



ephemera

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*manu
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bindings

Spring

*New
Acquisitions*

*Daniela
Kromp*

2025

prints

books

drawings

paper



Daniela Kromp
Rare & Unique Books

MIXED MEDIA

Part One

New Acquisitions Spring 2025



1798 double silhouette portrait of an enterprising antiquarian book dealer (and his wife), who also was a: previous baker, pomologist & ornithologist, form cutter, art dealer & auctioneer, illustrator, engraver, landscape, crest & map painter, usher & co-principal of the local orphanage, costume historian, author, chronicler & hobby poet

{01} Silhouettes. - Joseph Widmann (1749-1825), or: Johannes Müller (1752-1824), á la Joseph Widmann: Double silhouette portrait of Nördlingen artist and antiquarian book dealer Johannes Müller (while drawing an illustration for his birds book from nature), and his wife Anna Margaretha Müller, very probably made to serve as frontispieces in the manuscript of his work on German songbirds. (Wallerstein or Nördlingen / Swabia, Germany), 1798. Black ink and wash on wove paper, heightened with white. 2 leaves, each temporarily tipped to grey laid paper and captioned below: "Johannes Müller Mahler | a[l]t 46. J[ahr] | fec[it] 1798 | [somewhat later:] geboren den 10. Juli 1752."; respectively: "Anna Margretha Müllerin | a[l]t 48 Jahr 1798 | [somewhat later:] geboren den 17 Sept 1750. Starb sanft so wie ihr ganzer Character war den 9 Januar 1820." (Johannes Müller, painter, aged 46 years, made 1798, born July 10th 1752; Anna Margretha Müller, aged 48 years in 1798, born September 17th 1750. She died as gentle as her whole character was on January 9th 1820). c. 18,8 x 25,9 cm (motifs); c. 21 x 32 cm (leaves); 38 x 48 cm (passepartouts). 3.900€



Joseph Widmann (1749-1825) was a lawyer born in Wallerstein (Swabia), where he was nominated "Regierungs-Secretär" (government secretary) to the royal court of Oettingen-Wallerstein in 1774, and "Kanzleiverwalter" (chancellery administrator) in 1781 (cf. Grünsteudel, p. 3). Being an amateur artist, his so-called gold ground silhouettes, a series of silhouette portraits of musicians and music ensembles, nevertheless became famous: They were taken at the Oettingen-Wallerstein court and drawn in black on golden prepared paper during the 1780s. Only parts of this silhouette series have survived, kept by the Fürstlich Oettingen-Wallerstein'sche Sammlungen (today probably at Baldern Castle, near Bopfingen). Widmann is believed to have made a large number of these portrait silhouettes in total (also including such in black on a white ground), of which 70 still could be traced in 1898 (cf. Grünsteudel, p. 3). In fact, two portraits in black on a white ground showing Count Kraft Ernst and Countess Wilhelmine Friederike zu Oettingen-Wallerstein are very similar to the present double portrait concerning style and perspective (cf. *ibid.*, reproductions 6 and 7), with the persons' heads being completely black, while all other parts are drawn in detail. Although the floor design is different compared to this pair of silhouettes, the floor of our double portrait pretty much matches the floors of some of Widmann's gold ground silhouettes depicting musicians (cf. *ibid.*, reproductions 1, 9 and 10). – Johannes Müller (1752-1824), sometimes also referred to as "Johann", according to Thieme/Becker was a landscape painter, etcher, engraver and form cutter from Nördlingen (cf. *ibid.* vol. XXV, p. 234). He was a pupil of Alois Schweigländer (1740-1812), Johann Michael Frey (1750-1819), Carl August Großmann (1741-1798), Johann Jakob Mettenleiter (1750-1825) and one "Winter zu Wallerstein" (Nagler X, p. 1), whom I wasn't able to identify in more detail. Before becoming an artist in 1776/1778, Müller used to work as a baker from an early age (cf. *ibid.*). In 1782 he received the privilege to draw geographic maps and to deal with maps and paper, though without achieving economical success (cf. Kilian, p. 30). On March, 23rd in 1821, Müller announced an art auction for the 26th and 27th in the local newspaper, including paintings, engravings, bound volumes, botanical plants, two globes, as well as a small "Naturalien-Cabinet" (cf. *Intelligenzblatt der Königlich Baierischen Stadt Nördlingen*, vol. 1821, no. 11, p. [3]). Apart from this, not

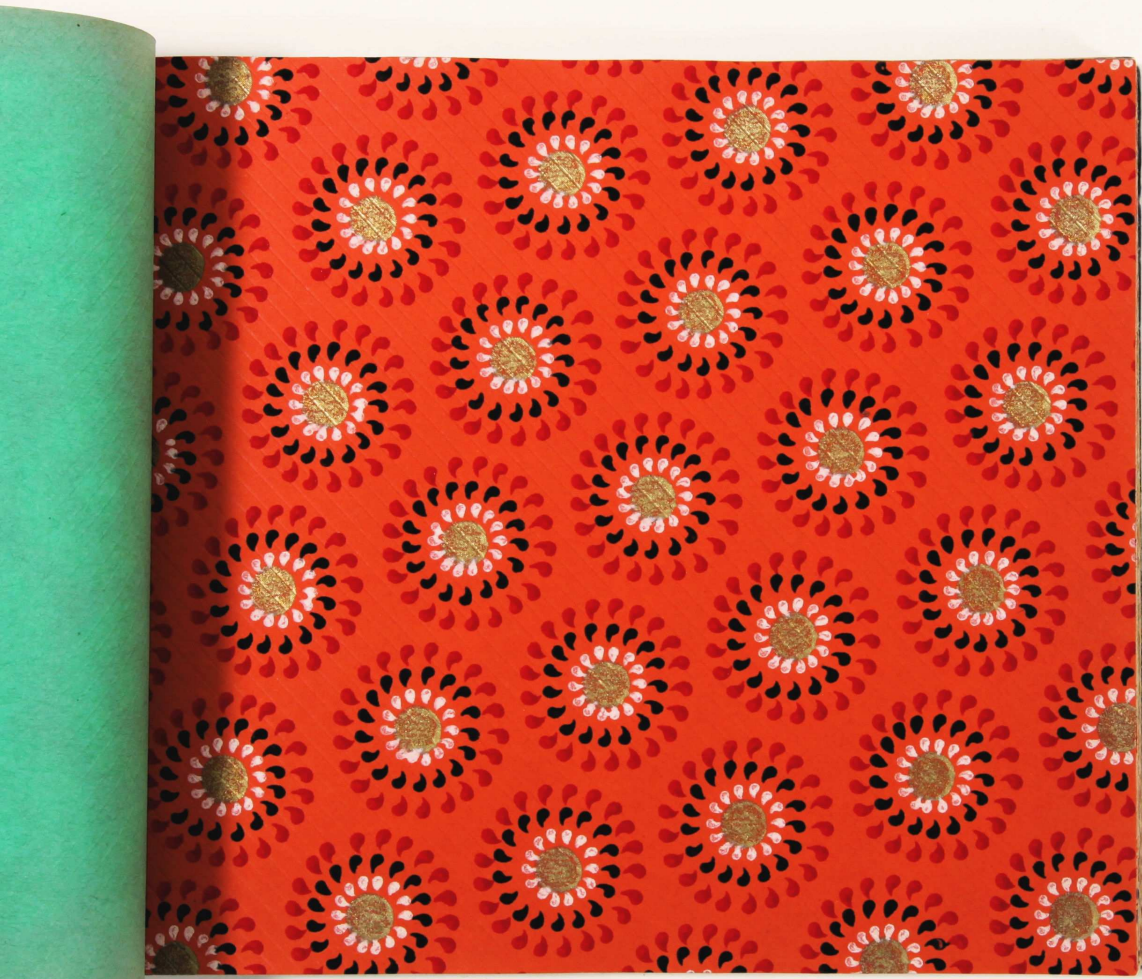
much is known about his work as an antiquarian book dealer. His numerous other professions and occupations listed in the headline I have gathered from various sources (mainly from Kilian, pp. 29-33, but also from his own publications' title pages), and the list is not even complete! Kilian states: "Neither his historical works nor his views were always flawless, but the extent of his part-time work is impressive, especially as he had no proper artistic training." (translated from: *ibid.*, p. 31). Johannes Müller and Anna Margaretha (1750-1820, née Klein) got married in 1773 (Nagler X, p. 1). Oddly enough, Müller shortly after her death married a woman with exactly the same forename. Interestingly, in one of Müller's poems included in his pomology manuscript, he mentions his first wife and (very similar to the captions in our drawing) later writes down an addendum there, reading: "Sie starb den 9. Jenner 1820. So gut wie sie lebte." (She died on January 9th 1820. As well as she lived) (Dettweiler, p. 15). Although the hand in the captions on the present drawings is equal to Johannes Müller's hand in his pomology manuscript (cf. Müller, *Rieser Obstsorten*, pp. 23ff.), which usually would indicate Müller as well made the portraits, it is much more conceivable they were drawn by Joseph Widmann himself, with Müller finally only adding the captions. It is very likely Müller might have commissioned the drawings from Widmann to use them as frontispieces, embellishing the original manuscript of his work on German songbirds, given that five watercolours connected to the same work auctioned by Lempertz in November 2014 (lot no. 1154) not only had almost exactly the same dimensions, but also the captions and page layout were very similar. In any case it isn't unlikely at all both artists knew each other in person, as Wallerstein is merely a one hour walk from Nördlingen and Müller, being the jack of all trades that he was, must have been well connected. There's also evidence Müller had been in touch with the royal court of Oettingen-Wallerstein earlier, when the Royal Wallerstein Library at Maihingen purchased his chronicle, comprising 5 bulky volumes, at 50 guilders (cf. Kilian, p. 30). Probably Müller hoped to sell his birds manuscript to the court as well at some high price. And there might also be an additional connection between Widmann's silhouette drawings and Johannes Müller, coming about the Mettenleiter family: The estate of Johann Michael Mettenleiter (1791-1859), the last Wallenstein court conductor, included a number of Widmann's



silhouettes (cf. Grünsteudel, p. 4), and Johannes Müller has been a pupil of painter Johann Jakob Mettenleiter (1750-1825), with both Mettenleiters born in Großkuchen (today in Baden-Württemberg), not far from Nördlingen. – Georg Kaspar Nagler, *Neues allgemeines Künstler-Lexicon*, vol. X, pp. 1-2. Ulrich Thieme / Felix Becker, *Allgemeines Lexikon der bildenden Künstler*, vol. XXV, p. 234. Johann Georg Meusel, *Teutsches Künstlerlexikon*, vol. 2, p. 70. Cf. Ruth Kilian, Johannes Müller (1752-1824), in: *Blicke auf das Ries*, pp. 29-33. Cf. Wilfried Sponsel, *Nördlinger Messe*, in: *Historisches Lexikon Bayerns online*, reproduction of Müller's watercolour *Der Nördlinger Marktplatz*, 1822. Cf. Herbert Dettweiler, *Lebensbeschreibung des Johannes Müller*, in: *Johannes Müller, Abbildung von Rieser Obstsorten, Teil 1*, pp. 13-21. Cf. Günther Grünsteudel, *Kontur, Haltung, Ordonnanz, Schatten. Die Oettingen-Wallersteiner Goldgrund-Silhouetten und ihr Schöpfer*, in: *Rosetti-Nachrichten 2* (2022), pp. 1-4. References for Johannes Müller's *Die vorzüglichsten Sing-Vögel Teutschlands mit ihren Nestern und Eyern nach der Natur abgebildet und aus eigener Erfahrung beschrieben* (1799-1800): Claus Nissen, *Die illustrierten Vogelbücher*, 656. VD18 11721227. Schlenker 246.1. Anker 347. Sitwell / Buchanan, p. 126. Ankers, p. 166. Not in Wood or Ayer.

Short bibliography of Johannes Müller's works as an author:

1. Printed books: 1.1 Kurze Beschreibung der Kaiserlichen freyen Reichsstadt Nördlingen (1784). – 1.2 Nachrichten von Kunstsachen und Künstlern in der Reichsstadt Nördlingen, in: *Museum für Künstler und Kunstliebhaber*, hrsg. von Georg Meusel (1789). – 1.3 Nachricht von Kunstsachen und Künstlern in der Reichsstadt Nördlingen, in: Johann Georg Meusel (Hrsg.), *Museum für Künstler und für Kunstliebhaber*, Jg. X (1790), SS. 326-341. – 1.4 Die vorzüglichsten Sing-Vögel Teutschlands mit ihren Nestern und Eyern nach der Natur abgebildet und aus eigener Erfahrung beschrieben: Mit 25 ausgemahlten Kupfertafeln (1800). – 1.5 Beyträge zur Nördlingischen Geschlechts-historie die Nördlingischen Epitaphien enthaltend. Gesammelt und mit historischen Anmerkungen erläutert von Daniel Eberhard Beyschlag (...) fortgesetzt von Johannes Müller (1803). – 1.6 Merkwürdigkeiten der Stadt Nördlingen nebst einer Chronik mit lythographischen Zeichnungen (1824). – **2. Manuscripts:** 2.1 Abbildung von Rieser Obstsorten (Teil 1: Gartenbeschreibung und Apfelsorten; Teil 2: Birnen- und Steinobstsorten) (c. 1808 / 1815). – 2.2 Kleine Chronik der seit 1804 Chur-, Königlich-Baierischen Stadt Nördlingen (1817-23).



Novelties in *Goldbrokat*

Yet another stunning Art Deco paper sample book

{02} Paper. - Sample Books. - Goldbrokat [Gold Brocade]. Kartonnagen-Papiere [Carton Papers] (cover title). Sample book for luxurious decorated paper. German-speaking area, dated in a contemporary hand in pencil to first leave "März 1941". 76 sheets of paper, all with their names and item numbers printed to verso, bound with brass fasteners, in original blue wrappers. 17,5 x 23 cm (oblong). 1.250€

An exceptional large-sized sample book including 76 samples of multi-coloured printed and embossed paper, partly with gold, on grounds in various coloured. It comprises three sections: The first entitled "Neuheiten" (novelties) (12 leaves); the second without title (46 leaves); the third part entitled "Kartonnagenkreppolyn unbedruckt & bedruckt" (crepe paper for carton, unprinted and printed) (18 leaves). - These Art Deco papers were produced to be used as covering material for boxes and cartons for luxurious goods (like perfume, cigars or chocolate). About the company nothing could be traced, but OCLC lists one paper catalogue at the DNB Leipzig dating from 1979 by Fürth company Wilhelm Stern & Co., also entitled "Goldbrokat" (cf. OCLC no. 1185757249). A few years ago we have offered and sold two stunning (somewhat earlier) catalogues by the same company, one of which also entitled "Goldbrokat", the other one "Diamantbrokat". - Wrappers slightly faded, in particular the spine. Interior mint and bright. - No copies of this volume could be traced in OCLC / WorldCat. - **Announcement: Another Goldbrokat sample book from the same series including more than 350 paper samples is also available - please get in touch for more details.**

Early 17th c. friar's unpublished work on philosophy,
calligraphed by his own hand,
and bound for him by a French master binder

Differt autem amid. vitalit. quia aqua
est humidus & frigida, vapor autem est
humidus & calidus rationis igitur aut
aliquid rationis naturalis calidus, & idcirco
modo philosophandi. & de de. & de. & de. & de.

Sed antiquam d. m. h. o. r. i. e. a. g. a. m. u. d. —
p. r. i. m. u. l. d. e. l. o. r. o. i. p. s. o. r. u. m. d. i. s. t. i. n. c. t. i. o. n. e.

Triplex enim. & utitur. Cor. u. m. i. t. t. o. r.
s. r. s. u. p. r. e. m. a. m. e. d. i. a. e. t. i. n. f. i. m. a. a. e. t. e. r. i. s.
r. e. g. i. o.

Suprema est a. d. p. s. a. r. a. i. g. u. i. d. e. s. q. u. e. a. d.
c. a. m. i. n. a. m. o. u. t. i. u. m. a. c. h. i. s. t. i. m. o. u. m. e. g. —
m. o. u. t. i. l. O. l. y. m. p. i.

Infima est a. s. u. p. e. r. i. o. r. e. h. e. t. a. e. s. q. u. e. a. d. —
l. o. c. u. m. i. q. u. o. d. s. i. n. i. e. r. e. p. u. b. l. i. c. i. o. r. a. d. i. o. n. u. m.
s. o. l. i. t. e. n. e. e. s. q. u. e. a. d. a. t. t. o. r. u. m. s. u. p. e. r. i. o. r. a. a. c. t. i. v. i. t. a. t. e.
i. p. s. u. l. e. r. e. p. u. b. l. i. c. i. o. n. i. e. s. o. l. i. t. e.

Media vero est illa. qua. est. i. n. t. e. r. i. o. r. e. s. u. p. e. r. i. o. r. i. s.
i. g. i. t. u. r. f. o. r. m. a. n. t. i. u. m. C. o. m. i. d. a. r. a. l. i. d. i. q. u. i. a. —
i. p. s. a. e. s. t. r. a. t. i. o. n. i. s. r. a. t. i. o. n. i. s. e. i. n. i. t. i. a. t. i. s.

{03} Philosophy. - Michael Oignon (author and scribe):
Totius cursus Philosophiae Facilis explicatio et difficultatum
praecipuarum intelligentia. Calligraphed Latin manuscript on
paper. Beauvais (France), c. 1620 / 40. 139 unnumbered leaves,
2 blanks. Con-temporary French red morocco, lavishly gilt to both
covers (including *pointillé*), spine and inner lace work panel
tooled in blind, all edges gilt, pastedowns from marbled paper,
silken headbands in three colours; with the writer's gilt initials
F.M.O. [Frère Michael Oignon] to both covers. 9,5 x 14 cm. 4.500€

Written in a very neat and legible, very tiny hand. A beautiful work of
calligraphy, almost to be called micrographic writing. - The manuscript has
been bound for the author, with his gilt initials to the centre of both covers:
F.M.O. [for "Frère Michael Oignon"]. Gumuchian compared this binding to
works by French master binders Le Gascon (active 1620-1653) and Florimond
Badier (active 1630-1668), two of the most important 17th century Paris
bookbinding workshops: "Intéressant spécimen rappelant les reliures de Le
Gascon ou de Florimond Badier. Joli manuscrit scolaire, d'une très régulière et
très lisible calligraphie" (Gumuchian, *Belles Reliures*, no. 148). - In his *Cursus
Philosophiae*, the author, who presumably belonged to the Dominican Order,
sketches an interesting picture of the highly controversial philosophical debate
between Dominicans and Jesuits at the time and the doctrines of Thomism and
Scotism that were discussed across the parties. In particular, Oignon quotes
here from the Jesuit thinkers Alvarez, Suarez and Molina (translated from:
Antiquariat Konrad Meuschel, Katalog Frühjahr 2012, no. 58). - Provenance:



Provenance: Frère Michael Oignon, with his initials *F.M.O.* in gilt to centre of front and rear cover. Pierre Poirier, with his manuscript ownership inscription to last blank verso: "Hic Liber pertinet ac me Petrum Poirier Clesentem(?)", probably the Freemason and army chief surgeon Pierre Poirier († 1798) (mentioned to have been charter Master of Berlin Masonic Lodge *Große Loge von Preußen, genannt Royal York zur Freundschaft* in: Gustav Broecker, *Die Freimaurer-Logen Deutschlands von 1737 bis einschließlich 1893*, p. 12). Bibliothèque Tillet de Clermont-Tonnere, with their bookplate to front pastedown. Noel Frederick Barwell (1879-1953), British lawyer, writer and binding historian (co-author of *Bindings in Cambridge Libraries*, published 1929), with his bookplate to rear pastedown. Hugh Morrision Davis (1879-1965), Welsh thoracic surgeon (according to Wikipedia the first person in the world to perform a dissection lobectomy), with his bookplate to rear pastedown (dated in ms. "1908"). Offered by Librairie Gumuchian & Cie., Paris in 1929 (Catalogue XII: Belles reliures, no. 148). Offered by Sotheby's London in 1990 (ADAGE sale, no. 37), and sold to Bernard Quaritch, London (cf. Rare Book Hub entry on the latter sale). Offered by Maggs Brothers Ltd., London in 2003 (according to a 2014 entry in *Scholasticon* by Prof. Jacob Schmutz, screenshot available). Offered by Antiquariat Konrad Meuschel, Bad Honnef / Germany in 2012 (Katalog Frühjahr, no. 58). Germany, through the trade. - Note: All former descriptions referred to the author Michael Oignon as "Michel". - Binding slightly rubbed to extremities. Minor deformation to front cover. Front hinge cracked (3cm), but solid. First written leave dusty. Several *probationes pennae* by an old hand to last blank. Else fine. - Librairie Gumuchian, Catalogue XII (1929): Belles Reliures du XVe au XIXe siècle, no. 148 (with reproduction on plate LXI).



