

Shortlist

Daniela Kromp

Rare & Unique Books



New York

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**Compiled by East Asia expert and
diplomat Max von Brandt**

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

A stunning and unique collection of various papers and cardboards for different purposes in use in Japan at that time. Decorated papers include: marbled, stencilled, block-printed, embossed, monochrome surface- or pulp-coloured papers, as well as papers with strewn metal leaf particles or plant part enclosures. - Max August Scipio von Brandt (1835-1920) "was a German diplomat, East Asia expert and publicist. [He] was the son of Prussian general and military author Heinrich von Brandt. (...) At first he became a Prussian officer before taking part in the Eulenburg Expedition of 1860/61 to East Asia leading to the signage of a Japanese-Prussian trade-treaty on January, 24th. Afterwards, Max von Brandt was consul and later general consul of the North German Confederation, and from 1872, German "Ministerresident" in Japan. From 1875 to 1893 he then was imperial envoy in China and, in 1882/1883, concluded a trade- and amicability-treaty with Korea, where he intensely studied the culture and history of East Asia. Due to his detailed knowledge of



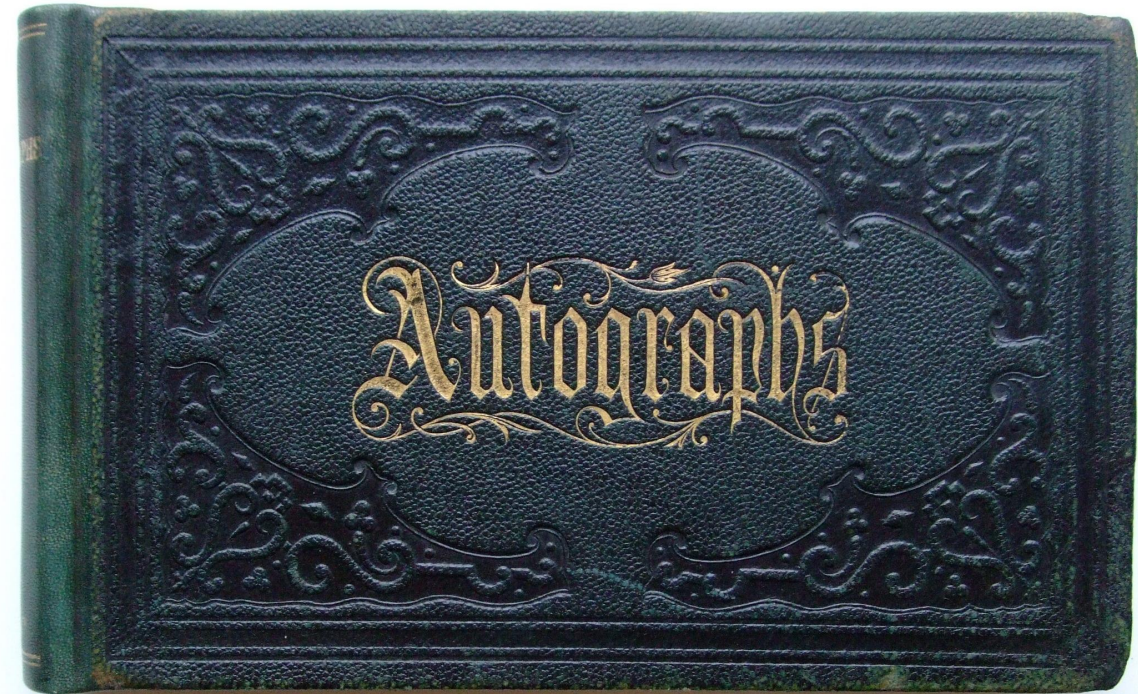


Asia, his impressing personality as well as his pleasantness, von Brandt was consul and later general consul of the North German Confederation, and from 1872, German "Ministerresident" in Japan. From 1875 to 1893 he then was imperial envoy in China and, in 1882/1883, concluded a trade- and amicability-treaty with Korea, where he intensely studied the culture and history of East Asia. Due to his detailed knowledge of Asia, his impressing personality as well as his pleasantness, von Brandt was highly esteemed in Beijing, where he became doyen of the diplomatic corps for many years." (Wikipedia). Max Brandt was also a collector of East Asian art. From China, he supplied a museum in Berlin with East Asian works of art. Moreover, his highly considered essays and non-fiction books on East Asia are among the best ethnographical descriptions of his time. - All papers numbered to verso, though without any inscriptions (except for two). - Library stamps to title lable and first page. Binding slightly rubbed to extremities. Else fine. - [The title illustration is also taken from this sample book.]

**Fine album of multi-coloured penmanship drawings
from Poughkeepsie New York**

#2 O.T. Brown: Autographs [cover title]. Autograph album of Joseph Garrison (?), including penmanship drawings by O. T. Brown. Poughkeepsie / New York, 1867. 106 leaves including approximately 140 entries or signatures and 24 penmanship drawings (Spencerian compositions) by O. T. Brown, 8 of which signed, as well as 3 penmanship drawings by other hands. Original blind-stamped full leather, front cover lettered in gilt. 10.5 x 17 cm (oblong).

The penmanship drawings mostly feature birds, but there are also two of feathers, one of fish, one angel and other decorative flourishes. O. T. Brown placed all of his (or her?) stunning drawings on facing pages. The drawings are made in up to four colours, including gold ink. There are approximately 140 signatures of fellow students, as well as those of friends and acquaintances, and many with thoughtful notes and comments. – It is not clear whether the album belonged to O. T. Brown himself, or to Joseph Garrison, whose signature is to be found on the first leaf (in front of the leaf with Brown's signature) and whose monogram is on the front flyleaf (along with others). However the artist O. T. Brown was a student at Eastman National Business College (ENBC) from 1865 to 1866. Penmanship was an important subject taught at this school (using the Spencerian method): "Eastman Business College, Poughkeepsie, NY, had a Business Department, which offered hands-on practice in a mock bank and a mock railway and express office, and also taught book-keeping; a School of Shorthand; which trained students in shorthand, typing, duplicating, and filing; a School of Penmanship, which prepared students to teach writing and pen art; and a School of Telegraphy, which trained students as telegraph operators." (www.officemuseum.com/photo_gallery_business%20classes.htm).





The school was founded in 1859 by Harvey Gridley Eastman. From an 1865 autograph album, also from Eastman Business College at Poughkeepsie, we learn that O. T. Brown was originally from Milford, Massachusetts (cf. heirloomsreunited.com). From another single autograph sheet by the same O. T. Brown we learn that in 1875 he stayed in Boston (cf. worthpoint.com). Additionally, we have been able to trace three more penmanship drawings, very similar to those in our album and likewise signed by O. T. Brown, sold at auction in 2014 (cf. Sterling associates, auction on January 22nd 2014, lot no. 17, found on hibid.com). Penmanship drawings are often regarded as folk art, but in this case the artist clearly has an academic background. – Provenance: Canada, through the trade. – Binding rebaked with new leather spine. Inner hinges repaired with paper strips. Some fingerprints in places. – Cf. heirloomsreunited.com/2013/10/1865-autograph-album-from-eastman.html. Cf. www.worthpoint.com/worthopedia/aafa-folk-art-signed-dated-440733703. Cf. hibid.com/lot/14039119/american-calligraphy-by-ot-brown?ipp=10

Signed by Freud
in the year of Lou-Andreas-Salomé's death,
being the year before his emigration to London

#3 Sigmund Freud: Psychoanalytische Studien an Werken der Kunst und Dichtung. Leipzig / Wien / Zürich, Internationaler Psychoanalytischer Verlag 1924. 138 pages, 3 leaves, one plate. Original publisher's cloth. 16 x 23 cm.

Signed by Freud to front flyleaf and dated: *Sigm. Freud 1937*. In 1937, Freud's close friend Lou Andreas-Salomé died in Göttingen and Freud wrote an obituary published in the *Internationale Zeitschrift für Psychoanalyse*. 1937 was also Freud's last year in Vienna before emigrating to London in 1938 to escape the Nazis. – First edition of this compilation. Includes six articles which had appeared in magazines before: Der Dichter und das Phantasieren, Das Motiv der Kästchenwahl, Der Moses des Michelangelo, Einige Charaktertypen aus der psychoanalytischen Arbeit, Eine Kindheitserinnerung aus 'Dichtung und Wahrheit', Das Unheimliche. – Covers slightly creased. Paper yellowed. Else a fine copy. – Freud-Lib. 1183. Grinstein I, 10687.



Sigm. Freud
1937



**A remarkable 18th-century vellum binding
with gold tooling and silver painting**

#4 Johann Arndt: Wohlanggelegtes Paradies-Gärtlein. Besteht in lauter christlichen Tugend-Gebeten, Deme beygefügt Ein geistreiches Gesang-Buch, Benebenst Johann Habermanns Morgen- und Abend-Gebeten. Berlin, "auf Kosten guter Freunde" [at good friends' expenses] 1715. Engraved frontispiece, 11 leaves, 361, (23) pages, 12 leaves of plates; engraved frontispiece, 140 pages, 2 leaves, 24, 24 pages. Contemporary full vellum. 7.5 x 16.5 cm.

An early 18th-century full pink vellum binding with gold tooling and silver painting. While silver tooling on 18th-century bindings today appears black in most cases due to oxidation, the silver colour on this binding is presevered in many places, which causes an exceptional aesthetic effect. Pastedowns made from two different early 18th-century brocade papers, stencilled in six colours. The front paste-down is a paper by Georg Christoph Stoy or by Georg Reimund (cf. Kopylov no. 38 and 37; cf. Haemmlere ill. on p. 124). The binding has two undamaged brass clasps with figurative end pieces showing grotesque faces. All edges gilt and gauffered, and monogrammed to fore-edge "C G". - The book contains a prayer book and a hymnal. Their author, Johann Arndt (1555-1621), was "a German Lutheran theologian who wrote several influential books of devotional Christianity. Although reflective of the period of Lutheran Orthodoxy, he is seen as a forerunner of pietism, a movement within Lutheranism that gained strength in the late 17th century." (Wikipedia). - Gold tooling and silver colour slightly rubbed or faded in places. Silver colour partially oxidised. Binding slightly rubbed to extremities and carefully retouched in places.

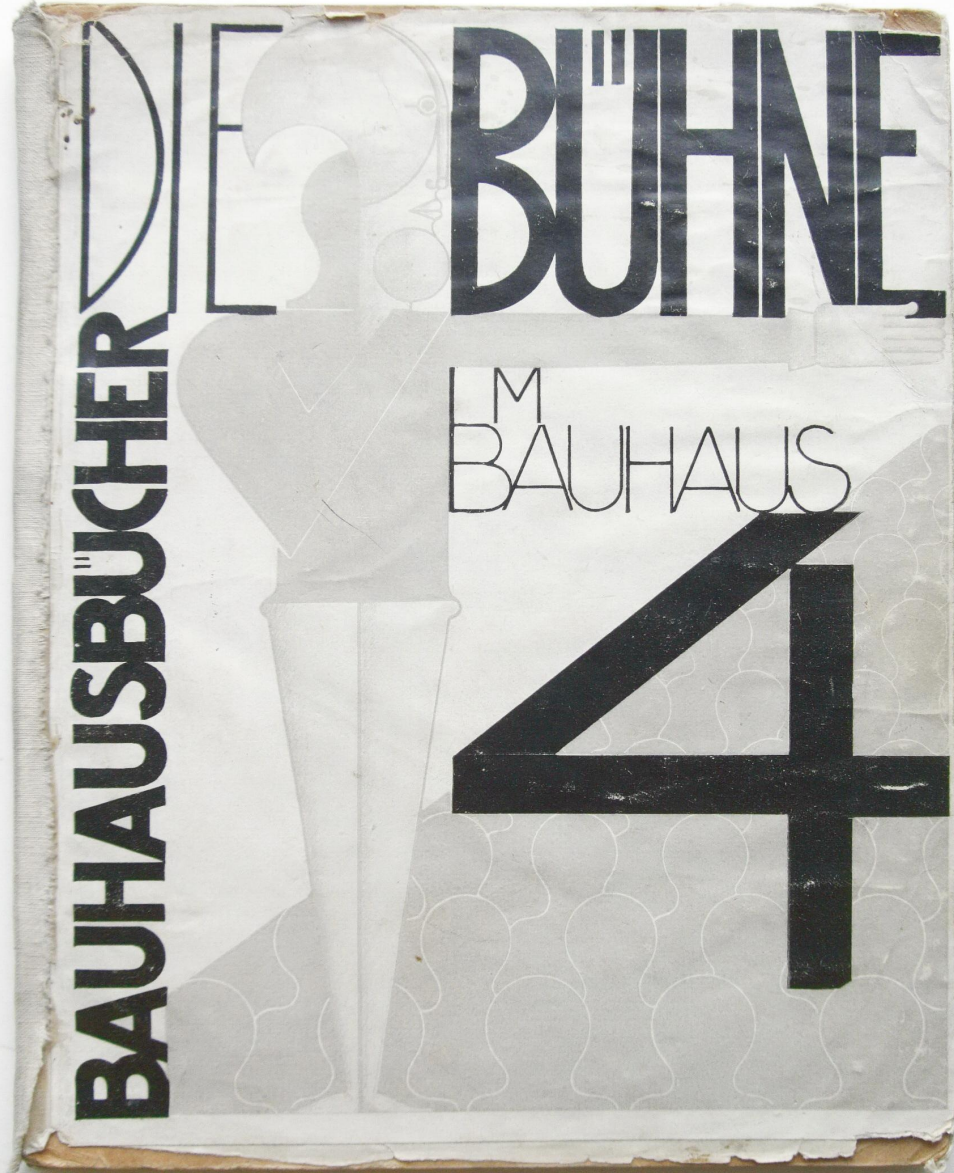


**Rediscovered just in time for the
Bauhaus' 100th anniversary:
Casca Schlemmer's working copy,
dedicated to him by Oskar Schlemmer**

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

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





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

**Four variations of marbled paper by Franz Weiße,
"the last of the great German marbling masters"**

#6 Gustav Brockstedt: Gedichte. Hamburg, Einmann-Werkstatt Johannes Schulz [1923]. 17 leaves, printed in black and gold. Original publisher's boards. [With:] Three volumes of the same book, with differing endpapers. Together 4 volumes, one copy with a dust jacket. 19.5 x 23.5 cm.

Four copies of the same book, privately printed in 100 copies, including four different marbled papers in vivid colours by Franz Weiße, used as pastedowns.
- Franz Weiße (1878-1952) was one of the most important German bookbinders and decorated paper makers in the first half of the 20th century. He was active in Hamburg and co-founder of the association *Meister der Einbandkunst*. "Franz Weisse was the last of the great German marbling masters to follow in the footsteps of Halfer, Hauptmann, Adam, and Kersten. (...) Collections of modern Buntpapier in European museums and libraries attest to Weisse's great influence in promoting the art along the lines laid down by Halfer. He was especially interested in the development and manufacture of what may be termed "fantasy patterns", that is, marbled papers with flowers and other artistic designs, somewhat reminiscent of those developed in Turkey at an earlier time. (...) Weisse's "Die Kunst des Marmorierens" [The Art of Marbling] is by any standard one of the most significant pieces of marbling literature ever produced. (...) Halfer, Adam, Kersten, and Weisse occupy center stage in the modern history of marbling not only because of the literature they produced and the students they influenced but also because they revitalized the art and gave it continuity." (Richard J. Wolfe, *Marbled Paper* pp. 128-129). - The colophon reads: "Diese Gedichte sind auf Veranlassung von Franz Weisse als Privatdruck in einer Auflage von einhundert Stück in der Einmann-Werkstatt Johannes Schulz





Hamburg, ausgeführt." - One copy with slight colour efflorescence, appearing white. Marbled papers else in very fine condition showing bright colours. Bindings of three copies stained. Spines of three copies heavily damaged or missing (as usual). Dust jacket slightly damaged. Else fine. - Rodenberg, Deutsche Pressen p. 140. Cf. Archiv für Buchbinderei 1912, pp. 2-5 (including 5 reproductions). Cf. Franz Weiße, Getröpfelte Galle auf Buchblättern. Cf. Krause / Rinck Nr. 111-114.

