



2017  
III

ANTIQUARIAT  
BANZHAF

Henriettenweg 3  
72072 Tübingen · Germany  
Phone 0049 · (0)7071 · 55 23 14  
Fax 0049 · (0)7071 · 55 23 15  
[antiquariat-banzhaf@t-online.de](mailto:antiquariat-banzhaf@t-online.de)  
[www.antiquariat-banzhaf.de](http://www.antiquariat-banzhaf.de)

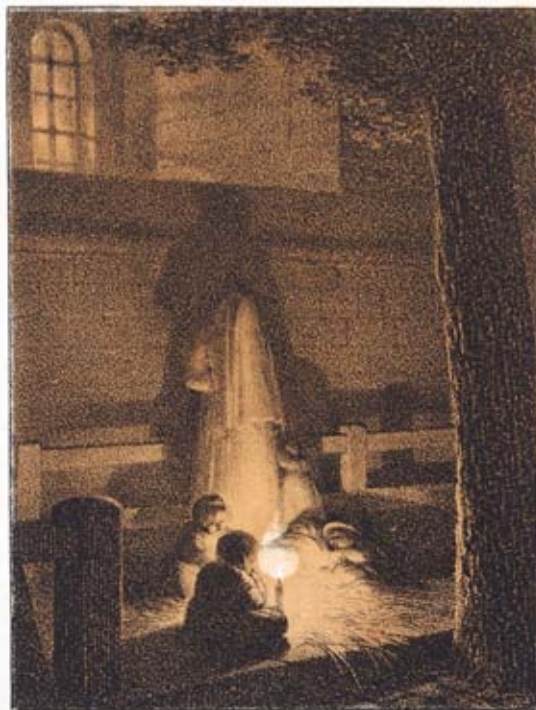
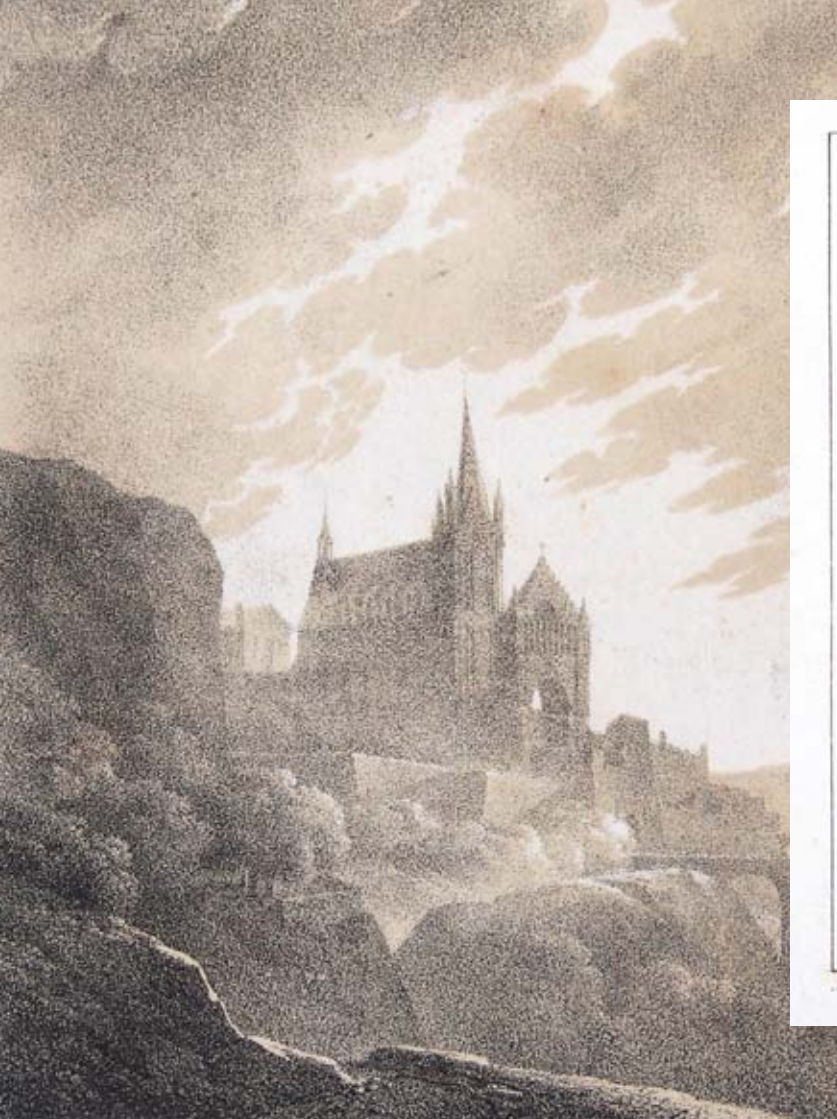
*a. Lacroix.*



*Vallée de Royat près de Clairmont.*

**Isabey, (Jean-Baptiste).** (Divers essais lithographiques. Paris, G. Engelmann (for) the author and Alphonse Giroux 1818). 10 plates, all but one with embossed stamp over the artist's name, all but plate I and 10 (in our copy) with background tints and highlighting. Cont. red morocco spine over red glazed boards. Oblong folio (330 x 250 mm). Extremities worn. Covers slightly rubbed.

Cf. Beraldi VIII p. 152, no.1. Winkler collection part I. Masters of Lithography. Bonhams 1998, no. 142. The embossed stamp indicates that these copies were purchased directly from the artist. In our copy one plate without stamp, signed J. Isabey and Imp. Lithog. de Langlumé 1818; another plate signed J. Isabey and Lithog. de C. de Last(eyrie). Lithogr. wrappers with title lacking. Three plates with lithogr. captions: Vallée de Royat près de Clairmont; Escalier de l'Hopital à Aix en Savoye; Vue du Montblanc prise du Village de Chamounie. Seven plates plates with no captions (early issues ?) comprise two female portraits, interior and architectural views, and landscapes. "A few publications with tinted lithographs were published in Britain and France from around 1818, for example J. B. Isabey's *Divers essais lithographiques*, which consists of eight (!) small plates of landscape and architectural subjects, six of them tinted lithographs" (Twyman, *History of chromolithography* p. 46).



*J. Taylor.*

1810.





