



Daniela Kromp
Rare & Unique Books

SHORT LIST FOR LONDON

Manuscripts, Fine Bindings, Decorated Paper, Sample
Books, Art on Paper, for the ABA Rare Book Fair 2018



Gorgeous and phantasmagorial - Original Viennese Art Nouveau Designs

#1 K. Haidegger: [No title]. Album of original ornamental designs, very probably for decorated paper, wallpaper and textiles. Vienna, 1913 and 1914. 52 multi-coloured designs (between 3 x 21,5 cm and full leaf size). Gouache on paper, some heightened with gold, tipped on 22 black paper leaves, some signed "HAIDEGGER. K.", some inscribed "ATELIER", some numbered. Bound in later cloth album. 46 x 67 cm (oblong).

A series of 52 gorgeous Art Nouveau designs, very probably for decorated paper, wallpaper or textiles. Haidegger's sumptuous ornaments are clearly influenced by Carl Otto Czeschka, Emanuel Josef Margold and Wiener Werkstätte textile patterns. Some of them appear to be rather phantasmagorial pictures than ornamental designs. About Haidegger almost nothing could be traced, but some of his works are reproduced in a German magazine for textile art and industry (cf. *Textile Kunst und Industrie VII* (1914), p. 183, 185, 187, 209). From there we also can learn that in 1914, he or she has been participating in a "special course for ornamental designers" at the Royal Professional School of Textile Industry in Vienna, which was directed by Professor Franz Stanzel. Several designs for decorated paper exhibited at the "Zeugdruck- und Papiertapeten-Ausstellung der Kunstgewerbeschule" (Printed fabric and wallpaper exhibition of the school of applied arts) in Vienna in 1910 are very similar to her or his works included here. - Provenance: Austria, through the trade. - Binding scratched. Some designs rubbed with superficial loss of colour. One sheet damaged, though repaired. Else fine. - Cf. MAK Vienna inventory no. KI 7747-65, KI 7747-6, KI 7747-7, KI 9388-63, KI 7756-11, WWBP 378-1 (c. 1910 designs by students of the Kunstgewerbeschule in





Vienna for decorated paper, some in the class of Koloman Moser). Cf. Christoph Thun-Hohenstein and Kathrin Pokorny-Nagel, *Ephemera. Die Gebrauchsgrafik der MAK-Bibliothek und Kunstblättersammlung*, 56 and 59.



**Two speeches by Jacob Grimm,
with two original portrait photographs
of the Brothers Grimm by Siegmund Friedländer**

#2 Jacob Grimm: Rede auf Wilhelm Grimm und Rede über das Alter [A speech on Wilhelm Grimm and a speech about age]. Gehalten in der Königl[ichen] Akademie der Wissenschaften zu Berlin. Herausgegeben von [edited by] Herman Grimm. Berlin, Dümmler 1864. 63 pages, 2 plates with mounted photographs (albumin prints). Later half cloth binding with the original wrapper mounted to the front cover. 13 x 21.5 cm.

"Zweiter unveränderter Abdruck mit zwei Photographieen" [Second unaltered printing with two photographs]. Printed on wove paper. - The two mounted photographs (albumin prints) show single portraits of the Brothers Grimm in an oval format (c. 7.5 x 5.5 cm). They have not been enclosed with the first edition (published in 1863) and neither in the third edition (published in 1865). Additionally, they obviously haven't been enclosed to all copies of this second edition either. - The photos have been taken by Siegmund Friedländer (1810-1861), possibly in November of 1856 (cf. Wiegand 7/2b and 9/2b (with reproduction) and p. 93f). In his annotations, Herman Grimm points out the reasons for the low quality (by way of comparison) of the portrait of Jacob, though at the same time he reinforces the "great resemblance". - Boards slightly bent. One layer loosened. Else fine. - In OCLC, only one copy could be traced outside of the German-speaking area (National Library of Israel / Jerusalem). - Heidtmann 848 (false 1863). This edition not in Wiegand. Cf. Borst 2865.



The Rape of Cunegonde

#3 Norman Tealby (active 1927-31): The Rape of Cunegonde. Great Britain, (before) 1928. Pen and black ink with grey and black wash and opaque white on paper, mounted to heavy cardboard. Monogram to lower right: NT. Entitled: *It pleased Heaven to send the Bulgarians to our noble castle*. Inscribed in pencil to verso: *Candide / Page 25 / Chapter VIII // N. Tealby*. Size of motif: 35.5 x 22 cm. Size of mount: 39.5 x 25 cm.

Design for one out of 12 plates to illustrate an English edition of *Candide*, published in 1928 by Dodd, Mead & Co. (New York) and John Lane The Bodley Head (London). Cunegonde tells *Candide* her story like this: "I was fast asleep in bed when it pleased Heaven to send the Bulgarians to our noble castle of Thunder-ten-tronckh; they murdered my father and brother and cut my mother to pieces. A large Bulgarian six feet tall, seeing that I had swooned at the spectacle, began to rape me; this brought me to, I recovered my senses, I screamed, I struggled, I bit, I scratched, I tried to tear out the big Bulgarian's eyes, not knowing that what was happening in my father's castle was a matter of custom; the brute stamped me with a knife in the left side where I still have the scar." - Only very little is known about Norman Tealby. For the time between 1927 and 1931, four other English books with his illustrations can be traced, including works by Tolstoi, Fielding and de Alarcón. In 1930, original illustrations by Tealby were shown in an exhibition of the Foyle Art Gallery in London (cf. Exhibition of original paintings and drawings, made to illustrate books published at the Bodley Head). Peppin and Micklethwait call Tealby „an able illustrator who clearly worked hard to adapt his style to the theme of each of his books.“ (p. 295). The MET holds three designs for vignettes by Tealby for the same edition of *Candide* (metmuseum.org, accession no. 67.806.1 to -3). - Provenance: From the *Candide*-collection of the acclaimed Munich jazz singer and graphic artist Willi Johanns. - Signs of a former affixed paper frame or passepartout to outer white margins. Else fine.



It pleased Heaven to send the Bulgarians to our noble castle

Dissecting a heretic

#4 Norman Tealby (active 1927-31): The hanging and dissection of Pangloss. Great Britain, (before) 1928. Pen and black ink with grey and black wash and opaque white on paper, mounted to heavy cardboard. Monogram to lower left: *NT*. Entitled: *She saw me with my crucial incision*. Inscribed to verso: *Candide Page 112 / N. Tealby*. Size of motif: 33.1 x 20.4 cm. Size of mount: 38.6 x 24.5 cm.

Design for one out of 12 plates to illustrate an English edition of *Candide*, published in 1928 by Dodd, Mead & Co. (New York) and John Lane The Bodley Head (London). - Pangloss tells Candide his story of being hanged and dissected like this: "The crucial incision caused me to utter so loud a scream that the surgeon fell over backwards and, thinking he was dissecting the devil, fled away in terror and fell down the staircase in his flight. His wife ran in from another room at the noise; she saw me stretched out on the table with my crucial incision; she was still more frightened than her husband, fled, and fell on top of him. When they had recovered themselves a little, I heard the surgeon's wife say to the surgeon: My dear, what were you thinking of, to dissect a heretic? Don't you know the devil always possesses them? I will go and get a priest at once to exorcise him." - Only very little is known about Norman Tealby. For the time between 1927 and 1931, four other English books with his illustrations can be traced, including works by Tolstoi, Fielding and de Alarcón. In 1930, original illustrations by Tealby were shown in an exhibition of the Foyle Art Gallery in London (cf. Exhibition of original paintings and drawings, made to illustrate books published at the Bodley Head). Peppin and Micklethwait call Tealby „an able illustrator who clearly worked hard to adapt his style to the theme of each of his books.“ (p. 295). The MET holds three designs for vignettes by Tealby for the same edition of *Candide* (metmuseum.org, accession no. 67.806.1 to -3). - Provenance: From the *Candide*-Collection of the acclaimed Munich jazz singer and graphic artist Willi Johanns. - Browned to outer margins. Else fine.



She saw me with my crucial incision



Most luxurious Art Deco papers

#5 Goldbrokat, Marke Exzellenz (cover title). Sample book for luxurious decorated paper. German-speaking area, c. 1930. 250 sheets of paper, bound with brass fasteners, in original wrappers. 19 x 24 cm (oblong).

An extensive and exceptional large-sized sample book including 250 gorgeous samples of multi-coloured printed and embossed paper, partly with gold and silver, on paper in differing colours. These 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. About the company nothing could be traced. Their company logo on the front wrapper is a gilt lobster. - Wrappers slightly worn. Interior mint and bright. - No copies could be traced in OCLC / WorldCat.

*** Second volume available!**

Jasmin No. 20436
Stufe IV



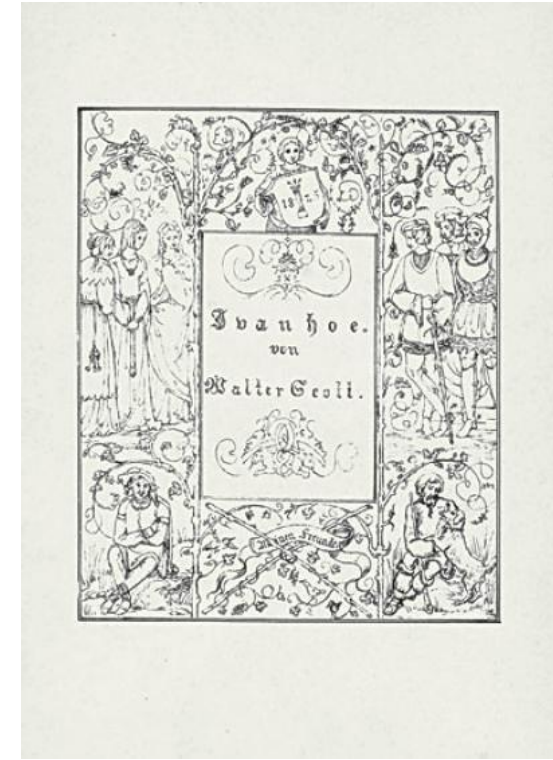


Ivanhoe in German romantic illustrations

#6 [Franz Pocci]: Ivanhoe von Walter Scott [Ivanhoe by Walter Scott]. [Munich], 1825. 10 lithographic prints (thus complete), loose as issued in later half cloth portfolio with title label. 27.2 x 37.7 cm (some leaves slightly smaller).

Not signed by the artist, though some leaves show Pocci's crest. The short dedication "Meinen Freunden" [to my friends], in the arabesque beneath the title, indicates that only very few copies of this album have been printed. Yet in 1907, Aloys Dreyer described these illustrations as "exceedingly rare" (Franz Pocci - der Dichter, Künstler und Kinderfreund, p. 17). Even earlier, in 1877, Hyacinth Holland pointed out that Pocci once showed him his personal copy of Ivanhoe, of which "certainly only very few leaves survived" (Franz Graf Pocci als Dichter und Künstler, p. 16). – Count Franz Pocci (1807-1876) was a German-Italian artist, poet, composer and lawyer, and a significant official in the court of King Ludwig I of Bavaria. However, he is best known as the founding Director of the Munich Marionette Theatre, shadow puppeteer and author of countless puppet plays and children's stories. "1825 veröffentlichte Illustrationen zu Walter Scotts *Ivanhoe*, der im England der Kreuzzüge spielt. Die historischen Romane des damals viel gelesenen Scott zogen Pocci auch in den nächsten Jahren sichtlich in ihren Bann." [Pocci's first considerable artistic work is the series of ten pictures to illustrate Walter Scott's romance *Ivanhoe* which is set in England in the times of the crusades. The book then very popular historic novels by Scott also fascinated Pocci for the next few years.] (Moisy p. 30). In 1827, Pocci created 12 drawings to illustrate Scott's *Talisman*, too, which are not published yet. – Provenance: Strähuber Collection (family property until 2014). This collection was formed by the Munich painter Alexander Strähuber (1814-1882) and then enlarged by his grandson Anton Strähuber (1877-1939), who was a passionate collector of drawings and prints. – Slight foxing to five leaves. Traces of former mount to versos. Else a fine and complete copy. – Sigrid von Moisy, Franz Graf Pocci, no. 20 (with reproduction).

Rümann 1677. Pocci (Enkel) 2. Not recorded on the website Illustrating Scott (bit.ly/2rZhcKd). Not in the International Robin Hood Bibliography online (irhb.org). Not mentioned in Todd & Bowden.- Only two copies recorded in OCLC (both in Germany). We have not been able to trace any copies in European auctions since 1950.





Cubist tendencies in a French Art Deco design portfolio

#7 Auguste H. Thomas: *Formes et Couleurs*. Vingt planches en couleurs, contenant soixante-sept motifs décoratifs. Paris, Albert Lévy / Librairie Centrale des Beaux-Arts 1921. Title page and 20 stencilled plates, loose as issued in illustrated original half cloth folding portfolio. 32 × 46 cm.

"*Formes et couleurs* is an album of sixty-seven decorative motifs in the Art Nouveau and Art Deco styles, printed in vivid colors using the pochoir process. These plates (...) were meant to serve as inspirational models for artists and artisans working in the fine and decorative arts. Pochoir is a stenciling process used for the reproduction of original color works. It was used in France by the most prominent artists and craftsmen to produce illustrated deluxe portfolios, books, limited-edition journals, and decorative and fine-art prints between 1895 and 1935." (The Met, accession no. 152.7 T36 Q). - "A knockout collection of decorative prints by a fabulous, obscure Parisian designer called Auguste Thomas. Thomas' work is remarkable for his skillful use of verdant, floral patterns combined with dynamic animal forms - springing elk, nestling birds, a greyhound in hot pursuit of a hare. In *Formes et Couleurs*, we see a vivid palette, boldly experimental work contrasting earthy tones and natural blues with vibrant (seemingly electric) synthetic pinks and oranges. The pochoir process of stencil printing further heightens the effect. And yet, despite the designer's audacity, Thomas' results are wonderfully harmonious, preserving judicious balance within wild juxtapositions of colour and form. Issued as a creative endeavour unto itself, the portfolio also provides a selection of sixty-seven designs for use by interior decorators for furnishing upholstery and textile prints. In this respect, it is a pleasing example of free-form design for practical application." (Rare Illustrated Books). "This work is a decorative source for a decorative style characterising the ambitious arts and crafts of the 1920s. It contributes ornaments mostly created from plant forms but showing cubist tendencies." (Schneider-Henn, no. 441). - Portfolio stained and dusty. Hinge with a long tear. Paper slightly tanned and with small damages to margins here and there. Else fine and bright.

Music by accident, or:

A forerunner of algorithmic composition -

Only known copy of a fascinating musical game

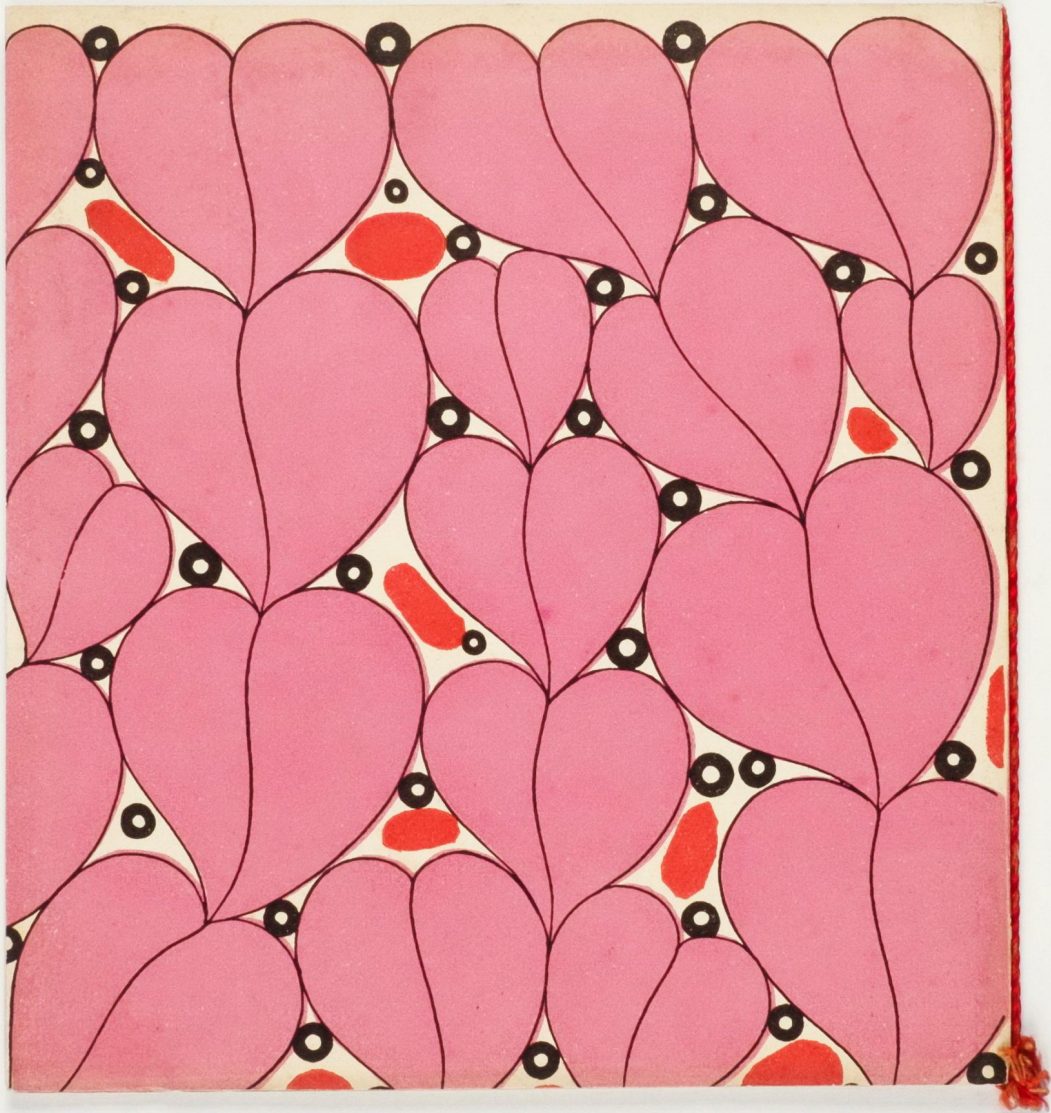
#8 F[riedrich] Kuhlau: Kaleidakustikon. Eine musikalische Unterhaltung. Für Piano-Forte Spieler; Um mehr als 214 Millionen Walzes (!) zu bilden. – Kaleidakousticon. Amusement Musical pour les Amateurs du Forte-Piano. Renfermant plus de 214 Millions de Valses. [cover title; translated: Kaleidacousticon. 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 (out 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 is complete relating to the cards, but lacks instructions and the box; the other one 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 joint in facsimile). Each pile 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, like 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 randomly "generate" music from precomposed options. Several different games were devised, some that 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 to infinity, by playing with two dice). The most well-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 Elvstien 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). At last France, through the trade. - Hinges of clamshell box repaired with textile strips. Two silken ties of card stand lost. Card no. H.10 is not original, but 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.





