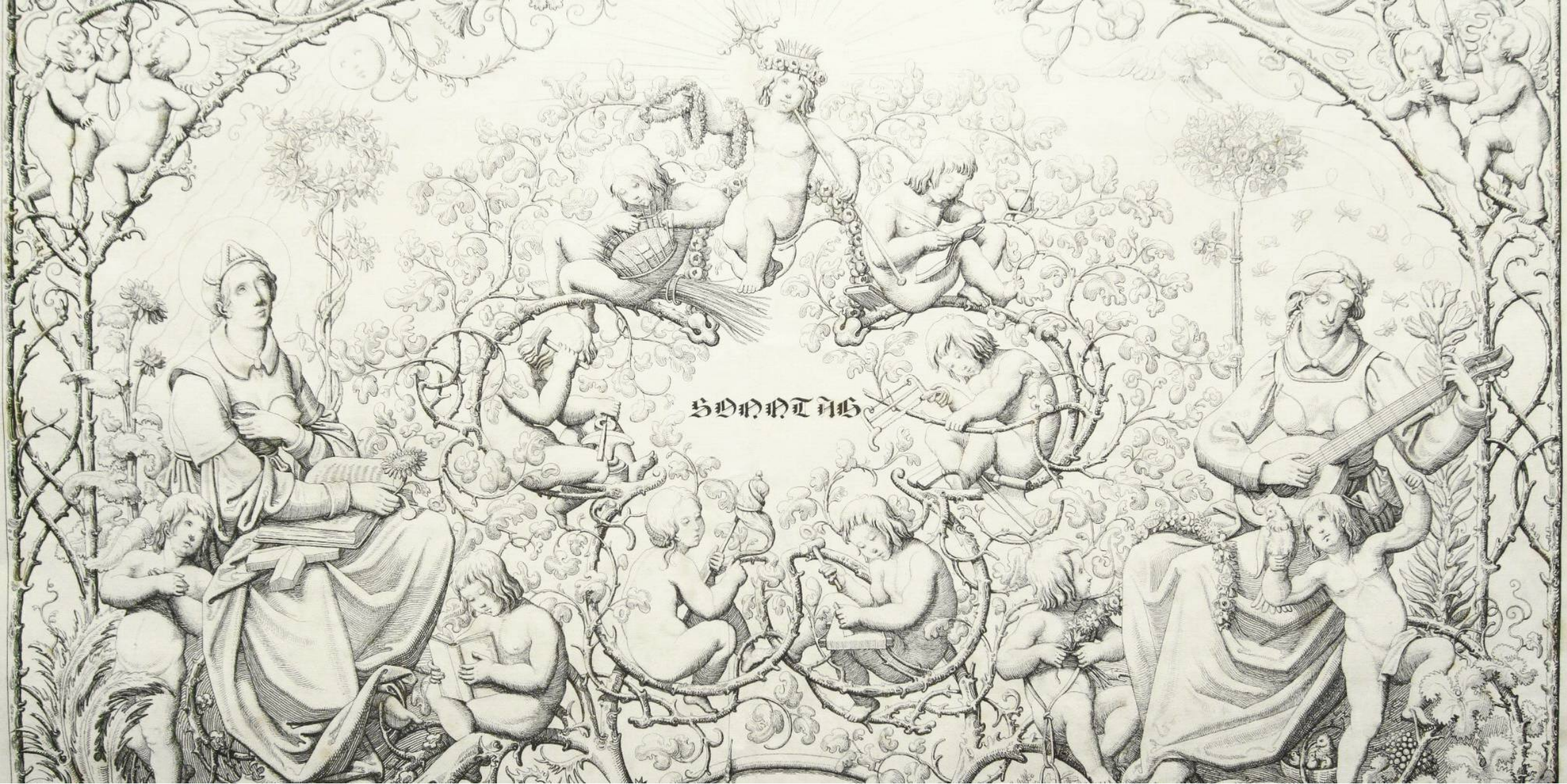


Daniela Kromp
Rare & Unique Books

HODGE / PODGE II

[e-list #2]

Various new acquisitions:
Colour, portraits, paper, Romanticism, and more



S D N T A S



**An early work of German Romanticism,
affected by the Nazarene movement**

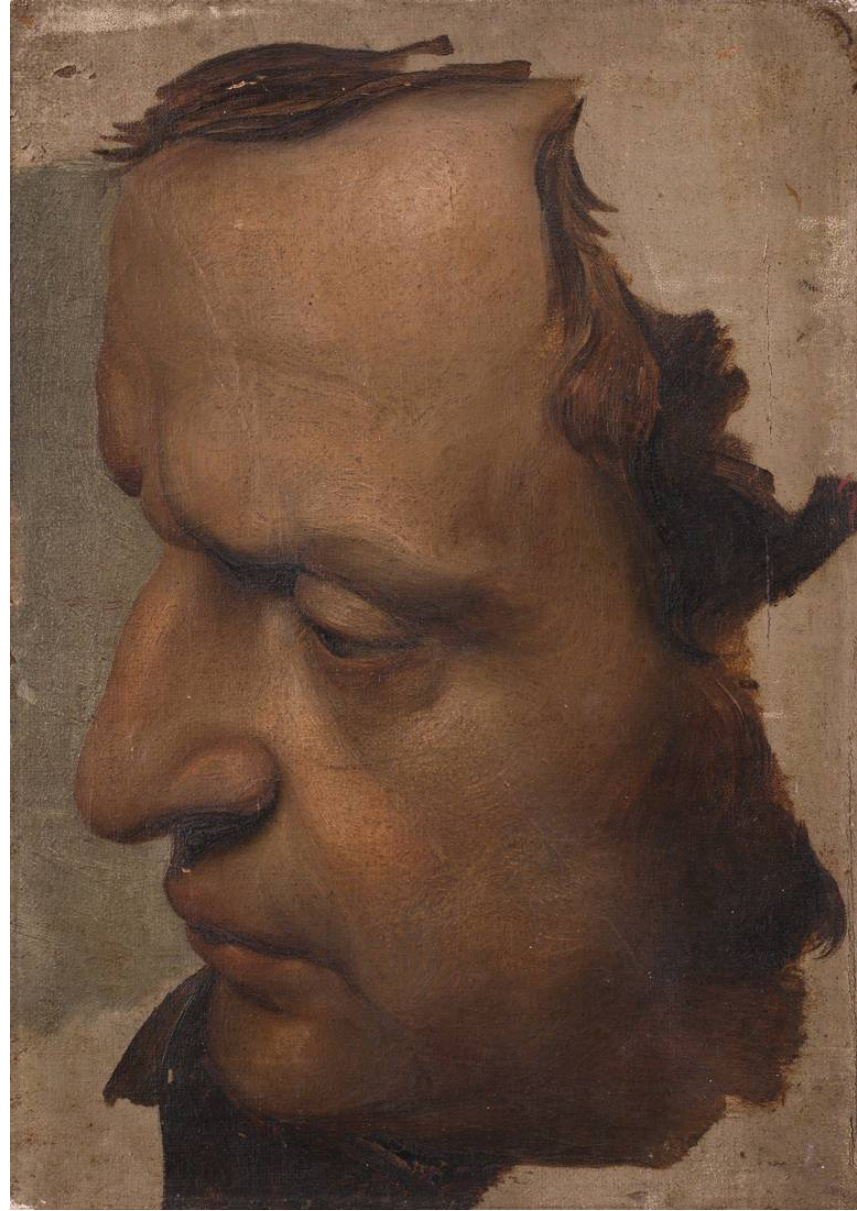
#1 Ludwig Bechstein: *Der Sonntag*. Gedicht in sechs Gesängen, nebst sechs Kupfertafeln, erfunden und radirt von Ferdinand Berthold. [Sunday. A poem in six chants, accompanied by six copperplates, invented and etched by Ferdinand Berthold]. Leipzig, C. G. Börner [1832]. Title page, 12 numbered pages and 6 numbered plates. Blue publisher's wrappers. 33 x 51.5 cm (oblong). 1,500€

Printed on wove paper. A complete and uncut copy with wide margins, containing six etchings by Ferdinand Berthold (1799-1838). Plates 2-6 with the artist's monogram "FB" in the plate. - "The series *Sunday* with six drawings rich in figures to illustrate Ludwig Bechstein's poem is an early work of German Romanticism. It was affected by the Nazarene movement and later inspired Ludwig Richter [who was a friend of Berthold] to create his woodcut series of the same title" (AKL X, p. 68). Ferdinand Berthold's works "show affectation of Peter von Cornelius, and in his depictions of figures (...), he charmingly expresses the romantic matter." (Thieme/B III, p. 493). Berthold attended the Dresden Academy of Arts in 1811. *Sunday* is his magnum opus and was created in the years 1829-32. - Ludwig Bechstein (1801-1860) was a German writer and collector of folk fairy tales. Bechstein published many works and was a successful author of his time. His German Fairy Tale Book (*Deutsches Märchenbuch*) was even more popular than the Brothers Grimm's collection when it was first published in 1845. He published several collections of folk tales, and also published romances and poems (cf. Wikipedia). - Provenance: Meiningen (where Bechstein lived from 1831 on until his death), through the trade. - Text pages stained. Paper crumpled in the margins throughout. Slight staining to plates. Binding detached. - Andresen I, p. 62. Rümnn 94. Linschmann 114.

An unfinished artist's portrait

#2 Friedrich August Wünschmann (1819-1889): Friedrich von Schadow. (After) 1836. Oil on canvas. Framed. 17.7 x 25 cm (painting). 28.7 x 35.5 cm (frame). [price o.r.]

After Eduard Bendemann's portrait of his teacher and later brother-in-law Friedrich Wilhelm von Schadow (1789-1862), an oil painting from 1830, now in the Stadtmuseum in Düsseldorf. Bendemann (1811-1889) portrayed Schadow at least once more: an oil painting dating from 1861 is held by the Museum voor Schone Kunsten in Antwerpen. – Friedrich August Wünschmann studied at the Dresden Academy from 1836 on, where Bendemann was one of his teachers. Though Wünschmann is presumed to be a protagonist of Saxon Romanticism, he today is widely unknown to the public, since the main part of his oeuvre was remaining in the private estate of his descendants until 2012. Wünschmann was born and died in Glauchau (county of Zwickau / Saxony). – Provenance: Descendants of the artist, through the trade. – Surface turned grey, and in need of some cleaning, or refurbishing. Gold plaster frame supposedly added later. – Cf. Gerd-Helge Vogel, *Von Stein bis Wolkenburg* pp. 20 and 107. Cf. *Dresden - von der königlichen Kunstakademie zur Hochschule für Bildende Künste* p. 131. Cf. *AKL VIII*, pp. 618ff. Cf. *Thieme/Becker III*, p. 300.



