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Auction poster announcing the sale of country estate Wulperhorst

01. [AUCTION POSTER – COUNTRY ESTATE]. Vrij willige verkoopinge van een capitaale buitenplaats genaamd Wulperhorst, met annexe hofsteden en landen, by Zeyst. Utrecht, J. Vis, 1801. (Ca. 100 × 44 cm). With the text printed in red. Framed.

€ 4.500

Only survived (?) copy of an auction poster announcing the sale of the country estate Wulperhorst, originally dating from the 17th century. In the last half of the 18th century the estate came into the possession of lieutenant-stadtholder Willem Nicolaas Pesters (1717 – 1794) and after his death it fell to his wife Isabella van Westrenen (1728 – 1809). It was auctioned in 1801 and subsequently owned by Jan Anthony Taets van Amerongen heer van Woudenberg (1769 – 1828), after his death it was auctioned again in 1829. The new owner, Jan Elias Huydecoper, had it demolished, but decided in 1829 to build a new country house, which still exists today. With some folds and contemporary annotations relating to the sale. Good copy.

Not in KVK; NCC; WorldCat.
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Unrecorded original issue of a series of 16 views of the Honselaarsdijk palace, coloured by hand

02.
[BLOOTELING, Abraham (engraver)]. Series of 16 views of Honselaarsdijk. (Amsterdam, ca. 1683). Oblong 8°. With 16 fine numbered engraved views (ca. 13 × 16 cm), signed by Abraham Blooteling, tipped in on blank leaves (17 × 23 cm), all hand coloured. Modern half vellum, boards pasted with paper decorated with small flowers.

€ 3.500

Extraordinary rare and very fine print-series of the Honselaarsdijk palace, pleasure house and gardens at Honselersdijk (near Naaldwijk and not far from The Hague), with the name of the engraver, number, the words ‘Cum privilegio’ and the Dutch titles engraved underneath.

The monumental palace of Honselaarsdijk was built between 1621 and 1647 on the orders of the stadholder Frederik Hendrik (1584 – 1647), who – together with his wife Amalia van Solms, and in the context of their ambition to enhance the position and power of the House of the Dutch stadholder, possibly to a Royal status – was involved in a project to built a number of new prestigious castles and manor houses in, and around The Hague Huis Ten Bosch, Rijswijk and Honselaarsdijk), as well in the country (Soestdijk, Het Loo, Dieren, etc.).

Frederik Hendrik financed the building of Honselaarsdijk mainly with the money coming from the ‘Silverfleet’ conquered from the Spaniards by Piet Hein in 1629. A number of important architects were involved with the Honselaarsdijk-project, among others the famous Jacob van Campen and Pieter Post. French garden architects were hired for designing the gardens. William III further embellished the gardens under the direction of the architect Jacob Roman (1640 – 1716). As early as 1671 William III was personally involved with the rebuilding of the water supply system at Honselaarsdijk, as evidenced by a letter of Christiaan Huygens to his brother Lodewijk. The palace later became known as ‘Little Versailles’. After the death if William III in 1702 the castle was neglected and Honselaarsdijk ultimately was demolished in 1815. All that still remains is a part of the garden and parts of the coach-houses.

Abraham Blooteling (Amsterdam 1640 – 1690), a pupil of Cornelis Van Dalen II (1636 – 1664), was a Dutch engraver (mainly of portraits), draughtsman and print seller. His dated prints begin to appear in 1665, and they include, besides portraits, biblical, mythological and genre subjects, as well as six views of Amsterdam after Jacob van Ruisdael, and two of the Jewish burial-ground in Ouderkerk (1670, also after van Ruisdael). From 1672 – 78 he worked in London with Gerard Valck. His major contribution was in the development of the new technique of mezzotint, specifically, the invention of the rocker, the tool used in the technique. In England the technique was adopted with such success that it later became known as the ‘English Manner’. Blooteling was again in Amsterdam by September 1678, when he acted as godfather to his nephew Abraham Valck, but he kept up his contacts with London.

Between 1681 and 1685 his presence in The Hague is recorded. During these years he has engraved a major view of Honselaarsdijk (385 × 482 mm) after the design by Abraham Begheyn, alias Bega (1637 – 1697). It is likely that he engraved our 16 views in the same year, probably also after the drawings by Abraham Bega, possibly meant to mount them together with the major view.

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No copy, however, of this ‘framed’ bird’s eye view has been preserved, and these 16 smaller views were until now only known as they were re-issued and signed by Blootelings pupil, brother-in-law and business partner Gerard Valck (Amsterdam 1651/2–1726) in his: *Veues et perspectives de Loo, Honslardyck et Soestdyck, chasteau & maison de plaisance du Roy de la Grande Bretagne* (Amsterdam, Gerard Valck, 1695). Valck not only signed the view with his own name, he also altered the sequence in the more logical order: his nr. 1 = nr. 14; 2 = 15, 3 = 13, 4 = 16, 5 = 12, 6 = 10, 7 = 1, 8 = 4. 9 = 11. 10 = 3, 11 = 7. 1`2 = 6, 1`3 = 2, 14 = 5, 15 =8, and 16 = 9.

In his later years Blooteling concentrated on the business side of his activities, particularly the publication and sale of prints and maps. However, he still found time to engrave 265 plates for Agostino Lionardo’s *Gemmae et sculpturae antiquae* (Amsterdam, 1685).

List of plates:

1: Het Speel-Huys met de Prieelen (The play-house with the garden houses).

2: Volliere of Vogelvlugt (Aviary)

3: Een van de Kleyne Fonteyne (One of the small fountains).

4: De groote Fonteijn (The large fountain).

5: t’ Boswachters Huijs (The foresters house)

6: De groote Wandeling voor het Casteel (The extensive walk in front of the castle)

7: Faijsanterie of Faisanthokken (Pheasantry or phaesant cages).

8: De Wegh van Wateringe (The road from Wateringen).

9: De Wegh van Naeldwyck (The road from Naaldwijk).

10: De Galderie inde Thuyn (The gallery in the garden).

11: Orangerie of Orangie Stove (Orangery).

12: Galderije binnen het Casteel (Gallery inside the castle).

13: Het Casteel op de syde (The castle from the side).

14: Het Casteel van Vooren (The castle from the front).

15: Het Casteel aen de syde van de Thuyn (The castle from the side of the garden).

16: Het inkome vant Casteel van Losduyne (The entrance of the castle from Loosduinen).

Fine copy. – (Some views cut short at margins).

[16] ll. with engravings. *Thieme-Becker* IV, pp. 139–40; *Hunt, J.D. & E. Jong (eds)., The Anglo-Dutch garden in the age of William and Mary/ De Gouden Eeuw van de Hollandse tuinkunst*, pp. 136–7; cf. *Hollstein* II, p. 216, no. 117 (bird’s eye view of Honselaarsdijk by Blooteling after A. Bega dated 1683) & XXI, p. 267, nos. 95–16 (same print-series by G. Valck dated 1695); not in *Springer*.

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A. Bloeteling Exc.

Het Casteel aen de syde vande Thuyen

Com Privileg

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Incredibly rare collection of views by De Beijer and Van Liender of the castles, houses, churches and towns surrounding the city of Kleve in a spectacular 18th-century Dutch binding

03.
[KLEEFSCHE OUTHEEDEN – VIEWS].
BEIJER, Jan de (draughtsman) and Paulus van LIENDER (engraver).
Verzameling van twaalf Kleefsche outheden en gezichten.
Amsterdam, Gerrit Tielenburg, (signed in the plates:) 1758–1762. Large 4° (29 × 23 cm). With 50 leaves showing 46 engravings containing a total of 91 views: 42 leaves with 2 views per leaf, 6 leaves with 2 double page views each, and 1 double page view on 2 leaves. All engraved plates are signed “J. de Beyer del. Paul: van Liender fec [year: between 1758 and 1762]”. All views are captioned beneath the illustration, telling the viewer what building, town, or view they are seeing, and some captions even mention the year when the view was captured by De Beyer. Near contemporary (ca. 1778) elaborately gold-tooled red morocco, with a green morocco title-label lettered in gold on the spine, gold-tooled edges and turn-ins, floral decorated paper end leaves, gilt edges.

€ 12.500

Splendidly bound, incredibly rare collection of views of the castles, houses, churches and towns surrounding the city of Kleve in present-day Germany near the Dutch border at Arnhem and Nijmegen. Here in their first edition, these views were published in instalments by Gerrit Tielenburg in Amsterdam from 1758 to 1762 (see the signatures in the plates) or shortly after. The present work gives an incredible insight into the Dutch-German countryside in the middle of the 18th century. The views were drawn by the Dutch master draughtsman of (city-) views, Jan de Beijer (1703–1780). In total, he produced some 1500 drawings, over 600 of which were reproduced as engravings by other artists. One of these other artist was Paulus van Liender (1731–1797), who engraved De Beijer’s drawings for the present publication. In addition to being an expert engraver, De Liender was also draughtsman and painter of Dutch landscapes. Drawings by Jan de Beijer and engravings, for example by De Liender, based on his work can be found in numerous museums, archives, and private collections.

The present splendid near contemporary (ca. 1778) binding has coincidentally been described in great detail by Storm van Leeuwen his acclaimed work on 18th-century Dutch decorated bookbinding (see vol. IIA p. 481–483). It almost certainly is a Dutch binding, and it might even have been made in a Rotterdam bindery. It contains similar rolls and stamps to 4 gold-tooled red morocco bindings covering a set of works printed in Rotterdam in 1778, which were dedicated and given to Stadtholder William V. With blind-stamped initials at the head of the second free flyleaf “R.v.L.”. The title page is slightly browned, and with some very light foxing throughout, but the engraved views remain fine and clean. Overall in very good condition.

[1], [1 blank] pp. and 50 leaves showing 91 engraved views. *Not in STCN; WorldCat; 1 copy in the BnF <https://gallica.bnf.fr/ark:/12148/btv1b8452138v> (93 views on 50 leaves, 4 double page engraved ll.); for the binding: Storm van Leeuwen, Dutch decorated bookbinding in the 18th century, part IIA p. 481 etc.*

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De MARKT te GOCH 1737.

And. van der Aarde del.

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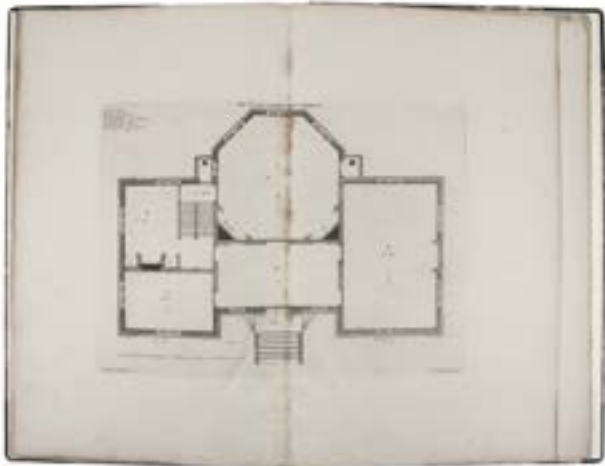
8 large plans and elevations of an innovative 1687 house on an island in the River Vecht

- o4. **KRAMER, Herbert.** [Huis te Nigtevecht, incipit:] Aan den edelen agtbaren heer Pieter Reael, heere tot Nigtevegt, oud-schepen en raad der stad Amsterdam. ende aan syn eds. waarde gemalinne mevrou Maria Eleonora Huidecoper van Maarseveen, vrouwe tot Nigtevegt. werden dese gronden en gezigten van haar edd. huys, met schuldige eerbiedigheyt opgedragen. Amsterdam, Cornelis Danckerts the younger, [ca. 1696]. Royal 2° (44.5 × 29.5). With 8 double-page engraved plates (plate size mostly ca. 29.5 × 35.5 cm) by Bastiaan Stopendaal after the designs of Herbert Kramer; and a half-page engraved coats-of-arms of Reael and his wife on the back of the dedication page. Modern half maroon goatskin morocco.