A hitherto unrecognized and exceedingly rare 1975 publication to illustrate Tolkien's "Lord of the Rings" unknown to English Tolkien collectors and bibliographers, no copies in the UK, nor in major US libraries

{04} Tolkieniana. - Bernhard Oberdieck: Bild-Leporello zu J[ohn] R[onald] R[euel] Tolkien "Der Herr der Ringe" 1 (Picture Leporello for J.R.R. Tolkien's "Lord of the Rings" 1). Stuttgart, Ernst Klett Verlag, 1975. Accordion fold booklet including 8 sheets of heavy paper (mainly printed one side only) with title and 8 fantastic multicolour illustrations with their captions (no other text). No wrappers (as issued). 13,5 x 21,5 cm. 650€

All published. - Only four copies could be traced in OCLC and KVK worldwide, three of which in the US (Wheaton College Library, BGSU Libraries, Hugh & Hazel Darling Library), as well as one in Austria (Österreichische Nationalbibliothek). - Bernhard Oberdieck (* 1949) is a German illustrator. The originals for the present illustrations were colour pencil drawings Oberdieck had created in 1974/75 as an examination work at Bielefeld Werkkunstschule, now Fachhochschule (Bielefeld Art School, now University of Applied Sciences). They were to become his first published illustration work (cf. the artist's website). At the same time they appear to be the very first illustration series for *The Lord of the Rings* ever published in book form worldwide (though here certainly without any text apart from the captions). Oberdieck's illustrations include Gandalf, Frodo, Samwise Gamgee, the Nazgûls, Fangorn (Treebeard), as well as "the" Ring itself, and others. Except for illustrations by Tolkien himself, and one single (monochrome) illustration depicting "Bilbo's Birthday Party" by Tim Kirk (* 1947) (appeared as an insert of the December 1968 issue



of *Meretricious*, *Shangri l'Affaires Christmas Art Supplement*, ed. by K. Rudolph and J. Schumacher), there obviously were no printed illustrations at all, especially none portraying the main characters from the novel, until in 1974, the "J.R.R. Tolkien Calendar 1975" appeared, published by Ballantine Books, including 12 multicoloured illustrations by Tim Kirk, mainly showing characters from "The Lord of the Rings" and "The Hobbit". The year after, the "J.R.R. Tolkien Calendar 1976" appeared, including twelve gorgeous "Lord of the Rings" colour illustrations by the Brothers Hildebrandt which became iconic, but it was not until 1977 when finally a fully illustrated text edition appeared, published by The Folio Society (London), featuring black-and-white line drawings by British illustrator Eric Fraser (1902-1983). The reason for the scarceness of printed Tolkien illustrations issued before his death in 1973 might be that Tolkien had strong views on illustration of fantasy, especially in the case of his own works. - The Stuttgart publisher of the present early illustrations by Oberdieck, Ernst Klett, was also the first to issue a German translation of Tolkien's magnum opus which first appeared in 1969-70, at the same time being the starting point of a new subdivision for fantasy literature within the Klett publishing company called "Hobbit Presse" (Hobbit Press), which exists until today. - A fine copy. - Joe R. Christopher, *An Inklings Bibliography* (5), in: *Mythlore*, June 1977, vol. 4, No. 4 (16), p. 45, column 1. Helga König & Cordula Schütz, *Die Bibliothek der Inklings-Gesellschaft*, no. 2630. *Bibliographie 25 Jahre Klett-Cotta 1977-2002*, p. 345. Not mentioned on any of the major German and English Tolkien Societies' and Tolkien Collectors' websites, like tolkienguide.com, tolkienlibrary.com, tolkiengesellschaft.de (Deutsche Tolkien Gesellschaft e.V.), and even not mentioned on Tolkien Gateway (tolkiengateway.net), who refer to themselves as "the largest encyclopedia dedicated to J.R.R. Tolkien and The Lord of the Rings". Merely one other copy could be traced in a minor German private Tolkien collection (cf. meine-tolkien-sammlung.com). Cf. *The Compleat Gyde to Tolkien Calendars* (online at tolkiencalendars.com). For Bernhard Oberdieck: Cf. the artist's own website: kinderbuchillustration.com/image/llustration_13.php. - **Many thanks to Tolkien collector Pieter Collier (Keerbergen / Belgium) for his kind help.**



**Horatius in an Austrian embossed binding
signed by Graz bookbinder Joseph Sirolla**

{05} Albertus Muchar (ed.): Quinti Horatii Flacci Opera Lyrica. Annotatione e notis aliorum et suis perpetua, versione germanica inserta (...). Graz, J. A. Kienreich, 1835. 2 leaves, 402 pages, 1 leave. Dark olive green full embossed leather binding by Joseph Sirolla (with his ticket), gilt spine, four raised bands, all edges gilt, white glazed embossed endpapers, dark green silk ribbon. 12 x 20 cm. 850€

With pale pink binder's ticket to rear pastedown: "Joseph Sirolla, | bürg[erlicher] Buchbinder | in Grätz, | am Hauptwachtplatze No. 206" (Grätz is an old designation of Styria's capital city Graz, formerly also referred to as Grac, Greze, or Bayrisch-Grätz). - Embossed bindings of this quality are very rare for both Austria and Germany at that period. - Joseph Sirolla (life data unknown) was an Austrian bookbinder and publisher based in Graz / Styria. I have not been able to locate any other signed bindings by him. In a report on a 1839 industrial exhibition, a splendid binding by Sirolla he contributed to the exhibition is described: This Bible in a *reliure parlante* (a gilt leather binding with mosaic work) "provided evidence that he is to be considered one of the most skilful [Austrian] bookbinders" (translated from: Bericht über sämtliche Erzeugnisse, p. 175), the author states. Another report, this one on the third industrial exhibition in Vienna in 1845, describes the spectrum of Sirolla's works as a bookbinder: "Prayer books and other devotional books, and similar, [bound] in leather of various colours, embossed, gilt, in slipcase, with or without clasps and silver or steel fittings." (translated from: Bericht über die dritte allgemeine (...), p. 801). This report also states Sirolla had "10-12" employees. - In WorldCat there's evidence for numerous books published by Joseph Sirolla between 1837 and 1868, however there's also one single late 18th century Graz calendar (*Grätzer Sackkalender auf das gemeine Jahr*

Joseph Sirolla,
bürg. Buchbinder
in Graz,
am Hauptnachplatz 922 206

1773), also giving "Sirolla" as publisher's name (without a forename), and it is to be considered strange somehow that nothing seems to have been preserved in libraries published in the time between. According to manuscript material dating from 1862 held by the DNB Leipzig, Sirolla's publishing company obviously has been founded yet before 1822 (cf. OCLC no. 1186108779: Gründung einer Buch-, Kunst- und Musikalienhandlung in Verbindung mit der vor 40 Jahren von seinem Vater gegründeten Verlagsexpedition). All of this indicates Joseph Sirolla might have been the son of a Graz bookbinder-publisher Sirolla, whose business he has taken over at some point before 1822, turning it more and more into a "real" publishing company for religious books, probably specialising in printing devotional pictures and similar material merely in the beginning, and that Joseph's son completed the business at some point later with a bookstore, also trading in art and music. In or after 1861 however, the whole business seems to have been sold, probably either to Georg Tarmon in Graz, or to Georg Reimer in Berlin (cf. manuscript material held by the DNB Leipzig, OCLC no. 1186264050: Verkauf der Buch-, Kunst- und Musikalienhandlung an Georg Tarmon). - Albert von Muchar (1786-1849, birth name: Anton Muchar von Bied und Rangfeld) was an Austrian nobleman and historian, having a doctor in philosophy. He also was a Benedictine monk, a preacher, librarian, archivist, writer, and was elected rector of the University of Graz for the period of 1842-43. Amongst others he edited the first four volumes of a nine volume work on the history of the Duchy of Styria. - Binding slightly rubbed to extremities. 2 prebound (white) leaves browned, foxing to title page and first leaf. Interior with occasional foxing. A fine copy. - Cf. Bericht über sämtliche Erzeugnisse, welche für die erste (...) Industrie-Ausstellung des Vereines zur Beförderung und Unterstützung der Industrie und der Gewerbe in Innerösterreich eingeschickt worden sind (1839), no. 327. Cf. Bericht über die dritte allgemeine österreichische Gewerbe-Ausstellung in Wien 1845, p. 801).



Flamboyant historicism model book
by a Lucerne gilder

{06} Arts and Crafts. - Ant[on] Neureuter: Album. Figuren & Nischen Des[s]ins (!) 1871/72 [Album. Designs for figures & niches 1871/72]. German pictorial manuscript on paper. Lucerne (Switzerland), (before) 1871. 1 leave (lavishly illustrated title page) and 115 numbered leaves with 122 vivid design drawings in watercolour, 104 of which including gold colour. Contemporary half cloth with marbled boards and (unmarked) title label to front cover. 25,5 x 21 cm (oblong). 2.650€

A unique design book by Anton Neureuter, most probably for ecclesiastical painting. The bright watercolour drawings primarily show designs in various colours, most of which with lavish use of gold. In the end we also find ten design examples for surfaces imitating marble and eight examples for imitating wood, as well as two designs for liturgical vestments (looking like chasubles, but having sleeves). - Anton Neureuter (whose biographical data is unknown) was a Swiss gilder, ecclesiastical painter and restorer. He is not listed in any dictionary of artists I consulted (AKL, SIKART, Thieme / Becker), however I found evidence in several original sources he was active at Lucerne and Lucerne region (Switzerland) at least between 1872 and 1884 (see detailed list to next page). He must have run quite a large workshop, at least temporarily, as in 1880, he advertised in a large Munich newspaper to be looking for 10 guilders to employ (cf. Neueste Nachrichten, p. 14 / 15). In 1873 for example, "Vergolder Neureuter" (gilder Neureuter) was responsible for the renovation of the altars of Meierskappel parish church (Canton of Lucerne), along with two painters ("Kunstmaler") named Deschwanden and Balmer (cf. Geschichtsfreund, p. 132), very probably Wilhelm Balmer (1837-1907), a Swiss decorative painter, and Melchior Paul von Deschwanden (1811-1881),

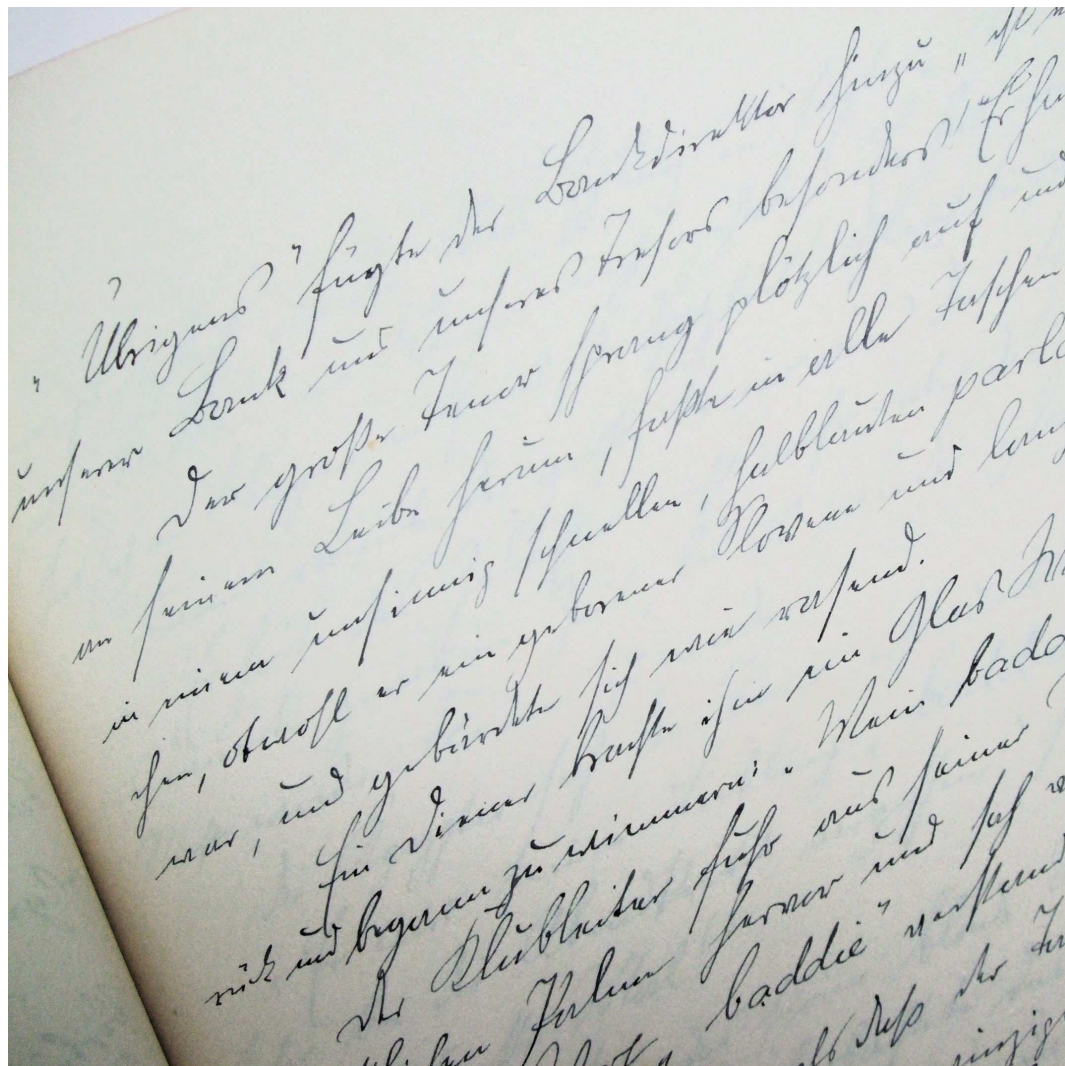


a renowned Swiss religious painter who was influenced by Friedrich Overbeck and the Nazarene movement. It is conceivable the present album has been made by Neureuter specifically to apply for this job, or for similar ones. From 1888, the Neureuter company is listed in local address directories under slightly different names, like "Fr. Neureuter" in 1888/89 (probably Friedrich Neureuter, a son of Anton?), or "Neureuter-Eglin" in 1891, apparently following a company merger, or a business takeover, probably by Gebrüder Eglin, a family business of lithographers and publishers at Lucerne, founded in 1822 (cf. Lischer, Eglin, in: HLS online). - Provenance: Germany, through the trade. - Binding rubbed and worn, corners bumped. Inner front hinge (semi-professionally) repaired. Else fine. - References: Cf. Der Geschichtsfreund, vol. 56 (1901), p. 132. Cf. Markus Lischer, Eglin, in: Historisches Lexikon der Schweiz (HLS) online. Cf. Neueste Nachrichten [München], vol. 33, no.s 111 and 112 (April 20th and 21st, 1880), p. 15, or p. 14, respectively).

Timeline for Anton Neureuter:

- 1872: Listed as a "Vergolder" (gilder) at "Horw", a municipality near Lucerne (Verzeichniß der Schweizer-Bürger, welche auf dem für die Nationalrathswahlen (...) 1872 angefertigten Stimmregister (...) aufgetragen sind, p. 45).
- 1877: Listed as a "Spiegelh[an]dl[un]g" (mirror shop) at Lucerne (Neues vollständiges Handels- und Gewerbe-Adressbuch nebst Ortslexikon der gesammten Schweiz (1877), p. 196).
- 1878: "Ankauf von vier Reliquienpyramiden bei Vergolder Neureuter" (Purchase of four reliquary pyramids from gilder Neureuter), probably by some religious institution at the canton of Uri / Switzerland (Helmi Gasser, Die Kunstdenkmäler des Kantons Uri: Die Seegemeinden, p. 86).
- 1880/81: "Vergolder" (gilder), with his address "oberer Hirschengraben 467" at Lucerne (Adressen-Kalender für den Kanton Luzern von 1880 & 1881, p. 71).
- 1884: Listed as a "Vergolder" (gilder) at Lucerne, here for the last time as "A. Neureuter" (Schweizerisches Ragionenbuch, part II: Alphabetisches Register der Geschäftszweige, p. 244, column 2).
- 1888/89: Listed under "Goldleistenfabriken" (manufacturers of gilt frames) as "Neureuter, Fr." (Friedrich? probably Anton's son?), "Vergolder b[eim] Theater. Gegr[ündet] 1829. (...) Rahmen, Tische, Kirchenarbeit, Export" (gilder at the theatre. Founded in 1829. (...) Frames, tables, works for churches, export) (Hans Schwarz' Special-Adressbuch der industriellen Etablissements und der damit verwandten Geschäftszweige der Schweiz, vol. I (1888/89), p. 354, column 2).
- 1891: Listed under the new name of "Neureuter-Eglin" as "Vergolder. Spiegel-Rahmen-Fabrikation. Altarbau, Stationen, Leuchter, Vasen" (Gilder. Mirror frame production. Altar building, stages (?), candlesticks, vases) (Die Urschweiz. Orts-Lexikon der Kantone Luzern, Schwyz, Unterwalden, Uri und Zug, p. 42).





An outsider of German literature:

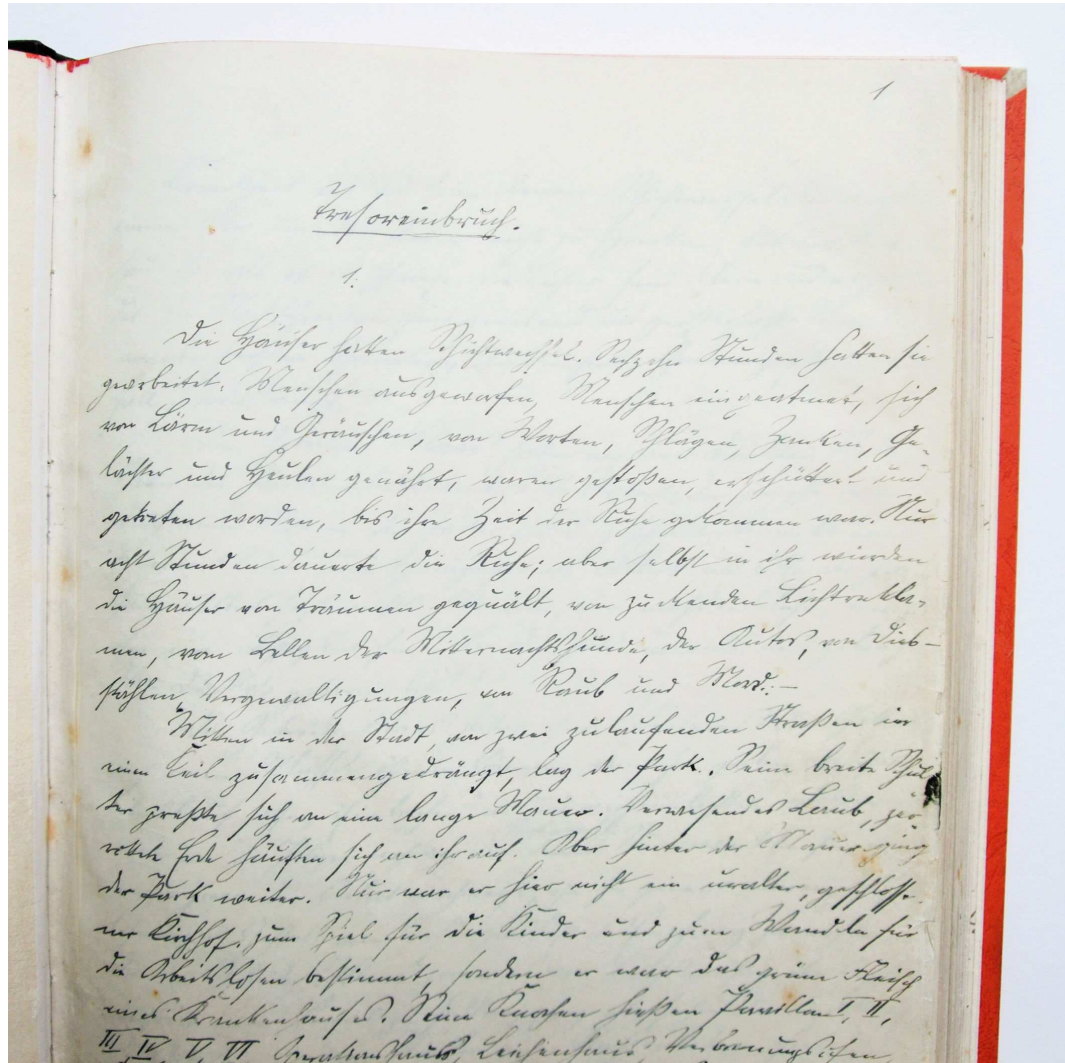
Original manuscript of

Paul Gurk's Berlin novel *Tresoreinbruch*,

banned by the Nazis right after its appearance in 1935

{07} Paul Gurk (author and scribe): *Tresoreinbruch* (Bank Vault Burglary) (title to spine and heading to first leaf). Autograph manuscript in ink on cream writing paper by Paul Gurk, being the fair copy for his novel *Tresoreinbruch* (first published: Berlin, Holle, 1935). Berlin, [between 1929 and 1935]. 188 numbered leaves, written one-sided. Contemporary plain half morocco binding with five raised bands and gilt title label to spine. 22 x 28,5 cm. 7.000€

Paul Gurk (1880-1953) was a German novelist, playwright and artist, who was born in Frankfurt an der Oder, but spent most of his life in Berlin. "Gurk is one of those multiple artistically gifted persons, who created remarkable works not only in the field of literature, but also in the visual arts, which sadly haven't been paid a lot of attention in their day" (translated from: Günther, p. 178). In 1921, Gurk received the Kleist prize for his historical novel *Thomas Münzer*. In 1935 his science fiction novel *Tuzub 37* appeared, which Hans Frey considers the SF novel of the highest literary quality published during the Nazi time (cf. Frey, pp. 461-467). Furthermore, Frey states Gurk's novel *Berlin* (1934) to be "definitely congenial" with Alfred Döblin's *Berlin Alexanderplatz* (cf. *ibid.*). – Gurk's *Tresoreinbruch* was banned by the Nazis immediately after its appearance in 1935 (cf. Geus, p. 113). It is a crime novel based upon facts: The legendary robbery of the Diskonto Bank in Berlin, committed by the Sass Brothers in 1929. From 1926 on, Franz (*1904) and Erich (*1906) Sass committed a series of burglaries in Berlin, until they decided to move to



Zusammenfassung

1.

Die Brüder setzten Widerstand. Auf ihre Hände setzten sie
geschloß. Klappen abgeworfen, Waffen eingesteckt, sich
von Lösem und Jernöffnen, von Korken, Nägeln, Zentren, Ge-
löschern und Gebläse gewartet, waren gestochen, erschossen und
getötet worden, bis ihre Zeit im Käse gekommen war. Hier
sitzt Hund an Hund in Käse; aber selbst in ihr wieder
in Häuser von Trümmern gequält, von zu Menden Lustvoll-
men, vom Lellen der Kollernachtstücken, der Autor, von Lieb-
sprühen Ungewöhnlichkeiten, von Verlieb und Wied.

Wieder in der Nacht, von zwei zu läufenden Hasen in
einem Eil zusammengeführt, lag die Fackel. Kein bruch Zeit
der große sich am rein lauge Hasen. Verschieden Lieber, ge-
wöhnlich sich für sich am isonit. Aber facher der Mann ging
der Fackel weiter. Hier war er sich nicht ein unwillig, gestoff-
und Löffel, zum Spiel für die Kinder und zum Mandel für
die Brückelchen bestimmt, sondern er war der zum Hauff
nicht Brückelchen. Kein Löffel seinen Fackel, II,
III, IV, V, VI Brückelchen, Löffelchen, Mandelchen.

