



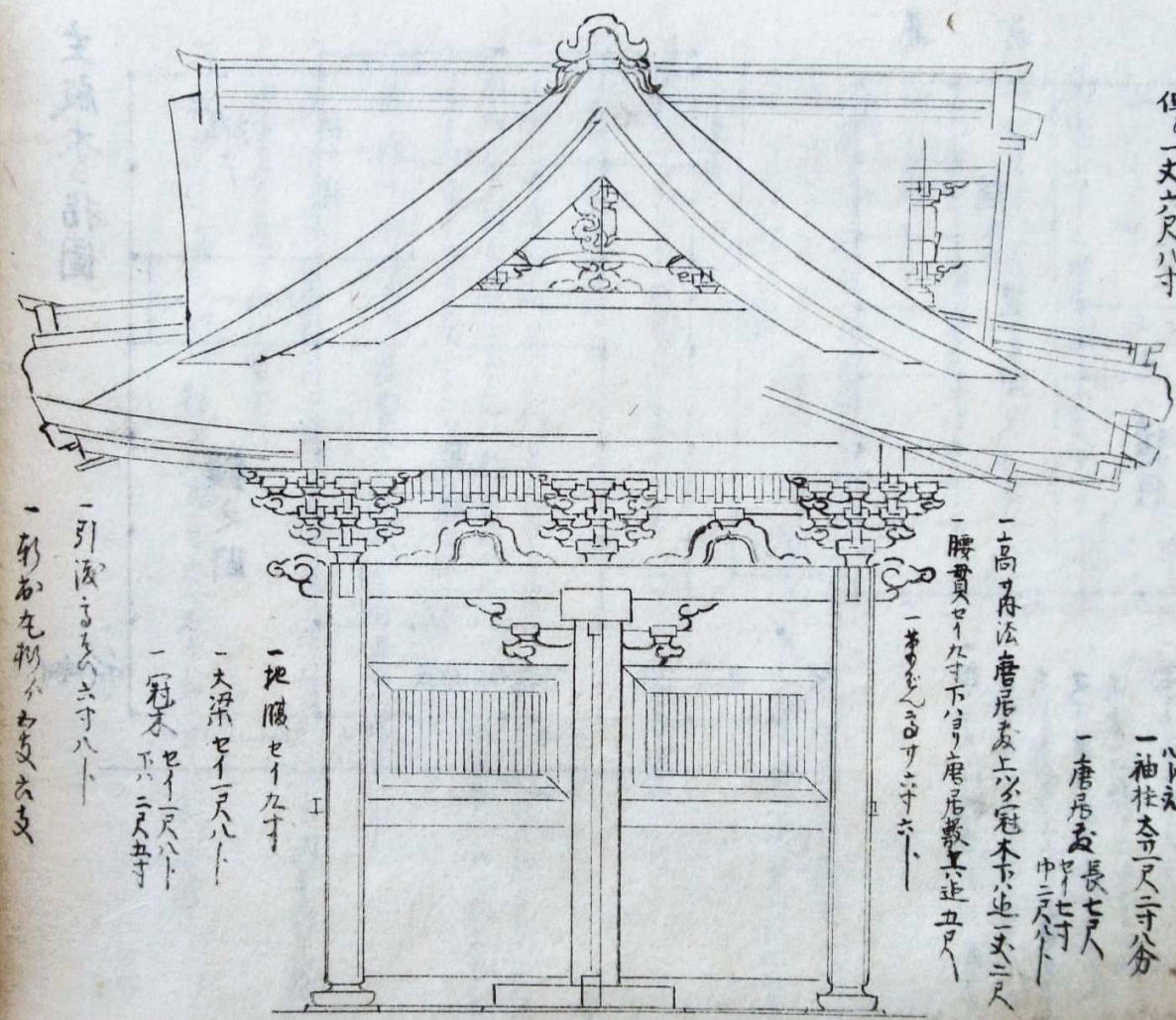
Daniela Kromp
Rare & Unique Books

37 NEW ACQUISITIONS

Manuscripts / Bindings / Paper / Miniature Books

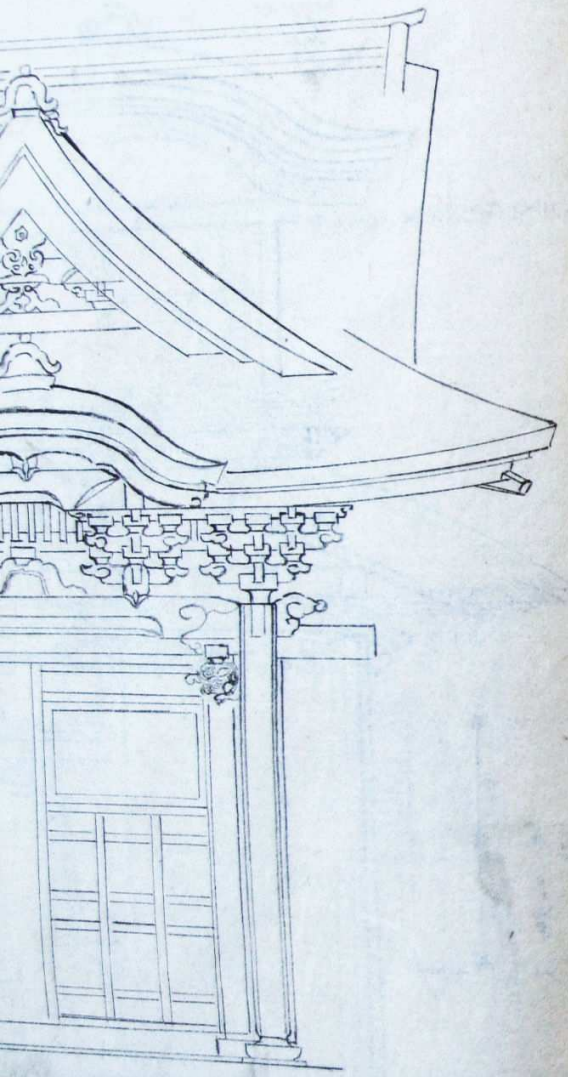
北野天満宮三光門八十分寫

一妻平共二十八支四方一玄木下ハ二寸セト半一柱長七尺八寸太一尺八寸九柱
但し一丈六尺八寸

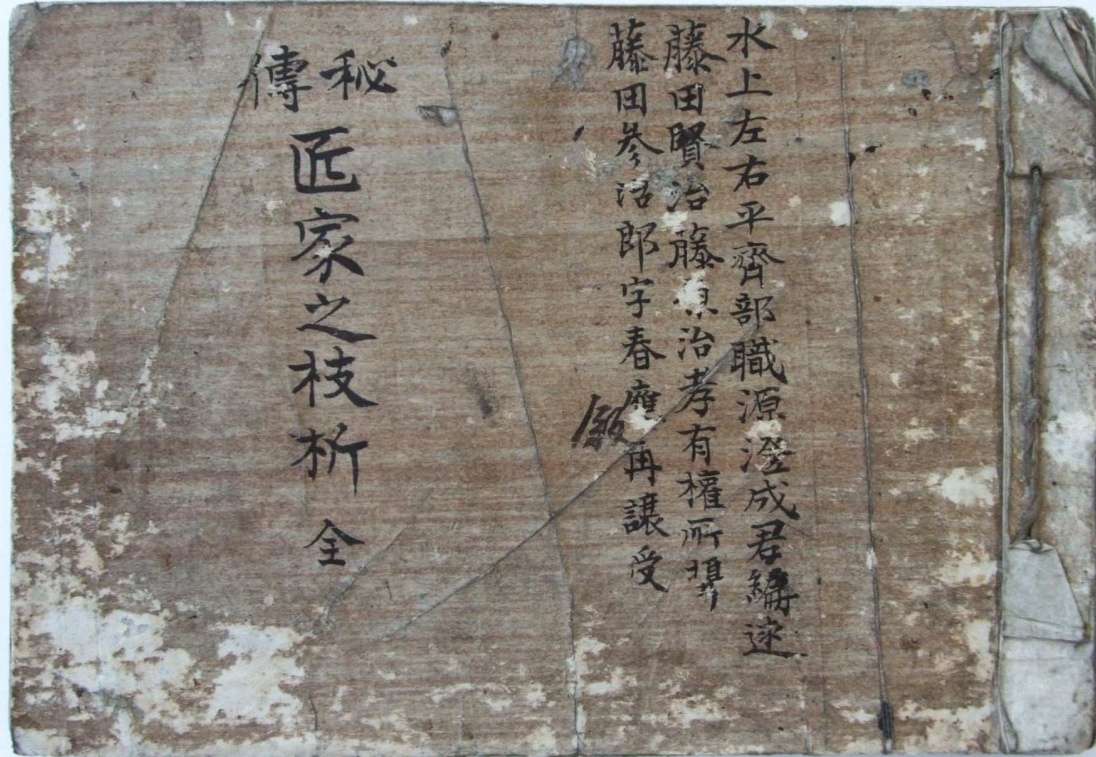


一高サ丹漆唐尼表上少冠木六寸二丈二尺
一腰貫セイル寸下分り唐尼敷其建五尺
一茅のくさるサニ寸六
一唐尼表長七尺
中二尺八寸
一袖柱ハレス各一尺二寸五分

一抱腹セイル寸
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**A miyadaiku's illustrated hidensho,
a "book of secret teachings",
on Japanese temple construction**

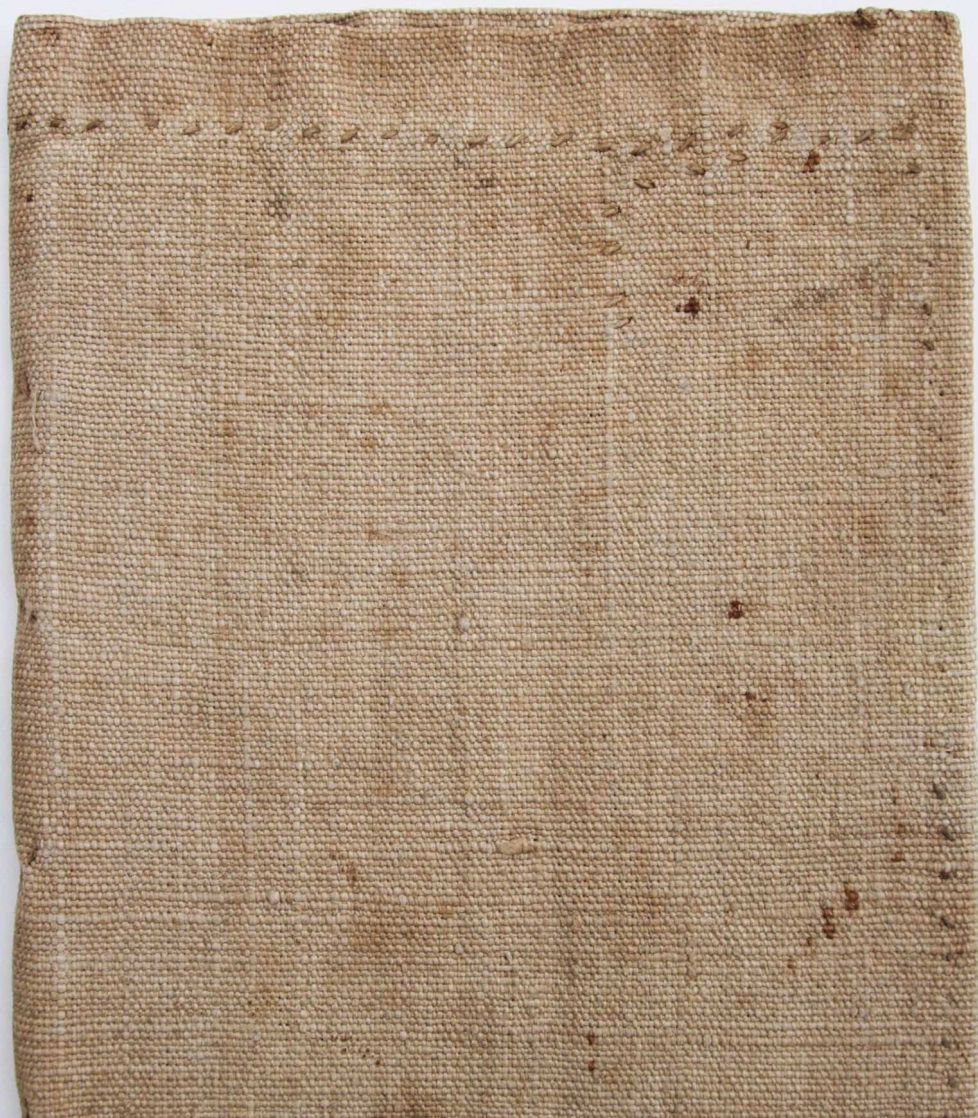


{01} Japan - Carpentry - Architecture - Buddhism - Manuscripts - Mizunari Minakami (et al.): 匠家之秘傳 全 [Shōka no hiden zen] (The Complete Secret Tradition of Master Craftsmen). Japanese *hidensho* manuscript in black and red ink on Japanese paper. Japan, 1867-1890. 126 unnn. pages (one blank) on folding double leaves, 101 of which include technical or schematic drawings, mainly showing temple constructions; some additional notes on loosely inserted manuscript leaves and two on mounted paper flaps. Side-stitched in its original wrappers, handwritten on both sides. 20 x 14 cm (landscape). 2.200€

The present manuscript (probably copied from an earlier ms.) was written by Mizunari Minakami, a Japanese *miyadaiku*, in Keio 3 (1867). It was succeeded by Kenji Fujita in Meiji 12 (1879), and then by Sanjiro Fujita in Meiji 23 (1890). The content is a *hidensho* ("book of secret teachings"), which in Japan traditionally is a written collection of knowledge or techniques passed down within a particular school, craft tradition, or master-disciple lineage; the knowledge might include specific construction methods, craftsmanship techniques, or rules that were not publicly accessible. The present one apparently contains construction principles, measurements, proportions, and specialized techniques for building temples and shrines. - *Miya-daiku* (宮大工)

are traditional Japanese carpenters who specialize in the construction and restoration of sacred wooden structures such as Buddhist temples and Shinto shrines. "Though there is a core practice shared by all Japanese carpenters, defined by a vocabulary of tools and joints and a method of working, a carpenter will typically identify with one of four distinct carpentry professions [one of which is *miyadaiku*]. *Miyadaiku* (宮大工) practice the construction of Japanese shrines and temples, and are renowned for their use of elaborate wooden joints and the fact that the buildings they construct are frequently found among the world's longest surviving wooden structures." (Wikipedia article "Japanese carpentry"). *Miya-daiku* are distinguished by their deep understanding of wood as a living material and their mastery of centuries-old techniques. Their structures require almost no nails or screws. Instead, wooden components interlock through highly precise geometric forms, fitting together like a three-dimensional puzzle (*kigumi*). This flexible construction method absorbs the impact of earthquakes, while allowing the wood to expand and contract in response to changes in humidity. Damaged components can be selectively replaced without compromising the integrity of the entire building. - Provenance: Japan, through the trade. - Wrappers worn, stained and with signs of insect nibbling. Paper with finger staining throughout. Else fine.

け 字は玉を流るの 角の中は一角より都合九角と
 成る是邦國にて安玉の法と申す氏と流の法より中の一角は君の
 合派より外の八角は氏の合派なり君は八氏の中は居て流む是を
 庵とてハ井田の法と申す天竺よりハ九字法を白くハ流むは氏を流
 是ハ天神も天降り此井も集りて其君を白くハ氏を白くハ流むは氏を流
 而神君ハ教豊饒よりて天下泰平なり是にハ流むは氏を流むは氏を流
 も故ハ不思測なり又富の痛付も止る是を神系ハ封ハ拾遺儀
 等ハ神助なり又ハ流むは氏を流むは氏を流むは氏を流むは氏を流
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**From Boston to Batavia:
A logbook recording mutiny,
sea burials, sightings of privateers,
and an epidemic among the crew
of an American merchant ship**

{02} Medical History - Navigation - East Indies - [William L. Forbes]: A Journal of a Voyage From Boston to Batavia (Iland of Java, east Indies), Latitude 6'10''S and Longitude 106'51'' East, in the Ship Juno, Steven Williams Master. Keeped by William L. Forbes. English manuscript, written in a clear and legible hand in sepia ink on laid paper. 29 December 1815 - 19 March 1817. One blank, 86 unnumbered written leaves (all pages but two filled in). Contemporary vernacular sewn sail cloth "wrappers". 22 x 37 cm. 18.000€

Highly interesting detailed manuscript journal of an early American commercial voyage to the East Indies, Holland, and back. Kept by a crew member, William L. Forbes, the journal registers the voyage of a Boston ship "Juno", Steven Williams Master, to Batavia (29 December 1815 - 20 April 1816), her subsequent stay in the port of Batavia (21 April - 18 July 1816), a trip from there to Holland (19 July - 5 November 1816), and a return voyage to the United States (New Orleans, 28 January - 19 March 1816). The journal keeps a thorough record of the ship's track and geographical coordinates,

See way Remon's Tues & Feb 6th 1816
 Commencement of these
 Moderate breezes to pleasant
 sail set
 used variously
 Top Gall

Hour	Course	Winds	Way
1	SSE	East	
2	"	"	
3	"	"	
4	"	"	
5	"	"	
6	"	"	
7	"	"	
8	"	"	
9	"	"	
10	"	"	
11	"	"	
12	"	"	
1	"	"	
2	"	"	
3	"	"	
4	"	"	
5	"	"	
6	"	"	
7	"	"	
8	"	"	
9	"	"	
10	"	"	
11	"	"	
12	"	"	

Commences with squally weather
 At 2 PM in Top Gall & Sparker
 Double reefed the Top sails
 Middle part as above closed
 down the Top sails
 People employed puddering the
 Anchors
 Vari to Pt W
 20 40 20 46 S 66 E 25° 18' W
 Remon's Wednes 4 Feb 7 1816
 with pleasant breezes
 weather
 Top Gall

weather, sail handling, vessels sighted and spoken, landmarks seen, and events on board. Juno usually executed long sea passages without calling on ports, with the only exception being the uninhabited Amsterdam Island (southern Indian Ocean) visited on the 23rd of March on the way from Boston, rounding the Cape of Good Hope to Batavia. A message from the English brig Alexander was found there, which "with 24 females touched on 22 February 1816, bound for New South Wales. All well". The next part of the journal, titled "Remarks on Board Ship Juno in Batavia Roads" (April-July 1816) is rich in content. Forbes notes the supplies and various cargo taken on board (water, beef, hides, cordage, Japanwood, sugar, tin, arrack, coffee, mats, shipstores, indigo et al.), and works executed on sails and rigging. He registers discharged ballast, and mentions several times "boxes of dollars" sent to shore. The entry from the 13th of May informs that "John Brown put in irons for mutiny". The journal also unveils the sad story of an epidemic of a tropical disease which took a heavy toll on Juno's crew. The first notes that "two men unwell" appear in the journal a week after the ship's arrival to Batavia, on 27 April 1816, and almost all subsequent entries contain information of several sick men on board. Some of them were sent to the hospital on shore, but nevertheless two of Juno's men died in Batavia, and two more during a voyage to Europe. This part of the travel was the hardest, with the frequent notes about the ship making water, and from eight to thirteen men sick and off duty; on the 29th of October another crew member "Herman Graff taking sick, leaves 5 for duty". Six days later: "Eliab Shelden departed this life. (...) At 8 Am Committed the Body of of (!) E. Shelden to the Deep". This part of the logbook ends not having reached Holland, at the latitude of 46° 16'N (approximately near the southern entrance to the English Channel). On this leg of the journey Juno sighted without visiting the peak of Cracatoa, Rodrigues Island, Isle of France & Isle of Bourbon, Cape Agulhas, and St. Helena Island. On her return voyage from Holland to the United States, following nearly three months' wintering at Texel, the Juno encountered suspected privateers: "two sail in sight, by all

appearances privateers as one was laying by and the other under short sail" (14 March); "at 2 pm one of the privateers passed to windward, standing in fore the land saw a great number of people on her deck" (15 March). – Logbooks are often found bound in sail cloth, but this particular type of binding (sewn "wrappers") is highly unusual. – Provenance: North America, through the trade. – Wrappers slightly stained. Later pencil notes to first blank. Paper slightly age toned, stained and weak throughout; extremities worn. Three leaves in the unfilled section removed by the compiler. Last (blank?) leaf missing. Else fine.



**Exceedingly rare French miniature book
(second known copy)
in a highly uncommon 19th c. shellwork binding**

{03} Miniature books - Bindings - Conchology - Folk Art - [Francesco Lalomia]: Le Mois de Marie ou le Mois de Mai, consacré à la gloire de la Mère de Dieu. Paris and Limoges, Martial Ardant, 1853. Engraved frontispiece (*St. Jean*), 191, (1) pages. Original publisher's boards, contemporarily reworked by covering both covers with shells. 5,5 x 9 cm. **SOLD**

Small Christian publication from the series "Librairie des Bons Livres". OCLC shows only one copy of the 1853 edition in libraries worldwide (BnF). - Shellwork bindings are a known phenomenon around the middle of the 19th century, however examples on the market are exceedingly rare (especially such in fine condition). Shellcraft (also known as shellwork) is the art and craft of making decorative objects, and of decorating surfaces, using seashells. It is a form of folk art and decorative art, which in the 19th c. (when it became particularly fashionable) was mostly used for embellishing chests or frames. "Shell crafts are found throughout the world, have played an important part in the history of art and have been particularly popular in some primitive cultures. Examples are most often seen in folk and popular art and as souvenirs produced for the tourist trade" (The Conchological Society of Great Britain and Ireland (online), article "Shellcraft", see: conchsoc.org/interests/shellcraft.php?utm). I consider our example to be such a tourist trade item. It includes more than 200 shells, some of them very tiny. - The text by Lalomia is related to the May devotions to the Blessed Virgin Mary, which refer to special Marian devotions held in the Catholic Church during the month of May



honoring Mary, mother of Jesus, as "the Queen of May" (cf. Wikipedia article "May devotions..."). In the nineteenth century, numerous books were published for the celebration of the May devotions. These were prayer books intended for private use, but also designed for use in public worship. Important historical prayer books for private devotion were authored by the Jesuits Annibale Donese (d. 1754), Francesco Lalomia (1727-1789), Alfonso Muzzarelli (1749-1813), and Louis Debussy (1788-1822) (translated from Wikipedia article "Marienbrauchtum im Mai"). – Provenance: Berlin, through the trade. – Body detached from the cover (easily repairable). 6 leaves waterstained. Shells a bit dusty. One or two small shells missing to front cover (retouched area). Two larger shells to rear cover slightly damaged with some loss of material. Else fine.



