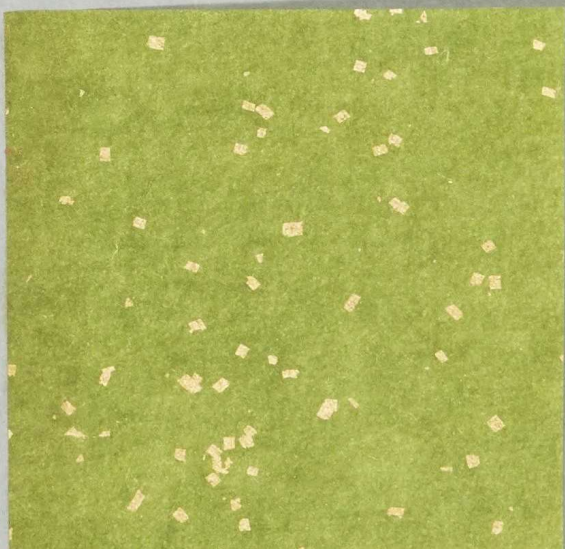
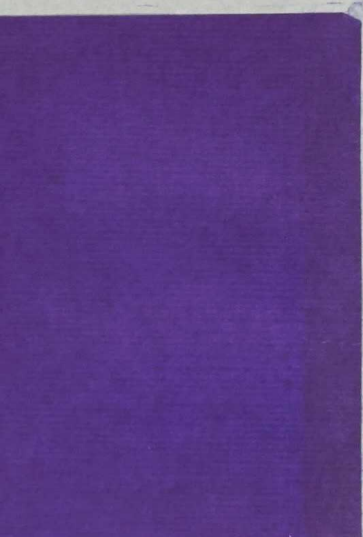
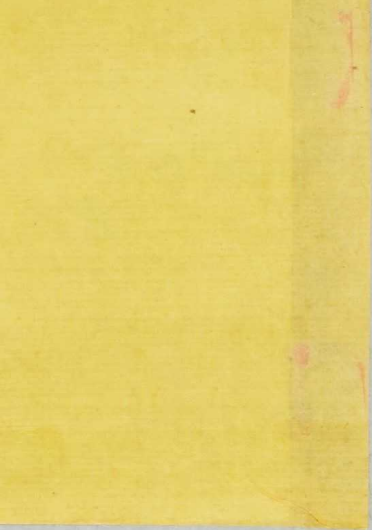


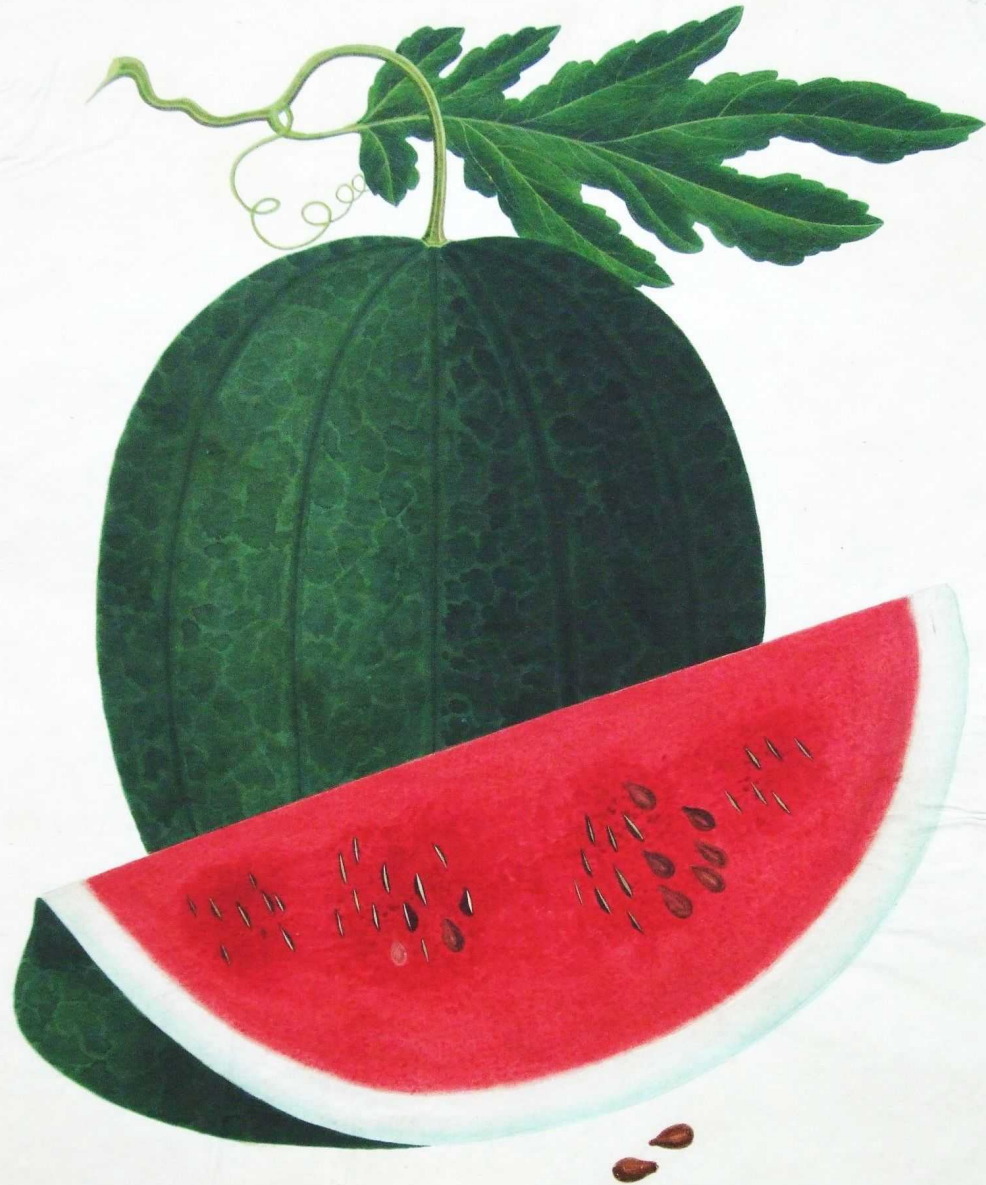


Daniela Kromp  
Rare & Unique Books

**PRECIOUS BOOKS,  
MANUSCRIPTS  
& ART**

Short List // November 2022





**Exceedingly rare and unique large-sized early 19th c.  
album of elaborated Chinese export drawings  
depicting exotic fruits and similar delicacies**

**Chinese export drawings. - [No title.]** Album of Exotic Fruits. China, probably Canton (today Guangzhou), c. 1805/1810. 24 gouache paintings on thin Chinese paper, partially heightened with gum arabic and tipped to heavier Chinese paper. Contemporary woven silk binding with swastika pattern, four ties. 36 x 42 cm. 45.000€

**Origin and dating:** A stunning China trade album, including botanical paintings of excellent artistic quality with remarkably precise depictions, made for being exported to the West. Its point of origin is very probably Canton. It solely contains edible exotic fruits considered as coveted delicacies then as well as nowadays. The mango depiction included here pretty exactly matches up with a mango painting included in an album of Chinese drawings in the Lansdowne Collection, now held by the British Museum (Lansdowne 1242), and hence is to be considered to have been done by the same workshop. In 1819, the works included in this Lansdowne album were referred to as being "executed by native [Chinese] artists of the first ability" (A Catalogue of the Lansdowne Manuscripts in the British Museum, pp. XI-XII). Josepha Richard states: "While it is not yet certain when Lord Lansdowne acquired the China Trade paintings and other various Chinese items in his collection, his death provides a terminus ante quem date of 1805" (p. 213). Although in general, the same templates have been used through many years, sometimes even for decades, by Chinese workshops to create their export drawings after them, the quality of the present drawings as well as the dimensions and the type of



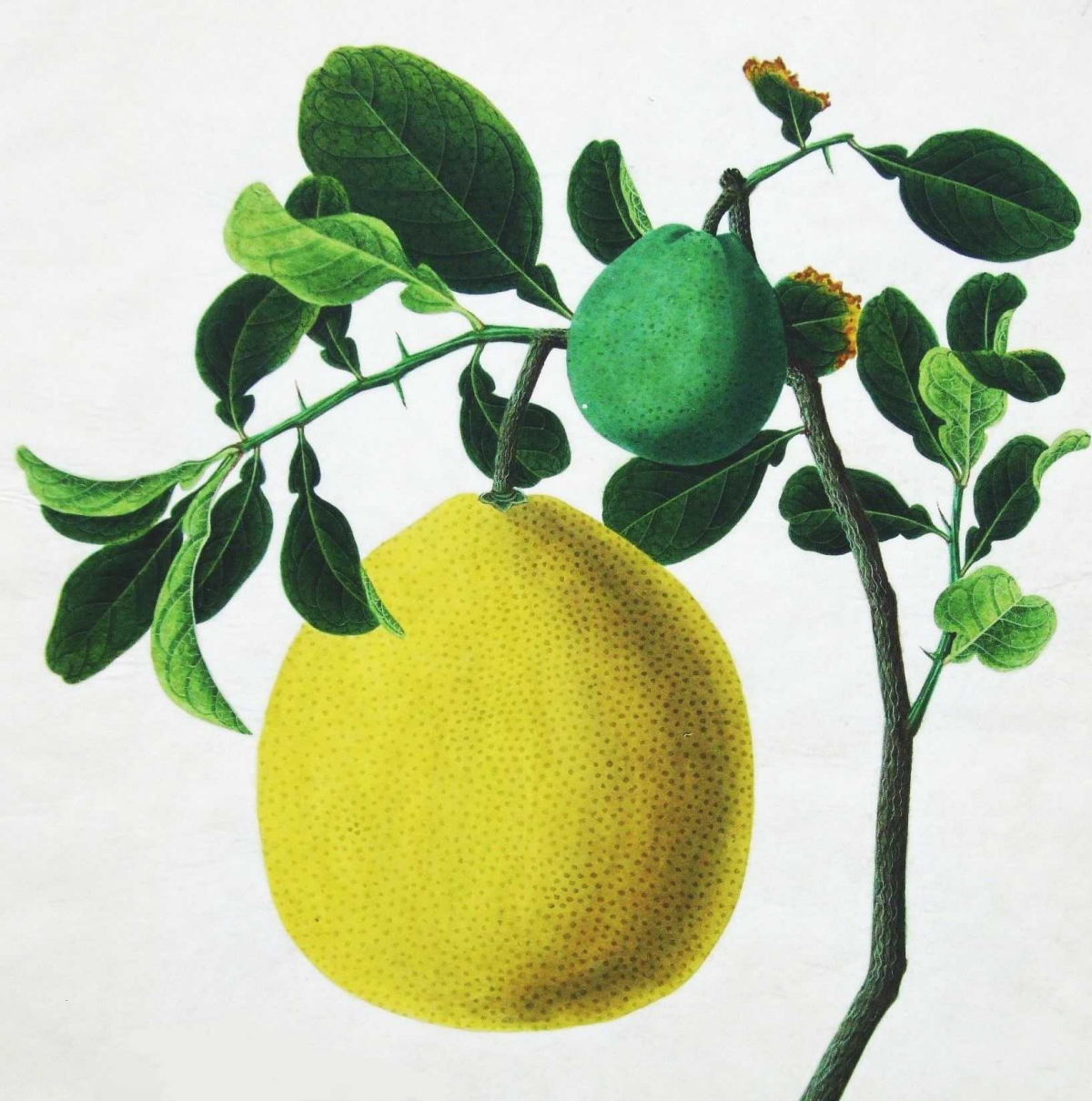
paper in our album indicate an origin from the early 19th, or even late 18th century likewise. And there's even more evidence for this early dating: Arader Galleries currently offer three single paintings with exactly the same depictions as in our album from the same hand, or same workshop at least, and with similar dimensions (at prices up to \$9,800 each). Fortunately, Arader also has additional information on these works which have survived through family tradition: "These watercolors came to America with James Biddle (1783-1884) who was an officer on a merchant ship that travelled to China in 1807. It is a family lore that he purchased the watercolor [sic] on that voyage." ([aradergalleries.com/products/anglo-chinese-school-watermelon](http://aradergalleries.com/products/anglo-chinese-school-watermelon)). Although there actually is evidence James Biddle has been to China and visited Canton in 1807/08, he is also reported to have travelled there again in 1845 (cf. Lee, p. 159).

**Motives and style:** The album is focussing on illustrations only, with no textual information included (which is common in Chinese export albums). Here, there's not even a title, or any signatures. It includes the following plants: Lychee, Cherimoya, Longan, Pomegranate, Loquat (?), Pomelo, Peanuts, Ziziphus jujuba (Chinese date), Mango, Gingko (whose roasted seeds are edible despite the very unpleasant odour of the peel of its fruit), Hachiya (Kaki), Carambola (Starfruit), Lansium parasiticum (Longan), Nashi Pear, Ananas, Guava, Lotus, Watermelon, Sterculia ceramica. It is remarkable that, along with indigenous Asian plants, we also find plants depicted here which must have been widely unknown in Asia during that period, thus being rarities in China (like ananas or peanuts). Renowned English-American botanist and plant hunter Ernest Henry Wilson (1876-1930), head of Arnold Arboretum at Harvard University since 1927 once stated, Central and West China had "beyond question the richest temperate flora in the world" at that time, and China simply has been a "botanical paradise" (cited from Corrigan). – Basically, "the genre of Canton Trade botanical paintings is a hybrid between European botanical tradition and Chinese bird-and-flower paintings", Josepha Richard states (p. 209). Preciseness in depiction however is a characteristic feature of early Chinese export drawings: In the beginning of the 19th century, Joseph Sabine, for example, wrote about those botanical drawings which have



been made for John Reeves between 1817 and 1831: "The drawings executed in China, for the Horticultural Society, under the directions of Mr Reeves, are to be depended on for their accuracy" (Transactions of the Horticultural Society London, 1826, pp. 483-484). However the accuracy of the drawings contained in our album clearly exceeds those of the fruit depictions in Reeves' collection (cf. e.g. the numerous reproductions included in Bailey). The English naturalist John Reeves (1774-1856) was a pioneer in collecting Chinese natural history drawings; he gathered a major collection, which today is housed in the Lindley Library of the Royal Horticultural Society in London.

**On Chinese export paintings in general:** Chinese export paintings are regarded as "an invaluable documentation of the history, activities and socio-cultural exchanges that took place around the Pearl River Delta during the eighteenth and nineteenth centuries. The paintings were produced in the port cities of China and became popular souvenirs sold to western travellers and merchants. They represent the images of Chinese culture taken back to the West in an age that pre-dated photography. (...) During the eighteenth century no visit to Canton was complete without purchasing some artwork from one of the new painting studios in New China Street. Watercolours had an added attraction because they were of a convenient size, were relatively inexpensive, and could be bound into albums and books for ease of storage and display. The artists worked in both transparent and opaque colour on a surface of European or Chinese paper, as well as silk, ivory and pith." (Pauline Weber, A souvenir from Guangzhou, in: Conservation Journal, Autumn 2004 Issue 48, online: [bit.ly/3fEuDbf](http://bit.ly/3fEuDbf)). Along with botanical and zoological depictions, (in particular series of fish, birds, or butterflies), predominantly court members, large vessels and torture methods have been popular motives in 19th century albums. "Very little is known about the artists, provenance and history of these [Chinese export] paintings, and so far there has been no rigorous scientific investigation of their manufacturing processes" (Sonia Bellesia / Richard Mulholland, Analysing Chinese Export Paintings, in: V&A Blog. News, articles and stories from the V&A (July 3, 2014), online: [bit.ly/3vgrmFJ](http://bit.ly/3vgrmFJ)).



**On the techniques and materials used:** The gouaches in the present album are painted on thin Chinese paper, which is tipped to stronger supporting paper at the four corners. Due to its high transparency (as opposed to western papers), the drawings applied to Chinese paper (which is made from mulberry fibres, or *Broussonetia papyrifera*) show a certain three-dimensionality - thus a similar effect gouaches applied to pith paper or vellum show likewise. The effect with our drawings even has been enhanced by heightening them with gum arabic. Related to the Chinese botanical drawings from the possession of Sir Robert Townsend Farquhar (1776-1830), from 1810 to 1823 1st Governor of Mauritius, Corrigan describes a grounding, which has been applied to the paper leaves before applying the gouache colour, intensifying the described effect additionally: "The front of each sheet was sized before painting. Invisible to the naked eye, this coating appears iridescent when viewed under a microscope and gives the painting greater depth and richness". As stencils have been used to accelerate and simplify the serial manufacturing process of export drawings, it can be assumed there are preliminary drawings in pencil or silverpoint underneath the gouache colour, even though invisible today: "The outline was traced onto the paper in silverpoint or ink to guide the painter. Outlining in ink is a traditional Chinese technique, whereas Westerners introduced the use of silverpoint for outlines on textiles, wallpapers, and gouaches produced for the export market." (Corrigan). A conservation science study examining Chinese export drawings from the V&A inventory and the Reeves Collection also concluded that in parts, there were extensive preliminary pencil drawings found underneath the opaque layer of paint (cf. Bailey / Burgio).

**Provenance, completeness and condition:** The album comes from a German private collection (through the trade). An old pencil note to the front pastedown in English („Fruit 24 drawings“) indicates the album probably has been in British possession earlier. - Including 24 paintings, the present album is self-contained and thus complete: Traditionally, Chinese and Japanese albums of drawings usually contain a number of either 6, 12 or 24 works. - Colours bright and vibrant with no signs of abrasion or wear. The papers with the drawings often show short tears or cracks near the corners where they



have been mounted. Last leaf damaged more heavily showing a large tear in the paper (though not effecting the depiction). Edges and corners of the binding heavily rubbed, spine slightly damaged (with some loss of the delicate silk material). So all in all, in need of some repair while not unsightly. Compared to similar albums from the beginning or middle of the 19th century, the condition of our album is very good: Such albums often show heavy damaging, which is not a surprise regarding the delicate materials used, the paper-harming East Asian climate and the fact that they survived at least one long voyage.

**References and thanks:** Cf. Karina H. Corrigan, Chinese botanical paintings for the export market, in: *Antiques, The Magazine*, June 2004 (online). Cf. Jean Gordon Lee, *Philadelphians and the China trade 1784-1844*, p. 159. Cf. Josepha Richard, *Collecting Chinese Flora. Eighteenth- to Nineteenth-Century Sino-British Scientific and Cultural Exchanges as seen through British Collections of China Trade Botanical Paintings*, in: *Ming Qing Yanjiu*, 24 (2020), pp. 209-244. Cf. Kate Bailey / Lucia Burgio (et. al.), *Chinese export paintings*, in: *Conservation Journal*, Autumn 2014 Issue 62 (online). Cf. Craig Clunas, *Chinese Export Watercolours* (1984). Cf. Kate Bailey, John Reeves. *Pioneering Collector of Chinese Plants and Botanical Art* (2019). - Many thanks to Dr Josepha Richard (The Courtauld, London) for her kind help.



