



Daniela Kromp
Rare & Unique Books

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Model Book of South Slavic Ornaments

Friedrich Fischbach (designer) and Felix Lay (editor): Südslavische Ornamente gesammelt und gewidmet allen Ländern und Völkern zur Förderung der Kunstindustrie und nebst einer Abhandlung über die Verbreitung und Cultur der Südslaven. [South Slavic Ornaments, collected and dedicated to all countries and people to support their artistic production, with a treatise on the spread and culture of the Southern Slavs]. Essegg and Hanau a. M., Selbstverlag [self-published], [1871]. 20 plates, printed in gold and colours, and one index sheet, loose as issued in original publisher's colour printed cardboard wrappers. And: One text booklet, including 26 pages and one wood engraved plate, bound in original publisher's wrappers (thus complete). All housed together in original embossed cloth portfolio with hasps. 24 x 33 cm. {NY20-12} 950€

Apparently first edition. In 1872, a second edition was to appear (according to OCLC). Complete with two installments, including 10 plates each and an index, as well as one text booklet, entitled "Die Verbreitung und Cultur der Südslaven. Ihre Poesie, Hausindustrie, Ornamentik etc." [The spread and culture of the Southern Slavs. Their poetry, their cottage industry and their ornamentation etc.]. The colour printed plates were lithographed by I. Redinger and printed by B. Dondorf in Frankfurt am Main in vibrant colours after designs by Friedrich Fischbach. They mostly feature Slavic.



folklore textile designs (embroidered textiles and ornaments of woven carpets or tapestry), only two feature jewellery. The wood engraving in the text volume features a woman in a traditional Southern Slavic costume. – Friedrich Fischbach (1839-1908) was a German textile designer and collector of textiles. He received his education at the Berlin Academy of Industrial Design. In 1862, he moved to Vienna where he followed the profession of decorator and designer. There he prepared drawings for the collection of pattern designs in the Austrian Museum. He became teacher of ornamentation at the Royal Academy, Hanau, in 1870, and from 1883 to 1888 served as director of the newly organized Industrial Art School of Saint Gall. He sold his collection of fabrics and embroideries to the Textile Museum in Saint Gall in 1888. In 1889, he moved to Wiesbaden. He founded many societies for the advancement of industrial art and by his work exercised a great influence on textile designing in Germany. In 1909, the Metropolitan Museum of Art, New York City, acquired his surviving collection of antique embroideries and fabrics. – Felix Lay was from Essegg (Osijek) in Slavonia, a historical region in Croatia, and a curator of the “Germanisches Museum” (today Germanisches Nationalmuseum) in Nuremberg. – Wrappers of text booklet stained, one corner torn off. Slight staining to wood engraved plate. Portfolio lacking 4 (out of 6) hasps. Colour plates occasionally slightly dusty to white margins. Else a fine copy. – Henri Silbermann, *Die Seide*, p. 161. Cf. Library of William Morris. Cf. *The New International Encyclopædia* (1905), article on Fischbach. Cf. *The Encyclopedia Americana* (1920), article on Fischbach. – Only one copy held by libraries in the US according to OCLC (The Clark). No copy held by the Thomas J. Watson Library.



**The torments of hell:
Terrifying prints used by missionaries
to intimidate Brazilian Indians**

Disinganno de' peccatori. Series of etchings also present in: *Desengano dos peccadores*. *Necessario a todo genero de Pessoas, Utilissimo aos Missionarios, e aos Pregadores desenganados, que sò desejaõ a salvaçaõ das Almas, obra composta em discursos moraes pelo padre Alexandre Perier da Companhia de Jesus Missionario da Provincia do Brasil.* Rome, [c. 1724/26]. Engraved title and 14 engraved plates. Contemporary half calf, boards covered with block printed paper. 15.5 x 21 cm. {NY20-31} 2,400€

For this series of prints, which apparently was published separately without any text, the plates from the first edition of Alexandre Périer's book *Desengano dos peccadores* (published Rome, Antonio de' Rossi, 1724) have been reused, however the plates' captions and the title have been changed from Portuguese to Italian here. For the second edition, *Disinganno de' peccatori* (published Rome, Antonio de' Rossi, 1726), the same plates as for the first edition have been used. The first edition included texts in Portuguese, the second in Italian. All later editions were printed in Lisboa with Portuguese texts, with the artistic quality of the plates being worse in all of them. It can be assumed, that volumes like the present one, with plates only, have been produced especially for missionizing in countries which have not been christianized yet at that time. - Alexandre Périer was born



in Turin in about 1651. He joined the Society of Jesus in 1668, and went to Brazil where he became Father Superior of Paraíba and Cabo Frio and procurator of the Missions. He states in the book that he lived there for more than thirty years. He returned to Italy and was reported still alive in 1722. - Perier writes in the introduction that when he was in Brazil he always carried etchings "lighted up with the colour of fire" representing Hell which he showed to the Indians with great success. The effect on the Indians had been so strong, in fact, that he resolved to illustrate his book with some of them. These plates are truly horrifying: They portray malformed devils and frightful monsters tormenting sinners amidst the fires of Hell. In 1771, the book was banned by the Christian Church. - Slightly stained. Binding rubbed. - Cf. Rubens Borba de Moraes, *Bibliographia Brasiliana*, vol. 2, pp. 660-662. De Backer-S. VI, 533. Cf. Innocencio I, 39. Cf. Bosch 184.

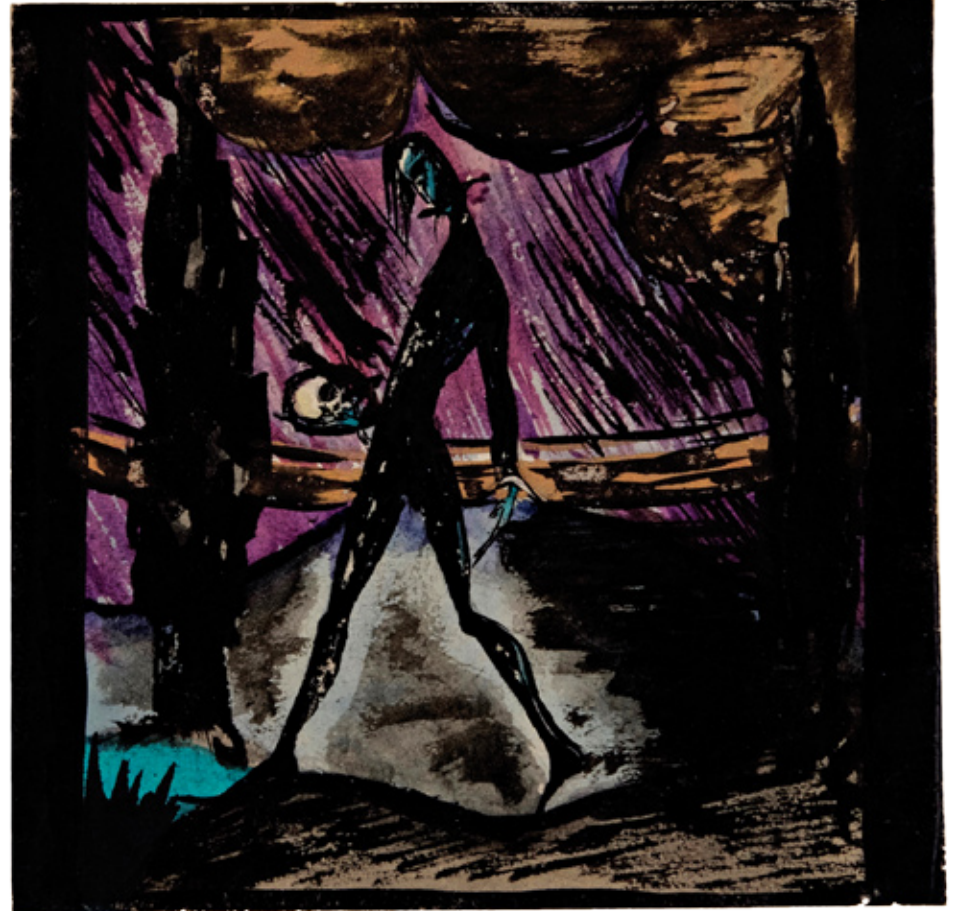
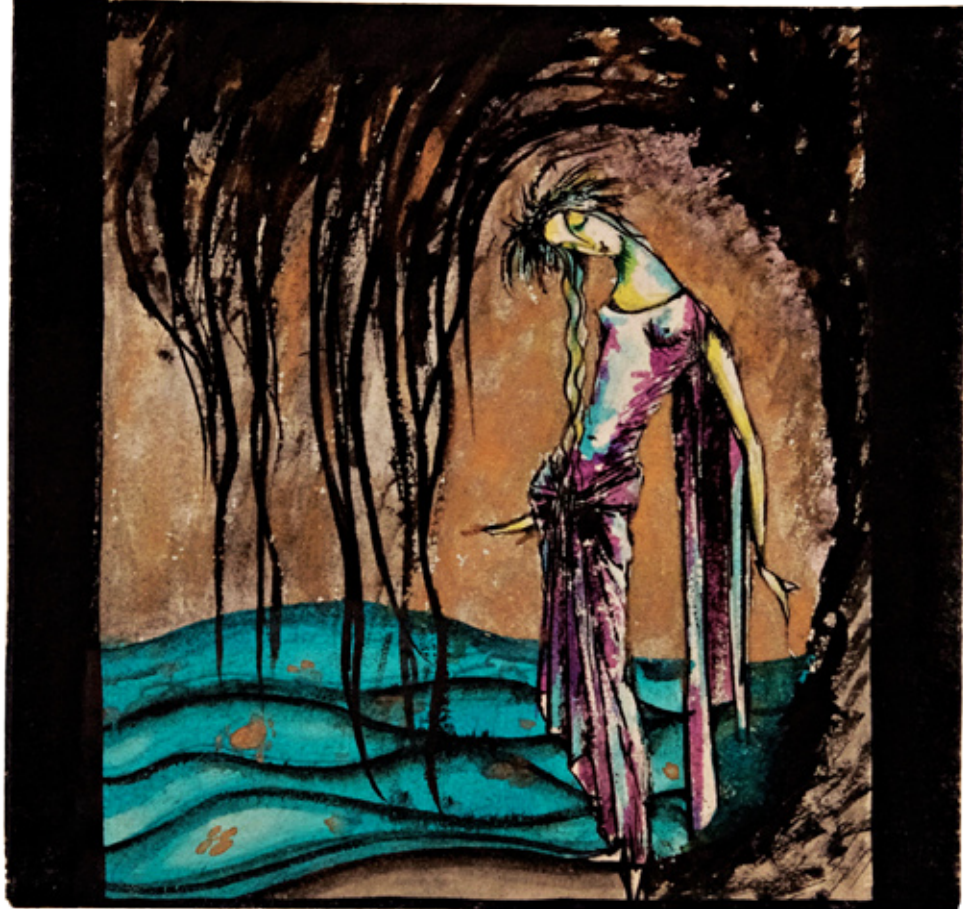
Pictures of the present copy: <https://we.tl/t-elhRDRFodV>



12 original drawings to illustrate Hamlet

[Anonymous]: Hamlet (cover title). Series of 12 designs to illustrate Shakespeare's Hamlet. German-speaking area, c. 1925/30. 12 original drawings (c. 11 x 14 cm) in Indian ink and watercolour on paper, heightened with gold and silver, and tipped to heavy chamois paper. Housed in black original cloth-backed cardboard wrappers, with inner sides decorated in black and gold on a green ground. 17 x 26.5 cm (oblong). {NY20-16} 3,800€

A series of remarkable Hamlet illustrations, depicting 12 key scenes of Shakespeare's drama with Expressionist and Art Deco elements. Though I have not been able to make a certain attribution, it is clear that these drawings were created by an academic artist. The style however is reminiscent of Emil Pirchan (1884-1957), who was an Austrian stage designer, painter and illustrator. Pirchan took on the influences of Expressionism in his stage sets and worked with colour symbols and used strong colours.
- Portfolio slightly damaged. Else fine.





**The famous and legendary rare “Mute Book”:
The most important alchemical book of the 17th c.
and a masterpiece of early visionary art,
explaining the making of the Philosopher’s stone**

Altus [i.e. Isaac Baulot]: Mutus liber, in quo tamen tota Philosophia hermetica, figuris hieroglyphicis depingitur, ter optimo maximo Deo misericordiae consecratus, solisque filiis artis dedicatus, auctore cuius nomen est Altus. [The mute book in which, however, the complete hermetic philosophy is depicted with hieroglyphic figures, three times consecrated to the best, greatest merciful God, and dedicated to the sons of the sun art, by the author whose name is Altus]. La Rochelle, Pierre Savouret, 1677. 1 leaf with typographical text *Au Lecteur* [To the reader] and 15 numbered engraved plates. Contemporary full mottled calf. 22.5 x 32 cm. {NY20-05} [p.o.r.]

Publication history: First edition, of utmost rarity: Only known copy with contemporary hand-colouring and (apart from another copy, which was sold at auction in Paris in 2018, whereabouts unknown) the only traceable copy in private hands or on the open market for 86 years. Even the copy of the (formerly privately owned) Ritman Library is now kept by a public institution (KB The Hague). Only 12 other copies including all 15 engraved plates are traceable today, at least one of which has poor impressions (BnF), and another one partially poor impressions (Ritman Library). Only one copy is held by a public library



in the USA (University of Wisconsin) and one copy in the German-speaking area (Zurich, Foundation C.G. Jung Küsnacht). Already in 1934, when the penultimate copy of the *Mutus Liber*'s first edition was auctioned at Sotheby's in Paris, they referred to it as "exceedingly rare" (cf. Sotheby's Catalogue of the very extensive and important library of early books and manuscripts relating to alchemy & the occult & physical sciences, Paris, 18 April, 1934, lot. 523). They further state: "Besides the privilege leaf, missing in several copies, this copy has a leaf before title *Au Lecteur* which seems entirely unknown to bibliographers" (ibid.) – however we have been able to trace several copies containing both the privilege and the *Au Lecteur* leaf. Maggs Bros. stated in 1921: "Remarkable book, of which very few copies are known" (Rare Books Manuscripts and Bindings, cat. 416, no. 4). In 1702, a reprint appeared within Jean-Jacques Manget's *Bibliotheca Chemica Curiosa* (Geneva, Chout, 1702), with the plates newly engraved; in this edition, there is no imprint present on the title page, and none of the text leaves are included.

Extent and features: "This work consists of an engraved title and a series of fourteen beautiful engraved plates, without a word of text or explanation, portraying the preparation of the Philosopher's Stone. The plates are partly symbolical and partly allegorical: they represent an adept and his wife engaged in various alchemical operations." (Duveen p. 19). The images are also remarkable for depicting women at work, as well as for showing man and woman as absolutely equal in all situations. – Interleaved copy with some manuscript notes on the white pages, including all 15 plates and the leaf *Au Lecteur*, whereas the privilege leaf is lacking. 6 plates are hand-coloured in places by a contemporary or slightly later hand, mostly in pastel shades.

Authorship: "Altus" is a pseudonym (literally meaning "the high one", metaphorically "the secret one" or "the profound one"), and during the centuries, the *Mutus Liber* has been attributed to a number of different authors;



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

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



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

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

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

Condition: Lacks the privilege leave. Binding rubbed, particularly to the spine and hinges. Cut marks to leather on both covers. Loss of leather at the corners and one corner damaged. Spine professionally and nearly invisible restored on top and bottom. Endpapers stained. Repair to front endpaper hinge. Water stains to margins of three plates and water stains to two more



plates touching the design. One leaf and plate 3 with cutout to one corner. Three plates with small defects to margins. An overall good copy, though with several small defects (please demand detailed condition report).

References: Gardner I, 386. Neu 2894. Wellcome II, 37. Brunet I, 203. Duveen, *Alchemica et chemica* p. 19 and 387. Quérard, *Supercheries*, I, 282e. *Revue française d'histoire du livre* 45 (1976), p. 205-211. Caillet I, no. 234 and 235. Ferguson I, 29. Mellon, *Alchemy and the Occult*, 1968, II, no. 147. *Des Livres rares depuis l'invention de l'imprimerie*, BnF, 1998, no. 240. Barbier, *Dictionnaire des ouvrages anonymes et pseudonymes*, no. 20997. *Bibliotheca Bibliographica Aureliana (La Rochelle) II*, p. 185, no. 350. Not in Osler.

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

Digital reproductions: BnF, Paris: bit.ly/2ui6iUH - Biblioteca de la Universidad, Madrid: bit.ly/2uiekjg - ETH, Zurich / Foundation of the works of C.G. Jung: bit.ly/3awgfj

Pictures of the present copy: <https://we.tl/t-foz7t3TCfj>



**Probably one of the earliest
brocade papers ever produced
(not in Haemmerle, probably unrecorded)**

Abraham Mieser (c. 1676-1742) (attr.): Brocade Paper on crimson brushed laid paper. Augsburg, late 17th or early 18th century. 39 x 26 cm (oblong). {NY20-47} 1,400€

Although no signature can be found on this paper it might be attributed to Abraham Mieser, who produced a signed paper including almost the same figures (Haemmerle no. 187), only being inversely looking at the animals (several hounds, deer, fox, heron with a snake and other birds, a panther, as well as a huntsman) and with the arabesques in a different, more old-fashioned and less elegant style. As Mieser's signed paper can be dated to the time before 1720/25, it is likely that the present paper has been produced even earlier. Even if it was not made by Mieser himself, it appears to have served as a template for Mieser's signed version, and thus might be considered one of the earliest brocade papers ever produced, maybe yet in the late 17th century. It shows some specific characteristics in style only present in the earliest brocade papers known. - Abraham Mieser from Augsburg probably was the first person to produce brocade papers: Paul von Stetten the Younger, an Augsburg writer and contemporary witness "names Abraham Mieser (...) who was active from about 1690 until his death in 1742, as the person who developed the trade." (Richard Wolfe, *Marbled Paper* p. 23). In any case, "Mieser is to be considered the most important manufacturer [of brocade papers] of the time before 1720" (translated from: Matthias Hageböck: *Neue Erkenntnisse zur frühen*



Herstellung von Brokatpapieren, in: *Einbandforschung*, issue 9 (2001), p. 8). Hageböck further states: "The probably first manufacturer of brocade paper was Abraham Mieser from Augsburg. According to latest insights he has printed at least 21 different motifs on papers brushed in various colours, which he offered for sale." (translated from: *Brokatpapier. "Puzzeln" im Prägedruck*, in: *Journal für Druckgeschichte*, Neue Folge 8, no. 2 (2002), p. 49). - Mieser's papers are sought-after and early brocade papers produced around 1700 are very rare, in particular large-sized examples like ours. - A very good and clear impression. Almost full sheet, with only slight trimming to margins, formerly used as wrappers. Gold oxidized in places. Little signs of use to middle fold. Coated with another paper - Not in Haemmerle. References for the later inverse version of this paper by Mieser: Daniela Kromp, *Buntpapier #18* (on crimson brushed ground, same hue as with the present paper, used as wrappers for a German print dating from 1717). Heijbroek / Greven, *Sierpapier no. 94* and ill. on p. 128. Christiane F. Kopylov, *Papiers dorés d'Allemagne au siècle des lumières*, no.s 28 and 30 and ill. on pp. 92f. Albert Haemmerle, *Buntpapier no. 187*. Michela Gani, *Carte decorate no. 9* with ill.s on pp. 45 and 99. *Europäische Buntpapiere no. 72G* and ill. on pl. 4. MAK Vienna, *Sammlung Clerget*, inventory no. KI 16711-101-2 (this one dated 1720). For the process cf. Krause / Rinck, no. 43.

