



Daniela Kromp  
Rare & Unique Books

# SHORT LIST PARIS

**April 11-14 2019**  
**Salon International du Livre Rare - Booth H13**

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

**#1 Oskar Schlemmer / [László] Moholy-Nagy (et al.):** Die Bühne im Bauhaus. [The Stage at the Bauhaus]. (Bauhausbücher 4). München, Albert Langen (1924). 84 pages, 2 leaves, one folding colour plate ("Partiturskizze zu einer mechanischen Exzentrik"), as well as another unnumbered leaf between pp. 60 and 61 (printed on transparent paper). Original publisher's wrappers with dust jacket. 18,5 x 23 cm. Housed in a modern acrylic glass slipcase. 15.850€

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





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

## A young French aristocrat's aid for learning the history of France

**#2 T. L. M. (writer):** Abregé de l'Histoire de France Avec les Portraits des Roix depuis Pharamond jusqu'a Louïs Seize inclusivemen Oû l'on à joint La Généalogie de la Maison de Bourbon ... Le tout Fait à la Plume Pars T.L.M. Anno MDCCLXXXV. French manuscript on paper. France, 1785. 82 leaves, including armorial ignette to title and 66 watercolour portraits, within elaborate calligraphic borders above two columns of text, ruled pen and wash borders. Contemporary mottled calf, gilt panelled spine with red label, sides with borders tooled in blind. 28 x 46,5 cm. 6.500€

A spectacular illustrated manuscript, prepared on the eve of the Revolution, telling the story of France through the reigns of its kings, Pharamond (c. AD 370-427) to Louis XVI. It includes 66 painted portraits and is divided in five epochs: Pharamond to Childeric; Pepin the Short ("le Bref") to Louis V; Hugh Capet to Charles IV; Philippe VI to Henri III; and Henry IV to Louis XVI. - This is an especially large and elaborate variation of a type of manuscript habitually prepared by young aristocrats of the Ancien Régime. They served as tools for learning the history of France and its royal lineages, but also for practising penmanship. Though often decorated with calligraphic exercises and highly coloured, it is very unusual to find such a fully illustrated example on this scale. The maker calls himself just "T.L.M" on the title page and there are no other obvious marks of ownership. - After the sequence of portraits is an 18-page genealogy of the house of Bourbon (with a very elaborate calligraphic title page), tracing the lineage of Louis XVI through 29 "degrees". The final pages (covering the reigns of Louis XV and XVI) are left partially completed, with gaps left for the insertion of key dates. The last recorded date is for the





birth of the Dauphin on the 22nd October 1781 and there is no entry for the birth of the king's second son, Louis-Charles, Duke of Normandy (27 March, 1785). Both text and images are derived from De L'Armessin's *Les Augustes représentations de tous les Roys de France depuis Pharamond jusqu'à Louys XIII dit le Grand à present régnant* (1679), but chronologically extended and with the illustrative scheme embellished and format considerably enlarged. - Binding rubbed with slight wear to corners. Front free endpaper torn (no loss) and creased. Hinges damaged in places. Interior crisp and clean.

Monseigneur le Duc de Normandie  
Fils de Louis Seize





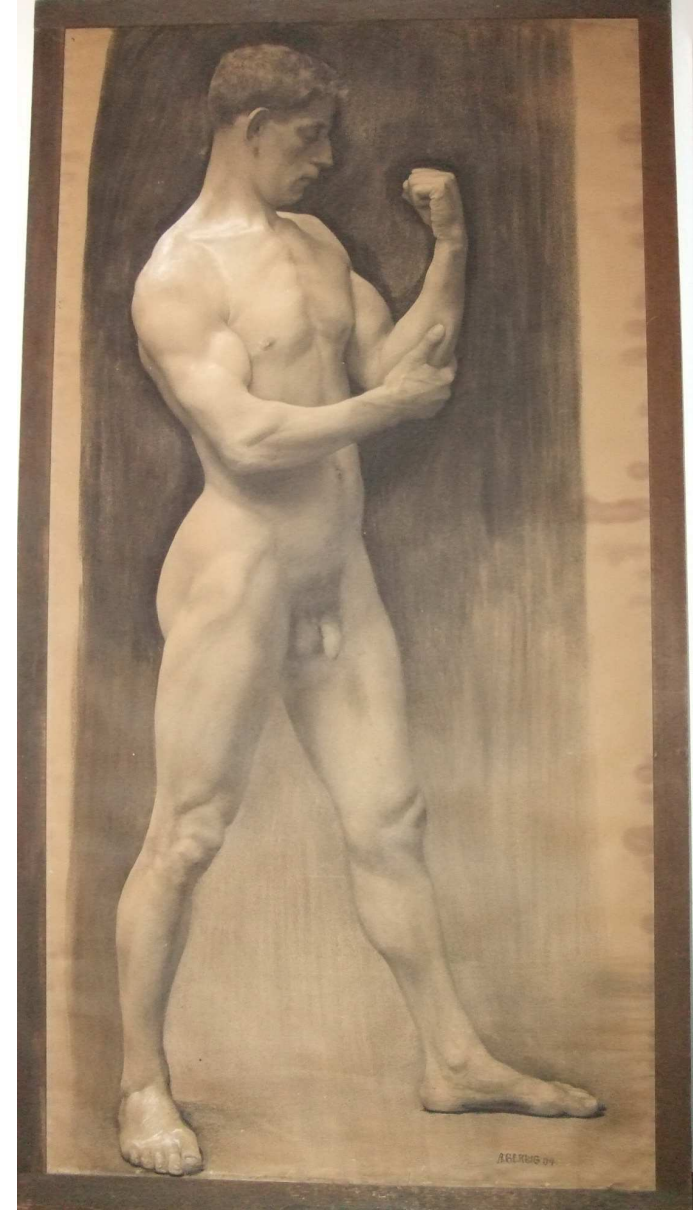
## Max Pechstein, posing nude

**for his most intimate and lifelong friend and fellow artist**

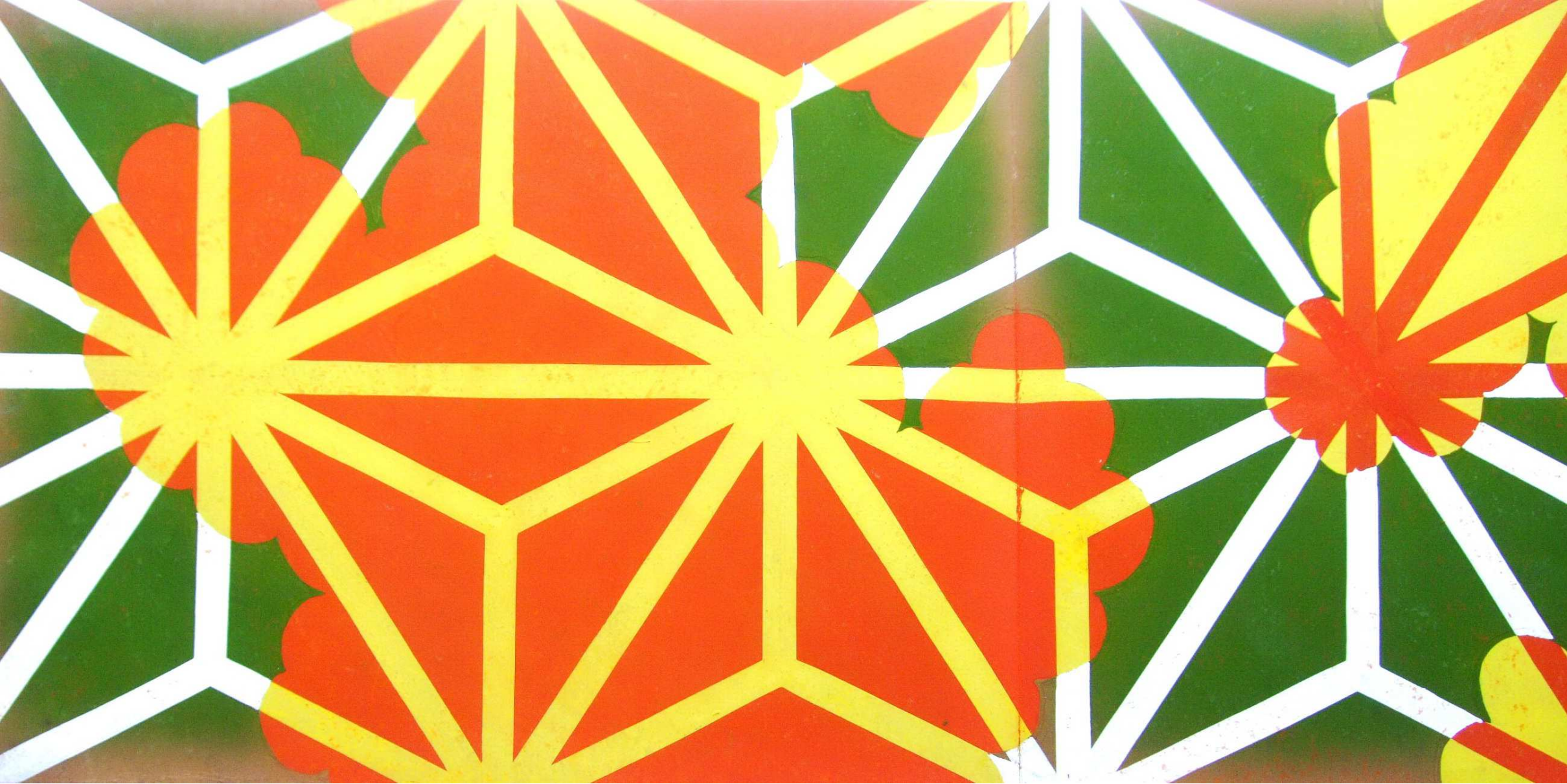
**#3 Alexander Gerbig (1878-1948):** Standing male nude with raised arms (i.e. Hermann Max Pechstein). Dresden, 1904. Charcoal on light brown paper, heightened in white, and mounted into its original dark brown wooden frame. Dated and signed in charcoal to lower right: A GERBIG 04. Dimensions: 80 x 150 cm (frame) and 71,5 x 142,5 cm (drawing). [price on request]

The nude drawing features a young man posing in the style of an academy study. All of the model's physical characteristics match Max Pechstein's exactly when compared to photographs taken between 1910 and c. 1930 (for early portrait photographs taken in 1908/09 and 1910: cf. Soika, reproductions on p. 10 and no. 1.7). - The expressionist painters Hermann Max Pechstein (1881-1955) and Alexander Gerbig were lifelong friends, which is demonstrated inter alia by an extensive correspondence, which now is held by the Max Pechstein Museum in Zwickau (Saxonia), Pechstein's native town. In his memoirs, Pechstein calls Gerbig his "Intimus" [German for "most intimate friend", or "confidant"] (Wolfgang Knop, *Meine Suche nach dem Maler Gerbig*, p. 18). The fellow artists shared a room and also their work material (cf. *ibid.*). "At some point during the summer of 1900 Pechstein decided to apply to the Royal School of Applied Arts in Dresden, one of Germany's most renowned teaching institutes for the arts and crafts. It is very likely that this decision was influenced by his new friend, Alexander Gerbig, whom he got to know during one of his many painting projects that summer. Gerbig, a Thuringian from the gun-making town of Suhl, was three years older than Pechstein and had a similarly poor family background. The two young men quickly became close friends, and once Gerbig decided to sign up for School of Applied Arts, Pechstein soon followed suit. (...) Together with Gerbig, Pechstein joined the course for decorative painting in October 1900. (...) Despite his workload,

Pechstein often worked much longer than the official course hours, together with Alexander Gerbig, to acquire "as much knowledge and as many skills as possible", as he later recalled. The two young men shared a room in a so-called "artists' quarter" on Annenstrasse (...). However it soon became obvious that they would have to interrupt their studies the following summer to work and earn enough money to get through the next winter term." (Fulda / Soika pp. 11-12). It can be assumed that due to their precarious situation, Gerbig and Pechstein would not have been able to afford any paid models during their period of study, and therefore evidently occasionally modelled for each other. At later times, even when Pechstein had already begun to earn money as an artist, it is documented that he often considered models to be unaffordable, and that the Brücke artists and their family members posed for each other (cf. Jürgen Schilling, M.P. - Ausstellung 1982, p. 12. Cf. Magdalena M. Moeller, M.P. pp. 13 and 42. Cf. Cornelia Nowak (et al.): Expressionismus in Thüringen. Facetten eines kulturellen Aufbruchs). Although the drawing is made in the style of an academy study, it is in a contemporary frame, which is very unusual for such studies. It was clearly made to be displayed, as the completion of the perspective and its plain contemporary framing indicate. It may be assumed that Gerbig kept the almost life-size drawing for many years as a souvenir of his Dresden student friend Pechstein, who was to leave Dresden as soon as 1907, after joining the artistic group Die Brücke, travelling to Paris and Italy and moving to Berlin in 1908. The drawing might be considered in the tradition of fellow artist's portraits. The simplicity of the framing is not only owed to Gerbig's financial situation, but also to its large dimensions: The drawing was just put down on a slim wooden board with the margins being clamped between the board and wooden strips which have been nailed down. - Provenance: Thuringia / Germany, through the trade. - Brown staining to right margin (not touching the drawing). Original mounting bracket still present (string), though damaged. - Cf. Bernhard Fulda and Aya Soika: Max Pechstein. The Rise and Fall of Expressionism. Cf. Aya Soika, Max Pechstein. Das Werkverzeichnis der Ölgemälde.