**Kilian d. J., Bartholomaeus.** Ulysses daß ist Allerhand Begebenheiten welche sich zugetragen in der Griechischen ruck-reiß/oder heimbfarth Ullisis nach der Zerstörung/der Statt Troja/durch den weltberühmten Mahler Sieur Nicola/In 58 Figuren künstlichster Masen Fürgebildet/welche zu sehen in dem Königlichen Hauß/zu Fontaine Bleau/Allen Liebhaberen der Kunst und Edlen Poesi/zu Nutz und dienst in Kupfer gebracht ... In Verlegung Joh. Ulrich Stapf Kupferstecher/und Kunsthändler in Augspurg A. 1678. Engraved title within ornate border, 58 (2 folded) engraved plates, each with engraved German verses beneath image. Cont. cardboard covered by German multiple colour block print bronze varnish paper. Manuscript title shield on front cover. Oblong folio (325 x 252 mm). Spine-ends damaged.



NDB XI, 603ff. Thieme-B. XX, 288-291. Beautiful series of engravings by Bartholomaeus Kilian d. J. (1630-1696), a member of the Augsburgian family of engravers and publishers. His portraits are strongly influenced stylistically by artists like Edelinck and Nanteuil, and he became one of the most skillful and productive portrait artists of his time. Most of his portraits and other engravings were published in his own publishing house in Augsburg. "Vereinzelt in Bartholomäus Kilians Oeuvre steht ein mythographisches Tafelwerk mit Reproduktionen der Szenen aus der Odyssee in der Galerie d'Ulysse im Schloss Fontainebleau. Der (eingestochene) Titel, der

nur Nicolò dell'Abate (Sieur Nicola) als Maler nennt, steht in einer altertümlich wirkenden Rollwerk-Kartusche; die 58 Tafeln sind durch zweizeilige deutsche Vers-Unterschriften zu einer Bildgeschichte der Odyssee geworden. ... Der Ulysses ist ein frühes Zeugnis für das Bestreben der Augsburger 'Bilderfabrik', klassische Literatur in Form von Bilderserien anzubieten" (Sybille Appuhn-Radtke: Augsburger Buchillustration im 17. Jahrhundert p. 775; in: H. Gier/J. Janota (Hg.) Augsburger Buchdruck und Verlagswesen von den Anfängen bis zur Gegenwart. Wiesbaden 1977). A few brown spots here and there, a few leaves with a pale waterstain in upper right corner.



Die Schiffeu daffor fort kein Stürm sich nicht dorfft blehen.  
 kein gefähr zu fürchten war so lang Zeitur thet wehen.



Die harte Noth der Schliche ihm oeffte doch die geist.

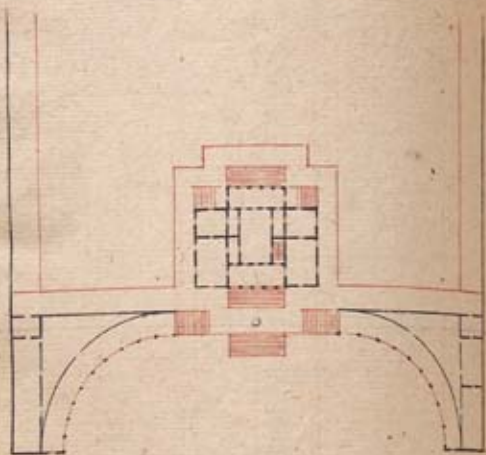
Nicht dorfien trübselig vor ihm standt Sie vor der Heiligh.



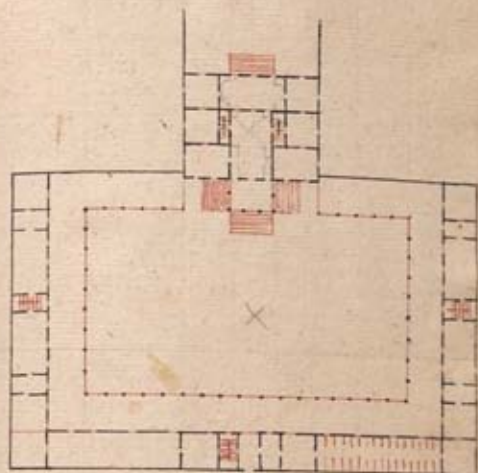
**Palladio, Andrea.** Mais(ons) de Palla(dio) (lettered title on spine). French Manuscript on paper without year and place (french speaking country, around 1750). 17 sheets (174 x 252 mm) with professionally executed ink drawings in black & red, showing altogether 40 different buildings (frontal and basic plan) designed by Palladio. Contemporary calf. Quarto (182 x 138 mm) with 17 sheets.

Very nice collection of finely executed architectural drawings of Palladian Style villas, town houses and palaces, mostly from the Veneto. Maybe a sketch book of an architect interested in Palladio. Of the 60 known works by Andrea Palladio, 40 designs are inserted in the present manuscript. In the upper part of the sheet is a detailed view of the front facade with rich architectural details: meticulously executed, usually two sometimes three of his works are on a double-page. In the 18th century a revival of Palladianism in England spread to Italy and thence throughout most of Europe and the

American colonies. Among the notable architects of this movement were Francesco Maria Preti in Italy, Thomas Jefferson in America, and Georg Knobelsdorff in Germany. The style spread to Russia through the work of the Scottish-born Charles Cameron and the Italian Giacomo Quarenghi, and it also reached Sweden and Poland. By shortly after 1800 the style had succumbed everywhere to the ascendant movement of Neoclassicism, in which classical forms and details were derived directly from antiquity instead of seen through Palladio's Renaissance eyes.



