

Knuf rare books
E - Catalogue

Amsterdam Book Fair

A sampling of books on stand 14



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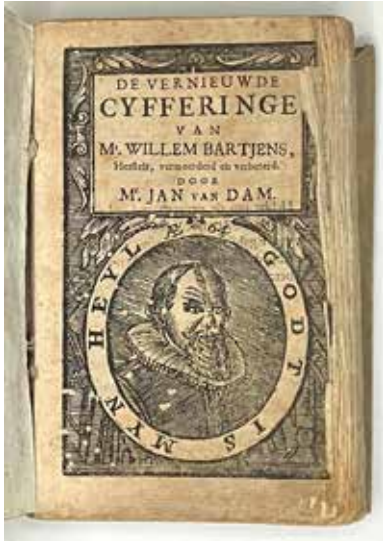


1 • (ARCHITECTURE).

Description de l'Hôtel de Ville d'Amsterdam. Amsterdam, Pierre Mortier, (n.d. but not before 1766). Small 8vo. (iv), 124, (ii) pp. Four folding plates showing front and rear exterior views, a floor plan, and a view of the old city hall. With "Avertissement des editeurs sur cette nouvelle edition" on pages 125-126. 19th century 3/4 brown morocco, marbled boards. All edges gilt. A beautiful copy. **650 €**

* In 1639 the Amsterdam council decided to build a new town hall. The old medieval building was beyond repair and far too small. Amsterdam wanted a new, impressive building that would radiate the city's power. Jacob van Campen was appointed to design this. He proposed a classical structure. In 1648 the actual work started. Even before it was finished in 1700 the building had become world famous: it was hailed as the eighth wonder of the world. Antwerp artist Artus Quellinus was appointed for the decorative sculpture that refers to commerce, peace and 'good government'. Famous painters also contributed, among them Ferdinand Bol and Govert Flinck. Around 1700 the town hall acquired an art gallery which was open to the public. Here the clay models that Quellinus had made for the marble decorations of the building were displayed. Many artists visited the gallery to view and to copy these models. In 1808, Louis Bonaparte, King of Holland, converted the town hall into a palace. Since then, the building has served alternatively as town hall and palace. After restoration in the twentieth century, it was opened to the public as a museum. Although the palace remains the property of the Dutch royal family it is only used for royal functions one or two times a year when large receptions and dinners are hosted. [c.f. website Rijksmuseum].

2 • BARTJENS, WILLEM.



De vernieuwde cyfferinge. Waar uyt men meest alle de grond-regulen van de reeken-konst leeren kan. Herstelt, vermeerdert ende verbeterd, door Mr. Jan van Dam. En nu in dezen laatsten druk op nieuws yder vraag na gezien, bewerkt, en van alle voorgaande fouten gezuuyvert, door den wel-ervaren reeken-meester Klaas Bosch. De drukker belooft bij dezen nieuwen druk in plaats van twee schellinge een premie van een gulden, voor yder fout die hem het eerst word aan getoond in de getallen ofte facitten. Amsterdam, Johannes Kannewet, 1779. Small 8vo. 184 pp. With woodcut frontispiece of Bartjens, aged 64, a small woodcut vignette on the titlepage and with numerous arithmetical exercises throughout the text. Contemporary overlapping stitched vellum wrappers. (stitching a bit loose but holding well, some browning throughout). **500 €**

* Willem Bartjens (1569-1638) published his *Cijfferinge* in 1604 to prepare students for the skills they needed in various commercial and technical professions. It contains many practical exercises. Although Bartjens work was not significantly different from earlier methods he became the household name for arithmetic. The Dutch language still has a saying “*Volgens Bartjens*” (according to Bartjens). This was mainly due to the fact that the first edition was published at the right moment, in the right place. The Netherlands, and especially Amsterdam, was an important economic center in the early seventeenth century and there people with arithmetical skills were in demand. And Bartjens also knew the right people. The book was a success and

in 1633, after ten editions, Bartjens updated the book and published the first part of the *Vernieuwde Cijfferinge*. The second part was published in 1636. The book remained popular until the late eighteenth century and many editions of the *Vernieuwde cijfferinge* were published, mostly in a handy pocket-size format. The present work is a later edition of the first part of *De vernieuwde cijfferinge*, in the revision of both Jan van Dam and Klaas Bosch. This first part was always the part most used and most in demand, as it offered in itself a complete primary course in arithmetic. Of course, each edition contained mistakes. To show the correctness of a copy printers of Bartjens book, in the eighteenth century often offered a small reward for mistakes found. The present publisher must have felt very confident, as he is prepared to pay no less than a whole Dutch guilder for each error found in the exercises. [OCLC locates copies of this edition in the Netherlands, a few in Belgium and the UK but no copies in USA; c.f. Beckers & Kool, *De Cyfferinge* (1604); Waller 203; Muller 1046; Forum #2183].



3 • BERGEON, JAQUES (or JACQUES).