Feminine Monarchy

The first English Book on Beekeeping, including musical notation representing the song of the bees at swarming



Apiculture. - Charl[e]s Butler: The Feminin' Monarchi', or the histori of bee's. Shewing their admirable Natur', and Propertis'; their Generation and Colonis; their Government, Loyalti, Art, Industri, Enimi's, VVars, Magnanimiti, &c. Oxford, William Turner, 1634. 8 leaves, 182 (recte 180) pages (mispaginated with nos. 113-114 omitted), with woodcut illustration with verses on verso of title, woodcut head-pieces, initials and diagrams, as well as musical notation (4 pages). Maroon mid 19th-century full sheepskin gilt (imitating straight-grained morocco), all edges gilt ("bound by Hering"). 14 x 18.5 cm. {NY20-15} 4,800€

Third enlarged edition (first edition 1609), though the only edition printed in Butler's new orthography. The first full-length English-language book about beekeeping. It remained a valid and practical guide for beekeepers for two hundred fifty years, until Langstroth and others developed and promoted moveable comb hive. The title expresses Butler's main idea that the colony is governed, not by a king-bee, as Aristotle claimed, but by a queen-bee. "This is the greatest early British bee book and contains the best account



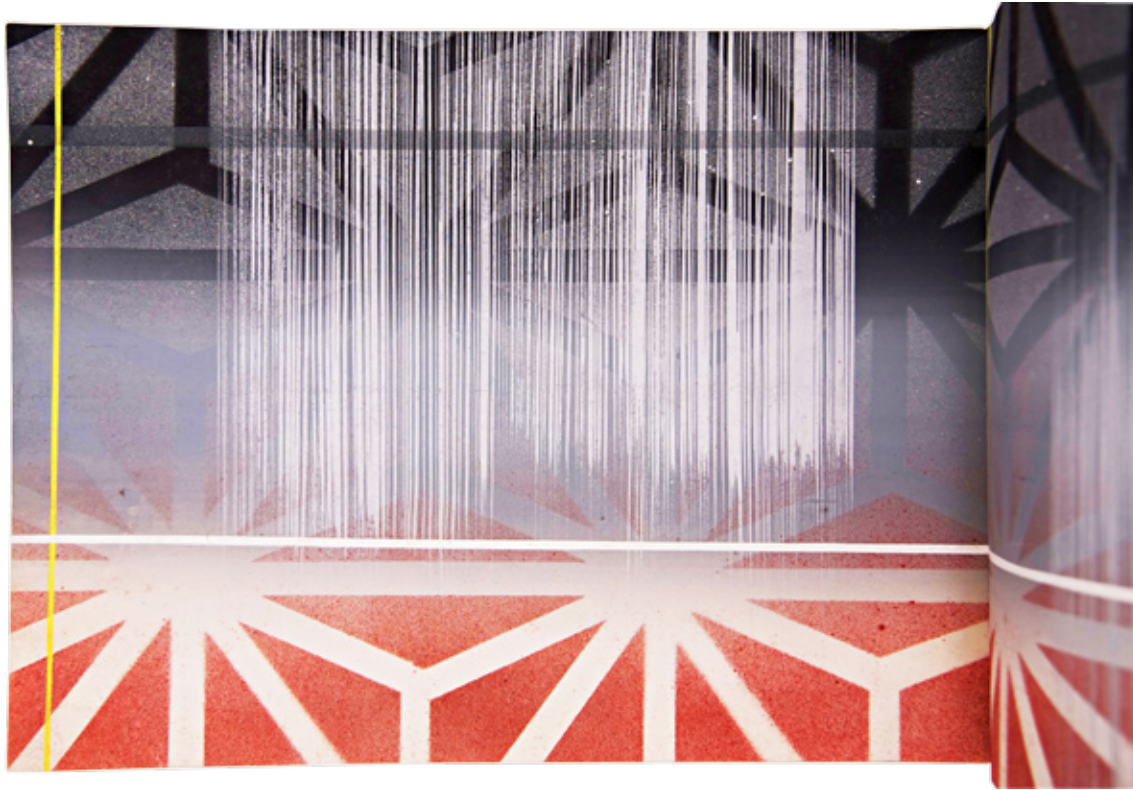
of skep beekeeping which is available today" (British Bee Books). - Among other things, the book gives methods of predicting (from tone pitch of the buzzing bees) when swarming might occur. Butler transliterated the tones and included them on a musical score calling it "Melissomelos, or Bee's madrigall". It was printed inversely on the upper and lower halves of two opposite pages, so that the two singers facing each other with the book held between them could sing their parts. (Butler also suggested that musicians may trace the roots of music back to the sounds of the hive.) - Moreover, the present edition is also notable for being printed in Butler's newly developed orthography, being part of a spelling reform that called for a pure phoneticism and required the creation of several special additional sorts for the font. This title is possibly the only book printed using them. The year before, in 1633, Butler had published an English grammar with proposals to improve spelling to a phonetic alphabet. In his book, Butler condemned the vagaries of traditional English spelling and proposed the adoption of a system whereby "men should write altoged̄er according to d̄e sound now generally received". - Provenance: Bookplate of English architect and writer Joseph Gwilt (1784-1863) to front pastedown. - Binding slightly rubbed to extremities. Front cover with small defect, tiny wormhole to front hinge. Front pastedown with signs of a deleted bookplate. Minor paper browning to title page and last page. A good copy. - Horn-Sch. I, 3043. British Bee Books 18. STC 4194. Walker Catalogue p. 12.



**Geometry meets Art:
A stunning original Japanese design book
featuring variations of *asanoha***

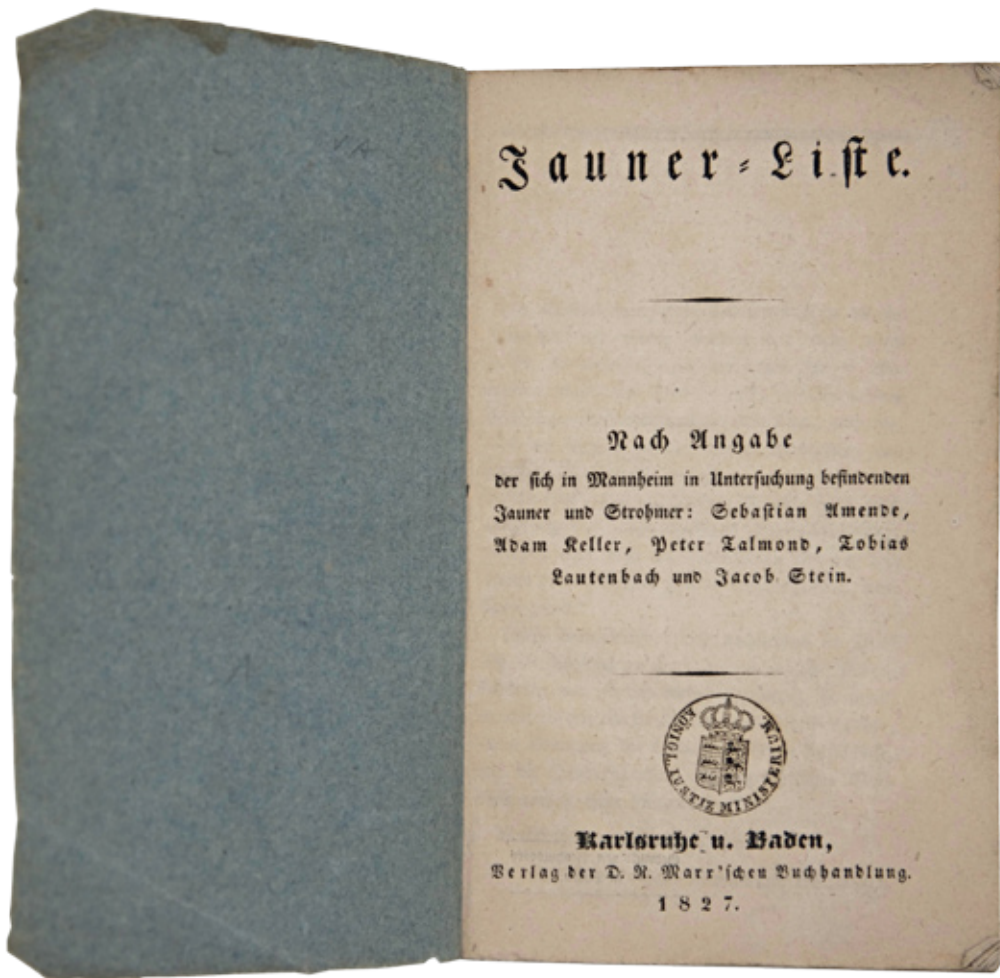
幾何 文様 - **Kika Monyo [Geometric Pattern]** (cover title). Book of original designs (for textiles?). Japan, (c. 1930/40?). 50 double pages including 50 original full-page multicoloured drawings in body colour, some stencilled in places, mostly heightened with gold, silver, opaque white or varnish. Original butterfly bound album, covered with russet silk, with manuscript title label to front cover. 36.5 x 27.5 cm (oblong). {NY20-43} 6,500€

A spectacular series of large designs, consisting of 50 variations of *asanoha* ("hemp leaf"), a traditional Japanese pattern. Each pattern covers a double spread and measures 72 x 27 cm. *Asanoha* is a common and versatile motif. While named for the *asa* (hemp) plant, its origins are entirely geometric (comprised of six diamonds) and as such is considered a seasonless geometric design, popular for its visual presence. It is often used on *komono* (knickknacks), such as *datejime*, *obi-ita*, and *obi-makura*. It is also very frequently used as a background for more vivid patterns, and shows up in *rinzu* (a monochrome figured satin) regularly. It was often used as a motif on items for babies, as "parents hoped that infants wearing it would develop with the vigor and toughness of the hemp plant." (Kaiyama Kyusaburo, *The Book of Japanese Design*). As a geometric motif, *asanoha* generally has no season of its own and thus can be worn throughout the year. It can be combined with virtually any other motif, depending on seasonality, formality, etc. It can serve



as either the primary element of the design, or a more subtle background element. The pattern itself does not lend much room for variation, so the differences will come from what it is paired with. (cf. *ibid.*). The geometry of the *asanoha* leaf is based on six rhombuses, each of which is placed next to another at a circle center at a 30 degree angle. Consequently 6 rhombuses can be placed in a circle (360°) to form a star or, in the case of the *asanoha*, a leaf. The six points of the rhombuses are connected to produce a hexagon. The *asanoha* form can also be constructed as a six-pointed star: For a star, only those rhombuses are used where 360° divided by the central angle produces a natural integer (n). This forms an n -pointed star. *Asanoha* also includes another traditional pattern, which is drawn as a diamond: It is known as *hishi* or *hishigata* (菱) and is constructed in the same way as a single rhombus of the *asanoha* [also present in our book]. *Hishi* appears six times in the leaf of the *asanoha*. Its origins similarly lie in the textile industry (cf. www.floratcha.de/asa-no-ha-muster/). The *asanoha*-pattern is known since the Heian period (794-1185). At that time the motif was used for the decoration of Buddha statues. Ever since a famous Kabuki-actor of the Edo period appeared on stage in an *asanoha*-patterned kimono, *asanoha* has been a popular motif for kimonos (cf. kimono-kimono.de/traditionelle-japanische-muster/). - This is a sophisticated, professional production for presentation; this is not an artist's personal scrapbook and there is nothing amateurish or student-like about the designs or the album. On the back of some sheets are some sketched pencil designs and occasional characters. Design competitions were held in the textile trade in the early 20th century and entered albums of designs were both serious and anonymous; perhaps this was for some such competition. - Provenance: Australia, through the trade. - Binding with some insect nibbling of the cloth, extremities heavily rubbed. The design drawings mostly show offsetting to opposite pages (colour not fixed).

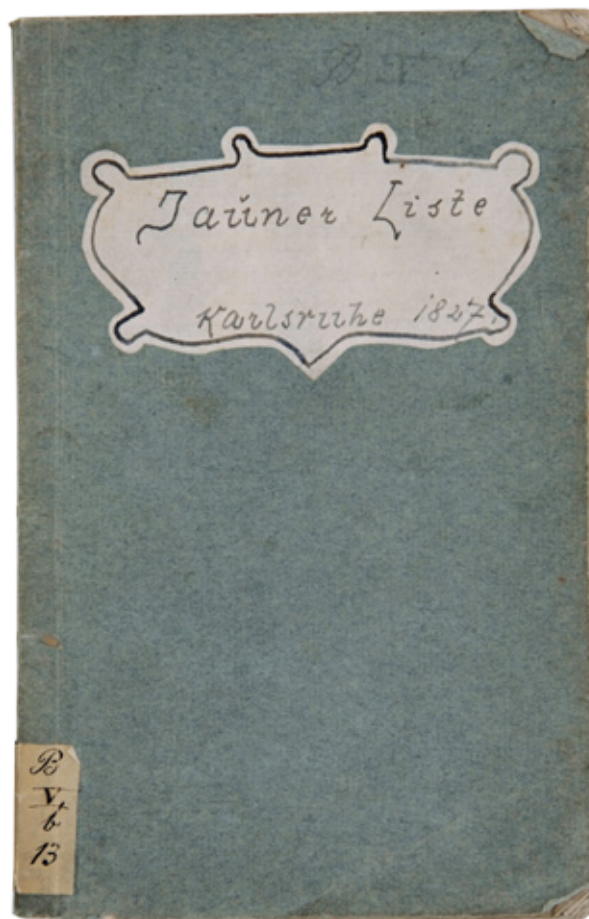
- Pictures: <https://we.tl/t-ou65qSs8zt>



19th century wanted list of German crooks and tramps including a book printer

[Anonymous]: Jauner-Liste [List of Crooks]. Nach Angabe der sich in Mannheim in Untersuchung befindenden Jauner und Strohmer [According to the accounts of the following crooks and tramps situated in Mannheim]: Sebastian Amende, Adam Keller, Peter Talmund, Tobias Lautenbach und [and] Jacob Stein. Karlsruhe and Baden, Marx 1827. 77 pages. Original wrappers with manuscript title label to front. 11 x 18 cm. {NY20-26} 750€

A rare and extensive wanted list including 129 names with mostly detailed profiles, indicating physical characteristics as well as manners and misdeeds of the sought persons. Issued on ordinance of the "Großherzoglich-Badisches Ministerium des Innern" [Grand Ducal Interior Ministry of Baden]. Number 77 on the list is a book printer called Müller, originating from Nassau or Darmstadt, who wrote begging letters to high-ranking persons in the name of a noble lady, sealing with the seal of the very same family. - According to Karl Härter, the information recorded in wanted lists like this one have been achieved by using torture (cf. Karsten Altenhain and Nicola Willenberg, *Die Geschichte der Folter seit ihrer Abschaffung* [The history of torture since its abolition] pp. 108-109 and footnote 70). - As early as in 1827, jurist Karl Friedrich Christian Scheurlen (1798-1850) criticised the wanting list by reason of no. 78 listing the name and description of an officer's widow without accusing her of any specific offence (cf. *Kritische Zeitschrift für Rechtswissenschaft*, vol. 3, p. 300).



- Provenance: Stamp to title page: "Königl[iches] lustitz Ministerium" [Royal Ministry of Justice]. - Small shelf mark label to spine. Some descriptions checked in pencil. Merely slight signs of use. A good copy. - Hans-Heinrich Huelke and Hans Etzler, Verbrechen, Polizei, Prozesse 1035. Wolfgang Seidenspinner, Mythos Gegengesellschaft. Erkundungen in der Subkultur der Jauner, p. 363. - No copies recorded in OCLC outside of the German-speaking area, except for one in the National Library of Israel.



**Sample book of Art Nouveau endpapers by Fritzsche,
a manufacturer favoured by Paul Kersten**

[J. G. Fritzsche]: Neuheiten moderner Vorsatzpapiere von J. G. Fritzsche Lithogr[aphische] Anstalt [Novelties in Modern Endpapers by J. G. Fritzsche Lithographic Institute]. Leipzig, Fritzsche [probably 1911]. 1 leaf (pricelist) and 72 leaves of colour lithographed endpapers (8 of which printed in gold or silver), numbered 1052-1123 to verso (thus complete). Original printed wrappers. 19 x 13.5 cm (oblong). {NY20-32} 1,600€

The papers show patterns in the styles of late Art Nouveau, Neo-Biedermeier as well as of arising Modernism. The important German book binder Paul Kersten (1865-1943), who was also a paper historian and a harsh critic of mass-produced decorated papers of that time, considered J. G. Fritzsche's designs to be tasteful ("geschmackvoll") along with those by Hochdanz (Stuttgart) and C. Busch du Fallois Söhne (Krefeld) (cf. Helma Schaefer, Paul Kersten - Buchbinderisches Engagement für das Buntpapier, in: Acta Musei Nationalis Pragae. Historia litterarum, vol. 62, p. 44). In 1902, Kersten even stated in his essay "Das Buntpapier" that Fritzsche was groundbreaking ("bahnbrechend") in producing colourful endpapers in an up-to-date style from 1899 onwards, along with the companies of Nees (Aschaffenburg) and Kretzschmar (Dresden), while relying on designs by top-ranking artists (cf. Archiv für Buchbinderei vol. 2, issue 1, p. 12 and four original paper samples included after p. 8). Two examples of Fritzsche's decorated papers have been published in Theodor Goebel's "Die Graphischen Künste der Gegenwart" already in 1895 (cf. two inserts after p. 136). - The DNB



Leipzig merely holds one sample book by Fritzsche, dating from 1890, entitled "Brokat- u[nd] Dessinpapiere" [Brocade and Design Papers], including 109 samples; they also hold 10 single sheets of lithographic paper produced by Fritzsche between 1880 and 1902, as well as 192 sheets undated. Except for the DNB example no other Fritzsche sample books could be traced in libraries worldwide through OCLC. - The date "1911" here is handwritten in pencil to front wrapper. - In perfect condition.