Little Gift for the New Year

Rare German miniature almanac in its original binding and slipcase

{04} Miniature Books - Almanacs - [Anonymous]:

Frankfurter Taschenkalender für freundschaftliche Cirkel auf das Jahr 1807 enthaltend: Sinn-Gedichte, auch in Stammbücher brauchbar, kurze Geschichten; Anekdoten, Sentenzen etc. Frankfurt am Main, "in der Jägerschen Buch- Papier- und Landkarten-handlung", [1806]. 2 leaves (engraved frontispiece and title), 16 leaves, 31, (1) pages, 2 blanks (blue strong paper for notes), with 12 engraved plates on light blue paper (one for each month). Original blue stiff wrappers with silver tooling, pastedowns from marbled paper, all edges gilt, in its original paper slipcase covered with block-printed paper. 5,8 x 9,4 cm. 560€

The alternative title to the engraved title page reads: *Kleines Geschenk zum Neuen Jahre* [Little Gift for the New Year]. The frontispiece shows an allegory of the four seasons "Die holden Jahreszeiten" [The lovely seasons]. The frontispiece and one of the plates are signed in the plate by the engraver K. M. Ernst. The 12 plates depict scenes from "Aus den Briefen eines reisenden Russen" [From the letters of a Russian Traveler] by Nikolay Mikhailovich Karamzin (1766-1826). The contents include: A Jewish calendar (*Kalender der Juden für das Jahr der Welt 5567*), little poems, prognoses (?), riddles,



explanations of the 12 plates, literary texts (short stories), and more. - Binding and slipcase slightly rubbed. Slipcase tanned. Silver tooling partly oxidized. Minor staining to engraved title page. Else fine. A nice copy. - Maria Lanckoronska / Arthur Rümmer, Geschichte der deutschen Taschenbücher und Almanache aus der klassisch-romantischen Zeit 195. Musenalm no. 3158. Goedeke VIII 107, 252. Not in Hans Köhring (ed.), Bibliographie der Almanache, Kalender und Taschenbücher für die Zeit von ca. 1750-1860.

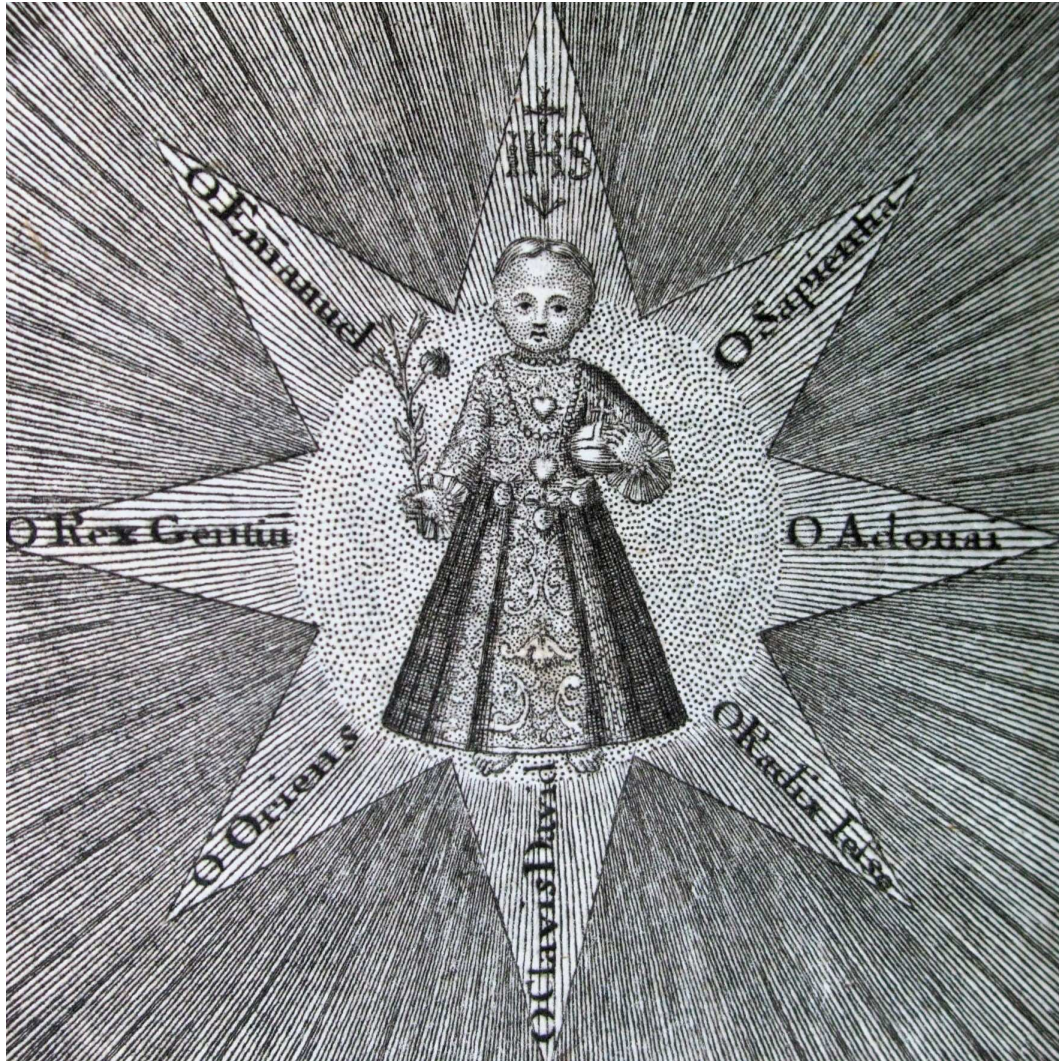


**Unrecorded Marian devotion and prayer book
enhanced with devotional pictures
by Augsburg printers**

Martin Engelbrecht and Johann Andreas Pfeffel

{05} Marian Devotion - Prayer Books - [Constantius Arzonni]: Marianische Woche, Für einen jeden Tag in unterschiedliche Schuß-Gebettlein (!) ausgetheilet, Dadurch ein seliges Sterb-Stündlein zu erlangen, Samt Schönen Morgen-Abend- Meß- Beicht- und Communion-Gebettern; dann Tag-Zeiten, Litaney, und Gebetter von der unbefleckten Empfängnuß Mariä, H. Joseph, und anderen Heiligen. Steyr, Gregori Menhardt, (ca. 1750). 118, (2) pages; with 20 engraved devotional pictures bound in. Contemporary black morocco over 4 raised bands, richly gilt, with multicoloured paste-paper endpapers, all edges gilt, in its contemporary brown calf pull-off case, lined with multicoloured paste paper. 8 x 13,8 cm (binding) / 9 x 14,3 cm (pull-off case). **SOLD**

No copies recorded in OCLC nor KVK. – There are records of books with similar titles, all of them indicating Constantius Arzonni as the author (see detailed list below), but none of them with exactly the same title nor with the same place printed. The first part of our text can be attributed to Arzonni as well by



comparing it to a digitized copy of one of the other prints. – The engraved devotional pictures very probably have been bound in as an individual enhancement commissioned by the first owner. Included are four pictures by Martin Engelbrecht (1684-1756) from Augsburg, twelve pictures by Johann Andreas Pfeffel (the Elder 1674-1748, or the Younger 1715-1768) from Augsburg, one picture by Christoph Dietel (1690-1764) from Graz, as well as three pictures unsigned. – Gregori Menhardt has been active as a printer in Steyr (Upper Austria) at least between 1746 and 1771. – Provenance: Binding with initials M.A. / G.D. in gilt to front cover. First blank with a longer manuscript note written in ink by an old hand (19th c.), apparently giving some hints on the previous owners (almost illegible to me). Private collection, Munich. – Rear cover with a small whole in the leather from insect nibbling (5 x 10 mm). Slight superficial rubbing to hinges, one corner with a small defect. Else a fine copy. Pull-off case rubbed, in particular to extremities.

Prints with similarities in their titles (all by Constantius Arzoppi):

- Marianische Woche: außgetheilet in unterschiedliche Schluß-Gebetlein, an einem jeden Tag zu üben, umb einen glückseligen Todt zu erhalten; (...) jetzt durch e[inen] Carmeliter-Ordens-Priesteren in d[ie] hochtdeutsche Sprache übers[etzt]. Köln, Randenrath, 1689. 24 pages (cf. KVK).
- Marianische Woche: ausgetheilt in unterschiedliche Schuß-Gebettlein An einem jeden Tag zu üben, um einen glückseligen Tod zu erhalten. Jetzt durch einen Carmeliter-Ordens Priestern in die Hochteutsche Sprach übersetzt Und (...) aufs neue aufgelegt. Münster, Nagel, [ca. 1750]. 10 leaves (cf. KVK).
- Marianische Woche ausgetheilet in unterschiedliche Schluß-Gebetlein, an einem jeden Tag zu üben, um einen glückseligen Tod zu erhalten; unlängst zu München gedr[uckt], jetzt durch e[inen] Carmeliter-Ordens-Priester in d[ie] hochdeutsche Sprache übers[etzt]. (No place), (no printer), [ca. 1800]. 72 pages (OCLC no. 1068301953).
- Marianische Woche ausgetheilt in unterschiedliche Schuß-Gebettlein [sic!], an einem jeden Tag zu üben, um einen glückseligen Tod zu erhalten; unlängst zu München gedruckt, jetzt durch einen Carmeliter-Ordens-Priester in die hochdeutsche Sprache übersetzt, und zum allgemeinen Nutzen deren, so einen glückseligen Tof verlangen, in Druck herausgegeben. Köln, Feilner, [ca. 1800]. 24 pages (OCLC no. 1074485268).
- Marianische Woche ausgetheilt in unterschiedliche Schluß-Gebettlein an einem jeden Tag zu üben, um einen glückseligen Tod zu erhalten. Münster, Raeßfeldt, (no year). 20 pages (OCLC no. 1411329947).





**Popular enlightenment:
On divine punishment, published for peasants
on the occasion of the heavy storm of 1750**

{06} Paper Bindings - Sermons - Johann Christoph Beer:
Mercks Baur. Das Ist: Heilsame, geistliche Lehren, und Ermahnungen, An die Christliche Bauschafft / Zur absonderlichen Vermeidung der Ungerechtigkeit und Unkeuschheit, Wegen welchen die Bauschafft sehr muthmaßlich durch das Anno 1750. den 27. August entstandene erschröckliche, auch ungemeine Donner-Wetter von dem Allerhöchsten mit dem Feur vom Himmel hergenommen / und gewarnet worden ist / Sehr nützlich nicht allein den Predigern zur Abmahnung als auch denen Hauß-Vätern zur Verbesserung und Verhütung solcher Sünden, Welche in X. Geistlichen Gesprächen vorgestellet / Und Beschrieben Worden. Die II. Aufag. Linz, Franz Antoni Ilger, 1752. Double-sided title page, (6), 227 pages. Contemporary boards, covered with multicoloured and block-printed paste paper (reverse printing). 10,5 x 16,5 cm. **SOLD**

Second edition (probably pirated) of this collection of sermons for peasants. The first edition was published in Augsburg in 1751. - Only one copy of this Linz edition traced in libraries worldwide through OCLC / KVK (BSB Munich), thus no copies in the US. - Benno Hubensteiner referred to this book as "eine

Merck's Bau

Beilsame, geistliche ^{Das ist:} Lehren, und Ermahnungen,
^{An die}

Christliche Baurtschaft /

Zur absonderlichen Vermeidung der

Ungeretheigkeit und Unkeuschheit,

Wegen welchen die Baurtschaft sehr muthmaßlich durch das Anno 1750. den 27. August ent-
standene erschreckliche, auch ungemeyne Donner-Wetter von dem Allerhöchsten mit dem Feuer
vom Himmel hergenommen / und gemahnet worden ist /

Sehr nützlich nicht allein den Predigern zur Abmahnung, als auch denen Haus-
Vätern zur Verbesserung und Verhütung solcher Sünden,

Welche in X. Geistlichen Gesprächen vorgestellt /

Und beschrieben worden von

R. D. Johann Christoph Beer,

Ss. Theologiae Exam. & Approbat. Ss. Can. Cand. Pfarrern in Gottsmanshofen, auch des
Land- & Capitels Wertingen Cammerern und Seniore.

Die II. Auslag.

Mit Erlaubnuß der Oberen.

Leipzig, verlegt Georg Anton Meißner, Bürgerl. Buchhandler. 1752.

Fundgrube für die Kenntniss des barocken Bauernvolkes" (a treasure trove of knowledge about the Baroque peasantry) (ibid., p. 256). – Probably inspired by Abraham a Sancta Clara, priest and preacher Johann Christoph Beer (1691–1760 (?), born in Vienna) wrote popular treatises and guides to spiritual life that were not particularly sophisticated from a literary point of view. Beer was active as a popular preacher in Augsburg around 1760, then in Gottmannshofen near Wertingen (translated from: Literaturportal Bayern). – Provenance: South Germany, through the trade. – Spine faded and damaged, with loss of material. Edges rubbed. Corners bumped. Else fine. – Cf. Holger Böning / Reinhart Siebert, Volksaufklärung. Die Genese der Volksaufklärung und ihre Entwicklung bis 1780, no.s 205 and 217. Cf. Karl Böck, Das Bauernleben in den Werken bayerischer Barockprediger, pp. 65-67 and 102. Cf. Heinz Otto Lichtenberg, Unterhaltsame Bauernaufklärung. Ein Kapitel Volksbildungsgeschichte, pp. 59 and 152. Cf. Benno Hubensteiner, Bayerische Geschichte, p. 256. Cf. Heinrich Lempertz (ed.), Culturgeschichte und Curiositäten in Druckschriften, fliegenden Blättern, Bildern, Autographen und Monumenten. Aus den Sammlungen von Heinrich Lempertz sen., no. 5684. Cf. Christiane F. Kopylov, Papiers dorés d'Allemagne au siècle des lumières 1680-1830, p. 402f.

**Fables written by a Frenchman
(who was Irish by choice)
for teaching languages,
in an unpublished Dutch translation**



{07} Fables - Language Education - J[ean Baptiste] Perrin: Vermakelyke Fabelen uit het Fransch vertaald door J. H. Compere [Amusing Fables translated from French by J. H. Compere]. Dutch manuscript on paper, 1817. Frontispiece, title page, 134 (recte: 244), (7) pages (with multiple mistakes in the pagination), the frontispiece in pen-and-ink with grey wash, signed and dated: *J. H. Compere fecit / anno 1817*. Contemporary half calf gilt, with title label to spine, covered with decorated paper. 18,5 x 23,5 cm. 850€

An unpublished translation into Dutch of Jean Baptiste Perrin's 140 fables (first edition: *Fables amusantes*. London, Law, 1771), very probably made for learning languages. Neither this text nor other Dutch translations have been printed hitherto. Leiden University Library holds a manuscript with another Dutch translation (probably from the first quarter of the 19th c.) with similar title: "J. Perrin: Vermakelijke fabelen. Uit het Fransch vertaald door G.M. Kruimel" (OCLC no. 871486861). A French edition appeared in Leiden in 1803 (21808), published by Honkoop, with the subtitle "Avec une table générale et particulière des mots et de leur signification en anglois et en hollandois, pour

J. PERRIN
VERMAKELYKE FABELEN
uit het
FRANSCH
VERTAALD
door
J. H. COMPERE.
s 8 s 7 *

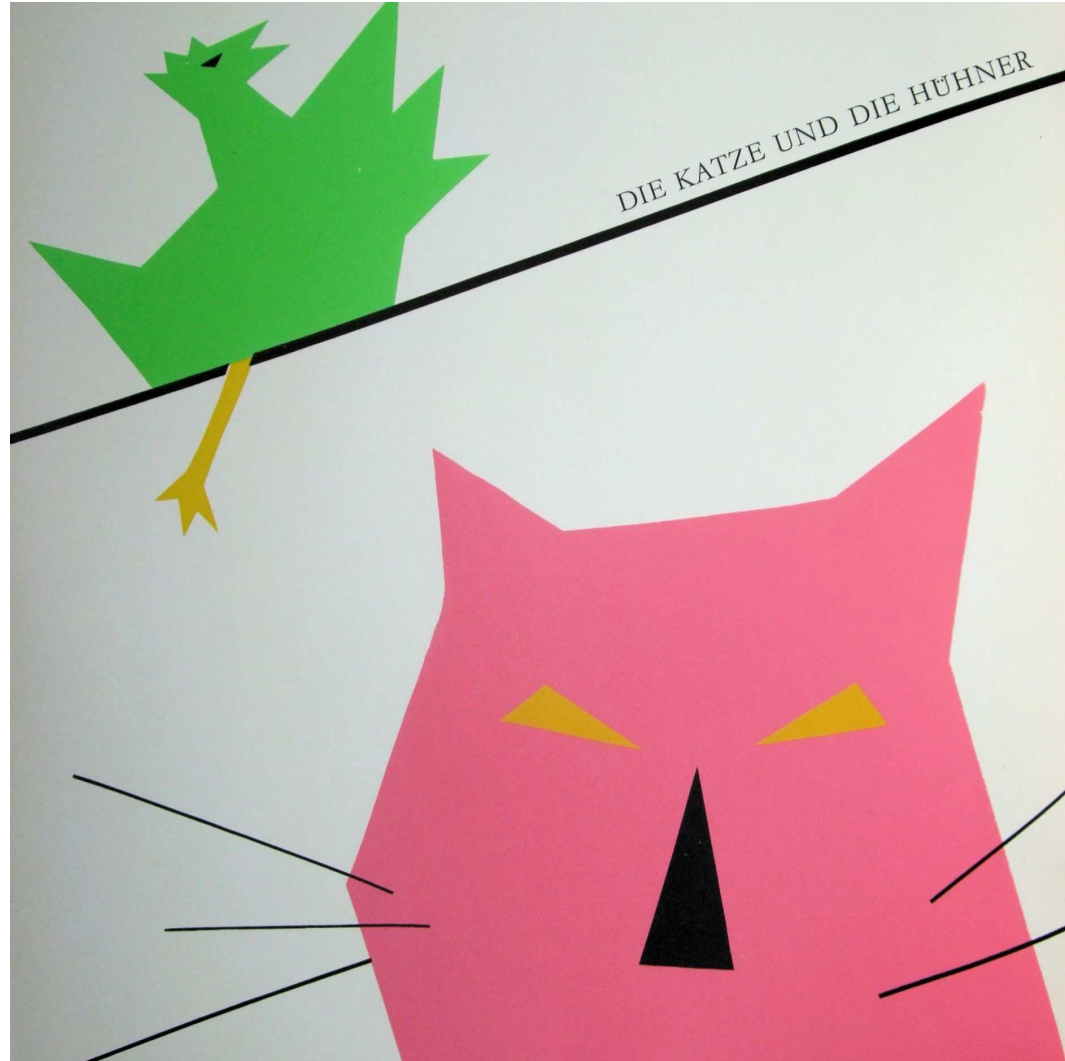
n rendre la traduction plus facile à l'écolier." – Jean Baptiste Perrin (fl. 1786–1798) "was a tutor and educational author. Born in France, he moved to Dublin and became a teacher of French. He often resided for months at a time in the houses of such Irish gentry as desired to acquire a knowledge of the French tongue. He mixed in the political agitations of the period, and on 26 April 1784 was elected an honorary member of the Sons of the Shamrock; and is said in 1795 to have joined in the invitation to the French government to invade Ireland. In his later years he resided at Leinster Lodge, near Athy, County Kildare. The date of his death is not given; but he was buried in the old churchyard at Palmerstown" (Wikipedia). In 1825, his fables were adapted to the "Hamiltonian system", a method for learning foreign languages, named after English-Irish language teacher James Hamilton (1769-1831). – On the allegorical frontispiece Compere depicts himself as a young person surrounded by numerous animals from the fable texts, with a small portrait of Perrin (already grown old) next to him. – Provenance: Collection Dr. Hofmeier, Dortmund, with his small collector's stamp to front and rear endpaper. The Netherlands, through the trade. – Binding slightly rubbed. Corners bumped. Small defect to decorated paper to front cover. Top of spine slightly damaged. Interior crisp and clean, near fine. – Cf. J.A.R. Séguin, French Works in English Translation. A Bibliographical Catalogue, no. 262. Cf. Jean-Antoine Caravolas, Histoire de la didactique des langues au siècle des Lumières, p. 21. Cf. George Byron Watts, The Teaching of French in the United States, p. 106. Cf. Máire Kennedy, French Books in Eighteenth-century Ireland, p. 18-20. Cf. Otto Paul Starick, Die Belesenheit von John Keats und die Grundzüge seiner literarischen Kritik, p. 78 (stating that John Keats read Perrins fables probably yet in school).



**A lovely unrecorded artists' books
for children by Anna Pröhl
featuring illustrations on Aesop's fables**

{08} Artists' Books - Children's Books - Private Printing -
Aesop: Der Adler – die Dohle – der Hirte. Tierfabeln der Antike.
Typography, illustrations and binding design by Anna Pröhl.
Berlin, Fachschule für Werbung und Gestaltung, 1991. 9 leaves
(printed one-sided and folded in the Japanese style), including 7
original full-page screen prints. Original illustrated wrappers with
three printed title labels to spine, housed in contemporary plain
paper slipcase. 31 x 31 cm. **SOLD**

No copies recorded in libraries worldwide. Probably unique print. – Imprint
signed in pencil by the artist. The book was designed by Anna Pröhl and
realised during her 5th semester at the Fachschule für Werbung und
Gestaltung (FWG – College for Advertising and Design) Berlin, which closed
down in 1993. According to the imprint the mentors involved were Ines
Bussenius und Albrecht Brendel (* 1950). The manual typesetting, letter press,
screen printing and binding were executed at the FWG workshops. – The
fables included are: Der Adler, die Dohle, der Hirte; Die Katze und die Hühner;
Der Fuchs mit dem gestutzen Schwanz; Die Nachtigall und der Habicht; Die
Löwin und der Fuchs; Der Fuchs und der Dornstrauch; Die Nachtigall. –
Provenance: Private collection, South Germany. – Fine condition, crisp and
clean.