## Fantasies of a horticulturist: A Baroque model book of garden designs from Augsburg

**Garden Art. - I[oseph] St[ephan] M[anz]** (initials to front cover): [No title]. Drawing book including 172 Baroque garden designs. Augsburg, c. 1765/70 (or earlier). 187 leaves (15 white). Contemporary full calf with Manz's silver-tooled initials (I.ST.M.) to front cover. 11.5 x 20.5 cm (oblong). 28.000€

The horticulturist and master gardener Joseph Stephan Manz died in Augsburg on October 19th, 1822, aged 77 (cf. Verzeichniß aller Personen... 1823). He belonged to a family dynasty of gardeners from Augsburg, who can be traced there to around 1700 (cf. Paul von Stetten, Selbstbiographie (2009), vol. 1, p. 90). The latest member of the family I was able to find is Jos[eph] Manz, active in Augsburg around 1862 (cf. Adreßbuch der Königlichen Kreishauptstadt Augsburg 1862, p. 151). - Manz's drawings predominantly emphasise individual horticultural details, including 58 designs for parterres in grisaille, mainly details of elaborate *parterres de broderie* (in black, grey and sepia), 50 ground plans of geometric boxwood ornament (26 green, 6 multicoloured and 18 grey; mostly square-shaped), 25 designs in green for hedge mazes (24 of which letter shaped, forming a complete alphabet), another alphabet of 24 letter shaped designs for multicoloured carpet bedding including knot ornament, as well as 9 colourful designs for garden pavilions in pagoda style. - It can be assumed that Joseph Stephan Manz trained with his relative Franz Xaver Manz and that the designs in his drawing book have been developed under the aegis of Franz Xaver, who was an 18th century nurseryman based in Augsburg. Franz Xaver probably was the son of Franz Anton Manz, who is referred to as "master gardener" and as "the father" [of the Manz family]; he was active around 1761-1802 (cf. Paul von Stetten, vol. 1, p. 128; cf. Augsburgische Ordinari Postzeitung 1802, no. 77, fol. [4]); cf. Gabriele von





Trauchburg / Wolfgang Zorn, Häuser und Gärten Augsburger Patrizier, p. 124 and 156; also referred to as Frantz Antoni Mantz, gardener, in: *Andächtige Sehr Nutzbare...*, p. 25). As Christian Jakob Wagenseil states in 1822 in his work on the history of Augsburg, Franz Xaver Manz was one of only three "true nurserymen" ("eigentliche Kunstgärtner") practicing the noble art of horticulture in 18th century Augsburg (cf. *Versuch einer Geschichte der Stadt Augsburg*, vol. 2/4, p. 482). The other persons he mentions are Siegmund Richter and his son Johann Siegmund Richter (cf. *ibid.*), the former the author of the most important Baroque work on Augsburg garden design: *Unterschiedliche Gattungen neuer Risse und Vorzeichnungen, wie in schönen Gärten anmuthige Lust-Stücke, und Blumen-Bethe anzulegen* (3 vols., published by Engelbrecht in 1750). Nissen assumes that a botanical illustrator named J. Andreas Manz, active in Augsburg c. 1810/30, was Franz Xaver's son (cf. *Die Botanische Buchillustration* (1951), p. 216), whose skills in drawing might be considered the missing link between Joseph Stephan and Franz Xaver. In fact, it is certain that Franz Xaver himself also invented and drew appealing garden ground plans and views "in the sophisticated French taste", which have been showcased in public exhibitions in 1783 and 1784: "Franz Xav[er] Manz hat 1783. und 84. schöne von ihm gefertigte Gartenriße und Prospecte zu den öffentlichen Ausstellungen gegeben, die er selbst erfunden und gezeichnet hat. Alle diese Arbeiten sind in künstlichem französischem Geschmack." (Paul von Stetten, vol. 2, p. 41). It is also conceivable that Franz Xaver made the drawing book himself, and then passed it on to his relative and successor Joseph Stephan as a gift, to serve as a personal model book and design manual, though this is pure speculation. Although the designs in our drawing book are clearly independent concepts, the parterre designs partially resemble some of those in Siegmund Richter's publication mentioned above. Although we do not know if Richter's printed designs might have been inspired by some of Franz Xaver's earlier drawings, or if his, or Joseph Stephan's designs present here, (the other way round) are based on Richter's works - as usual, the truth might lie somewhere in between. The members of this small circle of late Baroque horticulturists in Augsburg inspired and influenced each other. - With a later inscription to the first leaf indicating that the drawing book was given to someone for their Saint's day in 1820 by Manz

himself: "Zum Andenken von Joseph Stephan Manz zu meinem heutigen Namenstage 1820" [As a keepsake by Joseph Stephan Manz for my Saint's day in 1820]. However, the drawing book clearly has been created at an earlier period. The style of the binding (with pastedowns from violet-blue paste paper) and the materials used are characteristic of the second half of the 18th century. - In 1779, Paul von Stetten the Younger reported on the extraordinary skills of Augsburg craftsmen, artists and artisans in horticulture. While none of the gardens they created is still existent today, this stunning drawing book represents the peak of late Baroque Augsburg garden art. And Paul von Stetten further states: "Ich kann wenig von [einzelnen] Gärtnern anführen, dann selten sind sie als Künstler bekannt geworden. Es ist eine Art einer Undankbarkeit, daß ihrer so wenig gedacht worden ist, da sie so viel zu der Menschen Vergnügen beytragen." ["I can say only little about [individual] gardeners, because they have rarely become known as artists. It is kind of an ingratitude that they have been remembered so little, because they contribute so much to our pleasure."] (Paul von Stetten, vol. 1, p. 120). - Binding rubbed with the spine slightly damaged. Else fine. - Cf. Paul von Stetten, *Kunst-, Gewerb- und Handwerks-Geschichte der Reichs-Stadt Augsburg, 1779-1788* [History of art, trade and handicrafts in the *Reichsstadt* (free city) of Augsburg]. For Joseph Stephan Manz, see: *Verzeichniß aller Personen, welche in dem zurück gelegten 1822ten Jahre in der königlich baierischen Stadt Augsburg, Catholischen Theils, gestorben sind* (1823), (no pagination). Cf. *Andächtige Sehr Nutzbare, und Trost-reiche Verbündnus Der Marianischen Herren Sodalium In der Löblichen Congregation Mariä Himmel-Fahrt Von Herren und Burgeren In Augspurg* (1761), p. 25.





## The famous and legendary rare "Mute Book":

The most important alchemical book of the 17th century and a masterpiece of early visionary art, explaining the making of the Philosopher's stone in pictures

A copy including fine impressions with contemporary hand-colouring in places

**Altus [i.e. Isaac Baulot]:** Mutus liber, in quo tamen tota Philosophia hermetica, figuris hieroglyphicis depingitur, ter optimo maximo Deo misericordiae consecratus, solisque filiis artis dedicatus, auctore cuius nomen est Altus. [The mute book in which, however, the complete hermetic philosophy is depicted with hieroglyphic figures, three times consecrated to the best, greatest merciful God, and dedicated to the sons of the sun art, by the author whose name is Altus]. La Rochelle, Pierre Savouret, 1677. 1 leaf with typographical text *Au Lecteur* [To the reader] and 15 numbered engraved plates. Contemporary full mottled calf. 22.5 x 32 cm. 85.000€

**Publication history:** First edition, of utmost rarity: Only known copy with contemporary hand-colouring and (apart from another copy, which was sold at auction in Paris in 2018, whereabouts unknown) the only traceable copy in private hands or on the open market for 86 years. Even the copy of the (formerly privately owned) Ritman Library is now kept by a public institution (KB The Hague). Only 12 other copies including all 15 engraved plates are traceable today, at least one of which has poor impressions (BnF copy, printed on vellum), and another one partially poor impressions (Ritman Library). Only one copy is held by a public library in the USA (University of Wisconsin) and one copy in the German-speaking area (Zurich, Foundation C.G. Jung Küsnacht). Already in 1934, when the penultimate copy of the *Mutus Liber's* first edition was auctioned at Sotheby's in Paris, they referred to it as "exceedingly rare" (cf. Sotheby's Catalogue of the very extensive and important library of early books and manuscripts relating to alchemy & the occult & physical sciences, Paris, 18 April, 1934, lot. 523). They further state: "Besides the privilege leaf, missing in several copies, this copy has a leaf before title *Au Lecteur* which seems entirely unknown to bibliographers" (ibid.) – however we have been able to trace several copies containing both the privilege and the *Au Lecteur* leaf. Maggs Bros. stated in 1921: "Remarkable book, of which very few copies are known" (Rare Books Manuscripts and Bindings, cat. 416, no. 4). Around 1900, Jacques Rosenthal wrote in one of his catalogues: "De la dernière rareté surtout avec le privilège". In 1702, a reprint appeared within Jean-Jacques Manget's *Bibliotheca Chemica Curiosa* (Geneva, Chout, 1702), with the plates newly engraved; in this edition, there is no imprint present on the title page, and none of the text leaves are included.

**Extent and features:** "This work consists of an engraved title and a series of fourteen beautiful engraved plates, without a word of text or explanation, portraying the preparation of the Philosopher's Stone. The plates are partly symbolical and partly allegorical: they represent an adept and his wife engaged in various alchemical operations." (Duveen p. 19). The images are also remarkable for depicting women at work, as well as for showing man and woman as absolutely equal in all situations. – Interleaved copy with some manuscript notes on the white pages, including all 15 plates and the leaf

*Au Lecteur*, whereas the privilege leaf is lacking. 6 plates are hand-coloured in places by a contemporary or slightly later hand, mostly in pastel shades.

**Authorship:** "Altus" is a pseudonym (literally meaning "the high one", metaphorically "the secret one" or "the profound one"), and during the centuries, the *Mutus Liber* has been attributed to a number of different authors; however today, researchers agree with the attribution to Isaac Baulot (born 1619), a La Rochelle pharmacist. The copy at Marsh's Library, Dublin, has a manuscript note by Élie Bouhéreau (their first librarian) on the front paste-down which says he received the copy from the author ("Ex dono authoris") and another manuscript note in the same hand below the text of the *Au Lecteur* leaf identifying Isaac Baulot as the author. – The engraver of the plates has yet to be identified (even though Wikipedia mentions Abraham Thévenin without supporting evidence). In my opinion, the author and the engraver might have been the same person, as the engravings clearly show the characteristics of a self-taught, although skilled, artist. What is more, a close inspection of the printing inks in the present copy and in the Ritman copy revealed that its formulation (ratio of pigment and binding agent) varies from plate to plate. That means, the printer prepared the colours for each plate anew, but did not have a fixed formula, like an experienced printer would have had. Thus the printer is presumably also non-professional, which suggests that the engraver and the printer were very likely one and the same person, further supporting the thesis that the engraver has been Isaac Baulot himself.

**Contents and meaning:** The main reason for this book being created entirely of pictures and without any explanatory text might be the following: The pictures in the *Mutus Liber* have many different levels of meaning (which would be explainable only inadequate by words), and so the adept was demanded to empathize completely with them in order to penetrate the secrets of the "Great Work". In this way only the seeker will be able to proceed further provided with truly seeing eyes ("oculatus abis" (you will be clairvoyant) – as is referred to on the last plate), and only initiates would be able to do so. Thus creating an aura of mysteriousness, the author of the



*Mutus Liber* achieves exactly what the initiates had in mind: An accumulation of symbols, decipherable only to adepts. In this respect it can be compared to Michael Maier's *Atalanta fugiens* (1618), for instance. – Psychoanalyst Carl Gustav Jung possessed a copy of the *Mutus Liber*'s first edition (now kept by the Foundation C.G. Jung Küsnacht and available online through ETH Zurich, see below). He used it to illustrate his book *Psychology and Alchemy* (1944). In this work, Jung stated that alchemy is a speculative way of thinking which is looking for a mental balance, the metaphoric expression of which is the Philosopher's Stone. This process goes hand in hand with the creation of several archetypal images, also called archetypes, which gradually transform into the collective unconscious.

**Manuscript notes:** This particular copy contains manuscript notes on the white leaves and on the leaf *Au Lecteur* in two different French hands (mid-19th century) and one German hand, dated 1868, predominantly giving translations of the original text into German and comments on the work. One of the German manuscript notes comments as follows: "Wer Gott, die Natur, die Welt, u. den Menschen kennt, für den ist dies kein stummes, wohl aber ein hoch u. theuer redendes Buch." [For those who know nature, the world and mankind, this book is not a mute book, but rather a highly and preciously speaking one.]

**Provenance:** Private property Berlin-Dahlem, through the trade. Fritz Berger (bookplate to front pastedown, dated 1910). Chr. [i.e. Christoph or Christian] Moser from Spitalacker near Bern (manuscript notes dated 1868).

**Condition:** Lacks the privilege leave. Binding rubbed, particularly to the spine and hinges. Cut marks to leather on both covers. Loss of leather at the corners and one corner damaged. Spine professionally and nearly invisible restored on top and bottom. Endpapers stained. Repair to front endpaper hinge. Water stains to margins of three plates and water stains to two more plates touching the design. One leaf and plate 3 with cutout to one corner. Three plates with small defects to margins. An overall good copy, though with several small defects (please demand detailed condition report).

**References:** Gardner I, 386. Neu 2894. Wellcome II, 37. Brunet I, 203. Duveen, *Alchemica et chemica* p. 19 and 387. Quérard, *Superchéries*, I, 282e. *Revue française d'histoire du livre* 45 (1976), p. 205-211. Caillet I, no. 234 and 235. Ferguson I, 29. Mellon, *Alchemy and the Occult*, 1968, II, no. 147. Volker Fritz Brüning, *Die alchemistischen Druckwerke von der Erfindung der Buchdruckerkunst bis zum Jahre 1690* no. 2367. Jacques Rosenthal, *Bibliotheca Magica et Pneumatica - Catalog* 31-35, no. 769. *Des Livres rares depuis l'invention de l'imprimerie*, BnF, 1998, no. 240. Barbier, *Dictionnaire des ouvrages anonymes et pseudonymes*, no. 20997. *Bibliotheca Bibliographica Aureliana* (La Rochelle) II, p. 185, no. 350. Not in Osler.

**Copies of the first edition held by the following institutions:** Biblioteca de la Universidad, Madrid; Foundation C. G. Jung Küsnacht, Zurich; Ritman Library, now KB The Hague; Stadsbibliotek Linköping; University of Wisconsin; Wellcome Library, London (3 copies); Warburg Collection, London; Marsh's Library, Dublin; Médiathèque Michel-Crépeau, La Rochelle. – Incomplete copies: BnF, Paris (lacking leaf *Au Lecteur*); University of Glasgow (2 plates lacking). – We are happy to provide on request a detailed list comparing all copies of the first edition known today, including their location, shelfmarks, completeness, provenance, and more.

**Digital reproductions:** BnF, Paris: [bit.ly/2ui6iUH](https://bit.ly/2ui6iUH) – Biblioteca de la Universidad, Madrid: [bit.ly/2uiekjg](https://bit.ly/2uiekjg) – ETH, Zurich / Foundation of the works of C.G. Jung: [bit.ly/3awgfjy](https://bit.ly/3awgfjy)

## An unrecorded Italian sample book of luxury decorated paper by Remondini's successor

**Giovanni Menegazzi:** Terzo campione della nuova fabbrica di carte fiorate in foglio ed alcune ad uso di tappezzeria della ditta Giovanni Menegazzi (cover title) [Third sample book of the new manufactory for "floral" (patterned) papers in sheets and several to be used as cover papers, by the Giovanni Menegazzi company]. Bassano del Grappa, c. 1830/40. 215 paper samples of block-printed paper (12 x 18 cm each), printed in 2 or 3 colours on a different coloured ground. Original printed wrappers (with manuscript modifications). 18 x 12 cm (oblong). 8.500€

The present sample book contains approximately 32 different patterns, each printed in various colour combinations. Includes colour varieties of Kopylov nos. 117 and 124 (listed as anonymous papers there). - Giovanni Menegazzi was from Angarano (outskirts of Bassano del Grappa) and used to work with the Remondini printing company before he founded his own business, taking over several printing blocks from Remondini. The Menegazzi company went on producing decorated paper until the end of the 19th century (cf. Mauro Fantinato, *Le carte decorate Remondini*, p. 7), while Remondini closed down in 1861. - Italian decorated paper sample books from the 18th and earlier 19th century (especially such elaborate kinds like this one) are exceedingly rare, and furthermore this one is unrecorded. Only four other Menegazzi sample books can be traced through OCLC in libraries worldwide, everyone of them being different: A "Campionario di carte colorate, radicate, etc." of ca. 1830 (no. 32791613) is held by the NYPL and includes 82 leaves of coated paper, sprinkled paper, block-printed paper, marbled paper and paste paper. Houghton Library holds the other three examples: "Campioni della nuova







fabbrica di carte colorate della ditta Giovanni Menegazzi" (apparently his first sample book), including ca. 220 leaves of decorated papers (no. 30797295); and: "Secondo campione della nuova fabbrica di carte fiorate in foglio ed alcune ad uso di tappezzeria della ditta Giovanni Menegazzi", his second sample book, which exactly matches the present example with regards to the number of leaves contained, the title (before being modified) and its dimensions (no. 30797323); and: "Campioni della nuova fabbrica di carte colorate e radicate della ditta Giovanni Menegazzi", including 62 leaves of decorated paper (no. 30797299). In addition, OCLC lists two more sample books attributed to Menegazzi: The Morgan Library's copy contains approximately 71 leaves, including marbled papers and paste papers (no. 954196094); the Cornell copy comprises two volumes with 42 and 44 leaves of marbled paper, respectively, one of which is entitled in manuscript: "Carte radicata Imperiale reale e realetta" (no. 64756840). - Menegazzi continued to use the printed wrappers of his second sample book by just crossing out the word "seconde" (second) and writing "terzo" (third) in ink above instead. He also crossed out the words "ed alcune" (and several), clarifying this third volume of sample books would contain patterned papers ("carte fiorate") merely. - Compared to other sample books by Menegazzi and Remondini, this one contains papers in a high and heavy quality solely, indicating they possibly were intended to be used for lining furniture like hatboxes, chests or the interior of closets. The colours appear pasty, matt and opaque here, as opposed to the glossy colours found in another Menegazzi sample book including minor quality papers, while the patterns and hues partially match. Thus it can be assumed he used the same printing blocks for producing papers in different qualities for different purposes. - One leaf loose, last leaf slightly damaged. Front wrapper and first leaf stained. Rear wrapper obviously missing. Otherwise fine. - Marc Kopylov, *Papiers dominotés italiens*, nos. 117 and 124. Cf. Mario Infelise and Paola Marini, *Remondini - un editore del Settecento*, pp. 32 and 110. Cf. *Accademie e biblioteche d'Italia* (1938), vol. 13, p. 247. Cf. *Exhibition catalogue 100 Jahre Buntpapiersammlung Seegers 1901-2001*, no. AE 18683 and reproduction on colour plate 1. Cf. *Raccolta Bertarelli* (1989) no. 1743/41 and ill. on p. 232. Cf. Tanya Schmoller, *To brighten things up. The Schmoller Collection of decorated papers*, ill. on p. 41.





## Two large-sized drawings to illustrate Brothers Grimm's *Sleeping Beauty*

**Ernst Pessler (1838-1900):** *Sleeping Beauty* is shown a spindle by the old woman. *Sleeping Beauty's Awakening*. Austria, (before) 1868. Black chalk on wove paper, on two leaves (counterparts). One drawing signed to lower right: *Ernst Peßler*, and entitled on verso: *Dornroeschen*. Mounted into a double-sided passepartout. Size of motif: 61 x 47 cm each. 66 x 50.5 or 65 x 51 cm, resp. (leaves). 75.5 x 61 cm (passepartouts). 7.000€

A stunning set of two elaborated drawings in impressive dimensions, illustrating one of the most popular fairy tales by the Brothers Grimm: *Dornröschen* [Sleeping Beauty]. Both of the works are recorded in Friedrich Boetticher's *Malerwerke* (nos. 2 and 4). A third work to illustrate *Sleeping Beauty* is also recorded there (no. 3), measuring 100 x 117 cm, a chalk drawing likewise, dated 1868 and entitled *Der Hexe Urteilspruch* [Verdict of the Witch - although in the fairy tale she actually is a fairy (in German: Fee), enunciating a curse (in German: Fluch)]. All of them have been exhibited for the first time at the *Allgemeine deutsche Kunstausstellung* [General German Art Exhibition] in Vienna in 1868. In 1877, they were also shown at the *Historische Kunstausstellung* [Historical Art Exhibition] in Vienna (cf. Boetticher). - The present works show two key scenes of the fairy tale: The moment shortly before *Sleeping Beauty* would fall asleep, and the moment shortly before her awakening 100 years after. Thus, both of the scenes are set in the same chamber within the castle, which appears sparse, bright, and without any vegetation in one (the chronologically first) drawing, but is overgrown with weeds and wild roses in the other. The distaff standing behind the "old woman" (in truth the evil fairy) in the first drawing lies on the ground in the second one, along with the spindle. The two kittens, once frolicking



together, are now, like Sleeping Beauty herself, intertwined in deep sleep. However in the first drawing, the small rose bush in the flower pot standing underneath the Romanesque window arch is yet foreshadowing what was going to happen later. The shape of this window arch repeats in the outlines of both of the drawings. - Ernst Pessler (1838-1900) was an Austrian draughtsman and illustrator. He was a student at the Academies of Vienna and Prague, and a Master student of Christoph Christian Ruben. Amongst others, Pessler created illustrations for an edition of Bechstein's Fairy Tales containing 60 wood engravings, appearing for the first time in 1889, and being followed by several more editions (cf. Hans Ries, *Illustration und Illustratoren des Kinder- und Jugendbuchs im deutschsprachigen Raum 1871-1914*, no. 6, p. 769). - Slightly superficial loss of material from silverfish eating to verso (partially restored). One sheet with small hole in the margin. Paper slightly browned to versos. Otherwise allover fine. - Thieme/Becker, vol. XXVI, p. 471. Boetticher, *Malerwerke II/1*, p. 241, nos. 2 and 4.