A Book of Numbers

[Anonymous]: [No title]. Numbers School Book. An atlas volume of numbers 0-999. Karlsruhe, G. Braun, c. 1830. 14 double-page sheets. Contemporary boards with marbled paper and (blank) title label to front cover. 37 x 43 cm. {NY20-40} 850€

Includes 14 double-page sheets of printed numbers arranged in rows and columns, the last ten sheets presenting numbers 0-999 numerically with 100 numbers per sheet (10 rows and 10 columns), publisher's details printed to lower right margin of each table. - Seemingly complete, but without title-page or explanatory letterpress, this work appears to have been published and being sold as unbound sheets to be more practicable when serving as teaching material in school. - A little spotting and some creasing. Binding heavily rubbed, a little soiling and corner wear.



Unrecorded German Picture Book without any text

[David Levy Elkan]: Bilder Allerlei [Hodgepodge of Pictures] (cover title). Düsseldorf, Levy Elkan, Bäumer & Comp., [1860]. 12 colour-printed plates. Original colour-printed publisher's boards. 20 x 23.5 cm. {NY20-13} 650€

An early example of a picture book without any text. Only in 1845, the Struwelpeter by Heinrich Hoffmann was published, being the first picture book targeted at small children. However, as opposed to this publication, our picture book has no morals. It was just made for pleasure. - Each plate shows several pictures, including hunting and military scenes as well as domestic scenes, animals, children's pleasures, sporting and musical activities. The designs can be attributed to David Levy Elkan (1808-1865), a painter and lithographer of Rhine romanticism, originating from Cologne. In 1861, Elkan, Bäumer & Comp. published another colour-printed picture book entitled "Düsseldorfer Bilder-ABC" (also including 12 plates), of which only one copy is recorded in libraries (University of Arizona Libraries, cf. OCLC no. 695042117). - In 1859, Elkan had purchased the publishing house Arnz & Comp. (founded in Düsseldorf in the early 19th century) along with bookseller Heinrich Bäumer, trading under the name "Elkan, Bäumer & Comp. (formerly Arnz & Comp.)" from then on. In September 1862, Bäumer quit and in the summer of 1864, Elkan sold the company to Wilhelm Breidenbach. - No title page present, (most likely) as issued as the front cover serves as a title page. - No copies can be traced in libraries worldwide in OCLC. - Endpapers browned. Binding loose. Covers lightly marked. Otherwise flawless and fresh. - Die Erziehung der Gegenwart II (1862), p. 83. Not in Klotz.



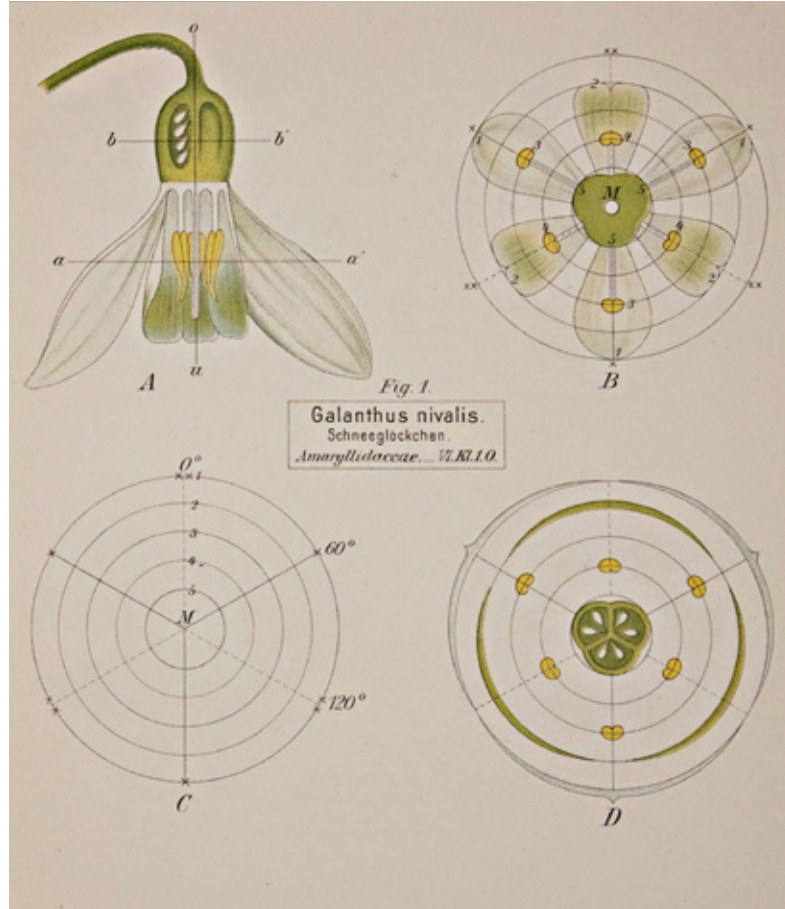
**A rare Bordeaux print of Nostradamus’
“true Centuries and Prophecies”
in a 17th century binding decorated with stars**

Michel Nostradamus: Les vraies centuries et prophéties. Où se voit représenté tout ce qui s’est passé, & se passe presentement tant en France, Espagne, Italie, Allemagne, Angleterre, que autres parties du monde. Reveuës & corrigées suivant les premieres Editions. Avec la vie de l’Auteur. 3 parts in 1 volume. Bordeaux, Abegou or Martel, 1689. 6 leaves; 8 leaves, 95 pages; 80 pages; including 2 title vignettes. Contemporary gilt limp vellum binding. 9 x 15.5 cm. {NY20-01} 2,750€

Includes manuscript notes by Peruvian Nostradamus collector and cryptographer Daniel Ruzo de los Heros (1900-1991) on front pastedown, indicating “decipherings” like: “NOSTRADAMUS = anagr[amme] MANDAT RUSSO! (Daniel Ruzo)” as well as other esoteric decryptions in Ruzo’s hand. - The two identical woodcut title vignettes feature a portrait of Nostradamus. Both covers of the vellum binding are decorated with gilt tiny stars, thus a “re-liure parlante”. - Mixed copy combining three different Bordeaux prints: The first one (6 leaves including main title and life of Nostradamus) are taken from Desgraves 2226, the following print (including 8 leaves and 95 pages “Prophéties”) belongs to Desgraves 2227, and finally, the last print (80 pages “Prophéties... centurie VIII. IX. X. Qui n’ont encores jamais été imprimées”) is Desgraves 2223. None of these prints is mentioned by Ackermann, Brunet, Caillet, Dorbon-Ainé, Ebert, Graesse or Rosenthal.



- Provenance: From the collection of Nostradamus researcher Dr Elmar R. Gruber, who published a work on the astrologer in 2003 ("Nostradamus - Sein Leben, sein Werk und die wahre Bedeutung seiner Prophezeiungen"); Library of Daniel Ruzo de los Heros. - Only four copies of Bordeaux Nostradamus prints from 1689 can be traced in WorldCat (US (2), UK, Canada), none of which is exactly the same compilation as ours. No entries in the BnF catalogue: they merely hold a Rouen print which appeared in the same year. - Benazra I, p. 258f. Benazra II, p. 260 [woodcut A 9] and p. 258f.. Chomarat 293 and 294. Louis Desgraves, *Les livres imprimés à Bordeaux au XVIIe siècle, 1608-1611*, no. 2223, and cf. no.s 2226, 2227. Not in Ackermann, Brunet, Caillet, Dorbon-Ainé, Ebert, Graesse or Rosenthal.

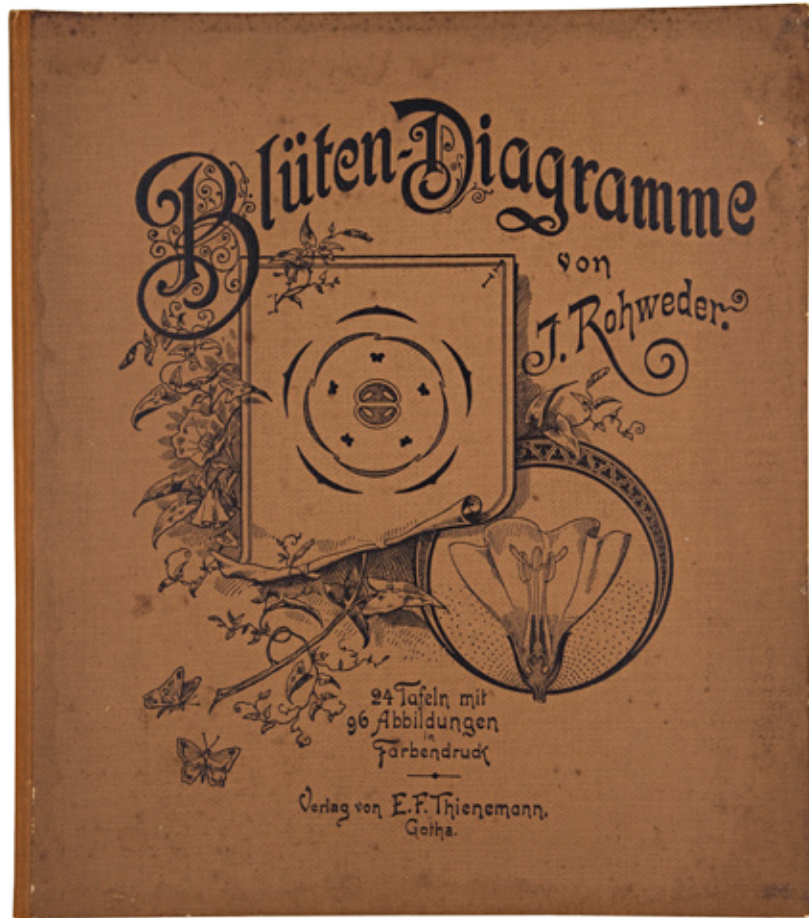


Ideal images of flowers:

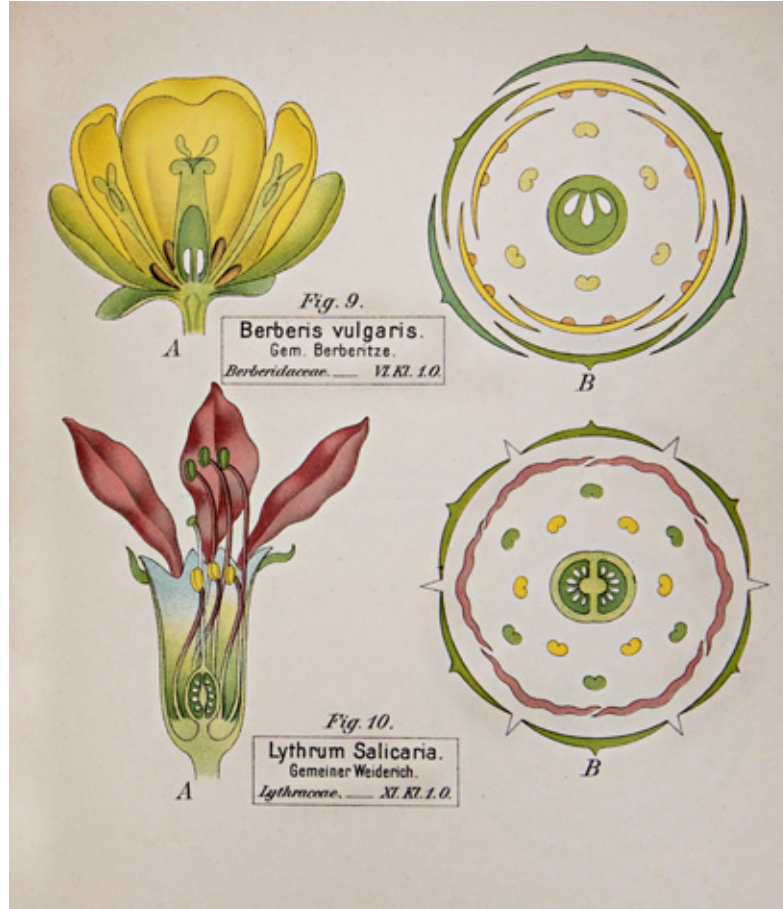
The first work on floral diagrams in colour

[Joachim] Rohweder: Blütendiagramme nebst Längsschnittbildern von ausgewählten einheimischen Blütenpflanzen als Vertretern (!) der Hauptabteilungen des natürlichen und des Linnéschen Pflanzensystems zur Einführung in das Verständnis des Blütenbaues und als Muster für das Diagramm-Zeichnen [Floral diagrams along with longitudinal cuts of selected indigenous flowering plants as representatives of the main sections of Linnaeus's system of botany, as an introduction for insight into the flower's structure and as templates for drawing diagrams]. Gotha, Thienemann, 1893. One booklet including 16 pages of text and another booklet including 24 colour printed plates (with 96 figures), stapled and housed together in publisher's half cloth portfolio (as issued). 22.5 x 25.5 cm. {NY20-23} 1,250€

Two contrasting methods of describing the flower developed at the beginning of the 19th century: the textual floral formulae and pictorial floral diagrams. The first authors using floral formulae were F. P. Cassel (1820) and C. F. Martius (1828). Alexander Carl Heinrich Braun was probably the first to create floral diagrams in 1831, followed by Franz Unger in 1832 (cf. Mariann Klemun, Franz Ungers Konzepte der Naturforschung internationalen Kontext, p. 65). In 1873, J. Sachs used them together with floral formulae, and



shortly after, August Wilhelm Eichler's *Blüthendiagramme* (1875-1878) it was the first extensive work to be published with floral diagrams. It inspired later generations of scientists, including John Henry Schaffner, and remains a valuable source of information on floral morphology. However the work included black-and-white illustrations only, as well as any other book on the subject published before 1900 did, except for Rohweder's, which was the first to be published including colour illustrations. This also implied an artistic aspect: Though not mentioned on the title page, these pictures were also suitable to serve as templates for artists, and actually the illustrations are already reminiscent of arising Art Nouveau which extensively used plant motifs, and created patterns and ornaments from single plant parts, while some of the figures in Rohweder's book already even appear like independent ornaments themselves. The plants contained here include: *Galanthus nivalis* (snowdrop), *Convallaria majalis* (Lily of the valley), *Secale cereale* (rye), *Asperula odorata* (woodruff), *Syringa vulgaris* (common lilac), *Papaver argemone* (long pricklyhead poppy), *Campanula rotundifolia* (Scottish bluebell), *Primula officinalis* (cowslip), *Ribes grosularia* (gooseberry), *Solanum tuberosum* (potato), *Convolvulus arvensis* (field bindweed), *Cucumis sativus* (cucumber), *Malva silvestris* (common mallow), *Prunus cerasus* (sour cherry), *Rosa canina* (dog rose), *Ranunculus acer* (meadow buttercup), *Aconitum napellus* (monk's hood), *Veronica chamaedrys* (germander speedwell), *Daucus carota* (wild carrot), *Aesculus hippocastanum* (horse-chestnut), *Orchismaclata* (heath spotted-orchid), *Viola odorata* (wood violet), and a number of less common plants. - Joachim Rohweder (1841-1905) was a German ornithologist, animal rights activist and head teacher in Husum. He was known for his extensive knowledge on bird life in North Germany. Authorities often assigned him as an expert, and his small book *Die Vögel Schleswig-Holsteins und ihre Verbreitung in der Provinz* (1875) [The birds of Schleswig-Holstein and their spread in



province] became an ornithological standard work. – A floral diagram is a schematic cross-section through a young flower. It may be also defined as projection of the flower perpendicular to its axis. It usually shows the number of floral parts, their sizes, relative positions and fusion. Different organs are represented by distinguishable symbols, which may be uniform for one organ type, or may reflect concrete morphology. The diagram may also include symbols that don't represent physical structures, but carry additional information (e.g. symmetry plane orientation). Diagrams can describe the ontogeny of flowers, or can show evolutionary relationships. They can be generalized to show the typical floral structure of a taxon. Substantial amounts of information may be included in a good diagram. It can be useful for flower identification or comparison between angiosperm taxa. Paleontologists can take advantage of diagrams for reconstruction of fossil flowers. Floral diagrams are also of didactic value. – Name stamp “Weber” on title page and pastedown. Portfolio slightly stained and waterstained to rear. Title page and last leaf slightly browned. Otherwise a fine copy. – WorldCat shows two copies in the US only (Berkeley and Lloyd Library), no copy in the UK.



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

禹之鼎精選秘戲圖 [**Selection of erotic paintings by Yu Zhiding**] (cover title). Album including 10 erotic drawings and 2 drawings depicting non-erotic genre scenes. China, (early?) Qing dynasty (c. 1700 ?). Drawings (17 x 21 cm) in Chinese ink and colours on chamois silk, one sealed in red (illegible) and signed in black ink: 禹之鼎 [Yu Zhiding]. Mounted later on silk lined leaves of a butterfly bound album (19th century), covered with patterned silk and with manuscript title label to front cover. 21 x 27 cm. {NY20-10} 12,500€

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



drawing", a Chinese brush technique that produces a finely controlled, supple ink outline drawing without any colour or wash embellishment) in the manner of Li Lung-mien (cf. Thieme/B XXXVI, p. 366 and Encyclopaedia Britannica). He also served in the Imperial Painting Academy during the reign of the Kangxi Emperor (cf. Wikipedia). - Silk slightly stained or discoloured in places. Otherwise fine. - References relating to Yu Zhiding: Arthur Waley, *An Index of Chinese Artists*, p. 109. Osvald Sirén, *A history of later Chinese painting* (1938) II, p. 200f. and 298. Jiqian Wang and Victoria von Winterfeldt, *Ming Qing hua jia yin jian. Maler- und Sammler-Stempel aus der Ming und Ch'ing-Zeit*, p. 216. John Calvin Ferguson, *Li-tai Chu-lu Hua-mu*, II 191. Kinjirō Harada, *Nihon Genzai Shina Meigwa Mokuroku*, p. 297. Werner Speiser, *Ostasiatische Zeitschrift*, N.F. VII, p. 129; XIV. p. 238. - Further reading relating to Chinese chun hua: Ferdinand M. Bertholet: *Gardens of Pleasure. Eroticism and Art in China* (2003). *Dreams of Spring. Erotic Art in China. From the Bertholet Collection* (1997).