Hinpör Safft gar guet zu machen ...

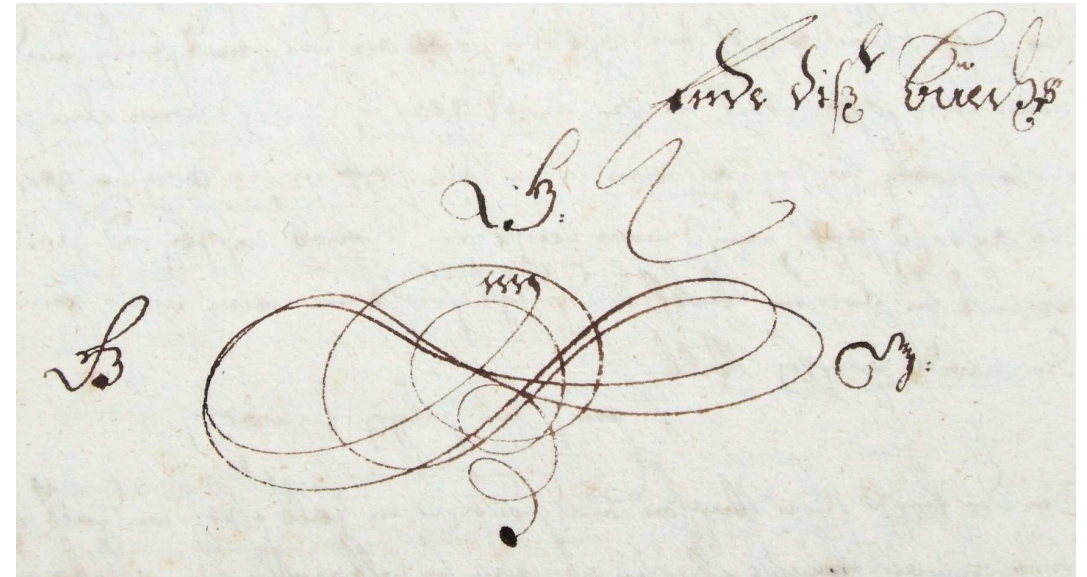
**How to make particularly good raspberry juice
in 1699 (as well as a lot of cakes)**

**An important Bavarian cookery manuscript
including a (today forgotten?) dish named *Koch***

{09} Cookbooks - Gastrosophy - Manuscripts -
[Anonymous]: Koch Püech [Cookery Book] (title on title label to front cover). Includes two cookery manuscripts with more than 1000 recipes in (at least) two different hands, as well as an index, bound in one volume: [1.] Koch Büech. No. 1. Von Jeziger manier Bewerther, Und nuzlicher Kochereÿ sachen zuegebrauchen [On the Present-Day Manner of Using Tried and Useful Cookery Practices]. German manuscript on paper. Bavaria or Austria, 1699. Title page, 200 numbered pages (p. 133 skipped), 27 unnumbered pages. [2.] Koch Und Einmachpüech Von Meiner Frau Bassen Anna Sterin gebohrne wißerin [Cookery and Preserving Book of my Kinswoman, Mistress Anna Sterin, born Wißerin]. German manuscript on paper. Bavaria or Austria, (around 1700). 117 unnumbered leaves. [3.] [Comprehensive alphabetical index of the recipes on pp. 1-139 in part 1 with lettered thumb tabs]. 16 leaves (one blank). Contemporary half calf, with sprinkled paper and green ribbons. 22 x 33 cm. **[With]:** A few folding leaves in manuscript including menu sequences (amongst others), loosely inserted. **SOLD**

Unusually extensive and large-format early cookery manuscript from the South of Germany or Austria, probably Bavaria. The occurrence of the following expressions and terms allows for an initial, broad localization of the manuscript: *Knödel* (dumplings); *Wirst / Würstl* (sausage); *Rahm* (cream); *sembl* (Semmeln / rolls); *Hiendl* (Händl / chicken); *Zimt Lätzelten* (Zimt-Lebkuchen / cinnamon ginger bread); *Marillen-Koch* (Aprikosen-Gericht / apricot dish); *dopfen Koch* (Quark-Gericht / curd cheese dish); *dorthen von linzer daig* (Linzer Torte); *Das Wienerische geselchte Rint Fleisch* (Viennese smoked beef); *Leber Plunzen* (liver blood sausage); *Rübisl und Weinscherling Safft* (Johannisbeer- und Berberitzen-Saft / currant and barberry juice); *eingemachte Weixl* (preserved sour cherries); *Gefüllte Kölberne Schlögl* (stuffed veal leg). – The following references to names and places may allow the geographical localization to be narrowed down further: *die französischen Bischgaden von den firstlichen Egenbergerischen*; *Guete Kölbener Prätlin im sauren Sipl vom der Freile von Schellenberg*; (...) *von der Frau Durl von borkhaimb*; *Ein gueter Kreitl Sallat von Freille Sändl von Sintzendorf*. Moreover, one of the recipes is entitled *Due österreichische Letzelten zu machen* (How to make Austrian ginger bread), which suggests that the manuscript may have originated outside Austria. Ingredients as precious as cocoa or chocolate (*schogulätä / zoggeläti*), cinnamon, rice, lemons, almonds, and large quantities of sugar are used, suggesting a wealthy household. The loosely enclosed sheets mention what is to be served "on court days", further underscoring the cookbook's origins in the upper echelons of society. – The recipes contained in the first part consist predominantly of doughs, cakes, pancakes, and other baked goods (*daig*, *dorthen*, *Kiechl*, *Strizl*, *Krapfen*, *Pfänzl* (Pfannkuchen)). Other larger recipe groups include pike, venison, chicken, pâté (*Pistete*), and poultry (*Vogl*). Another large group comprises recipes referred to as *Koch*, which use a wide variety of sweet and savory ingredients. Whether these recipes describe puddings, casseroles, porridges, or other dishes that may be unfamiliar today remains to be investigated. *Butterkoch*, for example, was prepared from butter with egg yolk, juice, and cinnamon. The first part also contains occasional recipes for bread rolls, sausage, dumplings, meat dishes (veal, liver, etc.), fruit purées, apples, and milk (e.g. chocolate milk). Approximately one third of the recipes in the second part of the cookbook are

for *Krapfen* and other baked goods. Other larger groups include fruit, preserves, juice, aspic, sweets, and again *Koch*. In addition, there are a few recipes for milk and pâtés. The ms. also includes a small number of recipes for medicine (e.g. *Den Nuß safft für den Halswehe zu machen* – How to make the nut juice for a sore throat, on f. 91 verso). – Provenance: Germany, through the trade. – All ties preserved, though slightly damaged. Last 10 leaves of the second part loosening. Only a few (blank?) leaves in the end have been torn out. Binding rubbed and bumped. Paper slightly stained in places. Else fine. – **I am grateful to Marcus van Sprang (Davos) for his valuable professional advice on period dishes.**





**A peacock for dinner, or: Real proof of the saying
"The way to a man's heart
is through his stomach"**

**Exceedingly rare example of an 18th c. cookbook
written by a young man for a loved one,
and given to her as a farewell gift**

{10} Cookery Books - M. F. v. Steinb[erg?]: Koch-Buch für Elisabeth Margaretha Dietrichin [Cookery Book for Elisabeth Margaretha Dietrichin]. German manuscript on paper. Pappenheim (Franconia), 1787. 2 leaves (frontispiece and title page), 151, (34) pages (2 of which blank). Contemporary half calf, spine gilt with a title label, boards covered with paste paper. 11 x 17,5 cm. (ON HOLD) 2.600€

With a manuscript dedication to front endpaper by the writer to the girl or young woman he wrote the book for: *Wenn einsts (!) in stiller Einsamkeit / Dein Herz nach deinem Freunde schmachtet / der während (!) seiner Lebens-Zeit / Dich fern und Lieb und schätzbar achtet / So nimm dies Buch das er geschrieben / Und lern ihn auch abwesend lieben* (If your heart once longs in quiet solitude for your friend, who loves and cherishes you from afar throughout his entire life, then take this book he has written and learn to love



him even in his absence). This indicates the book was written by a young unidentified nobleman (probably named *von Steinberg* or *von Steinbach*) for one Elisabeth Margaretha Dietrich, a girl or young woman not befitting his social status, probably a kitchen maid he fell in love with, as a farewell gift. It seems obvious they weren't allowed to be together. – The frontispiece is an original washed pen and ink drawing (signed lower right: *fec. M. F. v. Steinb.*). It probably shows the writer himself (in his hunting clothes?) as a kitchen assistant about to prepare a partridge, surrounded by trouts, root vegetables, a cauldron, a peacock, two pigeons, as well as a rabbit, hanging on the wall behind. The recipes on the 34 unpaginated pages in the end are written in a different hand, very probably by the donee of the book Elisabeth Margaretha Dietrichin. The first part includes about 180 recipes, about 100 of which are recipes for sweet dishes, cakes, pastries and confection. In addition, there are mainly recipes for fish and shellfish (approx. 35), which can be explained by Pappenheim's geographical location in the Altmühl Valley, which is rich in water: We can find *Krebse*, *Karpfen*, *Hechte*, *Aale*, *Schleÿen*, *Ruppen* (Southern German word for Quappen), *Grundeln*, *Forellen*, *Barben*, *Sardellen* and *Heringe* (crayfish, carp, pike, eels, burbot, gobies, trout, barbel, anchovies and herring). Some of the recipes' captions are: *Krebs-Suppe*, *Knöttlein mit Speck*, *Karpfen in Zitronenbrüh*, *Gebackene Äpfel-Küchlein*, *Mandel-Dorten*, or *Erdbeer-Brey*. In the very end, there are three pages including recipes for things like cosmetics, incense powder, or furniture polish, the last of which is dated "1803". – Provenance: Germany, through the trade. – Binding rubbed, corners bumped. Hinges with several small imperfections by worm damage. Paper stained inside. Else fine.



**1919 Munich paper sample book,
from the final phase of chromolithography**

{11} Decorated Paper - Sample Books - Lithographisch Artistische Anstalt (vormals Gebrüder Obpacher): Fantasie-Papiere. Neuheiten 1919 [Fantasy Papers. Novelties 1919]. München, [1919]. Sample book including 72 sheets of chromolithographed decorated paper, stamp numbered to versos 1878-1952 (without no.s 1886 and 1898). Original printed embossed paper wrappers. 26 x 19 cm (oblong). **SOLD**

These particular colourful papers were probably produced for decorating packagings for luxury goods or for lining trunks and furniture. The predominant motifs are flowers and fruits. - The printing company Gebrüder Obpacher was set up by brothers Johann and Joseph Obpacher in 1867. It was converted into a joint-stock company (AG) in 1888, under the name of "Lithographisch-Artistische Anstalt München, formerly Gebr. Obpacher AG", until 1929, then renamed into: "Druckerei & Kartonnagen vorm. Gebr. Obpacher AG". In 1939 a fusion with local company "Kunst im Druck Mueller & Co." took place, from then they were named "Kunst im Druck Obpacher AG". By 1970 they were listed as "Obpacher GmbH". - Wrappers stained. Front wrapper professionally repaired on the inside. Two sheets with a corner or a stripe cut away. Else fine. Though no.s 1886 and 1898 are not present seemingly complete (with no signs of removal).

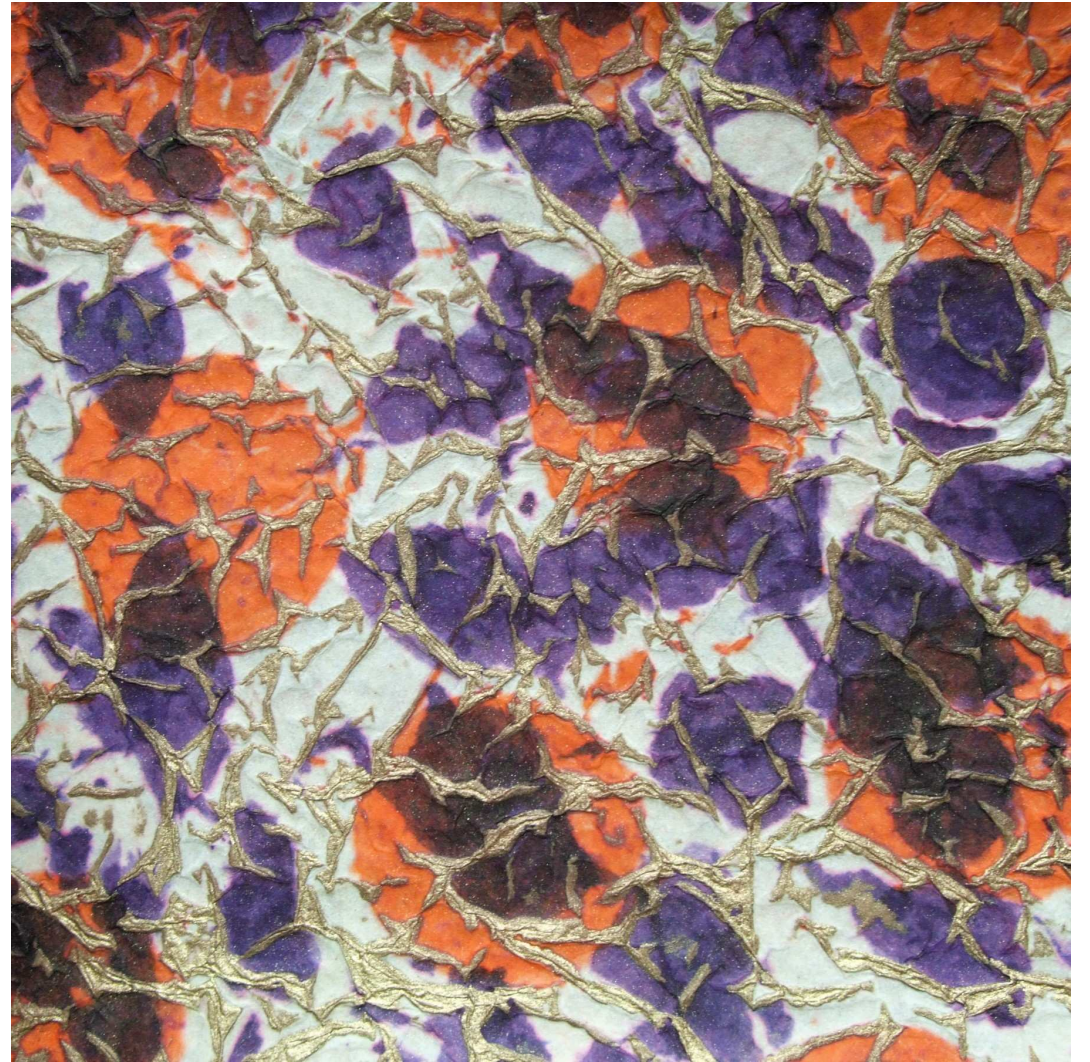
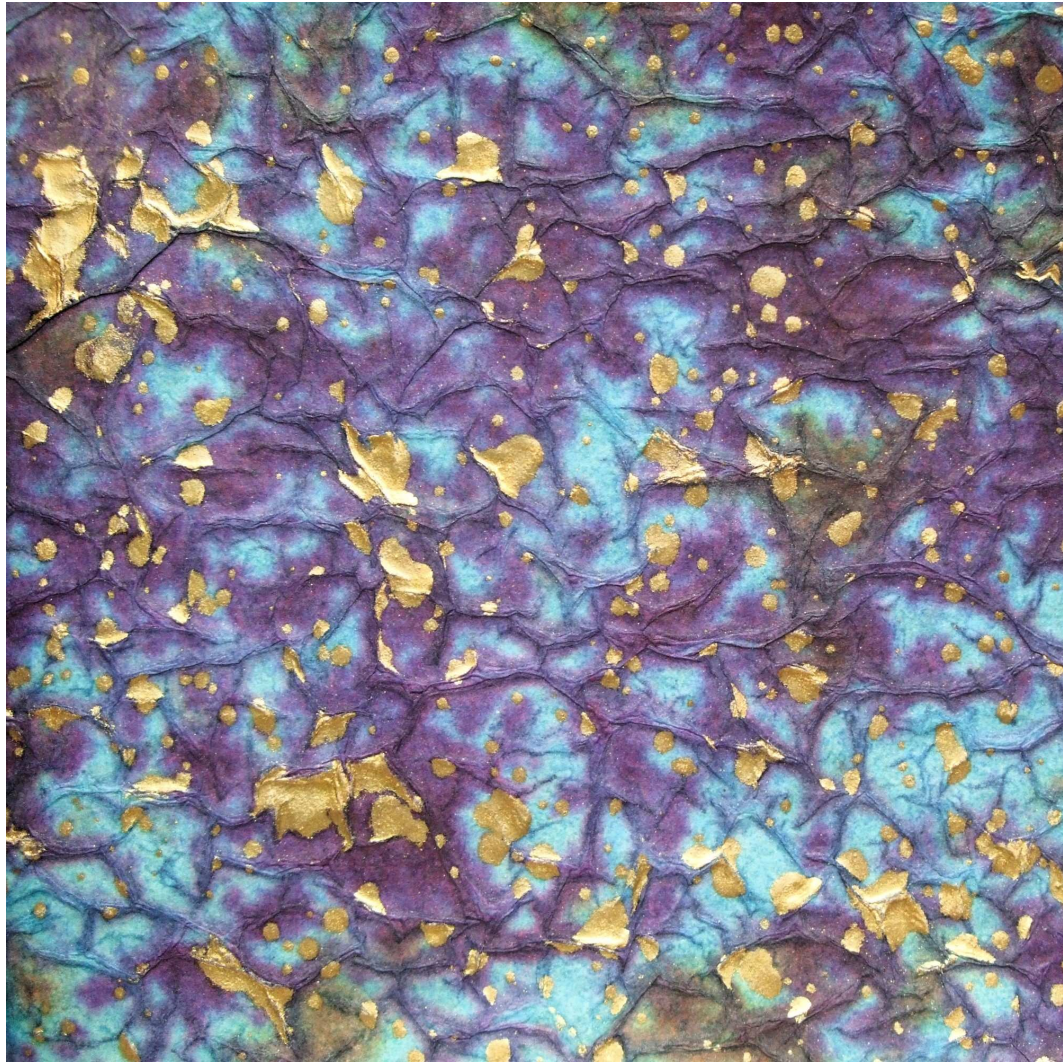




A series of three paper sample books of "Knitterpapier"

{12} Decorated Paper - Sample Books - [Anonymous]:
(No title). A group of paper sample books including "Knitterpapier". 3 volumes. Probably Germany, (no company name), ca. 1920/30. First booklet containing 39 multicoloured samples of paper, partly with gold. Second booklet containing 8 multicoloured samples of paper (without gold). Third booklet containing 10 monochrome samples of paper (without gold). Original plain wrappers. 16 x 11 cm (landscape). 750€

Apparently complete sample books with no signs of samples lacking or removed. According to Julia Rinck (decorated paper specialist at DNB Leipzig) these sample books could have been produced industrially by a larger company, or crafted by a small workshop. As there's no company name present, the latter appears more likely to me. – These papers called *Knitterpapier* in German (literally: crumpled or creased paper) are produced in multiple steps of dyeing, crumpling, unfolding and again bringing colour onto the papers in some way (like sprinkling, spraying, stamping, ...) in different order. *Knitterpapiere* were popular during the 1920s and 30s, mostly used for covering bookbindings (including publisher's bindings); probably also for boxes and other packing in the luxury goods industry. The (partly) sumptuous use of gold very much fits the Art Deco period. – Provenance: Private collection, Munich. – Some samples with small holes from earlier stapling to right margin. One front wrapper slightly stained. One rear wrapper with a small paper repair to inside. Else fine.



**Paper sample book for endpapers
including a sort named "X-rays"**

{13} Paper Sample Books - [Papierfabrik Otto Günther]:
Vorsatz- u[nd] Beklebebapier - marmoriert - gemustert (cover title). Göltzsch-Perle, Ogeno-Marmor, X-Strahlen, Göltzsch-Streifen, Ping Pong, Neuland-Marmor (subtitle to first leaf). [Greiz, Papierfabrik Otto Günther, (ca. 1930/35)]. Title page and 6 cardboard leaves, each including 1-14 stapled samples of decorated paper (all in all 46 samples). Original printed and embossed wrappers. 30 x 21 cm (landscape). **SOLD**

Only one sample book with a similar title (dating from "19[34]") is recorded in libraries in OCLC / KVK (DNB Leipzig, cf. OCLC no. 1185759148). - Including a signed typewritten letter by company director Otto Günther addressed to paper factory Nees & Co., Aschaffenburg and dated 1936. The letter is relating to another sample book ("Neulandmarmor" only) Otto Günther sent to Nees, indicating the prices. - The papers presented in this sample book are all pulpy-dyed papers, some of which look as if they were marbled. Papers of this type available today are usually called "Wolkenmarmor". - Provenance: In-house archive of Nees & Co., Aschaffenburg, Germany, through the trade. - Rust marks from a paper clip to title page verso. Last leaf with pencil notes by a contemporary hand. Else a fine copy.

X-STRAHLEN D. R. P.

AM LAGER:

Bogen 70x100 cm 60 kg 1000 Bg

Rollen 70 cm breit, etwa 80-85 g qm

Die Papiere werden auf Wunsch auch
gepresst oder geprägt geliefert, Vorlagen
dafür enthalten die Musterbücher 39 u. 40

Andere Farbzusammenstellungen können bei
Bestellung von etwa 300 kg geliefert werden.