FIG. 1.

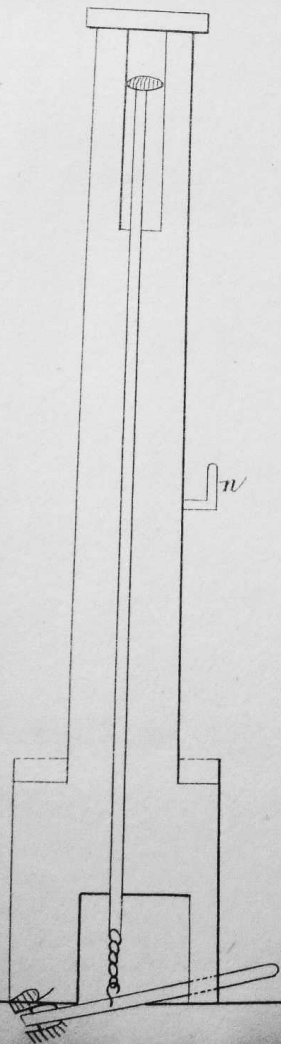


FIG. 2.

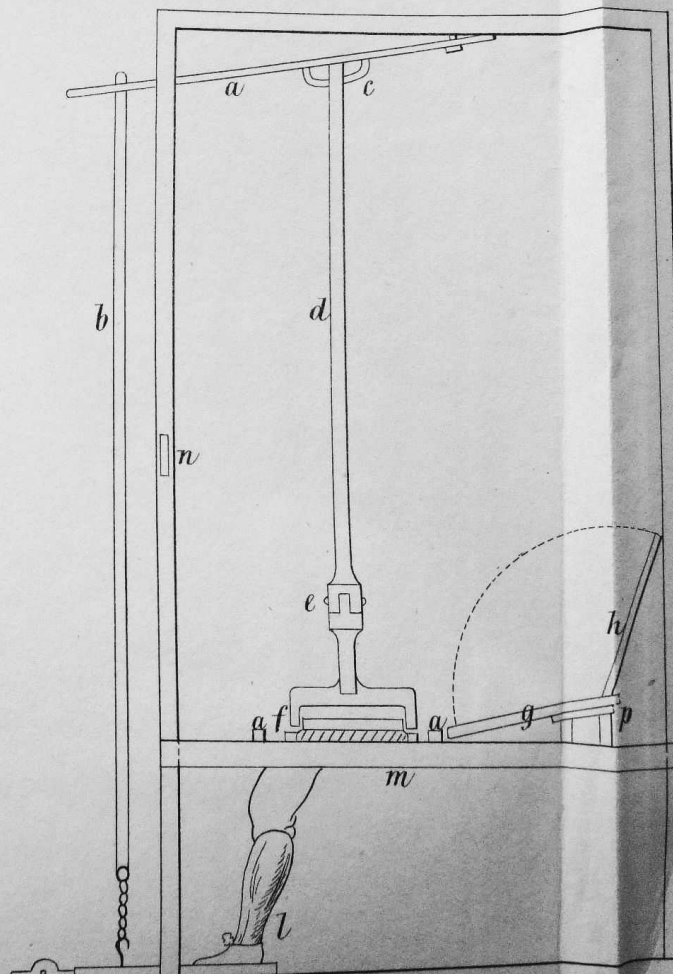


FIG. 5.

**A "document rich of historical value":**

**The untraceable first print of**  
**Alois Senefelder's London patent specification**

**Possibly the only copy surviving**

**Lithography. - [Alois Senefelder]:** A.D. 1801 ..... No. 2518. Specification of John Aloysius Senefelder. Printing Textile Fabrics. London, Great Seal Patent Office, 1856. 18 pages and one folding lithographic plate (51 x 51 cm), "drawn on stone by Malby & Sons", including 9 figures. Original printed blue wrappers (however removed from an omnibus volume with the rear wrapper lacking). 17.5 x 25.5 cm. 38.000€

A "document rich of historical value" (Halbmeier, p. 47): The first print of Senefelder's original patent specification, entitled "for a new method and process of performing the various branches of the art of printing on paper, linen, cotton, woollen, and other articles", granted on June 20, 1801. - Of utmost rarity. Original printed Senefelder patent specifications, are untraceable in libraries worldwide. Princeton holds a photostat (!) copy of a later edition of our patent specification (OCLC no. 471947643), printed in Redhill "for H.M.S.O. by Malcomson & Co." (however not in 1801, as stated in the library entry, but only after 1901, because this printing company hasn't been established until 1901). - Alois Senefelder (1771-1834), a Prague-born German actor and playwright, invented the printing technique of lithography



A.D. 1801 . . . . . N° 2518.

S P E C I F I C A T I O N

OF

JOHN ALOYSIUS SENEFELDER,

PRINTING TEXTILE FABRICS.

LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,

PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY:

PUBLISHED AT THE GREAT SEAL PATENT OFFICE,

25, SOUTHAMPTON BUILDINGS, HOLBORN.

Price 1s. 2d.

1856

in the 1790s, and struggled with patent infringement from the beginning: "In 1799, Senefelder received a privilege for Bavaria for his invention [of lithography]. He first tried to use it for music notation and printing. In addition, the process was also suitable for facsimiles, for drawing pictures and for cartography. A few days after the privilege was granted, he sold his process to the music engraver Johann Anton André (1775–1842) in Offenbach, where the first stone printing shop was established in 1800. Efforts by Senefelder and his brothers to market the invention in England, France and Austria were unsuccessful because lithographers had already established themselves there. Some of these were initiated by André, but some were also created independently, since the lithography method was already known from an English patent from 1801 [the present one!] and magazine articles. In 1810 a first textbook "Das Geheimnis des Steindrucks" [The Secret of Stone Printing] was published by Stuttgart lithographer Gottlieb Heinrich Rapp. In 1805, Senefelder's privilege was infringed even in Munich by the establishment of a "Lithographische Kunstanstalt" [Lithographic Art Institute] at the "Feyertagsschule für Handwerker und Künstler" [Feyertag School for Craftsmen and Artists], in which Senefelder's brothers were involved, who passed on the process technology without his consent. Another infringement of privileges by the tax cadastre commission, which used stone printing to print the maps of the state survey, was compensated in 1809 by Senefelder's appointment as an inspector at the tax cadastre commission. (...) In 1816 he received a privilege for zinc printing, in 1817 he applied for a privilege for the small lithographic hand press; in 1818 his "Vollständiges Lehrbuch der Steindruckerey" [Complete Textbook of Stone Printing] was published, which also describes the history of his invention and was intended to dispel any doubts that had arisen about Senefelder's priority. In 1819, he received a patent in France [now in the Waller Manuscript Collection, Uppsala University Library] for a papyrographic plate to replace the heavy Solnhofen stones. In 1822 Senefelder founded a lithographic institute in Paris, but was unable to

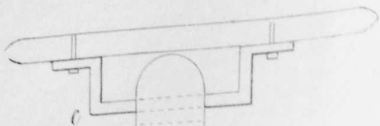


FIG. 6



FIG. 7

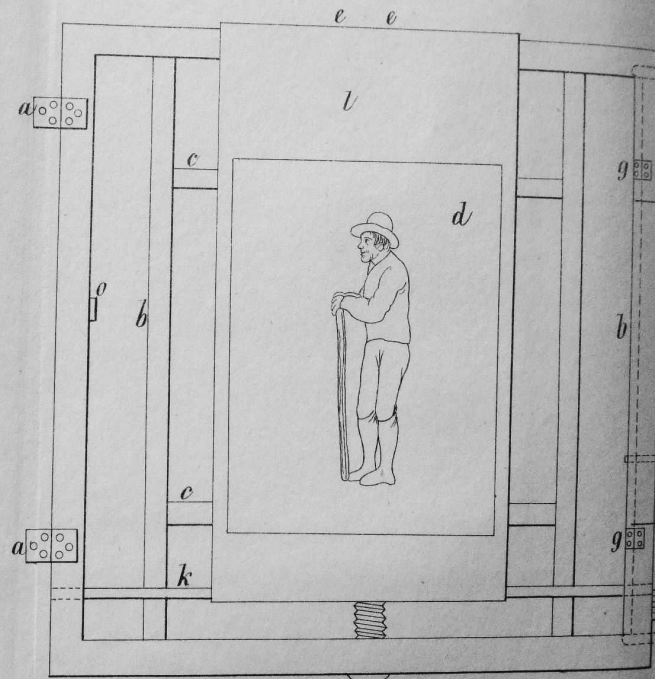
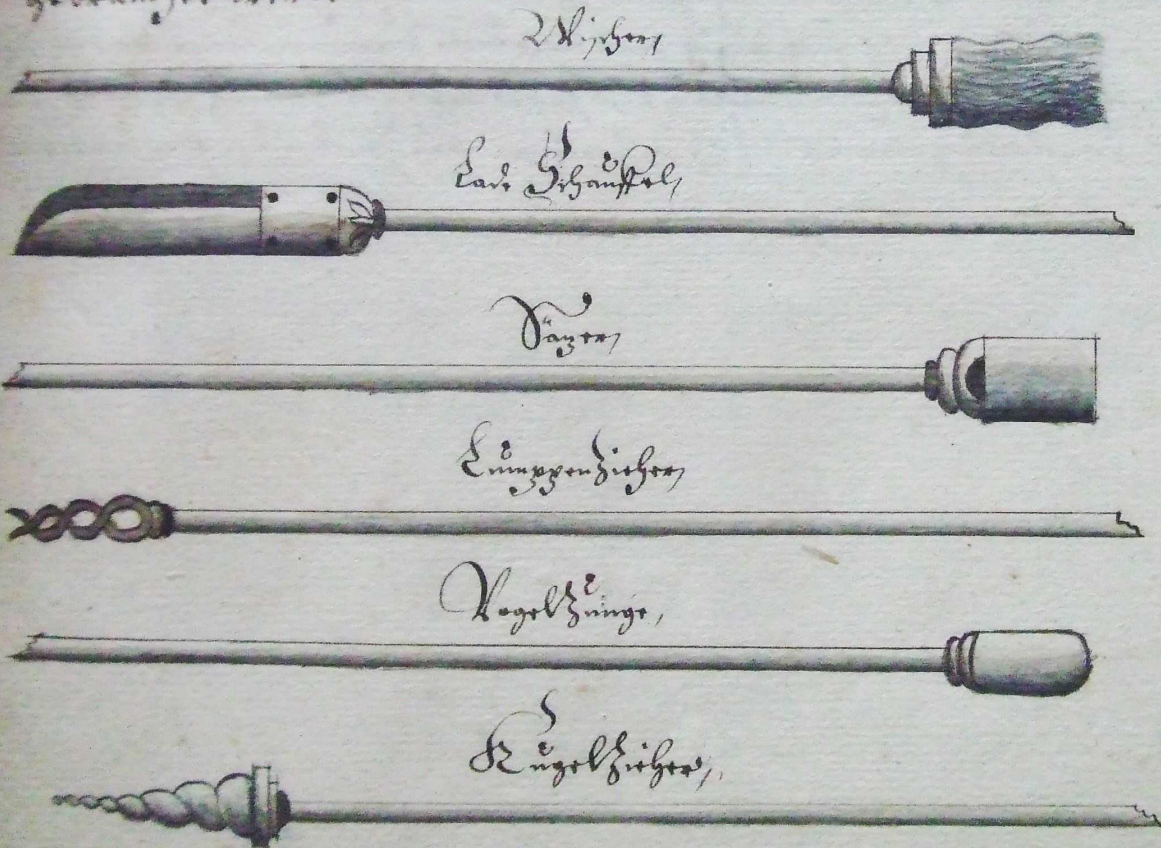


FIG. 9

assert himself against his competitors and returned to Munich. (...) With his inventions, Senefelder created an overall system of new printing forms, suitable printing processes and printing inks as well as suitable presses, which in terms of its importance for printing graphics and images is comparable to Gutenberg's invention for text printing" (translated from: Winfrid Glocker, Alois Senefelder, in: Neue Deutsche Biographie, vol. 24, pp. 251-252). - One text leaf with a large tear (old repaired). small tear to margin of folding plate. Rear wrapper missing. Minor staining. Else a fine copy. - Provenance: Private collection, Austria.

References: The Cambridge Bibliography of English Literature, vol. 4: 1800-1900, column 33. Carl Halbmeier, Senefelder. The History of Lithography, pp. 47 and 48-59 (full reprint of the text, without figures). - References for the 1801 print: Andrew Pritchard, English Patents, vol. 1, no. 1801-56. John Dyer Collier, An Essay on the Law of Patents for New Inventions, no. 219. Patents for Inventions: 1617-1857, p. 79. Printing Patents. Abridgements of Patent Specifications Relating to Printing, 1617-1857, p. 28. Bennet Woodcroft, Titles of Patents of Invention, Chronologically Arranged, pp. 458-459. James Shirley Hodson, An Historical and Practical Guide to Art Illustration, p. 119. Patents for Inventions. Abridgments of Specifications Relating to Printing, pp. 103-107. The Repertory of Arts and Manufactures consisting of Original Communications, Specifications of Patent Inventions, vol. 15, p. 216. Cf. Encyclopædia Metropolitana, vol. 8, p. 785. Cf. Claudy Op den Kamp / Dan Hunter (ed.), A History of Intellectual Property in 50 Objects, pp. 57-58. Cf. Art & Commerce. American Prints of the Nineteenth Century. Proceedings of a Conference Held in Boston, May 8-10, 1975, Museum of Fine Arts, p. 93. Cf. The Democratic Art. An Exhibition on the History of Chromolithography in America, 1840-1900, p. 18.

Nota:  
 Die Leuchtgeschosse müssen nicht nach der Mündung des Stücks, sondern  
 nach der Längsrichtung mit eingeschritten werden, sonst soll  
 die große nicht gehen nicht in die Luft, wie das Leuchtgeschoss gemacht, so am  
 gebräuchlich ist.



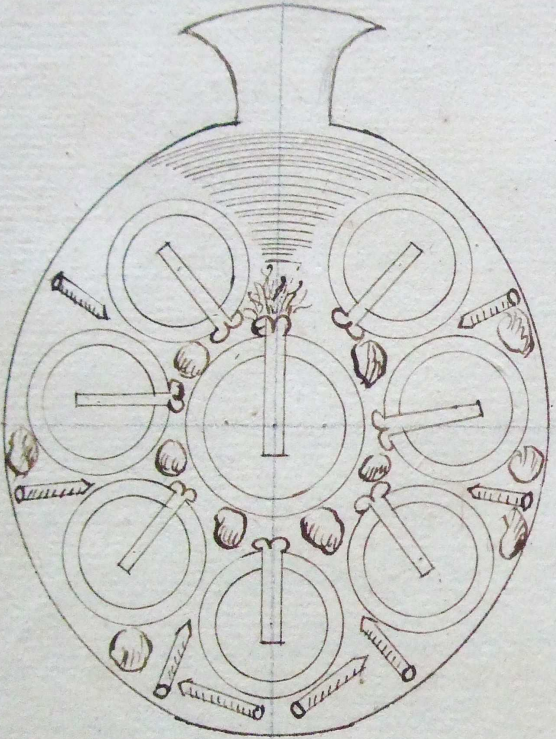
**Mid 17th c. fireworks manuscript by a pyrotechnician involved in the festivities at Dresden court**

**A. F.:** Was ein Büchsenmeister wissen undt was gewohnheit Er an sich haben soll [What a gunsmith needs to know and which habits he should acquire]. German and Latin manuscript on paper. [Dresden area], (after) 1662. 221, (15) leaves, including about 345 written pages with 55 drawings (16 of which in two colours). Contemporary vellum with inscriptions by several hands in ink. 20 x 16.5 cm (oblong). 9.500€

This fireworks compendium appears to be a personal fair copy of various notes and recipes by an anonymous gunsmith and pyrotechnician with the initials "A.F.", originally made during his activity between about 1635 and 1662 (according to the dates mentioned), most probably at Dresden court. - Amongst others, the author describes the installation and process of the legendary "Jason" fireworks (on fol. 196v.-200r.), held on the occasion of the marriage of Christian Ernst, Margrave of Brandenburg-Bayreuth (1644-1712) with Erdmuthe Sophie of Saxony (1644-1670) in 1662. This indicates A.F. was based in or near Dresden, most probably even working in a permanent position for the Electors of Saxony, John George I (1585-1656) and his son and successor John George II (1613-1680), Erdmuthe Sophie's father. The wedding took place on October 19th, with the wedding celebrations lasting for almost four weeks. On October 31st, the brilliant "Feuerwergk von eroberung des güldnen Flüßes durch den Jason" (fol. 196v.) [Fireworks of Jason's conquest of the Golden Fleece] took place on the "Hoher Wall" [high rampart] of Dresden Castle, arranged in the manner of an allegorical spectacle as an homage to the bridal couple. On folios 189v.-193v., two fancy fireworks on occasion of the double marriage of John George's I younger sons, Christian (later Christian I, Duke of Saxe-Merseburg, 1615-1691) and Maurice (later Duke of Saxe-Zeitz, 1619-1681) are described. The author also repeatedly mentions the



Eine art Kugeln aus Körnern die werffere, und mit  
 Granaten fliegen und Regen Lantzen zu zündten.



Solche art Kugeln mit Granaten  
 zu zündten, muss zu zündten  
 und in einem Gefaße zu geben  
 zu zündten die zu zündten  
 zu zündten in solchen Kugeln ge  
 zündten ge zündten mit Kugeln die  
 auf zündten ge zündten zünd  
 solben damit ge zündten, die  
 rison und die zündten zündten  
 zündten zündten zu zündten, so  
 und zündten zündten mit zündten  
 mit zündten zündten zündten  
 ohne die die zündten ge zündten  
 zündten zündten, ge zündten  
 wann man solche Kugeln zündten