**An exceedingly rare gothic novel by
"one of the most successful female novelists ever"**

#3 Mary Robinson: *Vancenza, or, the Dangers of Credulity*. Two volumes. London, printed for the authoress and sold by Mr. Bell, 1792. VII, 163 pages; 2 leaves, 151, (2) pages. In a charming contemporary full calf binding. 10 x 17 cm. 2,800€



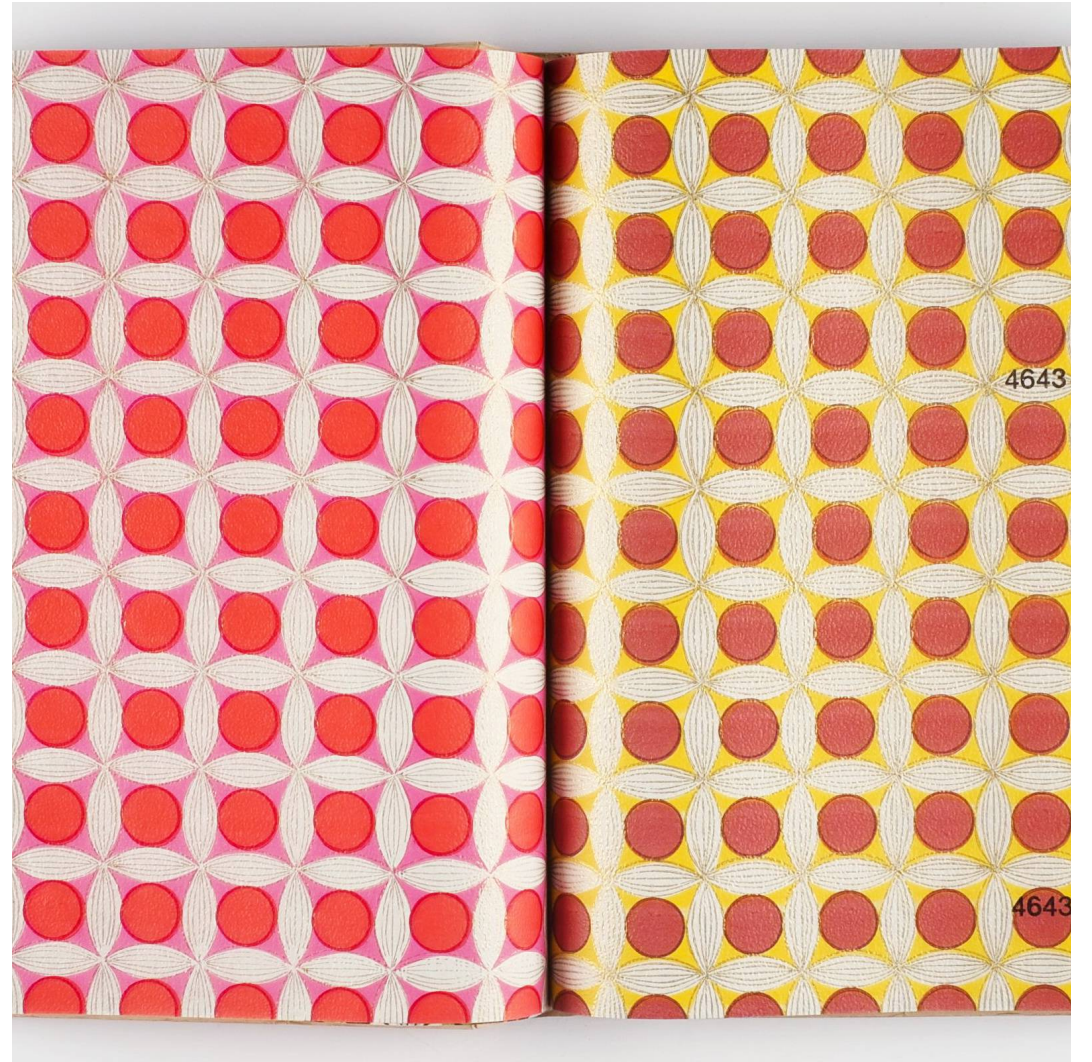
Third edition, appeared shortly after the first and second edition. - With a handcut contemporary silhouette mounted to second fly leaf of vol. 2, showing the head of a male person. Bound in contemporary brown full calf, decorated in Etruscan style. - "Mary Robinson was an English actress, poet, dramatist, novelist, and celebrity figure. (...) She was the first public mistress of King George IV while he was still Prince of Wales. (...) From the late 1780s, Robinson became distinguished for her poetry and was called "the English Sappho". In addition to poems, she wrote eight novels, three plays, feminist treatises, and an autobiographical manuscript that was incomplete at the time of her death. Like her contemporary Mary Wollstonecraft, she championed the rights of women and was an ardent supporter of the French Revolution." (Wikipedia). - "The entire first edition of 'Vancenza: or, The Dangers of Credulity' sold out on the day of its publication in 1792. An additional two editions also sold out within the same month. This feat makes her one of the most successful female novelists ever." (Kathy Hamilton, 5 Forgotten Female Authors You Need to Read, at: femalescriblerian.com). "The novel was an instant sensation. It was pirated in Ireland and an extract, "The pilgrim, a tale", became a popular piece of magazine fiction. Composers even adapted songs from the work. A puff in the *Oracle* boasted: "Vancenza is one of the most interesting productions in the walk of Romance. The delicacy of the sentiments, the development of the characters, and the beautiful simplicity of the main incident, all evince the firmest genius and the purest taste." Nor was the *Oracle* alone in reading the work as a tribute to its author or in announcing Robinson's genius; the *English Review* also praised it, adding, "we are disposed to think that she has more successfully climbed the Parnassian heights than any female votary of the muses which this country has produced." (Melissa Sodeman, *Sentimental Memorials. Women and the Novel in Literary History* p. 124). - Bindings rubbed and stained. Page 147 in vol. 1 with traces of charcoal. Interiors else clean and fine. Small manuscript (owner's?) ticket to frontpage of each volume (illegible).

Gift wrap papers in characteristic 70s designs

#4 [Anonymous]: Dessina - Fantasie-Seidenpapiere. Fancy Tissue Paper. Papier Fantaisie de Soie. Papeles de Seda Fantasia. German-speaking area, 1975/76. Sample book for wrapping papers. 87 samples of colour-printed and embossed tissue paper, each 30 x 42 cm (folded). Publisher's cardboard wrappers. 21.5 x 30.5 cm. 350€

Well preserved sample book of wrapping papers, including floral and ornamental designs mostly, as well as four children's designs, four Easter and one "Max and Moritz". Each paper has a printed or affixed stock number. The paper weight is 25 g/qm. "Dessina" appears not to be the company's name, but the name of this sort of paper. - Lacks possibly one sample at the beginning. Wrappers slightly worn.

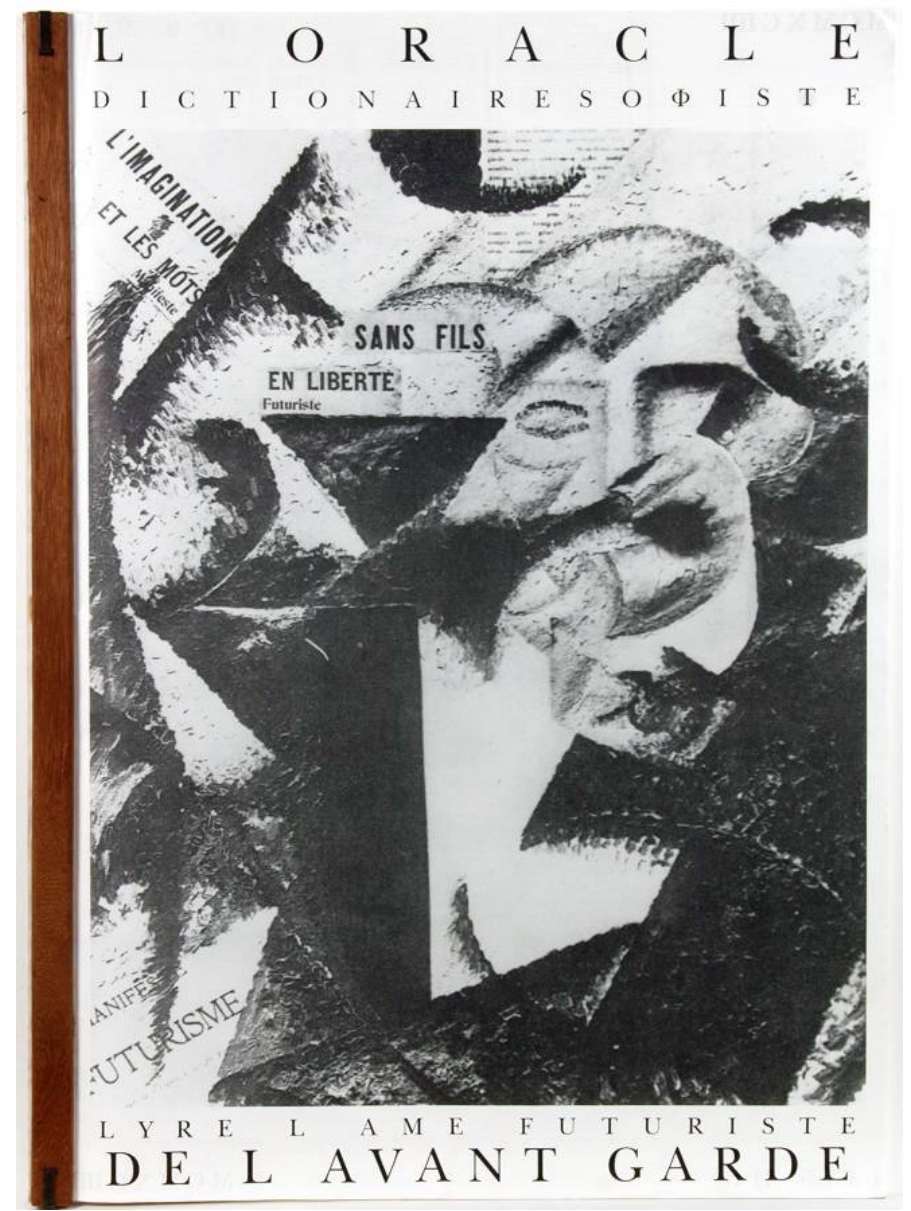




Futurism exhibition catalogue in a post-futurist binding

#5 Leonardo Clerici: L'Oracle de l'avant-garde. Dictionnaire sophiste. Lyre l'ame futuriste. Brussels / Paris / Rome, Bibliotheca Wittcockiana / Editioni Anastatike / Istituto di Skriptura 1994. [108] pages with numerous illustrations. Bound at the side by Anne Goy and Micheline de Bellefroid with two wooden strips and magnetic bars. In original cardboard portfolio. 44 x 60 cm. 2,500€

One of 400 numbered and signed copies. There were 11 additional copies *hors commerce*. With a handwritten dedication by Micheline de Bellefroid to bookbinder and professor emeritus of the Halle University of Art and Design Mechthild Lobisch on ticket on the portfolio's front. - Published on the occasion of the large futurist exhibition in the Bibliotheca Wittcockiana in Brussels in 1994, which was arranged by Leonardo Clerici (born in 1955), the nephew or grandson of Filippo Tommaso Marinetti. Yet in 1991, Clerici had initiated a well-respected Marinetti retrospective in Rome. - The large-sized catalogue contains numerous extracts from Futurist manifestos and publications as well as annotated facsimiles of important and influencing books. The title pages shows the famous montage of a Marinetti portrait by Severini. The used materials (light weight paper, wood and iron) cites futurist motifs, in particular the manner of the binding. - First leaf with a tear. Else mint.