€ 4.500

Rare first and only edition of an architectural print series of 3 elevations and 5 plans of the stately manor house “Huis te Nigtevecht” also known as “De Nes”, designed by the Amsterdam architect Herbert Kramer (d. 1705). The house nearly fills a small square island in the Vecht river, near Vreeland, southeast of Amsterdam. One plan includes the surrounding water and the drawbridge that gave access to the house, and another shows the roof. The house was built in 1687 for Pieter Reael (1650–1701), Lord of Nigtevecht, after his 1683 marriage with Maria Eleonora Huydecoper (1658–1706), the daughter of the magistrate, burgomaster of Amsterdam and humanist Balthasar Huydecoper. Huis te Nigtevecht was torn down in 1829/30, so the present print series gives us our best record of its original form. Its large octagonal hall looking on to the garden is of special architectural interest, for it may be the earliest example of this form, which shows French influences. Otherwise it follows the tradition of 17th-century Dutch manor house architecture. In very good condition, with only some browning near some of the folds (from the guards of an earlier binding) and occasionally along the edges.

[2] pp. plus 8 double-page engraved plates. *BAL 796 note; Hollstein XXVIII, p. 132, 25.*
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Rare aquatint view of Paviljoen Welgelegen (Haarlem)

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

€ 6.000

Hand-coloured aquatint view of the royal palace Paviljoen Welgelegen near Haarlem, originally built for the banker Henry Hope (1735 – 1811). The building was converted into a palace under King Louis Bonaparte and later become the property of the Dutch royal family and used as the residence of the King’s mother. After her death in 1820, Welgelegen was unused until 1838 when it became a museum for contemporary art.

The palace was drawn by Cornelis de Kruyff (1774 – 1828), who is primarily known for several drawings of Amsterdam. In 1824 he exhibited two drawings of the royal palaces of Het Loo and Soestdijk at the art exhibition in Amsterdam. The firm of Buffa and sons would publish prints after drawings by De Kruyff of several royal palaces in the 1820s, first as smaller engravings in *Vues choisies d’Amsterdam et ses environs* (1824 – 1825) and later as larger aquatints.

Christiaan Frederik Bierweiler (1783 – 1831) was an Amsterdam-born engraver who spent most of the first quarter of the 19th century abroad. Only returning to Amsterdam in 1827, it is probably that he prepared the current print between 1827 and the year of his death 1831.

In good condition with a few stains.

For Bierweiler: Scheen 1981, p. 42; for De Kruyff: Scheen 1981, p. 294; Van Eijnden & Van der Willigen III, p. 160 & IV, pp. 205–206; cf. Atlas van Stolk 5924; Landwehr, Coloured plates 339.

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Rare aquatint view of Soestdijk

- o6. **KRUYFF, Cornelis de & Frederik Christiaan BIERWEILER.** Maison de plaisir de Soestdijk, vue du coté du jardin. Amsterdam, F. Buffa et fils, [1830–1850]. Framed (61,5 × 75,5 cm).

€ 6.000

Hand-coloured aquatint view of the royal palace of Soestdijk. Originally built as a country estate in the 1650s, Soestdijk became the property of the Dutch-British king William III and his heirs before becoming a royal palace under King Louis Bonaparte. In 1815 the palace was gifted to the Prince of Orange (later King William II) in recognition of his services during the Battle of Waterloo.

The palace was drawn by Cornelis de Kruyff (1774 – 1828), who is primarily known for several drawings of Amsterdam. In 1824 he exhibited two drawings of the royal palaces of Het Loo and Soestdijk, the latter of which was probably the model for this aquatint, at the art exhibition in Amsterdam. The firm of Buffa and sons would publish prints after drawings by De Kruyff of several royal palaces in the 1820s, first as smaller engravings in *Vues choisies d’Amsterdam et ses environs* (1824 – 1825) and later as larger aquatints.

Christiaan Frederik Bierweiler (1783 – after 1831) was an Amsterdam-born engraver who spent most of the first quarter of the 19th century abroad. Only returning to Amsterdam in 1827, it is probably that he prepared the current print after 1827.

In good condition.

For Bierweiler: Scheen 1981, p. 42; for De Kruyff: Scheen 1981, p. 294; Van Eijnden & Van der Willigen III, p. 160 & IV, pp. 205–206; cf. Atlas van Stolk 5924; Landwehr, Coloured plates 339.

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Rare print series with beautiful views and vistas of the Middachten estate and its surroundings, located between the Veluwe nature reserve and the river IJssel

07. **LAEN, Adolf van der & Hendrik de LETH.** Afbeeldinge van het out adelyk huis Middachten, op de Veluwe, in Gelderlant. Zoo in een generael, als veele particuliere gezichten der gebouwen, tuinen, plantadien enz. toebehorende den hoogwelgeboren heere, den heere Reinhart, baron van Reede, heere Van Ginkel, Middachten, Zuilenburg, Rouwenberg, Burghman tot den Niënburg enz. ... [title-print:] Verscheyde schoon en vermaakelyke gesichte[n] van ‘t adelyk huis van Middagten ... Amsterdam, Andries & Hendrik de Leth, [ca. 1725/31]. Oblong 2° (ca. 29 × 23 cm). With the title-print and 19 (of 21) numbered engraved views (ca. 16 × 20 cm), printed on laid paper without watermarks and mounted on wove paper. All prints captioned in Dutch and French below the image, except for the title-print, which is captioned in Dutch only. 20th-century half maroon cloth and maroon paper.

€ 2.500

Rare print series showing the estate Middachten and its surroundings in the Veluwe region in the province of Gelderland in the Netherlands, near Arnhem, here presented in a 20th-century album. The fine engravings, drawn and engraved by Adolf van der Laen and Hendrik de Leth, and published by De Leth and his father Andries, show a bird’s eye view of the whole estate and more detailed scenes of the house, stables and gardens, as well as beautiful vistas of the broader surroundings. The estate Middachten dates back to 1190, and the castle and grounds have been in possession of the same family since the 13th century. With the bookplate of Th[eodoor]. J[ohan]. Verrijn Stuart (1868 – 1930), director of the typefoundry Lettergieterij “Amsterdam” ca. 1906 to his death, on the front paste-down. The letterpress leaves and prints have been trimmed (with no loss except the name “G. Tysens” below his laudatory verse in the preliminaries) and mounted on wove paper. Lacking prints 4 and 8 and very slightly browned, otherwise in very good condition.

[4] ll. plus title-print & 19 of 21 numbered views. *Springer, pp. 46–47; STCN 184535468 (4 copies); WorldCat 69000793, 470418374, 920795864 (10 copies); not in Hunt & De Jong, The Anglo-Dutch garden in the age of William and Mary (1988).*

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Het Huis te Middelagten van vooren te sien. || Vue de la Face du Chateau.

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King William III of England’s Dutch palace and gardens

- o8. **LETH, Hendrik de.** [Views of the Dutch royal estate Soestdijk]. [Amsterdam], Hendrik de Leth, [ca. 1731]. Royal 2° (55 × 34 cm). With large double-page general bird’s-eye view of the Dutch royal estate Soestdijk (image size 35 × 47 cm) by B. Stoopendaal after B. Stuyvenburgh, and 16 numbered engraved views of details of the palace, gardens and other buildings (image size 12 × 16 cm) printed on 8 leaves. Modern half parchment.

€ 4.750

Very rare print series of the palace, gardens and other buildings of the Dutch royal estate Soestdijk, built mostly by Willem III, Prince of Orange, Dutch head of state and from 1689 also King of England. The estate passed to his son and then his grandson Willem Karel Hendrik Friso (1711 – 1751), Prince of Orange, who became the Dutch head of state in 1731 as Stadholder Willem IV. The large general view, with the city of Utrecht barely visible on the horizon, is rarely found with the series, but De Leth seems likely to have issued them together. Bastiaen Stoopendael (1637 – 1693) engraved and published the general view soon after Willem was crowned King William III of England in 1689. Hendrik de Leth (1703 – 1766) and his father Andries published views of Diemermeer by Stoopendael’s son Daniel in 1725 and Hendrik seems likely to have added his name to the general view and published it together with the present numbered series soon after his father’s death in 1731, perhaps for the occasion of Willem IV’s appointment as Stadholder in that year. Well-printed with ample margins. The 16 views have been cut down, leaving a margin of about 2 mm, and mounted two to a leaf on 18th-century(?) unwatermarked laid paper. Very good copy of a very rare print series of King William III’s Dutch royal palace and gardens.

The Anglo-Dutch Garden 24 (ca. 1690 state of general view only); *Springer*, p. 45 (without the general view); *Hollstein (Dutch & Flemish)* xxviii, B. Stoopendael 24 (ca. 1690 state of general view only); not in *Berlin Kat.*

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The world turned upside down

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

€ 4.600

Collection of four loosely drawn pen and ink drawings of (ruinous) castles, attributed to the Haarlem draughtsman Paulus van Liender. Three of the drawings show travellers near a ruinous gate, an inn and a moated castle. The fourth drawing is also of a moated castle, but with a rope skipping woman on a spire and a carriage on the roof, a couple seated at a table on the moat and in a tree and two boats on the road. The comic imagery of a world turned upside down, in which the expected order is inverted, was a popular subject in Dutch art since the Middle Ages. However, the common moral undertone is completely absent in this drawing, which places it purely in the comic realm. Paulus van Liender (1731 – 1797) was a Dutch wood trader and later wine-tax collector, who was also a prolific draughtsman and book illustrator known for his depictions of mansions and castles. With the three drawings of the regular world inscribed “P.v.L.” or “P.v. Liender f.” at the back and numbered 2, 6 or 13. With the remains of a stub on the back. The inverted world with a small hole somewhat to the lower right of the centre.

For Van Liender: *Van Eijnden & Van der Willigen II*, pp. 220–222; RKD 49267.
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Five charming small watercolours of four country houses in the surroundings of Utrecht and Leiden

- 10. LUTGERS, Petrus Josephus.** [Five small watercolours of four country houses: “Slotzicht” at Vreeland (2x), Zuylestein Castle near Leersum, “Hoog Beek en Royen” at Zeist and “Huis ter Wegen” at Sassenheim].
1863 – 1864. With 5 watercolours (ca. 6 × 10 cm), all signed and dated in the lower left hand margin, and titled on the back. Four of the watercolours are mounted on thin cardboard (ca. 6.5 × 10 cm), and the fifth is mounted in a late-19th-century blind-stamped passepartout (ca. 10 × 13 cm), with gold edges.