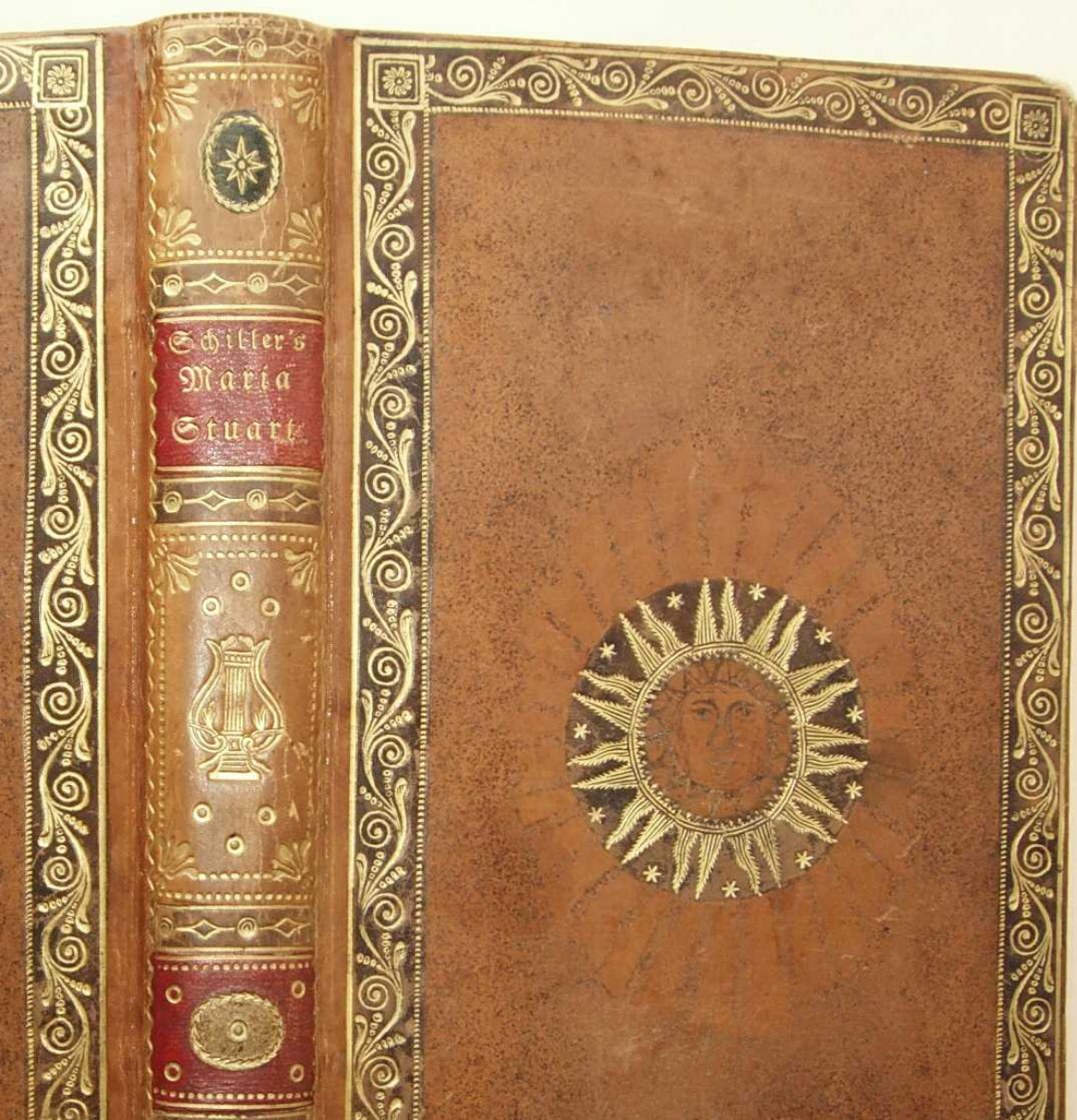
"churfürst[lich] sächsisch Pulvermühle" [Electoral Saxon powder mill] (e.g. on fol. 195v. and 187v.). This powder mill was a complex of buildings in Dresden's district Löbtau, which served for gunpowder production. Built in 1576 as the second powder mill in Dresden, it was destroyed by explosions and rebuilt several times during the 17th century, until it closed down in 1875 after having lost its function. - Furthermore, the author of our manuscript describes numerous exact recipes and specific instructions for producing rockets, fire balls, "water balls", fire bales, fire wheels, "fire lances", "blasting bowls", grenades, petards, etc., for purifying and preparing saltpetre, sulphur and camphor, how to make [black] powder from it, how to handle it, and more. Numerous instructions are marked as being "Probat[um]" (tried and tested, or appropriate) in the end, some with additional notes like "den 20. Aug[ust] A[nn]o 1639" (fol. 176v.) [on the 20th of August in the year 1639], "hat schön gebrandt" [burned beautifully], "steiget gut" [rises up well], or: "auf der B[urg] W. Königstein" (fol. 143r.) [at Königstein Fortress (the "Saxon Bastille" near Dresden)]. In another note following a recipe the scribe states it has been tried by "Oberfeuerwerker" [head artificer / head pyrotechnician] "A. Philipp Zirckelbacher" (fol. 153v.). This and the mention of several other persons' names, or their initials (list available on request), indicate the author has been involved in a larger circle of pyrotechnicians exchanging their experiences and recipes. - Provenance: Private property, Westphalia (Germany). Several pre-1900 owner's inscriptions reveal the names of two earlier owners: G.F. (or G.J.) von Galagan (18th c.) and J. Obbarius (19th c.). A crest stamp to the first leaf (verso), most probably belonging to the author and scribe "A.F.", shows a centaur with bow and arrow (sagittarius) in the centre (which is quite a rare heraldic "animal"). - Binding soiled and a bit weak, front hinge partly cracked. Rear cover with burn marks. Inscriptions to vellum. Interior crisp and clean, except for slight tanning to paper. - For the Jason fireworks: Cf. Uta Deppe, Die Festkultur am Dresdner Hofe Johann Georgs II. von Sachsen, pp. 50-51 and 113-124. Eberhard Fähler, Feuerwerke des Barock, pp. 119f. Cf. Christian Horn, Der aufgeführte Staat. Zur Theatralität höfischer Repräsentation unter Kurfürst Johann Georg II. von Sachsen, p. 97. Cf. Martin Lindau, Geschichte der königlichen Haupt- und Residenzstadt Dresden von den älteste Zeiten bis zur Gegenwart, p. 499. Cf. Theatrum Europaeum, vol. IX, p. 529.

**First edition of Schiller's "Maria Stuart"  
printed on wove paper, in a signed *reliure parlante***

**Friedrich Schiller:** Maria Stuart, ein Trauerspiel. Tübingen, J. G. Cotta, 1801. 1 leaf, 237 pages. Contemporary full brown calf, signed to bottom of spine: Gebunden | v. J. C. Merz | in Laubach. 12.5 x 21.7 cm. 5.500€

First edition. Printed on wove paper watermarked "M HOF". According to Fischer only 250 copies of the luxury edition on wove paper were printed (with a total of 3500 copies). - In a contemporary brown calf binding by Johann Conrad Merz II (1775-1843) with gilt-tooled board-edges and turn-ins and pink endpapers. Speckled calf with decorations in gilt, leather painting and onlays to the spine. Both covers with a design representing sun, moon and stars, building the complex unity of the universe as a symbol of the Queen's power, making it a "reliure parlante", a binding with decoration giving hints on the contents of the book. In the centre a sun with a face, drawn in brown, surrounded by a gilt corona and stars, again surrounded by stencilled rays. - Johann Conrad Merz II, son of Johann Conrad Merz the Elder (1739-1800), like his father was court binder to the Count of Solms-Laubach at Laubach in Hesse (Germany). The younger was enabled by the Count to complete his education in Vienna with Georg Friedrich Krauss (1732-1828) after 1793 (cf. Rössler, pp. 36ff). He later executed fanciful luxury bindings for the library in Schloss Laubach. In all four generations of the Merz family worked for the Solms-Laubach comital family (cf. Simon Noethe and Gertraud Kullmann, Gräfllich-Solms Laubach'sche Bibliothek. Bestandsgeschichte, in: Berndt Dugall, Handbuch der Historischen Buchbestände in Deutschland, vol. 5, p. 348). - Irmgard Rössler states that Johann Conrad Merz II was highly talented in his profession ("hochbegabt in seinem Beruf"). Nevertheless, Merz's efficiency and the quality of his bindings have decreased since 1816, though we don't know the reasons for that. Rössler also states that while Merz made a





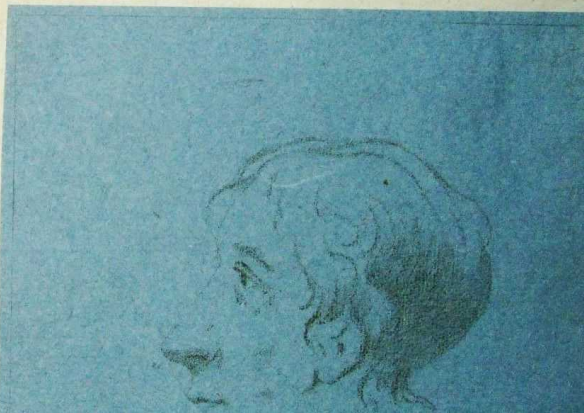
large number of high quality bindings, the number of bindings with more richly decorated covers is merely very small ("eine ganz kleine Zahl von Bänden bindet Merz (...) auch, die reicher geschmückte Deckel haben", p. 28): Merz usually focussed on the decoration of the spines. These more richly decorated bindings are mostly decorated in the "Etruscan style", which is quite uncommon in German bindings of that time, and merely three examples appear to have survived in Laubach library. "Besides for his work for the count library (...), Merz also worked for private customers (...), however only very few volumes have shown up outside from Laubach hitherto. All of these most likely originate from the library of Count Heinrich Ferdinand of Isenburg-Philippseich, whom Merz worked for for several years - presumably through the agency of the Laubach Count (...). That library has been sold after 1920 and those Merz-bound volumes traceable in bibliophile collections appear to originate therefrom. There are volumes amongst them printed as late as in 1819, indicating Merz had been binding books for the Isenburg Count throughout many years." (translated from: Rössler, p. 34). Rössler in a note further states that two Merz-bound volumes have been in the Stadtbibliothek in Frankfurt am Main (shelfmarks N 31/827 and N 31/678) as well as in private hands in Frankfurt and Berlin. - Friedrich von Schiller's verse play Maria Stuart [Mary Stuart] depicts the last days of Mary, Queen of Scots. The play consists of five acts, each divided into several scenes. The play had its premiere in Weimar, Germany on 14 June 1800. - Three corners rubbed. Binding else fine. Interior crisp and clean with occasional foxing and merely very few leaves with more heavy foxing. - Bernhard Fischer, Der Verleger Johann Friedrich Cotta no. 326. Cf. Irmgard Rössler, Die hessische Buchbinderfamilie Merz, in particular pp. 27-30. Goedeke V, 218, 2. Marcuse 194. Sammlung Borst 906. Wilpert / Gühring 37. Brieger 2096. Further reading on the bookbinder family Merz: Simon Noehte, Über die Einbände in der Laubacher Bibliothek. - Thanks to Helma Schaefer (Leipzig) for her kind help.

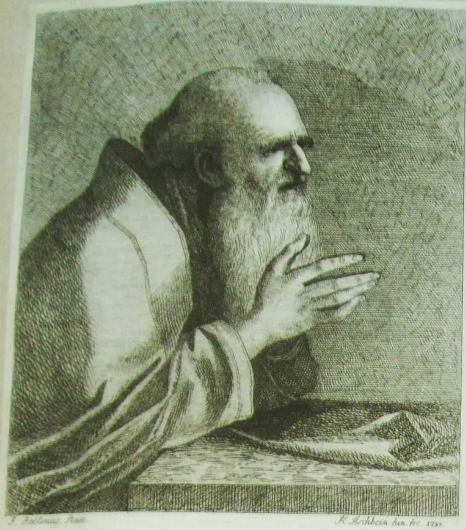


## A monumental print compilation

**Johann Heinrich Tischbein [the Younger] (1742-1808):** Sammlung von einhundert und siebenzig Kupferstichen, nach Zeichnungen von Agricola, Bellinus, Berghem, Bott, Eckhout, Hirt, Jordans, M.D. Junge, Livens, Oudry, Piazzetta, Pforr, Potter, Reinagel, Rembrandt, Ridinger, H. Roos, Roos de Tivoli, Romeyn, Ruthard, Ruysdael, Steinkopf, Teniers und Tischbein, sämmtlich in Kupfer radirt und geätzt. [Collection of 170 copper engravings after drawings by Agricola (...), all incised in copper and etched]. Zwickau, Literatur- und Kunst-Comptoir, [(after) 1808]. 2 text leaves and 59 leaves including 170 mounted graphic prints, some dated, some signed, numbered in pencil throughout above (on the mounting paper). Original boards with manuscript title to front cover "Tischbein". 32 x 47 cm. 5.950€

Series of 170 prints made by Johann Heinrich Tischbein, called the Younger (1742-1808) over a longer period, compiled to form a book after his death. Presumably, only very few copies of this book have been produced. I have been able to trace no more than five copies in libraries and museums worldwide (Hamburger Kunsthalle, BL London, HAAB Weimar, HLB Rhein Main Wiesbaden, BNUS Strasbourg). - The book is divided into twelve sections: I. Menschliche Köpfe [Human Heads - 16 prints]; II. Historische Figuren [Historical Figures - 19 prints]; III. Landwirthschaftliche Thiere [Farm Animals - 27 prints]; IV. Pferde und Reuter [Horses and Horsemen - 3 prints]; V. Hunde [Dogs - 15 prints]; VI. Jagd-Stücke [Hunting Scenes - 9 prints]; VII. Lebendiges Wild [Living Game - 14 prints]; VIII. Todtes Wild [Dead Game - 10 prints]; IX. Wildes Federvieh [Wild Poultry - 9 prints]; X. Wilde Thiere [Wild animals - 20





prints]; XI. Landschaften [Landscapes - 14 prints]; XII. Thierköpfe und Thier-seltenheiten [Animal Heads and Rarities - 14 prints]. - Contrary to the information on the title page, the printing techniques present in this album vary: Along with copper engravings and etchings, we can find twelve chalk lithographs as well (to be regarded as "incunabulas of lithography"). Weigel states most of these prints have been made after paintings, not after drawings (as indicated on the title page) (cf. Weigel, no. 145). Nine prints have been printed in other colours than black (mostly in sepia or brown tones, one in sanguine), eleven prints are partially hand coloured and 13 prints have been printed on coloured or tinted paper. - Johann Heinrich was the son of Johann Konrad Tischbein (1712-1778), a carpenter who was the eldest son of the Tischbein family patriarch, Johann Heinrich (1682-1764). His younger brother was Johann Heinrich Wilhelm Tischbein, known as the Goethe Tischbein. He received his first art lessons from his uncle Johann Heinrich Tischbein, sometimes called The Elder to distinguish them. After spending some time in the Netherlands, he settled in Kassel, where his uncle had established an art gallery for William VIII, Landgrave of Hesse-Kassel. In 1775, he was appointed "Inspector" of the gallery. - Binding slightly rubbed and soiled. Else a fine copy. - Nagler, Neues allgemeines Künstler-Lexicon no. 43. Rudolph Weigel, Die Werke der Maler in ihren Handzeichnungen no. 145. For reproductions from the Hamburger Kunsthalle's copy, see: [online-sammlung.hamburger-kunsthalle.de/de/suche?term=tischbein%20sammlung](http://online-sammlung.hamburger-kunsthalle.de/de/suche?term=tischbein%20sammlung)

## Early 18th-century book of drawings featuring showmen and minstrels

**Jan de Kedts:** [No title]. Book of drawings. The Netherlands, 1720. 71 leaves (9 white), including 61 full-page pen and ink drawings. 20 drawings signed below *Jan de Kedts* or *Jan de Kedts fecit*, and 2 dated: 1720. Contemporary vellum binding, signed to front cover (illegible) ... *Kedts* and dated 1721 (?). 10 x 15.5 cm. 15.000€

The present calligraphic drawings are clearly made after nature portraying performing showmen, comedians and minstrels, fifty-eight of which are male and only three female. They are all wearing costumes, mostly including extraordinary hats (or other headdresses), some of which appear to be inspired by characters of the *Commedia dell'Arte*. The performer on the last page for example (see picture on the left) is in his costumes and gestures reminiscent of Pulcinella. It can be assumed that de Kedts used a calligraphic drawing style to depict the garishness of the costumes. Most of the persons are depicted performing in some way: We can find seven persons playing instruments, like violin, fiddle, shawm, lute, and bagpipes. Many are dancing or maybe performing as mime artists or clowns, and there is also one knife-thrower. One person appears to do card tricks or similar, and one tricks with the smoke of his pipe. Some of the featured persons are not performing: They are just sitting on plain stools, upturned barrels and baskets (only a few on chairs), drinking or smoking or both. They have pipes, glasses, and jugs, or several thereof, in their hands or lying next to them. Some are performing with their pipes or drinking vessels, and though it is difficult to imagine what they





are exactly doing, it might have been some kind of magic trick or other feats. One of the women looks very old and carries a sheet of paper in her hand, which is inscribed, and though almost illegible, it is clearly including the words "een nieuw liet" (Dutch for "a new song"). Some of the persons are depicted several times, which is to be discernable from the particular characteristics of their faces, costumes and hats, including the shoes. This indicates they have been portrayed after nature, maybe during a festival the showmen held for themselves. - It is very probable that the depicted jugglers and performers appeared at fairs and other popular amusements, and belonged to the community of itinerant people. At the beginning of the 18th century travelling people were excluded from society, which often led to a life of criminality on the road and in forests. The legal exclusion was justified by the general suspicion of criminal or at least antisocial behaviour. - The final page is inscribed: "Bien Commencé | est demi | Achevée | Fine" [Well begun | is half | achieved | End]. - Though we can't prove him to be the same person as our draughtsman, we have been able to trace a schoolmaster named Jan de Kedts, who was active in Gouda (the Netherlands) from 1734 until his death in 1741. The only other thing we know is that he married in 1722. - Provenance: Gijsbert van Alphen (1840-1895), Rotterdam; H.H. van Alphen (1895-1939), Arnhem; Gregorius van Alphen (1908-1988), Groningen (documentation included, as well as several letters concerning the present book). The Netherlands, through the trade. - Minor signs of use.



**Kempelen's speaking machine:  
The first functioning construction on speech  
synthesis ever built,  
and an icon of enlightenment**

**Wolfgang von Kempelen:** Mechanismus der menschlichen Sprache nebst der Beschreibung seiner sprechenden Maschine [The mechanism of human speech together with a description of his speaking machine]. Vienna, Degen, 1791. (20), 456 pages, with 27 engraved plates (including a portrait frontispiece) and one chart. Contemporary boards with title label to spine. 12.5 x 19 cm. 6.500€

First edition of this important early analysis of the mechanism of the human voice and the origin of the sounds of European languages, with a description of an automaton imitating speech. - Wolfgang von Kempelen (1734-1804), whose full name was Johann Wolfgang Ritter von Kempelen de Pázmánd, was an Austro-Hungarian inventor, architect and civil servant in the Kingdom of Hungary and in the Archduchy of Austria. He is also known for his chess-playing "automaton" hoax called *Schachtürke* (literally translated "chess Turk", in the English-speaking area usually known as simply "The Turk"), a fake chess-playing machine, with which he toured the courts of Europe. - Kempelen's speaking machine described in the present work is a manually operated speech synthesizer that began development as soon as in 1769. While the Turk's construction was completed in six months, Kempelen's speaking machine was to occupy the next twenty years of his life. After two



110 III. Abtheilung.  
Buchstaben ein Mehreres vorkommen. Ist wollen  
wir nur noch betrachten, was dieses Gaumensegel  
für eine Bestimmung, für Verrichtungen hat. (\*)

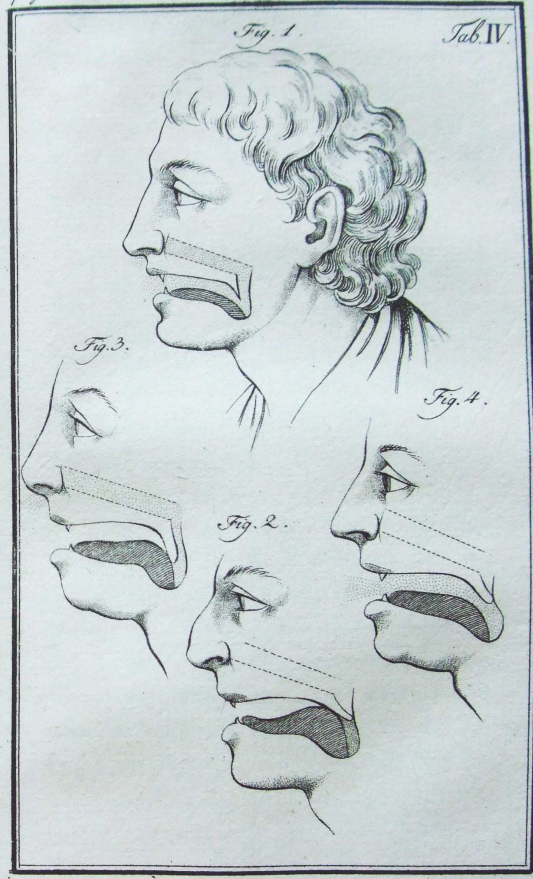
§. 62.

Erstens: Wenn es in der Mitte gerade her-  
anget, und die Zunge mit ihrem hinteren Theil  
niedrig liegt, daß sie das Läßpchen nicht berührt,  
sind beyde Kanäle offen, und da zieht die Luft  
gleich durch Mund und Nase frey aus und ein.  
IV. Fig. 1.