Turbopantoffeln und Eselsohren - Großformatiges Künstlerbuch von Fritz Fischer zu Wilhelm Hauffs *Kleinem Muck*

{14} Kleine Leute - Künstlerbücher - Unikate - Wilhelm Hauff: Die Geschichte von dem kleinen Muck. Gezeichnet und geschrieben von Fritz Fischer. Deutsche Handschrift auf schwerem Büttenpapier. Weidach über Blaubeuren, 1957. 39 Seiten mit 28 Tuschezeichnungen (davon 3 doppelblattgroß und 2 blattgroß). Sehr eleganter zeitgenössischer Halblederband mit einer Tuschfederzeichnung Fischers als Vorderdeckelillustration; die beiden Vorsätze ebenfalls vom Künstler mit Zeichnungen versehen (zusammen 30 Varianten des kleinen Muck mit Wunderpantoffeln und Zauberstöcklein); in einfachem Schutzumschlag und Schubert der Zeit. 27,5 x 38,5 cm. 4.500€

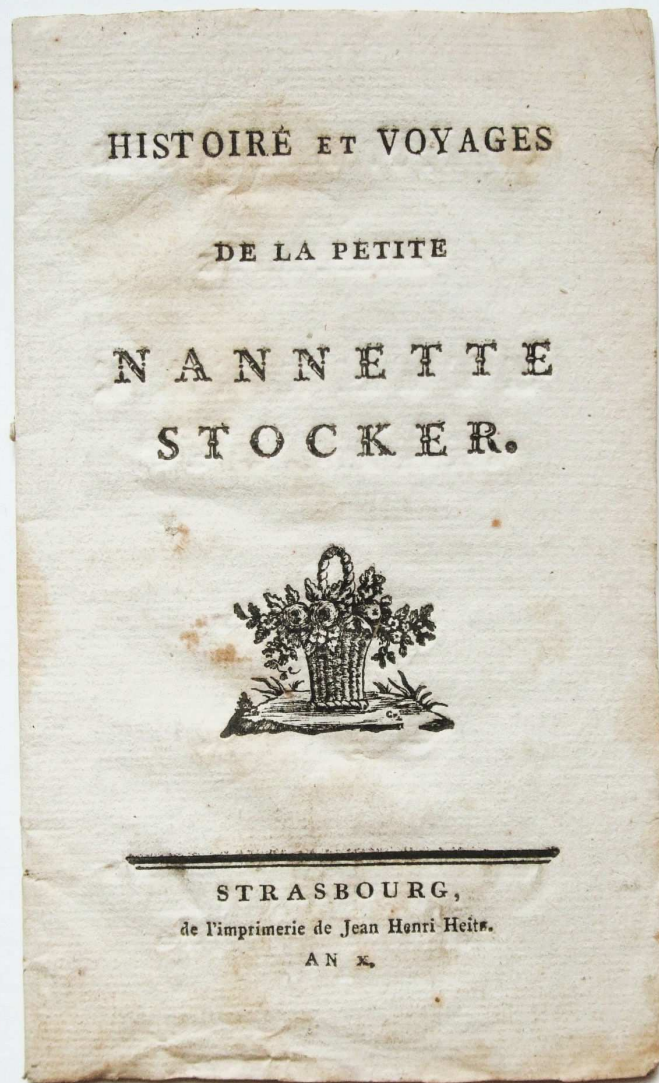
Laut eigenen Angaben des Künstlers zweite Fassung in Folio eines zuerst im August 1955 von Fischer geschaffenen Künstlerbuches zum *Kleinen Muck*. – Fritz Fischer (1911-1968) war ein fruchtbarer deutscher Buchillustrator und Zeichner. Während er an Illustrationen für Bücher arbeitete, schrieb er oft den gesamten Text ab, um sich so dem literarischen Kunstwerk zu nähern: „Auf den ersten Blick mag das in unserer eiligen Zeit unsinnig und unrationell erscheinen. Für mich ist es aber der kürzeste Weg, um zu einem Ergebnis zu gelangen, denn während des Abschreibens dringe ich sehr viel tiefer (...) ein, als es beim bloßen Lesen möglich ist. Das Entscheidende ist aber, dass bei einer solchen Arbeitsweise das Bild organisch aus der Schrift erwächst“ (Weltstimme, Jahrgang 27 (1958), zitiert nach Manfred Badorrek, Fritz Fischer. Werkkatalog der illustrierten Bücher 1935-1984, S. [6]). So bilden bei Fischer



Der Vater des kleinen Mucks, der eigentümlich Muckraß heißt, war ein ausge-
zeichnetes aber etwas Mauch Kind in Nizza. Es lebte beinahe so einsiedlerisch
als jener sein Sohn. Dieser konnte er nicht wohl leiden weil er sich seiner
Lerngeschicklichkeit, und ließ ihn daher auch in Hausarbeit ansetzen.
Der kleine Muck war noch in seinem sechzehnten Jahr ein lustiges
Kind, und der Vater ein eruster Mauch Kadette. Im Sommer lag er



Text und Zeichnung oft gleichsam eine Einheit und finden daher nur schwer typographische Entsprechung in den gedruckten Büchern. Bereits im Mai 1955 hatte Fischer ein erstes zusammenhängendes Manuskript mit Textauszügen und Zeichnungen zum *Kleinen Muck* auf 37 Seiten angefertigt. Die durchweg kleinformatigen Illustrationen liegen dort oft in zwei oder mehreren Varianten vor; Text und Bilder wurden nicht (wie bei unserem Exemplar) in harmonischem Verhältnis zueinander und der Text nicht in einem gleichbleibenden Satzspiegel angeordnet. Dieser eher skizzenhafte Charakter des ersten Manuskripts rührt daher, dass Fritz Fischer es nicht als Künstlerbuch konzipiert hatte; vielmehr handelt es sich um eine lockere Folge von Illustrations-Vorlagen, die er in der Insel-Bücherei zu publizieren hoffte: Fischer hatte „das Konvolut 1955 an Friedrich Michael vom Insel-Verlag geschickt, in der vergeblichen Hoffnung, es werde ein Insel-Bändchen daraus, wie es schon eines von ihm gab, das *Kalte Herz* [Anm.: ebenfalls ein Hauff-Märchen, zuerst erschienen 1935 als IB 479]. Im Begleitbrief an Michael schrieb er: „(...) Ich kenne das Märchen aus dem ff, liebe es seit Jahren wegen seiner Anspruchslosigkeit und als Zeichner hat es mich immer wegen der vielen Bewegungsmotive gereizt.“ (Ulrich Ott, Dank, in: Meyer, Geschichte von dem kleinen Muck, S. 5). – Im Auktionshandel sind zwischen 2011 und 2025 folgende weitere Unikate Fischers mit Illustrationen zum *Kleinen Muck* nachweisbar: 1.) Die Geschichte von dem kleinen Muck, Band I, 1955, 31 S., Halbmaroquinband, 27,3 x 38,5 cm (möglicherweise die erste Fassung zu unserem Band); 2.) Die Geschichte von dem kleinen Muck, (ohne Datum), 27 Bl., Halblederband, 4°; 3.) Der kleine Muck / Kalif Storch / Das kalte Herz / Der Zwerg Nase. 3 Skizzenblöcke, zus. 200 Bl., 1966, 15 x 21,5 cm; 4.) Die Geschichte von dem kleinen Muck. Die Geschichte von Kalif Storch, 1958, 41 Bl., Halbmaroquinband, 25 x 17 cm; 5.) Die Geschichte von dem kleinen Muck. 6 Hefte, 1959-61, ca. 126 S., Original-Broschuren, 17 x 12,5 cm. – Provenienz: Handel, Deutschland. – Leder an den Kapitalen und Kanten minimal berieben. Schutzumschlag leicht fleckig und lichtrandig, der Schuber leicht gebräunt. Sonst ganz tadellos. Papier unbeschnitten. – Beiliegt der Faksimile-Druck des frühesten Manuskripts: Die Geschichte von dem kleinen Muck. Ein Märchen von Wilhelm Hauff. Mit einem Nachwort von Ludwig Harig. Marbach, Deutsche Schiller-Gesellschaft, 2000. [78] S. Original-Pappband mit Schutzumschlag.



Early merch:

**Unrecorded first publication on "dwarf musician"
and later celebrated concert performer in London
Nannette Stocker from Austria
(only known copy)**

{15} Little people - Freak Show - Music - [Anonymous]:
Histoire et voyages de la petite Nannette Stocker [History and travels of the little Nannette Stocker]. Strasbourg, Jean Henri Heitz, "an X" [1801]. 15 pages, with one woodcut vignette to title page. Without binding or wrappers (very probably as issued). 9,5 x 16cm. **SOLD**

First edition of the first printed text on Nannette Stocker, and the only one known before she started to perform together with "dwarf" violinist Jean Hauptmann. Exceedingly rare, unrecorded publication, with no copies traceable in libraries worldwide through OCLC / KVK. - In the same year (an X / 1801) a publication with a slightly differing title appeared in Paris: *Histoire et voyages de la petite Nanette Stocker, et de Jean Hauptmann*. The publication history of the various editions of this text (see below) in different languages suggests that they were probably printed while Nannette was on tour, as the places of printing constantly change. The texts appear to have been only slightly expanded each time, namely by adding the new locations that Nannette had visited in the meantime. Therefore, it can be assumed that these booklets were printed as a kind of "merchandise" item, intended to be

sold locally to the audience during Nannette's performances. A similar phenomenon already existed before 1800, when sheet music by Mozart, Handel, and Lully, as well as their portraits were sold at their performances; however, offering a musician's biography for sale would likely have been a novelty for the period. – The booklet describes the life of Nannette Stocker (1781-1819), probably partially fictionalised, a girl from Kammer in Upper Austria who stopped growing at the age of four, reaching a height of approximately 83 cm. "After the death of her mother in 1797 she was adopted by a guardian who 'determined to show her to the public'." (London Museum). From then on, she performed throughout Europe as a pianist and attracted considerable attention. She was accompanied by John Hauptmann, who was only slightly taller than her and played the violin. In Stuttgart, she "was seen at a fair (...) by Hermann Ludwig von Löwenstern, who recorded in his diary that 'Nanette Stocker is very intelligent, speaks German, French, English and Italian. She is the mistress and does not let her foster parents tell her anything even though, as she herself admits, she is dependent upon them because of her disobliging size; and she cannot control her income.' (ibid.). From 1814 (at the latest), Nannette also performed in London. "As well as performing in Bond Street in 1815, Stocker and Hauptmann were presented to the royal family at Buckingham House that year, and returned to London to appear at the Strand in 1818. According to their published biography Hauptmann proposed marriage to Stocker, but she declined 'for reasons known only to herself.' Stocker may have settled in Birmingham as she performed annually at Birmingham's Onion Fair in Aston, and died in the city on 4th May 1819. She is buried in the graveyard of St Philip's Cathedral." (ibid.). – Slightly stained and creased. Else fine. – Cf. C.J.S. Thompson, *The mystery and lore of monsters*, p. 229-230. Cf. London Museum – Objects & Stories, John Hauptman and little Nannette (object ID 62.186/5). Cf. The Adelphi Theatre Calendar. A Record of Dramatic Performances at a Leading Victorian Theatre. Formerly the Sans Pareil (1806-1819), later the Adelphi (1819-1900), Calendar for 1817-1818, online at: umass.edu/AdelphiTheatreCalendar/m17d.htm?utm. Cf. Kate Cherrell, *Nanette Stocker, the Smallest Woman in the Kingdom*, online at: burialsandbeyond.com/2021/08/29/nanette-stocker-the-smallest-woman-in-the-kingdom/

Traceable later editions in different languages:

Histoire et voyages de la petite Nanette Stocker, et de Jean Hauptmann

[1801] Paris, 2nd ed.

1806 Toulouse, 5th ed.

1807 Lyon, 6th ed.

1814 Paris

Geschichte und Reisen der kleinen Nannette Stocker und Jean Hauptmann

1803 (?)

1807 (?)

1808 Linz (?)

The history & travels of the little Nanette Stocker and of John Hauptmann

1814 London

1816 London

**Extra-illustrated,
with an original grisaille watercolour on
vellum by Louis-Léopold Boilly imitating a print,
in a leather mosaic binding by Simier**

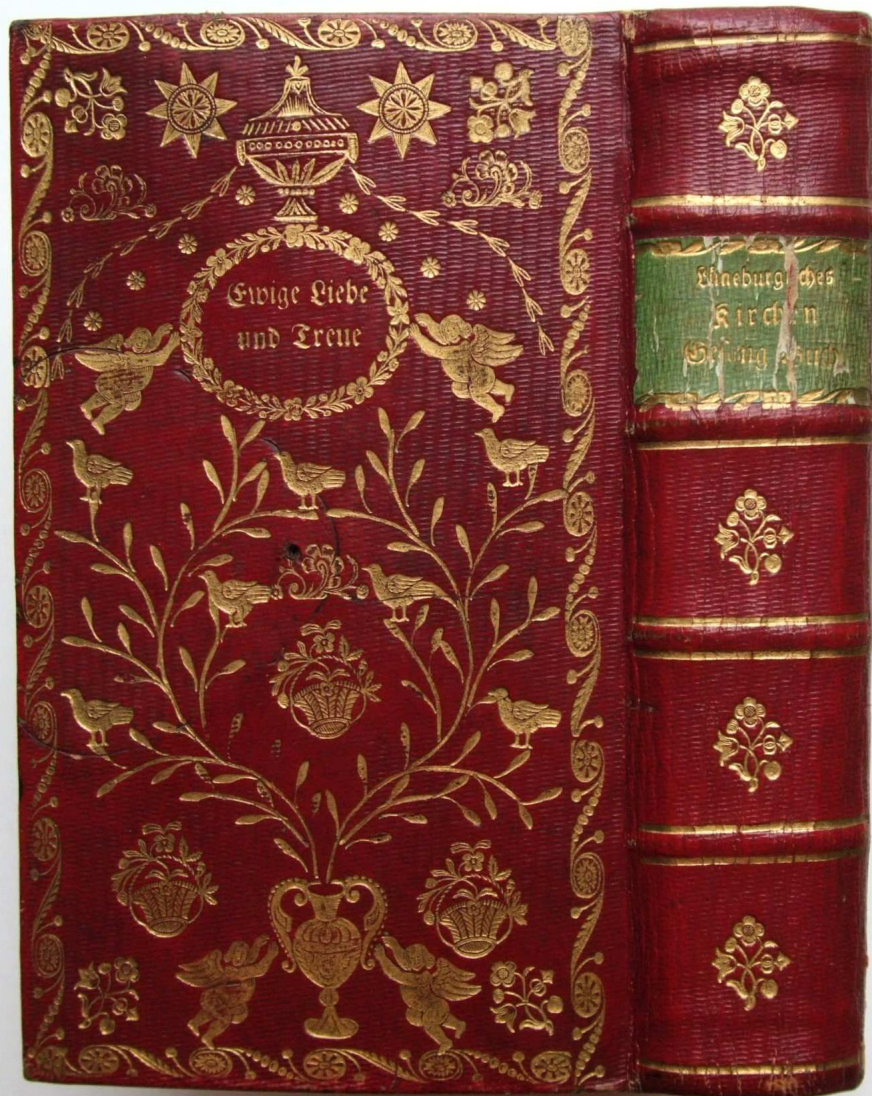
{16} Fine Bindings - Original Art - Gabriel Legouvé: Le mérite des femmes, et autres poésies. Dixième édition. Paris, Renouard, 1809. 247, (1) pages, with 19 (instead of up to 4) engraved plates, and an original grisaille watercolour on vellum by Louis-Léopold Boilly. Contemporary lemon morocco gilt (including small butterflies), with leather onlays in different colours (to spine, both covers and inner margins), doublures and fly leaves from vibrant pink watered silk gilt, all edges gilt (signed to lower spine: RELIÉ PAR SIMIER), in its original gilt green morocco pull-off case, lined with vibrant pink silk and blue glazed paper. 10 x 17,5 cm (binding); 11 x 18 cm (pull-off case). 7.500€

Unique deluxe copy, printed on wove paper with wide margins. While the common copy of the 10th edition usually includes one frontispiece or a frontispiece and three plates only, this one is extra-illustrated, including numerous engraved plates (by Vallot, Rouargue, Geoffroy, Delaistre and De Villiers frères after Desenne) partly taken from several other editions, some even from other publications (two of which are engravings present in two different states), also including a portrait of Legouvé, as well as a stunning original grisaille watercolour on vellum by Louis-Léopold Boilly (1761-1845), monogrammed (by his own hand?) to upper left corner "L.B.", depicting Blanche Acciolin throwing herself into her husband's tomb. Boilly was a French painter and





draftsman. He "used his great skill in depicting textures to produce numerous illusionistic works, including paintings in grisaille that mimic prints. In the Salon of 1800 he exhibited a painting that depicted layers of overlapping prints, drawings, and papers, covered by a sheet of broken glass in a wooden frame. His title for the work, *Un trompe-l'œil* ("a trick played on the eye"), marked the first use of that term to describe an illusionistic painting. Although art critics derided the painting as a stunt, it caused a popular sensation, and *trompe-l'œil* entered the language as a name for an entire genre" (Wikipedia). Our grisaille watercolor as well has been made to mimic an elder print: The motif resembles an engraving, and the margins have been painted brownish to imitate tanning of the "paper" by ageing. The rough woodcut illustration (showing a sepulchre) usually bound in preceding the chapter "La Sepulture" deliberately has been replaced here by a much more elegant matching allegorical engraving printed on pale yellow tinted paper. - The binding has been made either by René Simier (1772-1843) or his son Alphonse Simier (1796-1859), bound in or after 1824. "The Simier workshop was famous throughout Europe, partly because its founder, René Simier (1772-1843), could turn his hand to different styles. He established his business in Paris in 1798, where his subsequent work found favour with the Emperor Napoleon and the Bourbon Kings, and he received the title '*Relieur du roi*', which was passed on to his son, Alphonse" (Marks, p. 131). The Bibliothèque Municipale de Lyon holds a 16th century book of hours bound by Simier with a very similar binding design in similar colours, also housed in a very similar pull-off case (reproduced on their website). Our binding has threefold multicoloured handmade headbands. - *Le mérite des femmes* is Legouvé's most popular work, which first appeared in 1800: A paean to the female sex, in which he glorifies the self-sacrifice of French women during the Reign of Terror. The good intentions that inspire the poem earned it numerous readers; in just a few decades, over 40 editions were published. - Provenance: René Descamps-Scrive (1853-1925), with his gilt leather bookplate to first blank. Belgium, through the trade. - Colour slightly faded to "spine" of pull-off case; silk lining rubbed to extremities with some loss of material. First blank with waterstain from removed bookplate. Else fine, crisp and clean. A beautiful copy. - Cf. P. J. M. Marks, *Beautiful Bookbindings. A Thousand Years of the Bookbinder's Art*, p. 131.



Eternal Love and Loyalty

**A stunning German "wedding binding",
sumptuously gilt all over**

{17} Fine Bindings - Hymnbooks - Wedding -

[Anonymous]: Vermehrtes Lüneburgisches Kirchen-Gesang-Buch, Nebst einem Gebet-Buche. Die zwölfte Auflage. Lüneburg, "gedruckt mit Sternschen Schriften", 1800. 1 blank, 8 leaves, 734 pages 14 leaves. **[Bound with]:** Gebet-Buch zur Kirchen- und Haus-Andacht, nebst den Kirchen-Kollekten und Antiphonen. Lüneburg, Stern, 1800. 167 pages. **[Bound with]:** Episteln und Evangelia auf alle Sonn- und Fest-Tage, nebst den Festlichen Vorlesungen. Lüneburg, Stern, 1800. 112 pages. Contemporary red morocco binding over 4 raised bands, richly gilt decoration to both covers, all edges gilt and gauffered, endpapers from bilious green glazed paper. 10 x 17,5 cm. **SOLD**

A very rare example for an early German "wedding binding", very probably given by a groom to his bride, on the occasion of their wedding, which is indicated by the slogans in gilt on both covers: "Nim[m] an das Pfand aus Treuer Hand" (Take the [love] token from loyal hands) and "Ewige Liebe und Treue" (Eternal love and loyalty). Both covers are decorated with gilt stamps showing cupids, birds, vases, flowers and stars. The gilt and gauffered edges also show flowers (tulips), with a third slogan to the fore edge: "Lobet den



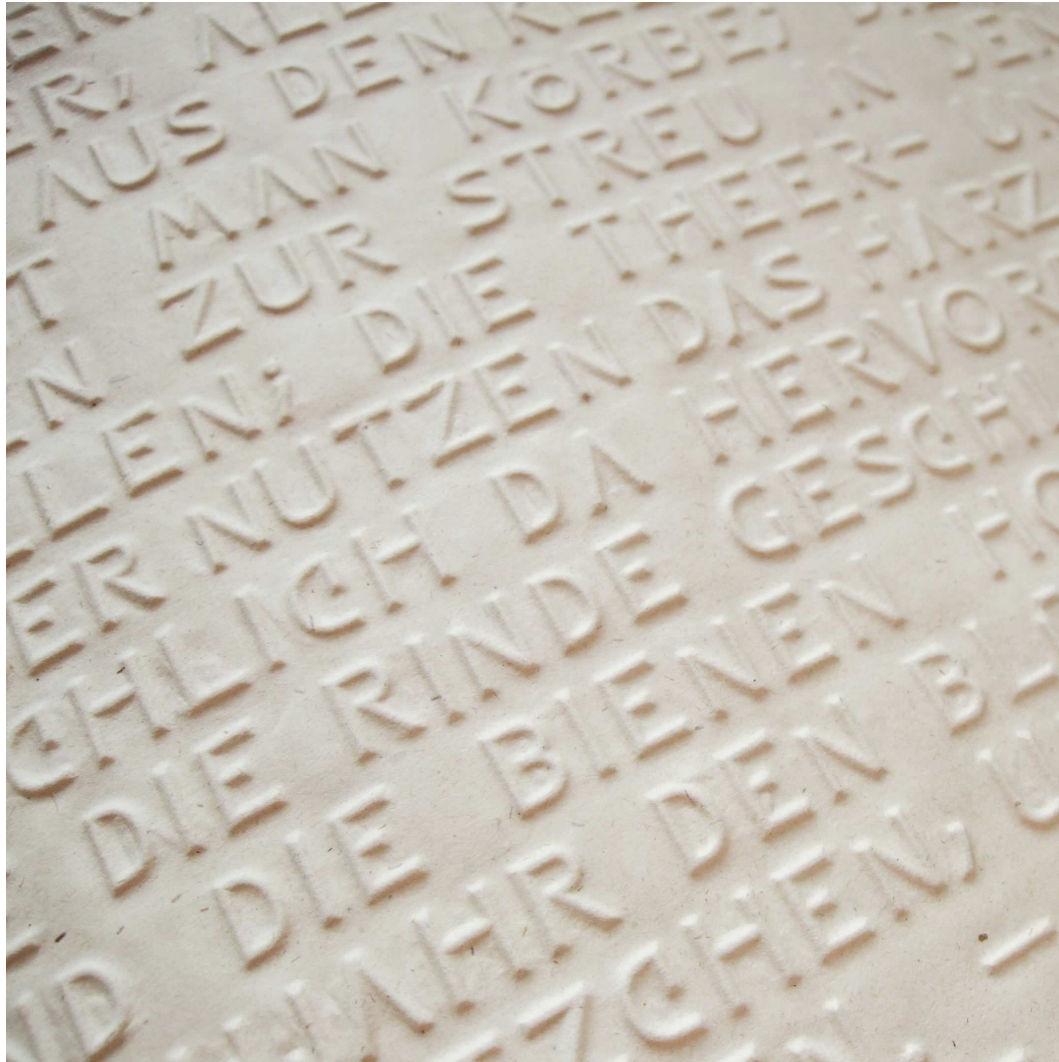
Herrn" (Praise the Lord). - Provenance: With owner's inscription to first blank "von Oma Zeye" (from grandma Zeye), dated 1935. Private collection, England. - Obviously complete, though not collated in detail to not damage the decoration of the gauffered edges (thus sold as a binding - detailed collation on request only). Pastedowns discoloured (very probably from some conservation treatment). Some signs of a large clasp formerly fixed to the covers (which thankfully has been removed later to reveal the whole fabulous cover design). Title label slightly damaged. Else fine.