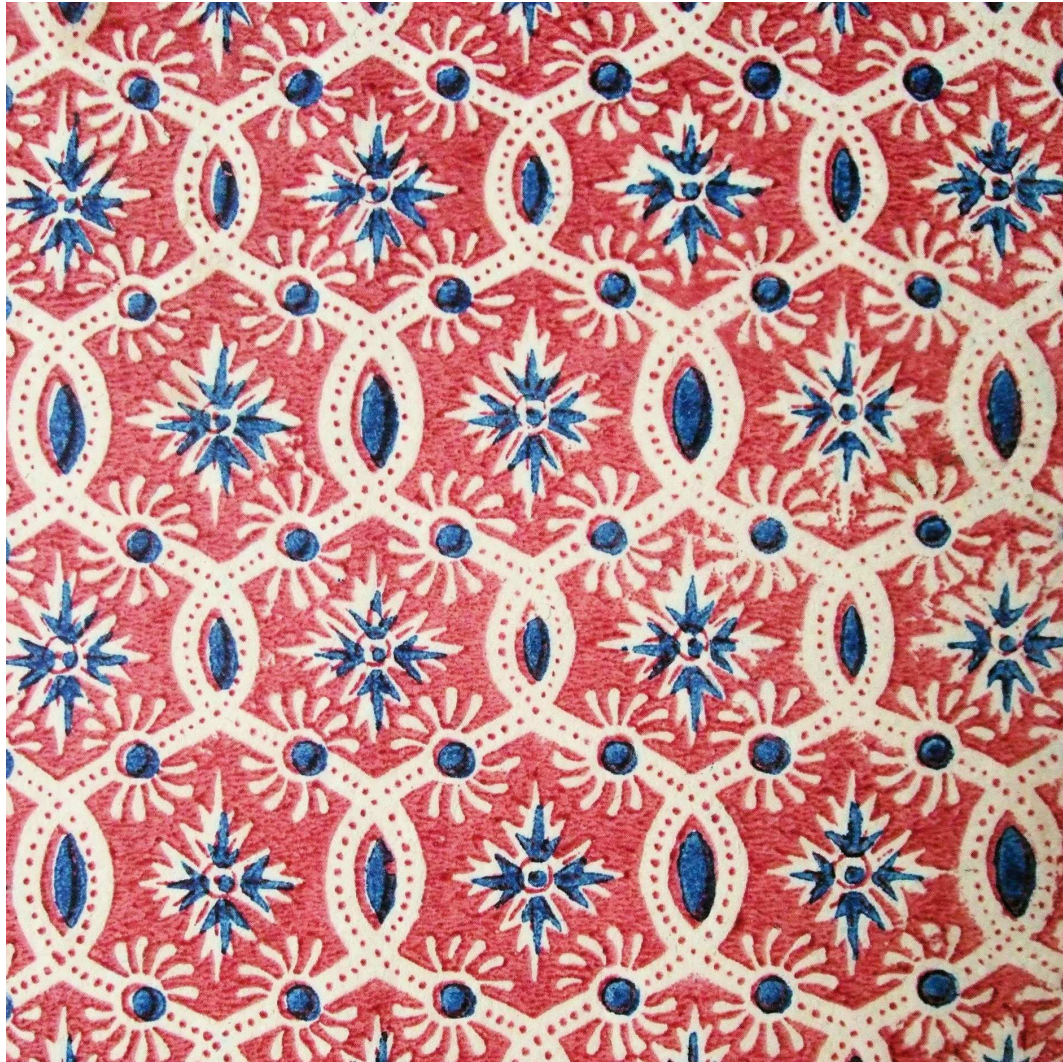
Copenhagen in 1933, where they went on with their "business", before they were finally arrested and jailed in 1934. Right after their release in 1938, the brothers have been extradited to Germany, there arrested again, and in 1940 been murdered by the Nazis; the money and property from the Diskonto Bank robbery has never been recovered (cf. USHMM, pp. [1-2]). - We join: A small booklet documenting an exhibition on Paul Gurk, organized by the Kleist-Gedenk- und Forschungsstätte in Frankfurt an der Oder in 1992 (23 pages, without any reproductions, stapled, no binding, 14,5 x 21 cm). - Provenance: From the collection of Munich jazz singer and graphic designer Willi Johanns (1934-2024), with a leaf of his personal handwritten notes on the Gurk manuscript in pencil loosely inserted. - Spine slightly rubbed. Else fine. - Cf. Liste des schädlichen und unerwünschten Schrifttums (1938), p. 51. Cf. Walther Killy (ed.): Literatur Lexikon, vol. 4, pp. 432-433. Cf. Walter Frey, Der Wedding und die Bücherverbrennung am 10. Mai 1933, online at: weddingweiser.de. Cf. Herbert Günther, Künstlerische Doppelbegabungen, p. 178. Cf. Klaus Geus, Zwischen Widerstand und Anpassung. Die Kritik am Nationalsozialismus in Paul Gurks dystopischem Roman TUZUB 37, in: Marco and Helena Frenschkowksi (ed.) Festschrift zu Kalju Kirdes 75. Geburtstag, pp. 105-114. Cf. Hans Frey, Aufbruch in den Abgrund. Deutsche Science Fiction zwischen Demokratie und Diktatur. Von Weimar bis zum Ende der Nazidiktatur, 1918-1945, pp. 461-467. Cf. United States Holocaust Memorial Museum (USHMM), Visit Information: Law, justice, and the Holocaust. How the courts failed in Germany. Case study - The Sass Brothers and the aftermath of the Discount Bank Robbery in Berlin, 1929, pp. [1-2], online at: ushmm.org/m/pdfs/20120828-case-study-sass-brothers.pdf - **Many thanks to manuscript specialist Theodor Schmidt (Berlin) for his kind help.**



**A collection of late 18th c. block printed papers
as proven in Bertinazzi's sample book *Campionario***

{08} Decorated Paper. - [Carlo Vittorio Bertinazzi]:
Collection of 11 sheets (8 of which full) of block printed paper. Bologna, Carlo Vittorio Bertinazzi, c. 1780-1800. [With:]
2 sheets of block printed paper with patterns very similar to samples found in Bertinazzi's *Campionario*, c. 1800/1810.
Varying dimensions, width between 26,5-32 cm, length between 37,5-44 cm. 3.500€

A collection of full or near full sheets, with plate margins visible in 8 sheets; some of them formerly used as wrappers. (Please find a detailed list of all papers with their records in the Bertinazzi sample books below the description). - "Carlo Vittorio Bertinazzi (1731-1801), originally from Turin, joined his uncle Carlo Antonio Bertinazzi, known as Carlino (1710-1783), in Paris towards the mid-eighteenth century. He had been in the French capital since 1741 and had by then become a celebrity as an actor in the Commedia dell'arte in the role of Harlequin. In Paris, Carlo Vittorio learned the art of typography and, above all, a novelty from beyond the Alps, very much in vogue at the time, that of decorated paper. In 1760 his presence is recorded for the first time in Bologna in the workshop in Via Venezia 1749-1750, where he would remain for the rest of his life. It is therefore presumable that his activity as a printer began that year. Upon his death in 1801, Carlo Bertinazzi left the business in the hands of his nephew Carlo Bruera, who continued it, adapting to the changes in taste of the following decades, until the mid-19th century" (translated from: Anna Ornella dell'Acqua, *Antico campionario di carte decorate del '700*, online at: www.deianira.it). - Provenance: Italy, through the trade (no.s 1-12). Germany, through the trade (no. 13). - Almost all papers with minor defects to middle fold (no. 1 with small defects). No.s 10 and 11 with small dating in ink to rectos "1797". No. 9 with old remnants of



paste from a title label (easily removable). No. 13 folded, with some defects to margins. Nos 5 and 13 contemporarily backed with paper for enhancing. Else fine. - Cf. Campione delle carte colorate della Fabbrica di Carlo Bertinazze e Nipote in Bologna, copy of the Biblioteca dell'Archiginnasio (Bologna), in particular pp. 5, 20-22, 24, 28, 42, 46, 47, 96, 97 (digital reproduction available here: rb.gy/egz3xm). Cf. Marc Kopylov, *Papiers dominotés italiens*, pp. 320ff. Cf. Michela Gani, *Carte Decorate*. Musei Civici di Modena, p. 124, no. 258 (a block-printed paper looking similar to no. 13, but apparently by Remondini). Cf. Sebastian Böhmer (ed.), *Weimarer Klassik - Kultur des Sinnlichen*, no. 34 and reproduction p. 195.

Full list of all papers with their records in the Bertinazzi sample books of Biblioteca dell'Archiginnasio in Bologna (Campionario (B)) and of Biblioteca civica Luigi Poletti in Modena (Campionario (M)), as reproduced in Kopylov:

1.) Honeycomb pattern in blue on a white ground, 30 x 41,5 cm; Campionario (B) p. 97, no. 6. - 2.) Negative honeycomb pattern, in blue on a white ground, 30 x 41 cm; Campionario (B) p. 97, no. 3. - 3.) Geometric (star-like) hemp leaf pattern, in red on a white ground, 30 x 40,5 cm; Campionario (B) p. 97, no. 5. - 4.) Zigzag pattern in red and green on a yellow ground, 30,5 x 43 cm; cf. Campionario (B) p. 28, no. 87 (on a white ground) and p. 30, no. 68 (colour variant). - 5.) Floral and leaf pattern in black on a rosy ground, 27 x 39,5 cm; cf. Campionario (B) p. 96, no. 41 (on a green ground). - 6.) Decorative strips with dots and little flowers in yellow and black on a white ground, 30 x 43 cm; Campionario (B) p. 22, no. 31; cf. Campionario (B) p. 5, no. 51 and p. 14, no. 28 (colour variants). - 7.) Decorative strips with dots and little flowers in white and black on a red ground, 32 x 44 cm; Campionario (B) p. 46, no. 117; cf. Campionario (B) p. 32, no. 10 and p. 36, no. 48 (ground colour in different shades). - 8.) Geometric pattern with elongated hexagons in red, yellow and black on a white ground, 28 x 41 cm; cf. Campionario (B) p. 20, no. 18; p. 21, no. 33; p. 23, no. 49; p. 28, no. 84 (colour variants). - 9.) Ornamental pattern in red and blue on a white ground, 30 x 42,5 cm; cf. Campionario (B) p. 21, no. 71 and p. 24, no. 93 (colour variants); cf. Campionario (M), in: Kopylov, p. 321, no. 8 (colour variant). Cf. Kopylov (français), no. 175. - 10.) Laurel wreaths, balls and rhombuses in red and green on a white ground (dated in ink to front wrapper 1797, probably relating to a print formerly contained), 29,5 x 42 cm; Campionario (B) p. 5, no. 37 and Campionario (M), in: Kopylov, p. 323, no. 24; cf. Campionario (B) p. 23, no. 41; p. 25, no. 63; p. 32, no. 1 and cf. Campionario (M), in: Kopylov, p. 339, no. 134 and 135 (colour variants, with an additional colour). - 11.) Wind wheel pattern in red on a white ground, 29,5 x 41,5 cm; Campionario (B) p. 5 no. 15; cf. Campionario (M), in: Kopylov, p. 323, no. 25 (in blue) and p. 351, no. 209 (in black). - 12.) Stars in white and black on a light red ground, 26,5 x 37,5 cm; cf. Campionario (B) p. 47, no. 120 (a very similar pattern, but clearly printed from a different plate); cf. Campionario (B) p. 27, no. 100 and p. 30, no. 82 (colour variants); cf. also Kopylov no. 35 (colour variant). - 13.) Braid pattern in black on a light blue ground, formerly used as wrappers, with white ms. title label to front, dated 1808, 32,5 x 40 cm; cf. Campionario (B) p. 42, no. 81; p. 51, no. 161; p. 55, no. 194 and cf. Campionario (M), in: Kopylov, p. 337, no. 113 and p. 376, no. 253 (a very similar pattern, but clearly printed from a different plate and without white highlight); cf. Gani, no. 258 (a Remondini paper with quite a similar pattern); cf. Böhmer, *Weimarer Klassik*, no. 34 and reproduction p. 195 ("wallpaper sample (sic) from Goethe's Theory of Colours collection, c. 1800").



Only known copy:

**A newly discovered micrographic portrait
by Johann Michael Püchler the Younger,
unrecorded and unknown to Polleroß**

{09} Micrography. - JMP [i.e. Johann Michael Püchler the Younger (1679-1709)]: Clemens Vndecimus Albanus Vrbinas Pontifex Max[imus] | Creatus Die 23 novembris Anno· 1·7·0·0·. Monogrammed in the plate to lower middle: "JMP. fecit". Engraving on paper, (after) 1700, tipped to recent passepartout. 8,4 x 11,6 cm (plate), 11,4 x 16 cm (sheet). 3.250€

Only known copy: Not in Hollstein. Not mentioned by Polleross nor Spira. Not listed in Digitaler Portraitindex. No records in libraries worldwide (OCLC, KVK). No records in auction price databases. - This new discovery is not only a treasure on its own, but also opens a new field for researching Püchler's work, as the portrait doesn't fit any of the three motif categories described by Polleross (cf. p. 264): Portraits of Protestant theologians, portraits of sovereigns, and Passion's depictions. Thus the present portrait of Pope Clement XI (1649-1721, elected Pope in 1700) as a Catholic cleric opens a new dimension within Püchler's oeuvre. The Pope's eyebrows and hair as well as his cassock's and camauro's trimming include micrographic text in German, which is still to be deciphered. - Johann Michael Püchler the Younger "hailed from an illustrious family of *Schönschreiber*, or writing masters, who created finely and painstakingly wrought images through infinitesimal text. His father, also called Johann Michael (active 1649-66) was baptized in Linz but moved to Schwäbisch Gmünd as an adult where he married and had five children. He worked as a barber-surgeon and writing master in Vienna for Archduke Leopold Wilhelm of Austria as well as in Nuremberg. (...) Unlike his father and



brother [Johann Philipp], who created micrographic scenes, portraits, coat of arms and calendars in pen and ink, most often on commission, Johann Michael transformed the painstaking practice of micrography by introducing similar types of images into the mass market through engravings. In his prints Püchler often combines Biblical and liturgical texts (...) into complex compositions" (Spira, Johann Michael Püchler p. 12-13). - In 2009, Polleross lists 61 works by Johann Michael Püchler, about 45 of which being prints. Engravings by Püchler are held by the British Museum, Österreichische Nationalbibliothek, Kunstsammlungen Veste Coburg, Herzog August Bibliothek Wolfenbüttel, Germanisches Nationalmuseum Nürnberg, and Staatsbibliothek Berlin, for instance. - Provenance: Vienna, through the trade. - One larger tear, professionally restored with Japanese paper from the back. Signs of former sellotaping to verso (now professionally removed). Minor spotting to white margins. Else a fine copy. - Cf. Friedrich Polleross: Schrift-Bilder. Zum Werk des Mikrographen Johann Michael Püchler d.J., in: Christian Hecht (ed.), Beständig im Wandel, pp. 261-281 and illustrations no.s 1-10. Cf. Freyda Spira, Johann Michael Püchler the Younger: Micrography in Print, in: Art in Print, vol. 8, issue 3 (2018), pp. 12ff. Cf. Freyda Spira, Micrographic Allegories by Johann Michael Püchler and Matthias Buchinger, in: Print Quarterly, vol. 34, issue 3, (2017), pp. 310ff. Cf. Maartje Veringa, Twee portretten van de micrograaf Johann Michael Püchler, in: De boekenwereld, vol. 36 (2020), no. 1, pp. 62-63. Cf. A. K. Offenberg, Mikrographie, in: Lexikon des gesamten Buchwesens (LGB²), vol. V, p. 182 (with reproduction of a Luther portrait by Püchler). Cf. Jeremy Adler and Ulrich Ernst, Text als Figur. Visuelle Poesie von der Antike bis zur Moderne, fig. 70 (a mid-17th c. micrographic portrait of Augustus II, Duke of Brunswick in ink on vellum by Heinrich Julius Willershausen) and no. 136 (a 1768 printed Luther portrait by Christian Daniel Briegleb including micrographic writing ("Mikroschrift")).



**An amateur gardener's handwritten gardening manual
with leaf pattern endpapers**

{10} Horticulture. - [Monsieur Pontallier (writer and owner)]: Manuel à l'usage des amateurs de jardins, Contenant Le traité des Pépinières, Suivis du traité des Légumes; Et du traité de La culture des fleurs (Manual for garden lovers, comprising The treatise of tree nursery, followed by The treatise of vegetables; and by the treatise of floriculture). S'appartient à M[onsieu]r Pontallier, marchand à Rennes (Belongs to M[iste]r Pontallier, merchant at Rennes). French manuscript on light blue paper. Rennes (France), 1809. 1 leave, 350 numbered pages, 14 unnumbered pages (table of contents), 3 blanks. Contemporary tree calf gilt, with red title label to spine gilt "MANUEL DU JARDINNIER" (Gardener's Manual), with block-printed leaf pattern endpapers in black and yellow. 14 x 18 cm. 4.500€

A comprehensive manuscript devoted to tree nursery, vegetable and flower growing, bound in a "reliure parlante": The binding is covered with (so-called) tree-calf, with the gilt spine decoration showing two garden pavilions and two garden vases in the Empire style (both repeated), the endpapers decorated with a leaf pattern, and the writing paper tinted blue. - The text not only describes how to grow fruit trees (pp. 1-100), vegetables (pp. 101-287) and flowers (pp. 288-350), but also how to gain seeds from a range of specific plants. In the fruit tree section, grafting ("greffe") is treated as well. Obviously, Pontallier was a passionate gardener-to-be and perfectionist, who was about to teach himself how to successfully grow a wide range of various fruit, vegetables and flowers, or to highly improve the skills he already had. Amongst the plants mentioned in the manuscript are the following (French original spelling as used in the ms., followed by the modern English term in brackets): *merisier* (wild cherry); *cerisier* (cherry tree); *prunier* (plum tree);

Manuel à l'usage des
amateurs de jardins

Contenant

Le traité des Pépinières

Suivis

Du traité des Legumes;

Et du traité de la culture

des fleurs.

Par M. Pontallier

Marchand à Rennes.

AN 1809.

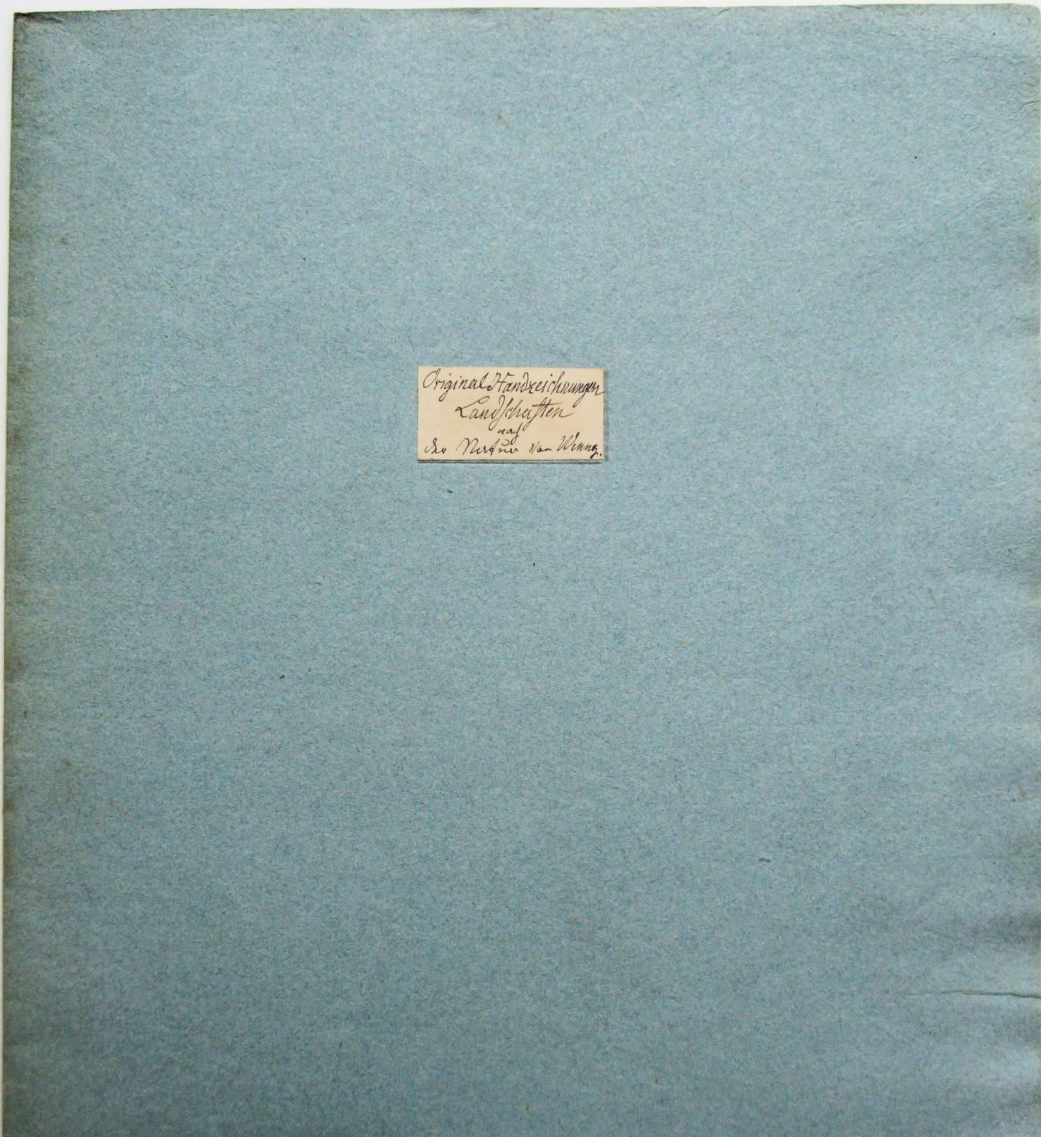
epine blanche (whitethorn); poirier (pear tree); pommier (apple tree); asperges (asparagus); artichaux (artichokes); oignon (onion); choux (cabbage); choux de milan (savoy); choux fleurs (cauliflower); poirée (chard); laitue (lettuce); laitue d'hiver (winter lettuce); céleri (celery); epinars (spinach); chicorée (endive); haricot (bean); pois (peas); carottes (carrot); ail (garlic); échalotte (shallot); cerfeuil (chervil); cive (chives); cresson (cress); persil (parsley); pimprenelle (garden burnet); estragon (tarragon); fraisier (strawberry plant); concombre (cucumber); melon (melon); anemones (anemones); renoncules (buttercups); tulipes (tulips); jacinthes (hyacinths); jonquilles (daffodils); narcis (narcissus); balsamine (touch-me-not); immortelle (immortelle); croix de Jerusalem (Maltese-cross); mirthe (myrtles); scabieuse (scabiosa); tricolore (wild pansy); jasmins (jasmine); primeverre (primrose); soleil ou tournesol (sunflower); lilas (lilac); oeillet (carnation); violettes (violets). - The manuscript is a compilation of copies taken from several 18th century publications and probably original additions by Monsieur Pontallier: The beginning of the first section on growing fruit trees, *Pépinière de fruits à Pepins fraises* (sic) (Fruit tree nursery from fresh stones) is a manuscript copy of a text from a publication by French agronomist and prolific writer on flora and fauna Louis Liger (1658-1717) (*La nouvelle maison rustique, ou économie générale de tous le biens de campagne*, vol. 2 (1777), pp. 114ff.). The treatise on multiplying quince trees (*Multiplication du coignassier*) is taken from another volume of the same work (ibid., vol. 1 (1721), p. 676). Furthermore, I found 44 out of 47 pages in the section on asparagus include a copy of a printed treatise on asparagus by the Abbé Tessier, which had appeared in 1787 within a larger work on agriculture (Henri-Alexandre Tessier / André Thouin / Auguste-Denis Fougeroux de Bondaroy (ed.), *Encyclopédie Méthodique - Agriculture*, vol. 1, pp. 690ff.). How much of the manuscript text is Pontallier's own work (probably advices he might have received from gardening friends with more experience in the field, or even from professionals he knew in person) is still to be explored. - Rennes incidentally today is the largest city of the Brittany region in the Northwest of France. - Provenance: France, through the trade. - Front leather hinge cracked to half of its length, but still functioning. Top of spine slightly damaged with small loss of material. Binding slightly rubbed, corners bumped. Else fine, interior crisp and clean.

