. graphic, also signed in pencil. (150-250)
- 4749 **Bugán, Zdenek (b.1957)**. Lot of  $\pm 65$  ex libris, all etchings, all signed in pencil. - WITH some duplicates. (150-250)
- 4750 **Bulder, Nico (1898-1964)**. "Ex libris D. Giltay Veth". Drawing, black chalk, 6x5,5 cm. - WITH the woodcut, on Japanese, signed in pencil.  
= ORIGINAL design for the ex libris.  
AND  $\pm 100$  woodengr. ex libris and occas. graphics by the same, various sizes, a few printed on Japanese paper, partly signed in pencil, incl. a few duplicates. (70-90)
- 4751 **Burba, Augustinas Virgilijus (b.1943)**. Lot of  $\pm 70$  ex libris, all but a few etchings (also a few woodcuts), all signed in pencil, incl. some duplicates/ colour variants. (80-100)
- 4752 **[Ca-Cz]. Lot of  $\pm 280$  ex libris,** (100-150)  
= I.a. Valentin le Campion ( $\pm 30x$ ), V. Cinybulk, Olga Cechova, Alfred Cossmann, R. Cox, Hana Čápková (13x), Anita Christiaens ( $\pm 40x$ ).
- 4753 **Čápková, Hana (1956-2019)**. Lot of  $\pm 90$  ex libris and a few occas. graphics, all (col.) etchings, all signed and numb. in pencil. (600-800)
- 4754 **Cepauskas, Alfonsas (b.1929)**. Lot of 34 ex libris and occas. graphics, various techniques, partly signed in pencil and tipped onto mount. - AND  $\pm 30$  ex libris by Anna GRMELOVA, partly signed in pencil and tipped onto mount. (40-60)
- 4755 **- .** Lot of  $\pm 40$  ex libris, mostly etchings (a few woodcuts), all signed in pencil. (100-150)
- 4756 **Cernecova, Natalija (b.1969)**. Lot of  $\pm 40$  ex libris, all etchings, all signed in pencil. (100-150)
- 4757 **Cernos, Jan (b.1982)**. Lot of  $\pm 45$  ex libris and occas. graphics, all mezzotints, some heightened w. gold, all signed, numb. and titled in pencil. (300-500)
- 4758 **Chinovsky, Petar (b.1988)**. Lot of 38 ex libris, all (handcol.) lithogr., all signed in pencil.  
= Including an ex libris with Game of Thrones theme. (150-250)
- 4759 **Cinybulk, Vojtech (1915-1994)**. Lot of  $\pm 160$  ex libris, mostly woodengr. or lithogr. (a few engr.), all but a few signed in pencil. (70-90)  
= Incl. a few erotic ones.
- 4760 **Cohen, Fré (1903-1943)**. Lot of 24 ex libris, incl. 2 duplicates, 8x signed (and dated) in pencil, mostly woodcuts, but also a few lithographs. **Idem**. "Pinksterfeest 1932 op de heide bij de Paasheuvel. Bewijs van Toegang". Small fold. ticket w. woodcut by Fré COHEN. **Idem**. "Fré Cohen gaat met vakantie". Small fold. card w. woodcut, 1934. - AND 3 occas. graphics by the same, 1x signed in pencil. (300-500)  
= SEE ILLUSTRATION PLATE XXXIX.



- 4761 **Cossmann, Alfred (1870-1951)**. Lot of  $\pm 70$  ex libris and a few other sm. graphics, mostly engravings, partly signed in pencil ( $\pm 35x$ ), partly tipped onto mounts. - WITH: 2 AUTOGRAPH SIGNED LETTERS, pen and ink, dated "1912" and "1947". (400-600)
- 4762 **[Cossmann, Alfred]. Keller, G.** Der Landvogt von Greifensee. Munich, F. Bruckmann, 1919, 10 engr. plates by A. COSSMANN, all numb. and signed in pencil, printed in 120 numb. copies (100), orig. gilt hvellum, t.e.g., sm. 4to. (100-150)  
= With a bookplate by the artist on upper pastedown.
- 4763 **Czaschka, Jürgen (b.1943)**. Lot of 28 ex libris, 25 engravings and 3 digital prints, all signed in pencil. (100-150)
- 4764 **[Da-Dz]**. Lot of  $\pm 220$  ex libris and a few occas. graphics, various techniques, 20th cent., for the greater part signed in pencil. (100-150)  
= I.a. by J. Dajc, Z. Dolatowski, J. van Doorn, D. Duijvis, V. Daniel, Decaris, F. Dirix, E. Doeve.
- 4765 **Dajc, Jaroslav (b.1943)**. Lot of  $\pm 70$  ex libris, sm. and occas. graphics, all (handcol.) drypoints, all signed in pencil. (150-250)  
= I.a. Don Quixote, christian themes and a few erotic.
- 4766 **Damme, Frank-Ivo van (b.1932)**. Lot of  $\pm 120$  ex libris and a few occas. graphics, for a very large part erotic or with female nudes, all engravings/ etchings, for the greater part signed in pencil. (600-700)
- 4767 - -. Lot of  $\pm 130$  ex libris, engr. ( $\pm 60x$ ) and woodengr. ( $\pm 70x$ ), all but a few signed in pencil. - AND a few occas. graphics. (400-600)
- 4768 - -. Lot of  $\pm 140$  ex libris and occas. graphics, all but a few woodcut/ woodengr., all but a few signed in pencil. (400-600)  
= Including numerous ex libris with erotic theme or with female nudes.
- 4769 **Demel, Karel (1942-2024)**. Lot of  $\pm 100$  ex libris and  $\pm 20$  small and occas. graphics, all (col.) etchings, all signed in pencil. (300-500)
- 4770 **Denisenko, Oleg (b.1961)**. Apollo and the 9 Muses. Complete series of 10 etched ex libris, all 18,7x13,7 cm., signed, numb., "2014" in pencil. (150-250)
- 4771 - -. (The Four Seasons). Series of 4 circular etched (w. roulette) ex libris, all  $\varnothing 13$  cm., all signed, titled and numbered in pencil. (50-70)
- 4772 - -. Lot of 38 ex libris, all etchings, all signed and numb. in pencil. (300-500)
- 4773 **Dergatchov, Oleg (b.1961)**. Lot of 15 ex libris, all etchings, all signed in pencil. - AND 2 small colour woodcuts by the same. (100-150)
- 4774 **Didelyté, Grazina (1938-2007)**. "Auka". Etching and aquatint, w. some red and gold ink, 30,3x20 cm., signed, titled and "20/30" in pencil. **Idem**. "Pilis". Etching w. some gold ink, 25x21,5 cm., signed, titled, dated "77" and numb. "60/100" in pencil. - AND 8 other prints, i.a. by Karel BENES, Zoltan VEN and A. WETANSKI (6x). (40-60)
- 4775 **Dongen, Kees van (1877-1968)**. "Ex libris cvoirolisebasticis". Aquatint or heliograph, 6,5x8 cm. (30-50)  
= With a collector's mark on verso = Rare.
- 4776 **Doorn, Jan van (1911-1993)**. Lot of 23 ex libris and occas. graphics, all woodengravings, 4x signed in pencil, all tipped onto mount. (30-50)
- 4777 **Drahos, Istvan (1895-1968)**. Lot of  $\pm 100$  ex libris and other sm. graphics, incl. duplicates, for the greater part signed in pencil. (70-90)  
= Including female (erotic) nudes.

- 4778 **Drevoryty Clenu S.C.U.G. Hollar.** Twenty-four engravings by i.a. Cyril BOUDA, Vaclav FIALA, Frantisek KOBLIHA, Viktor STRETTI and Tavik Frantisek SIMON, all  $\pm 16 \times 12$  cm., all signed in pencil, loosely inserted in orig. gilt cloth portfolio, publ. by Sdruzeni Ceskych Umelcu Grafiku, Prague, 1931. (100-150)
- 4779 **Dudek, Josef (b.1954).** Lot of  $\pm 80$  ex libris, all (col.) etchings (w. aquatint), all signed and numb. in pencil, incl. some duplicates. (300-500)
- 4780 **Eidrigėvicius, Stasys (b.1949).** Lot of 4 ex libris, all etchings (w. aquatint), all signed in pencil and tipped onto mounts. (80-100)  
= For N.A. Bakx, Friso Fjodor v.d. Zee, Froukje van der Zee and Geert H. van der Zee.
- 4781 **EL.** No 1-16. Warshaw, B. and J. Szymński, 1990-1997/1998, 16 vols. and 2 index issues (no.1-12), plates, tipped-in ex libris (various techniques, partly signed), ills., German language, printed in 100 numb. copies, orig. unif. wr. (300-500)  
= Complete series. Half yearly periodical on contemporary Polish ex libris artists by the renowned collector Janusz Szymński (1938-1998). I.a. original prints/ ex libris by Eugeniusz Get-Stankiewicz, Stanisław Dawski, Zbigniew Ogiński, Stasys Eidrigėvicius, Jan Maciej Kopecki, Piotr Naszarkowski, Henryk Feilhaber (4x), Alina Kalczyńska, Andrzej Kalina and Ryszard Stryjec.
- 4782 **Erazim, Milan (b.1946).** Lot of  $\pm 60$  ex libris and small graphics, etchings or col. lithogr., all signed and numb. in pencil. (120-150)
- 4783 **Erler, Georg (1871-1951).** "Die Buch gehört Dr. Otto Bergman". Drypoint,  $11,5 \times 15,5$  cm., signed in pencil (closed tear). - AND 4 others similar by the same, all with erotic theme. (100-150)
- 4784 **L'Ex-libris. Recueil paraissant six fois l'an.** No.1-3 and prospectus vol. [All published]. Brussels, Xavier Havermans, 1913-1914, 4 vols., plates, ills., printed in 300 copies (25), orig. unif. wr., kept in contemp. clothbacked chemise. (100-150)  
= All vols. are one of the 25 copies printed on Japanese. Very rare periodical on ex libris art, probably ended because of World War I. I.a. plates by F. Knopff, James Guthrie, Louis Titz, Adolf Kunst and various Belgian artists.
- 4785 **Exlibris Wereld/ Grafiek Wereld.** Year 1-67. N.pl., Exlibriskring der W.B. Vereeniging, 1958-2024, 67 vols. in loose issues/ bound in modern rexine (Year 1-16), num. tipped-in/ loosely inserted plates, ills., orig. wr., obl./ sq. 8vo.  
= Rare complete run up to 2024.  
AND  $\pm 60$  other related publications by the Exlibriskring der Wereldbibliotheek, i.a. NOBILIS CAHIER, various yearly premium vols. and the series by J. SCHWENCKE, Het Exlibris in (...) (11 vols., orig. unif. wr., 4to). (200-300)
- 4786 **Exlibris, Buchkunst und Angewandte Graphik.** Jahr 1907, 1941, 1944-1946. Berlin, D.E.V., 1907, 1941, 1944-1946, 5 vols., ills., orig. wr., 4to. - CONTINUED AS: **Exlibriskunst und Gebrauchsgraphik/ Jahrbuch Deutsche Exlibris-Gesellschaft.** 1950-2023. Frankf. a.M., DEG, 1950-2023, 40 vols., num. (mounted) (partly signed) ex libris and ills., all printed in various limited editions, orig. unif. wr., (large) 4to/ folio. - AND  $\pm 100$  others related publications, i.a. 91 issues of MITTEILUNGEN DER DEUTSCHE EXLIBRIS-GESELLSCHAFT (1989-2021), MAGAZIN 2022. (300-500)
- 4787 **[Exlibristen]. Druzycki, J.** Det moderne Polske exlibris. Frederikshavn, Exlibristen, 1975, 105p., various tipped-in ex libris, printed in 300 numb. copies, orig. boards w. dustwr., large 4to. - AND 19 other publications by EXLIBRISTEN, w. num. (tipped-in) ex libris, i.a. by/ on C. Blaesbjerg, Hans Hornhaver, M. Houra, D. Janousek, B. Kratky, M. Lepp, R. Michal, L. Rusek, H. Seehausen and O. Vychodilova. (100-150)
- 4788 **[Exlibristen]. Rödel. K.** Gamle exlibris i farver. Tyskland, Ostrig og Schweiz 1500-1800. Alte farbige Exlibris. Deutschland, Österreich und Schweiz. N.pl., Exlibristen, 1996, 4 vols., col. ills., orig. unif. wr., large 4to. - AND  $\pm 40$  other publications by EXLIBRISTEN, w. num. (tipped-in) ex libris, i.a. by/ on Czech artists, Polish artists, Anatoli Kalaschnikow, E. Hoorne, Helmiirita Honkanen, Jana Krejcová, Leonid Kuris, Axel Vater, Ernst Grünwald, J. Cheben, Helmut Seehausen, Vincas Kisirauskas. (100-150)

- 4789 **F.I.S.A.E. Exlibris-künstler. Artisti dell' exlibris. Artistas de Ex-libris.** Vol. I-VII. N.pl., F.I.S.A.E., 1978-1984, 7 vols., num. tipped-in ex libris (partly signed), ills., printed in 320/ 500 (numb.) copies, orig. unif. boards. (150-250)  
- Vol. II spine splitting at spine-ends
- 4790 **Fajlhauer, Henryk (1942-1998).** Lot of ±60 ex libris, all etchings, signed in pencil and tipped onto mounts. (300-500)  
= Including a few erotic.
- 4791 **Felix, Karol (b.1961).** Lot of ±80 ex libris, all col. etchings and aquatint, 1985-1998, all signed, dated and numb. in pencil. (300-500)
- 4792 **Feszt, Laszlo (b.1957).** Lot of ±30 ex libris, mainly (col.) etchings (w. aquatint), all signed in pencil. (50-70)
- 4793 **Fingesten, Michel (1884-1946).** "Ex libris Eug. Strens". Handcol. etching and drypoint, 16x9,2 cm., signed and "probedruck" in pencil.  
= SEE ILLUSTRATION PLATE XXXIX.  
AND 23 other ex libris by the same (incl. 9 posthumous prints), 7x signed in pencil. (300-500)  
= Including 4 ex libris printed on 2 sheets, signed and "Probedruck" in pencil.
- 4794 - -. (Portrait of Walter von Zur Westen). Etching and drypoint, 24,7x20 cm., signed in pencil. - IN: W. VON ZUR WESTEN, *Meine Sammlung* (Berlin, 1931, ills., plates loosely inserted in rear pocket, printed in 160 numb. copies, orig. wr., folio). (100-150)
- 4795 **Fleissig, Viteszlav (1893-1955).** Ex libris eroticis 1929. N.pl., the artist, 1929, signed linocut title leaf, 6 linocut ex libris, tipped onto mounts, all signed in pencil, loosely inserted in orig. paper portfolio w. giltlettered title label on frontcover. (60-80)
- 4796 **[France]. Havermans, X.** *L'Ex-Libris moderne en France.* (Premier), troisième/ quatrième Serie. Paris, Xavier Havermans, 1921-?, 3 vols., plates (various techniques), printed in 165 numb. copies, orig. wr.  
= I.a. plates by Georges Aurier, Robert Bonfils, Auguste Brouet (etching), Maurice Denis, Gabrielle Faure, Lébédoff, Chas Laborde, J.E. Laboureur, Kiyoshi Hasegawa, Delignères, Raphael Drouart and L. Jou.  
AND 2 others. (70-90)
- 4797 **French, Edward Davis (1851-1906).** Lot of 29 ex libris, all engravings, 1x signed in pencil. - AND 24 engraved ex libris by G.T. FRIEND, 2x signed in pencil. - WITH a cyclostyled worklist of the ex libris by G.T. Friend. (100-150)
- 4798 **French, M.B.** Edwin Davis French. *A Memorial. His Life. His Art.* New York, privately printed, 1908, XIII,(1),95p., 2 fotogr. portraits, copper engr. title vignette and 13 (book)plates by EDWARD DAVIS FRENCH, printed in 475 numb. copies (425), orig. hcl.  
= Contains an oeuvre catalogue. With an AUTOGRAPH SIGNED LETTER by Edwin Davis French tipped-in on first blank and a loosely inserted AUTOGRAPH SIGNED LETTER by the same to a mr. Sherborn (the artist?).  
**Clipston Sturgis, R.** Book-plates by Frederick Garrison Hall. Boston, The Troutsdale Press, 1905, (12)p., various (engr.) plates, orig. boards. - AND 1 other: W. HOWE DOWNES, *Bookplates selected from the works of Edmund H. Garrett* (Boston, 1904, helio-engr. plates, ills., orig. boards. "Presentation copy"). (100-150)
- 4799 **[Ga-Gz].** Lot of ±220 ex libris, various techniques, all 20th cent., partly signed in pencil. (100-150)  
= I.a. by J. Galitsin, M. Gavrichkov, Graziené, P. Gregoire, K. Grigaliunas, Gardeta, V. Gatti, H. Glowacka, Lea Goovaerts, V. Gouzeniouk, B. Gozzo, P. Gregoire, A. Gross.
- 4800 **Gaudaen, Gerard (1927-2003).** "Ex libris Pim Zwiers" (female nude reclining in a chair with her legs up). Original design for the bookplate, cm., pencil. - WITH the engraving after the design. **Idem.** (A line of 6 devils walking with erect penises). Original design for a vignette, pencil, cm. - WITH: the woodcut after the print in 2 diff. colours. - AND WITH a print



combining the two prints above together, woodcut and engraving, signed in pencil. **Idem.** "Ex libris C. van Vlijmen". Three diff. designs for the woodcut, pencil, each  $\pm 10 \times 6$  cm., 1x signed in pencil. - WITH: the final woodcut after one of the designs. - AND  $\pm 250$  ex libris and occas. graphics, wood/ linocut or engr., all but a few signed in pencil. (200-300)  
= Including erotic or with female nudes.

- 4801 **Gechev, Desislav (b.1972).** The Seven Deadly Sins. Seven etched ex libris, signed, titled and "53/57" in pencil. (70-90)
- 4802 **Geiger, Willi (1878-1971).** Exlibrisradierungen. Introd. R. Braungart. Munich, Bischoff & Höfle, 1908, 10 SIGNED etched ex libris, printed in 200 numb. copies, loosely inserted in orig. clothbacked portfolio w. giltlettered label, 4to. (100-150)
- 4803 - -. Lot of 13 ex libris, 11 (col.) etchings and 2 heliotypes, 12x signed in pencil. (70-90)
- 4804 **Gouzeniouk, Victor (b.1962).** Lot of 24 ex libris, etchings/ mezzotint (2x), all signed and numb. in pencil. (120-150)  
= Mostly classical mythology.
- 4805 **Grafika Chrudim 80.** Chrudim, 1980, 11 prints, various techniques, all signed in pencil.  
= I.a. lithographs and woodcuts by Karel Benes, Adolf Born, Vladimir Komárek, Pavel Roucka.  
AND 4 others similar: Grafika 1980, 1983, 1992 and 1999. (100-150)
- 4806 **Graphia Bulletin/ Graphia Tijdschrift voor Exlibriskunst/ Boekmerk.** Ed. L. Winkeler a.o. Year 1958-2024. Brussels/ Mechelen, 1958-2024, in loose issues, num. tipped-in (col.) plates, ill., orig. wr., 8vo/ sm. 4to. (100-150)  
= Contains numerous original specimens of ex libris (partly signed in pencil by the artists).
- 4807 **[Ha-Hu].** Lot of  $\pm 300$  ex libris, all 20th cent. (mostly 2nd half), various techniques, for a very large part signed in pencil. (200-300)  
= I.a. by Arend Hendriks, Horodisch Garman, M. Houra, R. Homan, P. Hampl, Haselbock, L. Hesshaimer, S. Heynemann, B. Hieke, M. Hiroko, E. van de Hoeven, W. Hofker, B. Holleman, M. Holowka, H. Horvath, E. Huber, S. Hüttergrund.
- 4808 **Hasková, Eva (b.1946).** Lot of  $\pm 60$  ex libris and a few occas. graphics, col. etchings and aquatint, all signed, numb. and dated "91" to "2019" in pencil. (150-250)
- 4809 **Hirsch, Karl Georg (b.1938).** Lot of  $\pm 100$  ex libris and a few occas. graphics, all woodengr., all signed and numb. in pencil. (250-350)
- 4810 **Horánek, Jaroslav (1925-1995).** Lot of 16 ex libris and 3 sm. graphics, all (col.) etchings and/ or engravings, all signed in pencil. - AND 7 duplicates. (100-150)
- 4811 - -. Lot of  $\pm 100$  ex libris, all colour silkscreens, signed in pencil or in pen and ink, incl. several duplicates. (200-300)
- 4812 **Horvath, Hermina (b.1953).** Lot of 26 ex libris, partly erotic/ nudes, various techniques, all signed in pencil. (70-90)
- 4813 **Hrapov, Sergei (b.1956).** Lot of  $\pm 80$  ex libris and a few occas. graphics, mostly mezzotints/ aquatints, all signed in pencil, including some duplicates. (100-150)
- 4814 **Hujber, Günter (b.1966).** Lot of  $\pm 50$  ex libris, various combined techniques (engraving/ drypoint/ etching), all signed and numb. in pencil. (200-300)  
= Mostly with female nudes, a few erotic.
- 4815 **[I-Ju].** Lot of  $\pm 190$  ex libris, mostly 20th cent., various techniques, mostly signed in pencil. (100-150)  
= I.a. H. Ilgenfritz, Isuki, E. Janssen, Z. Janvary, G. O. Janecek, Jilovsky, Joh. Jacobs, M. Jamar ( $\pm 40$ x), M. Jekpes ( $\pm 30$ x), Jurik, D. Jandova,

- 4816 **International Grafik. Tidsskrift for originalgrafik/ Zeitschrift für Originalgraphik.** No.1-30 (vol. 1-8). Fredrikshavn, Klaus Rödel, 1969-1980, 30 issues, num. orig. wood-, linocut., engr. plates by various artists, printed in 500 numb. copies, orig. unif. wr., large 4to, kept in 4 contemp. unif. cl. clamshell boxes. (60-80)  
= I.a. original prints by Archibald Bajorat, Ullrich Bewersdorf, Wilhelm Geissler, Miroslav Houra, A. Kalashnikov, Rudolf Koch, Ole Madsen, Seppo Mattinen, Jane Muus, Lou Strik, Yukari Ochiai, Herbert Ott, Karoly Varkonyi, Joseph Weiser, Italo Zetti.
- 4817 **Ivanov, Sergiy (b.1957).** Lot of  $\pm 70$  ex libris and sm. graphics many with erotic/ nudes, all etchings (and aquatint),  $\pm 1995$ -2015, all signed, numb. and dated in pencil, all tipped onto mounts. (300-500)
- 4818 **Jakovenko, Juri (b.1965).** Lot of  $\pm 290$  ex libris, mostly (hand)col. etchings and aquatint, various sizes, all signed, dated, titled and numb. in pencil. (1.500-2.500)
- 4819 - -. (The Zodiac signs). Lot of 11 (of 12) etched ex libris, all 14,7x11,5 cm., all signed, numb. "35/60" and "2008" in pencil. - AND 4 others by the same, also representing the zodiac signs, all signed in pencil. (100-150)
- 4820 **Jakovenko, Jurii (b.1965).** Alphabet. Complete series of 26 ex libris, col. etchings, all 17,5x11,7 cm., all signed, "43/60" and "2011" in pencil. (200-300)
- 4821 - -. Tarot. Complete series of 22 ex libris, all 19,5x12 cm., all signed, "40/60" and "2014" in pencil. (200-300)
- 4822 - -. Zodiac. Series of 12 ex libris, etchings, all 14,6x11,6 cm., all signed, "32/60" and "2008" in pencil. **Idem.** Four elements. Series of 4 ex libris, etchings, similar size as above, all signed, "46/60" and "2008". (150-250)
- 4823 **Jakstas, Vytautas (1935-1994).** Lot of  $\pm 90$  ex libris, mostly etchings, all but a few signed in pencil., incl. some duplicates. (80-100)  
= Some with erotic nature or female nudity.
- 4824 **Jakubowski, Wojciech (1929-2024).** Lot of  $\pm 500$  ex libris, for the greater part engr., for the greater part signed/ monogrammed in pencil. (300-500)
- 4825 **Jancovic, Robert (b.1958).** "Spoj". Col. etching and aquatint exlibris ,15,5x13 cm., signed, titled, "1999" and "49/70" in pencil.  
= Erotic ex libris for Henry F. Klein.  
AND  $\pm 40$  similar ex libris, sm. and occas. graphics by the same, incl. some w. erotic theme, incl. a few duplicates. (250-350)
- 4826 **Janeczek, Zbigniew (b.1946).** Lot of  $\pm 45$  ex libris, mostly (handcol.) etchings (1x mezzotint), all signed in pencil. (100-250)  
= Including a few erotic.
- 4827 **Jirincová, Ludmila (1912-1994).** Lot of  $\pm 70$  ex libris and  $\pm 50$  sm. and occas. graphics, mostly etchings and lithographs, for the greater part signed in pencil. - WITH a small archive w. a few sm. publications on the artist (partly signed by her), 3 photograph portraits and  $\pm 20$  AUTOGRAPH SIGNED LETTERS and PICTURE POSTCARDS addressed to the collector and publisher Herber Blokland. (300-500)
- 4828 **Jirka, Jiri (b.1953).** Lot of  $\pm 30$  ex libris, all (col.) etchings and aquatint, all signed and numb. in pencil. (70-90)
- 4829 **Jong, Maarten de (1922-1990).** Album containing 12 tipped-in ex libris and occas. graphics, various techniques, all signed (and numb. etc.) in pencil (1x signed on album leaf), index leaf tipped onto lower pastedown, orig. cordbound boards. (50-70)  
- Album lvs. partly loose(ning).  
= With woodengr. ex libris by Italo ZETTI ("Ex libris M. de Jong Jr.") tipped onto upper pastedown.

- 4830 **Jordanov, Julian (b.1965).** The 12 labours of Hercules. Complete series of 12 etchings, all signed, titled and "2011" in pencil. (200-300)
- 4831 **Journal of the Ex Libris Society.** Ed. W.H.K. Wright. Vol. 1-18. London/ Plymouth, A. & C. Black/ W.F. Westcott, 1891-1905, 18 vols., num. (engr.) exlibris/ plates, ill., orig. dec. cl.  
= Fine complete set. (300-500)
- 4832 **Jürgens, Harry (b.1949).** (Erotica). Lot of 22 ex libris, all etchings, all signed and numb. in pencil. (200-300)
- 4833 - -. Lot of ±230 etched ex libris, incl. some duplicates, all signed and numb. in pencil.  
= I.a. classical scenes, death, Reinecke Fuchs and sagas and myths. SEE ILLUSTRATION PLATE XL. (300-500)
- 4834 **[Ka-Ku].** Lot of ±600 ex libris, mostly 2nd half 20th cent., various techniques, mostly signed in pencil. (300-500)  
= I.a. by J. Kantorkova, R. Kaljo, A. Kens, B. Kratky, L. Kuklik, Elly de Koster, Kisa, J. Katelieva, L. Kekesi, D. Kelbetchev, R.Keller, Knobloch, A. Kolb, Kollarik, V. Komarek, E. Kotrba, Kralova, Kubo.
- 4835 **Kábrt, J. (1920-1989).** Lot of ±35 ex libris and a few occas. graphics, col. etchings and aquatint, mostly signed, numb. and dated in pencil, each tipped onto mount. (70-90)
- 4836 **Kalashnikow, Anatolij (1930-2007).** Lot of ±650 ex libris, mainly (col.) woodcut/ woodengr., partly signed in pencil. (400-600)  
= Incl. a few erotic ex libris.
- 4837 **Kalinovich, Konstantin (b.1959).** Lot of ±60 ex libris, mostly etchings (a few woodengr.), all signed (and mostly numb.) in pencil. (600-800)  
= SEE ILLUSTRATION PLATE XL.
- 4838 **Kaljo, Richard (1914-1978).** Lot of ±100 ex libris, all but a few woodcuts, partly signed or monogrammed in pencil, partly of erotic nature. (80-100)
- 4839 **Kavan, Jan (b.1947).** Lot of ±40 ex libris, mostly etchings, a few lithogr., all signed in pencil, = Including some erotic ex libris. (100-150)
- 4840 **Kens, Andrij (b.1958).** Lot of ±50 ex libris, all but one etchings, all signed, numb. and partly titled in pencil. - AND ±15 duplicates. (70-90)
- 4841 **Kerin, Hristo (b.1966).** Lot of ±30 ex libris, all etchings, a few w. handcolouring, all signed, titled and numb. in pencil. (150-250)
- 4842 **Kirnitsky, Sergey (b.1974).** Lot of ±50 ex libris and occas. graphics, all col. etchings, all signed, dated and numb. in pencil. (150-250)  
= Including some erotic or with female (semi)nudes.
- 4843 **Kisarauskas, Vincas (1934-1988).** Lot of over 200 ex libris and occas. and sm. graphics, num. duplicates, various techniques (mostly wood/ linocut and etchings), mostly signed in pencil. - WITH a few AUTOGRAPH LETTERS SIGNED by the artist to the collector Herber Blokland. (150-250)
- 4844 **Kislinger, Max (1895-1983).** (Erotica). Lot of 29 erotic ex libris, handcol. woodcut and "Schabtechnik", all signed in pencil. (150-250)  
= SEE ILLUSTRATION PLATE XL.
- 4845 - -. Lot of ±250 ex libris and occas. and sm. graphics, all woodcut, mostly handcol., various sizes, for the greater part signed in pencil. - WITH a few illustrated AUTOGRAPH SIGNED LETTERS and postcards, addressed to fellow artist WIM ZWIERS. - ADDED: A. GASTMANS and L. WINKLER, Der Kuenstler Max Kislinger, zum 70. Geburtsdag (Antw., 1965, 14 ex-libris by various artists and in various techniques, tipped onto paper mounts, orig. wr.). (250-350)
- 4846 **Kisza, Herbert (b.1943).** Lot of ±140 ex libris and one sm. print, col. etchings and aquatint, incl. duplicates, all signed and numb. in pencil. (300-500)



- 4847 **Klucik, Peter (b.1953)**. "Ex libris Benoît Junod". Etching, 19,5x14,5 cm., signed, "59/100" and "1996" in pencil.  
= SEE ILLUSTRATION PLATE XL.  
AND 4 etched ex libris/ sm. graphics by the same, all depicting phantasy animals, all signed in pencil. (100-150)
- 4848 **Kmieliauskas, Antanas (1935-2019)**. Lot of ±120 ex libris, col. relief prints, all signed in pencil, incl. a few duplicates. - AND various documents on the artist. (300-500)
- 4849 **Knap, Miroslav (b.1973)**. Lot of 24 ex libris, all (hand)(col.) etchings, all signed, numb. and "1998" to "2006" in pencil. (100-150)
- 4850 **Kocak, Peter (b.1961)**. Lot of ±30 ex libris and an occas. graphic, mostly (col.) etchings and a few mezzotints, all signed and numb. in pencil. - AND a few duplicates. (150-250)  
= Incl. a few erotic ones.
- 4851 **Komáček, Marián (b.1959)**. Lot of ±70 ex libris and a few sm. graphics mostly col. etchings and aquatint (a few col. lithogr.), all signed, titled and numb. in pencil. (200-300)  
= With an opus list of (all/ most) ex libris by the artist.
- 4852 **Koster, Elly de (b.1948)**. Lot of ±70 ex libris, all (handcol.) etchings, all signed in pencil. (80-100)  
= Themes are i.a. female (erotic) nudes, animals and birds.
- 4853 **Krátký, Bohumil (1913-2005)**. Lot of ±150 ex libris and a few occas. graphics, etchings/ col. lithographs, incl. a few duplicates, all but a few signed in pencil. (100-150)
- 4854 **Krebs, Otto (1879-1955)**. Otto Krebs. (Ex libris). Basel, Bertschi, 1914, text part: (6)p., mounted woodcut portrait in 2 shades of grey, orig. wr.; plates: 12 col. woodcut ex libris, tipped-onto mounts, printed in 120 numb. copies (100), together loosely inserted in orig. vellum backed dec. board portfolio, 4to. (80-100)  
- Sl. foxed.
- 4855 **Kublik, Jochen (b.1962)**. (Alice in Wonderland). Lot of 5 (of 12) colour etched and aquatint ex libris, all signed "J. Kublik", "2016" or "2017" and printed in 100 Arabic numb. or (2x) Roman numb. copies. - AND 24 others by the same, col. etchings or (col.) mezzotint, all signed in pencil. (150-250)
- 4856 - -. "Exl. Xotaris" (Erato, Urania, Melpomene). Three col. mezzotint ex libris, 16,5x12,5 (or vice versa) cm., all signed "J. Kublik 2017/ 2018" and "a/p" and "XIV/ XV" (2x) and "X/ XV" in pencil. - AND 18 similar ex libris by the same, all showing female nudity. (150-250)
- 4857 **Kulhanek, Oldrich (1940-2013)**. Lot of 3 ex libris, all etchings, all signed in pencil (1x dated "1980"), all monogrammed in the plate (1x also "77"). (100-150)  
= For N.A. Bakx (printed in purple and black), Walter Humplstätter (printed in purple and black) and Johan Souverein (printed in brown and black),
- 4858 **Kulhánek, Oldrich (1940-2013)**. Lot of 6 erotic ex libris, 4x col. lithogr. and 2x etched, various sizes, all signed in pencil. (200-300)
- 4859 - -. Lot of 12 ex libris, 10 (col.) lithogr. and 2 cliché prints, all signed in pencil. (150-250)
- 4860 - -. Lot of 20 ex libris, all (col.) etchings, all signed in pencil. (400-600)  
= SEE ILLUSTRATION PLATE XLI.
- 4861 - -. (Portraits). Lot of 26 ex libris, 11x lithogr. and 15x etched, all signed in pencil. (500-700)  
= Portraits of i.a. Martin Luther, Albin Brunovski, Wenceslas Hollar, Hieronymus Bosch, Albert Einstein, Spinoza, Vivaldi, Sandro Botticelli, William Shakespeare and Henri de Toulouse-Lautrec (etched). SEE ILLUSTRATION PLATE XLI.
- 4862 **Kulhánek, Stanislav (1885-1970)**. Lot of 34 ex libris and 2 occas. graphics, all but two etchings (1x woodcut), partly signed in pencil. (100-150)

- 4863 **Kunst, Adolf (1882-1937)**. "Ex libris Johanna Schneider". Etching and drypoint, printed in black and red, 16x12 cm., signed "Kunst" in pencil (sl. foxed). - AND 14 others by the same, mostly etchings, for the greater part signed in pencil. (100-150)
- 4864 **Kuyper, Anneke (b.1942)**. Lot of  $\pm 100$  ex libris, all but a few (col.) etchings, all signed in pencil, incl. some duplicates, earlier states and colour variants. (200-300)  
= I.a. earlier states and proofs of the ex libris for Pim Zwiers showing the portrait of Pam Rueter.
- 4865 **[La-Lz]**. Lot of  $\pm 250$  ex libris, various techniques, all 20th cent., for a large part signed in pencil. (100-150)  
= I.a. by Labots, Dick van Luyn, Peter Lazarov, Leberoni, L. Löhms.
- 4866 **Il Lago di Como. Sedici incisioni originali**. Como, Edizioni B.N.E.L., 1968, (6) text lvs. (incl. title), 16 engravings (various techniques), printed in 350 numb. copies, signed by 4 artists, orig. wr., kept in orig. board portfolio, folio. (60-80)  
- Joints sl. dam.  
= XII congresso internazionale dell' exlibris C.I.E.L. With engravings by Lino Bianchi Barriviera, Stefania Bragaglia Guidi, Mario Calandri, Augusto Cernigoj, Amleto Del Grosso, Antonio Pettinicchi, Tranquillo Marangoni, Carmela Pozzi, Jolanda Schiavi, Giacomo Soffiantino, Virgilio Tramontin, Gianluigi Ubaldi, Remo Wolf (2 engravings) and Italo Zetti.
- 4867 **Lazarov, Peter (b.1958)**. Lot of  $\pm 80$  ex libris and occas. graphics, mostly woodengravings, a few etchings/ engravings/ digital prints, for the greater part signed in pencil. (100-150)  
= Including erotic ex libris. With a few small publications on the artist.
- 4868 - -. Lot of  $\pm 250$  ex libris and occas. graphics, mostly woodengravings, a few etchings/ engravings/ digital prints, for the greater part signed in pencil, incl. various duplicates. (300-500)  
= Including erotic ex libris with i.a. an ORIGINAL design (2x, in pencil and in blue pen) of an ex libris for Pim Zwiers.
- 4869 **Le Campion, Valentin (1903-1952)**. ("Vices & Vertus"). Series of 12 woodengravings, all  $\pm 15 \times 11$  cm., all signed in pencil,  $\pm 1938$ . - WITH a woodengr. ex libris "Vices Vertus" by the same, also signed in pencil. (200-300)  
= The series show the six virtues and the six vices. From the collection of C.J. Asselbergs and before that from Eugene Strens.
- 4870 **Lebeau, Chris (1878-1945)**. "Chris Lebeau. Dit boek is van mij". Woodcut ex libris, 6x9 cm., signed "Chris Lebeau aug 1917" and "handdruk" in pencil. **Idem**. "Ex libris Prof. Mr. R.P. Cleveringa". Woodengr. ex libris, signed in pencil. (300-500)  
= Ex libris for professor Rudolf Cleveringa, who gave the famous speech in which he criticized the German authorities for firing his Jewish colleagues at the Leyden University in 1940.  
AND 32 other ex libris by the same, partly signed in pencil, i.a. for Prof. dr. H.N. ter Veen.  
= SEE ILLUSTRATION PLATE XLII.
- 4871 **Liesler, Josef (1912-2005)**. Lot of  $\pm 80$  ex libris and a few occasional graphics, various techniques (for the greater part col. lithogr./ etchings), all but a few signed in pencil. (100-150)
- 4872 - -. Lot of  $\pm 100$  ex libris, etchings/ col. lithographs or silkscreens, all but a few signed in pencil. (120-150)
- 4873 **Lipinsky, Sigmund (1873-1940)**. "Ex libris M. Wirth". Etching, 17,2x9 cm., signed "S. Lipinsky" in pencil, monogrammed "SL 18" in the plate. - AND 3 others by the same, "Ex Libris Lotte Wirth" (signed in pencil), "Ex libris Zdenka Hanfstängl" (signed and "6/XL" in pencil) and "Ex-Libris Adolf Wilhelm" (not signed). (300-500)  
= SEE ILLUSTRATION PLATE XLI.
- 4874 **Liugaila, Marius (1953-2013)**. Lot of 17 ex libris, etchings (w. aquatint), all signed and numb. in pencil. (200-300)  
= SEE ILLUSTRATION PLATE XLI.
- 4875 **Löhms, Lembit (b.1947)**. Lot of  $\pm 190$  ex libris and occas. graphics, mostly engravings and woodengravings, all but a few signed in pencil. (250-350)  
= Including some very intricate prints and a few erotic.

- 4876 **Lot of ±120 miscell. ex libris**, various techniques, partly Art Nouveau, partly erotic, ±1890-2000. (100-150)  
= I.a. by Ernst Juch, Fritz Nettel, Bohumil Krátký, Carl Eeg, Karel Oberthor and Victor Guzeniuk.
- 4877 **Lot of ±230 ex libris**, various techniques, mostly loosely inserted in a modern album, i.a. by C. LEBEAU (13 SIGNED copies of his woodcut ex libris for "Joh. Tuyt"), J.F. DOEVE (with autogr. annot. on verso), H.G. KRESSE and M. MAUVE (3x signed). (50-70)
- 4878 **Luczak, Wojciech (b.1946)**. Lot of ±100 ex libris, woodcuts and etchings, all signed/monogrammed in pencil, for the greater part tipped onto mounts. (60-80)
- 4879 **Lukàvsky, Jaroslav (1924-1984)**. Lot of ±100 ex libris and a few occas. graphics, various techniques, the greater part woodengravings, all but a few signed in pencil, incl. duplicates. (70-80)
- 4880 **Lyukshin, Yuri (b.1949)**. Lot of ±80 ex libris, all (col.) etchings (w. aquatint), partly col. by hand, all signed in pencil. (400-600)
- 4881 **[Ma-Mu]. Lot of ±300 ex libris**, mostly (2nd half) 20th cent., various techniques, mostly signed in pencil. (150-250)  
= H. van Meulder, H. Metzler, Matza, B. Missieri, I. Molnar, A. Müller, J. Montijn, J. Maas, A. Mackova, P. Matanski, F. Mees, I. Mosele, R. Munzner, E. Musch, K. Musil, J. Mense, Z. Mutachiev, W. van der Meij, R. Michal, R. Michailov, Z. Milach, J. Mensing.
- 4882 **Maris, L. van and Montens, F.** Jan Krejčí. Oldřich Kulhanek. Overzicht van hun grafisch werk 1966-1974. Leyden, De Bange Duivel, 1974, (16)p., 2 etchings by J. KREJČI and O. KULHANEK, 98 plates, printed in 750 numb. copies, orig. wr., 4to. (60-80)  
= Contains a catalogue raisonné of the graphic works of both artists from 1966 up to 1974.
- 4883 **Martinescu, Marius (b.1970)**. Lot of 29 ex libris, all etchings, a few heightened w. gold paint, all signed in pencil. (80-100)
- 4884 **Masereel, Frans (1889-1972)**. "Dr. Med.m F. Koebner ex libris". Woodcut, 11x7,3 cm., signed and "1955" in pencil, monogrammed in the block. - AND 4 other ex libris and 3 occas. graphics by the same, 1x monogrammed and 1 signed in pencil. (100-150)
- 4885 **Melan, Petr (b.1947)**. Lot of ±50 ex libris and other sm. graphics, all etchings (w. aquatint/mezzotint), all signed in pencil, incl. some duplicates. (300-500)  
= Including a few erotic.
- 4886 **Mézl, Zdenek (1934-2016)**. Lot of ±100 ex libris and a few occas. graphics, mostly woodcuts, for the greater part signed in pencil. - AND several duplicates. (80-100)  
= Incl. a few erotic.
- 4887 **Michel, Karl (1885-1966)**. Lot of 19 ex libris, etchings/ drypoints/ woodcuts, 1913-1941 (all but two before 1926), all signed in pencil. - AND 7 occas. graphics by the same, partly signed. (50-70)  
= I.a. 5 etchings w. annot. "Zustandsdruck IX-X" in pencil and on large paper sheet.
- 4888 **Missieri, Bruno (b.1942)**. Lot of 28 ex libris, all (hand)(col.) etchings w. aquatint, all but one signed and numb. in pencil. (150-250)  
= Including erotic ex libris.
- 4889 **Mota Miranda, A.M. da (ed.)**. Ex-Libris. Encyclopaedia bio-bibliographical of the art of the contemporary ex-libris. Braga, Editorial Franciscana, 1985-2002, 30 vols., num. tipped-in exlibris (various techniques), richly illustrated, printed in 500/ 300 numb. copies, orig. unif. rexine w. plastic dustwr., 4to. (200-300)
- 4890 **Musil, Karel (b.1982)**. Lot of ±110 ex libris, etchings (w. drypoint/ mezzotint), all signed in pencil. (400-600)



- 4891 **Nelson, H.** Harold Nelson. His Book of Bookplates consisting of 24 original designs. Edinb., Otto Schulze, 1904, 24 plates, printed in 325 copies (25), orig. clothbacked dec. boards by H. NELSON.  
= One of 25 copies printed on Japanese and signed by the artist on the colophon. With loosely inserted the original printed order form. Comprises some stunning art nouveau designs.  
**Idem.** Reproductions of Twenty Five Designs for Book Plates by Harold Nelson. Ibid., idem, 1910, colophon leaf, printed in 150 signed and numb. copies, 25 ex libris mounted on plates, loosely inserted in orig. dec. cloth portfolio, folio. **Moring, Th.** One Hundred Book Plates engraved on wood by Thomas Moring. London/ New York, The de la More Press/ M.F. Mansfield & Co., 1901, (6),XXVp., 100 (tipped-on) woodengr. plates, orig. boards.  
- Rebacked.  
AND 2 others on/ by David BECKET and James GUTHRIE, both publ. by Otto Schulze. (80-100)
- 4892 **Nozdrin, Yuri (b.1949).** Lot of ±110 ex libris, all (col.) etching (and aquatint), partly finished by hand, all signed in pencil. - AND some calligraphed AUTOGRAPH SIGNED letters by the artist. (500-700)
- 4893 **Ott, Herbert (1915-1987).** "Ex libris F. Beul". Original woodblock, 12,5x9x2,3 cm., signed and titled in the block. - WITH the woodcut ex libris, signed in pencil. - AND a small stack of ±70 ex libris, i.a. an orig. pencil design by Desirée ACKET for an ex libris for Jan RHEBERGEN, w. accomp. correspondence and ex libris by i.a. Lou STRIK, Bertil SCHMÜLL and Frank Ivo van DAMME. (70-90)
- 4894 **Preissig, Vojtech (1873-1944).** Lot of 17 ex libris and small graphics, various techniques, partly tipped onto mount. (40-60)
- 4895 **Premstaller, Ottmar (1927-2018).** Lot of ±60 ex libris and ±40 occas. graphics, for a large part monogrammed in pencil. - AND ±100 ex libris and a few occas. graphics by Herbert OTT (and a few by his son), mostly woodcuts, all signed in pencil. (70-90)
- 4896 **Radulescu, Alexandru (b.1949).** Lot of 57 ex libris, (colour) woodengravings and a few etchings (w. aquatint), all but a few signed in pencil.  
= With 4 orig. designs in pen/ pencil.  
ADDED: ±140 ex libris and a few occas. graphics by other artists. (50-70)  
= I.a. by S. Brandes, J. van den Brandt, H.S. Ott, F. Rud Larsen, R. Riess, L. Rietmann, V. Sergeiev and R. Slabbinck.
- 4897 **Rels, Armand (1874-1951).** Ex-libris composés par Arm. Rels. Brussels, X. Havermans and Misch & Thron, 1911, 65 [=67]p., tipped-in plates, printed in 500 numb. copies (475), orig. wr. **Robert, M.** Ex-libris d'Armand Rels, 2e Série. Ibid., X. Havermans, 1911 (=1913), (6)p., 24 tipped-on plates, loosely inserted, orig. wr.  
= A unique proof copy or "maquette de l'ouvrage". With SIGNED DEDICATION by the artist to the collector M. Stainforth with his bookplate on upper pastedown.  
AND 3 others. (80-100)
- 4898 **Riquer, A. de.** Ex-libris 1903. Pref. by Maurice Utrillo. Leipsic, the author, 1903, (6),X,(5)p., etched frontisp., 63 tipped-in orig. cliché/ etched/ engraved ex libris by A. DE RIQUER, orig. gilt cl. A. de Riquer, t.e.g., 4to.  
- Some foxing; owner's entry on first free endpaper.  
= Fine publication. (100-150)
- 4899 **Romanyshyn, Roman (b.1957).** "Alice". Complete series of 12 ex libris, col. etchings and aquatint, various shapes, w. blindstamp dec., each signed, titled, numb. and "2013" or "2016" in pencil. (200-300)  
= Alice in Wonderland.
- 4900 - -. "Alice 2". Complete series of 12 ex libris, col. etchings and aquatint, w. blindstamp dec., 16,5x10,3 cm., all signed, titled, numb. and "2017" in pencil. (200-300)  
= Alice in Wonderland.

- 4901 - -. "Book & Woman". "Woman and Book". "Angel and Book". Three col. etched and aquatint ex libris, all signed, titled, numb. and "2012" in pencil. **Idem.** "Woman of Beginning of End" "Woman of End of Beginning". Two col. etched and aquatint ex libris, both signed, titled, numb. and "2012" in pencil. **Idem.** "Kite". Three col. etchings and aquatint ex libris, all signed, titled, numb. and "2010" in pencil. (70-90)
- 4902 - -. The Continents. Complete series of 8 oval shaped ex libris, col. etchings and aquatint (1x w. blindstamp dec.), all signed, titled, numb. and "2011" in pencil. (100-150)  
= Africa, Antartica, Asia, Atlantica, Australia, Europe, North America, South America.
- 4903 - -. Erotic alphabet. Complete series of 26 ex libris, col. etchings and aquatint, all signed, titled, numb. and "2005" or "2006" in pencil. (600-800)  
= SEE ILLUSTRATION PLATE XLII.
- 4904 - -. Four elements. Complete series of 4 ex libris, col. etchings and aquatint, all 15x10,7 cm., signed, titled, numb. and "2004" (3x) and "2005" in pencil. (60-80)
- 4905 - -. The Four Seasons. Complete series of 4 ex libris, col. etchings and aquatint, 22x7,2 cm., signed, titled, numb. and "2009" (3x) and "2010" in pencil. (60-80)
- 4906 - -. The Four Winds. Complete series of 4 ex libris, col. etchings and aquatint, 13x13 cm., signed, titled, numb. and "2009" in pencil. (60-80)
- 4907 - -. Planetarium. Complete series of 11 ex libris, col. etchings and aquatint within blindstamp figures, all signed, titled, numb. and "2015" in pencil. (200-300)  
= Sun, Moon and 9 planets (incl. Pluto).
- 4908 - -. Safari. Complete series of 5 ex libris, col. etchings and aquatint, 13x15 cm., signed, numb., titled and "2013" or "2015" in pencil. (70-90)  
= Elephant, Giraffe, Lion, Tiger and Zebra.
- 4909 - -. Seas. Complete series of 4 ex libris, col. etchings and aquatint, all 13,5x13,7 cm., all signed, numb., titled and "2007" in pencil. (60-80)  
= The Yellow, Red, Blue and Black Sea.
- 4910 - -. The Seven Deadly Sins. Complete series of 7 ex libris, col. etchings and aquatint, all signed, titled, numb. and "2008" or "2009" in pencil. (100-150)
- 4911 **Rueter, Pam G. (1906-1998).** Lot of ±600 ex libris and occasional graphics, mainly woodengravings, incl. some duplicates, partly signed in pencil. - WITH some AUTOGRAPH SIGNED letters by the artist. (250-350)
- 4912 **Schutt-Kehm, E.** Exlibris-Katalog des Gutenberg-Museums Vol. 1 and 2. Wiesbaden, Claus Wittal, 1985-2003, 2 parts in 3 vols., 464; 718,(2); 736p., num. ills., orig. (unif.) cl., large 8vo. **Wittal, C.** Eignerverzeichnis zum Exlibris-Katalog des Gutenberg-Museums 1. Teil. Ibid., idem, 1985, 65p., orig. wr. - AND 2 others in 5 vols., i.a. K. WITTE, Exlibris Monogrammlexicon (Frederikshavn, 1984-1993, 4 vols., orig. unif. wr. Contains thousands of monograms). (50-70)
- 4913 **Shurmelev, Fedor (b.1991).** Lot of 34 ex libris, (tinted) etchings, all but a few w. aquatint, partly w. handcol., all signed, titled and numb. in pencil, 2016-2019. (250-350)  
= Including a few duplicates.
- 4914 **Siekman, Har (1928-2024).** Lot of ±50 ex libris, various (col.) techniques, all signed and for the most part numbered in pencil. - WITH an AUTOGRAPH SIGNED letter by the artist. (150-250)
- 4915 **Smetanová, Katarína (b.1964).** Lot of 37 ex libris, (col.) etchings and lithographs, all signed and numbered in pencil. (150-250)

- 4916 **[Souverein, Johan].** Collection of over 200 different ex libris, all created for Johan Souverein, by various artists, various techniques and sizes, w. a few duplicates, all kept in unif. rexine albums. (150-250)  
= With a cyclostyled list. By numerous European artists, i.a. G. Hirsch, Jirincova, L. Kaspar, Kabrt (with an original design in pencil !), Pilecek, Pauwels, Suchanek.
- 4917 **Spronk, Ank (1919-2010).** Lot of ±60 ex libris and a few small prints, all (col.) etchings w. aquatint, mostly signed in pencil. (60-80)
- 4918 **Steenvoorden, Ab (1933-2010).** Lot of ±100 ex libris, all (col.) etchings, all signed in pencil. (100-150)
- 4919 **Strik, Lou (1921-2001).** Lot of ±180 ex libris, occasional- and small graphics, various techniques, partly signed in pencil. (100-150)
- 4920 **Suchánek, Vladimír (b.1933).** Lot of ±110 ex libris, col. lithogr., all signed (and numb.) in pencil, a few erotic. (700-900)
- 4921 **Sustov, Roman (b.1977).** Lot of 10 ex libris and occasional graphics, all etchings, all signed and partly numbered in pencil. - WITH some AUTOGRAPH SIGNED sentiments from the artist. (250-350)
- 4922 - -. Lot of 10 ex libris, 7x col. lithograph, 3x etching (w. aquatint/ w. gold details), all signed and numbered in pencil. (250-350)
- 4923 - -. Lot of 10 ex libris, all etchings (w. aquatint), all signed and numbered in pencil. (250-350)
- 4924 - -. Lot of 10 ex libris, all (col.) etchings, incl. 1 duplicate (w. added gold details), all signed and numb. in pencil. (250-350)
- 4925 - -. Lot of 10 ex libris, all (col.) etchings (w. aquatint), incl. 1 duplicate in a different state, all signed and numb. in pencil. (250-350)
- 4926 - -. Lot of 10 ex libris, all (tinted) engr. (w. aquatint), all signed and numb. in pencil. (250-350)  
- One print w. two creases in blank margins.
- 4927 - -. Lot of 10 ex libris, various techniques, all signed and numb. in pencil. (250-350)
- 4928 - -. Lot of 10 ex libris, all (col./ tinted) etchings (w. aquatint), all signed and numb. in pencil. (250-350)
- 4929 - -. Lot of 11 ex libris, all (col./ tinted) etchings (w. aquatint), all signed and numbered in pencil. (250-350)
- 4930 - -. Lot of 11 ex libris, various techniques, some tinted/ col., all signed and numbered in pencil. (250-350)
- 4931 - -. Lot of 11 ex libris, all etchings (w. aquatint), all signed and numbered in pencil. (250-350)
- 4932 - -. Lot of 12 ex libris, various techniques, some col., incl. 1 duplicate (w. added gold details), all signed and numbered in pencil. (300-500)
- 4933 **Tauber, H.** Max Klingers Exlibriswerk. Wiesbaden, Claus Wittal, 1989, 200p., ill., printed in 600 copies, orig. cl.  
= Contains an ex libris oeuvre list.  
AND ±40 other works on ex libris artists, mostly containing lists of their ex libris works, i.a. Nico Bulder, M. Fingesten, Willi Geiger, E. Schoner, Hans Ranzoni, Alfred Kubin, Max Kislinger, Antoon Vermeylen, Friedrich and Johannes Britze, Alfred Cossmann, Albin Brunovsky, Victor Stuyvaert, Pam Rueter, Tranquillo Marangoni, Heinrich Vogeler, Martin E. Philipp, Georges Hantz, Karel Zeman, Jean Morisot, Reinhold Nägele, Rose Reinhold and Emil Orlik. (150-250)



- 4934 **Timoshenko, Evgenia (b.1980)**. Apollo and the 9 muses. Complete series of 10 ex libris, all etchings and aquatint, 13,5x10 cm., monogrammed, titled, "15/50" and "2011" in pencil. (80-100)
- 4935 **Vén, Zoltan (b.1941)**. Lot of ±70 ex libris, all (col.) etchings, all signed and numb. in pencil. (150-250)
- 4936 **Vermeylen, Antoon (1931-2012)**. Lot of ±150 ex libris, various techniques, partly signed in pencil. - WITH: LUC VAN DEN BRIELE (ed.), Antoon Vermeylen ex-libris werkljst. N.pl., P+F Dirix, 1996, 46,(1)p., ills., orig. wr. With signed dedication by Antoon VERMEYLEN. (30-50)
- 4937 **Vlijmen, Lies van (b.1935)**. Lot of ±100 ex libris and some occasional graphics, all (col.) etchings, all signed, mostly numbered and partly titled in pencil. - AND 10 heliogravures by COR VAN VLIJMEN. (300-500)
- 4938 **Wegmann, A.** Schweizer Exlibris bis zum Jahre 1900. Zürich, Verlag der Schweizer Bibliophilen Gesellschaft, 1933, 2 vols., XII,403,(4); XII,432p., 76/ 59 plates w. num. ills. (incl. a few engr. plates), 849/ 1353 heraldic ills. on plates, printed in 600 numb. copies (300), orig. unif. cl., large 4to.  
= Superb work, containing 8216 entries for owners, supralibros, coats-of-arms etc., with index on artists, coats-of-arms and mottos.  
**Gerster, L.** Die Schweizerischen Bibliothekzeichen. Kappelen, the author, 1898, 327p., etched plates, ills., modern cl. w. the orig. paper covers laid down, large 4to. - AND 1 other: E. STICKELBERGER (ed.), Schweizerische Blätter für Exlibris-Sammler. Year 3 (Zurich, 1904, num. ills., orig. dec. cl., 4to). (80-100)
- 4939 **Werkman, Hendrik (1882-1942)**. Ex libris P.J. Hiemstra. Bookplate, (1936), 11,5x7,8 cm., printed in blue, red, brown, yellow and black. (70-90)  
- Fine. = Dekkers/ Van der Spek/ De Vries G-200; Cat. Hot Printing [dated erroneously] 23/28-g2.
- 4940 **Werner, Josef (b.1945)**. Deadly Sins. Complete series of 7 ex libris, all colour etchings and aquatint, all signed in pencil, variously numb., orig. chemise. (70-90)
- 4941 - -. The Four seasons. Complete series of 4 col. etched and aquatint ex libris, all signed and numb. "6/50" in pencil. (50-70)
- 4942 **Zuev, Vladimir (b.1959)**. Lot of ±170 ex libris and sm. graphics, mixed techniques, partly w. gold, all signed in pencil, 1996-2020. (1.500-2.500)  
= One of the largest collections in the world of ex libris by this artist. With a printed opus list of the ex libris. SEE ILLUSTRATION PLATE XLII.
- 4943 - -. Seven deadly sins. Complete series of 7 ex libris, etchings w. aquatint, 14,2x9,8 cm., signed and numb. in pencil. (100-150)
- 4944 **Zwiers, Wim (1922-2019)**. Lot of ±100 ex libris and ±40 sm. and occas. graphics, incl. erotic ex libris, various techniques (engravings, etchings, woodengravings and -cuts, digital), the greater part signed in pencil, 1945-2000. (80-100)

## SCULPTURES and CERAMICS

- 4945 **Anonymous (20th cent.)**. (Seated woman). Bronze sculpture, 22x10x14 cm. (60-80)  
= Showing resemblance to the style of Han Rådecker.
- 4946 **Baj, Enrico (1924-2003)**. L'ultimo dei generali. Col. and gold decorated ceramic plate w. attached military medal, badge, ribbon and beads, Ø 30,5 cm., signed "baj" in the image and on verso, numb. "1267/3000" on verso, Edizione Ceramica Franco Pozzi, Gallarate, 1968. (150-250)  
- Some sm. scratches in margins.  
= With the accomp. booklet ((21)p., ills. (1 col.), orig. wr., narrow 8vo). SEE ILLUSTRATION PLATE XLIII.

- 4947 **Beerendonk, Theo (1905-1979)**. Sculptuur, ijzer. Sculpture, red an black painted iron, 195x30x30 cm. (600-800)  
 = M. Couwenbergh, *Theo Beerendonk* (Rijswijk, 2020), 113: "Als een ijle blokkentoren bouwde Beerendonk deze sculptuur op uit allerlei kleine plaatjes ijzer (...)." (p.156). WITH a copy of the above mentioned reference work. SEE ILLUSTRATION PLATE XLIII.
- 4948 **Chiparus, Dimitri (1886-1947)**. (Dancer). Bronze sculpture, 33x14x14 cm., on a black marble base (totally measuring 45x14x14 cm.), w. signature "D.H. Chiparus", foundry mark "Bronze Garanti Paris J.B. Deposée" and "A1235" inscribed. (300-500)  
 - Crack in lower part of marble base.
- 4949 **Del Pezzo, Lucio (1933-2020)**. Piccolo arcobaleno. Multiple, chrome plated steel, 15x35x13,5 cm., produced in 75 numb. and signed (on sl. dam. ticket on the bottom) copies, Milan, Studio Marconi, 1971. (300-500)  
 - Fine. = SEE ILLUSTRATION PLATE XLIII.
- 4950 **Despiau, Charles (1874-1946)**. (Seated woman with her hand folded in her lap). Bronze sculpture, 27,5x9x12 cm., w. signature "C. Despiau" inscribed on verso. (600-800)
- 4951 **Leeuw, Harry de (b.1957)**. (Tower house). Sculpture, patinated bronze, 73 cm. (height), monogrammed on the feet. - AND another similar sculpture by the same, also monogrammed near the feet. (150-250)
- 4952 **Mari, Enzo (1932-2020) (?)**. (Brutalist cat). Sculpture, travertine stone, 24x14x5 cm., Fratelli Manelli, 1970's. (70-90)  
 = Can be used as bookend.
- 4953 **Monogrammist "CPB(?)" (20th cent.)**. (Seated woman). Bronze sculpture, 28x11x13 cm., w. monogram inscribed on bottom. (100-150)  
 = Without a base, intended to be placed on a shelf.
- 4954 **Monogrammist "MD" (20th cent.)**. (Female torsos). Two stone sculptures, 19x6x3 and 20x13x7 cm., both on a stone base, monogram carved in the base on verso. (100-150)
- 4955 **Monogrammist "VD" (20th cent.)**. (One half of an apple with a vagina inside). Bronze sculpture, 8x7,5x4 cm., w. monogram and "70" inscribed on bottom. (30-50)  
 - Stem of the apple sl. loose/ restored.
- 4956 **Norton, Wilfrid (1880-1973)**. (Madonna and child). Ceramic sculpture, 33x15x18 cm., monogrammed and "1927" on the bottom. (100-150)
- 4957 **Pallandt, Charlotte van (1898-1997)**. Albert Termote I. Bronze sculpture, 1984, 17x12x14 cm., on a granite stone base (totally measuring 21x12x14 cm.), w. monogram "CP" and foundry monogram "MS" inscribed on verso near lower edge. (1.500-2.500)  
 = Tegenbosch 158. Rare first sculpture of the Termote series, being the most modernist variant. SEE ILLUSTRATION PLATE XLIV.
- 4958 - -. De vriendinnen. Bronze, (1941), 23x20x10 cm., on a stone base (totally measuring 32x20x10 cm.), inscribed "Pallandt". (800-1.000)  
 = Tegenbosch 34.
- 4959 - -. Frederico Antonio Carasso. Bronze sculpture, 1969, 16x8x11,5 cm., on a granite stone base (totally measuring 24x8,5x11,5 cm.), w. monogram "CP" inscribed on verso at the level of the jawline. (1.200-1.500)  
 = Not in Tegenbosch, cast in the same year as the other Carasso portrait (Tegenbosch 143). Carasso was Van Pallandt's neighbour for years in Amsterdam. SEE ILLUSTRATION PLATE XLIV.
- 4960 - -. Klein portret van mevrouw Duintjer. Bronze, 1959, 19x12x12,5 cm., on a stone base, monogrammed. (1.000-1.500)  
 = Tegenbosch 99.
- 4961 - -. Kleine staande met voet vooruit. Bronze sculpture, ±1953, 22x13x6,5 cm., without "Pallandt" on the ground part. (1.000-1.500)  
 = Tegenbosch 58, edition of 12.

- 4962 - -. Moeder en kind. Bronze sculpture, 1967, 7x4x5 cm., w. monogram "CP" inscribed on verso near lower edge. (150-250)  
= Conform Tegenbosch 131, this cast seems to show the child without a head.
- 4963 - -. Staande met opgeheven handen. Bronze sculpture, 1952, 21x8,5x7 cm., w. monogram "CP" inscribed on verso near lower edge. (800-1.000)  
= Tegenbosch 56. The model for this sculpture was Truus Trompert.
- 4964 - -. (Standing woman with one hand on her head and the other to the side of her face). Bronze sculpture, 23x9x5 cm., w. monogram "CP" inscribed on verso near lower edge. (800-1.000)  
= Not in Tegenbosch (1978, 1st ed.).
- 4965 - -. Zittende met opgetrokken linkerknie. Bronze sculpture, 1952, 13x12x10 cm., w. signature "Pallandt" inscribed on verso near lower edge. (1.000-1.500)  
= Tegenbosch 60, edition of 10.
- 4966 **Picault, Émile (1833-1915)**. "La Science guidant l'Industrie". Bronze statuette, 51x19x16 cm. (inc. base), signature "E. Picault" inscribed on top of the base, title inscribed on front of the base. (400-600)  
= SEE ILLUSTRATION PLATE XLIV.
- 4967 **Rubinstein, Gerda (1931-2022)**. (Rooster with flapping wings). Sculpture, welded bronze, 51,8 cm. (height), monogram inscribed. (200-300)
- 4968 **Starreveld, Pieter (1911-1989)**. (Female nude seen from the back). Bronze relief, 34x17,5 cm. (200-300)
- 4969 **Telcs, Ede (1872-1948)**. (Portrait of Aaltje Noordewier Reddingius en profil). Sculpture, bronze, 25,5x18 cm., 1921, framed. (70-90)  
= Aaltje Noordewier (1868-1949) was an international renowned Dutch soprano and singing teacher.
- 4970 **Vlijmen, Lies van (b.1935)**. (Couple sitting in a window pane). Sculpture, handpainted and glazed earthenware, 37x28x9 cm., signature "Lies v. Vlijmen(?)" inscribed in lower right corner of front. (80-100)  
- One clumsily closed crack. = Intended as a hanging wall sculpture.
- 4971 - -. (Three singing ladies). Sculpture, handpainted and glazed earthenware, 32x15x15 cm., signature "Lies van Vlijmen" incised on verso near lower edge. (80-100)
- 4972 **Vlijmen, Lies van (b.1935) (style of)**. (Woman hiding three children underneath her robe). Sculpture, handpainted and partly glazed earthenware, 50x23x17 cm. (100-150)  
- Lacking a few chips of lower edge.
- 4973 - -. (Woman sitting on the ground). Sculpture, handpainted and partly glazed earthenware, 11x10x9 cm. - AND 2 other earthenware sculptures by other unidentified artists. (80-100)

## PHOTOGRAPHS

- 4974 **[Africa]. "Croisière noire, sud d'Alger, 28 Novembre l'année 1924, Lyon [sic] Poirier"**. Album containing 41 mounted snapshots (mostly 6x8 cm.) and 10 pencil drawings, first leaf titled in pen and ink and w. Citroën logo in watercolours, contemp. blindst. gilt green velvet album w. silver spine, corner pieces and lock, silver star on frontcover w. incised initials [in cyrillic?] "MPD", obl. large 8vo. (200-300)  
- Album sl. worn and partly sl. faded.  
= Private album of one of the members of the "Croisière Noire" expedition organized by Citroën in 1924-1925, led by Georg-Marie Haardt. Its goal was to establish a transport connection between the French colonies in Northern Africa to Madagascar. At the same time it was also an important marketing campaign for Citroën. The expedition was recorded in a silent film directed by Léon Poirier, released in 1926.



- 4975 **[Africa].** Lot of ±20 press photographs, 1962-1964, with press captions in French and Dutch on verso, published by Belga.  
 = i.a. "Nabij Koekavoe tracht een UNO-soldaat met een paar woorden Swahili de vriendschap te winnen van de kleine Kongeleesjes", "Dadelijk nadat op N'Kroemag een aanslag gepleegd was, die het leven kostte aan een politieman van zijn gevolg, boog de president zich over de man, die getroffen werd door de voor hem bestemde kogels" and "M. Joseph Kabamba, directeur de la Chancellerie au département des Affaires étrangères de Léopoldville (...) est arrivé samedi matin dans la capitale belge".  
 AND an album w. ±40 photographs of a journey from Syracuse to Egypt in 1935, various sizes (between 17,7x24,1 and 6x7,5 cm.), tipped onto mount in contemp. album. (50-70)
- 4976 **Album** containing 54 cabinet photographs, late 19th cent., contemp. embossed red mor. w. metal lock and decoration pieces. (40-60)  
 = Views of i.a. Switzerland, Germany and France.
- 4977 **Album** with ±290 albumen prints and photogr. picture postcards, ±1900-1920, mounted in contemp folio-sized album. (50-70)  
 - Few lvs. stained/ foxed.  
 = Miscell. collection, i.a. of Amsterdam, Bruges, Dinant, the Dutch Indies, Edinburgh, London, Queen Emma of the Netherlands and some picture postcards of smaller villages in the Netherlands (like Bennekom, Ginneken, De Steeg, Serooskerke and Vrouwenpolder).
- 4978 **Album** with ±360 (col.) photographic views, ±1930, titled "Prachtkalender Nederland in Beeld", Velsen, Nauta, mounted in contemp. album. (30-50)  
 = Views throughout the Netherlands, i.a. of Blokzijl, Bruinisse, Ellecom, Gaast, Kortenhoef, Koudekerk, Noordwijkerhout, Renesse, St. Maartensdijk, Tjummarm, Woudenberg and many others.
- 4979 **[Ambrotypes]. (Portrait of a little girl).** Ambrotype, ±1850-1860, sixth plate, within dec. leather covered wooden case, inside frontcover lined w. burgundy velvet, w. dec. gilt metal frame. - AND 16 other photogr. portraits: 13 ambrotypes, 2 tintypes, and one dry plate negative (cracked and sl. faded), 3x quarter plate, 6x sixth plate, 5x ninth plate and 2x differently sized (13x9 and 8,5x8,5 cm.). (80-100)
- 4980 **[America]. "San Francisco's Reception to the Belgians (...)"**. Panorama, gelatin silver print, ±1918, 17,4x108,6 cm., titled and signed by BOUSSUM PHOTO.  
 - Top right corner dam.  
 = Extremely detailed panorama of a reception in San Francisco for the Belgian Auto-Canons-Mitrailleuses (ACM) soldiers, who fought alongside the Russians during WWI.  
 AND 5 other panoramas, various techniques and sizes, i.a. of the Brooklyn Bridge and Honolulu. (70-90)
- 4981 **[Amsterdam and surroundings]. Herder, Dirk de (1914-2003).** (Reguliersgracht). Gelatin silver print, 1947, 30,4x23,8 cm., signed and "Amsterdam '47" in black ink on verso.  
 - Some minor scratches in lower centre. SEE ILLUSTRATION PLATE XLIV. (150-250)
- 4982 **[Amsterdam and surroundings].** Lot of 17 mounted albumen prints, ±1890, between 13,6x20,6 and 21x27 cm. (40-60)  
 - Five prints w. tears and/ or faded.  
 = Views of i.a. the Amstel Hotel and river, Dam Square, Open Havenfront, the Nieuwmarkt, Artis zoo, Moses and Aaron Church, Geldersekaade w. the Basilica of Saint Nicholas in the background, the Zuiderkerk, the old Stadsschouwburg, the Halvemaansbrug and the Kloveniersburgwal.
- 4983 **[Amsterdam and surroundings].** Lot of ±50 photographs, ±1900-1945, various techniques, various sizes (mostly around 22,5x28 cm.), some mounted onto board, some w. photographer's stamp on verso. (60-80)  
 = i.a. the rebuilding of the harbour in Amsterdam in 1945, the Nieuwmarkt, a crane in the water of the "Nederlandsche Scheepsbouw Maatschappij", a crowd in front of some canalhouses, the Prinsengracht and Leidseplein.
- 4984 **Andrea, Floris (b.1967).** "Moeder, dochter en schoenen". Gelatin silver print, 47,5x60 cm., signed "Floris Andrea 2002", titled and "2/9" in black pen. (100-150)
- 4985 - -. "Naar Degas". Gelatin silver print, 40,5x30 cm., signed "Floris Andrea" and "Voor Jeannette [Dekeukeleire]! Floris", titled, "1998" and "6/10" in pencil on verso. (70-90)

- 4986 **Anonymous (late 19th cent.).** "Exposition Universelle de 1889". Album with 50 mounted albumen prints, all 22x28 cm., all w. caption below image, orig. giltlettered hmo., a.e.g., obl. folio. (200-300)  
 - First print sl. foxed; final print waterstained in image (the 4 preceding prints sl. waterstained in lower margin of mount); a few prints sl. faded; otherwise contents fine. Upper hinge split; covers stained.  
 = Rich visual source of this very successful "exposition universelle" celebrating the 100th anniversary of the French revolution and providing the world with its grand legacy of the Eiffel Tower.
- 4987 **Anonymous (1st half 20th cent.).** (Group portrait with among others Peter Alma and Gerd Arntz in front of large isotype graphical boards). Gelatin silver print, 19,5x25,5 cm. (30-50)  
 = Probably a later print of a photograph taken in 1933 in Moscow. The other 3 men in the picture are "Korotkow", "Tschicherian" and "Schatow" according to the annotation by the consignor on verso.
- 4988 **Anonymous (1st half 20th cent.).** (Elephant riding a tricycle on the streets of Berlin). Press photograph, 17,5x24 cm., press caption (dated 4 March 1933) and stamp on verso.  
**Anonymous (1st half 20th cent.).** "Erbeuteter Flughörsapparat französischer Konstruktion, der Abwehrbatterien zu Feststellung von Fliegern dient". Photograph, 27,5x37,5 cm., titled in the print.  
 - Title cut loose. = World War I era anti-aircraft device.  
 AND 13 miscell. others, i.a. views of Madrid, Stockholm, a wild river near Imatra (Finland) and a press photograph showing a warehouse full of rubber tires in German occupied Minsk. (70-90)
- 4989 **Anonymous (late 20th/ early 21st cent.).** (An elderly woman carrying brooms on her back). Gelatin silver print, 22x29 cm., ±2000, titled and dated in Chinese (?) on passe-partout. - AND six similar sized prints from the same series. (50-70)  
 = Street scenes in China (?), i.a. people wearing traditional costume, men standing behind birdcages and a portrait of an elderly man. Two prints are identical but vary in technique (1x glossy, 1x matte).
- 4990 **[Architecture]. "Uitgevoerde Bouwwerken (...)"**. Four albumen prints, ±1900, mounted onto board w. printed title on mount, blindst. on recto by photostudio Wegner & Mottu (Amsterdam). (40-60)  
 - Board sl. foxed (4x).  
 = "Aartsbischooppelijk Seminarie Rijsenburg, te Driebergen." (17x23 cm.), "Villa de Brink, te Driebergen." (18x18,8 cm.), "Sigaren-magazijn van den Hofleverancier P.G.C. Hajenius, te Amsterdam." (24,3x19 cm.) and "Sociëteit de Grootte Club, te Amsterdam." (28x19,6 cm.).
- 4991 **[Aviation]. "20 HP Sablatnig - Sportflugzeug "K.E.1""**. Photograph, ±1920, 11,4x16,6 cm., "Sablatnig Flugzeugbau G.m.b.H." stamp and annotation (title) on verso. - AND 4 other photographs, all ±1920, similar size, i.a. "Neue deutsche Flugzeugtypen No. 13841 Von dem bekannten Flieger H. Grade erbautes Kleinflugzeug" (mounted letterpress ticket on verso) and "Jedem sein eigenes Flugzeug! Die Ortsgruppe Friedrichshain des Sturmvogel, des Flugverbandes der Werktätigen, hat ein Kleinflugzeug gebaut (...)" (mounted letterpress and cyclostyled ticket on verso).  
 AND 50 press photos, partly with (tipped-on) cyclostyled or manuscript captions on verso, between 15,1x9,4 cm. and 18,5x23 cm., ±1930-1950. (100-150)  
 = Incl. several portraits of racing pilots, (test)pilots, technicians and company directors on, in or near their aeroplanes. Some names: the Duchess of Bedford with Capt. Barnard and R. Little (record holder England-India and return), H.L. Brook, Ernie Clarke, A.E. Clouston, Marquess of Clydesdale, E.T. Courtney, Ruth Fontès, Bert Hinkler, D. Llewellyn and Mrs R.D.G. Wyndham, Tommy Rose (Cape to London record holder) and Karl Schwabe.
- 4992 **[Aviation]. "Une nouvelle aviatrice Mad.le Aboukaïa, qui courut sur les vélodromes des Arts Libéraux 1894-1895, de Buffalo, à Paris (...)"**. Photograph, 12,5x17 cm., cyclostyled text (in purple) for press on verso, copyright stamp "M. Branger" on verso.  
 = Famous pioneer French aviatrice, photographed seated in a Santos Dumont Demoiselle. Rare photograph. SEE ILLUSTRATION PLATE XLV.  
 AND 4 others, all similar size, i.a. "La nouvelle machine à voler de M. John Moisant en toile aluminium et acier" and a browned/ yellowed photograph of "L' 'Antoinette' après avoir été remorqué et amarré au contre torpilleur". (80-100)
- 4993 **[Aviation]. "Wren" Light Aeroplane**. Orig. photograph, ±1930, 19,5x24 cm., "English Electric Co. Ltd. Aircraft Works" stamped on verso.  
 - Manuscript caption on verso.

**(Giant Handley Page).** Orig. photograph, 11x15,5 cm.

= Contemp. manuscript caption on verso reading: "The Wing Span of this giant Handley Page is 127 feet."

**Curtiss jachtvliegtuig op Waalhaven.** Press photo, 12x22,6 cm.

- Manuscript caption and owner's name (Hegener) on verso.

AND 19 others of various aeroplanes (mostly bi-planes), mainly press photo's, various sizes, ±1920-1935, i.a. of "Supermarine Four Seater", "Dornier "Merkur", type Do.D.", "Avro Baby", the wreckage of the "Syrinx" (Short L.17 Scylla) and "Fairey III.F". (50-70)

- 4994 **[Aviation].** Lot of ±50 press photos, showing famous English airmen and airwomen, aircraft designers and industrialists and famous (royalty) passengers, various sizes, ±1930-1935, all with mounted press captions or annotations on verso. (100-150)

= Including fine photos of pilots just landed or being cheered on their return after finishing a record breaking trip. I.a. Tommy Rose (record holder London-Capetown and back, and a photo of him after his victory in the King's Cup Air Race 1935); C.W.A. Scott and Giles Guthrie (winners of the Portsmouth-Johannesburg air race); Lord Sempill, Sir Alan Cobham and Lady Cobham (great flight round Africa); H.L. Brook (record holder Australia-England in 1935); E.H. Fielden (the first Captain of the King's Flight); Commanders Sherren and E.G. Hilton (both killed in an accident during the King's Cup Air Race in 1937) and several photographs of Campbell Black and J.H. Macarthur (showing the parachutes which saved their lives when they crashed in Egypt during their record flight to Cape Town and back in 1935). Some famous passengers: prime minister Mac Donald, King George V and Queen at Empire Air Display, King George stepping out of his plane at Mildenhall, Sir Geoffrey de Havilland, Sir John Simon (foreign secretary under Ramsey Mac Donald), Sir Frederick Handley Page (of the Handley Page factory), Mr Miles and Whitney Straight (of the Miles Whitney Straight aeroplane) and the Duke and the Duchess of York on entering an Imperial Airways liner (the first flight of the Duchess).

- 4995 **[Aviation].** Lot of ±60 photographs of scenes on board aircraft carriers and showing various fighter aircraft with details of the gunner's cockpits or the gunner's position in the aircraft, between 10,5x6 cm. and 24x19 cm., mostly ±1940-1950 and mostly press photos w. stencilled clipping pasted onto back. (70-90)

= Including many pictures of aircraft carriers and planes active in Asian seas. Photographs show i.a. F-84 Thunderjets on board the U.S. Navy Aircraft Carrier "Sitkoh Bay", a Walrus seaplane landing on the deck of a carrier, various merchant ships converted into miniature aircraft carriers, H.M.S. Victorious, H.M.S. Formidable, a crash landing of a Seafire on a British carrier and a Fairy Swordfish flying above a carrier. Also incl. several British aircrafts, i.a. Wallace aircraft, Beaufighter, Fairy Firefly two-seater reconnaissance plane, Boulton Paul "Defiant" Mk1, and Blackburn "Roc".

- 4996 **[Aviation. Ballooning].** "Le ballon americain no.3 après un malheureux départ, déchire le filet du ballon no.12 (le Bruxelles) et du fait empêche ce dernier de prendre part à l'épreuve." Press photo, 19,5x13,5 cm., contemp. manuscript caption with date "Bruxelles le 23-7bre 1913" on verso.

- Vague horizontal fold; crossed out stamp on verso.

AND 9 other press photos, various sizes, ±1930, mostly showing (preparations for) ballooning races, i.a. at Berlin-Tempelhof (n.d.), Bitterfeld-Sachsen (n.d.), Münster (1930), Pittsburgh (n.d.) and Paris St. Cloud (1927). (100-150)

- 4997 **[Aviation. English aeroplanes].** Lot of ±75 press photos, various sizes (between 7,3x12,5 and 19,2x24,6 cm.), ±1930-1950, mostly with mounted cyclostyled press clipping or manuscript press caption on verso. (50-70)

- Incl. some reprints of photographs; a few with owner's entry of H. Hegener.

= Photographs of i.a. the following aeroplanes: The Beardmore Inflexible; Pterodactyl Mark IV; Armstrong Whitworth AW52; Fairey Battle monoplanes; Fairey P.4/34; Fairey Firefly F/R Mk1; Armstrong Whitworth AW52; Hawker "Sea Fury"; Supermarine Spitfire; Bristol Beaufort; Wellington III; Armstrong Whitworth Whitley heavy bomber monoplane; Handley Page monoplane bombers; Handley Page Hampden; Vickers Wellington monoplane and the Blenheim Bomber.

- 4998 **[Aviation. World War II.].** (D-ADAA Junkers Ju86 on show at an international aircraft exhibition). Photograph, 16x22,5 cm., ±1935. - AND ±180 other press photos and a few picture postcards, showing mostly British and German 1930s aircrafts and aircraft carriers, various sizes.

= I.a. the "Ark Royal", "Blackburn Firebrand", "Bücker Bü 131 Jüngmann", "Fieseler Fi 156", "Focke-Wulf Fw 189", "Heinkel He 111", "Henschel HS 123", "H.M.E. Carrier", "Junkers Ju 87" and "Messerschmitt Taifun".

AND an album w. 24 photographs and newspaper clippings about the Dutch aircraft factory "Fokker" and the unveiling of a commemorative WWII plate, honouring the people that died from the bombing of the factory. (100-150)



- 4999 **[Aviation. Zeppelins]. Album** with ±18 press photos and picture postcards, various sizes between 9x14 and 18,5x24 cm., ±1930, mostly with mounted cyclostyled press caption on verso.  
= Incl. several pressphotos of "Graf Zeppelin" and the interior of a zeppelin.  
AND ±230 mostly Dutch, English and German newspaper clippings, i.a. on the Hindenburg crash, Ferdinand Zeppelin, flight scenes and construction. (70-90)
- 5000 **[Aviation. Zeppelins]. Lot** of ±80 photos of airships, various techniques, various sizes (mostly around 18x23,5), some with mounted press captions or annotations on verso. (150-250)  
= Attractive lot w. a variety of mainly American airships from the 1920s-1930s, showing the construction, interiors and exteriors, i.a. "Akron" and sistership "Macon", "Baby Blimp", "City of Glendale", "Goodyear Blimp", "Graf Zeppelin", "Los Angeles", "LZ 120" and "TC13 Army Blimp". The "Akron" crashed during a thunderstorm in the sea near New Jersey in 1933. Out of the 76 crew members and passengers, only three survived. A year later, sistership "Macon" suffered the same fate by crashing into the sea near the Californian coast, sinking in Monterey Bay. SEE ILLUSTRATION PLATE XLV.
- 5001 **Batters, Elmer A. (1919-1997).** (Cindy Carter as a pin-up model). Gelatin silver print, 24x19,5 cm., with the green photographer's stamp "Elmer A. Batters" on verso. (70-90)
- 5002 **[The Beatles]. Lot** of 9 behind-the-scenes press photographs, partly taken during the filming of "A Hard Day's Night", 1964, ±19x24 cm.  
= I.a. a portraits of Paul McCartney and director Richard Lester, Paul posing with one of the dancers, George and Ringo on the train and John posing on set with George, Ringo and three women next to him, and one photograph of the Beatles with Henk van der Meyden. Some of these photos were used by Henk van der Meyden and Jan Langereis in their Dutch book "Yeah Yeah Yeah, Zo zijn de Beatles" (publ. 1964).  
AND 4 VHS (?) videotapes titled "Big Band and the Beatles", w. date on cover 1988 and misc. documentation about the publication of the Dutch book "Yeah Yeah Yeah, Zo zijn de Beatles" incl. correspondence about copyright, newspaper clippings, a few offsets of Beatles photos and designs for the book cover. (70-90)
- 5003 **[Belgium]. Lot** of ±220 photographs, ±1900, various techniques, various sizes, some mounted onto board.  
= I.a. views of Antwerp, Bruges, Brussels, a few portraits of Henri Lambert, some Belgian picture postcards and 17 later press photos (1950) w. a few photos of Auguste Piccard.  
AND an album w. 76 albumen prints, 8x13 cm., w. views of Antwerp, Blankenberge, Bruges, Brussel, Ghent and Mechelen. (70-90)
- 5004 **Berssenbrugge, Henri (1873-1959).** "Haven Enkhuizen met Dromedaris", early 20th. cent., bromide print, proof, 15,1x17,9 cm., signed in pen and ink and "Enkhuizen" in lower margin. "Haven Hoorn met Hoofdtoren", bromide print, proof, 22,6x16 cm., signed in pen and ink and "Hoorn Hoofdtoren" in lower margin.  
AND 97 other photographs, ±1900-1930, various sizes (between 5,5x8,5 cm. and 20x27,2 cm.). (50-70)  
= Several views of European cities, i.a. Aix-les-Bains, Berchtesgaden, Cologne, Dresden, Florence, Middelburg, Nuremberg, Paris.
- 5005 **Bijlard, Willem (1875-1940).** Two folio-sized folders with 34 mounted photographs, ±1900, all ±22x15 cm., w. mounted captions on verso and each w. mounted index inside of folders. (100-150)  
- Missing 4 photographs (originally 38 photographs).  
= All of works by architect W. Bijlard (Utrecht), i.a. before and after the construction of his buildings and a few architectural drawings. Buildings mostly in Utrecht but also some in Soest, Voorburg and Hooglaeren.
- 5006 **Blanca, Paul (1958-2021).** "Mamma". Two gelatin silver prints, 22,5x15/ 22,5x22,5 cm., both signed "Paul Blanca", 1x titled and 1x "23. (...) 2026" in blue/ silver pen. (50-70)  
= From a rare large series of nudes of the photographer's mother.
- 5007 **Boekhout, Henze (1947-2024).** (Bird seen from a window). C print, 2013, 50x34 cm., framed. (70-90)
- 5008 **--. "Cortlandt street, New York".** Endura metallic lambda print, 1989, 100x80 cm., framed. (150-250)  
= Impressive view of the Twin Towers as seen from Cortlandt Street.

- 5009 - -. "Lift-Off". C-print, ±2017-2022, 97x75 cm., framed. (100-150)  
= Part of the series "Lift-Off" (2017-2022) about aircrafts and passengers.
- 5010 - -. (On the corner of Dey St and Broadway). Gelatin silver print, ±1989 (?), 100x80 cm., framed. (150-250)  
= Possibly taken in the same year Boekhout photographed Cortlandt Street (1989).
- 5011 - -. "Second's First". Gelatin silver print, n.d., 36,5x44,5 cm., titled on passepartout, framed. **Idem.** Seconds First. Amsterdam, Fragment, 1993, 1st ed., 75p., col. photographs, design by IRMA BOOM. (70-90)
- 5012 - -. (Stacked logs and a horse). C-print, n.d., 75x95 cm., framed. (100-150)
- 5013 - -. "Study for fold. city". Cibachrome collage, 1985, 41x51 cm., titled in pencil on verso, framed. (70-90)
- 5014 **Boer, Karel de (20th cent.)**. Lot of ±170 gelatin silver prints, various sizes, all tipped-on/ mounted, a few dated and w. annotation of photograph technical aspects. (50-70)  
= Probably an amateur photographer with artistic inclinations. Mostly views, but also portraits and a few still lifes.
- 5015 **Bot, Marrie (b.1946)**. (Couple in a crowded narrow Lisbon market street). Gelatin silver print, 16x23,2 cm., signed "Marrie Bot (Holland)" and "Lissabon, 1982" in thin liner on verso. **Idem.** (Boy in religious costume for the holy week, accompanied by his mother). Gelatin silver print, 13,2x19,2 cm., with the photographer's stamp.  
= Identified on verso in pencil: "Serie: Miserere: Situatie: Sevilla Heilige Week 1977".  
AND 2 others by the same from the same series, both with photographer's stamp on verso (1x also w. pencil annot. on verso "Boetebedevaart Andújar - Spanje 1979"). - AND 11 albumen prints, ±1900, mostly 15,4x21,1 cm., some mounted onto board. (100-150)  
= Several photographs of Gibraltar, bull fights in Córdoba, the Royal Alcázar of Seville, and the San Juan de Dios church in Granada.
- 5016 - -. (Spanish couple on a rearing horse in an olive orchard). Gelatin silver print, 25,5x36 cm., signed "Marrie Bot 82/ 84" in thin liner on mount. (40-60)
- 5017 **Botman, Harm (1952-2012)**. (Willow in a field). Gum bichromate photograph, 20,2x28,7 cm., signed "Harm Botman '76" and "gomme bichromatée." in pencil on passepartout. (150-250)
- 5018 **[Brazil]. Photo Bippus Rio and Photo Lopes Rio**. Lot of 17 views of Rio de Janeiro, all gelatin silver prints, 12x by PHOTO BIPPUS RIO and 5x by PHOTO LOPES RIO, all ±1920, all 15,5x21,5 cm, all w. caption, number and photographer's logo in the print.  
- Incl. one duplicate.  
= Attractive atmospheric night views of Rio de Janeiro and including 4 prints made for the "Exposição Nacional" of 1908 and the "Exposição" of 1922 in Rio de Janeiro. Some captions: "Praia de Ipanema", "Resaca na Gloria", "Avenida Niemeyer (..)" (2 copies), "1º Centenario da Independencia do Brasil Exposição Nacional", "Exposição 1922", "Exposição. Navios em Fiesta", "Theatro municipal" and "Pão de Assugar".  
**Anonymous (1st half 20th cent.)**. Series of 14 similar (partly toned) gelatin silver prints, all daylight views in and around Rio de Janeiro, all approx. 17x21,5 cm., all w. caption and number in the print.  
= I.a. "Caminho aero pao d'Assucar", "Paqueta Rio de Janeiro" (2 diff. prints), "Avenida Rio Branco" (2 diff. prints), "Copacabana" and "Jardim Botanico, Bambus".  
AND 5 other early 20th cent. photo. views of Brazil (all smaller size). - AND 1 album w. 9 photo. views of Rio de Janeiro, incl. one panorama of Pão de Açúcar. (200-300)
- 5019 **Breitner, George Hendrik (1857-1923)**. Liggend naakt. Gelatin silver print, 28x40,5 cm., verso w. red stamp "De foto van G.H. Breitner is fotografisch afgedrukt door Harm Botman van een negatief verkregen van de originele - geretoucheerde - afdruk. Oplage 50 stuks." and Nr "19/50" in red pen, framed. (150-250)  
= RKD BR 909.

- 5020 **[Burma]. (Panorama of Mandalay from Mandalay Hill).** Large panorama, total size 17,5x135 cm., consisting of 5 mounted albumen prints (each 17,5x27 cm.), the mounts are attached to each other and can be folded as a leporello.  
 - Before mounting the panorama, it had apparently been folded differently (two of the prints have a sharp fold near centre); mounts sl. soiled, otherwise fine.  
 = Impressive anonymous panorama.  
 AND 3 other albumen prints: "Rangoon", (Rangoon Harbour) and (Shipping of the river) (all 18,5x23,5 cm., all laid down on mount). (350-450)
- 5021 **[Canada]. Lot** of 16 photographs, albumen prints (5x) (±1900) and press photos (11x) (±1960), various sizes, a few mounted onto board, some press photos w. cyclostyled mounted caption in Dutch, English or French on verso. (50-70)  
 = I.a. albumen prints by W. Notman & Son (Montreal) of Banff (view of a hotel), Hermit Range (near the summit), Montreal (Union Square and as seen from Mount Royal) and Quebec (as seen from the river).
- 5022 **[Cartes-de-visite]. Lot** of ±30 cartes-de-visite, ±1870-1880, mainly by Dutch photographers, loosely inserted in contemp. blindst. mor. album, a.e.g.  
 - Bookblock loose.  
 = Incl. portraits of members of the following families: Francken, Kruijthoff, Scholten, Van Galen, Van Steenwijk.  
 AND 1 other similar album w. ±20 loosely inserted cartes-de-visite. (50-70)  
 = Incl. portraits of members of the following families: Bätz, Graafland, Kruijthoff, Van der Crab, Vijgh, Wildeman.
- 5023 **[Cartes-de-visite]. Lot** of ±40 cartes-de-visite, ±1870-1890, mainly by Belgian photographers, loosely inserted in contemp. mor. album w. metal clasp and catch, a.e.g.  
 = Incl. a few cabinet cards and portraits of members of the following families: Lambert, Pologne, Rodowitza, Wilmart-Wallehaeg. Incl. several photographers from Belgium and France, i.a. Günther (Brussels), Beviere (Charleroi), Melchers (Charleroi), Verbeke Schodts (Louvain), Darby (Paris), Van Bosch (Paris), Schmidt (Seraing).  
 AND 1 other album w. ±50 loosely inserted mainly Dutch cartes-de-visite (incl. a few cabinet cards and some views of Kassel, the Ems, and Rüdesheim am Rhein). (50-70)
- 5024 **[Cartes-de-visite]. Lot** of ±40 cartes-de-visite, ±1870-1890, all by British photographers, loosely inserted in contemp. blindst. mor. album w. metal clasp and catch, a.e.g.  
 = Incl. portraits of several identified British families, i.a. Baring, Bewsher, Boulderson, Curzon, Denison, Gage, Howard, Pinder, Vane, Walter, Ward.  
 AND 1 other album w. ±40 loosely inserted cartes-de-visite, mainly by Dutch photographers. (60-80)  
 = Some photographers: Wegner & Mottu (Amsterdam), Chits (Haarlem), Voet (Haarlem), Lorje (Nijmegen), Hermelink (The Hague), Verveer (The Hague).
- 5025 **[Cartes-de-visite]. Lot** of ±45 cartes-de-visite, ±1870-1890, all by Dutch photographers, loosely inserted in contemp. blindst. dec. mor. album w. metal clasp and catch, a.e.g. (50-70)  
 = Incl. a few cabinet cards and portraits of Dutch and Dutch Indies families. Some family names: De Bank Langenhorst, Hegt Riedel, Kamph, Van der Heiden, Van der Kolk, De Pauw, Zorgdrager.
- 5026 **[Cartes-de-visite]. Lot** of ±50 cartes-de-visite, ±1870-1890, mainly by Dutch photographers, loosely inserted in contemp. blindst. mor. album w. metal clasp and catch, a.e.g. - AND 2 other similar albums w. ±40 and ±50 loosely inserted cartes-de-visite. (80-100)  
 = All three albums incl. portraits of members of the Thorbecke family (Zwolle.)
- 5027 **[Cartes-de-visite]. Lot** of ±50 cartes-de-visite, ±1870-1890, mainly by Dutch photographers, loosely inserted in contemp. blindst. mor. album w. metal clasp and catch, a.e.g. (50-70)  
 = Incl. portraits of some Dutch professors and vicars, i.a. Adriani, Chantepie de la Saussaye, De Hartog, Hugenholtz, Osti, Thesing, Van Oosterzee, Vinke.
- 5028 **[Cartes-de-visite]. Lot** of ±55 cartes-de-visite, ±1890-1910, all by Dutch photographers, loosely inserted in contemp. velvet with floral dec. album, a.e.g.  
 = Incl. a few cabinet cards. Some photographers: Greiner (Amsterdam), Kerkhoff (Amsterdam), Vermeulen (Amsterdam), Goudsmit (Enschede), Prins (Enschede), Reesinck (Enschede), Rothe (Enschede), Weise (Enschede), Born (Nijmegen), Schotel (Rotterdam), Koene (Sneek), de Rijk (Utrecht).  
 AND 1 other album w. ±55 loosely inserted Dutch cartes-de-visite (bookblock loose). (80-100)



- 5029 **[Cartes-de-visite].** Lot of ±60 cartes-de-visite, ±1870-1890, mainly by Dutch photographers, loosely inserted in contemp. yellow velvet album w. metal central medaillon and metal clasp and catch, a.e.g. (bookblock loose). (100-150)  
 = Incl. a few cabinet cards. Album of the Tiele family and related families, i.a. Backer, Borel Bohn, Haverkorn van Rijsewijk, Ter Meulen, Van Kampen. M.J. Tiele owned a tobacco plantation in the Dutch Indies, where he had a child, Maria Tiele, with Oewie Toen Kiauw, a Chinese woman working at the plantation (see <https://hannekevanasperen.nl/onttrekkende-bewegingen/>). Incl. portraits taken by Koene & Büttinghausen (Batavia) and Schütz (Java).
- 5030 **[Cartes-de-visite].** Lot of ±70 cartes-de-visite, ±1870-1890, by Belgian, British, Dutch, French and German photographers, loosely inserted in contemp. blindst. mor. album w. metal clasp and catch, a.e.g.  
 = Incl. a few cabinet cards. Some photographers: Kuijer (Amsterdam), Antoine (Antwerp), Elsig (Antwerp), Dechamp (Brussels), Whorwell (Dover), Tollens (Dordrecht), Karsch (Dresden), Aubrey (Horsham), Taylor (Liverpool), Buckley (Oldham), Cheron (Paris), Müller (Rochlitz), Russell Chambers (South Shields), Arnaud (Verdun).  
 AND 1 other album w. ±40 loosely inserted cartes-de-visite and a few cabinet cards by i.a. Becker (Antwerp), Brasch (Berlin), De Souter (Bruges), Devolder (Brussels), Dandoy (Namur), Gotlieb (Odessa), Pirou (Paris), Waring (Plumstead). (80-100)
- 5031 **[Cartes-de-visite].** Lot of ±70 cartes-de-visite, ±1880, all by British photographers, loosely inserted in contemp. gilt blindst. and embossed mor. album, a.e.g. (60-80)  
 - Album covers sl. rubbed along extremities.  
 = Incl. a few cabinet cards. Album of the Port family (Birmingham). Some photographers: Baker (Birmingham), Whitlock (Birmingham), A. & G. Taylor (London), Debenham (London).
- 5032 **[Cartes-de-visite].** Lot of ±75 cartes-de-visite, ±1850-1870, loosely inserted in contemp. blindst. mor. album, a.e.g. (400-600)  
 - Bookblock loose.  
 = Album with portraits of European royalty and public figures. Incl. members of the Belgian, British, Dutch, German, Italian and Spanish royalty, i.a. Charlotte of Belgium, Maximilian I, Edward VII, Princess Royal, Queen Victoria, Anna Paulowna, Hendrik van Oranje-Nassau, Louise van Pruisen, Willem III, Albert of Saxe-Coburg and Gotha, Frederick William IV, Otto von Bismarck, Victor Emmanuel II, Carlos de Borbón, Eugénie de Montijo, Maria Vittoria dal Pozzo, Prince Amadeo of Savoy, and i.a. Adelina Patti, Adolphe Thiers, Albert de Broglie, Charles de Morny, Emmeline Raymond, Ernest Renan, Eugène Pelletan, Georges-Eugène Haussmann, Jacob van Lennep, Jules Grévy, Jules Sandeau, Kristina Nilsson, Nicolas Changarnier, Patrice de Mac Mahon, Pierre Napoleon. Incl. a rare portrait of the florist about whom Nicolaas Beets wrote a poem named 'De bloemverkoopster te Heidelberg'.
- 5033 **[Cartes-de-visite].** Lot of ±75 cartes-de-visite, ±1870-1890, all by Dutch photographers, loosely inserted in contemp. mor. album w. metal clasp and catch, a.e.g. (100-150)  
 = Incl. a few cabinet cards and portraits of Dutch students (Groningen).  
 AND 1 other similar album w. ±25 loosely inserted cartes-de-visite.  
 = Incl. a few cabinet cards and portraits of Dutch students (Utrecht).
- 5034 **[Cartes-de-visite].** Lot of ±80 cartes-de-visite, ±1880-1890, all by German photographers, loosely inserted in contemp. velvet album w. metal corners, a.e.g. (100-150)  
 - Bookblock loose. = Incl. many portraits of German soldiers and a few cabinet cards.  
 AND 1 other similar album w. ±85 loosely inserted German cartes-de-visite.  
 - Bookblock loose. = Almost all portraits of German soldiers, partly identified in pencil.
- 5035 **[Cartes-de-visite].** Lot of ±85 cartes-de-visite, ±1870-1910, all by Dutch photographers, loosely inserted in contemp. gilt and dec. calf album w. metal clasp and catch, a.e.g. (80-100)  
 - Album covers rubbed.  
 = Incl. a few cabinet cards. Incl. portraits of members of the following families: Alberda van Ekenstein (Groningen), Beucker Andreae (Leeuwarden), Bolman (Leeuwarden), Witteveen (Leeuwarden), Herbig (Utrecht).  
 AND 1 other album w. ±65 loosely inserted Dutch cartes-de-visite.
- 5036 **[Cartes-de-visite].** Lot of ±90 cartes-de-visite, ±1870-1890, all by Dutch photographers, loosely inserted in contemp. embossed album w. metal clasp and catch, a.e.g. (250-350)  
 - Album covers sl. rubbed along extremities.  
 = Incl. portraits of F. van Eeden, his parents, his wife (Martha van Vlooten), and first love (Henriëtte Ortt). Album of the Van Eeden family and many related families, i.a. De Booy, De Mol van Otterloo, De Raikem, Ortt, Valetton, Van Vlooten. Henriëtte Ortt and the De Booy family were of great importance for the books Van Eeden wrote later on in life.  
 AND 1 other album w. ±150 loosely inserted mostly Dutch cartes-de-visite, (incl. a few cabinet cards, i.a. on the families Binger, Bonet-Maury, Holm, Klijnsma, Overhoff, Tollman, Van Gennep, Van Vloten, Wagner, Wittrup).

- 5037 **[Cartes-de-visite].** Lot of ±110 cartes-de-visite, ±1880, all by Dutch photographers, loosely inserted in contemp. calf album w. metal corners, central medaillon and metal clasp and catch, a.e.g. (80-100)  
 - Bookblock loose. Album covers (sl.) worn.  
 = Incl. a few cabinet cards. Album of the Van Boecop family (Epe) and many related families, i.a. Backer, Kern, Stüte, Valette, Van den Bosch de la Volvene.
- 5038 **[Cartes-de-visite].** Lot of ±110 topographical cartes-de-visite, ±1880-1890, loosely inserted in contemp. gilt dec. album, a.e.g. (70-90)  
 - Endpapers soiled.  
 = Views of i.a. Blankenburg, Florence, Geneva, Spa, Trient Gorges, Treseburg and Venice. Some photographers: Fratelli Allinari, A. Garcin, E. Rose, Sophus Williams and William England.
- 5039 **[Cartes-de-visite].** Lot of ±125 cartes-de-visite, ±1870-1890, all by Dutch photographers, loosely inserted in contemp. velvet album w. metal corners and metal central medaillon, a.e.g. (120-150)  
 - Bookblock loose  
 = Incl. a few cabinet cards. Incl. portraits of members of the Dutch royal family, i.a. Emma van Waldeck-Pyrmont, Princess Wilhelmina and Prince Henry, Prince William, Prince William III. Some other families in the album: Heybroek, Martens, Meulman, Rupe, Ten Bosch, Van der Crab, Veeckens, Vinkhuyzen, Von Schmid.
- 5040 **[Cartes-de-visite].** Lot of ±125 cartes-de-visite, ±1870-1880, all by Dutch photographers, loosely inserted in contemp. gilt. mor. album w. metal clasp and catch, a.e.g.  
 = Incl. a few cabinet cards. Some photographers: Greiner (Amsterdam), Rotteveel (Haarlem), Goedeljee (Leiden), Kiek (Leiden), Weynen (Maastricht), Böeseken (Rotterdam), Van Winsen (Utrecht). Also comprises a few views of Leiden i.a. University building, Rapenburg and Gymnastiekschool.  
 AND a similar album w. ±40 loosely inserted Dutch cartes-de-visite (bookblock loose; incl. portraits of women in traditional Dutch costume). (80-100)
- 5041 **[Cartes-de-visite].** Lot of ±125 cartes-de-visite, ±1860-1890, mainly by Dutch photographers, loosely inserted in contemp. embossed mor. album w. metal clasp and catch, a.e.g.  
 = Incl. a few cabinet cards. Portraits of several Dutch families, i.a. Blom, De Clerq, Delbaere, Heybroek, Lublink Weddik, Van der Elst, Van Hall, Rupe.  
 AND 1 other album w. ±35 loosely inserted cartes-de-visite. (80-100)  
 = Album of the Van Geuns family. Incl. some city views of Brussels, Cologne, Dinant, Koblenz, Paris.
- 5042 **[Cartes-de-visite].** Lot of ±130 cartes-de-visite, ±1870-1880, mainly by Dutch photographers, loosely inserted in contemp. faux crocodile leather album w. metal central medaillon and metal clasp and catch, a.e.g.  
 = Incl. a few cabinet cards and photographers from Belgium, France, Germany, the Netherlands, Switzerland, United States. I.a. Dupont (Brussels), Lagast-Huys (Oostende), Le Jeune (Paris), Mulnier (Paris), Bockmann (Baden-Baden), Prümm (Berlin), Laux (Coblentz), Borntraeger (Wiesbaden), Greiner (Amsterdam), Hohmann (The Hague), Lüssow (Utrecht), Mulder (Utrecht), Jeanneret (Montreux), Gubelman (Jersey City), Chapman (New York). Incl. portraits of members of the following families: Matthes, Quarles van Ufford, Snouckaert van Schauburg.  
 AND 1 other album w. ±20 loosely inserted Dutch cartes-de-visite (bookblock loose; i.a. of the families Matthes, IJssel de Schepper, Langlois van den Bergh, Schimmelpenninck). (80-100)
- 5043 **[Cartes-de-visite].** Lot of ±135 cartes-de-visite, ±1870-1880, mainly by Dutch photographers, loosely inserted in contemp. faux crocodile leather album w. metal central medaillon and metal clasp and catch, a.e.g. (100-150)  
 = Incl. a few cabinet cards and portraits of members of the following families: Boreel, Collot d'Escury, D'Ablaing, De Pestors, Digna Six, Heeckeren van Kell, Huyssen van Kattendijke, Mackay, Nepveu, Schimmelpenninck, Scholten, Singendonck, Six, Taets van Amerongen, Tugini, Van Bylandt, Van Lynden, Van Tets, Van Weede, Van Weede van Dijkveld.
- 5044 **[Cartes-de-visite].** Lot of ±290 cartes-de-visite, ±1860-1900, mostly British portraits, loosely inserted in 3 contemp. (partly sl. worn) leather albums, all albums w. gilt edges. (100-150)  
 = Incl. a few cabinet cards. Some photographers: Ghemar Frères (Brussels), Mower (Exeter), Jabez Hughes (Isle of Wight), Young (Llandudno), Gothard (Leeds), Saunders (London), Poole (Morecambe), Bisson-Frères (Paris), Inskip (Scarborough).

- 5045 **[Cartes-de-visite and cabinet photographs].** Lot of ±65 cabinet cards, ±1900, all by Dutch photographers. (80-100)  
= Incl. several portraits of Princess Wilhelmina; one posing w. her mother, two as a child and one posing w. Prince Hendrik and a photograph taken the day after their engagement. Also incl. portraits of members of the following families: Adelaar, Breukus [?], Boers, Truyt [?], Van der Laan-Meijer and Van Doorn. Some photographers: Kuijer & Zonen (Amsterdam), Wegner & Mottu (Amsterdam), Bruining (Arnhem), Vermeulen (Den Haag), Blöte (Groningen), Clauser (Haarlem), Mögle (Rotterdam), Thomann (Utrecht), Preuniger (Vlissingen) and Ramaer (Wageningen).
- 5046 **[Cartes-de-visite and cabinet photographs].** Lot of ±70 cabinet photographs and some cartes-de-visite, ±1890-1900, by European photographers. (100-150)  
= Incl. some larger portraits, mostly royalty and celebrities, i.a. Princess Wilhelmina, Princess Louise van Saksen, Stéphanie of Belgium, Oscar II of Sweden, Prince Baudouin of Belgium, Queen Victoria, Marie of Romania, Edward VII, Emma of Waldeck and Pyrmont, Mary of Teck, Gustav Freytag, Liane de Pougy, Léon Gambetta, Yvette Guilbert, R. Baden-Powell and Joseph Chamberlain.
- 5047 **[Cartes-de-visite and cabinet photographs].** Lot of ±90 cartes-de-visite and cabinet photographs, ±1900-1920, by European photographers.  
= I.a. portraits of women (i.a. of Queen Wilhelmina), children and men, some landscapes, group portraits and post mortem portraits.  
ADDED: 11 mounted photographs, ±1930, all ±23,4x18 cm., signed "K.D. Breukelaar" (?) on verso in pencil, incl. several portraits, a view of Dinant and Spa and a ship (mounts foxed/stained) (50-70)
- 5048 **[Caucasus].** Lot of 20 mounted albumen prints, ±1880, between 17,8x23,1 and 24,3x35 cm., all w. manuscript caption on mount below the image or on verso. (300-500)  
= Remarkable collection w. views of Azerbaijan, Georgia and Russia. I.a. of oil fields near Baku, an old Tatar fortress in Baku, the DArial Gorge, sulfur baths in Tbilisi, Kutaisi, Poti, Mt. Kazbek and Vladikavkaz. SEE ILLUSTRATION PLATE XLVI.
- 5049 **Citroen, Paul (1896-1983).** 2. 10 photographien. 1928-1933. Cologne, Galerie Rudolf Kicken, 1980, 10 gelatin silverprints, each 23x16,5 cm., each signed "Paul Citroen" and dated in pencil and numb. "II-V" in pen and ink on verso, each w. gallery stamp on verso, fold. colophon leaf (signed and numb. "II/VIII" [sic] by the artist), printed in 30 numb. copies (5?), kept in orig. cl. portfolio. folio. (800-1.000)  
= One of 5 numb. "Künstlerexemplaren". Contents: 1. Im Theater; 2. Schaufensterpuppe; 3. Toilette im Hause Rietwald; 4. Morgens; 5. Modell; 6. Estella; 7. Franz Osborn; 8. Jos Sillescu; 9. L. Moholy-Nagy; 10. Alannah.
- 5050 **[Curie, M.J. Galloway, Ewing (1881-1953) (?).** (Portrait of Marie Curie). Press photograph, ±1920, 19x24,5 cm., w. photographer's stamp on verso.  
= With description on verso reading "Madame Marie Curie. Portrait of the famous French scientist who with her husband discovered radium in 1898. She was born in 1867." Stamped on verso by Ewing Galloway (New York).  
AND 16 other portraits of Marie Curie, Irène Joliot-Curie and Frédéric Joliot, ±1920-1945, various sizes, mostly w. photographer's stamp on verso. (50-70)  
= Some photographs contain a description on verso in either French or English. Some photographers/ studios: "A Globe Photo" (New York), G.L. Manuel Frères (Paris), Meurisse (Paris), Henri Manuel (Paris), Keystone (Paris), Mondial (Paris), The New York Times (Paris).
- 5051 **[Czechia. Prague]. Anonymous (late 19th cent.).** Lot of 27 albumen prints, all(?) views of/ in Prague, between 14,5x21,5 cm. and 21,5x29,7 cm., ±1900, partly identified in pen and ink below/ above image/ partly w. identification in the print, all laid down on board/ paper mount. (250-350)  
- Six prints (sl.) faded (2x also sl. dam.).  
= I.a. "Ansicht v.d. Rudolfsanlagen aus", "Graben" (2 different views), "Judenfriedhof", "Die Karlsbrücke a.d. Kleinseite", "Altst. Brückenturm", "Pulverturm", "Graben" (busy street scene), "Moldau", "Friedhof" (Jewish cemetery; sl. faded), "Karlsbrücke", "Domkirche", "Niklaskirche" and "Hradschin". Attractive lot.
- 5052 **[Daguerrotypes]. (Portrait of a man).** Daguerreotype, ±1850, sixth plate, within dec. leather covered wooden case w. clasp and catch, inside frontcover lined w. pink silk, w. dec. gilt metal frame.  
= Portrait of a gentleman in suit holding a pipe.  
AND 3 other daguerrotype portraits, all ninth plate, in leather covered cases of which two are lined w. burgundy velvet, all w. dec. gilt metal frame. (60-80)  
- All oxidized around corners. One lacks the cover of the case.