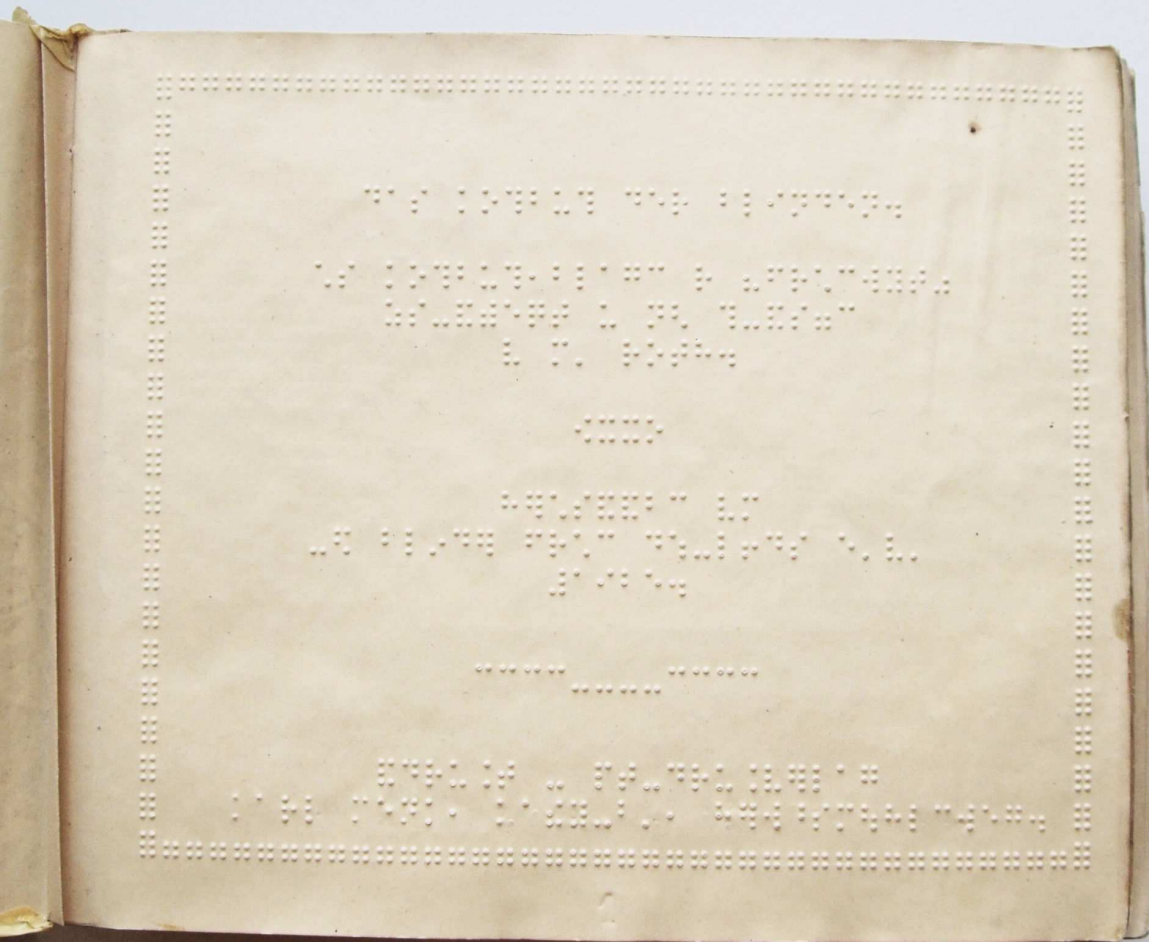
Rare Austrian print for the blind in embossed type printing

{18} Embossed Printing - Education - S[imon] Heller (ed.): Lesebuch für Blindenschulen. II. Theil [Reading book for schools for the blind. Second part (out of 3)]. Vienna, k. k. Schulbücher-Verlag, 1884. Title page and 91 numbered leaves, printed one-sided in embossed type printing. Contemporary half cloth with marbled boards. 26,5 x 34 cm. **SOLD**

Only two copies of this second part recorded in KVK / OCLC in libraries worldwide (both at ÖNB Vienna), though these are described to be printed in Braille. Only one copy of part 3 (vol. 1) and two copies of part 3 (vol. 2) are recorded in KVK / OCLC (BBF Berlin and ÖNB Vienna, respectively), both also printed in Braille (except for the title page of part 3/2, which is in embossed type printing). The first part though (probably printed as early as in 1883, cf. Mell, p. 338) isn't recorded in any library at all. – Despite an international congress for blind education in Paris selected Braille as standard in 1878, the present second part of this series of reading books was still printed in embossed type printing throughout, while the other parts are demonstrably printed in Braille (cf. Mell, p. 338; cf. catalogue entries of ÖNB and BBF). A bit surprising however is the fact that both copies of part 2 held by the ÖNB are described to have "Text in Braille-Prägedruck" (text in Braille relief printing), as opposed to our copy. – After attending the Lehrerbildungsanstalt at Olomouc (German: Olmütz), Austrian teacher for the blind Simon Heller (1843-1922) first became a private teacher in his native town Tachov (Bohemia; German: Tachau), and later an elementary and continuation school teacher in Vienna.



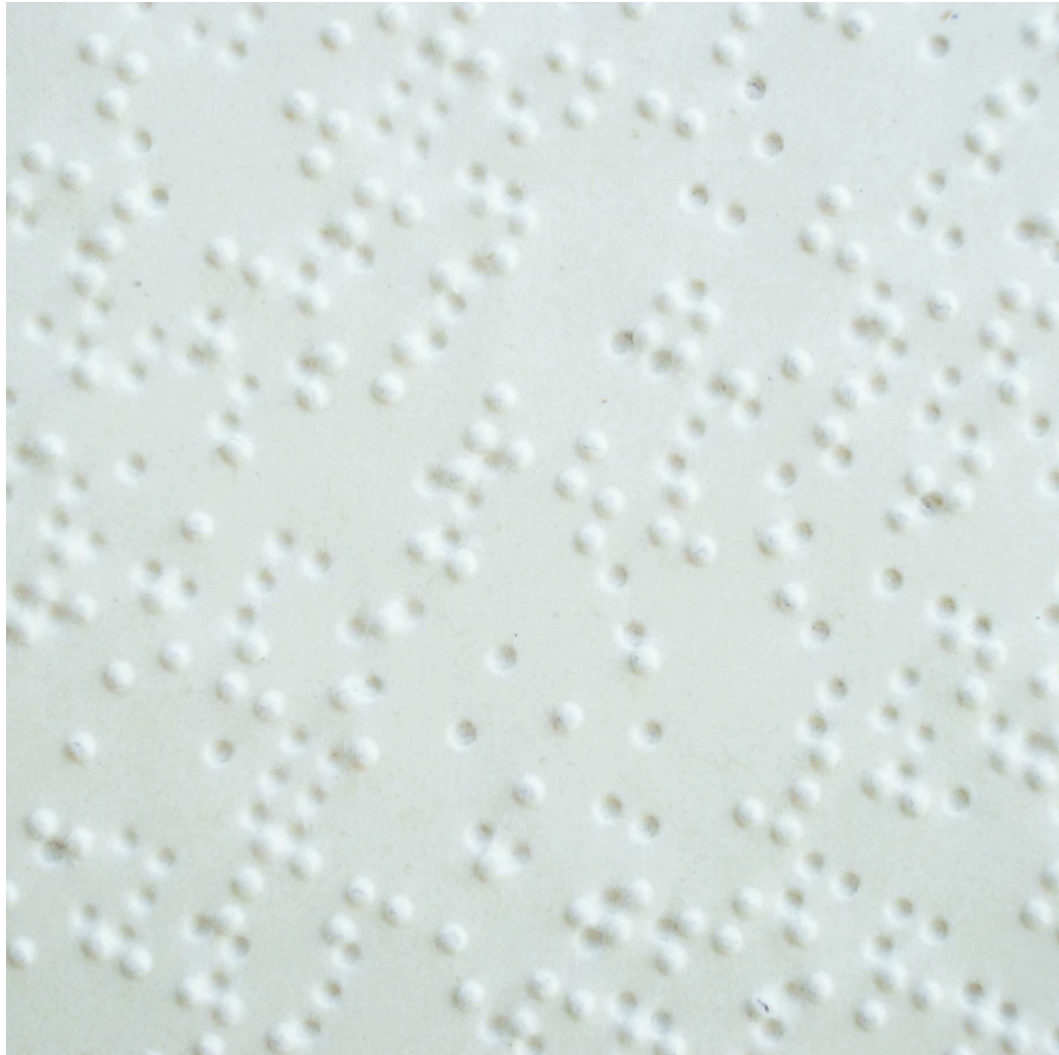
Since 1873, he was the director of the Israelitisches Blindeninstitut (Israelite Institute for the Blind) in Vienna, an educational and training institution for Jewish blind persons. Heller was the first teacher worldwide to introduce drawing and moulding as a teaching subject in schools for the blind, and in 1890, he published a book on the subject (*Modellieren und Zeichnen in der Blindenschule*). Heller distinguished himself at specialist conferences with lectures on blind psychology and blind education. Austrian books for the education of the blind are now difficult to find. One of the largest collection of such books, Alexander Mell's, was "almost completely destroyed by the Nazis during Word War II" (Diamond, p. 4). - Provenance: Austria, through the trade. - Binding rubbed to boards and to extremities. Pages slightly dusty to margins. Else fine. - Cf. Alexander Mell, *Handbuch des Blindenwesens*, p. 338. Cf. Felix Czeike, *Historisches Lexikon Wien*, vol. III, p. 136. Cf. *Österreichisches Biographisches Lexikon*, vol. II, p. 262. Cf. Remarks by Isabella Stevenson Diamond on the Occasion of the Dedication of the New Blindinan Library, in: *The Lantern* (Dec. 1966), pp. 3-13.



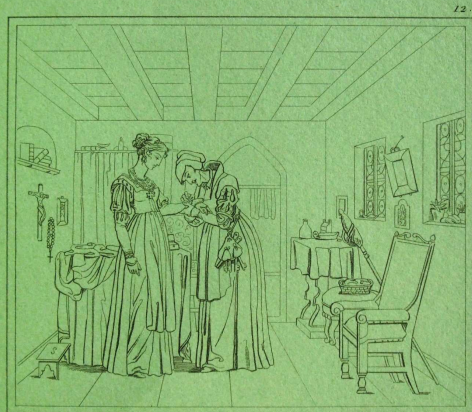
**An unrecorded cookbook for the blind,
very probably the first cookbook
ever printed in Braille**

{19} Braille - Gastrosophy - M. Roth (ed.): Das Kochbuch der Blinden - aus Kochbuch-Beilagen der "Frauenwelt" zusammengestellt u[nd] neu durchgesehen [The cookbook of the blind, gathered from cookbook inserts of the "Woman's World" and reviewed]. Herausgegeben vom Verein blinder Frauen Deutschlands E. V. [Issued by the association of blind women in Germany]. Kassel, Punktdruckverlag Karl Menk, 1925. 1 unn. leaf, 98 numbered leaves, 1 unn. leaf (all in Braille); with one additional leaf in Braille in a different format loosely inserted (taken from another publication). Publisher's half cloth with printed title label to front cover. 27 x 23,5 cm. (ON HOLD) 1.600€

Unrecorded and of utmost rarity: OCLC / KVK show no entries in libraries worldwide. Furthermore, no other publications by this publisher could be traced in OCLC / KVK. - I wasn't able to find any evidence for earlier cookbooks printed in Braille in the German-, French- or English-speaking area: The only earlier publication of a cookbook for the blind "Recipes arranged for the cooking class of the Virginia School for the Deaf and the Blind" (Staunton, 1900), held by the University of Virginia, wasn't printed in Braille according to their catalogue entry. Another related publication, printed in Toronto by the Maccomb Press in the same year like ours (1925) and issued by the Canadian



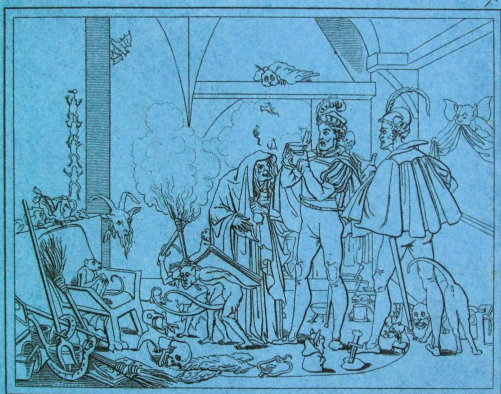
National Institute for the Blind, entitled simply "Cook book" neither was printed in Braille (it is held by three Canadian libraries). The book "Recettes: méthodes pratiques et faciles de varier vos menus" (only copy held by the BAn Québec), issued by the Institut Nazareth et Louis-Braille in Longueuil is printed in Braille, however undated and appears to be much later than 1925, as the merger of the *Asile Nazareth* and the *Institut Louis-Braille* took place as late as in 1975 (cf. Wikipedia). Therefore, the 1941 publication entitled "Everyday recipes" by Elizabeth C. Oliver, in its subtitle claiming to be the "first braille cookbook", in fact isn't the first Braille cookbook ever, but only the first in English (it was issued in Watertown by Perkins School for the Blind, with the only known copy today held by Harvard University). Curiously enough, the second cookbook ever printed in Braille apparently is a Japanese one, teaching Western kitchen: "Katei Seiyō ryōri zenshū" [All about Western Cooking at Home]. It was printed in 1933 by Dainihon Yūbenkai Kōdansha in Tokyo, with the only known copy held by Monash University Library (Australia), however, although their entry clearly states it was printed in Braille, I would doubt this and rather assume this to be a cataloguing mistake. (Note: I didn't do research in OCLC / KVK on any Braille cookbooks in languages other than German, English and French). – The first and the last page are decorated with Braille ornaments (apparently without any text information). – Spine damaged and becoming loose. Interior front hinge fixed with adhesive tape. 5 leaves show a small brown stain (apparently from some sauce or batter). Else fine. – Cf. E. Güterbock, *Die Blindenzeitschriften des Deutschen Reiches*, in: Carl Strehl, *Handbuch der Blindenwohlfahrtspflege*, p. 276, no. 28. Cf. Wikipedia, article "Institut Nazareth et Louis-Braille".



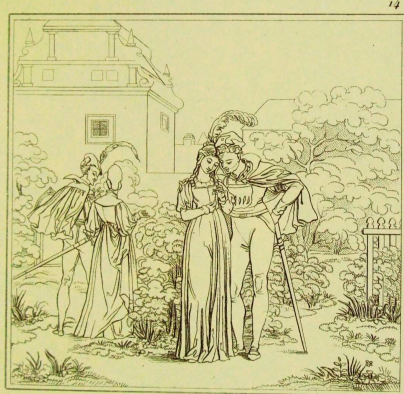
Trad. se.
La mère de Marguerite ayant donné l'anneau à Faust, Faust en a remis un autre. Marguerite le montre à sa voisine Marthe qui lui conseille de le garder.



Trad. se.
Faust se voue par un pacte à Mephistophélès.



Trad. se.
Faust boit l'élisir de vie qui doit le régénérer.



Trad. se.
Marguerite, dans le jardin de madame Marthe, consulte une fleur pour savoir si elle est aimée de Faust.

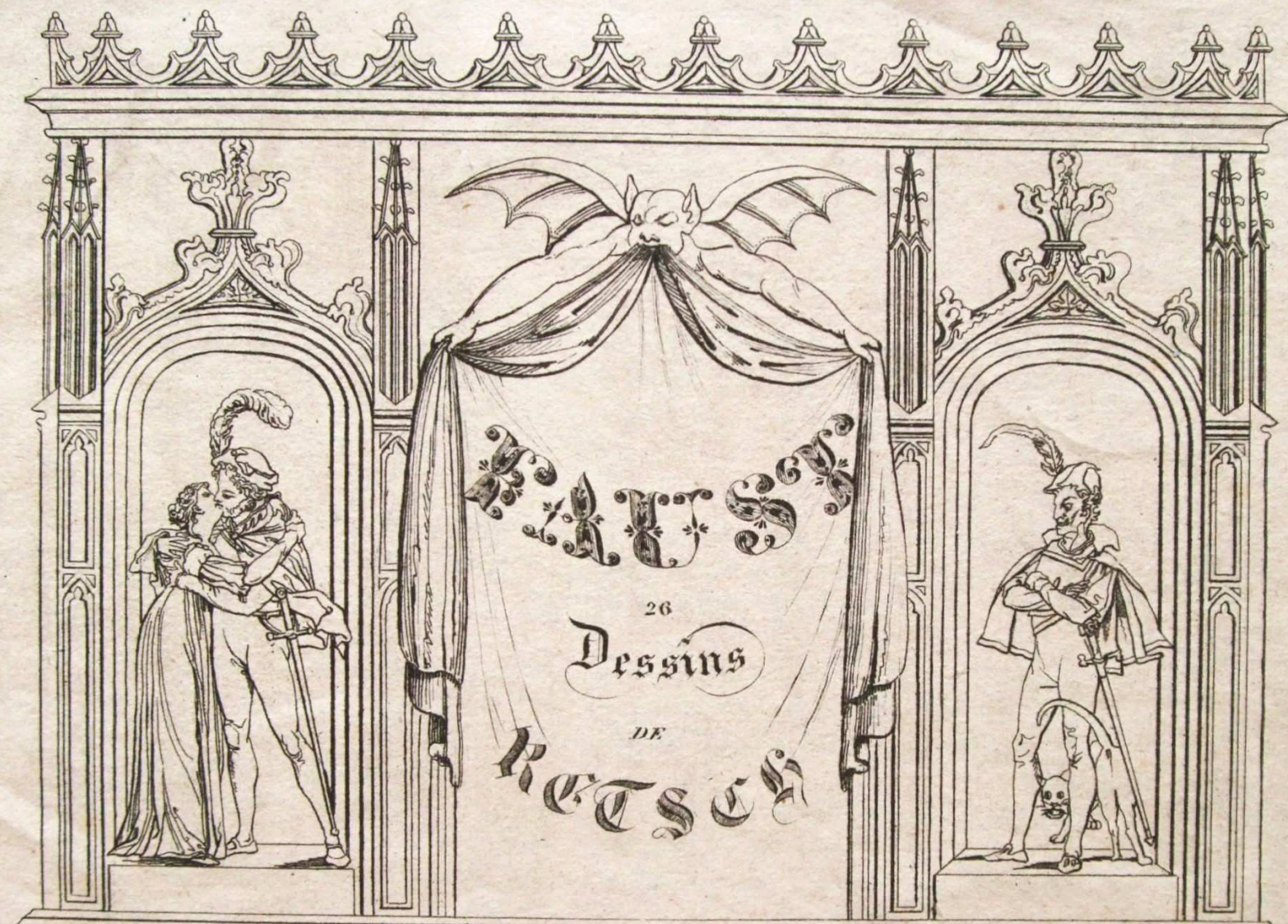
**Retzsch's Faust illustrations
printed on coloured paper throughout,
in its original wrappers
(probably *exemplaire unique*)**

{20} Paper History - Goethe - Illustrated Books - [Moritz Retzsch] / Elise Voïart: Faust. Vingt-six gravures d'après les dessins de Retzsch. Deuxième Edition, augmentée d'une analyse du drame de Goëthe. Paris, Audot, 1828. 8, 31 pages of text, printed on yellow paper, and 26 engraved plates (by Branche and Trueb) printed on coloured paper (pink, yellow, blue, grass-green and dark green). Side-stitched in publisher's illustrated pink wrappers. 16 x 12 cm (landscape). (ON HOLD) 2.800€

Not in HAAB Faust-Sammlung. No copies of this edition printed on coloured paper recorded in KVK / OCLC, nor in Rare Book Hub. Not in Évanghélia Stead, Goethe's Faust I Outlined. – A fine, nearly untouched and uncut, very probably unique copy of the second French edition. No other copies printed on coloured paper are traceable, neither of this second edition, nor of the first Audot edition, nor of the very first French edition published by Auvray in Paris in 1824. Évanghélia Stead, who wrote a whole 378-pages book on Moritz Retzsch's printed illustrations for Faust I, doesn't mention any comparable editions neither, although there's a particular chapter in the book dedicated to "Retzsch in Colour" (cf. *ibid.*, p. 89ff). This all indicates our copy is the only one to have survived (if any others have been printed at all). While the common edition (printed on white paper) usually shows (often heavy) foxing, the



present copy printed on coloured paper is flawless. – It is well known that in the first half of the 19th century, books (mostly unillustrated ones) were sometimes printed in very small numbers on coloured paper throughout (especially in Italy and France), in addition to the common edition on white paper, but this was rare. In most cases, these were single copies or editions of 3 to 5 copies, often not for sale but unofficial, produced solely for the author, printer, publisher, illustrator or other persons directly involved in the publication. The fact that these Faust illustrations were also printed in France in only a single (?) copy or in a (quite obviously) very small print run on coloured paper underlines the high esteem in which this German literary material was held in France. Books from the first half of the 19th c. with both text and plates printed on coloured paper are particularly rare, and books printed on coloured paper not in one but in various shades even more – these are among the "unicorns" of bibliophily in the 19th c. They may be seen as forerunners of the later luxury or numbered editions produced for collectors and bibliophiles in small numbers only, along with their common edition. – Dresden born painter and etcher Moritz Retzsch (1779-1857) was the first artist ever to create illustrations for Goethe's Faust. They first appeared in 1816 and have been much appreciated by the poet. Goethe had noticed Retzsch's illustrations for Faust I in September 1810 (only two years after the work's publication), and it was on his suggestion that they were published. The work was perhaps the most influential depiction of the drama. – Provenance: France, through the trade. – Pink colour of front wrapper faded on the outside. Else an exceptional fine copy, crisp and clean. – Cf. Évanghélia Stead, Goethe's Faust I Outlined. Moritz Retzsch's Prints in Circulation, in particular fig. 6.9 (reproduction of the wrappers of the common edition) and pp. 186-190. The French editions not mentioned by Arthur Rümman, Die illustrierten deutschen Bücher des 19. Jahrhunderts. Cf. Jacques-Charles Brunet, Manuel du libraire et de l'amateur de livres, vol. 2, p. 424. Cf. Lea Marquart, Goethes Faust in Frankreich. Studien zur dramatischen Rezeption im 19. Jahrhundert, p. 404, no. [BK 5]. Cf. Ausstellung von Handschriften, Druckwerken, Bildern und Tonwerken zur Faustsage und Faustdichtung, veranstaltet vom Freien deutschen Hochstift, no. 481. – **I am grateful to Professor Évanghélia Stead (Université de Versailles Saint-Quentin-en-Yvelines) for her valuable scholarly advice.**



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Twin books!