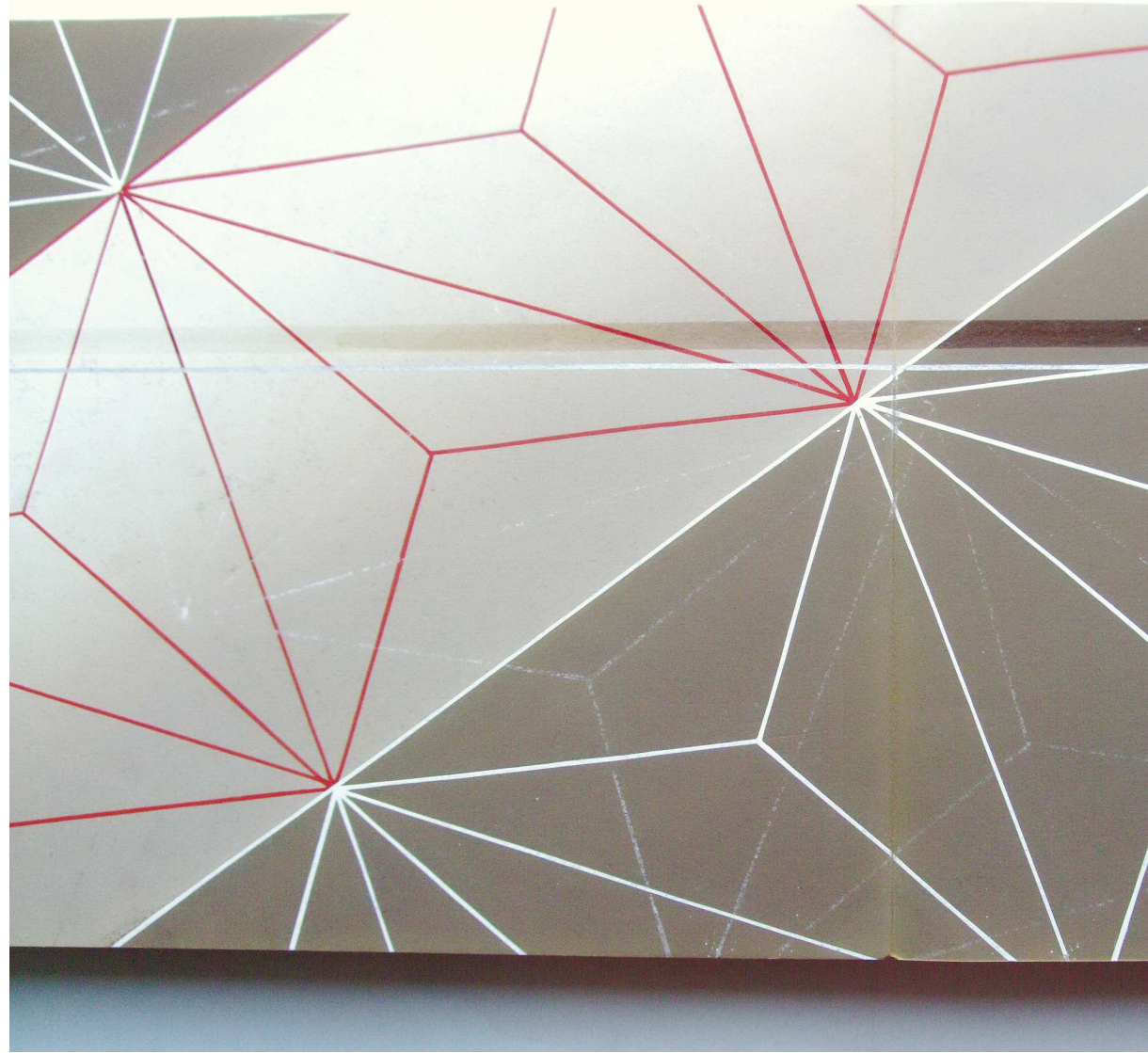


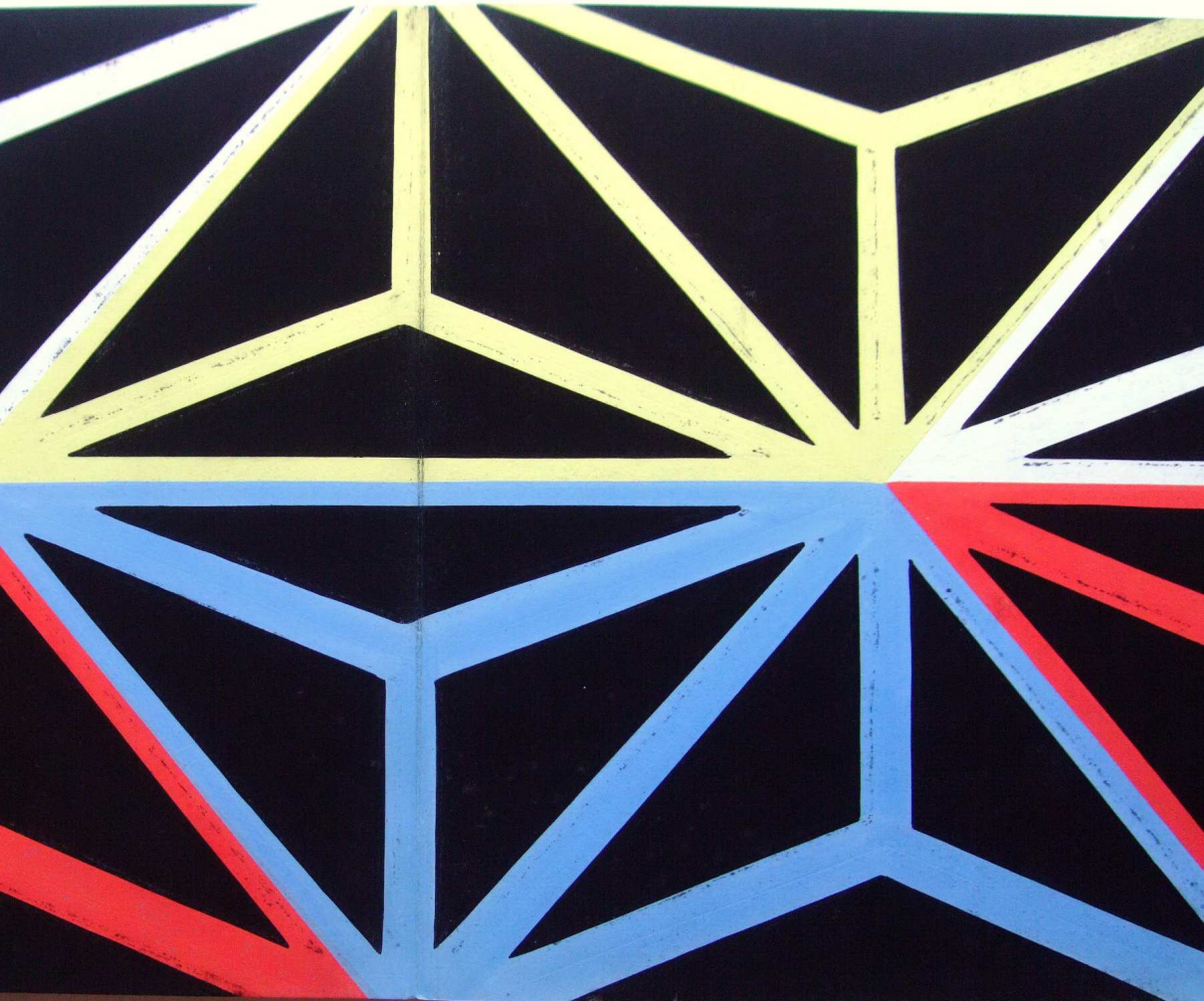
## Geometry meets Art:

### A stunning original Japanese design book featuring variations of *asanoha*

**#4 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). 4.900€

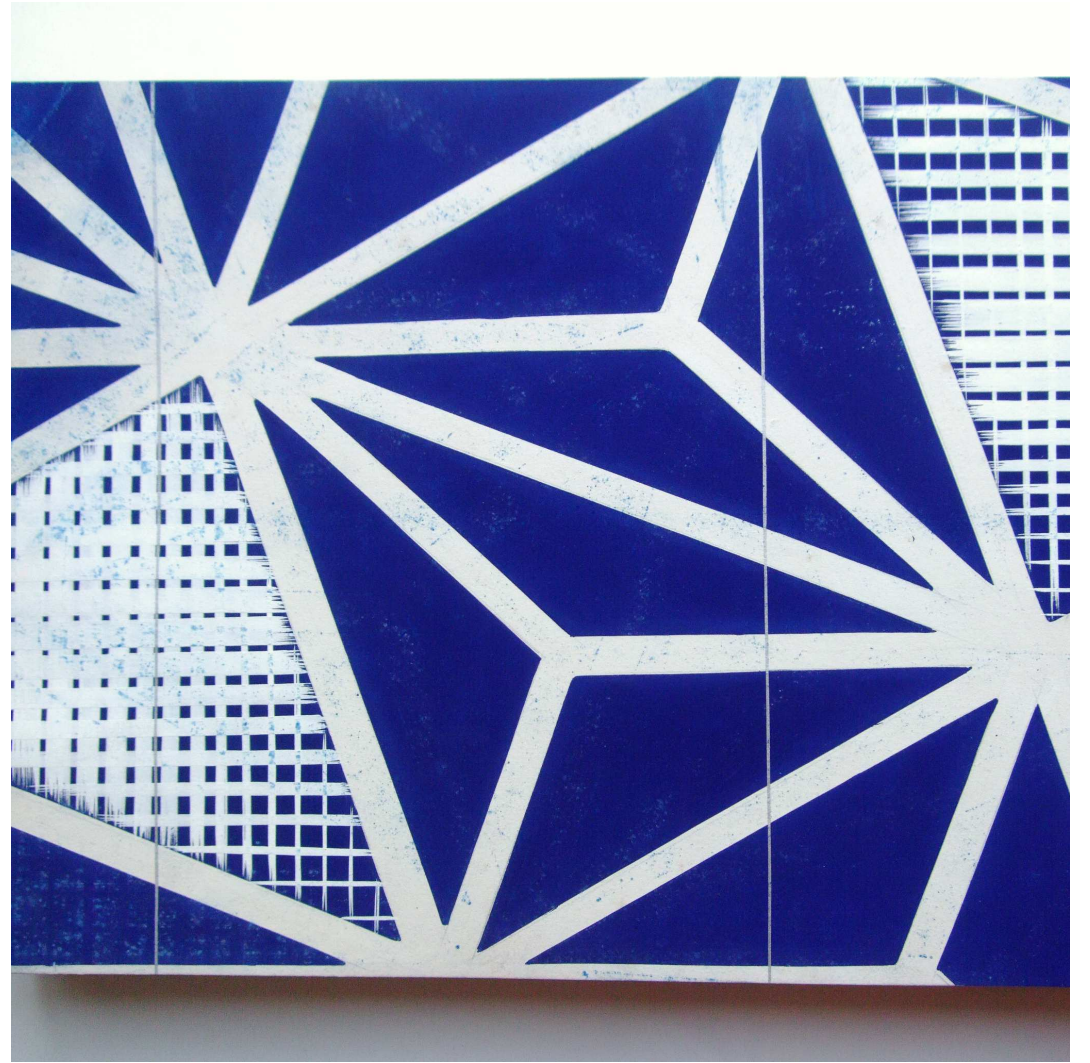
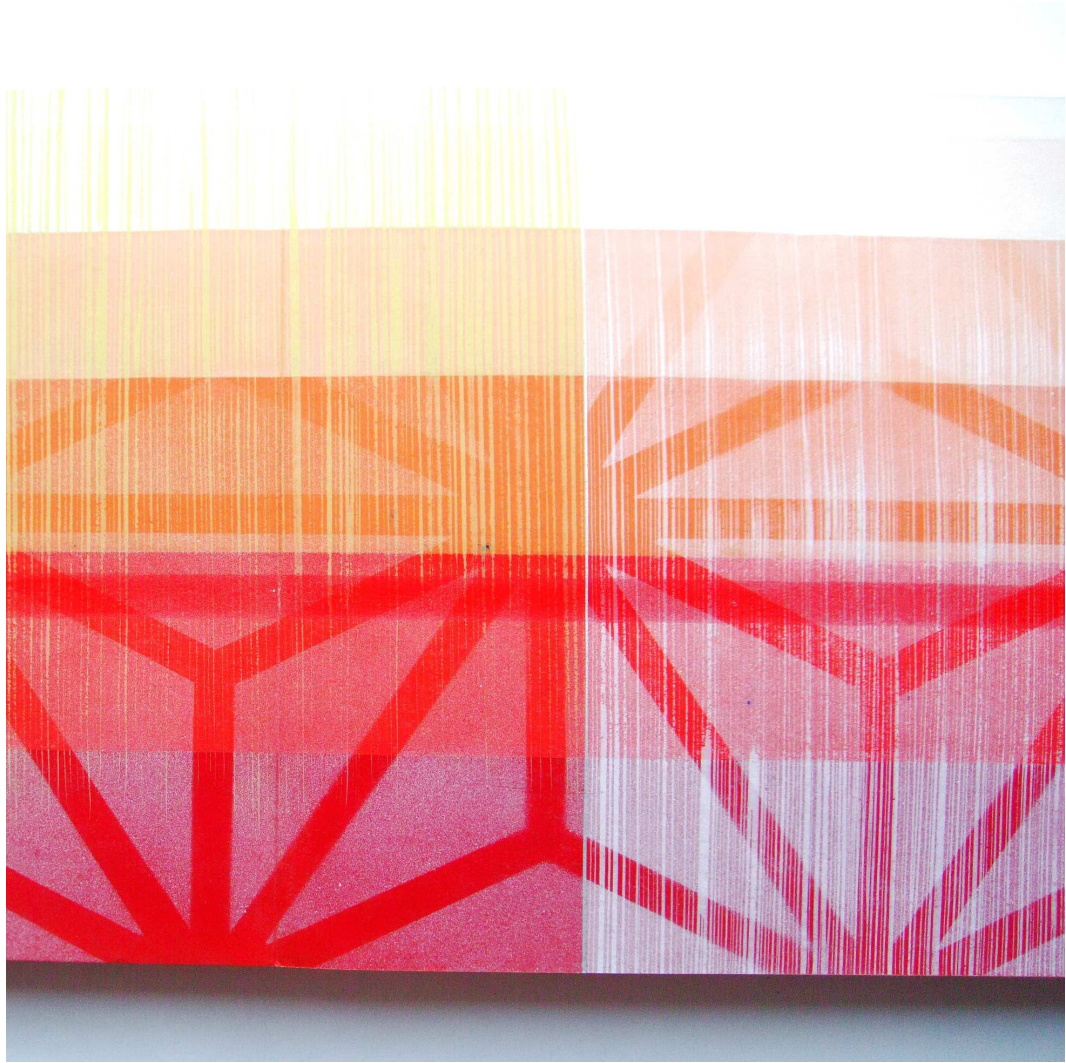
A spectacular series of large designs, consisting of 50 variations of *asanoha* ("hemp leaf"), a traditional Japanese pattern. Each pattern covers a double spread and measures 72 x 27 cm. *Asanoha* is a common and versatile motif. While named for the *asa* (hemp) plant, its origins are entirely geometric (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*, cited from: [immortalgeisha.com](http://immortalgeisha.com)). 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,

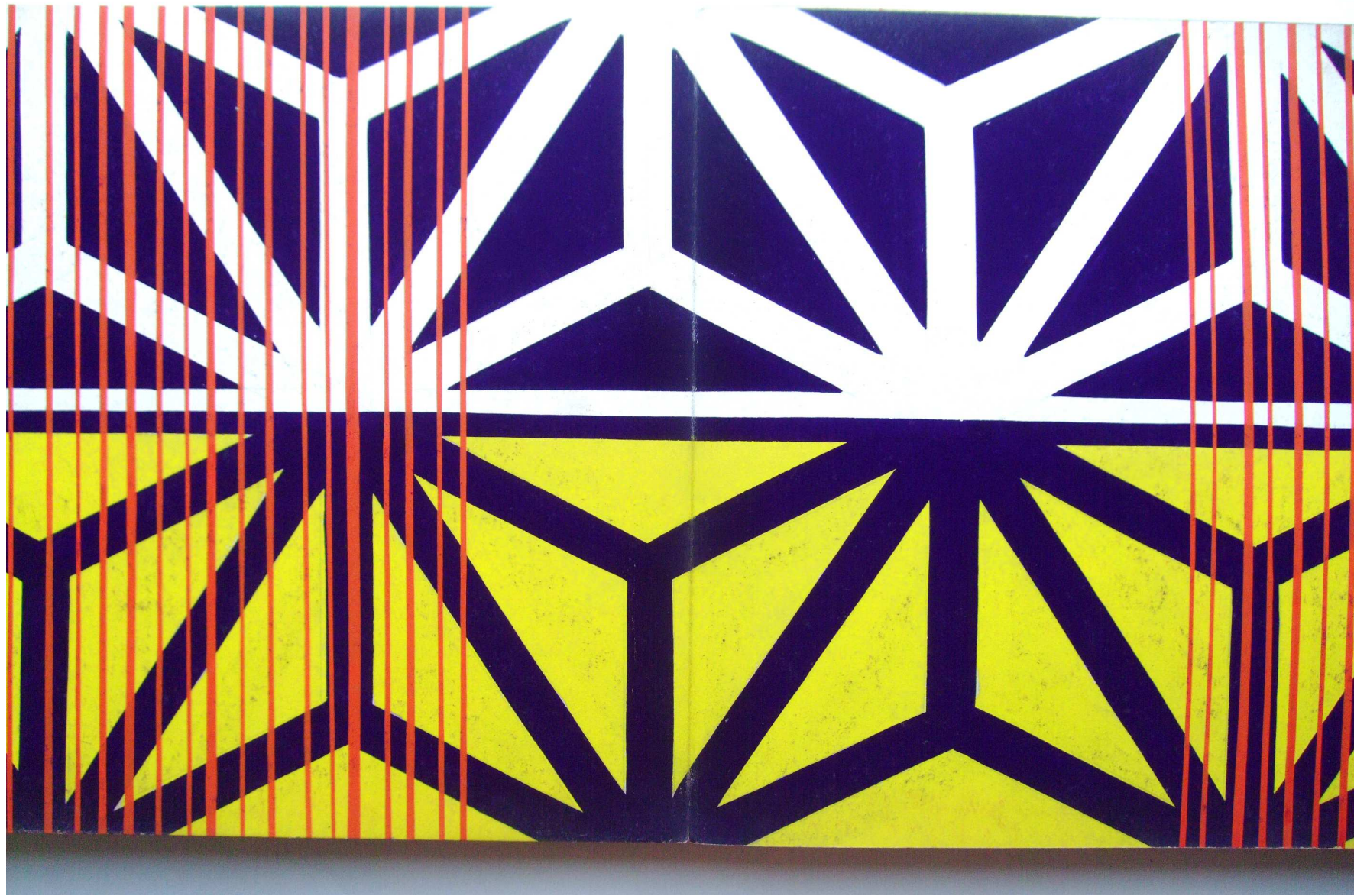




each of which is placed next to another at a circle center at a 30 degree angle. Consequently 6 rhombuses can be placed in a circle ( $360^\circ$ ) to form a star or, in the case of the *asanoha*, a leaf. The six points of the rhombuses are connected to produce a hexagon. The *asanoha* form can also be constructed as a six-pointed star: For a star, only those rhombuses are used where  $360^\circ$  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/](http://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/](http://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). Few leaves with some adhesion at edges with damages to drawings. - Cf. [immortalgeisha.com/wiki/index.php?title=Asanoha#cite\\_ref-1](http://immortalgeisha.com/wiki/index.php?title=Asanoha#cite_ref-1)