- 5053 **Daled, Godewijn (20th-21st cent.).** Jaap. C-print, 2006, 50x40 cm., w. a loosely added textleaf signed "Godewijn Daled" and numb. "6" (of 100), in. orig. portfolio. (50-70)
- 5054 **Diepraam, Willem (b.1942).** Lomo de Corvina, Panamerican Sur. Gelatin silver print, 27,5x50 cm., framed. - ADDED: w. DIEPRAAM, Lima (Amst./ The Hague, 1991, photogr. ill., orig. spiralbound boards, large 4to. Waterst. in lower margin; w. signed dedication by the photographer and w. this photograph depicted on p.5). (150-250)
- 5055 **Doeser, Jaap (1907-1995)** Album with 53 loosely inserted photographs ±1920-1950.  
 = "Amsterdamsche schoenmakerskelder" (17,8x24 cm., titled and signed w. stamp on verso), "De groentevrouw uit de 2e Laurierdwaarsstraat" (22x18,6 cm., tipped onto mount, titled under the print and signed w. stamp on verso), "Een echte Jordaanse op haar Terras in de Nieuwe Tuinstraat (17,5x24 cm., titled and signed w. stamp on verso). The other 50 photographs are all untitled and signed w. stamp on verso. Incl. mainly photographs of Amsterdam neighbourhood 'De Jordaan', i.a. (Man playing the accordion) (20x14 cm.), (Men working in front of a fish shop) (15,5x21 cm.), (Women bargaining on the market) (16,6x21 cm.), (A view of the Westerkerk from the 2e Anjelierdwaarsstraat) (21,6x17,5 cm.).  
 AND 1 other album, ±1930-1950, w. 107 loosely inserted press photographs by various photographers, i.a. Blok (Amsterdam), Delius (Nice), Frequin (The Hague), Harlingue (Paris), Kramer (Rotterdam), Schimmelpenninck (Den Haag), Schmidt (Berlin), Sennecke (Berlin). All titled and signed w. stamp on verso. (120-150)  
 = i.a. "Der Reichstag in Flammen" (13,2x18,4 cm.), "Louis Grinberg, 1929" (21,5x15,6 cm.), "De Bond van Duitse Wielrijders heeft te Chemnitz een feest gehouden, 1931" (12x16,3 cm.), "Componist Grieg" (18,2x13,2), "Het legen van de vuilnisemmers (1937)" (24x16 cm.). Interesting album, incl. series on professions and street musicians.
- 5056 **Dolron, Désirée (b. 1963).** Religion and Death. Pref. Graham Ovenden. Amst., Alexander Valetton, 1993, (6)p., 14 selenium toned silverprints, printed in 25 copies, orig. black silk over boards in matching black board slipcase, obl. 4to. - WITH a photogr. presentation card issued by Galerie Holt on occasion of their participation in the Art Amsterdam Kunstraai of 2006 w. AUTOGRAPH SIGNED AND DATED DEDICATION in pen and ink "Voor Thijs Desirée Dolron 2006" on recto below the printed image of "Xterior X" (vague fold in centre of upper margin).  
 = No copy of *Religion and Death* offered on the net. Very rare. SEE ILLUSTRATION PLATE XLVI. (2.000-3.000)
- 5057 **[Dongen, K. van]. Anonymous (20th cent.).** (Portrait of Kees van Dongen). Original photograph, 28,8x22,9 cm.  
 - Sl. yellowed/ some small creases/ scratches; verso stained.  
 AND 1 other anonymous photograph of Kees van Dongen smoking his pipe (sl. dam. along edges). (100-150)
- 5058 **[Dongen, K. van]. Bonnet, Félix (1880-1938).** (Kees and Dolly van Dongen). Two photograph portraits, both 23,5x18 cm., both signed in the print. (100-150)  
 - Edges sl. worn.
- 5059 **[Dongen, K. van]. Dekker, Cor (1929-2011).** (Kees van Dongen is his atelier). Gelatin silver print, 20,8x21,2 cm., verso w. the photographer's copyright stamp. - AND 3 other gelatin silver prints of Kees van Dongen in his atelier, 2x press photos, i.a. (published) by Underwood and Underwood and "Reportage Apis". (120-150)
- 5060 **Duyves, Dick (b. 1970).** "Red Soap". Ten c-prints, 2022, 24x30 cm. - AND 4 vols. of "Present Rhyth" by DICK DUYES, no place, 2013, all signed and numbered. (50-70)
- 5061 **Edel, Peter (b.1959).** "Bibliotheek Artis". Two gelatin silver prints, both 34x26 cm., under passepartout w. photographers copyright label on verso (supplying title). - AND 3 others similar: "Gulden Winckel Plantsoen". - ADDED: 1 other. (80-100)
- 5062 **[Egypt]. Sébah, Jean Pascal (1872-1947).** (Egyptian views). Four albumen prints, ±1900, all ±21,5x27 cm., mounted onto recto and verso of 2 boards, signed and titled in print.  
 - Partly sl. faded.  
 = "Pyramide Cheops", "Philae: Temple Hypétre (Ouest)", "Deir-el-Medinet (intérieur du temple), Thebes" and (Ruins of Thebes).

AND one albumen print by A. BEATO, 26x20 cm., titled on verso in pencil "Karnak. Porte et Colonnas Lotus." - ADDED: two anonymous prints, both  $\pm 21,5 \times 27,9$  cm., mounted onto recto and verso of 1 board, titled "The Club. Simla" and "Officers 25th Cavalry. Mian-Mir 1905".

(70-90)

- 5063 **[Egypt]. Album** with  $\pm 95$  albumen prints,  $\pm 1900$ , mainly  $9 \times 9$  cm. (a few sl. larger), loosely inserted in contemp. blindst. mor. album. (120-150)

= Snapshots of Egypt, i.a. "Wasserträgerinnen", street views of Cairo, the Alabaster Mosque, the Zoo, Egyptians walking the pilgrimage to Mecca, the Delta Barrage, and the Pyramids of Giza.

- 5064 **[Egypt]. Lot** of  $\pm 60$  photographs,  $\pm 1910$ , mainly around  $14 \times 18$  cm., some mounted onto board. (70-90)

= Incl. several street views, i.a. titled "Selling corn by measure", "Certain utensils in common use in Egypt", "Striking a bargain" and "Native bootmaker at work". Also incl. some photographs of and around the Giza pyramids, i.a. titled "The water boy and camel", "A Syrian sheik" and "Desert Arabs from lower Egypt" (all identified in contemp. pen and ink). SEE ILLUSTRATION PLATE XLVI.

- 5065 **Eilers, Bernard (1878-1951)**. "Aan 't oude viaduct". Bromoil print,  $\pm 1920$ ,  $25,7 \times 31,4$  cm., signed in lower right margin in pencil, caption on verso mounted on board.

- Mount and blank margins torn/ dam. in upper right corner (not dam. image); minor stains on print.

**Idem**. "Straatje",  $34,5 \times 27$  cm., signed in lower right margin in pencil, manuscript caption on verso, mounted on board (minor stains on print). (80-100)

- 5066 **Etten, Chris van (2nd half 20th cent.)**. Lot of 21 mounted photographs, gelatin silver prints,  $\pm 1970$ , various sizes (mostly  $\pm 27 \times 25$  cm.). (50-70)

= Consists of street photography in France, i.a. two series named "Atmosfeer op Montmartre" and "Tourisme in de Camargue".

- 5067 - -. Lot of  $\pm 520$  photographs, all gelatin silver prints,  $\pm 1960-1980$ , between  $16 \times 12$  and  $38 \times 29$  cm. (150-250)

= Archive of Dutch amateur photographer Chris van Etten (Delft) with a rich collection of photographs from all over the world, i.a. a few portraits of the aboriginals in Australia, some impressive landscapes in the Alps and experimental photography incl. different printing/ developing techniques like solarization.

- 5068 **[France]. Giletta, Jean (1856-1933)**. "Ligne du Sud de la France". Four albumen prints,  $\pm 1900$ , all  $22 \times 27,8$  cm., all w. caption below in the print, all mounted.

= With on verso two other similar prints with illegible captions.

AND  $\pm 95$  others, almost all South of France, mostly albumen prints w. similar size as above,  $\pm 1900$ , i.a. prints of Marseille, numerous prints of Monaco, Cannes and Nice, Nîmes, Pau and surroundings (Les Eaux Bonnes), fine landscapes and panoramas. (120-150)

- 5069 **[France]. Lot** of  $\pm 280$  photographs,  $\pm 1890-1910$ , various techniques, various sizes, some mounted onto board. (100-150)

- Partly sl. faded

= I.a. views of Amboise, Arles, Barzun, Bayonne, Biarritz, Cannes, Carcassonne, Lyon, Marseille, Mont-Dore, Montrésor, Nîmes, the Pyrenees, Rigny-Ussé, Rouen and Strasbourg. Also incl. photographs of the Exposition Universelle (1889) in Paris.

- 5070 **[Germany]. Album** with 12 (hand)col. photographs,  $\pm 1900$ , all  $16,3 \times 22,3$  cm., mounted in contemp. giltlettered ("Reise-Album 1903") obl. dec. red cl. album.

- Endpapers foxed. Front- and backcover (water)stained. = Views of mountains, lakes and villages.

AND  $\pm 50$  photographs, various sizes, various techniques, some mounted onto board, w. mostly views of German buildings and cities. (70-90)

- 5071 **[Germany]. "Nürnberg"**. Leporello w. 30 cabinet photographs, orig. gilt pict. cl., Nürnb., H. Martin Kunstverlag,  $\pm 1890$ . **"Nürnberg"**. Leporello w. 20 cabinet photographs, orig. gilt dec. cl., Leipsic, F.A. Enders,  $\pm 1890$ . - AND 3 photolithogr. souvenir leporellos of Cologne, Frankfurt a.M. and the Rhine. (80-100)

- 5072 **[Germany]. Lot** of 6 mounted albumen prints,  $\pm 1880-1890$ ,  $\pm 43,5 \times 55,5$  cm. (4x),  $37,5 \times 29,5$  cm. (1x) and  $32 \times 24$  cm. (1x). (50-70)

- Partly sl. faded. = All of the interior/ exterior of the Cologne Cathedral.

- 5073 **[Germany]. Lot of ±100 cabinet cards, ±1890-1900, all by German photographers. (50-70)**  
 = I.a. of Aachen, Berlin, Bingen, Bonn, Cologne, Darmstadt, Dresden, Hannover, Kiel, Koblenz, Lanthal, Mainz and Triburg. Some photographers: Moser (Berlin), Creifelds (Cologne), Fleig (Hornberg) and Stuffer (München).
- 5074 **[Germany]. Lot of ±170 photographs, ±1880-1900, various techniques, various sizes, some mounted onto board.**  
 = I.a. of Bad Godesberg, Blankenburg, Bonn, Eisenach, Hannover, Heidelberg, Hildesheim, Ilseburg, Kiel, Nürnberg, Oberhausen, Trier and Wiesbaden. Also incl. a few portraits.  
 ADDED: German album with 43 photographs, ±1906-1907, all 12x9 cm., w. views of i.a. Altdorf, Gerolstein, Kasselburg and Odrang. (70-90)
- 5075 **[Germany and Austria]. (The Bavarian and Austrian Alps). Album w. 35 mounted photographs, ±1880, rebounded hcl., folio.**  
 = I.a. views of Starnberg, Partenkirchen, Eibsee, Innsbruck, Traunkirchen.  
 AND ±120 other photographs, albumen, collotype and gelatin silver prints, all mounted in 3 hcl. albums, (obl.) folio. (80-100)  
 = I.a. views of Italy, France, Netherlands, Great Britain (i.a. by Frith).
- 5076 **[Germany and Bohemia]. "Böhm. Sächs. Schweiz". Leporello w. 12 cabinet photographs, orig. gilt dec. cl., Dresden, Römmler & Jonas, ±1890.**  
 = Nice album containing views of i.a. Schreckenstein (Strekov), Tetschen (Děčín), Dittersbach (Jetřichovice) and Bad Schandau.  
 ADDED: "Erinnerung an St. Gotthard". Leporello w. 12 cabinet photographs, orig. gilt pict. cl., Zürich, Photoglob Co., ±1890. - AND 2 other photo(litho)gr. leporellos, i.a. showing costumes of Tirol. (70-90)
- 5077 **[Glass negatives]. Lot of 21 glass negatives, ±1914, dry plate negatives, all 12x16,3 cm., divided over two contemp. cardboard boxes (both 13x17,5 cm.).**  
 - Overall in a very good state. Due to the size, the negatives are extremely detailed.  
 = Incl. several British (?) portraits, i.a. three women having a picnic, a man sitting down, three children posing in a doorway, a woman standing next to her bicycle, a maid posing with a little girl standing on a chair and a man pumping water from a well. Also incl. several portraits of people posing in front of a handpainted backdrop and two negatives of a pulpit. One negative shows a wasp nest w. a sign hanging below the nest reading "Wasp nest built in the centre of a hedge at Kingston (...) photographed by W.H. Little on June 23 1914." The two boxes that carry the negatives are original dry plate boxes. One is branded by Ilford, the other by The Imperial Dry Plate Co., Ltd. (London). The latter was founded in the 1890s and taken over by Ilford in 1918. Nonetheless, The Imperial Dry Plate always kept their original box designs. Both boxes have a developing formula printed on them.  
 AND 10 glass negatives (1x ninth plate collodion negative and 9x dry plate 8,5x8,5 cm. negative), 33 loose negatives (all around 6x9 cm.), and 24 photographs (various sizes between 5,5x6,5 and 9,2x14 cm.). (80-100)  
 - Some negatives sl. darkened around the corners.  
 = Incl. several snapshots of British families and houses, one of them taken in Weston-super-Mare (UK). Also incl. a few cartes-de-visite. The glass negatives show pictures of several German sites, i.a. Bacharach, Caub und die Pfalz, Mainz, Rheinstein Castle, Sooneck Castle, The Lorelei.
- 5078 **[Glass slides]. Lot of 15 glass slides, first quarter 20th cent., all 8,1x8,1 cm., partly w. mounted caption on glass or side.**  
 = I.a. of the Caribbean, Panama Canal, Jamaica and Brooklyn Bridge.  
 AND 14 photographs, ±1910-1960, various sizes, some mounted onto board, w. press photos taken in Hawaii, Australia and Fiji and some Australian cabinet cards. (30-50)
- 5079 **[Glass slides]. Lot of ±45 glass slides, first quarter 20th cent., all 8,1x8,1 cm., partly w. mounted caption on glass. (50-70)**  
 = Views of farms and nature in the Netherlands, i.a. Berg en Dal, Betuwe, Giethoorn, Lochem, Loenen and Oisterwijk.
- 5080 **[Glass slides]. Lot of ±50 glass slides, first quarter 20th cent., all 8,1x8,1 cm., partly w. mounted caption on glass. (50-70)**  
 = Comprises of views of Bern and the Alps.
- 5081 **[Glass slides]. Lot of ±50 glass slides, ±1900, 8,2x8,2 cm., in contemp. wooden box. (50-70)**  
 - A few slides cracked.  
 = Incl. cathedrals in England and Wales, i.a. Durham Cathedral, Ely Cathedral, Lincoln Cathedral, Norwich Cathedral, Salisbury Cathedral, Wells Cathedral, Westminster Abbey, Winchester Cathedral. Also incl. some views of Lucerne, Nice and Lake Como.



- 5082 **[Glass slides].** Lot of ±60 glass slides, first quarter 20th cent., all 8,1x8,1 cm., partly w. mounted caption on glass, in 2 contemp. cardboard boxes. (50-70)  
= Comprises mostly of views of Paris, i.a. the Pantheon, Seine, metro, Place Vendôme and some German places.
- 5083 **[Glass slides].** Lot of ±75 glass slides, early 20th cent., all ±8x8 cm., partly kept in contemp. wooden box. (40-60)  
= Varied collection, incl. col. glass slides showing animals (from a series on natural history), family portraits/ snapshots etc.
- 5084 **[Glass slides].** Lot of ±90 stereo-photo glass slides, first quarter 20th cent., all ±6x13 cm., partly w. mounted caption on glass, in seven contemp. French cardboard boxes.  
- One broken.  
= Incl. a few plastic stereo-photo slides. Views throughout France, i.a. Bailleul, Col du Lautaret, Grenoble, La Bourne, Les Grands Goulets, Livet, Paris Zoo and Wimereux. Also consisting of a few family portraits.  
AND a metal pocket stereoscope. (50-70)
- 5085 **[Glass slides].** Lot of ±100 glass slides, ±1890-1915, all views in Amsterdam, all positives, all ±8x8 cm.  
- Four slides dam.  
= Including market views on i.a. the Amstelveld and the Nieuwmarkt (1891); the collapsed 'Quellijnbrug' (1895); street decorations for the coronation of Wilhelmina and the moving of the Nachtwacht from the Rijksmuseum to the Stedelijk Museum (1898); construction of the Beurs van Berlage and demolition of the Beurs van Zocher (1898-1903); various skating scenes and a few lively street views.  
AND: ±30 modern prints of the slides (±13x18 cm., mostly tipped onto mount). (100-150)
- 5086 **[Glass slides].** Lot of ±120 glass slides, first quarter 20th cent., all ±8,2x8,2 cm., most w. mounted caption on slide, divided over 5 contemp. wooden boxes. (100-150)  
= Miscellaneous collection with views and people from around the world, i.a. Guatemala, India, Iran, Siberia, Sicily, Sudan, Sweden and Switzerland.
- 5087 **Godet, Anatole Louis (1839-1887).** Album Artistique et Biographique. Salon 1882/ 1883. Paris, E. Francfort, 1882-1883, 2 vols., both 19 (of 20) woodbury type portraits of artists and 20 woodbury photographs of their art works, orig. unif. gilt cl., a.e.g., obl. folio. (50-70)  
- Both lack one plate w. portrait; hinges partly broken, contents shaken.  
= Portraits of artists showing their work in the Salon of 1882: E. Luminais, P.-E. Boutigny, J. Le Blant, A.-P. Dawant, J. Dupré, E. Muraton, L.-A. Lhermitte, P.-M. Beyle, P.-A. Protais, J.-C. Cazin, J.-F. Ballavoine, G.-J.-A. Cain, J.-G. Gaglyardini, E. Beaumetz, J.A. Gonzales, T. Robert-Fleury, B. Constant, J. Worms, V.-G. Gilbert and E. Bisson.
- 5088 **Gramberg, Peter (20th cent.).** "Dubbelportret in blauw". Col. gelatin silver print on plastic, 31x25 cm., signed, "1990" and titled on verso. (40-60)
- 5089 **[Great Britain].** Lot of 6 mounted woodburytype portraits, all of public figures, mostly 11,4x9 cm., w. facs. signatures, all by Lock & Whitfield (London).  
= Portraits of William Wilkie Collins, Joseph Dalton Hooker, Henry Irving, Dame Madge Kendal, William Hunter Kendal and Ellen Terry.  
ADDED: 13 photographs, 10 portraits (±1900), i.a. a carte-de-visite of two little boys, five tintypes and a British (?) family portrait and 3 press photos (±1960) of Jean-Luc Godard's "Vivre sa vie" and Fellini's "The Temptation of Dr. Antonio". (50-70)
- 5090 **[Great Britain].** Lot of ±35 albumen prints, ±1900, all ±13,4x20,8 cm., all mounted onto board, some titled in lower margin.  
- Some sl. faded/ foxed.  
= Views of Scotland and London, i.a. Callander, Edinburgh, Glasgow, Glencoe, Lanarkshire, Loch Awe, Loch Etive, Loch Lomond, Loch Long, Oban, Richmond Hill, St Mary-le-Bow and Waterloo Bridge.  
AND 33 others, mainly press photos, incl. the cast of "A Family At War" and several portraits of soldiers. (40-60)
- 5091 **[Great Britain].** Lot of ±40 photographs, ±1900, various techniques, various sizes (between 6,5x4,5 and 14,2x20,7 cm.), some mounted onto board. (40-60)  
= All lively streetscenes and views of London, i.a. Fleet Street w. St. Paul's Cathedral in the background, Houses of Parliament, Keyser's Royal Hotel, London Bridge, Natural History Museum, Picadilly Circus, Regent's Quadrant, Regent Street, Rottenrow, The Thames, Tower Bridge, Tower of London, Trafalgar Square and Westminster Abbey.

- 5092 **[Great Britain]. Lot of ±110 photographs, ±1900, all anonymous, various techniques, various sizes (between 9x12 and 14x22 cm.), a few mounted onto board.** (50-70)  
= I.a. views of Aberdeen, Buxton, Castleton, Edinburgh, Lynmouth, Newcastle, Peveril Castle, Poulton-le-Fylde, Robin Hood's Bay and Trossachs.
- 5093 **[Great Britain. Isle of Man]. Album with 12 albumen prints, ±1900, all 11x14 cm., laid down in contemp. gilt red cloth album, a.e.g.**  
= All titled below photograph in contemp. pencil, i.a. "Douglas Promenade", "Douglas Harbour", "Bradda Head", "Rushen Castle", "Onchan", "Peel Castle", "Kirk Braddan", "Glen Helen", "Laxey Wheel".  
ADDED: ±130 others, ±1900, different sizes (between 8,5x5,5 and 20x28 cm.), partly loosely inserted in contemp. mor. album. (70-90)  
= Incl. several cartes-de-visite of British Royalties, i.a. Alice of Battenberg, Edward VII, Victoria and Albert and several (city)views in Europe, i.a. Berlin, Boulogne-sur-Mer, Cologne, Dunster, Gibraltar, Mainz, Paris, Poulton.
- 5094 **[Greece]. Anonymous (late 19th cent.).** (Panoramic view of Olympia). Collotype print, mounted on 3 fold. parts, ±1890, 22,2x77,6 cm. **Anonymous (late 19th cent.).** Vue générale d'Eleusis. Panoramic view, collotype print, mounted on 2 fold. parts, ±1890, 22x56 cm. **Anonymous (late 19th cent.).** (Panoramic view of Athens with Mount Lycabettus in the background). Gelatin silver print, tipped onto mount, Berlin, Neue Photographische Gesellschaft, ±1890, 17,5x24,3 cm. - AND 5 other photographs, various sizes, titled on verso, incl. a press photo and several views of temples (i.a. "Op Cyprus. Griekse Cyproten hebben een oude bulldozer tot een tank omgevormd en patrouilleren (...)", "Mycènes, Tombeau d'Agamemnon", "Mycènes, Porte de Lions", "Temple de Corinthe et Acrocorinthe"). (150-250)
- 5095 **Griendt, Martijn van de (b.1970).** (A smoking punk girl and boy on a staircase). (A smoking punk boy). Two C-prints, both 30,5x43,5 cm., signed "Martijn", "1/5" or "2/5", "© Martijn van de Griendt" and "from the book 'Smokin' Boys Smokin' Girls' in blue pen on label on verso. - AND 2 others similar by the same: Alex/ Sean & Andrew (both signed, "2008" and "1/25" on verso). (300-500)
- 5096 **[Haarlem]. "Gezicht op't Slepershooft te Haarlem".** Cabinet card size albumen print, ±1860.  
- Mount foxed. = The wooden crane in the photograph was in use since the 15th century and was demolished in 1872.  
AND 6 other (sm.) photographs/ col. lithogr. photogr. views and 2 souvenir booklets of Haarlem (50-70)
- 5097 **[Haarlem]. (View of the Vleeshal).** Albumen print, ±1900, 22x25,2 cm., mounted onto board.  
- Top left of board torn, not damaging the print.  
AND 1 other similar size print, (View of the Town Hall), (±1900, mounted onto board, top left of board torn, not affecting the print; sl. faded). (40-60)
- 5098 **Henderikse, Jan (b.1937).** Kontakte. Gelatin silver print, 22x17 cm., signed and numb. "75/75" in black felt-tip pen. - WITH: **Idem.** Kontakte. Berlin, Daadgalerie, (1988), (64)p., 29 photogr. ills., printed in 300 numb. and signed copies, orig. wr., 4to. (70-90)  
= Exhibition catalogue of the series of photographs taken of Berlin S-Bahn stations which includes the photograph above.
- 5099 **[House of Orange]. (Queen Wilhelmina of the Netherlands on various occasions).** Lot of 22 gelatin silver prints, all press photographs, w. stamps and printed captions on verso, ±1946-1950.  
= Mostly official visits, i.a. presenting King George VI her gift of 36 horses in 1946 at Buckingham Palace and with Winston Churchill in Amsterdam.  
AND 4 gelatin silver prints showing prince Bernhard, i.a. two portraits by DICK VAN BEURDEN.  
ADDED: ±40 miscell. European press photos, not related, various sizes, mostly w. Dutch stamped caption on verso. (50-70)
- 5100 **[House of Orange]. Lot of ±180 press photos, ±1970-1980, all ±20x25 cm., some w. description and all w. studio stamp on verso.** (60-80)  
= Many portraits of i.a. Beatrix, Bernhard, Christina, Constantijn, Claus, Friso, Juliana, Margriet and Willem Alexander.

- 5101 **[Indonesia]. Album** with 29 albumen prints, 1907, various sizes (between 8,3x11,3 cm. and 15,8x20,7 cm.), all laid down in contemp. mor. album. (70-90)  
 = Photographs of the celebration of Michiel de Ruyter's 300th birthday in Medan in former Dutch Indies. Incl. photographs of children in costume, a parade and games being played. The album incl. some newspaper articles about the festivities, and an invitation for G. Meesters, possibly an engineer in the Dutch Indies.
- 5102 **[Indonesia]. Album** with ±70 photographs, ±1950, mainly 9,6x11,4 cm. (some slightly larger), loosely inserted in contemp. faux snakeskin leather album.  
 = Photographs of "De Gemeenschappelijke Mijnbouwmaatschappij Billiton" taken throughout Indonesia, i.a. Belitung, Kolong, Tanjung Kiras and Tanjung Pandan. Some names: Dijkstra, Donker, Keuchenius, Kitsen, Phang Tjap Hie, Plantinga, Robertus, Turnhout, Veltcamp Helbach, Verschuur, Versluys, Vlegghert,  
 AND 1 other album w. ±75 photographs of "De Gemeenschappelijke Mijnbouwmaatschappij Billiton". (100-150)
- 5103 **[Indonesia]. Album** with ±200 photographs ±1915, all around 8x13 cm. (some sl. smaller), mounted onto board in contemp. album.  
 - Some photographs have been cut or ripped out of the album, leaving some pages w. damage. Bookblock loose.  
 = Incl. snapshots mainly taken in Indonesia (Batavia, Madura, Sabang, Surabaya). Incl. some other snapshots from around the world, i.a. Colombo (Sri Lanka), Paris (France), Port Said (Egypt).  
 AND 1 other album w. 11 photographs taken in Java, titled "Surakarta and surroundings, 1915", showing rural views and a portrait of two native children. (100-150)
- 5104 **[Indonesia]. Album** with ±250 photographs, ±1930, various sizes (between 8x5,2 cm. and 17,5x13,6 cm.), loosely inserted in contemp. hcl. album, obl. 4to. (100-150)  
 = Snapshots of Bali incl. photographs of rice fields, several Balinese temples, children in rural villages, dance scenes, and markets. A note in the album describes the photographs as "Eine Reise von Professor Paul Albethaner [?] im Jahre 1932 von Batavia nach Bali".
- 5105 **[Indonesia]. Album** with ±280 photographs, ±1930, various sizes (between 6,8x10 cm. and 12,6x17,6 cm.), loosely inserted in contemp. hcl. album, obl. 4to. (100-150)  
 = Snapshots of Java incl. the streets of Batavia, markets, rural scenes (i.a. rice fields, mountains, rivers, forests, waterfalls), and huts of indigenous people. Several photographs of the Temples of Prambanan, the botanical garden "des Lands Buitentuin" in Buitenzorg, the Treub Laboratory, and "Laboratorium Binnenvischerij" with views of the interior of the laboratory. The album incl. a few postcards with views of Batavia.
- 5106 **[Indonesia]. Feilberg, Kristen (1839-1919).** (Dayak people, Borneo). Two albumen prints (23x19,5 and 23,8x19,5 cm.), ±1860, mounted onto board.  
 - Some small tears and foxing on board, not affecting the prints.  
 = Portraits of Dayak people in traditional costume posing by palm trees w. a spear and hair-decorated shield.  
 AND 1 other anonymous albumen print (21,5x27,2 cm.), ±1860, mounted onto board, showing the house of a Dayak chief w. four men posing in the entrance, with 25 human skulls hanging above them. (150-250)  
 - One small tear and foxing on board, not affecting the print.
- 5107 **[Indonesia]. (Malabar Radio Station).** Gelatin silver print, ±1930, 44x60 cm., mounted onto board.  
 - Sl. damaged/ stained at the top right.  
 = Malabar Radio Station opened its doors in 1923 and was situated south of Bandung, Java. The station enabled direct communication between the Netherlands and Dutch-Indies. In 1942, the station was destroyed.  
 AND 9 other albumen prints, ±1900, various sizes, all mounted onto board. (200-300)  
 - Some sl. damaged/ ripped at corners.  
 = Six photographs (28x36,5 cm.) show the progress of building huts on a new plantation. The others show the Banda Aceh Mosque (21,5x27,5 cm.), "Sociëteit Buitenzorg" (18,5x23,4 cm.) and "Huis van den Ass. res. te Sumedang" (18,5x23,4 cm., blindst. of Woodbury & Page, Batavia).
- 5108 **[Indonesia]. Pardoën, J. "Photo Album 1-Regiment Jagers Herinneringen uit Indië".** Lot of 256 photographs, n.d., mainly 5,5x8 cm. (some sl. smaller), loosely inserted in contemp. hcl. album.  
 = Several photographs of Dutch soldiers in the Dutch-Indies. Some titled on verso (in contemp. pen and ink), w. snapshots taken in Bandung, Batavia, and Padang.  
 AND 3 similar albums, various sizes (between 6x9 cm. and 8,5x12 cm.), w. soldiers, family snapshots and views of Palembang. (70-90)  
 = Some titled below photograph (in contemp. pen and ink) dated between 1948-1949.



- 5109 **[Indonesia]. Studio Kurkdjian (early 20th cent.).** (A view of Mount Bromo and the Tengger Sand Sea). Gelatin silver print, ±1900, 16,9x22,4 cm., w. photographer's studio stamp and manuscript caption in Dutch on verso. (70-90)  
 - Sl. faded around edges, otherwise in great condition.  
 = Probably taken by George P. Lewis (1875-1926), who worked for Studio O. Kurkdjian in Surabaya. The studio was active from 1890-1915. Caption on verso reads "Souvenir aan de tocht naar de Zandzee en Bromo vanuit Tosari. 14 maart '05". The view also shows Mount Batok and Mount Semeru. SEE ILLUSTRATION PLATE XLVII.
- 5110 **[Indonesia]. "Wonoredjo en omgeving April 1914."** Album w. 19 mounted photographs (1x loosely inserted), all 11,6x15,9 cm., ±1914, orig. giltlettered cl., obl. 8vo.  
 = Most photographs in good impressions, and showing daily life of a Dutch family, all w. captions below the prints in contemp. pen and ink, i.a. "Onze auto. 2 P.K.", "Morgenwandeling in den tuin; (bij den orchideeën)", "Prachtige waringinboom vlak achter 't huis en vijf oude bediendes", and "Fabriek met centrifuges".  
 AND an obl. 8vo cloth album w. 55 tipped-in photographs, ±1920, mainly of Tosari and surroundings, various sizes, i.a. photographs of the "Bromofeesten" held on/ near the crater of the Bromo vulcano and of the various houses ("Villa Sylvia", "Beau Sejour" and "Bon Repos") in the neighbourhood of the sanatorium for which Tosari was known at the time; also naming several families shown on the photographs, i.a. "Dr. Barmen 't Loo", "familie v. Iittersum" and "familie der Kinderen". - ADDED: 8 col. picture postcards of Indonesian royal families and their retinue (±1910-1920). (100-150)
- 5111 **[Indonesia]. Lot of ±20 cartes-de-visite, ±1900, mainly by photostudios from the Dutch-Indies.** (70-90)  
 - Some sl. faded.  
 = Incl. some cabinet cards and a portrait of General Van der Heijden. Some photographers: Kinsbergen (Batavia), Hermann (Buitenzorg), Woodbury & Page (Java), Charls & Co. (Semarang), Charls & van Es (Surabaya), Salzwedel (Surabaya).
- 5112 **[Indonesia]. Lot of ±75 photographs, ±1870-1920, various sizes (between 12,2x16,3 and 22,4x27,2 cm.), a few mounted onto board.** (100-150)  
 = Incl. several views throughout Java, i.a. "Weg naar Hospitaal te Soerabaja" (21x28,2 cm.), "Waterlooplein Batavia" (20,7x28,3 cm.), "Wilhelminapark Batavia" (21x28,6 cm.), "Batavia Koningsplein" (22x27 cm.), "Baraboeadoer 1872" (16,6x22,3 cm.), "Gezicht op de weg voor 't huis te Samboer Djeroek. Wagens en passargangers van Kalisat" (12x17 cm.), "Tabakschuur te Soember Djeroek met stapelmeiden [?] J. Jaeggi, G. Kamphuys [?]." (12x15,5 cm.). Incl. some portraits of members of the families Camphuys, Gorssel [?], Van Leeuwen Boomkamp.
- 5113 **[Indonesia]. Lot of ±80 photographs, various techniques, various sizes, ±1900.** (100-150)  
 = I.a. a panoramic view of the Bromo caldera and the Tengger range on Java (on 6 attached albumen prints, together 21x85,5 cm, ±1880), a view of the red bridge in Soerabaja (gelatin silver print, 21x28,8 cm., laid down on mount), a hotel in Tosari (albumen print, 28,5x38 cm.) and a portrait of 6 men identified on verso as Van Limburg Stirum, Doornik, Tergau, Beck, Regent Sleman, Hildebrandt (21,7x28,4 cm., mounted onto board). The latter possibly taken in Patukan, Sleman, region of Yogyakarta. Also incl. several views of Blitar, Buitenzorg (Bogor City), Palembang, Pekalongan, Sukabumi, Surabaya and 9 later press photographs.
- 5114 **[Indonesia]. Lot of ±100 photographs, ±1900-1920, various sizes (between 7,5x10,2 and 24,2x28,5 cm.), a few mounted onto board.** (100-150)  
 = Several photographs of the "Droogdok Maatschappij Soerabaja" (all 9x30 cm.) and ships in the harbour. Also incl. several views of towns and surroundings, i.a. Cirebon, Garut, Mount Ijen, Papandayan, Proboling, Tosari, Tarutung.
- 5115 **[Italy]. Broci, Giacomo (1822-1881). "Napoli - Panorama preso dal Vomero".** Gelatin silver print, ±1880, 41x54,5 cm., titled in lower margin, stamped on verso "Giacomo Brogi".  
 - Top right corner chipped, dam. along edges. = With a smoking Mount Vesuvius in the background.  
 AND ±50 other photographs, first quarter 20th cent., various techniques, various sizes, some mounted onto board, some w. caption, i.a. of Capri, Milan, Pompeii, Rome and Venice. (50-70)
- 5116 **[Italy]. Sommer, Giorgio (1834-1914). "Eruzione del Vesuvio Luglio 1895".** Albumen print, 20,6x25,5 cm., titled below print in lower margin, laid down on mount. - AND ±150 other similar (mainly albumen) prints, mostly 20x25 cm., i.a. 11x by Giorgio SOMMER, all titled in the print in lower margin: "Posilipo Palazzo d'Anna" (laid down on mount); "Strada da Sorrento ad Amalfi. Marina di Prajano"; "Capri"; 2x "Amalfi. Grand Hôtel dei Cappiccini." (two different prints w. same title); "Amalfi"; "Strada da Sorrento ad Amalfi"; "Il Duomo, el Battistero, Il Campanile, Pisa." (laid down on mount); "Pesto. Tempio di Nettuno."; "Tempio di Nettuno,"

Pesto"; "Sorrento Hotel Tramontano ou Naquit Torquato Tasso" and num. anonymous prints, all ±1890-1900, i.a. scenes in Amalfi, Naples, Pozzuoli, Pesto, Pisa, Ravello, Sicily, Sorrento and Vesuvio. (100-150)

- 5117 **[Italy]. - -. "Napoli".** Album containing 48 albumen prints (incl. title and htitle), all 25x20,8 cm. (incl. title strip below image), mounted in orig. giltlettered ("Napoli") and blindst. red hmr. album, obl. folio. (200-300)  
 - All prints in fine condition. The binding sl. foxed and worn/ dam.; top of spine dam.  
 = Rich collection of prints, i.a. "Napoli Panorama", "Villa del Popolo", "Panorama del Molo", "Via Roma" (2x), "S.a Lucia", "Villa Nazionale", "Riviera di Chiaia", "Posilipo", (Crypta Neapolitana), "Nisida", "Pozzuoli", "Tempio de Serapide", "Castello d'Ischia", "Capri Marina", "Capri Faraglioni", (View of Amalfi, with a Franciscan monk in the foreground), "Sorrento, da Capodimonte", "Casa di Tasso Sorrento", (the Spaghetti Eaters) and several albumen prints of the Vesuvius.
- 5118 **[Italy]. Lot of 20 mounted photographs, gelatin silver prints, all ±19x24,5 cm., w. caption in lower margin.** (50-70)  
 = Views of Rome and Pompeii, i.a. Amphitheatre of Pompeii, Baths of Caracalla, Cloaca Maxima, Tarpeian Rock and Via Appia.
- 5119 **[Italy]. Lot of ±80 photographs, ±1880-1900, mostly albumen or bromide prints, all ±20x26 cm., some with photographer's blindst., some laid down on board.**  
 = Several impressive mountain views and picturesque landscapes, i.a. (Isola dei Pescatori), (the Three Sacred Fountains of Travoi), (Panorama of Merano), (Lake Maggiore), (View of Travoi), (Grand Hotel Karersee), (Hotel Tre Croci with Monte Tofano in the background), (View of Menaggio and Lake Como), (Stelvio Pass) and views of the Alps, Bellagio, Bolzano, Bormio, the Dolomites, Lugano and Stelvio.  
**AND a contemp. red leather blindst. album titled "Roma" w. 18 mounted albumen prints, ±1900.** (70-90)  
 - Partly sl. faded.  
 = Several views of buildings and streets in Rome, i.a. Saint Peter's Basilica, the Colosseum, the Pantheon, the River Tiber with in the distance Saint Peter's Basilica, Trinità dei Monti, Piazza del Campidoglio, Trevi Fountain, Foro Romano, Arch of Titus, Arch of Constantine, the Lateran Basilica, Pyramid of Caius Cestius.
- 5120 **[Italy]. Lot of ±95 photographs, ±1880-1900, mostly albumen prints, a few bromide prints, all around 22,5x30 cm., some mounted onto board.** (70-90)  
 = I.a. (Piazza Caricamento, Genoa), (Piazza Dante, Verona), (Riviera di Ponente, Alassio), (The bay of Portovenere), (Campo Santo, Genoa), (Children posing in the Truogoli di Santa Brigida, Genoa), (A busy square in front of the Chiesa di San Pietro in Banchi, Genoa), (The Port of Genoa), (A woman and her donkey in the streets of Genoa) and views of Camogli, Nervi, Pegli, San Remo, Siena and Ventimiglia.
- 5121 **[Italy]. Lot of ±110 photographs, ±1890-1900, (mainly) albumen prints, mostly 18,5x23,5 cm. (some sl. smaller/ larger), some laid down on board.** (80-100)  
 - Some sl. faded around the edges.  
 = I.a. (A woman posing in front of a painted landscape), (Chiesa di San Michele, Lucca), (The big waterfall, Tivoli), (Cathedral in Siena), (Piazza della Madonna, Loreto), (People standing in front of Palazzo Bevilacqua Ariosti, Bologna), (Panorama of Bologna), (Tomb of Mastino, Verona) and views of Ancona, Brescia, Livorno, Padova, Parma and Pistoia.
- 5122 **[Italy]. Lot of ±130 photographs, ±1900, various techniques, various sizes.** (70-90)  
 = I.a. views of Rome incl. the Vatican, Via Appia, Foro Romano, the Colosseum and the Tiber.
- 5123 **[Italy]. Lot of ±160 photographs, ±1880-1900, mostly albumen prints, mostly around 18,5x24 cm., some mounted onto board.** (100-150)  
 = I.a. (Men in gondola with San Giorgio Maggiore in the background), (Saint Mark's Basilica, Venice), (An empty railwaystation in Milan), (Galleria Vittorio Emmanuel, Milan), (Palazzo Pretorio, Florence), (A woman walking down steps balancing a vase on her head, Perugia) and (A view of Trieste with boats in the foreground) and views of Pavia, Torino and Umbria.
- 5124 **Ivens, Wilhelm (1849-1904).** (People on the ice of the frozen Waal river near Nijmegen). Albumen photograph, ±1892, 21,9x27,8 cm., mounted on board. (60-80)  
 - Scene and photographer identified in pencil on verso mount.
- 5125 **Jager, Andries (1825-1905).** "Souvenir de Nimegue". N.pl., n.publ., (Amst., A. Jager), ±1890, leporello album containing 12 mounted albumen prints by A. JAGER, each ±9,5x13,5 cm., orig. gilt dec. cl. - AND 3 similar by the same of Amsterdam (lacks 3 prints), The Hague and Rotterdam. (250-350)  
 - All w. a few hinges between the photographs broken.

- 5126 **[Japan]. Anonymous (19th cent.).** (Two ladies greeting each other at a garden entrance). Handcol. albumen print, 21x27 cm., ±1870. - AND 3 other handcol. albumen prints showing Japanese views and scenes, i.a. a group of people harvesting. (50-70)
- 5127 **[Japan]. Anonymous (2nd half 20th cent.).** (Kabuki performers). C-print, 40x50 cm., mounted onto board. (30-50)  
 - With a few scratches.  
 = Portrait of modern Japanese Kabuki performers, a theatre form that originates from the early years of the Edo period.
- 5128 **[Japan]. Hamaya, Hiroshi (1915-1999).** Aizu Yaichi. Tokyo, Chuo Koron Bijutsu Shuppan Hatsubai, 1972, 12 loose photographic plates (42,5x30 cm.), one loose colophon leaf in Japanese, together in orig. portfolio in slipcase, w. AUTOGRAPH DEDICATION to Mr. and Mrs. Ōe (acc. to annotation on fold. flap). (80-100)  
 = Aizu Yaichi (1881-1956) was a Japanese calligrapher, historian, and poet. The portrait Hamaya took of Yaichi remains one of his most popular works. Hiroshi Hamaya was the first Japanese photographer to join Magnum Photos in 1960. Contains the following photographs: (Climbing sand slope with cane) (1947) (30,1x20 cm.), (Standing amid dune brush, cane nearby) (1947) (36x24 cm.), (Looking at weighted-down blank sheet) (1947) (29,9x20 cm.), (With calligraphy brush in hand) (1947) (30x20 cm.), (Example of calligraphy) (1948) (24x35,9 cm.), (Close-up of calligraphy brush in hand) (1950) (24x16 cm.), (Working on drawing, surrounded by materials) (1950) (30x20 cm.), (Completed work shown in progress) (1950) (9x35,9 cm.), (Adding stamps by calligraphy) (1950) (24x16 cm.), (Looking at sheets of calligraphy) (1950) (35,9x24 cm.), (Close-up portrait) (1950) (36x24 cm.), (Time exposure, writing with light) (1950) (36x24 cm.).
- 5129 **[Japan]. Album with 24 handcol. photographs ±1910, all 8,7x13,6 cm., all mounted onto board in contemp. leporello album.**  
 - A few photographs are partly sl. faded.  
 = Incl. some rare views of Nagasaki before the destruction of the city caused by the atomic bomb in 1945, i.a. Dejima, (the Dutch Trading post), some views of the port, The Bellevue Hotel, and Takabokojima. Also incl. views of Mount Fuji and Kyoto, and several portraits of women in traditional costume.  
 AND ±75 loose photographs, ±1930, various sizes (between 7x4 cm. and 11x15 cm.), of Japanese soldiers, school children, women in traditional costume and family portraits. (100-150)
- 5130 **[Japan]. Lot of 4 handcol. albumen prints, ±1890, 19x26 cm., w. caption below in the print (3x).**  
 = I.a. "Iris garden near Yokohama", "Planting rice", "Kago, travelling chair Hakone Road" and portraits of young boys.  
 AND nine mounted albumen prints, all group portraits, ±1890-1910, each ±20x26 cm, i.a. a class w. children, staff of a shop and Japanese women in traditional costumes (partly sl. faded). (50-70)
- 5131 **[Japan]. Lot of 38 portraits, ±1900-1930, gelatin silver prints, all around 10,5x15 cm. (some sl. larger), all mounted onto board.** (70-90)  
 - A few photographs are partly sl. faded. Some covers sl. foxed.  
 = Incl. a few cabinet cards. Mostly group portraits in front of temples, schools, and other institutions. Some photographs are in covers w. photographers mark blindst. on recto. Some are also accompanied by text on the covers or recto of the photograph.
- 5132 **Kando, Ata (1913-2017).** Dummy for *Kalypso & Nausikaä*, ±1956, with 42 original gelatin silver prints, each ±28x22 or 28x44 cm., all laid down in orig. board album w. orig. photograph mounted on back cover, 4to. (2.500-3.500)  
 - Two photographs w. cut in left margin of the image; photographs occas. loose(ning). Nevertheless in near fine condition.  
 = This dummy is almost identical to the publication *Kalypso & Nausikaä* (Amst., 2004), only without the text and with a few small changes in the order of the contact prints. This dummy provides a good insight in the production process of Kando's iconic photographic story of the chapters 'Kalypso' and 'Nausikaä' from Homer's *Odyssey*, an early photographic story with and for children. **This lot is subject to 4% resale royalties ('droit de suite') over the total amount of hammerprice and buyer's premium.**
- 5133 **Karsh, Yousuf (1908-2002).** (Prince Bernhard of Lippe-Biesterfeld). Gelatin silver print, cm., copyright stamp on verso. (200-300)
- 5134 **Klein, Aart (1909-2001).** Lot of 6 press photos, ±1950, all ±24x17,7 cm., some w. manuscript caption on verso, all w. photographer's stamp on verso.  
 AND 7 press photos by RONALD SWEERING, all ±21x28,5 cm., all w. photographer's stamp on verso, i.a. portraits of teenage girls at the zoo and in a cafeteria. (50-70)



- 5135 **Koch, Heinrich (19th cent.).** "Sluis II zijkanaal naar de Maas, 3 September 1886". Albumen print, 32,6x39 cm., titled and dated in print, mounted on board.  
 - Mount and print sl. foxed, tear in top left corner of mount.  
 AND 10 albumen photographs by THEODORUS WEYNEN, titled "Photographien van den regter Maasoever boven en beneden Maastricht.", ±1880, 16,8x20,7 (8x)/ 16,8x11,9 (2x), forming 4 panoramic views on 2 orig. board mounts, both w. letterpress descriptions etc., both 47,8x66,3 cm. (150-250)  
 - Tear in top left corner of both boards, some minimal foxing.  
 = The panoramic views give an impression of the flooding of the river Maas in Limburg as it often occurs during winter (upper panorama) and of the situation at the same spot during spring when there is no flooding. Depicting the (flooded) villages of Heugem, Gronsveld, Heer and Limmel in the very southern part of Limburg.
- 5136 **Korringa, Harm (1877-1965).** "Boerenwoningen in Nederland uit de 17e en 18e eeuw". Two contemp. albums, 1948, ±390 photographs, all 7,5x11,5 cm., all tipped onto mount. (100-150)  
 = All photographs of the interior and exterior of Dutch farmhouses (from the 17th-18th cent.), incl. ±35 floor plans. The first album showcases farmhouses in the regions Drenthe, Friesland, Gelderland, Groningen, Noord-Holland, Overijssel, Wieringen and Texel. The second album in the regions Limburg, Noord-Brabant, Utrecht, Zeeland, Zuid-Holland. All titled below photograph in contemp. pen and ink, some w. extra information on verso. With the unpublished manuscripts by Korringa titled "Boerenwoningen in Nederland uit de 17e en 18e eeuw door H. Korringa Architect B.N.A." and "Bijschriften bij de Afbeeldingen en Figuren".
- 5137 **Lehnert, R. (1878-1948) and Landrock, E. (1878-1966).** In the land of the pharaohs Cairo - Pyramids - Sakkara (...)/ In the Holy Land Jerusalem - Bethlehem (...). Cairo, Lehnert & Landrock, n.d. (±1920?), 2 vols. w. num. photogravure plates, w. 64; 33 lvs., orig. not unif. wr., obl. 4to.  
 - One bookblock loose.  
 = In 1924, Lehnert & Landrock traveled to the Middle-East to photograph Egypt, Lebanon and Palestine. It is very likely that during that stay they took the photographs for these two volumes. Incl. views of several tombs, mosques and pyramids in Egypt, street scenes, the Nile, the Damascus Gate and the Garden of Gethsemane.  
 ADDED: ±20 photographs of Jerusalem, various sizes, mostly albumen prints and some later press photos. (80-100)
- 5138 **Lieshout, Wijnand van (b.1940).** Lot of 3 ChromaLuxe aluminum photographs, n.d., 40x60 cm. (2x) and 50x50 cm. (1x), one titled on verso "Wij komen te samen!", framed.  
 = One double exposed selfportrait (?), two of Van Lieshout's studio.  
 AND 13 mounted photographs of Van Lieshout's studio, various sizes (mostly ±30x40,5 cm.). (50-70)
- 5139 **Llavata, Carlos (b.1964).** (A tied man drinking and peeing in open air). Series of 4 gelatin silver prints, all 42x32 cm., each signed "Carlos Llavata", "Untitled", "1993" and "No.1."-"No.4" in pencil on verso. (100-150)
- 5140 **Lopez, Anaïs (b.1981).** "Two dogs waiting at a red light". C-print, 2013, 44x59 cm., title supplied on label on verso, framed in a light box with wood and glass. (100-150)  
 - Lacks part of the electric cable connection on verso.  
 = Printed in an edition of 10 copies. Provenance: the collection of Johan Deumens.
- 5141 **Lot of 20 photographs, w. mostly geographical sites and city views in Europe, ±1900, various sizes, various techniques, some w. photographer's stamp on verso/ recto.** (50-70)  
 = I.a. the Cascata del Ponale, Forth Bridge, Mont Saint-Michel, Munich Residence, Rome and various views of Venice.
- 5142 **Lot of ±25 (group) portrait photographs, mostly gelatin silver prints, various sizes, early 20th cent., partly by Sri Lankan/ French photographers, occas. laid down on mount.** (80-100)  
 - Some small defects.  
 = Comprises photographs by J. Fatras (Boulogne), R. Fauvet (Paris), F. Malpot (Surgères), M. Maurer (Louviers) and Studio Paramount (Haputale).
- 5143 **Lot of ±50 miscellaneous photographs, ±1910-1950, various techniques, between 8x6,5 and 21x29 cm., some mounted on board.**  
 = Mostly Dutch family portraits and views of construction sites, i.a. in Amsterdam, IJmuiden, Rotterdam and Willemstad.  
 AND an album w. ±80 Dutch family snapshots. (50-70)

- 5144 **Lot of ±55 photographs ±1900-1930, various techniques, various sizes, by European photographers, mostly mounted onto board.** (50-70)  
= I.a. many cabinet cards, of which some beach scenes and handcol. portraits of people in Dutch traditional costume, portraits of unidentified families and some views of Arnhem, Velp en De Steeg.
- 5145 **Lot of ±60 press photos, ±1960, various sizes between 9,8x6,2 cm. and 30x24,5 cm., some w. Dutch description and photostudio stamp on verso.**  
= I.a. an archeological digsite in Versoix, a burned down neighbourhood in Genève, Kosygin and Vittorio Valletta (Fiat) shaking hands and Jack Kelly (brother of Grace) in Monaco.  
ADDED: a presskit, script and several behind the scenes press photos of the film "Türme des Schweigens" (1952) directed by Hans Bertram. (50-70)
- 5146 **Lot of ±80 albumen prints, ±1900, various sizes, some mounted onto board, some loosely inserted in contemp. album.**  
= I.a. various sites in Paris i.a. the Champs-Élysées, Louvre, Opera, Place Vendôme and Palais du Trocadéro and a few views of Annecy, Chamonix, Glengariff, Grenoble and Martigny.  
ADDED: ±170 miscellaneous photographs, ±1910-1970, incl. some stereophotographs, many (group)portraits, press photos of ships, a family album and a few panoramas of European towns. (60-80)
- 5147 **Lot of ±140 (hand)col. photographs, mounted photochrome prints, ±1900, all ±16,5x22,5 cm., all titled in lower margin of print.** (150-250)  
- Partly sl. foxed board.  
= Collection w. impressive views of glaciers, mountains, rivers, skylines, valleys and villages. I.a. of Egypt, Genoa, the Grand Canyon, Hardanger (Norway), Lake Garda, Lugano, Luzern and Zürich. Incl. a few picture postcards and some col. cartes-de-visite w. portraits of royalty. SEE ILLUSTRATION PLATE XLVII.
- 5148 **Lot of ±170 photographs, ±1870-1900, all 10,3x6,4 cm., loosely inserted in contemp. embossed red mor. album, a.e.g.** (80-100)  
- Partly sl. faded. Album covers sl. rubbed along extremities.  
= Comprises i.a. town views of Aachen, Altenburg, Arnhem, Berlin, Bonn, Bremen, Coburg, Düsseldorf, Ehrenbreitstein, Eisenach, Gera, Görlitz, Hamburg, Koblenz, Meiningen, Naumburg, Prague, Rotterdam, The Hague, Treves, Weimar.
- 5149 **Lot of ±1000 very miscellaneous photographs, ±1900-1950, various techniques, various sizes.** (50-70)  
= Mostly in Europe, i.a. topographical views, people in traditional costume, family snapshots, school portraits, cabinet cards and many more.
- 5150 **[Macedonia and surroundings]. Lot of ±65 photographs and real-photo picture postcards, mostly picture postcard size (a few sl. bigger), mostly dated "1917" and many identified in German hand in pen and ink on verso.**  
= Some places: Resna, Prilep, Lake Ohrid, Saraj Château, Kostinci (graveyard), Vardine and Radsko. Apparently most photographs were taken by (a) German soldier(s) and many show soldiers and officers at rest near their barracks or headquarters. Quite a few also show local people, occas. in local costume. Also including a fine (unidentified) panorama consisting of 9 attached photographs (total size 11x136 cm.).  
AND 9 other photographs, mostly albumen prints, ±1900, between 9,5x6 and 21x29,5 cm., i.a. of the 1896 Summer Olympics in Athens (sl. faded), the harbour of Auray, the ship "S.S. Calcutta" on the Hooghly River in Kolkata and a post mortem carte-de-visite of a baby girl. (80-100)
- 5151 **Magritte, René (1898-1967). La Reine Semiramis, Etude pour le tableau 'Les droits de l'homme'. Gelatin silver print, ±8,5x10 cm. (image), numb. "11/100", "XV" and monogrammed "G[georgette]M[agritte]" in pencil (all covered by passepartout), framed.** (200-300)  
= From the portfolio *La Fidélité des Images*, a series of 16 posthumous prints, published by Lebeer Hossmann, Brussels, 1976. Verso frame w. a printed ticket w. typescript entries of the Obelisk Gallery, Boston, and a photostat of the photograph without the passepartout, showing the numbering etc.
- 5152 **Man Ray (1890-1976), Lynes, George Platt (1907-1955), Gloeden, Wilhelm von (1856-1931) a.o. Nu. Paris, Créatis, 1980, series of 100 picture postcards of black and white nude portraits and other images, all 15x10,5 cm. (or vice versa), loosely inserted in orig. embossed board portfolio.** (40-60)  
= Each with printed no. "A1"-A100", photographer and title on verso.

- 5153 **Mapplethorpe, Robert (1946-1989)**. Helmut, NYC. Orig. gelatin silverprint, 19,5x19,5 cm., laid down on orig. black mount, signed and "1/25" in pencil, under black passepartout. (1.200-1.500)  
= From the "X Portfolio" containing graphic images of the gay SM underground scene in 1970s New York.
- 5154 **[Medicine]. Two albums** together containing ±100 mounted and a few loosely inserted photographs, mostly ±1920-1925, various sizes, contemp. unif. boards, obl. 4to. (100-150)  
= One album contains mostly x-ray photographs, the other mostly showing patients with various diseases and deformities, i.a. a loosely inserted albumen print (laid down on mount) showing a man with elephantiasis.
- 5155 **Meene, Hellen van (b.1972)**. Untitled, 1993-2003. C-print, 18x18 cm. (image), 40x40 cm. (leaf), signed "Hellen van Meene" and "56/75" in black pen on verso, laminated on perspex as issued. - SUPPLIED WITH an accomp. textleaf: "This photograph appears in *Hellen van Meene: Portraits*. Aperture, 2004". (250-350)
- 5156 - -. Untitled, 1997-1999 (Adolescent girl). C-print, 17,2x17,2 cm. (image), 31x24,2 cm. (leaf), signed "Hellen van Meene" and w. dedication in blue ballpoint on verso, on PE paper. (250-350)  
= Part of a series of 10 photographs showing the same young woman/ adolescent girl.
- 5157 **Meher, Monali (b.1969)**. Lot of 9 photographs, of which 6 gelatin silver prints and 3 photogr. offset prints, all w. text and/ or ornaments in black felt-tip pen, various sizes. (200-300)  
- Comprises i.a. "Today I know for sure that we know very little about ourselves or about the universe!", "Pattern of life repeating & repeating" and "There are circumstances between heaven & earth".
- 5158 **[Mexico]. Album** with ±85 albumen prints, ±1900, various sizes (mainly between 8,8x11,2 cm. and 5,6x7,9 cm.), all laid down in contemp. leather album. (80-100)  
= "Plaza en Saltillo am 2 April 1901. Mexico Gedenktage der Schlacht bei Puebla" and ±85 other snapshots of views in Mexico. I.a. city views of Alameda, Cordoba, Durango, Guadalupe, Monterrey, Orizaba, Saltillo, Santa Cruz, Veracruz.
- 5159 **[Middle East]. Sadiq Bey, Muhammed (1822 or 1832-1902)**. (Men praying in front of the Kaaba, Mecca). Albumen print, ±1880, 22,8x16,9 cm., w. caption in pencil on verso. **Idem.** (The Holy Kaaba). Albumen print, ±1880, 15,2x21 cm., w. "studio Mirza stamp on verso. **Idem.** (Panorama of Mecca). Collotype, ±1880, 17x22,8 cm. **Idem.** "Tomb of Mohamed". Albumen print, 16,4x20 cm., titled in print.  
- Partly sl. faded, some sl. dam.  
= The Egyptian Muhammed Sadiq Bey was the first photographer to capture the Kaaba. In 1880, during the Hajj, Sadiq accompanied the pilgrims on their journey to Mecca, being responsible for the safe arrival of the mahmal. During these travels, Sadiq photographed the devoted muslims and took the first ever photographs of Medina. Shortly after, the Dutch islamologist Snouck Hurgronje entered Mecca, being the first European to have access to the holy sanctuary. Commissioned by Snouck Hurgronje, Al Sayyid 'Abd al-Ghaffar took many of the photographs of Mecca and surroundings. From 1900, the Indian photographer Mirza also captured Mecca, making Sadiq Bey and Mirza the earliest known photographers of Islam's holy sanctuaries. SEE ILLUSTRATION PLATE XLVIII.  
AND ±160 others of the pilgrimage to Mecca, possibly by SNOUCK HURGRONJE, STUDIO MIRZA AND MUHAMMED SADIQ BEY, i.a. (The Hajj in Mecca) (albumen print, ±1880, 17x22,8 cm., w. caption in pencil on verso) and (Pilgrim encampment near Mount Arafat) (collotype, 15x20,3 cm.). (600-800)  
- Partly sl. faded.  
= Pilgrimage from Jeddah to Mecca. Apart from some portraits, many street views with throngs of people, i.a. of Jeddah, Medina, Mecca, Mount Arafat, Taif and Yanbu.
- 5160 **[Militaria]. "5. Comp. Gren. Rgt. Königin Olga (1. Württ) Nr. 119 Stuttgart 1903-1905"**. Gelatin silver print, 1903-1905, 36x48 cm., mounted on board. "2. Komp. Gren.-Regt. Königin Olga (1. Württ.) No. 119 Stuttgart. Jahrgang 1911-1913". Albumen print, 33x48,5 cm. "Grenadierregiment K. Olga (...) Reserve 1884-1887". Albumen print, 35,6x27 cm.  
= The 25th (1st Württemberg) Dragoons "Queen Olga" regiment participated in i.a. World War I and the Franco-Prussian War (1870-1871).  
AND 2 other group portraits, ±1900-1920, of the Marine Corps (27,5x35,5 cm.) and "Herne Bay College O.T.C. Shooting Team, March 1924" (20,3x29 cm.). (100-150)
- 5161 **Moerkerken, Emiel van (1916-1995)**. (Jettie V. dec' 38). Gelatin silver on baryta paper, 30x22 cm., signed "E Moerkerken 1991", framed. (150-250)



- 5162 **[Netherlands Antilles]. Album** with ±20 photographs ±1930, 14x10 cm. (some sl. smaller/larger), all laid down in modern album.  
= Photographs of the "Curaçao Trading Company" and the "Hamburg-America Line".  
AND 1 other album w. ±150 photographs, ±1930, 4x6 cm. (some sl. larger), all mounted onto board in contemp. album. (80-100)  
- Some photographs have been cut out of the album causing some damage to the page.  
= Incl. (sea)views in and around Curaçao, i.a. ports of neighbouring countries like Cuba, Haïti and Venezuela.
- 5163 **[Netherlands]. Lot** of 10 photographs, ±1890-1940, various techniques and sizes. (50-70)  
= I.a. showing the Moerdijk bridge over het Hollands Diep, construction works in Haarlem near the Amsterdamse Poort, the Brongebouw (Haarlem) and Fort de Kwakel in construction (1906).
- 5164 **Neudörfl, Elisabeth (b.1968).** This Land #2. Gelatin silver print from a series of 6, 31x39,3 cm., signed "E. Neudörfl" and "2015" in pencil on verso. (50-70)
- 5165 **[New Guinea]. Anonymous (early 20th cent.).** (Group of men holding tusks). Gelatin silver print, 39,7x49,9 cm.  
AND an ANONYMOUS gelatin silver print showing eight African (?) boys sitting in the foreground and many men working in the background around thatched huts (w. small tear in lower middle). (30-50)
- 5166 **[New Guinea]. Lot** of ±150 photographs, showing various people from Papuan tribes, gelatin silver prints, mostly 7,5x8 cm., ±1920, incl. a few duplicates. (100-150)  
= In a few photographs a western man is visible, but it appears the photographs are taken for ethnographic purposes.  
I.a. showing women with scarification, people with various costumes and hair styles. A few photographs of buildings, i.a. tree houses (Korowai tribes).
- 5167 **[Nijmegen]. Album** with 44 photographs, gelatin silver prints, ±1930-1940, all ±12x17 cm., tipped onto mount in contemp. ringbinder.  
= Fine views showing Nijmegen before it was destroyed in WWII. Including views of Café Mariënborg (Houtmarkt), the city wall, Kronenburgerpark, Stevenskerk and some archaeological finds.  
AND another album w. 16 photographs of Amsterdam and surroundings, ±1890, i.a. of Diemen, Haarlemmertrekvaart, Rokin and Verwerspad. (50-70)
- 5168 **[Noord-Holland]. "De Leden van den Geneeskundigen Raad voor de Provincie Noord-Holland in het jaar 1902".** Memorial gift album containing a beautifully calligraphed (in black, red, gold and some green) dedicatory title and 25 loosely inserted cartes-de-visite photographs, partly signed in pen and ink, all w. calligraphed name on album leaf, orig. gilt leather album w. metal lock, a.e.g., in orig. velvet lined drop back box. (100-150)  
- Bookblock loose.  
= "Aan Dr. Jean Pierre Dozy, Inspecteur voor het Geneeskundig Staatstoezicht voor de Provincie Noord-Holland sedert 1 Jan. 1885, den laatsten Voorzitter van den Geneeskundigen Raad, wordt dit Album door de leden ter herinnering aan zijne werkzaamheden aangeboden. 13 Mei 1902."
- 5169 **[Norway]. Lot** of 7 press photos, showing drunkards in the streets of Oslo, ±1945, 22,5x17 cm., by A.B.C. Press Service (Amsterdam). - AND an issue of the "Geïllustreerde", 1947, with a photo series using the above press photos, titled "Oslo bij nacht". (50-70)
- 5170 **[Olympics]. Lot** of 21 press photos from the Olympic games in Helsinki, 1952, all ±24,3x18 cm., w. mounted cyclostyledm mounted caption below in Dutch, stamped by Anpfoto on verso. (50-70)  
= I.a. the Dutch team marching during the opening ceremony, the Netherlands vs. Hungary waterpolo, the final of the 200 meter sprint for women, Soviet Union vs. Chile basketball, Emile Zátopek winning the marathon and Dutch Van der Zee vs. Russian Bulakow boxing match.
- 5171 **Pabel, Hilmar (1910-2000).** The young pianist. Series of 12 gelatin silver prints, ±29x21 cm., all w. 3 copyright stamps ("A.B.C. Press" (2 variants) and "Hilmar Pabel") and numb. in felt-tip pen on verso. (50-70)  
- Occas. sl. worn/ bumped along extremities.  
= Nice documentary series following the day of a young pianist, leaving home, at school with friends, following classes, exercising, training, performing and sleeping.

- 5172 **[Panoramas]. Andvord, Richard (1839-1913).** "Tromsø Amt, Panorama af Lyngenkjeden I-IV". Albumen print, ±1892, 16x87 cm., titled in print.  
- Sl. foxed; faded along corners.  
AND 13 other mainly anonymous panoramas, various sizes, various techniques, i.a. of Biarritz, Dar es Salaam, Port of Aden, Port Louis, Toledo and Trondheim (partly sl. faded).  
(100-150)
- 5173 **[The Philippines]. "Photographs of Colonial Life in The Philippines,** Iloilo on Panay Island (Shanghai)" 1905-1910, mounted onto board in contemp. album. (70-90)  
= Family album w. a great part of the photographs showing colonial life in Iloilo and Legazpi, incl. photographs of street life, natives, the family house and interior, and family portraits. Also incl. some photographs of the interior of houses in Shanghai and Trinidad, and several holiday snapshots taken in Dorset, Finley, Las Palmas, Netley, and Southampton.
- 5174 **Ponthus, Marie (late 20th/ early 21st cent.).** (Female nude). Bromide(?) print, 35x24 cm., signed in pen in lower blank margin, framed. (150-250)  
= Verso w. ms. label "photographie Janv.77 / tirage Juin 78".
- 5175 **[Portraits]. Löw, Sigmund (1845-1910).** (Jozef Israëls in his studio). Gelatin silver print, 1903, 23,7x29,5 cm., w. caption and date in negative and identified in pencil on verso, later print from original negative by W.M.A. Deppe (stamped on verso).  
= SEE ILLUSTRATION PLATE XLIX.  
AND ±55 other portraits by S. LÖW of Dutch artists in their studio, 1903-1904, all ±23,7x29,5 cm. (a few sl. smaller), almost all w. caption and date in negative and identified in pencil on verso, all later prints from original negatives by W.M.A. Deppe (stamped on verso). (400-600)  
= Portraits of Abraham Hesselink (2x), Johannes Frederik Hulk, Albert Neuhuys, Albrecht Felix Reicher, Louis Apol (2x), Henk Willebrord Jansen (4x), S.J.W. Jansen-Grothe (2x), Arnold Marc Gorter (4x), Nicolaas Bastert (2x), Hobbe Smith (3x), Eduard Frankfort (2x), Mari ten Kate (2x), Jozef Israëls (2x), John F. Hulk, Thérèse Schwartz, Hein Kever, Bart van Hove, Joseph Mendes da Costa, Isaac Israëls, Christoffel Bisschop (2x), Benjamin Prins (2x), Sientje Mesdag-Van Houten (2x), Johan Braakensiek (2x), Simon Maris (2x), Hendrik Maarten Krabbé (2x), Julius van de Sande Bakhuyzen (2x), Willem Carel Nakken (2x), Albrecht Felix Reicher and J.M. van Oort.
- 5176 **[Portraits]. Lot of 41 woodbury type portraits, ±1900, between 12x8,4 and 22,9x18,6 cm., all by GOUPIIL & CIE, from the periodical Galerie Contemporaine.**  
- Some boards sl. foxed. As publ. on the orig. leaves.  
= All of French and Italian public figures, i.a. S. Bernhardt, W.A. Bouguereau, C. Gounod, V. Hugo, H. Monnier, G. Rossini, G. Sand and G. Verdi.  
AND 31 similar others, ±1900, ±14x10,5 cm., w. facs. signatures, all from a Dutch (?) publication. (50-70)  
= Some photographers: Boussod, Valadon & Cie, Emrik & de Binger, Goupil & Cie and M. Verveer. All of Dutch artists, musicians and other public figures, i.a. C. Bisschop, J. Cramer, J.H.L. de Haas, J. Maris, H.W. Mesdag, P. Stortenbeker, C. Rochussen, J. Röntgen and H.J. Scholten.
- 5177 **[Portugal and Spain]. Lot of ±130 photographs, ±1900, various techniques, various sizes, some mounted onto board.**  
= I.a. views of the Alhambra, Patio de las Muñecas, the Pena Palace, Belém Tower, Jerónimos Monastery and the Monserate Palace. Also incl. four later pressphotos (±1960) w. two photos of Real Madrid.  
AND 14 glass slides w. description in glass, w. i.a. views of bullfights, Madrid, Salamanca and Seville.  
(100-150)
- 5178 **[Press photographs]. Lot of ±190 press photos, ±1960, various sizes, some w. Dutch, English or French description on verso.** (50-70)  
= I.a. Moise Tshombe returning to Léopoldville, the Plumeur-Bodou Ground Station enabling the first satellite transmission between Europe and the US, thousands of mine-workers protesting in Paris, a portrait of Paul-Henri Spaak and one of Rushdy Abaza.
- 5179 **[Press photographs]. Lot of ±410 press photos, ±1960, various sizes, all w. Dutch or French cyclostyled mounted caption on verso.** (70-90)  
= Mainly scenes from Belgium, Italy and a few from Luxembourg, i.a. the arrest of Sylvain Dhoest, farmers protest in Namur, the King and Queen of Belgium and several traffic accidents.
- 5180 **[Royalty. Great Britain]. Lot of ±850 press photographs, ±1950-1970, some w. description on verso.** (80-100)  
= Portraits of British Royalty, i.a. Princess Royal Anne, King Charles III, Prince Edward, Katharine Worsley, Princess Alexandra, Sir Angus Ogilvy, Prince Richard and Birgitte, Duchess of Gloucester.

- 5181 **Roye, Horace (1906-2002).** (Reclining female nude). Vintage gelatin silver print, 20x15,5 cm., w. artist and studio stamp on verso. (50-70)
- 5182 **[Russia].** Lot of  $\pm 40$  (press) photographs, 2nd half 20th cent., partly w. press caption on verso.  
 = Mostly portraits of famous Soviet politicians, artists, scientists, musicians etc., i.a. Vladimir Kirillin (politician), Tamara Makarova (actress), Shovkat Mammadova (singer), Alexandr Paladin (medical scientist), Petr Pavlenko (author), Dzhabar Rasulov (1st secretary of the communist party of Azerbaijan), Bela Rudenko (opera singer), Valentina Serova (actress), Nikolai Tolstoj (physicist) and N. Zelinsky (chemist).  
 ADDED: 17 other (press) photographs from the GDR. (50-70)
- 5183 **[Scandinavia].** Lot of  $\pm 40$  photographs,  $\pm 1900$ , mostly albumen prints, all  $\pm 18,4 \times 25,6$  cm., all mounted onto board and inserted in two folio-sized folders both titled "Fotografier fra Norge og Sverrig".  
 = Several views of i.a. Bergen, Oslo, Stockholm and Uppsala. Some photographers: F. Beyer (Bergen), J. Jaeger (Stockholm), A. Jonason & Co. (Göteborg), A. Lindahl (Stockholm) and Vaering (Oslo).  
 AND 1 albumen panorama of Kristiania, 1888,  $16 \times 89$  cm. (50-70)  
 - Sl. faded/ stained.
- 5184 **Splichal, Jan (1929-2019).** (Façades of old houses). Gelatin silver print,  $49,5 \times 59,5$  cm., framed. (30-50)
- 5185 **[Stereophotographs].** Lot of 9 stereophotographs, all views of wild birds by Underwood-Keystone Stereographs, all titled in photo, incl. booklet w. descriptions, in contemp. dec. folder titled "New Series of Song Birds".  
 - AND a wooden "The Vistascope" stereoscope w. foldable handle,  $\pm 1900$ , manufactured by Griffith & Griffith and a letterpress poster used to promote the stereoscope in a French store. (70-90)  
 = Announcement on poster reading: "Ne quittez pas cet établissement sans regarder le stéréoscope. Mis à votre disposition. Pour voir 6 vues, mettez 10 cmes. L'appareil contient 4 séries de 6 vues."
- 5186 **[Stereophotographs].** Lot of  $\pm 125$  stereographs,  $\pm 1890-1910$ , incl. a few (hand)col. (70-90)  
 - Partly sl. faded.  
 = Miscellaneous collection with i.a. views of Cuba (Havana), Denmark (Copenhagen), Egypt (Cairo, Karnak), India (Calcutta), Italy (Naples, Rome), Japan (Kyoto, Nara, Tokyo, Uji, Yokahama), the Alps, Palestine (Bethlehem), Sweden (Stockholm), Switzerland (Grindelwald), the United States (Chicago, Louisiana), Venezuela (La Guaira) and 3x the ruins of French towns after WWI. Published by i.a. B.W. Fleig, Keystone View, Kilburn, Stump & Co. and Underwood & Underwood.
- 5187 **[Stereophotographs].** Lot of  $\pm 160$  stereophotographs,  $\pm 1890-1910$ , incl. a few (hand)col. (70-90)  
 - Partly sl. faded.  
 = Miscell. collection with i.a. views of Algeria, Austria, China, Congo, Egypt, France, Himalaya, India, Indonesia, Italy, New Zealand, South Africa, Sweden and the Netherlands. Some photographers: J.F. Jarvis (Washington), Keystone View Company (New York), E. Linde & Co. (Berlin), C. Naya (Venice), Underwood & Underwood (New York) and H.C. White Co. (New York).
- 5188 **[Stereophotographs].** Lot of  $\pm 250$  stereophotographs,  $\pm 1890-1910$ , incl. a few (hand)col. (80-100)  
 = Many portraits of children playing, some animals and views in i.a. America, Argentina, Chile, Germany, Greece, Hungary, Mexico, Poland, Russia, Switzerland and Turkey. Some photographers: Griffith & Griffith (Philadelphia), C.H. Jacobi (Koblenz), Köstler (München), J.H. Schoenscheidt (Cologne), Strohmeyer & Wijman (New York) and Underwood & Underwood (New York).
- 5189 **[Stereophotographs].** Lot of  $\pm 280$  stereophotographs, late 19th/ early 20th cent., partly mounted on cardboard cards, a few coloured.  
 = Varied collection, containing i.a. topography (i.a. France, Italy, America (publ. i.a. by Strohmeyer & Wyman), Ireland, Germany and The Netherlands) and private (family) photographs.  
 ADDED:  $\pm 100$  cartes-de-visite, mostly Dutch. (150-250)
- 5190 **[Stereophotographs].** Lot of  $\pm 700$  stereoscopic glass slides,  $\pm 1920-1935$ ,  $\pm 4 \times 11$  cm., all but a few in orig. boxes. (200-300)  
 = Mostly (all?) views in France.

- 5191 **[Studentica. Leyden]. Album** containing 15 (mounted) photographs, ±1907-1912, mostly ±16x22 cm., contemp. cl., obl. folio. (150-250)  
 = Very nice album showing the student fraternity of Leyden during various festivities incl. hazing rituals. With num. manuscript entries of various students and several nice drawings incl. caricatures and a view of the Hooglandse Kerk. With a few loosely inserted menu cards etc.
- 5192 **Sturges, Jock (b.1947).** "Marine, The Last Day of Summer #2; Montavilet, France, 1987 [changed in pen to 1989]". Orig. photograph, 25x20 cm., titled on gallery ticket on verso. (100-150)  
 - Very faint vertical fold.
- 5193 **[Surinam]. Anonymous (early 20th cent.).** (A streetview in Paramaribo). Albumen print, ±1890, 21,3x27,8 cm., of "Hotel Bellevue" and other wooden houses in a street.  
 - Sl. chipped in top right corner.  
 AND an anonymous gelatin silver print titled "Winning van Bauxiet. Moengo. Suriname." 39,3x58,4 cm., w. manuscript caption, mounted on board. (70-90)  
 = In 1916, the Surinaamsche Baxiet Maatschappij (SBM) discovered huge amounts of bauxite in the village of Moengo. From that point onwards, an American company named ALCAO extraced the material to export it to the United States, lasting until the late 1980s.
- 5194 **[Sweden]. Lindahl, Axel (1841-1906).** "Slussen och Skeppsbron, fran Hissen". Albumen print, 15,6x22,4 cm., w. captions printed in lower margin of print, laid down on mount. - AND 16 others by the same, 9x mounted on board, all but one views of Stockholm, i.a. "Kungstridgraden", "Strömparterren", "Grand Hotel, fran Arffurstend palats" and "Riddarholmen fran Söder". - AND 18 anonymous albumen prints, i.a. "Göteborg. Norra och Södra Hamngatorna" and the City Hall of Stockholm. (70-90)
- 5195 **[Switzerland]. Anonymous (late 19th cent.).** "Eggenthaler Strasse." Albumen print, 28x21 cm., titled in the print in lower right corner, laid down on mount. **Sommer, Giorgio (1834-1914).** "Solis Brücke". Albumen print, 25,5x20 cm., signed and titled in the print below image. - AND 24 others similar, mainly anonymous, incl. 2 smaller prints, i.a. "Zermatt" (20,5x27 cm., titled in the print in lower right corner. Laid down on mount; closed tear in right margin); "Lucerne, le Pilate" (20,7x27 cm., titled in the print in lower right corner); "Axentunnel et le Bristenstock" (21,2x27,3 cm., titled in the print in lower right corner. Laid down on mount; a few sm. tears/ rubbed spots in margins); "Teufelsbrücke bei Andermatt" (albumen print, 27x21 cm., titled in the print in lower right margin, laid down on mount); "Goeschenen (Eingang z. gr. Tunnel)" (albumen print, 21,9x27,5 cm., titled in the print in lower right margin, laid down on mount); "Kl. Scheidegg Hôtel Eiger & Mönch" (albumen print, 17,2x23 cm., titled and w. publ. address "Edit. Schroeder & Cie Zurich" in lower margin in the print); "Brünigbahn (zwischen Passhöhe u Meiringen)" (albumen print, 17,2x23 cm., titled in the print in lower margin); "Chillon et la Dent du Midi" (albumen print, 17x23 cm., titled and "Edit. Schroeder & Cie Zurich" in lower margin of the print); "Wassen (Untere & mittlere Mayenreussbrücke)" (albumen print, 21,2x27 cm., titled in the print in lower margin) and "Faido" (albumen print, 21,6x27,5 cm., titled in the print in lower right corner). (100-150)
- 5196 **[Switzerland]. Lot** of 27 albumen prints, ±1880-1900, mostly ±20x25 cm. (or vice versa). (80-100)  
 = I.a. views of Vitznau and the Gotthardbahn.
- 5197 **Taber, Isaiah West (1830-1912).** "Opium Den underground (...)." ±1890, albumen print, 19,1x24,3 cm., signed and titled in lower margin.  
 = SEE ILLUSTRATION PLATE XLVIII.  
 AND 3 other albumen prints by Taber, all signed and titled in lower margin: "Chinese butcher and Grocery Shop (...)." (19,1x24 cm.); "Grand dining Room of the Chinese Restaurant (...)." (19x24,1 cm.); "Chinese Restaurant (...)." (20,1x12,4 cm., laid down on mount).  
 = All taken in Chinatown, San Francisco.  
 AND 15 other photographs incl. a few portraits of western men in Japan and children playing Japanese instruments, ±1900, various sizes, mainly anonymous, some mounted onto board. (150-250)



- 5198 **Talbot-Studio (early 20th. cent.)** (Portrait of Marie Kalff). Gelatin silver print, ±1910, 27x13,5 cm., signed by sitter in contemp. pen and ink "Marie Kalff" in lower margin on recto and signed "Talbot" on recto and verso.  
 - Upper blank margin sl. browned.  
 = Marie Kalff (1874-1959) was a Dutch actress who moved to Paris to work at several theaters.  
 AND 6 other portraits of young women, all 19,9x15 cm., 5x handcol., all signed w. photographer's studio stamp "Rotophot Berlin" in left/ right corner of print, all mounted onto board. (40-60)  
 = Incl. five portraits each depicting a month w. caption in Dutch in the top right corner of the print; "April", "Juli", "Augustus", "September", "Oktober". The other print shows a young girl w. a bow in her hair.
- 5199 **Tas, Henk (b.1949).** (Guitar, moon and dog). C-print, 30x20 cm., signed and titled, "'89" and "162" in print, kept w. printed flimsy in gilt dec. folio-sized folder. (70-90)
- 5200 **[Thailand]. Lot of ±20 photographs, ±1910, various sizes (between 8x10,5 and 23x28,5 cm.), most stamped on verso by "Lenz & Co. Bangkok 1911"** (120-150)  
 = I.a. several views of The Grand Palace (Bangkok), a river, several marches near temples, the interior of a temple, a group portrait, and three postcards w. portraits of King Chulalongkorn and Queen Saovabha Phongsri.
- 5201 **Timmerman, Els (b.1946).** "Maan I." "Maan II". Two C-prints on dibond, both 44,5x61 cm., signed "E. Timmerman", titled and "2004" in blue crayon on verso, unif. framed. (100-150)  
 = With label of galerie Maria Chailoux on verso.
- 5202 **[Turkey]. Berggren, Guillaume (1835-1920).** "Épicier Turc". Albumen print, ±1880, 21,3x26,5 cm., mounted onto board, signed and titled in print (sl. faded).  
 = Guillaume Berggren was a Swedish photographer capturing Constantinople and the Ottoman Empire from the second half of the 19th cent. onwards. Having his own studio in a busy street in Constantinople, he earned money by selling postcards of w. his work. Berggren was mostly interested in portraying the life of the working class.  
 AND 11 other albumen prints by Berggren, various sizes, i.a. of the Bosphorus, Constantinople, Saryyer and Yenimahalle (partly sl. faded, one w. (water)stain in top left). (100-150)
- 5203 **[Turkey]. Sébah, Pascal (1823-1886).** "Cartier Turc". Albumen print, ±1880, 26,2x24,5 cm., tipped onto mount, titled and signed in the print.  
 - Sl. faded and foxed; upper half not attached to mount.  
 = Pascal Sébah was an Ottoman photographer born in Constantinople, where he opened a studio in 1857 mainly selling his photographs to tourists. After his passing, his son J.P. Sébah continued to work in the studio.  
 AND five other mounted albumen prints by Sébah, various sizes, i.a. of the Bosphorus, the Fountain of Sultan Ahmed III and Rumelihisarı (partly sl. faded, one w. small tear in print). -  
 ADDED: 19 photographs of Turkey, various techniques (mostly albumen), various sizes, mainly anonymous, one by GÜLMEZ FRÈRES (partly sl. faded). (100-150)
- 5204 **Wilschut, Hans (b.1966).** "Atlantic". C-print on dibond, 60x50 cm., signed "Hans Wilschut" and "1/5" in black felt-tip marker on verso, with mounted artist's label on verso w. printed title, "2001" and "Special edition". (400-600)  
 = SEE ILLUSTRATION PLATE XLIX.
- 5205 **Witkin, Joel-Peter (b.1939).** "Head of a dead man". Gelatin silver print, 27,3x33,2 cm. (image size), 40x50 cm. (leaf size), signed "Joel Peter Witkin", titled, "Mexico City, 1990" and "With print to Manuel Angel Hamar(?) Camarillo" in pencil on verso. (600-800)  
 = Provenance: the consignor's mother-in-law received the photograph directly from the photographer. She worked together with Witkin during the nineties in Mexico City, where he resided during that time.
- 5206 **[World War I]. Three albums** containing a total of 380 mounted photographs, between ±12x16 and 30x40 cm., all (but a few) w. printed caption in Dutch mounted below, occas. numb. in the plate, contemp. unif. cl. w. "1914-1918." on frontcover, (2x narrow) obl. folio. (600-800)  
 - One album large (water)stain on frontcover.  
 = Remarkable collection of photographs from various locations at the warfront (both East and West) as well as the hinterland. Seemingly taken from a German perspective, most photographs show German troops in action, French and British prisoners of war, German officers and high officials (incl. Kaiser Wilhelm) and their allies from i.a. Turkey and Bulgaria. Some of the captions also disclose a somewhat pro-German point of view (i.a. "Laatste opname van Generaal-Veldmaarschalk von Eichhorn in Kief (Oekraïne) vergezeld van zijn Adjutant Hauptmann von Dressler, die beiden het slachtoffer werden van door Engelsch geld omgekochte moordenaars"). Also contains a few images from the German colonies in Eastern Africa. Possibly forming the photographic archive of one or more war-photographers.

- 5207 **[Zadkine, O.J. Molkenboer, Kees (1907-1987).** (Ossip Zadkine in his atelier). Orig. press photograph, 29,5x23 cm., press stamps and annots. on verso.  
- Sl. creased and chipped; a few sm. tears in margins.  
AND 4 other press photographs showing the artist in his atelier, by Studio Craven (2x) and Van Noppen (2x). - ADDED: 7 others, incl. 3 press photographs showing Ed Hoornik in his library (retouched w. white) and the artist Rik Slabbinck in his atelier (2x). (80-100)
- 5208 **Zangaki (C. and G.) (2nd half 19th cent.).** "Bazar de cannes à sucre". Albumen print, ±1880, 28x21,5 cm., signed and titled in print. **Idem.** "Danse de Soudan", 27x22 cm., signed and titled in print. (70-90)  
= The Zangaki brothers were a Greek duo that mainly photographed in and around Egypt. They were active between 1870-1890 and sold their photographs to tourists. Very little is known about the brothers. SEE ILLUSTRATION PLATE XLVIII.
- 5209 **[Zwartjes]. "Zwartjes Album".** Lot of ±150 loosely inserted photographs, by various companies, in contemp. album.  
= Mostly portraits of children, but also some city views and public figures. Some companies: Bendsdorp's Chocolate, Bölger's, De Jong's, Kraepelien & Holm's, Meijer, Van Veen's Thee.  
AND 1 other "Zwartjes" album with ±120 similar photographs, by various companies, i.a. actresses, children, and some public figures. (70-90)
- 5210 **Zwerver, Ton (b.1951).** "The kitchen sculptures". Colour photographic offset print, 43x32 cm., signed "Ton Zwerver", titled, "24 04 2010" and "3-10 opl." in pencil on verso. **Idem.** (Surrealist scene with women with red pepper shaped objects covering their faces). Colour photographic offset print, 43x32 cm., signed "Ton Zwerver", "30 05 2003" and "3-10 oplage" in pencil on verso. - AND 1 other similar by the same (unsigned). (80-100)
- 5211 - -. "Where else could we go?" Colour photographic offset print w. orange and brown sewing thread stitches, 43x32 cm., signed "Ton Zwerver", titled and "2009" in pencil on verso. **Idem.** (Sculpture made of a stereo, a keyboard, a lamp and a drawing). Colour photographic offset print, 43x32 cm. - AND a copy of T. ZWERVER, Huiskamer Skulpturen (Amst., 1986, num. (col.) ills., printed in 500 copies, orig. stiff wr. w. dustwr., 4to. With an AUTOGRAPH SIGNED DEDICATION). (80-100)

## JAPANESE PRINTS, DRAWINGS and ILLUSTRATED BOOKS ORIENTAL ARTS

- 5212 **Aikawa, Minwa (Gosentei) (act. 1806-1821).** Tsūshin gafu (Divine Spirit Picture Album). Kyoto, Yoshidaya Shinbei, 1819, 23,3(adv.) lvs., 26 woodcut ills., signed AIKAWA TEIMINWA, bound as a blockbook w. hashira-title, 4to.  
- Lower outer corners sl. fingersoiled; occas. trifle soiled. Binding soiled.  
**Moronobu (1638-1714) (after).** Wakoku hyakkujō (One Hundred Women of Japan). Kyoto, Unsodō, n.d., (34) lvs., 43 (mostly double-p.) woodcut ills. after MORONOBU, bound as a blockbook w. hashira-title, 4to. (200-300)  
= Modern facsimile of the work first published in 1694, showing women in various situations and activities, such as drinking tea, dancing, travelling, sewing, producing textiles, and playing musical instruments among others things.
- 5213 **Akita, Hōdo.** Sanpō jikata taisei (Arithmetic Achievements in the Countryside). Tokyo (Edo), Senshōbō, 1837, 5 parts in 1 vol., woodcut ills., printed on thin Japanese, bound as a blockbook w. hashira title. (30-50)  
= A volume about (mathematical) methods for land surveying and on infrastructure.
- 5214 **Album with Japanese calligraphy and drawings,** brush and ink (with watercolour), 11 entries w. calligraphy and/ or drawings by various artists, mostly w. red seals (unread), 5 drawings (4x col.), leporello album w. silk covers, 10x8,5 cm., early 20th cent. (50-70)  
- First three lvs. w. sm. wormhole; occas. trifle foxed. Binding rubbed at corners, and lacks title-strip.

- 5215 **Anonymous (early 19th cent.)** (Bijin and a poem). Scroll painting, brush and ink and watercolour, within silk borders, 89x26 cm. (without borders), both calligraphed poem and painted figure signed but unidentified, w. red seals, framed. (100-150)  
- Slightly waterst./ w. some foxed spots (not affecting image); paper w. a few (restored) dam. spots.
- 5216 **Anonymous (19th cent.)**. Album with  $\pm 125$  drawings, brush and ink (w. watercolour) on thin Japanese, between  $\pm 1 \times 2$  cm. and  $14,5 \times 19$  cm., partly col., all mounted on pages of leporello-bound album, obl. sm. 4to. (70-90)  
- Slightly soiled; binding idem.  
= With red collector's stamp "CRA" in circle w. snowdrop flower on first and last page. Comprises finely drawn designs of i.a. animals, flowers, objects and (supernatural) figures.
- 5217 **Anonymous (19th cent.)**. E-iri kyōka-shū. Tenshō no bu (Collection of Kyōka Poems with Pictures. Volume about the Weather). N.pl., n.publ., n.d., 29 lvs., 58 woodcut ill., bound as a blockbook w. hashira-title.  
- Trifle/ sl. fingersoiled; sl. waterst. in blank upper outer corner; partly w. one sm. wormhole. Binding (sl.) soiled; new strings loosening.  
= Contains numerous kyōka poems, divided by subject, all of which relate to the weather and astronomical phenomena. Each page is illustrated, showing mostly people, presumably engaged in composing, reciting or listening to poetry.  
**Dōkan (1432-1486)**. Dōkan shiga (Dōkan's Poems Illustrated). Vol. 2. N.pl., Yoshitakashī-ya, n.d., 31 lvs., 1 vol. (of ?), 62 woodcut ill. (by?), bound as a blockbook w. hashira-title.  
- With tipped in papercutting w. annots. Two tickets on frontwr.; new strings.  
AND 1 other ehon. (100-150)
- 5218 **Anonymous (19th cent.)**. Monbushō-ongaku-torishirabegakari, hensan. Shōkashū, shōhen (Songbook, volume one. A Compilation by the Music Education Department of the Ministry of Education, Culture, Sports, Science and Technology). N.pl. (Tokyo?), Monbushō (Ministry of Education, (...)), 1881 (Meiji 14), 28 lvs., musical scores, woodcut text, cordbound as a blockbook, obl. 8vo.  
- Binding worn; new strings.  
= A music text book, teaching sight reading through solfège. With the name of the original owner, fourth year student Ta kashima Asakichi (or Senkichi), written on the backcover w. brush and ink.  
AND 5 other 19th century Japanese textbooks on i.a. science and geography, all w. woodcut i lls. and text. (80-100)
- 5219 **Anonymous (19th cent.)**. (Monju bosatsu). Kakejiku (hanging scroll), brush and ink on paper, within modern silk borders,  $\pm 82,5 \times 43$  cm. (image),  $\pm 176 \times 53,5$  cm. (total size), unsigned, rolled on wooden stick w. wooden jiku, kept in wooden box. (120-150)  
- With a few creases.  
= Shows Monju bosatsu, or Manjushri bodhisattva, seated on a lion and holding a ruyi scepter. Monju is the bodhisattva embodying intellect and wisdom. Him sitting on a lion represents the power of wisdom to tame the mind.
- 5220 **Anonymous (19th cent.)**. (Old men helping each other on a hike up a mountain). Kakejiku (hanging scroll), brush and watercolour on paper, within modern silk borders,  $\pm 125 \times 48,5$  cm. (image),  $\pm 200 \times 63$  cm. (total size), signature and title unread, w. seal, rolled on wooden stick w. wooden ends. (100-150)  
= Shows a group of old men struggling to ascend a (mountain?) path. They are helped by two bald men in green robes, probably two monks, which would suggest that the travellers are pilgrims on their way to a temple.
- 5221 **Anonymous (19th cent.)**. (Pine branches with a poem). Kakejiku (hanging scroll), brush and ink on paper, within modern silk borders,  $\pm 136 \times 50,5$  cm. (image),  $\pm 202 \times 65$  cm. (total size), signature and poem unread, w. seals, rolled on wooden stick w. wooden ends.  
- (Slightly) creased; w. a few closed wormholes.  
AND a kakejiku with a calligraphed poem on a fan-shape. (60-80)
- 5222 **Anonymous (19th cent.)**. (Scenes from the Phra Malai). Two drawings, gouache, both  $\pm 30 \times 19$  cm., on fold. leaf, manuscript text on verso, Thailand, 19th cent. (50-70)
- 5223 **Anonymous (19th cent.?)**. (Brown and a white deer grazing on a shore of a river). Drawing on silk, brush, ink and watercolour,  $32,5 \times 41$  cm., signature unread, seal stamp. (100-150)  
- Silk laid down on paper.

- 5224 **Anonymous (19th cent.?).** Lot of 13 bookillustrations, woodcuts (tinted w. orange and grey) on thin Japanese, between 7x9 and  $\pm 21 \times 14,5$  cm., 1x signed (unread), 3x w. red artist's seal (unread). (60-80)  
 - Partly trifle foxed.  
 = Various illustrations depicting i.a. the Seven Lucky Gods, a monkey handing a piece of fruit to a crab in clothes, a warrior on horseback, and various animals and plants. Including some illustrations by KONO BAIREI (1844-1895).
- 5225 **Anonymous (late 19th cent.).** Design for an ehon. Brush and ink (and red watercolour) on th in Japanese, 18 lvs. of sketches/ designs, w. red stamp on 1st leaf, bound as a blockbook. (70-90)  
 - Binding trifle/ sl. dam.  
 = With ink manuscript title(?) on frontwr. mentioning "Sôrin-sensei" (Master Sôrin). Contains designs of i.a. flora and fauna, scenery, people and objects.
- 5226 **Anonymous (late 19th cent.).** (Jackdaw sketches). Brush and ink on thin Japanese,  $\pm 26 \times 24$  cm. - AND 5 (tinted) woodcut bookills. of birds. (40-60)
- 5227 **Anonymous (late 19th cent.).** (Sparrows with a large basket). Drawing, brush and ink w. watercolour on thin Japanese,  $\pm 24 \times 35$  cm., late 19th- early 20th cent. (30-50)  
 = Probably a design for a fan print, possibly by SHIBATA ZESHIN (1807-1891). Shows a scene from the Japanese fairy tale *Shitakiri suzume* (The sparrow with the cut tongue).
- 5228 **Anonymous (late 19th cent.).** (Travellers attacked on a snowy mountain pass). (Group of samurai and three women in a room). (Man pulling on the reigns of a reluctant horse). Three col. woodcuts, each  $\pm 17 \times 23$ . (80-100)  
 - Possibly trimmed but without loss of image; one print w. strip of paper pasted on left blank margin.  
 = Style of KUNISADA, but unsigned.  
 AND 3 others, i.a. TANAKA SHÔSABURÔ (Samurai holding up a streaming vat of water, with a castle in the background) (col. woodcut bookill. on 2 attached lvs.,  $20,5 \times 29$  cm., 1890).
- 5229 **Anonymous (late 19th cent.)** Lot of 11 drawings, brush and watercolour on paper, all  $\pm 32 \times 35,5$  cm., 7x w. red seal (unread). (100-150)  
 - Each w. vertical centre fold, 1x torn on fold; trifle yellowed/ soiled.  
 = Mostly birds and flowers, in the style of Kono Bairei.
- 5230 **Anonymous (late 19th/ early 20th cent.).** (Buddhist monk praying to Kannon). (Samurai taking a fatal arrow and falling off his horse). (Two samurai gazing at two geese flying past the moon). Three brush and ink drawings on paper (1x w. watercolour),  $\pm 20,5 \times 13,5$  cm.,  $\pm 16,5 \times 11,5$  cm. and  $\pm 14 \times 11$  cm. (100-150)  
 - Slightly yellowed; 1x trifle foxed along top.  
 AND 3 woodcut prints from e-hon, i.a. HOKUSAI (1760-1849), (Pilgrims descending Mount Fuji) (tinted woodcut ill. from *Fugaku hyakkei* (One Hundred Views of Mount Fuji),  $\pm 1849$ ).
- 5231 **Anonymous (late 19th/ early 20th cent.).** (Courtier visiting a lady's quarters). Col. gouache on paper,  $\pm 19,5 \times 17,3$  cm. (80-100)  
 - With two dam. spots where paint has chipped off; tipped onto mount.  
 = Showing a Heian-period (794-1185) courtier visiting a lady, probably a lover, at her quarters. Probably a scene from The Tale of Genji or The Tale of Ise.
- 5232 **Anonymous (late 19th/ early 20th cent.).** Lot of  $\pm 125$  drawings, brush and black (and occas. red) ink on thin Japanese, between  $\pm 1 \times 1,5$  cm. and  $\pm 18 \times 12$  cm., partly mounted on thick paper, Japanese,  $\pm 1890$ -1920. (70-90)  
 - Occas. sl. yellowed/ browned; a few w. folds; mounts yellowed.  
 = Very delicate illustrations of i.a. animals, objects, ornaments, plants and some yôkai (ghosts and demons).  
 AND 4 other Japanese drawings in brush and ink on thin Japanese, and 1 woodcut bookillustration.
- 5233 **Anonymous (early 20th cent.).** (Geisha tying her obi). Col. silkscreen (w. handpainted details?) kakejiku (hanging scroll) w. gold and silver embellishment,  $\pm 125 \times 42$  cm. (image), signature unread, 1920-1940. (30-50)  
 - Damaged at bottom, lacking wooden rod and probably part of silk border; waterst.; bottom half creased; sold w.a.f.



- 5234 **Anonymous (early 20th cent.).** (White eagle on a pine tree). Kakejiku (hanging scroll), brush and ink w. white and yellow gouache on paper, within modern silk borders,  $\pm 133 \times 44$  cm. (image),  $\pm 210 \times 57,5$  cm. (total size), signature unread, w. seal, rolled on wooden stick.  
- Slightly creased and foxed.
- Anonymous (late 19th cent.).** (Mountains, a waterfall and trees, with two buildings and travellers). Kakejiku (hanging scroll), brush and ink on paper, within modern silk borders,  $\pm 130 \times 51$  cm. (image),  $\pm 198 \times 65$  cm. (total size), signature unread, w. seal, rolled on wooden stick w. wooden ends. (100-150)  
- Slightly browned; trifle foxed and w. a few creases.
- 5235 **Anonymous (1st half 20th cent., Chinese school).** (Soldiers praying at an altar in a garden, with a uniformed brass band performing and an onlooking bourgeoisie family). Drawing, watercolour on silk,  $20 \times 18$  cm.,  $\pm 1920$ , framed. (100-150)  
= The Republican and the Wuchang uprising (later army) flag on top of the altar, suggest a date for this drawing between 1913 and 1928.
- 5236 **Anonymous (1st half 20th cent.).** (Flowers). Three (col.) woodcuts,  $\pm 25 \times 37$  cm. (2x) and  $\pm 21,5 \times 16,5$  cm., 2x w. red artist's seal (unread), Japanese. (50-70)  
- Two lvs. w. central vertical fold; one leaf w. binding holes; otherwise all fine.
- 5237 **Anonymous (20th cent.).** (Bamboo). Brush and ink on paper; signature and seal unread,  $31,5 \times 38$  cm., mounted on thick paper w. dec. silk borders.  
- With 3 sm. brown spots, otherwise fine.  
AND 7 other ink drawings of bamboo and flowers. - ADDED: 2 sheets of calligraphy, including a large calligraphed character "yokoshima", meaning wicked, evil or wrong. (100-150)
- 5238 **Anonymous (20th cent.).** (Erotic scenes). Three drawings, watercolour on thin Japanese, w. calligraphed text in brush and ink, all  $\pm 19,5 \times 21$  cm. - AND  $\pm 22$  (col.) shunga woodcuts, partly double-p. on 2 separate lvs., mostly mediocre (wormholed) copies, by i.a. KUNIYOSHI. (200-300)
- 5239 **Anonymous (20th cent.).** Two flower paintings, gouache on silk mounted on paper w. brocade borders, both  $38 \times 28$  cm., each titled and w. red seal (both unread), Chinese or Japanese. (50-70)  
- Both trifle foxed, mostly in blank margins.  
= Showing blue and pink convolvulus with a white bird, and unidentified blue and pink flowers with a white butterfly.
- 5240 **Araki, Kanyû (1849-1920).** Mōhitsu rin gachō (Album of brush paintings). Tokyo, Yoshikawa Kōbunkan, 1905 (Meiji 38), 3 vols., each w. 12 col. woodcuts, each w. red seal(s), unif. obl. 4to wr. (70-90)  
- All vols. w. vertical crease in the centre, affecting prints; occas. trifle foxed. Good impressions. = Complete set.
- 5241 **Ashiyuki (act. 1813-1833).** (Nakamura Utaemon III as Ishida no Tsubone). Col. woodcut ōban, signed Ashiyuki-ga, publisher Shioya Chōbei, 1817.  
- With sm. holes along right side; bottom and right side (sl.) trimmed within borderline; sl, faded.  
= Centre panel of a triptych.  
**Idem.** (Actors Onoe Kikugorō III as Kanshōjō, Asao Gakujūrō I as Takebe Genzō and Arashi Shagan I as Mareo). Two col. woodcut ōban, signed (Gigadō) Ashiyuki-ga, publisher Honsei, 1826.  
- Both trimmed withing borderline w. loss of text.  
= Left and centre panel of a triptych.  
AND 1 other by SHUNKŌSAI HOKUSHŪ (act.  $\pm 1802-1832$ ). (120-150)
- 5242 **Beisen (1852-1906) (attrib.).** (Two people conversing by a fence). Brush and ink w. watercolour,  $\pm 16 \times 23$  cm., unsigned.  
- Slightly yellowed.
- Anonymous (19th cent.).** (Imperial figure on a cloud with attendant and two guardians). Watercolour on paper,  $37,5 \times 30$  cm., East-Asian.  
- With two closed dam. spots; sl. browned; backed w. thin wove paper.  
AND 5 (hand-)(col.) woodcut prints, i.a. ANONYMOUS (late 19th- early 20th cent.), (Peonies covered by a net, a bird perched on a stick) (col. woodcut ill. from an unidentified e-hon) and

UTAGAWA KOKUNIMASA (1874-1944), (Panel from the Japanese victory at the naval battle off Dagū Mountain) (col. woodcut w. gaufrage, 1894. Central panel from a 6-panel polyptych. Trimmed and w. one closed tear). (200-300)

- 5243 **Bigot, Georges Ferdinand (1860-1927).** *Croquis Japonais*. Tokyo, n.publ., 1886, 29 etchings on Japanese, occas. titled in the plate, orig. cordbound wr. w. an etching on front- and backcover, folio. (300-500)  
- Owner's entry on first free endpaper; lower corner dogeared; occas. sl. waterstained in lower blank margin. Wrapper heavily soiled.  
= Georges Bigot entered Japan in 1882 and soon became drawing master at the military academy in Tokyo. Between 1883 and 1886 Bigot published four albums, one of which is *Croquis Japonais*. In them he paints a broad picture of Japanese daily life, but also of its more decadent aspects. His caricaturising of Japanese society did not go down well with the Japanese authorities, who in effect forced him to limit his critique to Westerners in Japan only. Disappointed with the increasing censure, he left Japan for France in 1899. His *Croquis Japonais* are a fine example of Japonisme at its best. Bigot shows people of different ranks of life ("Servant", "Facteur", "Spectateur", "Un Élégant", "Officier", "Chanteuses des rues", "Pêcheurs", "Bonzes", "Acteurs"), landscapes and various activities (i.a. two ladies playing a game of badminton, a lady at a hairdresser's). Rare and complete.
- 5244 **[Calculators]. Abacus**, Chinese, 20th cent., wood and metal bars, 33,5x10,5x3 cm. - ADDED: 2 Japanese booklets, prob. dictionaries. (50-70)
- 5245 **Chikanobu (1838-1912).** *Shogun Making Way Back from the Hunt in Koganehara*. Col. woodcut triptych, signed Chikanobu with toshidama seal, publ. Fukuda Hatsujirō, ±1895. (70-90)  
- Triptych leaves partly attached to each other w. paper on verso. A good copy.
- 5246 **Chikashige (act. 1869-1882).** (Three actors at night). Col. woodcut ōban triptych, signed Morikawa Chikashige-hitsu, publisher unread, 1881 (Meiji 14). (120-150)  
- All fine.
- 5247 **[Chinese export watercolours]. Album** with 8 watercolours, ±1880-1900, all ±32x19 cm., silk borders, on pith paper, contemp. silk album, folio. (500-700)  
- All sl./trifle foxed; a few dam. spots. Album sl. defective.  
= Showing an emperor on his throne, an empress and various court figures, i.a. a princess, royal concubine, general, court official. All attended by servants. SEE ILLUSTRATION PLATE LI.
- 5248 **[Chinese export watercolours]. Album** with 9 watercolours, ±1880-1900, ±21x31 cm. each (watercolours incl. silk borders), on pith paper, contemp. embroidered cl. album, obl. folio. (200-300)  
- Some watercolours loose(ning); 3 watercolours sl. dam. in margins; a few watercolours w. small wormhole(s).  
= A very attractive series of watercolours, mostly of butterflies on flowers and all in sparkling bright colours. SEE ILLUSTRATION PLATE L.
- 5249 **[Chinese export watercolours]. Album** with 12 watercolours, ±1880-1900, ±20x30 cm. each (watercolours incl. silk borders), on pith paper, contemp. embroidered cl. album, obl. folio. (80-100)  
- Mostly with small wormhole(s).  
= All showing village views and landscapes in a slightly naive manner.
- 5250 **[Chinese export watercolours]. Tingqua (studio of) (mid 19th cent.).** Album with 12 watercolours, each ±21x33 cm. (incl. silk borders), on pith paper, contemp. embroidered cl. album, obl. folio. (3.000-5.000)  
- Blue silk borders partly loose(ning); a few watercolours w. sm. cracks/ wormholes and/ or sm. holes. Fine series of tourist views.  
= Incl. fine views of i.a. the Praya Grande in Macau with numerous moored ships, the American, British and Danish factories in Canton, Whampoa Anchorage, a view of Hong Kong, and several other unidentified (harbour) views. SEE ILLUSTRATION PLATE L.
- 5251 **[Chinese export watercolours]. Lot** of 13 watercolours, ±1880-1900, 2x ±20,5x34 cm., 1x 16,5x30 cm., 2x ±17x25 cm. (1x framed), 11x14,4 cm. or sl. smaller (8x), all on pith paper. (40-60)  
- Partly (sl.) dam. w. tears/ chips; occas. trifle foxed.  
= Showing flowers with butterflies, two family scenes, a pavilion in a garden and fruit and flowers.