Two copies of the same Scottish publication:

**One printed on blue paper,
the other on pink paper**

{21} Paper History - Scotland - Travel - [C.S. Bell]: The Highlands of Scotland. By a pedestrian. Newcastle-upon-Tyne, W. & J. Bell, 1843. 1 blank, V, 122 pages, 1 blank, printed on heavy vibrant blue paper stock. **[With]: [ibid.]**. V, 244 pages, 1 blank, printed on light pink paper stock. Together 2 volumes. Original blue / red half calf bindings, with the endpapers made from the same blue / pink paper as was used for the body of the book. 12 x 19,3 cm. 1.800€

A rare coincidence: Two copies of the same publication, printed on different sorts of paper, with the copy printed on blue paper bound in blue half calf, while the copy printed on pink paper is bound in red half calf, both in the same style with partly identical tools. The blue paper stock is of superior quality. - OCLC locates merely four copies worldwide all in all (one at the BL, two in Scotland and one in the US), none of which is described to be printed on coloured paper. The digitised copy is on white paper, bound in contemporary plain brown half cloth. - The BL identifies the anonymous author to be one "C. S. Bell" (cf. OCLC no. 1114305100). I haven't been able to find out anything else about her or him. - It can be assumed these were copies made for the



author or for the publisher, which is often the case in 19th century publications, when single special copies or unique copies of an (otherwise ordinary) edition have been produced. – Provenance: For the blue volume: Stewart of Murdostoun family, with their bookplate to front pastedown. For the pink volume: Mrs. R. Simpson from "Berwick on Tweed", with her printed owner's ticket mounted to last page and her ms. owner's inscription to front pastedown. For both volumes: Scotland, through the trade. – Bindings rubbed, in particular to extremities. Corners bumped. Pink book lacking title label to spine; with pencil notes to rear pastedown and mounted newspaper clippings to last blanks ("The charge of the light brigade"). Pink paper slightly discoloured in places and faded to upper margin. Blue paper in fine condition throughout. Not collated in detail but seemingly complete; sold as objects. Please note: The blue book is significantly thicker than the pink one, as the blue paper stock is heavier than the pink. – Arthur Mitchell, *A List of Travels, Tours, Journeys, Voyages, Cruises, Excursions, Wanderings, Rambles, Visits, etc., relating to Scotland*, in: *Proceedings of the Society of Antiquaries of Scotland*, vol. 35 (1901), pp. 431 ff., no. 491.

**1770 folk play manuscript,
most likely originating from
the theatre library in Kiefersfelden**

{22} Volkstheater - Handschriften - [Anonym]: Die Geglückte Jagd. Ein Dramatisches Lustspill. Aufgeführt Auf dem Hochfürstlich-Brixnerischen Hof Theater. Von der Rhetorica, des daßigen Hoch fürstlichen Gÿmnasÿ. Der Fasching Zeith 1770. Deutsche Handschrift auf Papier. Brixen (Südtirol), (nach) 1770. 18 Blätter (eines weiß). Pappband der Zeit mit Goldpapier-Überzug. 17 x 21 cm. 1.200€

Handschrift mit einem Fastnachtsspiel des Gymnasiums zu Brixen, die vermutlich wenig später nach Kiefersfelden gelangt war, um es im dortigen Volkstheater (heute: Ritterschauspiele) zur Aufführung zu bringen. 1770, also im selben Jahr, das auch auf dem Titelblatt unserer Handschrift angegeben ist, waren Passionsspiele und 1784 alle geistlichen Spiele verboten worden, wovon auch das Volkstheater in Kiefersfelden betroffen war, so dass es plötzlich einen erhöhten Bedarf an Schauspielen profanen Inhalts gegeben haben dürfte. Hier handelt es sich um ein Lustspiel in Reimen, mit vier Akten und Couplets, wobei mehrere Zwischenspiele bzw. Zwischenmusik (u.a. "Lied von dem Wildbretschiessen") eingestreut sind. Der Text endet mit einem „Omnia Ad Maiorem Dei Gloriam“. – Im Zusammenhang mit dem auf dem Titelblatt erwähnten „Hochfürstlichen Hoftheater“ in Brixen konnte ich bisher lediglich zwei gedruckte Schauspiele nachweisen, und nur das erste davon über KVK in einem einzigen Exemplar: 1.) Der Geizige. Ein Operet in dreyen Aufzügen,

Die
Geglückte Jagd
Ein
Dramatisches Lustspill
Aufgeführt
Auf dem Hochfürstlich-Brixner-
ischen Hof Theater
Von der Rhetorica, des daßigen Hoch
fürstlichen Gÿmnasÿ.
Der Fasching zeith
1770



aufgeführt auf dem Hochfürstlichen Hoftheater zu Brixen. [Brixen], Thomas Weger, [ca. 1770] (vgl. BSB München, Slg. Her 2534); 2.) Das beglückte Eheband. Ein Schauspiel, in drey Aufzügen: Aufgeführt auf dem Hochfürstl. Brixnerischen Hoftheater, bey erwünschter Gelegenheit der höchst erfreulichen Ankunft Jhro Königl. Majestät Maria Carolina (...). Brixen, Krapf, [1768] (vgl. Reinhart Meyer, *Bibliographia dramatica et dramaticorum*, S. 419). Weiterführende Informationen zu diesem Hoftheater waren für mich nicht auffindbar. Das vorliegende Schauspiel scheint es in keiner gedruckten Version unter gleichem oder ähnlichem Titel zu geben. – Bereits 1928 hatte Hans Moser nur noch acht Handschriften aus dem 18. Jahrhundert im theater-eigenen Archiv in Kiefersfelden auffinden können (vgl. Rattelmüller S. 29 und Moser S. 198). Diese Tatsache bezeugt, dass bereits im 19. und frühen 20. Jahrhundert etliche Handschriften aus dem Archiv verloren gegangen sein müssen. – Provenienz: Wohl ehemals Kiefersfeldener Theaterbibliothek (diese Vermutung ergibt sich aus dem Ankaufzusammenhang mit BSB Cgm 9596). Bibliothek R. S. Kroellendorf, mit dessen Exlibris auf dem Innendeckel (gedruckt um 1900/1910). Schweizer Handel, zuletzt Auktionshandel, Deutschland. – Einbandkanten berieben. Eine Ecke und der Rücken fehlen. Innen gut. – Vgl. Paul Ernst Rattelmüller: *Der Bauern-Shakespeare. Das Kiefersfeldner Volkstheater und seine Ritterstücke*. Vgl. Hans Moser, *Das Volksschauspiel zu Kiefersfelden. Ein Beitrag zur Kulturgeschichte Altbayerns*, in: *Oberbayerisches Archiv*, Bd. 66, S. 117-208.

LUDOVICUS IV,
BOJORUM DUX.

L u d w i g

der Vierte,

Herzog aus Bayern /

Auf der Schaubühne vorgestellt

Von dem

Churfürstlichen Academischen

GYMNASIO

Der Gesellschaft JESU zu Ingolstadt,

Den 5. und 6. Herbstmonats

1757.

Mit Genehmigung der Oberen.



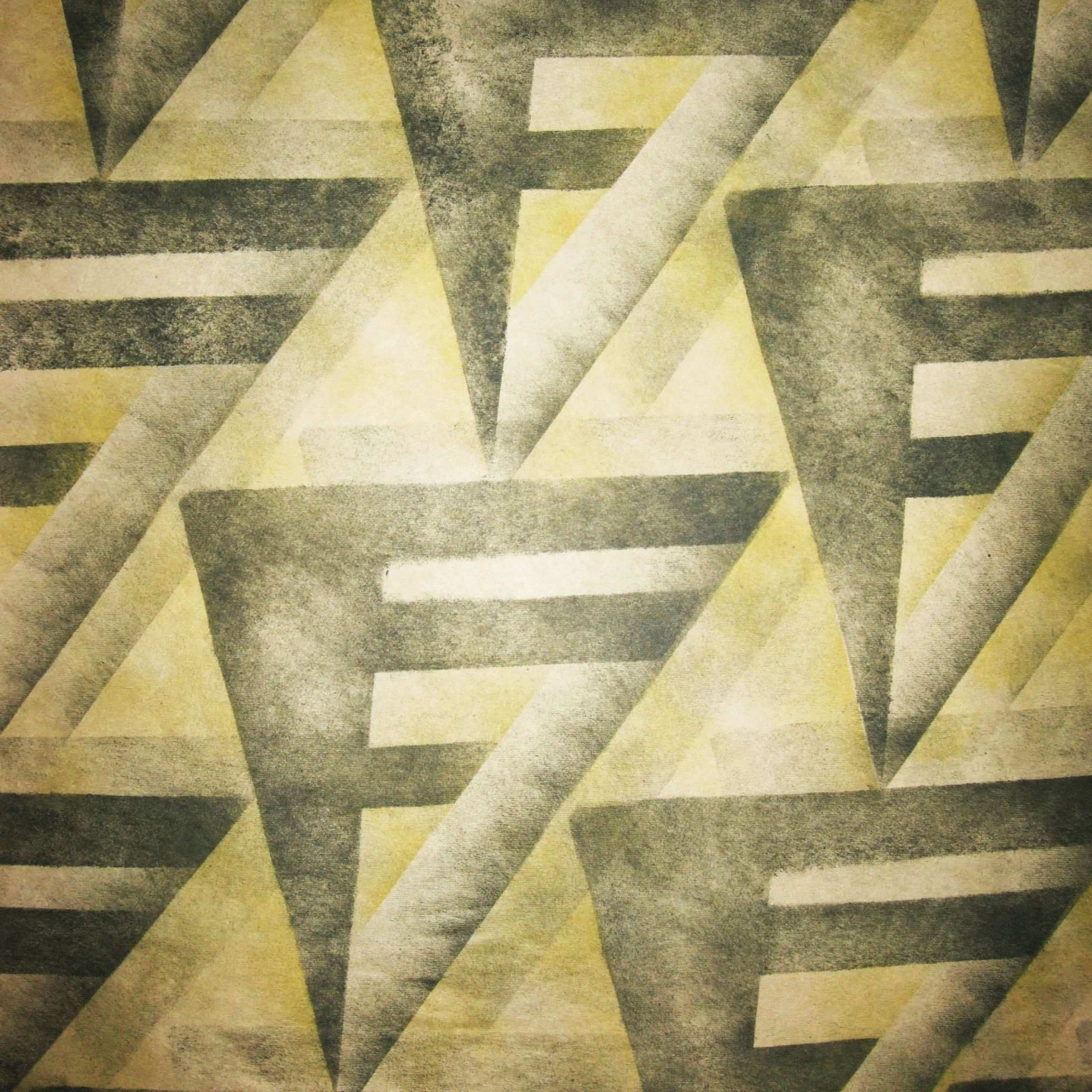
INGOLSTADT,

Gedruckt bey Maria Anna Schleigin verwittibte Universitäts-
Buchdruckerin.

**Programme for a 1757 Ingolstadt
Jesuit school performance,
printed by a woman**

{23} [Anonym]: Ludovicus IV, Bojorum Dux. Ludwig der Vierte, Herzog aus Bayern / Auf der Schaubühne vorgestellt Von dem Churfürstlichen Academischen Gymnasio Der Gesellschaft Jesu zu Ingolstadt, Den 5. und 6. Herbstmonats 1757. Ingolstadt, Maria Anna Schleigin verwittibte Universitäts-Buchdruckerin, [1757]. 8 unnn. Seiten. Ohne Einband. 15,3 x 19,5 cm. **SOLD**

Kein Exemplar in Bayern, und über KVK / WorldCat lediglich ein einziges Exemplar nachweisbar (UB Freiburg). Ein ähnliches Programmheft zu einer Aufführung desselben Stücks im Jahr 1764 in Landshut, "vorgestellt Von dem Churfürstl. Lyceo und Gymnasio der Gesellschaft Jesu Zu Landshut", befindet sich im Bestand der BSB München. Die BSB besitzt desweiteren zwei ähnliche Programmheft-Drucke von Maria Anna Schleg für das Ingolstädter Jesuitengymnasium (Odii In Parentem Poena, 1764 und Fides Ex Clade Victrix, 1765). – Maria Anna Schleg (tätig mind. 1755-1765) war unter den ersten Frauen, die auf dem Titelblatt ihren vollen Namen samt der Berufsbezeichnung *Buchdruckerin(n)* bzw. *Buchtruckerin(n)* angegeben haben. Vor 1750 waren dies im deutschsprachigen Raum außer ihr offenbar nur ca. ein Dutzend weitere Druckerinnen (nach eigenen oberflächlichen Recherchen in OCLC). – "Das Jesuitenkolleg Ingolstadt war eine Jesuitenschule in Ingolstadt, die von 1556 bis zur Aufhebung des Jesuitenordens im Jahr 1773 bestand. (...) Das angeschlossene Ingolstädter Jesuitengymnasium genoss einen hervorragenden Ruf, dem viele, auch adelige Schüler aus dem gesamten Gebiet des damaligen Deutschen Reiches folgten" (Wikipedia). – Provenienz: Handel, Deutschland. – Aus einem Sammelband ausgebundener Druck mit entsprechenden Heftlöchern und kleinen Leimrückständen. Sonst nahezu tadellos.



**A group of four sheets of original expressionistic
stencilled paper by Annemarie Irmeler**

{24} Decorated paper - Expressionism - Annemarie Irmeler (1893-1965): [No title]. Four sheets of *Schablonenwisch- / Schablonenspritzpapier*. Germany, ca. 1920/25. One full sheet (50 x 70 cm) and 3 smaller pieces (18,3 x 27,1 cm / 26,8 x 33,6 cm / 25,3 x 40,5 cm). **SOLD**

Exceedingly rare: We have not been able to trace any papers by Irmeler on the market through auction databases. - Annemarie (also: Anne-Marie) Irmeler (1893-1965) was a Berlin based paper and textile designer, and maker of decorated papers. She belongs to a small group of designers who, in the early 20th century, transformed decorated paper from a traditional craft into an independent means of artistic expression for book covers, endpapers, and graphic applications. Nandor Por states in 1925: "An Bedeutung und Einfluß steht dem Expressionismus der Kubismus am nächsten. Im Nachklang, den die beiden Richtungen im Kunstgewerbe auslösen, verschmelzen sich die beiden Richtungen sehr oft. Unter den bei den expressionistischen Papieren aufgeführten Beispielen (die Papiere von Frl. Irmeler (...)) befinden sich manche, die rein expressionistische, manche, die eine Mischung, und wieder andere, die rein kubistische Motive aufweisen." (ibid. p. 51). - With 164 sheets plus, the German National Library (DNB) in Leipzig presumably holds by far the largest collection of papers by Annemarie Irmeler worldwide (cf. OCLC no. 1186391775). In addition, the following institutions hold 2-6 papers by the artist in their collections: the British Library, London (Olga Hirsch Collection); the Koninklijke Bibliotheek, Amsterdam; the Kunstsammlungen Chemnitz; and



the Kunstbibliothek Berlin. – Annemarie Irmeler's preferred techniques were *Schablonenwischpapiere* (wiped stencil paper) and *Schablonenspritzpapiere* (spray painted stencil paper), the latter becoming particularly fashionable in the German mass production of books during the 1920s and 1930s. Philippa Marks (BL) calls Irmeler "a skilled proponent of the technique" (ibid. p. 220). – Provenance: Collection of bookbinder Dorothea Dering (* 1924), Munich, with her pencil notes on versos. – Slight creasing in places. The large sheet with tear to margin (4 cm). Else in fine condition. – Cf. Philippa J.M. Marks, *An Anthology of Decorated Papers*, fig. on p. 219. Cf. Julia Rinck / Susanne Krause, *Handbuch Buntpapier*, fig. 186. Cf. Nandor Por, *Der Einfluss der modernen Bewegungen in der Malerei auf die Entwicklung der Buntpapiere*, in: *Archiv für Buchbinderei* (1925), p. 45 and 51, and an original sample of a paper by Irmeler in front of p. 49. Cf. *Der Papier-Fabrikant* vol. 19 (1921), p. 749-750. Cf. Mechthild Lobisch, *Bildhaft ohne Bild zu sein -- das Buntpapier in der Einbandkunst*, in: *Buntpapiere aus dem Buchgebiet*, p. 9. Cf. Article "Schabloniertes Papier" on buntpapier.org, including two reproductions of decorated papers by Irmeler (online at: buntpapier.org/schabloniertes-papier/). Cf. *Kunstsammlungen Chemnitz - Digitale Sammlung*, Annemarie Irmeler (3 reproductions of her papers). Cf. Artvee, 22 reproductions of decorated papers by Irmeler (online at: artvee.com/main/?s=irmeler). Cf. Else Pauli, *Handfertigkeitsbuch für junge Mädchen*, fig. 64 and 65 (textile designs by Irmeler).



**Eceedingly rare example of a full sheet of
French *papier dominoté***

{25} Decorated Paper - [Anonymous]: N. 32. Full uncut sheet of French decorated paper (*papier dominoté*). France, ca. 1770/90. Woodcut in black on natural coloured paper with hand-colouring (yellow, pink and blue). 44 x 37 cm (sheet). **SOLD**

Not in Marc Kopylov, *Papiers dominotés français*. – A rare survivor: Unused full sheets of *papier dominoté* are scarce on the market and sought-after. The Kunstbibliothek Berlin database (Sammlung online) currently shows merely one full sheet of 18th c. French *papier dominoté* (cf. *ibid.* Ident Nr. 1910,183/16). – The present paper was designed in a way that it could be used to make two wrappers for a book or booklet, but it could also be used for other purposes. French *dominoté* papers with larger facing designs are unusual. We can also find this type in late 18th and early 19th century publishers' paper bindings and booklet covers from Germany, Austria and Italy. – Provenance: Italy, through the trade. – Numerous old paper repairs to verso, in particular to margins. Minor water staining and foxing. The sheet once has been folded three times, which is almost invisible to recto (at least not affecting its aesthetic impact). Several pencil notes to verso (by old and modern hands). Else fine. – For other full sheets of *papier dominoté*, cf. Marc Kopylov, *Papiers dominotés français*, no.s 83, 85, 89, 100, 104-107, 119, 120. Further reading: André Jammes, *Papiers dominotés*.





Made for a girl, or by a girl?

**German mid-19th century vernacular
embroidered binding**

{26} Fine Bindings - Embroidery - Hymnals - Prayer Books - [Anonymous]: Vollständiges Gebet- und Gesangbuch für Katholiken. Neue, von einem Geistlichen durchgesehen Auflage, enthaltend die gewöhnlichen Andachtsübungen, Andachten an den Festtagen des Herrn, der seligen Jungfrau Maria und der Heiligen, besondere Andachtsübungen, Vorbereitung zu einem seligen Tode, Gebete für Verstorbene und geistliche Gesänge. Bamberg, Johann Michael Reindl, 1843. Engraved frontispiece, X, 369 pages. Contemporary full leather binding with gilt spine, large needlework to both covers, framed by golden tinsels, endpapers from pale pink paper and a brass clasp; all edges gilt. 10,5 x 16,5 cm. **SOLD**

A lovely vernacular work in unusual fine condition, with the front cover showing a girl in traditional costume kneeling in front of an altar, and the rear cover showing the Holy Spirit and other Christian symbols. – Only 3 copies could be traced in OCLC (Bamberg, Munich, Passau). – Provenance: South Germany, through the trade. – Binding slightly rubbed to extremities. Clasp a bit loosened, but still fixed. Minor foxing throughout (including the endpapers and the background of the needlework). A fine copy. German bindings of this kind are hardly ever found in such good condition and without any parts missing.

