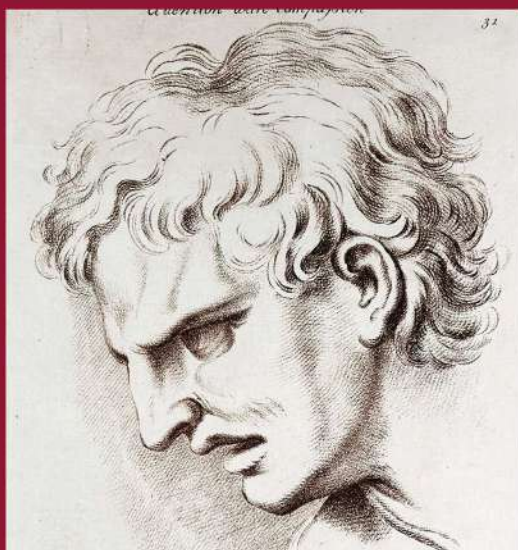
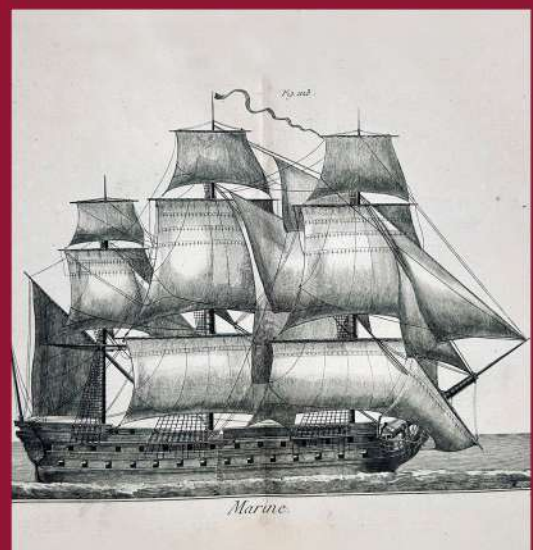


ANTIQUE PRINTS & WORKS ON PAPER

Auktion XXVI

9 July 2026



Antique prints & works on paper.

Auction XXVI

Our auction "Auction XXVI. Antique prints & works on paper" will take place on the 9th of July 2026 at 16.00 CEST on [invaluable.com](https://www.invaluable.com).

The auction house commission fees are 28% (including VAT).

Preview of lots is available strictly by prior appointment on July 6, 7, and 8 from 11:00 to 18:00.

Requests for preview appointments are accepted by email at:

auktion@kabinett-auktion.de.

1



[BATTLE OF AUMALE], BATAILLE DE AUMALE 1592. ENGRAVINGS FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699.

30 €

Guerres des Flandres by Romeyn de Hooghe after Don Juan de Ledesma, Northern Netherlands, 1670-1699.

Henry IV faces the army of the Duke of Parma in Aumale, 6 February 1592. At the bottom right is a cartouche with the title and the legend A-R in French.

Sheet size: 33 x 42 cm. Condition - good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift.

2



[SIEGE AND CAPTURE OF GRAVE], PRISE DE GRAVE 1586. COPPERPLATE ENGRAVINGS FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699. [Siege and capture of Grave], Prise de Grave 1586. Copperplate engravings from the series: Guerres des Flandres. 1670-1699.

30 €

Siege and capture of Grave by Parma, 6 June 1586. In the foreground, fighting during a rain shower; on the left, a pontoon bridge over the river. At the bottom left, a cartouche with the title and the legend AO in French.

Sheet size: 33 x 42 cm. Condition: good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift.

3



[CAPTURE OF VALENCIENNES], PRISE DE VALENCIENNES, MARGARITE DE PARME GOUVERNANTE, 1567. COPPERPLATE ENGRAVING FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699.

200 €

Guerres des Flandres by Romeyn de Hooghe after Don Juan de Ledesma, Northern Netherlands, 1670-1699.

Capture of Valenciennes, 24 March.

Sheet size: 33 x 42 cm. Condition - good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift.

4



[BATTLE OF OOSTERWEEL], BATAILLE D'OESTERVEL, MARGARET OF PARMA, GOVERNOR, 1567. COPPERPLATE ENGRAVING FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699.

Printmaker: Johannes Jacobsz van den Aveele, Netherlands, 1665–1727.

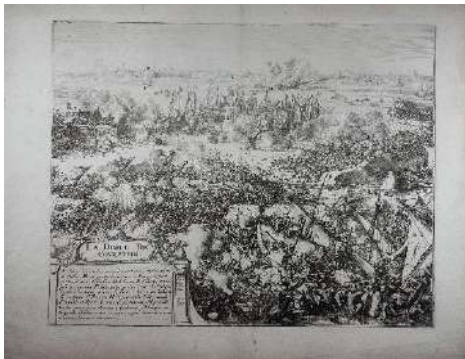
Guerres des Flandres by Romeyn de Hooghe after Don Juan de Ledesma, Northern Netherlands, 1670–1699.

Battle of Oosterweel, 13 March 1567. The fighting outside the village of Oosterweel, outside Antwerp. The Calvinists, led by Jan van Marnix, are defeated by the troops of the Duke of Aremberg and Philips van Lanoy. The Scheldt River is on the right. At the bottom left is a cartouche with the title and the legend A-K in French. Sheet size: 33 x 42 cm. Condition: good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift. Very rare.

30 €

5



[BATTLE OF THE KAUWENSTEIN DIKE], LA DIGUE DE COVESTEIN. COPPERPLATE ENGRAVING FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699.

Guerres des Flandres by Romeyn de Hooghe after Don Juan de Ledesma, Northern Netherlands, 1670-1699.

Battle of the Kauwenstein Dike, 26 May 1585. Battle for the partially breached dyke, with many sailing boats. At the bottom left, a cartouche with the title and the legend A-P in French.

Sheet size: 33 x 42 cm. Condition: good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift. Very rare.

30 €

6



[CAPTURE OF CAUDEBEC], PRISE DE CAUDEBEC 1592. COPPER ENGRAVING FROM THE SERIES: GUERRES DES FLANDRES. 1670-1699.

Guerres des Flandres by Romeyn de Hooghe after Don Juan de Ledesma, Northern Netherlands, 1670-1699.

Sheet size: 33 x 42 cm

Condition - good for its age, paper darkened and slightly brittle at the edges, small tears.

An inscription in pencil on the reverse regarding ownership or a gift.

Very rare.

30 €

7



PASSAGE DU RHIN - 12 JUIN 1672. [CROSSING OF THE RHINE AT TOLLHUYS IN 1672]. STEEL ENGRAVING BY GEILLE AFTER TESTELIN AND CH. LEBRUN. 1838.

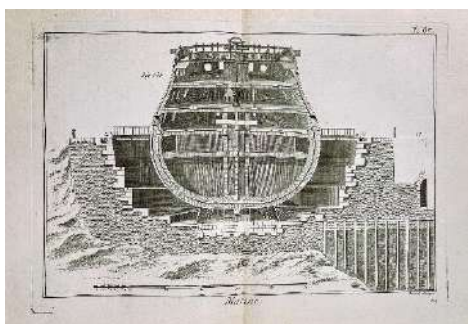
[Crossing of the Rhine at Tollhuys in 1672]. From: Charles Gavard (1794-1871), Galeries historiques de Versailles. Collection de gravures réduites d'après les dessins originaux du grand ouvrage infolio sur Versailles, publiée par Ch. Gavard, et précédée d'une notice par J. Janin, Paris: Chez l'éditeur, 1838.

Sheet size: 30,5 x 44,5 cm. Good condition. Small sheet folds, slightly foxed. Remnants of adhesive tape to verso corners, owner's notes in pencil.

Henri Testelin (1616-1695), French painter; Amédé Felix Barthélémy Geille (1802-1843), French engraver.

40 €

8



ROBERT BENARD. MARINE. PLATE 87, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

Copperplate engraving, printed on thick Verge paper.

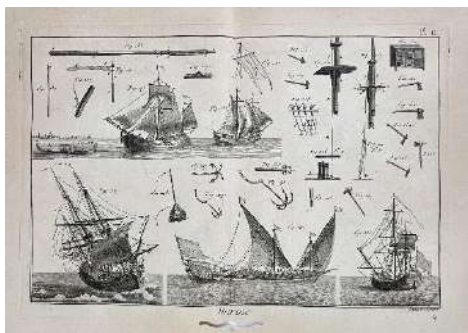
Sheet size: approx. 280 x 400 mm.

Condition: good.

Robert Benard (1734-1777) - French engraver, he produced numerous prints for various encyclopaedias, including the encyclopaedia by Diderot and d'Alembert.

40 €

9



ROBERT BENARD. MARINE. PLATE 11, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

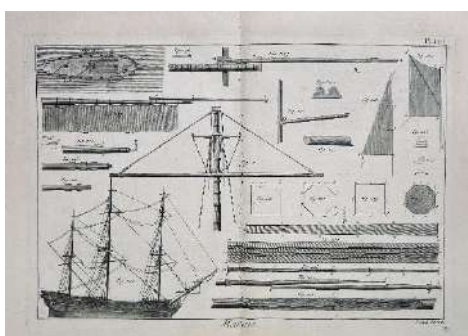
Copperplate engraving, printed on thick verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good, damaged by a bookworm.

40 €

10



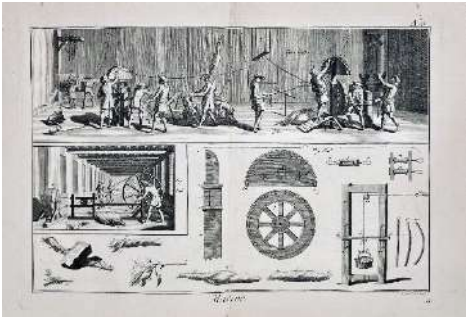
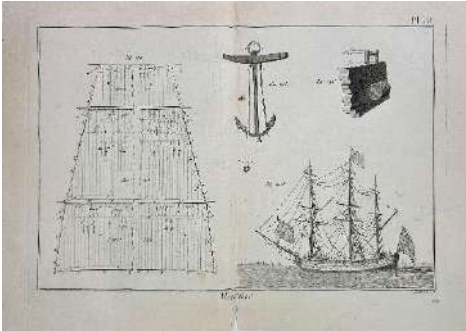
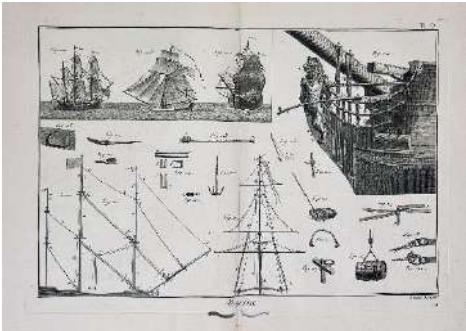
ROBERT BENARD. MARINE. PLATE 140, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

Copperplate engraving, printed on thick Verge paper.

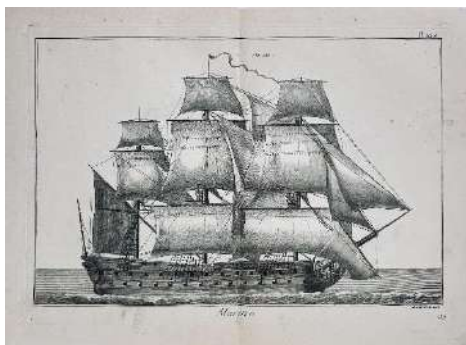
Sheet size: approx. 280 x 400 mm.

Condition: good.

40 €

- 11**  **ROBERT BENARD. MARINE. PLATE 91, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.** 40 €
Copperplate engraving, printed on thick Verge paper.
Sheet size: approx. 280 x 400 mm.
Condition: good, slightly damaged by a bookworm.
- 12**  **ROBERT BENARD. MARINE. PLATE 18, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.** 40 €
Copperplate engraving, printed on thick Verge paper.
Sheet size: approx. 280 x 400 mm.
Condition: good, slightly damaged by a bookworm.
- 13**  **ROBERT BENARD. MARINE. PLATE 9, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.** 40 €
Copperplate engraving, printed on thick Verge paper.
Sheet size: approx. 280 x 400 mm.
Condition: good, slightly damaged by a bookworm.
- 14**  **ROBERT BENARD. MARINE. PLATE 141, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.** 40 €
Copperplate engraving, printed on thick Verge paper.
Sheet size: approx. 280 x 400 mm.
Condition: good.
- 15**  **ROBERT BENARD. MARINE. PLATE 141, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.** 40 €
Copperplate engraving, printed on thick Verge paper.
Sheet size: approx. 280 x 400 mm.
Condition: good.

16



ROBERT BENARD. MARINE. PLATE 142, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

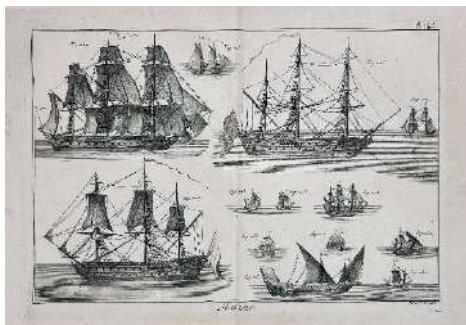
40 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

17



ROBERT BENARD. MARINE. PLATE 143, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

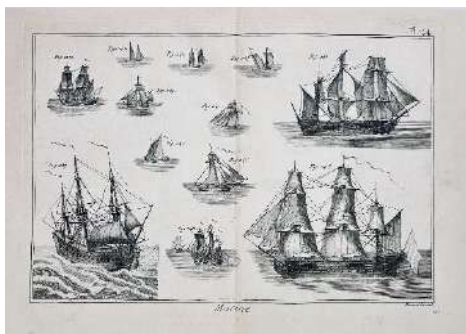
40 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

18



ROBERT BENARD. MARINE. PLATE 144, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

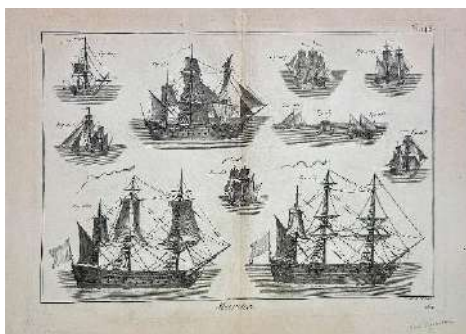
40 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

19



ROBERT BENARD. MARINE. PLATE 145, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

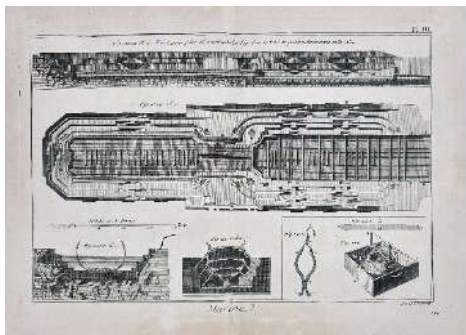
40 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

20



ROBERT BENARD. MARINE. PLATE III, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

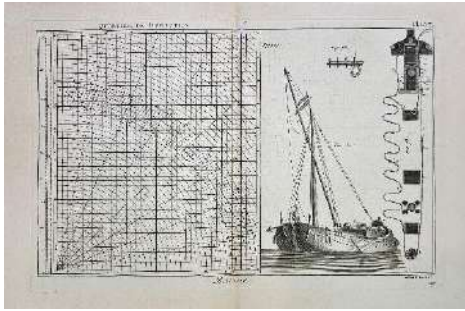
1 700 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

21



ROBERT BENARD. MARINE. PLATE 107, COPPERPLATE ENGRAVING FROM ENCYCLOPÉDIE MÉTHODIQUE BY JEAN GUILLAUME BRUGUIÈRE. PARIS, PANCKOUCKE, 1792.

40 €

Copperplate engraving, printed on thick Verge paper.

Sheet size: approx. 280 x 400 mm.

Condition: good.

22



[UNIFORMS OF THE AUSTRIAN IMPERIAL AND ROYAL ARMED FORCES]. FOUR ENGRAVINGS AFTER THE DRAWINGS BY MAX VON GRIMM, WIEN, ARTARIA & CO., 1783.

70 €

[4] Hand coloured copper engravings after Max Grimm. Circa 1793.

The plates are signed and numbered at the bottom centre.

1. SAPPEUR. 90.

2. CHEVAULEGERS-REGIMENT NR 19, LEVENEHR. 121.

3. HUSAREN-REGIMENT NR 17, LEOPOLD ALEXANDER. 127.

4. PONTONNIER. 93.

Sheet size: each approx. 17 x 10.5 cm. Copper engraving on ribbed paper (vergé paper).

In good condition. Rare.

From: Max von Grimm, Schema aller Uniform der Kaiserl. Königl. Kriegsvölkern. Wien, Artaria & Co., 1783.



The edition contained between 128 and 133 plates with uniforms. Each plate shows an officer or rank of the unit shown; the name of the unit or commander is also given. All uniforms are engraved in copperplate and carefully coloured in the period, each plate is handwritten in brown ink. Standard work on the Austrian uniforms of the late 18th century, of which various editions were published between about 1783 and 1796, with successive updates and different collations from one copy to the next.

Artaria & Co. was founded as a publishing house for art and maps by Carlo Artaria (1747–1808) in 1770 in Vienna, then the capital of the Habsburg monarchy. The company expanded its business to include music in 1778.



[UNIFORM OF GERMAN ARMY] KÖNIGREICH WÜRTEMBERG. FOUR LITHOGRAPHS AFTER THE DRAWINGS BY ECKERT AND MONTEN, WUERZBURG, EDITION BY CHRISTIAN WEISS, 1835-1843.

60 €

[4] Lithographs after the drawings by Heinrich Ambrose Eckert (1807-1840) and Dietrich Monten (1799-1843) for the edition "Das deutsche Bundesheer in charakteristischen Gruppen entworfen und nach der Natur gezeichnet, von Heinrich Ambros Eckert und Heinrich Maria Dietrich Monten bei Christian Weiß in Würzburg" [German Army, designed in characteristic groups. Life-drawing. Würzburg, edition by Christian Weiss]. 1835-1843.

1. KÖNIGREICH WÜRTEMBERG. GENERAL IN KLEINER UNIFORM UND ADJUTANTEN. [Kingdom of Würtemberg. General in dress uniform and adjutants].
2. KÖNIGREICH WÜRTEMBERG. LINIEN INFANTERIE. OBERSTLIEUTENANT. BRIGADE ADJUTANT.
3. KÖNIGREICH WÜRTEMBERG. ARZT. AUDITOR. – OFFIZIERE DER INFANTERIE IN AUSSERDIENSTLICHEM ANZUGE. [Kingdom of Würtemberg. Doctor. Auditor. – Infantry officers in civilian dress].
4. KÖNIGREICH WÜRTEMBERG. INFANTERIE. HAUPTMANN. LIEUTENANT. FELDWEBEL. [Kingdom of Würtemberg. Infantry. Captain. Lieutenant. Sergeant].

Image size: each approx. 26 x 21.5 cm, sheet size of 34.5 x 24.5 cm.

Paper, colored lithography, watercolor. Below on the image initials of artist "DM".

Embossed stamping under the inscription «H. A. Eckert & Chr. Weiss».

Condition: overall in good condition, staining, traces of binding.



[UNIFORM OF THE GERMAN ARMED FORCES. EMPIRE OF AUSTRIA.] KAISERTHUM ÖSTERREICH. FOUR LITHOGRAPHS AFTER THE DRAWINGS BY ECKERT AND MONTEN, WUERZBURG, 1835-1843.

80 €

[4] Lithographs after the drawings by Heinrich Ambrose Eckert (1807-1840) and Dietrich Monten (1799-1843) for the edition "Das deutsche Bundesheer in charakteristischen Gruppen entworfen und nach der Natur gezeichnet, von Heinrich Ambros Eckert und Heinrich Maria Dietrich Monten bei Christian Weiß in Würzburg" [German Army, designed in characteristic groups. Life-drawing. Wuerzburg, edition by Christian Weiss]. 1835-1843.

1. KAISERTHUM ÖSTERREICH. TRABANTEN-LEIBGARDE.
2. KAISERTHUM ÖSTERREICH. DEUTSCHE GRENADIERE.
3. KAISERTHUM OESTERREICH. 6TES CHEVAULEGERS REGIMENT.
4. KAISERTHUM OESTERREICH. STABS AUDITOR, PLATZ OFFIZIER, FOURIER, STABS PROFOß.

Sheet size: apptox. each 36 x 26 cm.

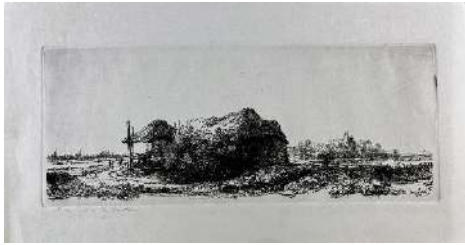
Paper, colored lithography, watercolor.

Embossed stamping under the inscription «H. A. Eckert & Chr. Weiss».

Condition: Slightly finger-stained, sheet browned in the lower margin and with small losses in the margins, owner's pencil annotations. Overall good.

Lithography on the drawing by Heinrich Ambrose Eckert (1807-1840) and Dietrich Monten (1799-1843) for edition "Das deutsche Bundesheer in charakteristischen Gruppen entworfen und nach der Natur gezeichnet, von Heinrich Ambros Eckert und Heinrich Maria Dietrich Monten bei Christian Weiß in Würzburg" [German Army, designed in characteristic groups. Life-drawing.

25



**LANDSCAPE WITH COTTAGE AND HAYBARN.
ETCHING AFTER REMBRANDT VAN RHIJN (1606-1669),
HAND PRINTED BY RIE DE BOER, 1960S.**

Landscape with Cottage and Haybarn. Etching after Rembrandt van Rijn (1606-1669), hand printed by Rie de Boer, 1960s.