- 5252 **Chûkoshô meika bijin seri (Contest of Famous Beauties from the Middle Ages).** Seven col. woodcuts (of 12?), all  $\pm 23 \times 17$  cm., signed by various artists w. red seal (all unread), publisher unread, 1893 (Meiji 26).  
 - With sm. pinholes and sm. ruststains from pushpins in corners (5x). = Comprises nos 1, 2, 4, 6-9.  
 AND 1 anonymous (foxed) col. woodcut of a Heian period court lady. (200-300)
- 5253 **(Consistent Geomancy).** Series of 8 vols. with woodcut ill. and Chinese text printed on thin kraft paper, bound unif. as a blockbook, w. cloth portfolio w. bone clasp w. mounted title-strip and printed colophon(?), 19th cent. (30-50)  
 - Two vols. w. (remnants of) title-strip, other vols. wrs. blank. Portfolio worn/ sl. dam. and lacks one clasp.  
 = A manual of geomancy, with numerous ill. depicting various shapes and configurations of rocks, mountains and water.
- 5254 **[Crêped paper books]. Les Contes du vieux Japon.** No. 11. Le Lièvre d'Inaba. Transl. by J. Dautremere. Tokyo, T. Hasegawa, 1903 (Meiji 36), (7) lvs., French text, bound as a blockbook, (full-p.) col. woodcut ill. and orig. unif. wr., printed on crêped-paper, sm. 8vo.  
 - Trifle/ sl. foxed; w. sl. later owner's entry on first textp. Wrs. (sl.) worn/ waterst. = Rare. (50-70)
- 5255 **[Crêped paper books]. Japanese Fairy Tale Series.** No.7. The Old Man & The Devils./ No.8. The Fisher-Boy Urashima. Tokyo, T. Hasegawa, 1886 (Meiji 19), 2 vols., (9); (12)lvs., English text, bound as a blockbook, (full-p.) col. woodcut ill. and orig. (1x cordbound) wr., printed on crêped paper, sm. 8vo. (60-80)  
 - No. 7: contents sl. yellowed; wr. sl. stained/ faded; frontwr. partially open at seam; backstrip (sl.) dam. No. 8: frontwr. partially open at seam and w. 2.5 cm. tear near foot of spine.
- 5256 **Eisen (1790-1848).** (Bijin lifting the hem of her kimono). Col. woodcut ôban, signed Keisai Eisen-ga, publisher Maruya Jinpachi, w. kiwame seal.  
 - Slightly faded/ soiled. = From an unidentified series.  
**Eizan (1787-1867).** (Oiran with a pipe). Col. woodcut ôban, signed Eizan-hitsu, publisher Moriya Jihei, w. kiwame seal,  $\pm 1830$ s.  
 - Faded; (sl.) foxed.  
 AND 5 e-hon lvs. w. woodcuts showing Heian era court scenes. (100-150)
- 5257 **Eitaku (1843-1890).** Banbutsu hinagata gafu (Album of Universal Designs). Vol 5. Tokyo, Etô Kihei, 1882 (Meiji 15), 1 vol. (of 5), (21) lvs., woodcut ill., bound as a blockbook w. hashira-title.  
 - Waterstained in lower inner corner; partly trifle/ sl. foxed.  
**Idem.** Sensai Eitaku gafu. Tokyo, Ôkura Magobei, 1884 (Meiji 17), (22) lvs., (col.) woodcut ill. by KOBAYASHI (SENSAI) EITAKU, bound as a blockbook, orig. wr. w. hashira-title.  
 - Contents sl. foxed. Wr. loose.  
**(Book of poems).** Ehon, n.pl., n.publ., 1865(?), col. woodcut ill. and poems by various artists, bound as a blockbook w. hashira-title.  
 - Binding worn.  
 AND 1 other ehon. (120-150)
- 5258 - -. Sensai Eitaku gafu. Tokyo, Ôkura Magobei, 1884 (Meiji 17), (22) lvs., (col.) woodcut ill. by KOBAYASHI (SENSAI) EITAKU, bound as a blockbook, orig. wr. w. hashira-title. (80-100)  
 - Occasionally trifle foxed.
- 5259 **Eizan (1787-1867).** (Bijin with a child). Col. woodcut,  $35 \times 23$  cm., signed Eizan hitsu, publisher seal Sen'ichi han (Izumiya Ichibei), without censor or dataseal, framed. (150-250)  
 - Sl. soiled and aged.
- 5260 - -. (Bijin with a young servant). Col. woodcut ôban, signed Eizan hitsu, publisher and kiwame seal (sl. yellowed). - AND a woodcut ôban by EISEN, entirely printed in blue, somewhat soiled and creased. (80-100)
- 5261 **Gekkô (1859-1920).** Irohabiki Gekkô manga. Second series, vol. 1 and 3. Tokyo, Touyoudou, 1898 (Meiji 31), 2 vols., 25; 25 lvs., num. (double-p.) woodcut ill. by GEKKÔ, orig. unif. cordbound wr. w. hashira-title. (70-90)  
 - One vol. sl. waterst., the other sl. foxed. One vol. covers loosening.

- 5262 **Gekko (1859-1920)**. Nisshin sensô Nissei Heijô Shôho zu (Scene of the war at Pyongyang). Col. woodcut ôban triptych, signed Gekko, publisher Takegawa Risaburô, 1894.  
= Chaikin 34, illustrated at p.142.  
AND one other triptych showing a battle scene from the same war by WATANABE NOBUKAZU.  
(100-150)
- 5263 **Gekkô (1859-1920) (after)**. (Yasuke in a wrestling match). Etching and aquatint w. col. pencil, 27,5x22 cm., 20th cent. (30-50)  
= Two figures copied from a print by GEKKÔ, one of which is Yasuke, a black African man who was brought to Japan in 1579 in service to Jesuit missionary Alessandro Valignano. In 1581, Valignano had an audience with Oda Nobunaga, who wished to see the man, subsequently taking him into his service and naming him Yasuke. Yasuke lived and fought as a samurai in Oda Nobunaga's service until the latter died in 1582. After that Yasuke was sent back to the Jesuits. Not much is known about him besides his short time in Japan. He possibly originated from present day Sudan, or possibly Mozambique.
- 5264 **Hanko (1870-1917)**. (The cicada and the ant). Col. woodcut on 2 attached lvs., ±25x33 cm., signed (unread) and w. red seal (Hanko).  
- Slightly foxed/ soiled, particularly along edges.  
**Hiroshige (1797-1858) (after)**. (Trout). Col. woodcut, 25x36,5 cm., signed Hiroshige-hitsu w. (unread) red seal, modern recut after the 1832 original.  
- Sl. foxed and w. remnants of sellotape on blank margins.  
AND 2 other woodcut bookills. on 3 lvs. (80-100)
- 5265 **Hasshûkigen shakajitsuroku** (The Origins of the Eight Schools, Record of the Truth of Buddha). Kyôto, n.publ., 1854, 4 vols. (of 5), 16 double-p. and 1 single-p. woodcut ill. by UTAGAWA SADAHIDE, bound unif. as a blockbook w. hashira-title. (50-70)  
- All vols. sl. fingersoiled; one vol. partly (sl.) waterst./ soiled. One vol. modern binding string.
- 5266 **Hasui (1883-1957)**. Moon at Umagome. Colour woodcut, 36,4x24,2 cm., signed Hasui, w. Kawase seal, publ. Watanabe Shôzaburô, 1930. (300-500)  
= Brown 165, with copyright seal A. Probably a postwar edition.
- 5267 - -. Moon over Kiyosumi garden. Colour woodcut, 36,4x24,2 cm., signed Hasui, w. Kawase seal, publ. Watanabe Shôzaburô, 1938. (300-500)  
= Brown 425, with the copyright Watanabe seal A. Probably a postwar edition.
- 5268 - -. Rain in Maekawa, Sôshû. Colour woodcut, 36,4x24,2 cm., signed Hasui, w. Kawase seal, publ. Watanabe Shôzaburô, 1932. (300-500)  
= Brown 223, with copyright seal A. Probably a postwar edition.
- 5269 **Hironobu (act. ±1851-1872)**. (Man with a net and bucket and woman under a blossoming tree). Col. woodcut chûban diptych, signed Hironobu-ga, n.publ., no seals. (70-90)  
- One print w. crease in blank margin; both trifle soiled. With remnants of gold foil decorations.
- 5270 **Hiroshige (1797-1858)**. Gojû-san tsugi meisho zue (Famous Sights of the Fifty-three Stations). No. 2, 10 and 24. Three col. woodcut ôban from the series of 55, signed Hiroshige-hitsu, publisher Tsutaya Kichizô, with aratame and zodiac date seal, 1855.  
- No. 2: Blank margins sl.dam.; sl. stained, mostly in right blank margin. No. 10: With a closed hole 1x1 cm., doubled w. thin Japanese; blank margins trimmed. No. 24: With a few sm. tears in blank margins (1x in lower right corner of image, unobtrusive); paper trifle yellowed.  
= Comprises: No. 2 Shinagawa. Goten-yama yori ekijû o miru (Shinagawa: View of the Station from Goten-yama), No. 10 Odawara. Kaigan gyosha (Odawara: Fishing Huts on the Beach) and No. 24 Shimada. Ôigawa sungan (Shimada: The Suruga Side of the Ôi River).  
AND 1 other by HIROSHIGE IV (1849-1925). (100-150)
- 5271 - -. Shinobazu no ike (Shinobazu Pond). Col. woodcut ôban, signed Hiroshige-ga, (publisher Aritaya Seiemon), ±1840-1845.  
- Trimmed on borderline w. loss of publishing information; w. two light spots/ stains.  
= From the series *Edo meisho* (Famous Places of Edo).  
**Kunisada (1786-1865)**. (Oiran in the Red-light District). Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Jôshûya Jûzô, w. aratame date seal, 1861.  
- With (large) tears in upper corners.  
AND 2 others. (100-150)



- 5272 --. Shono: Shiratori-zuka koseki (Shono: Ancient Remains at Shiratori Mound). Col. woodcut ōban, signed Hiroshige-hitsu, publ. Tsutaya, aratame and date seal, 1855, framed. (200-300)  
 - With a few lightly creased spots (unobtrusive), but otherwise a good copy.  
 = Station no. 46 from the series *Gojū-san tsugi meisho zue*, "Famous sights of the fifty-three stations", also known as the Vertical Tōkaidō.
- 5273 --. Sudden Shower over Shin-Ōhashi Bridge and Atake Col. woodcut ōban, signed Hiroshige ga, w. publisher seal.  
 = Modern impression from a recut block. From the series of *One Hundred Famous Views of Edo*.  
**Idem.** (Fireworks at Ryōgoku). Col. woodcut ōban, signed Hiroshige ga, w. publishers seals.  
 - Laid down on board. = Twentieth century impression from a recut block. From the same series.  
 AND 2 others by the same from the same series: Nakagawa River Mouth and Dam on the Otonashi River at Ōji (both laid down, both cut to the image, 19th cent. impressions).  
 (100-150)
- 5274 --. Yotsugi dōri yōsui hikifune (Towboats Along the Yotsugi-dōri Canal). Col. woodcut ōban, signed Hiroshige-ga, (publisher Uoya Eikichi). (300-500)  
 - Cut on the borderline w. loss of publishing information and seals; doubled w. Japanese w. new margins; under passepartout.  
 = From the series *Meisho Edo Hyakkei* (One hundred famous views of Edo). SEE ILLUSTRATION PLATE LI.
- 5275 **Hiroshige (1797-1858) (after)**. Tsuchiyama. Col. woodcut ōban, signed Hiroshige-ga, w. kiwame seal, modern restrrike. (30-50)  
 = A modern reproduction of Tsuchiyama from the series Tōkaidō gojūsan-tsugi.
- 5276 **Hōitsu (1761-1829)**. Kōrin hyakku-zu kōhen. Vol. 3 and 4. (One hundred paintings by Kōrin. Sequel). Kyoto/ Tokyo, Hosokawa Seisuke/ Hosokawa Yoshinosuke(?), 1894, 2 vols., (19); (18) lvs., num. woodcut ill. after OGATA KŌRIN (1658-1716), bound as a blockbook, orig. unif. wr., sm. 4to. (50-70)  
 - Trifle/ sl. foxed.  
 = Meiji reprint of the latter two volumes (of 4) of an homage to the paintings of Rinpa School artist Ogata Kōrin, first published in 1815 (the first two vols.) on the anniversary of his death. Comprises only the latter two volumes, the "sequel", first printed in 1826.
- 5277 --. Ōson gafu (A book of paintings by Ōson). Ehon, n.pl., Kinkadō, ±1890, (27) lvs., col. woodcut ill. after SAKAI HŌITSU, bound as a blockbook w. hashira-title. (80-100)  
 = A late 19th century re-issue of the work first published in 1817, showcasing the work of Rinpa painter Sakai Hōitsu. Cf. Hillier, p.661-665.
- 5278 **Hokkei (1780-1850)**. Hokkei manga. Nagoya, Eirakuya Tōshirō, n.d. (first half 19th cent.), (34) lvs., 52 single-p. and 4 double-p. woodcut ill. by HOKKEI, bound as a blockbook, contemp. wr. (80-100)  
 - Contents partly sl. waterst. and a trifle soiled. Wrs. loose and (sl.) soiled/ dam.  
 = Totoya Hokkei was Hokusai's first and most well-known student.
- 5279 --. Lot of 12 bookillustrations from *Kyōka suikoden gazōshū* (Collection of Suikoden Portraits with Kyōka Poems). Col. woodcut ill., 6 single-p. ill. and 6 double-p. ill. (of which two attached in the centre), no publisher. (120-150)  
 - Partly sl. waterst. in upper blank margin; sl. soiled; a few prints w. small wormholes.  
 = Probably all leaves from the 1890 reprint of Hokkei's 1829 work about the classic Chinese novel, "The Water Margin" (*Suikoden* in Japanese), which tells the story of a group of 108 rebels living at the edge of Liangshan Marsh who helped to protect the poor and oppressed.
- 5280 --. Wood. Ryo chi shin uprooting a tree. Col. woodcut shikishiban surimono with gauffrage and some gold printing, 21,2x18,2 cm., signed Hokkei, 1890's. (60-80)  
 = From the series *Suiko gogyō* (Suikoden and the Five Elements). Keyes copies of Surimono 57, copy B.
- 5281 --. Zhangsheng Palace (Chōseiden). Col. woodcut, spring kyōka surimono, ōtanzaku-ban, w. gauffrage and touched w. silver, signed Hokkei, 1831. (300-500)  
 - Creased; horizontal fold; soiled.  
 = With unidentified collector's mark "NSL" within red oval on verso. A scene from the play *The Palace of Eternal Life* by the playwright Hong Sheng, telling the love story between emperor Xuanzong of Tang and his favorite imperial consort Yang Guifei.

- 5282 **Hokusai (1760-1849)**. Ehon azuma asobi (Amusements of the East). Tokyo (Edo), Tsutaya Juzaburô, 1802, 2nd ed., 9 lvs., 6 double-p. and 2 single-p. col. woodcut ill., bound as a blockbook w. hashira-title. (80-100)  
 - Soiled; (sl.) rubbed; 2 p. w. annots./ scribbling in brush and ink. Binding worn and soiled; modern strings.
- 5283 - -. Ehon Chûkyô (The Illustrated Book of Loyalty). Tokyo (Edo), Kobayashi Shinbei, 1834 (Tenpô 5), (1),25 lvs., 14 (double-p.) woodcut ill. and a col. woodcut floral border around foreword by HOKUSAI, bound as a blockbook, contemp. wr.  
 - Three lvs. w. closed wormhole in inner margin; w. tipped-in slip of paper w. typeface information and annots. Later title-strip on frontcover w. title in ballpoint; rebound. A good copy.  
 = A work based on classical Confucian writings.  
**Idem**. Chinsetsu yumiharizuki (Strange Tales of the Crescent Moon). Vol. 2. Edo (Tokyo), Hirabayashi Shôgorô, (±1807), 1 vol. (of 30), (14) lvs., 17 (double-p.) woodcut ill. by HOKUSAI, bound as a blockbook, later wr. (200-300)  
 - Bottom portion of all pages dam./ lacking a section (but all restored); all textp. stuck together in restoration process, only illustrated pages can be read; lower outer corners very fingersoiled.  
 = Volume 2 (of 30) of an Edo-period novel series by Takizawa Bakin (1767-1848), who was very influential in the proliferation of the *yomihon* (literally: reading book). The story follows the historical figure Minamoto no Tametomo (1139-1170).
- 5284 - -. (Group of tengu playing games with their noses). (Two rokurokubi lounging, a blind man playing shamisen and a three-eyed yôkai buying glasses). Two double-p. woodcut ill. from Hokusai manga vol. 12, each attached along centre margin.  
 - Both worn in lower half and w. dam. (restored) corners.  
 ADDED: 4 anonymous col. woodcut bookillustrations/ prints, i.a. a dragon, two cranes by a pine tree and a warrior on horseback surrounded by his retainers. (60-80)
- 5285 - -. Hokusai manga. Vol. 4. Nagoya, Eirakuya Tôshirô, 1878, 2nd ed., (1),29 lvs., 47 tinted (grey and orange) woodcut ill. (9x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (100-150)  
 - Occasionally trifle/ sl. (finger)soiled; wr. sl. soiled; modern strings.
- 5286 - -. Hokusai manga. Vol. 5. Tokyo, Yoshikawa Hanshichi, n.d. (late 19th cent.), later ed., (1),29 lvs., 40 tinted (orange and grey) woodcut ill. (16x double-p.) by HOKUSAI, bound as a blockbook w. hashira title (fine). (120-150)  
 - With owner's stamp on title-p. and sm. ticket on frontwr.
- 5287 - -. Hokusai manga. Vol. 7. Nagoya, Eirakuya Tôshirô, 1878, 2nd ed., (1),29 lvs., 37 tinted (grey and orange) woodcut ill. (19x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (120-150)  
 - Occasionally trifle fingersoiled. Binding sl. soiled; modern strings.
- 5288 - -. Hokusai manga. Vol. 8. Tokyo, Yoshikawa Hanshichi, n.d. (late 19th cent.), later ed., (1),29 lvs., 48 tinted (orange and grey) woodcut ill. (8x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (100-150)  
 - Binding trifle/ sl. soiled and w. loosening modern strings.
- 5289 - -. Hokusai manga. Vol. 9. Tokyo, Yoshikawa Hanshichi, ±1877, later ed., (1),29 lvs., 36 tinted (orange and grey) woodcut ill. (20x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (150-250)  
 - One page trifle foxed, otherwise fine; very good impression.
- 5290 - -. Hokusai manga. Vol. 10. Nagoya, Eirakuya Tôshirô, 1878, 2nd ed., (1),29 lvs., 47 tinted (grey and orange) woodcut ill. (9x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (100-150)  
 - Pastedowns and endpapers trifle foxed. Binding trifle rubbed along extremities.
- 5291 - -. Hokusai manga. Vol. 12. Nagoya, Eirakuya Tôshirô, 1878, 3rd ed., (1),29 lvs., 36 tinted (grey and orange) woodcut ill. (20x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (120-150)  
 - Binding trifle rubbed; threads loosening.

- 5292 - -. Hokusai manga. Vol. 13. Tokyo, Yoshikawa Hanshichi, 1877, later ed., (1), 29 lvs., 41 tinted (orange and grey) woodcut ills. (15x double-p.) by HOKUSAI, bound as a blockbook w. hashira title. (150-250)  
- Fine, very good impression. Binding trifle rubbed.
- 5293 - -. Hokusai manga. Vol. 15. Tokyo, Yoshikawa Hanshichi, n.d. (late 19th cent.), later ed., (1), 29 lvs., 40 tinted (orange and grey) woodcut ills. (15x double-p.) by HOKUSAI, bound as a blockbook w. hashira title (fine). (120-150)  
- With owner's stamp on title-p. Strings loosening.
- 5294 - -. Imayo sekken hinagata. Kushi no bu, ge. (Designs for Contemporary Combs and Pipes. Comb Part, Second vol.). Tokyo (Edo), publ. unread, 1823, (19) lvs., 38 woodcut ills. by HOKUSAI, bound as a blockbook w. hashira-title, obl. 8vo.  
- Partly sl. stained; occas. coloured in w. red pencil; w. later annots. in pencil in blank margins. Binding worn, partly nibbled at upper outer corner; threads loosening.  
= A book of mostly comb designs, but also featuring some animals, people and scenery designs.  
AND 2 other ehon. (150-250)
- 5295 - -. Three bookillustrations from Denshin kaishu Hokusai gaen (Transmitted from the Gods: Hokusai's Garden of Pictures). all col. woodcut on 2 attached lvs., 1843. - AND 4 tinted woodcut designs for two vases, two incense burners and two small tables by TANAKA SHÔSABURÔ, pasted together at sides forming 1 leaf. (60-80)
- 5296 - -. (Three scenes from Hokusai gafu). Col. woodcut on 2 attached lvs., 19x26 cm.  
- All sl. faded and (sl.) (finger)soiled; all. w. remnants of previous mounting on verso.  
= Shows people making mochi (rice cakes), doing laundry and walking in the rain. From vol. 1 of *Hokusai gafu* (Hokusai's Picture Album).  
AND 1 other similar. (60-80)
- 5297 - -. Lot of 6 woodcut bookillustrations from *Banshoku zukô*, tinted w. grey and orange, ±15,5x11 cm. (50-70)
- 5298 **Hokusai (1760-1849) (after)**. (Ducks and Irises). Col. woodcut ôban yoko-e, signed saki Hokusai aratame-hitsu, 20th cent. reproduction.  
- Slightly browned.  
**Shunshô (1726-1792)**. (Scene from the Tale of Ise, with a poem). Col. woodcut chûban, signed Shunshô-ga, ±1766.  
- Browned and sl. dam.; under passepartout.  
AND 3 others, i.a. FUKUSHIMA RINSHUN (1811-1882), (Female artisan at work) (col. woodcut, signed Rinshun w. red seal. Sl. creased). (80-100)
- 5299 - -. Ehon Sumidagawa ryogan ichiran (Picture book, banks of Sumida River at a glance). Tokyo, Yoshikawa Kôbunkan(?), 1917, 2 vols. (of 3), 1 single-p. and 15 double-p. col. woodcut ills. after HOKUSAI, bound unif. as a blockbook w. hashira-title, in cl. portfolio w. bone clasps, large 4to. (250-350)  
- Lacks the first vol. (jô). Portfolio (sl.) dam.
- 5300 - -. Hokusai manga. Kyoto/ Tokyo, Unsodo, 1984 (Shôwa 59), 16 vols. (incl. commentary booklet), woodcut ills. in black, orange and grey by HOKUSAI, unif. bound as a blockbook w. hashira-title in orig. cloth portfolio w. bone clasps. (300-500)  
- Bookedges trifle/ sl. foxed at top and foot; black ink sl. fuzzy throughout. Inside of cloth portfolio trifle/ sl. foxed.
- 5301 **Inaba, Tsûryû**. Sôkenkishô (Prized Sword Dressings). Osaka, 1781, n.publ.(?), 7 vols., woodcut pages w. text and ills., bound unif. as a blockbook w. hashira title. (100-150)  
- Most vols. (sl.) wormholed; wr. sl. soiled/ rubbed.  
= An early work listing master craftspeople specializing in katana fittings, as well as netsuke carvers.
- 5302 **Ito, Shinsui (1898-1972)**. Fubuki (Blizzard). Col. woodcut dai-ôban (±42x30 cm.), signed Shinsui-ga w. red seal, publ. Watanabe Shôzaburô, 1932, framed. (2.000-3.000)  
- A few barely visible spots of foxing in bottom third of the print, and edges of blank margins trifle/ sl. browned, but otherwise fine.  
= The *New Wave*, p.192: "This delicately conceived image, which was exhibited in the Tôkyôkai ten ('Exhibition of the

Tokyo society'), is particularly close in style to a painting of the same name by Shinsui created fifteen years later. Compared to many of his prints of beautiful women, the composition of Blizzard is not static. The artist has created an illusion of movement through the woman's (a geisha?) flowing garment and her stance as she braces herself, with umbrella in hand, against the harsh winter wind." No. 184/250 (on verso). From the series *Gendai bijinshū dainishū* (Second collection of modern beauties). SEE ILLUSTRATION PLATE LI.

- 5303 **Iwaya, S. (ed.).** Japanese Fairy Tales. Tokyo, Hokuseido Press, 1938, 12 vols., 12 fold. col. woodcut plates, ills., bound as a blockbook, orig. (almost) unif. cordbound washi wr. w. glassine wraparound slip, 12mo, together in contemp. cl. dropback box w. bone clasps. (400-600)  
 - Wrappers and edges sl. foxed; otherwise fine.  
 = Rare complete set comprising: The Story of Peach-boy; The Old Man with the Wen; The Old Man Who Made Trees to Blossom; Hidesato of the Rice Bale; The Mirror of Matsuyama; The Goblin Mountain; The Jewel Spring; The Story of Kachi-Kachi Yama; The Tea-Kettle of Good Luck; Do-Nothing-Taro; The Crab's Revenge and The Tongue-Cut Sparrow.
- 5304 **Kaiseki (1882-1962).** Lake Kawaguchi and Mount Fuji. Woodcut w. gaufrage, 27,5x36 cm., signed Kaiseki no hitsu(?), w. red seals, Kaiseki Print Publication Society, 1931. (40-60)  
 - Sl. browned and w. sl. wrinkled corners. = From the series *Twenty-five Views of Mount Fuji*.
- 5305 **Kanwatei, Onitake.** Jiraiya monogatari (The Tale of Jiraiya). N.pl., publ. unread, 1807, 3 (of 10) parts in 1 vol., (3),4; 24; 29 lvs., 14 (tinted) woodcut ills. by TEISAI HOKUBA (1770-1844), bound as a blockbook.  
 - Contents waterst. and sl. fingersoiled. Binding (sl.) worn.  
 = The story of Jiraiya, a "chivalrous thief" ninja.  
**Anonymous (19th cent.).** Shichifuku shichinan zukai (Gathered Pictures of Seven Fortunes and Seven Misfortunes). N.pl., n.publ., n.d., vol. 4 (of ?), 5 double-p. (tinted) woodcut ills., bound as a blockbook.  
 - First leaf w. sm. portion cut out of upper blank margin; w. some annots. in brush and ink in blank margin; sl. fingersoiled. Binding worn and w. annots. in brush and ink.  
 AND 1 odd vol. of *Jiraiya gōketsu monogatari* (The Tale of the Gallant Jiraiya). (100-150)
- 5306 **Kato, Eizō (1906-1972).** (Rainy Japanese streetview). Watercolour, 48x31 cm., signed "E. Kato", framed. (300-500)
- 5307 **(Kimono designs).** Five col. woodcut ōban, w. (silver) gaufrage, late 19th/ early 20th century. (80-100)  
 - Each w. binding holes; sl. browned; edges partly trifle frayed.  
 = Five detailed kimono designs from an unidentified pattern book.
- 5308 **Kinoshita Hironobu (act. 1851-1872).** Lovers in the Lightning Night. Col. woodcut chūban w. gaufrage and silver details, signed Hironobu w. red seals (unread), ±1860. (60-80)  
 - Mounted onto thick paper; w. a few sm. holes along lower edge. A very nice impression.  
 = Actor Nakamura Komanosuke as Hanzo in the play *Ōga no Yōgatari*. Left panel of a diptych(?).
- 5309 **Kitao (= Kuwagata Keisai) (1764-1824).** Sanka gazu. Keisai soga shohen./ Keisai soka gohen (Praiseworthy Pictures. Sketches by Keisai, volume one/ volume five). Tokyo (Edo), Eirakuya Tōshirō, n.d. (first half 19th century), 2 vols. (of 5), (25); (22)lvs., num. col. woodcut ills., bound as a blockbook, orig. unif. wr. w. hashira title. (70-90)  
 - Volume 5 frontwr. soiled.  
 = Two vols. of sketches depicting landscapes, flora and fauna, and objects of daily life.
- 5310 **Kitao Sekkōsai Tokinobu (act. 1745-1780).** (Twelve signs of the Zodiac). N.pl. (Osaka?), n.publ. n.d., (5) lvs., 12 woodcut ills. by KITAO SEKKŌSAI TOKINOBU, bound as a blockbook w. hashira-title, contemp. wr. (100-150)  
 - First and final ill. pasted to wr.; w. a few closed wormholes; closed dam. spot in blank margin. Wr. (sl.) worn/ dam. and w. new strings.  
 = Rare work from this relatively unknown artist, active in Osaka in the mid- to late 18th century.
- 5311 **Kiyochika (1847-1915).** (Japanese soldier attacking a large puppet in the shape of a Chinese man). Col. woodcut ōban, signed Kiyochika, publisher Matsuki Heikichi, Tokyo, 1894.  
 = Caricature of China as a paper tiger during the first Sino-Japanese war, after the fall of Port Arthur. From the series *Nippon Banzei Hyakusen Hyakushō* (Long Live Japan: One Hundred Victories. One Hundred Laughs).  
 AND 1 other by the same from the same series. (60-80)



- 5312 **Kiyonaga (1752-1815)**. Lot of 11 (9x double-p.) woodcut ill. from *Ehon monomigaoka* (Watchtower Hill), mounted on thick cardboard leporello album, brocade over boards, w. hashira-title, 17,5x13 cm.  
 - Slightly foxed/ soiled; annot. in ink on upper pastedown. Binding worn.  
 = With incorrect handwritten title-strip in brush and ink reading *Edo meisho Utamaro-ga* (Famous Places in Edo, drawn by UTAMARO).  
 AND 1 other ehon (sl. soiled). (60-80)
- 5313 **Kokunimasa, Utagawa (1874-1944)**. Shinkoku meiyō Kidan (A remarkable episode in the glory of the Divine land). Col. woodcut ōban triptych, signed (...) Kokunimasa, artist's seal, publisher Sawa Hisajirō, 1894. (60-80)  
 = Chaikin, p.150: "On the day of the battle in the Yellow Sea, before the start, two doves came flying to our Navy, and in the evening, after the battle, even during the battle, a falcon flew in and settled on the Takachiho's mast, as a sign of good omen. The bird was caught and later presented to the Emperor, at his headquarters. It was fully unexpected and taken as an omen of victory. The flight of crows was regarded as standing for the downfall of the Chinese".
- 5314 **Kōtō, Okura (1873-1910)**. Nichigun Heijō dai-shingeki no zu (Fierce attack by Japanese forces against Pyongyang). Col. woodcut ōban triptych, signed Kōtō, publisher Ōgura Hanbei, 1894, on 3 loose sheets. (60-80)  
 = The Battle of Pyongyang was the second major land battle of the First Sino-Japanese War. It took place on 15 September 1894 in Pyongyang, Korea between the forces of Meiji Japan and Qing China.
- 5315 **Kunichika (1835-1900)**. Uesugi Kenshin played by Ichikawa Danjuro and samurai Wada Masayuki performed by Nakamura Shikan IV. Col. woodcut triptych, from the series Tosei komei kagami, signed Toyohara Kunichika (Mirror of famous actors of the day), publ. Kurata Tasuke, ±1882. (50-70)  
 - Middle leaf trifle duststained. Otherwise fine.
- 5316 **Kunikazu (act. 1849-1867)**. Setsu gekka (Snow, moon and flowers). Two col. woodcut chūban, w. (silver/ gold) gaufrage, signed Kunikazu, no publ. (60-80)  
 - Both tipped onto mount in upper right (and 1x also lower left) corner; both w. fold 7-8 mm. from right edge; one print sl. dam. (partly restored) along left edge.  
 = Probably part of a series/ polyptych.
- 5317 - -. (Two actors). Two col. woodcut chūban, signed Kunikazu w. red seal (unread), publ. unread. (70-90)  
 - One print w. a few sm. holes along left margin, remnants of white paint(?) on verso and a slight fold in lower right corner; both prints w. a fold line 1 cm. from the left margin. Both fine impressions.  
 = Two panels from a triptych or polyptych.
- 5318 - -. (Two samurai at night). Col. woodcut chūban diptych (or polyptych), w. silver/ gold gaufrage, signed Kunikazu, no publ. (80-100)  
 - Both w. closed wormhole at top edge; one print tipped onto mount along top and w. fold along left margin and a few creases along right margin and in lower right corner.
- 5319 **Kunisada (1786-1865)**. The actor Ichikawa Ebizō V as Ishikawa Goemon. Two col. woodcut ōban (vertical diptych?), signed Toyokuni ga, publ. Yamaguchiya Tōbei. (60-80)
- 5320 - -. (Actor Iwai Tojaku descending from the sky surrounded by flames). Col. woodcut ōban, signed Gototei Kunisada-ga, publisher Shiba Kohei(?), with kiwame seal.  
 - With several (closed) binding- and wormholes; w. light white stripe along top and bottom; sl. soiled along bottom edge.  
**Idem.** (Actor seated on a bench holding a pipe). Col. woodcut ōban, signed Gototei Kunisada-ga, publisher Eikyūdō, w. kiwame seal, 1832. (60-80)  
 - Edges trimmed, lacks portion along right edge; sl. soiled.
- 5321 - -. Actor Kawarazaki Gonjūrō I as Arajishi Jūza. Col. woodcut ōban, signed Toyokuni-ga, publisher Daikokuya Heikichi, 1857. (60-80)  
 - Paper remnant on verso along left edge, sl. shining through. = Part of the series/ pentatych, showing the Five Gallants.
- 5322 - -. Actor Mimasu Daigoro IV in the role of Yamamoto Kansuke. Col. woodcut ōban, signed Toyokuni ga, publisher Izutsuya Shokichi, 1852.  
 - Cut to the image; fine.  
 = Part of the series *Tokaido gojusan-tsugi no uchi* (The 53 Stations of the Tokaido), actors in combination with the 53 stations.  
 AND 6 others by the same, all w. various defects. (100-150)

- 5323 - -. (The actor Nakamura Shikan). Col. woodcut ôban, signed Gototei Kunisada, publisher Matsumara Tatsuemom. - AND 2 others similar by the same. (120-150)
- 5324 - -. Actors Ichikawa Kodanji IV as Endô Musha Moritô and Kataoka Gatô II as Watanabe Wataru. Col. woodcut ôban, signed Kôchôrô Toyokuni ga and Gengyo, publisher Iseya Kanekichi, 1856. (80-100)  
 - Trifle foxed.  
 = Part of the series *Mitate Sanjûrokku sen* (Matches for thirty-six selected poems). Gengyo Miyagi designed the still lifes in the upper part.
- 5325 - -. (Actors on a snowy riverbank). Three col. woodcut ôban, each signed Toyokuni-ga in toshidama cartouche, publisher Tanbara Hanjirô (2x) and Minatoya Kohei (1x), each w. two censor seals, 1851. (120-150)  
 - All (sl.) wormholed and trifle soiled, particularly around edges.  
 = All three showing two characters from the play *Higashiyama sakura zôshi*. The Ferryman Jinpei is depicted in two of the prints: seated by a brazier in a straw hut, and mid-attack with a cleaver. The other print shows the character Asakura Tôgo, cloaked and donning a large hat, biting his nails in fear. The prints are undoubtedly from the same series, but considering the fact that there are two different publishers indicated, and the same character is shown twice, it is unclear if any of the prints were part of a diptych.
- 5326 - -. (The courtesan Tamagiku of the Nakamanji House with her customer, and a man peeking through the window). Col. woodcut diptych ôban, both leaves signed Toyokuni-ga, publ. Kagaya Kichiemon, w. date seal and aratame seal, 1857.  
 - Both panels sl./ trifle stained (particularly left panel) and w. some closed wormholes (unobtrusive); left panel w. a vertical crease.  
 AND 1 other col. woodcut ôban by the same, depicting a (male?) courtesan and a devoted customer (mounted on thick paper, w. some closed binding holes). (50-70)
- 5327 - -. (Courtesans in Edo). Four double-p. col. woodcuts and 4 (tinted) single-p. woodcut textlvs. (1x folded double-p.), ±16,5x24,5 cm. and ±16,5x12 cm. (70-90)  
 - Partly sl. fingersoiled/ rubbed; blank margins of col. woodcut lvs. trimmed.  
 = Leaves from an ehon titled *Koizumô magai jûnite shohen*.
- 5328 - -. (Fukurokujû on a boat with three samurai with Mt. Fuji in the background). Col. woodcut ôban, signed Toyokuni-ga, publ. Iseya Kanekichi, w. date seal, 1857-1868.  
 - Bottom third w. some brown stains; sl. wrinkled/ creased; w. offset rectangle in red ink.  
 = Depicting one of the Seven Lucky Gods, Fukurokujû, in an unidentified play. Right panel of a diptych.  
**Idem.** (Syllable "Yo" for Yoi Kôshin). Col. woodcut ôban, signed Toyokuni-ga, publ. Yamaguchiya Tôbei, 1856.  
 - Margins cut sl. short (not affecting image), resulting in loss of publishing information on the left side; doubled w. thin Japanese; two (sm.) wormholes; sl. fingersoiled/ rubbed in lower and upper right corners.  
 = From the series *Seisho nanatsu iroha* (Seven Calligraphic Models for each Character in the Kana Syllabary), depicting actors Onoe Kikujirô II as Ochiyo and Nakamura Fukusuke I as Hanbei in an unidentified play.  
 AND 1 other mediocre copy by the same. (50-70)
- 5329 - -. Gakuya jûnihsi no uchi: hitsuji (Twelve Signs of the Zodiac Backstage: Ram). Col. woodcut ôban, signed Toyokuni hojo, publ. Shimizuya Tsunejirô, w. aratame date seal, 1860.  
 - With three closed wormholes (unobtrusive) and a sm. crease in blank upper margin. Otherwise fine.  
**Morikawa, Chikashige (act. 1869-1882).** (Ono no Michikaze watching a frog leap onto a willow branch). Col. woodcut ôban diptych w. gaufrage, signed Morikawa Chikashige-hitsu w. red toshidama ring, publ. unread, 1882. (80-100)  
 - Right panel partly sl. browned and w. brown pattern (offsetting from another print?) in the centre. Otherwise fine.
- 5330 - -. Iwai Kumesaburô III as the Second Onoe. Col. woodcut ôban, signed Toyokuni-ga w. kiri seal, publ. Tsutaya Kichizô, w. aratame date seal, 1860.  
 - Doubled w. Japanese; w. a few (all but one) closed tiny wormholes. = Left panel of a diptych.  
**Yoshifuji (1828-1887).** Kanadehon chûshingura jûndanme (The Treasury of Loyal Retainers, no. 12). Col. woodcut ôban, signed Yoshifuji-ga, publ. Tsujiokaya Bunsuke, w. aratame date seal, 1862.  
 - Slightly worn in lower left corner; trifle soiled.  
 AND 2 other col. woodcut ôban, i.a. HIROSHIGE (1797-1858). Matsuchiyama Saruwaka-machi Kinryûzan (Saruwaka-machi District and Kinryûzan Temple seen from Matsuchiyama). Signed Hiroshige-ga, w. censor seals and date seal, 1853 (from *Edo meisho* (Famous Places in Edo); margins cut off). (100-150)

- 5331 - -. Kido airaku no uchi, raku (Pleasure, from the series Joy and Anger, Love and Pleasure). Col. woodcut ôban, signed Toyokuni-ga, publisher Hayashiya shôgorô, w. date seal and aratame seal, 1854.  
 - Middle panel of a triptych. Tipped onto mount at upper corners; w. a wormhole and a few stains along upper edge.  
**Idem.** (Heian-period court scene). Col. woodcut ôban, signed ichiyûsai Toyokuni-ga, publisher Miriya Jihei, w. two censor seals, 1847-1848. (70-90)  
 - Mounted on paper along top; w. horizontal fold in centre; sm. dam. spot at right edge; a few light brown spots.
- 5332 - -. (Nakamura Shikan IV as Heitaro Yoshikado reflected in a mirror). Col. woodcut ôban, signed Toyokuni ga, published by Shorindo, ±1860.  
 = From the series *Imayo oshi-e kagami*.  
 AND 2 others by the same: A bijin crouching next to a lantern (published Hayashuya Shôsorô, 1856) and The actor Kawarazki Gonjûrô I as Kirare Yosa (one of series of 5 Gallant Men, 1857). (120-150)
- 5333 - -. Nazorae gogyô zukushi no uchi: Kajihara Genta (Actor Kajihara Genta in the series Collection of Exemplars of the Five Elements). Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Ebisuya Shôschichi, w. two censor seals and zodiac date seal, 1852.  
 - Mounted under passepartout.  
**Idem.** Nigiou ya imose ennichi: Akabane Suitengû (In the series Lively Festivals for Lovers: Suitengu Shrine in Akabane). Col. woodcut ôban, signed Kôchôrô Kunisada-ga, publisher Sôshûya Yohei, w. kiwame seal, ±1830-1840. (100-150)  
 - With a few closed wormholes; under passepartout; trifle wrinkled.
- 5334 - -. (The overspender on clothes, the glutton and the alcoholic). Col. woodcut ôban, signed Toyokuni giga, two censor seals, texts signed by Ryushitatei Tanen. (60-80)  
 - Laid down on modern Japanese; sl. soiled; lower right corner dam.  
 = Rare print. The humorous texts on extravagant spending, associated with certain cities, i.a. Kyoto's clothing fanatics (ki-daore), Osaka's obsession with food (kuidaore) and Edo's obsession with drinking (nomi-daore).
- 5335 - -. Ri'en kyokaku den. Gaku no Kosan. Iwai Kumesaburô (Actor Iwai Kumesaburô III as Gaku no Kosan from Heroic Commoners in Kabuki). Col. woodcut ôban, signed nanajûsai Toyokuni-ga w. toshidama ring, publisher Hiranoya Shinzô, one censor seal, 1863.  
 - Partly doubled w. Japanese; sl. soiled/ wrinkled.  
**Idem.** (Woman on a boat). Col. woodcut ôban, signed ôju Kunisada-ga, publisher Shitsune, one censor seal, 1871(?). (70-90)  
 - With large closed tear in upper right corner and one sm. unclosed tear (1 cm.) in left margin; sl. wrinkled.
- 5336 - -. (Samurai indoors, a woman hidden behind a screen). Col. woodcut ôban diptych (or 2 prints of a triptych), both prints signed Toyokuni-ga in toshidama cartouche, publisher Shimizuya Naojirô, w. censor seal, 1860.  
 - Left panel w. tears in upper left quadrant; right panel backed w. Japanese; both trifle/ sl. frayed/ dam. along edges; sl. faded.  
 AND 1 other by TOYOKUNI I. (80-100)
- 5337 - -. Shijô kawara yûsuzumi no zu (Evening Cool at Shijô Riverbank). Col. woodcut ôban triptych, each signed Toyokuni-ga in toshidama cartouche, publisher Sanoya Kihei, each w. two censor seals, 1849. (100-150)  
 - All sl. browned; one panel sl. dam. (w. closed tear) in upper left corner and along right edge.
- 5338 - -. Tôkaidô gojûsan tsugi no uchi. Nihonbashi (Fifty-three stations of the Tôkaidô: Nihonbashi). Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Tsujikaya Bunsuke (Kinshôdô), w. two censor seals and date seal, 1852.  
 - Trimmed within image w. partial loss of text; trifle/ sl. soiled.  
 = Actor Bandô Mitsugorô III shown as a fishmonger.  
 AND 1 other by HASEGAWA SADANOBU (1809-1879). (60-80)
- 5339 - -. Tori akyûdo (Bird Merchant). Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Iseyoshi, w. aratame-zodiac seal, 1859.  
 - With horizontal centre crease; sl. rubbed; some professional restorations along bottom margin.

**Hokkai (act. ±1832).** (Samurai reading a text). Col. woodcut ôban, signed Shunshisai Hokkai, publisher Honsei.

- Slightly shrinked and w. horizontal centre crease; sl. rubbed.

AND 3 others, incl. 2 by KUNISADA (both rubbed/ sl. soiled).

(120-150)

5340 - -. Uranaisha Sangokuken (Fortuneteller Sangokuken), genan Shinaroku (manservant Shinaroku). Col. woodcut ôban, signed Toyokuni-ga in toshidama-cartouche, publisher Moriya Jihei, w. two censor seals and zodiac date seal, 1853.

- With a few browned white (paint?) stains; one closed wormhole.

= Middle panel of a triptych depicting the play *Iro no minato takara no irifune*, performed in 1853.

**Idem.** (Actors on a boat in the snow). Col. woodcut ôban, signed Kunisada-ga, (publisher Moriya Jihei), ±1830.

(60-80)

- Mounted onto paper along top; (sl.) foxed. = Middle panel of a triptych.

5341 - -. (Woman holding a lantern and kneeling while looking at blossoming trees). Col. woodcut ôban, signed Kunisada aratame nidaime Toyokuni-ga, publisher Wakau, w. censor seal (unread), 1844-1845.

- Trifle soiled.

**Idem.** (Girl dancing under a blossoming tree while a woman watches). Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Kiya Sôjirô, w. aratame-zodiac seal, 1859.

- Two very sm. wormholes along right edge.

AND 3 others by KUNISADA (2x) and an anonymous print of a samurai crossing a river on horseback.

(150-250)

5342 - -. (Woman waving at somebody). Col. woodcut ôban, signed Kôchôrô Toyokuni-ga, publisher Yamaguchi-ya Tôbei, with censor seal, 1846.

(30-50)

- With a few unobtrusive prinholes; trifle/ sl. yellowed/ soiled; sm. piece lacking of upper left corner, not affecting image.

= Part of a triptych.

5343 - -. Yabunoshita, between Ôtsu en Kyoto. Col. woodcut ôban, signed Toyokuni-ga in toshidama cartouche, publisher Kazusaya Iwazô, w. two censor seals and zodiac date seal, 1853.

- Trifle dam. along edges; w. a few stains.

= From the series *Tôkaidô gojûsan tsugi no uchi* (Fifty-three Stations of the Tôkaidô Road).

**Idem.** (Two actors). Col. woodcut ôban, signed shimoto no ôju Toyokuni-ga w. toshidama ring, publisher Eikyûdô, w. two censor seals, 1848.

- Partly waterst.; sl. rubbed/ soiled in corners.

AND a diptych by the same (wormholed).

(100-150)

5344 **Kunisada II (1823-1880).** Hakkenden inu no sôshi no uchi. Jinyo mekake Tamazakura (The Book of the Eight Dog Heroes. Jinyo's concubine Tamazakura). Col. woodcut ôban w. gauffrage, signed kôchôrô Kunisada-ga in toshidama cartouche, publisher Tsutaya Kichizô, w. two censor seals and a zodiac date seal, 1852.

- With horizontal crease in centre of print.

**Kunichika (1835-1900).** Zenaku sanjûroku bijin. Matsura Sayo-hime (Thirty-six good and evil beauties. Lady Sayo of Matsura). Col. woodcut ôban, signed Toyohara Kunichika w. red toshidama ring, publisher Fukuda Kumajiro, 1876.

(100-150)

- With some wormholes, mostly in right blank margin; left blank margin cut sl. short, w. partial loss of publishing information.

5345 **Kuniyoshi (1797-1861).** Lot of 12 bookillustrations, (col./ tinted) woodcut, all ±16,5x10,5 cm., 8x signed Ichiyôsai Kuniyoshi-ga, 1x w. two censor seals, publisher Mikawayaya Tetsugorô, 1847-1848.

(80-100)

- All (sl.) stained/ sl. wormholed.

= Shows characters from the famous story of the 47 rônin, *Kanadehon chûshingura* (The Treasury of Loyal Retainers).

5346 - -. (Ono Kudayû, Ono Sadakurô, Hayano Kanpei and Hirano's wife Okaru from *Kanadehon Chûshingura*). Col. woodcut ôban triptych, each leaf signed Ichiyûsai Kuniyoshi-ga, publ. Yamamotoya Heikichi, w. kiri seal, censor seals and date seal, 1852, framed.

(120-150)

- Left panel w. thin brown stripe/ stain in centre of print and very slight (barely visible) crease in upper right corner; right panel w. sl. faded stripe in bottom portion of print. Otherwise a very good copy.

= A scene from the famous kabuki play *Kanadehon Chûshingura*, the story of the 47 rônin.



- 5347 **Large calligraphy brush**, Jade, bone and horsehair,  $\pm 52 \times 4 \times 4$  cm., Chinese, late 19th - early 20th century. (30-50)  
- Bone endpiece not quite flush w. jade handle.
- 5348 **Lot of 7 ehon**, place and publ. unread, dated between 1742 and 1901, all w. woodcut ill., bound similarly in orig. cordbound wr. (50-70)  
- All in mediocre to poor condition (foxed/ fingersoiled/ worn/ wormholed) but with some nice ill. Sold w.a.f.
- 5349 **Lot of 8 Japanese schoolbooks**, with woodcut/ engr. ill., 1874-1901, all bound as a blockbook w. hashira-title. (70-90)  
- Used and w. (some) defects, some w. annots.  
= Various schoolbooks on i.a. history and geography.
- 5350 **Lot of 11 bookwrappers**, col. woodcut,  $\pm 17 \times 11,5$  cm., 1x signed Eisen-ga, 1x Toyokuni-ga and 1x Kunisada-ga, 1x w. kiwame(?) seal, second half 19th century. (60-80)  
- Partly mounted on board (7x); one print w. upper right corner cut off; trifle/ sl. soiled.
- 5351 **Lot of 21 small coloured woodcuts**, between  $\pm 4,8 \times 4,7$  cm. and  $\pm 9,7 \times 9,9$  cm., and 1x  $13,3 \times 19,4$  cm., all but one mounted on paper w. red Tikotin collector's seal, loosely inserted in leporello-bound album.  
= Showing numerous supernatural figures, as well as people in their daily lives. Artist(s) not identified, but in the style of HOKUSAI. Provenance: Felix Tikotin, with his collector's stamp.  
AND 1 other woodcut. (80-100)
- 5352 **Masanobu (1761-1816)**. Hako-iri musume Menya ningyo (Daughter in a box Menya mermaid). Tokyo (Edo), Tsutaya Jûzaburô, 1791, woodcut text, ill. by KITAO MASANOBU (= Santô Kyôden), bound as a blockbook (19th cent. rebinding). (200-300)  
- Binding sl. worn and w. stickers. Unread red collector's(?) mark on first and last page.  
= A popular Edo-period story about a fisherman and a mermaid. The term "Daughter in a box" refers to a woman with a sheltered upbringing. Menya was a popular dollstore in Edo, which ties into the fact that ningyo (mermaid) sounds the same as ningyô (doll). SEE ILLUSTRATION PLATE LIII.
- 5353 **Masayoshi (1764-1824)**. Lot of 5 coloured woodcuts, all  $\pm 8,5 \times 11,5$  cm., from *Keisai sogô* (Sketches of Keisai) ( $\pm 1839$ ). (60-80)  
- All tipped onto mount along top.  
AND 1 other woodcut.
- 5354 **Matsuda, Kajô (1858-1931)**. Lot of 21 prints from Kajô shûgachô (Kajô's Art Practise Album), all col. woodcut on rice paper, all but a few w. red artist's seal, publisher Unsôdô, 1914. (150-250)  
- Each w. vertical centre fold; a few prints trifle foxed, otherwise fine.
- 5355 **Miyo no hana (Flowers of the Imperial Reign)**. Lot of 14 lvs. (5x double-p.) w. col. woodcut ill. by various artists, partly signed and w. red seal (unread). (100-150)  
- Partly w. a few wormholes in blank margins; occas. sl. browned; most lvs. w. binding holes.  
= Shows a variety of flora and fauna, scenery and people in their daily lives. Ehon unidentified.
- 5356 **Munehiro (act.  $\pm 1848-1863$ )**. Yadonashi Danshichi Shigure no Karakasa (Homeless Danshichi. Paper Umbrella in the Autumn Rain). Col. woodcut chûban diptych, both signed Munehiro, n.publ., no seals. (80-100)  
- Right panel w. purple offsetting from left panel; trifle stained.  
= Good impressions. Depicting Danshichi as a fishmonger, and his lover Otomi.
- 5357 **Murata, Kagen (?-1849)**. Teishi onna kôkyô zuan (Illustrated Commentary on the Classic of Filial Piety by the Lady of the Zheng Family). Tokyo (Edo), publisher Okamuraya Sôjô, 1829, 33 lvs., col. woodcut frontisp., title-p. and 8 textp., 28 (double-p.) woodcut ill., bound as a blockbook w. blank hashira-title, sm. 4to.  
- Occasionally w. a few sm. wormholes or stains, otherwise in good condition. Binding sl. soiled.  
**Morikuni**. Ehon ôshukubai. Vol. 1. Osaka, Bunkiyokudô, n.d., 1 vol. of 7(?), 2; 27 lvs., 27 (mostly double-p.) woodcut ill. by TACHIBANA MORIKUNI, bound as a blockbook w. hashira-title.  
- Contents fine. Binding trifle soiled.  
= Showing illustrations of Heian-era court figures.  
AND 1 other ehon. (150-250)

- 5358 **[Oriental miniatures]. Anonymous (16h cent.?).** (The birth of Mahavira). Miniature in red and blue gouache and gold, 11,4x7,8 cm., on verso of a leaf from the Jain text *Kalpasutra*, Gujarat, ±1520, Indian text in black ink on wasli, ±11,4x26,4 cm. (leaf), ±10x8 cm. (text on recto), 7/ 8 lines to the page. (150-250)  
- Sl. yellowed; paper sl. thin on spot in upper right corner. = Provenance: Polak Works of Art (1999).
- 5359 **[Papercuttings]. Lot of 21 papercuttings,** Col. paper/ white paper handcol. w. col. ink, between ±10x8 cm. and ±21,5x15 cm., China, 20th-/ early 21st cent.  
= Depicting various traditional motifs such as flowers and birds, as well as warriors and other figures. Partly in two paper sleeves: "Chinese paper-cutouts. China National Light Industrial Products imp. & exp. corp.. Tientsin Arts & Crafts Branch" and "Paper-cuts of Yangchow, China".  
ADDED: 2 col. prints on fabric. (40-60)
- 5360 **Qi Baishi (1864-1957).** (Grasshopper and a cricket). Col. woodcut on rice paper, mounted on thicker paper w. silk brocade borders, 29x24 cm., titled in the block (unread) and w. red artist's seal, ±1940-1950. (60-80)  
- Thin brown line in mid-upper margin (paperflaw?); silk borders w. a few spots and remnants of glue in upper corner.
- 5361 **Sadanobu I (1809-1879).** (Actor Nakamura Utaemon IV as a courtesan and a blind masseur, from the series Renowned Dance of Seven Changes). Col. woodcut ôban, signed Hasegawa Sadanobu-ga w. red seal, publisher Honsei, 1838.  
- Slightly soiled and rubbed; closed wormhole in upper left corner.  
**Ashiyuki (act. 1813-1833).** (Actor Nakamura Utaemon III in various roles). Col. woodcut ôban, signed Ashiyuki-ga, publisher unknown.  
- Cut within borderline w. loss of publishing information and part of text.  
AND 1 other by KUNIYOSHI (1797-1861). (100-150)
- 5362 **Schermbek, P.G. van (ed.).** Shitakiri suzume (De musch met de geknpte tong). Tokyo, Kobunsha, 1886, (9) lvs., Dutch text, bound as a blockbook, col. woodcut ill. and orig woodcut wr. by KOBAYASHI EITAKU. (100-150)  
- Partly sl. foxed.  
= No. 2 from the Japanese Fairy Tales series. Although the editions on crêped paper are more widely known, the plain paper editions are the first editions. Rare Dutch edition.
- 5363 **[Sculptures]. Standing Kasyapa, disciple of Buddha, China.** Bronze sculpture w. remnants of gold paint, height 29 cm., 19th/ 20th cent.? (200-300)  
= Kasyapa is shown in a long robe, standing on a lotus pedestal, his hands folded before his body with his thumbs up.
- 5364 **Seiko (1837-1913).** (Woodpecker in a cherry tree). Col. woodcut, 24x25,5 cm., signed Seiko w. red seal.  
- Trifle soiled and w. sl. crease along lower right margin.  
AND 3 double-p. woodcuts by WATANABE SEITEI from Seitei kachô gafu (Seitei's album of flowers and birds), all on 2 attached lvs., all w. red artist's seal, publisher Ôgura Shoten, 1890-1891. (100-150)
- 5365 **Shigeharu (1803-1853).** Shishi (Lion). Col. woodcut ôban, signed ryûsai Shigeharu-ga w. red artist's seal Ryû, publisher Honsei, ±1830.  
- With horizontal crease in the centre; sl. soiled, mostly in corners.  
= One of a series of seven prints depicting the characters performed by Nakamura Utaemon III in a *shichihenka* ("seven changes", a performance of seven dances with quick changes in between) in Osaka in 1829.  
**Kunisada (1786-1865).** (Actor with a pipe). Col. woodcut ôban, signed gototei Kunisada-ga, publisher Ezakiya Kichibei, w. kiwame seal. (80-100)  
- With a few sm. wormholes; strengthened along left margin; trifle/ sl. soiled.
- 5366 **Shigemasa (1739-1829) (attrib.).** Six woodcuts of seated men, from an unidentified series, all 14x15 cm. (40-60)  
- All cut-out and tipped onto mount w. tape.
- 5367 **Shôtei, Kinsui.** Shûshoku shibori no asagao (Autumnal Colours: Morning Glories Tie-Died). N.pl., n.publ., n.d. (1850s), 6 vols., 55 (mostly double-p.) (col.) woodcut ill. by UTAGAWA YOSHIFUJI, bound unif. as a blockbook (2x w. hashira-title). (100-150)  
- One vol. a few pages w. a sm. wormhole. Bindings sl. rubbed/ worn; 4 vols. lack title-strip.

- 5368 **[Shunga]. Anonymous (late 18th/ early 19th cent.).** (Courtly couple having sex). Gouache on paper,  $\pm 23 \times 36$  cm. (image). (50-70)  
- (Slightly) wrinkled.
- 5369 **[Shunga]. Anonymous (19th cent.).** (Courtly couples embracing). Three brush and ink drawings on paper,  $\pm 30 \times 42$ ,  $\pm 26 \times 48$  and  $25 \times 38$  cm.  
- Under passepartout; trifle warped/ wrinkled.  
AND 3 others, i.a. 2 modern recuts of a bathhouse scene by TORII KIYONAGA (1752-1815). (150-250)
- 5370 **[Shunga]. Anonymous (19th cent.).** (Two lovers reading an erotic book together). Col. woodcut chûban yoko-e.  
- With a few (sm.) wormholes.  
**Anonymous (19th cent.).** (Two lovers on a boat). Col. woodcut on 2 attached lvs.,  $18,5 \times 26,5$  cm. (100-150)  
- Waterstained; sl. worn in lower left corner.
- 5371 **[Shunga]. Anonymous (19th cent.).** (Woman scaring off an aroused criminal using a demon mask, while having sex under a mosquito net). Col. woodcut on 2 attached lvs.,  $19 \times 27$  cm.  
- With some wormholes along margins.  
AND 3 others, i.a. ANONYMOUS (19th cent.), (Woman having sex with a ghost) (col. woodcut on 2 attached lvs.). (80-100)
- 5372 **[Shunga]. Anonymous (19th cent.).** Lot of 6 woodcuts, from an unidentified ehon, all  $8,5 \times 26,5$  cm. (100-150)  
- All prints (sl.) wormholed.
- 5373 **[Shunga]. Anonymous (19th cent.).** Lot of 9 coloured woodcuts of couples, all  $\pm 9,5 \times 12,5$  cm. (100-150)  
- All (trifle/ sl.) dam./ wormholed.
- 5374 **[Shunga]. Eiri (act. 1790-1800).** (Couple having sex while gazing at a landscape painted on a screen). Col. woodcut ôban yoko-e. (150-250)  
- With (reinforced) vertical centre fold; trifle/ sl. rubbed. = Rare. SEE ILLUSTRATION PLATE LII.
- 5375 **[Shunga]. - -. (A man spying on a masturbating woman).** Col. woodcut on 2 joined leaves from the series of *Fumi no Kiyogaki* (Pure Drawings Of Female Beauty), total size  $24,9 \times 37,2$  cm. (250-350)
- 5376 **[Shunga]. Eisen (1790-1848).** Four bookillustrations from *Konote gashiwa* (Two Aspects of Love/ Child's-hand Oak). Col. woodcuts on 2 attached lvs., all  $18,5 \times 26,5$  cm., 1836. (200-300)  
- All lower corners trifle/ sl. fingersoiled and blank margins trimmed.
- 5377 **[Shunga]. Koryusai (act. 1764-1788).** (A couple having sex on a futon). Col. woodcut ôban yoko-e, from the series *Shikido torikumi juniban* (Twelve Holds of Love),  $\pm 1775$ . (250-350)  
- Trifle fingersoiled in left margin; sl. faded.
- 5378 **[Shunga]. - -. Lot of 7 prints from Kôgô nijûshikô (Twenty-four ways to enjoy sex).** Col. woodcut koban yoko-e. (300-500)  
- Partly trimmed in blank margins; all w. binding holes; 2x w. sm. wormholes in blank margin; partly sl. soiled.  
= Comprises nos. 7, 10, 11, 12, 13, 18 and 23(?).
- 5379 **[Shunga]. Kunimori II, Utagawa (act.  $\pm 1840-1860$ ).** Lot of 6 bookillustrations from Ukiyo Genji gojûyonjô (The floating world's fifty-four chapters of the Tale of Genji). Col. woodcuts, between  $18,5 \times 11,5$  cm. and  $18,5 \times 23,5$  cm., 4x single-p. ill. and 2x double-p. ill. on 2 attached lvs. (200-300)  
- One leaf tipped onto mount along top; partly sl. soiled; all trimmed but without loss of image, occas. loss of ornamental border w. *genji mon* (symbols indicating chapters of the Tale of Genji).
- 5380 **[Shunga]. Kunisada (1786-1865).** (Banquet with high-ranking courtesans). Col. woodcut on 2 attached lvs.,  $18,5 \times 26,5$  cm.  
- Trifle/ sl. rubbed.  
= From the ehon *Fûzoku Sangokushi*. Sangokushi (Tale of Three Kingdoms) the Japanese adaptation of a fourteenth century Chinese literary classic. Fûzoku is a double-entendre that literally refers to manners or customs, but is often used to indicate the sex industry or sex-work.

**Ryusuitei, Tanekiyo (1823-1907).** (Iris). (Begonia). Two col. woodcuts on 2 attached lvs., 14,5x20,5 cm.

- Both doubled, closing some dam. spots; sl. soiled.

= From the ehon *Enjō hanakurabe* (Feelings of Love, Contest of Flowers).

AND 6 other col. woodcuts.

(100-150)

5381 **[Shunga].** - -. (Man pleasuring a woman with his foot under a kotatsu while talking to a servant). Col. woodcut on 2 attached lvs., 18,5x26,5 cm., 1826.

- Backed w. Japanese; sl. fingersoiled in lower corners.

= From the ehon *Kaidan yoru no tonio* (Tales of Pussy in the Palace at Night). A kotatsu is a table with a small stove/heater underneath, covered with a thick blanket. Often used in winter.

**Idem.** (Ruffian forcing himself on a woman while restraining her lover with his foot). Col. woodcut on 2 attached lvs., 18,5x26,5 cm., 1829.

- Backed w. Japanese; sl. rubbed in lower corners. = From the ehon *Iro nikki* (Erotic Diary).

AND 4 others i.a. ANONYMOUS (19th cent.), (Two lovers restrained with rope) (col. woodcut on 2 attached lvs. Sl. rubbed) and ANONYMOUS (19th cent.), (Benzaiten making love on a cloud) (col. woodcut on 2 attached lvs.).

(100-150)

5382 **[Shunga].** - -. Ōtsu. Col. woodcut, 8,5x12 cm.

= From a shunga series of the 53 stations of the Tōkaidō.

**Anonymous (19th cent.).** (An oiran having sex with her customer). Col. woodcut w. gaufrage, 8,5x12 cm. - AND 4 others similar.

(80-100)

5383 **[Shunga]. Utamaro (1754-1806).** (Courtesan with a customer). Col. woodcut ōban yoko-e, 1799.

- With a few closed wormholes; trimmed in blank margins; w. vertical centre fold.

= From *Negai no itoguchi* (The Prelude to Desire), one of 13. Rare. SEE ILLUSTRATION PLATE LII.

5384 **Shunkō (1868-1912).** Imayō bijin (Contemporary Beauties). Ten col. woodcuts (of 12?), all ±23x17 cm., signed Shunkō w. red seal, publisher Aoki Tsunesaburō, 1895.

(250-350)

5385 **Shunkōsai, Hokushū (act. ±1802-1832).** (Arashi Koroku IV as the haikai poet Chiyo). Col. woodcut ōban, signed Shunkosai Hokushu, publisher Honsei, 1821.

- With wormholes in upper right corner; trimmed within borderline on all margins except right; backed w. thin Japanese, one wormholed corner reinforced w. piece of paper.

= Part of a diptych or triptych.

**Yoshikuni (act. 1803-1840).** Kokonobake no uchi. Toba-e. Nakamura Utaemon III (Nakamura Utaemon as a comic drawing from the series Dance of Nine Changes). Col. woodcut ōban, signed Judōdō Yoshikuni-ga w. red seal, publisher Honsei, 1825.

- Rubbed/ sl. soiled and w. vertical crease in the centre.

AND 1 other by YOSHIKUNI (act. 1803-1840) from the same series.

(80-100)

- Rubbed/ sl. soiled and w. vertical crease in the centre.

5386 **Shuntei (1770-1820).** (The Battles of Kawanakajima). Col. woodcut ōban, signed Shuntei-ga, publisher Kawaguchiya Uhei, w. kiwame seal.

- Trifle rubbed/ worn along edges.

**Kunisada (1786-1865).** (Actor). Col. woodcut ōban, signed Toyokuni-ga in toshidama cartouche, publisher Izutsuya Shōkichi, w. aratame-zodiac seal, 1861.

- With a few sm. wormholes.

AND 3 others by KUNISADA (2x) and KUNICHIKA (1x).

(200-250)

5387 **Sukenobu (1671-1750).** Ehon Yamato-hiji (Illustrations of Traditional Japanese Subjects). Vol. 4 and 5. (Kyoto), (Nikyūdō), (1742), 2 vols. (of 10), 20; 21 lvs., 34 (double-p.) woodcut ill. by SUKENOBU, bound unif. as a blockbook w. hashira-title, contemp. wr.

(80-100)

- Vol. 4 and 5 (of 10) only. Contents waterstained; partly (heavily) fingersoiled along lower margin. Wr. (badly) worn.

= Rare.

5388 - -. Jōchū fūzoku tsuya kagami (Glittering Mirror of Serving Girls' Customs). N.pl., Kikuya Kihei, 1782, 2 vols (jō and ge), (8); (8) lvs., 14; 12 woodcut ill. by SUKENOBU, bound unif. as a blockbook, contemp. wr.

- Occasionally sl. rubbed in lower corners; occas. trifle soiled; trifle wrinkled. Wrs. worn.

AND 5 other e-hon bound unif. w. the above.

(200-300)



- 5389 - -. Lot of 3 double-p. woodcuts from Ehon tokiwagusa (Picture Book of the Evergreens), each on two (2x joined) lvs., all  $\pm 21 \times 32,5$  cm.,  $\pm 1730$ .  
- Slightly soiled.  
AND 2 anonymous (col.) woodcut shunga prints, 12x14 cm. and 15x21 cm. (50-70)
- 5390 **Suzuki Fuyô (1751-1816)**. Hi kangen sansui gashiki (Mr. Fei's Way of Painting Landscapes). Vol. 1. Tokyo (Edo), Suharaya Mohei, 1789 (Kansei 1), 1 vol. (of 3), 34 lvs., num. woodcut ill. by SUZUKI FUYÔ, orig. cordbound wr. w. hashira-title, large 8vo. (50-70)  
- Waterstained in blank upper margin; one wormhole throughout. Binding worn; modern thread loosening.  
= Depicting trees. Hillier p.281.
- 5391 **Tadamasa (1904-1970)**. (Dancer with a paper umbrella). Watercolour and brush on silk mounted on board, 27,5x24 cm., signed Tadamasa w. red artist's seal. (100-150)  
- Trifle soiled/ foxed.  
= A rare painting by the artist mostly known for his woodblock print designs.
- 5392 - -. Kabuki kumadori juhachiban. Kuge-are no kumi (Eighteen Kabuki Makeups. Makeup for Kuge-are). Col. woodcut ôban, signed Tadamasa w. red artist's seal, publisher Watanabe, 1940-1941. (150-250)  
- Fine.
- 5393 **Taito II (act.1810-1853)**. Album with 19 col./ tinted woodcut bookills. (5x double-p.), from *Banshoku zukô* (Pictorial Designs for All Artisans) (Tokyo, Okura Magobai, 1891), mounted on thick cardboard pages of leporello album w. brocade paper over boards,  $\pm 16 \times 11$  cm. (30-50)  
- Slightly foxed.
- 5394 **Takizawa (late 19th cent.)**. Karakusa moyô hinagata (Arabesque pattern book). Tokyo, Matsuzaki Hanzô, 1884 (Meiji 17), 73 lvs., num. engr. pattern designs, bound as a blockbook, w. hashira title,  $\pm 7 \times 16$  cm. (40-60)  
- Trifle foxed. Binding sl. worn; new threads.
- 5395 - -. Senryûdô gafu. Sakana no bu./ Sansui no bu. (Senryûdô album. Fish volume./ Landscape volume). n.pl., Matsusaki Heizou, 1879-1881 (Meiji 12-14), 2 vols. (of 5), (24); (24) lvs., num. woodcut ill., bound as a blockbook w. hashira title (not unif.).  
- Bindings sl. rubbed; backwr. landscape vol. waterst. (not affecting contents).  
AND 2 other e-hon, i.a. SHINZOKU-KIBUN, vol. 1 (of 13), on the manners and customs of Qing Dynasty China. (70-90)
- 5396 **Tang, Luming (1804-1874) (by/ after)**. (Tomatoes and a branch). Watercolour on silk, brush and ink calligraphy, 27x21 cm., signed (?) w. seal. - AND 2 others by/ after the same: both compositions with vegetables. (80-100)
- 5397 **[Tangram]. Two Chinese tangram books**. N.pl., n.publ., n.d. (19th cent.), 2 identical sets of 2 vols., both (2),42; (2),42 lvs. w. woodcut ill. on both sides, unif. bound as a blockbook, contemp. unif. plain wr. (30-50)  
- Both w. a few worn/ dam. lvs.  
= One vol. w. the outlines of the tangrams, and the other vol. w. the solutions.
- 5398 **Tanizaki, Jun'ichirô**. Miyako-wasure no ki (Memoirs of Forgetting the Capital). Kyoto, Sôgensha, 1948, (23) lvs., col. woodcut ill. by WADA SANZÔ, woodcut Japanese calligraphy by TANIZAKI MATSUKO, printed in 1000 numb. copies, bound as a blockbook in dec. wr. w. silk ties, obl. folio, in cardboard portfolio. w. hashira-title and bone clasps. (80-100)  
- Trifle browned. Portfolio sl. dam.  
= Tanka poems by the famous author Tanizaki, reflecting his experiences during WWII and the societal and cultural changes that took place. The poems were calligraphed by Tanizaki's third wife Matsuko. With a loosely inserted booklet with Japanese transcriptions of the calligraphy, printed on thin Japanese.
- 5399 **[Tapestries and textiles]. Anglo-Indian Baluchari Sari Kashmir Shawl Assemblage**, embroidered silk in blue, red, yellow and brown,  $\pm 1850$ , 25x20,5 cm., laid down on board (as often). (100-150)  
- Trifle soiled near lower edge; nevertheless in good condition.

- 5400 **Tenmei, Jingorô (1781-1861) (ed.)**. Kyôka hyaku monogatari (Poems on One Hundred Ghost Stories). (Tokyo), n.publ., n.d. (1853), 10 parts (of 8, incl. 3x part 8) in 1 vol., each part 6-7 lvs. w. kyôka poems about 12 ghost stories, each part w. 12 col. woodcut ill. by RYÛSAI MASAZUMI (active 19th cent.), bound as a blockbook w. hashira-title. (200-300)  
 - Partly trifle wormholed, mostly in blank margin; some crossed out black ink scribbles on lower pastedown, otherwise contents fine. Binding trifle rubbed and w. new strings. Very good copy.  
 = Bound erratically, with three copies of part 8. Rare work depicting many popular Japanese ghost stories.
- 5401 **Torii, Kiyosada (1844-1901) and Kanpei XIV (Tadakiyo) (1847-1929)**. Kabuki Jûhachiban. Zôhiki (The Eighteen Great Kabuki Plays: Pulling the Elephant). Col. woodcut ôban w. gaufrage, signed Tadakiyo-hitsu and Torii Kiyosada-hitsu with red seals, publisher Hasegawa Sumi, 1896.  
 - Two white stains at upper edge and a few sm. soiled spots; good/ fine impression.  
**Kunisada (1786-1865)**. (Actor portraits). Two col. woodcut ôban, both signed nanajûhassai Toyokuni-hitsu in toshidama cartouche, publisher Hiro-okaya Kôsuke, both w. censor seal, 1859-1862. (150-250)  
 - Both w. a few sm. closed wormholes/ dam. spots.
- 5402 **[Tribal arts]. (A king (Oba) and queen)**. Pair of Benin sculptures, cast bronze, ±52x26x18 and ±48x23x15 cm., 20th cent.(?). (200-300)  
 = SEE ILLUSTRATION PLATE LIII.
- 5403 **[Tribal arts]. Seated female figure, Ashanti, Ivory Coast**. Carved wooden sculpture, eyes painted white and traces of colouring around neck, col. beaded necklace w. sm. gold col. medallion, col. beaded cords around waist and both legs, ±45x17x18 cm., 20th cent. (150-250)  
 - Belly w. vertical crack; right foot formerly broken (repaired w. crack visible).  
 = Provenance: Blandin collection (information supplied by the owner).
- 5404 **[Tribal arts]. Yam mask, Abelam people, Maprik region, Papua New Guinea**. Finely woven plant fibres, partly coloured w. red and silver paint, ±35x19x17 cm., 1st half 20th cent. (100-150)  
 = The yam root is part of the basic diet throughout most of Oceania. On the occasion of religious harvest festivals, the largest yam roots from the last harvest are decorated with small, plaited masks, such as the present one, called 'Baba mini'. According to the belief of the Abelam and Wosera tribes, this ceremonial outfit ritually and temporarily transforms the roots into benevolent ancestors or spirits.
- 5405 **Tsunenobu (1636-1713) (after)**. Tsunenobu kachô gafu (Tsunenobu's Picture Album of Flowers and Birds). Three col. woodcuts (of 12?), 23x17,5 cm., signed Tsunenobu-hitsu w. red seal, publisher Fukui Kinjirô, 1894.  
 - All with pinholes and sm. rust stains in corners from pushpins.  
 = Comprises no 4 (Pheasant with chicks), no 8 (Kingfisher looking at another bird) and no 12 (Two peafowl).  
**Keibun (1779-1843) (after)**. Keibun kachô gafu (Keibun's picture album of flowers and birds). Two col. woodcuts (of 12?), 23x17,5 cm., signed Keibun w. red seal, publisher Fukui Kinjirô, 1894.  
 = Comprises no 1 (Blue bird on a snowy branch) and no 6 (Bird flying with the moon in the background).  
 AND 1 other by TSUNENOBU from the same album as the first 3 prints (lacks upper part of print). (120-150)
- 5406 **Uchida, Seikaku**. Yochi shiryaku. N.pl., Daigaku nankô, 1871-1875, 7 vols. (incl 1 duplicate) (of 10), w. engr./ woodcut maps and ill., bound unif. as a blockbook w. hashira-title.  
 - Three vols. partly (sl.) wormholed. One vol. wr. worn and lacking title-strip; one vol. wr. partly nibbled.  
 = Japanese geography school books with information about and images of a variety of countries, i.a. China, Mongolia, Iran, Turkey, Indonesia, England and Germany.  
 AND 1 other Japanese geography schoolbook about various Western European cities. (100-150)
- 5407 **Utagawa Kuniaki II (1835-1888)**. (Woman wielding a kusarigama). Col. woodcut ôban, w. gaufrage, signed Ichîsai Kuniaki-ga, publisher Fujiokaya Keijirô, w. aratame-date seal, 1860. (50-70)  
 - Slightly wrinkled; trifle browned; w. a few stains and one sm. closed unobtrusive hole.  
 = Probably part of a diptych or triptych. The *kusarigama* (weapon) is a sickle on a chain with a weight on the other end.

- 5408 **Utamaro (1754-1806)**. Okawa-bata yûryô (Cooling Off Near the River Bank). Col. woodcut ôban triptych, all leaves signed Utamaro hitsu, modern re-edition. - AND 3 others, i.a. KUNISADA, (Chûshingura Act 6. Ichimonji-ya Sahei with a gourd in his mouth) (col. woodcut ôban, signed Toyokuni-ga, publisher Nakayone, w. censor seals, ca. 1849-1853. Trifle soiled; sm. pinhole and a tiny repaired section in the upper left corner) and TÔSHISEN EHON (Picture Book of Selected Tang Poems). Vol. 5 (n.pl., 1801, 1 vol. (of 5), 7 (double-p.) woodcut ill., bound as a blockbook in orig. cordbound wr. w. hashira title). (80-100)
- 5409 - -. (Woman weaving while conversing with a companion). Col. woodcut ôban, signed Utamaro hitsu. (100-150)  
 - Sl. creased along edges; a few holes in corners, chip in lower edge.  
 = With a partial collector's mark(?) or publisher's seal in lower right corner.
- 5410 **Yamakawa, Shûhō (1898-1944)**. Yuki moyohi (It Looks Like Snow). Col. woodcut dai-ôban (±42x30 cm.) w. mica background, signed Shûhō and w. red maple leaf seal, 1927, framed. (200-300)  
 - With a closed tear in centre of upper margin (and 5 mm. in the portrayed's hair) and three tiny tears in blank margins; w. some very light creases in the woman's face. A good impression.  
 = One of four prints from the series *Fujō yondai* (Women in Four Settings). On Shûhō: *The New Wave*, p. 179: "Born in Kyoto, Yamakawa Yoshio studied the techniques of Nihonga with Ikegami Shûhō (1874-1944) (from whom he received his name) and subsequently with Kaburagi Kiyokata. Together with Itô Shinsui, Kobayakawa Kiyoshi and Torii Kotondo, he is counted among Kiyokata's outstanding students in the bijinga genre, [...]"
- 5411 **Yoshida, Hiroshi (1876-1950)**. Suzukawa (View on mount Fuji). Colour woodcut, 24,5x37,6 cm. (borderline), signed in brush and ink, seal, signed "Hiroshi Yoshida" in pencil and title stamp(?), 1935. (70-90)  
 - Agetoned; yellow stain in upper left corner.
- 5412 - -. Suzukawa (View on mount Fuji). Colour woodcut, 24,5x37,6 cm. (borderline), signed in brush and ink, seal, (western) signature and title stamp(?), 1935 (trifle yellowed). (250-350)
- 5413 **Yoshikazu (act.1850-1870)**. (Troops being drilled during a military muster). Col. woodcut ôban triptych, signed Issen Yoshikazu ga, publisher Maruya Jimpachi, 1866. (60-80)  
 - Binding holes near left or right edge. = Rare.
- 5414 **Yoshikuni (act. 1803-1840)**. Actor Onoe Kikugorô III as the Ghost of Kan Shôjô. Col. woodcut ôban, (signed Jukôdô Yoshikuni-ga), (publisher Honsei), 1826.  
 - Trimmed within border of image w. loss of publishing information and part of signature.  
**Kunisada (1786-1865)**. Bijin keisei iroha tanka: ri (ABC of Poems and Beautiful Courtesans: syllable ri). Col. woodcut ôban, signed Okonomi ni tsuki Kunisada-ga, publisher Yamaguchiya Tôbei, w. kiwame seal, ±1810-1830.  
 - Trimmed within border of image; trifle soiled along right edge.  
 AND 1 other by KUNIYOSHI. (70-90)
- 5415 - -. (Woman crouched on the ground at night, surrounded by fox fire). Col. woodcut ôban, signed Judôdô Yoshikuni-ga w. red seal, publisher Honsei.  
 - Trimmed within image; (sl.) rubbed; wormholed spot and paperflaws along left edge.  
 AND 1 similar by the same. (60-80)
- 5416 **Yoshitaki (1841-1899)**. (Samurai reading a scroll while another holds up a candle). Col. woodcut chûban diptych, both signed Yoshitaki-ga, n.publ., each w. censor seal (unread).  
 - Trifle dam.  
**Hirosada (act. 1819-1863)**. (Tales of One Hundred Renowned Heroes: Takechi Mitsuhide). Col. woodcut chûban, not signed, publisher unknown. (100-150)  
 - Slightly soiled.
- 5417 - -. (Two actors with a birdcage). Col. woodcut chûban diptych, signed Yoshitaki-hitsu(?), n.publ., no seals.  
 - Both panels w. paper flaw; trifle/ sl. soiled.  
**Idem.** (Woman under a blossoming tree watching two men climb off a balcony). Col. woodcut chûban, signed Yoshitaki-ga, n.publ., w. single aratame-date seal (difficult to read), 1871(?).  
 - Doubled w. Japanese; left margin cut sl. short; w. vertical fold-lines in the centre and along left margin. (100-150)  
 = Possibly the right panel of a dyptich.

- 5418 **Yoshitora (act. 1845-1880).** (A foreigner greeted by a dwarf-sized Japanese family). Colour woodcut ōban (yokohama-e), signature seal Yoshitora ga, publisher Hayashiya Shogoro, 1863. (100-150)  
 - Trimmed to the image; soiled; backed w. thin Japanese paper.  
 = Part of a series of similar prints, *Land of the little people*. With a collector's mark on verso.
- 5419 - -. (Hotei tugging on a young lady's sleeve). Col. woodcut ōban diptych, signed Yoshitora-ga, publ. Shimizuya Naojirō, w. aratame date seal, 1867. (50-70)  
 - Two lvs. pasted together and doubled w. Japanese; sm. closed wormhole in the centre along top; w. a few brown spots, otherwise fine.
- 5420 **Yoshitoshi (1839-1892).** (Kyumonryu Shishin, one of the Heroes of the Suikoden). Col. woodcut, 17,5x23 cm. (leaf), signed Yoshitoshi. (80-100)  
 = From the series *Yoshitoshi ryakuga* (sketches by Yoshitoshi).  
 AND 1 other from the same series: Onko Breaks the Pot and Saves the Child.
- 5421 - -. Sanpō ga shitasou (Taking a stroll). Col. woodcut ōban w. gaufrage, signed Yoshitoshi w. red taisho seal, publisher Tsunajima Kamekichi, 1888. (300-500)  
 - Slightly foxed; under passepartout.  
 = From the series *Fūzoku sanjūni-sō* (Thirty-two aspects of customs and manners), depicting women from the Kansei era (1789-1800) to the Meiji era (1860-1912) of different backgrounds and occupations, each associated with a particular mood or character trait. SEE ILLUSTRATION PLATE LI.

## VARIA, COMMERCIAL ART, DEVOTIONALIA PAPER, PICTURE POSTCARDS, POSTERS etc.

- 5422 **Andreis, Giacomo de (early 20th cent.).** "Rochebelle. Boutlets à deux barres. Un feu d'enfer!" Colour lithogr. metal plate, 49x35 cm., Marseille, ±1930. (100-150)  
 - Sl. worn/ scratches; corners bumped and sl. rusty.
- 5423 **Anonymous (early 20th cent.).** (Dinnerware plates). Four drawings, pencil and gouache, each ±49x64 cm. and w. "Décors à 3 couleurs" in pen and black ink. (80-100)  
 - Corners occas. cut off/ dam.; all w. central vertical fold; sl. yellowed; pinholes in corners.  
 = Designs for the decoration of plates, each drawing showing 4 different designs.
- 5424 **[Architecture]. Walenkamp, Herman (1871-1933).** "'De Nederlanden" van 1845 (...) Hoofdkantoor 's Gravenhage". Col. lithograph poster, 55,5x75,5 cm., signed "H.J.M. Walenkamp Cz." on the stone, printed by Versluys & Scherjon, Utr., (1927), mounted on board and in orig.(?) frame. (100-150)  
 = Showing the offices designed by "Architecten: Dr. H.P. Berlage (...), A.D.N. van Gendt, W.N. van Vliet" (printed on the stone).
- 5425 **[Aviation]. Anonymous (1st half 20th cent.).** "Fokker/ KLM. Voerendaal. 8 oct. tot en met 15 oct. (...) Zien vliegen doet vliegen!" Colour lithogr. poster, 85x62 cm., w. extensive text in the image, Leyden, Eduard IJdo, 1929. (150-250)  
 - Slightly frayed; lacks a few sm. portions in outer blank margins.
- 5426 **[Aviation]. Lot of 2 posters and 1 large mounted photograph, 1919-1950, various sizes and publishers.** (200-300)  
 = Comprises "K.L.M. Royal Dutch Air Service Company. Verkeersvliegtuig Fokker F.III (...)" (bromoil print, ±1925, mounted on board w. golden printed title and "Fastest connection between London/ Paris, Rotterdam, Amsterdam, Hamburg, Kopenhagen"); "E.L.T.A. Amsterdam. Eerste luchtverkeer tentoonstelling Amsterdam" (col. lithogr. poster, Amst., Kotting, 1919) and "K.L.M. Royal Dutch Airlines. The flying Dutchman" (tinted lithogr. poster, laid down on board as issued, Amst., K.L.M., ±1950).
- 5427 **Barany, Leslie (20th cent.) and Sprinkle, Annie (b.1954).** "Annie Sprinkle's Bosom Ballet". Offset poster des. by Willem DE RIDDER, 60x60 cm., Amst., Art Unlimited, 1991. (100-150)
- 5428 **[Bible prints]. Lot of 40 chromolithographs of biblical scenes, i.a. by/ after Hans ZATZKA, Adolf SCHMITZ and Ludwig Max ROTH, various sizes, mostly with titles in i.a. English, French and/ or Italian in the print below, incl. duplicates.** (50-70)  
 = i.a. "The holy family", "Suffer little children, to come unto me", "Mater Dolorosa" and "Jesus appears to Mary Magdalen".



- 5429 **[Commercial art]. Biba Department Store.** Lot of ±50 photographs, logos, designs, sketches, etc., ±1960-1970, mostly ±38x28,5 cm., all from/ for BIBA DEPARTMENT STORE. (150-250)  
= Biba was an extravagant department store in the center of London that opened its doors in 1964. The designs in the store drew inspiration from Art Nouveau and Victoriana and many of them were made by in-house graphic designer Kasia Charko. Containing i.a. her designs for the Food Hall logo, Household Department logo, Lolita logo, Toddlers logo, Kids Floor logo, Pregnant Mums logo and many drawings of pin-up girls. Also incl. photographs for a Biba editorial and the design for an advertisement in the Daily Mail.
- 5430 **[Commercial art]. Cassandre, A.M. (1901-1968).** "Dubonnet ... à l'eau avec un peu de cassis ou un zeste de citron". "Dubo Dubon Dubonnet. Vin Tonique au Quinquina". Two col. offset prints, ±1935, ±25x35 cm. and vice versa, resp. signed "A.M. Cassandre 35" and "d'après A.M. Cassandre" and titled on the plate, both mounted on verso of the frontcover of a cl. portfolio w. giltlettered "Dubonnet. Vin Tonique au Quinquina" on front, folio.  
- Both sl. soiled. Portfolios worn.  
= Cf. Mouron col. plates 46a and 37. Both portfolios w. a (sl. dam.) offset commercial print by E. VIRTEL, for "Champagne, Morlant de la Marne" mounted on verso backcover.  
AND a similar portfolio w. an anonymouns advert for BYRRH; 2 identical lvs. (in variant colours) for "Radio afstemnotities" (publ. by DE BRANDING, Utr.); 10 copies of a col. offset advert leaf for QUELLHYD wallpaper paste; and 3 perforated lvs. w. posterstamps of J.H. HAUST & ZONEN (a few posterstamps torn off; all showing ships). (50-70)
- 5431 **[Commercial art]. "Het kwartetspel van de Delftsche slaolie en het Delftsch plantenwet Delfia".** Delft, Calvé-Delft, n.d. (±1910), 48 col. lithogr. playing cards, 9x6 cm., fold. leaflet w. rules, together in orig. giltlettered board box.  
- Box sl. yellowed and worn w. sm. waterstain and owner's entry on upper side. Cards fine.  
AND 13 other small items, i.a. M. WITTOP-KONING, Calvé-Delft's Wiinterboekje/ Zomerboekje. Recepten (ibid., idem, ±1930, 2 vols., col. ills., orig. diff. wr. Sl. foxed/ soiled; frontwr. Winterboekje sm. tear); 3 identical sets of 10 (comic) col. picture postcards "Manneken-Pis Bruxelles/ Brussel, Serie 2" (n.pl., "R.C.B. 16.216", ±1950, in orig. envelopes); 2 INTOURIST travel brochures for summer holidays to the USSR (1936 and 1937) and brochures for Erres and Grundig radios. (30-50)
- 5432 **[Commercial art]. Pater, Ch. de (20th cent.).** "Kunst van het kind. Tentoonstelling: 4-17 Mei Pulchri." Collage and gouache, ±1950, 51x35,5 cm., signed in pencil in lower right corner, titled in the image (trifle frayed). **Idem.** "Artis Amsterdam." Gouache, 51x37,5 cm., signed and "VI juni '48" in pencil in lower left corner, titled in the image (pinholes). - AND a large gouache by an unidentified artist. (60-80)
- 5433 **[Devotionalia. Icons]. (Mother of God and Child, flanked by a Guardian Angel and Saint Elisabeth).** Tempera on wooden panel, 31x27,5 cm., early 20th(?) cent., Russian orthodox. (200-300)  
- Lower left corner chipped; some sm. dam. spots.  
= Showing the Mother of God as *Panagia Portaitissa* (the Gatekeeper), in the tradition of *Panagia Hodegetria* (Our Lady of the Way).
- 5434 **[Devotionalia. Icons]. (Mother of God Surety of sinners).** Tempera(?) on wooden panel, 28,7x20 cm., 20th(?) cent., Russian orthodox. (70-90)
- 5435 **[Devotionalia].** Lot of ±2000 holy pictures and other religious prints, 18th-20th cent., various techniques and (small) sizes, incl. chromolithogr. and embossed cards. (500-700)  
= Nice and large collection.
- 5436 **[Enamel sign]. "Défense d'afficher".** White enamel metal sign, 15x100 cm., 20th cent. (80-100)  
- Especially corners worn.  
AND a small collection of ±15 enamel signs/ metal, i.a. "Défense d'afficher. Loi du 29 Juillet 1881" (blue enamel, 20x60 cm. Corners dam.).
- 5437 **[Ephemera].** Lot of ±220 printed ephemera, Incl. 40 Liebig Fleisch Extract cards, ex libris, wrappers, sm. drawings, prints, portraits, invitations and a student newspaper. (50-70)  
= Incl. a few drawings, i.a. a watercolour of a parrot (Chinese?), two manuscript birthday wishes on nicely decorated paper, "Notitie der openbare verkooping van grasgewas en etgroen, (...) gelegen in en bij den inlaagpolder, onder

Haarlemliede & Spaarnwoude (26 mei 1899) (...)", an unused checkbook from the Chio bank in Greece, four letterpress invitations for a burial ceremony (all Amsterdam, dated between 1726-1739) and six 19th. century silhouette cut-outs.

- 5438 **[Folk art. Reverse painting on glass]. Anonymous (late 18th cent.).** (Portrait of a pastor holding a bible). Oil on glass, 36,5x28 cm., framed. **Anonymous (late 18th/ early 19th cent.).** (Evening lake view with three people having a conversation). Oil on glass, 18x23,5 cm., framed.  
- Sl. flaked and partly oxidized.  
AND 3 others, all framed, i.a. (Adam and Eve) and "S. Victoria". (100-150)
- 5439 **[Folk art. Reverse painting on glass]. Anonymous (late 18th/ early 19th cent.).** "Heiligste Drei Faltigkeit". Oil on glass, 29,5x20 cm., framed. **Anonymous (late 18th/ early 19th cent.).** "Der Zinsgroschen". Oil on glass, 19x27 cm., framed.  
- Two cracks; sm. portion lacking.  
AND 3 others similar, all framed, i.a. "S: Anna" (glass broken in two). (100-150)
- 5440 **[Holy pictures]. Lot of ±700 holy pictures and devotional ephemera, (mostly early) 20th cent., various techniques and all ±11x6,5 cm.** (70-90)
- 5441 **[Lithophanes]. (German views).** Lot of 3 lithophanes, prob. 20th cent., 8x10 and 13x13 cm. (2x), Porzellanmanufaktur Plaupe (PPM). (30-50)  
= I.a. a view of Berchtesgaden. In the late 1820s, Kings Porcelain Manufactory in Berlin developed a new form of porcelain art. Master carvers created finely detailed scenes and portraits in wax, which were then used to make the moulds for porcelain plaques they called lithophanes. Porcelain becomes translucent when it is kiln fired at very high temperatures, and an impression, cast into porcelain, will produce a remarkably detailed design by only slight variations in its thickness. Soon hundreds of thousands of lithophanes in a variety of intricate designs were produced in Germany, France, Belgium, Ireland, Wales and England. Used as window hangings, fire screens and teapot warmers, some were also placed in the bottoms of steins and cups to delight the eye of the consumer when lifted to the light. Lithophane lamps were given a place of honor in 19th century households. By the turn of the century their popularity had waned and production virtually ceased by 1930. Few of the original lithophanes have survived to the twentieth century. As the true beauty of these translucent images depends on light, many were discarded by heirs of the original owners, unaware of their beauty when properly displayed, and therefore these original lithophanes can be regarded as very rare.
- 5442 **[Notgeld]. Collection of ±400 specimens of Notgeld and other paper money, ±1914-1924, loosely inserted in orig. gilt cordbound cl. album w. gilt "Notgeld 1914-1924" on frontcover, (The Hague, "Lieban"), obl. folio.** (100-150)  
= Rich collection. With booklet "The history of emergency-money" loosely inserted (7 lvs., orig. wr., obl. 4to).
- 5443 **[Notgeld]. Collection of ±800 specimens of Notgeld and other paper money, ±1914-1924, loosely inserted in 2 orig. unif. gilt cordbound cl. albums w. gilt "Notgeld 1914-1924" on frontcover, (The Hague, "Lieban"), obl. folio.** (250-350)  
= Rich collection. One album with 7p. introduction "De geschiedenis van het Noodgeld".
- 5444 **[Numismatics, medallions and related objects]. "Geldersch Overijsselsche Maatschappij van Landbouw."** Silvered bronze medallion, Ø 4,6 cm., sculpted on recto: title, "1846-1883", a laurel wreath and the coat of arms of Gelderland and Overijssel; sculpted on verso: "1906. 9-11 Augustus. Prijs A.A. Vroeg Naaldwijk Druivenkas. Afdeeling Nijmegen.", kept in wooden case. (30-50)
- 5445 **[Paper]. Album with ±40 blank laid paper lvs., 1st half 19th cent., 31x19,5 cm. (leaf), "Pro Patria" watermark, contemp. h.calf, sm. folio.**  
- Hinges weak; binding sl. worn. Paper fine and clean.  
ADDED: an empty vellum binding w. gilt "1 September 1899 - 1 Maart 1912" on frontcover. (100-150)
- 5446 **[Paper]. Brocade paper, w. gilt vegetal decoration, 29x33 cm. (image), w. the address of Johann Maisch, Nürnberg, ±1830, printed on grey paper. - AND 5 other sheets w. the same print, red tinted and greyish paper.** (200-300)  
- All w. central vertical fold. = Haemmerle 143a.
- 5447 **[Paper]. Brocade paper, grey col. sheet with 3 rows of 2 gilt scenes each, 35x42 cm., late 18th/ early 19th cent.** (150-250)  
= Showing various scenes of chivalric romance. Heijbroek/ Greve 153; cf. Haemmerle 371 (w. address Paul Reymund, Nürnberg).

- 5448 **[Paper]. Brocade paper**, showing a large number of gilt images on blank ground, 32x36 cm., w. the address "G.N. Renner & Abel", first half 19th cent. (150-250)  
 - Very vague waterstain in lower blank margin; verso w. paper tape along margins.  
 = Showing a central image of Adam and Eva with the tree of life, surrounded by 24 images of pairs of wild and domesticated animals, i.a. elephants, rhinos, lions, horses, deer, camels, birds of paradise etc. Haemmerle 386; Heijbroek/ Greve p.48.
- 5449 **[Paper. Decorated paper]. Lot** of 15 sheets of decorated paper, (late) 19th/ early 20th cent., mainly ±38x47 cm. (100-150)  
 - Most sheets folded in two. = Including 4 plain gold (1x silver) lvs. and 1 variant in 3 copies.
- 5450 **[Paper]. Lot** of ±200-250 blank leaves of Japanese paper, ±42x28,5 cm, white and off-white, partly w. laid patterns or patterns printed in white. (50-70)
- 5451 **[Picture postcards. Sluiter, Willy (1873-1949)]**. 12 briefkaarten van Willy Sluiter. Rott., Stoomvaart Maatschappij Nederland, ±1923, 12 picture postcards, orig. wr. (30-50)  
 - Unused; wr. sl. soiled.  
 = The following portraits/types are depicted in the booklet: a fascist in Genoa; a boy from Port Said; a resident of Algiers; a Madurese on board; a friendly person from Port Said; a sullen-looking man from Colombo; a woman from Garoet, Java; a man from Singapore wearing a turban; a Toka Tjina from Java; a Chinese person from Singapore; a cigarette-smoking man from Garoet; and finally, an Arab from Algiers. The collection of tear-off postcards was made during the voyage aboard the steam passenger ship SS 'Prinses Juliana' around 1923, commissioned by the shipping company Stoomvaart Maatschappij Nederland.
- 5452 **[Picture postcards. America]. Collection** of ±100 (col.) picture postcards, early 20th cent., partly unused. (80-100)  
 = Views throughout the United States and Canada, i.a. a zeppelin above the Manhattan skyline, an observatory car going through the Yosemite Valley, a train passing through the Cajon Pass, a harvester at work in California, the City Hall in Quebec, the Carnegie Library in Toronto, a pumpkin field near Fresno, California. Also incl. several "Souvenir Folding Cards" of Niagara Falls and New York and a foldable pocket map of the United States and Canada.
- 5453 **[Picture postcards. Austria and Switzerland]. Collection** of ±170 (col.) picture postcards, early 20th cent., partly unused. (40-60)  
 = I.a. views of Basel, Bern, Genève, Lausanne, Leysin, Lucerne, Lugano, Matterhorn, Salzburg, Vevey, Vienna, Villars and Zürich.
- 5454 **[Picture postcards. Belgium]. Collection** of ±550 (col.) picture postcards, early 20th cent., partly unused. (70-90)  
 = I.a. of Antwerp, Brussels, Bruges, Charleroi, Courtrai, Ghent, Knokke, Liège, Louvain, Ostend and Spa. Several cards from a series by F. Ranot.
- 5455 **[Picture postcards. Fantasy cards]. Collection** of ±175 miscell. (col.) picture postcards, almost all early 20th cent., partly unused. (80-100)  
 = A few real photos, i.a. several portraits of posing children, women and couples.
- 5456 **[Picture postcards. Fantasy cards]. Collection** of ±220 (col.) picture postcards, almost all early 20th cent., partly unused. (30-50)  
 = Showing mostly donkeys and some other animals. Also containing views of Aberdeen, Birchington-on-sea, Leeds and London, i.a. Piccadilly Circus, Kingsway, London Bridge, Marble Arch, The Bank of England, St. Paul's Cathedral and Hyde Park.
- 5457 **[Picture postcards. France]. Collection** of ±160 (col.) picture postcards, almost all early 20th cent., partly unused. (70-90)  
 = I.a. views of Albi, Barneville-Carteret, Beauvais, Bourges, Dieppe, Dijon, Dinant, Dunkirk, Gérardmer, Hostens, La Rochelle, La Turbie, Lille, Lyon, Marseille, Monaco, Nice, Orléans, Paris, Roubaix, Saint-Dié, Toulon and Vizille.
- 5458 **[Picture postcards. Germany]. Collection** of ±220 (col.) picture postcards, early 20th cent., partly unused. (60-80)  
 = I.a. a view of a zeppelin floating above Berlin, several lithographed postcards and some real photos of Berlin. Some other cities: Dresden, Frankfurt, Hamburg, Leipzig, Nürnberg and Wiesbaden.
- 5459 **[Picture postcards. Haarlem and surroundings]. Collection** of ±150 (col.) picture postcards, early 20th cent., partly unused. (80-100)  
 = Views of Haarlem and surroundings (Aerdenhout, Heemstede, Overveen, Zandvoort), i.a. Generaal Cronjéstraat, Gierstraat, Heiligland, Jansstraat, Kenaupark, Tempelierstraat, Wagenweg, Zijlstraat, Zijlvest, stations, tulip fields and "Kraantje Lek".

- 5460 **[Picture postcards. Militaria]. Collection of ±140 (col.) picture postcards, almost all early 20th cent., partly unused.** (100-150)  
= I.a. portraits of German and French soldiers during WWI, a bombed factory in Raon-L'Étape, Mailly-le-Camp, a destroyed presbytery near Sézanne, the battle by Campagne in 1914 and a bombed hotel in Reims.
- 5461 **[Picture postcards. Musicians, authors etc.]. Collection of ±210 (col.) picture postcards, early 20th cent., partly unused.** (100-150)  
= Incl. portraits of i.a. Evert Cornelis, Julia Culp, Victor Hugo, Tilly Koenen, Willem Mengelberg, Johannes Messchaert, Aaltje Noordewier-Reddingius, Dirk Schäfer, Serres playing a Pierrot in the Folies Bergère in Paris, Anton Verhey, Johan Wagenaar, Cornélie van Zanten. Also incl. several portraits of people in Dutch traditional costume.
- 5462 **[Picture postcards. Noord-Holland]. Collection of ±175 (col.) picture postcards, almost all early 20th cent., partly unused.** (100-150)  
= I.a. of Bergen, Durgardam, Enkhuizen, Hoorn, IJmuiden, Marken, Medemblik, Muiden, Muiderberg and Velsen-Noord.
- 5463 **[Picture postcards. Royalty]. Collection of ±260 picture postcards, ±1900-1960, partly unused, in (sl. worn/ dam.) album.** (50-70)  
= All members from European dynasties, i.a. Archduke Otto Franz Joseph of Austria, Francis Joseph I, Leopold II, Edward VII, Elizabeth II, Francis, Duke of Teck, Mary of Teck, Princess Wilhelmina, Princess Irene, Princess Victoria Adelaide of Schleswig-Holstein, Prince Johan Georg von Saksen, Prince Eitel Friedrich of Prussia, Leopold IV, Wilhelm I, Wilhelm II, Prince Alexander Ferdinand of Prussia, Gustaf V and Don Alfonso XIII.
- 5464 **[Picture postcards. The Hague and surroundings]. Collection of ±1500 picture postcards, mostly ±1900-1940, used and unused, partly w. undivided backs.** (400-600)  
= Large and interesting collection.
- 5465 **[Picture postcards. Varia]. Collection of ±100 (col.) picture postcards, ±1900-1930, mostly used, loosely inserted in contemp. Jugendstil dec. hcl. album, narrow folio.** (50-70)  
= Mostly Dutch topography (i.a. Amsterdam, Bloemendaal, Den Helder, Haarlem, Harlingen, Nijmegen and Wijk aan Zee), some foreign topography (i.a. Grand Rapids (Michigan), Strasbourg and Switzerland), a few wishing cards etc.
- 5466 **[Picture postcards. Varia]. Collection of ±370 (col.) picture postcards, ±1900-1930, used and unused, loosely inserted in 2 (not unif.) contemp. albums, narrow folio.** (200-300)  
= Varied collection incl. (Dutch) topography (i.a. Amersfoort, Assen, Gorinchem, Hillegom, Lisse, Rotterdam and Germany), wishing cards and humorous cards, incl. several remarkable movable/ multi-layered postcards (i.a. a "Groet uit Gorinchem" card showing a postman whose mail bag can be opened, revealing a leporello of tiny postcards w. views of Gorinchem).
- 5467 **[Picture postcards. Varia]. Collection of ±295 (col.) picture postcards, ±1900-1930, used and unused, loosely inserted in contemp. dec. cl. Jugendstil album, narrow folio.** (150-250)  
- Upper hinge broken.  
= Incl. Dutch topography (i.a. Texel, Den Helder, Alkmaar, Heiloo, Amsterdam, Leiden, Scheveningen, Nijmegen, Rotterdam, The Hague, Broek in Waterland., Breda, Arnhem and Oldenzaal), foreign topography (i.a. Germany, France, Belgium and Liechtenstein), a few wishing cards (incl. a few w. embossing), a few advertorial cards (i.a. De Jong's Cacao en Chocolaad) etc.
- 5468 **[Picture postcards. World War I]. "Kamp van Zeist." Series of 8 contemp. handcol. picture postcards, all by monogrammist "SM" (or vice versa), ±1914, together in 2 unif. frames.** (50-70)  
= After the invasion of Belgium by German troops in 1914, about 32.000 Belgian soldiers were interned in the Netherlands. Due to the inhuman circumstances in which they were held, they rioted and the Dutch government decided to build 4 new camps (each for 6000 internees). Because this proved to be too little to improve living conditions, new protests broke out and erupted into violence in which eventually 8 Belgian soldiers were killed and 18 wounded. In order to improve conditions in the camp, the Dutch government gave the Belgian soldiers more liberty to organise activities, to print their own newspaper, to receive family members more frequently and to enjoy some music and theatre. This series of humorous postcards illustrates the various daily chores that the internees had to do (making coffee, washing themselves after morning roll-call, but also 2 postcards showing an activity that was more enjoyable: "Ijsbaan glijden - La Glace" (sleighing on ice). The Dutch/ French captions to the postcards suggest that they were made by a soldier of the Belgian army for his compatriots.
- 5469 **[Picture postcards. Zuid-Holland]. Collection of ±200 (col.) picture postcards, almost all early 20th cent., partly unused.** (100-150)  
= Views of several Dutch towns located in the province Zuid-Holland, i.a. Dordrecht, Gorinchem, The Hague, Hellevoetsluis, Leiden, Lisse, Maassluis, Rotterdam, Rijsenburg, Rijswijk, Sassenheim, Scheveningen, Schiedam, Schoonhoven, Vianen, Waddinxveen, Wassenaar, Zwijndrecht. I.a. (The train station of Schiedam), (Fire in Feijenoord), (Destruction of the city hall in The Hague by a fire in 1929), (Café Pschorr after the bombing in Rotterdam), (Zumpolle in the Hoofdsteege after the bombing in Rotterdam), (The frozen sea by Noordwijk in the winter of 1962-1963) and (Musicians playing in the streets of Dordrecht).



- 5470 **[Posters]. Albers, Josef (1888-1976).** "Olympische Spiele München 1972". Col. offset poster, 101x64 cm., signed "Albers '70" in the print, 1972. (80-100)  
- Slightly creased in upper part and sl. frayed in upper left corner.
- 5471 **[Posters]. Anonymous (early 20th cent.).** "Catz-Elixer Catz & Zoon van Pekela Groningen". Colour lithogr. poster, 72,5x42,7 cm., without address, ±1915, metal handles. (80-100)  
- Rolled. Small surface dam. in lower right corner, some foxing/ soiling, especially on verso.
- 5472 **[Posters]. Anonymous (early 20th cent.).** "Oude Schiedammer. M. Dirkzwager, Az. Distillateur Schiedam". Colour lithogr. poster, 59x34 cm., without address, framed. (60-80)  
- Sl. soiled/ sl. browned.
- 5473 **[Posters]. Anonymous (1st half 20th cent.).** "Sports d'hiver". Colour lithogr. poster, 125x113 cm., Paris, Publicité Avenir, ±1930. (100-150)  
- Rolled. Some (large) (repaired) marginal tears, 1x tear in image; upper left corner sl. dam. = Poster of a snowman.
- 5474 **[Posters]. Anonymous (1st half 20th cent.).** "Lexington cigarettes. America's best tobaccos. Import A.J. Blok Scheveningen". Original design for a poster, gouache, 65x50 cm. - AND a similar unfinished design for Lexington cigarettes, probably by the same artist. (70-90)
- 5475 **[Posters]. Anonymous (1st half 20th cent.).** "Radio Paillard Radio". Colour offset lithogr. poster, 89x62,5 cm., laid down on board. (60-80)  
- Small tear in upper edge.
- 5476 **[Posters]. Anonymous (20th cent.).** "Adams Chiclets Peppermint Candy coated gum. Heerlijk fris." Colour lithogr. poster, 83,5x116 cm., Advertising Agency Publi, 1958. (80-100)  
- Laid down on linen. Rolled.
- 5477 **[Posters]. Anonymous (20th cent.).** (The Beatles nude). Colour offset poster, ±1968, 61,9x73,6 cm., printed by Permild & Rosengreen, Copenhagen. (120-150)  
- Vague fold in upper left corner. = Attractive underground poster in psychedelic colours.
- 5478 **[Posters]. Anonymous (20th cent.).** "Circus Toni Boltini presenteert 100% sensatie". Large colour lithogr. poster, printed on 2 sheets, each sheet 160x216cm., Léon Beyaert-Sioen, Kortrijk, ±1950. (100-150)  
- Rolled. = Supplied in 2 copies.  
AND 3 similar posters of Circus Boltini, all rolled.  
- All rolled.
- 5479 **[Posters]. Anonymous (20th cent.).** "Moi Nguoi Dan (...)." Linocut propaganda poster, printed in green on red, 52,5x37 cm., signed and dated "73" in the plate. (60-80)  
- Partly waterst.; rolled.  
**Anonymous (second half 20th cent.).** "Cambodge Vietnam Laos Victoire". Colour serigr. poster, 80x49,5 cm., (1976). (60-80)  
- Pinholes in corners; some scratches; rolled.
- 5480 **[Posters]. Anonymous (20th cent.).** "Tegen zwarten handel. Bescherm hen!" Colour offset poster, 76x50 cm., Departement van Volksvoorlichting en Kunsten, 1944. (80-100)  
- Laid down on linen; rolled.  
= A devilish figure grabbing from above with his claws a dispersing crowd of women and children.
- 5481 **[Posters]. Besten, Pieter den (1894-1972).** "Van Nelle's thee... het meest in trek!" Col. offset poster, 110x80 cm., n.pl., Van Nelle, ±1955. (100-150)  
- Left margin creased; sm. tear in right margin. = SEE ILLUSTRATION PLATE LIV.
- 5482 **[Posters]. Bruna, Dick (1927-2017).** "2 nieuwe Nijntjes. Nijntje in het ziekenhuis. Nijntje in de speeltuin. Hier verkrijgbaar". Col. silkscreen poster, 44x65 cm. **Idem.** "Zwarte Beertjes. Romans. Spionage. Thrillers. Literatuur. Kookboeken. Film en kunst. Journalistiek. Science fiction. Fantasy, horror". Col. offset poster, 40x60 cm., signed "Dick" in the print, Hilversum, De Jong & co., 1977. **Idem.** "Berlitz. Taalgidsen bij Bruna". Col. offset poster, 45x65 cm., signed "Dick" in the print, Hilversum, De Jong & co., 1972. - AND 5 other similar posters by the same, i.a. "Zwarte Beertjes. Zakboeken" (sl. discoloured along margins and w. sm. dam. spots in margins), "20 jaar Zwarte Beertjes" and "Nieuwe boeken van Dick Bruna. Boek zonder woorden 2. Ik ben een clown". (200-300)

- 5483 **[Posters].** - -. "Black Bears Number One". Col. silkscreen poster, 45x65 cm., 1970. (80-100)
- 5484 **[Posters].** - -. (Koala in a tree). Col. silkscreen poster, 40x60 cm., signed "Dick" in the print, 1973.  
- Sl. creased in upper margin.  
**Idem.** "Black Bears Number One". Col. silkscreen poster, 45x65 cm., 1970.  
- Pinholes in corners; sl. creased in lower margin.  
AND 1 (dam.) other by the same: "Lekker lui liggen lezen met een Zwart Beertje" (1970).  
(50-70)
- 5485 **[Posters].** - -. "Neem liever een Zwarte Beer". Col. silkscreen poster, 45x65 cm., signed "Dick" in the print, 1969.  
- Pinholes in corners.  
AND 3 others by the same, i.a. "1000 (Zwarte Beertjes)" (1965. Corners torn off; dam. from partial sellotape removal); "Lekker lui liggen lezen" (1966. Sellotape/ pinholes in margins/ corners) and "S.O.S. O.S.S. 117" (±1970. Pinholes in corners; sl. soiled/ creased). - ADDED 1 other: R. GERBRANDS, "Kunst Zij Ons Doel 1821-1971" (1971).  
(80-100)
- 5486 **[Posters].** - -. "Wij willen meer Beertjes". Col. silkscreen poster, 25x64 cm., signed "Dick" in the print, ±1960. **Idem.** "'n Bére-goed 1969". Col. silkscreen poster, 45x65 cm., signed "Dick" in the print, 1968.  
- Pinholes in corners; sm. dent in upper left part.  
AND 1 (dam.) other by the same: "Zwarte Beertjes Pocketbooks" (1966).  
(80-100)
- 5487 **[Posters].** **Chéret, Jules (1836-1932).** "Palais de Glace. Champs-Élysées." Col. lithogr. poster, 54,5x37 cm., signed on the stone, w. the address of Chaix, Paris, 1894. (700-900)  
- Upper margin preventative doubling on verso w. narrow slip of paper (but no dam. to be found). Fine copy.  
= Published as supplement to "Numéro du Courrier Français du 28 Janvier 1894" (printed in upper margin). SEE ILLUSTRATION PLATE LIV.
- 5488 **[Posters].** - -. "Pastilles Poncelet." Col. lithogr. poster, 56,2x38,8 cm., signed "Cheret" on the stone, with the address "Imp. Chaix, Paris", 1896. (800-1.000)  
- Horizontal fold strengthened on verso; sm. closed tear in blank top margin. A fine copy.  
= SEE ILLUSTRATION PLATE LIV.
- 5489 **[Posters].** **Combaz, Gisbert (1869-1941).** "La Libre Esthétique. Salon annuel. Musée Moderne". Colour lithogr. poster, 75x41,5 cm., monogrammed "GC" on the stone, laid down on linen, Brussels, O. de Rycker & Mendel, 1902. (150-250)  
- Slightly creased and w. some scattered closed tears.
- 5490 **[Posters].** **Des Gachons, André (1871-±1920).** "XVI<sup>e</sup>me exposition du salon des cent. (...). Réservée à l'oeuvre de l'imagier André des Cachons." Handcol. lithograph, 55x37,7 cm., signed "André des Gachons 1895" on the stone, w. the address of A. Davy, Paris. (100-150)  
- Doubled; some foxing; oblique fold in lower right corner.
- 5491 **[Posters].** **Donat (20th cent.).** (Valencia Festival 1930). Large colour lithogr. poster, 108x79 cm., signed "Donat" on the stone, Valencia, Ortega, ±1930. (100-150)  
- Rolled.
- 5492 **[Posters].** **Dorfi (1881-1976).** "Teinture l'Alsacienne teint tous tissus". Large colour lithogr. poster, printed on 2 loose sheets, totally measuring ±160x30 cm., Brussels, Goosens, ±1935. (80-100)  
- Rolled; some foxing. = Supplied in 3 copies.
- 5493 **[Posters].** **Escher, Gielijn (b.1945).** "Festival of Fools". Col. silkscreen poster, 116x83 cm., n.pl., n.publ., 1980. - AND 3 concert posters of Ella Fitzgerald, The Pointer Sisters and the North Sea Jazz Festival. (50-70)
- 5494 **[Posters].** - -. "Haags zomerfestival op 't Plein". Large colour silkscreen poster, 118x83 cm., signed "Gielijn" and "87" in the print. - AND 2 large colour silkscreens by the same, i.a. "Arti et Amicitiae 150". (50-70)  
- All rolled.