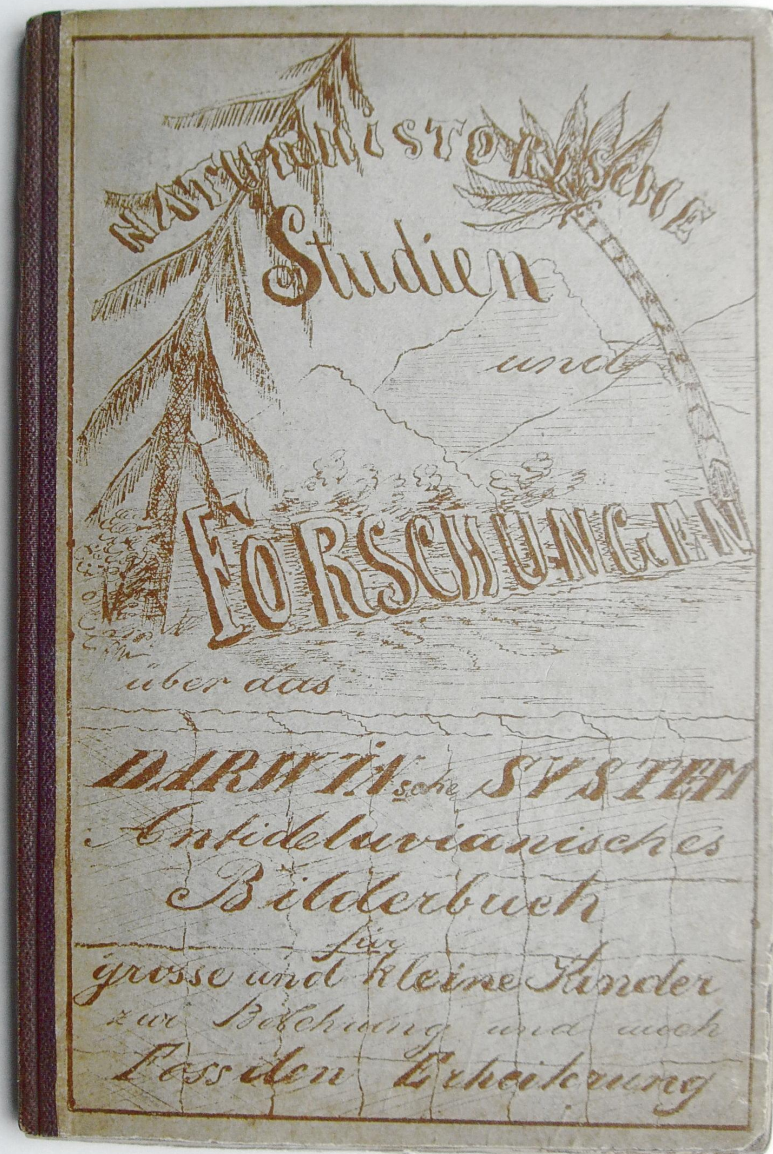
A modern bestiary and early satire on Darwin's theory

Only one institutional copy held worldwide

#7 F. K. Jr. und M. S. K. [viz. F. Koch junior and M. S. Koch]: Antediluvianisches Bilderbuch zur Belehrung und fossilen Erheiterung für große und kleine Kinder. [Antediluvian Picture Book for the education and fossil amusement of big and small children]. Nach den neuesten Forschungen und Ausgrabungen entworfen, gezeichnet und mit erläuterndem Texte versehen [After the latest research activities and excavations, designed, drawn and equipped with explanatory text]. Rotterdam, "erschieden im Selbstverlag und aus Versehen gedruckt ebendasselbst" [privately published and accidentally printed thereat] 1874. Illustrated title-page, title page, 1 leaf, 50 pages, 24 lithographic plates. Original publisher's stiff wrappers with cloth spine. 13.5 x 20.5 cm.

Cover title reads: Naturhistorische Studien und Forschungen über das Darwin'sche System [Natural History studies and researches on Darwin's system]. Illustrated title page reads: Natur der Vorwelt [Nature of the prehistoric world]. One of 200 copies printed. - Lists 24 hitherto unknown phantastic creatures with their depictions, behaviors, habitats and their Latin and German names, including: *Cervus velocipeditus atque fuoco insensibilis* (The untouchable fire-proof deer), *Felix leo microscopus musicalis* ("Cheerful field and meadow lion"), *Mus nitroglycerinia* (The explosive mouse), *Coribarlapitipitiriki przkrsch* (Primeval frog), and *Cavalcadettus mysteriosis carrilonatis* (The warhorse of the Aztecs). On the *Musca leggerata* (Common saloon and bar fly), for example, the authors state: "We inferred this depiction from the fossilised remains of an antediluvian specimen, found in the rubble of





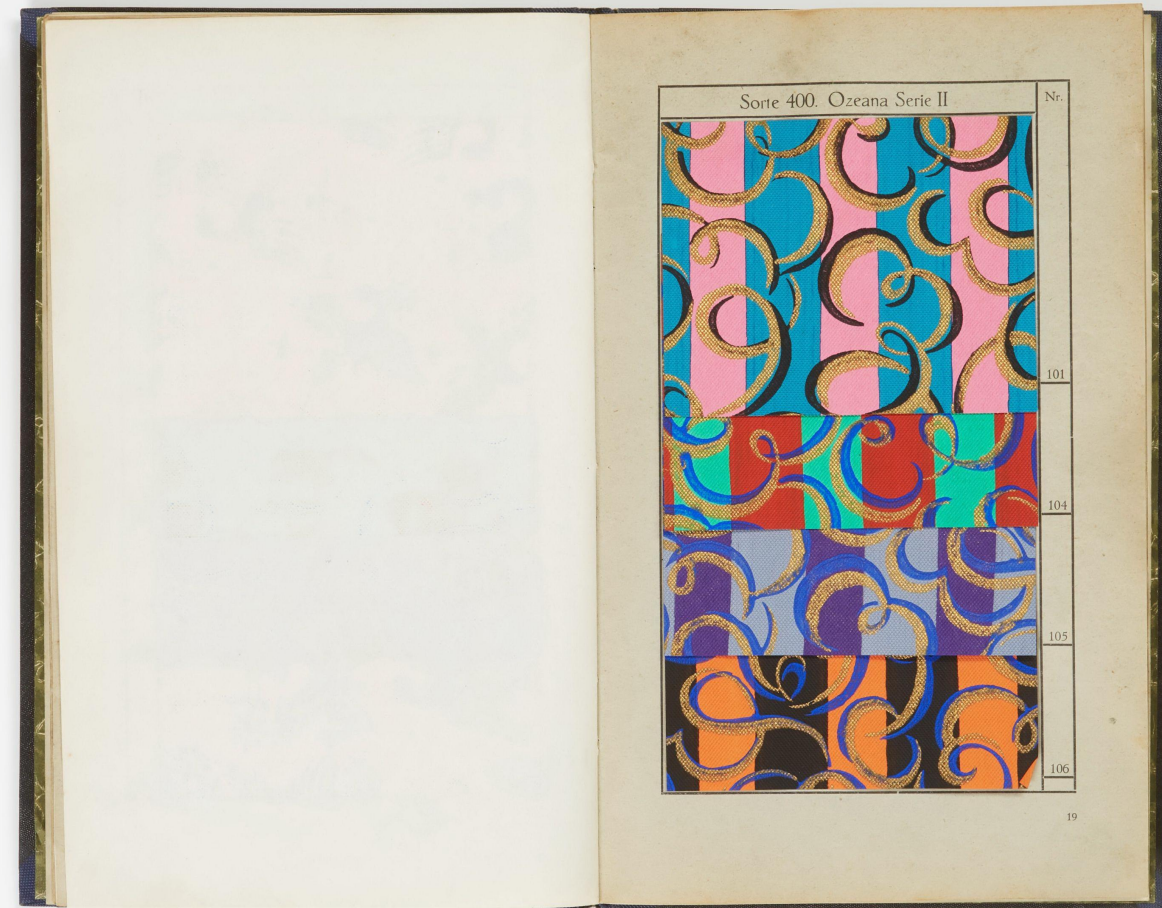
an an osteria in Pompeii. According to Pliny the Younger, it was a bloodsucker, preferring to stay in the vicinity of full-blooded men..." (p.1). In the end, the authors additionally give a list of 50 objects relating to the described creatures and animals, preserved in their museum (to prove their existence). - Our copy has been on display in the exhibition "Eierlegende Wollmilchsau" [egg-laying and milk-bearing woolly sow] of the Deutsches Fleischermuseum at Böblingen in 2018. - The author's names have been identified by the Bibliotheek van de Universiteit van Amsterdam, which holds a microfilm roll copy (cf. OCLC no. 777289048). - Only one institutional copy could be located worldwide (Berkeley), though none is recorded in OCLC. The Berkeley copy is digitized and came from the library of American zoologist Charles Atwood Kofoed (1865-1947). - Binding slightly stained and rubbed, else a very fine copy.



Novelties in decorated paper 1924-29
by one of the most important
German paper manufacturing companies

#8 Buntpapierfabrik A. Nees & Co.: Neuheiten [Novelties] 1924 [to] 1929 (cover titles). Sample books for decorated papers. 6 volumes. Aschaffenburg, 1924-29. 18; 14; 16; 22; 18; 12 leaves, including a total of 754 paper samples tipped in. Contemporary half cloth bindings with title labels in manuscript to front covers. Dimensions slightly differing between 17 x 27 cm and 17.5 x 27.5 cm.

Volumes 1926-29 each with the company's stamp on the first leaf "Buntpapierfabrik A. Nees & Co. Aschaffenburg". - These sample books include decorated papers in various techniques, such as brushed papers, embossed papers, printed papers, partially with gold and silver, and others. As the sample books present "novelties" there are hardly any overlaps or similarities regarding the designs, but a wide range of varying colours and modern patterns. The samples' sizes are predominantly c. 9 x 11.5 cm, though some smaller. - The paper manufacturing company A. Nees & Co. was founded in Aschaffenburg (Franconia / Germany) in 1862 by Albert Nees (1836-1874) and his brother Theodor. In 1866, they developed an innovative method of coating coloured paper with a shellac layer, producing cambric paper, and distinguishing the firm amongst many other decorative paper companies in Aschaffenburg. - Provenance: In-house archive of the "Buntpapierfabrik A. Nees & Co." in Aschaffenburg, through the trade. - One binding slightly stained. Two bindings discoloured. Else very fine. Three leaves in vol. 1927 (intentionally) glued to each other by the producer.





A scientific drawing of a Japanese mythic aquatic creature, smuggled to Europe

#9 Keiga Kawahara (1786-1860?): Ningyo. Dejima (bay of Nagasaki / Japan), Edo period (c. 1820/1823). Watercolour and body colour on late 18th century Dutch laid paper, watermarked "J.H." [J. Hessels, active around 1790-1800 in Ugchelen / the Netherlands]. C. 47 x 29.5 cm (leaf).

A *ningyo* (人魚, "human fish", often translated as "mermaid") is a fish-like creature from Japanese folklore. The drawing appears to come from the collection of Jan Cock Blomhoff (1779-1853), who was store keeper at Dejima from 1809 to 1817 and the director of the Dutch trading post there from 1817 to 1823 (cf. Altić / Demhardt / Vervust p. 350). Like Philipp Franz von Siebold (1796-1866), Blomhoff had smuggled several Japanese artifacts and works of art out of the country (also including a taxidermy mount representing a ningyo, acquired in c. 1820/23). Later, parts of Blomhoff's collection were incorporated into Siebold's collection, which is now distributed to the ethnological museum in Munich and several museums at Leiden. A ningyo drawing by Keiga Kawahara similar to ours is held by the Freer Gallery, along with two others (all digitally reproduced here: s.si.edu/2IHBjYC). It is notable that the quality of our drawing is significantly better than the quality of the Freer Gallery's, though the motif is exactly the same. However all of these drawings are made after taxidermy mounts representing ningyos which were produced in Japan from the early 17th century onward to be displayed at sideshows. In the second half of the 19th century these taxidermies were produced in larger quantities for export to the Western market (12 specimens are in the Rijksmuseum Volkenkunde in Leiden, for example, others are held by the BM (bit.ly/2tA8PGc) and by the Peabody / Harvard (bit.ly/2tAX9D2)). - Keiga Kawahara (川原慶) was a late Edo period Japanese painter of objects, social scenes, landscapes and portraits. Kawahara was born in Nagasaki as the

son of the painter Kawahara Kozan. He studied with the painter Yūshi Ishizaki (1768-1846). With special permission from the Japanese government, Kawahara worked as a painter at the Dutch factory of Dejima, Nagasaki, from 1811 to 1842. At the request of successive directors at Dejima, Kawahara documented many aspects of life of Japan in general and at Dejima in particular. From 1823 to 1829 Kawahara drew and coloured detailed images of Japanese flora and fauna, at the behest of Dejima commander, physician and botanist Philipp Franz von Siebold. He accompanied Siebold during his visit to the court at Edo, and documented many objects, street and court scenes, et cetera. In 1829 he was imprisoned by the Tokugawa shogunate for involvement in a spying incident involving Siebold, who was subsequently expelled from Japan. Kawahara's images were fundamental for the biological publications by Coenraad Jacob Temminck and Hermann Schlegel (cf. Wikipedia). - "Anciently, a ningyo was described with a monkey's mouth with small teeth like a fish's, shining golden scales, and a quiet voice like a skylark or a flute. Its flesh is pleasant-tasting, and anyone who eats it will attain remarkable longevity. However, catching a ningyo was believed to bring storms and misfortune, so fishermen who caught these creatures were said to throw them back into the sea. A ningyo washed onto the beach was an omen of war or calamity." (Wikipedia). - Provenance: The Netherlands, through the trade. According to a pencil note on the verso this drawing was sold at auction by De Brakke Grond, Amsterdam in 1946. Our drawing probably was one of the 8 ningyo drawings from the estate of Blomhoff's son which have been sold in Amsterdam in 1907, two of which showed up again in Cologne in 2013 to be sold at auction by Klefisch. - We thank Prof. Dr. Matthi Forrer, who confirmed the authenticity and provenance of our drawing, for his kind help. - Paper dusty and stained. Upper right area undulated. Small wormhole near the ningyo's chin. A few small marginal flaws, one repaired tear (2 cm). Two smoothed crossfolds. - Cf. Coll. Rijksmuseum Volkenkunde Leiden, inventory no.s 360-0-43 and 360-0-44. Cf. Masterpieces of Rijksmuseum Volkenkunde pp. 58-59. Mirela Altić / Imre Josef Demhardt / Soetkin Vervust, Dissemination of Cartographic Knowledge, pp. 350-352. Cf. Catalogue Kunsthandel Klefisch - Auktion 100 (2013), nos 319 and 320 (including reproductions of both ningyo drawings).





A forgotten Master Artisan to be rediscovered

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

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

numerous religious buildings, including the chapel of St Josef and the parish church of St Johann Baptist, both in Krefeld, the parish church of St Joseph in Viersen and the Peterskirche [Peter's church] in Sankt Lambrecht (Styria / Austria). Some of the designs for the Peterskirche were published in Pastern's ornamental pattern book *Kirchliche Dekorations-Malereien im Style des Mittelalters* in 1892/93. Pastern published two more ornamental pattern books, the first when aged only 19: *Neue Decorations-Malereien im romanischen und gothischen Styl* (1891); and: *Romanische Kirchenmalereien* (1893). His publisher notes in an advertisement for the second edition of *Neue Decorations-Malereien*: "With this pattern book, W. Pastern satisfied the need for well-made and practical models for the decoration of living spaces in the medieval style." (Translated from: Publisher's catalogue of B. Hessling, 1899, p. 104, cited from Schneider-Henn no. 204). The German painter Heinrich Nauen (1880-1940), considered one of the most important Rhenisch expressionists, was one of Pastern's pupils (cf. *Neue Deutsche Biographie* 18, p. 761). Another pupil who can be traced is Josef Lichtenberg, a painter and artisan born in 1879 in Hüls near Krefeld (cf. Friedrich Jansa, *Deutsche Bildende Künstler in Wort und Bild* p. 370). - The present collection of interior designs includes: wall and carpet patterns, window frames, false wooden ceilings, wall coverings or wallpapers, mural paintings, vault paintings, plafonds, fabrics, column paintings, arches, border designs, tile patterns, window niches, and more. Along with medieval ornaments, we also find motifs from the Renaissance era, and even a few modernist designs. - Collection in overall fine condition. Paper slightly dusty. Only a few leaves slightly damaged (holes, silverfish feeding, tears, stained or waterstained). One leaf neatly cut through in the middle. One leaf damaged to upper margin with some loss of material. - Claudia Grund, *Deutschsprachige Vorlagenwerke des 19. Jahrhunderts zur Neuromanik und Neugotik* no.s F. 28, 175 and 181. Dietrich Schneider-Henn, *Ornament und Dekoration* no. 204. C.B. Grafton, *361 Full-Color Allover Patterns for Artists and Craftpeople*, no. 15. Friedrich Kobler and Manfred Koller, *Farbigkeit der Architektur*, in: *Reallexikon zur Deutschen Kunstgeschichte*, vol. VII, columns 274-428, online at www.rdklabor.de. Not mentioned in Thieme/Becker nor in AKL. Brönner 1987, pp. 61-63.