**German mid-19th century velvet
embroidered binding including shamrocks,
made by a girl for her confirmation godmother**



{27} Einbände - Gebetbücher - J. B. Devis: Gebet- und Erbauungsbuch für katholische Christen. Einundzwanzigste Auflage. Köthen und Münster, Coppenrath, 1856. Gestochenes Frontispiz, 704 Seiten. Schwarzer Samtband der Zeit mit reicher Stickerei, teils in Bouillonstickerei, und Applikationen (grüner Samt, Kunstperlen, Goldtinsel), Vorsätze aus weißem Moiréepapier, dreiseitiger Goldschnitt. 12 x 18,5 cm. **SOLD**

Ungewöhnlicher Einband; in dieser Art und Erhaltung im deutschsprachigen Raum von großer Seltenheit. – Auf dem ersten weißen Blatt mit handschriftlicher Widmung: „Andenken von Emilie Maÿer von Unterkochen ihrer lieben Firmpathin Elisabetha Egle von Seekirch 1856“. Es ist anzunehmen, dass Emilie Mayer die Stickerei auf dem Einband angefertigt hat. – Provenienz: Privatbesitz Süddeutschland. – Einband in nahezu tadelloser Erhaltung: Lediglich die Tinsel und der goldgeprägte Titel am Rücken mit leichtem Abrieb, Stickerei am Rückdeckel mit minimalen, kaum sichtbaren Beschädigungen (Bereibung). Innen anfangs leicht stockfleckig. Sonst sehr gut erhalten.



**Most charming miniature calendar:
A peak of Viennese Biedermeier book art
(only known copy)**

{28} Miniature books - Vienna - Biedermeier - [Anonymous]: Kalender für das Jahr 1831 [Calendar for the year 1831]. Vienna, H[einrich] F[riedrich] Müller, [1830]. Accordion fold calendar with 14 unnumbered pages (including title page and imprint), printed on green glazed paper, and 12 small collages, made from cut-out embossed and handcoloured or gilt paper, pasted on transparent gauze, framed with printed violet glazed paper. The picture for each month is a little bird (each in a different colouring), holding a floral wreath with a golden letter in its beak, with these letters building the words TAUSEND GLÜCK [one thousand luck] when the calendar is unfolded. Original multicoloured enameled (and fire gilt?) embossed brass covers (4 x 5,3 cm), in matching modern morocco clamshell box, lined with brocade paper, with glass window to front (4,8 x 6,3 cm).
SOLD

An exceedingly rare survivor, with no copies of this particular volume recorded in KVK / OCLC; no copies of any volume in Musenalm nor in MAK (Vienna), collections online. - Miniature calendars of this kind appear to have been produced in very small quantities only and due to their tiny size and their



FEBRUAR.

D. 1 Ignaz	D. 15 Fastnacht
M. 2 M. LICHT.	M. 16 Ascherm. †
D. 3 Blasius B.	D. 17 Julianus
F. 4 Veronica	F. 18 Flavian †
S. 5 Agatha J.	S. 19 Gabinus †
S. 6 B Sexag. D.	S. 20 B 1 Inv. El.
M. 7 Romuald	M. 21 Eleonore
D. 8 Joh. v. M.	D. 22 Pet. Stuhl.
M. 9 Apollonia	M. 23 Quat. † Eb.
D. 10 Scholastica	D. 24 Mathias Ap.
F. 11 Desiderius	F. 25 Walburga †
S. 12 Eulalia J. ●	S. 26 Alexand. † O
S. 13 B Quinq. K.	S. 27 B 2 Remin. L.
M. 14 Valentin	M. 28 Romanus



MÄRZ.

D. 1 Albion B.	D. 17 Gertrud
M. 2 Simplicius †	F. 18 Eduard †
D. 3 Kunigund	S. 19 Joseph †
F. 4 Casimir †	S. 20 B 5 Jud.)
S. 5 Adrian †	M. 21 Benedict
S. 6 B 3 Oculi	D. 22 Octavian
M. 7 Thom. A.	M. 23 Victor †
D. 8 Joh. v. Gott	D. 24 Gabriel
M. 9 Mißtag. †	F. 25 MÄR. V. †
D. 10 40 Märt.	S. 26 Ludgerus †
F. 11 Heraclius †	S. 27 B 6 Palms.
S. 12 Gregorius †	M. 28 Guntram O
S. 13 B 4 Lätare	D. 29 Cyrillus
M. 14 Mathildis ●	M. 30 Quirinus †
D. 15 Longinus	D. 31 Gründon. †
M. 16 Heribert †	



delicacy, only few examples survived. I have been able to find evidence of this kind of calendar produced by Müller (accordion fold, with pictures on gauze, under embossed metal covers) only for the years 1829, 1830 and 1831 (ours): A copy of the 1829 volume is held by the Budapest Museum of Applied Arts. The pictures for each month here are flower tendrils forming a letter, one for each month, building the words SEY GLÜCKLICH (be happy); one of the embossed metal covers is decorated with a rural landscape painted on mother-of-pearl. The Berlin State Library also lists one copy of a calendar printed by H.F. Müller in 1829, however without giving any information on the dimensions, material, collation or design in their catalogue entry (cf. shelf mark 50 PA 291-1829). A copy of the 1830 volume has been sold at auction at Dorotheum in Vienna in 2007 (now at ÖNB, shelf mark 308.803-A.Alt-Rara), with the binding described to be decorated with mother-of-pearl appliquéés, painted in colours, showing Fortuna with a cornucopia and a floral motif. The description of the contents of the Dorotheum copy matches the one in Doris V. Welsh's *Bibliography of miniature books*: "12 cut-out hand-painted flowers, pasted on transparent oval-shaped gauze, mounted within a violet cardboard page. Each flower has at bottom center a gilt cut-out letter (...) which together spell out the word "Freundschaft" [friendship]" (cf. *ibid.* no. 4120, with no information on the binding design and material). Though without any further description, according to a reproduction in the 2025 auction catalogue, another copy of the 1830 volume appears to have been included with the remainders of the famous collection of Dr. Albert Figdor (1843-1927), offered for sale by Vienna auction house im Kinsky (eventually sold en bloc to one single collector before the auction even started – a deep disappointment for many dealers and collectors worldwide; cf. no. 0290-10). Yet another copy of the 1830 volume was included for sure in the collection of Viennese collectors Franz Trau (1842-1905) and his son Franz Trau jr. (1881-1931), according to a 1935 auction catalogue by Gilhofer & Ranschburg. – This miniature book has been designed to serve both as a calendar and (when completely unfolded) as

a greeting card (made in the manner of a *Wiener Kunstbillet*) at the same time, thus a perfect combination to be presented as a New Year's gift. – Provenance: Contemporary owner's inscription in ink to last page (imprint): Dr. Evlàb (?). France, through the trade. – Only minor rubbing or imperfections to the enamel decoration. Short crack to rear "hinge" (1cm, in the gauze between last page and cover). Clamshell box rubbed. Else fine, a flawless and beautiful copy. – Cf. Vgl. Biblos 58 (2/2009), pp. 52-53. Cf. Doris Varner Welsh, *A bibliography of miniature books*, no. 4120. Cf. Gilhofer & Ranschburg (Wien), *Sammlung Franz Trau II. Teil. Versteigerung 2. und 3. April 1935*, no. 442. Cf. im Kinsky, *Sammlung Figdor – Grüße aus dem Biedermeier*, no. 0290-10. Cf. Hilda Horváth, *Iparművészeti kincsek Magyarországon*, no. 41. Cf. Márta Péter, *A klasszicizmustól a biedermeierig. Az európai iparművészet stíluskorszakai*, no. 3.24.



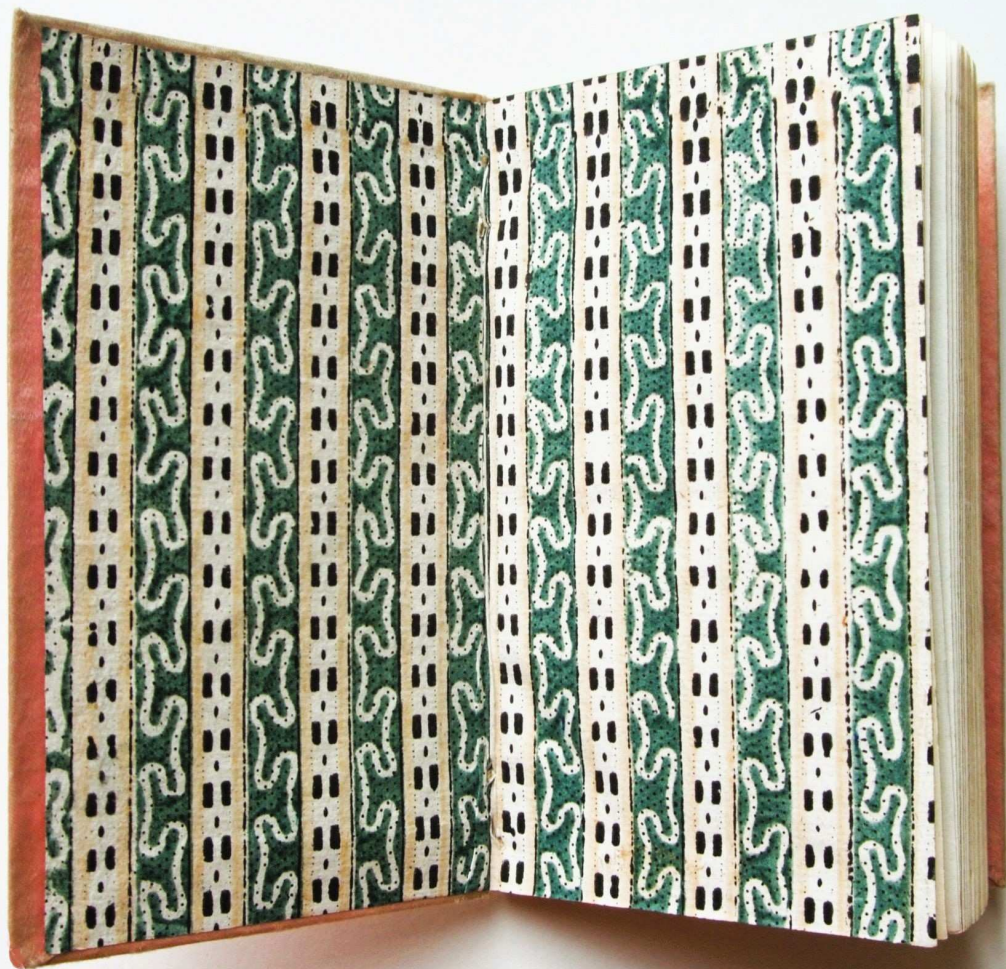
**Silk bound Viennese miniature almanach
of utmost rarity
including coloured fashion plates
(only known copy)**

{29} Miniature Books - Almanachs - Vienna -
[Anonymous]: Almanach und Taschenbuch zum geselligen Vergnügen auf das Jahr 1822. Wien, Franz Milde, [1821]. Engraved frontispiece, title page, and subhead page, 6 unnumbered leaves including engraved vignettes representing the 12 months of the year [by Caspar Weinrauch (1765-1846)], 12 unnumbered leaves (calendar section printed in black and red) with 6 engraved plates, 48 pages with 2 engraved plates (1 folding), subhead page, 4 engraved fashion plates with hand-colouring (thus apparently complete). Original pale pink structured silk gilt, bright green endpapers, all edges gilt, in its original brown gilt goatskin slipcase. 6,2 x 9,8 cm (binding); 6,4 x 10,1 cm (slipcase). 1.200€

The present volume for the year 1822 is the only copy known to date, with KVK / OCLC showing no entries in libraries worldwide. Although (according to KVK) this almanach is documented to have run over 43 years (1799-1842), only ten single volumes could be located in libraries and collections (vols. 1799 (2), 1803, 1807, 1816, 1818, 1819, 1826 (2), 1832), and only five



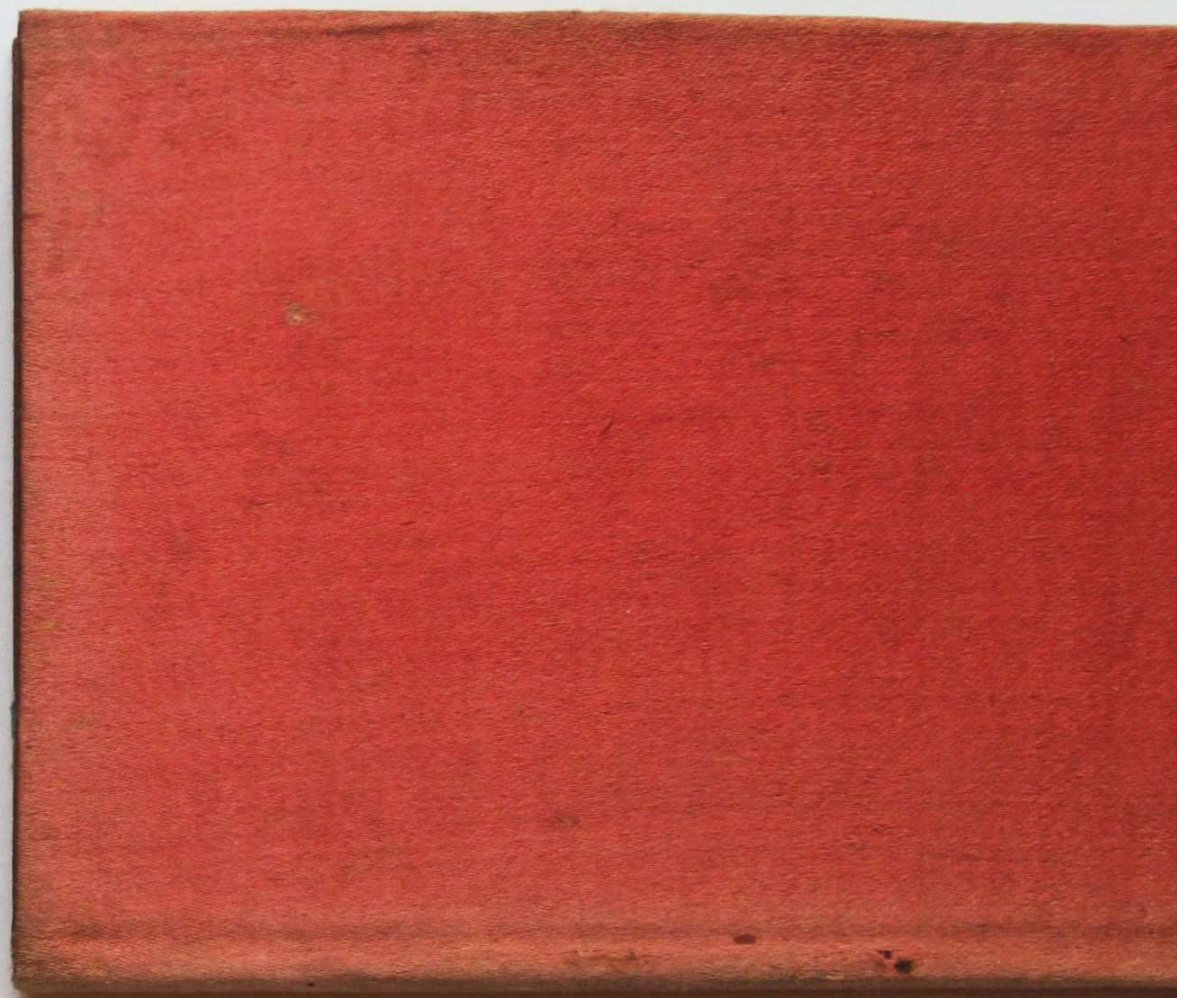
volumes have traceably sold at auction in the last 100 years (vols. 1799, 1806, 1811, 1820, 1826), only two of which bound in silk with leather slipcases (and one other in another luxurious binding including lacquer painted boards). - The engravings show views of castles in Austria (5), the ruin of a Hungarian Camaldolese abbey (1), a romantic genre scene at a fountain (1, by Sebastian Langer (1772-1841)), London Westminster Hall (1, folding), as well as four fashion models (3 women and 1 man, all coloured). - Anton Mayer in his *Wiens Buchdrucker-Geschichte* states on the almanach production around 1800 in Vienna: "Almanache und Kalender bildeten in hervorragendem Maße seit der thesesianischen und josefinischen Zeit einen ganz bedeutenden Erwerbs- und Industriezweig in Wien, für welchen nicht allein die Buchdrucker, sondern auch Künstler und Buchbinder beschäftigt waren. (...) Im Jahre 1797 betrug ihre Zahl schon 55 und steigerte sich in den folgenden Jahren fortwährend" (ibid., p. 309). A contemporary source states on the various professions involved in Viennese almanach production: "Der Geschichtschreiber musste interessante Geschichten, der Dichter gute und schlechte Verse, der Kupferstecher niedliche Kupfer und Kúpferchen, die Göttin der Mode ihre neuesten Erfindungen, der Sticker seine Dessins und die Geschicklichkeit des Buchbinders ihren ganzen Reichthum am geschmackvollen Einbände liefern" (Beschreibung der Handlung und des Industriefleißes der k.k. Haupt- und Residenzstadt Wien (1803), cited from ibid.). - Provenance: Vienna, through the trade. - Endpapers stained, with old pencil notes (partly erased, unsightly). Binding partly becoming loose at rear (easily reparable). Two fashion plates loose. Some of the months plates with later 19th century pencil notes. The delicate silk with only minor signs of use, slightly dusty, with a small number written to the rear. - Not in Lanckoronska / Rümman, Geschichte der deutschen Taschenbücher und Almanache aus der klassisch-romantischen Zeit. Not in Hans Köhring, Bibliographie der Almanache, Kalender und Taschenbücher 1750-1860. Cf. Anton Mayer, *Wiens Buchdrucker-Geschichte* 1482-1882, vol. 2, p. 309 (footnotes). Cf. Musenalm nos. Alm4764, Alm4484 and Alm1934.

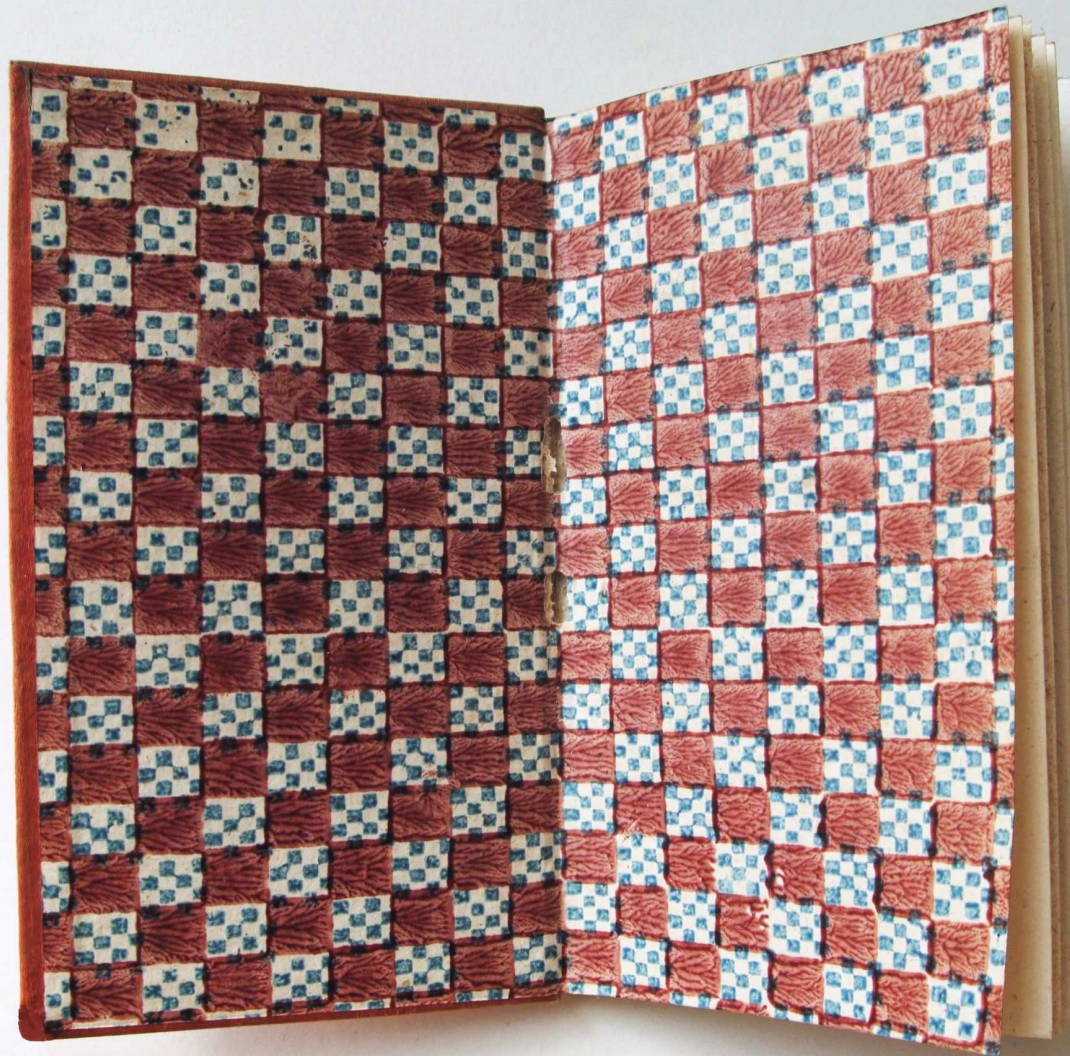


500 worldly wisdoms
by a former member of the Illuminati,
contemporarily bound in pink silk

{30} Decorated Paper - Fine Bindings - Johann Baptist Schenkl: Sprüche und Lehren der Weisheit, für Liebhaber einer weisen Lebensart. Gesammelt und herausgegeben von Johann Baptist Schenkl, Burger und Buchbinder in Amberg. Zweyte, vermehrte und verbesserte Auflage. Augsburg, Joseph Wolff, 1800. Etched frontispiece, 77 pages, 1 blank. Contemporary pink silk binding with striking block-printed endpapers (in 3 colours); all edges gilt. 10,5 x 17 cm. **SOLD**

Second edition. - Only two copies recorded in libraries worldwide in OCLC / KVK (Amberg and Augsburg). - Finely bound for the library of a noble family. - Johann Baptist Schenkl (1767-1834) was a Bavarian author and philosopher. He was also active as a town councillor and state councillor. On the title page of the present book, Schenkl is also referred to as a bookbinder. He is listed as a member of the Illuminati, with his Illuminati name being Tarquinius (cf. Freimaurer-Wiki (online), Mitglieder des Illuminatenordens). - With a printed dedication to Duke Wilhelm in Bavaria (1752-1837; German: Wilhelm, Herzog in Bayern), a German prince of the House of Wittelsbach. - Provenance: Library at Tegernsee Castle. Germany, through the trade. - Silk dusty and slightly soiled. Colour faded to spine. Rear endpaper with remainders of an old shelfmark paper label. Else fine. - Cf. Durch Thatfachen beurkundete Biographie des Dr. Johann Baptist Schenkl.





