



*Mixed Media 2*

*Daniela Kromp*





Daniela Kromp  
Rare & Unique Books

# MIXED MEDIA

## Part Two

New Acquisitions – Autumn 2025





**Huge Art Nouveau colour woodcut  
by a Czech autodidact artist**

**{35} Prints. - Bohumír Jaroněk (1866-1933):** Květen [May]. Colour woodcut from 14 plates (or more) on heavy light grey laid paper, finished by hand, 1911. Signed lower right (within the plate) in charcoal *BJaroněk*. 57,2 x 53,5 cm. 1.800€

Comparing this print to reproductions of other copies, Jaroněk apparently varied the colour scheme. As he additionally finished this copy by hand (applying highlights in bright red and blue, for example), it might be considered a unique piece. Some of the paler colours appear to have been applied by using stencils. The vivid woodcut depicts a farmhouse in a flourishing rural landscape, with mountains in the background and bee houses in the foreground. - Bohumír Jaroněk (1866 Zlín - 1933 Zlín) was a Czech artist originating from a family of dyers. He was a member of the Vienna Hagenbund and founder of the Valašské muzeum v přírodě (Wallachian Open Air Museum) in Rožnov pod Radhoštěm (Czech Republic; German: Rosenau unter dem Radhoscht). Jaroněk "created a large number of decorative oil paintings, watercolours, pastels and (colour) woodcuts, mainly showing motifs from Moravian Walachia (...). As is often the case with the avant-garde around 1900, the influence of folk art, combined with ideas of Worpswede nature lyricism, is unmistakable. Jaroněk's woodcut technique is fundamentally based on Albrecht Dürer (...), but this does not preclude experimentation, e.g. with shapes and (colour) contrasts. (...) He also successfully cultivated the large-format, decorative poster-like woodcut. (...) His posters show vegetal and geometric forms in the style of the Vienna Secession." (translated from AKL).





In 1908, Karel Mádl states on Jaroněk's colour woodcuts: "On a larger scale, the nouveau woodcut is intended to serve as a wall decoration (...). Jaroněk also has this last goal in mind, thinking big as a painter and executing big as a woodcutter. So far, he has only delivered a few prints - just four -, but they cannot be overlooked, and not just because of their size. A clearly perceiving painterly sense is expressed in them, a fine mind and a technician of outstanding importance. This deserves all the more admiration as the artist, a complete autodidact, already showed himself to be a confident master in his first sheet." (translated from Mádl, p. 29). - Provenance: Eastern Germany, through the trade. - A fine copy. - Cf. Allgemeines Künstler-Lexikon (AKL), vol. LXXVII, p. 402. Cf. Karel B. Mádl, Bohumír Jaroněk, in: Die graphischen Künste, vol. XXXI (1908), pp. 29-33. Österreichisches Biographisches Lexikon, vol. III, 21993. Further Thieme / Becker (on p. 433, vol. XVIII) is listing two references in *The Studio*, which I wasn't able to trace though: *The Studio*, vol. LII (1911), pp. 155 ff., with reproduction; vol. LIX (1913), p. 151 (reproduction), and p. 155.





## Self-fulfilling prophecy, or proven astrological prediction of "biblical" longevity?

**{36} Astronomy / Astrology. - [Anonymous]:** Natal horoscope manuscript, made for Johannette Maria zu Wied (1615-1715). German manuscript on paper, written by three different hands. County of Wied, 1615. 38 leaves (some of which blank), including 31 written pages and 4 astrological charts (the first of which written in red and black, folding and mounted). Contemporary black morocco over wooden boards, housed in a modern full cloth clamshell box. 15,5 x 10 cm (binding); 17 x 11,5 cm (box) (oblong). 6.800€

An exceptionally rare survivor: Creating natal horoscopes for members of nobility has been a usual and common practice in the early modern era, however only few examples have survived. - Johannette Maria zu Wied (1615-1715) was born into a German family of high nobility, as the second of 14 children. Her parents were Hermann II. von Wied (1581-1631), who reigned the Obere Grafschaft Wied between 1613 and 1631, and Juliana Dorothea Elisabeth zu Solms-Hohensolms (1592-1649). Around the year 1650, Johanette married Ludwig Albert von Sayn-Wittgenstein-Neumagen (1617-1664), whom she outlasted by 51 years. This circumstance as well as Johanette's "biblical" longevity (she turned 100 years old) finds its equivalent on fol. 6 (verso) of the present manuscript: "Saturnus im 7. Hauß under der Herrschafft Martis im Wider signirt (...) ein Rühiges (?) hohes Altter. (...) Endtlich wegen ihers Herren absterben grosse bekümmernuß unndt traurigkeit" (Saturnus in the 7th



# Hindische Figur

mit ihren Planeten in den

12. Himelstheilen zeichnen.

**h** Saturnus im 7. Haus Venus in Gesellschaft Martis  
im Widder signiert Vortripbrenntes Ioh aber Zupalbrantus Krieg,  
thumel, ein thigues hoches Alter, kuzsichtig, Hottlich auch  
spahrsam, in Zwittern laupst Vortthumel Ioh aber vortraglich  
alt Iohung Künftige wahrung zu erkennen vortst, Endlich  
wegen ihres Herren absterben große bekümmernuß vort  
kurzweilich,

7

Im 2. Haus  
malp, Ioh  
thumel von K

♀

Im 12. Haus  
briggelstun  
Juristen, sehr  
fruchtbar un  
so Iohung böß  
aber Venus



house under the rule of Mars signed in the Aries (...) a peaceful (?) high age (...) Finally deep sorrow and mournfulness because of her master's dying). – The content divides into three main parts: The first part merely consists in the first radix chart, written in black and red, which remained without further explanation (seven pages following this radix chart apparently have been left blank to leave space for its interpretation). In this radix chart, the sun and moon constellations at the time of Johannette Maria's birth are entered for the corresponding latitude ("ex Tychoe Braheo"). In radix charts (or radical charts), the basal horoscope for natal horoscopes, the so called *radix* (Latin for "root") is calculated by giving the exact informations on the birth date, birth time, and birthplace (cf. Wikipedia, German article Horoskop). The second part of the manuscript starts with another radix chart in a different style, providing information about the planetary constellation at the time of birth, which is specified in Latin text in the center: "Nascitur Iohannata Maria Illustris ac Generosis: Comitum Hermannii in Widt @ filia A[nn]o 1615. Julij 28 die Hora · 9 · 30' ante meridiem (...)" (thus the 28th of July 1615 at half past 9 in the morning). It is followed by its detailed interpretation captioned: "Himmlische Figur mit ihren Planeten in den 12. himmlischen Zeichen" (Heavenly figure with its planets in the 12 celestial markers [=zodiac signs]). This first text includes an overview of the planetary aspects with details on several particular years between 1616 and 1647. The third part starts with a third astrological chart, followed by its interpretation with detailed prophecies and advices for various ages up to the 63rd year, again in another style, with the text written in another hand, and including a fourth (smaller) astrological chart. The beginning of this part reads: "Dieße ihm vorigen bladt gesetzte Figur, die unß die gestalt des himmels, wie derselb in dem Monat, Alß die Frawlein zur Welt kommen, anzusehn geweßen, etlicher maßen abbildet, (...)" (This figure set in the previous folio, which fairly images for us the configuration of the sky, how the same looked like in the month when the missy was born, (...)). A detailed comparison of the three different horoscopes (presumably made by three

different astronomers) is still pending. It's unknown if there was a court astronomer to the Court of Wied. – Piccard (no. 21160) documents a watermark of a jester's head with a cadency (like partly visible in fol. 33) for the year 1633 with the location "Neuenburg". To verso of the rear fly leave we find a later manuscript note in ink which appears to be a date with initials, reading: "d[en] 29 oobr (?) 1708 NB". Its meaning is unclear. – Provenance: Germany, through the trade. – Binding slightly rubbed, lacking ribbons, spine with some loss of material (through insect nibbling). Minor insect nibbling to pastedowns. Endpapers browned to margins. Else fine. – The first radix chart is reproduced in the German Wikipedia article "Horoskop" (see [de.wikipedia.org/wiki/Horoskop](https://de.wikipedia.org/wiki/Horoskop)).





## The Nostradamus Library of Dr. Elmar R. Gruber

### {37} Prophecy. - [Michel de Nostradamus (1503-1566)]:

A collection of 48 volumes, including 20 early (pre-1800) editions of Nostradamus' prophecies, as well as one sammelband (including 9) and 26 other publications connected with Nostradamus or prophecy. 1543-1878, mostly printed in France. Some illustrated. About 14 editions include a portrait of Nostradamus. Joined: A photographic reproduction of a painting by Henri Torné-Chavigny (1826-1880), showing Nostradamus surrounded by historical figures from his prophecies as well as Torné-Chavigny (according to Gruber Nostradamus' most brilliant interpreter) himself; with a handwritten dedication by Torné-Chavigny to Abbé Marcastel (albumen print, mounted to cardboard, (after) 1862, 21 x 31,5 cm). The books often in their contemporary bindings. Folio to 12°. 24.500€

**Please find an abbreviated list of all books in chronological order below. A full detailed list with descriptions of all items is available upon request.** - This library has been used by Dr. Elmar R. Gruber (\* 1955) when working on his Nostradamus publication: *Nostradamus - Sein Leben, sein Werk und die wahre Bedeutung seiner Prophezeiungen*, published in 2003. - Books mostly complete. Some condition issues. - Provenance: Dr. Elmar R. Gruber (Munich), with his bookplate to some volumes. Earlier previous owners include: Noted Nostradamus authority and collector Abbé Hector Rigaux (also including some ms. annotations by him); bibliophile and writer Victor Hyacinthe Advielle (1833-1903) from Arras; Nostradamus interpreter and astrologist and Karl-Ernst Krafft (1900-1945); major collector Charles van der Elst (1904-1982); Swiss physician, psychiatrist and parapsychologist Dr. Hans Naegeli-Osjord (1909-1997); Jesuit College Paris; Library Arpad Plesch; Bibliothek zu Noethnitz, "La Douairière B. Droste de Vischering"; François Goujon; Reverend W M: Major Scott.



### **Chronological list of the Nostradamus editions contained:**

- 1.** Les propheties. Reueuës & corrigées sur la coppie Imprimée à Lyon par Benoist Rigaud. 1568. [Troyes, Pierre du Ruau], 1605.
- 2.** Les rpropheties (sic). 2 parts in 1 vol. Troyes, Pierre Chevillot, [1611]. – **Bound with:** Recueil des Propheties. Troyes, Pierre Chevillot, 1611.
- 3.** Les propheties. Dont il y en a trois cens qui n'ont encores iamais esté imprimees, Troueez en vne Biblioteque delaissez par l'Autheur. Troyes, Pierre Chevillot, (ca. 1611).
- 4.** Les propheties. Dont il y en a trois cens qui n'ont encors iamais esté imprimees, adioutees de nouveau par ledit Autheur. Lyon, Jean Didier, 1627.
- 5.** Les propheties. Medecin du Roy Charles IX. & l'un des plus excellens Astronomes qui furent iamais. "A Lyon. 1568" [= P. du Ruau in Troyes, 1649].
- 6.** Les propheties. Lyon, (no publisher), 1649.
- 7.** Les vraies centuries. Où se void représenté tout ce qui s'est passé, tant en France, Espagne, Italie, Allemagne, Angleterre, qu'autres parties du monde. Reveuës & corrigées suyvant les premieres Editions imprimées en Avignon en l'an 1556 & à Lyon en l'an 1558. Avec la vie de l'Autheur. Leiden, Pierre Leffen, 1650.
- 8.** Les vraies centuries. Où l'on voit représenté tout ce qui s'est passé tant en France, Espagne, Italie, Allemagne, Angleterre, qu'aux autres parties du Monde. Reveuës & corrigées suivant les premieres Editions imprimées à Avignon en l'an 1556 & à Lyon en l'an 1558. Avec la vie de l'Auteur, et des Observations sur ses Propheties. Amsterdam, Daniel Winkeermans, 1667.
- 9.** Les vraies centurie [sic]. Où se void représenté tout ce qui s'est passé tant en France, Espagne, Italie, Allemagne, Angleterre, qu'autres parties du monde. Reveuës & corrigées suivant les premieres Editions imprimées à Avignon en l'an 1556 & à Lyon en l'an 1558. Avec la vie de l'Autheur. Iouxte la Copie d'Amsterdam. Paris, Jean Ribou, 1668.
- 10.** Les vraies centuries et propheties. Où se void représenté tout ce qui s'est passé tant en France, Espagne, Italie, Allemagne, Angleterre, qu'autres parties du monde. Reveuës & corrigées suyvant les premieres Editions imprimées en Avignon en l'an 1556

& à Lyon en l'an 1558 & autres. Avec la vie de l'Autheur. Amsterdam, Jean Jansson à Waesberghe & la vefue de fu Elizée Weyerstraet, 1668.

**11.** Les Vraies Centuries et Propheties. Revêues & corrigées suivant les éditions imprimées à Lyon l'an 1644 & à Amsterdam l'an 1668. [Köln, J. Volcker, 1689].

**12.** Les propheties. Dont il y en a trois cents qui n'ont jamais été imprimées. Ajoutées de nouveau par ledit Auteur. Lyon, Jean Viret, 1697.

**13.** Les propheties. Dont il y en a trois cens qui n'ont jamais été imprimées. Ajoutées de nouveau par ledit Autheur. Lyon, [Jean Viret], 1698.

**14.** Les propheties. Dont il y en a trois cens qui n'ont jamais été imprimées. Ajoutées de nouveau par ledit Autheur. Lyon, [Jean Viret], 1698.

**15.** Les vraies centuries et propheties. Où se void représenté tout ce qui s'est passé, tant en France, Espagne, Italie, Allemagne, Angleterre, qu'autres parties du monde. Revuës & corrigées suivant les premieres Editions imprimées a Paris, Rouen, Lyon, Avignon, Troyes, Hollande, & autres. Et plusieurs de ces Centuries expliquées par un Sçavant de ce temps. Rouen, Jean-B. Besongne, 1710.

**16.** Les propheties. Dont il y en a trois cents qui n'ont jamais été imprimées. Ajoutées de nouveau par l'Auteur. Imprimé par les soins du Fr. Jean Vallier du Convent de Salon des Mineurs Conventuels de Saint François. Lyon, Pierre Rigaud, 1566 [= Avignon, 1716].

**17.** Les veritables propheties; revûes, & corrigées suivant les premieres editions imprimées en Avignon en l'année 1558. Augmentées de plusieurs Centuries. Turin, Reyccends and Guibert, 1720.

**18.** Les propheties. Nouvelle édition imprimé d'après la copie de la premiere édition faite sous les yeux de César Nostradamus son fils en 1568. Divisées en dix centuries. Avignon, Toussaint Domergue, 1772.

**19.** Propheties, dont il y en a trois cens qui n'ont iamais esté imprimees; Trouuees en vne Bibliothecque laissee par l'Autheur. Nouvelle édition, d'après un Exemplaire trouvé dans la Bibliothèque de célèbre Pascal. Avec la vie de l'auteur. "A Riom, de l'imprimerie de Landriot", [ca. 1790].

**20.** Propheties, dont il y en a trois cens qui n'ont iamais esté imprimees; Trouuees en vne Bibliothecque laissee par l'Autheur. Nouvelle édition, d'après un Exemplaire trouvé dans la Bibliothèque de célèbre Pascal. Avec la vie de l'auteur. Riom and Clermont, Landriot and Rousset, [ca. 1800].



**21.** Propheties, dont il y en a trois cens qui n'ont iamais esté imprimees; trouuees en vne Bibliotexque laissee par l'Autheur. Nouvelle édition, d'après un Exemplaire trouvé dans la Bibliothèque du célèbre Pascal. Avignon, J.-A. Joly, 1815.

**22.** Les propheties. [Paris, Delarue, 1866].

**23.** Les oracles. Édition ne varietur. Par Anatole le Pelletier. Paris, Le Pelletier, 1867. 2 volumes.

**24.** Sammelband, including 9 works on or by Nostradamus, 1714-1878.

#### **Chronological list of the other books contained:**

**25. Crinito, Pietro:** De honesta disciplina, lib. XXV. Poëtis Latinis, Liv. V. Poëmaton, Lib II. Cum indicibus. Lyon, Sebastian Gryphius, 1543.

**26. Fiore, Joachim of, and Anselm of Marsico:** Vaticinia, sive prophetiae, cum imaginibus. – Vaticinii, overo profetie, con l'imagini ... Annotationi di P. Regiselmano. Venedig, Girolamo Porro, 1589.

**27. Belot, Jean:** Centuries prophetiques. Paris, Anthoine Champenois, 1621.

**28. (Jaubert, Etienne; wrong attr.):** Eclaircissement des veritables Quatrains de Maistre Michel Nostradamus. [Amsterdam or Paris]], (no printer), 1656.

**29. (Bussièrès, Jean de):** Flosculi historici delibati nunc delibatiores reddit, sive historia universalis tam sacra, quam prophana rerum memorabilium, tam pace quam bello gestarum, usque ad annum M.DC.LVI. Accessit editioni huic chronologia principum id est series & successio Romanorum Pontificum. Editio Altera. Köln, Bingius, 1656.

**30. Guynaud, (Balthazar):** La concordance des prophéties de Nostradamus avec l'histoire, depuis Henry II. jusqu'à Louis le Grand. La vie et l'apologie de cet auteur. Ensemble quelques essais d'explications sur plusieurs de ses autres Prédications. Paris, Jacques Morel, 1693.

**31. (Le Roux, Jean):** La clef de Nostradamus, isagoge ou introduction au véritables sens des Prophéties de ce fameux Auteur, avec la critique touchant les sentimens & interpretations de ceux qui ont ci-devant écrit sur cette matière. Paris, Pierre Giffart, 1710.

**32. Moul, Thomas-Joseph:** Propheties perpetuelles, très-curieuses et très-certaines. Traduites de l'Italien en François. Qui auront cours pour l'an 1269, & qui dureront jusque à la fin des Siècles. Paris, Prault, 1741.

**33. Moul, Thomas-Joseph:** Propheties perpetuelles, très-curieuses et très-certaines. Traduits de l'Italien en François. Qui auront cours pour l'an 1269, & qui dureront jusques à la fin des Siècles. Paris, Prault, 1743.

**34.** Prophéties anciennes et nouvelles, avec des réflexions sur les rapports parfaits qu'elles ont entre elles. [Paris], (no printer), [1791].

**35.** Prophéties anciennes et nouvelles, avec des réflexions sur les rapports parfaits qu'elles ont entre elles. [Paris], (no printer), [1791].

**36.** Prédiction pour la fin du dix-huitième siècle tirée du Mirabilis Liber, avec la traduction littérale à côté du texte. Précédée d'une introduction par J. A. S. Ch. Seconde édition. Paris, Marielle and Lebreton, [1796].

**37. Bouys, Théodore:** Nouvelles Considérations puisées dans la clairvoyance instinctive de l'homme, sur les oracles, les Sibylles et les prophètes, et particulièrement sur Nostradamus. Paris, Desenne and Debray, 1806. **(Bound with: 2 others).**

**38.** Kurze, belehrende Geschichte der Lehren und Meinungen vom tausendjährigen Reiche; nebst den merkwürdigsten dahin gehörigen Ereignissen und Schicksalen ihrer Bekenner und Lehrer, und mehreren für unser Zeitalter wichtigen Prophezeihungen, ingleichen einer bisher noch ungedruckten, merkwürdigen, im Jahre 1666 aufgezeichneten, in dem Kloster E. in Fr. gefundenen Vision des P. Ildefons. Leipzig, Industrie-Comptoir, 1807.

**39. Moul, Thomas-Joseph:** Prophéties perpetuelles, très-anciennes & très-certaines ... elles furent vérifiées par le fameux Nostradamus. Réimprimée pour la présente année, & de nouveau calculée, examinées & supputées par les plus fameux Astronomes de ce siècle. (Ca. 1812).

**40. Moul, Thomas-Joseph:** Prophéties perpetuelles, très-anciennes & très-certaines ... elles furent vérifiées par le fameux Nostradamus. Réimprimée pour la présente année, & de nouveau calculée, examinées & supputées par les plus fameux Astronomes de ce siècle. (Ca. 1812).

**41. Moul, Thomas-Joseph:** Prophéties perpetuelles, très-curieuses et très-certaines. Traduites de l'Italien en français. Qui ont en cours dès l'an 1269, et qui dureront jusqu' à la fin des siècles. Lyon, Lambert-Gentot, (ca. 1815).

**42. (-47.) Torné-Chavigny, H(enri):** L'histoire prédite et jugée par Nostradamus. Texte de l'édition de 1566, à Lyon, par Pierre Rigaud. Preuves tirées des auteurs les plus connus. Bordeaux, Lafargue, 1860-62. **(and 5 other works by Torné-Chavigny)**





**Collection of seven unused and uncut printed sheets  
of wrappers for German exercise books**

**{38} Popular Printing. - [Oehmigke & Riemschneider (et al.):** Collection of seven different printed sheets for exercise or writing book wrappers, each including four different illustrations for two wrappers (front and rear). Germany and Alsace, c. 1840-70. Three sheets printed in black with handcolouring, two sheets colour-printed, two sheets printed in black. Between 34 x 43 cm and 36 x 46 cm. 380€

For information on exercise books in general: see next item. - Printers include: Oehmigke & Riemschneider, Neuruppin (2), Ch. Helbig, Schlestadt (today Schlettstadt or Sélestat / Alsace) (2), Fechner, Guben (1), Halder & Cronberger, Stuttgart (1); one sheet without imprint. - The *bilderbogen* printing company Oehmigke & Riemschneider in Neuruppin was founded in 1831 (cf. Pieske, p. 365, here also referred to as "Chromolithographische Kunstanstalt"). The printing and stationery company Halder & Cronberger was founded in 1832 (cf. Pieske, p. 367). - One sheet damaged (long tear slightly affecting one illustration, 3 more tears to margin and middle fold, as well as some browning from (now removed) sellotape); another sheet with a long tear to middle fold. The others in fine condition, mainly without any signs of ageing. - Cf. Thomas Roth, Hefteinbände, in: Christa Pieske, Das ABC des Luxusapiers, pp. 148-150 (with 2 black-and-white reproductions). Cf. Elke Gottschalk, Papier-Antiquitäten. Luxuspapiere von 1820 bis 1920, pp. 35-36.