**An unrecorded Italian sample book
for decorated papers by Remondini's successor**

Giovanni Menegazzi: Terzo campione della nuova fabbrica di carte fiorate in foglio ed alcune ad uso di tappezzeria della ditta Giovanni Menegazzi (cover title) [Third sample book of the new manufactory for "flowered" (patterned) papers in sheets and several to be used as wallpapers, by the company of Giovanni Menegazzi]. Bassano del Grappa, c. 1830/40. 215 paper samples of block-printed paper (12 x 18 cm each), printed in 2 or 3 colours on a different coloured ground. Original printed wrappers (with manuscript modifications). 18 x 12 cm (oblong). {NY20-33} 8,500€

The present sample book contains approximately 32 different patterns, each printed in various colour combinations. Includes colour varieties of Kopylov no.s 117 and 124 (listed as anonymous papers). - Giovanni Menegazzi was from Angarano (outskirts of Bassano del Grappa) and used to work with the Remondini printing company before he founded his own company. He went on producing decorated paper until the end of the 19th century (cf. Mauro Fantinato, *Le carte decorate Remondini*, p. 7), while Remondini closed down in 1861. - Italian decorated paper sample books from the 18th and earlier 19th century (especially such elaborate kinds like this one) are exceedingly rare, and furthermore this one is unrecorded. Only four other Menegazzi sample books can be traced through OCLC in libraries worldwide, everyone of them being different: A "Campionario di carte colorate, radicate, etc." of

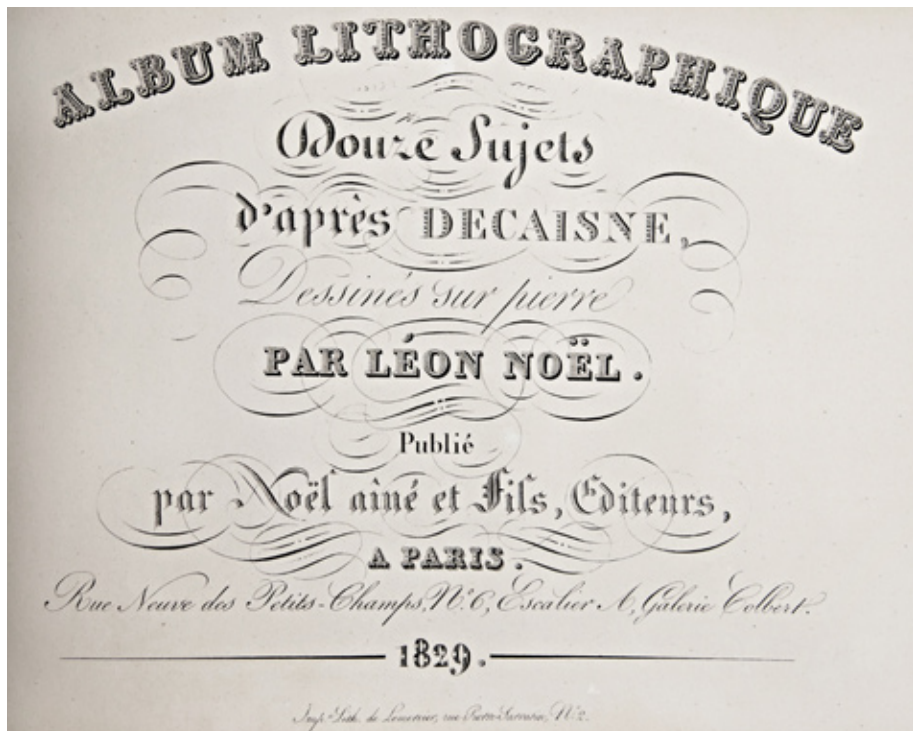


ca. 1830 (no. 32791613) is held by the NYPL and includes 82 leaves of coated paper, sprinkled paper, block-printed paper, marbled paper and paste paper. Houghton Library holds the other three examples: "Campioni della nuova fabbrica di carte colorate della ditta Giovanni Menegazzi" (apparently his first sample book), including ca. 220 leaves of decorated papers (no. 30797295); and: "Secondo campione della nuova fabbrica di carte fiorate in foglio ed alcune ad uso di tappezzeria della ditta Giovanni Menegazzi", his second sample book, which exactly matches the present example with regards to the number of leaves contained, the title and its dimensions (no. 30797323); and: "Campioni della nuova fabbrica di carte colorate e radicate della ditta Giovanni Menegazzi", including 62 leaves of decorated paper (no. 30797299). In addition, OCLC lists two more sample books attributed to Menegazzi: The Morgan Library's copy contains approximately 71 leaves, including marbled papers and paste papers (no. 954196094); the Cornell copy comprises two volumes with 42 and 44 leaves of marbled paper, respectively, one of which is entitled in manuscript: "Carte radicata Imperiale reale e realetta" (no. 64756840). - Menegazzi continued to use the printed wrappers of his second sample book by just crossing out the word "seconde" (second) and writing "terzo" (third) in ink above instead. He also crossed out the words "ed alcune" (and several), as he intended to present only papers to be used as wallpapers therein. The difference between papers to be used as wallpapers and the block-printed papers he produced for other purposes seems to be the paper's strength and the usage of different kinds of colours, which appear pasty, matt and more opaque here (compared to one of his sample books for other decorated papers), while the patterns and hues partially match. So, it can be assumed he used the same printing blocks for these two different kinds of paper products. - One leaf loose, last leaf slightly damaged. Front wrapper and first leaf stained. Rear wrapper probably missing. Otherwise fine. - Marc Kopylov, *Papiers dominotés italiens*,



no.s 117 and 124. Cf. Mario Infelise and Paola Marini, Remondini - un editore del Settecento, pp. 32 and 110. Cf. Accademie e biblioteche d'Italia (1938), vol. 13, p. 247. Cf. Exhibition catalogue 100 Jahre Buntpapiersammlung Seegers 1901-2001, no. AE 18683 and reproduction on colour plate 1. Cf. Raccolta Bertarelli (1989) no. 1743/41 and ill. on p. 232. Cf. Tanya Schmoller, To brighten things up - The Schmoller Collection of decorated papers, ill. on p. 41.

Pictures: <https://we.tl/t-pumEr97Cbp>



One of Lemercier's lithographic "debut albums"

Léon Noël: Album lithographique. Douze Sujets d'après Decaisne. Dessinés sur pierre par Léon Noël. Paris, Noël aîné et Fils 1829. Title page and 12 lithographic plates, each with the editor's blind embossed stamp to margin. Modern half cloth binding with marbled boards. 34.5 x 26 cm (oblong). {NY20-03} 3,400€

One of the earliest publications of Rose-Joseph Lemercier (1803-1887), who later was to become one of the most important lithographic printers of 19th century Paris. The imprint at the bottom of the title page reads: "Impr[imer]ie Lith[ographie] de Lemercier, rue Pierre-Sarrasin N[umér]o 2", indicating that the book must have been finished as early as in the end of 1828, as Lemercier moved from rue Pierre-Sarrasin to another address in January 1829 already (cf. Dictionnaire des imprimeurs-lithographes du XIXe siècle - online). What is more, the album is already mentioned in the „Bibliographie de la France“ in December 1828 (vol. XVII, p. 902-903). I have been able to trace only two other lithographic albums by Lemercier which preceded our *Album lithographique*: The first one, *Alphabet des dames ou recueil de vingt-cinq portraits de fantaisie* (including 25 plates lithographed by Henri Grévedon), appeared in July 1828 (cf. *ibid.*, p. 574) and must be considered as Lemercier's first lithographed book publication at all. The second one appeared in November 1828, entitled *Album composé et dessiné sur pierre* (cf. *ibid.*, p. 830). It included 12 plates by A. Colin and apparently was a project which already had been started by Alexandre Chéyere, whose printing shop Lemercier had taken over: Although not a single copy of this publication has survived as a whole album in any library according to OCLC, we learn from two single plates held by the BnF that at least two plates still bear the name



of Chéyere in the imprint (cf. OCLC no. 693045739 and 435496189). The present *Album lithographique* by Léon Noël appears to be the third book lithographed by Lemercier. A fourth entirely lithographed publication was to be printed by Lemercier in 1828 and 1829 and published in four installments (“cahiers”): *Choix d’Intérieurs lithographiés*, containing 28 plates by Jules David all in all, plus 4 lithographed title pages with vignettes. It gives the old address still on the title pages of installments no. 1, 2 and 3, and the new address in no. 4. The publication to succeed this one apparently was *Six sujets de femmes d’après nature*, an album including 6 plates by Achille Devéria (published in April 1829). – All of these early lithographed albums by Lemercier are exceedingly rare. Of the present album, only two copies are recorded in OCLC: one in the BnF and one in the National Library of Sweden. The French copy is in a sammelband, bound together with four other early lithographic albums (cf. OCLC no. 494840096), and the Swedish copy comprises 23 plates, however we don’t know any details about the other plates contained, which we believe might have been added from another work, as contemporary publisher’s advertisements as well as the title page indicate 12 plates only. – Lemercier was trained by Langlumé from 1822 to 1825, before he entered the Paris printing shop founded by Aloys Senefelder and directed by Édouard Knecht, Senefelder’s nephew and successor. Later, Lemercier was to become a huge firm and the printer of artists such as Odilon Redon, Edouard Manet and Alphonse Mucha. He worked for all major French publishers of his time. His nephew, Alfred Lemercier, succeeded him after his death and ran the company until his own death in 1901. – Henri Decaisne (1799-1852) was a Belgian historical and portrait painter. Alphonse-Léon Noël (1807-1884) was a French lithographer and publisher. The plates depict genre scenes. – Title page slightly yellowed. Else bright and clean. – Not in Lipperheide nor Colas. Cf. Thieme/B XXV, p. 498. Cf. Dictionnaire des imprimeurs-lithographes du XIXe siècle – online.



Imitation flowers

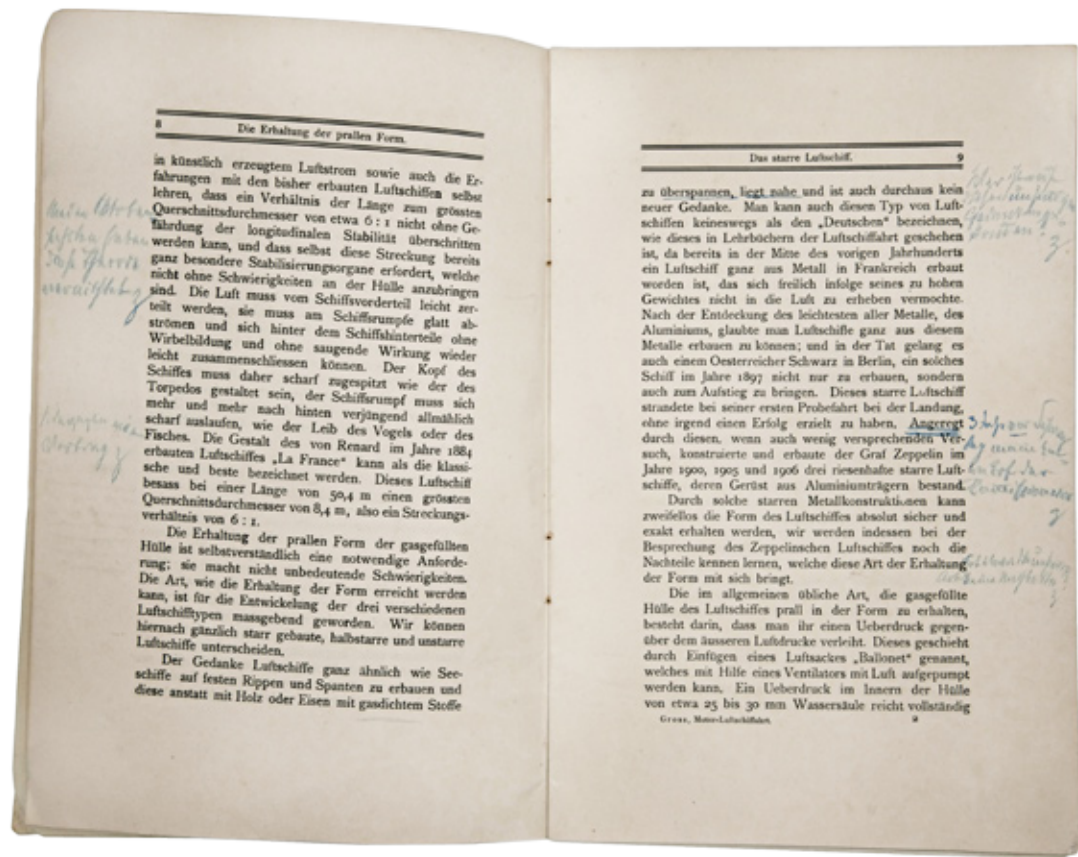
[Anonymous]: Album of Flower collages. Probably England, c. 1830/40. 39 pages including 39 flower collages, made from painted pith and coloured paper. Contemporary half calf with marbled boards. 16.5 x 20 cm. {NY20-41} 2,500€

This album was probably inspired by the work of Mary Delany (née Granville, 1700-1788), an English artist and letter-writer, who is famous for her "paper-mosaicks": images of flowers created by using decoupage, a collage technique. Her works were detailed and botanically accurate depictions of plants. Even though our collages do not reach the high quality of Delany's works, they likewise try to imitate nature indeed looking remarkably realistic. The verisimilitude is a result of the use of pith paper to create the petals. Pith (sometimes inaccurately called "rice paper") is semi-transparent and has a naturally irregular structure. In addition, it has a three-dimensional quality due to its thickness. As a result, at a first glance, one might believe to be looking at a pressed specimen of real flowers forming a herbarium. Even the stamens are imitated accurately by cutting out and putting together very tiny pieces of pith and other papers. Mary Delany used tissue paper (applied in several layers) to achieve a similar naturalistic effect. According to Wisso Weiß, pith paper has been known in Europe at least since 1838 (cf. *Zeittafel zur Papiergeschichte*, p. 301). Pith needed to be imported from China being a very valuable as well as fragile material. It is made from "the pith of the *Tetrapanax papyriferum* plant, a member of the ginseng family. (...) Chinese for centuries have used pith paper to make artificial flowers (...). It absorbs watercolors



or tempera readily, creating a relief texture with a velvety visual depth.” (Pith Paper, in: Harvard Magazine (online) 2009, harvardmagazine.com/2009/03/pith-paper). – The album includes flowers like primrose, pansy, snowflake, cornflower, white daffodil, fuchsia, honeysuckle, sweet pea, dog rose, mock orange bush, autumn hawkbit, lily of the valley, erica, hawthorn, anemone, and others. – Provenance: Although there is a bookplate mounted to front pastedown which indicates the book once belonged to Berlin writer and publisher Christoph Friedrich Nicolai (1733-1811) or to a member of his family, I believe the bookplate has been added later, and the collages date from around 1830/40. – Further reading: Molly Peacock, *The Paper Garden* (2011). Ruth Hayden, *Mrs. Delany and Her Flower Collages* (1992).

More Pictures: <https://we.tl/t-zWKdPGntLT>



On engine airship aviation, annotated by Count Zeppelin

Major [Hans] Groß: Die Entwicklung der Motor-Luftschiffahrt im 20. Jahrhundert [The development of engine airship aviation in the 20th century]. Vortrag, gehalten am 11. Oktober 1906 gelegentlich des 25jährigen Jubiläums des Deutschen Vereins für Luftschiffahrt. [An address, given on the 11th October 1906, on the occasion of the 25th anniversary of the German Society for Airship Travel]. Berlin, Otto Salle, 1906. 31 pages, with three plates. Original publisher's printed wrappers. 15.5 x 23 cm. {NY20-24} 1,600€

Well informed and presenting the most recent developments, an address by General Major and airship-builder Hans Groß (1860-1924), who was one of the most prominent critics of the rigid airship developed by von Zeppelin. As commander of the Second Airship Battalion Groß was in competition with Zeppelin in the development of military airships. - The plates show photographic records of the airships of Zeppelin, Lebaudy, and Parseval. - With autograph dedication by the author on the title page: "Vom Verfasser ehrerbietigst überreicht / Groß / Major" [Presented by the most reverential author / Groß / Major]. Zeppelin has worked through the text, in which his developments are constantly criticized, and augmented it with at times acerbic manuscript comments (each initialled "Z"). There are further marginal annotations from two other people, most likely colleagues of Zeppelin, which are initialled with "U." (Ernst Uhland?) and "D." (Ludwig Dürr).



Zeppelin's observations are significant, even where it says an airship after Zeppelin's method needs several days' assembly: "Unsinn!" [Nonsense]. In the text on page 21, in which Groß concludes on the airship LZ 3 as "gleamingly successful trail flights", Zeppelin comments "na also!" [There you go!]. In a few particularly contentious places Zeppelin notes extensive counter-arguments in the margin. - Ludwig Dürr (1878-1956) worked for Ferdinand von Zeppelin from 1899 on. After assisting in the construction of the first zeppelin airship, the LZ 1, he himself began to construct airships and lightweight construction parts. All of the following zeppelin designs were Dürr's. He was employed by the Zeppelin company until its dissolution in 1945, from 1915 on as technical director. Ernst Umland was secretary to Count Zeppelin. - Wrappers slightly rubbed. Two plates loose. Else a fine copy. - Brockett 5526.