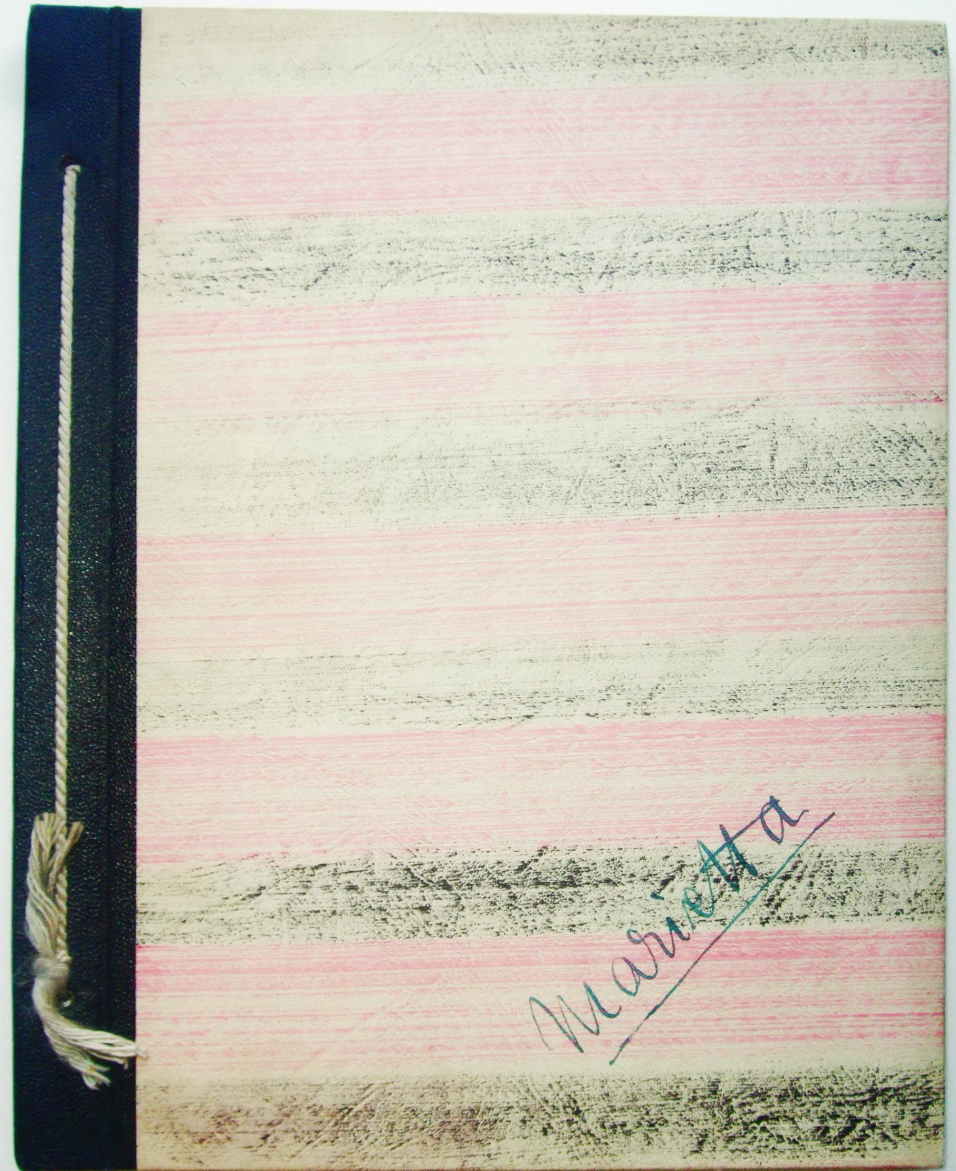




**Unrecorded early publication by the woman
who claims to have invented the term DADA**

#11 Marietta [di Monaco] (alias of Maria Kirndörfer):
Portraits und Reisebriefe. [Portraits and Letters from Journeys].
German typescript (carbon copy) on esparto paper. Munich,
1935. Title page, 53 leaves, 4 leaves (all written on one side
only). Signed in the colophon: *Marietta*, and dated in manuscript:
München, Dezember 1934. Original string bound half cloth,
signed once more to front cover: *Marietta*. 22 x 28 cm.

Unrecorded and hitherto unknown early edition of Marietta di Monaco's writings, privately published and single-handedly typed by her. With a holograph dedication to the German artist, writer, and Bohemian, Rolf von Hoerschelmann (1885-1947) on the first leaf: "Dies Buch gehört meinem Freunde Rolf von Hörschelmann im Gedenken schöner und trüber Zeiten von 1913-1935. München 2.I.1935 - Marietta" [This book belongs to my friend Rolf von Hörschelmann, in remembrance of happy and overcast times from 1913 to 1935. Munich January 2nd 1935 - Marietta]. The colophon reads: "Dies Buch wurde von der Verfasserin in 50 Exemplaren eigenhändig auf der Schreibmaschine geschrieben, nummeriert und handschriftlich signiert. Dies Exemplar trägt die Nummer: 6." [This book was written in 50 copies on a typewriter by the author's own hands, numbered and signed in manuscript. This copy is number: 6.]. Although she mentions that 50 copies were produced, I was unable to trace any copies in libraries through OCLC. It can be assumed that a great many were destroyed during WWII, or lost when she emigrated to France in 1936, the year after she had produced the present copy. Marietta's works presented here were not officially printed until 1962, when a book entitled "Ich kam - ich geh. Reisebilder. Erinnerungen. Porträts." [I came - I go. Travel pictures. Memories. Portraits] was published. Therein, she



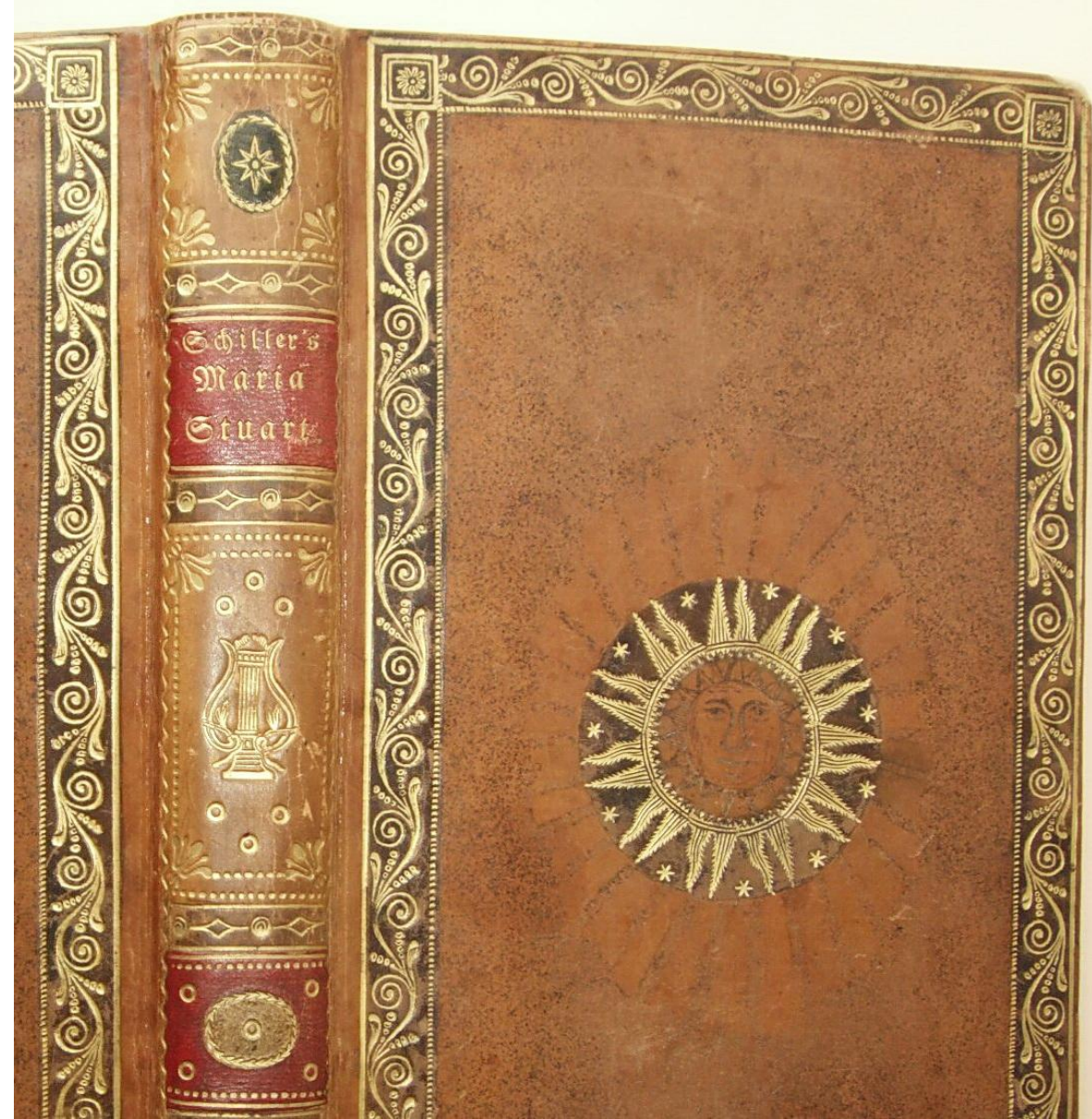
Dies Buch gehört meinem
Freunde Rolf von Hörschmann
im Gedenken schöner und trüber
Zeiten von 1913 - 1935
München 2. I. 1935 Marietta

claims to have invented the term "Dada" explaining that she spontaneously translated the German word "Steckenpferd" [hobbyhorse], mentioned by Hugo Ball during a conversation at the Cabaret Voltaire, into French (cf. edition 2002, p. 78). - The typescript includes texts written in Paris (1913, 1927, 1929, 1930), Munich (1914 and 1918-1919), Zurich (1915-1917), Basel (1920), Berlin (1922 and 1925), Locarno - Ascona - Porto di Ronco (1923), Sanary (1925/26). - Marietta di Monaco (1893-1981), was a German cabaret artist, poet, poet's muse, model, elocutionist, and dancer. She performed at the "Simpl", "Schwabinger Brett", "Katakombe", and at the "Seerose" in Munich. In 1916 she was a founding member of the "Cabaret Voltaire" in Zurich, which was to be the birthplace of Dadaism. There, in May 1916, she performed the spectacular Dadaistic "Simultan Krippenspiel" by Hugo Ball, together with Ball, Hans Arp, Emmy Hennings, Marcel Janco, and Tristan Tzara. She was close friends with the poets Joachim Ringelnatz, Frank Wedekind, Fred Endrikat, Walter Serner, and Klabund, whose lyrical works she recited on stage. She also acquired prominence as an artist's model: in 1916 she was portrayed by Christian Schad, the most famous painter associated with the New Objectivity movement, in an oil painting. In 1920 Klabund published "Marietta", a short romantic novel explicitly concerning her. In her time, the press called Marietta the "Muse of Schwabylon" or the "Queen of the Schwabing bohème", which expresses her temporary fame. - Not in OCLC, nor in the Monacensia, nor recorded anywhere else. - A fine copy.

