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ANTIQUARIAT
BANZHAF

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Hackert, Philipp.

Raccolta di no 10 vedute rappresentanti la Villa d'Orazio o la sua abitazione di Campagna ed i siti circconvicini con una carta topografica della stessa grandezza. Che indica con n(umer)i romani i punti dai quali il pittore Filippo Hackert le ha esprese, con le figure allegoriche al poeta sudo; d'invenzione e disegno di Luigi Sabatelli. Incise a bulino da Francesco Morel. In Roma, presso agapito Franzetti, calcografo e mercanti di stampe al Corso (ca 1800). Engraved title with vignette showing a sculpture, 1 engraved map and 10 numb. engraved plates each with with engraved French and Italian captions by Francesco

Morel after Philipp Hackert. Cont. plain wrappers. Front cover with manuscript inked title. Oblong folio (320 x 240 mm). Spine restored.

EUR 2.500.-



Borroni 9105. Not in Cremonini. First edition of this suite of engravings with views of the surroundings of the villa d'Orazio in the Campagna by Philipp Hackert. Lower right corner of title remargined, not affecting text. Minor spotting.



Peint par M. L. M. M. M.

VUE D'UNE PARTIE DU COUVET DE S. COSIMATO

Avec le Pont moderne sur l'Anio et une partie de
l'acqueduc de Claude

Peint par François M. M.

V. D'UNA PARTE DEL CONVENTO DI S. COSIMATO

Con il Ponte moderno su l'Anio ed una parte
dell'acquedotto di Claudio

In Roma presso Agostino Franzetti al Corso con Privilegio Pontificio

Engelhard, Wilhelm.

Die Nordische Heldensage. Bildliche Darstellungen aus der Edda. Die Originale befinden sich als Fries in einer Höhe von drei Fuss, plastisch ausgeführt, auf dem Königlichen Schlosse Marienburg bei Hannover. Photographie von Ferd. Liebsch. Hannover, Schmorl & von Seefeld (1864 ?). 2 folding leaves with letterpress title and text, 18 mounted photographs on 11 white cardboards – albumen, various sizes forming a panoramic photograph. Image size: 118 x 4004 mm ! Cont. cloth with embossed initials EA (= king Ernst August of Hanover). Oblong folio. (525 x 245 mm).

EUR 2.000.–

Not in Heidtmann. A very scarce photographically illustrated book representing the wall frieze in Marienburg castle near Hanover. The artist Wilhelm Engelhard (1813–1902), from Grünhagen in Lüneburg was trained since 1837 with the support of the Queen of Hanover as a sculptor at the

Polytechnic School in Hanover. He then had further training in Copenhagen and Munich. He remained in the Bavarian capital until 1848, then he moved to Hamburg to work as a painter. In 1851 he made the first draft for a relief frieze with a total of 18 images of the Edda. In 1859 appointed by King George V of Hanover as a court painter, he immediately started with the execution of the Edda frieze in Marienburg Castle, which was built from 1858–1867 as a summer residence of Queen Marie of Hanover in the Gothic Revival style. A suite was published in 1859 with the etching „Saga - the heroic muse of the North“ and a total of eight etchings by Oswald Ufer (1828–1883) after scenes from the Edda frieze. All together the photographs comprise a panoramic image measuring over 4 meters ! Fine. Only two copies traced on OCLC – British Library and National Library in Denmark.







Wermuth, Christian. Specificatio derer Medaillen oder Schau-Stueck, so zeithero Gold, Silber, verguldt- und puren Kupffer, auch Englischen Zinn verfertiget und zu bekommen bey Christian Wermuthen, Fuerstl. Saechs. Medailleur in Gotha. (and) Continuatio des im 1698sten Jahre herausgegebenen Catalogi ... (and) Continuatio secunda ... 3 parts in one volume (all published). (Gotha), Christoph Reyher 1698-1699-1701. Altogether 166 pages (all three titles included in pagination). Modern marbled boards with printed label.

EUR 2.500.-

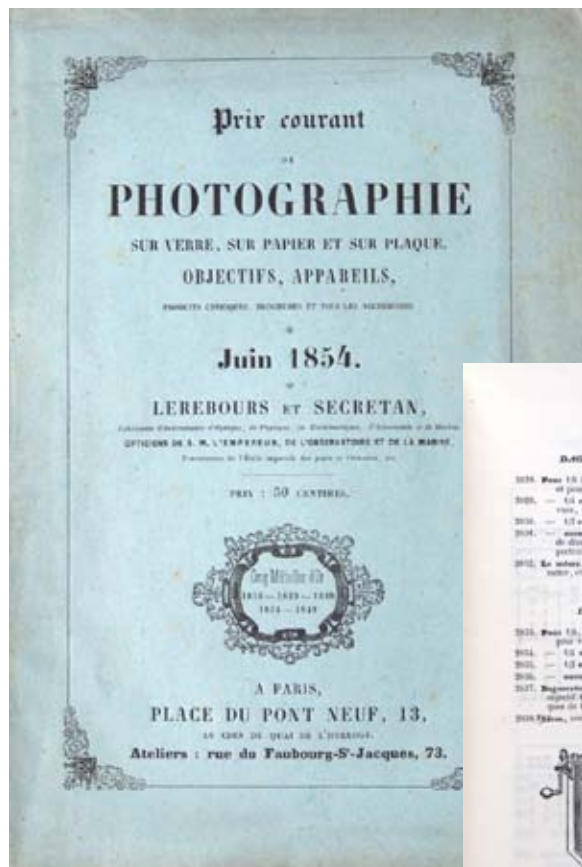
Thieme-B. XXXV, 401. ADB LV, 43-45. Cf. VD17 1:067274U (for the first part) and VD17 1:067277S (for the Continuatio). First and only edition of a scarce trade catalogue with detailed descriptions of hundreds of medals including size, diameter, weight, material, motif on obverse and reverse, engraved text etc.; pages 3 and 4 with a list of abbreviations and terms of trade. Wermuth (1661-1739), an engraver founded a school for medallists in his home town Gotha in which some later famous artists studied the art of engraving of medals like Johann Christian Koch, Johann Christian Weber, Johann Friedrich Hiltten and Rudolf Philipp Wahl. Apart from the medals a few wunderkammer objects made of silver, like an astronomical device, called 'Astronomisches Schaustück' with a mechanical calendar, and another object a 'Calender-Schau-Stueck' a calendar clock with a movable calendar display. Title-page soiled, with scribbling and manuscript numbering in ink. Marginal soiling to corners, slightly browned.