A full sheet of French dominotier paper in vibrant colours

#6 Decorated Paper - Dominotier paper by „Les Associés“, printed in black on natural-coloured laid paper and stencilled in five colours (yellow, green, blue, red and pink). Paris, last third of 18th century. Signed to lower margin of the plate: A PARIS CHEZ LES ASSOCIE No 50. 35 x 45 cm (sheet). 32.7 x 39.7 cm (plate).
650€

Uncut and unused full sheet in fine condition, showing roses, carnations and one butterfly. Full sheets of 18th century French dominotier paper are exceedingly rare. - Contemporary colour stains to upper white margin and to verso. Typical foldings lengthwise and cross. Two small tears to lower margin (1 cm). Else fine. No traces of light exposure. Probably formerly used as wrappers. - Not in Kopylov. Not in Hubert.

Maybe Copernicus

#7 Johann Evangelist Scheffer von Leonhardshoff (1795-1822): Copernic. Tiré du cabinet de S[on] A[ltesse] le Prince Henri Lubomirski et gravé par ses ordres, par son tres humble serviteur le Chevalier de Scheffer. Lithograph on cream wove paper. Signed lower right in the stone: *Chev[alier] de Scheffer dessini à Vienne*. 33.2 x 41.2 cm (stone). 34.1 x 49.6 cm (sheet). 450€

Large-sized lithograph after a 1512 painting by Marco Basaiti (1470-1530) showing an astronomer who is supposed to be the young Nicolaus Copernicus (1473-1543). – „Johann Evangelist Scheffer von Leonhardshoff was an Austrian painter and graphic artist associated with the Nazarene movement. He (...) was barely more than a child when he began studies at the Academy of Fine Arts, Vienna, under Hubert Maurer. He came under the influence of the Nazarene movement, however, and moved away from the Academic painting style. In 1812, he took a trip to Venice to visit his sister, then went on to Ferrara, which is the place where he may have contracted the tuberculosis that would cause his early death. When he returned from Italy, he settled in Klagenfurt, where the Prince-bishop of Gurk, Franz Xaver Salm-Reifferscheid, became his patron and appointed him Court Painter. In 1814, he was able to undertake another, extensive tour of Italy, during which he was admitted to see Pope Pius VII and received the Supreme Order of Christ for painting the Pope's portrait. After that, his friends jokingly referred to him as "Raffaellino" (Little Raphael). In 1816, he returned to Klagenfurt and fell seriously ill. He moved to Vienna in 1819 and took a last trip to Italy from 1820 to 1821. Back in Vienna he was rejected by his long-time love, Caecilia Bontzak, who felt ignored, and his illness worsened rapidly. He died just a few months after his 26th birthday.“ (Wikipedia). – Provenance: Collector's mark to verso: initials AR in a circle, i. e. August Riedinger (1845-1918) of Augsburg. – Left upper corner slightly creased and with a small tear. Very slightly staining.





Mixing colours

#8 Baumanns Neue Farbtonkarte. System Prase. 1359 systematisch abgestufte Farbentöne nebst Angabe ihrer Mischverhältnisse und Mitteilungen über Art und Verwendbarkeit der gebräuchlichsten Farbstoffe. [Baumann's New Colour-Tone-Chart. Prase system. 1359 systematically shaded hues including indications of their mixing proportions and notes on type and usability of the most common dyestuffs]. Aue i[n] Sa[chsen], Baumann 1912. XVI text pages, one double-sided colour printed plate (showing a colour-circle and shading-scale, numbered 1-2), and 46 colour cards (numbered 3 to 47, plus 6a), each with an affixed text leaf (mixing tables) and up to 36 mounted colour samples (thus complete). Loose as issued in publisher's cardboard wrappers. 11.5 x 18.5 cm. 950€

Exceedingly rare complete copy of the first edition. Many more would follow and in 1932, it was translated into English. In the present edition, each colour card gives the name of the hue in three languages (German, English, French) as well as corresponding pigment formulations, and has cut-outs for direct comparison. - "German painter Otto Prase (1874-1956) extensively examined color order from a theoretical as well as practical point of view. The solutions he offered changed over time. His system resembles that of [Wilhelm] Ostwald, even though Prase sought to demonstrate his independence from Ostwald. In 1945, Prase proposed a universal color chart, UNIFAKA, to be used around the world. He was most successful with his first proposal, the *Farbtonkarte* [sic], which was widely used in architectural and interior painting and available in Germany into the 1950s. Prase's success was based on his collaboration with Saxon color-charts manufacturer Paul Baumann (1869-1961). To improve on an earlier award-winning color-chart for interior decorators and painters, in 1912 Baumann issued a chart based on Prase's

proposals. Its structure results from paint mixture, in agreement with the thinking and working methods of architectural painters. Intermediate steps extended a 24-hue visually uniformly spaced hue circle to 48 hues, consisting of the purest pigments commercially available at the time. The resulting 48 full colors were scaled according to lightness and shaded in varying numbers of steps (depending on the lightness of the full color) toward black. The full color, the shaded colors, and black were subsequently tinted toward white." (Rolf G. Kuehni and Andreas Schwarz, *Color Ordered*, pp. 256 and 258). - Cardboard wrappers slightly worn, colour faded to back. One text leaf torn off but present. One leaf repaired with adhesive tape (to verso). Owner's mark to title page and front cover. Few pencil marks. Slightly stained throughout. Comes with its matching publisher's slipcase, which is heavily damaged. - Spillmann, *Farb-Systeme* pp. 110-113.



Motto: Möge das kreisende Jahr in dem Kranze
der Blumen die bringen
Wechselnden Reiz und Lust,
ohne den ripenden Dorn.
Seite Dahn.



Die
Blumen-Monde.
Zwölf Blumen-Bilder.

nach der Natur photographirt

von
Carl Graf Brandis

mit

Original-Dichtungen

von
Felix Dahn,
dessen Gemalin und Schwester.

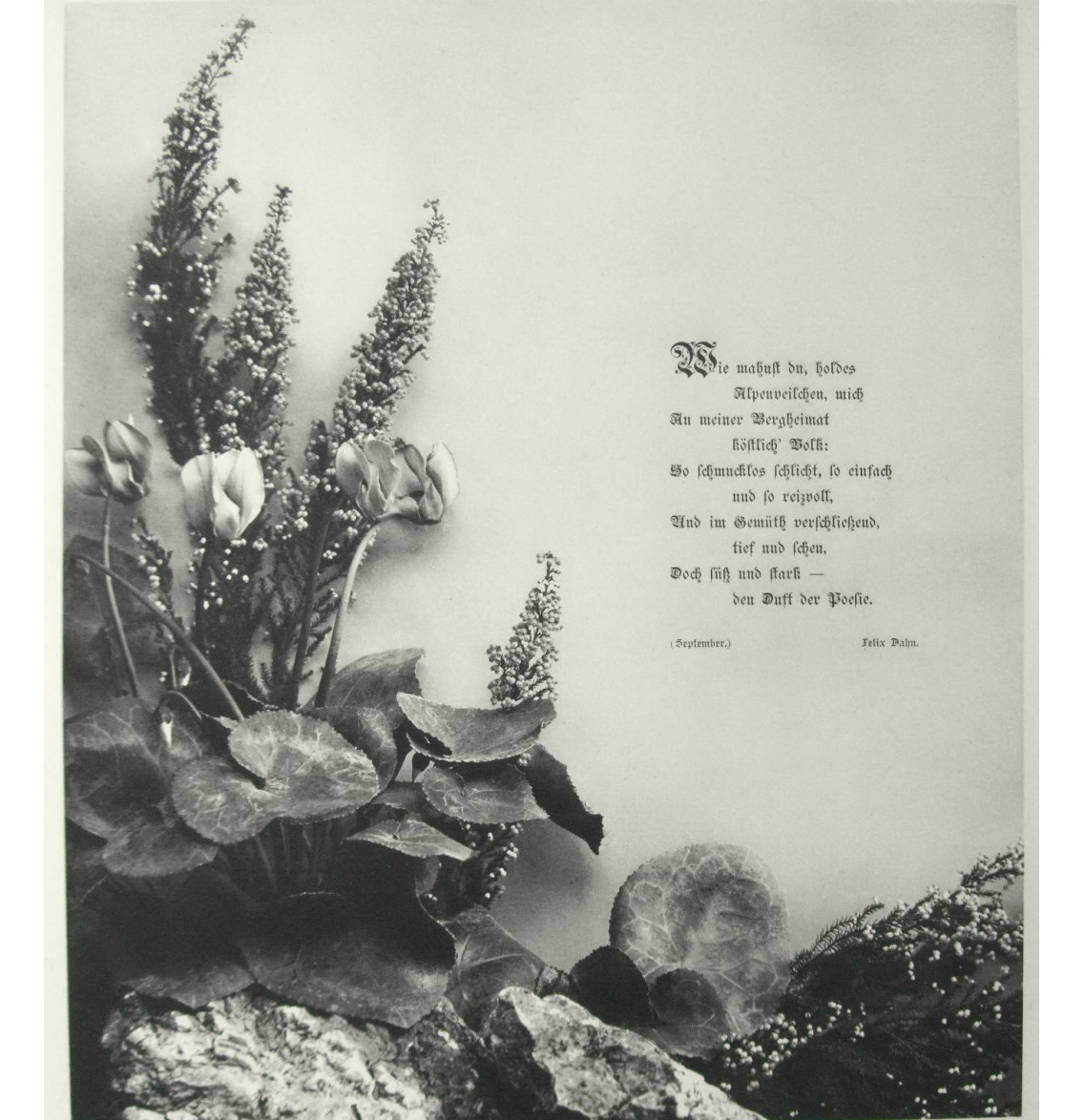
WIEN

Verlag von R. Lechner's k. u. k. Hof- u. Univ.-Buchhandlung.
(Witth. Müller)

Photo-illustrated
(only one copy in OCLC)

#9 Carl Graf Brandis: Die Blumen-Monde. Zwölf Blumen-Bilder nach der Natur photographirt mit Original-Dichtungen von Felix Dahn, dessen Gemalin (!) und Schwester. [The floral months. Twelve flower pictures photographed from nature with poems by Felix Dahn, his wife and his sister]. Wien, Lechner [1891]. 13 plates in heliogravure, loose as issued in publisher's cloth portfolio (thus complete). 49.5 x 64 cm. [on hold]


A very unusual publication with an interesting and innovative combination of text and photographed pictures. The heliogravures are printed on China paper laid down on wove paper. - Felix Dahn (1834-1912) was a German law professor, author, poet and historian. His wife, Therese von Droste-Hülshoff (1845-1929), was also a writer, and a relative of the poet Annette von Droste-Hülshoff. Dahn's sister Constanze von Bomhard (1846-1933) was a writer, too, publishing under the pseudonym *C. Hirundo*. - There is a Carl von Brandis (1827-1903), a cavalry officer in Austrian and British service, and later a mining commissioner and landdrost (magistrate) in the South African Republic (Transvaal), who is most commonly known for being the Witwatersrand's first mining commissioner and Johannesburg's first landdrost, but it's quite unlikely that he is the same person who created these photographs as he lived in South Africa when this work was published. About another person of the same name nothing could be traced. - Portfolio with two holes to the back. Rear cover heavily stained. Corners rubbed. Stainig throughtout. 12 original tissue guards preserved, the 13th replaced. - Heidtmann 14450. Only one copy could be traced in OCLC (Berlin).