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

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

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



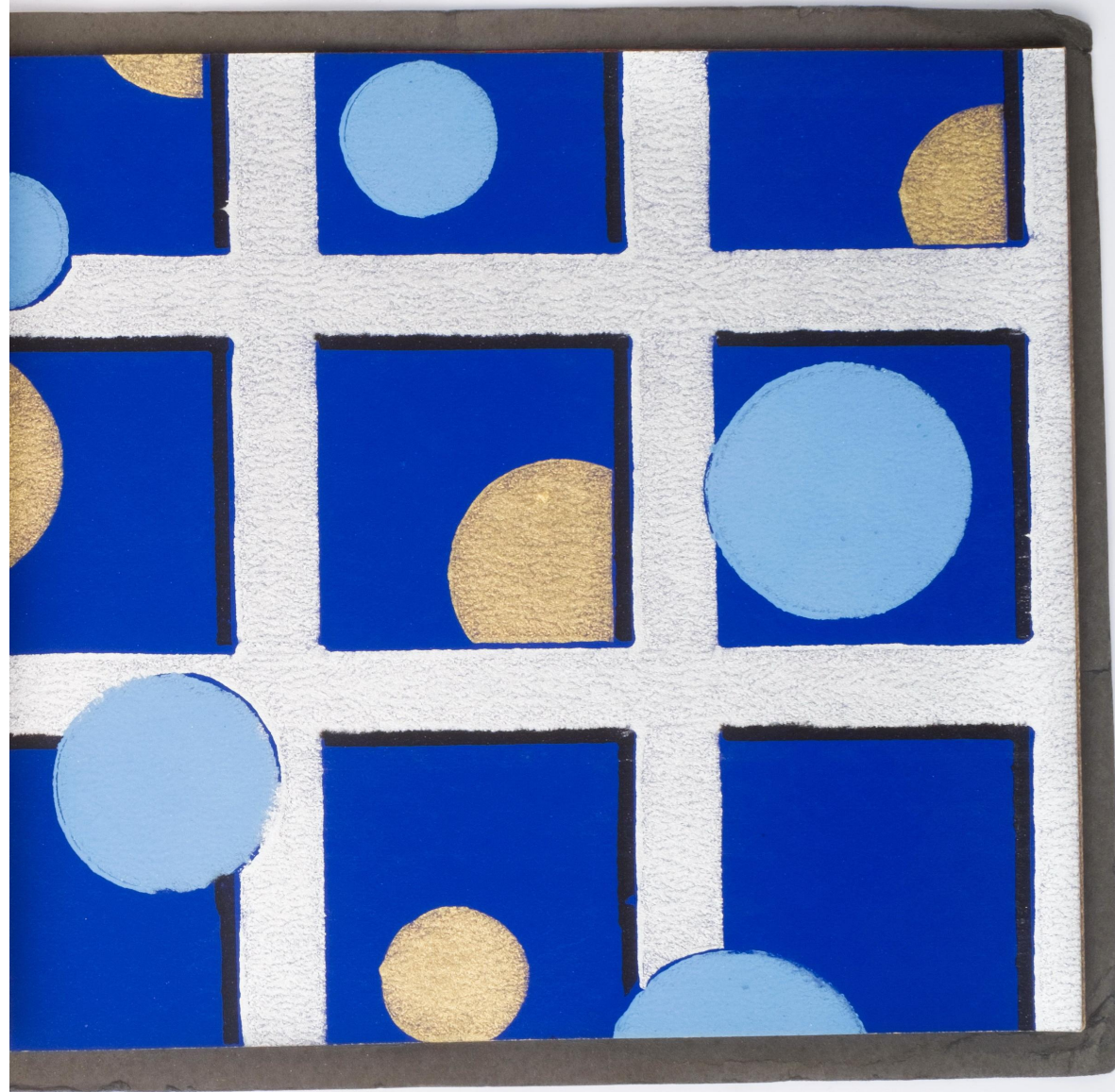


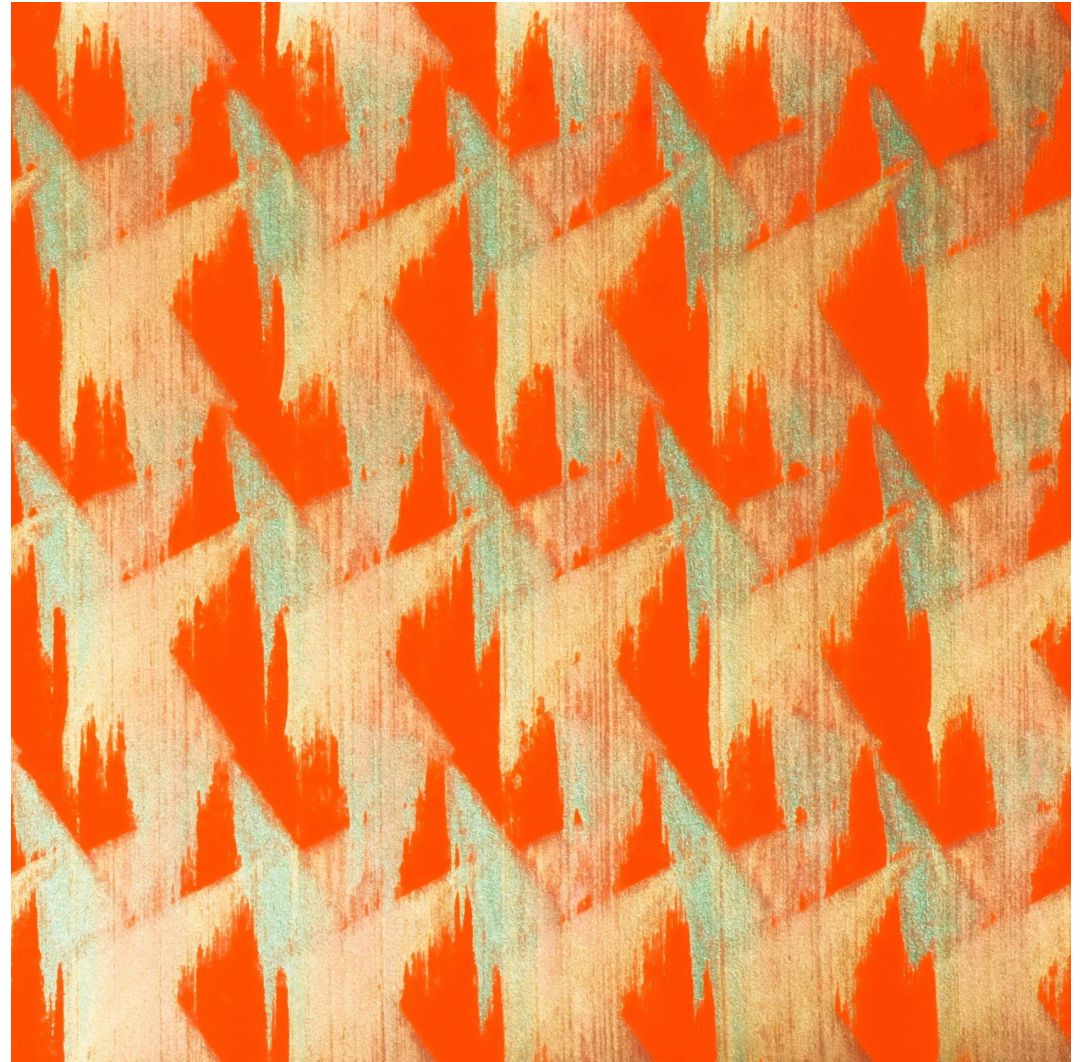
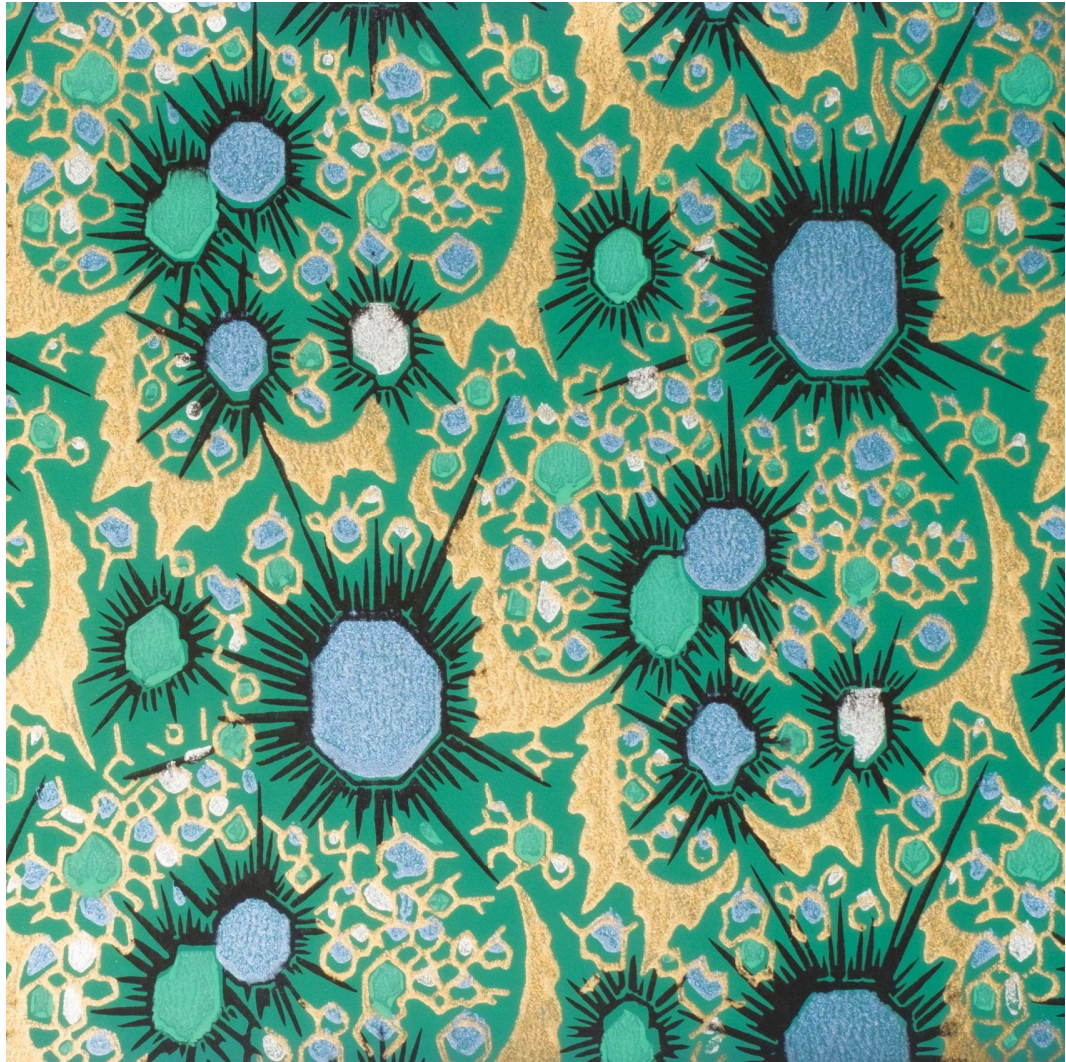
number of high quality bindings, the number of bindings with more richly decorated covers is merely very small ("eine ganz kleine Zahl von Bänden bindet Merz (...) auch, die reicher geschmückte Deckel haben", p.28): Merz usually focussed on the decoration of the spines. These more richly decorated bindings are mostly decorated in the "Etruscan style", which is quite uncommon in German bindings of that time. – Friedrich von Schiller's verse play Maria Stuart [Mary Stuart] depicts the last days of Mary, Queen of Scots. The play consists of five acts, each divided into several scenes. The play had its première in Weimar, Germany on 14 June 1800. – Three corners rubbed. Binding else fine. Interior crisp and clean with occasional foxing and merely very few leaves with more heavy foxing. – Bernhard Fischer, Der Verleger Johann Friedrich Cotta no. 326. Cf. Irmgard Rössler, Die hessische Buchbinderfamilie Merz, in particular pp. 27-30. Goedeke V, 218, 2. Marcuse 194. Sammlung Borst 906. Wilpert/Gühring 37. Brieger 2096. Further reading on the bookbinder family Merz: Irmgard Rössler, Die hessische Buchbinderfamilie Merz. Simon Noehte, Über die Einbände in der Laubacher Bibliothek. – We thank Helma Schaefer (Leipzig) for her kind help.

The most luxurious Art Deco papers we have ever seen

#13 Diamantbrokat - "Marke Excellenz" [cover title].
Sample book for luxurious decorated papers. German-speaking area, c. 1936. 73 sheets of paper. Original wrappers, bound with brass fasteners. 19 x 23 cm (oblong).

An exceptional large-sized sample book including 73 gorgeous samples of multi-coloured paper, each printed with gold, silver, bronze, or other metallic colours, on paper of different vibrant colours. These precious Art Deco papers were probably produced to be used as covering material for boxes and cartons for luxurious goods (like perfume, cigars, or chocolate). The designs are very gaudy, modern, and diversified. Nothing could be traced about the company. The logo on the front wrapper of other copies is a gilt lobster (though lacking here). Dated later in pencil to inner front cover "1936". – Wrappers slightly worn. Interior crisp and bright. – No copies could be traced in OCLC / WorldCat.







50 ways to say "I love you" in rebuses

#14 [Anonymous]: Recueil de Monogrammes et de Devises Amblématiques Dédié au Beau sexe. [Collection of monogrammes and emblematic devises, dedicated to the fair sex]. French manuscript on paper. France, c. 1770. 53 leaves including 50 rebuses in watercolour. Full contemporary brown calf with some gilding, title label to spine and blue endpapers. 6.7 x 9.4 cm.

A stunning French manuscript including 50 rebus pictures in polychrome watercolours, an illustrated title page, and an illustrated final page. The rebuses are 50 declarations of love with their solutions given on the versos: "L'explication de Chaque devise se trouve au verso de chaque page" [The explanation of each device is to be found to the verso of each page]. Written in a very neat and legible hand. The rebus pictures feature little winged Cupids, with either a bow or an arrow, or a torch (or several of these), hearts (variously plain, inflamed, winged, or speared), wings, flowers, and more. The book is one of a kind, a remarkable combination of late baroque gallantry and emblem books *en miniature*. – "A rebus is a message enciphered by replacing words or parts of words with pictures, signs, letters, etc. (...) Rebuses have been a source of fascination throughout the world and across history. It is not known where, when, or why they originated. Coins with rebuses inscribed in them, representing famous people or cities, were common in ancient Greece and Rome. During the Middle Ages, rebuses were frequently used to encode heraldic mottoes. In Renaissance Italy, Pope Paul III (1468-1549) employed rebuses to teach writing. In the early part of the seventeenth century, the priests of the Picardy region of France put them on the pamphlets they printed for the Easter carnival, so that even the illiterate masses could understand parts of the message. So popular had rebuses become throughout Europe that Ben Jonson (1572-1637), the English playwright and poet, trenchantly ridiculed them in his play *The Alchemist*. Rebus cards appeared for the first time in



1789. By the 19th century, they had become highly popular. (...) Combining pictographic with alphabetic symbolism, rebuses put on display the power of human signs to encode meaning. (...) [Rebuses] remind us that we encode a large part of our knowledge about the world through visual symbols, not just written words." (Marcel Danesi, *The Puzzle Instinct. The Meaning of Puzzles in Human Life* pp. 59-62). In the late 18th century, rebus Bibles such as *A Curious Hieroglyphic Bible* were popular for teaching Bible-reading to children. It is reported that when Voltaire was the guest of Frederick the Great at Sanssouci in the early 1750s, they exchanged puzzle notes. - Interior crisp and clean. Binding with three small defects to hinges (worm damage), else very good.





Another dream about sex with aliens

#15 Michael Schirmacher (active c. 1970-1985): Series of 9 trashy erotic science-fiction collages. German-speaking area, 1971-1976. Magazine and calendar cuttings, mounted on deep black paper, mounted on cardboard. Each signed to recto "Michael", and dated between 1971 and 1976. Each inscribed to verso in pencil: MICHAEL SCHIRRMACHER. 40 x 50 cm.

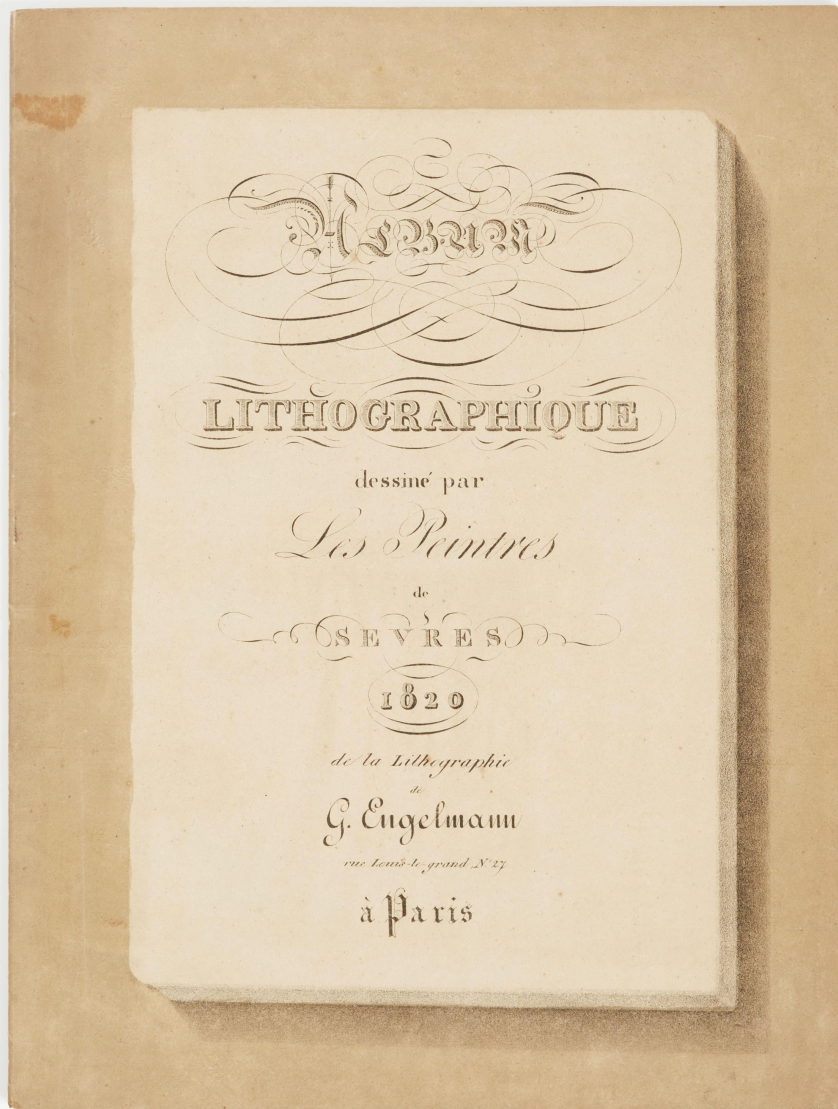
Michael Schirmacher was based in Hamburg. In 1984, he is mentioned in Werner Cieslak's communist publication on striking, "Der Kampf geht weiter!", as an activist (p. 113). In 1992, he is mentioned in the *Mitteilungsblatt des Arbeitslosenverbandes Deutschland e.V.* [Newsletter of the German Association of Unemployed Persons] (p. 110). Otherwise nothing could be traced about the artist. – Minor signs of use.

Art Nouveau endpapers

#16 Sample Book of lithographed papers. German-speaking area (probably Vienna), c. 1910. Including 52 full-page samples of lithographed papers, printed in one or two colours on natural-coloured or brownish paper. Laterally stapled with original plain wrappers. 15 x 10 cm.

Sample book of an unidentified manufacturer with designs in the Art Nouveau style. These papers appear to have been used predominantly for endpapers. The papers are named: Britannia, Demokratia, Slavia, Belvedere, Boston, Bombay, Allegro, Astor, and others. The names are printed to the versos, along with their available dimensions. – Mint. – Cf. Krause / Rinck no.s 14-18.