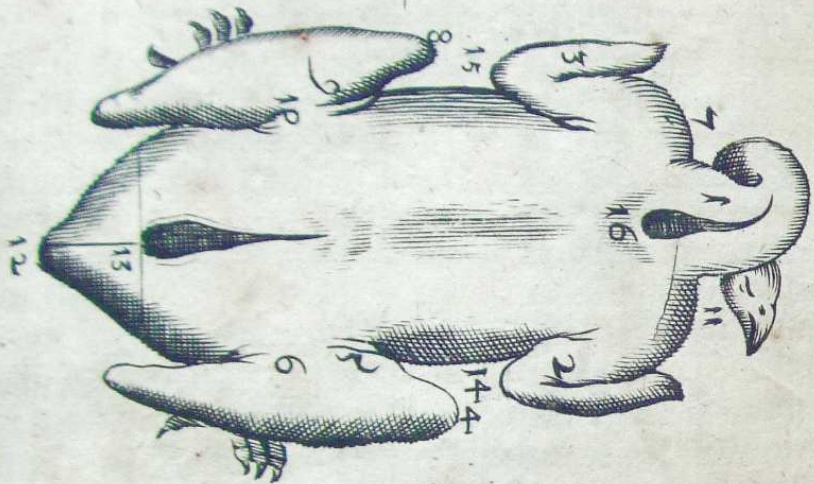
## An exceedingly rare baroque book on carving

**#5 Neu A la modisch Nach itziger gebräuchlichen Arth eingerichtetes Complementir- Frasier- Trenchier- und Kunst-Buch.** Mit vielen nothwendigen Kupffern / alles bequemlich zu fassen / ausgearbeitet. Hamburg, Thomas von Wiering, (no date) (c. 1703). 48 pages; 15 pages, including 3 folding plates; 48 pages, including 27 plates and 4 folding plates; 16 pages, including 9 plates; 48 pages. Modern vellum binding (period-style). 16,5 x 10,5 cm (oblong). 4.800€

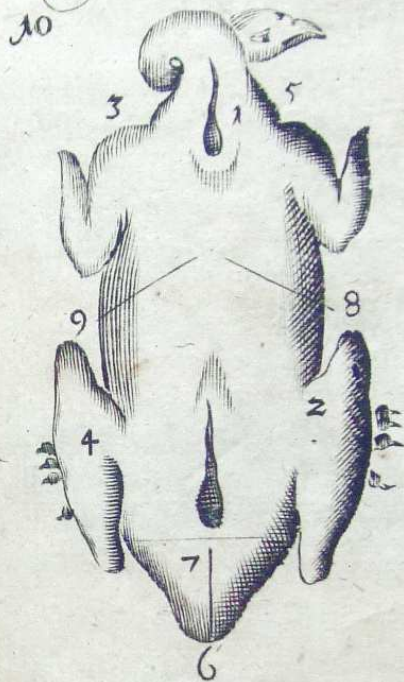
Apparent first edition of this exceedingly rare carving book. Later editions appeared in [1717] and [c. 1725], according to OCLC. The present copy is complete: The collation matches exactly with the copy held by the Baroque Library in Nünning (though some plates bound in a different order), including 36 plates and 7 folding plates in all. The book is subdivided into the following 5 parts: 1.) A la modisch Complementir-Büchlein [Fashionable Complementing Book]; 2.) Frasier-Büchlein [Hairdressing Book]; 3.) Trenchier-Büchlein [Carving Book]; 4.) Vom Obst-Schneiden und derselben zierliche Kunst-Griffe [The Art of Cutting Fruit]; 5.) Kunst- und Wunder-Buch [Book of Art and Wonders]. The section on carving includes diagrams for carving partridges, capons, pheasants, black cocks, capercaillies, chickens, young pigeons, quails, ducks, geese, rabbits, calf's heads, wild pig's heads, ham, saddle of venison, sucking pigs, crabs, fried fish, and others. - Erased ink note to title page. Endpapers replaced. Boards warped. Some marginalia and numerous ink underlinings by an old hand. One page with a marginal hole. - Only three copies recorded in OCLC in libraries worldwide (all in Germany), however two of these appear to be later editions of [1717] and [c. 1725]. - Cf. Ornamentstichsammlung Berlin no. 14096488.



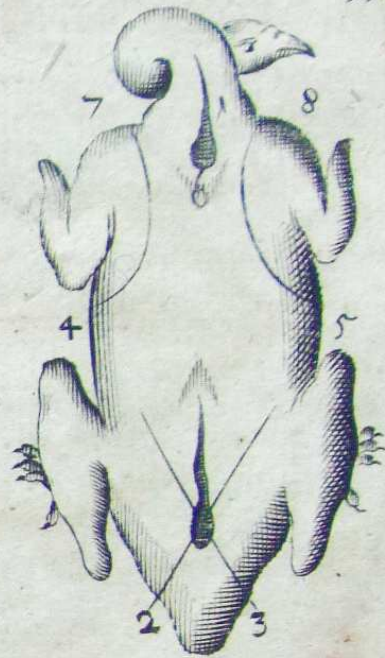
Rephim.



Schnöpf



Junges Kuhnim Stück

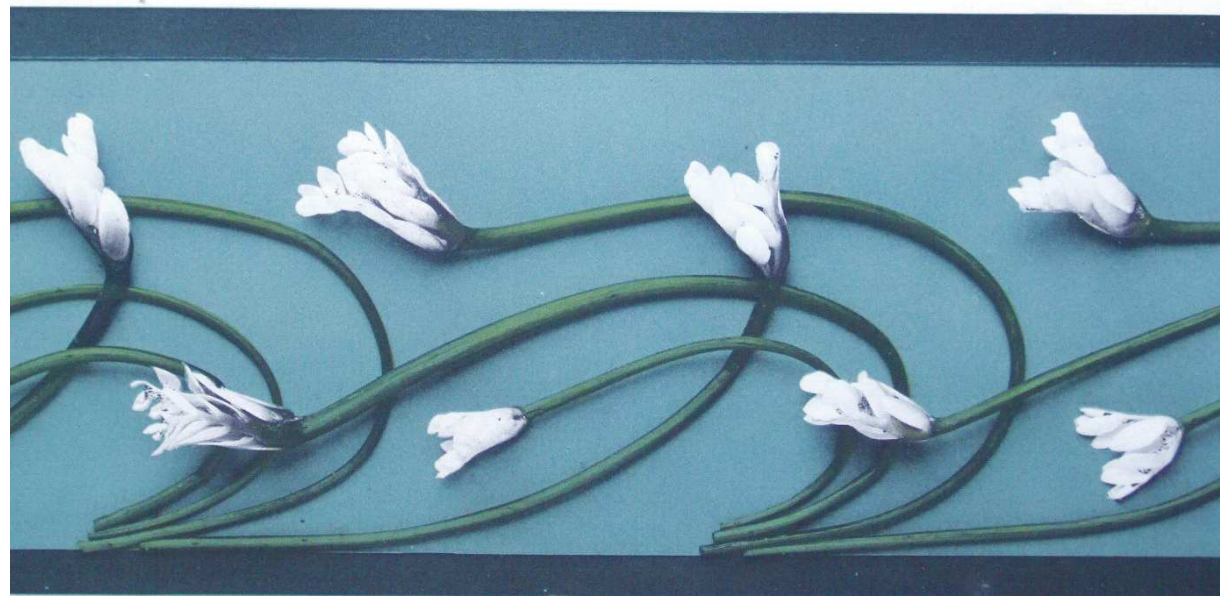
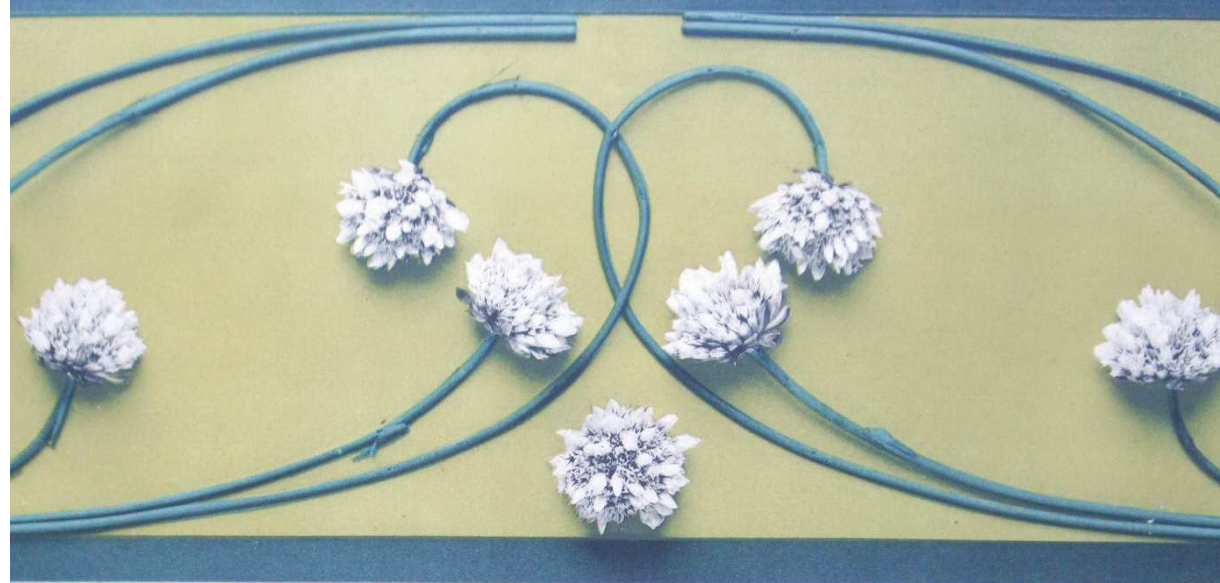




**A forerunner of Karl Blossfeldt:**  
**Extraordinary photographic pattern book of**  
**ornamental I designs by M. P. Verneuil of 1903**

**#6 [Maurice Pillard Verneuil]:** Le Décor Floral. 50 planches. Bordures et Panneaux - Semis, Fonds ornés, etc. Paris, Librairie Centrale des Beaux-Arts [1903-04]. Illustrated title page, 50 plates with multicoloured collotype prints after photographs. Loose as issued in illustrated original half cloth portfolio. 29,5 x 38,5 cm. 2.800€

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





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

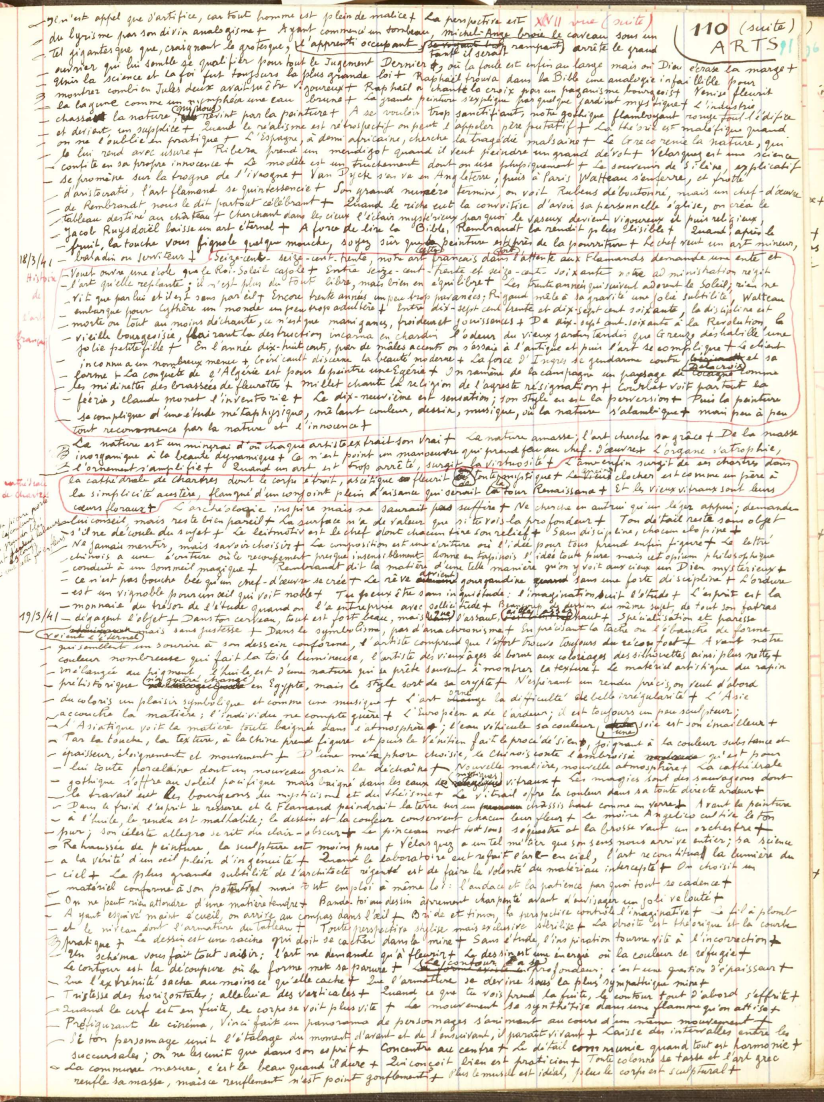


# Micrographic writing by a French *fou littéraire*:

## "The rhythm falls asleep in the seed which is like a dwarf's chrysalis"

**#7 Gilbert Wiart (1887- 1944):** Le rythme s'endort dans la graine | qui lui est comme une chrysalide naine [The rhythm falls asleep in the seed which is like a dwarf's chrysalis]. [And:] Synthèse du mouvement par le minéral, le végétal, l'animal [Synthesis of the movement of the mineral, the plant, the animal]. French manuscript on paper, written in red and black ink. 2 volumes. Paris, (finished) 1944. 187 leaves; 300 pages. Contemporary anthracite cloth bindings with broken paper seals, inscribed in pink ballpoint to one of the volumes: Œuvre de mon Père G. Wiart | achevée Octobre 1944; [and:] Déposé le 3 Sep.br 1954 [Oeuvre of my father G. Wiart, finished in October 1944. Lodged September 3rd 1954]. The other volume inscribed very similar. 20 x 26 cm and 28 x 44 cm. 3.900€

Inscribed to front flyleaf by Wiart's son or daughter: "Œuvre de Gilbert Wiart", and inscribed to first page by the same hand: "Œuvre de Gilbert Wiart. Résumé de la pensée "philosophique" de toute sa vie, accompagné de dessins - en harmonie avec chaque sujet." [Summary of the "philosophical" thinking of his whole life, combined with sketches - harmonised with all topics]. - Gilbert Wiart used contemporary standard account books, ruled in red and blue, to write down his ideas. He is to be considered as a literary madman (in French *fou littéraire*): The manuscript shows typical characteristics of mentally ill persons, like micrographic writing, an apparently incoherence of the texts, and an obsession in establishing a strict order in the world by making efforts to arrange topics, or pull them together, to create an all-encompassing harmonic





system of all things existing. Hence Wiart at some point also started to consecutively number the verses he wrote down in the larger volume, to methodise, but gave it up on arriving at number 3019. In places, he also renumbered by writing pencil numbers next to the originally ascribed green ink numbers. The verses he wrote make no discernable sense, or: they merely did in Wiart's own world. Apparently, his verses were predominantly created to find rhythm and rhymes (so they are to be seen as a first step to establish formal order). In the smaller volume, Wiart wrote down "philosophical" thoughts in an aphorism-like style, also incomprehensible in a common sense, divided into categories using Arabic numerals (though not consecutively), with headings like: *mimétisme*, *esprit*, *chaos*, *religion*, *art*, *synthèse*, *clôture*, *analyse*, *relativité*, *endurance*, *douleur*, *outils*, *lutte*, etc. He then used red Roman numerals to re-sort all of his writings, and assign them to different categories subsequently. This part ends with the following sections (in blue ink), which he crossed to change them into others (using red ink): 301 ~~péché~~ chaos | 306 ~~superstition~~ religion | 316 ~~magie~~ religion | 321 ~~diable~~ chaos | 326 ~~enfer~~. It is notable that the last category, "enfer" (hell or netherworld), is the only one to be left empty, just as the (following) last 44 leaves are blank, and that Wiart finished this work and also died in the year (19)44, as his son or daughter later noted on the endpapers. However, all of Wiart's texts in both of the present manuscripts appear to be incoherent and confused, characterised by complete disjointedness (in a common sense). Incoherence in thinking is a characteristic of various mental disorders. The (now broken) paper seals were apparently fixed by Wiart himself. He may have disposed the book to be opened not until 10 years after his death (which makes me think of him possibly having committed suicide, after having finished his work and arranged his affairs). - Provenance: France, through the trade. - Bindings rubbed and slightly worn. Hinges cracked in places. Interiors fine.

XLI Lettre La semelle ornée... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

XLVI mimis la bone La capsul... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

XLVII douleur... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

XLVIII enduranc... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

XLIX clôture... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXI carnet... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXII out... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXIII esprit... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXIV analyse... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXV synthèse... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXVI reconnaissance... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

LXXVII relation... La lettre est un avantage qui vaut le plus bel héritage... La lettre est un avantage qui vaut le plus bel héritage...

A semeurs... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

A regret trop soigné... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Contentement... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Tout par patience... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Grand chemin... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Fortune et farce... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Argent acheté... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Les gros billets... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

La vie en berceuse... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

La vie en berceuse... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Plus il manque... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Le meilleur... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

de l'air dans... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

Trop et bas... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

de l'air dans... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

L'âme peut... Bien gardé, bien envidé... Bien gardé, bien envidé... Bien gardé, bien envidé...