€ 7.500

Collection of five beautiful and detailed watercolours of Dutch country estates, all signed and dated in ink by Petrus Josephus Lutgers (1808–1874). The estates, which are all located near Utrecht and Leiden, have been beautifully depicted amidst nature, and surrounded by strolling figures to create a livelier scene. Three of the views are dated “1863” and two “1864”. All views are titled in ink (possibly by the artist) on the verso of the cardboard mounts, including “Slotzigt” (2x), “Zuilestein”, “Hoog Beek en Royen” and “Het Huis ter Wegen”. One of them (“Slotzigt”, dated “1864”) has been inserted in a 19th-century ornamental paper frame.


Lutgers was a well-known painter, draughtsman and lithographer living in Amsterdam and – after his marriage with Maria Susanna Moen in 1830 – in Loenen aan de Vecht, where he died in 1874. His fame rests on his views of country houses in various regions of the Netherlands, which were lithographed and published. Among those works are series of views of estates along the Vecht river (*Gezigten aan de rivier de Vecht*, 1832–1836), in the surroundings of Haarlem (*Gezigten in de omstreken van Haarlem*, 1837 – 1844), The Hague and Leiden (*Gezigten in de omstreken van ’s Gravenhage en Leyden*, 1855) and Utrecht (*Gezigten in de omstreken van Utrecht*, 1869).

Three of the present views are very similar, but much smaller than the published lithographs: the Zuylestein Castle near Leersum and the country house “Hoog Beek en Royen” at Zeist (respectively nos. 65 and 27 in *Gezigten in de omstreken van Utrecht*) and the country house “Huis ter Wegen” at Sassenheim (no. 8 in *Gezigten in de omstreken van ’s Gavenhage en Leyden*). The view of the country house “Slotzicht” at Vreeland (in our collection in two very close variants, respectively dated “1863” and “1864”) slightly differs from the version published in *Gezigten aan de rivier de Vecht*.

The present collection suggests that Lutgers made copies of his original drawings in a much smaller format, but it is unclear for what purpose. Possibly to sell them separately or to use them as working copies for his lithographs. Regardless, the exquisite small watercolours, with subtle natural colours and washes, are beautiful examples of Lutgers’ artistic skills.

All five watercolours are mounted on thin cardboard (ca. 6.5 × 10 cm), otherwise in good condition.

Cf. Scheen, p. 325; Thieme & Becker 23, p. 480; Waller, p. 209.

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P. J. Lubbers 1864.

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The castles of Utrecht

- II. [MANUSCRIPT – UTRECHT]. **Vrij en ridder hofsteden.**
[Utrecht? ca. 1650]. Folio. Manuscript on paper, written in brown ink in a legible hand. Contemporary vellum, sewn on 5 supports laced through the joints.

€ 2.750

Seventeenth century manuscript in Dutch about 135 castles in the province of Utrecht, with descriptions of castles such as Nijenrode, Drakenburg, and Amerongen. The descriptions are numbered, and usually mention where the castle is located and when it was first mentioned in the consulted documents. They are followed by a list of the same castles ordered chronologically. The manuscript starts with a general introduction into the subject, including lists of the bishops of Utrecht since Willibrord, and of the old noble officials at Utrecht since the 12th century. It also includes extracts from letters from mostly the 16th and 17th century, some in Latin, relating to the castles. The last document quoted is dated 1642. With a later ownership’s inscription on the first free endpaper. The vellum is somewhat stained in red on the back board, the head of the spine is scuffed, the head turn-in is nearly detached from both boards. The paste downs are nearly detached from the boards, but the structural integrity of the binding is still intact, the second signature is detached at the foot, some worm holes in the inner margin of the last few leaves, affecting a few letters on the last three leaves. Otherwise in good condition.

72 ll.

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Extraordinary manuscript in French containing a manual on gardening and landscape architecture, ready to print

12. [MANUSCRIPT – GARDENING]. Introduction à la théorie de l’art des jardins. Ca. 1775 – 1800. 2 volumes. 4to. Written in several, slightly different neat 18th-century hands. Later red decorated paper over stiff paperboards, spines covered with brown paper, black morocco spine labels with titles and volume numbers in gold.

€ 18.500

Important and very interesting manuscript on the art of gardening, landscape gardening and horticulture written in several slightly different hands and undoubtedly meant for publication (vol. 2, parts 3 – 4 are less finished). The text mirrors the high level and meets the high standards of “the art of gardening” and landscape architecture in France in the second half of the 18th century: the absolute epicentre of the art in Europe at the time. This is confirmed by two slightly later notes on the verso of the first flyleaf: (1) “Le célèbre Bellanger Architecte, mettoit cet ouvrage au rang des plus précieux de sa bibliothèque: il le consultoit souvent” (the architect Bellanger (= Bélanger) shelved this work next to his favourites in his library: he often consulted it). François-Joseph Bélanger (1744 – 1818) was a French architect, landscape gardener and decorator working in the Neoclassical style. As chief architect to the Comte d’Artois, brother of Louis XVI, he proved very influential regarding garden designs of the epoch. (2) a note mentioning the well-known work, published in 1776 with the same title: Théorie des jardins (second edition 1802) by Jean-Marie Morel (1728 – 1810), a leading French landscape designer and theorist, apparently suggesting that the present manuscript stands on the same level as this fundamental eighteenth-century text in the history of landscape architecture. From the library of the famous French (landscape) architect and designer of gardens François-Joseph Bélanger (see above). Each volume has a leaf with the table of contents, that for vol. 1 mounted on the front paste-down and that for vol. 2 loosely inserted.

[2], 2, 46 pp., 47-76 ll., 60 pp.; 129, [3], 83, 96, 20 pp. plus 2 ll.with the table of contents.
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Beautiful engraved views of Heemstede manor house and gardens

- 13. MOUCHERON, Isaac de.** Plusieurs belles, et plaisante veües et la cour de Heemstede, dans la Province d’Utrecht. | Verscheyde schoone en vermaakelyke gezigten van Heemstede, gelegen in de Provintie van Utrecht.
 [Amsterdam], Hendrik de Leth, [ca. 1731/40]. Small oblong 2° (22 × 32.5 cm). With 26 numbered engraved prints, including the title-page. 20th-century half vellum, marbled paper sides.
 € 2.750

Second edition of a fine series of 26 beautiful and delicate etchings of the sumptuous 17th-century Heemstede estate (near Utrecht, not in the municipality Heemstede), including a bird’s-eye view of the entire estate and detailed views of the gardens, house and other buildings, fountains, sculpture, hedges and trellises, all drawn and etched by Isaac van Moucheron. It also shows visitors strolling through the gardens, horses, coaches, dogs and gardeners at work with pruning saws. “The fame of the gardens of Heemstede (near Houten in the province of Utrecht) was, and still is, considerable. ... a highlight in Dutch garden art.” (*Anglo-Dutch garden*). Each print has a caption in Dutch and French (the bird’s-eye view with a key to five numbered features). With the bookplate of the Dutch entomologist F[rans].T[itus]. Valck-Lucassen (1885 – 1939) on the front paste-down. Binding slightly worn and the vellum a little scuffed (especially around the spine and the lower corners on the fore-edge), vellum slightly dust-soiled. Leaves very slightly browned and slightly frayed, some minor marginal staining (never affecting the images), overall in good condition.

26 engraved ll. *Hollstein (Dutch & Flemish) XIV p. 94, nos. 10–35; cf. Anglo-Dutch garden, pp. 193–198; STCN (4 copies of the 1st ed., incl. 2 incompl.); Springer, Bibl. overzicht, p. 47 (1st ed.).*
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Very rare set of views of country houses in Utrecht

- 14. [MOUROT, Jean François Michel].** [Gezigten van buitenplaatsen en gebouwen tusschen Utrecht en de Grebbe]. Utrecht, I.P. Houtman, [1828–1830]. Oblong 4°. With 2 lithographed index leaves, and 75 full-page lithographed views of estates and gardens in Utrecht (including De Bilt, Zeist, Doorn, Driebergen, Leersum, and Amerongen), protected by a leaf of rice-paper. Contemporary half green morocco, with the title lettered in gold on the spine, marbled paper sides.

€ 7.500

Extremely rare complete set of beautifully lithographed views of country estates and gardens in the province of Utrecht in the Netherlands. Engraved by Dutch artist Jean François Michel Mourot (1803 – 1847), they show the first veterinary school in Utrecht at the former country estate of Gildestein, Tameroord, Vollenhoven, Lommerlust, Sparrenheuvel, Driebergen, Moersbergen, Huis ten Doorn, the tomb of Nellesteyn, and many others, ending with views on and around the Grebbe river. Some of these estates, such as Bloeyendael, have since been demolished. The work itself was published in 12 installments of 6 or 7 plates from 1828 to 1830. They did not have title-pages, but were each bound in wrappers that served as title-pages, which have not been preserved here. The lithographed index leaves at the beginning also mention the inhabitants of each estate. The set is exceptionally rare. We have only been able to find six complete copies in institutions and none in sales records.

The edges and corners of the boards are somewhat scuffed, the spine is somewhat rubbed, the marbled paper has somewhat browned. The work is lightly browned and foxed throughout. Otherwise in good condition.

[2] ll. + 75 plates. *WorldCat* 253844199, 825206255 (7 copies, of which 1 incomplete).
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A fine example of a “William and Mary House and Gardens”

- 15. [MULDER, Joseph and DE LESPINE].** *Veues de Gunterstein. Dediees A Madame de Gunterstein et de Thienhoven.* Amsterdam, Nicolas Visscher, [ca. 1690]. Oblong 4° (20.5 × 28 cm). With richely engraved allegorical title by J. Mulder, and 15 fine engraved views of the House and Gardens of Gunterstein, on the Vecht near Breukelen, engraved by De Lespine. Old boards.

€ 4.500

Rare print-series, the first to depict the newly rebuilt Gunterstein estate, a “William and Mary House and Gardens” along the river Vecht, between Amsterdam and Utrecht. Gunterstein (still existing) greatly influenced the development of country estates on the Vecht. The present work was commissioned by the owner of Gunterstein, Magdalena Poulle (1632 – 1699), and is quite rare. We have only been able to trace four copies in institutions, and two in sales records.

In 1680, Poulle bought the ruins of the old castle which had been destroyed by the French troops in 1672, and became Lady Gunterstein. The new mansion and gardens she built were inspired by the new French-orientated classicist style, as well as the English William and Mary style, unique among the castles and houses along the Vecht. Her orangery was one of the first in the Netherlands to include a greenhouse, as Poulle was an enthusiastic gardener and botanist. The present work includes 15 views of the house and gardens, signed by De Lespine, but likely engraved by Willem Swidde (ca. 1660 – 1697). The beautiful allegorical title, with Gunterstein in the background, is engraved by Joseph Mulder (1658 – 1742). Two nearly identical editions of the work are known, one published by Nicolas Visscher and the other by Jean Covens and Corneille Mortier. Neither is dated, so it is unknown which is the first, but both are equally scarce.