*Heinrich Schumacher Bonn.*



*Neu Ruppin bei Schmiedke & Hiemschneider*

*Das Kinder-Theater.*

of towns and landscapes, railway, religious motifs, children's games and other scenes with children, Christmas, hunting and animal pictures, allegories, historical figures, and others. – The printing processes used for decorating the main part of the wrappers in the present collection comprise: 1.) Lithography in black, mostly on monochrome prepared paper (25); 2.) lithography in black on natural coloured paper with stencil colouring (52, 8 of which with a broad "frame" printed in black (cf. Pieske, p. 149)); 3.) colour lithography including gold (10, most of which embossed); 4.) lithography in black with (hand?) colouring, surrounded by broad mounted frames of gold embossed paper (3); 5.) lithography in black on rainbow printed paper (1). – The collection includes two exercise books (plus three others, see below) used by Princess Marie of Saxe-Altenburg (1818-1907), the later Queen of Hanover. Furthermore, there are about 60 other exercise books indicating the full name of their former owners. – About 38 books include writing exercises, the others have been used for various other school subjects. Only a very small part of the books in the present collection have not been used by schoolchildren as exercise books, but by adults as notebooks or for other purposes; these include: notes on house building, earnings and expenses, collections of poems, New Year's greetings, a book of letters, and a songbook. One single book remained without any notes. – The current research situation on exercise books like these in general is still poor. I'm here adding a few citations from reference works mentioning exercise books: "Luxury paper exercise book covers were (...) not only items used at school (...). Rather, this demonstrates the proximity of luxury paper to the field of fancy goods, which also serve to enhance an immediate, personal, and intimate living environment. Several pieces from the Rolf von Hoerschelmann collection, now kept at the Bavarian National Museum in Munich, are inscribed by noble hands and contain both collections of poems in the style of a personal anthology [commonplace book] and notes in the manner of a domestic guidebook. (...) Quite early on (...) the cover surface challenged designers to be creative. [Exercise] book covers printed



using the process of copperplate engraving date back to the [1770s], but printed [exercise] book covers only became widespread in the second half of the Biedermeier period, around and after 1830, when lithography made inexpensive production possible. The *Lithographische Anstalten* and the *Bilderbogen* printing offices, and sometimes also printing houses, supplied the covers to bookbinders and ruling companies, which took over further processing." (translated from: Thomas Roth, Hefteinbände, in: Pieske, p. 148f.). – "Just like these small cards [*Fleißbillets*] such exercise books have been means of school praise" (translated from: Thomas Roth, Hefteinbände, in: Pieske, p. 149), which means they sometimes were given to children to reward exceptional diligence. Schiffler states that studying exercise books "has its own potential for insight" (cf. *ibid.*), for example: "Exercise books are an excellent way of preserving changes in formal educational goals; these can be seen in the way the notebooks are kept, the typeface, or the effort made to ensure neatness and tidiness." (translated from: Schiffler, Schulhefte). He concludes: "As historical sources with independent significance, exercise books should be systematically collected in appropriate institutions and made available for research" (*ibid.*). – Exercise books (in particular pre-1900 pieces) obviously are rare to be found in museums and collections, as they were made to be used once and then thrown away, and also because not much attention has been paid to such products by children so far (as opposed to other products made for children, like toys, games, and children's books); only few seem to have survived. Even though the Saarländisches Schulmuseum (Saarland school museum) at Ottweiler holds a collection of 459 exercise books from the period between 1778 and 1955, only 69 of these are dating from the time before 1877 (cf. Schiffler, Schulhefte), and it is unknown how many do include contemporary illustrated wrappers. Though Europeana displays 123 hits for the catchword *Schulheft* ("exercise book" in German), it features only four reproductions of pre-1900 illustrated wrappers in colours of such, as well as two unused printed sheets in addition including four more

wrappers. – We join: Several 19th c. exercise books in contemporary wrappers or bindings without illustrations, including three more used by Marie von Hannover, as well as some fragments of illustrated wrappers. – Provenance: Hessian private collection. – All in all in fine condition, given that these were used by children. Fingerstaining throughout. Merely about 5 exercise books are heavily worn and in poor condition. One exercise book contains one leaf only. – Cf. Thomas Roth, Hefteinbände, in: Christa Pieske, Das ABC des Luxuspapiers, pp. 148-150 (with 2 black-and-white reproductions). Cf. Julia Rinck and Susanne Krause (ed.), Handbuch Buntpapier, colour reproduction no. 59. Cf. Elke Gottschalk, Papier-Antiquitäten, no. 41 (reproduction) and reproduction of 12 wrappers in one picture on p. 35. Cf. Horst Schiffler, Schulhefte als Historische Quellen am Beispiel der Sammlung von Schulheften im Saarländischen Schulmuseum (available online here: [shorturl.at/PeKfe](http://shorturl.at/PeKfe)).

List of printers included:

- Oehmigke & Riemschneider, Neuruppin (12) (Pieske p. 365: founded in 1831)
- C. Schauer und Nachfolger, Berlin (9) (Pieske p. 358: founded in 1818)
- Robrahn & Co., Magdeburg (Pieske p. 364: founded in 1823)
- J.C.G. Schreiber, Merseburg (Pieske p. 365)
- C. G. Hüne, sonst J.C.G. Schreiber, Merseburg (not in Pieske)
- Rolffsen und Hoffmann, Hamburg (not in Pieske)
- C. Dimmel (?), Stuttgart (not in Pieske)
- Henry & Cohen, Bonn (not in Pieske)
- Philipp Lenz, Leipzig (not in Pieske)
- G. N. Renner & Schuster, Nürnberg (not in Pieske)
- Becker, Wesel (not in Pieske)









## Extensive 1955 sample catalogue of Aschaffenburg Buntpapierfabrik

**{40} Decorated Paper. - Buntpapierfabrik A-G Aschaffenburg:** Gesamtmusterkarte 1955 [Complete Sample Chart 1955]. Aschaffenburg (Germany), Buntpapierfabrik, 1955. About 850 samples of decorated paper (various sizes up to 11 x 15,8 cm), tipped in groups to 15 x 21,5 cm leaves of white paper, each printed with the name and technical specifications. Filed in original half cloth folder (as issued). 25,5 x 32 cm. 1.250€

Apparently complete rare sample catalogue, offering an overview of the whole range of papers distributed by Aschaffenburg Buntpapierfabrik in the year 1955. The samples are arranged in groups of 12 varieties of paper: *Chromo- und Glacépapiere* (chromo and glazed paper), *Glanz-papiere* (glossy paper), *Metall-Papiere* (metal paper), *Deko-Papiere* (decoration paper), *Velours-Papiere* (velour paper), *Leder-Papiere* (leather paper), *Marmor-Papiere* (marbled paper), *Holz-Papiere* (woodgrain paper), *Koffer- und Walzendruck-papiere* (suitcase and roller printed paper), *Ausstattungs- und Fantasiepapier* (fancy paper), *Gelatinierte Papiere* (gelled or gelatinized paper), *Spezial-Papiere* (special paper). The folder also includes four printed index leaves with all the single sorts' names and where to find them within the folder. - In the 19th and first half of 20th century decorated paper from Aschaffenburg / Germany was exported to the whole world, including Russia and the US. - OCLC / KVK show no copies worldwide. Recorded for the year 1955 is merely a 29-pages price list at DNB Leipzig (OCLC no. 1186385108), apparently corresponding to some of the samples in our catalogue. The University of



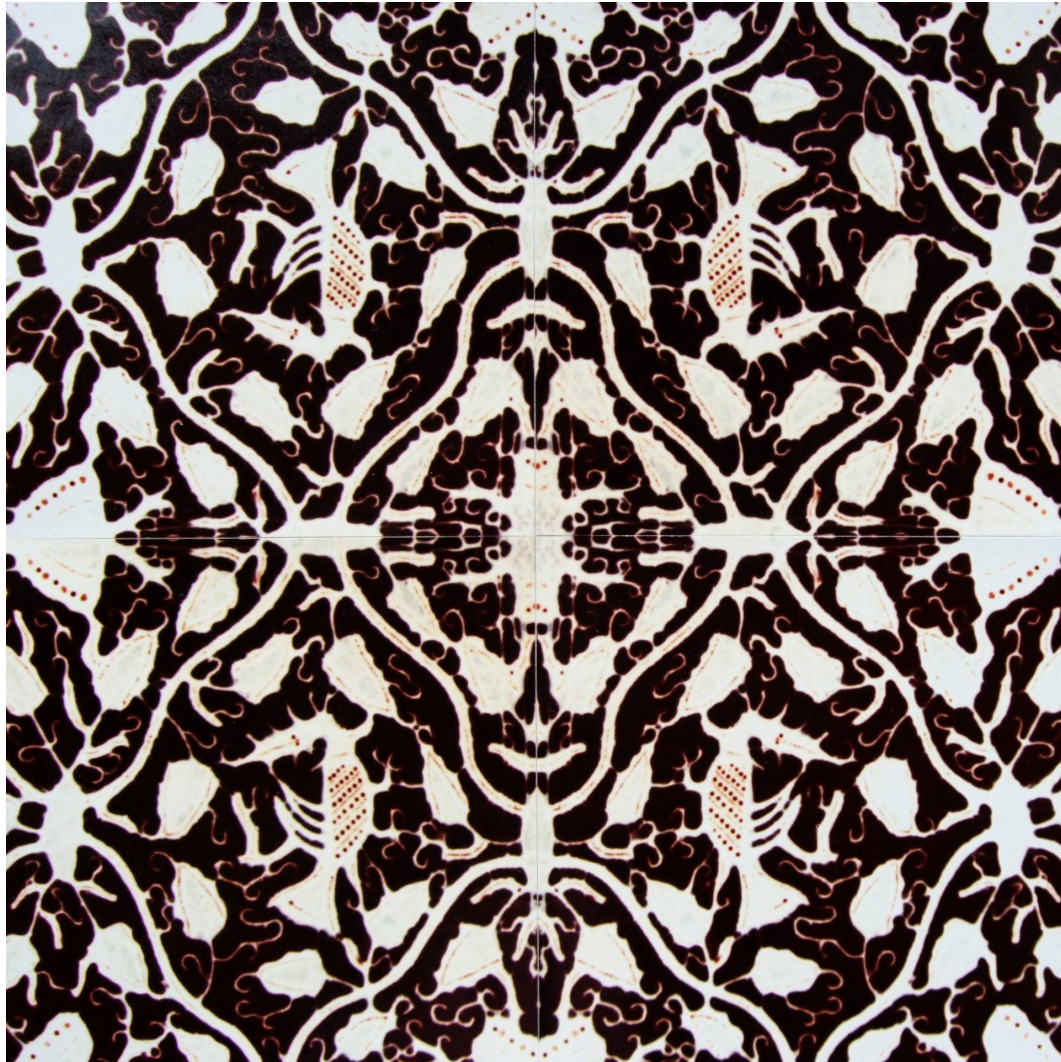


Chicago Library holds the *Gesamtmusterkarte* of 1960/61 in two volumes within a 35 items "Collection of commercial paper sample books and portfolios", OCLC no. 1393189042). DNB Leipzig probably also holds some single parts of the whole catalogue: "Fein gepr[ägt] Seidenglanz" (OCLC no. 1186227466); "Muster Gruppe M" (OCLC no. 1185759882); "Muster Gruppe F, G, M" (OCLC no. 1185763675); "Farbig Glanzpapier" (OCLC no. 1185749498). – Provenance: German private collection. – Interior dusty and with minor signs of use. Folder with damage to front hinge. Else fine. – Further reading: Wikipedia article *Philipp Dessauer*.









**Psychedelic fancy paper and related working material  
by woman paper designer Lenchen Holderer,  
revealing her creative process**

**{41} Fancy Paper. - Lenchen Holderer (1911 - c. 1985):** 7 sheets of psychedelic fancy paper, printed after her photographic designs. 71 x 50 cm (with middle fold, as issued; one double). [With:] 10 original photographic designs for psychedelic papers or wallpaper (one of which in two halves), mounted to paper, all numbered in manuscript and signed below "LHolderer", 1960s. 21 x 29,7 cm. [With:] 6 original photographic designs for psychedelic papers or wallpaper, mounted to paper, all with handwritten notes by Holderer and dated "1966". 15 x 21 cm. [With:] 2 fragments of fancy paper sample books by Jolly Paper from Lenchen Holderer's possession (with her printed ticket to the covers and some of the papers), one of which including 10 sheets of coloured psychedelic paper designed by her. 34,5 x 24,5 cm (oblong). [With:] 8 colour photographs probably intended to be used for another design process, but still uncut (one of which with handwritten notes and stamp to verso: Lenchen Holderer | Lichtbildnerin | 75 Karlsruhe-Weierfeld, Neckarstraße 14 | Aufnahme Nr. (...)). 12,8 x 17,8 cm. 450€

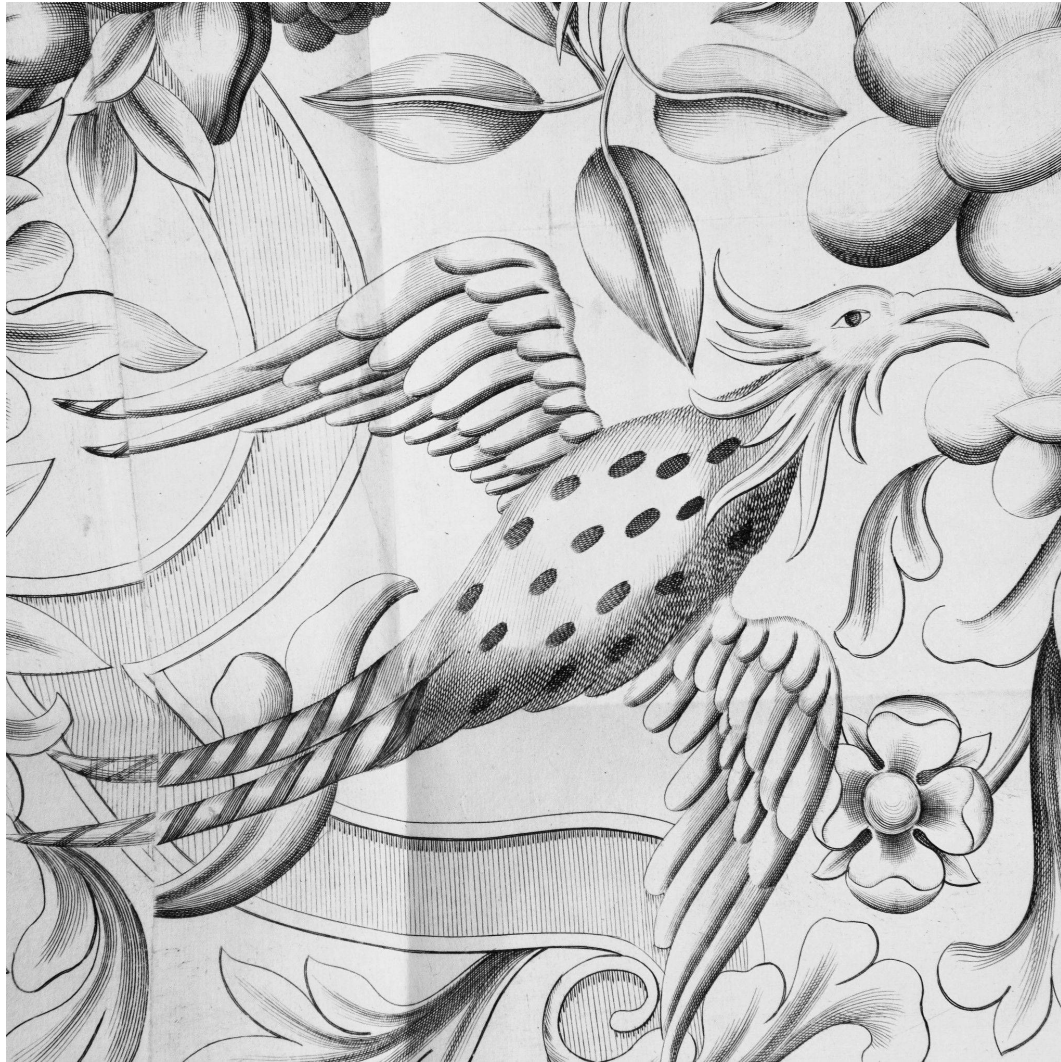
Lenchen Holderer (sometimes also referred to as Lena Holderer) was a German photographer and paper designer born in Freiburg im Breisgau (Black Forest / South West Germany). In 1930 she settled in Karlsruhe. Until 1945 she worked as a nurse and in day nurseries. She most likely received her first





artistic training with the photographer Carl Albiker (1905-1996), whom she occasionally worked with and had a lifelong friendship with. After WW II she was promoted by photographer Martha Hoepffner (1912-2000) and held a photography teaching position at the TH Karlsruhe between 1952-1956. In 1964 she received some diploma at Hochheim am Main (though further details are unknown). From the 1970s (at the latest), Lenchen Holderer also worked as a professional paper marbler. – We join: Photocopy of a one-page curriculum vitae, handwritten by Lenchen Holderer herself to the verso of a postcard. – Provenance: Private property, Karlsruhe (Germany), from the estate of the artist. – Fancy paper sheets in perfect condition. Designs and photographs fine. Both sample books incomplete, with some of the papers still present partially cut, or torn out. – Cf. Galerie Bassenge, Auction no. 119 Fotografie des 19.-21. Jahrhunderts (2022), no. 4171. Cf. Julia Rinck & Susanne Krause, Handbuch Buntpapier, fig. 170 (reproduction of a paper design by L.H. for Jolly Paper in the same style).





**One of the earliest German embroidery model books,  
with designs by a female artist succeeding  
Maria Sibylla Merian, probably engraved by herself**

**{42} Needlework. - [Amalia Beer (1688-1723)]:** Wol-  
anständige und Nutzen-bringende / Frauenziimer-Ergözung in sich  
enthaltend Ein Nach der allerneuesten Façon eingerichtetes Neh-  
und Stick-Buch Welches Diesem Kunst und Geschicklichkeit  
liebendem Geschlecht vermittelt sehr vieler vollkomēnen und  
auf allerhand Art inventirten practicablen Riße und andern netten  
Zeichnungen Zu noch mehrerer Aufmunterung Dero Lehr-  
begierigen Fleiß, herausgegeben (...) von Amalia Beerin. Nurem-  
berg, Johann Christoph Weigel, (between 1715 and 1723).  
Handcoloured engraved title page, 2 unnumbered leaves of text,  
and 46 (out of 50) engraved plates, some of which folding. 18th  
century dark brown half calf over 3 raised bands, covered with  
sprinkled paper. 33 x 21 cm (oblong). 11.000€

An exceedingly rare publication with only five copies worldwide traced in OCLC / KVK, at least three of which are incomplete, as are most copies of early embroidery model books: MAK Vienna (42 pl.); GNM Nuremberg (48 pl.); ULB Darmstadt (49 pl.); BL London (50 pl. ?); Kunstbibliothek Berlin (50 pl.). The Berlin copy is the only one being complete for sure; the London copy I hitherto have not been able to check regarding its completeness (though it seems to also be complete according to the BL catalogue entry). Except for one incomplete copy sold in 2009 (a disbound fragment with unknown whereabouts, including the title page and 36 pl. only, thus lacking all text leaves and 14 pl.), no other copies, whether complete or incomplete, have ever been sold at auction either. Consequently, our book is one of merely six traceable copies





worldwide, only one or two of which are complete. The plates numbered 37-40 lacking in our copy have never been bound in, however from the digitized GNM copy we know they do exist (cf. [dlib.gnm.de/item/4K1891ob](http://dlib.gnm.de/item/4K1891ob)). Some of the plates complete each other to build a full larger design (for decorating furniture), that's why some of the plates have been stuck together in our copy (no.s 41-42, 43-44-45, 46-47, 48-49-50), the largest of which folding out to 93 x 43 cm, another one to 93 x 41 cm (total dimensions). – The title translated into English reads: "Respectable and benefitting entertainment for wenches, containing a sewing and stitching book made in the latest fashion, which has been edited (...) by Amalia Beer for this art and skillfulness loving sex through a great many of complete and feasible sketches and other nice drawings, to encourage their studious diligence even more". – Amalia Beer (née Pachelbel, 1688-1723) was a Nuremberg flower painter, draughtswoman, embroiderer and engraver. She was the daughter of Johann Pachelbel (1653-1706), one of the most important composers of the middle Baroque era. In 1715, she married notary Johann Gottlieb Beer. Several sources give differing information on two other design books with engravings by Amalia Beer (with only one copy of each traceable in OCLC): *Blumen- u. Zeichenbuch für Frauenzimmer u. Handwerker* (Nuremberg, (no date)), and: *Verschiedene Blumen-Sträusse, inventirt (...) von Amal. Beerin* (Nuremberg, 1721) (cf. OCLC no. 248812208 (unclear); Woods / Fürstenwald, p. 6; Nissen BBI II, no. 121; Lexikon der Künstlerinnen, p. 345; AKL vol. VIII, p. 244). The title of the 1721 publication mentions it was engraved by Amalia herself ("auf das Kupfer gebracht (...) von Amalia Beerin"), indicating she also might have engraved the plates contained in the present book. – Two other German women artists have published important embroidery design books during the 17th and 18th century: Margarete Helm (1659-1742) and Rosina Helena Fürst (1642-1709). The latter was taught by Maria Sibylla Merian in her school of painting, drawing and embroidery for women in Nuremberg (the "Jungfern-Compagnie"). Amalia Beer came to Nuremberg only after Merian yet had left the town for Frankfurt, but she must have known Merian's works and clearly was inspired by her: Beer's flower paintings are described to be in M. S. Merian's style (cf. Lexikon der Künstlerinnen, p. 345), and it is also evident in some of her embroidery designs in the present book (cf. in particular plates no. 24-27, showing large





bouquets of exotic seeming fantastic flowers). In the book's preface, Amalia Beer accordingly is described to be a famous woman artist ("eine berühmte Künstlerin", cf. p. [2]). – Provenance: Herzogliche Schloßbibliothek Köthen (Ducal Castle Library of Köthen), with their 18th (?) century library stamp to lower right margin of title page (stamped over in the 20th century with "gelöscht" (deleted)). The book was very probably purchased shortly after its publication, during the reign of Prince Augustus Louis of Anhalt-Köthen (1697-1755), who had three wives and six daughters. The library was private property of the Ducal House of Anhalt-Köthen, but open to the public for persons with a scientific interest. For financial reasons, Christian Ernst zu Stolberg-Wernigerode was forced to close the library for the public in 1929, and between 1928 and 1932 had to sell parts of the collection: More than 32.000 volumes (about a quarter of the total stock), including valuable manuscripts, incunabula, sheet music and other *rara* (cf. Waltraut Guth, *Bibliotheksgeschichte des Landes Sachsen-Anhalt*, pp. 123-124). – Lacking plates no. 37-40 (these have never been bound in). Binding rubbed, in particular to extremities and to rear cover. Corners bumped. Minor insect nibbling to fold of first two pages and last two plates, as well as to pastedowns. Else a fine copy. – AKL, vol. VIII, p. 244. Lipperheide 2, p. 981. Jean M. Woods / Maria Fürstenwald, *Women of the German-speaking Lands in Learning, Literature and the Arts during the 17th and Early 18th Centuries. A Lexicon*, p. 6. Jochen Schmidt-Liebich, *Lexikon der Künstlerinnen 1700-1900. Deutschland, Österreich, Schweiz*, p. 345. Uta Christiane Bergemann, *Europäische Stickereien 1650-1850*, p. 93. Heidrun Ludwig, *Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert*, p. 313. Georg Andreas Will, *Nürnbergisches Gelehrten-Lexicon*, vol. 7, p. 91. Not in Arthur Lotz, *Bibliographie der Modelbücher*. Cf. Claus Nissen, *Die botanische Buchillustration* vol. II, p. 12. Cf. Markus Ventzke (ed.), *Hofkultur und aufklärerische Reformen in Thüringen*, p. 42. Cf. Heidrun Ludwig, *Nürnberger Blumenmalerinnen um 1700 zwischen Dilettantismus und Professionalität*, in: *Kritische Berichte. Zeitschrift für Kunst- und Kulturwissenschaften*, vol. 24/4 (1996), pp. 21-29. Cf. Ditta Behrens, *Amalia Beer*, in: *Das verborgene Museum. Dokumentation der Kunst von Frauen in Berliner öffentlichen Sammlungen*, p. 99. Cf. J. Doppelmayer, *Historische Nachrichten von Nürnberger Mathematicis und Künstlern*, p. 275.



