

V

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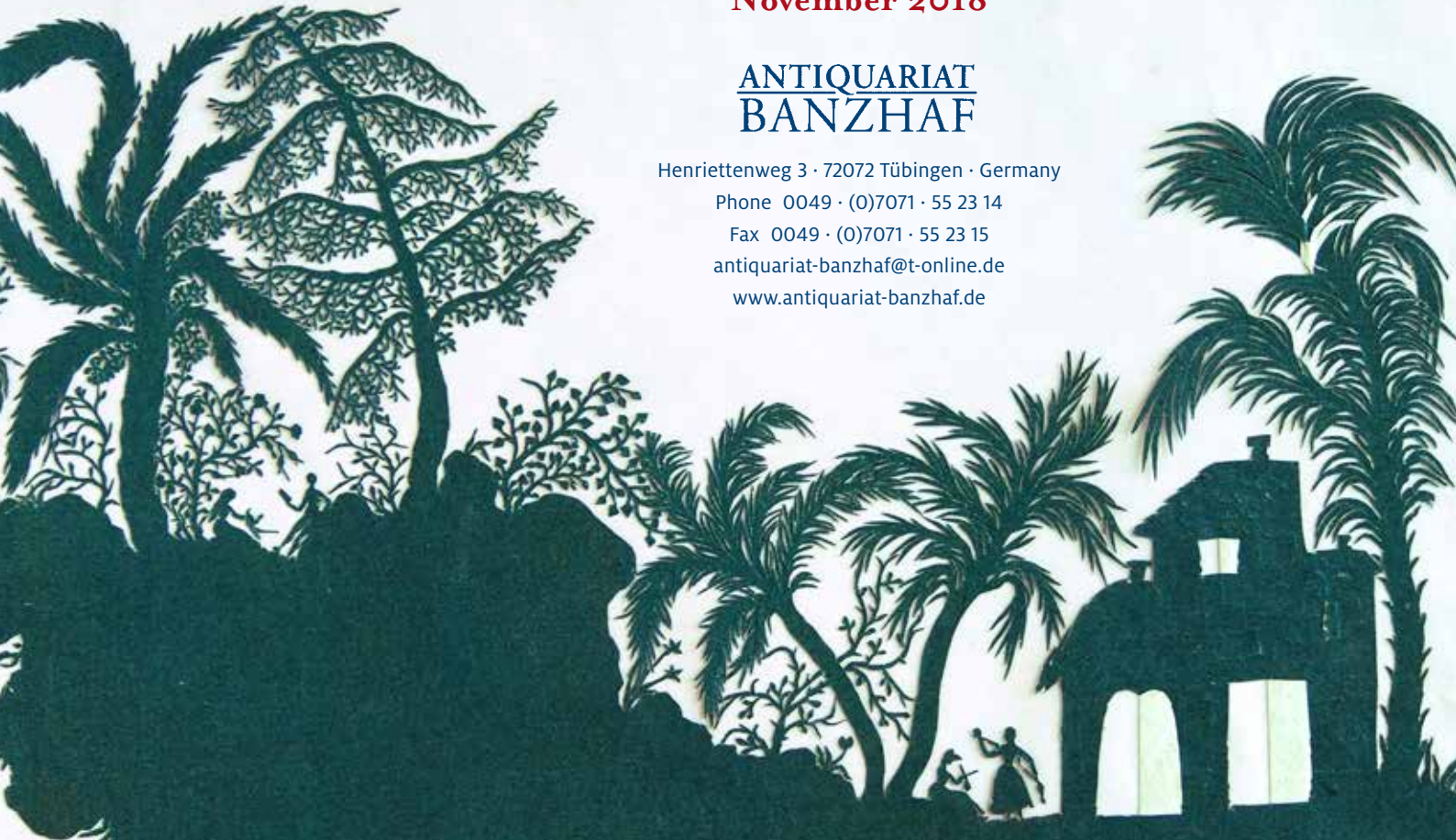
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Stamkart, F(ranciscus) J(ohannes).

Zonsverduistering 15 Maart 1858. Kaart met bewegbaar figuur, benevens kort berigt. Amsterdam, H. W. Weijtingh (1858). 8 octavo pages letterpress text, one lithographed plate, ca 261 x 298 mm with a movable element. Together loosely contained in publisher's brown printed wrappers. Folio (310 x 300 mm). Wrappers with short tears in folds, else fine.

Not in Houzeau-Lancaster. Cf. Nieuw Nederlandsch biografisch woordenboek I, 1487-1488. A fine copy of a mechanical paper instrument made by the Dutch astronomer Franciscus Johannes Stamkart (1802-1882) to follow the sun eclipse in the year 1858. A very scarce ephemeral item with only two copies traced on OCLC in Dutch libraries.

Jue, Édouard.

Méloplaste ou précis des leçons analytiques de musique d'après la méthode de P. Galin. Dédié à Mr. H. M. Berton chevalier de la légion d'honneur, membre de l'institut, professeur à l'école royale de musique, &. &. ... Prix 15 fr. A Paris, chez l'auteur, rue de Seine St Germain no. 49 et chez tous les marchands de musique et libraires de Paris et des départements. Décembre 1824. Paris, privately published 1824-(1825). Lithographed throughout by Michot, frontispiece showing "méloplaste et clavier mobile, Ed. Jue inv. 1824", 4, VIII, 101 pages with a few tables and music in the text, 1 double-page table (chronométriste) numbered 72bis and two plates with movable volvelles numbered 14bis (sphère harmonique) and 52bis (tableau des modulations). Rear paste-down with a mounted and illustrated movable slide depicting "Méloplaste et clavier mobile. Ed. Jue inv. 1825". Publisher's lithogr. boards, spine and corners of boards covered with green vellum. Front paste-down with printed bookbinder's label "Relié par Millet, papetier, Rue Montmartre n. 78 à Paris". Folio (343 x 240 mm). Covers soiled, extremities worn.

Jacques Desse, Figures mobiles. Les premiers livres animés français no. 136 (this copy). First edition first printing with the price on the front board and title is marked 15 fr. whereas the second printing (around 1827) has a different author's address and the price is raised to 30 fr. A scarce and curious and last but not least not very skillfully privately produced lithographed book with title pages signed 'Gravé par Michot', sometimes as is in this case used in France on lithographs.

"There are two circumstances in which lithographs can show an impression mark similar to an intaglio plate mark. The printer may not have changed his





Bosse, Abraham.

Representaon (!) de diverses figures humaines. Avec leurs mesures prises sur des antiques qui sont de present à Rome. Recueillies et mises en lumière par A. Bosse, graveur en taille douce, en l'isle du Palais à Paris, 1656. Engraved title within engraved ornamental border, (6) pages with engraved text, 20 pages with etched illustrations and engraved captions. Cont. stiff vellum. 16mo (104 x 70 mm). Boards dust-soiled.



Not in Berlin catalogue. UCBA I, 144. Sophie Join-Lombert et Maxime Préaud (ed.). Abraham Bosse savant graveur. Tours, vers 1604-1676. Catalogue, Paris, BNF page 269, with illustrations 284–288 with a slightly variant title “Représentation de différentes figures ...” First edition. A scarce manual of human proportion for artists by Abraham Bosse (1604–1676), with measured drawings of the Farnese Hercules, the Pichini Meleager, the Apollo Belvedere, and the Venus di Medici. It represents a novel way of seeing sculpture of the human figure, appreciating it for the mathematics behind apparent beauty, and as such is an early pocket guide. Two leaves with short tears in front white margin, slight thumbing else a nice copy.

“Le traité consacré à la représentation des figures humaine, qui voit le jour en 1656 mais a été conçu dès le début des années 1640 comme un appendice de la Manière universelle de M. Desargues ..., témoigne de l’originalité de l’effort pédagogique de Bosse comme de sa conception des ‘dépendances’ de la perspective. La singularité de ce traité est en effet, comme son titre l’indique, d’aborder la question de la représentation de la figure humaine et d’user de manière inaccoutumée de la science des proportions.” (Marianne Le Blanc, p. 269 in: Abraham Bosse savant graveur. Cat. BNF 2004).



Martignoni, Ignazio.

Del bello e del sublime. Libri due. Milano, tipografia Mussi 1810. 142, (2) pages, printed on blue paper. Cont. red morocco by Lodigiani, flat spine richly gilt, covers richly gilt. Turn-ins and all edges gilt. Multi coloured shell marbled end papers. Engraved label of the bookbinder Lodigiani from Milano on front fly-leaf. Spine with 3 tiny worm-holes extremities minimally rubbed.

A. Luppi in *Saggio sulla musica*, 1997; pp. 5-47. First edition. The only copy printed on blue paper? (contemporary manuscript note on front fly-leaf). Rare first edition of this treatise on aesthetics by Ignazio Martignoni (1757–1814) from Como. In resuming lines of an eighteenth-century discussion on homonyms, this brief treatise engages in the debate on the arts developed in Italy in the early decades of the nineteenth century. For some contents and for its discursive style, it can be added to other more or less coeval examples, such as that of the Ferrarese L. Cicognara (*Del bello. Ragionamenti*, 1808, dedicated to Napoleon) or G. Talia (*Saggio di estetica*, 1822). Its success can be explained by the esteem for an erudition in the arts that characterizes the new bourgeois public in many regions of the peninsula. Paste-downs slightly browned. A special copy printed on thick blue paper, broadmargined and bound in an exquisite Lodigiani binding.

Scheuchzer, Johann Jakob.

Nova literaria helvetica. Pro anno (1701), 1702, 1703, 1704, 1705 et 1706, 1707 et 1708, 1709 et 1710, 1711 et 1712, 1711 (rec-te 1713)–1714 (= all published). All volumes published in Zurich 1703–1715. Volume 1702 by Rudolf Simmler, 1703 by David Gessner, 1704 by J. J. Scheuchzer, 1705–1710 by Schaufelberger and Hardmeier, 1711–1714 by Hardmeier. Pages 169 (1); 56; 56; 64 (1); 63 (1); 63 (1); 80; 92 (4 blank); 60 (2). 8 leaves manuscript index of the first six volumes 1701 to 1706 bound in at the end followed by 15 blank leaves. Cont. calf on four raised bands. Manuscript paper label to first compartment. Label torn, covers soiled.

HBSL VI, 167. Haller II, 277. Cf. Feller/Bonjour 510 (mentions only volumes 1701 to 1704). First edition and a complete run of this scarce set of book catalogues by the renowned Swiss scholar Johann Jakob Scheuchzer (1672–1733), with its bibliographical notes addressed to a more learned audience and seen as a first step and precursor to his monumental „*Bibliotheca Helvetica*“ published in 1733. Other examples outside Switzerland and in which Scheuchzer was interested include for instance: *Nova literaria Germaniae collecta Hamburgi* (Hamburg 1703–1706); *Nova literaria Germaniae aliorumque Europae regnorum collecta Hamburgi* (Leipzig and Frankfurt 1707–1709); and *Nova literaria Maris Balthici et Septentrionis* (Lubeck, Hamburg and Leipzig 1698–1708). A few leaves spotted.

O'Conor, Charles.

Rerum Hibernicarum scriptores veteres. Buckingham, J. Seeley and London, Payne 1814-1825-1824-1826. 4 vols. (= all published). With 14 (5 folding) engraved plates. Publisher's interim boards, printed paper labels to spines. All edges uncut. 4to (284 x 226 mm). Spine-ends slightly damaged, covers lightly soiled. Volume I spine restored with new label.

Graesse V, 8. Brunet IV, 155. Lowndes 1165. Martin, Privately printed books 216-219. First and only edition. One of a special edition of 26 large paper copies with a few additional plates and cancelled sheets which gives it a kind of unique feature, not indicated by Martin in his extensive description of the book. He only mentions a copy described in the catalogue of the holdings of the Stowe library with a supposedly unique set of the cancelled sheets, because according to that description all others had been destroyed ! (1) Vol. I with one additional title with a variant text and publishing date 1813. A second plate to the *Codex Hibernici* after page 174. (2) Vol. II with five additional cancelled sheets printed on rectos only and one additional plate. (3) Vol. III with a different title (variant text, imprint and publishing date 1824).

- "This laborious and useful work was undertaken at the expense of the first Duke of Buckingham and Chandos. ... About two hundred sets were made complete of the four volumes. Twenty six volumes were printed on large paper. ... They contain Latin translations

from the original Ibero-Celtic MSS. in the library at Stowe. (Now in the collection of the Earl of Ashburnham). The most important and interesting works illustrative of the history and antiquities of Ireland were selected, and these volumes embody no article ever before printed or, it might be almost added, ever before known to the literary world, excepting perhaps by name. ... This work must always be deemed essential to any literary collection professing to have the history of Ireland among its objects, as well for the rich mine of curious matter contained in Dr. O'Conor's notes, as for the original texts. ... Ms. note by Sheffield Grace. Stowe Library Catalogue No. 3847. In the same catalogue No. 6138 was a set of the cancelled sheets in the four volumes. Rare, being the only copy preserved, the rest being all destroyed" (Martin 219). – Volume IV with a few brown spots here and there. A nice broadmargined and completely uncut set in its original publishing state.



Baur, Johann Wilhelm.

Ioannis Gvilielmi Bavrni Iconographia; Complectens In Se Passionem, Miracvla, Vitam Christi Vniuersam, Nec Non Prospectvs Rarissimorum Portuum, Palatiorum, Hortorum, Historiarum, Aliarumque Rerum, Quae Per Italiam, Spectatv Sunt Dignae Proprio Aere Incisae Et Venales Expositae ... 4 parts bound in 1 volume (= complete). Augstae Vindelicorum, Kysell 1682. Engraved Latin main title, 4 German part titles and 146 (37-36-36-37) etched plates with engraved numbering and captions. Cont. vellum binding. Oblong folio (330 x 295 mm). Spine with a short tear, extremities worn.



Hollstein, German, XX, S. 105 - 109, No. 301-446 VD17 23:652468S. Wimmer/Lauterbach. Bibliographie der dt. Gartenbücher 1471-1750 p. 118. Cf. Berlin Catalog 4294 (1671 edition). The title page gives a fair account of the bewildering variety of subjects found in the album, views of Italian seaports, garden prospects and architecture, sculpture, life of Christ and other biblical illustrations, emblematical subjects etc. Küssel had acquired a large number of drawings from the heirs of Johann Wilhelm Baur (1607-1642), and etched and published them himself. The series was a huge success and went through numerous editions between 1670 and 1702. Some of the Italian views and figures in Küssel's Iconographia were copied by J.W. Baumgartner in an unusual series of glass paintings of the 1730s, see G.Haindl and C.Trepesch in

J.W. Baumgartner: Veduten hinter Glas', exhibition catalogue, Augsburg, 2012-13, nos. A3-A13, B1-B3. Second part plates 34-36 in our copy without captions. Engraved titles of the four parts: 1. ... begreift in sich die ganze Passion und Aufferstehung Christi: darbei ein Anhang sin und lehrreicher Emblema mit Figuren vorgebildet. 2. ... begreift in sich die Geburt, Leben und Wunderwerck Christi: sambt Anhang etlicher weniger Prospect. 3. ... begreift in sich allerhandt Privatstück welche der Auctor sowohl nach dem Leben, nach Gemälden als auch sein selbseigne Caprize gezeichnet. 4. ... begreift in sich allerhand Meer-Porten, Gaerten, Palatia, so durch Italia und benachbarten Provinzien zu sehen, von dem Auctore nach dem Leben gezeichnet. Main title a bit soiled and creased, else a very nice copy, plates fine and with especially broad margins.



Minerva, die die Kunst und Wissenschaften lehret, steht auf dem Felsen der Vernunft, und hält in der Rechten die Frucht der Wissenschaften, in der Linken die Frucht der Kunst.



Ansicht des neuen, schönen, großen, öffentlichen Platzes in Wien.



Ansicht des neuen, schönen, großen, öffentlichen Platzes in Wien.

