

IV

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**Lory père, Gabriel und Gabriel Lory fils.**

Principes de paysages, pour apprendre à dessiner et colorer à l'aquarelle. Premier - (quatrième) cahier. 4 instalments (= all published). Neuchâtel en Suisse, dessinés et gravés par Lory, père et fils, chez lesquels l'ouvrage se trouve (and) Paris, chez Bance aîné, marchand d'estampes (1807)-1809. With altogether 37 (10/9/9/9) aquatint plates (of which 29 hand-coloured, some of them just with one or two colours others brightly coloured depending on the state of each print. Loose plates in publisher's printed grey wrappers. Front paste-downs with concise instructions for painting techniques, colour theory and a short manual for preparing colours, back paste-downs with list of content and annotations to each illustration. Folio (455 x 300 mm). A fine copy in its original publishing state.



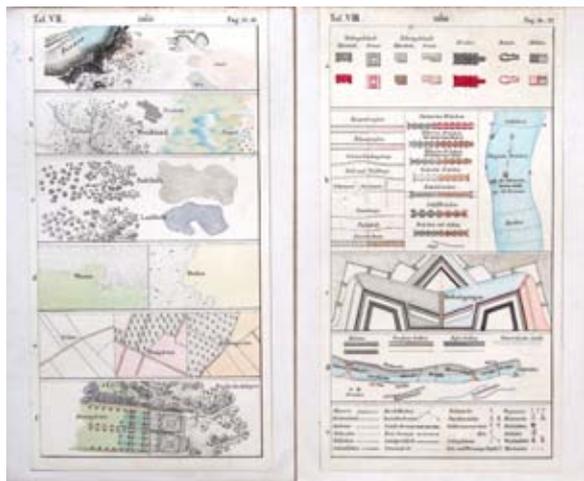
Lonchamp 1853 (with only 12 plates of which 5 hand-coloured). Mandach 168-71. - The plates with studies of trees and animals, landscapes and with actual Swiss views (Isle de Schwanau dans le lac de Lovertz; Château de Chatelard in the I. instalment - Carlier au bord du lac de Biemme; Burglen, lieu de naissance de Guillaume-Tell in the IV. instalment). The first instalment with a study of a tree and its branches, views of the Isle de Schwanau dans le lac de Lovertz and the Château de Chatelard Each. The second instalment with a nut tree, a waterfall and a pond. The third instalment with a small bridge, a well and a boulder with animals. The fourth and last instalment with a female peasant from Bern, cows, and views of Carlier au bord du lac de Biemme and Burglen, lieu de naissance de Guillaume-Tell. Each motif with two to three variants in colouring from monochrome to vivid colours finely finished by the artists. No copy in public libraries traceable on KVK. A fine and fresh copy of this treatise on painting by the famous Swiss artists Gabriel Lory père (1763-1840) and Gabriel Lory fils (1784-1846).



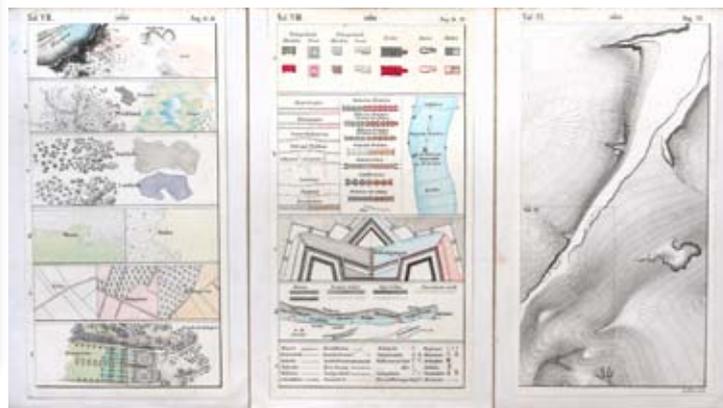


**Mayr, Georg.**

Vorschriften für topographische Zeichnungen in der Königlich Bayerischen Armee. München, Georg Franz, 1845. A booklet with VI, 47 pages, and 42 engraved and partly hand-coloured plates, a few marked Georg Mayr geschrieben und gestochen, mounted on cloth and bound concertina-style. Grey publisher's cardboards (booklet) and 9 concertina-style bound plate-booklets with mounted engraved labels. Loosely contained in publisher's slip-case with mounted engraved label. (200 x 122 mm).



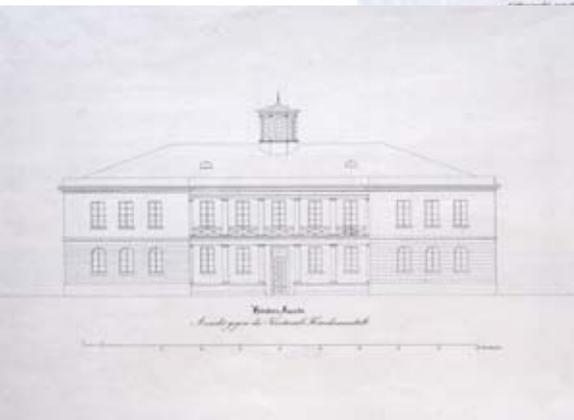
A scarce manual, probably printed in only a small number, with concise instructions for the working out and drawing of topographical maps for the engineers in the Bavarian army. Fine.



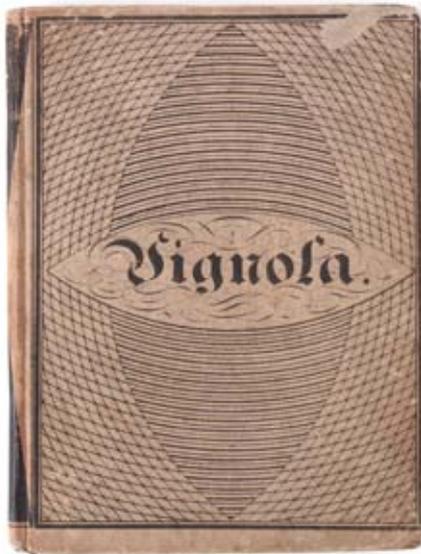


**Pläne des neuen Gebäudes der Blinden- u. Taubstummen-Anstalt in Zürich, erbaut in den Jahren 1836-1838.**

Zürich, Lithographie von Orell, Füssli & Comp. 1838. 6 lithogr. plates of which one partly hand-coloured with ground plans and side views. Loosely contained in publisher's lithogr. wrappers. Folio (420 x 270 mm).



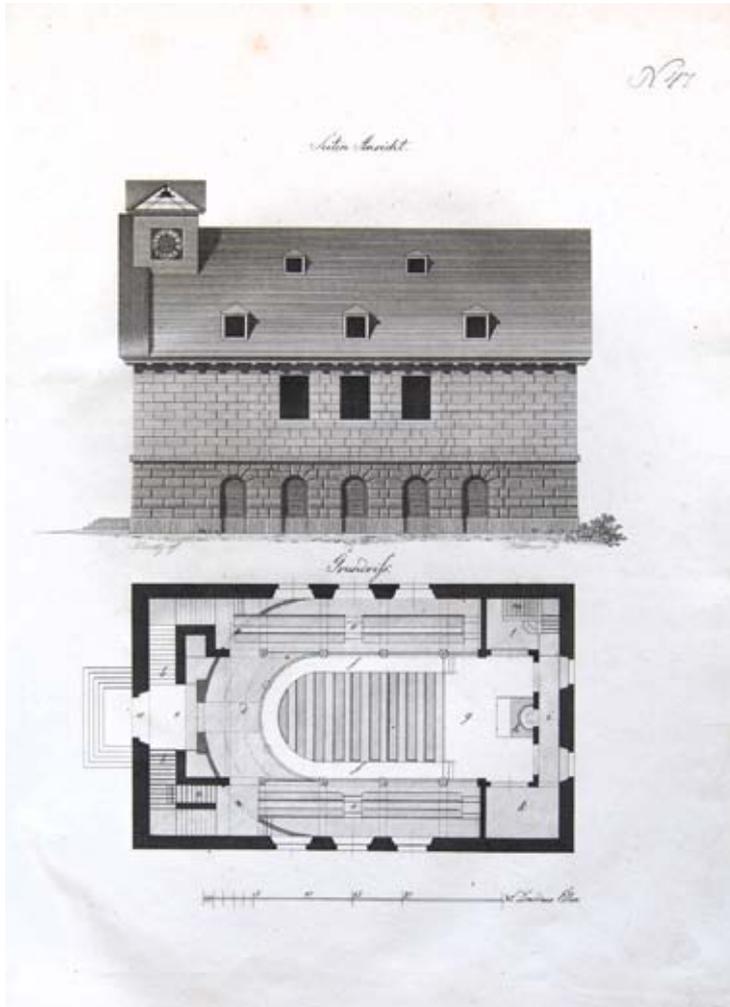
First edition. With two views of the facades, 3 floor plans and one plan of the building site including the park. Built by the Swiss architect Leonhard Zeugheer (1812 - 1866), a renowned architect who carried out numerous buildings, mostly representative town villas and country houses on behalf of private persons in Zurich and its vicinity. He was a representative of late classicism and early historicism. The building of the Blind and Taubstummenanstalt was demolished in 1913. A fine copy.



### Vignola, Giacomo Barozzi da

Der kleine Vignola, zur Belehrung für Künstler und Handwerker; enthaltend die fünf Säulen-Ordnungen und deren Anwendung. Aus dem Französischen übersetzt. Mit 32 lithographirten Platten. Aachen, Verlag von La Ruelle und Destez (Gedruckt bei H. Leuchtenrath) 1828. Lithogr. front., 34 pages, 1 large folded table, printed on both sides, 31 (1 folded) lithogr. plates. Richly illustrated publisher's lithogr. boards with a geometrical design on front cover, back cover with a number of drawing and surveying instruments. Kl- 8vo (150 x 115 mm). Covers slightly scratched.