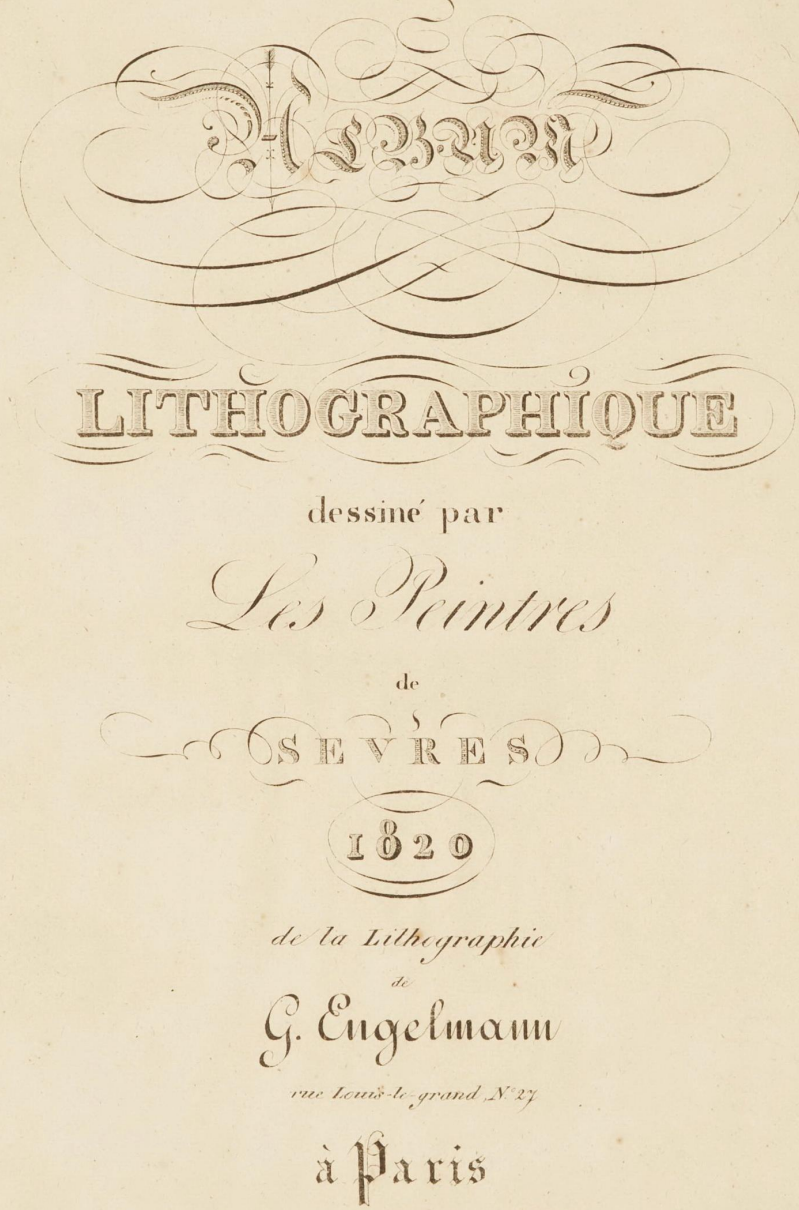


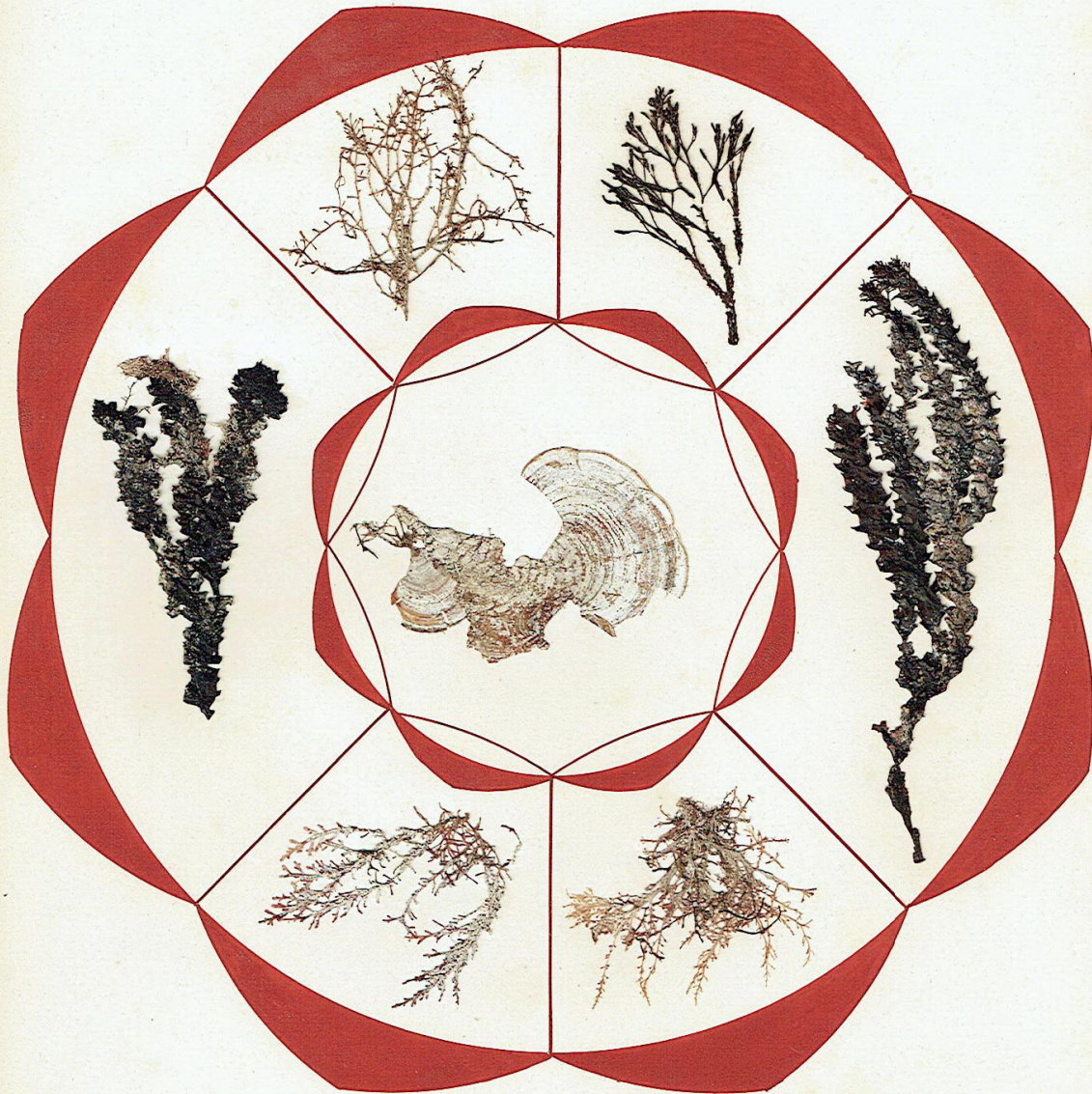
**An exceedingly rare lithographic album by Engelmann,
in its illustrated wrappers showing a lithographic stone**

#17 [Godefroy Engelmann]: Album lithographique dessiné par les peintres de Sèvres. Paris, G. Engelmann, 1820. 12 lithographic plates, printed by Godefroy Engelmann after drawings by J.F. Robert (6), Bacler d'Albe (2), A. Beranger (2) and E.-Ch. Le Guay (2). Illustrated publisher's wrappers, printed in brown and black, showing a lithographic stone. 25 x 33 cm.

The first of four volumes of Engelmann's lithographic "Albums", which appeared between 1820 and 1823, each with a different title. The lithographs in the present album depict landscapes, children, genre and hunting scenes. The most remarkable thing about it, however, is the illustrated front wrapper, printed in two colours (brown and black), showing an inscribed lithographic stone, which most likely is one of the earliest artistic depictions of a lithographic stone. - "In 1820 Godefroy Engelmann published an *Album Lithographique dessiné par Les Peintres de Sèvres* comprising work by three of the leading artists of the factory's [royal porcelain factory at Sèvres] leading artists, painter Jean-François Robert and the figure Antoine Béranger and Etienne-Charles Le Guay, with a painter of military subjects and landscapes living in the town, General Baron Louis Bacler d'Albe." (Fairclough p. 417). - "Godefroy Engelmann (1788-1839) was born in 1788 in Mühlhausen, a small town near the France/Switzerland/Germany border. (...) Engelmann trained in Switzerland and France at La Rochelle and Bordeaux, and he studied painting and sketching in Jean-Baptiste Regnault's atelier in Paris. In the summer of 1814 he travelled to Munich, Germany to study lithography, a German invention. The following spring, he founded *La Société Lithotypique de Mulhouse*. In June 1816 he opened a workshop in Paris. Engelmann is largely credited with bringing lithography to France, and later, commercializing

chromolithography. In 1837 he was granted an English patent for a process of chromolithography that provided consistently high-quality results. Throughout his life, he produced large numbers of prints (...). Engelmann's Paris printing company, "Engelmann et Graf" was passed on to his son, Godefroy Engelmann II (born 1819), who carried on his father's work with the same high artistic quality until his own death in 1897." (Wikipedia). – Wrappers dusty. Very slight staining. Else a fine copy. – Only one copy could be traced in OCLC (BnF). – Cf. Oliver Fairclough: A Sèvres Plate and Lithography, in: Print Quarterly, Vol. 11, No. 4, pp. 410-419. Michael Twyman, Lithography 1800-1850, p. 156, note 1.





Science inspired Art:

Successful crossing of a Scrapbook and a Herbarium

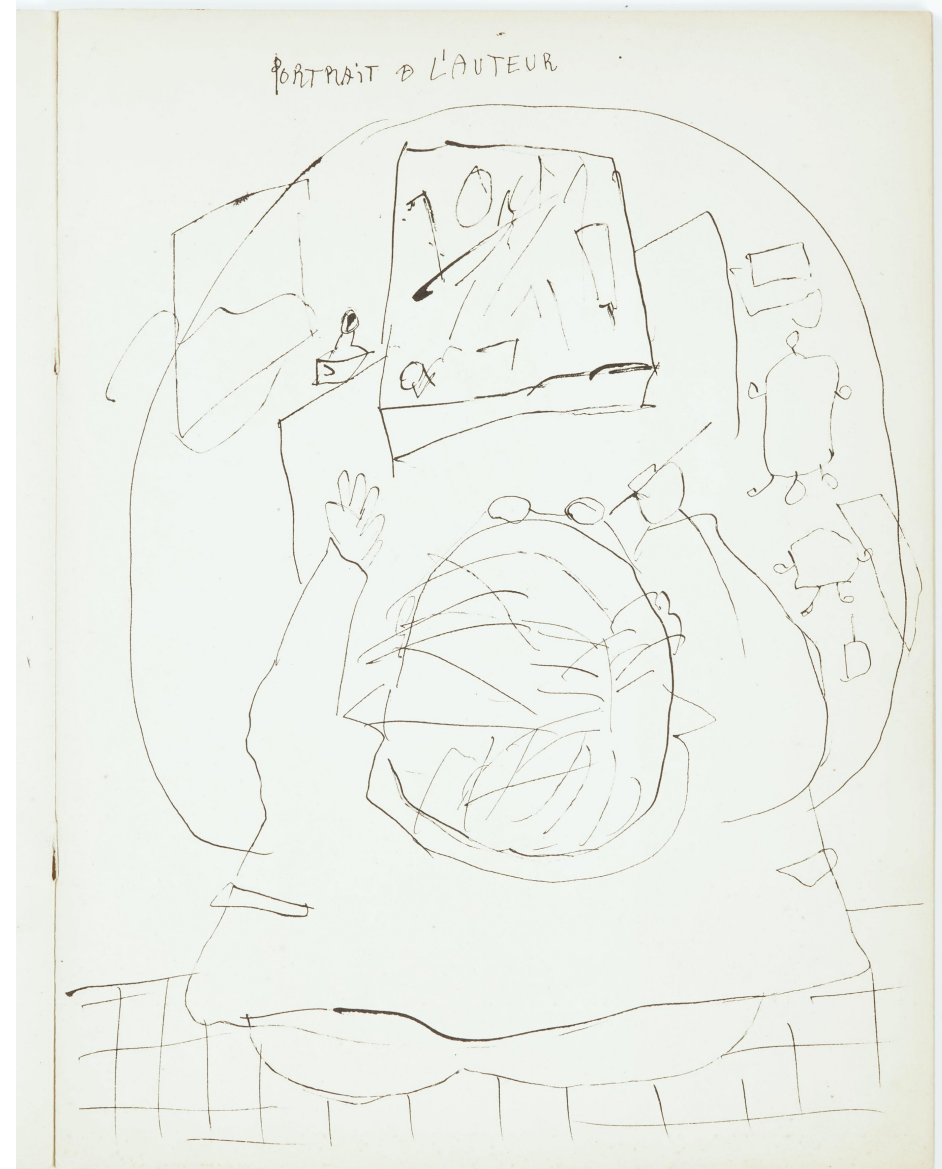
#18 [Anonymous:] Lose Blätter der Flora aus Adria's Tiefen [Loose leaves of the Flora from the depth of the Adriatic Sea] (cover title). German-speaking area, 1887. 12 cardboard plates, including 100 specimen of seaweeds mounted within geometric borders, drawn in body colours. Loose in original cloth portfolio with gilt title to front cover. 26.5 x 35 cm.

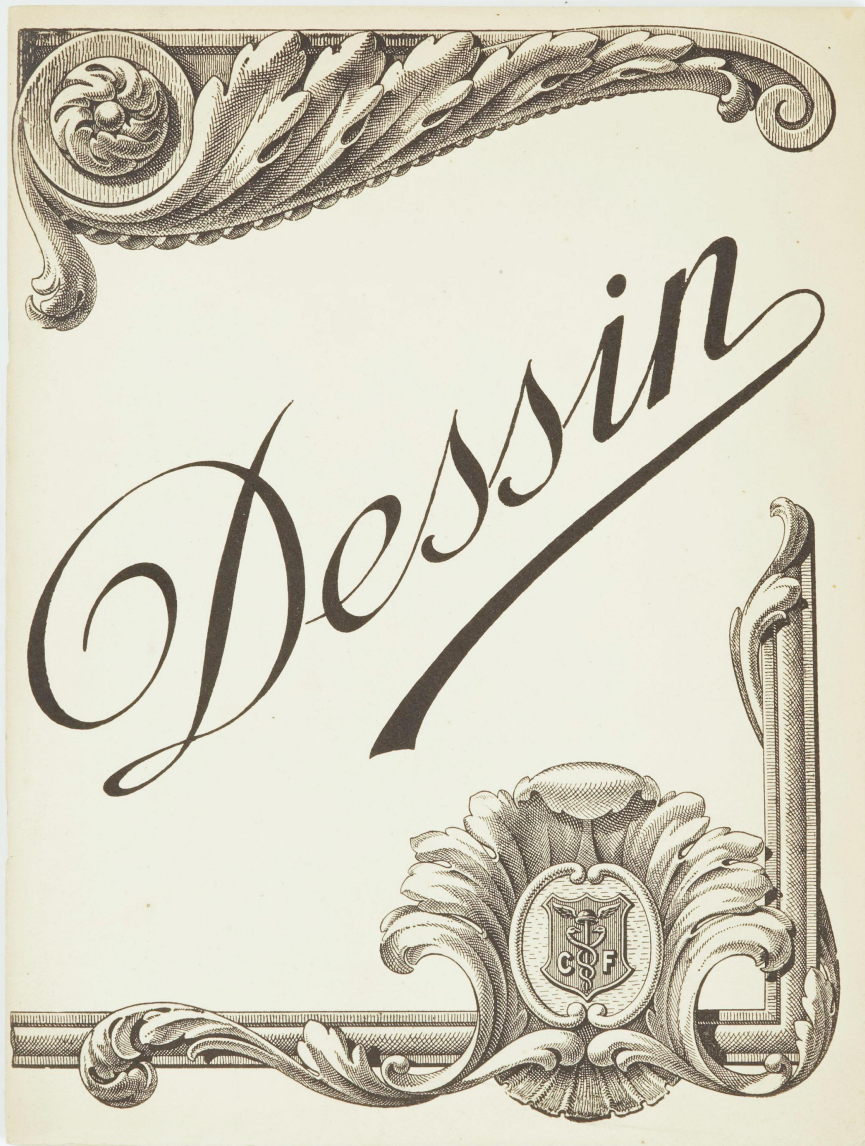
The portfolio contains twelve artworks, each consisting of several plant parts artistically and elaborately arranged within geometrical borders, each in a different shape and colour: Light red, dark red, blue, gold, with some spaces filled with a pale yellow or pink. – Drawn borderings similar to these became popular as decorative elements in scrapbooks in the second half of the 19th century. In our portfolio, however, they obtain a superior role and are more strictly geometry based. The lack of description of the algae indicates that the portfolio was not intended to be a "usual" herbarium. Plant matter has always been used in art, but the use of plants as a decorative element and to ascribe to it an aesthetic is an innovation of the 19th century and prefigures later works including Kalr Blossfeldt's *Urformen der Kunst* [Art Forms in Nature] of 1928. – Portfolio stained, worn and restored in places. Hinges of spine cracked. One small plant part lacking. Only very slight staining to plates. Corners slightly worn. One plate slightly damaged by paper adhesion to the red pigment.