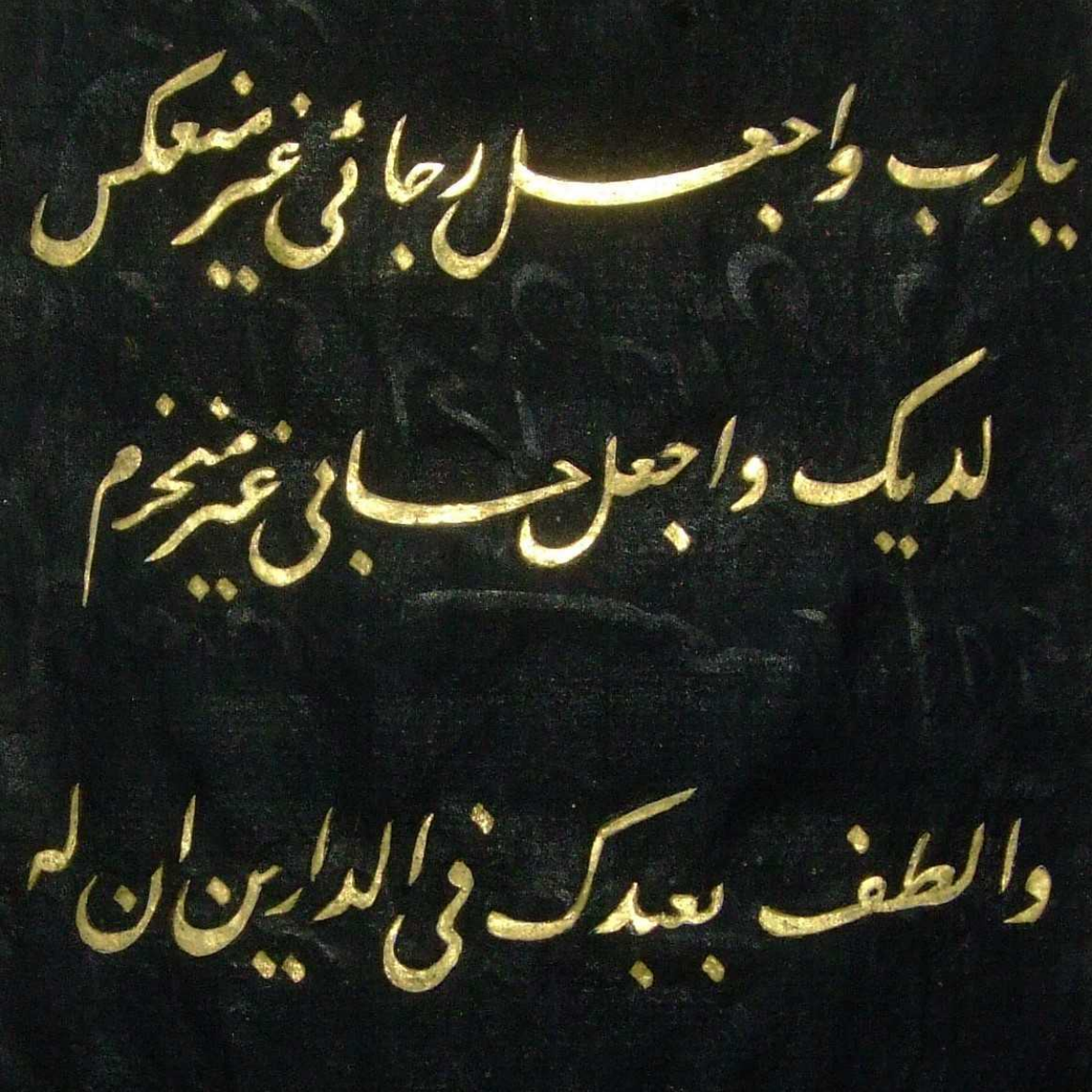
Zweytens: kann das Läßpchen beyde Kanäle  
gleich schließen, wenn es sich mit seinem Kan-  
te die hintere Wand des Schlundes anlegt,  
der hintere Theil der Zunge sich bis an den  
weichen

Ich habe dieses Gaumensegel in allen meinen  
Köpfen, um alle Weitläufigkeit und Irrung zu  
vermeiden, immer nur durch ein Fleischlappchen oder  
etwas angedeutet. Lieutaud nennt es auch eine  
Siehe seine Bergliederungskunst. Leipz. 1782.

pag. 110.



conceptual "dead ends" over the first five years of research, Kempelen's third direction ultimately led him to the design he felt comfortable deeming "final": a functional representational model of the human vocal tract. It was to be played like a musical instrument and was the first principally functioning construction related to speech synthesis at all, thus an important performance within the history of science. The speaking machine is considered an icon of enlightenment, due to being a symbol for the growing interest of that time in exploring nature, humans and their mechanical imitation. "The speaking machine imitated the voice of a child at the age of about 4; it spoke loud and audibly as soon as the bag bellow (...) was moved according to the words which were to be spoken and their relation. In particular, this was the case for sounds of the French, Latin and Italian language. For the pronunciation of German words the apparatus was less suitable." (translated from ADB, vol. LIII, p. 767). It was the first machine not merely reproducing sounds of speech but actually enunciating whole words and short sentences. - Spine and endpapers tanned. Binding slightly rubbed to extremities. A fine copy. - Experimental Musical Instruments, vol. 13, p. 15. Keith Brown, Encyclopedia of Language and Linguistics (2006), vol. 4, p. 375. Ludwig Darmstaedter, Handbuch zur Geschichte der Naturwissenschaften und der Technik, p. 257. Johann Christian Poggendorff, Biographisch-Literarisches Handwörterbuch der exakten Naturwissenschaften, vol. I, no. 1242. Constantin von Wurzbach, Biographisches Lexikon des Kaiserthums Oesterreich, vol. XI, p. 161. Engelmann 294. Lesky 349. Honeyman 1779. V. d. Linde, Geschichte II, 337. Cf. Kempelen's speaking machine (a video showing the sound of a modern replica): [youtube.com/watch?v=k\\_YUB\\_S6Gpo](https://www.youtube.com/watch?v=k_YUB_S6Gpo)



### Cut-out letters:

**Arabic calligraphic découpé book, made by  
Turkish calligrapher and Sufi Zekī Dede**

**Zekī Dede (1821-1881) (calligrapher):** [Shi'ite Dūā] [Shi'itic Prayer]. Arabic manuscript on laid paper, 6 lines gold découpé nastālīq script on single column. Bursa (Turkey), dated Raġab 1293 AH [July / August 1876 AD]. 27 leaves, 2 blanks (complete), including an illuminated polychrome heading opening the text. Contemporary red goatskin (remboîtage), gilt and painted in two different shades of gold, with apricot pastedowns. 24.5 x 16 cm (oblong format). 9.000€

The colophon of the manuscript reads: "Kataba-hu wa ḡahhaba-hu al-faqīr Zekī Dede al-Bursawī, fī Raġab sanah 1293" [It was written and gilt by the poor [servant] Zekī Dede from Bursa, during the month of Raġab, of the year (AH) 1293]. - Zekī Dede was a Turkish calligrapher and Diwan poet, whose real name was Hacı Mehmed Zekī Efendi. He was born in Bursa in 1821, and died in Istanbul in 1881. After his studies, he became imam at Yerkapı mosque and court reporter. After the earthquake of 1854 he went to Istanbul, where he stayed under the protection of Grand Vizier Yusuf Kamil Pasha (1808-1876). Later, he became Sheikh of the Uskudar Mevlevi Lodge. - Mawlawiyya (in Turkish Mewlewiyye, modern Mevlevî) is a Şūfī order which takes its name from the Mawlānā ("Our Master"), the sobriquet of Ḍjalal al-Dīn Rūmī (cf. Encyclopaedia of Islam, vol. VI, p. 883). "The ṭarīqa's [o'rders] members were in general literate, and were qualified in one of the fine arts like literature, music and calligraphy" (ibid.). The "Shi'ite Dūā" is a Shi'itic voluntary or supererogatory prayer in verses, composed in the basīṭ meter. - A very striking example of découpé calligraphy with all single parts of the letters



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
أَمِنْ ذِكْرِ جِبْرَائِيلَ بْنِ سَلَمٍ  
مَرْجَبٍ مَعَ جَابِرٍ مِنْ مَقَلَةِ بَدَمٍ  
أُمِّ سَبْتِ الْيَرِجِ مِنْ بَلَدِ كَاظِمَةِ

(except for the small "dots") painstakingly cut-out from white paper by hand, then individually pasted onto a whole sheet of paper (prepared with a deep black background for the text-blocks, ruled in red, black and gold), and in the end being painted in gold. This process served to highlight the letters particularly by achieving a three-dimensional effect. It was executed in the typical oblong format often seen in Shia prayerbooks of the period. - "The art of Islamic paper cutting evolved in the Iranian cultural circle, in Herat, which today belongs to Afghanistan. It developed in the 15th century, during the era of the Timurid dynasty, from the art of leather carving, which has been used in precious bindings. It reached Ottoman Constantinople via Tabriz (Azerbaijan) as early as the beginning of the 16th century. Once established in Ottoman book art, it continued to be appreciated until the end of the 19th century. The paper cutters, who often have also been working as calligraphers, used special pointed knives with blades curved downwards for cutting." (translated from: Schrift-Stücke, p. 226). This Ottoman technique has also affected the European art of silhouette (cf. Das Buch im Orient, p. 220). There were two different kinds of paper cutting: A negative cutting technique (with the motive, or letters, being cut away from one single whole sheet of paper, which later was fixed to another sheet of paper, often in a different colour, building the contrasting background), and a positive cutting technique (with the single parts of the later motive, or single parts of letters, being cut out from paper or board, and then pasted to a (often different coloured) ground one-by-one to build up the motive by and by), the latter of which has been used in the present book. - Provenance: UK, through the trade. - Rebacked in matching colour. Binding slightly soiled. The edges of the boards have been cut to adapt them for the paper format, and then sealed with (perfectly matching red) lacquer. A few small scuffs and some occasional fading to edges of gold text. - References: Cf. Mehmed Ziya, Bursa'dan Konya'ya seyahat, p. 91. Cf. Bayerische Staatsbibliothek (ed.), Das Buch im Orient, no. 148. Cf. Bayerische Staatsbibliothek (ed.), Schrift-Stücke, no. 212, with reproduction on p. 228. Cf. Otto Kurz, Libri cum characteribus ex nulla materia compositis, in: Israel Oriental Studies 2 (1972), pp. 240-247. Cf. T. Yazıcı (et al.), Mawlawiyya, in: The Encyclopaedia of Islam (new ed.), vol. VI, pp. 883ff. Cf. [www.bursa.com/wiki/Zeki\\_Dede](http://www.bursa.com/wiki/Zeki_Dede)

Heavily annotated copy of  
Demosthenes' **Περὶ τῆς παραπρεσβείας**  
(On the Embassy), including a contemporary Latin  
translation in manuscript

**Demosthenes:** De falsa legatione contra Aeschinem oratio [Speech against Aeschines on the false embassy]. Strasbourg, Wendelin Rihel, 1550. 5 blanks, 8 unnumbered leaves, 75 leaves (interleaved); with a coloured title vignette. Period limp vellum binding, reusing an earlier manuscript leaf (from a 15th century antiphony). 11 x 16.5 cm. 6.800€

**Provenance:** From the possession of Conrad Lautenbach (1534-1595), German librarian, translator, writer, theologian, and pastor, with his owner's inscription to title. The book was later possessed by book collector Philip III, Landgrave of Hesse-Butzbach (1581-1643), whose owner's inscription is to be found on the title page as well (attested by ULB Darmstadt).

**On the manuscript parts:** Interleaved copy with extensive glosses from various hands in Greek, German and Latin, also including an almost complete Latin translation of the main text in manuscript by Conrad Lautenbach on the white leaves additionally bound in (terminating on page 55), which is most probably unpublished hitherto. The German annotations show similarities with the hand of Landgrave Philip, however couldn't be identified clearly.

**On the previous owners:** Landgrave Philip was a learned and widely traveled man; he was a mathematician and is said to have spoken eight languages. He corresponded with Galileo Galilei and Johannes Kepler, both of which he met in person several times. For his astronomical studies, he built an



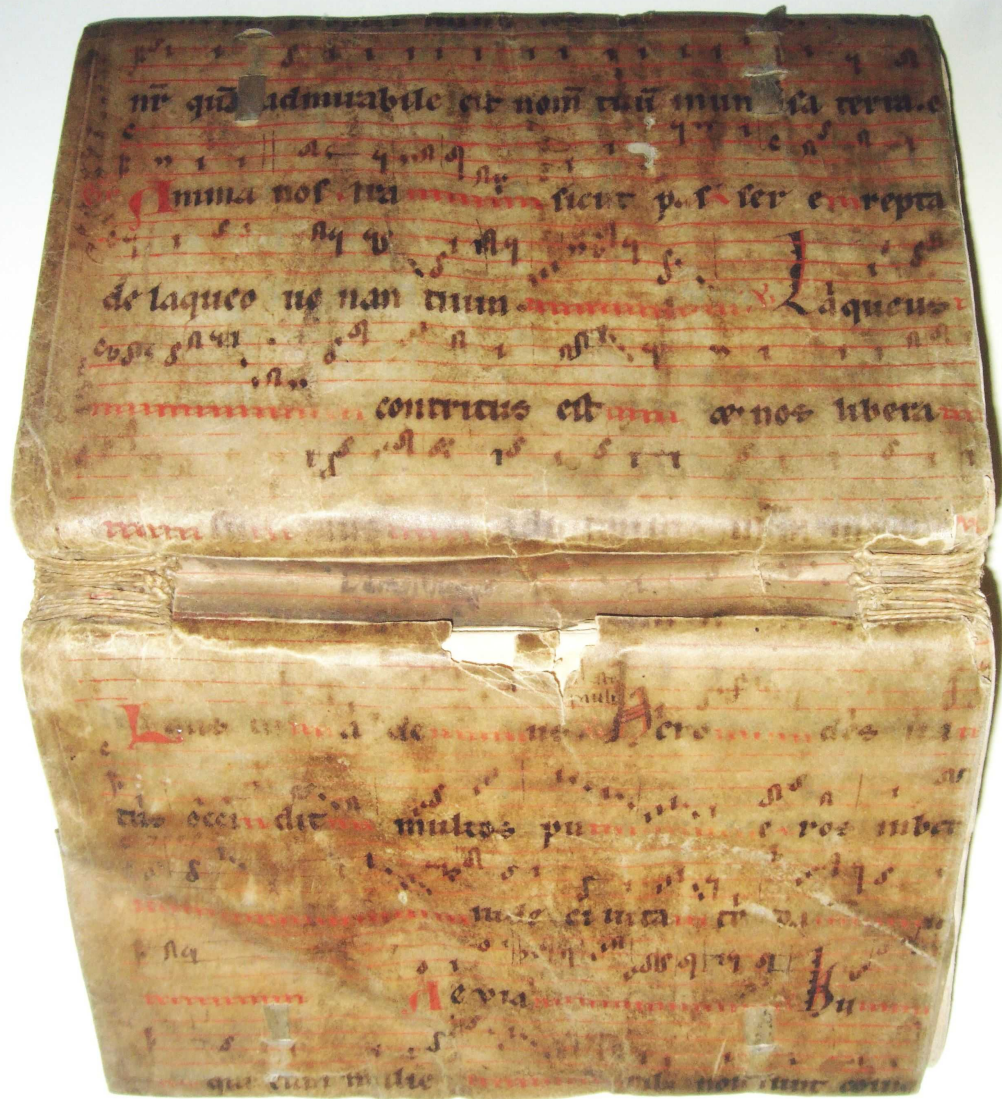
DEMOSTHENIS DE  
FALSA LEGATIONE CON-  
tra Aeschinem Oratio.



*Philippus Hesperus Ludovici.*  
ARGENTORATI PER VVENA  
delinum Ribelium, ANNO  
M. D. L.  
*Conradus Lautenbach.*

observatory in his Landgraviate Castle in Butzbach and had some astronomical instruments made. During his lifetime, he built a large library of almost 3000 volumes, which later became part of the Hofbibliothek (Court Library) of Darmstadt. Parts of his library are now held by the ULB Darmstadt. Conrad Lautenbach first of all is known for his Flavius Josephus translations, and for his book „Im Frauenzimmer Wirt vermeldt von allerley schönen Kleidungen vnnd Trachten“ from 1586, a work on women’s costumes, published under the pseudonym *Thrasibulus Torrentinus Mutislariensis* and illustrated by Jost Amman. From 1591 on, Lautenbach also was the editor of the famous „Messrelationen“ – prints published for the book fair in Frankfurt, and later also for the Leipzig book fair, reporting news about political and military developments since the last fair. These „Messrelationen“ (first released in 1583) are seen as precursors to modern newspapers as they were the first printed news media to be published periodically.

**On the author and his work:** Demosthenes (384–322 B.C.) was a Greek statesman and one of the most important orators of ancient Athens. *De Falsa Legatione* „is the longest of Demosthenes’ works, and a vital source for the negotiations between Athens and Philip [II of Macedon] leading to the Peace of Philocrates in 346 B.C. As a source it has been far from neglected by historians of the period, but as a speech, it has received little scholarly attention.“ (Jeremy Trevett, *De falsa legatione*, in: *The Classical Review*, vol. 52, Issue 2, September 2002, p. 250). „The speech *On the Embassy* was delivered in the summer of the year 343 B.C., before a jury of 1501 citizens, sitting under the presidency of the Board of Auditors (Λογισταί) (...). Demosthenes was prosecuting his political adversary, Aeschines, for malversation committed by him as a member of the embassy sent to Macedonia in the year 346. According to the prosecution, Aeschines had been untruthful in his reports, disobedient to his instructions, dilatory, with treacherous intent, and corrupt; the last and most damaging charge being, however, inferential, and not made good by direct evidence. (...) The result of the trial was the acquittal of the defendant (...). That the jury was not altogether well disposed to Demosthenes had been shown by the clamour with which they interrupted him when he told the story of the Macedonian supper-party; a story unsupported by evidence,



and irrelevant to the accusation. A few weeks earlier the arch-deceiver, Philocrates, had been impeached by Hyperides, and driven from Athens. The guilt of Philocrates is unquestionable; but perhaps the majority of the jury was willing to believe that Aeschines had been the victim rather than the coadjutor of Philocrates' deceptions; or perhaps we have here an example of that unreasonable reaction from severity to indulgence, which was (and still is) characteristic of the Athenian populace, if not of democracy in general. The speech deals with the negotiations and political intrigues that immediately preceded and followed the Peace of Philocrates." (C.A. Vince and J.H. Vince (transl.), Demosthenes, Orations, vol. II: De Corona, De Falsa Legatione, pp. 232-233).