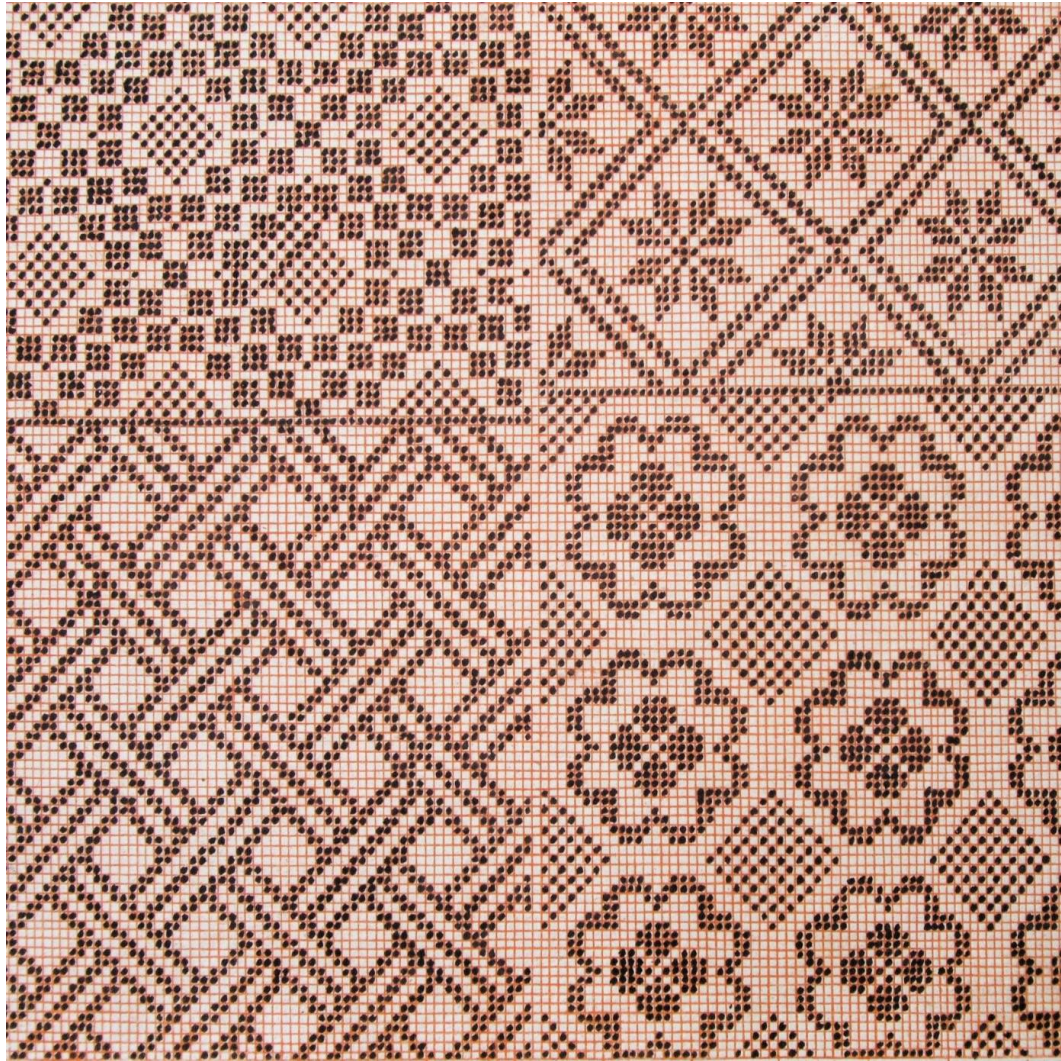
## Unique 18th century needlework model book



**{43} Needlework. / Weaving. - Johann Peter Fritz [and / or Susanna Margarete Fritz, née Rödinger (?)]:** Modell-Buch (Model Book) [title to spine]. German pictorial manuscript on engraved red grid paper. Hanau (Hesse / Germany), 1771. 61 leaves of red grid paper (3 of which empty), including more than 440 designs for cross stitch embroidery, white embroidery and / or weaving pattern in sepia ink. Contemporary brown mottled calf gilt, over 5 raised bands, red title label to spine, marbled endpapers, edges tinted red, in matching period slipcase covered with reddish pastepaper. 22,5 x 36 cm (binding). 3.800€

Johann Peter Fritz was the son of Peter Fritz and Maria Modesta Assemer. He was born on September 2nd 1730 at Bischofsheim (Hesse). When he married Susanna Margarete (née Rödinger) in 1769, he was a widower and a merchant or tradesman ("Handelsmann") at Hanau (Hesse). Susanna Margarete Fritz was born in 1748. Her parents were preacher Heinrich Jakob Rödinger (1707-1783) and Anna Rödinger, née Hartmann (1719-1801), both born in Hanau. I haven't been able to find out any more details about the profession of Johann Peter Fritz, but it might be the case he was involved in the textiles trade, as Hanau has been a centre of the German textile industry during the 17th and 18th century. In 1802, there were still at least 460 silk weavers located in Hanau (cf. Wilhelm Junghans, *Kurze Geschichte der Stadt und des Kreises Hanau*, p. 87) - The first leaf reads: "JOHANN PETER / FRITZ / HANAU / DEN 4TEN / NOVEMBER / 1771". This text is the only contemporary text included in the book; it is made in the style of a cross stitch embroidery design, surrounded by various pictorial designs. It indicates the model book was either made by Johann Peter Fritz himself, or it was probably made by his (second)





wife Susanna Margarete Fritz (née Rödingen) and dedicated to him. However the most probable possibilities are two others: The book either was intended to be printed (which never happened); in this case it is very likely that Susanna Margarete made the patterns, and her husband tried to promote them under his name (to easier achieve success). The most likely explanation however is the following: It served as kind of a sample book for Johann Peter Fritz's own trade. It was either advertising for his business, or clients even might have had the opportunity to specifically order fabrics decorated in a certain way from the designs presented in this book. The latter possibility appears to suit the fact that the binding also shows Johann Peter Fritz's gilt initials "I.P.F." to the front cover, and on the rear cover we find the date from the title page "1771" repeated in gilt. In this case it is unclear if the designs have been created by Johann Peter Fritz himself, by his wife Susanna Margarete, or by some (female?) worker employed in Fritz's business. – The model book divides into three sections: Ribbon-shaped designs (35), flat geometrical patterns (211), single motifs, several of which figurative or ornamental (198). Two leaves which initially have been left empty in the 18th century, appear to have been filled with designs somewhat later (probably in the mid of the 19th century), being reminiscent of Victorian needlework samplers, including whole alphabets, series of numbers, monograms / initials, as well as dates and names, like: "MA Ritter" / "1850" / "1830" / "1853" / "M. Susanne Reuter" / "1832". – The grid paper is signed in the plate: "Nürnberg zu finden bey Joh. Andreä Endters Handlung". – Provenance: Johann Peter Fritz, Hanau. Later (late 19th / early 20th c.) owner's inscription in pencil to first blank: "Fr Johanna Zahn" [Mrs Johanna Zahn]. This name is repeated to verso of one the grid leaves in pencil, with the first name in affectionate form this time: "Henni Zahn". Germany, through the trade. – Binding rubbed to extremities. Small whole from insect nibbling to spine. 2 (empty) leaves loose; the 2 leaves decorated in the 19th century loosening. One (empty?) leave probably torn off and missing. Fingerstaining to lower right corner throughout. Interior and binding else fine. Slipcase heavily worn.



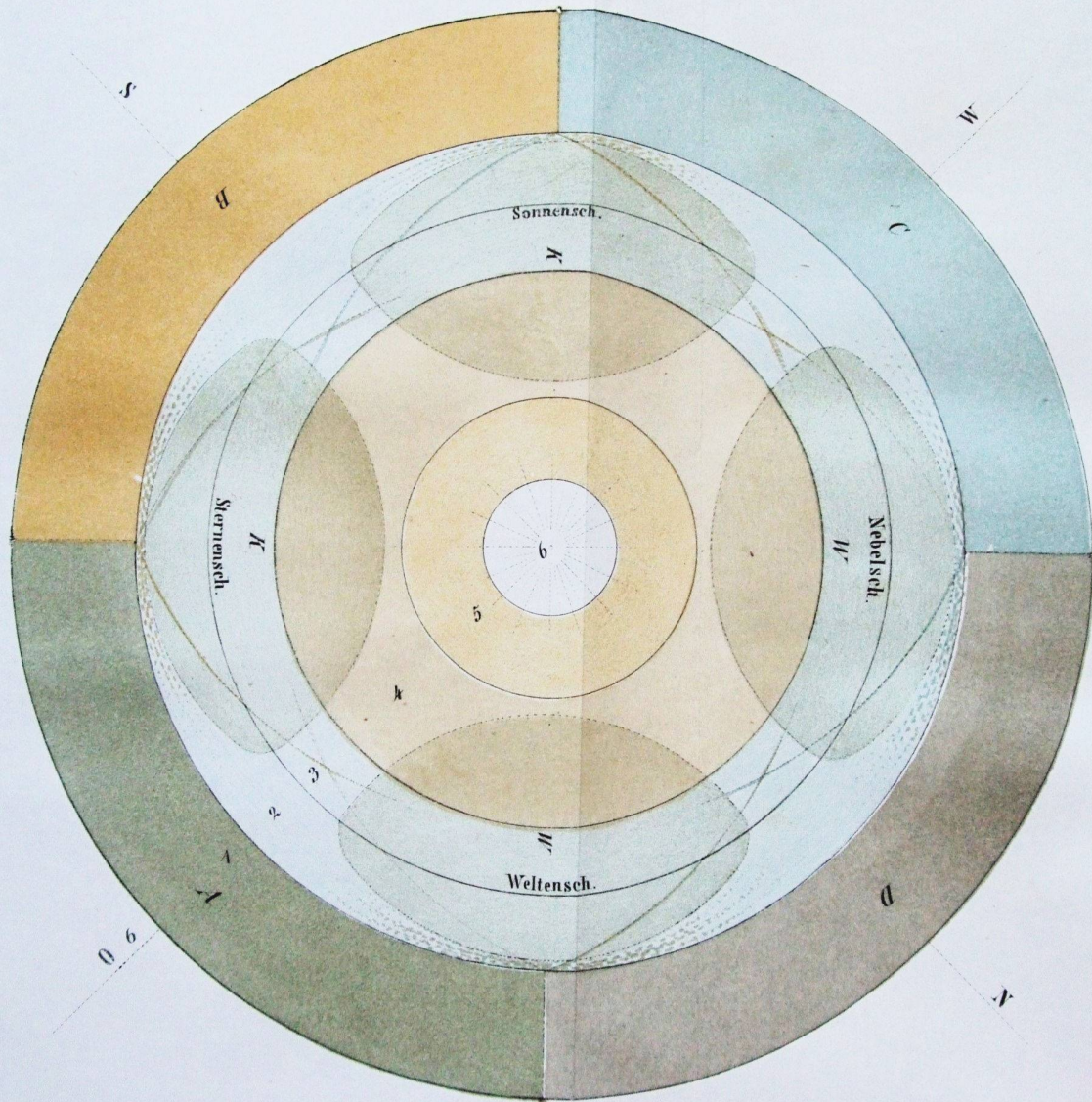


**Visions of a seeress,  
one of which pictured by her magnetizer  
Ludwig Schnorr von Carolsfeld**

**{44} Clairvoyance. - [Maria Anna Weiss]:** Weisungen über die mosaische Schöpfungsgeschichte, von einer Seherin [Instructions on the Mosaic history of creation, by a visionary]. Wien, M. Auer, 1855. (2), XVI, 527 pages, 1 leave, with 5 folding lithographic plates (2 of which printed in colour). Contemporary blue cloth with gilt title to spine, all edges gilt. 15,5 x 23,5 cm. 1.400€

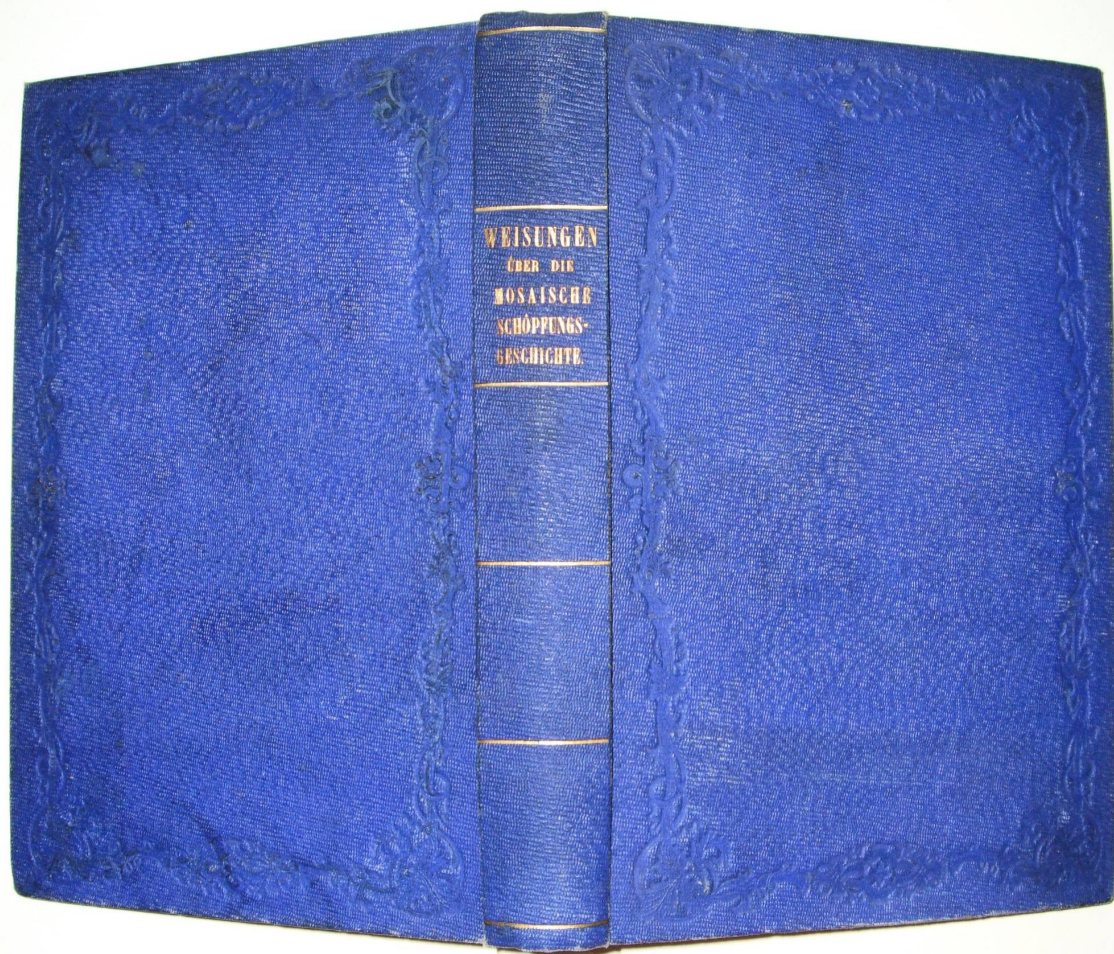
First and only edition. - The first colour plate, captioned *Gegend aus der Sonne* [Area out of the sun], is lithographed after a drawing by Ludwig Schnorr von Carolsfeld (1788-1853): "Die Zeichnung von dieser Sonnengegend, so weit sie nämlich ohne ihre glänzende Atmosphäre und ohne ihre leuchtende Frucht gegeben werden konnte, ist genau nach meiner Angabe von meinem verstorbenen Freunde Ludwig Schnorr von Karolsfeld gefertigt worden" (p. VII) [The drawing of this solar region, as far as it could be reproduced without its sparkling atmosphere and without its luminous fruit, was made exactly according to my specifications by my deceased friend Ludwig Schnorr von Karolsfeld]. The second colour plate is a circular graphic view of the creation plan. - Ludwig Ferdinand Schnorr von Carolsfeld was a German Romantic painter, engraver and lithographer. At the age of 16 he moved to Vienna, where he lived for the rest of his life. Together with German poet and philosopher Friedrich von Schlegel, Schnorr von Carolsfeld also worked as a magnetizer. "From 1826 until his death in 1853, (...) Maria Anna Weiß was Schnorr's new somnambulist [succeeding Countess Franziska Leśniowska von Zimnawoda], with whom he must have had a truly symbiotic relationship" (translated from: Sawicki, p. 154). Weiß at least must have been much obliged to Schnorr von Carolsfeld, as he managed to heal





her from some strange but severe disease connected with her clairvoyance, and Schnorr, deeply impressed by the seeress, drew a stunning portrait of Maria Anna in chalk and sanguine yet in the year of their first acquaintance (this portrait has been sold by Vienna auction house Im Kinsky in 2014). – Maria Anna Weiß (1803–1875) was an Austrian seeress born in Vienna. Daughter of a prosperous merchant and factory owner originating from Silesia, she was weak from infancy and had delightful visions even as a small child, playing with celestial children and the Mother of God, who gave her flowers and fruit (cf. Perty, *Blicke*, pp. 210-211 and *Jahrbuch*, p. 244). The German naturalist, entomologist and researcher of spiritualist phenomena Maximilian Perty (1804–1884), whom Anna Maria Weiß once had sent all her handwritten notes to, further states on Weiß's relationship with Schnorr von Carolsfeld more detailed: "Ein Geistlicher brachte sie mit dem Historienmaler Herrn S. v. C. [Schnorr von Carolsfeld] in Verbindung, der bereits viele magnetische Kuren gemacht hatte und am 18. Jan. 1826 sie zum ersten Mal magnetisirte, was wunderbar wohlthätig wirkte, so daß bei ihr Ruhe, Trost und ein herrlicher lichtvoller Zustand eintrat und sie volle Ueberzeugung von göttlicher Hülfe erhielt. (...) Herr S[chnorr von Carolsfeld] bewahrte ihr treue Freundschaft bis an sein Ende. (...) In den folgenden Jahren ließ sich A[nna] M[aria] manchmal, wenn es nöthig war, durch S[chnorr] in den magnetischen Zustand versetzen. (...) Im Anfang von S[chnorr]'s Behandlung hatte sie in den magnetischen Schläfen noch mehrere schreckliche Gesichte, namentlich von Verstorbenen (...), dann angenehmere Visionen. (...) In Ihrem Magnetiseur S[chnorr] sieht sie das Samenkorn des Geisteslebens (...) herrlich aufgehen; sobald S[chnorr]'s höhere Kraft sich bewegt, wirkt sie auf das Individuum, das er in diesem Augenblick berührt. (Perty, *Blicke*, pp. 212-213) [A priest put her in touch with the historical painter Mr S[chnorr] v[on] C[arolsfeld], who had already undergone many magnetic cures and magnetized her for the first time on January 18th 1826, which had a wonderfully beneficial effect, so that peace, comfort and a wonderful light-filled state came over her and she received full conviction of divine help. (...) Mr S[chnorr von Carolsfeld] remained her faithful friend to the end. (...) In the years that followed, A[nna] M[aria] sometimes allowed herself to be put into a magnetic state by S[chnorr] when necessary [to improve her health when it got worse again]. (...) At the beginning of S[chnorr's] treatment, she had several terrible visions during her magnetic sleeps, especially of the deceased (...), then





more pleasant visions. (...) In her magnetizer S[chnorr] she sees the seed of spiritual life (...) blossoming magnificently; as soon as S[chnorr]'s higher power moves, it affects the individual he is touching at that moment]. - "The *Weisungen* are a commentary on the first three chapters of the first book of the Pentateuch. On August 8th 1844 at night, she saw a figure of shining light with a golden horn at his forehead, "one of the most excellent angels of the Lord", who revealed to her that he would instruct her in the teachings of the Holy Spirit and guide her in all that she was to do in the spirit. (...) These *Weisungen*, in which a whole cosmological-theosophical, fantastic, sometimes grandiose system is developed and partly illustrated by tables, are written in such a way that the angel makes a commentary on every passage of the Mosaic text." (translated from: Perty, Blicke, p. 216). - Yet in 1842, a first book by Maria Anna Weiß had been published: *Die Sehergaben, von einer Seherin* [The visionary's offerings, by a seeress]; it apparently appeared anonymously and is of utmost rarity today (untraceable). In 1869, her third and last book appeared, entitled *Symbolische Bilder und Erscheinungen von Verstorbenen* [Symbolic images and apparitions of the deceased]. - German poet and physician Justinus Kerner (1786-1862), who, from 1826 until her death, accommodated and supported the popular German somnambulist and clairvoyante Friederike Hauffe (1801-1829), also known as the "Seeress of Prevorst", is known to have owned a copy of Maria Anna Weiß's *Weisungen über die mosaische Schöpfungsgeschichte*. - OCLC and KVK show several copies in the German speaking area, but none in any other country. Maria Anna Weiß's first book, *Die Sehergaben* (1842) is not recorded in any library worldwide. The BL is the only non-German library to hold a copy of Maria Anna Weiß's third and last publication *Symbolische Bilder* (1869). - Binding slightly rubbed. Occasional minor foxing. Else fine. - GV 155, 210. Cf. Maximilian Perty, Blicke in das verborgene Leben des Menschengenies, pp. 81-82 and 209-249. Cf. Maximilian Perty, Erinnerungen aus dem Leben eines Natur- und Seelenforschers des 19. Jahrhunderts, p. 460f. Cf. Jahrbuch des Instituts für Deutsche Geschichte, vol. 15, p. 244. Cf. Diethard Sawicki, Leben mit den Toten. Geisterglauben und die Entstehung des Spiritismus in Deutschland 1770-1900, p. 154. Cf. Georg Friedrich Daumer, Das Wunder. Seine Bedeutung, Wahrheit und Nothwendigkeit, pp. 190-219. M. A. Weiß not recorded in Sophie Pataky, Lexikon deutscher Frauen der Feder. - For a reproduction of the portrait of M. A. Weiß drawn by Schnorr von Carolsfeld, see: [imkinsky.com/ergebnisse/198/59/1/55657](http://imkinsky.com/ergebnisse/198/59/1/55657)





**Obsessed with perspective - early outsider art:**

**A c. 1700 self-taught artist's album  
of imaginary cityscapes, pre-empting surrealism**

**{45} Outsider Art. - Naïve Art. - [Anonymous]:** [No title]. Baroque era suite of drawings of imaginary architectural panoramas and interiors. Watercolour, bodycolour, ink and pencil on paper in differing dimensions up to folio (some leaves very probably being reused material, with some sketches and notes probably by an earlier hand). Venice or Northern Italy, c. 1700/1720. 51 leaves, including 7 blanks, with about 40 (mainly full-page) drawings, and a few smaller drawings and sketches. Period vellum binding with endpapers from red and violet sprinkled paper. 22 x 30 cm. 32.500€