A deaf boy's confession book

[Carel (?)]: [No title]. Confession book for a deaf boy, most likely self-made. Pictorial manuscript on laid paper. Flanders or the Netherlands, 1819 (?). 49 leaves, mostly written on one side, including an introductory text in Latin (one page), and 45 full-page naive drawings in pen and ink and watercolour with Latin captions. Original primitive and plain limp vellum binding with a flap, made from reused binding material. 9 x 13 cm. {NY-20-18} 7,800€

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





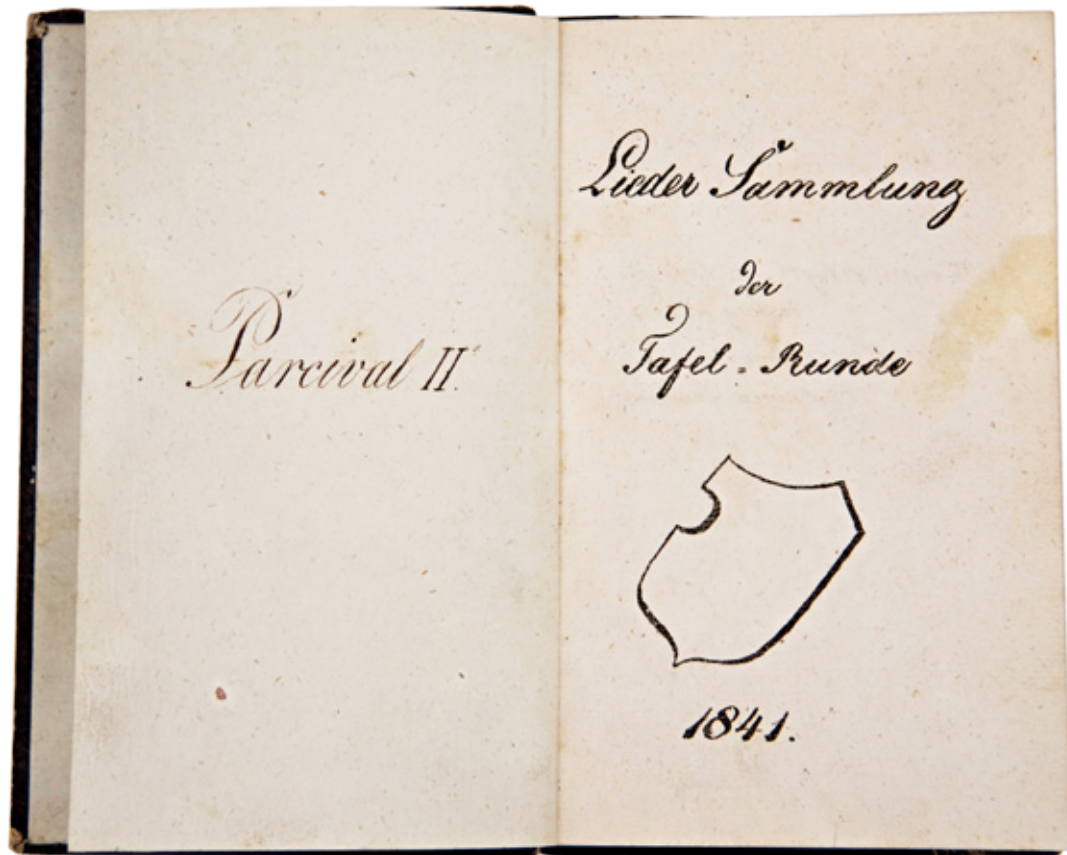
similar and appear to have been made after the same template. This indicates their origin was very likely in an institution for deaf children, though the world's first school for the deaf, open to the public, was founded only in 1760, by Charles-Michel de l'Épée (1712-1789) in Paris. At that time, the question on confessing was one of the most important problems relating to deaf persons and their social exclusion. In the middle ages, the deaf were denied to receive sacraments like the Eucharist, confession or confirmation, as they were considered incapable of taking in the Word of God (cf. Rauthgundis Kurrer, *Gehörlose im Wandel der Zeit*, p. 30). Only in 1571 were the deaf officially granted to receive these sacraments (cf. *ibid.*, p. 34), though people still believed that those who were deaf and mute would be doomed as they were not able to confess their sins in spoken words. In line with emerging philosophical thought of the time, the Abbé de l'Épée came to believe that deaf people were capable of language and concluded that they should be able to receive the sacraments and thus avoid going to hell. Therefore, he founded his school, because he didn't want to be responsible for the deaf passing away without confession and absolution (cf. Andrea Runggatscher, *Lebenssituationen Gehörloser Menschen zur Zeit des Nationalsozialismus in Tirol* - online). - Some of the comparable manuscript confession books I have found are recorded here: Three examples of „biechtboekjes“ [small confession books] from Charles Carton's library in the Koninklijk Instituut Spermalie, Bruges (Carton built up a specialised library relating to the education of deaf and blind people in the middle of the 19th century): <http://bit.ly/3a1w4vM> - One dating to 1748 in the Central Library of Kortrijk: <http://bit.ly/3cbI53K> - I offered another in my earlier catalogue *Outsiderhood*, vol. 1, pp. 34-37: <http://bit.ly/2SZ2Nfw> - Another, now held by Bridwell Library in Dallas, Texas (they do not mention the disability of deafness): <http://bit.ly/3cdIZfV> - Another volume, then in the possession of E. H. M. English, archivist of the Bruges diocese is described here (along with two of the



Per lusum rixatus fui.

three Carton copies): Alphons de Meester, Oude biechtboekjes voor doofstommen, in: Biekorf, vol. 54 (1953), pp. 31-37 - digitised here: <http://bit.ly/32wirST> - Another one is kept by the Hendrik Conscience Heritage Library in Antwerp: <http://bit.ly/2PqB70W> - There is also a copy in the Antwerp University library (again not mentioning lack of hearing): <http://bit.ly/210YFp0> - Binding stained. Finger-prints to many leaves (indicating intense usage of certain pages, hence certain sins committed). Otherwise fine. - Cf. Paul Elsen, Drie biechtboekjes voor doofstommen. Archief Ch.-L. Carton Spermalie Brugge, in: Brugse gidsenkroniek, 39 (2006), pp. 48-56.

Pictures of the present copy: <https://we.tl/t-XLAG8pKR7S>



**An early 19th century German glee club,
inspired by King Arthur's round table
(only known copy)**

[Anonymous]: Lieder Sammlung der Tafel-Runde [Collection of Airs of the Round Table]. [No place, but German-speaking area], 1841. Handwritten text, reproduced lithographically as a facsimile. Title page, [1], 87 (recte 89) pages, [3] pages (member list), [17] (blank), [2] pages (index). Original stiff brochure, covered with grey paste paper. 10.5 x 17.5 cm. {NY20-39} 850€

A compilation of 37 songs (lyrics without scores) for an early German glee club or choir group. It includes songs with texts by well-known authors (like Friedrich Schiller, Theodor Körner, Matthias Claudius, Gottfried August Bürger, Johann Peter Hebel, Ludwig Rellstab) and also some new creations, which are unknown hitherto. Motto to title page verso (loosely based on a Seume citation): "Wo man singt, da lass dich ruhig nieder! Böse Menschen haben keine Lieder." [Wherever people are singing you can sit down confidently. Bad persons have no songs]. Finally, the members of the glee club in the years 1839-41 are listed alphabetically on three pages under the heading "Ritter der Tafelrunde" [Knights of the Round Table]. Each member received the name of a protagonist from famous chivalric novels, or from Arthurian literature, including: Arthur, Lancelot, Tristan, Parcival, Bliombiris, Galharet and others. Three names have been added in manuscript. The last two pages with a table of contents for the songs. - In the 19th century, a



wave of male singing societies ("Männer-Gesangsvereine") started in Germany. Several factors contributed to this: At first, the Romantic era was enthusiastic about unaccompanied song recitation and folk songs. They systematically searched for old songs and published them. At the same time, new forms of socializing emerged, including the "clubs" ("Vereine"), which were often politically motivated. The bourgeoisie, which was on the rise and longing for the national unity of Germany, was organized in them, especially in the wake of the revolution of 1848. Singing festivals were held, bringing together hundreds or thousands of singers. - Provenance: Lower Saxony, through the trade. - Binding slightly rubbed to extremities. Paper damaged to spine. - Only known copy; OCLC does not show any entries.



An early trade catalogue of Japanese matchbox labels

Phillumeny - [Manfat]: Shong. Kat. Waikee. Manufactured by Manfat | Match labels. Including 500 different kinds [title to front wrapper]. Kōbe (Japan), Meiji period (ca. 1890 / 1900). 25 leaves with 500 matchbox labels tipped in, many of which colour printed, each measuring between c. 3.5 x 5 cm and 4.2 x 6.5 cm (445 oblong). Original wrappers with two title labels to front wrapper. 16.5 x 24 cm. {NY20-27} 1,200€

A collection of salesman sample matchbox labels containing 500 examples. They were most likely placed in the album by the manufacturer, and have remained there ever since. It was for the company to show the different types of covers that they offered, and all different motifs. So this apparently is not an album compiled by a “phillumenist” (collector of matchbox labels), which are to be found quite often in the trade, but a sample book by a manufacturer of matchbox labels called Manfat based in Kōbe (Japan). - “Among the industry leaders Japan was exceptionally prodigious, and the designs produced were various, plentiful, and consistent with the early twentieth-century expansion of the nation’s heavy industries. Commercial art played an important role, in general, as it developed brand recognition and sales for new industrial products. It put Japanese graphic designers at the forefront of what is now called *branding*. The designers were substantially influenced by imported European styles such as Victorian and Art Nouveau, (...) (and later by Art Deco and the Bauhaus, introduced through Japanese graphic arts trade magazines, and incorporated into the design of matchbox labels during the late 1920s and ’30s).



Western graphic mannerisms were harmoniously combined with traditional Japanese styles and geometries from the Meiji period (1868-1912), exemplified by both their simple and complex ornamental compositions. Since matches were a big export industry, and the Japanese dominated the markets in the United States, Australia, England, France, and even India, matchbox design exhibited a hybrid typography that wed Western and Japanese styles into an intricate *mélange*. The domestic brands, however, were routinely designed in a more reductive - though typically Japanese - manner solely using Kanji characters." (Steven Heller, *Phillumeny and Phillumensists* on printmag.com, including pictures). "Collecting matchbox labels is called *phillumeny*; its obsessive proponents are *phillumensists*. One reason there are so many *phillumensists* is because there are untold matchbox (and matchbook) graphics that can be found in virtually all corners of the globe." (ibid.). - Provenance: France, through the trade. - Wrappers slightly soiled and stained. Else fine. - We join: Jacques Bussy: *Allumettes Japonaises*. Paris, Léoréca 1977. (Small coffee-table book including 85 colour reproductions of Meiji period matchbox labels). 13.5 x 17.5 cm. - Cf. Hideyuki Oka: *Old Japanese matchbox labels 1882-1918*, in: *Graphis* 25.1969/70, p. 320-323.



An ébéniste's wooden wood sample book

[Anonymous]: Sample book of veneered wood. German-speaking area, c. 1860/70. 3 "leaves" (made from wood and fixed with metal hinges) including 81 samples of veneered wood, each captioned in manuscript below (apart from one). Original lacquered marquetry binding with a clasp. 14 x 21.5 cm. {NY20-06} 3,500€

Created by a cabinetmaker, or ébéniste, maybe during his apprenticeship, this stunning sample book is completely made from wood, comprising three "leaves", the front and rear cover and the spine, all fixed to each other with metal hinges. The outer face of the binding is decorated with lacquered marquetry in the classicist style, including various exotic wood veneers, while the spine is made from ebony. The inner surfaces of the front and rear cover each showcase examples of unfinished inlay works to demonstrate the manufacturing process. The wood samples include: spruce, fir, jaw, lark, lime, alder, white beech, copper beech, maple, cherry tree, birch, oak, elm, acacia, chestnut, walnut (German, American, Italian), palisander (American, African), brazilwood, plum tree, apple tree, rowan, mahogany, ebony, bird's eye, rosewood, boxwood, snake wood, european aspen, willow, ash (German and Hungarian), cedar, syringa, peltogyne (lufwoods), palm wood (German captions: Fichte, Tanne, Kiefer, Lerche, Linde, Erle, Weiss-Buche, Roth-Buche, Ahorn, Kirsche, Birke, Eiche, Ilme (= Ulme), Agazie (= Akazie), Kastanie, Nussbaum (deutsch, amerikanisch, italienisch), Palisander (amerikanisch, afrikanisch), Bock-Holz, Pflaumenbaum, Apfelbaum, Vogelbaum (= Vogelbeerbaum), Mahagoniholz, Ebenholz, Vogelaug (= Vogelaugenahorn),



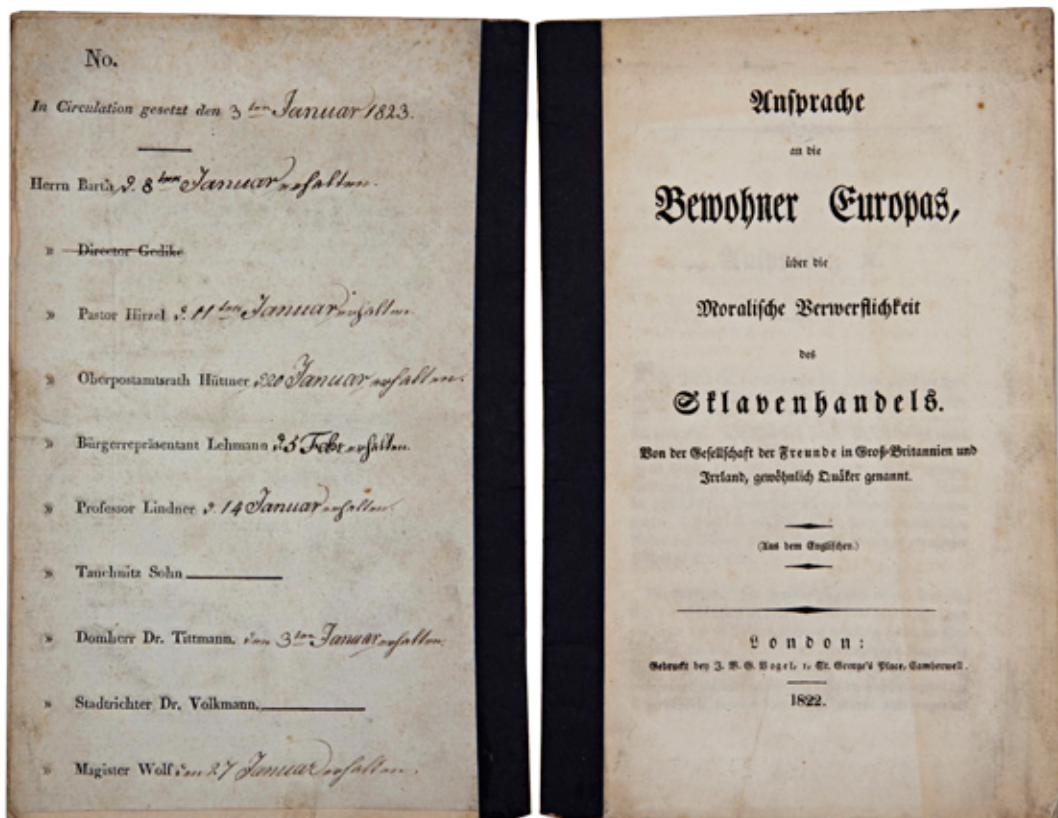
Vogelauge (= Vogelaugenahorn), Rosenholz, Buchsbaum, Schlangenholz, Aspe, Weide, Esche (deutsche, ungarische), Ceder (= Zeder), türk[ischer] Hollunder, Amarande (= Amaranth) (Luftholz), Palme). Most of the wood samples are present twice: one treated and one untreated. The last „leaf“ showcases three larger samples of various veneered wood of unusual structure with illegible captions. - Palm wood sample lost except for a small piece. Covers and last “leaf” slightly bent. Otherwise fine.



The author's copy on large paper

Leopold Nicolaus von Ende: De Fatalium Rigore Iniquo Ponenisque Contumaciae Temperandis Commentatio. Halle, J. H. Grunert, 1737. 1 leaf, 321 pages, 8 leaves (congratulations), with an etched heraldic vignette. Original contemporary calf gilt. 22 x 30 cm. {NY20-14} 750€

The author's copy, printed on large heavy paper with wide margins. The binding includes two exceptional large pieces of colourful contemporary paste papers, used as endpapers. - Procedural law dissertation by later Saxon Cabinet Minister Leopold Nicolaus Freiherr von Ende (1715-1792). He came from an old Saxon aristocratic family and was the son of the Prussian governing council and canon of the convent Halberstadt Hans Adam Freiherr von Ende (1686-1746) and his first wife Beate Sophie Juliane von Danckelmann (1690-1716). - Provenance: From the family library of the descendants of the author: On verso of the front fly leaf there is the bookplate of a "Baron v. Ende", created around 1920, with a view of the castle Altjessnitz (Saxony-Anhalt), coats of arms, books and writing utensils. - Cover rubbed, corners bumped. Several small imperfections in the leather cover. Paper slightly browned.