The edges and corners of the boards are slightly scuffed, the head and foot of the spine show some traces of wear. The plates, including margins, have been mounted onto the leaves of an album, which are slightly browned. Otherwise in good condition.

[16] ll. *Hollstein (Dutch & Flemish) XIV, p. 99, 27–42; Hunt & de Jong, The Anglo-Dutch garden, II; Springer, Bibl. overzicht, p. 45; WorldCat 1520892205, 1012558972 (4 copies); cf. Wurzbach II, p. 202 (on Mulder); this edition not in the STCN.*

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Vue du Chateau et de sa Bassécourt.

de Dapine 1765

par P. de la Roche, de la Roche, de la Roche

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The best edition of the laudatory poems on the House and Gardens of Castle Roosendaal near Arnhem

- 16. OUTREIN, Johannes d’.** Wegwyser door de heerlykheid Roosendaal ofte, de Roosendaalsche vermakelykheden met een geestelyk en zedelyk ooge beschouwt en in digtmaat gestelt. Amsterdam, Gerard van Keulen, 1718. 4°. With an engraved full-page portrait of Johan van Arnhem, lord of Roosendaal by J. Baptist, a plate with his engraved coat-of-arms, a large folding engraved bird’s-eye view of the House Roosendaal, and 19 folding engraved views of houses, gardens, fountains, bridges and other buildings in Roosendaal and its surroundings, all designed by B. Elshof and engraved by J. Smit. Contemporary gold-tooled sprinkled calf.

€ 4.950

Enlarged and best edition of a collection of laudatory verses in praise of the House of Roosendaal and its beautiful gardens. The house was in those days the property of Johan of Arnhem (1636 – 1716), and was famous for its grandness and beautiful fountains, bridges, and garden ornaments. Johan of Arnhem was a hunting partner of Stadholder-King William III, while their spouses shared an interest in embroidery. Even when William III became King of England he returned repeatedly to Roosendael for the hunt. In the garden a summerhouse was built before 1688, dedicated to and paid for by Mary Stuart, depicted on engravings 4 and 5. The design has been attributed to Daniel Marot (1660/1661 – 1752). The poems are illustrated with 19 beautiful engravings and a large plan. The work was first published in 1700 (without plates) and again in 1712/3 (very rare). The present 1718 edition is the third much enlarged edition, which is by far the best. The author, Johan d’Outrein (1662 – 1720) was minister in Franeker (1687), where he was also appointed as librarian of the University Library; Arnhem (1691), where he came in contact with the Lord and Lady of Roosendaal; Dordrecht (1703); and Amsterdam (1708). He is generally considered one of the best poet-ministers of his time. With the bookplate of Ter Horst mounted on the front pastedown. The edges and corners of the boards are somewhat scuffed, the upper corner on the back board is bumped. A repaired tear in the folding bird’s eye view, some marginal wormholes in last few pages, not affecting the plates or text. Otherwise in good condition.

[40], 88 pp. *Bierens de Haan, Meer om Cieraet als Gebruick*, 23A; *Hunt & Williams, The Anglo-Dutch Garden*, 58; *Nijhoff & V. Hattum* 237; *Springer, Bibliographisch overzicht ... tuinkunst*, p. 45; *STCN* 168746263 (7 copies); *Van Veen, De soeticheydt des buyten-levens*, pp. 54–55.

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Met Gezicht van't Huys te Rozendael van Achter by 'l' Bosch te sien

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60 views of ruins, manor houses and castles in The Netherlands

- 17. ROGHMAN, Roeland; Jacobus SCHYNVOET.** Nederlandsche oudheden, bestaande in zestig vebeeldingen, zo van geheele als vervallene heeren huizen, sloten, burgten en kasteelen, gelegen in Holland, ‘t Sticht van Utrecht en Gelderland enz. Meerendeels na ‘t leeven getekent door ...
 Amsterdam, Hendrik Bosch, 1721. Oblong 2° (21 × 29 cm). With 60 etched and engraved plates and a woodcut vignette on the title-page. Contemporary vellum.


€ 3.500

Very rare second separate edition of a series of sixty views of ruins, castles and noble residences, drawn mostly by Roeland Roghman (Rochman), engraved by Jacob Schynvoet and first published in 1711. Most are in the province of Holland, but some come from other parts of the Netherlands. Each view has a panel at the foot with the title, often on a scroll or drapery. Schynvoet signed most with only his initials, but one that he drew himself he signed, “J. Schynvoet ad Vivum del. et fec.” One caption indicates that the building no longer existed when the plate was engraved. The views are bound in alphabetical order by the name of the house or the place where it is located, as indicated by the list of plates, but fifteen of the views are lettered A-P at lower right, indicating a different order.

These 60 views appeared earlier in Ludolf Smids, *Schatkamer der Nederlandse Oudheden* (Amsterdam 1711), by the same publisher, and in its later editions. The first separate publication of the plates appeared in 1715 at Amsterdam, with no letterpress other than a title-page and a list of the plates, and appears to be extremely rare (1 copy in STCN). The present second edition is nearly as rare (4 copies in STCN).

Binding slightly warped and soiled, otherwise in very good condition.

[2] pp., [60] engraved ll. *STCN* (4 copies); cf. *W.Th. Kloek, De kasteeltekeningen van Roelant Roghman II; Tiele, Volkenkunde 1011 (1711 Schatkamer); not in Bartsch; Hollstein.*

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The country estate of one of the richest men of the Dutch Golden Age in beautiful engraved views

18.

SCHENK, Pieter.

[Afbeeldinge der voornaemste gezichten van Duinrel].

[Amsterdam, Pieter Schenk, 1702]. Oblong album (ca. 18.5 × 25.5 cm). With an engraved dedication, and 16 numbered engraved numbered views (ca. 170 × 205mm) of the manor house and gardens of Duinrel in Wassenaar, near The Hague. The 16 plates each show an engraved caption in Dutch and Latin beneath the view. The dedication leaf and the 16 views (each ca. 17 × 20.5 cm) are mounted (attached only at the top of each leaf) on blank leaves (ca. 18.5 × 25.5 cm). Later half vellum, marbled paper sides.

€ 3.500

Beautiful complete print series with an engraved dedication leaf to the owner of the depicted estate, Mr. Cornelis de Jonge van Ellemeet (1646 – 1721). The 16 numbered engraved plates show the beautiful manor house, which is located in Wassenaar, near The Hague. De Jonge van Ellemeet was General Receiver of the Dutch Republic from 1674 – 1707, and the post supplied him with high annual revenues, and he could be counted among the richest in the country. In 1680, De Jonge bought the estate of Kruytenbosch and Duinrel, which was to become a part of the landed estates of about 190 hectare (470 acres) around Wassenaar, with most of the land being farmed out. Unlike other country estates, the layout of this park has developed more in breadth than in length, probably because it was located so close to the dunes and thus the North Sea. The park was made up of paths running in a star shape through woods grouped around two meadows. The Duinrel park closely resembles the parks of English country estates around the end of the 17th century. From Coenraad Droste’s country-house poem we can learn that at Duinrel things were done on a large scale. His extensive description of the painted ceilings, Chinese lacquer work etc. contrasts freely with the traditional sublimation of the simplicity of country-life.

This suite of prints was published as part four in the series *Paradisus oculorum, sive conspectus elegantissimi centum* (Amsterdam, Petrus Schenk, 1702), together with print series of The Loo, Dieren, Voorst, Rozendael, and the “Praetorium” of the Swedish King. The binding is very slightly rubbed along its extremities, the end papers are slightly browned. Otherwise in very good condition.

[17] ll. *Hollstein* xxv, 1243–58; *Springer* p. 43–4; *STCN* 304477761 (3 copies); *The Anglo-Dutch garden in the age of William and Mary* (= *Journal of Garden History*, 8/2–3 (1988)), pp. 198–9. 203)

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Geficht van Duynrel achter vande Duyn naer t' Huys.

*ſonſpectus Duynrelia ex poſteriori parte ex
arenis domum verſus.*

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Three fine, magnificently hand-coloured print series, depicting the most beloved houses and palaces of Stadholder/King William III

- 19. SCHENK, Pieter.** Delineatio domus recreatricis adjacentiumque prospectuum amoenissimorum extra urbem Zutphaniensem ...
 [Amsterdam], Pieter Schenk, [ca. 1702].
With:
(2) SCHENK, Pieter. Praetorium dieranum quod a se per omnes partes descriptum ac delineatum Serenissimo Britanniarum Regi Gulielmo III humillime offert Petrus Schenk.
 [Amsterdam, Pieter Schenk, ca. 1700].
(3) CALL, Johannes van. Loani, ut et villarum Regis Gulielmi reliquarum, conspectus selectiores.
 [Amsterdam, Pieter Schenck, ca. 1700]. 3 works in 1 volume. Oblong 4° (26.5 × 31 cm). With an engraved title page for each work, and 50 contemporary hand-coloured engraved plates. Contemporary gold-tooled mottled calf, with a black morocco title label lettered in gold on the spine, gold-tooled board edges, marbled endpapers, gilt edges.

€ 25.000

Magnificent large paper copy of series of views of some of the most sumptuous palaces and gardens of the 17th century. All the plates have been beautifully coloured by a contemporary hand. The work contains three different print series, depicting the most beloved houses and palaces of Stadholder/King William III (1650 – 1702) from various angles, as well as the gardens, fountains, and statuary. The 3 series were originally issued separately. The first 2, together with 4 other series, were reissued in the first part of Schenk’s *Paradisus oculorum* in 1702, just before William of Orange passed away. However, most parts survive separately, and are now relatively rare.

Ad 1: A series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70 – 1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, as well as a close friend of William III. The house was built by the architect Jacob Roman (1640 – 1716) in cooperation with Marot, who both also had been responsible for the design of Palace het Loo some years earlier. De Voorst was similar in design and was called “the Versailles of the Eastern Netherlands”. It has functioned as a “Lieu de plaissance” where Van Keppel, together with William, received many guests. The house burnt down in 1943 but was restored in 2004 – 5.

The present copy lacks 1 plate, namely a view of the back of the house. However, this plate is by no means essential to get a good impression of this elegant country house in its finest days.