Catalogus van een gedeelte van 't uitmuntend en overheerlyk kabinet kunstige schilderyen. Meestendeels van de allerbeste en voornaamste nederlandsche meesters. By een verzameld door den banquier Jaques Bergeon in 's Hage. 's Gravenhage, Jacobus van Karnebeek, 1773. 4to. 68 pp. Text within a decorative typographical border. Late 19th cent. 3/4 morocco binding with marbled boards. (corners and hinges a bit rubbed). **950 €**

* Describes 200 paintings from the collection of Jacques Bergeon, arranged by artist. Each painting has a short description and for each artist a short biography is given. Bergeon was a lawyer and banker in The Hague and the owner of 'Brittenrust' a country house in Alphen aan de Rijn. He continued collecting after this catalogue was printed but due to financial problems his collection was sold on 4 November 1789. Pages 61-68 contains the index with the names of the painters. We find paintings by Hendrik Avercamp, Adriaan van Ostade, Paulus Potter, Petrus Paulus Rubens, Jan Steen, David Teniers (the younger) and many others, among them a few women painters: Anna Barbara van Esch, Catharina van der Meer. No. 112 is a painting by Louis de Moni, Een kantwerkster met een bellenblazende jongen (now in Mauritshuis).



4 • (BOSSI, AURELIA).

Pater Noster [on spine]. Paris, Bouasse-Lebel, 29 rue St. Sulpice, no date. (c. 1875). Leporello (closed size: c. 8 x 11 cm). 31 pages, printed on one side only. Leather spine with text: 'Pater Noster', boards made of bone in an imitation wood style. On the inside front cover a text about Aurelia Bossi. Entirely printed in chromolithography with each translation within a decorative border in the style of a medieval manuscript. There are two different borders that are alternated. (bottom of spine sl. dam.). **1.500 €**

* At the Church of Pater Noster on the Mount of Olives, Christians recall Christ's teaching of the Lord's Prayer to his disciples. On walls around the church and its vaulted

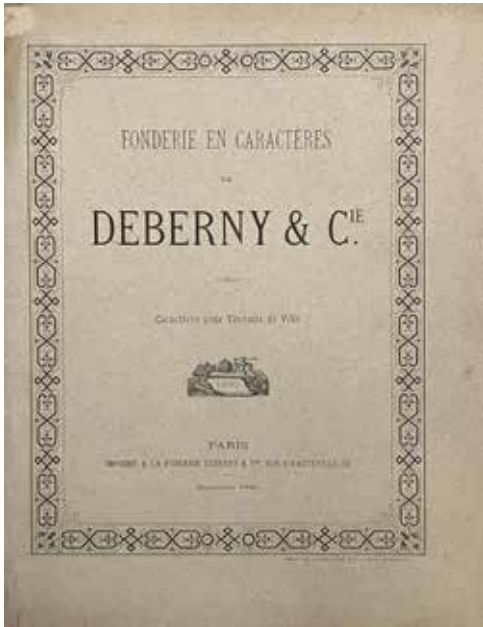
cloister, translations of the Lord's Prayer in 140 languages are inscribed on colourful ceramic plaques. A long tradition holds that Jesus taught the Lord's Prayer or Our Father in the cave that forms the grotto under the church. When the Crusaders built a church there in the 12th century, they called it Pater Noster. The present church and its cloister were completed in 1874 by the Princesse de la Tour d'Auvergne, born Aurelia Bossi who had acquired the church in 1851. She had a particular devotion to the Lord's Prayer and erected translations of the prayer in 39 different languages. Bossi died in Florence in 1889, but her last wish was for her remains to rest in the Pater Noster Church, in a tomb which she had prepared. This seems to be a souvenir booklet that shows the 'Our Father' in 30 languages. A lovely piece of printing. [c.f. website church].



5 • CALLOT, J.

Afbeeldingen van den bedelstand, bij de kunstliefhebbers bekend onder de benaming van De Bedelaars van Jacome Callot, door hemzelve geteekend; en in het koper gebragt in XXIV. platen, tot studiën voor teekenaren. Amsterdam, W. van Vliet, 1820. 8vo. 24 engraved plates. Original blue printed wrappers. The backcover is a catalogue of two other drawing manuals that can be bought at the same publisher. (plate 7 has a light stain, but a very nice and crisp copy). **1.100 €**

* Twenty-four unsigned plates, numbered 1 to 24 after Jacques Callot (c. 1592-1635). Callot was one of the most prolific and most accomplished printmakers of his time and his prints were popular and frequently copied. The present series is one of his most popular and most copied series of engravings. The lack of background creates dramatic monumentality. [Rare, with only a few copies in Dutch libraries. KB, Rijksmuseum, UVA; not in Kunst op Schrift].



6 • DEBERNY ET CIE.