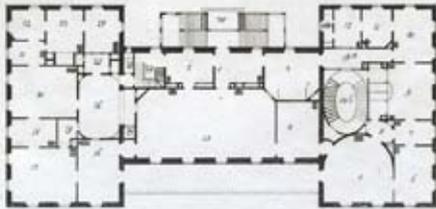
A concise manual for the daily use of craftsmen and engineers. A fine copy, the nicely illustrated publisher's binding well preserved.



**Meinert, Friedrich.**

Die schöne Landbaukunst oder neue Ideen und Vorschriften zu Landgebäuden, Landhäusern und Oekonomie-Gebäuden im gefälligen; Ideen zu Gebäuden für öffentliche und Privatbelustigungen, in gleichen zu Gebäuden im ernsthaftern aber edelen Style, in Grundrissen, Aufrissen und Durchschnitten. Dargestellt durch Kupfertafeln von einigen der besten Baumeister und Conducteure in Sachsen. ... Leipzig, Friedrich August Leo 1798. (6), 114 pages, 50 numb. engraved and aquatint plates by Johann Adolf Darnstedt and W. Böhm (plates 6a and 6b numbered twice, and gap in plate numbering – after plate 11 follows plate 13; complete thus). Cont. brown calf, flat spine richly gilt with gilt green label. Boards covered with green glazed paper. Large 4to (312 x 232 mm). Covers spotted.

N. 30



Berlin catalogue 2052. Cf. UCBA II, 1342 (only the first three instalments). Not in BAL, Early Printed Books. First and only edition of this scarce book with architectural designs by C. G. Cartheuser, Johann August Heine, Karl August Benjamin Siegel, Karl Schaeffer, Johann Gottfried Klinsky and James Malton, edited and with comprehensive annotations by Friedrich Meinert (1757-1828), who worked as a mathematician, astronomer and engineer.

“Meinerts Text zu jedem Entwurf ist diszipliniert und streng systematisch geordnet. Er beginnt jeweils mit einer kurzen Charakterisierung, beschreibt den jeweiligen Grundriss in seiner funktionellen Anordnung, geht dann auf die Aussenansichten über und macht Vorschläge für die farbliche Gestaltung und die ideale Umgebungssituation für das Gebäude. Schliesslich folgen noch Angaben über den idealen Bewohner des jeweiligen Hauses, ... In der Auswahl der Entwürfe versucht Meinert dem vom Verleger vorgegebenen Zweck nachzukommen, Landguthsbesitzern durch Ideen der griechischen, römischen, egyptischen, chinesischen, gothischen und neuern Architektur zu Hülfe zu kommen, um darnach

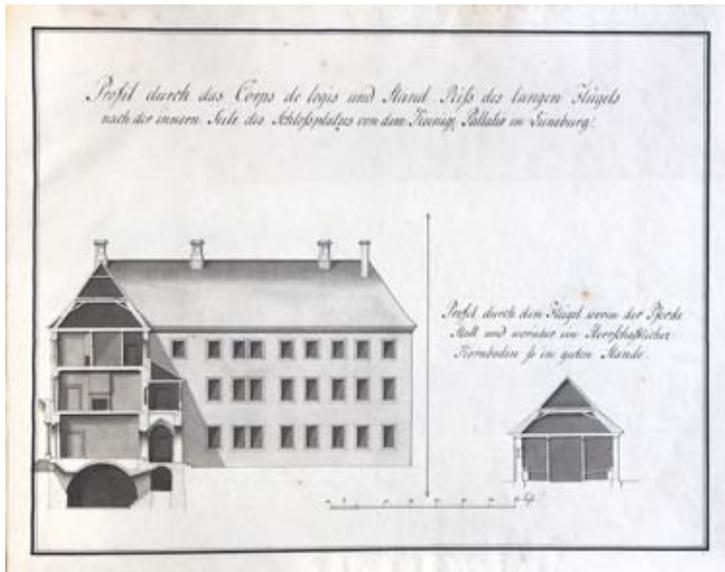
ihre etwa zu etablirenden architektonischen Gegenstände selbst zu charakterisiren, wenn Mangel an Architekten von Geschmack, ihre eigenen Bemühungen nötig macht. ...“ (Klaus Jan Philipp in: Um 1800. Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810; pages 134-139).

Published in four instalments, with continuous pagination of the text and apart from the leap in the plate numbering between plate 11 of the first and plate 13 of the second instalment with continuous numbering of the plates. Text with heavier foxing in places, plates on better paper and with most of the tissue papers intact with only faint spotting to margins. It seems that there was a significant gap in between the publishing date of the third and the fourth and last instalment, which makes a plausible explanation for the existence of a number of incomplete copies comprising only the first three instalments in public libraries. A well preserved and broadmargined copy in a decorative contemporary binding. (60)

### Architectural drawings – Grund- und Standrisse von dem Koenigl. Ablager in Lueneburg.

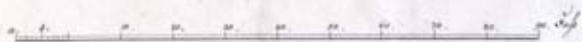
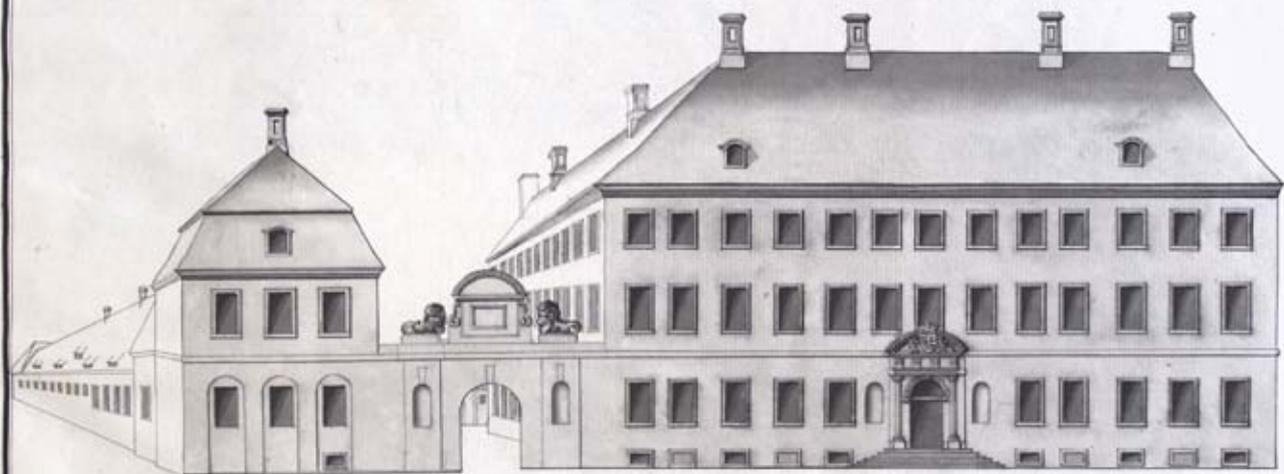
German manuscript on paper. (Lueneburg, ca 1780). 6 leaves with pen- and ink drawings with grey washes on strong wove paper with 3 different 18th century Dutch watermarks (Van der Ley - Churchill 193; D. & C. Blauw - Churchill p. 13 and one water mark with Strassbourg lilly Churchill 400). Three leaves ca 430 x 335 mm showing 1. Stand-Riss des Koenigl. Pallatii in Lüneburg gegen den Marckt Platz; 2. Profil durch das Corps de Logis und Stand-Riss des langen Flügels nach der innern Seite des Schlossplatzes von dem Koenigs-Pallatio in Lüneburg; and 3. Stand-Riss des Koenigs Pallatii in Lüneburg gegen den innern Hoffplatz nebst den Profil von Menagerie Fluegel und Stand-Risses Pavillons an der Fronte des Flügels. Three leaves ca 570 x 440 mm showing 1. Der

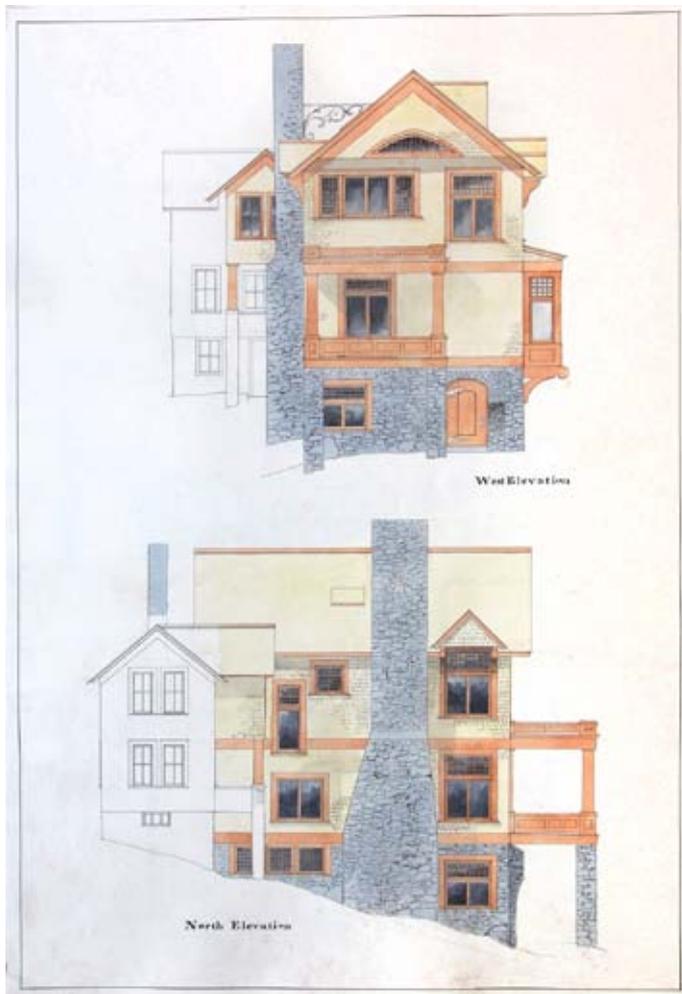
Östliche Schloss-Flügel; 2. Pavillon über der Haupt-Küche, and 3. Menagerie-Gebäude welches der Lueneburger Amtschreiber bewohnt und wüher ein Kornboden befindlich. Cont. calf spine, boards with monochrome brushed ocre paper covering, leather tips and gilt oval red morocco label on front cover. Oblong folio (5 450 ). Extremeties slightly worn. Cover a bit dusty.