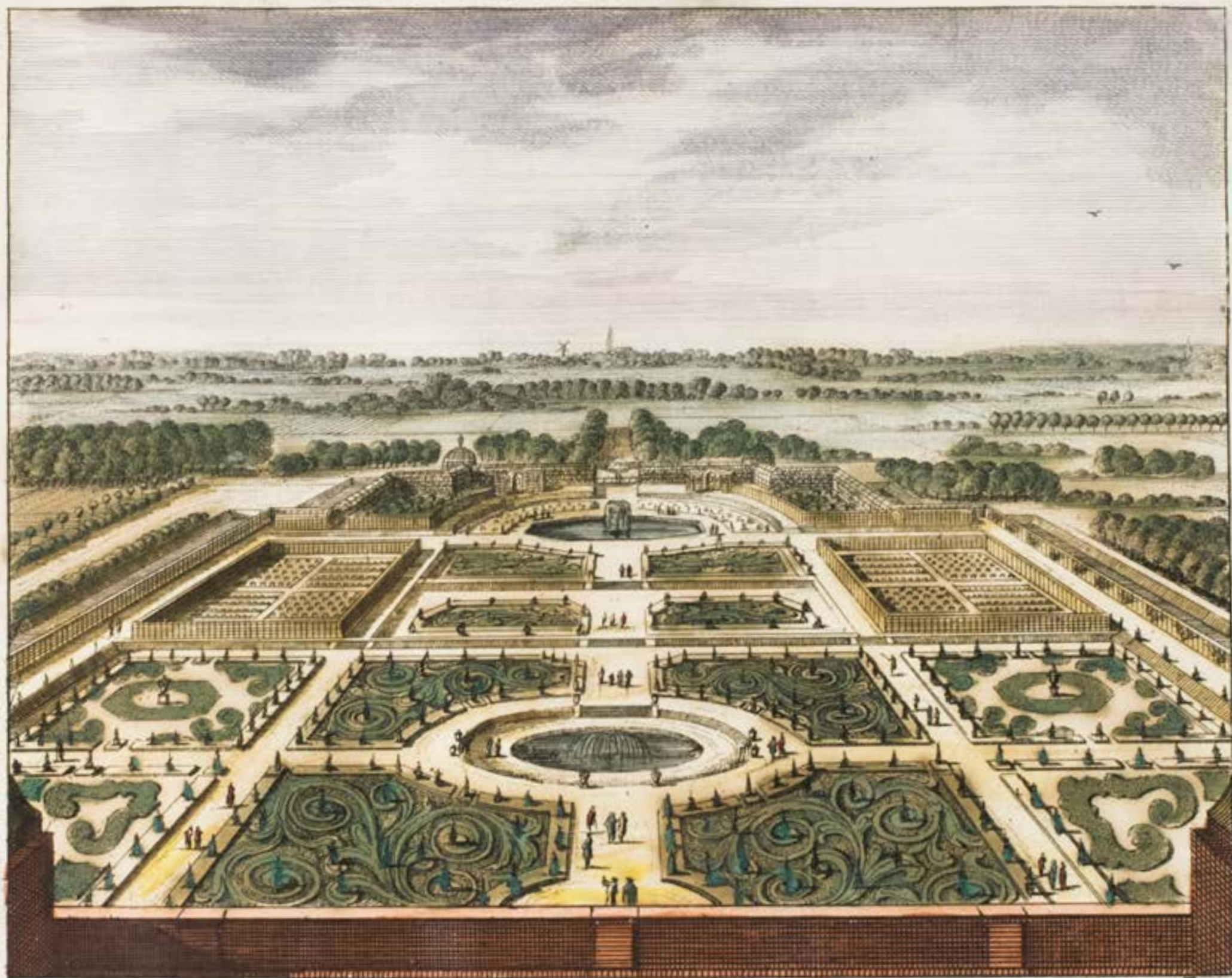
Ad 2: A series of 13 views of the second the favourite hunting seat of William III, “ ‘t Hof van Dieren”, located in Dieren. William’s father, Stadholder William II, bought the house in 1647 and William III turned it into a royal home with extended and splendid gardens with terraces, lakes, grottos, fountains, and vineyards that still exist today. The series originally contained 16 plates, so the present copy lacks 3 of them. However, these 3 are usually considered to be less important.

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Ad 3: Original edition of the second part of *Admirandorum quadruplex spectaculum* by Johannes van Call (1655 – 1703). The other 3 parts of this work do not contain views of country houses, which is likely why they have not been included in the present collection. Our copy contains 17 views of Palace Het Loo, and 5 views of the most important private palaces in (or near) The Hague: 2 of Huis ten Bosch, William’s country seat just outside The Hague, 2 of Honselaarsdijk with gardens designed by Jacob Roman, and 1 of Sint Annaland (now called Clingedaal), the manor house of William’s personal friend Philips Doublet, with gardens designed by André le Nôtre. The present edition lacks 3 plates, namely the view of the palace at Rijswijk, a representative location for official state receptions, and the 2 of “Sorgvliet”, the country seat of Willem Bentinck. This remarkable collection is important for the history of the architecture of Dutch manor houses and gardens in the 17th and 18th centuries. The edges and corners of the boards are slightly scuffed, the joints are somewhat weakened, but the structural integrity of the binding is still intact. The work is lightly foxed throughout, but mostly in the margins, lacking 7 plates. Otherwise in good condition.

[16]; [14]; [23] ll. *The Anglo-Dutch garden in the age of William and Mary* (*Journal of Garden*, 8/2–3; 1988); *Ad 1: Hollstein XXV, p. 295, nrs. 1667–82; Tiele 966; Springer, Bibliogr. overzicht tuinkunst, p. 43–44; STCN 216747201 (5 copies); Ad 2: Hollstein XXV, p. 287, nrs. 1227–42; Tiele, 966; Anglo-Dutch garden, p. 139, nr. 23; Springer, p. 43; STCN 241258634 (5 copies); Ad 3: Springer, p. 44; STCN 840916698 (part 1 and 2, 7 copies); cf. Hollstein XXV, p. 37, nr. 181.*
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De generale tuin met de Stadt Lochem, de Eſe, en
Alme in't verſchiet.

Pet. Schenk exc. Anſpold. cum Privileg.

Magnus hortus cum prospectu ad urbem Loc:
hemium Esam et Almam.

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The first full depiction of one of the most beautiful estates of Gelderland

20.

SCHENK, Pieter [and Jan van CALL].

Rozendael. Aan den hoog-edel welgeboren en gestengen heere den heere Joan Baron van Arnhem, heere van Rozendael tot Harslo, byzonderen Raad des vorstendoms Gelre en graefschap Zutphen ... word deze afbeelding van Rozendael, opgedragen.

Amsterdam, Pieter Schenk, [1702?]. Oblong royal 4° (25 × 31.5 cm). With an engraved dedication also serving as a title-page, and 16 unnumbered engraved views (15 × 18.5 cm). Modern half parchment, with the title and author lettered in gold on the spine, marbled paper sides.

€ 3.500

A magnificent series of detailed views of the house and gardens at Rosendael, in the Veluwe near Arnhem. The shape of the gardens at Rosendael were modernized by Baron Johan van Arnhem (1636 – 1717). He turned it into one of the most sumptuous stately houses and gardens of the late 17th century, and also regularly invited his friend, the Dutch Stadhouder and King of England William III (1650 – 1702), to stay there. The present collection is the first print series fully depicting this still existing estate.

Pieter Schenk I (1660 – 1711) originally published the present views in his 1702 *Paridisus Oculorum*, together with print series of The Loo, Dieren, Voorst, Duinrel and the “Praetorium” of the Swedish King. The six parts were also issued separately with the dedications to the owners also serving as title-pages. Hollstein supposes that all six parts first appeared individually and soon after together with the collective title and contents, but the literature does not distinguish the two printings or notes differing states in the plates.

The main palace of Rosendael was built in 1616, but after the estate came to Johan van Arnhem by marriage in 1667, he added some buildings. He devoted most of his attention to the gardens and waterworks, however, with their extensive cascades, fountains and statuary. The architect Jacob Pietersz. Roman (1640 – 1716) appears to have been responsible for much of the work on the gardens. The general title-page to the six parts of the *Paradisus Oculorum* gives the impression that he made the drawings, but those for Rosendael are elsewhere attributed to Jan van Call the elder (1656 – 1706). Although the palace survives, the gardens were revised several times in the 18th century and given a wholly new layout in 1837, so that the present views form an important record of their early form. The great tower, the only surviving part of the estate’s mediaeval castle, is the largest of its kind in the Netherlands.

The leaves are slightly browned around the edges, with a few small brown stains on some of the leaves. Otherwise in very good condition.

[17] ll. *The Anglo-Dutch Garden* 73 & pp. 188–191; *Hollstein (Dutch & Flemish)*, xxv, p. 293; *Springer, Bibl. Overzicht*, pp. 43–44; *STCN 304482188 (4 copies)*; *Tiele, Bibl.* 966; *Wurzbach II*, pp. 574–577.

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*Gezicht van 't Huis te Rozendaal van achter
op zyde by 't Bosch.*

Des. Schenk del. Anst.

*Conspectus Domus Rosendaliae a posteriori
parte ad Silvam.*

van Pord.

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16 views of the great wooded estate “Duinrel”

- 21. SCHENK, Pieter.** Afbeeldinge der voornaemste gezichten van Duinrel gediestig opgedragen door zyn hoog-edels onderdanigen dienaar. [Amsterdam], Pieter Schenk, [ca. 1720]. Oblong royal 4° (ca. 23 × 28.5 cm). With an engraved dedication also serving as a title-page, and 16 numbered engraved views (15 × 18.5 cm). Modern half sheepskin parchment.

€ 2.500

A complete set of 16 numbered views of the magnificent buildings, gardens, and woods of Cornelis de Jonge van Ellemeet’s “Duinrel” estate near Wassenaar. Like the other great Dutch estates of the 17th century, it included gardens, fountains, mazes, and pavilions, but it is distinguished from the others by its extensive woods, uncultivated land, and its location at the edge of the sand dunes near the coast. This silvan flavour is also reflected in the emphasis on the Greco-Roman goddess Diana in the decoration, which is visible on some of the prints.

This suite of prints was published as part of the series *Paradisus oculorum, sive conspectus elegantissimi centum* (1702) by Pieter Schenk I (1660 – 1711), together with print series of The Loo, Dieren, Voorst, Rosendael, and the “Praetorium” of the Swedish King. The six parts were also issued separately with the dedications to the owners serving as title-pages, as is the case here. When Ellemeet (1646 – 1721), Procurer General for the Dutch Republic, bought the estate in 1680, much of it was still wild land and dunes. In the next two decades, he turned it into the lavish wooded estate shown in the present engravings. While many great estates of the time appeared in different print series over the years, this was not the case for Duinrel. As it was demolished in 1968, the various views by Schenk are nearly the only surviving images of it. The present set is watermarked Strasbourg Bend = iv (similar to Heawood 73 & 78, from ca. 1720), so it may have been published by Pieter Schenk II (1693 – 1775) soon after his father’s death. The leaves are slightly foxed. Otherwise a fine and wide-margined copy of a historically important series of prints of the Duinrel estate.

[17] ll. *The Anglo-Dutch Garden* 76; *Hollstein (Dutch & Flemish)* xxv, p. 228, 1234–1258; *Springer Bibl. Overzicht*, pp. 43–44; *STCN* 304477761 (4 copies); *Wurzbach* II, p. 576, no. 311.

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16 views of the Royal Palace “Het Loo” and its gardens

- 22. SCHENK, Pieter and Jacob Pieterszoon ROMAN.** Conspectus Novi Praetorii Loo ex accurata delineatione Jacobi Romani ... [Amsterdam], Pieter Schenk, [ca. 1720]. Oblong royal 4° (ca. 23 × 29 cm). With an engraved dedication also serving as a title-page, and 16 unnumbered engraved views (15 × 18.5 cm). Modern half sheepskin parchment.

