

BOSTON ANTIQUARIAN BOOK FAIR



ANTIQUARIAT BANZHAF

A.B.C. Buch für fleissige Kinder. Mainz, Verlag von Joseph Scholz (c. 1850). Chalk-lithographed title (Neues Bilder A.B.C. Buch), 23 chalk-lithographed plates with lithogr. captions in upper and lower margins with English, French, Dutch, and German text. All plates in bright cont. hand-colouring. Publisher's grey boards, front cover with handcoloured lithogr. title. Oblong 8vo (170 x 205 mm). Extremities minimally worn, head-caps bumped, covers a bit soiled. 1450.-

A scarce ABC book, with unusual illustrations focussing on everyday genre scenes.



Anon. Les misères de ce monde, ou complaintes facétieuses sur les apprentissages de différens arts & métiers de la ville & fauxbourgs de Paris, précédées de l'histoire du bon homme misère. À Londres, et se trouve à Paris, chez Cailleau, imprimeur-libraire, rue Galande, vis-à-vis de la rue du Fouarre 1783. 10 woodcut head-and tail-pieces, IV, 188 pages. Later dark green morocco on five raised bands, second and third compartments with gilt title and year. Front and rear cover with gilt armorial device of the diplomat Alfred de Courtois (1828-1869). Turn-ins roll-tooled in gilt, end-papers lined with multiple coloured combed marbled paper. All edges gilt. 4.350.-

Champfleury. Histoire de l'imagerie populaire pp. 185-186 ; Barbier III, 315 ; ESTC 173326 ; not in Nisard. Histoire des livres populaires. First edition of this compilation of nine pieces of buffoonish verses about the misery of apprentices, clerks and servants, including la Misère des

apprentifs papetiers-colleurs, relieurs et doreurs de livres ; la Misère des apprentifs-imprimeurs, appliqué par le détail à chaque fonction de ce noble art ; la Misère des garçons boulangers de la ville et fauxbourgs de Paris ; and la Misère des garçons chirurgiens among others. "Chacun de ces livrets décline les mêmes motifs: Le caractère servile de l'apprentissage, les mauvais traitements, l'infuffisance de nourriture et la médiocrité du gîte" (La Bibliothèque bleue & les Littératures de Colportage (2000), pp. 104-105). Published by the printer-bookseller Cailleau, this compilation unites the 18th century folk tale "L'Histoire du bon homme Misère" (cf. Nisard I, p. 484) with nine other pieces, of which "La Misère des apprentifs-imprimeurs ..." could be ascribed to a certain Dufrène according to Barbier p. 315 (for a 1745 edition of this piece) "Il y a dit l'abbé de Saint-Léger, des choses assez plaisantes dans ces vers et des détails pratiques heureusement rendus. Jamet le jeune a marqué sur la première pages de son exemplaire que ce badinage est d'un nommé Dufrène, prote du fameux Léonhard, obligés l'un et l'autre de s'expatrier pour prévarication contre le gouvernement. Ce Dufrène est mort en 1748, Léonhard mourut à Londres, où il s'était réfugié". - A fine copy of a rare book, text of the first piece printed on blueish paper.

TRADEMARKS AND LABELS

Anon. Matrikel der dahier bestehenden Handwerks- und Fabrick-Zeichen (= manuscript title on front cover). German manuscript on paper. Nuremberg, 1829. An alphabetical listing of 32 branches of business, each branch covers names of craft enterprises based in Nuremberg, illustrated with approximately one thousand mounted trade cards, various sizes (60 x 82 mm ; 40 x 50 mm ; 130 x 120 mm), engraved and lithographed on variously coloured paper stock, quite often printed in colours, a number of them handcoloured, and including 10 paper specimens with watermarks of paper manufacturers ; sections contain mostly name of owners, and including in some instances more detailed descriptions of proprietary relationships on 164



contemporarily numbered leaves of which 27 blank, with a complete index of contents on leaf 161 recto and verso. Cont. half calf over brown paste paper boards. Front cover with oval paper shield with manuscript title. Folio (360 x 210 mm). Spine and corners restored, covers rubbed. 8.750.-

Cf. Rickards. Encyclopedia of Ephemera pp. 334-336 (for the history of trade cards). A fascinating overview on the craft enterprises based in Nuremberg in the beginning of the 19th century, not including publishing and allied trades. The most outstanding feature of this manuscript are undoubtedly the astonishing number of approximately one thousand illustrated trade cards and labels of the various craft enterprises pasted onto recto and verso of paper mounts. Most of them bear highly illustrative designs, with figurative and/or emblematical illustrations, others showing tools and commodities. The majority are engravings printed in sanguine, blue, red or yellow, some of them handcoloured; a larger number of lithographs are included especially in the section on the tobacco manufacturers, printed in various techniques, some of them handcoloured and there are also a few stamped trademarks included. The section devoted to papermakers includes 10 different paper samples with watermarks of paper manufacturers. The following professions and enterprises are represented : Ahlenschmiede ; Brillenmacher ; Bürstenbinder ; Farbenfabrikanten ; Feilenhauermeister ; Geschmeidmacher* ; Gold- und Silberdrahtfabrikanten ; Goldhändler ; Goldschlager ; Goldspinner ; Heftleinmacher ; Kammacher ; Kartätschenmacher ; Lebküchener ; Metalschlager ; Messingfabriken ; Nadelfabriken ; Nadler und Fischangelmacher ; Nagelschmiede* ; Papierfabrikanten ; Rothschniede ; Saifensieder* ; Scheibenzieher ; Schellenmacher ; Sieglackfabrikanten ; Tabaksfabriken ; Trompetenmacher ; Zeugschmiede (Nebenschmiede) ; Zinggiesser* ; Zirkelschmiede*. (= awlsmiths ; eyewear manufacturers ; brush binders ; paint manufacturers ; file cutters ; jewellery makers ; gold- and silver-thread makers ; gold traders ; gold beaters ; gold thread spinning mills ; staple linen manufacturers ; comb producers ; cartridge manufacturers ; gingerbread manufacturers ; metal beaters ; brass factories ; needle factories ; needle and fishing rod makers ; nail smiths ; paper manufacturers ; redsmiths ; soap boilers ; bell makers ; seal wax manufacturers ; tobacco factories ; trumpet makers ; coarse forgings ; tinsmiths ; forge shops). Professions marked with (*) do not have any mounted trade labels or other illustrations, but just a listing of business names. Another peculiarity of this manuscript is the immensely dominant position of companies from the tobacco industry, which in itself covers sheets 87 to 131, while, for example, only one trumpet maker is listed. A treasure trove of cultural and economical first hand information on Nuremberg as a southern German business hub in the first half of the 19th century, represented in printed pictorial publicity, and with manuscript material offering first hand knowledge on ownership. - A few leaves with traces of minor dust- and finger-soiling.

Arrêt du Conseil d'Etat du Roi. Portant règlement sur la durée des privilèges en librairie. Du 30 Août 1777. Paris, Imprimerie Royale 1777. Wood-cut head-piece, drop-head title, 4 pages. Later wrappers. 4to (250 x 195 mm). 1.850.-

Original edition of this fundamental regulation, which recognises the author's right on literary property and establishes radical changes in the literary market of the kingdom, in particular by abolishing the monopolistic grip that the Paris based publishers and booksellers had exercised on the privileges. "Like the 1774 Donaldson v. Beckett case in Great Britain, the French royal provisions of 30 August 1777, regarding the duration of exclusive privileges, constituted a fundamental date

in the history of literary property. Indeed, in this last important set of regulations of the book trade under the Ancien Régime, the Crown seemed, although it has been interpreted in different ways, to recognize to authors a property right emanating from their particular labour, something in fact that the Parisian booksellers and their lawyers had been asserting from the 1720s onwards. At the same time, however, while securing absolutely this right by privilege, the King's administration restricted its exercise when a transfer of the work and this new protection occurred to the profit of a new beneficiary, in particular a bookseller. Although it also implied to reconsider the nature of contractual relations between authors and members of the book trade, the logic of this new legislation was highly criticized, since, moreover, it bore a major impact on literary monopolies, much as in England at around the same time. " (Rideau, F. (2010) 'Commentary on the French Decree of 30 August 1777', in Primary Sources on Copyright (1450-1900), eds L. Bently & M. Kretschmer, www.copyrighthistory.org).



Ashley, John. The art of painting on and annealing in glass, with the true receipts of the colours, the ordering of the furnace and the secrets thereunto belonging, as practised about the year 1500 ; supposed to be then in its perfection. London, printed by Bye and Law, St. John's-Square, Clerkenwell; for the author, John Ashley, and sold by him, near the Church, Islington; and also by F. and C.

Rivington, no. 62, St. Paul's Church-Yard 1801. 27 (1) pages, two engraved plates of which one signed J. Bye sculpt. Clerkenwell. Uncut in publisher's blue boards, printed paper label to front cover. 4to (282 x 225 mm). Extremities rubbed, minimal surface loss to spine. 2.450.-

Not in Martin. Privately Printed Books ; UCBA, I, 47 ; Erika Speel and Heike Bronk. Enamel painting. Materials and Recipes in Europe from c. 1500 to c. 1920. Archival and published sources with special focus on Limoges School pictorial work from the Renaissance to the Revival period, and on overglaze painting on enamel from the 17th century onwards. In: Berliner Beiträge zur Archäometrie. Vol. XVIII 2001; pp. 43-100 (for Ashley p. 57). First and only edition, privately printed. According to the short foreword, printed after a manuscript dated to 1500, the two plates showing a furnace. "The manuscript dated to the year 1500 consists of 12 rather short recipes. It appears to be reprinted without any annotations by John Ashley but nothing is known of how the authentic text came into Ashley's possession" (Erika Speel and Heike Bronk p. 57) ; and referring to a possible manuscript source "Gidde, Walter. The Receipts for the true making of Collours for glasse (1616). Gidde's manuscript under this title and date survives in the British library under reference BL ADD. MS 6763 1616. This manuscript has not been published elsewhere. The content of the Gidde manuscript, including the wording, is identical to a manuscript said to date from 1500, that was published by John Ashley in 1801 and which was undoubtedly based on the same original early text." (Erika Speel and Heike Bronk p. 60). A fine copy in its original state.



Bai Shòu (or Bo Shou). Shèngjì tú ("Learning from the lives of saints" / "In the succession of saints"). Bingshù wuyuè (probably June 1886). 16 original ink drawings with grey wash colour shading and light colouring of faces and other visible body parts of humans and beasts, 18 manuscript calligraphic leaves. All mounted on thick cardboards. Cont. binding, concertina-style, covers lined with patterned silk, front cover with manuscript calligraphic title on mounted paper label. Front paste-down with another mounted sheet of manuscript calligraphy including date and name of author. Folio (400 x 400 mm). Extremities worn, label rubbed, rear cover with parts of silk lining torn off, majority of folds broken. 6.850.-

The drawings represent a pictorial cycle on the life and deeds of Confucius (551 BC - 479 BC), the most important philosopher of China. In the Ming and Qing dynasties, when Confucianism was highly revered, the life of Confucius was depicted in art through a variety of media, such as stone engraving, woodcut or, as in the present work, through drawings. Strictly speaking, our series of pictures is not a close depiction of the life of Confucius, but rather a kind of commentary. The beautiful and neat calligraphy is executed in grass script on gold-speckled paper of various colours. The author Bai Shou, or Bo Shou (1840 - ?), was a political figure in the late Qing dynasty. In 1877 he was admitted to the imperial examinations and appointed magistrate. Margins slightly dust-soiled.



"PRODUCED AS A PROMOTIONAL EXERCISE FOR THE BARBAT ESTABLISHMENT"

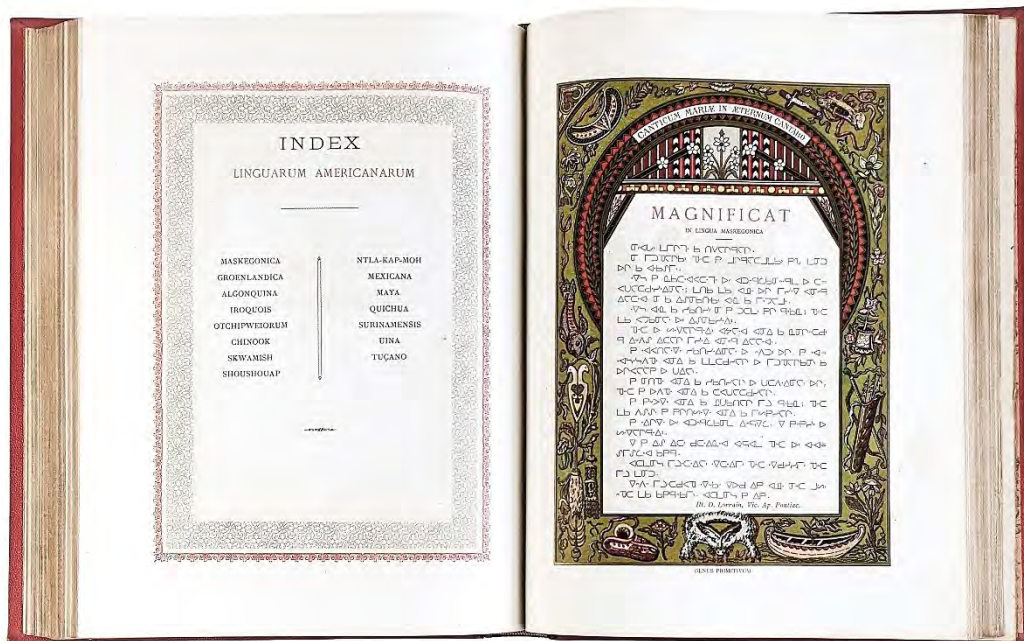
Barbat père et fils. Évangiles de dimanches et fêtes. Illustrés par Barbat père et fils. Châlons-Sur-Marne Imprimerie Lithographique Barbat 1844. 315, (3) pages (recte 313, (3) pages – pagination jumps from page 111 to page 114, but complete). Chromolithographed throughout on 'papier porcelaine' with beautiful ornaments and strap-work around the text in striking colours. Cont. black morocco by Léon Curmer (1801-1870), on five raised bands, blind stamped title to second compartment. Upper cover with blind stamped initials "J. R.". Watered green silk doublures within blind stamped morocco frames. Fly-leaves lined with green watered silk with gilt stamped dedication on front fly leaf "Souvenir de 1ère communion offert à Jeanne du Rousset par sa Tante, Madame Potron, 1859". All edges gilt. Both original stiff wrappers lithographically printed in gold paint bound in. 4to (278 x 205 mm). 3.000.-

Not in Twyman. Early Lithographed Books ; Twyman. Chromolithography pp. 180-181 with an extensive description and an illustration of a spread. First and only edition. A magnificently illustrated prayer book completely produced in chromolithography. It is probably together with Midolle's 'Recueil ou alphabet de lettres, initiales historiques avec bordures et fleurons d'après le 14 et 15 siècles' published in 1846 the most lavishly illustrated chromolithographed book before 1850. "Experiments were also made with different kinds of paper. (...) coated paper or card was introduced more generally in this transitional period, partly because the coating limited the amount of water that was absorbed in the course of printing. (...) The Évangiles des dimanches et fêtes (1844), an extravagant quarto of more than 300 pages, was both printed and published by the Imprimerie lithographique Barbat, (...) and was produced as a promotional exercise for the Barbat establishment. (...) All the text was transferred from modern-face types and printed lithographically with almost miraculous consistency. This in itself was a major technical achievement (...). The design of the borders fall into two broad categories: some were printed in solid colours from several ink-drawn stones; others take the form of linear patterns and flourishes printed in one or two colours from a single stone, and then dusted with gold- and silver-powders to produce iridescent effects of the kind associated with Belgian enamelled cards."(M. Twyman. History of Chromolithography pp. 180-181). This copy in a somewhat sombre binding without any gilt decoration, apart from the gilt stamped binder's name at foot of spine which renders a stark contrast to the contents with its shiny and brilliant ornamentation. A very pleasing copy.

LANGUAGES OF THE WORLD

Barnouin, Marie Bernard (compiler). Magnificat in CL linguas versum et propriis characteribus redditum et expressum. Lérins, Nostra-Domina de Lerina; typis M. Bernardi (1887). 7 chromolithographed plates, 198 unnumb. chromoxylographed leaves printed in various colours on recto and verso splendidly framed by illustrated borders (of which 10 leaves with music printing of various "cantus magnificat", ranging from the XI. to XIX. century). Publisher's red half morocco on five

raised bands, richly gilt in compartments, gilt stamped title in second compartment. The magnificent front cover illustration with a large central gilt panel-stamped image of the Virgin Mary with the saints Honorat and Bernard de Clairvaux kneeling to her right and left above the island of Saint-Honorat, signed A. Souze, within a broad frame consisting of four corner pieces with angels and the papal crest, left- and right-hand side with foliage and two title-shields. Rear cover with same design but in a blind embossed version only. Endpapers lined with glazed fancy paper with a repeat pattern of gilt stars. All edges gilt 4to (334 x 244 mm). Covers rubbed and gilding a bit dull. 2.250.-



First edition. A very rare publication from the monastic island of Saint-Honorat. According to Cambridge University printed in only 127 copies. Along with Sainte-Marguerite, Saint-Ferréol and La Tradelière, Saint-Honorat belongs to a small group of islands, the Îles de Lérins, off the southern French coast near Cannes. Conceived and edited by the monastery's abbot Marie Bernard Barnouin, with the text printed and chromoxylographed at the monastery's own printing office, the chromolithographed plates printed by Benziger Frères, Einsiedeln and Société St.-Augustin, Brussels. A rendering of the "Magnificat" (i.e. the canticle of Mary) in 150 different languages, set in the corresponding fonts, with pictorial borders mirroring landscape, fauna and flora, architecture and ornamentation of each language region. On each verso is an image of a plant, with captions in six languages (Latin, French, Italian, Spanish, German and English) explaining the particular

plant's symbolic imagery in relationship to the adoration of the Virgin Mary. The languages include those of both hemispheres, ranging from the western European, through the Asiatic (48 languages) and Middle Eastern languages, African languages (25 languages) as well as those of Pacific Island nations (Samoa, Tonga, Marquesas, Tahiti, Gilbert Islands), and many Native American languages (15 languages), each with translator's name, predominantly members of catholic missionary societies and orders, printed in lower right corner. An ambitious undertaking in colour printing.