Wrappers designed by Koloman Moser

#9 Julius Bittner: Der Mantel der Liebe. Drei Tanzbilder. [The cloak of love. Three dancing pictures]. Vienna, Rosenbaum [1909]. 12 one-side printed leaves, including text and 5 illustrations. Original colour lithographed wrappers with cord binding. 15 x 14 cm.

Wrappers designed by Koloman Moser (1868-1918): A heart pattern printed in colour lithography in rose, red and black on natural-coloured cardboard. The five included illustrations are reproductions of photos of the dancers in their Art Nouveau costumes, also designed by Kolo Moser. The first shows Lene Jamrich as "Frau Minne" [Lady Love], dressed in an over-sized cloak with its fabric decorated with the same heart pattern as the wrappers, symbolizing the "cloak of love". The MAK in Vienna holds a marbled paper with a very similar heart pattern attributed to Kolo Moser or Leopold Stolba (cf. inventory no. KI 8678-1). - "Koloman Moser was an Austrian artist who exerted considerable influence on twentieth-century graphic art and one of the foremost artists of the Vienna Secession movement and a co-founder of Wiener Werkstätte. Moser designed a wide array of art works, including books and graphic works from postage stamps to magazine vignettes; fashion; stained glass windows, porcelains and ceramics, blown glass, tableware, silver, jewellery, and furniture." (Wikipedia) - Julius Bittner (1874-1939) was an Austrian composer. - Wrappers very slightly stained. Else mint. - Werner Fenz, Koloman Moser. Graphik, Kunstgewerbe, Malerei (1984), p. 38. Maria Rennhofer, Koloman Moser. Leben und Werk, p. 184. - Only three copies are recorded in OCLC (held by Harvard, Cambridge, and the Getty).

**A remarkable late medieval pictorial binding,
probably for a goldsmith's or moneyer's account book**

#10 Limp leather binding depicting Saint Eligius. Flanders,
c. 1500. 21 x 29 cm.

Inscribed to rear cover in Middle Dutch in large characters: *Pandynghen Arreesten en[de] Ghedynghen*. This binding probably was formerly used for a goldsmith's or a moneyer's account book, as Saint Eligius was the patron saint of goldsmiths and metalworkers. This also is plausible due to the fact that the figure beneath the inscription on the rear cover seems to be a guild sign, and the binding appears to be too precious to be owned by a blacksmith, smith or another simple craftsman. The original block is lost; it is now containing an empty account book of the 19th century (recently bound in). Only the original pastedowns are preserved showing a watermark (gothic letter P with shamrock). Early pictorial bindings like this are of utmost rarity. What is more, this one seems to have been made by using a wood block to emboss and print the leather at the same time, which is a very uncommon technique for decorating leather bookbindings. The use of a belt-buckle to keep a book closed (or even to carry it) is uncommon as well. Apart from that, the binding is made very similar to other European limp bindings of the times before 1700 which are to be found mostly in archives (in German "Koperte"). The Dutch early binding specialist Jan Storm van Leeuwen told me to have seen several similar pictorial bindings in the Municipal Archive of Bruges (Belgium), but I wasn't able to verify this up to now. – Provenance: Private property Berlin. – Binding rubbed, stained and worn. Leather cut to the edges, with counterpart of belt buckle lost.





Viennese papers for France

#11 Alexander Ehrenstein: Neuheiten 1935 (title on price list) [Novelties for 1935]. Sample book for decorated papers. Vienna, 1935. 153 samples of decorated paper, with original price list folded and attached to first leaf. Original boards. 12.5 x 22 cm (oblong).

This sample book contains embossed, printed, marbled, metallic, and other papers, including imitations of leather and snake skin. Some of the patterns are repeated in varying colours. Some are produced to be used as wrapping papers, some endpapers, some to face the interior of suitcases, cupboards or drawers. Along with common designs there are also some abstract or expressionistic patterns. - Albert Ehrenstein's company seems to have existed at least since 1915. He seems to have produced (or resold) not only papers for decorative purposes, but also papers for the food industry. - The sample book features a "Neuheiten 1935" price list, apparently geared to the French market, with prices given in French Francs for each type of paper presented, plus 50 other variants. - Back repaired with textile strip. Only minor signs of use.





Dreaming about sex with aliens

#12 Michael Schirmmacher: Series of 12 trashy erotic science-fiction collages. German-speaking area, c. 1971-1985. Mounted magazine and calendar cuttings, two mounted on cardboard. One Signed to recto and dated "Michael 1985"; another one "Michael 1971"; 10 inscribed to verso: MICHAEL SCHIRRMACHER. Measures between 22 x 31 cm and 32.5 x 48 cm.

One collage with the artist's address lable to verso of mount, saying that he was based in Hamburg, Schlüterstraße 42. Apart from that nothing could be traced about Michael Schirmmacher. – Minor signs of use.

An exceptionally rare and unrecorded book on manufacturing true morocco - Probably the most expensive print on a technical subject of its time

#13 Johann Georg Burkhard, jun[ior]: Ausführliche auf Erfahrung beruhende Anweisung zur Saffianfabrikation mit zuverlässigem Aufschluß über die in diesem Gewerbsfache bis jetzt beobachteten Geheimnisse. [Elaborately and experienced instructions for manufacturing morocco, offering reliable clues on the secrets of this handicraft]. Weimar, B.V. Voigt 1840. VII, 88 pages, with 4 folding lithographic plates and a handwritten errata note bound in. Contemporary leather binding and cardboard slipcase. 11 x 17 cm.

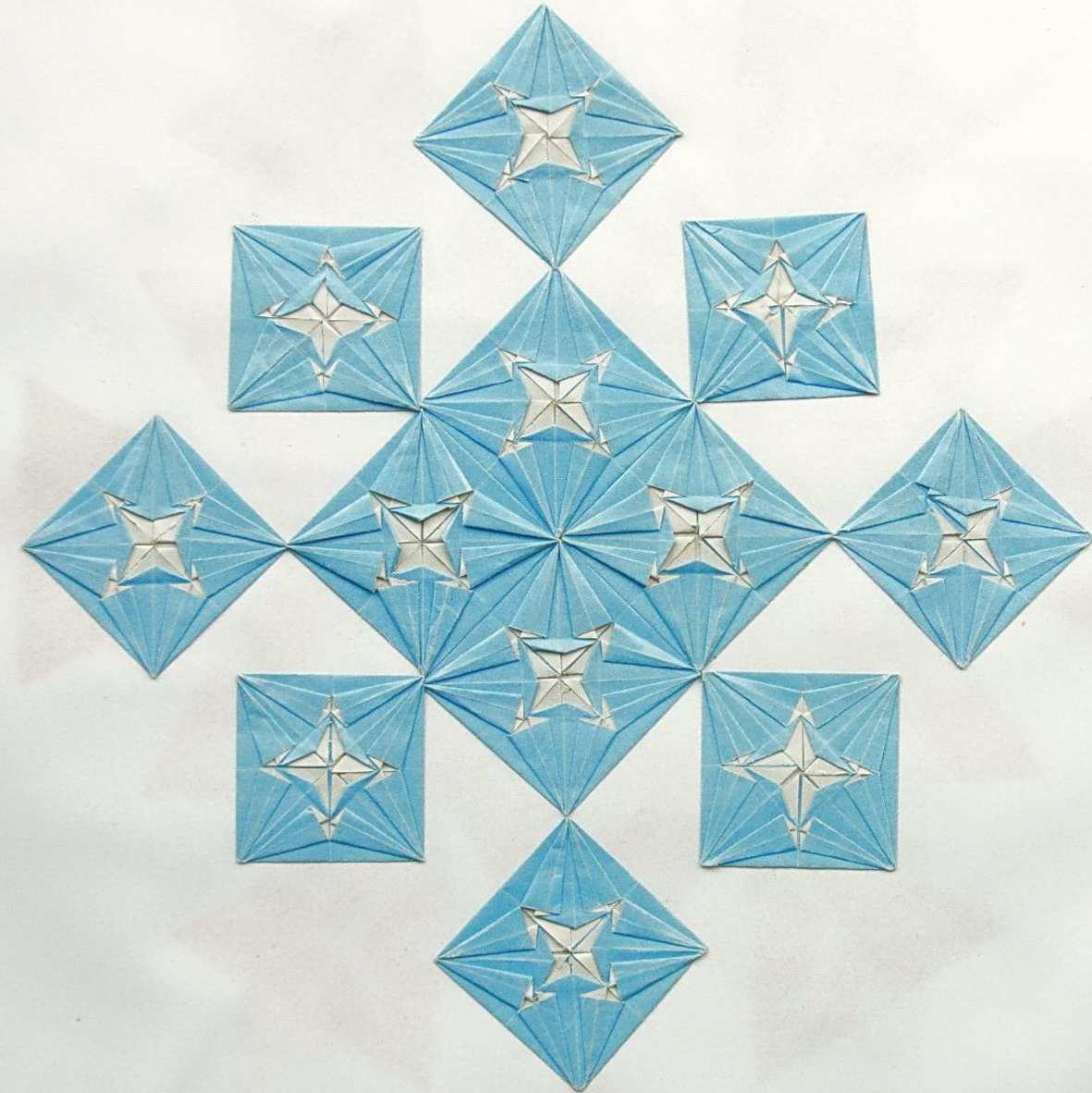
The first German monograph on manufacturing morocco. Prior to this, merely a German translation of Joseph Jérôme de Lalande's *L'art de faire le maroquin* had been published in 1767 ("Die Kunst Saffianleder zu bereiten"). Only few copies of this book were printed, and sold by subscription only. The price was "6 Friedrichsd'or baar" (6 gold coins by cash), which is an exceptional high amount for a small-sized and simple print like this. This price correlates with a spending capacity equivalent of 1,100€ today, and back then, one was able to buy 2 tons of potatoes for it. Therefore, the book was sold sealed only (cf. Engelmann, p. 57) to prevent plagiarism. - One of the most important aspects about this publication is that Burkhard's book is not a manual for producing any leather looking like morocco, but for true morocco. Those imitations were widespread during the whole 19th century, and hardly any contemporary rare book dealer notices the difference, although identification and differentiation is quite easy. Real morocco ("echtes Saffian") is made from goatskin, shows a natural grain and high quality. Imitations (which, by guess, were used to cover

90-95% of all leather-covered book bindings produced in the 19th century!) are made from "couleurtes Schafleder" (shaded sheepskin) of low quality: They don't have any grain, or an artificially embossed grain; often split leather is used. (One can recognise them by the fact that the colour often is supplied only superficially). Ironically, the binding of our copy is covered with imitated morocco. - Johann Georg Burkhard was a morocco manufacturer based in Mühlhausen (Thuringia). According to Schedel, Burkhard's company then was one of the six "major morocco factories in Germany" (Allgemeines Waaren-Lexicon (1851), vol. 2, p. 239). - In his introduction, the tanner says that the lack of a thoroughly and practicable manual on the manufacturing of real morocco led him to publish this work. He points out that he would like to share with others the results of his own long lasting and expensive experiments, and the experiences he gained from this, to increase the interest for this subject, and condemns the hitherto existing secretiveness (cf. p. [III]-IV). - A contemporary magazine promotes the publication as follows: "Die Saffian-Fabrikation, welche bisher, namentlich in Bezug auf das Gerben, Färben und Drucken, mit so ängstlicher Geheimhaltung betrieben wurde, wird jetzt einen neuen bedeutenden Aufschwung erhalten durch ein Werk des Herrn Saffian-Fabrikanten Burkhard jun. in Mühlhausen [Thüringen], welches derselbe (...) unter dem Titel (...) „Saffian-Fabrikation“ (...) herausgibt (...). Die von Hr. Burkhard selbst fabricirten Saffiane übertreffen die französischen und russischen, was die von ihm ausgegebenen Musterkarten beweisen." [The manufacturing of morocco, which has been a big secret until today, will boom from now on due to a publication by morocco manufacturer Mr. Burkhard from Mühlhausen / Thuringia, entitled (...) "Saffian-Fabrikation" (...). Mr. Burkhard's sample cards demonstrate that morocco produced by himself even outrivals French and Russian morocco.] (Kunst- und Gewerbe-Blatt, issue 26 (1840), column 232). - Leather rubbed to extremities and slightly stained. Slipcase rubbed and damaged. Paper foxed. - Engelmann, *Bibliotheca mechanico-technologica*, p. 57. - No copies could be traced in OCLC, nor in any modern relevant bibliography.

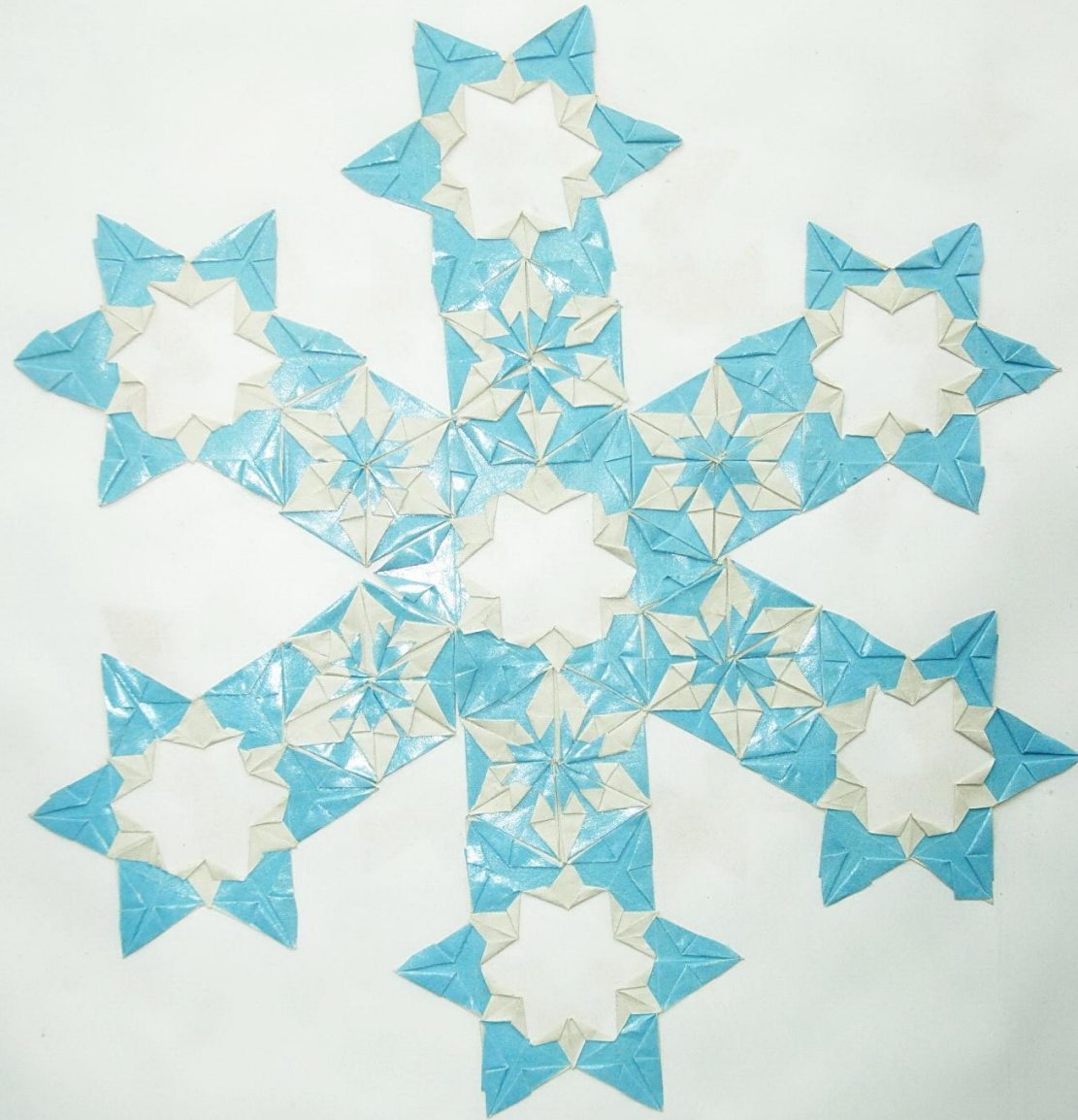
A schoolgirl's Froebel-Album

#14 Fröbel-Album. Emmy Boldt [title to front cover]. Hamburg - Barmbek, c. 1890. Accordion fold black cloth album, with blind embossed ornamental decoration and gilt title to front cover. Housed in its original (?) black half cloth clamshell box. 64 tissue-guarded pages with various mounted paperworks, including 197 paper folding works, 52 pieces of paper basketwork, 25 pin-prick pictures (partly relief), 22 geometrical silhouette works, and 39 stitchery works on paper. 24 x 32.5 cm (album); 25 x 33.5 cm (box).

As we can learn from an included leaving certificate, Emmy Boldt was born in 1877 and attended the Barmbeck elementary school between 1886 and 1892 (except for singing, she only earned top marks in all subjects). Her album with paperworks in Froebel's tradition is very neatly executed and obviously originates from her schooldays. – 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. – Album with dealer's ticket to front pastedown: "Hamburger Fröbelspiel-Handlung / Herm. Evers / Hamburg, Heuberg 11" [Hamburgian shop for Froebel games, located in Hamburg, 11 Heuberg, run by Herm[ann] Evers] (recorded in "Adressbuch des deutschen Buchhandels" of 1914, p. 145). – Including furthermore: An



additional 11 of various loose paperworks and 13 pencil sketches, as well as a late 19th century metal tool for paper basketwork. - Clamshell box rubbed and damaged. Album mint, except for slight offsetting to facing pages or tissue guards. Tool rusty.