A bewitching suite of dreamlike, almost surreal drawings of fanciful buildings, austere façades, expansive piazzas, and haunting interiors, all accomplished in angular or single-point perspective by an ambitious but naïve artist clearly guided by a fascination with both the architecture of the Veneto, and the imagery of the subconscious. Some of the 40 or so drawings are peopled with figures: We find a putto with mitre sitting on a clasped book in a library while a bishop and an attractive woman arguing in the background; a man standing before an oversized sepulcher with a cheerful dog jumping into the picture from the side; a mother and her baby (Virgin and Child?) seated in a covered ambulatory while two very lifelike statues (King David and a mythological archer) gaze down on them. Many of the other drawings also include statues,









most of which are looking as if they came alive: For instance in one drawing there is a group of eight statues on the rooftop of an arcade and they all look as if they were not lifeless and rigid, but alive dancing. Furthermore we find a smiling man fishing a drowning child from a canal with an angling rod; a (half-naked?) rider contorting on the ground beneath the horse that threw him, while a woman watches placidly on; a woman with exposed breast stepping out of the picture following a naked putto who is playing with a dog; a blacksmith forging a shield without any fire. Gamboling dogs populate many of the scenes, and ominous skies boil with strange, globular clouds. The collocation of shadowless figures with hyper-real cityscapes spookily prefigures the metafisica paintings of Giorgio de Chirico two hundred years later. Even the album as a whole is peculiar: the drawings are bound in unlettered vellum, without apparent order, some upside down, and include preliminary perspective studies, figure sketches, seascapes, and ground plans of fortresses. The artist remains unknown, though tantalizing clues to their identity occur within the manuscript additions. Withal an authentic witness to a vigorous, youthful imagination reflecting a genuine curiosity about the essential nexus of external visual worlds, dream-state imagery, and the venerable craft of architectural drawing. – Costumery, stylistic elements, trends in perspective drawing, along with paleography and watermark evidence, all suggest a date of 1700-1720, with a terminus post quem of c. 1670; we also note a very faint date of 1714, heading a calendar of months and days. – Some sheets watermarked *tre luni*, with countermark H[eredi] N.B., related to Heawood 862 et seqq. (Venice c. 1696-1710); others with a circumscribed crossbow surmounted with a trefoil, related to Gravell 5699 (c. 1670). – It is conceivable the book has been made as a picture book or playing book for a child, with the pictures possibly intended to be used as backgrounds for the child's own paper figures, probably cut out from *bilderbogen* or other engravings. In some drawings, the figures indeed look as if they have been cut out (but they aren't) and placed onto the background





without really being part of it, or "connected" to it, rather like foreign bodies, or figures being in the wrong place. – Provenance: On verso of one drawing is a manuscript transcript in leadpoint, contemporary with our drawings, of a Venetian notarial deed, dated the ides of December 1479, which discusses in some detail a lease property at San Pietro di Castello, an island in the Venetian Lagoon, in the name of Girolamo Matasson. UK, through the trade. – Covers soiled. Text block a bit loose in case. Interior: Leaves soiled at foremargins, scattered staining and soiling, first drawing offset to white endpaper. One leaf trimmed to edges of illustration, with staining verso. – **Initial cataloguing by William S. Cotter (Austin / Texas).**







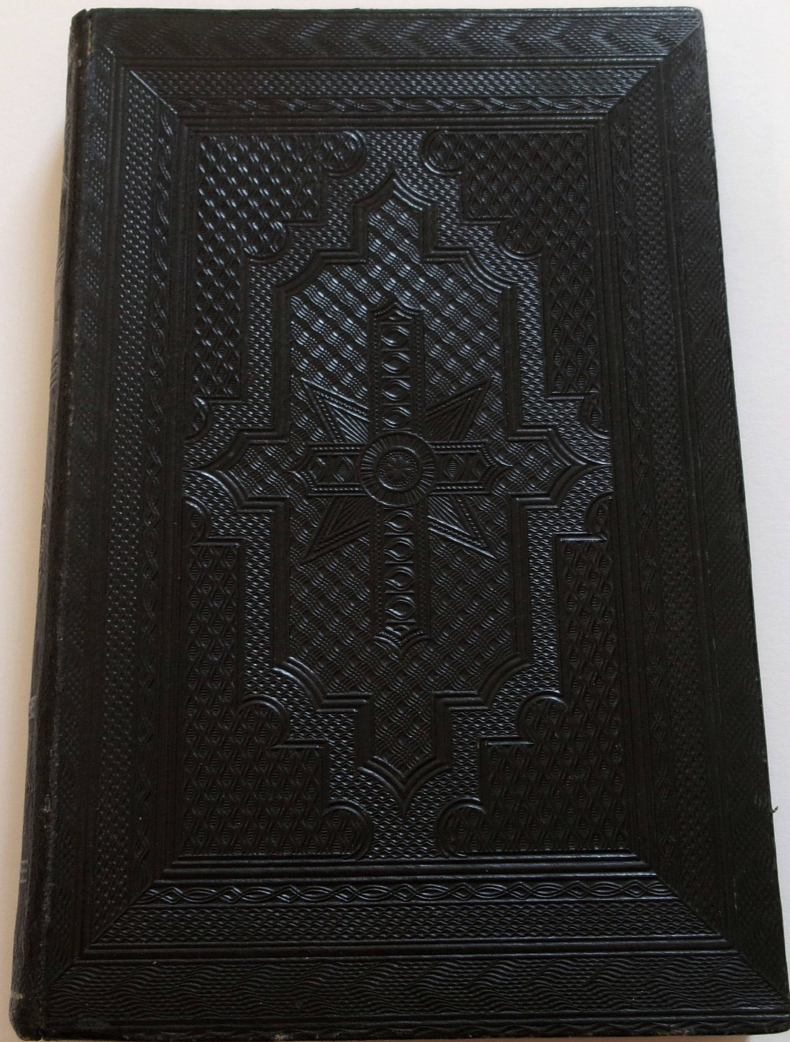


**An extraordinary and charming early Victorian  
album of drawings, imitating Chinese art and calligraphy,  
in a lovely embossed leather binding**

**{46} Chinoiserie. - Albums. - [Anonymous]:** Wenyuantang Collection (?) [Title in (partly fictitious?) Chinese characters]. Album of drawings. Probably England, c. 1835/40. 74 leaves of paper in different tones (cream, white, light grey, blue-grey, and 3 different shades of brown), with 108 ink drawings, about 23 of which additionally painted in watercolours, 4 heightened with gold. English black embossed leather binding, glazed and embossed pink endpapers, all edges gilt. 12 x 18,5 cm. 2.200€

All drawings included in this album imitate the East Asian style. The motifs are likewise inspired by Chinese artworks, calligraphy and Chinese export art of the time. Half title with (very probably fictitious) lettering, imitating (or copying) Chinese characters. Other examples of those "Chinese" characters are also to be found on four more pages inside of the book. Title page with a lovely rainbow printed bordering, and a small ink vignette in the middle. Six more leaves have colour printed borderings (though only single-coloured); seven leaves have blind embossed borderings. The motifs of the drawings range from flowers, birds, butterflies and other animals, to mythological and domestic scenes, more complex flower arrangements and symbols. - Jamieson in her reference work reproduces an "unsigned embossed engine-turned binding" for an album, made in (or before) 1843, with the dominating ornament on the spine being identical, or very similar, to our centre field





ornament on both covers. - Front pastedown with ticket of T. Agnew, Manchester, the famous later London fine arts dealer. "The firm began in 1817 when Thomas Agnew (1794-1871) entered into partnership with Vittore Zanetti in Manchester. The firm's early business was in print publishing; only later did it become a dealer in modern, then (in 1870s) Old Master, paintings. The London branch was established in 1860. Thomas retired in 1861" (British Museum online, article Thomas Agnew & Sons). Agnew probably sold these blank albums to collectors for their prints and scraps to be mounted in. - The album also includes three later colour prints showing Chinese motifs, mounted or tipped to the endpapers at front and rear. - Provenance: Southern Germany, through the trade. - Binding with minor rubbing to extremities. Else fine. Interior crisp and clean. - Cf. Eleanore Jamieson, *English Embossed Bindings 1825-1850* (1975), no. 60. - For Thomas Agnew: Cf. [www.britishmuseum.org/collection/term/BIOG48341](http://www.britishmuseum.org/collection/term/BIOG48341)







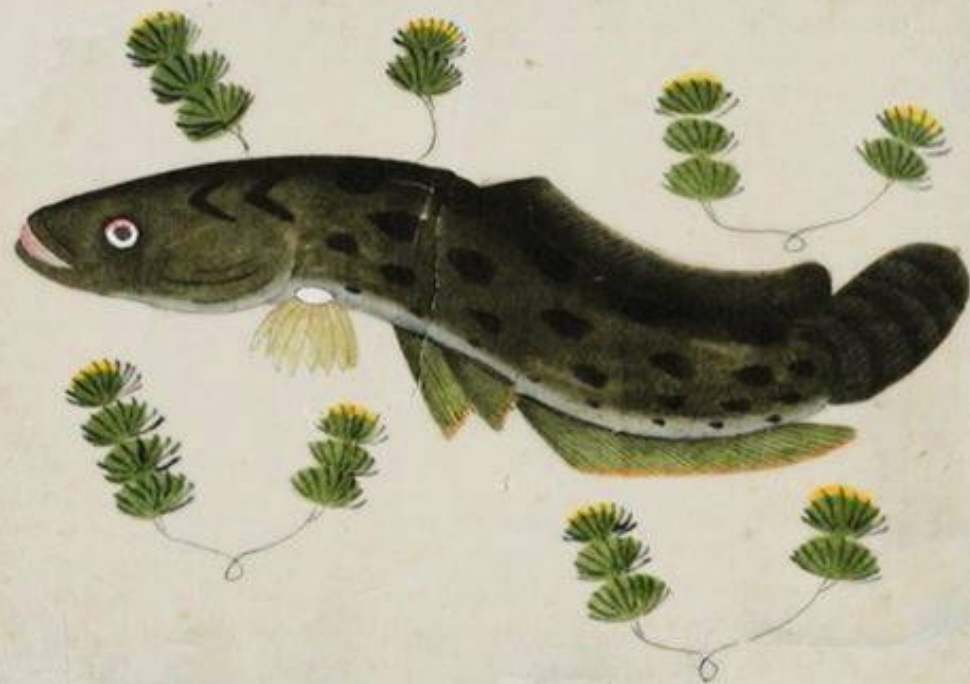


## An album of Chinese export drawings of fish with interesting provenance

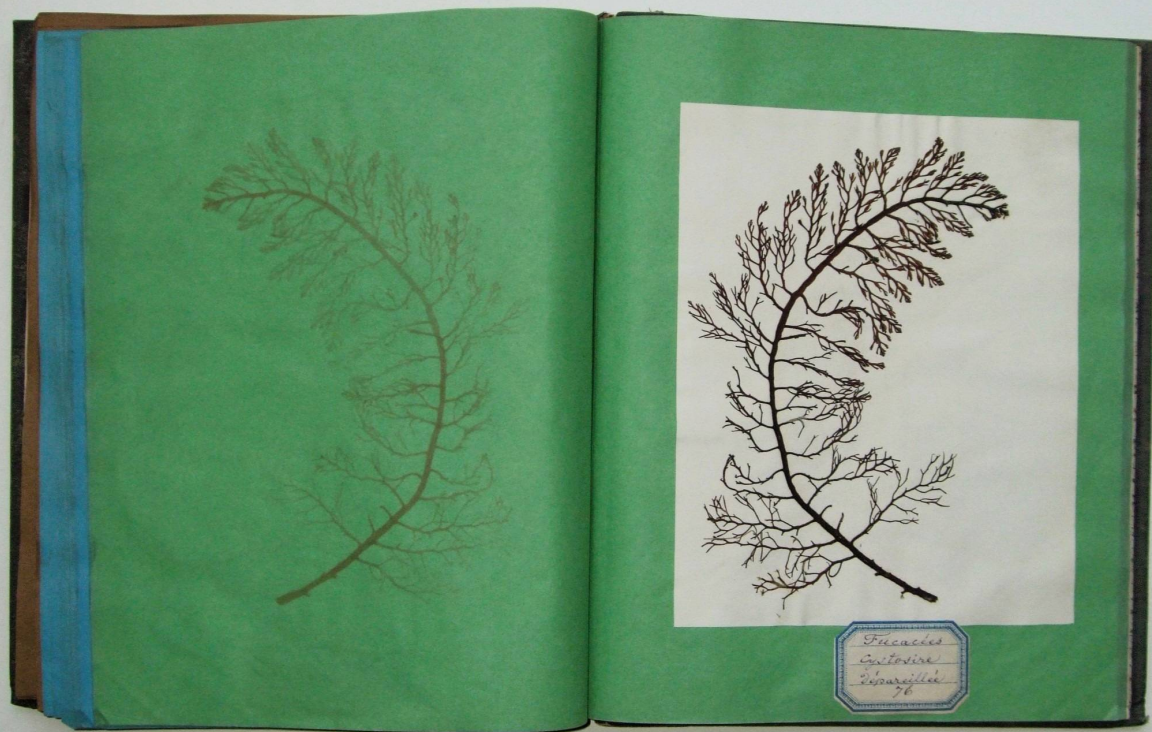
**{47} Chinese Export Art. - [Anonymous]:** [No title]. Album of original export drawings of fish. China, Qing dynasty (c. 1840/50). 10 watercolours on pith paper, augmented with gold or silver, of freshwater fish, including a goldfish, all framed with blue paper. Original accordion fold album in boards, covered with 19th c. European marbled paper. 15 x 20 cm (oblong). 2.000€

A typical Chinese export art album with fine and detailed drawings on pith paper, produced by a Chinese workshop for the Western market. – China trade watercolours, although produced as early as the late 18th century, enjoyed the height of their popularity in the 1840's and 50's. Travels to China were difficult and expensive, and those from the West that could afford to make the journey did not wish to return empty-handed. Similar to the Grand Tour of the Continent, China was one of the ultimate elite destinations and anything of quality that was brought back immediately became status symbols. Watercolours, available in a variety of subjects and quite handsomely bound, were a popular choice not only due to their aesthetics, but also because of the ease of which they could be carried. Although a commodity produced for business, the watercolours were very well done, often by well-respected artists. – Pith paper is made of the pith of the *Aralia papyrifera*. It is often mistakenly called "rice" paper, both in the 19th century and today. Although it was extremely fragile, pith paper was widely favored due to its nature; the colours used by the Chinese sat on the surface of the paper and produced a bright and sparkling effect. Very fine detail could be achieved whilst maintaining clean, vibrant colours. – Provenance: French architect, sculptor and designer Léon Parvillée (1830-1885), with his own stamp to margin of last drawing. Parvillée was a student of the famous French architect Eugène Emmanuel Viollet-le-Duc (1814-1879), and renowned for his ceramics in various designs including Japanese and other oriental styles. He might have found part of his inspiration in this album. – Slightly worn. Blue paper borders a bit creased. Pith paper chipped or torn in places, but (with a single exception) nowhere affecting the illustrations. Else fine. – Cf. Craig Clunas / Ian Thomas, Chinese export watercolours.









## Exceptionally colourful and well preserved album of algae

*"Few things are more beautiful than a good collection of well-prepared Algae" (David Landsborough)*

**{48} [Anonymous]:** Algues (cover title). France, c. 1860/70. Herbarium including a collection of 95 original dried specimens of seaweed transferred to white paper, mounted into an album of brown, blue and green paper leaves; each leaf with one specimen and a handwritten paper label with caption in French, numbered 1-96 (lacking no.s 47, 92 and 95). Contemporary half leather binding with gilt title to front cover and spine. 23 x 30 cm. [With]: A series of another 20 specimens of seaweed transferred to white paper (c. 16 x 24.5 cm each), with manuscript captions, loosely inserted in the album. 1.250€

Three leaves in the end consisting of arrangements of up to four different species, the very last leaf remaining blank. Two more leaves containing two different species placed next to each other. With an alphabetical register in the end giving both the French and the Latin name of each specimen, and the corresponding number in the album, captioned: "Table alphabétique des plantes de l'album". - Collecting seaweed can be traced back to at least the 17th century with the pressings found in Hans Sloane's Herbarium. As a pastime, seaweed collecting became increasingly popular during the Victorian Era, where it played to the burgeoning interest in natural history and collection in general. It was especially fashionable with young women, as it allowed a greater level of personal freedom. Indeed, it was so in-style that, as a young





girl, Queen Victoria created her own seaweed album. The materials needed for the hobby became readily available at seaside shops. These activities also afforded women the opportunity to display their understanding and appreciation of the natural world. The actions of some of the collectors earned them recognition and admiration from their male, professional counterparts (cf. Wikipedia). - In 1849, David Landsborough gave advices for placing specimens in an album as follows: "If the collection is chiefly valued for its beauty, - and few things are more beautiful than a good collection of well-prepared Algae, - a handsome album should be got formed of stout coloured paper, and on the pages of this album, the specimens should be tastefully arranged according to their size and form, and then they may be made to adhere to the strong coloured paper by touching the under side of each corner with well-made paste; or (...) by applying the paste with a camel's hair-brush to the whole of the under side. After a short pressure, they will adhere in the firmest manner." (A popular history of British Sea-weeds, p. 358). - Hinges splitting. Rear hinge partly cracked. Spine slightly rubbed. Some specimens with ghost printing to the opposite pages. Apart from two specimens being slightly damaged, interior in fine condition.





**An unusually large-sized original artwork  
by typographer and calligrapher Jean Midolle**

**{49} Typography. - Jean Midolle (attr.):** "Pensez a dieu dans toutes vos actions (...)". Large poster with sayings and mottos, presenting a wide variety of different calligraphic types. Gouache and watercolour, heightened with gold and white, on 2 leaves of brownish light drawing cardboard. Switzerland or Belgium, c. 1830/40. 55,5 x 70 cm (the two parts set together). 1.100€

Only little is known about the life of French typographer and calligrapher Jean Midolle. According to François Pétry, he was born in 1794 in Besançon, or nearby in Chaucenne (cf. Lerch, p. 11). "Between 1830 and 1837 Midolle worked intermittently as an artist, writer and designer in Geneva, where he also taught calligraphy" (ibid., p. 11). "John A. Lane describes his years of activity as having ranged from 1830 through 1846 [Lommen]. During that time, he worked in Geneva, Mulhouse, St. Gallen, and Strasbourg; in addition to his artistic practice, he also taught [Lerch]. (...) By the 1840s, the Midolle family may have moved to Belgium (...) [Twyman]" (Reynolds, Alphabet). Between 1834 and 1836, Simon Fils at Strasbourg was the first to print typographical works by Midolle, some of which in colour (cf. Twyman, p. 88ff.). - Original artworks by Jean Midolle usually comprise series of single initials, or whole alphabets in smaller format (with a separate leaf for each letter). The first initial letter "P" here is embellished with a dragon, which is an often recurring motif within Midolle's oeuvre. Libraries holding original calligraphic or typographical works by Jean Midolle comprise: Harvard University Library (Album de peinture 1863-64), Bibliothèque nationale de France (Album





d'enluminures 1840), Library of Congress (Hommage et souvenir, no date), Newberry Library ([Album of writing samples], 1833-36 and [12 original illuminated leaves, c. 1843]). French book art museum Musée Médard at Lunel holds no less than three extensive albums including originals by Midolle. – The whole text of our leaf reads: "Pensez a dieu dans toutes vos actions et il conduira Lui-Même vos pas. Les yeux du Seigneur contemplent en tous lieux les Bons et les Méchants. Celui qui fermera l'oreille au cri du pauvre criera lui même et ne sera Point Ecoute. Rien n'est comparable A L'Ami fidèle. Soyez muet quand vous donnez, parlez quand on vous donne". [Think of God in all your actions and He himself will guide your steps. The eyes of the Lord behold in all places the good and the wicked. Who turns a deaf ear to the cry of the poor will cry out himself and will not be listened to. There is nothing like a faithful friend. Be silent when you give, speak when you are given]. Though the work is not signed, it clearly has been made by Jean Midolle, which is indicated by its style, the high quality, the variety of different types used in one work, and the fact it is in French language, Midolle's mother tongue. – Cardboard slightly tanned. Upper left corner torn-off (though still present), with the first initial being affected. Some tears to margins (two of which touching the motif). Else fine. – Provenance: England, through the trade. – Cf. Dominique Lerch, The Simons, father and son, engravers and lithographic printers in Strasbourg (1802-1881) – a hight point in French lithography, in: Journal of the Printing Historical Society, new series no. 26 (summer 2017), pp. 25-40. Cf. Die Lithographie in der Schweiz und die verwandten Techniken, pp. 136-139. Cf. Dan Reynolds, The Alphabet Lithographs of Jean Midolle, online at: [letterformarchive.org](http://letterformarchive.org). Cf. Mathieu Lommen, The book of books – 500 years of graphic innovation. Cf. Michael Twyman, A history of chromolithography, pp. 88-90 and 181-183.





**One of the scarcest  
of the Baumann / Prase color publications**

**{50} Colour. - [Otto Prase]:** Baumanns Farbtonkarte - Atlas II (title to cover). Aue i[n] Sa[chsen], Paul Baumann, [(after) 1929]. 24 colour plates (including 864 different colour shades) and one leaf of text (*Kurze Erläuterungen zum Farbatlas II*). Loose (as issued) in printed publisher's heavy paper cover, with slipcase (the latter enhanced with cloth later). 13 x 18,5 cm. 1.000€

A very rare publication: Only one copy recorded in libraries worldwide (SLUB Dresden). A variant for philatelists ("für die Philatelie") is also only held by two libraries worldwide (Smithsonian and University of Kansas, cf. OCLC no. 12125881). - The production of this colour atlas must have been very time-consuming and costly (like in most of Baumann's colour publications), as the colour samples are not printed, but made by applying body colour to paper (by hand?), then cutting out small strips and fix them between two layers of light white cardboard (like in a sandwich), the upper of which is printed with the colours' numbers, and finally punch it. - This colour chart obviously was meant to accompany Baumann's *Farbenatlas II* (colour atlas II), first issued in 1922. According to Eckhard Bendin, this particular atlas was an attempt to bring the colour systems of Otto Prase and Wilhelm Ostwald closer to each other, or to combine them: "Zuvor gab es aber auch - wohl konkurrenzbedingt - Bemühungen in den Auer Werkstätten, Prases und Ostwalds System einander anzunähern. Die Entwicklung des Farbenatlas II war ein derartiges Ergebnis, dem man das Prinzip des farbtongleichen Dreiecks zugrunde legte und dessen grundlegender Farbtonkreis in Anlehnung an Ostwalds Tonordnung Gelb ins Zenit rückte und nur noch 24 Töne enthielt" (Bendin, pp. 23-24). - Complete compared to the copy of SLUB Dresden. Surface of the (plain) original slipcase later enhanced with cloth. Else a very fine copy, crisp and clean. - Cf. Eckhard Bendin, *Komplexe Anschauung kongenialen Schaffens*, in: *Phänomen Farbe* (2012), pp. 23-24. Cf. Arthur O. Tucker / Michael J. Maciarello / Sharon S. Tucker, A survey of color charts for biological descriptions, in: *Taxon*, vol. 40, pp. 201-214.