"Rembrandthuis Amsterdam Reproduction " ink stamp on the reverse (partly unprinted)
Signed lower left with pencil "handprinted by Rae Boer". Plate marks clearly visible lower right "Rembrandt 1641".

This etching is from the Museum Rembrandthuis in Amsterdam Holland where it was replicated from the original Rembrandt plate by Rae Boer.

Image size: approx. 12,5 x 31,5 cm.

Sheet size: approx. 19,5 x 37,5 cm.

Good condition.

Rie de Boer (aka Hendrika de Boer) was born in Netherlands 1938. She is a Dutch engraver, sculptor, graphic artist. Very known for her works of ceramic.

60 €

26



TWO COPPER ENGRAVINGS FROM: RECEUIL DE SUJETS ARABESQUES À L'USAGE DES ARTISTES INVENTÉS PAR PRIEUR. A PARIS CHEZ JOUBERT, RUE DES MATHURINS AUX DEUX PILIERS D'OR. 1790-1795.

Paris, France. Copper engravings.

Jean Louis Prieur (Elder), author

Joubert, François Etienne (Senior), publisher.

Anacreon No. 1. Offering to the god Pan No. 2.

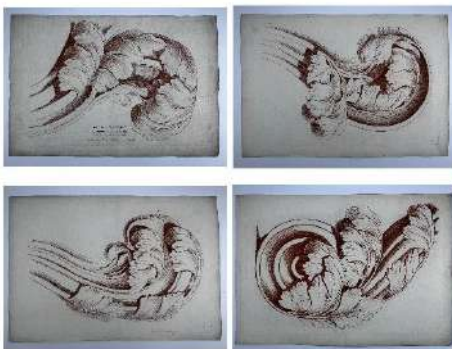
Sheet size: 33 x 26 cm.

Print size: 20 x 18.5 cm.

Excellent condition.

80 €

27



FOUR ENGRAVINGS WITH ACANTHUS ORNAMENTATION, PARIS, 1770S.

From: Il-e Cahier d'Ornements a l'usage divers Artistes. Dessinés et Gravés par Petit.

Paris, printed by Jacques Chéreau ca. 1775.

Original sepia engravings. Numbered in the lower right corner with Arabic numerals from 1 to 4.

Sheet sizes: approx. 27 x 36 cm.

Plate sizes: approx. 25 x 34,5 cm.

Good condition. Margins browned, small tears at the edges, sheets were folded in half and then smoothed.

100 €

28



HESPERTHUSA. DEPICTION OF THE HESPERIDE HESPERTHUSA AS THE PATRON SAINT OF BITTER ORANGE.

Copper etching. 1708.

Copper etching Paul Decker sen. (1677-1713) after his drawing.

From: Johann Christoph Volkamer. Nürnbergische Hesperides oder gründliche Beschreibung der edlen Zitronat- Zitronen- und Pomeranzen-Früchte, Nürnberg, 1708- 13.

Inscribed on the top right on the sheet with: pag.176, and bottom right with: P. Decker deli. et sculp.

Sheet size: approx. 14,2 x 8,8 in.

Good condition. Slightly darkened margins, frayed right edge of the sheet - image intact.

Nürnbergische Hesperides oder gründliche Beschreibung der edlen Zitronat- Zitronen- und Pomeranzen-Früchte, Wie solche/ in selbiger und benachbarten Gegend/ recht mögen eingesetzt/ gewartet/ erhalten und fortgebracht werden/ Samt einer ausführlichen Erzählung der meisten Sorten/ welche theils zu Nürnberg würcklich gewachsen/ theils von verschiedenen fremden Orten dahin gebracht worden/ Auf das accurateste in Kupffer gestochen/ in Vier Theile eingetheilet und mit nützlichen Anmerckungen erkläret.

60 €

29



ARETHUSA. DEPICTION OF THE HESPERIDE ARETHUSA AS THE PATRON SAINT OF CITRONS.

Copper etching. 1708.

Copper etching by Ludwig Christoph Glotsch after the drawing by Paul Decker Senior. (1677-1713).

From: Johann Christoph Volkamer. Nürnbergische Hesperides oder gründliche Beschreibung der edlen Zitronat- Zitronen- und Pomeranzen-Früchte, Nürnberg, 1708-1713.

Inscribed on the top right on the sheet with: pag.126, and bottom right with: P. Decker delin/ L.C. Glotsch scut.

Sheet size: approx. 14,2 x 8,8 in.

Good condition. Slightly darkened margins, frayed right edge of the sheet - image intact.

60 €

30



**NUREMBERG HESPERIDES, J. C. VOLKAMER.
TWO SHEETS WITH ENGRAVED HEADPIECES.**

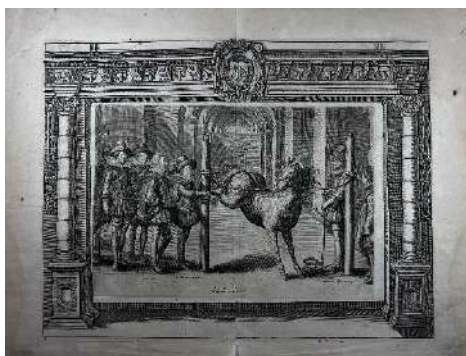
60 €

Copper etching. 1708.
From: Johann Christoph Volkamer. Nürnbergische Hesperides oder gründliche Beschreibung der edlen Zitronat- Zitronen- und Pomeranzen-Früchte, Nürnberg, 1708-1713.

Inscribed on the top right on the sheet with: 1 and 9.

Both sheets have text on the reverse
Sheet size: approx. 14,2 x 8,8 in. each
Good condition. Slightly darkened margins frayed right edge of the sheet - image intact.

31



LOUIS XIII AT THE AGE OF 16 DURING A RIDING EXERCISE AT THE PILLARS. COPPER ENGRAVING AFTER CRISPIN DE PASSE. PARIS, 1627.

50 €

Louis XIII at the age of 16 during a riding exercise at the pillars. Copper engraving after Crispin de Passe. Paris, 1627.

Figure 10. 1 partie. sert ausy pour la Figure 32. [Figure 10. 1 part. is also used for Figure 32.]
Sheet size: 37x 50 cm.

On thin Vergé paper with a watermark in the form of a royal lily (royal shamrock) and the inscription CARVER (?).

Typographical gluing on the reverse side of the sheet. Small sheet folds, small tears, water stains, small stains. Overall condition is good for its time.

From: Antoine de Pluvinel. L'instruction du roy en l'exercice de monter a cheval. Paris, 1627.

Antoine de Pluvinel, 1555-1620, was one of the most famous stable masters in France and was regarded as the finest riding master of his day.

32



GOD APPEARING TO MOSES IN THE BURNING BUSH. COPPER ENGRAVING BY JACOB BOSSI AFTER RAPHAEL SANTI. LATE 18TH CENT.

90 €

Sheet size: 24,5 x 29 cm.

The sheet of paper trimmed almost to the edge of the plate.

Condition is good. In the upper right corner, a small hole restored with paper on the reverse side. See photo.

After Raphael's fresco in the Loggia of the Vatican.

Print late 18th - early 19th century.

33



JUDAS RETURNING THE THIRTY PIECES OF SILVER. MEZZOTINT, ENGRAVED BY ROBERT DUNKARTON AFTER REMBRANDT VAN RIJN. LONDON, 1791.

Published by Benjamin Beale Evans, 1791, London.

Sheet size: 48 x 59,2 cm.

A small fragment in the lower right corner is torn off, paper creases, scuffs, traces of gluing with tracing paper along the right edge of the sheet. Condition is good for its time.

Very rare.

Robert Dunkarton (1744-c. 1817) was a London mezzotint engraver active from 1770 to 1811. He began as a portrait painter, exhibiting at the Society of Artists and the Royal Academy between 1768 and 1779, whereupon he stopped exhibiting, presumably concentrating on engraving

Benjamin Beale Evans (died c. 1824) was a London printseller and engraver, also associated with the renowned Boydells printsellers. Evans engraved the portraits of American participants at the Versailles peace congress in 1783.



34



TREVES-KAMER VAN HAAR HOOG MOG. DE STAATEN GENERAAL DER VEREENIGDE NEDERLANDEN. COPPER ENGRAVING BY J.C. PHILIPS, C. 1730

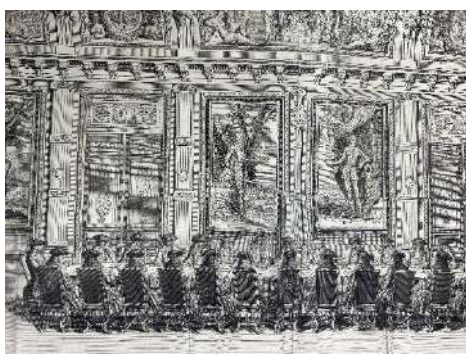
Trèves Room with a meeting of the States General, c. 1730.

Sheet size: 47 x 73 cm. Plate size: 37,5 x 68,5 cm.

Engraved and printed by Jan Caspar Philips (1680/1700-1775), after Gerrit van Giessen (1692/3 - ca. 1750) and Mattheus Terwesten (1670-1757).

Condition - dilapidated. Numerous creases, tears in place of creases in the centre of the sheet, restoration.

View of the Trèves Room where a meeting of the States General is taking place, c. 1730. On the walls paintings with portraits of the princes of Oranje from William I to William III and various allegorical representations.



300 €

50 €

35



CHARLES LE BRUN – WEEPING, EXPRESSION OF PASSION, COPPERPLATE ENGRAVING, PARIS, 1727.

50 €

The plate number “36” in the upper right corner of the plate.

From the *Les expressions des passions de l’âme*, conceived by Charles Le Brun. Edited in Paris by Jean Audran, engraver to the King at his Academy; at the Hôtel Royal des Gobelins. With the King's privilege. 1727.

Copperplate engraving, printed in reddish-brown (sanguine) ink.

Sheet size: approx. 38.5 × 26 cm.

Good overall condition.

Traces of former binding holes along the left margin. Light age-related toning of the paper.

Charles Le Brun (1619 – 1690) was a French painter, physiognomist, art theorist, and a director of several art schools of his time. He served as a court painter to Louis XIV, who declared him "the greatest French artist of all time". Le Brun was a dominant figure in 17th-century French art and was influenced by Nicolas Poussin.

36



CHARLES LE BRUN – DESIRE, EXPRESSION OF PASSION, COPPERPLATE ENGRAVING, PARIS, 1727.

50 €

The plate number “28” in the upper right corner of the plate.

From the *Les expressions des passions de l’âme*, conceived by Charles Le Brun. Edited in Paris by Jean Audran, engraver to the King at his Academy; at the Hôtel Royal des Gobelins. With the King's privilege. 1727.

Copperplate engraving, printed in reddish-brown (sanguine) ink.

Sheet size: approx. 38.5 × 26 cm.

Good overall condition.

Traces of former binding holes along the left margin. Light age-related toning of the paper.

37



CHARLES LE BRUN – DESIRE, EXPRESSION OF PASSION, COPPERPLATE ENGRAVING, PARIS, 1727.

50 €

The plate number "28" in the upper right corner of the plate.

From the *Les expressions des passions de l'âme*, conceived by Charles Le Brun. Edited in Paris by Jean Audran, engraver to the King at his Academy; at the Hôtel Royal des Gobelins. With the King's privilege. 1727.

Copperplate engraving, printed in reddish-brown (sanguine) ink.

Sheet size: approx. 38.5 × 26 cm.

Good overall condition.

Traces of former binding holes along the left margin. Light age-related toning of the paper.

38



CHARLES LE BRUN – VENERATION, EXPRESSION OF PASSION, COPPERPLATE ENGRAVING, PARIS, 1727.

50 €

The plate number "26" in the upper right corner of the plate.

From the *Les expressions des passions de l'âme*, conceived by Charles Le Brun. Edited in Paris by Jean Audran, engraver to the King at his Academy; at the Hôtel Royal des Gobelins. With the King's privilege. 1727.

Copperplate engraving, printed in reddish-brown (sanguine) ink.

Sheet size: approx. 38.5 × 26 cm.

Good overall condition.

Traces of former binding holes along the left margin. Light age-related toning of the paper.

39



CHARLES LE BRUN – ATTENTION WITH COMPASSION, EXPRESSION OF PASSION, COPPERPLATE ENGRAVING, PARIS, 1727.

50 €

The plate number "31" in the upper right corner of the plate.

From the *Les expressions des passions de l'âme*, conceived by Charles Le Brun. Edited in Paris by Jean Audran, engraver to the King at his Academy; at the Hôtel Royal des Gobelins. With the King's privilege. 1727.

Copperplate engraving, printed in reddish-brown (sanguine) ink.

Sheet size: approx. 38.5 × 26 cm.

Good overall condition.

Traces of former binding holes along the left margin. Light age-related toning of the paper.

40



4 THEATRE COSTUME DESIGN PLATES FROM RHEINISCHE MUSEN, HAND-COLOURED ENGRAVINGS, MANNHEIM, 1795.

60 €

Hand-colored copper engravings, issued in Mannheim in 1795 as one of the separately printed costume plates (“Tafeln”) in the theatre periodical *Die Rheinische Musen. Zeitung für Theater und andere schöne Künste* (publisher: Kaufmann).

Printed on laid (Verge) paper; watermark C & I Honig, consistent with Dutch paper commonly used in German printing of the 1790s.

Mannheim, late 18th century, circa 1790s.

Sheet size: each approx. 20 × 13,5 cm.

Condition is good, the sheets are glued at three corners to a later base. The lower left corner is slightly creased from gluing.

41



Haid, Johann Jakob. DIE AUFMERKSAMKEIT / L' ATTENTION. MEZZOTINT, MID 18TH CENT.

80 €

After Manuel Salvador Carmona. Engraved by Johann Jakob Haid, Augsburg and Roffelin, Paris. Mezzotint on laid paper.

Inscribed at the bottom with a poem in German and French. Below this, sheet no. 28 is marked; bottom right: “Se vend à Augsburg chez J. J. Haid et à Paris chez Rosselin”.

Sheet size: 49 x 36 cm.

Condition: minor dirt, foxing, owner’s notes in pencil, tears with signs of restoration.

Haid, Johann Jakob, (near Göppingen, 1704 – Augsburg, 1767).

42



Haid, Johann Jakob. L' ATTENTION. MEZZOTINT, MID 18TH CENT.

80 €

L' Attention [The Attention], Engraved by Johann Jakob Haid, Augsburg

Mezzotint on thick paper.

Inscribed at the bottom “L' Attention, à Augsburg chez J. J. Haid”.

Sheet size: 47 x 35,5 cm.

Condition: minor dirt, foxing, small tears.

43



**Haid, JOHANN JAKOB. LA DIFICULTÉ.
MEZZOTINT, MID 18TH CENT.**

80 €

La Difficulté [The Difficulty], Engraved by Johann Jakob Haid, Augsburg
Mezzotint on laid paper.

Inscribed at the bottom "La Difficulté, à Auguste chez J. J. Haid".

Sheet size: 48 x 35 cm.

Condition: minor dirt, small tears.

44



**Haid, JOHANN JAKOB. LA RESIGNATION.
MEZZOTINT, MID 18TH CENT.**

80 €

La Resignation, Engraved by Johann Jakob Haid, Augsburg
Mezzotint on thick paper.

Inscribed at the bottom "La Resignation, se vend

à Augsbouurg chez J. J. Haid".

Sheet size: 47,5 x 35,5 cm.

Condition: minor dirt, marks from crumpled paper.

45



**MILK BELOW MAIDS. [CRIES OF LONDON]
COLOURFUL AQUATINT, [ENGLAND], 1801.**

60 €

Inscribed on the sheet with: Painted by F. Wheatley, R.A. - Engraved by L. Schiavonetti.
Sheet size: approx. 44 x 32,8 cm.

The image is mirror reversed from an engraving from 1893.

Condition is very good. Small tear on the edge of the sheet, slightly crushed corner. Margins browned a little, slight foxings.

After Francis Wheatley (Great Britain, 1747-1801).

46



TWO BUNCHES A PENNY PRIMROSES. [CRIES OF LONDON] COLOURFUL AQUATINT, [ENGLAND], 1801.

60 €

Inscribed on the sheet with: Painted by F. Wheatley, R.A. - Engraved by L. Schiavonetti.

Sheet size: approx. 44 x 32,3 cm.

The image is mirror reversed from an engraving from 1893.

Condition is very good. Small tear on the edge of the sheet, slightly crushed corner. Margins browned a little, slight foxings.

After Francis Wheatley (Great Britain, 1747-1801).

47



A NEW LOVE SONG ONLY HA'PENNY A PIECE. CRIES OF LONDON. PLATE 11. ENGRAVING, [ENGLAND], 1796.

80 €

Inscribed on the sheet with: Painted by F.

Wheatley, R.A. - Engraved by A. Cardon.

Sheet size: approx. 17,6 x 14 in.

Good condition. Margins browned a little.

After Francis Wheatley (Great Britain, 1747-1801).

Artist, engraver and titles in English and French. The plates were engraved by Luigi Schiavonetti, Anthony Cardon and Giovanni Vendramini.

Publisher's line includes "London. Colnaghi & Co. ... 132 Pall Mall [or] 127 Pall Mall."

The 13 titles include "Milk below maids"; "Two bunches a penny primroses"; "Sweet China oranges"; "Do you want any matches?"; "New mackerel"; "Knives, scissors and razors to grind"; "Fresh gathered peas young hastings"; "Round and sound, five pence a pound duke cherries"; "Strawberrys scarlet strawberries"; "Old chairs to mend"; "A new love song only ha'penny a piece"; "Hot spice gingerbread smocking hot!"; "Turnips and Carrots ho"

Only 13 of the 14 paintings of "The Cries of London" by Wheatley were engraved. They were issued as individual plates from 1793 to 1797, offered afterwards as a folio of thirteen engravings.



48



CORNELIS DE JONKER, THE EXILE OF HUGO DE GROOT. COPPERPLATE ENGRAVING, 1791.

100 €

Sheet size: 36 x 20 cm.

Copper engraving on fine Verger paper with watermark.

Good condition, minor dirt, traces of folding on the reverse.

Ornamental print with a bust portrait of Hugo de Groot and his coat of arms below.

The engraving is from a design for the stained glass window with a scene from the life of Miltiades, with a bust of Hugo de Groot. The window was part of a series of three allegorical stained glass windows commemorating the imprisonment, escape and exile of Hugo Grotius in 1619-1622. The window was made in 1627 for the house of Abraham Daatselaar, a merchant (Gorcum/Gorinchem) who helped Grotius to escape.



49



MRS. FORD AND MRS PAGE. SHAKESPEARE, MERRY WIVES OF WINDSOR, ACT 2, SCENE 1, COLOURED ENGRAVING, LONDON, 1798.

50 €

From Boydell's Shakespeare Gallery

Engraved by Robert Thew (1758–1802) after Matthew William Peters (1742–1814).

Publisher - John & Josiah Boydell (British, 1786–1804).

Sheet size: 60,5 x 43,5.

In good condition. Minor scuffs, dirt, small piece of paper torn off on the bottom right, image intact.



LA FÊTE DES VIGNERONS AT VEVEY IN 1833. PEN AND INK LITHOGRAPHY BY CHRISTIAN GOTTLIEB STEINLEN.

300 €

[The winegrowers' festival in Vevey in 1833].
Published by Spengler & Cie, Lausanne, 1833
Twenty (of 30) original hand-colored lithographs from extensive panoramic scroll of this once-in-a-generation wine festival. Each plate approx. 19 x 500 mm. (7 1/4 x 19 3/4 in).

Paper, hand-colored lithographs, watercolor.
The sheets are numbered in the upper right corner each.

No 1, 3, 5, 6, 7, 9, 12, 14, 15, 17, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

Some sheets have darkened, minor dirt and foxings. The edges of many sheets have been professionally restored with paper. Overall condition is good.

The Swiss National Library holds an impressively large panorama running about 20 cm high and over 15 meters long, duplicated on canvas and folded in a wooden frame. The fête of 1833 was held over two days in August, involving nearly 800 participants pulling numerous floats, and was organized by David Constantin and Christian Gottlieb Steinlen. In the present day the Swiss fête is organized by the Confrérie des Vignerons (Brotherhood of Winegrowers), and while they are free to choose how often the festival takes place, it can only happen five times each century. This scroll depicts the actual participants in the procession wearing costumes also designed by Steinlen. Many of the floats are symbolic and represent the seasons or Bacchus, but many of them show the actual tools of the trade such as a display of barrel making, various crop management tools and even a large wine press. The final image is that of Noah's ark as Noah is considered to be the first vigneron.



Christian Gottlieb Théophile Steinlen (1779 Stuttgart - 1847 Vevey), landscape painter and illustrator, citizen of Vevey since 1832, professor at the Ecole des beaux-arts in Vevey. Father of Marius Steinlen and grandfather of Théophile Alexandre Steinlen.



51



MONUMENT TO THE DUCHESS OF BRUNSWICK-LÜNEBURG, AQUATINT BY A. LUTZ, CIRCA 1819, AMSTERDAM.

Sheet size: 53 x 39 cm.
Image size: approx. 40 x 31 cm.

Allegorical monument to Friederike Luise Wilhelmine of Orange-Nassau, who died in Amsterdam on 15 October 1819. Portrait of Friederike Luise Wilhelmine of Orange-Nassau after Charles Howard Hodges (1764–1837). The condition is good, minor dirt, foxing, small tears along the edges of the sheet.

50 €

52



CALIBAN, FROM THE SERIES "TWELVE CHARACTERS FROM SHAKESPEARE", ETCHING BY J. MORTIMER, ENGLAND, 1775.

Sheet size: 45 x 37 cm.
Plate size: 39.8 x 32.4 cm.
The condition is good, minor dirt.
Printed on thick Vergé paper with watermarks, see photo.