Art Deco Lighting Trade Catalogue

#15 Meissen-Glas. Katalog Nr. 60 [and] Nachtrag-Katalog Nr. 65, Nachtrag zum Hauptkatalog Nr. 60. 2 volumes. Meissner Glasraffinerie G.m.b.H., Spezialfabrik für Beleuchtungsgläser aller Art, Coswig / Dresden, c. 1935. 28 leaves, including 319 colour reproductions and 160 black and white reproductions of lamps and shades; 11 leaves, including 92 colour reproductions. Original cord bound wrappers. 32.5 × 26.5 cm (oblong).

"Two rare Art Deco period catalogues, (...) include illustrations with accompanying specifications and cost for more than 100 glass lighting fixtures manufactured by Meissner Glasraffinerie of Dresden dating circa 1930. Their factory was located at Coswig on the river Elbe situated between Meissen and Dresden, Germany. Not much is recorded or has indeed survived of their works from this interwar period although like many glass and porcelain makers in this area, their focus was on one type of manufacture expertise. In this case, the firm described themselves as 'Spezialfabrik für Beleuchtungsglas' (Specialists in lighting glass). The product range included a great variety of lighting types, principally of Art Deco fittings in molded, mottled, hand-painted, marbled, etched and engraved patterns some with Japanese influence and some clearly modelled after Bauhaus designs. The production was mainly central lighting fixtures including uplighters and others adapted to the familiar three bulb circuit. Bold oval and rectangular forms of coloured glass with floral and geometric patterns can be found throughout this rare German lighting catalogue of the Art Deco era." (Stephen Van Dyk from Smithsonian Libraries on Cooper Hewitt's blog). - With: Printed business letter by Meissen Glas (2 leaves), an additional price list (4 pages), and one original illustrated price tag by Meissen. - No. 60: Back side of the wrapper slightly stained. Else fine. No. 65: Last two leaves loose (can be bound in). Some pages slightly stained. Wrappers slightly dusty. Else fine.

More Lighting Trade Catalogues

#16 Meissner Glasraffinerie. Spezialfabrik für Beleuchtungs-gläser aller Art. Hauptkatalog No. 51. Coswig / Dresden, c. 1930. 24 leaves (without pages 35 to 38 thus complete according to enclosed price list), including 16 full page colour illustrations. Original wrappers. 26.5 x 33 cm (oblong).

Including numerous colour reproductions of Art Deco lamps and shades. - With: Additional price list (2 leaves) and 1 original embossed price tag by Meissen printed in gold, silver and blue, mounted to second leaf. - Wappers worn and dusty. Back slightly damaged. Staining to title page. Else fine.





... even more ...

#17 Meissner Glasraffinerie. Spezialfabrik für edle Beleuchtungsgläser und deren geschmackvolle Fassung zu Raumleuchten - [Katalog] Nr. 81. Coswig / Dresden, c. 1940/50. 26 leaves, including 24 full page colour illustrations. Original wrappers. 26 x 32 cm (oblong).

Including numerous colour reproductions of lamps and shades. - Covers slightly stained. Some pages slightly stained. Stamp to inner front cover and to last leave verso. Else fine.

... and this one:

#18 Meissner Glasraffinerie. Spezialfabrik für Beleuchtungs-
gläser aller Art. Spezial-Katalog 56. Coswig / Dresden, c. 1930.
10 leaves (complete), including 8 full page colour illustrations.
Original wrappers. 27 x 32.5 cm (oblong).

Including numerous colour reproductions of Art Deco lamps and shades. -
With: Printed business letter by Meissen Glas (2 leaves, stained) and additional
price list (1 leaf). - Wrappers stained and dusty. Small damage to one of the
colour illustrations. Else mint.





**Two large-sized 19th century drawings
to illustrate *Sleeping Beauty***

#19 Ernst Pessler (1838 Verona - Vienna 1900): *Sleeping Beauty* is shown a spindle by the old woman; [and:] *Sleeping Beauty's Awakening*. Two sheets (counterparts). Austria, both (before) 1868. Black chalk on wove paper. One sheet signed at lower right: *Ernst Peßler* and entitled on verso: *Dornröschchen*. Mounted into a double-sided passepartout. Size of motif: 61 x 47 cm each. Size of sheet: 66 x 50.5 or 65 x 51 cm, resp. Size of passepartout: 75.5 x 61 cm.

Both works are listed in Friedrich Boetticher's *Malerwerke* under no. 2 and 4. Under no. 3, a third work to illustrate *Sleeping Beauty* is listed there, which measures 100 x 117 cm and is a chalk drawing as well, dated 1868 and entitled *Oath of the Witch*. All of them have been exhibited for the first time at the *Allgemeine deutsche Kunstausstellung* in Vienna in 1868. In 1877, they also were shown at the *Historische Kunstausstellung* in Vienna (cf. Boetticher). - The offered works show two of the most important scenes of the fairy tale: the moment shortly before *Sleeping Beauty* will fall asleep, and the moment shortly before her awakening after 100 years. - Ernst Pessler was an Austrian draughtsman and illustrator. He was a student at the Academies of Vienna and Prague, and a Master student of Christoph Christian Ruben. Amongst others, Pessler created illustrations for an edition of Bechstein's *Fairy Tales* containing 60 wood engravings, appearing for the first time in 1889, and being followed by several more editions (Ries 6 / S. 769). - Slightly superficial loss of material from silverfish verso (partially restored). One sheet with small hole in the margin. Otherwise fine and impressive drawings. - Thieme/B XXVI, p. 471. Boetticher, *Malerwerke* II/1, p. 241, no. 2 and 4.



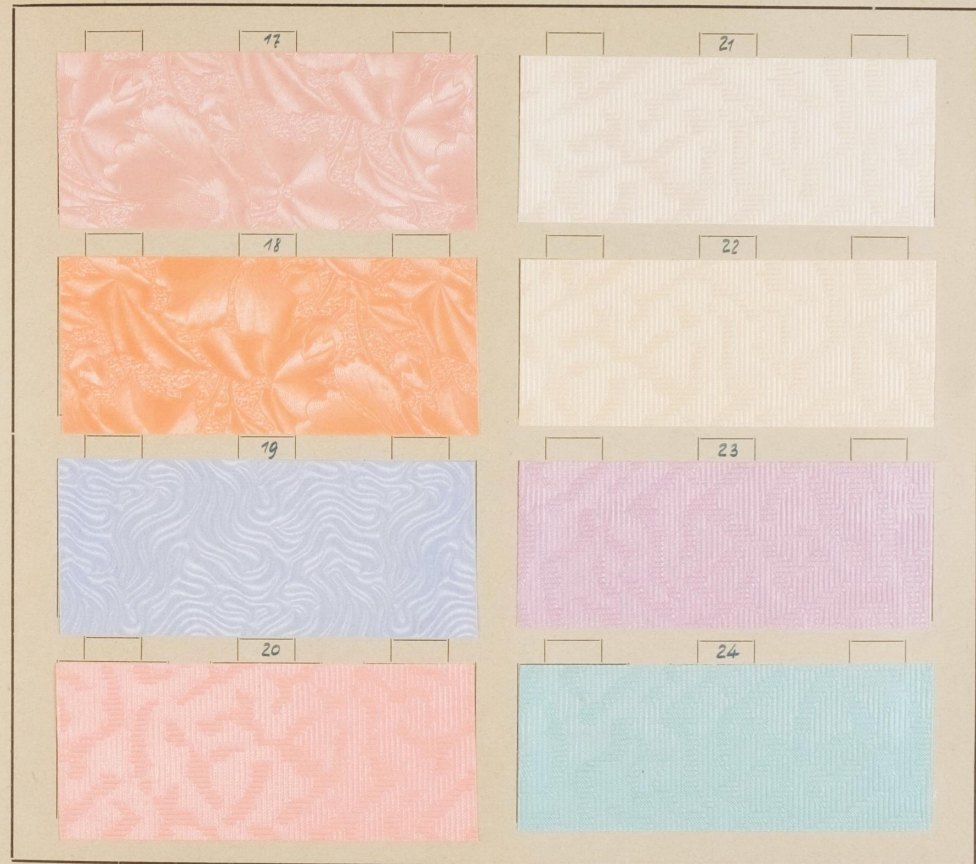
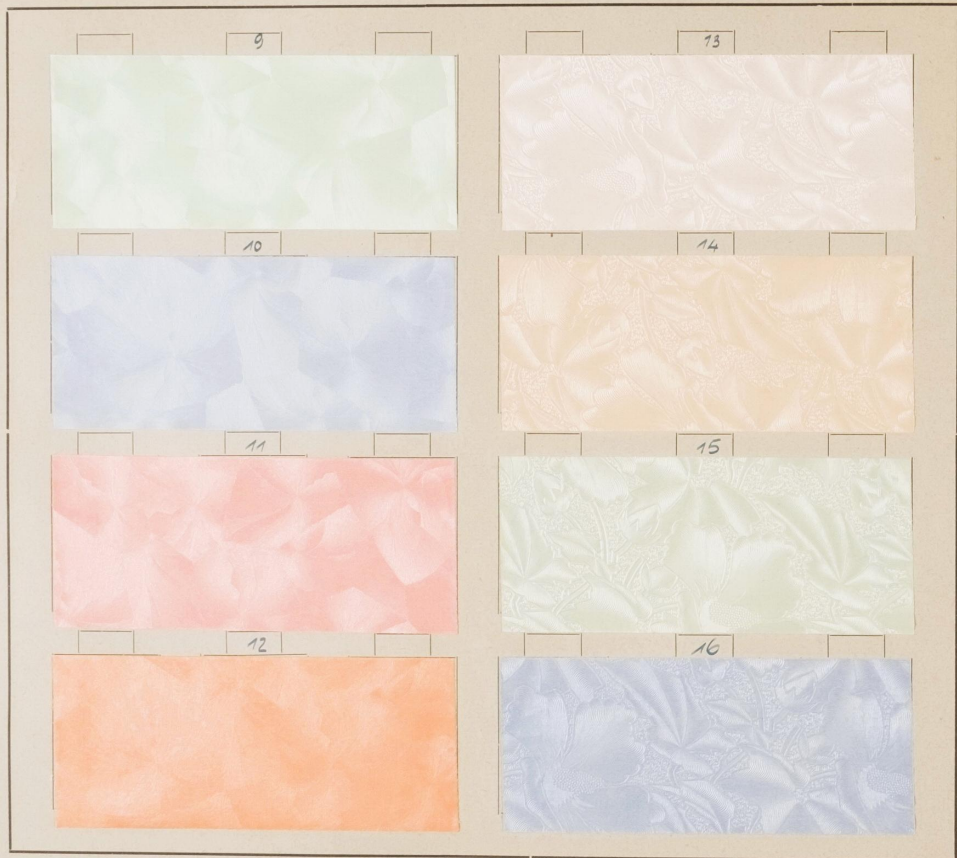
Sorte 824
Oleander



Fancy paper

#20 A. Nees & Co.: [No title]. Sample book for decorated and fancy papers. Aschaffenburg, c. 1930. 296 paper samples, from 10.5 x 4 cm to 19.5 x 10.5 cm, mounted to 24 leaves. Original wrappers (embossed paper imitating snake skin) with small label to front cover "A. Nees & Co. Aschaffenburg". 29.5 x 28cm.

This sample book includes papers in various techniques, such as monochrome brushed papers, embossed papers, printed papers, partially with gold and silver. Contained trade names are (for example): Glanzpapier [enamel paper], Wachstuchersatz [cerecloth surrogate], Glacémoire [moiré paper], Cambric [cambric paper], Kaliko-Ersatz [calico surrogate], Kunstleder [faux leather], Duralit, Goldpapier, Silberpapier [gold and silver paper], Kofferpapier [paper to face suitcases], and more. - 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. - Upper corner slightly buckled throughout. Last three pages with short tear (3.5 cm). Else fine and clean. - Cf. Krause / Rinck no.s 8, 50, 55, 56.





**Dance music bound by Johann Jacob Selencka
for the Duke of Brunswick**

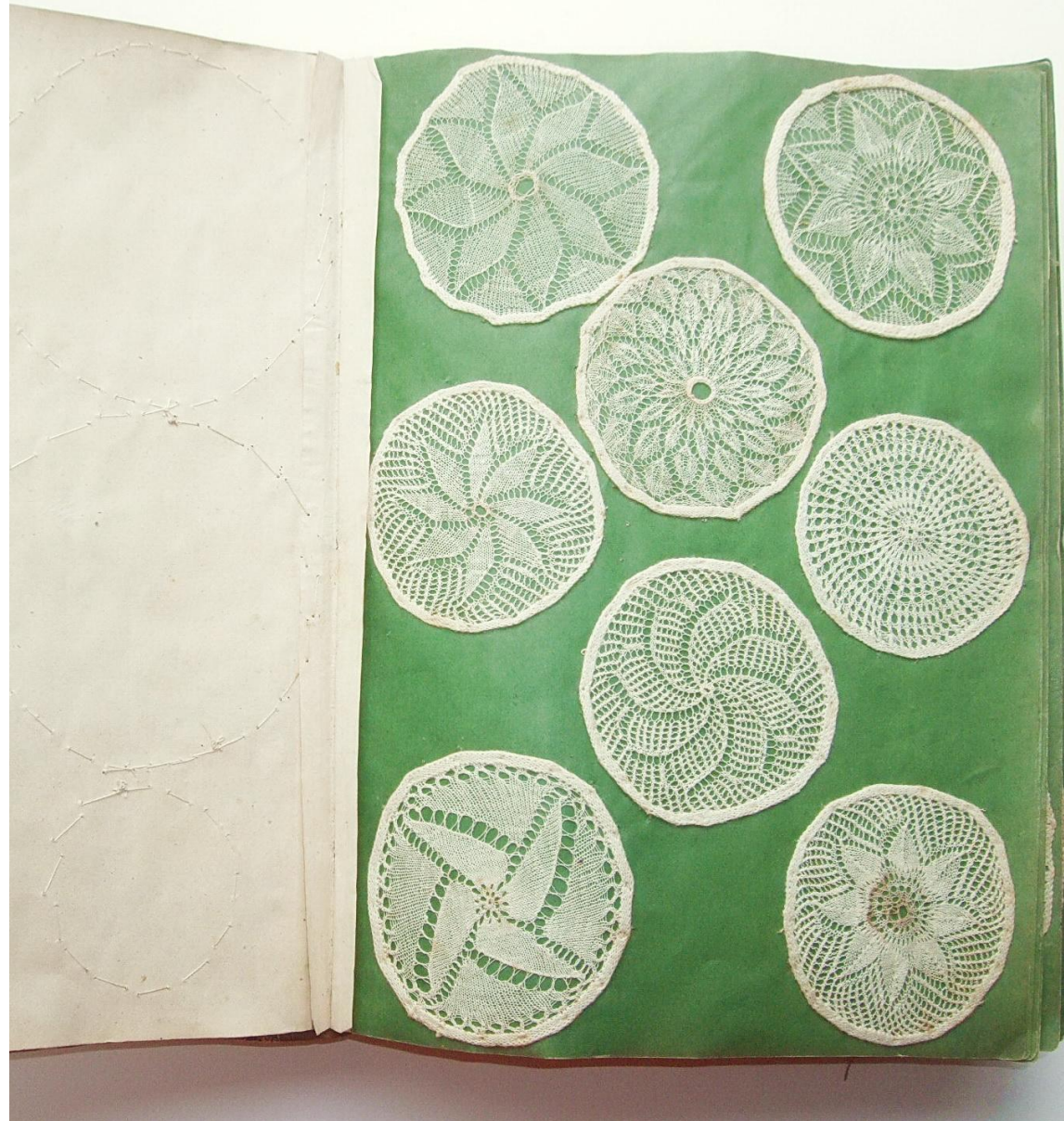
#21 Favorit Taenze - Zweite Sammlung [Favourite Dances - Second Compilation] [cover title]. Sammelband including 15 piano scores and other sheet music, partly printed or engraved, partly in manuscript. Paris, Troupenas / Wien, Diabelli / Berlin, Schlesinger et al., c. 1830. Altogether 95 leaves. Contemporary crushed morocco. 22.5 x 31 cm (oblong).

Splendid full taupe goatskin binding by Johann Jacob Selencka (1801-1871), richly gilt and inlaid in dark brown, with pastel green endpapers. Bound for William, Duke of Brunswick (1806-1884). With Selencka's ticket to rear paste-down. - "Duke William was one of the greatest German bibliophiles of his time. He had an important library, part of which was sumptuously bound by his court binder Johannes Jakob Selencka. He was without doubt one of the most gifted German binders of the period." (Tusculum Rare Books - Catalogue XX, p. 56). - The sheet music includes compositions by (or piano scores after) Rossini, Auber, Diabelli, Boieldieu, et al., as well as a "torch dance" by Carl Moeser, composed for the festivities at the marriage of William I, later King of Prussia, in 1829 (complete list of all contained musical scores available). - Provenance: "Wilhelm Herzog zu Braunschweig" with his multicoloured and gilt bookplate to front paste-down. - Binding slightly rubbed to extremities. Else fine.

Female labour

#22 Mustersammlung für Pauline Häck den 4. Oktober 1849 (manuscript cover title) [Collection of samples for Pauline Haeck, 4th of October 1849]. Unique hand-made album, German-speaking area (Southwestern Germany ?), 1849. 31 leaves, covered with green brushed paper to rectos, including 303 samples of bobbin and crotchet lace stitched onto (mostly rectos only), as well as one embroidered baby bib. Contemporary half leather binding with marbled boards, two ties and title label to front cover. 19 x 27.5 cm.

19th century owner's inscription to front pastedown: "Lolla Loschge. Haiterbach o/a Nagold". Very few manuscript notes to outer margins. The samples are white throughout, except for only few in colours. On one page, there is a folded manuscript, which has been sewed in between the sample and the paper. It is still to be discovered what is written down here. The album also includes a collection of 22 loose obviously more recent samples of lace and knitwear, as well as several newspaper cuttings relating to needlework from the late 19th and early 20th century. The album might have been a wedding present for a young newly-married woman. - Binding slightly rubbed. Both ties severed. Few samples slightly browned. - Provenance: Private property Stuttgart.