## Handwritten palm reading manual

**{51} Manuscripts. - [Anonymous]:** De Chyromantia. Italian and Latin manuscript on paper. 40 unnumbered leaves, including 31 numbered ink drawings of palms (30 of which mounted). [Bound with:] **[Anonymous]:** Delle macchie dell'Unghie. Italian manuscript on paper. 8 unnumbered leaves, including 2 ink drawings (one crossed out, one mounted). Italy (the Marches ?), c. 1620/50. Contemporary interim boards (sometimes called "Italian boards"). 15,5 x 21,5 cm. 2.850€

Two connected manuscripts in one volume, obviously written by the same hand at the same time period (probably by one U. Duranti from San Lorenzo in Campo, see below). The mounted drawings cover other drawings of palms, which have been drawn directly to the text leaves previously, with the mounted drawings very probably being enhanced or corrected versions of the former ones. The first text is on chiromancy, with the first part (in Latin) comprising excerpts from "approved" authors ("ex probatissimis auctoribus") as indicated on the first leave, one of which I have been able to identify: Rudolph Goclenius the Younger (1572-1621). The first two drawings in our ms. (on fol. 7r and 24v) do look very similar to the printed illustrations on pp. 116 and 170 from his *Uranoscopia, Chirospectia & Metaposcopia, Hoc est, Coeli Sev Sphaerae Coelestis Syderumque Ejus, Linearumque Manus Ac Frontis Contemplatio nova* (Lich, Kezelius, 1603), and the first few text lines in our manuscript seem to have been copied from the printed text on p. 101. However the second part of the chiromancy text (in Italian, beginning on fol. 27r) appears to be an original work consisting of 29 ink drawings showing

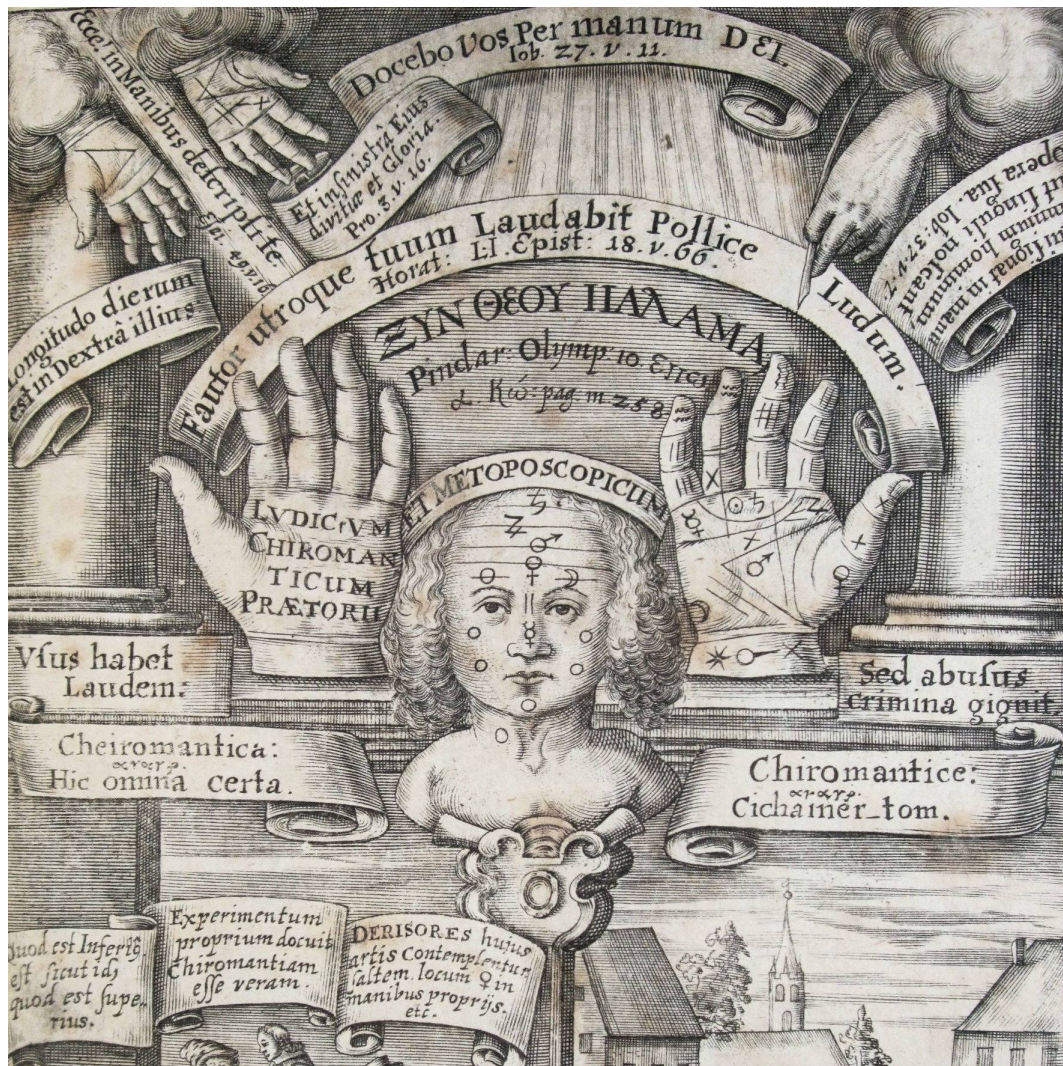






palms and their detailed explanations on how the various palm lines are to be interpreted (or read). The second text (also in Italian) is about stains on the fingernails and their meaning. This second text appears to be an original work throughout, which has never been printed. – Provenance: (Contemporary ?) manuscript note in black ink to inner side of front cover: "Di U. Duranti di San Lorenzo in Campo" (San Lorenzo in Campo is a municipality in the Province of Pesaro e Urbino in the Italian region Marche). Duranti might be the author and writer of the manuscript. Germany, through the trade. – Binding stained and soiled. Spine rubbed with some loss of material. Minor insect nibbling to inner side of covers. Else fine. – Digitized copy of Goclenius: [www.digitale-sammlungen.de/de/view/bsb11921380?page=1](http://www.digitale-sammlungen.de/de/view/bsb11921380?page=1)





With the famous stunning engraved frontispiece

**{52} Chiromancy. - Johannes Praetorius:** *Ludicrum chiromanticum: seu thesaurus chiromantiae*. 2 volumes in 1. Jena (part I) and Arnstadt (part II), Freyschmidt for Oehler in Leipzig, 1661. 5 leaves, 36 pages, p. 1-156, leaves 157-190, page 215-858 (recte 852), pages 859-10026 (recte 1020), pages 301-340, 6 leaves, 1 leaves, 14 pages, 24 leaves; with an illustrated engraved title, one folding plate showing magical alphabets, as well as numerous woodcut text figures illustrating palmistry and metoposcopy. Contemporary vellum. 17 x 20,5 cm. 1.100€

First edition. - Extensive, richly illustrated compendium of chiromancy. The second part entitled *Centifrons idolum Jani* has been printed along with the index in Arnstadt subsequently. The confusing pagination and the lacking of instructions for bookbinders led to all known examples having the single chapters and registers bound in different places everywhere. - Johannes Praetorius (1630-1680), compiler of the Rubezahl legends and, with his works, an important source for the folk belief of his time, was a "furious enemy of (...) superstitious beliefs, such as those that tend to dominate everyday life (...). At the same time he himself was deeply steeped in superstition as soon as it took on a religious, scientific, or scholarly guise. Thus, astrology and palmistry, metoscopy, and belief in witches and witchcraft were irrefutable for him" (translated from: ADB, p. 523). - The elaborate frontispiece (engraved by J. B. Paravicinus) incorporates palms, celestial physiognomy and figures of Hermes Trismegistus, Indagine, and Goclenius, as well as text from the Bible taken to refer to palmistry. - Provenance: Private collection, Munich. - Last blank with contemporary manuscript notes in ink. Binding with minor defects and stains (still fine). Endpapers renewed in the late 18th or early 19th century. Title page stained. Paper tanned throughout with occasional foxing. Minor insect nibbling to about a quarter / a fifth of the leaves in the rear part. All in all still a good copy with wide margins. - Dünnhaupt 8. FdF II, 745b. Sabattini 443. Dorbon 3772. Caillet 8950. Fitzherbert 487. Thorndike VIII, 490. Cf. Friedrich Zarncke, Johannes Praetorius, in: *Allgemeine Deutsche Biographie* (ADB), vol. 26, pp. 520-529.





9. In mediâ lineâ  $\gamma$ ; viro & mulieri prosperam fortunam cum divitiis.

10. In parte dextrâ lineæ  $\gamma$ ; viro & mulieri hereditatem summi domini, s. Ecclesiæ maximam dignitatem.

11. In lævâ parte.  $\gamma$ ; virum impium; fraudulentum & homicidâ; Mulierem verò omni scelerum generi deditam.

12. In lævâ Tauri parte; virorixas cum uxore, fietque carnifex cujus sorores erunt meretrices, amittet bona. & graviter vulnerabit. Multi-



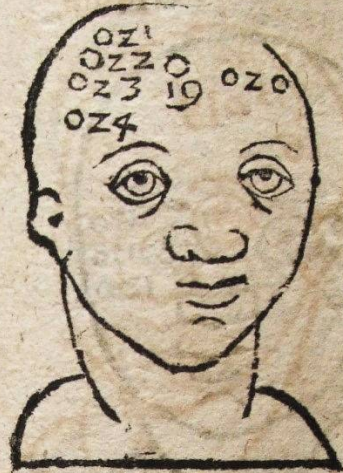
14. In dextrô  $\delta$ ; bonam fortunam in matrimonio, & hereditates, bonaque sine labore, Mulieri & viro.

15. In dextrô  $\Pi$ ; amicitiam cum potentibus, lucrum cum extraneis, bonamque fortunam in mercaturâ, & magnas dignitates viro & femina.

16. In dextrô  $\Sigma$ ; ex paupere divitem, vitamque longam & felicem; Mulieri hereditates à consanguineis.

17. In lævô  $\Sigma$ ; infirmitatem incurabilem, & brevem vitam viro & femina.

18. In dextrâ parte lineæ  $\delta$ ; in matrimonio & militiâ summam felicitatem.



19. In lineâ Mediâ Martis prosperitatem in omnib9, multas dignitates in militiâ; Mulieri in matrimoniis fortunam, & aliâs divitias.

20. Felicitatem in emendis & conducendis prædiis & dominiis utriusque sexui.

21. Inter Lineam  $\gamma$  &  $\delta$ ; utrique sexui divitias, & hereditatem in senectute.

22. Inter  $\delta$  &  $\eta$ ; principum & magnatû favorem cum divitiis, ex mercaturâ & peregrinationibus; Mulieri plurima bona à nobilissimis viris.

23. In dextrâ parte sub lineâ  $\eta$ ; bonâ utrique sexui fortunam in omnibus,



25. In sinistro sub Marte; utrique sexui calamitates & lites; Mulieri duos maritos, eamque adulteram.

26. Virum feminamque infautos, ac brevis vitæ, quibus Principes vel Domini infensi erunt.

27. In dextrô  $\Omega$ ; aliena bona, instabile ingenium, felicem memoriam, & amorem apud Magnates; Femina ab inimicis vexabitur, & brevem ducet vitam.

28. In sinistro  $\Omega$ ; Homicidam, valedudinarium, & afflictionem ab inimicis; Mulieri brevitem vitam, cujus maritus fiet carnifex, atque morte repentinâ obibit.





## Early monograph on the Shroud of Turin

**{53} Alfonso Paleotti:** Jesu Christi crucifixi stigmata Sacrae Sindoni impressa. Venice, Baretius, 1606 (in fine: 1605). 16 leaves, 294 pages, 5 (out of 19) leaves, 2 plates, including an engraved title and 17 large engravings. 19th century half vellum. 20 x 28,5 cm. 1.200€

An early and impressive monograph on the so-called Shroud of Turin (or Holy Shroud). The legendary shroud shows the full-body image of a human being and is revered by many believers as the cloth in which Jesus of Nazareth was buried after the crucifixion and which therefore depicts his original face. The origin of the shroud, which is now kept in a side chapel of Turin Cathedral, remains a mystery to historians and theologians to this day. - The author Alfonso Paleotti (1531-1610) was Archbishop of Bologna. He had already published an *Esplicatione del Sacro Lenzuolo ove fu involto il Signore* in 1599 (Mortimer 351). - Lacking the "Index rerum" (last 14 leaves). Waterstaining to first 16 and last 12 leaves. The first few leaves slightly damaged to margin. Else a fine and complete copy. - Provenance: Private collection, Munich. - Griffante, Ed. venez. seicento, P-101. Matagne (Namur) P-7. Graesse V, 103. Cf. W. Bulst / H. Pfeiffer, *Das Turiner Grabtuch und das Christusbild*, p. 169.



### Scarce mid-19th century straw marquetry binding

**{54} Bindings. - [Jean de] La Bruyère:** Les caractères. 2 volumes in 1. Paris, Edition Stéréotype d'Herhan, 1802. XXX, (2), 257; (2 blank), 303 pages. Bound somewhat later in boards covered with straw marquetry, with the corners covered with decorated paper ("Gustavmarmor" paper). 8,5 x 13,5 cm. 950€

The front cover shows the word "SOUVENIR" with a butterfly below; the rear cover the initials "HB" / "BH". Probably a French or Swiss work, made around 1850/60. - Straw marquetry is a rare decorative technique, mainly used in late 18th, 19th and early 20th century folk art, predominantly for embellishing boxes. While the colour of the dyed straw pieces has faded or is completely lost in the main part of the boxes' exteriors I have seen, it is still fresh and bright in our binding. Straw is one of the most fragile materials to be used in bindings, and as a result, only very few examples have survived, especially such in good condition. - I haven't been able to trace more than five examples of 18th and 19th century straw bindings in auction records data bases. - Provenance: Switzerland, through the trade. - Small imperfections to spine with minor loss of material to top and bottom. Straw weak to front hinge. Corners bumped. Straw decoration to front cover regularly slightly darkened. Else fine. - Cf. Christie's (sale 1769), The History of the Book. The Cornelius J. Hauck Collection, no. 577 (an "organic binding" on a Venice print from 1816, the "sides with elaborate mosaic straw panels"). Cf. Léon Gruel, Manuel historique et bibliographique de l'amateur de reliures, vol. 2, p. 126 (with reproduction of a binding of this type dating from the 18th century). Cf. Mirjam Foot, The Henry Davis Gift. A Collection of Bookbindings, vol. 3 (South European Bindings), no. 188 (1778 straw binding). Cf. Philippa J. M. Marks, The British Library Guide to Bookbinding, reproduction no. 53 ("German straw binding"). Cf. Valérie Hubert, Les papiers dominotés. Une collection particulière, no. 2. Cf. Vera Trost (ed.), Haute Couture für Bücher, p. 74 (3 volumes of first half of 18th c. "Strohintarsien" bindings). Cf. Lison de Caunes, Serge Goldsal and Catherine Baumgartner, La Marqueterie de Paille.







## A lockable book

by court bookbinder Johann Jacob Selencka

**{55} Bindings. - [Anonymous].** Geschichte der Familie Curdt [History of the Curdt family]. German manuscript in various hands on paper, mid-20th century. 1 leave, 146 pages (numbered in red pencil), 9 unnumbered leaves (with the first few pages cut out). Full olive green morocco, gilt and blind embossed, including a brass clasp with functional lock and key, pale pink endpapers, all edges gilt, bound by Johann Jakob Selencka around 1835/40. 12 x 18,5 cm. 650€

With Selencka's green binder's ticket to front paste-down: "Gebunden | bei | J J Selencka | in | BRAUNSCHWEIG". Surrounded by an ornamental frame, the embossing on the covers shows two Brunswick monuments in a detailed depiction: The "Braunschweiger Löwe" [Brunswick Lion] to the front cover, and the "Obelisk auf dem Löwenwall" [Obelisk on the Lion's Wall] to the rear cover. - 19th century lockable books are very rare, especially with their key preserved and the lock still working smoothly. - Johann Jacob Selencka (1801-1871), was one of the most gifted German bookbinders of his period. Selencka came to Brunswick in 1824, settled there, and in the same year became a master bookbinder. He initially worked in his father-in-law's workshop (J. J. Pilf), then in his own business from 1834. Due to his exceptional craftsmanship and artistic skills, the Duke of Brunswick awarded him the title of court bookbinder in 1839, receiving many orders on bindings for the Duke's famous private library. Selencka's work was regarded as a model of craftsmanship and artistic design. - The content of this book is a handwritten family history of an unidentified middle class family with roots in Lower Saxony, describing parts of their history in the 19th and 20th century, also listing dates of family members' deaths beginning with "Großvater Heinr. Wilh. Curdt", who died in Landolfshausen in 1886 (from p. 111). - Binding slightly rubbed. Else fine.





### A charming early German classicist binding

**{56} Bindings. - [Wilhelm Nakatenus].** Coeleste Palmetum, Variis Officiis, Litaniis, Precibus, Instructionibus, Psalmorum Interpretationibus, Meditationibus, Controversiis, &c. Nec non Vitis Sanctorum per Annum, cum Orationibus adjunctis, Lectissimis Sacrae Scripturae & Sanctorum Patrum adhibitis Testimoniis & Sententiis. Ad ubertatem & sacras delicias excultum, ornatum, munitum. Coloniae Agrippinae [Cologne], Metternich, 1782. 16 leaves, 584 pages, 3 leaves, including frontispiece with woodcut allegorical illustration. Period red morocco gilt. 9 x 14,5 cm. 750€

An unusual binding with the decoration applied in landscape format, while the book itself is portrait. Brocade endpapers (so called "Dutch gilt"), stencilled in four colours. All edges gilt and gauffered (also in the classicist style). German fine bindings of this style are of utmost rarity, especially from an early period like here. (We have another book with quite a similar decoration in stock, which was clearly bound by the same workshop and is dated "1791" on the front cover). - The content is a Catholic breviary in Latin by German author Wilhelm Nakatenus (1617-1682), considered one of the most important prayer book authors of modern times. Nakatenus was the court preacher of Elector Maximilian Heinrich of Bavaria. First published in German language in 1660, entitled "Das Himmlisch Palm-Gärtlein", this very popular prayer book was printed in not less than 670 editions (the last of which appeared in 1947), including translations to Latin, Dutch, French, and Czech. - Text in double columns. - Minor rubbing to extremities. Leather with some discolouration. Some old tiny pinholes (4 in total) to leather at front and rear cover, with unidentified origin and purpose, but dating from an early time.







„... und abends tu ich dichten“

**Extensive and large-sized notebook of famous painter  
Carl Spitzweg, including sketches and drafts for poems**

**{57} Autographen. - Carl Spitzweg (München 1808 - 1885  
München):** (Ohne Titel). Persönliches Notizheft des Künstlers mit  
Aufzeichnungen verschiedenster Art und einigen wenigen  
Skizzen. Eigenhändige Handschrift in Blei (einmal auch Tinte) auf  
bräunlich-grauem Maschinenpapier. München, 1863-1869. 40  
unnn. Blätter, darunter 76 ½ eng beschriebene Seiten und 2  
Seiten mit Skizzen. Geheftet, in einfachem Umschlag der Zeit aus  
dünnem blauen Papier. 22 x 36 cm. 16.000€

Umfangreiches und großformatiges Notizheft des berühmten Münchner Malers Carl Spitzweg (1808-1885), u.a. mit Ideen zu eigenen Gedichten. Das Heft trägt zwar keinen Namenszug, kein Monogramm oder ähnliches, doch stammt es laut Aussage der Vorbesitzer (s. Provenienz) aus dem Nachlass Spitzwegs. Außerdem haben direkte Handschriften-Vergleiche mit Briefen und anderen hs. Dokumenten Spitzwegs aus den Beständen der BSB München ergeben, dass es sich hier tatsächlich um die Handschrift des Künstlers handelt. - Die Aufzeichnungen beginnen gleich auf dem ersten Blatt oben mit den folgenden Worten: „M[it] G[ott] - 9. Mai 1863 angefangen“, zunächst gefolgt von Notizen zu Mauer-Ziegeln, einem Goethe-Vers, einem kurzen Auszug aus einer Zeitungsnachricht, und anderem. Sehr klein, aber nicht wenig erheiternd ist bspw. eine Skizze innerhalb des Textes (auf Bl. 5 verso) mit zwei an ihren Werken arbeitenden Malern unter der Überschrift „Unterschied zwischen mir und Piloty“, wobei die Selbstkarikatur Spitzwegs (bez. „ich“) einen normal-großen, etwas beleibten Künstler vor einem winzig kleinen Bild auf einer Staffelei zeigt, die Darstellung Pilotys hingegen aus einem winzigen Strichmännchen mit überdimensionalem Pinsel vor einem grotesk großen Gemälde besteht. (Anmerkung: In der Tat existieren sehr kleinformatige Ölgemälde von Spitzweg, z.B. das berühmt gewordene Bild „Gnom, Eisenbahn betrachtend“, das nur 14,7 x 24 cm misst, und 2008 (dennoch) für knapp 70.000€ bei







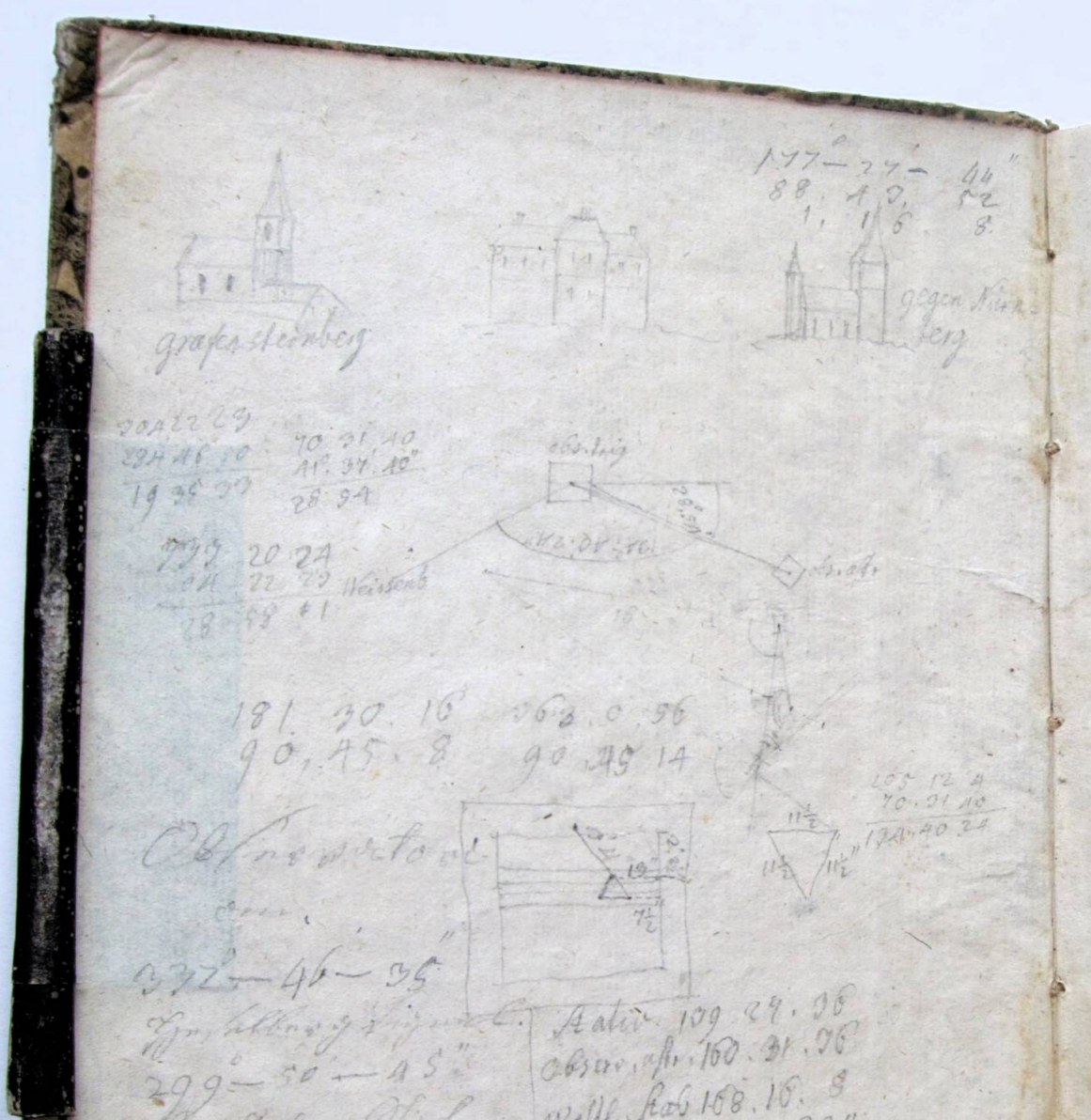


lautet: „[für] 1 Gedicht. 'Sopher! komm sonst kricht Dich der Mann!' So sagte heute 1 Kindsmagd im engl[ischen] Garten z[u] 1 Kleinkinde, das nicht nachkommen wollte u[nd] immer stehn blieb. (Später ists der Sopherl recht wenn sie 'd[en] Mann kricht'...) – ego“. Die textlichen Aufzeichnungen in vorliegendem Notizheft schließen mit der Übersetzung des Wortes „Esotérique: geheimlehrig“ und der Zeile: „Das Leben = pressirete Pilger Reise“, wiederum als eigener Gedanke Spitzwegs mit „ego“ gekennzeichnet. – Carl Spitzweg lebte und arbeitete seit 1863 zurückgezogen in einer Wohnung im vierten Stock des Hauses am Heumarkt 3 (dem heutigen St. Jakobsplatz) in München, wo er 1885 an den Folgen eines Schlaganfalls verstarb (vgl. NDB 24, S. 727). Möglicherweise ist vorliegendes Notizbuch in der Anfangszeit dieser letzten, ruhigeren Lebensphase auch eine Art Gesellschafts-Ersatz für Spitzweg gewesen, dem er die eigenen Gedichte, sowie Informationen anvertraut hat, die er in Büchern und Zeitschriften gefunden und für bemerkenswert oder witzig erachtet hatte. Etwaige Parallelen der darin enthaltenen Aufzeichnungen zu den Werken seiner späten Schaffensperiode bleiben noch zu erforschen. Ohnehin: „Die geistesgeschichtlichen und kulturhistorischen Implikationen der erstaunlichen, alle Moden überdauernden Popularität des Künstlers [wurden] bisher nur in Ansätzen ergründet“ (NDB 24, S. 727), wie Herbert Rott noch 2010 feststellt. – Provenienz: Auktionshandel, München. Zuvor privater Nachlass Süddeutschland (laut Auskunft des Auktionshauses hatten die Vorfahren der Vorbesitzer beruflich mit Spitzweg zu tun und haben nach dessen Tod viele Zeichnungen aus seinem Nachlass bekommen, wovon der größte Teil bereits 1989 bei Neumeister in München verkauft worden ist). – Ohne Nachlass-Stempel. Auf Blatt 6 verso Spuren einer ehemaligen Befestigung eines zusätzlichen Blattes oder Musters (?) mit einer Nadel, das nicht mehr vorhanden ist. Sonst augenscheinlich kompletter, originaler Zustand. Umschlag etwas lädiert. Heftung gelöst. Papier leicht gebräunt und am oberen Rand durchgehend schwach wasserfleckig. Etwas angestaubt; eine Seite mit Graphit-Verwischungen. Sonst in gutem Zustand. – Vgl. Herbert W. Rott, "Spitzweg, Carl" in: Neue Deutsche Biographie (NDB), Band 24, S. 725-727.