**Grand Tour souvenir in its original state:
Four vedute on one leave,
showing nocturnal views of erupting Vesuvius**



{11} Volcanology. - [Anonymous]: Eruzione dell' anno 1794 [and:] Eruzione dell' anno 1817 [and:] Eruzione dell' anno 1819 [and:] Eru[zio]ne dell' anno 1821. Four vedute on one leave, each captioned below, 10,2 x 7 cm each. Gouache on paper (watermarked 1816), with tissue paper loosely laid in for protection. Naples region, (after) 1821. 36,9 x 23,8 cm (originally folded twice). Housed loosely in contemporary blue paper envelope with ms. label to front: "Original Handzeichnungen - Landschaften nach der Natur von Wenng" (Original hand drawings - landscapes after nature by Wenng). 26,5 x 35,5 cm. 3.600€

Four small vedute with particularly fine depictions of Vesuvius eruptions in the years 1794, 1817, 1819 and 1821, made by a skilled anonymous artist. The present state of the vedute (four depictions to one uncut sheet) is very unusual and can be considered to be the original state of the artwork as purchased from the artist. It certainly appears to have been much easier to carry a Grand Tour souvenir of this kind home folded and protected with a tissue paper on the inside, instead of getting all four pictures cut apart, framed and glazed while the traveller was still on journey. Though vedute in this small size might also have been popular to be used as contributions to commonplace books or alba amicorum. (The blue paper envelope appears to have been used as an additional protection only later and accidentally, and has nothing to do with the artwork). - A single veduta with the same motif in



"Eruzione dell' anno 1816") sold at Christie's in New York in 2008 at \$3,500 (cf. Christie's Interiors, sale of December 18, 2008, no. 45). "Vedute refers to a depiction of a landscape or cityscape that aims to faithfully reproduce the topographical subject matter. The term originates from Italian and has been documented since the early 17th century. In Switzerland [and Italy], vedute experienced their heyday in the 18th and early 19th centuries. (...) The rise of tourism in the 18th century created a great demand for views of cities and landscapes" (translated from: Marc Fehlmann, Veduten, in: Historisches Lexikon der Schweiz (HLS), online). - Provenance: South Germany, through the trade. Estate of the House of Wittelsbach at Tegernsee Castle. Probably from the former possession of German painter and lithographer Karl Heinrich Wennig (1787-1850), who is known to have visited Italy, France and Switzerland during his study tours. - In perfect condition with hardly any signs of ageing. - Cf. Elisabetta Scirocco (ed.) et al., Eruzioni di carta. Quattro secoli di stampa sui vulcani, reproduction on p. 12 (a gouache from an 1826 album, entitled "Eruzione del 14 febbraio 1822", with the motif being very similar to the one in our 1819 veduta, but with the caption in a different hand). Further reading: Lucio Fino, Vesuvio e Campi Flegrei - due miti del Grand Tour nella grafica di tre secoli. Stampe, disegni e acquarelli dal 1540 al 1876.



Broadcast Listeners -

Original sketchbook and movable cutout animation figures for a (now lost) Pinschewer film

{12} Film History. - Julius Pinschewer (film producer) & Rudi Klemm (animator): Original sketchbook for the animated cartoon commercial *Rundfunkhörer* [Broadcast Listeners]. Berlin, [1928]. 66 leaves, including about 80 sketches, about 30 of which in colour pencil, the others in pencil. With Rudi Klemm's manuscript entry to inner side of front wrapper, including his name (with his forename abbreviated "Rud.") and his then Berlin address. Original black wrappers. 13 x 20 cm. [With]: 33 original cutout animation figures for *Rundfunkhörer*, most of which movable. White cardboard, gouache and small metal eyelets, tipped to 3 large grey cardboard leaves (50 x 70 cm) later. 6.900€

Rudi Klemm (1904-1955) was senior draughtsman and cameraman at *Pinschewer Film* in Berlin. It was also him who designed and crafted the figures for the first sound-film advertisement ever produced: *Die chinesische Nachtigall* [The Chinese Nightingale] (Pinschewer, Berlin 1929; see below). - Julius Pinschewer (1883-1961) was a German Jewish film pioneer, who left Germany for Switzerland as early as in 1933 after having listened to a Hitler speech. Still in Berlin, some key figures of the German film avant-garde realised their first experiments at Pinschewer. For the 1925 promotional film "KIPHO", Julius Pinschewer worked together with the feature film cameraman



Guido Seeber. KIPHO, a moving collage on the techniques of photography and film production, is internationally recognised as a top work of the avant-garde (cf. Deutsches Filminstitut DIF). Shortly after *Rundfunkhörer*, yet in the same year, Pinschewer started producing the world's first sound-film advertisement ever (cf. DIAF). He "was the first to recognize the possibilities of sound films for screen advertising by making "Die chinesische Nachtigall" (1928/29), a 9 minute sound-film advertisement" (translated from NDB, p. 457). This film was made for advertising Tri-Ergon records, using Hans Christian Andersen's fairy-tale "The Nightingale", with the animation figures also designed and made by animator Rudi Klemm (cf. Cowan, p. 90). Another source states on "the celebrated advertising film": "Still remembered today as the first sound-film advertisement, the seven-minute film was also an advertisement for sound film technologies: namely the new Tri-Ergon system of optical sound (or "sound-on-film") recording, which promised to replace older forms of mechanical needle recording with photographic sound inscription. In order to tout the superiority of the new system the filmmakers rewrote Hans Christian Andersen's famous tale The Nightingale to tell the story of a Chinese emperor who offers his daughter in marriage to whomever can most faithfully reproduce the nightengale's (!) beautiful song" (Cowan, p. 90). - A later manuscript addition to inner side of front wrapper, very probably by Klemm's widow Anneliese (who is known to have administered and sorted his estate) reads: "Skizzen zu dem Werbefilm von Julius Pinschewer "Rundfunkwerbung" (!) ca. 1929 (!)" [Sketches for the commercial "Broadcast Advertising" by Julius Pinschewer c. 1929]. Each of the three cardboards, which the cutout animation figures have been tipped onto somewhat later, has a typewritten sticky label stating: "RUDI KLEMM 1904-55 / GRAFIK + ANIMATION / FILM "RUNDFUNKHÖRER" / PINSCHEWER_FILM / 1928 BERLIN". - Six leaves torn out from the sketchbook (probably yet during the working process). One small animation figure's head possibly added later. Else fine. Animation figures tipped to cardboard with a light double-sided tape, which could be removed quite easily in my opinion. - Provenance: Private collection, Munich. Acquired directly from Rudi Klemm's widow Anneliese in about 2000/2010 by the the former owner's father. - Cf. Michael Cowan, *Fidelity, Capture and the Sound Advertisement*. Julius Pinschewer and Rudi Klemm's *Die chinesische*



Nachtigall, in: *Zeitgeschichte* 1, (vol. 41, 2014), pp. 90-101. Cf. DIAF - Deutsches Institut für Animationsfilm, *Lebende Schatten beim 19. ITFS*, online at: diaf.de/kino/lebende-schatten-beim-19-itfs/ Cf. Rolf Aurich, Julius Pinschewer, in: *Neue Deutsche Biographie* (NDB), vol. 20, pp. 456-458. - Cf. Deutsches Filminstitut DIF, Julius Pinschewer - *Der KIPHO-Film*, online at: difarchiv.deutsches-filminstitut.de/filme/dt2tb00142i.htm. Cf. *Filmwissen Online*, at: filmwissen.online/julius-pinschewer/werbefilm-und-avantgarde/. - **Many thanks to film scholar Jeanpaul Goergen (Berlin) for his kind help.**



My struggle with ox gall
by "the last of the great German marbling masters",
bound in his own paper

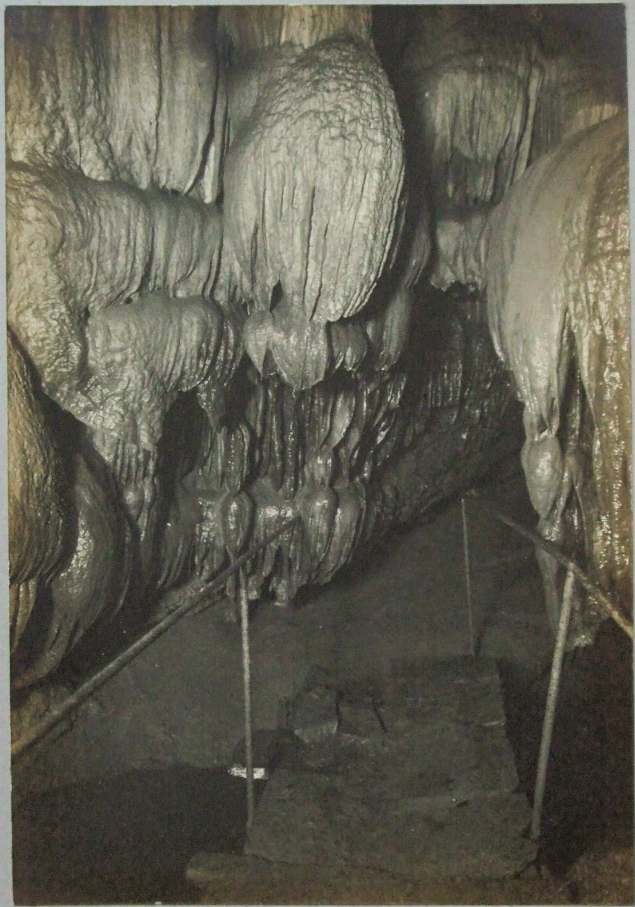
{13} Marbling. - Franz Weisse: Mein Kampf mit der Ochsen-galle (My struggle with ox gall). [Pößneck], Privatdruck (privately printed), 1938. 1 blank, 9, (2) pages, 1 blank, 2 leaves with 8 reproductions of marbled paper, and 1 additional sheet loosely inserted (printed thank-you note, signed by Weisse in red pencil: "mit Ostergrüßen FrW"). Original wrappers from marbled paper made by the author, with a small printed title label to front wrapper. 13,2 x 20,4 cm. 590€

No. 90 out of 360 copies, with the imprint signed by Franz Weiße in red pencil. Complete with the additional signed sheet loosely inserted, which is missing in most other copies. The text first appeared the same year in issue no. 6 of *Das deutsche Buchbinderhandwerk*, and was reprinted privately by Weisse on the occasion of his 60th birthday. It tells his life story relating to marbling. - WorldCat shows only one copy outside the German-speaking area (at Koninklijke Bibliotheek, The Hague), no copies in the UK nor in North America. - Franz Weiße (1878-1952) was one of the most important German bookbinders and decorated paper makers in the first half of the 20th century. He was a co-founder of the *Meister der Einbandkunst* association, and a professor at State Art School in Hamburg, with Ignatz Wiemeler, Heinrich Lüers and Heinrich Engel amongst his pupils. "Franz Weisse was the last of the great German marbling masters to follow in the footsteps of Halfer, Hauptmann, Adam, and Kersten. (...) Collections of modern Buntpapier in European museums and libraries attest to Weisse's great influence in promoting the art along the lines laid down by Halfer. He was especially interested in the





development and manufacture of what may be termed "fantasy patterns", that is, marbled papers with flowers and other artistic designs, somewhat reminiscent of those developed in Turkey at an earlier time. (...) Weisse's "Die Kunst des Marmorierens" [The Art of Marbling] is by any standard one of the most significant pieces of marbling literature ever produced. (...) Halfer, Adam, Kersten, and Weisse occupy center stage in the modern history of marbling not only because of the literature they produced and the students they influenced but also because they revitalized the art and gave it continuity." (Wolfe, pp. 128-129). Weiße also published several private prints about his work as a marbled paper maker, some of which also included original paper samples, which were only published in small editions. Only very few copies of some of these have survived because Weiße's remaining stocks were burnt during a night of bombing during WWII. In the foreword to the present publication, Weiße writes: "We all know that ox gall plays an important role in marbling. It has turned many a beginner into a quitter, and it has caused even the toughest of people to breathe fire and brimstone [in German literally: *their gall coming up*] at times when marbling. And I had a long battle with it, which I would like to tell you about...". - Provenance: Germany, through the trade. - Wrappers slightly tanned, small corner of rear wrapper missing. Spine with minor rubbing. Else fine. - Cf. Richard J. Wolfe, *Marbled Paper* pp. 128-129. Cf. *Archiv für Buchbinderei* 1912, pp. 2-5 (including 5 reproductions). Cf. Franz Weiße, *Getröpfelte Galle auf Buchblättern*. Cf. Susanne Krause / Julia Rinck, *Buntpapier - Ein Bestimmungsbuch*, no.s 111-114.



Le passage de Calypso.

**Unique series of 11 cave photographs
by an early cave explorer, or cave tourist**

{14} Speleology. - [Anonymous]: Les Grottes de Remouchamps (manuscript title to first card). Series of eleven photographs showing sites from inside the cave, apparently taken during a guided tour. Belgium or France, c. 1890/1900. 11 gelatin silver prints, each mounted to grey cardboard, with manuscript captions in black ink below and a red ink line framing the photographs. 10,5 x 15,5 cm (photos, 2 of which oblong); 15 x 20 cm (cards). 1.200€

Comparing the picture captioned "Le Palmier" from our series with the same view reproduced after a photograph by Edmond Rahir in his *Merveilles souterraines de la Belgique* (Brussels, Lebègue, 1909) on page 47 (fig. 18), we find there's a wooden railing (made from whole trunks) in our picture, which is not present in the picture from the publication, indicating our picture must have been taken somewhat earlier than Rahir's, as the railing has been destroyed by a significant flood in the 1900s, and later was replaced by metal railings. Edmond Rahir (1864-1936) was a Belgian archaeologist and pioneering speleologist. Amongst a number of other works on caves, Rahir also published a small monograph on the Caves of Remouchamps (*Les Grottes de Remouchamps*), which appeared without a date, probably in the early 20th century. From 1903, he was curator at the Royal Museums of Art and History in Brussels where he was in charge of the photographic documentation of Belgian monuments. - Though being controversial, some historians consider a picture taken by Alfred Brothers in Blue John Mine (Derbyshire / UK) in 1865 to be the world's earliest underground cave photograph (cf. Howes, *Cave Science*, pp. 25-29). In the time our pictures were taken, the difficult lighting conditions in caves certainly were still a particular challenge within the field of photography nevertheless. Only in 1903, the first manual on cave



photography appeared: "La Photographie souterraine" by Édouard Alfred Martel, the father of modern speleology. Alfred Martel has also taken some early pictures of the Cave of Remouchamps, published in *Les cavernes et les rivières souterraines de la Belgique* (1910). - "The Cave of Remouchamps is a natural karst cave located in the city of Liège, in Belgium. The first known use of the cave was by Paleolithic hunters, around 8,000 years ago. The cave was rediscovered in 1828 and has been operated as a show cave since 1912. Over this period, it has also served as a wine cellar and air raid shelter, the latter during WW2. The cave contains abundant speleothems, including stalactites, stalagmites, and flowstone. One feature is said to resemble the Virgin Mary. The operators of the show cave claim that it contains the world's longest navigable underground river, the Rubicon. This river is around 700 meters long and created the cave as it flowed. Within the river, there are shrimp from the genus *Niphargus*, along with other crustaceans" (Wikipedia). - Provenance: France, through the trade. - Photographs in fine condition. Small defects to margins and corners of the cards, and some foxing or staining to single cards. One card's narrow end torn-off (1cm), not affecting the photo. - Cf. Edmond Rahir, *Merveilles souterraines de la Belgique*, pp. 37-66 and figures 16-29 (11 of which are reproductions after photographs by Rahir, showing sites from inside the cave). Cf. Ernest van den Broeck & Edouard-Alfred Martel & Edmond Rahir, *Les cavernes et les rivières souterraines de la Belgique*, vol. 1, p. 473ff. Cf. Edmond Rahir, *Les Grottes de Remouchamps*, pp. 1-24 (with illustrations). Cf. Anonymous, Edmond Rahir, in: *Directory of Belgian Photographers* (online), [DIRECTORY_1997#3547](#). Cf. Franz Lindenmayr, *Zeitdaten zur Höhlenphotographie*, online at: [website Franz Lindenmayr, Mensch und Höhle](http://www.lochstein.de/kunst/photo/Alte/alte.htm) (www.lochstein.de/kunst/photo/Alte/alte.htm). Cf. Chris Howes, *The world's earliest underground cave photograph by Alfred Brothers F.R.A.S.*, in: *Cave Science*, vol. 12 (1985), no. 1, pp. 25-29. Cf. Chris Howes, *Photographing Caves*, cited after: Lindenmayr, *Zeitdaten zur Höhlenphotographie*. - Further reading: Chris Howes, *To photograph darkness. The history of underground and flash photography*. - **Many thanks to Philippe Lugara, technical manager and speleologist at the cave Grottes de Remouchamps (Aywaille / Belgium), for his kind help.**

How to hide year dates in word sequences, or:
Practising chronograms

{15} Calligraphy. - **[Anonymous]:** [No title]. Fictitious messages paying homage to Charles Albert VII, Holy Roman Emperor and Prince-Elector of Bavaria, comprising 12 numbered chronograms, beginning with: *Chronologica Carolo Alberto (...)*. German and Latin calligraphic manuscript in gold colour (shaded red) and black ink on paper. Bavaria, probably Diessen Abbey, (after) 1742. 8 leaves (3 of which blank). Contemporary brocade paper wrappers (gold on turquoise paper, signed by Georg Christoph Stoy of Augsburg). 20,5 x 31 cm. 2.400€

A lovely mid-18th century exercise book of chronograms, with the letters representing the Roman numerals written in gold with red shadings throughout, all adding up to either 1739, 1740, or 1741. The final chronogram mentions a person named Rathardus Diessensus ["Rathardi Diessensis (...) zukynfftigen Kaiser"], which refers to Rathard von Andechs († 9th century), who (according to some sources) is said to have founded Dießen Abbey in 815, indicating these writing exercises have been made by a monk scribe, or a calligraphy student right there. The text finishing with the very casual phrase "Wist Ihrs la Wohl" [literally: you know - aye, though rather meaning: here you are], and the chronograms not exactly matching the actual years of the historical events in the life of Charles Albert VII they describe both indicate a rather non serious character of the whole work. For example, chronogram no. 3 reveals the year 1741 when added up, and at the same time describes Charles Albert VII being elected emperor of the Holy Roman Empire, which in fact took place as late as in 1742. - Charles Albert VII (1697-1745) was Prince-Elector of Bavaria from 1726 and Holy Roman Emperor from 1742 to his death. He was also King of Bohemia (as Charles III) from 1741 to 1743. Other persons

ChronoLogICa CAROLO

ALBERTO, ELectorI Bavariae SCeptra

atqVe Coronas Casareo-Regales In-

CerIs votIs DIVinantIa, a CIVite

aggratVLantIa.

2.

GLoria CAROLI seXtI Casaris VIXIt,

BavarICa CAROLI septIMICAESARIS



mentioned in the texts include Charles Albert's wife Maria Amalia of Austria (1701–1756) and his son Maximilian III Joseph (1727–1777). – The Oxford English Dictionary defines a chronogram as "a phrase, sentence, or inscription, in which certain letters (usually distinguished by size or otherwise from the rest) express by their numerical values a date or epoch". Susan Reed (in a 2019 post on blogs.bl.uk) states: "For centuries writers and printers have enjoyed using words on a page to make patterns and puzzles. Acrostics, rebuses and pattern poems are all examples of this. Another is the chronogram. (...) Chronograms exist in many different writing traditions, including Arabic and Hebrew where each letter of the alphabet has a different numerical value. In Europe they enjoyed their greatest popularity from the 16th to the 18th centuries, particularly in the territories of the Holy Roman Empire and in the Low Countries, where they appeared in commemorative or dedicatory inscriptions, on coins and medals, and in print. In these European chronograms the date is expressed with the letters used as Roman numerals: I, V, X, L, C, D and M (for 1, 5, 10, 50, 100, 500 and 1000)." – The brocade paper used for the wrappers is nearly a full sheet, signed in the plate by Georg Christoph Stoy (1670–1750) of Augsburg. Stoy was a producer of decorated papers, who is best known for his bronze varnish and brocade papers. – Last blank with (period?) architectural sketches in pencil to verso. Tacking thread renewed. Paper dusty. Wrappers slightly stained and with minor signs of use. A large waterstain to inner side of front wrapper and first blank, with minor extending to the other leaves (to area of centrefold only). Else fine. – Provenance: Northern Germany, through the trade. – Cf. Susan Reed, *It All Adds Up: a Quick Look at Chronograms*, online at BL European studies blog blogs.bl.uk/european/2019/02/it-all-adds-up-a-quick-look-at-chronograms.html. Cf. Joachim Schäfer, Rathard von Andechs, in: *Ökumenisches Heiligenlexikon* (online at: heiligenlexikon.de). Albert Haemmerle, *Buntpapier*, no. 430. – James Hilton. *Chronograms, 5000 and more in number*, excerpted out of various authors and collected at many places. Veronika Marschall, *Das Chronogramm: eine Studie zu Formen und Funktionen einer literarischen Kunstform*, dargestellt am Beispiel von Gelegenheitsgedichten des 16. bis 18. Jahrhunderts aus den Beständen der Staatsbibliothek Bamberg. – (See following item).