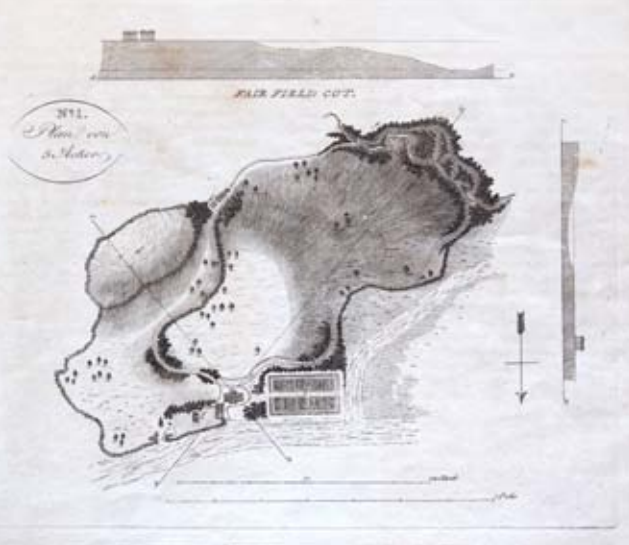
13th



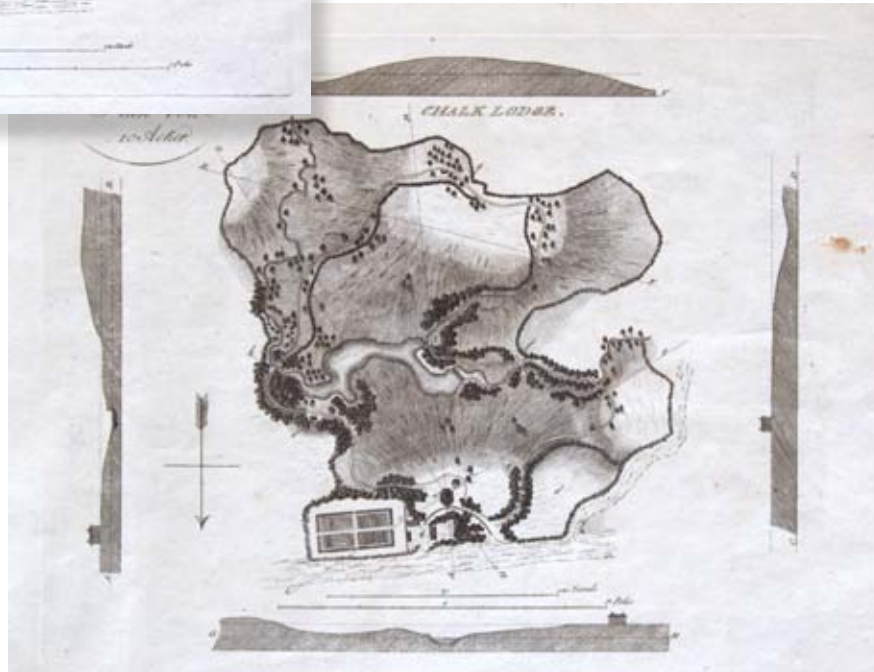
54th







**Parkyns, G(eorge) I(sham).** Entwürfe zu Anlagen und Verschönerungen der Landsitze und grossen Gärten im englischen Landschaftsstyl. Leipzig, Friedrich August Leo 1796. (4), 4 pages, 5 numb. engraved plates. Publisher's grey wrappers. Oblong- folio (422 x 256 mm). Wrappers dog-eared and a bit dusty. Front wrapper with remains of a letter-press title-shield.



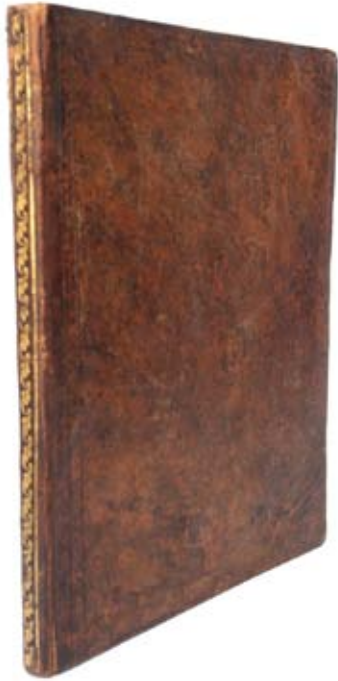
First German edition. (Original edition published 1793). George Isham Parkyns (1749–1820) was a garden architect and designer of landscape gardens. Leaves dog-eared, title-page with small waterstain in lower margin. A very broadmargined copy.





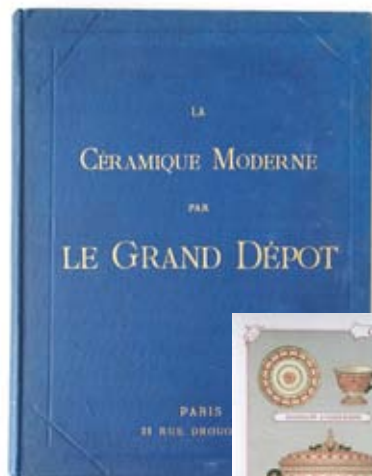
**Schmidmer, J. L. (editor).** Verzeichniss der seltenen Kunst-Sammlungen von Oehlgemälden, geschmolzen Glasmalereyen, Majolika, Kunstwerken in Bronze u. a. Metallen, in Elfenbein, Wallrosszahn, Holz u. a. Massen, Gefäßen von Rubinfluss, mathematischen Instrumenten, geschnittenen Steinen, Handzeichnungen, Wassermalereyen mit Gold aufgehöht, Malereyen, Wappen, Zeichnungen und Handschriften aus Stammbüchern, illuminirten mit Gold aufgehöhten Kupferstichen und Holzschnitten, Kupferstichen und Holzschnitten aus allen Schulen, Manuscripten und Büchern aus den Hauptfächern der Wissenschaften des dahier verstorbenen Königlich-Preussischen Hauptmanns Herrn Hans Albrecht von Derschau, welche zu Nürnberg ... den Iten August 1825 und an den folgenden Tagen ... gegen gleich baare Bezahlung versteigert werden sollen. 3 parts in one volume. Nürnberg, bei dem verpflichteten Auctionator Schmidmer (1825). VI, (6), 90 pages; (2), 282 pages; (2), 250 pages. Publisher's printed wrappers. Slightly dust-soiled and rubbed.

Bibliotheca Bibliographica 287. First and only edition. Catalogue of this famous and huge collection. The first part with paintings and drawings. Second part with engravings, woodcuts. The third part with about 2600 manuscripts and books. Here and there with brown spots. First few leaves with waterstain in inner margin.