**(English description on request)**



**1806 diary of land surveyings and astronomical observations by a Bavarian geodisist, who also had launched the first hot balloon in Germany in 1784, only two months after Montgolfier**



**{58} Geodesy. - [Ulrich] Schiegg:** 1806 (...), Nro. 1 II. No. 8 Winkel, Z[enith]distanzen, azimutha und astronom[ische] Beobb. [Beobachtungen] - [manu propria] (ms. title label to front cover) (1806, no. 1 II. no. 8 angles, zenith distances, azimuths and astronomical observations - [manu propria]). German manuscript on paper. Bavaria, 1806/07. 10 leaves (2 of which blank), 91 numbered pages (one of which blank), 37 leaves (31 of which blank); including several small pencil sketches of buildings in the text and to pastedowns. Original boards, covered with decorated paper (*rieselpapier*), with a silhouette-like title label to front cover and two integrated pencil sleeves. 17 x 20,5 cm. **[With]: [Ulrich] Schiegg:** Schiegg. II. 4 Blätter algebraische Aufgaben und Gleichungen. [Manu propria] (ms. title to front wrapper) (Schiegg. II. 4 leaves of algebraic problems and equations. [Manu propria].). German manuscript on paper. Bavaria, 1804. 4 leaves. Original plain wrappers. 2.200€





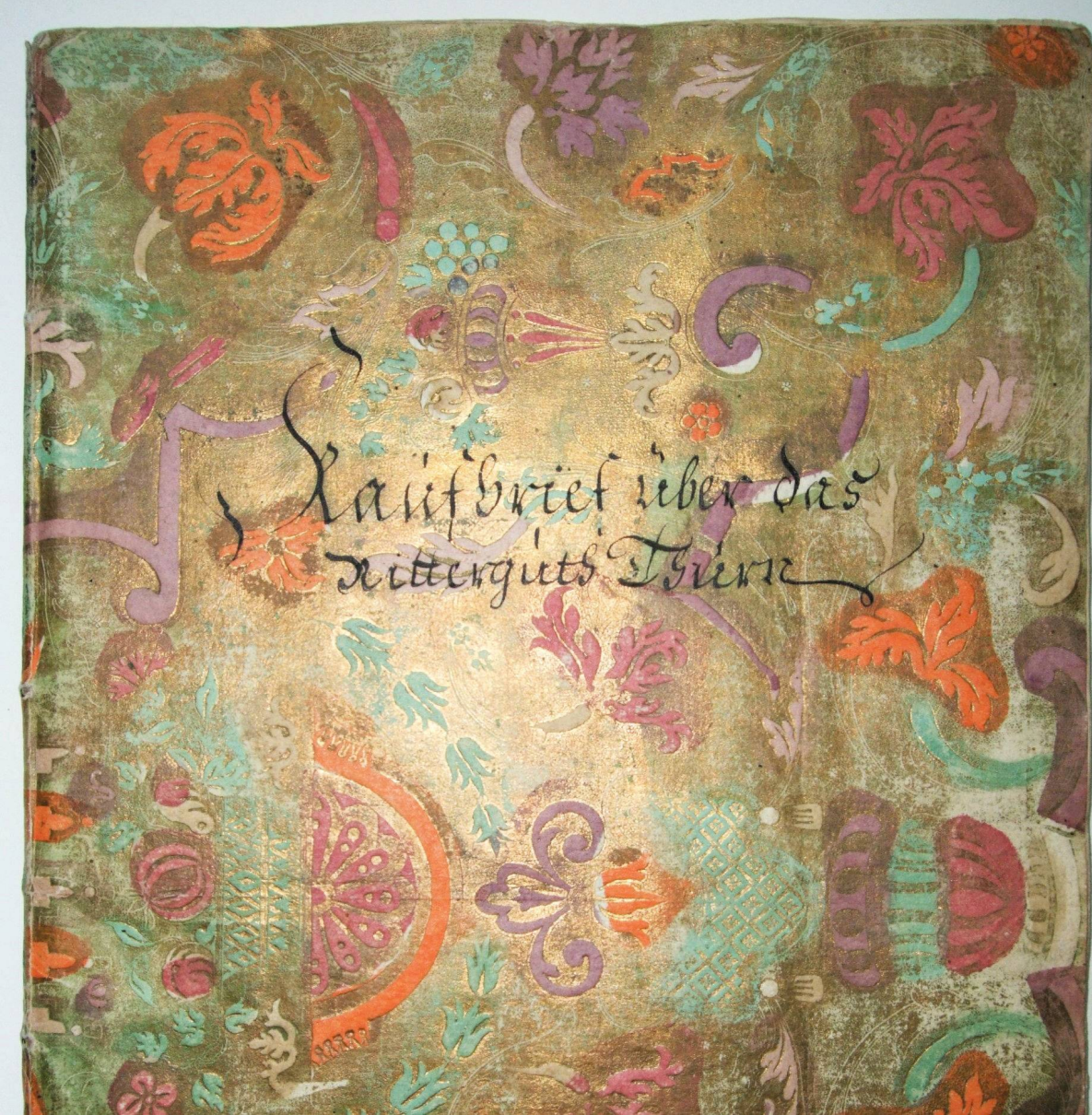
The diary mainly contains detailed records of land surveyings, mostly in Würzburg and Nuremberg (mostly lists of measured angles from specified locations, some fully formulated, also including some small pencil sketches of buildings), amongst others: Würzburg (May 1807), Neunkirchen (1st of June 1807), Nuremberg (June 6th-12th 1807). In the beginning detailed records of travel expenditures (15 pages), e.g. from Munich to Ansbach ("Reise v. München über Eichstädt nach Ansbach"), starting on August 8th 1806, or, from October 27th 1806, "Reise nach Ottobeuren" (journey to Ottobeuren), where he had lived in the Benedictine monastery from 1770 until it was dissolved in 1802. In the end another 13 pages with undated records of land surveyings ("Jesuiten Thurm", "Mitte der Gallerie gegen Altenburg", "gegen Seehof", "gegen den Dom / den Main"). – Ulrich Schiegg (1752-1810, born as Joseph Schiekh) was a German surveyor, geodist, mathematician, astronomer and Benedictine priest. In 1784, he launched the first hot air balloon in Germany, only two months after Montgolfier. – "Aufgrund von Intrigen 1805 seines Amts als Astronom enthoben, schlug S[chiegg] das Angebot einer Professur in Würzburg aus und wurde stattdessen überraschend zum Leiter der Landesvermessung in den neu zu Bayern gekommenen fränk[ischen] Territorien ernannt. Seine herausragende Leistung dabei war 1807 die Messung der knapp 13,8 km langen fränk[ischen] Basis zwischen Nürnberg - St. Johannis und Bruck mit Hilfe einer in der Reichenbachschen Werkstatt angefertigten Meßvorrichtung." (NDB, p. 738). These important works however took place only after the completion of the present diary. – Provenance: Berlin, through the trade. – Binding rubbed, in particular to extremities. Corners bumped. Old illegible stamp to first leaf. Old shelf mark label to front cover and a similar stamp to first leaf of the booklet (origin unknown). Else fine. – Cf. Daniel Schlögl, "Schiegg, Ulrich", in: Neue Deutsche Biographie (NDB), vol. 22, p. 738



**1748 bill of sale for Franconian manor  
Ritterguth Thurn, originating from the  
Volckamer von Kirchensittenbach family archive**

**{59} Franconia. - Manuscripts. - [Anonymous]:** Kaufbrief über das Ritterguth Thurn [Bill of sale for Thurn Manor]. German manuscript on paper. Franconia, 1748. 1 blank, 63 leaves, 3 blanks, including various documents with (in total) 22 lacquer seals, two of which paper covered. Bound in contemporary stencilled brocade paper wrappers with manuscript title in ink to front wrapper. 23,5 x 37,5 cm. 1.950€

Thurn is located in the municipality of Heroldsbach (Upper Franconia / Germany). Today an adventure park for children known as "Schloss Thurn" (Thurn Castle), owned by Count Benedikt of Bentzel-Sturmfeder-Horneck, it "was first mentioned in a document in 1422. The origin of today's baroque castle complex was a fortified tower house surrounded by several water moats. In 1747, the Bamberg cathedral canon Lothar Franz Horneck von Weinheim acquired the estate and began remodelling the former knight's castle into a Baroque pleasure palace. Wings were first added to the gatehouse (1754) and the older buildings on the east side of the grounds were harmonised. This is when the south front was given its magnificent façade. The agricultural buildings were built shortly afterwards and the ornate rococo pavilion in 1766" (translated from Wikipedia). - Lothar Franz Philipp Wilhelm Horneck von Weinheim (1694-1758) has been active in various ecclesiastical offices at Bamberg and Würzburg from 1718 until his death (cf. Gutenäcker,







p. 27). He purchased the manor from Adam Gottlob von Schönbach, "Hochfürstl[ich] Brandenburg[isch] Culmbach[isch]er Cammer Herr und amts Hauptmann zu Wohnsiedel [i.e. Wunsiedel]" (f. [1]), and his wife Louise Elisabetha von Schönbach, née Schenk zu Schweinsberg (cf. Biedermann, Tabula CCXXVI). – The State Archive in Bamberg e.g. holds a "Lehensspezifikation des Ritterguts Thurn durch die Horneck von Weinheim", dating from 1749 (cf. shelfmark Staatsarchiv Bamberg, Hochstift Bamberg, Lehenhof no. 3345). – Between 1747 and 1756, Franconian architect Johann Jakob Michael Küchel (1703-1769) was responsible for the construction works at Thurn Castle (cf. Wikipedia article on Küchel). – The brocade paper used for the wrappers is stencilled in five colours (pink, violet, orange, turquoise, pale pink) with the maker still to be identified. Due to the large size of the manuscript, two near full sheets of (identical) brocade were needed to cover the complete book. – One seal cracking. Brocade paper rubbed in places. Else fine. – Provenance: Archive of the Volckamer von Kirchensittenbach family (greater area of Munich), direct descendents of the old Nuremberg patrician family of the same name. Southern Germany, through the trade. – Cf. Joseph Gutenäcker, Zur Geschichte des freiherrlich von aufseßischen Studienseminars zu Bamberg, in: XXIX. Bericht des historischen Vereins zu Bamberg, p. 27. Cf. Johann Gottfried Biedermann, Geschlechts-Register Der Reichs-Frey-unmittelbaren Ritterschafft Landes zu Francken Löblichen Orts-Gebürg, Tabula CCXXVI.





**Unrecorded Gdansk edition of  
Hübner's most successful Bible for children  
including 104 plates,  
bound in varnished pink vellum**

**{60} Children's Books. - Johann Hübner:** Zweymal zwey und funfzig auserlesene Biblische Historien aus dem Alten und Neuen Testamente, der Jugend zum Besten abgefasset. Gdansk, Johann Friedrich Bartels, 1768. 8 leaves, 408 pages, 4 leaves, with 104 etched plates bound in (numbered *Alt. Test. 1-52*, and *Neu. Test. 1-52*, thus complete). Contemporary varnished pink vellum over boards gilt, with pastedowns from blue pastepaper, all edges gilt and gauffred. 11 x 17,5 cm. 480€

Unrecorded text edition: No copies of this Gdansk edition traced in WorldCat, KVK, rarebookhub, nor in any of the common reference works on childrens' books. - The plates bound in here have been published separately (without any text) by Georg Peter Monath in Nuremberg, the 1748 and 1762 editions of which are entitled "104. Saubere Kupffer zu H[er]rn Johann Hübners Biblischen Historien" [104 neat etchings for Mister John Hubner's Biblical Histories] (cf. OCLC no. 938336650). Heidelberg University Library holds a copy of another 1768 edition of the same text, however published by Johann Christoph Schröder in Giessen (Hesse / Germany), with the same series of plates bound in, also including the plates' title page (cf. digitised copy here: [doi.org/10.11588/diglit.48376](https://nbn-resolving.org/urn:nbn:de:hbz:5:1-63862-p0011-9)). OCLC shows some further editions of Hubner's Bible for children bound with the same series of plates by Monath (cf. OCLC





no.s 254267952 (1762), 313833007 (1768), 722890967 (1785)). – Johann Hübner (1668-1731) was a Hamburg schoolmaster whose Bible for children first appeared in 1714 and was reprinted at least until 1890 (86th edition, cf. OCLC no. 794930970). It was also translated into numerous languages (cf. ADB, p. 268 and Schröder, p. 417). As a result, Hübner became the most famous German schoolbook author of the 18th century (cf. Doderer I, p. 150). – Publisher Johann Friedrich Bartels was active in Gdansk at least from 1761 to 1770 (according to records of his other publications in WorldCat). – Provenance: Gdansk writer and evangelical preacher A[braham] Gustav de Veer (1815-1876), with his owner's inscription in ink to first blank, dated 1826 (at the age of eleven). Private property Southern Germany. – Some undeciphered 18th c. ink inscriptions to first and last blank. Colour faded to spine. Gilding oxidized in places. Else fine. – This edition not listed in Hans Schröder, *Lexikon der hamburgischen Schriftsteller bis zu Gegenwart*, vol. III, p. 417, no. 17 (listing 17 editions and 9 translations). Cf. Heinz Wegehaupt, *Alte deutsche Kinderbücher*, vol. I, no. 1040. Cf. Theodor Brüggemann (et al.), *Handbuch zur Kinder- und Jugendliteratur. Von 1570 bis 1750*, no.s 451 and 452. Cf. Theodor Brüggemann (et al.), *Handbuch zur Kinder- und Jugendliteratur. Von 1750 bis 1800*, no. 399. Cf. Albert Schug, *Die Bilderwelt im Kinderbuch*, no.s 1110 and 1111. Cf. Klaus Doderer, *Lexikon der Kinder- und Jugendliteratur*, vol. I, p. 150. – For Hübner: Cf. Heinrich Kaemmel, Johann Hübner, in: ADB, vol. 13, pp. 267-269. – For de Veer: Cf. Joseph Lehmann (ed.), *Magazin für die Literatur des Auslandes*, vol. 65 (1864), p. 22. Cf. digitised Giessen edition including the same plates: [doi.org/10.11588/diglit.48376](https://nbn-resolving.org/urn:nbn:de:hbz:5:1-63888-p0071-7). – **Many thanks to children's book specialist Winfried Geisenheyner (Münster) for his kind help in terms of bibliographic determining.**





**Mid-19th c. miniature doll house book of utmost rarity  
(only one copy recorded in libraries)**

**{61} Miniature Books. - [Anonymous]:** Puppen-Bilderbuch [Doll's Picture Book]. (No place, no publisher, no date, but German-speaking area, c. 1855/60). 13 leaves, including 12 numbered lithographic plates with hand-colouring (with plate [1] being the title or frontispiece at the same time) and 12 numbered pages with corresponding verses. Publisher's blue and gold embossed boards with differing title "Puppen Bilder-Buch" to front cover. 6,3 x 7,9 cm (oblong). 450€

I have been able to trace merely one single copy in libraries worldwide: In the Ruth E. Adomeit Collection (Lilly Library, Indiana). Adomeit (1910-1996) was an American writer, editor, philanthropist and collector of miniature books (cf. OCLC no. 45133480). - This miniature book's title and contents indicate it was explicitly intended for reading it to dolls and for doll house furnishing. The tiny illustrations show children playing with their dolls, some also including animals. The last scene depicts a little girl playing a lullaby on a tiny cello for her dolls (or on a violin, but holding it like a cello). - This book is not to be confused with: Rosamunde - Ein Puppen-Bilderbuch (Stuttgart, Thienemann, 1856), including twelve hand-coloured etchings by Rudolf Geissler, nor with: Puppenbilderbuch - 7 muntere Kinderscenen mit sinnigen Verschen (Esslingen, Schreiber, 1877), including seven chromolithographies, both of which are miniature children's books in landscape format. - Provenance: Southern Germany, through the trade. - Binding with minor rubbing to extremities. Rebacked with 19th century paper. Else fine.



**A pair of original paper cuttings to illustrate  
Grimms' fairy tale Hänsel & Gretel**

**{62} Illustration Art. - Marie Zwanziger:** [Hänsel and Gretel meeting the witch]. [The witch in front of her hut]. Two paper cuttings in colours, black and gold, on light white cardboard (unsigned). Germany, c. 1930/35. 26 / 27,5 x 28 cm. 400€

The first illustration (see left) shows Hansel and Gretel meeting the witch in the forest. The second picture shows the witch alone in front of her hut made of cake, bread and sugar (in German *Lebkuchenhaus* or *Knusperhäuschen*). Included in both scenes are several animals: Two owls, a raven, a black tomcat, a snail and a butterfly. - Marie Zwanziger's works show strong influences by the Wiener Werkstätte, in particular by artists Carl Otto Czeschka and Fanny Harlfinger. - 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 design drawings (found in a larger lot together with the present paper cuttings) have part of her school's stamp to margin, which also reveal she 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" (Reich national trade competition) in Berlin. The present paper cuttings were found in a lot which also included watercolours and 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 as 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") in Berlin in 1936. - Provenance: Bavaria, through the trade. - Minor foxing to one leaf. Else fine.

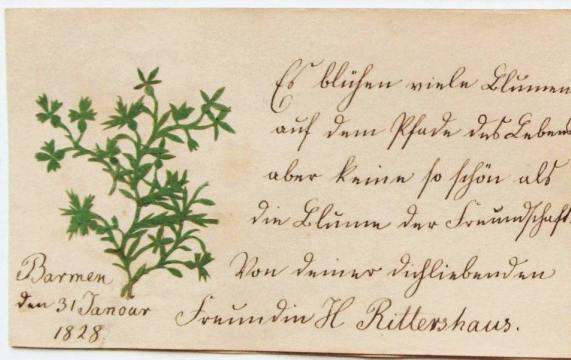




**A Biedermeier period Album Amicorum  
including coloured papercuttings**

**{63} Folk Art. - [Charlotte Trappenberg (owner):** Meinen Freunden geweiht [Dedicated to my friends] (title to spine). Album Amicorum. German manuscript on paper. Barmen (Wuppertal) / Köln region (Germany), 1828-1832. 68 loose leaves, 24 of which including papercuttings, drawings, prints, embroidery or other decorations. Housed in a contemporary green morocco book shaped box with gilding, title label to spine and gilt "edges", the interior lined with dark pink paper, with a pale pink silk ribbon. 15,5 x 10 cm (oblong). 850€

Along with other more common techniques usually found in friendship albums of the time, the present album additionally includes seven lovely multicoloured decoupages, or coloured papercuttings, depicting floral arrangements - an early collage technique which is usually found in unique books of larger format only (like commonplace books or drawing albums), or in larger-sized single artworks, and barely in Germany, but rather in England, where Mary Delany (1700-1788) first made the process famous in the end of the 18th century. While the technique is difficult and time-consuming in general, it must have been particularly tricky to create these in such a tiny format. The work in the picture on the left for example is built from at least 130 single pieces of paper on an area of 7,5 x 6,5 cm. - Other techniques for decoration found in this album include: Eight leaves with delicate silk embroidery (6 of which on paper, as well as one on gauze and one on silk),







three leaves with watercolours, three leaves with braiding works (two of which including human hair), one leave with a coloured engraving, one leave with a charcoal drawing, one leave with a pencil drawing. 44 more manuscript leaves are undecorated. - The places mentioned include: Köln, Barmen, Neuwied, Krefeld, Bruck, Elberfeld and Möllenkötten. - Provenance: Charlotte Trappenberg (1817-1862), daughter of the merchant Eduard Trappenberg (1792-1852) and his wife Maria Elisabeth ("Elisabetha", 1791-1877) from Barmen (today a part of Wuppertal / Rhineland). Charlotte was only eleven years old when she received this album amicorum (apparently as a gift from her family); in 1840 she got married to the merchant Peter Abraham Teschemacher (1815-1874). South Germany, through the trade. - Box damaged: "foredge" part missing. Some minor damage to the artworks inside. Else fine. - For the Trappenberg family: Cf. Edmund Strutz, Geschichte der Rübeler von Elberfeld, pp. 632 and 641. Cf. [heidemanns.net/gen-pers.php?ID=71663](http://heidemanns.net/gen-pers.php?ID=71663)





Als Cactus-Sammler, Weltbekant,  
 Ward einer gar, nach StM benannt.  
 Dasß dies nur Wahrheit, zum Beweis -  
 Man gab StM zweimal, einen Preis.