All of Europe against slavery

Josias (!) Forster: Ansprache an die Bewohner Europas über die Moralische Verwerflichkeit des Sklavenhandels. [An address to the inhabitants of Europe on the iniquity of the slave trade]. Von der Gesellschaft der Freunde in Groß-Britannien und Irland, gewöhnlich Quäker genannt. [Issued by the Religious Society of Friends, commonly called Quakers, in Great Britain and Ireland]. London, J.G.B. Vogel, 1822. 15 pages. Tacked with back strip (no binding). 13.5 x 20.5 cm. {NY20-25} 950€

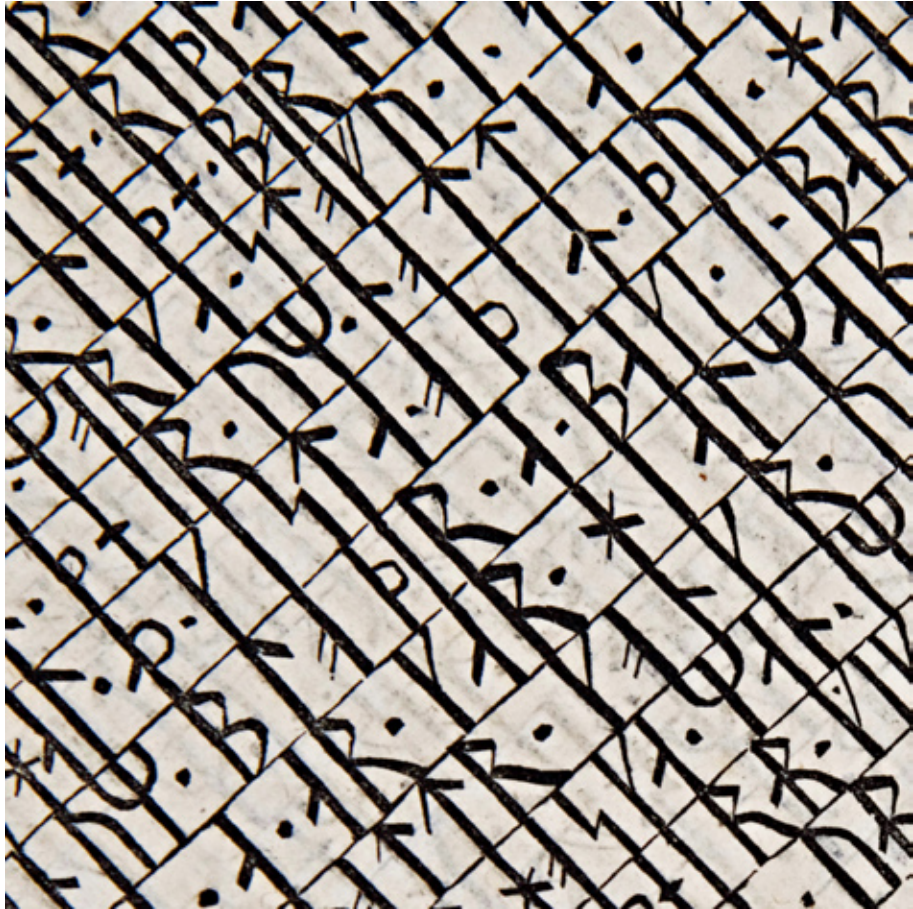
Rare small Antislavery publication. The original English text was translated into German and into six other European languages at least (cf. OCLC), all of which were published between 1822 and 1824: French, Italian, Swedish, Portuguese, Dutch and Spanish. - Josiah Forster (1782-1870) was an English teacher and philanthropist. He was an early member of the British and Foreign Anti-Slavery Society in 1839 and a supporter of the British and Foreign Bible Society. Both he and his wife were senior figures in the British Quakers. - Mounted to the last (white) page we find a list of a German reading circle, dated 1823 and listing the following names: Barth, Director Gedike, Pastor Hirzel, Oberpostamtsrath Hüttner, Bürgerrepräsentant Lehmann, Professor Lindner, Tauchnitz Sohn, Domherr Dr. Tittmann, Stadtrichter Dr. Volkmann, Magister Wolf. - External pages slightly dusty. Slightly creased. Else fine. - Goldsmiths 23660 (for the English edition). - Except for one copy held in Denmark, we have not been able to locate any copy outside the German-speaking area.



Stencilled brocade paper by Paul Reymund ?

[Anonymous]: Multiple coloured stencilled brocade paper in turquoise, violet, pale yellow, orange and rose (contemporarily retouched with gold colour). Probably Nuremberg or Augsburg, second half of 18th century. 39.5 x 26 cm (oblong). {NY20-48} 680€

An attractive multicoloured brocade paper showing pomegranates, vine leaves and grapes, with a punched background. - The description of the brocade paper recorded by Haemmerle in no. 347 matches the design of our paper and thus might be identical. That paper was made by Paul Reymund, bearing his signature and a number to lower margin ("No. 13"). Reymund was active in Nuremberg from c. 1783 to 1815. - Almost full sheet, formerly used as wrappers, with only slight trimming to upper and lower margin. Merely little signs of use to middle fold. - Christiane F. Kopylov, *Papiers dorés d'Allemagne au siècle des lumières*, no. 94 with ill. on p. 237 (copy on monochrome coloured ground, used as wrappers for a Würzburg print from 1776) and no. 111 with ill. on p. 273 (copy with very plain stencilling in 3 colours, in quite a bad condition). Cf. Albert Haemmerle, *Buntpapier* no. 347. For the process cf. Krause / Rinck, no.s 45 and 47.



Forged runic manuscript in 17th century Sweden

Johan Peringskiöld (editor): *Historia Hialmari regis Biarm-landiæ atque Thulemarkiæ, ex fragmento runici ms.ti literis recentioribus descripta, cum gemina versione Johannis Peringskiöldi.* [Stockholm, O. Enæo, no later than 1701]. [43] pages, including woodcut facsimile on pp. [3-18], printed in red on pp. [3-4]. Original half calf with red glazed paper label to front cover. 22 x 32 cm. {NY20-28} 1,100€

“Hjalmar och Hramers saga” [The saga of Hjalmar and Hramer] tells the story of King Hjalmar and his close friend Ramer as they engage in various conflicts set in ancient Scandinavia. However the text is a forgery of a medieval saga produced in Sweden at the end of the 17th century. - The saga first appeared as a published dissertation which stated in an introduction that it was edited from parchment fragments found by the dissertation’s author, Lucas Halpap. Allegedly, the manuscript had been found at and bought from a farmer in the district of Rasbo in Uppland. Being the only known runic manuscript at the time it attracted considerable attention: It was heralded as a national treasure from its “discovery” in 1690 until 1744 when it was shown to be a forgery in a brilliant Uppsala dissertation (*Monumenta suiogothica*) supervised and written by C.G. Nordin (1749-1812). The language presented in the runes is similar to Old Norse but with a haphazard grammar and a vocabulary which at times is closer to early modern Swedish. While Halpap clearly played a role in the appearance of the forgery, there has been disagreement as to who was the intellectual author, although most agree that it stems from the circle of scholars close



to Olof Rudbeck (1630–1702) at Uppsala University. Meanwhile, the young law student Carl Lundius has been identified as the main suspect in this manuscript fake. The present edition was published by Sweden's Riksan- tikvarie ("State Antiquarian"), Johan Peringskiöld, based on the manuscript, with a runic text, a transrunication and both a Swedish and Latin transla- tion. Peringskiöld's edition served as the basis for the text which appeared in 1703 in George Hickes' *Linguarum veterum septentrionalium thesaurus grammatico-criticus et archaeologicus*. Today, the manuscript is kept in the curiosities collection of the Royal Library at Stockholm (shelfmark V. r. 1a). - Spine damaged at head and tail. Front hinge cracked. Dampstaining to both covers. Front fly leaf lacking. Some offsetting from pressed flowers. Old auction ticket with preserved number ("17") on front pastedown. - Bib- liotheca Fictiva 347. Warmholtz, Bibliotheca historica Sueo-Gothica 2563. Fiske Icelandic collection, p. 245. Reprinted in Hicke's "Linguarum vett. sep- tentrionalium" 1705.



LES SPECTACLES INSTRUCTIFS,

ou
LES SERINS HOLLANDAIS,
LES MOINEAUX FRANCS DU PALAIS - ROYAL,
LA CHASSE AU FAUCON,
LE CORMORAN PÊCHEUR DE LA CHINE, LE LIÈVRE INTRÉPIDE,
LES SINGES MILITAIRES, LES SERPENS INDIENS, etc.

OUVRAGE DÉDIÉ A L'ENFANCE
PAR M^{me} B***, NÉE DE V***

ORNÉ DE HUIT GRAVURES
D'après de nouveaux dessins de J. D. Dugourc, des
la chambre du Roi,
Ci-devant architecte de S. M. C. Charles I

A PARIS,
N. NEPVEU, LIBRAIRE,

A French children's book on trained animals, including falconry

M[ada]me B[ertin], née de V[erceil]: Les spectacles instructifs, ou, Les serins hollandais, les moineaux francs du Palais-Royal, la chasse au faucon, le cormoran pêcheur de la Chine, le lièvre intrépide, les singes militaires, les serpens indiens, etc. Paris, A. Nepveu, 1817. VIII, 189 pages, and 8 engraved plates after designs by Jean-Démosthène Dugourc, all coloured by hand. Original maroon calf with blue marbled endpapers. 8.5 x 13.5 cm. {NY20-19} 2,500€

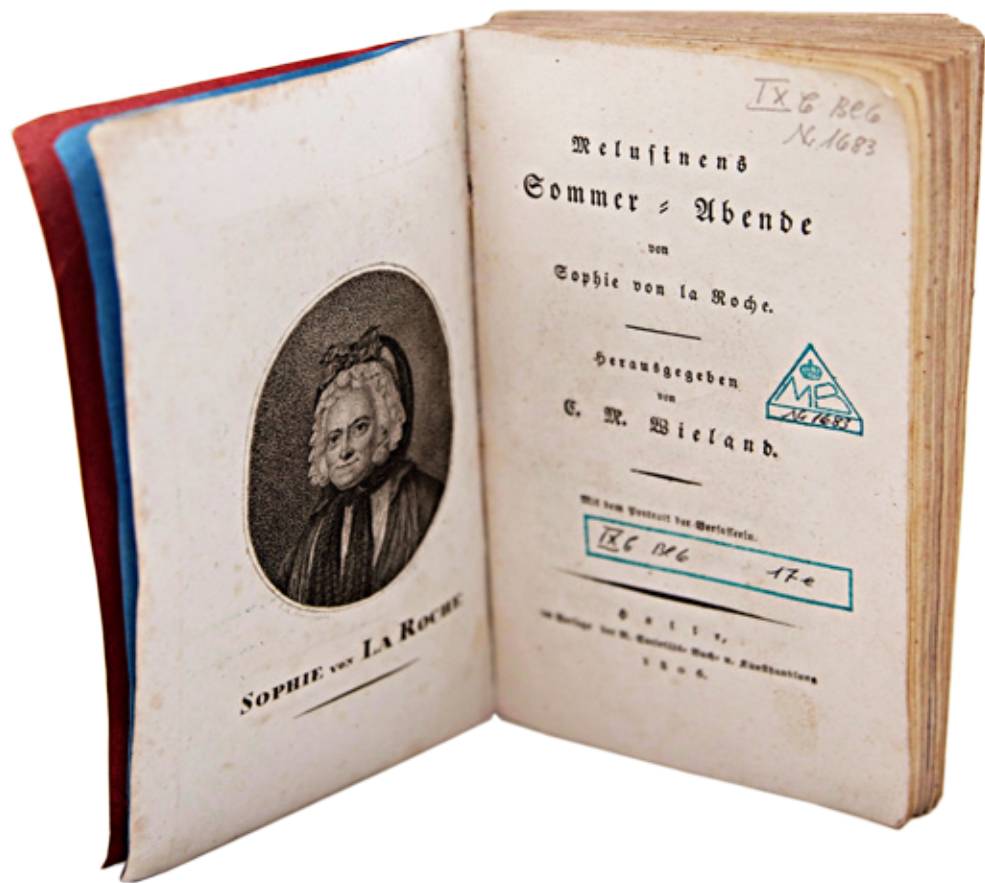
Luxury edition including hand-coloured plates. According to OCLC, only Harvard holds a copy with coloured plates like here; other entries in OCLC do not mention any colouring. - "Mme. Bertin" was a pseudonym used by the publisher Nepveu (cf. OCLC no. 270946848). In the same year, he also published "Le cirque olympique" focussing on circus animals, and the year before, "Les animaux savants". All three publications thematically overlap in parts. In the present volume, the author describes various trained birds and animals including canaries and monkeys. The plates show canaries in harness, the war parliament of the canaries, scenes of falconry, children training a marmot, a drum-beating hare, military monkeys, and others. - Provenance: Private property, Switzerland. - Occasional minor foxing. Else a fine copy. - Gumuchian 5415. Raymond Toole-Stott, Circus and allied arts 4420.



**A novel by the first professional female German writer,
from the library of Maximilian, Margrave of Baden**

Sophie von La Roche: *Melusinen Sommer-Abende*. Herausgegeben von C[hristoph] M[artin] Wieland. [Melusine's Summer Evenings, edited by Christoph Martin Wieland]. Halle, Neue Societäts-Buch- und Kunsthandlung, 1806. 5 leaves, LVI, 342 pages, with an engraved frontispiece giving La Roche's portrait. Contemporary wrappers (light blue and pink paper) with the title written in pencil to front cover, and the printed publisher's wrappers (dark blue paper) bound in. 10 x 16.5 cm. {NY20-38} 1,600€

First edition. - Maria Sophie von La Roche (1730-1807), née Gutermann von Gutershofen, was a German novelist. She is considered the first professional, in other words financially independent, writer in Germany. La Roche's first novel, *Geschichte des Fräuleins von Sternheim* (1771), also published by Wieland, was her most successful and can be considered a founding text for the German female literary tradition. However, she wrote several other novels. Her works were meant to be morally instructive for young women. Further expression of the author's pedagogical project "to educate and advise young women about the art of living," came in the form of a periodical: *Pomona für Teutschlands Töchter* [Pomona for Germany's Daughters], which La Roche planned and edited and which was published 1783-1784. Her work was representative of the Age of Enlightenment and the Sentimental movement (*Empfindsamkeit*) in German literature, and she was one of the most famous female writers of the 18th century. La Roche's former fiancé, Christoph Martin Wieland (1733-



1813), who published several of her works, was a German poet and writer. He is best-remembered for having written the first Bildungsroman (*Geschichte des Agathon*), as well as the epic *Oberon*, which formed the basis for Carl Maria von Weber's opera of the same name. - Provenance: From the library of Maximilian, Margrave of Baden (1867-1929), with his owner's stamp and shelfmark stamp to title page, as well as a small library ticket to spine. - A fine copy.



**German fancy papers,
produced by a Jewish company around 1940**

Paper Sample Book. - Wilhelm Stern & Co.: Bezugs- und Fantasie-Papiere – bedruckt, glatt und geprägt. Band 1 [Coating and Fantasy Papers – printed, smooth and embossed. Volume 1]. Fürth, c. 1938 (?) (before 1945). Including 249 samples of colour printed paper and embossed coloured paper tipped in. Original wrappers (laminated) with printed company label to front wrapper. 21 x 15 cm (oblong). {NY20-30} 680€

Wilhelm Stern & Co. G.m.b.H. was a factory producing metal paper and decorated paper [“Metall- und Buntpapier-Fabrik“] located in Fürth near Nuremberg (Franconia). It was founded in 1852 by Wilhelm Stern (1819-1876) as a paper finishing company, while Stern had already received a concession for running a paper decorating company in 1846. In 1933, the company was sold to “A.G. Kupfer Bros. Co.“, New York. In 1938, they were listed in a directory including 153 Jewish companies in Fürth compiled by the NSDAP for the purpose of Aryanisation or expropriation of Jewish owners, respectively. After the end of World War II, they again started producing decorated papers and continued until 1981. – Fine. – Birkner, Papierindustrie (1938) I, 126. FürthWiki, Fürther Buntpapierfabrik (bit.ly/2vTEV45), Wilhelm Stern (bit.ly/2HGpDSS) and Gewerbebetriebe mit jüdischen Eigentümern 1938 (bit.ly/2SQZcjP).



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

Garden Art. - I[oseph] St[ephan] M[anz] (initials to front cover): [No title]. Drawing book including 172 Baroque garden designs. Augsburg, c. 1765/70 (or earlier). 187 leaves (15 white). Contemporary full calf with Manz's silver-tooled initials (I.ST.M.) to front cover. 11.5 x 20.5 cm (oblong). {NY20-04} 28,000€

The horticulturist and master gardener Joseph Stephan Manz died in Augsburg on October 19th, 1822, aged 77 (cf. Verzeichniß aller Personen... 1823). He belonged to a family dynasty of gardeners from Augsburg, who can be traced there to around 1700 (cf. Paul von Stetten, Selbstbiographie (2009), vol. 1, p. 90). The latest member of the family I was able to find is Jos[eph] Manz, active in Augsburg around 1862 (cf. Adreßbuch der Königlichen Kreishauptstadt Augsburg 1862, p. 151). - Manz's drawings predominantly emphasise individual horticultural details, including 58 designs for parterres in grisaille, mainly details of elaborate parterres de broderie (in black, grey and sepia), 50 ground plans of geometric boxwood ornament (26 green, 6 multicoloured and 18 grey; mostly square-shaped), 50 ground plans of geometric boxwood ornament (26 green, 6 multicoloured and 18 grey; mostly square-shaped), 25 designs in green for hedge mazes (24 of which letter shaped, forming a complete alphabet), another alphabet of 24 letter shaped designs for multicoloured carpet bedding including knot ornament, as well as 9 colourful designs for garden pavilions



in pagoda style. - It can be assumed that Joseph Stephan Manz trained with his relative Franz Xaver Manz and that the designs in his drawing book have been developed under the aegis of Franz Xaver, who was an 18th century nurseryman based in Augsburg. Franz Xaver probably was the son of Franz Anton Manz, who is referred to as "master gardener" and as "the father" [of the Manz family]; he was active around 1761-1802 (cf. Paul von Stetten, vol. 1, p. 128; cf. Augsburgische Ordinari Postzeitung 1802, no. 77, fol. [4]); cf. Gabriele von Trauchburg / Wolfgang Zorn, Häuser und Gärten Augsburger Patrizier, p. 124 and 156; also referred to as Frantz Antoni Mantz, gardener, in: Andächtige Sehr Nutzbare..., p. 25). As Christian Jakob Wagenseil states in 1822 in his work on the history of Augsburg, Franz Xaver Manz was one of only three "true nurseryman" ("eigentliche Kunstgärtner") practicing the noble art of horticulture in 18th century Augsburg (cf. Versuch einer Geschichte der Stadt Augsburg, vol. 2/4, p. 482). The other persons he mentions are Siegmund Richter and his son Johann Siegmund Richter (cf. *ibid.*), the former the author of the most important Baroque work on Augsburg garden design: *Unterschiedliche Gattungen neuer Risse und Vorzeichnungen, wie in schönen Gärten anmuthige Lust-Stücke, und Blumen-Bethe anzulegen* (3 vols., published by Engelbrecht in 1750). Nissen assumes that a botanical illustrator named J. Andreas Manz, active in Augsburg c. 1810/30, was Franz Xaver's son (cf. *Die Botanische Buchillustration* (1951), p. 216), whose skills in drawing might be considered the missing link between Joseph Stephan and Franz Xaver. In fact, it is certain that Franz Xaver himself also invented and drew appealing garden ground plans and views "in the sophisticated French taste", which have been showcased in public exhibitions in 1783 and 1784: "Franz Xav[er] Manz hat 1783. und 84. schöne von ihm gefertigte Gartenriße und Prospective zu den öffentlichen Ausstellungen gegeben, die er selbst erfunden und gezeichnet hat. Alle diese Arbeiten sind in künstlichem französischem Geschmack." (Paul von Stetten,



vol. 2, p. 41). It is also conceivable that Franz Xaver made the drawing book himself, and then passed it on to his relative and successor Joseph Stephan as a gift, to serve as a personal model book and design manual, though this is pure speculation. Although the designs in our drawing book are clearly independent concepts, the parterre designs partially resemble some of those in Siegmund Richter's publication mentioned above. Although we do not know if Richter's printed designs might have been inspired by some of Franz Xaver's earlier drawings, or if his, or Joseph Stephan's designs present here, (the other way round) are based on Richter's works - as usual, the truth might lie somewhere in between. The members of this small circle of late Baroque horticulturists in Augsburg inspired and influenced each other. - With a later inscription to the first leaf indicating that the drawing book was given to someone for their Saint's day in 1820 by Manz himself: "Zum Andenken von Joseph Stephan Manz zu meinem heutigen Namenstage 1820" [As a keepsake by Joseph Stephan Manz for my Saint's day in 1820]. However, the drawing book clearly has been created at an earlier period. The style of the binding (with pastedowns from violet-blue paste paper) and the materials used are characteristic of the second half of the 18th century. - In 1779, Paul von Stetten the Younger reported on the extraordinary skills of Augsburg craftsmen, artists and artisans in horticulture. While none of the gardens they created is still existent today, this stunning drawing book represents the peak of late Baroque Augsburg garden art. And Paul von Stetten further states: "Ich kann wenig von [einzelnen] Gärtnern anführen, dann selten sind sie als Künstler bekannt geworden. Es ist eine Art einer Undankbarkeit, daß ihrer so wenig gedacht worden ist, da sie so viel zu der Menschen Vergnügen beytragen." ["I can say only little about [individual] gardeners, because they have rarely become known as artists. It is kind of an ingratitude that they have been remembered so little, because they contribute so much to our pleasure."] (Paul von Stetten, vol.1, p. 120).