Dem curieusen Liebhaber diene zur
Nachricht

1. Daß A.	Haupt-Figur	}	bedeute.
B	Rück-Figur		
C	Über-Schrift		
DC	Rück-Schrift		
D	Unter-Schrift		
E	Rand-Schrift		
○	Gold		
○	Silber		
⊕	vergold Kupfer		
⊖	pur Kupfer		
⊗	schwarz gezeichnet Kupf.	}	
	fer /		
Deto.	wie vorhergehendes	}	
℥	Engliſch Zinn		

2. Daß beygefügtes Gewicht sich nur von Silber verſtehe: Wenn nun die Medaille 1. Loth in Silber wiegt, ſo kommt ſie in Gold 5. Ducaten ſchwer/ und ſo nach adenant. Was aber in 2. unter 1. Loth wiegt/ werden die $\frac{1}{2}$. Loth Stücke à 16. gr. die $\frac{3}{4}$. Loth Stückgen à 16. gr. oder 12. gr. die $\frac{1}{2}$. qu. Stückgen à 8. oder 6. gr. und die ganz kleinen $\frac{1}{2}$. qu. Stückgen à 4. gr. verkauft. Indem die kleinen Stückgen ſehr mühsam/ und ſo vielmahl als die

A a groß





Beverly, William. The Holy Land. From original and authentic sketches made on the spot. New and magnificent diorama of Jerusalem and the Holy Land: Exhibiting the sacred localities of scripture; the mountains & rivers celebrated in bible, history or poetry; the scenes most memorable in the life of our Saviour and his apostles. ... Painted under the direction of Mr. W. Beverly, from sketches made on the spot, during repeated journeys in the east by Mr. W(illiam) H(enry) Bartlett, ... with appropriate music under the direction of Mr. Tully. ... Now exhibiting at the St. George's Gallery, St. George's Place, Hyde Park Corner, (the old Chinese exhibition). No place, imprint and date (London, privately published around 1853). (2), 66 (1) pages, 33 full-page wood-engraved illustrations. Cont. plain green grained cloth. Slightly spotted.

EUR 350.-



Erkki Huhtamo, Illusions in motion p. 104, 194, 218-219 and passim. William Beverly (ca 1814-1889) was one of the active scene painters who began to create moving panoramas for the London public. Beginning in the 1820's with Clarkson Stanfield's moving panorama with a view of the city of York the number of such shows increased from year to year. They had an overwhelming success and the craze for this kind of entertainment lasted almost till the end of the 19th century. Half-title removed, title with small tear in upper margin restored, following leaf with lower right corner restored. Front paste-down with dated manuscript signature 'Thomas Henry Baldwin 1866'. A promotional brochure for Beverly's panorama of the Holy Land, with explanations to each image shown.

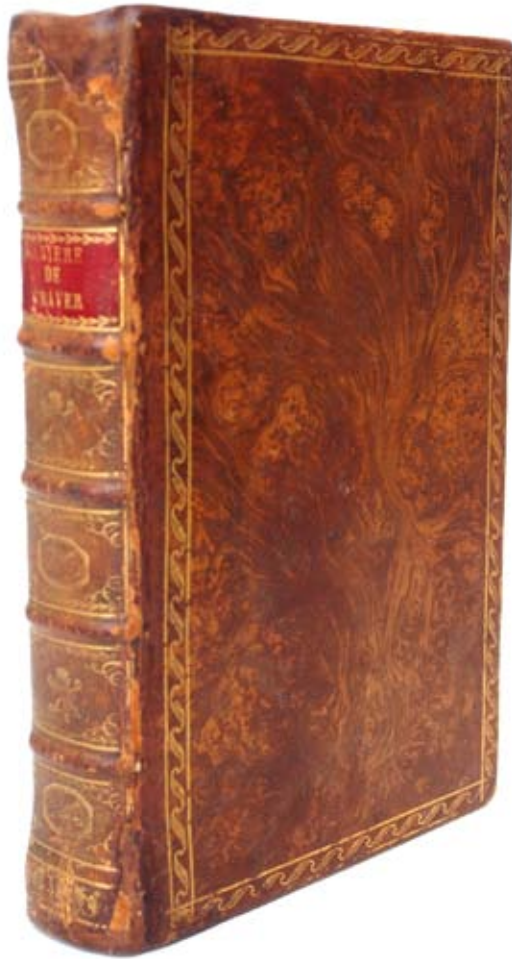


Roth, Johann Ferdinand. Mythologische Daktyliothek. Nebst vorausgeschickter Abhandlung von geschnittenen Steinen. Mit zwey Kupfer- tafeln. Nürnberg, bey dem Verfasser und in Kommission der Steini- schen Buchhandlung 1805. XXIV, 187 (1) pages, two engraved plates. Later half calf, richly gilt spine.

EUR 1.350.-

Zazoff, P. and H., Gemmensammler und Gemmenfor- scher 168 ff. First edition. Contains a detailed catalogue of published gem collections by various manufacturers. The plates show the interior of a gem cutter's workshop and his tools. Johann Ferdinand Roth (1748–1814) a Nuremberg based publicist and educationalist demon- strates the advantages of the study of gems for the students of classical studies, archeology and art history. "Das Studium der Gemmen ist wichtig für die Altertums-

wissenschaft in Forschung und Lehre, das Verständnis antiker Texte durch Schüler, die Kenntnis antiker Kunst und auch die Geschmacksbildung im klassizistischen Sinne sowie die Umsetzung der formalen Prinzipien in eigenständige Werke" (Kockel/Graepler, Daktyliotheken. Götter und Caesaren aus der Schublade p. 131). Our copy printed throughout on blueish thick stock, a large paper copy?



(Gautier de Montdorge, Antoine). L'art d'imprimer les tableaux. Traité d'après les écrits, les observations & les instructions verbales, de J(acob) C(hristoph) Le Blon. Paris, chès (!) P. G. Mercier, Imprimeur-Libraire - Jean-Lucnyon, Libraire - Michel Lambert, Libraire 1756. Three plates, one a folded colour-printed plate of a palette and two folded engraved plates, 180, (4), VI, (2) pages (up to page 25 in Roman numerals).

- **With:**

Bosse, Abraham. De la maniere de graver a l'eau forte et au burin et de la gravure en manière noire. Avec la facon de construire les presses modernes, & d'imprimer en taille-douce. Nouvelle edition. Revûe, corrigé & augmenté du double, et enrichie de dix-neuf planches en taille-douces. A Paris, Quay des Augustins, chez Charles-Antoine Jombert 1745. Engraved front., XXXII, 186, (6) pages, with one full-page architectural engraving and four half-page engraved illustrations with interior views of a printer's and an engraver's shop, one by Fessad after Cochin and one by Soubeyran after Bosse, the other two unsigned. 19 folded engraved plates. Cont. tree-calf, spine on five raised bands, red morocco label in second compartment all other compartments richly gilt. Both covers framed by gilt border. Marbled endpapers. Spine-ends restored. Extremities slightly worn.

EUR 9.500.-

L'ART D'IMPRIMER LES TABLEAUX. TRAITÉ

D'après les Ecrits, les Opérations
& les Instructions verbales,
DE J. C. LE BLON.