- 5495 **[Posters]. Gaudio (20th cent.).** Chilisal peter de beste stikstofmeststof. Colour lithogr. poster, 70x54,5 cm., Brussels, L. Vogels, n.d. (±1920), col. lithogr., 70x54,4 cm. (70-90)  
- Two very sm. tears in blank margin. Fine.  
= "Ik arbeid minder en oogst veel meer sedert ik mijn land met Chilisal peter bemest".
- 5496 **[Posters]. Gawthorn, Henry George (1879-1941).** "The Forth Bridge". Col. lithogr. poster, signed on the stone, 99,5x125 cm., London, David Allen & Sons Ltd for The London North and Eastern Railway, 1928. (4.000-6.000)  
- Laid down on linnen; sl. yellowed; pinholes and traces of browned tape in margins (2x just touching the image (not more than 4 mm. into image, otherwise only touching the black borders); a few sm. vague creases and tiny spots (hardly visible) in image.  
= SEE ILLUSTRATION PLATE LV.
- 5497 **[Posters]. Gruau, René (1909-2004).** "Bal du Moulin Rouge. Femmes, Femmes, Femmes." Colour lithogr. poster, 118x78 cm., monogrammed "'R" on the stone (folded.). - AND a smaller col. lithogr. variant of the same poster by the same. (100-150)
- 5498 **[Posters]. Harmsen van der Beek, Eelco ten (1897-1953).** "Hamdorff. Laren in 't Gooi. Restaurant Zomertuin". Colour lithogr. poster, 79x59 cm. (image), 102x67 cm. (leaf), signed and titled on the stone, Hilv., Steendrukkerij De Jong, 1949. (150-250)  
- Fine.
- 5499 **[Posters]. Hétrau, Rémy (1913-2001).** Les vignobles de France. Two colour lithogr. posters, both 62x82 cm., "Comité National de Propagande en faveur du vin", 1958. (80-100)  
- Both rolled and sl. soiled/foxed, upper blank margin w. defects. = "Vins des Côtes du Rhône" and "Vins d'Alsace".
- 5500 **[Posters]. Hohenstein, Adolfo (1854-1917).** "Centenaire de la découverte de la pile voltaïque. Mai Côte 1899 octobre". Col. lithogr. poster, 1898, 33x15,9 cm., signed on the stone, w. address of G. Ricordi, Milan, w. the blindstamp of *Maitres d'affiche (impr. Chaix)*. (30-50)  
= Poster announcing the centenary festivities commemorating the invention of the electric battery by Alessandro Volta (who hailed from Como).
- 5501 **[Posters]. Hünd, Han (20th cent.), Vleuten, Sam van (1905-1967) and Roemburg, Kees van (1914-2002).** "E55". Lot of 6 col. offset posters, between 116x83 and 100x60 cm., printed by Luij & Co., Amst., 1955. (100-150)  
- All rolled; some creases and sm. tears in margins; partly w. pinholes in corners.  
= Series of posters for the *Nationale Energie Manifestatie* or E55, an exhibition held in Rotterdam in 1955, devoted to the reconstruction of the Netherlands.
- 5502 **[Posters]. Ibels, Henri Gabriel (1867-1936).** "Demi Cabots. Le Café-Concert. Le Cirque. Les Forains." Pochoir col. lithogr. poster, 27,8x44 cm. (leaf), 2x signed on the stone, printed by "Évreux, Imprimerie de Charles Hérissé", (1896).  
- Central fold; sl. foxed; tipped onto mount.  
WITH tipped onto verso of mount: **Meunier, Georges (1869-1942).** "Trianon-Concert. Tous les soirs." Col. lithogr., 28,2x21 cm., signed on the stone, printed by Chaix, Paris, from *Maitres d'Affiches*. (150-250)
- 5503 **[Posters]. Maindron, E.** Les Programmes Illustrés des Théâtres et des Cafés-Concerts, Menus, Cartes d'Invitation, petites Estampes, etc. Pref. P. Veber. Paris, Nilsson/ Lamm, n.d. (1897), (8), 40p., 63 plates, incl. 36 col. lithogr. plates after H.G. IBELS, CARAN D'ACHE, TOULOUSE-LAUTREC, ROUBILLE, CHÉRET, JOB a.o., num. text ill., later cl., orig. wr. pres., sm. folio. (300-500)  
= SEE ILLUSTRATION PLATE LIV.
- 5504 **[Posters]. Monnier, Henri le (1893-1978).** "Armagnac Chateau Larressingle". Large colour lithogr. poster, 158x119 cm., signed "Henri le Monnier 38" on the stone, Paris, Joseph-Charles, 1938. (150-250)  
- Rolled.
- 5505 **[Posters]. Morin, Louis (1855-1938).** "Revue des Quat' saisons". Pochoir col. woodengraving by REYMOND, 58x36,5 cm.  
- Tipped onto mount.  
AND 1 other lithogr. poster: J. MADDU[?], "Tribly Otto Roeder" (28x36,5 cm.). (70-90)

- 5506 **[Posters]. Moscoso, Victor (b.1936).** Neon rose series no. 2-4 and 14. Four colour lithogr. posters, each 50x35 cm., signed "Moscoso" on the screen, on thick paper, San Francisco, n.publ., 1967. (150-250)  
= Attractive psychedelic posters for shows at nightclub The Matrix (San Francisco), for Steve Miller Band, Big Brother & The Holding Company with Janis Joplin (after a photograph by Lisa Bachelis), Big Brother & the Holding Company (only) and The Sparrow. Contemporary printing (minor defects; mostly fine).
- 5507 **[Posters]. Oud, J.J.P. (1890-1963) (after).** "De Unie". Colour lithograph, 65x49,5 cm., printed by Bernhard Ruyrok and numb. "2/150" in pencil, Amst., published by Rotterdamse Kunststichting, ±1985, framed. (50-70)  
- Browned. = Provenance: the collection of the architect Umberto Barbieri (1945-2025).
- 5508 **[Posters]. Quarez, Michel (1938-2021).** "Bonjour Voisin!" Large colour silkscreen, 120x170 cm., Dubois, Orléans, 1994.  
= Michel Quarez was commissioned in 1994 by the Parisian suburb of Saint-Denis to announce a series of local public meetings with city officials.  
AND 8 large other col. silkscreen posters by the same, all ±170x120 cm.: "Saria Stop! Saint Denis", "Bienvenue à Montluçon au mouvement de la Paix", "Festival du Livre" (1995), "Bonne Année 1999", "Saint Denis. Ateliers ouverts (...)", "Marché aux fleurs (...)", "Musée de la Musique Ouverture" (1997) and "Ateliers portes ouvertes Saint Denis". (1.200-1.500)  
- All posters rolled.  
= Michel Quarez (1938-2021) was known for his vibrant vintage posters, characterized by bold neon colors and expressive brushstrokes. His posters often depicted themes of social activism, urban life, and community events.
- 5509 **[Posters]. Robys (1905-1995).** "Kina Lillet - Au vin blanc de la Gironde". Large colour lithogr. poster, 200x130 cm., printed by Stentor, 1937. (200-300)  
- Rolled. = SEE ILLUSTRATION PLATE LV.
- 5510 **[Posters]. Schippers, Wim T. (b.1942).** Eldorado Radio & Teevee Station. Phil Bloom. Offset poster, W.T. Schippers and W. Wandel Top' design, photogr. of Phil Bloom by w. VANDERLINDEN, 76,5x54,3 cm., ±1969.  
- Pinholes in outer blank corners.  
= Poster serving as proof of membership of *Eldorado Radio & Teeveestation* for [manuscript in felt-tip pen]: "Mevr. JHE Vorrink". The Radio and TV station Eldorado, an initiative of Wim T. Schippers and Wim van der Linden, never became a real broadcasting station. Rare.  
**Koopman (20th cent.).** "Amst. Stud. Corps. 26 Juni-12 sept. Sted. Museum. Zomertentoonstelling. Universiteits lustrum 1937". Colour lithogr. poster, 92x62 cm., signed "Koopman" on the stone, Amst., ASC, 1937. (50-70)  
- Trifle frayed; some restorations to the blank margins.
- 5511 **[Posters]. Sluijters, Jan (1881-1957).** "Tentatrice". Col. lithogr. poster, 35x27 cm., signed on the stone, Leipsic, C.G. Röder, ±1920. (100-150)
- 5512 **[Posters]. Sluijters, Jan (1881-1957) (after).** "Van Son Offset-Hilversum". Colour offset poster after a painting by Jan SLUIJTERS, 74x51 cm., signed "Jan Sluijters 1911" in the print, Amst. L. Van Leer, 1926. (200-300)  
- Doubled; w. lower left corner dam. and neatly retouched.
- 5513 **[Posters]. Vecht, Nicolaas van de (1886-1941).** "N.L.F.C.B. 1908-1933. Aan onzen medestrijder: W. van Zanen. Al het aardsch geluk - Al zonneplicht - Al geesteslicht - Al wetens-macht!" Col. lithogr.(?) poster w. years and name "W. van Zanen" calligraphed in pen and black and white ink, 59,8x30,5 cm., laid down on board. (100-150)  
= The N.L.F.C.B. is the abbreviation of *Nederlandsche Lito-, Foto- en Chemigrafenbond*, which was formed after the merger of the *Nederlandsche Lito-Fotografische Bond (NLFB)* with the *Algemeene Nederlandsche Chemigrafen Bond (ANCB)* in 1907.
- 5514 **[Posters]. Vécoux (20th cent.).** "Savoie". Colour lithogr. poster, 100x62 cm., Paris, Société Nationale des Chemins de Fer Français/ Paul Martial, 1946. (300-500)  
- Rolled. Some sl. foxing and sl. yellowed, especially lower margin; old handling creases.  
= SEE ILLUSTRATION PLATE LV.
- 5515 **[Posters]. Verhorst, Andreas J. (1889-1977).** De 's Hertogenbossche Brandwaarborg Maatschappij van 1841. Colour lithogr. poster, 73,5x40 cm., signed and dated "29" on the stone, Gron., G. Gasman, 1929 (partly foxed). (60-80)



- 5516 **[Posters]. Wissing, Benno (1923-2008) and Begeer, Jan (1921-?).** "Frank Lloyd Wright. America's most famous architect". Col. offset poster, 110x81 cm., n.pl., n.publ., ±1960.  
- Rolled; one sm. hole; edges partly sl. creased. (100-150)
- 5517 **[Posters]. Lot of ±25 Dutch war/ political protest/ manifestation posters, all (col.) offset/ silkscreen posters, 1960-1980, various sizes, various printers.** (50-70)  
- Some (sm.) defects; a few w. fold; mostly (quite) fine.  
= Comprises i.a. "Volkstelling neel" (±1970), "Nixon teken de vrede nu!" (1972); "Voor mij alsjeblieft geen oorlogsspeelgoed" (des. by Harry DISBERG, ±1975); "De Christendemocratische politiek is gebaseerd op het Evangelie. CDA" (1977) and "Landgenoten gaat rustig slapen" (±1978).
- 5518 **[Shares etc.]. Lot of ±40 letterpress pieces, ±1890-1990, Dutch, Belgian, French and German.** (50-70)  
= Includes shares from i.a. Casablanca, Constantinople, Badikaha, Douala and Antananarivo, issued by i.a. Cultuur-Maatschappij voor Java's Oosthoek, Nederlandsche Zuid-Afrikaansche Stoomvaart-Maatschappij, Tramways & Électricité de Constantinople, Société Marocaine Agricole du Jacma and Les Cafés du Cameroun.
- 5519 **[Ships]. "Flags of all nations".** Col. lithograph, 66x66 cm., w. the address of "n.v. H. Kerskens. Zeilmakerij en Scheepstuigerij (...) Amst., ±1910, framed.  
- Formerly folded, prob. as published.  
= Mostly flags of the British empire and British royal yacht clubs. Probably published as a premium.  
AND 33 small col. lithogr. plates in 3 frames, showing Dutch maritime flags, mostly Dutch yacht and other nautical clubs, ±1910. (50-70)
- 5520 **[Sluitzegels (poster stamps)]. Lot of ±600 poster stamps, ±1890-1920, various (mostly) Dutch and German companies and institutions, mounted in simple contemp. wr.** (60-80)
- 5521 **[Stained glass]. Bogtman, Willem (1822-1955) (?).** (Amsterdamse school stained glass panel). Stained glass window, consisting of hundreds col. and painted pieces set in lead comes, 74x109 cm., ±1920, framed. (200-300)
- 5522 **[Still life]. Lot of 8 chromolithogr. still lifes with fruit, i.a. by J.R. SMITH and H. RAYMOND, all 51x61 cm. (leaf size), New York, Muller, Luchsinger & Co., ±1900.** (60-80)  
- Occas. sl. frayed/ foxed.  
= Two prints with title: "Holiday Fruit" and "A Dish of Raspberries".

## DUTCH TOPOGRAPHY. MAPS, PLANS and VIEWS

- 5523 **[Amersfoort]. "Amorfortia".** Handcol. engr. bird's eye plan and profile on one leaf, cartouche and coat of arms, 35,5x37,5 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, ±1590.  
- Vaguely water-/ mouldstained in lower right blank corner.  
= Van der Krogt/ Koeman IV-2/1, 99, first state (of 2).  
**"De Stad Amersfoort, langs de Rivier de Eem te zien."** Handcol. engr. profile by J.C. PHILIPS after J. DE BEYER, 17x39,3 cm., from TIRION, Tegenwoordige Staat (...) van de Provincie van Utrecht, 1758.  
- Doubled; sl. yellowed.  
AND 1 uncol. engr. bird's eye plan of Amersfoort: "Amisfurtium" (from BLAEU, Townbooks, ±1650. Yellowed; stained in lower blank margin. Van der Krogt/ Koeman IV-2/1, 101). (120-150)
- 5524 **[Amsterdam and surroundings]. "Amsterdam met d'uytlegging van 't Jaer 1613".** Engr. bird's eye plan, coat of arms of Amsterdam and the city seal in upper corners, many ships in the foreground, 27,5x36 cm., from COMMELIN (1726) or WAGENAAR (1760).  
- Middle fold splitting in blank margins (closed on verso). = Hameleers 62, 2nd state; D'Ailly 130.  
**"Amsterdam zo als het, na de Vergrooting des Jaars 1593 (...)." Engr. map, 27,5x35,5 cm., Amst., I. Tirion, 1760.** (100-150)  
= Hameleers 118; D'Ailly 95.

- 5525 **[Amsterdam and surroundings]. "Amsterdam, Fameux Port de Mer."** Engr. bird's eye plan by H. VAN LOON, title-cartouche in upper left corner, many ships below, 22,5x33,5 cm., Paris, N. de Fer, 1705.  
= Hameleers 99, 2nd state (of 4); d'Ailly 254.  
**"Platte grond der stad Amsterdam. Plan de la ville d'Amsterdam."** Handcol. engr. bird's eye plan, caption in Dutch and French below the image, 28x36,5 cm., from P. FOUQUET JR., Nieuwe atlas (Amst., ±1783).  
- Waterst. in lower margin, affecting caption/ image. = Hameleers 130, 2nd state (of 3); D'Ailly 317.  
**"Amsterdams oudste staat, en byzondere vergrootingen, door zevenderlei Stippen en Streepen afgebeeld."** Engr. plan, 28,1x39,7 cm., ibid., I. Tirion, 1760. (120-150)  
- Left margin trimmed to the platemark (new border attached w. sellotape on verso); a few vague vertical creases.  
= Hameleers 119.
- 5526 **[Amsterdam and surroundings]. "Atlas van Zeevaart en Koophandel door de Geheele Weereldt".** Contemp. handcol. engr. title-leaf, 46x30 cm., Amst., R. and I. OTTENS, Atlas van Zeevaart en Koophandel door de Geheele Weereldt, 1745 (foxed). - AND 2 others, a large pamphlet (1748) and a contemp. handcol. engraving of a stained glass window in the Oude Kerk in Amsterdam (±1700). (30-50)
- 5527 **[Amsterdam and surroundings]. Bast, Pieter (±1550-1605) (after). "Amstelredam Anno 1597".** Large handcol. bird's eye plan, on 4 joined lvs., 89,5x79,5 cm. (total), framed. (200-300)  
= Impressive facs. reprint of Pieter Bast's 1597 plan of Amsterdam (2nd state, w. the city's crowned coat of arms in upper left corner), possibly by Genootschap Amstelodamum (2nd ed. 1925?) and printed by Joh. Enschedé en Zonen, Haarlem. Cf. Hameleers 9.
- 5528 **[Amsterdam and surroundings]. "'t Herstel Van Batos Vrije Landen Doet nu Verheugt Weer Lichte brande".** Large allegorical engraving by B. DE BAKKER after A. ZURCHER, 1788, 55,5x77 cm., large calligr. title within richly dec. ornamental borders with below the illumination of the house of Carl Clemens Engelbronner on the Keizersgracht during the 40th birthday of prince William V, above many portraits and allegorical figures, "Proefdruk" engr. below. (80-100)  
- Folded once; sl. foxed in blank upper margin. Otherwise fine. = F.M. 5064; Atlas van Stolk 4967.
- 5529 **[Amsterdam and surroundings]. Heyden, J. van der (1637-1712) (after). "Ruinen van ses Huizen, verbrandt den 25 October 1670, op't Nieu Eylandt (...)." Etching by J. VAN VIANEN (attrib.), 35x22,5 cm., captions in Dutch and French below image, from Van der Heyden's *Beschryving der nieuwljks uitgevonden en geotrojerde Slang-Brand-Spuiten* (Amst., 1690), under passepartout (fine).  
= F.M. 2301, 6; Hollstein 6. "(...) welke etlyke dagen daar na nog bleeven smeulen, en endling by nacht weer verheffende, viel het los gebrande Muurwerk neer op verschyde Buuren, die om te blussen op de puinhoopen waaren geklommen."  
**"Op den brand van den schouwborg te Amsterdam; Den Elfden May." "Op de inwyding van den nieuwen schouwborg te Amsterdam, Den vyftienden September." "De milddaadigheid aan de dankbaare Roomsche armen; by de eerste afgifte van brood, op den grond des gewezen schouwburgs te Amsterdam, Den vyfden December."** Three engraving by N. VAN DER MEER, 20x26,5 cm. (plate mark), all w. 2 line-verse by J.F. DELSING below the image, Amst., M. Magérus/ J. Smit/ F.J. van Tetroode, 1774.  
- Second engraving trimmed within the plate mark.  
AND 7 others. (80-100)**
- 5530 **[Amsterdam and surroundings]. Hilten, H. van (act. 1750-1793). "Hooft-wagt der Schutterij. Boven de St. Anthonies Waag op de Nieuwmarkt, Te Amsterdam".** Engraving and etching, 24x35 cm., w. the address of C. Philipsz Jansz. - WITH a proof before letters of the same print. - AND 13 other prints with views of Amsterdam., 17th-19th cent. (50-70)
- 5531 **[Amsterdam and surroundings]. (Nieuwe atlas, van de voornaamste gebouwen en gezigten der stad Amsterdam).** Lot of 51 (of 102) engr. views (39x handcol.), mainly after H.P. SCHOUTEN, J. DE BEYER and R. VINKELES, - from various eds., prob. mostly from the 2nd ed. (1783). (800-1.000)  
- Mostly fine; occas. agetoned/ browned; margins "portugeesche Jooden-kerk" trimmed.

- 5532 **[Amsterdam and surroundings]. "Het Oudezyds Heeren-logement, en het Gasthuys." "Gezicht van het Mannen-Tuchthuys, of Rasphuys, tot Amsterdam." "Gezicht van het Doorlugtige School, tot Amsterdam."** Three handcol. engr. views after H.P. SCHOUTEN, from P. FOUQUET, *Nieuwe atlas, van de voornaamste gebouwen en gezigten der stad Amsterdam* (Amst., 1783/ 1805). - AND 9 other uncol. views from the same work (both eds.). (60-80)  
- Most prints in fine condition; some occas. sl. foxing.
- 5533 **[Amsterdam and surroundings]. "Plattegrond der stad Amsterdam. Plan de la ville d'Amsterdam".** Handcol. engr. plan, 29,5x40 cm. (platemark), publ. by E. Maaskamp, Amst., 1805.  
- Waterstains in caption, just within the plan; margins trimmed.  
AND 14 other (sm.) plans of Amsterdam, all but one 18th-19th cent., i.a. "Afbeelding der stat Amsterdam" (by D. Stalpaert, 1665). (100-150)
- 5534 **[Amsterdam and surroundings]. Rademaker, Abraham (1675-1735).** (Views of Amsterdam). Lot of 14 engr. views on 11 lvs., all 8x11,5 cm., engr. captions, bound in contemp. chintz paper wr. (100-150)
- 5535 **[Amsterdam and surroundings]. Schellink, Willem (±1627-1678) (after).** "Het Oude Stadhuis te Amsterdam." Col. etching and aquatint, 43x48,5 cm., w. engr. caption and "te Amsterdam, by A. van den Bosch, en W. Gruyter" below image. (70-90)  
- Sl. yellowed (esp. in blank margins).  
= Immerzeel p.80: "(...) Hij vervaardigde in de *aqua tinta* manier en met de etsnaald verscheiden platen, waaronder opmerkelijk zijn de 2 *Afbeeldingen van het oude Stadhuis te Amsterdam*, naar Pieter Saenredam (...)". This print was made after W. Schellink.
- 5536 **[Amsterdam and surroundings]. "Triomftogt gehouden binnen Amsterdam op 16 November 1863 ter gelegenheid van het Halve Eeuwfeest van Neerlands herkgren onafhankelijkheid."** Col. lithogr. view by J.H. MORRIËN, lithogr. caption and legend below image, ±55x67 cm., lithogr. by Tresling & Co., Amst., ±1863.  
- With tears in upper part. = F.M. 7334.  
AND 1 other lithogr. view of a historical parade: "Historisch-Allegorischen Optocht gehouden te Amsterdam, op 1 april 1872, ter herinnering aan het derde Eeuwfeest der Grondlegging van Neêrlands onafhankelijk Volksbestaan" (a few tears and waterstain near upper left corner). - ADDED: 3 Dutch caricature prints, 18th-19th cent. (30-50)
- 5537 **[Amsterdam and surroundings]. (View of the Amstel with the Hooge Sluis).** Contemp. handcol. engr. view, 23,8x37 cm., 18th cent.  
- Trimmed to the border line; some foxing.  
AND 4 engr. views of Amsterdam, i.a. by R. VINKELES and C. PHILIPS JACOBSZ. - ADDED: 10 miscell. Dutch views. (60-80)
- 5538 **[Amsterdam and surroundings]. (View of the Dam and Stadhuis of Amsterdam).** Etched view after Jacob VAN DER ULFT, 29x36 cm., w. the address of "Cornelis Janssens, boeck-verkoper".  
= Cf. Hollstein 1. Anonymous copy with slightly altered staffage. There is also a state with the address of G. Valck.  
AND 17 other views of the Dam and/ or the city hall of Amsterdam, 17th-19th cent., i.a. by Paulus VAN LIENDEN. (200-300)
- 5539 **[Amsterdam and surroundings]. Lot of 28 engr. views, mostly ±25x35 cm., i.a. from the atlas of P. FOUQUET and from C. COMMELIN and WAGENAAR.** (150-250)  
- Partly sl. yellowed/ dustsoiled. Mostly fine.
- 5540 **[Amsterdam and surroundings]. Lot of ±50 engr. views, occas. w. (contemp.) handcolouring, various sizes, 1690-1900.** (150-250)  
- Mostly fine, some (incl. from Atlas of Fouquet) with very fine contemp. handcolouring.  
= I.a. from the *Atlas of Fouquet* (1783), C. COMMELIN, *Beschryvinge van Amsterdam* (±1694), J. WAGENAAR, *Amsterdam in zyne opkomst* (±1760) and J. MAASKAMP, *Nouvelle Statistique Historique d'Amsterdam* (1811).

- 5541 **[Amsterdam and surroundings]. Lot** of ±170 views, mostly engr., some handcol., various sizes, 17th-19th cent., i.a. from works by Commelin, Dapper and Wagenaar. (800-1.000)  
 - Some w. (sm.) defects (sl. soiled/ stained).  
 = I.a. ±40 views from COMMELIN, Beschryvinge van Amsterdam (various eds.).
- 5542 **[Arnhem]. "Arnem"**. Etched panoramic view, title-banner, coat of arms and 2-column 6-line engr. text in Latin and French below, the Rhine with many ships in the foreground, 35x51,5 cm., Paris, Jollain, ±1672. (400-600)  
 - Ample margins. Vague waterstain in centre of upper part; sl. foxed; sm. dam. spot in blank upper margin.  
 = Very rare and decorative view.
- 5543 **[Arnhem]. Voormaals en heden. Album van Arnhem's omstreken, met historische en topographische bijschriften**. Arnhem, J. van Egmond Jr., n.d. (1859), 14 tinted lithogr. plates, each plate with 3-7 textp., orig. giltlettered blindst. cl., obl. 4to. (70-90)  
 - Occas. trifle foxed; bookblock loose. Binding sl. faded along margins.  
 = Cf. Landwehr, Dutch Books w. Col. Plates 224.
- 5544 **[Belgium]. "Ducatus Brabantiae Nova Tabula"**. Partly contemp. handcol. engr. map, large dec. cartouche, 58x48,5 cm., Nuremb., Homann, ±1730 (fine). (50-70)  
 = Dorigo/ Franssen 90.2, 2nd state (of 5).
- 5545 **[Bergen op Zoom]. "Kaerte van Bergen op Zoom. Steenberghe ende de Nieuwe fortificatien gemaect tot bevrijdinge van 't Landt van Ter Tolen in t jaar 1628."** Handcol. engr. map by C.J. VISSCHER, 26,5x36 cm., from G. MERCATOR, Atlantis Maioris Appendix, Sive Pars Altera (...), 1630. (70-90)  
 - Without the separate description in 4 columns called for by F.M. 1585. Doubled.  
 = F.M. 1585 ("Zeer zeldzaam").
- 5546 **[Brabant]. "Brabantiae descriptio"**. Handcol. engr. map w. three cartouches and inset map of Mechelen and surroundings, 36,5x47,5 cm., from A. ORTELIUS, Theatrum Orbis Terrarum, 1595 (dated "1591" in the plate).  
 - Yellowed copy with browned margins; lower end of central fold strengthened on verso.  
 = Dorigo/ Franssen 20.1; Van den Broecke 66; Van der Krogt/ Koeman 3100:31B.  
**"Pugna ad Engelum, anno 1587."** Etched battle-scene by François COLLIGNON after Michelangelo CERQUOZZI, 29,5x41 cm., from F. STRADA, De bello Belgico (Rome, 1647). - AND 3 others: a reduced size copy of the preceding (21,5x27 cm.), "Prise de l'île de Bommel. 28 déc. 1794" (by AUBERT after Charles MOZIN, 23,5x25 cm.) and "Prise de Geertuydenberg 3 Mars 1798" (by Adam PILINSKI after Hippolyte LECOMTE, 17x24 cm.). - ADDED 2 others: "De la Hollande" (contemp. handcol. engr. map w. engr. explanatory text on both sides of the map, 31,6x54,8 cm., Paris, J.B.L. Clouet, ±1780) and "Descriptio agri Batavi, aliorumque, qui hodie cis Rhenum in dicione VII. Foederatorum" (engr. map by M. ALTING, 33x42,2 cm.). (80-100)
- 5547 **[Brabant]. "Le Duché de Brabant qui comprend les Quartiers de Louvain, Bruxelles, Anvers, et Bosleduc"**. Engr. map w. handcol. borders on 2 joined leaves by N. SANSON, engr. title above the image, 49x78,5 cm., Paris, H. Jaillot (= Amst., P. Mortier), 1693 ("1692" in the plate). (100-150)  
 - Sl. yellowed.  
 = Dorigo/ Franssen 69NW.2 (w. "Partie Septentrionale" added to title) and 69NO.1, 1st state (of 7)/ 2nd state (of 5) showing the northern part of the Duchy of Brabant.
- 5548 **[Brabant]. "Quarta Pars Brabantiae cujus caput Sylvaducis"**. Handcol. engr. map by W. VANDER BURGH, 41x51,5 cm., cartouche with the coats of arms of Brabant and Den Bosch in upper corners, on left and right side a strip each with 3 cartouches filled in w. municipal coats of arms, Amst., W. Blaeu, ±1645. (60-80)  
 - Laid down on board under passepartout; browned.  
 = With the two strips with the municipal arms filled in. The cartouche of the coat of arms of Den Bosch with engr. "Insignia Civitate sub ditione". Van der Krogt/ Koeman II, 3113:2, variant b.
- 5549 **[Brabant]. "Steenbergen. Lillo (...)"**. Seven engr. plans on one leaf, total size 39x52 cm., from BLAEU, Townbooks, ±1650.  
 = Van der Krogt/ Koeman IV-2/2, 4088: 1st state (of 2). Two large plans of Steenberghe and Lillo and 5 smaller plans of i.a. the fortifications of Ordam and Hoogerwerf.



**"Clundert". "St. Geertruyden Berg". "Steenberg".** Three handcol. engr. plans, all  $\pm 32 \times 20$  cm., n.publ.,  $\pm 1650$ . **"S. Geertruyden Berg". "St. Geertruydenberg."** Two bird's eye plans/ views, both  $\pm 19 \times 24$  cm., from BLAEU, Townbooks, 1650.

= Van der Krogt/ Koeman IV-2/1, 1456 and 1457.

**"Obsidio St. Geertruydenbergae Confecta ab Illustr. Principe Mauritio Nassovio (...) Anno MDXCV".** Engr. bird's eye view of the siege of Geertruidenberg after B. BOAZIUS,  $45 \times 57$  cm., from BLAEU, Townbooks,  $\pm 1650$ .

- Fine. = Van der Krogt/ Koeman IV-2/1, 1460.

AND 6 others, i.a. **"Pars Meridionalis Brabantiae (...)"** (handcol. engr. map, Amst., F. de Wit,  $\pm 1680$ . Damaged along middlefold due to oxidation on green border line); **"Ravestein"** (engr. bird's eye view, from G. PRIORATO, Teatro del Belgio, 1673) and **"Fort van Noordam. Sevenbergen"** (engr. view of the defense of the Fort Noordam in 1591 by B. DOLEND, from J.J. ORLERS, Den Nassauschen Lauren-Crans, 1610). (100-150)

- 5550 **[Brabant]. "Tabula Bergarum ad Zomam Stenbergae et novorum ibi operum".** Contemp. handcol. engr. map by F. VAN SCHOTEN,  $22,4 \times 52,5$  cm., Amst., G. Valk and P. Schenk,  $\pm 1705$ .  
- Small stain to the West of Steenberg; vague dampstain in lower margin of central fold. Otherwise fine.

**"t Schantzen by Bergen op Zoom en Steenberg. t Schantzen der Spaense en Hollanderen aen de Schelde, als mede der Spaenschen aenslach op Zeelandt."** Two engr. maps on 1 leaf,  $29,3 \times 36,5$  cm., 17th cent. - ADDED: 1 other. (60-80)

- 5551 **[Delfland]. Delflants's zesde/ elfde/ twintigste/ eenentwintichste stuk (...).** Four handcol. engr. leaves from the large Delfland wallmap by J. and N.S. KRUIKIUS, each  $51 \times 58,5$  cm., 1712. (200-300)

- 5552 **[Delfland]. "'t Hooge Heemraedschap van Delflant, met alle de Steden, Dorpen, Ambachten (...) Boomgaerden, Tuynen, Velden, Sluyzen, Vaerten (...) Molens (...) in kaart gebracht".** Amst., I. Tirion, 1712, 28 double-p. engr. maps consisting of the reduced map of "'t Hooge Heemraedschap van Delflant." by C. or D. KOSTER in very fine CONTEMP. HANDCOLOURING and HEIGHTENED WITH GOLD,  $52,5 \times 59,5$  cm., and 27 uncoloured maps (incl. title) by J. and N.S. KRUIKIUS, each  $50,5 \times 58,5$  cm., together forming a wall-map of  $\pm 250 \times 350$  cm., w. dec. pastoral scenes at the bottom by A. HOUBRAKEN, 9 arms of the dike-reeves by P. HARINGH, in contemp. gilt panelled mottled calf, richly gilt spine w. raised bands, gilt board edges, large folio. (1.000-1.500)

- Reduced map w. dam. spot in Delfland coat of arms from pages formerly sticking together. Covers sl. acid-bitten and w. a few rubbed spots; frontcover sl. wormholed along edges; spine-ends worn/ dam.; corners showing; lacks ties.  
= Donkersloot-De Vrij 806. SEE ILLUSTRATION PLATE LVI.

- 5553 **[Delfland]. "'t Hooge Heemraedschap van Delflant, met alle de Steden, Dorpen, Ambachten (...) Boomgaerden, Tuynen, Velden, Sluyzen, Vaerten (...) Molens (...) in kaart gebracht".** Amst., I. Tirion, 1712, 27 double-p. engr. maps consisting of the reduced map of "'t Hooge Heemraedschap van Delflant." by C. or D. KOSTER,  $52,5 \times 59,5$  cm., and 26 (of 27) maps (incl. title) by J. and N.S. KRUIKIUS, each  $50,5 \times 58,5$  cm., together forming a wall-map of  $\pm 250 \times 350$  cm., w. dec. pastoral scenes at the bottom by A. HOUBRAKEN, 9 arms of the dike-reeves by P. HARINGH, bound in late 19th cent. clothbacked boards, large folio. (400-600)

- Lacks map numb. 23; all maps reattached w. later tape along inner margins; some maps w. tear in fold at top and/ or bottom; sl. foxed; a few maps some brown spots/ browned; sl. fingersoiled. Binding (very) worn along edges; paper over boards partly worn off. Mediocre copy.  
= Donkersloot-De Vrij 806.

- 5554 **[Den Bosch]. "Obsidio et expugnatio Sylvaeducis (...) Frederici Henrici (...) MDCXXIX."** Engr. bird's eye plan of the town and surroundings with military encampments,  $41 \times 52$  cm., from BLAEU, Townbooks,  $\pm 1650$ . (50-70)

- Yellowed; a few sm. (closed) tears/ holes and foxed spots. = Van der Krogt/ Koeman IV-2/1, 1788.

- 5555 **[Den Bosch]. "Wahre und eigentliche Delineatio der trefflichen undt weitberhümten belägerung der vesten Statt Hertzogenbusch".** Handcol. engr. bird's eye plan of the town and surroundings with military encampments after J. PREMPART, dec. title-cartouche in lower right corner, coats of arms of Frederik Hendrik and Den Bosch in upper corners,  $26,8 \times 36,8$  cm., without address,  $\pm 1635$ . (70-90)

= SEE ILLUSTRATION PLATE LVI.

- 5556 **[Dordrecht]. "XII Gezigten der Stad Dordrecht".** Dordr., E. Boger, 1856, 12 lithographs on chine collé by J.H. VAN DER HEIJDEN, each  $\pm 30 \times 24,4$  cm., letterpress list of subscribers, loose as issued in orig. pict. lithogr. portfolio, folio. (200-300)  
 - Lower edge sl. bent (also affecting contents); portfolio sl. worn.  
 = i.a. "De Rietdijksche poort", "Buiten den Rietdijk", "De Spui poort", "Gezigt op de Vuilpoort", "De oude Vleeschhal (Voorstraat bij de Beurs)".
- 5557 **[Floods]. (De waterramp van 1855. Geschetst in 24 afbeeldingen naar de natuur geteekend en geëst door leden der Maatschappij Arti et Amicitiae).** N.pl., Arti et Amicitiae, (1855), 21 (of 24) etchings by and after i.a. J. PELGROM, M. TEN KATE and C. SPRINGER,  $\pm 42 \times 30$  cm. (leaf), loose as issued. (40-60)  
 - Lacks title and 3 plates (nos.1, 7 and 12). = F.M. 7225; Atlas van Stolk 7937.
- 5558 **[Friesland]. "Frisiae Occidentalis Typus."** Handcol. engr. map, dec. title-cartouche in lower right corner,  $22,8 \times 31$  cm., from GUICCIARDINI, first half 17th cent. (sl. yellowed/ browned).  
 = Guicciardini Illustratus 2.1; De Rijke 18.1b (first state, without the page number in lower right corner of the cartouche; verso blank).  
**"La Frise".** Handcol. engr. map w. dec. cartouche,  $27 \times 38,7$  cm., Leyden, P. vander Aa, 1713.  
 - Crease in lower left corner (paper/ printing flaw). (50-70)  
 = De Rijke 61.1a (first state, with double ornamental border and "23" in lower right margin).
- 5559 **[Friesland]. "Leeuwerderadeel. De Eerste Grietenie van Ooster-Goo".** Partly contemp. handcol. engr. map by B. SCHOTANUS À STERRINGA, dec. title-cartouche in lower right corner, 2 coats of arms supported by putti,  $55,2 \times 42$  cm., from *Uitbeelding der heerlijkheid Friesland*, Leeuw., F. Halma, 1718.  
 - Some sm. tears/ dam. spots along middle fold, closed/ strengthened on verso; 2 repaired sections and 2 closed tears in blank margins.  
 AND 3 other uncol. maps by the same: "Dantumadeel. De Zevende Grietenie van Ooster-Goo" (trifle foxed/ yellowed) and 2 maps from *Beschryvinge van de Heerlykheydt van Frieslandt*, Leeuw., 1664 (both foxed; under passepartout). (70-90)
- 5560 **[Friesland]. "Lewardum, Occidentalis Frisiae Opp: 1580." "Franicher, Nobilium hominum, in Frisia Occidentali, ut plurimum saedes."** Two handcol. engr. bird's eye plans on 1 leaf,  $31 \times 49$  cm., from BRAUN/ HOGENBERG, *Civitates Orbis Terrarum*, 1581. **"Bolzvardia. Stavria. Harlinga. Hindelopia".** Four engr. bird's eye plans on 1 leaf, many ships in the foreground,  $35,8 \times 44,3$  cm., from the same work, 1588.  
 - Both fine. = Van der Krog/ Koeman IV-2/1, 2253 and 541 (the plate still intact).  
 AND 2 others: "Bolswart/ Dockom" (2 engr. views on one leaf, by C. BOUTTATS after J. PEETERS, from Thoonel der Steden ende Sterckten,  $\pm 1675$ ) and "Frisiae Occidentalis Typus" (handcol. engr. map, dec. title-cartouche in lower right corner,  $22,8 \times 31$  cm., from GUICCIARDINI, first half 17th cent.). (50-70)  
 = Guicciardini Illustratus 2.1; De Rijke 18.1b (1st state, without page no. in lower right corner of cartouche; verso blank).
- 5561 **[Friesland]. "Neue geographische Special Karte von dem Fürstenthum Ostfries- und dem Harrlingerlande ingeleichen den Herrschaften Jever und Knipphausen als dem ietzigen Xlten Departement, des Königreichs Holland."** Engr. map on 2 loose sheets by W. CAMP, H. BUNNIK and W. VAN DER LINDEN, engr. by C. JÄTTNIG, 2 dec. cartouches, together  $76 \times 92,5$  cm., Ostfriesland/ Amst., W. Camp/ Mortier, Covens en Zoon, 1804. (80-100)  
 - One part w. purple archive stamp in blank margins; both parts trifle/ sl. foxed.  
 = Koeman, *Geschiedenis* p.185: "Tot die genieofficiëren die trouw aan de Oranjes gebleven waren behoorden o.a. W. Kamp, H. Bunnik en W. van der Linden. Zij namen in 1795 de wijk naar Pruissen, waar zij een opdracht tot de kartering van Oostfriesland ontvingen. Het resultaat was een manuscript op een schaal van ca. 1:60 000. Hieruit werd in Berlijn een kaart ca. 1:120 000 gegraveerd. (...) In het westen reikt deze kaart tot de stad Groningen, waardoor ze ook betekenis heeft voor de historische kartografie van Nederland, met name door een gedetailleerde topografie van de nederzettingen."
- 5562 **[Friesland]. "Oost ende West vrieslandts beschryvinghe. Utriusque Frisiorum regionis noviss. descriptio. 1568."** Contemp. handcol. engr. map w. 2 cartouches, ships and compass rose,  $34,5 \times 51$  cm., Antw., A. Ortelius, 1575.  
 - Scratched/ dam. spots in upper part of image; closed split at lower end middle fold; trimmed on/ just outside the borderline.  
 = Shows Friesland, Groningen, Ostfriesland, Drenthe and Overijssel. Van den Broecke 80.1 (no stippling between letters in sea); Van der Krog/ Koeman IIIB, 3040:31.1 (Latin text and numb. "24" on verso); De Rijke 6.1 (first state); Wijk 7.1.

**"Lewardum, Occidentalis Frisiae Opp: 1580." "Franicher, Nobilium hominum, in Frisia Occidentali, ut plurimum saedes."** Two handcol. engr. bird's eye plans on 1 leaf, 31x49 cm., from BRAUN/ HOGENBERG, *Civitates Orbis Terrarum*, 1581/ 1588. (50-70)  
 - Sl. yellowed. = Van der Krogt/ Koeman IV-2/1, 2253.

5563 **[Friesland]. "Oost ende West Vrieslandts beschryvinghe. Utriusque Frisiorum regionis noviss. descriptio. 1568."** Engr. map, 2 cartouches, ships and compass rose, 34,5x51 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1581 ("1568" in the plate). (80-100)  
 - Lacks sm. portion in lower margin, just touching the image; sl. soiled in margins.  
 = Shows Friesland, Groningen, Ostfriesland, Drenthe and Overijssel. Van den Broecke 80.1 (stippling around letters in sea); Van der Krogt/ Koeman IIB, 3040:31.1; De Rijke 6.1 (first state, French text on verso); Wijk 7.1.

5564 **[Friesland]. "La Seigneurie d'Ouest-Frise ou Frise Occidentale, divisée en ses Trois Parties, subdivisées en leurs luridictions."** Engr. map w. handcol. borders by N. SANSON, 2 dec. cartouches, 43x56 cm., Paris, H. Jaillot, 1692.

- Yellowed; a few closed marginal tears. = De Rijke 53.1, first state (of 5).

**"Tabula Comitatus Frisiae".** Engr. map by B. SCHOTANUS Á STERRINGA, 2 dec. cartouches and small inset map of the Frisian islands, 46,5x55,5 cm., Amst., F. de Wit, late 17th cent.

- A few closed marginal tears (3x affecting image)/ holes.

= De Rijke 47.2, 2nd state (of 6), with the letter "C" engraved in upper right corner.

AND 2 others, both uncol.: "Friesland, met de Zee ten Westen in haar Stroomen en Zanden, nooit dus uitgegeeven" (Leeuw., H. Halma, ±1725. A few (closed) tears/ holes; sl. browned) and "Frisia Occidentalis" (Amst., W. Blaeu, ±1635. Browned along middle fold; tear in left part). (80-100)

5565 **[Friesland]. "Tabula Comitatus Frisiae".** Engr. map w. contemp. handcol. borders and cartouches by B. SCHOTANUS Á STERRINGA, small inset map of the Frisian islands, 46,5x56 cm., Amst., F. de Wit, late 17th cent.

- Middle fold splitting at lower end; trifle yellowed.

= De Rijke 47.2 (of 6 states, with the letter "C" engraved in upper right corner).

AND 13 others, i.a. maps of Friesland, plans and profiles of Leeuwarden and a plan of Harlingen. (200-300)

5566 **[Friesland and Groningen]. "Bolswaert." "Staveren."** Two engr. bird's eye plans, both w. coat of arms in both upper corners, cartouche in higher or lower border, ±39x52 cm., from BLAEU, *Townbooks*, 1652.

- Fine. = Van der Krogt/ Koeman IV-2/1, 536 and IV-2/2, 4081, both 1st state (of 2).

**"Delf Siil."** Engr. bird's eye plan, 40,2x51,8 cm., from the same work, ±1650.

= Van der Krogt/ Koeman IV-2/1, 1023, 1st state (of 2).

**"Bellingwolder-Schans." "Bourtang."** Two engr. bird's-eye plans on 1 leaf, 40,8x25 and 40,8x25,2 cm., from the same work.

= Van der Krogt/ Koeman IV-2/2, 3243, 1st state (of 3).

AND 6 other similar fortification plans on 5 lvs.: "Bourtang", "Bellingwolder Schans", "Langacker Schans" (2x), "Delfzil" and "Winschoten". (100-150)

5567 **[Friesland and Groningen]. "La Seigneurie d'Ouest-Frise ou Frise Occidentale, divisée en ses Trois Parties, subdivisées en leurs luridictions."** Engr. map w. handcol. borders by N. SANSON, 2 dec. cartouches, 43x56 cm., Paris, H. Jaillot, 1692.

- A few (closed) holes/ tears/ dam. spots; sl. yellowed. = De Rijke 53.1, first state (of 5).

**"Nieuwe kaart van Groningen".** Contemp. handcol. engr. map by J. VAN JAGEN after J.C. ROEDER, sm. title-cartouche and inset map of the Wadden, 32x38,6 cm., from J. KOK, *Vaderlandsch Woordenboek*, 1791. - AND 6 other (uncol.) maps of Friesland, i.a. "De Grietenie van Smaller Landt" and "Zevenwolden". - ADDED 1 other handcol. engr. map: "Naauwkeurige Kaart van het Oude Nederland en eenige aangrenzende Gewesten" (Amst., I. Tirion, ±1750. Two sm. holes in intersection of folds). (100-150)

5568 **[Gelderland]. "Comitatus Zutphania".** Handcol. engr. map, 3 dec. cartouches (1x w. inset profile of Zutphen), 37,2x48,6 cm., from P. KAERIUS, *Atlas Germania Inferior*, 1617. (100-150)  
 - Three minuscule wormholes near middle fold. = Blonk/ Van der Krogt Z5.1b, first state (of 8).

- 5569 **[Gelderland]. "Comitatus Zutphaniae et fluminis Isulae Nova Delineatio".** Contemp. partly handcol. engr. map w. cartouche, 48,5x56 cm., Amst., F. de Wit, ±1680.  
 - Two closed tears in right part; creased along middle fold; upper right (blank) corner restored.  
 = Blonk/ Van der Krogt Z20.1, first state (of 6).  
 AND 2 other similar (sl.) dam. maps: "Ducatus Geldria et Zutphania Comitatus" (ibid., G. van Schagen, ±1700) and "Ducatus Geldriae novissima descriptio" (ibid., Janssonius van Waesbergen, M. Pitt and S. Swart, ±1680). (70-90)
- 5570 **[Gelderland]. "Comitatus Zutphaniae et fluminis Isulae".** Partly handcol. engr. map, engr. title above the image, cartouche in lower right corner, 48,5x56 cm., Amst., F. de Wit, ±1675.  
 - Top end of middle fold split (closed on verso); sl. yellowed.  
 = Blonk/ Van der Krogt Z20.2, 2nd state (of 6), w. "G" added in upper right corner.  
 AND 1 other map of Gelderland: "Tetrachia Ducatus Geldriae Ruremondana Secundum Divisiones Tractatum Ultrajecti &c." (ibid., I. Covens and P. Mortier, ±1740. Blonk/ Van der Krogt R8.5). (70-90)
- 5571 **[Gelderland]. "Descriptio Fluminum Rheni, Vahalis et Mosae".** Partly handcol. engr. map, 2 cartouches, 37,5x49,5 cm., Amst., H. Hondius, ±1630.  
 - Yellowed. = Vredenberg-Alink p.78, 1a.  
 AND 2 (dam.) uncol. maps, i.a. "Tractus Rheni et Mosae totusque Vahalis à Rhenoberca Gorcomium (...) et Leerdam" (ibid., W. Blaeu, ±1660. Van der Krogt/ Koeman II, 3705:2). (70-90)
- 5572 **[Gelderland]. "Ducatus Geldria et Zutphania Comitatus".** Partially handcol. engr. map, title-cartouche w. coat of arms of Gelre-Gulik in lower right corner, compass rose and ships, 45,5x55 cm., Amst., J. Danckerts, ±1696. (100-150)  
 - Sharp fold left from middle fold. = Blonk/ Van der Krogt 54.1.
- 5573 **[Gelderland]. "Ducatus Geldriae Batavae et Hispanicae, in Tetrarchias Noviomagi, Arnhemii, Ruremondæ & Zutphaniae comitatûs distinctae".** Contemp. handcol. engr. map by A. ALLARD, large dec. title-cartouche, 59,4x49,7 cm., Amst., C. Allard, ±1700, under passepartout. (80-100)  
 - Fine. = Blonk/ Van der Krogt 57.1, 1st state (of 2).
- 5574 **[Gelderland]. "Ducatus Geldriae et comitatus Zutphaniae nova tabula in Tetrarchias Noviomagi, Arnhemii, Ruremondæ et Zutphaniae".** Contemp. handcol. engr. map by J. CONDET, large dec. cartouche in lower left corner, 57,7x48,7 cm., Amst., Covens and Mortier, ±1750.  
 = Blonk/ Van der Krogt 70.1, first state (of 2).  
**"Ducatus Geldriae Batavae et Hispanicae, in Tetrarchias Noviomagi, Arnhemii, Ruremondæ & Zutphaniae comitatûs".** Contemp. handcol. engr. map, large dec. cartouche in lower left corner, 59,5x49,7 cm., ibid., C. Allard, 1705. (100-150)  
 - Closed tear in lower part; right margin strengthened on verso; dampstained; some offsetting in upper left corner.  
 = Blonk/ Van der Krogt 57.1, first state (of 2).
- 5575 **[Gelderland]. "Ducatus Geldriae et Zutphaniae Comitatus."** Contemp. handcol. engr. map, 2 dec. cartouches, ships and compass rose, 45,5x55,5 cm., Amst., N. Visscher, late 17th cent. (70-90)  
 - Glue remnants in upper blank margin; otherwise fine. = Blonk/ Van der Krogt 46.3, 3rd state (of 4).
- 5576 **[Gelderland]. "Ducatus Geldriae Nova Tabula in Tetrarchias Noviomagi, Arnhemii, Ruremondæ in Zutphaniae Comitatum".** Contemp. handcol. engr. map, large dec. cartouche in lower left corner, 58,5x49,5 cm., Amst., J. Ottens, ±1725.  
 - Trifle dustsoiled; sm. stain in center. = Blonk/ Van der Krogt 57.2, 2nd and final state.  
**"Fossa Eugeniana quae a Rheno ad Mosam duci coepta est".** Contemp. handcol. engr. map, 3 (dec.) cartouches, 37x49,5 cm., ibid., J. Janssonius, ±1650. (80-100)  
 - Expertly rebaked w. thin Japanese (a few neatly closed tears).  
 = Shows (part of) the canal (in present day Nordrhein Westphalen) planned by the Spanish regent in Brussels, Isabella Clara Eugenia (hence its name) to deviate to Antwerp - in Spanish territory - trade destined for Rotterdam or Amsterdam and thereby economically block the Dutch Republic. It was intended to run from the Rhine via the Maas to the Schelde but never even reached the Maas. Van der Krogt/ Koeman I, 3790:1.2.



- 5577 **[Gelderland]. "Ducatus Geldriae Tetrachia Arnhemensis Sive Velavia".** Engr. map w. two cartouches, 46,5x56,5 cm., Amst., F. de Wit, ±1690.  
 - Agetoned. = Vredenberg-Alink 8d.  
**"Comitatus Zutphaniae et fluminis Isulae".** Contemp. handcol. engr. map w. cartouche, 48,5x56 cm., Amst., F. de Wit, ±1680.  
 - Tear below legenda along borderline, perhaps caused by inktbiting. = Vredenberg-Alink 18.  
 AND 9 other engr. maps of (parts of) Gelderland (mostly 17th/ 18th cent.) and 10 plans and profiles of cities and towns in Gelderland, i.a. from Guicciardini, i.a. of Arnhem, Doesburg, Tiel and Nijmegen. (200-300)  
 - Various defects.
- 5578 **[Gelderland]. "Ducatus Geldriae, et Comitatus Zutphaniae, Tabula".** Engr. map w. handcol. borders, 2 dec. cartouches, coats of arms of Gelre-Gulik and Zutphen, 46x53,5 cm., Amst., F. de Wit, ±1667. (60-80)  
 - Lower middle fold w. closed tear. = Blonk/ Van der Krogt 45.1, first state (of 8).
- 5579 **[Gelderland]. "Ducatus Geldriae, et Comitatus Zutphaniae, Tabula".** Contemp. handcol. engr. map, 2 dec. cartouches, coats of arms of Gelre-Gulik and Zutphen, 46x54,5 cm., Amst., F. de Wit, ±1667.  
 - Repaired hole in left part; middle fold split at both ends (closed on verso); 2 vertical folds; blank margins w. (repaired) dam. spots/ sm. tears.  
 = Blonk/ Van der Krogt 45.1, first state (of 8).  
**"Arnhemium Gelriae in ripa Rheni Opp".** Engr. bird's eye plan, 23,3x31,5 cm., from GUICCIARDINI, first half 17th cent.  
 - Vague waterstain in upper margin. = Guicciardini Illustratus 2.1.  
 ADDED 4 others: "Rammekens, oft Zee-burg" (contemp. handcol. engr. bird's eye plan. Tear in right margin. Van der Krogt/ Koeman IV-2/1, 1419); "Liberiae et hanseaticae urbis Davetrisiensis delineatio" (Guicciardini Illustratus 2.1); "Slusa teutonicae Flandriae (...)" (Guicciardini Illustratus 1.1) and (Siege of Zutphen) (from J.J. ORLERS, La Genealogie des illustres comtes de Nassau, 1615). (60-80)
- 5580 **[Gelderland]. "Ducatus Geldriae, et Comitatus Zutphaniae, Tabula".** Contemp. handcol. engr. map, 2 dec. cartouches, coats of arms of Gelre-Gulik and Zutphen, 46x54,5 cm., Amst., F. de Wit, ±1670, under passepartout. (80-100)  
 - Trifle foxed. = Blonk/ Van der Krogt 45.2, 2nd state (of 8).
- 5581 **[Gelderland]. "Gelderland".** Contemp. handcol. engr. map, dec. title-cartouche in lower left corner, 42,7x32,7 cm., from F. HALMA, Tooneel der Vereenigde Nederlanden en Onderhorige Landschappen, 1725.  
 = Blonk/ Van der Krogt 62.1, first state (of 2).  
**"Nieuwe Kaart van Gelderland".** Contemp. handcol. map by A. VAN KREVELT, title-cartouche and scale bars in lower corners, 32,5x38 cm., from J. KOK, Vaderlandsch Woordenboek, 1784.  
 = Blonk/ Van der Krogt 74.1, first state (of 2).  
 AND 3 others similar: "Descriptio Agri Batavi aliorumque"; "Descriptio Batavorum insulae et continentis" and "Pars III. Frisiae haereditariae seu Traiectini episcopatus" (all from M. ALTING, Descriptio, secundum antiquos, agri Batavi & Frisii, 1697/ 1701). (100-150)
- 5582 **[Gelderland]. "Gelria, et Zutfania." Handcol. engr. map, dec. title-cartouche in lower right corner, scale-bar and ship, 23,5x32 cm., from GUICCIARDINI, ±1585. (80-100)**  
 = Guicciardini Illustratus 1.1; Blonk/ Van der Krogt 12.1, first state (of 2). Attractively coloured.
- 5583 **[Gelderland]. "Gelria et Zutfania".** Handcol. engr. map, dec. title-cartouche in lower right corner, scale-bar, 23x30,8 cm., from GUICCIARDINI, ±1620, under passepartout.  
 = Guicciardini Illustratus 2.2; Blonk/ Van der Krogt 27.2, 2nd and final state.  
**"Nieuwe kaart van de Provincie Gelderland."** Engr. map w. handcol. borders by K. KLOCKHOFF after J.C. DE ROEDER, 31,8x38,5 cm., from J. MARTINET, Het Vaderland (Amst., 1791). (80-100)  
 = Blonk/ Van der Krogt 76.

- 5584 **[Gelderland]. "Gelriae, Cliviae, Finitimorumque Locorum Verissima Descriptio".** Engr. map by C. SCHROTEN, 2 (large) dec. cartouches, 37x50 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1592.  
 - A few sm. brown stains.  
 = Blonk/ Van der Krogt 14; Van den Broecke 62, only state; Van der Krogt/ Koeman IIIB, 3700:31B. Variant of Van den Broecke 61, with two war ships instead of one and without painter's utensils around the cartouche. This variant plate existed side by side with the other from as early as 1579 onwards. Of this variant only 100 copies were printed.  
**"Comitatus Zutphania".** Contemp. handcol. engr. map, 2 dec. cartouches and coat of arms of Zutphen, 38x49 cm., Amst., J. Janssonius, ±1640. (80-100)  
 = Blonk/ Van der Krogt Z13; Van der Krogt/ Koeman I, 3713:1A.
- 5585 **[Gelderland]. "Gelriae, Cliviae, Finitimorumque Locorum Verissima Descriptio".** Handcol. engr. map by C. SCHROTEN, 2 (large) dec. cartouches, 37x50 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1612. (100-150)  
 - Oblique crease in left part.  
 = Blonk/ Van der Krogt 6.6, 6th state (of 7) w. the address "Theodorus Gallaeus excud. Antverpiae"; Van den Broecke 61.4; Van der Krogt/ Koeman IIIB, 3700:31A (Spanish text on verso).
- 5586 **[Gelderland]. "Gueldre Espagnole, ou Quartier de Ruremonde dans le Duché de Gueldre. Aves ses Enclaves dans les Pays circonvoisins."** Partly handcol. engr. map by N. SANSON, 2 dec. cartouches, 42,5x55,5 cm., Paris, H. Jaillot, ±1700.  
 - Doubled; wormholed in middle fold and (blank) margins.  
 = Blonk/ Van der Krogt R9.3, 3rd state (of 4).  
 AND 2 others, i.a. "Kaart van de Provincië Gelderland" (from P.H. WITKAMP, *Kaarten der provinciën van het Koninkrijk der Nederlanden*, 1868). (50-70)
- 5587 **[Gelderland]. "Kaart waar op is afgebeeld, Het Benedenste Gedeelte van de Boven Rhijn, van Emmerik, langs het Spyk (...)"**. Engr. map by L. SCHENK JANSZ. after M. BEYERINCK (and H. VAN STRAALLEN), title-cartouche in lower right corner, 45x70,5 cm., The Hague, Landsdrukkerij, 1773. (30-50)  
 - Some closed tears in (sl. creased) right blank margin. = Van den Brink 131.1.
- 5588 **[Gelderland]. "Novissima Comitatus Zutphaniae, Totiusque Fluminis Isulae Descriptio."** Contemp. handcol. engr. map, 2 dec. cartouches, 46x56 cm., Amst., N. Visscher, ±1680.  
 - Lower end middle fold splitting. = Blonk/ Van der Krogt Z22.2, 2nd state (of 3). Attractive colouring.  
**"Doesburgh". "Brefurtum (...). Breevoort." "Wageningen."** Four engr. plans on 3 lvs., coats of arms, various sizes, from BLAEU, Townbooks, ±1650.  
 = Van der Krogt/ Koeman IV-2/1, 608 and 1092, 1st state (of 3); IV-2/2, 4767.  
 AND 22 others (incl. 2 duplicates), i.a. "Wie Lochem von der hartter belegerung entsetzet und gefreiet wirdt" (engr. view, Cologne, F. Hogenberg, ±1600); "Brevordia" (engr. view of the siege of Bredevoort in 1597, from J.J. ORLERS, *Warachtige Beschrijvinghe* (...), 1619) and "Asperen"/ "Hoeckelum" (2 engr. bird's eye views on 1 leaf, from BLAEU, Townbooks, ±1650). (120-150)
- 5589 **[Gelderland]. "Novissima Comitatus Zutphaniae, Totiusque Fluminis Isulae Descriptio."** Contemp. handcol. engr. map, 2 dec. cartouches, 46x56 cm., Amst., N. Visscher/ P. Schenk Jr., ±1700, under passepartout.  
 = Blonk/ Van der Krogt Z22.3, 3rd and final state. Attractive colouring.  
 AND 1 other: "Ducatus Gelriae, et comitatus Zutphaniae Descriptio" (from J.I. PONTANUS, *Historiae Gelricae Libri XIV*, 1639). (70-90)
- 5590 **[Gelderland]. "Salt Boemel."** Handcol. engr. bird's eye plan by H. HOET, large dec. cartouche and 3 coats of arms, 41,6x52,5 cm., from BLAEU, Townbooks, ±1650.  
 - Fine. = Van der Krogt/ Koeman IV-2.2, 4910.  
**"Schencken-Schans. Het Tolhuis. 't Huis te Hal. Griethuisen. Christina oft Niev Schenckenschans."** Five engr. views on 1 leaf, each w. engr. title near upper edge, 43x51,5 cm., from BLAEU, Townbooks, ±1650.  
 - Fine. = Van der Krogt/ Koeman IV-2/2, 3902.  
 AND a plan of "Schenckenschans" (Amst., W. Blaeu, ±1650). - ADDED: 1 engr. bird's eye view of Wijk bij Duurstede/ Montfoort. (100-150)

- 5591 **[Gelderland]. "La Veluwe, La Betuwe, et Le Comté de Zutphê, dans le Duché de Gueldre"**. Contemp. handcol. engr. map by N. SANSON, engr. by L. CORDIER, 43x56,5 cm., Paris, H. Jaillot, 1674. (100-150)  
 - Oblique crease in upper left corner; sl. foxed.  
 = Blonk/ Van der Krogt 47.2, 2nd state (of 6). Detailed map w. attractive colouring.
- 5592 **[Gorinchem]. "Gorchum"**. Handcol. etched bird's eye plan, dec. cartouche, 2 coats of arms and many ships, 22x30 cm., from GUICCIARDINI, first half 17th cent., under passepartout.  
 - Sl. browned; 2 sm. holes in upper left blank corner. = Guicciardini Illustratus 1.1.  
**"De stad Gorinchem."** Handcol. engr. plan, title-/ legend-cartouche, coat of arms and compass rose, 17,3x21,3 cm., Amst., I. Tirion, ±1750, under passepartout. (30-50)
- 5593 **[Groningen]. "Groninga, opulenta, populosa, et valide contra hostiles insultus munita Phrisiae urbs (...)"**. Contemp. handcol. engr. bird's eye plan, 32,5x44 cm., from BRAUN/ HOENBERG, Civitates Orbis Terrarum, late 16th cent., under passepartout.  
 - Two tears/ dam. spots in right part; sm. hole in upper margin of image; yellowed.  
 = Van der Krogt/ Koeman IV-2/1, 1645.  
 AND 2 others from BRAUN/ HOENBERG: "Bolzvardia. Stavria. Harlinga. Hindelopia" and "Sneecha. Doccum. Sloten. Ylstae", eight handcol. engr. bird's eye plans on 2 sheets, both ±35x42 cm., Civitates Orbis Terrarum, 1588 (first leaf sl. creased; a few tiny holes; 2nd leaf w. (closed) tear in lower part of middle fold). (80-100)
- 5594 **[Groningen]. "Groningae et Omlandiae Dominium vulgo De Provincie Van Stadt En Lande."** Contemp. handcol. engr. map by L. TJARDA À STARKENBURG and N. VISSCHER, engr. by A. HOGEBOOM, large cartouche in lower left corner, 46x56,5 cm., Amst., P. Schenk Jr., ±1735.  
 - Central fold strengthened on verso w. a few closed holes on/ near fold.  
 = Wijk 72.4; Vredenberg-Alink V A 4.  
 AND 7 others, i.a. plans of Groningen (3x) and Bourtange. - ADDED: 2 handcol. maps of Drenthe: "Drentia Comitatus". (150-250)
- 5595 **[Groningen]. Meisner, Daniel (1585-1625). "Amicus animae dimidium, Vita Medicamentum."** Engr. view of Groningen, 9,3x14 cm., from D. MEISNER, Politisches Schatzkästlein, ±1625, framed. (30-50)  
 - Sm. foxed spot in upper right corner of sky.
- 5596 **[Haarlem and surroundings]. "L'assedio della città di Herlem in Hollanda"**. Etched bird's eye view/ plan by A. LAFRÉRI, Italian captions below image, 29,5x39 cm., "Romae per Ant: Lafrery 1573" and "Ioannes Orlandi formis romae 1602" in the plate. (200-300)  
 - Sl. soiled.  
 = F.M. 614; not in Cat. Harlemlia Illustrata. Very rare early view, showing i.a. the Spanish batteries and camps surrounding the city and a large fortress on the Grote Markt, with cannons and surrounded by a moat. SEE ILLUSTRATION PLATE LVII.
- 5597 **[Haarlem and surroundings]. "t Beleg der stad Haerlem vanden 11.en Decemb. 1572 totten 13. july 1573"**. Engraved bird's eye view by Cornelis VAN KITTENSTEYN after Jan SAENREDAM, 37x49,5 cm., printed by Gerard Sas, 1626.  
 - Formely folded; closed tears on folds; sl. duststained. = Rare view.  
**"Het Beleg van Haarlem"**. Etched bird's eye view of Haarlem and surroundings by C. DECKER, 27,8x34,2 cm., from BOR or LECLERC, second half 17th cent. (100-150)  
 - Middle-fold as published. = Cat. Harlemlia Illustrata 183.
- 5598 **[Haarlem and surroundings]. "Haarlem aan de West-zyde."** Engr. view by C. VAN NOORDE, 24,5x43,5 cm., Haarlem, J. Enschede, late 19th cent. impression.  
 = Cat. Harlemlia illustrata 595.  
 AND 8 other views of Haarlem and surroundings, 19th/ 20th cent., i.a. by J.C. VELDHEER and R. GERBRANDS. (100-150)
- 5599 **[Haarlem and surroundings]. "Haarlem en omstreken"**. Series of 12 tinted lithogr. views, each 20,5x28 cm., lithogr. title above image and lithogr. subtitle in Dutch and French below, without address, 1863. (60-80)  
 - Partly (sl.)foxed as usual. = Cat. Harlemlia Illustrata 1061-1072. Complete series of "koffieprenten".

- 5600 **[Haarlem and surroundings]. "Haerlem".** Engr. bird's eye plan, 23x31 cm., from GUICCIARDINI, first half 17th cent. (Guicciardini Illustratus 3.1). **"Haerlema".** Engr. bird's eye plan, 20,5x26,1 cm., from M. MERIAN, Theatrum Europaeum, ±1670. (100-150)
- 5601 **[Haarlem and surroundings]. "Harlemum sive Herlemum urbs Hollandiae situ (...)."** Engr. bird's eye plan after BRAUN/ HOGENBERG, w. cartouche and 2 coats of arms, 25x33,7 cm., from GUICCIARDINI, 1609. (80-100)  
= Guicciardini Illustratus 2.2.
- 5602 **[Haarlem and surroundings]. "Harlemum, sive ut Ha: Barlan Herlemum, Urbs Hollandiae famosa (...)."** Handcol. engr. bird's eye plan w. cartouche and 2 coats of arms, 34x46,5 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, ±1570. (100-150)  
= Cat. Harlema Illustrata 2; Van der Krogt/ Koeman IV-2/1, 1672.
- 5603 **[Haarlem and surroundings]. Lutgers, Petrus Josephus (1808-1874).** Gezigten in de omstreken van Haarlem, naar de Natuur geteekend en op Steen gebragt door - . N.pl., n.publ. (Amst./ Haarlem, Franz. Buffa en Zonen/ Wed. A. Loosjes Pz.), 1837-1844, lithographed title w. ill. and 78 (of 90) plates on chine collé by P.J. LUTGERS, w. orig. lithogr. paper installment portfolio (1x). (400-600)  
- Plates only; lacks 12 plates; occas. sl. foxed.  
= Ekama 928; Cat. Harlema illustrata p. 55/56. One of the finest 19th cent. books on Haarlem and surroundings, mainly depicting stately homes, often not existing any more.
- 5604 **[Haarlem and surroundings]. Vianen, Jan van (1660-1726).** (Profile of the city). Large etching, 46,7x56,2 cm., with large etched coat of arms in the image and engr. legend (listing 16 buildings) etc. below the image, Leyden, I. Tangena, ±1690. (1.500-2.500)  
- Large closed tear along middle-fold; several smaller (closed) tears; a few tiny holes (1x sl. affecting the legend); sl. creased in upper part and a few other small marginal defects.  
= Cat. Harlema Illustrata 219: "Uit ongeveer 1685-1690 moet zijn [Van Vianens] grote en zeldzame gezicht op Haarlem dateren (...). We zien de stad vanuit het noorden met het Spaarne op de voorgrond, in de lucht het wapen van Haarlem, onderaan een legenda van 16 nummers en rechts zes regels tekst (...)." Very fine and rare profile, with the following laudatory text in lower right corner: "De Koopmanschap met alderley vruchten en alderhande Zijde stoffen versien om te goetoonen de fraje Negotie die hierbinnen Haerlem de Fabriceuren doen daer by sit tot geselschap het jonge spaer goetje om daer by te kennen de fraje Revier die binnen door ons Haerlem loopt die weynigh minder is als den Tiber door Romen &c." SEE ILLUSTRATION PLATE LVII.
- 5605 **[Haarlem and surroundings]. Visscher, Claes Jansz. (1586-1652).** Views in the surroundings of Haarlem ("Haerlem"). Three engravings from a series of 12, each 10x16 cm., numb. "3", "5" and "7" in the plate. (150-250)  
- All w. ample margins, each w. vague contemp. ms. title below; each yellowed; 2x w. a sm. marginal tear (1x just affecting the image); some vague creases.  
= Hollstein 151, 153 and 155, only state; cat. Harlema illustrata 57-67; Ekama 409; De Groot, Landscape 23-34; Ackley 36: "The first of a number of etched landscape series published in the period 1611-1616 in which a new, native vision of the Dutch landscape, its modest pleasures and characteristic spaces, was formulated." and Freedberg p.31: "(...) it is the neighbourhood of Haarlem, the indigenous countryside, that is now recognised as capable of offering what art lovers expected from a landscape - and the emphasis is on its pleasurable element."
- 5606 **[Haarlem and surroundings]. "Ware Contrafactur bayder Leger zu Wasser und Landt vor Harlem des Hertzog vonn Alba, unnd Prinntzen von Oranien, wieso zu diser zeit belegert ist, adi 10 Junny anno 1573".** Etched bird's eye view plan by Matthias ZÜNDT, 36,4x26,8 cm., publ. by B. Jenichen, 1573. (200-300)  
- Formerly folded w. tiny hole on fold; paper remnants on verso along edges. = Rare.  
AND 1 other similar of the same siege.
- 5607 **[Haarlem and surroundings]. "Warhaffte contrafehtung der Statt Harlem, mit ihrer jüngsten belägerung".** Woodcut bird's eye plan, 12,3x15,2 cm., leaf from s. MÜNSTER, Cosmographia, 2nd half 16th cent. (40-60)
- 5608 **[Harderwijk]. "Herderwyck".** Two handcol. etched profiles, one seen from the sea, the other seen from the land, together ±36,5x45,5 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, ±1600. (80-100)  
- Tiny hole in upper blank margin; a few sm. tears in lower blank margin.  
= Van der Krogt/ Koeman IV-2/1, 1716 (French text on verso).



- 5609 **[Holland]. "Hollandiae Comitatus in ejusdem subjacentes Ditiones".** Handcol. engr. map on 2 joined sheets by G. GOUWEN, fine cartouche, Dutch text strip above the map, 75x56,5 cm., Amst., P. Schenck Jr., ±1730. (100-150)  
 - Horizontal (partly torn) fold closed/ strengthened on verso; closed tear at upper end of vertical middle fold and in left blank margin.  
 = Attractively col. map, incl. Utrecht, Gelderland and the larger part of Friesland. Blonk-Van der Wijst 70.3.
- 5610 **[Holland]. "Tabula comitatus Hollandiae cum ipsius consiniis, dominii nimirum Ultraiectini nec non Geldriae et Frisiae."** Handcol. engr. map, large dec. cartouche, 58x49,5 cm., Nürnb., Homann heirs, 1733. (50-70)  
 - A few (sm.) brown stains; a few marginal defects. = Blonk-van der Wijst 82.
- 5611 **[Holland]. "Tabula Comitatus Hollandiae in Praefecturas suas (...) adjuncta est Provinc. Ultraiectina et maxima pars Geldriae".** Handcol. engr. map, w. 2 large cartouches and inset map of Texel and Vlieland, 50x57 cm., Augsburg, M. Seutter, ±1741.  
 - Trifle yellowed. = Blonk-van der Wijst 87.  
**"Hollandiae Comitatus una cum Ultrajectino Dominio nec non Maximis Partibus Geldriae Ducatus".** Contemp. handcol. engr. map by C. SPECHT, w. inset map of Texel and Vlieland, 51,5x57 cm., Amst., R. and J. Ottens, ±1740. - AND the same map with a different partial handcolouring, showing the inundated areas and with the spots where the dikes were breached during the floods in february 1726. (80-100)  
 = Dutch title "Kaart van 't Graafschap Holland (...) als mede van de Heerlykheit Utrecht en het grootste gedeelte van Gelderland". Blonk-Van der Wijst 77, 2nd state of 3 (with the Ottens's address and without year).
- 5612 **[Kennemerland]. Leth, Hendrik de (1703-1766).** (Het Zegenpralend Kennemerland, Vertoond in 100 Heerlyke Gezichten Van de voornaamste lustplaetsen, adelyke huizen, dorpen stede-gebouwen; Beginnende met Kastrikum (...) en eindigende met het Quartier van Heemstede, Berkenrode en Bennebroek). Complete collection of 100 engr. views by H. DE LETH, ±1730. (100-150)  
 - Views only, all neatly cut out from the work.  
 = Cat. Harlemia Illustrata 295-394; cf. Ekama 555 (ed. 1768). From one of the finest books on 18th cent. Dutch stately homes, also of great importance for contemporary garden-architecture (the views also include detailed plans of the gardens).
- 5613 **Lot of 8 handcol. maps and 3 plans, all ±16x22 cm., from H. DE LETH, Nieuwe Geographische en Historische Atlas, van de Zeven Vereenigde Nederlandsche Provintien (Amst., ±1740).** (100-150)  
 = i.a. "Nieuwe Caart van 't Graafschap Zutphen", "Caarte van de Rivier de Maase van Maaseyk tot aan Gennep", "Nieuwe Caart van Kennemerland", "Caarte van 't Maarschalks Ampt Over-Kwartier" and plans of Arnhem, Dordrecht and Haarlem.
- 5614 **Lot of 18 nicely handcol. engr. views, by A. RADEMAKER, all ±6x10,5 cm., on (part of) a textleaf from M. BROUERIUS VAN NIDEK, Kabinet van Nederlandsche en Kleefsche outheden, 1727-1733.** (50-70)
- 5615 **Lot of ±300 (steel)engr./ lithogr. plans and (mainly) views, 18th-early 20th cent., various (mostly small) sizes, partly (nicely) handcol., from various works, i.a. J.N. PARIVAL, Les delices de la Hollande 1651; H. DE LETH, Nieuwe Geographische en Historische Atlas, 1740 and L. VAN OLLEFEN and R. BAKKER, De Nederlandsche Stad- en dorpsbeschrijver, 1793.** (200-300)
- 5616 **[Netherlands]. "Belgii sive Germania Inferioris, Nider-Teutschlandt."** Partly handcol. engr. map, title-cartouche w. festoons of fishes, the coats of arms of the XVII Provinces at the top, 28,5x35,5 cm., Frankfurt, M. Merian, before 1635, framed. (150-250)  
 = Spikmans 95; Van der Heijden 98: "As far as is known to date, this is the first printed German map of the Netherlands as a whole. Since the Schermer has not yet been reclaimed (1630-1635), the map dates probably from before 1635."
- 5617 **[Netherlands]. "Belgii Veteris Typus".** Contemp. handcol. engr. map by P. KAERIUS after A. ORTELIUS, 2 dec. cartouches, 38x47,5 cm., from JANSSONIUS- HONDIUS, Atlas novus, 1638, under passepartout.  
 - Doubled; sl. creased along middle fold. = Spikmans 373, 2nd state (of 3).  
 AND 1 other map w. handcol. borders publ. by TIRION: "Naauwkeurige kaart van het oude Nederland en eenige aangrenzende Gewesten" (±1750. Sl. foxed). (80-100)

- 5618 **[Netherlands]. "Carte Chorographique des Pays-Bas Autrichiens".** Engr. map printed on 24 (of 25) loose sheets by J.J. DE FERRARIS, engr. by L.A. DUPUIS, printed area up to 56x89 cm., n.pl., 1777. (200-300)  
 - Lacks leaf XVI (w. the cartouche, no map part), map complete; all lvs. w. stamp of the Topografische Dienst, Kaartenarchief in blank margin; a few lvs. trifle/ sl. duststained in blank margins; a few leaves sm. tear in margin.  
 = Excellent map. Sheet XXI presents a plan of Brussels: "Plan Topographique de la Ville de Bruxelles et de ses environs". The map was first produced in three coloured manuscript copies, each on 275 sheets, between 1771 and 1777 on the scale of 1:11.520. It was inspired by and based on the geometrical method used for the large *Carte de France* surveyed by C.F. Cassini thirty years earlier. The manuscript maps then led to the publication of an engraved reduction on the scale of 1:86.400 and named *Carte Chorographique*, or *Carte Marchande* since this edition was meant for sale. Koeman, *Geschiedenis van de Kartografie* p.162-164.
- 5619 **[Netherlands]. "Carte des Provinces Unies des Pays bas."** Engr. map w. handcol. borders by LIËBAUX LE FILS after G. DE L'ISLE, large title-cartouche in upper left corner, 47,3x61,5 cm., Paris, G. de l'Isle, 1745 ("1702" in the plate).  
 - Middle fold splitting at both ends (affecting image); sl. creased left from middle fold and in lower left corner; sl. yellowed.  
 = Van der Heijden/ Blonk 53, 5th state (of 8).  
 AND 2 other uncol. maps: "A New and Correct Map of the Seven United Provinces" (from N. TINDAL, *Maps and Plans from the History of England*, London, 1744-1747) and "Naauwkeurige kaart der Vereenigde Nederlanden" (from WAGENAAR, *Vaderlandsche historie*, Amst., I. Tirion, 1752). (70-90)
- 5620 **[Netherlands]. "Descriptio Germaniae Inferioris."** Engr. oval map within dec. border, title-cartouche, sea w. 2 ships and a sea monster, 38x50 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1587.  
 - Strong impression.  
 = Van den Broecke 58; Van der Heijden 14; Van der Krogt/ Koeman IIIB, 3000:31A.  
**"Septem Provinciae seu Belgium Foederatum quod generaliter Hollandia audit, speciali mappa delineatum".** Handcol. engr. map by T. MAYER, with large cartouche with the coats of arms of the Seven Provinces (uncol.), 47x51 cm., Nürn., Homann Heirs, 1748. - AND 3 others, i.a. a small map of the Netherlands. (200-300)
- 5621 **[Netherlands]. "Exactissima Belgii Foederati Tabula cum annexis divisa in Provincias (...)." Contemp. handcol. engr. map by C. SPECHT, title-cartouche and large inset table w. the coats of arms of the Seven Provinces, 50x58,5 cm., Utr., R. and J. Ottens, ±1730.**  
 - Small closed tear in lower middle fold; sm. hole in lower right corner; some foxing in blank margins.  
 = Van der Heijden/ Blonk 52, 4th state (of 4).  
 ADDED: "Kaart van de Provinciën Groningen en Drenthe" (lithogr. map w. handcol. borders, The Hague, Henri Bogaerts & J. Smulders & Co., 1866). (100-150)
- 5622 **[Netherlands]. "Gallia Belgica."** Handcol. engr. map by P. GALLÉ, 7,7x10,5 cm., from ORTELIUS, *Teatro del Mondo*, ±1600, framed. (50-70)
- 5623 **[Netherlands]. "Holand".** Woodcut map, 20,5x13,7 cm., from a German edition of s. MÜNSTER, *Cosmographia*, 2nd half 16th cent.  
 - Yellowed. = Blonk-van der Wijst 2.  
 AND 4 engr. (city) plans, i.a. "Hoeckelum" (from M.Z. BOXHORN, *Toneel ofte Beschrijvinge Der Steden van Hollandt*, 1634). - ADDED: "Diocesis Leodiensis Accurata Tabula" (contemp. handcol. engr. map, from J. DE LA FEUILLE, *Les Tablettes Guerrieres, Ou Cartes choisies Pour la commodité Des Officiers et des Voyageurs*, 1729). (70-90)
- 5624 **[Netherlands]. "Hollandia septen. 1597".** Handcol. engr. map by P. KAERIUS, 8,5x12,2 cm., from P. BERTIUS.  
 - Sl. browned.  
**"Kaart van het ontwerp ter bedijking en vorming van eene Nieuwe Merwede".** Contemp. handcol. engr. map, 26x99 cm., from "Rapport der Rivier commissie d. 13 september 1825", folded.  
 - Sl. browned.  
 AND 1 other contemp. handcol. engr map by H. MOLL. - ADDED: 1 other. (80-100)

- 5625 **[Netherlands]. "Kerkelyke kaart van het Koninkrijk der Nederlanden voor de Protestantsche Kerken."** Large partly handcol. lithogr. map by G.J.W. LEERS, lithogr. by D. ABRAHAMS, in 32 sections mounted on linen, w. oval inset map "Provinciaal Kerkbestuur van Limburg" (showing Limburg, Luxemburg and "Zuid-Brabant"), together  $\pm 103 \times 124,5$  cm., The Hague, Koninklijke Steendrukkerij, 1824, in contemp. marbled slipcase. (40-60)  
- Margins of sections occas. folded/ creased; outer margins w. (pin)holes/ dam. spots; a few sm. stains; yellowed. Slipcase worn/ dam.
- 5626 **[Netherlands]. "Landkaart van het t'hans genaamde Holland, zoo als dat, in 't begin der vijfde eeuw, door de Vriezen, Saxers, Warners, Britten, Engelschen, Slaaven en t'overschot der Batavieren, Salers Quaden en Franken bewoond wierdt."** Engr. map,  $37 \times 38,5$  cm., from HONDIUS, Atlas van het aloude Holland, 1745 (folded). - AND 4 others similar from the same work, i.a. "Landkaart van het Eyland der Batavieren verbeeldende de vier Romeynsche standplaatsen door Iulius Claudius Civilis (...) aangetast" (folded; a few sm. holes in middle fold). (40-60)
- 5627 **[Netherlands]. "Nieuw Landt Kaartie van de XVII Nederlandsche Provintien."** Contemp. handcol. fold. map, publ. by J. de Lat, Deventer, 1734,  $\pm 20 \times 18$  cm., mounted on linen, bound together with 3 fold. handcol. tables publ. by the same, 19th cent. halfleather, 12mo. (70-90)  
= Spikmans 188, 2nd state (of 3).
- 5628 **[Netherlands]. Vandermaelen, P. Nouvelle carte de la Hollande, d'après Krayenhoff et les meilleures cartes connues.** Very large engr. map w. handcol. borders, consisting of 24 leaves, each measuring  $47 \times 60$  cm. (image), totally measuring  $1440 \times 1128$  cm., Brussels,  $\pm 1820$ -1830, bound together in contemp. gillettered green hmr. binding, large folio. (500-700)  
- Some vague offsetting from colouring; 6 lvs. partly vaguely (damp)stained.  
= Koeman, Handleiding 18; Koeman, Atlantes III, p.146, Vdm 4. Rare map after the large map by Krayenhoff. "During the period when Belgium and the Netherlands together formed the kingdom of the Netherlands one of the most remarkable developments of private enterprise in cartography took place in Brussels. There lived Philippe Vander Maelen, son of the wealthy soap manufacturer Guillaume Vander Maelen, who abandoned the soap trade and devoted his life to cartography. He did extremely well (...)" (Koeman, Atlantes III, p.141).
- 5629 **[Netherlands]. "XVII. Provinciae Belgii sive Germaniae Inferioris (...)"**. Handcol. engr. map, large title-cartouche with classical gods and 17 coats of arms and another dec. cartouche "Totum Belgium sive XVII. Provinciae", both after G. ROGG,  $49,5 \times 58,5$  cm., Augsb., T.C. Lotter,  $\pm 1765$ .  
- Small inkstain in right margin (on the border line). = Spikmans 234, 5th and final state.  
**"Novissima et accuratissima XVII Provinciarum Germaniae Inferioris Tabula."** Contemp. handcol. engr. map, 2 elaborate cartouches, compass rose,  $47,5 \times 54,5$  cm., Amst., F. de Wit,  $\pm 1675$ . (100-150)  
- Closed split at upper end of middle fold; a few (closed) marginal tears (1x affecting image); yellowed and sl. foxed.  
= Attractive map of the Netherlands, Belgium and Luxemburg, oriented West at the top. Spikmans 127, 2nd state (of 5), with "A" in upper right corner.
- 5630 **[Netherlands]. "XVII. Provinciae Belgii sive Germaniae Inferioris"**. Partly handcol. engr. map, large (uncol.) cartouche with classical gods and 17 coats of arms and 1 other (uncol.) cartouche "Totum Belgium sive XVII. Provinciae", both after G. ROGG,  $49 \times 58$  cm., Augsb., M. Seutter,  $\pm 1730$ .  
- Two vague brownish stains near left and right edge in the image; lower part of middle fold w. closed split.  
= Van der Heijden 252, 3rd state (of 4); Spikmans 234.  
ADDED: **"Figuratieve kaart dienende ter aanwijzing van de voornaamste dijkbreuken enz., langs de rivieren voorgevallen in Louwmaand MDCCCIX"**. Engr. map by A. ZURCHER, w. handcol. areas,  $46,5 \times 88$  cm. (folded). (50-70)
- 5631 **[Netherlands]. Lot of  $\pm 120$  'Kuyperkaartjes', lithogr. maps w. handcol. borders, incl. duplicates,  $\pm 20 \times 15$  cm. or vice versa ( $6 \times$ )  $21 \times 29,5$  cm., from J. KUYPER, Gemeente-atlas (Leeuw.,  $\pm 1870$ ). (400-600)  
- Occas. (sl.) foxed.  
= I.a. maps of places in Overijssel ( $\pm 40 \times$ ), Utrecht ( $\pm 60$ ), Drenthe and Noord-Holland.**

- 5632 **[Netherlands]. Lot of ±170 (steel) engr./ etched views, mostly 18th cent., mainly small sizes, mostly under passepartout.** (200-300)  
 - Incl. duplicates.  
 = I.a. Amstelveen, Edam, Enkhuizen, Hauwert, Hoogkarspel, Hoorn, Marken, Medemblick, Monnikendam, Muiderberg, Opperdoes, Purmerend and Westerblokker.
- 5633 **[Nijmegen]. Anonymous (1st half 20th cent.).** (View of the Valkhof). Oil on glass(?), 29x29 cm., framed. (50-70)
- 5634 **[Nijmegen]. "Nümmegen."** Handcol. engr. profile, 12,5x29,3 cm., from MERIAN, Topographia Germaniae Inferioris, 1659.  
 - Small hole in sky area (otherwise fine).  
**"View of Nimeguen."** Handcol. engr. profile, 21,5x30,9 cm., engr. captions above and below, "Engraved for Barlow's General History of Europe", ±1780. **"Novio magum."** Handcol. engr. profile, 20,2x52,5 cm., Amst., J. Blaeu, 1649. (100-150)  
 = Van der Krogt/ Koeman IV-2/2, 3079 (upper half of 2 views on one sheet).
- 5635 **[Nijmegen]. "De ruïne te Nijmegen". "De heidensche kapel te Nijmegen".** Two etched and aquatint views by W.H. HOOBKAMER after O. (VON DER) HOWEN, both 22x32 cm. (incl. caption), Nijm., J.F. Thieme, 1832. (100-150)  
 - Blank margins sl. creased and stained.  
 = From a rare series of 6 views of Nijmegen. Otto von der Howen, originally from Courland, Latvia, was until his retirement, after several military commissions, the military commander of the city of Nijmegen and an avid draughtsman.
- 5636 **[Noord-Holland]. "Gedeelte van Noort Kennemerlant."** Engr. map by HENDRIK DE LETH, 57x22,5 cm., from *Het zegepralend Kennemerland*, ±1730. (50-70)  
 - Fold split (closed on verso); restored dam. spot in left margin; tipped onto mount.  
 = Very detailed map, i.a. depicting all the 18th cent. mansions from Bakkum towards Haarlem.
- 5637 **[Noord-Holland]. "'T Hoog-Heemraetschap vande uytwaterende sluysen in Kennemerlant ende West-Vrieslant".** Engr. wallmap on 4 loose sheets by J.J. DOU, engr. by K. DEKKER and A. DEUR, 6 coats of arms and a large cartouche in top, 86x112 cm., Amst., ±1756. (300-500)  
 - Fine.  
 = Famous map, originally published 1680 on 16 leaves, and two years later on 4 leaves and on 1 leaf. This (6th?) edition with the coats of arms of Emanuel Ras, Claes Swaen, W.L. Graaf van Nassau Bergen, Jacob van Twuyver, Nicolaes Hendrik Domis, Aris van der Mieden and G.G.G. van der Mieden. Donkersloot-de Vrij 751.
- 5638 **[Noord-Holland]. "'T Hoog-Heemraetschap vande uytwaterende sluysen in Kennemerlant ende West-Vrieslant".** Engr. wallmap on 4 loose sheets by J.J. DOU, engr. by K. DEKKER and A. DEUR, 6 coats of arms and a large cartouche in top, 86x112 cm., Amst., 1781. (250-350)  
 - Fine.  
 = Famous map, originally published 1680 on 16 leaves, and two years later on 4 leaves and on 1 leaf. This edition with the coats of arms of Willem Winder, Jacob van Twuyver, W.L. Graaf van Nassau Bergen, Cornelis Kuyper, Daniel Ras and Gualterus G.G. van der Mieden. Donkersloot-de Vrij 751.
- 5639 **[Noord-Holland]. "'T Hoogh-Heemraetschap vande uytwaterende sluysen in Kennemerlandt ende West-Vrieslandt".** Engr. wallmap on 16 sheets by J.J. DOU, partly handcol., engr. by K. DEKKER and A. DEUR, 6 coats of arms and large cartouche at the top, 170x226 cm., 1729-1745. (500-700)  
 - Cut out in small sections and then reattached as 16 sheets; sl. foxed.  
 = Famous map, originally published 1680, unchanged in all later editions except for the coats of arms of the dike-reeves. For this ed.: Aris van der Mieden, Floris Wil, Gijsbert Ramp (1738), Dirk Sevenhuysen, Gerband Crol and Johan Baert. 3rd/ 4th state edition of 1729 and 1745, Donkersloot-de Vrij 751.
- 5640 **[Noord-Holland]. Kuyper, J. (Gemeente-atlas van Nederland (...). Vierde deel. Noord-Holland).** Lot of 58 (of 138) (1x fold.) lithogr. maps (incl. some plans), handcol. borders, Leeuw., H. Suringar, n.d. (±1870).  
 - Maps only; a few w. marginal defects; all agetoned. = Including the map of Texel.  
 AND 5 other similar maps from the same atlas of Utrecht and Gelderland and the fold. general map of the Netherlands. (200-300)
- 5641 **[Noord-Holland]. (Map of Noord-Holland).** Handcol. engr. map, 45x55 cm., Amst., H. Hondius, 1633.  
 = Van der Krogt/ Koeman I, 3407:1.1 variant a. "'De Waert' as a lake. French edition of 1633 (1:311).



- "Kennemaria et Westfrisia vulgo et vernaculé Noord-Holland."** Contemp. handcol. engr. map, 2 (uncol.) elaborate cartouches, 57,5x49,5 cm., Amst., N. Visscher, ±1700. (100-150)  
- Agetoned; sm. repaired section in right margin.
- 5642 **[Noord-Holland]. "Noordt Hollandt."** Engr. map w. many ships, 45x54 cm., Amst., F. de Wit, ±1680.  
- Trimmed to the borderline; two small stains in the lower border. = Van der Krogt/ Koeman I, 3407:1.1.  
AND 11 others, i.a. 17th/18th cent. maps Noord-Holland and plans of Alkmaar, Haarlem and Enkhuizen, all w. large waterstain. (80-100)
- 5643 **[Noord-Holland]. "Het Oude Schild op Texel". "Het dorp Stroe op Wieringen".** Two engr. views by T. DE ROODE after P. VAN KUYCK, 24,7x38,3 cm., Delft, M. Roelofs waert, 1759.  
- Both w. various (sm.) defects.  
AND 12 other views and plans, 17th-19th cent., i.a. a profile of Alkmaar and a plan of Beverwijk. (70-90)
- 5644 **[Noord-Holland]. Lot of ±140 'Kuyperkaartjes',** lithogr. maps w. handcol. borders, incl. duplicates, each ±15x20 cm. or vice versa, from J. KUYPER, Gemeente-atlas (Leeuw., ±1870).  
- Occas. yellowing/ sl. foxing. = Mostly Noord-Holland.  
AND 55 others, mostly small engr. bird's eye views, incl. duplicates, mostly 18th cent., partly under passepartout. (500-700)  
= I.a. Alkmaar, Beemster, Edam, Enkhuizen, Hoorn, Leerdam, Medemblik, Monnikendam, Purmerend and Wormer.
- 5645 **[Overijssel]. "Ditio Trans-isulana".** Engr. map, 3 cartouches and compass rose, 38,5x49 cm., Amst., Janssonius, ±1650.  
- Partly vaguely dampstained/ yellowed. = Van der Krogt/ Koeman I, 3800:1.1.  
**"Transisalanía Provincia; Vulgo Over-yssel."** Engr. map by N. TEN HAVE, dec. title-cartouche in lower left corner, legend and scale bar, 44x56 cm., Amst., N. Visscher, ±1690.  
- Vaguely (water)stained in lower right (mostly blank) corner. (40-60)
- 5646 **[Overijssel]. "De Heerlycheyt van Over-yssel".** Contemp. handcol. engr. map by A. GOOS, 3 cartouches and 5 coats of arms of surrounding provinces, 39,5x50,5 cm., from C.I. VISSCHER, Atlas ofte afbeeldinghe van de gantsche Weereldt, 1634, under passepartout. (100-150)  
- Some vague foxing; partly doubled w. thin Japanese.
- 5647 **[Overijssel]. "Over-IJsel".** Contemp. handcol. engr. map, dec. title-cartouche in lower left corner, 32x42 cm., from F. HALMA, Tooneel der Vereenigde Nederlanden en Onderhorige Landschappen, 1725, under passepartout. **"Ditio Transisulana".** Handcol. engr. map. by P. KAERIUS, 18,3x25 cm., from G. MERCATOR, Atlas sive Cosmographicae Meditationes, 1632. - AND 1 other: "Trans-Isula D." (engr. map. from P. BERTIUS, Tabularum Geographicarum Contractarum Libri Quinque, 1602). (150-250)
- 5648 **[Overijssel]. "La Seigneurie d'Over-Yssel subdivisée en Trois Parties Sallant, Twente, et Drente".** Handcol. engr. map by N. SANSON, 2 dec. cartouches, 56x42,8 cm., Paris, H. Jaillot, 1696. (70-90)  
- Blank margins browned; tiny wormhole in upper part.
- 5649 **[Overijssel]. "Transisalanía Provincia vulgo Over-Yssel".** Partly contemp. handcol. engr. map by N. TEN HAVE, engr. title above the image, dec. cartouche w. coat of arms of Overijssel in lower left corner, 45,6x53 cm., Amst., F. de Wit, ±1680.  
- Waterstained in lower corners, affecting image.  
AND 1 other. (60-80)
- 5650 **[Overijssel]. "Urbis Campensis ad isolam Fluvium icon."** Handcol. engr. bird's eye plan, 2 cartouches, 2 coats of arms in upper corners, 31x23 cm., from GUICCIARDINI, early 17th cent.  
= Guicciardini Illustratus 2.2.  
**"Block-zyl".** Engr. bird's eye plan, 40,5x50 cm., from BLAEU, Townbooks, ±1650.  
= Van der Krogt/ Koeman IV-2/1, 516, 1st state (of 2).  
AND 4 others, all engr. bird's eye views of towns in Overijssel, i.a. "Steenwyck" (handcol., Amst., J. Janssonius, 1657) and "Beleegeringe ent in neemen van Oldenzeel" (n.publ., ±1650). (80-100)

- 5651 **[Rijnland]. "Rhenolandiae et Amstellandiae exactissima Tabula"**. Partly handcol. engr. map, 2 (dec.) cartouches, coat of arms of Holland, compass and battling ships, 40,5x50,3 cm., Amst., W. Blaeu, ±1650, framed. (80-100)  
- Neat cut (±3,5 cm.) in lower middle fold. = Van der Krogt/ Koeman II, 3405:2.
- 5652 **[Rijnland]. "Rhenolandiae et Amstellandiae exactissima Tabula"**. Partly contemp. handcol. engr. map, 2 (dec.) cartouches, coat of arms of Holland, compass and battling ships, 40,3x49,5 cm., Amst., W. Blaeu, ±1665.  
- Slightly browned. = Van der Krogt/ Koeman II, 3405:2:611.  
ADDED 5 others, i.a. "Hollandiae pars septentrionalis, vulgo Westvriesland en 't noorder quartier" (Van der Krogt/ Koeman II, 3407:2); "De Zype. Beemster. De Purmer. De Wormer. Caerte van Waterland" (Van der Krogt/ Koeman I, 3560:1.1) and "Slusa Expugnata (...) Maurittii Nassauii (...) anno MDCIII" (Van der Krogt/ Koeman IV-2, 4026). (80-100)
- 5653 **[Schermer]. "Kaart van de bedijkte Schermeer, gelegen in acht gemeenten, met de verdeling der sectien volgens de kadastrale plans, opgemaakt in den jare 1836"**. Large handcol. engr. map by A. VAN DIGGELEN, engr. by D. VEELWAARD EN ZOON, w. cartouche and 11 coats of arms, 80,5x103 cm., without address, framed. (300-500)  
- Two repaired tears in left margin (±10 cm.) and in blank upper left corner (2 cm.). = Rare.
- 5654 **[Texel]. "De Texel Stroom met de gaten vant Marsdiep/ De Mase met het Goereesche Gat."** Two handcol. engr. charts on 1 leaf, inset map "Caarte vande Reede end Haven van Medenblick", 3 dec. cartouches and 2 compass roses, 37,8x52,5 cm. (total size), Amst., P. Goos, 1666. (60-80)  
- Doubled; a few foxed spots. = Koeman IV, Goos 1B (8).
- 5655 **[The Hague and surroundings]. "Curia Hollandiae Exterior." "Curia Hollandiae Interior."** Two etchings/ engravings, 41x52 and 38,5x52 cm., from BLAEU, Townbooks, 1652, unif. framed.  
- "Exterior" sl. aged/ browned along vertical central fold.  
= Van der Krogt/ Koeman IV-2/1, 1042 and 1043 ("In the Den Haag KB III copy of 43:121 [i.e. Dutch ed. 1652] with pencil the name 'Salomon Savry' is added"); F.M. Suppl. 1450 E and F ("Fraaije grav.").  
AND 1 other: "Afbeelding van 's Graven-Hage, zoo als dezelve in den Jaare 1553 zig op-deed, van het Oosten Westwaard" (engr. panoramic view, from DE RIEMER, framed). (300-500)
- 5656 **[The Hague and surroundings]. "Gravenhaghe, T' Hoff van Hollant."** Handcol engr. bird's eye plan, 23,5x32 cm., from GUICCIARDINI, 1581/ 1582.  
- Vague waterstain in lower part. = Guicciardini Illustratus 1.1.  
AND 10 others: 4 other plans of the Hague (1x handcol.) and 6 views, i.a. en engr. profile by Joh. PEETERS. (150-250)
- 5657 **[The Hague and surroundings]. (Haga comitis illustrata; of het verheerlykt en verligt 's Gravenhage: bestaende in eene naeuwkeurige verzameling Van honderd-en-zestien onderscheidene (...) afbeeldingen, Der aldaer te zien en Geillumineerd geweest zynde Decoratien en Zinnebeelden (...), ter gelegenheid der allerheughlykste verkiezinge, proclamatie en installatie van zyne doorlugtige Hoogheit Willem Carel Hendrik Friso, Prince van Oranje en Nassau, enz. enz. enz. Tot Stadhouder, Capitein- en Admiraal-Generael van Holland en West-Vriesland; voorgevallen den III. en XV. Maye M.DCC.XLVII). (The Hague, A. de Groot en Zoonen), 1751, 16 plates w. 116 engr. ills., without binding, folio. (50-70)  
- Without the textleaves and without binding. = Landwehr, Splendid ceremonies 215; F.M. 3868.**
- 5658 **[The Hague and surroundings]. "'t Huis van Assendelf nu 't Hof van Spanje"**. Engr. view by J.C. PHILIPS after G. VAN GIESSEN, 27,5x34 cm., from J. DE RIEMER, Beschryving van 's Gravenhage (Delft, 1730). - AND 5 others from the same work, i.a. "'t Huis van den Grave van Wassenaar, heer van Obdam" and "'t Huis te Westerbeek". (40-60)
- 5659 **[The Hague and surroundings]. "Nieuwe afbeelding van 's Gravenhage"**. Handcol. engr. bird's eye plan w. large decorative cartouches by I. BESOET, 45x66,5 cm., The Hague, D. Langeweg, 1747, framed. (200-300)  
- A few closed tears and weak spots.  
= Nice and rare plan, with dedication to stadtholder Willem IV of Orange. SEE ILLUSTRATON PLATE LVIII.