A fine manuscript with excellently rendered architectural drawings of the castle in Lueneburg. The castle is located on the market square of the Hanseatic city of Lüneburg. Duke Georg Wilhelm of Brunswick-Lüneburg had the castle built from 1695 to 1700 by Johann Caspar Borchmann using basic structures of three former patrician houses. The castle is a massive Baroque building, which is located on the north side of the market square in Lüneburg. The façade facing the market square shows a three-storey symmetrical building with a raised ground floor (above a basement level) and a magnificent central portal, which is accessed by a staircase. The castle served until 1717 as a widow's seat for his wife Eleonore d'Olbreuse. She is the great-grandmother of Frederick the Great. Later, the castle was used as a barracks and a courthouse. Currently, the building is used by the Lüneburg district court. A finely rendered collection of architectural drawings with elevations, ground-plans and facades from the second half of the 18th century, a kind of architectural inventory showing all buildings of the erection in great detail. The ground-work for a future remodelling of the whole construction?

*Stand-Platz des Koenigl. Pallatii in Sireburg gegen den Markt-Platz.*





**Stilson, William Walworth.**

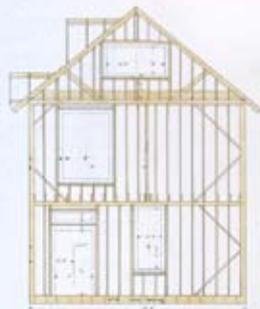
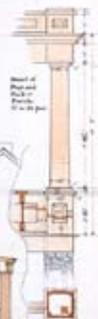
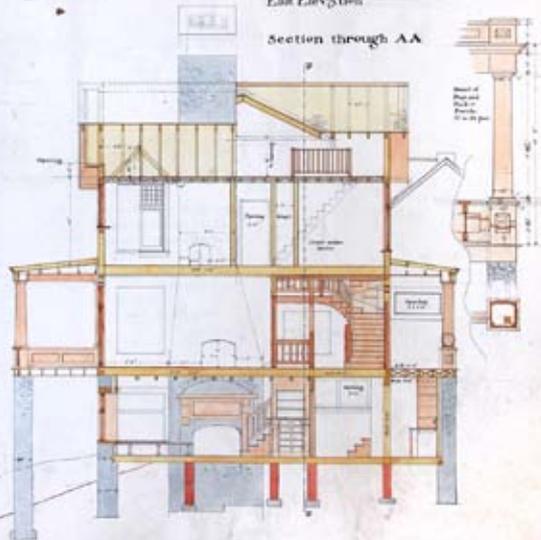
Architect. Designs and specifications for Shingle-Sydes; Litchfield County, Connecticut. Manuscript on paper. Litchfield, no date ca 1901. Calligraphed title, verso with manuscript inked faked printer's sign "the Shingle-syde Press" within double rules, 16 architectural plates (15 on thick drawing paper, one on tracing paper) with pencil and watercolour drawings of elevations, plans and sections of his house. Loosely contained in later cloth portfolio, with gilt morocco label to front cover. Folio (700 x 470 mm).

A charming set of large hand-drawn and delicately coloured architectural delineations for the home and studio of Connecticut illustrator, poet, and architect, William Walworth Stilson, (1874-1962), a Connecticut artist born in New Milford and a resident of Bridgeport and Shelton. He illustrated several books, including Willard Nelson Clute, *Our Ferns in Their Haunts* (1901); William Cullen Bryant, *Thanatopsis* (1909); and Hamilton Wright Mabie, *The Writers of Knickerbocker New York* (1912). The house was completed in 1902. His papers are housed at the Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library. The plates show delicately handcoloured details of a three storey house with porch, including a library and a music hall, with details of wall and ceiling ornamentation, delineations of the wooden framework, the basement and roof framework. A few brown spots else fine.



East Elevation

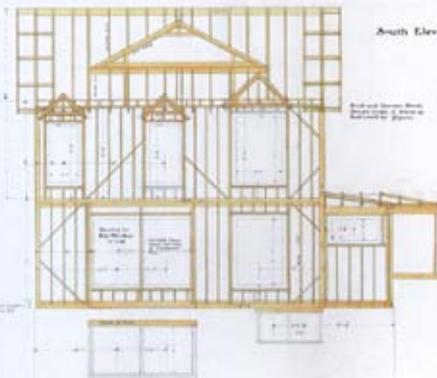
Section through AA



Framing  
East Elevation  
Scale 1/8" = 1'-0"

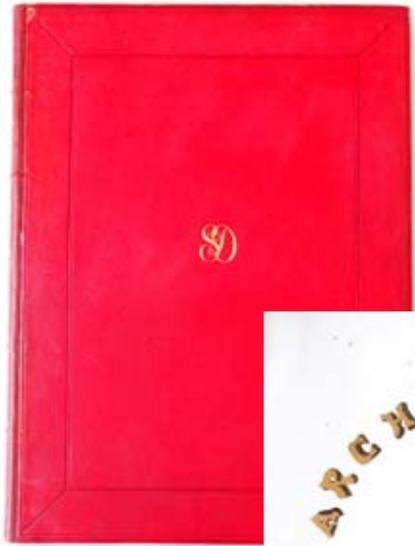


Clamp for Rafter, if desired



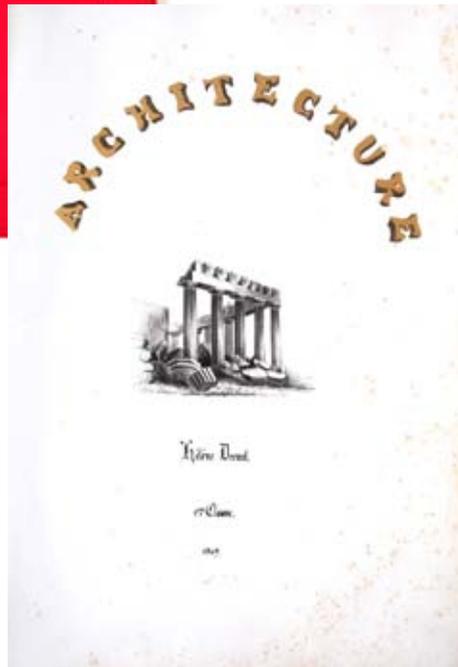
South Elevation

Roof and Gables Made  
of 2x4's and 2x6's  
2x4's on 2x6's



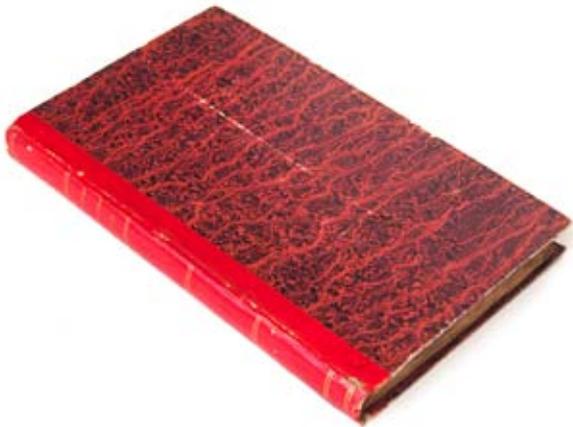
**Dremel, Hélène.**

Architecture. French manuscript on paper. No place 1869. Calligraphed title-page with gilt title 'architecture' and a pen-and ink drawing with black wash of a Greek temple structure as vignette, 14 leaves with 14 half-page pen- and ink drawing with shades of black and grey wash on top of the page with explanatory calligraphed text in lower half of the page, framed by gilt fillets, 2 leaves with text, one leaf on both sides, all others on rectos only of 15 (including title) thick white cardboard leaves. Cont. red morocco on five raised bands, gilt title to second compartment. Front cover with gilt initials SD (?). Inner gilt dentelles. All edges gilt. Both paste-downs and flying endpapers covered with white glazed and watered paper imitating silk. Folio ((400 x 295 mm). Minor rubbing to extremities.



A finely executed architectural manuscript showing examples of non-European architectural structures from Egypte (palais de Karnac), India (temple d'Indra), China (poste militaire, près de Chokian), Mexico (monument à San Christoval Teapantepec), and from European countries like France (table de marchands à Lokmariaker), Greece (Parthénon) and Italy (pyramide de Caius Cestius). The second part is organized in chronological order starting with examples of Roman architecture, showing the cloître de St. Bertrand de Comminges and the église des Apôtres in Cologne; one example of Gothic architecture with the abside de l'église de Tham, followed by a Renaissance structure, the tombeau de Francois I, duc de Bretagne à Nantes. The last three plates with an example of civil architecture depicting the château de Josselin en Bretagne; an example of a fortress construction with the château de Coucy; and finally an example of naval architecture, showing a frigate. A few spots in lower right corner else fresh. A fine manuscript in excellent condition.