A PARIS,

Chès } P. G. LE MERCIER, Imprimeur-
Libraire, rue S. Jacques, au Livre d'or.
JEAN-LUC NYON, Libraire, Quai
des Augustins, à l'Occasion.
MICHEL LAMBERT, Libraire, rue
& à côté de la Comédie Française, au
Parnasse.

M. DCC. LVI.

AVEC APPROBATIONS, ET PRIVILEGE DU ROI.

Ad I. Cf. Berlin Kat. 4654 (only 2 plates) - Cf. Bridson/Wakeman B80 (Coloritto and reprint) - Florian Rodari (editor), *Anatomie de la couleur*. Catalogue BNF: Jacob Christoph Le Blon, l'oeil trichrome par Florian Rodari pp. 52-78. - Goldsmiths'-Kress no. 09110.1. - Otto M. Lilien, Jacob Christoph Le Blon 1667-1741. Inventor of three and four colour printing passim and p. 102 (for this edition). First edition and first reprint of the original text of Le Blon's Coloritto (1725) but without the plates. The first part contains the slightly altered reprint of the text of Coloritto in English and French (pp. 13-71); the second part titled: *Opérations nécessaires pour graver et imprimer des estampes, à l'imitation de la peinture, selon les système de J. C. Le Blon* (pp. 73-158) with detailed instructions of Le Blon's working procedure. A third part contains a further index titled: *Extrait de la table des matières contenus dans le traité d'Abraham Bosse* (pp. 159-180). "It is wrong to consider this book a second edition of Coloritto as the literature dealing with it nearly always does. *L'Art d'Imprimer les Tableaux* is an important work in its own right. It describes Coloritto and for the first time discusses very knowledgeably Le Blon's system and the details of his working procedure. A very strong clue to the authorship of this book is given by the words: verbal instructions. ... Montdorge knew Le Blon since his arrival in Paris and had assisted him in obtaining the first privilege. The chapter (in *L'Art d'Imprimer les Tableaux*) starts with the supposed invention of printing from engraved plates by Maso Finiguerra and finishes by mentioning the third edition of Abraham Bosse's book published in 1745 (see the following) which already refers to Le Blon's work (covering pages 123-128). Its author must be Montdorge, who had the most detailed knowledge of Le Blon's secrets and working methods" (O. M. Lilien p. 102). Palette-plate trimmed at fore-edge with slight loss to the image, touching only the outer part of the palette, exactly in the same way the palette-plate was trimmed in the copy of the De Vitry sale *Geometry and Space* no. 515.

Ad II. Cf. Sophie Join-Lambert et Maxime Préaud (ed.). *Abraham Bosse savant graveur*. Tours vers 1604-1676. Catalogue BNF 2004, no. 205 (first edition 1645) - Brunet I, 1127 - Cohen/R. 176 - Cicognara 254 "Questa è la terza edizione aumentata da M. Cochin". Third edition with emendations and additions by the French artist Charles-Nicolas Cochin fils and the first to contain the treatise by Montdorge on colour engraving after Le Blon covering pages 123-128. "La publication de Bosse est tout à fait remarquable. Il tient absolument la promesse qu'il fait dans sa préface en déclarant qu'il a l'intention de décrire sa manière de travailler avec "toute la franchise et naïveté" qui lui a été possible. Mis à part quelques détails de langue, un graveur d'aujourd'hui un peu au fait de son métier peut le suivre pas à pas et en tirer profit" (Catalogue BNF p. 227). An interesting sammelband on colour printing and engraving assembled by a knowledgeable contemporary with an interest in printing and engraving methods. A nice copy.

L'ART
D'IMPRIMER
LES TABLEAUX.

TRAITÉ

D'après les Ecrits, les Opérations
& les Instructions verbales,
DE J. C. LE BLON.



A PARIS,

Chés { P. G. LE MERCIER, Imprimeur-
Libraire, rue S. Jacques, au Livre d'or.
JEAN-LUC NYON, Libraire, Quai
des Augustins, à l'Occasion.
MICHEL LAMBERT, Libraire, rue
&c à côté de la Comédie Française, au
Parnasse.

M. DCC. LVI.

AVEC APPROBATIONS, ET PRIVILEGE DU ROI.

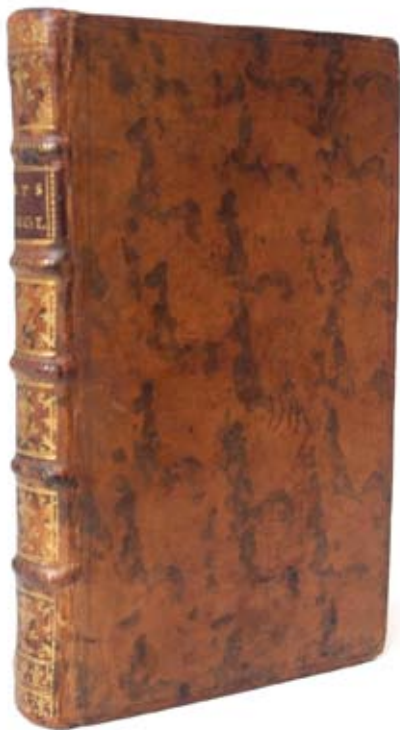


Vispré, (Francois-Xavier). Die Kunst in drey Stunden ein Mahler zu werden und die Werke derer berühmtesten Meister in Farben zu setzen, ohne die Zeichnungskunst erlernt zu haben. Aus dem Französischen übersetzt (by Christian Friedrich Prange). Halle, Hendel 1779. Woodcut title-vignette, 80 pages. Cont. marbled wrappers. Manuscript paper label to spine. Not in Holzmann-Bohatta and Fromm. Not in Schiefl, Literatur zu Werkstoffen und Techniken der Malerei.

EUR 1.200.-

Thieme-Becker XXXIV, 422 (for the artist Francois-Xavier Vispré, Besancon ca 1730, died sometimes after 1780 in London). First German edition. Name and date on title G. V. Dillis 1818, possibly the German painter and art teacher Johann Georg von Dillis (1759-1841), who nowadays is regarded as one of the most eminent German painters in the period around 1800 (Lenbachhaus in Munich). The book conceived in form of a dialogue between the artist Vispré and a French Marquise is about the teaching of various painting techniques, the manufacture of colours and on painting equipment. Vispré was known for a special glas painting technique which is also discussed in this text. "Inserierte (in Paris

1755/70 seine auf Glas gem. Bilder (Blumen, Früchte, Vögel und Chinoiserien aller Art)" (Thieme-B. S. 422). The translator Prange (1756-1836) writes in the foreword to his work Die Schule der Malerley. Nebst einem Anhang von der Kunst und in drey Stunden ein Mahler zu werden, published in 1782: "Was den Anhang betrifft, von der Kunst (...), so erschien davon schon im Jahr 1779 eine Uebersetzung aus dem Französischen. Das Original hatte den Titel: L'art de devenir peintre en trois heures. A Paris 1750. und war durch die Neugierde des Publikums eben so selten geworden, als es beynahe anjetzt die Uebersetzung ist."