WATERCOLOUR PANORAMA OF CHARLESTON – NEVER PUBLISHED

Beyer, Eduard (or Edward). "Panoramic view of Charleston, Kanawha River, Virginia". Original watercolour by Eduard Beyer, signed and dated 1854 in lower part of image. Image size : Oblong 555 x 268 mm. 18.500.-

A fascinating and very detailed view of Charleston by this renowned landscape painter. Eduard Beyer (1820-1865) studied under Josef Wintergerst and Rudolf Wiegmann at the Düsseldorf Academy of Arts in 1837 and 1838 and then worked in Dresden, where he exhibited from 1846-48. In 1848 he emigrated to the United States with his wife. Via Newark the couple came to Philadelphia in 1850. From 1854 to 1857 Beyer painted and drew views in Virginia some of which he later published in 1858 in his "Album of Virginia or Illustration of the Old Dominion" comprising 40 colour lithographed views of Virginia. One important and characteristic trait of Beyer's art is the blending of romanticised depictions of nature with the industrial landscape that was advancing in the mid-19th century. For all his romanticism, he remained a realist at

heart. Our watercolour view isn't included in the set of 40 views comprising the Virginia album which he commissioned upon his return to Germany in May 1857 to be jointly printed in colour lithography by Rau and Sohn in Dresden and by Loeillot in Berlin.



Bonn, Franz. Theater-Bilderbuch. Vier Scenen für das Kinderherz mit ganz neuen Decorationen und Text in Versen. Dritte verbesserte Auflage. Esslingen, Schreiber (1883). (2) partially handcoloured title and typographical text, 4 leaves with pop-up chromolithogr. illustrations showing motifs from little red riding hood, Hansel and Gretel, the wise men from the Orient and christmas eve, each accompanied by typographical

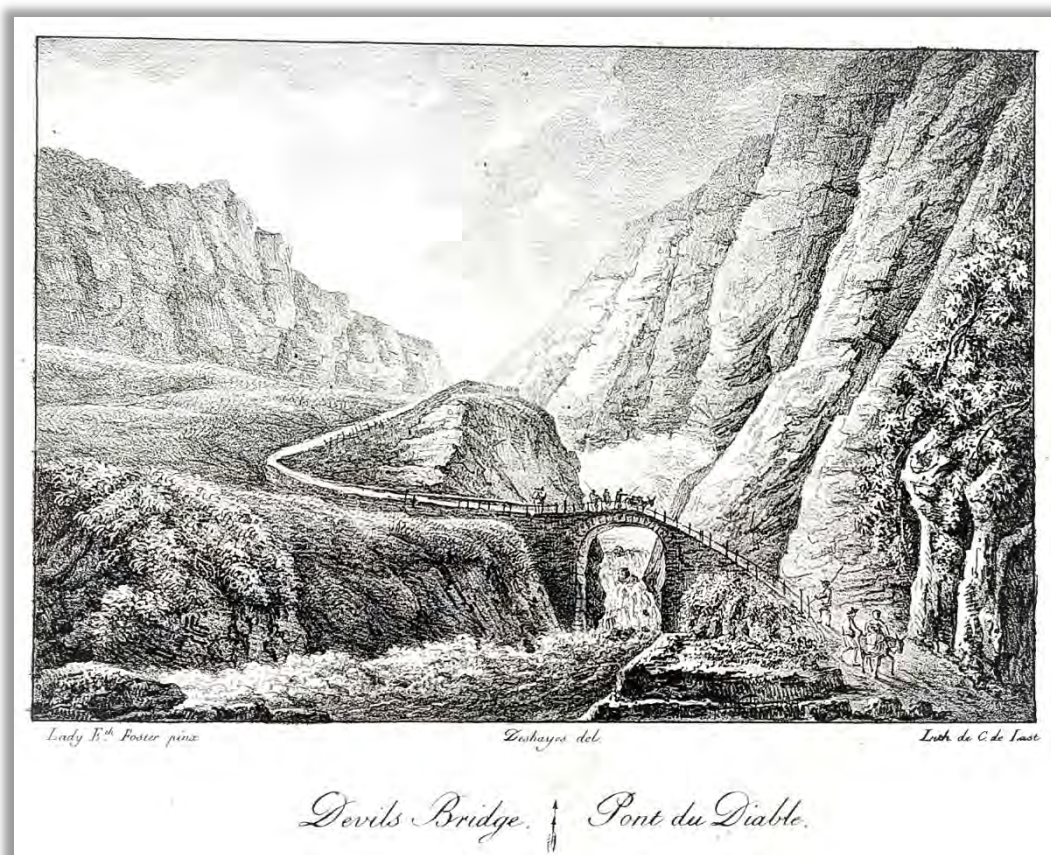
text in lower margin. Publisher's binding with chromolith. title mounted on front cover, cloth spine. Folio (350 x 270 mm). corners bumped, lower edge of front cover with tiny loss. 2.950.-

Slg. Breitschwerdt 30 ; Klotz 592/44 ; LKJ IV, 92 ; Wegehaupt IV, 248. Third edition of this rare and lavishly illustrated pop-up theatre picture book. The text beneath the pop-up illustrations is in dialogue form and sometimes differs considerably from the original text, as in Hansel and Gretel, or red riding hood. A fine copy.

DEDICATION COPY OF THE BOOK ILLUSTRATOR LADY FOSTER THE LATER DUCHESS OF DEVONSHIRE **Cavendish Duchess of Devonshire, Georgiana.** Passage du Mont Saint-Gothard. Poème par Madame la Duchesse de Devonshire. Traduit de l'Anglais par M. l'Abbé de Lille, un de quarante de l'Académie Francaise. Moulin script. (Paris), Imprimerie Lithographique de C. de Lasteyrie, rue du Bac no. 58 (ca. 1817). (4), V, (2), 44 lithographed pages by Lasteyrie after Moulin, 20 chalk lithographed plates with Alpine views by Deshayes and A.Regnault of which 19 are after paintings by Lady Elisabeth Foster,

and one after a painting by Lady Bessborough, 1 lithographed fascimile plate of a manuscript poem by Georgiana Cavendish. Publisher's flat vellum spine, gilt stamped black morocco label, spine ruled in gilt. All edges uncut. With manuscript gift dedication in upper margin of English half-title by the artist Lady Elisabeth Foster becoming duchess of Devonshire in 1809 to a marchioness of Abercorn (?) dated Rome 1823. "Marchioness of Abercorn (?) from Eli(sabe)th d(u)ch(ess) of Devonshire Rome 1823". 4to (335 x 245 mm). Endpapers and cover lining renewed. 8.650.-

Warren. An Alpine Bibliographical Curiosity. In: Alpine Journal vol. 89, 1984 pp. 141-144 ; Dobell p. 43 ; Twyman. Early



Lithographed Books 1.196 and pp. 167-173 ; Wäber II, 104 ; not in Perret. Guide des Livres sur la Montagne et l'Alpinisme. First illustrated edition, lithographed throughout, in an edition of approximately 50 copies. There are a few copies with an additional engraved portrait plate, which was added at a later date. Titles, text and notes in French and English, written by Georgiana Cavendish, Duchess of Devonshire and based on a trip through Switzerland in 1793 accompanied by two female artists. The majority of the illustrations are based on drawings made on the spot by Lady Elizabeth Foster (19) and Lady Bessborough. "The fascination of the publication today lies partly in the well-documented connection between the

poet and its leading illustrator, Lady Foster. After an unhappy marriage to John Foster, an Irish politician, Lady Elizabeth Foster (1758-1824), was befriended by Georgiana Spencer (1757-1806). The duchess supported her financially and even provided her with a home at Devonshire House, thus creating one of the most celebrated ménage-a-trois of the period. Lady Foster became the Duke's mistress and bore two children by him, but throughout all this Elizabeth and Georgiana remained the closest friends. Georgiana died in 1806 whereupon, after a respectable interval of three years, Elizabeth became the new duchess of Devonshire. Elizabeth died 1824 in Rome, and we may perhaps see the production of the lithographed edition of the "Passage du Mont Saint-Gothard" as one of the final manifestations of their remarkable friendship" (Twyman, p. 168). Faint foxing, more pronounced in a few places, edges dust-soiled. A wide-margined copy preserving deckel-edges with an intriguing provenance.



Comets - Sammelband with 5 works.

(**Rothe, Georg**). Gesammelte Cometen-Bibliotec oder vertraute Unterredungen über den im Jahr 1744 erschienenen Cometen darinnen alle davon erhaltene Nachrichten, Schrifften und Meynungen freymuethig gepruefet werden. Leipzig und Görlitz, in der Marcheschen Buchhandlung 1746. Engraved title vignette (8), 168 pages with large woodcut tail-piece ; bound with :

Heyn, Johann. Versuch einer Betrachtung ueber die Cometen, die Suendflut und das Vorspiel des juengsten Gerichts, nach astronomischen Gruenden und der heiligen Schrift angestellet, und mit Herr Johann Christoph Gottscheds, beruehmten Lehrers der Weltweisheit zu Leipzig, Vorrede begleitet. Berlin und Leipzig, bey Ambrosius Haude 1742. (56), 328 pages, with 2 woodcut plates of which one large folding (c. 230 x 215 mm), woodcut tail-piece and figural initials ;

bound with :

Heyn, Johann. Sendschreiben an des Hrn. Magister Semlers, Predigers an dem Zucht- und Arbeitshaus zu Halle, Hochwohlerwuerden, worinnen einige

unmaßgebliche Vorschläge gethan werden, wie dessen vollständige Beschreibung des Sterns der Weisen noch etwas vollständiger gemacht werden könnte. Berlin und Leipzig, bey Ambrosius Haude 1743. 32 pages ;

bound with :

Obarius, Christoph Ludwig. Christliche und vernünftige Gedancken vom Stern der Weisen, und dem Zeichen des Menschen Sohnes, darinnen zu Erläuterung der Schrift-Stellen Matth. II.2.9. und XXIV.30 aus wichtigen Gründen deutlich erwiesen wird, dass beydes von der Herrlichkeit des Herrn müsse erklärt werden. Zugleich werden S. T. Herrn Rector Heyns zu Alt-Brandenburg, Gedancken davon, so er in seinem Versuch einer Betrachtung ueber die Cometen vorgetragen, bescheiden geprüft und untersucht. Nordhausen, bey Johann Heinrich Groß 1743. (8), 96, (2) pages with woodcut head-piece ;

bound with :

Töllner, Samuel Anastasius. Freundliches Sendschreiben an den Hoch-Edlen und Hochgelahrten Herrn, Herrn Johann Seyn, berühmten Rectorem der Saldrischen Schule in der Altstadt zu Alt-Brandenburg, worin seine Zweifel, gegen desselben Auslegung der Worte Apoc. VI, 13 und die Sterne fielen auf die Erde etc. als welche er auf die Annäherung der Cometen deutet, zur Prüfung bescheiden eröffnet, und eine andre Erklärung beifügt ... Brandenburg, zu finden bey Johann Ernst Wohlfeld, Buchhändler 1742. 20 pages. Cont. vellum, gilt stamped title to spine. All edges red. (170 x 100 mm). Covers lightly rubbed. 7.500.-

A fine sammelband on comets which contains five works, all related to each other which weigh up scientific knowledge, questions of faith and superstitious convictions. The first work contains a fictitious model conversation between Adam, Friedlieb, Ptolemy, Copernicus and Theophilus about the causes, nature and effects of comets, in which the participants express their respective opinions as representatives of science, theology and popular superstition, with numerous references to the following work by Heyn "Versuch einer Betrachtung ..." . I. Holzmann-B. I, 9756 ; Lalande 430 ; cf. Brüning 1713 (variant imprint : Görlitz; no publisher). First edition. II. Rosenthal BMP 3590 ; Lalande 418 ; Brüning 1651 ; Poggendorff I, 1101. First edition with the foreword by Gottsched. This much-debated work, discusses the theory of William Whiston that the comet that once triggered the Flood could return in a few years and trigger the prelude to a cosmic apocalypse. The large-format woodcut plate shows the path of the comet of 1742 through the constellations, the other plate depicts the path of the comet. III. Brüning 1662 ; Poggendorff I, 1101 ; Rosenthal BMP 3606. First and only edition of Heyn's polemic against Christian Gottlieb Semler's writing "Vollständige Beschreibung von dem neuen Cometen des 1742sten Jahres, samt einer Widerlegung das der Stern der Weisen kein Comet gewesen, wider Herrn Rector Häyner (!)", in which he not only sharply attacks Heyn's writing but also puts forward the theory, which was already unacceptable in his time, that comets are inhabited by rational beings. IV. VD 18 11570113 ; not in Brüning. First and only edition. Christoph Ludwig Obbarius (1709-1763), was an archdeacon in Heringen near Werra. V. Not in Brüning ; VD18 10178686.

First and only edition of this polemic against Heyn's "Versuch einer Betrachtung ..." First title with library stamp and de-accession stamp on verso of title, last leaf of the fourth part with printed "Nota" on recto, verso blank shows light traces of poor imitation printing on recto and verso. A wonderful copy with five rare publications on comets.

AMERICAN ARCHITECTURE AS SEEN BY EUROPEAN TOY MANUFACTURER IN THE 1860S

Construction Toy - Der amerikanische Baumeister – The american Architekt – L'Architecte americain. No place, publisher and date (Germany, c. 1860s). With three tinted lithogr. sheets with construction designs (220 x 270 mm) and one letterpress sheet with short instructions in English, German and French, with numerous wooden sticks in various lengths, and four perforated base boards for inserting the sticks, together with a wooden hammer and metal staples. Loosely contained in publisher's cardboard box, top lid with mounted lithographed and handcoloured title. Oblong 4to (295 x 235 x 55 mm). Sides of box torn, with a few tiny losses to corners. Top lid rubbed and a bit soiled. 3.250.-

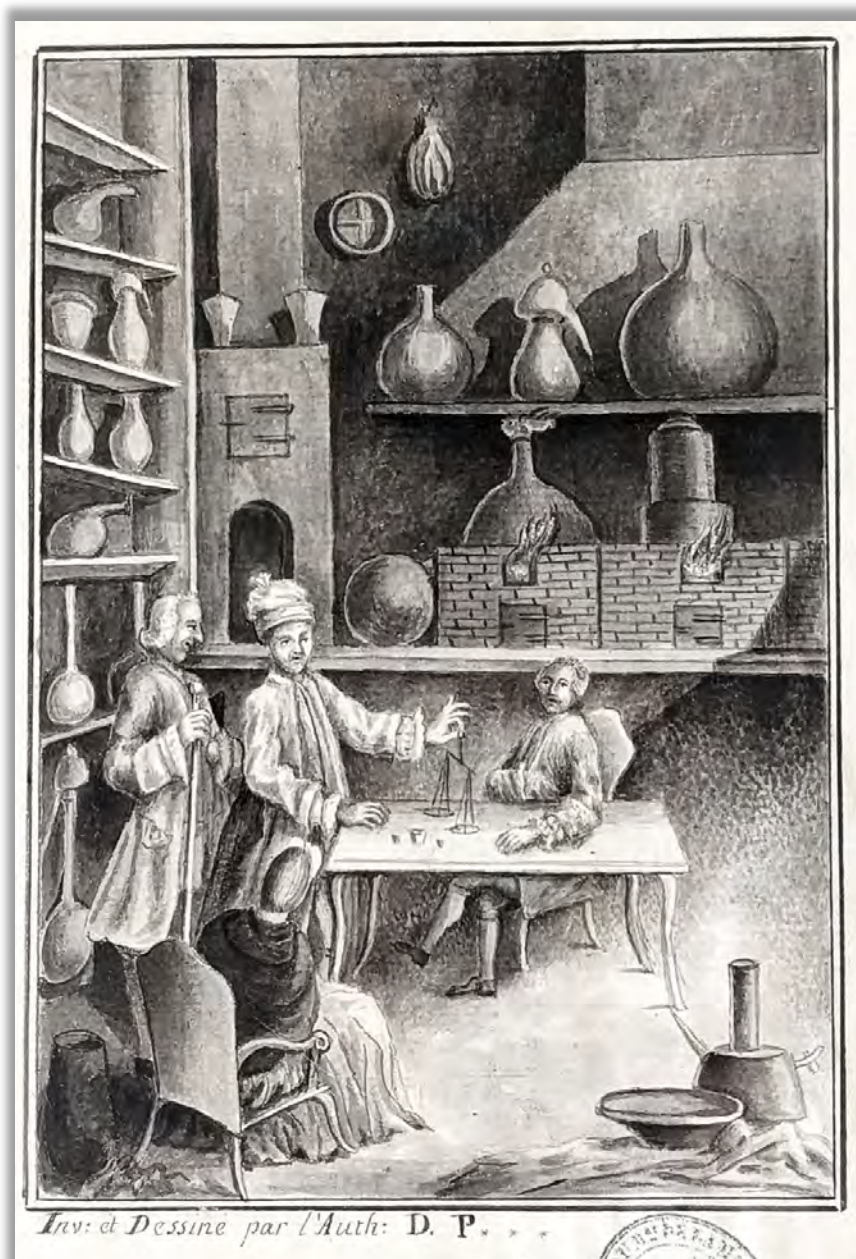


An amazing and rare architectural toy box with simple wooden building elements for erecting American-style log cabin structures.