- 5660 **[The Hague and surroundings].** Lot of  $\pm 100$  views, various techniques (mostly lithogr.) and sizes, 18th-20th cent. (mostly 19th cent.). (70-90)  
= I.a. a view of the entrance to the synagogue of the Portuguese Jews and an etched view of the Paleis Huis ten Bosch by AREND HENDRIKS.
- 5661 **[Utrecht]. "Ultraiectini Dominii Tabula".** Engr. map, 2 dec. cartouches, 46x56 cm., Amst., F. de Wit,  $\pm 1680$ .  
- Blank margins w. sm. (closed) tears; sl. yellowed.  
AND 2 others publ. by I. TIRION: "De Provincie van Utrecht" (ibid.,  $\pm 1750$ . Closed split in middle fold; a few sm. holes) and "Nieuwe Kaart van het Nederkwartier, en van het Kwartier van Montfoort, des Stichts van Utrecht" (ibid.,  $\pm 1750$ . A few sm. holes; sl. yellowed). (50-70)
- 5662 **[Vechtstreek]. "Geijnzicht in Loendersloot".** Handcol. lithogr. view by P.J. LUTGERS, 17x22,7 cm., signed "P.J. Lutgers del et lith" in black pen below, titled and (faded) "Eerste proef op steen door P.J. Lutgers" in pencil below. (60-80)  
- Slightly foxed (mainly) in blank margins.  
= A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, p.10 (ill.9). Proof of the lithograph published in P.J. Lutgers, *Gezigten aan de Rivier de Vecht* (1836), handcoloured by the artist. Provenance: the estate of E. Munnig Schmidt.
- 5663 **[Zeeland]. "Nieuwe Kaart van het Westelykste Gedeelte van Staats-Vlaanderen".** Contemp. handcol. engr. map, 33x37 cm., Amst., I. Tirion, 1747.  
- Vaguely water-/ mouldstained in lower right corner.  
= Blonk-Van der Wijst 71AVI: "Het is niet duidelijk welke bron Tirion heeft gebruikt".  
AND 1 other: "Hulst" ( $\pm 1600$ ). (80-100)
- 5664 **[Zeeland]. "Sassa Gandensis obsessa et expugnata".** Engr. bird's eye plan, dec. title-cartouche and coat of arms of Flanders in upper corners, 2 dec. legend-cartouches held by angels on both sides, dec. cartouche w. scale bar, compass rose and ships,  $\pm 54 \times 43$  cm., from BLAEU, Townbooks,  $\pm 1650$ .  
- Trifle foxed in blank margins; tiny brown stain in centre. = Van der Krogt/ Koeman IV-2/2, 3885.  
**"Het Sas van Gent beleegert den 28 Iuly Anno 1644 en door Accoort verovert den 6 september."** Engr. bird's eye battle-view, dec. title-cartouche, 27,5x35,5 cm., from I. COMMELIN, Frederick Hendrick van Nassauw, 1651 (sm. closed hole on middle fold).  
**"Rammekens, oft Zee-Burg."** Engr. bird's eye plan, many ships, 36x48 cm., from BLAEU, Townbooks,  $\pm 1650$ .  
= Van der Krogt/ Koeman IV-2/1, 1419, 1st state (of 2).  
AND 10 engr. (fortification) plans of i.a. Sluis, Vlissingen, Tholen, Goes and Ysendijk, i.a. by GUICCIARDINI (first half 17th cent.), BLAEU or G. PRIORATO ( $\pm 1650/ 1670$ ) and TIRION ( $\pm 1755$ ). (100-150)
- 5665 **[Zeeland]. (Victory by the Watergeuzen on the Spanish fleet near Vlissingen).** Handcol. engr. battle view, 19x29,1 cm., from AITZINGER, *De Leone Belgico*, 1596. **"Middelborcht".** Etched profile by J. PEETERS after C. BOUTTATS, Dutch/ French text in columns below, 17x25 cm., from Thooneel der Steden ende Sterckten,  $\pm 1675$ . **"Vlissingen."** **"De Stad Vere."** **"De Stad Goes."** **"De Stad Brouwershaven."** **"Oud Arnemuyden/ Arnemuyden."** Seven engr. bird's eye plans/ views on 5 lvs., i.a. by C. DE BYE, all w. (several) coats of arms, each  $\pm 27 \times 33$  cm., from M. SMALLEGANGE, 1696. - AND 8 other (handcol.) engr. views/ plans, i.a. "Hulsta. Hulst" (engr. bird's eye view of the battle of Hulst, from J.J. ORLERS, *Warachtige Beschrijvinghe van alle de Belegeringhen*, 1619) and "Frontier Steden en Sterckten om Zeelandt" (11 engr. fortification plans on 1 leaf, also from M. SMALLEGANGE). (100-150)
- 5666 **[Zeeland]. "Zirizea".** Engr. bird's eye plan w. 2 cartouches, 41,5x52,5 cm., from BLAEU, Townbooks,  $\pm 1650$ .  
- Fine copy.  
= Van der Krogt/ Koeman IV-2/2, 4933, 2nd state of 3 (w. some topographical additions, mainly in lower left corner).  
AND 4 plans and a profile of Middelburg and a plan of Goes. (100-150)

- 5667 **[Zuid-Holland]. "Delflandia, Schielandia et circumjacentes Insulae ut Voorna, Overflackea, Goerea, Yselmonda et aliae".** Engr. map w. handcol. borders, dec. title-cartouche in upper right corner, coat of arms in lower left corner, many (battling) ships and compass rose, 46,2x56,5 cm., Amst., N. Visscher, ±1670. (70-90)  
= Fine detailed map with old handcolouring.
- 5668 **[Zuid-Holland]. "Delflandia, Schielandia, et Insulae trans Mosam (...) Voorna, Overflackea, Goerea, Yselmonda, etc."** Later handcol. engr. map, dec. cartouche with many drying fish, 38,5x50 cm., Amst., W. Blaeu, ±1660.  
- Fine. = Van der Krogt/ Koeman II, 3402:2.  
**"Novissima Delflandiae, Schielandiae et circumiacentium insularum ut Voornae, Overflackeae, Goereae, Iselmondae, aliarumque tabula".** Contemp. handcol. engr. map by B.F. VAN BERCKENRODE, cartouche and many ships, 45x55 cm., ibid., H. Hondius, ±1630 ("1629" in the plate).  
- With 2 horizontal and vertical folds. = Van der Krogt/ Koeman 3402:1.1.  
AND 6 others with various defects, i.a. plan of Dordrecht and a birds eye view of Brielle. (100-150)
- 5669 **[Zuid-Holland]. "Dordracum vulgo Dortt."** Handcol. engr. bird's eye plan, 2 dec. cartouches and 2 coats of arms, 41,2x52 cm., from BLAEU, Townbooks, ±1650.  
- Slightly yellowed; middle fold strengthened on verso.  
= Van der Krogt/ Koeman IV-2/1, 1115, 1st state (of 3).  
**"Brillium, Holandiae Opp."** Handcol. engr. bird's eye plan of the city and surroundings, many ships, 35x49 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, 1575.  
- Slightly browned; frayed; middle fold splitting at both ends.  
= Van der Krogt/ Koeman IV-2.1, 643, 2nd state (of 2), without the fighting ships in lower right corner.  
AND 2 (uncol.) plans of Schiedam and Vollenhove (lacks portion lower left corner). (100-150)
- 5670 **[Zuid-Holland]. "Nieuwe kaart van het Zuid Oostelykste deel van Holland behelzende de Landen van Heusden, Altena, de Alblasserwaard, Krimpenerwaard, de Vyf Heeren Landen enz. enz."** Contemp. handcol. engr. map, 32,5x37 cm., Amst., I. Tirion, 1749 (fine).  
**"Contado d'Ollanda, Parte Meridionale".** Engr. map by V.M. CORONELLI, dec. title-cartouche in lower right corner, 46x60,5 cm., Venice, 1696. (60-80)  
- Lower middle fold split/ w. dam. spot (repaired/ strengthened on verso) and (sl.) stained.  
= Blonk-van der Wijst 73b (text on verso).
- 5671 **[Zuid-Holland]. "Nova atque emendata descriptio Suydt Hollandiae."** Partly handcol. engr. map, dec. title-cartouche in lower left corner, 44,5x54,5 cm., Amst., F. de Wit, ±1680 (fine).  
**"Hollandiae pars meridionalior, vulgo Zuyd-Holland."** Engr. map w. handcol. borders by N. VISSCHER, dec. title-cartouche in lower left corner, 46x56 cm., Amst., P. Schenk Jr., ±1730 (fine). (70-90)  
= Two decorative maps, both oriented west at the top, showing the area between Gouda and Culemborg to Willemstad and Breda, with the Biesbosch most prominent in the centre.
- 5672 **[Zuid-Holland]. "Novissima Delflandiae, Schielandiae et circumiacentium insularum ut Voornae, Overflackeae, Goereae, Iselmondae, aliarumque tabula".** Handcol. engr. map by B.F. VAN BERCKENRODE, dec. title-cartouche in lower left corner, many ships, 45x55 cm., Amst., H. Hondius, ±1650 ("1629" in the plate). (60-80)  
- A few brownish stains. = Van der Krogt/ Koeman I, 3402:1.1 (French text on verso).
- 5673 **[Zutphen]. "Zutphen."** Engr. bird's eye plan, topped by a full-length profile, 31,6x42,2 cm., from J.I. PONTANUS, Historiae Gelricae, 1639.  
= Van der Krogt/ Koeman IV-2/2, 4965.  
**"Zutphen."** Engr. bird's eye plan, 31,6x42,2 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, 1588.  
- Waterst. in lower right (blank) corner; sm. hole in upper part of image.  
= Van der Krogt/ Koeman IV-2/2, 4964.  
AND 1 other similar from GUICCIARDINI (sl. waterst./ wormholed). (50-70)



- 5674 **[Zutphen]. "Zutphen".** Handcol. engr. profile, 13,7x35,7 cm., from MERIAN, Topographia Germaniae Inferioris, 1659. **"Zutphania".** Engr. bird's eye plan, coat of arms of Zutphen in upper left corner, 25x28,7 cm., from the same work.  
 - Middle fold split at upper end (closed on verso) and sl. browned; vaguely waterst. in lower left corner.  
 AND 2 other etched plans of Zutphen (1581/ ±1610. Guiccardini Illustratus 1.1 and 2.1).  
 (60-80)
- 5675 **[Zwolle]. "Swolla."** Engr. bird's eye plan, 41,5x52,5 cm., from BLAEU, Townbooks, ±1650.  
 = Van der Krogt/ Koeman IV-2/2, 4978, 2nd state (of 2).  
 (100-150)

## OPTICAL VIEWS

- 5676 **[Amsterdam]. "Amstella intus respiciens ex ponte versus Orphanotrophaeum Amstel-lodamensis."** Contemp. handcol. engr. optical view, engr. Latin and Spanish captions below, Bassano, Remondini, ±1780.  
 - Waterst. in right part.  
**"Gezicht van de Wester-kerk, van Binnen te zien, te Amsterdam."** Engraving by c. BOGERTS after H. SCHOUTEN, engr. captions in Dutch and French below, 28x36 cm., from P. FOUQUET, Nieuwe atlas (...), ±1790. **"De Groote Vis-marckt."** Engraving, 18,5x29 cm., from O. DAPPER, Historische beschryving der Stadt Amsterdam (...), 1663. **"Aankomst van Hunne Doorluchtige en Koningklyke Hoogheden, Willem, Prinse van Oranje en Nassau (...) en (...) Frederica Sophia Wilhelmina, Prinsesse van Pruissen, aan de Haarlemmer Poort der Stad Amsteldam, op den 30 May 1768."** Engraving by S. FOKKE, 29x39 cm., w. engr. caption below, from J. WAGENAAR, 't Verheugd Amsterdam, 1768.  
 - Vertical crease; sl. darkened/ foxed.  
 AND 14 others, i.a. "D'afbeelding hoe men de Magistraet en Geestelykheyt der stadt Amsterdam heeft uytgeleydt, en t' sloop gebraght den 26 May 1578" (from P.C. HOOFT, Nederlandsche historien, ±1700). - ADDED: 3 others.  
 (80-100)
- 5677 **[Amsterdam]. "Vue de la Tour de la S. Croix du coté de la nouvelle Auberge".** Contemp. handcol. optical view, engr. by I.F. LEIZELT after W. WRITS, Augsburg, au Negoce commun (...), ±1770, framed.  
 - Vague stain in upper part, left of the tower.  
 AND 4 other optical views of Amsterdam.  
 (100-150)
- 5678 **[Augsburg]. "Eigentliche Vorstellung deß Collegii derer Reg: Chorherrn Ord: St. Aug: bey St. Georgen in Augspurg, gegen Mitternacht."** Contemp. handcol. engr. optical view by I.C. STEINBERGER, engr. captions in Latin and German below, Augsb., J.F. Probst, ±1770.  
 - Waterst. in lower blank margin.  
 (70-90)
- 5679 **[Ballooning]. "Expérience de la machine aréostatique [sic] de Mrs. de Montgolfier d'Anonai en Vivarais. Versuch mit der aerostatischen Machine (...)"**. Contemp. handcol. etched optical view, French and German captions below, n.pl. (Augsb.), n.publ., ±1783.  
 - Browned; under passepartout.  
 = Showing the early demonstration of the invented hot air balloon by the brothers Montgolfier in Paris on 27 August 1783 at the Champ de Mars in Paris. On 19 September 1783, the first living animal was aboard a hot air balloon and in november the first manned flight took place. Liebmann & Wahl 183.  
 (60-80)
- 5680 **[Batavia]. "Prospect des Rathhausses in Batavia wie dasselbige auf dem grossen Platz nebst der umliegende Gegend von fornen anzusehen." "Prospect von der Bastion Perl längst der Courtine des Castells Batavia gezeichnet."** Two contemp. handcol. engr. optical views by F.X. HABERMANN, both w. engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770, unif. framed. (80-100)  
 - Both views sl. soiled; 2nd view w. dam. spot in lower margin, affecting caption.  
 = Feith 78b and 78e.

- 5681 **[Batavia]. "Vue de l'Isle et de la Ville de Batavia appartenant aux Hollandois, pour la Compagnie des Indes."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Daumont, ±1770. (50-70)  
 - Vague oblique crease in left part of image; closed tear in lower blank margin.  
 = Cf. Feith 78a I (possibly an earlier state, the address "presentement chés Lachaussée (...)" not present).
- 5682 **[Bergen op Zoom]. "Siege de Bergopzom par les Troupes de France Commandées par Mr. Le Maréchal de Lowandal."** Contemp. handcol. engr. optical view, engr. caption in French above and below, without address, ±1770. (40-60)  
 - Small wormhole in image and blank margin.  
 ADDED: 2 other handcol. optical views of The Hague and Maarsen.
- 5683 **[Bible prints]. (The prodigal son).** Series of 6 contemp. handcol. engr. optical views by G.B. PROBST, each w. engr. caption in Latin and Spanish below, numb. "01"-06", Bassano, G. Remondini, ±1780. (60-80)  
 - Each print partly waterst. and w. 2 sm. holes in left blank margin; sl. creased/ frayed; first print w. tear in upper blank margin, just touching the border line.  
 = Rare series, with the story of the prodigal son set in an opulent 18th cent. setting.
- 5684 **[Bordeaux]. "Prospect von der Stadt und Seehaven Bordeaux in Franckreich, wie solche von dem berühmten J. Vernet auf kosten des Königs, von dem Schloss Trompette genannt abgezeichnet worden. Erster Theil".** Contemp. handcol. engr. optical view by B.F. LEIZELT after J. VERNET, captions in German and French above and below the image, Augsb., "au Negoce commun (...)", ±1770 (fine). (80-100)  
 = One part of two optical views that form one of two panoramic views of the harbour of Bordeaux as painted by Joseph Verne by royal request.
- 5685 **[Boston]. "Prospect von Boston gegen der Bucht am Hafen".** Contemp. handcol. engr. optical view by F.X. HABERMANN, engr. captions in German and French, Augsb., "au Negoce commun de l'Academie Imperiale des Arts liberaux", ±1760. **"Der Einzug der Königlichen Volcker in Neu Yorck. l'Entré de troupes royales a Nouvelle Yorck".** Handcol. engr. optical view by F.X. HABERMANN, ibid. idem, n.d. (±1750). (120-150)  
 - Both fine. = British troops marching in the streets of New York.
- 5686 **[Bremen]. "Prospect in Bremen beij der grossen Brücke die Wesser hinauf".** Contemp. handcol. engr. optical view. by B.F. LEIZELT after J.H. GRÖNNINGER, captions in German and French above and below the image, Augsb., "au Negoce commun (...)", ±1770. (80-100)  
 - Fine. = Attractive view.  
 AND 1 other from the same series of Bremen, in similar condition: "Prospect beij der Allée von der Alt- und Neustadt die Weser hinauf".
- 5687 **[Cannstatt]. "Veu de Canstas proche le Rhin en Allemagne".** Contemp. handcol. engr. optical view, engr. French captions above and below, without address, ±1770. (50-70)  
 - Waterst. in left corners; contemp. manusc. number and title in pen and ink in upper/ lower blank margin.  
 ADDED 2 others similar of Dresden: "Prospect von Dresden nach der Aussicht eines Theils des alten-Marckts (...)" and "Aussicht des Marckt-Plazes in der Neu-Stadt beij Dresden (...)" (Augsb., ±1770. Second print browned).
- 5688 **[Cayenne]. "Vue de la Rivière et de l'Isle de Cayenne."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Maillet, ±1770. (60-80)  
 - A few creases/ sm. tears in right and lower blank margins.  
 ADDED: **"Vue du Chateau royal de Choisy du cote de l'Entrée."** Contemp. handcol. engr. optical view, engr. caption in French below, without address, ±1770. **"Prospectus Castrì quod dicitur Belle Vuë, non procul Parisi. Vuë du Chateau de Belle Vuë."** Contemp. handcol. engr. optical view, engr. captions in Latin and French and "R 1" below, without address, ±1770.  
 - Waterst. in blank margins and lower left corner; fold in upper right corner.  
 AND 4 others similar, i.a. "Vuë Méridionale de la grande Place, dite la Carrière a Nancy" (Paris, Daumont, ±1770. Stained; 3 closed tears in upper margin; lower right corner restored).

- 5689 [China]. **"Vue d'un Temple Chinois. Le Grand Kia-chieu de la Chine, ou Temple des Aïeux, préparé pour le Sacrifice solennel, que les Chinois célèbrent pour leurs Ancêtres, le 14. de la Lune d'Aoust (...)"** Contemp. handcol. engr. optical view, engr. caption in French above and extensive caption below, numb. "187", Paris, J.F. Chéreau, ±1795 (fine). - ADDED: 3 other miscell. handcol. engr. optical views, i.a. "Vue du Cours de Marseilles" (ibid., ±1795. Fine). (50-70)
- 5690 [Classical antiquity]. **"Vue et Perspective représentant la passion des richesses exprimé par des satires avarés"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Basset, ±1790. (40-70)  
- A few vague creases; contemp. manuscript numbering above and caption in Dutch below.  
= Possibly after an engraving by Jean Audran (after Claude Gillot).
- 5691 [Copenhagen]. **"Prospect des Königl. Dänischen Luft-Schlusses Fridrichsburg."** **"Prospect der Königl. Residenz Christiansburg genant zu Copenhagen."** Two contemp. handcol. engr. optical views, both w. engr. caption in French above and captions in Latin, French, Italian and German below, numb. "298"/ "22", Augsb., G.B. Probst, ±1770.  
- First view waterst. in lower left corner; vague crease in lower right corner; 2nd view trimmed within the plate mark; closed tear in lower margin, affecting captions.  
= Sixt v. Kapff K 97 and 93. SEE ILLUSTRATION PLATE LVIII.  
**"Vue perspective de la Galerie Royale de Copenhague conduisant au Jardin."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Mondhare, ±1761. (150-250)  
- Tiny wormhole in lower left part. = Attractive lot.
- 5692 [Danzig]. **"Prospect des grünen Thors von der West Seite; nebst einem Theil des langen Marckts zu Danzig."** **"Das Recht Städtische Rath-Haus, nebst dem vordern Theil des langen Marckts."** Two contemp. handcol. engr. optical views by B.F. LEIZELT, both w. engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770.  
- First view mounted on board; 2nd view sl. yellowed/ stained (mostly in blank margins); 2 blank corners torn off; a few vague creases; contemp. manusc. title in pen and ink in lower blank margin.  
AND 1 other similar publ. by the same: "Prospect der Kauffmans Halle in der Fenchurch Strasse zu London" (mounted on verso of board of first view). (70-90)
- 5693 [Delft]. **"Gesigt van de Lutersche Kerk, na de haagsche Poort, der Stadt Delft, te Zien van binnen de Stadt."** Contemp. handcol. engr. optical view after I. VAN HAASPERT, engr. caption in French above and captions in Dutch, French, Italian and German below, numb. "267", Augsb., G.B. Probst, ±1770.  
- Trimmed within the plate mark; (water)stain in lower right corner; false vertical crease.  
= Sixt v. Kapff K 198.  
AND 3 others similar publ. by the same: "Gesigt van de Oude Kerk, der Stadt Delft", "Gesigt van het Ammunitie Magazijn binnen de Stadt Delft" and "Portae Kettelensis prospectus Delphis" (Sixt v. Kapff K 200/ 197 /194. All views trimmed within the plate mark w. (partial) loss of captions/ address). (100-150)
- 5694 [Dordrecht]. **"120e Vue Intérieure de la Cathédrale de Dorth."** Contemp. handcol. engr. optical view, engr. caption in French below, Paris, Daumont, ±1770. (70-90)
- 5695 [Dresden]. **"Aeusserliches Ansehen des Wilschen Thor, nebst der Königl. Bibliothec, zu Dresden."** Contemp. handcol. engr. optical view, engr. captions in Latin, French, Italian and German below, numb. "78", Augsb., G.B. Probst, ±1770.  
- Trimmed within the plate mark/ to the border line; sl. foxed.  
= Attractive view. Sixt v. Kapff K 42.  
**"Vue perspective du Siège de la Ville de Dresde."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in French and Spanish below, Paris, J.F. Chéreau, ±1795. - AND 2 others similar: "Ansicht des Königl Lust-Schlusses Pillnitz" (Augsb., Carmine, ±1790) and "Prospect von dem Königl. Lust-Schloss Pillnitz" (ibid., "au Negoce commun (...)", ±1770. Sl. browned). (100-150)

- 5696 **[Dresden]. "Prospect des neuen Marckts in Dresden (...)"**. "Prospect von Dresden nach der Aussicht eines Theils des alten-Marckts (...)" "Aussicht des Marckt-Plazes in der Neu-Stadt beij Dresden (...)". Three contemp. handcol. engr. optical views by G.F. RIEDEL after C.G. LANGWAGEN, all w. engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770. (100-150)  
- All views trimmed within the border line w. (partial) loss of address/ caption; (pin)holes in (blank) margin; contemp. manusc. number in pen and ink in right blank margin; first 2 views sl. stained in upper left corner.
- 5697 **[Dresden]. "Vuë perspective de la Ville de Dresde"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Daumont, ±1770. (70-90)  
- A few sm. tears/ waterst. in blank margins.
- 5698 **[Dunkirk]. "Vue du Port de Dunkerque."** Contemp. handcol. engr. optical view, engr. caption in French below, Paris, Mondhare, ±1770.  
- Vaguely waterst. in lower left corner.
- "Vue de la Bourse de Dunkerque."** Contemp. handcol. engr. optical view, engr. caption in French below, *ibid.*, Basset, ±1790. (80-100)
- 5699 **[Florence]. "Prospectus fori et templi S. Petri Florentiae". "Prospectus versus Xenodochium Florentiae". "Prospectus ingressus ad aulam, et plateae de Arno Florentiae"**. Three contemp. handcol. engr. optical views, engr. captions in Latin and Spanish below, numb. "K2"/ "3"/ "4", (Bassano, Remondini), ±1780. (150-250)  
- Second view sl. waterst. in lower blank margin; 3rd view trimmed within the plate mark (with loss of number).
- 5700 **[Florence]. "A View of Florence taken from the Vaga Loggia." "A View of the Priory at Florence, & the Palace of the Chief Magistrate Taken from ye Piazza of ye Church of ye Fathers of ye Oratory."** Two contemp. handcol. engr. optical views by N. PARR after G. ZOCCHI, both w. black painted borders, London, R. Sayer and J. Boydell, 1750, mounted on board, w. engr. caption cut off and laid down on verso.  
- Second view w. manuscript caption in Dutch in upper margin.  
AND 2 others similar, i.a. "Vue de la Place de l'Église de la Très S.te Trinité à Florence" (Paris, Basset, ±1815. Sl. foxed). (80-100)
- 5701 **[Florence]. "Vue de l'Arno et d'une partie de la Ville de Florence prise hors de la Porte de Saint Fredian."** Handcol. optical view, engr. caption in French below, Paris, Beauvais, ±1760. (70-90)  
- Remargined; lower margin trimmed w. loss of address; small hole in sky area.
- 5702 **[Florence]. "Vue du Superbe Jardin du Palais Pite nouvellement fait par l'archiduc de L'eaupol D autriche"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, J.F. Chéreau, ±1795. **"Vue de la place et de l'église de la Très S.te Trinité à Florence."** Contemp. handcol. engr. optical view, engr. caption in French below, *ibid.*, Basset, ±1815). (80-100)
- 5703 **[Florence]. "Vue Perspective de l'Eglise et de la place de St. Pierre a Florence."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Huquier fils, ±1760 (sl. wormholed). - AND 3 others, i.a. "Vue de l'Eglise et du pont de la Trinité a Florence, et de la Colonne de Justice érigée par le grand Duc de Toscane Côte premier" (*ibid.*, Beauvais, ±1760) and "Vue du Prieuré a Florence et du Palais du premier Magistrat, prise de la Place de l'Eglise des Peres de l'Oratoire" (*ibid.*, Basset, ±1790. Creased in right upper corner). (80-100)
- 5704 **[Fontainebleau]. "Vue du Chateau de Fontainebleau du coté de l'Etang et de la Cour des Fontaines"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, without address, ±1770. - AND 2 others, i.a. "Vue de Fontainebleau du côté de la cour des fontaines" (without address, ±1770. A few wormholes). (80-100)
- 5705 **[Frankfurt]. "Ansicht der Stadt Frankfurt am Mayn von der Abendseite."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in German and French below, numb. "43", Augsb., Fietta, ±1790. (80-100)  
- Sm. dam. spot in water area. = Domenico Fietta was one of Remondini's agents. Rare.



- 5706 **[Frankfurt]. "Vue d'Optique Representant les Repas servis à l'Impereur et aux Electeurs dans l'Hotel de Ville de Francfort les 22. Juin, et 1er Aoust 1758".** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, J.F. Chéreau, ±1795. - AND 4 others similar, i.a. "Le Marché aux Chevaux a Francfort sur le Mein" (ibid., Daumont, ±1770), "La Place du Marché de Francfort sur le Mein, en Allemagne" (ibid., idem, ±1770) and "Vue perspective du Mont de la S.e Vierge dit Frauen Berg a Francfort sur le Mein" (ibid., Basset, ±1790). (150-250)
- 5707 **[Frankfurt]. "Vue perspective de la Place, dite le Trone de Fer, d'ou l'on voit la superbe Maison de Schmithz la Maison joignant le Tronc de Fer appelée la Clef de Fer et celle qui a pour enseigne la Tasse d'Or."** Contemp. handcol. engr. optical view, engr. captions in French above and below, Paris, J.F. Chéreau, ±1795.  
- A few sm. wormholes.  
**"Vue perspective du Marché aux Chevaux de Francfort sur le Mein ou l'on voit une Superbe Promenade plantée de Chataigniers et orné de Canaux avec un superbe Obelisque et l'Eglise S.e Catherine."** Contemp. handcol. engr. optical view, engr. captions in French above and below, ibid., Basset, ±1790.  
- Vertical crease.  
AND 2 others similar, i.a. "Le Marché aux Chevaux a Francfort sur le Mein" (ibid., Daumont, ±1770. Sl. soiled/ stained). (150-250)
- 5708 **[Frankfurt]. "Vüe Perspective du Pont et de la Ville de Francfort."** Contemp. handcol. engr. optical view, engr. caption in French below, Paris, Huquier fils, ±1760.  
- A few wormholes (mostly in sky area).  
AND 2 others similar publ. by G.B. Probst: "Prospect des Marckts zu Franckfurt am Mayn" and "Prospect des Frauen-bergs zu Franckfurt am Mayn" (Sixt v. Kapff K 46 and 44b. Both prints trimmed; first print foxed in margins). (50-70)
- 5709 **[Gardens]. "Aspectus Hortorum Domini Hamillon versus pontem Tamesis prope Londinum."** Contemp. handcol. engr. optical view, engr. caption and "D d 2" below, without address, ±1770.  
- Slightly frayed/ creased in blank margins.  
**"A View of the Canal Chinese Building, Rotunde in Ranelagh, Gardens, with Masquerade. &c."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, without address, ±1770.  
- Doubled; closed tear in right margin; blank margins sl. soiled.  
AND 2 others: "Vue et Perspective du Parc de St. James, avec une partie de la Ville de Londres prise du Côté de Rosomonds" (Paris, J.F. Chéreau, ±1795. Trimmed w. loss of address) and "Prospectus Majoris deambulatorii horti Vauxhall ab Introitu" (Paris, Daumont, ±1770. Doubled; soiled in left blank margin). (60-80)
- 5710 **[Gardens]. "Vüe Perspective de Morestburg en Saxe, une des Maisons de Chasse du Roy de Pologne."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Huquier fils, ±1765. **"A View of Bilnitz in Saxony one of the Palaces of the King of Poland."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, without address, ±1770. - AND 4 others (incl. 1 duplicate), i.a. "Prospect und Perspectiv der grossen Cascade in Nymphenburg" (Augsb., "au Negoce commun (...)", ±1770. A few marginal tears; portion of upper blank margin torn off). (50-70)
- 5711 **[Geneva]. "Vue Perspective de la Ville de Geneve, prise du côté du Lac."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Daumont, ±1770.  
- Waterstains in upper and lower margin; sm. tear in left margin, just touching the image.  
ADDED 2 others: "Prospect der Stadt Lucern in der Schweiz, von der Iesuiter Kirche anzu sehen" (Augsb., "au Negoce commun (...)", ±1770) and "Ansicht von der Stadt Lucern in der Schweiz" (ibid., J. Carmine, ±1790) (both w. a few dam. spots in image/ address). (80-100)

- 5712 **[Gibraltar]. "La Forteresse Gibraltar enferme des Espagnioles."** Contemp. handcol. engr. optical view by B.F. LEIZELT, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1780.  
- Closed tear and false crease in upper part.  
ADDED 2 others, i.a. "Les Vaisseaux dans le Port de Rotterdam" (Paris, Daumont, ±1770). (50-70)
- 5713 **[Goes]. "De Stad Goes uit de haven te zien".** Contemp. handcol. optical view, numb. "2", engr. text in French (in reverse) above and Dutch caption below, Augsb., G.B. Probst, ±1760.  
- Browned and somewhat soiled in margins. = Sixt von Kapff K208.  
ADDED: an optical view of the royal palace in Copenhagen (w. large waterstain). (50-70)
- 5714 **[Göttingen]. "Prospect von der Pauliner Strasse u. Universitaets Kirche zu Göttingen." "Prospect der Allée in Göttingen nebst der Schencke, die Stadt London genannt." "Der Medicinische Universitaets Garten zu Göttingen."** Three handcol. engr. optical views by B.F. LEIZELT, all w. engr. caption in French above and captions in German and French/ Latin below, Augsb., "au Negoce commun (...)", ±1770.  
- First view trimmed within the plate mark w. loss of address; 2nd view doubled w. contemp. stiff paper; 3rd view w. dam. spots in left sky area; left margin trimmed to the border line; corners creased.  
AND 1 other: "Prospect der Pauliner Strasse zu Göttingen" (ibid., G.B. Probst, ±1770. Mediocre copy). (120-150)
- 5715 **[Göttingen]. "Vüe de l'Allée dans la Ville de Gotting avec la taverne nommée la Ville de Londres."** Contemp. handcol. engr. optical view, engr. caption in French below, Paris, J.F. Chéreau, ±1790. **"Prospect von der Pauliner Strasse u. Universitaets Kirche zu Göttingen."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770. (150-250)  
- Vertical crease; sl. foxed.
- 5716 **[Gouda]. "Gesigt van het Stadhuys tot Gouda."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in Dutch, French, Italian and German below, numb. "341", Augsb., G.B. Probst, ±1770. (60-80)  
- False vertical fold (printing flaw). = Sixt v. Kapff K 211.
- 5717 **[Granada]. "Cour des Lions dans le Palais ancien des Rois Maurres à Grenade."** Contemp. handcol. engr. optical view, engr. captions in Latin and French below, (Bassano, Remondini), ±1780. **"Vüe Perspective de la Chancellerie Royale de Grenade."** Contemp. handcol. engr. optical view, engr. captions in Latin and French below, Paris, Huquier fils, ±1760. (70-90)  
- Sl. waterstained (mostly in blank margins).
- 5718 **[Granada]. "Vüe Perspective de la Chancellerie Royale de Grenade."** Contemp. handcol. engr. optical view, engr. captions in French above and below, Paris, Daumont, ±1770.  
- Two sm. wormholes in sky area.  
AND 2 others similar publ. by Remondini (±1780): "Cour des Lions dans le Palais ancien des Rois Maurres à Grenade" and "Vüe de la Cour du Palais des anciens Rois Maurres a Grenade" (both views (partly) trimmed to/ within the plate mark). (80-100)
- 5719 **[Hunting]. "Venatio retibus cincta". "Venatio per aquam". "Repraesentatio venationis aprorum."** Three contemp. handcol. engr. optical views, engr. captions in Latin, French, Italian and German below, numb. "119"- "121", Augsb., G.B. Probst, ±1770. (200-300)  
- A few vague stains and creases; 1x sl. frayed and lacks part of blank margin in upper left corner (strengthened on verso).  
= Nice, rare views. Sixt v. Kapff K395-397. SEE ILLUSTRATION PLATE LIX.
- 5720 **[Leipzic]. "Prospect bey dem Schloß-Thor zu Leipzig." "Prospect der Barfusz-Pforte, zu Leipzig."** Two contemp. handcol. engr. optical views by B.F. LEIZEL, engr. caption in French and German below, numb. "332"/ "334", Augsb., G.B. Probst, ±1770.  
- First view sl. waterst. in lower blank margin (affecting address). = Sixt v. Kapff K 62 and K 64.  
AND 1 other (uncol.) view: "The City of Leipzig" (London, C. Bowles a.o., ±1770. Yellowed and sl. stained). (70-90)

- 5721 **[Leyden]. "35 Vuë d'Optique Nouvelle, Representant la G.de Rue et le Canal des Etrangers à Leyde en Hollande."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, J.F. Chéreau, ±1795. **"Vue perspective des Environs de Leyden en Hollande"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, *ibid.*, Basset, ±1790. (70-90)  
- Two closed tears in upper margin. = Both prints showing fictional views of Leyden.
- 5722 **[Leyden]. "Vue perspective des Environs de Leyden en Hollande"**. Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Basset, ±1790.  
- Sl. foxed (mostly in blank margins); trimmed within the plate mark.  
**"35 Vuë d'Optique Nouvelle, Representant la G.de Rue et le Canal des Etrangers à Leyde en Hollande."** Contemp. handcol. engr. optical view, engr. caption in French above and below, *ibid.*, *idem*, ±1790. (70-90)  
- Some (mould)stains in right and lower margins. = Both prints showing fictional views of Leyden.
- 5723 **[Liège]. "L'Abbaye tres pretieuse du St. Jaques del Ordre du St. Benoit a Liege."** Contemp. handcol. engr. optical view by J.G. BERGMÜLLER, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770. **"Vuë de la Maison de ville, de Liege, du Marché, et des fontaines."** Contemp. handcol. engr. optical view by J.C. NABHOLZ after J. XHROUET, engr. captions in German and French below, *ibid.*, *idem*, ±1770. (100-150)  
- Trimmed to the border line (w. loss of caption above); corners sl. creased.
- 5724 **[Lisbon]. "Vuë de l'Embouchure du Tage et du Port de Lisbonne."** Contemp. handcol. engr. optical view by G.G. WINCKLER, engr. captions in Latin, French, Italian and German below, numb. "280", Augsb., G.B. Probst, ±1770.  
- Tear in lower margin, sl. affecting image; under passepartout. = Sixt v. Kapff K 278.  
**"La Flotte armée neutré et confedere a Lisabonne."** Contemp. handcol. engr. optical view by B.F. LEIZEL, engr. captions in German and French below, *ibid.*, "au Negoce commun (...)", ±1770. (70-90)  
- A few creases.
- 5725 **[Lisbon]. "Vüe de la grande Prossession de Loto da fé ou l'on voit les Criminels Jugés par l'Inquisition à Lisbonne."** Contemp. handcol. engr. optical view, engr. caption in French below, Paris, Mondhare, ±1770.  
- Tear in lower margin, sl. affecting image; under passepartout.  
AND 2 others similar, i.a. "Vüe Perspective du Palais du Duc d'Aveiro a Lisbonne" (*ibid.*, Huquier fils, ±1760. Small hole in sky area). (100-150)
- 5726 **[London]. "The Monument of London in remembrance of the dreadfull Fire in 1666"**. Contemp. handcol. engr. optical view by J. BOWLES, w. black painted borders, London, J. Bowles, 1752, mounted on board, w. caption cut off and laid down on verso. - AND 1 other similar: "La Bourse Royale a Londres" (Paris, Daumont, ±1770). (60-80)
- 5727 **[London]. "The North Prospect of London taken from the Bowling Green at Islington. Vüe de Nord de la Ville de Londre."** Contemp. handcol. engr. optical view by J. BOWLES, w. black painted borders, London, T. Bowles/ J. Bowles & Son, 1752, mounted on board, w. caption cut off and laid down on verso. (60-80)  
- Slightly soiled/ stained. = Nice view with St. Paul's Cathedral and the Thames in the background.
- 5728 **[London]. "A View of London taken off Lambeth Church."** Contemp. handcol. engr. optical view by J. BOYDELL, engr. caption in English and French below image, London, J. Boydell, 1752.  
- Four closed tears in margins (penetrating max. 1 cm. into image).  
ADDED 2 others, i.a. "Un lac et Village de la Cochinchine" (contemp. handcol. engr. optical view, w. engr. captions above and below image, Paris, J. Chéreau, ±1770). (70-90)
- 5729 **[London]. "Vuë de l'Hôtel du Lord Maire, qui comprend la Façade, et le Côte Occidental de Londres."** Contemp. handcol. engr. optical view by B.F. LEIZELT, engr. caption in French above and below, Augsb., "au Negoce commun (...)", ±1770.  
- Slightly soiled in vertical margins.

**"Urbis et Pontis Londini Prospectus. La Ville et le Pont de Londres".** Contemp. handcol. engr. optical view, Paris, Daumont, ±1770.

- A few brown specks in sky area; partly trimmed to the border line w. loss of caption/ address.

**"Maison qui serre de Magasins, pour la Marine du Roy, et une partie du Port de Plimouthe en Angleterre."**

Contemp. handcol. engr. optical view, engr. caption in French above and below, without address, ±1770.

- Foxed and sl. soiled in blank margins.

AND 8 others, i.a. "Prospectus monumenti erecti in memoriam funesto incendii anno MDCLXVI Londini" (Bassano, Remondini, ±1780. Mounted; pinhole in lower margin) and "Ironmonger's Hall with a View of Fenchurch Street" (London, T. Bowles a.o., 1753. Mounted; a few stains). (100-150)

5730 **[Middelburg]. "Gezigt van het Molenwater te Middelburg."** Contemp. handcol. engr. optical view by J.B. PROBST, engr. caption in French above and caption in Dutch below, numb. "20", Augsb., G.B. Probst, ±1770.

- Sl. foxed; some pinholes in blank margins. = Sixt v. Kapff K 234.

AND 1 other: "Vue de la Ville et du Canal de Middelburgh Capitale de la Zelande" (Paris, Basset, ±1790. Mounted on board). (70-90)

5731 **[Oppido]. "La Ville d'Oppido comme elle a été endommagée mais non pas entierement detruite par le terrible tremblement de terre le 5 Fevrier 1783 la plus part des villes de la Calabre ulterieure (...)"**. Contemp. handcol. engr. optical view, engr. caption in French below, Paris, J.F. Chéreau, ±1795. (80-100)

5732 **[Oxford]. "Vue d'Optique Représentant Le College de l'Universite, et celui de la Reine a Oxford." "Vue d'Optique Representant L'Eglise de tous les Saints dans l'Université d'Oxford."** Two contemp. handcol. engr. optical views, engr. captions in Latin and French below, Paris, Daumont, ±1770.

- Trimmed within the plate mark/ to the border line; first view sl. stained in blank margins.

= Copies in reverse of 2 views by Probst (Sixt v. Kapff K 132 and 133).

AND 2 others similar: "Vuë du Colege de Ste Marie: et de l'Hotel de Ville d'Oxford" (without address, ±1770. Sl. stained/ creased) and a copy in reverse of the same view publ. by J.F. Chéreau (±1795). (100-150)

5733 **[Paris]. "2e Vue des Boulevard prise du premier Caffé près le Reservoir de la Ville."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Mondhare, ±1770.

- A few vague stains in blank margins.

**"Le Palais de Luxembourg du côté du Jardin."** Contemp. handcol. engr. optical view, w. engr. caption in French above and below, Paris, Daumont, ±1770.

- Contemp. annots. in lower right corner.

AND 8 others similar, by various French publishers, i.a. "Vuë Générale de la Ville de Paris à l'usage de l'optique", "Le Palais des Tuileries du côté de la Cour" and "l'Interieur du Val de Grace a Paris" (±1770. blank margins partly blackened/ cut off). (50-70)

5734 **[Paris]. "La Porte St. Martin fut construite a la place de l'ancienne l'an 1674 (...)"** Contemp. handcol. engr. optical view, w. cut-out sections for candle-light viewing, engr. captions in French above and below, Paris, J.F. Chéreau, ±1770.

- Trimmed w. loss of address; (sl.) stained.

AND 6 others similar, i.a. views of Rome, Seville and Florence (all stained/ dam.). - ADDED: 4 other miscell. contemp. handcol. optical views. (70-90)

5735 **[Paris]. "La Porte St. Martin La [sic] Paris."** Contemp. handcol. engr. optical view by J.B. WINCKLER after G. PERELLE, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770.

- Doubled; sm. dam. spot in right part.



**"La Porte St. Denis sortant de Paris."** Contemp. handcol. engr. optical view, engr. captions in Latin and French below, Paris, Daumont, ±1770.

- A few sm. wormholes.

AND 3 others similar, i.a. "Vue perspective du Pont au Change du coté du Meridien a Paris" (ibid., Basset, ±1790). (70-90)

- 5736 [Paris]. **"La Porte St. Martin, sortant de Paris." "L'Isle St. Louis, et le Pont de la Tournelle a Paris."** Two contemp. handcol. engr. optical views, engr. captions in Latin and French below, Paris, Daumont, ±1770.

- Both views sl. soiled/ stained/ w. sm. tears/ creases in blank margins; first view lower margin trimmed.

AND 7 others similar, i.a. "L'er Vuë des Boulevards pris de la Porte St. Antoine" (ibid., Mondhare, ±1770. Large waterstain in blank margins); "Decoration de Théâtre, representant une Gallerie Sepulchrale" (ibid., Daumont, ±1770. Foxed in blank margins) and "L'Interieur de la Paroisse de St. Roch a Paris" (ibid., idem, ±1770. Closed tears in (blank) margins). (100-150)

- 5737 [Paris]. **"Vue d'Optique Représentant Les Boulevards de Paris pris du grand Caffé près le Reservoir de la Ville"**. Contemp. handcol. engr. optical view, engr. caption in French below, Paris, Daumont, ±1770.

- A few sm. tears in blank margins.

AND 3 other (2x uncol.) optical views, i.a. "Vue Perspective de la grande Rue de S. Denis en France, et des nouvelles Casernes des Suisses" (ibid., Maillet, ±1770. Doubled). (100-150)

- 5738 [Paris]. **"Vue perspective du Feu d'Artifice qui doit etre tiré sur l'Eeau pres la Place de Louis XV. en jouissance de la Paix le vingt deux Juin 1763."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Basset, ±1790.

- Small hole in right sky area.

= Spectacular fireworks on the present day Place de la Concorde, celebrating the Treaty of Paris. SEE ILLUSTRATION PLATE LIX.

**"Vue de la Porte de la Treille de l'Incendie de la Foire St. Germain à Paris, arrivé la nuit du 16 au 17 Mars 1762."** Contemp. handcol. engr. optical view, engr. caption in French above and below, ibid., J.F. Chéreau, ±1795.

- Mouldstained in lower margin (sl. affecting image); 2 vague vertical creases.

AND 2 others: "Vue de la nouvelle Decoration de la Foire St. Germain" (ibid., Le Bel, ±1770. False vertical crease; stained) and "Vüe d'Optique nouvelle, representant la Foire St. Ovide, qui se tient dans la place Vendôme, a Paris" (ibid., J.F. Chéreau, 1795). (100-150)

- 5739 [Pavia]. **"Prospectus Collegii Borromaei Papiæ."** Contemp. handcol. engr. optical view, engr. caption in Latin and French below, Bassano, Remondini, ±1780. (150-250)

- Frayed; false vertical crease; waterst. in (mostly blank) margins.

- 5740 [Pavia]. **"Prospectus Ecclesiae Carmelitarum, et SS. Trinitatis Papiæ". "Prospectus partis interioris Templi Carthusiae Papiensis in Italia."** Two contemp. handcol. engr. optical views, both w. engr. captions in Latin and French below, Bassano, Remondini, ±1780. (150-250)

- First view frayed; 2nd view waterst. in (mostly blank) margins.

- 5741 [Peepshows]. **(View of Augsburg)**. Perspective scene, consisting of 7 contemp. handcol. engr. scenes, numb. "442" - "448" above and 2nd-7th scene numb. "1" - "6" in upper right corner, all ±19x21,5 cm., 1st scene w. contemp. manuscript "Vue d'Ausbourg", Augsb., M. Engelbrecht, ±1760. (250-350)

- Partly vaguely waterst. in upper half (mainly visible on verso); possibly lacks a few tiny portions.

= SEE ILLUSTRATION PLATE LX.

- 5742 [Pondicherry]. **"Prospectus Cameratae Vineae in Hortis Gubernatoris Pondicherii in Indiis Orientalibus ad oram Coromandelis."** Contemp. handcol. engr. optical view, engr. caption in Latin and "D d 4" below, without address, ±1770. - ADDED 2 others: "Avenues du Grand Sultan vers le Jardin de Ciprés" (Augsb., G.B. Probst, ±1770. Waterstained; creased in upper right corner) and "Le festin de Tifflis donné par le grand visir au Grand Caire en Turquie" (Paris, J.F. Chéreau, ±1795. Portion of lower left blank corner torn off). (50-70)

- 5743 **[Potsdam]. "Prospect des alten Marckts zu Potsdam".** Contemp. handcol. engr. optical view, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770, mounted on board.  
- Trimmed within the plate mark; a few sm. tears.  
AND 1 other similar publ. by the same: "Prospect der sammtlichen Gebäude des neuen Königl. Palais beij Potsdam" (ibid., ±1770. Frayed/ sl. stained). (100-150)
- 5744 **[Potsdam]. "Prospect des Königl: Luft-Schlusses Sans Soucy bey Potsdam von der Garten Seite."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in Latin, French, Italian and German below, numb. "168", mounted on board, Augsb., G.B. Probst, ±1770. (150-250)  
- Trimmed within the plate mark; lower margin and upper right corner dam. = Sixt v. Kapff K 80.
- 5745 **[Rome]. "Ruines de l'ancienne Rome, avec la vüe du fameux Colissées, dans l'éloignement."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Huquier fils, ±1765. **"Prospectus Basilicae Sti. Petri in Vaticano. La Vuë de St. Pierre de Rome".** Contemp. handcol. engr. optical view, engr. captions in Latin and French below, ibid., Daumont, ±1770. - AND 1 other: "Vuë du derriere de L'Eglise de St. Pierre à Rome" (Augsb., "au Negoce commun (...)", ±1770. A few pinholes; sl. browned). (100-150)
- 5746 **[Rotterdam]. "A View of the Exchange the South and North Blaak taken from the Gaapers Bridge."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, without address, 1752. - AND 2 others similar publ. by Basset (±1815): "Vue du port de Rotterdam" and "Vue de la grande église St. Laurent à Rotterdam" (both views w. some sl. foxing). (80-100)
- 5747 **[Rotterdam]. "Vue de l'entrée du Port de Roterdam".** Contemp. handcol. engr. optical view after C. LORRAIN, engr. caption in French above and below, Paris/ Rouen, Mondhare/ Lucas, ±1770.  
- Upper right (blank) corner creased; frayed along upper margin.  
= Fictional view of Rotterdam harbour.  
**"A View of the Exchange the South and North Blaak taken from the Gaapers Bridge".** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, without address, 1752.  
- Waterst. in lower part.  
AND 2 others similar publ. by Remondini (±1780): "Forum Argentarium Roterodami" and "Facies Portus Mosae occidentalis Roterodami" (both trimmed within the plate mark and w. restored dam. spot). (100-150)
- 5748 **[Rotterdam]. "Vue Perspective de la Ville, et du Port de Rotterdam du côté de la Meuze."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, J.F. Chéreau, ±1795. (70-90)  
- Upper blank margin partly restored.
- 5749 **[San Ildefonso]. "Vue des Cascades du Jardin de St. Ildephonse, en Espagne."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, J.F. Chéreau, ±1795. **"Vue du fond du Jardin de St. Ildephonse, appartenant au Roy d'Espagne."** Contemp. handcol. engr. optical view, engr. caption in French above and below, ibid., Basset, ±1790.  
- Two (vague) oblique creases in left upper corner.  
AND 1 other: "Vue du Chateau de St. Ildephonse, prise en fasce des Appartements du Roy d'Espagne" (ibid., Maillet, ±1770). (80-100)
- 5750 **[Ships]. "Vüe de Marine en vent fort."** Contemp. handcol. engr. optical view by J. HEUDELOT, 26x38,2 cm., engr. text in French (in reverse) above and captions in French below, Paris, Huquier, ±1760.  
- Foxed; formerly under passepartout.

ADDED: **"Mars, planetarum tertius, ejusque influentia."** Contemp. handcol. engr. optical view, engr. text in French (in reverse) above and captions in Latin, French, Italian and German below, numb. "223", Augsb., G.B. Probst, ±1750 (blank margins heavily gluestained). (40-60)

= Sixt v. Kapff K401.

- 5751 **[St. Petersburg]. "Prospect der Käyserl. Collegien u: der Magazin der Orientalischen Kauf-Leute zu Petersburg."** Contemp. handcol. engr. optical view, engr. captions in Latin, French, Italian and German below, numb. "79", Augsb., G.B. Probst, ±1770.

- Trimmed within the plate mark (w. sl. loss of address); tear in lower margin, affecting captions.

= Lively view. Sixt v. Kapff K 280.

AND 1 other: "La Grande Place de Petersbourg" (Paris, Daumont, ±1770. A few sm. stains/foxed spots). (100-150)

- 5752 **[St. Petersburg]. "Prospectus collegiorum imperialium et fundorum orientalium mercatorum Petersburgi". "Apotheca Aulica comparationis, ad fluvium Fontacka Petroburgae".** Two contemp. handcol. engr. optical views, both w. engr. captions in Latin and Spanish below, Bassano, Remondini, ±1780.

- First view w. false vertical crease; sl. stained in upper right corner.

= Copies of two views by Probst (Sixt v. Kapff K 280 and 281).

AND 1 other similar: "Elevation Perspective de la nouvelle Place de Petersbourg suivant le projet déterminée au mois de Juin 1760" (Paris, Mondhare, ±1770. Closed tear). (80-100)

- 5753 **[St. Petersburg]. "Prospectus de Neva, orientem versus aditus que in galeram Petroburgae".** Contemp. handcol. engr. optical view, engr. captions in Latin and Spanish below, Bassano, Remondini, ±1780.

- Sl. creased in upper right corner; some sm. stains in left part.

= Copy of a view by Probst (Sixt v. Kapff K 282).

AND 3 others similar, i.a. "A View of the Exchange at Petersburg in Russie" (without address, 1755. Vertical crease) and "The Buiheigs [sic] of the Imperial Colleges in St. Petersburg on the Leftside And the Ware houses for Merchants on ye right" (without address, 1750. Doubled; sl. stained). (100-150)

- 5754 **[St. Petersburg]. "A View of the antient [sic] Winter Palace belonging to her Imperial Majesty and of the Canal which Joins the Moika to the Neva, at St. Petersburg."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, Paris, Basset, ±1790. **"The Buiheigs [sic] of the Imperial Colleges in St. Petersburg on the Leftside And the Ware houses for Merchants on ye right."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in English and French below, without address, ±1750.

- Waterst. in left blank margin.

AND 2 others similar of St. Petersburg, publ. by Daumont and Mondhare. (70-90)

- 5755 **[St. Petersburg]. "Vue de l'Amphithéâtre pour la Promenade Publique, à l'Isle Kammanoi Ostrow sur la petite Newa près de Saint Petersbourg, app.te à M.de la Comtesse de Bestoucheff."** Contemp. handcol. engr. optical view, engr. caption in French above and below, Paris, Huquier fils, ±1760.

= SEE ILLUSTRATION PLATE LX.

**"Vue de la superbe Gallerie de Petersbourg en Russie".** Contemp. handcol. engr. optical view, engr. caption in French above and below, *ibid.*, Mondhare, ±1770. - AND 1 other similar publ. by G.B. Probst: "Prospect der Käyserl. Collegien u. der Magazin der Orientalischen Kauf-Leute zu Petersburg" (Sixt v. Kapff K 280. Trimmed; sl. stained/ dam.). (100-150)

- 5756 **[Stockholm]. "Der Vortreffliche Schwedische Pallast zu Drottingholm gegen den Garten." "Das Trottingholmische Palatium in der Lustigsten Gegendt."** Two contemp. handcol. engr. optical views by J.B. WINCKLER after J. MILLER, engr. caption in French above and captions in German and French below, Augsb., "au Negoce commun (...)", ±1770. (50-70)

- Both views trimmed within the plate mark (2nd view w. loss of address); blank corners creased/ w. pinholes/ dam.; contemp. manuscr. number in pen and ink in right blank margin.

- 5757 **[The Hague]. "A Front View of the Prince of Orange's House in the Wood near the Hague."** Contemp. handcol. engr. optical view, engr. captions in English and French below, London, R. Sayer, ±1765, framed.  
 - Two (sm.) stains in left part; sl. yellowed. Not examined outside the frame.  
**"Vuë de Schevelinge village de Hollande."** Engr. view by J.PH. LE BAS after A. VAN DREVER, 39x44,5 cm., engr. caption in French below, Paris, J.Ph. Le Bas, framed. (70-90)  
 - Sl. browned/ foxed; tear in lower left blank corner. Not examined outside the frame.
- 5758 **[The Hague]. "Gesicht by de Koekamp; tot aan de Leidsche Brug, tot Grafenaghe."** Contemp. handcol. engr. optical view, laid down on board w. perforations backed w. handcol. engr. and colour paper for candlelight viewing, within black painted borders, Augsb., G.B. Probst, ±1770.  
 - Captions mounted on verso; sl. foxed in sky area.  
 = Sixt v. Kapff H 215. Nice print showing an itinerant printseller.  
 ADDED 2 others, i.a. one publ. by the same: "Vuë du Pont Notre Dame, vers le Louvre a Paris" (ibid., ±1770. Sl. fingersoiled). (70-90)
- 5759 **[Turkey]. "Freti Dardanellorum prospectus. Prospect der Meer-Enge bey den Dardanellen."** Contemp. handcol. engr. optical view, engr. caption in French above and captions in Latin, French, Italian and German below, numb. "252", Augsb., G.B. Probst, ±1770. (100-150)  
 - A few sm. wormholes.  
 = Sixt v. Kapff K 299. Very decorative view with many ships. SEE ILLUSTRATION PLATE LXI.
- 5760 **[Whaling]. "'t Binnen seylen der Groenlands vaarders."** Contemp. handcol. engr. optical view, engr. captions in Dutch, Latin, Italian and German, Augsb., G.B. Probst, ±1770. (100-150)  
 - Sl. soiled, mostly in margins. = Sixt v. Kapff K 414; Ingalls 147.
- 5761 **[Zierikzee]. "De Stad Zierikzee, van den West-Haven-Dyk te zien."** Contemp. handcol. engr. optical view, engr. caption in French above and caption in Dutch below, numb. "97", Augsb., G.B. Probst, ±1770. (50-70)  
 - A few sm. closed holes/ dam. spots; yellowed/ sl. foxed.  
 = Attractive and scarce view. Sixt v. Kapff K 262.
- 5762 **[Zograscopes]. Wooden (oak) zograscope**, prob. Dutch, 19th cent., consisting of a convex lens (Ø 12,5 cm.) and a mirror on a wooden stand (height 54 cm.). (150-250)  
 - A few wormholes.  
 = Table model zograscope with a lense for viewing optical prints. Can be taken apart in 3 separate screwable pieces.
- 5763 **[Zograscopes]. Wooden zograscope**, prob. Dutch, 19th cent., consisting of a convex lens (Ø 11,5 cm.) and a mirror on a wooden stand (height 55 cm.). (150-250)  
 = Table model zograscope with a large lense for viewing optical prints. Can be taken apart in 3 separate screwable pieces.

## FOREIGN TOPOGRAPHY. MAPS, PLANS and VIEWS

- 5764 **[Africa]. "Africae nova descriptio."** Handcol. engr. map w. elaborate border incorporating 9 oval bird's eye views of cities and 10 full-body portraits of native people in traditional dress, dec. title-cartouche, many ships, sea monsters and compass rose, 41x55,5 cm., Amst., W. Blaeu, 1647. (800-1.000)  
 - Closed dam. spots along middle fold/ in upper margin; some sl. surface damage; sl. and evenly browned/ yellowed.  
 = Very decorative map with i.a. elephants, lions, ostriches and a monkey in central and western Africa, a seahorse and flying fish in the Atlantic Ocean and showing Lake Zaflan as one source of the Nile. Betz 57.3, final state (of 3); Van der Krogt/ Koeman II, 8600:2; Tooley p.29. SEE ILLUSTRATION PLATE LXI.
- 5765 **[Africa]. "Insula de s. Laurety".** Engr. map, 26,5x21,5 cm., ship, 2 large compass roses and 4 inset maps: "Insula de s. Maria", "Caemeterium Battavorum", "Baija Dantongil", "Porto de S. Augustino", on a textleaf from J.T. DE BRY, *Indiae orientalis navigationes*, 1598-1607 (vertical fold in right part). **"Refrisco. Puerto Dale". "La Baye de l'Isle de Prince".** Two engr. views



of ships off the coast by B. VAN DOETECUM, one w. 7 cartouches w. titles, coat of arms, 13,5x21,6 or 14,4x22,5 cm., from I. COMMELIN, *Begin ende Voortganch/ van de Vereenighde Nederlandsche Geoctroyeerde Oost-Indische Compagnie*, 1646.

- The third print trimmed on the right border line. = All (very) rare.

AND 4 others from the same works: "*Saevissimia tempestas ad terceram*"; "*Indianorum, insulae Pugnatana Incolarum (...)*"; "*Quomodo Lusitanorum uxores & filiae deferantur per publicam*" and "*Ung Batteau de Iapan dit Champan*". (100-150)

- 5766 **[Africa]. "Pas Caarte vande Gryen-Cust en Adao Qua Quaas Tusschen de Serraliones en C. de Tres Puntas".** Engr. chart w. title-cartouche and scale bar cartouche, 50x57,2 cm., Amst., J. van Keulen, ±1684.

- Moulded in lower left margin, touching the scale bar; blank margins yellowed.

**"Pas caarte van de Bocht van Gabon Tusschen C. Formosa en C. de Lopo Gonsalves".** Engr. chart w. title-cartouche and scale bar cartouche, 50x57,2 cm., Amst., J. van Keulen, ±1684. (200-300)

- Moulded in lower left corner/ lower left margin (affecting scale bar); sl. foxed and yellowed in margins (partly inside the plate).

- 5767 **[America]. "Mappe Monde sur un Plan Horizontal, situe a 45d de latitude Sud Hemisphere Occidental."** Engr. map of the southwestern hemisphere by Rigobert Bonne, 23,5x34,7 cm., Paris, 1787.

= Shows the earth as seen from the south pole, with South America and a large part of North America and the Pacific visible.

AND ±20 miscell. other maps, all 19th cent., mostly parts of the Americas, i.a. of North Carolina (1845, from Meyer's *Handatlas*), Caribbean/ Central america and South America. (100-150)

- 5768 **[Asia]. "Asiae Nova Descriptio."** Handcol. engr. map, dec. cartouche, 37x48 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, ±1570. (200-300)

- Slightly unevenly browned; trifle frayed.

= Van den Broecke 7; Van der Krogt/ Koeman IIIB, 8000:31A.

- 5769 **[Asia]. "Asiae Nova Descriptio."** Handcol. engr. map, dec. cartouche, 37x48 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, ±1570.

- Unevenly browned; trimmed just outside the border line; some marginal tears affecting the border line, some sm. scratches. Sold w.a.f.

= Van den Broecke 7; Van der Krogt/ Koeman IIIB, 8000:31A.

**"Carte d'Asie".** Engr. map w. contemp. handcol. borders after G. DE L'ISLE, dec. cartouche and a sm. inset map, 49x63 cm., Paris, Dezauche, 1788 (peculiar vague yellow stains). - AND 14 others, all 18th-19th cent. engr./ lithogr. maps, i.a. "*Carte de l'Asie*" (engr. map w. contemp. handcol. borders, New York, V. Turgis, 1858) and "*Carte de la partie sud-est de l'Asie suivant Ptolémée*" (engr. map, Paris, W. Robertson, 1792). (250-350)

- 5770 **[Asia]. "Carte des Indes et de la Chine."** Engr. map w. contemp. handcol. borders by G. DE L'ISLE, on 2 attached sheets, rectangular cartouche, scale bar, 61x62 cm., Amst., Covens & Mortier, ±1757. (250-350)

- Fine; pinhole on cross-section of (issued) folds.

= Koeman II, 90 (p.60). Nice map, depicting India, Thailand etc., China, Japan and Indonesia.

- 5771 **[Asia]. Lot of 3 engr. coastal maps, by L. AUBERT, all w. circular cartouche, 49x33 cm, from J.F.G. DE LA PÉROUSE, *Atlas du voyage de La Pérouse*, 1797.**

- One map sl. yellowed; nevertheless fine.

= Comprising "*Plan de la Baie de Langle*"; "*(...) D'estaing*" and "*(...) De Ternai*".

AND 22 others, all 18th-early 20th cent. (steel)engr. maps, plans and views mostly of Japan and Korea, i.a. "*Carte pour les Voyages de Rubruquis, Marco Polo Jen-Kin-son (...)*" (engr. map by J. VAN SCHLEY, Paris, 1744); "*Carte des nouvelles découvertes*"/ "*Extrait d'une Carte Japonaise de l'Univers*" (2 engr. maps after P. BUACHE on 1 sheet, *ibid.*, 1772); "*Plan de la ville de Meaco*" (engr. plan by G. DHEULLAND, *ibid.*, 1736) and "*Carte de l'Empire Chinois et du Japon*" (contemp. handcol. engr. map, *ibid.*, 1833). (200-300)

- 5772 **[Atlantic Ocean]. "Mar del Nort."** Handcol. engr. chart, 2 dec. cartouches, a central compass rose, 43x56 cm., Amst., J. Janssonius, ±1650. (250-350)  
 - Trifle yellowed; vague vertical fold in left and right border; nevertheless fine.  
 = Van der Krogt/ Koeman I, 0101:1. Rare in this condition.
- 5773 **[Balkans]. "La Moldavie, la Valakie, et la Transilvanie, avec partie de la Bulgarie, de la Hongrie, et de la Pologne."** Handcol. engr. map, engr. title below the image, 42,5x55,5 cm., from P. SANTINI, Atlas Universel dressé sur les meilleures cartes modernes (Venice, ±1780). (50-70)  
 - Closed tear and waterst. in blank margins.
- 5774 **[Belgium]. "Brabantiae Ducatus S.R. Imperii Marchionatus Mecheliniaeque Dominii Nova Tabula"**. Engr. map w. contemp. handcol. borders, engr. title above the image, cartouche in lower right corner, 61x50 cm., Amst., F. de Wit, ±1705. (60-80)  
 - Partly trimmed to/ within the plate mark; middle fold splitting at both ends (reaching into image); closed marginal tear in lower left corner.  
 = Dorigo/ Franssen 75.2, 2nd state (of 4), w. the French defensive lines near Antwerp added.
- 5775 **[Belgium]. (Bruges).** Woodcut bird's-eye plan, 12,7x15,7 cm., from a German edition of s. MÜNSTER, Cosmographia, 2nd half 16th cent. **"Antwerpia"**. **"Antwerpen"**. Two engr. bird's-eye views, both 12,5x15,6 cm., from G. BAUDARTIUS, Les Guerres de Nassau (...), 1616. - AND 2 other plans, i.a. "La Ville de Leeuw" (±1700). (50-70)
- 5776 **[Belgium]. "Carte Chorographique des Pays-Bas Autrichiens"**. Engr. map printed on 24 (of 25) loose sheets by J.J. DE FERRARIS, engr. by L.A. DUPUIS, printed area up to 56x89 cm., n.pl., 1777. (150-250)  
 - Lacks leaf XVI (depicts the cartouche w. dedication to the emperor, not part of the actual map); all lvs. w. stamp of the Topografische Dienst, Kaartenarchief in blank margin; a few lvs. trifle/ sl. duststained in blank margins.  
 = Excellent map with a fine armorial title-cartouche by M.A. Stagnon after C.N. Cochin II, and a large vignette by C.-E. Patas after C.D.J. Eisen depicting the presentation of the map to emperor Joseph II. Sheet XXI presents a plan of Brussels: "Plan Topographique de la Ville de Bruxelles et de ses environs". The map was first produced in three coloured manuscript copies, each on 275 sheets, between 1771 and 1777 on the scale of 1:11.520. It was inspired by and based on the geometrical method used for the large *Carte de France* surveyed by C.F. Cassini thirty years earlier. The manuscript maps then led to the publication of an engraved reduction on the scale of 1:86.400 and named *Carte Chorographique*, or *Carte Marchande* since this edition was meant for sale. Koeman, Geschiedenis van de Kartografie p.162-164.
- 5777 **[Belgium]. "Comitatus Hannoniae et Episcopatus Cambresis descriptio". "Comitatus Namurci Tabula in Lucem"**. Two contemp. handcol. engr. maps, each w. a cartouche and elegant scalebar, ±46,5x54,5 cm., Amst., F. de Wit, ±1680.  
 - The first map w. a pinhole in lower part; otherwise fine.  
 AND 1 other similar: "Accurata Delineat. Comitatus Hanoviae Belgii Austriaci Provinc. (...)" (nicely handcol. map, Augsb., M. Seutter, ±1730). - ADDED: **"Lotharingiae Tabula Generalis in qua Ducatus Lotharingiae et Barri (...)"**. Contemp. handcol. engr. map, elaborate cartouche heightened w. gold, 48,5x56 cm., Nürnberg., J.B. Homann, ±1720 (fine). - AND 1 other: "Afbeeldinge vande vermaerde seehaven ende stadt van Duynkercken (...)" (handcol. engr. chart, from BLAEU, Novus Atlas, 1643-1650. Van der Krogt/ Koeman II, 3295:2). (120-150)
- 5778 **[Belgium]. "Flandriae comitatus"**. Contemp. handcol. engr. map, 2 dec. cartouches, 46,5x56,5 cm., Amst., N. Visscher, ±1680.  
 - Yellowed; middle fold split at both ends (closed on verso); some surface dam. (silverfish).  
 = Koeman III, 181 (147), 1698.  
 AND 1 other by BRAUN/ HOGENBERG: "Duacum, Catuacorum Urbs (...)" (sl. browned; tipped onto mount. Van der Krogt IV-2/1, 1123). (80-100)
- 5779 **[Belgium]. "Huum opp. condrusorum caput"**. Engr. panoramic view of Liège, 2 dec. cartouches and 2 coats of arms, 30x46 cm., from BRAUN/ HOGENBERG, Civitates Orbis Terrarum, 1588. (80-100)  
 - Yellowed; trifle foxed; sm. closed tear in upper border line. = Van der Krogt/ Koeman IV-2/1, 1854.
- 5780 **[Belgium]. "Leodiensis Dioecesis"**. Handcol. engr. map, 2 dec. cartouches, 38x49,5 cm., Amst., W. and J. Blaeu, ±1645.  
 - Sl. yellowed; some browning/ foxed spots in blank margins. = Van der Krogt/ Koeman II, 3360:2.

**"Galloflandria, in qua Castellaniae Lilana, Duacena, & Orchiesa, cum dependentibus; necnon Tornacum, & Tornacesium."** Handcol. engr. map by M. DOUÉ, 2 cartouches, coats of arms of Philip III of Spain and Flemish cities, 38,6x50,2 cm., *ibid.*, W. Blaeu, 1643.

- Oblique fold in right part. = Van der Krogt/ Koeman II, 3220:2.

**"Archiepiscopatus Cameracensis."** Handcol. engr. map, 3 (dec.) cartouches, 2 coats of arms, 38x49,5 cm., *ibid.*, W. Blaeu, ±1645.

- Sl. yellowed. = Van der Krogt/ Koeman II, 3310:2.2.

AND 1 other: "Namurcum comitatus" (ORTELIUS, Theatrum Orbis Terrarum, ±1600). (100-150)

- 5781 **[Belgium]. "Les Provinces des Pays-Bas Catholiques distinguées suivant qu'elles sont présentement partagées entre le Roy de France Le Roy d'Espagne et les États Généraux des Provinces Unies."** Contemp. handcol. engr. map by G. SANSON, 2 dec. cartouches, w. Latin title above, 48x61 cm., Paris, H. Jaillot, 1689 (folded; 2 tiny holes in upper right corner; narrow blank margins). - ADDED: 2 others concerning Zeeland. (100-150)

- 5782 **[Belgium]. "Tertia Pars Brabantiae qua continetur Marchionat. S.R.I. horum urbs primaria Antverpia."** Handcol. engr. map by M.F. VAN LANGREN, 2 dec. cartouches, 7 coats of arms, 42x52,5 cm., Amst., W. Blaeu, ±1640.

- Browned and w. duststains. = Van der Krogt/ Koeman II, 3112:2.

AND 2 others.

(50-70)

- 5783 **[Belgium]. "Wacquen".** Handcol. engr. bird's-eye view of the castle and village of Wakken by Reynier BLOCKHUYSEN, 38x51 cm., Brussels, 1735, framed. (50-70)

- Somewhat browned.

= Wakken is the birth place of the cartographer and printer Jodocus Hondius, who started the publication *Flandria Illustrata* (later continued by Blaeu). Copy after the print from *Flandria Illustrata* by Blaeu. The coat of arms of Burgundy is shown because of Anton II of Burgundy (bastard of Anton of Burgundy) who became lord of Wakken(e) after his marriage.

- 5784 **[Belgium. Ghent]. "Plan de la Ville et Citadelle de Gand".** Handcol. engr. plan by J. HARREWIJN, 2 dec. cartouches, 2 coats of arms and an extensive legend near lower edge, 59,3x46,5 cm., Brussels, E.H. Fricx, 1709. (80-100)

- Slightly yellowed; trifle browned along middle fold.

= F.M. 3035a; Koeman II, Fri 1 (42). Map of Ghent, besieged by the allies from 18 December until the surrender on 30 December 1708.

- 5785 **[Brabant]. (Duché de Brabant, Eveché et Principauté de Liege, Contenant aussi Partie des Duchés de Juliers de Gueldres et de Limbourg et Partie du Comté d'Hollande).** One sheet (of 6) of the large handcol. wallmap after E.H. FRICX, inset plans of Antwerp, Brussels, Breda, 's-Hertogenbosch, Zoutleeuw and Maastricht, 51,5x68,2 cm., Paris, E.L. Crépy, 1746, mounted on board. (80-100)

- Brown stain (tape ghost) in upper right corner; lower margin trimmed within the border line.

= Dorigo/ Franssen 103, Blad I, first state (of 2).

- 5786 **[Brazil]. Geologische Kaart (...)/ Kaart van de koffie-area van centraal Brazilië.** Two fold. col. lithogr. maps by C.F. VAN DELDEN-LAËRNE/ ORVILLE A. DERBY, both 54x83 cm., from C.F. VAN DELDEN-LAËRNE, *Brazilië and Java. Verslag over Koffiecultuur in Amerika, Asië and Afrika*, 1884. (30-50)

- Both sl. dam and sl. foxed; one map w. closed tear.

- 5787 **[Canada]. "Partie Orientale de la Nouvelle France ou du Canada avec l'Isle de Terre-Neuve et de Nouvelle Escosse, Acadie et Nouv. Angleterre avec fleuve de St. Laurence".** Contemp. handcol. engr. map, large dec. title-cartouche in upper left corner, many sailing ships in lower right corner, 49,5x57,5 cm., Augsb., T.C. Lotter, ±1765. (150-250)

- Remargined; formerly folded; (closed) holes in folds/ intersections (1x large in center); sl. stained/ soiled.

- 5788 **[Caucasus]. "Tab. II. Asiae Sarmatiam Asiaticam repraesentans".** Engr. map by G. MERCATOR, 35,5x46 cm., Amst., ±1698. (30-50)

- Tiny hole in blank part of image; lower and right blank margin trifle (water)stained.

= Van der Krogt/ Koeman I, 0922:1.3.

- 5789 **[Celestial maps]. "Globi Coelestis in Tabulas Planas Redacti Pars II-VI."** Five (of 6) partly handcol. engr. celestial charts by J.G. DOPPELMAYER, all  $\pm 49 \times 58$  cm., Nürnberg, J.B. Homann,  $\pm 1740$ . (1.500-2.500)  
 - Without the first chart; blank margins sl. soiled (1x sl. foxed in image); margins and central vertical fold of each plate restored w. Japanese on verso.  
 = Rare (almost complete) series of celestial charts, showing the heavens as seen in 1730, also delineating the paths of various comets.
- 5790 **[Chile]. "Tabula Magellanica, quâ Tierrae del fuego cum celeberrimis fretis a F. Magellano et I Le Maire (...)"**. Handcol. engr. chart w. 3 cartouches, compass roses, ships and a coat of arms,  $41 \times 53,5$  cm., Amst., W. Blaeu,  $\pm 1641$ . (100-150)  
 - Slightly dampstained in centre; a few foxed spots.  
 = Van der Krogt/ Koeman II, 9950:2B; Klein, Kaap Hoorn, 49.
- 5791 **[China]. "Chinae, olim Sinarum regionis, nova descriptio."** Contemp. handcol. engr. map by L. GEORGIUS, 3 dec. cartouches,  $36,5 \times 47$  cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1588 ("1584" in the plate). (1.200-1.500)  
 - Middle fold spitting at both ends, closed in lower blank margin on recto and strengthened on verso; 2 thin spots strengthened on verso; some sm. brown stains in upper right corner.  
 = Fascinating map orientated west at the top, full of nice elements and details such as elephants, reindeer, wind wagons (perhaps the first depiction of these vehicles in the western world), Tartar tents, the Southern Capital Hangzhou (here written "Quianci") depicted (erroneously) as island city in the West Lake (but also more correctly depicted further south), the Chinese Wall ("contra Tartarorum (...) extructus"), and some references to historical events such as the flood of 1556. It is the first western map of China drawn directly from reports of the Portuguese mapmaker Luis Jorge de Barbuda (Ludovicus Georgius), who made a manuscript map of China which reached Ortelius via Arias Montanus. Van den Broecke 164.2; Van der Krogt/ Koeman IIIB, 8410:31 (variant b w. "Las Philippinas" added, verso w. German text and numb. "25" in upper right corner). Early copy of the 2nd state. SEE ILLUSTRATION PLATE LXII.
- 5792 **[Continents]. "Europe". "South America". "North America". "Africa". "Asia".** Five engr. maps, dec. cartouches, all  $\pm 18 \times 22,5$  cm., London, T. Jefferys,  $\pm 1750$ . (200-300)
- 5793 **[Czechia]. "Bohemiae Regnum in XII Circulos divisum"**. Handcol. engr. map,  $\pm 50 \times 55$  cm., Nuremb., Homann Heirs,  $\pm 1740$ .  
 - A few (closed) marginal tears (1x larger in left margin); creased on both sides of lower middle fold (strengthened on verso).  
**"Regni Bohemiae Circulus Litomericensis"**. Engr. map w. handcol. borders,  $49 \times 57,5$  cm., ibid., idem, 1807.  
 - Slightly creased in upper left blank margin. Otherwise fine.  
 AND 2 others: "Regni Bohemiae Circuli Satecensis et Cubitensis" (engr. map w. handcol. borders, ibid., idem, 1807. Small hole in lower left corner) and "Postkarte von Böhmen, Schlesien, Maehren, der Lausitz und Glatz" (handcol. engr. map by F. MÜLLER, from F.J.J. VON REILLY, *Allgemeiner Post Atlas*, 1799. Sl. stained). (80-100)
- 5794 **[Czechia]. "Circuli Brunnensis Pars Meridionalis."** Contemp. handcol. engr. map by J.C. MÜLLER, engr. title above the image, dec. cartouche w. hunting scene in lower left corner,  $49 \times 59,5$  cm., Nuremb., J.B. Homann,  $\pm 1720$ .  
 - Closed hole in lower part; (water-/ mould)stained in left upper margin/ lower part.  
 ADDED: "Circuli supe. Saxoniae pars meridionalis sive Ducatus, Electoratus et Principatus ducum Saxoniae". Contemp. handcol. engr. map by F. ZOLLMANN and A.F. ZÜRNER, 2 (dec.) cartouches in upper left corner,  $48 \times 56$  cm., ibid., Homann Heirs, 1734.  
 - False creases along middle fold; (closed) tears in margins/ center.  
 AND 1 other. (80-100)
- 5795 **[Europe]. "Europa Religionis Christianae Morum at Pacis ac Belli Artium Cultu Omnium Terrarum Orbis Partium Praestantiss."** Partly contemp. handcol. engr. map, large dec. cartouche,  $49 \times 57$  cm., Augsburg, M. Seutter,  $\pm 1725$ , framed. (60-80)  
 - Middle fold split at foot; 2 brownish stains.
- 5796 **[Europe]. "Kaart van Oud Europa, tot verstand van het XXI.ste boek vanden Geest der Wetten."** Engr. map by J. VAN JAGEN after J.C. DE ROEDER,  $44 \times 50,7$  cm., Amst., Holtrop, 1786.  
 - Small hole in middle fold; sl. waterst. in upper (blank) margin; oblique fold in lower left corner.  
 ADDED: "Le Comté de Haynaut, divisé en Chatellenies, Balliages, Prevostés, &c. Le Cambresis" (Paris, H. Jaillot, 1692. Trimmed to/ within the borderline). (50-70)



- 5797 **[Europe]. "Post- und Reise-Karte von Deutschland und den anliegenden Ländern bis London, Havre de Grace, Tours, Lyon, Genua, Bologna, Pesth, Warschau, Königsberg u. jenseits Kopenhagen, nebst den Haupt-Routen durch das übrige Europa."** Ed. F.M. Diez. Steel engr. map w. handcol. borders, mounted on fold. linen in 32 sections, 93x98 cm., sm. inset map of South Western Europe, Gotha, J. Perthes, 1825, in orig.(?) board slipcase w. mounted title in German and French. (70-90)  
- Slipcase sl. rubbed and waterst.
- 5798 **[Europe]. Lot of 16 small engr. maps of European countries or overseas territories, 9x (contemp.) handcol., 17th-19th cent., mostly w. (dec.) title-cartouche, from 23x18 to 31x22 cm., various publishers.** (100-150)  
- Some small defects, mostly fine.  
= Comprises i.a. "Regni Daniae Accuratissima delineatio", "Svevia, quae cis codanum suit sinum", "Macedoniae et Thessaliae Regiones", "Epirus hodie Canina (...)" (P. Clüver, 1697); "Nieuwe en naauwkeurige kaart van Zweden (...)" (E. Bowan and W.A. Bachiene, 1779); "T Koninkryk van Engeland, Schotland en Irland" (J. Keizer and I. de Lat, 1735); "A new chart of the English Channel" (G.H. Millar, ±1790); "Nieuwe generale kaart van Europa, volgens de laatste ontdekkingen van Capt. Cook" (J.B. Elwe and D.M. Langeveld, 1786) and "Le royaume de Hongrie et les pays qui en dependoient autrefois" (±1750).
- 5799 **[Europe, Asia and Africa]. "Partie Occidentale/ Orientale de la Carte des Anciennes Monarchies."** Engr. map w. handcol. borders on 2 sheets after G. ROBERT DE VAUGONDY, both w. engr. titles above the image, inset maps of Greece and eastern hemisphere, both 50,8x66,2 cm., Paris, C.F. Delamarche, ±1800, both under passepartout. (80-100)  
- First sheet middle fold rubbed/ partly split; dam. spot in Mediterranean Sea; a few light brown stains.  
AND 1 other.
- 5800 **[France]. "Aquitania australis regnum Arelatense cum confinijis".** Handcol. engr. map, 2 dec. cartouches, 35,4x46,9 cm., Amst., Mercator, ±1640, framed. (70-90)  
- Sl. yellowed. = Van der Krogt/ Koeman I, 4002:1.
- 5801 **[France]. Bacler d'Albe, L.A.G. (1761-1824).** (Promenades Pittoresques et Lithographiques dans Paris et ses Environs). (Paris, Engelmann, 1822), 29 (of 48) lithogr. views (all lithographed by VILLAIN), each 16,5x21,5 cm. (incl. caption), partly with accomp. lithogr. text, bound in contemp. hcl., folio. (200-300)  
- Contents fine. Covers sl. rubbed.  
= A nice series of lively views of Paris and surroundings. SEE ILLUSTRATION PLATE LXII.  
AND 1 other similar: CHAPUY and F.T. DE JOLIMONT, Vues pittoresques de la Cathédrale de Paris (...) (Paris, 1823, 10 (of 12) lithogr. plates by LANGLUMÉ DE L'ABBAYE, contemp. hroan, folio. Sl. foxed; backstrip dam.).
- 5802 **[France]. "Borbonium, ducatus. Bourbonnois."** Handcol. engr. map, 2 dec. cartouches, 38x49,5 cm., Amst., W. and J. Blaeu, ±1665. (120-150)  
- Sl. creased along middle fold; sl. browned. = Decorative map w. wide margins. Van der Krogt/ Koeman II, 4850:2.  
**"Valesium Ducatus. Valois."** Engr. map, 2 cartouches, 2 coats of arms, 39x49,5 cm., ibid., W. Blaeu, 1635.  
- Two sm. closed tears on middle fold. = Van der Krogt/ Koeman II, 4320:2.  
**"Picardia Regio Belgica."** Engr. map by J. SURHON, 2 (dec.) cartouches, coat of arms flanked by angels, 38x53 cm., ibid., W. and J. Blaeu, 1635.  
- Sl. (water)stained in lower blank margin. = Van der Krogt/ Koeman II, 4100:2A.  
**"Burgundia Ducatus."** Engr. map, title-cartouche, 33x46 cm., from MERCATOR-HONDIUS, Atlas, 1630.  
= Van der Krogt/ Koeman I, 4870:1A.  
AND 6 others, i.a. "Beauvaisis. Comitatus Belovacium" (J. Hondius, 1630); "Comitatus Bellovacum, Vernaculè Beauvais" (W. and J. Blaeu, 1634); "Le pais de Brie" (W. Blaeu, 1634) and "Territorium Metense" (W. and J. Blaeu, 1634).
- 5803 **[France]. "Le Comté et Gouvernement de Provence, avec les Terres Adiacentes, divisé en Dioceses ou Senechaussées et en Vigueries".** Handcol. engr. map by G. DE L'ISLE, titled above the image, 2 cartouches (1x w. many sm. coats of arms), 49,5x59 cm., Nuremb., Homann heirs, ±1740. (50-70)  
- Blank margins sl. foxed and w. a few sm. tears. Good copy.  
AND 3 small handcol. engr. bird's eye plans of Caen, Dieppe and Cherbourg.

- 5804 **[France]. "Il Ducato di Lorena diviso ne Baliaggi (...) e le Contee di Bische, di Vaudemont, di Blamont, di Falkenstein e Reipoltzkirk (...)"**. Engr. map, dec. title-cartouche in lower right corner, 58,5x42,5 cm., Rome, G.G. Rossi, 1689. (40-60)  
- Doubled w. Japanese; a few sm. wormholes in (mostly blank) margins.
- 5805 **[France]. Helman, Isidore (1743-1806)**. (Principales journées de la Révolution). Lot of 3 (of 15) engr. views after Charles MONNET, each 35,5x45,5 cm., numb. "11", "12" and "XIV" in the plate, Paris, the artist, ±1802. (70-90)  
- A few small light brown spots in blank margin, all fine.  
= The series shows 15 pivotal moments in the French Revolution between 1789 and 1802. Present are: no. 11: "Journée du 1er Prairial de l'an IIIe"; no. 12: "Journée du XIII Vendémiaire, l'an IV" and no. XIV: "Le IX Floreal an VII. Assassinat des Plénipotentiaires Français au Congrès de Rastadt".
- 5806 **[France]. "Poictou."** Handcol. engr. map by P. ROGIER, 3 (dec.) cartouches, 36x50,2 cm., from A. ORTELIUS, *Theatrum Orbis Terrarum*, 1579. (80-100)  
= Van den Broecke 38; Van der Krogt/ Koeman IIIB, 4500:31.
- 5807 **[France]. "La Principauté d'Orange et Comtat de Venaissin."** Contemp. handcol. engr. map with title-cartouche and dedication cartouche by J. DE CHIÈZE, 38,3x50 cm., Amst., W. Janssonius, ±1640, framed. (60-80)  
- Sl. browned. = Van der Krogt/ Koeman I 4730:1.
- 5808 **[France]. Lot of ±50 (handcol.) engr. maps, plans and views, mostly w. sm. (dec.) title-cartouche and scalebar, all ±10,5x15 cm., from N. TASSIN, *Les plans et profils de toutes les principales villes et lieux considerables de France*, 1636.**  
- All fine.  
= Comprises i.a. "Gouvernement de Gap et Puymore", "Gouvernement de Pignerol & Brigeras", "Gouvernement de Ville Franche", "Principauté d'Oranges et comtat de Venaissin" and "Seure ou Belle-garde".  
AND 7 other small plans and views. (100-150)
- 5809 **[France. Languedoc]. "Le gouvernement general de Languedoc, Partie Occidentale."** Engr. map w. handcol. borders, large richly dec. cartouche, 58x46 cm., Amst., Covens & Mortier, ±1740. - AND 1 other: "La Partie Meridionale de Languedoc" (partly handcol. engr. map, Amst./ Paris, H. Hondius/ M. Tavernier, ±1640). (40-60)
- 5810 **[Germany]. "Ansicht von Coblenz und der Festung Ehrenbreitstein nach der Zerstörung"**. Contemp. handcol. etching and aquatint by C.A. GÜNTHER, 11,2x16,7 cm.  
= From *Mahlerische Ansichten des Rheins von Mainz bis Düsseldorf* (1806).  
AND 3 others from the same series, same size, all in fine handcolouring and in fine condition: "Ansicht von Nonnenwerth", "Ansicht der Pfalz und Caub" and "Ansicht des Schlosses zu Biberich". **Frommel, Carl (1789-1863)**. "Fünf Ansichten von Cassel und Wilhelmshöhe." N.pl., J.C. Krieger, n.d. (1840), 5 steelengr. views on chine collé, all 15x19,2 cm., loose as issued in orig. publisher's paper portfolio. (70-90)  
- Portfolio sl. worn; engravings fine.
- 5811 **[Germany]. "Circuli Saxoniae Superioris Pars Meridionalis (...)" / "Circulus Saxoniae Inferioris (...)"**. Two handcol. engr. maps, both with 2 dec. (armorial) cartouches in lower corners, ±49,5x57,5 cm., Amst., F. de Wit, ±1670.  
- Both doubled; 2nd map dam. spot in lower right section.  
AND 3 others publ. by the same, i.a. "Circulus Franconicus (...)" and "Utriusque Alsatie (...)" (both doubled; a few dam. spots; 2nd map large tear in right part). - ADDED: "Generalis Lotharingiae Ducatus Tabula (...)" (handcol. engr. map w. cartouche by N. VISSCHER, Amst., ±1680. Fine). (50-70)
- 5812 **[Germany]. Cranz, J.D. (late 18th cent.) and Dupuis, C. (late 18th cent.)**. Series of 9 engr. views, all w. captions below, 19x25,2 cm. (5x)/ 17x23 cm. (4x), all from J.G. LANG, *Voyage sur le Rhin, depuis Mayence jusqu'a Dusseldorf (Neuwied, ±1790)*.  
- Two prints w. central fold. Otherwise fine.  
= Comprises: "Vue de Bonn et du Chateau de Poppelsdorf", "Vue de Bonn prise d'en bas", "Vue de la Ville de Bonn", "Vue des Sept Montagnes pres de Bonn", "Vue de Mayence", "Vue de Dusseldorff", "Vue de Neuwied", "Vue de Coblenz" and "Vue de Cologne".  
AND 7 other late 18th/ early 19th cent. views of/ in German towns, i.a. Saarburg (2x), Arnsberg and Treves (all waterstained in one corner), Koblenz (2x) and Rödelheim. (80-100)

- 5813 **[Germany]. "Germaniae generalis tabula."** Partly handcol. engr. map by A. VAN DEN BROECK, dec. title-cartouche in left upper corner, coat of arms, 47x55,5 cm., Amst., N. Visscher, ±1700.  
 - Washed; both ends of middle fold and lower right margin strengthened w. sellotape on verso.  
**"Lusatia superior."** Partly handcol. engr. map by B. SCULTETUS, 2 dec. cartouches, Lusatia coat of arms in upper left corner, 41x52 cm., ibid., W. and J. Blaeu, ±1645. (70-90)  
 - Sl. browned. = Van der Krogt/ Koeman II, 2882:2.
- 5814 **[Germany]. "Gochum. Vernacule Goch."** Engr. bird's eye plan, title-cartouche and 2 coats of arms, 37x48,5 cm., from BLAEU, Townbooks, ±1650.  
 - Ample margins. = Van der Krogt/ Koeman IV-2/1, 1561, 1st state (of 2).  
**"Praefecturae Saxonicae Wircensis, Eilenburgensis Dubensis Geographica accurate."** Contemp. handcol. engr. map by T.C. LOTTER, 2 elaborate cartouches, flanked by a large index in 2 large columns, 48,5x44 cm., Augsburg, M. Seutter, ±1750.  
 - A few vague printing flaws; nevertheless fine.  
**"Martis Area et Alea per Tractum Rheni, Mosselae, ac Mosae (...)"**. Contemp. handcol. engr. map by CORDIER, 2 elaborate cartouches and an inset map of the origin of the Rhine, 57,5x49,5 cm., Augsburg, M. Seutter, ±1750 (fine). **"Le Cours de la Riviere du Rhein depuis sa Source jusques a son Emboucheure (...)"** Contemp. handcol. engr. map, 58x55 cm., Paris, N. Sanson, ±1770.  
 - Lacks sm. portion in centre along middle fold; a few tiny tears caused by oxidation.  
 AND 9 others, mostly 17th cent. engr. battle views of German cities, i.a. 2 variations of "Beleegeringe van Rhynderck Anno 1633" (engr. view after C.J. VISSCHER, from I. COMMELIN, Frederick Hendrick van Nassauw, ±1651). (100-150)
- 5815 **[Germany]. "Kammerland und Busch Anschiesend (...)"**. Manuscript map signed by "Joh. Abrah. Wülsing Loyal Landmesser", 42,6x64 cm., pen and ink and watercolour, dated "7 Octbr. 1807". (150-250)  
 - Laid down on linen. Previously folded, with sl. dam. to map on folds and in blank margins.  
 = A manuscript map, defining property possibly in the area to the east of Gruiten, Germany. Some of the names and places that are mentioned on the map: Adolf Kotgen, Büniger, "ein Gut die Winkelsen Mühlen genannt", "Scheifenhäus Bünigers [Lich?]", "Kammerland", "Winkelser Busch", "Hitzberger Feld", "Schilzhöfer Busch" and the "Thunes Brück".
- 5816 **[Germany]. "Lusatia superior."** Partly handcol. engr. map, 2 dec. cartouches, Lusatia coat of arms in upper left corner, 38x49 cm., Amst., J. Janssonius, ±1650.  
 - Sl. yellowed. = Van der Krogt/ Koeman I, 2882:1.2.  
**"Palatinatus Bavariae."** Contemp. handcol. engr. map, dec. cartouche, 37x50 cm., ibid., G. Mercator, 1619.  
 - Doubled; trifle browned. = Van der Krogt/ Koeman I, 2670:1.1.  
**"Nieuwe Kaart van de Opper Saxise Kreits of Keur Saxen, Meissen, Voigtland, Thüringe, Anhalt, Lusatie, Brandenburg en Pomeran."** Contemp. handcol. engr. map, 28,3x33,7 cm., ibid., I. Tirion, ±1740.  
 - Sl. yellowed.  
 AND 1 other: "Meklenburg ducatus" (W. Blaeu, ±1640. Van der Krogt/ Koeman II, 2210:2.2). (100-150)
- 5817 **[Germany]. Lütke Jun., Ludwig Eduard (1801-1850) and Kraus, Gustav (1804-1852).** "Harz Gegenden". Seventeen (of 20) lithographs after Wilhelm PÄTZ, all w. general title above the image and specific title and artist's names and publ. address below image, all 25,5x33,2 cm., Braunschweig, Schenk, ±1840/ Berlin, Winckelmann & Söhne, ±1840. (250-350)  
 - Lacks plate 5, 9 and 15; print 2 sl. affected by silverfish in top margin of image; 15 prints w. mostly vague waterstain in upper left corner (8x) in both upper corners (7x); 2 prints one/ two tear(s) in blank margin(s). All images fine.  
 = A very rare, near complete series showing the following views: "Mägdesprung Selkethale", "Alexisbad im Selkethale", "Neuwerk", "Blankenburg", "Der Regenstein bei Blankenburg", "Der Falkenstein im Selkethale", "Schloss Ballenstedt vom Thiergarten aus", "Der Kessel bei der Rosstrappe im Bodethale", "Der Ilsenstein mit dem Eingange ins Ilsethal", "Partie aus dem Ilsethale", "Das Okerthal", "Die Marmormühle bei Rübeland", "Gernrode mit dem Stubenberge", "Victorshöhe", "Oderbrück mit dem Broken", "Der Ziegenbrücken im Oberthale" and "Die Rothenburg mit der Aussicht in die Goldne Aue".
- 5818 **[Germany]. "Neue geographische Special Karte von dem Fürstenthum Ostfries- und dem Harlingerlande ingleichen den Herrschaften Jever und Knipphausen als dem**

**ietzigem Xlten Departement, des Konigreichs Holland."** Engr. map on 2 loose sheets by W. CAMP, H. BUNNIK and W. VAN DER LINDEN, engr. by C. JÄTTNIG, 2 dec. cartouches, together 76x92,5 cm., Ostfriesland/ Amst., W. Camp/ Mortier, Covens en Zoon, 1804. (80-100)

- One part w. purple archive stamp in blank margins; both parts trifle/ sl. foxed.

= Koeman, Geschiedenis p.185: "Tot die genieofficiëren die trouw aan de Oranjes gebleven waren behoorden o.a. W. Kamp, H. Bunnik en W. van der Linden. Zij namen in 1795 de wijk naar Pruissen, waar zij een opdracht tot de kartering van Oostfriesland ontvingen. Het resultaat was een manuscript op een schaal van ca. 1:60 000. Hieruit werd in Berlijn een kaart ca. 1:120 000 gegraveerd. (...) In het westen reikt deze kaart tot de stad Groningen, waardoor ze ook betekenis heeft voor de historische kartografie van Nederland, met name door een gedetailleerde topografie van de nederzettingen."

- 5819 **[Germany]. S.(acri) R.(omani) I.(mperii) in Germania** Descriptio prae caeteris aliis Longe' Accuratio, Comprehendens, Novem Circulorum Regni Bohemiae Belgii, Helvetiaeque Universae, Distinctam Divisionem cum Subdivisione in Provincias Minores. Engr. map w. contemp. handcol. borders and 2 cartouches, 50,5x60,5 cm., Amst., F. de Wit, ±1710, framed. (70-90)

- Sl. yellowed. = Depicting Germany and the surrounding countries.

- 5820 **[Germany]. "Sveviae Nova Tabula."** Engr. map w. 3 cartouches, 37,5x48,8 cm., Amst., W. Blaeu, ±1650.

= Van der Krogt/ Koeman II, 2600:2.2, variant a.

**"Monasteriensis Episcopatus."** Engr. map by J. GIGANTE, title-cartouche in upper right corner, num. small coats of arms, 37,5x49,5 cm., ibid., idem, ±1650.

- Small brown stain in right part. = Van der Krogt/ Koeman II, 2330:2.3, variant a.

AND 2 others: "Emda" (engr. bird's eye plan from BLAEU, Townbooks, ±1650. Waterst. in left and right margins) and "Albis, Fluvius Germaniae celebris, a fontibus ad ostia" (2 engr. maps on 1 sheet, Amst., ±1660. Stained/ creased in lower corners). (50-70)

- 5821 **[Germany]. "Territorium Abbatiae Heresfeldensis. 't Stift Hirschfeldt."** Handcol. engr. map, 2 cartouches in lower corners, 38,5x50 cm., Amst., W. Blaeu, ±1645.

- Sl. yellowed. = Van der Krogt/ Koeman II, 2463:2.

**"Mansfeldiae comitatus descriptio."** Engr. map by T. STELLA, title-cartouche in upper right corner, 36,5x43 cm., from A. ORTELIUS, Theatrum Orbis Terrarum, 1592.

= Van den Broecke 94; Van der Krogt/ Koeman IIIB, 2150:31.

**"Théâtre de la guerre ou carte nouvelle du cours du Rhin depuis Worms jusqu'a Bonne et les pays adjacens."** Contemp. handcol. engr. map by G. DE L'ISLE, 49,5x59 cm., Amst., R. and J. Ottens, 1735.

- Blank margins sl. browned along edges; sm. hole on middle fold; library stamp on verso.

= From a series of 3 maps depicting the course of the Rhine from Basel to Bonn.

AND 2 others: "Archiepiscopatus Maghdeburgensis et Anhaltinus ducatus" (W. Blaeu, ±1645) and "Ducatus Brunsvicensis fereq Lunaeburgensis (...) descriptio geographica" (J. Blaeu, ±1645). - ADDED: **"Fionia vulgo Funen."** Partially handcol. engr. map, 2 (dec.) cartouches, coat of arms in upper left corner, ships, 38x49,7 cm., from BLAEU, Atlas maior, ±1660.

(100-150)

- False fold right from middle fold; vague oblique fold in upper right part; lower part of middle fold strengthened w. sellotape on verso; left edge sl. frayed.

= Van der Krogt/ Koeman II, 1530:2.

- 5822 **[Germany and Austria]. (Thüringen and Saksen).** Woodcut map, 12x15,5 cm., on a text leaf from a German edition of S. MÜNSTER, Cosmographia, 2nd half 16th cent. **"Von den Landt Oestereich/ und andern Herschafften"**. Woodcut map, 9x13,5 cm., from a German edition of S. MÜNSTER, Cosmographia, 2nd half 16th cent. (browned). - AND 5 others, i.a. a woodcut view of Prague from the same work. (100-150)

- 5823 **[Globes]. Dozy, G.J.** De Elsevier-Globe. Collapsible terrestrial globe, Rott., Elsevier, n.d. (±1881), 8 col. gores printed on cloth, Ø ±38 cm., over a black iron umbrella frame, in orig. wooden case titled "De Elsevier Globe" on 3 sides, 7(h.)x76,5(b.)x8(d.) cm. (150-250)

- Cloth w. a few stains and several weak/ dam. (and restored) spots.

= Portable globe, reading "Gratis - premie op Het boek der reizen en ontdekkingen" in title-cartouche, was intended as a gift to the subscribers of Dozy's Dutch adaptation of Jules Verne's book "Histoire des grands voyages et des grands voyageurs" (publ. by Elsevier in 1880). SEE ILLUSTRATION PLATE LXIII.



- 5824 **[Globes]. Kuiper, K.** Schematische Hemelglobe. Deventer, H.P. ter Braak, 1910, celestial globe consisting of 4 interlocking flat lithogr. board sections (1x w. stiff paper onlay section) and semi-circular iron wire, Ø 19 cm., and accomp. booklet ((12)p. (incl. wr.), diagrams), together in orig. clothbacked dec. portfolio, sq. 8vo. (80-100)  
 = Comprehensive model with which the movement of the sun can be simulated. "De bedoeling van het leermiddel is, om langs aanschouweliĳken weg aan te toonen, welke banen de zon aan den hemel beschrijft, welke hoogte zij 's middags bereikt, waar zij opkomt en ondergaat, en om in verband hiermede begrippen en voorstellingen aan te brengen en te verduidelijken." (booklet).
- 5825 **[Globes]. Tellurion**, late 19th/ early 20th cent., German, consisting of a terrestrial globe w. 12 mounted col. lithogr. paper gores (Ø 9 cm.), w. brass central axis connected to geared brass mechanism w. attached white painted wooden moon on brass support, the whole attached with horizontal iron arm to geared mechanism w. papered circular horizon plate w. calendar, zodiac and seasonal scales (German text), and w. candle-holder, concave brass reflection plate (Ø 9 cm.) and iron handle, supported by iron and base (20x13x5 cm.), total length ±43 cm., total height ±50 cm. (1.000-1.500)  
 = A tellurion is a kind of orrery or 'planet machine' driven by a clockwork mechanism and showing how day, night, the seasons and moonphases are caused by the movement of the Earth on its axis and its orbit around the sun (represented by the candle-flame and its reflection). It is also useful for illustrating eclipses. Perhaps published by Paul Rāth. SEE ILLUSTRATION PLATE LXIV.
- 5826 **[Globes]. Tellurion**, late 19th/ early 20th cent., Dutch, consisting of a Dutch terrestrial globe w. 12 mounted col. lithogr. paper gores (Ø 7,5 cm.), w. brass central axis connected to geared brass mechanism w. attached white painted wooden moon on brass support, the whole attached with horizontal iron arm w. tiny candle-holder, supported by a wooden foot, w. a paper circular section divided in 12 parts w. Dutch manuscript names of the months on a wooden base (19,5x12,5x3x5 cm.), w. brass handle and brass and wooden mechanism under the base, total length ±29 cm., total height ±26 cm. (800-1.000)  
 - The mechanism is not entirely in working order, but can probably easily be repaired.  
 = With a metal label under the base showing a stork (perhaps a maker from the Hague?). SEE ILLUSTRATION PLATE LXIV.
- 5827 **[Globes]. Treen celestial globe string box**, 19th cent., 12 mounted col. lithogr. paper gores, Ø 8 cm., Clark & Co Anchor Sewing Cottons (label to the interior). (80-100)  
 - Upper part with worn spots, prob. from use; with a modern metal foot.
- 5828 **[Great Britain]. "Cary's Six Sheet Map of England and Wales, with part of Scotland (...)"** Four (of 6) sheets, joined into two large maps, each 44,4x101,5 cm., London, J. Cary, 1836.  
 - Lacks the 2 southernmost parts. Otherwise fine.  
**"Nieuwe Kaart van de Eilanden van Groot Brittannien behelzende de Koningryken Engeland, Schotland en Ierland". "Nieuwe kaart van 't zuider gedeelte van Groot Brittanie behelzende het Koningryk Engeland"**. Two contemp. handcol. engr. maps, 1x by C. SEPP and w. inset map of the Orkney and Shetland Islands, both ±32x37 cm., Amst., I. Tirion, 1743.  
 - Closed tear in lower blank margin.  
 AND 1 other. (50-70)
- 5829 **[Great Britain]. Daniell, William (1769-1837).** "Select Views of Windsor Castle". Series of 12 handcol. etchings with aquatint, ±1830, all 30,5x50,6 cm., all titled and inscribed "Drawn and Engraved by W. Daniell R.A." and 6 prints also w. "Published by W. Daniell 14 Russell place. Fitzroy square London" in pencil on mount, all laid down on the orig. mounts within grey wash framing lines, loose as issued in the orig. gilt hmr. portfolio, large folio. (2.500-3.500)  
 - All views in fine condition (plate 6 w. sm. bubbled spot to the left of the round tower). Without the lithographed title. Portfolio worn.  
 = A rare, complete set of all 12 fine views: 1. Windsor Castle from the north west; 2. The quadrangle, Windsor Castle; 3. Windsor Castle from Eton; 4. South east view of Windsor Castle; 5. Windsor Castle from near the Brocas Meadow; 6. Windsor Castle from the Brocas Meadow; 7. View from the Round Tower, Windsor Castle; 8. The Royal Lodge, Windsor Park; 9. The Long Walk, Windsor Park; 10. Glen in Windsor Park, near Bishopsgate; 11. Eton College; 12. Scene on the Virginia Water. Abbey 355. SEE ILLUSTRATION PLATE LXV.

- 5830 **[Great Britain]. "Nouv.le Carte Geo-Hydrographique des Isles Britanniques, ou Royaume Uni de Grande Bretagne et d'Irlande."** Fold. contemp. handcol. engr. map, 68,5x52,8 cm., Paris, Ch. Piquet, 1803 (fine). - IN: *Notice descriptive sur l'Angleterre, l'Ecosse et l'Irlande* (Paris, 1803, 2 (of 3) vols., contemp. unif. gilt half. Lacks vol.3). (100-150)
- 5831 **[Great Britain]. "Novissima praecaeteris aliis accuratissima Regnorum Angliae, Scotiae, Hiberniae, tabula"**. Handcol. engr. map, title-cartouche and coats of arms in upper left corner, inset map of Faroe, Shetland and Orkney Islands, 57,5x48,5 cm., Amst., P. Schenk, 1706, laid down on board. (100-150)  
- Vague brown stains in blank margins; otherwise fine.
- 5832 **[Great Britain]. Lot of 27 (handcol.) maps, (late) 18th-19th cent., mostly (steel)engr. and a few lithogr., various sizes.** (70-90)  
= Incl. maps of the British Isles as well as regional maps of i.a. Yorkshire, Isle of Thanet, and Huntingdonshire.
- 5833 **[Greece]. "La description de l'Isle de Corfou"**. Woodcut map, 23,5x9,5 cm., on a textleaf from a French edition of S. MÜNSTER, *Cosmographia*, 2nd half 16th cent.  
= Rare map.  
AND 3 similar maps/ views from editions of *Cosmographia* or other late 16th cent. works: "Negroponte", "Modon Cite, situee en la Moree" and "La ville de Rhodes (...)". (100-150)
- 5834 **[Heidelberg]. "Das Heidelberger Schloss"**. Lot of 8 lithographs by Peter WAGNER after Charles de GRAIMBERG, all 23,5x29,3 cm., lithogr. captions below, ±1830 (foxed). (70-90)
- 5835 **[Hungary]. "General Charte von Ungarn mit seinen Nebenländern, Croatien, Dalmatien, Slovanien (...)"**. Partly contemp. handcol. engr. map by J.L.J. RAUSCH after F.L. GÜSSEFELD, 50x57 cm., Nuremb., Homan Heirs, 1796.  
- Tears in/ near both ends of middle fold and in central part.  
"**Tabula Hungaria et Regionum, quae praeterea ab ea dependent (...)**". Contemp. handcol. engr. map by G. DE L'ISLE, dec. title-cartouche in lower right corner, 48,1x59,1 cm., Augsb., T.C. Lotter, ±1760. (80-100)  
- Large inkstain in upper right margin extending into image; a few (vague) (ink)stains, mostly in left part/ lower left blank margin; vertical crease in left part.
- 5836 **[India]. "Magni Mogolis Imperium"**. Handcol. engr. map, 3 (armorial) cartouches, ships and wildlife, 41,5x52 cm., Amst., J. and C. Blaeu, 1643. (100-150)  
- Fine. = Van der Krogt/ Koeman II, 8330:2.
- 5837 **[India]. "Vue & Description du Palais du Grand Mogol, de la Mosquee, de ses Divertissemens, des ses Femmes (...)"**. Engr. bird's eye view of the royal palace of the Great Mogul, 47,7x30,5 cm., (platemark), Amst., 1719. (60-80)  
- With fold as published. = From H.A. CHATELAIN's *Atlas Historique*, probably after a painting.
- 5838 **[Italy]. "Abruzzo"**. Engr. miniature map by J. HONDIUS II, 9,5x13,3 cm., from P. BERTIUS, *Tabularum Geographicum Contractarum Libri*, 1616.  
- Small tear in lower right corner just touching the framing line.  
= Van der Krogt/ Koeman IIIA, 342:11, (146).  
ADDED: 4 small maps and 1 view of Africa, South America, Sri Lanka and Israel. (70-90)
- 5839 **[Italy]. Falda, Giovanni Batista (1648-1678). "Le Nove Chiese da visitarsi per li tesori dell'indulgenze et reliquie de Santi"**. Etched and engr. plan, central lower part of the large plan of Rome, showing 9 views of the main churches of Rome in lower half, 39x51 cm., n.pl., n.publ., ±1675. (70-90)  
- Vertical central fold (strengthened at top end of fold w. (closed) tear on verso); sl. creased and frayed in upper margin (both sl. affecting the image); sl. creased in lower blank margin.
- 5840 **[Italy]. Moro, Marco (1817-1888) (after). "Venezia. Seufzerbrücke". "Saal der Assunta". "Frarikirche Inneres". "Des Innere der Marcuskirche"**. Five handcol. lithographs (incl. 1 duplicate) from the series *Album delle principali vedute di Venezia*, all ±20x30 cm., Venice, G. Brizeghel, 1856-1858, 1x under passepartout. (250-350)  
- All sl. foxed in blank margin; margins of 3 plates sl. frayed.

- 5841 **[Italy]. "Vieux fort d'Italie."** Handcol. engr. view by Pierre Jacques DURET after Joseph VERNET, 48,5x63,8 cm., Paris, Duret, ±1760, laid down on board. (80-100)
- 5842 **Lot of ±260 (steel)engr./ lithogr. views, 18th-early 20th cent., various (mostly small) sizes, partly (nicely) handcol., from various works.** (150-250)  
= Comprises mainly European views.
- 5843 **[Middle East]. "De Gelegenthey van 't Paradys en 't Landt Canaan, mitsgaders de eerst Bewoonde Landen der Patriarchen". "Perigrinatie ofte Veertich-iarige Reyse, der Kinderen Israels uyt Egipten, door de Roode-zee, mitsgaders de Woestijne tot in 't beloofde Landt Canaan (...)" "De Heylige en Wytvermarde Stadt Ierusalem, eerst genaemt Salem". "Geographische Beschryvinge van t' Beloofde-Landt Canaan, doorwandelt van onsen Heere ende Salichmaecker Iesu Christo neffens sijne Apostelen." "Geographische Beschryvinge, van de Wandeling der apostelen ede Reysen Pauli".** Series of 5 engr. maps by C.J. VISSCHER, partly surrounded by decorative vignettes showing i.a. biblical scenes, Numb. "1"-5" engr. in lower right corner, each ±31x48 cm., Amst., C.J. Visscher, 1650. (120-150)  
- Apart from some minor marginal defects a fine set.  
= Poortman/ Augusteijn 84-89, 5th and final state (only the year of publication changed throughout the states).
- 5844 **[Mongolia]. "Imperii Magni Mogolis sive Indici Padschach."** Handcol. engr. map by A.C. SEUTTER, w. uncol. engr. cartouches in lower and upper left corners, and an engr. of 2 ships in the Gulf of Bengal, Augsb., M. Seutter, ±1750. (100-150)  
- Formerly rolled, otherwise fine. = Attractive map of the Mongol empire. SEE ILLUSTRATION PLATE LXV.
- 5845 **[Palestine]. "Geographische Beschryvinge Van de Wandeling der Apostelen ende De Reysen Pauli".** Contemp. handcol. engr. map surrounded by 9 biblical scenes, 31,7x48 cm., Amst., N. Visscher, ±1660. (50-70)  
- A few sm. marginal holes/ (closed) tears; sl. browned/ foxed (mostly) in blank margins.  
= Poortman/ Augusteijn 27, 6, 1st state (of 2).
- 5846 **[Palestine]. (Jerusalem in Her Grandeur). (Jerusalem in Her Fall).** Two large contemp. handcol. steelengr. views by C. MOTTRAM after H.C. SELOUS, both ±95,5x64,5 cm., both w. stamped monogram of the engraver in red ink in lower left corner, Scarborough/ London: G. Lord Beeforth/ Hayward & Leggatt, 1860. (700-900)  
- Both views trimmed to the border line (with loss of caption/ address); sl. yellowed and partly trifle frayed; first view doubled w. 3 restored spots/ tear in sky; second view w. neatly restored large horizontal tear and smaller tears/ dam. spots; some sm. stains and surface dam. (silverfish) in sky.  
= SEE ILLUSTRATIONS PLATE LXVI.
- 5847 **[Russia]. "Carte de Tartarie".** Engr. map w. handcol. borders and cartouche by G. DE L'ISLE, 47,5x61 cm., Amst., I. Covens and C. Mortier, ±1730. (100-150)  
= Koeman II, 94 (p.60). Covering Ukraine and the Baltics in the west and China, Korea, and the Pacific Ocean in the east, centered on Siberia and Independent Tartary; Nova Zembla joined with the mainland. Titled "Magnae Tartariae Tabula" at the top.
- 5848 **[Russia]. "Carte générale de l'Empire des Russes en l'Europe et en Asie".** Engr. map w. handcol. borders on 2 sheets by J.B.H. DELAHAYE L'AINÉ after G. ROBERT DE VAUGONDY, both 46,5x60,7 cm., Paris, C.F. Delamarche, ±1790, both under passepartout (fine). (100-150)
- 5849 **[Russia]. "Carte nouvelle de Moscovie, represente la partie Septentrionale/ (...) partie Meridionale."** Partly handcol. engr. map by G. DE L'ISLE, large (uncol.) cartouche, on 2 attached sheets, 41,7x55,5 cm., Amst., J.B. Elwe, 1792. (50-70)  
- Formerly folded twice; closed splits on folds; two stains from former waxseal in lower blank outer margins.
- 5850 **[Russia]. "Karta Oblasti Voiska Donskogo" (Map of the Don Host Province).** Lithogr. map w. handcol. borders, 49x48 cm., mounted on linen in 9 sections, inset plan of Novochoerkassk, n.pl., A. Ilyin, ±1875. **"Karta zheleznykh i pochtovykh dorog Rossijskoi Imperii" (Railway and postal route map of the Russian Empire).** Lithogr. map w. handcol. borders, 94x77 cm., mounted on linen in 16 sections, inset maps of Poland, Siberia and the surroundings of St. Petersburg and Moscow, n.pl., idem, ±1875.  
- Partly sl. waterst.; some underlining and sm. annots. in pencil/ pen and ink.  
AND 1 other similar. (80-100)

- 5851 **[Scandinavia]. "Charte vom Königreich Norwegen".** Handcol. engr. map by F.L. GÜSSELD, French title above image, 2 inset maps of Nordland and Finmark and the Faroe Islands, 60,5x47 cm., Nuremb., Homann Heirs, 1789 (fine). **"Charte über das Königreich Schweden".** Handcol. engr. map by F.L. GÜSSELD, French title above image, 59x45 cm., ibid., idem, 1793.  
- Sl. waterstained in right blank margin and sl. frayed.  
**"General Charte vom Königreich Daenemark nebst dem Herzogthum Holstein".** Handcol. engr. map by F.L. GÜSSELD, 59x45 cm., ibid., idem, 1789. (80-100)  
- Tear of 11 cm. in lower middle fold; 2 sm. tears in lower margin, affecting image; false crease along middle fold; brownish stain in upper part.
- 5852 **[Schenkenschanz]. "Ghelegenheyte ende Beleggheringhe van Schencken-Schans."** Engr. plan w. cartouche, legend and inset "profil van de Retrenchementen en dubbel", 47x57 cm., from BLAEU, Townbooks, ±1650 (sl. frayed). - AND 1 other plan of "Schenkenschanz" (Amst., W. Blaeu, ±1650). (40-60)
- 5853 **[South America]. "America Meridionalis".** Handcol. engr. map after G. DE L'ISLE, large dec. title-cartouche w. scale bars in lower left corner, 45,8x58,4 cm., Augsb., T.C. Lotter, ±1770.  
- Two sm. wormholes in outer margins; a few sm. brown stains. (50-70)  
= The map shows the routes taken by various explorers, i.a. Magellan (1520); Francis Drake (1577); Pedro Sarmiento de Gamboa (1579); Olivier van Noort (1600) and Schouten and Le Maire (1616), as well as various river systems and other speculative information about the unexplored interior of the Continent.
- 5854 **[Spain]. "Barcelonne ville et port fameux d'Espagne."** Engr. bird's eye plan by INSELÍN, dec. cartouche, 16,5x27 cm., from N. DE FER, Les forces de l' Europe, 1695. - AND a sm. contemp. handcol. map showing the border region between Spain and France (±1700). (60-80)
- 5855 **[Spain]. "L'Espagne divisée en tous ses Royaumes et Principautés suivant qu'ils sont compris sous les Couronnes de Castille et d'Aragon, Possedées par le Roy Catholique, et sous la Couronne de Portugal Possedée par le Roy de Portugal".** Engr. map w. handcol. borders by L. CORDIER after N. SANSON, 2 cartouches in lower corners, 45,7x65,2 cm., Paris, H. Jaillot, ±1710, mounted under passepartout. (150-250)  
- Lower middle fold split; (sl.) foxed.
- 5856 **[Spain]. "Vue de Lerida prise d'Assaut le 13 Mai 1810 par l'Armée Française d'Aragon aux ordres de S.E. le Maréchal Suchet, Duc d'Albufera."** Engr. plan by E. COLLIN after PEDEMONTE, panoramic view of Lérida, 46,5x58,5 cm., from L.G. SUCHET, Mémoires (Paris, 1828). (40-60)  
- Waterst.; middle fold split at both ends (closed on verso); sl. frayed.
- 5857 **Stein, C.G.D.** Neuer Atlas der ganzen Erde. Leipsic, J.C. Hinrichs, 1849, 11 (of 27) maps w. handcol. borders, all ±40x49 cm. (or vice versa). (100-150)  
- All maps sl. soiled/ yellowed; 3 maps middle fold splitting at one end (closed on verso); a few maps sl. frayed/ w. occas. surface dam. (silverfish).  
= 1. Stereographische Horizontalprojection der westlichen und oestlichen Halbkugel der Erde; 3. Asien; 5. Nord-Amerika und West-Indien (1848); 6. Süd-Amerika; 7. Australien oder Oceanien; 12. Schweden, Norwegen und Finland; 13. Das Königreich Dänemark und die Herzogthümer Schleswig, Holstein und Leuenburg; 15. Oestreichische Kaiserthum; 18. Baiern, Würtemberg, Baden und Hohenzollern; 19. Das Königreich Sachsen nach den Kreisdirectionen eingetheilt; 25. Die Europaeische Türkei, Griechenland und die Jonischen Inseln (1848).
- 5858 **[Switzerland]. "Nova et Accuratissima Helvetiae, Foederatarumque cum ea, nec non Subditarum, Regionum Tabula".** Handcol. engr. map after G. DE L'ISLE, engr. title in Latin and French and a row of sm. coats of arms of the cantons above map, 49,5x60 cm., Amst., Elwe & Langeveld, 1787. (70-90)
- 5859 **[Switzerland]. (Panoramic views of Switzerland).** Nine handcol. and gommé etched and aquatint views, each ±8x52 cm., etched captions below, Zürich, J.H. Locher, ±1850.  
- Left and right blank margins frayed, dam. and dustsoiled; a few views sl. duststained and soiled in image. (400-600)  
= Very fine and delicately coloured series of views.