Rouquet, (André). L'etat des arts, en Angleterre. Paris, Jombert 1755. (10), 211 (1) pages. Cont. calf. Gilt label to spine, spine richly gilt.

EUR 1.300.-

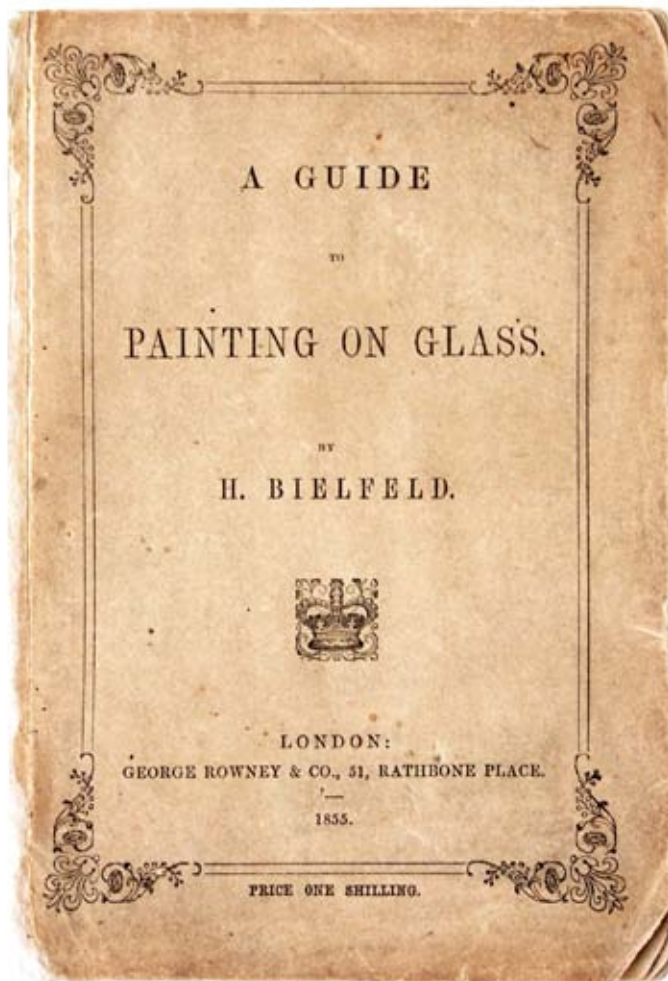
First edition. André Rouquet (1703–1759), was a renowned enamel painter, who developed special techniques for his own use, but never made them publicly known and so they got lost after his untimely death in the Charenton in Paris. The present work provides a comprehensive overview of English art, arts and crafts in all its branches. In addition to painting and sculpture, he also deals with the graphics and their various printing techniques, gold and silver forging, jewelery, porcelain, music and theater. One chapter describes „the decoration of the boutiques et les ventes de tableaux“. The work is dedicated to the Marquis de Marigny, a brother of the Madame de Pompadour. A fine copy.



Renauld, L.-D. (d. i. Louis-Camille-Auguste Desloges). Traité de peinture des tableaux faisant illusion, pour dioramas et fantasmagorie artistique — stores — écrans — éventails — peau — plumes — papier de riz etc. Lanterne magique, caléidoscope amplificateur utile aux décorateurs. Paris, Arnauld de Vresse 1868. 20 pages. Illustrated wrappers with vignette.

EUR 1.100.-

Not in Hecht, Pre-Cinema. First edition. Faint spotting, due to paper quality. Louis-Camille-Auguste-Desloges (ca. 1790 to 1870) was a bookseller in Paris and author of numerous manuals on technical procedures as well as material aspects of art.



Bielfeld, H(enry). A guide to painting on glass. Two parts in one volume. London, George Rowney & Co 1855. One illustration in the text, 33 (1) pages.

-With:

George Rowney & Co. Manufacturing artists' colour-men. Catalogue. (London, Rowney 1855). (2), 26 pages with 8 illustrations in the text. Publisher's printed wrappers. Spine restored. Slightly soiled.

EUR 800.-

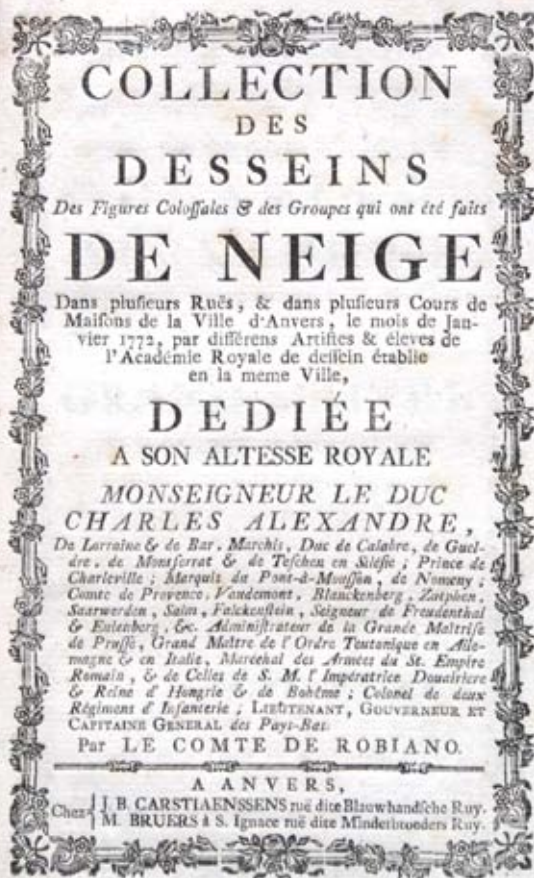
Cf. Roosens/Salu 5842 and Hecht, Pre-cinema history 213 (both without the catalogue). First edition. "This appears to be the first book devoted solely to the painting of lantern slides. Detailed instructions are given by the author who also suggests subjects of slides. He also suggests methods of painting slides showing astronomical diagrams, chromatropes and double-slipping slides" (Hecht p. 123).



Beschryving van het plechtig Volksfeest, gehouden te Amsterdam, op den 19. Juny 1795. By gelegenheid van het installeeren der door de volksystem verkozene representanten dier stad, en de alliantie gesloten tuschen de Fransche en Bataafsche Republiken: Met gekleurde Plaatén. Amsterdam, D. M. Langeveld 1795. Het eerste Jaar der Bataafsche Vryheid. Engraved and handcoloured title by N. van der Meer, 68 pages, 15 etched and handcoloured plates. Cont. marbled boards. 8vo. Soiled, spine covering slightly damaged.

EUR 1.500.-

Landwehr, Dutch books with coloured plates 240. First and only edition. All edges uncut. A beautiful festival book with plates showing various statues, triumphal arches and other festival decorations. Faint browning, a nice and broadmargined copy.