XLVI mi me't'sone

XLVII clarté

XLVIII douleur

XLIX enduranc

LXXI carnet

LXXII out

LXXIII esprit

LXXIV analyse

LXXV synthèse

LXXVI reconnaissance

LXXVII relation

## A young lad's secret drawing book

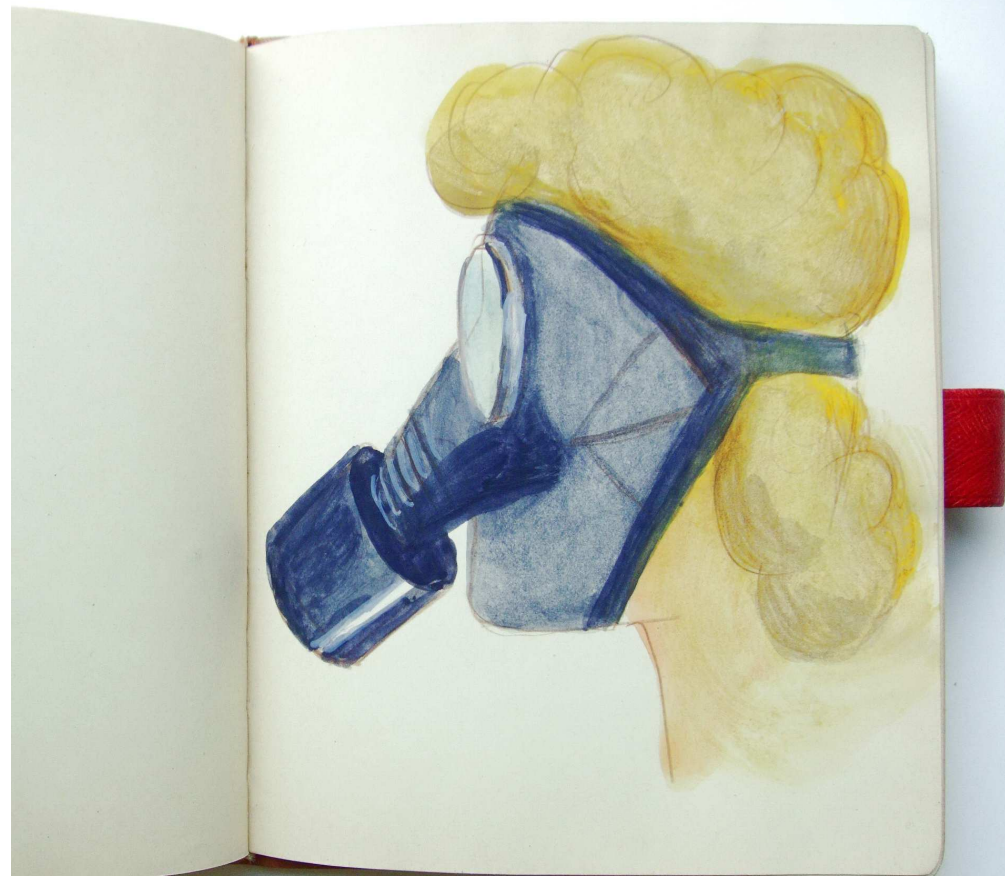
**#8 G. L.:** [No title]. Book of erotic drawings. German-speaking area, c. 1935. 65 leaves, including 32 watercolours (mostly full-page, some double-sided), as well as 10 mounted black-and-white photographs, a colour postcard and several clippings, some arranged like collages with the drawings. Light brown leather binding with red closure patch. 14 x 16,5 cm. 750€

An album of drawings mostly featuring naked or scantily dressed women during summertime leisure outdoor activities, like: going mushrooming in the forest; picking berries wearing nothing than a big straw hat; picnicking at the lake (she's eating chocolates...); going swimming with a fish, or with a swim tube; eating ice-cream at the beach; watering the garden; lying on the bach eating cake; taking a shower under a tree with a watering can; making cake dough; sitting around the bonfire; walking the dog (who's peeing on a tree); relaxing on the beach near a sandcastle; and others. There are also three drawings of young men's heads, two of which appear to be self portraits of the artist. The last drawing is the head of a blonde woman wearing a gas mask, which is quite unsettling compared to the lighthearted and relaxed atmosphere the soft erotic drawings in the beginning caused. - Fine.











**Barlow's fable illustrations for children,  
printed in France (not in the BnF)**

**#9 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 together. 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€

A complete copy. - "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 browned. One inner hinge weak. - Not in Gumuchian. Not in the BnF.

FABLES  
D'ÉSOPE

M. R.

**A French calligraphic album  
made by deaf schoolgirls for their principal**

**#10 Jeanne Bouffière (et al.):** Album offerte par les élèves de l'Institution Nationale des Sourdes Muettes de Bordeaux A Monsieur Lopes-Dubec Présidens de La Commission Consultative. French manuscript on paper. Bordeaux, 1875. 2 white leaves, 17 leaves calligraphed and painted to one side only (three of which larger and folding). Contemporary half morocco binding with marbled endpapers. 24,5 x 32 cm. 780€

A lovely album in very neat calligraphic handwriting, including decorative illuminations in colours (gouache, ink and watercolour) on each leaf. Comprises one title page and five poems, all executed and signed by pupils of the *Institution nationale des sourdes-muettes*: "Les Papillons" by Laurence Lefèbvre, "C'est le soir..." by Pauline Sorge, "L'hiver" by Emilie Hiriart, "La Violette" by Albanie Subervie, "La Rose" by Marie Camino, and the title page by Jeanne Bouffière. Additionally bound in at the end: Three New Year's greetings (letters of thanks at the same time) to Mister Lopes-Dubec dating from January 1874, 1875 and 1876, all illuminated in the same style, one signed by Albanie Subervie (the larger folding leaves). - The *Institution nationale des sourdes-muettes* [National Institution for the deaf-mute], or today *Castéja*, is a former specialist school for young deaf and hearing impaired persons located in Bordeaux (France). It was established in the middle of the 19th century (cf. Wikipedia). - Binding heavily rubbed. Corners bumped. The larger leaves cracked to fold (one damaged). Some leaves slightly stained to margins.





## Industrial designed book made from silver-plated metal

**#11 Ihrem Betriebsteilführer August Gössler zum 40jährigen Arbeitsjubiläum im Hause Bosch - von den Abteilungen des WZB** [To their head of division August Gössler for his 40th anniversary at Bosch - from the WZB departments] (cover title). [Stuttgart], 1944. Covers and 4 "leaves" of silver-coated brass, with engraved text and illustrations. With an engraved portrait of Robert Bosch (who had died only 2 years previously) at the beginning. Signed to back cover by the engraver: *Graveur Schwarz*. 20 x 24,5 cm (oblong). Weight: 2 kilogrammes. 1.500€

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

**"Consacré à chanter et célébrer les femmes":**

**Luxury edition of a rare French miniature almanac,  
engraved and printed in colour throughout**

**#12 Le Mérite des Femmes.** Paris, Janet [1809]. [36] engraved pages including a title vignette and 6 plates of hand-coloured etchings (signed: Seb. Leroi Del. / Massol Sculp.). [Bound with:] Petit Souvenir des Dames. Paris, Janet [no date]. [22] engraved pages, including 12 zodiac designs. [With:] Folding calendar for 1812 bound in at the end (printed in black). Original painted publisher's boards (all edges gilt). 6,3 x 10,4 cm. 650€

Luxury edition printed in colour throughout, in a unique publisher's binding with original oil sketches to front and rear cover. The text includes poetry selections and is printed in red brown. The plates are engraved by A. B. Massol after Sébastien Leroy (Le Roy, Leroi), printed in red brown and black "à la poupée", and additionally coloured by hand, featuring romantic scenes of couples (5), as well as one family scene, representing "Les trois âges de la vie" [The three ages of life], with each plate preceded by a protective guard sheet. - This almanac was apparently first printed in 1809 by C. J. Fernand and sold for several years afterwards, with differing calendars bound or tipped in at the end. Included here is one from 1812; the copy of the Morgan includes one from 1814 (cf. OCLC no. 655887311). Fernand announces the almanac in 1809 under the heading of "Almanachs Nouveaux" [New Almanacs] as follows: "orné de six gravures, d'après les dessins de Séb. Leroy, gravé au pointillé, à la manière anglaises, par Massol; le texte gravé à la romaine, par Aubert fils, avec un souvenir; papier vélin superfin." [embellished with 6 engravings after designs by Séb. Leroy, stipple engraved, in the English manner, by Massol; the text engraved in the Roman style, by Aubert fils, with a souvenir; superfine vellum] (cf. C. J. Fernand, Catalogue de livres, la plupart très-bien



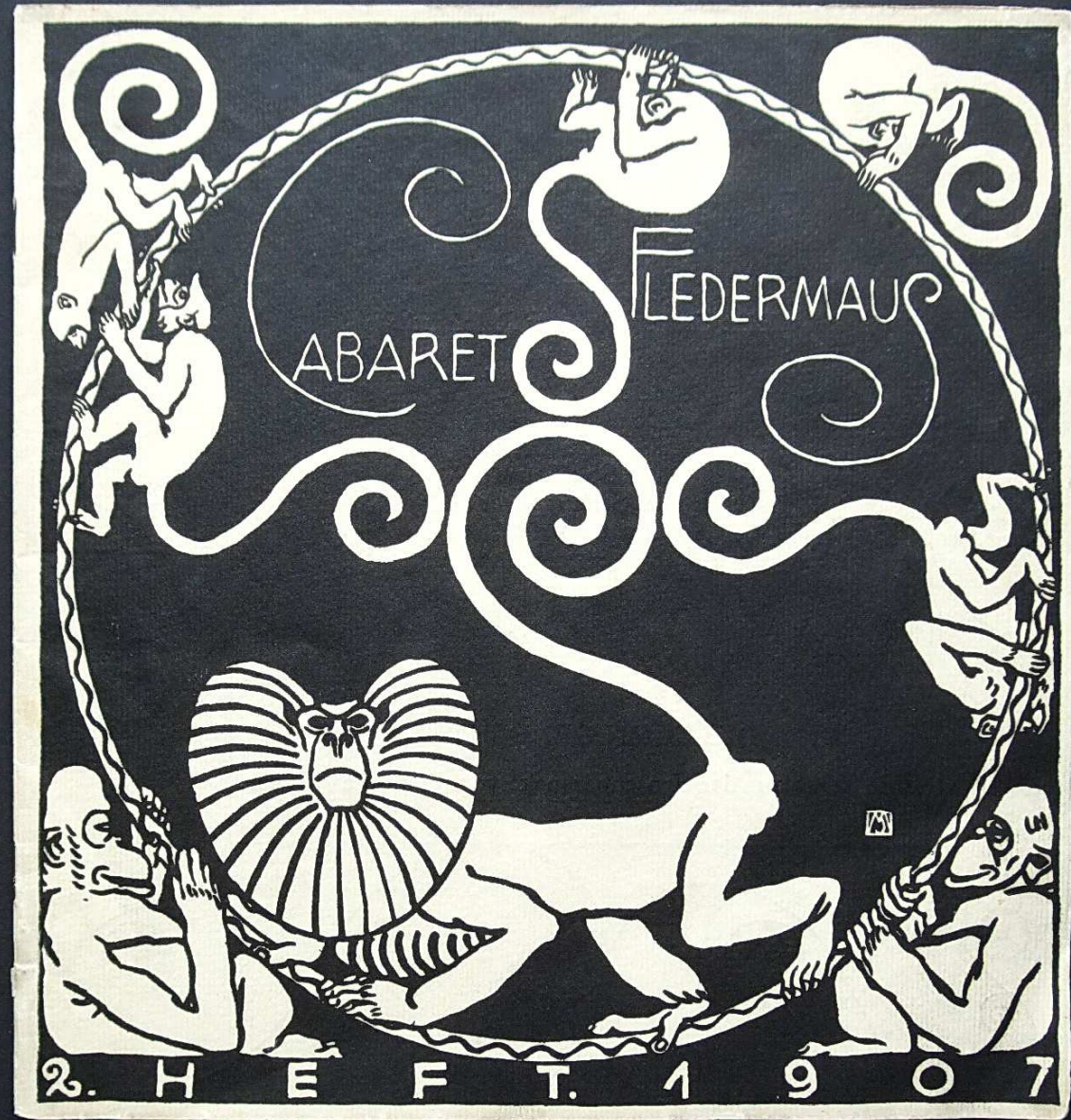


conditionnés). - A. B. Massol did illustrations for a number of similar early 19th-century publications after designs by Sébastien Leroy (cf. Fleury, Catalogue d'une jolie petite collection d'almanaches illustrés et de petits livres, no.s 28, 30, 109, 129, and 177). - Provenance: Achille Poncelet, with his ticket affixed to front pastedown. - Lacks last (blank) leaf of "Petit Souvenir". Else a fine copy. - Only two copies recorded in OCLC (The Morgan, New York, and Bibliothèque Municipale de Lyon), only one of which (the Morgan copy) is described as printed in colours. The binding of the Lyon copy is described similar to the present copy as "couverture cartonnée d'éditeur avec miniature originale (aquarelle) sur chaque plat, tranches dorées" (cf. OCLC no. 421654061). - The present publication is not to be confused with Ernest Legouvé's "Le mérite des femmes", a volume of poems which appeared in many editions between 1815 and 1830. - Grand-Carteret 1660: "consacré à chanter et célébrer les femmes" (including a calendar for 1812).

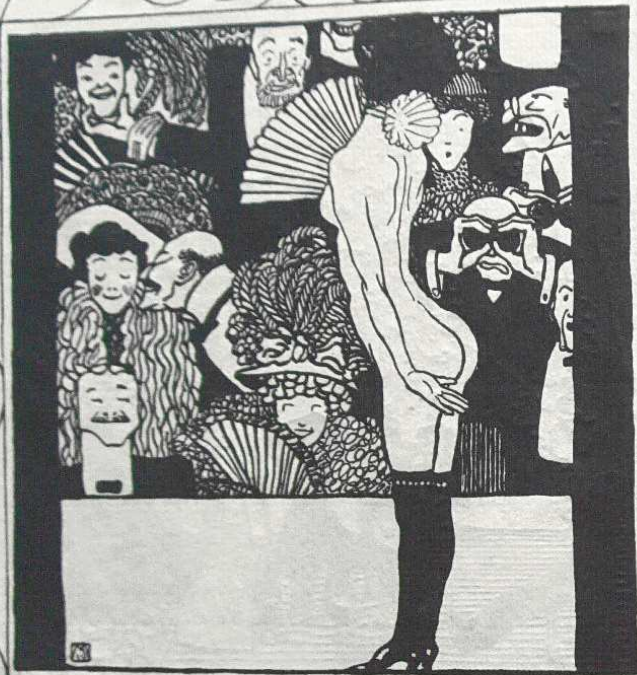
**The "absolute pinnacle"  
of Viennese Art Nouveau book arts**

**#13 Cabaret Fledermaus. 2. Heft** [2nd issue]. Vienna, Chwala for the Wiener Werkstätte 1907. 12 leaves (incl. cover). With 8 illustrations and cover design by Moriz Jung. Page design by Carl Otto Czeschka. Original illustrated wrappers. 23,6 x 24,6 cm. [on hold]

Second issue only of the famous programme booklets for the "Cabaret Fledermaus" in Vienna. - "Mit den Fledermaus-Programmen ist - nach der Secessions-Zeitschrift Ver Sacrum - der absolute Höhepunkt der Wiener Buchkunst des Jugendstils erreicht. Der ideale Zusammenklang von Graphik, Typographie und (technischer) Druckkunst wurde weder vorher noch später auch nur annähernd wieder erreicht." [The absolute pinnacle of Viennese Art Nouveau book arts was reached - after the Secession magazine Ver Sacrum - with the Fledermaus programmes. This ideal consonance of graphics, typography, and the (technical) art of printing was only ever nearly achieved again, neither before nor after] (Schweiger p. 156). "In the Cabaret Fledermaus was the earliest and the purest realization of the aspirations of the Wiener Werkstätte for a Gesamtkunstwerk." (translated from Schweiger p. 154ff.). - Provenance: Private collection Southern Germany. - Wrappers slightly dusty. Paper slightly browned. Else fine. - Pabst, Wiener Grafik um 1900 p. 284f. Brandstätter, Design der WW, reproductions on p. 112f. Schweiger, Aufbruch und Erfüllung, reproductions on p. 140f. Hofstätter, Jugendstil Druckkunst p. 246 and reproduction on p. 249. Garvey/Wick 128. Thieme/B vol. XIX, p. 322 and vol. XXXVI, p. 474. Exhibition catalog Fledermaus Kabarett 1907 bis 1913, reproductions on p. 100, 106, 178 et al. - OCLC locates only three copies with both issues complete (Getty, LACMA and Marbach / Germany).