Wie mahnst du, holdes
Aspenweibchen, mich
An meiner Bergheimat
höflich Volk:
So schmucklos schlicht, so einfach
und so reizvoll,
Und im Gemüth verschwiegen,
tief und schen,
Doch süß und stark —
den Duff der Poesie.

(September.)

Felix Dahn.



Sei mir, o Stütze, gegrüßt, weh-
retliche Blüthe des Apfels,
Die du wie Veisken und Storch
kündest und Schwabe den Lenz!
Wahrlich, des Frühlings Eid: noch so zart,
nicht sommerlich glühend,
Aber das keusche Weib doch schon errotzend
schaucht.
Apfelblüthe, du gleichst der entknospenden Seele
der Jungfrau,
Welche mit erstem Hauch' leise die Liebe berührt.

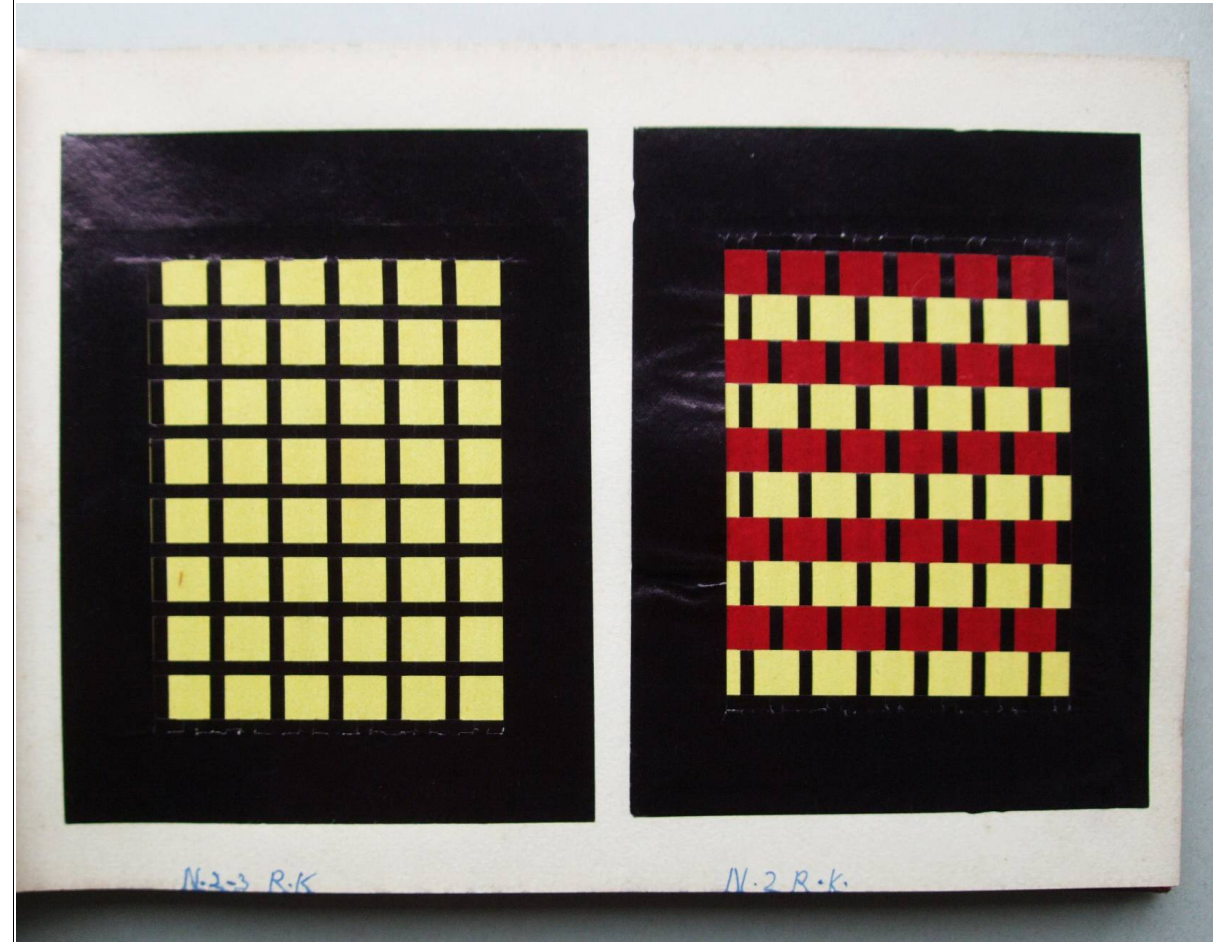
(April.)

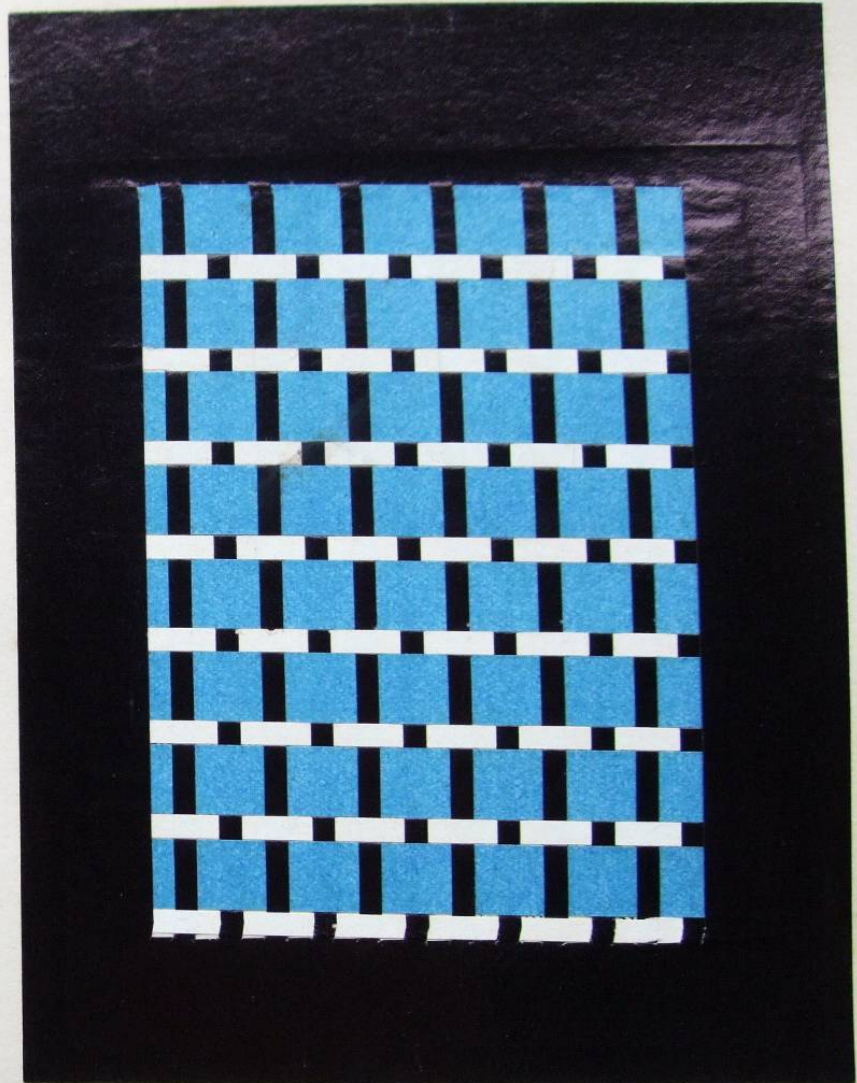
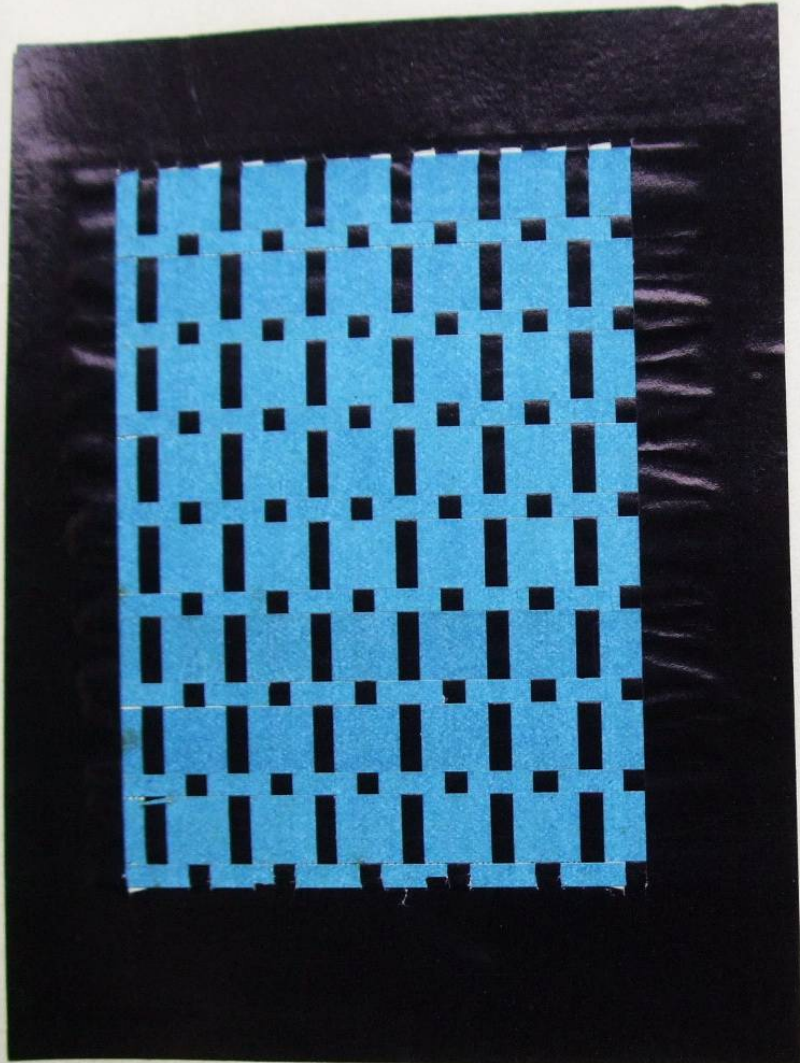
Felix Dahn.