Robiano, Comte de. Collection des desseins des figures colossales & des groupes qui ont été faits de neige dans plusieurs rues, & dans plusieurs cours de maisons de la ville d'Anvers, le mois de janvier 1772, par différens artistes & élèves de l'Academie Royale de dessein établie en la meme ville. Dediée a son altesse royale monseigneur le duc Charles Alexandre. Anvers, J. B. Carstiaenssens und M. Bruers (1773). With 24 etched plates by Antoine Cardon after various artists, (16) pp. text within typographical borders. Cont. gilt metallic paper wrappers. (240 x 160 mm).

EUR 2.200.-

First edition. A remarkable work which describes and illustrates 24 sculptures constructed of snow and ice which were erected in the streets and squares of Antwerp in January 1772. The text gives full details of the sculptures, the location, dimensions, subject and the name of the sculptor. The plates are all printed on thick paper and the subjects are mostly drawn from classical mythology. The artists are all members of the Antwerp academy, and the work is dedicated to Charles Alexandre, Duc de Lorraine de Bar, who was also patron of the academy. A very broadmargined nice and partially uncut copy.

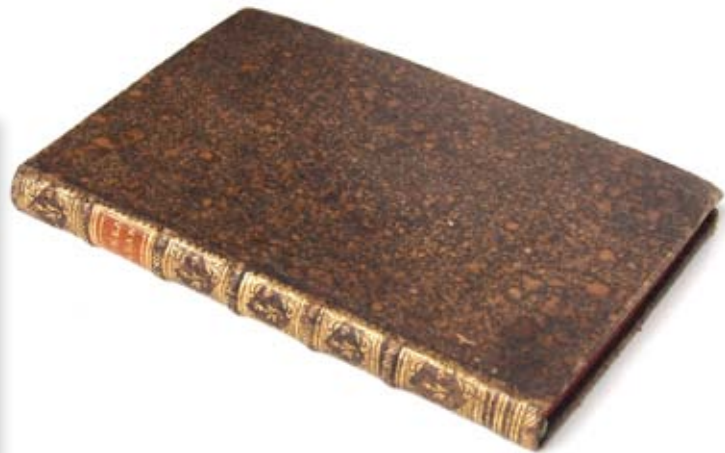


J. Wandelaar fecit. J. de Witt sculp.



Al. Pompe me et f. cum alut.

A. Cardon sculp.



(Morcelli, Stefano Antonio). Indicazione antiquaria per la villa suburbana dell' ecceellentissima casa Albani. Roma, per Paolo Giunchi 1785. Engraved title vignette, woodcut head- and tail-pieces, 158 pages. Cont. calf binding, on five raised bands. Compartments richly gilt. All edges red. Minor rubbing.

EUR 800.-

UCBA III, 437 (wrong publishing date 1783). Cicognara 3756. First edition. A fine and fresh copy printed on thick paper of Morcelli's guide to the classical Greek and Roman art and epigraph collection of the Roman cardinal Alessandro Albani (1692–1779). The first curator of this highly important 18th century collection of classical antiquities was the famous German art historian Johann Joachim Winckelmann.

N. XXXIX. P. n. XLIII.

*Cippo con patera, arciaolo,
cranj di bove, aquile, e festoni.*

D. M
FABIAE
THEOPHILAE
VIX. AN
XLV
P. FABIVS. EPICLETVS

N. XL. P. n. XLIII.

Piccola Tavola.

DIIS. MANIBVS
FLAVIAE. HELPIDI
T. FLAVIVS
HERMA
CONIVGI
SANCTISSIMAE

N. XLI. P. n. XLVIII.

Base con patera e simpula.

D. M
GAVIAE
LAIDI
V. A. XXXIII. M. I. D. XXI
GAVIVS. HELIVS
PATER. FILIAE
FECIT

N. XLII. P. n. VI.

Base, ne cui lati sono scolpiti in bassissimo rilievo due gran vasi con loro manichi da ambe le parti, ne quali devono di qua e di là due uccelletti.

L. HELVIO
HELVIAE. L
GRATO

N. XLIII.

N. XLIII. P. n. XXXVI.

Cippo con patera ed arciaolo.

D. M. S
HOTH. AVG. LIB
PAEDAGOGO
HO THVMENE
EILIA. PISSIMO
PATRI. FEC. ET. SIBI
QVAE. VIXIT. ANNIS. XXXII

N. XLIV. P. n. XXXIV.

In un travertino con lettere malamente scolpite.

D. IVLIO AP. O. LODORO. MI. M
L. LEG. II. PARTH. QVI. VIXIT. A
NN. XLI. M. V. D. XV. MILITA
BIT. ANN. XXIII. AVRELIAE
ERAEIS. CONIVNX §
ET. IVLIVS. ALEXAND§
R. FILIVS § B. M. F. §

N. 2

N. XLIV.

Kurze Anweisung
Die
Bläser zu schleiffen,
und
PERSPECTIVE
zuzurichten.



DRESDEN
Verlegens Johann Christoph Miethens
Erben.
Druckts Andreas Zeidler.
Anno 1718.

Anon. Kurtze Anweisung die Glaeser zu schleiffen, und Perspective zuzurichten. Dresden (!), verlegens Johann Christoph Miethens Erben. Druckts Andreas Zeidler. Anno 1718. Woodcut printer's device on title, 34, (6) pages, 24 (of which 5 folding) engraved plates.

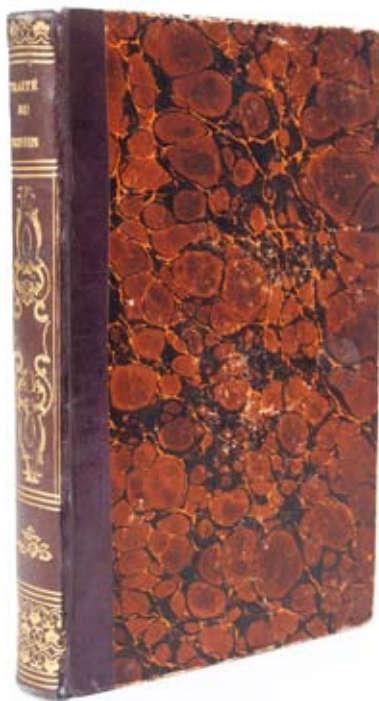
—With:

(Jobert, L.). Einleitung zur Medaillen- oder Münzwissenschaft, zum Unterricht für diejenige, welche zu einer gründlichen Erkenntnis sowohl der Antiquen, als modernen Münzen gelangen wollen, nach der letzten Paris-Edition, welche durch den Herrn Auctorem wieder übersehen, verbessert, und um ein merkliches auch mit ganz neuen Entdeckungen in dieser Wissenschaft vermehrt heraus gekommen ... Leipzig, Monath 1718. Engraved front., (30), 488, (24) pages, two engraved vignettes, 11 folding engraved plates. Cont. vellum, gilt title to spine.