Published May 20, 1775 by John Hamilton Mortimer. This etching comes from a series devoted to leading Shakespearean characters, based on drawings exhibited at the Society of Artists in 1775.

"Do not Etched and torment me prithee
I'll bring my wood home faster."

(The Tempest, act 2, scene 2)

70 €

53



THE DAUGHTERS OF GUERCINO IN THE DRESS OF THE COUNTRY NEAR BOLOGNA. ENGRAVING IN SANGUINE. 1772.

After (Giovanni Francesco Barbieri) Guercino. Engraved by Francesco Bartolozzi. London, 1772.

Original stipple engraving on thick watermarked Verger paper.

Sheet size: 15 3/4 x 13 1/4 in.

Plate size: 12 5/8 x 10 3/8 in.

Very good condition.

100 €

54



MARY THE WIFE OF CLEOPHAS, WITH THE PIOUS WOMEN FROM GALILEE. COPPER ENGRAVING, LONDON, 1814.

80 €

St. Luke Chapter XXII and St. John Chapter XIX.
Painted by Benjamin West PRA, drawn by Henry Corbould.

Engraved by Edward Scriven.

Published by Thomas Clay, London, 1814

Sheet size: 47 x 38,5 cm.

Original engraving on thick Verger paper.

Good condition, small tears on the edges of the sheet.

55



BOYS ROBBING AN ORCHARD. ENGRAVED BY J.P. LEVILLY AFTER GEORGE MORLAND. CA 1800.

60 €

Garçons derobant un Verger.

Stipple engraving print.

Sheet size: 38 x 52,5 cm.

Original stipple engraving on Verger paper.

Good condition, small tears on the edges of the sheet.

56



WILLEM KOK. ALLEGORY OF THE PROSPERITY. COPPER ENGRAVING BY JACOB ERNST MARCUS. AMSTERDAM, 1806.

60 €

Sheet size: 32,5 x 38 cm.

The condition is good, minor dirt, foxing, small tears along the edges of the sheet.

The signature two four-line verses in Dutch and French on both sides of the trademark "Kunst zy uns doel MDCCCI".

Willem Kok, Dutch draftsman and printmaker (1761-1807); born in Oosterhout, North Brabant; died in Amsterdam.

Jacob Ernst Marcus (Sint Eustatius, 1774 - Amsterdam, 1826) was a Dutch painter, etcher, engraver and lithographer.



57



JAN WILLEM CASPARI - MEMORIAL TO HENDRIK ZACHARIAS ALEXANDER GUINOSEAU. CIRCA 1816.

60€

Jan Willem Caspari - Memorial to Hendrik Zacharias Alexander Guinoseau. Circa 1816. Aquatint by Jan Kamphuysen, circa 1816 - 1822, Amsterdam.

Sheet size: 39 x 28 cm.

The condition is good, minor dirt, foxing, small tears along the edges of the sheet.

In the foreground is a memorial with an inscription and a portrait of Hendrik Zacharias Alexander Guinoseau. The portrait is held by a weeping angel. Guinoseau is dressed in a naval uniform, the bust on the left. A weeping willow tree rises above the grave. In the background are the outlines of a city and the naval frigate Eurydice. The engraving is accompanied by a Dutch poem by Katharina Wilhelmina Bilderdijk.

Hendrik Zacharias Alexander Guinoseau (1771 – 1816), Dutch, Captain Lieutenant and commander of the naval frigate Eurydice.

Jan Kamphuysen (1760-1841) - an artist and engraver from Amsterdam, Netherlands.

GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF FACES, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 4. LONDON, 1765.

20 €

58



Plate 4 "Study of Faces", copper engraving after Gabriel Smith, 1765.

From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).

Engraving in the manner of crayon drawing, printed in brown ink.

Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.

Lettered in the plate: (to the upper right of centre) "N 4"; (lower right) "SG [monogram]".

Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

From: **Gabriel Smith (1724–c. 1783)**. *The School of Art, or, Most complete Drawing-Book extant: consisting of an extensive series of well chosen examples, selected from the designs of those eminent masters, Watteau, Boucher, Bouchardon, Le Brun, Eisen etc. Engraved on sixty folio copper plates, and performed in a method which expresses the manner of handling the chalk, and the management and harmony of its tincts in real drawings. London: printed for John Bowles; Robert Sayer, and Carington Bowles, 1765.*

59



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF HANDS AND ARMS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 5. LONDON, 1765.

20 €

Plate 5 "Study of Hands and Arms", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm
 Lettered in the plate: (to the upper right of centre) "N 5"; (lower right) "SG [monogram]".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

60

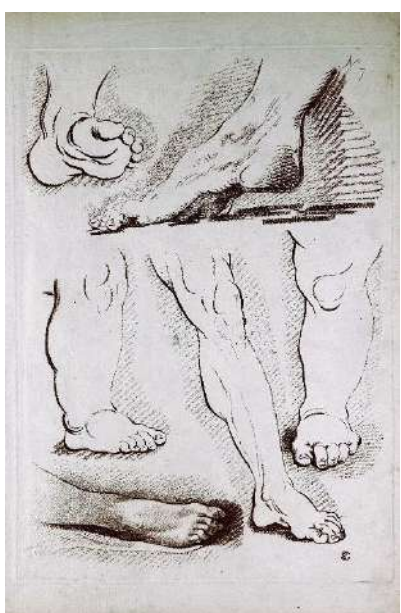


GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF HANDS AND ARMS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 6. LONDON, 1765.

20 €

Plate 6 "Study of Hands and Arms", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.
 Lettered in the plate: (to the upper right of centre) "N 6"; (lower right) "GSmith fec".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

61

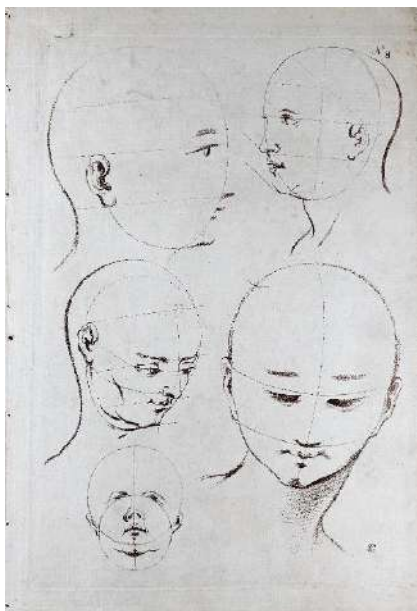


GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF FEET, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 7. LONDON, 1765.

20 €

Plate 7 "Study of Feet", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.
 Lettered in the plate: (to the upper right of centre) "N 7"; (lower right) "SG [monogram]".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

62



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF HEADS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 8. LONDON, 1765.

20 €

Plate 8 "Study of Heads", copper engraving after Gabriel Smith, 1765.

From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).

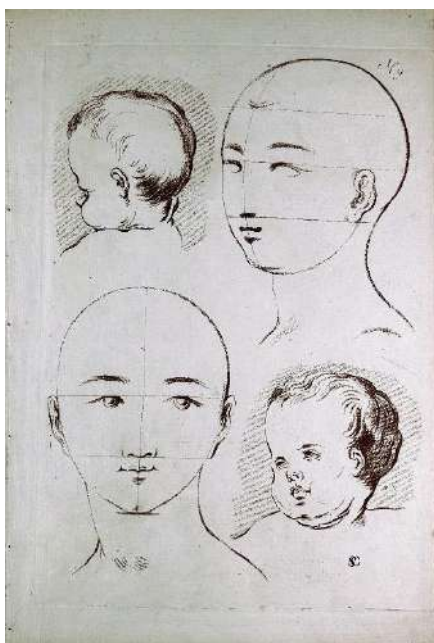
Engraving in the manner of crayon drawing, printed in brown ink.

Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.

Lettered in the plate: (to the upper right of centre) "N 8"; (lower right) "SG [monogram]".

Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

63



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF HEADS AND BABY HEADS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 9. LONDON, 1765.

20 €

Plate 9 "Study of Heads and Baby Heads", copper engraving after Gabriel Smith, 1765.

From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).

Engraving in the manner of crayon drawing, printed in brown ink.

Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.

Lettered in the plate: (to the upper right of centre) "N 9"; (lower right) "SG [monogram]".

Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

64



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF BODY AND BABY BODY, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 12. LONDON, 1765.

20 €

Plate 12 "Study of Body and Baby Body", copper engraving after Gabriel Smith, 1765.

From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).

Engraving in the manner of crayon drawing, printed in brown ink.

Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.

Lettered in the plate: (to the upper right of center) "N 12"; (lower right of center) "Gab' Smith fc"; (lower right) "SG [monogram]".

Overall condition is good.

65



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF TWO MEN'S HEADS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 19. LONDON, 1765.

20 €

Plate 19 "Study of two Men's Heads", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 26 x 38.5 cm; (plate) 23 x 33 cm..
 Lettered in the plate: (to the upper right of center) "N 19"; (lower left) "Gabriel Smith".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

66



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF A LAUGHING MALE HEAD, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 20. LONDON, 1765.

20 €

Plate 20 "Study of a laughing male Head", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–circa 1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 38.5 x 26 cm; (plate) 33 x 23 cm.
 Lettered in the plate: (to the upper right) "N 20"; (lower right) " Gabriel Smith fec".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding. There are pencil notations from previous collectors. Overall condition is good.

67



GABRIEL SMITH, THE SCHOOL OF ART. STUDY OF TWO CHILDREN'S HEADS, COPPERPLATE ENGRAVING IN BROWN INK, PLATE 23. LONDON, 1765.

20 €

Plate 23 "Study of two Children's Heads", copper engraving after Gabriel Smith, 1765.
 From the sixty engraved plates in "The School of Art" after Gabriel Smith (1724–c1783).
 Engraving in the manner of crayon drawing, printed in brown ink.
 Size: (sheet) 26 x 38.5 cm; (plate) 23 x 33 cm.
 Lettered in the plate: (to the upper right of center) "N 23"; (lower left) "Gabr' Smith fec".
 Darkened sheet edges, corners creased or slightly torn off. One edge of the sheet has puncture marks from binding.

68



**DUCHESNE AINE, JEAN. APOLLON LYCIEN.
COPPER ENGRAVING, 1829, PRINTED BY JULES
DIDOT.**

30 €

Copperplate engraving, uncolored.
Ancient Greco-Roman Statues, a plate from the
edition "Musée Francais; Recueil Des Plus Beaux
Tableaux, Statues, et Bas-Reliefs Qui Existaient Au
Louvre Avant 1815". [Museum of France; A
Collection of the Most Beautiful Paintings,
Statues, and Bas-Reliefs That Were at the Louvre
Before 1815].

Published W. Galignani and J.O. Robinson, Paris
and London: 1829, printed by Jules Didot.
Sheet size: 58,5 x 43 cm. Very good condition.

69



**DUCHESNE AINE, JEAN. PERSONNAGE ROMAIN
EN FORME DE MERCURE [MERCURY]. COPPER
ENGRAVING, 1829, PRINTED BY JULES DIDOT.
DUCHESNE AINE, Jean (1779-1855).**

20 €

Copperplate engraving, uncolored.
Sheet size: 58,5 x 43 cm/ 23 x 17 inches, overall.
Very good condition.

70



**DUCHESNE AINE, JEAN. GÉNIE FUNÈBRE.
FUNERAL GENIUS. COPPER ENGRAVING, 1829,
PRINTED BY JULES DIDOT.**

20 €

Copperplate engraving, uncolored.
Sheet size: 58,5 x 43 cm/ 23 x 17 inches, overall.
Very good condition.

71



**DUCHESNE AINE, JEAN. PERSONNAGE
HÉROÏQUE INCONNU [UNKNOWN HERO].
COPPER ENGRAVING, 1829, PRINTED BY JULES
DIDOT.**

30 €

Copperplate engraving, uncolored.
Sheet size: 58,5 x 43 cm/ 23 x 17 inches, overall.
Very good condition.

72



LES ENNUYÉS CHEZ EUX. AQUATINTE BY COQUERET AFTER CARLE VERNET. PARIS, 1806.

50 €

Sheet size: 36 x 46 cm.
Image size: 22,7 x 35,4 cm.
Good condition. Minor dirt, small tear on the left edge of the sheet (does not reach the edge of the plate).
Rare.

73

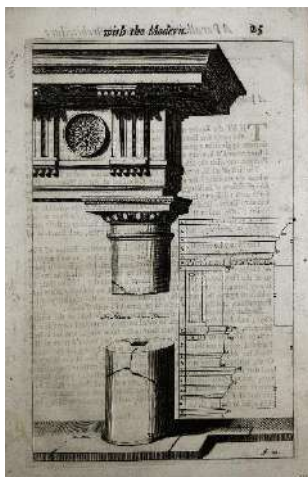


PORTRAIT OF HENRIETTA FORDYCE (NÉE CUMMING), AFTER GEORGE WILLISON, ENGRAVED BY TH. WATSON. MEZZOTINT, LONDON, 1771.

100 €

Henrietta Fordyce (née Cumming). By Thomas Watson, published by Walter Shropshire, after George Willison.
Mezzotint, published 1 April 1771.
Sheet size: approx. 52 x 37 cm. The sheet has been cut almost to the edge of the plate.
Condition: in good condition, with only minor signs of wear. On the back, a strip of paper has been glued down on one side. Minor tears along the bottom edge of the sheet.
On the reverse side is a round stamp that is difficult to read.

74



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

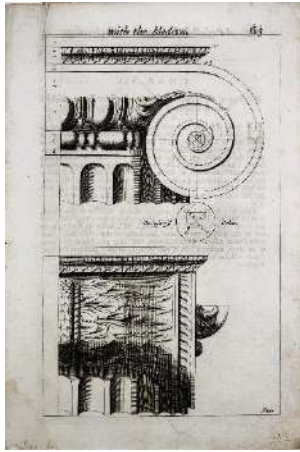
15 €

From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.
Good condition. Paper minimally browned and stained, small tears at the edges.
Text on the reverse side. Page numbers at the header: 25 and on the reverse 26.
A parallel of the ancient architecture with the modern in a collection of ten principal authors who have written upon the five orders viz. Palladio and Scamozzi, Serlio and Vignola, D. Barbaro and Cataneo, L. B. Alberti and Viola, Bullant and De Lorme, compared with one another; the three Greek orders, Doric, Ionic, and Corinthian, comprise the first part of this treatise; and the two Latin, Tuscan and Composita, the latter, London, 1733.



75



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

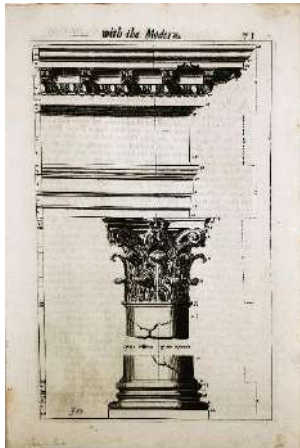
From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 63 and on the reverse 64.

76



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

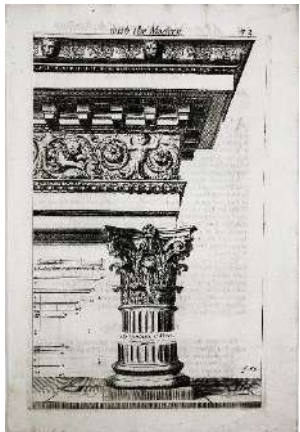
From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 71 and on the reverse 72.

77



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 73 and on the reverse 74.

78



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

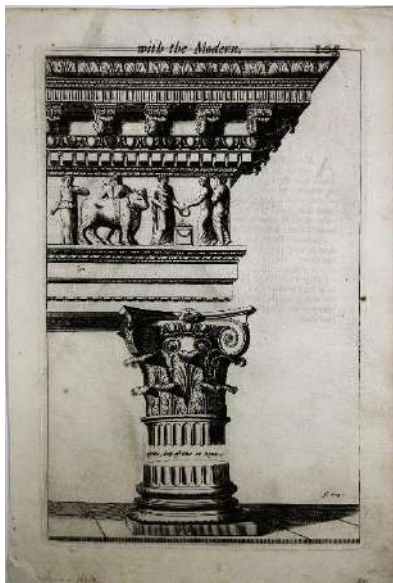
From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 75 and on the reverse 76.

79



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

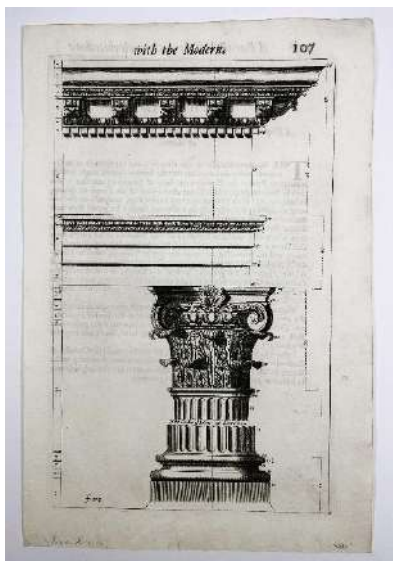
From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 105 and on the reverse 106.

80



FRÉART, EVELYN, ALBERTI. ARCHITECTURAL SKETCH OF AN ANTIQUE COLUMN WITH PORTICO. COPPERPLATE ENGRAVING, 1733.

15 €

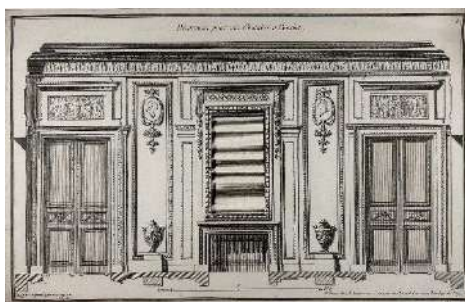
From: Roland Fréart, John Evelyn, Leon Battista Alberti; A parallel of the ancient architecture with the modern, London, 1733.

Sheet size: 34 x 22,5 cm.

Good condition. Paper minimally browned and stained, small tears at the edges.

Text on the reverse side. Page numbers at the header: 107 and on the reverse 108.

81



DÉCORATION POUR UNE CHAMBRE À COUCHER. [INTERIOR DECORATION FOR A BEDROOM]. ORIGINAL COPPERPLATE ENGRAVING BY JEAN FRANÇOIS DE NEUFFORGE, PARIS, 1768.

20 €

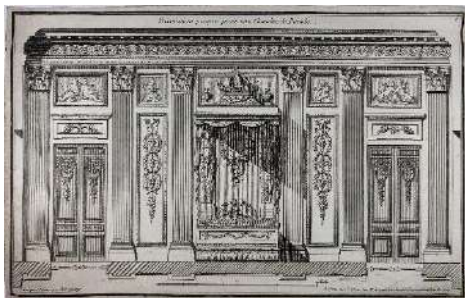
Sheet size: 23 x 36.5 cm.

Good condition. Paper slightly browned and stained. The edges of the sheet have been trimmed; the original size is estimated to be approx. 26 x 40 cm.

Lower left of the image: Composé et gravé par Deneufforge.

Page 484 from [Jean François de Neufforge, 1714–1791] Recueil Elementaire D'Architecture, qui Représente Divers Exemples d'Eglifes et Chapelles des Grands Bâtiments depuis 12. Toifes de face jufqu'a 120. Plufieurs Décotarions d'Apartements et Salles de Spectacles. Composé Par le Sieur de Neufforge Architecte. Volume VII. Paris, 1768.

82



DÉCORATION PROPRE POUR UNE CHAMBRE DE PARADE. [APPROPRIATE DÉCOR FOR A PARADE ROOM]. ORIGINAL COPPERPLATE ENGRAVING BY JEAN FRANÇOIS DE NEUFFORGE, PARIS, 1768.

Sheet size: 23 x 36.5 cm.

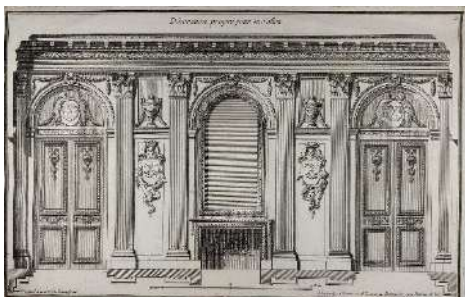
Good condition. Paper slightly browned and stained. The edges of the sheet have been trimmed; the original size is estimated to be approx. 26 x 40 cm.

Lower left of the image: Composé et gravé par Deneufforge.

Page 491 from [Jean François de Neufforge, 1714–1791] *Recueil Elementaire D'Architecture, qui Représente Divers Exemples d'Eglifes et Chapelles des Grands Bâtiments depuis 12. Toifes de face jufqu'a 120. Plufieurs Décorations d'Apartements et Salles de Spectacles. Composé Par le Sieur de Neufforge Architecte. Volume VII. Paris, 1768.*

20 €

83



DÉCORATION PROPRE POUR UN SALON. [APPROPRIATE DÉCOR FOR A LIVING ROOM].

Copperplate engraving by Jean François de Neufforge, Paris, 1768.

Original copperplate engraving by Jean François de Neufforge, Paris, 1768.

Sheet size: 23 x 36.5 cm.

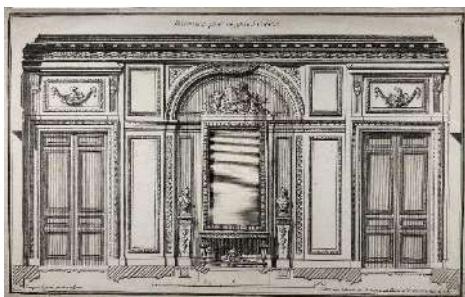
Good condition. Paper slightly browned and stained. The edges of the sheet have been trimmed; the original size is estimated to be approx. 26 x 40 cm.

Lower left of the image: Composé et gravé par Deneufforge.

Page 488.

50 €

84



DÉCORATION POUR UN GRAND CABINET. [DECORATION FOR A LARGE CABINET]. COPPERPLATE ENGRAVING BY DE NEUFFORGE, PARIS, 1768.