MARYA DELVARD

FRANZISKAS ABENDLIED

Text und Musik von Frank Wedekind.

Weiß die Mutter doch so gut,  
Wann die Äpfel reifen,  
Und ihr eigen Fleisch und Blut  
Will sie nicht begreifen.  
Wenn ich nicht so trostlos wär,  
Gings mir wohl um Treue –  
Kommt das Glück von ungefähr,  
Folgt ihm keine Reue.

Seht euch doch dies Leben an,  
Hühner, Enten, Gänse –  
Drüben schwingt der Schnittersmann  
Schon die blanke Sense;  
Baut ich auf den lieben Gott,  
Baut auf meine Karten –  
Ward bei beiden mir zum Spott,  
Lernte fleißig warten.



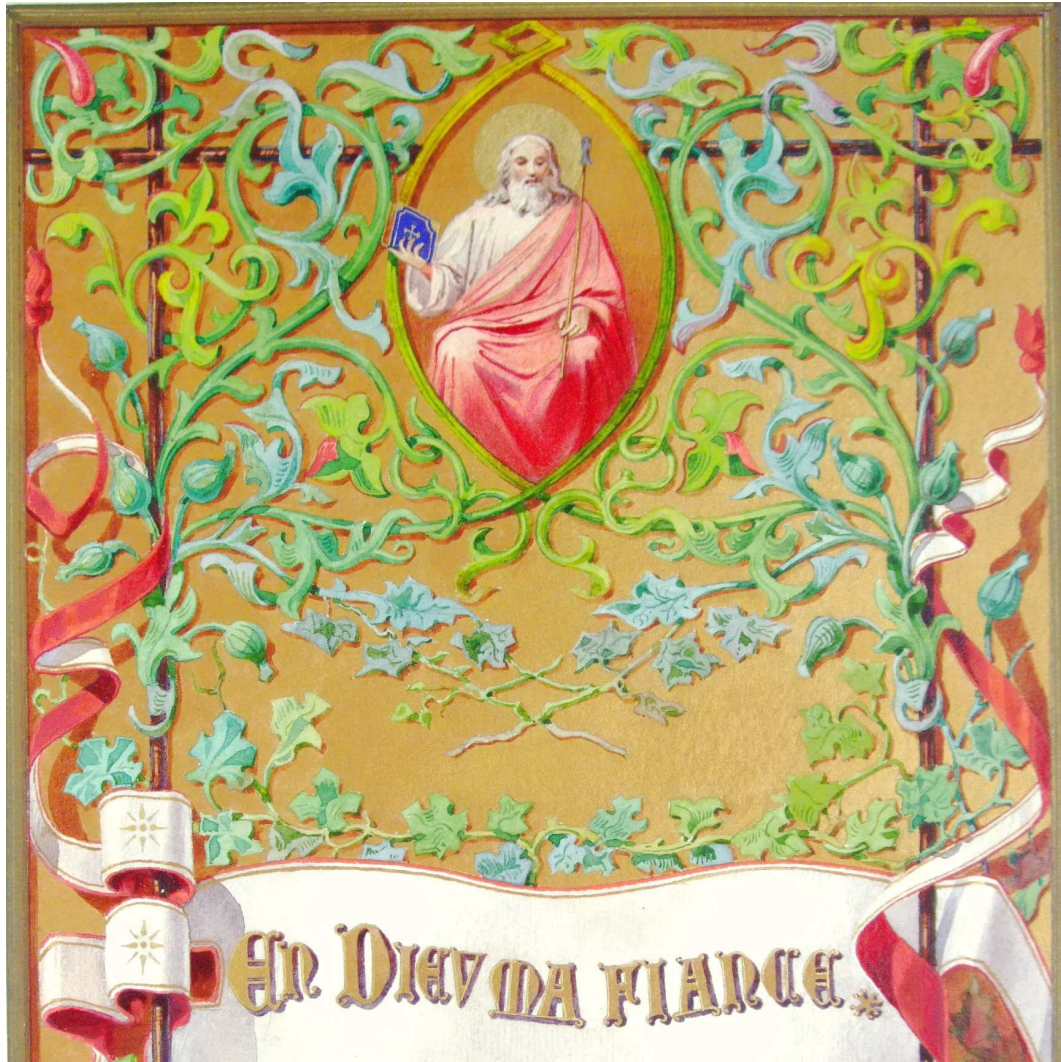
**A unique Calendar by Russian architect and watercolourist Ippolit Monighetti, including numerous autographs of members of the European high nobility**

**#14 Ippolit Antonovich Monighetti (1819-1878):** 1855. Calendar and German manuscript on paper. 4 volumes. Darmstadt, Ludwigshöhe, Saint Petersburg, et al. 1855-1880. Title page, 356, 13 leaves, including 356 gouache borders and vignettes, as well as 13 leaf size gouaches heightened with gold by Ippolit Monighetti (signed to some title pages). Contemporary original rosy red silk velvet bindings. 26 x 18 cm. 15.000€

A stunning unique calendar for 1855, made by Russian architect and watercolourist Ippolit Monighetti for Elisabeth Princess of Hesse and by Rhine (1815-1885) and used by her as an album amicorum, containing 145 entries. Elisabeth was a born Princess of Prussia and married to Prince Charles of Hesse and by Rhine. The artistic layout prepared by Monighetti for the present album consists of a leaf size armorial painting, in the middle of which stands a Hessian lion in gold and silver armed or in an architectural frame. The album comprises a title-page for each of the 12 months and a leaf for each day of the month. These titles, extremely meticulously executed, decorated in gold and colours with fine borders, frame a calligraphic biblical quote beneath a biblical scene. For each individual day Monighetti created a different border of foliage, strapwork, ornamental frames, and alternatively colourful decorations of flowers and foliage at the head of the page. - Ippolit Antonovich Monighetti (1819-1878) was a Russian architect of Swiss descent who worked for the Romanov family. "Monighetti attended the Stroganov Art School and then studied at the Imperial Academy of Arts under Alexander Brullov, matriculating in 1839 with a gold medal. His extensive journeys in Egypt and Italy in the 1840s predetermined his interest in revivalist architecture.

Monighetti started his career as a fashionable architect by designing a cluster of villas in Tsarskoe Selo, notable those for Princess Yusupov and Prince Bagration. In 1850, he was commissioned by Nicholas I of Russia to stylise a Turkish bath in the Catherine Park as a little mosque. In the 1860s, Monighetti was responsible for refurbishing several rooms of the Catherine Palace. On the strength of his success in Tsarskoe Selo, Monighetti was asked by Alexander II to design his summer residence in Livadiya, Crimea. Of his Crimean structures, only the neo-Byzantine church of the Livadia Palace still stands. He also refurbished the imperial yachts Livadia and Derzhava. In the 1870s, Monighetti designed new interiors for the Skierniewice Palace (near Warsaw), Anichkov Palace and the Yusupov Palace (both in Saint Petersburg). At the end of his life, Monighetti became interested in the Russian Revival. He applied the newly fashionable style to the Polytechnical Museum in Moscow, the Russian church in Vevey, Switzerland, and the sepulchre for Alexander II's illegitimate children in Tsarskoe Selo." (Wikipedia). - Of the 145 manuscript entries, 131 could be verified. The majority are from members of the European high aristocracy, including: Marie of Hesse Darmstadt, Tsarina of Russia (several times); Grand Duke Alexei Alexandrowitsch of Romanow; Tsar Alexander III of Russia; Prince Luitpold of Bavaria; Wilhelm I King of Prussia; Grand Duke Wladimir Alexandrowitsch Romanow; Tsar Alexander II; Grand Duke Sergei Alexandrowitsch Romanow; Victoria Queen of England; Grand Duchess Sophie of Baden, born Princess of Sweden; King Otto of Greece; Alexandra Empress of Russia, born Princess of Prussia; Alfred, Prince of Great Britain and Ireland, Duke of Saxony; Ludwig I King of Bavaria; Ludwig Crown Prince of Bavaria; Stephanie Grand Duchess of Baden; Grand Duke Friedrich I of Baden; Princess Cecile of Baden; Queen Augusta of Prussia; Pawel Alexandrowitsch Romanow ("Paul"); King Friedrich Wilhelm IV of Prussia; Queen Marie of Bavaria; Tsarina Marie of Russia; Marija Alexandrowna Romanowa (Marie Duchess of Edinburgh); Queen Elisabeth of Prussia; King Maximilian II of Bavaria; Grand Duchess Luise of Baden; Johann King of Saxony; Amalie Queen of Greece, born Princess of Oldenburg; Empress Elisabeth of Austria and Hungary; Marie, Tsarina of Russia; (a more detailed list available on request). Some entries commemorate a particular death- or birthday, noted in a manuscript index of names, loosely inserted in each volume. - Provenance: Private property



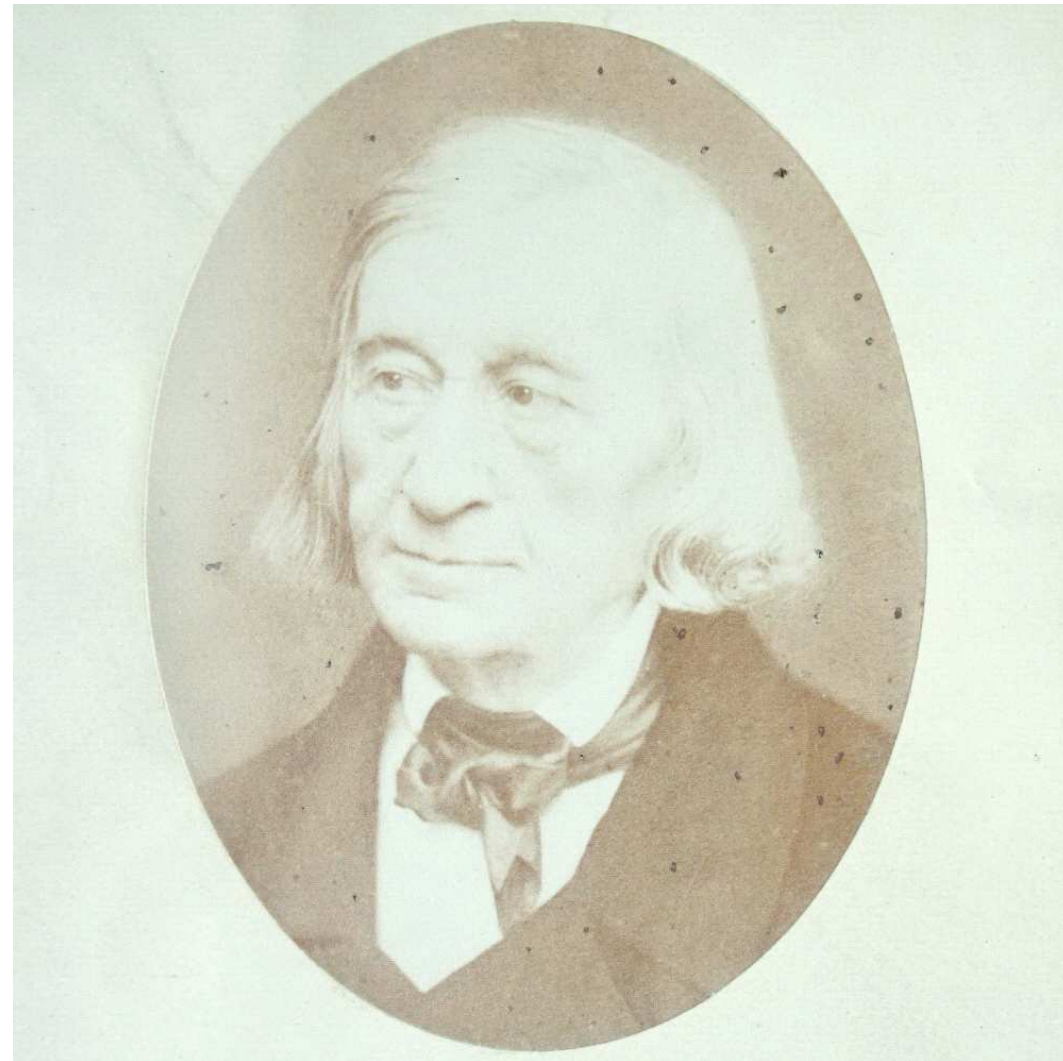


Southern Germany; beforehand: Property of Margarethe Baroness de Bassus. - Hinges cracked to one volume (one cover torn off). Front cover of another volume loose. Colour faded to spines. Corners heavily rubbed. Interiors crisp and clean.

**Only one copy recorded outside of Germany:  
Two speeches by Jacob Grimm,  
with two original photographic portraits  
of the Brothers Grimm by Siegmund Friedländer**

**#15 Jacob Grimm:** Rede auf Wilhelm Grimm und Rede über das Alter [A speech on Wilhelm Grimm and a speech about age]. Gehalten in der Königl[ichen] Akademie der Wissenschaften zu Berlin. Herausgegeben von [edited by] Herman Grimm. Berlin, Dümmler 1864. 63 pages, 2 plates with mounted photographs (albumin prints). Later half cloth binding with the original wrapper mounted to the front cover. 13 x 21,5 cm. 2.900€

"Zweiter unveränderter Abdruck mit zwei Photographieen" [Second unaltered printing with two photographs]. Printed on wove paper. - The two mounted photographs (albumin prints) show single portraits of the Brothers Grimm in an oval format (c. 7.5 x 5.5 cm). They were not included with the first edition (published in 1863) nor in the third edition (published in 1865). Additionally, they evidently weren't enclosed in all copies of this second edition. - The photos were taken by Siegmund Friedländer (1810-1861), possibly in November of 1856 (cf. Wiegand 7/2b and 9/2b (with reproduction) and p. 93f). In his annotations, Herman Grimm points out the reasons for the low quality (by way of comparison) of the portrait of Jacob, though at the same time he stresses the "great resemblance". - Boards slightly bent. One layer loosened. Else fine. - In OCLC, only one copy could be traced outside of the German-speaking area (National Library of Israel / Jerusalem). - Heidtmann 848 (erronously dated 1863). This edition not in Wiegand. Cf. Borst 2865.





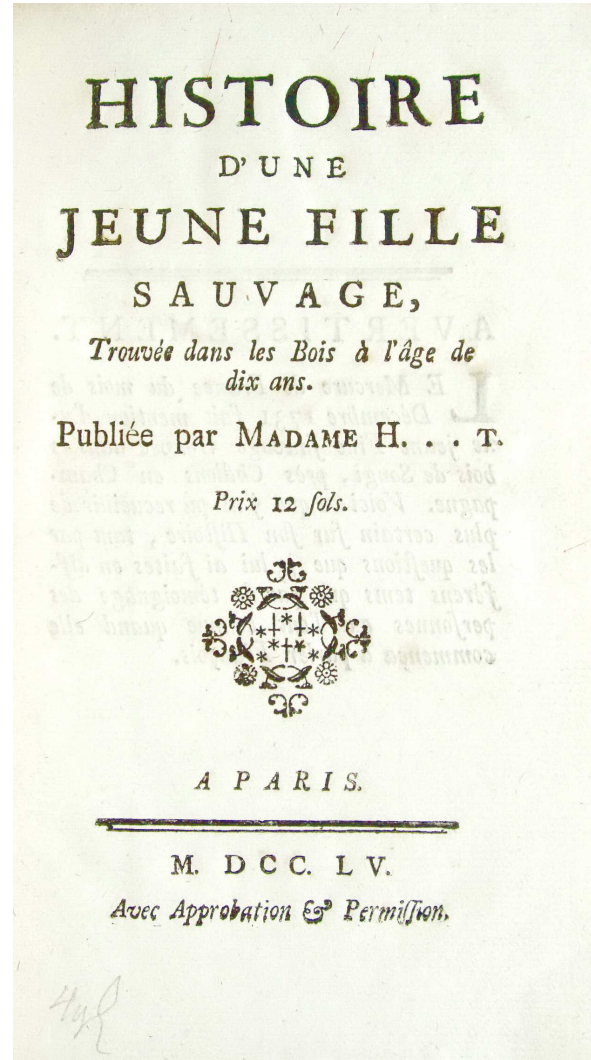
**Homo ferus - A Savage Girl,  
found wild in the Woods of Champagne**

**#16 Madame H. [viz. Marie-Catherine Homassel Hecquet]:**

Histoire d'une jeune fille sauvage, Trouvée dans les Bois à l'âge de dix ans. Paris, "Avec Approbation & Permission" 1755. 68 pages. Contemporary marbled boards. 10 x 16 cm. 2.500€