A colourful Fröbel Album

#10 Charlotte Köllisch: Flechtschule [Braiding School] (cover title). German-speaking area, c. 1900. 32 cardboard pages with 68 paper braiding works, made from glazed paper. Red contemporary cloth album. 18 x 25.5cm (oblong). 450€

Includes 50 two-coloured designs, 7 three-coloured designs and 2 four-coloured designs, with 9 different colours used in total. Most pages have (later?) manuscript numbers on the bottom (meaning unclear). - About the author Charlotte Köllisch nothing could be traced. - Friedrich Wilhelm August Fröbel (1782-1852) "created the concept of the "kindergarten" and coined the word, which soon entered the English language as well. (...) Fröbel's building forms and movement games are (...) forerunners of abstract art as well as a source of inspiration to the Bauhaus movement." (Wikipedia). In the 1840s, Fröbel devised the idea of twenty occupational "gifts" for children. Many albums like this one were compiled in the nineteenth-century as teaching aids for the use of kindergartens in Europe and America. With their intricate patterns, albums of this sort have been seen as precursors to the abstract design movement in art of the twentieth-century, as personified in the work of Frank Lloyd Wright, Mondrian, Braque, Le Corbusier, Albers, and Fuller. - One work slightly damaged. Binding slightly stained.

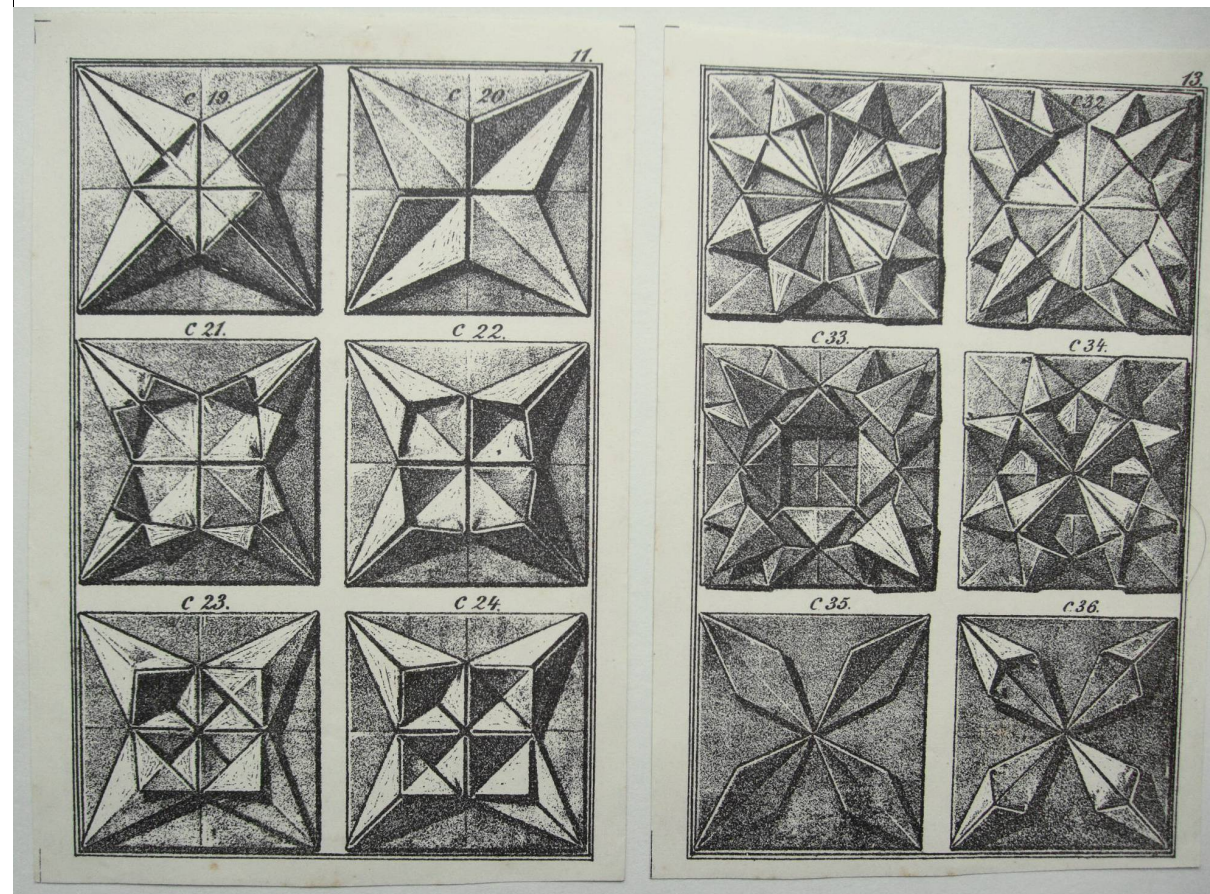




Late 19th century instructions for the use of Fröbel's "gifts"

#11 Vorlagen zum Bauen. - Dessins à bâtir - Designs for building. Eine unterhaltende Beschäftigung nach Fr. Froebel. - Une Occupation attrayante d'après la méthode de Fr. Froebel. - An entertainment according to the principles of Fr. Froebel. No place, no date (German-speaking area, c. 1880). Lithographic plates I-VII (triangles), and I-VI and X (squares), including 264 figures. Loose as issued in publisher's illustrated jacket. 14.5 x 21 cm (oblong). 350€

With: H. Goldammer: Das Ringe-Legen. Fr. Fröbel's 14. Gabe - Ring-laying. Froebel's 14th gift. From German of H. Goldammer translated by Gustavus Hoefler. No place, no date (German-speaking area, c. 1880). 1 text leaf (bilingual) and lithographic plates I, II and VI, including 42 figures. Loose as issued. 15 x 23 cm (text leaf). - With: A set of 13 lithographic plates with instructions for paper folding works, numbered 1-13, including 78 figures. No place, no date (German-speaking area, c. 1880). - A nice collection of ephemera including several instructions for the use of Fröbel's "gifts" (games). - "Ring-laying" and "Designs for building" (squares) incomplete. The others appear to be complete, but not for sure. Slightly dusty. Else fine. - No copies of "Designs for building" and Goldammer could be traced in OCLC.





Vorlagen zum Bauen.

Dessins à bâtir.

7 save

Designs of building.

Eine unterhaltende Beschäftigung nach Fr. Froebel

Une Occupation attrayante d'après la méthode de Fr. Froebel.

An entertainment according to the principles of Fr. Froebel.



Portrait of a young owl

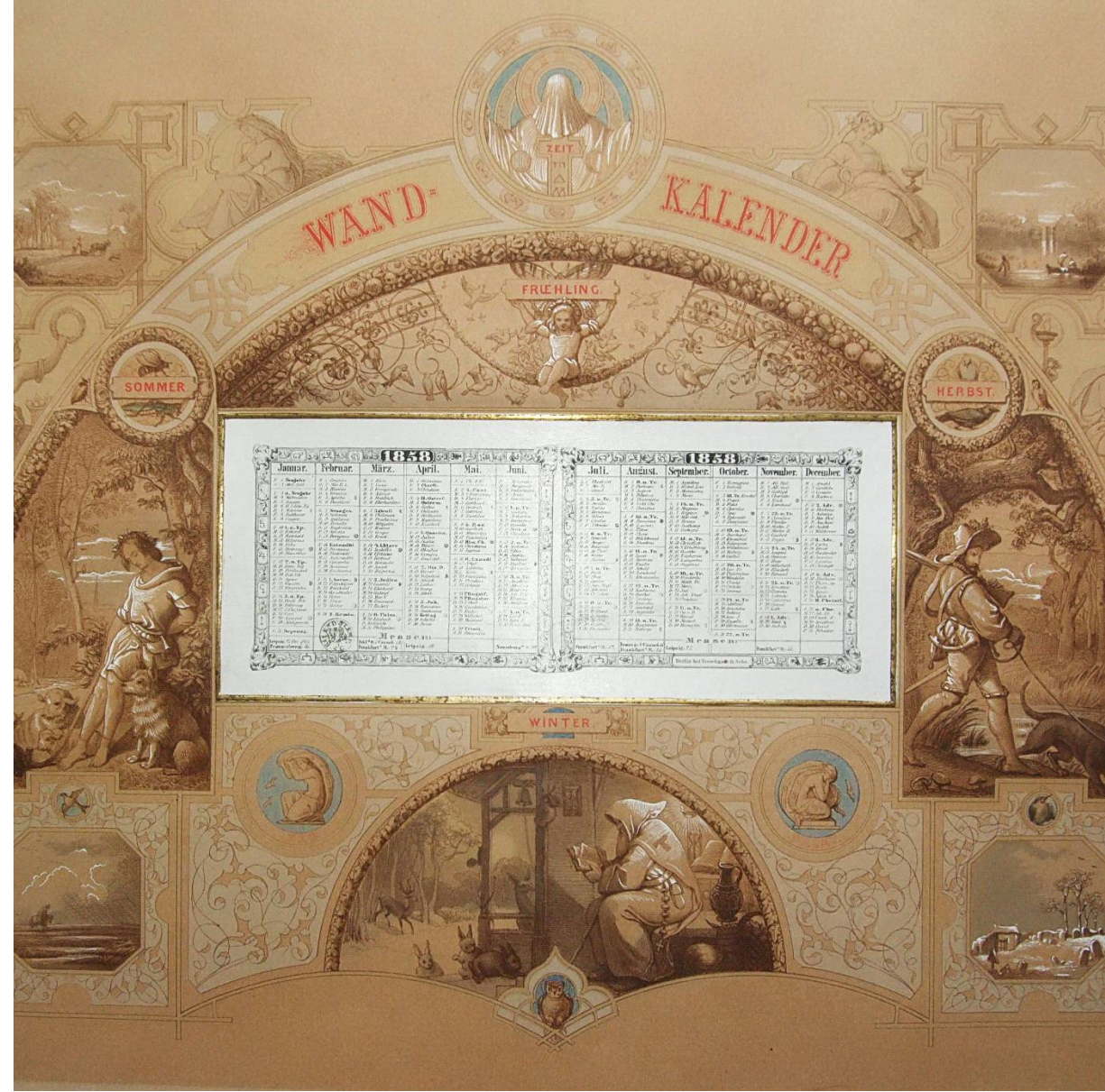
#12 Jan Pieter Strijbos (1891-1983): Jonge Kerkuil [Young Screech Owl]. Photograph (vintage gelatine silver print), dated to verso: Ursem, 3 oct: 1932. Signed lower right: *JAN P. STRYBOS.* 17.8 x 23.7 cm. 280€

With studio's mark to verso. - Jan P. Strijbos was a Dutch naturalist, cineast, photographer, journalist, writer and public speaker of the nature (and birds in particular) protection movement. Strijbos grew up in Haarlem and initially worked as an architectural engineer. He became more and more interested in birds and chose to start publishing on the subject in 1927. Daily newspapers such as *Het Parool* and *De Telegraaf* frequently reserved space for his popular columns. His first major work was the first part of *Hoe heet die vogel?* [What's that bird called?], followed by part two in 1930. He also wrote a richly illustrated book on the breeding of the grey heron before becoming involved in photography. His most notable achievement in that field was the material he created in the pre-war great cormorant colony in Lekkerkerk. He also created visual material for the promotion of his cause, which he mainly used for his lectures. His friend and Nobel prize winning ethologist Niko Tinbergen characterised him in a preface he has written for Strijbos' 1956 book about South Africa as follows: "(...) the tramp, the carefree enjoyer, the admirer, the minstrel, and the ambassador of all things living, the witty conversationalist" (cf. Wikipedia). - Slight silvering to margins. Else fine.