Original copperplate engraving by Jean François de Neufforge, Paris, 1768.

Sheet size: 23 x 36.5 cm.

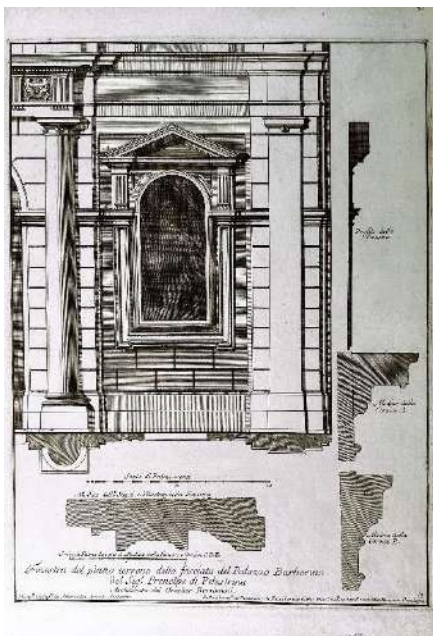
Good condition. Paper slightly browned and stained. The edges of the sheet have been trimmed; the original size is estimated to be approx. 26 x 40 cm.

Lower left of the image: Composé et gravé par Deneufforge.

Page 485.

20 €

85



FINESTRA DEL PIANO TERRENO DELLA FACCIATA DEL PALAZZO BARBERINO. ARCHITETTURA DEL CAVALIER BORROMINI. PLATE 39. COPPER ENGRAVING AFTER ALESSANDRO SPECCHI, 1702.

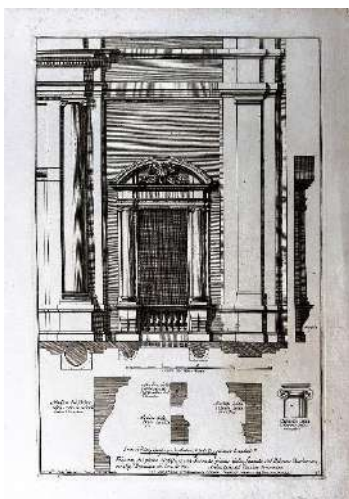
20 €

[Window on the ground floor of the façade of Palazzo Barberino of the Prince of Pelestrina]. Copper engraving after Alessandro Specchi, 1702
Sheet size: 46 x 32.5 cm.

Good condition. Paper slightly darkened at the edges, small tears at the edges, a small fragment of the sheet at the top right is torn off - the image is intact, see photo.

From: Domenico Egidio Rossi, Alessandro Specchi, Studio d'Architettura Civile sopra gli Ornamenti di Porte e Finestre tratti da alcune Fabbriche insigni di Roma con le Misure Piante Modini, e Profili Opera De Piv Celebri Architetti De Nostri Tempi..., Roma, published 1702

86



FINESTRA DEL PIANO NOBILE, O SIA SECONDO PIANO DELLA FACCIATA DEL PALAZZO BARBERINO. ARCHITETTURA DEL CAVALIER BORROMINI. PLATE 40. COPPER ENGRAVING AFTER ALESSANDRO SPECCHI, 1702.

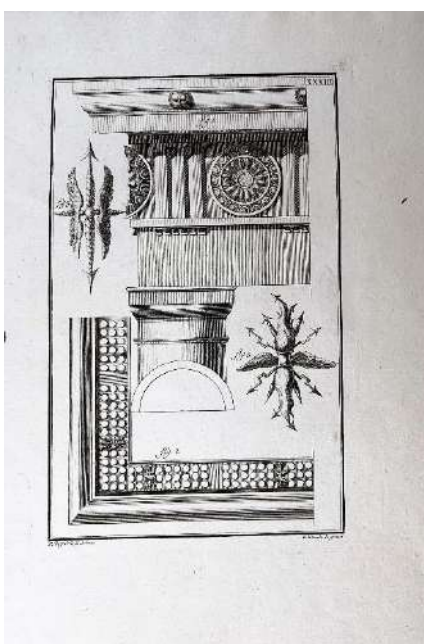
20 €

[Window on the Noble floor, or second floor of the facade of Palazzo Barberino of the Prince of Pelestrina]. Copper engraving after Alessandro Specchi, 1702.

Sheet size: 46 x 32.5 cm.

Good condition. Paper slightly darkened at the edges, small tears at the edges.

87



CORNISON DÓRICO CON MODILLONES. [DORIC CORNICE WITH VOLUTES]. ENGRAVING AFTER JOSEF ORTIZ BY HIPOLITO RICARTE. 1787.

20 €

Engraver: Hipòlito Ricarte (Spanish, active 18th century).

Sheet size: ca 41.8 x 29.5 cm.

Good condition. A small part of the sheet torn off on the left side - the image is intact, see photo.

Text on the reverse:

Cornison Dórico con modillones, segun se deduce de Vitruvio Lib. IV, Cap. I, sin duda alguna digno de ser practiado: y podrán ponerse gotas en el sofito de los modillones de la corona horizontal encima de los triglifos.

Signed by the names of publisher and engraver at bottom, Plate number XXXIII at top left in the plate.



PORTRAIT OF JOHANNES SCHENCK VON GRAFENBERG. COPPER ENGRAVING. CIRCA 1575.

50 €

Rare 16th Cent. Engraving of Johannes Schenck von Grafenberg – 1575, Signed ID. Copper engraving on thin laid paper. Sheet size: 28 × 17.3 cm. Condition: Good. Slight age-related browning of the paper. Original 16th-century copper engraving of Johannes Schenck von Grafenberg (1530–1598), a renowned German physician and early pioneer of anatomical and medical observation. This detailed portrait was created around 1575 and features an inscription in Latin at the bottom of the image:

“IOANNES SCHENCKIVS A GRAFENBERG // MEDICVS SENIOR // ANN. AETATIS XXXXV // SALVTIS VERO MDLXXV”, with the artist’s monogram ID at the lower right.

The reverse side of the sheet contains Latin text, suggesting it was originally part of a larger medical or biographical publication of the late 16th century—possibly from a series of physician portraits published in Nuremberg or Frankfurt. However, a definitive source is unconfirmed. Johannes Schenck was a significant figure in Renaissance medicine, best known for his work "Observationes Medicae", a comprehensive compilation of rare and curious medical cases. His influence shaped early medical literature and anatomical study.



PORTRAIT OF LODOVICO BERTUCCI BY OTTAVIO LEONI. COPPER ENGRAVING, CIRCA 1625.

90 €

Bertucci by Ottavio Leoni. Size: 13 x 9 cm. Copper engraving on thin Verge paper with watermarks. Very good condition. Lodovico Bertucci (17th century) was an Italian painter of the Baroque period, specializing in paintings of bambocciate (genre paintings of lower classes, typically painted by Bamboccianti painters) and capricci (imagined vedute). He was born in Modena.

Ottavio Leoni (1578 –1630) was an Italian painter and printmaker of the early-Baroque, active mainly in Rome.

90



PORTRAIT OF GIOVANNI CARLO DORIA, COPPER ENGRAVING BY MICHEL LASNE. FROM RAFFAELE ALIANELLO'S COLLECTION. 1620.

Rare print from Raffaele Alianello's collection. Collector's mark: COLLEZIONE ALIANELLO on the reverse side. (See Lugt 5k on marquesdecollections.fr).

Artist: Simon Vouet (1590 –1649).

Engraver: Michel Lasne (1590 – 1667, Paris).

Technique: Copper engraving on Verge paper with watermarks.

Dimensions: 21,5 x 15,7 cm.

Inscription (in the image): IOANNES CAROLVS DORIA AVGVSTINI FILIVS SERENISSIMI DVCIS GENVAE & / MLasne fecit Paris (-) S i. Voüet deli. Henuae 1620.

Giovanni Carlo Doria (1576–1625) was a Genoese art collector and patron. He came from one of Italy's richest and most influential families and collected more than 460 paintings by leading artists such as Jan Brueghel the Elder, Jan Brueghel the Younger, Anthony van Dyck, Raphael and Titian during his lifetime. In 1606, he had his portrait painted by Peter Paul Rubens.

91



PORTRAIT OF GILLES MÉNAGE. COPPER ENGRAVING BY ROBERT NANTEUIL, FRANCE, C. 1700.

Portrait of 17th-century French scholar, philologist, and writer Gilles Ménage (1613–1692). Copper engraving by Robert Nanteuil, France, c. 1700.

Etching and engraving by Robert Nanteuil (1623 - 1678), France, c. 1700.

Dimensions: 14,2 x 10,4 cm. Copper engraving on Vergé paper. Good condition. The sheet was trimmed around the image edge.

Gilles Ménage (1613–1692) was a witty and controversial 17th-century French scholar, philologist, and writer known for his critical works on language, history, and the history of philosophy, including a history of women philosophers and studies of the Italian and French languages.

Robert Nanteuil (1623 -1678) – was a draftsman, pastellist and engraver, born in Reims in 1623, he only engraved portraits, with a very few exceptions.

70 €

20 €

92



**PORTRAIT OF GASPARD DUCHANGE.
ENGRAVING BY DUPUIS AFTER CHARLES-
NICOLAS COCHIN. 1755.**

Rare 18th Century Portrait of Gaspard Duchange – Engraving by Dupuis after Cochin, 1755.
Date: 1755. Medium: Engraving and etching on laid paper. Sheet Size: 18.5 × 13.5 cm. Condition: Trimmed to image edges, otherwise very good.
Gaspard Duchange (1662–1757) was a prominent French engraver, known for his classical style and technical mastery. He was admitted to the Académie royale de peinture et de sculpture in 1707 and contributed significantly to the development of French printmaking in the early 18th century.

Nicolas-Gabriel Dupuis (c. 1695–1771) was a French engraver active in the first half of the 18th century, known for his high-quality portrait engravings and reproductions of works by earlier masters.

Charles-Nicolas Cochin (1715–1790), one of the leading artists of the French Enlightenment, served as court draftsman and engraver to Louis XV and was renowned for his elegant portrait drawings and illustrations.

20 €

93



**PORTRAIT OF LOUIS XIV, KING OF FRANCE AND
NAVARRE. COPPER ENGRAVING BY NICOLAS III
DE LARMESSIN. FROM RAFFAELE ALIANELLO'S
COLLECTION. 17TH CENT.**

Original copperplate engraving – portrait of Louis XIV, King of France and Navarre.

Rare print from Raffaele Alianello's collection. Collector's mark: COLLEZIONE ALIANELLO on the reverse side. (See Lugt 5k on marquesdecollections.fr).

Artist/engraver: Nicolas III de Larmessin (1640–1725).

Publisher: Jean d.J. Guignard, Paris 1663; Augustin Besoigne, 1699.

Technique: Copper engraving on handmade paper.

Dimensions: approx. 130 x 80 mm.

Condition: Sheet edges trimmed to image edge, otherwise well preserved.

Frontispiece to: L'Etat de la France ... – Paris: Jean Guignard d.J. 1663. Reused as frontispiece to: L'État de la France ... – Paris: Augustin Besoigne 1699.

70 €

94



SELF-PORTRAIT OF CLAUDE MELLAN, COPPER ENGRAVING BY LÉPICIÉ, 1755, FROM RAFAELLE ALIANELLO'S COLLECTION.

Portrait of French painter and engraver Claude Mellan (1598–1688) in an oval frame, engraved by Renée Elisabeth Marlié Lépicie, 1755.

Rare print from the collection of Raffaele Alianello. Collector's mark: COLLEZIONE ALIANELLO on the reverse. (See Lugt 5k on marquesdecollections.fr).

Sheet size: 25,4 x 16,5 cm; Image/plate size: 15,5 x 10,3cm.

On the reverse side, there is a stamp from the Alianello collection and a stamp in blue ink from the Damiano Muoni bookshop. Some pencil inscriptions by previous owners.

Condition is good. There are puncture holes along the left edge of the sheet from stitching into the binding.

Renée-Elisabeth Marlié Lépicie (1714 –1773) was an 18th-century French engraver.

50 €

95



SELF-PORTRAIT OF HYACINTHE RIGAUD, COPPER ENGRAVING BY PIERRE DREVET, FRANCE, EARLY 18TH CENTURY.

Copper engraving by Pierre Drevet, after Hyacinthe Rigaud.

Mezzotint printed on thin laid (verge) paper with watermarks.

Dimensions: 35 x 24 cm.

On the reverse side there is an old owner's inscription in Dutch.

Condition is good, with a small fragment of paper missing at the top - the sheet was glued to the backing/mat.

At the lower part of the image, on a stone tablet, the Latin inscription: "Hanc Hyacinthi Rigaud Perpinianensis pictoriae Regii effigiem".

This is an original early 18th-century engraved portrait depicting Hyacinthe (Hyacinthus) Rigaud (1659–1743), the celebrated French Baroque portrait painter. The engraving was executed by Pierre Drevet (1663–1738), one of the most important French portrait engravers of the late 17th and early 18th centuries, and was made after a self-portrait by Hyacinthe Rigaud. Drevet was known for translating painted portraits into highly refined copper engravings for wide circulation.

30 €

96



**PORTRAIT OF THE MARÉCHAL DE SAXE,
COPPERPLATE ENGRAVING AFTER DE
MARCENAY, FROM RAFFAELE ALIANELLO'S
COLLECTION. 1766.**

Rare print from Raffaele Alianello's collection. Collector's mark: COLLEZIONE ALIANELLO on the reverse side. (See Lugt 5k on marquesdecollections.fr).

Artist: Antoine de Marcenay de Ghuy (French, 1724 – 1811), after Jean Etienne Liotard (Swiss, 1702 – 1789).

Dimensions: 15.3 x 9.3 cm.

Overall good condition.

Maurice de Saxe (1696–1750) was a celebrated French military commander and Marshal of France. Born on 28 October 1696 in Goslar, he was the illegitimate son of Augustus II the Strong, Elector of Saxony and King of Poland, and Countess Maria Aurora von Königsmarck. From a young age he pursued a military career, serving in various European armies before entering French service. Known for his brilliance in strategy and tactics, Maurice achieved major victories during the War of the Austrian Succession, most notably at Fontenoy in 1745. His military reforms and writings, including *Mes Rêveries*, influenced European warfare. Elevated to Marshal General of France, he died on 20 November 1750 in Chambord, leaving a legacy as one of France's greatest generals.



70 €

97



**BUST OF LAS CASES, AFTER DOMINIQUE VIVANT
DENON, COPPERPLATE ENGRAVING, RAFFAELE
ALIANELLO'S COLLECTION, 1800S.**

Rare print from Raffaele Alianello's collection. Collector's mark: COLLEZIONE ALIANELLO on the reverse side. (See Lugt 5k on marquesdecollections.fr).

Technique: Copper engraving on Verge paper with watermarks.

Dimensions: 14,7 x 11,9 cm

Inscription: Lower left: Denon dis. e inc.

On the reverse side, there is a stamp from the Alianello collection and two identical stamps in blue ink from the Damiano Muoni bookshop. Numerous pencil inscriptions by previous owners. Condition is good, with an old crease mark. The sheet is trimmed along the edge of the plate. Dominique Vivant, Baron Denon (1747 – 1825) was a French artist, writer, diplomat, author, and archaeologist. Denon was a diplomat for France under Louis XV and Louis XVI. He was appointed as the first director of the Louvre Museum by Napoleon after the Egyptian campaign of 1798–1801.

50 €

98



PORTRAIT OF CLAUDE MELAN. COPPER ENGRAVING BY GERARD EDELINCK, FRANCE, C. 1800.

50 €

Portrait of French painter and engraver Claude Mellan (1598–1688) in an oval frame with coat of arms. Copper engraving by Gerard Edelinck, France, c. 1800.

Etching and engraving by Gerard Edelinck (1640-1707), c. 1800.

Dimensions: 24,8 x 18,5 cm.

Copper engraving on thin Vergé paper.

Good condition. Paper has minor dirt and is slightly browned. Note: a later impression, c. 1800.

Gérard Edelinck (1640 – 1707) was a copper-plate engraver and print publisher of Flemish origin, who worked in Paris from 1666 and became a naturalized French citizen in 1675. Edelinck was especially good as an engraver of portraits, and executed prints of many of the most eminent persons of his time.

99



PANCRACE BESSA (1772-1846). CASSINE XYLOCARPA. COPPER ENGRAVING, 1803.

30 €

Paper, copper engraving. Sheet size: 50.5 x 31.5 cm. Image size: 27.5 x 19 cm.

Minor dirt, foxings.

Plate. No. 23 from the edition "Choix de plantes: dont la plupart sont cultivées dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]

Artist - Pancrace Bessa (1772-1846), student of Pierre-Joseph Redouté (1759-1840), engraver - Francois Noel Sellier (1737-1790).

100



PIERRE-JOSEPH REDOUTÉ (1759-1840) , GUETTARDA SCABRA. COPPER ENGRAVING, 1803.

35 €

Paper, copper engraving. Sheet size: 44.5 x 32 cm. Image size: 28 x 19 cm. Signed "Peint par P. J. Redoute. Grave par Sellier".

Minor dirt, foxings.

Plate No. 1 from the edition "Choix de plantes: dont la plupart sont cultivées dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]

Artist - Pierre-Joseph Redoute (Redouté, Pierre Joseph) (1759-1840), engraver - François Noël Sellier (1737-1790).

101



**PIERRE ANTOINE POITEAU (1766-1854).
TURRAEA RIGIDA. COPPER ENGRAVING, 1803.**

20 €

Paper, copper engraving. Sheet size: 50 x 31.5 cm. Image size: 28 x 19 cm. Signed "Dessine par Poiteau. Grave par Sellier".

Minor dirt, foxings. Approximately 2 cm of the leaf has been cut along the left edge.

Plate No. 48 from the edition "Choix de plantes: dont la plupart sont cultivées dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]

Artist - Pierre Antoine Poiteau (1766-1854), engraver - François Noël Sellier (1737-1790).

102



**PIERRE JEAN FRANÇOIS TURPIN (1775-1840).
SAMYDA SPINULOSA. COPPER ENGRAVING,
1803.**

30 €

Paper, copper engraving. Sheet size: 49 x 31.5 cm. Image size: 28 x 18.5 cm. Signed "Dessine par Turpin. Grave par Sellier".

Minor dirt, foxings, slight tear along the bottom edge.

Plate No. 43 from the edition "Choix de plantes: dont la plupart sont cultivées dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]

Artist - Pierre Jean François Turpin (1775-1840), engraver - François Noël Sellier (1737-1790).

103



**PANCRACE BESSA (1772-1846). HELIANTHEMUM
ALYSSOIDES. COPPER ENGRAVING, 1803.**

30 €

Sheet size: 50.5 x 31.5 cm. Image size: 27.5 x 19 cm. Signed "Dessine par P. Bessa elve de Redoute. Grave par Sellier".

Plate No. 20 - Helianthemum alyssoides - from the 1st edition of "Choix de plantes: dont la plupart sont cultivées dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]

Artist - Pancrace Bessa (1772-1846), student of Pierre-Joseph Redouté (1759-1840), engraver - François Noël Sellier (1737-1790).

Minor dirt, foxings.

104



PANCRACE BESSA (1772-1846). BUMELIA RECLINATE. COPPER ENGRAVING, 1803.

30 €

Original copper engraving. Sheet size: 50.5 x 31.5 cm. Image size: 27.5 x 19 cm. Signed "Dessine par P. Bessa elve de de Redoute. Grave par Sellier". Plate No. 22 - Bumelia reclinata - from the 1st edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]. Artist - Pancrace Bessa (1772-1846), student of Pierre-Joseph Redouté (1759-1840), engraver - Francois Noel Sellier (1737-1790). Minor dirt, foxings.

105



PIERRE ANTOINE POITEAU (1766-1854). GUAREA RAMIFLORA. COPPER ENGRAVING, 1803.

30 €

Paper, copper engraving. Sheet size: 50.5 x 31.5 cm. Image size: 27.5 x 19 cm. Signed "Dessine par Poiteau. Grave par Dien". Minor dirt, foxings, tears along the edges. Plate No. 41 from the edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)]. Artist - Pierre Antoine Poiteau (1766-1854), engraver Claude-Marie-François Dien (1787-1865).

106



PIERRE JEAN FRANÇOIS TURPIN (1775-1840). QUERCUS CHRYSOPHYLLA.

30 €

Copper engraving. Circa 1800. Paper, copper engraving. Sheet size: 50.5 x 32.5 cm. Image size: 33 x 24 cm. Signed "Turpin del. Sellier sculp". Minor dirt, foxings. Plate No. 87 from the edition «Monographie des melastomacées, comprenant toutes les plantes de cet ordre réunies jusqu'à ce jour, et notamment au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana, et de Barcelone, aux Andes de la Nouvelle-Grenade, de Quito et du Pérou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones» by Alexander von Humboldt (1769-1859).

107



PIERRE-JOSEPH REDOUTÉ (1759-1840). ARDISIA CRENATA (ARDISIA). COPPER ENGRAVING, 1803.

35 €

Paper, copper engraving. Sheet size: 50.5 x 31.5 cm. Image size: 27.5 x 19.5 cm. Signed "Dessine par P. J. Redoute. Grave par Sellier".

Minor dirt, foxings.

Plate No. 5 from the edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)].

Artist - Redouté, Pierre Joseph (1759-1840), engraver - François Noël Sellier (1737-1790).

108



PIERRE JEAN FRANÇOIS TURPIN (1775-1840). BLACKWELLIA CERASIFOLIA. COPPER ENGRAVING, 1803.

30 €

Paper, copper engraving. Sheet size: 50 x 31.5 cm. Image size: 28.5 x 19.5 cm. Signed "Dessine par Turpin. Grave par Plée".

Minor dirt, foxings, unevenness along the edges of the page.

Plate No. 56 from the edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)].