Caractères pour Travaux de Ville. Paris, Septembre 1890. Large 4to. 8 sheets, printed on the recto and verso. Loose in grey paper wrapper (wrapper a bit damaged at the bottom of the fold and with some staining) Pricelist on inside front and back covers. **950 €**

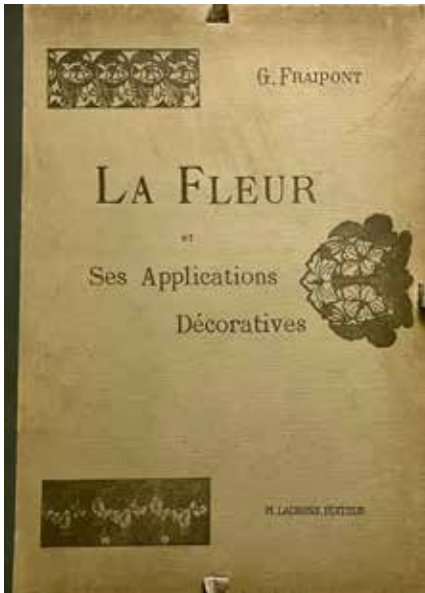
* The fonts in the pricelist are numbered 501 - 726 which correspond to the first six sheets. Two extra sheets (with other numbers) have been added it seems. And there is a four-page pricelist inserted that is dated September 1894.



7 • DU MOLINET, CLAUDE.

Le Cabinet de la Bibliothèque de Sainte Geneviève. Divisé en deux parties. Contenant les Antiquitez de la Réligion des Chrétiens, des Égyptiens, & des Romains ; des tombeaux, des poids & des médailles; des monnoyes, des pierres antiques gravées, & des mineraux; des talismans, des lampes antiques, des animaux les plus rares & les plus singuliers, des coquilles les plus considérables, des fruits étrangers, & quelques plantes exquises. Paris, Antoine Dezallier, 1692. Large folio. (size: c. 30 x 35 cm; Size paper: 28,5 x 33,5 cm). Two parts in one volume with continuous pagination. (vi) ff., 224, (viii) pp. First part with engraved frontispiece, titlepage with engraved vignette, and engraved author portrait, second part with engraved titlepage, 45 further numbered engraved plates throughout (of which 5 are double-page). Contemporary marbled calf, red morocco titleshield. Edges marbled. (binding very used, with large part of leather lacking from the back cover, top and bottom of spine damaged, hinges splitting & corners of back cover rubbed; waterstain in the lower margin of the first leaves; burnhole in the three sheets of the preface and the first plate). Manuscript ex-libris of madame de La Villegontier another manuscript ex-libris of l'abbé de Lesquen, vicaire général de Dol et de Quimper (this last one dated 1784). **1.700 €**

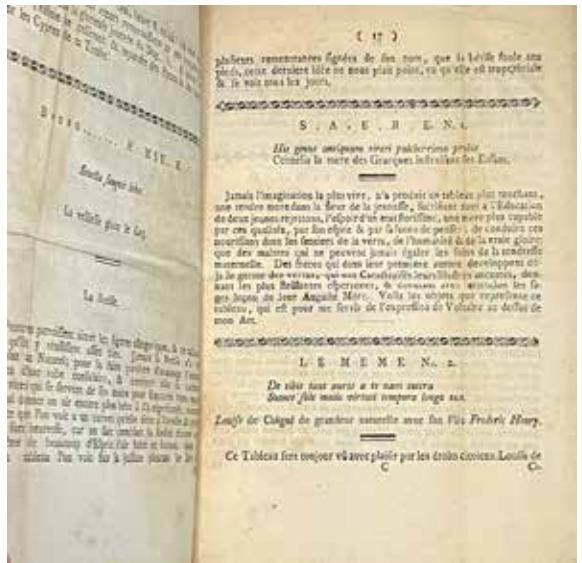
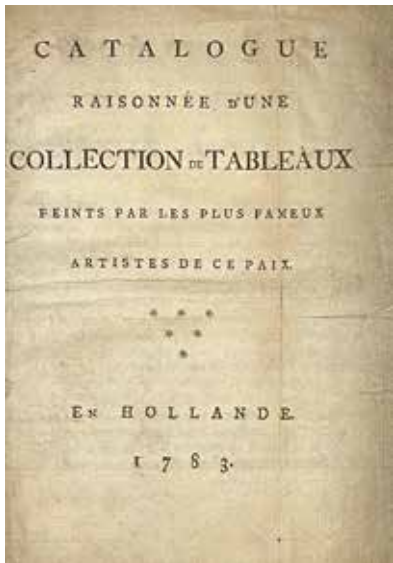
* Illustrated description of the famous curiosity cabinet of the library St. Geneviève in Paris. Claude de Molinet (1620-1687), was director of the library from 1675 onwards and he decided to create a cabinet of rare and curious pieces to complement the books in the library. Molinet's aim in creating the curiosity cabinet was educational and scientific and he collected methodically. The work is divided into two parts. The first is devoted to antiquities, the second to natural history. The plates show the library, medals, minerals and engraved stones, talismans, shells, birds, plants, animals and many other items. It even includes the horn of a unicorn and the hand of a mermaid.



8 • FRAIPONT, GUSTAVE.