€ 2.500

A complete set of sixteen views of the magnificent palace, gardens, mazes, fountains, sculpture, ponds, and pavilions of the Royal estate Het Loo, near Apeldoorn in the Netherlands, the most splendid country estate of King William III of England (William of Orange). This estate was the finest example of Anglo-Dutch formal gardens, garden art, and architecture. Pieter Schenk I (1660 – 1711) originally published the present views in his six-part *Paridisus oculorum* (1702), where Het Loo was “undoubtedly the highlight of the series” (*Anglo-Dutch Garden*, p. 201). The six parts were also issued separately with the dedications to the owners serving as title-pages, as is the case here.

William of Orange (1650 – 1702) bought the medieval castle Het Loo in 1684, when he was Dutch head of state, and it quickly became his favourite hunting lodge. He had it completely rebuilt under the architect Jacob Roman (1640 – 1716) beginning in 1686. When William and his wife Mary Stuart were crowned King and Queen of England in 1689, however, work on the estate was greatly expanded on a royal scale. By the time Schenk produced the present print series (just before William’s death in 1702) it was one of the world’s grandest royal residences. The present set of Schenk’s prints is watermarked Strasbourg Bend = iv (similar to Heawood 73 & 78, from ca. 1720), so it may have been published by Pieter Schenk II soon after his father’s death. The binding shows very slight traces of use. The leaves are very lightly foxed. Otherwise a fine, wide-margined copy of the prints of the William of Orange’s splendid royal estate Het Loo.

[17] ll. *The Anglo-Dutch Garden* 68; *Hollstein (Dutch & Flemish)* xxv, p. 290, 1428–1443; *Springer Bibl. Overzicht*, pp. 43–44; *STCN* 840916604 (7 copies, 1 incomplete); *Wurzbach* II, p. 576, no. 311

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“The Versailles of the Achterhoek”

- 23. SCHENK, Pieter.** Delineatio domus recreatricis adjacentiumq[ue] prospectuum amoenissimorum extra urbem Zutphaniensem, auspicy & jussu ... Arnoldi Justi ...
 Amsterdam, Pieter Schenk, [1702 or ca. 1720]. Oblong 4° (21 × 27 cm). With an engraved title-page and 16 numbered engraved views (ca. 15 × 19 cm), each with a caption in Dutch and Latin below the border, mostly in two lines. 19th-century grey-brown paste-paper with a wave pattern over boards.

€ 2.750

A magnificent series of 16 views of the house and gardens of “De Voorst”, the country estate of Arnold Joost van Keppel (1669/70 – 1718), Baron of Ashford, Margrave of Bury and Count of Albemarle, built by the architect Jacob Roman (1640 – ca.1716). Each view has a caption in Dutch and Latin below, mostly in two lines.

Van Keppel inherited the estate near Zuthphen in 1686. At the expense of King William III of England (formerly the Dutch Stadtholder Willem III), he replaced the modest buildings and grounds with the lavish palace and gardens that contemporaries dubbed “the Versailles of the Achterhoek”. After the death of Van Keppel’s widow the estate declined, parts were torn down in the 19th century and a fire destroyed the interior in 1943. The estate was restored in the 1950s and 1990s to the present state. Schenk’s present architectural and horticultural series gives a detailed view of the buildings, gardens and fountains soon after they were built during the heyday of “De Voorst”.

The prints are numbered 33 – 48 in brown ink by a contemporary hand (wich would accord with their sequence if issued as aprt of the Paradisus oculorum). With a large patch of the decorated paper on each board badley abraded, boards slightly worn around the edges and spine, endpapers slightly browned, some minor marginal dust-soiling and staining (barely affecting the images), but overall in good condition.

[1], 16, [1 blank] engraved ll. *The Anglo-Dutch garden* 74; *Hollstein* xxv, p. 295, nos. 1667–1682; *Springer, Bibl. overzicht*, pp. 43–44; *STCN* (4 copies).

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Print series with beautiful views of one of the most prestigious country houses and gardens of the Dutch Republic


- 24. STOOPENDAAL, Daniel and Laurens SCHERM.** Verscheyde schoone en vermaakelyke gezigten, in de Hofstede van Clingendaal gelegen by ‘s Gravenhage. [Amsterdam], Nicolaas Visscher, [ca. 1697/1701]. Small oblong 2° (18 × 24 cm). With 32 numbered engraved prints (13 × 16.5 cm), including the title-page, captioned in Dutch, with views of the country house and gardens of Clingendaal near The Hague, designed and etched and engraved by Daniel Stoopendaal, Laurens Scherm and Leon Schenk. Blind – or black-tooled half calf (ca. 1900), marbled paper sides and endpapers. € 2.950

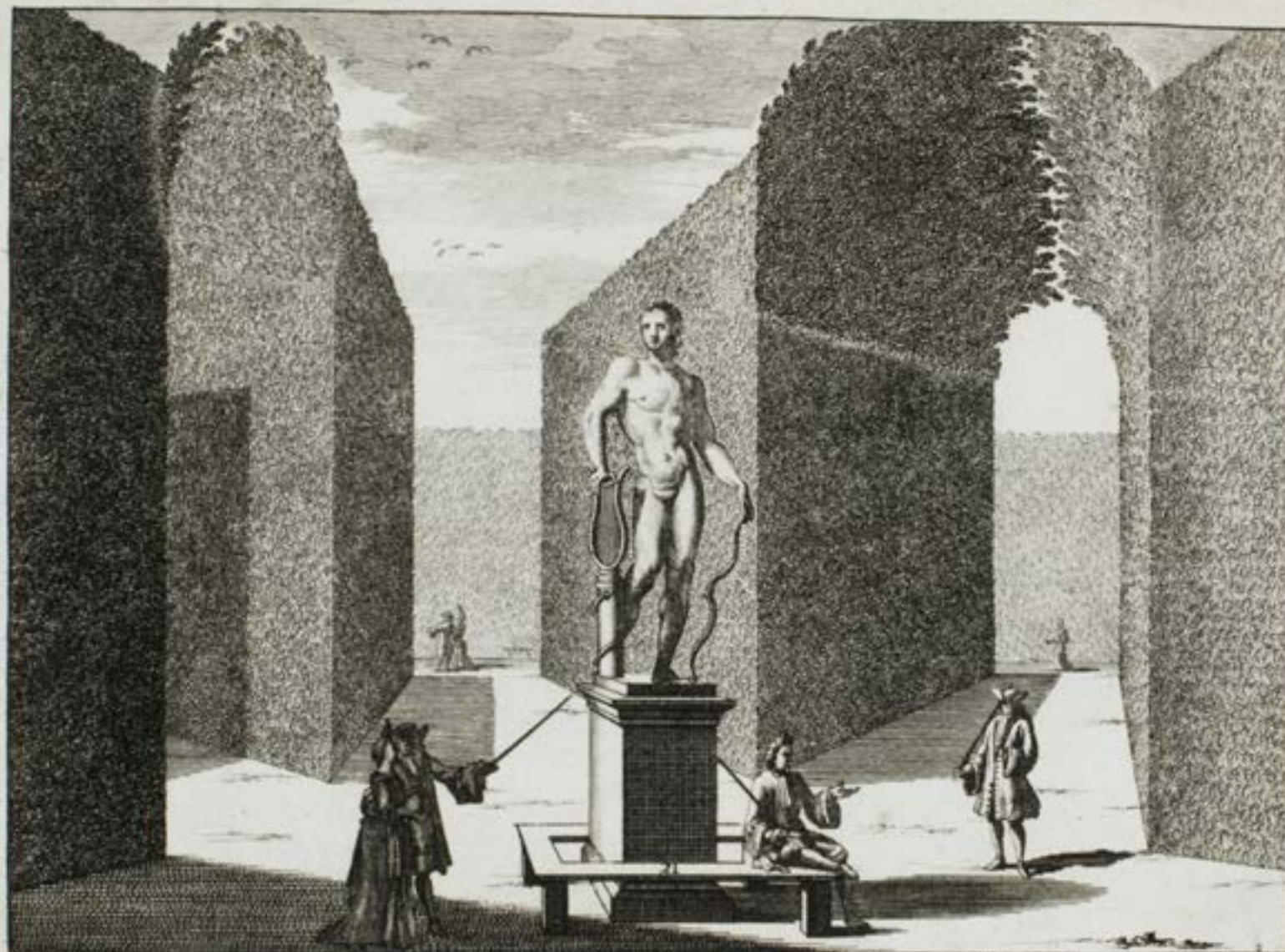
A series of 32 prints, including the engraved title-page, by the etcher, engraver and draughtsman Daniel Stoopendaal (1672 – 1726) and etcher Laurens Scherm (fl. 1689 – 1701) in their second issue, executed by Leon Schenk and edited and published by Nicolaas Visscher: beautiful views of one of the most prestigious country houses and gardens of the Dutch Republic, Clingendaal near The Hague, including prints showing the construction of the house and plans of both the house and gardens. The garden of the Clingendaal estate occupies a unique position in the development of garden art in the Netherlands, of crucial importance for the understanding of the development of French-inspired formal gardens at the time of Stadtholder Willem III (1650–1702), from 1689 King William III of England, Ireland and Scotland.

Clingendaal was in possession of the wealthy and influencial Doublet family from 1591 to 1727. Philips Doublet II (1633 – 1707), inspired by the new French classical style and the gardens of Hofwijk – the country house of his father-in-law Constantijn Huygens, secretary to the Stadtholder/King William III – started the constructiion of the gardens as early as the 1670’s and completed it in the early 1680’s, establishing one of the first “French gardens” in Holland. Doublet’s estate played a central role in the introduction and dissemination of French stylistic forms in Holland, which would culminate in garden layouts at Het Loo, De Voorst, Heemstede and Zeist. Philips Doublet, a real “gentleman-virtuoso” and dilettante architect, had married Susanna Huygens, the daughter of the famous scholar and humanist Constantijn Huygens. Doublet was a personal friend of Willem III, with whom he discussed matters concerning art and architecture.

With the bookplate of H. Boekenoogen on the front paste-down, an owner’s inscription in black ink “Jorn Copijn 1977” and a small bookbinder’s label of “ D.G. van Bommel Amsterdam” on the second free endleaf. Lacking print 33 by L. Scherm: an obilisque ina maze of tall hedges (Hollstein xxiv, Scherm 30). The binding shows some signs of wear around the corners and the spine, internally slightly soiled, but overall a good copy with wide margins.

[32] engraved ll. *The Anglo-Dutch garden in the age of William and Mary* (1988), pp. 179–183; *Hollstein xxiv, Scherm, 24–29 & 31–32* (= nos. 1, 6, 16, 19–20, 24, 31–32); *Hollstein xxviii, Stoopendaal, 18–41* (= nos. 2–5, 7–15, 17–18, 21–23, 25–30); *Springer p. 45; STCN (4 copies).*

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Leva. Schenk. del.

N^o. 21 Beeld van Apollo in't midden der agthoekige gelchore lanen.