Large-sized colour printed wall calendar for 1858

#13 Caspar Johann Nepomuk Scheuren (1810-1887): Wand-Kalender. Düsseldorf, Arnz & Co. [1857]. Colour lithograph, printed in light brown, dark brown, grey, black and red on thick paper, and finished by hand with white, blue, and green. Leaf: 41 x 48 cm (oblong). 350€

Caspar Scheuren was a German painter and illustrator. He is one of the most important Romantic Rhine painters and was influenced by the novels of Walter Scott. In the middle of the 19th century, he was one of the most popular artists of the Düsseldorf school of painting, gaining international recognition and selling his watercolours as far as to the United States of America. Due to that, the Cincinnati Art Museum in Ohio holds several of his works. - The Düsseldorf school of painting refers to a group of painters who taught or studied at the Düsseldorf Academy in the 1830s and 1840s, when the Academy was directed by the painter Wilhelm von Schadow. The work of the Düsseldorf School is characterized by finely detailed yet fanciful landscapes, often with religious or allegorical stories set in the landscapes. - The calendar itself is printed on glossy white paper and mounted to the middle of the picture with a golden paper frame. As usual, this print by Arnz & Co. shows several punctures arising from the printing process. - Paper slightly tanned. Else fine.





Deeply symbolic goldwork for a sailor

#14 Small embroidered Biedermeier portfolio. German-speaking area, 1827. Cream silk with goldwork. 9.5 x 15 cm. 550€

Possibly made by a sailor's bride as a wedding present for her fiancé. The embroidery includes symbols for love / charity, hope and faith (flowers, the lover's initials "H.F." and "A.W.", an anchor and a cross) at the front cover. The rear cover shows a seascape with a sailor working on a ship, and another anchor. The colours cream white and gold suggest a wedding. - Slightly stained. Silk slightly damaged. Lacking pencil and two corner pieces.



H. F.

A. 21/50

A surprising colour explosion

#15 [Buntpapierfabrik A. Nees & Co. (?)]: [No title]. Sample book for decorated papers. German-speaking area, c. 1870/80. 88 pages including 689 mounted and numbered decorated paper samples, mostly colour printed (each about 44 x 76 mm). Contemporary half cloth binding. 22.5 x 28.5 cm. 1.600€

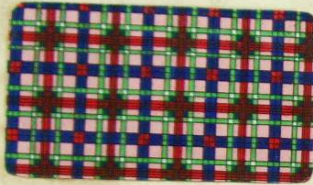
A stunning sample book of unusual colourful and fanciful papers. Most papers are patterned and multicoloured (printed either lithographical or in collotype). Only 68 samples are monochrome in vibrant colours, 20 of which are additionally embossed. Most papers are glossy. Patterns include: Egyptian, chinoiseries, Delft pottery like, plaid, oriental, marble and wood imitations, playing cards with dominoes, stars, stripes, birds, flowers and floral. - The contemplated use of these papers is unknown, though they appear to have been produced for wrapping purposes (maybe for luxury goods or gifts), some for decorating furniture. Although lithographic papers became popular as endpapers in publisher's bindings in the end of the 19th century, I have hardly ever seen colourful patterned papers like these used as endpapers or as cover material for bookbindings. - Numbering of the samples not continuous. - Provenance: In-house archive of the "Buntpapierfabrik A. Nees & Co." in Aschaffenburg, through the trade. - One sample lacking, another one damaged. Binding rubbed. Corners bumped. Front hinge weak. Paint splatters to fore edge. - Cf. William Wheeler, *Papiers fantaisie*, reproductions on pp. 19 and 25 (French *papier d'emballage* 1876-85).



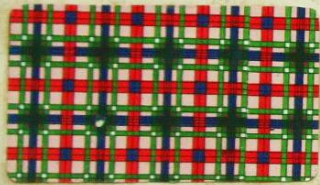
E2053



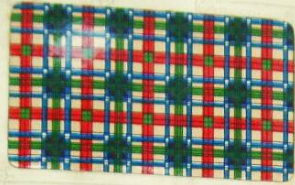
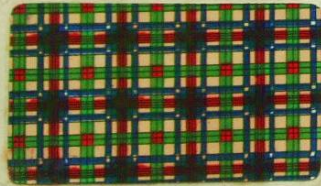
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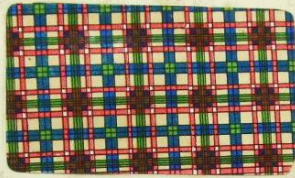
E2049



E2047



E2045



E171



E1114



E1116



E2172



E1081



E1103



E2182



E2174



E2045 a



E2181



A rare Dutch writing-master book in its original binding

#16 Ambrosius Perlingh: Exemplaar-boek Inhoudende Verscheyde nodige Geschriften, Tot dienst van de Leergierige ieuht. Amsterdam, Wilhem de Broen [1693, or c. 1724]. 51 engraved plates (including title). Contemporary purple half sheep binding with marbled boards. 19.5 x 30 cm (oblong). 3,500€

Includes numerous examples for calligraphic, or writing exercises, and also five animals in calligraphic designs (four plates). A copy of the 41 plates variant in the Stadsbibliotheek in Maastricht shows exactly the same binding materials in similar colours. - Ambrosius Perling (1657/1658-1718) was a writing-master active in Amsterdam. The first edition of his *Exemplaar-boek* was published in 1679 at his own expense (cf. Croiset van Uchelen p. 167). - "Perling engraved the calligraphed texts of his copybooks himself. He declares this with just pride on the title-pages of both the *Exemplaar-boek* and the *Schat kamer*" (ibid. p. 176). "It is not known whether Perling himself had English connections. True, he dedicated the first writing model in his *Exemplaar-boek* (editions W. de Broen and G. & J. de Broen) to the King of England's equerry, which could indicate that he had an English clientele in mind. But against this we have the fact that, strangely enough, none of Perling's writing models bears a text in English; apart from eleven in French (the language of trade) the remainder are all in Dutch" (ibid. p. 179). - "The writing-masters homed in on the rising demand for writing lessons and calligraphic work. The most talented (and most enterprising) among them saw to it that samples of their art were reproduced engraved on copper, to be bought as loose sheets or assembled in so-called *exemplaarboeken* (copybooks). In this way their work could become known to a wider circle of pupils, colleagues and collectors, which made it easier for them to establish a "school". (...) The examplars not only provided instruction in writing, serving



Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj
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Rr Ss Tt Uu Vv Ww Xx Yy Zz.
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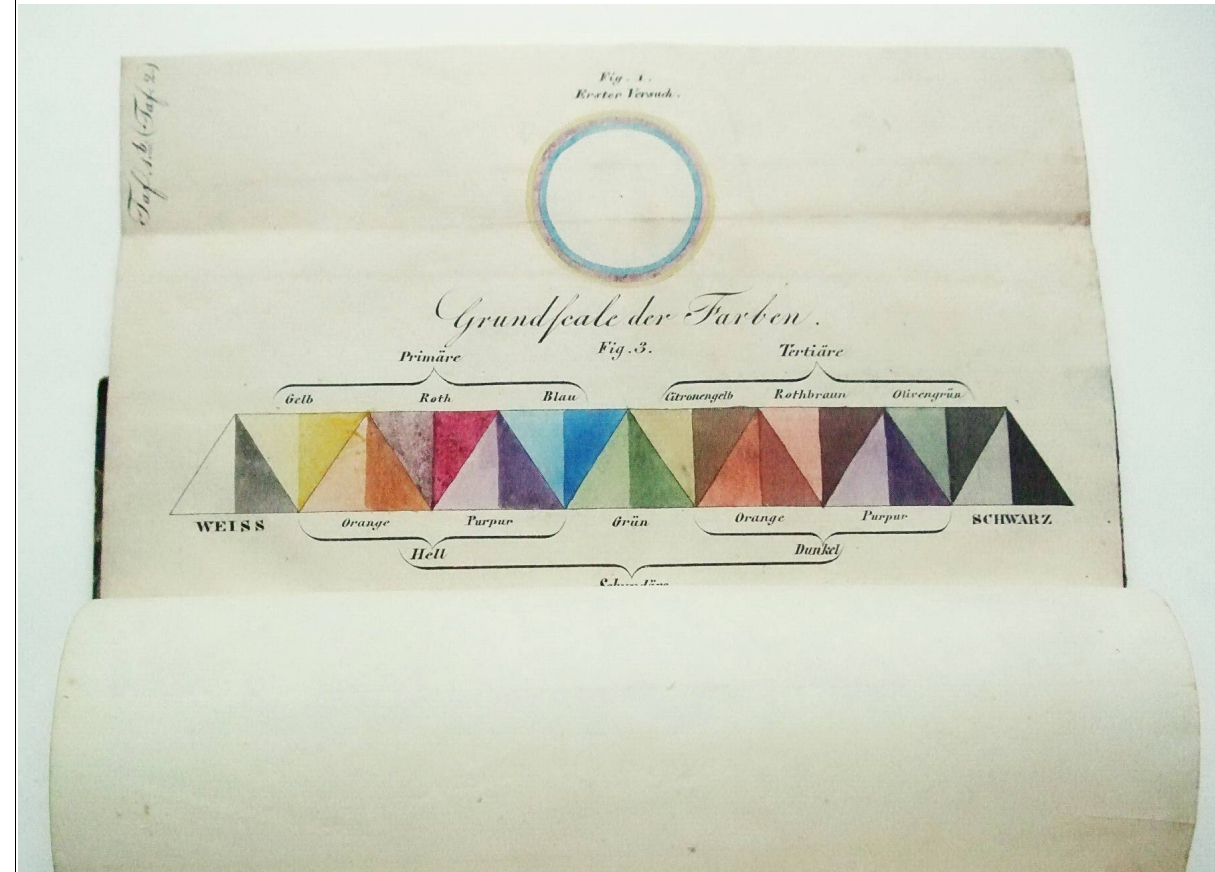
as models for the teaching of the different hands, but also taught people to read these disparate German, English, French, Spanish and Italian hands in all their varieties." (ibid. p. 168). - This variant unknown Croiset van Uchelen and Bonacini. Dating is 1693 according to the copy in the BnF (title page is exactly the same as in our copy, and number of plates identical); the copies in Berlin, Den Haag and Amsterdam are dated "ca. 1724" (showing the same address of the publisher and as well an identical number of plates). - 19th century owner's inscription to rear fly leaf: *Oaderland (?) / J. Hacker / Juny 18..* . - Paper slightly yellowed. 12 leaves with a brown spot to upper margin. Otherwise only scattered slight staining. Binding heavily rubbed, especially to extremities. Colour of marbled paper faded. Some plates with additional calligraphic exercises in manuscript to white margins. - No copies of this variant (comprising 51 plates) in the US nor in the UK. - Cf. Ton Croiset van Uchelen, The writing master Ambrosius Perling, in : *Quærendo* 26/3, pp. 167-197. Cf. Bonacini 1397-1400.