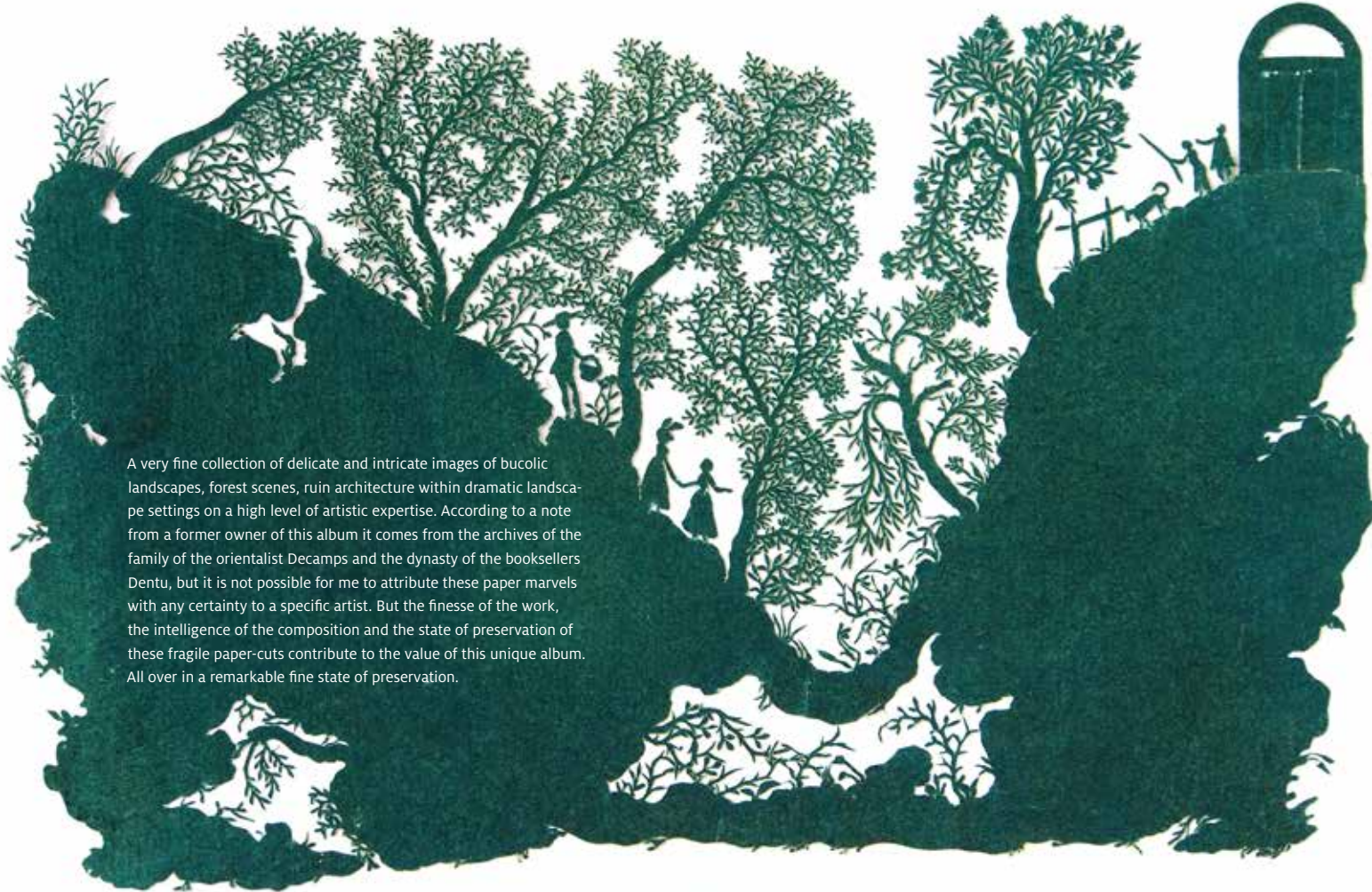


Paper-cuts

An album with paper-cuts. (Switzerland/France ?, 1850s). 32 paper-cuts of which 30 average size ca 200 x 130 mm, pasted onto green, light blue, pink or yellow glazed paper mounts, all mounted onto brown album leaves. 48 unnumb. leaves of which 15 blank. Cont. brown morocco, covers with an embossed ornamental outer frame. Front cover with additional gilt title *Souvenir de la Suisse – Remembrance of Switzerland* and in the centre of it a roundel showing the hand coloured coat of arms of 22 cantons and the national flag in a blazon, framed by ornate gilt border. Paste-downs and fly-leaves covered with blind embossed white glazed paper with a floral design. All edges gilt. Rear paste-down with printed label of a stationary shop “*Magasin d’estampes de C. F. Beck à Bâle*”. Oblong 4to (280 x 235 mm). Extremities rubbed.



Cf. Rickards, *The Encyclopedia of Ephemera* p. 222 “The term paper-cuts is commonly applied to hand-cut ‘paper lace’, a craftwork or peasant art of great antiquity. ... the paper-cut is first recorded in China during the Han dynasty (140-86 BC) and examples survive from the 7th century. The paper-cut has appeared in numerous peasant cultures. In addition to various parts of the Far East, it is still found in Poland, Holland, Switzerland, and Mexico. In North America the craft is identified with the Pennsylvania Dutch, who introduced it from Europe. Each of the regions concerned possesses its own style and special applications. In Poland, paper-cuts are often used as Christmas decorations; in Switzerland and Holland symmetrical designs are produced by cutting folded paper, the unfolded pattern presenting a mirror image effect. Among the specialties of the Pennsylvania Dutch was the cutting of keepsakes or ‘love tokens’. Images and patterns, often of great delicacy and complexity, are cut with a blade or scissors from lightweight paper (often coloured) and used as decoration on windows, lanterns, lampshades, fabrics, and furniture”.



A very fine collection of delicate and intricate images of bucolic landscapes, forest scenes, ruin architecture within dramatic landscape settings on a high level of artistic expertise. According to a note from a former owner of this album it comes from the archives of the family of the orientalist Decamps and the dynasty of the booksellers Dentu, but it is not possible for me to attribute these paper marvels with any certainty to a specific artist. But the finesse of the work, the intelligence of the composition and the state of preservation of these fragile paper-cuts contribute to the value of this unique album. All over in a remarkable fine state of preservation.

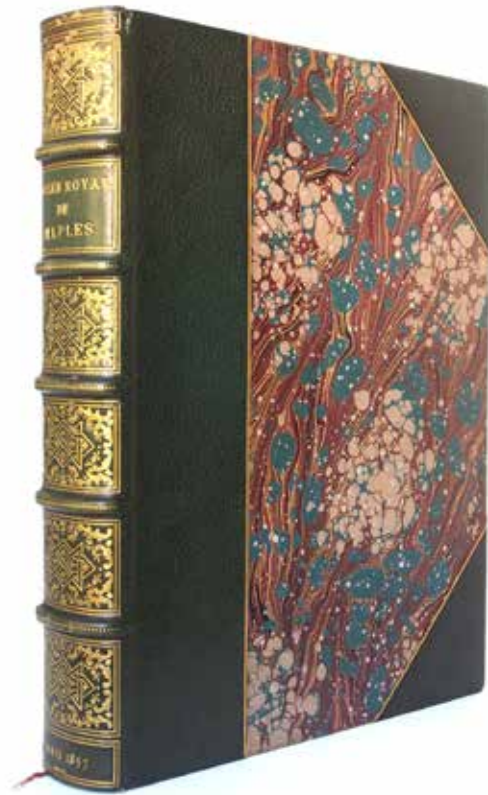


Garraux, Florentin.

A complete deck of an original cards quartett. 'Unsern Freunden Emil u. Emma Lang gewidmet v. F. Garraux' (title on top lid). (Bern), F. Garraux 1910. A complete deck of 100 playing cards with original watercolour illustrations divided into 25 sets with variant topics each consisting of 4 cards with different illustrations. Versos covered with black and green veined marbled paper. Size of cards: 110 x 68 mm. Contained in paper box with top lid. All sides covered with vellum ornately decorated with red and orange foliage. Signed and dated at bottom by Garraux. (118 x 78 x 84 mm). Box slightly dust-soiled.

Thieme-B. XIII, 215. Brun, Schweiz. Künstler-Lexikon IV, 168. A near mint set of a complete deck of Art Nouveau playing cards by the Swiss book illustrator and commercial artist F. Garraux (1859–1950). Dedicated to the couple Emil and Emma Lang, owner of the bookshop and publishing house A. Francke in Bern. A near mint complete set of a fascinating game of cards, a finely executed and unique work of art.





Famin, César.

Musée Royal de Naples, peintures, bronzes et statues erotiques du cabinet secret, avec leur explication par le colonel Famin, contenant 60 gravures. Paris, chez l'éditeur, Palais Royal, 2 et 3, Galerie de Chartres 1857. Half-title, title, XXI, (3), 162 (2) pages. Illustrated title, 60 hand-coloured plates and 60 black-and white plates all on mounted china engraved by A. Delvaux and protected by tissue guards. Slightly later green half morocco on 5 raised bands, with gilt title in second compartment all others richly gilt. Top-edge gilt, others uncut. Marbled endpapers. Signed at foot of spine Pagnant. Quarto (320 x 240 mm).



Not in Vicaire. Cf. Gay-Lemmonyer III, 682 - Murray, Museums III, 46 and Vinet 1737. No bibliography cites this special edition with the plates in double states and on mounted china. Flety 139 (for the bookbinder Edouard Pagnant 1852 - ?). A very nice copy, numbered on verso of half-title 'Exemplaire No. 288' of an unspecified edition. A special large paper copy printed on fine wove paper, the plates in double states, coloured and uncoloured on mounted china. The plates, fresh and clean with erotic subjects in a classic Roman manner, taken from the secret cabinet of the King of Naples, some pieces coming from Pompei and Herculaneum. About half the plates depict sculpture of various media, while the other half show scenes, individual people, Gods and couples, often with a touch of humour. Published in 1832 under a slightly different title, the first edition had only 41 plates without colour. With a four-page manuscript letter by the bookbinder Edouard Pagnant mounted to rear fly-leaf. "Le cabinet du roy du Naples est la seule galerie au monde où l'on se soit proposé de réunir tous les chefs-d'oeuvres impudiques. Le livre qui les reproduit est l'indispensable complément de toutes les collections de musées, et doit trouver place dans un coin secret de la bibliothèque de l'artiste et de l'amateur " (Gay-Lemmonyer p. 682). A fine and fresh copy with the plates in delicate contemporary colouring.

[XXXIII]

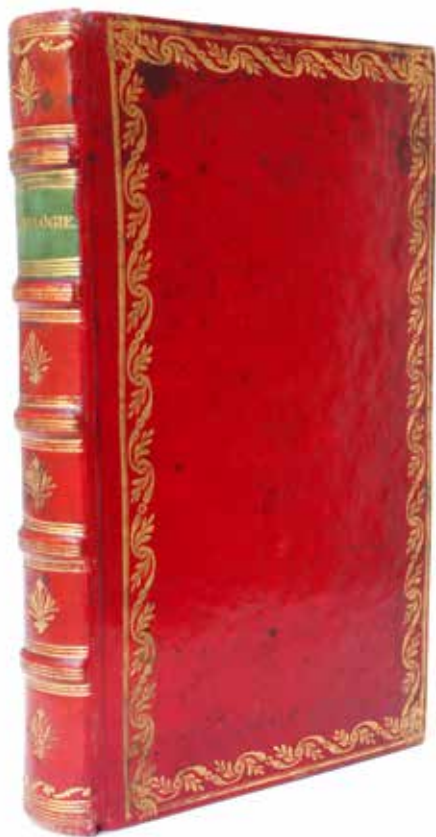


PL. XLVII.



PL. XLVIII.





Rozin, Frédéric-André.

Essai sur l'histoire naturelle de l'arrondissement de Sarrebourg, département de la Meurthe. Première partie minéralogie. Précédé de l'exposé de la méthoe d'après les principes de Lavoisier; avec une nomenclature francaise, fondée sur l'analyse chimique. Suit: La description des espèces minérales que l'auteur a rassemblées dans cet arrondissement avec l'indication des localités. French illustrated manuscript on paper. (Sarrebourg, 20. Mai 1828). 2, 2, 10 (title, dedication to the comte d'Allonville, conseiller d'état, préfet de département de la Meurthe, and avantpropos), 198 unnumbered pages written in a good and legible hand in black ink, with four (one folding) original landscape drawings, pen and brush, brown and black ink, one of them signed J.-B. Lauthe, two with monogram J. L. within image and all of them with manuscript captions, 9 blank leaves. Cont. red morocco on five raised bands, with gilt green morocco label "Minéralogie" to second compartment, all others gilt. Covers framed by gilt floral borders, inner gilt dentelles. All edges yellow, multiple coloured shell marbled paste-downs and fly-leaves. With a green silk ribbon. (215 x 134 mm). Covers with a few tiny black spots else fine.



Cf. Beaujean, J. André Rozin, botaniste „liégeois“ ... In: Revue de botanique, no 187, 2009, pp. 14-30. Cf. Schuh, Bibliography of Mineralogy for Rozin's only published book on mineralogy: Essai sur l'étude de la minéralogie: Avec application particulière au sol Français, et surtout à celui de la Belgique. Bruxelles and Paris, no date (1803?). Frédéric-André Rozin or Rosen (1752?-1829), a doctor of medicine, a scholar and naturalist with a keen interest in mineralogy and botany, was born in Greifswald (Swedish Pomerania). He studied at the university in Uppsala under Carl Linnaeus the Younger (1741-1783). Around 1791, he lived in Liège and there he published the first local flora of France: *Herbier portatif des plantes qui se trouvent dans les environs de Liège, avec leur description et classification selon le Système de Linné. Précédé d'un discours sur la Botanique. Premier cahier.* (= all published).

Around 1794 or earlier he moved to Belgium. As a founding member of the Société de médecine, chirurgie et pharmacie de Bruxelles in 1795 and a member of the Société de littérature de Bruxelles as well as an editor of the *Esprit des Journaux* (1794-1803), he took an active interest in scholarly debates within the most influential intellectual circles of the city. In 1798 he became a professor of physics and chemistry at the École Centrale in the département de l'Escaut and in 1799 he succeeded the scientist and member of the Académie Royale J. F. P. Van der Stegen de Putte (1754-1799) as professor of natural history in Gand near Brussels. After the shut down of the écoles centrales in 1802 he lost his job and emigrated in 1803 from Brussels to Phalsbourg in France where he was appointed to a

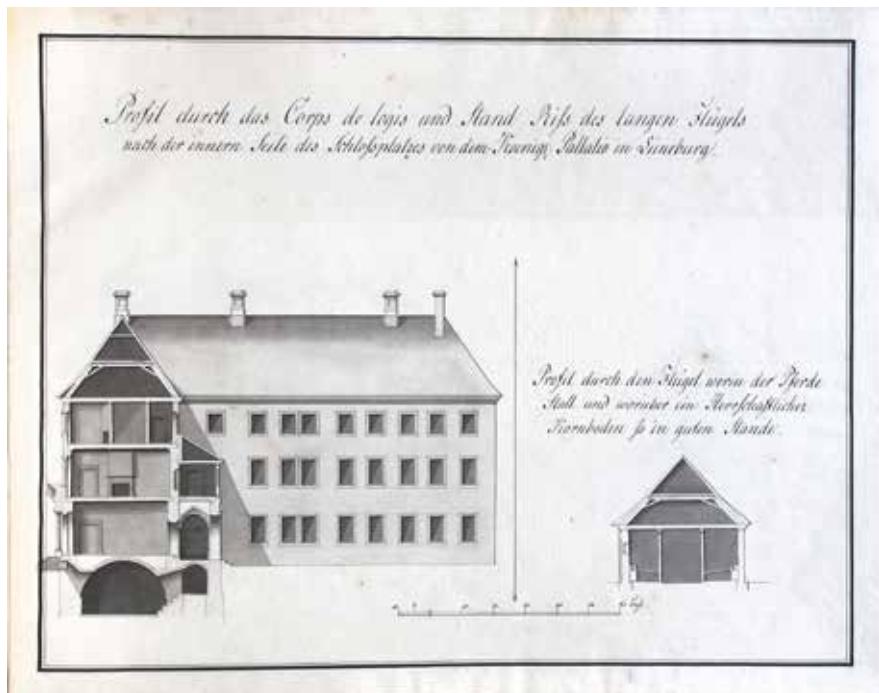
professorship at the Collège de Phalsbourg, teaching natural history, physics and oriental languages. In 1825 he settled in Sarrebourg where he died in 1829.

An unpublished scientific manuscript, with the text divided into 3 chapters. The first chapter titled 'Géologie' is covering pages 1-68. The second chapter titled 'Minéralogie' is comprising pages 69 to 170. The third chapter titled 'Catalogue d'une collection de minéraux trouvés dans l'arrondissement de Sarrebourg ...' is covering pages 171 to 198. Three of the charming original drawings depict spectacular rock formations in the surroundings of Phalsbourg, one with a view of the castle of Haut-Barr. In the foreword, Rozin explains his intentions in writing this manuscript especially his aim to help to improve the economical situation of the département with his findings and mentions his collection of minerals with its systematical classification, stored in individually constructed wooden cases with manuscript labels identifying each specimen which he wanted to present to the prefect of the administrative authority of the département as a teaching aids for the schools.