(D. P.) L'alchimie moderne ou l'examen par les faits du fameux problème de la Pierre Philosophale. Ouvrage rempli d'expériences, d'observations, de découvertes physico - chimiques, curieuses et intéressantes. (No place, Paris ?), 1768. Manuscript in French, brown ink on strong paper, written in a very legible hand. There are some marginal manuscript notes in margins of text and a few slips of paper loosely inserted by another author of the 18th century and further by another hand of the 19th century (an alchemist who signed a note (pp. 159) "E. J. 1859 "). Wash-colour frontispiece with the

interiors of a chemical laboratory, (12), 3-321 (numbered 304) pages, 5 plates with original full-page pen- and ink wash-colour drawings with added hand-colouring Contemporary calf, gilt spine in compartments, red edges, title on spine: Alchimie moderne. Quarto (248 x 190 mm). Hinges and caps professionally restored. Overall fine. 13.850.-

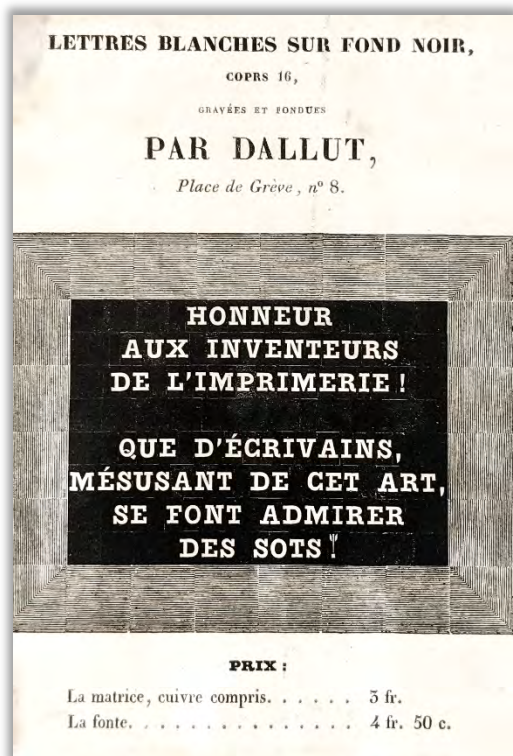
Ferguson I, 148/49; Brüning 2040; Caillet 2059 (important for the adept of alchemy); Duveen 120; Debus. French Paracelsians 64; Schmieder 359 (all for Castaigne). Unpublished authorial 18th century manuscript on alchemy and on chemistry, finely illustrated with pen and wash-colour sketches on five plates. The whole text is roughly divided into two parts. One part describes the experiments made by „D. P.“ during a year in the 1760's to produce gold resp. l'or potable



after instructions described in an earlier work published in 1615 and in 1660 under the title: *Brief traité de métaux* by Gabriel Castaigne who dedicated the work to Marie de Medici. „Since the reign of Henri IV the chemical physicians (Paracelsians) found protection and patronage at court. Prominent among those courtly chemical practitioners was the royal almoner Gabriel de Castaigne (or Catagne), a Franciscan friar and client of the Duc de Bellegarde. Castaigne was an outspoken advocate for the quintessential alchemical drug aurum potable (l'or potable), a gold-infused cordial that he believed could „cure all ills“. Many learned contemporaries shared his enthusiasm. In 1611, Castaigne published an inflammatory pamphlet in defence of the drug, claiming that not only had the cordial been approved by the famed intellectuals of the medieval world - Thomas Aquinas, Albertus Magnus and Raymond Lull - but that its efficacy was also recognized by many contemporary experts and learned philosophers. Castaigne named only two of these learned contemporaries. One was the famed poet and churchman Beroald de Verville, the other was „le Sieur George Eglissem“. In November 1611 the medical faculty of the university in Paris denounced Castaigne's book as a tissue of „lies and frauds“ and set out to prosecute its author, but Castaigne continued to argue his case. Castaigne repeated this claim in his 1615 pamphlet *Le Grand Mircale ...* in which he added Louis XIII. (who had been given a „small phial“ of the drug) to the list of worthies, dead or alive who had approved the drug.“ (Alastair Bellany & Thomas Cogswell. *The murder of King James I.* pp. 95 ff.). The author, a certain „D. P.“ gives the detailed diary of his experiments, conducted for more than a year in his laboratory. This laboratory is described at length in the beginning of the work. The frontispiece drawn by the author, show his laboratory with instruments and his assistants or friends, including a woman. The next plate is the plan of this laboratory, the four others, which are colored, show the instruments: furnaces and chemical vessels. He did not manage to make gold, but learnt a lot: „how much my opinions have changed, how much my knowledge has increased [...] What has sustained my courage for nearly a year of hard work and considerable expenditure, was only that spirit of observation and discovery of which I was animated. Indeed, there was nothing more attractive than the compositions and decompositions that I was obliged to do and whose results always taught me something new. (... combien mes opinions ont changées, combien mes connaissances se sont accrues [...] Ce qui a soutenu mon courage pendant près d'un an de travail assidu et de dépenses assez considérables, n'était que cet esprit d'observation et de découverte dont j'étais animé. En effet il n'y avait rien de plus attrayant que les compositions et les décompositions que j'étais obligé de faire et dont les résultats m'apprenaient toujours quelque chose de nouveau).“ After many and long experiments, the author considers: „The artificial production of gold is impossible or at least faces insurmountable difficulties (... la production artificielle de l'or comme impossible ou du moins d' une difficulté insurmontable).“ Along the way, he acquired a great deal of knowledge in chemistry on the "mercurial principle, the nature of crystallizations, that of phosphorus, of ethers, of almost all the acids, [...] (... principe mercuriel, la nature des cristallisations, celle du phosphore, des éthers, de presque tous les acides).“ He writes that he is preparing a work whose title will be: „New search for the truth in the examination of nature.“ In an added sheet of paper (after the foreword), he quotes a sentence from Macquer's *Dictionary of Chemistry*: "Le service le plus essentiel que les alchimistes pouvaient rendre à la chymie, était d'exposer aussi clairement les expériences qui leur ont manqué, qu'ils ont décrit obscurément, celles qui selon eux leur avaient réussi. (= The most essential service that alchemists could render to chymie was to expose as clearly as possible the experiences they missed, which they obscurely described, those which according to them they had succeeded).“ The author then writes: „C'est donc uniquement pour me conformer à cet avis, et dans la seule vue de me rendre utile au public que j'ai consenti à l'impression de cet ouvrage (= It is therefore only to comply with this opinion, and for the sole purpose of making myself

useful to the public that I consented to the printing of this work." But this never happened; it didn't find a printer. For his alchemical experiments & operations, he used an old manuscript, called 'Brief traité des métaux', which he reproduced at the end of the book with long commentaries. This treatise is attributed to Jean Sau-nier, according to a note from another 18th. century hand, stuck at the front-fly-leaf of the book. It was also published in the works of Gabriel de Castaigne (after 1562-ca. 1630) in 1660 under the title: „Le grand miracle de la nature metallique“ and publ. separately

in 1615. Castaigne was a cordelier and almoner of Louis XIII, „which for a cordelier was nearly as good as a bishoprick.“ (Ferguson I, 148 - 49). The note on the front-fly attributes the work to a Jean Sau(l)nier who wrote it in 1432 (and here edited by Castagne). For the author this manuscript is: "ce qui distingue particulièrement l'ouvrage dont j'ai entrepris de parler, c'est une extrême bonne foi, une assez grande clarté, des manipulations exactes, des procédés savants et qui supposent chez l'auteur beaucoup de connaissance minéralogiques et métallurgiques, la plupart de ces procédés soutiennent parfaitement l'examen rigoureux de l'expérience. (... what distinguishes particularly the work I have begun to talk about is an extreme good faith, a great deal of clarity, exact manipulations, scholars and who assume in the author a lot of mineralogical and metallurgical knowledge, most of these processes perfectly support the rigorous examination of the experiment)." He added afterwards a dictionary of the chemical and alchemical terms and a table of contents.



Didot l'Ainé, P. Specimen des nouveaux caractères de la fonderie et de l'imprimerie de P. Didot, l'Ainé, Chevalier de l'Ordre Royale de Saint-Michel, Imprimeur du Roi et de la Chambre des Pairs, dédié à Jules Didot, fils, Chevalier de la Légion d'Honneur. (and) Supplément au specimen des nouveaux caractères... Essai d'un nouveau caractère offrant un essai lyrique de P. Didot, l'aîné ... Two parts in one volume. A Paris, chez P. Didot, l'Ainé et Jules Didot fils 1819 (and) 1821. 40 unnumbered leaves printed on recto only within typographical border. 19 (1) pages with woodcut-vignette on title. Cont. half calf, spine richly gilt. Small- 4to. Head of spine with minor traces of worming. 3.850.- Audin, 212 and 213. Bigmore & Wyman I, 175. Jammes, Les Didots, 63. Birrell & Garnett, Cat. Typefounders' specimen 53 and 54. Updike, Printing types II, 176 ff. (with illustration 319). First edition. „C'est la première fois qu'un Didot a publié

un recueil de caractères en forme de livre" (A. Jammes). Im Vorwort erläutert Didot „j'ai dû suivre et adopter l'ordre numérique pour la dénomination de ses caractères au lieu des noms insignifiants et souvent bizarres conservés encore aujourd'hui dans presque toutes les imprimeries, tels que Perle, Parisienne, Nompareille, Mignonne, Petit texte, Gaillarde (...) lequel n'offrent aucune idée de leurs proportions particulières ni de leur corrélation, qui en effet existe rarement entre eux d'une manière exacte. Cet ordre numérique, le seul vraiment convenable, a été ainsi établi par mon père (...) j'ai ajouté des corps intermédiaires ou demi-points, afin d'obtenir et de présenter plus de richesse et de variété dans les proportions des différents corps".

Back paste-down with mounted advertising leaf of a French type-foundry: „Lettres blanches sur fond noir, corps 16, gravées et fondues par Dallut, Place de Grève, no 8. Honneur aux inventeurs de l'imprimerie! Que d'écrivains, méusant de cet art, se font admirer des sots!" Minor spotting to a few pages else a fresh and wide-margined copy.

BEAUTIFUL WATERCOLOURS

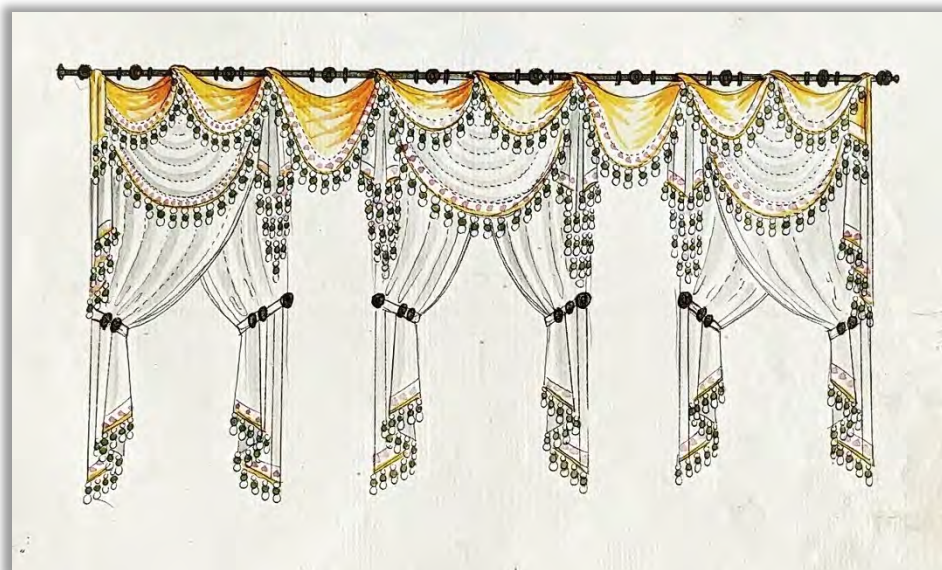
Diez, Samuel Friedrich. "Nacht Papilion" (= gilt stamped title on spine). German manuscript with watercolours on paper. No place (1820). 84 plates with hundreds of original watercolour drawings of moths by Samuel Friedrich Diez, three plates signed by him in lower right corner "Samuel Diez fecit 1820" and including 3 specimens of moth species with their wings preserved in a transfer technique called lepidochromy which was used by entomologists since the beginning of the 18th century. The majority of the illustrations within single or double black rules, black stamp printing of captions with Latin and German names, 3 further plates with full-page watercolour drawings of plants or parts thereof (oak leafage, pine branch and a flowering plant, related to the moth species shown on the preceding



plates), 39 blank leaves alternately bound in with the plates. Cont. half calf, flat spine ruled in gilt, gilt stamped red morocco label. Sprinkled edges. Front fly-leaf with name stamp of his brother Emil Diez

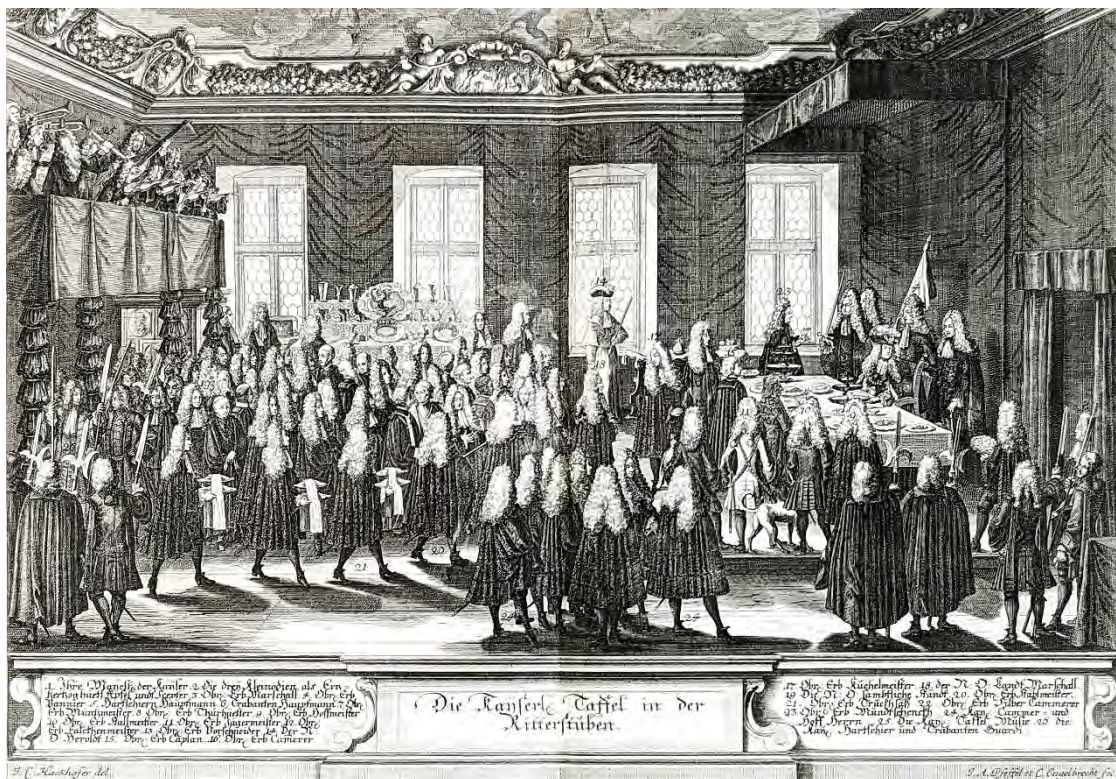
(1808-1870), father of the Dresden sculptor Robert Diez. 4to (245 x 190 mm). Extremeties rubbed, label with tiny chipping. 7.500.-

ADB V, 218-219 ; Ernst-Günter Knüppel. Samuel Friedrich Diez, Hofmaler zu Sachsen-Meiningen, Zeichner des Königs der Belgier ehrenhalber, Fürstlich Reußischer Hofrat. Leipzig, 2013. Album with early, and probably unknown watercolour drawings by the later court painter Samuel Friedrich Diez (1803-1873) after Rösel von Rosenhof's *Insecten-Belustigung*. Samuel Friedrich Diez, who became court painter of Saxe-Meiningen in 1832 and was especially appreciated throughout Europe as a portrait painter, developed his artistic aspirations early on and studied at the Academy of Fine Arts in Munich from 1824 to 1827. In his thorough monograph of Diez' life and work, which includes a catalogue raisonné of his drawings, watercolours, oil paintings and lithographs, Ernst-Günter Knüppel states that only a few works from the period 1820 to 1824 have survived among others an oil painting with a portrait of the hereditary prince Bernhard of Sachsen-Meiningen (Knüppel, WV 1), and none at all from his studies at the academy in Munich from 1824 to 1827. Our manuscript shows him as an avid entomologist and extremely talented artist, with the illustrations much more lively , the colours more subtly rendered compared to the handcoloured and engraved illustrations. Most of the watercolour plates have significant differences to the printed ones, regarding the lay-out of the specimens. Included in our manuscript are the majority of plates of chapters I-III "Classis nocturnorum" up to plate XI in chapter III. A few plates not fully accomplished, containing a number of illustrations only in pencilled preliminary drawings. The numerous other watercolour illustrations in our manuscript are probably from variant sources or after nature like the three specimens of moth species which are illustrated by a transfer technique called lepidochromy (see Cave. Impressions of Nature pp. 153-157). A fine manuscript with only marginal finger-soiling to plates.