EUR 2.800.-

Ad I. Not in Holzmann-Bohatta. Duncan 2832. Third edition (first edition 1680). A short but comprehensive introduction into the theoretical principles of perspective, summarized for opticians and mechanics for the manufacturing of optical devices, with technical instructions on grinding lenses and polishing glasses, the machinery is shown on 5 plates. A supplement covering 6 pages with 4 plates showing four optical devices, an optical anamorphosis, a drawing instrument, a puzzle picture and a three-way picture.

Ad II. Holzmann-B. II, 380. Fromm 13123. A fresh copy.



Libert, L(ambert). Traité élémentaire et pratique du dessin et de la peinture, à l'usage des jeunes artistes; contenant des observations sur les différentes manières de dessiner; les règles de la composition, du clair obscur et du coloris; l'apprêt et le mélange des couleurs; la connaissance des vernis; secrets et procédés pour les paysages à l'encre de la Chine, à l'aquarelle et à la gouache; les règles pour la figure ou pour la peinture à l'huile en général; et quatre gravures raisonnées. Paris,

EUR 400.-



Fourth edition with a substantial supplement on pages 232 to 262 which is according to a short note not by Libert. Rear paste-down with an interesting advert by the Paris instrument maker Gavard with the description and price of a drawing machine called diagraphie. Title with brown spot.



*Karl Heinrich Wenng.
Erfinder des Kunstdrucks ohne Presse
und der neuen Zeichnungskunst*

Wenng, Karl Heinrich. (Nördlingen 1787-1850 Stuttgart). Self portrait. No place and year (ca 1845-1850). Various colours on thick paper, with manuscript title underneath the image: In C. H. Wenng's Erfindung gemacht (that is: Made in his own colour printing technique). Image size: 166 x 133 mm. Lower margin with manuscript signature and entry by him: Erfinder des Kunstdrucks ohne Presse/und der neuen Zeichnungskunst. (inventor of a new method of printing in colours without a press, ...). Sheet size: 335 x 248 mm.

EUR 2.000.-

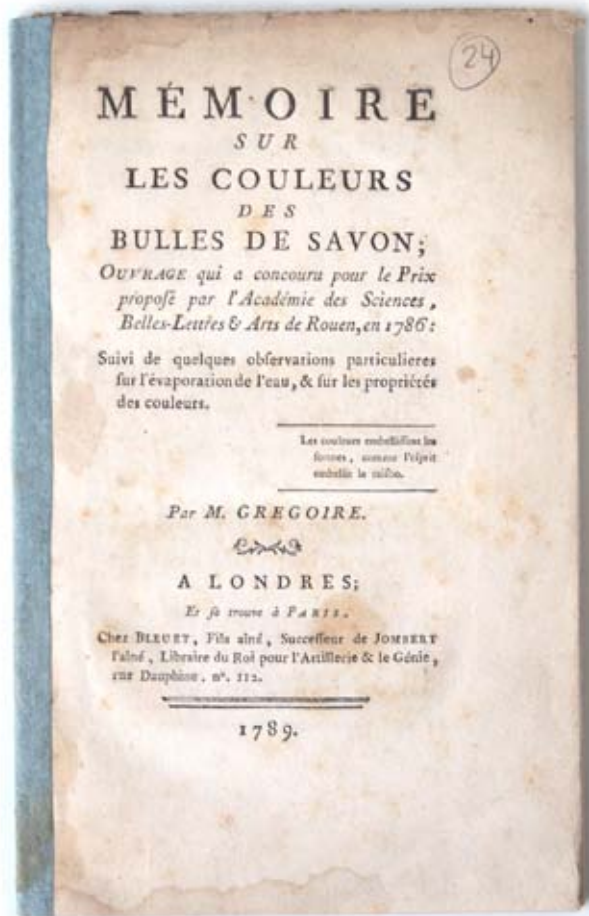
One of the very rare preserved samples of Wenng's colour printing technique without a press, invented by him around 1845, and with its astonishing possibilities and applications described in a small brochure published in 1848 in Munich by G. Franz: "Die Geschichte und Leistungen der neuen Erfindung: Kunstdruck ohne Presse nebst ihren Zweigen; Spiegelbildzeichnung, Perspektivaufnahme, Farbenauftrag und einer neuen Handzeichnungs-Methode für Kunstakademien und Kunstschulen". However, the description was kind of vague, probably because of patent reasons so although published his invention remained a secret, which Nagler, mentioned in his article in the Allgemeinen Künstlerlexikon (XXIV, 123): "Die Erfindung ist aber noch Geheimnis, so dass über die Manipulation und die Art der Hervorbringung der Zeichnungen und Abdrücke nichts verlautet". Wenng died already two years later and his invention remained a mystery from that time on. Our copy from the library of the Wittelsbacher in Tegernsee castle, whom Wenng personally did send this image with the accompanying text probably to get some funding from the Bavarian state for his invention.



Retzsch, Moritz. Die Schachspieler. — Les joueurs d'échecs. — The chess-players. Zeichnung von Moritz Retzsch. Nach dessen Andeutungen erläutert von C. Borr. von Miltitz. ... Leipzig, in Commission bei Ernst Fleischer (1831). Engraved plate by and after Retzsch, 3 unnumb. ll. letter-press text in German, English and French. Publisher's printed wrappers. Printed publisher's label glued to front cover. Oblong-folio. Covers slightly dust-soiled.

EUR 900.-

Rümann, 19. Jahrhundert 1836 (variant publisher).
First edition. A nice broad-margined copy.



24

Grégoire, Gaspard. Mémoire sur les couleurs des bulles de savons; ouvrage qui a concouru pour les prix proposé par l'Académie des Sciences, Belles Lettres et Arts de Rouen, en 1786. Suivi de quelques observations particulieres sur l'évaporation de l'eau, et sur les propriétés des couleurs. A Londres; et se trouve à Paris, chez Bleuët, fils aîné, successeur de Jombert 1789. 75 pages. Cont. backstrip. First edition.

EUR 1.800.-

Gaspard Grégoire, (1751–1846), descendant of a wealthy silktrading family became famous because of an invention to create chromatic velvet images by using various coloured threads in the weaving process. "Some 100 years before Albert Munsell developed his color order system, French silk merchant and inventor of a technology for producing works of art in silk velours, Gaspard Grégoire, introduced a color order system based on the color attributes hue, (relative) chroma, and lightness. Conceived in the mid-1780s, an atlas with 1350 samples was produced before 1813 and found use in French Royal manufacturing operations and educational institutions. It was followed a few years later by one with 343 samples. Grégoire's work was subsequently overshadowed by Michel-Eugene Chevreul's more complicated and less intuitive hemispherical system of 1839." (Rolf G. Kuehni. Forgotten pioneers of color order. Part I: Gaspard Grégoire (1751–1846). In: Color Research & Application, Vol. 33, pages 5–9, February 2008).