An interesting and finely illustrated scientific manuscript, and an early geological and mineralogical study written about a local region of France. Bound in a strictly contemporary and very decorative red morocco binding likely bound as a presentation copy for the comte d'Allonville.



Vue de l'ancien Château de Haut-bas, dans le Dép^t du bas Rhin, prise de
l'élevation de la grande chaussée de Bernée du Département de la Moselle.



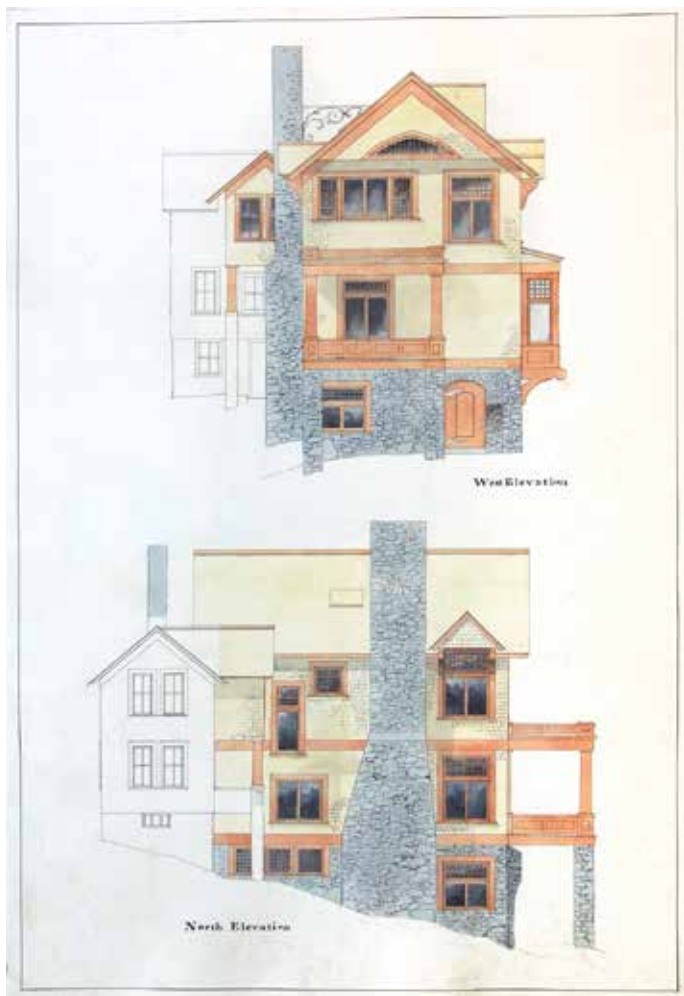
Architectural drawings

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 Lünebur; 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 worüber 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.

Stand-Piß des Königl. Pallats in Lüneburg gegen den Markt-Platz.



A fine manuscript with excellently rendered architectural drawings of the castle in Lüneburg. 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 groundwork for a near future remodelling of the whole construction?



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).

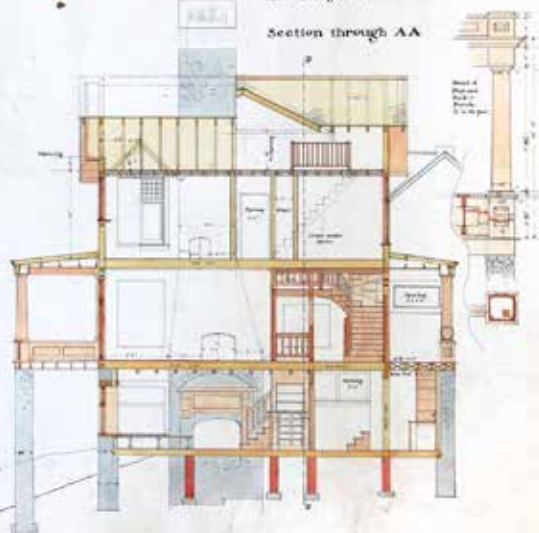
A charming set of large hand-drawn and delicately coloured architectural delineations for the home and studio of Connecticut illustrator, poet, and architect, William Walworth Stilson, (1874–1962), a Connecticut artist born in New Milford and a resident of Bridgeport and Shelton. He illustrated several 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"



Study for Section C of Kitchen



South Elevation

Scale and Section Mark
Refer to Plan of Section

(Dulac, H. G.).

Le glaive vengeur de la République Française une et indivisible. Ou galerie révolutionnaire, contenant les noms, prénoms, les lieux de naissance, l'état, les ci-devant qualités, l'âge, les crimes et les dernières paroles de tous les grands conspirateurs et traîtres à la patrie, dont la tête est tombée sous la glaive national. Par arrêt du tribunal extraordinaire, établi à Paris par une loi en date du 10 mars 1793, pour juger sans appel de ce genre de délit. A peine jugés, ils ne sont déjà plus. Par un ami de la Révolution, des moeurs et de la justice. Paris, chez G.-F. Galletti, an II de la république française. Engraved frontispiece by J. B. Louvion depicting a guillotine, with an engraved heading 'Le poignard de patriotes est la hache de la loi', beneath the image a two-line engraved caption "Traîtres regardez et tremblez elle ne perdra son activité, que quand vous aurés tous perdu la vie", 216 pages.

- **Bound with: St(aël) de H(olstein, Anne Louise Germaine) Mad. la Baronne.** Zulma.

Fragment d'un oufrage (sic !). A Londres, no imprint 1794. VIII, 24 pages. Plain cont. pink boards, manuscript paper label to spine. Sprinkled edges.

Ad I. Barbier II, 545. First edition. The title of this work - 'The Avenging Sword' - gives some idea of its tone. Its largest part chillingly details the crimes of the many victims of revolutionary justice at the guillotine, and their fate. The book is divided into three parts. Pages 1 to 68 covering the various legal regulations starting with the décret de la convention nationale du 10 mars 1793 until the décret du 4 octobre 1793 in some instances naming the active members of the courts or the names of the members sentenced to death. The second part covering pages 69 to 194 with a list of people sentenced to death throughout France in 1793, giving their name, age, profession, personal circumstances, counts of indictment and the date of their execution including individual mode of behavior in front of the guillotine, sometimes describing the execution as 'viex style' meaning probably hanged or decapitated by a sword. The third part with a chapter heading 'L'évangile du jour, ou le pas republicain' covers pages 195-216.

- Ad II. Lonchamp, Oeuvre imprimé de Madame Germaine de Staël", 1949, no 21 claiming, without citing evidence, that it is a pirated reprint. His only argument is that Madame de Staël would not have tolerated writing on the title „Oufage“ instead of „Ouvrage“. Monglod III, 231 "L'éd. originale est précédé d'un avertissement, qui n'a jamais été réimprimé, ni dans l'éd. de l'an IV, ni dans les oeuvres complètes de Mme. de Stael". Very scarce first edition of an early work by Anne Louise Germaine de Staël-Holstein. Half-title with some ink spots. A fine sammelband, contents fresh and clean.

Cornelis Ploos van Amstel

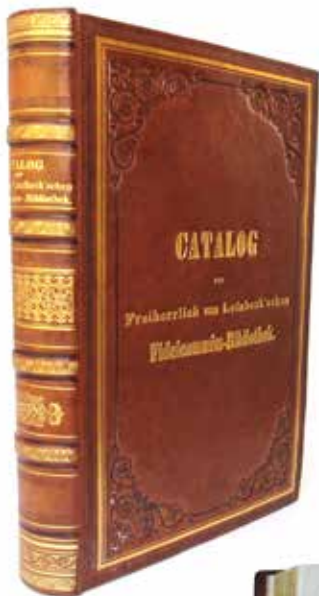
– *Catalogus der teekeningen, prenten, schilderyen, miniatuuren, emailles, beeldwerken, gehoogde, gediepte edele en andere steenen, bas-relieven, oude en nieuwere penningen, medailles, atlas van Amsterdam, mathematische, optische en physische werktuigen van wylen den Heer Cornelis Ploos van Amstel, Jac. Cornsz. Mede-directeur van de Teeken-Academie der stad Amsterdam; van het Zeenwysche genootschap; van de Keurvorstelyke Schilder- Beeldhouw- en Bouwkunst-Academie te Dusseldorp; lid van de Hollandsche maatschappy der weetenschappen. Al het welk, op maandag den 3den maart 1800 en volgende dagen, te Amsterdam, verkogt zal worden door Philippus van der Schley, Jan de Bosch Jeronz, Bernardus de Bosch Jeronz, Jan Yver en Cornelis Sebille Roos. Maakelars. By wien de twee deelen deezer catalogus voor twee seshalven, ten behoeve der armen, te bekomen zyn.* 2 parts bound in 2 volumes. Amsterdam, (wed. J. Doll en Zoonen, H. Diederiks en J. Yver) 1800. Engraved portrait front. of Cornelis Ploos van Amstel signed R Winkes sculp. 1799 - J. Buys pinx. 1766. XXIV, (2), 319 pages; 227 (1), 82 pages. Priced throughout in a contemporary hand, including two manuscript total values at the end of each volume. Cont. Dutch red half sheep bindings, with gilt black morocco labels. First volume with printed original front wrapper with title mounted onto front cover. Lower spine end of volume I minimally frayed. (222 x 138 mm). Covers rubbed.

Nagler, *Neues allgemeines Künstler-Lexikon*, XIII, p. 28 and Wurzbach, *Niederländisches Künstler-Lexikon*, II, p. 333. *Nieuw Nederlandsch biografisch woordenboek* VI, pp. 1139-1140. First and only edition of this sale catalogue of a remarkable collection of prints, drawings and paintings, illustrated books, *Kunstkamer* pieces, and optical and mathematical instruments and including a major collection of Rembrandt prints brought together by Cornelis Ploos van Amstel (1726–1798), a painter, engraver, printer and publisher and art collector.

The vast collection of prints, drawings and paintings comprises about 7200 items, the chapters containing *Kunstkamer* pieces are described on 38 pages with around 570 lots, books are catalogued in 750 lots on 81 pages

and manuscripts are listed in 105 lots described on 13 pages. The last part of the catalogue covers optical and mathematical instruments described on 16 pages and comprising 150 lots. - Cf. J. W. Niemeijer, *Samenstelling en Indeling der Kunstcollectie*, pages 7/8 in: Th. Laurentius, Dr. J.W. Niemeijer and Jhr. G. Ploos van Amstel. *Cornelis Ploos van Amstel. Kunstverzamelaar en prentuitgever*. Assen, Van Gorcum 1980.

Our copy with only one front wrapper with title (of two, which are identical in every respect) preserved. Volume I with faint waterstain in lower margin of a few leaves and more pronounced to first leaves of the introduction. A very broadmargined copy, printed on thick laid paper.



Catalog zur Freiherrlich von Lotzbeck'schen Fideicommiss-Bibliothek.

Manuscript library catalogue of the library at castle Weyhern. (Castle Weyhern, Bavaria) no date ca 1850). 324 unnumb. leaves with lithogr. tables with columns for entry of author, title of book, place of publishing, number of volumes. No handwritten entries at all. Splendidly bound in cont. calf on four raised bands. Gilt title on spine, compartments richly gilt. Front cover with gilt title framed by gilt filets and large embossed floral cornerpieces. Paste-down and free endpapers with blue glazed paper covering. All edges yellow. Folio (350x220 mm).



A beautiful volume once belonging to the industrialist and big landed proprietor Alfred Freiherr von Lotzbeck (1819–1874), who owned an important library and a valuable collection of paintings which was eventually bequeathed in 1890 to the Pinakothek in Munich. Castle Weyhern, in its core a baroque structure was remodelled by the Bavarian architect Jean Baptiste Métivier in 1826 on behalf of the Lotzbeck family. In 1856 a printed catalogue of the three different parts of the Lotzbeck library installed in three different places was published in Munich by Franz. The most important part of the library covering 52 pages in the catalogue was the Fideicommiss-Bibliothek, together with another part the so-called Ruffinische Bibliothek covering 7 pages installed at castle Weyhern. The third part of the library covering 9 pages was installed in his town house in Munich. Our catalogue probably either a gift to Lotzbeck or ordered by him as a showpiece and cataloguing tool for the most important part of his library. Near mint condition.



DE TOVERBLANTJEN.

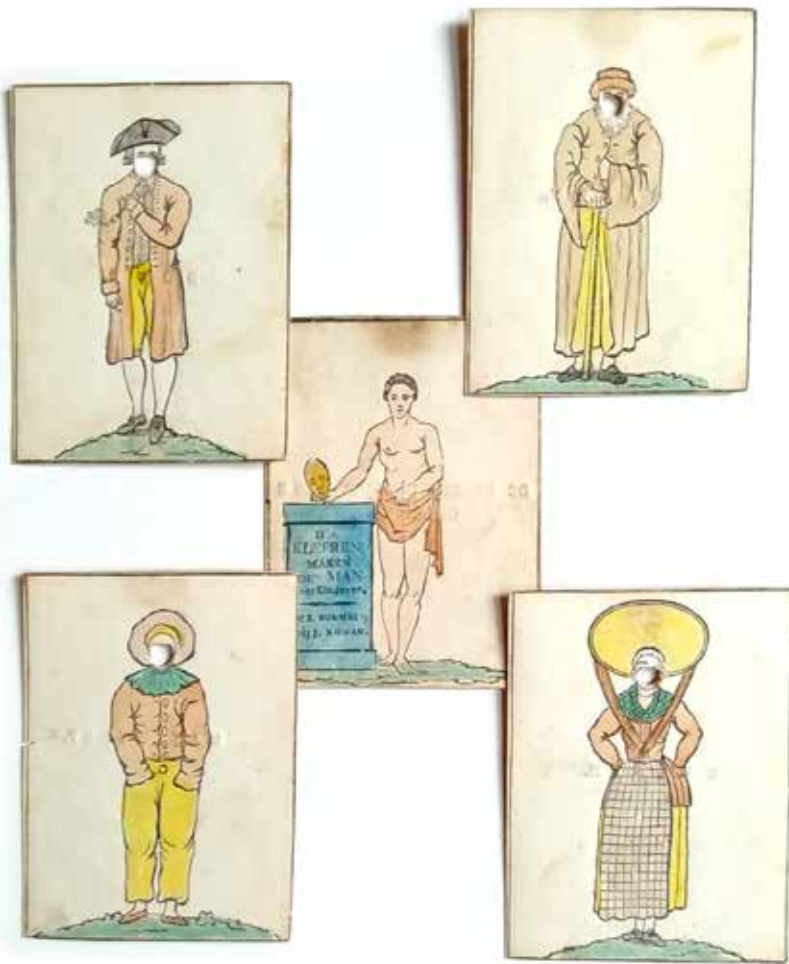
[illegible]

DE GOCHELAAR

Z
 1. Was hat der Besucher heute gesehen?
 2. Was hat er gesehen, was er nicht
 3. Wie ist das Gebäude, das er heute gesehen hat?
 4. Was hat er heute nicht gesehen?
 5. Was hat er heute nicht gesehen?
 6. Was hat er heute nicht gesehen?
 7. Was hat er heute nicht gesehen?
 8. Was hat er heute nicht gesehen?
 9. Was hat er heute nicht gesehen?
 10. Was hat er heute nicht gesehen?

**Kermis-Tafereeltjes, in geetste Kunstplaatjes,
op Boerten ernstige dichttrant beschreven.**

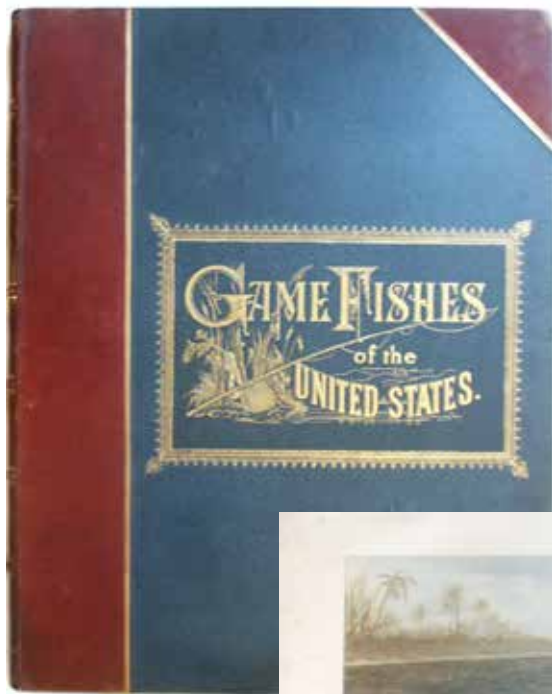
Cf. Forum, Catalogue Children's World of Learning 3711 (third Bussé edition 1810). First edition by the publisher Bussé. "Beautiful series of copper engraved prints, finely coloured by hand, showing marvels of a fair and street performances, by Karel Frederik Bendorp the Elder (1736–1814), a painter of city views, engraver, and fine draughtsman and etcher. Depicted are a hurdy-gurdy man, a lady dancing in a spin, a juggler with pipes, a street singer with the subjects of the song shown on a large broadside, dancing dogs, a gingerbread stall, a magician and a performance with a magic lantern. The plates were originally published with poems by Roelof Arends (1732–1787), under the title "Vaderlandsche Kermisvreugd" by H. de Haas & Comp. at Dordrecht in 1782. The present new title however was first published by our publisher without Arends' name on title and without date, probably after 1794. Arends had died, and not only the title but also the poetry accompanying the plates now were changed. The new author has remained anonymous, but comparing Arends' poems from 1782 with our poems, a world of difference shows. Arends' poetry was rather aristocratic and moralistic, full of criticism and warnings against street artists, while our poet is much more democratic and in favour of enjoyment of the fair and its many attractions. ... All editions of the Bendorp plates are very rare" (Forum, Catalogue Children's World of Learning VII, p. 949). A few marginal spots. A fine copy, the plates fresh and in bright colours.