**Unusually large-sized 18th century paper cutting,
being a splendid address of homage for
Charles VII of Bavaria**

{16} Paper cuttings. - [Congregatio Benedictino Bavarica (Bavarian Benedictine Congregation)]: Serenissimo, et Potentissimo Principi, ac Domino Domino Carolo Alberto Utriusque Bavariae, et Palatinat: Superioris Ducis: S:R:I: Archidapifero et Electori Felicissimos Regiminis annos (etc., etc.). Latin manuscript on paper, cut out and painted with watercolours, including gold. Bavaria / Germany, probably 1726 (but before 1745). 48 x 36 cm. 4.400€

An exceedingly rare survivor, unusually large-sized, nevertheless in perfect condition: A *Weißschnitt* (white paper cutting), or more specific: a so-called *Faltschnitt* (literally: "folding cutting"), with the motif being cut into multiple layers of paper at the same time (four in this case), while the sheet is folded (here twice). After this process is finished, the sheet would be unfolded and a symmetrical picture reveals. The present paper cutting subsequently was written in ink, and painted in watercolours. This specific process with four layers of paper being cut at the same time is rare, as its creation is rather complicated. The result at first glance looks similar to *Spitzenbilder* (literally: "lace pictures"), which also often have (nearly, or partly) symmetrical motifs, but *Spitzenbilder* are cut into an unfolded piece of paper with their motifs showing extremely fine details. This richness of detail is impossible to be achieved in *Faltschnitt* alone. However there are certainly forms combining both processes. - Sigrid Metken, in her book *Geschnittenes Papier*, the most extensive reference book on the subject history of cut paper, does not reproduce any items comparable to ours (*Faltschnitt* achieved by folding the paper twice) from the 18th century, and mainly paper cuttings (mostly *Spitzenbilder*) in very small format and with religious motifs. We find a couple of small examples for *Faltschnitt* from the 19th century though, but most of them achieved by folding only once (fig. 220, 221, 281-284). There are however





examples with even more foldings than two, a process which became popular during the Empire and Biedermeier period for giving love letters, baptismal letters and New Year's greetings a unique and special appearance (Metken, p. 193, column 1 and fig. 274). The only larger *Weißschnitt* reproduced in Metken is a Dutch 1716 heraldry vellum cutting, measuring 36,5 x 41,5 cm (cf. fig. 93). Metken states on the history of the process: "The *Faltschnitt*, with its sequential effects and flawless symmetry, is particularly appealing to popular taste. From the second half of the 18th century onwards, it was also preferably used in traditional folk art. It was commonplace - at least since the beginning of the 18th c., perhaps even before - for confectioners and food decoration masters to produce the lacework with which they adorned confectionery and fruit bowls. (...) The simplest folding cuts were used in the late 18th century to decorate documents. Around 1780, the folding cut technique (...) was known and practised by the poorest classes of population" (translated from Metken, p. 193, column 1). The earliest examples of *Weißschnitt* reproduced in Metken are French *Spitzenbilder* dating from the late 17th and early 18th century (cf. fig. 130-134). One early and large example of *Faltschnitt* can be found in the Göttweig exhibition catalogue, dating from 1700, measuring 32,4 x 40,2 cm (cf. Stift Göttweig, no. 2). - Recapitulated, what makes our item rare and special is not only its huge size, but also the subsequent all-over colouring of the paper, its comparative early time of origin, the complicated process used to achieve the picture, its profane subject, as well as its incredible fine condition. - This paper cutting is dedicated to Charles VII of Bavaria (1697-1745). It probably has been made on the occasion of him becoming elector (*Kurfürst*) following the death of his father in 1726. - The Bavarian Congregation is a congregation of the Benedictine Confederation consisting (with one exception) of monasteries in Bavaria, Germany. It was founded in 1684 by Pope Innocent XI (1676-1689). This indicates the paper cutting has also been made in a monastery. Monasteries, in particular nuns at the time were specialising in producing paper cuttings (and other works originating from folk art), to serve as holy cards, and for a range of other religious purposes. - Provenance: Southern Germany, through the trade. - Perfect condition, without any signs of ageing or use. - Cf. Sigrid Metken, *Geschnittenes Papier. Eine Geschichte des Ausschneidens in Europa von 1500 bis heute*. Cf. Stift Göttweig - *Spitzenbilder als Gratulationsbillets*. *Virtuos geschnittene Angebinde aus der Barockzeit*, no. 2. For *Spitzenbilder* and *Weißschnitte* in general: Cf. Sigrid Metken, *Geschnittenes Papier*, pp. 63-100.

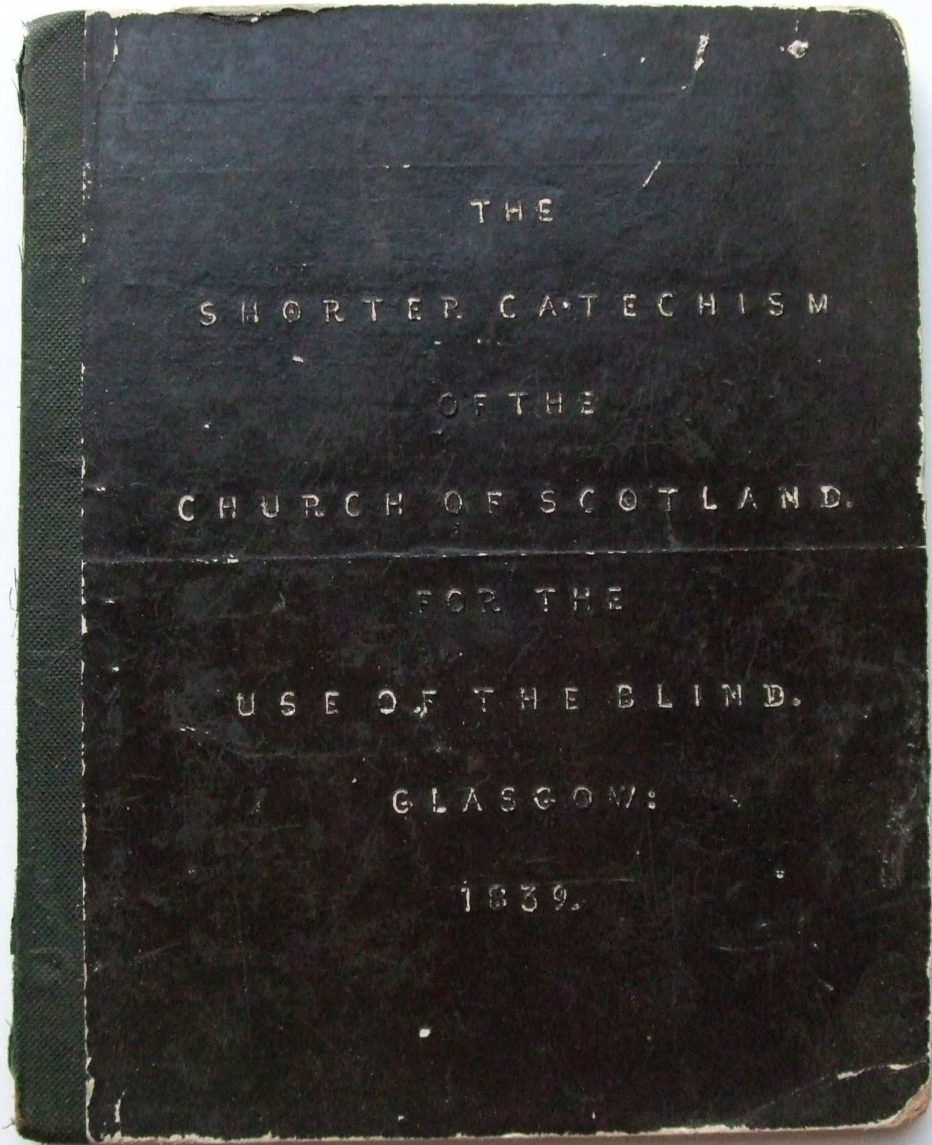


Touching the type:

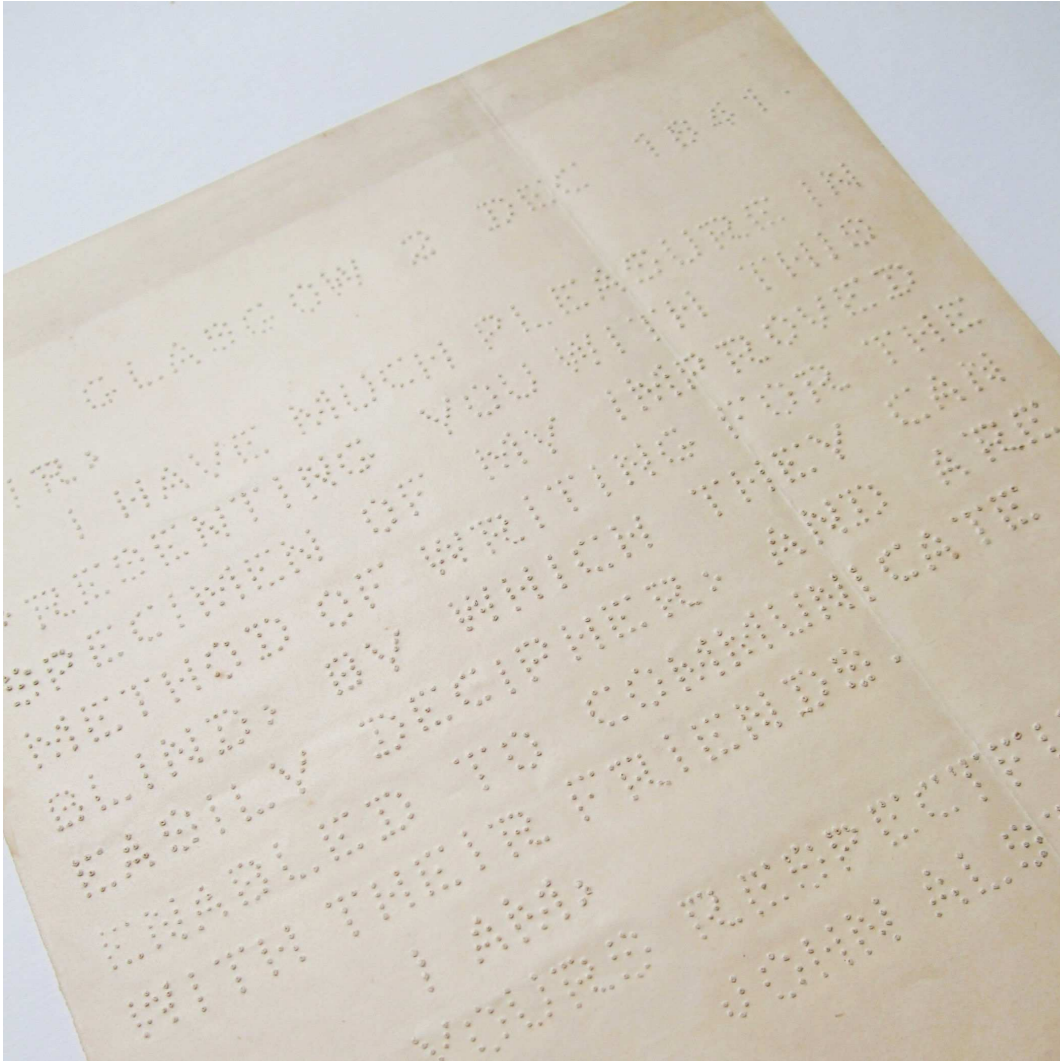
**An embossed Catechism by a Scottish pioneer
in printing books for the visually impaired
(dedication copy)**

{17} Pre-Braille. - Printing History. - [John Alston]: The Shorter Catechism of the Church of Scotland. For the use of the blind. Glasgow, "printed in the asylum, at the Institution Press, by John Alston", 1839. Title page, alphabet leaf and 30 leaves of text, all printed one-sided. Original half cloth with embossed title printing to front cover. 21 x 26 cm. **[With]:** Letter in pricked characters, dating from 1841, signed (in types) "John Alston" and addressed to an unnamed "Sir" (loosely inserted). 1 leave. 18,7 x 23 cm. 7.800€

Of utmost rarity: Only one complete copy recorded in OCLC / WorldCat (British Library), though Alston is not mentioned to be the printer in the entry (cf. OCLC no. 1063095079). The BL also lists another book with the same title, but also without indicating Alston and with no information on collation. Presumably in the 1840s, Alston printed another edition of "The Shorter Catechism", of which only one incomplete copy is recorded in OCLC (NLS, Edinburgh / OCLC no. 316027437 / with note: "imperfect: lacks all before leaf 6 and all after leaf 45"). The Alston Collection at Mitchell Library (Glasgow) appears to hold a copy as well, though marking it to be "reference only" in their catalogue, and without giving any information on the collation *. - The present volume is a dedication copy, with the editor's personal manuscript dedication in ink to front fly leaf: "Miss Agnes Gourlie / with the kind regards / of M John Alston of Rosemount / Glasgow 8 Feb 1840". Agnes was a sister of botanist William Gourlie (1815-1856); both were children of a Glasgow merchant named



William Gourlie; in 1849 Agnes got married to one John Blackie jr. Also included with the book is a one-sided letter in pricked characters dating from 1841 and obviously not originally belonging to the book, signed (in types) "John Alston" and addressed to an unnamed "Sir" (loosely inserted). Another copy of this letter is held by Princeton University Librabry (cf. OCLC no. 177719239), with no other copies traceable. I have been able to trace merely about 45 examples of Alston type prints in libraries on total (about 10 of which are either incomplete, or comprise only 1-12 pages). - Book entirely printed in embossed "Alston type". Leaf [2] shows three alphabet series and the Arabic numerals in various sizes, punctuation and special characters, as well as a list of the consonants and vowels. As leaf [3] starts with the caption "THE SHORTER CATECHISM" and the last leaf [32] concludes with the word "END" our copy can be considered complete. - Early attempt of printing for the blind in embossed type. The first embossed book to be printed for the blind in Britain was "The Gospel by Saint John", printed and published by James Gall in Edinburgh in 1832. - On the title page, John Alston (1778-1846) is referred to as "honorary treasurer to the Asylum". He also was the director of the Glasgow Asylum for the Blind (founded in 1804), and published his first system of writing at the Asylum in 1836. He argued that embossed alphabets should closely resemble the roman alphabet of the seeing, thus allowing sighted people to teach the blind, a point of view which was then shared by many others. Alston published his first "specimen of writing for the use of the blind" in 1836, being an adaption of Dr Fry's sans serif version of the Roman alphabet. In 1838, Alston produced the first embossed copy of the New Testament at the Asylum printing press, in nineteen volumes, and twenty-two miscellaneous volumes, besides maps and cards. Although Alston was aware of experiments with arbitrary alphabetic systems, he argued that "the more closely the alphabet for the Blind could be assimilated to the alphabet of the seeing; so much a greater boon would be conferred upon them". Alston was awarded a government grant of £400 to develop his system in 1839. In 1842, he published his Statements of the Education, Employments and Internal Arrangements Adopted at the Asylum for the Blind, Glasgow. Fifty years later, subsequent editions of Alston's Statements were still being produced. In it he gives an example of his "improved methods of writing for the blind",



employing raised capitalized roman characters alongside alternative alphabets conceived by James Gall of Edinburgh and T. M. Lucas of Bristol. The form of letter in which his books for the blind were printed is known in England as the Alston or Glasgow letter, and in the United States as the Philadelphia letter (cf. The Eighth Census of the United States. Population, Manufactures, Agriculture, Statistics, Including Mortality, Property, etc. in 1860, vol. 1, p. 689; and cf. The Alston Collection, online). "Books printed at the press were offered to Institutions of the Blind at net cost. (...) The majority of the works produced by the Asylum press were religious in nature but it also produced books on geography, music and natural history. Alston's great aim was that every blind child in the country should have the opportunity of reading the Word of God and he was able to complete the task of printing the whole Bible in December 1840. By 1844 the press had printed more than 14,000 volumes costing between 6d. and 13s." (Parry, John Alston, p. 4). - Provenance: Agnes Gourlie, Glasgow. Private property, London. - Binding rubbed to extremities. Front hinge cracked with front cover (almost) detached. Letter with a crease, dusty to upper margin. Else fine. - Cf. Carol Parry, John Alston - Helping the Blind to Read, pp. 1-6. For a complete list of all publications in Alston type and the total number of copies printed until 1842: Cf. Statements of the Education, Employments, and internal arrangements, adopted at the Asylum for the Blind, Glasgow, pp. 36-37. Cf. The Alston Collection. A small collection of books published in Braille, online at: libcat.csghlasgow.org/web/arena/alston

* Addendum: The Mitchell Library (Glasgow) claims to physically hold a 60-page copy of *The Shorter Catechism*, printed in 1839, which opens space for further discussion on the question, why John Alston printed two or three different versions of the same book within 2 years. (Many thanks to librarian Clare Thompson, The Mitchell, for this subsequent information on their copy).



Not a game board (anymore):

**Idiosyncratic late 19th c. double-sided painting on wood
by an unknown self-taught artist,
very probably from criminal or red light milieu**

{18} Outsider Art. - Prison Art. - [Anonymous]: Hands up, baby! Double-sided tempera painting over pencil on wood with varnish. The wooden frame is integrated with the artwork, painted black, with circumferential ornaments in white. The Netherlands or France (?), c. 1880/1900. 49 x 49 x 4 cm. 5.500€

persons (in varying sizes, embedded in ornaments), eight of which with their hands up. The depictions also include eight bare-breasted women, some of which appear to be prostitutes, indicating the artwork very likely has been made by someone involved in the red light milieu, or perhaps by a prisoner (or both). The persons depicted comprise in detail: A scantily clad young woman (apparently a prostitute), a young waitress or maiden with white apron and bonnet, a high society woman in an evening dress holding a red necklace in her hands, a bald innkeeper (?) with a white apron, a bearded dwarf in large red boots, a boy skipping rope, a woman with big wide eyes wearing a white bonnet, a boy with a red cap, a bare-bosomed fat woman in a strange skirt, a group of four guards with red jackets and big white headgears, a naked female person holding a piece of cloth in front of her to cover her pubic area, another bare-bosomed fat woman with a white bonnet, a corpulent couple, a group of four naked women with strange green-belts-and-somethings to cover their pubic areas, and some others. - Although this odd piece of art is reminiscent of 19th and early 20th century wooden game boards (in particular American folk art game boards) in terms of size, square shape, material, suspension device and colour scheme, it was clearly not intended to be a game board.



Such game boards usually have a strict geometrical structure, they are largely arranged symmetrical, and do not include any depictions of people in their designs. Like me, a Swiss expert for old games is also convinced this item was not made to serve as a game board. It might be the case however the artist (re)used an old game board, or its rough material, to (over)paint, and maybe he also got inspired by the designs of such folk art game boards to create his own work. - Varnish yellowed. Paint shows craquelure in places. Partly rubbed. - Provenance: The Netherlands, through the trade. - **Many thanks to Emelie Gevalt, Curator of Folk Art at American Folk Art Museum (New York), for her statements.**





**Highly unusual but intriguing naïve portrait of a toddler
by an anonymous self-taught artist,
dated 1856**

{19} Outsider Art. - [Anonymous]: Charles Deflour oud 3 jaeren (Charles Deflour aged 3 years). Coloured crayon and black chalk over pencil on paper, contemporarily (or somewhat later) mounted to cardboard. Very probably Belgium, dated "9 july 1856". 36,5 x 54,5 cm (drawing); 39x 57 cm (cardboard). 3.000€

A touching life-sized portrait of 3-year-old boychild Charles Deflour (* 1853), about whom nothing else is known. He was portrayed wearing a period typical suit with a coloured check and matching hat, holding a posy in his left hand. The headwear has a distinctive feature of what appears to be something like (integrated?) earmuffs (though Wikipedia claims, "thermal earmuffs were invented (...) in 1873" only). The skilled but untrained artist might have been a family member of little Charles. - Provenance: With a notepad written in ball pen "Pour J. Ledent" (1960s/80s?), tipped to rear (imprint to verso of notepad: "Imprimé en Belgique"). The Netherlands, through the trade. - Cardboard with some browning and defects to margins from framing, in two places also affecting the drawing. Else fine. - Original wooden frame available.



A miracle of a book, suitable for a Wunderkammer:

1718 manuscript written in miniature script throughout, meticulously imitating book printing, at the same time revealing a hitherto undiscovered universal genius:

Johann Georg Ott, Baroque era goldsmith, calligrapher, micrographic artist, draughtsman, brain artist & musician

{20} Miniscule script. - Wunderkammer. - Johann Georg Ott (scribe): Die Psalmen Davids. Durch D[oktor] Ambrosi[us] Lobwasser in Hoch-Teutsche Reimen gebracht. Samt andern außerlesenen Psalmen, Fest- Kirchen- und Hauß-Gesängen. Zu vier Stimmen außgesetzt und mit Fleiß übersehen und corrigieret von Johann Georg Ott. German micrographic manuscript on paper. Schaffhausen (Switzerland), 1718. 3 leaves, 530 (recte 532) pages, with an ink portrait showing Ambrosius Lobwasser (bound in as a frontispiece), signed "Joh. G. Otte", as well as 3 full-page ink drawings, and a final vignette; dimensions of the written space: 5,5 x 10,3 cm. Contemporary maroon goatskin richly gilt, with large silver and gold fittings and a clasp with Ott's elaborately ligated initials JGO engraved to the inner side. All edges gilt, endpapers from brocade paper. 7,5 x 13 cm. Housed in a matching contemporary blind tooled mottled calf pull-off case, lined with multicoloured block printed paper (9 x 14,8 cm). 30.000€



Abstract: Johann Georg Ott (1667-1745) was a renowned Swiss goldsmith from Schaffhausen, who (apparently as a leisure activity) used to produce manuscripts in miniscule script, imitating printed books in all detail, very probably as kind of a devotional practice. At least two other examples of his manuscripts have survived in libraries, and according to contemporary sources he must have made many more (probably one per year). Although Johann Georg Ott was a very typical name at the time (there are two more Schaffhausen goldsmiths with exactly the same name!) I have been able to find some evidence for our scribe actually being identical with the particular goldsmith born in 1667. Additionally, the presence of the unusually rich gold and silver fittings and the clasp bearing Ott's initials indicate this assumption to be true. As Dettmann states, items in miniature format, being objects of astonishment and wonder, were of specific importance to be integrated in 17th and 18th c. Wunderkammer collections.