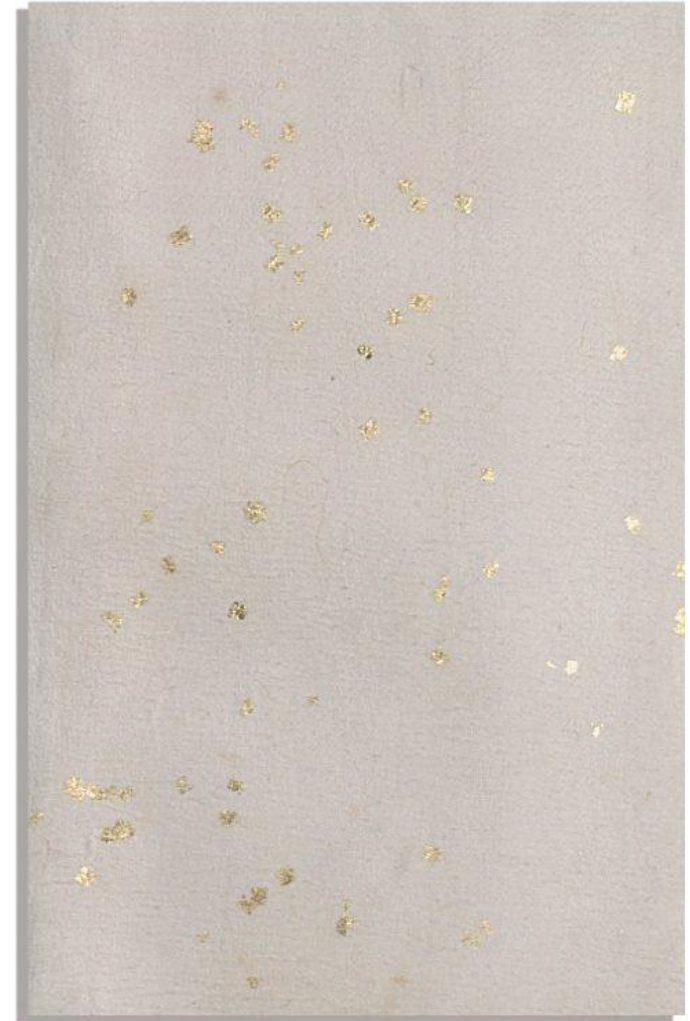


**A unique sample book of Japanese papers,
compiled by East Asia expert and diplomat
Max von Brandt**

#23 Technische Mustersammlung - Japanische Papiere, erworben durch die Vermittlung des Kaiserlich Deutschen Ministerresidenten [Max] v[on] Brandt in Yeddo. 273 Muster (cover title). [Technological sample collection. Japanese papers, acquired through the agency of the Imperial German "Ministerresident" Max von Brandt in Yeddo. 273 samples]. Unique sample book, Japan and Germany, c. 1872/75. 32 leaves with 240 paper samples (10 x 15 cm) tipped in, and 41 larger paper samples in different sizes bound in at the end (up to 25,5 x 38 cm). 281 samples altogether, half of which are decorated 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 signing 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,

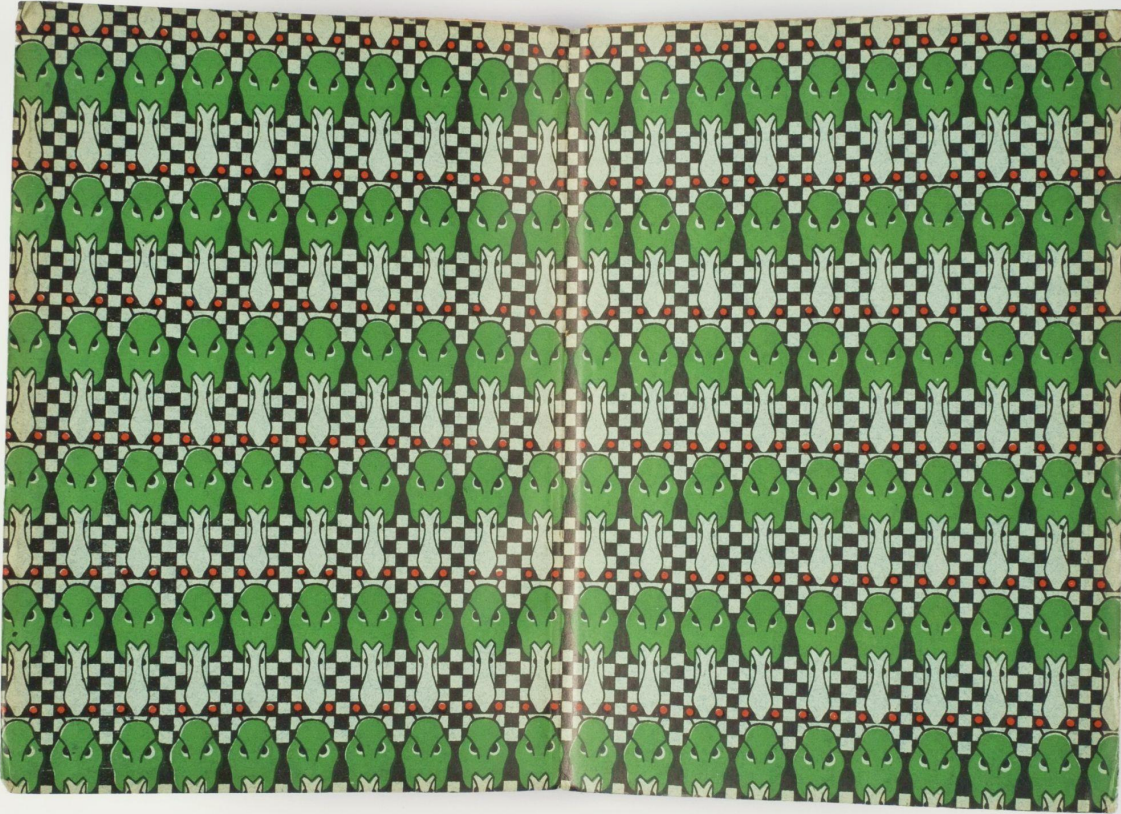
concluded a trade- and amicable-treaty with Korea, where he intensely studied the culture and history of East Asia. Due to his detailed knowledge of Asia, his impressive personality as well as his pleasantness, von Brandt was highly esteemed in Beijing, where he became doyen of the diplomatic corps for many years." (Wikipedia). Max Brandt also was a collector of East Asian art. From China, he supplied a museum in Berlin with East Asian works of art. Besides, his highly considered essays and non-fiction books on East Asia are amongst the best ethnographical descriptions of his time. - All papers numbered to verso, though without any inscriptions (except of two). - Library stamps to title label and first page. Binding slightly rubbed to extremities. Else fine.



Amongst wild ducks

#24 Eugen Herbert: Unter Wildenten. Buchschmuck von Berthold Löffler. Vienna and Leipzig, Wiener Verlag 1903. 77 pages. Original publisher's boards. 14 x 19 cm.

With text frames, two illustrations in black and green and cover illustration designed by Bertold Löffler (1874-1960). Endpapers from lithographed paper in three colours (black, green, red) on blue-grey paper, also designed by Löffler. This book is the most beautiful publication of the famous "Wiener Verlag". - Bertold Löffler was an Austrian painter, printmaker, and designer. He was a pupil of Koloman Moser and one of the most important artists of the "Vienna Secession". In 1902, he and Michael Powolny founded the workshop "Wiener Keramik" (cf. Vollmer III, p. 251). Löffler also designed postcards, posters and calendars for the Wiener Werkstätte. - Spine slightly damaged (as often). Else fine. - Waissenberger, *Buchkunst aus Wien*, p. 26. Exhibition catalogue "Wien um 1900" (1964), no. 433 (with reproduction). Langer, *Jugendstil und Buchkunst*, p. 154.

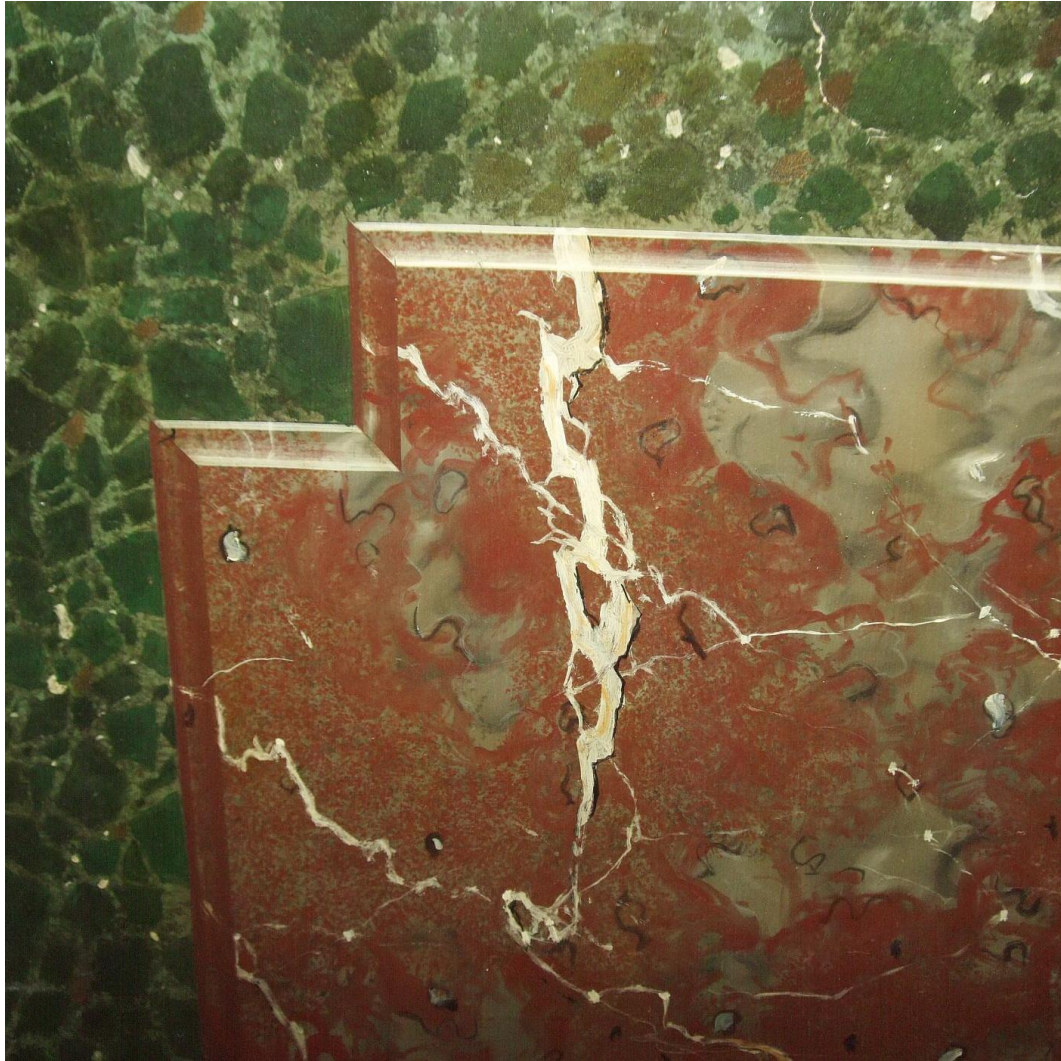


**A stunning series of large-sized
original faux wood and faux marble paintings**

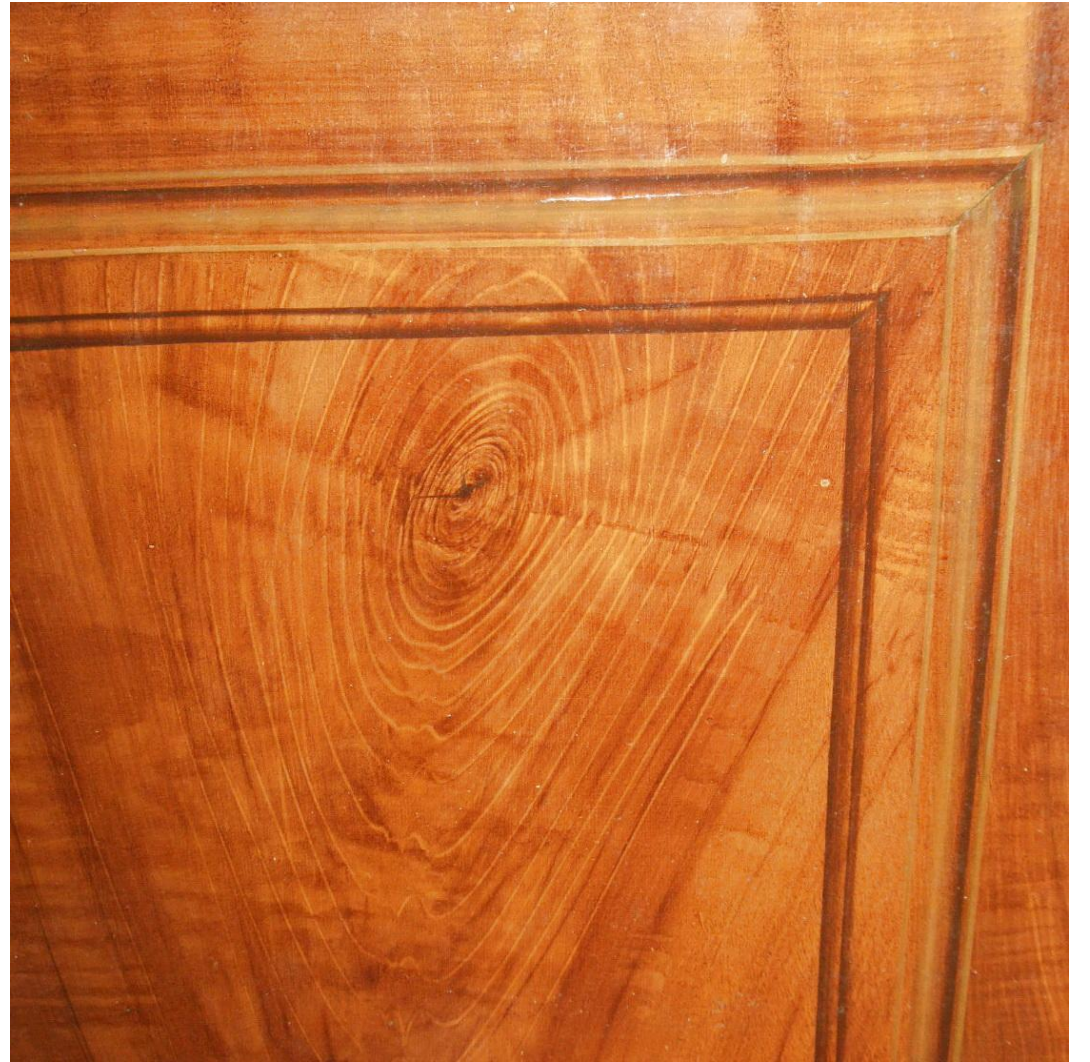
#25 R. Duguet: Peinture Vitrierie. Series of 24 large-sized paintings as designs for faux wood and faux marble surfaces, and others. France (Tours ?), between c. 1890 and 1920. Oil paint, finished with varnish or lacquer (21, of which several high-gloss), or body colour (3) on heavy but flexible cardboard (or similar material). Eight paintings signed "Duguet" on verso; 10 paintings with monogram (?) "IDR" on verso (but some bearing both signatures). Ca. 105 x 75 cm each.

These paintings appear to be samples for being shown to Duguet's prospective customers. They might have been created over a longer period, as most of them show more classical, or: timeless designs, and only few are in a very modern style, by way of comparison (like *FRISE MODERNE*). They were intended to be used for tabletops, cabinet doors, wallpaintings, and others. Some achieve stereoscopic effects to imitate panels or other three-dimensional parts of interior and furniture in a trompe l'oeil style. Some imitate marquetry and intarsia. There are eleven paintings imitating wooden surfaces and eight imitating marble. The remaining five paintings are not identifiable to me, but appear to imitate precious exotic kinds of wood, or burl wood. One painting shows inscriptions on verso describing wood types: *cerisier* (cherrywood) and *cèdre* (cedarwood). Two other paintings show pencil sketches of wood grains on verso, being preliminary studies for faux wood paintings. Another back side shows a draft for an alphabet. One of Duguet's paintings, "Peinture Vitrierie", appears to be a design for the signboard of his workshop. *Peinture-vitrier* (literally translated "glass painter") is the French term for "decorative painter", and so his sphere of activities might have comprised not only glass painting and glaziery, but also wall painting, plasterer works, sign painting, gilding, paperhanging, and others, along with





his known activity as a painter imitating wooden and marble surfaces. - I haven't been able to find out any further information about the artist. As he lets us know on one of his designs, he was a graduate student (*élève diplômé*) of the *École Supérieure Tessier* at Tours. This art college was situated at *place Ste Anne à la Riche* and existed until c. 1965/70 (cf. Catalogue Herbelin - Ventes aux enchères publiques, 18 juin 2012: Cartes postales, vieux papiers - Touraine et divers, lots no. 776, 826 and 827). I haven't been able to find out when it was established. However, a postcard to be found digitized on boutique.genealogie.com (tinyurl.com/ybu79gom) appears to date from the period around 1910. It shows the front of the college building giving the college's name as well as its focuses: "IMITATION DES BOIS MARBRES BRONZES MOULURES DECORATION LETTRES ET" (last word(s) illegible to me). In 1949, another art college arised from the *École Supérieure Tessier* in Tours: The *École Brassart*, established by René Brassart, a former teacher of Tessier College, being "un cours concurrent de peintre décorateur, spécialisé dans les enseignes peintes et le décor d'imitation du bois et du marbre" (fr.wikipedia.org/wiki/%C3%89cole_Brassart). The Brassart college is still existing today. - Provenance: Private property Brittany / France. - Condition: All paintings slightly dusty and with several small nail holes to corners. All in all, there are sixteen small defects and seven larger defects (mostly to corners and margins). Nine small tears (1-5 cm), thirteen larger tears (5-15 cm), four larger tears repaired to verso. Varnish coating damaged to two paintings. Two leaves slightly waved. One long side of two paintings damaged and brittle throughout.





Unique modernist binding for a 1930s photo album

#26 [Anonymous]: [No title]. Photo album. Austria (?), c. 1930/31. 24 black cardboard leaves, with 190 small black-and-white photos tipped in. Cord bound padded cloth binding. 31 × 22 cm (oblong).

This is a hand-crafted album binding, possibly unique or at least manufactured as a limited series only. The modernist design is not printed but composed of a number of different-coloured pieces of cloth sewn together (orange, brown, black and beige). - The stamp on the front paste-down *WW GESCHÜTZT* could not be verified to be by the Wiener Werkstätte. - The pictures show scenes from everyday life as well as family trips to the mountains with skiing. Some pictures are dated 1930 or 1931. - Slightly stained to front cover. Fabric very slightly rubbed. Some photos lost. Else fine.