Transformation game

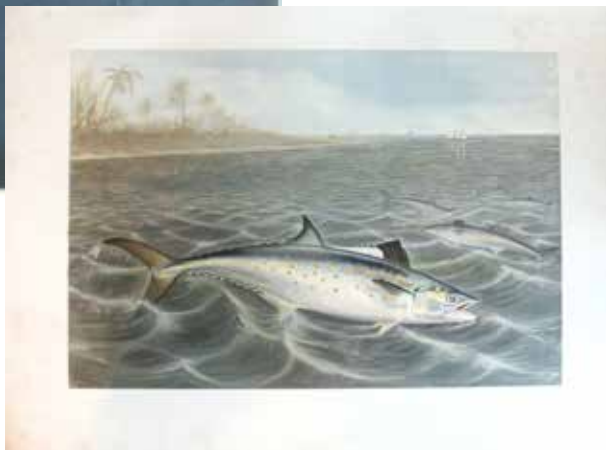
- De Kleeren maken den man. In 16 onderscheide naar 't leven gekleurde voorstellen voor kinderen. Te z(alt). Boemel (Zaltbommel) bij N. Noman, (ca 1810). 16 handcoloured woodengraved cards, of which all but one with cut-out face and showing various male and female costumes within black rules. One card with title on a column, and a nearly naked male human figure beside it, with only a towel wrapped around his hip and holding a mask in his right hand. All cards stamped on verso naming the subjects shown. Loosely contained in publisher's marbled slip-case, front cover with a red printed title label including the price: De prijs is 12 stuivers.

Not in Forum Cat. 100 The Children's World of Learning and in Buijsters, Papertoys, Speelprenten en Papieren Speelgoed in Nederland (1640-1920). A nicely preserved children's card game, with male and female costumes and trades going together in one set, printed on cardboards. One card with a small torn out piece in upper left margin, not affecting image. The set comprises the following cards: De mensch in zijne ware gedaante; vischvrouw; schipper; boerin; boer; hansworst; arlekijn; jonge heer; jonge jufvrouw; rabijn; agurkjes jood; huzaar; soldaat; gereformeerd predikant; roomsch priester; bedelaar.



Goode, George Brown.

Game fishes of the United States. New York, Scribner's, 1879. 20 mounted chromolithographed plates after watercolours by Samuel A. Kilbourne. 46 pages (including title, dedication and index) with numerous wood-cut illustrations in the text. Publisher's brown half calf over pebbled cloth boards. Spine richly gilt, gilt title to front board. Marbled end papers, all edges gilt. Folio (725 x 560 mm). Lower spine end with tiny pieces missing, spine slightly rubbed, extremities worn.



Nissen ZBI 1630; British Museum, Natural History Cat., p. 973; Westwood & Satchell, *Bibliotheca Piscatoria* p. 107; Bennett p. 65 „Apparently the largest and most beautiful fish plates published in this country". Bruns G 94 „Very scarce". Not in Reese, *Nineteenth Century American Color Plate Books*. First edition of this marvellous piece of chromolithographic printing, but unfortunately lacking the map. Faint foxing confined to margins, else a nice copy. Samuel A. Kilbourne was an accomplished painter of natural history subjects when he decided, in the mid-1850's, to specialize in painting fish. He was extremely successful and, as the plates in this work testify, very proficient in his work. The *Game Fishes* was his greatest accomplishment, and has been described as having "the most beautiful fish plates published in this country" (Bennett). He died shortly after completing the paintings for this work. George Browne Goode was one of the foremost American ichthyologists of the nineteenth century, an executive of the Smithsonian Institution, and organizer of many United States fishery exhibits at national and international exhibitions. His descriptions of the fish that Kilbourne painted were necessarily brief, but concise and informative, and admirably supplemented the plates.



(Kaiser, Joseph Franz).

55 lithographirte Darstellungen sowohl der nothwendigsten Lectionen in der Reitkunst als auch der verschiedenen richtigen Stellungen der Haltung und Zäumung der Reitpferde von der Elementar Schule bis zur Schule der Hoehern Reitkunst nebst einer deutlichen Beschreibung ihrer Geburtsorte und der Anwendung zur Dressur derselben nach Ihrem Wuchse und ihrer Bestimmung. Gratz, Lithogr. und zu haben bey Joseph Franz Kaiser 1831. 55 lithogr. plates numbered in Roman numerals, two plates no. I and no. XXXXXV signed by G.S. Scheffer (?), unnumbered plate (XXX-XII) signed Lith. bey Jos. Franz Kaiser in Grätz. Publisher's green glazed lithogr. front wrapper bound in as title, followed by 1 leaf with manuscript index for each plate. Cont. marbled boards. Oblong 4to (290 x 220). Covers rubbed, extremities worn.



Not in Bibliotheca Hippologica Johan Dejager and Sammlung Henry A. Sarasin, Auctioncatalog Moirandat Company 1999. Cf. Anton Durstmüller d. J. 500 Jahre Druck in Oesterreich, p. 358 (for the lithographer Joseph Franz Xaver Kaiser 1786-1859). Heinrich Schwarz. Die Anfänge der Lithographie in Oesterreich p. 105 (for the bookbinder and publisher Josef Franz Xaver Kaiser 1786-after 1863 (?). In 1810 Franz Joseph Xaver Kaiser took over the bookbinding firm of his father and already had been an apprentice to the lithographer Kunike in Vienna to learn the various new lithographic techniques and started in 1817 in Graz the first lithographic printing office in Austria outside Vienna. No lithographs personally made by him are known according to Schwarz in his book on the history of lithography in Austria on p. 105. "Kaiser war einer der ersten, welche die Publikumswirksamkeit von lithographischen Landschaftsdarstellungen erkannten und geschäftlich nützten. ... Die früheste dieser Serien enthält Litographische Ansichten



der steiermärkischen Städte, Märkte und Schlösser, die Kaiser zwischen 1825 und 1835 herausbrachte, die sogenannte alte Kaisersche Suite. Eine weitere berühmte Ansichtenfolge des genannten Druckers ist die sog. neue Kaisersche Suite von 1850 mit 150 Tonlithographien steirischer Motive." (Durstmüller, 500 Jahre Druck in Oesterreich p. 358). An extremely scarce book, a provincial printing, of which we couldn't trace a copy in the usual bibliographies or on the market and with no institutional holdings according to KVK and OCLC. Plates no. 1 to 7 with various horse breeds: The Spanish, the Barbary, the German horse, the horse from Naples, the English, the Turkish and the Arab horse. 48 plates are illustrating the art of horse riding and dressage in the first half of the 19th century. A number of plates with background vignettes with views of Austrian places like Vienna, Graz and the castle of Riegersburg. The illustrator a certain G. (?) Scheffer is mentioned in the Bibliotheca Hippologica Johan Dejager no. 356. A sammelband consisting of various suites and plates among them three plates signed G. Scheffer. A few plates with marginal pale browning here and there, sheet sizes slightly varying with lower and front edges of most sheets uncut, a few illustrations on blueish paper stock.



Antoine, Franz de Paula.

Der Wintergarten in der Kaiserlichen Königlichen Hofburg zu Wien. ... Mit XII Abbildungen. (IX Bilder nach der Aufstellung vom Jahre 1849/50 und II nach der Aufstellung vom Jahre 1850/51, nebst der äusseren Ansicht der Glashäuser.) Der volle Reinertrag ist für die Fonde der Radetzky-, Jellacic- und Welden-Invalidenstiftungen bestimmt. Wien, gedruckt bei den P.P. Mechitaristen, und in der lithographischen Anstalt des Johann Rauh, 1852. (6), VI, II (1) pages of text, 12 handcoloured lithographed plates by Johann Rau after Ludwig Czerny, all but one with a transparent overlay leaf with printed captions naming the trees, plants and shrubs depicted on each plate; the first plate with an outside view of the green house doesn't have an overlay leaf. (= complete). Cont. dark brown full morocco, gilt title within an ornamental blindstamped frame on front cover, gilt edges. Paste-downs and fly-leaves covered with embossed white glazed paper with a floral design. Oblong-folio (445 x 600 mm). Extremities minimally rubbed.

Pritzel 196. Nissen BBI 44; Czeike I, 605. Cf. Bobins 1024 and Mayer, Bibliotheca Viennensis 948 (normal edition in half cloth or cloth bindings). First and only edition, one of the exceedingly rare copies on thick paper and in a richly decorated morocco binding.

The normal trade edition which is comparably scarce is normally found in a red grained cloth binding, but we could trace only two



other copies in our luxurious morocco binding: The copy of emperor Franz Joseph I in the national library of Austria, and another copy in the holdings of the Albertina in Vienna. It is not unlikely that only a handful of copies had been printed on stronger paper and bound in full morocco for the members of the Habsburg family. Our copy bears an inventory label on the front fly-leaf which can be attributed to the library of archduke Friedrich (1856–1936) who was a member of royal family.

The original, classical greenhouse was built from 1823 to 1826 after designs by Ludwig von Remy. The back wall of the building was part

of the then Vienna city wall. After the greenhouse had been demolished at the turn of the century, in 1902–1906 a new green house influenced in its ornamentation by Art Nouveau was built after designs by the court architect Friedrich Ohmann.

- Franz Antoine the younger (1815–1886) had studied botany in the botanical gardens of Vienna under Joseph Franz von Jacquin. For some years he had travelled through Europe to study developments in modern gardening. From 1847 onwards he worked as a court gardener. He received international reputation for his "Wintergarten...", and was honored by the kings of Bavaria and Prussia. Archduke Ferdinand Maximilian, later emperor of Mexico, honored him with the order of Guadeloupe. This book is dedicated to the archduke and bears his blind embossed coat-of-arms on the first dedication leaf. The large plates were drawn by the Austrian artist Ludwig Czerny (1821–1889). List of plates in binding order:

- 1) (Exterior view of the green house)
- 2) (Exterior view of the green house) with *Pinus Australis*, *Edwardsia Grandiflora*, *Cunninghamia Sinensis*, *Pinus Canariensis*, *Araucaria Imbricate...*
- 3) (Exterior view...) with *Casuarina Varticillata*, *Cupressus Fastigiata*, *Eugenia Australis*, *Banksia Integrifolia...*

- 4) (Exterior view...) with *Araucaria Brasiliensis*, *Ligustrum Japonicum*, *Yucca Conspicua*, *Acacia Dodoneaeifolia...*
- 5) (Exterior view...) with *Hedera Capitata*, *Casuarina Stricta*, *Yucca Aloifolia*, *Podocarpus Elongatus...*
- 6) (Exterior view...) with *Acacia Balsamea*, *Epacris Grandiflora*, *Rhapis Flabelliformis*, *Acacia Verticillata...*
- 7) (Interior view of the green house) with *Rhus Viminalis*, *Phormium Tenax*, *Camelia Japonica*, *Laurus Fotens...*
- 8) (Exterior view...) with *Eucalyptus Splachinocarpon*, *Moraea Sinensis*, *Aloe Americana...*
- 9) (Exterior view...) with *Rosa Banksiae*, *Hardenbergia Ovata*, *Melaleuca Stypheloides...*
- 10) (Interior view...) with *Argophyllus*, *Pinus Halepensis*, *Citrus Aurantium*, *Cala Aethopica...*
- 11) (Interior view...) with *Ficus Lucida*, *Photinia Serrulata*, *Saxifraga Ligulata...*
- 12) (Interior view...) with *Kiggelaria Africana*, *Rhamnus Alaternus*, *Ficus Imperialis...*

After Franz Antoine had resigned from his position in 1869 he started to build a collection of Bromelias which became one of the largest in Europe. The Albertina in Vienna also has a large stock of photographs of plants by Franz Antoine, which belong to the earliest and best of this genre. Mild foxing confined to wide margins, overlay leaf to plate III with short tear. Wrapped in old paper from the end of the 19th century. "Provenance: Archduke Friedrich (1856–1936), adopted by archduke Albrecht, who had inherited his immense fortune; Hubert Adolph (1927–2008), former director of the Österreichische Galerie, Belvedere. Acquired from his heirs" (description of an Austrian colleague). A complete and finely preserved large paper copy in a luxurious binding for members of the Habsburg family.



Redouté (Pierre-Joseph).

Le Bouquet Royal. Oeuvre posthume de P.-J. Redouté dédiée à sa Majesté la Reine des Français. Paris, Mademoiselle Redouté, 1844. Title, dedication, full length portrait of Redouté lithographed by Francois-Fortuné-Antoine Férogio after a drawing by Marie Eléonore Godefroy, and 4 colour plates of roses, stipple engravings by N. Rémond from drawings by Redouté and retouched by hand. Loosely contained in publisher's printed yellow wrappers, covers with typographical border, front cover with crowned initials MA (= Marie Amélie). Folio (495 x 325 mm). In modern half calf portfolio in slip-case. Wrappers slightly soiled, slip-case rubbed.



Nissen 1590. Pritzel 7457 and An Oak Spring flora 61 (both for the 1843 edition). Dunthorne 236. Privately published in only a few copies by his daughter Joséphine Redouté, imprint with her address 118 rue de Grenelle-Saint-Germain. The beautiful and emblematic portrait of Redouté as an artist and flower painter was drawn by the famous portraitist Marie-Eléonore Godefroy, showing the artist holding an album, while a vase of roses stands on a table by his side. The widow and daughter of the artist, who despite a brilliant career had died in poverty in 1840, had decided, to publish four plates of these flowers not included in his monumental monograph on the rose, which had made his fame in order to reconcile their creditors.

The four roses are named after members of the royal family of Orléans, who ascended the throne after the revolution in 1830. The rose Amélie celebrates queen Marie-Amélie (1782–1866) wife of King Louis-Philippe, the Rose Adelaide, the sister of Louis-Philippe (1777–1847), the rose Clementine, one of the daughters of the royal couple and the rose Hélène, Princess Helene of Mecklenburg-Schwerin (1814–1858), wife of the Duke of Orleans, Ferdinand-Philippe (1810–1842), son and heir of Louis-Philippe.

“Le Bouquet Royal was a posthumous publication, dedicated to the queen by Redouté’s widow and daughter. It contains engravings of four varieties that were not included in the artist’s monumental monograph on the rose, each variety bearing an appropriately feminine name ... The delicate modulations in hue of the original watercolours are captured with great skill in Rémond’s colour-printed stipple engravings” (An Oak Spring Flora p. 226). A fine copy in its original publishing state, colours bright and fresh.



Protean View - Morgan, W(illiam).

Mount Vesuvius. As represented at the Surrey Zoological Gardens. Wm. Morgan, 1837. Beautifully hand-coloured transparent view, print size 165 x 230 mm. Ornately decorated, calligraphed and lithographed title label with two small vignettes of the erupting Vesuvius pasted onto lower margin of grey mount. Oblong 4to (335 x 252 mm). Mount minimally foxed.

"This print is first seen by day & upon holding it before the light it exhibits the eruption, conveying to the idea, the wonderful works of nature" (caption on mount).