Door D. Stupendaal getek. en getyft. en door N. Visscher uitgegeven met Privilege.

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Very rare large bird’s eye view of the Zeist House and gardens, surrounded by similar print series

- 25. STOOPENDAAL, Daniel.** Veue de la maison de Zeyst avec ses jardins et plantages appartenans à Monsieur Le Comte de Nassau – Het Gezigt van het Huys van Zeyst, met zyn tuynen en plantagien, toebehoorende aan Myn Heer De Graaf van Nassau.

With: STOOPENDAAL, Daniel. [Twenty views of Zeist House and Garden].

Amsterdam, Nicolaus Visscher, [ca. 1700]. Large engraved view (ca. 62 × 87 cm) surrounded by a series of 20 engraved plans and views (each. ca. 16 × 21 cm) all by Daniel Stoopendaal. Framed (ca. 118 × 106 cm).

€ 19.500

Very rare large bird’s eye view of the Zeist House, one of the most famous Dutch Houses and gardens in the ‘Le Nôtre’ style, surrounded by 20 (of 21) views from the similar prints series with views and plans of the Zeist House and gardens, all drawn and engraved by the well-known Dutch engraver Daniel Stoopendaal (1672 – 1726)

‘Het Slot’ at Zeist, near Utrecht, was designed by the architect Jacob Roman who also designed ‘Het Loo’ near Apeldoorn, and was finished in 1686 to become the home of Willem van Adriaan van Nasau van Odijk, the grandson of Stadholder Maurits. According to Hunt & De Jong the view illustrates the house and garden from before 1702, while Nicolaus Visser was active until the end of the 17th century (Gruys & De Wolf), with his last dated publication from 1696.

In very good condition.

Hollstein (Dutch & Flemish) xxviii, p. 144, 49–50; Hunt & De Jong, Anglo-Dutch garden 56 & 72; cf. Springer, Bibl. Overzicht, p. 45 (oblong 4to print series); for Visser: Gruys & De Wolf, p. 186.

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Rare series of twenty-one views of the country house of Frederik van Nassau-Zuylestein near Leersum

26.
[STOOPENDAAL, Daniel (engraver)].
[Series of twenty-one views of Zuylestein House and gardens].
[Ca. 1710]. Oblong album (ca. 21.5 × 27.5 cm). With 21 full-page numbered engraved plates, mounted onto the leaves of an album, captioned in Dutch and French. Early 20th-century grey boards, with a paper title label mounted vertically on the spine.

€ 4.500

Magnificent series with views of the country house “Zuylestein” and its gardens, situated between Leersum and Amerongen on the road from Utrecht to Arnhem, engraved by Daniel Stoopendaal (1672 – 1726). The series starts with a beautiful bird’s eye view of the estate, followed by the gate, views on the house, garden views, bird’s eye view from the garden towards the hills of the Utrechtse heuvelrug, view of the road from Utrecht, bird’s eye views from the house to Royestein and Wayesteyn (Lienden, Ingen), towards Utrecht and Amerongen, bird’s eye view from the “Wafelyzer” towards Amerongen and Zuylesteyn, view of the house coming from Amerongen, and a view of the village Leersum. The series is very rare. The present copy comes from the library of Theodoor Verriijn Stuart (1868 – 1926), director of Lettergieterij Amsterdam (Amsterdam Type Foundry), and Johannes Hendrik Gispen (1905 – 1968), who was the Dutch minister of trade in 1945.

Stoopendaal’s large bird’s eye view of the house and gardens must date from after 1710, the year in which Frederick van Nassau-Zuylesteyn (1682 – 1738) was rewarded with the estate. It shows the layout as it was realized under his father Willem van Nassau-Zuylesteyn (1649 – 1708), who belonged to the intimate circle of friends of the stadholder/King William III. Zuylesteyn had become the property of Prince Frederick Hendrik, son of William the Silent, in 1630. He modernised the house and was responsible for the arrangement of gardens and plantations over a period of ten years. In 1640 he donated the estate to his bastard son Frederick (1624 – 1672), who was tutor to William III from 1659 to 1666.

Stoopendaal’s aerial view shows the gardens in another form. The canal round the house, forecourt, and gardens was largely drained and replaced by a wall. Another part of the canal was standardised into ponds. At the end of the most westerly pond a large pavilion had been erected. These beautifications of Zuylesteyn were doubtless stimulated by William III, who was regularly a hunting guest at Zuylesteyn.

With the bookplate of Theodoor Johan Verriijn Stuart (1868 – 1926) tipped onto the front pastedown, and an ownership’s annotation in pencil by Johannes Hendrik Gispen (1905 – 1968), dated September 1949. The corners of the boards are somewhat scuffed, the spine has browned. The leaves of the album are browned, without affecting the plates, the plates have been cut to their borders to fit onto the leaves of the album. Otherwise in good condition.

[23] ll. *Hollstein* xxviii, *Stoopendaal* 52; *Hunt & de Jong*, *The Anglo-Dutch garden in the age of William and Mary*, pp. 184–6.


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Vue de la Maison de Côté.

*Het Huis, op zy van het Zom-
mer-huis te sien.*

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98 lovely engravings of the Vecht region by Stoopendaal

27. **[STOOPENDAAL, Daniël and Andries de LETH]**. De zegepraalende Vecht, vertoonende verscheidene gesichten van lustplaatsen, heeren huysen en dorpen; beginnende van Utrecht en met Muyden besluytende.
Including: **[BRUIN, Claas]**. Speelreis langs de Vechtstroom, op de uitgegeevenen gezichten van de zeegepraalende Vecht.
 Amsterdam, Widow of Nicolaus Visscher, 1719. 2 parts in 1 volume. Folio. With engraved frontispiece, 1 engraved map of the river Vecht and 102 engravings on 51 leaves (numbered 1 – 98). Contemporary red half sheepskin.

€ 2.000

Stoopendaal’s lovely 98 views of the Vecht region, the favourite area for wealthy people from Amsterdam and Utrecht to build their country houses. “This illustrated work is an important source for the spectacular development of country life along the Vecht during the seventeenth and early eighteenth centuries” (The Anglo-Dutch Garden). The engravings are numbered in the lower right corner and have a few lines of engraved explanatory text in Dutch on the left and in French on the right underneath. The explanations in the preface are provided by Andries de Leth. The poem “Journey along the Vecht” by Claas Bruin, describing the illustrated houses, is present as usual. Some occasional spots, some waterstains in the upper margins, not touching the plates, one leaf with a corner torn-off and some water damage to the text leaves; a good copy. Binding heavily rubbed, spine chipped and partly cracked.

[2], 16, 37, [1 blank] pp *The Anglo-Dutch Garden* 12; *Hollstein* xxviii, p. 145, no. 55; *STCN* (8 copies, incl. 2 incomplete).

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18th-century travel account along the estates and country houses of the Netherlands

- 28. [TRAVEL – LOW COUNTRIES]** Het avontuurlyk zomer-tochtje, of omlands reisje, uit Holland door ‘t Sticht Utrecht, Over-Yssel, Gelderland, Cleeffland, de Myery van den Bosch, Breda, enz. Behelzende eenige nauwkeurige beschryvinge van vele aardige gevallen, vermakelyke gesprekken en aangename historien, op die reize gebeurt of gehoord. Opgesteld door iemand welke dat tochtje zelf met gezelschap gedaan heeft.
[Amsterdam?], printed for the author, 1735. Small 8°. With a woodcut vignette on the title-page, 2 decorated woodcut initials, and a woodcut tailpiece. Contemporary vellum, with the manuscript title on the spine, blue sprinkled edges.

€ 1.750

Rare second edition of a popular travel account of a summer holiday trip through the Netherlands and Cleve. Travelling from the Hague, they visited Utrecht, Leiden, Zeist, Soestdijk, Amersfoort, Voorthuizen, Deventer, Doesburg, Middachten, Rozendaal, Arnhem, Elterberg, Emmerik, Kleef, Nijmegen, Grave, Hees, Den Bosch, Tilburg, Dongen, Breda, Waalwijk, Gorcum, Vianen, Schoonhoven, and various country estates along the way, such as ‘t Loo, Huis Heemstede, and Huis te Voorst. The travelling was done by public means of transport, by barge, by coach, and on foot. Other than the various day trips, the work also includes the stories the travellers told each other en route, of which many are somewhat erotic in nature.

The author remained anonymous by his own request. He was persuaded by his friend and travel companion to publish the account of their travels, but requested that the people and names mentioned would be erased, for it was initially only written for himself and good friends, but now “for the whole world to see”. The first edition was published in 1734 by J. Loveringh. The present second edition, however, is rarer, with only one institutional copy recorded in the Dutch Short Title Catalogue (STCN). The work has been recased, with new end papers, the binding has been professionally restored at the upper corner of the front board and the head of the spine. A faint water stain in the outer margin of the first few leaves, not affecting any text. Otherwise in good condition.

[8], 439 pp. *Scheepers* II, 248; *STCN* 240053419 (1 copy); *Waller* 1911; cf. *Buisman* 2559 (other ed.); *Muller* 885 (other ed.).

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Spectacular views of Nieuwburg castle at Rijswijk in 1697, with an extra plate

- 29. [VIANEN, Jan van (illustrator)].** Le château Roial de Ryswick appellée de Neubourg avec les differens apartemens ou se tiennent les conferences de la paix generale. – Het koninklyke kasteel tot Ryswyck. Genaamt Nieuwburg, met alles des selfs kamers en gezigten, in ‘t bysonder, daar de conferentien der algemeene vrede gehouden werden, &c. The Hague, Anna Beek, [1697]. Folio (33 × 20.5 cm). With a double-page title in red and black, 13 double-page engraved views (ca. 22 × 27 cm) on guards of Nieuwburg castle, 12 of which signed by Jan van Vianen. Contemporary quarter red sheepskin, marbled paper sides.

€ 5.950

Extremely rare series of views of the castle of Nieuwburg at Rijswijk, with an extra plate. The castle, which was owned by the Dutch king William III (1650 – 1703), was the location where the Peace of Ryswick was signed, the treaty that ended the Nine Years’ war (1688 – 1697). This war was fought by France on one side, and England, the United Provinces of the Netherlands, Spain, and Emperor Leopold I on the other. As it resulted in major financial losses for all parties and little to no territorial gains, the terms were quickly finalised. The present work was likely produced to celebrate the castle and the end of the war. The beautiful, large plates were designed by Dutch engraver and cartographer Jan van Vianen (ca. 1660 – ca. 1726), who is known for his detailed and accurate depictions of buildings. The present copy includes all twelve plates, as well as an extra thirteenth one that was likely produced for another work. According to Muller, this plate was made by Pieter Schenk (1660 – 1711). The spine and boards are rubbed, lacking a portion of marbled paper in the lower right corner of the front board. The title-page is somewhat browned, with a small restored tear in the margin, the work is somewhat (finger) soiled in the lower margins. Otherwise in good condition, with all plates in fine impressions and with wide margins.