Artist - Pierre Jean François Turpin (1775-1840). Engraver - Pierre-Mathieu Plée.

109



PIERRE JEAN FRANÇOIS TURPIN (1775-1840). QUERCUS SIDEROXYLA. COPPER ENGRAVING, LATE 18TH - EARLY 19TH CENT.

30 €

Paper, copper engraving. Sheet size: 51 x 33 cm. Image size: 33.5 x 24 cm. Signed "Turpin del. Sellier sculp".

Minor dirt, foxings.

Plate No. 85 from the edition «Monographie des melastomacées, comprenant toutes les plantes de cet ordre réunies jusqu'à ce jour, et notamment au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana, et de Barcelone, aux Andes de la Nouvelle-Grenade, de Quito et du Pérou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones» by Alexander von Humboldt (1769-1859).

Artist - Pierre Jean François Turpin (1775-1840), engraver - François Noël Sellier (1737-1790).

110



**PIERRE JEAN FRANÇOIS TURPIN (1775-1840).
CASEARIA TINIFOLIA. COPPER ENGRAVING, 1803**

30 €

Copper engraving on paper. Pag size: 42.3 x 32 cm, image size: 28 x 18.5 cm. Signed "Dessine par Turpin. Grave par Sellier".

Minor dirt, foxings.

Plate No. 47 from the edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)].

Artist - Pierre Jean François Turpin (1775-1840), engraver - François Noël Sellier (1737-1790).

111



**PIERRE JEAN FRANÇOIS TURPIN (1775-1840).
MERIANA CIRIALIS. COPPER ENGRAVING, 1803.**

30 €

Copper engraving on paper. Sheet size: 50.5 x 31.5 cm, image size: 29 x 19.5 cm. Signed "Dessine par Turpin. Grave par Plée".

Minor dirt, foxings.

Plate No. 34 from the edition of "Choix de plantes: dont la plupart sont cultivees dans le jardin de Cels", Paris, [1803-1808]. [VENTENAT, Etienne Pierre (1757-1808)].

Artist - Pierre Jean François Turpin (1775-1840), engraver - Pierre-Mathieu Plée.

112



**PIERRE JEAN FRANÇOIS TURPIN (1775-1840).
QUERCUS ACUTIFOLIA. COPPER ENGRAVING,
LATE 18TH - EARLY 19TH CENT.**

30 €

Paper, copper engraving. Sheet size: 50.4 x 31 cm. Image size: 29 x 20 cm. Signed "Turpin del. Sellier sculp".

Minor dirt, foxings, tears along the edges.

Plate No. 95 from the edition «Monographie des melastomacées, comprenant toutes les plantes de cet ordre récoltées jusqu'à ce jour, et notamment au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana, et de Barcelone, aux Andes de la Nouvelle-Grenade, de Quito et du Pérou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones» by Alexander von Humboldt (1769-1859).

Artist - Pierre Jean François Turpin (1775-1840), engraver - François Noël Sellier (1737-1790).

113



**PIERRE JEAN FRANÇOIS TURPIN (1775-1840).
QUERCUS SUPULARIS. COPPER ENGRAVING,
LATE 18TH - EARLY 19TH CENT.**

30 €

Paper, copper engraving.

Sheet size: 51 x 32.5 cm. Image size: 32.5 x 23.5 cm. Signed "Turpin del. Sellier sculp".

Minor dirt, foxings, tears along the edges.

Plate No. 90. from the edition «Monographie des melastomacées, comprenant toutes les plantes de cet ordre réunies jusqu'à ce jour, et notamment au Mexique, dans l'île de Cuba, dans les provinces de Caracas, de Cumana, et de Barcelone, aux Andes de la Nouvelle-Grenade, de Quito et du Pérou, et sur les bords du Rio-Negro, de l'Orénoque et de la rivière des Amazones» by Alexander von Humboldt (1769-1859).

Artist - Pierre Jean François Turpin (1775-1840), engraver - François Noël Sellier (1737-1790).

114



**ANTOINE CHAZAL (1793–1854). REINETTE DE
CANADA. COPPER ENGRAVING, 1818-25(?).**

40 €

Paper, copper engraving in a dotted manner.

Sheet size: 37 x 27 cm.

Minor tears at the edges.

Plate No. 45 from the edition "Flore Pittoresque Dédicée Aux Dames", Paris, 1818-1825 (?).

115



**ANTOINE CHAZAL (1793–1854). PÊCHE. COPPER
ENGRAVING, 1818-25(?).**

40 €

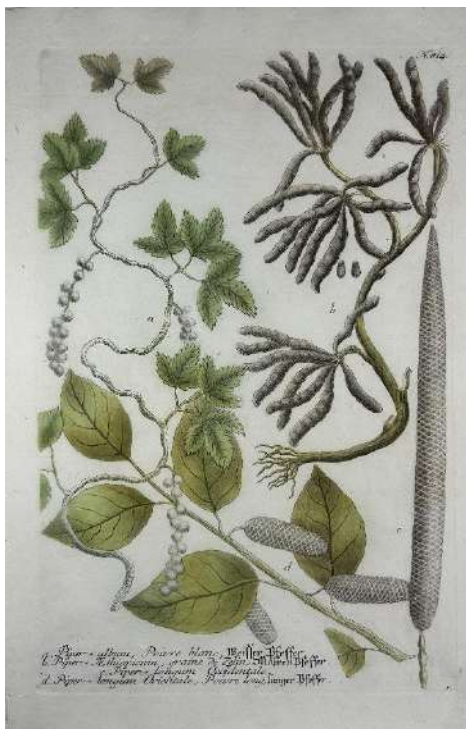
Paper, copper engraving in a dotted manner.

Page size: 34.5 x 24.5 cm.

Minor tears at edges.

Plate No. 41 from the edition "Flore Pittoresque Dédicée Aux Dames", Paris, 1818-1825 (?).

116



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PIPER, N814, COLOUR-PRINTED
MEZZOTINT, CA 1735.**

Piper [Pepper], colour-printed mezzotint.
Numbered № 814 in the upper right corner.
Marked with "S" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, *Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c.*, 1735-1745,
Regensburg.

Johann Wilhelm Weinmann (1683-1741) - an
apothecary and botanist who resided in
Regensburg, Germany. He produced the
Phytanthoza Iconographia - the first botanical
book with colour-printed mezzotints - between
1735 and 1745.

Over 4,000 plants and flowers are depicted on
1,025 plates, making this series one of the most
comprehensive and finest color plate florilegia
ever produced. Some of the plates are marked in
the lower right corner with an "S" or an "H,"
probably referring to the engravers Seuter or Haid
(Dunthorne). Many of the sheets of this important
florilegium are engraved from drawings by the
eminent botanical artist Georg Dionysus (G.D.)
Ehret, who had a great influence on botanical art
in the eighteenth century.

30 €

117



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RESEDA, N863, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

Reseda [Mignonette], colour-printed mezzotint.
Numbered № 863 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, *Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c.*, 1735-1745,
Regensburg.

English translation of title: *Phytanthoza
Iconographia, or comprehensive survey of
thousands of native and foreign plants, from all
four corners of the world, the result of many
years of tireless study... Plants, Trees, Shrubs,
Herbs, Flowers, Fruits and Mushrooms...*

30 €

118



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PERSICARIA, N804, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Persicaria [Smartweed], colour-printed mezzotint.

Numbered № 804 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

119



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PASTINACA, N800, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Pastinaca [Parsnip], colour-printed mezzotint.

Numbered № 804 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

120



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PLANTAGO, N822, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Plantago, [Plantain], colour-printed mezzotint.

Numbered № 822 in the upper right corner.

Marked with "S" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

121



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PYROLA, N841, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Pyrola [Pyrola], colour-printed mezzotint.
Numbered № 841 in the upper right corner.
Marked with "S" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.
In overall good condition. See photos.
From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

122



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PENTAPHYLLON AFRICANUM,
N801, COLOUR-PRINTED MEZZOTINT, 1735 -
1745.**

30 €

Pentaphyllon Africanum, colour-printed
mezzotint.
Numbered № 801 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.
In overall good condition. See photos.
From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

123



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, POTAMOGETON, N830,
COLOUR-PRINTED MEZZOTINT, CA 1735 - 1745.**

30 €

Potamogeton [Pondweed], colour-printed
mezzotint.
Numbered № 830 in the upper right corner.
Marked with "S" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.
In overall good condition. See photos.
From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

124



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PERICLYMENUM, N802,
COLOUR-PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Periclymenum [Honeysuckle], colour-printed mezzotint.

Numbered № 802 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

125



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RANUNCULUS, N853, COLOUR-
PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Ranunculus [Crowfoot], colour-printed mezzotint.

Numbered № 853 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

126



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RUBIA, N873, COLOUR-
PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Rubia [Madder], colour-printed mezzotint.

Numbered № 873 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

127



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PAPAYA, N 797, COLOUR-
PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Numbered № 797 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. In the upper part of the sheet a small fragment is restored (expanded) with paper. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

128



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PIMPINELLA, N812, COLOUR-
PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Pimpinella [Saxifrage Burnet], colour-printed mezzotint.

Numbered № 812 in the upper right corner.
Marked with "S" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. In the upper part of the sheet a small fragment is restored (expanded) with paper. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

129



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PETROSELINUM, N806,
COLOUR-PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Petroselinum [Parsley], colour-printed mezzotint.
Numbered № 806 in the upper right corner.
Marked with "S" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. In the upper part of the sheet a small fragment is restored (expanded) with paper. See photos.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

130



LA MECHANIQUE. ENGRAVING BY LOUIS SIMONNEAU AFTER JEAN JOUVENET. PARIS, 1690.

40 €

Allegory of mechanics. Original late 17th century antique engraving.

Sheet size: 25 x 32,3 cm.

Image (plate) size: 16,7 x 26,5 cm

From: Charles Perrault, Claude Perrault. Le Cabinet des Beaux Arts, ou, Recueil d'estampes gravés d'après les tableaux d'un plafond ou les beaux arts sont représentées : avec explication de ces mêmes tableaux. Publisher: Chez G. Edelinck, Paris, 1690.

Condition is good, small tear (1.5 cm) on the upper side of the sheet.

131



LEUCOJUM – SNOWFLAKE, HAND-COLOURED COPPER ENGRAVING BY JOHANN THEODOR DE BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.

80 €

The number '20' in the lower right corner, which corresponds to the page numbering in the copy held by the Augsburg State and City Library.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - New Blumbuch, containing all kinds of beautiful flowers and exotic plants, with their roots and bulbs, many of which are diligently engraved in copper after life, Frankfurt, 1612

Johann Theodor de Bry (1528 - 1598) was an engraver, publisher and editor, the eldest son and member of an important family of printers and publishers. The de Brys lived in Frankfurt, at that time a centre for the production and sale of illustrated books. In 1611, De Bry created a wonderful early, comprehensive botanical illustrated book entitled 'Florilegium Novum'. This book, with its magnificently engraved plates, was one of the most famous flower books of its time. Rare copperplate engraving.

132



NARCISSUS - DAFFODILS, HAND-COLOURED COPPER ENGRAVING BY JOHANN THEODOR DE BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.

80 €

The number '16' in the lower right corner.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - Frankfurt, 1612.

Rare copperplate engraving.

133



LILIUM – LILY, HAND-COLOURED COPPER ENGRAVING BY JOHANN THEODOR DE BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.

80 €

The number '2' in the upper right corner.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae -Frankfurt, 1612.

Rare copperplate engraving.

134



LILIUM – LILY, HAND-COLOURED COPPER ENGRAVING BY JOHANN THEODOR DE BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.

80 €

The number '4' in the lower left corner.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - New Blumbuch, containing all kinds of beautiful flowers and exotic plants, with their roots and bulbs, many of which are diligently engraved in copper after life, Frankfurt, 1612.

135



**NARCISSUS - DAFFODILS, HAND-COLOURED
COPPER ENGRAVING BY JOHANN THEODOR DE
BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.**

80 €

The number '14' at the bottom centre.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - Frankfurt, 1612.

Rare copperplate engraving.

136



**HYACINTHUS - HYACINTH, HAND-COLOURED
COPPER ENGRAVING BY JOHANN THEODOR DE
BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.**

80 €

The number '17' in the lower right corner.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - Frankfurt, 1612.

Rare copperplate engraving.

137



**NARCISSUS - DAFFODILS, HAND-COLOURED
COPPER ENGRAVING BY JOHANN THEODOR DE
BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.**

80 €

The number '12' at the bottom centre.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall, in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - New Blumbuch, containing all kinds of beautiful flowers and exotic plants, with their roots and bulbs, many of which are diligently engraved in copper after life, Frankfurt, 1612.

Rare copperplate engraving.

138



**ACONITUM – MONKSHOOD, HAND-COLOURED
COPPER ENGRAVING BY JOHANN THEODOR DE
BRY, FLORILEGIUM NOVUM, FRANKFURT, 1612.**

The number 42' in the lower right corner.

Sheet size: approx. 31 x 19.5 cm.

Latin text. Hand-coloured. On fine Verger paper, partly with watermark.

Overall in good condition. Paper darkened, slight stains and dirt.

From: Johann Theodor de Bry, Florilegium Novum: hoc est: Variorum Maximeque Rariorum Florum ac Plantarum singularium unacum suis radicibus & cepis, Eicones diligenter aere sculptae & ad vivum ut plurimum expressae - New Blumbuch, containing all kinds of beautiful flowers and exotic plants, with their roots and bulbs, many of which are diligently engraved in copper after life, Frankfurt, 1612.

Rare copperplate engraving.

80 €

139



**PIERRE-JOSEPH REDOUTÉ. ERODIUM
MACRADEMUM, COLOURED COPPERPLATE
ENGRAVING. PLATE 1 FROM GERANIOLOGIA BY
L'HÉRITIER DE BRUTELLE, 1787.**

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 1 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

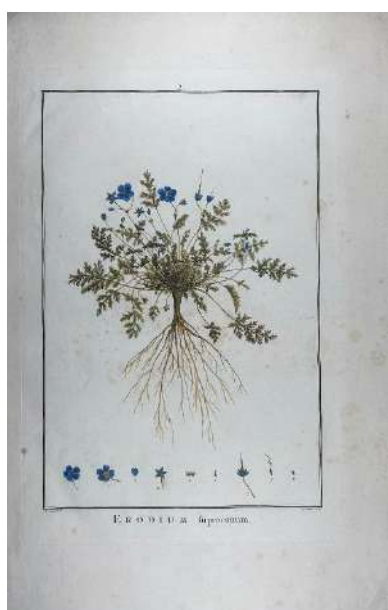
Artist - Pierre Joseph Redouté (1759-1840), engraver - Jean-Baptiste Guyard, (1787-1849).

Good condition. Paper edges slightly creased. Minor dirt, foxings.

Rare.

40 €

140



**PIERRE-JOSEPH REDOUTÉ. ERODIUM
FUPRACANUM, COLOURED COPPERPLATE
ENGRAVING. PLATE 2 FROM GERANIOLOGIA BY
L'HÉRITIER DE BRUTELLE, 1787.**

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 2 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), engraver - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased. Minor dirt, foxings.

Rare.

40 €

141



PIERRE-JOSEPH REDOUTÉ. ERODIUM HYMENODES, COLOURED COPPERPLATE ENGRAVING. PLATE 4 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 4 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), engraver - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased. Minor dirt, foxings.

142



JAMES SOWERBY, ERODIUM INCARNATUM, COLOURED COPPERPLATE ENGRAVING. PLATE 5 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 5 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - James Sowerby, (1757-1822). Engraver - Baron (active 1787-1800)

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

143



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM TABULARE, COLOURED COPPERPLATE ENGRAVING. PLATE 9 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 9 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), engraver - Pierre Maleuvre, (1740-1803)

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

144



AUBRIET. PELARGONIUM ALTAEOIDES, COLOURED COPPERPLATE ENGRAVING. PLATE 10 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 10 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist – Aubriet, engraver – François Hubert, (1744–1809).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

145



TAYLOR. PELARGONIUM SENECIOIDES, COLOURED COPPERPLATE ENGRAVING. PLATE 11 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 11 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist – Taylor, engraver – Pierre Maleuvre, (1740–1803)

Good condition. Paper edges slightly creased. Minor dirt, foxing. Rare.

146



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM TENUIFOLIUM, COLOURED COPPERPLATE ENGRAVING. PLATE 12 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 12 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), engraver - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased. Minor dirt, foxing. Rare.

147



LUDOVIC FRERET. PELARGONIUM QUERCIFOLIUM, COLOURED COPPERPLATE ENGRAVING. PLATE 14 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

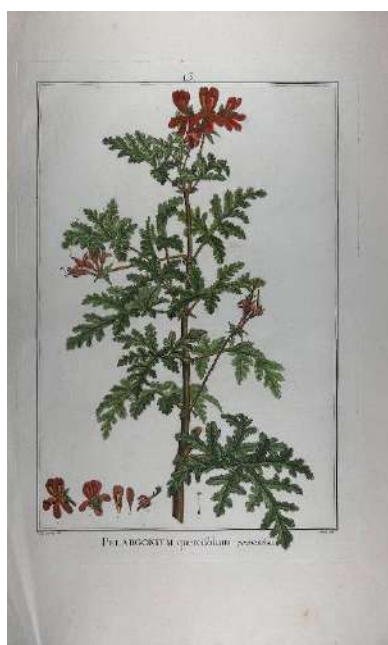
Plate no. 14 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Ludovic Freret (1723-1784), engraver - Jacques Juillet, (1739-1817).

Good condition. Paper edges slightly creased. Slightly soiled, foxing.

Rare.

148



JAMES SOWERBY, PELARGONIUM QUERCIFOLIUM PINNATIFIDUM, COLOURED COPPERPLATE ENGRAVING. PLATE 15 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 15 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - James Sowerby, (1757-1822). Engraver - Charles Milsan (French, 18th century).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

149



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM GLUTINOSUM, COLOURED COPPERPLATE ENGRAVING. PLATE 20 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.

Sheet size: approx. 53 x 34 cm.

Plate no. 20 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), engraver - Louis Alexandre Boutelou, (1761- ?).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

150



PERNOTIN, B., PELARGONIUM LATERIPES, COLOURED COPPERPLATE ENGRAVING, PLATE 24 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper
 Sheet size: approx. 53 x 34 cm.
 Plate no. 24 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.
 Artist – Pernotin, B., engraver – Charles Milsan (French, 18th century).
 Good condition. Paper edges slightly creased.
 Minor dirt, foxing.
 Rare.

151

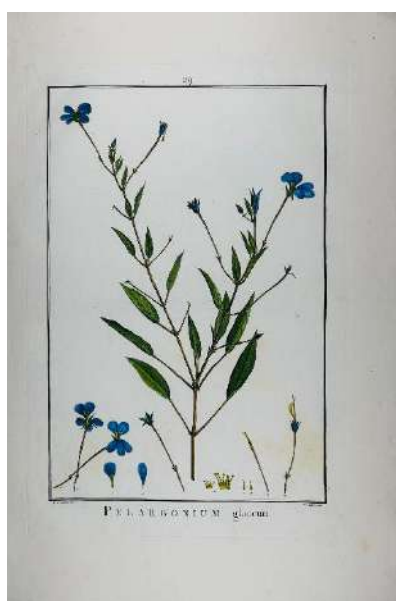


JAMES SOWERBY, PELARGONIUM COTYLEDONIS, COLOURED COPPERPLATE ENGRAVING, PLATE 27 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper.
 Sheet size: approx. 53 x 34 cm.
 Plate no. 27 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.
 Artist - James Sowerby, (1757-1822). Engraver - François Hubert, (1744-1809).
 Good condition. Paper edges slightly creased.
 Minor dirt, foxing.
 Rare.

152



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM GLAUCUM, COLOURED COPPERPLATE ENGRAVING, PLATE 29 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on verger paper.
 Sheet size: ca 53x 34 cm.
 Plate no. 29 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.
 Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).
 Good condition. Paper edges slightly creased.
 Minor dirt, foxing.
 Rare.

153



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM CRISPUM, COLOURED COPPERPLATE ENGRAVING, PLATE 32 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

Hand-coloured large-format copperplate engraving on Verger paper with watermark
Sheet size: ca 53x 34 cm.

Plate no. 32 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

40 €

154



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM EXSTIPULATUM, COLOURED COPPERPLATE ENGRAVING, PLATE 35 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

Hand-coloured large-format copperplate engraving on Verger paper with watermark.
Sheet size: ca 53x 34 cm.

Plate no. 35 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - Pierre Maleuvre, (1740-1803).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

40 €

155



PIERRE-JOSEPH REDOUTÉ. GERANIUM VARIUM, COLOURED COPPERPLATE ENGRAVING, PLATE 37 FROM GERANOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

Hand-coloured large-format copperplate engraving on Verger paper with watermark.
Sheet size: ca 53x 34 cm.

Plate no. 37 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased. Minor dirt, foxing.

Rare.

40 €

156



PIERRE-JOSEPH REDOUTÉ. GERANIUM CANESCENS, COLOURED COPPERPLATE ENGRAVING, PLATE 38 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper with watermark
Sheet size: ca 53x 34 cm.

Plate no. 38 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

157



HENRI JOSEPH REDOUTÉ. GERANIUM LIVIDUM, COLOURED COPPERPLATE ENGRAVING, PLATE 39 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper with watermark
Sheet size: ca 53x 34 cm.

Plate no. 39 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Henri Joseph Redouté (1766-1852). Etcher - Pierre Maleuvre (1740-1803)

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

158



PIERRE-JOSEPH REDOUTÉ. GERANIUM ACONITIFOLIUM, COLOURED COPPERPLATE ENGRAVING, PLATE 40 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper with watermark.
Sheet size: ca 53x 34 cm.

Plate no. 40 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

159



JAMES SOWERBY, MONSONIA EMARGINATA, COLOURED COPPERPLATE ENGRAVING, PLATE 41 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on verger paper.