Field's *Chromatography*, translated into German

#17 George Field: *Chromatographie. Eine Abhandlung über Farben und Pigmente, so wie deren Anwendung in der Malerkunst etc.* [Chromatography. A Treatise on Colours and Pigments, and of their Powers in Painting etc.]. Weimar, Landes-Industrie-Comptoir 1836. XVI, 290 pages, 4 folding plates (one coloured). Contemporary half cloth. 13 x 21.5 cm. 500€

First German edition of Field's main work. Compared to the English edition from 1835, it was abbreviated in some poetical passages. In this German edition, an instruction for producing varnish was added. Field's *Chromatography* was especially valued for his instructions and advice for artists on how to create pigments of superior quality, including reliable information on light-fast, durable pigments based on his own scientific experiments on light and colour, and manufacturing processes. Furthermore, there's also a chapter on cleaning and restoration of paintings, as well as descriptions of some optical instruments. - George Field (1777-1854) was an English chemist who dedicated all of his work and life to dyeing and colours, and also explored the relationships between colours. In this *Chromatography*, he enhances the works of Le Blon by operating with the three subtractive primary colours red, yellow and blue and seeks to establish a colour harmony in aesthetic analogy to musical harmony. His theories were particularly important for the theory of colours in the first half of the 19th century, though they became obsolete when Maxwell and Helmholtz developed their theories. - Spine heavily damaged (restorable). Binding rubbed to extremities. Corners bumped. Inside widely clean and crisp. - Engelmann, Bibliotheca mechanico-technologica 98.



**Barlow's fable illustrations for children,
printed in France**

#18 [Aesop]: Les Fables d'Ésope, avec cent vingt-trois figures d'après Barlow. Collection de gravures piquantes et d'apologues ingénieux pour l'amusement et l'instruction de la jeunesse. 2 volumes bound in one. Paris, Henri Tardieu an X [1802]. XII, 95 pages; (4), 149 pages; including 123 engraved plates after Francis Barlow (and maybe others). Contemporary half leather binding. 13 x 20 cm (oblong). 650€



Complete. - "Francis Barlow (c. 1626-1704) was an English painter, etcher, and illustrator. He ranks among the most prolific book-illustrators and printmakers of the 17th century, working across several genres: natural history, hunting and recreation, politics, and decoration and design. (...) Barlow designed the one hundred and ten woodcuts for John Ogilby's translation of Aesop's Fables, published in 1665, several of the plates of which Barlow etched himself." (Wikipedia). - Provenance: Ex Libris of F. van Antwerpen, mounted to front fly leaf (c. 1930). Initials "M.R." - Binding rubbed to extremities. Slight staining throughout. A few leaves tanned. One inner hinge weak. - Not in Gumuchian. Not in the BnF.

FABLES
D'ÉSOPE

M. R.

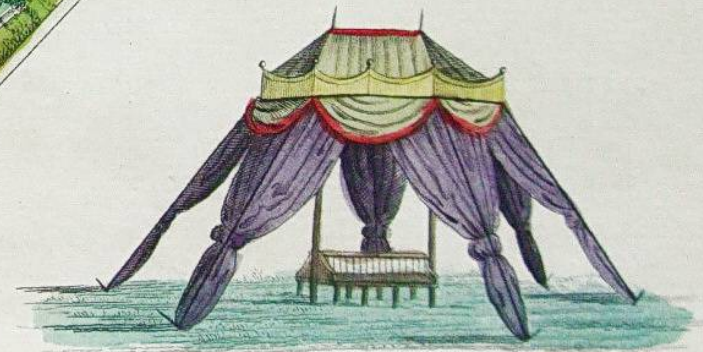
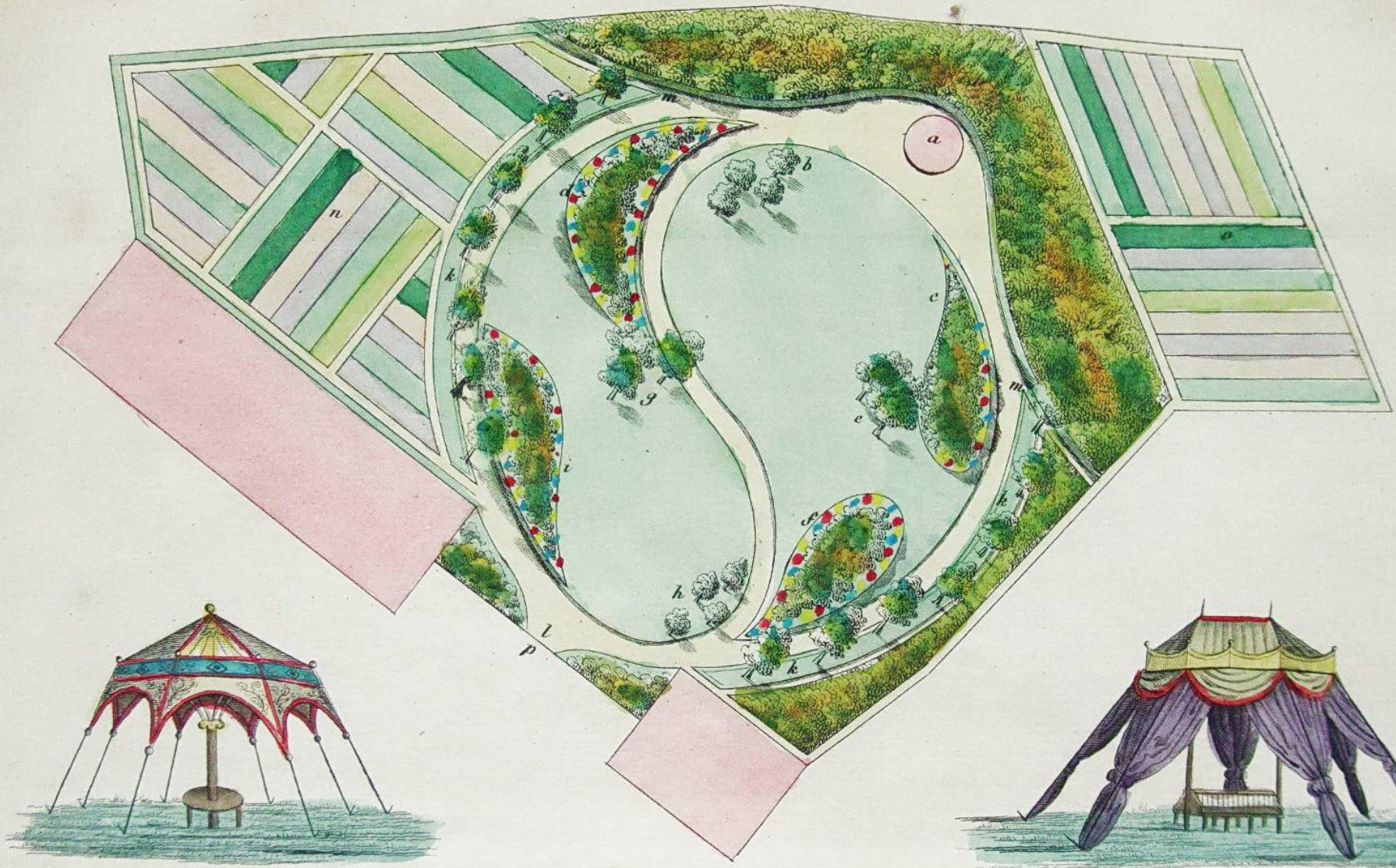
A colourful work on landscape gardening

#19 Wilhelm Hertz: Der praktische Landschaftsgärtner. [The practical landscape gardener]. Eine Anleitung zur Anlegung oder Verschönerung von Gärten verschiedener Größe. Mit Anweisung zu einer zweckmäßigen Benützung des Küchengartens, zu Spargel- und Artischocken-Pflanzung, Champignons-Zucht, Gurken- und Melonen-Treiberei u.s.w. Stuttgart, Hoffmann 1840. 1 leaf, 145, (5) pages, including 21 coloured garden plans and numerous black-and-white illustrations of garden decorations on 21 lithographic plates. Publisher's boards. 13 x 20.5 cm. 1,250€

First and only edition of this rare and colourful gardening manual for arranging various flower gardens, as well as fruit and vegetable gardens, and their successful combination. Amongst others, Hertz gives instructions for raising asparagus, artichokes, mushrooms, cucumbers and melons. - Wilhelm Hertz (1808-1841) was a German landscape gardener active in London and Stuttgart. - Cover title reads: "Schlüssel zur praktischen Gartenkunst". - Two plates heavily stained, three plates with short tears (2-3 cm). Text leaves slightly stained. Binding slightly stained, old library tick to spine. - Dochnahl 70.