Marie-Angélique Memmie Le Blanc (probably born in 1712 in Wisconsin / French Louisiana, USA, died 1775 in Paris, France) was a famous feral child of the 18th century in France who was known as the Wild Girl of Champagne, the Maid of Châlons, or the Wild Child of Songy. A feral child (also called wild child) is a human child who has lived isolated from human contact from a very young age, and so has had little or no experience of human care, behaviour, or language. Feral children may have experienced severe abuse or trauma before being abandoned or running away. They are sometimes the subjects of folklore and legends, typically portrayed as having been raised by animals (cf. Wikipedia), the most famous of which probably is Mowgli in Rudyard Kipling's *Jungle Book*. The present book, containing the story of Marie-Angélique's life, was publicised by the French writer Marie-Catherine Homassel Hecquet and edited by the French scientist-explorer Charles-Marie de la Condamine. Already in 1756, a German translation was published (*Merkwürdiges Leben und Begebenheiten eines in der Wildniß aufgewachsenen Maedgens von zehn Jahren*), as well as an English translation in 1768 (*An Account of a Savage Girl, Caught Wild in the Woods of Champagne*), followed by several other editions. However, it was not error-free since it gave Marie-Angélique's age at the time of her capture as ten although it is now speculated to have been nineteen. "Her case is more controversial than that of some other feral children because a few prominent modern-day scholars have regarded it as either wholly or partly fictional. However, in 2004, the French author Serge Aroles speculated that it was authentic after spending ten years carrying out archival research

into French and American history. Aroles speculates that Marie-Angélique had survived for ten years living wild in the forests of France, between the ages of nine and 19, before she was captured by villagers in Songy in Champagne in September 1731. He claims that she was born in 1712 as a Native American of the Meskwaki (or "Fox") people in what today is the Midwestern U.S. state of Wisconsin and that she died in Paris in 1775, aged 63. Aroles found archival documents showing that she learned to read and write as an adult, thus making her unique among feral children." (Wikipedia). Madame Hecquet believed came originally from the lands of the Eskimos (cf. Techener 499). "From ca. 1750 Memmie lived in Paris (...). To earn her living "she produced artificial flowers and sold copies of her biography by Madame Hecquet. On publication the book found little success, and therefore Memmie had many copies, with which she went door to door to find curious readers from whom to make a small profit. She cannot have sold many books from her stock and life must have been hard for her. Apart from Burnett [James Burnett, later Lord Monboddo], no visitors to Paris mention her by name. Moreover she is not mentioned as a curiosity in English guidebooks, nor in contemporary descriptions of Paris. She lived a secluded life." (Newton pp. 66-67). Carl von Linné gave the girl as a further variation of the "Wild Man" (*Homo ferus*) in the 1768 12th edition of *Systema naturae* and illustrated this as *Puella campanica* ("Girl from Champagne") (cf. Wikipedia). - Binding faded and slightly rubbed, else fine. - Léon Techener, Bibliothèque champenoise 499. Cf. Michael Newton, *Wilde Kinder* pp. 57-95. Sabin 34141.





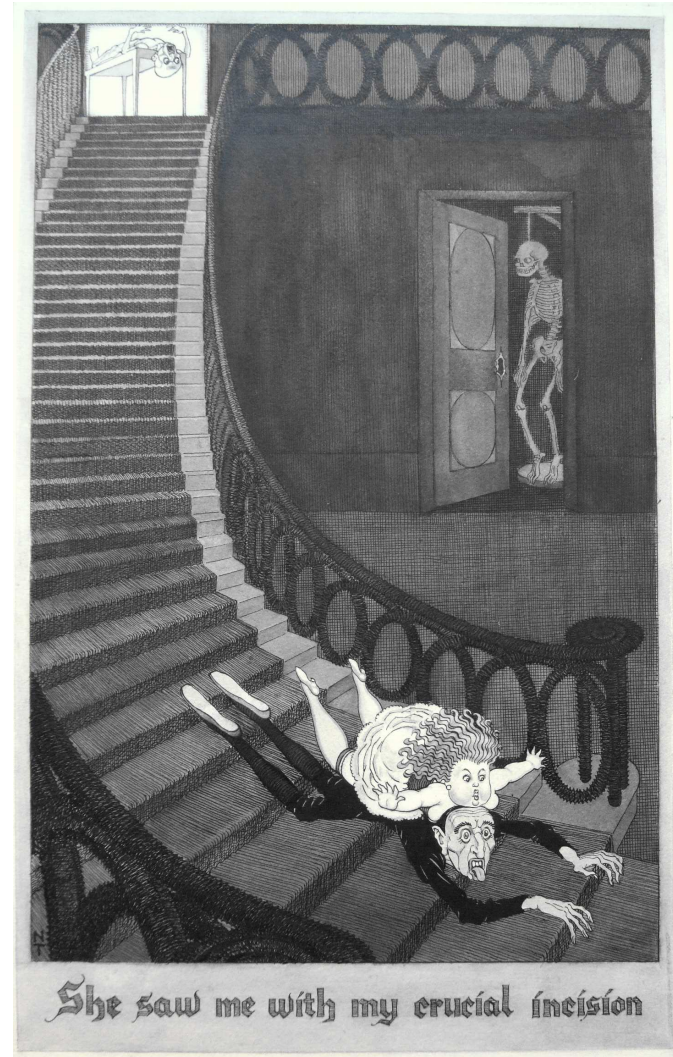
## Two original designs to illustrate Voltaire's Candide

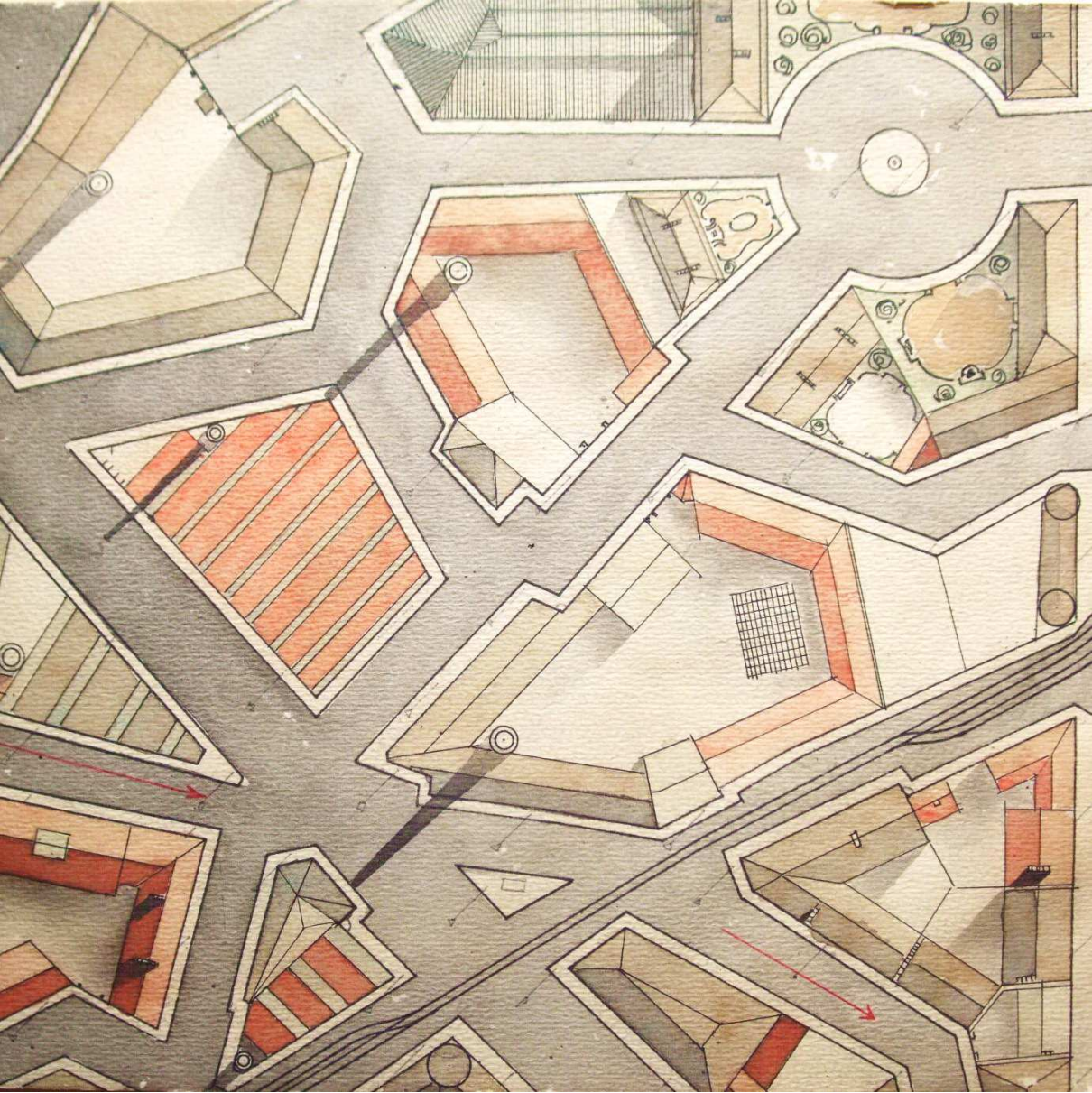
**#17 Norman Tealby (active 1927-31):** The Rape of Cunegonde. Captioned: *It pleased Heaven to send the Bulgarians to our noble castle*. Inscribed in pencil to verso: *Candide / Page 25 / Chapter VIII / / N. Tealby*. Size of motif: 35,5 x 22 cm. Size of mount: 39,5 x 25 cm. [And:] The hanging and dissection of Pangloss. Captioned: *She saw me with my crucial incision*. Inscribed to verso: *Candide Page 112 / N. Tealby*. Size of motif: 33,1 x 20,4 cm. Size of mount: 38,6 x 24,5 cm. Great Britain, (before) 1928. Pen and black ink with grey and black wash and opaque white on paper, mounted to heavy cardboard. Monogram to lower right: *NT*. 880€

Original designs for two of 12 plates to illustrate an English edition of *Candide*, published in 1928 by Dodd, Mead & Co. (New York) and John Lane The Bodley Head (London). - Only very little is known about Norman Tealby. For the time between 1927 and 1931, four other English books with his illustrations can be traced, including works by Tolstoi, Fielding, and de Alarcón. In 1930, original illustrations by Tealby were shown in an exhibition of the Foyle Art Gallery in London (cf. Exhibition of original paintings and drawings, made to illustrate books published at the Bodley Head). Peppin and Micklethwait call Tealby "an able illustrator who clearly worked hard to adapt his style to the theme of each of his books." (p. 295). The MET holds three designs for vignettes by Tealby for the same edition of *Candide* (metmuseum.org, accession no. 67.806.1 to -3). - Cunegonde narrates her past to Candide thus: "I was fast asleep in bed when it pleased Heaven to send the Bulgarians to our noble castle of Thunder-ten-tronckh; they murdered my father and brother and cut my mother to pieces. A large Bulgarian six feet tall, seeing that I had swooned at the spectacle, began to rape me; this brought me to, I recovered my senses, I screamed, I struggled, I bit, I scratched, I tried to tear out the big Bulgarian's eyes, not



knowing that what was happening in my father's castle was a matter of custom; the brute stabbed me with a knife in the left side where I still have the scar." - Pangloss tells Candide his story of being hanged and dissected as follows: "The crucial incision caused me to utter so loud a scream that the surgeon fell over backwards and, thinking he was dissecting the devil, fled away in terror and fell down the staircase in his flight. His wife ran in from another room at the noise; she saw me stretched out on the table with my crucial incision; she was still more frightened than her husband, fled, and fell on top of him. When they had recovered themselves a little, I heard the surgeon's wife say to the surgeon: My dear, what were you thinking of, to dissect a heretic? Don't you know the devil always possesses them? I will go and get a priest at once to exorcise him." - Provenance: From the Candide collection of the acclaimed Munich jazz singer and graphic artist Willi Johanns. - Signs of a former affixed paper frame or passepartout to outer white margins (Cunegonde). Browned to outer margins (Pangloss). Else fine.





**Unintended Art:  
A unique French board game**

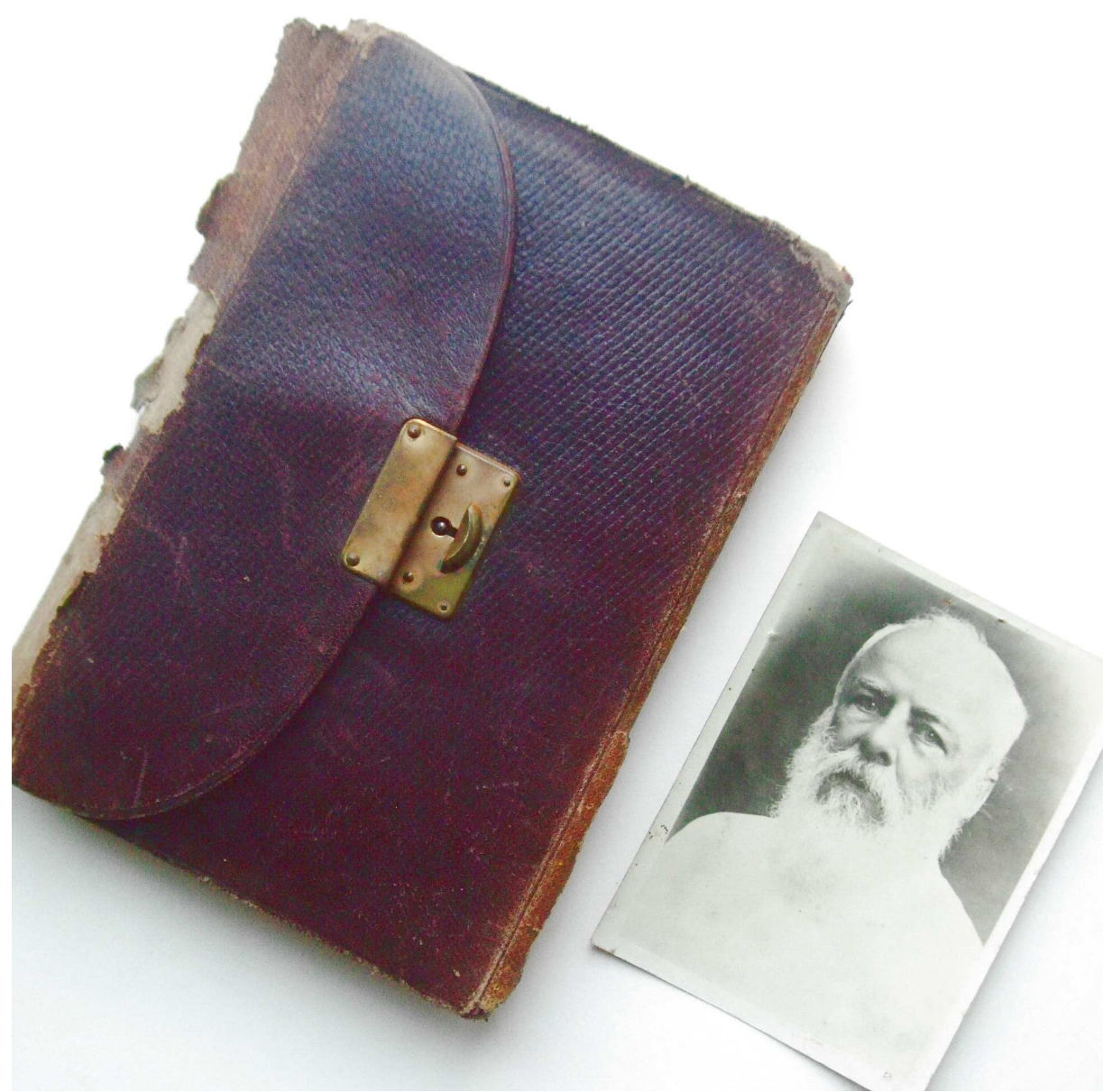
**#18 Accident d'Automobile [title to spine].** France, c. 1920. Four part board (full size: 65 x 48 cm). Road scheme in ink and watercolour, mounted to thick cork panels, back pasted with cardboard and marbled paper. Housed in a contemporary book-form half leather clamshell box with gilt title to spine and coatings from decorated paper. 26 x 35 cm. 600€

On first appearances the board looks more like a work of abstract art than a game for children. It could not be ascertained whether the street-plan was based on real places or whether it is completely fictional. Game-pieces and other accessories are not (or no longer) included. The numerous small needle holes visible in the board and the cork sheet underneath, however, suggests that tokens were not placed on the board, rather stuck into it. An overview plan is mounted on the inner cover, showing the correct way arrangement of the four parts of the board. Since this plan is not drawn but hand but produced by an early (photographic?) means of copying makes it plausible that this is not a unique production, rather a game made by hand in a small edition. - Case rubbed and bumped. Upper surface of the board slightly rubbed. Paper lightly yellowed and a little cockled.