**Basan, Pierre-Francois.**

Catalogue raisonné d'un choix précieux de dessins, et d'une nombreuse et riche collection d'estampes anciennes et modernes, en feuilles, en recueil et en œuvres, livres à figures, sciences et arts, tableaux et autres objets curieux, qui composent le cabinet de feu Pierre-Francois Basan père graveur et ancien marchand d'estampes. Par L. F. Regnault. Paris, chez l'auteur, an VI de la République (1798). Engraved front. by Choffard showing Basan in his studio, a head-piece with an oval portrait, (4), XV, (1), 288 pages. Cont. red half calf, with gilt title to spine. All edges uncut.

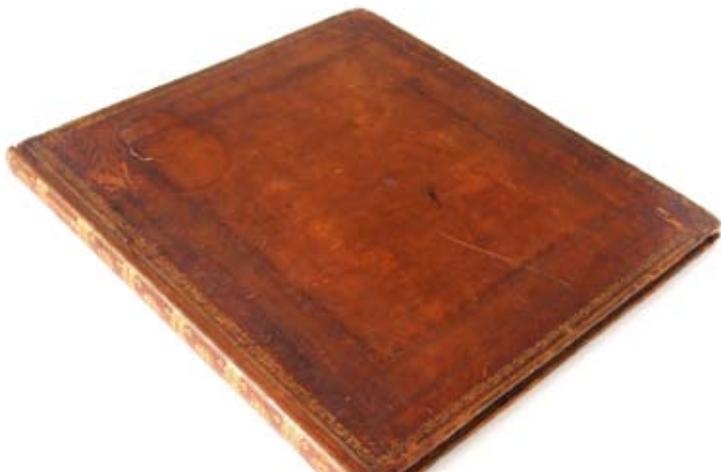


Blogie II, 21. Grolier Club, Printed catalogues of French book auctions 1643-1830, No. 393. Lugt 5827. A fine copy of this auction catalogue with 917 numbers of paintings, of which 77 numbers including illustrated books. A broad-margined copy.



### **Ploos van Amstel, Cornelis.**

A sammelband with 36 mounted prints and original drawings in various techniques. (Amsterdam, around 1770). I. Cornelis Ploos van Amstel. 19 prints, of which 9 printed in colours (with dates from 1763 to 1769, one 1782). II. Cornelis van Noorde. 10 prints of which 2 printed in colours (published between 1765 and 1769). III. Johannes Jacobus Bylaert. 4 prints (published between 1768 and 1770). IV. William Baillie. 3 original watercolour drawings (with manuscript dates 1758 and 1761), various sizes: 314 x 240 mm; 181 x 151 mm; 292 x 248 mm. All drawings on thick wove paper mounts with grey watercolour borders. - and: Enschede, Johann. Aan de Beminnaars der Teken- en Schilder-Konst (drop-title). Harlem, 24. Juny 1769. 4 pages letter-press text in folio. Cont. calf, gilt spine, covers gilt. All edges gilt. Marbled endpapers. Folio (425 x 385 mm). Spine and corners renewed.



- I. Laurentius, Th.; J. W. Niemeijer and G. Ploos van Amstel: Cornelis Ploos van Amstel 1726-1798 Kunstverzamelaar en prentuitgever. Assen, 1980. A fine collection of all 18 prints made by Ploos van Amstel (1726-1798) himself in his newly developed techniques. Each print with his stamp and manuscript inscription on the back. "It is clear from all this that after 1770 Ploos confined himself to initiating and organizing the work and made no more prints himself. ... In the first five years of the undertaking more coloured prints were published than black and white, but after 1770 interest in them flagged and the last was published 1775. ... We know from Ploos' own records that 350 impressions were made of each print. ... many of which were gifts or presentation copies, the latter always bearing inscriptions in his own hand on the back" (Warde in C. Ploos van Amstel pp. 323-333-334

and Laurentius, Catalogus der Hoofdprenten no. 1-18 and 34. All of the Ploos van Amstel prints (with the exception of no. 34) in this volume with his stamp and manuscript inscription (Ploos van Amstel fecit) on the back, including name of original artist and date.

The Ploos van Amstel prints in binding sequence: No. 5, II. Cornelis Ploos van Amstel after Rembrandt fecit 1763 and published 1765 (155 x 147 mm). - No. 12. Johannes Körnlein after Gerard Dou fecit 1767 and published 1767 (174 x 146 mm). - No. 16. Cornelis Ploos van Amstel after Abraham Bloemart fecit 1769 and published in 1769 (173 x 168 mm). - No. 9, II. Johannes Körnlein after Anthonie van Dijck fecit 1764 and published 1766 (153 x 138 mm). - No. 17, I. Cornelis Ploos van Amstel after Adriaen van Ostade fecit 1769 and published 1770 (344 x 300 mm). - No. 8, I. Cornelis Ploos van Amstel after Hendrik Avercamp fecit 1766 and published 1766 (216 x 223 mm). - No. 6. Cornelis Ploos van Amstel after Rembrandt fecit 1764 and published 1765 (235 x 187 mm). - No. 7, III. Cornelis Ploos van Amstel after Adriaen van Ostade fecit 1766 and published 1766 (237 x 195 mm). - No. 18. Johannes Körnlein after Hendrick Goltzius fecit 1770 and published 1770 (261 x 208 mm). - No. 4, II. Cornelis Ploos van Amstel after Adriaan van de Velde fecit 1763 and published 1765 (257 x 247 mm). - No 14, II. Johannes Körnlein after Gabriel Metsu fecit 1768 and published 1768 (294 x 211 mm). - No. 11, III. Cornelis Ploos van Amstel after Jan van Goyen fecit 1767 and published 1767 (171 x 263 mm). - No. 10, II. Cornelis Ploos van Amstel after Jan van Goyen fecit 1767 and published 1767 (170 x 264 mm). - No.

15, V. Johannes Körnlein after Nicolaes Berchem fecit 1769 and published 1769 (147 x 227 mm). - No. 13, III. Cornelis Ploos van Amstel after Ludolf Backhuysen fecit 1768 and published 1768 (95 x 183 mm). - No. 3, II. Cornelis Ploos van Amstel after Herman Saftleven fecit 1761 and published 1765 (91 x 64 mm). - No. 2. Cornelis Ploos van Amstel after Herman Saftleven fecit 1761 and published 1765 (91 x 65 mm). - No. 34, V. Cornelis Brouwer after Lucas van Leyden, published 1782 (270 x 214 mm). There are few differences in the description of the prints in the published catalogue by Laurentius and our prints, regarding the dates of a few of them and most important the omission of the name of Johannes Körnlein on the back of our prints?

- II. Thieme-B. XXV, p. 509. Cornelis van Noorde (1731-1795). Engraving after Jan van Eyck's famous painting "Die heilige Barbara" (182 x 312 mm) within an elaborate pen and ink frame and contemporary manuscript caption "Joh. Enschede, Harlemensis, Possessor hujus picturae originalis, excudit 1769. Corn. van Noorde, Harlemensis sculpsit ex originali 1769". This print is accompanied by the letterpress text by Enschede. All Van Noorde prints with contemporary (?) manuscript title and date on the back.

- III. Johannes Jacobus Bylaert (1734-1809). "Er erfand eine Crayon-Manier, die von der von Ploos van Amstel und von Cootwyk verschieden ist und über die er 1772 in Leiden ein Buch publizierte" (Thieme-B. V, 314). All Bylaert prints with contemporary manuscript captions on back naming artist, subject and date of the print.

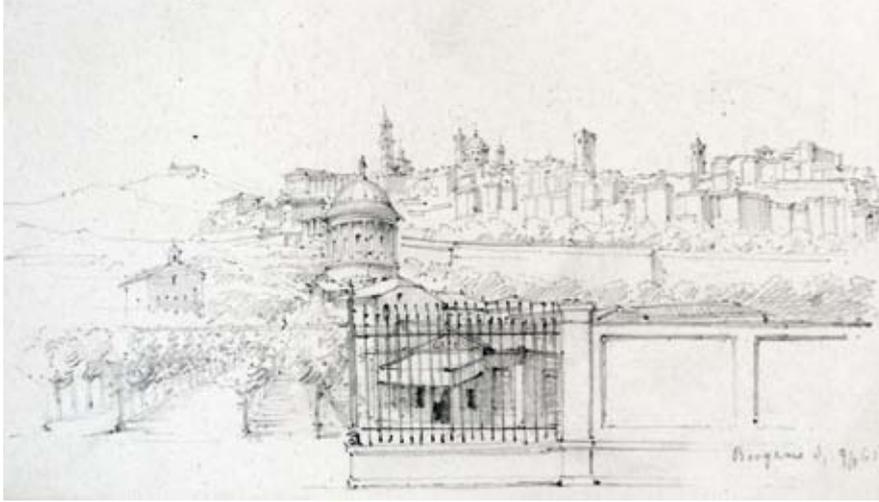
- IV. William Baillie (1723-192), art dealer and artist amateur "Von 1760-1779 fertigte er Jahr für Jahr einige Werke in Ätz-, Kreide-, Tusch-, Schab- und Farbenmanier ..." (Thieme-B. II, 369). A valuable and interesting compilation of facsimile prints in the most advanced graphique techniques, partly invented or improved by the artists themselves for reproducing paintings as close to the original as possible. (125)







*Amherst Church, built by Lord St. John  
-the ridge is built to keep the wind away.*



**Busse, Carl.**

Italien 1865 (lithographed title shield). German manuscript on paper with many partly handcoloured original drawings – A diary with original illustrations taken on the spot during his study trip to Italy between 12. IV. and 31. VIII. 1865. 2 parts in one portfolio. I. Diary: Bericht des Baumeister Carl Busse über dessen Studienreise nach Italien im Jahre 1865 (manuscript title). 82 numb. pages, 1 blank leaf. Text in fair copy of his original travel diary with additional foreword and closing chapter. With his own signature and date at the end of the manuscript Berlin, im December 1865. Cont.

blue boards with manuscript title on front cover Reise-Bericht des Baumeister Carl Busse. Folio (350 x 220 mm). II. Drawings: 75 leaves with pencil drawings of which 10 with added wash and partly coloured and one original photograph (view of the high relief by Agostino di Duccio at the Oratorio di S Bernardino in Perugia – albumen ca 204 x 148 mm). With a few exceptions described, dated and signed. Various sizes: 3 (100-150 x 170-235 mm), mounted by Busse on larger sheets (240 x 330 mm); 9 sheets (of which 5 coloured) 240 x 330 mm. Loosely contained in cont. half cloth portfolio with ties and lithogr. title shield with manuscript signature by Busse, file memorandum and collation note: 75 Bl. Folio (345 x 245 mm). Extremities worn, sides damaged.