**Copies traceable and references:** Copies of the present 1550 edition are held by five libraries worldwide only: at UL Heidelberg, UL Erlangen-Nuremberg, EKH Library Darmstadt, Royal Danish Library Copenhagen, BNU Strasbourg. No copies can be located outside of Europe. - Binding worn, leather ties missing. Clean in general, with some damp staining in places. An inscribed white leaf in the front has been torn out. - VD16 ZV 4345. Hoffmann II, 26. Muller III, 413, 175. Ritter, Rép. 631. Not in STC. Not in Adams. Not in Schweiger. Cf. ADB vol. 28, pp. 71-72 and vol. 26, pp. 1-2. For early interleaved books: Cf. Nicholas Pickwood, Binders' Gatherings', in: The Library, 7th series, vol. 15.1 (March 2014), pp. 63-78. - Digital reproduction of the Heidelberg copy: [digi.ub.uni-heidelberg.de/diglit/demosthenes1550/0019](http://digi.ub.uni-heidelberg.de/diglit/demosthenes1550/0019)

## "Shower of Gold"

### Art Nouveau painting by renowned woman artist

**Paula von Goeschen-Rösler (1875-1941):** Goldregen [Laburnum / Golden Rain]. 1915. Tempera on cardboard. Monogrammed to lower right: PR. Identified, dated and entitled in manuscript ink by an old hand to back of cardboard. Glazed and framed (not unframed). 37 x 37 cm (painting). 44.5 x 44.5 cm (frame). 12.500€

Paula Rösler was a German poet and artist, who today is mainly known for her paper cutting works, often in colours, a technique which she brought to perfection. She came from a wealthy industrial family in Bad Rodach (near Coburg / Franconia). In 1902, she went to Munich to study at the women's academy of the Munich Artists' Association. There, she also met and (unluckily) fell in love with author Waldemar Bonsels (1880-1952), who she became friends with and who was also supported by her financially in the following years, before earning world fame for his main work "Maya the Bee". In 1905, Paula's first book of poems, "Falter" [Butterflies], was published by Bonsel's publishing house, decorated with her own ornaments and illustrations. In 1915 Paula Rösler moved to Achenmühle in Chiemgau and was the only woman to co-found the artists' association "Die Welle" [The Wave]. In the summer of 1926 she married entomologist Feodor von Goeschen. After a last exhibition in 1934, "The Wave" was dissolved in the course of the Nazis bringing it into line. Paula Rösler died in 1941 at the age of 66. - A series of four tempera works, showing flowers and other plants, in matching dimensions and formats have been exhibited at Munich Stadtmuseum





[Municipal Museum] in 2014, however these works are hardly ever seen on the market. Paula Rösler used to varnish the surface of these tempera paintings partially with a thick layer (or several thin layers respectively) of high-gloss varnish, giving them a certain three-dimensional effect and making them look like tiles at a first glance. In general, the prices for Paula Rösler's works have constantly and considerably increased during the last years. - Laburnum, sometimes called golden chain or golden rain, is a genus of two species of small trees in the subfamily Faboideae of the pea family Fabaceae. - Provenance: Private property Berlin. - Minor loss of varnish to several tiny blossoms. Varnish slightly yellowed in places and with craquelure. - AKL, vol. LVII, p. 58. Thieme/Becker, vol. XXVIII, p. 503. Cf. Egbert Friedrich, Paula Rösler. Cf. Ab nach München! Künstlerinnen um 1900, pp. 134-137. Cf. [www.scherenschnitt.org/goeschen-roessler/](http://www.scherenschnitt.org/goeschen-roessler/)



## Piette's 1838 manual on making paper from straw

**L[ouis] Piette:** Die Fabrikation des Papiere aus Stroh und vielen andern Substanzen im Großen nach zahlreichen Versuchen beschrieben und mit 160 Mustern von verschiedenen Papiersorten bewiesen, nebst einer Beschreibung der neuesten Erfindungen in der Papierfabrikation, für Fabrikanten und alle Freunde der Fortschritte in Cultur und Industrie [The making of paper from straw and many other substances, described on a large scale after numerous attempts and demonstrated by 160 samples of various paper types, along with a description of the latest inventions in papermaking, for manufacturers and all friends of progress in culture and industry]. Köln, Dümont-Schauberg, 1838. XIII, VI, 316 pages (partly made from coloured paper), including 157 (of 160) mounted paper samples. Printed publisher's boards. 13.5 x 22.5 cm. 4.500€

Of utmost rarity: This 1838 German edition seems to have sold at auction only once at all. There is only one record for it in the German auction database (and one more without any information on the year printed nor on completeness). No records in rarebookhub (and only one record for an incomplete 1861 German edition). OCLC shows merely two copies outside the German speaking area (both in the UK). The 1861 English edition ("A manual for the manager, foreman and heads of paper mills") included only 125 paper samples; the 1861 French edition 257 paper samples (both very rare likewise). - The materials used include: straw from wheat, barley, maize, oat, rye, or pulses (beans, lentils and peas), as well as rags, wool, tow, lime bark and hay. 33 leaves are representing paper samples themselves; they are tinted in different colours: blue, orange, yellowish, chamois, dark brown, and several other different shades of brown. - Maria Ludwig (Louis) Valentin Piette (1803-

139. Haferstroh, Maisstroh und Lumpen.  
Ein Theil Haferstroh, ein Theil Maisstroh, zwei Theile Lumpen.

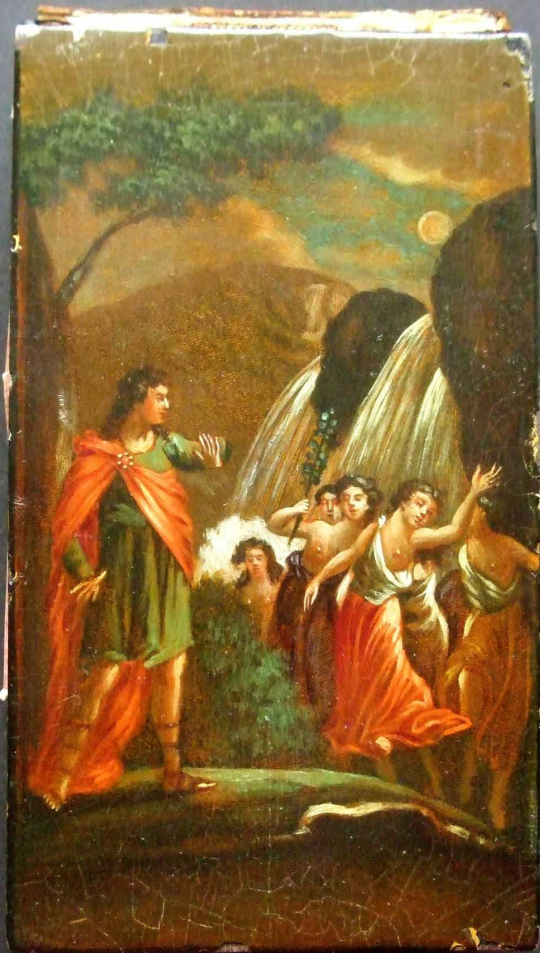


93. Maisstroh und Lumpen,  
gefärbt. Ein Theil Maisstroh, zwei Theile Lumpen.



94. Maisstroh, Erbsenstroh und Lumpen,  
gefärbt.

1862) was born in Commanster (Luxemburg, today Belgium). "Having studied law in Metz, Strasbourg and Paris, he received an admittance as an advocate. At the same time he was trained in his father's paper factory (...) and took journeys to the Netherlands, England and France. Since 1827, he worked in the paper mill's management familiarizing with the technical contexts. In 1831 he published a manual on papermaking ["Traité de la fabrication du papier"; without any paper samples]. He focussed on experimentation on appropriate rags substitutes, like straw and other plant-based pulp, to free papermaking from its traditional and quantitatively limited raw material base. He included 160 samples of his attempts in a 1838 publication [the present one], which (...) received an award the next year (gold medal of the Prussian "Verein zur Beförderung des Gewerbfleißes"). In 1861, Piette published about more attempts on raw material. In his other investigations he examined paper colouring and the production of cheap wallpaper, like those shown by Piette at the Great Exhibition in London in 1851, as well as managing a paper factory considering economical and social aspects (...). Until 1854, Piette stayed partner of the Dillingen paper factory, which (...) closed down in 1860. (...) Some of the Dillingen papermakers possibly worked along with Piette in the paper factory of Baron Constant d'Hoffschmidt at Pont d'Oye. Products of this factory were shown under Piette's name at the Great Exhibition in Paris in 1855, receiving an award there. At Pont d'Oye, Piette founded the "Journal des Fabricants de Papier" based on the model of the "Central-Blatt für deutsche Papierfabrikation" in 1854. When Piette separated from Baron d'Hoffschmidt in 1857, he started focussing on this periodical. Piette moved to Paris with it, and ran an "Agence de Papeterie" at the same time, which distributed equipment, engines and material, and acted as a broker for skilled workers. His suggestions lead to the foundation of the "Société Générale de la Papeterie" in 1859." (translated from: Frieder Schmidt, Ludwig Piette, in: Neue Deutsche Biographie, vol. 20 (2001), pp. 433-434). - Incomplete copy, lacking pp. 97-98 (text) and three paper samples (nos. 99-111). 6 samples slightly damaged. Binding heavily rubbed and damaged to spine; corners bumped. Slight foxing throughout. - Cf. Fritz Hellwig, Louis Piette, in: Saarländische Lebensbilder, vol. 4, pp. 101-130. Cf. Karl Karmasch, Geschichte der Technologie seit der Mitte des 18. Jahrhunderts, p. 737.



## An exceptional and exceedingly rare Viennese *Biedermeier* binding including miniature oil paintings

**[Anonymous]:** [No title]. Album Amicorum. Vienna, 1811-1815. 65 leaves, of which 27 pages with manuscript entries, including three skilful drawings (two watercolours and one pen drawing) as well as a mounted pressed flower. Contemporary half morocco with gilt spine and exquisitely oil painted covers from sheet metal, blue endpapers and a mirror mounted to front pastedown (framed with pink paper). 56 x 97 mm (covers). 4.800€

**On the binding:** The covers consist of sheet metal with miniature oil paintings. The front cover shows a mythological scenery with a young man in an anciently robe and a group of halfway denuded naiads dancing in the moonlight in front of a waterfall. On the rear cover, we can find a scene from Johann von Alxinger's "knight's ode" *Doolin von Mainz*, made after an engraving published within the 1797 edition by Göschen in Leipzig, showing a romantic forest scene with an armoured knight and a lady in need of help (cf. Wulf D. von Lucius (ed.), *Anmut und Würde. Bücher und Leben um 1800*, reproduction on p. 41).

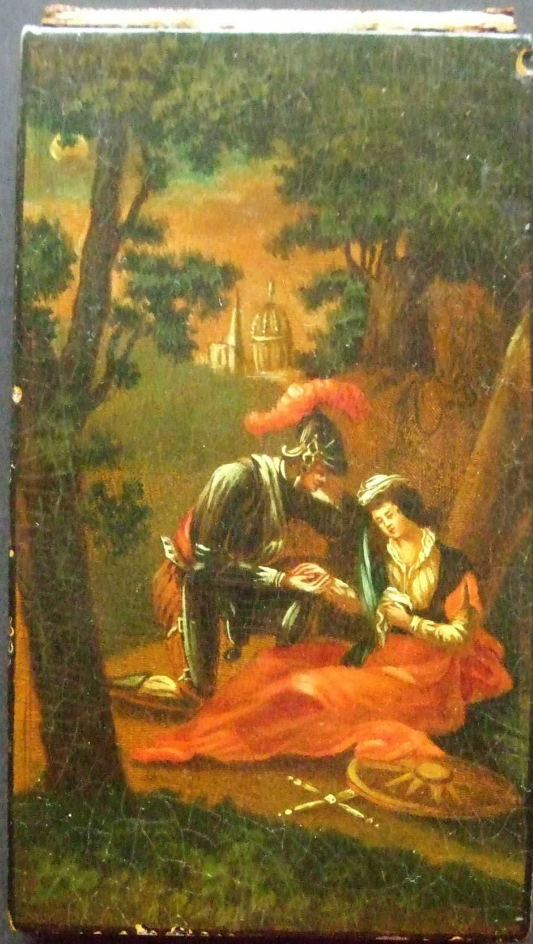
**On the binding technique:** According to my personal recent researches, it was a normal process with this unusual and exceedingly rare sort of bindings that the painted sheet metal itself served as a cover, without fixing an additional supporting cardboard or similar between it and the endpapers. First the spine was covered with a leather strip (coming onto the reverse side of the



pastedowns), and subsequently, the readily painted metal sheets have simply been glued to the pastedowns, covering the margins of the leather strip (cf. [musenalm.de](http://musenalm.de), pictures nos. alm-969-126691 and -126796, showing a damaged binding of this sort lacking the covers).

**Possible bookbinders:** Probably bound by Georg Friedrich Krauss or by Josef Riedl in Vienna (cf. "O sehet her!", no. 20). Georg Friedrich Krauss (1732-1821) was the most important Viennese bookbinder of his time and famous for creating the utmost decorative sumptuous gilt bindings, mostly in Etruscan style (cf. Eva-Maria Loh, *Die Entwicklung der Montagen und Passepartouts an der Albertina in Wien*, p. 19). It was his great achievement to introduce classicism (a leading style around 1800) in Austria. He enjoyed a great reputation as the only bookbinder of international standing in the German-Austrian area, working for the founder of the Albertina in Vienna, Duke Albert of Sachsen-Teschen (cf. *Außen-Ansichten. Bucheinbände aus 1000 Jahren aus den Beständen der Bayerischen Staatsbibliothek München*, p. 172). The Duke (son-in-law of Empress Maria Theresia) not only was the founder of the famous print collection later named after him, but likewise one of the greatest bibliophiles in the German-speaking area: The elaborately bound books from his library usually obtain peak prices at auction. Georg Friedrich Krauss hardly ever signed his bindings (cf. *ibid.*).

**Rarity of this kind of binding and comparable pieces in libraries:** Decorated bindings including pictorial representations occur more often not until the classical period and romanticism, with luxury editions of almanacs playing an important role here (cf. "O sehet her!", no. 20). Those rare and precious bindings including elaborately oil or enamel painted covers made from sheet metal (iron, copper or steel) apparently are a singular phenomenon of the late 18th and early 19th century in Austria-Hungary, particularly in



Vienna. I have been able to trace merely nine such bindings including oil (or lacquer) painting in private and public collections worldwide, plus one more currently on the market, nine of which include almanacs or calendars printed in Vienna, one was printed in Graz (Austria), all of them printed between 1783 and 1814/15. This sort of binding is to be considered as one of the most luxurious versions of bindings for alba amicorum and almanacs at that time. The paintings certainly haven't been made by the bookbinders themselves, but by trained miniaturists, and must have been very expensive. One binding of this kind is held by the Otto Schäfer Library (Schweinfurt), four by the Pierpont Morgan Library (New York), one is in the private collection of Patricia J. Pistner (New York), two in the Museum of Applied Arts (Budapest) and one in the almanac collection of the Theodor Springmann foundation (Heidelberg) (detailed list available on request).

**Condition:** Leather split to both hinges (in need of repair). One metal cover beginning to loose. Mirror stained and partially blind. The paintings show only minor chipping to margins, else in excellent condition. The painting layer with slight craquelure (as usual).

**References:** Cf. George Ong, *A Matter of Size: Miniature Bindings and Texts from the Collection of Patricia J. Pistner*, nos. 148 and 149 (with reproductions). Cf. "O sehet her! die allerliebsten Dingerchen..." - Friedrich Rückert und der Almanach, nos. 19 and 20, with reproductions on pp. 9 and 25. Cf. Manfred von Arnim, *Europäische Einbandkunst aus sechs Jahrhunderten. Beispiele aus der Bibliothek Otto Schäfer*, nos. 143 and 157 (with reproductions). Cf. [www.musenalm.de](http://www.musenalm.de), reproductions. nos. alm-3817-82691 and -8272, as well as alm-969-126691 and -126796. Cf. Lipperheide no. 4494. Cf. Bondy, *Miniature Books* (1981), pp. 52-54 (illustrates 2 enamelled bindings). - For Krauss: Cf. Hans Adolf Halbey (ed.), *Museum der Bücher*, p. 396. Cf. Barbara Dossi, *Albertina. Sammlungsgeschichte und Meisterwerke*, pp. 63 and 174.

**A 16th century Ottoman manuscript including silhouette papers, brought to Silesia in (or before) 1596**



**[Bâqî / Fuzûlî / Hayâlî (et al.):** Mirdâ-ı gonca-dehen-i lâla-zâr [Rosebud shawls of the tulip bed]. Ottoman manuscript on paper. Western Anatolia (?), second half of 16th century. 2 unnumbered leaves, one of which mounted to inner of front leather cover (with painted crest by Matthias Heintze and manuscript note by librarian Georgius Scheidt, saying it was donated to the St. Maria Magdalena Church Library in Wrocław in 1596), 204 leaves (numbered consecutively in pencil somewhat later, however by an old hand), 18 of which are silhouette paper with floral pattern in pink and pale green, the remainder plain polished paper. Liber catenatus (without chain) in contemporary Ottoman maroon limp goatskin binding. 12.5 x 19 cm. 11.500€

**Contents of the manuscript:** The present text is an anthology of Ottoman poetry, including works by the most important poets of the Ottoman classical period, like Bâqî (c. 1526-1600), İsa Necati (d. 1509), Fuzûlî (c. 1483-1556), Hayâlî (c. 1500-1557), Yahya Efendi (1494-1569), and others.

**On silhouette paper:** "From the early modern period, colourful silhouette paper (...) was introduced in Iranian and Ottoman book art as a new decorative design element. It was created by putting carefully cut out and tinted stencils onto the wet paper, with blurry patterns becoming visible on both sides of the paper then. Like shadow puppets, these stencils frequently have been made from camel skin. While Turkish silhouette papers have been

popular in particular for alba amicorum in the Occident, they have mainly been used to embellish divans (anthologies) in the Ottoman Empire" (translated from: Schrift-Stücke, p. 186). This particular kind of decorated paper sometimes is also called "shadowed" or "ghost-printed paper"; the scholar Adam Gacek uses the term "silhouetted paper", and states that the technique appears "to have been practiced in Iran from the 9/15th century on, and in Turkey from the end of the 10/16th century on. Silhouetted paper takes its name from coloured silhouettes imprinted on paper. In Iran silhouetted paper was made using a stencil with designs such as arabesque, animal or angelic forms, most often in red or violet. The silhouettes were cut out from very fine tinted leather placed between two sheets of paper impregnated with alum. In Turkey, on the other hand, the technique involved the impregnation of the whole thickness of the paper, using pads of felt, with such designs as trees or flowers, in green or pink." (Gacek, pp. 89-90). "By the mid-1570s, European travellers to the Near East were adding Turkish decorated papers – marbled paper (abri), silhouette paper and sprinkled paper – to their albums. These were high-cost items and a street in Istanbul is known to have specialized in their sale." (Wheeler, p. 105).

**Provenance:** From the collection of Turkish-German artist and specialist for decorated paper Nedim Sönmez (\* 1957), whom it belonged to since 1988. Previously, the manuscript has been in private property in Bremen (Northern Germany), and in 1975 has been examined by Hamburg auction house Dörfling (also involving Dr. Hanna Sohrweide, professor for Islamic studies at Hamburg University), though misinterpreting the 1596 donation note to be a later forgery (original typewritten document included). As the donation note indicates, the manuscript has been in possession of the library of St. Maria Magdalena Church in Wrocław (Silesia, today Poland) from 1596 on. It has been donated to the library by "Friedrich von Schliewitz und Klein Wandritz zu Zieserwitz", a Silesian nobleman, along with several other Turkish manuscripts. A faded (library?) stamp to the rear fly leaf has become completely illegible during the centuries. Several old dealers' purchasing notes and an auction house's mark in pencil to front pastedown remained unidentified hitherto.

**On the Library, its librarians and the donator:** The manuscript entry on front pastedown reads (translated from German): "In the year of 1596 the noble, honourable and well-reputed Friedrich of Schliewitz [Śliwice] and Klein Wandritz [Wądroże Małe] at Zieserwitz [Cesarzowice], appointed and empowered lieutenant of the lords and estates in Silesia, donated this Turkish book to Saint Maria Magdalena Library in Breslau [Wrocław]. G. Scheidt, librarian." Similar entries by Scheidt can be found in a number of other books donated to the library, some also including crest paintings (references list: see below). – Friedrich von Schliewitz was a Silesian nobleman, who donated a total number of five Turkish manuscripts to St. Maria Magdalena Library in 1596, all of which have received chains to be *libri catenati* and Schliewitz's crest painted by Matthias Heintze († 1622), a Wrocław painter commissioned and compensated by the library (cf. Schultz, p. 74 and Schlesiens Vorzeit, p. 150). Ruffler (cf. p. 32) states these might have been Ottoman spoils of war. Only three of them are listed in Brockelmann's inventory of Wrocław Municipal Library's Arabic, Persian, Turkish and Hebrew manuscripts, of which no. 31 is possibly identical with our manuscript (cf. Brockelmann, nos. 7, 16 and 31). – Georg(ius) Scheidt († 1601) has been a teacher to St. Maria Magdalena grammar school between 1569 and 1575, before becoming a librarian to the church library there (cf. Zeitschrift (1876), p. 218 and Schönborn, p. 28). After his death in 1601 Scheidt has been replaced by Christoph Sarcephalus, who then finished the inventory which is the library's oldest known catalogue (cf. Garber, p. 568). Sarcephalus, who also was a calendar printer, mathematics student and astrologer, stayed librarian at the St. Maria Magdalena at least until 1610 (cf. Smith, pp. 45-46 and Scheibel, p. 33 / 1601). – "The church library of St. Maria Magdalena is said to have developed from a part the book collection of Johann Hess, who was a priest and reformer at Wrocław. It can be proven that in the 16th century it received single books and entire legacies from Wrocław citizens. (...) In 1601, the library has been opened to the public." (translated from: Fabian, chap. 1.16). In 1865, St. Maria Magdalena library has been united with two other Wrocław libraries to build the Municipal Library, which closed down after World War II (cf. *ibid.*, chap. 1.18). In 1946 the remainders of its inventories have been transferred into the newly established Wrocław University Library (cf. *ibid.*, chap. 1.1).