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**Albrecht Dürer's most famous self-portrait,
drawn by a young woman**

#20 Electrine von Freyberg (1797-1847): Self-Portrait at Twenty-Eight (Albrecht Dürer). Chalk lithograph on wove paper. Signed in the stone lower right: *E. Stuntz d.* 19.5 x 28 cm. [sold]

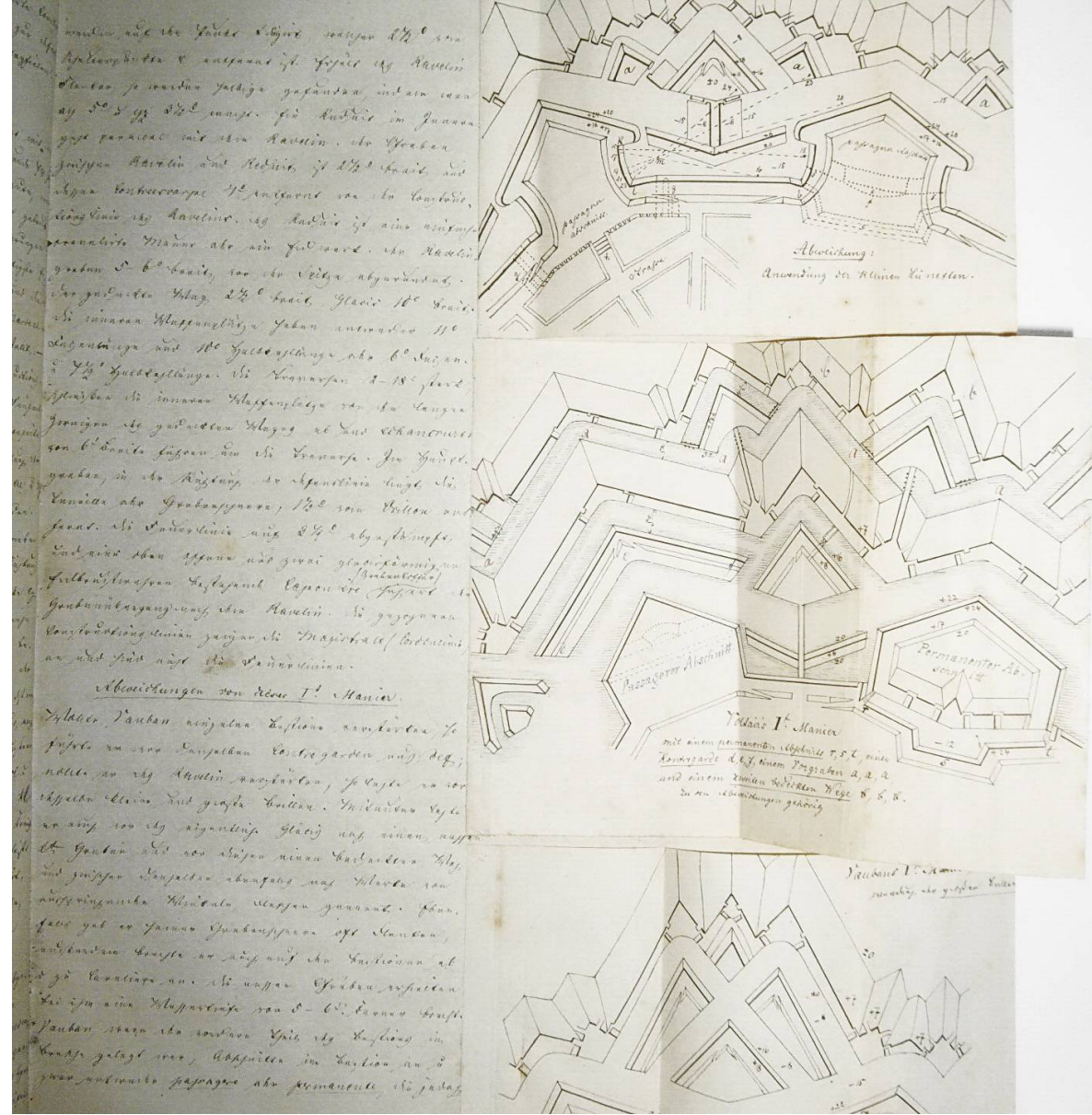
This portrait appeared as a frontispiece in *Oratio Dominica Polyglotta singularum linguarum characteribus expressa et delineationibus Alberti Düreri cincta* (1820). - "Maria Elektrine von Freyberg was (...) the daughter and pupil of Johann Baptist Stuntz, a painter of landscapes, under whose tuition she gave proof of great ability. She visited France and Italy, and stayed at Rome some time. Her paintings of historical scenes are distinguished for a tender touch, and she was not less successful in portraiture and landscape painting." (Wikipedia). Yet in 1810, at the age of 13, Electrine started to publish her own work *Mes Leçons de Mythologie*, containing 36 lithographs, which was finished in 1814 (cf. *Lexikon der Künstlerinnen*). Except Marie Ellenrieder, she was the most important German female painter of her time. - "*Self-Portrait at Twenty-Eight* is a panel painting by the German Renaissance artist Albrecht Dürer. Painted early in 1500, just before his 29th birthday, it is the last of his three painted self-portraits. Art historians consider it the most personal, iconic and complex of his self-portraits." (Wikipedia) - Slightly stained. - Winkler 833, 21. Cf. AKL XLIV, p. 532. Cf. Thieme/Becker XII, p. 443.



Richly illustrated military science manuscript, including fortification and arming

#22 Portepéefährich Laube: Über Zeichnen und Aufnehmen. German manuscript on white and yellow paper. Glogau (Lower Silesia), 1852/53. 164 leaves, including more than 400 engineering drawings (one multi-coloured), and one hand-coloured lithographic plate tipped in, as well as an additional of about 40 white leaves. Contemporary half leather binding. 21.5 x 34 cm. 1,200€

Extensive manuscript notes on military science, including the following chapters: *Ueber Zeichnen und Aufnehmen* [On drawing and gathering]. *Theorie des Aufnehmens* [Theory of gathering]. *Fortification* [Fortification]. *Waffenlehre* [education of arming]. *Militair-Literatur* [military literature]. - The drawings are all executed very accurately and exactly. About the writer Laube nothing could be traced. He was "Portepéefährich im 7. Inf(anterie) Reg(imen)t auf der Divisions-Schule im Cursus 1852/53" [officer cadet in the 7th infantry regiment at the division school, in the course of 1852/53], which appears to be the military academy of Glogau (Glogów), today in Lower Silesia. - Some page numbers cut off. Binding rubbed and heavily rubbed to extremities. Corners bumped. Paper slightly tanned and stained throughout.



An early signed *papier dominoté*



#23 Nicolas-Anne de Sainte-Agathe: Dominotier paper. Printed in black on natural-coloured paper and stencilled in blue, yellow and bordeaux. Signed to bottom of rear endpaper: ... DE ST AGATHE MARCHAND (?) GRAND RVE N O 11. Besançon, c. 1760 (?). Used as endpapers in: M[agnus] G[ottfried] Lichtwers Fabeln in vier Büchern. Von dem Verfasser selbst herausgegeben. Neue Auflage. Amsterdam, (no publisher) 1765. XVI, 186, (6) pages, 4 engraved plates. Contemporary half leather binding. 11 x 17 cm (binding). 16.5 x 21 cm (endpapers). 300€

Rear cover with another French dominotier paper (heavily worn), lost to front.
- With traces of sealing wax to endpapers. Endpapers stained and dusty. Title page worn. Lacks pp. 21-22. Binding poor. - Not in Kopylov. Not in Hubert. Cf. Kopylov no. 11. Cf. André Jammes no. 197-201 and p. 420.

Unique catalogue raisonné by Munich's best wood engravers, from the collection of their fellow artist Alexander Strähuber

#25 Kaspar Braun, Johann Rehle and Tony Muttenthaler: Album saemtlicher Holzschnitte welche wir, K[a]sp[ar] Braun, Joh[ann] Rehle und Tony Muttenthaler vom Monat August 1837 bis May 1838 zu München verfertigt haben. No. 1. [Album of all woodcuts fabricated by us, Kaspar Braun, Johann Rehle and Tony Muttenthaler between August 1837 and May 1838 in Munich. No. 1]. Album including a handwritten title page and 33 leaves with 33 original wood engravings, some monogrammed in the plate. Contemporary boards (spine renewed with calf in the late 19th century). 21.5 x 26.5 cm. 750€

Unique album by Kaspar Braun (1807-1877), Johann Rehle (1814-1846) and Tony (Anton) Muttenthaler (1820-1870), all of which were active in Munich. Includes fairy tale and saga illustrations, a few genre pictures as well as a very nice series of five pictures illustrating human vices with the Death as a skeleton. - Kaspar Braun was born in Aschaffenburg and went to Munich in 1832, where he met Rehle and Muttenthaler. In 1838, Braun and Rehle together went to Paris, to improve their skills in wood engraving with Louis-Henri Brévière. After their return, the company of *Braun and von Dessauer* was established, which later became world-famous as *Braun and Schneider*, especially known for their *Münchner Bilderbogen*, and the humorous magazine *Fliegende Blätter*, which was the counterpart of the English *Punch* and the French *Charivari* for a long time (cf. ADB 27, p. 597 and ADB 2, p. 555-556). Both Muttenthaler and Rehle worked for *Braun und Schneider* from the beginning (cf. ADB 23, p. 116-117). Rehle for instance made the main part of





the wood engravings (drawn on wood by Alexander Strähuber after originals by Julius Schnorr von Carolsfeld) to illustrate the 1840 luxury edition of the *Nibelungenlied*. - Provenance: Strähuber Collection, through the trade. The Strähuber Collection was formed by the Munich painter Alexander Strähuber (1814-1882), who was a contemporary of Schwind and like him a pupil of Julius Schnorr von Carolsfeld. Later, the collection was enlarged by his grandson Anton Strähuber (1877-1939), who was a passionate collector of drawings and graphic art. - Wide margins. Spine renewed. Staining throughout. Binding rubbed to extremities.

From the dawn of brocade paper production

#26 Georg Christoph Stoy (1670-1750): Brocade paper on turquoise ground. Augsburg, c. 1710/20. 21 x 34.5 cm. Used as paste-downs in: **Valerius Herberger:** Evangelischen Hertz Postilla. Erster Theil, in welcher alle ordentliche Sonntags-Evangelia und auch aller fürnehmen berühmten Heiligen gewöhnliche Feyertags-Texte durchs gantze Jahr aufgeklitschet, die Kerne ausgeschelet, aufs Hertze andächtiger Christen geführt, und zu heilsamer Lehre, nothwendiger Warnung, nützlichem Troste, andächtigem Gebet, unsträflichem Leben, und seliger Sterbens-Kunst abgerichtet werden. [Und:] Ander Theil, in welchem aller fürnehmen berühmten Heiligen Feyertags-Texte auf die Gold-Wage geleyet, mit Fleiß ausgeschälet, und aufs Hertz geführt werden. Mit lieblichen Eingängen, leichten Erklärungen und Hertzrührenden Valet-Segen, einig und allein aus dem Hertz-Blätlein der abgelesenen Worte geflösset. Leipzig, Johann Friedrich Gleditschens Sohn 1732. Contemporary full leather over wooden boards with two original decorated clasps and gilt and engraved edges. 23 x 36 x 10.5 cm. 300€

First produced around 1711, or even earlier, this brocade paper is particularly interesting because it still shows striking conformities in style and technique with copperplate engravings (hatching). - Bound with: Valerius Herberger: Epistolischen Hertz Postilla. Erster Theil, in welcher alle ordentliche Sonntags- und hohen Fest-Episteln durchs gantze Jahr deutlich erklärt, aufs Hertze andächtiger Christen geführt, und zu heylsamer Lehre (...) abgerichtet werden. Leipzig, Johann Friedrich Gleditschens Sohn 1724. - Brocade papers partially faded and oxidised. Binding rubbed and worn. - Haemmerle p. 23, reproduction no. 10.







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WINTER.