Other surviving calligraphic works by Ott: I have been able to trace two other examples of manuscripts written by Johann Georg Ott in WorldCat, both of which held by Schaffhausen Public Library, both devotional books with unspectacular bindings (without fittings), and both imitating book printing: *Catechismus oder Kurzer Unterricht Christlicher Lehr* (OCLC no. 1395128489) is dated 1695; *Gute und Heilige Gedanken Auf alle Tage* (OCLC no. 1395128841) dates from 1717. Ott dedicated the latter to some married couple related to him: "Seinem Herrn Vetter und Frau Baas gewidmet" (*Vetter* in 18th c. German was a general term for some male relative, *Base* for a female relative, also including distant relatives). The dedicatees identify as: "Hr. Hanss Jacob Kochen / des Raths / Statt-Lieutetenant (sic!) und Gredmeister in Stein am Rhein (...), Frau Barbara Kochin / einer geborenen Spleisin / Von Schaffhausen" (Mr. Hans Jacob Koch, the council's town lieutenant and *Gredmeister* [i.e. a supervisor to a warehouse] from Stein am Rhein, and Mrs. Barbara Koch, née Spleis, from Schaffhausen). Stein am Rhein is a town in Switzerland, not far away from Schaffhausen (about 18km). In 18th century German "Kochen" and "Kochin" are differing grammatical forms of the surname "Koch", which is also the maiden name of Hans Georg Ott's I wife Anna. "Spleisin" likewise is the feminine form of the surname "Spleis" (or

one of its variants, "Spleiss"), revealing another connection matching the goldsmith's family ties: Johann Georg Ott's 1 sister Anna Ott is known to have been married to a priest named Hans Conrad Spleiss, whose son Franz Spleiss (1668-1741), unsurprisingly, was a goldsmith by trade (Ulmer / Abegglen, no. 287). And there's even more evidence: The 1695 manuscript written by Johann Georg Ott is dedicated to the members of the "Kleiner Rat" (the Canton's authority) and precisely copies a printed Heidelberg catechism, including all printing specific details, like ornaments, borders, exceedingly small footnotes and annotations, as well as the different font sizes (cf. Frauenfelder, pp. [56-57]). As a reward for the manuscript, Ott received 20 Reichsthaler from the treasury, which is documented in the council protocol of May 16th, 1696, using exactly that variant of the scribe's first name which is also most common for the goldsmith Ott: "Dessgleichen sind Herrn Hans Georg Otten wegen sehr sauber geschriebenen Unser Gnädigen Herren übergebenen Heidelbergischen Catechismi 20 Reichsthaler aus lobl. Sekelamt bestimmt worden." (ibid., p. [57]).

Identity of our scribe: Thus, our calligrapher in all probability is identical with the Swiss goldsmith Johann Georg Ott (1667-1745), who was based in Schaffhausen, earning the title of a master in 1689 (cf. Ulmer / Abegglen no. 204). He is also referred to as Hans Georg Ott I (with *Hans* in German being a common abbreviation for *Johannes* and *Johann*). He was a son of the goldsmith Franz Ott I (1614-1691) and learned the trade in Basel with Gideon Bavier I from 1683 to 1687. In 1690, he got married to Anna Koch. Between 1699 and 1704, Ott cooperated with Hans Jacob Läublin the Younger (1664-1730), who is considered the most distinguished goldsmith from Schaffhausen (cf. AKL LXXXII, p. 465 and Ulmer / Abegglen, no. 167). Rüedi states, they were relationally connected (cf. Rüedi, p. 48). - Our scribe is not to be confused with his son of the same name Hans Georg Ott III (1696-1774), nor with Hans Georg Ott II (1668-1747) (Ulmer / Abegglen no.s 208 and 205), who both were also goldsmiths by trade in Schaffhausen. The statements Frauenfelder makes on the potential identity of the 1695 manuscript's creator are consistently incorrect due to errors in reasoning, or lack of knowledge. He erroneously believes, three persons of the same name (all of them goldsmiths) don't come

into question as scribes because of their profession (cf. Frauenfelder, p. [57]). However, he's fundamentally wrong in this assumption, and, what is more: There's clear evidence for other Schaffhausen goldsmiths from Ott's circle having been active as scribes (more details and evidences on request).

Books in miniature script and manuscripts imitating printed books:

Frauenfelder cites a travelogue written by collector, patron of the arts, and later mayor of Frankfurt am Main, Johann Friedrich von Uffenbach (1687-1769), who visited Schaffhausen in 1714 and was wowed by one of Ott's calligraphic works: "I saw a Heidelberg catechism by Johann Georg Ott, who is a *privatus* here and still alive, written so very painstakingly, that thousands consider it to be printed, especially if they do not look at it very closely. He has given such works to all libraries here, as well as to quite a few other Swiss places" (translated from Frauenfelder, p. [57]). Uffenbach, a passionate bibliophile and art lover himself, was the younger brother of Zacharias Konrad von Uffenbach (1683-1734), one of the major book collectors and manuscript experts of his time, by his own account owning the third largest ms. collection in the German speaking area (cf. Fischer, Uffenbach 1519 and 1521). - Two other (professional) calligraphers known to have been specialising not only in imitating, but also in literally copying specific printed books (particularly Aldines) were the French brothers Fyot: François-Florent Fyot and J. S. Fyot (le jeune). They were active in Paris between 1770 and 1816. However their intention actually rather was to produce kind of facsimiles of Aldines, either single leaves to complete incomplete printed copies, or whole books to meet the high demand for Aldines at that time, while Ott's focus was rather on creating an idiosyncratic new artwork, at the same time rising to the challenge of producing manuscripts appearing like prints by using miniature script (and in this case even reproducing the text from remembrance, as he claims).

On the important specific connection between miniature objects and

Wunderkammer: "The humanist endeavour to understand the world through art and science [in the 16th and 17th century] led to the intensive collecting of objects of all kinds and thus to the founding of *Kunstkammern* and *Wunderkammern* [chambers of art and curiosities]. Behind this was the idea of

Der 83. Psalm.



Altus.



Bassus.



DIEZ/ wann mehr solang nit schweig/
Und dich nicht mehr se still erzeig/ Du
wolle nicht leu gerhaleu imicu/ Dan

Der 83. Psalm.

te alle schlagender/ Und sie anstetten von der er-
den/ Auf das vertilget werd ihr samen/ Und N-
ach sechth in namen Ewig nicht mehr mag
gedacht werden.

4 Sie haben böse red erdacht/ Und wider dich
inbund gemacht/ Die von Edom/ Maachiter /
Die von Moab/ und die von Agar/ Auch deine
sind sind und absager Die Gebalins und Am-
moniter.

5 Philister samt dem Amalek/ Und die von Ty-
ro fun und kel/ Mit aller macht sich thun erheben/
Auch ist zu ihu gereitet/ Und die Kinder des
Lohis zureiten/ Mit aller kraft und macht thun
streben.

6 Thun wie du zuvor gethan/ Dardu das
roth von Midian/ Und auch Kisen hast ge-
schlachtet/ Da Sifar und Jabin umkame/ Bey
Endor/ und gleich einenschlame/ Und nach der
erd wurde geschret.

7 Nach ihre fürsten gleich/ Dreb/ Und dan de
fürsten von Dreb/ Debach/ Salman/ den fürstie
allen/ Die dasager zu Seits verhöuung/ Ein-
nehmen wollen wir sein wehuung/ Mit gwalt in
ihre häuser fallen.

8 Nach ihu gleich einan krisel schwind/ Un-
ein steyd werden wind/ Nach sie gleich einen
hassen seier/ Das einen wald mit brand verhee-
ret/ Und ein selam die da per schret Die berg / so

an inherent connection between all things in the world, which people sought to fathom and understand in their collections. (...) Not only scientific interest manifested itself in art chambers. Above all, they are an expression of a culture of curiosity and wonder that reached its peak in the 17th century. (...) The terms [*Kunstkammer* and *Wunderkammer*] reflect the character of art chambers of the early modern period, for which 'the wondrous nature of creation, the admiration of the beholder and the admirable nature of what was viewed' were essential. This is why tiny objects, characterised by their virtuoso workmanship, have always been an integral part of art chambers. They fall into the categories of *artificialia* and *mirabilia*, i.e. man-made marvellous objects. As miniature reductions of large objects, they fascinated with their skilful execution of the smallest details. They demonstrated craftsmanship at the highest level and aroused amazement at what was technically feasible. Miniaturised objects satisfied the desire of princely collectors for astonishing objects of all kinds. (...) [There was] an ambition to go not only to the limits of what could be realised by hand, but also to the limits of what was humanly perceptible." (translated from Dettmann, pp. 19-20). "The challenge of deciphering and recognising, and in some cases also the surprise of the observer, made up the playful appeal of these *Kunstkammer* pieces [in miniature format]. The naturalist Robert Hooke (1635-1703) was already thinking about human sensory deception when observing tiny objects in the introduction to his *Micrographia*, published in 1665. In it, he stated that humans were only able to recognise the true nature of things by means of visual aids, as human perception had been imperfect since the Fall of Man" (translated from *ibid.*, p. 26). Dettmann further states: "Conveniently, the small size hides the inadequate design [regarding tiny cherry stone carvings]" (*ibid.*, p. 25), however this is not the case with our manuscript, as Johann Georg Ott put emphasis on both tininess and accuracy at the same time.

Physical description of the manuscript: The manuscript also includes a portrait in gouache on vellum (probably added somewhat later), mounted between the front fly leaf and the half title, showing a male middle-aged person (very probably the calligrapher) wearing a white wig, surrounded by

blooming roses in double-sided multicoloured silk embroidery (see picture to next page). The fittings and clasp show three figurative scenes, surrounded by lavish ornaments and mascarons: Two unidentified female saints or allegorical figures to front (attribute: flowering plant in a pot) and rear cover (attributes: cross, oil lamp and palm leaf), as well as a biblical scene to the exposed side of the clasp: Christ in Gethsemane Garden with the angel strengthening him. The endpapers' brocade paper is gold (now entirely oxidised) on a red brushed ground, showing arabesques, a jumping horse, and several birds (probably Haemmerle no. 186, a brocade paper by Abraham Mieser). The clasp and fittings have been mounted only after the endpapers had been applied yet, with all the nails visible on the inside of both covers. (A more detailed physical description of the ms. is available upon request).

Johann Georg Ott - a universal genius? As opposed to his 1695 work, Ott in the present manuscript's colophon states: "Opusculum hoc non e libro, sed sola Memoria descriptum" (This booklet was not copied out from [another] book, but solely from [my] memory). If it is true what Ott claims (which we surmise), he must have had a phenomenal memory, probably based on eidetic memory, but in any case an impressive performance. The absence of a dedication addressing other persons, and the presence of Ott's initials on the inner side of the clasp (and his probable portrait), as well as the presence of the precious silver and gold fittings indicate he made this book for himself and his immediate family, probably considering it an extraordinary masterpiece within his oeuvre: It unites numerous results of his various skills (music, calligraphy, drawing, gold work, and a high memory performance), thus revealing a possible universal genius. We assume, Johann Georg Ott may be called such; maybe he was a prodigy, turning the whole person into kind of a "Wunderkammer character" in my imagination.

Ambrosius Lobwasser: For more information on Ambrosius Lobwasser (1515-1585) and his works, see description of the following item in the present catalogue: An Amsterdam miniature edition of his *Psalms of David* printed in 1649, published by Jodocus Janssonius, the frontispiece of which was the template for Ott's ink portrait of Lobwasser here. To what extent the text and



music written down by Ott here corresponds with the 1649 or some other printed Lobwasser edition is still to be explored.

Provenance and Condition: Most likely descendants of Johann Georg Ott. Northern Germany, through the trade. – Binding with neglectable signs of use. Gold of brocade paper oxidised or discoloured. Pull-off case slightly rubbed. The clasp's locking mechanism not working perfectly, but might be reparable. Else fine, with the interior clean and crisp.

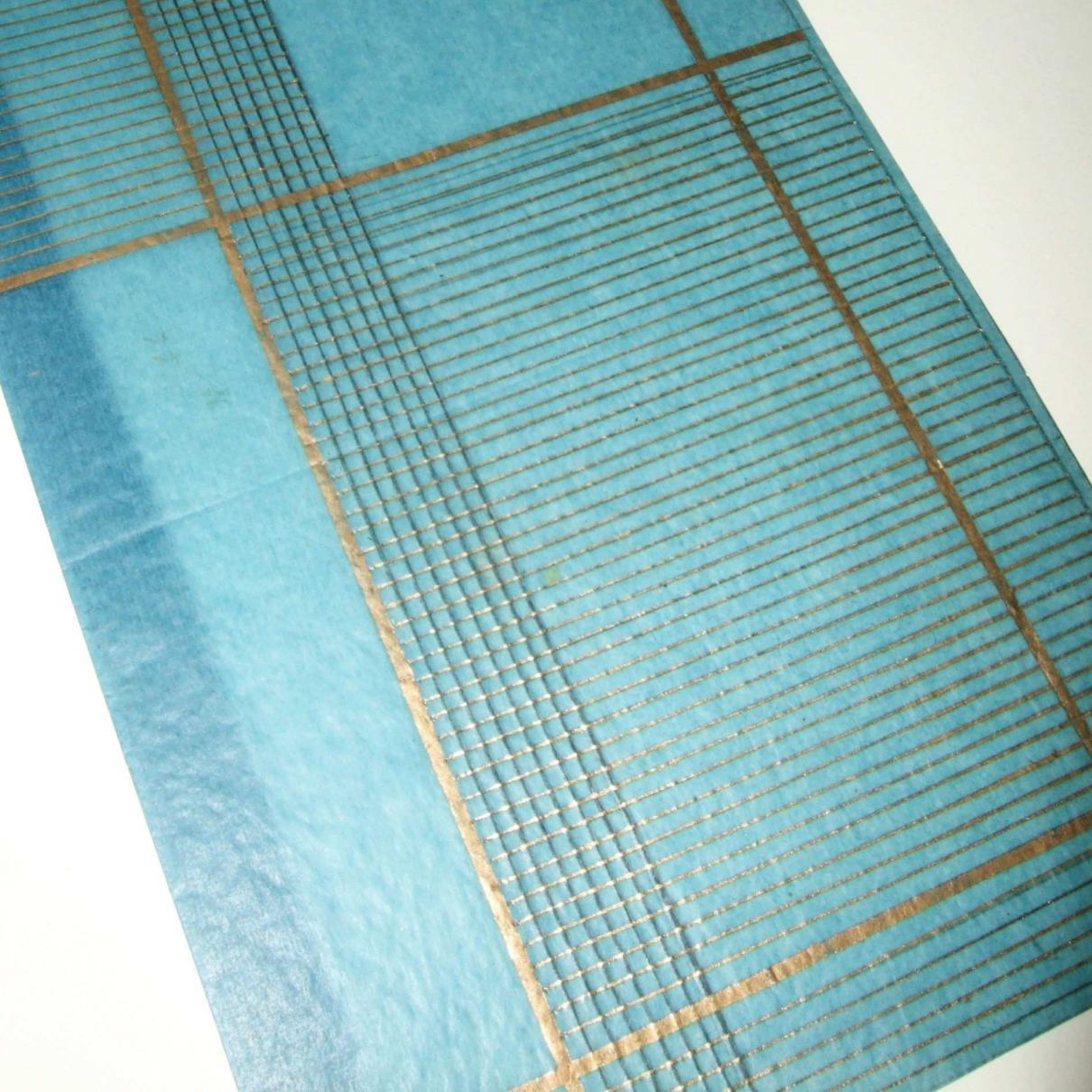
Literature / References: Cf. Reinhard Frauenfelder, Merkwürdiges aus der Stadtbibliothek, in: Schaffhauser Schreibmappe, vol. 1936, pp. [56-57], with reproduction of one ms. page written by Ott. Cf. Carl Ulmer / Walter R. C. Abegglen, Schaffhauser Goldschmiedekunst, no.s 167, 200, 204, 205, 208, 209, 279, 287, pp. 153, 208, and cat. no. 210 (note: we will join this book upon request). Cf. Renate Treydel, Hans Jakob Läublin, in: Allgemeines Künstler Lexikon (AKL), vol. LXXXII, p. 465. Cf. Ernst Rüedi, Die Schaffhauser Goldschmiede Hans Jakob Läublin, Vater und Sohn, in: Schaffhauser Beiträge zur vaterländischen Geschichte, vol. 24, pp. 40-50. Dora Fanny Rittmeyer, Hans Jakob Läublin, Goldschmied, in: Schaffhauser Biographien des 18. und 19. Jahrhunderts, pp. 11-15. Cf. Roman Fischer, Johann Friedrich von Uffenbach [and] Zacharias Conrad von Uffenbach, in: Frankfurter Personenlexikon (online edition), frankfurter-personenlexikon.de/node/1519 [and] 1521. Cf. Cora E. Lutz, Manuscripts copied from printed books, in: The Yale University Library Gazette, vol. 49 (1975), pp.261-267 (mentioning a ms. copying an Aldine, today attributable to Fyot, on p. 265). Cf. A. K. Offenbergl, Mikrographie, in: Lexikon des gesamten Buchwesens (LGB²), vol. V, p. 182. Cf. Ingrid Dettmann, Von der Faszination der Miniatur. Kleine Dinge in Kunst- und Wunderkammern, in: Gertrud Lehnert & Maria Weilandt (Hrsg.), Materielle Miniaturen. Zur Ästhetik der Verkleinerung, pp. 19-36. George Ong (ed.), A Matter of Size. Miniature bindings and Texts from the Collection of Patricia J. Pistner, no. 18 (a miniature manuscript apparently copying a printed book, though not explicitly being described as such in the text). – **We thank language specialist Alessandro Balistreri (Bologna) for his kind help.**



A tiny psalm-book, printed in 1649 Amsterdam

{21} Miniature Books. - [Ambrosius Lobwasser]: CL Psalmen Davids. Durch D. Ambrosium Lobwasser. Item: D. Martin Luthers und anderer gottseligen Leut geistliche Lieder und Kirchen Gesänge (typographic title). Amsterdam, Jodocus Janssonius, 1649. [402], 109, [17] pages printed in a tiny type (also including musical notation), with 30-31 lines per page, all pages framed by a red printed line. Contemporary black blind tooled goatskin with a silver clasp, all edges gilt and gauffered, block printed pastedowns in three colours. 4,5 x 7,3 cm. 1.500€

"Ambrosius Lobwasser (1515-1585) was a German humanist and translator, born in Saxony. He served as professor of jurisprudence at the University of Königsberg from 1563 until his retirement in 1580, but is best known for his Psalter des Königlichen Propheten David, [first] published in 1573 (Leipzig). This metrical psalter, a translation of the Genevan Psalter, became one of the standard psalm-books used by the evangelical churches of the German-speaking lands, including Switzerland (...). The Lobwasser psalter was widely reprinted into the 1800s. Psalmbooks and hymnbooks descended from the Lobwasser psalter continue in use today in the worldwide communities of faith descended from Anabaptism, including many branches of the Amish and Mennonite faiths of the US and Canada" (Wikipedia). - Only 8 copies could be traced in OCLC in libraries worldwide, two of which in the US (Columbia and Lilly); however two more of these copies are described to be in 8° format. - Provenance: South Germany, through the trade. - Spine damaged to top with small loss of material. Pastedowns browned in places. Soiling and water-staining to first 5 leaves. Occasional minor foxing. Else fine. - Robert Ludwig Prager, *Kleine Bücher und mikroskopische Drucke*, pp. 94-95. Doris Varner Welsh, *A bibliography of miniature books*, no. 702. Charles Nauroy, *Bibliographie des impressions microscopiques*, p. 47. *Mikrobiblion - Das Buch von den kleinen Büchern*, no. 202. Not in Bondy or Spielmann. Not in VD17.