Drapery Trade Catalogue – French manuscript pattern book. (France), C.D.C. (ca 1815). 38 unnumb. leaves with 46 wonderfully minute and brilliantly handcoloured original drawings of designs of drapery for doors, windows and beds on rectos only. Watercolours over pen-and ink drawings. Cont. green half morocco over boards with monochrome brown Spanish marbled paper covering. Front cover with lozenge shaped green glazed paper label with gilt initials C.D.C. Oblong 4to (215 x 275 mm). Covers heavily rubbed, extremeties worn. 2.850.-

A collection of Empire style drapery designs for the decoration of a single window or door and a bay of windows with the tops of each ornamented by carved birds or bunches of grapes that held up the drapery. Many plates depict a bay of two to three full-length windows which is spanned by a stiff valance with separate curtains ornately decorated with trimmings and sometimes built up in layers. Rods or poles are highly decorative moulded, painted or gilt, with ornaments such as laurel wreaths and rosettes. The curtains are caught back on rosettes or cloakpins and are often lined in contrasting fabric. A beautiful pattern book with French Empire style drapery designs by an commercial artist or manufacturer with initials C.D.C. Some unobtrusive traces of usage as could be expected for a catalogue of this kind, thumbing and dust-soiling, one leaf with upper right corner torn away (no loss to image), a few leaves slightly smaller (cut-down ?), obviously a few leaves removed. An interesting and high quality collection of early 19th century drapery designs.



Edler von Mairsfeld, Johann Baptist Mair. Beschreibung, was auf Ableben weyland Ihrer Keyserl. Majestät Josephi, biss nach vorgegangener Erb-Huldigung, welche dem ... römischen Keyser, Carolo dem sechsten, zu Hispanien, Hungarn, und Böheim König, etc. etc. als Erz-Herzogen zu Oesterreich, die gesamte nider-oesterreichische Stände den 8. Novembris A: 1712. In allertieffester Unterthänigkeit abgelegt, sich merkwürdiges hat zugetragen, und auf Anordnung vorermelter löbl. Ständen mit allen Umständen beschriben worden, / durch den nider-oesterreichischen Land-Syndicum, Herrn Johann Baptist von Mairn, Edlen von Mairsfeld, dess heil. römischen Reichs Rittern. Vienna, Johann Jacob Kürner (1712). Engraved front. by Benjamin Kenckel after Antoni Beduzzi (1675-1735) and 11 engraved plates (one large folding of the procession and 6 double-page) by Christian Engelbrecht and Johann Andreas Pfeffel after Johann Cyriak Hackenhofer (1675-1731); (10), 76 pages with two large woodcut head-pieces. Cont. calf on six raised bands, all compartments richly decorated with gilt and blindembossed foliage. Sprinkled edges. Folio (440 x 290 mm). Both paste-downs with marginal traces of surface worming. Upper spine-end slightly damaged. Covers rubbed. 4.800.-

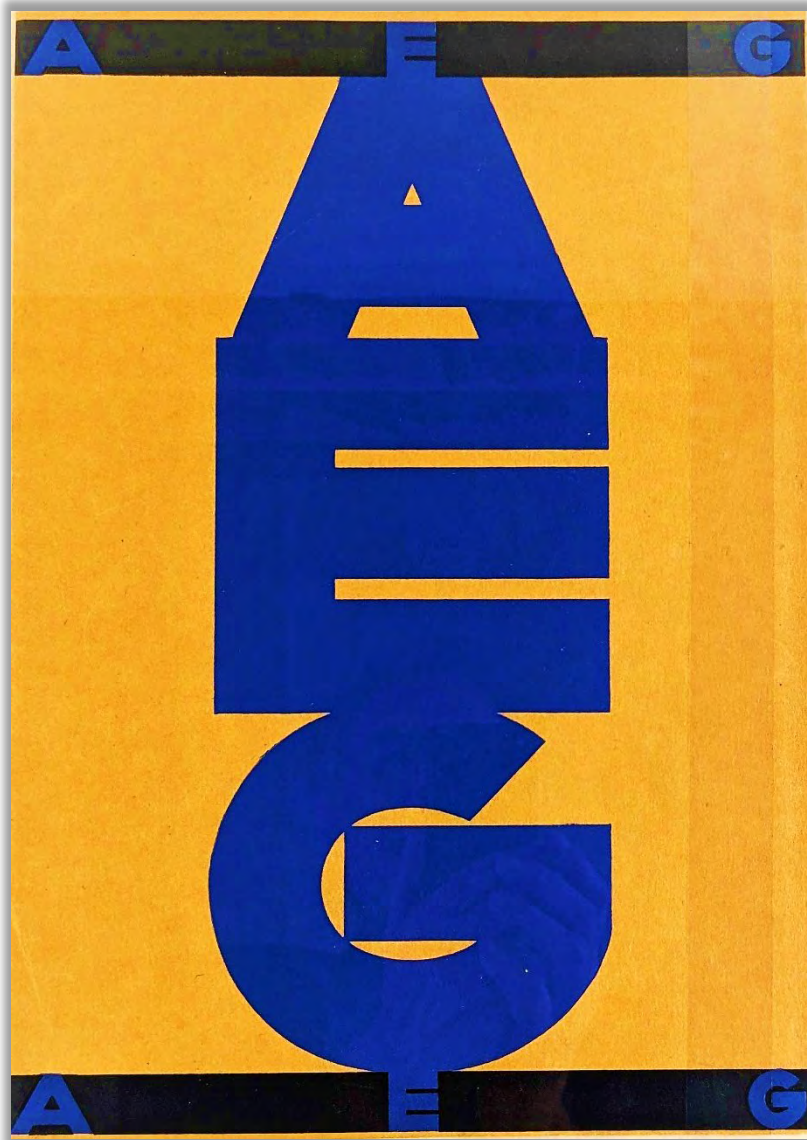
Not in Watanabe-O'Kelly. Festivals and Ceremonies; Ruggieri 983; Vinet 677; Lipperheide Sc 12; Nebhay/W. 385; VD18 10221336; Bibliotheca Viennensis 1757. A beautifully illustrated record of the oath of allegiance to emperor Charles VI (1685-1740) by the estates general on 8 November 1712. The plates by J. A. Pfeffel the older (1674-1748) and C. Engelbrecht (1672-1735) depict a procession from the palace to the cathedral of St. Stephen, interior views of the cathedral and five banquets. A fresh, fine and wide-margined copy printed on thick laid paper.

Ehlert, Wilhelm. Die Farben und ihre Töne. Technische Anleitung zum Anlegen, Mischen und Drucken von Tonfarben. Berlin, Im Verlag der Zentral-Kommission der Maschinenmeister Deutschlands 1905. Title within ornamental typographical border printed in blue, (2), 23 pages with one full-page diagram, text printed within ornamental typographical border printed in varying colours, 6 cardboard plates with 210 colour specimens printed within heigtened paper frames, all plates bordered by a decorative Art nouveau frame. Cont. plain blue cloth. Endpapers lined with nicely decorated



fancy paper in Art nouveau style. Folio (318 x 230 mm). Spine-ends frayed, covers soiled. 1.850.-

Not in Twyman. History of Chromolithography. First edition. A technical manual for chromolithographic printing using various types of colour pigments.



Elsner, Otto. Elsnerdruck Berlin (= printed title on spine). Probedrucke von Otto Elsner. Buchdruckerei und Verlagsbuchhandlung Act. Ges. Berlin S 42, Oranienstrasse 140. Berlin, Otto Elsner (1914). (16) pages richly decorated, the text on a black background printed in silver imitating a manuscript script richly adorned and with broad blue borders of which one with a mounted concertina folded

advertising sheet, 12 cardboard sheets (including title) with mounted specimens of advertising matter (brochures, flyers and cover-titles) printed on various types of paper, after designs by W(ilhelm) F(riedrich) Deffke. Each sheet accompanied by a printed tissue guard. Publisher's grey cloth, stitched in Japanese style with printed trade mark in red on front cover, flat spine with title in black. Folio (460 x 330 mm.). Spine-ends slightly frayed, front hinge with tiny restoration to upper part. 5.800.-

Opulently designed commemorative publication with high-quality printed material by the Berlin printing company Otto Elsner, published on the occasion of the company's 33rd anniversary. This commemorative publication, produced only in a small but unspecified edition, is probably the most elaborate and highest-quality advertising publication in the history of the German printing trade. The introduction and company history which cover the first 16 pages are followed by 12 cardboard sheets with mostly mounted multi-coloured illustrated advertising material, including a cover illustration with black print after a line-etched hand drawing, and text design by prof. Peter Behrens ; a recommendation print work for shipping companies with illustrations after line-etched hand drawings, text design by prof. Fritz Helmuth Ehmcke ; a

pictorial leaflet in polychrome for the cruising company Hapag-Lloyd ; an advertising leaflet for art and fashion products in rotogravure ; a printed leaflet with envelope for large technical companies in colours, among others. - The commercial artist and book designer W. F. Deffke (1887-1950) worked in Peter Behrens' graphic art studio from 1909 to 1910 where he also met Walter Gropius and Ludwig Mies van der Rohe. From 1912 to 1914, Deffke together with Carl Ernst Hinkefuß had been active on the artistic advisory board of the Elsner print shop. In 1916, Deffke and Hinkefuß founded the advertising studio Wilhelmwerk - Pflegestätte Deutscher Werkkunst and in 1918 they published the programmatic work "Handelsmarken und Fabrikzeichen", in which they emphasised the importance of a modern type of trade mark and thus belonged to the avantgarde of the modernist "new typography" movement.



SCRAP BOOK ON TREES

Engelbrecht Scrap-Album. No place and date (Augsburg, Engelbrecht c. 1740's). 30 contemporary cut-out, and finely hand coloured picturesque collages each of them on the full-page compiled from hand coloured Engelbrecht pictorial broadsides centered around native and exotic tree species and animated with scenic ruins, lavishly costumed people in various poses and beasts, mounted onto 30 white paper sheets, 10 blank leaves. Cont. vellum with ties. Folio (355 x 220 mm). Covers soiled and slightly cockled, both covers with old restoration in upper margin. 4.800.-

A wonderful contemporary assemblage of thematically orientated collages of precisely cut-out and brightly hand coloured scenes. Tiny wormtrack in front margin of mounts.

Etablissements Brepols.

Société Anonyme. 5 catalogs.

Papiers Annonay, Ecaille,

Coulé. (and) Papiers

Nonpareils & Nonpareils

Antiques. (and) Papiers

marbrés Anglais. (and) Papiers

Mosaiqués. (and) Papiers

Écossais. Turnhout, Brepols no

date (c. 1910s). 36 marbled

paper specimens ; 45 marbled

paper specimens ; 80 marbled

paper specimens ; 20 marbled

paper specimens ; 67 fancy paper specimens . Uniformly bound in publisher's stiff red wrappers, front wrapper with gilt stamped title. Oblong 8vo (115 x 195 mm). Covers soiled, spine-ends slightly damaged. 450.-

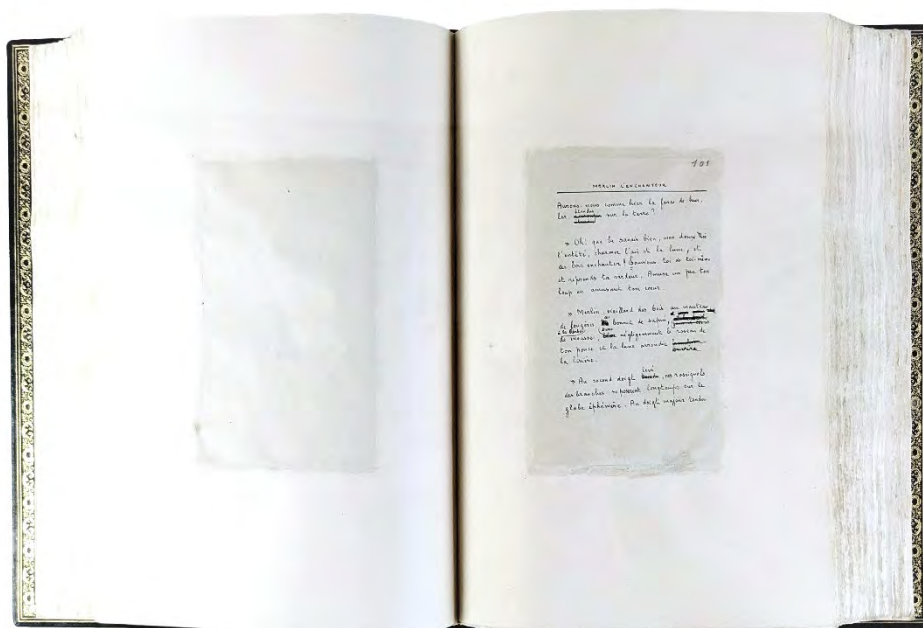
A nice collection of catalogs each devoted to a special type of marbled or fancy paper.



A FINE ASSOCIATION COPY - AN EXTENSIVE MANUSCRIPT LAVISHLY BOUND

Fort, Paul. Les enchanteurs. Médée, Merlin, Bulbul, les Rois Mages. Suivis des Heures de guerre. (Paris), 1918. Author's manuscript, with autograph revisions and corrections in places, in a legible

hand in blue ink. 4 nn. ll., 1 leaf half-title, 250 leaves numbered in upper right corner in pencil in octavo format laid down on untrimmed laid paper sheets in folio format. Cont. green morocco on five raised bands with gilt stamped title in second compartment, and gilt stamped date 1918 at foot of spine, turn-ins gilt and gilt stamp of the Parisian bookbinder M. Lortic on front paste-down. Folio (355 x 260 mm). Extremeties minimally rubbed. 7.850.-



Jules-Jean-Paul Fort (1872-1960) was a French poet associated with the Symbolist movement. At the age of 18, reacting against the Naturalistic theatre, Fort founded the Théâtre d'Art (1890-93). He also founded and edited the literary review "Livre d'Art" with Alfred Jarry and "Vers et Prose" (1905-14) with poet Guillaume Apollinaire, in which they published the work of Paul Valéry and other important Symbolist writers. In 1912 he was honoured with the award and unofficial title "prince des poètes", given to French poets, among his precursors who had held the title are Paul Verlaine (1894-1896), Stéphane Mallarmé (1896-1898), and Léon Dierx (1898-1912). According to Remy de Gourmont he became famous for creating a genre: that of the French ballades "which is a way of feeling as much as a way of saying", neither verse nor prose, although proceeding from both, he uses assonances and a particular metric to express a true lyricism. Fort's poems were set to music by Arthur Honegger (1916), Jean Absil (1935), Henri Dutilleux (1938) and later Georges Brassens. - The present manuscript was probably a gift from the poet to the playwright, translator and critic Léon Guillot de Saix (1885-1964). First three introductory leaves with mounted manuscript sheets. The first leaf with a manuscript dedication by Fort's hand to "Guillot de Saix. Poète et Dramaturge. Auteur de Marius Manfauty", the following leaf with a postcard by



Guillot de Saix, with a lengthy entry to Paul Fort and the last leaf with another manuscript note on an octavo sheet of paper with a 10-line dedication by the playwright André de Lorde (1871-1942). The fourth leaf with a mounted publisher's prospectus for the printed edition with an invitation to subscribe. Front pastedown with mounted bookplate of the Vicomte Clair. A fine association manuscript sumptuously made-up and bound by a well-known Parisian bookbinder.

Fournier le Jeune (Pierre Simon Fournier). Les caractères de l'imprimerie. Paris, Place de l'Estrapade, Rue des Postes 1764. Engraved front. showing putti in a printer's workshop with a four line praise of the art of printing beneath the image, title within typographical border, dedication, (6), 170 pages (pages 161-170 folded with music). Cont. calf. 8vo (170 x 110 mm). Spine restored. Corners bumped. 2.500.-

Not in Birrell & Garnett. Bigmore-W. I, 227. Urdike, I, 262 (note). Last type specimen book issued by Fournier.

Occasionally browned and foxed. One leaf with short tear in front margin.

MAJOR URBAN REDEVELOPMENT AFTER FIRE CATASTROPHE

Fuchs, Charles (editor and lithographer). Hamburgs Neubau. Sammlung von Facaden der Gebäude an den neubebauten Strassen, für Architecten Bauhandwerker etc. so wie für Alle, welche sich für den Wiederaufbau Hamburg's und den herrschenden Geschmack in den verschiedenen Baustylen, interessiren. Hamburg, Verlag des Lithographischen Instituts und der Kunsthandlung von Charles Fuchs no date (c. 1847). Title-leaf with lithogr. title on green paper stock within architectural frame and a small vignette with a view, 60 lithogr. plates on mounted India paper with lith. captions; bound with:

Fuchs, Charles (editor and lithographer). Details der Facaden von den vorzüglichsten Gebäuden aus Hamburgs Neubau, als Anschluss u. Erläuterung d. Werks: Hamburgs Neubau, Sammlung von Facaden etc. ... Hamburg, Verlag des Lithographischen Instituts und der Kunsthandlung von Charles Fuchs no date (c. 1848). Title-leaf with lithogr. title within architectural frame on light yellow paper stock, 40 lithogr. plates by Ernst Fuch of which 5 on mounted India paper, variously signed by the architect M. Koppel, and the master builders J. B. E. Richter, N. Schloesser and H. W. Mueller. Cont. half calf, flat spine richly gilt, covers lined with green moirée silk, front cover with gilt stamped title. Front fly-leaf with ownership blind stamp of Otto Christian Gaedechens (1791-1856), a German merchant, insurance broker, art lover and numismatist based in Hamburg. Oblong folio (285 x 445 mm). Extremeties minimally rubbed. 5.850.-



Engelmann 554 ; Thieme-Becker XII, 545 ; Rump 133 ; Zimmermann. Geschichte der Lithographie in Hamburg pp. 50-52 (for Fuchs) ; not in SMPK. Ornamentale Vorlagenwerke des Neunzehnten Jahrhunderts. First and only edition, the first part a large paper copy with the plates on mounted India paper, published in 12 instalments, each with 5 plates show in

great detail the facades of the buildings facing the streets of the town centre of Hamburg, which had been reconstructed after the fire catastrophe of 1842. – First and only edition of the accompanying volume, published in 8 instalments each with five plates with ornamental and architectural details of single house fronts signed by the architects and master builders who were in charge of the design. Faint foxing, mostly confined to margins.