**1944 facsimile print of Picasso's
handwritten playscript of his first and only play,
with 5 other editions in various languages**

#19 Pablo Picasso (1881-1973): Le désir attrapé par la queue [Desire Caught by the Tail]. Paris, by the author [1944]. 12 unnumbered leaves, including 5 illustrations. Original wrappers with later glassine. 23.8 x 31.5 cm. [With:] 5 later editions (some firsts) of the same play in various languages (French 1945 (2), English 1950, German 1954, Spanish 1970). 6 volumes in total, housed together in a later cloth-covered clamshell box. 25.5 x 33.5 cm.

First edition. Published by the artist in a small number of copies (between 35 and 50) for friends and associates. The other books include two copies of the very first public edition, published by Gallimard in Paris in 1945, one of which is a numbered copy (no. 532 of 550) on "châtaignier" paper in original publisher's boards after a design by Paul Bonet. - The first page shows a self-portrait of Picasso from a bird's-eye view, sitting at his writing desk. - "This is the only play by Pablo Picasso, which he wrote in January 1941. Over the duration of six acts, it dramatizes the plight of people who endured the famine that winter, during the Second World War. The dialog is monopolized by references to food and (physical) love. In 1944, a facsimile was published of the handwritten playscript, along with sketches of stage designs situations, and director's instructions. Only 35 copies were printed. In March 1944 the Paris intelligentsia gave a reading of the play at the home of Michel Leiris [though it was at some risk, as German authorities had forbidden Picasso to perform it]. The players were Simone de Beauvoir, Dora Maar, Germaine Hugnet, Louise Leiris, Michel Leiris, Jean-Paul Sartre, Raymond Queneau, Jacques Bost, Jean Aubier and Zanie Aubier [with Albert Camus directing]; the





musical accompaniment was conducted by Georges Hugnet. There were plans to perform the play before an invited audience on 4 June 1955 in the auditorium of the Stedelijk Museum, which were cancelled by the city alderman. The Dutch newspaper *de Volkskrant* claimed that it was because of '... the casting. The principal character is a Negress who, with the exception of a pair of stockings, appears on stage as naked as a baby. She wanders through a series of tasteless and extremely repugnant scenes the like of which has never been seen in the Netherlands. It does not befit a daily paper to offer any further detail'." (Stedelijk Museum Amsterdam (online)). - Brassai remarked that here Picasso "gave free rein to dreams, obsessions, unavowed desires, comical connections between ideas and words, everyday banalities, the absurd. In it, Picasso's humor and inexhaustible spirit are displayed in their pure state." (Conversations with Picasso, p. 200). - The (official) premiere took place in Watergate Theatre in London in 1950. - A very nice collection displaying the publishing history of Picasso's only play. - Wrappers of facsimile edition slightly browned to back cover in places. Else mint. Gallimard edition: spine darkened. The other editions: Slightly worn in places, but fine. - Only one copy could be traced in OCLC (BnF). Another copy is recorded in Stedelijk Museum Amsterdam. No copies in libraries in the US. MoMA holds only an early reproduction which appeared in *Messages* in 1944, apparently a magazine (cf. OCLC no. 84693120).

Japanese Torinoko Paper Sample Book

#20 白樺 2 [Shirakaba 2] (cover title). Japanese paper sample book for torinoko paper. Japan, c. 1930/40 (?). 282 full-page paper samples with order numbers imprinted. Laterally bound with screw posts or nails, full cloth covers attached with tacks. 23 x 12 cm (oblong).

A stunning sample book with a vast range of decorated torinoko papers. Probably produced for the Western market. With a price list loosely inserted, giving the prices in Yen. While there are a few papers (the more precious ones) available in unusual sizes (95 x 180 cm | 92 x 730 (!) cm | 92 x 59 cm), most of the papers are available in sanroku-ban size (97 x 188 cm). It can therefore be assumed that the present torinoko papers are "special-number" quality (which is the highest, see below). - "Torinoko paper (literally "hen's egg" paper) is a hand-made washi of a lustrous, smooth, and intricate texture whose chief ingredient is gampi (*diploporpha sikokiana*). It is used as a support medium in Japanese art, block-print paper in woodcut printing, writing paper in calligraphy paintings, fusuma paper, and so forth. Torinoko paper takes its name from the faintly yellow color, a feature that (along with its smooth texture) gives the paper an appearance of a hen's egg. Its main producing center has long been Echizen (now Imadate City, Fukui Prefecture). The paper texture is flat and smooth. When used in Japanese paintings, it allows for good brush movement, exhibits a sufficient thickness and softness, and produces good paint color development. Its main ingredient, gampi, is a deciduous shrub in the family thymelaeaceae; because the fiber of the tree bark is short and thin, its texture is capable of producing fine, tightly knit paper. Moreover, the paper resists insects and pests and also boasts a high degree of storage stability. However, the paper is relatively expensive due to the difficulty involved in its cultivation and the scarcity of supplies. Torinoko paper uses gampi as its main ingredient, but there have always been some forms of the paper that use other substances for their raw materials. These include those



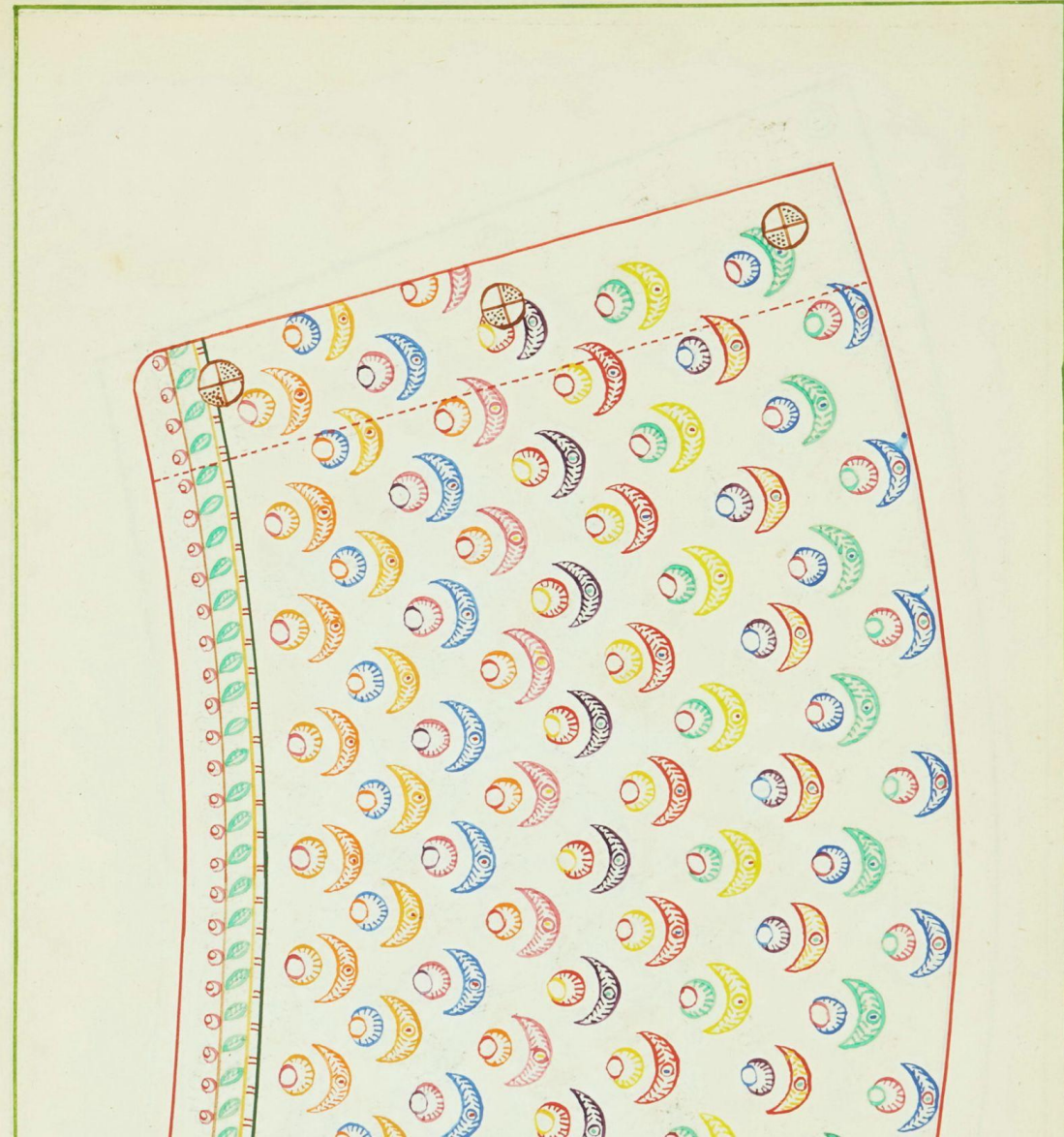
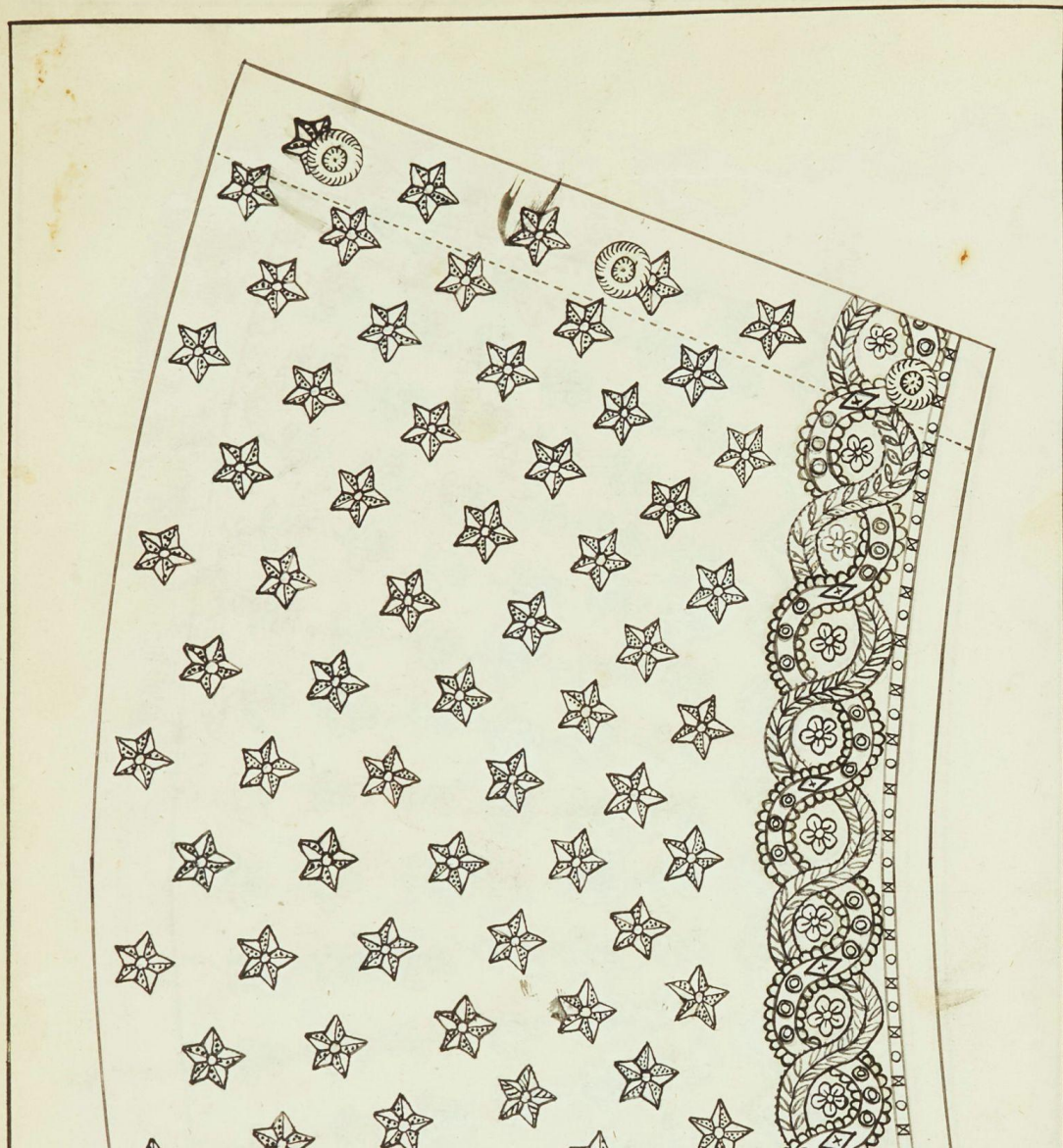
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**Colourful mid 19th-century hand-drawn
embroidery pattern book with 243 designs**

#21 Dessins pour coins de mouchoirs, pour manchettes, et pour cols [cover title]. Unique embroidery pattern book for decorating garment and accessory. India ink in black and colours on paper. 3 parts in one volume. France or Belgium, circa 1850/60. 50, 66, 24 numbered leaves, comprising 243 designs. Original contemporary wrappers with mounted wood engraving and handwritten title in black ink to front cover. Blue lettering to spine. 21 x 31 cm.

"Dessins pour coins de mouchoirs, pour manchettes, et pour cols" is a unique collection of 243 hand-drawn designs on 140 leaves. Each design is shown twice, once in black (India ink), and once in colour (as many as 12 colours). Divided into three parts, this book shows elaborate and fancy embroidery patterns for handkerchiefs (*coins de mouchoirs*), cuffs (*manchettes*) and collars (*cols*). There are 84 designs for handkerchiefs, 120 for cuffs, and 39 for collars. The three parts appear to have been made separately and subsequently bound together in one volume. Therefore the leaves are not numbered consecutively and are partly upside down. The album is, however, complete. This mid 19th-century work was made either in France or Belgium. - Wrappers darkened and partly torn and repaired. Rebacked with modern paper strip. Four numbered leaves with closed tears (65, 1, 11, 7). Minor and sporadic soiling / creasing throughout. Title in French. Wrappers in overall poor to fair condition, interior good to very good.





Exceedingly rare: An X-ray relief image

#22 Christoph Müller-Immenstadt: Röntgen-Relief des normalen menschlichen Skeletts. Rechter Fuß (Von der medialen Seite). [X-ray relief of the normal human skeleton. Right foot]. München, Deutsche Hochbild-Gesellschaft 1922. Plaster (?) anatomical relief display in wooden frame (23 x 27.5 cm), with date stamp to verso: 29. Mai 1922. Housed in the original half-cloth box, with a printed X-ray image (template of the relief picture) mounted to the interior, including a legend. 25 x 29 cm.