- The Surrey Literacy, Scientific and Zoological Society was formed by Edward Cross in 1831 with the intention of setting up a public zoo. Cross has previously owned a menagerie on the Strand and he sold his animals to the Society who leased a 13-acre site, formerly part of the Manor of Walworth, from Lord Holland. The Surrey Zoological Gardens were laid out in 1831-1832 on the land east of Kennington Park Road and north of

Kennington Park. Cross built a large conservatory approximately 300ft in circumference with more than 6000 square feet of glass. In its time this was the largest conservatory in England. The conservatory was used for flower shows, exhibitions as well as to house animal cages as part of the zoo. The site also contained a lake of about three acres. From 1837 the owners staged nightly dramatic enactments based on large painted backdrops and models. The first was 'Mount Vesuvius,' which was painted by Danson with the lake representing the Bay of Naples, and fireworks used to give 'eruption' special effects. A very scarce ephemeral print, advertising this remarkable installation.



Nature Prints

Album – Lepidoptera. Album amicorum with “nature prints” of butterfly wings. Stuttgart, Esslingen and Tübingen 1846–1857. Altogether 35 single transfers of butterfly wings on 35 white sheets of paper pasted onto white mounts. Most of them with a manuscript caption underneath giving date, place and species (mostly Stuttgart, the earliest date is 1846, latest date 1854). None of them have the body of the butterfly painted. Other contributions mounted into the album include one manuscript entry and a few other pieces of original art work and printed ephemera. A French manuscript entry a poem by a certain Henri Friz with place and date Esslingue, le 2 janvier 1856, accompanied by an aquatint view of Esslingen on facing page, cut close to plate mark; image size: 205 x 152 mm. Two finely handcoloured aquatint views of Altdorf and Bern in Switzerland on blue mounts with printed labels. Two water-colour drawings of plants, of which one a beautifully rendered image of a rose. One nice and quite fitting allegorical scene of two girls catching butterflies, a handcoloured lithograph on glossy paper. An original photograph, salt print, image size 158 x 126 mm, of a painting. 53 unnumb. leaves among them a number of green, blue and brown coloured sheets. Cont. calf, covers blind embossed, and with gilt title “Album” on front cover. All edges gilt. Oblong 4to (218 x 310 mm). Front inner hinge broken. Covers slightly spotted. Extremities rubbed.



Cf. Cave, Impressions of nature, pp. 153-157 and Heilmann, Die Natur als Drucker p. 137. “Auf ein speziell gummiertes präpariertes Papier wurden nur die Flügel der Schmetterlinge gepresst. Dabei klebte die Oberseite der Flügelschuppen fest. Nun wurde die Flügelhaut abgelöst, und die Originalschuppen haften auf dem gummierten Papier. Auf diese Weise erhielt man ein exakt naturgetreues Bild des Schmetterlingsflügels. Eine Beschädigung durch Insektenfraß war ausgeschlossen. Der Körper des Insekts wurde nachträglich eingezeichnet.” 3 leaves cut out. A remarkably well preserved album with an interesting collection of nature prints.

Capponi, Alessandro Gregorio.

Catalogo della libreria Capponi o sia de libri Italiani del sù marchese Alessandro Gregorio Capponi. Con annotazioni in diversi luoghi, e coll' appendice de' libri Latini, delle miscellanee, e dei manoscritti in fine. Roma, appresso il Bernabò, e Lazzarini MDCCXLVII. Engraved title-vignette with an interior view of a library, XII, 476 pages. Cont. half calf, flat spine richly gilt. 4to (275 x 205 mm). Spine rubbed.

Bogeng III, 21. Ebert 3506. Petzholdt 354 "Verzeichnis einer jetzt in der Vaticana befindlichen, für Italienische Litteratur sehr wichtigen Sammlung, die für die neueren Ausgaben des Haym'schen Werkes über Italienische Litteratur eine Hauptquelle gewesen ist". First edition. "Capponi held the official positions of principal supplier to the Apostolic palaces. (...) He devoted his life from the age of twenty to book collecting. He was the first Italian book collector who exclusively collected Italian literature from Dante to Moroni, excluding classical Greek and Latin literature. He left his library to the Vatican library. The catalogue is mainly the work of Berti (1686-1752), member of the Congregation of the Clerics Regular of the Mother of God, assisted by Giorgi (1690-1747), Prefect of the Bibliotheca Angelica, but based on Capponi's preparatory work". (Bibliotheca Bibliographica Breslaueriana 808). A fresh and wide margined copy printed on thick laid paper.

Marperger, Bernhard Walther.

Neues Denk- und Dank-Mahl, Der Göttlichen Güte welche alles Wol und Neu macht, bey Christlicher Einweihung der Neuen Egidier-Kyrche zu Nürnberg gestiftet, und nunmehr, nebst zweyen accuraten Kupfern, dem Druck übergeben, von Bernhard Walther Marperger, Predigern bey St. Egidien, und des Nürnbergischen Gymnasii Inspector. Nürnberg, In Verlegung Wolfgang Moritz Endters. Gedruckt bey Johann Ernst Adelbulner, 1718. (10), 71(1) pages. Front. with an engraved view of the church, and a large folded engraved plate with an view of the nave with its ceiling paintings and stuccoworks (355 x 275 mm) by I. C. Reiff after P. Decker. Cont. boards, covered with a bronze varnish paper with a gold coloured floral decor on a brushed violet ground. Quarto. (200 x 180 mm). Spine rubbed.

First edition published to celebrate the reopening of St. Egidien, a protestant church in the old quarter of Nuremberg. Its predecessor being the oldest church building in Nuremberg was destroyed by a fire on the 6th and 7th of July 1696. Re-building activities started in 1711, (the laying of the cornerstone took place on the 14th of October) and were completed in 1718. The re-inauguration took place on the 4th of September 1718.

The newly built church, the only Baroque church built in Nuremberg with a classical corinthian decor was the largest urban construction project in Nuremberg in the 18th century. Its main features had been designed by Johann Trost (1639-1700), an architect based in Nuremberg, his son Gottlieb Trost (1672-1728), a master builder took over when his father died and was in charge of the supervision of the building works. The

stucco ornamentation was realized by the native Swiss artist and craftsman Donato Polli (1663-1738), who was trained in Milan to be a stuccoworker. He migrated to Nuremberg in 1690 where he became a member of the stuccoworker's guild and over the years had many commissions for stuccoworks in the city and in the region, the stuccowork in the St. Egidien church is regarded as his masterpiece. The numerous frescoes were painted by Johann Daniel Preissler (166-1737), an artist and portrait painter, praised for his nude studies but even more so for his published drawing lessons 'Die durch Theorie erfundene Practic' one of the most influential German text-books on the art of drawing in the 18th century, and Johann Martin Schuster (1667-1738), an historical painter from Nuremberg, from 1737 until his death in 1738 director of the academy of arts in Nuremberg. A few brown spots.

(Wefeld, Johann Adolph;

pen name of Johann Franz Anton Gerhard von Detten).

Auserlesener Vorrath der nuetzlichsten und durch die Erfahrung bewaehrtesten Heilungs-Mitteln, nur Landesvaetern eröfnet durch den Verfasser des Veterinarius. Erfurt, gedruckt bey Johann Ernst Schlegel 1779. Woodcut frontispiece with a portrait silhouette (of the author ?) within a festooned frame, and an unidentified probably fictitious coat of arms surrounded by emblematical imagery, title with woodcut-vignette within ornamented woodcut border, numerous finely executed woodcut head- and tail-pieces throughout the text, 43 (1) pages. Cont. brown paste paper boards, spine ruled in gilt. Front cover with green gilt morocco label with interlaced capitals FH (= Franziska von Hohenheim). All edges red. Yellow silk ribbon. 4to (222 x 184 mm). Extremeties slightly rubbed.



Cf. Holzmann-Bohatta IV, 10112 (for the author of the 'Veterinarius' = Johann Adolph Wefeld). Not in Holzmann/Bohatta, Deutsches Pseudonymen-Lexikon. A few entries in KVK (among others BSB) label Wefeld as a pseudonym of von Detten or Detten, others don't (for example university and research library in Erfurt/Gotha). First and only edition of a rare book, beautifully printed by the Erfurt based printer Johann Ernst Schlegel. Title with an extinguished oval stamp. It contains 24 detailed prescriptions as a remedy against various diseases of horses according to the author all verified by himself. In a second foreword the author states that these recipes could be used in just the same way and equally successful as a remedy against human ailments! Throughout the book there are numerous references to the two volume work "Veterinarius" mentioned on the title and published 1779/1780, always emphasizing that none of the prescriptions laid out in great detail in our book are to be found in the 'Veterinarius'. It seems that this lavishly produced book was devised as some kind of sales promotion for the "Veterinarius". There is an appendix titled "Nachricht von einem neuerfundenen ökonomischen Reise-Campagne- und Stadtwagen" covering pages 37-43 with a detailed description of a luxurious and comfortable carriage designed by the author. Privately published by the author Anton von Detten (1729-1798) in only a few copies. A fine copy exquisitely printed and with wide margins, from the library of Franziska of Hohenheim with her initials on front cover.



Pattern Poetry

- Calvin, Janos (= John Calvin). Micrography in miniature script. Broadside. No place, imprint and date (Hungary, ca 1817 (?)). A full length portrait of the famous theologian, the head, feet and hands traditionally conveyed by engraving, his vestment with its pleats micrographically represented by engraved miniature type of a text consisting of the Christian duties according to the sacred script. Within two rectangular frames in a slightly larger script, the corners of which are entwined, the text with the Apostles' Creed. All in Hungarian language. Framed by an engraved floral border. Image size: 280 x 195 mm. Sheet size: Folio (345 x 228 mm). A few brown spots else fine.

Cf. Jeremy Adler and Ulrich Ernst. Text als Figur. Visuelle Poesie von der Antike bis zur Moderne. Ausstellungskatalog Herzog August Bibliothek Wolfenbüttel 1988, p. 136 (a portrait of Luther by the calligrapher Christian Daniel Briegleb from Gotha printed 1768). A very scarce broadsheet titled „Kalvin Janos“. John Calvin (1509–1564) was a French theologian, pastor and reformer in Geneva. He was a principal figure in the development of the system of Christian theology later called Calvinism aspects of which include the doctrines of predestination and of the absolute sovereignty of God in salvation of the human soul from death and eternal damnation. Various Congregational, Reformed and Presbyterian churches, which look to Calvin as the chief expositor of their beliefs, have spread throughout the world. - Concrete, pattern, or shape poetry is an arrangement of linguistic elements in which the typographical effect is more important in conveying meaning than verbal significance. It is sometimes referred to as visual poetry, a term that has now developed a distinct meaning of its own. As such, concrete poetry relates more to the visual than to the verbal arts and there is a considerable overlap in the kind of product to which it refers. Historically, however, concrete poetry has developed from a long tradition of shaped poems in which the words are arranged in such a way as to depict their subject.



Pattern Poetry

- Doctor Martin Luther in das Glaubensbekenntnis des heiligen Bischofs Athanasii gekleidet u. mit dem Apostol. u. Nicenischen Glaubensbekenntnis umfasst. Gestochen von Theodor Goetz. Weimar, zu haben bey demselben 1817. Micrography in miniature script. Broadside. A full length portrait of the famous theologian, head, feet and hands traditionally conveyed by engraving, his vestment with its pleats micrographically represented by engraved miniature script. Within two rectangular frames in a slightly larger script, the corners of which are entwined. Framed by a floral border consisting of oakleaves. Image size: 415 x 214 mm. Sheet size: 444 x 282 mm. Traces of folds, else a fine and clean copy.



Gastl, Joh(ann).

Ehrfurchtvolle Huldigung Seiner Majestät Nicolaus I. dem erhabenen, hochherzigen, mächtigen Kaiser und Selbstherrscher aller Reusen Könige von Pohlen (!) etc. etc. den edlen Bundesgenossen Oesterreichs, dem Horte des Rechtes, des Glaubens und der Gesittung, dem Schilde der Ordnung, der Tugend und Treue in tiefster Unterwürfigkeit dargebracht von Joh. Gastl k.k. priv. Grosshändler. Brünn, (no imprint) den 1. Jänner 1850. 6 unnumb. lithogr. leaves printed on rectos only, colour lithogr. title with gilt text and added handcolouring, within an architectural frame richly illustrated with emblematic imagery showing the crowned eagle of the Russian emperor triumphing over evil snakes and accompanied by female personifications of peace, trade and wisdom, one tinted and handcoloured dedication leaf with a view of St. Petersburg in the background and a bust of tsar Nicolaus in the foreground, four leaves of text on a tinted grey background, each leaf with a different richly ornamented handcoloured figural border. Last leaf closing with a large handcoloured vignette showing the Russian regalia. Cloth spine, boards covered with lithogr. blue glazed paper with central silver vignettes framed by ornate gilt rocaille borders. Both paste-downs covered with blindembossed white glazed paper. Folio (515 x 410 mm). Extremities worn. Covers rubbed.

A spectacular piece of promotional printing by the Austrian wholesale dealer Johann Gastl (1794–1862) based in Brünn. The illustration on the dedication leaf is signed by the Austrian artist F(ranz) Kollarz (1829–1894). According to KVK the unsigned illustration on the title leaf is by the Austrian historical painter and lithographer Josef Hasslwander (1812–1878), whereas the unsigned borders are also attributed to Kollarz. Very scarce, KVK with a copy at the MAK in Vienna and another copy in the UB Senckenberg in Frankfurt. A remarkably pompous but also quite ephemeral piece of advertising paying tribute to what seems to be a very important customer to this Austrian businessman. A few brown spots else fine.



Hollenberg, Georg Heinrich.

Bemerkungen über verschiedene Gegenstände auf einer Reise durch einige deutsche Provinzen in Briefen. Stendal, Dan. Christ. Franzen und Grosse 1782. Engraved satirical title-vignette titled 'Sic Germania Appolini et Musis' signed E. Aenne (?) inv. et fc., one wood engraved head-piece with a silhouette-portrait of the prince bishop Friedrich August of Brunswick-Lueneburg (1763-1827) within an emblematic frame, (16), 255 (I) pages, 3 engraved plates (one folded plate with a view of the library building in Wolfenbuettel). Early 19th century cloth, gilt lettered spine, boards covered with Spanish marbled paper based on stone marbled decoration. Title with a library stamp.

Scarce first and only edition. Georg Heinrich Hollenberg (1752-1831) was an engineer and municipal architect in Osnabrueck, who worked out a specific style of architecture, which today is commonly labeled as „Osnabrücker Classicism“. The scope of his knowledge encompassed science, art and the liberal arts and he exchanged letters with many scholars among them Georg Christoph Lichtenberg with whom he discussed optical and mathematical problems. On his travel he met Gotthold Ephraim Lessing in Wolfenbüttel, Büsching, Chodowiecki, Meil, Unger and Decker in Berlin, and Ludwig Christian Lichtenberg in Gotha, who was a professor at the university and in charge of the important cabinet of physical instruments housed in the castle Friedenstein

to name a few. He visited numerous galleries, private and public libraries, natural history collections, cabinet of wonders and private and institutional collections of physical instruments and collections of models of mechanical machines. Apart from the scholarly world of science, art and his numerous observations on architecture strewn in throughout the text he had a deep interest in trade and industry, visiting the saltworks in Allendorf and Salzdahlen, the mining industry in the region of Freyberg and Clausthal-Zellerfeld, a porcelain manufacturer in Berlin, the print shops of Decker and Unger in Berlin, Breitkopf's print shop and a paper-manufacturer in Leipzig, and many more. Lightly browned throughout.



(Murr, Christoph Gottlieb von).

Versuch einer Beschreibung der Kaiserlich-Königlichen Schatzkammer zu Wien. Nürnberg, Gabriel Nicolaus Raspe 1771. Engraved front. with an interior view of a room in the imperial treasury and an engraved allegorical title-vignette by J. Toninger after J. S. Vigitill. (8), 102 pages, with woodcut head- and tail-pieces. Cont. half calf on five raised bands. Gilt morocco label to second compartment, gilt ruled bands. Sprinkled edges. Foot of spine damaged, front hinge with a short crack at head of spine.

Holzmann-Bohatta VII, 10745. Czeike V, 66. ADB XXIII, 76-80. Murray, Museums, III, 241. First edition of this guide to the collections in the imperial treasury in Vienna. The book describes in great detail the contents of the collection, its embellishments and how the items are displayed in glass cases, on pedestals and along the walls of the rooms. The book is divided into two chapters dealing separately with the secular and ecclesiastical sections of the collection.

“Denkwürdig ist die noch heute aufrecht erhaltene Trennung in eine geistliche und weltliche Schatzkammer, namentlich die letztere ist jedoch stets ein richtiges Kunst- und Wunderkabinett gewesen, wenn auch naturgemäß die Kleinodien des ehemaligen kaiserlichen Hauses und die Preziosen ihr eine bestimmte Physiognomie verliehen. ... Die Wiener Schatzkammer ist in der Tat bis zu der Neugliederung des ehemaligen Hofmuseums eines der besten Beispiele für ein fürstliches Privatmuseum mittelalterlicher Art geblieben“ (Schlosser, Kunst- und Wunderkammern, p. 126).