[14] double-page ll. *Berlin Kat.* 2240; *Hollstein*, xxxvi, pp. 185–187, 19–31; *Muller*, *Historieplatten* 2959 (only 12 plates, not mentioning our plate 2) and supplement 2964 (our plate 2); *STCN* 204283809 (2 copies, incl. 1 incomplete).

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174
 Vue de la Maison Royale de Ryswick ou
 Cité de L'Orient.
 Vue d'un côté. N. 174.

Gange l'ant. Koninglijke huis tot Ryswick
 aan de Oost-zyde
 174.

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One of the earliest and longest Dutch poems on a country estate

30.

WESTERBAEN, Jacob.

Arctoa Tempe. Ockenburgh. Woonstede van den Heere van Brandwyck. In de Clingen buyten Loosduinen.

The Hague, Johannes Rammazeyn for Anthony Tongerloo, 1654. 4°. With a letterpress title-page in red and black, a folding engraved view of Ockenburgh by Adriaen Matham after the drawing by Arent Ravesteyn, and 2 decorated woodcut initials. Contemporary vellum with the manuscript author and title on the spine, sewn on 4 supports laced through the joints.

€ 1.500

Original edition of one of the earliest Dutch poems on a country house and on living in the country in general. Written by the owner of the estate, it praises the beauty of the house and its surroundings in thousands of lines, comparing it with the Tempe-valley in Greece. The work was inspired by *Hofwijk* (1653), a poem on the same subject by the famous Dutch poet Constantijn Huygens, who became a good friend of Westerbaen and to whom Westerbaen dedicated his work. An edition in 8vo was published the same year in Delft by Aernold Bon.

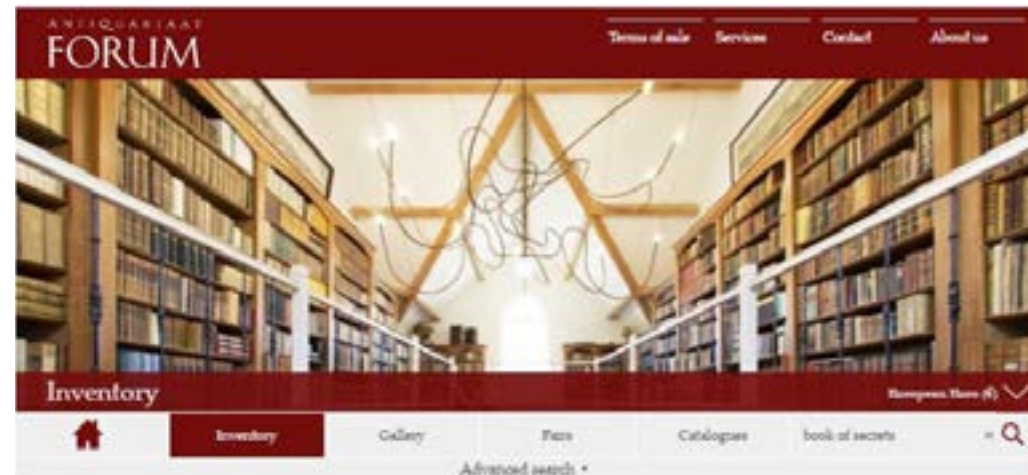
Jacob Westerbaen, Knight and Lord of Brantwyck-en-Ghybelant (1599 – 1670) was one of the most prolific poets of the 17th century. Born from a humble family, Westerbaen was educated at the “Staten-College” in Leiden and was one of the secretaries of the Remonstrants at the Synod of Dordrecht in 1619. After having been a minister for a short time, he returned to Leiden to study medicine. In 1623 he settled in The Hague as a physician. Two years later he married the immensely rich Anna Weytsen (1588 – 1647), the widow of Reinier van Groenevelt. After her death, Westerbaen built Ockenburgh, a nice country house near Loosduinen just outside The Hague, where he lived a life of luxury, spending all his time hunting, fishing, feasting, and writing poetry till his death in 1670. A few stains along the bottom edge of the front board. The pastedowns are detached from the boards, but still present, without affecting the structural integrity of the binding, several water stains in the first few signatures, and two small tears along the folds of the plate. Otherwise in good condition.

[48], 205, [2] pp. *Scheepers* 1, 167; *STCN* 852882793 (11 copies, of which 1 incomplete).
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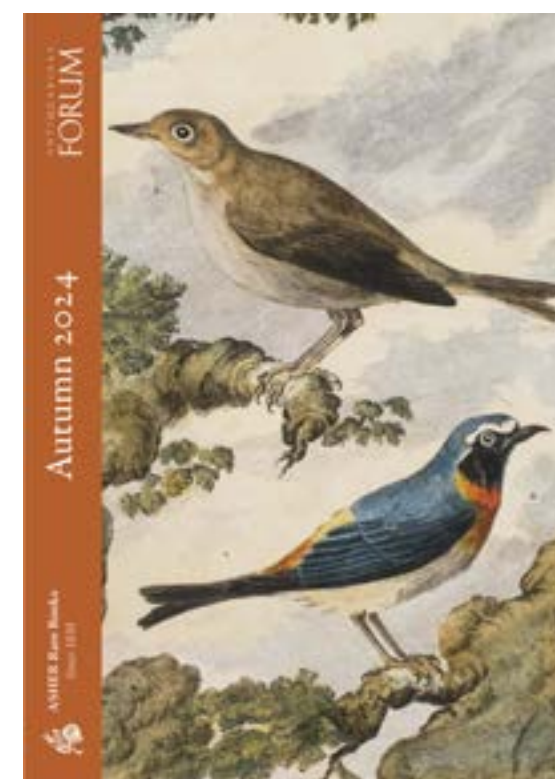


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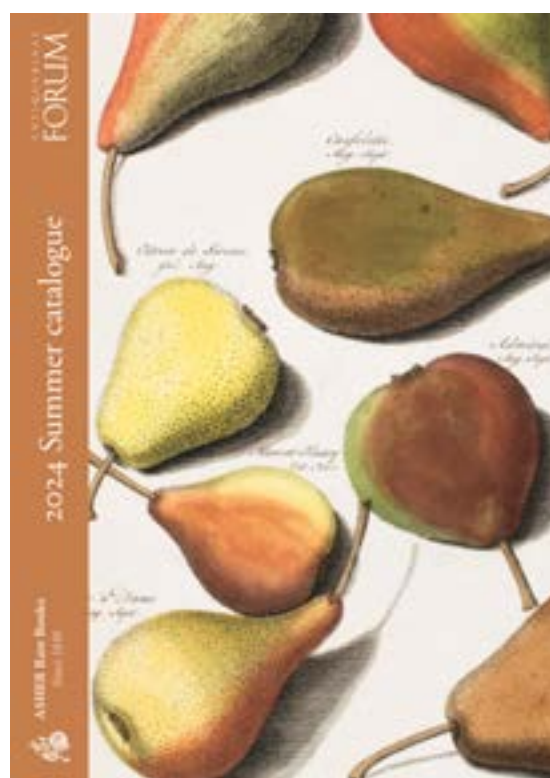
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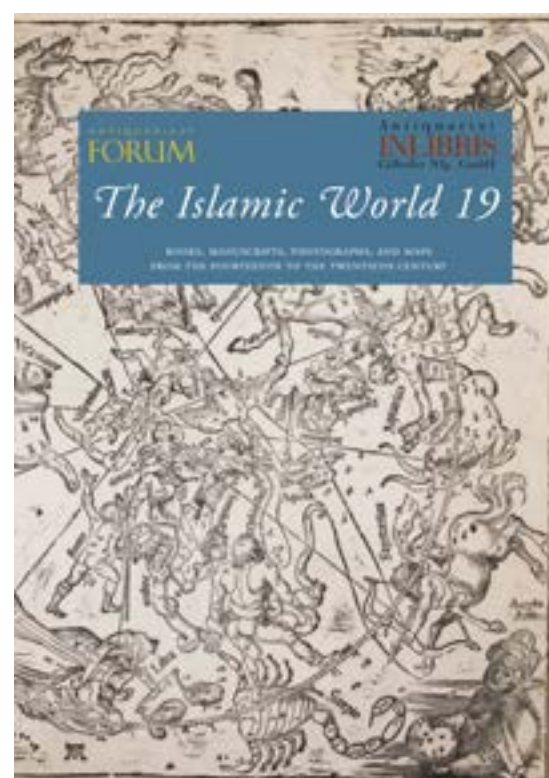
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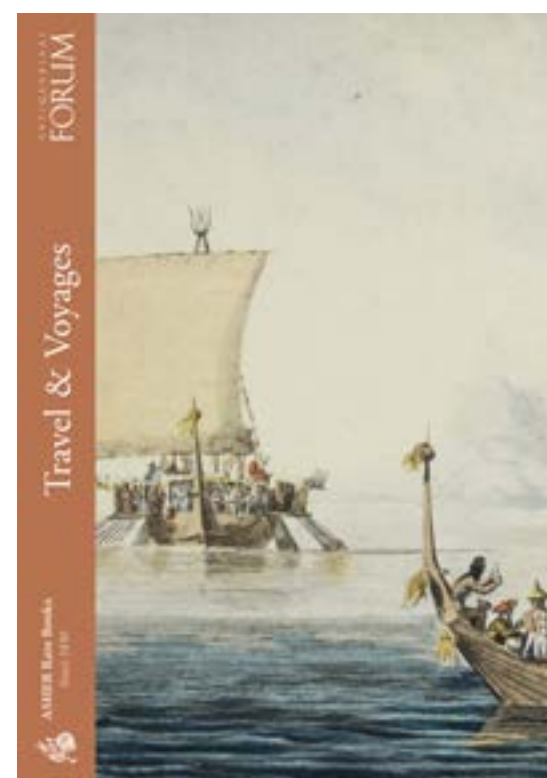
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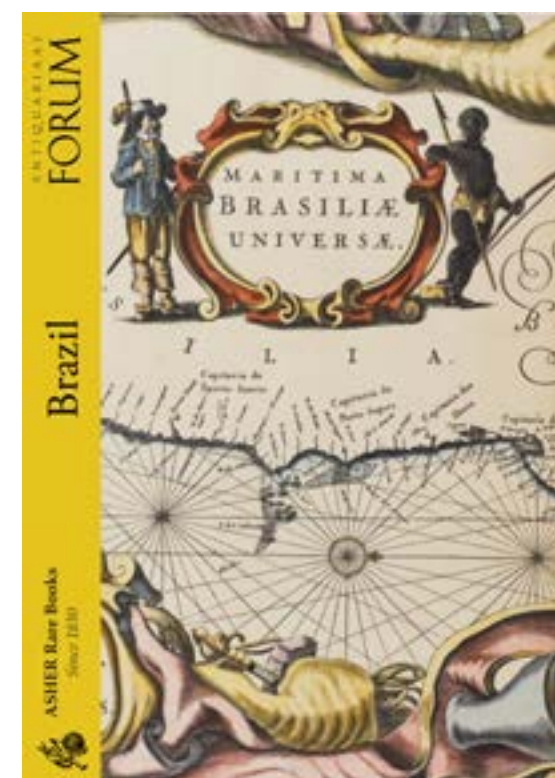
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