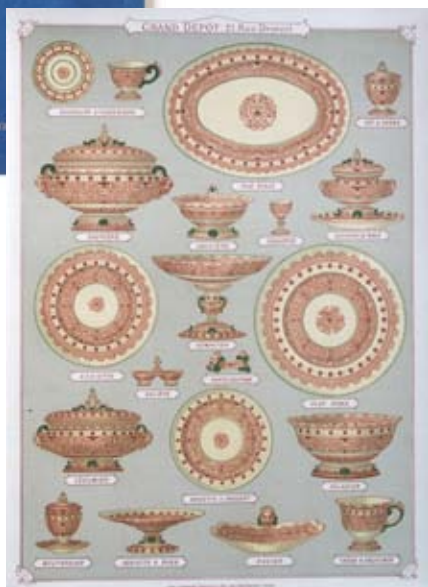


**Mayer, Wenzeslaus Joseph.** *Historico-philosophica descriptio picturae novae bibliothecae fornici inductae in canonia Strahoviensi canonicorum praemonstratensium Pragae in Monte Sion ab Antonio Maulbertsch, academiae artium Vindobonensis et Berolinensis sodali, cura et impendiis Wenceslai Josephi Mayer, abbatis Sionei et Milovicensis, regii eleemosynarii, et inclyti regni Bohemiae praelati. Pragae, typis viduae Elsenwanger, factore Antonio Petzold 1797.* (10), 54 pages. With 2 engraved plates, one engraved head- and tail-piece by Johann Berka. Cont. sprinkled calf, richly gilt spine. All edges gilt. 4to (260 x 210 mm). Extremities rubbed, corners bumped. One tiny worm-hole in spine.

Thieme-B. III, 419 (for Berka) and XXIV, 275 (for Maulbertsch). First Latin edition, same year as German edition. One plate with a beautiful interior view of the library and the ceiling decoration painted in fresco by Franz Anton Maulbertsch (1724–1796). A fine and broadmargined copy, printed on thick paper.



**Bourgeois, E(mile).** Grand dépôt de porcelaines, faïences & verreries. Paris, E. Bourgeois (ca 1884). (II) partly numb. leaves with richly illustrated title and views of their shops in Paris and Marseille, 42 chromolithogr. plates. Publisher's blue cloth, gilt title to front cover. Folio (355 x 275 mm).



Splendid trade catalogue of this large retailer of porcelaine, glas,fayence and potery wares in brillant colours. A fine copy.





**Ferronnerie d'art Ad. Bergue.** Catalogue with original designs. Paris, Ad. Bergue 1893 (- 1898). 120 original designs for chandeliers, ceiling and wall lamps, floor lamps etc. made from wrought iron. Pen- and ink drawings a few with added colour. Sizes vary from 320 to 110 x 240 to 70 mm, various paper stock used (transparent and tracing paper, cardboard and thick drawing paper) for the designs, all mounted on recto and verso of 50 grey album leaves. Cont. black half leather. Small paper label to front cover. Folio (390 x 300 mm). Hinges restored. Covers soiled.



An interesting collection of designs by a Paris based manufacturer of wrought iron sconces, candlestands, lamps of all sorts etc. Most of the drawings in very good condition, a few with tears or missing pieces in outer margins. 14 photographs with wrought iron pieces, a few with stamp of Ferronnerie Ad. Bergue on verso loosely laid in. Various sizes and processes, (albumen and silver prints). A nice collection, and with the name of the manufacturer stamped on a few of the drawings adding to its importance for tracing local design attitudes.



**Karel Franc.** (Catalogue of artistic-industrial works made of marble and onyx). Prague, privately published ca 1925.

With 23 mounted original photographs.

- 16 of them each ca 170 x 230 mm, on grey mounts, verso with photographer's stamp (Prague, Paryk und Co.) and manuscript numbering. - 7 of them ca. 170 x 220 mm on blueish mounts. Publisher's blue cloth with gilt title to front board (Umelecko-prumyslové práce z Mramoru a Onyxu = Catalogue of artistic-industrial works made of marble and onyx), and the embossed name of the photo-studio (Fotografický ústav pro průmysl. Paryk a spol Praha = Photographic institute for the industry. Paryk and Co. Prag). Oblong folio. (365 x 260 mm). Covers slightly soiled.



Very good photographs of Art-déco mantelpieces and fenders and a bathroom with onyx and marble covering. - Together with: 8 original designs for mantelpieces, pencil and chalk coloured drawings on tracing paper, a few of them with stamp and name, one with date 1926 on verso. A few marginal tears, folds and losses. A very appealing collection of original Art-déco designs.



**Jagdschloss Fröhliche Wiederkunft** - Erinnerung an Fröhlichewiederkunft 1864. (gilt title on front cover). (Wolfersdorf near Stadtroda, 1864). 14 original photographs (albumen – 190 x 210 mm) mounted on white cardboards. Loosely contained in cont. green cloth portfolio, with gilt title and blindembossed ornamental frame on both covers. Folio (364 x 300 mm). Fine.

An excellent photographic record of the neogothic reconstruction of this hunting seat initiated in 1858 by Joseph von Sachsen-Altenburg. The photographs which are not signed show outside and interior views of various parts of the building. Mounts slightly browned. Prints in excellent condition, rich and dark.





**Midolle, J(ean).** *Traité complet d'ecritures en tous genres et d'ornements moyen-âge d'après le système méthodique ...* St. Gallen, Tribelhorn (1840). Coloured lithogr. title, 61 lithogr. (31 chromolithogr.) plates, 32 pages text. Cont. half cloth over marbled boards. Oblong- folio. Extremeties worn.

Bonacini 1188. Berlin cat. 5166. First Tribelhorn edition with coloured plates. Plate 55 bound in as frontispiece. Only light occasionally foxing else very good. A charming exemplar of penmanship with beautiful colour plates.

V O P Q

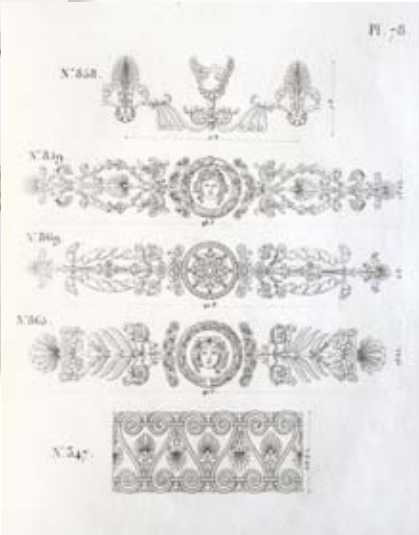
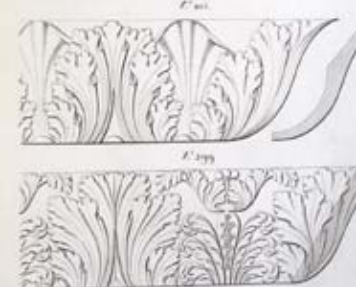
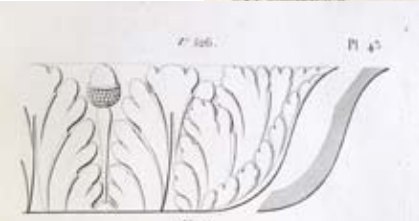
R S T U V

W X Y Z



**Heiligenthal, Jacques Joseph.** Recueil des dessins d'ornements d'architecture de la manufacture de J. Jph. Heiligenthal à Strasbourg, successeur de M. Beunat. Contenant tout ce qui a rapport à la décoration des appartements. Tels que panneaux, dessus de portes, dessus de glaces, frises, pilastres, montants, rosaces, entablements, moulures, écoinçons, modillons etc.etc. Strasbourg, F. G. Levraut (1813)—1827. 100 engraved plates (including the richly adorned engraved title), numbered 2-100 (= complete).