**Condition:** Worn. Four layers loose. Please ask for detailed condition report.

**References:** Cf. Carl Brockelmann, Verzeichnis der arabischen, persischen, türkischen und hebräischen Handschriften der Stadtbibliothek zu Breslau, nos. 7, 16 and 31. - For the library: Bernhard Fabian (ed.), Wrocław - Biblioteka Uniwersytecka, in: Handbuch der historischen Buchbestände in Deutschland, online version, chapters 1.16 and 1.18. Cf. Lesław Spychała, Wegweiser durch die Handschriftenbestände der Universitätsbibliothek Wrocław/Breslau, in: Klaus Garber, Kulturgeschichte Schlesiens in der Frühen Neuzeit, p. 701. - For silhouette paper: Cf. Albert Haemmerle, Buntpapier, p. 39-41, with illustrations no. 40-44. Cf. Nedim Sönmez, Turkish papers in 16th century European Alba amicorum. Two samples from the Stuttgart Württemberg State Library: Alba amicorum of Georg Ringler and Johannes Weckherlin. Cf. Haute Couture für Bücher. 1000 Jahre Einbandkunst in der Württembergischen Landesbibliothek, pp. 92-93 (with illustration). Cf. Gabriele Grünebaum, Buntpapier, p. 158 and illustrations nos. 2, 4 and 62. Cf. Schrift-Stücke. Informationsträger aus fünf Jahrtausenden, no. 162, with illustration on p. 160. Cf. Das Buch im Orient. Handschriften und kostbare Drucke aus zwei Jahrtausenden, no. 147. Cf. Die Wunder der Schöpfung. Handschriften aus der Bayerischen Staatsbibliothek aus dem islamischen Kulturkreis, no. 39, with illustration on p. 121. Cf. Adam Gacek, Arabic Manuscripts. A Vademecum for Readers, pp. 89-90). Cf. François Déroche (et al.), Islamic codicology. An introduction to the study of manuscripts in Arabic script, pp. 61 and 248-249. Cf. Marie-Ange Dozy, De la dominoterie à la marbrure: histoire des techniques traditionnelles de la décoration du papier, pp. 78-79. Jo Wheeler, Renaissance secrets. Recipes and formulas, p. 105 (with reproduction). - For Scheidt and Sarcephalus: Cf. Klaus Garber, Bücherhochburg des Ostens, in: Klaus Garber (ed.), Kulturgeschichte Schlesiens in der Frühen Neuzeit, vol. 1, p. 568. Cf. Kelly Marie Smith, The Science of Astrology. Schreibkalender, Natural Philosophy, and Everyday Life in the Seventeenth-Century German Lands, pp. 45-46. Cf. Johann Ephraim Scheibel, Geschichte der seit dreihundert Jahren in Breslau befindlichen Stadtbuchdruckery als ein Beitrag zur allgemeinen Geschichte der Buchdruckerkunst, p. 33 / 1601. Cf. Carl Schönborn, Beiträge zur Geschichte der Schule und des Gymnasiums zu St. Maria Magdalena in Breslau, p. 28. Cf. Zeitschrift des Vereins für Geschichte und Alterthum Schlesiens, vol. 13 (1876), issue 13, p. 218. - For Schliowitz and Heintze: Cf. Alwin Schultz, Untersuchungen zur Geschichte der Schlesiens Maler (1500-1800), p. 74. Cf. Schlesiens Vorzeit in Bild und Schrift. Zeitschrift des Vereins für das Museum Schlesiens Altertümer, vol. 4 (1907), p. 150. - For books with similar ms. entries by Scheidt: Cf. Alfred Rüffler, Die Stadtbibliothek Breslau im Spiegel der Erinnerung, p. 32. Cf. Konrad Ziegler, Catalogus codicum latinorum classicorum qui in bibliotheca urbana Wratislaviensi adservantur, pp. 212-213. Cf. digital reproduction: [www.bibliotekacyfrowa.pl/dlibra/doccontent?id=89369](http://www.bibliotekacyfrowa.pl/dlibra/doccontent?id=89369). Cf. [katalog.bu.uni.wroc.pl/search/query?term\\_1=georgius+scheidt&theme=system](http://katalog.bu.uni.wroc.pl/search/query?term_1=georgius+scheidt&theme=system). Cf. [nektar.oszk.hu/hu/manifestation/3357752](http://nektar.oszk.hu/hu/manifestation/3357752).



**Music by accident:  
A forerunner of algorithmic composition -  
Only known copy of a fascinating musical game**

**F[riedrich] Kuhlau:** Kaleidakustikon. Eine musikalische Unterhaltung. Für Piano-Forte Spieler; Um mehr als 214 Millionen Walzes (!) zu bilden. - Kaleidakousticon. Amusement Musical pour les Amateurs du Forte-Piano. Renfermant plus de 214 Millions de Valses (cover title) [Kaleidacousticon. A musical amusement for piano-forte players, to create upwards of 214 millions of waltzes]. Amsterdam and La Haye, F. J. Weygand [1822]. 4 pages of text, 230 (of 231) printed music cards (4 x 5 cm each), and a blue card stand. Loose as issued in original orange cardboard clamshell box with title label. 17 x 29 cm. 6.500€

Only known copy of this edition. Two other slightly different editions, published by C.C. Lose in Copenhagen, possibly in 1820/21, are recorded in the Royal Danish Library in Copenhagen and in the Music and Theatre Library in Stockholm, although both of these are incomplete: one has the complete set of cards, but lacks instructions and the box; the other lacks 8 cards, lid and instructions (cf. Friedrich Kuhlau, Kaleidakustikon. Digital Online Edition – still in preparation, though one digitized copy can be found here: [bit.ly/2rWijRW](http://bit.ly/2rWijRW) or to listen here: [bit.ly/2wYXmo2](http://bit.ly/2wYXmo2)). Our set includes a piece of cardboard lined with blue paper with three long pockets into which the cards are stuck. The music cards are numbered A.2 to V.12, while the original of card no. H.10 is lacking (but supplied in facsimile). Each stack of cards is kept together by a white original textile strip. The information on the title label that the number of permutations is more than 214 millions is not wrong, but, in fact, this is a miscalculation and there are many more possibilities. According to



contemporary announcements, Kuhlau's Kaleidakustikon was issued by several other European publishers as well, including Jakob August Bohme in Hamburg, Spehr in Braunschweig, and also in Great Britain (cf. Leipziger Zeitung 1821, p. 1196, et al.), however we haven't been able to trace any other copies preserved in libraries. According to Erichsen, Kuhlau composed it around 1817 (Opus DF 215). - "Kuhlau's Kaleidakustikon is part of a tradition of musical games [known as *Musikalisches Würfelspiel*] which enjoyed some popularity, especially during the second half of the eighteenth century." (ibid.). A "Musikalisches Würfelspiel" (musical dice game) was a system for using dice to "generate" music randomly from precomposed options. Several different games were devised, some of which did not require dice, but merely choosing a random number. The earliest example is J.P. Kirnberger's "Der allezeit fertige Menuetten- und Polonaisencomponist" (1757) [The Ever-Ready Minuet and Polonaise Composer]. Examples by well known composers include C.P.E. Bach's "Einfall, einen doppelten Contrapunct in der Octave von sechs Tacten zu machen, ohne die Regeln davon zu wissen" (1758) [A method for making six bars of double counterpoint at the octave without knowing the rules] and Maximilian Stadler's "Table pour composer des Minuets et des Trios à la infinie; avec deux dez à jouer" (1780) [A table for composing minuets and trios ad infinitum, by throwing two dice]. The best known was published in 1792 and attributed to W. A. Mozart (KV 294d or KV Anh. C 30.01): "Anleitung so viel Walzer oder Schleifer mit zwei Würfeln zu componiren so viel man will ohne musikalisch zu seyn noch etwas von der Composition zu verstehen" [Instructions for the composition of as many waltzes as one desires with two dice, without understanding anything about music or composition]. - Friedrich Daniel Rudolph Kuhlau (1786-1832) was a "German-born Danish composer during the Classical and Romantic periods. He was a central figure of the Danish Golden Age and is immortalized in Danish cultural history through his music for *Elves' Hill*, the first true work of Danish National Romanticism and a concealed tribute to the absolute monarchy. (...) During his lifetime, Kuhlau was known primarily as a concert pianist and composer of Danish opera, but was responsible for introducing many of Beethoven's works, which he greatly admired, to Copenhagen audiences." (Wikipedia). - Provenance: Preben Nodermann (1867-1930), with his bookplate mounted to inner face of box

(dated in manuscript 1929). Collection of curiosa of Jean-Paul Morin. Pierre Bergé & Associés, auction catalogue "Collection Jean-Paul Morin - Troisieme partie: Fantaisies & curiosités autour de livre", no. 66 (2012). Finally France, through the trade. - Hinges of clamshell box repaired with textile strips. Two silk ties for card stand lost. Card no. H.10 is lacking (supplied in facsimile). Else fine. - Cf. Dan Fog, *Kompositionen von Fridr. Kuhlau. Thematisch-bibliographischer Katalog*, opus no. DF 215. Cf. Jorgen Erichsen, *Friedrich Kuhlau*, p. 393 / no. 215. A digital version to play and hear online is in preparation at the Royal Library / National Library of Denmark.

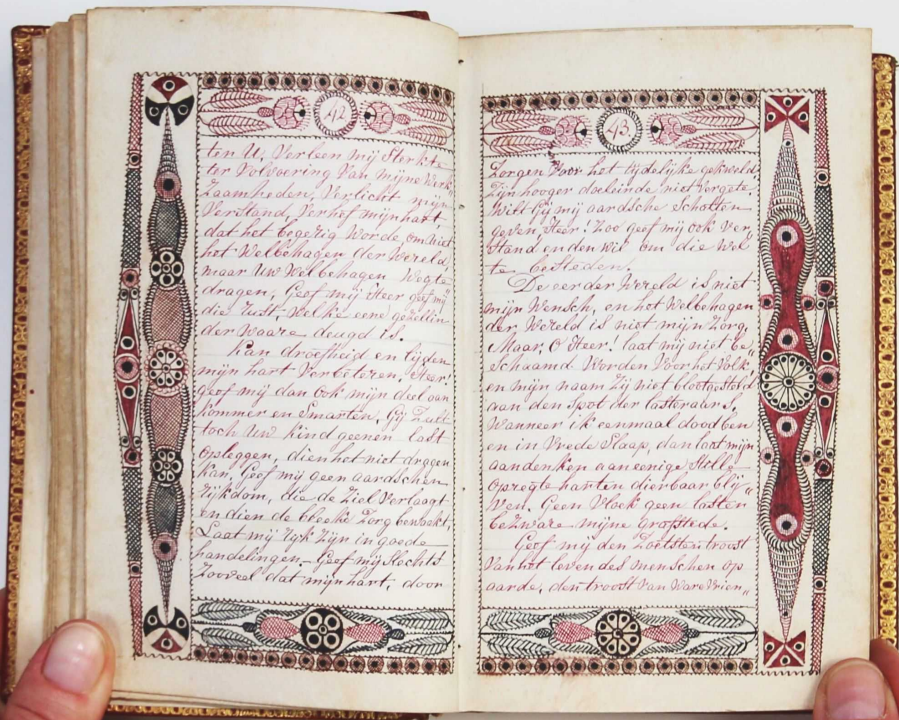




## One-of-a-kind treasure of a manuscript prayer book blending folk art and outsiderish illumination

**Adriaan Tholenaar (1779 - (after) 1864):** *Menschlivendheid is de eerste wet der natuur* [Humanity is the first law of nature]. Dutch prayer book manuscript in varicolored inks on paper. Zevenbergen (the Netherlands), 1864. 2 large folding frontispieces, 384 numbered pages, 34 unnumbered pages additionally inserted, including decorative borders to each page (every design different), 20 full-page colour drawings (some folding), as well as about 90 smaller drawings. Contemporary red morocco gilt, with white moiré endpapers. 10 x 16.7 cm. 5.800€

Signed and dated by the artist on first page: "Den Ondergetijkende gebooren te Halsteren, den Eersten Februarij 17 hondert 79 en geschreven dit Roomsch Katolijk gebeden Boek te Zevenbergen in 't Jaar Achtienhondert 64 door Adriaan Tholenaar" [The signatory (sic) was born in Halsteren, on February the 1st 17 hundred 79 and has written this Roman Catholic Prayer Book at Zevenbergen in the year Eighteenhundred 64 by Adriaan Tholenaar]. - Although the main part of the text is actually taken from a prayer book, this is a work of raw artistic expression rather than of popular piety. Tholenaar was a Dutch peasant and self-taught artist. He lived in Zevenbergen at least between 1810 and 1854. A later manuscript note loosely inserted in the book shows a small family tree, stating Adriaan was the son of Gerardus Tholenaar and Cornelia Loudiers, and that he died in 1864 (the same year he made the present book). In 1810, he married Johanna Simons (1771-1843); they had one daughter named Anna Cornelia Tholenaar (1812-1878). In 1854, the artist is mentioned in the *Nederlandsche Staatscourant* (cf. nos. 199 and 201) as "Adriaan Tholenaars", being a peasant ("landbouwer"). As early as in 1849, Tholenaar had created another prayer book ("Gebedenboek"), which is now



held by the University Library of Nijmegen, and formerly has been part of the Bibliotheca Carmelitana in Merkelbeek. While the basic style of this earlier work (including 208 pages with 2 half-page and 8 full-page illustrations merely) is similar, it is (compared to the present manuscript) way less elaborated, without any figurative elements in the marginal decorations, which are strictly abstract there. - Tholenaar was clearly a self-taught but highly talented artistic amateur. In the present book, his illumination mingles elements of both folk art and outsider art in an exceptional and unique way. The style of his figurative drawings may be called naïve; the composition of his ornamental designs is reminiscent of outsider artist Joseph Ely (active in England, first half of 19th century), who also created decorated manuscripts including religiously influenced texts. - Many of Tholenaar's drawings form rebuses, for example: "Zijt nugteren ende waakt want uwe tegenpartij, de [...] gaat om als een brieschende [...] Soekende de Wien hij zoude mogen Verslinden" [Be sober and watch your opponent, the [drawing of a devil] goes around like a roaring [drawing of a lion], looking for the one to devour]. The dedication ("opdragt") written in verse reads: "Ontfangt dan o hier tans van mijn hand, Een gift Uw uijt Liefde opgedraagen (...) Leest voor Uw Ouders En Voor die uw naast bestaan. Wiens bloed gij Wel in Uwen haerthaar Voeld Slaan, En wilt dan ook noch eens denken als ik ben dood aan A. Tholenaar" [Then receive from my hand here now, a gift dedicated to you from love, (...) read for your parents and for those close to you. Whose blood you feel beating well in your heart vein, and then think again, when I am dead, of A. Tholenaar]. This indicates Tholenaar made the manuscript for his daughter Anna Cornelia, or another child of him, foreseeing his soon death. - 19th century outsider manuscripts (or other books) illuminated throughout are exceedingly rare. - Provenance: Anna Cornelia Tholenaar (1812-1878) (?), daughter of the artist. J. L. Beijers, Utrecht, sale of November 8-10, 1988, no. (?). The Netherlands, through the trade. - Inner hinges repaired with paper strip. Some pages getting loose. Binding slightly rubbed. Otherwise crisp and clean. - References: Quaerendo. A quarterly journal from the Low Countries devoted to manuscripts and printed books, vol. 20 (1990), p. 65. Cf. Nederlandsche Staatscourant 1854 nos. 199 and 201. - Digital reproduction of the second known book illuminated by Tholenaar: [shorturl.at/ETU08](http://shorturl.at/ETU08)

**WANTSCHMANNENDEHEID**



Godrugt.  
 Ontfangt dan o' hertans Van mijn hand,  
 En giff uw l'igt Lietels opgedraagen  
 Want noch uwe w'ghe w'kraecht noch prijs Van verstand  
 Leet mij in het Schrijven hiet kunnen behaagen,  
 Maar uw teder Godd'v'engd Van de Schoone V'engd,  
 Het Sp'otend w'itend'ig Dot uw sanport tot deugd,  
 Kij am staay mine pen En den be'raagen  
 Hier hebt ij mijn lieve Joanna ver'vuld'ig'ef,  
 En Vaak w'ze bidlust te Syon hie'ig  
 Maar als gij God g'eft uw hulde en Lot,  
 W'it het Engelen Koor Van v'el Wenken  
 L'igt Voor uw Eudens En Voor die u nood'igstaen  
 W'ens bloed gij wd in uwen haer'haer w'eld Slaen,  
 En W'it dan v'el noch eens denken al'ik ben dood'oon

**WANTHOLLENWAER**

**WANTSCHMANNENDEHEID**



de Onver  
 is afgew'illen O' we nu Onver dat w'ij  
 Zoo gelandigt hebben  
 daarom is Onver mat, Om de  
 dingen Zijn  
 Onke   
 tot g'evonden  
 De Kroon is van Onver k'uft w'ij Zijn Van  
 Paul g'evonden sterven is th' l'ibele mat  
 dat w'egen Zijn be'vonden

**WANTSCHMANNENDEHEID**



**Album of high-quality erotic art  
by or after Chinese artist Yu Zhiding (1647-1709)**

**禹之鼎精選秘戲圖 [Selection of erotic paintings by Yu Zhiding]** (cover title). Album including 10 erotic drawings and 2 drawings depicting non-erotic genre scenes. China, (early?) Qing dynasty (c. 1700 ?). Drawings (17 x 21 cm) in Chinese ink and colours on chamois silk, one sealed in red (illegible) and signed in black ink: 禹之鼎 [Yu Zhiding]. Mounted later on silk lined leaves of a butterfly bound album (19th century), covered with patterned silk and with manuscript title label to front cover. 21 x 27 cm. 8.500€

Compared with other Chinese *chun hua* ("spring paintings"), or Japanese *shunga* ("pictures of spring"), the pictures in this album (most of which are pornographic) include several rather unusual motifs: oral sex, a threesome including two women and one man, and another involving a child as an onlooker. - Chinese painter Yu Zhiding (also referred to as Tzŭ Shang-chi, Hao Shen-chai, or Kuang-ling-t'aoshang Yŭ-jên) was born in Jiangdu in 1647 (present-day Yangzhou, a prefecture-level city in central Jiangsu Province, China) and died after 1709. As a child, he was a pupil of Lan Ying (c. 1585-1664), and later became an all-round talent: He collaborated with Wang Hui (1632-1717) as a figure painter, and also specialised in portrait painting, landscape painting (in the manner of Wang Meng), human figure painting after Zhao Mengfu, as well as animal and botanical painting. He is particularly well-known for his figurative pictures in *pai-miao* ("plain drawing", a Chinese brush



technique that produces a finely controlled, supple ink outline drawing without any colour or wash embellishment) in the manner of Li Lung-mien (cf. Thieme / Becker and Encyclopaedia Britannica). He also served in the Imperial Painting Academy during the reign of the Kangxi Emperor. – Silk slightly stained or discoloured in places. Otherwise fine.

References: References relating to Yu Zhiding: Thieme / Becker, vol. XXXVI, p. 366. Encyclopaedia Britannica. Cf. Arthur Waley, An Index of Chinese Artists, p. 109. Cf. Osvald Sirén, A history of later Chinese painting (1938), vol. II, pp. 200f. and 298. Cf. Jiqian Wang and Victoria von Winterfeldt, Ming Qing hua jia yin jian. Maler- und Sammler-Stempel aus der Ming und Ch'ing-Zeit, p. 216. Cf. John Calvin Ferguson, Li-tai Chu-lu Hua-mu, vol. II, p. 191. Cf. Kinjirō Harada, Nihon Genzai Shina Meigwa Mokuroku, p. 297. Cf. Werner Speiser, Ostasiatische Zeitschrift, Neue Folge vol. VII, p. 129 and vol. XIV, p. 238. – Further reading relating to Chinese *chun hua*: Ferdinand M. Bertholet: Gardens of Pleasure. Eroticism and Art in China (2003). Dreams of Spring. Erotic Art in China. From the Bertholet Collection (1997).