The Great Fire of 1842 devastated more than a quarter of the city area at that time. The extensive destruction led to the comprehensive redesign of this area and the modernisation of the infrastructure. The planning for this was started in May 1842, the English engineer William Lindley (1808-1900) who took over a leading position, had been already in charge of the water infrastructure reconstruction. The Hamburg architect and urban planner Alexis de Chateauneuf (1799-1853) played a decisive role in the renewal of the cityscape, and suggestions by the architect Gottfried Semper were also incorporated into the joint project. Particularly radical changes were made in the area around the Kleine Alster, where a new city centre was created. The buildings that were erected after the great fire were characterised by classicist forms and borrowings from Italian cities. The round-arched style, which determines the appearance of numerous buildings such as the post office building or the Niemitz pharmacy on Georgsplatz, became characteristic. Only a few examples of this redesign remain today, which underlines the importance of the work as a comprehensive documentation of this major urban redevelopment. A fine and wide margined copy.

Geßner, Christian Friedrich. Der in

der Buchdruckerei wohl unterrichtete Lehr-Junge oder: bey

der loeblichen Buchdruckerkunst noethige und nuezliche

Anfangsgruende, darinnen alles, was bey selbiger in acht zu nehmen

und zu lernen vorfaellt, von einem Kunstverwandten mitgetheilet

wird. (and) Depositio cornuti typographici. 2 parts bound in 1

volume. Leipzig, bey C. F. Geßner (and) Leipzig, 1743. Engraved

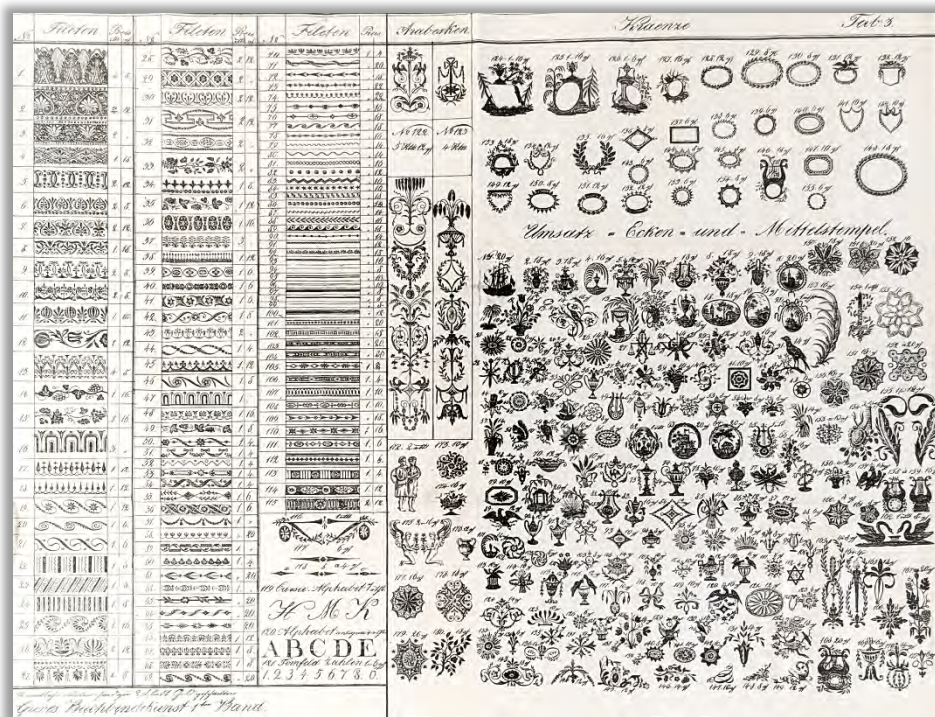
allegorical front. by Bernigeroth,

title with large woodcut vignette, (38), (2), XIII (1), (16), 462 (2) pages with engraved head-piece and woodcut tail-piece, numerous woodcut text-illustrations and 18 engraved plates (plus 5 additional



plates); 112 pages. Cont. vellum spine over paste-paper boards. New endpapers and cover lining cont. style. 2.650.-

Bigmore-W. I, 265 ; Warrilow 9 ; Boghardt. Typographische Lehrbücher no. 17. A complete copy of this typographical manual with the often missing leaf with instructions for the bookbinder, richly illustrated throughout with type specimens including exotic types like Chinese, Malabarian, and Japanese. A further special feature is the inclusion of type specimens by two type foundries one from Leipzig comprising 13 pages "Abdruck oder Verzeichniss derjenigen Teutschen Schriften, welche in der Ehrhardtischen Schriftgieserey allhier befindlich sind" ; the second one from Wittenberg, comprising 16 pages "Abdruck einiger Schrifft-Proben und deren Nahmen wie solche zu Wittenberg in C. Zinckens Giesserey und J. W.. Bossoegels Buchdruckerey befindlich sind." The verses of the Depositio cornuti typographici with a few contemporary manuscript amendments. A few pages slightly soiled more pronounced on preliminary leaves.



MOST IMPORTANT GERMAN BINDING MANUAL OF THE 19TH CENTURY

Greve, Ernst Wilhelm. Hand- und Lehrbuch der Buchbindkunst. (und) der Futteralmache(!)-Kunst, enthaltend : eine gründliche Unterweisung, alle in dieser Kunst vorkommenden Arbeiten von Papier, Pappe, Papiermaché, Leder, Holz, Metall, Glas zu verfertigen, solche zu faerben, lackiren und zu

vergoldet ; als auch zu mehreren dazu anwendbaren Kunstfertigkeiten. In Briefen an einen jungen Kunstverwandten nach vieljährigen eigenen Erfahrungen gründlich und möglichst vollständig ausgearbeitet ... Mit nützlichen Anmerkungen, Verbesserungen und einer Vorrede von Dr. S. F. Herbstädt. 2 parts bound in two volumes. Berlin, Maurer 1822-1823. Lithogr. front. portrait of Greve, XVI, 526 (8) pages, 1 large folded table "Giesser Zettel fuer Buchbinder" and 4 numbered large folded plates ; (2), 16, (16) with a foreword by the author to his fellow colleagues, XX, (2), 388 pages and 7 numbered folded lithogr. plates. Cont. light blue boards, gilt label to spine. All edges gilt, top and lower corners of edges gauffered. (180 x 105 mm). Binding rubbed, extremities worn, labels minimally chipped. 5.400.-

Mejer 1804 ; Pollard & Potter 36 ; Schmidt-Künsemüller 7261. First edition of arguably the most important German bookbinding manual of the first half of the 19th century. Ernst Wilhelm Greve (born 1787) was originally from Copenhagen, but worked most of his life in Berlin as a bookbinder. Volume I with a remarkable large plate (515 x 405 mm), which according to an advert in volume II was also published separately, depicting numerous examples of fillets, borders, signs, vignettes, and ornaments after designs by the Berlin based artist and engraver Thieme, numbered 1 through 170, each design is priced individually and could be ordered directly from the artist, and furthermore including a four-page publicity leaflet by Greve quoting tools, papers and other bookbinding materials which could be purchased at his bookbindery. The four-page subscriber's list contains ca 100 subscribers with 32 of them being bookbinders or apprentice bookbinders. A fresh and clean copy, quite unusual for such a manual and very rare thus.

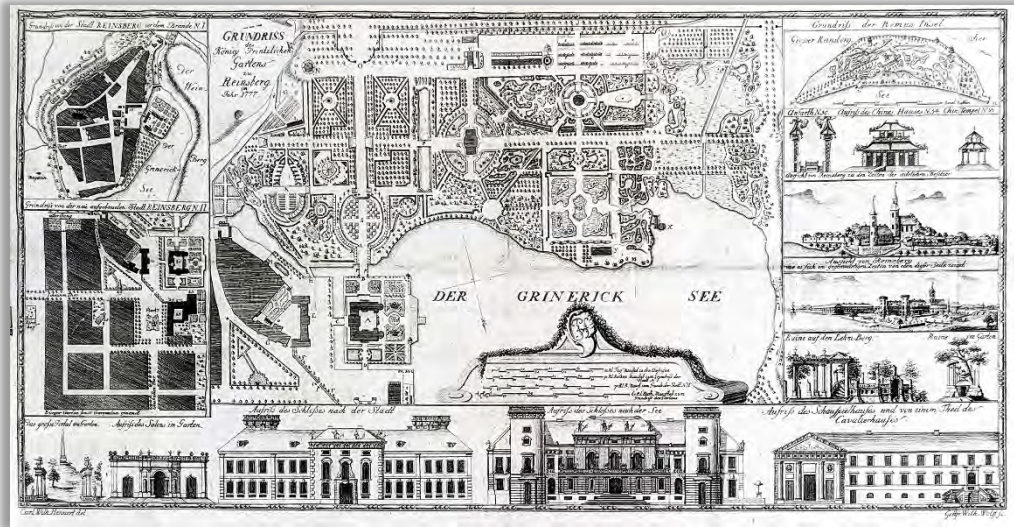
Hackert, Jakob Philipp. Carte generale de la partie de la Sabine où étoit située la maison de Campagne d'Horaz, suivie de dix vues des sites de cette Campagne et de ses environs, nommés dans les oeuvres d'Horace et relatives aux dissertations que Mr. l'Abbé de Santis, Mr. l'Abbé Capmartin de Chaupy et Mr. de Ramsay ont publié à ce sujet. Dediées à sa Majesté Gustave III Roi de Suede des Goths et des Vandales &c. &c. À Naples chez George Hackert graveur de S. M. le Roi de Deux Siciles no date (c. 1782). Engraved and etched title-leaf, 10 numbered etched plates signed "peint à gouache par J. Ph. Hackert 1780, gravé à l'eau fort par B. A. Dunker et terminé par George Hackert (pl. I and pl. III), G. Sickler (pl. II), G. Eichler (pl. IV, V, VIII, XIX and X), and Lorieux (pl. VI and VII)". Cont. half calf over brown shell marbled paper boards. Oblong folio (570 x 455 mm). Extremities slightly worn. Boards lightly rubbed. 14.500.-

Nagler V, 490 ; Le Blanc II, 194, 50-59. Thieme-B. XV, 413 ; J. G. Meusel, Miscellaneen artistischen Inhalts, 13. Heft, Erfurt 1782, p. 281f. ; cf. Wallraf-Richartz-Museum (ed.). Heroismus und Idylle. Formen der Landschaft um 1800 bei Jacob Philipp Hackert, Joseph Anton Koch und Johann Christian Reinhart, Exhibition Cat. Köln, 1984 ; Auch ich in Arkadien. Kunstreisen nach Italien 1600-1900, p. 105-107 (for his close relationship with Goethe) ; C. Nordhoff und H. Reimer.



Hackert-Werkverzeichnis, Berlin 1994, no. 144. First edition of the large-sized suite "after nature" The famous series of landscape views known as "Zehn Ansichten von der Gegend bei dem Landhaus des Horaz", based on the gouaches by Jakob Philipp Hackert, engraved by Balthasar Anton Dunker from Basle and published by Hackert's brother Georg, who worked as a publisher and engraver in Rome. The original gouaches, created around 1780, are now in the Goethe Museum in Düsseldorf. The engravings faithfully follow these models. The landscape views are depictions of present nature and including scenic renderings of villas, and other rural structures with figures of travellers, groups of musicians, peasants and shepherds in the fore- or middle-ground, in contrast to the later quarto edition of this suite (Rome c. 1800), in which Luigi Sabatelli had reinterpreted the engravings as views of classical, antique landscapes with the figures dressed in antique garments. "Jakob Philipp Hackert (1737-1807), einer der wenigen deutschsprachigen Landschaftsmaler seiner Zeit von europäischem Rang, arbeitete nach seiner Ausbildung in Berlin und Aufhalten in Schweden und Frankreich die überwiegende Lebenszeit in Italien. Hier etablierte er sich als international gefragter Künstler, der bis ins 19. Jahrhundert hinein das Bild der mediterranen Landschaft prägte. Zu seinen Themen gehörten Veduten, Hafenszenen, Küsten- und Flusslandschaften, Paraden und Jagdszenen sowie schwerpunktmäßig die in mildes stimmungsvolles Licht getauchte Campagna di Roma und die malerischen Landstriche Süditaliens und Siziliens. Zunächst ab 1769 in Rom tätig, arbeitete er ab 1786 für König Ferdinand IV als Hofmaler in Neapel. Italienreisende aus aller Welt, unter ihnen deutsche Künstler, englische Adlige und prominente fürstliche Auftraggeber wie die russische Zarenfamilie, verbreiteten seine Werke in ganz Europa. ... Einerseits waren seine Bilder von einem akribischen Interesse an der Wiedergabe realistischer Naturdetails bestimmt, andererseits galt er mit seinen ideal komponierten und mit historisierender Staffage oder antiken

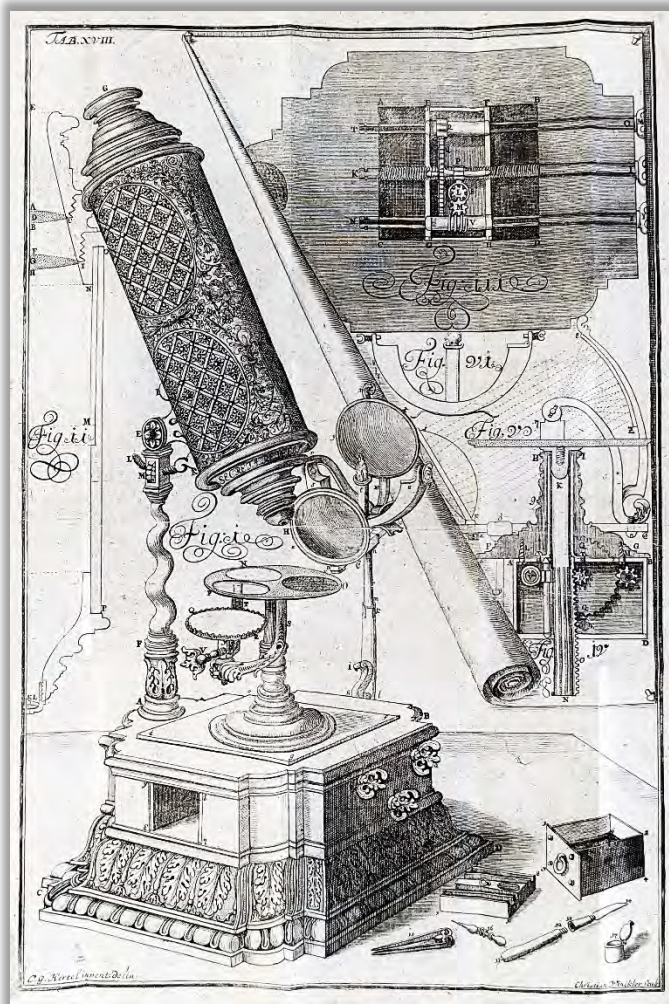
Stätten angereicherten Landschaften als wichtiger Wegbereiter und Repräsentant der klassizistischen Kunstauffassung. Hackerts Werk steht an der Schwelle der Umbruchsituation um 1800, einem Wendepunkt in der Landschaftsmalerei" (Exhibition Catalogue Jakob Philipp Hackert, Europas Landschaftsmaler der Goethezeit (Klassik Stiftung Weimar. Hamburger Kunsthalle 2008). White margins with light foxing. A fine and wide margined set, the etchings in deep black with richly contrasting prints.



(Hennert, Carl Wilhelm). Beschreibung des Lustschlosses und Gartens Sr. Königl. Hoheit des Prinzen Heinrichs, Bruders des Königs, zu Reinsberg, wie auch der Stadt und der Gegend um dieselbe. Berlin, Friedrich Nicolai, 1778. (2), 94, (2) pages, 1 large folded engraved plan by Gottfried Wilhelm Wolff after Carl Wilhelm Hennert. Red morocco on five raised bands, second compartment with gilt stamped title, all others richly gilt. Covers framed by gilt tooled wine leaves, inner dentelles gilt. Endpapers lined with multiple coloured marbled paper. Front fly-leaf with bookbinder's stamp "W. Collin.Hofbuchbinder.Berlin" With manuscript ownership inscription of the Prussian king "Friedrich Wilhelm 1871". (180 x 105 mm). 3.250.-

Berlin Cat. 2156 ; Dochnahl 16 ; Raabe. Nicolai (erroneously mentioning two plates) ; ADB XI, 771 (for Carl Wilhelm Hennert) ; Peter. D. Verheyen. The Collins. W. Collin Court Bookbinder & Ernst Collin, the Author of the Pressbengel, p. 20 (for the bookbinder's stamped signature). First and very rare early description of the castle and its park, the "Musensitz" of Frederick the Great and his brother, written by the forester, architect and then castle inspector of Reinsberg Carl Wilhelm Hennert (1739-1800); a location to which Fontane set a literary monument in his "Wanderungen

durch die Mark Brandenburg" and which was finally stylised by Tucholsky as a place of fulfilled love. A fine copy, title with stamp "Bibliothek des Kronprinzen". The large plan depicts in its centre in great detail the park surrounded by several detailed views of the castle and park buildings. Title with manuscript note naming the author "Vom Lieut. Hennert Baumeister". Fine and fresh.



Hertel, Christian Gottlieb.