La fleur et ses applications décoratives. Trente-deux planches. Paris, Laurens, n.d. (c. 1901). Folio. One folded sheet with text and 32 plates in black & white. Held together in the original halfcloth portfolio. **980 €**

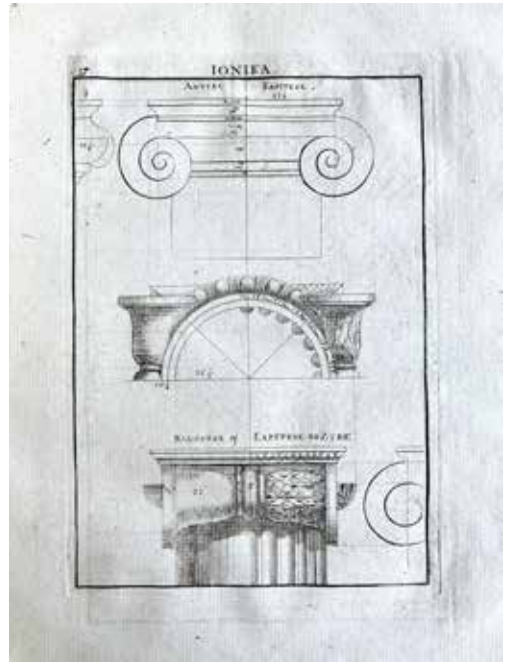
* A lovely portfolio in art-nouveau style of flowers to be used in decoration. Each of the thirty-two plates gives the name of the plant in French, German & English and shows a botanical drawing of the flower and several interpretations and compositions. Gustave Fraipont (1849, Brussels – 1923, Paris) was a painter, sculptor, illustrator and poster-designer. [Scarce: OCLC only gives five locations: Institut de France, Geneve, Neufchatel, Arau, BL].



9 • (IMAGINARY CATALOGUE - POLITICAL SATIRE) VAN GOENS, RIJKLOF MICHAEL.

Catalogue raisonnée d'une collection de tableaux peints par les plus fameux artistes de ce paix. No place no date but: En Hollande, 1783. 32 pp. 8vo. Nineteenth century decorated paper boards. (paper on spine sl. dam., vertical fold in outer margin throughout the text, some foxing & staining, first page dustsoiled). **900 €**

* Anonymously published political satire against the Patriots in the form of a catalogue of paintings. Each entry is in fact a biting description of a specific person, only referred to by his initials. The Patriottentijd ("Time of the Patriots") was a period of political instability in the Dutch Republic between approximately 1780 and 1787. Its name derives from the Patriots (Patriotten) faction who opposed the rule of the stadtholder, William V, Prince of Orange, and his supporters who were known as Orangists (Orangisten). Rijklof Michel van Goens (1748-1810) was thought to be the author but he wrote in his autobiography: "The Catalogue de Tableaux was written at the Hague, I never knew by whom, but certainly by a Man of fashion and taste". [c.f. Knuttel 20417 (French edition) and 20419 (Dutch edition): "Deze in het fransch en hollandsch uitgegeven karakterschetsen in anti-patriottischen geest, maakten veel opgang. Zij werden destijds toegeschreven aan van Goens."].



10 • LE CLERC, SEBASTIAN.

Verhandeling over de bouwkunde, met de noodige aanmerkingen en waarneemingen, door Sebastiaan Le Clerc, roomsch ridder, teekenaar en plaatsnyder van Lodewyk den XIV. Koning van Frankryk, enz. enz. enz. Uit het Frans vertaald door P.E. Duyvené. Amsterdam, bij de Erven Gartman, n.d. (between 1818 and 1833). 4to. 2 vols. Volume one: text. (x), 92 pp. (light waterstain in top corner of first ten pages) Volume two: 182 engraved plates. Half green morocco, paste paper boards. Yellow edges, speckled green. (corners a bit rubbed). **1.600 €**

* Dutch translation of Le Clerc's 'Traité d'architecture, avec des remarques et des observations très utiles pour les jeunes gens qui veulent s'appliquer à ce bel art'. This was first published in Paris in 1714. The work was translated into Dutch in 1781 by Pierre Esaie Duyvené, himself an architect. It was also he who copied the engravings. He explains in the introduction that he tried to get enough prints from the original plates but after learning that the plates did not exist anymore he found himself obliged to do the engravings for his edition himself. He says that he was fully aware that a professional engraver would have produced better plates but that, as they were not supposed to be art but more technical illustrations, he undertook the engraving himself. [not in RIBA].

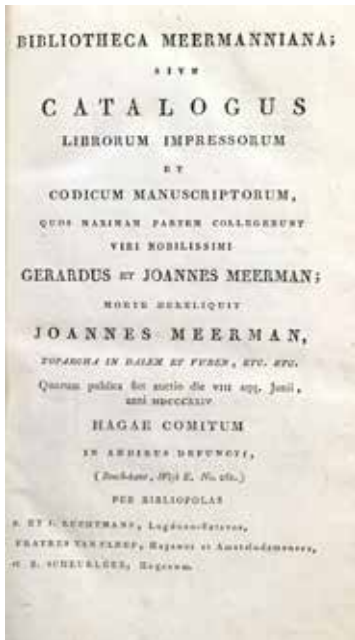
11 • LE PAUTRE, J.