— **With:** Tarif des ornemens d'architecture de la manufacture de J. Jos. Heiligenthal, à Strasbourg, successeur de M. Jos. Beunat, de Sarrebourg, breveté d'invention et de perfectionnement. Avis. Ces beaux décors, composés d'un mastic aussi dur que le stuc, ont été exécutés d'après les dessins fournis par les premiers architectes, et s'emploient avec le grand succès pour les décorations. Strasbourg, de l'imprimerie de F. G. Levraut 1827. 14 (1) pages. Pages 14 and 15 with added manuscript numbering, description and price of further items. Cont. green half morocco, gilt title and ornamentation to spine. Folio (345 x 260 mm). Extremities worn.

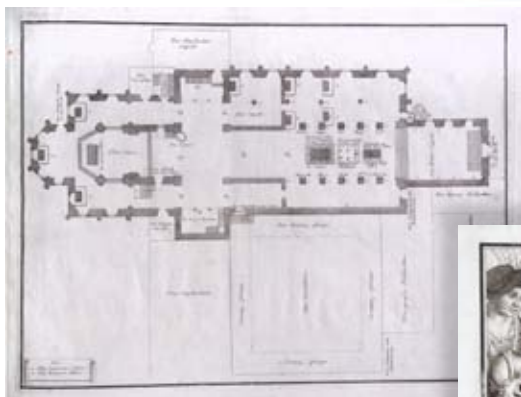


A nicely executed trade catalog by this famous French manufacturer of decorative items for interior design. Heiligenthal continued Beunat's firm in Strassbourg sometime after 1824. Some plates are signed by A.P. Giraud, an engraver active in Sarrebourg, France, and are dated 1813. Accompanied by the rare pricelist including dimensions and prices and with additional manuscript entries for plate-numbers 97-100. Pricelist slightly soiled, the plates in the catalog clean and fresh.

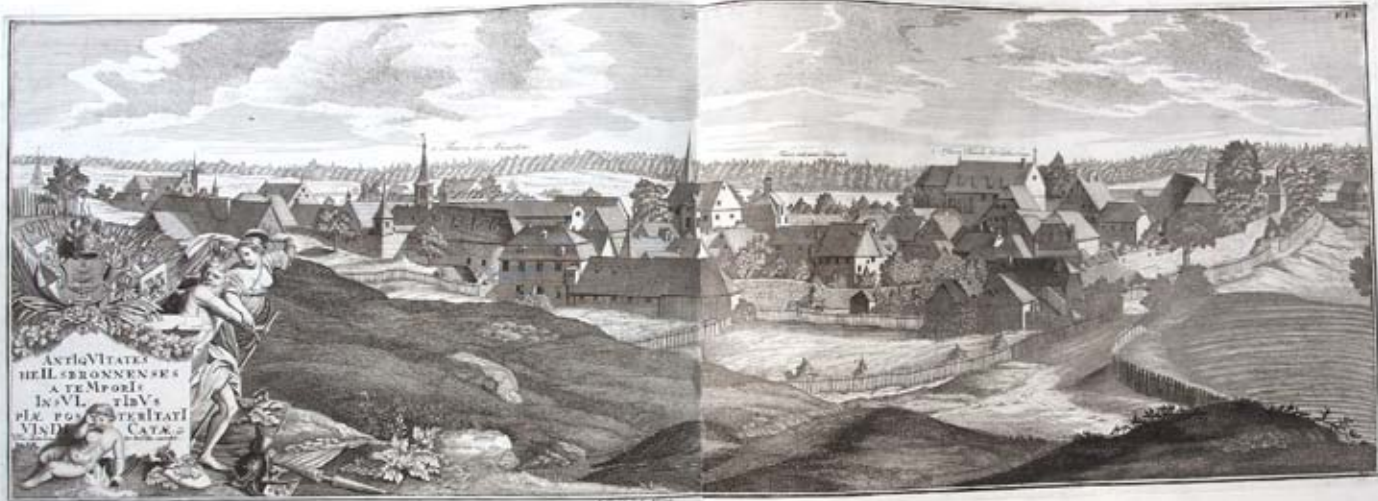




**Klingsohr, Chr(istian) F(riedrich).** Kurze Geschichte des ehemaligen Klosters Heilsbronn und Biographien derer sämtlich in der Münsterkirche daselbst beigesetzten Fürsten und Kurfürsten aus dem Burggräflichen Fürsten Hause, Nürnberg Hohen-Zollern; ... Two volumes. Auf Kosten des Verfassers, no place for the author 1806. (4), 99 pages and twenty-one etchings and engravings on 16 plates by A. Nunzer and P. W. Schwarz. Uniformly bound in cont. light blue silk, azured black outer border roll, graphite edges. 4to (text-vol. 200 x 179 mm) and oblong folio (atlas-vol. 342 x 444 mm). Spines rubbed.



Lipperheid DA 45. Pfeiffer 20146. Very rare only edition, privately printed at the author's expense in only a small number. This copy dedicated to Wilhelm Duke of Bavaria including a three-page folio letter to him by the author. A thorough historical and architectural study of this celebrated cloister, which was the hereditary burial-place of the Hohenzollern family for over 300 years. A fine copy printed on blueish paper in a very decorative contemporary silk binding.





K. delin.

Marc Aurèle

Buste Consulaire. Ouvrage Romain, du second rang; de Mar  
place à Empouci par la terrasse, à côté de la Biblio  
L'ouvrage dans la Collection de son Eminence, Monseigneur le Cardinal de...



Buste Consulaire

Ouvrage Romain du premier rang Marbre  
De Paris.