Busse graduated his study of architecture in 1863. Already from 1862 he worked with the famous Prussian architect Friedrich August Stüler (1800-1865) at the conception of the building for the Nationalgalerie which he took over after Stülers death in 1865. Between 1862 and 1865 Busse in cooperation with his father planned various residential buildings in the Regentenstraße (Tiergarten, nowadays Hitzigallee). In 1865 the Prussian government provided him a grant for his study travel to Italy. From his foreword: [...] Der Umstand, daß gerade vor Beginn meiner Reise ich unter der Leitung des verewigten Stüler, die Entwürfe für die National-Gallerie ausgearbeitet und mir die spätere Ausführung derselben übertragen war, veranlaßte mich, mit besonderer Aufmerksamkeit Alles zu beobachten, welches in irgend welchem Zusammenhange mit jener Arbeit stand. [...] Florenz und Rom

waren die Orte, in welchen ich die größte Ausbeute zu finden hoffte und so hielt ich mich auf der Reise dorthin nur kurze Zeit in Padua, Verona, Mailand und Bologna auf. In Florenz, wo ich mit meinem Freunde und späteren Reisegefährten, dem Baumeister Haeger zusammentraf, nahm ich mir Muße zu einem eingehenderen, geregelten Studium der Bauwerke und reichen Sammlungen. - Nach einem dreiwöchentlichen Aufen[t]halt in Florenz reisten wir auf directem Wege nach Rom. Hier richteten wir uns mit Hülfe einiger Freunde sogleich für einen längern Aufenthalt häuslich ein und verlebten bei der wundervollsten Witterung die Monate Mai und Juni. Leider war die Zeit im Verhältniß zu den unermeßlichen Kunstschätzen, welche Rom birgt, uns zu kurz zugemessen, und nachdem wir dem durch die Eisenbahnverbindung nahe gerückten Neapel mit Pompeji, Paestum, Puzzuoli und Bajae einige Wochen gewidmet hatten, traten wir nach alter, italienischer Weise die Fahrt gegen Norden an. Mit einem Vetturin durchfuhren

wir die Campagna und Umbrien, sahen die ehrwürdigen Bauten in Civita Castellana, Neri, Narni, Terni, Spoleto, Foligno, Assisi, Perugia, Orvieto und Sienna. Ueberall verweilten wir, unabhängig von dem Pfeifen einer Eisenbahn so oft und so lange als uns gefiel. - Von Sienna aus stäteten wir der wunderlichen Thurmstadt S. Gimignano einen Besuch ab und kehrten dann mit der Eisenbahn nach Florenz zurück. Nachdem wir dort noch einige Tage verweilt, reisten wir über Prato, Pistoja, Lucca, Pisa nach Massa und Carrara, sahen die weltberühmten Marmorbrüche und Bildhauerwerkstätten und weiter über Spezia nach Genua. In Genua trennte ich mich von meinem Freunde Haeger und ging über Pavia nach Mailand; von dort besuchte ich die oberitalienischen Seen und Como, Bergamo, Brescia und noch einmal Verona. [...] Während der ganzen Reise suchte ich die Eindrücke durch Tagebuchnotizen und soviel es anging, durch Skizzen zu fixiren und glaube ich der Königlichen technischen Bau-Deputation nicht besser von meinen Studien Rechenschaft ablegen zu können, als wenn ich dieser allgemeinen Darlegung meines Reiseganges einen Auszug aus meinem Tagebuch folgen lasse. The drawings mirror his itinerary with Florence, Rome, Umbria and various parts of the Toscana as prior destinations. Busse covers landscapes and townviews, important buildings and monuments with their architectural and ornamental details. These sketches are professionally executed and rich in details and contrast. The coloured drawings with parts of the facade of Santo Spirito and the choir of the orgue in Santa Annunziata, both in Florence; ceiling and wall paintings of the Roman villa Madama and paintings in fresco in the villa di Papa Giuglio. Both text and drawings in excellent condition.





Dom in



C. Prof.

Stempel am 20. 11. 1865  
S. 20/16 65.



### Grotesques

Suite of 10 drawings, blue ink wash over brown ink pen within a double round rule in sanguine chalk. No place no signature and date. (Dutch, 1680's ?). Diameter: 185 mm. 10 loose leaves, laid paper measuring ca 310 x 210 mm, all recently mounted. Gargoyle faces in profile of men, beasts and demons with comically or repulsively ugly or distorted facial expressions.

An attractive series of drawings that had probably been made for the use of craftsmen in the fields of architecture and sculpture for the embellishment of buildings, for the decoration of textiles and the ornamentation of majolica. Since ca 1500 the concept of the grotesque could be seen as a constituent component of western European visual arts with the invention, wit, and virtuosity of the ornamental grotesques; the subversive qualities of the phenomenon, its close relation to the human body and its association with horror, abjection, and the sublime. In the beginning it was influenced by the discovery of the remains of the Domus Aurea (Golden House) of the ancient emperor Nero under the Esquiline hill in Rome, when artists including Raphael lowered themselves down on ropes into its subterranean painted galleries. The Renaissance frescoes and other works of art this opulent palace inspired – all fantastical foliage, masks and satyrs – was called “grotesque” because the underground corridors were like caverns. - Frances S. Connelly. *The Grotesque in Western Art and Culture. The Image at Play*. New York, Cambridge University Press, 2012. Paper with a few light spots. A nicely preserved suite of impressive drawings.







**Barth, Johann August.**

*Pacis annis MDCCCXIV et MDCCCXV foederatis armis restitutae monumentum orbis terrarum de fortuna reduce gaudia gentium linguis interpretans. ...* Breslau, Barth et Comp. (1816). Woodcut vignette on title, (2) leaves, and 48 unnumb. leaves with numerous type specimens within colour printed borders heightened with hand-coloured ornamental and floral vignettes, 10 blank leaves. Cont. engraved and illustrated silk binding. Centre of front cover with an engraved roundel with a fruitbearing bough with legend "Soc. Lusatiae Sup. in uno". Centre of back cover with an engraved palm leaf and legend "Görlitz am III. Decembr. 1816". Both covers framed by black punctuated rules, front cover with a red paper label in upper left corner with decoratively engraved coat-of-arms "Ex bibliotheca Sac. Rom. Imp. Comitum A. Wengersky". All edges gilt. Folio (430 x 330 mm). Silk covering with tiny losses and abrasions at extremities. Spine-ends with minor tears, spine rubbed.

Cf. Winkler 44. Twyman, *Early lithographed books* p. 129 and Ebert 1690 (both for the 1818 edition). Graesse I, 300 (erroneously describes the 1818 edition as a second edition « seconde édition ... qui ne contient que 42 langues et qui n'a pas été mise dans le commerce»). Not in the Katalog d. Börsenvereins d. dt. Buchhändler. Gascoigne, *Milestones in colour printing* pp. 22-25. ADB XLVI, 219. „Polyglottes Prachtwerk ... Hauptwerk Barth's, das seinem Namen auch heute noch in Fachkreisen eine wohlverdiente Berühmtheit verleiht". First edition. A wonderfully pompous piece of propaganda. Published at Breslau it was a celebration of the peace established at the

Congress of Vienna in 1814 and 1815. More precisely it blew the trumpet of the three most powerful rulers of continental Europe – the emperors of Austria and Russia and the king of Prussia. This first edition has various borders of relief colour printing and various hand-coloured borders and decorative head- and tail-pieces in the style of the nation whose script is depicted. One plate with silver types on red glazed paper. Three leaves with small tears in front margin. Some offsetting from hand-coloured plates. A very broadmargined copy in a remarkable contemporary engraved silk binding.



Secundum est tunc otari  
nunc est litandum genio.  
Non peregrinus Sahari  
Mars invidet convivio.  
Senante dulci cithara  
iocose strepunt ludera.

Inermis blandiuntur ore  
iam equites virginibus  
ferventes aestu gratiore  
quam inter Ballos eribus.  
In pectore cruz ferrea  
spectatur cum laetitia.

Per mare volans mercatori  
trabantque venti Indica.  
Venale linteum textori  
fert aurum ex America.  
Crescit bonarum artium  
industria et studium.

Haec summa praemia virtutis  
non vasta multitudine  
sed summa nostrae inventatis  
sunt parva fortitudine.  
Hac excellens gloria  
existat salva patria.

Firmata pace non curarum  
mordente verme angimur.  
Tranquillus lapsus est horarum.  
festivo flore cingimur.  
Ad pocula cantabimus:  
vivat Rex Roster Optimus.

J. J. Langens



ARABICE.