**25 original designs for bindings by Emil Kretz,
associated with patron of the arts
and bibliophile Werner Reinhart
and with collector of fine bindings Max Hettler**

{22} Bookbinding. - Bookdesign. - Emil Kretz: A series of 25 original designs for luxury bindings with geometrical or abstract decor. Basel, c. 1926 - (after) 1949. Mixed media on glazed paper, handmade paper, or transparent paper in various colours, some tipped to light cardboard or paper, or mounted under passepartout, two folded, one signed to verso "E Kretz". 15,5 x 21,5 cm to 39 x 64,5 cm. 2.200€

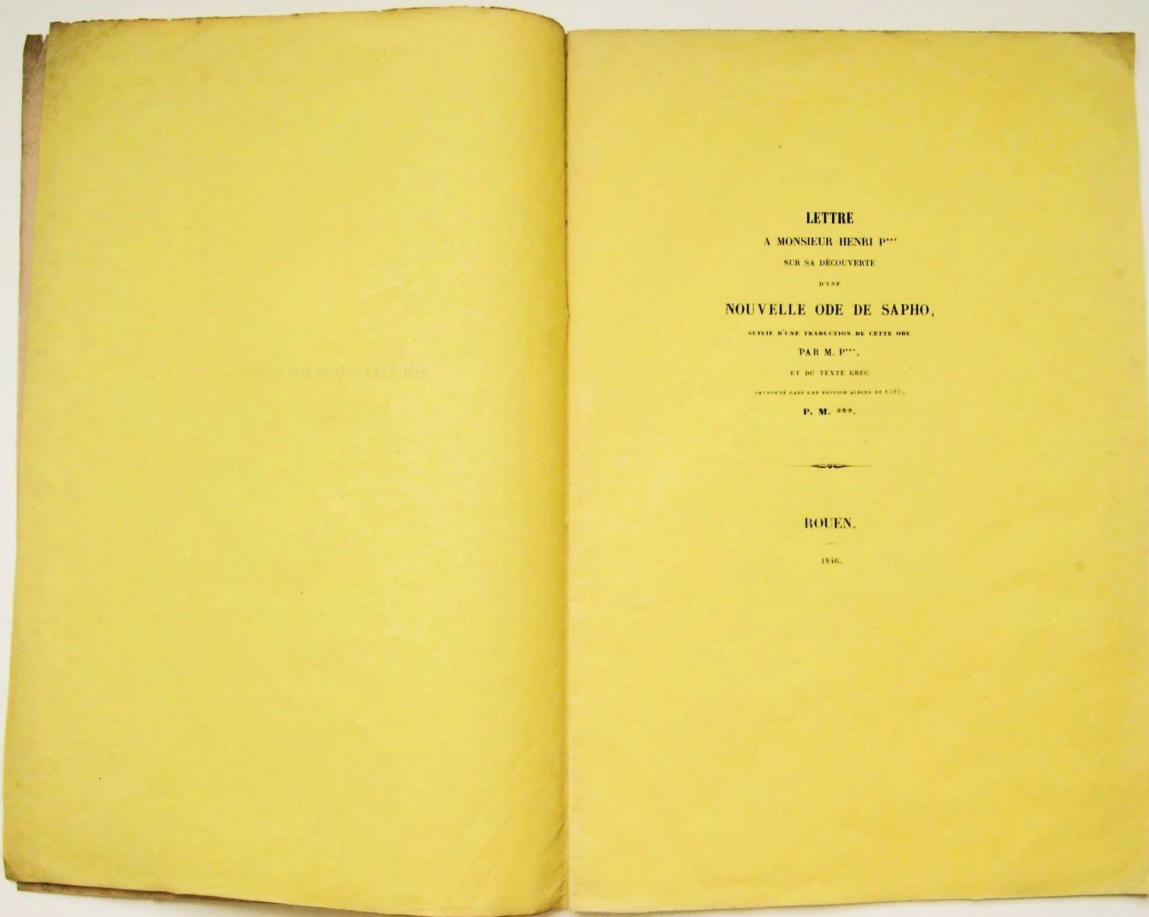
The design with Kretz's signature also has several manuscript notes to verso, indicating it was made for Werner Reinhart to adorn Othmar Schoeck's *Penthesilea* musical score, which premiered in 1927: "Vorschlag für Othmar Schoeck / Penthesilea, in rot Maroquin lt. Muster, Rückendruck (...), Steh-Innenkanten Lederfach (?) und vertiefter Seidenspiegel / EKretz // An Herrn Werner Reinhart, Winterthur". The musical score was to be bound in red morocco with title to spine, the edges of the boards and inner edges decorated, with sunken pastedowns made from silk, maybe also including a leather pocket (?). One of the other designs is verified according to a binding signed by Kretz in the Max Hettler collection held by the WLB Stuttgart (shelfmark 51/90057), with the colours of the design exactly matching those of the actual binding. It was made for a copy of *Die sieben Töchter des Canigou*, a German translation of Pierre Valmigièrè's *Les sept filles de Canigou*, printed in Zurich in 1949 (Sammlung Max Hettler, pp. 25, 116 and 117). Another design is verified according to a signed binding sold at auction in Hamburg in 2015 (cf. Christian Hesse, Auction 11, no. 386, with reproduction):



A German translation of Dostoevsky's *A Nasty Story*, printed in Munich in 1918. The manuscript notes accompanying this design read: "Vorschlag zu Dostojewski: Eine dumme Geschichte // dkl. braun Oasis Morocco // 185 fr." (Suggestion for Dostojewski: Eine dumme Geschichte // dark brown oasis morocco // 185 Swiss franc). The series offered here also includes another design for the same book by Dostoevsky, this time with a more simple design (thus offered at a lower price of 140 Swiss franc only), however to be bound in the same morocco, including a leather sample mounted. Four more designs specify the book titles they have been made for: the Johannes-Evangelium (Gospel of John); Hugo von Hoffmannsthal's *Kleine Dramen* (Short Dramas); and two times Wilhelm Matthiessen's *Der Himmelsküster* (Heaven's Sacristan), one of which was to be bound in "zimtbraun Oasenziegenleder" (cinnamon brown oasis goat skin), also including a leather sample mounted. Three more designs bear fictional titles. - Emil Kretz (1896-1960) was a Swiss bookbinder and subject teacher at the *Allgemeine Gewerbeschule* (General Trade School) in Basel. Today he's famous for developing a certain kind of decorated paper, named after him ("Kretzpapier"), combining paste paper and batik technique. Kretz was born in Bremgarten, in the Canton of Argovia / Switzerland. From 1918 to 1921 he trained as a bookbinder at the *Kunstgewerbeschule* (School of Applied Arts) in Zurich. He received his further education in 1921 and 1922 in Berlin and at the *Kunstgewerbeschule* (School of Applied Arts) in Stuttgart / Germany. Afterwards, he was employed at the *Großbuchbinderei Heinrich Koch*, an industrial bookbindery in Stuttgart. From 1922 to 1924 he was a superintendent at the bookbindery of the *Offizin Hans Schatzmann*, a small print shop at Horgen / Switzerland. From 1924 to 1925 he was a bookbinder at the *Officina Bodoni* in Montagnola (Canton of Ticino / Switzerland), and afterwards self-employed. From 1926 until his death in 1960, he was a teacher for bookbinding at the *Allgemeinen Gewerbeschule* in Basel. Apart from several articles in binding journals, Emil Kretz also published two reference books: *Das Buch als Gebrauchsform* (1957) and *Dreihundert Jahre Marmorpapier* (1960), an overview on the history and manufacturing of marbled paper. - Werner Reinhart (1884-1951) was a Swiss merchant, philanthropist, amateur clarinetist, and patron of composers and writers, particularly Igor Stravinsky, Rainer Maria Rilke, Paul Hindemith, Anton Webern,



Arthur Honegger, Othmar Schoeck and Ernst Krenek. Reinhart knew and corresponded with many artists and musicians of the early-mid 20th century in Europe world, and his *Villa Rychenberg* in Winterthur became an international meeting point for musicians and writers. He was sometimes referred to as "the Winterthur Maecenas". Avant-garde paintress Alice Bailly named Werner Reinhart *L'homme aux mains d'or* (the man with the golden hands), and her 1920 portrait of him is called "The Man with the Golden Heart". Oskar Kokoschka also painted his portrait in 1947. Werner Reinhart inherited his wealth from the Volkart family business, based in Winterthur. Reinhart and German conductor Hermann Scherchen played a leading role in shaping the musical life of Winterthur between 1922 and 1950, the emphasis being on contemporary music, and they were instrumental in numerous premieres being performed there. - Some minor defects and creases due to the fragility of the papers used. Three designs mounted using sellotape. - Cf. [Julia Rinck], Emil Kretz, online at: buntpapier.org (buntpapier.org/historische-buntpapiermacher/emil-kretz.html). Cf. *Sammlung Max Hettler*, 2. November bis 8. Dezember 1991, pp. 25, 116 and 117; on display online here: tinyurl.com/27cy6fns. - Further reading: Marianne Moll, *Emil Kretz und seine Buntpapiere / Emil Kretz and his decorated papers*. - *Sammlung Max Hettler* (M. H. Collection) at the Württembergische Landesbibliothek Stuttgart, online: wlb-stuttgart.de/referate/drucke/hettler/k029_oasenziegenlederband_hellbraun_kretz_1949.htm



A printer's practical joke, being a private literary hoax printed on bright yellow paper

{23} Literary frauds. - Grecomania. - [Isidore-Simon Lefèvre]: Lettre à Monsieur Henri P*** sur sa découverte d'une nouvelle ode de Sapho, suivie d'une traduction de cette ode par M[onsieur] P***, et du texte grec retrouvé dans une édition aldine de 1525, p[ar] M[onsieur] ***. Rouen, [Lefèvre], 1846. 16 pages, printed on bright yellow paper stock. Original blank pale pink interim wrappers. 16,5 x 25 cm. 650€

An erotic burlesque, written by the printer himself. Privately printed, very probably for private circulation only. One of merely 27 copies, this one on bright yellow paper. Uncut copy with wide margins. OCLC shows only one single copy (at the BnF, with no hints on the type of paper). Partly printed in Greek letters. - Yet in 1863, an anonymous author in *Le Chasseur Bibliographe* called this publication "une rareté bibliographique" (a bibliographic rarity) (ibid., p. 26). The author further states on the contents: "Il va sans dire que les éditions indiquées [dans la "lettre"] sont imaginaires. (...) Ajoutons que l'idée de faire imprimer des mots français en lettres grecques n'est pas nouvelles. Nous avons vu des exemples de cette espèce de chiffre dans les poésies de Saint-Amand, et il y en a peut-être ailleurs" (It goes without saying that the [Sappho] editions given [in the "letter"] are imaginary. (...)) Let us add that the idea of having French words printed in Greek letters is not new. We have seen examples of this kind of cipher in the poems of Saint-Amand, and there may be examples elsewhere, too) (ibid., p. 28). - "Facétie érotique tirée à 27 exemplaires. Le texte grec est une pièce de vers français (six stances de quatre vers) imprimée en caractères grecs" (Barbier II, 1107). - Simon-Isidore Lefèvre (1796-1848) was a patented French letterpress printer and bookseller at Rouen, active between 1839 and 1849 (sic!). Before becoming a printer he was a soldier at the "Grande Armée" and involved in the conspiracy of the sergeants of La Rochelle (cf. BnF, online at data.bnf.fr, ISNI 0000 0005 1097 5554). - Provenance: Ex-libris "J.M." to inner side of front wrapper (unidentified). - Wrappers dusty. Interior a bit used, but still fine. - Barbier II, 1107. Unknown to Frère and Gay. Cf. *Le Chasseur Bibliographe*, vol. 2 (1862), no. 9, pp. 26-28.

**Lesson book for a girl
in buntpapier wrappers with heart-shaped title label**

{24} Decorated Paper. - [Anonymous]: Anmerkungen zur Sächsischen Vaterlandskunde für Johanne Christiane Böhmin [Notes on Saxon homeland studies for Johanne Christiane Böhm]. German manuscript in ink on paper. Niedercunnersdorf (Upper Lusatia / Germany), 1827. 6 leaves (one blank). Contemporary wrappers, with block printed paper in black and light blue on an orange ground. 18,5 x 23 cm. 200€

Some text on the history of Saxony, apparently meant for purposes of teaching. It contains a numbering starting with no. 2 and being uncontinuous, indicating the manuscript to be incomplete. Two leaves at rear cut out. - Manuscript incomplete. Some defects to margins. orange colour oxidized in places. Else fine. - Cf. Julia Rinck & Susanne Krause, Handbuch Buntpapier, fig. 262 (an example dating from 1765).

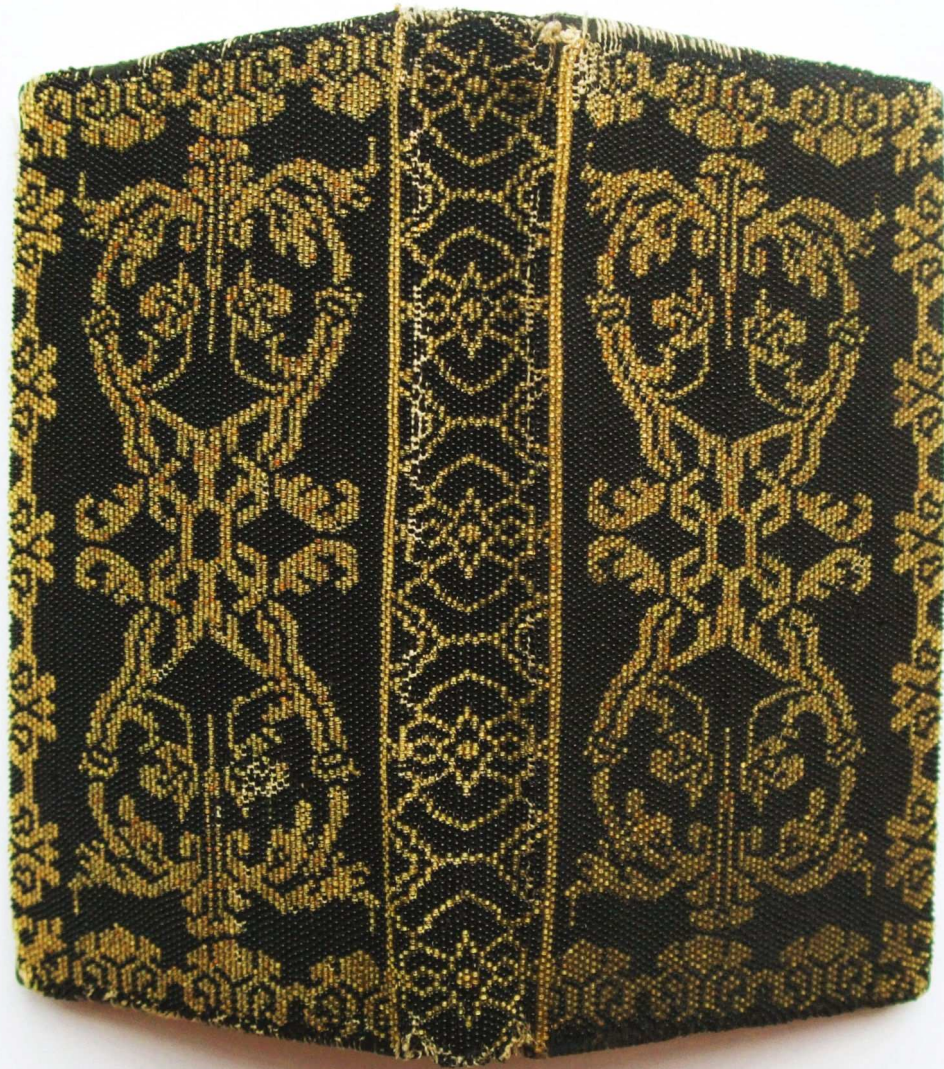




**Large-sized photograph
being a funny souvenir from Paris**

{25} Photography. - Entertainment. - [Anonymous]: Flying over Paris. Photograph, vintage print with hand-colouring, contemporarily mounted to canvas and fixed to strainer bar. France, c. 1920. 61 x 50,5 cm (oblong). 1.250€

The photograph shows a young couple, both with a radiant smile, seemingly sitting in an open airplane flying over Paris. In fact, they are standing behind a photo stand-in. Such photo stand-ins can be found until today as fairground attractions, or at tourist traps for creating individual souvenirs. "The use of an image on a board that could be held up as a foreground below the chin was patented by Cassius Marcellus Coolidge in 1874. The photo stand-in as it is widely known today predates this version, which Coolidge acknowledges in his patent. (...) The earliest inspiration might be tourist attractions in 19th century Egypt, where a face hole was cut out of a sarcophagus and a sphinx statue (probably plaster reproductions) so that a photo can be taken where the tourist pretends to be a mummy or sphinx" (Wikipedia). - Photocollages and other photographs showing people sitting in open airplanes have also been popular postcard motifs between c. 1910 and 1930, with the earliest example I have been able to find being a picture postcard with a French stamp and postmark from 1909. However large pictures of this size (intended for framing) with the same motif, especially coloured examples, are exceedingly rare. I have been able to trace a black-and-white photograph in postcard format using the same photo stand-in as in our picture, inscribed to verso: "Souvenir Paris Janvier 1921" (Paris Souvenir January 1921). - Provenance: Berlin, through the trade. - Minor rubbing to surface of the photograph's outer margins, small damage to upper right corner. Else fine. - Cf. Clément Chéroux and Ute Eskildsen, *Frankierte Fantastereien. Das spielerische der Fotografie im Medium der Postkarte*, pp. 132-134.



**A mid-18th century Swiss Bible
in a stunning contemporary beaded binding**

{26} Fine Bindings. - [Anonymous]: Das ganze Neue Testament unsers Herren und Heilands Jesu Christi, Recht grundlich nach der Griechischen Haupt-Sprache verteutschet, mit jeder Capitel kurzen Summarien und dero richtigen Abtheilungen. Von neuem mit Fleiß wiederum übersehen. Zurich, David Geßner, 1752. Engraved frontispiece, 272 pages. **[Bound with:] Ambr[osius] Lobwasser:** Die CL. Psalmen Davids. (...) in Teutsche Reimen gebracht. Zu vier Stimmen ausgesetzt, samt andern auserlesenen Psalmen, Fest- und Kirchen-Gesängen, der Kirchen Gottes zu gutem, mit allem Fleisse heraus gefertigt. Zurich, David Geßner, 1749. Engraved frontispiece, 192 pages, 8 leaves. **[Bound with:] [Anonymous]:** Die Kleine Bibel: Oder: Der Psalter Davids. Grundlich und eigentlich Aus der Hebräischen Sprach verteutschet, und von neuem mit allem Fleiß übersehen. Zurich, David Geßner, 1749. 64 pages. Contemporary beaded binding in black and yellow over black silk-covered boards, brocade paper pastedowns with floral decoration stencilled in 5 colours, all edges gilt. 9 x 16 cm. 9.000€

An outstanding 18th century binding made from tiny glass beads in two colours (black and yellow, or gold-coloured) forming a complex ornamental design, with the whole exterior of the binding covered with beads. While decorating bookbindings and writing cases with glass beads became rather popular and widespread during the 19th century, pre-1800 beaded bindings are of utmost rarity, especially at this quality and elaborate design. The



Elizabeth McCormick Textile Collection (Museum of Fine Arts, Boston) however includes no less than 13 examples, apparently all by the same French workshop from the late 18th century, and mainly in miniature format; they refer to them as "sablé (beadwork) book covers" (cf. MFA Boston online, Collections). Two more examples attributable to the same workshop are reproduced in Sabine Coron's and Martine Lefèvre's most important reference book, referred to as "couvre-livres en perles de verre" (cf. no.s 61 and 77). The Bodleian holds a French beaded binding comparable to ours in terms of the design and period (cf. shelfmark Broxb. 2.6, on: Etrennes dediees aux princes. Paris, 1762 - reproduction online: digital.bodleian.ox.ac.uk/objects/9f4d3293-2265-40e2-b138-6537ad48d373/#). Coron / Lefèvre reproduces a French binding very similar to the latter, with almost the same design: "reliure en perles de verre - Paris, vers 1779" (cf. *ibid.*, no. 67). Cornelius Hauck's stunning collection of book oddities of all kinds (auctioned at a legendary Christie's sale in New York in 2006) included merely one single beaded binding, dated to the "late 17th or early 18th century", with a carpet pattern in four colours, containing a 1677 Leipzig print (cf. *History of the Book*, no. 269). Coron / Lefèvre reproduces only three more examples of 17th and 18th c. beaded bindings, all of which are of French origin (cf. *ibid.*, no.s 53, 63, 90). - The three separate works contained here are often found bound together as an ensemble, also in later editions. For more information on Ambrosius Lobwasser and his work: see item no. {21}. - Provenance: Margaretha Froelich, with her owner's inscription in ink to first blank (mid-19th c.). USA, through the trade. - Only a small number of beads is lost, not affecting the overall impression (missing beads are common in such bindings as a result of their high fragility). Some defects to the binding (please ask for additional pictures). Else fine. - Cf. *The History of the Book: The Cornelius J. Hauck Collection* (Christie's sale no. 1769), no. 269 (with reproduction on p. 352). Cf. Sabine Coron & Martine Lefèvre, *Livres en broderie. Reliure francaises du Moyen Age à nos jours*, no.s 51, 53, 61, 63, 67, and 90. Cf. MFA Boston Website, at: collections.mfa.org/search/objects/*/sable%20book%20cover/

36 K. K1
37 K. Q2
38 K. Q3
39 K Kt. Q7
40 Kt. K Kt3

Drawn

Played at the Athenaeum
Manchester. Oct. 23rd 1885

Evans declined

J. H. Blackburne J. B. Reyner

P. K4	1 P. K4
K. Kt. B3	2 Q Kt. B3
B. B4	3 B. B4
P. Q Kt4	4 B. Kt3
O O	5 P. Q3
P. Q B3	6 Kt. K B3
P. Q3	7 P. K R3
P. Q R4	8 P. Q R3
B. K3	9 P. Q4
K P. x P	10 K Kt x P
B x B	11 Kt x B
B. Kt3	12 O O
Q Kt. R3	13 B. K3
B. B2	14 P. K B4
Q. K2	15 Q. B3
Q R. K1	16 K Kt. Q2
Kt. Kt1	17 B. Q4

From grand master Lothar Schmid's famous chess library:

An 1885 private chess record book,

including two matches against

"The Black Death" Joseph Henry Blackburne

and one match against chess legend Henry Edward Bird

{27} Chess. - Joseph Buckley Reyner (scribe): [No title]. Private chess record book, also including some notes regarding these particular chess games and single gambits. English manuscript in ink on paper. Manchester (England), 1885. One blank, 27 pages. Contemporary printed wrappers, housed in modern half goatskin portfolio. 11,5 x 17,5 cm. 4.500€

Includes records by Reyner's own hand of the gambits of ten chess games he played against various opponents: The famous chess players J[oseph] H[enry] Blackburne and [Henry Edward] Bird, as well as four unidentified players named C. A. Waterhouse, J[ames] D[ean] Waterhouse, Jos. Wilkinson, and one Green. - Joseph Buckley Reyner (Ashton-under-Lyne 1841 - 1891 Manchester) was a British chess player and vice-president of the Manchester Chess Club (cf. British Chess Magazine, vol. XI, p. 325). In his obituary, an anonymous author stated: "Although not a very strong player, he was a most enthusiastic supporter of local chess, and in fact much of the extraordinary popularity the game has attained in Manchester is directly attributable to his influence. (...) [He] was well known in local politics as an effective and eloquent speaker; his abilities in this direction, in fact, made him in constant request at chess meetings, where a speech by the Manchester president was always one of the chief attractions" (ibid., pp. 539-540). - Joseph Henry Blackburne (Manchester 1841 - 1924 London) "was a British chess player. Nicknamed "The Black Death", he dominated the British scene during the latter part of the 19th century. Blackburne learned the game at the relatively late age of 17 or 18, but he quickly became a strong player and went on to develop a professional chess career that spanned over 50 years. At one point he was



one of the world's leading players, with a string of tournament victories behind him, and popularised chess by giving simultaneous and blindfold displays around the country" (Wikipedia). - Henry Edward Bird (Portsea 1829 - 1908 London) "was an English chess player, author and accountant. He wrote the books *Chess History and Reminiscences* [and others]. Although Bird was a practising accountant, not a professional chess player, it has been said that he lived for chess, and would play anybody anywhere, any time, under any conditions" (Wikipedia). In Renette's book *H.E. Bird - A chess biography with 1,198 games*, Reyner is mentioned several times, two of which I will quote here: "Bird spent the last days of March [1885] in the Manchester region as the guest of Joseph Buckley Reyner. (...) Bird spent the following days near Heathfield. He contested two games with Reyner and three with James Dean Waterhouse's wife, Elizabeth Walmsley. Bird thanked his opponents for their hospitality with the publication of two games. (...) [Game no.] (697) Offhand game. Heathfield, 29 March 1885; "This was the second of two interesting games played with Mr. Reyner" - Bird." (ibid., p. 334f.). "On 27 February [1886] he [Bird] was for the second time in a year the guest of J.B. Reyner in Ashton-under-Lyne. The host, consulting with a friend, managed to beat Bird in a well contested game. [Game no.] (771) Verdon & Reyner - Bird 1-0; Consultation game" (ibid., p. 357). None of the mentioned games does match with the chess game recorded by Reyner in his own manuscript, which took place on April 30th 1885 (or 1883 ?) in Heathfield. - Provenance: From the chess library of Lothar Maximilian Schmid (Radebeul 1928 - 2013 Bamberg), German chess grand master and co-owner of the Bamberg publishing house Karl-May-Verlag. Until his death, Schmid owned a collection of over 50,000 chess publications, which was probably the largest in Germany and the most important private collection of chess literature in the world. After Schmid's death, parts of the collection have been sold by Brunswick auctioneers Klittich-Pfankuch. According to a ms. leave (written after 1986) loosely inserted, previous owners of the present manuscript include H. (Bert) Lomas, his nephew Mr. Hartley ("who played for Ashton Chess Club"), and Stephen Wild (who "printed 20 copies of the book" in 1986). - Poor condition: Stained and worn throughout. Lacks front wrapper (appears to have been missing for a very long time, as first blank page is heavily soiled and stained). Rear wrapper loose. Two (blank?) leaves missing in the end, though apparently without any loss of contents. Almost all leaves torn in the fold and thus getting loose. A few (later) pencil notes in the text. - Cf. Robert Frederick Green (ed.), *The British Chess Magazine*, vol. XI (1891), pp. 539-540. Cf. Jeremy Gaige, *A Catalog of Chessplayers & Problemists*, p. 58. Cf. Hans Renette, *H.E. Bird - A chess biography with 1,198 games*, pp. 326, 334f., 357f., 577, 592, 697, 771.