Though some libraries hold relief maps or other publications by the Deutsche Hochbildgesellschaft, no records could be traced in OCLC for their X-ray reliefs. – "X-ray reliefs, almost unknown today, came into use [in universities as teaching aids]. They allowed students to access X-ray images quickly without need of technical aids and were even issued with legends of the structures. Furthermore, they were easy to transport and robustly built. They were acquired in the 1920s and even produced for explaining the risks of various maladies to the public. The Deutsche Hochbild-Gesellschaft issued these reliefs. It received commissions from, among others, industry inspectorates, health insurance associations, and the German Society for the Prevention of Tuberculosis and Sexually Transmitted Diseases, although schools and colleges were counted among their clients." (translated from Doll p. 101). – Christoph Müller (1873-1930) was a German surgeon and radiologist, active in Immenstadt and Munich (cf. Gerhard Kütterer, *Lebensdaten verdienter Persönlichkeiten in den ersten Jahrzehnten der Röntgenologie* p. 395-396). – An original X-ray image is enclosed. – Outer hinges of box cracked. Lettering to front cover faded and rubbed. Interiors slightly stained and dusty. Print rubbed in places (some loss of colour). Relief picture slightly rubbed to extremities. – Cf. Sara Doll (et al.), *Wenn der Tod dem Leben dient - Der Mensch als Lehrmittel* p. 102 ill. no. 13.1 (X-ray relief of a hip joint). For Christoph Müller: Cf. *Fortschritte auf dem Gebiete der Röntgenstrahlen*, vol. 42 p. 533-535.



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

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

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



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

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



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No. 2.

THE CENTURY ILLUSTRATED MONTHLY MAGAZINE

Pagina 280.

*Professor, Friherre A. E. Nordenskiöld
with Captain Ericsson's compliments.*



THE CENTURY CO. UNION SQUARE NEW YORK
F. WARNE & CO. BEDFORD ST. STRAND LONDON

Copyright, 1885, by The Century Co. [Trade-Mark Registered Oct. 12th, 1881.] [Entered at N. Y. Post Office as Second Class Mail Matter.]

Association copy with a dedication from John Ericsson to Adolf Erik Nordenskiöld

#24 John Ericsson: The monitors. In: The Century. Illustrated Monthly Magazine. Vol. XXXI, no. 2, pp. 280-299. New York, The Century Co. 1885. Pages 1-128, pages 163-320, pages 29-80. Original publisher's wrappers. 17 x 24 cm.

With an autograph dedication on a paper note, mounted to front wrapper: "Pagina 280. | Professor Friherre A. E. Nordenskiöld | with Captain Ericsson's compliments." Ericsson's article includes 20 illustrations and is followed by a 4-page article by Frances B. Butts, entitled "The loss of the monitor. By a survivor". - John Ericsson, (1803-1889), was an American naval engineer and inventor who built the first armoured turret warship and developed the screw propeller. He was born in Långbanshyttan, Sweden, and died in New York, N.Y. / United States. After serving in the Swedish army as a topographical surveyor, Ericsson went to London in 1826 and constructed a steam locomotive, the Novelty, for a railway competition at Rainhill, Lancashire, in 1829. The prize was won by George Stephenson's Rocket. Ericsson also devised a plan for placing warship engines below the waterline to protect them against shell fire. In 1833 he exhibited his caloric engine, on which he worked the rest of his life, and in 1836 he patented a screw propeller, first used in 1837 on the Francis B. Ogden, built in London. Capt. Robert F. Stockton, of the U.S. Navy, ordered a small iron vessel, the Robert F. Stockton, to be fitted by Ericsson with engines and screw propeller; it reached New York City in May 1839. A few months later, Ericsson immigrated to the United States, and he lived the rest of his life in New York City, becoming a naturalized citizen in 1848. During the American Civil War, Ericsson's proposal to the Navy Department for a novel warship was accepted, and the Monitor was launched on Jan. 30, 1862. Wholly steam-powered and with a screw propeller, the vessel, with its armoured revolving turret, set a revolutionary pattern for warships that continued into the 20th

century. On March 9 the Monitor fought the Confederate ironclad Virginia (formerly Merrimack), leading the federal government to place an order with Ericsson for many more Monitor-type vessels; these ships played an important role in the blockade of the Confederacy. (see Battle of Monitor and Merrimack.) In later years he developed a torpedo and investigated solar-powered motors. (www.britannica.com/biography/John-Ericsson). – Baron Nils Adolf Erik Nordenskiöld (1832-1901) was a Finnish baron, geologist, mineralogist and Arctic explorer. He was a member of the prominent Finn-Swedish Nordenskiöld family of scientists. Born in the Grand Duchy of Finland (at the time part of the Russian Empire), he was later, due to his political activity, forced to move to Sweden, where he later became a member of the Parliament of Sweden and of the Swedish Academy. He led the Vega Expedition along the northern coast of Eurasia in 1878-1879. This was the first complete crossing of the Northeast Passage. – Wrappers heavily worn and damaged to spine (with some loss of material). Wrappers becoming loose. Interior fine.

The Pied Piper of Hamelin **by a late romantic "fairy painter"**

#25 Moritz von Schwind (1804-1871): The Pied Piper of Hamelin, c. 1830/35. Pen and ink wash in grey and black over pencil on cream wove paper. 38.1 x 33.5 cm (leaf).

Only known depiction of the Pied Piper of Hamelin by Moritz von Schwind, the distinguished late romantic "fairy painter" and illustrator. Unfinished in places. This appears to be a preliminary drawing for an unrealised oil painting or another large-sized work. – "Moritz von Schwind was an Austrian painter, born in Vienna. Schwind's genius was lyrical—he drew inspiration from chivalry, folklore, and the songs of the people. Moritz von Schwind received rudimentary training and spent a happy and carefree youth in Vienna. Among his companions was the composer Franz Schubert, some of whose songs he illustrated. In 1828, the year of Schubert's death, he moved to Munich, where he befriended the painter Julius Schnorr von Carolsfeld and enjoyed the guidance of Peter von Cornelius, then director of the Academy. In 1834 he was commissioned to decorate King Ludwig's new palace with wall paintings illustrating the works of the poet Ludwig Tieck. (...) He was often busy working on almanacs, and on illustrating Goethe and other writers through which he gained considerable recognition and employment. In the revival of art in Germany, Schwind held as his own the sphere of poetic fancy. He (...) justified his title of poet-painter with designs from the Niebelungenlied and Tasso's Gerusalemme for the walls of the castle of Hohenschwangau in Bavaria. From the year 1844 dates his residence in Frankfurt during which he created some of his finest easel pictures, most notably the "Singers' Contest" in the Wartburg (1846), as well as designs for the Goethe celebration. There were also numerous book illustrations. The conceptions for the most part are better than the execution. In 1847, Schwind returned to Munich on being appointed



professor in the academy. Eight years later his fame was at its height on the completion in the castle of the Wartburg of wall pictures illustrative of the "Singers' Contest" and of the history of Elizabeth of Hungary. (...) His exceptionally mature cycle, "Seven Ravens" from Grimm's fairy stories was produced in 1857. In the same year he visited England to report officially to King Ludwig on the Manchester art treasures. So diversified were his gifts that he turned his hand to church windows and joined his old friend Schnorr in designs for the painted glass in Glasgow Cathedral." (Wikipedia). - Provenance: Strähuber Collection (Munich), in family property until 2014. The Strähuber Collection was formed by the Munich painter Alexander Strähuber (1814-1882), who was a contemporary of Schwind and like him a pupil of Julius Schnorr von Carolsfeld. Later, the collection was enlarged by his grandson Anton Strähuber (1877-1939), who was a passionate collector of drawings and graphic art. - Slightly stained. Creases. Margins probably slightly trimmed to the drawing. - Not in Weigmann, Schwind - Des Meisters Werke in 1265 Abbildungen. Thieme/Becker XXXIII, pp. 191f. Cf. Moritz von Schwind - Meister der Spätromantik.





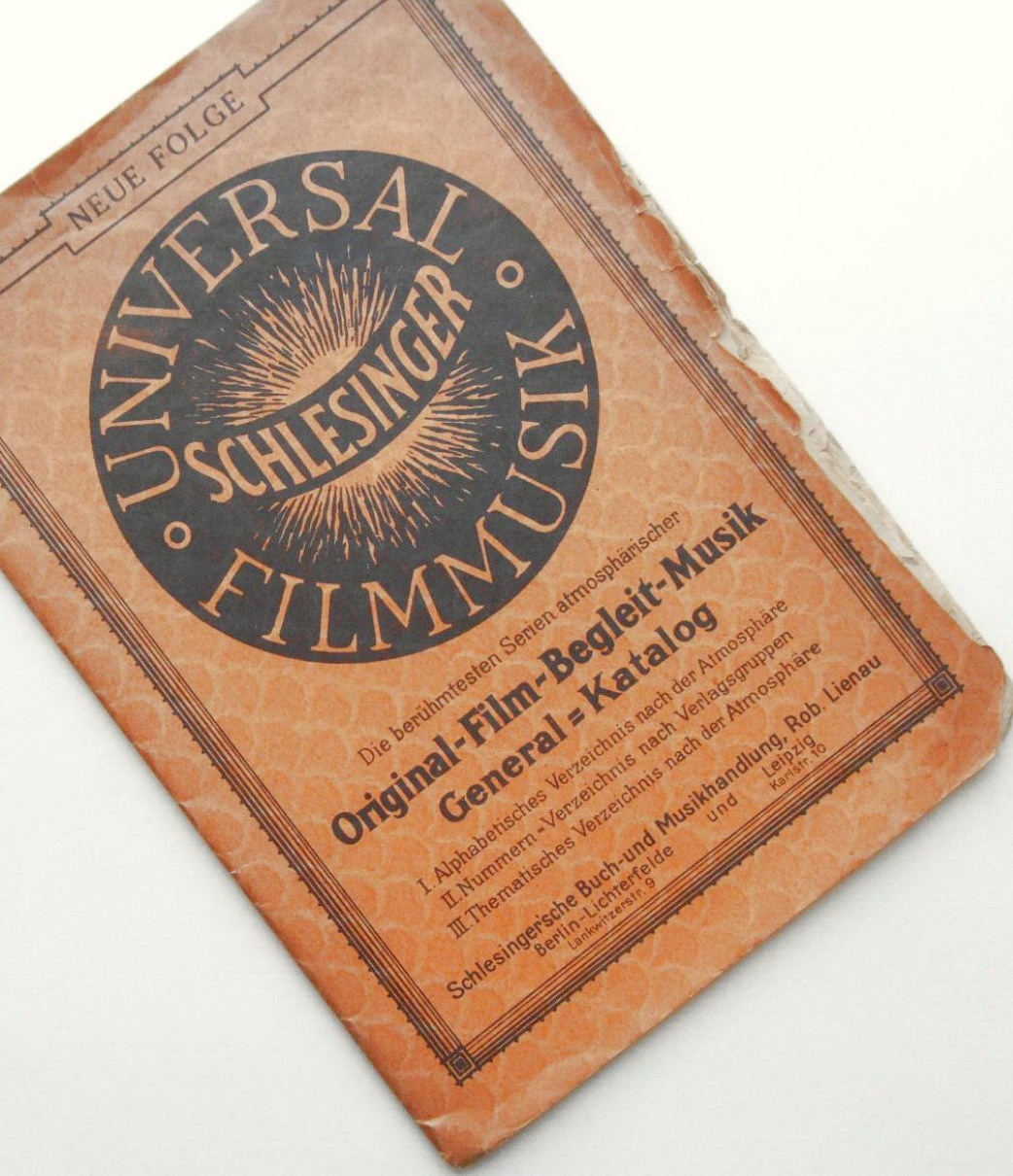
Stunning French 18th century designs for silk-weaving

#26 Germain Frères (et al.): A collection of French "mise-en-cartes" (preparatory technical drawings for polychrome patterned silk). Lyon, c. 1750/60 - (after) 1783. Gouaches on point paper (one of which on bluish point paper). 8 leaves. [With:] Germain Frères: Mise-en-carte. 2 leaves. Lyon, 1828. Gouache on point paper. Together 7 designs on 10 leaves. 22 x 55 cm to c. 56 x 45 cm (leaves), with the largest design measuring 52.5 x 80 cm in total.

"Mise-en-carte" drawings acted as instructions for the weaver about how to tie up the threads on the loom and then weave in the pattern. Lyon was the most prestigious centre of the silk industry in Europe from the 1660s onwards. - The present drawings have been made by the companies Jean Baptiste Clere et Germain Frères (or Germain Frères alone), Pierre Huilliot (?), and Nicolas Guérin & Co., which we learn from manuscript notes to versos; one design is anonymous. Some also have manuscript notes on the colours to be used. The motifs include: grape-vine, spikes, a palmette, an aureola, roses, blossom and leaf tendrils, foliate branches, chrysanthemums, a large bouquet of flowers and various blossoms, as well as twisted bands or net lace bands. The point papers were made by either "Huilliot a Lion", or "Veret a lion", one by "Royanet à Lyon, sy devant veret", the 1828 design's point paper by "Chevallard à Lyon" (inscribed in the plates). - "Pierre Huilliot was a silk designer and producer of point paper. After his death, his printing plates passed into the ownership of Joseph Veret." (V&A Collections online T.426-1972). "The point-paper printer was Joseph Veret, a silk designer who married Marie-Anne Brenier, the widow of Pierre Huilliot, silk designer and engraver. As a dowry he received copper plates suitable for the printing of point papers which were worth a substantial sum of money. On his wife's death in 1783, the business passed to her nephew Royannet. It was the main supplier of all kinds of papers for design and manufacture in Lyon." (ibid.). - Some of the designs

have presumably been made for paraments (ecclesiastical textiles). - Provenance: Hessian private collection. - Slightly soiled or stained to versos and white margins. Three tears, slightly affecting the illustration, one longer tear (repaired). One tiny hole within the illustration. One leaf with two cross folds (planed). Slight defects to margins. - Cf. L.E. Miller, *Between Engraving and Silk Manufacture in Late Eighteenth-Century Lyons*. Marie-Anne Brenier and Other Point Papermakers, in: *Studies in the Decorative Arts*, Vol. III, no. 2, pp. 52-77. Cf. N. Rothstein, *Silk Designs of the Eighteenth Century* p.252. Cf. Art Institute Chicago, Collections (online) 1996.52.2, -4, -6, -7, -9, -10, -15, -17, -18, -19, -20, -21 and -23 as well as 1988.86. Cf. collections.vam.ac.uk/item/O120791/textile-design-unknown/





A 1920s trade catalogue of music for silent films

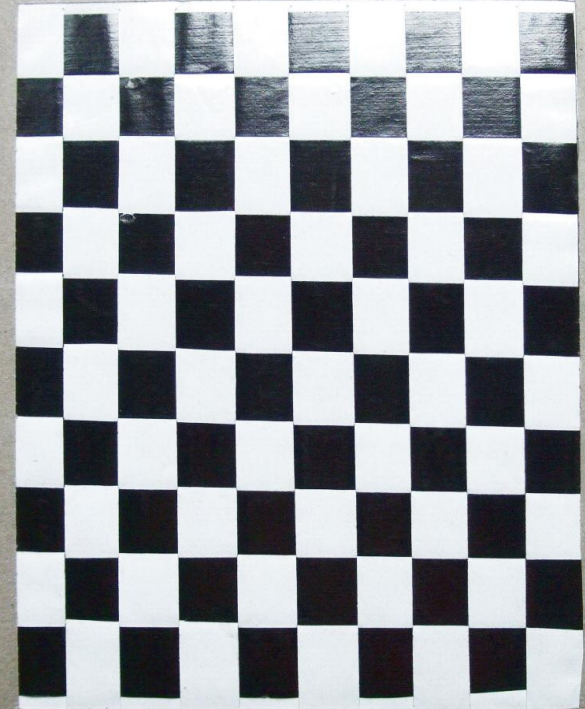
#27 Schlesinger Universal-Filmmusik. Die berühmtesten Serien atmosphärischer Original-Film-Begleit-Musik. General-Katalog. Neue Folge [The most famous series of original atmospheric background music for movies. General catalogue. New series (cover title)]. Berlin and Leipzig, Schlesinger'sche Buch- und Musikalienhandlung, Rob. Lienau [(after) 1927]. 32 pages and 8 pages (insert). Original wrappers. 19 x 27 cm.