Schmidt, George. Psaligraphic album. New York, Published by Charles Becker (1863). 2 leaves (gilt printed title and foreword), 12 mounted photographs of silhouettes by George Schmidt (each approx. 84 x 52 mm), framed by gilt borders on mounts. All photographs with blind embossed stamp by George Schmidt. 6 cardboard leaves. Publisher's blue embossed cloth, gilt title to front cover. Metall clasp and hatch. All edges gilt. Oblong 8vo (132 x 100 mm). Minor rubbing to boards. Manuscript entry of Fred A. Dreer dated 1868 on title.

EUR 1.700.-



Promotional album by a paper cutting artist illustrated with his paper-cuts and photographed by himself. "George Schmidt, the celebrated and only psaligrapher, has exhibited his peculiar art before H. M. the Queen Victoria, also the Emperor of France, the Governor General of the Island of Cuba, and other most prominent persons and artists, and has brought to perfection the highly difficult science of creating the most natural and expressior pictures and scenes, even of incredible smallness, by a simple pair of scissors and a piece of black paper. Induced by a great many of his friends and admirers of his art, he offers in this album the photographs of some of the best pictures, he has cut out with a common pair of scissors. For originals, cut with scissors, apply to the publisher, 47 East Houston Street, N. Y." (foreword). OCLC with four copies (Metropolitan Museum, Yale, Vermont and Huntington).



Primisser, Alois. Die kaiserlich-königliche Ambraser-Sammlung. Mit zwei Steindruckblättern. Wien, Im Verlage des Verfassers, und in Commission bei J. B. Heubner 1819. (4), X, 401 (3) pages, 2 lithogr. plates (one with tonal plate). Cont. morocco, gilt title to spine. All edges yellow.

EUR 500.-

UCBA II, 1653. Murray, Museums II, 80. First edition. An excellent copy in a decorative contemporary binding.



Beiträge
zur
bildenden Gartenkunst
für
angehende Gartenkünstler
und
Gartenliebhaber.

V. v. Sckell,
Königlich Preussischer Hofgärtner, Secretarius und Hof-
Gärtner-Ordre des Kaiserlichen Russen Kaiser u.

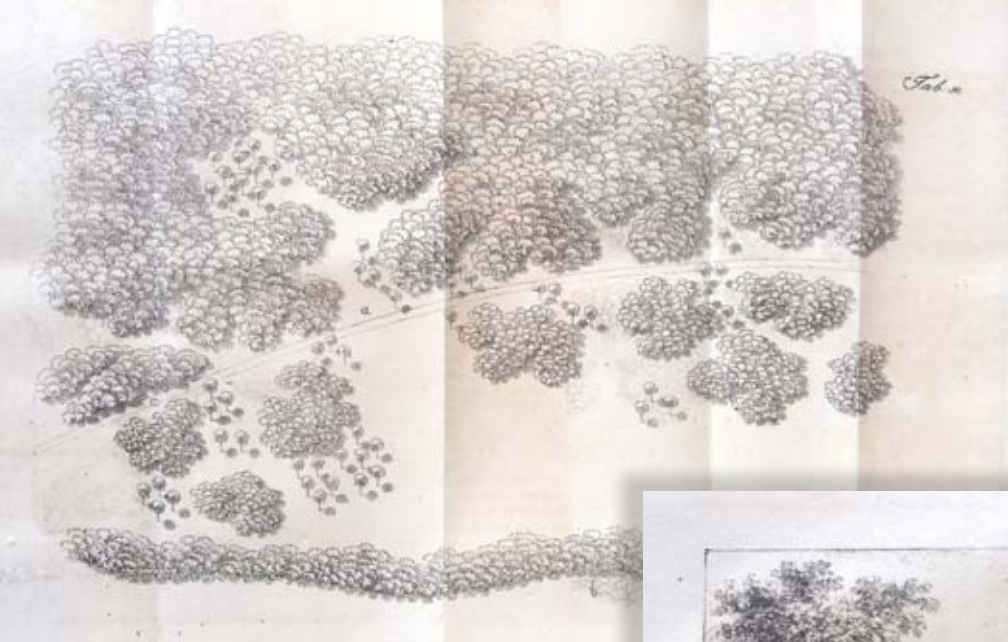


Bei J. Lindauer.
MÜNCHEN, 1818.
Bei J. Lindauer.

Sckell, F(riedrich) L(udwig) von. Beitrage zur bildenden Gartenkunst für angehende Gartenkünstler und Gartenliebhaber. Mit 8 Stein-Abdrücken. München, Joseph Lindauer 1818. XII, 320 pages, (4) pages 'Druckfehler' and 'Nachricht an den Buchbinder'. 8 (3 folded) lithogr. plates. Cont. marbled boards, Spine with two contrasting gilt labels. (206 x 130 mm). Extremities slightly worn.

EUR 2.000.-

Winkler, Lithographie 700a. - Ornamentstichslg. Berlin 3382. - Dochnahl p. 146. - Kruft pp. 307, 604 and 703. First edition. Complete copy with the mostly missing leaf 'Nachricht an den Buchbinder'. First German book by the experienced gardener von Sckell (1750-1823) on the practical and theoretical principles of the laying out of a landscape garden. He is regarded as the founder of the English style in landscape gardening in Germany and with Lenné and Pückler-Muskau as an innovator and important figure in the classical period of landscape gardening in 19th century Germany. Nice copy.





322 CATALOGUS VAN
FRAAYE
OPTISCHE
EN ANDERE
INSTRUMENTEN.

*Konstige geschilderde Stellen Glasen voor de
Brand-Spiegel, Toverlantaarn, Illuminatie-
Kast en andere*

RARITEITEN.

N^o.