The imperial treasury collections were set up from 1556 by the scholar Jacopo Strada, court antiquarian of Ferdinand I. In the eighteenth century, Maria Theresa had the Habsburg treasures moved to its present location, covering up the fact that the dynasty's assets had been largely affected by the expensive wars against rivaling Prussia. The Imperial Regalia arrived in the last days of the Holy Roman Empire around 1800 from Nuremberg, where they had been kept since 1424, in order to save them from the advancing French troops under Napoleon. The first description of this 'Wunderkammer' was published in 1680, Murr's description is an updated eyewitness version based on a visit to Vienna in 1758. Printed on thick paper, upper white margin of last two leaves with a small waterstain. A nice copy.



Photograph album of Buffalo, NY.

40 mounted original photographs, mostly albumen (36) and tin types (?) (3), slightly varying sizes but mostly carte-de-visite format comprising views of the city (32) with views of its catholic churches (5) and 8 portraits of catholic clergy including 4 portraits of the owner of the album Georg Pax. All photographs loosely contained in matts within gilt rules on recto and verso of 20 white cardboard leaves. Buffalo (1865—early 1870's). Cont. black morocco, gilt title on spine 'Album' and one metal clasp and hatch to fore edge. Inner gilt dentelles. Front cover with a finely painted raised medal with a half-length tempera portrait of pope Pius IX within a silver frame. All edges gilt. (215 x 170 mm). Minor rubbing to extremities.



The album belonged to and was probably compiled by the catholic priest Georg Pax, his printed booklabel on front paste-down, who was ordained priest in 1861 and appointed secretary to the bishop of Buffalo in 1862. It seems plausible that the album was put together by Pax before his visit to Rome in 1873 where he was given an audience by pope Pius IX. The portrait photographs include a portrait of John McCloskey (1810–1885) the first American born Archbishop of New York from 1864 until his death in 1885, another of the first bishop of the diocese of Buffalo John Timon who was in office from 1847–1867, followed by a portrait of the second bishop Stephen V. Ryan who was in office from 1868–1896. Front fly-leaf with a printed slip of paper with a personal record of Georg Pax, born 1832 in the small village of Sarreinsming in France. Loosely inserted is a double-page folded contemporary manuscript index by Pax (?) with a description of the photographs. All photographs richly toned with interesting street views, important architectural structures, parks and panorama views of Buffalo the second largest city in the state of New York. A remarkable survivor.



Silk Broadside

– Baeck (or Beck), Elias. Festgegründete Ehren-Säule unverfälschter Evangelischer Lehre zu immerwährenden Andencken des anderten hochfeyrl. Begangenen evangelischen Iubel-Fest der Löbl. Pfarr-gemeine zum H. Creütz aufgerichtet und denen ehrenvesten und hochachtbahren Herrn Herrn Zech- und Kirchen-Pflegern allda, Herrn Iacob Fuhrmann; Reymund Feürstein und Heinrich Beeg, wie auch dem aniezo neüerwählten Zech und Kirchen Pfleger. Titt. Herrn Martin Beck dem jüngern mit tieffester submission nebst aggratulation aller erwünschten glückseeligkeit überreicht. (Augsburg), Elias Baeck, a(l)ias H(eldenmuth) Kupfferstecher (1717). Engraved text above the engraved image of the column, richly decorated with emblematic imagery and a wealth of allegorical figures, erected in 1717 in the protestant church of the Holy Cross in Augsburg to celebrate the anniversary of two hundred years of the Reformation. Image size: 260 x 195 mm. Beneath image descriptive engraved text with numbers offering a key to the religious symbolism of the design. Folio (330 x 200 mm).

Well preserved with full margins, a scarce survivor especially if printed on a fragile material like silk. The contrast between the yellow and shimmering background of the silk and the black of its engraving enhances the visual qualities of the image. The print was probably intended as a gift to the parish by the prominent Augsburg artist and engraver Elias Baeck (1679–1747).



Album of Chinese silk production.

China (Canton ?) second half of 19th century. A set of 12 full-page delicate gouache paintings describing the process of making silk. Each page shows a stage in the production process, such as choosing and separating the mature silkworms, warming the trays, spinning the individual strands, winding into a 'spool', dyeing and weaving designs and drying. They are mounted onto white paper sheets framed by ornamental silk ribbons woven with a repeated design of flowers in red, green and blue. Cont. blue silk binding. Front cover with delicately painted large corner pieces of flowers and fruits, centre with a large oval bouquet of flowers including a bird in bright colours. Two ties. Oblong folio (370 x 250 mm). Paste-downs covered with yellow paper. Binding fresh and in bright colours.

Cf. National Library of Australia CHR 759.951 Z63GD.1. An album depicting silk production with only 10 paintings and not as refined as ours. For these albums and single paintings a variety of subjects was created, mostly illustrating Chinese customs or practices seemingly exotic to Western eyes, mainly by studios in and around Canton (Guangzhou). A few plates in our album with tiny tears, confined to margins. First plate with traces of lightly browned streaks. - "In the early 19th century the West was fascinated by China, but access to the country was severely restricted. From 1757 to 1842 Canton (Guangzhou) on the Pearl River in South China was the only port open to Western traders. As commerce boomed more and more foreign merchants and sailors came to Canton. They were only permitted to trade there for about six months of the year and all had to withdraw to the

Portuguese settlement of Macau for the rest of the time. The main products the traders sought were silk, porcelain and in particular tea. Western demand for tea soared after 1800. The influx of visitors created a market for small, portable and inexpensive mementos of China which they could take home for themselves, their families and friends. Canton based artists had long been producing art works designed solely for foreigners. Painted on canvas, European or Chinese paper, or media such as glass and ivory, only wealthy sea captains and merchants could afford them. Something less costly was required for the ordinary visitor. The Canton artists turned to a local product which was cheap and plentiful, a small evergreen tree called *Tetrapanax papyrifer*, known in Chinese as tongcao, which grew in southern China and on the island of Taiwan. The white pith of this tree had long been



used to make artificial flowers, and for Chinese medicine. Unlike paper which is manufactured from wood or other fibres, the pith was cut directly from the inner spongy cellular tissue of the *Tetrapanax*. The trees were usually harvested when still young, while they contained a solid core of pith. Harvested branches or stems were cut into short lengths, which were soaked to make the pith easier to extract. This was achieved by stripping off the bark or forcing the pith out with a wooden or metal implement. The pith was then skilfully cut into thin sheets ready for painting. The oldest known Chinese watercolours painted on pith date from the mid-1820s. ... The small, brightly coloured paintings were not created by a single artist but by a studio employing a number of artisans, who completed different parts of the work. These craftsmen painted with gouache, meaning watercolours with an added white pigment. This was applied thickly onto the soft, translucent surface of the pith, producing a raised effect. The close similarity of some of the pictures results from mass-production techniques. Templates were widely used to provide the outlines of figures, which could then be coloured.” (National Library of Australia: The Chinese pith painting collection. An annotated guide. Canberra 2017; pp. IV and V). A fine album.





Costumes of court ladies

Japanese manuscript on paper, entitled „Collection of Court Ladies' Formal Attire". (Japan), last page dated „1812." 22 painted patterns of fabric designs & eight full-page drawings of formal women's attire. 16 folding leaves. Cont. wrappers, manuscript titling label on upper cover. 4to. (268 x 193 mm.) New stitching.

A beautiful manuscript depicting aristocratic women's formal attire, prepared in 1812. The first 11 leaves contain 22 finely painted pasted-on swatches (each measuring 125 x144 mm.) of the compiler's favorite designs. The swatches, of widely different colors, complexity, and patterns, show the different layers of formal kimonos to be worn by court ladies. Following the swatches are a series of eight finely detailed pen-and-ink drawings, several of which have been heightened in various colors. Three of the drawings depict extremely elaborate belts and trains (kake obi) with highly detailed embroidery. Another drawing contains a magnified depiction of another element of these highly complex garments, the ookoshi. Another illustration depicts the elaborate hairstyles, hair ornaments, and makeup of these court ladies. The remaining three drawings show the front and back views of the five layers of a kimono and the skirt section (hakama). On the final page, we find the compiler's last name, „Kono," and a date of 1812. Minor worming to a few leaves repaired, without loss to images.



Draner (i.e. Jules Renard).

Dessins originaux de costumes de théâtres (= gilt title to spine). No place and date (Paris), ca (1865–1880?). French album with 172 original watercolours by Jules Renard dit Draner showing theatre costumes, of which 3 large-sized 210 x 315 mm the majority with only slightly varying sizes from ca (110 x 190 mm) to (140 x 210 mm), all of them with manuscript captions; followed by a suite of 18 orig. watercolours after Frédéric Théodore Lix with manuscript captions "Le Juif Polonais (d'après Lix)

1869", each ca 245 x 145 mm, pasted onto the recto of white paper mounts. 142 unnumbered leaves of which a few blank. Photographic half-length portrait of the artist Draner (ca 60 x 80 mm) pasted onto recto of one leaf, with manuscript caption, dated 1885. Contemp. black half morocco by Edouard Pagnant, richly gilt spine on four raised bands, two compartments with gilt artist's name and title all others richly gilt. Stamped name of the bookbinder Pagnant on verso of front fly-leaf. Stormont marbled endpapers. Folio (340 x 255 mm). Extremities minimally rubbed else a fine copy.





Flety, Dictionnaire des Relieurs Français p. 139 (for the Paris bookbinder Pagnant active in his own business 1876-at least 1911). Cf. Lipperheide Xe 208-Xe 212 and Colas 891-897 (books illustrated by Draner). Thieme-Becker IX, p. 540 (for Renard under the anagram Draner). Thieme-Becker XXIII, p. 295 (for Lix). Sumptuous collection of stage characters in their costumes, drawn by the famous Belgian born draughtsman and caricaturist Jules Renard, dit Draner (1833-1926). The finely drawn and exquisitely coloured drawings depict characters from the following Paris theatres: l'Ambigu-Comique (6), the Théâtre de l'Athénée (8), the Bouffes Parisiens (21), the Théâtre du Châtelet (12), the Folies Dramatiques (17), the Comédie Française (1), the Théâtre Français (1), the Théâtre de la Gaîté (18), the Théâtre du Gymnase (14), the Théâtre des Nouveautés (6), de l'Opéra Comique (19), the Théâtre de la Porte St. Martin (15), the Vaudeville (27).- The suite of 18 original watercolours after Frédéric Théodore Lix (1830-1897), a French illustrator, portrait painter and lithographer show characters from the "Juif Polonais". A short article from the newspaper "Le National" with manuscript date 15. May 1884 is pasted onto recto of a preliminary

leaf detailing a lawsuit between the artist and his patron over payment for these watercolours. - Draner who e.g. worked for the "Charivari", "Le Monde Illustré" or the "Journal pour Rire" was particularly famous for his designs of costumes for the comic operas by Jacques Offenbach and he was quite a prolific illustrator of books on civil and military costumes. - Plays and stage characters represented: - Madame Angot - La Landwehr, Ballet - Le siège du clocher: Le Major Melcour - Le Royaume des femmes: Bernard Breton, Mme Brunel - La dame de la halle: Jean-Marie Verner - Malborough s'en-va-t-en guerre: Potier, Vavasseur, Ecossais, Boule du gomme Léonce - Les horreurs de la guerre: l'aide de camp, Le Grand Duc - Les deux aveugles: Giraffier - Berthelier, Patachon - Pradeau - Tromb-al-ca-zar: Vertpanni - Léonce, Beaujolais - Tradeau - Croquefer: Croquefer, Ramasse-ta-tête - Les deux Pêcheurs: Polissard - Gerpré, Gros Minet - Pradeau - Orphée aux Enfers: Orphée, Aristée, Jupiter, John Styx - Mr. Choufleuri restera chez lui: Choufleuri, Balandard - Madame L'Archiduc: Mme. L'archiduc, Fortunato, L'archiduc Ernest - Les trois Margots: Le Vidame - Maître Perronilla: Perronilla, Guardona - Les Noces d'Olyette: Le capitaine - Les Grenadiers de Mont-Cornette: Le Grenade - Un Cadeau des Noces: Bel Ugène - L'enlèvement de la Solédad: Poulet - La lanterne magique: La Routine, le Progrès - Le diable boîteux: La Normande Flajolet, Clodoche, La Comète - Ballet d'Ismail: Flajolet, La Comète, Clodoche, La Normande - La Poule aux oeufs d'or: Coricolo - La Poudre de Perlinfinpin: Baron - La Quenouille de verre: Vilain XIX - La Perruque de mon oncle: Jules - Les chevaliers de la table ronde: Rodemont - L'oeil crevé: Gérome - Chilpérie: Friedegonde, Hervé - Les Turcs: Yaya, Rataboum, Gardien du serail - La Fille de Mme. Angot: Lonchard, Larivandière, Pomponnet, Trienitz, Buteux - Fanfan la Tulipe: Cotonet - La Princesse de Canaries: Le Général Pataquès, Général Bombar-



Ballet
d'Amalia

Le Quatrième des Clodoches
Clodoches



Les Clodoches
L'Amour

dot - Le Barbier de Seville: Bazile - Le Conteur ou les deux postes: Baptiste - L'isle des Mariages ou les fille en loterie: Briolet - Riquet à la Houppe: Ratafiat - Les Bains à 4 sous: Magloire - La dot de Suzette: Léontine - Les crochets du Père Martin: Martin - La Chatte blanche: Le Roi Matapa, le Roi Migonnet - Le voyage à la lune: Le Roi Vlan Microseome - Geneviève de Brabant: Les Nounous, Les Bébés, Les Larbins, Les „Jean-Jean” - Le Petit Poucet: Miss Piekle, Bouf-Bouf, Garde-chasse, Truffentruffe, La botte du Gendarme, La Botte de L'Egoutteur, La Bottine du Gommeux, La Botte de Jockey, La Botte du Postillon, Le Jabot du Paysan, Le Godillot du trouper - La Cigale et la Fourmi: Mathias - Les Comédiens d'Etampes: quater roles joués par Perlet - Les acteurs à l'essai: Le Père Laquille, Le Savetier François - Michel et Christine: Stanislas - La Famille improvisée: Henri Monnier dans ses cinq rôles - Le Gamin de Paris: Joseph - Le mardi gras à l'Hotel des Haricots: Badinguet - Un fils de famille: Kircheff - Les toilettes tapageuses: Emma - Nos bons villageois: Morisson, Le capitaine des Pompiers - La Cantinière: Babyas, Pépinet - Le jour et la Nuit: Picrates de Calabazas, Alguazils - Les Noces de Groseillon: Groseillon - Les erreurs du mariage: Mme. Courpatin - La Dot: Mathurin - Les Visitandines: Grégoire - Une Folie: Jacquinet la treille - Les rendez-vous Bourgeois: Charles, Dugravier, César, Bertrand - Le Maître de Chapelle: Barnabé - Jean de Paris: Drégo - Le Chalet: Daniel - L'Eclair: Lionel - Le Domino noir: Lord Edford - L'ambassadrice: Fortunatus - Le Caôd: Michel, Ali Bajou - Les Porcherons: Le vicomte - L'Etoile du Nord: Gritzenko - Le Diable couleur de rose: Valogne - Le premier jour de bonheur: Littlepol - La Forteresse du Danube: Thomas - Frédéric à Spandau: Turlututu - La Chassomanie: Le chassomane - Le Docteur Quinquina ou le poirier ensoleillé: Quinquina - Le Déserteur: Le déserteur, le vétérân, Montauciel, Mazurier - Les mystères de Paris: le maître d'Ecole - L'arbre de Noël: A. de Pulna, Eucalyptus, Popoff, Colophano, Les petits lapins - Le Rival par amitié: Trontin - Au Feu! ou les femmes solitaires: Maître Pierre - Agnes Sorel: Le Sire de la Ratinière - Le Rêve ou la Colombe de Rosbach: Mr. Blome - Le Fond au sac: Le chevalier de Chéligny - Amazette: Le petit Benjamin - Les avant-postes du Maréchal de Saxe: Sans-Regret - Le Maçon poète: Lacotterie - Adam Montauciel: Adam - Le père d'occasion: Richard - Le Mariage Extravagant: Simplet - Lina: Cabrio - La féerie des arts: Le sonneur des vèpres siciliennes - La Matinée du Pont neuf: Gobin - Monsieur Botte: Mr. Moreau, Mr. Botte - Les mendiants: Viard - Les Contrebandiers: Henry Monnier dans ses quatre rôles - La route de Poissy: Boulot, Moutonnet - Les Tourlouroux: Hippolyte - Le diable quatre: Maître Jacques, Georget - Le Don Juan de Village: Mr. le Garde, Le père Germinet - L'auberge isolée: Florval. An excellent copy.