**Another 500 worldly wisdoms
by the same former member of the Illuminati,
contemporarily bound in light red silk**

{31} Decorated Paper - Fine Bindings - Johann Baptist Schenkl: Leitstern zur Lebensweisheit. Eine Auswahl der interessantesten Lehren und Sprüche für Liebhaber des Wahren und Guten. Von Johann Baptist Schenkl, königl. bairischem Stadtrath in Amberg. Vierte Auflage. Amberg, (no printer), 1812. One blank, title page, pages [11]-77. Contemporary light red silk binding with striking block-printed endpapers (in 2 colours); all edges gilt. 10 x 16,5 cm. 180€

Fourth edition (for the second edition see previous item). – Only one copy recorded in OCLC / KVK in libraries worldwide (Metropolitankapitel Bamberg). – Johann Baptist Schenkl (1767-1834) was a Bavarian author and philosopher. He was also active as a town councillor and state councillor. On the title page of the present book, Schenkl is also referred to as a bookbinder. He is listed as a member of the Illuminati, with his Illuminati name being Tarquinius (cf. Freimaurer-Wiki (online), Mitglieder des Illuminatenordens). – Provenance: Library of Tegernsee Castle (Dukes in Bavaria). Germany, through the trade. – The preface and the dedication (pp. [5]-10) have not been bound in in the present copy. Colour faded to spine. Front endpaper with worm damage (two larger wholes to hinge). Rear endpaper with remainders of an old shelfmark paper label. Foxing to first blank. Else fine. – Cf. Durch Thatsachen beurkundete Biographie des Dr. Johann Baptist Schenkl.



**Unusually rich decorated
German 18th century binding,
probably an early Bavarian school price binding**

{32} Fine Bindings - Education - Juvenile - I[oseph] I[gnaz] Zimmermann: Briefe einer Kleinen Sittenakademie, zum Nutzen und Vergnügen der Jugend. Augsburg, Joseph Wolff, 1777. 2 leaves, 411, (1) pages. Contemporary full brown calf with a large astral design to both covers, partly painted in dark brown and maroon, richly gilt, over 5 raised bands, with block-printed pastedowns, all edges gilt. 11,5 x 19 cm. 750€

Completely reworked second edition of Zimmermann's "Briefe für Knaben von einer kleinen Sittenakademie" (Solothurn, 1772), which was inspired by Christian Fürchtegott Gellert's *Briefe, nebst einer praktischen Abhandlung von dem guten Geschmacke in Briefen*. – Joseph Ignaz Zimmermann (1737-1797) was a Swiss teacher, theologian and author. On the development of the present book ADB states: "1755 trat er zu Landsberg in Baiern in den Jesuitenorden ein und vollendete in Alt-Oetting seine vorbereitenden Studien. Die Priesterweihe empfing er 1765 in Eichstädt. Von da an beginnt seine ausgedehnte und segensreiche Lehrthätigkeit. Schon im Herbst des folgenden Jahres finden wir ihn als Professor der Rhetorik am Obergymnasium zu Solothurn, wo er neben seinem Freunde F. R. Crauer während drei Jahren eine regsame pädagogische Thätigkeit entfaltete. Nur ungern ließen ihn seine jungen „Freunde“ nach München ziehen, wohin er im Herbst 1769 versetzt wurde; denn kurz zuvor hatte er aus den besten und anhänglichsten unter



ihnen eine „kleine Sittenakademie“ gebildet, die eine gegenseitige Aussprache in Dingen der christlichen und bürgerlichen Moral zum Zweck hatte. Bald jedoch gelang es ihm auch in München, unter seinen Schülern Anhänger für diese Idee zu gewinnen, so daß es ihm möglich wurde, durch brieflichen Verkehr jenes geistige Band zwischen seinen Solothurner und Münchener Zöglingen herzustellen, das hernach in den „Briefen von einer kleinen Sittenakademie“ litterarischen Ausdruck gefunden hat. (...) Wie weit (...) der persönliche Antheil Zimmermann's an den Sittenbriefen geht, läßt sich aus der etwas unklar gefaßten Vorrede nicht entnehmen" (ADB 45, pp. 661-665). - OCLC shows no copies in the US. - Provenance: Bruno Leiner, Konstanz, with his printed bookplate (ca. 1920/30) to front pastedown. Bruno Leiner (1890-1954) was a German pharmacist, politician and director of the Constance Rosgartenmuseum, which has been founded by his grandfather Ludwig Leiner in 1870. - Gold to binding partly oxidized. First blank and first two printed leaves stained. Last few pages foxed; minor foxing throughout. Else fine. A very nice copy. - Cf. E. Hoffmann-Krayer, Joseph Ignaz Zimmermann, in: Allgemeine Deutsche Biographie, vol. 45, pp. 661-665.



**1765 German devotional book printed in Ulm,
bound in highly uncommon material**

{33} Fine Bindings - Material History - Devotional Books -
Conrad Daniel Kleinknecht: Des Himmlischen Salomons erquickliches Liebes-Mahl, oder: Heilige Vorbereitung zum Tische des HERRn; in allgemeinen und besondern auf allerley Personen gerichteten Buß- Beicht- und Communion-Gebeten und Seufzern, samt Gewissens-Prüfung (...). Auf Begehren ans Licht gestellt. Ulm, Bartholomäus, 1765. Engraved frontispiece, title page, 17 unnn. leaves, 407, (9), with 4 engraved plates. **[Bound with]:**
[Albrecht Frick]: Zugabe der Beicht- und Communion-Andachten für alte und schwache Leute wie auch für Krancke und Sterbende. [Ulm, Christian Ulrich Wagner, 1765]. 120 pages. Contemporary dark brown embossed fishskin (?) binding over wooden boards, 4 raised bands, all edges gilt and gauffered, with pastedowns from brocade paper, signed to margin: "AUGSPURG" (front) and "IOH W"[ilhelm Meyer] (rear). 7,5 x 16 cm. **SOLD**

VD18 12459704-001. - OCLC / KVK shows six copies of this edition in libraries worldwide (including one at BSB Munich and one at the Huntington Library). The digitised copy of the Staats- und Stadtbibliothek Augsburg has an additional plate bound in in the very end (after p. 120 of the second part), which however probably didn't belong to this edition originally. - The present material is similar to what is often referred to in the antiquarian book trade as "fish skin" or "sharkskin". In this case, however, the surface decoration is much more elaborate (whereas it is usually simply grained). It is conceivable that this is a case of the secondary use - or, more likely, the repurposing - of a



material that was originally manufactured as an upholstery material for furniture, or for wall hangings. The ornamentation is reminiscent of contemporary embossed leather wall hangings. There is still very little research on this group of materials referred to as "fish skin" or "sharkskin". My suspicion is that, in the case of book bindings, these are often not skins derived from fish, but rather ordinary parchment that has been treated through heavy embossing and dark colouring of the surface to make it resemble genuine fish skin / sharkskin. The stiffness of the material, in any case, is always reminiscent of parchment. – The binding shows signs that a clasp had previously been attached but was removed at an early date, as there are no signs of discolouration, rubbing, or other traces of the clasp's contours (only the nail holes). – The brocade paper shows ornaments including grapes and pomegranates. Johann Wilhelm Meyer († 1784) was a brocade paper make active in Augsburg around 1740 / 1780. – Conrad Daniel Kleinknecht (1691-1753) was a German theologian. After attending school in Ulm, he studied theology in Jena, where he found an important patron in Buddeus. On Buddeus's recommendation, he became a teacher at the orphanage in Halle and later served as a pastor in Pfuhl and Leipheim. Döring states on him: "Auf den Namen eines ausgezeichneten Gelehrten hatte Kleinknecht durch seine Kenntnisse in dem Gesamtgebiet des theologischen Wissens gegründete Ansprüche. Für das Missionswesen zeigte er eine große Vorliebe, und war unermüdet, Beiträge zu sammeln, die er mit großer Gewissenhaftigkeit seiner Behörde überliefert. Als theologischer Schriftsteller zeigte er sich durch mehrere Erbauungsbücher, die, wie die wiederholten Auflagen beweisen, in seiner Zeit viel gelesen worden sein müssen, in der unsrigen aber längst den Augen des gelehrten Publikums entrückt sind" (cf. *ibid.*, vol. 2, p. 116). – Provenance: Southern Germany, through the trade. – Nail holes to both covers. Covers slightly warped (as typical for such stiff materials). Pastedowns slightly damaged (from removing the clasp). Title page and frontispiece with a small waterstain to lower margin. Else fine; a beautiful and flawless copy. – Cf. Albert Haemmerle, *Buntpapier*, p. 210f. Cf. Heinrich Döring, *Die gelehrten Theologen Deutschlands im achtzehnten und neunzehnten Jahrhundert nach ihrem Leben und Wirken*, vol. 2, p. 115-117.

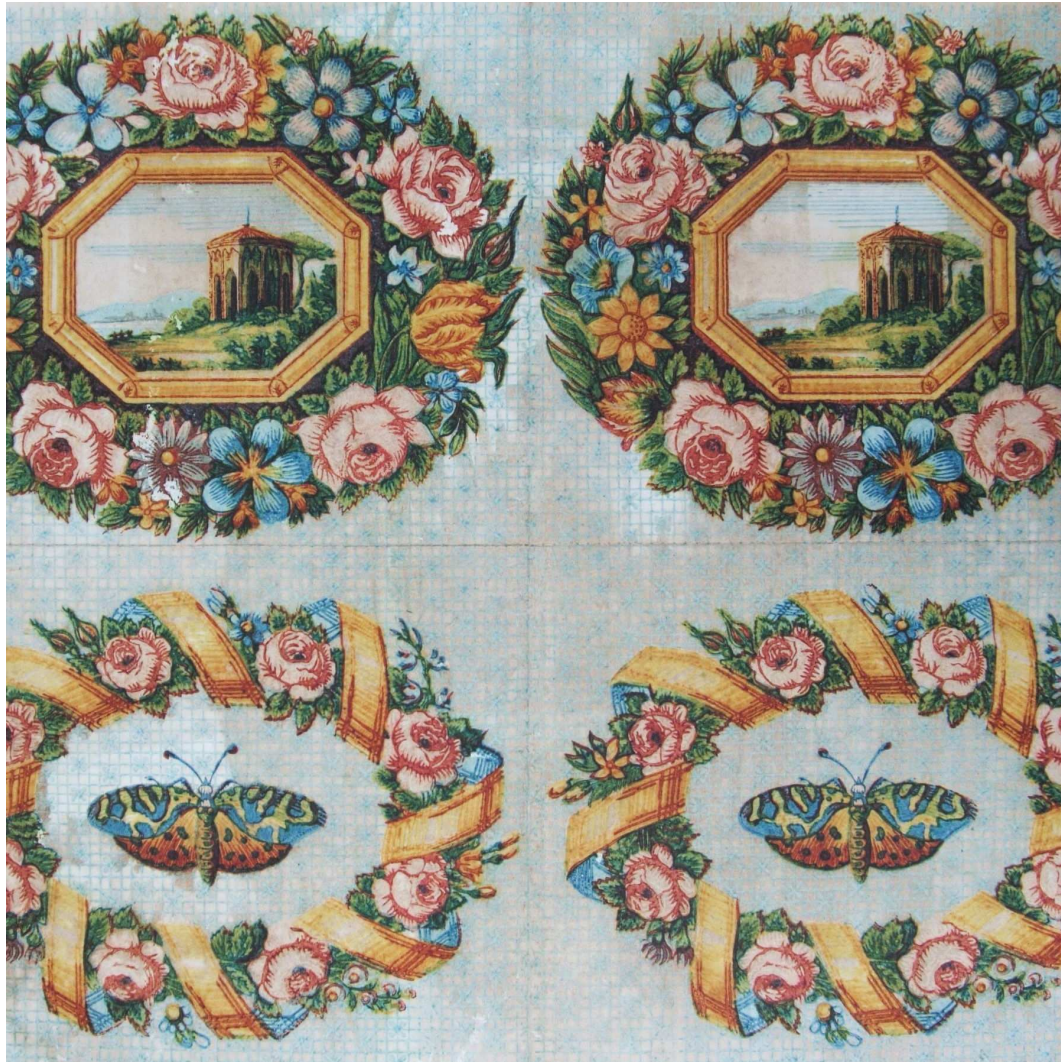




**Late 18th / early 19th c. folio paper binding
with a fine block-printed paper by Remondini**

{34} Tyrol - Paper Bindings - Buntpapier - [Anonymous]:
Gründliche Ausführung des Fürstlichen Hochstifts Trient Von Ihrer Röm. Kays. Majestätt, Und dem Heil. Römischen Reich alleinig anerkennenden Regalien, und Landes Hochheit. wider Der Gefürsteten Graffschafft Tyrol zufügenden empfindlichsten Bekränkungen, nebst Anzeige des harten Verfahrens, und namhafter Beschwerden, ins besondere der im ganzen Fürstlichen Hochstift durch Tyrolische Militair, und Civil Commissarien vorgenommenen Land, Männer, Weiber, Kinder, und Vieh, auch gesammtter Einkünften Beschreibung, Und daraus erwachsenen Gravaminis Communis omnium S.R.I. Statuum. Mit Beylagen a Num. I. ad XXXIII. und a Lit. A. ad X. inclus. (No place), (no publisher), 1773. 2 unnl. leaves, pp. [1]-102, 1 leaf, pp. 103-145, with one large folding chart. Contemporary wrappers with block-printed paper in 3 colours by Remondini; two-coloured edges. 21,5 x 31 cm. **SOLD**

Unusually large paper binding in fine condition. The wrappers apparently have been added somewhat later. The content (taken from a sammelband?) is a legal and political polemic of the Reichsstift (Imperial Prince-Bishopric) of Trent against Tyrolean, or Habsburg, territorial sovereignty. – Provenance: Private collection, Munich. – Wrappers in fine condition. Body of the book crooked (probably as being taken from a sammelband). Small note in ink by an old hand to first leaf. Else fine. – Cf. Piccarda Quilici, *Carte decorate nella legatoria del '700 dalle raccolte della Biblioteca Casanatense*, pp. 68 and 69 (with reproduction of the same paper in a different colour variant). Cf. Alberto Milano (et al.), *Raccolta Bertarelli. Carte decorate*, p. 77 and no. 324.



**Full uncut sheet
of an early Remondini paper
including butterflies**

{35} Paper - Colour Printing - Lepidopterology - [Remondini Workshop]: Two butterflies and two views of an Italian landscape, surrounded by floral wreaths. Full sheet of block-printed paper. Bassano del Grappa, Remondini, late 18th / early 19th century. Printed in 8 different colours on laid paper. 45 x 36,5 cm. **SOLD**

A Remondini design scarce to be found in full sheets. – A Remondini paper with a design very similar to the landscape view in our sheet, but larger (with only one motif per sheet instead of four), showing St. Mark's Square in Venice, and a similar background design, is held by Kunstbibliothek Berlin (cf. Collections online, Ident. Nr. 1934,26/032) and Boston Athenaeum (cf. call no. Flat Folio NK8553.5.R45 A6). Another copy of that design is reproduced in black-and-white in Infelise / Marini (cf. *ibid.* fig. on p. 138), described to be printed from 5 blocks in about 1830 (thus one of the later reprints). We have seen sheets of this style by Remondini printed on industrial paper, probably from the middle or second half of the 19th century. Ours is printed on laid paper in eight colours (from eight blocks) and the shades used here appear to be much more late-18th- / early 19th-c.-like (compared to other block-printed papers of the time) than those in the other sheets on industrial paper (which are louder and less harmonic compared to ours). – Provenance: Private collection, Munich. – Paper slightly tanned. Else a fine copy. – Cf. Margaret Morgan Grasselli / Elizabeth Savage (ed.), *Printing Colour 1700-1830. Histories, techniques, functions, and receptions*, fig. 0.10a. Cf. Mario Infelise / Paola Marini, *Remondini. Un editore del settecento*, no. 79 and fig. on p. 138.



**Early 19th c. coloured-wax double portrait
of an English collecting couple,
made in Florence**

{36} Collecting - Grand Tour - Portraits - Francesco Pozzi (attr.): Double portrait of Luke and Mary Foreman (counterparts). Florence, early 19th century. Two flesh-coloured wax portrait reliefs, set on a cobalt blue glass back-plate, in a gilt-cardboard mounted circular frame under domed glass. Fixed in original gilt brown sheepskin case, lined with green silk. 10,5 x 20 cm (case); 9 cm (Ø portraits, incl. frame). **SOLD**

A pair of profiles of art collectors Mr Luke and Mrs Mary Foreman: Luke in profile to the right, in a coat, waistcoat, frilled chemise and tied stock; Mary in profile to the left, in a dress with lace trim. Probably commissioned during one of their collecting tours (or, respectively, during a Grand Tour) in Italy. Though these portraits are unsigned, they can clearly be attributed to Francesco Pozzi, who used similar materials and colours for his wax portraits, which are also similar in dimension and shape. – Francesco Pozzi (1779-1844) was an Italian sculptor and wax modeller, who was trained at the Accademia di Belle Arti in Florence, where he was given his own studio in 1813. Later he had a distinguished international career and was appointed professor at the Florence Accademia in 1823. Leonard Forrer, in his biography of wax modellers, calls one of Francesco Pozzi's works "extremely beautiful" (cf. *ibid.* p. 145). – Luke Foreman the Younger (1757-1814) was born in Lisbon and was the son of the wealthy British merchant Luke Foreman the Elder. In 1788, he married Mary Chandler, and the couple subsequently developed a shared interest in collecting art. From around 1795 onwards, they assembled a substantial collection of paintings, drawings, furniture, and other works of art, acquiring objects both at auctions in London and during their travels across continental



Europe. Their collecting activities were particularly extensive during a European journey between 1802 and 1804, when they visited major artistic centres including Rome, Naples, Venice, Vienna, Dresden, and Berlin. Their tastes focused especially on Dutch seventeenth-century painting, landscapes, vedute, and eighteenth-century works, as well as drawings and decorative objects. Mary played an active role in the collection. Evidence from the surviving inventories suggests that the collection was a joint enterprise, while her annotations demonstrate her involvement in researching and assessing individual works. After Luke's death in Paris in 1814, Mary continued collecting independently, expanding the collection with paintings, drawings, furniture, sculpture, and other objects, particularly for the decoration of their new home at Farnborough Hill. The Foreman collection was subsequently dispersed through the art market. Between 1806 and 1835, Christie's in London held several auctions featuring paintings from the collections of Luke Foreman the Younger and Mary Foreman. - Provenance: Bonhams, New Bond Street, 27 February 2007, The Collection of David and Sandy Fuller, lot no. 108. UK, through the trade. - Colour of wax probably faded; slightly discoloured in places; with cracks. Case missing one hook; leather rubbed. Else fine. - Cf. Charles Sebag-Montefiore, *An important Regency Collection*. Luke Foreman (1757-1814) and his wife Mary (1764?-1834). Based on an archive of letters written from and to Lisbon in the 1750s and 1760s by the owner of an import/export business in Lisbon, based on an inventory, travel notebooks and on other documents, in: *Journal of the Furniture History Society*, vol. LII (2016), p. 47-56. Cf. Luís de Moura, *The painting collections of the Dukes of Aveiro in the eighteenth century, with a note on the acquisitions of an English gentleman*, in: Filipa Lowndes Vicente / Leonor de Oliveira: *Collections, exhibitions and museums in Portugal and its empire*, p. 54-75. Cf. Ralph Edwards, *Mr. Luke Foreman and the Empire Style. A collection formed between 1795 and 1820*, in: *Country Life*, vol. 1930, p. 694-697. Cf. Gabriella Tassinari, *Un ignoto incisore di gemme: lo scultore e ceroplasta Francesco Pozzi*, in: *MDCCC 1800*, vol. 9 (July 2020), p. 5-46 (reproductions of similar works on p. 18). Cf. Leonard Forrer, *Biographical dictionary of medallists, coin-, gem-, and seal-engravers, mint-masters, &c., ancient and modern, with references to their works B.C. 500 - A.D. 1900*, vol. VIII, p. 145.



**Signed miniature silhouette portrait
on a reflective gold ground
in its contemporary pink calf etui**

{37} Miniaturen - Silhouetten - Johann Georg Schrott (1757-1822): Portrait-Silhouette einer jungen Dame vor spiegelndem Goldgrund (sog. Églomisé). Unten rechts signiert „F. Schrott. f.“. Wohl Wien, um 1790/1800. In pinkfarbenem Kalbsleder-Stecketui mit Goldprägung. 3,5 x 4,5 cm (Miniatur) bzw. 4,8 x 7,2 cm (Etui). (ON HOLD) 1.950€

Die Miniatur im Oval unter Glas, umrahmt von einer rosafarbenen Kordel, eingebettet in einen Rahmen, bezogen mit hellvioletter und hellgrünem Papier mit Silber- und Goldprägung. Ich konnte keine anderen Miniaturen nachweisen, die in ein derartiges Etui eingearbeitet sind. – Johann Georg Schrott war ein deutsch-österreichischer Silhouettist aus Feldsberg (tschechisch: Valtice) in Südmähren. Neben Portraits schuf er auch silhouettierte Landschaften vor Goldgrund. Schrott starb in München. – Provenienz: Wolfdietrich Hassfurther, Wien (?). Handel, Österreich. – Gold- und Silberprägung teilweise. gedunkelt. Sonst tadellos. – Vgl. Thieme /Becker, Band 30, S. 301. Vgl. Emily Nevill Jackson, *The History of Silhouettes*, S. 109. Vgl. Charlotte Steinbrucker, *Eglomisé*, in: RDK IV, S. 749-750, online unter: rdklabor.de/w/?oldid=88784





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