- 5860 **[Worldmaps]. "Hemisphere septentrional pour voir plus distinctement les Terres Arctiques." "Hemisphere meridional pour voir plus distinctement les Terres Australes."** Two engr. semi-hemisphere maps by G. DE L'ISLE after J. KYRILOW, centered on the North and South Pole, depicting the northern/ southern hemisphere, both w. contemp. handcol. borders, each  $\pm 47 \times 47$  cm. ( $\emptyset$  45,5 cm.), Paris, G. de l'Isle, 1714. (300-500)  
- Trifle yellowed; nevertheless fine. = Cf. Koeman II, p.56: 2 and 3 (Covens and Mortier, ed. 1758).
- 5861 **[Worldmaps]. "Mappe-Monde".** Engr. double-hemisphere worldmap w. contemp. handcol. borders by LAMARCHE after ROBERT DE VAUGONDY, 2 dec. cartouches,  $27 \times 42$  cm., Paris, Delamarche, 1795 (tipped onto paper mount; right and left margin cut 0,5 cm. short affecting the image). **"Ancien Continent avec plusieurs Isles, Oceans, et Mers".** Handcol. engr. single-hemisphere worldmap,  $14,5 \times 10$  cm., from A.M. MALLET, Description de l'Univers  $\pm 1680$ . **"Mappe Monde".** Engr. single-hemisphere worldmap, two circular emblems "Effet de la Pesanteur" and "Sphère Oblique" in lower corners,  $23,5 \times 34,5$  cm., from M. BONNE, Atlas Encyclopedique,  $\pm 1780$ . - AND 21 other engr. (partly hemisphere) worldmaps from various 18th-early 20th cent. atlases. (300-500)
- 5862 **[Worldmaps]. "Nova delineatio totius orbis terrarum".** Engr. double-hemisphere worldmap after A. COLOM, surrounded by highly dec. borders incorporating i.a. figures representing day, night and the four elements, title above, 2 dec. cartouches (1x w. French title),  $26 \times 34,5$  cm., Amst., P. van der Aa, 1702. (400-600)  
- Lacks sm. portion of outer blank margins near/ in upper corners.  
= Shirley 417. Rare. SEE ILLUSTRATION PLATE LXIII.
- 5863 **[Worldmaps]. Lot of 3 contemp. handcol. engr. double-hemisphere worldmaps** showing the longitudes and latitudes, climates and the equator, all surrounded by columns of text, printed on blueish paper,  $32 \times 50,5$  cm., from J.B.L. CLOUET, Géographie Moderne, 1767 (fine). - AND a map of Tartary from the same atlas. (100-150)
- 5864 **[Worldmaps]. Lot of 13 contemp. handcol. engr. (single- or double-) hemisphere worldmaps** and celestial maps, within highly dec. borders and flanked by 2 columns of French text, all  $29,5 \times 25$  cm., from C. BUY DE MORNAS, Atlas Methodique et Elementaire de Géographie et l'Histoire', 1761. - AND 2 textlvs. from the same atlas. (300-500)  
- Apart from a few foxed spots all fine.

## GRAPHIC ART, 16th-19th CENTURY

(including prints & portraits from the collection of *P.B. Oudemans*, marked [#])

- 5865 **Almeloveen, Jan van ( $\pm 1652$ -after 1683).** (Landscape with a traveller passing people working the land). Etching from a series of 6 *Various landscapes*,  $14 \times 19$  cm., w. engr. "Joan ab Almeloveen inv: et fec. 2." below, on laid paper with a watermark showing the coat of arms of Amsterdam.  
- Very vague stain in centre. = Hollstein 22, 3rd state (of 5).  
**Idem.** (Riverlandscapes with travellers). Two etchings from another series of 6 *Various landscapes*, both  $9 \times 15$  cm. (120-150)  
- Very good, later impressions on wove paper; good margins; trifle yellowed; verso of both w. remnants of former mount.  
= Hollstein 27 and 28, 2nd state (of 2).
- 5866 **Anonymous (early 16th cent.). (Annunciation to the shepherds). (The Annunciation to the Holy Virgin).** Two handcoloured woodcuts,  $12 \times 6$  and  $8,5 \times 5,7$  cm. - ON: three vellum leaves from a Book of hours printed by Germain Hardouyn, recto and verso, letterpress Latin text ( $\pm 13,5 \times 7,5$  cm.), within metalcut dec. borders ( $18 \times 10,5$  cm.), w. capitals rubricated in red or blue ink and heightened w. gold, Paris, Germaine Hardouyn,  $\pm 1518$ . (150-250)  
- Lvs. soiled; one leaf w. large repair on lower outer corner; a few sm. holes next to image of the annunciation to the shepherds.

- 5867 **Anonymous (16th/ early 17th cent.).** (Putti representing the months). Five (of 12) engravings, each  $\pm 11,5 \times 7,2$  cm.  
 - All trimmed to the image; one w. dam. lower right corner; two w. scribbles in pen and ink; one w. stains; all (sl.) (finger)soiled.  
 = Rare. Perhaps from an emblembook. Present are the months April, May, June, November and December.  
**Anonymous (16th cent.).** (Title-page of *Description de Touts les Pais-Bas (...)* by Ludovicco Guicciardini). Engraving,  $27 \times 19$  cm., Antwerp, 1582, printed by Christoph Plantin.  
 = On verso the coats of arms of the 17 Provinces of the Netherlands and king Philip II of Spain.  
**Doetecum, Johannes (?-1605) and/ or Lucas van (act. 1554-1572).** (Porch with tunnel vault). Engraving after Hans VREDEMAN DE VRIES,  $16,1 \times 21,4$  cm., printed by Theodoor Galle, numb. "7" in the plate.  
 - Fingersoiled.  
 = From the series *Variae Architecturae formae (...)*. New Hollstein 190, 2nd state of 2.  
 AND 6 other prints, i.a. an etched landscape by PERELLE, an etched view by J. de VISSCHER after Nicolaes BERCHEM and a small etching by Wenceslaus HOLLAR of a duck or goose.[#]  
 (100-150)
- 5868 **Anonymous (late 17th cent.).** "Qualis vir Talis Oratio". Etching and engraving, w. 3 columns of 29 letterpress verses,  $51 \times 38$  cm. (total size),  $33,5 \times 38$  cm. (image). (80-100)  
 - Sl. yellowed. Doubled.  
 = Rare print. F.M. 2767: "Koning James II ligt te bed en braakt zijne innigste gedachten uit (...)".
- 5869 **Anonymous (18th cent.). "Perkins Triumf of den Schotzen Inval aan alle Liefhebbers van Godsdienst en Vryheid."** Engraving after C. MOSLEY,  $26,5 \times 33,5$  cm., 2 columns w. 6 line-poem each below the image, n.pl., n.publ., 1745, under passepartout. (60-80)  
 - Sm. tear in upper margin; 2 light brown stains; sl. foxed. = F.M. 3851a; Atlas van Stolk 3648.
- 5870 **Anonymous (late 18th cent.).** "Mnemosyne die Göttin des Gedächtnisses, Weinend über den unglücklichen König von Frankreich Ludwig XVI und seine Gemählinn Marie Antoinette (...)" Stipple-engr. w. engr. caption below,  $6,2 \times 9$  cm. (engraving),  $15,8 \times 14$  cm. (image and caption), London, P. Molinari, 1793. (70-90)  
 = A rare variant of this allegorical scene on the execution of Louis XVI (on January 21st, 1793) and Marie Antoinette (on October 16th, 1793). It shows the mourning Mnemosyne reclining in a landscape beside a silhouette portrait of the two monarchs. None of the copies traced by us had a German caption on the print.
- 5871 **Anonymous (19th cent., German school).** (The crucifixion of Christ with Maria and John the Baptist by his side). Large woodcut on 8 attached sheets,  $94,5 \times 70,5$  cm., "14" and "E" engr. below, wove paper. (100-150)  
 - Trifle frayed. = Large reprint of the anonymous original from  $\pm 1500$ .
- 5872 **Appian, Adolphe (1818-1898).** Canal aux Martigues. Etching,  $11 \times 20,3$  cm., w. "Appian 1872" in the plate, on delicate laid paper.  
 = Curtis/ Prouté 41, the 1st(?) state (of 4).  
**Beurdeley, Jacques (1874-1954).** (Landscape with houses behind a line of trees). Etching,  $18 \times 22,5$  cm., signed "J. Beurdeley" and "41/50" in pencil, signed "Beurdeley" in the plate, on laid paper. (80-100)
- 5873 - -. Le Champ de blé. L'Étang de Frignon. Two etchings (on chine collé),  $11,5 \times 20,2$  and  $10 \times 19$  cm., from the *Gazette des beaux arts*, 1862/ 1863.  
 = Prouté 1 (2nd state of 3) and 2 (3rd state of 4).  
 AND 8 others, i.a. by Maxime LALANNE, Alphonse LEGROS and Charles-Émile JACQUE. (100-150)
- 5874 - -. L'Étang Neuf près de Creys (Isère). Etching,  $13,8 \times 26,8$  cm., signed "Appian 1864" in the plate, w. "A. Apian sculp.", w. title and the addresses of Delâtre and Cadart & Luquet in letterpress below the image. (120-150)  
 - Trifle foxed in blank margins. = Curtis/ Prouté 11, 4th and final state.  
 AND 3 others similar by the same: "L'Étang de Frignon", "Bords de Lac du Bourget" and "A Gorge de loup (Environs de Lyon)".  
 = Curtis/ Prouté 1 (2nd state of 3), 5 (2nd state of 4) and 21 (2nd and final state).

- 5875 --. "Une Moria à Bordiquier (Italie)". Etching, 20x28,5 cm., signed "Appian 1873" in the plate, w. title and the address of Cadart in letterpress below the image. **Idem.** "Marais de la Burbanche (Ain)". Etching, 10,4x19,4 cm., signed "Appian 1868" in the plate, w. title and the address of Cadart in letterpress below the image. - AND 1 other similar by the same: "Un soir". (100-150)  
= Curtis/ Prouté 26 (3rd state of 4), 27 (2nd state of 3) and 37 (2nd state of 4).
- 5876 **Bagelaar, Ernst Willem Jan (1775-1837).** "Landschapjes". Four etchings from the same series(?), each 8,7x11,8 cm., "Landschapjes Getekend en Geetst door E.W.J. Bagelaar 1819" engr. on the title plate, 3x signed "Bagelaar D et f" and 1x "1819" engr. below. - AND 2 others similar by the same, i.a. (Arnhem view with the river Rhine) (etching after Andreas SCHELFHOUT, on (yellowed) wove paper). (50-70)
- 5877 --. Lot of 23 etchings, on 10 lvs., various sizes, partly signed in the plate. (70-90)  
- Occas. trifle yellowed and/ or waterst. in blank margins.  
= Comprises landscapes with people and cattle, with i.a. a series of small landscapes.
- 5878 **Ballin, Auguste (1842-1885).** "Londres. Vue prise de London-Bridge." Etching, 16,2x25,5 cm., w. the name of Ballin, the title and the address of Cadart in letterpress below, Paris, A. Cadart, ±1875 (a few foxed spots). **Molinger, Gerrit Alexander (1836-1867).** (Landscape with a woman). (Landscape with a barn). Two etchings, 21,5x12,5 cm. and vice versa, both signed in the plate below. - AND 5 other landscape etchings by Felix BRACQUEMONT, Gustave GREUX, Antoine VOLLON and Philippe ZILCKEN. (60-80)
- 5879 **[Batavian revolution and patriots]. "Lijkstaatie van den ouderwetschen Nederland-schen patriot gevolgd na het toneelstuk de Mislukte begraafnis."** Etching, 33,5x40,7 cm., with engr. caption below. (70-90)  
- Sl. soiled in margins; trimmed on the platemark.  
= F.M. 4475 (31 Dec. 1781): "Spotprent op de voor korten tijd gestaakte uitgave en vermeende dood van dit Oranje blad, van 1781 tot 83 door R.M. van Goens te Utrecht en anderen geschreven volgens zijne autobiographie (...). Links het huis van P.F. Gosse, *Libraire de la Cour* (op de hoek van de Vijverberg en de Gevangenpoort) waar vier aansprekers met eene vildershondenkar voor de deur staan om het lijk te ontvangen, gevolgd door Luzac op eenen kruiwagen, Van Goens met Jufvr. ten Bosch in een hok, Ds. Hofstede, twee Rotterdamse boekverkoopers Haalna en Goednet, waar achter de Hertog van Brunswijk en voorts eene groote weenende stoet."
- 5880 **[Batavian revolution and patriots]. "De wakkre Franschen en manhafte Batavieren, Zijn vlijtig werkzaam, om met krakende laauwrieren, 't Bekoorlijk standbeeld vande Vrijheid, op het best te Cieren (...)"**. Engraving by J.C. BENDORP after J. ARENDS, 38x31,2 cm., w. engr. verses by J. Arends in image, 1795.  
- Fine. = F.M. 5423a.  
**"Vervloekte Tweedracht! Helsch gedrocht, van elk gedoemd; Zolang 't Gemeenebest op 's Hemels bijstand roemt (...)"**. Engraving, 27,5x20,5 cm., with engr. explanatory verse in 2 columns below, ±1787.  
- Fine. Without the separate letterpress explanation in Dutch and French.  
= F.M. 4993a (chapter "Zinneprenten op het herstel des Stadhouders", 1787): "Zinneprent, waar de prins op een hoeksteen naast de Nederl. Maagd staat. De Tweedracht tracht de hoeksteen door een hefboom te verplaatsen, doch wordt door den Pruissischen adelaar belaagd enz. (...)."  
**"Afbeelding van het gepleegde geweld te Rotterdam aen de Burger Compagnie No. 9 op den 3 Aprl. 1784 (...)"**. Engraving by TH. DE ROODE, 35x37 cm., w. engraved title, emblem of the "burgercompagnie" and caption below the image.  
- Closed tear in upper edge just affecting the image.  
= F.M. 4550; Atlas van Stolk 4498. Showing a clash between the 9th *Burgercompagnie* and the *Orangisten* in the Prinsstraat in Rotterdam in april 1784. The *compagnie* under the control of lieutenant colonel Elsevier opens fire on the crowd.  
AND 2 others, i.a. (Vallende Oranjeboom) (anonymous engr., 1795. F.M. 5304a). (60-80)
- 5881 **Baugniet, Charles (1814-1886).** Les artistes contemporains: portraits lithographiés d'après nature (...). Sixteen lithogr. portraits on chine collé, each ±40x32 cm., Brussels, ±1836-1840. [#] (100-150)  
- (Sl.) foxed in margins.  
= Portraits of Pierre Kremer, Paul Delaroche, Eugene Simonis, Lepoitevin, Dantan Jeune, H. Decaisne, H. Sebron, Valentin Bender, J.B. de Jonghe, Luigi Calamatta, François Bouchot, J.B. Madou, L. Gallait, Henri van Assche, Henri Herz, Duval-le-Camus.

- 5882 **Baur, Johann Wilhelm (±1600-1642).** (The baptism of Christ). Etching, 8,5x11 cm., supplied in two copies, of which the later copy has "F.L.D. Ciartres excud." engr. in the image (rare).  
- Trifle/ sl. (water)stained; later copy w. sm. closed tear in upper left border; both trimmed just outside border line.  
**Idem.** (Christ healing the sick). Oval etching, 8x10 cm., "j.w. bauer f" etched below image.  
- Trimmed on outer (of two) border line. (150-250)
- 5883 **Beatrizet, Nicolaus (1507/15-±1570).** (Joseph interpreting dreams to his brothers). Etching after RAFAEL, 23,5x37,5 cm., w. "Ra. Ur. On." and "Tomasius Barl. Excudebat 1541 NB F." in lower margin, tipped onto mount along upper margin. (100-150)  
- Several (1x large) closed tears/ thin spots; lower right corner trifle chipped; doubled; trimmed to the borderline. = Bartsch XV, 9.
- 5884 **Beham, Barthel (1502-1540).** Der Welt Lauf (Sleeping Justice). Engraving, 4,4x6,8 cm.  
- Upper blank right corner repaired; grey impression; cut 2 or 3 mm. outside the platemark.  
= Pauli/ Hollsteini 42, 2nd state of 2.  
**Idem.** Die beiden Liebespaare und der Narr. Engraving, 3x5,2 cm., monogrammed and "1535" in the plate. (120-150)  
- Later grey impression on stiff paper; formerly tipped-in, w. remnants of mount in upper corners on verso.  
= Pauli/ Hollstein 214, 3rd state of 3.
- 5885 **Beham, Hans Sebald (1500-1550).** Cimon und Pero. Engraving, 7x4,7 cm., monogrammed "IsB", "Czinmon", "Ich leb von der brust meiner dochter" and "1544" in the plate.  
- Sm. closed hole in centre; trimmed just outside the platemark; a few specks.  
= Bartsch 75; Pauli/ Hollstein 77, 2nd or 3rd state (of 3).  
**Pencz, Georg (±1500-1550).** Abraham bedient die drei Engel. Engraving, 5,3x8,6 cm., monogrammed in the plate. (200-300)  
- Cut just outside the platemark; sm. printing flaw in the face of Abraham.  
= From the series of five Die Geschichte des Abraham; Hollstein 2.
- 5886 - -. Der Tod und das schlafende Weib. Engraving, 5,5x8,2 cm., monogrammed "HSB 1548" in top right corner and w. engr. "O, die stund ist aus" in lower right corner. (3.000-5.000)  
- A very fine copy, trimmed just outside the borderline; traces of mounting tape along margins on verso.  
= Pauli 147, 3rd state (of 3). With the collector's mark of Wilhelm Eduard Drugulin (Lugt 2612), "Drugulin, très versé dans les estampes anciennes, a laissé quelques catalogues qui font preuve de sa grande expérience et de son zèle extrême. Ses ventes jouirent d'une réputation européenne." Very rare. SEE ILLUSTRATION PLATE LXVII.
- 5887 **Bella, Stefano della (1610-1664).** (Beached ship being caulked). Etching from the series *Paisages maritimes*(?), 7,3x12,7cm., "1. S.D. Bella in. et fe." and "Israel ex. cum privil. Regis." engr. below image.  
- Slightly yellowed/ browned. = Cf. De Vesme 787-793.  
AND 6 others, i.a. Gabriel PERELLE (1600-1675). (Christ and the twelve apostles) (etching, "Perelle Inv. et fecit." and "le Blond avec privilege. 2" engr. below image) and a later impression of an etching by Gillis VAN SCHEYNDEL (act. 1622-1654). (60-80)
- 5888 - -. Divers Paysages. Four etchings from the same series of 12, all ±12x25,5 cm., w. engr. "Israel excud. cum privil. Regis" and no. "2", "4", "6" or "10" below. (60-80)  
- All w. good margins.  
= De Vesme 758, 760, 762 and 766 2nd state (of 2): with the numbers added.
- 5889 - -. Jeu de la mythologie. Lot of 20 etchings (of 52?) printed on 5 lvs., 1644, all 4,5x5,8 cm. (lvs. 15,7x19,7 cm.), tipped onto 5 mounts. (100-150)  
= Perhaps proofs before the engr. titles below. = DeVesme 490ff.
- 5890 - -. "Veue d'Amsterdam". "Veue d'Amsterdam". Two etchings, each ±8,5x13,8 cm.  
- The first print (Haringpakerstoren) trimmed just outside the platemark; the 2nd print with very wide (soiled) margins  
= Part of the series of 8 *Vues de ports de mer*. De Vesme 798 and 799.  
**Scheyndel, Gilles van (act. 1622-1654).** Two men climbing rocks up to ruins. Etching, 6,5x11,2 cm., "5" in the plate.  
- Soiled.  
= Rare. Part of a series of 12 landscapes. Hollstein 84. Below in the landscape a funeral procession appear to be on its way to church.  
AND 6 others, i.a. a view by Jan VAN DE VELDE and a view of people near farmhouses in the style of/ by (?) Johannes GRONSVELD (not found) and an etching by Abraham BLOTELING after VAN OSTADE. (150-250)



- 5891 **Berchem, Nicolaas (1620-1683)**. "Animalia ad vivum delineata, et aqua forti aeri impressa" (The set of the sheep, with the singing shepherdess). Complete series of 6 etchings, all 10,5x12,8 cm., w. "c" and "1"- "6" in the plate. (100-150)  
 - Each w. (very) vague old manuscript no. in upper left corner; sl. foxed.  
 = Hollstein 29-34, the 5th state (of 6).
- 5892 - -. The rest before the inn. Etching, 26,1x21 cm., "CBerghem fe" in the plate, on paper w. a foolscap watermark.  
 - Trimmed on the border line; slightly foxed; closed tear in left part touching the image.  
 = Hollstein 11, 3rd state (of 5), with number "4" in lower right corner. With the collector's mark of J.H. Jurriaanse on verso (Lugt 1403b).  
 AND 3 others similar by the same: The shepherd seated on a fountain and a spinner (Hollstein 8), The herd crossing the brook (Hollstein 9, with the same collector's mark) and The shepherdess on the donkey (Hollstein 12). (100-150)
- 5893 - -. The rest before the inn. Etching, 26,1x21 cm., "CBerghem fe" in the plate.  
 - Trimmed 5 mm outside the platemark; vague stain in lower right corner.  
 = Hollstein 11, 3rd state (of 5), with number "4" in lower right corner below image.  
 AND 12 others after Nicolaes BERCHEM, mostly by Johannes VISSCHER. (150-250)
- 5894 **Bertrand, Albert Emmanuel (1854-1912)**. Les trois contemporains. Etching and aquatint after Félicien ROPS, 62,5x46 cm.  
 - Trifle browned mainly visible in blank margins; sl. frayed; image fine.  
 AND a unidentified lithograph. (150-250)
- 5895 **[Birds]**. Lot of ±350 prints, mostly late 19th cent. chromolithographs, i.a. from O. VON RIESENTHAL, *Die Raubvögel Deutschlands* (Kassel, 1894) and T. LILFORD, *Coloured figures of the birds of the British Islands* (London, 1885-1897) as well as 19 handcol. engravings from J. LATHAM, *A General History of Birds* (Winchester, 1821). (400-600)  
 - Incl. a few duplicates.
- 5896 **Bisschop, Jan de (±1628-1671)**. (St. Jerome in the cave). Etching after Federico ZUCCERO, 22,5x14,6 cm.  
 - Margins sl. soiled.  
 = Hollstein 6; Gelder and Jost 46, 3rd state of 3. From the series *Paradigmatæ graphices variorum artificium*. Seventeenth century impression.  
 AND 12 others, i.a. 4 by the same, from the same series and by François PERRIER and Cornelis VAN DALEN, all after classical statues. (150-250)
- 5897 **Bloemaert, Abraham (1564-1651) (after)**. Lot of 4 engravings, various sizes, w. engr. no. "84", "97", "109" and "137", all from A. BLOEMAERT, *Groot teekenboek*, 1820, on thin laid paper w. large crowned or "Pro Patria" watermark. **Pelletier, Jean (±1736-?)**. "Marche au Poisson". Engraving after Jean-Baptiste Marie PIERRE, 32x25,5 cm., w. engr. title and "le Tableau Original est dans le Cabinet de Mr. l'Empereur" below, on laid paper. - AND 5 other engravings, i.a. by Louis SURUGUE DE SURGIS after Bernard PICART, "Suzanna a senibus tentata" (±1730) and Charles JACQUE, "Le Cavalier" (on chine collé, ±1845). (70-90)
- 5898 **Bloemaert, Cornelius (1603-1684)**. The Hesperides offer the first lemons to the God of Lake Garda. Engraving after N. POUSSIN, 29,7x20,8 cm., from G.B. Ferrari, *Hesperides Sive de Malorum Aureorum Cultura et Usu Libri Quatuor*, Rome, 1646.  
 - A few sm. closed tears just touching image; ink of annot. on verso visible on recto in lower margin outside the borderline.  
 = Hollstein 71.  
 AND 3 others, i.a. Jan VAN OSSENBEECK, Diana's revenge upon Niobe (etching after Nikolaus VAN HOY after Jacopo PALMA VECCHIO, 26,8x27 cm. Cut short in right margin; Hollstein 72). (50-70)
- 5899 **Blooteling, Abraham (1640-1690)**. "Begraef-plaets der Joden, buyten Amsteldam." (Jewish burial-ground at Ouderkerk near Amsterdam). Complete set of 2 etchings with the same title after Jacob VAN RUISDAEL, 1670, 20,3x28 and 21x28,3 cm. (250-350)  
 - Both trimmed close to/ within the plate mark (one print just touching title in lower margin); both w. some handling creases.  
 = Hollstein 115 and 116, only state; Leonhardt sale Atlas of Amsterdam 62; Memorboek p.121-129 (repr. p.122). Two

views depicting the Portuguese cemetery at Ouderkerk near Amsterdam. The Sephardic Jews of Amsterdam bought this site on the river Amstel in 1614. Barges were used to convey the coffins and mourners from Amsterdam to Ouderkerk until the 19th century, when carriages took their place.

- 5900 - -. Couple of shepherds behind a tree-trunk. Engraving after Franciscus DE NEVE from a series of 4, 18,7x26 cm., w. engr. "Fran. de Neve in." and "A. Blooteling ex:3" in the plate, on laid paper w. large crowned oval shaped watermark.  
- Yellowed; sm. brown stain in centre; sl. waterst. in blank margins; tiny tear in right margin.  
= Hollstein 87, 2nd state (of 3). Rare.  
AND 2 others by/ after Dancker DANCKERTS (doubled; dam. in lower right corner) and Paulus POTTER (trimmed on the border line). (60-80)
- 5901 **Boel, Corijn (1620-1668)**. The goldweigher. Etching after David TENIERS II, 21,7x17,5 cm., printed by David Teniers.  
- Left margin repaired/ restored; sl. soiled. = Hollstein 40.  
AND 5 others, i.a. by Franciscus VAN STEEN after Teniers and smokers after Jan VAN VLIET and after Cornelis BLOEMAERT. (80-100)
- 5902 **Bol, Ferdinand (1616-1680)**. St. Jerome in the cave. Etching, 1644, 28,6x24,6 cm., "F. Bol fe".[#] (2.000-3.000)  
- Fine impression; trifle soiled in upper corners.  
= On 17th cent. laid paper with watermark showing "HP" initial (probably a contra mark). Hollstein 3, the 2nd state (of 3); Ackley 96. On verso a manuscript collector's mark "Collection van Blokhuisen (?)" (not identified). SEE ILLUSTRATION PLATE LXVII.
- 5903 **Bolswert, Boëtius Adamsz. (1580-1633)**. Portrait of Frederick V, elector Palatine, king of Bohemia. Engraving after Michiel MIEREVELT, 39,2x29,4 cm. (platemark), 1615.[#] (150-250)  
- Sl. dustsoiled; cut on/ just outside the platemark; sl. agetoned/ foxed.  
= Hollstein 382, 2nd state. (Very) rare portrait. With the collector's mark of the 19th century Swiss art dealers Falkheisen and Huber (Lugt 1008). According to an annotation on the mount, bought by "A.G." (?) in 1913 from the London printseller Herbert Breun.
- 5904 **Bolswert, Schelte Adamsz. (±1586-1659)**. Jupiter as child. Engraving after Jacob JORDAENS, 34x46 cm., w. engr. 4-line Latin caption, "Iac: lordens inuent." and "S. à Bolswert sculpsit" below. (200-300)  
- Trifle yellowed; vague vertical crease in centre.  
= Hollstein 283, 2nd state (of 3) w. the address of A. Blooteling and "cum privilegio".
- 5905 - -. (Landscape with maids milking cows and a hunting scene on the left). Engraving after Peter Paul RUBENS from *The set of the small landscapes* (21), 31x45 cm., w. engr. "Pet. Paul Rubens pinxit", "S. à Bolswert sculpsit" and the address of Gillis Hendrick below. (80-100)  
- Doubled; some neatly closed tears affecting the image. = Hollstein 305-325, 4th state (of 5).
- 5906 **Bonifazio, Natale di (1537-1592)**. "Origine et traslatione della Chiesa di Santa Maria di Loreto." Etching and engraving, 37,1x50,4 cm., w. extensive engr. caption below image. (200-300)  
- Sl. yellowed on central fold. = SEE ILLUSTRATION PLATE LXVIII.
- 5907 **Bormans, A. (18th cent.)**. "Nouveau moulin à barbe avec lequel on peut raser et coeffer soixante personnes en une minute". Engraving, 30,5x35,5 cm. (incl. engr. captions), Paris, Basset le Jeune, ±1750. (60-80)  
- Some foxing/ creases and a horizontal fold; doubled.  
= Interesting print showing a beard trimming machine that can shave and style sixty people in one minute.
- 5908 **Bosch, Hieronymus (±1450-1516) (after)**. Sorghelos Leven. The Dissolute Household. Engraving possibly by P. BALTENS, 20,5x28 cm., "H. Bos. inven/lo. Galle exc.", "SORGHELOOS LEVEN/ Voor wien arbeyde ick, ende ont-trecke/ mijne siel van goededaeghen" and w. caption in upper and lower margin. (3.000-4.000)  
- Margins extended. Cut to/ just inside the borderline; expertly cleaned.  
= Hollstein 5; Hollstein (after H. Bosch) 46. Very rare. SEE ILLUSTRATION PLATE LXVIII.

- 5909 --. St. Martin with his horse in a ship. Engraving after Hieronymus BOSCH possibly by Johannes van DOETECUM I or Lucas van DOETECUM, 33,7x42 cm., "Jheronimus bos inueter" in the plate, w. the address of H. Cock, engr. captions "De goede Sinte Marten is hier gestelt: Onder al dit Crue Vuijl arm Gespuys (...)" below. (3.000-5.000)  
 - Flattened middle-fold; partly foxed; weak spots/ surface dam. in upper right corner (sky area); 1 small hole; old restorations.  
 = New Hollstein 217; Hollstein 16, the first state of 3. Possibly based on a painting formerly in the collection of Emperor Rudolf II; related to a tapestry in Madrid, Patrimonio Nacional. SEE ILLUSTRATION PLATE LXIX.
- 5910 **[Botany]. Sweert, Emanuel (1552-1612).** (Species of papaver). (Cistus and Geraniums). (Amaranthus and others). Three engravings, each  $\pm 34 \times 21$  cm.  
 = From *Florilegium Amplissimum (...)*, prob. the edition of 1647.  
 AND 8 botanical prints from A. MUNTING, Naauwkeurige beschrijving der aardgewassen, engraved by Joseph MULDER and Jacob GOLE. (150-250)
- 5911 **Both, Jan (1610-1652).** Landscapes of the environs of Rome. Three etchings from the series of 6, each  $\pm 19,5 \times 27,5$  cm., "Both fe." engr. in lower left corner of *The hinny-drover*.  
 - All trimmed on (1x) or just outside the border line (2x). Hollstein 5 sl. foxed/ trifle soiled. Hollstein 6 yellowed and (sl.) soiled. Hollstein 7 (sl.) foxed and w. brown (foxed?) stains in lower right corner; pinholes in the corners.  
 = Hollstein 5-7. Comprises: 5. Ponte Molle (2nd state of 6); 6. The hinny-drover. Via Appia (4th state of 6); 7. View of the Tiber in the Campagna (2nd or 3rd state of 6).  
 ADDED: a 19th century reproduction of *Ponte Molle* (Hollstein 5). (150-250)
- 5912 --. The ox-cart. View between Ancona and Sinigaglia./ The large tree. Two etchings from the series of 4: *Set of the upright Italian Landscapes*, each  $25,8 \times 20$  cm., both with "Both fe." and one w. "Matham excud." engr. in upper right corner and numb. "4" (barely visible) in lower right corner.  
 - Both trimmed just outside the plate mark. Hollstein 2 sl. stained, mostly visible on verso. Hollstein 3 yellowed and w. a few sm. foxed spots.  
 = Hollstein 2 (the 3rd state (of 6)) and 3 (the 6th state (of 6), with all addresses erased and the numbers changed). (50-70)
- 5913 --. The set of the upright Italian Landscapes. Three (of 4 etchings), each  $26,2 \times 20$  cm.  
 - No. 1 cut  $\pm 8$  mm outside the platemark, fine; no. 3 trimmed on the platemark; brown spot near centre; no. 4 trimmed on the platemark; sl. yellowed but a good impression.  
 = Hollstein 1 (6th state), 3 (6th state) and 4 (2nd state).  
 AND 2 others by the same: one on wove paper and The Hinny Drover (lower left corner repaired and upper part cut short within the image). (200-300)
- 5914 --. The Woman on the hinny. Etching from the *Set of the upright Italian Landscapes*,  $25,8 \times 20$  cm., "Both fe." and "Mariette ex." engr. in upper right corner, numb. "3", on laid paper w. a large heraldic watermark.  
 - Slightly grey impression; ample margins. = Hollstein 1, 5th state (of 6).  
 AND 3 engravings of travellers or cattle, i.a. by Ferdinand KOBELL and François BASAN. (80-100)
- 5915 **Bresdin, Rodolphe (1825-1885).** Le gave. Lithograph on chine collé, 1884,  $37,7 \times 31,6$  cm. (leaf  $58 \times 47$  cm.), signed in reverse on the stone. (400-600)  
 - Mount foxed/ sl. browned.  
 = Van Gelder 153. Posthumous impression w. the artist's blindst. in lower right corner. SEE ILLUSTRATION PLATE LXVII.
- 5916 --. Intérieur de paysans de la Haute-Garonne. Etching, after 1876,  $15 \times 11$  cm., on Japanese.  
 = Van Gelder 92, the third state (of 3). (100-150)
- 5917 --. Interieur flamand. Etching,  $15,8 \times 10,5$  cm., with the blindstamp of Bresdin. (150-250)  
 = Van Gelder 86, 6th state of 6, on Japanese. Possibly a posthumous print of 1903, 50 copies.
- 5918 --. La Sainte Famille aux cerfs. Lithograph after the etching on chine applique,  $26,2 \times 20$  cm., with the blindstamp of Bresdin. (300-500)  
 = Van Gelder 137, 2nd state of 2, posthumous impression.

- 5919 **Brueghel the Elder, Pieter (±1525-1569) (after)**. Charitas. Engraving by Galle, 22,2x28,6 cm. "Bruegel 1559" in the plate, w. the address of H. Cock. (2.000-3.000)  
 - Trimmed on/ just outside the platemark.  
 = On laid paper with a watermark showing probably a Gothic P. Part of the series of the Seven Virtues. Hollstein 134. SEE ILLUSTRATION PLATE LXIX.
- 5920 **Brussel, Hermanus van (1763-1815)**. (Horsedrawn covered cart near a farm). Etching, 7,5x9 cm. **Idem**. "Spakenburg". Etching, 10x15,3 cm. (image), titled below image.  
 - Borders trimmed, cut within plate mark; trifle yellowed.  
 AND 2 other etchings by Egidius and Jan LINNING. (50-70)
- 5921 **Bruyn, Abraham de (1540-1587) or Bry, Theodor de (1528-1598)**. (Empty weapon shield). Two engravings, both 8,5x7,1 cm.[#] (50-70)
- 5922 **Bye, Maarten de (1639-±1690)**. (Leopard)./ (Drinking bear). Two etchings after P. POTTER, from the series of 8 *Leopards* and from the series of *Lions, bears, wolves and swine*, 12,9x16,4 and 10,6x14,1 cm.  
 - First etching trimmed to the borderline and fully laid down; second tipped onto mount in 4 corners.  
 = Hollstein 41-48 and Hollstein 39.  
 AND 24 miscellaneous others, various artists, i.a. Anthonie WATERLOO, A large linden tree before an inn (etching from the series of 6 *Large landscapes*. Cut trifle short in lower margin; Hollstein 113) and incl. ±16 etchings by David DEUCHAR after Adriaan VAN OSTADE (mostly laid down on mounts and w. glue stains). (100-150)
- 5923 **Cabel, Adriaen van der (1631-1705)**. Herme of Pan. Title-engaving from the series of *Landscapes with Herme of Pan on the title-plate*, 22x16,5 cm., w. engr. "Adr. vander Cabel (...) cu P.R." and the address of N. Robert below.  
 - Neatly remargined. = Hollstein 8, 2nd state (of 3).  
 AND 1 other similar by the same (trimmed on/ just outside the border line). (60-80)
- 5924 - -. (Italianate landscape with a beggar and a passerby). Engaving from the series of 6 *Various landscapes*, 15x24,5 cm., w. "Adr. vander Cabel (...)", "III" and "N. Rob ex cum P.R." in the plate below. - AND 2 others similar by the same: (Landscape with a sheepfold) ("I" below) and (Italianate landscape with a man and woman and a town on a rock in the background) ("V" below). (150-250)  
 = Hollstein 26, 28 and 30, all 2nd-4th state (of 4).
- 5925 - -. (Italianate landscape with a woman and a dog with a town in the background). Engraving from the series of 6 *Landscapes with the three sleeping shepherdesses on the title-plate*, 15,8x24,2 cm., w. "Adr. vander Cabel (...)" and "N. Rob ex cum P.R." in the plate below.  
 - Trimmed just outside the border line; sm. portion of blank lower left corner restored.  
 = Hollstein 18, only state.  
 AND 1 other similar by the same, from the same series: (Italianate landscape with the resting couple) (Hollstein 15). (100-150)
- 5926 - -. (Landscape with shepherds and their sheep and two people seated under a tree). Etching, 23,5x17 cm., w. engr. below the image "Adr. Vander Cabel. jnv. et fecit Cum privil.Regis." in lower left corner and with the address of N. Robert in lower right corner.  
 - Wide margins, sl. foxed. = Hollstein 10, 1st state of 3.  
 AND 8 other similar views, by Abraham GENOELS, A. MEYERING and Adriaen BOUDEWIJNS. (150-250)
- 5927 **Calame, Alexandre (1810-1864)**. Lot of 28 lithographs, various small and medium sizes, i.a. from the series *Fôrets & Montagnes* (19x, all signed on the stone, 29,5x38 cm. and publ. by F. Delarue/ E. Gambart & Co., Paris/ London). (100-150)  
 - Partly waterst. in blank margins/ partly foxed.
- 5928 **Callot, Jacques (1592-1635)**. Le gentilhomme enroulé dans son manteau bordé de fourrure. Etching, from the series *La Noblesse*, 14x9 cm., signed "Callot" in the plate.  
 - Yellowed and a few vague foxed spots.  
 = Lieure 558, the first and only state. Verso w. an unidentified collector's stamp (not in Lugt).  
**Idem**. Le gueux appuyé sur un bâton. Etching, from the series *Les gueux*, 14x9 cm.  
 - Yellowed. = Lieure 497, first state of 2. (150-200)



- 5929 - -. Le grand Ecce Homo. Engraving, 28,6x24 cm.  
 - The engr. captions cut off; trimmed on the border line. = Lieure 77, one of 5 states.  
 AND 1 other engraving of Christ surrounded by apostles by Jan Lauwryn KRAFFT. (60-80)
- 5930 - -. Le Jardin. Etching from the series of landscapes, 8,5x21,3 cm., w. "Ja. Callot f." in the plate.  
 - Trimmed just outside/ on the platemark/ borderline; upper margin cut short just within the image; soiled.  
 = Lieure 264, 1st state (of 2).  
 AND a landscape etching by Stefano DELLA BELLA on velin paper. (40-60)
- 5931 - -. Le Jardin. Etching from the series of landscapes, 8,5x21,3 cm., w. "Ja. Callot f." in the plate.  
 - Slightly grey impression w. thread margins on contemp. paper.  
 = Lieure 264, 2nd state (of 2). Verso w. collector's stamp of Thomas Graf (not in Lugt) and manuscript entry of "G. Storck à Milano 1799".  
 AND 3 small etchings by the same, i.a. from *Les misères de la guerre* (Lieure 1333 and 1336, both 2nd state (of 2)). (70-90)
- 5932 **Cantarini, Simone (1612-1648)**. (The rape of Europe). Engraving after Guido RENI, 22,5x31,5 cm., w. engr. "A Renuis in et fec." near lower edge, on thick laid paper (some foxing, sl. later impression(?)). **Bartolozzi, Francesco (1727-1815)**. (The assassination). (Flora and a putto). Two engravings after GUERCINO, both ±22x30 cm., "F. Bartolozzi fe" or "(...) scul. in Londra 1764" and "Guercino inv." engr. below the image.  
 - Apart from some foxed spots both fine. = De Vesme 2130 and 2134.  
 AND 2 others, both 18th/ 19th cent.(?) impressions of Italian engravings i.a. by Marcantonio RAIMONDI. (50-70)
- 5933 **[Caricature]. "Algemeene staatkundige konstplaat van 't jaar 1780."** Etching, 41x39,2 cm., with engr. caption in Dutch above the image and caption in French below the image.  
 - Without the letterpress explanatory booklet called for by Muller; folded once and foxed.  
 = F.M. 4361: "Een folio blad waarop in 5 rijen onder elkaar, de 15 verkleinde copien staan, in verschillende groote (...) van 15 zeer lelijke en flauwe zinneprenten in 1778 en 1780 hier verschenen over onze politieke verhouding en betrekking tot Engeland en America, doch vooral over de Gewapende Neutraliteit. (...) Zoowel de plaat als de uitlegging komen zelden voor." The plate showing 15 reduced caricature plates on the League of Armed Neutrality and the Dutch position with regard to the American Revolution and Great Britain.  
**ADDED: "Wat Marie het Dienstmeisje in de zakken van den Student vond!"** Amst., "Oporto Bar", n.d. (±1903), printed col. trompe l'oeil, 21,1x32 cm., recto only.  
 - Some sl. foxing. Formerly folded; partly splitting on folds (strengthened on verso). = Rare.  
 AND 3 slightly naïve late 19th/ early 20th cent. watercolours of a military man in various poses. (50-70)
- 5934 **[Caricature]. Anonymous (17th cent.)**. "Dien Booskop uijt het kot gekropen van een verken/ Slaet omgecocht als dol met Sleutels van kerken". "Niet als een Karel valt hij keerels op de huijt/ Maer als een Tijger wie verbonden breeckt om buijt". Two satirical circular etchings, Ø 11 cm., ±1672.[#]  
 = F.M. 2327. Caricature of Christoph Bernard von Galen ("Bommen Berend"), bishop of Munster and king Charles II of England. Part of a series of 6 similar prints, showing stadtholder Willem III of Orange-Nassau and his opponents during the Disaster Year (Rampjaar) of 1672. When the portrait is turned upside down, a swine/ tiger is visible. Rare. In the style of/ by(?) Romeyn de Hooghe. SEE ILLUSTRATION PLATE LXX.
- 5935 **[Caricature]. Gill, André (1840-1885)**. "Darwin!" Handcol. caricatural woodengraving, 42x58,5 cm., letterpress captions and letterpress text on verso, framed. (50-70)  
 = Double-page plate from *La Lune Rousse*, year 2, no.89, Aug. 1898.
- 5936 **[Caricature]. Gillray, James (1756-1815)**. "Monstrous craws, at a New Coalition Feast". Engraving, 38x47,5 cm., numb. "24" in the plate in upper right corner, Piccadilly, S.W. Fores, 1787.  
 - Heavily foxed, especially margins.  
 WITH printed on verso: **Idem**. "A March to the Bank" (42,5x55 cm., numb. "25". Heavily foxed). (150-250)

- 5937 **[Caricature]. "Hollandia Regenerata".** London, Humphreys, 1795, 19 (of 20) satirical engravings after D. HESS, printed in sanguine, captions mostly in Dutch (5x in Italian), various sizes.  
 - Partly trimmed to the borderline; partly dust-/ waterstained. Sold as a collection of prints not subject to return.  
 = Atlas van Stolk 5346; F.M. 5431; Van Kuyk, Oude politieke spotprenten 499; Fuchs I, p.157. Curious and biting caricatures on the Batavian Revolution, ridiculing the various administrative bodies. Van Kuyk, p.84: "Hollandia Regenerata, waarin een scherpe - men mag zeggen: een hoonende- critiek geleverd wordt op het revolutionnaire bewind en speciaal op de verschillende comités. De prenten zijn allergeestigst, overwegend onder sterken Engelschen invloed, in die mate zelfs dat zij langen tijd voor werk van Gillray gehouden zijn". Lonchamp 1468: "Recueil des plus caractéristiques et des meilleurs de l'époque." The artist David Hess served with the Swiss Guards in The Hague. SEE ILLUSTRATION PLATE LXX.  
 WITH 9 duplicates (with the same defects as the above). - AND 2 other caricatural lithographs after D. HESS. (100-150)
- 5938 **[Caricature]. Léandre, Charles (1862-1930).** "Krüger en Europe". Handcol. lithograph, 23,3x24,5 cm., printed captions cut-out and mounted on the print. (50-70)
- 5939 **[Caricature]. Rowlandson, Thomas (1756-1827).** "Time & Death their Thoughts impart on Works of Learning & of Art". "Such is the power, & such the strife, that ends the Masquerade of Life". Two handcol. etchings and aquatint, both 13x21 cm., from W. COMBE, *The English Dance of Death* (London, 1815-1816), unif. framed. (30-50)  
 - Sl. foxed (mostly in blank margins).
- 5940 **[Caricature]. Lot of 21 handcol. lithographs,** mainly late 19th cent., i.a. by Honoré DAUMIER and Jean-Gabriel SCHEFFER, partly tipped onto mount. (50-70)
- 5941 **Carracci, Lodovico (1555-1619) (after).** "Hercules in the Pallazzo Grassi at Bologna." Engraving by Richard DALTON, 51,8x32,3 cm., signed and w. engr. caption below image. (70-90)  
 - Cut just inside the lower margin of the platemark.
- 5942 **Carter, William (act.1649-1654).** (Putti on a horse-drawn scallop shell chariot). Etching, 4,5x19, monogrammed "W.C." in the plate (60-80)  
 - Trimmed on/ just outside the platemark; tipped onto mount.  
 = Rare print formerly attributed to Wenzel Hollar, who was Carter's teacher. New Hollstein (Hollar) 251; Pennington: 2579: only state. Probably from J. Ogilby, *The Works of Publius Virgilius Maro* (London: 1654).
- 5943 **Castiglione, Giovanni Benedetto (1609-1664).** (Head looking down to the left with open mouth). Etching, 10,5x8 cm., signed "GB Castiglione Genovese" in the plate.[#] (100-150)  
 - Trimmed just outside/ on the platemark. = Bartsch 41; Bellini 32. Part of the series *Small Oriental Heads*.
- 5944 **[Castles and ruins]. Lot of ±45 views of Dutch castles and country manors/ estates,** mostly engraved, incl. 3 drawings, various (small) sizes, 17th-19th cent. (mostly 18th cent.). (40-60)
- 5945 **[Catchpenny prints]. "Aap. Bok. Crocodil. Das. Ezel. (...)".** Catchpenny print w. 25 handcol. woodcut ill. to the letters of the alphabet, n.pl., n.publ., 1st half 19th cent.  
 - Lower corner torn off (and restored w. paper) w. partial loss of 1 woodcut; some closed tears; sl. creased and fingersoiled.  
 = Rare A.B.-print.  
**"Ziet, hoe hij, wien de stem ontbreekt, Door middel van de hand nog spreekt. Maar dankt den Hemel, lieve Kind'ren. Als niets u in de spraak mag hind'ren."** Catchpenny print w. 25 woodcut ill. to the letters of the alphabet, lettered "F", Amst., C.C.L. van Staden, ±1840.  
 - Waterst. in left margin and corners.  
 = Each woodcut w. a Dutch rhyming caption and an illustration of the fingersign for deaf mutes for the letter.  
 AND 2 others. (70-90)
- 5946 **[Catchpenny prints]. "Hier hebt gij fraaije bloemen; Wie zou natuur niet roemen?".** Thumbcol. woodcut catchpenny print, "No.17", Rott., Wijnhoven Hendriksen (w. address of Erve Wijsmuller, Amst.), ±1830.  
 - Yellowed and sl. brittle; calligraphed name(?) in pen and ink. = KVCS p.839.  
 AND ±50 miscell. others, mostly 2nd half/ late 19th cent., incl. sl. mediocre copies. (100-150)

- 5947 **[Catchpenny prints]. "Kindervreugd, of plaatjes voor kleine teekenaars en prente-vriendjes; door R.G. Rijkens."** Two catchpenny prints, both w. 9 (handcol.) woodcut ill., lettered "F" and "G", Gron., J. Oomkens, 1827.  
- One print sl. agetoned and w. sm. tear/ hole; sl. creased. = KVCS p.802.  
AND 4 others: PRENTEN-MAGAZIJN VOOR DE JEUGD. No.60, 61, 63 and 81 (Leyden, D. Noothoven van Goor/ Purmerend, J. Schuitemaker, ±1850). (60-80)
- 5948 **[Catchpenny prints]. "Komt, kinderen, ziet deeze' wakkren Haan, Die u tot nijverheid spoort aan."** Woodcut catchpenny print, 35x25,5 cm., monogrammed "LBM", (Turnhout, Brepols), ±1820. (100-150)  
- Sl. creased.  
= KVCS p.728; Van Veen, cat. Rijksmus., Centsprenten, p.104 and no. 63: "De "Hahnengallerie" toont niet alleen hoe kloek de haan is, maar ook hoe duurzaam een houtblok. Na de Groot verhuisde het blok via Kannewet, Stichter en Noman naar de Turnhoutse uitgever Brépols [sic], die het blok tenslotte aan het Folkloremuseum in Antwerpen heeft afgestaan." One of the most famous catchpenny prints.
- 5949 **[Catchpenny prints]. "Ter vereeuwiging der volgende gebeurtenis deed de Regering der stad Hoorn dit vers in steen, aan de westervoort uithouwen."** Catchpenny print, 8 woodcuts on 1 leaf, Gorcum, J. Noorduyn, between 1819-1841 (KVCS p.800, "M"). **"Het Pard. Le Cheval"**. Catchpenny print, 12 woodcuts, Amst./ Breda and Namur, W.-G. v.d. Sande et Comp. (KVCS p.812, no.4 (w. title "Viervoetige dieren")). **"Verschillende mode-drachten. Differents costumes à la mode"**. Sixteen woodcuts, *ibid.*, *idem* (KVCS p.813, 18. Small hole in 1 woodcut). - AND 5 others, incl. 2 duplicates, i.a. "Deeze' Prent, ô lieve Jeugd! ziet gij aan u verëeren, Om spelend, met gemak, het A, B, C, te leeren." (woodcut catchpenny print, 24 woodcuts by C.J. SCHUYLING, numb. "2", Rott., T.C. Hoffers, between 1820-1837. KVCS p.763, 2) and "Nederlandsche heldenscharen die bij hun beleid en moed, juistheid in beweging paren, ziet gij in deeze' heldenstoet" (4 woodcuts on 1 leaf, *ibid.*, *idem*, between 1819-1841. KVCS p.800, "F"). (80-100)
- 5950 **[Catchpenny prints. Bibla prints]. Lot of 5 (thumbcol.) woodcut catchpenny prints, all but 1 consisting of multiple (8-12) scenes, various publishers (i.a. J. Brouwer, Amst.), 1st half 19th cent.** (50-70)  
= i.a. the Story of Joseph, the Prodigal Son and the Good Samaritan.
- 5951 **[Catchpenny prints.] Militaria]. "Ziet lieve jeugd! Hier vier Huzaren, Die voor hun Vorst het land bewaren."** Thumbcol. woodcut catchpenny print, (Rott., J.B. Ulrich), w. the address D. Lijsen (Amst.), 1st half 19th cent.  
- Sl. stained and spotted. = KVCS p.832.  
AND 2 others, i.a. "Militairen te paard" (woodcut catchpenny print, Breda, Broese & Comp., 1st half 19th cent.). (50-70)
- 5952 **Ciamberlano, Luca (1580-1641).** Tazza Farnese (Drunken Silenus). Octagonal engraving after Annibale CARRACI, 25x25 cm. (150-250)  
- Sl. yellowed and dustsoiled; paper remnants on verso along edges from former frame. = Rare print.
- 5953 **Cochin, Nicolas (1610-1686).** Lot of 2 etchings, both ±8x11 cm., from *Livre nouveau de fleurs tres util pour l'art d'orfeverrie* (Paris, 1645), together under passepartout.  
= Hunt 241; Nissen BBI 376a.  
**Idem.** (Biblical scenes in contemporary landscapes). Four (of 24?) etchings, all ±9x12,7 cm., monogrammed "N.C.f" in the plate. (100-150)  
= Could also be attributed to Noël Cochin.
- 5954 **Coclers, Louis Bernard (1741-1817).** (Study of four heads and a small interior scene). Etching, 16,3x13,2 cm., numb. "4/25" in pencil, signed "L.B. Coclers ad vivum 1780[?] Lugdini" in the plate.  
- Yellowed; some marginal foxed spots. = Rare.  
AND 2 etchings (and drypoint) by Belgian artists Ferdinand GIELE and Theodore FOURMOIS. (60-80)

- 5955 **Collaert, Adriaen (±1560-1618)**. January. April. Two engravings from the series of *The twelve months* after Joost DE MOMPER, after 1586, 20,5x26,1 cm., "Iodocus de Momper invent", "Adrian Collaert sculp." and "Phls Galle excud." in the image, titled "Ianuarius"/ "Aprilis" and both w. two Latin distichs below the image. (150-200)  
 - Good, contemp. impressions on paper with unidentified watermark; sl. age-toned; remnants on verso of former mounting in all corners and in centre of each margin (partly sl. visible on recto and 1x closing a sm. hole under the second A of "Januarius"  
 = New Hollstein 1351 and 1354, both 1st state (of 2).
- 5956 - -. Otho. Engraving after Johannes STRADANUS, 32,5x22 cm., w. the address of Philips Galle. (100-150)  
 - Cut on the platemark. = New Hollstein 1186. From the series of Roman emperors on horseback.
- 5957 **Collaert, Hans I (±1530-1580)**. The four evangelists. Series of 4 engravings after Ambrosius FRANCKEN, all 25x29 cm., each w. engr. title "S. Matheus"/ "S. Marcus"/ "S. Lucas"/ "S. Iohannis" in the image. (200-300)  
 - All neatly doubled; closed tears and tiny holes in the image near upper edge.  
 = Rare. New Hollstein 653-656, the 2nd and final state with the dec. borders.
- 5958 - -. View of Schaarbeek. Engraving, 13,9x19,9 cm., titled "Schaerbeke" in the plate. (50-70)  
 - Trimmed on the border line; upper left corner sl. dam.; w. a ±2 cm. scratch in upper right corner; (sl.) soiled.  
 = New Hollstein (Collaert Dynasty V) 1241. First state of two. From the series of 24 *Landscapes around Brussels*, after Hans Bol or Jacob Grimmer.
- 5959 **Collaert, Johannes (1566-1628) and Adriaen (±1560-1618)**. Vita, passio et resurrectio Jesu Christi. Lot of 7 (of 51) engravings after Maerten DE VOS, each ±17,5x21,5 cm. numb. and with Latin caption engr. below. (150-250)  
 - All (sl.) yellowed; all w. wide margins, w. sm. defects.  
 = Present are no. 13, 35, 38, 43, 44, 45 and 48. New Hollstein 186, 208, 211, 216, 217, 218 and 221, 2nd state (of 5) (6x) and 1st state (1x).
- 5960 **"A Collection of Landscapes, Views, Shipping & Animals, by Vernet, Vivares, Snyders, &c."**. London, H. Berthoud, 1820, letterpress title-p., 80 (of 90) (small size) engravings by various artists on 37 leaves, between 14,5x10,5 and 7,5x9,5 cm., contemp. boards w. later giltlettered cl. backstrip, folio. (40-60)  
 - Lacks 10 engravings; title-p. and one leaf w. plates loose; sl. yellowed throughout and partly foxed (in blank margins only, partly also affecting the engravings). Binding worn and darkened.  
 = Attractive small views.
- 5961 **Coney, John (1786-1833)**. Lot of 25 etchings, mostly between ±47,5x35 cm. and ±54,5x39 cm. or vice versa, engr. caption below, all from *Engravings of Ancient Cathedrals, Hotels de Ville, and other Public Buildings of Celebrity, in France, Holland, Germany and Italy* (London, 1832). (100-150)  
 - All prints (sl.) foxed/ waterst., mostly in blank margins (8 prints worse).  
 = Showing buildings in i.a. Abbeville, Amiens, Bergues, Brussels, Ghent, Louvain, Malines, Rheims, Rouen, St. Omer, Strasburg, Milan, Pavia and Ypres.
- 5962 **Cort, Cornelis (1533-1578)**. Ceres. Engraving from the series of 8 *Pastoral nymphs and goddesses* after Frans FLORIS, 1564, 27x19 cm. (incl. caption), "Officium commune Ceres et Terra Tuentur. Ovid." in the plate below. (120-150)  
 - Trimmed on the border line. = Hollstein 160, first state (of 2), with "H. Cock excudebat" and "1564" in the plate.  
 AND 1 other similar by the same: The annunciation (Hollstein 24, 3rd state of 4. Four closed tears just affecting the image).
- 5963 **[Crimean War]. Morel-Fatio, Antoine Léon (1810-1871)**. "Guerre d'Orient 1854. Perte du Tiger sous Odessa". Col. lithograph, 31x48,5 cm., Paris, Turgis, n.d. (150-250)  
 - Sl. foxed in blank margins.  
 = In 1854, during the Crimean War, the British steam frigate HMS Tiger grounded near Odessa and surrendered after coming under fire from Russian artillery from the shore.
- 5964 **Danckerts, Dancker (1634-1666)**. Afternoon. The shepherd's family./ Night. Crayfish-hunting. Two engravings after Nicolaes BERCHEM, from the series of 4 *Landscapes. The four times of the day*, both ±37x46 cm., with the address of N. Visscher (and 1x also of P. Schenk) in the plate below. (100-150)  
 - One print tipped onto paper mount and partially trifle creased; the other w. a few foxed spots.  
 = Hollstein 23 and 25, both 5th and final state.



- 5965 - -. Diana surprised by Actaeon. Engraving after Cornelis HOLSTEYN, 36,8x30,5 cm. (100-150)  
 - Trimmed on/ just within the platemark; tiny marginal defects.  
 = Scarce. Hollstein 30, the 1st state (of 2).
- 5966 - -. Peasant and wife, each riding on a donkey. Etching after Nicolaes BERCHEM, 19x28 cm.  
 - Trifle yellowed. = Hollstein 13, 3rd and final state.  
**Visscher, Cornelis (1629-1658) (after).** Cattle crossing a brook. Engraving by Paulus van SOMER after Nicolaes BERCHEM, 19x26 cm. (Hollstein C. Visscher: copy in reverse). - AND 2 others similar, both after Nicolaes BERCHEM. (60-80)
- 5967 **Daubigny, Charles-François (1817-1878).** Le botin a Conflans. Etching, 9x12,7 cm., w. "Daubigny inv. & sc." in letterpress below.  
 = Delteil 119, 2nd state (of 3).  
**Idem.** Plage de Villerville. Claire de lune à Valmondois. Two etchings, 13,4x21,7 and 9x20 cm., both w. letterpress title below image, from *Gazette des Beaux-Arts* (1874-1878).  
 - Trifle yellowed. = Delteil 88 and 127, both final state (of 4 or 5).  
 AND 2 others by the same. (100-150)
- 5968 - -. Le Buisson. Etching after Jacob van RUISDAEL, 1855, 32,7x39,2 cm., signed "Daubigny" in the plate, printed for *La Calcographie du musée du Louvre*, framed. (100-150)  
 - Vaguely foxed. = Delteil 87.
- 5969 - -. "Lever de lune". Etching on chine collé, 1861, 9,5x16,6 cm., signed "Daubigny" in the plate, titled, "Les chefs-d'oeuvre - 47" and "Imp. Chardon-Wittmann" in letterpress below.  
 = Delteil 98, 6th and final state.  
**Idem.** Le Cochon dans un Verger. Etching on chine collé, 10,4x15,8 cm., signed and "Daubigny" and "Un Cochon de propriétaire qui ne fera de bien qu'après sa mort" in the plate.  
 = Delteil 96, 2nd state (of 3), before the address of Beillet.  
 AND 2 others, i.a. an anonymous etching in the same style. (100-150)
- 5970 **Delaune, Etienne (1518-1583).** (Biblical scenes). Six oval engravings from a series of 12 biblical scenes, 6,5x8,6 cm., unif. framed. (100-150)  
 - All trimmed to the borderline and either tipped-onto mount or fully laid down. Not examined outside frame.  
 = Robert-Dumesnil vol.IX, 3, 6, 7, 9, 10 and 13, all 2nd state (of 3).
- 5971 **Delff, Willem Jacobsz. (1580-1638).** Portrait of Frederick Henry, count Palatine, son of Frederick V, king of Bohemia. Engraved portrait after Michiel MIEREVELT, 42x29,2 cm. (image and caption), 1629.[#] (200-300)  
 - Fine impression, cut ±5 mm. outside the platemark. = Hollstein 12.
- 5972 - -. Portrait of Henrietta Maria, queen of England. Engraving after Daniel MYTENS, 41,5x30,5 cm., (image and caption), 1630.[#] (300-500)  
 - Fine impression, cut on the platemark; formerly tipped on, w. old gluestains sl. shining through in upper corners.  
 = Hollstein 3, 2nd state of 2.
- 5973 - -. Portrait of John Maurice, count of Nassau-Siegen. Engraved portrait after Michiel MIEREVELT, 42x29,2 cm. (image and caption), 1637.[#] (500-700)  
 - Trimmed on the platemark; fine impression.  
 = Governor of Brazil and namesake of the Mauritshuis. Hollstein 52, only state. SEE ILLUSTRATION PLATE LXXI.
- 5974 - -. Portrait of prince Frederick Henry, prince of Orange Nassau. Engraving after Michiel MIEREVELD, 44x31,2 cm., 1633.  
 - Trimmed to the image (tiny section within); agetoned. = Hollstein 62, 3rd state of 3.  
 AND an oval portrait by the same of Sophia Hedwig, princess of Brunswick, wife of Ernst Casimir of Nassau (Hollstein 15, poor copy with many wormholes and soiled).[#] (100-150)
- 5975 **Demarteau, Gilles (1722-1776).** (Tree branch). (Various plant leaves). Two engravings after Jean-Baptiste LE PRINCE, printed in red, both 27x20 cm., w. extensive French caption, from the suite *Principes du dessin dans le genre du Paysage*, ±1773.  
 - One closed marginal tear and one stain in blank margin.  
 AND 3 other prints of plants and/ or flowers, i.a. "Rose aisse de Nympe et Rose des Peintres" (lithograph by DEREBERGUE). (50-70)

- 5976 **Dietrich, Christian (1712-1774).** (Landscapes with travellers and a church tower in the distance). Two etchings on 1 leaf, both 10,5x16,5 cm., signed "Dietricq 1745" and "47" or "48" in the plate, on thick laid paper.  
- A few foxed spots.  
**Roos, Johann Heinrich (1631-1685).** Donkey standing at left, four sheep lying at right. Etching, 19,5x16,5 cm., w. engr. "5" in lower right corner (Hollstein 28, this state not mentioned). - AND 3 etchings/ engravings, i.a. Carl GROSSMANN, (People working the land) (etching, w. engr. "C.A. Grossmann, exc. A.V." below). (80-100)
- 5977 **Doetecum, Johannes van (?-1605) and Doetcum, Baptista van (?-1611).** Lot of 9 etchings and engravings after Jan Huygen VAN LINSCHOTEN, each  $\pm 25 \times 31,5$  cm., w. Latin and Dutch captions below the image, from various editions of J.H. VAN LINSCHOTEN, *Itinerario* (1596-1640).  
- Occas. trifle yellowed; 3x trimmed on/ just outside right border line. (150-250)  
= New Hollstein, The Van Doetecum Family 928-930, 937, 938, 945, 947, 949 and 954. Comprises i.a. views of Goa, Abyssinia, China and Java.
- 5978 **Dubourcq, Pierre Louis (1815-1873).** (An Italian villa). Etching, 15,2x21,5 cm., signed "Dubourcq" and "1845" in the plate, on chine collé. **Idem.** (Woman in the dark holding a candle). Etching, 17,5x11 cm., signed "Dubourcq 1839" in the plate. **Rohr, William (1848-1907).** "Stille See". Etching after Simon DE Vlieger, 16,2x27 cm., w. "S. de Vlieger Pxt.", "W. Rohr Sct." and title in letterpress below, Vienna, Verlag der Gesellschaft,  $\pm 1890$ , on chine collé. - AND 5 others, i.a. by the same, Adolphe MARTIAL and Charles JACQUE. (50-70)
- 5979 **Dujardin, Karel (1622-1678).** The ass between the two sheep. Etching, 16,2x22,1 cm., numb. 32 in lower right corner.  
- Yellowed; trimmed 5 mm. outside of platemark.  
= Hollstein 32, the 3rd state (of 3), after the reduction of the plate; De Groot 172. With the collector's mark of Friedrich August II (1797-1854) (Lugt 971) and another unidentified mark in the right and left lower corners.  
**Idem.** The four mountains. Etching, 13,7x17,6 cm., monogrammed and dated "K. DV. JARDIN. fe 1652" in the plate.  
- Trimmed 2 mm. outside of border line; tipped onto mount; sl. dam. in lower corners; sl. soiled.  
= Hollstein 18, 2nd state of 3.  
AND 2 others by the same. (100-150)
- 5980 - -. The Battlefield. Etching, 16,8x19,7 cm., monogrammed and dated "K.DV.I fe 1652" in the plate and numb. "28".  
- Trimmed on the plate mark, otherwise a good copy.  
= Hollstein 28, 2nd state (of 2), with the number. Part of unidentified collector's mark in lower right corner (Lugt 431b).  
**Idem.** The two mules. Etching, 15x13,5 cm., monogrammed "K.DV.I fe" (in reverse) in the plate. (80-100)  
- Waterstained. = Hollstein 2 (3rd and final state).
- 5981 - -. The hinny with the little bell. Etching, 19,8x16,2 cm., signed, "1653" and "29" in the plate, on laid paper w. a large "Pro Patria" watermark.  
- Ample margins. = Hollstein 29, 2nd state (of 3), with the number.  
**Idem.** The two horses with the plough. Etching, 15x18 cm., monogrammed and dated "1657" in the plate, on paper w. identical watermark.  
- Oblique folds in ample blank margins. = Hollstein 25, 2nd state (of 3), with the number.  
AND 1 similar by the same: The ass between the two sheep (Hollstein 32, 2nd state (of 3)). (100-150)
- 5982 - -. The small landscapes. Five etchings from the series of 6 *Small landscapes*, each  $\pm 4,5 \times 5,5$  cm., numb. "45" through "49" in the plate.  
- All trimmed just outside the border line.  
= Hollstein 45-49, all 3rd and final state. Each w. three collector's marks on verso: R. Fischer (L.2205), H. Freiherr von und zu Aufsess (L.2749) and J. H. Jurriaanse (L.1403b).  
AND 3 others by the same: Study of Heads (Hollstein 44, 3rd and final state), The village on the hill (Hollstein 9, 2nd and final state) and Landscape with ruins, in the foreground two men and a dog (Hollstein 12, 2nd and final state). (100-150)

- 5983 - -. The standing ox and the lying calf. Etching, 19,7x16,2 cm., "K. du Jardin fe 1658" in upper right corner, and numb. "30" in lower right corner.  
- Ample margins. = Hollstein 30, 3rd state (of 4).  
**Idem.** A shepherdess speaking to her dog. Etching, 19x22 cm., "K. du Jardin fe 1653" engr. in upper left corner and numb. "31" in lower right corner, on laid paper w. a large "Pro Patria" watermark.  
- Ample margins; some vague foxing. = Hollstein 31, 3rd state (of 4).  
AND 2 others similar by the same: The two oxen and Two goats and three sheep (Hollstein 24 and 33, both 2nd state (of 3)). (100-150)
- 5984 **Dürer, Albrecht (1471-1528).** Die Flucht nach Ägypten. Woodcut, 29,7x20,9 cm., monogrammed in the block.[#] (800-1.000)  
- Brown stain in centre and near lower edge; sm. closed hole in centre.  
= Schoch II, 179; Meder 201, f, with a watermark showing a diagonal beam in a shield. With the collector's mark of dr. Leopold Heinemann (of Berlin) on verso (not in Lugt).
- 5985 - -. Joachim und Anna unter den goldenen Pforte. Woodcut, 29,7x21 cm., monogrammed in the block, 1504. (1.500-2.500)  
- Stain (repair?) in upper right corner.  
= Meder 191 h, watermark 188 (coat of arms of Württemberg); Schoch etc. 169, 3rd state. With the collector's marks of J.K. Brönners gift to the Stadel museum, duplicates were sold in 1874 (marks Lugt 307 and 2396). SEE ILLUSTRATION PLATE LXXI.
- 5986 **Dürer, Albrecht (1471-1528) (after).** Christ before Annas. Woodcut from the series of *The Small Passion* (37), 12,7x9,3 cm., monogrammed in the block. (150-250)  
- Trimmed on/ just outside the borderline; a few tiny tears and pinholes along the margins affecting the image.  
= Meder/ Hollstein 137; Schoch 198; Bartsch 28. An early 17th cent. copy by Johann Mommard, showing the shoe with only one strap. With the collector's mark of Albert van Loock on verso (Lugt 3751).
- 5987 - -. Lot of 8 helio-engraved reprints, all by AMAND-DURAND or REICHSDRUCKEREI BERLIN, late 19th cent., mostly w. monogram "AD" in the plate, on laid paper. (300-500)  
= Comprises i.a. The Virgin and Child on a Grassy Bench (Meder 31), Saint Anthony reading (Meder 51), Knight, Death, and the Devil (Meder 74) and Landscape with a cannon (Meder 96). All w. stamp by Armand-Durand (Lugt 2934) or Reichsdruckerei Berlin (Lugt 4925) on verso.
- 5988 **Dusart, Cornelis (1660-1704).** The drunk couple. Etching, 12,8x10,5 cm., signed and dated "1685" in the lower left corner, on thin paper with part of an unidentified watermark. (600-800)  
- A good/ fine copy printed on thin paper. Trimmed just outside the borderline; trifle whitish in upper corners from former tipping in w. paper (paper still present on verso).  
= Hollstein 7, the only state.
- 5989 **Edelinck, Gerard (1640-1707).** Portrait of the artist Philippe de Champaigne. Engraving after the selfportrait by de Champaigne, 39,2x33,5 cm. (platemark), 1676.[#] (150-250)  
- Cut  $\pm 1-1,5$  cm. outside the platemark; sm. brown spot in lower right corner and in right margin.  
= Robert-Dumesnil 166; Le Blanc 166, II.
- 5990 **Engelbrecht, Martin (1684-1756) (publ.).** "Hiems austera. Der rauche Winter". Contemp. handcol. engraving, 20x30 cm. (platemark), "4" in the plate, publ. by Mart. Engelbrecht, Augsburg,  $\pm 1750$ , framed. (60-80)  
= Showing people on skates and on (horsedrawn) sledges. Inside a couple smoking and drinking coffee near a crackling fire. Part of a series of the four seasons.
- 5991 **[Entomology].** Lot of 134 contemp. handcol. engr. plates, all loose as issued and kept in orig. letterpress wr. (11x). (250-350)  
= Plates from G.L.L. DE BUFFON, Insectes, Coléoptères (4to).
- 5992 **Eynhoudts, Remoldus (1618-1680).** The virgin with the child, St. Bonaventura and Rubens himself as St. George. Etching after Peter Paul RUBENS, 24x20,5 cm., "Pet Paul Rubens Pinxit" and "Remoldus Eynhouedt fecit" engr. below image. (100-150)  
= Hollstein 5, only state. With the collector's marks of H.F. de la Motte-Fouquet (Lugt 778) and Albert van Loock (Lugt 3751) on verso.

- 5993 **Faber, John II (1684-1756)**. "Richard Lumley, Earl of Scarborough". "Charles Montagu, Duke of Manchester &c.". "Charles Cornwallis, Lord Cornwallis &c.". Three mezzotint portraits after George KNELLER, each 35,5x25 cm., 1735.[#] (70-90)  
 - All (sl.) aged; portrait of Lumley w. waterstain in right part.  
 = All from the series *Portraits of Members of the Kit Kat Club* (in total 47 portraits), all by Faber after George Kneller.
- 5994 **[Fishes]**. Lot of 17 contemp. handcol. engravings of fishes, by Ferdinand SCHMIDT after GÜNTHER JR., from 18,5x33 to 21x40 cm., each w. Latin, German, French and occas. English engr. title in the image, from M.E. BLOCH, *Allgemeine Naturgeschichte der Fische*, 1782-1795. (700-900)  
 = Comprising i.a. "Lophius Vespertilio", "Raia Oxyrinchus", "Cottus Quadricornis", "Gymnotus Electricus" and "Blennius Ocellaris". SEE ILLUSTRATION PLATE LXX.
- 5995 **[Flowers]**. **Bosse, Abraham (1605-1678)**. "Cotyledon flore luteo, radice tuberosa repente". Engraving after Nicolas ROBERT, 40x30 cm., title engr. below, similar to the engravings from D. DODART, *Mémoires pour servir à l'histoire des plantes*, 1676, without the French engr. title.  
 - Vague oblique fold; trifle foxed.  
 = Very rare engraving possibly from the publication or one of its reprints. On the work: Hunt 343; Nissen BBI 502; Pritzel 2341.  
 ADDED: **Nagis Regnault, Genevieve de (1746-1810)**. "Le Pas d'Asne ou Tussilage". Contemp. handcol. engraving, 38x25 cm., engr. title in 6 languages below. (100-150)
- 5996 **[Flowers]**. **Hoola van Nooten, Berthe (1817-1892)**. *Fleurs, Fruits et Feuillages choisis de la Flore et de la Pomone de l'Ile de Java*. Thirty-six chromolithogr. plates by BERTHE HOOLA VAN NOOTEN, 57,5x34,5 cm., all from the 2nd ed. of *Fleurs, Fruits et Feuillages (...)*, Brussels, 1866, lithographed by G. SEVEREYNS. (500-700)  
 - All plates mould spots (in varying degrees) in upper blank margin and (sl.) foxed. Five plates badly waterstained (affecting the image).  
 = As Hoola van Nooten wrote in the English language introduction to her book: "This work is particularly addressed to women. Its object, its tendency, its entire scope, all marks it with the special seal of our sex, whose mission and position are admirably described by one of the great writers of the present day, in those words at once so simple and so profound: "Charity in humility". Nor do I consider, that, by the present publication, I am overstepping the boundaries of that sphere. (...)".
- 5997 **Galle, Philips (1537-1612)**. "Inquietudo". Engraving, 15x8,7 cm. (80-100)  
 = No.29 of the series of *Prosopographia (...)* (43 in total). New Hollstein 346.  
 AND 5 others from the same series.
- 5998 - -. Peter heals the sick with his shadow. Engraving after Maarten van HEEMSKERCK, 21x26,5 cm. (100-150)  
 = New Hollstein 195, 3rd state of 3. Probably a later impression on greenish paper. From the series of the *Acts of the Apostles*, part of a print bible.  
**Visscher, Claes Jansz. (1586-1652) (workshop)**. Peter heals the sick with his shadow. Engraving after Philips GALLE after Maarten VAN HEEMSKERCK, 21,2x26,7 cm. (platemark).  
 = New Hollstein (Galle) 195, copy a. Interesting copy after the first print.  
 AND 10 others, all from the same series *Acts of the Apostles*, all by PHILIPS GALLE, prob. all from a later printed printbible.
- 5999 - -. "Sibylla Phrygia". Engr. after ANTHONIE BLOCKLANDT, 29x21 cm., from the series of *Ten Sibyls*, 1575, "9" in the plate. (100-150)  
 - Sm. brown stain near centre, otherwise fine. = New Hollstein Dutch 247.  
 AND 3 others by the same, i.a. the nymph Largia.
- 6000 **Gheyn II, Jacques de (1565-1629)**. (Musketeers). Lot of 3 engravings (from the series of 117 engravings), all 26x18,2 cm. (60-80)  
 = New Hollstein 357 (1st state, before the number), 361 (2nd state of 2) and 398 (3rd state). All with later manuscript caption in pen and ink below.
- 6001 - -. Rutgaert Jansz. Oval engraving, 1596, 6,4x5,1 cm., (leaf 18x13,5 cm.), signed in the plate "D Gheijn fe." (200-300)  
 - Very wide margins w. some sm. brown/ foxed spots. = New Hollstein 249, 2nd state of 2.  
 AND 2 others by Hendrick GOLTZIUS: St Matthias and St. Paul (both cut a few mm. outside the borderline. New Hollstein 47 and 48).



- 6002 **Ghisi, Giorgio (1520-1582).** Three Muses and a Putto with Cymbals. Engraving after Francesco PRIMATICCIO, 29,8x17,5 cm., "Fran. Bol IN" in the plate, on laid paper. (80-100)  
 - Vague horizontal fold; tipped onto mount.  
 = Bartsch 38; Lewis & Lewis 36, the third state (of 4). From a series of 7 designs for the ceiling of the Ulysses Gallery (destroyed 1738-39) at Fontainebleau.
- 6003 **Gillis, Herman (1733-after 1777).** (Study of two heads). Engraving after Peter Paul RUBENS, 17,5x17,5 cm., w. engr. Latin caption and "Bruxelles Ao 1764" below. **Ryckmans, Nicolaas (act. 1616-1632).** (Burial of Christ). Engraving after Peter Paul RUBENS, 27x19,5 cm., w. engr. Latin caption below (not in Hollstein). - AND 1 engr. portrait by Teodorus VERKRUYS after Peter Paul RUBENS (lacks sm. portion of the image). (100-150)
- 6004 **Goetz, Gottfried Bernhard (1708-1774).** "Wahrer Abriss der Stadt Bethlehem (...)." Engraving, 46x53 cm. (incl. captions), extensive dec. title-banner above and 2 dec. cartouches incorporating a German legend in lower corners, w. engr. Latin and German text in 2 columns below, Augsb., Johann Simon Negges, 1752. (800-1.000)  
 - Paper in lower blank margin and 1 tear in the text restored; a few sm. (closed) marginal tears along other margins; flattened middle and horizontal fold. Nevertheless a good print.  
 = A magnificent rare panoramic view of the city of Bethlehem. SEE ILLUSTRATION PLATE LXXII.
- 6005 **Goltzius, Hendrick (1558-1617).** Allegory of Rome. Engraving, 36,7x23,5 cm., signed "HGoltzius invenit sculpsit et divulgavit Ao.1586. Harlemi" in the plate.  
 - Browned; partly mounted; doubled or on thick paper (?); cut just outside the borderline.  
 = New Hollstein 163, 3rd state of 5. Frontispiece for the series of the Roman emperors.  
**Idem.** Calliope. Engraving, 24,5x16,3 cm., numb. "1", "Ao.1592", "HGoltzius invent. et sculptor" and "HeG fecit" in the plate.  
 - Ample margins; agetoned. = New Hollstein 129, 4th state of 5.  
 AND 1 other after the same: copy in reverse of Susanna and the Elders (1599, by Philippe Thomassin, New Hollstein 392, copy e, 2nd state of 3. Heavily browned). (200-300)
- 6006 - -. Françoise van Egmond. Oval engraving, 17,9x14,1 cm., signed "HGoltzius fecit" and "Herman Adolff excudit. Haerlemensis" in the plate.[#] (250-350)  
 - Ample margins, cut a few mm. outside the rectangular plate mark; agetoned and sl. brown offsetting from a former passepartout; formerly tipped-on, w. glue remnants along right edge on verso; on verso a tiny pencil (collector's?) mark.  
 = The print appears to have a double platemark, a larger rectangular and an oval. New Hollstein 215, 4th or 5th state (?). A vanitas portrait.
- 6007 - -. The Passion. Complete series of 12 engravings, 1596-98, each ±19,8x13,2 cm., each monogrammed "HG" and (mostly) dated and numb. "1" to "12" in the plate. (400-600)  
 - Each cut on/ just inside the borderline; all agetoned; all w. foxing (in various degrees); 10x mounted and 2x tipped onto mount; no.2 (Garden of Getsamene) lacks portions in upper left corner.  
 = Hollstein 17-29.
- 6008 - -. Portrait of a man facing right. Oval engraving, 9,7x7,3 cm., signed "HGoltzius fecit" in the plate.[#] (100-150)  
 - Wide margins, cut rectangular ±0,5 to 3 cm. outside the oval platemark; foxed; somewhat grey impression.  
 = Left part of two companion pieces, showing a man and a woman (possibly husband and wife), both printed from silver medallions. New Hollstein 276.
- 6009 - -. Portrait of Arnout van Beresteyn. Oval engraving, 4,5x3,4 cm. (platemark).[#] (1.000-1.500)  
 - Fine, cut a few mm. outside the platemark.  
 = Very rare. From the collection Six (annot. on verso) and according to annotation on passepartout also Passavant and Godefroy. New Hollstein 206, recto of (silver) medallion. SEE ILLUSTRATION PLATE LXXI.
- 6010 **Goltzius, Hendrick (1558-1617) (workshop of).** The Dragon devouring the companions of Cadmus. Engraving, 17,6x25,2 cm., w. the address of R. de Baudous.  
 = New Hollstein 573, 1st state. From the series Ovid's metamorphoses, book III.  
**Idem.** The Dispute between Jupiter and Juno. Engraving, 17,6x25,2 cm., w. the address of R. de Baudous.  
 = New Hollstein 577, 1st state of 2. From the same series.  
 AND 1 other from the series: Jupiter and Io (New Hollstein 547, 1st state). (250-350)

- 6011 - -. (Metamorphoses). Five engravings from the series of *Ovid's Metamorphoses* (52 plates), each  $\pm 18 \times 25$  cm., numb. "12", "14", "18" in lower left corner and "33" and "43" in lower right corner, all w. engr. 4-line Latin caption below the image.[#] (150-250)  
 - Good impressions, partly w. ample margins; all sl. agetoned and a few duststains.  
 = New Hollstein (after Goltzius), all 2nd state of 2: 543, 545, 549, 564 and 574.
- 6012 **Goya y Lucientes, Francisco de (1746-1828)**. "Asta su Abuelo." Aquatint,  $21,5 \times 15$  cm. (plate-mark), titled below and numb. "39" above the image in the plate, on wove paper. (100-150)  
 - Foxed (only visible in blank margins).  
 = From the *Caprichos* series. Harris 74, III; Delteil 76, 2nd (final) state. Provenance: the collection of Aldo and Hannie van Eyck.
- 6013 - -. Correccion. Etching and aquatint,  $21,3 \times 15$  cm., "46" in the plate above the image. (800-1.000)  
 - Some offsetting from former passepartout.  
 = Strong impression with the aquatinted areas still dark. Delteil 83; Harris 81, from the first edition of the *Caprichos* series. SEE ILLUSTRATION PLATE LXXI.
- 6014 - -. "Esto es peor!" Etching and aquatint,  $14,1 \times 18,8$  cm., w. engr. captions below image and engr. numb. "37" in upper left corner, from *Los Desastres de la Guerra*. (200-300)  
 = Harris 157.
- 6015 - -. Tan Barbara la seguridad como el delito. Etching,  $9,8 \times 7,5$  cm., on laid paper. (80-100)  
 = Before letters (Gazette des Beaux-Arts). Harris 26, III and Delteil 31, 2nd state (of 3).
- 6016 **Hagedorn, Christian Ludwig von (1717-1780)**. (Rural landscapes). Four etchings, between  $7,8 \times 11,4$  and  $9,6 \times 12,8$  cm., each monogrammed "vHD" and dated between "1743" and "1765" in the plate.  
 - All w. trimmed margins, cut just outside the border line; 1x sl. foxed; 3x trifle/ sl. browned.  
 = Includes the title print of the series *Landschaften und Köpfe*.  
 AND 8 others similar by i.a. Therese HOLBEIN and C.W.E. DIETRICH. (70-90)
- 6017 **Haid, Johann Jacob (1704-1767)**. (Portrait of physician Gerard van Swieten). Mezzotint portrait after LEUPOLD,  $31 \times 19,3$  cm.  
 - Ample margins.  
 = One of the favorite pupils of Boerhaave, van Swieten was appointed personal physician of empress Maria Theresia of Austria and transformed the Austrian health service and the medical education in the Austrian empire (i.a. in Vienna and Prague).  
 AND 14 other similar portraits by the same, mostly portraits of Austrian and German scholars (i.a. medicine or theology) and a few governors, i.a. the botanist Christoph Trew.[#] (300-500)
- 6018 **Haid, Johann Jacob (1704-1767) (after Surugue, Pierre-Louis fils (1716-1772)) (after Chardin, Jean-Baptiste Siméon (1699-1779))**. (Le singe antiquaire). Mezzotint,  $38,5 \times 32$  cm. (80-100)  
 - Lacks the engr. caption below; a few vague old folds. = Rare.
- 6019 **Hecke I, Jan van den (1620-1684)**. The set of the animals. Lot of 7 (of 12) etchings,  $16,56 \pm 10,5 \times 16$  cm., all tipped onto mount. (200-300)  
 - First print dam. spots along the upper edge, w. sl. loss of the image; fifth print foxed.  
 = Hollstein 1, 4, 5, 7 and 9-11, 2nd/ 3rd state (of 5). The following collector's marks: No.4 Bernard Keller (1789-1870 (Lugt 384); No.5 Jules Gerbeau (Lugt 1165); No.7 Rijksprentenkabinet Leiden (doublet, Lugt 700b); no.10 Joannes Michiel Rysbrack (1693-1770) (Lugt 1912).
- 6020 **Helman, Isodore (1743-1809)**. Abrégé Historique des Principaux Traits de la Vie de Confucius Célèbre Philosophe Chinois. Lot of 23 (of 24) engravings,  $19 \times 13$  cm., Paris, (1788).  
 - Lacks title, 1 plate and the textlvs. Partly foxed, especially blank margins.  
 = Cohen p.479; De Backer/ Sommervogel I, 297.  
 AND 6 engravings by the same from *Faits mémorables des Empereurs de la Chine*. (100-150)
- 6021 **Hillegaert, Paulus van (±1595-1658)**. The dogkennel with six dogs./ Two dogs tied together. Two etchings, both  $11,3 \times 14,2$  cm., 1x monogrammed in the plate.  
 - Sl. soiled; the first print on sl. thick paper. = Rare. Hollstein 1 and 2, 3rd state of 4.  
 AND 6 others with animals, i.a. by Johan LE DUCQ (two growling dogs), Dirk STOOP and Pieter BODDINGH VAN LAER. (200-300)

- 6022 **Hoefnagel, Jacob (1573-1632).** (Vase with a dial plate, holding a bouquet, between festoons with fruit and parrots). Engraving, 15x19,6 cm., w. the address of Joris Hoefnagel. (50-70)  
 - Cut just within the borderline (w. perhaps tiny loss of image); sl. soiled w. brown spot near centre.  
 = Second title print of the series of *Insects, Fruits and flowers* (Archetypa studiaque patris Georgij Hoefnagelii) (48 prints after Joris HOEFNAGEL). Hollstein 29.
- 6023 **Hogenberg, Frans (1535-1590).** (Geschichtsblätter). Lot of 3 engr. plates, each w. German captions in the plate below the image, each 20,5x27,5 cm., publ. ±1590-1602. (50-70)  
 = Showing the events during the Dutch Revolt in the southern and northern Netherlands: the siege of Steenwijk, the battle near Aumale and The fall of Kinsale to the English in 1602.
- 6024 **Hollar, Wenzel (1607-1677).** Henrietta Maria, queen of England. Etching after Anthony van DYCK, 15,5x11,6 cm., 1641.  
 - Trimmed ±2 mm. outside the platemark. = New Hollstein 342, 1st state of 3.  
 AND 1 other by the same after Hans HOLBEIN.[#] (300-500)
- 6025 - -. Joannes de Reede. Etched portrait, 1650, 16,2x11 cm., signed "W: Hollar fecit, 31 Decemb: 1650", titled "Iohannes de Reede D: de Renswoude" and "Ioannes Meyssens excudit" and a 5-line Latin caption in the plate.  
 - Good/ fine impression and condition.  
 = New Hollstein 1120; Pennington/ Parthey 1487, first and only state. With part of large Pro Patria watermark. With an unidentified collector's mark on verso (Lugt 4180).  
**Idem.** August. Etching from the series of 12 *Months of the year with signs of the Zodiac* after Jan VAN DE VELDE II, 8,1x12,5 cm. (80-100)  
 - Without the text below. Good/ fine impression, some vague foxing, cut on/ just outside the borderline.  
 = New Hollstein 53, only state; Pennington/ Parthey 637. With the collector's stamp of J.H. Jurriaanse, Rotterdam on verso (not in Lugt).
- 6026 - -. Louving in Ireland. Tyre near Sidon. Two etchings and engravings after Jan PEETERS from the series of 6 *Ports*, both ± 13,5x22,5 cm., etched captions below, published by I. Meyssens or C. Galle. (70-90)  
 - One print yellowed and trimmed on the border line (w. some sm. restorations); the other print doubled; 2 neatly closed tears in the image; sl. foxed.  
 = New Hollstein 1169 (1st state of 3) and 1170 (2nd state of 3); Pennington 1090 and 1137.
- 6027 - -. A True and Exact Prospect of the Famous City of London From St. Marie Overs Steeple in Southwarke in its Flourishing Condition Before the Fire./ Another Prospect of the Sayd City taken from the Same Place as it Appeareth now after the Sad Calamitie and Desctruction by Fire. Two engraved panoramas on one leaf, each 10,5x67,5 cm., London, Laurie & Whittle, 1795. (300-500)  
 - Backed w. Japanese; both upper and lower blank margins frayed; upper margin w. a few closed tears just reaching into the sky area.  
 = Pennington 1015, 5th state of 5.
- 6028 **Hondius, Hendrick (1573-1650).** Castle at a river. Engraving, 16x23,2 cm., with "CLXXXIIII" in the plate and numb. "53" below, w. engr. caption "Henricus Hondius fecit et excudit. Cum privilegio. 1614". (80-100)  
 = New Hollstein 55, 2nd state (of 2): "The lower section of this imaginary castle derives from Hondius' earlier drawing of the castle of Ter Vueren dated 1605 in New York (The Pierpont Morgan Library)."
- 6029 - -. Dawn. Engraving after Pieter STEVENS, 25,7x34,5 cm., 1605. (200-300)  
 - Wide margins; sl. soiled in the margins.  
 = One of four prints, representing the times of the day. New Hollstein 76, only state. Rare. SEE ILLUSTRATION PLATE LXXII.
- 6030 **Hooghe, Romeyn de (1645-1708).** "Vertrek van S.K.H. na Engeland; den 11. Nov. 1688." "Aankomst van S.K.H.D.P. van Orangie, den 15. en 16. Nov. in Engeland." Two etched views on 1 leaf, captions and cartouche between the images, total size 43,5x53,5 cm., Amst., J. Coveners and C. Mortier, from DE LARREY, *Geschiedenis van Engelandt* (1730).  
 - Formerly folded (as published); browned; laid down on mount along edges; neatly closed tear near upper border in the image.  
 = Landwehr, R.d.H. the Etcher 147, II; F.M. 2713b; Atlas van Stolk 2742; cf. Hollstein 142. Fine historical print of Willem III setting sail on a military expedition against James II of England, to prevent an alliance of this Roman Catholic king with Louis XIV of France against the Dutch Republic. Depicted are the departure from Brielle and the arrival at Brixham.

- Idem (attrib.).** "Terwijl den Batavier het Monster Swijn berijdt, Raakt het na lang gewroet, al 't ingeswolgen quijt (...)". Etching, ±1674, 14,7x24 cm. (80-100)  
= Rare caricature on the Siege of Groningen and the Franco-Dutch War of 1672-1678. F.M. 2536-2.
- 6031 **Hora Siccama, Louis Charles (1807-1880).** "Conduit d'Eau sur le Tech. Pyr.s. Or.s." Etching, 12,6x16 cm., monogrammed and dated "1869", titled and "1849" in pencil.  
= Before letters.  
AND 6 landscape etchings by the same, incl. the previous etching by the same with letters. (50-70)
- 6032 - -. "Discussion politique". Etching on chine collé, 8x12,5 cm., "L.C.H.S. AD. VIV", titled and "Nauheim 6.7.1861" in engr. captions below, numb. "15" in the plate. - AND 2 similar etchings by the same, probably from the same series: "Conversation d'Allemands" (numb. "16") and "Pyror. Marie Villasèque" (numb. "21"). - AND 7 other etchings by the same, i.a. 2 sl. diff. states of "Aix-la-Chapelle" (1876). (70-90)
- 6033 - -. "Mes rosiers en hiver". Etching, 14,7x18,2 cm., signed, titled and "Maréchal Canrobert/ Géant des batailles/ Princesse Mathilde 1873" in the plate, on chine collé. **Idem.** The same etching, 2nd state, 13,1x17,9 cm., monogrammed and "1876" and titled and "Maréchal Canrobert/ Géant des batailles/ Princesse Mathilde" (all in lower blank margin) in the plate. - AND 5 landscape etchings by the same. (70-90)
- 6034 **[House of Orange].** "Afbeelding der graf-tombe van zyne doorluchtige hoogheid, overleeden te Brunswyk, den 9 april 1806". Partly handcol. woodcut by Johannes DONKER, 24,5x22 cm. (image size), 40x33 cm. (leaf size), w. 2 columns of Dutch text below, Amst., H. Rynders, 1806. "**De laatste lyckplicht van zyn Hoogheit. Prins Frederick Hendrick. gebooren int Jaer 1584 (...) overleeden den 14 Marty 1647. Begraven den 10 Mey 1647.**" Engr. by ?, 39x51,5 cm., from I. COMMELIN, Frederick Hendrick van Nassauw Prince van Oranien: zyn leven en bedryf, *ibid.*, 1651. - AND 11 others, i.a. 9 engravings of members of the House of Orange or related subjects, 18th-early 19th cent. - ADDED: 3 broadsides on Lodewijk Napoleon. (70-90)
- 6035 **[Hunting]. Wright, George (1860-1940) (after).** "Breaking Cover." Handcol. etching, 34,5x51 cm., titled in engr. captions, Bristol, E.W. Savory, 1905. - AND 16 similar handcol. etchings after and published by the same, small/ medium sizes, i.a. "The Pink of Condition", "After a Good Day", "Full Cry through the Homestead" and "Crossing the Ford". - WITH: JAN KAGIE (1901-1991). (Dutch landscape with lake and farmhouses). Watercolour and gouache, 25x50 cm., signed in lower right corner, framed. (150-250)
- 6036 **Ingouf le Jeune, François-Robert (1747-1812) and Voyer (late 18th cent.).** (Portrait of Marten Soolmans en Oopjen Coppit). Engraving after REMBRANDT, 13,5x20 cm., with extensive engr. French text below, on a leaf from the series *Galerie du Palais Royal*, Paris, 1786-1808. - AND 7 others similar from the same series, i.a. "Tableau de Dom Diego Velasquez de Silva" (engraving by Robert DE LAUNAY after Orazio GENTILESCHI (wrongly attrib. to VELAZQUEZ)) and "Tableau de Jules Romain" (engraving by Jeanne-Baptiste PATAS after Jules ROMAIN). (100-150)  
- Both lvs. w. some waterdam. in text.
- 6037 **Jacque, Charles (1813-1894).** "Paysage". Etching, 12,6x20,5 cm., signed "Ch. Jacque" in the plate, on thick laid paper.  
= Guiffrey 188. Fine impression before numbers and letters.  
**Idem.** Saules-paysage. Etching, 6,5x10,8 cm., signed "Ch. Jacque sculp." in the plate (Guiffrey 113). - AND 6 others similar by the same, i.a. Paysage-Puits (Guiffrey 73) and Paysage-hiver (Guiffrey 107). (100-150)
- 6038 - -. Pêche au gardon. Etching and drypoint on chine collé, 11,9x19 cm., titled and w. "Ch. Jacque" and "Sarazin Imp." in letterpress below the image. - AND 8 other etchings by the same. (70-90)



- 6039 **Jongkind, Johan Barthold (1819-1891).** "Cahier de Six Eaux-fortes. Vues de Hollande". Complete set of 7 etchings (incl. title), 12,8x20,8 to 16,7x20,7 cm., all signed "Jongkind 1865" in reverse in the plate, all w. the address of Delâtre, Paris, all w. circular blindst. of Sagot, Paris below the platemark. (1.500-2.000)  
- Fine set on BK Rives. = Delteil 1ff, second state (of 2).
- 6040 - -. "Canal de Hollande près de Rotterdam (Hiver)". Drypoint, 14,9x22,8 cm., signed "Jongkind 1875" in the plate, engr. captions, w. the address of Cadart, Paris below, framed. (200-300)  
= Delteil 19, the 4th state (of 6). SEE ILLUSTRATION PLATE LXXIII.
- 6041 - -. Démonitions de la rue des Francs-Bourgeois Saint-Marcel. Drypoint, 14,5x23,5 cm., w. elaborate autograph signed dedication "Jongkind à mon ami Détrimont Paris 4 fevrier 1875 (...)" in pen and brown ink, signed "Jongkind", "1875" and "Fabrique des Cuirs Forts" in the plate, framed. (500-700)  
- Vaguely foxed.  
= "Souvenir de la rue des Francs Bourgeois St. Marcel quartier moustard. actuellement Boulevard du port Royal". Delteil 18, 1st state before letters. SEE ILLUSTRATION PLATE LXXIII.
- 6042 - -. Entrée du port de honfleur. Etching, 22,1x30,7 cm., signed "Jongkind 1863" in the plate, engr. captions below, w. the address of Cadart & Luquet, Paris. (200-300)  
- Scratch affecting image (sky area); brown stain in outer lower blank margin.  
= Delteil 1ff, second state (of 2).
- 6043 - -. Moulins en Hollande. Etching, 13,9x18,8 cm., signed "Jongkind" and "Rotterdam 1860" in the plate, w. the address of widow Cadart, Paris, on laid paper. (200-300)  
- Foxed, especially in blank margins (verso worse).  
= Delteil 14, the 3rd and final state.
- 6044 - -. Moulins en Hollande. Etching, 13,9x18,8 cm., signed "Jongkind" and "Rotterdam 1861" in the plate. (60-80)  
- Closed tear in left blank margin. = Delteil 14.
- 6045 - -. La Nourrice. Etching, 16,5x20,7 cm., signed "Jongkind 1862" [in reverse] in the plate, w. the address of Delâtre, Paris, on very thin laid paper w. the blindstamp by Sagot. (200-300)  
- Fine impression w. broad margins. A few foxed spots. = Delteil 4, the second state (of 2). Rare.
- 6046 - -. Soleil couchant - Port d'Anvers. Drypoint, 15x23,3 cm., signed "Jongkind 1868" and "Anvers" in the plate. (400-600)  
- Yellowed; a few very tiny scratched spots in the image.  
= Delteil 15, the rare first state (of 4). SEE ILLUSTRATION PLATE LXXIV.
- 6047 - -. Sortie de la maison Cochin. Etching, 1878, 14,3x23,3 cm., signed and dated (twice) and "Paris" in the plate, w. the address of Ch. Delorière, Paris. (120-150)  
= Delteil 20, 4th and final state.
- 6048 **Kessel, Thomas van (1620-after 1660).** (The Resurrection of Christ). Engraving and etching after GIORGIONE, 21,2x31,2 cm.  
- Cut on the platemark.  
AND 13 others, i.a. 8 others similar by i.a. the same, Q. BOEL, P. van LISSEBETTEN and L. VORSTERMAN, after i.a. TITIAN. (80-100)  
= All but one from *Théâtre des peintures de David Teniers* (±1700).
- 6049 **Klein, Johann Adam (1792-1875).** (Six horses standing near a cart). Etching, 21x29,3 cm., w. engr. address of F. Kettner and "Nach der Natur gez. (...) Nürnberg 1815" below. - AND 4 smaller etchings by the same, i.a. "Würzburger Schiffmann" and the artist's address card. (60-80)
- 6050 **Kobell, Ferdinand (1740-1799).** (People outside a city gate). Etching from a series of 16 city gates, 16,8x19 cm. (fine). - AND 2 others, i.a. by D. CHODOWIECKI (Engelmann 50, image cut short). (40-60)

- 6051 **Laan, Adolf van der (1684-±1755).** (Bathing women in an Italianate landscape). Engraving, 23,5x36 cm., on laid paper.  
 - Wormhole in left part; otherwise fine.  
 = With 2 collection stamps of Rijksprentenkabinet, Rijksmuseum Amsterdam on verso (Lugt 789a and 2228).  
 AND 2 engravings after Jan VAN GOYEN, one showing the river Maas (by Maxime LALANNE) and the other showing Brussels (by Ludwig Hans FISCHER). (80-100)
- 6052 - -. Groote vissery. Complete series after S. VAN DER MEULEN, consisting of 33 engravings: title on 1 leaf and 2 series of each 16 prints devoted to the catching, processing, sale etc. of resp. whale and herring, captions in Dutch and English (1st series)/ Dutch, German and English (2nd series), each print measuring 16,5x19,5 cm., Amst., P. Schenk, n.d. (±1730), later hcl., obl. large 8vo. (3.000-5.000)  
 - Ample margins. Sl. (finger)soiled; occas. trifle/ sl. foxed; plates no.4-7 of the 2nd series w. sm. waterstain in lower outer corner.  
 = Very rare, complete double series. Wurzbach II, p.1; Atlas van Stolk 3019; De Groot/ Vorstman 161-163; not in Hollstein, Schenck; Hollstein, Van der Laan does not exist. Ingalls p.9-13, depicting the 16 prints on whaling: "The (...) set of sixteen is among the classics of whaling prints. The exceptional comprehensiveness, historical accuracy, maritime detail, and artistry are rare in the history of the pictorial documentation of the industry." SEE ILLUSTRATION PLATE LXXIV.
- 6053 **Laer, Pieter Bodding van (1592-1642).** Bull, cow, horse and ass near a fountain. Three swines and two asses, to the left a woman-spinner. Two etchings from the series of *Various Animals*, both 11,8x17, 1636, the first etching w. "Petrus Di Laer fe:" engr. below and a 12-line latin text engr. in the centre.  
 - Both trifle agetoned; second print cut on border line and w. three vague tiny white stains in upper right corner.  
 = Hollstein (Pieter de Laer) 1 and 4, both 1st state of 2. First print is the title print of the series and has two collector's marks of the Rijksprentenkabinet (Lugt 789a and 2228) on verso.  
 AND 1 anonymous etching of three sheep and a herd dog on wove paper. (100-150)
- 6054 - -. The sportsman with seven dogs, Etching from the series of 8 plates of the *Set of various animals*, 11.9x17 cm., unidentified watermark. (250-350)  
 - Fine copy. = Hollstein 6.
- 6055 - -. Three swine and two asses, to the left a woman-spinner. Etching from the series of 8 different animals, 11,9x16,9 cm., under passepartout. (100-150)  
 - Trimmed on the platemark; two sm. stains in left corners.  
 = Hollstein 4, the 1st state (of 2) before the number.
- 6056 **Lafreri, Antonio (1512-1577).** Colonna rostrata. Engraving from the series *Speculum Romanae Magnificentiae*, ±1560, 46x31 cm., w. engr. "Antonius Lafreri Roma excudebat".  
 - Horizontal fold; slightly soiled; 5 closed marginal tears (occas. just affecting the image).  
 = Huelsen 109a.  
 AND 2 similar engravings from the same series by Giovanni ORLANDI and Nicolaus VAN AELST (both w. defects). (300-500)
- 6057 **Lalanne, Maxime (1827-1886).** Un tir aux bastions - abris et casemates. Etching, 9x14 cm., signed "Lalanne" in the plate, on very thin laid paper.  
 = Beraldi 75, proof before the title.  
**Idem.** (A boy walking alongside a donkey-drawn cart). Etching after Constant TROYON, 13,5x17 cm., w. engr. "C. Troyon" and "Lalanne sc." in the plate (not traced in Beraldi). **Idem.** Bordeaux, vue prise de la côte de Cénon. Etching from the series of 22 *Vues diverses*, 1879, 17x25 cm., signed "Lalanne" in the plate (Beraldi 97). - AND 5 others similar by the same, i.a. Beraldi 35, 100 and 133. (80-100)
- 6058 - -. Vue de Rouen. Etching, 13x21 cm., signed "Maxime Lalanne", "Rouen" and "1884" in the plate, on chine collé. **Idem.** Rue de Rouen. Etching, 24,5x17 cm., signed "Maxime Lalanne", "Une rue de Rouen" and "1884" in the plate. **Idem.** Villers. Plages des Vaches noires, Villers. Vue prise du port de Dives. Three etchings of the same region, all signed "M. Lalanne" or "Lalanne" and titled in the plate.  
 = Beraldi 53, 65, 69, 121 and 123. From A. Augé, *Rouen Illustré*, 1884.  
 AND 5 others similar by the same, all French views, i.a. La Cavalier and Château de la Brède (Beraldi 74 and 99). (100-150)

- 6059 - -. Vue prise du Louvre. Etching, 17x28 cm., signed "Maxime Lalanne", "Vue prise du Louvre" and "Paris 1882" in the plate.  
= Beraldi 125.  
**Idem.** "Aux environs de Paris". Etching, 21,5x30,5 cm., with "Maxime Lalanne Sculpt" and "Imp. Delâtre, Rue St. Jacques, 303, Paris" in letterpress below the image, letterpress title in caption below, on chine collé.  
- Foxed (mainly) in blank margins. = Not in Beraldi.  
AND 4 others similar by the same, all views in Paris, i.a. À Neuilly (Bras de Seine avec lavoir) and Vue de Bas-Meudon, bords de la Seine (both on chine collé. Beraldi 7 and 124). (50-70)
- 6060 **Le Pautre, Jean (1618-1682).** (Large ornamental show vase). Engraving within highly decorative borders, 27,5x21 cm., w. "le Potre fecit cu privil" and "P. Mariette ex" in the plate below, numb. "3" and "b" in the plate. (30-50)  
= Not in Le Blanc. Part of a series of vases.
- 6061 - -. Lot of 11 etchings, all ±22x32 or 16,2x23 cm. (4x), partly w. the address of Le Blond. - AND ±30 others by the same, all but one designs for ornaments and interiors. (100-150)
- 6062 - -. Lot of 31 etchings, i.a. from the series *Cheminées de la Romaine* and *Nouveaux Dessins d'Auteles a la Romaine* (both incl. title-plate), all 19x13 or 15x22 cm., a few with address of Mariette and/ or w. engr. captions. (150-250)  
- All trimmed ±3 mm outside the border line; a few w. small defects; mostly fine.
- 6063 **Legros, Alphonse (1837-1911).** (A man pulling a boat forwards on a stream). Etching and drypoint, 19,5x41 cm., signed "A. Legros" in pencil, on laid paper.  
- Richly inked impression.  
**Idem.** (Man sitting on a horse that is drinking from a river, a bridge in the background). Etching and drypoint, 10,8x14,5 cm., signed "A. Legros" in pencil, on laid paper.  
- Except for a few foxed spots fine.  
AND 2 others similar by the same, i.a. Paysannes des environs de Boulogne (signed "A. Legros" in the plate). (100-150)
- 6064 **Leupenius, Johannes (1647-1693).** Huys te Weeresteyn. De Vecht. Etching from the series *Views of Castles at the rivers Vecht and Amstel*, 13,4x20,4 cm., signed, titled "'t Huys te Weeresteyn" and "De Vecht" in the plate in the image. (120-150)  
- A few foxed spots; nevertheless fine.  
= Hollstein 3, the second state (of 2). With an unidentified blue collector's mark on verso.
- 6065 **Leyden, Lucas van (1489 or 1494-1533).** The Annunciation. Engraving, 8,7x10,9 cm., monogrammed in the plate. (500-700)  
- Aged; sl. weak impression; tiny chip in upper right corner; two spots; trimmed 1 or 2 mm outside the borderline.  
= New Hollstein 35, b/ c. SEE ILLUSTRATION PLATE LXXV.
- 6066 - -. The poet Virgil suspended in a basket. Copperengraving, 24,2x18,7 cm., monogrammed "L" and "1525" in the plate and w. the address of "Martini Petri excude".[#] (300-500)  
- Five or six sm. closed holes in lower part; grey, unevenly printed impression w. a horizontal printing flaw; aged; trimmed to the image.  
= On sixteenth century laid paper with a crowned 'L' flanked by two fleur-de-lis in a crowned shield, below a gothic letter A or Y(?). Hollstein 136, 2nd state of 2.
- 6067 - -. St. John on a globe, in front of a niche. Woodcut, 10,5x7,1 cm.,  
= Cut out from an Antwerp bible, 1529-1530. New Hollstein 216, a (before the wormholes).  
**Idem (after).** The Beggars. Etching, 10,9x7,9 cm.  
- Fingersoiled; cut just outside the borderline.  
= Cf. Hollstein 143. Rare copy in the same direction, not mentioned in Hollstein. Printed on laid paper (16th/ 17th cent.).  
AND 2 others by/ after the same: Apostle John (H.90) (soiled and w. large repair) and a copy of the same print in reverse (Hollstein 90, copy a).[#] (100-150)
- 6068 - -. St. Sebastian. Engraving, 10,4x7,2 cm., monogrammed in the plate. (1.000-1.500)  
- Cut on the platemark, but with added modern margins of Japanese paper; sl. grey, but otherwise a fine impression.  
= New Hollstein 115b; Filedt Kok B115. First and only state. SEE ILLUSTRATION PLATE LXXV.