Collection of eight print series of ornamental engravings, all by Le Pautre. Oblong (size c. 30 x 19 cm). All bound together in a later (early 20th cent.) full calf binding. Spine gilt and triple gilt borders on both front and back cover, red titleshield. Top edge gilt. (binding somewhat rubbed; some occasional staining, a few pages with light paper restaurations in the margins). In total 46 plates. The volume contains the following: (1) *Ornemens pour embellir les chapiteaux, architraves, frises et corniches.* Paris, P. Mariette, n.d. (c. 166?). Complete suite of engraved title plus 5 plates. (one plate with some later light colouring). (2) *Feuillages et autres ornemens.* Paris, Nicolas Langlois, n.d. (between 1664 - 1703?) Complete suite of engraved title plus 5 plates. (3) *Quarts de plafons.* Paris, P. Mariette, n.d. (1650 - 1699?) Complete suite of engraved title plus 5 plates. (2

plates are from another copy). (4) *Nouveaux ornemens ou plafons.* Paris, Pierre Mariette fils, n.d.(1650 - 1699?) Complete suite of engraved title plus 5 plates. (one plate with some later light colouring). (5) *Angle de plafons de gallerie et autres ornemens.* Paris, Pierre Mariette, n.d. (c. 1650 - 1699?) Complete suite of engraved title plus 5 plates. (6) *(Suite de vases).* Paris, Le Blond, n.d. (c. 166?) Complete suite of 6 engraved plates. (7) *Ornemens de panneaux pour l'enrichissement des lambris de chambres et galeries.* Paris, Pierre Mariette fils, n.d. (1650 - 1699?) 5 plates (lacks plate 2, that is replaced by a blank sheet). (8) *Chasses et feuillages.* Paris, Pierre Mariette, 1663. 5 plates (title + 4 plates) (lacks one plate; the second plate has the top right corner restored). **4.400 €**

* Jean le Pautre (1618-1682), elder brother of the architect Antoine, began his career as an apprentice to the 'menuisier' Adam Philippon, for whom he produced ornamental designs. His first plates illustrate the baptism of Louis XIV on 21 April 1643. Le Pautre is considered to be one of the most inventive and prolific ornamental draftsmen of all time. He was capable of producing designs for any subject. His remarkable technical abilities enabled him later in his career to develop his designs directly as he engraved them. Le Pautre's importance is vast. He established a character of grandeur and inimitable richness that transformed the heavy, soft forms of Flemish ornamentation, which represent the style Louis XIII, into the style Louis XIV. All Europe followed his influence until the end of the eighteenth century. Masters recommended the study of Le Pautre's designs to their students, and his prints of architectural ornament would become standard models for all artists working in the style Louis XIV. [; on Le Pautre see Millard, French, pp. 293 - 294].

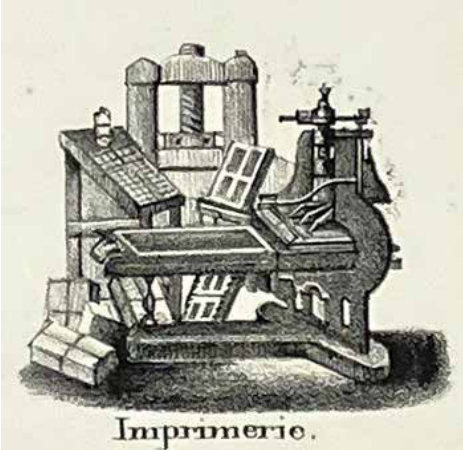


12 • (MEERMAN, G. & J.).

Bibliotheca Meermanniana; sive catalogus librorum impressorum et codicum manuseriptorum, quos maximam partem collegerunt... Gerardus et Joannes Meerman. The Hague, S. & J. Luchtmans et al, 1824. 4 parts bound in 2 volumes. Halftitle, (xiv), 378pp; (ii), 210pp; Halftitle (vi), 217, 221, (ii), 182, (i)pp. Vol. 1/2 and 3/4 have collective half-titles. 8vo. 3/4 half calf, marbled boards. All edges marbled. With the exlibri of Bob Luza & Collectie Buijnsters Smets and with the separately published pricelist of the sale of this important collection. (viii), 186 pp. Uncut. Original blue boards. Loosely added the rare exlibris of the Bibliotheca Westreeniana. A very fine copy of this important catalogue. **2.000 €**

* The four volumes of this collection bound in two plus the separately published pricelist. The complete five volumes of the magnificent library of Baron Gerard Meerman (1722 - 1771) and his son Jan (1753 - 1818), both of whom did extensive research in the history of printing. Sir Thomas Phillipps bought much material from this sale, particularly from the manuscript portion. Many of the manuscripts came from the Collège the Clermont, once the property of the Jesuits in Paris. These sale catalogues describe about 10,000 books and 1100 manuscripts and the sale realized more than 131,000 guilders (of which almost 32,000 for the manuscripts alone). A fine set of the auction catalogue of one of the most famous European libraries of the time. [c.f. De Ricci, p. 120. Gustave Brunet, Dictionnaire de Bibliologie Catholique, col.