Schroedter, Adolf.

Berliner Volksszenen. Nach der Natur gezeichnet. (Berlin), Verlag von Gebrüder Gropius im Diorama (1829). 4 handcoloured lithographed plates by Adolf Schroedter with lithographed captions. Publisher's grey lithographed boards. Rear cover with a short list of newly published illustrated works by the publisher Gebrüder Gropius. Oblong 4to (276 x 208 mm). Covers lightly spotted.

Rümann 2306. Not in Colas, Hiler and Lipperheide. A rare suite of satirical street scenes in Berlin. The first plate with the artist's mark, a corkscrew. Adolf Schroedter (1805-1875), a German painter and illustrator and a pioneering artist in the field of comic illustration was a member of the Düsseldorfer Malerschule a group of painters who taught or studied at the art academy in Düsseldorf in the 1830s and 1840s, when the academy was directed by the painter Wilhelm von Schadow. He had a tremendously versatile talent and gained a reputation as a painter, as an illustrator of comical poetry, as an engraver, etcher, woodcut artist and lithographer, as a political satirist and writer, as a botanist, and creator of charming ornaments and arabesques. He also provided illustrations to Peter Schlemihl, Musäus' Folktales, Uhland's Works, etc., and to Detmold's Leben und Thaten des Abgeordneten Piepmeier (1848). He wrote Das Zeichnen als ästhetisches Bildungsmittel (1853) and published Schule der Aquarellmalerei (1871). Captions of the plates as follow: 1. Der Racker ist tückisch, er will man nich leben! 2. Wie die Berliner nach Stralow gehen. 3. Gruppe vom Stralower Fischzug. 4. Berliner Currende. Last plate signed "Lith. Inst. v. L. Sachse & Co". A broadmargined and fine copy.



Weltman, Aleksander Fornich (Vel'tman, Aleksandr Fomiĭ).

Description du nouveau Palais Imperial du Kreml de Moscou.

Traduit du Russe par le baron Léon de Bode. Moscou, Imprimerie d'Alexandre Semen 1851. (6), 38 pages with French text, all framed by a printed colour border with ornate corner pieces, 12 chromolithographed plates with lavishly added gilt printing of exterior and interior views of the palace by F. Dreger after drawings by Sakharov, Shadurskii and R. N. Cherkasov and 2 double-page ground plans lithographed in red. Publisher's green glazed paperboards with blindembossed file with floral corner pieces. Folio (418 x 318 mm). Spine-ends restored. Extremities rubbed.

Cf. Fekula, 6181 (incomplete set of 9 plates bound into a book describing the Kremlin by I. M. Snegirev published 1856). Brunet V, 1432; Bobins 219 (?). First French edition. Plates with Russian and French captions. Aleksander Fornich Weltman (1800-1870) was one of the most successful Russian prose writers of the 1830s and 1840s, popular for various modes of Romantic fiction - historical, Gothic, fantastic, and folkloristic, one of the pioneers of Russian science fiction and in later years was appointed as curator of the Kremlin armoury. The book shows the new Kremlin palace and its park after its reshaping by the Russian architect Konstantin Thom who was commissioned by Czar Nicholas I. to replace the older Baroque structure designed and built by Francesco

Rastrelli in the 1750s. The palace was constructed 1839 to 1849 followed by the rebuilding of the Kremlin armoury in 1851.

The plates bearing the following French titles:

1. Nouveau Palais Imperial. 2. Jardin d'hiver. 3. Salle de Ste. Catherine. 4. Appartements Interieur du Terem. 5. Vestibule Saint. 6. Vue de Terem du Cote de la Cour. 7. La Salle de St. Andre. 8. La Salle de St. Alexandre. 9. L'Ancienne Salle d'or ou Granovitaia Palata. 10. Galerie des Tableaux. 11. Salle de St. Georges. 12. La Salle de St. Wladimir. 13. Plan de l'Etage Superieur du Palais. 14. Plan de l'Etage Inferieur du Palais. Light offsetting from a few plates to facing text pages.





Werner, Carl Friedrich Heinrich.

VI Ansichten von Eythra. Dem Besitzer Herrn Kammerrath David Anger ehrfurchtsvoll gewidmet. (Leipzig, Lithogr. Institut von Rud. Weber) 1827. 6 chalk-lithogr. plates with views of the manor house and park of Eythra by Carl Werner. Publisher's cream paperboards, with lithogr. title on front cover. Oblong- folio (380 x 250 mm). Covers foxed.

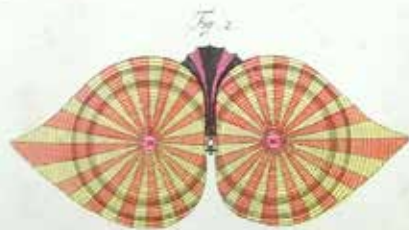
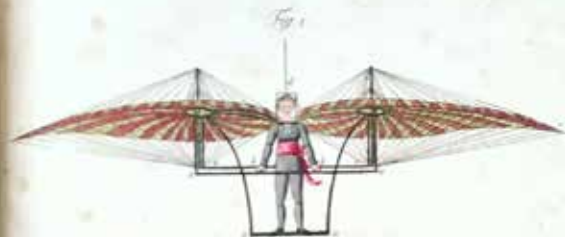


Thieme-B. XXXV, 404. First and only edition, printed in only a few copies for private distribution. The earliest lithographs of the landscape and architectural painter Carl Friedrich Heinrich Werner (Weimar 1808–1894 Leipzig).

He studied in Leipsic at the Akademie der Künste under Hans Veit Schnorr von Carolsfeld , in 1829 he went to Munich to study architecture under Friedrich Wilhelm von Gärtner. In 1733 the castle of Eythra had been remodeled to a baroque three-wing complex by Georg von Werther the elder. His son Georg von Werthern the younger laid the baroque park around 1750 and planted the four-row linden avenue. The members of the Werther family all had high functions at the royal court in Dresden. In 1783 Jacob Friedemann von Werthern was appointed head of the collegiate government in Zeitz-Naumburg and therefore was able to spend more time in Eythra. He had the park remodeled and the dining room in the castle decorated with tapestries with Roman motifs after engravings by Giovanni Battista Piranesi, henceforth called Roman Hall. During this time, the replicated architectural structure of a Roman temple ruin the Trianon was built.

In 1819, the Leipzig cloth and wool merchant and chamber councilor David Anger bought Eythra. It was him who commissioned Werner to make the lithographs. His son Alexander Anger initiated another reconstruction of the building in 1839/40 in a late classicist style. The whole complex of buildings, the castle, the village and park had been demolished in 1987 due to brown coal surface mining. The lithographs are printed on thick vellum paper, a fine and fresh copy in its original publishing state. - KVK with four copies in German libraries, OCLC adds another copy at the UL Chicago.

Vom Flugmasch. XCII. Maschinene XVI. Maschine XCII.



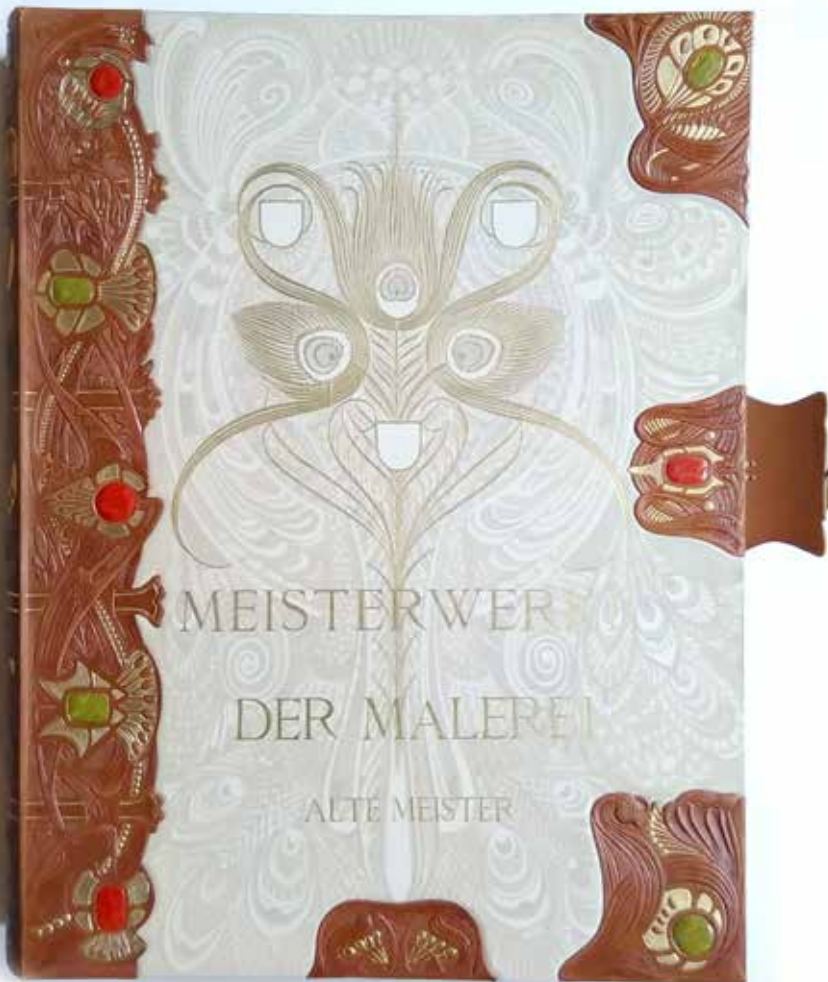
Degen's Flugmaschinene.

XL. B. 91.

Degen, Jakob.

Beschreibung einer neuen Flugmaschine. Mit einer Kupfertafel. Wien, Degenschen Buchhandlung 1808. VIII, 39 (1) pages, 1 large folding engraved plate with the balloon (480 x 290 mm), captioned Jos. Belling sc. Extra-illustrated with one hand-coloured contemporary engraving by F. Schaly, with details of the machine; another lithogr. plate in two states, plain and hand-coloured; a later wood-engraved plate. Modern calf, red gilt label to spine. Top edge gilt. 4to (265 x 210 mm).

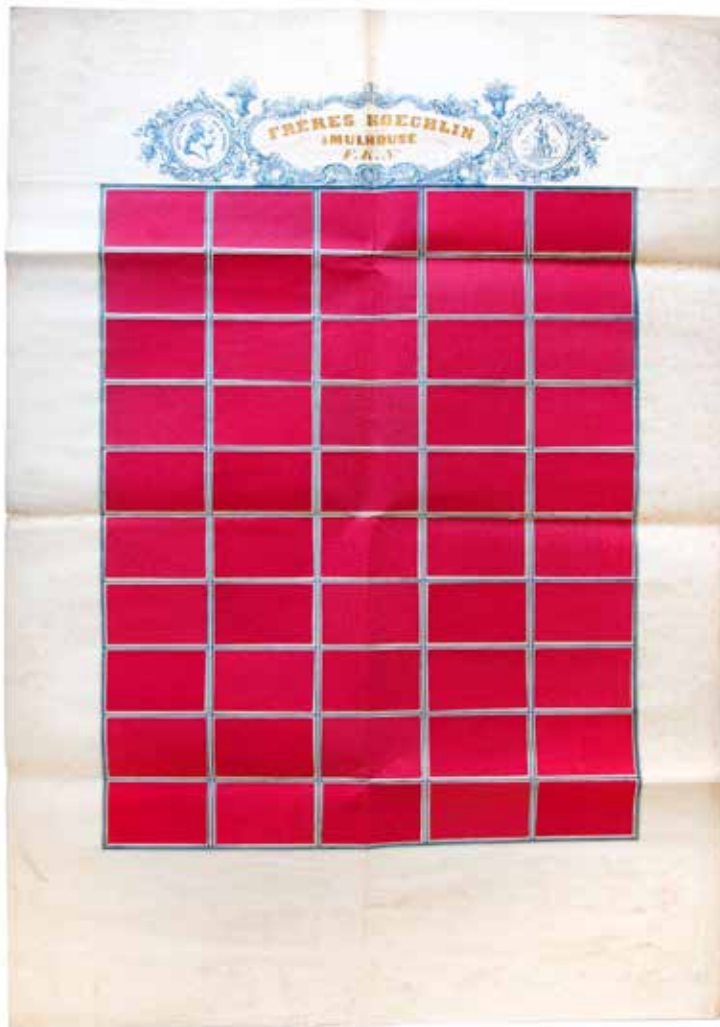
Wurzbach III, 200. Gugitz 9676. Naudet Collection no. 425. Brockett 3553. Tissandier 56. Liebmann/Wahl. Katalog der Historischen Abteilung der Ersten Internationalen Luftschiffahrts-Ausstellung no. 1119 (for the book) and no. 381 (for the extra plate by Schaly, from Bertuch's Bilderbuch zum Nutzen und Vergnügen der Jugend, vol. XI, no. 45). First edition. Jakob Degen (1760–14) was a Swiss-born watchmaker who moved with his father to Vienna in 1770 where he spent most of his life. From about 1807 he experimented with flying machines and built and tested a machine with a large wing area with flaps which opened on the upstroke and closed on the downstroke. Later on he attached a balloon which gave him some lift. It was only a partial success, as it is illustrated on the lithogr. extra plate which shows a crowd of people assailing Degen after a failed demonstration in Paris in October 1812. A broadmargined copy.



Art nouveau binding

Bode, Wilhelm and Fritz Knapp. *Meisterwerke der Malerei. Alte Meister. Reproduktionen in Photo-gravure*. 2 volumes. Berlin, Richard Bong Kunstverlag 1910. 144 photogravure plates, 10 unnumb. leaves. Loosely contained in lavishly decorated publisher's Art nouveau wooden boxes, richly embellished in gold and blind embossing, top lid with embellishments representing the design of an eye in a peacock's feather, gilt title and a large gilt ornament composed of peacock's feathers. With leather overlays in various colours and forms imitating jewels. Large and richly embellished leather clasp. Folio (550 x 405 mm).

Fine, near mint overall condition.



Frères Koechlin.

Broadside depicting 50 mounted textile samples of Turkish or Adrianople Red each with a different printed intricate floral design. Samples framed by lithographed blue outlines, headpiece with gilt title framed by a blue lithographed ornate architectural border: Frères Koechlin à Mulhouse. F. K. No. Lith. d'Ed. Kaufmann fils, Mulhouse (sometime between 1819 and 1824). Overall size: 1000 x 700 mm. Each swatch measuring ca 95 x 58 mm. White margins of broadsheet lightly browned, traces of folds. The swatches in excellent condition.

The textile business of the Koechlin family in Alsace was co-founded in 1746 by Samuel Koechlin in Mulhouse. It prospered and became one of the leading industrial enterprises in this part of France. During the economic crisis of 1828/30 caused by excess production the business was split up in four separate units, of which one was Frères Koechlin based in Mulhouse lead by the chemist Daniel Koechlin (1785–1871) and specialised in the bleaching, dyeing and printing of textiles. Until then, dyed red cotton fabrics were made by dyeing the single yarns not the whole textile. Daniel Koechlin invented a new chemical process to produce red dyed cotton fabrics by soaking them previously with a solution of an aluminium salt and afterwards adding a special oil emulsion, then the dyeing process was finished by adding chalk to achieve a kind of glowing red hue which was called Turkish Red or Adrianople Red. Our broadsheet with a gold medal of the 1819 exposition and a medal with the bust of Louis XVIII, (king of France 1814–1824) on right and left side of the gilt title. A scarce survivor.



Encre A(drien) Maurin.

Maison fondée en 1790. Encre fixes et à copier. Carmins parfumés. Colles liquides. Cires et pains à cacheter. Paris, self published 1889. 26, (I) pages with numerous handcoloured illustrations mostly of glass bottles and flacons in various sizes and designs for fluidal inks and adhesives, and cardboard packings for colour pigments and colour assortments, each illustration with an original chromolithographed label pasted onto it. Each page framed by illustrated borders at long sides, top margin with manufacturer's name accompanied by various exhibition medals. Publisher's printed stiff wrappers, cloth spine. Folio (372 x 274 mm). Covers spotted, corners renewed. Paste-downs covered with a fancy paper with an interlaced geometrical design on a yellow background with the trademark of the manufacturer 'Libro Mayor A-M Paris' repeat itself many times. Fly-leaves renewed.

A spectacular trade catalogue using handcolouring and chromolithography to unfold its visual impact. Obviously quite scarce with no copies traced on OCLC and KVK. One leaf with short tear in lower margin. A scarce survivor.