- Binding rubbed with the spine slightly damaged. Else fine. - Cf. Paul von Stetten, *Kunst-, Gewerb- und Handwerks-Geschichte der Reichs-Stadt Augsburg, 1779-1788* [History of art, trade and handicrafts in the Reichsstadt (free city) of Augsburg]. For Joseph Stephan Manz, see: *Verzeichniß aller Personen, welche in dem zurück gelegten 1822ten Jahre in der königlich baierischen Stadt Augsburg, Catholischen Theils, gestorben sind (1823)*, (no pagination). Cf. *Andächtige Sehr Nutzbare, und Trost-reiche Verbündnus Der Marianischen Herren Sodalium In der Löblichen Congregation Mariä Himmelfahrt Von Herren und Burgeren In Augspurg (1761)*, p. 25.

Sex education, or sex games?

Japanese undress dolls

Erotica. - Three „undress“ dolls. Japan, probably Taishō or early Shōwa era (1912-1945). Made from painted and quilted silk and paper. Circa 9 x 22 cm each. {NY20-37} 1,200€

A rare survivor: three Japanese dolls, at first glance they look like dress-up dolls for children, however they are rather adult dolls for undressing to learn what is beneath. Including one male and one female figure wearing traditional costumes, which can be removed revealing their naked bodies with movable arms and legs; the man with an erect penis (not movable). In addition another dressed female figure wearing traditional costume (including a fan) with one movable part revealing her genital area when moved. Obviously custom made. Maybe created for sex education to demonstrate how “it” works, or else just for pleasure to simulate sex games. The dolls’ three-dimensionality, achieved from quilting the silk fabric, is remarkable. - Silk slightly dusty and stained in parts. Neck of the naked female figure damaged (restorable). Headdresses and shoes brittle. All movable parts still fully functional.





**Rare combined decorated paper,
probably from Augsburg by G.C. Stoy**

Christoph and Bernhard Lorenz von Chlingensperg: *Gloriosus serenissimae, ac regiae, et electoralis Domûs Bavaricae descensus a Carolo Magno per continuas generationes.* Ingolstadt, Grass, 1720. 4 leaves, 88 pages, 4 leaves, with folding engraved frontispiece. Contemporary boards, covered with decorated paper combining bronze varnish and multicolour paste paper. 19.5 x 30.5 cm. {NY20-29} 600€

Early 18th century decorated paper in a rare technique combining two individual processes within one paper, presumably an Augsburg product: Georg Christoph Stoy (1670-1750) used to produce such papers as we can learn from his sample card (c. 1730) reproduced in Heijbroek / Greven (*Sierpapier*, p. 38) and Grünebaum (*Buntpapier*, colour plate no. 1). Very rare, especially in this size. - The portrait shows the Bavarian elector Max Emanuel, with a view of Namur in the background. - Paste down with an old owner's inscription and an early 20th century heraldic bookplate ("Est armarii Georgii Spaett"). - Corners bumped and rubbed. Paper split in places to spine. Defects in the paper to rear cover from worm eating. Paste colour slightly faded on front cover. - Cf. Christiane F. Kopylov, *Papiers dorés d'Allemagne au siècle des lumières*, no. 9.

Traité
De Méchanique
Livre. 4.
Des Machines.
Chapitre. i.
Principes de la force
des machines.

**An illustrated universal
lecture transcript on mechanics**

Clement: Traité De Méchanique [Treatise on mechanics]. French manuscript on laid paper. France, second half of 18th century. 110 leaves (27 blanks), including 120 small mechanical drawings. Contemporary mottled calf. 19 x 25 cm. {NY20-42} 1,200€

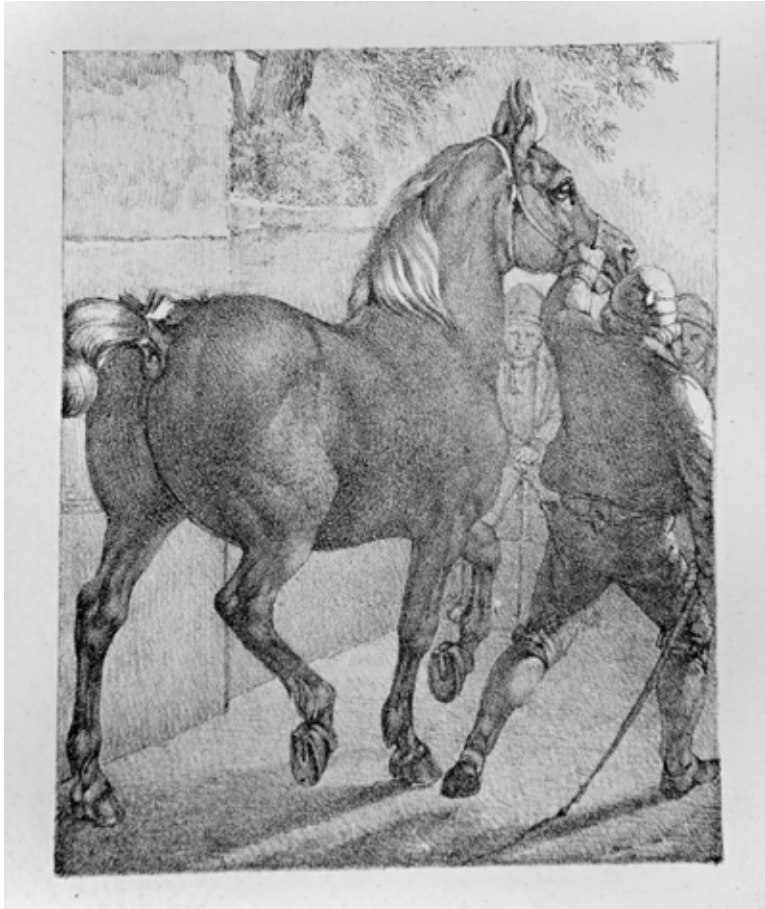
A French treatise on mechanics, written in a neat and legible hand and divided into four parts ("livres"). It includes several calligraphic chapter headings and 120 small mechanical ink drawings, inserted into the margins next to the written text. This might be the transcript of a universal lecture rather than a manuscript copy of a printed book. - Provenance: Writer's and ownership mark to front pastedown: "Clement". A bookplate formerly sticking to front pastedown has been removed. - Rebacked. Interior mostly clean and crisp.



**Manuscript pocket atlas,
made by an 11 year old boy**

[Cesare Pirolamini]: Atlante di Cesare Pirolamini. Convittore nel Collegio Pio de Perugia che espose nel pubblico esame che sostenne nel 7:6 1833. Italian manuscript atlas on paper. Perugia, 1833. 52 leaves including 51 drawn coloured maps, 22 of which folding. Contemporary leather. 13.5 x 19.5 cm. {NY20-21}
[ON HOLD]

In a fine contemporary Italian binding: Richly gilt red morocco with onlays. Endpapers made from embossed silver paper. - Cesare Pirolamini was a boarding student at the Collegio Pio in Perugia. At the date of the atlas' origin he was only 11 years old (manuscript note to title page: "Nato nel Marzo 1822"). Included are maps from all parts of the world, each with neat manuscript captions and subtle border colouring. The *Collegio Pio della Sapienza di Perugia* was a private school founded in 1806 and closed in 1913. - Binding bent, rubbed in places showing pressure marks. Front inner hinge cracked. Endpapers oxidized (as usual with silver paper of that time). Slightly stained.



An unrecorded work of early Swiss lithography

Joseph Volmar (after): Zug Pferde. Hand-Zeichnungen von Jos. Volmar. Lithographirt bey F. G. Frey in Bern. [Draught Horses. Hand drawings by Jos. Volmar. Lithographed by F.G. Frey in Bern]. Bern, Frey, (around 1819/20). 5 lithographed illustrations and lithograph titlepage, signed *Euler scrp.t* [scripsit] and mounted to front wrapper of later wrappers. 25 x 35.5 cm. {NY20-02} 2,800€

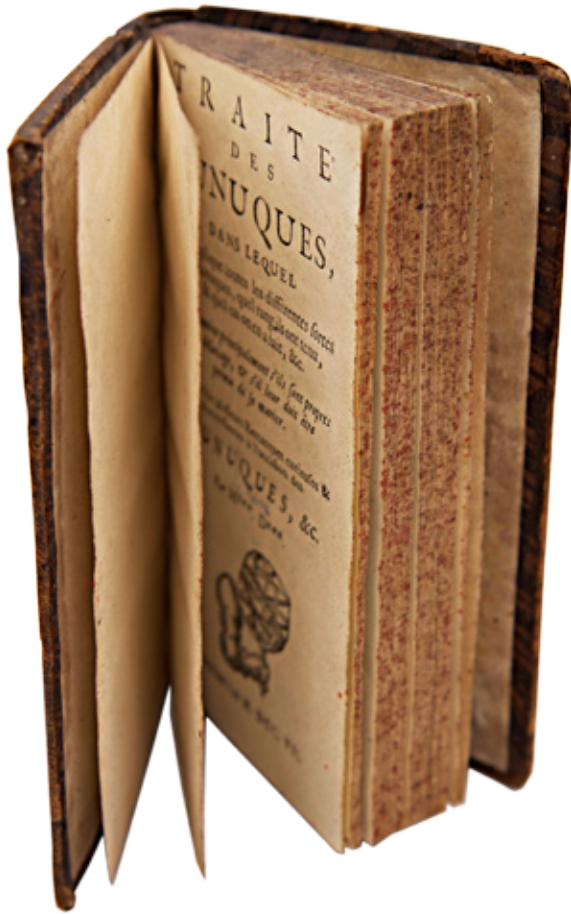
Only edition, of utmost rarity: Through OCLC no copies in public libraries can be traced worldwide. - Printed by Franz Georg Frey, who was the first lithographer in Bern. Frey received a lithographic patent in November 1819 but died in the following year. Hence, hardly any examples of his printing shop exist. - Nagler states, Joseph Volmar (1796-1865) established his reputation mainly as an animal painter. His depiction of horses were "particularly beautiful" and he precisely observed the different breeds. Volmar came from a long-running family of artists from Bern. He first trained with his father, and then continued his education in Paris with two famous artists renowned for portraying horses: Horace Vernet (1789-1863) and Théodore Géricault (1791-1824). It was also in Paris where he learnt the lithographic process. Thieme / Becker state, he made lithographs after his own drawings (of horses and dogs) and after Géricault. - Fine copy with very wide margins, with only the last leaf slightly trimmed to right margin. Slightly loosened. Negligibly browned. - ADB vol. 40, p. 263. Nagler, Künstlerlexikon, vol. 20, p. 516. Thieme/B vol. XXXIV, p. 529. Cf. Michael Brunner (et al.), Géricault, Delacroix, Daumier, und Zeitgenossen. Französische Lithographien und Zeichnungen, p. 66, no. 30.



**Brocade paper including depictions
of an African and an Oriental
(not in Haemmerle, probably unrecorded)**

Decorated Paper. - [Anonymous]: Brocade paper on natural-coloured laid paper. Probably Augsburg, early 18th century. 39 x 26.5 cm (oblong). {NY20-45} 1,000€

The same brocade paper we found (used as endpapers) in a contemporarily bound Lyon print from 1706, that one on a light turquoise brushed ground (French private collection). - This brocade paper shows various figures including an Oriental with a dromedary and an African with an elephant, as well as several religious and allegorical figures (Iustitia and others). The four figures in the corners are probably representing Orient (right) and Occident (left). - Nearly full sheet. Slightly trimmed to three sides. No signature present. Formerly used as wrappers (no contents). Slight browning to middle fold with negligibly signs of use. Slight staining to upper margin. Else fine. - Not in Haemmerle. For the process cf. Krause / Rinck, no. 43.



**On the rights and responsibilities of eunuchs,
and on their castration and vocal artistry**

[Charles Ancillon]: *Traité des eunuques, dans lequel on explique toutes les différentes sortes d'Eunuques, quel rang ils ont tenu, & quel cas on en a fait, &c. On examine principalement s'ils sont propres au Mariage, & s'il leur droit être permis de se marier. Et l'on fait plusieurs Remarques curieuses & divertissantes à l'occasion des eunuques. No place [Hollande, à la Sphère?], 1707. 10 leaves, 163 [recte: 187] pages. Contemporary brown calf, spine gilt. 9 x 15.5 cm. {NY20-20} 650€*

A cultural-historical treatise on the different types of eunuchs, also describing their vocal artistry, marriageability, the medical surgery, as well as their rights and responsibilities. Ancillon distinguishes between forced ("eunuques forcez") and voluntary eunuchs ("eunuques volontaires"). - The dedication is by "C. d'Ollincan", an anagram of "Ancillon" (cf. Barbier). Charles Ancillon (1659-1715) was a French jurist and diplomat. In 1699 he succeeded Samuel Pufendorf as historiographer to the elector, and the same year replaced his uncle Joseph Ancillon as judge of all the French refugees in the Margraviate of Brandenburg. - Binding slightly rubbed. Else a fine copy. - Wellcome II, 42. Gay-Lemmonyer III, 1239. Barbier IV, 780. Caillet, *Bibliographie des sciences psychiques ou occultes* I, 39.



Silhouette Album of a Tree Lover

[Anonymous]: Souvenir de la Suisse – Remembrance of Switzerland [cover title]. Album of papercuttings featuring wild and romantic landscapes, including a large variety of different kinds of shrubs and trees. Switzerland (probably Basle or Geneva), c. 1820/40 (papercuttings) and 1850/60 (binding). 48 leaves of brown paper with 10 small and 26 large paper cuttings tipped in, each protected by a white tissue guard. Brown sheepskin with morocco grain, all edges gilt. 23.5 x 28.5 cm (oblong). {NY20-09} 18,500€

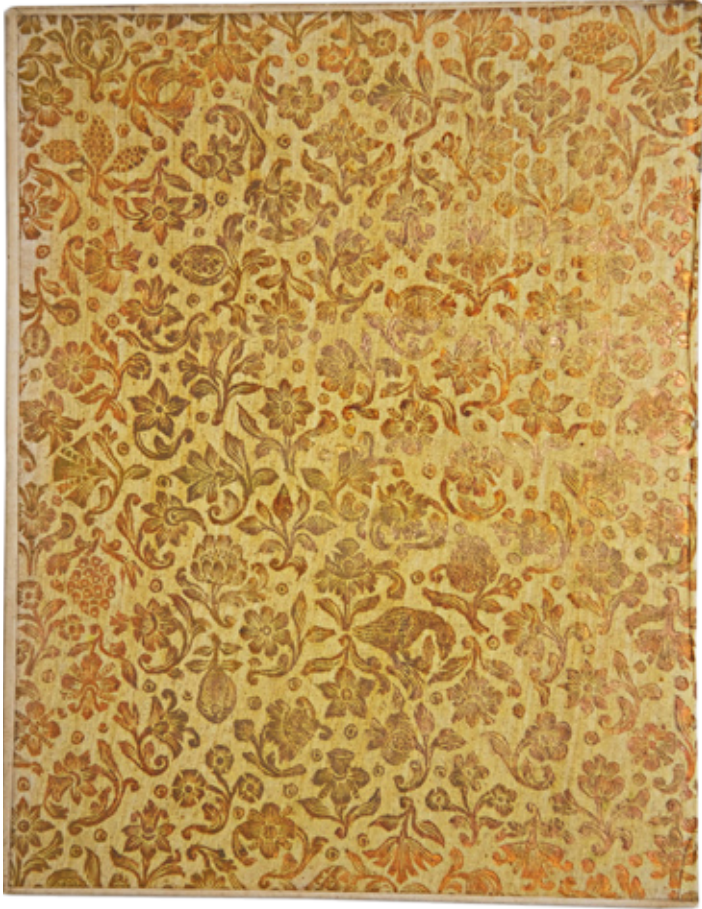
While the binding dates from around 1850/60, the papercuttings appear to have been made 20-30 years earlier, being tipped into the album at some point later. Included are 36 papercuttings with the motifs mostly made from laid paper in different shades of dark green, contrasting with backgrounds made from glazed coloured paper (mostly pink, pale pink, light green and light blue, as well as two in yellow). These background shades often are suggestive of the scenes being set in front of a sunrise or sunset. The dark green papers appear to have been prepared by the paper cutter himself (or herself): They show small dyeing irregularities and are made from laid paper, with the distinctive patterned structure mostly clearly visible on the surface (as opposed to the glazed background papers). What is more: These green colour shades are completely uncommon in 19th century mass paper production. As usual, almost all of the scenes have been cut out of one single piece of paper merely. The scenes depicted here are highly romantic subjects, often



reminiscent of literary texts of German Romanticism like poems and novels by Joseph von Eichendorff. The artist enlivens the romantic spirit by involving nature in its superiority (wild glens, rocky landscapes, a large variety of shrubs and trees, a rose pergola, ...), ruins, fountains, wanderers, as well as solitary castles and small chapels. As a result, he (or she) succeeds in creating an atmosphere of deep and vague yearning. In one of the pictures, a tree is felled, in another one, a young tree is pulled out of the soil. Six of the papercuttings include small moveable parts, like doors, windows or gates which can be opened. – The style is reminiscent of the Swiss papercutter Jacques-Laurent Agasse (1767-1849), and other (anonymous) works of the so called “Genfer Schule” (Genevan School), an artistic movement in the field of papercuttings active between 1740 and 1840. However, a picture frame containing various small papercuttings held by the “Museum der Kulturen” at Basle shows several similarities with ours: the coloured glazed papers, highlighting a variety of trees, dating from the 19th century, buildings with opened doors and windows, and a classisist vase (cf. Seelenpflästerli, reproduction on p. 37). Furthermore, this work also was purchased from a rare book dealer based in Basle (in 1918) (courtesy of European collection curator Tabea Buri, Museum der Kulturen, Basle). – The binding shows an applied heraldic circle in the middle of the front cover with small coloured and lacquered paper applications representing the Swiss flag and the (then) twenty-two Cantons of Switzerland. With a 19th century Basle print seller’s ticket to rear pastedown: “Magasin d’Estampes de C.F. Beck à Bâle, Schiffflände No. 127”. Endpapers from white glazed embossed paper with flower tendrils. – Provenance: Switzerland, through the German trade. – Binding slightly rubbed to extremities. Otherwise very well preserved. – Cf. Seelenpflästerli. Papierschnitte aus der Schweiz, reproduction on p. 37.