- 6069 **Lievens, Jan (1607-1674)**. Bust of a young man in profile, facing right. Etching, 16x14,2 cm., monogrammed "IL" and w. the address of Franc v. Wijn in the plate in lower right corner.[#] (800-1.000)  
- Fine, strong dark impression; trimmed  $\pm 1$  mm. outside the platemark; trifle agetoned; w. a few (tiny) vague stains, i.a. in upper corners.  
= Hollstein 34, the 4th state (of 5). With the collector's mark of Carl Ritter von Zepharovich (Lugt 2675). On 17th century laid paper with foolscap watermark. SEE ILLUSTRATION PLATE LXXVI.
- 6070 - -. Bust of an old bearded man, facing right. Etching, 14,7x11,8 cm., with engr. "IL. fec." and "F. V. Wijn. exc." in the plate.[#] (500-700)  
- Somewhat grey impression, the print appears to have been washed; sl. agetoned; trimmed on/ just within the platemark; paper w. a few thin spots along lower edge.  
= Hollstein 46, 3rd state (of 3). On 17th cent. laid paper with foolscap watermark. SEE ILLUSTRATION PLATE LXXVI.
- 6071 - -. Head of an old man, in profile to the left. Etching, 7,3x6,1 cm.[#] (800-1.000)  
= Hollstein 67, 2nd state of 3. Rare. SEE ILLUSTRATION PLATE LXXVI.
- 6072 **Lievens, Jan (1607-1674) (?)**. Soldier with helmet. Etching, 9,5x7,7 cm. (borderline).[#] (500-700)  
- Sl. soiled; weak printed part, mostly the helmet, trimmed a few mm. outside the platemark.  
= Hollstein 94, (rejected by Dutuit). Perhaps by Willmann. Rijksmuseum attributes this print to an anonymous German artist (RP-P-OB-56.296).
- 6073 **Lievens, Jan (1607-1674) (after)**. Bust of an old man with a large white beard. Etching by s. SAVERY, 18,5x14 cm., monogrammed "I.L." and "S. Saverij Excuit" in upper right corner.[#] (100-150)  
- Left margin trimmed short, just within the image, otherwise just outside.  
= Hollstein Lievens 78, only state (as Lievens); Hollstein Savery 140. Used in: J.P. Schabaelje, *De Grooten Emblemata Sacra* (Amst., 1654). With manuscript annot. in brown ink on verso (the letter "L" in reverse w. a triangle. Not traced in Lugt).
- 6074 **Londerseel, Jan van ( $\pm 1570$ - $\pm 1624$ )**. Landscape with Christ healing the demoniac. Etching after David VINGBOONS, 34,5x48,5 cm., Latin verse at the bottom, with the address of C.J. Visscher. (150-250)  
- Middlefold splitting at lower end; some foxing/ dustsoiling (mainly) in blank margins. = Hollstein 20.
- 6075 **Luiken, Jan (1649-1712)**. Lot of 25 engravings, each  $\pm 43 \times 34$  cm., from *Histoire les plus remarquables de L'ancien et du Nouveau Testament (...)* (Amst., 1732). (100-150)  
- All prints w. marginal defects.  
= No. 3, 5, 7, 8, 10, 13, 14, 15, 17-20, 29, 32, 40, 44, 46, 47, 49, 52, 56, 57, 59, 60, 61. Klaversma/ Hannema 177; Van Eeghen/ Van der Kellen 429.
- 6076 **Lutma the Younger, Johannes (1624-1689)**. Joost van den Vondel, poet. Punch engraving (opere mallei, hammer works), 26,2x20,2 cm., monogrammed and "Opus Mallei per J. Lutma" and "Omni Bus J. Vondelius" in the plate.[#] (100-150)  
- Trifle foxed; tape ghost in upper margin; trimmed a few mm. outside the platemark.  
= Hollstein 8, the second state (of 2).
- 6077 - -. Self-portrait. Portrait of Johannes Lutma the Elder. Two punch engravings (opus mallei, hammer work), 1681, both  $\pm 30 \times 21$  cm.[#] (100-150)  
- First print cut on (lower and upper) margin and just outside the platemark; second print upper and lower margin cut to the platemark; outer margins 5 mm. outside the platemark.  
= Hollstein 4; F.M. 3340a. Both prints from the collection of H.E. ten Cate with his collector's mark (Lugt 533b) on verso.
- 6078 **Maaten, Jacob Jan van der (1820-1879)**. Lot of 9 etchings, various sm. sizes, all but one monogrammed in the plate. - AND 20 others similar, by Jan Willem van BORSELEN and Willem Matthian Jan VAN DIELEN. (100-150)
- 6079 **Manet, Édouard (1832-1883)**. Le Fumeur. *The Smoker*. Etching and drypoint, 24x15 cm., on laid paper. (200-300)  
- Yellowed; partly irregularly browned. = Harris 49, only state.
- 6080 **Manet, Edouard (1832-1883)**. Olympia. Etching and aquatint, 8,8x17,8 cm., broad margins. (500-700)  
- Sl. yellowed. Fine copy.  
= Guérin 39, 6th state, Harris 53, 5th state. As published in E. ZOLA, Ed. Manet. *Étude Biographique et Critique* (Paris, 1867). SEE ILLUSTRATION PLATE LXXVII.



- 6081 **Maris, Jacob (1837-1899)**. De brug. Etching, 8,4x19,9 cm., signed in the plate in lower left corner. **Tholen, Willem Bastiaan (1860-1931)**. Boerenhuisjes bij de vaart, Giethoorn. Drypoint, 20x14 cm., signed "Tholen" in pencil (Knuttel 37). - AND 5 other etchings and lithographs by Barbara van HOUTEN (after Jean-Baptiste-Camille COROT), Willem Bastiaan KNUITTEL (3x) and Willem de ZWART. (100-150)
- 6082 **Martial Potemont, Adolphe (1828-1883)**. Ancien boulevard extérieur de Paris. Etching, 18x26 cm., monogrammed "AMP" in the plate, on wove paper.  
= State before the letterpress title below.  
**Guérard, Henri (1846-1897)**. "Villerville". Engraving, 11x25 cm., signed "H. Guerard" and titled in the plate, on laid paper. - AND 3 etchings (and drypoint) by Charles JACQUE ("L'Abreuvoir"), Leon GAUCHEREL ("Venise") and Léopold FLAMENG. (100-150)
- 6083 **Maten, Jacob Jan van der (1820-1879)**. Knotwilg, door haagwinde beklommen. Etching, 7,6x4,4 cm. (Kramm 2, the 1st state of 2). **Idem**. Wilgen langs een vaart. Etching, 4,4x7,5 cm. (Kramm 5, 5th state of 7). (60-80)
- 6084 **Mellan, Claude (1598-1688)**. Le Cardinal Jules Mazarin. Engraving, 35x23,9 cm., signed in the plate.  
- Cut on the platemark; sl. fingersoiled in the corners.  
= Montaiglon 211. SEE ILLUSTRATION PLATE LXXVI.  
AND 7 other similar portraits by the same of French prelates and statesmen.[#] (300-500)  
= Portraits of the French chancellor Pierre Séguier (1639, Montaiglon 231); François Théodore de Nesmond (IFF 183, ii); Alphonse Delbène, Bishop of Orléans (Montaiglon 181); Omer Talon (Montaiglon 233), Matthieu Molé (Montaiglon 215); Henri-Louis Habert de Montmor (Montaiglon 194) and François de Villemontée (Montaiglon 143).
- 6085 - -. Portrait of king Louis XIV as a boy. Engraving, 35,2x24,3 cm., signed in the plate.  
- Trimmed ±5 mm. outside the platemark; sl. fingersoiled along edges. = Montaiglon 207.  
AND 4 others similar by the same.[#] (200-300)  
= Portraits of Charles I de Créquy, duc de Lesdiguières (Montaiglon 199); Louise Maria Gonzaga, queen of Poland (Montaiglon 252), Anne of Austria, queen of France (Montaiglon 245) and Henriette-Marie de Buade-Frontenac (Montaiglon 247).
- 6086 **Meyeringh, Albert (1645-1714)**. (Italianate landscape with a tower on a hill). Engraving from the series of 27 *Classical landscapes*, 20,5x32 cm., w. engr. "A., Meyeringh Inv. et Fecit" below.  
= Hollstein 1-27, 2nd state (of 3).  
**Wyngaerde, Frans van den (1614-1679)**. Landscape with high cliffs and cottage. Etching after TITIAN, 18x27,5 cm., w. engr. "Tutianus inventor" and "Franciscus vanden Wyngaerde fecit et excudit" below.  
= Hollstein 27, only state.  
AND 7 (mainly) landscape engravings by 18th-19th cent. Dutch artists, i.a. Franciscus MILATZ, Cornelis SPRINGER, Joseph HARTOGENSIS and Hermanus FOCK. (150-250)
- 6087 **Miel, Jan (1599-1663)**. Fluteplayer. Etching, 14x20,5 cm., "Jan Miel fecit et inv." in the plate.  
- Small hole in upper corner, just touching the borderline. Verso foxed and traces of former passepartout. (50-70)  
= With collector's mark "KM" on verso (Karl Jacob Mayer, Lugt 5100?).
- 6088 **[Militaria]. "Betoogent plan aangaande de zeeslag Voorgevallen op den 5 Augustus 1781, tusschen de Engelsche Vloot gecommandeert door den Vice-Admiraal Parker, en het Hollandsch Escader onder den Schout by Nacht Zoutman (...)"** Engr. battle-plan after J. PINELLI, w. letterpress text in French and Dutch in cartouche, 44,6x45 cm., Amst., J.F. Rosart & Comp., 1781. (40-60)  
= F.M. 4423. The famous battle of the Dogger Bank.
- 6089 **Millet, Jean François (1814-1875)**. La grande bergère. Etching, 1862, 32x23,6 cm., signed "J.F. Millet" in the plate, on thin laid paper. (250-350)  
- Browned/ foxed; tiny pinhole in centre; a few sm. tears in left border line. = Delteil 18.
- 6090 **[Months of the year]. Wit Jansz., I. de (1744-1809)**. "De twaalf maanden". Complete set of 13 engrs. to the months after J. CATS (incl. title-p. after J.P. VISSER-BENDER), each 13x18 cm. (image), 20x23 cm. (plate), dated 1805-1807 in the plates, all tipped onto mount. (80-100)  
- Three plates trifle foxed in margins. Fine set.

- 6091 **Morin, Jean (1600-1650)**. Portrait of Marguerite Lemon. (Stipple)engraving and etching after Anthony van DYCK, 29,1x23,5 cm. (image), 31x25 cm. (platemark).[#] (100-150)  
- Trimmed  $\pm 0,5$  mm. outside the platemark; 17th cent. laid paper w. partial watermark (two crossed "C"s or moons within a wreath); sl. trace of a central fold.  
= Very fine impression of this portrait of Van Dyck's mistress. Dumesnil 62; Hornibrook 27, 2nd state of 5 (= 3rd state).
- 6092 **Morisot, Berthe (1841-1895)**. Le Canard. Drypoint, 13,7x9,9 cm., 1889.  
= Printed from the cancelled plate with the two points.  
AND 1 other by Jean-François RAFFAELLI. (60-80)
- 6093 **Mousyn, Michiel (1630-?)**. "Terra". Etching after Cornelis HOLSTEIJN within dec. borders w. cherubs and birds, prob. from a series of *Four elements*, 15,4x22 cm., "C. Holsteijn inventor" and "3" in the plate, publ. J. Ottens for F. de Wit and C. de Jonge.  
= Cf. Hollstein 30-33: The four elements, with considerably larger measurements.  
AND 1 other similar by the same (without title). (60-80)
- 6094 **Muller, Harmen Jansz.( $\pm 1538-1617$ )**. Blessed are the Meek. Blessed are the Merciful. Two engravings from the series *The Eight Beatitudes* after Maarten VAN HEEMSKERCK, both 20,6x24,2 cm., "M. Heemskerck In" and "HJM fe." engr. in the image, caption engr. below the image.  
= New Hollstein 38 and 41, 3rd state of 3. Used in Theatrum Biblicum, publ. by Claes Jansz. Visscher.  
AND 12 others similar, prob. all from printbibles (publ. by Visscher or G. de Jode), i.a. by Johannes WIERIX, Hans COLLAERT, Aegidius SADELER. - AND 11 other bible prints, by Johannes DE VISSCHER (5xd from a German bible) and by Abraham DE BRUYN (6x) (500-700)
- 6095 **Nijmegen, Gerard van (1735-1808)**. (Landscape with shepherd in a storm). Drawing, black chalk, 18,2x14,2 cm., signed "G van Nymege inv. 1790". (600-800)  
= Design for the title print for one of the series of 6 landscape etchings, marked "a", cf. the copy in the Rijksmuseum (RP-P-1938-1901). Sold at Paul Brandt, Amsterdam, circa 1978 and with the collector's mark of A.M. (Ton) van den Broek (1932-1995) on verso.
- 6096 **Nittis, Giuseppe de (1846-1884)**. Femme nue à mi corps. Etching, 16x26 cm., w. blindst. "Libreria Prano Reggio" in outer lower right blank corner. (100-150)  
- Yellowed/ sl. foxed; some imperfections in blank margins.
- 6097 - -. Vue de Londres. Drypoint, 14,2x22 cm., w. blindst. "Libreria Prano Reggio" in outer lower right blank corner. (200-300)
- 6098 **Nooms, Reinier (called Zeeman) ( $\pm 1623-1667$ )**. Bay with two large Dutch sailing-vessels. Etching, 13x20 cm. (borderline, incl. the signature), "R. Zeeman" and "a2" in the plate. (80-100)  
- Closed (partly browned) tear (3-4 cm.) in upper right corner and w. a few brown/ rust spots.  
= Hollstein 97, the 2nd and final state, the letter "a" added. From the series *Various Seaports* (Hollstein 96-103).
- 6099 - -. Inland waterways. Series of 4 (of 8) etchings, all printed in red, all 20x12,5 cm., together in one frame. (100-150)  
- All etchings trimmed to the borders (2 etchings trimmed at approx. 4 mm. outside the lower border).  
= Hollstein 105, 106, 108 and 110, all 2nd state (of 2).
- 6100 **[Ornaments]. Lot of 8 engravings/ etchings, i.a. by C. COCHIN (after Jean Bernard TORO), N. ROBERT and J.C. LA FOSSE, all printed in red, publ. by Aubeut, Paris, 2nd half 19th cent.[#]** (50-70)  
= Nineteenth century impressions of 18th century ornament prints.
- 6101 **Os, Pieter Gerardus van (1776-1839)**. (Grazing cow). Etching, 15,2x20,5 cm., "P.G. Van Os inv. et fecit" engr. below. **Potter, Paulus (1625-1654) (after)**. The plough horses. The worn-out horse (La Mazette). Two engravings from the *Series of (5) horses*, both 13,8x21,2 cm., w. numb. "5" en "9" engr. below (cf. Hollstein 12 and 13, probably copies of the series by Joseph DE CLAUSSIN). - AND 5 other engravings of animals, i.a. by Marcus DE BYE after Paulus POTTER or by Simon DE Vliegier (2 engravings from the series of *Various animals*. Both laid down on modern paper and cut on/ just within the border line. Hollstein 17 and 18). (100-150)
- 6102 - -. (Oxen, sheep and donkeys). Eight etchings, 1x after Nicolaes BERCHEM, various sizes, 1x "P.G. Van Os fec. Ao. 1798" and 1x "P.G. van Os f: et Excud. 1812" engr. in the image, on laid paper. - AND 1 etching by the same of the Karnemelksloot in Naarden. (120-150)

- 6103 **Ostade, Adriaen van (1610-1685)**. Man and woman conversing in front of an inn. Etching and drypoint,  $\pm 1671$ , 9,7x7,9 cm., w. "Av. O" engr. below the image, (60-80)  
- Grey, sl. weak impression; sl. browned along edges. = New Hollstein 47, 3rd state (possibly 2nd?) (of 5).
- 6104 - -. Peasant leaning on his doorway. Etching and drypoint,  $\pm 1653$ , 10,2x8,7 cm., signed "Av. Ostade" in the image.  
- Fine. = New Hollstein 40, 4th and final state. On laid paper.  
**Teniers II, David. (1610-1690) (after)**. Four peasants in interior. Etching and engraving, 7,1x10,6 cm., "D.T. in. et ecud. cum privelegio" in the plate. (60-80)  
- Trimmed 0,5 cm. outside the platemark. = On 17th cent. laid paper. Hollstein 28.
- 6105 - -. The peasant settling his debt. Etching,  $\pm 1646$ , 10,2x8,5 cm., monogrammed in the plate.  
= Hollstein 42, probably the 11th state (of 14). Eighteenth century impression.  
ADDED: an engraved view of the Nieuwe Kerk in the Hague by J.C PHILIPS. (70-90)
- 6106 **Panderen, Egbert van (1581- $\pm 1637$ )**. Juno. Engraving after Bartholomeus SPRANGER, 19,5x22,5 cm. (image incl. caption).[#] (400-600)  
- Sl. agetoned; upper and lower margin trimmed on/ within the platemark (?); outer margins trimmed a few mm. outside the platemark.  
= From a series depicting the three goddesses Pallas, Venus and Juno. Hollstein 48, very rare unrecorded 3rd state, with the copper plate (and image) trimmed and without the number. On 17th century laid paper. SEE ILLUSTRATION PLATE LXXV.
- 6107 **Panneels, Willem (1600-after 1632)**. St. Agnes. Etching after Peter Paul RUBENS, 10x7,5 cm., w. "P.P. Rubeni in" and "G. Panneels fecit" engr. in the image.  
- Vague oblique fold; lower left corner sl. frayed; trimmed just outside the border line.  
= Hollstein 17, 2nd state (of 2). With the collector's signature of François Lousbergs (Lugt 1694) and the collector's mark of Albert van Look (Lugt 3751) on verso.  
AND 1 other by the same, after the same: The death of Cleopatra (Hollstein 30, 2nd state (of 2)). (100-150)
- 6108 **Passe I, Crispijn de (1564-1637)**. Virginia. Engraving, 26x18,5 cm. (platemark).  
- A few sm. brown spots; collector's mark sl. shining through.  
= Part of a series of *Speculum Illustum Foeminarum*. Hollstein 362. Rare. With the collector's mark of Julius Grober (1875-1971) (Lugt 5741) on verso.  
AND 5 others by the same, i.a. Rest on the Flight to Egypt and 3 Apostles. (150-250)
- 6109 **Pencz, Georg ( $\pm 1500$ -1550)**. Musica. Engraving, 7,3x4,8 cm., monogrammed in the plate.  
- Sl. soiled; cut on/ just within the image and corners cut round. = Hollstein 86.  
AND 1 other by Hans BOL, The devils sows tares among the wheat (circular engraving. Hollstein 11. Portion of lower part cut off).[#] (50-70)
- 6110 **Perelle, Gabriël (1604-1677)**. (Arcadian coastal views). Two etchings from the same series(?), both 7,5x16,7 cm., "Inventé et gravé par Perelle" and "49" or "54" engr. below.  
- Paper sl. worn/ soiled. = Most likely Le Blanc (Grabriel Perelle) 127-132.  
AND 5 others similar by the same (and family?), incl. one in sanguine and one circular etching. (80-100)
- 6111 - -. (Italianate landscapes). Lot of 5 engravings and etchings after Jan ASSELIJN, all 19x25 cm., all w. engr. caption, signature and the address of P. Ferdinand in lower margin. (80-100)  
- Occas. sl. yellowed; tipped onto paper mount.  
= Le Blanc 8-13 (Ruines de Rome) and 1x Le Blanc 20-25 (Six paysages ornés de ruines).
- 6112 - -. (Landscapes with many people in the foreground and a town and mountains in the background). Two engravings, both  $\pm 14$ ,3x17 cm., "fait par Perelle" and "68" or "70" engr. below.  
= Probably part of the same series, untraced in Le Blanc.  
**Perelle, Adam (1640-1695)**. (Crowded coastal views with ruins and watch towers). (Crowded coastal views with ruins and watch towers). Two etchings, each  $\pm 7$ x15 cm., "Perelle in. et fecit." and "A Paris chez P. Drevet rue St. Jacques a l'Annonciation" in the plate below. - AND 5 others similar by the same or Adam PERELLE, showing travellers and/ or Italianate landscapes. (70-90)

- 6113 **Perelle, Gabriel (1604-1677)**. "Receuille [sic] des plus belles Veues des Maisons Royale de France". Engr. title and 115 (of ?) engravings, Paris, De Poilly, n.d. (±1660), bound in 19th cent. gilt hcalf, obl. folio (2.000-3.000)  
 - Prob. incomplete and/ or composed from several diff. series/ editions; the engravings (incl. title) partly smaller sized and mounted/ tipped onto album lvs.; one view lacks large portion w. loss of image; agetoned and fingersoiled; first views creased/ folded. Sold w.a.f.  
 = Cf. Millard 136; cf. Fowler 245.
- 6114 **Perelle, Gabriël (1604-1677) and family**. (Arcadian landscapes). Three etchings, all 13,2x20,8 cm., "Perelle fec." and "55", "56" or "57" engr. below.  
 - Numb. 55 and 57 w. light blue (water)stain in lower right corner; all cut on/ just outside plate mark.  
 = Probably part of the same series, not in Le Blanc.  
 AND 3 others similar by the same or Adam PERELLE, i.a. "Mars" (etching, "Mars", Mariette excud" and "3" engr. below). (70-90)
- 6115 **Pissarro, Camille (1830-1903)**. Vachère au bord de l'eau. Etching, 19,5x12,8 cm., from *Gazette des Beaux-Arts*, 1904. (150-250)  
 - Sl. yellowed. = Delteil 93, 8th and final state.
- 6116 **Ploos van Amstel, Cornelis (1726-1798)**. Het oordeel van Salomo. Printdrawing by Cornelis BROUWER after Lucas VAN LEYDEN, printed in brown, 27x21,4 cm.  
 - Trimmed to the borderline as usual.  
 = LNP 34, 6th and final state; Van H. 73. With the Ploos stamp on verso.  
**Idem**. Zittend hondje. Two copies of the same printdrawing by Cornelis BROUWER after Frans VAN MIERIS (1x a proof), each 7,5x9 cm., signed and dated "1777" in pencil on verso. (50-70)  
 = LNP 28, 1st state (of 2). Both with the Ploos stamp on verso.
- 6117 - -. Vrouw op muilezel. Printdrawing by Johannes KÖRNLEIN after Nicolaas BERGHEM, 1769, 14,8x22,9 cm., "Berghem f. 1654" in the plate.  
 - Partially laid down on paper mount.  
 = LNP 15, 5th and final state; Van H. 8. With the Ploos stamp on verso.  
 AND 2 others similar: Man met paard bij wasvrouw (by the same after Philips WOUWERMAN. LNP 20) and Kudde geiten (by Cornelis BROUWER after Simon VAN DER DOES. LNP 39). (80-100)
- 6118 **Pontius, Paulus (1603-1658)**. Gaspar Guzmán, Count-Duke of Olivarez. Engraving after Peter Paul RUBENS and Diego VELAZQUEZ, 61,2x44,1 cm.[#] (300-500)  
 = Splendid portrait engraving. Hollstein 82, 1st state of 2. SEE ILLUSTRATION PLATE LXXVII.
- 6119 - -. Isabella Clara Eugenia, Infante of Spain. Engraved portrait after P.P. RUBENS, 58x43 cm. (image).[#] (100-150)  
 - Trimmed on the platemark. = Hollstein 91. Fine portrait.
- 6120 **[Portraits]. Anonymous (late 17th/ early 18th cent.)**. "Maria Medici. F. MDIXXXVII." Woodcut portrait en profile, 24,5x13,5 cm., titled in letterpress captions below. (100-150)
- 6121 **[Portraits]. Baillie, William (1723-1810)**. "William Prince of Orange father of King William the Third". Engraving, 27,7x25 cm., signed "Capt.n Baillie" and w. 2-line English caption in the plate below. (60-80)  
 - Vague stain in upper right corner.  
 = With the collector's mark of Albert van Loock on verso (Lugt 3751).
- 6122 **[Portraits]. Blooteling, Abraham (1640-1690)**. Constantijn Huygens. Mezzotint after B. VAILLANDT, 34,7x25,6 cm.[#] (150-250)  
 - Trimmed ±3 mm. outside the platemark. = Hollstein 170, 2nd state of 2.
- 6123 **[Portraits]. Cock, Hieronymus (±1510-1570) and Galle, Theodor (±1571-1633) (publ.)**. "Huberto ab Eyck. Ioannis Fratri; Pictori." "Ioannes ab Eyck Pictor." Two anonymous engravings from the series *Pictorum Aliquot Celebrium Germaniae Inferioris Effigies*, 1572/ 1595, each ±21x12 cm., engr. Latin captions by Lampsonius below, engr. no. "1" and "2" in upper right corner. (60-80)  
 - Both doubled and cut on/ just outside the border line.  
 = "Ioannes" (publ. by Cock): Hollstein 2, 2nd state (of 5). "Huberto" (publ. by Galle): cf. Hollstein 1, 5th state (of 5). Possibly engravings after Johannes WIERIX.



- 6124 **[Portraits]. Custos (D. de Coster) (±1550-1612).** (Portrait of the austrian general Johannes Fernberger). Engraving, 42,2x29 cm.  
 = Leaf from J. SCHRENK VON NOTZING, *Der Allerdurchleuchtigsten und Großmächtigen Kayser, Durchleuchtigsten und Großmächtigsten Königen und Ertzherzogen, Fürsten (...)* (Innsbruck, 1603). Verso letterpress text within woodcut border. New Hollstein 1396, 1st state of 2.  
 AND 3 others from the same work: Daniel Ranzovius (Rantzau); Francisco Verdugo (last Spanish stadtholder of Friesland, Groningen, Drenthe and Overijssel) and Federico da Montefeltro (condottiere and bibliophile). (60-80)
- 6125 **[Portraits]. Delff, Willem Jacobsz. (1580-1638).** Frederik Hendrik, Prince of Nassau-Orange. Engraving after Michiel VAN MIERVELD, 1634, 42x29,5 cm., engr. captions below.  
 - Sl. foxed; verso traces of former passepartout. = Hollstein 62, third and final state. (100-150)
- 6126 **[Portraits]. Dyck, Antoon van (1599-1641).** (Portrait of Lucas Vorsterman I). Etching and engraving from the series *Icones principum virorum doctorum*, 24,2x15,2 cm. (incl. caption), engr. caption and "Ant. van Dyck fecit aqua forti" below the image, on laid paper w. part of a foolscap watermark. (120-150)  
 - Thread margins; tipped onto paper mount.  
 = Hollstein 12, 7th state (of 7). On the portrait of Vorsterman (who himself had a large part in the production of the *Icones*), see: C. Depauw and G. Luyten a.o., Anthony van Dyck as a printmaker (1999), p.147ff: "Many of the engravers whose work is represented in the *iconography* supplied their own portraits, but Vorsterman had the honour of being immortalised in an etching by Van Dyck himself".
- 6127 **[Portraits]. Gole, Jacob (±1660-1737).** "Louis XIII Roy de France et de Navarre". Mezzotint, 25x18,5 cm.[#] (80-100)  
 - Trimmed to the image. Professionally backed with very thin Japanese paper, strengthening the edges.  
 = Scarce portrait. Hollstein 86a. After the painted portrait by Claude Lefèvre.
- 6128 **[Portraits]. Goltzius, Hendrick (1558-1617).** Hans Bol. Engr. oval portrait surrounded by richly decorated border, 26,2x17,9 cm., monogrammed "HG" in lower left corner, 6-line caption below the image, incl. dedication to Frans Boels.[#] (300-500)  
 - Trimmed just outside the borderline; with extended margins; fine impression.  
 = New Hollstein 209, 1st state of 2, before the address of Hondius. With the collector's marks of baron H.A. von Derschau (1755-1810) (Lugt 2510); Kupferstichkabinett Berlin (Lugt 1606 and their duplicate stamp 2482) and E. Fabricius (deceased in 1920, Lugt 847a and 919ter).
- 6129 **[Portraits]. Hondius, Hendrick (1573-1650).** (Hubert van Eyck). Engraving, 20,6x12 cm.  
 = From the series *Pictorum Aliquot Celebrium Praecipuae Germaniae Inferioris Effigies*. Hollstein 82, state before teh monogram.  
 AND 9 others from the same series, i.a. Bernard van Orley, Cornelis Ketel, Hans Vredeman de Vries (w. wide margins), Bartolomeus Spranger. - AND 15 other engr. portraits of mostly Dutch artists, mostly 17th cent., i.a. by Esme DE BOULONNOIS (i.a. Maarten de Vos, Abraham Bloemaert). (100-150)
- 6130 **[Portraits]. Hondius, Willem (1573-1610).** Willem Hondius. Engraving after Anthony VAN DYCK, 24,5x17 cm., w. the address of Martinus vanden Enden.[#] (50-70)  
 - Cut on the platemark.  
 = Hollstein 66, 3rd state of 7. With the collector's mark of Vicomte Bernard du Bus de Gisignies (1808-1874) (Lugt 732) and a manuscript collectors mark, identified by Lugt as Desneue de la Noue (deceased before 1657) (cf. Lugt 3014 to 3016), the roman numbers "CXXI (crossed out section)" and a monogram (this monogram is found on other engraved portraits after Van Dyck).
- 6131 **[Portraits]. Hooghe, Romeyn de (1645-1708).** "Julianus Apostata. Imp: Romanus". Etching, 26x15 cm.  
 = From G. ARNOLD, *Historie der Kerken en Ketteren* (Amst., 1701).  
**Vaillant, Andries (1655-1693).** (Roman emperor Titus Flavius Vespasius). Engraving, 21,3x15,8 cm. (tipped onto a foxed mount). - AND 7 others, i.a. an engraved portrait of SOCRATES by Paulus Pontius after Peter Paul RUBENS (wormholed).[#] (60-80)
- 6132 **[Portraits]. Houbraken, Jacob (1698-1780).** (Portrait of the engraver and draughtsman Jacob Houbraken). Engraving after Hendrik POTHOVEN, 18,2x13 cm., signed "J. Houbraken sculpsit 1770". - WITH a proof of the same engraving before letters.  
 - Both cut just outside the platemark. = Although not a selfportrait as such, Houbraken engraved his own portrait.

- Idem.** (Portrait of the artist Cornelis Troost). Engraving after Cornelis TROOST, 37,4x26,7 cm. (platemark), w. the address of P. Fouquet. **Idem.** (Portrait of the artist Frans van Mieris the Younger). Engraving after Frans van MIERIS, 34,5x23,8 cm. (platemark).[#] (80-100)  
- Sl. foxed in margins.
- 6133 **[Portraits]. Jode II, Pieter de (1601-1667).** Henry Liberti of Groningen, organist in Antwerp. Engraved portrait after Antoon VAN DYCK, 27x20 cm., "Henricus Liberti. Groeningensis cathed. ecclesiae Antverp. organista." engr. below.  
- Lacks tiny blank portions of outer corners. = Hollstein 117, 2nd state (of 2).  
**Smith, John (1652-1742).** (Portrait of Anne Kynnesman). Mezzotint portrait after Godfried SCHALCKEN, 34,4x25,7 cm., engr. 4-line Latin caption below (trimmed just outside the platemark). (60-80)
- 6134 **[Portraits]. Leoni, Ottavio (1578-1630).** Lot of 14 portraits of i.a. painters and sculptors, all engravings, 1620-1625, 14x9 cm., partly w. engr. captions in the image. (150-250)  
- Partly later impressions and laid down on mount.  
- I.a. of Antonio Tempesta (Bartsch 38, the first state (of 2); Giovanni Baglione (B. 14), Giovanni Barbieri (B. 18), Giovanni Bernini (B. 19).
- 6135 **[Portraits]. Liefvrick I, Hans (1614-1573).** (Portrait of John Frederick I of Saxony). Handcol. woodcut, 38x29,5 cm., w. "Abconterfectung des Christlichen Fürsten Johans Friderichen Hertzog zu Sachssen" in the block. (200-300)  
- Fine. = Rare. Not in New Hollstein. SEE ILLUSTRATION PLATE LXXVIII.
- 6136 **[Portraits]. Nanteuil, Robert (1623-1678).** Cardinal Mazarin. Engraving, 33,1x25,5 cm.[#] (300-500)  
= Petitjean/ Wickert 155, 3rd and final state. SEE ILLUSTRATION PLATE LXXVII.  
- Cut ±1 cm. outside the platemark; sm. paper or printing flaw in left margin, outside the image. Fine impression.
- 6137 **[Portraits]. - -. Charles Paris d'Orléans, Duke of Longueville, count of Dunois etc.** Engraving after Louis FERDINAND, 32x24,5 cm., 1660.  
- Sm. hole from corrosive ink (?) in lower right corner; cut to the image. = Petitjean/ Wickert 64.  
**Idem. Louis II de Bourbon, Prince of Condé.** Engraving, 35,3x27 cm., 1662.  
- Sl. offsetting in margins; sm. closed tear in upper margin, just within the image; on thick laid paper, probably a (sl.) later impression, but with ample margins.  
= Prince of Condé, one of France's foremost military brains, was the uncle of Charles Paris d'Orleans. Charles died at Tolhuis, Netherlands in 1672, shot by Frisian prisoners of war and the Prince of Condé was heavily wounded during the same incident. Petitjean/ Wickert 58, 2nd or 3rd state of 3.  
**Idem. Louis de Bourbon-Vendôme, duc de Mercoeur.** Engraving, 28x20 cm. (leaf), 1649.  
- Cut on/ just outside the platemark; sl. soiled in the lower corners.  
- Petitjean/ Wickert 169, 1st state of 2. With the collector's marks of Alfred Morrison (1821-1897) (Lugt 151) and the comte Octave de Behague (1828-1879) (Lugt 2004).  
**Idem. Bernard de Nogaret de La Valette d'Épernon, duc de Épernon.** Engraving, 32x24,8 cm., 1650.  
- Trimmed on the platemark. = Petitjean/ Wickert 69, 2nd state of 3.  
AND 1 other by the same: Jean Baptist Budes, Comte de Guebriant. Marechal de France (PW 82, 1st state of 2. Dam. spot in the face, next to his birth mark).[#] (200-300)
- 6138 **[Portraits]. - -. Christina, queen of Sweden.** Engraving after Sebastien BOURDON, 25,7x19,5 cm., 1654.  
- Trimmed on the platemark. = Petitjean/ Wickert 212, 3rd state of 3.  
**Idem. Marie Louise Gonzaga, queen of Poland and Sweden.** Engraving after JUSTE, 21,1x15,7 cm., 1653.  
- Cut on/ just outside the platemark. = Petitjean/ Wickert 195, 2nd state of 3.  
**Idem. Anne d'Autriche, queen of France.** Engraving after MIGNARD, 32x24,3 cm., 1660.[#] (150-250)  
- Corners w. sm. chips. = Petitjean/ Wickert 4, 5th and final state.
- 6139 **[Portraits]. - -. George de Scudery.** Engraving, 25,5x19,2 cm.  
- Sl. foxed in upper part. = Petitjean/ Wickert 206, 1st state of 4.  
**Idem. Pierre Seguier, marquis de Saint-Brisson.** Engraving, 26,3x18,6 cm., 1659.  
- Cut to image. = Petitjean/ Wickert 201, 2nd state of 2.  
AND 6 others by the same, mostly small(er) portraits, i.a. of Michel de Marolles (PW 152, 1st state), Pierre Dupuy (PW 65, only state and PW 66 (mirrored and smaller size), 1st state) and Pierre de Maridat (PW 150, only state).[#] (200-300)

- 6140 **[Portraits]**. - -. Jacques Amelot, marquess of Mauregard. Engraving, 31,5x24 cm.  
= Petitjean & Wickert 1, 1st state of 3.  
AND 6 others by the same: Gilles Blondeau (PW 19, only state); Gilles Boileau (PW 22, 2nd state. With manuscript caption); Denis Marin de la Châtaigneraye, Secretary to the King (PW 151, 1st state of 2); François Guenault (PW 83); Andreas le Fevre D'Ormesson (PW 189, 3rd state of 3) and Guy Chamillard (PW 42, 5th state of 6).[#] (250-350)
- 6141 **[Portraits]**. - -. Jean-Baptiste van Steenberghen. Engraving after François DUCHATEL, 32x24,2 cm., 1668.  
= Petitjean & Wickert 211, 2nd state of 4.  
AND 6 others by the same, all French magistrates and a prelate, i.a. the french chancellor Pierre Seguier (PW 208, 1st or 2nd state of 4, cut to the image); Pierre Poncet (PW 197, 3rd state of 4); Claude Reynauldin (PW 198, 1st state of 4. Sm. closed tear in upper part); Henri de Guenegaud (PW 84 , 1st state of 2); Michel le Masle (PW 106, 1st state of 4).[#] (300-500)
- 6142 **[Portraits]**. - -. Madame Bouthillier (Marie de Bragelogne). Engraving, 35x26,8 cm., 1666.  
- Cut on the borderline. = Petitjean/ Wickert 38, 2nd state of 4.  
AND 6 others similar by the same: Claude Regnauldin (PW 198, 1st state?); Jacques Amelot (PW 1, 3rd state of 3); Jean-Antoine de Mesmes (PW 172, 1st state?); Pomponne II de Bellièvre (PW 128, 1st state of 2); Victor Bouthillier (PW 35, 2nd state of 3, w. waterstain); Michel IV Le Tellier (PW 108, 2nd state of 2, chip in upper left corner. Prime minister).[#] (300-500)
- 6143 **[Portraits]**. - -. (Noblesse de Robe). Lot of 8 engraved portraits, from 30x18,8 to 35x26,4 cm.  
[#] (500-700)  
- One (Pomponne) lower ight corner lacking sm. portion); one print (Lamoignon) w. sm. closed tear near left lower corner; all but one prints trimmed to the image.  
= All portraits of members of the Noblesse de Robe (Nobles of the Robe). Portraits of Jean Antoine de Mesmes (2x, 1655 and 1661, Petitjean/ Wickert 172, 2nd and 3rd state of 7) Nicolas Potier de Novion (PW187, 2nd state of 3); François-Theodore de Nesmond (PW 181, only state. Ample margins); Pomponne II de Bellièvre (PW 15, 2nd state of 2); Louis de Bailleul (PW 8, 1st state of 7); Jacques le Coigneux (PW 105); Guillaume de Lamoignon (PW 97, 1st or 2nd state).
- 6144 **[Portraits]**. - -. (Portrait of Antonio Barberini). Engraving, 31,7x24,5 cm., signed in the plate.  
- A few sm. paper remnants on verso; sl. dustsoiled; cut on the platemark.  
= Petitjean/ Wickert 9, 1st state of 3. From the Arenberg collection with their mark on verso (Lugt 567).  
**Idem.** (Portrait of Antonio Barberini). Engraving, 32,3x25,4 cm., signed in the plate and "1664".[#] (70-90)  
- Trimmed on the borderline.  
= Petitjean/ Wickert 11, 2nd state of 2. Antonio Barberini (1607-1671) was an Italian cardinal from the influential Barberini family, art mecenas (i.a. of Bernini) and cousin of pope Urban VIII. After the death of his uncle, he was of accused of corruption by the next pope. He and his family fled to France. Later under the protection of chancellor Mazarin (and the French crown) the accusations were dropped. He was made bishop of Poitiers and archbishop of Reims.
- 6145 **[Portraits]**. - -. (Portrait of Louis-François de la Baume de Suze, bishop of Viviers). Engraving, 32,7x24,2 cm., signed "R. Nanteuil ad vivum faciebat" and "1656" in the plate.  
- Trimmed outside the platemark; sl. agetoned. = Petitjean/ Wickert 213, first state (?) of 4.  
AND 12 other portraits by the same of French prelates: François de Nesmond, bishop of Bayeux (PW 182, 2nd state of 4); Louis Doni d'Attichy, bishop of Autun (PW 61, only state); Michael Le Masle, Prior des Roches and personal secretary of cardinal Richelieu (PW 106, 1st state of 4); Victor (le) Bouthillier, archbishop of Tours (PW 35, 2nd state. With manuscript collector's entry of "Claude Augustin Mariette 1690 excudit", Lugt 1786); Ferdinand de Neuville de Villeroy, bishop of Chartres (PW 183, later state); François Bosquet, bishop of Montpellier (PW 24, 2nd state of 2); Marc Bochart, abbot of Champigny and canon of Paris (P&W 21, 1st state of 2); François Blanchard, abbot of Saint-Genevieve and superior of the orders of canons in France (PW 18, 2nd state. From the collection of Friedrich August II of Saxony with his mark (Lugt 971 on recto); César d'Estrées, duke-bishop of Laon and cardinal (PW 70, only state); François Servien, bishop of Bayeux (PW 209, 4th and final state) and 2 different portraits of Pierre-Arnaud du Cambout de Coislín, bishop of Orleans and later cardinal (PW 48, 1st state of 3 and PW 49, 1st state of 2. Ample margins).[#] (500-700)

- 6146 **[Portraits]. Passe the Younger, Crispijn (van) de (1594-1670).** (Portrait of remonstrant preacher Carolus Niellus). Engraving after T. KEYSER, 30x20 cm., ±1652 (tiny tear in left margin). **Muller, Jan Harmensz. (1571-1628).** (Portrait of Everard van Reyd). Engraving, 20,7x14 cm., 1602. (somewhat foxed and tipped onto mount). - AND ±25 others, almost all engravings/ etchings, mainly of Dutch artists, theologians, public figures etc., 17th-18th century.  
- Mostly tipped onto mount, occas. w. glue visible on recto.  
= Portraits of i.a. Johannes BECIUS (by D. van HOOGSTRATEN), Theodoor SCHREVELIUS (by J. SUYDERHOEF), Johannes POLYANDER (by W. DELFF), Philips MARNIX VAN SANT-ALDEGONDE, Nicolaas BULLIUS (by J. MATHAM), Cornelius SCHONAEUS (by H. MULLER) and Comte de BUFFON (by J. HOUBRAKEN). (100-150)
- 6147 **[Portraits]. Ploos van Amstel, Cornelis (1726-1798).** Mansportret. Printdrawing by J. KÖRNLEIN after C. VISSCHER, 29,6x24 cm., with the Ploos stamp on verso and "J.C. Visscher del 1651. Ploos van Amstel J.C. Fecit 1771".  
- Trimmed to the borderline and on the original mount.  
= LNP 19 (hoofdprent), the 3rd state (of 3); Van H. 174.  
AND 2 other printdrawings, i.a. by the same (kinderkopje (LNP, proef 18)).[#] (70-90)
- 6148 **[Portraits]. - -. Portret van Maria Tesselschade.** Printdrawing by Johannes KÖRNLEIN after Hendrick GOLTZIUS, 26x20,7 cm., with the Ploos stamp and signed "Ploos van Amstel J.C. fecit 1770" in pencil.[#] (80-100)  
- Cut on the borderline.  
= With the collector's mark of Ottokar Maschka (Lugt 1903/ 1904) on verso and with annotations in German and a monogram (?). LNP 18.
- 6149 **[Portraits]. Pontius, Paulus (1603-1658).** Portrait of the artist Raphael de Urbino. Engraving after RAPHAEL, 24,2x17,3 cm. (incl. captions), w. the address of Pontius.[#] (60-80)  
- Trimmed on the platemark; fine impression. = New Hollstein 494, 1st state.
- 6150 **[Portraits]. Sadeler I, Johannes (±1550-±1628) and II (1584-1632), Raphael.** Bavaria Sancta. Lot of 27 (of 60) engravings from the series, 19,5x15 cm. (borderline), 1615/ 1627. (150-250)  
= From the Latin and German language edition. I.a. Mary of Brabant, Heinrich of Riedenburg, Hartmannus, Gamelbertus, Gebehardus, Richilde.
- 6151 **[Portraits]. Sadeler, Aegidius (±1570-1629).** (Portrait of Melchior Klesl, bishop of Vienna and Habsburg statesman). Engraving, 34x24,3 cm., 1615.  
- Fine impression, cut ±1 mm outside the image; sm. wornhole in left edge, affecting the image.  
= Klesl later became cardinal and was an important advocate for interreligious peace in the Thirty Year's War.  
AND 1 other by the same: portrait of Elias Schmidgrabmer (Hollstein 324, 2nd state of 2. Trimmed on/ just within the borderline).[#] (70-90)
- 6152 **[Portraits]. Schalken, Godfried (1643-1706).** Portrait of Gerard Dou. Etching, 15,5x11,8 cm.  
- Formerly tipped on, two sm. stains on left edge on verso. = Hollstein 4.  
**Blooteling, Abraham (1640-1690).** (Portrait of the artist Frans van Mieris). Mezzotint after Frans VAN MIERIS, 20,3x14 cm. - AND 1 other small engraved portrait of Karel van Mander by Jan VAN DE VELDE II.[#] (100-150)
- 6153 **[Portraits]. Schmidt, Georg Friedrich (1712-1775).** "Pierre Mignard. Ecuyer, Premier Peintre du Roy, Directeur & Chancelier en son Académie de Peinture & de Sculpture". Engraving after Hyacinthe RIGAUD, 50x36 cm., 1744.\*  
- Sl. duststained/ soiled in margins.  
**Cars, Laurent (1699-1771).** (Portrait of the sculptor Michel Anguier). Engraving after G. REVEL, cm. **Dupuis, Charles ().** "Nicolas Coustou. (...) sculpteur ordinaire du Roy, recteur en son Academie Royale". Engraving after LE GROS, 40x29 cm. (platemark), 34,2x23,5 cm.  
- Later impression on wove paper.  
AND 1 other engraved portrait of the artist Simon Voûet by Jacques LUBIN.[#] (200-300)
- 6154 **[Portraits]. Smith, John (1652-1742).** "Guglielmus Stukeley M.D." Mezzotint portrait after Gottfried KNELLER, 1721, 35x24,7 cm., engr. captions below (mounted). - AND a lithographed portrait of "Jan van den Velden. Vice-Admiraal" (mounted). (40-50)



- 6155 **[Portraits]. - -**. Portrait of the artist George Kneller. Mezzotint, 36x26,3 cm.[#] (200-300)  
- Formerly tipped on, w. paper remnants on verso.
- 6156 **[Portraits]. Velijn, Philippus (1787-1836)**. Alexander von Humboldt. Stipple-engr. portrait after Friedrich G. WEITSCH, 12,7x8,5 cm. (incl. caption), 1808. - AND  $\pm 20$  other portraits of German prominents, 17th-19th cent., various techniques and sizes.[#] (70-90)
- 6157 **[Portraits]. Villain, Jean-François (1790-1852)**. "Charles X, le bien-Aimé". Lithograph, 47,2x37,6 cm. (borderline), w. the address "Chez Decrouan, Edit. des portraits de la famille Royale, Rue St. Severin No.14",  $\pm 1825$ .  
- Upper margin cut short w. sl. loss of image (crown and wreath around the coat of arms cut short); soiled, mostly in margins; three formally closed sm. tears in left margin.  
= Very rare and large lithographic portrait, printed on verso of an engraving by Lepicié after David Teniers. Decrouan was a publisher of prints and active on the address in rue St. Severin between 1822 and 1829. Charles X was crowned in 1824.  
AND  $\pm 50$  other portraits of various French people, all small sizes, various techniques, 17th-19th cent.[#] (100-150)
- 6158 **[Portraits]. Villeneuve (19th cent.)**. "La panthere autrichienne" (Portrait of Marie Antoinette, queen of France). Mezzotint, 18,5x15,5 cm. (image) and 22,5x15,5 cm. (incl. captions), on chine collé, 1792, with the engraver's address, engraved title above and caption below.[#] (70-90)  
- Waterstain along right edge of right margin; margins sl. duststained.  
= Rare. Part of a pair of portraits of the king and queen of France on a medallion hanging in a street lantern. It was published in 1792, shortly after their arrest and imprisonment by the French revolutionary forces. The portrait of the French king has the inscription 'Cette suspension vaut la déchéance' above, suggesting that the suspended lanterns deserve to fall.
- 6159 **[Portraits]. Visscher, Cornelis (1628-1658)**. Counts and Countesses of Holland, Zeeland and West-Frisia. Lot of 29 (of 38) etched portraits, all in oval ornamental borders with coat of arms, 31,5x42 cm., all from P. SCRIVERIUS, *Principes Hollandiae, et Westfrisiae* (...), Haarlem, P. Soutman, 1650.[#] (150-250)  
- All (sl.) browned/ age-toned. = Hollstein 77-116, the third and final state.
- 6160 **[Portraits]. - -**. Joost van den Vondel, aged 70. Engraving, 1657, 25,6x20,9 cm., w. the address of Pieter Schenk, dated 1728.  
- Cut to the image. = Holstein 164, 6th state of 8. With a collector's stamp "Dr WG" within a circle, not in Lugt.  
AND 2 other portraits of the same, incl. the same portrait (8th and final state).[#] (100-150)
- 6161 **[Portraits]. Weigel the Elder, Christoph (1654-1725)**. (Portrait of theologian Johann Andreas Danz). Mezzotint, 31x21 cm.  
- Wide margins.  
**Kilian, Bartholomeus (1630-1696)**. (Portrait of Philipp Jacob Spener). Engraving after Johann Georg WAGNER, 32,5x22,7 cm. (incl. caption), 1683.  
- Cut on the platemark; sl. foxed/ fingersoiled in lower margin/ caption.  
= Spener (1635-1707) is regarded as the founder of Pietism.  
AND  $\pm 20$  others, incl. 13 engr. portraits of German nobility ( $\pm 1750$ ).[#] (100-150)
- 6162 **[Portraits]. Lot of 12** engraved portraits of prominent people (mainly) from the Netherlands, partly after Antoon VAN DYCK from the series *Icones principum virorum doctorum*, all 17th-18th cent., 9,5x8 to 42x25,5 cm., all w. engr. caption. (100-150)  
- Mostly fine.  
= With portraits of i.a. Antoon van Tassis/ Marten Rijckaert (by Jacob NEEFS after Antoon VAN DYCK. Hollstein 44 and 90), Pierre Jeannin (by Willem SWANENBURG. Hollstein 40), Adam Sasbout (by Boëtius Adamsz. BOLSWERT. Hollstein 387), Theodorus Galle (by Lucas VORSTERMAN after Antoon VAN DYCK. Hollstein 63) and the sons of Peter Paul Rubens (by Gustav MÜLLER after RUBENS).
- 6163 **[Portraits]. Lot of  $\pm 60$**  portraits, all of British people, various techniques and sizes (mostly small), 17th-19th cent.[#] (80-100)  
= i.a. of David Garrick (mezzotint by Charles SPOONER after Thomas HUDSON), queen Caroline of Great Britain (etching by G. VERTUE after AMICONI), king James VI (engraving after Simon VAN DE PASSE), Oliver Cromwell (engraving by Bernard PICARD after R. WALKER), Adolph Friedrich, duke of Cambridge (lithograph).

- 6164 **[Portraits. Netherlands]. Lot of ±120 portraits, 17th-19th cent., various techniques and sizes.[#]** (150-250)  
= I.a. Dutch authors, military men, scientists, theologians.
- 6165 **Quaglio, Domenico (1787-1837) (after).** (View of Reims cathedral). Lithogr. view, 51x66,5 cm. (80-100)  
- Yellowed and sl. foxed; several closed tears in margins (mainly in lower margin).  
= Collector's mark on verso (L.4100, unidentified). Rare.
- 6166 **[Quakers]. Heemskerck, Egbert van (1634-1704) (after).** "Quaakers Vergadering. Fronti Nulla Fides. The Quakers Meeting". Engraving by Jochem BORMEESTER, 40,5x50 cm., Dutch and English text in 4 columns below. (150-250)  
- Tipped onto mount along upper margin; formerly folded; a few weak spots strengthened on verso.  
= Cf. F.M. 2119 (w. the address of C. Allard, Amst.) and 2119b (w. the address of G. Valk): "Zeldzame plaat".
- 6167 **Raimondi, Marcantonio (1480-1527/34) (after).** (The Descent from the Cross). Engraving after RAPHAEL, 40,1x28 cm., w. the address of Antonio Salamanca in the plate.[#] (100-150)  
- Laid down on later laid paper; trimmed to the image; tiny hole in lower right corner; agetoned; sl. (finger)soiled; printed from a sl. worn plate.  
= Cf. Bartsch 32; Shoemaker 50.
- 6168 **Rembrandt van Rijn (1606-1669).** Bald headed man in profile right; small bust, the artist's father (?). Etching, 5,7x4,3 cm., monogrammed and "1630" in the plate in upper left corner. (1.500-2.500)  
- Tipped onto mount along upper margin; trifle foxed; sl. yellowed; thread margins/ without margins.  
= New Hollstein 61, 2nd state of 2. SEE ILLUSTRATION PLATE LXXVIII.
- 6169 - -. The Baptism of the Eunuch. Etching, 18,1x21,2 cm., "Rembrandt f. 1641" in lower right corner. (500-700)  
- Three of the corners repaired/ reattached; vague diagonal fold in the sky; trimmed on the platemark.  
= Printed on late 18th?/ early 19th century wove paper. New Hollstein 186, 3rd state (of 4).
- 6170 - -. The Bathers. Etching, platemark, signed "Rembrandt f. 1651" in the plate. (30.000-50.000)  
- Sl. agetoned w. a few sm. brown spots. Otherwise a fine impression.  
= Extremely rare proof BEFORE the recorded first state of New Hollstein 258. No copies of this state traced by us. Various small lines/ scratches are present in this state, which were later erased by Rembrandt for the recorded first state. I.a. a small vertical line in the water right of the elbow of the man standing in the water (a very small part is still visible in the later states); two small lines on the lower bank to the right and one just above the bank in the lower right corner; one small scratch on the left, marking the upper bank, above the letter "R" in "Rembrandt"; two small dots at the right end of the central horizontal ripple in the water and a small diagonal scratch/ line between the bushes above the sitting man on the left. SEE ILLUSTRATION PLATE LXXIX.
- 6171 - -. Bust of a man wearing a high cap, three-quarters right: the artist's father(?). Etching, 10,1x8,5 cm., monogrammed "RL 1630" in the plate.[#] (1.000-1.500)  
- Trimmed to the platemark; sl. age-toned; on stiff thick laid paper.  
= With the collector's mark of J.E. Wetterauer (Lugt 3183) on verso. New Hollstein 57, 4th or 5th state (of 6). SEE ILLUSTRATION PLATE LXXVIII.
- 6172 - -. Bust of an old man with a flowing beard: the head bowed forward: left shoulder unshaded. Etching, 8,9x7,6 cm., monogrammed and "1630" in the plate.[#] (5.000-7.000)  
- Trimmed on the platemark; sl. fingersoiled/ agetoned; a few grey areas.  
= On 17th cent. laid paper, with a partial watermark (prob. the lower part of a foolscap watermark, ±1650. Cf. New Hollstein 64, watermarks). With the collector's mark of J.E. Wetterauer (Lugt 3183) on verso. New Hollstein 64, only state. SEE ILLUSTRATION PLATE LXXVIII..
- 6173 - -. Christ and the woman of Samaria among ruins. Etching with some drypoint, 12,2x10,5 cm., with engr. "Rembrandt f.1634" in upper right corner. (8.000-10.000)  
- A weak (closed?) spot just below the signature; trimmed just outside/ on the platemark, w. the right margin w. (very) tiny chips; sl. soiled in upper right corner.  
= On laid paper, no watermarks New Hollstein 127, 1st state of 5. With a tiny manuscript (collector's ?) mark "S" in pen and brown ink on recto near lower edge. SEE ILLUSTRATION PLATE LXXX.
- 6174 - -. Circumcision in the stable. Etching, 9,5x14,4 cm., signed "Rembrandt f. 1654" in the plate. (3.000-5.000)  
- Some waterstains in upper part and sl. offsetting along edges from former passepartout. Strong impression.  
= New Hollstein 280, 2nd state of 5. SEE ILLUSTRATION PLATE LXXIX.

- 6175 --. Man drawing from a cast. Etching, 9,2x6,2 cm.[#] (2.000-3.000)  
 - Fine impression, trimmed 2 mm. outside the platemark; a few very tiny restorations (?) and/ or strengthening along edges on verso (hardly visible).  
 = New Hollstein 192, the 1st state (of 6); White/ Boon 130, 1st state (of 3). With the collector's mark of J.E. Wetterauer on verso (Lugt 3870). SEE ILLUSTRATION PLATE LXXX.
- 6176 --. Man in a broad-brimmed hat. Etching, 8x6,4 cm., monogrammed and "1630" in the plate. [#] (6.000-8.000)  
 - Printed from a slightly dirty plate, monogram hardly visible; sl. agetoned; trimmed  $\pm 3$  mm. outside the platemark.  
 = Scarce. On 17th century laid paper, with an unidentified watermark. New Hollstein 73, only state. With the collector's mark of J.E. Wetterauer (Lugt 3183) on verso. SEE ILLUSTRATION ON THE TITLE-PAGE.
- 6177 --. Man in a coat and fur cap leaning against a bank. Etching,  $\pm 1630$ , 11x7,5 cm., monogrammed "RHL" [in reverse] in upper right corner. (800-1.000)  
 - Agetoned and with sl. offsetting from former passepartout; trimmed to  $\pm 3$  mm. outside the platemark.  
 = New Hollstein 151, the third state (of 3). On laid paper.
- 6178 --. Menasseh Ben Israel. Etching, 14,9x10,3 cm. (platemark), signed "Rembrandt f 1636" in the plate. (2.000-3.000)  
 - Agetoned, w. some offsetting from tipping on in upper corners; cut  $\pm 1$  cm. outside the platemark.  
 = On laid paper with a partial watermark of the coat of arms of the Seven Provinces (Hinterding D-a). New Hollstein 156, 3rd (perhaps 2nd) state of 5. SEE ILLUSTRATION PLATE LXXX.
- 6179 --. Old beggar woman with a gourd. Etching,  $\pm 1630$ , 10,3x4,6 cm. (platemark). (1.000-1.500)  
 - Wide margins, cut  $\pm 0,5$  to 1,5 cm. outside the platemark.  
 = On 17th century laid paper. New Hollstein 40, 2nd state of 2, after cutting down the plate. With the collector's mark of the University Library of Cambridge (doublures sold by auction in 1878) (Lugt 2457). SEE ILLUSTRATION PLATE LXXX.
- 6180 --. Old man seen from behind, profile right: half figure. Etching, 7,2x4,3 cm. (image). (800-1.000)  
 = New Hollstein 33a, 7th and final state (with the large uncut plate counted as state I). This etching was part of a sheet of studies of men's heads and was cut down to this figure. On 17th century laid paper.
- 6181 --. A peasant calling out: "'tis is vinnich kout". Etching, 11,2x4,3 cm., signed "Rembrandt fc 1639" in the image below "'tis vinnich kout". (7.000-9.000)  
 - Paper neatly split (3,4 cm.) on right plate mark.  
 = New Hollstein 131, only state. Partly sl. weak impression, printed on thin paper (no watermark). SEE ILLUSTRATION PLATE LXXXI.
- 6182 --. Ragged peasant with his hands behind him, holding a stick. Etching, 9,3x7,8 cm. (1.000-1.500)  
 - Paper with thin spots: one spot near right edge w. tiny tear repaired/ strengthened on verso; cut just outside the platemark; agetoned/ fingersoiled.  
 = Scarce print. On 17th century laid paper. New Hollstein 47, 8th state of 9.
- 6183 --. The Raising of Lazarus: small plate. Etching (with drypoint), 15x11,4 cm., signed "Rembrandt f. 1642". (800-1.000)  
 - Browned.  
 = New Hollstein 206, 2nd state of 2, with the added drypoint lines on the forehead of Lazarus. On laid paper with a watermark showing grapes (Hinterding E, probably 18th century).
- 6184 --. Self portrait in a velvet cap with plume. Etching, 1638, 12,6x10,2 cm. (4.000-6.000)  
 - Unevenly cut  $\pm 0,5$ cm. inside the borderline from upper and lower margin (original dimensions (platemark) 13,5x10,4 cm.). Good impression on laid paper, with partial watermark (unidentified). The signature and date invisible; a thin spot in upper right corner, otherwise very well preserved.  
 = New Hollstein 170, 3rd state (of 4); Nowell-Usticke 20, 2nd state (of 3). With an unidentified collector's mark (not in Lugt) on verso. SEE ILLUSTRATION PLATE LXXXI.
- 6185 --. St Jerome kneeling in prayer, looking down. Etching, 11,6x8,5 cm., signed "Rembrandt" in upper right corner (hardly visible). (800-1.000)  
 - Occas. grey impression on thick (18th cent.) laid paper; trimmed  $\pm 0,5$  cm. outside the platemark; agetoned.  
 = New Hollstein 142, 2nd state (of 2).

- 6186 --. The Stoning of St. Stephen. Etching, 9,5x8,5 cm., signed "Rembrandt f. 1635" in the plate.  
(2.000-3.000)  
- Paper remnants of former tipping-on verso in corners; somewhat unevenly aged; cut on the platemark. Strong fine impression.  
= New Hollstein 140, 1st state of 4. With the collector's marks of the University Library of Cambridge (doublures sold by auction in 1878) (Lugt 2457); Paul Davidsohn (1839-1924?) (Lugt 654); according to annotation from the collection of Carlos Gaa (sold in auction in 1926); F.A. Lieberg (1898-1978) (Lugt 1681ter). SEE ILLUSTRATION PLATE LXXXI.
- 6187 --. The Virgin and Child in the clouds. Etching and drypoint, 16,8x10,6 cm., signed "Rembrandt f. 1641" in the plate.  
(3.000-5.000)  
- Sl. fingersoiled (mostly along the edges); trimmed ±3-4 mm. outside the platemark. A fine impression.  
= New Hollstein 188, 1st state of 2. With a collector's mark "H" (cf. Lugt 1279, perhaps Nicholas Hazard) on recto in lower right corner. SEE ILLUSTRATION PLATE LXXXI.
- 6188 **Rembrandt van Rijn (1606-1669) (after)**. Man in a coat and fur cap leaning against a bank. Etching, ±1630, 11x7,5 cm., monogrammed "RHL" [in reverse] in upper right corner.  
(100-150)  
- Browned; doubled (obscuring any watermark).  
= New Hollstein 48, not listing this state (probably an 18th or 19th cent. copy after the first state, but without the etched line below the shadow in lower margin to the left).
- 6189 --. The virgin with the instruments of the passion. Etching by William James SMITH, 10,7x8,3 cm.  
- Laid down on thick paper. = New Hollstein 207, 19th cent. copy.  
AND 2 facs. reprints after the same, i.a. The Artist's Mother seated at a Table, looking right: three Quarter Length (19th cent., publ. by Reichsdruckerei Berlin (w. blindstamp and mark on verso); cf. New Hollstein 91).  
(150-250)
- 6190 **[Remonstrants and Counter-remonstrants]. "Op de Waag-schaal"**. Engraving, 33x32,2 cm., letterpress text below (w. mounted portion containing 2 added lines by E. Israels), 1618.  
- Laid down on mount; one old fold or tear (±10 cm.); sl. browned along edges.  
= F.M. 1333e; Atlas van Stolk 1351; C.H. Slechte, *De valsche en regte balans* (Boekenwereld 6/5, p.174): "Wellicht door Cl. Jansz. Visscher (...). Op deze gravure dient de balans om Gomaristen (contra-remonstranten) en Arminianen (remonstranten) tegen elkaar af te wegen (...). De weegschaal slaat door in het voordeel van Gomar, omdat prins Maurits zijn zwaard op diens waagschaal heeft toegevoegd aan de theologische geschriften. Wie de steun van de militaire macht geniet, weegt dus altijd het zwaarst; daaraan kan geen eerlijke waag iets doen".  
ADDED: "Het elendige kerckhof" (anonymous etching, 1677. Mediocre copy).  
(60-80)
- 6191 **[Remonstrants and Counter-Remonstrants]. Visscher, Claes Jansz (1586-1652)**. "D'Arminiaensche uytvaert" (Departure of the expelled Remonstrants from The Hague). Etching, 14,2x28,5 cm., w. "CJV ex." in lower left corner, with letterpress title above and 3 column letterpress text in Dutch below: "Boere Praetjen: Over d'Arminiaensche uyt-vaert. Gehouden den VI. Iulii 1619", together measuring 33,3x28 cm.  
- Laid down under passepartout; sl. yellowed/ aged.  
= Hollstein 34; Atlas van Stolk 1444; F.M. 1410 (contrary to the information provided by F.M., 1409 is a copy of 1410). Shows the departure of the expelled remonstrants from The Hague, a view of the city in the background.  
**Idem.** "'t Arminiaens Testament" (Allegory of the defeat of the Arminians, 1618). Etching, 35x26 cm., 1618.  
(100-150)  
- Doubled; trimmed close to the borderline; sl. yellowed/ browned along edges.  
= Cf. Hollstein 29, the reduced version in reverse of the heavily reworked state of the original print by Simon Frisius, depicting the defeat of the Arminians, 1618. F.M. 1330; Atlas van Stolk 1348.
- 6192 **Renoir, Pierre-Auguste (1841-1919)**. Berthe Morisot. Etching, 11x9,1 cm., signed "Renoir" (in reverse) in the plate, tipped to passepartout.  
(30-50)  
- Fine. = Posthumous edition. Deltail 4, first and only state.
- 6193 --. Le chapeau épinglé (la fille de Berthe Morisot et sa cousine). Etching, 11,5x7,9 cm., signed "Renoir" in the plate.  
(150-250)  
- Ample margins. = Deltail 8, 2nd state (of 2). Probably a posthumous impression.
- 6194 --. Le chapeau épinglé (la fille de Berthe Morisot et sa cousine). Etching, 11,5x8,1 cm., signed "Renoir" in the plate.  
(120-150)  
- Vague creases near lower edge in the image and just below.  
= Deltail 8, 2nd state (of 2). Probably a posthumous impression.



- 6195 **Ribera, José de (±1590-1652)**. Large grotesque head. Etching, monogrammed and "hispanus" in the plate, ±1622.[#] (2.500-3.500)  
 - Trimmed on/ just outside the borderline; a few foxed spots; a few shallow creases.  
 = On early 17th century laid paper, with a watermark showing a Basle crozier in a crowned shield and below a monogram. Bartsch 9 ("Tête d'homme à poireaux"). SEE ILLUSTRATION PLATE LXXXII.
- 6196 **Ribera, Jusepe de (±1590-1652) (after)**. Drunken Silenus. Etching, 1628, 27x34,8 cm., "Josaph à Ribera Hisp. Valent. Setaben f. Partenope 1628" and "Romae DD" in the plate, framed. (100-150)  
 - Copy in reverse. Cut just outside the borderline, w. loss of the captions. Flattened old middle-fold.  
 = Cf. Bartsch 13 and Brown 14.
- 6197 **Roghman, Roelant (1627-1692)**. The column. Etching from the series of 8 *Tirolian landscapes*, 12,5x24,5 cm., w. engr. "N.8" below. (100-150)  
 - Fine impression; a few foxed spots.  
 = Hollstein 25, the 4th and final state, with the address of Joh. Mich. Probst Haer. With collector's stamp "L" on verso (not in Lugt).
- 6198 **[Rome]. Swidde, Willem (1661-1697)**. "Voornaamste Gebouwen Vande Tegenwoordige Stadt Romen". Complete set, consisting of the etched title and 7 etched views, w. engr. caption in upper margin of the print or in lower margin below the image, all 16,2x25,7 cm., publ. by J. Covens and C. Mortier, title signed "Willem Swidden fecit" in the print, numb. "1" to "8" in lower right corner below image. (400-600)  
 = Extremely rare complete set in superb condition. Le Blanc 4; Hollstein 8-15 (publ. by Nicolaus Visscher).
- 6199 **Roos, Johann Heinrich (1631-1685)**. Lying donkey with young, a goat in front of wall at left. Etching from the series of 13 *Sheep and goats*, 19,5x16,5 cm., "5" engr. in lower right corner, on laid paper w. anchored watermark showing "JH".  
 = Hollstein 29, the 3rd state (of 3).  
 AND 1 similar by the same: (Four resting sheep with ruins and travellers in the background) (not in Hollstein). (70-90)
- 6200 **Ruischer, Jan (±1625-after 1675)**. View of Rhenen. Village on a river, view from the Cunera tower at Rhenen on the Rhine. Two etchings from the series of 6 *Landscapes*, ±1650, 11,8x20,8 cm., with address "AW ex." in upper left corner.  
 - *View of Rhenen* cut a few mm. outside of the platemark; sl. soiled. *Village on a river* w. one wormhole in (ample) blank margins; trifle yellowed.  
 = Hollstein 15 and 16; Hollstein (Waterloo) 90 and 91, both 3rd state of 3 (Basan edition), reworked by Antoni Waterloo, with his address added.  
 AND 1 other by the same, reworked by the same: The cottage in moonlight. (w. the address "A.W. ex." engr. in upper left corner, and "6" engr. in upper right corner. Hollstein (Waterloo) 39, 3rd state of 3 (Basan edition). Trimmed on border line). (200-300)
- 6201 **Runciman, Alexander (1736-1785)**. (A Roman warrior and a woman). Etching, 15x25 cm., monogrammed "AR fecit" in the plate, on very thin laid paper.  
 - Trimmed on the border line.  
**Wenban, Sion Longley (1848-1897)**. (A farmer working the land next to his farmhouse). Etching, 13,8x21,5 cm., Vienna, Gesellschaft für vervielfältigende Kunst, ±1895 (fine). - AND 12 other (mostly) engravings, 2 similar (smaller) prints by Sion Longley WENBAN and the rest by British artists, i.a. Matthew WHITE RIDLEY, John Raphael SMITH (mezzotint), Samuel BAKER, Harrison TOWNSEND and David LAW. (150-250)
- 6202 **Sadeler I, Johannes (1550-±1600)**. Pan following Syrinx./ Venus and Adonis, with Amor and two dogs. Two engravings (after Gillis Mostaert), both 13,5x19,6 cm., both w. "Sadler excud." in the plate. (100-150)  
 - Both cut 5-8 mm outside the platemark.  
 = Part of a series of 6 Mythological scenes in a contemporary landscape. Hollstein 481 and 483. First state before the two lines beneath the scenes, not mentioned in Hollstein.
- 6203 **Sadeler I, Raphael (1560-1632)**. Holy family with S. Catharine, S. John and standing angel. Engraving after Hans VAN AACHEN, 27,5x22 cm., w. engr. "1589 Hans von Achen inuent." and "Raphael Sadeler fecit et excud." in the image.  
 - Cut just outside the border line; doubled w. thin laid paper. = Hollstein 77, only state.

**Idem.** *Timiditas*. Engraving from the series of *Four qualities of the human mind* after Maerten DE VOS, 13x17,2 cm., w. engr. 8-line Latin caption in 2 columns below.

- Fine impression; trimmed on the border line (or just below the caption in lower margin).

= Hollstein 193, only state.

AND 1 other similar after Aegidius SADELER: *Entombment* (Hollstein 55, copy in reverse).

(120-150)

- 6204 **Saint-Aubin, Gabriel-Jacques de (1724-1780).** *The Death of Germanicus*. Etching, 22,6x17,8 cm., 1760. (150-250)

- Sl. offsetting in margins, otherwise a fine impression. = Rare etching.

- 6205 **Sandrart, Johann Jacob von (1655-1698).** (*Diana with Jupiter as an eagle*). Etching, 18x13,5 cm., "Danubius" and "Rehnus" engr. in the image, "Joh. Iacob de Sandrart del: et sculpsit Norimb:" engr. below.

- Mounted; lacks very small portion in lower left corner; trifle foxed.

**Bosse, Abraham (1605-1678) (after?).** *Planches pour l'Ariane de Desmarests*. Two engravings (of 18) after C. VIGNON, both  $\pm 19,5 \times 14,5$  cm., from J. Desmarests de Saint-Sorlin, *l'Ariane*, 1644(?).

- One print w. (partially closed) tear in upper right corner; both partially mounted, along top and left edge.

= Both lack the engr. text below; most likely from the 1644 re-edition. Abraham Bosse, *Savant Graveur* 173-175: "Les planches de Bosse (...) ont été anonymement copiées en 1644 pour une édition publiée à Leyde (...)." Cf. Le Blanc 569-586. Both w. unidentified collector's mark on verso (not in Lugt).

AND 1 other by Jacob VAN SCHLEY.

(50-70)

- 6206 **Savery, Salomon (1593-1683).** *City magistrates taking leave of Marie de Medici before the townhall*. Etching from the series of 16 (of which 8 by Saverij),  $\pm 29,7 \times 38,7$  cm., from c. BARLAEUS, *Maria de Medicis*, 1638/ 1639.

= Hollstein 144h, 1st state of 3.

AND 1 other by the same from the same series: *Arrival of procession* (Hollstein 144c, 3rd and final state).

(70-90)

- 6207 **Scattaglia, Pietro ( $\pm 1739$ -1810).** "Stanca si ma contenta al fianco molle. Di Glori, dan riposo erbette, e zolle." Engraving after Giuseppe ZAIS, 22,2x32,3 cm., w. engr. title and "Appo. Alessandri e Scattaglia Venezia" below. (70-90)

- Vague brownish stain in upper right corner.

- 6208 **Schaepkens, Alexandre (1815-1899).** *Illustration de la principauté de Liège. Dessins et notes pris dans le pays de Liège du temps passé*. Brussels/ Maastr./ Liège, n.publ., 1883, 15 textp., (full-p.) etched ill. by A. SCHAEPKENS, loose as issued in orig. wr., folio.

- Etched frontisp. foxed. Wr. loose.

AND 5 other etchings, i.a. 4x by Marie LOUISE de FLANDRE (1845-1905).

(60-80)

- 6209 **Schenk, Pieter (1660-1718/19).** *Schouwborg van den oorlog*. Fifteen engravings from a large series, printed in red, each  $\pm 16 \times 18$  cm., w. engr. Dutch and Latin captions below, from P. SCHENK, *Schouwborg van den oorlog*,  $\pm 1720$ . (100-150)

= Hollstein 33; F.M. 3031; cf. Koeman III, Sche 6-7. The work illustrates the military history of the War of the Spanish succession. These engravings were cut from double-folio lvs. with each 9 etched illustrations of plans, battles, views, victorious entries etc.

- 6210 **- .** *Villa Regiae Risvicanae (...)*. Engr. title and 13 views, each  $\pm 16 \times 19$  cm., engr. Latin and Dutch captions, Amst., P. Schenk, 1697. (200-300)

- Partly sl. dustsoiled along upper and lower margin; all cut to the platemark and together mounted on 5 sl. later folio lvs.

= Hollstein 58-7; Wurzbach II, p.577, 314. Rare series depicting Rijswijk and especially the house and gardens of Huys te Ryswyk.

- 6211 **Schmidhammer, Johann Christoph (18th cent.) (publ.).** (*Turkish men and women drinking coffee and smoking tobacco*). Two handcol. etchings,  $14,5 \times 17,8$  cm., both w. 4 line poem below.

= "Der Muselmann hält den Caffé, So hoch als China seinen Thee, Damit wärmt er den kalten Bauch, nebst einem Pfeifgen Tobacks-Rauch".

AND 16 miscell. other sm. prints, 17th-19th cent.

(50-70)

- 6212 **[Seahorses].** lot of 3 contemp. handcol. engravings of seahorses, by Ludewig SCHMIDT after KRÜGER JR., all  $\pm 19 \times 37$  cm., each w. Latin, German, French and English engr. title in the image, incl. 2 duplicates, from M.E. BLOCH, *Oeconomische Naturgeschichte der Fische Deutschlands, 1782-1784.* (100-150)  
= Comprising i.a. "Syngnathus Ophidion", "Syngnatus Acus" and "Syngnatus Biaculeatus".
- 6213 **Seymour Haden, Francis (1818-1910).** The four cows. Etching,  $13,8 \times 21,3$  cm., signed "Seymour Haden" and "1882" in the plate, on thin laid paper. (60-80)  
= Schneiderman 210, 2nd state (of 2); Harrington 223.
- 6214 **[Ships]. Mozin, Charles (1806-1862).** Croquis de Marine. Dessinés d'après nature et lithographiés par -. Year 1-3. Paris, Rittner & Goupi, 1841-1843, 26 (of 72?) tinted lithographs, all  $17,3 \times 24,3$  cm., loosely inserted in 2 (of 3) orig. unif. wr., obl. folio. (200-300)  
- Lithographs fine. Wrappers of year I lacking; other wrappers sl. frayed/ dogeared and sl. creased.  
= Comprises: Year I. No.2, 7, 13, 17, 23 and 5 unnumb. prints; II. No. 5-8, 17-24; year III. No. 3, 5, 17-18. SEE ILLUSTRATION PLATE LXXXII.
- 6215 **Sibmacher, Johann (?-1611).** "Mayus - 5." "Augustus - 8." Two handcol. engrs. from a series of 12 months,  $3 \times 18,5$  cm., without address, under passepartouts. (100-150)  
- Washed. = Hollstein 40 and 43. Rare and nice.
- 6216 **Silvestre, Israel (1621-1691).** Diverses Veuës et perspectives nouvelles de Rome, Paris et des autres lieux. Dessiné au Naturel par Israel Silvestre et d'autres Maistres. Set of 12 etchings (incl. title etching), each  $\pm 12,5 \times 25$  cm., w. engr. title, numb. "1" to "12", 1x "N. Visscher excudit" below the image, Amst., N. Visscher, n.d. (1640-1680), lvs. attached along left margin (taken from binding). (150-250)  
- A few scattered foxed spots; nevertheless mostly fine.  
= Comprises Parisian views of i.a. the *Jardin des Tuilleries*, *Temple de Charenton*, *Eglise Notre Dame de Boulogne* and *Chateau de Fremont*. SEE ILLUSTRATION PLATE LXXXIII.
- 6217 **Somm, Henry (1844-1907).** "Six Pointes Sèches". Two identical drypoint title prints for the same series, both  $19 \times 13$  cm., signed "Hy Somm" and titled in the plate, on laid (yellowed) paper and on blue wove paper. - AND 5 small drypoints by the same, possibly from the same series. (60-80)
- 6218 **Stock, Andries Jacobsz. ( $\pm 1580$ - $\pm 1648$ ).** Abraham's sacrifice. Engraving after Peter Paul RUBENS,  $39,5 \times 31,8$  cm., w. engr. "Petro Paulo Rubens pinxit" and "Cum privilegio" in the image.  
- Trimmed to the border line, losing the engr. caption below.  
= Rare. Hollstein 1, 3rd and final state.  
**Matham, Jacob (1571-1631).** (The Holy Family gathered). Engraving after Jacopo TINTORETTO,  $27,5 \times 41$  cm.  
- Engr. signatures and address below cut off. = Not in the New Hollstein.  
AND 2 others. (120-150)
- 6219 **Stoop, Dirk (1610-1686).** Horse bound to a post./ Man, seen on his back, sitting on the ground with 5 dogs. Two (of 12) etchings from the *Series of Horses*,  $14,9 \times 119,3$  cm./  $14,4 \times 18,9$  cm., both signed "D. Stoop f." in lower margin. (150-250)  
- First print doubled, restored in lower left corner and trifle foxed; part of stamp in lower margin. Second print trimmed just outside the borderline and w. 2 (1x large) tears in upper left corner.  
= Hollstein 3rd state (of 3) and Hollstein 2nd or 3rd state (of 3).
- 6220 **[Studentica]. Ver Huell, Alexander (1843-1897).** Lot of 24 lithographs, all  $\pm 20 \times 28$  cm., i.a. from the series of prints for *Studenten-Typen*. (50-70)
- 6221 **[Studentica. Amsterdam]. "De lotgevallen van Athene te Amsterdam."** Lithograph by Nicolaas DE ROEVER, monogrammed "N. de R. fct." on the stone,  $54,5 \times 46,5$  cm., Amst., Amand lith.,  $\pm 1875$ , framed. (50-70)  
= F.M. Suppl. 8435A: "Spotprent op de dikwijls voorgestelde en even dikwijls verworpen vervanging van het Athenaeum Illustre door eene gemeentelijke Hoogeschool. (...) Een groot kermisbord met 9 afbeeldingen, waarbij een student, die ze uitlegt aanwijst, terwijl een professor met den hoed rondgaat."

- 6222 **[Studentica. Delft]. "D.S.C. 1887 Delftsche Studenten Almanak"**. Large lithograph, 68x60 cm., Delft, n.publ., 1887.  
- Doubled; formerly folded.  
AND 2 others, incl. a similar lithograph and a nice col. lithogr. "Diploma van Eere-Lidmaatschap van het Bestuur" (Societeit Phoenix, 1927). (70-90)
- 6223 **[Studentica. Leyden]. "Gradus academici"**. Large lithograph by Johannes Jacobus MESKER after Victor DE STUERS, 62x100 cm., Leyden, P. Somerwil, ±1870, framed. (150-250)  
- A few brown stains/ weak spots.
- 6224 **[Studentica. Leyden]. "Haec Libertatis Ergo"**. Lithograph in black and red, 50x92 cm., (Leyden), n.publ., (1888). **"Intocht der Vrije Studie in haar Tempel te Leiden"**. Lithograph, 55x70 cm., ibid., P. Engels, De Breuk en Smits, (1866).  
- Doubled; formerly folded; edges creased; dam. spot in upper margin.  
= Both published for the Leidsche Studenten Almanak. Le Coultré/ Fränkel p.68/ 45  
AND 3 others publ. for the same, i.a. a table game "Het vermakelijk academiesch bullenspel". (150-250)
- 6225 **[Studentica. Leyden]. "Intocht der Vrije Studie in haar Tempel te Leiden"**. Lithograph, 55x70 cm., Leyden, P. Engels, De Breuk en Smits, (1866).  
= Published for the Leidsche Studenten Almanak. Le Coultré/ Fränkel p.45.  
AND 3 others publ. for the same, i.a. a nice trompe l'oeil showing Minerva surrounded by scenes from student life. (150-250)
- 6226 **[Studentica. Leyden]. "Optogt van H.H. Studenten der Leijdsche Hooge School, gehouden den 8e February 1840, voorstellende den Intogt van Hertog Jan van Beijeren, binnen Leyden den 18e Augustus 1420"**. Lithograph w. elaborate armorial border, 52x67 cm., Leyden, P. Engels, 1840, framed.  
= Rare, not in F.M.  
AND 2 other lithographs: "Maskerade van het Leidsche Studenten-Corps, 12 Juni 1855" and "Vrijwillige Leijdsche Jager", both framed. (100-150)
- 6227 **[Studentica. Leyden]. "Societeit Minerva. Van de H.H. studenten te Leyden, Gezien op het Rapenburg"./ "(...) Gezien in de tuin"**. Two lithographs, both 34x42 cm., Leyden, F. Desterbecq, ±1870, unif. framed. (70-90)
- 6228 **[Studentica. Leyden]. Lot of 15 (large) lithographs**, 2nd half 19th cent., various (large) sizes, i.a. "Geduld, Standvastigheid, Volharding" (1863), "Schetsen naar het Leven" (±1860, from the "Leidsche Studenten Almanak". Doubled) and "Minerva's Troonrede in September 1871" (1871. Doubled; lacks portion of lower left corner). (200-300)
- 6229 **Suyderhoef, Jonas (±1613-1686)**. Three peasants gathered around a bench in an interior. Engraving after Adriaen VAN OSTADE, 28,5x22 cm., "A. van Ostaden pinxit" and "I. Suyderhoef sculp." engr. in the image, 4-line engr. Dutch verse below, published by Covens and Mortier. (80-100)  
- Doubled; 2 tiny holes in verse.  
= Hollstein 22, 5th state (of 6). With the collector's mark of Albert van Loock on verso (Lugt 3751).
- 6230 **Swanevelt, Herman van (1603-1655)**. Baths of Caracalla. Inn at the prima porta. Two etchings from the series of *Twelve views in and near Rome*, both ±11,5x18 cm., w. engr. Latin title below image. (80-100)  
- Good impressions; occas. trifle foxed. = Hollstein 52 and 55, both 3rd and final state.
- 6231 - -. Distribution of bread to the poor. Etching from a series of 12 *Landscapes*, 17x27,5 cm., w. engr. address of H. Bonnart below image.  
= Hollstein 97, 3rd state (of 4).  
AND 3 others from the same series: Landscape with a hospital (Hollstein 91, 4th and final state), Landscape with laundresses (Hollstein 94, 5th and final state) and The grotto of the nymph Egeria (Hollstein 95, 3rd and final state). (150-250)  
= Two etchings w. the collector's stamp of Brugger (Lugt 4961) on verso.



- 6232 - -. The flight into Egypt. Complete series of four etchings, all 20,3x27 cm., each w. "Herman van Swanevelt Inventor fecit" and 1x "Cum privilegio Regis" in the plate below, tipped onto mount in upper corners (3x). (150-250)  
= Hollstein 6-9, the 4th state (of 4). With unidentified collector's mark "J.N.S." (not in Lugt, identified in later hand on mounts as Johan Nepomuk). Rare series.
- 6233 - -. Old Testament subjects. Series of 3 etchings (of 4), all  $\pm 12 \times 20$  cm., w. engr. "Herman Swanevelt Fe(cit). Rom." in a corner and 1x the address of P. Mariette. (80-100)  
- One etching sl. dam.; one etching tipped onto mount; one etching remargined.  
= Hollstein 1 (1st state of 2), 3 (3rd state of 4) and 4 (1st state of 4).
- 6234 - -. The spinner and four cows. The two horsemen. Two etchings from a series of 4 *Landscapes*,  $\pm 18 \times 27$  cm., w. engr. signature and "Cum pr Re" below image.  
- One etching sl. browned along the margins.  
= Hollstein 104 and 105, both 4th and final state. One etching w. the collector's stamp of Brugger (Lugt 4961) on verso.  
AND 1 other similar by the same from the series of 12 *Landscapes*: Landscape with laundresses (Hollstein 94, 5th and final state (trimmed to the border line)). (80-100)
- 6235 - -. St. Magdalene repentant. Etching, 25x32,5 cm., w. engr. "Herman (...) excudit" and "cum privilegio Regis" below image. (70-90)  
- Good impression, thread margins; vague traces of former glue on verso in outer lower blank corners.  
= Hollstein 12, 1st state (of 4). With the manuscript collector's mark of John Barnard (d.1744) (extensively Lugt 1419). On laid paper with watermark coat of arms of France and Navarre.
- 6236 - -. Villa outside the Porta Pia. Etching from the series of 13 *Views in and near Rome*, 11,2x18 cm., w. engr. caption "For dalla porta piea", "HS.fe" and "Cum pr Re" below image.  
- Trimmed just outside/ on the platemark; agetoned; w. paper remnant on verso.  
= Hollstein 62, 1st state of 3.  
**Idem.** Mercury silencing Battus. Etching, 19,6x26,2 cm., w. the address of J. Valdor.  
- Cut on on the platemark; sl. agetoned.  
= Hollstein 16, 3rd state of 6. With the manuscript collector's mark of dr. Carl von GUÉRARD (?-1901) (Lugt 1109).  
AND 6 others by the same, i.a. Landscape with laundresses (H.94, 5th state of 5. With the manuscript collector's mark of Naudet (Lugt 1937) on verso); Birth of Adonis (H.18, 3rd/4th state, caption and address cut off, soiled) and Satyr gathering fruit (H.28, 3rd state). (100-150)
- 6237 **Swanevelt, Herman van (1603-1655) (after).** The Two Horsemen. The Small Wooden Bridge. Two etchings by an anonymous etcher, both  $\pm 15 \times 20$  cm., numb. "3" and "10" below image in lower right corner. (50-70)  
- Both tipped onto mount along left blank margin; both trifle foxed (unobtrusive).  
= Cf. Hollstein (H. Swanevelt) 105 and 108; both copies in reverse and with alterations. Both on laid paper with foolscap watermark.
- 6238 **Swidde, Willem (1661-1697).** "Voornaamste Gebouwen Vande Tegenwoordige Stadt Romen". Etched title and 2 etched views (of 7), w. engr. caption "Paleis en Kerk van St. Andries vanden dale" in upper margin of the print or "Kerk van St. Pieter" in lower margin below the image, all  $\pm 16 \times 25,5$  cm., publ. by N. Visscher, title signed "Willem Swidden fecit" in the print.  
- All trimmed on/ just outside the border line; margins strengthened on verso; sl. foxed.  
= Very rare. Le Blanc 4; Hollstein 8, 9 and 13.  
AND 1 other similar by the same: Man on horseback before a donkey (fine, Hollstein 111, only state). (100-150)
- 6239 **[Switzerland]. Usteri, Johan Martin (1763-1827).** Das Vater Unser eines Unterwaldners. Frankf. and Leipsic, 1805, series of 8 aquatint and etchings (incl. title-p.) printed in sepia, all 18,5x16 cm., all tipped onto blue paper mount w. letterpress printed text below image, loose as issued in orig. blue publisher's wr. (80-100)  
- Very fine condition.  
= The text below the prints consists of the 7 lines of "Our Father Who art in Heaven" (one line to each print) and of the parallel response of the traditional Swiss Alpine farmer to the consequences of the French Revolution in Unterwalden which ruins him.

- 6240 **Thulden, Theodoor van (1606-1669).** Lot of 29 engravings, all after Peter Paul RUBENS, of which 2 engravings on 4 loose lvs. each, various sizes, all w. engr. page number and occas. w. Latin captions, from C. GEVAERT, *Pompa introitus honori serenissimi principis Ferdinandi Austriaci Hispaniarum Infantis*, 1641. (800-1.000)  
 - Roughly half of the prints (sl.) worn/ dam.; a few w. tears/ trimmed margins/ tipped onto mount; one engraving w. stamp of the Corcoran Gallery of Art (Washington D.C.) in blank margins.  
 = Hollstein Van Thulden 100-141, various states; Landwehr, *Splendid ceremonies* 99, stating that only 600 copies of the work were printed (excl. 3 copies printed on vellum). Rare. SEE ILLUSTRATION PLATE LXXXIII.
- 6241 - -. (*Les traveaux d'Ulysse*). Lot of 36 (of 58) etchings after Francesco PRIMATICCIO, from 18,5x24,3 to 19x42,3 cm., all monogrammed in the plate. (200-300)  
 - Eight etchings cut to the image, the others w. margins and captions.  
 = With 9 duplicates. Depicting the story of Odysseus after the paintings by Primaticcio at Fontainebleau. Published by Melchior Tavernier, Paris, 1633. Scenes present: 2-5, 7, 12, 14-16, 21-27, 32, 33, 36, 37, 39-44, 46, 49-52 and 54-58. Hollstein 39-96.
- 6242 **Tiepolo, Giovanni Domenico (1727-1804).** Old man with a beard. Etching, 14,3x11,8 cm.[#] (300-500)  
 - Brown spot near lower right corner; grey areas in upper and lower right corners.  
 = De Vesme 130, 1st state of 2; Rizzi 174, 1st state of 2. From the collection of Frans Bauweraerts with his manuscript collector's mark on verso (in blue ballpoint) (cf. Lugt 3325) and w. the collector's mark of J.E. Wetterauer (Lugt 3870).
- 6243 **Tissot, James (1836-1902).** *Au bord de la mer. At the sea side.* Etching and drypoint, 38x14 cm., signed "J.J. Tissot 1880" in the plate, on laid paper w. a watermark showing a large crowned coat of arms (fine). (400-600)  
 = Wentworth 46, only state after the trial proofs; Tissot 42; Béraldi 38. Published in an edition of ±100 copies. SEE ILLUSTRATION PLATE LXXXII.
- 6244 - -. Berthe. Etching and drypoint, 36,2x27,9 cm., signed "James Tissot" and "a Madame la Baronne Seillièrre souvenir affectueuse. 1 juin 1890" in pencil, w. the artist's red monogram stamp in lower right corner of the image, signed "J.J. Tissot 1883" in the plate, on laid paper by "Van Gelder". (400-600)  
 - Trifle yellowed; a fine dark impression.  
 = Wentworth 74, only published state; Tissot 76; Béraldi 65. Published in an edition of ±100 copies. Tissot had personal contact with the De la Seillièrre family and portrayed Baron Aimé de la Seillièrre in 1866.
- 6245 - -. *Mon jardin à S.-John's Wood. My Garden in St. John's Wood.* Etching and drypoint, 18,5x11,4 cm., w. the artist's red monogram stamp in lower left corner of image, signed "1878 J.J. Tissot" in the plate, on trifle blueish laid paper w. large watermark "1794". (200-300)  
 = Wentworth 39, only state. Although Wentworth mentions only one state, this impression seems somewhat darker and occas. trifle reworked.
- 6246 - -. *Le veuf. The Widower.* Etching and drypoint, 35,2x22,9 cm., signed "J. Tissot" in pencil, w. the artist's red monogram stamp below the image, signed "J.J. Tissot 1877" in the plate, on laid paper w. a watermark showing "I Acons". (250-350)  
 - Fine dark impression. = Wentworth 28, only state; Tissot 22; Béraldi 21.
- 6247 - -. William Eglinton. Etching, 14,3x10 cm., signed "J.J. Tissot 1885" in the plate below the image, on laid paper. (150-250)  
 = Wentworth 84, only state, published in an edition of 30 copies; p.334: "William Eglinton was one of the more widely known mediums of the nineteenth century"; not in Tissot and Béraldi. With a contemp. annot. and crossed out property stamp of the *Marylebone Spiritualist Association* on verso. On paper with part of a large crowned watermark.
- 6248 **[Transformation prints]. "De Nieuwerwetze Volks Majesteit met zyn Donatrice of Veld Hoen à la mode van onder aan beginnende."** Satirical engr. transformation print ("klapprent"), 18x13,8 cm., engr. 6-line verse below in 2 columns of 3 lines each, without engraver and address, (1784). (150-250)  
 - A few tiny tears in fold; verso sl. foxed; a few sm. stains.  
 = Curious satirical transformation print, showing a poorly dressed farmer with his wife when the folded sections are folded downwards, but revealing a patriot of a volunteer corps with his well-dressed lady when the folded sections are folded upwards. F.M. 4572; Atlas van Stolk 4549. Very rare.
- 6249 **Vaiani, Sebastiano (17th cent.).** The Mocking of Christ. Engraving after Annibale CARRACCI, 18,3x22,3 cm., "Sebast. Vaianus sculpsit Anno dei 1627" in the plate. (200-300)  
 - Trimmed to the image and laid down on modern paper; sm. portion lower left corner, next to cartouche repaired(?).  
 = The only known engraving (and artwork?) by this artist.

- 6250 **Vaillant, Wallerant (1623-1677)**. Backgammon players. Mezzotint after David TENIERS, 31,2x39,5 cm., framed. (120-150)  
- Upper corner repaired; a few small marginal tears visible, small ruststain affecting image.
- 6251 - -. Boy seated in a studio. Mezzotint, 27,5x21,3 cm., signed "W. Vaillant fecit et Excudit" in the plate.[#] (50-70)  
- Later, 19th cent.(?) impression on wove paper. = Hollstein 98, the second state of 2.
- 6252 **Vasi, Giuseppe (1710-1782)**. "Veduta dell' Isola Tiberina." Etching, printed in brown ink, 20x32 cm., w. engr. "G. vasi inc.", "93" and legend below. (60-80)  
- Slightly yellowed; faded. = On laid paper showing a part of a watermark "I I I".
- 6253 **Velde II, Jan van de (1593-1641)**. Bastion with tower and chapel. Etching, 13,6x20 cm., on thin laid paper w. small eagle watermark.  
- Very good impression, cut to the border line; some foxing.  
= Hollstein 252, 2nd state (of 3), the number "23" replaced by "9" in lower right corner. With the collector's stamp of J.E. Wetterauer on verso (Lugt 4267).  
**Idem**. Dilapidated church-tower surrounded by houses. Etching from the fourth part of the series of 60 *Landscapes*, 12x18,8 cm., on laid paper w. watermark showing "COMP". (150-250)  
= Hollstein 275, the 4th and final state, the numbers removed.  
- Very good impression, with ample margins, the three holes of the original stitching preserved in left blank margin.
- 6254 - -. Draw-well among trees. Etching, 12,2x18,9 cm., w. numb. "2" in lower right corner. (50-70)  
- Trifle browned/ foxed. = Hollstein 281, 2nd state (of 3). With a vague unidentified collector's mark on verso.
- 6255 - -. Market scene (vegetable market). Etching, 12,1x19,1 cm., numbered "1" in the plate in lower right corner.[#] (150-250).  
- Fine impression on 17th cent. laid paper; sl. agetoned.  
= Hollstein 244, the 2nd state (of 4), with "Twede Deel" added underneath Visscher's address in the banderol. The first print of the second series of 5 series of landscapes, each consisting of twelve prints. De Jongh/ Luijten, *Mirror of everyday life* p.149-150: "In Van de Velde's *Vegetable market* there is not a single unnatural motif". With the collector's mark of J.E. Wetterauer on verso (Lugt 3870). SEE ILLUSTRATION PLATE LXXXIV.
- 6256 **Veneziano, Agostino (1490-1569)**. (The Virgin and Child with St. John the Baptist and two angels). Engraving after RAPHAEL, 23,5x17,5 cm., monogrammed in the plate and w. the address of Antonio Salamanca. (60-80)  
- Sm. chips in margins, 1x just within the image; lower margin repaired on verso.  
= Bartsch XIV, 50, 2nd state with the address. With the manuscript collector's mark of W. Sharp (Lugt 2650) on verso.
- 6257 **Ver Huell, Alexander (1822-1897)**. "Schetsen". Collection of ±50 (tinted) lithographs, various sizes, loose in orig. gilt dec. hmr. portfolio des. by Chris LEBEAU. (100-150)  
= From various series, i.a. "Krijt-Krabbels".
- 6258 **Visscher, Claes Jansz. (1586-1652)**. Four castles in Holland and Utrecht. Complete set of engravings, 12,2x19 cm., each w. title and "CJVisscher Fecit (et excu(de))." engr. below the image. (200-300)  
- Some (vague) waterstains and sm. (marginal) defects; *Muiden* w. sharp folds; *Purmerend* doubled and w. collector's stamp on verso (W.A. Beelaerts van Blokland); *Abcoude* w. sm. hole in image, doubled and cut inside platemark; *Toutenburch* w. thin spot and creased fold in the middle.  
= With a mediocre duplicate of *Muiden*. Hollstein 165-167, 2nd and final states (w. the number) and 168, 1st state (without the number. Rare). Repetitions in reverse of the same etchings as described by Hollstein under number 162-164, of which only a few copies are known: "It may be assumed that Visscher discarded these plates because they were in reverse of the castles, which was unacceptable for the market, and they had no adequate margin for the caption." (Hollstein).
- 6259 - -. (Landscapes with farm houses). Lot of 11 (of 25 plates and title) engravings after Boëtius BOLSWERT after Abraham BLOEMAERT, each ±10,5x16 cm. (150-250)  
- Each w. one or two handcol. figures; trimmed on/ just within the borderline.  
= Mostly smaller copies after Bolswert. Hollstein 268, 272, 273, 279, 280, 282, 283, 284, 285, 286 and 290.
- 6260 - -. Naval Battle at Gibraltar, 1607. Etching (printed from three plates), 42,7x85,3 cm (borderline), w. inset portrait of Jacob van Heemskerck and his funeral procession and two smaller views of earlier manoeuvres leading up to the battle, framed. (1.000-1.500)  
- Two sm. holes in margin (just next to the borderline) in upper left corner; browned.  
= Partly after David Vinckboons. Very rare print showing the famous naval victory of the Dutch fleet, led by Jacob van Heemskerck, against the Spaniards. Hollstein 19, 1st state of 2; F.M. 1241. SEE ILLUSTRATION PLATE LXXXIV.

- 6261 **Visscher, Claes Jansz. (1586-1652) (after)**. Beacon at Zandvoort. Etching, 10,2x15,2 cm. (100-150)  
 = Interesting copy printed in reverse, with the key to the topographical sites replaced by an image of ships sailing into a harbour on the left and a beached whale to the right; the print also shows some variants in the left and right sides of the arch. Variant not listed by Hollstein 150. No copy traced.
- 6262 **Visscher, Cornelis (1628-1658)**. Woman milking a cow. Etching and engraving, 26,2x20,7 cm., "C. Berghem Delinia" and "C. Visscher f" engr. in the image, laid down on paper mount along left margin.  
 = Hollstein 70, 2nd state (of 2).  
 AND 5 others similar after Nicolaes BERCHEM, i.a. Farrier shoeing a donkey (by Johannes DE VISSCHER, Hollstein 120, state unidentified) and (Cows and sheep) (2 anonymous engravings). (80-100)
- 6263 **Visscher, Johannes de (1633-after 1692)**. Farrier shoeing a donkey. Etching and engraving after Nicolaes BERCHEM, 26x35 cm., "N.P. Berchem Pinxit", "P. Schenk Excudit" and "J. Visscher Fecit" engr. below image.  
 - A few sm. vague brownish stains. = Hollstein 107, 3rd state (of 3).  
**Idem**. Washerwoman drying clothes in the sun. Etching and engraving after Nicolaes BERCHEM, 28,5x38,5 cm., "CBerghm f. Johan de Visscher aqua for." engr. in upper left corner.  
 = Hollstein 118, 2nd state (of 2). With the collector's mark of Christian Gottlieb Crusius on verso (Lugt 548).  
 AND 9 others by/ after the same, partly w. small defects, i.a. Herd playing the bagpipe and girl milking sheep (Hollstein 105, 3rd state (of 3)), A girl tripping on stones in a ford (Hollstein 115, 2nd state (of 2)) and Mounted farmer giving alms to a begging boy (Hollstein 103, 3rd state (of 4)). (120-150)
- 6264 - -. The spinner near a rock. Engraving after Nicolaes BERCHEM, 34x45 cm., "CBerghem pinxit", "J. Visscher fecit" and "Frederick de Widt excudit" engr. below.  
 - Laid down on paper mount along upper margin. = Hollstein 45, 2nd state (of 5).  
**Idem**. Title: A shepherdess at a spring. Title engraving after Nicolaes BERCHEM from a series of four *Pastoral landscapes*, 26,5x20,5 cm., "CBerghem delin" and "J. Visscher fecit" engr. in the image, "t Amsterdam (...) in D'Anckers" engr. below.  
 - Two neat horizontal folds. = Hollstein 58, 4th and final state.  
 AND 6 others after the same, partly w. small defects, by the same, Abraham BLOOTELING, René LE CHARPENTIER and Jean PELLETIER. (120-150)
- 6265 **Vliet, Jan Gillisz. van (1600-1668)**. The humpbacked beggar. Etching from the series of 10 *beggars*, 9,3x6,7 cm., signed "JG van Vliet inv." in the plate.[#] (200-300)  
 - Very fine impression with ample margins.  
 = Hollstein 75, the 1st state (of 4), plate corners pointed. Verso w. the collector's stamp of J.E. Wetterauer (Lugt 3870).
- 6266 **Vos, Maerten de (1532-1603) (after)**. Icones illustrium feminarum Veteris Testamenti. (The celebrated women of the Old Testament). Engr. title and 20 engravings by Hans COLLAERT, all w. engr. caption below, all ±15,7x9,5 cm., Antw., Ph. Galle, ±1580, bound in 19th cent. h.calf.  
 = Rare complete series of the Old Testament women. New Hollstein (M. de Vos) 223-242, 1st state (of 3).  
**BOUND AFTER: Idem (after)**. (Icones illustrium feminarum Novi Testamenti). (The celebrated women of the New Testament). Fourteen (of 15) engravings by Adriaen COLLAERT, Jan COLLAERT and KAREL VAN MALLERY, all w. engr. caption below, all ±15,5x9 cm., ibid., idem, ±1597.  
 - Second series lacks 1 engraving; both series yellowed and fingersoiled/ stained; partly w. large brown stain in upper inner corner (occas. touching image). Binding rubbed.  
 = New Hollstein (M. de Vos) 508, 509 and 511-522, 1st state (of 3).  
 AND BOUND WITH a number of lvs. w. engravings from an edition of B. ARIAS MONTANUS, *Humanae salutis monumenta* (waterst./ soiled and sl. mouldy). (400-600)
- 6267 - -. The story of Tobias. Series of 6 prints by an anonymous engraver (possibly Hieronymus WIERIX), each ±18x28 cm., 1-line Latin caption engr. below, numb. "1"- "6" in lower left corner. (250-350)  
 - The last engraving trimmed just outside the upper border line; otherwise good margins; occas. some very vague foxing; nevertheless a fine set.  
 = Hollstein (De Vos) 166-171, the 2nd state (of 2) with the address of C.J. Visscher. Very rare. All with unidentified collector's mark "CvS" on verso (not in Lugt).



- 6268 **Waterloo, Anthonie (1609-1690).** The banishment of Hagar and Ishmael. Etching from the series of 6 *Large upright landscapes with Biblical subjects*, 29,2x24,8 cm., "AW f. in." in lower right corner. (100-150)  
 - With two stains (0,3-1 cm.) (one in image); (sl.) soiled along the edges; left (blank) margin sl. frayed; w. sm. (hardly visible) paper flaw.  
 = Hollstein 131, only state. On laid paper with Amsterdam watermark.
- 6269 - -. The death of Adonis. Etching from the series of 6 *Large upright landscapes with scenes from Ovid's Metamorphoses*, 29,1x24,1 cm., "A.w. in. et f." and numb. "6" in upper left corner. (100-150)  
 - Ample margins; trifle foxed, mostly in blank margins; one tiny wormhole in right blank margin.  
 = Hollstein 130, only state.
- 6270 - -. A gateway under trees. Etching, 11x15,7 cm., monogrammed in the plate.[#] (100-150)  
 - Good impression and wide margins, on paper with Amsterdam watermark; a few sm. dustspots.  
 = Hollstein 44, the 1st and only state. With the collector's stamp of J.E. Wetterauer (Lugt 3870) on verso.
- 6271 - -. The mule driver. Etching, 12,8x14,6 cm., "Anthoni Waterloo fe. et in." in the plate in upper right corner.[#] (50-70)  
 - On sl. thick late 17th cent. laid paper, trimmed just outside the platemark; strong dark impression.  
 = Hollstein 48, 1st and only state. With the collector's marks of Naudet (dated 1792, Lugt 1937); J.D. Böhm (Lugt 271), monogrammist "LvS" (Lugt 1774) and J.E. Wetterauer (Lugt 3870).
- 6272 - -. The mule driver. Etching, 12,8x14,6 cm., "Anthoni Waterloo fe. et in." in the plate in upper right corner.  
 - Trifle yellowed; w. small stain in upper left corner and in lower left blank margin.  
 = Hollstein 48, 1st and only state. On laid paper with (part of) Amsterdam watermark. Collector's mark of J.E. Wetterauer on verso (Lugt 3183).  
**Idem.** Two cows on a ferry. A traveller passing two large trees. Two etchings from the series *Landscapes*, both  $\pm 9,4 \times 14,2$  cm., upper left corner marked "f" or "g" in the plate.  
 - Two cows sl. soiled; lacks sm. portion of upper right corner; cut on the border line. Traveller trifle yellowed/ soiled and w. a very sm. hole at plate mark (hardly visible); trimmed just outside of plate mark.  
 = Hollstein 26 (1st state of 2, second impression) and 27 (1st state of 2),  
 AND 1 other by the same. (80-100)
- 6273 - -. A peasant on a wide path. Etching, 13,1x14,3 cm.  
 - Good impression on laid paper with Strasbourg lily watermark; cut  $\pm 1$  cm. outside the platemark.  
 = Hollstein 69, the 2nd state (of 3), before the Basan edition. With the collector's stamp of J.E. Wetterauer (Lugt 3870) on verso.  
 AND 3 others by the same: Two Hermits (H.47, only state. Yellowed); The Entry to the Wood (H.55, 5th state) and The Trimmed Groves (H.108, prob. 5th state of 6).[#] (120-150)
- 6274 - -. A small bridge over a stream. Etching, 28,7x23,2 cm., monogrammed "AW fe" in the plate.  
 - Ample margins; two sm. brown spots in image; three tiny wormholes in right blank margin; trifle foxed in upper half, particularly in blank margins.  
 = Hollstein 124, the 3rd state (of 3).  
 AND 1 other etching by the same: A traveller resting in a forest (22x28,8 cm., Hollstein 111, 4th the state of 4 (Basan edition). Foxed). (150-250)
- 6275 - -. A square in front of an inn. Herd near a stone bridge. Two etchings from a series of twelve *Landscapes*, both  $\pm 15 \times 20$  cm., second etching w. "Antoni Waterloo in et fe" in the plate. (50-70)  
 - Both cut on the border line; Square sl. browned/ soiled.  
 = Hollstein 95 (later impression with two vertical scratches in the sky above the square tower at the centre) and Hollstein 102, both first and only state.
- 6276 - -. Three peasants on a knoll outside a hamlet. Etching, 9,3x13,9 cm.[#] (100-150)  
 - Fine contemporary impression, cut  $\pm 1-2$  mm. outside the platemark; sl. agetoned.  
 = Hollstein 30, the 1st state (of 2). With the collector's stamp of J.E. Wetterauer (Lugt 3870) on verso.
- 6277 - -. Wilderness covered with rocks. Etching from a series of 6 *Landscapes*, 11,4x16,6 cm., "A.W.F" in the plate in upper left corner.[#] (100-150)  
 - Fine contemporary impression, cut  $\pm 5$  mm outside the platemark.  
 = Hollstein 74, the 1st and only state. The plate was lost in early days, no Ottens or Basan impressions known. With collector's stamps of H. von Bayer (Lugt 1293) and J.E. Wetterauer (Lugt 3870) on verso.