An abstract artist's book which wasn't meant to be one

#27 Wilhelm Jungesbluth [cover title and company name]. Sample book of pattern papers (?). Hanover, c. 1920. 23 leaves, roller printed in one or two colours on paper in varying tones, without any text. Original cord bound wrappers. 34.5 x 50.5 cm (oblong).

These designs are, at times very dense, abstract patterns, reminiscent of expressionist practice without actual motifs. Due to this, this object looks more like a colourful artist's book, but actually seems to be a sample book for decorated paper, used as wallpaper or wrapping paper. It seems also possible that the manufacturer Jungesbluth didn't want to present the papers itself, but merely the pattern to promote the rollers they were made with, as well as their effect when used on various coloured grounds. As nothing could be traced about his company we don't know it exactly, but beyond doubt this is a treasure of a book and an exciting discovery. - Near mint. Leaf size slightly varying in width.







**Five large-sized 1860 drapery studies
by a Breton glass painter depicting angels**

#28 Jean-Louis Nicolas (1816 Morlaix - ibid. 1899): 6me etude de draperies. Five large-format drapery studies showing floating angels. 5 leaves, 4 of which are dated between October 11th and 16th 1860. Watercolour and charcoal on light brown cardboard. About 47 x 59.5 cm (leaves).

With: Another two leaves showing four putti with letter bands. Designs for lunette panels. Charcoal and brown wash, heightened with white, on light brown cardboard. One leaf entitled within the letter band: *Ave Maria Gratia Pl[ena]*. Both leaves dated: *Le 15 9bre 1860*, [or:] *15. 7bre 1860*. 47 x 59,5 cm (leaves). – Jean-Louis Nicolas was a French glass painter and restorer born in Morlaix (Brittany) in 1816. He received his artistic education since 1839 at the *Académie Jullian* in Paris. In 1842, he returned to Morlaix to open his workshop and marry. "Il travaille avec son équipe dans une cinquantaine d'église du Finistère, Côtes d'Armor et Morbihan. Celle de Saint-Thégonnec semble être son point d'orgue. Il ne connaît pas les heures, travaille du matin au soir, propose ses services aux paroisses, suit les conseils du clergé, monte aux échafaudages; sa maison atelier est un vrai musée aux murs égayés de peintures." (<http://jeanpierrelebihan.over-blog.com/article-4939922.html>). In 1867, his son Louis joins the workshop. After his father's death in 1899, Louis takes over the workshop and continues until 1930. – "L'oeuvre de Jean Louis Nicolas est essentiellement d'inspiration religieuse. Elle s'inscrit dans un contexte historique bien précis, celui de la seconde moitié du 19e siècle et dans une région limitée, la basse Bretagne et principalement le diocèse de Quimper et de Léon. Les thèmes exécutés par Jean Louis Nicolas ne sont pas dus au hasard. Ils sont souvent inspirés de la sensibilité spirituelle de son époque, et assez souvent, semble-t-il, fixés par le clergé." (R. Floch, *L'Atelier Nicolas*, cited after: *ibidem*). – Dusty. Some nail holes at the edges. Minor signs of use. Some colour stains to the leaves with the putti.

Untouched sheet of wrapping paper designed by a woman

#29 Emmy Zweybrück (1890-1956): Wrapping paper with toy figures. Vienna, c. 1928. Printed in black and colours on natural-coloured paper. One whole untouched sheet. 50 x 69.5 cm (oblong).

This paper has been designed by Emmy Zweybrück or by an artist in her workshop. Whole untouched sheets of papers by Emmy Zweybrück are very rare. - The design shows clear similarities to Zweybrück's illustrations for Erwin Redslob's childrens book "Der Spielzeugschrank" [A cupboard full of toys], published in 1934. - Emmy Zweybrück was an Austrian-American artist, born in Vienna in 1890 and died in New York in 1956. She created book illustrations, wrapping papers, jewellery, and textiles [as well as toys, leather work, pottery, and bookbindings]. From 1908 to 1911, she studied at the Vienna Kunstgewerbeschule. From 1911 to 1913, she studied in the class of Koloman Moser. In 1915 she founded her own teaching studio, Werkstätte Zweybrück-Prochaska in Vienna. She was in charge of Austrian exhibitions and several international expositions and fairs in Europe. She designed for printers, wrapping-paper manufacturers and, before 1934, illustrated children's books for Verlag Otto Beyer, Leipzig. From 1934 she first lived in New York; industrial commissions from Container Corporation of America, Neiman-Marcus, Eaton Paper and others. She worked for American Crayon Company where she was director of the textile studios and associated with the educational division. In 1945 she set up permanent demonstration studio in Rockefeller Center, New York (she was in charge of the studios in New York and Los Angeles). In the 1950s she edited the American Crayon journal *Everyday Art*. She was a member of the American Institute of Graphic Arts, Alumni Society of the California College of Arts and Crafts, Washington Art Association. (cf. Gerald Cinamon, *German graphic designers during the Hitler period* - bit.ly/2s0piTE). - Provenance: Private property Vienna. - Very fine condition. - Cf. Friedrich C. Heller, E. Z. - *Werkstätte und Schule* (passim).





A miniature *Hungerssemel* ("hunger bun"), a very rare survival from the famine of 1816/17, also known as the year "Eighteen Hundred and Froze to Death," when thousands of Germans migrated to the US

#30 So-called "Hungerssemel" ("hunger bun"). A dried bun, accompanied by a manuscript note which says: *Diese 2-Pfennigsemel ist von der theuren Zeit des Jahres 1817. als Andenken hierin aufbewahrt, am 12. July. Von Carl Weißenbach bezahlt.* [This 2-penny bun is from the expensive time of the year 1817, kept herein in memoriam, on the 12th of July. Paid by Carl Weißenbach]. Housed in a simple contemporary handmade black box. German-speaking area (Berlin ?), 1817. 1 folding piece of paper, 7 x 9.5 cm. Bun: 6 x 4 x 2.5 cm. Box: 8.5 x 4 x 4.5 cm.

"Hungerssemeln" are pastries which were produced in German-speaking areas during the famine of 1816/17. After the end of the famine the buns (or breads, or pretzels) were dried and kept within the families in reminiscence of the bad times and to commemorate the dead. Some churches and city halls kept "hunger pastries" and exhibited them in glass cases as a memento. While the price always stayed the same, the pastries were reduced in size and weight more and more back then, due to lack of corn and dearth. Shortly before the first new harvest in the summer of 1817, pastries merely were a small fraction of what their volume used to be before. What is more, people also intermixed uneatable ingredients with the bread dough, like saw dust, shavings, acorn flour, hay, straw, bran, tree bark, quitch roots or birch flour. The use of alum, sand, chalk, gypsum or burnt bones, as an additive to make

the bread more white (which already had been common in some places before the famine), increased (cf. Angerer p. 165). - "Hunger pastries" are a very rare survival. The *Museum der Brotkultur* (Museum for Bread Culture) in Ulm merely holds five similar objects. Four others could be traced in the Historical Museum in Regensburg and two in the *Gerätemuseum* in Ahorn near Coburg (cf. Angerer p. 162). - "1816 is known as the *Year Without a Summer* (also the *Poverty Year* and *Eighteen Hundred and Froze To Death*) because of severe climate abnormalities that caused average global temperatures to decrease by 0.4-0.7°C (0.7-1.3°F). This resulted in major food shortages across the Northern Hemisphere. Evidence suggests that the anomaly was predominantly a volcanic winter event caused by the massive 1815 eruption of Mount Tambora in the Dutch East Indies (...), perhaps exacerbated by the 1814 eruption of Mayon in the Philippines. (...) Low temperatures and heavy rains resulted in failed harvests in Britain and Ireland. Families in Wales traveled long distances begging for food. Famine was prevalent in north and southwest Ireland, following the failure of wheat, oat, and potato harvests. In Germany, the crisis was severe; food prices rose sharply. With the cause of the problems unknown, people demonstrated in front of grain markets and bakeries, and later riots, arson, and looting took place in many European cities. It was the worst famine of 19th-century Europe." (Wikipedia). To understand this catastrophe completely, one has to know that in the beginning of the 19th century, bread was 80% of the staple food people consumed (in 1960 only 20%) (cf. Bayer p. 40). The hunger crisis in Southern Germany resulted in the first wave of emigration of the 19th century. All in all, 20,000 people migrated from all parts of Germany, which almost was a thousandth of the whole population back then. They went to North America, Poland and Russia. Other consequences were increasing mortality and suicide rates, as well as decreasing birth rates (cf. Angerer p. 164). - Provenance: Berlin, through the trade. - Manuscript note browned, finger stained and with a 2cm tear. Bun darkened and with several damages, some caused by insects (as often). Box rubbed. - Cf. Birgit Angerer, *Gutes Wetter - Schlechtes Wetter*, reproduction on p. 163. Cf. Irene Krauss, *Seelen, Brezeln, Hungerbrote*, reproduction on p. 126. Cf. Dorothee Bayer, *O gib mir Brot. Die Hungerjahre 1816 und 1817 in Württemberg und Baden*, reproductions on p. 29, 36 and 37.

Die in 2. Hälfte/September 1816 in Berlin
gibt das Brot 1816. alle Backwaren waren
aus Rye gemacht, am 12. July.

Vom Carl Weiskentler
Brot.



Pattern papers - untouched

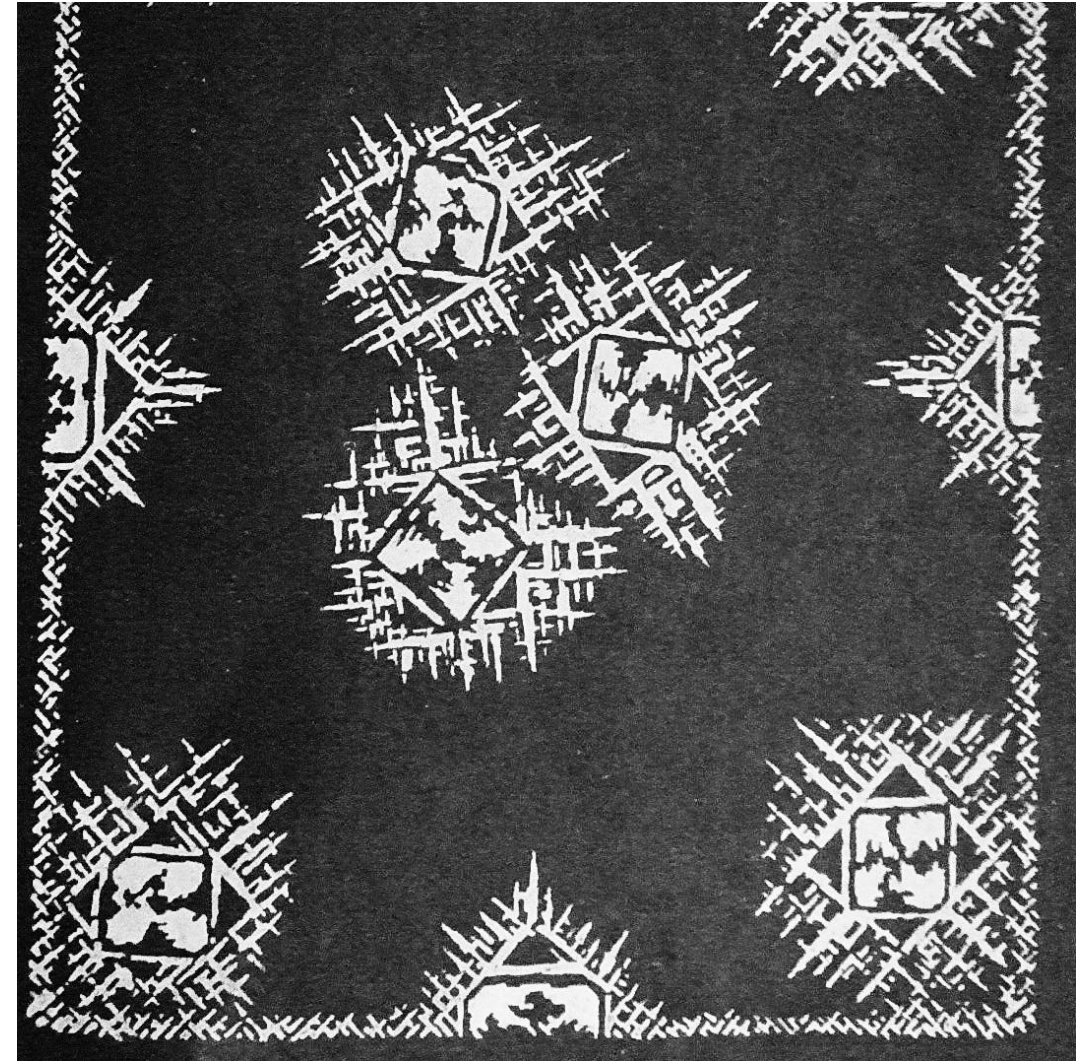
#31 A Specimen Book of Pattern Papers, designed for and in use at The Curwen Press. With an introduction by Paul Nash. London, Curwen Press 1928. 1 leave (colophon), XIV pages, 2 leaves, 21 folded colour printed paper samples (designs from drawings), 1 leave, 10 folded colour printed paper samples (designs from wood engravings), 2 leaves. Original publisher's patterned cloth. 23.5 x 31.5 cm.

Very rare with the pattern papers preserved untouched in their whole size of c. 88 x 61 cm (each folded twice). Samples comprise 21 patterns reproduced from drawings and 10 reproduced from wood engravings: drawn by Lovat Fraser (7), Albert Rutherston (7), Margaret James (2), Thomas Lowinsky (2), E.O. Hoppé (1), Edward Bawden (1), Paul Nash (1); engraved by Paul Nash (3), Enid Marx (5), Eric Ravilious (1), Harry Carter (1). - "The Curwen Press was founded in 1863 by the Revd J Curwen. At first only music was printed but in 1919, Harold Curwen brought in Oliver Simon who had connections with the Royal Academy. It was he who encouraged young artists to illustrate their publications. Paul Nash, Edward Bawden and Eric Ravilious were among these artists who contributed by creating contemporary designs. The papers were designed as a repeat of wood blocks, later lithography was used. These papers were very much in demand as a form of popular art, linked with book binding." (Evelyne Bell, Paul Nash - Paper Pattern No 22, for Victor Batte-Lay Foundation online). - Uncut. No. 35 out of 220 numbered copies. - Binding rubbed. Endpapers slightly browned. Five papers very slightly stained or waterstained to outer corners. Else fine. - Rosamond B. Loring, *Decorated Book Papers*, illustrations no. 16-18. P.J.M. Marks, *An Anthology of decorated papers*, p. 173 and illustration no. 7. Cf. Tanya Schmoller, *To brighten things up*, illustrations on pp. 52-55.

The man who created patterns on fabric using X-rays

#32 Georg Piek-Patrik: Rhythmische Musterkunst der Natur. Die Grundzüge eines neuen Stils. Bearbeitet von Fritz Kahn [Rythmical Pattern Art of Nature. Main features of a new style. Edited by Fritz Kahn (though blacked out)]. Berlin, Schottlaender 1924. Title page, 50 pages, 1 leave. Original wrappers. 20 x 23.5 cm.

Piek's *Rhythmische Musterkunst der Natur* is a "contemporary approach to Haeckel's *Kunstformen der Natur* from the applied arts" (Thomas Keil, Alfred Döblins "Unser Dasein", p. 74, footnote 59). "In 59 illustrations on 50 pages, a whole spectrum of anatomic patterns is shown: cross sections of bones and lungs as designs for wall paintings and wallpaper, pictures of liquid crystal for carpets and sofa blankets, gustatory and auditory cells as motifs for wall linings and mirrors, crystals as patterns for pillows and more." (ibid.). - Piek also was concerned with the utilization of new scientific developments for generating novel patterns in other ways: For instance, he developed a "method to create patterns on any kind of (...) fabric by an artificial radiation, for example through cathode rays, X-rays or similar (...). The ray effects could be influenced by colored vapors. (...) By adding mordant or other things interrupting the radiation, various patterning appeared." (cf. *Chemisches Zentralblatt* 1923, vol. 2, p. 529). - Georg Piek-Patrik (also called: George Piek, or George Piek-Patrik; born in 1871 as Georg Jachel Piek) held a small textile manufactory in Berlin. He was a pupil of Hugo Baruch (purveyor to the court for theatre and film equipment) and since 1914, he was allied to dancer and silent film actress Olga Desmond (cf. Jörn E. Runge, *Olga Desmond* p. 74f.). According to an advertisement in the *Deutsches Bühnen-Jahrbuch* (vol. 36) from 1925, he specialized in complete theatre settings, painted stage designs, stage carpets, covering fabrics, fabrics for costumes, completed costumes, and others. He held his own dye works, as well as a sewing room, a weaving mill and a printing press. - Fritz Kahn (1888 Halle / Saale - 1968 Locarno) was



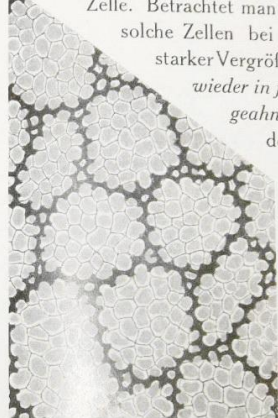
menschlicher Gewebe wiedergegeben, wie sie sich unter dem Mikroskop dem studierenden Anatomen darstellen. An dem ersten Beispiel des Knochenschliffes wird veranschaulicht, wie verschieden ein und derselbe Entwurf bei schwacher und bei starker Vergrößerung, bei Längs- und bei Querstellung, bei auffallender und durchfallender Beleuchtung erscheint, und wie sich folglich durch die verschiedensten Einstellungen und Behandlungen des Materials die mannigfachsten Effekte erzielen lassen. Noch bedeutend wechselreicher wird die Wirkung durch



verschiedene Färbung der Gewebe. Schon in der wissenschaftlichen Anatomie sind durch eine weit ausgebauten Färbetechnik mit Hunderten von Farben, Farbmischungen und Färbungsmethoden viel Tausende der verschiedensten anatomischen Bilder geschaffen worden, die alle Farbnuancen der Skala vom tiefsten Schwarz bis hellsten Weiß, vom leuchtenden Purpur und Blutrot bis zum zartesten Silberton auf grauem Grunde aufweisen. Durch den Künstler, der nicht wie der Anatom an die

Abb. 28
Mikro-Ästhetik des menschl. Körpers
Mikroskopische Motive aus (41) Knochen,
(42) Knorpel, (43) Leber, (44) Lunge

natürliche Färbbarkeit der Zellen und nicht sklavisch an die Formen der Natur gebunden ist, lassen sich die vorhandenen Motive in geradezu unerschöpflichen Variationen umdeuten und ausbeuten. — Jedes kleine vier- oder sechseckige Muster in dem Dessin der Abbildung 43 ist eine Zelle. Betrachtet man solche Zellen bei



starker Vergrößerung einzeln, so entdecken wir wieder in jedem dieser Zauberkästchen eine ungeahnte Schönheit. Selbst die Form der Zelle, der sich bei starker Vergrößerung als ein eiförmiges Gebilde im Herzen des kleinsten Blockes kundgibt, entlockt bei Anwendung stark vergrößerter entsprechenden Färbungen den Eindruck eines staltig rhythmischen Ornamentes mit hohem ästhetischen Wert. In den Abbild. 36 bis 44 sind sechs Sinnesgewebe des menschlichen Kopfes, das Auge, das Ohr, der Mund und die

Abb. 30 Mikro-Ästhetik d. menschl. Körpers
Mikroskopische Motive aus (41) Knochen,
(42) Knorpel, (43) Leber, (44) Lunge

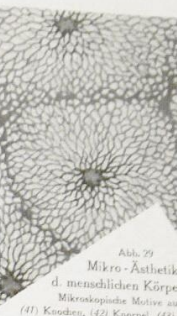


Abb. 29
Mikro-Ästhetik d. menschl. Körpers
Mikroskopische Motive aus
(41) Knochen, (42) Knorpel, (43) Leber,
(44) Lunge

a Jewish doctor and an author of popular science books. Since 1922, Fritz Kahn became a very successful writer and more and more high-profile. His books achieved six-digit numbers of copies and were translated into several languages. Later, his books were publicly burnt by the Nazis. In 1938, shortly after the *Reichskristallnacht*, Kahn's books were put on the Nazis' blacklist of books "Liste des schädlichen und unerwünschten Schrifttums". That for sure is the reason for his name being garbled from the title page and the front wrapper here (overprinted in black and gold). – Title page slightly stained and bumpy. First and last leaf detached from binding (reparable). One corner of rear cover slightly damaged. – Klaus Beneke, *Liesegang* named in literature p. 66. Karin Thönnissen, *Johannes Itten und die Höhere Fachschule für textile Flächenkunst in Krefeld*, p. 73. – OCLC only shows three copies in the US (MET; Bard Graduate Center / New York; National Library of Medicine / Bethesda).