Vollständige Anweisung zum Glasschleifen, wie auch zu Verfertigung derer optischen Maschinen, welche aus geschliffenen Gläsern zubereitet und zusammengesetzt werden, nebst einer Vorrede Herrn Christian Wolffs. Halle, Rengersche Buchhandlung 1758. Engraved front. with an allegory of optical science and technology, (26), 160, (12) pages, 20 engraved plates (of which 5 folded) by Christian Winckler.

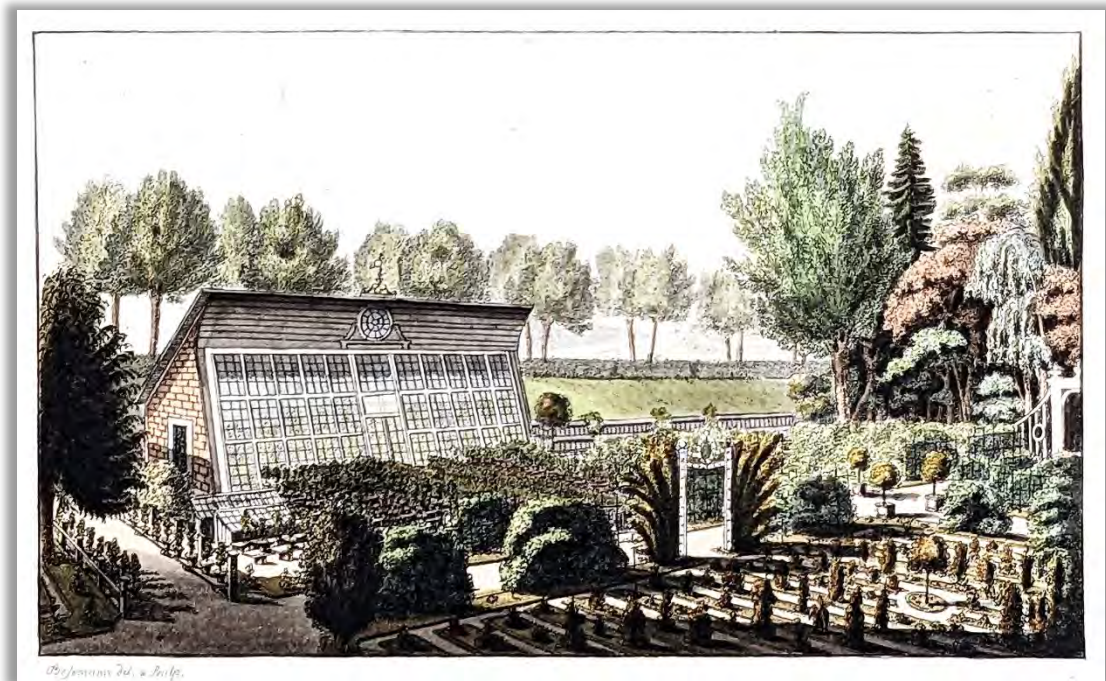
bound with:

Leutmann, Johann Georg.

Anmerckungen vom Glasschleiffen darinnen die rechten Maschinen die Glaeser druch Huelfe dreyer Bewegungen zu mehrerer Vollkommenheit zu bringen,

desgleichen die Verziehung der Bilder durch Polyedra leicht zu machen, nebst allerhand optischen Instrumenten wie solche gemacht und appliciret, andere aber allbereit bekante(!) verbessert werden. Zur Erläuterung Herrn C. G. Hertels vollständiger Anweisung zum Glasschleiffen. Halle, Rengersche Buchhandlung 1738. (16), 96 pages, 21 engraved plates of which 11 folded. Cont. vellum spine over yellowish paper boards. All edges red. Fine. 3.450.-

I. Poggendorff I, 1092 ; Schmitz. Handbuch zur Geschichte der Optik. Vol II, 349 and elsewhere (for Hertel's compound microscope). Second edition. First published in 1716, sought-after work on spectacles, telescopes, microscopes, camera obscura, magic lanterns among many others. The plates with illustrations of the corresponding devices and instruments, including a large illustration of Hertel's famous microscope. - Christian Gottlieb Hertel (1683-1743) was a professor of mathematics at the Knight's Academy in Liegnitz. II. Poggendorff I 1438 ; Duncan 7855 ; Schmitz. Handbuch zur Geschichte der Optik. Vol II, 172 and elsewhere. Second edition. Johann Georg Leutmann (1667-1736) was a German precision mechanic, optician and physicist. After the founding of the Imperial Academy of Sciences in St Petersburg, he received an invitation, which he accepted in 1726. He was appointed professor of mechanics and optics at the academy and at the same time became its full member. In St Petersburg he continued to devote himself to the development of new devices and instruments. Last three plates of second book with a small pale waterstain in upper margin. A fine copy.

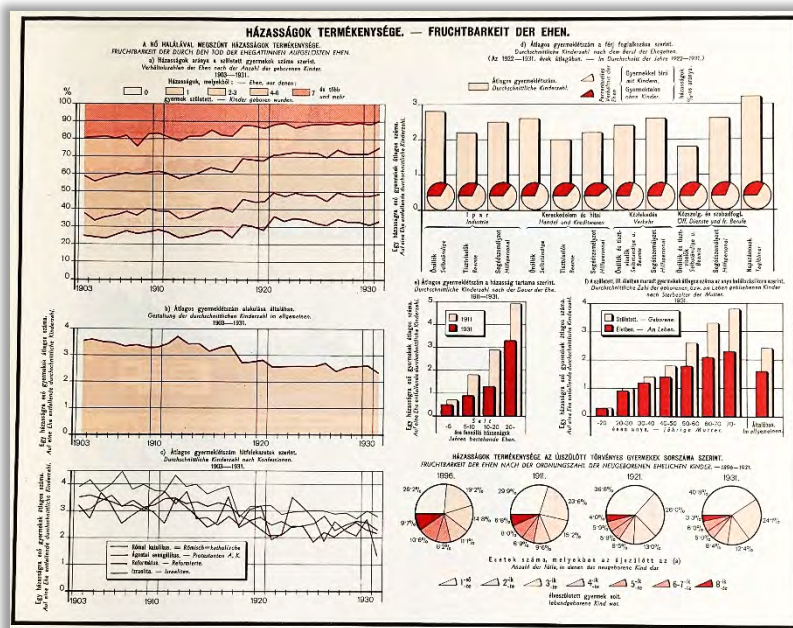


FROM THE LIBRARY OF THE AUTHOR

Hoffmann, Georg Franc (recte Franz). Hortus Gottingensis quem proponit simulque orationem inchoandae professioni sacram ... Gottinga, 1793: Sumptibus auctoris, et prostant Lipsiae, apud S. L. Crusium. (2), 14, (2) pages. With large oval handcoloured engraved title-vignette with view of the garden, another large rectangular handcoloured engraved head-piece with view of the garden and a

hot-house on top of page 1, both by and after Christian Andreas Besemann and one folded engraved and handcoloured folio plan of the garden by Ernst Ludwig Riepenhausen. Publisher's printed blue boards, spine lined with marbled paper. Folio (375 x 245 mm). Author's copy with paper label in upper left corner of front cover with manuscript signature Hoffmann. Covers slightly sunned. Engraved Swedish book-plate of Johannis Hus Bibliotek pasted onto front paste-down. 3.650.-

Stafleu-Cowan II, 2888 ; Pritzel 4133. First edition of Hoffmann's description of the botanical garden at the university of Goettingen. Franz Georg Hoffmann (1761-1826) was professor of botany at Erlangen 1789, Goettingen 1792-1804 and Moscow 1804-1826. He was specialised in lichenology and bryology. The botanical garden at the university in Goettingen was founded in 1736 as a "hortus medicus", because botany at that time was primarily the study of medicinal plants and was practised by doctors and pharmacists. The founder and director of the garden from 1736 to 1753 was the famous physician, botanist and poet Albrecht von Haller (1708-1777), who had a first "Gewächs-Saal", a hot-house, built a few years after its foundation. A fresh and wide-margined author's copy in its original publishing state.



Illyefalvi, Lajos Imre. A székesfőváros multja és jelene ábrázolásban. Graphische Bilder aus der Vergangenheit und Gegenwart der Haupt- und Residenzstadt. Budapest, székesfőváros statisztikai hivatala (= municipal office of statistics) 1933. 187 colour lithographed maps, plans and diagrams, of which 1 folded, with German and Hungarian captions, XII pages

(German and Hungarian index), 14 half-titles and 1 errata-leaf with German and Hungarian text, 201 (2) leaves. Publisher's cloth stitched in Japanese style, red stamped title on front cover. Oblong-folio (268 x 370 mm). Front and rear fly-leaves a bit creased, back cover stained. 2.950.-

Not in Rendgen and Wiedemann (ed.). History of Information Graphics ; David Rumsey. Historical Map Collection no. 14245.000. First and only edition of this pioneering work on urban population statistics and their innovative visualisation. The author Lajos Imre Illyefalvi (1881-1944), was appointed director of the municipal office of statistics in Budapest in 1926, and in 1929 he became a member of the International Statistical Institute. He was very influential in the field of data visualization, designing new techniques of representation to illustrate innovative themes. His progressive approach in designing new techniques of data visualisation to illustrate innovative themes of urban statistics in the modern era may be compared with similar activities of his Vienna colleague Otto Neurath, who at the same time revolutionised pictorial statistics with his atlas "Gesellschaft und Wirtschaft" published in 1930. "Lajos Illyefalvi developed many statistical works, his main areas of research were the urban population (mainly in Budapest) and the economy. But he was also a pioneer of Hungarian statistical research of women in society and children. He wrote several statistical books on these subjects but his main work consists of three graphic volumes focusing on Hungary and its capital Budapest. The first one was published in 1933 Székesfőváros múltja és jelene grafikus ábrázolásban (Past and Present of the Capital in Graphic Presentation). The two subsequent albums edited by Illyefalvi, published in 1937 and 1940, followed the first's overall concept. ... The albums are statistical atlases with several hundred maps and diagrams with the aim not only to popularise statistics but to further the interest in scientific research. Indeed the technical execution of the graphics shows an enormous work on the representation of the concepts studied, while ensuring political neutrality." (Rumsey/Bátorfy). The atlas was published by the municipal office for statistics in Budapest on the occasion of the 60th anniversary of the unification of the cities Buda and Pest to become Budapest in 1873. The volume comprises 14 chapters with a total of 187 colour lithographed plates including captions and accompanying text in Hungarian and German. The plates depict all aspects of urban life, e.g. administration, demographics, education, finance and taxes, housing, public health and transport, civil engineering, industry and trade, among many others.

RARE EXHIBITION CATALOG OF PICTORIALIST PHOTOGRAPHY

Internationale Tentoonstelling voor Fotografie. Foto-Album. Een verzameling van 36 reproductien in fototypie naar fotogrammen van de internale tentoonstelling voor fotografie Amsterdam, 8-22 sept. 1895. Uitgave en druk der namlooze vennootschap. Steendrukkerij Voorheen Amand, Amsterdam 1896. 36 collotype plates on thick uncut sheets of paper with printed captions after photographs by Alfred Stieglitz, Heinrich Kuhn, Adolf Meyer, Walter Smedley, among others. Loosely contained in publisher's printed wrappers, laid into publisher's green cloth portfolio with silver printed title to front cover and another tinted collotype version of "Strand-Gezicht" by Alfred Stieglitz mounted to front cover. Folio (340 x 265 mm). Portfolio minimally soiled, lower inside flap loosening. Wrappers slightly evenly browned. 3.650.-

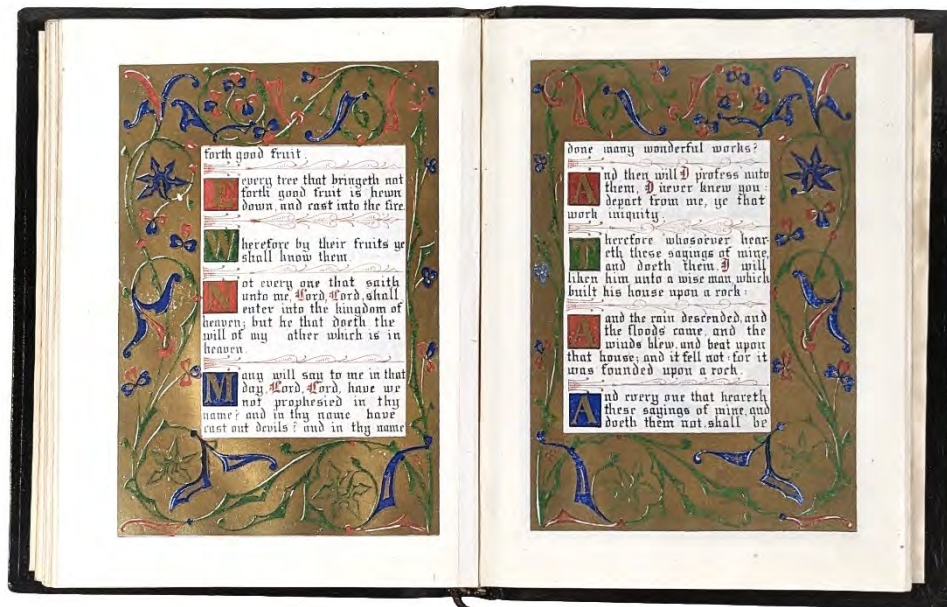
A rare portfolio of a pictorialist photography exhibition, which includes Stieglitz's "Strand-Gezicht" as it is titled in our portfolio, later to become famous under the title "At Anchor", shown here for the first time in a public exhibition.



STRAND-GEZICHT.

PRINTED ON VELLUM

Jones, Owen. The Sermon on the Mount. Gospel of St. Matthew chapters V, VI, VII. (London), Longman & Co 1845. Printed on vellum, 16 unnumb. leaves splendidly chromolithographed throughout in bright colours with lavish use of gold paint. Cont. black morocco over heavy wooden and bevelled boards, spine on four raised bands with gilt stamped title to second compartment, restrained blind-tooling on covers. All edges gilt. (170 x 125 mm). Front paste-down with mounted bookplate of Car Jac Longman, a family member of the famous publisher and bookseller dynasty Longman. 7.350.-



Cf. Twyman. Chromolithography p. 175 and McLean. Victorian Book Design pp. 63-64 (both for the ordinary paper edition). One of only a handful of copies printed on vellum, which is very rare in this early phase of development and improvements of the chromolithographic printing process. There are two issues of the ordinary paper edition; with a title leaf that was the plainest of the entire work, dated 1844, and with an elaborately gold printed title leaf, dated 1845. An early review in "The Times" printed in the The Edinburgh Review. Or Critical Journal, vol. 164, (1845), p. 16 lavished the publication with praise: "To this small volume most of our recent observations on the Illuminated Calendar, issued from the same press, are equally applicable. The arabesque flower-borders of the pages are from the same beautiful lithographic process, the colours of the designs being worked from separate blocks in succession with surprising accuracy, the darker shades, we presume, preceding; but of this there is no trace, or certainly none perceptible by the naked eye:

and the manuscript portions—for to distinguish them from MSS. is almost impossible—are embowered in loveliness." We can find no record of any Owen Jones book issued on vellum. A fine copy.

FROM THE LIBRARY OF THE DUCHESSE DE BERRY WITH DEDICATION BY THE BOOK ILLUSTRATOR

Jorio, Andrea de. *Mimica degli antichi investigata nel gestire Napoletano.* Napoli, dalla stamperia e cartiera del Fibreno 1832. (2), woodcut tail-piece XXXVI, 380, (4) pages, 21 aquatint plates of which 3 handcoloured, 16 drawn by Gaetano Gigante and etched in aquatint by the baron de Clugny de Nuis. Cont. green half morocco on four raised bands, black gilt stamped morocco label (Chimica instead of

Mimica) to second compartment all others richly gilt all over. Both paste-downs and fly-leaves lined with multiple coloured stone marbled paper. Front paste-down with printed library label of castle Brunnsee in Austria. Title with manuscript dedication by the draughtsman and engraver baron de Clugny de Nuis to Marie Caroline, princesse de Bourbon-Deux-Sicules, duchesse de Berry (1798-1870) "Hommage a S. A. Madame la Duchesse de Berry par le Baron de Clugny". All edges uncut. 8vo (240 x 150 mm). 4.350.-

Lipperheide Jbc 15 ; Colas 1555. First edition, large paper copy. From the library of the duchess de Berry in castle Brunnsee in Styria, which she bought in 1834. Andrea De Jorio (1769-1851), an Italian antiquarian who became curator of the Royal Bourbon Museum, now the National Archaeological Museum. He wrote extensively about the then-recent excavations of classical antiquity near Naples, such as Pompeii, Herculaneum, and Cumae. His book "Mimica" was the first scholarly investigation of Neapolitan hand gestures; it remains the source literature for more recent treatments of the topic, both scholarly and popular. The book stresses the continuity from Classical times to the present of nonverbal communication

using the example of his Neapolitan fellow citizens and their everyday behaviours, showing the similarity between hand gestures depicted on ancient Greek vases found near Naples and the gestures of modern Neapolitans. Most plates show contemporary Neapolitan citizens in everyday situations with each image focussing on a distinct set of gestures; two plates represent ancient Greek drawings. An excellent association copy with an interesting provenance.