لَمَّا جَاءَ كَاتِبٌ فِي الْإِسْلَامِ وَ كَاتِبٌ

من امر من امر من امر  
في نفس من امر لا انتقل له  
قال لما في الذين اظهر حكايتها  
لا نظير لجلسه مع ان قرون  
قد صار مشاككتهم في حروانه  
له جنون و جنون و له صاكتي  
قد فهم صافعة قط ابرق قد  
اولا بقا كآله كآله فقتلهم بقتل  
انا صوان و صاكتين ما اجهوم  
و اجهوم لا افوج اجهوم  
فانما صانده اجهوم بلكتة  
اخره فلو انما قدتم فمصار  
فانتم اجهوم اجهوم من اجهوم  
يا اجهومك يا اجهومك يا اجهومك  
الغنى ما اجهوم بجهوم كسوف  
قد بدا من اجهوم في اجهوم  
فانكم صاكتين في اجهوم اجهوم

J. J. Langens



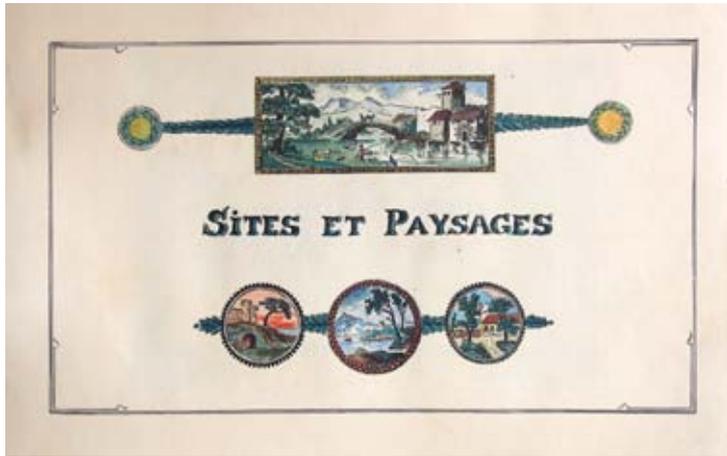
**Morison, Henry Montague.**

Drawing book. 11th July 1823, Glasgow (manuscript title on front paste-down). 30 unnumbered leaves with 30 watercolours of which 15 scenic coastal views probably in Scotland with trawlers, small fishing ports and other seapieces, 15 plates with costumes and fruit still lifes and two interiors of living rooms. Cont. green morocco spine, two ties. Oblong 4to (280 x 215 mm). Extremities worn, covers slightly rubbed.

A nice collection of accomplished watercolours. The drawings of coastal scenery with tiny fishing villages are especially attractive. Two further leaves with watercolours loosely laid in. Rear paste-down with a further artist's manuscript signature accompanied by Coronation Building Gorbles (?). Mild

finger-soiling in a few places else a nice copy.





**Art déco - sketchbook –**

**Sites et paysages (manuscript title).**

No place, France 1920's. Illustrated title leaf and 45 unnumb. leaves with 45 pen- and ink watercolour drawings on recto with imaginary landscapes and architectural views in delicate colouring framed by an overwhelming diversity of Art déco inspired borders with geometrical and floral elements wildly combined with black and coloured abstract and representational objects and figures. A tour de force of a highly imaginative artist focusing on a special component of an image, the frame. Plain cloth. Oblong 4to (245 x 155 mm).



An outstanding collection of Art déco watercolour designs showing an abundance of delicate and imaginative ornamentation. All over excellent condition.

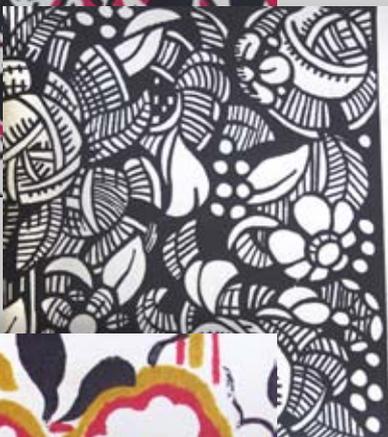




### Cours de Coupe.

French manuscript on paper. (Cutting course for drapery). No place and date (Paris, ca 1910). 23 leaves with 26 half page and 4 full-page pen and ink drawings of which 22 handcoloured. 2 leaves with 40 mounted textile samples each measuring 40 x 24 mm with manuscript captions, 6 blank leaves. Cont. cloth with mounted handcoloured title label. Oblong 4to (260 x 180 mm). Cloth soiled.

A professionally executed manual with detailed instructions for the curtaining decoration of windows and doors, and the manufacture of patterns for the cut-out of wall hangings and canopies. Included are 40 textile samples with a discussion of their aesthetical values and usability for various purposes. One page with a listing of the names and addresses of 16 upholstery fabric and tapestry shops in Paris.



### **Etablissements Gillet & Fils.**

Dessins nouveauté. Rongéant et application. Lyon-Villeurbanne, 1925-1926. 196 full-page stencilled wall-paper samples comprised of ca 166 brightly coloured botanical patterns and of ca 30 black and white mostly geometrical patterns a few of them with embossed features, with sample numbers and number of colours applied stamped to verso of each sample. Publisher's bolted green half cloth with gilt stamped title to front board. Oblong 4to (165 x 245 mm). Covers rubbed else fine.

A beautiful wallpaper catalogue for the season 1925-1926 comprising an astonishingly modernist collection of ornamental and floral wall paper designs in bold colours. The black and white stencilled patterns are especially striking examples of modernist French interior design aesthetics. The business of Gillet & Fils was founded in 1920 and changed its name to Gillet-Thaon in 1935. All samples in excellent condition. (146)



### Fuchs, Hertha.

A collection of 58 original water colour and body colour drawings with designs for wallpaper, carpeting, upholstery fabric and dress material. Vienna, 1926–1929. Various sizes, mostly ca. 300 x 210 mm, several considerably larger, up to 620 x 620 mm; a few mounted. Signed and - mostly - dated by the artist.

A unique collection of original designs by the Viennese designer Herta or Hertha Fuchs (apparently she was indifferent about the spelling of her first name). Fuchs studied at the University of Applied Arts Vienna and was active between World War I and World War II. She was known for her affiliation with the Wiener Werkstätte, which was a successor of the famous Wiener Secession. „The Wiener Werkstätte established in 1903 by Koloman Moser and Josef Hoffmann, was a production community of visual artists in Vienna, Austria bringing together architects, artists and designers working in ceramics, fashion, silver, furniture and the graphic arts. It is regarded as a pioneer of modern design”. Her designs are wonderfully colourful and explore mathematical themes that are highly reminiscent of the „De Stijl” art works by Mondriaan, van der Lek and others. Others, however, are studies in tessellation, more figurative, and depict, for instance, flowers and birds, or fantasy figurines. Here she seems to be just one step away from the later works of M. C. Escher. Interestingly, most original drawings are dated to-the-day, for instance „Wien 15.Juni 1929”; „Wien, am 17.11.1927”; „Wien, 10.IV.1928” (apparently she was also inconsequent in how she named the months) and „Wien, 18-1-1929”, etc. The „floral” works are not dated, and were presumably made earlier. Several larger designs show borders and may be designs for rugs, other perhaps for wallpaper. Still others actually state that they were meant for fabric production, noting, in her neat hand, „Farbenvergleichstabelle für den Knüpftteppich”, „Wolltuch. Maschineneinteilung”, „Seidenstiftenpatrone”, etc. Another, separate category is formed by some studies in colour and material, being neatly arranged rectangular pieces of paper or fabric. Some items have, in addition to her name and the date, an unknown abbreviation, viz. AWA, or MZ1. A few items with mild traces of age (light creasing, a few small smudges or light foxing); otherwise in excellent condition, with the colouring bright and vivid. A unique ensemble of the work of a gifted artist.







### Original designs for fabric –

Album with wash-colour and stencilled textile designs on paper. No place, (France 1850-1855). Comprising ca 1800 (!) variant designs in bright colours mounted recto and verso onto grey album leaves. Various sizes: 35 x 30 to 445 x 355 mm. 147 unnumb. leaves. Cont. half cloth, printed paper label to spine "Dessins papier 1850-55". Folio (595 x 440 mm). Extremités worn.

A magnificent and unique collection of designs for fabric with a wide and stunning range of ornamental and floral designs in bright colours. With the usual traces of use. Some samples removed, some of them with cut-outs, offsetting and rubbing to samples.