Mid 19th c. Viennese album of paper cuttings,  
 telling the life story of Adalbert Stifter's  
 "cactus friend" Alexander Pazzani in silhouettes

**{64} Paper cuttings. - [Anonymous]:** Silhouetten [title to front cover]. German manuscript on paper, illustrated throughout. Vienna, (after) 1856. 2 blanks and 36 leaves including 36 black silhouettes with verses. Contemporary red silk binding with gilt title and ornaments to covers, white moiré endpapers, all edges gilt. 23 x 18 cm (oblong). 1.950€

The album has been made for Alexander Pazzani (1800-1877), spelled "Pazzany" in the manuscript, most likely by a close friend or a relative, probably as a birthday present. The verses tell Pazzani's life story in chronological order in a humorous manner, mentioning his various skills and leisure activities (like ice skating, horse riding, collecting cactuses, purchasing art, painting, target shooting, smoking cigars, swimming, playing chess) and the different careers he had pursued (tailor, railway official, repairing clocks). We also learn some details about his family, for example that he had seven grandchildren at the time the album was made (indicated on the last leaf), and that he wasn't able to commit himself to merely one woman before he met his wife and got married. - The most interesting thing about Pazzani is probably he has been corresponding with Bohemian-Austrian poet and writer Adalbert Stifter (1805-1868) on cactus cultivation: Stifter is known to have been a cactus lover, too, who called Pazzani "mein Wiener Cactusfreund" (my Viennese cactus friend). In 1857 Adalbert Stifter gave a copy of his famous novel *Der Nachsommer* (which first had been published in the same year) to Pazzani, with a dedication reading: "Meinem Freunde und eifrigen Cactus-





*Auch mahlen kann Er gar nicht schlecht,  
Gefallen hat's den Leuten recht.*

sender Alexander Pazzani zu freundlichem Angedenken" (To my friend and eager cactus sender Alexander Pazzani in amicable remembrance) (cf. Adalbert Stifter, Briefwechsel (1931), p. 323). This indicates Pazzani either regularly sent cactus plants to Stifter or they exchanged plants. Stifter was in touch with several other cactus breeders as well, having had an emotional relationship with these plants. In 1857 Stifter writes to his publisher Heckenast: "... die Pflege dieser merkwürdigen Gewächse hat für mich in meiner Einsamkeit etwas Reizendes und Seelenerfüllendes, da mir das Gedeihen und wundervolle Blühen dieser Gewächse den Umgang mit Menschen ersetzt" (... caring for these odd plants has something charming and soul-fulfilling about it for me in my solitude, as the thriving and wonderful flowering of these plants replaces my interaction with people) (cf. Adalbert-Stifter-Institut des Landes Oberösterreich, Vierteljahresschrift (1992), vol. 41, p. 42). On fol. [31] of the present manuscript, Alexander Pazzani is portrayed in silhouette with two watering cans in his hands, standing next to a huge cactus. In 1838 Pazzani is mentioned to be a member of the k.k. Gartenbau-Gesellschaft (horticultural society) in Vienna, and between 1851/52 and 1874 he is mentioned several times to be a member of the zoological-botanical association (later: society) in Vienna ("Zoologisch-botanischer Verein / Gesellschaft"). These sources also reveal his profession as a high position railway official of the North railway line ("Nordbahn-Oberbeamter Wien"), which corresponds with the silhouette and verses on fol. [17] of the present manuscript. In 1852 and 1862 I found him being mentioned in a list of botanists living in Austria. In 1855 he is listed in the Vienna alphabetical name register with the following comment: "besitzt mehrere Tausend Stück Cactus in mehr als 600 Species, welche täglich von 3 bis 5 Uhr Nachmittags und an Sonn- und Feiertagen Vormittags gezeigt werden (Landstrasse, Hauptstrasse 125)" (owns several thousand cactuses including more than 600 species, which are shown every day between 3 and 5 o'clock in the afternoon, as well as on Sundays and public holidays in the morning (at Landstrasse, Hauptstrasse 125)). The cactuses were kept in a glasshouse in Pazzani's garden. The species *Mamillaria centricirrha Pazzanii* was named after him, and in 1852 and 1856, he was granted a silver medal for cactuses at the horticultural exhibition. These latter informations match what is indicated in

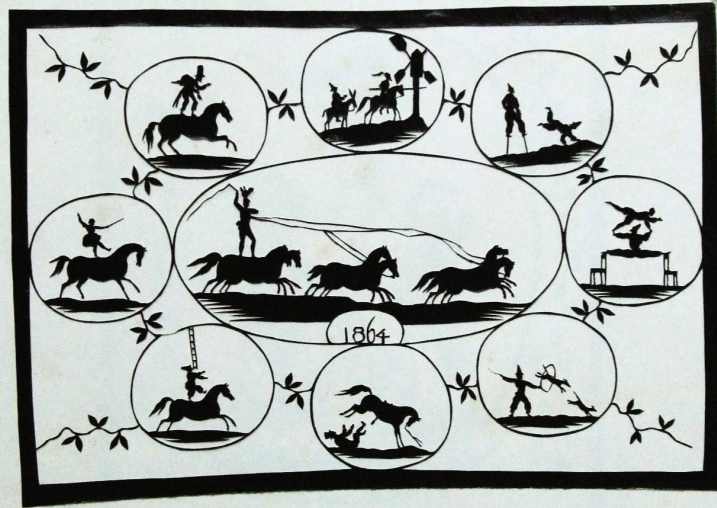




the verses below his silhouette portrait with a cactus in the present album: "Als Cactus-Sammler, Weltbekan[n]t / Ward einer gar nach IHM benannt! / Daß dies nur Wahrheit zum Beweis - / Man gab IHM zweimal einen Preis" (As a world-famous cactus collector, a species was even named after him. To prove this, he was awarded a prize twice). - Some more facts I found out about Pazzani on geni.com: His parents were Istanbul-born Georgios Patsanis (Germanized Georg Pazzani, 1756-1811), a merchant from Athens, and Magdalena Pazzani, née Dermer (1779-1848), daughter of a jeweller. Alexander Pazzani had a sister named Marie von Saar (1808-1872). The maiden name of his wife Julie was Manziarly von Dellynyestie (1818-1888). - Another person named Alexander Pazzani (\* 1870 in Vienna), who later became the director of the Poldi-Hütte, was probably one of our Pazzani's grandchildren. The Poldihütte was a crucible steel factory in Vienna, which was founded in 1889 by Karl Wittgenstein, father of philosopher Ludwig Wittgenstein, and got its premises redesigned by Josef Hoffmann between 1903 and 1911. - Provenance: Private collection, Munich. - Binding rubbed to extremities with the silk partly damaged, in particular to spine. One larger stain to rear cover. Else fine. - References: Cf. Statuten und Reglement der k.k. Gartenbau-Gesellschaft in Wien, p. 10. Cf. Verhandlungen des zoologisch-botanischen Vereins in Wien, vol. III (1853), p. XXVI. Cf. Verhandlungen der kaiserlich-königlichen zoologisch-botanischen Gesellschaft in Wien, vol. 1858, p. XXXIV. Cf. Österreichisches botanisches Wochenblatt, vol. 2 (1852), p. 49. Cf. Österreichische botanische Zeitschrift, vol. 12 (1862), p. 400. Cf. Alphabetisches Namenregister von Wien (1855), p. 267. Cf. Handels- und Gewerbe-Adressenbuch der österreichischen Monarchie, vol. 12 (1855), part 1, pp. 191, 192 and 267. Cf. Bericht über die acht und zwanzigste Blumen-, Pflanze-, Obst- und Gemüse-Ausstellung der k.k. Gartenbau-Gesellschaft in Wien vom 24. bis 26. April 1852, in: Vereinigte Frauendorfer Blätter. Allgemeine deutsche Gartenzeitung, Obstbaumfreund, Bürger- und Bauernzeitung, vol. 1852, no. 16, p. 128, column 1. Cf. Gemeinde-Zeitung, 18. Jänner 1877, p. 3.



**1864 album of miniature paper cuttings,  
predominantly showing horses,  
with the tiniest scene measuring merely 9mm**



**{65} Paper cuttings. - [Anonymous]:** Album [title to front cover]. A lovely album of paper cuttings, painstakingly made by a single hand. South Germany or Austria, 1864. 43 leaves (18 of which blank) including 81 mounted paper cuttings, most of which being or including figures in miniature format. Dimensions of the single paper cuttings: From 0,9 x 1,4cm to 19 x 20cm. Contemporary plain brown cloth with brown endpapers, title gilt to front cover. 29 x 22,5 cm (oblong). 3.500€

The paper cuttings, made by a very skillful hand, are mainly grouped and arranged thematically in each leaf. About three quarters of the scenes (59) include horses in some way: In circus scenes, battle scenes, hunting, genre, sports, as well as one with Don Quixote (riding towards the windmills). Other scenes depict Wilhelm Tell, rural life, a sailing vessel (named "Minerva"), as well as five larger religious scenes including "S. Antonius" and "S. Iohannes". The first paper cutting is a larger one showing several miniature scenes of rural life (including hunting) as well as depictions of the four seasons. - The style of the present paper cuttings is reminiscent of Düsseldorf silhouette artist Wilhelm Müller (1804-1865), who was a master in cutting complex miniature scenes. Although the silhouettes in this album cannot be attributed to him, the technical quality is on a similar level. - Provenance: Private collection, Munich. - Binding slightly stained. Some minor foxing. Else fine. As opposed to many similar albums of the time, the paper shows hardly any browned stains from glue underneath the silhouettes.



Colour printing on silk  
for an almanac deluxe edition



**{66} Almanacs. - [Anonymous]:** Almanach Dédié aux Dames Pour l'An 1819. Paris, Lefuel and Delaunay, [1818]. 7 leaves (including a 4-page calendar with 4 engraved vignettes), 6 engraved plates, 164 pages, 16 pages (sheet music), title page ("Souvenir"), 12 blank pages for notes with engraved vignettes symbolising the 12 months. Publisher's golden boards covered with silk, bright pink endpapers, all edges gilt, in original matching slipcase. 8 x 12,5 cm. 1.250€

According to Lachèvre, only the deluxe editions (printed on large paper) included 12 blank pages for notes at the end, entitled *Souvenir*: "Les volumes en grand papier ont des feuilles de souvenirs gravées, d'une exécution plus ou moins artistique" (Lachèvre, p. 167). - A lovely ladies' almanac, bound in golden boards covered with illustrated silk panels - a familiar but rare specific type of deluxe edition bindings in early 19th century French almanacs. In this case the silk is printed in colours and the design finished by hand (slipcase likewise). - According to Lachèvre, the almanac ran from 1807-1830 (cf. *ibid.*, p. 167). He in detail describes the volumes for 1823-30, but doesn't mention any silk bindings. - Provenance: Canada, through the trade. - Small defect to lower corner of front cover. Silk rubbed to rear hinge. Silk to slipcase with minor foxing. Else fine. - Frédéric Lachèvre, *Bibliographie sommaire des keepsakes et autres recueils collectifs de la période romantique 1823-1848*, vol. II, pp. 167ff. Cf. Sophie Malavieille, *Reliures et cartonnages d'éditeur en France au XIXe siècle (1815-1865)*, pl. I (the same design printed on paper).



Exceedingly rare and unusually large-sized  
memorial broadsheet presenting the Holy Blood of Bruges  
with gold and colour printing on "enamelled paper"

**{67} Broadsheets. - Relics. - [Edouard Davelouy (1812-1894), printer]:** Le très saint Sang du très précieux Corps de notre Seigneur, Jesus Christ Redempteur du genre humain (...). Broadsheet in French, lithographically printed in metallic red, blue, silver and gold on porcelain paper. Bruges (Belgium), Daveluy, [1848 (?)]. 31,5 x 40 cm (sheet). 1.400€

The full caption reads: "Le très saint Sang du très précieux Corps de notre Seigneur, Jesus Christ Redempteur du genre humain. Donné par Baudouin III Roi de Jerusalem à Théodore d'Alsace XV comte de Flandre, qui le plaça l'année 1148 dans une chapelle qu'il batit à Bruges". - The print in the centre shows the relic of the Holy Blood of Bruges, surrounded by angels. This relic is one of the most important in Europe, and only one out of seven surviving Holy Blood relics in the world. It is housed by the Basilica of the Holy Blood (Dutch: Heilig-Bloedbasiliek), a Roman Catholic basilica in Bruges (Belgium), a view of which is shown in the print at bottom left. Bottom right shows a view of the market square and the Belfry of Bruges, and above is a scene with the presentation of the Holy Blood. The print very probably has been released as a memorial broadsheet on the occasion of the 7th centenary celebration of the relic's presentation in 1848. A jubilee book on the occasion of the church's 7th centenary celebration in the year 1850 was also printed by Edouard Davelouy, entitled: *Album descriptif des fêtes et cérémonies religieuses à l'occasion du Jubilé de 700 ans du Saint-Sang, à Bruges, précédé d'un essai sur l'histoire du Saint-Sang depuis les premiers siècles de l'Église jusqu'à nos jours*. Originally







from Ghent, Edouard Daveluy (1812-1894) settled in Bruges in 1835 to establish a lithographic business. His printing in gold and color earned him the title of 'lithographer to the king'. He also distinguished himself and his products at many national and international exhibitions. In 1847, he obtained a patent for his new system of printing playing cards. With these playing cards, he penetrated the international market: the Netherlands, England and their respective colonies, France, and Switzerland (cf. Gedenkboek, pp. 141-143). – Porcelain paper, or enamelled paper, is a coated paper with a high degree of whiteness and gloss, making the surface look similar to glazed white porcelain. Paper goods made from this sort were particularly popular in Belgium during the reign of King Leopold I (1831-1865), there called "porseleinkaart". In 1827, John George Christ of London was the first to be granted a patent for producing such paper in England, specifying: "These improvements consist in a method of preparing the paper, or card, on which the impression is intended to be effected, by which it will be made more even and smooth, and will exhibit the lines of the engraving, or stamp, with more neatness, clearness, and precision, and also in the management of it after being thus prepared" (Repertory, no. 34 (1828), p. 254). However, what contemporaries didn't know yet was these papers often oxidize during their ageing process, then showing unsightly discolourations in grey or orange. Fortunately, the present print's paper has kept its bright white colour during the centuries. Porcelain paper was primarily used for business cards, but sometimes is also found in menu cards, programme leaflets, or as frontispieces in books. Examples of porcelain paper used for the production of larger formats like broadsheets, posters, or large wall pictures are very rare: There's not only the problem with oxidization, but due to their heaviness, these papers often easily break, particularly when weakened by ageing. – Provenance: Belgium, through the trade. – KVK shows merely one copy worldwide (Ghent University), with no records traced in OCLC/WorldCat, nor in Europeana. – Rear side with remainders of blue paper from former mounting. Else in fine condition. – Cf. Repertory of patent inventions and other discoveries and improvements in arts, manufactures and agriculture, no. 34 (1828), p. 254. Cf. Gedenkboek der Nijverheid-tentoonstelling van West-Vlaanderen, pp. 141-143.

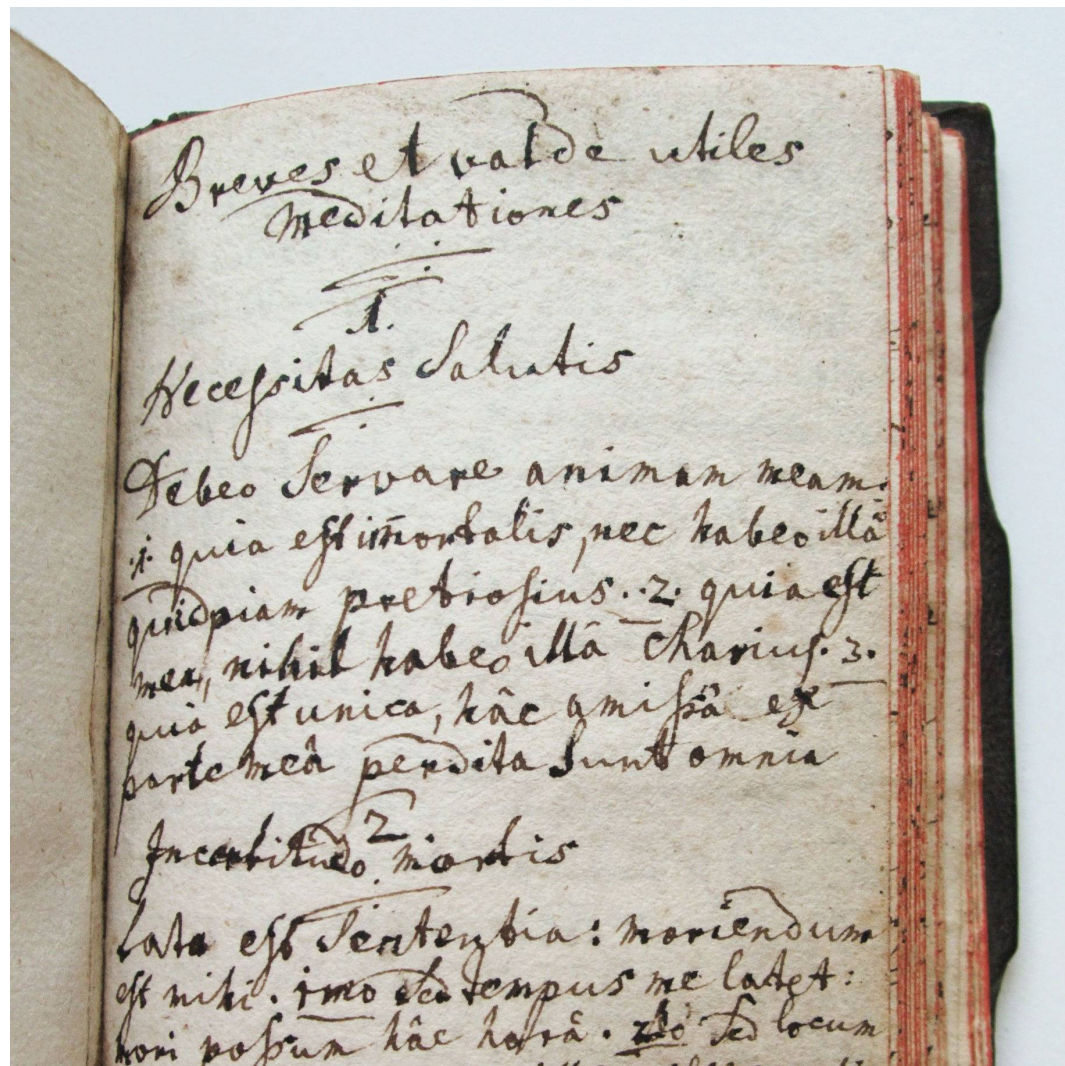


Printed in Salem Abbey  
with owner's inscription "Illuminatus"  
and manuscript notes, probably by a monk

{68} Monastic Printing. - [Alfonso Maria de' Liguori]:  
Sacerdos per pias considerationes et affectus in singulos  
hebdomadae dies ad tremendum missae sacrificium adductus et  
reductus. Salem, "Ex Typographia Salemitana", 1771. 216 pages.  
[Bound with:] Breves et valde utiles Meditationes (Brief and very  
useful Meditations). Latin manuscript on paper. 1 blank, 24  
unnumbered pages, 2 blanks. Contemporary brown sheep over  
wooden boards, red edges. 8 x 13 cm. 680€

With contemporary inscription in ink to title page verso: "Illuminatus",  
preceded by initials difficult to decipher, though probably meaning "Fr[ater]"  
(friar). If this ms. inscription refers to the contents of the book being  
"illuminating" to the reader, or if the owner considered himself to be  
"illuminated" (enlightened) in some manner (maybe by having read this  
book?), if he even might have been a member of the legendary Bavarian  
secret society Illuminati (German: *Illuminatenorden*), or if it was just his  
monastic name (Fratr Illuminatus), is still to be explored. However the latter  
explanation appears most likely: According to verbal information by Berlin  
historian and manuscript specialist Dr. Ingo Fleisch, in the baroque period  
many Friars Minor used to call themselves "Illuminatus", after Saint Illuminatus  
of Arce, who was a follower and pupil of Francis of Assisi. - "The Illuminati  
(plural of Latin *illuminatus*, 'enlightened') is a name given to several groups,  
both real and fictitious. Historically, the name usually refers to the Bavarian





Illuminati, an Enlightenment-era secret society founded on 1 May 1776 in the Electorate of Bavaria. The society's stated goals were to oppose superstition, obscurantism, religious influence over public life, and abuses of state power." (Wikipedia). - The manuscript part in the end starts with a text captioned "Breves et valde utiles Meditationes", resuming with: "Brevis Regule S.P. Ignatij pro perfectione consequenda Soepe expendenda. Hoc documenta suis Ignatius editi alumnis et (?) methodo parva commoda magna ferant." - This is the second edition of Alphonsus Maria de Liguori's (1696-1787) text printed in Salem Abbey. The first edition appeared in 1770, the third one in 1776. Salem Abbey (German: *Kloster Salem*) was a very prominent Cistercian monastery at Salem in Baden-Württemberg, Germany. From 1611, Salem was one of the first German Cistercian monasteries to have its own printing press, which initially produced small liturgical printed matter and later also accepted orders from outside. In 1802, as part of the process of German mediatization, Salem Abbey was ceded to the Margraviate of Baden by Napoleon to compensate Baden for territories on the Left Bank of the Rhine that had been annexed into France. - I have been able to trace the following copies of the three editions in libraries worldwide: First ed. (1770): 2 copies in Germany, 1 copy in Switzerland; second ed. (1771): 3 copies in Germany, 1 copy in Switzerland; third ed. (1776): 1 copy in Germany, 1 copy in Switzerland; hence no copies of any of the three Salem printed editions in libraries outside the German-speaking area. - The title page indicates the text has been translated from Italian into Latin by (Salem?) friars "Fr. A.D.M. & S.S.". - Provenance: Franciscan monastery of Dettelbach (Lower Franconia / Germany), with their library stamp to title page "Franziskanerkloster Dettelbach"; the monastery was dissolved in 2017 with the remainders of their library sold to the trade. - Ex library copy with shelfmark label to spine and stamp to title page. Binding worn and in rather poor condition, with the clasps lost. Endpapers soiled. Title page also poor, but the contents else fine. - Cf. *Illuminatus Reatinus*, in: *Vollständiges Heiligen-Lexikon*, vol. 3, pp. 33-34. - **Many thanks to historian and manuscript specialist Dr. Ingo Fleisch (Manuscriptum, Berlin) for his kind help.**



**A vellum manuscript stencilled throughout,  
made for the Abbot of Flône Abbey,  
from the library of Georges Petit**

HIC LIBER CONSCRIPTUS  
AD USUM  
REVERENDISSIMI DOMINI  
JOANNIS HIERONYMI  
DE SCHROOTS  
ABBATIS ET  
ARCHIDIACONI FLONENS:

I 7 4 I

**{69} Manuscripts. - [Anonymous]:** [No title]. Missal for the use of Flône. Stencilled Latin manuscript in black and purple ink on thick vellum. Flône Abbey (Wallonia / Belgium), 1741. 2 leaves, (1), 56 pages, 3 leaves, with 5 full-page gouache paintings and 9 pages including musical notation. Contemporary brown sheep over 6 raised bands, with the word "FLONE" in gilt to center of both covers, edges dyed red, with 17 fore-edge tabs made from blue and (faded) red linen, marbled endpapers; with two silver clasps (hallmarked), engraved to the inner sides: *FLONE / 1741*. 27 x 39,5 cm. 9.500€