Sheet size: ca 53x 34 cm.

Plate no. 41 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - James Sowerby, (1757-1822). Etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

160



JAMES SOWERBY, MONSONIA SPINOFA, COLOURED COPPERPLATE ENGRAVING, PLATE 42 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on verger paper.

Sheet size: ca 53x 34 cm.

Plate no. 42 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - James Sowerby, (1757-1822). Etcher - Etienne Claude Voysard (1746-1812),

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

161



PIERRE-JOSEPH REDOUTÉ. PELARGONIUM DIPETALUM, COLOURED COPPERPLATE ENGRAVING, PLATE 43 FROM GERANIOLOGIA BY L'HÉRITIER DE BRUTELLE, 1787.

40 €

Hand-coloured large-format copperplate engraving on Verger paper with watermark.

Sheet size: ca 53x 34 cm.

Plate no. 43 from the edition: Charles Louis L'Héritier de Brutelle. Geraniologia, seu Erodii, Pelargonii, Geranii, Monsoniae et Grieli historia iconibus illustrate, printed by Petri-Francisci Didot, 1787, France.

Artist - Pierre Joseph Redouté (1759-1840), etcher - François Hubert, (1744-1809).

Good condition. Paper edges slightly creased.

Minor dirt, foxing.

Rare.

162



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PETROSELINUM, N806,
COLOUR-PRINTED MEZZOTINT, 1735 - 1745.**

30 €

Petroselinum [Parsley], colour-printed mezzotint. Numbered № 806 in the upper right corner. Marked with "S" in the lower right corner. Sheet size: ca 37,5 x 23,5 cm.

In overall good condition. In the upper part of the sheet a small fragment is restored (expanded) with paper.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

163



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, ARISTOLOCHIA LONGA VERA, N
167, COLOUR-PRINTED MEZZOTINT, CA 1735.**

30 €

Aristolochia longa vera [Long Birthwort], colour-printed mezzotint.

Numbered № 167 in the upper right corner.

Sheet size: ca 38 x 24 cm.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

164



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, DIPSACUS, N 465, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Dipsacus, [Teasel], colour-printed mezzotint.

Numbered № 465 in the upper right corner.

Marked with "S" in the lower right corner.

Sheet size: ca 38 x 24 cm.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

165



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, BUGLOSSUM, N 271, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Buglossum, colour-printed mezzotint.
Numbered № 271 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 38 x 24 cm.
In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

166



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, AMARANTHUS GLOBOSUS, N
97, COLOUR-PRINTED MEZZOTINT, CA 1735.**

30 €

Amaranthus globosus, colour-printed mezzotint.
Numbered № 97 in the upper right corner.
Sheet size: ca 38 x 24 cm.
In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

167



**JOHANN WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, CARYOPHILLATA ALPINA, N
[323], COLOUR-PRINTED MEZZOTINT, CA 1737.**

30 €

Caryophyllata Alpina, colour-printed mezzotint.
Numbered № [The number has been
erased][323] in the upper right corner. Marked
with "S" in the lower right corner.
Sheet size: ca 38,5 x 25 cm.
In overall good condition.

On the back is an owner's stamp with the initials
C.L.

From: Johann Wilhelm Weinmann, Phytanthoza
Iconographia, sive conspectus aliquot millium,
tam indigenarum quam exoticarum, ex quatuor
mundi partibus... plantarum, arborum, fruticum,
florum, fructuum, fungorum, &c., 1735-1745,
Regensburg.

168



CANADIAN REINETTE APPLE, LITHOGRAPH BY FRANÇOIS NOËL (1784–1852), [POMME DE REINETTE DU CANADA], 1827.

20 €

Lithograph.
Paper, lithograph. Paper size: 35 x 26.5 cm.
Small tears at the edges.
Illustration No. 8.

Artist – Hussard, Engraver – François Noël (1784–1752).

169



**ARTEMISIA ARGENTEA. [SAGEBRUSH].
COPPERPLATE ENGRAVING BY DUBREUIL AFTER
PANCRACE BESSA, CIRCA 1801.**

30 €

Copperplate engraving in stipple technique,
printed in several colours from one plate.
From: Henri-Louis Duhamel du Monceau, *Traité
des Arbres et Arbustes que l'on cultivé en France
en Pleine Terre*, Paris, 1801-1819.
Sheet size: 40 x 25 cm.
In the plate upper in the middle T. 6, Nr. 36.
In good condition.

Artist - **Pancrace Bessa (1772-1846)**, the pupil of
Pierre Joseph Redoute (1759-1840).

170



**THYMUS VULGARIS. [THYME COMMON].
COPPERPLATE ENGRAVING BY JARRY AFTER
PANCRACE BESSA, CIRCA 1801.**

30 €

Copperplate engraving in stipple technique,
printed in several colours from one plate.
From: Henri-Louis Duhamel du Monceau, *Traité
des Arbres et Arbustes que l'on cultivé en France
en Pleine Terre*, Paris, 1801-1819.
Sheet size: 40 x 25 cm.
In the plate upper in the middle T. 6, Nr. 39.

In good condition.
Artist - **Pancrace Bessa (1772-1846)**, the pupil of
Pierre Joseph Redoute (1759-1840).

171



**SALSOLA FRUTICOSA. [SALTWORT].
COPPERPLATE ENGRAVING BY BIGANT AFTER
PANCRACE BESSA, CIRCA 1801.**

30 €

Copperplate engraving in stipple technique, printed in several colours from one plate.
From: Henri-Louis Duhamel du Monceau, *Traité des Arbres et Arbustes que l'on cultivé en France en Pleine Terre*, Paris, 1801-1819.
Sheet size: 40 x 25 cm.
In the plate upper in the middle T. 6, Nr. 79.
In good condition.
Artist - Pancrace Bessa (1772-1846), the pupil of Pierre Joseph Redoute (1759-1840).

172



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, LYCHNIS, N679, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Lychnis [Lychnis], colour-printed mezzotint.
Numbered № 679 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.
In overall good condition.
From: Johann Wilhelm Weinmann, *Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c.*, 1735-1745, Regensburg.

173



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, NERIUM, N755, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Nerium [Oleander], colour-printed mezzotint.
Numbered № 755 in the upper right corner.
Marked with "H" in the lower right corner.
Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.
In overall good condition.
From: Johann Wilhelm Weinmann, *Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c.*, 1735-1745, Regensburg.

174



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RUSCUS, N875, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Ruscus [Broom Butcher's], colour-printed mezzotint.

Numbered № 875 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

175



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RUSCUS, N101, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Amomum [Cardamoms], colour-printed mezzotint.

Numbered № 101 in the upper right corner.

Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

176



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, RICINUS, N867, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Ricinus [Castor-bean], colour-printed mezzotint.

Numbered № 867 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

177



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, PERSICARIA, N803, COLOUR-
PRINTED MEZZOTINT, CA 1735.**

30 €

Persicaria [Smartweed], colour-printed mezzotint.

Numbered № 803 in the upper right corner.

Marked with "H" in the lower right corner.

Sheet size: ca 37,5 x 23,5 cm. Printed on watermarked laid paper.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

178



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, CHRYSANTHEMOIDES
AFRICANUM, N 369, COLOUR-PRINTED
MEZZOTINT, CA 1735.**

30 €

Chrysanthemoides Africanum, colour-printed mezzotint.

Numbered №369 in the upper right corner.

Sheet size: ca 38 x 24 cm.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

179



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, THLASPI MONTANUM..., N 974,
COLOUR-PRINTED MEZZOTINT, CA 1735.**

30 €

Thlaspi montanum..., N 974, colour-printed mezzotint, ca 1735.

Numbered №974 in the upper right corner.

Sheet size: ca 38 x 24 cm.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

180



**JOHANN WILHELM WEINMANN, PHYTANTHOZA
ICONOGRAPHIA, HORMINUM ÆTHIOPICUM..., N
580, COLOUR-PRINTED MEZZOTINT, CA 1735.**

30 €

Horminum Æthiopicum ..., N 580, colour-printed mezzotint, ca 1735.

Numbered №580 in the upper right corner.

Sheet size: ca 38 x 24 cm.

In overall good condition.

From: Johann Wilhelm Weinmann, Phytanthoza Iconographia, sive conspectus aliquot millium, tam indigenarum quam exoticarum, ex quatuor mundi partibus... plantarum, arborum, fruticum, florum, fructuum, fungorum, &c., 1735-1745, Regensburg.

181



**EDOUARD MULLER. PEONIES AND DOG ROSES.
COLORED CHALK LITHOGRAPH. LEMERCIER,
1872.**

50 €

Deep Burgundy Peonies and White Wild Roses. Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initials to the lower left: "EM." In the upper right corner: "Pl.2".

Condition: Some stains and dirt, foxing, minor tears and paper peeling around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed. The lithographs will look very festive with a mat in a frame.

Signed under the image: E.Muller del /Imp. Lemerrier & Cie. Paris. / Ch Claesen Editeur Paris, Liege et Berlin.



Edouard Muller (1823 - 1876), called Rosenmuller, was a French painter and designer. He is best remembered for his designs "Le Jardin d'Hiver," "Le Jardin d'Armide" (1854) and "La Galerie de Flore" (1856-57) for the Jules Desfossé company. He also produced painted panels for the Zuber company at Rixheim. His painting Botanical Harmony remains a favorite poster subject today.

182



EDOUARD MULLER. WOODLAND WILDFLOWERS AND VIOLETS. COLORED CHALK LITHOGRAPH. LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen. Sheet size: ca 50 x 35 cm.

Initials to the lower left: "EM." In the upper right corner: "Pl.1".

Condition: Some stains and dirt, foxing, minor tears and paper peeling around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

183



EDOUARD MULLER. GARDEN ROSES AND MORNING GLORY. COLORED CHALK LITHOGRAPH. LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.5".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

184



EDOUARD MULLER. PEONY WITH KERRIA FLOWERS AND BIRD. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.6".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

185



EDOUARD MULLER. WHITE CAMELLIAS AND CYPRESS. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.9".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed

186



EDOUARD MULLER. BLUE DOG ROSES AND CYPRESS. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.8".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed

187



EDOUARD MULLER. ROSES, CHRYSANTHEMUMS AND BLUE FORGET-ME-NOTS. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.12".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

188



EDOUARD MULLER. ROSES WITH MORNING GLORY AND YELLOW DAISIES. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.10".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

189



EDOUARD MULLER. GOLDEN HELLEBORES AT THE IVY-COVERED TRELLIS. LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.22".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

190



EDOUARD MULLER. WHITE ANEMONES IN A GARDEN SETTING. LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.13".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

191



EDOUARD MULLER. APPLE BLOSSOMS IN BLOOM. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.17".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed

50 €

192



EDOUARD MULLER. POPPIES, ROSES AND ANEMONES. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.7".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

193



EDOUARD MULLER. WILD RED POPPIES AND GARDEN WEEDS. LITHOGRAPH, LEMERCIER 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.11".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

194



EDOUARD MULLER. PINK GARDEN ROSES AND DOCK LEAVES. COLORED CHALK LITHOGRAPH, LEMERCIER 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.16".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

195



EDOUARD MULLER. WHITE BEARDED IRISES WITH WILD ROSES — COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.23".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

196



EDOUARD MULLER. PINK GARDEN ROSES WITH AGRIMONY. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemerrier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.4".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemerrier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

197



EDOUARD MULLER. SCARLET POPPY ANEMONE. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemercier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.3".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemercier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

198



EDOUARD MULLER. PURPLE GARDEN PETUNIA. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemercier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.14".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemercier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

199



EDOUARD MULLER. WHITE CLEMATIS WITH GOLDEN RAGWORT IN VASE. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemercier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.18".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemercier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

200



EDOUARD MULLER. HYDRANGEA IN KRATER-FORM VASE WITH LOOSESTRIFE. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemer cier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.20".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemer cier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

201



EDOUARD MULLER. THE WILD BINDWEED IN SUMMER SHADE. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemer cier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.21".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemer cier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

202



EDOUARD MULLER. WHITE CAMELLIA IN A SHADED GARDEN. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemer cier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.15".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemer cier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

50 €

203



EDOUARD MULLER. NYMPHAEA IN BLOOM ON A WOODLAND STREAM. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemer cier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 35 x 50 cm. Initialed lower left: "EM." In the upper right corner: "Pl.19".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemer cier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

204



EDOUARD MULLER. PELARGONIUMS AND GARDEN FLOWERS WITHIN A GRAPE VINE BORDER. COLORED CHALK LITHOGRAPH, LEMERCIER, 1872.

50 €

Colored chalk lithograph on rolled China paper after Edouard Muller. Printed by Lemer cier & Cie., rue de Seine 57, Paris, 1872. Editor - Ch. Claesen.

Sheet size: ca 50 x 35 cm.

Initialed lower left: "EM." In the upper right corner: "Pl.24".

Condition: Some stains and dirt, foxing, minor tears and paper flaking around the edges of the sheet; signs of ageing, which are common in high-quality Lemer cier & Cie lithographs due to the complex composition of the paper and ink. The images remain bright, vivid and detailed.

205



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 81 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "81." in the centre above the image, signed P. Troschel lower right within the image.

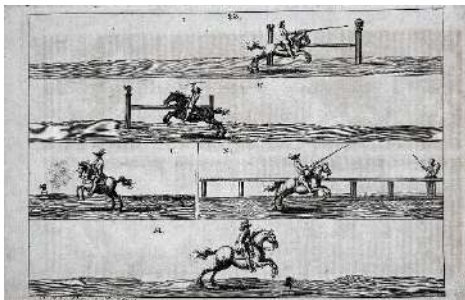
Good condition. Margins somewhat browned.

From: Georg Simon Winter von Adlersflügel, *Wolberittener Cavallier: oder Gründliche Anweisung zu der Reit- und Zaumkunst. In zwey Theile abgefasst. Bellerophon, sive eques peritus.* With engraved frontispiece and 170 (66 double-page) copper plates. Nuremberg, Endter and Endter's heirs, 1678.

The edition contains 170 engraved plates of dressage schooling by C. N. Schurtz and P. P. Troschel, of which 61 double-page and 3 folding, woodcut illustrations.

Georg Simon Winter von Adlersflügel (1629 Ansbach - 1701 Quedlinburg) was a rider, mare master and stable master at various German aristocratic courts, as well as at the Danish royal court. His works are among the most important hippiatric works of his time.

206



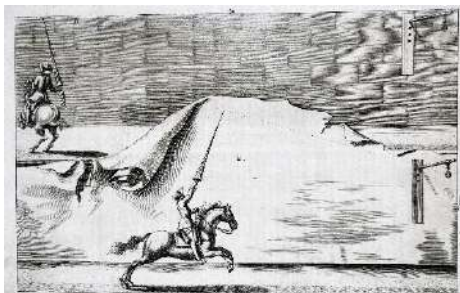
GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 82 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

20 €

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "82." in the center above the image, signed Cornelius Nicolas Schurtz lower left under the image. Good condition. Margins somewhat browned.

207

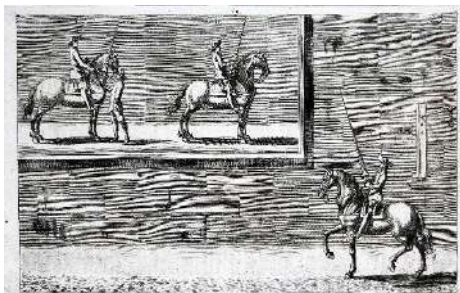


GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 80 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

20 €

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper. Numbered "80." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image. Good condition. Margins somewhat browned.

208



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 79 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

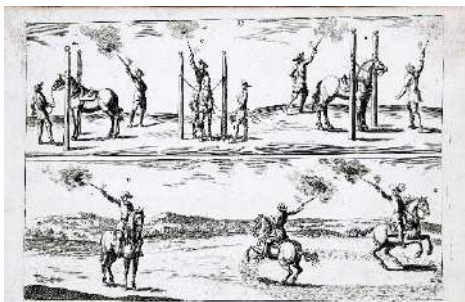
20 €

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "79." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image.

Good condition. Margins somewhat browned. Lower left corner of the sheet lost, neatly pasted over.

209



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 99 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

20 €

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper. Numbered "99." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image. Good condition. Margins somewhat browned.

210



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 26 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY SCHURTZ, NUREMBERG, 1678.

20 €

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper. Numbered "26" in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image. Good condition. Margins somewhat browned.

211



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 55 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "55." in the center above the image, signed Peter Troschel lower right under the image.

Good condition. Margins somewhat browned.

20 €

212



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 36 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "36." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

213



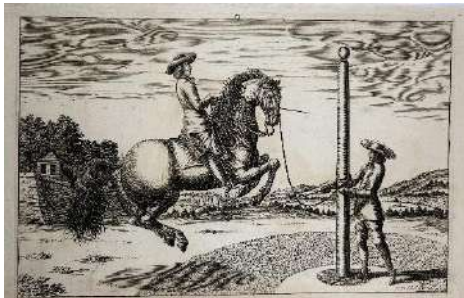
GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 45 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "45." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image. Good condition. Margins somewhat browned.

20 €

214



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 51 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "51." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

215



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 87 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "87." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

216



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 86 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "86." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

217



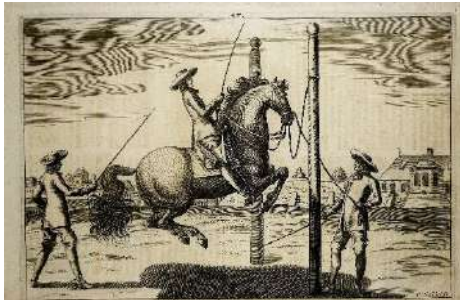
GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 23 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "23." in the center above the image. Good condition. Margins somewhat browned.

20 €

218



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 47 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "47." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

219



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 48 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "48." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

220



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 100 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

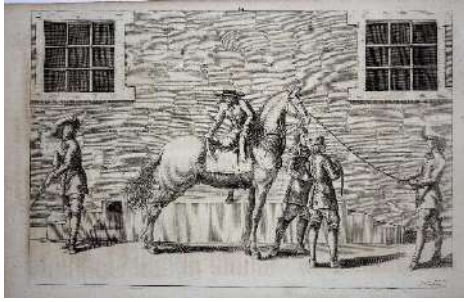
Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "100." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image.

Good condition. Margins somewhat browned.

20 €

221



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 88 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "88." in the center above the image, signed Peter Troschel lower right under the image. Good condition. Margins somewhat browned.

20 €

222



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 97 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "97." in the center above the image, signed Peter Troschel lower right under the image.

Good condition. Edges slightly yellowed. Minor paper peeking along the bottom edge.

20 €

223



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 92 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY CORNELIUS NICOLAS SCHURTZ, NUREMBERG, 1678.

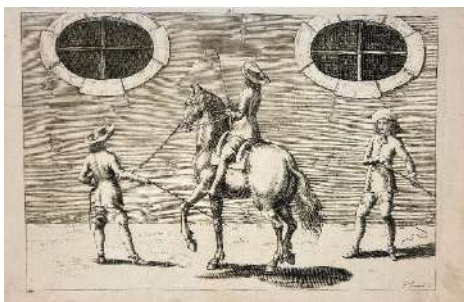
Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "92." in the center above the image, signed Cornelius Nicolas Schurtz lower right under the image.

Overall good condition. A small piece of paper has been added to the left edge of the page.

20 €

224



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 91 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "91." in the center above the image, signed Peter Troschel lower right under the image.

Good condition. Edges slightly yellowed. Minor paper peeling along the bottom edge.

The bottom edge of the sheet is unevenly torn.

20 €

225



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 96 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "96". in the center above the image, Peter Troschel signed lower right under the image.

Good condition. Edges slightly yellowed. Minor paper peeling along the bottom edge.

20 €

226



GEORG SIMON WINTER VON ADLERSFLÜGEL, PLATE 94 FROM BELLEROPHON, SIVE EQUES PERITUS. COPPER ENGRAVING BY PETER TROSCHEL, NUREMBERG, 1678.

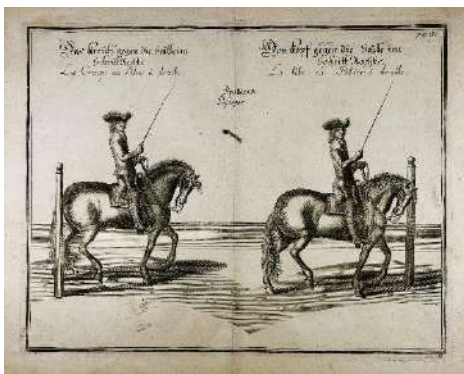
Sheet size: 20.5 x 32.5 cm. Printed on thin Verger paper.

Numbered "94". in the center above the image, Peter Troschel signed lower right under the image. Good condition. Edges slightly yellowed.

Minor paper peeling along the bottom edge.

20 €

227



WILLIAM CAVENDISH, DUKE OF NEWCASTLE. COPPERPLATE ENGRAVING FROM „NEU-ERÖFFNETE REIT-BAHN“. NUREMBERG, 1700.

"Das Kreuzt gegen die Seulle im Schritt Rechts - Den Kopf gegen die Seulle im Schritt Rechts".

Copperplate engraving, 1700.

Numbered 'Pag: 168 N. 4' at the top right and '31' at the bottom right.

Sheet size: approx. 33.5 x 41.5 cm. Image size: approx. 32 x 40 cm. Good condition. Paper minimally browned and stained, small tears at the edges. With original publisher's fold.

From: William Cavendish, Duke of Newcastle: Des Welt-berühmten Herzog Wilhelms von Newcastle Neu-eröffnete Reit-Bahn. Welche erstlich durch Ihme selbstem erfunden und in Englischer Sprache ans Licht gebracht... (Nuremberg: Johann Ziegers and Georg Lehmanns, 1700)].