**In the spirit of the Wiener Werkstätte:
A group of stunning original design drawings
by a hitherto undiscovered German female artist**

{28} Design. - Marie Zwanziger: A group of six design drawings for wall decorations (?), probably for children's rooms. Gouache on paper. Germany, c. 1930/35. 6 leaves in various dimensions, from 15,5 x 31,5 cm to 31,5 x 34 cm. 1.800€

The design motifs include ponies, ducks, a gazelle and a cat, flowers, balls, and women in traditional costume. Marie Zwanziger's designs show strong influences by the Wiener Werkstätte, in particular by artist Carl Otto Czeschka (e.g. his fabric patterns) and Fanny Harlfinger (e.g. her wooden toys). - Only very little is known about the life of Marie Zwanziger: She was a German designer, probably born around 1900/10. She appears to have studied textile design at Reutlingen, as two of her other design drawings have part of her school's stamp to margin, which also reveal she (amongst others?) was in the department of "Muster-Zeichner" (pattern designers): The Reutlingen Staatliches Technikum für Textil-Industrie (Reutlingen State Technical School for Textile Industry) was a comprehensive training centre for textiles in Reutlingen (Baden-Württemberg / Germany), founded in 1855 as a weaving school, and turned into the "Königlich Württembergisches Technikum für Textilindustrie" in 1891, renamed in 1918. Marie Zwanziger appears to have been active as a designer during the 1930s and 40s. In 1936, she participated in the "Reichsberufswettkampf" (national trade competition) in Berlin. The present drawings were found in a lot which also included watercolours and other design drawings, some of which were signed by Marie Zwanziger and dated between 1934 and 1941. The lot also included some watercolours signed "M. Knippschild" (made in the same style like the watercolours signed "MZ" or "M. Zwanziger"), some of which dated 1949 or 1953, indicating she might have got married in 1949 at the latest, from then named Knippschild. - We join: A photocopy of a certificate of Marie Zwanziger's participation in the *Reichsberufswettkampf* ("Reich vocational contest" or "national trade competition") in Berlin in 1936 (the "Reichsberufswettkampf was an annual vocational competition held in Nazi Germany as part of the Gleichschaltung of German society" (Wikipedia)). - Provenance: North Bavaria, through the trade. - Pinholes to corners. One leave with a 3cm tear. Another leave with a fold. Else in fine condition.

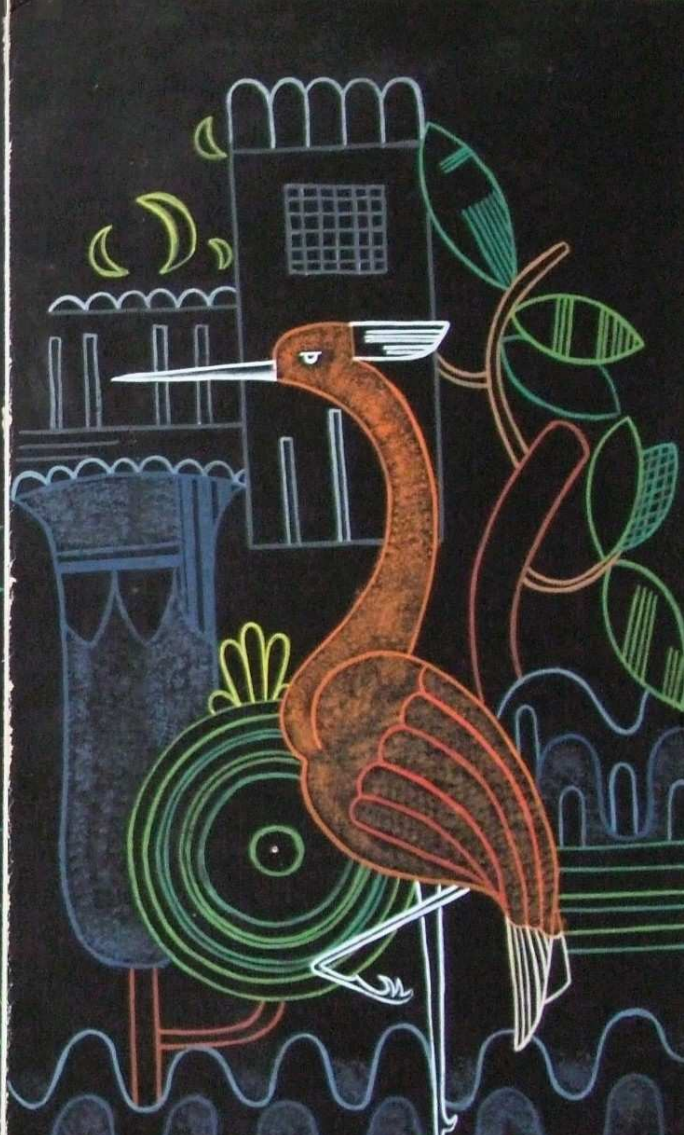




**More by the same female artist in the spirit of the WW
(this time featuring Bambi)**

{29} Design. - Marie Zwanziger: Archer, fawn and stork. Design drawings for a three-part wall painting, or a screen (?). Crayon on black paper, mounted to light cardboard. Germany, c. 1930/35. Three leaves, two of which measuring 19,5 x 34 cm, and another 29,5 x 34 cm. 1.250€

Marie Zwanziger's designs show strong influences by the Wiener Werkstätte, in particular by artist Carl Otto Czeschka (e.g. his fabric patterns) and Fanny Harlfinger (e.g. her wooden toys). - Only very little is known about the life of Marie Zwanziger: She was a German designer, probably born around 1900/10. She appears to have studied textile design at Reutlingen, as two of her other design drawings have part of her school's stamp to margin, which also reveal she (amongst others?) was in the department of "Muster-Zeichner" (pattern designers): The Reutlingen Staatliches Technikum für Textil-Industrie (Reutlingen State Technical School for Textile Industry) was a comprehensive training centre for textiles in Reutlingen (Baden-Württemberg / Germany), founded in 1855 as a weaving school, and turned into the "Königlich Württembergisches Technikum für Textilindustrie" in 1891, renamed in 1918. Marie Zwanziger appears to have been active as a designer during the 1930s and 40s. In 1936, she participated in the "Reichsberufswettkampf" (national trade competition) in Berlin. The present drawings were found in a lot which also included watercolours and other design drawings, some of which were signed by Marie Zwanziger and dated between 1934 and 1941. The lot also included some watercolours signed "M. Knippschild" (made in the same style like the watercolours signed "MZ" or "M. Zwanziger"), some of which dated 1949 or 1953, indicating she might have got married in 1949 at the latest, from then named Knippschild. - We join: A photocopy of a certificate of Marie Zwanziger's participation in the *Reichsberufswettkampf* ("Reich vocational contest" or "national trade competition") in Berlin in 1936 (the "Reichsberufswettkampf was an annual vocational competition held in Nazi Germany as part of the Gleichschaltung of German society" (Wikipedia)). - Provenance: North Bavaria, through the trade. - Minor defects to outer margins (paper splitting). Else fine.





Colourful butterflies, phantastic flowers & a dragonfly...
Another group of original designs by Marie Zwanziger

{30} Design. - Marie Zwanziger: Four design drawings for wallpaper or textiles. Gouache on paper. Germany, c. 1930/35. Four leaves in varying dimensions: From 37 x 27,5 cm to 49,5 x 39,5 cm (rectangular formats) and ø 32 cm (one round format) respectively. 1.600€

Marie Zwanziger's designs show strong influences by the Wiener Werkstätte, in particular by artist Carl Otto Czeschka (e.g. his fabric patterns) and Fanny Harlfinger (e.g. her wooden toys). The present designs include insects (butterflies, dragonfly, caterpillar), birds, leaves and flowers. - Only very little is known about the life of Marie Zwanziger: She was a German designer, probably born around 1900/10. She appears to have studied textile design at Reutlingen, as two of her other design drawings have part of her school's stamp to margin, which also reveal she (amongst others?) was in the department of "Muster-Zeichner" (pattern designers): The Reutlingen Staatliches Technikum für Textil-Industrie (Reutlingen State Technical School for Textile Industry) was a comprehensive training centre for textiles in Reutlingen (Baden-Württemberg / Germany), founded in 1855 as a weaving school, and turned into the "Königlich Württembergisches Technikum für Textilindustrie" in 1891, renamed in 1918. Marie Zwanziger appears to have been active as a designer during the 1930s and 40s. In 1936, she participated in the "Reichsberufswettkampf" (national trade competition) in Berlin. The present drawings were found in a lot which also included watercolours and other design drawings, some of which were signed by Marie Zwanziger and dated between 1934 and 1941. The lot also included some watercolours signed "M. Knippschild" (made in the same style like the watercolours signed "MZ" or "M. Zwanziger"), some of which dated 1949 or 1953, indicating she might have got married in 1949 at the latest, from then named Knippschild. - We join: A photocopy of a certificate of Marie Zwanziger's participation in the *Reichsberufswettkampf* ("Reich vocational contest" or "national trade competition") in Berlin in 1936 (the "Reichsberufswettkampf was an annual vocational competition held in Nazi Germany as part of the Gleichschaltung of German society" (Wikipedia)). - Provenance: North Bavaria, through the trade. - Two leaves folded. Some pinholes to corners. Else fine.





**Original design to illustrate
Shakespeare's *Midsummer Night's Dream* (?)**

{31} Illustration Art. - William Heath Robinson (1872-1944): The Fairy. Pen and ink drawing over pencil on paper, (before) 1914. Monogrammed upper left: "W.H.R.". Mounted under passepartout. 37 x 33,5 cm (sheet). 36,5 x 39 cm (passepartout). 2.800€

Probably a preparatory study for the book cover of the 1914 illustrated edition of William Shakespeare's *A Midsummer Night's Dream*, published by Constable & Co., London (or an alternative design which hasn't been realized). - William Heath Robinson was an English cartoonist, illustrator and artist, best known for drawings of whimsically elaborate machines to achieve simple objectives. His early career involved illustrating books, among others: Hans Christian Andersen's *Danish Fairy Tales and Legends* (1897), *The Arabian Nights* (1899), *Tales from Shakespeare* (1902), *Gargantua and Pantagruel* (1904), *Twelfth Night* (1908), Andersen's *Fairy Tales* (1913), Charles Kingsley's *The Water-Babies* (1915) and Walter de la Mare's *Peacock Pie* (1916). Robinson was one of the leading illustrators selected by Percy Bradshaw for inclusion in his *The Art of the Illustrator* (1917-1918) which presented a separate portfolio for each of twenty illustrators. - Some browning to verso and light toning to recto. Else fine. - Provenance: Switzerland, through the trade.





... yet another fairy,
to illustrate a historicism *Prachtausgabe*

{32} Illustration Art. - Woldemar Friedrich (1846-1910):
Allegorical depiction of a fairy with butterfly wings and a stalk of lilies. Pen and ink drawing with wash, heightened with white, on light brown drawing cardboard, tipped to larger and heavier cardboard, numbered in pencil "614". Germany, c. 1860/80. Monogrammed in ink to lower middle "WF". 22 x 25 cm (motif); 24,2 x 32 cm (leaf). 380€

Very probably design for an illustration in one of those large-sized editions de luxe with gilt edges typical for the period between 1850 and 1890. - Woldemar Friedrich (1846 1910) was a German historical painter and illustrator. "[He] was one of the leading German illustrators of his era" (translated from AKL XLV, p. 170). "In 1863, he began his studies at the Prussian Academy of Arts in Berlin, with Carl Steffek. Two years later, he went to Weimar, where he continued his studies with Arthur von Ramberg, Charles Verlat and Bernhard Plockhorst. During the Franco-Prussian War, he created illustrations for the weekly family magazine, *Daheim* then, after the war, illustrated *Der französische Krieg von 1870/71* by Georg Hiltl. After a study trip to Italy, he returned to Weimar in 1873, where he divided his time between illustrating and decorative painting; notably at the New Castle, Hummelshain. In 1881, he accepted an appointment as Professor at the Grand-Ducal Saxon Art School. In 1885, he went to Berlin, to teach "drawing from life" at the Academy of Arts. (...) In 1886, he was awarded a small gold medal at the Große Berliner Kunstausstellung." (Wikipedia). - Provenance: Hessian private collection. - Cardboard slightly but regularly tanned. - Allgemeines Künstler Lexikon (AKL), vol. XLV, p. 170. Thieme/Becker, vol. XII, p. 475.



**Magnificent large-sized mid-18th c. cardboard box,
covered with *papier dominoté***

{33} Decorated Paper. - Folk Art. - [Anonymous].
Cardboard box with pyramidal lid, covered with decorated paper (block printed in black with handcolouring in red, green and yellow), partly lined with *papier dominoté* (block printed in blue with handcolouring in red); inner side of the lid decorated with small strips of a different paper (block printed in black, coloured in pale green and pink). France, c. 1740/50. 38 x 28 x 19,5 cm.
2.800€

Bongartz / Lüdicke in their exhibition catalogue date a box in similar shape and dimensions, covered with French *papier dominoté*, to the middle of the 18th century (cf. fig. 33). They suggest possible intended purposes for boxes of this style for storing needlework utensils or scientific instruments. They furthermore suspect, the boxes' highly decorative exterior indicate they have been visibly positioned in the living area (cf. p. 59). - As, according to decorated paper specialists Julia Rinck and Susanne Krause, the differentiation between wallpaper and decorated paper is difficult, in particular in the early days of decorated paper history, because sometimes wallpaper has been used in the way decorated paper was usually used, and the other way round, we cannot exclude the paper covering our box was produced to be used as a wallpaper initially. Haemmerle states on this topic in detail: "Eine der ältesten Funktionen des Buntpapiers war die Verwendung zum Auskleiden kleiner Kästchen, von Schatullen, Koffern und Wandschränken. Diese Verbundenheit des Buntpapiers mit der Tapete blieb durch die Jahrhunderte in einem Maße bestehen, das eine Abgrenzung schwer macht. Es sei denn, man nehme die Größe des Musters als unterscheidendes Merkmal." (One of the oldest uses of decorated paper was to line small boxes, caskets, suitcases and wall cupboards. This connection between coloured paper and wallpaper has



persisted over the centuries to an extent that makes it difficult to distinguish between the two. Unless you take the size of the pattern as a distinguishing feature) (*ibid.*, p. 13, column 1). The size of the present paper's pattern used on the box's exterior indeed is unusually large. - Provenance: Southern France, through the trade. - Paper rubbed in places. Soiled and stained (as usual). A rare survivor, comparatively well-preserved. - Cf. Judith Bongartz & Martina Lüdicke, *Packen wir's ein! Von alten Schachteln und buntem Papier*, pp. 58-59 and fig. 33. Cf. Albert Haemmerle, *Buntpapier. Herkunft, Geschichte, Techniken, Beziehungen zur Kunst*, p. 13, column 1. Cf. Julia Rinck & Susanne Krause, *Handbuch Buntpapier*, pp. 328-329. For the paper used for lining: Cf. Marc Kopylov, *Papiers dominotés français*, e.g. no.s 7, 8, 11, 16, 75.





First edition in English of Nostradamus' prophecies

{34} Prophecy. - Michael Nostradamus: The true prophecies or prognostications. A work full of curiosity and learning. Translated and commented by Theophilus de Garencières. London, Thomas Ratcliffe and Nathaniel Thompson, 1672. Title page (printed in red and black), engraved frontispiece portrait, [34], 522 pages. Contemporary full calf. 20 x 30,5 cm. 6.000€

First edition in English of Nostradamus' book of prophecies, first printed in France in 1555 entitled *Les prophéties*. Complete with the portrait frontispiece which is lacking in some copies. - Nostradamus' more than 1000 rhyming quatrains, arranged in "centuries" of 100 "constitute the largest body of prophetic verse prepared to that day, perhaps in all literature" (John Clute & John Grant, *The Encyclopedia of Fantasy*, p. 694). - [The following book description was done by Peter Harrington (London) - courtesy of Sammy Jay:] "*The True Prophecies* translates and annotates over 900 of the French astrologer's quatrains. - English interest in Nostradamus grew after the seismic events of the mid-17th century, as many commentators sought to understand the civil wars, Commonwealth, and Restoration within a wider divine scheme. "More than any other writer in modern times Nostradamus knew how to titillate the deep-seated craving, felt by potentate and plebian alike, to foresee the future, near and remote" (DSB). This interest in prophecy extended to surprising quarters: in the 1680s, Isaac Newton worked extensively with Henry More to interpret the biblical prophecies of Daniel and Revelation within his wider scientific worldview. - Nostradamus (1503-1566) began his prophetic career in the 1540s with yearly almanacs. Their success led to the publication of his most influential collection, *Les Prophéties* (1555), which forms the basis of the present work. This edition pairs the French text of each prophecy with an English translation and a brief commentary and appends a 17-page biography of Nostradamus at the beginning. The True Prophecies is organized into nine groups of 100 quatrains and an incomplete

The true Prophecies
English.

Ha! what fury, alas what pitty,
There shall be betwixt many people,
There was never seen such a friendship,
As the Wolfs shall have in being diligent to run.

ANNOT.

It is indeed a great fury and pity to see how wicked people, and chiefly Woves
and false dealers, (understood here by the name of VVolfs) are diligent in doing
mischief, and to make good the old Proverb, *Homo homini Lupus*, there being no
other Creature but the VVolf that devours those of his own kind.

IV.

French.

Beaucoup de gens viendront parlementer,
Aux grand Seigneurs qui leur feront la guerre,
On ne voudra en rien les escouter,
Helas! si Dieu n'envoie Paix en Terre.

English.

Many folks shall come to speak,
To great Lords that shall make War against them,
They shall not be admitted to a hearing,
Alas! if God doth not send Peace upon Earth.

ANNOT.

This carrieth its sense with it, and is plain.

V.

French.

Plusieurs secours viendront de tous costez,
De gens lointains qui voudront resister,
Ils seront tout a coup bien hastez,
Mais ne pourront pour cette heure assister.

English.

Many helps shall come on all sides,
Of people far off, that would faine to resist,
They shall be upon a sudden all very hasty,
But for the present they shall not be able to assist.

ANNOT.

sent conjuncture of affairs, where there
of which I see no great li

tenth, each in rhyming iambic pentameter. The first edition of 1555 published 350 quatrains, before the complete collection of 942 was published posthumously in 1568. However, the translator of the present work unwittingly based it on a counterfeit French edition of 1649 with two forged quatrains (VII-42 and 43, pp. 293-4). These forgeries sought to discredit Mazarin and supernaturally legitimize public resentment of his taxation policies; their true author is unknown. The translator, Theophilus de Garencières (1610-c.1680), was a French physician who settled in Clerkenwell after leaving the Catholic Church." [end of book description by Peter Harrington]. - Provenance: Louis Langloiserie with his owner's inscription in ink to title page; i.e. probably Louis-Hector Piot de Langloiserie (born c. 1695), a "French Canadian immigrant who had embraced Protestantism"; Langlois taught French at Harvard college from 1733, and has been dismissed in 1735 due to his "revivalist enthusiasm" (cf. Richard Hofstadter, *Academic Freedom in the Age of the College*, pp. 157 and 162; cf. *Harvard College Records*, vol. 15, p. CLIX). Thomas Davis jun., with his owner's inscription in ink to frontispiece, dated 1800. Nostradamus Collection of Dr. Elmar R. Gruber (Munich). - Lacking last blank, else complete. A poor copy: Spine and headbands replaced in the late 19th or early 20th century, reusing the original title label. Spine worn and heavily rubbed. Corners heavily bumped, with some loss of material to corners of front cover. Title page and frontispiece soiled and with some short tears to margins. Frontispiece bound in after title page (probably added from another copy). Paper stained or tanned in places. - Wing N 1399. ESTC R13646. Chomarat 259. Brunet IV, 105. Caillet 8073. Sabin 55936.

End of Part One.

And the best things are yet to come.

In Part Two!

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