**Krüger, Andreas Ludwig.** Antiquités dans la collection de sa majesté le roi de Prusse à Sans-Souci. Contenant douze planches d'après les plus beaux bustes demi-bustes et thermes. Dessinées et graveées par L(udwig). Krüger, à Potsdam. Cahier I (et) II. Two parts in one volume (= all published). Berlin, Birnstiel und Danzig, Floercke (1768 - 1771). 2 letter-press titles, 24 engraved

plates by and after Andreas Ludwig Krüger. Half cloth around 1840. Folio (426 x 305 mm). Covers rubbed, extremities worn.

VD18 11820683. Thieme-B. XXI, 586/587. Not in the Berlin catalogue. A rare work on the Roman and Greek busts in the collection of Frederic the Great. The second part with added title: Douze planches d'après les plus beaux bustes et demi-bustes placées dans la grande galerie des tableaux, autrefois dans la collection de son Eminence Monseign. le feu Cardinal de Polignac à Paris. The plates show busts of Homer, Solon, Socrates, Platon, Epikur, Hippokrates, Cicero, Virgil, Horaz, Seneca, Marc Aurel, Antigonos I. Monophthalmos, Antonius Pius, Hadrian, Septimius Severus, Marc Anton. Printed on thick paper with strong impressions of the images. Slightly soiled in margins, a broadmargined copy.



(Cornelius, Peter von). Fresco Gemälde aus der Geschichte der Bayern auf den Ruf Seiner Majestät des hochgefeierten Königs Ludwig I. von Bayern zur Freude Seines dankbaren Volkes vollendet in den Arcaden des Hofgartens zu München im Jahre 1829. Lithographirt und herausgegeben von einigen der Maler derselben. München 1831. 19 tinted lithogr. plates after Kaulbach, Lindenschmidt, Zimmermann among others and 16 lithogr. plates with mottos in blue ink; 1 folded leaf. Cont blue boards, silver borders around covers. Publisher's lithogr. front wrapper bound in. Oblong folio.



Der Sächsischen Burg Godesberg Erückung durch die Bayern  
1831.

Lentner 1423 („Zum Unterschiede von der nachfolgenden Ausgabe ist bei sämtl. Bildern der Name des betr. Malers erwähnt. Ausserdem sind die Wahlsprüche der vorkommenden Fürsten auf ein separates Blatt gedruckt, das als Schutzblatt für die Lithographie dient.“). First edition. A splendid book production to celebrate the frescos at the arcades on both sides of the Hofgarten at the Odeonsplatz in Munich. The architectural structure was planned and built by Leo von Klenze between 1816-1818 and later on between 1826-1829 adorned with paintings in fresco under supervision of the court painter Peter Cornelius (1783-1867) by his pupils Ernst Förster, Clemens Zimmermann, Wilhelm Röckel, Hermann Stilke, Georg Hiltensperger, Wilhelm Lindenschmidt, Philipp Schilgen, Gottlieb Gassen, Adam Eberle, Carl

Stürmer, Dietrich Monten and Philipp Foltz. The conception of these frescos was heavily disputed between Klenze and Cornelius and all other artists and designers involved. After years of serious debates and various changes in the decision making jury, Cornelius convinced the king of his conception. His cycle of paintings could be seen as a pioneering venture in propaganda. It is the first public display of profane history in German art of the 19th century. The patriotic idea behind these frescos received great acclamation by many contemporaries. It could be said that these paintings in fresco influenced not only authorities but also citizens and municipalities with a strong patriotic mind set to erect monuments and other works of art prominently in public places all over Germany.





**Cockburn, Ralph - publisher.** Dulwich Gallery. No place no imprint ca 1820). 50 finely hand-coloured aquatint plates after Claude, Teniers, Rembrandt, Wouvermans, Ruysdael, Cuyp, Poussin and others, mounted on 44 large card sheets. Loose as issued in original half roan folder, without ties. Folio (565 x 430 mm). Covers rubbed, extremes slightly worn.

Cf. Abbey, Life 201 and Tooley 189, both with 30 plates. Lowndes 857 "these plates having all been published separately and few sets being complete". Prideaux 334. Superb reproductions of Old Master paintings in the Dulwich Art Gallery, published by the first Keeper of Pictures at Dulwich (1816-20). Published without title or text, originally issued in 1818 with 30 plates it was reissued after Cockburn's death in 1820 with 50 plates, as here. Printed index leaf mounted to front paste-down. Very scarce, particularly complete with 50 plates; the final four plates were issued later than the others. Mounts slightly dust-soiled else fine. Lowndes with a detailed list of images: 1. Cascatella and Villa of Mæssnas at Tivoli - Wilson; 2. Landscape - Claude; 3. Landscape with Cows - Cuyp; 4. Hunting Party - Wouvermans; 5. Brisk Gale - Vandervelde; 6. Landscape - Berchem; 7. Landscape - N. Poussin; 8. Chaff-cutter - Teniers; 9. Jacob's Dream - Rembrandt; 10. Sea Port - Claude; 11. Landscape - G. Poussin; 12. Crossing the Bridge Pynaker; 13. Jacob and Rachel - Murillo; 14. Water Mill - Hobbima; 15. View near Utrecht - Cuyp; 16. Landscape Salvator Rosa; 17. Calm - W. Vandervelde; 18. Sunset - D. Teniers; 19. Em-

barkation of St. Paul - Claude; 20. Waterfall - Ruysdael; 21. Landscape - Salvator Rosa; 22. Halt of Travellers - P. Wouvermans; 23. Forging the Brook - N. Berchem; 24. Landscape - A. Cuyp; 25. Landscape, Morning - J. Both; 26. Landscape Farriers shoeing Horse - Wouvermans; 27. Landscape Evening - J. Both; 28. The Assumption - N. Poussin; 29. Cottage and Figures - D. Teniers; 30. Landscape - A. Vandervelde; 31. Landscape, with Cows - A. Vandervelde; 32. Landscape, with Cattle - A. Cuyp; 33. Landscape, with Cattle - A. Cuyp; 34. Figures and Animals at a Well - Le Nain; 35. A Landscape - Teniers; 36. Landscape, with Figures - J. Wynants; 37. Landscape - J. Wynants; 38. Landscape, with Horses - Wouvermans; 39. A Sunset - J. Both; 40. Landscape, with Windmill - Ruysdael; 41. A Calm - W. Vandervelde; 42. Soldiers Gaming - Salvator Rosa; 43. Swineherd - Teniers; 44. Italian Landscape - Karel du Jardin; 45. The Flower Girl - Murillo; 46. Saint Cecilia - Guercino; and four additional plates 47. Landscape, with Cattle - Karel du Jardin; 48. Interior of a Riding School - Cuyp; 49. Two Horses - Cuyp; 50. \*Flemish Peasants - Wouvermans.