596- "Belle collection, riche en livres rares et en ouvrages des premiers temps de l'imprimerie. Les trois premiers volumes contiennent les imprimés, le 4e les manuscrits, le 5e donne les prix. Les anglais firent de forts achats à cette vente."].



13 • (MONNIER, DAVID).

Grand alphabet, joujou de mes petits enfants. Lille, typ. de Blocquel-Castiaux, n.d. (c. 1845). Oblong (size 16 x 25 cm). (32 pp) (= Halftitle, title within decorative border, (10) pages alphabets & syllables, an illustrated alphabet on 9 plates, interleaved with 20 pages of explanations of the illustrations of each letter). Interleaved with pink blotting paper. Some of the plates signed D. Monnier. Blue buckram binding with illustrations for two letters on the binding (Jocriss & Kioskque) within an embossed gold paper border (one side missing). (some foxing throughout). **1.600 €**

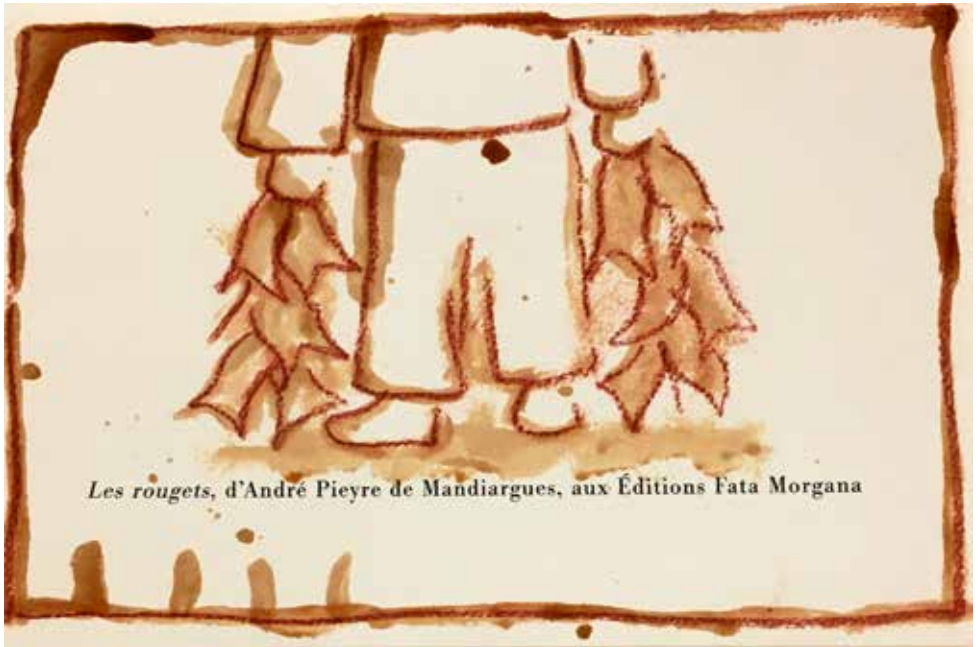
* Only edition of an ABC book drawn and engraved by David Monnier. Each plate shows three letters, and each of the letters has two or sometimes three illustrations of words beginning with that letter. The letter Z has a whole page to itself with two illustrations starting with Z and four other general illustrations around: Music, Praying, Playing & Reading. In between the plates we find the page that give the reading exercises for the illustrations. The work starts with an allegorical alphabet, another alphabet on several plates with different letter types, a plate with numbers, a plate that shows the different types of letters and three plates with syllables. [c.f. Le Men, S. *Abécédaires français illustrés*; cf. edition of Blocquel et Castiaux: 447? OCLC: BNF (this edition?) & Princeton (other edition)].



14 • PERLING, AMBROSIUS.

Schat-Kamer van verscheide geschriften... Amsterdam, without date and printer (about 1740). 18 leaves (including title). Oblong 4to. Bound in marbled paper. Despite a clumsy attempt at calligraphy on the verso of the second leaf a fine copy. **1.850 €**

* Third issue of the third book of Ambrosius Perling (Utrecht 1657- Amsterdam 1718) The first issues of his books were published at his own expense, the later ones were published (as in this case) by members of the family De Broen, engravers and publishers in Amsterdam. De Broen advertised his work as produced by “the jewel of the writing masters” and the fame of Perling as an unsurpassed calligrapher lasted well into the 19th century, both in Holland and abroad. Especially in England the influence of Perling was great. Specimens of Perling’s writing were reproduced by English masters as Snell, Champion and Bickham. This suite corresponds to the issue IIIb of this book in the Perling bibliography attempted by Croiset van Uchelen. The names of the engravers are G. and J. De Broen and the plates are disposed mostly according to Croiset’s description, with two inversions. The first edition of the Schat-Kamer was published in 1685 and comprised only 17 leaves. [T. Croiset van Uchelen (The writing master Ambrosius Perling in: *Quaerendo*, 26(3)) pages 167-197; compare Bonacini 1401-1403, quoting respectively an edition without date which he did not personally see, the first edition and a later edition (dated by him as about 1724, but containing only 17 leaves) and Kat. Berlin 5031 for the first edition].