A survival of Continental Ossian enthusiasm

#33 Johann Josef Schindler (1777 St Pölten - Vienna 1836): Ossian. Oil painting on canvas over cardboard. Inscribed and dated by an old hand on verso: *Gemalt im October 1819 von Professor Schindler / in / Wien* [Painted in Vienna by professor Schindler in October 1819]. Framed. Size of motif: 56 x 45.5 cm. Size of frame: 68.5 x 57 cm.

This painting depicts the blind bard Ossian singing and playing the harp in a Norse forest. The evening sunbeams are symbolising the evening of Ossian's life. - Johann Josef Schindler was an Austrian painter, lithographer and etcher. Since 1810, he was an art master in Vienna. He became a member of the academy in 1818. - The Ossian movement in visual arts follows the literary movement 20 years later. Between 1800 and 1810, it reaches its maximum. Beginning in England; Denmark, Germany, and France continue, though not the preceding English fine art seems to have been the inspirer, but literature. In Germany, the Ossian movement both in visual arts and in literature spreads the most. Ossian paintings are present in Louise's Queen of Prussia's chambers as well as in Napoleon's, who carries *Fingal* and *Temora* with him on his campaigns. (cf. Klaus Graf von Baudissin: Georg August Wallis. Maler aus Schottland, p. 59). "Subjects from the Ossian poems were popular in the art of northern Europe, but at rather different periods depending on the country; by the time French artists began to depict Ossian, British artists had largely dropped him. Ossian was especially popular in Danish art, but also found in Germany and the rest of Scandinavia. British artists began to depict the Ossian poems early on, with the first major work a cycle of paintings decorating the ceiling the "Grand Hall" of Penicuik House in Midlothian, built by Sir James Clerk, who commissioned the paintings in 1772. These were by the Scottish painter Alexander Runciman (...). A subject from Ossian by Angelica Kauffman was shown in the Royal Academy exhibition of 1773, and Ossian was depicted in Elysium, part of the Irish painter James Barry's





magnum opus decorating the Royal Society of Arts, at the Adelphi Buildings in London (still in situ). Works on paper by Thomas Girtin and John Sell Cotman have survived, though the Ossianic landscapes by George Augustus Wallis, which the Ossian fan August Wilhelm Schlegel praised in a letter to Goethe, seem to have been lost, as has a picture by J.M.W. Turner exhibited in 1802. Henry Singleton exhibited paintings, some of which were engraved and used in editions of the poems. (...) The Danish painter Nicolai Abildgaard, Director of the Copenhagen Academy from 1789, painted several scenes from Ossian, as did his pupils including Asmus Jacob Carstens. His friend Joseph Anton Koch painted a number of subjects, and two large series of illustrations for the poems, which never got properly into print; like many Ossianic works by Wallis, Carstens, Krafft and others, some of these were painted in Rome, perhaps not the best place to evoke the dim northern light of the poems. In Germany the request in 1804 to produce some drawings as illustrations so excited Philipp Otto Runge that he planned a series of 100, far more than asked for, in a style heavily influenced by the linear illustrations of John Flaxman; these remain as drawings only. Many other German works are recorded, some as late as the 1840s; word of the British scepticism over the Ossian poems was slow to penetrate the continent, or considered irrelevant. In France the enthusiasm of Napoleon for the poems accounts for most artistic depictions, and those by the most famous artists." (Wikipedia). - Provenance: Private property Vienna. - Probably slightly cleaned and varnished recently. Otherwise fine. - Thieme/B XXX, p. 75. BLKÖ 30, p. 10f. ADB 31, p. 289f.

Industrial designed metallic book

#34 Ihrem Betriebsteilführer August Gössler zum 40jährigen Arbeitsjubiläum im Hause Bosch - von den Abteilungen des WZB (cover title). [Stuttgart], 1944. Covers and 4 "leaves" of silver-coated brass, with engraved text and illustrations. With an engraved portrait of Robert Bosch (who died only 2 years before) at the beginning. Signed to back cover by the engraver: *Graveur Schwarz*. 20 x 24.5 cm (oblong). Weight: 2 kilogrammes.

An extraordinary and one-of-a-kind anniversary present for one August Gössler to celebrate his 40 years jubilee at the Bosch company, given to him by the departments of the "WZB" (on the meaning of WZB nothing could be traced). - The single "leaves" are hinged. The seven illustrations depict a typical machine or product of each department and give the names of the departments and their leaders, or responsible masters: Vorrichtungsbau - Meister Zorn; Kleinwerkzeugbau - Meister Schloz; Härterei - Meister Zimmermann; Kontrolle - Meister Hirschle; Gewinde-Schneidzeugbau - Meister Nüssle; Maschinenbau - Meister Ehrle. Especially notably is the engraved vignette on the back cover as well as the signature of the engraver. - Covers slightly scratched, but not the interior. Partly oxidized, else fine.





à la romantique

#35 [Jean-Pierre] Brès: *La Dame blanche*. *Chronique des Chevaliers à l'Écusson vert*. Paris, Lefuel [1829]. 6 volumes. 48; 38; (2), 36; 36; (2), 50; (2), 42 pages, with 6 hand coloured engraved plates and 4 musical scores. Original illustrated stiff wrappers, housed in a modern cardboard slipcase. 10 x 15 cm.

A gorgeous publication in the French "troubadour style". Illustrated with six engravings by Gabriel Montaut, brightly coloured by hand and heightened in gold. The musical scores by Frédéric Sageret for guitar and vocals are titled: *Romance de Tristan*, *Ballade du Chateau Gazon*, *Le Serin Chant Dialogué* and *Chant de la Châtelaine d'Ile*. The six parts usually appear bound in one volume, but here they are preserved in their original wrappers, each illustrated with differing, hand coloured engravings on high-gloss white cardboard. This also is one of the earliest examples for individually illustrated publisher's bindings in France (cf. Malavieille, *Reliures et cartonnages d'éditeur en France au XIXe siècle*). - Printed by Firmin Didot. - Lacking the original box mentioned by Gumuchian. Interiors slightly stained. Bindings slightly rubbed. Otherwise fine. - OCLC shows no copies in libraries in the US nor in the UK. - Gumuchian 911.

48 brocade papers

#36 Collection of brocade papers. Augsburg and Fürth, early 18th century to c. 1780. 48 loose leaves with different motifs. Between 32.5 x 10 cm and 36.5 x 11 cm.

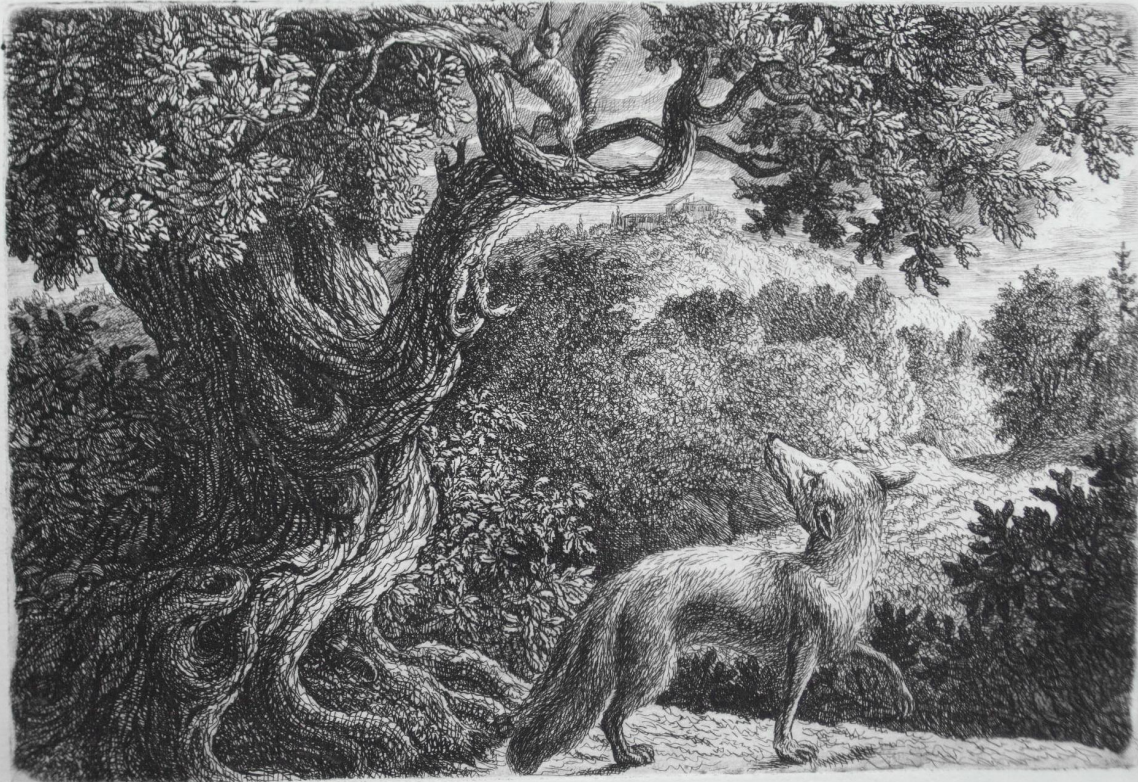
A nice and diversified decorated paper collection, giving an interesting overview of German brocade paper manufacturing in the 18th century. 12 leaves with (parts of) signatures, two of which are by Johann Köchel (before 1726), one by Johann Michael (?) Munck (between c. 1730 and 1760), one by Johann Michael Schwibecker (before 1748) and one by Georg Maisch (c. 1780 (?)). Four more leaves are identified as printed by: Johann Carl Munck (no. 182), Simon Haichele (no. 37), Andreas Reimund (no. 16) and J. G. Ackermann (cf. #56 of my catalogue "Buntpaper", January 2018). Mostly floral decorations, eight leaves with baroque strap work, one with chequerboard pattern, one with chinoiserie, one with a butterfly and one with hunting scenes. Formerly used as wrappers for archive material. - Only minor signs of use. On some papers the gold is oxidised.



**Monumental artist's book by a
Viennese amateur painter of the Romantic Era**

#37 [Carl Baron von Vittinghoff (Bratislava 1772 - 1826 Vienna): Auserlesene Fabeln von [Selected fables by] Magnus Gottfried Lichtwer (title of the publishing announcement). Vienna, Anton Strauß 1817-19]. Installments 1-20 (no more published). 80 plates, using etching and dry point process (printed on heavy wove paper watermarked *M Heusler*) and 80 single-sided pages of text (printed on wove paper watermarked *STRAUSS*, or: *M*, respectively). Gilt contemporary, signed: *Jos. Teufel Buchbinder Wien* (ticket to inner rear cover). 27.5 x 21.5 cm (oblong); size of each plate between 14 x 19 and 15 x 20.5 cm.

Of utmost rarity. Third known complete copy; the other two copies are held by the Getty and the Albertina in Vienna. Another incomplete copy is held by the Berlin State Library; another one is in private property. - Unfinished series of etchings by Carl Baron von Vittinghoff, though by far his most extensive graphic series. Vittinghoff, a so called *Malerdilettant* (talented amateur artist), "dedicated his life in Vienna to his affinity to art. He drew and painted landscapes including within them people and animals, then etching such sheets ingeniously in copper. (...) The complete work of this master amounts to some 260 sheets. They are, by and large, among the most beautiful examples of their kind." (Nagler 20, p. 435). Nagler goes on on this work: "A series of animal fables in very opulent and funny compositions with landscape backgrounds. Series of 32 (!) remarkable leaves, partly in Fyt's character, partly monogrammed C.V. f., large oblong octavo" (though none of the leaves contained in the so far known copies shows that monogram). This series of prints draws its particular appeal from an unusual combination: it is marked, on the one hand, by a certain lack of sophistication of the figural depictions,



and even certain slightly technical flaws, and, on the other hand, by a distinctive artistic passion and extreme dedication. Furthermore, the strong emphasis on the landscape makes the present works some of the most extraordinary examples of the genre of belletristic book illustration. The intertwining of disparate genres (landscape drawing with illustration of fictitious texts) must be seen as a remarkable expression of the romantic *zeitgeist*, emphasized further by the fragmentary character of the work. - It appears that Vittinghoff carried out all the stages of the conception and production of the work himself (excepting the printing of the text pages) and may have also financed the mammoth project on his own. The latter, in conjunction with the use of the finest paper qualities and a generous print space, could well be the reasons why the work was never completed. The number of copies published could barely have exceeded 30, as plates created in dry point technique would normally not have allowed for more than 30 copies without loss of quality. In addition, it can be assumed that several copies were sold as single sheets, following the discontinuation of the project and were, as a result, scattered across the globe. This would explain why complete copies, such as this one, are extremely rare. - Included here are all 20 published installments completely (without title page, as issued). 19 are still in their original temporary wrappers; the last issue is a loose leave version. The original plan was to produce 26 issues, intended to comprise altogether 108 etchings and 108 pages of text, in other words one illustration and one text page for each fable from Lichtwer's *opus magnum* "Vier Bücher aesopischer Fabeln in gebundener Schreib-Art" (Four books of fables in the manner of Aesop in verse) (Cf. Oesterreichischer Beobachter auf das Jahr 1817, p. 666). The copy of the Albertina is mounted in a scrap book of the nineteenth century. Compared to our copy, it contains 9 additional etchings; however, these are proofs that never have been issued, as is evident from an attached hand-written note: "The title, index and the fables missing in the 2nd and 3rd book were never published. The work, as it is presented, is complete. (...) 10 [recte 9] other sheets without text were found as part of the artist's estate." - Provenance: Private property Vienna, through the trade. - A flawless and bright copy with uncut wide margins. For the most part, the etchings present beautifully and in strong print quality. Few text leaves show tears





(repaired from verso). One lacking plate for fable no. 1/XXV was added later and therefore is disbound. Binding slightly rubbed. Boards slightly bend. Parchment darkened and dusty. - Cf. Nagler 1 (inaccurate, acknowledges only 32 sheets). Not in Bodemann, Rümman, Andresen and Le Blanc. Not mentioned in GV and MNE. Cf. OCLC no. 945388796 (Berlin copy, fully digitized) and no. 664394942 (one single sheet, held by the Getty). Cf. Getty, accession no. 2016.PR.11. Cf. Kromp, Short List Stuttgart Antiquarian Book Fair 2015, no. 18. For Anton Strauß: cf. Frank-Frimmel, p. 190. Since 1950, only one copy, together with one further incomplete copy, is mentioned in the *Jahrbuch der Auktionspreise* (Yearbook of Auction Prices) and in the *Taschenbuch der Auktionspreise* (Manual of Auction Prices), in every case with incorrect or without any bibliographical specifications.

Robin Hood for a pulp

#38 Edwin Frederick Phillips (Great Britain, active 1950s to 70s): Robin Hood, c. 1965. Gouache, heightened with white, mounted to cardboard with tissue paper guard. Signed lower left: *Edwin Phillip* (sic). Entitled within the drawing: *This being the adventures of Robin of Lockley* (recte: Locksley). Inscribed on verso: *Edwin Frederick Phillips*. Size of motif: 40 x 20 cm. Size of sheet: 51.5 x 29.4 cm.

Very likely a maquette for a cover or title illustration of a pulp magazine. - Only very little is known about Edwin F. Phillips. He worked as an illustrator for several English magazines: *John Bull*, *Everybody's Weekly*, *Look and Learn* et. al. (cf. The Advertising Archives (advertisingarchives.co.uk)). Amongst others, illustrations for *The Pied Piper of Hamelin* and *Wuthering Heights* can be traced. "His photo-realistic style and use of colour were ideal for the time when colour illustrations were few and far between and photography was beginning to take over in popular weeklies in the UK." (Norman Boyd: *Everybody's Weekly / Edwin Phillips*, on: [Visual Rants](http://VisualRants.com)). - Verso, margins and tissue guard worn. The drawing itself fine and bright. - Cf. [Visual Rants](http://VisualRants.com). Illustrative printed material (standby4action.wordpress.com). Cf. The Advertising Archives (advertisingarchives.co.uk).