- 6278 **Waterloo, Antoni (1609-1690)**. The ruin (castle Brederode?). Etching, 8,6x10 cm., "AW ex" and "7" in the plate.  
 - Cut on border line; sl. yellowed; number "7" faded.  
 = Hollstein (Waterloo) 2, 3rd and final state, with the address of Waterloo and the number "7" added in upper right corner. Rework of a print by Johannes Ruischer. With the collector's mark of J.E. Wetterauer on verso (Lugt 3870).  
**Idem**. The cottage in moonlight. Etching, 10,6x13,6 cm., "AW ex" and "6" in the plate.  
 - Slightly yellowed/ browned; w. part of a stamp (illegible) in lower right corner; number "6" partly faded. (100-150)  
 = Hollstein (Waterloo) 39, 3rd and final state, with the address of Waterloo and the number "6" added in upper right corner. Basan edition. Rework of a print originally by Johannes Ruischer. With the collector's mark of J.E. Wetterauer on verso (Lugt 3870).
- 6279 **Weiröter, Franz Edmund (1730-1771)**. Pont Rustique. Etching, 27x34,5 cm., w. engr. title and the address of Bassan below.  
 - Trifle foxed. = Winterberg 118, 3rd and final state.  
**Idem**. Bateaux descendants le Rhône. Etching, 14,5x25 cm., w. engr. title and the address of Chereau below.  
 - Trimmed just outside the border line. = Winterberg 60, 3rd and final state.  
 AND 3 others by the same, i.a. Vor der Stadtmauer am Seine-Ufer diskutierende Menschengruppe (Winterberg 91, only state). (150-250)
- 6280 - -. Suite de Paysages. Series of 11 etchings (of 16), all ±6x9,5 cm., w. engr. "F.E. Weiröter fec." in lower left corner. (120-150)  
 - Lacks 5 etchings. All in good condition. = Weinberg 28-38.
- 6281 - -. Vues de la Seine. Two etchings (incl. title-leaf) from a series of 6, both ±13,5x19,5 cm., w. 1x engr. "Dessinée et Gravé par Weiröter" in lower left corner and "1" or "6" in lower right corner.  
 - Lacks 4 etchings. = Weinberg 90 (3rd and final state) and 95 (only state).  
 AND 2 other etchings by/ after the same, i.a. Wasserfall im Graben zu Viterbo (Weinberg 155). (100-150)
- 6282 **Weissenbruch, Jan (1822-1880)**. (Ingang van het Nieuwe Hof aan de Herenstraat in Culemborg). Etching, 8x4,5 cm.  
 = First state of 3, before the adaptations sky and monogram.  
 AND 7 other small etchings by the same, i.a. portraits of Carel Vosmaer, Scheeres, Louis Meijer. (100-150)
- 6283 **Whistler, James McNeill (1834-1903)**. Alderney Street. Etching, 16,5x10,1 cm., w. the artist's butterfly mark in the plate, engr. captions below, from *Gazette des Beaux-Arts*.  
 = Kennedy 28.  
 AND 6 others, i.a. by Martin HARDIE and Sion Longley WENBAN. (100-150)
- 6284 - -. Firelight: Joseph Pennell. No.1 Lithograph, 1896, 16,5x14 cm., w. the artist's monogram on the stone.[#] (250-350)  
 - Fine impression on laid paper by Van Gelder Zonen.  
 = Used as frontispiece in J. PENNELL, Lithography and Lithographers (editions in 1898 and 1908). A small signed edition of 15 copies was printed and published by Way in 1897. The stone was effaced in 1908, so no other edition exists. Way 104, Levy 152, Spink 144.
- 6285 **Wierix, Anton (±1552-±1624) and Hieronymous(±1553-1619) and Collaert, Adriaen (±1560-1618)**. Lazarus begging at the door of a feasting party. Engraving after Bernardini PASSERI, 23,5x14,7 cm. (platemark), from J. NADAL, Evangelicae historiae imagines (Antw., 1593).  
 - Sl. soiled. = Hollstein 268, 1st state of 3; Mauquoy Hendrickx 2047, 1st state.  
 AND 23 (of 153) engravings from the same series, by the WIERIX brothers and Adriaen COLLAERT. (200-300)  
 = On the whole series: the greater part of the plates after Bernardini Passeri (9 after M. de Vos and 1 after J. Wierix), all but a few engraved by the three brothers Jean, Jérôme and Antoine Wierix (132 plates); Hollstein, Wierix Book illustrations 65; Cat. Berès, Pays-Bas anciens, no.176: "Cette suite est l'une des plus belles séries de gravures du seizième siècle Flamand et l'une des grandes oeuvres de l'art graphique".

- 6286 **Wierix, Hieronymus (±1553-1619).** The empire of death. Engraving, 9,7x6,9 cm. (500-700)  
 - Agetoned; laid down on sl. later stiff paper; cut just outside the platemark.  
 = Alvin 1184; Mauquoy-Hendrickx 1488. Not in Oppermann and cat. Tod und Mensch. The 3rd state (of 4), with "Buschere" added. "The brothers' talent is perhaps the best shown in engravings on a miniature scale like *The Empire of Death*" (cat. Graven Images. The rise of professional printmakers in Antwerp and Haarlem, 1540-1640, p.110 and no.50). Very rare print. SEE ILLUSTRATION PLATE LXXXV.
- 6287 **Wille, Johann Georg (1715-1808).** (Two people doing laundry in a river). Etching, 10x16,5 cm., "J.G. Wille Del.-t et Sculp.-t 1759." engraved below image (fine). - AND 4 other similar etchings by the same. (60-80)
- 6288 **Willemssen, Sidrach (1626-after 1651).** The temptation of St Anthony. Engraving after David TENIERS, 17,2x14,2 cm. (150-250)  
 - Small vague stain near upper left corner, otherwise fine w. wide margins.  
 = Hollstein 1, the 2nd state (of 2), with the address of Abraham Teniers (first state before the address not traced by Hollstein). The very rare only etching known by Willemssen.
- 6289 **Willmann, Michael (1630-1707).** (Man with a long nose and wearing 16th century cap). Etching, 12,2x9,4 cm.[#] (300-500)  
 - Vague stain in upper right corner; trimmed ±1 cm. outside the platemark.  
 = Formerly attributed to Jan Lievens (cf. Hollstein 96). With two unidentified collector's marks on verso (stamp/ pen and ink).
- 6290 **Zeising, Walter (1867-1933).** "Hamburg. Fährhaus Ulenhorst". Drypoint, 21,5x25,5 cm., monogrammed, titled and dated "13" in the plate (sl. foxed). - AND ±55 other prints, mainly 19th cent., French and German, mainly bookillustrations, i.a. by Charles DAUBIGNY, Paul HUET, François BONVIN and Ivan RADOVIC. (100-150)
- 6291 **[Zoology]. Fokke, Simon (1712-1784).** "Regnum Animale per A. Vosmaer". Series of 35 handcol. engravings (incl. title) after i.a. Aart SCHOUMAN, w. letterpress index leaf. (400-600)  
 - Partly sl. dustsoiled; sm. weak/ dam. spot in title.  
 = Aernout Vosmaer curated the menageries of Stadtholder Willem V. Between 1766 and 1778 he published descriptions of animals accompanied by a hand-coloured print. The prints with descriptions were compiled in 1805 by J.B. Elwe and again in 1810 by J. Noman, without the text. Nissen, ZBI 4293; Landwehr, Dutch Books w. Col. Plates 204. SEE ILLUSTRATION PLATE LXXXV.

## 16th-19th CENTURY DRAWINGS, WATERCOLOURS and PAINTINGS

- 6292 **Allebé, August (1838-1927).** (Nude study). Drawing, black crayon, 47,5x31 cm., signed "Allebé" and "Felix Meritis" in pencil, on pinkish laid paper. - AND 5 other drawings, i.a. by H. KRABBE, Andre van der VOSSSEN and Piet van WIJNGAERDT. (100-150)
- 6293 - -. (A young woman with a drum reading a pamphlet to children). Watercolour, 12,5x17,5 cm., signed "Aug. Allebé fecit 95" (trifle browned). (80-100)
- 6294 **Amman, Jost (1539-1591) (attrib.).** (Holy Roman emperor on horseback). Drawing, pen and ink, 12,2x11,2 cm., ±1584. (800-1.000)  
 - Browned; sl. soiled and w sm. waterstain in upper part; vertical closed tear in upper part; paper doubled (w. an 18th cent. incorrect attribution to Albrecht Dürer).  
 = Design for the woodcut (Hollstein 210.51) in *Artliche vnnd Kunstreiche Figuren zu der Reutterey (...)* (Frankfurt, 1584). SEE ILLUSTRATION PLATE LXXXV.
- 6295 **Anonymous (late 16th/ early 17th cent.).** (Oedipus saying farewell to his daughters). Drawing, brown ink, pen, wash and some black chalk/ pencil, 18,4x26 cm., on paper with fleur-de-lys watermark. (700-900)  
 - Both upper corners dam. and partly repaired; old folds.  
 = With "Primaticio" in lower outer corner. For the watermark cf. Heawood 1769 (dating 1616). SEE ILLUSTRATION PLATE LXXXVI.

- 6296 **Anonymous (17th cent., Dutch school).** (Walled city and gate next to a river). Drawing, pen and brown ink, 10,2x17 cm. (70-90)  
 - Waterstained and w. duststains; tipped onto a mount.  
 = With an attribution to Simon de Vlieger in pen and ink on mount. But perhaps by Wouter Knijff.
- 6297 **Anonymous (17th cent., French school).** (Lakeview with trees and a rowing boat). Drawing, pen and black ink, 24,5x33,5 cm., laid down on mount. (150-250)  
 - Mediocre condition. Some corrosion visible; foxing and soiling; lower corners repaired.  
 = Interesting drawing with tentative attribution on verso of old frame (preserved) to Claude le Lorrain and with mounted ticket of artdealer Bruno de Bayser, Paris. SEE ILLUSTRATION PLATE LXXXVI.
- 6298 **Anonymous (17th cent., Italian School).** (Madonna in the clouds). Drawing, black chalk, 22,2x16,5 cm. (150-250)  
 - Corners cut off; partly stained/foxed; verso worse; old restorations.
- 6299 **Anonymous (17th cent.).** (Allegorical composition with the muse of music). Drawing, pen and brown ink, 25,8x20,7 cm., laid down on mount. (150-250)  
 - Formerly folded.
- 6300 **Anonymous (17th cent.).** (Arcadian landscape). Drawing, pen and brown ink, 8,8x12,1 cm. (vaguely foxed). - AND 1 other small 17 cent. anonymous pen and ink sketch. (80-100)
- 6301 **Anonymous (17th cent.).** (Ascension of a saint). Drawing, pencil, 25,7x19 cm. (partly soiled). - WITH on verso a red crayon drawing of Saint John the Baptist preaching. (150-250)
- 6302 **Anonymous (17th cent.).** (Horsemen and peasants resting in front of a farm). Drawing, pencil, 22x21,5 cm. (250-350)  
 - Folded; brown stain in centre; fingersoiled.  
 = On laid paper with watermark showing a crowned heart, flanked by ascending gryphons, all within a circle. The composition in the style of Philips Wouwerman.
- 6303 **Anonymous (17th cent.).** Man-of-war fish (Nomeus gronovii). Drawing, pen and blue and brown ink and watercolour, goldpaint, 8x5 cm., w. contemp. manuscript annotation below, framed. (300-500)  
 - Browned and foxed.  
 = The annotation reads as: "Dit visken en dient nerghens toe als om antesien wegghen syne frayen glinzende couleur. Want het leeft van de fenijnghe zeeblasen in de zee" (This fish is only useful to look at because of its shiny colour. Because it lives from the vicious sea bladders [jelly fish] in the sea). The man-of-war fish only eats the smaller tentacles of the Portuguese man-of-war (from which it derives its name) and has a symbiotic relation with the jelly fish. From the collection of C.G. 't Hooft, former curator of Museum Fodor, with his manuscript collector's mark ("Hft") and annotations in pencil on verso. 't Hooft attributes this drawing to Rochus van Veen, comparing it to a drawing sold in 1924 at R.W.P. de Vries. But probably not by Van Veen. SEE ILLUSTRATION PLATE LXXXVII.
- 6304 **Anonymous (17th cent.).** (A seated semi-nude man seen on the back, holding a small cup). Drawing, red chalk, heightened w. white, 18,5x15 cm., framed. (250-350)
- 6305 **Anonymous (17th cent.).** (Ships and boats in a Dutch roadstead). Drawing, pen, brush and ink, 17,7x29,3 cm., signature "Luadis (?) Backhuijsen" on recto, "Ludolf Backhuysen 1690" in pencil on verso. (300-500)  
 - Tipped on later leaf; drawing soiled and stained; paper brittle and w. sm. tears in lower part.  
 = From the collection of the brothers Amadée-Paul-Emile and Charles Gasc with their collector's marks on recto (Lugt 1131 and 543). Although the drawing bears a signature Luadis (?) Backhuijsen, not in the style of Ludolf Backhuijsen. A drawing with the same composition was found in the collection of Cornelius Gurlitt (www.proveana.de, Lost Art-ID: 478169), signed "A Storck" (originally from the collection of Teodor de Wyzewa). The ships are meticulously executed. SEE ILLUSTRATION PLATE LXXXVII.
- 6306 **Anonymous (17th/ early 18th cent.).** (The Ponte Lucano and the Tomb of the Plautii). Drawing, red chalk, 30,5x44,7 cm. (500-700)  
 - Tipped on early 19th cent. paper (D&C Blaauw watermark). On thin laid paper with a watermark showing a rampant lion(?) 'holding' a sword and a small crescent moon(?) above. Perhaps from the early 18th century, the small watchtower with gate over the bridge that was still standing in the 17th century is not depicted. But perhaps an artistic choice.
- 6307 **Anonymous (17th/ 18th cent., Dutch school).** (View on a farm with a woman washing up in a river). Drawing, brush and ink, cm., w. later annot. "no 22" in pen and brown ink. (300-500)  
 - Sm. chip in lower edge; somewhat duststained and aged; sl. soiled; vertical glue stain from tape along right edge on verso. With an unread annotation in (lead) pencil on verso.



- 6308 **Anonymous (17th/ 18th cent.).** (Horse head). Drawing, black chalk, 13,5x7 cm. (50-70)
- 6309 **Anonymous (18th cent., Dutch school).** (Arcadian river landscape with a ruin). Drawing, pen/ brush and ink, 19x28,2 cm. (100-150)  
 - A few foxed spots; sl. yellowed.  
 = With the watermark of D & C Blaauw (coat of arms with horn, below monogram D&C B) (1750-1782).
- 6310 **Anonymous (18th cent., French school).** (Young woman doing needlework while reading a book). Drawing, black chalk, heightened w. red and white chalk, 19,5x27 cm. (250-350)
- 6311 **Anonymous (18th cent.).** (Adoration of the shepherds). Drawing, pen and brown ink, grey wash, 26x21 cm. (200-300)  
 - Formerly folded w. vertical folds near right edge and horizontal in upper part; a few dustspots near left edge; left edges sl. frayed and chipped.  
 = On laid paper with water mark showing "CC" monogram. With an attribution in pen and brown ink to Nicolaas Verkolje on verso.
- 6312 **Anonymous (18th cent.).** (Allegorical classical scene with goddesses and putti representing gods in an architectural setting). Drawing, pen/ brush and red ink, 26,2x19,3 cm. (sl. dustsoiled). - AND 1 other similar drawing showing a walker sitting between classical ruins.[#] (30-50)
- 6313 **Anonymous (18th cent.).** (Bacchantes dancing in front of the inebriated Silenus). Oil on marouflé, 40,7x53 cm., framed. (200-300)  
 - Sl. dam. spot in right of centre (prob. a closed tear). Needs cleaning. = SEE ILLUSTRATION PLATE LXXXVIII.
- 6314 **Anonymous (18th cent.).** (Dutch river view with houses along the bank). Drawing, black chalk and grey wash, 24x37,3 cm. (100-150)  
 = Small sketch on verso.
- 6315 **Anonymous (18th cent.).** (Father time overcome by an allegorical figure of literature). Drawing, black crayon, 59x48 cm., framed. (150-250)  
 - Large (marginal) tears. Not examined out of frame.
- 6316 **Anonymous (18th cent.).** (The Miracle of the Well). Oil painting on canvas, 22x18 cm., marouflé.  
 - Canvas not properly glued to wood, and partly bubbly.  
 = Probably showing Saint Isidore rescuing his son from the well.  
 AND a drawing by Frederik van HOGENDORP (1st half 19th cent.), (A village on the boards of a river near a bridge) (brush and black and blue wash, 12,5x19,5 cm., framed). (80-100)
- 6317 **Anonymous (18th cent.).** (A mountainous riverlandscape). Drawing, pen and brown ink, brown wash, lead pencil underdrawing, 32x43 cm., "IAT [or IHT]. V. G. IN" in pen and black ink. (500-700)  
 = On rather thick laid paper, with a part of an unidentified watermark. Perhaps late 18th/ early 19 cent.
- 6318 **Anonymous (18th cent.).** (Northern landscapes with travellers and buildings). Two drawings, pen and brush and black ink, grey wash, both ±16x21 cm., double framing line in brown ink. (150-250)  
 - Both sl. foxed.  
 = Both drawings on laid paper, 1x w. part of a large crowned watermark. With the collector's mark of Albert van Look (Lugt 3751) on verso.
- 6319 **Anonymous (18th cent.).** (Two Roman women holding hands). Drawing, pen and brush and black ink, grey wash, 25x37 cm., on laid paper with an oval heraldic watermark showing i.a. vegetal borders. (80-100)  
 - Foxed; sl. yellowed; lower and right edge frayed.
- 6320 **Anonymous (18th cent.).** (Two rowing boats near a small farm, a village in the distance to the left). Drawing, pen and ink and grey wash, 17,5x23 cm., framed. **Mastenbroek, Johann Hendrik van (1875-1945).** (Landscape with a flight of ducks). Drawing, pencil, 11,5x16 cm., monogrammed "J.H.v.M." in lower right corner below image, framed. - AND 1 other anonymous 18th cent. drawing, also framed. (50-70)

- 6321 **Anonymous (18th cent.).** (View of the V.O.C. fortress of Malacca). Drawing, pen and ink, 14x20,5 cm. (30-50)  
= Perhaps a children's drawing. Because of the details, probably by someone who lived or visited the place. With on verso another drawing, probably a local view of the same area.
- 6322 **Anonymous (18th cent.).** (Young woman seated on a stool). Drawing, black, red and white chalk, 24x16,5 cm. (100-150)
- 6323 **Anonymous (2nd half 18th cent., Dutch school).** (View of a stream with a tugboat, a carriage crossing a bridge and a farm or inn on the shore). Drawing, watercolour, pen and brown ink, 41x51,3 cm. (200-300)  
- Trimmed on the framing line, outer edges within the framing line; browned and soiled; a few sm. chips along edges.  
= On wove paper.
- 6324 **Anonymous (2nd half 18th cent.).** (Dutch stately home). Drawing, brush and ink, pencil underdrawing, 15x40,5 cm. (80-100)  
= On laid paper with D&C Blaauw watermark (monogram in coat of arms).
- 6325 **Anonymous (late 18th cent.).** (The castration of Uranus). Drawing after Giovanni Battista GALESTRUZZI after Polidoro da CARAVAGGIO, pen and ink and grey wash, 10,8x12 cm. (60-80)  
= Appears to be on wove paper.
- 6326 **Anonymous (18th/ early 19th cent.).** (A countryman and woman and their livestock near their farm beneath a dune). Drawing, pen and brown ink, grey wash, 19x16 cm. (100-150)  
- Sl. foxed. = On laid paper.
- 6327 **Anonymous (late 18th/ early 19th cent.).** (Seated elderly man reading a book). Drawing, pen and brown ink and wash, 21,5x13,5 cm. - AND 5 others, i.a. a 19th cent. drawing of a porter hauling a large barrel lying a wheelbarrow on a quay in a Dutch city and a botanical drawing. (70-90)
- 6328 **Anonymous (late 18th/ early 19th cent.).** (Seated violin player). Drawing, brush, ink and watercolour, black chalk, 25,5x24 cm. (150-250)  
- Some offsetting from former passepartout; trifle duststained.  
= With an attribution on the mount to Pieter Barbiers II (1717-1780). On wove paper.
- 6329 **Anonymous (late 18th/ early 19th cent.).** (View of farmhouses). Drawing, gouache, 10,5x16,5 cm., framed (laid down on board). (50-70)  
= Slightly naive but charming drawing. Perhaps German school. With a partly illegible annotation on verso: "Mai 1824 (?) Ernst Meier(?) 12 Jahr alt bruder (...) Walter Meier [or Muck]".
- 6330 **Anonymous (18th/ 19th cent.).** (Walkers and their dog on a path along a lake, a small town on top of cliffs). Drawing, black and col. chalk, 43x52 cm., on paper laid down on cloth. (100-150)  
- Soiled; worn/ rubbed along the edges; sm. hole in lower part.
- 6331 **Anonymous (early 19th cent.).** (Italian landscape with a ruin on top of a hill, a hillside town in the background). Drawing, pen and brown ink, pencil underdrawing, 24x39,2 cm., w. unread signature/ caption below. (150-250)  
- Laid down, w. closed tear in the sky.
- 6332 **Anonymous (late 18th/ early 19th cent.).** (Miniature portrait of a gentleman). Oval drawing, gouache on bone, 7x5,2 cm., framed. (70-90)  
= With a very tentative identification as Frederic Chopin. This gentleman has blue eyes.
- 6333 **Anonymous (1st half 19th cent., Dutch school).** (Man holding a spade). Drawing, black and red chalk, 25x17 cm. - AND 34 similar figure studies, by various artists, a few identified, "G. van Geelen" (related perhaps to Christiaan van Geelen?), "J. Verheyen" (Jan Hendrik Verheyen?) and "B. van Straat(?)". (200-300)  
= Possibly all made by artists from Utrecht, connected to the Genootschap Kunstliefde. SEE ILLUSTRATION PLATE LXXXVIII.
- 6334 **Anonymous (1st half 19th cent., Dutch school).** ((A seated woman with a basket in her lap). Drawing, black chalk, 14x15 cm. - AND ±45 other similar figures studies, mostly black chalk, probably all by the same artist. (150-250)  
= Perhaps by an artist from Utrecht, connected to or member of the Genootschap Kunstliefde.

- 6335 **Anonymous (19th cent., Dutch school).** (Dutch landscape with a lying cow, in the background a village). Drawing, black crayon and watercolour, 32x45 cm., illegibly signed in lower right corner. (100-150)  
- Lower left corner torn off (w. loss of image).
- 6336 **Anonymous (19th cent., Dutch school).** (Streetscene with people on a quay and a street, leading up to a church). Watercolour, pencil underdrawing, 28,7x24,2 cm.  
- Laid down; browned; left edge cut short  
**Oakes, H. (19th cent.).** (Fishermen and woman near a windmill on the seashore). Drawing, brush and brown and grey ink, 23x26,5 cm., signed (browned). - AND 3 other drawings: Fisherwomen on the shore (19th cent., English school); J. VAN OS, People in a rural landscape (pen and brown ink, signed) and an interior with a group of people in front of a heath (19th cent., Dutch school). (100-150)
- 6337 **Anonymous (19th cent.).** (Cow in profile). Oil on panel, 26,5x37 cm., w. "A Mauve fecit" in lower left corner, framed. (100-150)
- 6338 **Anonymous (19th cent.).** (A ferry crossing a river under a moonlit sky). Oil on panel, 19x23 cm., signed (?) "Paul de V(..)" or "Pont de Vinci", framed. (60-80)
- 6339 **Anonymous (19th cent.).** (A fishing barge in problems in a harbour of a French town). Drawing, pen, brush and ink, 47,5x66,5 cm.  
- Frayed and sl. creased along edges; lacks portion in upper right corner.  
ADDED: 7 miscell. prints. (70-90)
- 6340 **Anonymous (19th cent.).** (Hilly landscape with a cow near a brook). Watercolour, 22,8x61,5 cm. (200-300)  
- Partly laid down on mount; yellowed.  
= Attractive drawing. With on verso the collector's mark of the foundation of Edvina van Heek, Enschede. SEE ILLUSTRATION PLATE LXXXIX.
- 6341 **Anonymous (19th cent.).** (Landscape with a bridge, cattle in the foreground, mountains in the background, at sunset). Gouache on stiff paper, 30x38 cm., w. gommé. (40-60)  
- Extended margins; sl. dampstained in sky.
- 6342 **Anonymous (19th cent.).** (Landscape with odalisque, statue and classical temple). Drawing, pen and black ink and grey wash, 8,3x14 cm. (60-80)
- 6343 **Anonymous (19th cent.).** (Romantic landscape with farmhouse, a passenger and a couple in a boat). Watercolour, 37,2x48,8 cm., in contemp. gilt carved wooden frame. (100-150)
- 6344 **Anonymous (19th cent.).** (View of a walled street towards a double gate and a large mansion). Drawing, brush, pen and ink, 30,5x44 cm. (100-150)  
= Probably French or Belgian. With an unidentified collector's mark (Lugt 4438) on verso.
- 6345 **Anonymous (19th cent.).** (Views of Scheveningen). Three drawings, pen and ink, brown wash, all ±28,5x39,5 cm., together tipped onto 2 mounts. (100-150)  
- Nice, sl. naive drawings.
- 6346 **Anonymous (19th cent.).** (Winterview of people playing kolf and skating on a frozen river running between two villages). Drawing, pen/ thin brush and ink and grey wash on wove paper, 26,5x40 cm. (70-90)  
- A few (unobtrusive) small closed tears/ creases; trifle yellowed.
- 6347 **Anonymous (2nd half 19th cent.).** (Travellers in an arcadian landscape). Oil on canvas, 63x79 cm., in contemp. gilt plaster frame. (200-300)  
- Some craquelure. Some sm. damages to frame.
- 6348 **Anonymous (late 19th/ early 20th cent.).** (Study of three figures). Drawing, brown brush and ink, 19x14 cm., illegibly signed in lower left corner, framed. (80-100)

- 6349 **Bard, Jean Auguste (1812-1861).** (Lively streetscene (Naples?)). Watercolour, 29x57,5 cm., signed "j. a. bard" in lower left corner. (100-150)  
- Rebacked w. cloth. Sl. dam. in upper left corner; sl. browned; tear in left margin.
- 6350 **Bastiaans (19th cent.).** (Woman carrying a basket on her head). Drawing, black chalk, 25,5x17,5 cm., signed "Bastiaans".  
- Sl. browned and w. some offsetting from passepartout.  
= With an unidentified collector's mark "AW" or "WA" on recto (Lugt 3087).  
AND 3 other similar drawings, all brush and black ink, probably by the same artist, showing i.a. a woman baking pancakes and a fisherman carrying a basket. (50-70)
- 6351 **Bauffe, Victor (1849-1921).** (Woman doing the laundry in a stream next to a farm). Oil on canvas, 34x50 cm., signed "V Bauffe" in lower right corner, framed. (300-500)
- 6352 **Bellangé, Hippolyte (1800-1866).** (Musketeer). Drawing, black chalk, 37x25 cm., signed "Hte. Bellangé" in lower right corner, framed. (80-100)  
- Slightly foxed; some white offsetting in outer blank margins.
- 6353 **Berchem, Nicolaes (1620-1683) (after/ surroundings of).** (Lively italianate harbour view with visit by an important lady, a large tower in the background). Drawing, pen and black ink, grey wash, 38x45,6 cm., w. signature "CBerghem" in lower left corner. (300-400)  
- Mediocre condition. Browned and sl. foxed; doubled and repaired; old middle-fold; some old closed tears (?) and corners sl. dam.  
= Perhaps after an unknown painting by Berchem. He has depicted the tower at least in one of his harbour paintings.
- 6354 **Bisschop, Jan de (1628-1671) (?).** (Apollo, Minerva and the Nine Muses). Drawing, pen/brush and brown ink, 11,5x39 cm. (300-500)  
- With later added margins.  
= On slightly thick laid paper. It appears that manuscript captions above the heads were erased. After a classical frieze in the Villa Medici.
- 6355 **Bles, David (1821-1889).** (Seated artist drawing). Drawing, brush and brown ink, 19x14,5 cm., signed "D. Bles.83" in lower right corner, framed. (70-90)  
- Vaguely foxed.
- 6356 **Anonymous (19th cent.).** (Young streetvendor selling small marble busts). Drawing, brush, ink and watercolour, 13,5x9 cm. (image), 17,5x12 (framing line) , signed.  
= With an unidentified collector's mark "HdJ" (not in Lugt).  
AND 2 other 19th cent. drawings, i.a. a seated woman attributed to Johan Adolph RUST. (80-100)
- 6357 **Bochmann, Gregor von (1850-1930).** (A woman untying a cow from a cart, a man holding his pipe looking on). Drawing, pen and ink, 26x34 cm., signed "G. v.Bochmann". (200-300)
- 6358 **Both, Jan (1610-1652) (after).** (Landscape with a horse rider and two mules, Rocca Aquatico near Ancona). Drawing, watercolour, cm., 18th/ early 19th cent., framed. (700-900)  
- Laid down on board; a few worn spots (nibbled by silverfish).  
= Splendid drawing. In June 2014 a painting with this composition was sold an Im Kinsky, Vienna (lot 0499) (circle of Jan Both). The composition is partly depicted in reverse in the etching by Jan Both (Hollstein 4). SEE ILLUSTRATION PLATE LXXXV.
- 6359 **Bree, Matthieu Ignace van (1773-1839).** (Bust of a man from Tunis wearing a turban). Drawing, pen and ink, w. a few annots., 20x15 cm., w. the artist atelier stamp (Lugt 1881). (60-80)  
- Closed tear (paper brittle); browned; under passepartout.
- 6360 **Bril, Paul (1554-1626) (studio/ surroundings of).** (A river landscape with ruined tower on a cliff in the foreground). Drawing, pen and brown ink, grey-blue wash, 14,8x32,7 cm., framed. (1.000-1.500)  
- Sl. foxed and soiled; blue stain near lower edge.  
= A very similar drawing in style, manner and composition in the British Museum (inv. 5236.65), certainly by the same artist. That drawing (attributed by the British Museum to Paul Bril) is a preliminary study for this one. A print by Guillam van Nieulandt II after Paul Bril shows the same composition but mirrored and with large figures in the foreground (Hollstein 111). SEE ILLUSTRATION PLATE LXXXIX.



- 6361 **Brugghen, Guillaume Anne van der (1811-1891) (attrib.).** (Two fighting deer). Drawing, pencil, 18,3x27,5 cm. - AND 4 other drawings attrib. to the same (i.a. of two deer and head of a cow) and an etching by the same. (80-100)
- 6362 **Brugghen, M.J. van der (19th cent.).** (Forest). Oil on unstretched canvas, 27x34 cm. **Idem.** "Haarlem". Drawing, pencil, 20,7x43 cm., "Haarlem mei 76" in pencil. - AND 7 other pencil drawings by the same, 1x signed in pencil, depicting trees/ forests and a mansion. (100-150)
- 6363 **Chalon, Christina (1748-1808) (attrib.).** (Two tavern scenes). Two drawings, pen and ink w. watercolour, each 5,6x6,3 cm., framed. (250-350)  
= One drawing shows a couple dancing while others watch or converse. The other drawing shows a group of men seated at a table, watching another man grope a prostitute(?) under her skirts.
- 6364 **Constantin, Auguste (1824-1895).** (Deer hunt). Drawing, brown and white brush on brownish paper, 40,8x23 cm., signed in lower right corner and numb. "3" in lower left corner, laid down on mount. (70-90)
- 6365 **Corput, Ed van den (late 19th cent.).** Lot of 4 drawings, various techniques, each ±35x45 cm., 3x signed "E(d) van den Corput". (60-80)  
- All w. sm. defects.  
= Drawings show a dancing couple, farm houses (2x) and a man lying on the ground.
- 6366 - -. Lot of 6 drawings, charcoal or pen and brush and black or brown ink, various large sizes, all signed. (70-90)  
- Occas. sl. frayed/ w. a few sm. holes in outer margins. = Comprises figure studies, landscapes and male portraits.
- 6367 **Cremer, Jacob (1827-1880).** (Three people on a dirt road, looking at a town in the distance). Drawing, brush and brown ink, 20x27 cm., monogrammed "J.J.R.". (70-90)  
- Unevenly browned w. offsetting from former passepartout.  
AND 2 others: a similar drawing by the same: a small house standing next to a stream and a watercolour by monogrammist "c.j.h.v.h.", a landscape with cows lying in a meadow. (50-70)
- 6368 **David, Pierre Drapeyron de (1749-1832) (?).** (Schematic geometrical drawings and plans of various fortifications). Lot of 32 (double-p) leaves w. drawings, pen and ink (and watercolour), "Le Cit[oyen] David a commence (..)" and monogrammed "PD" or "LD" in pen and ink, dated "l'an 6" and "l'an 7" (1797-1798). (150-250)  
= Perhaps by Pierre Drapeyron de David, who accompanied the campaigns of general Pichegru in the Netherlands.
- 6369 **Delaunay, Jules Elie (1828-1891).** (French artillery troops on horseback, manoeuvring at the sound of the trumpet). Oil on panel, 45,5x55 cm., signed "J. Delaunay" in lower right. (400-600)  
- Formerly restored w. repainted cracks and spots; a few dents and sm. dam. spots.
- 6370 **Delfgaauw, Gerard Johannes (1882-1947).** (River view with a farm and village in the background). Oil on canvas, 59x99 cm., signed "G.J. Delfgaauw" in lower right, framed. (500-700)  
- Canvas reattached to a new stretcher.
- 6371 **Delorme, Anthonie (±1610-1673) (attrib.).** (A church interior with seated people in the foreground and several standing people in the background and to the right side). Oil on wooden panel, 46,5x41,5 cm., framed. (2.500-3.500)  
- Professionally restored horizontal crack in panel. Needs cleaning (varnish yellowed).  
= Anthonie Delorme, Rotterdam painter who is known to have used the Laurens church as the main inspiration for his church interiors. Provenance: purchased by the present owner in 2012 at an auction in Hannover. SEE ILLUSTRATION PLATE XC.
- 6372 **Dievenbach, Hendrik (1872-1946).** (A seated farmer pouring a cup of tea in front of a hearth). Oil on canvas, 37x30 cm., signed "H.A. Dievenbach" in lower left, framed. (100-150)
- 6373 **Duvaux, A. (19th cent.).** Lot of 5 architectural/ ornamental drawings, all watercolour and pencil, 25x10 to 35x24 cm., signed "A. Duvaux", dated "1892" to "1897" and 1x titled "Les Bénédictins" below. (80-100)  
= Attractive design drawings i.a. for a richly ornamented door, sculptures with a large base and parts of a building façade.

- 6374 **Eerelman, Otto (1839-1926).** (A bloodhound). Watercolour, 51x35 cm., signed "O. Eerelman" near left edge. (300-500)  
- Two (very) vague scratches to the surface in center.
- 6375 **Eindhoven, Aernout Jacobus van (1805-1861).** "De vlugt van Zeven Remontstrantsche Predikanten uit Loevestein". Drawing, pen and black ink and grey wash, 13x8,5 cm., tipped onto contemp mount, signed "AJ.v.Eyndhoven 1826 naar J. Buijs" on mount under the drawing and titled and "Martinet Hist. der Wereld Deel 7[?]" in pen and ink in outer lower blank margin of mount. - ADDED: **Waterloo, Anthonie (1609-1690).** The mule driver. Etching, 12,8x14,5 cm., "Anthoni Waterloo fe. et in." in the plate in upper right corner. (150-250)  
- Trifle foxed/ sl. yellowed. = Hollstein 48, the 1st and only state.
- 6376 **Esté, Florence (1860-1926).** (Studies of clouds). Two drawings, pen and ink, black chalk, both ±22x26 cm., both monogrammed in pen and ink, unif. framed. (250-350)
- 6377 **Estler, Georg (1860-1954).** "Die Frauenkirche in Dresden (von der Brühl'sen Terrassen gesehen)". Watercolour, 20x15 cm., signed "G. Estler" in pen and ink.  
= Titled, "Original-Aquarell von Georg Estler" and with the address of the artist (Ostbahnstr. 18) in pen and brown ink on verso. With part of a watercolour sketch of the edge of a wood on verso.  
**Idem.** "Der Henkersteg in Nürnberg". Watercolour, 15x20 cm., signed "G. Estler" in pen and ink. (70-90)  
- Formely framed and mounted under passepartout, w. gluestains along edges (not in the image).  
= Signed and titled on verso: "Original Aquarell von Georg Estler Dresden Ostbahnstr. 18" in pencil. With part of a watercolour on verso.
- 6378 **Eversen, Adrianus (1818-1897).** (Dutch streetscene next to a church). Drawing, black chalk and grey wash, 18,7x15 cm., monogrammed "AE". (150-250)  
- A few foxed spots.
- 6379 **Eyndhoven, Aarnout Jacobus van (1805-1861).** (Portrait of a man holding a paper). Oil on paper after J.M. QUINCKHARD, 31x26,5 cm., monogrammed "AJ v.E ft. 1829" in lower left, "AJ van Eyndhoven fecit 1829 naar J.M. Quinckhard Ao.1759 aetat 72 J." in pencil on verso. - AND another small oil on paper by the same showing a tree, signed, "1830" and w. unread annotation in pencil on verso. (100-150)
- 6380 - -. (View of two watermills in a wooded landscape). Drawing, pen/ brush and brown ink, 26x35,3 cm., monogrammed "AJvE ft.1830" in pen and ink. (100-150)  
- Sl. duststained in upper part.  
AND 1 other, prob. by the same, showing a similar landscape with a farmhouse.
- 6381 - -. (View on farmland 'uit het Bosch van 't Buiten Gasthuis'). Drawing, pen and brown ink and watercolour, 13,7x22 cm., signed "AJ van Eijndhoven fecit, ad vivum delin. Junij 1829" and w. annot. in pen and brown ink on verso. (500-700)  
= Perhaps the Buitengasthuis in Amsterdam?  
AND 22 other drawings by/ attrib. to the same, various sizes, i.a. landscapes and views (after Cornelis Buys), after prints and paintings (i.a. after Jacques Kuyper, from De Mensch zoo als hij voorkomt by M. STUART, and after Ludolf Backhuysen), partly signed/ monogrammed and dated between 1821 and 1830.  
= Incl. a contribution to an album amicorum: "Gezigt te Beekbergen met Apeldoorn in het verschiet" (copy by himself).
- 6382 **Famars Testas, Willem de (1834-1896).** (A young woman leaning out of a window of a house in Cairo and looking into a courtyard garden). Drawing, pencil, black chalk, 49,5x33,5 cm., signed "W de Testas del. Kairo 1858". (300-500)  
- Leaf unevenly browned; sm. closed tear near lower edge.
- 6383 **[Fashion and costume]. Anonymous (late 19th cent.).** Lot of 9 sheets with costume drawings, pencil and watercolour on paper, 1-3 designs per sheet, between 18x6 cm., and 30x22 cm. (70-90)  
- Trifle/ sl. soiled/ foxed.  
= Two drawings on laid paper with watermark "De Erven D. Blauw", the other are on wove paper. Showing men and women dressed in historically inspired folk-/ theatrecostumes. Also includes an illustration of a lady on stage with a tambourine raised in the air, posed in front of a Grecian façade marked "Théâtre de la renaissance", "Regnator" and with the initials "VK".

- 6384 **Florimond, Barbier (19th cent.)**. (Figure study of a standing male nude). Drawing, black chalk, 61x47 cm., with "Class de la nature. (Premier Prix). Barbier Florimond année 1853" and "Hotier Profs" in black pen in lower left corner. (80-100)  
- Oblique fold in centre; partly sl. creased/ soiled.
- 6385 **[Flowers]. Anonymous (2nd half 18th cent.)**. (Tulip with insects). Drawing, gouache on paper, 28,8x19 cm. (500-700)  
- Old folds.  
= Old annot. in pencil in lower margin on verso: "Tulipa Gesneriana[?]". SEE ILLUSTRATION PLATE XCI.
- 6386 **[Flowers]. Anonymous (early 19th cent., manner of Pierre-Joseph Redouté)**. (Peonies). Drawing, watercolour and some pencil, on vellum, 43x31 cm. (500-700)  
- Under passepartout. Fine condition. = SEE ILLUSTRATION PLATE XCI.
- 6387 **[Flowers]. Anonymous (early 19th cent., manner of Pierre-Joseph Redouté)**. (Rosa chinensis). Drawing, watercolour and some pencil, 25x18 cm., on vellum. (300-500)  
- Vellum laid down on board. Otherwise fine. = SEE ILLUSTRATION PLATE XCI.
- 6388 **[Flowers]. Anonymous (early 19th cent.)**. (Kaiser's crown). (Yellow Iris). Two watercolours, probably by the same artist, 39,3x30 and 38,7x28 cm. (400-600)  
- First drawing some vague foxed spots and oblique folds in blank margins. = SEE ILLUSTRATION PLATE XCI.
- 6389 **Folkema, Jacob (1692-1767)**. Abraham Francen, Apothecary. Drawing after REMBRANDT, pen and ink, brush and brown and grey ink, 15,8x20,6 cm., signed(?) / identified "Folkema na Rembrant" in pen and ink on mount. (250-350)  
= Drawing after the etching by Rembrandt, curiously with mirrored composition. According to an annotation on verso mount, from the collection of R.P. Morris.
- 6390 **Forain, Jean-Louis (1852-1931)**. (Study of figures). Drawing, pen and black ink and watercolour, 29,5x22 cm., signed "L. Forain" in lower right corner and "207" in upper left corner, framed. (80-100)  
- Lower blank margin dam.
- 6391 - -. (A woman and a man in uniform) (actors?). Drawing, brush and black ink, 25,2x25,4 cm., signed "Forain" in pen and black ink in lower right corner (laid down on mount; browned). - AND 6 other drawings, 20th cent., i.a. of a seated couple by "Giotto", 3 costume drawings by H. VAN DE LINDE for "De Nederlandsche Comédie" (gouache and pencil, all on tracing paper) and a black pen and red crayon drawing of a middle eastern village by "Francois Nallan(?)". (70-90)
- 6392 **Goeje, Jan de (late 18th/ early 19th cent.)**. (Galleons and fishing boats on a calm sea, two people with a basket on the shore). Drawing, brush and grey wash, brown ink framing line, 16,5x24 cm., tipped onto mount. (100-150)  
- On paper with "L V G" [Lubbert van Gerrevink] watermark. Trifle foxed. = Artist identified in pencil on mount.
- 6393 **Grave, Josua de (1643-1712)**. "Goude rack". Drawing, brush and ink, pencil underdrawing, 9,2x15,5 cm., "de 7/3: 1672" in pen and ink. (1.200-1.500)  
- Foxed.  
= Josua de Grave accompanied the army of William III against the French in 1672. Gouderak was part of the "Hollandse Waterlinie". In 2022 a very similar drawing was auctioned with a view of the other side of the river. SEE ILLUSTRATION PLATE XCII.
- 6394 **Gregory, Edward John (1850-1909)**. (Seated pensive actor). Drawing, pencil and pen and blue ink, watercolour, 32x20 cm., signed "EJG" and "Gregory" in upper left corner, framed. (60-80)
- 6395 **Greive Jr., Johan (1837-1891)**. "Werf te Blokzijl". Drawing, pencil, 26x36 cm., titled and dated "Oct. 1879" (some (finger)soiling). - AND 15 other small drawings, various techniques, mainly 19th and early 20th cent., i.a. a small unsigned pencil drawing by Leo PRIMAVESI, (Woman writing) (10,5x11,5 cm.), the head of a sheep after KOBELL and a black crayon drawing by Gerrit HAVERKAMP. (70-90)

- 6396 **Groenewegen, Adriaan (1874-1963).** (Farmer leaving his home on a cow drawn cart early in the morning). Oil on wooden panel, 38,5x58,7 cm., signed in lower right corner, framed.  
- A few small stains in sky area to the right. Frame sl. dam. (200-300)
- 6397 **Gruyter Jr., Willem de (1817-1880).** "Mount Pleasant looking to S[w]ansea Bay". Watercolour, 30x45 cm., w. atelier stamp "WGruyter" in lower right corner. - ON VERSO: **Idem.** (Two coastal views of Lundy island, in the Bristol Channel). Watercolour, 25x45 cm.  
= With the collector's mark of Pim van Eekelen on recto. (100-150)
- 6398 **Haaxman, Pieter Alardus (1814-1887).** (A seated man playing the violin under a tree with a dog laying next to him). Drawing, watercolour, 15x12 cm., signed and dated "53" in lower left corner. **Becker, Fridolin (1830-1895).** (Bare-footed woman with a red cap leaning against a wall). Drawing, watercolour, 10,3x8,5 cm., signed in lower right corner. - AND 1 other anonymous 19th cent. riverscape drawing. (70-90)
- 6399 **Haccou, Lodewijk Gilles (1792-1826).** (Various Dutch anchored ships and boats loading at a roadstead). Watercolour, 29,5x43,5 cm., signed "Haccou" in pen and ink, framed. (600-800)  
- Yellowed. = SEE ILLUSTRATION PLATE XCIII.
- 6400 **Hardenbergh, Cornelis van (1755-1843).** "Kroonenburg in 1818". Drawing, brush and brown and black ink, pencil, 22x30,5 cm., signed "C. van Hardenbergh" and "1818" in lower right corner, titled on verso, framing line. (500-700)  
- Slightly foxed; trimmed to the framing line.  
= View of house *Kroonenburgh* in Loenen aan de Vecht. Provenance: the estate of E. Munnig Schmidt. SEE ILLUSTRATION PLATE XCII.
- 6401 **Hobbema, Meindert (1638-1709) (?).** (Tree in a hillside landscape, with a stone tower in the background, vaguely people resting below the tree). Drawing, black chalk, 27,5x20 cm. (600-800)  
- With foxing.  
= With an attribution to Meindert Hobbema on verso. In the upper left corner on verso a very vaguely visible name ("J. Ruysdael"?) in pencil. With the collector's mark of Jean-François Gigoux (Lugt 1806-1894) on recto. On verso annotations in pencil (prob. by C.G. 't Hooft, curator of museum Fodor) on the provenance: collection Jean Gigoux, (art dealer) Vincent van Gogh Amsterdam and then sold in the auction of R.W.P. de Vries, on 5 March 1920 (no.222) to the curator 't Hooft. Perhaps more in the style of Jacob van Ruysdael than Hobbema. Perhaps Simon de Vlieger.
- 6402 **Hoedt, Pieter Louis (1832-±1893).** (View of a castle on a misty morning). Watercolour, 10,2x17 cm., signed "P. Hoedt ft.33" on mount, tipped onto mount along upper margin. (600-800)  
= With the collector's mark of J.Q. van Regteren Altena on verso (Lugt 4617).  
**Poelman, Pierre (1801-1826).** Oude vrouw bijbel lezend. Drawing, 20,2x18,5 cm., black crayon heightened w. white on grey paper, signed in pencil on verso, tipped onto mount.  
= With the collector's mark of J.Q. van Regteren Altena on verso (Lugt 4617).  
AND 4 other drawings, all from the same collection, incl. 2 pencil drawings attributed to Jan EKELS and an anonymous pencil drawing (A woman carrying a basket, a child standing beside her). (70-90)
- 6403 **Hoeij Schilthouwer, P.J.C. van (1823-1858).** Lot of ±50 small drawings, mostly pen and ink (and watercolour), between ±2x3 and 12x18 cm., partly signed (and dated). (70-90)  
= Drawings made between the age of 9 and 16 years, partly w. dedication, i.a. "Voor tante Grootenraij", "Voor mama", "Voor tante Bet". P.J.C. van Hoeij Schilthouwer later enlisted in the KNIL. He died in Surabaya.  
AND a few delicate paper cuttings and a "prikkunst" leaf, signed "M. van Hoeij".
- 6404 **Hoofman, Maria (1773-1807).** (A cooper resting on small stone bench). Drawing after Jacob VAN STRIJ, colour and black chalk, 32x25,5 cm., signed (?)/ signature "M Hoofman" in pencil on verso. (300-500)  
= Artworks by the artist are very rare. Copied after the drawing by Van Strij, now in the collection of Harvard College. Perhaps at one time in her possession. Maria Hoofman was praised as an art collector by Kramm and Immerzeel and as a dilettant draughtswoman and painter; the important part of her collection was sold after her death to artdealer Nieuwenhuysen from Brussels [Nederlandsche Kunst-Spiegel 1847, p. 190].
- 6405 - -. (A man in prayer just before his sober meal). Drawing after Jacob VAN STRIJ, watercolour, colour and black chalk, 34,8x31,3 cm., signed "M: Hoofman" in pencil on verso. (400-600)  
= Artworks by the artist are very rare. Copied after the drawing by Van Strij, now in the collection of Leiden University.



Perhaps at one time in her possession. Maria Hoofman was praised as an art collector by Kramm and Immerzeel and as a dilettant draughtswoman and painter; the important part of her collection was sold after her death to artdealer Nieuwenhuysen from Brussels [Nederlandsche Kunst-Spiegel 1847, p. 190].

- 6406 **Houck, Henrick van (1820-1893).** (Heathland landscape). (Coastal view with a town in the background). Two paintings, 15,5x28/ 11x19,5 cm., 1x signed "H v.d. Houck" in lower left corner, unif. framed. (100-150)
- 6407 **Hove, Batholomeus Johannes van (1790-1880).** (Dutch river scene with people in a rowing boat). Drawing, watercolour, 7,4x12,5 cm., within embossed ornamental border, signed "B.J. van Hove" and "1 Janvier 1861" in pen and ink on verso. (80-100)  
- Blank margins sl. unevenly cut; traces of paper and tape along upper edge; sl. foxed and dustsoiled.
- 6408 **Hulk I, Abraham (1813-1897).** (Early morning scene with boats in a tranquil Dutch harbour). Oil on canvas, 26x36 cm., signed "A. Hulk fc." in lower left corner, framed. (1.000-1.500)  
- Craquelure over the entire surface; canvas dry; vague sm. scratch near lower edge.  
= Provenance: the collection Randag, Den Bosch (with its label on verso). SEE ILLUSTRATION PLATE XCIII.
- 6409 **Hulswit, Jan (1766-1822).** (Farm). Drawing, black chalk and grey wash, 12x19 cm., signed "Hulswit f" in pen and ink. (150-250)  
= On wove paper.
- 6410 **Jansen, Willem G.F. (1871-1949).** (Beach scene with moored sailing vessels). Drawing, watercolour, 29,5x40 cm., signed "W.G.F. Jansen" in lower left corner. (80-100)
- 6411 - -. (A farmer loading his horsedrawn cart near the dunes). Oil on canvas, 35x49 cm., signed "WGF Jansen" in lower right, framed. (250-350)
- 6412 **Kamerling, I.E.H. (early 19th cent.).** (Ship in heavy weather, heeling over near a rocky coast). Drawing, pen and ink and watercolour, 42x51,5 cm., tipped onto contemp. dec. mount, signed "I.E.H. Kamerling" and "[?] 1808" on mount.  
- Creased and scratched; several surface dam. spots.  
= Drawing after the engraving "'s Lands schip de Vryheid, by Minorca op laager wal vervallen, in den storm, tusschen den 3e en 4e Febr. 1784" by C.F. Bendorp.  
AND 1 other similar large drawing, most likely by the same (num. dam. spots). - WITH: a copy of the engraving by C.F. BENDORP. (200-300)
- 6413 **Karsen, Kaspar (1820-1896).** (Lively view with moored sailingvessel and wall tower). Drawing, pencil, brush and ink and watercolour, 15xx21,7 cm., "K Karsen ex" in lower margin. (100-150)  
- Yellowed/ sl. foxed; a few dam. spots; verso w. paper tape along outer margins. = Possibly Elspeet.
- 6414 **Koekkoek, Barend Cornelis (1803-1862).** (Riverlandscape with castle ruins, anglers and travellers). Drawing, pen and black ink and grey wash, 15,5x19,5 cm., signed "B.C. Koekkoek" in black ink in lower right corner, framed. (1.000-1.500)  
= SEE ILLUSTRATION PLATE XCIV.
- 6415 **Kruimel, C.J. (19th cent.).** "Zell am See". Watercolour and pencil, 18x24,3 cm., monogrammed, titled and dated "12 Aug. 1857", framed. (50-70)
- 6416 **Lambrichs, Edmond (1830-1887).** (A kneeling woman with folded hands). Drawing, black crayon and watercolour, 25,5x19,5 cm., signed "E. Lambrichs" in lower right corner, laid down on paper mount. (80-100)
- 6417 **Langendijk, Dirk (1748-1805).** (Landscape of a field of wheat, with a walker and a dog crossing a bridge and a man on a horsedrawn cart down a road). Drawing, pen and brown ink and watercolour, 18,2x14,7 cm. signed "Dirk Langendijk fecit 1801" in pen and brown ink. (400-600)  
- Sl. foxed and yellowed.
- 6418 **Large lot of ±70 drawings,** various techniques and sizes, 19th/ early 20th cent., a few signed. (100-150)

- 6419 **Leickert, Charles (1816-1907)**. (Winterscene with village and skating figures). Drawing, pen and black ink, grey wash and some brownish wash, 26x36,5 cm., signed "Ch. Leickert" in lower left corner, framed. (200-300)  
- Tear in right margin (affecting image).
- 6420 **Lelij, Willem van der (1698-1777)**. (Funerary monument for Clara van Spaerwoude). (Funerary monument for Jacob van der Dussen). Two drawings, pen and ink, grey wash, 30,8x18 and 25,1x12,5 cm., Dutch text, 1x signed and dated "1746". (200-300)
- 6421 **Logteren, Jan van (1709-1745)**. (Series of academic figure studies of male nudes). Five drawings, red chalk, all  $\pm$ 36x51 cm. or vice versa, 4x signed "J. van Logteren (fecit)" and 1x monogrammed "JVL", dated from "1724" to "1726", on laid paper with 1x watermark "LLAR". (2.000-3.000)  
- Three drawings doubled; occas. some foxing/ some soiling/ creased/ w. sm. (closed) holes/ marginal tears; each tipped onto/ partly laid down on paper mount.  
= Very rare. Drawings by Jan van Logteren are rarely seen on the market. Part of a series of 37 figure studies that he made when he was about 15 years old. P.M. Fischer, Ignatius en Jan van Logteren (Alphen aan de Rijn, 2005), p.319-328: "(...) de zeven bewaarde [referring to these drawings and 2 other drawings not present] geven een uitstekend inzicht in de ontwikkeling van Jan van Logteren's kunst. Die openen een venster op een tot nog toe onbekende periode van zijn werkzaamheid, die van zijn jeugd jaren. (...) De verschillen in jaartallen (...) geven aan, dat wij hier niet te doen hebben met een gesloten en complete reeks, maar inderdaad met een klein gedeelte van een waarschijnlijk door Jan zelf bewaarde collectie van zijn jeugdstudies. De jonge van Logteren heeft de tekeningen dus vervaardigd in zijn 15de tot 17de levensjaar, en bewees daarmee zijn buitengewone vroegrijpheid. (...) Vijf [these drawings] zijn actiestudies van mannelijke naaktmodellen (...) hoogst waarschijnlijk natekeningen, mogelijk hier en daar wat vrij behandeld, van modelstudies van naakte mannenfiguren." One drawing with the collector's mark of Pim van Eekelen on verso (Lugt 5101). Provenance: the collection of Hendrik Verdonk (early 19th cent.); the estate of E. Munnig Schmidt. SEE ILLUSTRATION PLATE XCIV.
- 6422 **Loo, Bernardus Theodorus van (1816-1892)**. De Papegaaiekooi. Drawing after Jan STEEN, watercolour, 38,5x30,5 cm., signed "B.T. van Loo. naar J: Steen" in pen and brown ink on verso. - AND 1 other similar by the same after the same: bakerscouple Arent Oostwaard en Catharina Keizerswaard. (300-500)  
= Drawings by this artists are scarce. The artist was also active as lithographer and early photographer. With a lithograph after the first drawing.
- 6423 **Luiken, Jan (1649-1712) (?)**. (Moses on Mount Sinai). Drawing, brush and ink, pen and brown ink, 20,5x14 cm. (100-150)  
- On laid paper.  
= With an unidentified collector's mark on mount. With probably 18th century attribution on mount: "Jan Luijken fecit" in pen and brown ink.
- 6424 **Lutgers, Petrus Josephus (1808-1874)**. (Self portrait). Drawing, brush and black ink, 19x15 cm., on thin board. (300-500)  
- Yellowed; some foxing in blank corners; laid down on board.  
= A.J.A.M. Lisman and E. Munnig Schmidt, Gezigten aan De Rivier de Vecht, Petrus Josephus Lutgens/ Lutgers, p.6 (ill.2).  
AND 5 small (unfinished/ sketch) portraits in pencil by the same, of a woman (3x), a man and of a dog.  
= Provenance: the estate of E. Munnig Schmidt.
- 6425 - -. (View of a bridge in the gardens of estate *Vreedenoord* in Breukelen). Drawing, brush and brown and black ink, pencil, 22,2x25 cm., signed "P.J. Lutgers" and "1870" in lower right corner. (500-700)  
- A few (unobtrusive) foxed spots; tiny closed tear in right edge affecting the image.  
= A.J.A.M. Lisman and E. Munnig Schmidt, Gezigten aan De Rivier de Vecht, Petrus Josephus Lutgens/ Lutgers, 83. Attractive view showing a woman crossing the bridge. Provenance: the estate of E. Munnig Schmidt.
- 6426 - -. (View of Breukelen with house *Vecht en Hoff* on the left). Drawing, brush and brown and black ink, pencil, 22,5x28 cm., on wove paper w. watermark showing "J. Whatman 1861". (120-150)  
- Paper lacks sm. portion of upper corners; pinholes in lower corners; trifle browned along the margins.  
= A.J.A.M. Lisman and E. Munnig Schmidt, Gezigten aan De Rivier de Vecht, Petrus Josephus Lutgens/ Lutgers, 61. Provenance: the estate of E. Munnig Schmidt.

- 6427 - -. (View of castle *Nijenrode* on the Vecht in Breukelen). Drawing, brush and black ink, pencil, 19,4x25,8 cm., signed "P.J. Lutgers" and "1869" in lower right corner, on wove paper w. watermark showing "J. Whatman". (700-900)  
= A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 84. E.B.J. Postma, *Nijenrode in prent* (Breukelen, 1977): illustrated on p.67. Provenance: the estate of E. Munnig Schmidt. SEE ILLUSTRATION PLATE XCV.
- 6428 - -. (View of country estate *Dijkenburg* in Noordwijk). Drawing, brush and brown and black ink, pencil, 19,7x24,5 cm. (120-150)  
- Slightly yellowed.  
= Preparatory drawing for the lithograph "Leeuwenhorst nabij Noordwijk" published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). Provenance: the estate of E. Munnig Schmidt.
- 6429 - -. (View of country estate *Veldzicht* near The Hague). Drawing, brush and brown and black ink, pencil, 19x30,6 cm., on wove paper w. "Bristol board" blindstamp. (120-150)  
- Pinholes in left corners; trifle yellowed.  
= Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). The view of the drawing is a little wider than the lithograph and shows only one grazing cow. Provenance: the estate of E. Munnig Schmidt.
- 6430 - -. (View of homestead *Rusthoff* near Sassenheim). Drawing, brush and brown and black ink, pencil, 22x28 cm., w. "Rusthoff" in pencil in centre lower margin. (250-350)  
- Trifle frayed; some vague soiling; nevertheless fine.  
= Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). The view of the drawing is a little wider than the lithograph and does not show the five grazing cows. Provenance: the estate of E. Munnig Schmidt.
- 6431 - -. (View of hotel *Het State Wapen* in the heart of Breukelen). Drawing, brush and brown and black ink, pencil, 23,8x29,2 cm., signed "P.J. Lutgers" and "1867" in lower right corner. (700-900)  
- A few foxed spots; nevertheless fine.  
= A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 66. Attractive lively village view with the tower of the Dutch Reformed Church in the background. Provenance: the estate of E. Munnig Schmidt.
- 6432 - -. (View of house *Beeklust* in Zeist). Drawing, brush and brown and black ink, pencil, 21x28 cm. (150-250)  
- Trifle frayed; nevertheless fine.  
= Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van Utrecht* (1869). The view of the drawing shows only one strolling person instead of four. Provenance: the estate of E. Munnig Schmidt.
- 6433 - -. (View of house *De Brink* in Zeist). Drawing, brush and brown and black ink, pencil, 22,5x28 cm. - AND a similar drawing of Zeist by the same ("Ma Retraite"). (300-500)  
= Provenance: the estate of E. Munnig Schmidt.
- 6434 - -. (View of house *Duinrel* near The Hague). Drawing, brush and brown and black ink, pencil, 19,5x25 cm., w. "Duinrel" in pencil in lower right corner, framing line. (250-350)  
- Trifle frayed; trifle browned; nevertheless fine.  
= Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). The view of the drawing is a little wider than the lithograph. Provenance: the estate of E. Munnig Schmidt.
- 6435 - -. (View of house *Hirtler* near Doorn). Drawing, brush and brown and black ink, pencil, 24,8x35 cm., on wove paper with part of watermark "C. & I. H[onig]". (150-250)  
- Some foxing; trifle soiled; 2 folds; lower corners sl. worn.  
= Preparatory drawing for an oil painting by Lutgers (see: A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, p.8).  
AND a (partly unfinished) pencil drawing by the same of Doorn.  
= Provenance: the estate of E. Munnig Schmidt.
- 6436 - -. (View of house *Oostervecht* in Loenen aan de Vecht). Drawing, brush and black ink, pencil, 22,5x31,2 cm., brown framing line. (300-500)  
- Partly laid down on modern board; sl. foxed in upper part.  
= Not in A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers. Provenance: the estate of E. Munnig Schmidt.

- 6437 - -. (View of house *Te Werve* in Rijswijk). Drawing, brush and brown and black ink, pencil, 22x27,5 cm., w. "Rusthoff" in pencil in centre lower margin. (150-250)  
 - Trifle frayed; pinholes in left blank corners; nevertheless fine.  
 = Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). The view of the drawing is a little wider than the lithograph. Provenance: the estate of E. Munnig Schmidt.
- 6438 - -. (View of house *Vredenoord* on the river Vecht, south of Breukelen). Drawing, brush and brown and black ink, pencil, 18x25 cm., signed "P.J. Lutgers" and "1870" in lower right corner. (600-800)  
 - Tiny closed tear in upper edge just affecting the image.  
 = A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 80. Attractive view with people strolling, rowing or sailing. Provenance: the estate of E. Munnig Schmidt. SEE ILLUSTRATION PLATE XCV.
- 6439 - -. (View of *Meerschoef* near Haarlem). Drawing, brush and brown and black ink, pencil, 17,5x23 cm., signed "P.J. Lutgers" and "1842" in lower left corner, framing line. (500-700)  
 - Trimmed to the framing line.  
 = Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van Haarlem* (1837-1844). Provenance: the estate of E. Munnig Schmidt.
- 6440 - -. (View of the *Dannegracht* in Breukelen). Drawing, brush and brown and black ink, pencil, 20x27,5 cm., signed "P.J. Lutgers" and "1871" in lower left corner. (700-900)  
 - A few (unobtrusive) foxed spots.  
 = A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 67. Provenance: the estate of E. Munnig Schmidt. Attractive view. SEE ILLUSTRATION PLATE XCVI.
- 6441 - -. (View of the *Dorpstraat* in Loenen aan de Vecht with house *Leeuw en Dijk*). Drawing, watercolour and pencil, 23,5x32 cm., in left margin: "Vrouw Rasiné breeder Bukhorst idem".  
 - Slightly frayed.  
 = A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 18. Partly unfinished sketch.  
 AND 2 similar drawings by the same of The Wagenweg in Haarlem (on blueish paper) and an unidentified Dutch church (doubled and dam. around the edges). (200-300)  
 = Provenance: the estate of E. Munnig Schmidt.
- 6442 - -. (View of the glass factory in Loenen aan de Vecht). Drawing, pencil and red crayon, 14x29 cm. (trifle foxed). - AND 2 small fantasy landscape drawings by the same. (100-150)  
 = A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 16. Provenance: the estate of E. Munnig Schmidt.
- 6443 - -. (View of the *Kerkstraat* or *Kerkbrink* in the heart of Breukelen). Drawing, brush and brown and black ink, pencil, 21,8x28,5 cm., signed "P.J. Lutgers" and "1868" in lower left corner, on wove paper w. watermark showing "J. Whatman 1864". (600-800)  
 - A few foxed spots; nevertheless fine.  
 = A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers, 65. Attractive lively village view with the tower of the Dutch Reformed Church in the background. Provenance: the estate of E. Munnig Schmidt.
- 6444 - -. (View of the *Stadwijk* ladies' boarding school in Voorschoten). Drawing, brush and brown and black ink, pencil, 19,2x25 cm. (150-250)  
 - Trifle frayed; pinholes in lower blank corners; nevertheless fine.  
 = Preparatory drawing for the lithograph published in P.J. Lutgers, *Gezigten in de omstreken van 's Gravenhage en Leyden* (1845-1856). The view of the drawing is a little wider than the lithograph and does not show the grazing cows. The building would later become the home of the famous boarding school *Noorthey*. Provenance: the estate of E. Munnig Schmidt.
- 6445 - -. (View of the Vecht near country estate *Vrede en Rust* near Breukelen). Drawing, brush and brown ink, pencil, 15,5x30,5 cm. (pinholes in upper corners; tiny tear in upper edge). - AND 2 smaller drawings by the same. (200-300)  
 = Not in A.J.A.M. Lisman and E. Munnig Schmidt, *Gezigten aan De Rivier de Vecht*, Petrus Josephus Lutgens/ Lutgers. Provenance: the estate of E. Munnig Schmidt.
- 6446 **Maarel, Marius van der (1857-1921) (attrib.)**. (Fish seller and buyer on the beach). Oil on wooden panel, 35,5x24,5 cm., framed. (300-500)  
 = SEE ILLUSTRATION PLATE XC.



- 6447 **Maris, Jacob (1837-1899).** (Head of a small child). Drawing, pencil and watercolour, 11,5x9 cm., signed "J Maris fecit". (70-90)
- 6448 **Maris, Willem (1844-1910).** (Hoeing boy). Drawing, black, white and brown crayon on brown ground, 39x28 cm., signed "Willem Maris" in pen and ink in lower right corner, framed (150-250)
- 6449 **Mauve, Anton (1838-1888).** (A woman feeding a lamb). Drawing, pen and brown ink, 13,2x21 cm., signed "A Mauve". (60-80)  
- Laid down; soiled.
- 6450 **Meijer, Hendrik (1744-1793).** (Herdsman and sheepshearers tending a flock of sheep near a farm, a man with a scythe resting). Drawing, black chalk and grey wash, 15,5x23 cm. (300-500)  
- Small portion of lower left corner torn off and repaired; formerly tipped-onto mount w. remnants and glue stains shining through.  
= Probably a study for the coloured drawing by Meijer, part of the series representing the 12 months (now in the Metropolitan Museum, New York, no. 266216). In the coloured drawing the farm is dilapidated. SEE ILLUSTRATION PLATE XCVI.
- 6451 **Milatz, Franciscus Andreas (1764-1808).** (Thicket). Drawing, brush and ink, 33x30 cm., with a letter, signed "F:A: Milatz" in pen and ink on verso, framed. (500-700)  
- Sl. soiled.  
= With an interesting letter, a draft (?) w. corrections and various crossed out words, to a prospective customer: "Ik heb wel alle mogelijke moeite gedaan om de door uw teruggezondene tekening van de vlekken te zuiveren maar nu omdat dezelve door het papier heen zijn was t mij niet mogelijk die geheel te maaken (...) ik heb de tekening na dezelve schets nog eens geteekend, omdat uw verkiezing op die gevallen was. (...) om uijt de anderen bijzijnde tekeningen een te kiezen, ik zal morgen avond de portefeuille weerom komen haalen indien uw mij dan op de eene of andere wijze, uw besluit geliefde te laate weeten zoude uwe verpligten, die met zeer veel estime verblijft (...) [signature]" Bought by a previous owner at the gallery of Henk J. Stokking in 1984.
- 6452 **Misset, Herman (1875-1958).** (Entrance gate to the Oude Westerbegraafplaats, Spaarndammerstraat). Watercolour, 32,5x41,7 cm., signed "Herman M.J Misset Maart 1902" in lower right corner. (80-100)
- 6453 **Moitte-Castellas, Adélaïde-Marie-Anne (1747-1807) (attrib.).** (Five women looking at a large open book on a table). Drawing, pen and brown ink, 12x24,5 cm., ±1796-98. (600-800)  
- Laid down on board, w. a handdrawn decorative border.  
= With the collector's mark of André Hippolyte Lemonnier (1794-1871) (Lugt 1330a) on recto. With a wrongful/ misnamed attribution to Angélique Moitte. In 1992 a drawing was sold at Ader-Tajan (Paris) with a very similar scene of women reading at a table ("La lecture en famille"). SEE ILLUSTRATION PLATE XCVII.
- 6454 **Moll, Jan Willem (1851-1933) (?).** (People on a courtyard in front of a church). Drawing, black chalk, heightened w. white, 21x15,2 cm., signed "J.W. Moll" in pencil and "23 Maart 1865 Jan Willem Moll" in pen and brown ink below image.  
- Duststained and sl. browned.  
= Perhaps by the botanist Jan Willem Moll. A slightly romanticised view of the Dom church in Utrecht (?).
- Anonymous (19th cent.).** (Nightly procession leaving a church). Drawing, brush and ink and white gouache, 16,2x14,3 cm. (50-70)  
- Laid down on board.
- 6455 **Mollinger, Louis Gerard Constant (1825-1860) (?).** (A man on a haycart riding in front of an inn). Drawing, black chalk, pencil, 29,5x39 cm. (150-250)  
= According to a catalogue entry, attributed to Mollinger. Mollinger is mostly known for his portraits.
- 6456 **Monogrammist "JHL" (late 18th cent./ early 19th cent.).** (A cart and walker in wooded farmland). Drawing, watercolour, black chalk, 29x38 cm., monogrammed "JHL" in pen and brown ink. (300-500)  
- Sl. browned; sm. closed tear in the sky. = SEE ILLUSTRATION PLATE XCVII.
- 6457 **Monogrammist "P.D." (19th cent.).** (Romanticized medieval interior). Drawing, watercolour, black chalk, 23x33 cm., monogrammed "P.D." - AND 1 other by the same. (70-90)  
- Both mounted under passepartout.

- 6458 **Monogrammist "VSL" (late 19th cent.).** (Dutch winter landscape with people skating and sledding on the ice). Oil on panel, 12,7x17,8 cm., monogrammed in lower right corner.  
- Varnish slightly soiled; a few very tiny scratched spots; nevertheless fine. (80-100)
- 6459 **Neetesonne, Leopold A. (act. 1867-?).** (Figure studies). Lot of 3 drawings, all black chalk, 32x23, 33x19 and 32x14 cm., (150-250)  
= From the collection of his son Adriaan Neetesonne. Neetesonne was besides artist also art teacher at the Antwerp Atheneum. Sold in auction in 1968.
- 6460 **Neijen, Georg (18th cent.).** (Couple seated at a coffee table). Miniature oval drawing, pen and ink, 3x3,7 cm. (leaf), signed "Georg Neijen delin. den 23 sept. 1769", framed. (100-150)  
- Sl. soiled and age-toned.
- 6461 **Noorde, Cornelis van (1731-1795).** "aan 't Zuider Buiten-Spaarne". Drawing, pen and ink and watercolour, 16,7x32,2 cm., signed "door C.V. Noorde na 't Leeven get: 1760" in lower left corner and titled in lower margin. (400-600)  
- Yellowed; sl. foxed in sky area; sm. strengthened spot in upper margin on verso (not visible on recto).  
= Fine view of the Zuider Buiten Spaarne seen towards the South, with the country seat Spaar en Hout (Spaarnhout) at the right. The drawing is rather similar to one of the views in *Aangenaame gezichten in de vermakelyke landsdouwten van Haarlem*. SEE ILLUSTRATION PLATE XCVIII.
- 6462 **Noort, Joan van (±1620-1676) (after).** Caritas. Oil on canvas, 80x99 cm., framed. (400-600)  
- Needs cleaning; craquelure throughout surface; quite a few retouches.  
= Copy with a few interesting differences compared to the original: it is larger (80-99 cm.) than the painting that was sold in 2021 in Chicago (Freeman's/ Hindman) that measured 61x61 cm., but still smaller than the size that David A. de Witt gives for the original painting (120x104,14 cm. which was the size listed in the sales catalogues of the painting up to 1947 (New York, Parke-Bernet, Henry Rogers Benjamin sale, 15-17 May 1947). Secondly the red skirt that covers the right leg of the Caritas/ mother figure is trimmed to reveal her right leg from knee down to her foot; thirdly the crouching boy in the lower left corner is almost entirely present in our copy. SEE ILLUSTRATION PLATE XC.
- 6463 **Nuijen, Wynand Jan Joseph (1813-1839).** (Lively beachscene with moored sailing vessels). Watercolour and pen and ink, 23x30 cm., signed "W.J.J. Nuyen fec" in lower right corner. - WITH on verso a pencil sketch by the same. (400-600)  
- Vaguely foxed; sl. yellowed and expertly laid down on thin Japanese. = SEE ILLUSTRATION PLATE XCVIII.
- 6464 **Os, Pieter Gerardus van (1776-1839).** (A cow looking out over the water). Drawing, brush and brown ink, 16,4x14 cm., signed "P.G. van Os fecit 1796". (150-250)  
- Browned.
- 6465 - -. (Two shepherds and their dog resting next to cows). Drawing, brush and ink, pen and brown ink, black chalk underdrawing, 26,2x37 cm., "PG [intertwined]. van Os f: 1824".  
= SEE ILLUSTRATION PLATE XCIX. (500-700)
- 6466 **Pfeiffer, François Joseph II (1778-1835) (attrib.).** (View from a cave in a wooded rocky landscape). Drawing, black chalk and grey wash on blue laid paper, touched w. some white, 16,5x21,5 cm.  
- Tipped onto later paper mount. = Attribution on mount in pencil in old hand.  
AND 2 other drawings, 1x w. attrib. on verso to the same. (70-90)
- 6467 **Pirolì, Tomasso (±1752-1824) (after/ by?).** The prophet Joel. Drawing after MICHELANGELO, pen and ink, 31x23,5 cm., signed/ signature "T. Pirolì". - ON VERSO: a pencil sketch of a nude man. (60-80)  
- Sm. dam spot near centre right edge.  
= Perhaps a study after the engraving by Pirolì, from the series *Le appresso dodici figure si vedono dipinte da Mic. Ang. Bonaroti nella volta della capella Sistina*.
- 6468 **Poggenbeek, Geo (1853-1903).** (Cows near a ditch). Watercolour, 27x37 cm., signed "Geo Poggenbeek" in lower right corner. (70-90)  
- Yellowed; sm. tear in right and left outer margin.
- 6469 **[Portraits]. Anonymous (18th cent.).** (Portrait of a distinguished gentleman). Drawing, pen and ink and grey wash on paper, 17,5x13,5 cm. (100-150)  
= From the collection of Prince W.N. Argoutinsky-Dolgoroukoff w. his collector's mark on recto (Lugt 2602d).

- 6470 **[Portraits]. Bruijn, W. (19th cent.).** (Portrait of a man in 17th century dress). (Portrait of a young woman knitting in 17th century dress). (Portrait of a scientist). Three drawings, black and grey wash, 20,4x15/ 34,4x27,4/ 19x15,6 cm., signed and dated "1845", "1852" and "1849" on verso. - ADDED: 4 drawings, black crayon, various sizes, 2x signed "Drijfhout van Hooff". (100-150)
- 6471 **Rademaker, Abraham (1675-1735) (after).** (View of the city wall of IJsselstein with the *Benschopperpoort*). (...) with the *IJsselpoort*). Two drawings by the same anonymous artist, pen and brush and black ink, pencil, both 6,8x10,5 cm., (incorrectly) "Rogman f." in black pen in lower right or left corner, on wove paper. - AND 8 other (mostly later) miscell. drawings with views of Dutch towns and/ or castles, i.a. another view of the *IJsselpoort* (anonymous drawing after Abraham RADEMAKER, pen and brush and brown ink, on laid paper. Supplied with the original engraving). (100-150)
- 6472 **Rademaker, Hermanus Everhardus (1820-1885) (attrib.).** (Italianate landscape with a lake and people, cattle and sailingvessels). Watercolour after Adam PYNACKER, 35x31 cm., framed. - Yellowed/ sl. foxed. (150-250)
- 6473 **Ravenswaay, Jan van (1789-1869).** "Gezicht op Zomerzorg boven Haarlem 1825". Drawing, black chalk, brush and ink, 32x46 cm. signed "JV Ravenswaay fecit 1825", titled/ identified in pen and brown ink on verso. (700-900)  
- Foxed. = With an annotation on verso: "Verk. K. Blockhuysen 29 april 1872 n.202 Jan Van Ravenswaay".
- 6474 **Ravesteyn II, Nicolaes van (1661-1750) (attrib.).** (Portrait of a seated lady with a skull, a pocket watch and a piece of paper titled 'Memento Mori' on table next to her). Oil on canvas, 63x54 cm., ±1690-1710, framed. (1.500-2.500)  
- With some scattered touch-ups; probab. revarnished.  
= Various painted portraits attributed to/ by Van Ravesteyn feature the statues of the crouching or bending lions at the entrance to the pond in the background. Also there is another attributed painting (now in the collection of the Rijksdienst voor het Cultureel Erfgoed inv./cat.nr. C2108), showing a lady seated in a very similar chair as the lady above. On verso an old label with English title and attribution to "K de More" (Carel de Moor). SEE ILLUSTRATION PLATE C.
- 6475 **Rees, Richardus Philippus (1850-1925).** (Seascape with sailing vessels). Oil on canvas, 33x25 cm., signed "Rich. Ph v. Rees" in lower right corner. (100-150)  
- Some craquelé and sl. yellowed.
- 6476 **Rijk, James de (1806-1882).** (Three sheep, a reclining herdsman in the background). Drawing, pen and brown ink, grey wash, 11,7x17,5 cm., signed "J. D.Rijk" in pen and ink. (200-300)  
- Fine.
- 6477 **Rijnbout, Joannes (1800-1868).** (A man holding a stick and carrying a hare on his back). Drawing, red chalk, 25x16 cm., signature (?) "Joh. Rijnbout" in pencil. - AND 38 others similar, by the same and other members of the Rijnbout(t) family, all figure drawings, men and women, all signed in pencil. (800-1.000)  
= Interesting collection of figure studies by the sculptor's family Rijnbout(t) from Utrecht. Besides Joannes (19x), his brother Jacobus Johannes Rijnboutt (1798-1849) (2x), Christianus Josephus Rijnbout (1803-1879) (also his brother?) (12x) and Josephus Antonius (1841-?) (9x).
- 6478 **Robertson, Suze (1855-1922).** (Portrait in three-quarter). Drawing, black crayon, 40x35 cm., signed "Suze Robertson" in lower right corner, framed. (400-600)
- 6479 - -. (Portrait of a young woman). Drawing, charcoal, 42x30 cm., w. sl. vague "Atelier Suze Roberston" stamp near lower edge in the image, framed. (200-300)  
- Slightly yellowed. = SEE ILLUSTRATION PLATE C.
- 6480 **Rochussen, Charles (1814-1894).** (Palace with a broad classicist facade and eleven flags on top). Drawing, pencil, pen and brush and brown ink and brown wash, 17,7x51 cm., monogrammed "C.R. fs." in lower right corner, on wove paper. (100-150)  
- Slightly soiled and w. some pink offsetting; 3 vague vertical creases.
- 6481 - -. (Village scene with cavalry men in conversation with women). Drawing, pen and sepia ink, sepia and white wash, 13,5x18,5 cm., monogrammed "CR" in lower margin, framed. (80-100)  
- Sm. tear(s) in upper right corner repaired.

- 6482 **Roosenboom, Margaretha (1843-1896).** (Flowering branch). Drawing, pen and ink, 8,8x15,2 cm., monogrammed and "14 Juni", framed (sl. faded). - AND an unsigned etching by Floris VERSTER, Geplukte hanen, also framed (Scherjon 1). (60-80)
- 6483 **Ruytenschildt, Abraham Johannes (1778-1841).** (A small bush on top of a hill). Drawing, brush and ink, 27x42 cm. (100-150)  
- Sl. duststained. = Bought by a previous owner at the gallery of Henk J. Stokking in 1984.
- 6484 **Sande Bakhuyzen, Julius Jacobus van de (1835-1925).** (Waterfall). Watercolour, 38,3x55 cm., verso signed "J.J. van de Sande Bakhuyzen" in pencil. (100-150)  
- Partly foxed and waterst. along margins, especially on verso; repaired tear in lower margin.  
= Unidentified collector's stamp on verso.
- 6485 **Schlankwein, J. (16th cent.).** (Allegorical scene with two men and a kicking horse). Drawing, pen and ink, grey wash and watercolour, 18,6x14,6 cm., signed "Joh: Schlankhwein", framed. (400-600)  
= Sold at Sotheby's, Amsterdam in 2005 (lot 102). With manuscript text "Hinterlich (?) mein Ross fligt sich" in pen and ink in right part.
- 6486 **Schober, Agatha (1819-1889).** (Small girl taking a piece of fruit from a basket, carried by a farmer). Drawing, pencil, brown wash, red, blue and white watercolour, 24,5x20 cm., signed "Agatha Schober" and "17 oktober 1848" in pen and brown ink on the mount (behind the drawing).[#] (70-90)  
- Browned.
- 6487 **Schotel, Johannes Christiaan (1787-1838).** (Choppy sea with lighthouse and fishermen). Drawing, brush and grey wash, pen and brown ink, 31x41,7 cm., signed "J.C. Schotel" in lower right corner. (600-800)  
- Expertly laid down on thin Japanese.  
= An attractive scene. With on verso the collector's mark of the foundation of Edwina van Heek, Enschede. SEE ILLUSTRATION PLATE XCIX.
- 6488 **Senape, Antonio (1788-1850).** (Views of the surroundings of Naples). Lot of 11 drawings, all pencil on thin (Chinese) paper,  $\pm 20 \times 27$  cm. to 37,5x26 cm., 4x titled, together tipped onto 5 mounts. (200-300)  
- All (but one) (heavily) foxed/ browned/ some defects in outer blank margins/ corners.  
= I.a. views of Capri and Ischia.
- 6489 **Simonau, Gustave Adolphe (1810-1870).** "Igel". Drawing, graphite and pencil, 38,8x34,2 cm., signed "Simonau", titled and "Le 28 Juillet 45" in lower left corner. (80-100)  
- Doubled; lacks some tiny portions of outer blank margins; some offsetting and foxing around edges.  
= With the collector's mark of Albert van Loock on verso (Lugt 3751).  
AND 1 other drawing by the same.
- 6490 **Snel, A.Chr. (19th cent.).** "Zeeslag bij Kijkduin." Drawing, pen and black ink, grey wash, 20,4x17,3 cm., signed "A.Chr. Snel f. II-9 1862", tipped onto mount, titled in pen and ink on mount. (40-60)  
- Blank corners cut-off; tear in lower margin.  
ADDED 5 others, i.a. "Het veroveren der Stadt Allegona in 't Eylandt groot Canaria, in den Jaere MDXCIX" (from P. BOR CHRZ., Oorsprongk, begin, en vervolgh der Nederlandsche Oorlogen, Amst., 1684. Sl. Yellowed).
- 6491 **Steelink I, Willem (1826-1913).** (Shepherd and his flock). Oil on panel, 13x24 cm., signed "W. Steelink" in lower right corner, framed. (70-90)  
- Partly cleaned.
- 6492 **Sühl, Gerard (1857-1926).** (A family strolling along a fence). Drawing, watercolour, 19x23,5 cm., monogrammed "G.S.". - AND 3 other drawings, all 19th cent. (50-70)
- 6493 **Sypkens, Ferdinand (1813-1860).** (River landscape). Drawing, pencil, brown and grey wash, pencil framing lines, 26,8x36,8 cm., signed on verso and on mount, tipped onto mount. (200-300)  
= With the collector's mark of J.Q. van Regteren Altena on verso of drawing (Lugt 4617).



- 6494 **Sypkens, Ferdinand Hendrik (1813-1860) (?)**. (Dutch farmland with a windmill). Oil on canvas, signature "F.H. Sypkens" in lower left corner, framed. (200-300)
- 6495 **Thier, Barend Hendrik (1743-1811) (attrib.)**. (A loaded cart passing by a farmhouse, a church in the background). Drawing, pencil and grey wash, 7x16 cm. (50-70)  
- Offsetting from former passepartout; vertical fold near left edge.
- 6496 **Tholen, Willem Bastiaan (1860-1931)**. (A cart in front of a storage shed). Drawing, black crayon and watercolour, 23,5x32 cm., signed "Tholen" in lower left corner, framed. (150-250)  
= The sign above the door of the shed reads "Bergplaats van turf en hout [illegible]".
- 6497 - -. (Dune landscape near Terschelling). Drawing, black chalk, 19x29 cm. (80-100)  
- Slightly yellowed.  
= With loose label providing information in later hand: "Deze tekening is afkomstig uit het schetsboek "Oude Wetering en Terschelling" van W.B. Tholen. Het schetsboek was in het bezit van Josien Wouters, een vriendin van de schilder. Het werd na haar dood in 1970 geveild in het Venduehuis der notarissen 's Gravenhage".
- 6498 **Tholen, Willem Bastiaan (1860-1931) (attrib.)**. (Barge by the quay). Oil on canvas, 25x31 cm., with fading "Tholen(?)" in lower left corner, framed (varnish sl. browned). (300-500)
- 6499 **Tironi, Francesco (±1745-1797) (surroundings of)**. (View of the Piazza San Pedro with the Pope blessing the multitude gathered on the square). Handcoloured engraving with additional drawing in watercolour, 61,3x99 cm., 2 watermarks of D&C Blauw. (3.000-5.000)  
- Some retouches on thin spots probably caused by silverfish that have also left a few other untreated traces of nibbling (mostly in the sky area). Outer margins strengthened with paper tape on verso.  
= An attractive and rare anonymous engraving with added drawing in watercolour. The *Academia de Bellas Artes de San Fernando* in Madrid holds a set of three similar paintings/ watercolours under inventory number 0229, 1336 and 1337, one of which is identical in many of the engraved details to our copy (cf. <https://www.academiacoleccion.com/pinturas/inventario.php?id=0229>).  
The additions in watercolour in the landscape and skyline in the background of no. 0229 by nature resemble the additions in our copy, but show definite variations and our copy is slightly smaller than no. 0229 (which measures 69x99 cm.). The various authors that have researched the three copies in the *Academia de San Fernando*, identify the artist as either "Alex. Tironi" or "Alelo. Tironi" on the basis of three different signatures that are visible on the tympan of the righthand colonnade (one of the signatures is illegible online). However, no artist of the name "Alessandro/ Alejandro Tironi" is known. The artist Francesco Tironi, who is also mentioned in the records of the Academia, as possible artist has left the world with quite a few fine vedutes in watercolour and in oil (including at least one of the Piazza San Pedro), but is not known as an engraver (but he might have been the artist who added the watercolour sections). The identity of Alex./ Alejandro Tironi will for now remain unclear. Apart from the lifespan of Francesco Tironi, the watermarks, for which see Heawood no. 3267 and 3268 (dating 1769) tie in with the various relevant dates that researchers have found for the provenance of the three works kept in the *Academia de San Fernando*. As Isidora Rose de Viejo points out in her "Catalogo Actualizado de la Colección de Pinturas de Manuel Godoy" four manuscript records in the museum mention the presence of the three views of the Piazza San Pedro: Quillet in 1808, and the inventories of 1813, 1814/1815 and 1816. She surmises that the three paintings were probably gifted to Godoy around 1800 and informs us that Godoy's collection was confiscated in 1813. SEE ILLUSTRATION PLATE C.
- 6500 **Veber (1st half 20th cent.)**. (Garden scene showing a young lady reading a letter to her mother). Oval miniature in octagonal faux tortoise frame, 17,5x12,5 cm., signed in right margin.  
- One corner trifle chipped (revealing a silver coloured layer used to enhance the "tortoise shell" effect).  
AND 2 other similarly framed miniatures, both anonymous, (Three gentlemen in a parlour drinking punch) and (Portrait of a young lady). (150-250)
- 6501 **Velde the Younger, Willem van de (1633-1707)**. (HMS Royal Sovereign, flagship of admiral Rooke and the combined Anglo-Dutch fleet on the roadstead of Spithead before the embarkation for Cadiz and the subsequent battle in 1702). Drawing, pen and brown ink and grey wash, 14,5x19,5 cm., monogrammed "W.V.V. f 1702", framed. (5.000-7.000)  
- Sl. foxed/ duststained; two small holes from ink corrosion; lower right corner sl. dam.  
= View identified on verso frame. From the collection of C.G. 't Hooft. SEE ILLUSTRATION PLATE CI.
- 6502 **Verbruggen, Jan (1712-1781)**. "Gesigt van Pürfleet aan de Theems". Drawing, pen and ink, grey wash, 17,3x26 cm. (image), w. caption above., monogrammed "I:VB: 1774" and titled in pen and brown ink on verso. (100-150)  
- Foxed and soiled; repaired vertical fold. in centre image and in left margin. Sold w.a.f.  
= View of the Thames seen from Gravesend from an inn towards Purfleet or from Purfleet towards Gravesend. The artist was originally an artillery and gun founder of the Dutch admiralty and he moved to England in 1770 and became a marine painter. Rare. Caption reads: "Gezicht op de Theems met de Herberg te Gravesand, alwaar de Heer Jan Verbruggen deze vaartuigjes heeft geschetst op den 19de Julij 1774".

- 6503 **Verburcht-Kramers, Carolien (1876-1968).** (Still life with a champagne glass, a jug and a vase with flowers on a table). Watercolour, 37x48 cm., monogrammed "VK" in upper right corner. (100-150)  
- Slightly yellowed.
- 6504 - -. (Still life with a vase with flowering branches, a jug, a glass and a porcelain bowl). Watercolour, 41x33 cm., monogrammed "VK" in lower right corner. (80-100)  
- Multiple pinholes in left and right margin.
- 6505 **Verheyden, Mattheus (1700-1777).** (Two dogs). Drawing, 17x15,5 cm., black chalk, signed "M: Verheyden fec:" in pen and ink. (250-350)
- 6506 **VerHuell, Alexander (1822-1897).** "Wou je lachen? Dáár lach dan!..." Drawing, watercolour and pencil, 15,1x22,7 cm., w. caption and "Uit zijn er zoo? Juli '67" in pen and ink in lower margin, under passepartout. (100-150)  
= The design for the final plate of the second part of *Zijn er zoo?* (publ. in 1875). SEE ILLUSTRATION PLATE CI.
- 6507 **Verkolje, Jan (1650-1693).** (An elegant couple about to go riding). Drawing, pen and (brown) ink, grey wash, 21,5x26 cm., framed. (1.200-1.500)  
= Provenance: Sotheby's 1997 and 2000; Bob P. Habeldt gallery (Paris, New York); Belgian collection.
- 6508 **Verrijk, Dirk (1734-1786) (attrib.).** (River view with sailing barges in the background). (River view with a ferry boat). Two drawings, brush and ink, each 18,5x26,5 cm. (150-250)  
- One drawing foxed; both laid down on mount.
- 6509 **Vintcent, Lodewijk Anthony (1812-1842).** (A shepherd, his son and dog mourning). Drawing, black chalk/ lead pencil, brush and ink, 49x44 cm., signed "L.A. Vintcent ft". (80-100)  
- Laid down on board and under passepartout.
- 6510 **Visser, Christiaan Pieter (1825-1894).** (The hanging bridge below the Monte dei Cappuccini, Turin). Drawing, pen, brush and black and brown ink, 25,5x34 cm., signed and "Hoorn 1893". (50-70)  
= The artist was a pastry chef from Hoorn and is known for his naive drawings.
- 6511 **Voorden, August W. van (1881-1921).** (People on a quay, with moored barges). Watercolour, 29x35,6 cm., signed and "Rotterdam 1898". **Tihon, Gerardus Louis Cornelis (?-1866).** (Romantic view of a dilapidated bridge and gated building). Drawing, pencil, 22,5x34,5 cm., signed "G.L.C. Tihon Jan. 1845". (70-90)  
- Some offsetting along edges from passepartout. = Tihon was a Dutch army officer.  
AND 2 other drawings, both portraits, 1x signed "P. Janssen 1872".
- 6512 **Vos, Maria (1824-1906).** (Landscape with a basket with eggs and an owl). Oil sketch on panel, 23x17 cm., signed "MVos" in lower right corner. (100-150)
- 6513 **Waay, Nicolaas van der (1855-1936) and Witkamp, E.S. (1854-1897).** (A blank arch with a pair of children to each side, one boy playfully threatening a girl with a large pike and another boy holding a menacing lobster in front of another boy). Design for a mural, watercolour and pencil, 23,5x69 cm., signed "E.S. Witkamp N. v.d. Waaij fec." in lower margin. (100-150)  
- Doubled; yellowed; sm. tear in left margin; large oblique crease in upper right corner; vague stain in centre of lower margin.  
= Sketch of a mural design for an unidentified building. Perhaps for a fish monger or fish shop.
- 6514 **Waterloo, Anthonie (1609-1690) (after).** Travellers halting at an inn. Drawing after the print, pen and brown ink, grey wash, 13,3x18,2 cm. (70-90)  
= On 18th cent. (?) laid paper. Cf. Hollstein 8.  
AND 3 others, i.a. 2 very fine miniature drawings, both views of farmhouses (red and brown ink, 19th cent. 4,8x7,8 cm.).
- 6515 **Weissenbruch, Jan (1822-1880).** (View of a quay with sauntering people on peaceful summer's day). Oil on canvas, 38,5x51 cm., signed and dated "J. Weissenbruch, 1871" in lower right corner, contemp. gilt frame. (1.000-1.500)  
- A few sm. dents in lower margin; some craquelé in sky area. = SEE ILLUSTRATION PLATE CII.

- 6516 **Weissenbruch, Jan Hendrik (1824-1903).** (Country woman and a goat near a farm in the surroundings of Noorden). Oil on marouflé, 22,2x32,2 cm., signed in lower left corner, framed. (1.500-2.500)  
 - Sl. yellowed.  
 = Bought at the art gallery Simonis & Buunk by present owner. With a ticket of the Weissenbruch foundation on verso frame. SEE ILLUSTRATION PLATE CII.
- 6517 - -. (Dutch landscape with two boats on a stream near a barn). Drawing, black chalk, 29x46 cm., signed "J.H. Weissenbruch" in lower right corner, framed. (300-500)  
 - Partly yellowed.
- 6518 **Wicart, Nicolaas (1748-1815).** 't Dorp Delfziel. Gr. Drawing, pen and black ink, grey wash and brush, 21x28 cm., framing line, signed "N: Wicart inv.", titled in later hand in white in lower right corner, on laid paper w. a large crowned watermark showing a fleur-de-lis. (250-350)  
 - Slightly yellowed; w. some foxing; sm. rubbed spot in upper framing line.  
 = Not in Heijenga-Klomp.
- 6519 - -. "t Dorp Lekkerkerk aan de Lek". Drawing, brush and ink, 22x31 cm., titled on verso. (150-250)  
 - Unevenly browned in the sky; stain in upper right corner.  
 = With the "D & C Blauw" watermark, almost always present in the paper used by Wicart.
- 6520 **Wijngaarden, Theo van (1874-1952).** (Reclining cow). Oil on panel, 26x39 cm., signed "Theod. va. Wijngaarden ft" , framed. (100-150)
- 6521 **Wijngaerdt, Anthonie Jacobus van (1808-1887).** (A woman walking in stormy weather in a rural landscape). Watercolour, 13,5x20,5 cm., signed in pen and brown ink. (100-150)  
 - Laid down on mount.  
 AND a small watercolour by R. CRAEYVANGER.
- 6522 **Wit Jansz., Izaak de (1744-1809) (?).** (Design for a monstrance). Drawing after J.-C. DELAFOSSE, 24,2x15 cm., pen and ink. (80-100)  
 - With grid lines in pencil, so the drawing could be copied and red chalk to trace and copy the lines onto other sheet of paper.  
 = The drawing (mirrored) for the print in *Algemeen kunstenaars handboek; of schatkamer voor alle beoefenaren van kunsten en handwerken* (1787). Izaak de Wit Jansz. made other prints for this work.
- 6523 **Wittel, Gaspar van (1653-1736) (attrib.).** (Hilly landscape with ruinous buildings). Drawing, pencil, pen and black ink, red chalk and brown wash, 21,5x33,5 cm. (800-1.000)  
 - Some foxed spots; tiny oval shaped cut in lower right corner; 2 tiny closed marginal tears; nevertheless fine.  
 = On laid paper with watermark showing a bunch of grapes. SEE ILLUSTRATION PLATE LXXXIX.
- 6524 **Wouters, August J.B. (1829-1904).** (Dutch winter landscape with people skating on a frozen river). Drawing, watercolour, 30x41 cm., signed "AJB Wouters fec", framed. (200-300)  
 - Somewhat agetoned.

## VEILINGVOORWAARDEN

- 1 Het opgeld bedraagt **27,3%** (inclusief alle belastingen). **Voor succesvolle online biedingen via Invaluable.com worden 5% extra kosten in rekening gebracht.**
- 2 Voor kunstwerken van nog levende kunstenaars of kunstenaars die niet langer dan 70 jaar geleden overleden zijn die € 2.400,- of meer opbrengen worden in het kader van de 'wet Volgrecht' 4% extra kosten in rekening gebracht over de hamerprijs plus opgeld.
- 3 De koper wordt geacht voor eigen rekening te kopen en kan zich dus niet op opdracht beroepen.
- 4 De hoogste bidder is de koper. Bij een meningsverschil tussen twee of meer bidders heeft de veilinghouder het absolute beslissingsrecht. De veilinghouder behoudt zich het recht voor lots te splitsen of bijeen te voegen. Bij vergissingen heeft de veilinghouder het recht zich te herstellen. De veilinghouder heeft het recht zonder opgave van reden een bod te weigeren. Indien er na afloop van de veiling geschil ontstaat over de verkoop van een lot, zijn de uitslagen zoals bijgehouden door het veilinghuis bepalend.
- 5 De boeken zijn in 8vo en in oorspronkelijk omslag en worden geacht in goede staat te verkeren, tenzij anders is vermeld. Indien niet in de catalogus vermelde ernstige gebreken worden vastgesteld aan in **vet** gedrukte, apart omschreven items, kan het betreffende item, mits binnen een week na aankoopdatum en in dezelfde staat als bij verkoop, worden teruggezonden. **Uitgezonderd van deze garantie zijn: niet apart omschreven boeken, prenten, tekeningen of schilderijen; lots met de aanduiding "w.a.f." (with all faults) en "sold as a collection not subject to return"; lots bestaande uit meer dan twee boeken of prenten; seriewerken en tijdschriften; manuscripten en handgeschreven brieven; benevens ingelijste prenten, tekeningen en aquarellen.** Tevens zijn uitgezonderd: ex-bibliotheek exemplaren (in de beschrijving aangegeven met (L) of met "ex-library copy"), met gebruikelijke defecten als geplastificeerde band, stempels, labels etc. Ook geen reden tot teruggave zijn kleine beschadigingen of onvolkomenheden die de volledigheid van de tekst niet aantasten, zoals beschadigingen aan de band, vlekken, marginale wormgaten, verkeerd genummerde of verkeerd gebonden pagina's. Voor aankopen die drie weken na de veiling nog niet zijn afgehaald, vervalt het recht op reclame.
- 6 De **vetgedrukte** toeschrijving aan auteur of kunstenaar wordt door de veilinghouder gegarandeerd, tenzij deze toeschrijving wordt gevolgd door de vetgedrukte kwalificatie "after", "attrib.(uted)", "circle of", of "surroundings of". Deze garantie geldt voor een periode van drie (3) jaar vanaf de datum van aanschaf op veiling en wordt alleen gegeven aan de door het veilinghuis geregistreerde oorspronkelijke koper van het lot. Deze koper mag zich alleen beroepen op voornoemde garantie op de volgende voorwaarden: a) de veilinghouder moet door de oorspronkelijke koper binnen twee (2) maanden na aanschaf van het lot schriftelijk op de hoogte gesteld zijn van de redenen waarom aan de toeschrijving getwijfeld wordt, onder vermelding van het lot nummer en het veilingnummer; b) het lot moet worden geretourneerd aan de veilinghouder met geldende eigendomstitel, zonder rechten van derden op het lot en in dezelfde toestand als waarin het zich ten tijde van aanschaf door de oorspronkelijke koper bevond; c) de oorspronkelijke koper accepteert alle kosten die de veilinghouder moet maken om onafhankelijke schriftelijke beoordelingen en/ of rapportages te laten maken door erkende experts op het betreffende onderwerp.
- 7 De veilinghouder zal opdrachten van hen, die de verkoping niet kunnen bijwonen, zonder kosten uitvoeren. Bij gelijke opdrachten wordt er geloot. Opdrachten zonder limiet worden niet aanvaard. Schriftelijke biedingen zowel als biedingen per telefoon, fax of e-mail dienen voor 20.00 uur op de zondag voorafgaande aan de eerste zitting van de veiling door de veilinghouder ontvangen te zijn. Telefonisch meebieden is alleen mogelijk bij lots met een taxatie van minimaal €2.000 euro, onder voorbehoud van beschikbaarheid van telefoonlijnen. Hierbij kan niet worden gegarandeerd dat telefonisch contact tot stand komt. De veilinghouder kan niet verantwoordelijk gehouden worden voor storingen of problemen bij het online bieden via Invaluable.com.
- 8 De getallen tussen haakjes duiden de geschatte opbrengst in euro (€) aan en kunnen als richtlijn dienen bij het geven van schriftelijke opdrachten. De lots zullen worden ingezet op de laagst vermelde schatting, tenzij twee of meer opdrachten een hogere inzet noodzakelijk maken.
- 9 Opdrachtgevers en aanwezigen kunnen ervan uitgaan dat de veilinghouder de lots na inzet doorgaans met circa 10% zal verhogen, tot €250 met €10, van €250-500 met €25, van €500-1.000 met €50 etc. Anders luidende opdrachten zullen in deze zin worden gewijzigd (€61 wordt €70, €360 wordt €375).
- 10 Betaling dient te geschieden binnen twee weken na ontvangst der veilingnota door overschrijving op bankrekening NL17 ABNA 0458 5336 10 bij de ABN AMRO Haarlem (BIC ABNA NL2A), of door middel van betaling per **PIN** te onzen kantore.
- 11 De geveilde voorwerpen worden pas na volledige betaling eigendom van de koper. Bij gebreke van betaling binnen de termijn van twee weken zal de dan geldende debetrente in rekening gebracht worden, vermeerderd met een boeterente van 5%. Tevens is de veilinghouder gerechtigd tot één van de volgende maatregelen naar keuze: 1) zijn vordering ter incasso uit handen te geven, waarbij de buiten-gerechtelijke incassokosten ad 15% van de veilingnota, met een minimum van €50, exclusief BTW, ten laste van de koper komen; 2) de goederen te verkopen aan een ander, waarbij een deficit inclusief eventuele kosten voor rekening van de ingebreke gebleven koper zijn. Mocht over de betaling een geschil ontstaan dat door de burgerlijke rechter beslecht dient te worden, met in achtname van de hierboven gestelde betalingsvoorwaarden, dan is daartoe alleen de bevoegde rechter in het arrondissement Haarlem aangewezen.
- 12 Het gekochte kan na afloop van iedere zitting en gedurende 10 werkdagen na de laatste veilingdag van 9-17 uur worden afgehaald (en op de eerste zaterdag na de veilingdagen van 10-16 uur). Zonder betaling kunnen geen goederen worden afgegeven. Tijdens de veiling wordt niets afgegeven. Verzending geschiedt voor rekening en risico van de koper. Prenten en tekeningen zullen zonder lijst verzonden worden.
- 13 De koper zal zich nimmer kunnen beroepen op onbekendheid met de voorwaarden van verkoop of met ter plaatse bestaande gebruiken.



## CONDITIONS OF SALE

- 1 EU clients purchasing goods have to pay a buyer's premium of **27,3%** of the amount for which the item(s) has been knocked down. This percentage includes all taxes. EU clients with a VAT identification number can be charged with **22,5%** buyer's premium, in which case there will be a VAT Reverse charge. Clients outside the EU pay **22,5%** buyer's premium. **Successful online bids through Invaluable.com will be charged with an extra 5%.**
- 2 Artworks by living artists and artworks by artists who died no longer than 70 years ago that are sold with a hammer-price of € 2.400 or more will be charged with an extra 4% ('droit de suite') over the total amount of hammerprice and buyer's premium .
- 3 Each buyer is held to buy for his own account and cannot claim any commission.
- 4 The highest bidder shall be the buyer. Floor bids and written bids sent directly to the auction house always take precedence over absentee bids left at Invaluable.com. The auctioneer shall have absolute discretion to settle any dispute. The auctioneer reserves the right to divide or to unite lots during the course of the sale. The auctioneer has the right at his absolute discretion to refuse any bid, or, in case of error, or dispute with respect to bidding, to re-open the bidding. If any dispute arises after the sale, our sale records are conclusive.
- 5 The books are in 8vo, in orig. wrappers and in good condition, unless otherwise expressed. If any named item in **bold** lettering in our catalogues proves defective, the item concerned may be returned, provided this is done within one week after the sale and the item returns in the possession of the auctioneer in the same condition as at the time of the sale. **This guarantee does not cover any other named or un-named books, prints, drawings and paintings; lots indicated as "w.a.f." (with all faults) or "sold as a collection not subject to return"; collection lots of more than two books or prints; sub-sequently published volumes and periodicals; manuscripts and autograph letters; as well as framed prints, drawings and watercolours.** Neither does this guarantee cover ex-library copies (indicated with (L), with the usual defects such as plasticized bindings, stamps, tickets, labels etc.
- 6 Authorship (i.e. author or artist) printed in **bold** is guaranteed by the auctioneers, unless followed by one of the following qualifications in **bold**: "after", "attrib.(uted)", "from the circle of" or "surroundings of". This guarantee is provided for a period of three (3) years from the date of purchase, and is solely for the benefit of the purchaser recorded in our auction records. A claim under this guarantee of authorship can only be made on the following conditions: a) the auctioneers must have been notified in writing within two (2) months after purchase of the lot, listing lot number and number and date of the auction and the reasons for the claim made; b) the lot must be returned with good title to the lot and free from any third party claims, to the auctioneers in the same condition as at the date of sale to the original purchaser of record and c) the purchaser of record accepts any costs that the auctioneers have to make in order to obtain the reports of independent and recognized experts in the field.
- 7 In case intending purchasers are prevented from attending the sale personally, the auctioneer will execute their bids without any charge. 'Buy' bids are not accepted. Written bids as well as bids by telephone, fax or e-mail should be received by the auctioneer before 8.00 pm on the Sunday prior to the first session of the auction. Bidding by telephone is possible on lots with a minimum estimate of €2.000, and only if telephone lines are available. However, Bubb Kuyper Auctioneers cannot under any circumstances be held responsible for failing to make contact with telephone bidders nor can Bubb Kuyper Auctioneers be held responsible for any errors or omissions in connection with online bids via Invaluable.com.
- 8 The prices between brackets are approximate prices in Euros. The bidding will start at the lowest estimate.
- 9 Bids are raised in fixed increments of approximately 10% (up to €250 by €10, from €250-500 by €25, from €500-1.000 by €50, from €1.000-2.500 by €100 etc. Any variant bids will accordingly be rounded off to the nearest high bid (€61 will be €70, €360 will be €375 etc.).
- 10 All books must be paid for within two weeks after receipt of the sale invoice (ABN-AMRO Bank Haarlem, Houtplein 47, NL-2012 DE Haarlem, BIC ABNA NL2A, IBAN NL17 ABNA 0458 5336 10). VISA and Mastercard are accepted, as well as payments through PayPal.
- 11 If the buyer fails to pay within two weeks he will be charged with the customary interest rate, increased with an extra 5%; moreover the auctioneer shall be entitled to exercise one or other of the following rights: 1) proceed for damages for breach of contract; 2) rescind the sale of that or any lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Ownership only passes to the buyer when full payment has been received. The buyer, however, immediately assumes all risks when the goods are knocked down to him/her.
- 12 Shipping takes place at the expense and risk of the buyer. Prints will be shipped unframed.
- 13 Moreover, all conditions as stated in Dutch ("Veilingvoorwaarden") are valid.

## NOTES

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**VOLGENDE VEILINGEN**

18 t/m 22 MEI 2026  
(KIJKDAGEN 14 t/m 17 MEI)

23 t/m 27 NOVEMBER 2026  
(KIJKDAGEN 19 t/m 22 NOVEMBER)



**NEXT AUCTIONS**

18 - 22 MAY 2026  
(ON VIEW: 14 - 17 MAY)

23 - 27 NOVEMBER 2026  
(ON VIEW: 19 - 22 NOVEMBER)

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