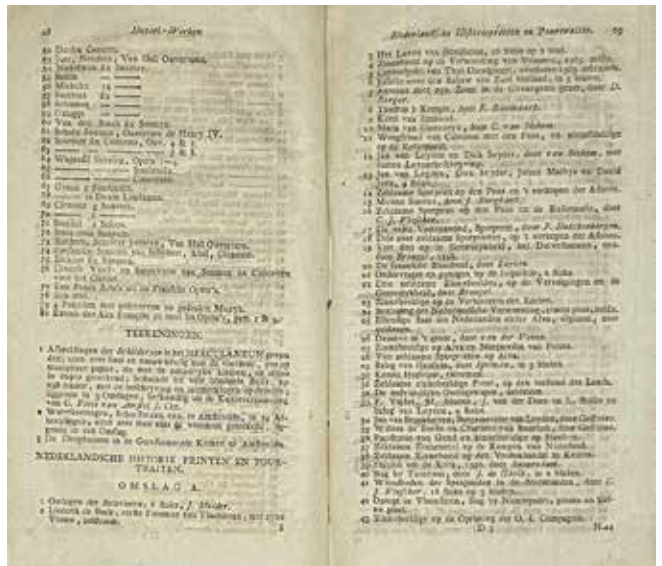
Achevé d'imprimer un jour d'automne en Languedoc.
 L'édition originale des Rougets se limite à une centaine
 d'exemplaires, proposés à une douzaine d'artistes pour
 qu'ils en illustrent chacun quelques-uns.

18
 20
 X/2005 *Philippe Bertommier*

15 • PIEYRE DE MANDIARGUES, ANDRÉ.

Les Rougets. Montpellier, Fata Morgana, n.d. (2005). Oblong, 24,5 x 16,5 cm. (20 pp). Loose sheets in original wrappers. Number 18 of a limited edition of 20 copies (by this artist), signed by the artist and dated X / 2005. Contains seven original paintings, two of them full page and one on the cover. **500 €**

* Fata Morgana had this original essay by André Pieyre de Mandiargues printed - the colophon of our copy says around one hundred copies - and then asked artists - the colophon of our copy says twelve artists or so - to do the illustrations. Each artist made 6 to 30 copies containing his illustrations. The present copy is illustrated by Philippe Bertommier (born 1969), a French artist whose work has been in exhibitions all over the world.



16 • (ROLLERUS, J. & F. MUNNIKHUYZEN).

Catalogus van een uitmuntende verzameling van Latynsche, Fransche, Engelsche, Neder- en enige Hoogduitsche zindelyk geconditioneerde boeken, waaronder (...) eenige zeldzame Nederduitsche boeken van de XV en XVI Eeuw, Le Voyage de Vivant Denon avec l'Atlas (...), l'Encyclopedie d'Yverdon, 58 vol. quarto. Eene fraaye Verzameling van oude zeldzame Printen en Pourtraiten, eenige Landkaarten en Muziekwerken, nagelaten door Johannes Rollerus en Frans Munnikhuyzen, in leven Predikanten te Crommeniedyk en te Schiedam. Al hetwelk verkocht zal worden den 6 Maart 1821 en volgende dagen, ten huize van P. den Hengst en Zoon in de Kalverstraat by den Dam. Amsterdam, P. den Hengst en Zoon, (1821). 8vo. (ii), 34 pp. New paper wrappers. (with a few tax stamps for North Holland).

1.100 €

* Auction catalogue organised by size (largest first) and then subject. Around 1000 books, 80 musical scores and circa 215 prints were sold. According to the title Johannes Rollerus and Frans Munnikhuyzen were preachers from Schiedam. [OCLC locates only one copy: Univ. Amsterdam - they say: fictive title].



17 • SEIZ, JOHANN CHRISTIAAN.

Het derde jubeljaar der uitgevondene boekdrukkunst, behelzende een beknopt historis verhaal van de uitvinding der edele boekdrukkonst. Waar in onpartydig aangewezen word, wanneer, door wien en waar ter plaatse dezelve eerst uitgevonden, vervolgens hoe langer hoe meer beschaafd, en verder door der Waereld verspreid is geworden? en welke groote nuttigheden daar door aan dezelve toegebracht zyn? Te Haerlem, De voortbrengersse der Edele Boekdrukkonst, Gedrukt by Izaak en Johannes Enschede, Ordinaris Stads-Drukkers, 1740. 8vo. Contemporary vellum binding (xxx), 258, (xv) pp. Engraved frontispiece and five engraved plates, one of which is folding. (small note with mss description pasted on inside front cover). **800 €**