## Bauhaus association copy:

With a manuscript dedication by Oskar Schlemmer  
to his brother Casca Schlemmer, and sketches

**Oskar Schlemmer / [László] Moholy-Nagy (et al.):** Die Bühne im Bauhaus. [The Stage at the Bauhaus]. (Bauhausbücher 4). München, Albert Langen (1924). 84 pages, 2 leaves, one folding colour plate ("Partiturskizze zu einer mechanischen Exzentrik"), as well as another unnumbered leaf between pp. 60 and 61 (printed on transparent paper). Original publisher's wrappers with dust jacket. 18,5 x 23 cm. 6.800€

With a handwritten dedication by Oskar Schlemmer (1888-1943) to his brother Carl "Casca" Schlemmer (1883-1966): "Dem unerreichsten Maler und "Techniker" des Triadischen Balletts von seinem Bruder" [To the unrivalled "painter and technician" of the Triadic Ballet, from his brother]. This very intimate dedication expresses Oskar's appreciation for Carl, both as a brother and as a highly skilled craftsman. Carl Schlemmer was a carpenter by profession. He had a leading role in the building of the figurines for the "Triadic Ballet", developed by Oskar Schlemmer. It premiered in Stuttgart in 1922, with music composed by Paul Hindemith, after seminal performances dating back to 1915. Thereafter the ballet toured, becoming the most widely performed avant-garde artistic dance and helping to spread the ethos of the Bauhaus, where Schlemmer taught from 1921 to 1929. Carl Schlemmer was also responsible for the technical execution of "Figural Cabinet I", which also premiered in 1922. Only little is known about his biography: For a short while,





# BUHNE

## IM BAUHAUS

Carl was "Werkmeister" (Master of Craft) at the Bauhaus' stained-glass and mural-painting workshop. "Highly respected for his extensive technical and handicraft skills he remained an important assistant to his brother throughout his life. In 1922, however, he became involved in an internal dispute with Gropius and was sacked on the spot." (Magdalena Droste, *bauhaus 1919-1933*, p. 86). Afterwards, he worked as a teacher at the State Academy in Breslau, though during the Nazi time, he was not allowed to teach anymore. During WWII, in 1942, he was involved with Willi Baumeister's book project *Modulation und Patina* (which was to be published only many years later). After 1945, Carl Schlemmer continued his artistic activity in Baden and Württemberg and earned his living with carpenter works. In 1963, two years after a serious accident on a ship during his journey home from the United States, he moved to a rest home in Pullach (near Munich), where he gave lectures on art (cf. Claus H. Carl, Oskar Schlemmer). We also know that Carl copied several of Oskar's paintings while living there in the 1960s, such as *Gegeneinander im Raum* from 1928. Carl's nickname "Casca" is an abbreviation for: Carl Schlemmer [from] Cannstatt (today "Bad Cannstatt", the oldest and most populous city district of Stuttgart). - Being Carl Schlemmer's working copy, the book is worn, showing various signs of use, such as internal colour stains, finger prints, and dog-ears, as well as a knife cut to one page. The dust jacket is stained and muddy, brittle at the edges, and torn on one side. The jacket's original spine is missing and replaced with a cloth strap. Additionally, there are several pencil sketches to the inner front wrapper. All this indicates that the book was used frequently by Carl, and that he possibly used the illustrations as patterns, or at least as inspiration for further works. On page 22 Carl Schlemmer's name is to be found in the text two times, marked in red crayon. All these signs of use appear to have arisen a long time ago. We offer to join a second copy in good condition. - Bauhaus books with private dedications as well as Bauhaus association copies are exceedingly rare. - Provenance: Private property Munich. - Wingler 563,4. Bollinger VI, 75.



**A unique sample book of Japanese papers,  
compiled by East Asia expert and diplomat  
Max von Brandt (1835-1920)**

**Technische Mustersammlung - Japanische Papiere,  
erworben durch die Vermittlung des Kaiserlich Deutschen  
Ministerresidenten [Max] v[on] Brandt in Yeddo.** 273  
Muster (cover title). [Technological sample collection. Japanese  
papers, acquired through the agency of the Imperial German  
"Ministerresident" Max von Brandt in Yeddo. 273 samples].  
Unique sample book, Japan and Germany, c. 1872/75. 32 leaves  
with 240 paper samples (10 x 15 cm) tipped in, and 41 larger  
paper samples in different sizes bound in at the end (up to 25.5 x  
38 cm). 281 samples altogether, half of which are decorated or  
coloured somehow. Contemporary half cloth with manuscript title  
lable. 30 x 39.5 cm. 4.000€

A stunning and unique collection of various papers and cardboards for different purposes in use in Japan at that time. Decorated papers include: marbled, stencilled, block-printed, embossed, monochrome surface- or pulp-coloured papers, as well as papers with strewn metal leaf particles or plant part enclosures. - Max August Scipio von Brandt (1835-1920) was a German diplomat, East Asia expert and publicist. He was the son of Prussian general and military author Heinrich von Brandt. At first, Max became a Prussian officer before taking part in the Eulenburg Expedition of 1860/61 to East Asia leading to the signing of a Japanese-Prussian trade-treaty on January, 24th.



Afterwards, he was consul and later general consul of the North German Confederation, and from 1872, German "Ministerresident" in Japan. From 1875 to 1893 he then was imperial envoy in China and, in 1882/1883, concluded a trade- and amicable-treaty with Korea, where he intensely studied the culture and history of East Asia. He was one of the most excellent East Asia experts of that time. Due to his detailed knowledge of Asia, his impressive personality as well as his pleasantness, von Brandt was highly esteemed in Beijing, where he became doyen of the diplomatic corps for many years. Max Brandt also was a collector of East Asian art. From China, he supplied a museum in Berlin with East Asian works of art. Besides, his highly considered essays and non-fiction books on East Asia are amongst the best ethnographical descriptions in German language of his time. - All papers numbered to verso, though without any inscriptions (except of two). - Library stamps to title label and first page. Binding slightly rubbed to extremities. Else fine. - Cf. Wolfgang Franke, Max von Brandt, in: *Neue Deutsche Biographie*, vol. 2, p. 531. Cf. Friedrich Wilhelm Bautz, Max von Brandt, in: *Biographisch-Bibliographisches Kirchenlexikon*, vol. 1, columns 195-196. - Further reading: Aya Puster, Max von Brandt no hajimeteno Nippon taizai [Max von Brandt's first sojourn in Japan], in: *Ronja Nihon no yogaku* [Studies on the European science in Japan]. Richard Szippel, Max v. Brandt and German Imperialism in East Asia in the Late Nineteenth Century (Doctoral thesis, University Notre Dame, Indiana / USA, 1989). Richard Szippel, End of the Century. Japan through German Eyes - Max von Brandt and Japan, 1894-1914, in: *German History*, vol. 9, pp. 309-326. Richard Szippel, Japanese and American Expansion in the Late 19th and Early 20th Century. German Perspective from Writings of Max von Brandt, in: *Nanzan Review of American Studies*, vol. 15, pp. 33-53. Richard Szippel: Max von Brandt's View of America at the Turn of the Century, in: *Nanzan Review of American Studies*, vol. 17, pp. 59-80. Rolf-Harald Wippich, *Strich mit Mütze. Max von Brandt und Japan - Diplomat, Publizist, Propagandist*.



**Believed lost - now rediscovered:  
Children's drawings of Caroline, Princess of Baden,  
first Queen of Bavaria**

**Friederike Karoline Wilhelmine von Baden (1776-1841):** Series of 20 children's drawings and studies. 20 loose leaves, including various techniques (sanguine, charcoal, pencil, washed ink, watercolour), in various dimensions (from 16.5 x 21 cm to 35 x 50 cm). 9 leaves signed and dated between 1788 and 1791, the earliest: "Caroline de Bade 1787"; and another one, for example: "Caroline Princesse de Bade 1788". [With:] 5 additional leaves (unsigned) with later drawings and studies by Caroline, two of which dated 1814 and 1818. Housed in a contemporary half leather portfolio with block printed papers and a title label inscribed "Caroline". 42 x 51 cm. 5.800€

Princess Caroline of Baden made the major part of these drawings at the ages between eleven and fifteen, when she lived in Karlsruhe, where she received sound artistic education. One of her teachers at that time was court painter Philipp Jakob Becker (1763-1829). The quality of Caroline's earlier drawings present here is on a very high level for her young age. Martha Schad states in 2015: "Caroline carried a sketch block with her most of the time, even when she got older, though apparently none of her drawings are preserved." (Bayerns Königinnen, chapter 5). One sanguine drawing is signed and dated by Caroline's twin sister, Katharina Amalie Christiane Luise von Baden (1776-1823): "Amélie P. de Bade, Carlsrouhe ce 9 Jullier [sic] 1787". The present



drawings predominantly include self portraits as well as other portraits, portrait studies and depictions of women and children, some in the style of Angelica Kauffmann. The collection also includes a stunning pencil portrait Caroline made of her twin sister Amalie. One pencil drawing depicts the *Merkurtempel* [Temple of Mercury], an artificial ruin in the garden of Schwetzingen Palace. One of the later works, again a pencil drawing, depicts a view of the garden of Nymphenburg Palace, seen from the south wing of the palace, where Caroline's bedroom and audience chamber were located. - In 1797, Caroline became the second spouse of Maximilian, Duke of Palatinate-Zweibrücken, who two years later would inherit the Electorate of Bavaria. As a result of the dissolution of the Holy Roman Empire in 1806, the rank of Elector became obsolete, and the ruler of Bavaria was promoted to the rank of King. As a result, Caroline became Queen of Bavaria. With her husband Caroline had seven children, including two pairs of twins, an interesting occurrence considering Caroline was also a twin herself. German poet and dramatist August von Platen, who became a page at the court in 1808, characterized Caroline as follows: "She always was a Lady of majestic looks, even when she became older. She is a devotedly mother to her children. She is a Protestant and gives a lot to the poor through her court chaplain. She makes a lot of drawings and loves reading, she usually reads till late into the night. She likes music. She doesn't have attitudes and is not affected like other women are." (cited after: Martha Schad, *Bayerns Königinnen*, chapter 5). Caroline also encouraged other artists, like Joseph Stieler, Peter Cornelius, Margarethe Geiger and Electrina von Freyberg. - Provenance: House of Wittelsbach, Tegernsee Castle, through the trade. - Portfolio slightly rubbed. Two drawings show oxidisations of white lead. Few drawings very slightly stained. Paper browned in places. Otherwise very fine. - Cf. DBE 5, p. 511.

Zur

# Genealogie der Moral.

Eine Streitschrift

von

Friedrich Nietzsche.

LEIPZIG

Verlag von C. G. Naumann.

1887.

## Probable association copy of "one of the most influential of all modern thinkers"

**Friedrich Nietzsche:** Zur Genealogie der Moral. Eine Streitschrift. Leipzig, C. G. Naumann, 1887. XIV, (1), 182, (2) pages. Publisher's greyish printed wrappers. 15.5 x 23 cm. 4.500€

First edition, of which only 600 copies have been printed. The second edition appeared only in 1892, the third edition in 1894. Probably an association copy (see below). - Friedrich Nietzsche (1844-1900) was a "German classical scholar, philosopher, and critic of culture, who became one of the most influential of all modern thinkers. His attempts to unmask the motives that underlie traditional Western religion, morality, and philosophy deeply affected generations of theologians, philosophers, psychologists, poets, novelists, and playwrights. He thought through the consequences of the triumph of the Enlightenment's secularism, expressed in his observation that "God is dead," in a way that determined the agenda for many of Europe's most-celebrated intellectuals after his death. Although he was an ardent foe of nationalism, anti-Semitism, and power politics, his name was later invoked by fascists to advance the very things he loathed. (...) His attempts to set forth his philosophy in more-direct prose, in the publications in 1886 of *Jenseits von Gut und Böse* [Beyond Good and Evil] and in 1887 of *Zur Genealogie der Moral* [On the Genealogy of Morals], also failed to win a proper audience." (Bernd Magnus, Friedrich Nietzsche, on: Britannica.com). - Provenance: From the former library of the Margraves of Baden, with their library stamp to front wrapper. This copy might have been presented to Max von Baden (1867-1929) by the author personally, as there is a strong chance they met in Sils Maria (Switzerland), where both Nietzsche and the Margrave family used to spend their summers during the 1880s. - Uncut copy, partly unopened. Block broken. Wrappers fixed with two sellotape strips. Spine with some loss of material. - Schaberg 53. Borst 3729. Jacoby p. 57. Cf. Rainer F. Schmidt, *Kaiserdämmerung*. Berlin, London, Paris, St. Petersburg und der Weg in den Untergang.

## A deaf boy's confession book

**[Carel (?)]:** [No title]. Confession book for a deaf boy, most likely self-made. Pictorial manuscript on laid paper. Flanders or the Netherlands, 1819 (?). 49 leaves, mostly written on one side, including an introductory text in Latin (one page), and 45 full-page naive drawings in pen and ink and watercolour with Latin captions. Original primitive and plain limp vellum binding with a flap, made from reused binding material. 9 x 13 cm. 4.500€

With inscription in ink to back cover: *carel* (owner's and writer's name?). - The introductory text reads: "Reverende admodum Pater introduc me surdum et mutum in locum secretum ut confitear tibi peccata mea, et injungas mihi salutarem paenitentiam, et confessum et contritum absolvas a peccatis, si me sufficienter dispositum invenias." [Very reverend Father, lead me deaf and mute to a private place, that I might confess my sins to you, and bind me with penitential salvation, and absolve me, confessed and contrite, from my sins, if you find me sufficiently penitent]. The drawing on the opposite side shows a kneeling boy with a preacher in the confessional box. - Most of the drawings depict sins, with four drawings at the end showing penance, such as attending mass or fasting. Additionally, there are four other designs: Death (showing the separation of body and soul), Last Judgment, hell, and heavenly glory (entitled: *Mors, Judicium, infernus, Gloria coelestis*). - There are several similar confession books held by institutions, and some more in my possession (in most cases with a Flemish provenance). Altogether, I have been able to trace 13 examples so far, created between 1748 and 1861, and it is remarkable that all of them are relatively similar and appear to have been made after the same template. This indicates their origin was very likely in an institution for deaf children, though the world's first school for the deaf, open to the public, was founded only in 1760, by Charles-Michel de l'Épée (1712-



*Patri aut Matri Mortem  
optavi.*



1789) in Paris. At that time, the question on confessing was one of the most important problems relating to deaf persons and their social exclusion. In the middle ages, the deaf were denied to receive sacraments like the Eucharist, confession or confirmation, as they were considered incapable of taking in the Word of God (cf. Rauthgundis Kurrer, *Gehörlose im Wandel der Zeit*, p. 30). Only in 1571 were the deaf officially granted to receive these sacraments (cf. *ibid.*, p. 34), though people still believed that those who were deaf and mute would be doomed as they were not able to confess their sins in spoken words. In line with emerging philosophical thought of the time, the Abbé de l'Épée came to believe that deaf people were capable of language and concluded that they should be able to receive the sacraments and thus avoid going to hell. Therefore, he founded his school, because he didn't want to be responsible for the deaf passing away without confession and absolution (cf. Andrea Runggatscher, *Lebenssituationen Gehörloser Menschen zur Zeit des Nationalsozialismus in Tirol* - online). - Some of the comparable manuscript confession books I have found are recorded here: Three examples of "biechtboekjes" [small confession books] from Charles Carton's library in the Koninklijk Instituut Spiermalie, Bruges (Carton built up a specialised library relating to the education of deaf and blind people in the middle of the 19th century): [bit.ly/3a1w4vM](https://bit.ly/3a1w4vM) - One dating to 1748 in the Central Library of Kortrijk: [bit.ly/3cb153K](https://bit.ly/3cb153K) - I offered another in my earlier catalogue *Outsiderhood*, vol. 1, pp. 34-37: [ilab.org/assets/catalogues/OUTSIDERHOOD-1.pdf](https://ilab.org/assets/catalogues/OUTSIDERHOOD-1.pdf) - Another, now held by Bridwell Library in Dallas, Texas (they do not mention the disability of deafness): [bit.ly/3cd1ZfV](https://bit.ly/3cd1ZfV) - Another volume, then in the possession of E. H. M. English, archivist of the Bruges diocese is described here (along with two of the three Carton copies): Alphons de Meester, *Oude biechtboekjes voor doofstommen*, in: *Biekorf*, vol. 54 (1953), pp. 31-37 - digitised here: [bit.ly/32wirST](https://bit.ly/32wirST) - Another one is kept by the Hendrik Conscience Heritage Library in Antwerp: [bit.ly/2PqB70W](https://bit.ly/2PqB70W) - There is also a copy in the Antwerp University library (again not mentioning lack of hearing): [bit.ly/210YFp0](https://bit.ly/210YFp0) - Binding stained. Finger-prints to many leaves (indicating intense usage of certain pages, hence certain sins committed). Otherwise fine. - Cf. Paul Elsen, *Drie biechtboekjes voor doofstommen*. *Archief Ch.-L. Carton Spiermalie Brugge*, in: *Brugse gidsenkroniek*, 39 (2006), pp. 48-56.





## Artistic legacy of a forgotten master artisan

**Wilhelm Pastern (1872-1954):** Collection of c. 165 original designs for interior decorations in the style of late Historism and arising Art Nouveau. Krefeld, c. 1890-1910. 110 loose leaves with c. 165 drawings on paper, some mounted to cardboard, including c. 140 gouaches in colours over pencil or ink (c. 40 with gold) and c. 25 Indian ink drawings in black and white over pencil (some with grey wash). C. 30 drawings signed in ink by Pastern to lower margin, 4 of which additionally dated: 1891 | 1892 | 1902 | 1905. C. 20 leaves with Pastern's stamp to verso or recto (margin): WILH. PASTERN | Kirchenmaler | CREFELD. Housed in contemporary half cloth portfolio (except for 17 oversized leaves). Various sizes between 14.5 x 21 cm and 36 x 57 cm. 7.000€

A stunning collection of original interior designs, mostly in vivid colours, some of which are additionally heightened with gold, or partially drawn in gold. It is the work of highly skilled German draughtsmen Wilhelm Pastern, who was sought after in his time, but today is unjustly forgotten. What makes these designs particularly interesting is the fact that they show characteristics both of the Historism and the arising Art Nouveau style. In parts, Pastern's style is reminiscent of the ornamental pattern books published by Anton Seder (1850-1916) in the late 19th century. Some of the designs appear to be inspired by Franz Bock's pattern book *Die Musterzeichner des Mittelalters*, published in 1859-61. However, all in all, Pastern developed his own specific style and amazes us with great imaginativeness, an immense artistic talent and a sure hand. - Wilhelm Pastern lived and worked in Krefeld, a city in North Rhine-Westphalia, Germany. On the title page of one of his ornamental pattern books (see below), Pastern is called "Dekorations- und Kirchenmaler" [ornamental and church painter]. Pastern embellished numerous sacral buildings, as well as private and public buildings, for instance the chapel of St Josef and the parish

church of St Johann Baptist, both in Krefeld, the parish church of St Joseph in Viersen, and the Peterskirche [Peter's church] in Sankt Lambrecht (Styria / Austria). Some of the designs for the Peterskirche have been published in Pastern's ornamental pattern book *Kirchliche Dekorations-Malereien im Style des Mittelalters* in 1892/93. Pastern has published two more ornamental pattern books, the first one already at the age of 19: *Neue Decorations-Malereien im romanischen und gothischen Styl* (1891); and: *Romanische Kirchenmalereien* (1893). His publisher notes in an advertisement for the second edition of *Neue Decorations-Malereien*: "W. Pastern bediente damit ein "noch immer bestehendes Bedürfnis nach guten und brauchbaren Vorlagen für eine malerische Ausschmückung von Wohnräumen in den Stylformen des Mittelalters"." [With this pattern book, W. Pastern satisfied a need of well-done and practical models for the decoration of living spaces in the medieval style] (Publisher's catalogue of B. Hessling, 1899, p. 104, cited from Schneider-Henn no. 204). German painter Heinrich Nauen (1880-1940), who is considered one of the most important Rhenisch expressionists, was one of Pastern's pupils (cf. *Neue Deutsche Biographie* 18, p. 761). Another pupil who can be traced is Josef Lichtenberg, a painter and artisan born in 1879 in Hüls near Krefeld (cf. Friedrich Jansa, *Deutsche Bildende Künstler in Wort und Bild* p. 370). - The present collection of interior designs includes: wall and carpet patterns, window frames, false wooden ceilings, wall coverings or wallpapers, mural paintings, vault paintings, plafonds, fabrics, column paintings, arches, border designs, tile patterns, window niches, and others. Along with medieval ornaments, we also find motifs from the Renaissance era, and even a few modernist designs. Only few drawings are inscribed: Teppich-Muster [carpet pattern]; Gotische Wanddecoration [gothic wall decoration]; Romanische Bogen, Querborden und Teppichmuster [Romanic arches, horizontal borders and carpet patterns]; Bett-Vorlage [bedside rug]; goth[isches] Wandmuster [Gothic wall pattern]. - Collection in overall fine condition. Paper slightly dusty. Only few leaves slightly damaged (holes, silverfish feeding, tears, stained or waterstained). One leave neatly cut through in the middle. One leave damaged to upper margin with some loss of material. - Claudia Grund, *Deutschsprachige Vorlagenwerke des 19. Jahrhunderts zur Neuromanik und Neugotik* no.s F. 28, 175 and 181. Dietrich Schneider-Henn, *Ornament und*

Dekoration no. 204. C.B. Grafton, *361 Full-Color Allover Patterns for Artists and Craftpeople*, no. 15. Friedrich Kobler and Manfred Koller, *Farbigkeit der Architektur*, in: *Reallexikon zur Deutschen Kunstgeschichte*, vol. VII, columns 274-428, online at [www.rdklabor.de](http://www.rdklabor.de). Cf. Wolfgang Brönner, *Die bürgerliche Villa in Deutschland 1830-1890*, unter besonderer Berücksichtigung des Rheinlandes, pp. 61-63. Not mentioned in Thieme/Becker nor in AKL.









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