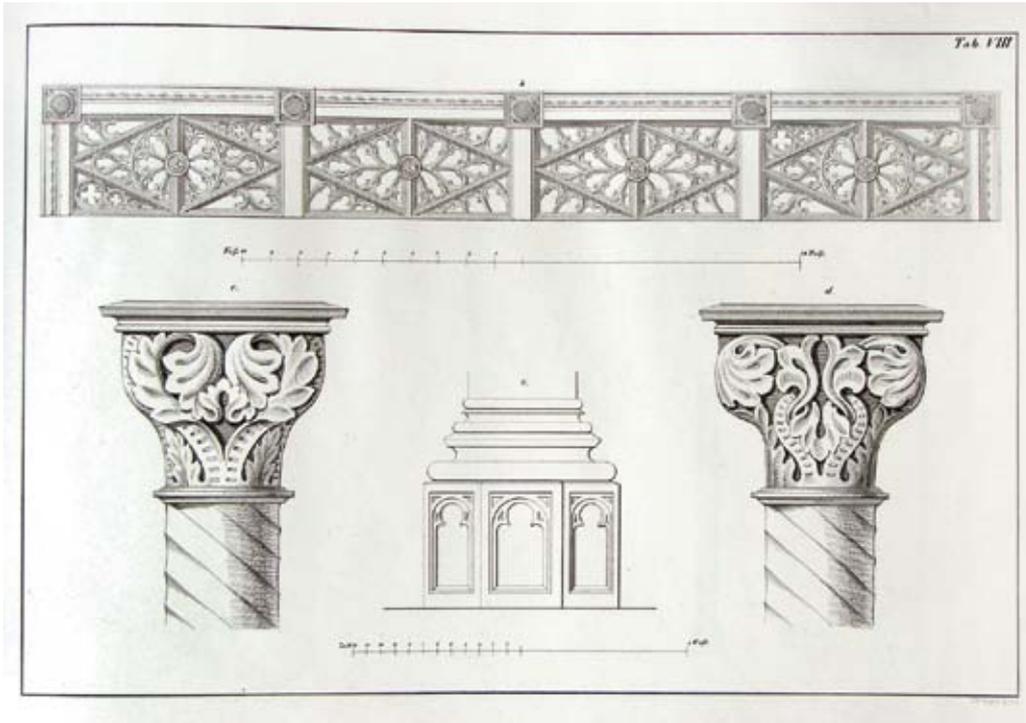
**Koenigl. Baier. Eisenhüttenwerke.**

Abbildung der vorzüglichen Eisenwaaren welche auf den Koenigl. Baier. Eisenhüttenwerken gegossen werden. Four parts in 3 volumes (= all published!). (Munich), no imprint 1822-1828-1831-1837. Lithogr. title, 1 letterpress index leaf, 22 lithogr. plates; ornate lithogr. title, 4 letterpress leaves with index, 37 (1 folded) lithogr. plates by J. Unger, J. Päringer, F. von Harscher, L. Emert, J. B. von Sell, N. Pötzenhammer and J. Enger; lithogr. title within ornamental frame, 1 letterpress index leaf, 24 lithogr. plates by J. Unger, J. Päringer, Riebel and Weng; ornate lithogr. title within ornamental frame by J. Obernetter, 1 letterpress index leaf and 23 lithogr. plates by Simon Quaglio, Riebel, Hannes and B. Huber. Uniformly bound in red glazed paperboards with gilt title to spine, covers framed by gilt rules. Two volumes with gilt edges, one volume with yellow edges. Oblong folio (395 x 269 mm). Binding of the 1837 catalogue slightly soiled and corners bumped. Spine rubbed.



Allgemeiner Anzeiger für Bayern mit bes. Beziehung auf Künste, Handel u. Gewerbe, vol. VIII (1822), p. 99; Engelmann, Bibliotheca Mechanico-Technologica, p. 1; Kat. der Königl. Kanzlei-Bibliothek in Bayreuth, vol. I (1868), p. 174; Eisenbibliothek Georg Fischer (online), only second and fourth part; cf. Winkler, Die Frühzeit der deutschen Lithographie (1975), p. 78, no. 211 (for the Feyertagsschule). A nice copy of the very scarce

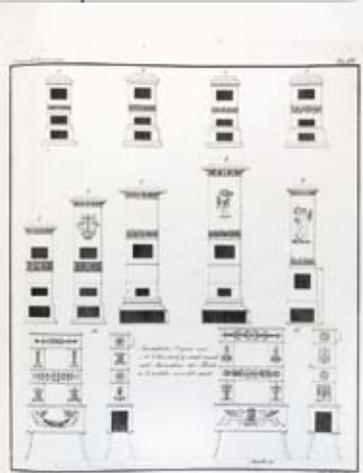
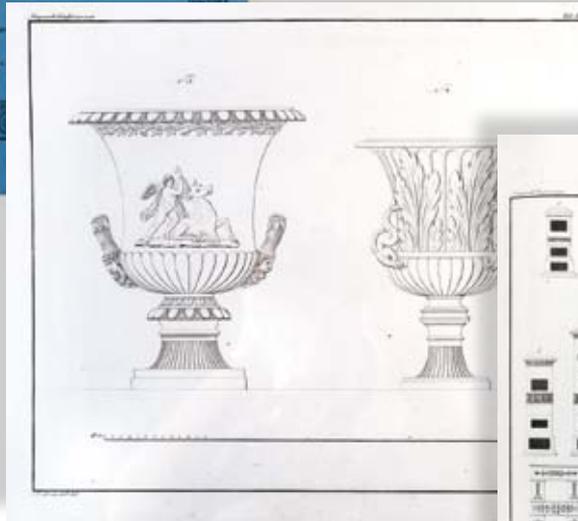
complete set of the pattern books - bound into three volumes - documenting the productivity of the Royal Bavarian iron and steel industry around 1830. Commissioned by the administration of the royal ministry the work was lithographed by the Lithographische Kunst-Anstalt at Munich, founded in 1805 by Hermann Joseph Mitterer (1764-1829). At the time only half of the eight state-run iron and steel plants in Bavaria had a furnace, among them those in Bodenwöhr, Obereichstätt, Sonthofen, Weiherhammer, Bergen and Waldsassen/ Mitterteich (Oberpfalz). While the first catalog does not reveal any names of designers or lithographers, the second part unfolds as the most prominent name that of the Court architect of Bavarian King Ludwig I, Leo Ritter von Klenze (1784-1864). Other designers were the architects Jean Baptiste Métivier (1781-1857), Johann Ulrich Himbsel (1787-1860) and the royal inspector Simon Mayr (1779-1841). Most of the lithographs in the second part were executed by the draughtsman, engineer and lithographer Joseph Unger (1785-1843). The plates depict a wide range of products such as frying pans, pressing irons, various forms of furnaces, boilers, balance weights, knockers, house and balcony grills, drain pipes, wheel rims, link chains, candelabras, balustrades, fountains etc. A nice copy of this extremely scarce set of trade catalogues, especially if complete as here with all volumes and uniformly bound. The plates clean and on thick paper.





### Eisengiesserey Saynerhütte.

Abbildungen aus der Königlichen Eisengiesserey zu Saynerhütte. Erstes Heft (= all published). Bonn, in Commission bei E. Weber 1823. 2 leaves letter-press printing (contents and title), 9 engraved plates. 4 by Conrad Susemihl; 3 by G. Osterwald; and 2 by Emilie Susemihl and Conrad Susemihl after Ferdinand Nebel (2), Carl Osterwald (4), and Johann Claudius von Lassaulx (2). Loosely contained in publisher's blue printed wrappers. Title within a decorative ornamental border. Folio (466 x 306 mm). Wrappers slightly dog-eared.



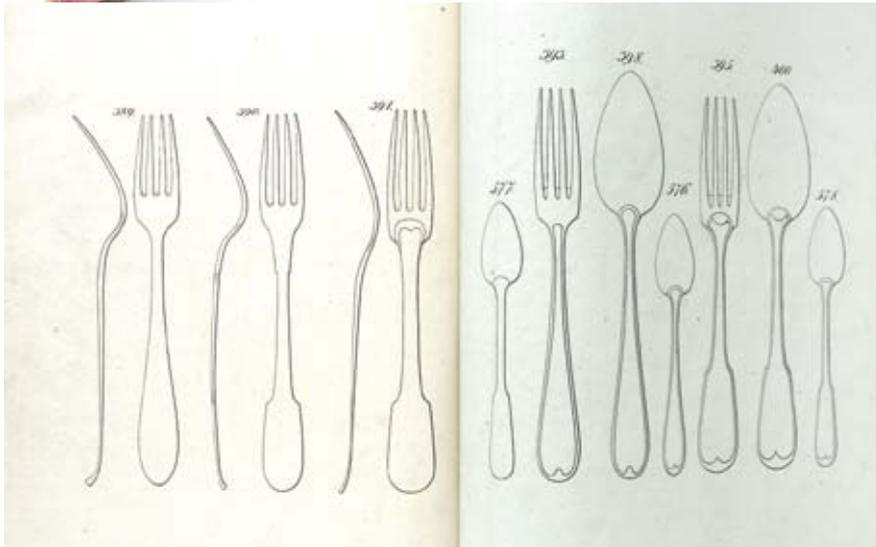
Engelmann p. 1 (ungenau) Custodis, Friedhofen und Schabow (editors) Sayner Hütte (2002) pp. 73; and 119-132. A finely produced trade catalogue printed on thick paper by the renowned ironworks Sayner Eisenwerke.

All products with the names of the designers, which is quite scarce for a trade catalogue of this period. Two of the designs are by the Coblenz based architect Ferdinand Nebel (1782-1860), a water-house and a fountain. Carl Osterwald, from 1822 to 1834 manager and art director of the foundry included a monument and various designs for vases. The architect and artist Johann Claudius von Lassaulx (1781-1848) added two designs for a gothic grille used at the ballustrade of the organ in the protestant church of Coblenz. A few brown spots. A fine copy of this catalogue, beautifully produced and quite scarce. With OCLC and KVK listing 5 copies in German libraries.

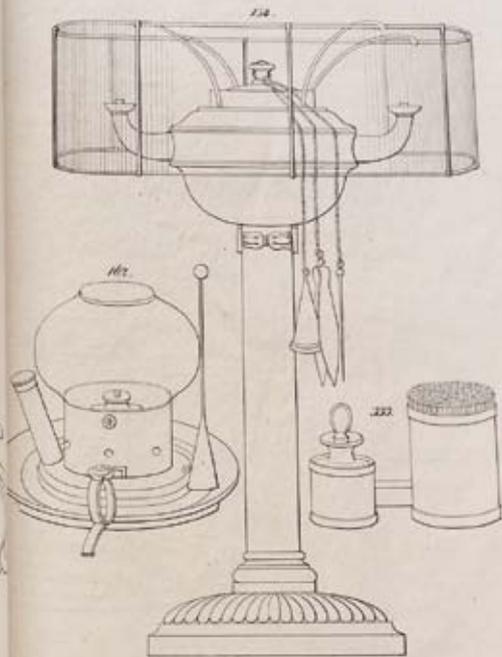


**Trade Catalogue –  
Luxury Silver and Glas Household Articles.**

No place, no imprint and date (Austria/Vienna (?) 1820's). 67 unnumb. leaves of which 4 folded with over 380 engraved illustrations on verso and recto of sheets. Starting with number 1 but not in consecutive sequence, last item in the catalogue with number 700. No title-page bound in, probably only for in-house consultation. Cont. plain wrappers, pink spine covering. Folio (450 x 306 mm). Spine covering with tears, spine-ends damaged.