**Jewellery - Trade catalogue.** A jeweller's in-house design catalogue to assist ordering. (No place and date, but New York ca 1885). 200 numbered cardboard pages with hundreds of articles of jewellery. Cut-outs and original designs mounted variously to pages. Cont. brown half leather. Folio (435 x 345 mm). Spine lacking. Front paste-down with typographical label "Bound by John M. Schmidt, Book Binder, Map Mounter and Map Colorer. 47 Maiden Lane, New York".



An imposing volume showing a magnificent variety of articles of jewellery under various manuscript headings. Pages 1-3 and 160-167: Crowns; pages 4-20: Head ornaments, diadems and tiaras and diadems and tiaras with diamonds; pages 21-31: Combs; pages 32-59: Hair pins; pages 60-149: Earrings; pages 150-157: Settings; pages 170-200: blank. Some minor dust-soiling, contents clean. A remarkable catalogue of a New York jeweller.







**Delagardette, (Claude Mathieu).** Les Ruines de Paestum ou Posidonia, ancienne ville de la Grande Grèce, à vingt lieues de Naples, dans le golf de Salerne, levées, mesurées et dessinées sur les lieux en l'an II. Paris, chez l'Auteur et chez H. Barbou, an VII (1799). (8), 76 pages, 14 engraved plates by Doudan, Gaitte, Michel and Moisy with views and architectural details. Contemporary quarter green calf over marbled boards, flat spine, richly gilt with red morocco lettering piece. All edges uncut. Folio (555 x 365 mm). Covers rubbed.



UCBA II, 1079. Cicognara, 2669. Not in the Berlin cat. First edition. The first accurate survey of Paestum made by the French architect and scholar Claude Mathieu Delagardette (1762-1805), who went there in 1793 to make the detailed elevations and drawings. It had a profound influence on contemporary scholarship and numerous important architects subscribed to it. "Delagardette nahm 1793 nach wissenschaftlichen Massstäben eine Neuvermessung der Tempel vor, indem er sich systematisch mit den früheren Messungen auseinandersetzte. Er schlägt eine Rekonstruktion des

Hera-Tempels II vor und stellt die Proportionen der drei Tempel denen am Marcellus-Theater und am Kolosseum in Rom und am Parthenon und Hephaisteion in Athen massstabgleich gegenüber. Dem Erscheinungsbild nach gehört Delagardettes Werk bereits zum 19. Jahrhundert, doch möchte er mit ihm zum progrès de l'ordonnance de l'architecture en France beitragen, womit er eine Position der späten Aufklärung vertritt" (Kruft, Architekturtheorie p. 243/244). A very broadmargined copy in a nice contemporary binding.

# DU PETIT TEMPLE.

Face Restaurée.

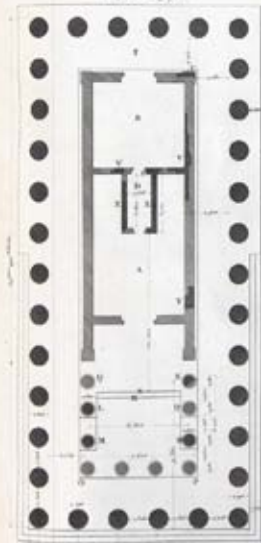
Figure D, Page 42.



Échelle des longueurs.  
Donnée par la Figure D et C.

Plan Restauré.

Figure C, Page 42 et 43.



Plan des Portes Colonnades.

Fig. F, Page 43.



Plan de la Couronne.

Figure G, Page 43.



État Actuel.

Figure L, Page 48.



Entablement et Chapiteau.



Figure E, Page 43.



Profil de la Base.

Figure I, Page 43.



Figure M, Page 43.

État Actuel.



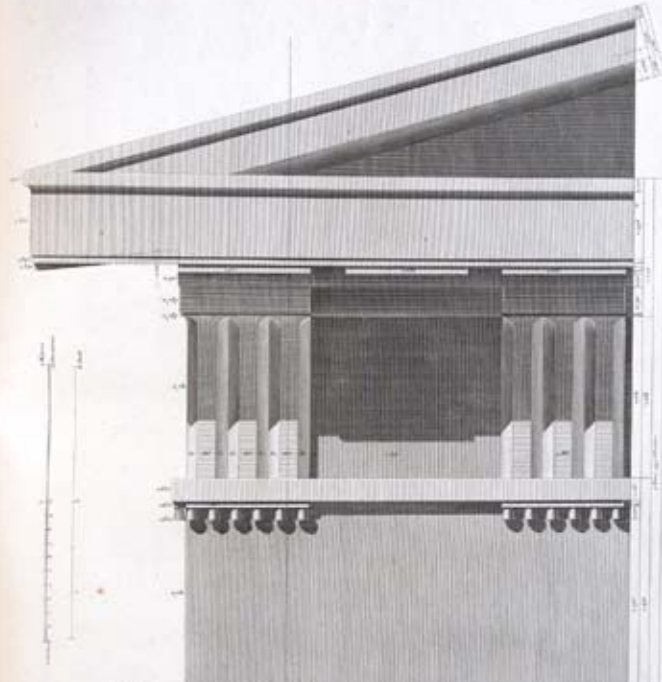
Développement et Profil

de la Couronne.

Figure H, Page 43.



# ENTABLEMENT ET CHAPITEAU DU GRAND TEMPLE.



A

Profil de la Base.

Figure I, Page 43.



B

Profil de la Base.

Figure I, Page 43.



D

Profil de la Base.

Figure I, Page 43.





**Pattern book.** Album with wash-colour and stencilled designs for textiles. No place, (Alsace 1850 - 1855). Ca 1800 watercolour designs over pencil on paper in bright colours and various sizes, from 35 x 30 to 445 x 355 mm mounted on grey mounts. 147 unnumb. album leaves. Half cloth around 1880, printed paper label to spine "Dessins papier 1850-55". Folio (595 x 440 mm). Extremities worn.