ENCRE A MAURIN

MAISON FONDÉE EN 1790
G. TOIRAY MAURIN
10 PREMIÈRES RÉCOMPENSES
GENDRE & SUCC.
11 PREMIÈRES RÉCOMPENSES
AUX EXPOSITIONS INTERNATIONALES
PAINES À CACHER



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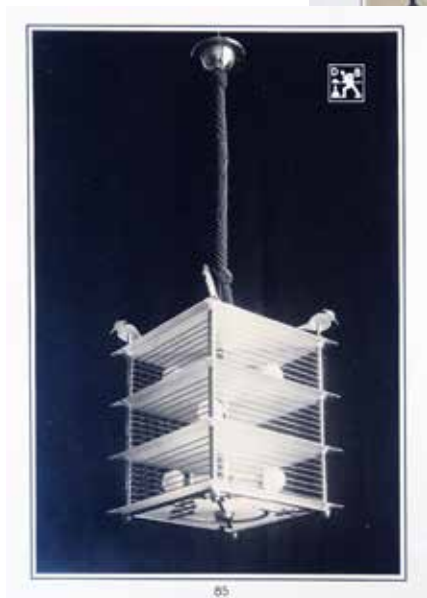
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66



65

düsseldorfer bronzegiesserei g.m.b.h.

beleuchtungskörper (trade catalogue). Düsseldorf-Oberkassel / Hansa-Allee 240, privately published 1920's. 2 leaves letterpress text, with title and price list, 39 photographic plates with various lighting fixtures in Art déco style. Loosely contained in publisher's portfolio with cloth spine, boards covered with blue paper, front cover with modernist design printed in silver. 4to (240 x 180 mm).



Not in Uecker, Lampen des Art Nouveau und Art Déco. A scarce catalogue with pendant, standard and wall lamps all beautifully rendered in bronze cast in highly decorative Art Déco designs. It is the first catalogue of this bronze foundry showing lamp designs, which according to the foreword will be manufactured in only small numbers and in the best possible quality. The printed price list showing 39 variant designs, with four columns with description, price, measurement, and price for silver-plate finish. Plates slightly stained and warped. A very scarce Art Déco lamp catalogue.



Мамонтъ Мамонта.

The Mammoth skeleton of the Ice Age.

Boisdenemetz, Edouard de.

Souvenir album. Moscow, St. Petersburg, and Krasnoe-Selo 1879. Put together during his mission in Russia in 1879. Numerous manuscript pages with aide-memoires on the Russian military. 1. Rapport sur la mission militaire française en Russie en 1879. 52 folio pages. 2. Note sur la tactique, les procédés et les formations récemment adoptées en Russie. 6 folio pages. Numerous other letters, aide-memoires, and printed and manuscript documents by the Russian government in various sizes, 8vo to folio included. With 9 menues of which 8 printed and illustrated and one manuscript in various sizes (8vo to folio), ca 68 carte-de-visites of high-ranking officers, members of the Russian nobility and high society, and various other printed and manuscript ephemera (variété programs and playbills, invitations to clubs and meetings, letters), all pasted recto and verso onto 10 white paper mounts. A few mounts frayed with minor tears and losses, slightly finger-soiled and spotted.

Bound with: Bogdanov, Anatole Petrovich.

Exposition anthropologique de Moscou, rapport présenté au comité de l'exposition le 3 (15) avril, le jour de l'ouverture de l'exposition. ... (traduit du russe par B. Benzengre, vice président de la section anthropologique (!)). Moscou, imprimerie de l'université impériale (M. Katkoff) 1879. 8 pages, 27 photogravure plates with printed Russian captions. Publisher's printed grey wrappers. Folio (340 x 260 mm). Cont. plain green half cloth over green glazed boards. Folio (365 x 270 mm). Extremities rubbed, spine-ends bumped.



An interesting souvenir album put together by the French general Edouard de Boisdemmetz during his two months diplomatic sojourn in Russia in 1879. He was invited by czar Alexander II as an official guest to observe the large manoeuvres held by the Russian army at Krasnoe-Selo near St. Petersburg, commemorating the open battle near Moscow on the 7th septembre 1812 between the French and Russian armies during Napoleon's campaign in Russia. The album reflects his status as a member of the diplomatic corps being invited to various formal receptions and other social gatherings by members of the Russian nobility and high society.

The opening of the anthropological exhibition took place during his stay in Moscow and was organized among others by Anatole Petrovich Bogdanov (1834–1896) who was one of the most famous Russian zoologists and anthropologists in the second half of the 19th century. Born in a village in Voronezh Governorate, he graduated from the department of natural history at the Moscow university in 1855. After having completed his master's thesis, he continued his academic training in several natural history museums in Europe where he attended lectures held by Geoffroy de Saint Hilaire , Dumerille, Blanchard etc. After returning to Moscow in 1858, he initiated the department of zoology at the university in Moscow in 1861, and was appointed to director of the zoological museum in 1863. He maintained this position for the rest of his life. He wrote and translated several textbooks in zoology into Russian during the first half of the 1860s and became more interested in anthropology in later years. Bogdanov was a successful organizer in science. Due to his efforts, several important institutions were established, namely the Politech museum, the zoological gardens in Moscow, as well as several scientific societies, especially the Society of Devotees of Natural Science, Anthropology, and Ethnography. Members included scientists and professors but also educated laymen interested in the subjects as an

avocation. The society was involved in the organization of natural science expeditions, exhibitions of finds from these various missions, public science education, and promoting of funding for science in the Russian Empire.

The extraordinary photogravure plates after photographs show various parts of the exhibition with natural settings with dinosaurs, mammoths and other extinct species, but also indigenous tribes in their natural habitat, glass cases with palaeontological and anthropological finds, and a front view of the exhibition palace among others. Plates and brochure in fine condition.



Sander, Heinrich.

Pattern book of a German taxidermist. Cologne ca 1898. With 46 loosely mounted original photographs (albumen with printed captions and photographers name stamped in gilt on them) showing his work, mostly European animals in their natural habitat. On 14 cardboard leaves with mounts. Cont. embossed leather with one clasp. 4to. All edges gilt. Coves rubbed, edges partially restored.

A fine and unusual pattern book illustrated with photographs. The photographs with stamp of the photostudio Peter Geus Cologne and Mülheim. Heinrich Sander, taxidermist in Cologne offered this album with his best wishes to his uncle Carl Romanus, in May 1898. The photographs of which 22 cabinet size and 26 carte-de-visite size show various 'Lebendbilder' that is living tableaux of various animals acting in their natural habitat. This was a new form of an educational instrument for museums in this case for the Altona Museum of natural history to attract young visitors with these sometimes spectacular three-dimensional scenes. A nice copy.





Kapps, Hermann (phot.).

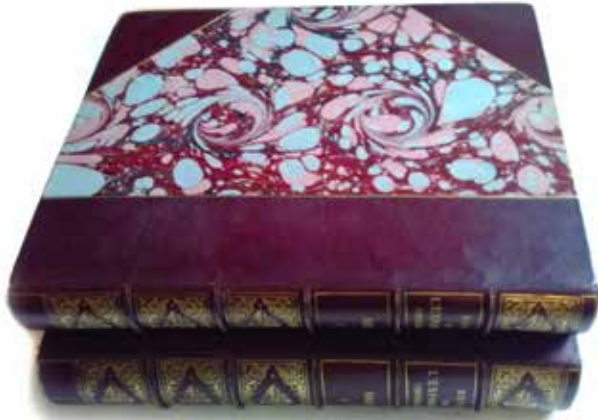
Zur Erinnerung an die landwirtschaftliche Ausstellung zu Hildesheim 8.-11. Juni 1906. Gewidmet vom land- und forstwirtschaftlichen Hauptverein Hildesheim (= gilt title to front cover). Hildesheim, Photographische Kunstanstalt Hermann Kapps (1906). 30 original photographs, collodion 225 x 140 mm pasted onto white cardboards with printed headings and photographer's name in lower margin. Loosely contained in publisher's green illustrated portfolio with printed bookbinder's label of Karl Focke Hildesheim in lower right corner. Oblong 4to (330 x 270 mm). Covers slightly rubbed and soiled.



Landwirtschaftliche Ausstellung Hildesheim
8.-11. Juni 1906.



A photographic record of this agricultural exposition, showing the fairground and exposition architecture, 12 photographs with various prize winning cattle, pigs, goats and horses, 9 photographs with interior views of a hunting exhibition with numerous hunting trophies decoratively arranged. All photographs with excellent prints in rich tonal qualities.



Paris World Exposition 1889 – Block, Adolphe (phot.).

28 original photographs – albumen ca 210 x 270 mm pasted onto 28 white cardboards. Each photograph with number, title and photographer (B. K. Edit. = Adolphe Block) in the negative. Bound into the two-volume set published on the occasion of the exposition by F. G. Dumas and L. de Fourcaud. *Revue de l'exposition universelle de 1889*. Paris, Motteroz, and Ludovic Baschet (1889). With numerous illustrations in the text and on plates, some of them chromolithographed. Cont. brown half morocco on five raised bands. Spine richly gilt in compartments, first and second compartments with gilt titles. Marbled endpapers. Top edge gilt. Folio (325 x 245 mm). Extremities slightly rubbed. A fine copy.

Voignier, J. M. *Répertoire des Photographes de France au Dix-Neuvième Siècle* p. 34 "A diffusé sous la marque BK jusqu'à la fin du siècle les nombreuses vues stéréoscopiques, provenant de fonds absorbés, des cartes de visites et des vues de plus grandes dimensions". A remarkable set, the photographs which depict the various exhibition pavillons, the fairground, and many views of stands within the halls are placed in the two volumes to the related descriptive text, which in many instances contain illustrations of the subject shown on the photographs but from a different angle. The majority of the images in strong contrasting prints, a fine set.

K. K. Priv. Südbahn-Gesellschaft.

Normalien für Unterbau. Wien, Kunstdruckerei und Art. Anstalt Reiffenstein und Rösch (1869–1871). Lithogr. title, 28 chromolithogr. plates (= complete). Publisher's printed wrappers. Contained in modern marbled cardboard box with title label to upper lid. Oblong folio (700 x 460 mm). Wrappers slightly dust-soiled.

Katalog des k.k. historischen Museums der österreichischen Eisenbahnen no. 985. First and only edition. The drawings were made by Prenninger. A few plates with short tears in front margin. A scarce suite of plates depicting various details of railway sub structure, like underpasses, bridges, tunnels, construction elements with track ballast, retaining walls, embankments and bank stabilizations, among others. KVK and OCLC with one copy at the TU in Munich, a portfolio comprising three different separately published suites: 1. Normalien für Unterbau (28 plates). 2. Normalien für Oberbau (17 plates) and 3. Abschluss der Bahn (8 plates). An impressive large format publication on a specific aspect of railway engineering construction.

Stieglitz, Christian Ludwig.

Encyklopädie der bürgerlichen Baukunst, in welcher alle Fächer dieser Kunst in alphabetischer Ordnung abgehandelt sind. Ein Handbuch für Staatswirthe, Baumeister und alle Landwirthe. Erster – (Fünfter) Theil. 5 parts bound in 5 volumes (= all published). Leipzig, bey Caspar Fritsch 1792–(1798). With 118 large folded engraved plates (XVI/XXIV/XXV/XXIX/XXIV). Most of the plates in volumes I–III are signed Klinger sc., in volumes IV and V plates are signed Liebe sc. or L. S. X, 675 (1) pages; (2), 769, (1) pages; (2), 779, (3) pages; (2), 726 pages; (2), 708, (2) pages. Uniformly bound in cont. sprinkled half calf, gilt red morocco label to spine. Flat spine richly gilt. Extremities worn.

BAL, Early Printed books 3163. Kruft, Geschichte der Architekturtheorie p. 332. Berlin Catalogue 2045. First and only edition. This encyclopedia was compiled from a wide range of existing sources by Stieglitz, who perceived the need for a practical compilation which would synthesize the works of others into a comprehensive, German guide to civil architecture and civil engineering.

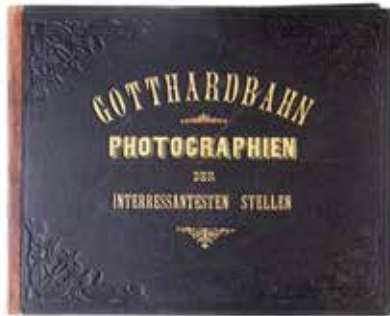
“Stieglitz ist in der Architekturgeschichte nahezu vergessen oder zumindest nicht seiner Bedeutung gemäß präsent. ... so bleibt es Stieglitz Leistung, in dem schliesslich bis 1798 auf fünf Bände angewachsenen Werk in fast 1800 Artikeln unter Verwendung von etwas ebensoviel Literaturtiteln zu allen Bereichen der Baukunst den jeweils aktuellen Stand der Forschung dargelegt zu haben” (Klaus Jan Philipp, Um 1800. Architekturtheorie und Architekturkritik in Deutschland zwischen 1790 und 1810; with a detailed discussion of this work on pp. 79–106). Faint spotting here and there, a few plates slightly dust-soiled in margins, all titles with two library stamps. In volume IV a few leaves with traces of worming in lower white margin not affecting plate mark.

- Volume I covers bridges, breakwaters, arches, timberwork and roof-frames. Volume II roofs, windows, canal-locks railings, hothouses, heating apparatus among others. Volume III include churches and temples, hospitals, ovens and stoves for cooking. Volume IV covers powder-magazines, pile-driving and ramming machinery, salt-works. Volume V include canal locks, sluice-gates, weirs and inland navigation generally, stables, gates, spires and towers, brick-kilns and dams.



Braun, Adolphe.

Gotthardbahn. Photographien der interessantesten(!) Stellen. Dornach i. Elsass, Adolphe Braun & Cie (ca 1878). 40 original photographs each ca 280 x 215 mm, and one large panorama-photograph composed of three prints, measuring 900 x 270 mm; albumen on 42 white cardboard mounts within broad ocre frames and printed captions beneath images. Publisher's embossed black cloth, gilt title to front cover Gotthardbahn. Photographien der interessantesten (!) Stellen. Dark-brown calf spine. Gilt stamped fancy paper covering of paste-downs and fly-leaves. Oblong folio (550 x 450 mm). Front fly-leaf and paste-down with stamp of the „Eisenbahn-Schule Biel“. Spine sunned. Extremities mildly rubbed. A fine copy.



Cf. Naomi Rosenblum in: Hannavy, Encyclopedia of Nineteenth-Century Photography. Vol. I, pp. 203-205 (for Adolphe Braun, without mentioning this album). The Gotthard railway is the Swiss trans-alpine railway line from northern Switzerland to the canton of Ticino. The line forms a major part of an important international railway link between northern and southern Europe. The Gotthard Railway Company was the former private railway company which financed the construction of, and originally operated, that line. Construction of the line started in 1872, with some lowland sections opening by 1874. The full line opened in 1882, following completion of the Gotthard Tunnel. The line was incorporated into the Swiss Federal Railways in 1909, and electrified in 1922. The main line, second highest standard railway in Switzerland, penetrates the Alps by means of the Gotthard Tunnel at 1,151 metres above sea level. The line then descends as far as Bellinzona, at 241 metres above sea level, before climbing again to the pass of Monte Ceneri, on the way to Lugano and Chiasso. The extreme differences in altitude necessitate the use of long ramped approaches

on each side, together with several spirals. The fine photographs in this album made by the important photographic studio owned by Adolphe Braun (1812–1877), document these spectacular and supreme achievements in railroad engineering, showing numerous bridges, viaducts, tunnel entrances etc. Views comprised in the album: Luzern; Bahngebiet bei Goldau (2); Rückblick von der Rinderfluh auf den Zugersee; Rinderfluh Tunnelleingang; Goldauerschutt (2); Muottabrücke; Staion Brunnen; Vierwaldstättersee bei Ausfahrt aus dem Gütschtunnel; Zwischen Brunnen und dem sogenannten Ort; Grünbachgalerie; Krestellenbachbrücke (2); Mayenreussbrücke (4); Strahllochbrücke; Rohrbachbrücke, Wasen (2); Kellerbach-Viaduct; Göschenen; Stalvedrobrücke; Polmengobrücke; Fontanella Viaduct; Pianotondo-Viaduct (2); Bahnentwicklung in der Biaschina (2, one of which is the large panorama); Giornico (2); Biasca; Bellinzona; Ranzo (2); Lugano (4). A few mounts with finger-soiling and slight dustiness in margin. Photographs in excellent condition, showing a rich tonal range and with almost no fading.