More pictures: <https://we.tl/t-3853f5713V>





Presentation copy

Joseph Maria Schneidt [and] Iosephus Aloysius Kraenzl:
Dissertatio inauguralis iuridico. Politico-Canonica sistens quasdam meditationes circa obligationem ex sponsalibus oriundam. Würzburg, Nitribitt, 1787. 3 leaves, 56 pages, 2 leaves. Original boards. 18 x 22.5 cm. {NY20-11} 400€

Presentation copy, printed on light blue paper and bound in pale pink boards, with the covers and all edges gilt. Pastedowns made from brocade paper (on a pale yellow brushed ground) with the gold shimmering in various shades. Elaborately bound copies of dissertations like this are rare to be found. - Joseph Johann Ignaz Xaver Maria Schneidt (1727-1808) was a German lawyer, university teacher and historian. - Spine damaged. Colour faded to covers. Else a fine copy, crisp and clean. Brocade paper very well preserved.



17342

16978

Viennese High Heels

[Anonymous]: Series of 117 original designs for high heels. Vienna, 1948-50. 62 colour designs, mixed media on varying paper dock, 12 of which on transparent paper (16.5 x 24 cm), and 55 single-colour designs (many stamped „Modell Frank“), pencil on paper, 30 of which on transparent paper (20 x 14.5 or 16.5 x 24 cm). Housed loose in contemporary cardboard portfolio. {NY20-34} 900€

Most of the sheets with a small item number. - At least some of these designs served to illustrate the publication "Schuh-Kunst", published by Karl Lehmann-Kierling, in which Viennese shoemakers and manufacturers advertised their latest models. The detailed production templates could then be ordered based on the illustrations in the catalogue. - [With]: 214 designs for flat shoes for women and children, including low shoes, sandals and others. Pencil on paper, 155 of which on transparent paper (14.5 x 20 or 16.5 x 24 cm), many stamped "Modell Frank". - Fine.





The first German manual for forest attendants

Johann Andreas Cramer: Anleitung zum Forst-Wesen, nebst einer ausführlichen Beschreibung von Verkohlung des Holzes, Nutzung der Torfbrüche etc. [Instructions on forestry, with a detailed description of carbonization of wood, usage of bogs etc.]. Braunschweig, Waisenhaus, 1766. 2 leaves, 200 pages, 66 folded engraved botanical plates. Contemporary brown calf with richly gilt spine. 22.5 x 36 cm. {NY-20-17} 1,750€

The plates predominantly depict leaves, blossoms and fruit of forest trees and several forest plants. One plate depicts pests and another four plates show the production of charcoal. – Johann Andreas Cramer (1710-1777) was the Ducal Braunschweig-Lüneburg Chamber Councillor for Mining and Metallurgy from 1743 in Blankenburg (Harz Mountains). When he first published this book in 1766, it immediately achieved great attention in forestry circles as it was the first useful manual for forest attendants, who were predominantly untrained. An emphasis of this book is on forest botany, including excellent copperplate engravings showing trees and shrubs, as well as on cultivation of the forests. A detailed description of the bark beetle and its control is included. Cramer also describes charcoal production and the use of turf in detail, both important for mining and metallurgy. – Provenance: Old manuscript owner inscription to title page "Gottfr. (?) Gutschmid". Library stamp of Döbeln municipal museum (Stadtmuseum) to title page, stamped over with "Als Dublette abgegeben" (sorted out as a duplicate). Two later bookplates of one Christian Heuer to front paste-down. – Binding very slightly rubbed. Otherwise fine. – Nissen, BBI 419. Humpert 3109. Mantel I, 11.

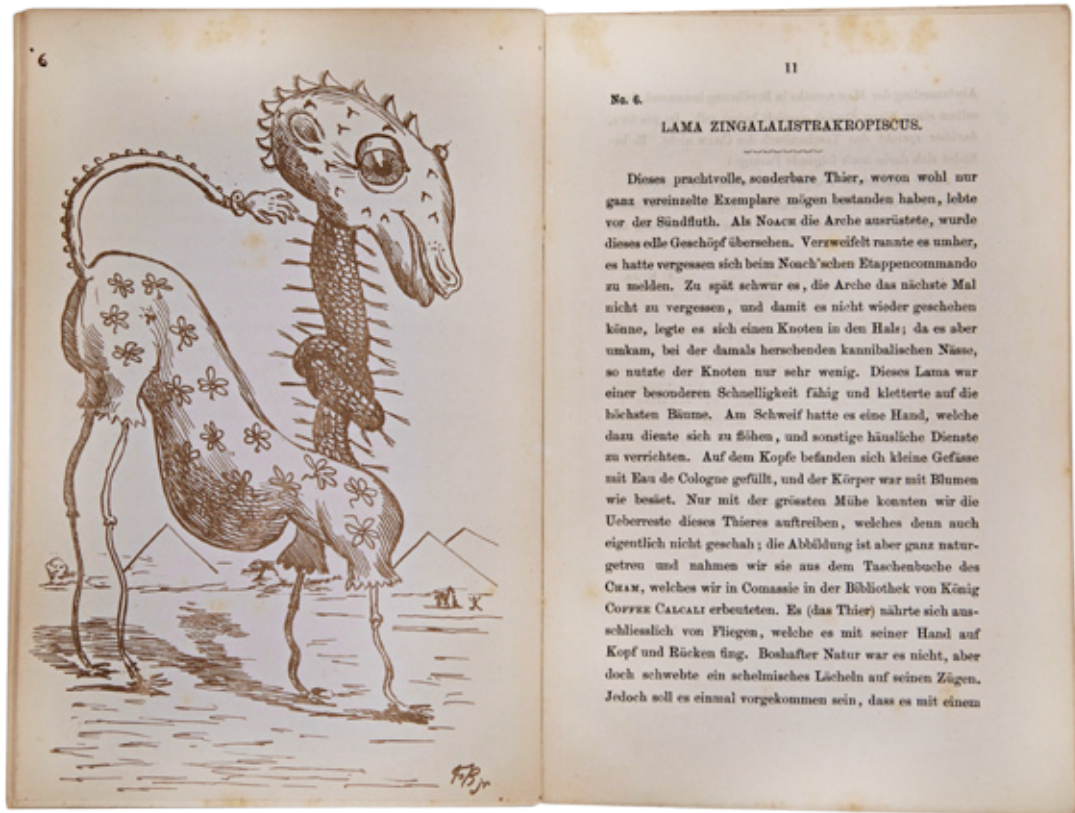


A “Bilderbogen” style brocade paper

(not in Haemmerle, probably unrecorded)

[Anonymous]: Brocade Paper on light red brushed laid paper. Probably Nuremberg, second half of 18th century. 40.5 x 29.5 cm (oblong). {NY20-46} 950€

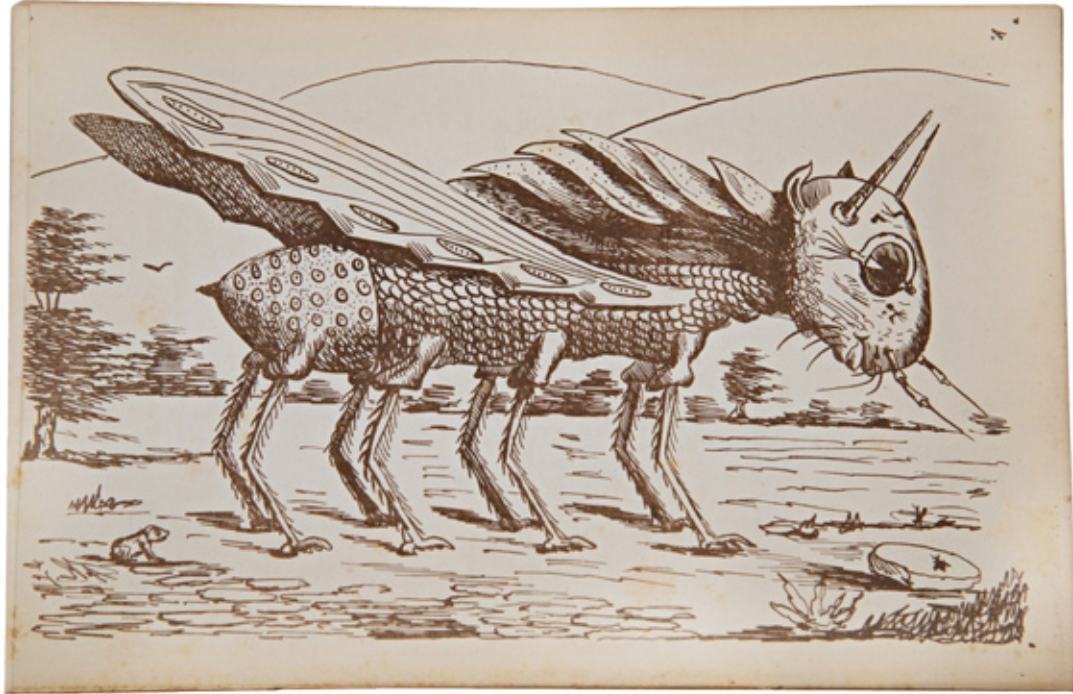
“Bilderbogen” style brocade papers depicting animals and other figures have been produced for children to cut them and play with, which has been very popular during the 18th and 19th century. Thus they are very rare, and scarcely preserved as a full sheet, especially examples dating from the 18th century. This example is probably unrecorded and shows a wide range of exotic and local animals, as well as rural human figures and villages. – In his autobiography, German writer Johann Wolfgang von Goethe mentions such papers having given him the greatest pleasure in his childhood: Along with other children, he used to spend a lot of money purchasing “coloured sheets printed with golden animals” (“farbige, mit goldenen Tieren bedruckte Bogen”) again and again at the so called “Pfarreisen” booths at a fair located next to Bartholomaeus Church in Frankfurt am Main (J.W. von Goethe, *Dichtung und Wahrheit*, 1st book, chapter 3). – Almost full sheet, formerly used as wrappers, with only slight trimming to upper and lower margin. Merely little signs of use to middle fold. Gold oxidized in places. – Not in Haemmerle. For the process cf. Krause / Rinck, no. 46. Other examples of brocade papers in Bilderbogen style showing animals are reproduced in most of the reference works on 18th century decorated paper, cf. (for example): Christiane F. Kopylov, *Papiers dorés d’Allemagne au siècle des lumières*, no.s 155 and 158.



A modern bestiary and early satire on Darwin's theory (second copy offered by us)

F. K. Jr. und M. S. K. [viz. F. Koch junior and M. S. Koch]: Antediluvianisches Bilderbuch zur Belehrung und fossilen Erheiterung für große und kleine Kinder. [Antediluvian Picture Book for the education and fossil amusement of big and small children]. Nach den neuesten Forschungen und Ausgrabungen entworfen, gezeichnet und mit erläuterndem Texte versehen [After the latest research activities and excavations, designed, drawn and equipped with explanatory text]. Rotterdam, "erschieden im Selbstverlag und aus Versehen gedruckt ebendasselbst" [privately published and accidentally printed thereat], 1874. Illustrated title-page, title page, 1 leaf, 50 pages, 24 lithographic plates. Original publisher's stiff wrappers with cloth spine. 13.5 x 20.5 cm. {NY20-22} 4,200€

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



depiction from the fossilised remains of an antediluvian specimen, found in the rubble of an osteria in Pompeii. According to Pliny the Younger, it was a bloodsucker, preferring to stay in the vicinity of full-blooded men..." (p.1). In the end, the authors additionally give a list of 50 objects relating to the described creatures and animals, preserved in their museum (to prove their existence). - The author's names have been identified by the Bibliotheek van de Universiteit van Amsterdam, which holds a microfilm roll copy (cf. OCLC no. 777289048). - Provenance: With bookplate to front fly leaf: "Ex Libris F.H.M. Koch" - very likely a relative of the authors. - Only one institutional copy could be located worldwide (Berkeley), though none is recorded in OCLC. The Berkeley copy is digitized and came from the library of American zoologist Charles Atwood Kofoid (1865-1947). - Binding slightly rubbed. Endpapers and paper slightly stained. Binding loosened in places.



Large sized embroidered ecclesiastic Italian binding c. 1710

[Anonymous]: *Orationes Recitandae in solemnitatibus Ecclesiae SS. Salvatoris, quae in hac gratissima, Urbe Calataiheronis, quotannis celebrantur. Nec non ritus & Ordo recipiendi Novitias, ac Moniales profitendi, iuxta Regulam SS. Patris nostri Benedicti.* Latin manuscript in black and red on paper, including 8 small drawings (vignettes) and a full-page portrait of Saint Benedict in pen and ink. Caltagirone (Sicily), c. 1710. 34 numbered leaves (5 of which white). Contemporary embroidered silk binding with brocade paper pastedowns. 21.5 x 29.5 cm. {NY20-08} 1,900€

Religious manuscript, written in a legible hand. It probably was created due to the reconstruction of the Chiesa del Santissimo Salvatore in 1706, which had been destroyed during the earthquake of 1693. The church belongs to the Benedictines' convention of the same name. - An unusual large-sized embroidered binding including goldwork with episcopal insignia on both covers (mitre and crozier). - The brocade paper was probably made by Georg Christoph Stoy, showing cupids, fruit, birds, flower bouquets, and a unicorn. - Paper with stains and fingerprints. First and second layer loose. Binding heavily rubbed to extremities and spine (linen fabric visible beneath) and with some loss of the stitched silk threads.



On a “prematurely clever wunderkind of ephemeral existence” (Immanuel Kant)

Christian von Schöneich: *Leben, Thaten, Reisen, und Tod eines sehr klugen und sehr artigen 4jährigen Kindes Christian Henrich Heineken aus Lübeck.* [The Life, Deeds, Travels and Death of the very clever and very courteous 4-year-old Child Christian Henrich Heineken of Lübeck.] Beschrieben von seinem Lehrer. [Described by his tutor]. Göttingen, Wittve Vandenhoeck 1779. 6 leaves, 227 pages. Later full cloth (c. 1860) with gilt title to spine. 12 x 19 cm. {NY20-44} 1,400€

“The subject of this narrative is indisputably one of the most noteworthy phenomena brought forth by psychology and pedagogy since the Creation of Adam. One has descriptions of many other child prodigies, but all fall far behind Heineken of Lübeck. I cannot judge whether the manner in which one has treated this child, physically and literarily, has been reasonable and indeed responsible for this.” (translated from the preface). – Christian Heinrich Heineken or Heinecken (1721-1725), also known as “the infant scholar of Lübeck”, was a German child prodigy who only lived to be four years old. He was born in Lübeck, Germany, the son of Paul Heinecken, a painter and architect, and Catharina Elisabeth Heinecken, an artist and alchemist. His brother, Carl Heinrich von Heineken, became an art historian and collector. It is said that when he was ten months old, he could speak German. He read the Pentateuch at age one, and between the ages of two and three, he read the Old and New Testament in Latin. When he was three years old, he was said to have recited his own History of Denmark when visiting Frederick

IV, King of Denmark (who called him a "miraculum" [miracle]). Heineken died at age four of celiac disease. He was breastfed until close to his death, which was very likely caused by the ingestion of grain products. (cf. Wikipedia). In fact, in the present book, Heineken is cited several times requesting breastfeeding from his wet nurse with the words: "Sophie, gef my doch de Titte!" (for example), which is Low German for "Give me the teat, Sophie!". While Heineken's exploits may seem hard to believe, they are relatively well documented. Immanuel Kant wrote an essay about the child calling him an "ingenium praecox", or "früh-kluges Wunderkind von ephemerer Existenz" [prematurely clever wunderkind of ephemeral existence] and "Abschweifung der Natur von ihrer Regel" [a digression by nature from its laws]. Composer Georg Philipp Telemann wrote several poems on his short life, like "Kind, dessen gleichen nie vorhin ein Tag gebahr!". - "Social isolation is a common trait in gifted individuals. (...) Some believe that the isolation experienced by gifted individuals is not caused by giftedness itself, but by society's response to giftedness and to the rarity of peers." (Wikipedia). Highly gifted people experience that their abilities, although neutrally appraised as extremely positive, are perceived or appraised as negative by their environment. This can go as far as to lead to the rejection of the person with correspondingly strong isolation within the social environment. Furthermore, highly gifted individuals often perceive contact with people who do not perform (think, communicate, act) at a similarly high level as tiring or unsatisfactory and sometimes voluntarily choose a more or less strong isolation. (ibid). - Second amended edition. The first edition was published shortly after Heineken's death in 1726. In 1853 a third edition (altered again) was published entitled "Der Wunderknabe" [The wonder boy]. - A very fine copy. Unopened in places. - Through OCLC / WorldCat only two copies could be traced in libraries outside of the German-speaking area: Arizona State University Library (Tempe) und National

Library of Israel (Jerusalem). - Cf. Ingrid Bodsch, *Beethoven und andere Wunderkinder* p. 9, reproduction no. 3a and pp. 103ff. For the first edition (1726): Holzmann/Bohatta II, 210. Bruun III, pp. 1162f. Jöcher II, 1454.





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