A magnificent collection of original designs for textiles of all sorts with a wide range of ornamental and floral patterns in bright colours. With the usual traces of use. Some designs removed, some of them with cut-outs, offsetting and rubbing to surface.













**Breitung, Christian.** 3 notebooks and 2 albums with numerous, partly hand-coloured original drawings of architectural details, decorations, full views of buildings, ground-plans, and sectional drawings on different stock and in various techniques. Meiningen, Sonneberg, Meerane, Pirna and other places 1853-1864. Various contemporary bindings, leather, cloth and plain boards with gilt and blind-embossed covers. Notebooks ca 155 x 100 mm; and albums 240 x 200 mm and 300 x 235 mm. Condition accordingly as could be expected with that kind of heavily used manuscripts: Rubbed and soiled, corners bumped, spine-ends damaged and with small losses.

The notebooks of Christian Breitung, a mason and stone sculptor from Meiningen in Thuringia, give a broad insight into his professional career in the years 1853 to 1864, showing especially his activities in the town of Meerane, which was prospering in this decade due to its textile industry.





- The first notebook, dated 1853 contains among other drawings views of the railway station of Sonneberg, of a stately house in Landsberg with its horse stable, a country house in Moabit near Berlin.
- The second notebook with a manuscript drop-title "angelegt zu Sonneberg bei Herrn Bauconditteur & Maurermeister J. M. Schmidt 1859" with a number of sketches of architectural details from Sonneberg and various motifs mostly details of building decorations in Nuremberg, Munich, Coburg, and Fürth.
- The third notebook dated 1862 with a mounted manuscript letter which details Breitung's activities as a draughtsman and building supervisor between 1861 and 1863 with numerous architectural drawings on tracing paper and builder's estimates for a number of projects.
- The first drawing-album of 1853 with a mounted freemason song of the lodge „Zu den drei Nelken im Orient“ in Meiningen, signed at the end by the master mason of the lodge „Vom Obersten-Meister und Stuhl Herr Archidiakonus Müller“. A coloured coat-of-arms of the lodge is finely drawn on one of the first pages accompanied by a skeleton and the representations of a bureau and a workshop. The pen drawings in this album, sometimes heightened with white are mostly of decorative architectural details like gargoyles and foliage-work in Gothic revival style.
- The second album dated 1860 contains a lovely view of the town hall of Kirchberg, a coloured idealized concept of a villa and a view of the catholic church St. Kunigunde in Pirna. – Partly soiled and spotted, a few leaves and plates loose, and with small tears, but mostly confined to margins. On the whole, a remarkable journal, illustrating the professional career of a workman in the German building trade over a 10 year period in the second half of the 19th century. Apprenticed to a bricklayer and working up the ladder he became an independent building supervisor, who was involved in many construction works and building projects, especially in the Saxon-Thuringian region. In addition to the interesting mercantile aspects, including the numerous cost calculations in the form of tables, with indication of the cost of labor and materials, the constant differentiation and professionalization of the drafts and plans of the construction projects is particularly noteworthy.



**Kürth, August.** Festzug des V. Leipziger Carneval. Leipzig, Kürth 1872. 6 double-page chalk-lithographed and handcoloured plates showing the street-parade floats and numerous participants of the parade in brightly coloured costumes. Loosely contained in publisher's grey wrappers with lithogr. illustration on front wrapper. Folio (470 x 310 mm). Wrappers with short tears in margins, with tiny pieces missing.



A brightly coloured copy the large plates (456 x 580 mm) in excellent condition showing the fifth parade of the carnival in Leipzig in 1871. According to a note on the cover coloured copies were priced at 1 Thlr., uncoloured copies at only 15Ngr. KVK with copies of the II. (1868), III. (1869), IV.(1870), VI.(1873), IX. and X. (1876/77) parade of the Leipzig carnival, but no copy of the V. parade traced. Corners dog-eared, a few tiny tears in margins not affecting images. – The lithographer August Kürth is mentioned in Klimschs Adressbuch der Buch- und Steindruckereien 1880 on page 206, starting his business in 1864. A fine and brightly coloured copy.



Reinholdspol



Reinholdspol



Musik



Wagen der Wirth



Königsstuhl



Wagen der Wirth



Königsstuhl



Musik







**Segovia - Eibner, Friedrich.** Ansicht des Chors der Kathedrale in Segovia von Südwesten (a view of the choir of the cathedral in Segovia seen from south west). Original water-colour on thick paper by F. Eibner. With artist's signature and date (18)61 in lower margin, recto of sheet. Image and sheet size are identical: 341 x 439 mm. — Under passe-partout.

ADB XLVIII, 292. One of Friedrich Eibner's (1825–1877) famous views of Spanish famous architecture and landscapes taken on the spot during a travel through Spain in the years 1860 and 1861 accompanying prince Alexander Mestschersky. This travel resulted in 65 large water-colours and a printed travel diary with chromolithographed reproductions of a number of them.





**Keye, Johann.** (A collection of calligraphed and illustrated water-colour sheets). German manuscript on paper. (Stadt Brandenburg 1683). 54 full-page illustrations and calligraphic ornamentation, each ca 570 x 470 mm, of which 14 hand-coloured pen-and ink drawings partly heightened with gold on verso and recto of 7 sheets, and 26 pen drawings in brown ink on verso and recto of 13 sheets. Each illustration consists of a rectangular block of text in the centred in the middle of the page, the majority quotations from the bible, in the beginning with a large ornate initial stretching over the whole left side of the text block, surrounded by flourished frames in a mauresque style; 14 pen-and ink drawings

with almost full-page predominantly religious motifs rendered in a most charming naive and folkloric fashion on verso and recto of 7 sheets. Together 27 loose sheets contained in modern cardboard box. Oblong folio (ca 600 x 500 mm). Short tears and tiny pieces missing in margins, a few restored.



An outstanding collection of large size sheets with calligraphically rendered samples of religious texts and folkloric drawings within elaborately designed borders. A few leaves with manuscript signature of the artist in lower white margin "Johann Key(e) in der Neuen Stadt Brandenburg(k) 1683". – We couldn't find any personal data to the artist. The only information we could gather for a person with similar name and life span is mentioned in Stolbergsche Leichenpredigtensammlung II, 14111. A certain pastor Johann Keye, (Culmbach bei Rudolstadt 15.10.1631 – 21.1.1705 Quittelsdorf), known to be active in the parish Rudolstadt until 1704.