Kagerah's technologische Lehrmittel. 23. Die Papierfabrikation. (Halberstadt (?), Kagerah c. 1906). A cardboard box divided into differently sized compartments containing natural substances and raw materials used in paper production, either loose or in small glass bottles each accompanied by a small printed paper label. Contained in a black cloth box with movable upper lid. A large printed advertising sheet mounted onto inside of lid with a list of prizes realized at various expositions (Santiago, Chile 1903 ; St. Louis 1904 ; Halberstadt 1906). Folio (390 x 385 x 50 mm). Extremities slightly rubbed. 3.500.-

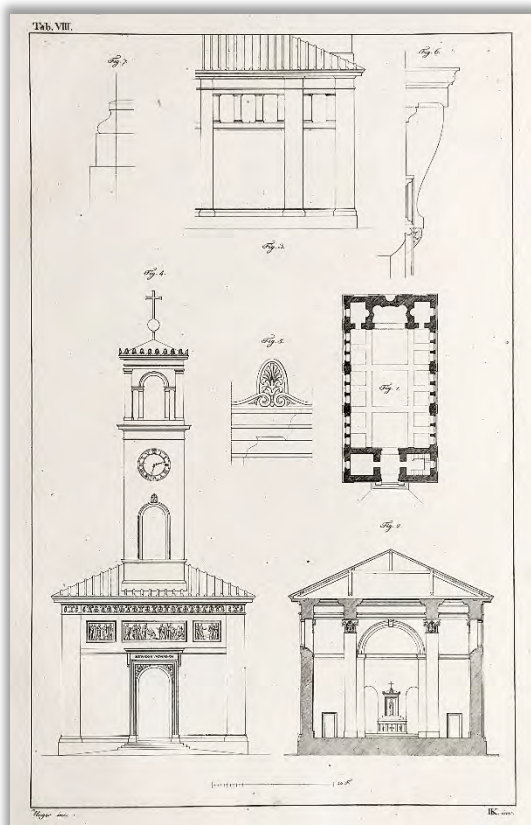
Contents fine, all glasses with their substances obviously intact. A fabulous survivor.



DELUXE EDITION WITH HAND COLOURING

Kaukol, Maria Joseph Clement. Christlicher Seelen-Schatz außerlesener Gebetter. (Bonn, by the author, 1729). 128 unnumb. leaves entirely engraved throughout, with coat of arms, title, 9 half-titles and numerous partly figuratively executed initials and vignettes, all in the most splendid contemporary colouring, very finely and airily executed. Cont. brown sprinkled calf, flat spine richly gilt, gilt stamped red morocco label, wide cover borders, gilt inner dentelles, all edges gilt. Endpapers lined with block printed paper, with a repeated blue ornamental pattern on a white background. (180 x 115 mm). 5.600.-

Berlin Cat. 2340 ; Rümman 504 ; Lanckoronska-Oehler I, 80 ; Merlo 478. The "Bonner Livre d'heure" on thick, cardboard-like laid paper for the court of Elector Clemens August. Our copy in the deluxe edition with three additional dedication leaves at the beginning, which were only added to a handful of copies reserved for the Elector. "Auch durch den reichen illustrativen Schmuck verdient das ganz in Kupfer gestochene Werk höchste Bewunderung. Besonders reizend sind einzelne Initialen, die mit rührender Sorgfalt in kleine Landschaftsdarstellungen eingefügt wurden; auch der figürliche Teil ist höchst abwechslungsreich" (Lanckoronska-Oehler). Exceptionally splendid devotional and prayer book, dedicated to the Cologne Prince-Bishop Clemens August, whose cabinet secretary the author was. In the very rare deluxe edition, our copy furthermore in an exceedingly fine, artistically highlighted contemporary colouring. First and last leaf verso with oval stamp of the court library Donaueschingen. Fresh and fine.



Klenze, Leo von. Anweisung zur Architektur des christlichen Kultus. ... Nebst XXXIX Kupfern. München, In der Lit. Artist. Anstalt 1834. Engraved title by Unger after Klenze, within compartmentalized frame composed of four scenes with views of Bethlehem, the Calvary church and statues of Christ by Thorwaldsen and Michelangelo, and 38 numbered engraved plates by Unger after Klenze. VI, 40 pages. Cont. black half calf over boards lined with colour brushed paper with trickles, gilt flat spine, gilt red morocco label. Folio (455 x 310 mm). Extremities minimally worn. 2.650.-

Kruft p. 693 ; Berlin Catalogue 2065 ; AKL 80 pp. 451-455 ; Thieme-Becker XX, 480 "Der bedeutendste Vertreter des sueddeutschen Klassizismus". First trade edition, preceded by a privately published edition in only a few copies on behalf of the Bavarian state, copies of which were handed out by the king. The plates depict

elevations and layouts with designs for small village churches, large town churches, and cathedrals and include designs for tombs, burial vaults and gravestones modelled after the architecture of classical Greek antiquity where Klenze sees the complete convergence of statics, material and construction perfectly realised. "Die Funktionen der christlichen Kirche bedingen jedoch neue Formkombinationen, ferner rechnet Klenze mit regionalen und klimatisch bedingten Varianten des

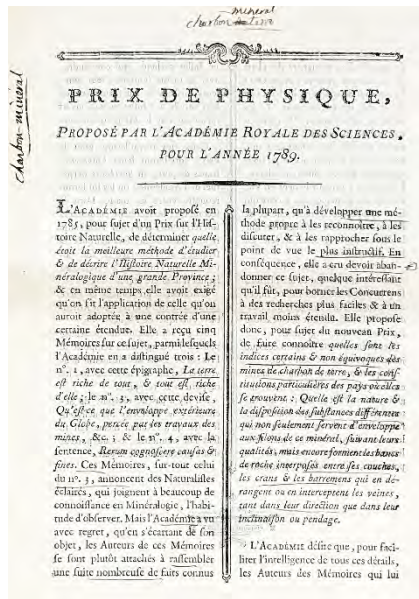
Kirchenbaus, die er jedoch immer "im strengen und schönen Sinne der Antike" vorgenommen wissen möchte" (Kruft, p. 349). Last plate and first text-leaf foxed, else fresh. A wide margined copy.



Kurtz, Hermann. Spielwaren und Puppen. Stuttgart, self-published 1912. (2), 94, (2) pages, richly illustrated with numerous black and white wood-engraved tex-illustrations. Publisher's illustrated boards. Rear cover with printed index. 4to (280 x 220 mm). Covers with a few smudges. 900.-
A rare trade catalogue with children's dolls, wooden and tin toys, and games. A fine copy.

RARE EPHEMERAL LAVOISIER ITEM

(Lavoisier, Antoine Laurent de). Prix de Physique. Proposé par l'Académie Royale des Sciences pour l'année 1789. No place, publisher and date (Paris, Veuve Hérisant 1787 ?). Drop-head title, 2 pages printed in two columns on recto and verso of one leaf, with wood-cut head- and tail-piece. Modern half red morocco, gilt stamped title on the length of spine. (220 x 170 mm). Lower spine-end with tiny surface loss. 3.250.-



Cf. DSB VIII, pp. 65-91 ; Lucien Scheler. Antoine-Laurent Lavoisier et Michel Adanson, Rédacteurs de Programmes des Prix à l'Académie des Sciences. In: Revue d'Histoire des Sciences et de leurs Applications. Vol. XIV, 1961, pp. 257-284 with a reprint of the text on p. 274. Front paste-down with printed paper label "Des archives de Michel Adanson, naturaliste Français, collaborateur de l'Encyclopédie membre de l'Académie des Science, membre de l'Institut 1727-1806". From the library of Lucien Scheler with his manuscript note referring to the article in the journal "voir mon article publié dans la Revue de l'histoire ... (and) pas dans le supplément de Duveen". A call for papers by Antoine Laurent de Lavoisier (1743-1794), member of the academy, chemist, and commissioner of the Royal Gunpowder Administration, for the submission of research reports on coal and the nature of coal seams to the academy, and announcing a

prize money of 1500 livres for the winner. "... de faire connoître quelles sont les indices certains & non équivoques des mines de charbon de terre, & les constitutions particulières des pays où elles se trouvent: Quelle est la nature & la disposition des substances différentes qui non seulement servent d'enveloppe aux filons de ce minéral, suivant leurs qualités, mais encore forment les bancs de roche interposés entre ses couches, les crans & les barremens qui en dérangent ou en interceptent les veines, tant dans leur direction que dans leur inclinaison ou pendage". Very rare and ephemeral item, Scheler in his article citing but two copies in public institutional collections in France.

PLATES LAVISHLY HEIGHTENED WITH GOLD

Lazzari, Antonio. Nuova raccolta delle principali vedute della R. città di Venezia disegnate ed incise all'acqua tinta da Antonio Lazzari. Venezia, Giovanni Gallo editore e proprietario 1831. Engraved title with small vignette, 12 aquatint plates by and after Antonio Lazzari, in bright contemporary colouring of which 3 plates depicting the carnival splendidly adorned and lavishly heightened with gold paint.

bound with:

Anon. 6 cont. original watercolours (each c. 105 x 180 mm) with views of Naples and surroundings, framed by double black rules and mounted onto paper sheets of the same size as the preceding album. Each view (apart from one) captioned in ink on mount. Cont. glazed half calf, with gilt stamped title and richly gilt ornamented spine. Oblong folio (264 x 354 mm). Extremities mildly rubbed.

6.850.-



Not in Abbey. Travel in Aquatint and Lithography ; not in Cicogna. Saggio di Biografia Veneziana ; not in Cremonini. L'Italia nelle Vedute. First and only edition of this gorgeous suite of aquatinted and brightly coloured plates with views of Venice, and its architectural splendour in rich detail, the carnival views are especially captivating with a view of the Piazzetta di S. Marco brimming with people gathered around a richly gilt triumphal arch, and two views with splendidly gilt decorated ships on the canals. The watercolours bound in at the end bear the following Italian captions: Palazzo Reale ; Teatro de S. Carlo ; Strada di Joledo ; Napoli da sopra Posillipo ; Pesto ; one watercolour without caption shows a view of Naples from the sea. A fine and fresh copy, with wide margins.

TECHNICAL IMPROVEMENTS -ONE OF THE FUNDAMENTALS OF SCIENTIFIC PROGRESS

(Leitz, Ludwig). H. Bellieni Nancy. Microscopes Leitz (= gilt stamped title to front cover). (Wetzlar, Leitz) no date (c. 1890s). 185 original microphotographs, silver prints by Ludwig Leitz pasted recto and verso onto 20 grey cardboard leaves, various sizes, c. 100 x 80 mm (90 photographs) ; c. 150 x 110 mm (70 photographs) ; c. 128 x 225 mm (4 photographs) ; and 210 x 208 mm (11 photographs). All prints are numbered in pencil on the image and most are captioned in white ink with indication of magnification ratio. Cont. red half calf over pebbled red paper covers. Folio (410 x 345 mm). Extremities slightly worn, spine and covers rubbed. 16.350.-

Gerlach. Geschichte der Mikroskopie pp. 790/791. Exceptional and superbly preserved large album containing 185 silver prints by Ludwig Leitz (1867-1898). The Leitz company from Wetzlar was already one of the leading manufacturers of

microphotographic apparatus in Germany in the 1870s. However, a real upswing in scientific microphotography only began with the work of Robert Koch, which is why Leitz produced a newly developed microphotographic apparatus with the number 50 in 1880. The designer was Ludwig Leitz (1867 - 1898), the son of the company founder, who also organised the sale of the apparatus. He visited the most important customers of the company himself, always accompanied by two leather-bound albums with microphotographs he had made himself, to show the excellent quality which could be achieved with his apparatus in various fields. (Cf. Gerlach p. 790). Our album offers on 40 pages a great variety of magnifications on extremely varied subjects: fungi, monkey embryos, human embryos, rat embryos, uteri, skulls and brains (human and chimpanzee), lungs, penis, placenta, finger, hand, solitary glass, microbes, bacteria and bacilli of diseases (plague, typhus, cholera, malaria, tuberculosis, tetanus), animal sections, fish and turtles, mites, lice, plant sections, meteorites and minerals. Based on its design, the microphotographs, some of which are captioned in German, and the three quarto leaves (out of 4 ; leaf no. 1 is lacking) loosely enclosed with a typewritten German list of the subjects depicted and the magnification ratio, our album is probably also made by Ludwig Leitz himself. It might be a gift from the Leitz company to the camera manufacturer Bellieni or more personal to his proprietor and ardent photographer Henri Bellieni (1857-1938) founder of the camera manufacturer H. Bellieni et Fils in Nancy. The business flourished from the late nineteenth century until the early twentieth century. Several jumelle-type cameras, including stereo models, are known to have been produced. The photographs are in excellent condition.



SAMMELBAND WITH TYPOGRAPHICAL RARITIES

Luce, (Louis). Epreuve du premier alphabet droit et penché, ornée de cadres et de cartouches. Paris, Imprimerie Royale 1740. 8 leaves (10 pages of which are printed, 6 pages blank) with types, vignettes, rules and borders.

bound with:

Phaedrus. Fabulae et Publii Syri sententiae. Paris, Typographia Regia 1729. Engr. front., (4), 86 pages.
bound with:

Horatius Flaccus, Quintus. Opera. Paris, Typographia Regia 1733. Title with typographical vignette and border, (2), 224 pages. Black morocco binding by Simier, relieur du roy. Spine on four raised bands, gilt stamped titles to three compartments, two compartments with blind embossed ornamentation. Covers framed by three blind rolls with gilt point in each corner. Small- 8vo (122 x 78 mm). Spine neatly restored, extremities worn. 3.000.-



I. Berlin Catalogue 5393. Audin, no. 3. Birrell and Garnett, p. 16. Cf. Bigmore and Wyman I, 446. "C'est le plus petit caractère gravé en France à cette époque. Il est diminué d'un tiers par rapport à la 'sedanaise' gravée vers 1625 par Jean Jannon à Sedan (...) Ce spécimen de format très réduit (10,5 x 6,8 cm) contient non seulement les nouveaux caractères, mais la collection des cadres, filets et ornements. Le premier et le dernier feuillet en forme de couverture décorée montrent ces nouvelles vignettes de fonte" (Jammes, Collection de spécimens de caractères, 18). - II. Updike I, 246. "The sédanoise font was used in a 32mo volume printed by the Imprimerie Royale in 1729 – Phaedri fabulae, et Publii Syri sententiae – and the interesting Latin preface makes allusion to the types, which are clear though minute". - III. Bibliothèque Nationale. L'art du livre à l'imprimerie nationale no. 183. "Edition remarquable par l'exiguité et la netteté des caractères qui ont servi à son exécution". (Jammes, Typographia Regiae Nr. 67). - Louis Luce, the third royal type cutter, who made his notable types and ornaments for the Imprimerie Royale, printed very few copies of his specimens, which "causes them to be much prized by bibliophiles" (Bigmore and Wyman), the rarest of these is this booklet of 'Perle' types. A few quires lightly spotted or age-toned throughout the volume. A fine sammelband with highly interesting typographical rarities.

Missale Romanum noviter impressum cum annotationibus in margine ad facillime omnia que in ipso ad alias paginas remittuntur invenienda. Et quum alicuius sancti missa imperfecta est notatus est locus ubi inquiri debeat. Insuper cum figuris festivitatum ac evangeliorum initia exornantibus iuxta materiam contentam diligentissime accommodatis. In Venetorum vrbe iussuque et impensis Lucaeantonij de Giunta, 1509 XI kalendas february. Lavishly illustrated with numerous woodcuts. Title



with vignette of a monk kneeling before the Virgin and Child below printer's device (the Giunta fleur-de-lis in red, with initials "L. A."), 25 large vignettes (130 x 80 mm), of which two repeated, of scenes from the life of Christ, such as the Annunciation, Nativity, Adoration of the Magi, the Flight into Egypt, Crucifixion, and Ascension, within a compartmentalized border composed of small biblical scenes, decorative foliated panels, and bible verses in red. With numerous additional smaller woodcuts of varying sizes throughout the text, both biblical scenes and portraits of saints and popes; as well as large portrait initials, and smaller white-on-black ornamental initials. 8 unnumb., 264 numb. leaves (signatures: maltese cross⁸, a-y¹²) printed in gothic type, in two columns, in red and black; capitals, running titles, section headings, and ceremonial directions in red; with printed marginal captions and a number of liturgical music arranged on red four-line staves, with square notation in black, and Latin words. Numerous cont. manuscript marginalia in a neat humanist minuscule on c. 50 pages. Bound with 11 leaves (consecutively numbered 265 through 275) comprising a contemporary manuscript

containing the Mass for various saints' feasts (Polycarp, Ignatius, Blasius, Eleuterius, among others), written in a beautiful humanist minuscule in black and red, most likely by the scribe of the marginalia. Contemporary Venetian blind-tooled chestnut morocco over wooden boards, spine on five raised bands, two clasps, all edges gilt and gauffered. 4to (235 x 170 mm). Binding somewhat rubbed, a few punctual wormholes in front cover, lacking both straps. Some old restoration to spine-ends and corners, endpapers renewed in late 19th century. 8.000.-

Duc de Rivoli. Les Missels imprimés a Venise no. 72 ; Weale p. 148 ; EDIT16 CNCE 11514. The preliminary leaves comprise tables and explanations of Dominical Letters and Golden Numbers and a calendar, arranged by month, of saints days and other important feasts commemorating events in the lives of Christ and the Virgin. Calendar also includes the Dominical Letters (for computing Sundays), Golden Numbers (for identifying new moons, and computing full moons), and designation of each day according to the ancient Roman calendrical system. In the beginning with a few punctual wormholes, finger-soiling and browning, leaf 248 with hooked tear in upper margin intruding into image but with no loss. The manuscript bound in the end with ink damage which is also noticable on only a few leaves with liturgical music containing manuscript amendments and emendations by the scribe. This 1509 edition of the Missale containing the texts needed for the performance of the Mass according to the use of Rome, including liturgical chants, prayers, readings, and ceremonial directions, was larger in size and much more lavishly illustrated and decorated than its octavo predecessors of 1501 and 1504; it was a great popular success and was reprinted several times by Giunta in subsequent years with only slight changes. A wide margined copy, complete and in its first binding with numerous contemporary manuscript annotations and corrections.