50 €

228



WILLIAM CAVENDISH, DUKE OF NEWCASTLE. COPPERPLATE ENGRAVING FROM „NEU-ERÖFFNETE REIT-BAHN“. NUREMBERG, 1700.

"Redop Rechts, in einem Circul von Länge des Pferdes, Redop Links in einem weiten Circul".

Copperplate engraving, 1700.

Numbered 'p. 179 N. 4' at the top right and '37' at the bottom right.

Sheet size: approx. 33.5 x 41.5 cm. Image size: approx. 32 x 40 cm.

Good condition. Paper minimally browned and stained, small tears at the edges. With original publisher's folding.

50 €

229



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF A HORSEMAN, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

The number 14 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

From: A General System of Horsemanship in all its Branches: Containing a Faithful Translation Of that most noble and useful Work of his Grace, William Cavendish, Duke of Newcastle, London: J. Brindley, 1743.

The edition has engraved plates, including reproduction of original engravings by P. de Jode, R. Parr, P. Clouwet, P. van Lisebetten, C. Caukercken, L. Vorstermans, A. Lommelin, T. van Kessel, and F. van der Wÿngaerde after A. van Diepenbeeck.

William Cavendish Newcastle (1592 – 1676),
Abraham van Diepenbeeck (1596 – 1675).

100 €

230



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF HORSE RIDERS AND EQUESTRIANS, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

The number 19 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

100 €

231



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF THE FOALS, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

The number 12 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

100 €

232



PORTRAIT OF WILLIAM CAVENDISH, 1ST DUKE OF NEWCASTLE-UPON-TYNE, COPPER ENGRAVING FROM GENERAL SYSTEM OF HORSEMANSHIP, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

Signed "La Bataille Gaignee" in the centre of the plate. The number 1 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

233



PORTRAIT OF THE HORSE MACKOMILLIA IN WELBECK, COPPER ENGRAVING FROM WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the bottom centre of the plate is the inscription 'Mackomilia un Turk', and at the top centre is 'Welbeck'. The number 8 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

234



PORTRAIT OF A SPAIN HORSE IN WELBECK, COPPER ENGRAVING FROM WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the bottom centre of the plate is the inscription 'La Superb Cheval De Spain', and at the top centre is 'Welbeck'. The number 7 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

235



PORTRAIT OF THE NOBLE NEAPOLITAN HORSE IN WELBECK, COPPER ENGRAVING FROM WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the bottom centre of the plate is the inscription 'Nobilissimo Corsier Nappolitain', and at the top centre is 'Welbeck'. The number 9 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

236



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF THE MARQUIS ON HORSEBACK IN BOLSOVER, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the left side of the plate is the inscription 'Monseigneur Le Marquis a Cheval' and at the right side 'Bolsover'. The number 31 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

237



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF THE MARQUIS ON HORSEBACK IN BOLSOVER, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the left side of the plate is the inscription 'Monseigneur Le Marquis a Cheval' and at the right side 'Bolsover'. The number 32 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

238



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF THE MARQUIS ON HORSEBACK IN BOLSOVER, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet.

Sheet size: approx. 50 x 62 cm.

At the left side of the plate is the inscription 'Monseigneur Le Marquis a Cheval' and at the right side 'Bolsover'. The number 33 is in the bottom right corner of the plate.

Overall good condition, ownership inscriptions in pencil on the reverse, slightly browned.

239



WILLIAM CAVENDISH'S GENERAL SYSTEM OF HORSEMANSHIP, LARGE COPPER ENGRAVING OF THE MARQUIS ON HORSEBACK IN BOLSOVER, FIRST ENGLISH EDITION, 1743 LONDON, J. BRINDLEY.

100 €

Copperplate engraving on thick Verge paper, after Abraham van Diepenbeeck.

A double-page engraving, with a vertical fold down the middle of the sheet. Sheet size: approx. 50 x 62 cm.

At the right side of the plate is the inscription 'Monseigneur Le Marquis a Cheval' and at the left side 'Bolsover'. The number 35 is in the bottom right corner of the plate.

Overall good condition.

240



SALUTIS TEUTOBURGIENSIS. DETHMOLDIA. [THE TEUTOBURG FOREST. DETHMOLD.], COPPERPLATE ENGRAVING, 1672.

40 €

Copper engraving by Jan Mathuysz after Johann Georg Rudolphi, from Ferdinand von Fürstenderg, Monumenta Paderbornensia, Amsterdam, Elzevir, 1672, [2nd edition in Latin]

Overall view of the town of Detmold near the Teutoburg Forest.

Sheet size: 16.6 x 22.5 cm. Good condition. Paper slightly browned at the edges.

Text on the reverse in Latin. Page numbers in the header: 38 and 37 on the reverse.

Cleanly mounted in two places along the upper edge with graphic tape on cardboard under the passe-partout.

Ferdinand von Fürstenderg, Monumenta Paderbornensia ex historia romana, francica, saxonica eruta, novis inscriptionibus, figuris, tabulis geographicis ac notis posthumis Ferdinandi Principis, Episcopi Paderbornensis ...

241



SALUTIS TEUTOBURGIENSIS. DETHMOLDIA. [THE TEUTOBURG FOREST. DETHMOLD.], COPPERPLATE ENGRAVING, 1713.

Salutis teutoburgiensis. Dethmoldia. [The Teutoburg Forest. Dethmold.], copperplate engraving, 1713.

Copperplate engraving by A.C. Fleischmann after Johann Georg Rudolphi, 1713, Overall view of the town of Detmold near the Teutoburg Forest.

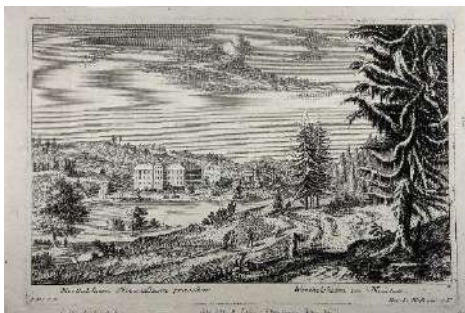
From: Monumenta Paderbornensia : Ex Historia Romana, Francica, Saxonica eruta, Et novis inscriptionibus, figuris, tabulis geographicis & notis illustrata / [Ferdinand von Fürstenberg. Edited by Eucharius Gottlib Rink]. Francofurti ; Lipsiæ ; Norjbergæ : Riegel ; Norjbergæ : Adalbulnerus, 1713

Sheet size: 15.8 x 18.5 cm. Image size: 13 x 17 cm. The image is signed at the top with the title banner and at the bottom with 'I. G. Rudolphi del: A. C. Fleischmann fec'. Numbered 'P. 35' on the right above the image.

Good condition. Paper slightly browned at the edges.

40 €

242



WERHELSEIM NOVOSTADIUM PRAECEEDENS - WERTHELSEIM VOR NEÜSTATT. COPPER ENGRAVING, AUGSBURG, 1730.

[Werthelsheim before Neustadt].

Original copper engraving from Jeremias Wolff (heirs) "Theatrum Danubii - Schauplatz des Donau-Stroms", Augsburg, circa 1730.

The title is written in Latin and German below the image.

Sheet size: 22 x 32.5 cm

Image size (plate size): 20 x 29.5 cm

Good condition. Owner's notes in pencil at the bottom of the sheet.

80 €

243



SCHLAN [SLANÝ]. COPPERPLATE ENGRAVING BY MATTHÄUS MERIAN THE ELDER, FRANKFURT AM MAIN, 1650.

Sheet size: 29,5 x 36,5 cm.

Image size: circa 20,5 x 32 cm.

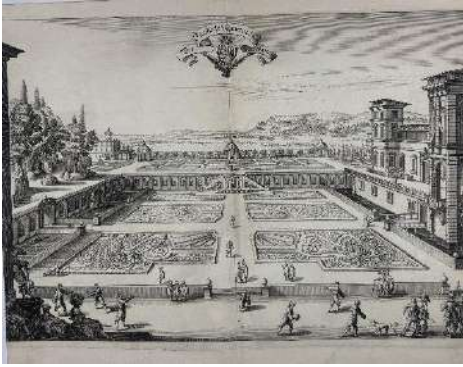
The condition is good.

From: Merian, Matthäus: Topographiae Bohemiae, Frankfurt am Main, 1650.

Topographia Bohemiae, Moraviae Et Silesiae das ist, Beschreibung und eigentliche Abbildung der Vornehmsten, und bekandtisten Stätte, und Plätze, in dem Königreich Boheim und einverleibten Landern, Mähren, und Schlesien. (Frankfurt am Main: 1650), vol. 11.

50 €

244



DER FÜRSTLICHE LUSTGARTEN ZU NANCY. [THE PRINCE'S PLEASURE GARDEN IN NANCY]. COPPERPLATE ENGRAVING BY MATTHÄUS MERIAN THE ELDER, FRANKFURT AM MAIN, 1643.

Sheet size: 29.0 x 36.0 cm. The margins of the sheet have been trimmed, the original sheet probably measures around 33.0 x 37.5 cm. The condition is good.

From: Merian, Matthäus: *Topographia Alsatiae*, Frankfurt am Main, 1643. vol. 3.

Topographia Palatinatus Rheni et Vicinarum Regionum Das ist, Beschreibung und Eigentliche Abbildung der Vornemsten Statte, Plätze der Untern Pfaltz am Rhein und Benachbarten Landschaftten...

60 €

245



PERONNE. COPPER ENGRAVING FROM TOPOGRAPHIA GALLIAE, FRANKFURT, 1655-1661.

Sheet size: 14 x 38 cm.

Condition is good. Traces of a vertical fold in the middle, minor general dirt, on the reverse side is glued on the fold paper.

Topographia Galliae (1655–1661) is a German-language series of illustrated books created by engraver Matthäus Merian and writer Martin Zeiler and published in Frankfurt. It describes cities and towns in 17th-century France.

Wenceslaus Hollar also contributed to its engravings.

20 €



246



CARTE DE L'ARABIE, DU GOLFE PERSIQUE, ET DE LA MER ROUGE, AVEC L'EGYPTE, LA NUBIE ET L'ABISSINIE. FRANCE, 1780.

[Map of Arabia, the Persian Gulf, and the Red Sea; Including Egypt, Nubia, and Abyssinia].

After Rigobert Bonne.

Sheet size: 24 x 39.5 cm.

Condition is good.

This map of the Arabian Peninsula and surrounding areas was created by the French cartographer and hydrologist Rigobert Bonne (1727-1794). It is probably a proof copy of the map of the same title published in his *Atlas des toutes les parties connues du globe terrestre* (Atlas of all known land surfaces of the globe). The Arabian Peninsula is the main focus of the map, but it also covers much of the Nile Valley on the western shore of the Red Sea.

Rare.

60 €

247



**MAP OF ASIAN TURKEY. FROM MEYER'S
NEWSPAPER ATLAS. GERMANY. 1854.**

20 €

With supplementary map of southern Syria and Palestine.

Steel engraving by W. Issleib.

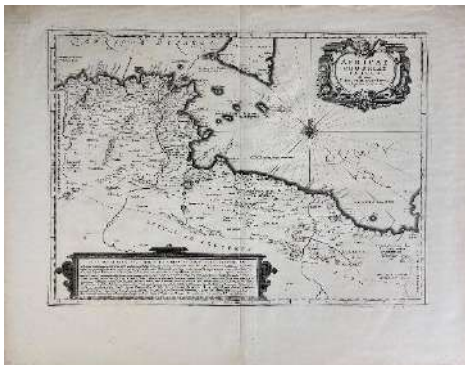
Engraving, printing and publication by the Geographical Institute of the Bibliographic Institute in Hildburghausen.

Size: 23 x 29 cm. Size of the passe-partout: 33 x 28 cm.

The map is held in an old passe-partout with a gold border. The upper cover of the passe-partout has detached from the base.

The condition is good, with small stains and dirt.

248



**MAP OF TUNISIA AND NORTH AFRICA COAST BY
JOHANNES JANSSONIUS, AMSTERDAM, 1657.**

20 €

Sheet size 50 x 64 cm.

Issued: Johannes Janssonius, Amsterdam, 1657.

Condition: Slightly browned, overall generally very good, original sheet joined from two parts as issued.

Engraved map showing the Tunisia and North Africa Coast plus part of Sicily and adjacent islands, Malta etc.

249



**MAP OF TURKEY IN EUROPE AND GREECE, STEEL
ENGRAVING, GEORGE PHILIP & SON, C. 1850,
LIVERPOOL.**

25 €

Published by George Philip & Son, Liverpool.

Sheet size: 33.5 x 25 cm.

Dimensions with passe-partout: 45 x 37 cm.

Overall, in good condition. The tears at the lower side of the sheet have been carefully repaired with tissue paper. There are some small stains.

There are pencil notes by the owner on the mat.

Carefully mounted under the passe-partout.

250



**MAP OF THE LANDS TRAVELLED BY THE
APOSTLES BY ANTOINE AUGUSTIN CALMET,
COPPER ENGRAVING, C.1725.**

80 €

Rare antique Map of Eastern Mediterranean and Asia Minor.

Sheet size: 40 x 48 cm.

Overall, in good condition. Two small tears at the bottom of the sheet.

Antique map titled "Byzondere Afbeelding der Landschappen, van de Apostelen bevaren en doorwandelt om het Evangelium J. C. te Prediken".

Author: Antoine Augustin Calmet (1672-1757), French.

251



MAP OF AUSTRIA. DAS FÜRSTEN UND ERZBISTUM SALZBURG. [THE PRINCIPALITY AND ARCHDIOCESE OF SALZBURG]. HAND-COLOURLED COPPERPLATE ENGRAVING BY J. G. SCHREIBER, LEIPZIG, 1749.

Salzburg, Austria.

A rare map from an early edition of Johann Georg Schreiber's „Atlas Selectus von allen Königreichen und Ländern der Welt. Zum bequemen Gebrauch in Schulen, auf Reisen und bey dem Lesen der Zeitungen“. Leipzig, Johann Georg Schreiber, c. 1740.

With mat: approx. 36 x 44 cm.

Sheet size: approx. 32 x 34 cm.

The condition is generally good. The edges of the sheet are creased on both sides at the back and have been professionally mounted on a cardboard mat.

30 €

252



MAP OF THE RHINE/MAINZ. PETRUS SCHENK, NICOLAES VISSCHER. HAND-COLOURLED COPPERPLATE ENGRAVING. 1744.

Hand-coloured copperplate engraving.

Sheet size: approx. 17 x 17 cm.

Size with mat: 21 x 30 cm.

Authors: Petrus Schenk (1693–1775), Nicolaes Visscher (1618–1679).

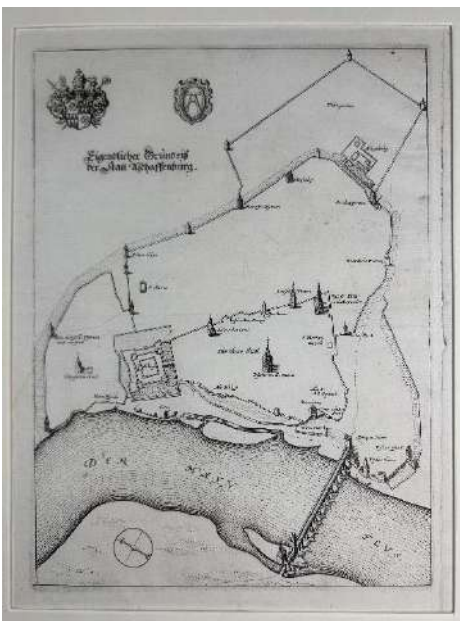
The condition is good. The sheet is professionally mounted in a cardboard mat.

From: Le Flambeau de la Guerre Allumee au Rhin Representee en 36 Nouvelles Cartes

Geographiques Dans les quelles en voit le Rhin depuis Bon jusqu'à Basle & les autres Places aux environs. Prepared by Petrus Schenk for geography enthusiasts... based on the original maps by Guillelmo Delille.

30 €

253



MATTHAEUS MERIAN. EIGENTLICHER GRUNDRISS DER STATT ASCHAFFENBURG. [ACTUAL PLAN OF THE TOWN OF ASCHAFFENBURG]. COPPERPLATE ENGRAVING, 1650.

Merian, Matthaeus (1593–1650), Plan of Aschaffenburg, Lower Franconia, Bavaria.

Frankfurt am Main, 1650.

Sheet size: approx. 25.5 x 19 cm. On Verger paper with watermark.

Size with passe-partout: 37 x 30 cm.

The condition is good. The sheet is professionally framed in a cardboard passe-partout and backed with tracing paper.

20 €

254



MAP OF ELECTORATE OF BRANDENBURG. COPPERPLATE ENGRAVING BY MATTHÄUS SEUTTER, C. 1745, AUGSBURG.

[Electoratus sive Marchia Brandenburgensis].
Published by Tobias Lotter in Augsburg.
The map shows the electoral territory of the Margraviate of Brandenburg.
Sheet size: 22.5 x 29 cm. Dimensions with passe-partout: 31.5 x 38 cm. Very rich colouring.
Good condition. Small stains and discolouration.
Pencil notes by the owner on the passe-partout.
Carefully mounted beneath the passe-partout.

30 €

255

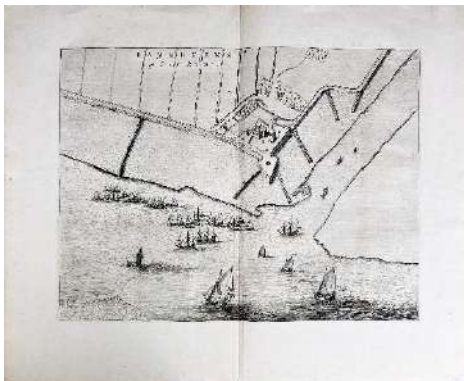


ANTIQUÉ MAP. MERCATOR, BOLONIA & GUINES COMITATUS. AMSTERDAM, HONDIUS, CIRCA 1606.

A rare, hand-coloured map from a French edition of Mercator's "Atlas Major" – Boulogne-Sur-Mer, Calais, Guines, Wissant, Montreuil. In French.
There is a text in Latin on the reverse.
Gerhard Mercator (1512–1594), Jodocus Hondius (1563–1612).
Sheet size: approx. 45 x 27.5 cm.
Image size: 25.5 x 32.5 cm.
Mount size: 70 x 40 cm.
The map is glued to the mount and is in good condition.

80 €

256



Fort Rammekens was built in 1547 on the orders of Emperor Charles V. It is located in Ritte, the Netherlands, and is considered the oldest sea fortress in the country.

PLAN OF RAMMEKENS OR ZEEBURG. COPPER ENGRAVING. NIEDERLANDE, JOAN BLAEU, 1649.

The antique map "Rammekens oft Zeeburg." (Plan of Rammekens or Zeeburg).
Copper engraved map of Fort Rammekens in the Netherlands. Many ships on the river.
From the famous city Atlas "Tooneel der Steeden" published by Joan Blaeu, 1649.
There is text in Latin on the reverse side.
Technique: Copper engraving on Verge type hand laid paper. The sheet is glued together vertically from two parts at the printing house.
Sheet size: 52 x 62 cm. Image size: 36 x 48 cm.
Condition: good.

70 €

Joan Blaeu (1596 - 1673), a famous Dutch cartographer. Around 1649 Joan Blaeu published a collection of Dutch city maps named *Tooneel der Steeden* (Views of Cities). In 1651 he was voted into the Amsterdam council. In 1654 Joan published the first atlas of Scotland, devised by Timothy Pont. In 1662 he reissued the atlas with 11 volumes, and one for oceans. It was also known as *Atlas Maior*. A cosmology was planned as their next project, but a fire destroyed the studio completely in 1672.

257



MAP OF EUROPE BY NICOLAS DE FER. MAP OF THE CONTINENT FROM THE ATLAS CURIEUX, 1717.

30 €

Map of the continent of Europe from the Atlas Curieux, reduced from de Fer's larger map.

«L' Europe Suivan les Nouvelles Observations de M. de l'Academie Royales de Sciences par ...».

Sheet size: 27 x 38 cm.

Condition: good considering its age, minor stains, traces of bookworm damage on the lower left side have been carefully restored on the reverse side with paper.

Nicolas de Fer (1646-1720) was a French cartographer and geographer, the son of a map seller, Antoine de Fer, he produced his first map in 1669. He joined his father's business in 1673 and ultimately took over in 1687. He was a prolific map maker who produced over six hundred separate maps in multiple forms; as separate issues, bound within history and travel books, and as atlases. In the late 17th century he was made Geographer to the Dauphin.

258



MAP OF EUROPE. FROM THE ATLAS BY JOHANN DAVID KÖHLER. COPPERPLATE ENGRAVING. NUREMBERG, 1737.

40 €

From Johann David Köhler. Joh. David Köhlers Kurtze und gründliche Anleitung Zu der Alten und Mittlern Geographie. [Joh. David Köhler's Concise and Thorough Guide to Ancient and Medieval Geography]. Nuremberg, 1737.

Sheet size: 18.5 x 22 cm. Dimensions with passe-partout: 32 x 35.5 cm.

Very strong colouring.

Good condition. Small stains and discolouration. Pencil notes by the owner on the passe-partout. Carefully mounted beneath the passe-partout.

259



MAP OF RUSSIA. EUROPAEISCHES RUSSLAND AUCH SCHWEDEN U. NORWEGEN, DABEI UEBERSICHT DES OESTERREICHISCHEN U. PREUSSISCHEN STAATS. 1854.

25 €

After Justus Perthes.

Size: 35.5 x 43.5 cm.

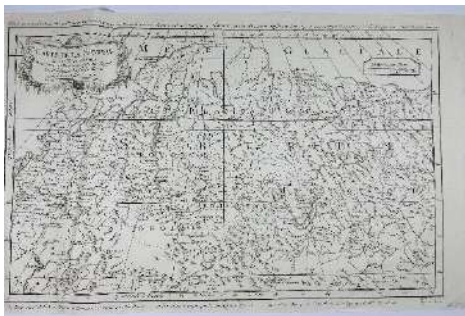
Condition is good, water logging in the top right corner. See photo.