The dedication page (also stencilled) reads: "Hic liber conscriptus ad usum reverendissimi domini Joannis Hieronymi de Schroots abbatis et archidiaconi flonens[is] - 1741 (This book was written for the use of the most reverend Sir John Jerome de Schroots, abbot and archdeacon of Flône - 1741). It was probably made for monastical representation purposes. - "Books made by means of stencils occupy a fascinating mid-ground between manuscripts and printing with movable type", *Les Enluminures* (Chicago) state in their recent description of a mid-18th century Italian Choir Book produced with stencils. Compared to their example, our manuscript additionally includes some decorative elements in stencilling: The dedication page is framed with a very finely executed decorative border (including stylised roses and doves), stencilled in blue, purple and gold; three more pages show stencilled borders (two of which multicoloured) and one stencilled initial (the latter in a design similar to the dedication page border). The text is rubricated throughout, with





a plain border framing the text (all purplish). The five full-page gouache paintings (executed freehand) show: 1.) Virgin and child; 2.) St Augustine of Hippo holding his *Rule* in his hands; 3.) Virgin on the crescent moon; 4.) Crucifixion; 5.) Sacred Heart (depicted as a flaming heart) with Arma Christi. Four of the paintings are surrounded by ornaments or decorative frames. – The contents include: Ordo Missae, Canon Missae, Missa de Beata, Missae Pro Defunctis. – Jean-Jerôme de Schroots was Abbot of Flône Abbey from 1725 to 1742. Apart from this, only little is known about him: "Jean-Jérôme de Schroots, of Melveren, was elected abbot at the Augustinian abbey of Flône (on the Meuse near Amay) on 3 July 1725. (transl. from: Van Mechelen / Duser, Graf- en gedenktegels, part 2, p. 24). "A son of the inhabitants of this castle [of Melveren], Jean-Jérôme de Schroots, became abbot of the abbey of Flône (near Hoei) from 1725 to 1742. In his hometown Sint-Truiden, this abbot was grandly honoured in 1737. The Rederijkerskamer Olijftak gave a dramatic performance on that occasion. There was certainly a celebration in Melveren then too. An almost life-size portrait of him can be found in the presbytery. This valuable painting is by J. Baptist Coclers. For many years, this portrait was kept in the de Schroots family in Abbot de Schroots' birthplace itself. It then passed to the de Lamberts Cortenbach family who transferred it to the church" (transl. from: Eric Vangeel, Het kasteel van Melveren (online)). – Provenance: Abbot Jean-Jerôme de Schroots. Collection of Georges Petit (dit de Grandvoir, 1878-1956), one of the most important Belgian bibliophiles in the first half of the 20th century. Belgium, through the trade. – Front flyleave crinkled, rear flyleave creased. Some gouaches with small superficial loss of colour to margin area. Interior else in fine condition, crisp and clean. Binding heavily rubbed. Clasps somewhat oxidized. – Cf. Renaud Adam, Georges Petit, bibliophile belge méconnu, et l'inventaire des éditions parisiennes des XVe et XVIe siècles, online at: [hypotheses.org](http://hypotheses.org) (doi.org/10.58079/pnui). Cf. Jo Van Mechelen / Mark Duser, Graf- en gedenktegels van monniken in de Trudo-abdij van Sint-Truiden uit de 17e en 18e eeuw, part 2, p. 24. Cf. Eric Vangeel, Het kasteel van Melveren, online at: [melveren.be/kasteel-melveren.html](http://melveren.be/kasteel-melveren.html). Cf. Haute-Flône a Huy (online at: [cerclepegase.be/randonnees/2012/20120812/original/jehay3195.html](http://cerclepegase.be/randonnees/2012/20120812/original/jehay3195.html)). – **Many thanks to language expert Alessandro Balistriieri (Bologna) for his kind help.**



**Hermitage in a wild and romantic landscape,  
etched by a woman**

**{70} Women Artists. - Marie Anna Fischer (1782-1844):**  
Hermitage with hermit or monk on a bridge. Etching (dry point?),  
signed in the plate and dated "1803", tipped to blue laid paper.  
14,3 x 18,5 cm (plate); 15,4 x 19,5cm (leaf); 20,3 x 25 cm (blue  
paper support). 480€

We join: Marie Anna Fischer (1782-1844) (?): Travellers in front of a ruin.  
Etching, 18,7 x 12,1 cm (plate). Probably another etching by the same artist. -  
Marie Anna Fischer was an Austrian painter, etcher and draughtswoman who  
was born in Vienna in 1782 and died in Ischl in 1844. She was the pupil of her  
brother Joseph Fischer, artist and director of the Esterházy'sche  
Gemäldegalerie in Vienna. Marie Anna was married to Viennese artist and  
*Hofzeichenmeister* Georg Joseph Felsenberg. In 1804, her album *Meine ersten  
Nadel Versuche* was published, including 40 etchings on 28 sheets (cf.  
Rijksmuseum collection online). The prints offered here however are not  
included in any of the (incomplete) series available digitized on the internet.  
They probably have been published separately. - Provenance: South Germany,  
through the trade. - Not in Rijksmuseum collection online. Not in Hamburger  
Kunsthalle collection online. - Fine condition. Brilliant impressions. - Cf. AKL  
vol. XL, p. 389. Cf. Thieme/B vol. XII, p. 36.



Marie Anna Fischer 1803



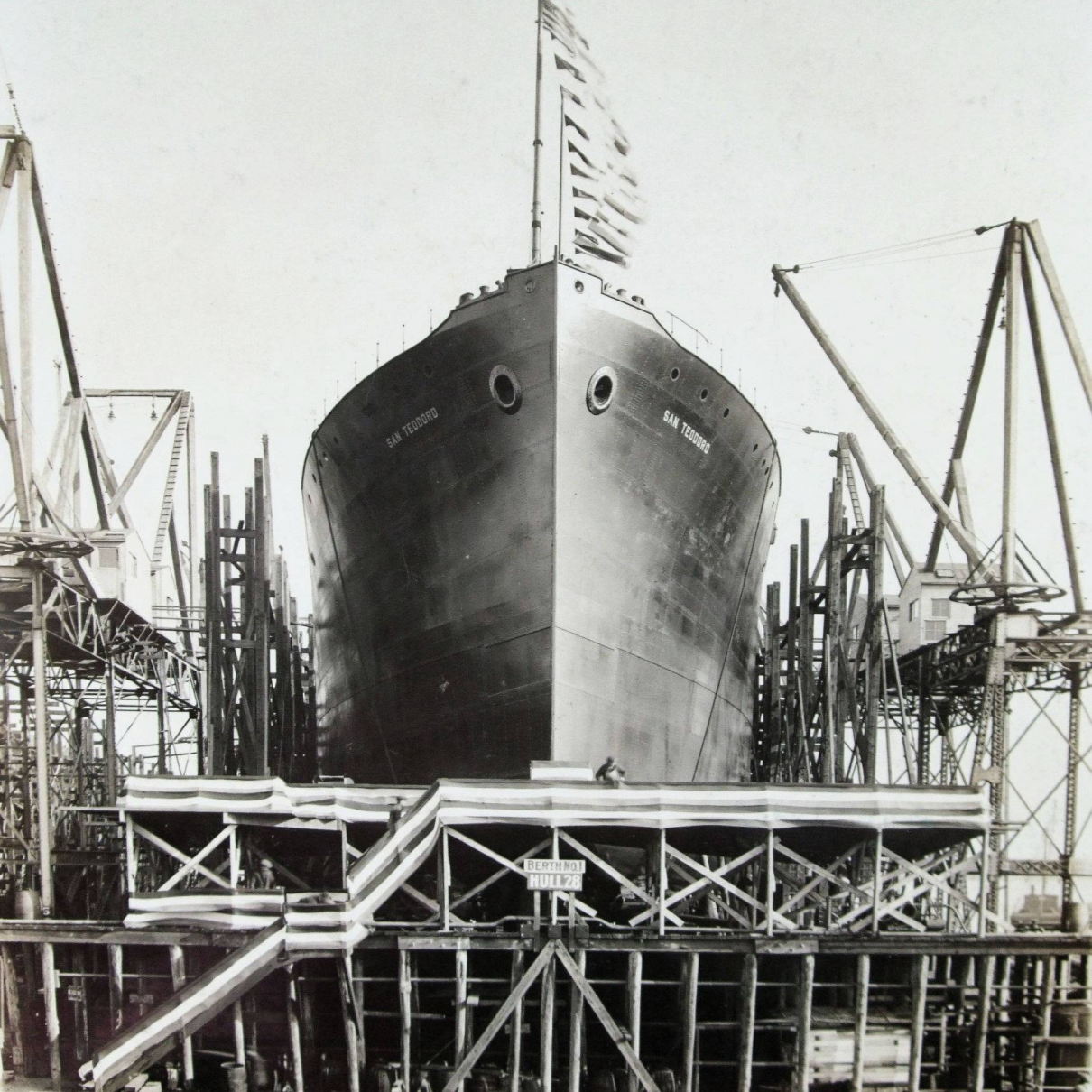


## The first monographic print portfolio reproducing works by Angelica Kauffmann

**{71} Women Artists. - Angelica Kauffmann:** Album figuraler Compositionen. Nach Originalen aus der Albertina Kupferstichsammlung Sr. K. u. K. Hoheit Feldmarschall Erzherzog Albrecht von Oesterreich [Album of figurative compositions. After originals held by the "Albertina", engravings collection of H. R. and I. Highness Field Marshal Albrecht of Austria]. Magdeburg and Wien, Schallehn & Wollbrück, [1894?]. Title page and 30 numbered collotype plates (thus complete), printed in different colour shades (blue, grey, black, brown) by Kunstanstalt Graphos, Munich. Loose as issued, housed in original halfcloth portfolio. 28 x 33 cm. 500€

A rare publication: WorldCat shows only three copies outside of the German-speaking area: Two in Denmark, and one at University of Minnesota. - According to GV, the portfolio appeared in 1894. It apparently was also distributed by publisher "Thiel & Schkerl" in Vienna, and in fact, their company name also appears on the plates in our copy, while the title page and the portfolio show the name of Schallehn & Wollbrück as a publisher, indicating our edition probably is a *Titelauflage* of the first edition published by Thiel & Schkerl. Those two copies recorded in OCLC furthermore state the portfolio appeared with the indication "Serie I" [series 1], however I haven't been able to find any evidence for a second series published. - Maria Anna Angelika Kauffmann (1741-1807), usually known in English as Angelica Kauffman, was a Swiss Neoclassical painter who had a successful career in London and Rome. Remembered primarily as a history painter, Kauffmann was a skilled portraitist, landscape and decoration painter. She was, along with Mary Moser, one of two female painters among the founding members of the Royal Academy in London in 1768. - Plates slightly dusty. Portfolio stained and dusty. Else fine. - Gesamtverzeichnis des deutschsprachigen Schrifttums 1700-1910 (GV), vol. 3, p. 123; and: Repertorium für Kunstwissenschaft, vol. XVIII (1895), p. XII (both indicating Gerlach&Schenk as publisher, which is obviously wrong).





**Unique photo album:  
1921 New York launching ceremony  
of a Royal Dutch Shell oil tanker in photographs**

**{72} Photography. - Navigation. - Edwin Levick (1868-1929):** [No title]. Photo album on the launching of the San Teodoro. New York, 1921. 18 black album leaves with 18 mounted original gelatin silver prints (20 x 24,5 cm), each with Levick's dry stamp to lower margin. Original limp black cloth with Levick's printed ticket to inner front cover. 34,5 x 26,5 cm (oblong). 2.000€

Apparently unique album, including photographs of the highest quality, eight of which depicting views of the huge ship and another eight the launching party, including the christening with a bottle of whatever (Prohibition era) by a woman. - Superb pictorial record of the launch of the SS San Teodoro, a 6,137 ton oil tanker built by the Standard Shipbuilding Company at Shooters Island, New York. The tanker belonged to London Eagle Oil Transport Company (later named Eagle Oil & Shipping Company). The San Teodoro was "carrying petroleum in bulk [and] fitted for oil fuel" (Lloyd's Register 1930/31, no. 83553). It was wrecked down in Milford Haven in 1935. - "Born in London and educated in France, the son of a former British Consul in Suez, Mr. Edwin Levick came to America in 1899. He was raised in the Far East near the Red Sea and, with no other playthings at hand, he soon learned to build and sail boats, assisted by the native children of the locality. It was here that he acquired the love of the water which he carried with him through life. During his first few years in America Mr. Levick earned his living by writing on general new topics, which occasionally were illustrated with his own photographs. In this manner his camera studies attracted attention and gradually the writing





was dropped and his time was devoted exclusively to photography. Mr. Levick specialized in marine photography, in which profession he has established for himself a national reputation. Photographs of regattas and all kinds of artistic marine studies have been his particular interest, and reproductions of his work have been published in books, newspapers and magazines such as the Chicago Tribune, the New York Times, and the New York Herald Tribune as well as Rudder and Motorboat Magazine. The excellence of his work is attested by his winning, in 1928, of the blue ribbon of the Photographers Association of America, awarded him for a series of his marine studies. Mr. Levick's work has included other subjects such as polo, golf, tennis, horseracing, winter and other sports but marine views have always been his specialty. He has made numerous striking pictures about the waters of New York" (Yves Gary, Levick, online). Some of Levick's photographs have been reproduced in the 1934 photo book *This is New York, The First Modern Photographic Book of New York* (edited by Gilbert Seldes). Furthermore, Levick was considered the official photographer of the New York Yacht Club. His New York City studio, staffed with some eight assistants, supplied illustrations for the rotogravure sections of several leading newspapers. – The Eagle Oil and Shipping Company was a United Kingdom merchant shipping company that operated oil tankers between the Gulf of Mexico and the UK. Weetman Pearson, 1st Viscount Cowdray founded it as the Eagle Oil Transport Company in 1912 and sold it to Royal Dutch Shell in 1919. It was renamed Eagle Oil and Shipping Company in about 1930, and remained a separate company within the Royal Dutch Shell group until it was absorbed in 1959 (Wikipedia). – Provenance: South Germany, through the trade. – OCLC shows no examples of any original photo albums by Levick, merely records of single photographs. The Mariner's Museum (Newport News, Virginia) has many yachting, steamship, and other maritime photographs by Levick. – Slightly rubbed to extremities. Screws corroded. Only slight silvering. Else fine. – Cf. Lloyd's Register 1930/31, no. 83553. Cf. Yves Gary, Levick, Edwin (1869-1929) USA, online at: america-scoop.com. Cf. [www.helderline.com/tanker/san-teodoro](http://www.helderline.com/tanker/san-teodoro) – Further reading: Gary Jobson, *An America's Cup Treasury. The Lost Levick Photographs, 1893-1937* (1999). Phillip Lopate, *Seaport, New York's Vanished Waterfront. Photographs from the Edwin Levick Collection* (2004).





**Manuscript reports on Nazi Germany and WW II  
by an indoctrinated 12-year-old girl  
written during her stay in a *Kinderlandverschickung* camp**

**{73} World War II. - Hilda Haake (\* around 1929):** Politische Wochenberichte (Political weekly reports). German manuscript on ruled paper. Germany (area of Hannover), 1941 [-1942]. 264 unnumbered pages (one of which blank), including about 220 mounted newspaper clippings (and one colour printed postcard), mostly with pictures, mainly showing NSDAP officials and war scenes. Original half cloth stiff wrappers with ms. title label to front cover and a black-and-white passport photograph (of the author ?) pasted to front cover. 14 x 21 cm. 850€

The manuscript appears to have been written during a long-term stay in a Kinderlandverschickung (KLV) camp. Writing "Politische Wochenberichte" was a usual part of the (propaganda) programme in such camps (cf. Horn, 1060 Tage). However it is known that children in Nazi Germany also were forced to keep similar "war diaries" in school away from such camps. - The addendum "Kl[asse] 3" (3rd class, equal to 7th class today) after the author's name on the title label indicates Hilda Haake was about 12 or 13 years old when she started to write the present reports. The photograph pasted to the front cover shows a girl (very probably Hilda Haake herself) in BDM uniform (BDM was the *Bund Deutscher Mädel*, the girls' wing of the Hitler youth). A stamp, which is visible only partly still, indicates the photo has been removed from her BDM passport. - The *kinderlandverschickung* was the evacuation of children in









**Exceedingly rare complete Engelbrecht print series,  
from the collection of Sir William Augustus Fraser**

**{74} Costume. - Popular Prints. - Martin Engelbrecht:** *La Mode d'Augsbourg - Augspurgische Kleider Tracht* (Augsburg clothing costume). A[nn]o 1739. Augsburg, Martin Engelbrecht, 1739. Engraved title page and 14 engraved plates with descriptions in French and German, all handcoloured and partly heightened with gold, all numbered in the plate (373, and 1877-1890). All plates cut to the edge line (some affecting the imprint) and mounted to paper, forming an album (specifically commissioned for this print series by collector Sir W. A. Fraser). Dark blue morocco (c. 1850) with marbled endpapers, all edges gilt. 22,5 x 29,5 cm (binding); c. 20 x 24 cm (engravings). 6.400€

The plates show male and female Augsburg costumes of all estates. - Complete series according to GV (vol. 33, p. 156, column 1: "Titel u. 14 Tafeln"), v. Zahn & Jaensch (no. 415: "Titel u. Folge von 14 Kupfern"), and compared to the Lipperheide copy at Kunstbibliothek Berlin (OCLC no. 634775294: "2 ungezählte Seiten, 14 ungezählte Blätter mit Bildtafeln"). Apparently exceeding the copy described by Unflad and the copy held by Augsburg Staats- und Stadtbibliothek for one plate: Unflad describes 14 plates only including the title page (no. 2241: "14 Tafeln mit 37 Costümbildern incl. Titel"), and so does the Augsburg library catalogue entry (OCLC no. 634775294: "14 Bl[ätter]"). No other copies recorded in libraries worldwide. The Germanische Nationalmuseum appears to hold a copy, too (cf. Déti's / Knopper, p. 213). - Martin Engelbrecht (1684-1756) was a "Baroque engraver, printer, and publisher (...). He is best known for his [popular prints ("Bilderbogen") and the] development of perspective theaters, also known as paper theaters or dioramas, which revolutionized the visual entertainment of his





time. (...) Born in Augsburg, Germany, Martin Engelbrecht was trained as a copper engraver under Gabriel Eigner. He began his career working alongside his older brother, Christian Engelbrecht, an established engraver. During his early years, Engelbrecht focused on producing portraits of monarchs and detailed landscapes. His time in Vienna was particularly influential, as he worked on imperial ceremonies and refined his engraving techniques. These early works, celebrated for their precision and grandeur, laid the foundation for his later innovations in visual entertainment" (Wikipedia). – From the collection of British print-collector, politician and author Sir William Augustus Fraser (1826-1898). Fraser left his collection of prints by Gillray to the House of Lords, and a similar collection, including prints related to Speakers, to the House of Commons. Posthumous sales comprise: furniture and objets d'art (Christie's, 1900); paintings and drawings (Christie's, 1900); prints (Christie's, 1900); library (Sotheby's, 1901) (cf. BM online, BIOG27848). – Yet in c. 1731, a series of engravings with the same title appeared, though including 6 leaves only plus title (cf. OCLC no. 254321086). – Provenance: Print collection of Sir William Augustus Fraser (1826-1898), with his large green bookplate to front pastedown, dated in pencil "1851". Germany, through the trade. – Binding slightly rubbed to extremities. Cornes bumped. Front fly leaf missing. Some of the faces' colours seem to contain some oxidised lead white looking darkened (though not being completely black / dark grey, as usual). Else a fine copy, the engravings clean (apart from some colour blurring). – Albert Unflad (Schweizerisches Antiquariat in Zürich), Antiquar-Catalog no. 144 Cultur- und Sittengeschichte, no. 2241. Cf. OCLC no. 634775294 ("14 Blätter", no colouring stated). VD18 12414026-001. Lugt 2830-2832. Cf. British Museum, Sir William Augustus Fraser, online (BIOG27848). H. Schmuck / W. Gorzny, Gesamtverzeichnis des deutschsprachigen Schrifttums (GV) 1700-1910, vol. 33, p. 156, column 1. V. Zahn & Jaensch Antiquariat Dresden, Katalog No. 63 – Culturgeschichte. Volksthümliches. Folklore, no. 415. Elisabeth Déti's and Françoise Knopper, S'amuser en Europe au siècle des Lumières, p. 213f. (with 2 reproductions). Katalog der Freiherrlich von Lipperheide'schen Kostümbibliothek, no. 770 resp. Dfd11. Friedrich Schott, Der Augsburger Kupferstecher und Kunstverleger Martin Engelbrecht und seine Nachfolger, no.s 2515-28. Colas 970 (mentioning uncoloured copies to exist). Hiler 275.





**Two rare congratulatory messages for Bamberg ecclesial dignitaries, with interesting provenance**

**{75} Decorated Paper. - [Anonymous]:** Ecclesia Bambergensis Novo Dignitatis Honore Ornans Atque Ornata, Quando Reverendissimus, Perillustris, Ac Perquam Gratosus Dominus D. Philippus Ernestus L. B. Voit De Salzburg (...). Bamberg, Georg Klietsch, 1764. (4), 30 pages. **[Bound with:] [Anonymous]:** Denkmal Der schuldigsten Dankbarkeit Für die Von einem allhiesigen Hochwürdig-Gnädigen Hohen Dom-Capitul An Seine Hoch-fürstliche Gnaden (...) Herrn Adam Friderich Bischof zu Bamberg und Würzburg Frey und einhellig übertragene Dechants-Wahl des Kaiserlichen hohen Domstifts zu Bamberg. No place, no publisher, [1766]. 8 pages. Contemporary brocade paper wrappers. 20 x 32,7 cm. 650€

Two congratulatory messages to Adam Friedrich von Seinsheim and Philipp Ernst Voit von Salzburg. – Adam Friedrich August Anton Joseph Maria Graf von Seinsheim (1708-1779) was the Prince-Bishop of Würzburg from 1755 to 1779 and Prince-Bishop of Bamberg from 1757 to 1779. Philipp Ernst Heinrich Karl Anton Leonhard Voit von Salzburg (1722-1789) was provost, district president and permanent governor of Bamberg. From 1731, he was also canon at Bamberg, where he also became dean of the cathedral in 1789 (shortly before his death). – Brocade paper printed in gold on wine-red brushed paper. Near full sheet, made by Johann Carl Munck (c. 1730-1794) of Augsburg, with his signature to lower margin: "IN AUGSP. BEY IOH. CARL MUNCK NO. 3". – Provenance: Archive of the Volckamer von Kirchensittenbach family (greater area of Munich), direct descendants of the old Nuremberg patrician family of the same name. Southern Germany, through the trade. – WorldCat shows three copies of each print only (all in Bavaria), with the Würzburg copy having both prints bound in one volume like in our copy. – An excellent copy. – Albert Haemmerle, Buntpapier no. 194. Cf. Alfred Wendehorst, Das Bistum Würzburg, vol. 6: Die Benediktinerabtei und das Adelige Säkularkanonikerstift St. Burkard in Würzburg, pp. 331-332.





**Daniela Kromp**

**Rare & Unique Books**

**Schlossbezirk, Forsthaus 2/1**

**88682 Salem**

**Germany**

**[daniela.kromp@gmx.de](mailto:daniela.kromp@gmx.de)**

**instagram: @krompunique**

**0049 / (0)7553 / 82 777 67**