A large format trade catalogue, showing luxury household wares made of glass, silver and other metals or a combination of them, with some of the articles shown separately in full size on the plate. The catalogue starts with 52 more or less richly ornated sconces, candle lamps and wall and ceiling lamps, a number of special scissors to shorten the candlewick, followed by a rich assortment of silver table wares, cutlery, accompanied by sets of richly adorned carafes and decanters, tea- and coffeepots, samovars, tureens and vases. Included are large and small mirrors in richly adorned and turned wooden fixtures, clock cases and much more. The last plate shows a wooden bedframe with a scale in in 'Zoll' and 'Wiener Schuh' which might hint to an Austrian or may be even Vienna based manufacturer or retail dealer. First leaf with restoration, a number of leaves with a very narrow small waterstain in lower margin. A beautiful trade catalogue printed on thick paper.





### Japanese ceramics.

An album of ink and watercolour designs for ceramics. No place, no date (Japan, before 1912). 21 unnumb. leaves with many coloured illustrations. Concertina-style binding. Cont. illustrated cloth. Oblong folio (220 x 364 mm). Minor rubbing to boards.

The illustrations with various traditional Japanese designs for pots, jars, soba cups and vases.







**Petersen, Fritz.**

Ein Lustschlösschen. Münchener Künstler-Modellier-Bogen-Serie II. München, Vereinigte Kunstanstalten A.-G. (around 1910). Chromolithogr. title, 6 chromolithogr. cardboard leaves with many illustrations of various architectural elements intended for being cut-out and erected. Folio (620 x 450 mm). Fine.



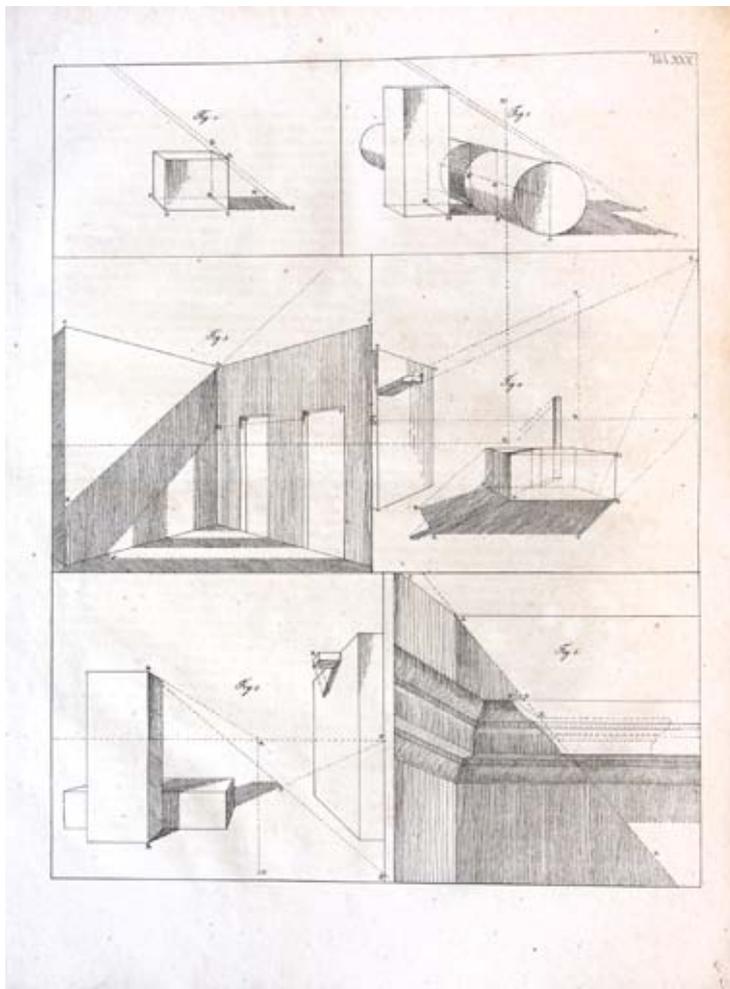
Cf. Ries, Illustration und Illustratoren des Kinder- und Jugendbuchs im deutschsprachigen Raum 1871-1914; p. 770 (for the illustrator Petersen, but without this title). A paper model construction kit for a pleasure palace and parc, with a small printed instruction-leaf glued onto one of the leaves. A colourful architectural ensemble in Art nouveau style and a scarce survivor.

**I. W. A. Universal Building-Blocks Box  
patented in all parts of the world**

Boîte à construction en bois brevetée dans tous les pays – Universal-Holzbaukasten patentiert in Europa und Amerika. Made in Germany, I. W. A. no date (ca 1890). Wooden building blocks with medall connection pieces included. Loosely contained in publisher's wooden box. Top lid with mounted lithogr. label, with another lithogr. contents list mounted to inner side of lid. Oblong 4to (240 x 170 x 45 mm). Edges of box rubbed, label with pen scribbles. With trade mark sign I.A.W. on label.

A fine and complete exemplar of a German building block box.

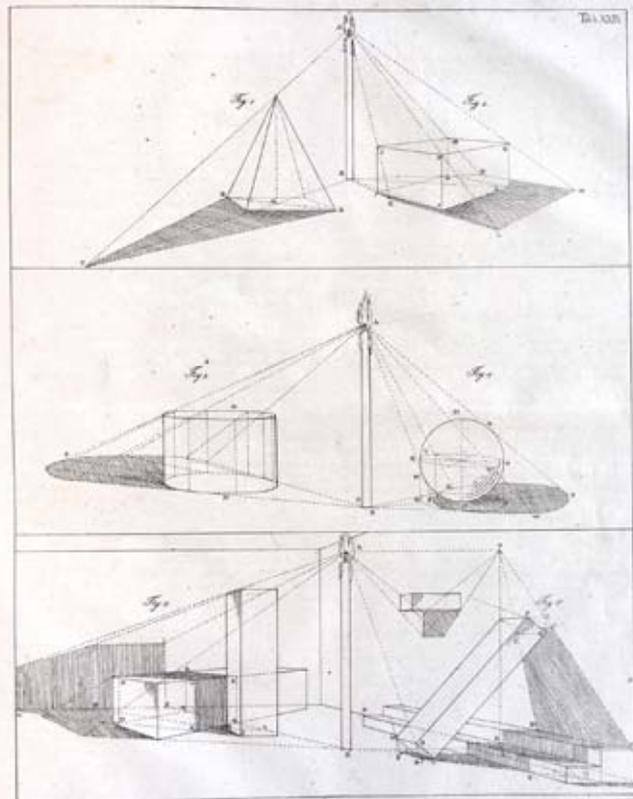
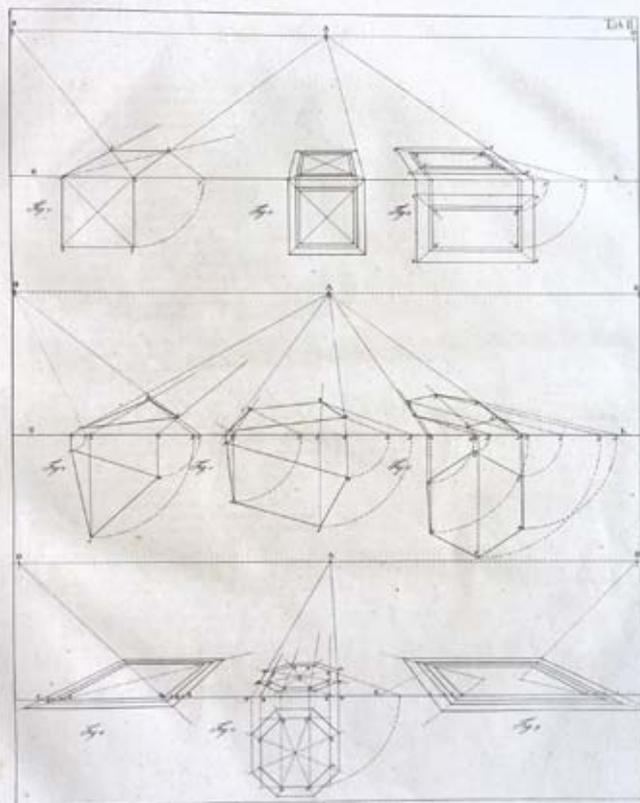




**Quaglio, Johann Maria von.**

*Praktische Anleitung zur Perspektiv mit Anwendungen auf die Baukunst.* München in de lithographischen Kunst-Anstalt 1811. 2 leaves title and foreword, 16 leaves with letterpress printing explanations to the plates, 30 lithographed plates. Marbled boards with brown gilt morocco label to flat spine richly gilt contemporary style. Folio (470 x 375 mm).

Dussler 196, 3. Winkler 641, 12. *Ornamentstichslg.* Berlin 4742. First edition. Johann Maria Quaglio (1772–1813), a member of a well known Bavarian family of artists residing in Munich was himself an architect and scene painter and an early adopter of lithography as early as 1806. Text leaves foxed, more so on the first 5 leaves, plates on thick paper not affected. This was the first in an important series of early lithographed works relating to architecture published in Munich.





### **Stereometrische Körper zum Nachzeichnen**

Stereometric bodies for drawing after – Corps stéréométriques pour dessiner d'après. No place, imprint and year (Nuremberg ? ca 1850). 13 wooden stereometric bodies (pyramidal, globular, cubical, cruciform, octogonal, coniform and cylindrical bodies among others) loosely contained in publisher's wooden box. Top lid with mounted lithogr. and hand-coloured label with 4 children, 3 of them girls copying the stereometric bodies on paper. Oblong 4to (228 x 195 x 70 mm). Extremities rubbed, label browned.

A fine copy of a teaching aids for mathematical classes and drawing lessons.