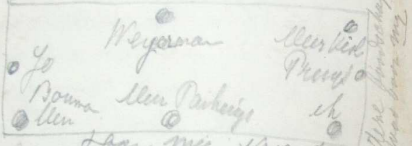
**Extensive records of seances held in the Netherlands,  
including references on spirit photographs**

**#19 Willem Leembrugge (\*1845?) and [Anonymous] (writer):** Eerste Boek. [And:] Boek 3. [And:] Diary (cover title). 4de boek. [And:] Poesie (cover title). 5de boek. [Books 1, 3, 4, and 5]. Four volumes of notebooks with literal transcriptions of messages Willem Leembrugge received as a medium during seances between October 1924 and June 1925, as well as between February 1926 and February 1931. Dutch manuscript in pencil and indelible pencil on paper. The Hague and Enschedé (the Netherlands), 1924-1931. 50; 90; 74; 37 leaves, including some loosely inserted notes (manuscript or typescript), newspaper clippings, a black-and-white portrait photograph of Leembrugge, as well as a photograph of Mr and Mrs Pruys-Van der Hoeven. Various bindings, full leather or imitation leather, one oblong, one wallet binding. Various dimensions, c. 12,5 x 19,5 cm. 4.800€

Extensive manuscript notes on seances held by theosophist Willem Leembrugge, written by an anonymous writer, though very likely a person who was very close to Leembrugge. Particularly remarkable are references (at least two) on the creation of spirit photographs during Leembrugge's seances on January 30th and February 6th 1930. Spirit photography is a type of photography whose primary aim is to capture images of ghosts and other spiritual entities, especially in ghost hunting, and has a strong history dating back to the late 19th century. - Biographical information on Willem Leembrugge is scarce, though he can very probably be identified as Willem George Leembruggen, born in Leiden on February 28th in 1845, who is the



6 Jong kleine seance  
met ons seance  
kring hebben we gevormd  
Willem Leembrugge  
Mijn kleine vrienden ontmoeten  
vrienden uit de onrekenlijke wereld



Ik lees in mijn vertalingen  
groote gheestkracht aan ons  
ons werk, dat is ook de oorzaak  
dat je na een tijd van scheiding  
weer hier na toe getrokken  
geworden. De hand was al  
te klein dan dat het contact  
heel zo verbroken kunnen worden.  
We hebben reeds aan onze vrienden  
afgezegd. Uw leven is van die  
aard dat het zeer moeilijk is het

geestelijk peil hoog te houden, daar  
het stoffelijk bestaan voor u vele  
moeilijkheden meebrengt. Maar  
zoals ik u reeds gezegd heb, je  
beris de liefde voor. Mene naasten  
en daarom zal uw leven zijn tegen  
afwerpen - Mene kinderen kunnen  
daarom ook hun werk volbrengen  
waarvan je de fundamenteelen  
heeft gelegd. Groen, rood en violet  
zijn de kleuren die je begrijpen  
kunnt met uwe aardse ziele.

Sten Pruijs

Vrienden reeds lang aanschouwd  
uwe vertalingen hebben de andere  
zwaarte te versch. Harmonisch ver-  
menigde. Ik zie dat je veel gedult  
in liefde beris en ook een zachte  
moedigheid die van veel waarde is  
voor uwe omgeving, maar de zacht-  
moed nimmer zachtheid worden, dat  
daraan mijn kind je macht alleen  
nog meer vertrouwen bezitten en u  
meer overgeven, ik bedoel innerlijk meer  
te open stellen voor het geestelijk leven

author of several articles in theosophical magazines, published around 1910 in the Netherlands and the Dutch East Indies. However the portrait photograph of Leembrugge reveals that he was a highly charismatic person. The photograph is inscribed in pencil to verso: "onze Geestelijke | leider bij de familie Pruis | v.d Hoeven Het is Wil | lem | Leembrugge" [our spiritual | leader at the family Pruis (Pruys) | van den Hoeven it is Wil | lem Leembrugge]. Leembrugge probably lived in the Leiden area, as the name is very common there. - The seances documented here were held in The Hague and Enschedé. The audience is a "home circle", changing from one location to another per seance, with some members of the nobility mentioned. Some locations are found more often, such as the family Pruis-Van der Hoeven. The notebooks give descriptions of the medium Leembruggen forwarding messages from deceased family members, answering questions from the audience. Leembruggen often gives thematic "lectures" on free will, God's love, pure harmony and life after death, from a Christian or theosophic perspective. The transcriptions seem literal, even copying particular accents of members of the audience speaking and in one case a message from a deceased boy in English is transcribed phonetically, because the scribe apparently had little command of English. The scribe interjects with explanations, such as for whom a message was intended or how the audience reacted. Transcriptions are for the larger part in one hand, occasionally other hands can be discerned. Furthermore, names and addresses from persons in the Netherlands and the Dutch East Indies are noted. Sometimes the medium makes a drawing to explain what he observes and the scribe makes simple sketches after these (not included here). Smaller audiences seem to sit around a table using a planchette to point to a particular person or to select letters for a name or message. - Provenance: The Netherlands, through the trade. - Two bindings slightly rubbed. The other two bindings heavily damaged, with their spines missing. Photograph of Leembrugge with some nail holes to margins and corners, else fine. The photograph of Mr and Mrs Pruis-Van der Hoeven with a large water stain.

## An early evidence for the application of multicoloured sprayed decors

**#20 L. Durand, Huguenin & Co. (Manufacture de Matières colorantes / Farbwerke / Dye Works):** (No title). Sample book for Fast Chrome Colours to be applied to fabrics by spray-process. Basle and Huningue (Alsace), (no date) (c. 1910). 20 leaves including 20 mounted samples of fabric decorated by spray-process ("Aerograph-Chromograph"), including 9 samples of velvet. Original publisher's half cloth. 20,5 x 28 cm. 750€

The decors feature irises, pansies, and roses. Sprayed decors became popular in the field of arts and crafts during the 1920s and reached a peak in the 1930s and 40s. - The text (preface and colour recipes) is in French, German, and English. - The preface reads: "A new application of our specialties of Fast Chrome Colours is by the new Spray-Process (Aerograph-Chromograph) and we beg to submit patterns of this style, hoping that they will be of interest to you." - In 1871 Louis Durand took over a chemical factory established by Gaspard Dollfus in 1860. In 1872 Durand's brother-in-law Daniel Edouard Huguenin (1845-99) joined the company, which after the departure of both men became a stock company in 1900. From the 1880s the company expanded abroad (Saint-Fons in Lyon, Huningue in Alsace, and New Jersey), specialising in colour-printed cotton, but returned in 1900. After the factory in Huningue became an independent French stock company in 1920, only the original location in Basel was left. - Some staining. Some of the cloth samples browned. Binding rubbed. Else fine.

Vert = | 1 Cyanine moderne RN poudre  
| 1 Extrait de Graines de Perse crist.

ronine R poudre.

20 Cyanine moderne RN poudre  
510 eau chaude  
20 acide formique 80%  
400 eau d'adragante 60:1000  
80 acétate de chrome 20° Bé  
1000

t. 20 Chromocitronine R poudre  
480 eau chaude  
20 acide acétique 40%  
400 eau d'adragante 60:1000  
80 acétate de chrome 20° Bé  
1000

1 heure et laver.

Grün = | 1 Modern Cyanin RN Pulver  
| 1 Kreuzbeeren-Extract crist.

ronin R Pulver.

20 Modern Cyanin RN Pulver  
510 warmes Wasser  
20 Ameisensäure 80%  
400 Tragantwasser 60:1000  
80 essigs. Chrom 20° Bé  
1000

20 Chromocitronin R Pulver  
480 warmes Wasser  
20 Essigsäure 40%  
400 Tragantwasser 60:1000  
80 essigs. Chrom 20° Bé  
1000

mpfen und waschen.

Green = | 1 Modern Cyanine RN powder  
| 1 Persian berries extract crist.

ronine R powder.

20 Modern Cyanine RN powder  
510 boiling water  
20 formic acid 80%  
400 gum dragon water 60:1000  
80 acetate of chrome 32° Tw.  
1000

20 Chromocitronine R powder  
480 boiling water  
20 acetic acid 40%  
400 gum dragon water 60:1000  
80 acetate of chrome 32° Tw.  
1000

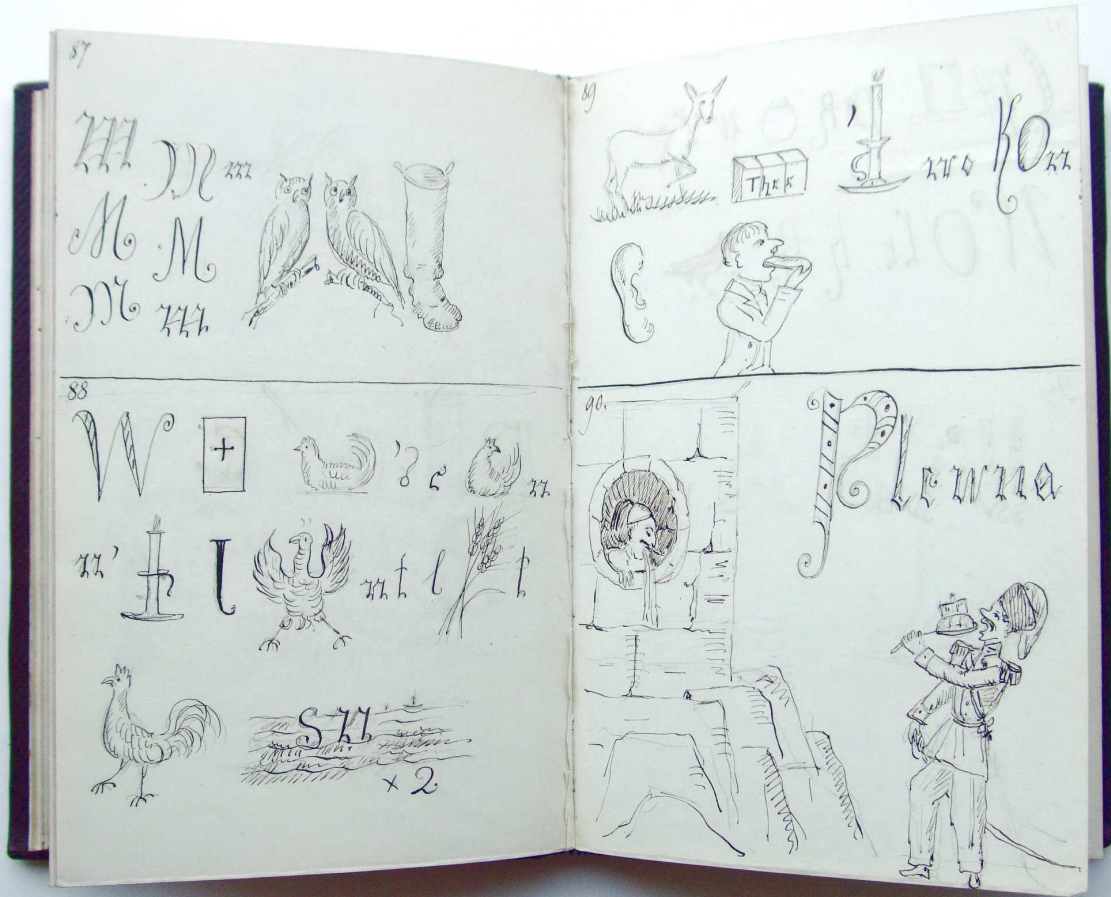
hour, wash.



**A unique album of rebuses by a Princess  
and patron of Friedrich Nietzsche**

**#21 Therese of Saxe-Altenburg:** Rebus. German manuscript on paper. Germany, c. 1860. 72 pages with 102 rebuses and 66 additional white pages, including a handwritten list with the solutions loosely inserted. Original full brown leather with ticket to rear cover: "Kgl. Marienburg Haupt-Inventar" [Royal Marienburg, main inventory]. 13 x 18,5 cm. 600€

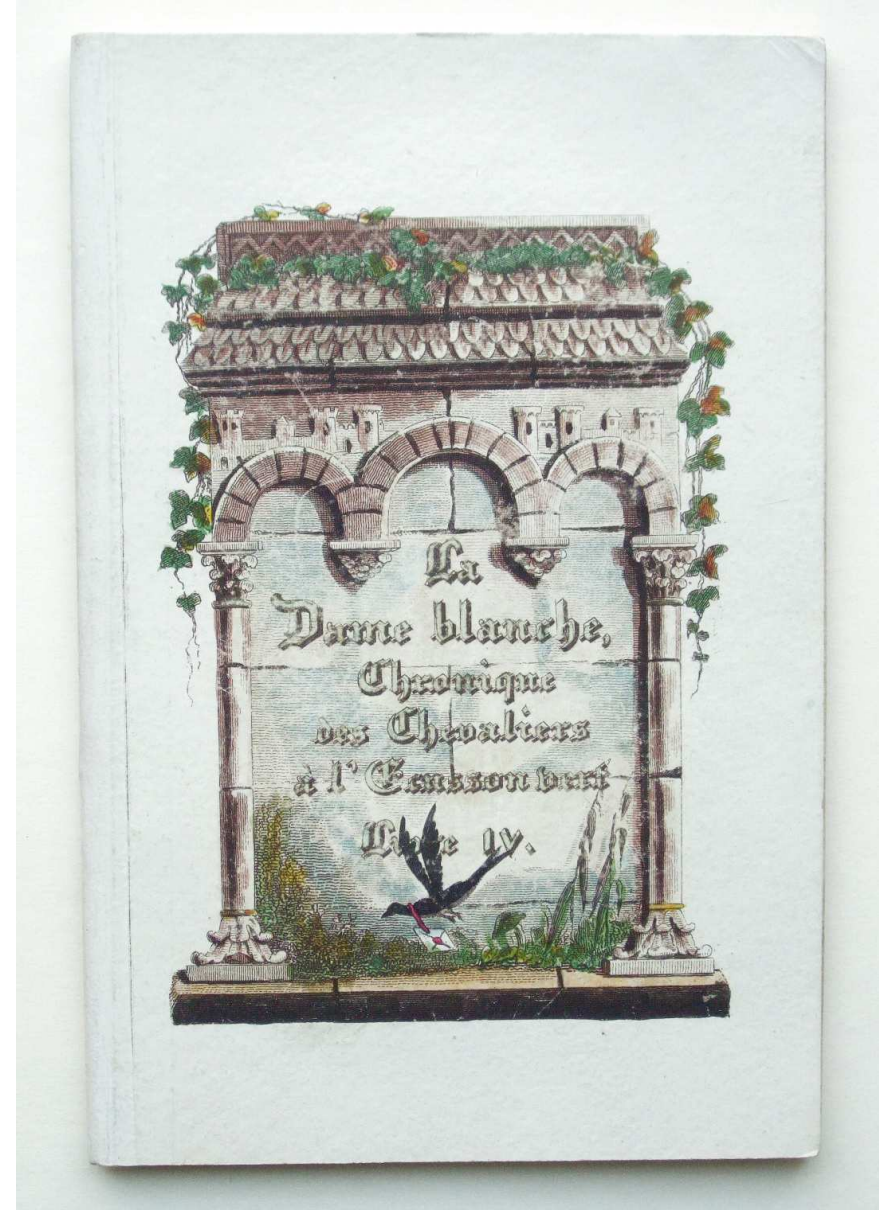
An album of rebuses, or picture puzzles, drawn in ink by Henriette Friederike Therese Elisabeth of Saxe-Altenburg (1823-1915), who was a Princess of Saxe-Altenburg and sister of Marie, Queen of Hanover (1818-1907). She was tutored by Carl Ludwig Nietzsche (1813-1849), the father of the philosopher Friedrich Nietzsche (1844-1900). Therese later supported Friedrich Nietzsche financially. Therese never married, although she was described as the most attractive of four sisters and received marriage proposals from the French emperor Napoleon III, among others. - The album includes 102 numbered rebuses, the solutions of which can be found on three manuscript leaves loosely inserted. - Binding rubbed. A few leaves were torn out, but the album is nonetheless complete, given the numbering of the rebuses is continuous.