Issued as plate in the 1854 edition of Stieler's Hand-Atlas.

Centered on Russian Empire, the map depicts the territory of Germany, Sweden, Denmark, Norway, also part of Italy, Austria and European Turkey.

Johann Georg Justus Perthes (1749 - 1816) was a German cartographer, bookseller and publisher.

260



MAP OF SIBIRIA. CARTE DE LA SIBERIE ET DES PAYS VOISINS. COMPLETE MAP BY JACQUES NICOLAS BELLIN. AROUND 1750.

70 €

[Carte de la Siberie. Et des Pays voisins. Pour servir a l'Histoire generale des Voyages. Par le S. Bellin Ing de la Marine].

Copper engraving map.

Sheet size: ca 31 x 48.5 cm.

The condition is good. The left margin of the sheet is cut to the edge of the plate.

Jacques Nicolas Bellin (1703 –1772) was a French hydrographer, geographer, and member of the French intellectual group called the philosophes.

261



MAP OF RUSSIA. ASIAN RUSSIA BEYOND THE URALS. FROM MEYER'S NEWSPAPER ATLAS. GERMANY. 1855.

20 €

Steel engraving.

Engraving, printing and publishing by the Bibliographic Institute in Hildburghausen.

Amsterdam and New York.

Size: 23.5 x 29.8 cm.

Size of the passe-partout: 33 x 28 cm.

The map is held in an old passe-partout with a gold border. The upper cover of the passe-partout has detached from the backing.

The condition is good, with small spots and dirt.

262



MATTHÄUS MERIAN. TARTARIA SIVE MAGNI CHAMI IMPERIORUM. NETHERLANDS. CIRCA 1630-1650.

100 €

Tatars or the Empire of the Great Khan.

Copper engraving.

Sheet size: 31.5 x 37 cm.

Map size: 41 x 51 cm.

The condition is good. The map is glued to the passe-partout. Slight creases at the edges.

Cartographer - Willem Janszoon Blaeu, (1571-1638).

Engraver and publisher - Matthäus Merian the Elder, (1593-1650).

The map covers the area known at the time as Tartary, including Siberia, Central Asia, parts of China and neighbouring regions. The map shows rivers, mountains, deserts, settlements and the Great Wall of China.



263



MAP OF RUSSIAN EMPIRE, FROM ATLAS GEOGRAPHICUS BY LEONHARD EULER, BERLIN, 1753.

60 €

[Tabula Geographica Imperii Russici ad emendatiora adhuc edita exempla jussu Acad. Reg. Scient. et eleg. Litt. Boruss. Descripta].
Copperplate map with border colouring, 1753.
Sheet size: 37,5 x 48 cm.
Condition: The paper has darkened; stains and spots, numerous small tears along the edges.

A historical map of the Russian Empire, published in 1753 by the famous mathematician Leonhard Euler. It appeared as part of the "Atlas geographicus omnes orbis terrarum", commissioned by the Royal Academy of Sciences in Berlin.

264



MAP OF RUSSIAN EMPIRE (2 PARTS IN ONE SHEET). LA RUSSIE 1ERE FEUILLE, LA RUSSIE 2EME FEUILLE, BY E. HERRISON, 1806.

30 €

Antique hand colored engraved map of the northwestern and southwestern parts of Russia in Europe, written in French, published in the "Atlas du Dictionnaire de Geographie Universelle Ancienne et Moderne," By Herisson, 1806. It illustrates the extent of the Russian Empire during the reign of Tsar Alexander I, at a pivotal moment when Napoleon dominated much of the rest of Europe.
Copperplate map with border colouring, 1806.
Both parts have been trimmed along the top and bottom edges respectively and professionally backed with paper, and the card has been mounted in a mat.

Sheet size: 37 x 25 cm. Dimensions including the mat: 48 x 36 cm.

The condition is good.

265



IMPERIAL YACHT "POLAR STAR" WITH CHILDREN'S CHOIR ON THE DECK. PHOTO TYPE BY JEAN THÉOPHILE GEISER. ALGERIA. 1900S.

80 €

Photo type. Algeria. 1900s.

Size approx. 32.5 x 50 cm.

Signed "J Geiser Alger" in pencil in the lower right corner on the front. "Enfants du Choeur du Yacht Imperial "Etoile Polaire" in black ink on the reverse side.

Minor crumples, tears, missing small pieces of paper around the edges of the sheet.

From the family archives of Rear Admiral Alexander Vladimirovich Razvozov (1879–1920).

266



FRENCH DELEGATION LED BY GENERAL RAOUL DE BOISDEFRE, ADMIRAL JEAN SALANDROUSE DE LAMORNE AT THE CORONATION OF EMPEROR NICHOLAS II ROMANOV ON MAY 14, MOSCOW, 1896.

400 €

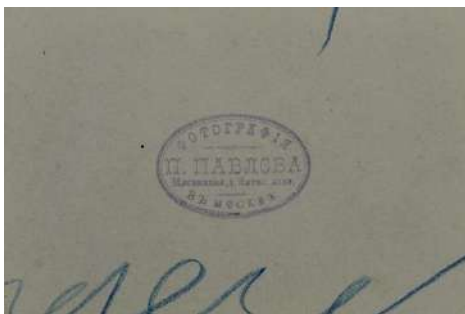
French delegation led by General Raoul de Boisdefre, Admiral Jean Salandrouse de Lamorne at the coronation of Emperor Nicholas II on May 14, 1896, accompanied by officers of the Russian Imperial Army.

Moscow, the photo studio of Pyotr Pavlov. 1896. Photo: 28 x 37.5 cm, passe-partout: 50.5 x 58.5 cm.

The photo is pasted on branded passe-partout of the Pavlov's photo studio.

Foxing and traces of water on the passe-partout. Names of depicted persons in the photograph are written down in black ink in Latin characters at the bottom: "Cap. de Labry, G-al Jeannerod, Lt de V. Richter, C.A. Sallandrouze de Lamornaix, Cap. Prince Orloff, G-al Comte Koutayssoff, Cap. Prince Gagarine, Collonel Zouieff, G-le de Boisdeffre, Cap. Hély d'Oissel, Mollard, Comt Pauffin de St Morel, G-al. Tournier, Lt-Colonel Ménétrez, Cap. Sadi Carnot".

There are representatives of the Russian imperial army accompanying the delegation among the French generals and officers: the head captain of the Life Guards Cavalry Regiment, assistant military attaché in Paris Alexei Nikolaevich Orlov (1867-1962); captain, adjutant to the chief of the General Staff, Prince Nikolai Nikolayevich Gagarin (1859-?); Lieutenant General Count Pavel Ippolitovich Kutaisov (1837/8 –1911) and others.



267



GRAND DUCHESS OLGA (ROMANOVA). POSTCARD. SAINT PETERSBURG. 1902.

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.

The Grand Duchess Olga Alexandrovna's Charitable Society.

R. Golike Printing House. [Печатня Р. Голике, СПб].

Size 9 x 14 cm. Cardboard, chromolithography. In good condition.

Olga Alexandrovna Romanova (1882–1960) — painter, Grand Duchess, the youngest daughter of Emperor Alexander III of Russia and Empress Maria Feodorovna, and sister of Nicholas II Romanov.

268



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. 1902.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
The Grand Duchess Olga Alexandrovna's Charitable Society. R. Golike Printing House. [Печатня Р. Голике, СПб].
Size 9 x 14 cm. Cardboard, chromolithography. In good condition.

The postcard has been sent through the post, bearing postmarks and handwritten notes on both sides.

269



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. AFTER 1914.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
A charity postcard in aid of the Community of Saint Eugenia.
A. Ilyin's Cartographic Workshop, [Картографическое заведение А. Ильина, СПб].
Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
Size 9 x 14 cm. Cardboard, chromolithography. In good condition.

The postcard has been sent through the post in 1903, bearing postmarks and handwritten notes.

270



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. 1902.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
The Grand Duchess Olga Alexandrovna's Charitable Society. R. Golike Printing House. [Печатня Р. Голике, СПб].
Size 9 x 14 cm. Cardboard, chromolithography. In good condition.

On the back of the postcard there are handwritten notes dated 1903 and written in Cyrillic.

271



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. 1912.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
The R. Golike and A. Vilborg Printing House, [Типография Р. Голике и А. Вильборг, СПб].
Size 9 x 14 cm. Cardboard, chromolithography. In good condition.

The postcard has been sent through the post after 1914, bearing postmarks and handwritten notes.

272



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. 1902.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
The Grand Duchess Olga Alexandrovna's Charitable Society.
R. Golike Printing House. [Печатня Р. Голике, СПб].
Size 9 x 14 cm. Cardboard, chromolithography.
In good condition.

273



**GRAND DUCHESS OLGA (ROMANOVA).
POSTCARD. SAINT PETERSBURG. AFTER 1914.**

40 €

Postcard after a watercolor of Grand Duchess Olga Alexandrovna Romanova.
The Grand Duchess Olga Alexandrovna's Charitable Society.
N. Sobko Printing House. [Типография Н. Собко, СПб].
Size 9 x 14 cm. Cardboard, chromolithography.
In good condition.

274



**GALA PARADE. [ПАРАД -АЛЛЕ]. A FILM POSTER.
IN ENGLISH. SOVEXPORTFILM. 1980S.**

30 €

Size: 96 x 69 cm. Offset print.
Minor ceases. Good condition.
Film poster for the comedy film-concert directed by Ilya Gutman with the participation of artists of the Soviet circus, 1969.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

275



**THE DANCE POEM. [ПОЭМА О ТАНЦЕ]. A FILM
POSTER. SOVEXPORTFILM. 1980S.**

30 €

Size: 106 x 85 cm. Offset print.
Film poster for the film directed by Vadim Derbenev. Sovexportfilm.
Minor ceases. Very good condition.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

276



[WAR AND PEACE]. [ВОЙНА И МИР]. A FILM POSTER. 1970S. SOVEXPORTFILM.

50 €

Size: 60 x 40 cm, Offset print.
Very good condition.
Film poster for the film directed by Sergei Bondarchuk based on the novel by Leo Tolstoy, 1966-1967.

277



SPARTACUS. [СПАРТАК]. A FILM POSTER. IN FRENCH. SOVEXPORTFILM. [1980S].

40 €

Size: 106 x 85 cm. Offset print.
Minor tear to upper edge. Very good condition.
A film poster for a ballet film directed by Vadim Derbenev and Yury Grigorovich. Artist Igor Berezovsky.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

278



MAYA PLISETSKAYA. [МАЙЯ ПЛИСЕЦКАЯ. ЗНАКОМАЯ И НЕЗНАКОМАЯ]. A FILM POSTER. [1987].

40 €

Size: 110 x 80 cm, Offset print. Very good condition.
Film poster for the documentary film by Boris Galanter, 1987, about the art of the famous ballerina Maya Plisetskaya.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

279



EL CABALLITO JOROBADITO. [THE HUMPBACED HORSE]. A FILM POSTER. SOVEXPORTFILM. 1970S.

40 €

El Caballito Jorobadito. [Конёк-Горбунук]. A film poster. In Spanish.

Size: 120 x 80 cm. Offset print.

Minor tear to right edge. Light creases. Good condition.

Film poster for animated film directed by Ivan Ivanov-Vano and Boris Butakov based on Alexander Pushkin's fairy tale, 1947.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

280



LENIN IN OCTOBER. [ЛЕНИН В ОКТЯБРЕ]. A FILM POSTER. IN ENGLISH. SOVEXPORTFILM. 1970S.

50 €

A film poster. In English. Sovexportfilm. Size: 115 x 80 cm.

Offset print.

Light glue spotting on reverse. Very good condition.

A film poster for a black-and-white historical film directed by Mikhail Romm and Dmitry Vasilyev, 1937.

281



ESPANTAJO. [ЧУЧЕЛО] [SCARECROW]. A FILM POSTER. IN SPANISH. SOVEXPORTFILM. 1983.

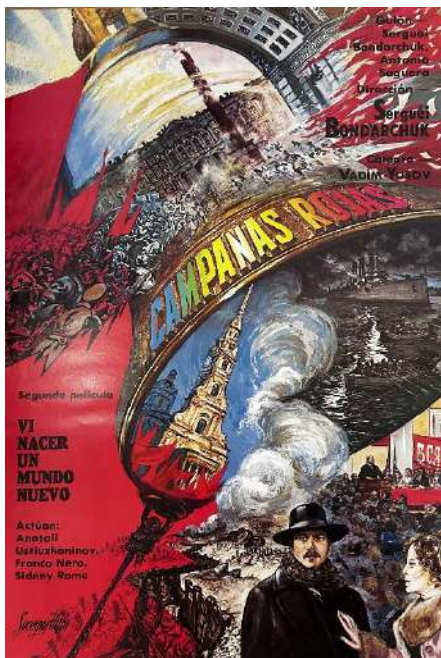
30 €

Size: 90 x 69 cm. Offset print. Good condition.

A film poster for the film directed by Rolán Bykov, 1983.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

282



CAMPANAS ROJAS. SEGUNDA PELICULA. VI NACER UN MUNDO NUEVO. A FILM POSTER. 1983.

50 €

In Spanish. SOVEXPORTFILM.

Artist: Valery Kostrin.

Size: 106 x 85 cm. Offset print.

Very good condition.

[Красные колокола. Второй фильм. Рождение нового мира. Киноплакат.]

Campanas Rojas. Segunda pelicula. Vi Nacer un Mundo Nuevo. [Krasniye kolokola. Film 2. Ya videl pozhdenie novogo mira]. [Red Bells Part II – I Saw the Birth of the New World].

Red Bells Part II – I Saw the Birth of the New World is a 1982 Soviet/Russian film directed by Sergei Bondarchuk about the events of 1917 in Russia. The film is based on the book Ten Days That Shook the World by John Reed. The second part of the 'Red Bells' dilogy. Starring: Franco Nero, Anatoly Ustyuzhaninov, Sidney Rome.

283



Y LOS AMANECERES SON AQUI TRANQUILOS. [THE DAWNS HERE ARE QUIET]. A FILM POSTER. 1970S.

50 €

[А зори здесь тихие]. A film poster. In Spanish. SOVEXPORTFILM.

Size: 110 x 80 cm, Offset print.

Tiny tear at upper left sheet edge. Minor ceases.

Good condition.

A film poster for the film directed by Stanislav Rostotsky, 1972.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

284



FOUETTÉ. [FUETE]. A FILM POSTER. 1986. IN SPANISH. SOVEXPORTFILM.

30 €

Printed by Kotex Union Forum – Yugoslavia.

Size: 106 x 85 cm. Offset print.

Very good condition.

[Фуэте. Музыкальный фильм. Киноплакат.]

“Fouetté” is a musical feature film in the genre of drama of Russian film director Boris Yermolayev and director-choreographer Vladimir Vasiliev, released in 1986. Starring: Ekaterina Maximova, Vladimir Vasilyev, Aristarkh Livanov, Valentin Gaft.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

285



IVAN EL TERRIBLE. [IVAN THE TERRIBLE]. A FILM POSTER. 1976. IN SPANISH. SOVEXPORTFILM.

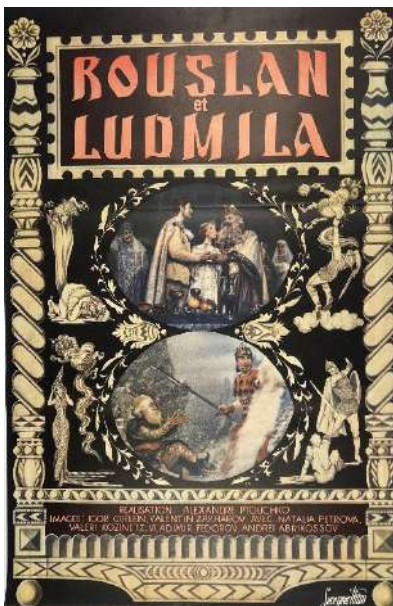
50 €

A screen-ballet poster.
Size: 108 x 61 cm. Offset print.
Very good condition.

Ivan the Terrible (In Russian Иван Грозный) is a 1976 Soviet film-ballet directed by Vadim Derbenyov, an adaptation of the premiere production at the USSR Bolshoi Theatre stage of the ballet 'Ivan the Terrible' directed by Yuri Grigorovich to music by composer Sergei Prokofiev, with musical editing by M. I. Chulaki.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

286



ROUSLAN ET LUDMILA. [RUSLAN AND LUDMILA]. A FILM POSTER. SOVEXPORTFILM.1980S.

30 €

Ruslan et Ludmila. [Руслан и Людмила]. A film poster. In Spanish. Sovexportfilm.
Size: 110 x 80 cm, Offset print.
Very good condition.

A film poster for the film by director Alexander Ptushko based on Alexander Pushkin's poem, 1972.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

287



LE GRAND SHOW. [БОЛЬШОЙ АТТРАКЦИН]. [THE GRAND SHOW]. A FILM POSTER. IN FRENCH. SOVEXPORTFILM. 1980S.

30 €

Size: 108 x 80 cm. Offset print.
Very good condition.

A cinema poster for a comedy musical film directed by Viktor Georgiyev, 1974.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

288



LE CAVALIER SANS TÊTE. [THE HEADLESS HORSEMAN]. A FILM POSTER. 1973. IN SPANISH. SOVEXPORTFILM.

30 €

Size: 110 x 80 cm. Offset print.

Very good condition.

The Headless Horseman (Russian: Всадник без головы, romanized: Vsadnik bez golovy) is a 1973 Soviet-Cuban Red Western film directed by Vladimir Vajnshtok based on the eponymous novel by Thomas Mayne Reid. The film was the first Soviet Western. It was a box office success, 51,7 million tickets were sold and the picture holds the 33rd place in terms of cinema attendance in the Soviet Union.

289



TCHAPAEV. [CHAPAEV]. A FILM POSTER. 1970S. IN FRENCH. SOVEXPORTFILM.

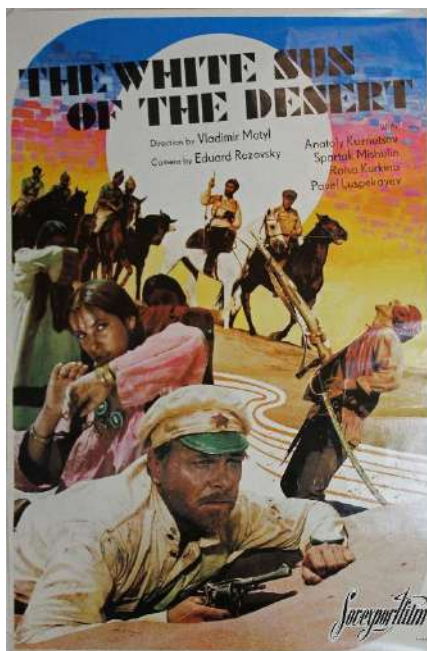
60 €

Size: 106 x 85 cm. Offset print.

Very good condition.

Chapaev (Russian: Чапаев) is a 1934 Soviet biographical war film, directed by the Vasilyev brothers for Lenfilm. The film is a heavily fictionalised biography of Vasily Ivanovich Chapayev (1887–1919), a Red Army notable commander of the Russian Civil War. It is based on the novel of the same name by Dmitri Furmanov, a Russian writer and Bolshevik commissar who fought together with Chapayev. *'Sovexportfilm'* – Soviet Union association for the export and import of films, organized in 1945.

290



THE WHITE SUN OF THE DESERT. [БЕЛОЕ СОЛНЦЕ ПУСТЫНИ]. A FILM POSTER. IN ENGLISH. SOVEXPORTFILM. 1970S.

60 €

Size: 90 x 60 cm. Offset print.

Very good condition.

Film poster for the first Soviet film in the istern genre directed by Vladimir Motyl, 1970.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

291



GUERRE ET PAIX. [ВОЙНА И МИР]. [WAR AND PEACE]. A FILM POSTER. 1970S. IN FRENCH. SOVEXPORTFILM.

Size: 110 x 80 cm, Offset print.

Light ceases. Very good condition.

Film poster for the film directed by Sergei Bondarchuk based on the novel by Leo Tolstoy, 1966-1967.

60 €

292



КОМИССАР. [COMMISSAR]. A FILM POSTER. 1988. IN RUSSIAN. SOVEXPORTFILM.

Size: 110 x 80 cm. Offset print.

Light glue spotting on reverse. Very good condition.

Commissar (Russian: Комиссар, translit. Komissar) is a 1967 Soviet film directed by Aleksandr Askoldov based on one of Vasily Grossman's first short stories, "In the Town of Berdychev" (В городе Бердичеве). Berdychev is centrally located in the north of Ukraine. The main characters were played by two People's Artists of the USSR, Rolan Bykov and Nonna Mordyukova. It was made at Gorky Film Studio. The film was shot in the political climate of the Khrushchev Thaw, following the death of Stalin. After making the film, Askoldov lost his job, was expelled from the Communist Party, charged with social parasitism, exiled from Moscow, and banned from working on feature films for life. He was told that the single copy of the film had been destroyed. In 1986, due to glasnost policies, the Conflict Commission of the Soviet Film-makers Union recommended the re-release of the movie, but Goskino refused to act. After a plea from Askoldov at the Moscow Film Festival, the film was reconstructed and finally released in 1988. The film is set in Ukraine, and those who know the language will spot the Ukrainisms in Bykov's lines.

The film won the Silver Bear - Special Jury Prize at the 38th Berlin International Film Festival in 1988, four professional Nika Awards (1989), including one to composer Alfred Schnittke, and other awards. The film was selected as the Soviet entry for the Best Foreign Language Film at the 61st Academy Awards, but was not accepted as a nominee.

'Sovexportfilm' – Soviet Union association for the export and import of films, organized in 1945.

60 €

THE END.