Only known copy

#39 Emil Pirchan: Der Garten des Paradieses [The Garden of Paradise]. Dramatische Rhapsodie von Hans Reinhart [Dramatical Rhapsody by H.R.]. Musik von Felix Petyrek [Music by F.P.]. Zehn Lithographien [Ten Lithographs]. Vienna, Linz and Munich, Gurlitt 1951. Typographic title page, 1 leaf (music sheet facsimile signed in holograph by Petyrek), lithographed and coloured title page, 10 coloured and signed lithographs by Emil Pirchan on Japanese Simili paper. Loose (as issued) in simple contemporary cardboard wrapper; the lithographs laid under light passepartouts. 35.5 x 50.5 cm.

Obviously a proof for an edition which has never been published. No copies can be traced in OCLC nor in any relevant bibliography, or others. All lithographs as well as the lithographed title page coloured by hand with different metallic tints, probably by Pirchan himself. Bookbinder's manuscript notes to a joint white double-page and to wrapper and title page. - The writer and architect Emil Pirchan (1884-1957), was one of the leading stage designers of the 20th century, relating to both, theory and practice (cf. Ostdeutsche Biographie online). The series of lithographs for "Der Garten des Paradieses" possibly has been made based on the stage design Pirchan created in 1949 for the production of the opera in the Landestheater of Linz (cf. Schepelmann-Rieder, p. 72). - Hans Reinhart (1880-1963) was a Swiss patron and writer. Due to a longtime adoration of Hans Christian Andersen he created three dramatical adaptations of fairy-tales which have been set to music by Reinhart's friend Felix Petyrek, the anthroposophic composer and pianist, entitled: *Die arme Mutter und der Tod*, *Der Garten des Paradieses*, *Der Schatten* (cf. NDB 21, p. 364f.). Felix Petyrek (1892-1951) was a committed composer and an outstanding personality of the musical modernism (...). He had a leading role in spreading contemporary music in Germany and Austria in

the era of the Weimar Republic. (...) In 1939 he became a professor for piano and theory of music at the conservatoire in Leipzig. There he also campaigned unrelentingly for musical modernism and performed numerous works by foreign and Jewish composers (cf. du Closel, p. 453f.). His opera "Der Garten des Paradieses", which he had composed yet in 1932, has been premiered in Leipzig in 1942. - Passepartouts slightly dusty. Typographic title (printed on a double sheet) folded several times, with the bookbinder's manuscript instructions and scribbles. Else fine. - For plate 7: cf. Erika Schepelmann-Rieder, Emil Pirchan und das expressionistische Bühnenbild, reproduction entitled "Anwendung der Spirallinie in einer Figurinenskizze". For Petyrek: cf. Amaury du Closel: Erstickte Stimmen. Entartete Musik im Dritten Reich, p. 453f.





Riga types in the late 18th century

#40 [Johann Christoph Brotze (after)]: Typen aus Riga's Vergangenheit [cover title]. [Characters from Riga's past]. Series of drawings after the important manuscript *Sammlung verschiedener Liefländischer Monumente, Prospecte, Müntzen, Wapen (!) etc.* by Johann Christoph Brotze (1742-1823), depicting 41 single persons and 8 groups of persons of varying origin and profession. Livonia, c. 1850/60. 48 leaves of watercolours over pencil on wove paper, with German inscriptions and numbering in violet ink. Loose in contemporary cloth portfolio with gilt title to front cover. 26 x 31 cm.

The original manuscript comprises 10 folios and has been created between 1776 and 1818. It is now held by the Latvian University Library. Our watercolours are magnified copies of several drawings from the chapter: *Mannigfaltigkeiten von Riga (die Trachten; die Gestalten; die Fahrzeuge)* [Miscellaneousness of Riga (costumes; figures; vehicles)]. The persons depicted are of different origin, amongst them eleven Russian people and several people from Riga; furthermore: German and "non-German" (autochthonous), Lithuanian, Latvian, Dutch, Polish, Swedish, and one person from Kiev. There are militaries and other officials, merchants and their wives, musicians, children, noblemen, gentlewomen, middle-class people, peasants, hawkers selling salmon, Arkhangelsk herrings, game, patries or herbs, a priest and a verger, a brick layer, a mariner, a wigmaker boy, a gardener, a book-keeper, a valet, a maidservant, a nurse, a Jew, a mourner, a market woman with lemons, a "translator boy", a roustabout, and others, as well as several carriages and sleighs. In his short introduction for this chapter, Brotze says: "Riga zeigt so verschiedene Trachten und Gestalten, daß es nicht allein für einen Fremden, sondern selbst für einen Hiesigen eine angenehme Unterhaltung ist, sie bey einander zu sehen. Ich habe daher eine Menge

derselben hier vorgestellt, und um der Abwechslung willen verschiedene Alter, Stände und Geschlecht untereinander geworfen so wie sie im Publico untermengt sind." [In Riga, such a wide variety of costume and characters can be found, that watching them side by side is not only a pleasant entertainment for foreigners, but also for locals. Therefore, I presented a great deal of them here, mingling different ages, statuses, and sexes, just as they are mixed in the public]. - Johann Christoph Brotze (Latvian: Johans Kristofs Broce) "was a German pedagogue, artist and ethnographer. Brotze was born in Görlitz, Electorate of Saxony. He studied theology and philosophy at the universities of Leipzig and Wittenberg, and was also skilled at technical drawing. He went to Riga in Livonia in 1768 and spent the next 46 years as a teacher at the Riga Imperial Lyceum. During that period he collected historical data and depicted in drawings and paintings everything he saw around him in his everyday life, as well as most buildings and monuments of significance in Livonia, supplemented with extensive descriptions. Today his works are considered an extremely valuable source of information for historians." (Wikipedia). - Provenance: Private property, Hamburg. - Watercolours mint. Portfolio stained, rubbed to extremities and faded. Back damaged. - Cf. Johans Kristofs Broce, *Zīmējumi un apraksti*. Vol. 1: *Rīgas skati, ļaudis un ēkas* (facsimile). Complete digitised version of vol. 3 of Brotzes manuscript (in black and white): bit.ly/2GblnXg (cf. p. 55-93). Some of Brotze's costume drawings can also be viewed here (in colour): bit.ly/2lcOtwf



16. Ein Russischer Pope
in der Kleidung, die er täglich trägt.

Ein Russischer Künstler
(nono.waps) welcher seinen Popen
zu einem Kranken begleitet und ihm

**Original design by Bertold Löffler for a
publisher's binding of a 1904 Leskov edition**

#41 Bertold Löffler: Original design for a book cover, (before) 1904. Indian ink, gouache and opaque white on blueish paper (composed of two sheets), mounted to cardboard. Entitled: Nikolai Ljesskow / Der verzauberte Pilger. With monogram to lower right: *B. Lö.* 20.5 x 26.4 cm.

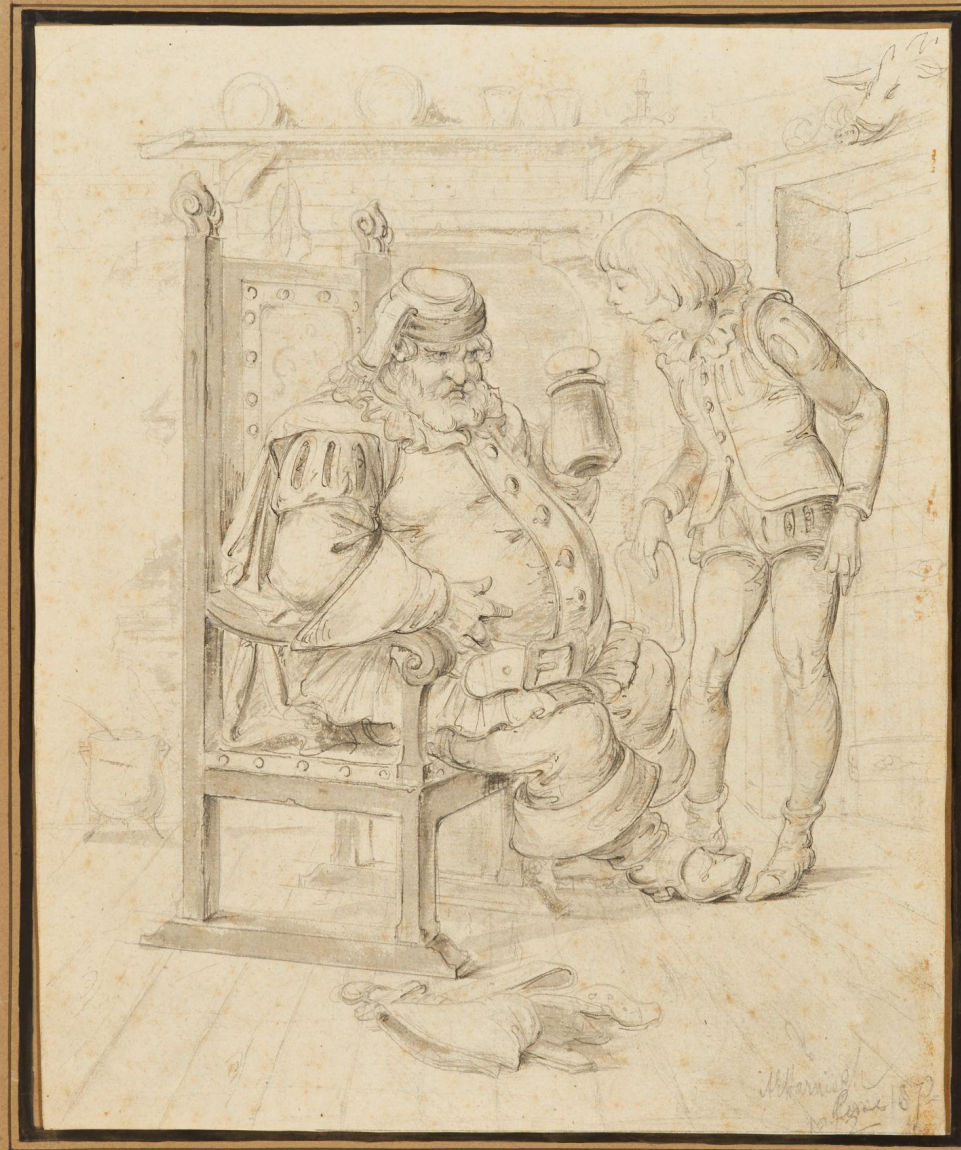
Der verzauberte Pilger was published in Vienna and Leipzig in 1904 by the famous Wiener Verlag, being the first volume of "Nikolaj Ljesskows Romane und Erzählungen" (Novels and stories by Nikolai Leskov). The design of the original printed wrappers are exactly similar to our drawing, except to the fact that the publisher's information beneath the title has been overpainted later in our drawing, and the title of the series below the picture is not present on the drawing (anymore). Perhaps the design has been reused for another purpose. - Bertold Löffler was an Austrian painter, printmaker, and designer. He was a pupil of Koloman Moser and one of the most important artists of the "Vienna Secession". In 1902, he and Michael Powolny founded the workshop "Wiener Keramik" (cf. Vollmer III, p. 251). Löffler also designed postcards, posters and calendars for the Wiener Werkstätte. He's one of the most important Viennese artisans in the first half of the 20th century. - Paper detached here and there. Colour partly shows efflorescence. Cf. GBV Einband-Wiki DE1 19ZZ14751-1.



Falstaff by an American artist

#42 Albert E. Harnisch (1843 Philadelphia / Pennsylvania - ? (after) 1913): Falstaff and his Page, 1872. Pen and wash in black and grey and pencil on laid paper. Tipped to brown cardboard with blind embossed stamp *Bristol LM Teinte Julien*. Signed and dated lower right: *AEHarnisch Rome [?] 1872*. Size of sheet: 30.7 x 25.2 cm. Size of mount: 47.8 x 31.5 cm.

Albert Harnisch was an American sculptor of German descent, presumably the son of the lithographer and draughtsman Carl Harnisch (1799-1883), a German immigrant. Since c. 1858, Albert studied at the Philadelphia Academy of Fine Arts under Joseph A. Bailly. Since 1867 he was an associate of the Philadelphia Academy of Fine Arts. From 1869 to 1883 he studied in Rome. In 1887 he created the *Calhoun Monument* (Charleston / South Carolina). In the late 1870s he made a model for an equestrian statue of General Robert E. Lee for Richmond / Virginia, a project that was not realized. - Slightly dusty and stained. - Thieme/B XVI, p. 47. Cf. *American Sculpture in the Metropolitan Museum of Art*, p. 189.



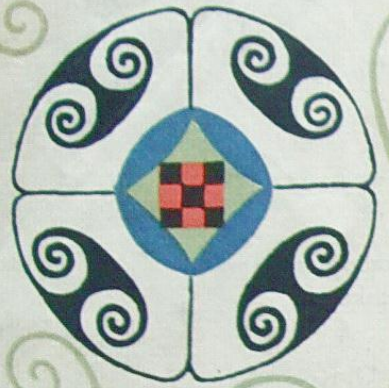


The two exceedingly rare programs of the **Cabaret Fledermaus**: A unique copy containing original contemporary sketches depicting scenes from the location, including people from the audience sitting on chairs designed by Josef Hoffmann and drinking cocktails - the so far only known drawings visualizing the events at the Cabaret Fledermaus

#43 Kabarett Fledermaus. [1st issue]. Vienna, Chwala for the Wiener Werkstätte [1907]. 13 leaves (incl. cover). With 4 colour lithographs by Oskar Kokoschka, Bertold Löffler and Fritz Zeymer; page and cover design by Carl Otto Czeschka. Illustrated original wrappers. 24,5 x 23,5 cm. [With:] **Cabaret Fledermaus.** 2. Heft [2nd issue]. Vienna, Chwala for the Wiener Werkstätte 1907. 12 leaves (incl. cover). With 8 illustrations and cover design by Moriz Jung. Page design by Carl Otto Czeschka. Illustrated original wrappers. 23.6 x 24.6 cm.

Complete and unique copy, with the first issue containing three original pencil drawings by a contemporary visitor of the *Cabaret*. The sketches have obviously been made while the artist was sitting in the audience, as they are showing scenes of the events there. The sketches are not signed, but were very probably made by the important Viennese secession painter Josef Anton Engelhart (1864-1961) (cf. drawing at Albertina Sammlungen online, inventory no. 25662 et al.). To my knowledge, no other contemporary drawings, paintings or photographs visualizing the events at the *Cabaret Fledermaus* have become known so far. The first sketch (16 x 18 cm) shows visitors of the *Cabaret*: a Gentleman in tails and three ladies with huge glamorous hats, sitting on the distinctively shaped chairs designed by Josef Hoffmann (cf. exhibition catalog *Fledermaus* p. 53, 60 and 83). You can also find notes on the colouring (perhaps for an intended painting or watercolor). The second

FLEDERMAVS KABARETT



KABARETT FLEDERMAVS

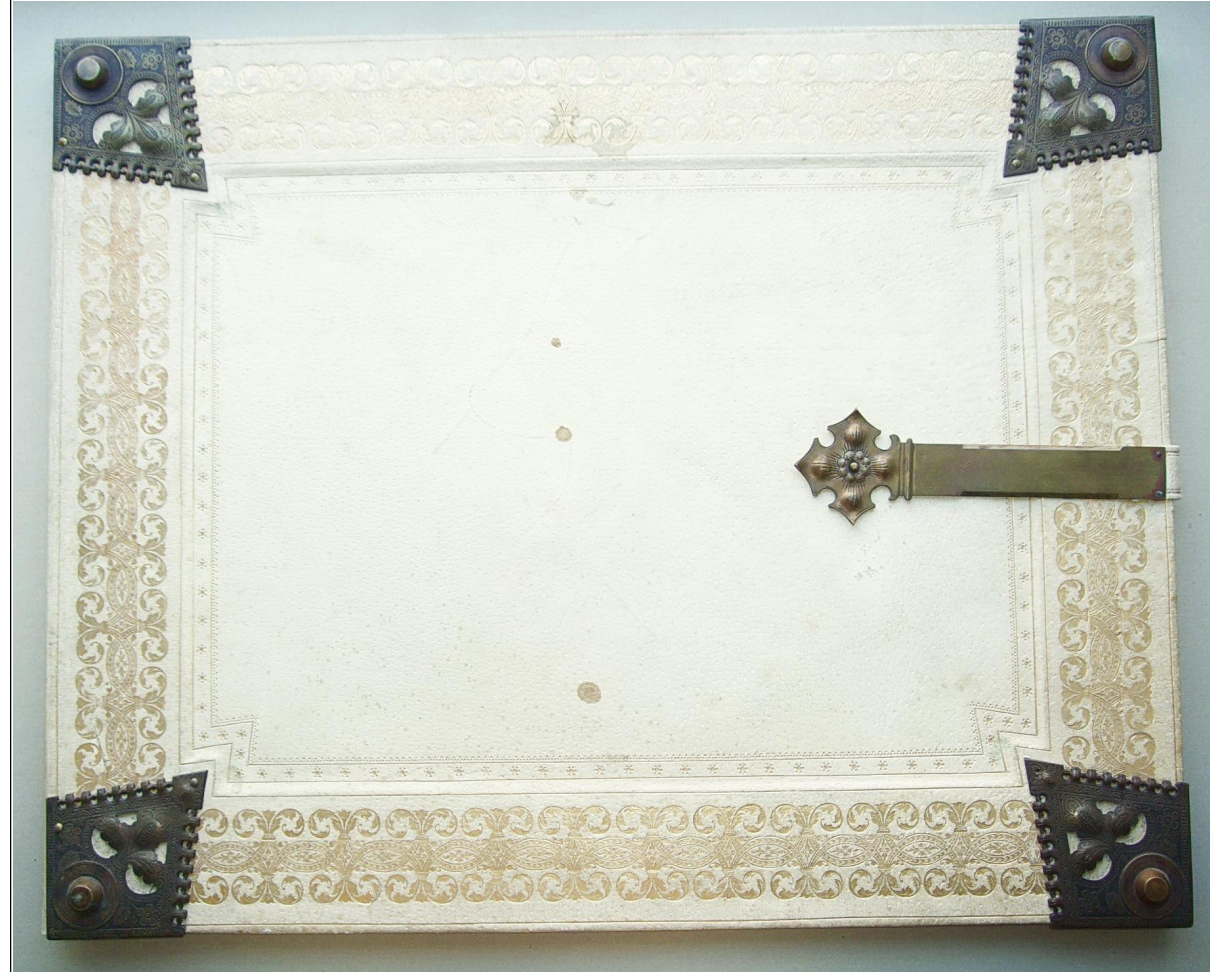
sketch (9 x 15,5 cm) shows a pianist or the barman, and again some ladies with glamorous hats. On both sketches you can also see the cocktails and "fancy drinks" offered at the *Cabaret*, which were a novelty in Vienna at that time. The third sketch depicts the head of an with a dramatic facial expression (Marya Delvard ? - 5 x 5 cm) as well as outlines of three more figures (6,5 x 7,5 cm). Several sketches by Josef Engelhart depicting scenes in coffeehouses are known, as well as several paintings showing the festivities of the elegant and glamorous Viennese society, with a clear emphasis on huge hats (like in our drawings). - "The program for the first season of the Cabaret Fledermaus in Vienna provides a permanent record of the nightclub's ephemeral entertainments. In October 1907, the Wiener Werkstätte (...) opened the nightspot and performing arts space. It was created to dispel boredom with doses of avant-garde theater and poetry readings taken with the latest cocktail creations. As recorded in the program, this mix of high and low culture included a shadow play by the young (...) Oskar Kokoschka, music and dance performances, and a parody of a mythological love story. Designed by Carl Otto Czeschka, this program exemplifies the then-current idea of the *Gesamtkunstwerk*, or total work of art, in which all components, no matter how humble or disposable, follow the same aesthetic idea. The book's square format, Vienna's favorite symbol of modernity, mirrored the dominant decorative motif throughout the cabaret, while Czeschka's playful marginal decorations suggested the increasingly ornamental style that took hold at the Werkstätte at this time. The flat, stylized patterning of the four illustrations contributed by Oskar Kokoschka, Berthold Löffler, and Fritz Zeymer show the widespread influence of folk sources and the rejection of traditional academic standards in modern Viennese art." (Comment of the MoMA on its digitized version of the first issue). - "Mit den Fledermaus-Programmen ist - nach der Secessions-Zeit-schrift *Ver Sacrum* - der absolute Höhepunkt der Wiener Buchkunst des Jugendstils erreicht. Der ideale Zusammenklang von Graphik, Typographie und (technischer) Druckkunst wurde weder vorher noch später auch nur annähernd wieder erreicht" (Schweiger p. 156). "Im Cabaret Fledermaus wurde das Streben der Wiener Werkstätte nach dem Gesamtkunstwerk am frühesten und auch am reinsten verwirklicht." (Schweiger p. 154ff). - Provenance: Private collection Southern Germany; at