Catalogue of available scores for the musical accompaniment of silent films, each offered in arrangements for full orchestra, chamber orchestra, quartet, trio, and piano or violin solo, including the influential „Kinothek“ by Giuseppe Becce (an anthology with pieces arranged especially for cinema). With numerous reduced musical notation in the “Thematisches Verzeichnis nach der Atmosphäre” (thematic index by atmosphere). Worldcat records only one copy worldwide (VÖBB Berlin, where the publication date is given (likely incorrectly) as 1918). Our copy, in any case, advertises on the inside of the wrapper the “Allgemeine Handbuch der Film-Musik” (general handbook of film music) by Hans Erdmann and Giuseppe Becce, which was first published in 1927. Includes in addition the loosely inserted index, “Universal-Filmmusik General-Katalog. Erste Folge: Nummernverzeichnis” (on pink paper). – “During the silent-film era that existed from the mid-1890s to the late 1920s, a pianist, theater organist - or even, in large cities, a small orchestra - would often play music to accompany the films. Pianists and organists would play either from sheet music, or improvisation. (...) Musical scores for early silent films were either improvised or compiled of classical or theatrical repertory music. Once full features became commonplace, however, music was compiled from photoplay music by the pianist, organist, orchestra conductor or the movie studio itself, which included a cue sheet with the film. These sheets were often lengthy, with detailed notes about effects and moods to watch for. (...) At the height of the silent era, movies were the single largest source of employment for instrumental musicians, at least in the United States.” (Wikipedia). – Paper browned with age and fragile. Marginal damage to head- and fore-edges throughout (without loss to text).

Three early Froebel-Albums

#28 Anna Schwarz: [No title]. [Volume] 1: Froebel Album with geometrical silhouette paper works and paper folding works. German-speaking area, c. 1860/70. 22 cardboard leaves, covered with white "watered" paper, including 33 mounted geometrical silhouette paper works and 31 mounted paper folding works, made from black glossy paper. Contemporary cloth binding. 22 x 27 cm. [With]: **Anna Schwarz:** [No title]. [Volume] 3: Froebel Album with pin-prick pictures. German-speaking area, c. 1860/70. 15 cardboard leaves with 30 full-page pin-prick pictures mounted (ornamental or figurative, some partially relief). Contemporary cloth binding. 25 x 29.3 cm. [With]: **Anna Schwarz:** [No title]. [Volume] 5: Froebel Album with paper-braiding works. German-speaking area, c. 1860/70. 20 cardboard leaves with 40 mounted paper-braiding works in black and white on glossy paper. Contemporary cloth binding. 21 x 24.5 cm.

All 3 volumes bound similarly, though with varying dimensions. – Friedrich Wilhelm August Fröbel (1782-1852) "created the concept of the "kindergarten" and coined the word, which soon entered the English language as well. (...) Fröbel's building forms and movement games are (...) forerunners of abstract art as well as a source of inspiration to the Bauhaus movement." (Wikipedia). In the 1840s, Fröbel devised the idea of twenty occupational "gifts" for children. Many albums like this one were compiled in the nineteenth century as teaching aids for the use of kindergartens in Europe and America. With their intricate patterns, albums of this sort have been seen as precursors to the abstract design movement in art of the twentieth century, as personified in the work of Frank Lloyd Wright, Mondrian, Braque, Le Corbusier, Albers, and Fuller. – Fine condition. Minor signs of use on the bindings only.



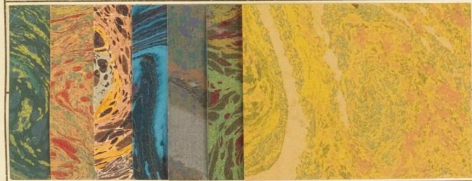
Danish sample book for decorated papers

#29 Lagersorter af Forsatspapirer og Overtraek. [Ware house stock of endpapers and coating papers]. Paper sample book by Danish papermaking company Henningsen & Wolf-Jürgensen. Copenhagen, c. 1925/30. Title page and 30 pages, including 438 samples of decorated paper in different techniques tipped in. Original publisher's wrappers. 21 x 30 cm.

Paper samples' dimensions between 8 x 3 cm and 8 x 6.5 cm. Contains predominantly marbled papers, though there are also embossed papers, paste papers, printed papers, monochrome papers, and others. - Dusty and slightly wrinkled. Staples slightly rusty.

12

Orientalisk Marmor.



Fantasimarmor.



13



Valenciamarmor.



Dansk Kunst.



**Rare English edition of the famous Wiener Werkstätte
anniversary souvenir publication**

#30 The Wiener Werkstätte 1903-1928. The Evolution of the Modern Applied Arts. Vienna, Krystall-Verlag 1929. 146 unnumbered pages, including 175 reproductions. Original publisher's papier mâché binding. 21.5 x 23 cm.

Rare English edition with an English title page. Texts trilingual (German, English, French). – 25th anniversary souvenir publication, collected and organised by Mathilde Flögl at the suggestion of Josef Hoffmann. The images show a cross-section through the products of the Wiener Werkstätte, from its beginnings in 1903 until 1928, including works by Carl Otto Czeschka, Gustav Klimt, Hilda Jesser, Josef Hoffmann, Berthold Löffler, Kolo Moser, Dagobert Peche, Susi Singer, Julius Zimpel, Max Snischek, J.E. Wimmer, Maria Likarz, Erna Kopriva, Felicie and Kitty Rix. Elaborate relief papier-mâché binding in orange and black, designed by Vally Wieselthier and Gudrun Baudisch. Endpapers designed by Josef Hoffmann. "The novelty of this Wiener Werkstätte album (...) incorporating profuse visual material is the fact that every single page is composed from an artist's point of view and came into existence through the pages' surfaces as well as the colours (black, red, gold, and silver), and the images, texts, and the white and coloured surfaces are all treated as completely equal elements and are brought into a harmonious combination." (Publisher's advertisement from 1929, cited from Werner J. Schweiger, *Wiener Werkstätte - Kunst und Handwerk* p. 124). – Binding only slightly rubbed, else in remarkably fine condition. Some offsetting to pages. Two pages with slim paper strip pasted to front edge (manufacturing defect). – Gabriele Fahr-Becker, *Wiener Werkstätte* p. 204 (including a reproduction). Brandstätter, *Design der Wiener Werkstätte* p. 216f. Werner J. Schweiger, *Wiener Werkstätte - Kunst und Handwerk* p. 124 (including a reproduction). Wilhelm Mrazek, *Die Wiener Werkstätte* p. 90.



Furthermore, we will bring a number of single sheets of decorated papers. Here is a selection:

Full sheet of block printed paper. Block printed paper in black, crimson, green and yellow on natural-coloured laid paper, watermarked "M Maal" or "A Maal". The Netherlands or German-speaking area, last third of 18th century. This watermark has not been described hitherto and is a valuable source for dating and locating this paper at a later time. 46 x 37.5 cm. – Heijbroek / Greven p. 71. Müller & Draheim cat. 19, no. 27. Koops-Marcus p. 166. (see picture on the left).
1,200€ / 1,360\$

Bronze varnish papers. Two different bronze varnish papers, gold colour printed on red brushed paper. Augsburg, c. 1700. Formerly used as wrappers. 2 leaves, each 33 x 10 cm. – Fine. – Cf. Kopylov 4. Cf. Haemmerle 510 and 514.
200€ / 230\$

Georg Christoph Stoy (1670-1750): Brocade paper. Augsburg, beginning of 18th century (after 1703). Brocade paper on turquoise brushed paper by Georg Christoph Stoy of Augsburg (signed). Stoy developed the manufacturing of decorated paper around 1700. He was born in Nuremberg and active in Augsburg since 1703. Formerly used as wrappers. 39 x 31 cm. – Poor condition: colour rubbed, worn. – Haemmerle 441. Kopylov 35 und 36.
120€ / 130\$

Drap d'or. A very rare example of a so-called "drap d'or" paper: a multiple coloured brocade paper, carefully stencilled in yellow, orange, crimson, rose and a blueish violet, finished in turquoise by hand. Probably Southern Germany, c. 1720 / 1750. Compared to other multiple coloured brocade papers, the illumination of this paper is very accurately and harmonizing with the motifs: only small blossoms and leaves are coloured green (turquoise). Two pieces of the same motif, affixed to each other. Formerly used as wrappers. 48.5 x 37 cm. – Near mint. – Cf. Heijbroek / Greven p. 38 (sample card by Georg Christoph Stoy). Cf. Kopylov 80, 80bis and 108.
850€ / 960\$



Johann Wilhelm Meyer (um 1713-1784): Full sheet of brocade paper. Brocade paper on yellow brushed laid paper by Johann Wilhelm Meyer of Augsburg (signed), c. 1740/80. 44.5 x 36 cm. – Near mint. – Haemmerle 156. Bassenge 800. 350€ / 400\$

Full sheet of brocade paper. Brocade paper on crimson brushed laid paper. Southern Germany, second half of 18th century (?). Kind of a "Bilderbogen", depicting 32 saints. 43 x 34.5 cm. – Fine. 480€ / 550\$

Johann Wilhelm Meyer (um 1713-1784): Full sheet of brocade paper. Brocade paper on orange brushed laid paper by Johann Wilhelm Meyer of Augsburg (signed), c. 1740/80. 41.5 x 34.5 cm. – Near mint. – Haemmerle 162. Bassenge 801 (there signature mistakenly given as "No. 2"). Cf. Kopylov 128-133. Cf. Heijbroek / Greven p. 58 and Haemmerle 97 (here a print by Johann Lechner). 400€ / 450\$

Giovanni Battista und Giovanni Antonio Remondini (attr.): Full sheet of block printed paper. Block printed paper in four colours (green, violet, crimson and ochre) on natural-coloured laid paper. Attributed to Remondini of Bassano (Italy). Second half of 18th century. 47.5 x 36.5 cm. – Kopylov, italiens no. 215 (with ill. on p. 385). Schmoller ill. on p. 39. Haemmerle plate no. XVIII. Bassenge 836. 300€ / 340\$

Paste paper c. 1700. Paste paper in 4 colours (yellow, green, violet, red) with impressed decoration. German-speaking area, second half 17th or beginning of 18th century. Formerly used as wrappers. 31 x 14.5 cm. – Cf. MAK Wien, Clerget Collection, inventory no. KI 16711-33-2. 150€ / 170\$

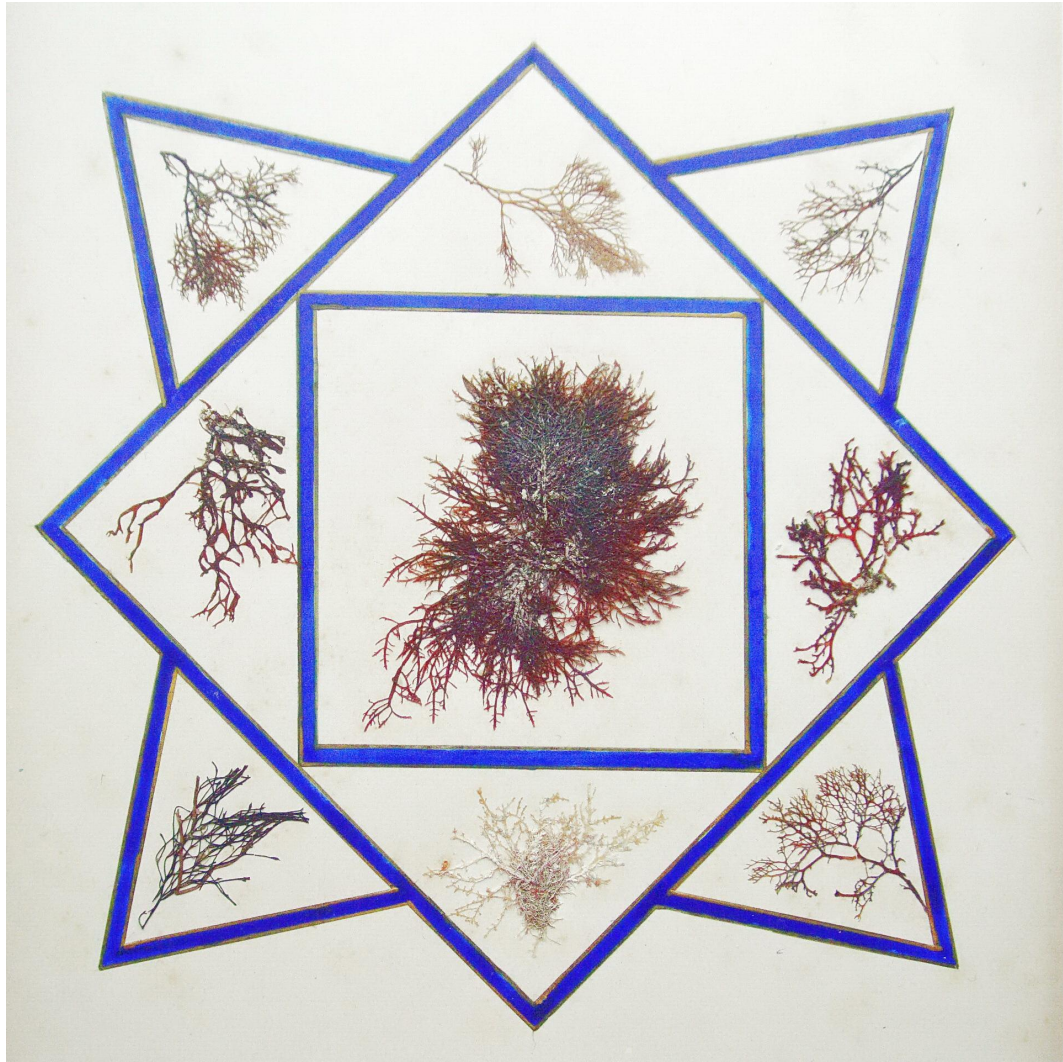
Full sheet of brocade paper. Brocade paper on yellow brushed laid paper. Probably Southern Germany, end of the 18th or beginning of the 19th century. Kind of a "Bilderbogen", depicting eight saints. 39.5 x 33.5 cm. – Fine. – Haemmerle 648. Anthology of decorated papers pp. 128 and 129. V&A Collections online, museum no. E.3717-2004. 480€ / 550\$

Mid 18th century block printed paper. Block printed paper in pale-green and pink on natural-coloured laid paper (watermarked). Probably Italy, mid 18th century. 46.5 x 35 cm. Formerly used as wrappers. 300€ / 340\$

Johann Carl Munck (1730-1794): Full sheet of brocade paper. Brocade paper on raspberry brushed paper by Johann Carl Munck of Augsburg (signed). Third quarter of 18th century. Munck was active from around 1750 until his death in 1796. He was the son of Johann Michael Munck. 40.5 x 34 cm. – Old paper repairing to back side, else mint. – Haemmerle 205. Heijbroek / Greven ill. on p. 114. Anthology of decorated papers p. 102. Koops-Marcus p. 186-189. 420€ / 480\$

Johann Wilhelm Meyer (c. 1713-1784): Silver brocade paper. Augsburg, between c. 1740 and 1780. Brocade paper in silver on ochre yellow brushed laid paper by Johann Wilhelm Meyer (signed). Very rare example of a silver brocade paper not on a black but on a coloured ground, with only minor signs of oxidation. Formerly used as wrappers for an Italian book or manuscript (on the House of Fieschi ?). 41 x 29.5 cm (nearly full sheet). – Haemmerle 157 (?). Not in Heijbroek / Greven. For silver coloured brocade papers in general: Cf. Müller & Draheim cat. 19, no. 18. Cf. Kopylov 86, 139 and 144 (first half of 19th century). Cf. Anthology of decorated papers p. 117 (c. 1800). Cf. Bassenge 794 (doubtful; signed FABBRICA PRIVILEGIATA) and 796 (doubtful) and 805. Cf. Grünebaum colour ill. no. 21 (c. 1820). Cf. Raccolta Bertarelli no. 1131. 1,400€ / 1,600\$

Johann Wilhelm Meyer (c. 1713-1784): Full sheet of brocade paper. Brocade paper on monochrome brushed laid paper (formerly crimson) by Johann Wilhelm Meyer. Augsburg, c. 1740/80. Kind of a "Bilderbogen" depicting local and exotic animals, including an elephant. "Bilderbogen" and brocade papers depicting animals and other figures were produced for children to cut them and play with, that's why they are very rare, and scarcely preserved as a full sheet (like here), especially those from the 18th century. 43.5 x 34.5 cm. – Worn, colour faded. – Heijbroek / Greven no. 41. Haemmerle 173 (merely half sheet). 1,200€ / 1,360\$



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