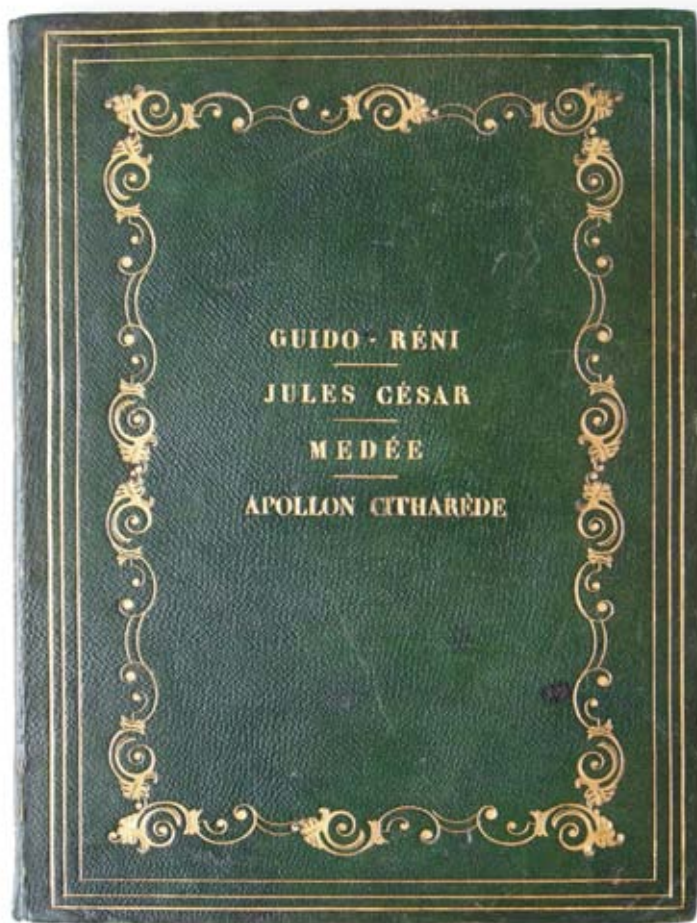
- 1 Een Capitaale Telescoop, van 2 voeten lengten, met dezelfde Horizontale en Verticale bewegingen; met Schroeven; benevens drie kleine Spiegels van verschillende vermogens, door J. van der Bilt, 2 Francker, bellooten in zijn mahagonyhout proper bewerkt Kistje.
- 2 Een fraay bewerkte din, een voet lengten, door L. van der Bilt, in een din Kistje.
- 3 Een din Kat-Oog of Nagt-Kyker, 2 voet 4 duim lengten, door Dulland.
- 4 Een enkel Zak-Telescoopje, in zijn zwart lagryu Kookertje.
- 5 Een Acronatische Verre Kyker, met 2 uithalen, in robbevel en gemanteld met koren randen.
- 6 Een Kyker van 6 Leeden, zynde 6½ voet lang.

N. 6

Groot, Jan de. Catalogus van een groote verzameling ... prentkunst, door voornaame Italiansche, Fransche, Engelsche, Nederlandsche en andere Meesiers, waar by veele proefdrukken. Mitsgaders losse en gebonden prent-werken. Keurlyke optische Instrumenten, als telescopen, door J. van der Bilt, Nachtkyker, door Dollond, Brand-Spiegel en Illuminatie-kasten, kunstige geschilderde Stellen Glaasen, Toverlantaarn, met bewegende en andere Voorwerpen, Chamber-Obscura, Kunst-Stukken, door Kampman en andere magnetische Rariteiten. Laastelyk eenige fraaye Kunst-Kasten. Al het welke ... nagelaaten door wyllen den Kunst-Minaar den Heer Jan de Groot, op Maandag den 10 December 1804, en volgende dagen, zal verkocht worden, te Amsterdam, ... door de makelaars: Philipppus van der Schley, Jan de Bosch Jeronimusz, Jan Yver, Cornelis Sebille Roos, Roelof Meurs Pruyssenaar en Jacobus Vinkeles. ... Te Amsterdam, by de Wed. H. W. en C. Dronsberg, P. den Hengst en Zoon, en Jan Yver, Boekverkoopers (1804). (2), 128, (2) pages. Cont. Dutch half vellum.

EUR 2.400.-

Not in Cicognara and Weigel, Die Werke der Maler in ihren Handzeichnungen. First and only edition. Interleaved copy. The separately listed dioptrical and catoptrical instruments on pages 122-128. Altogether 104 numbers. Excellent copy.



Sammelband - (Montferrand, Auguste Ricard de). Notice sur le Guido-Reni et sur son tableau représentant l'enlèvement de Déjanire, faisant partie de la collection de Mr. de Montferand. Saint-Pétersbourg, Imprimerie Francaise 1847. 1 engraved plate, 14 pages.

-With:

A(uguste Ricard de) M(ontferrand). Jules César. Statue antique en bronze faisant partie de la collection de Mr. De Montferrand. Saint-Pétersbourg, Imprimerie du Journal de Saint-Pétersbourg 1849. Title in red and black with engraved vignette on mounted China, 24 pages, 2 engraved plates.

-With:

A(uguste Ricard de) M(ontferrand). Médée groupe moderne. Apollon Citharède, ouvrage Grec. Ce groupe et cette statue font partie de la collection de Mr. de Montferrand. Notices extraites d'un ouvrage intitulé description de l'habitation d'un macon. Saint-Pétersbourg, Imprimerie du Journal de Saint-Pétersbourg 1850. Title printed in red and black, 4 engraved plates, 32 pages. Cont. green morocco, flat spine, with gilt title to front cover. Both covers richly gilt. Endpapers covered with patterned glossy paper. All edges gilt. 4to (280 x 208 mm). Lower spine-end restored. Extremeties rubbed.

EUR 2.400.-



A beautiful sammelband about some of the sculptures of this most important 19th century Russian collection of antique Greek and Roman statues and sculptures brought together by the French born architect, collector and art and architectural author August Ricard de Montferrand. All three works in first edition with broad margins, and light foxing to a few pages. Front endleaf with restored lower corner. Henri Louis Auguste Ricard de Montferrand, actually Henri Louis Auguste Ricard (1786, Paris–1858, Saint Petersburg), a French architect, received his education at Charles Percier's and Pierre François Fontaine's academy, the two house architects of Napoleon. After initial activity in Paris, he left for Russia in 1814, where he was appointed by Tsar Alexander I to his court architect. Numerous civil and religious buildings in the classical style, especially in St. Petersburg but also in Moscow and other Russian cities had been planned and built by him, including his most important work, the St. Isaac's Cathedral, whose golden dome dominates the skyline of St. Petersburg. He oversaw the construction project from 1818

to 1858, when the largest Orthodox church in the world had finally been completed. Other important projects are the Ministry of War (1820) and the Alexander Column in front of the Winter Palace (1829) in St. Petersburg, the exhibition center in Nizhny Novgorod, the redesign of the park and the pavilion of the summer residence of the tsars Katarinenhof. In the 1830's he began to collect intensey Roman and Greek ancient statues. In 1858 when he died his collection numbered more than 110 statues and hundreds of smaller artifacts. After the Hermitage refused to buy this most significant collection of antiques in 19th century Russia it was dispersed by auction. – KVK and OCLC with only 3 copies of this sammelband. - Getty, LA; V&A, London and Biblioteca della Fondazione Giorgio Cini, Venedig. The German Herzogin Anna Amalia library in Weimar with only the second part of this sammelband, the third part was destroyed in the great fire in the library in 2004. A nice copy.





Tingry, Pierre Franois. *Traité thorique et pratique sur l'art de faire et d'appliquer les vernis; sur les diffrens genres de peinture par impression et en dcoration, ainsi que sur les couleurs simples et composes ...* 2 volumes. Genve, Manget 1803. (4), XLVIII, 326 (2) pages; (4), 351 (1) pages. Two identical woodcut vignettes on title, 5 engraved (3 folding) plates, one folding table. Cont. marbled boards, gilt label to spine.

EUR 900.-

Ferchl 538. Poggendorff II, 1110. Cf. Cole 1287 (English translation). First edition. A little scattered foxing, a few leaves with staining in lower outer corner. Otherwise a crisp set.