## à la romantique

#22 [Jean-Pierre] Brès: La Dame blanche. Chronique des Chevaliers à l'Écusson vert. Paris, Lefuel [1829]. 6 volumes. 48; 38; (2), 36; 36; (2), 50; (2), 42 pages, with 6 hand coloured engraved plates and 4 musical scores. Original illustrated stiff wrappers, housed in a modern cardboard slipcase. 10 x 15 cm. 1.200€

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



**A child's fantasy travels  
to New York, China and Africa**



**#23 Ferdinand Barazetti (1886-1961):** Mister Ringwoods 1ste Reise nach China - I Band. [With:] Mister Ringwoods zweite Reise, nach Afrika - II Band. [With:] [No title]. [With:] Mr. Ringwoods Reise nach der Süd-Spitze von Afrika - Band VII. [With:] Reise durch Amerika oder von New York nach San Franzisko - Band VIII. [Mister Ringwoods 1st travel to China - Volume 1; (...) second travel, to Africa - Volume 2; (...) without title, but further adventures of Mr. Ringwood; (...) travel to the Southern tip of Africa - Volume 7; (...) travel through America, or: from New York to San Francisco - Volume 8]. Together 5 volumes (out of 8). German manuscript on paper. [Heidelberg and Freiburg (Switzerland)], 1891, 1892 and 1896. 83 leaves all in all, including text and 80 watercolours (78 full-page) attributed to Ferdinand Barazetti, as well as 3 pencil outline drawings. Contemporary wrappers with manuscript title labels. 10,5 x 16,5 cm. 750€

The texts are apparently written by an older person, though the stories appear to have been made up by a child. The booklets are made from reused exercise books, two of which still have the old title labels (now on the inside), which are inscribed "A. A. Barazetti", and "Anton Barazetti". Anton Alexander Barazetti (\* 1881) was son of August Cäsar Joseph Barazetti (1844-1907), a German lawyer and university professor, and his wife Sophie von Le Monnier (1858-1929), an Austrian writer. Anton had three siblings, one of which was a boy: Ferdinand Barazetti (1886-1961). As the drawing style apparently does not fit with a 15-year-old and the subjects do not fit with a girl, it can be assumed



that Ferdinand was the creator of the present books, and made them between the ages of five and ten. - Volume 8 (travel through America) is unfinished: merely two pages have text, though the rest of the booklet is filled with watercolours (as usual), showing up on every second page. The last three drawings in this booklet are outline pencil drawings. Therefore one can assume, that Ferdinand prepared a whole notebook with drawings first, and thereafter asked a parent, or perhaps his elder brother, to write the stories next to the illustrations. - One watercolour is signed and dated: "Ph. Keßler | Heidelberg | 1896." As the style of this watercolour is different from the others and none of the other drawings is signed, it can be assumed that Ph. Keßler was a schoolmate or a friend of Ferdinand, who was invited to contribute one drawing to his book. - Provenance: Switzerland (the Barazetti family moved to Freiburg in Switzerland, at some point after 1890 and to Geneva in 1897). - Wrappers worn and in need of some repair. One volume lacks wrappers. - Cf. [gw.geneanet.org](http://gw.geneanet.org)



## A Norwegian book with large-sized French endpapers

**#24 [Anonymous:]** Matricul for Land-Statens Laegder i Trundhiems Stift. (No Place, but Norway), (no date, but (after) 1777). 1 leave, 236, (1) pages. Contemporary boards. 21,5 x 32,5 cm. [sold]

Pink contemporary boards, with the decorative gilt borders including dragons, unicorns, elephants and lions. With stunning endpapers made from French dominotier paper printed in black and stencilled in three colours: pink, red and green. - Hinge cracked to front endpapers. Spine discoloured and browned. Binding rubbed. Two holes intentionally made throughout the whole book to lower margin. The endpapers in vivid colours. - Not in Kopylov, but cf. no.s 54, 158, 159.



**Album of original miniature paper cuttings  
by one of the most important German  
papercutters of the 19th century**

**#25 [Wilhelm Müller (1804-1865)]:** Album [cover title]. Album of paper cuttings. Düsseldorf, c. 1850/60. 60 pages, including 38 miniature paper cuttings and 14 paper cuttings of usual size tipped in. Contemporary embossed black leather with gilt title to front cover. 11 x 18 cm (oblong). 6.900€

The paper cuttings predominantly depict landscapes with scenes of rural life or animals (wild game or cattle). Only a few show still lives with flowers. Dimensions of the miniature paper cuttings start at 2.5 x 2.5 cm, with the smallest depicted person being no taller than 5 or 6 mm. The largest of the usual-sized paper cuttings is 9.5 x 9 cm. As usual, they are not signed or monogrammed (cf. Joachim Pfeiffer, W. M. on [scherenschnitt.org](http://scherenschnitt.org)). - Wilhelm Müller was a German cobbler and papercutter based in Düsseldorf. Along with Karl Hermann Fröhlich and Paul Konewka, he is one of the most important papercutter of the second half of the 19th century in the German-speaking area, even though he (like Fröhlich) had no formal education in art. Müller was self-taught and lived on the breadline for all of his life: A tailor from his neighbourhood, who at the age of six was an errand boy bringing Müller lunch each day, reports about the artist's environment years later: "You can't imagine a more miserable home than this garret. There, he lived with his son who was suffering from pneumopathy. (Müller's son is reported to have made the enchanting flower tendrils bordering his father's paper cuttings.) (...) In a corner of the room, there was a small ramshackle oven, and in the other corner there was a bed with some moth-y blankets lying on it. But near to the windows, there was a selection of the most delicate knives and scissors. In the evenings then, Müller was peddling the pubs selling his paper cuttings for 5 or 10 pennies each." (J. Schmittmann, *Der Schuster W. Müller - a manuscript held*





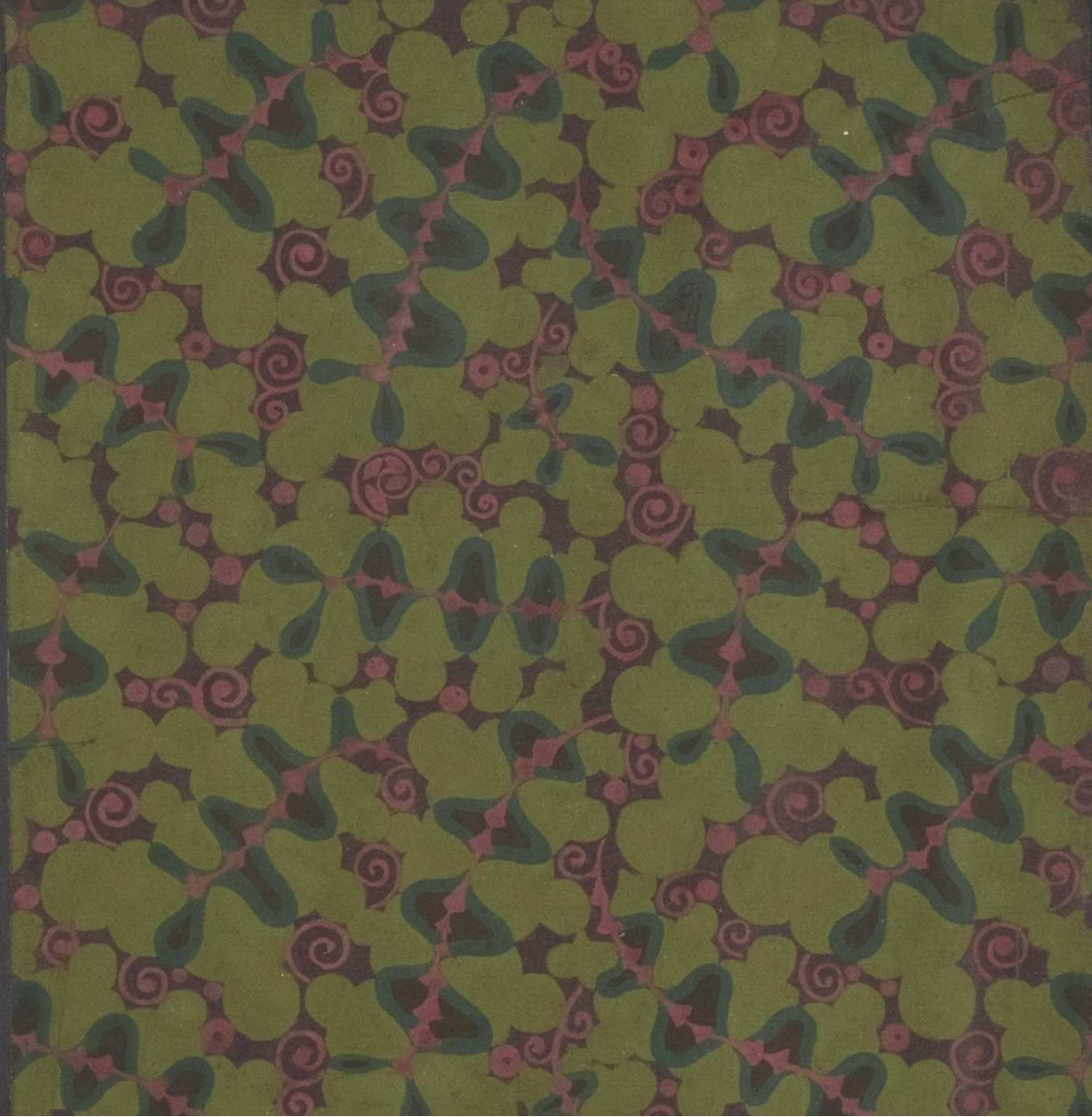
by the archive of the Deutscher Scherenschnittverein, cited from Pfeiffer). - "Müller primarily depicted motifs taken from nature and from folk life. He sumptuously depicted wild and gentle animals in their characteristic positions. He showed humorous society sequences with excellence. There are works by him which have to be viewed with a magnifying glass, whilst enravishing the beholder to a similar admiration like observation of an insect with a microscope does. However, larger pictures have also been cut by him: He cut the Last Supper after Leonardo da Vinci in respectable size several times." (Düsseldorfer Generalanzeiger from October 3rd 1886, cited from Pfeiffer). "He created exceedingly delicate cuts, which, at first glance, look like ink drawings. His cutting technique is reminiscent of Chinese paper cuttings with many internal structures. It is unknown whether this cutting manner was affected by Chinese paper cuttings, or whether Müller developed it himself. However, the emergence of this idiosyncrasy is remarkable, because it was not known in Europe before." (Steinheider p. 100). Once Müller had earned a reputation for his skilful work, he travelled around selling them in the pubs of the old town, which had become his home from home. For a cup of corn, a glass of beer or a lentil dish from the innkeeper, he created masterpieces of silhouette art. (...) Soon the contemporary Düsseldorf directories specified him as a "silhouette maker", with no hints on his reputable profession as a cobbler. A great number of Müller's works were scattered and lost, though a large collection is preserved at the archive of the Stadtmuseum Düsseldorf until today. (cf. Pfeiffer). - Müller's creatorship has been accredited by Rolf-Gunther Radnitz (Kronshagen), collector and connoisseur of paper cuttings by Wilhelm Müller and Karl Hermann Fröhlich. - Provenance: USA, through the trade. With an acquisition note in English to rear pastedown: "61 Silhouettes. Düsseldorf. 1873". - Binding rubbed. Spine and inner hinges repaired. Rear board and pastedown damaged. Contains one additional paper cutting which is badly damaged. Based on the acquisition note, eight cuttings appear to have been removed. - Thieme/Becker XXV, p. 248. Cf. Judith Steinheider, Schattenbild und Scherenschnitt als Gestaltungsmittel der Buchillustration p. 100 and ill. no. 61. Cf. Herbert Asmodi, Beseelte Schatten p. 15 and ill. no. 26. Cf. Sigrid Mettken, Geschnittenes Papier p. 136. Cf. The Illustrated London News, vol. 216, p. 634f. Cf. Martin Knapp, Deutsche Schatten- und Scherenbilder p. 62-63

## A large album of original Viennese Art Nouveau Designs

**#26 K. Haidegger:** [No title]. Album of original ornamental designs, very probably for decorated paper, wallpaper and textiles. Vienna, 1913 and 1914. 52 multi-coloured designs (between 3 x 21,5 cm and full leaf size). Gouache on paper, some heightened with gold, tipped on 22 black paper leaves, some signed "HAIDEGGER. K.", some inscribed "ATELIER", some numbered. Bound in later cloth album. 46 x 67 cm (oblong). 6.000€

A series of 52 gorgeous Art Nouveau designs, very probably for decorated paper, wallpaper or textiles. Haidegger's sumptuous ornaments are clearly influenced by Carl Otto Czeschka, Emanuel Josef Margold and Wiener Werkstätte textile patterns. Some of them appear to be rather phantasmagorical pictures than ornamental designs. About Haidegger almost nothing could be traced, but some of his works are reproduced in a German magazine for textile art and industry (cf. *Textile Kunst und Industrie* VII (1914), p. 183, 185, 187, 209). From there we also can learn that in 1914, he or she has been participating in a "special course for ornamental designers" at the Royal Professional School of Textile Industry in Vienna, which was directed by Professor Franz Stanzel. Several designs for decorated paper exhibited at the "Zeugdruck- und Papiertapeten-Ausstellung der Kunstgewerbeschule" (Printed fabric and wallpaper exhibition of the school of applied arts) in Vienna in 1910 are very similar to her or his works included here. - Provenance: Austria, through the trade. - Binding scratched. Some designs rubbed with superficial loss of colour. One sheet damaged, though repaired. Else fine. - Cf. MAK Vienna inventory no. KI 7747-65, KI 7747-6, KI 7747-7, KI 9388-63, KI 7756-11, WWBP 378-1 (c. 1910 designs by students of the Kunstgewerbeschule in Vienna for decorated paper, some in the class of Koloman Moser). Cf. Christoph Thun-Hohenstein and Kathrin Pokorny-Nagel, *Ephemera. Die Gebrauchsgrafik der MAK-Bibliothek und Kunstblättersammlung*, 56 and 59.







**An exceedingly rare survivor:  
Early 18th-century book of drawings featuring  
showmen and minstrels**

**#27 Jan de Kedts:** [No title]. Book of drawings. The Netherlands, 1720. 71 leaves (9 white), including 61 full-page pen and ink drawings. 20 drawings signed below *Jan de Kedts* or *Jan de Kedts fecit*, and 2 dated: 1720. Contemporary vellum binding, signed to front cover (illegible) ... *Kedts* and dated 1721 (?). 10 x 15,5 cm. 18.000€

The present calligraphic drawings are clearly made after nature portraying performing showmen, comedians and minstrels, fifty-eight of which are male and only three female. They are all wearing costumes, mostly including extraordinary hats (or other headdresses), some of which appear to be inspired by characters of the *Commedia dell'Arte*. The performer on the last page for example (see picture on the left) is in his costumes and gestures reminiscent of Pulcinella. It can be assumed that de Kedts used a calligraphic drawing style to depict the garishness of the costumes. Most of the persons are depicted performing in some way: We can find seven persons playing instruments, like violin, fiddle, shawm, lute, and bagpipes. Many are dancing or maybe performing as mime artists or clowns, and there is also one knife-thrower. One person appears to do card tricks or similar, and one tricks with the smoke of his pipe. Some of the featured persons are not performing: They are just sitting on plain stools, upturned barrels and baskets (only a few on chairs), drinking or smoking or both. They have pipes, glasses, and jugs, or several thereof, in their hands or lying next to them. Some are performing with their pipes or drinking vessels, and though it is difficult to imagine what they are exactly doing, it might have been some kind of magic trick or other feats. One of the women looks very old and carries a sheet of paper in her hand,

which is inscribed, and though almost illegible, it is clearly including the words "een nieuw liet" (Dutch for "a new song"). Some of the persons are depicted several times, which is to be discernable from the particular characteristics of their faces, costumes and hats, including the shoes. This indicates they have been portrayed after nature, maybe during a festival the showmen held for themselves. - It is very probable that the depicted jugglers and performers appeared at fairs and other popular amusements, and belonged to the population of travellers. At the beginning of the 18th century travellers were excluded from society, which often led to a life of criminality on the road and in forests. The legal exclusion was justified by the general suspicion of criminal or at least antisocial behaviour. (cf. Wikipedia) - The final page is inscribed: "Bien Commencé | est demi | Achevée | Fine" [Well begun | is half | achieved | End]. - Though we can't prove him to be the same person as our draughtsman, we have been able to trace a schoolmaster named Jan de Kedts, who was active in Gouda (the Netherlands) from 1734 until his death in 1741. The only other thing we know is that he married in 1722. - Provenance: Gijsbert van Alphen (1840-1895), Rotterdam; H.H. van Alphen (1895-1939), Arnhem; Gregorius van Alphen (1908-1988), Groningen (documentation included, as well as several letters concerning the present book). The Netherlands, through the trade. - Minor signs of use.







Handwritten signature or text in cursive script, possibly reading "Lundholm" or similar, located below the drawing.



Handwritten signature or text in cursive script, possibly reading "Lundholm" or similar, located below the drawing.

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

**#28 Johann Arndt:** Wohlangelegtes Paradies-Gärtlein. Besteht in lauter christlichen Tugend-Gebeten, Deme beygefügt Ein geistreiches Gesang-Buch, Benebenst Johann Habermanns Morgen- und Abend-Gebeten. Berlin, "auf Kosten guter Freunde" [at good friends' expenses] 1715. Engraved frontispiece, 11 leaves, 361, (23) pages, 12 leaves of plates; engraved frontispiece, 140 pages, 2 leaves, 24, 24 pages. Contemporary full vellum. 7,5 x 16,5 cm. 2.400€

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





**A rare Dutch writing-master book  
in its original binding**

**#29 Ambrosius Perling:** Exemplaar-boek Inhoudende Verscheyde nodige Geschriften, Tot dienst van de Leergierige iught. 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





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 to 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 is 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..* . - 12 leaves with a brown spot to upper margin. Otherwise only very few (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.

**Daniela Kromp**  
**Rare & Unique Books**  
**Heimeranstraße 63**  
**80339 München**  
**Germany**

**daniela.kromp@gmx.de**  
**0049 / (0)157 / 343 99 787**