* Bigmore & Wyman say: "An account of the third centenary celebration at Haarlem of the invention of Printing, with several plates, representing the statue of Koster, his house, and six medals commemorative of him. A list of works relating to the invention of printing occupies the first twelve pages... In fact, about the early part of the eighteenth-century doubts were rife, even in Holland, as to the claim of Koster. To remove those doubts, Seiz undertook to furnish a true and rational account of the invention. He brought forward an entirely new chronology, for which he gave no authority, and one that is to be attributed entirely to an imagination disordered by national pride..." A Latin translation quickly followed the Dutch original. The plates include an attractive folding view of the marketplace at Haarlem. [c.f. Bigmore & Wyman II, 336; McMurtrie 1137; Ekama 431. Provenance: the collection A.M. van den Broek].



18 • (STENCILING & SIGNWRITING).

Sheet with samples of stenciling in ink. No place, no date. (late 19th, early 20th century?). Folio (48 x 34 cm). Stenciling in ink on paper, both recto and verso. (small tear in margin). **600 €**

* A decorative proof sheet of stenciled lettering by an apprentice signwriter? The examples are the names of towns in France, England, Germany and the Netherlands and the versions are mostly in the French language. Stenciling were used to make drawing letters for signs and displays much easier and efficient.



19 • STOLLEE, ANNA.

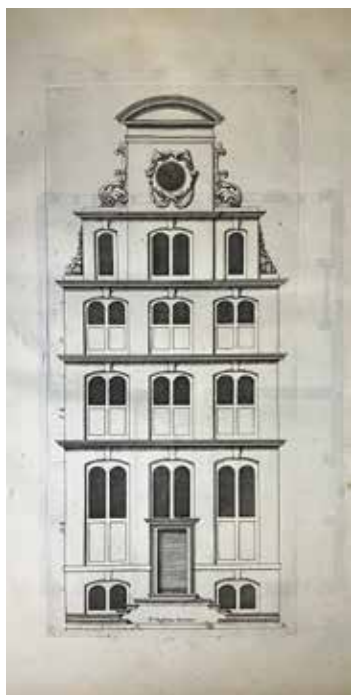
Monsterletters. No place, 1817. Oblong, size: c. 13,5 x 26 cm. Manuscript. 12 ff of strong paper with decorative title and lettering exercises in brown ink, mostly on the recto. Four decorative ornaments in ink on the inside back cover. Red paper spine, marbled boards. (binding with some light rubbing). Ex-libris on the inside front cover. **1.500 €**

* Charming writing books starting with the title within a decorative border, then follow four sheets with an elaborate decorative alphabet on the recto with on the verso of three sheets variations of one or two letters on the opposite page, then follow six sheets each containing a full alphabet in a different style. I have found no information about Anna Stollée. Considering the quality of this work and the title 'sample letters' it seems to me that she could have taught writing.

20 • VINGBOONS, PH.

Gronden en afbeeldsels der voornaamste gebouwen, van alle die Philips Vingboons geordineert heeft. Amsterdam, Clement de Jonge, 1665. Folio. Nineteenth century 3/4 vellum, marbled boards, ties. Titlepage, (iv), (vi) pp plus 62 numbered etched plates (some double-page) (plates numbered 1 - 61 with 53 & 53a). The plates after plate 55 are bound in the wrong order. (some slight foxing, occasionally vaguely waterstained, sometimes affecting the image, plates 60 and 61 with restorations in the margins). **15.000 €**

* Second edition of the first volume of the collected architectural works by the famous Dutch architect Philippus Vingboons (1607-1678), who is considered as one of the greatest exponents of Dutch Classicism as introduced by the school of Jacob van Campen. The collected architectural works of Philips Vingboons were published in two volumes, separately issued with a period of more than 25 years in between. The first volume was published in 1648 with the title *Afbeeldsels der voornaamste gebouwen uyt alle die Philips Vingboons geordineert heeft* (Amsterdam in commission of Philip & Johannes Vingboons by Ioan Blaeu). This first volume contained 61 engraved plates (second ed. by Clement de Jonge at Amsterdam in 1665 with the 61 (i.e. 62) plates now titled *Gronden en afbeeldsels der voornaamste gebouwen, van alle die Philips Vingboons geordineert heeft* [this is the present work]). Vingboons published the second volume of his collected works with his designs for the commissions he got after ca. 1650 for the first time in 1674 with a further 74 engraved plates, titled *Tweede deel van de afbeeldsels der voornaamste gebouwen uyt alle die Philips Vingboons geordineert heeft*. These plates provide a magnificent picture of the building activities of the Dutch, in particular the Amsterdam elite in the first half of the 17th century, commissioning the building of their private houses on the newly established Amsterdam canals as well as their manor houses in the country to one of the most renowned architects of the Netherlands. The plans and elevations give an excellent opportunity to get a glance of the housing conditions of this



elite during the Dutch Golden Age on the famous Amsterdam canals. The text gives a short description of the house and the name of the original owner. [c.f. not in Millard, Northern European; not in Fowler].