last Northern Germany, through the trade. - Wrappers of the first issue dusty and with several very small stains. One paper corner buckled. Wrappers of the second issue slightly dusty. Paper slightly browned. Else fine. - Pabst, *Wiener Grafik* um 1900 p. 284f. Brandstätter, *Design der WW*, illustrations on p. 112f. Schweiger, *Aufbruch und Erfüllung*, illustrations on p. 140f. Hofstätter, *Jugendstil Druckkunst* p. 246 and illustration on p. 249. Garvey/Wick 128. Thieme/B vol. XIX, p. 322 and vol. XXXVI, p. 474. Exhibition catalog *Fledermaus Kabarett 1907 bis 1913*, illustrations on p. 100, 106, 178 et al. - OCLC locates only three copies with both issues complete (Getty, LACMA and Marbach / Germany).

A splendid signed portfolio in the Gothic revival style

#44 Paul Attenkofer (binder) / Eugen Löffelholz von Colberg (calligraphist): Congratulatory message for Franz Stein, director of the Bavarian Handelsbank [merchant bank] on the occasion of his 25th company jubilee. Manuscript on cream cardboard. Munich, 1895. 1 leave, loose (but formerly mounted) in a contemporary luxurious leather portfolio. 58 x 46 cm (oblong).

Richly gilt relief portfolio by Paul Attenkofer, covered with white pigskin and monogrammed on the back cover *P A* (with the spires of the Munich Frauenkirche [Church of Our Lady] in between). With four heavy handmade etched and patinated brass coatings to the front cover and one likewise clasp in the Gothic Revival style. Back cover with four simple brass knobs. The inside covered with golden silk satin. Paul Attenkofer's (1845-1895) bookbinding was the most important Munich workshop for high-class bindings and "Galanteriewaren" [fine leather wares] at the end of the 19th century. - The calligraphic manuscript with one large and two smaller leaf gilt gauffered initials, signed below: *fec. Eugen Freiherr Löffelholz von Colberg, K. Professor [Kunst Professor]*. Löffelholz was born in Nördlingen in 1839 as a descendant of an old patrician family, and died in Ansbach in 1897, where he had been working as an art professor at the vocational school since 1873. In 1888, he designed the "Ehrenbürgerbrief" [honorary citizen diploma] of Nuremberg for the artist Friedrich Wilhelm Wanderer (cf. Nürnberger Künstlerlexikon, cited after AKL). The congratulatory message has also been subscribed by four colleagues of Franz Stein. The border painting (gouache and watercolor with brush gilding) shows butterflies and arabesques in the Renaissance Revival style as well as seven small views of Stein's domains and of his parental home (*Leoni* (at the Lake Starnberg), *Holste Haus*, *Holland Inst.*). - Leather stained to front cover. Cardboard slightly damaged on verso by detaching it off from the satin underground. - For Attenkofer: cf. Loubier, p. 170.





A forerunner of Karl Blossfeldt:
Extraordinary photographic pattern book of
ornamental floral designs by M. P. Verneuil of 1903

#45 [Maurice Pillard Verneuil]: *Le Décor Floral*. 50 planches. Bordures et Panneaux - Semis, Fonds ornés, etc. Paris, Librairie Centrale des Beaux-Arts [1903-04]. Illustrated title page, 50 plates with multicoloured collotype prints after photographs. Loose as issued in its illustrated original half cloth portfolio. 29.5 x 38.5 cm.

An extraordinary example for a turn of the century design portfolio using photographic methods (of which there are only very few). What makes this portfolio a special one is the intensive coloring and particularly the attempt of a geometrical arrangement, while working without photomontage or collage: In fact, the artist arranges actual plants (or parts of plants), before taking photographs of the completed ornament. Just like Karl Blossfeldt, he prefers the frontal view and predominantly symmetrical arrangements. "Les possibilités décoratives des arrangements proposés misent sur les qualités de symétrie, sur la répétition du motif et une certaine épuration formelle qui met en valeur la ligne et les qualités graphiques du végétal. (...) Il s'agit de plantes communes (érable, muguet, citron, etc.) indiquant le parti décoratif que l'on peut tirer de la nature tout entière." (Forestier p. 38). We can find similar approaches as early as 1893, when Martin Gerlach's design portfolio *Festons und decorative Gruppen nebst einem Zieralphabet* appeared. Martin Gerlach (1846-1918) was a Viennese pioneer of botanical photography and is also considered to be a Blossfeldt forerunner. - Although in Helen Bieri Thomson's bibliography, Verneuil is named as the author (or editor) of *Le Décor Floral* (cf. p. 118), he isn't known as a photographer so far. Thus, Verneuil presumably has not done the photographs himself, but at least he made the arrangements

of the plants and of each particular plate. Anyway, it is known that Verneuil made a journey to Vienna in 1902 (cf. Thomson p. 13). Perhaps he got to know Martin Gerlach's photographic work there in detail and received the essential inspiration for *Le Décor Floral*. Moreover, in the years 1902-04, Martin Gerlach published another similar design portfolio: *Formenwelt aus dem Naturreiche*, which includes comparative pictures of floral and faunistic forms as well as microscopical pictures (cf. Rajka Knipper, Die Sammlung Karl Blossfeldt in der Universität der Künste Berlin, p. 9). What is more, I haven't been able at all to verify the attribution of *Le Décor Floral* to Carl Behrens, as made by some libraries (cf. OCLC Nr. 718027070): no proofs for that or even hints on it could be found. - M. P. Verneuil (1869-1942) was a pupil of Eugène Grasset and a well-known French poster designer and commercial artist. "His designs covered both the Art Nouveau and Art Deco periods subsequently transitioning into his much acclaimed geometric patterns" (Wikipedia). The *Librairie Centrale des Beaux-Arts* was one of the most important publishers for publications relating to arts and crafts around 1900. Some of the most important works of Verneuil (for example *L'Animal dans la décoration* in 1898 or *Étude de la plante* in 1908) were published by them as well as important design portfolios by Alfons Mucha or Eugène Grasset. - Provenance: Ex Libris of Gaston Héliot on the inner cover of the portfolio. - Only some plates slightly soiled and slightly damaged at the edges. Obliterated owner's stamp to title page. Covers and spine show clearly signs of use. - Helen Bieri Thomson, Maurice Pillard-Verneuil, p. 118. *Mercure de France* 47 (1903), p. 513. P. Forestier, *Photographie florale et arts décoratifs dans la 1^{re} moitié du XIX^e siècle*, in: *Histoire de l'art* 33/34, p. 38f. (with one picture). Cf. Gert Mattenklott, *Karl Blossfeldt*, p. 24f. Cf. Astrid Lechner, *Martin Gerlachs "Formenwelt aus dem Naturreiche"*. *Fotografien als Vorlage für Künstler um 1900*.



Sketchbook containing 74 original drawings of Gothic buildings by English collector William Cleverley Alexander

#46 William Cleverley Alexander (1840-1916): Sketches of Domestic Gothic [cover title]. England, France, Belgium and Italy, 1866-1872. Album containing 74 original drawings (various sizes), 8 of which are monogrammed: WA, mounted to 54 cardboard leaves. Full brown morocco by John Ramage, with gilt titles to covers and spine, signed: *Bound by Ramage London*. 24.5 x 31 cm.

The album contains 71 pen or pencil drawings and sketches, of which 4 are watercoloured and 26 washed, as well as 3 watercolours, all by William Cleverley Alexander (1840-1916). These works obviously have been created on Alexander's journeys over several years and have later been compiled by him and fixed in this album. - The British banker and collector Alexander has also been "an accomplished draughtsman" (R.L. Hobson, citation after: S. Pierson, *Collectors, Collections and Museums*, p. 70), as well as a patron of James McNeill Whistler. The drawings depict gothic buildings, mostly profanatory, or architectural elements, some with a scale. Places depicted in England: *Chapter House St. Davids, Jews Hovse Lincoln, Kirkham Priory, Easby Abbey, Helmsley Castle, Bolton Castle, Bishop's Palace Roven, Salmeston Grange, Smallfield Place, Shulbrede Priory, West Tarring, West Dean, Mayfield Palace, Michelham Priory, Havghmond Abbey, Ludlow, Acton Burnell, Stokesay, Winchelsea, Meare, Chvrch Knowle, Nothboro[ugh] Manor*, and others. Places depicted on the continent: *Ypres, Provins, Rheims, Laon, Noyon, Beauvais, Caen, Mont St. Michel, Dinan, Brescia, Padva, Messina, Genoa*, and others. - Provenance: Paul Breman Ltd, London, with his ticket to rear pastedown. Then Werner Bodenheimer (1920-2002), Munich (?) (with a list of Paul Breman's "New Acquisitions: Ten English Books" from 1978 addressed to him). - Binding slightly rubbed. Interior fine.



**A striking large-format swatch book
of tulle and net lace of the French Belle Époque**

#47 [No title]. Sample book of luxury tulle and net lace. France, c. 1900 / 1915. 81 leaves of dark-blue tissue paper with 150 large textile swatches. Cord-bound under black cardboard covers. 29 x 48.5 cm.

A large-format sample book, or swatch book, containing mostly full page samples of elaborately woven tulle and net lace of the highest quality. The delicate fabrics make me think of the glamorous costumes the dancers of *Moulin Rouge* wore at the beginning of the 20th century. The samples are mostly black or white (about 60). About another 60 samples are unicolor or in gold or silver. About 30 samples are multi-colored. – Only few tissue papers damaged. Samples not crumpled. One sample with cutout. 14 samples have been removed. Else fine.



Dutch trade catalogue for decorated papers

#48 Erve Wijsmuller's papierhandel: Slojd-Collectie F. Amsterdam, c. 1930. 63 pages, including 164 small paper samples tipped-in. Original printed wrappers. 11.5 x 17 cm.

What is particularly interesting about this sample book is the possibility to compare the prices of various papers directly among each other, as they're printed below each specimen. - Wrappers and 3 leaves cracked to middle fold. Wrappers stained and slightly rubbed. Samples slightly rusty. Else fine.

Serie F 86, CARTONNAGE FANTASIE.
50/76 c.m. in 29 soorten, per vel f 0.10.



Serie F 87, BROKAAT „L”.
In 8 soorten, 50 x 76 c.m., per vel f 0.10.

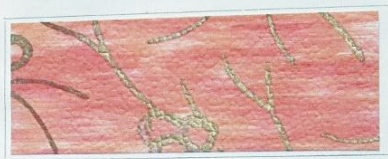


Serie F 88, BROKAAT „M”.
50/76 c.m. in 8 soorten, per vel f 0.08.



30

Serie F 89, BROKAAT „O”.
50 x 76 c.m., in 10 soorten, per vel f 0.08.



Serie F 90, BROKAAT „P”.
50 x 76 c.m. in 4 soorten, per vel f 0.10.



Serie F 91, GEKLEURD METAALPAPIER.
Aan rollen, 50 c.m. breed, in 10 kleuren en
persingen, per Meter f 0.15.



31

Six volumes illustrated by Ivan Bilibin

#49 Ivan Bilibin and [A. N. Afanas'ev]: Skazki: Peryshko Finista Yasna-Sokola [The Feather of Finist the Falcon]. With: Tsarevna-Liagushka [The Frog Princess]. With: Vasilisa Prekrasnaia [Vasilisa the Beautiful]. With: Mar'ia Morevna. With: Skazka ob Ivane-tsareviche, Zhar-ptitse i o serom volke [The tale of Ivan-Tsaverich, the Firebird, and the Gray Wolf: A Folktale]. With: Sestritsa Alenushka i Bratets Ivanushka. Belaia utochka [Sister Alenushka and Brother Ivanushka. The White Duckling]. St. Petersburg, Izdanie Ekspeditsii zagotovleniia gosudarstvennykh bumag [The Department for the Production of State Documents], 1899-1903. 12 p. each. Somewhat later full calf over five raised bands, with tooled red label to spine, all original illustrated front and rear wrappers preserved. 26 x 31 cm.

Each volume with numerous chromolithographs. A handsome bound volume gathering six of these famous editions of Russian fairy tales, originally collected and published by famed folklorist A. N. Afanas'ev. Finely illustrated by Ivan Iakovlevich Bilibin, the major twentieth-century Russian illustrator and set designer, who was affiliated with the "World of Arts" (Mir iskusstva) movement. Bilibin's striking renditions of these classical fairy tales rank among the most famous and desirable children's books from Russia. - Also bound with: Aleksandr Pushkin. Pesn' o veshchem Olege [Song of Oleg the Wise] (1899). Published to commemorate the centennial of Pushkin's birth and illustrated by Viktor M. Vasnetsov, who would go on to profoundly influence Bilibin. - Light trace of moisture to upper corner in portion of text. Binding somewhat rubbed and weak. Else about very good.



ХИЗ-БЫЛЗ ЦАРЬ,
У ЦАРЯ БЫЛЗ ДВОРЪ,
На дворѣ былз колъ,
На колѣ мочало;
Не навать ли сказкѣ сначала?



Nébulenses de forme régulière.

La forme, la dimension apparente, l'intensité de la lumière des nébulenses qui conservent leur apparence apparente est extrêmement variée, et il est probable que leur structure particulière, leurs dimensions réelles et celles des étoiles dont elles sont formées ou influent pas moins sur leurs caractères spécifiques. La forme ronde, globulaire ou sphérique est très fréquente parmi les nébulenses. Ces nébulenses ne sont que des amas stellaires. Un simple éloignement, ou encore des étoiles petites des étoiles qui les composent ne permet pas de distinguer séparément plus allongés, presque jusqu'à la ligne droite, on peut aussi remarquer une condensation marquée de la lumière au centre, ce qui indique une analogie de composition avec les amas stellaires de forme sphérique. Dans quelques, la gradation se fait par conchues concentriques analogues à



des points lumineux qui se présentent et dont l'ensemble, même dans les télescopes les plus fins, n'a pas laissé apercevoir qu'une seule confuse phosphorescente.

Il y a certains nébulenses dont on voit la forme d'abord parfaitement ronde de passer par des gradations insensibles passer aux formes elliptiques les

On the beauty of a starry sky

#50 [Anonymous]: Cosmographie. French manuscript on paper. Possibly Paris, c. 1860/70. Calligraphic title page in gold, light and dark blue, and 50 unnumbered pages with 23 mounted astronomical drawings in gold on royal blue paper and one watercolour within the text. Contemporary night blue half morocco, covered with embossed night blue paper, endpapers made from bluish marbled paper. 23 x 31 cm (oblong).

The astronomical drawings in gold on royal blue paper comprise 9 star charts, as well as views of star clusters, planetary nebulae, the Milky Way and others. They measure between 3.2 x 3.2 and 11.1 x 17.2 cm, several showing multiple motives. The only watercolour (11 x 17 cm) shows several coloured stars ("étoiles colorées"). The manuscript starts with the sentences: "Lorsque la nuit est calme et sereine, il n'y a peut être pas dans la nature de spectacle plus beau que celui d'un ciel étoilé. La paix, si peu connue dans le monde, brille sur la voûte du firmament qui semble un reflet de la majesté et de la sérénité divines." Written in a neat and legible hand, it comprises the following chapters: Etoiles Fixes; Constellations; Distance des Etoiles; Mouvement des Etoiles; Etoiles Doubles; Etoiles Colorées; Etoiles Variables; Etoiles Temporaires; Nébulenses; Amas Stellaires; Nébulenses de forme régulière; Nébulenses de formes irrégulières; Nébulenses planétaires; Nébulenses doubles et multiples; Couleurs et variabilité des nébulenses; Anées (sic) de Magellan; Voie Lactée. - The manuscript appears to have been made just for the writer's amusement by an amateur astronomer. It doesn't appear to be a manual, nor an educational book, nor lecture notes by a student. - Provenance: Brittany / France, through the trade. - Title page cut off and fixed anew. Interior else fine. Binding rubbed, worn, and water-damaged (so: poor).

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