Montgolfier, Alexandre Jacques de. Collection d'échantillons de papiers, en résultan des diverses matières employées à leur fabrication. French manuscript on paper. Paris, Alexandre Montgolfier, 14 Rue de Seine 1827. Mounted calligraphed title-leaf with small vignette of the Montgolfier brand in lower centre and approximately 350 paper sample specimens pasted onto recto, a number of them also onto verso of 130 numbered sheets of ocre paper, approx. 78 paper samples individually mounted on the page, the remaining approx. 270 paper samples mounted in varying numbers on one page. All sample specimens with partly lengthy contemporary manuscript annotations by the compiler of the album, with specification and description of the paper specimens. Cont. green suede binding, flat spine with red gilt stamped morocco label "Art du Papier 1824", front cover with red gilt stamped morocco label with name and address "Aldre. Montgolfier, Rue de la Huchette No 40". 4to (310 x 250 mm). Extremeties worn, front label with small loss. An excellent copy. 72.500.-

Cf. Leonard N. Rosenband. Papermaking in Eighteenth Century France. Management, Labor and Revolution at the Montgolfier Mill 1761-1805 ; Marie-Hélène Reynaud. D'Art et de Papier. 2008 (both for various aspects on the history of



papermaking at the Canson and Montgolfier mills); Léon Rostaing. *La Famille de Montgolfier*. Lyon 1933.

The sample book contains a wide variety of papers for various purposes, including writing and printing papers, papers for the fashion industry, for decoration and interior decoration as well as for technical applications in production processes with examples of moiré metallic paper, tracing paper, marbled paper, coloured glossy paper, satin paper, gold or silver paper with velvety patterns, waterproof paper (including a fabric for ladies' hats invented by Dessaux at no. 152 rue de la Mortellerie in Paris), English rosewood paper, English pink cotton paper, morocco imitation paper, rolled cardboard for making ladies' hats, as well as various paper samples made from other raw materials than rags (corn and wood among others). Furthermore, with specimen samples of visiting cards on coloured woven papers (12 specimens), samples of parchment papers by François Montgolfier (11 samples), a Chinese-style paper made by Montgolfier with a printed colour proof (proof wrapper for an 1825 edition of the *History of the Royal House of Bourbon* by Achaintre), and a paper made in Edinburgh for sealing and polishing iron. In addition, precious sample specimens of exotic papers from the Philippine Islands, Tonkin, Tibet, the Sunda Islands, CochinChina, two beautiful samples of fabrics from the inhabitants of Malabar, a leaf extracted from a real Chinese manuscript given by Mr. Nepveu and brought from China by the Jesuit missionaries, as well as a curious fragment of paper made with raw Turkish wheat leaves bleached with chloride.

The address on the title refers to an outlet stationery shop of the papermill *Ancienne Fabrique Royale Montgolfier D'Annonay* in Paris as evidenced by a number of trade cards in various colours which are included in the album. The other address on the morocco title shield is probably the private one of Alexandre de Montgolfier. A fascinating and valuable collection offering a wide panorama on the art of paper from the beginnings of printing to the latest innovations of the first third of the 19th century. One specimen preserved only in fragments, a few with tears and tiny pieces missing. It once belonged to Alexandre Jacques Montgolfier (1803-1866), in all likelihood compiled by himself, who

was a paper manufacturer at the papermill in Davezieux (Ardèche), and a descendant of the famous paper making dynasty, and a grandson of Jean-Pierre de Montgolfier who was a brother of Étienne and Joseph de Montgolfier, famous for their aeronautical experiments with balloons.



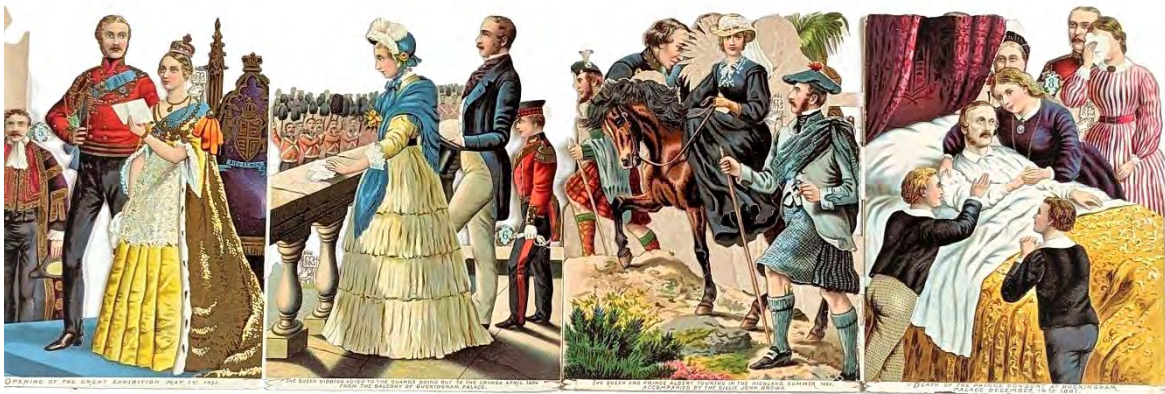
COLOUR PRINTED REPRODUCTIONS OF DRAWINGS

Mulinari, Stefano. Scuola Italiana o sia nuova raccolta di stampe a forma di disegni esistenti in vari gabinetti di Europa incisi da celebri maestri. In Roma, presso Venanzio Monaldini, libraio al Corso 1787. Illustrated etched title-page printed in sanguine, 25 numbered etchings on 25 sheets of paper, a number of etchings with added stipple engraving and sulfur-tint, all printed in colours (green, sanguine, ocre, grey, orange, dark brown) by Stefano Mulinari after Caravaggio, Raffael, Arpino,

Romano, Barocci, Sacchi among others. Plates with engraved captions inked in the same tint corresponding to the images of which 20 with coat-of-arms and dedication to a number of Italian and Austrian aristocrats, all dated in lower right corner 1780-1785. Cont. half calf, spine richly gilt with gilt label. Boards lined with white paper with an all over geometrical surface pattern of larger and small dots. Red sprinkled edges. Folio (535 x 380 mm). Covers soiled, extremities worn. 8.500.-

Cf. Thieme-B. XXV, 260; Graesse IV, 624; Brunet III, 1938; Weigel, Die Werke der Maler in ihren Handzeichnungen no. 95; UCBA II, 1428; Cicognara 3454 (all of them with the 1774 Galleria Firenze only). Not in Borroni and Berlin Catalogue. First edition, a broadmargined copy, the beautiful illustrations printed on thick laid paper. Title-page spotted, scattered light spotting to a few plates confined to margins, three plates with 19th century stamp in white margin: Del Duca di Caccamo, a Sicilian noble family from Spanish origin 'Despuig' italianized 'De Spucches' that still exists today and whose members rose in the 18th century by succession to princely and ducal dignity.

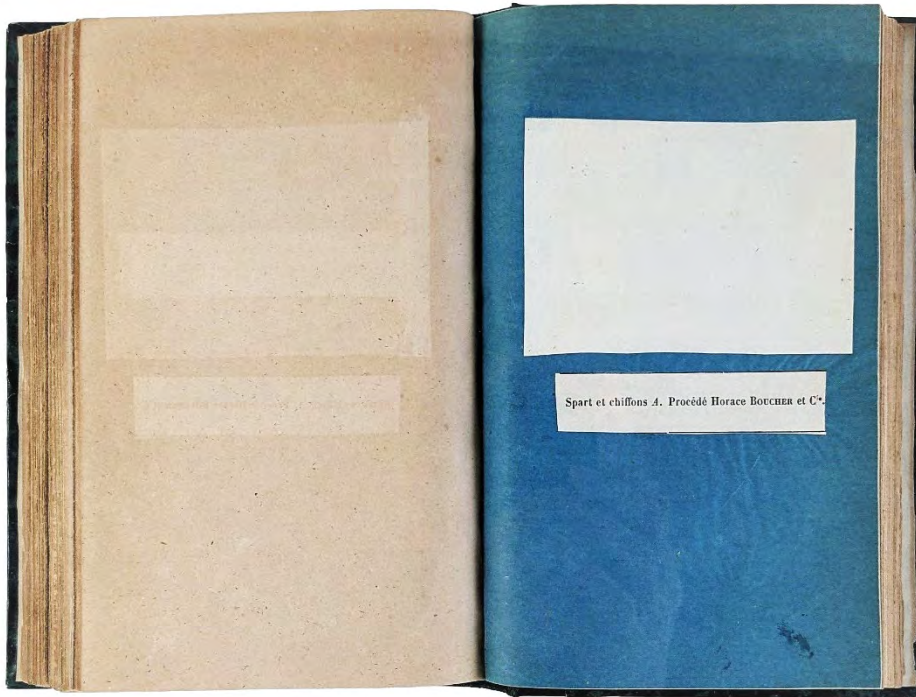
Stefano Molinari (ca 1741-1791), was an Italian engraver and a pupil of Andrea Sciaciatti (1721-1771) who published together with his teacher a gallery work with coloured reproductions of drawings of the Real Galleria di Firenze in 1774 the "Disegni originali d'eccellenti pittori esistenti nella Real galleria di Firenze" which comprises 50 plates each with up to four illustrations on one plate. The plates in our copy with completely different illustrations show a marvellous and highly accomplished mastering of a set of combined etching and engraving techniques by Molinari to reproduce inked and crayon drawings bringing them to a level of perfection only rarely matched. "La collezione poi del Molinari (!), ... è forse la più bella e preziosa che si conosca a quel modo eseguita, e deve ritenersi comme il più bel saggio che aver si possa in quel genere" (Cicognara II, 148). KVK and OCLC show only three copies, Polish National Library; Biblioteca Reale, Torino; and Biblioteca Comunale, Trento.



Payne, Arthur and Harry. The Victoria Jubilee in twelve reliefs. Painted by Arthur and Harry Payne. Illustrating some of the principal events during 50 years reign of Her Most Gracious Majesty Queen Victoria from 1837-1887. London, Paris and New York, Raphael Tuck & Sons (1887). Twelve cut-out chromolithographed and relief-printed scenes arranged concertina-style in a pop-up panorama.

Publisher's chromolithographed wrappers. Oblong 4to (165 x 255 mm). Front wrapper with two tiny ink stains. 680.-

Pop-up panorama with old reinforcements in folds, else remarkably well preserved.



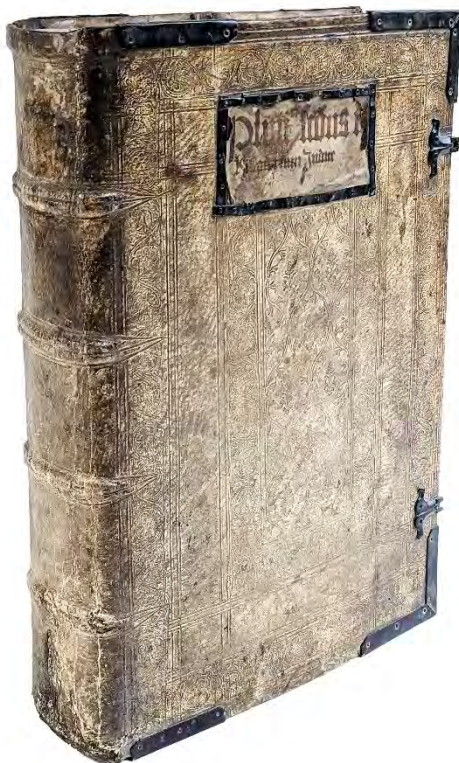
Piette, Louis. Manuel du directeur, du contre-maitre et des chefs d'ateliers de papeterie contenant la description de moyens pratiques pour convertir le chiffon et diverses plantes en papier avec un appendice sur les succédanés. 2 parts in two volumes. Paris, au bureau du journal des fabricants de papier (et) Dresde, chez A. Rudel, agent général de la fabrication du papier en Allemagne 1861. (6), (IX), (9), 342 pages, 4 samples of specially watermarked and ruled blue paper, 1 folded table ; 63 pages text, printed on pure esparto grass paper manufactured by the Société Anonyme des Papeteries du Souche, 257 paper samples, 123 of them with mounted printed labels (of which 33 full-page and 90 mounted single or in pairs onto full sheets of other paper samples), 166 unnumbered leaves. Cont. dark blue half cloth, flat spine, gilt title and marbled boards. (215 x 134 mm). 9.250.- IBP 790 and 791. First and only edition. 123 samples are labeled and made, singly or in combination (many with greater or lesser admixtures of rags), from straw (straw of rye, wheat, barley, oats, peas, maize, beans, lentils and/or colza), wood pulp, esparto grass, hay or hay and straw, and various other materials including clover, Jerusalem artichokes, nettles, genista, tree leaves, tobacco, ferns, jute, leather, peat and paper scraps. The remaining leaves (including most mounts)

are unlabeled specimens of esparto/wood pulp and straw/wood pulp paper. Some papers were manufactured by the author using his own methods, others by various manufacturers as shown on the labels, including J. Chauchard, O'Sullivan, Mellier, Ladet, Devillaine, Causique, H. Voelter, Bounevialle, Louvié, Meyer, Cassan, Chevrot, Pavy, Dauzon, the Société anonyme des papeteries du Souche and Horace Boucher et Cie. Volume II with a list of holders of French and English patents for methods of using rag substitutes in paper manufacture covering pages 16-59. The number of paper samples in the second volume differs somewhat in between at least three institutional holdings with some kind of collation (Watson, NY, 185 leaves ; National Library Leipzig, 197 paper specimens ; Portuguese National Library, 160 leaves), on the one hand partly due to counting methods, either referring to the number of leaves or the number of paper specimens, on the other hand partly because of the varying and unspecific numbers of mounted smaller samples and full-page samples, therefore it is difficult to establish the accurate number of paper samples for this book, and to complicate it further there is also no listing of samples in the book itself. A fine copy of a rare book.

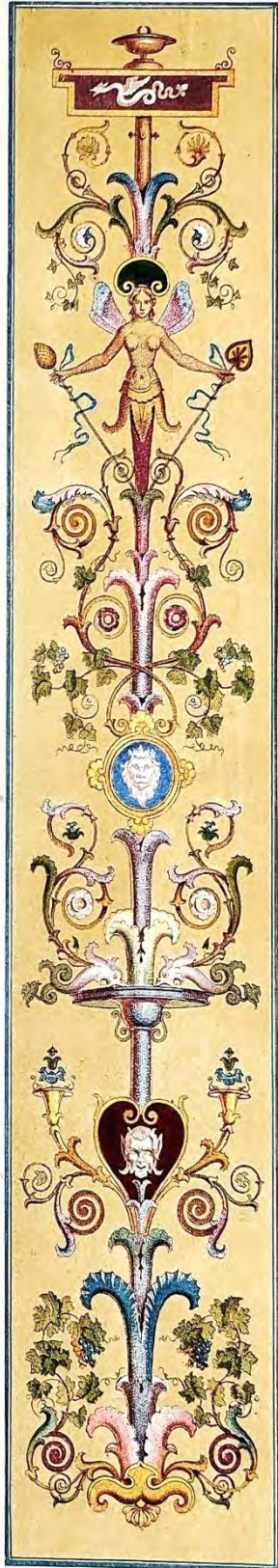
1519 OWNERSHIP INSCRIPTION BY BARTHOLOMÄUS ARNOLDI – MARTIN LUTHER'S PHILOSOPHY TEACHER

Plinius Secundus, Caius. *Naturae historiarum libri XXXVII. e castigationibus Hermolai Barbari quam emendatissime editi.* 2 parts in one volume. Hagenau, T. Anshelm for J. Koberger and L. Alantsee, 1518. 286 numb., 96 unnumb. leaves, 2 different four-part figurative woodcut title borders by Hans Springinkle with main title printed in red and black, 1 woodcut printer's mark as well as numerous

figurative initials by Hans Baldung Grien. Cont. blind stamped pigskin over wooden boards, presumably by an Erfurt based bookbindery (EBD tool s003824), with corner and edge brass furniture, 2 clasps and catches, front cover with contemporary vellum label with calligraphic manuscript title, set within a narrow brass frame. Folio (390 x 260 mm). Binding somewhat rubbed and soiled, rear cover with traces of fixings of a chain. Front endpapers renewed and rear cover slightly bowed. 9.000.-



VD16 P 3528 ; BM German Books 704 ; Benzing (Hagenau), Anshelm 33 ; Choulant. Handbuch 190 ; Proctor 11695 ; Zinner 1096 ; Graesse V, 339. cf. Heitz/Barack LXII, 2 and Muther p. 233 (for the printer's mark) ; Nikolaus Paulus. Der Augustiner Bartholomäus Arnoldi von Usingen. Luthers Lehrer und Gegner (1893).



First edition with the two-part "Index Plinianus" by Joannes Camers, which had been separately published previously. The classic scientific encyclopaedia of antiquity, containing the entire knowledge of the ancient world in a total of 37 books. It covers mathematics, physics, geography, astronomy, medicine, zoology, anthropology, physiology, philosophy, history, agriculture, mineralogy, art and literature. Pliny's Natural History with the text edited and corrected by the Venetian humanist Hermolaus Barbarus (1453/54-1493). Barbarus was known for his translation work on the writings of Aristotle; his highly praised Pliny edition is considered the first text-critical edition of the classic, which appeared in numerous editions. Important humanist edition with contributions by Theodoricus Kaner, Joachim Vadianus, Benedictus Chelidonium and Georgius Gemanius, among others. A few leaves in the end of index with one tiny trace of worming in front edge, a few unobtrusive smudges in margins of leaves. - Main title with a two-line purchase note in upper white margin by Arnoldi von Usingen dated 1519, as well as an ownership entry of the Augustinian cloister in Erfurt. Arnoldi Bartholomäus von Usingen, (c. 1465-1532), philosopher and theologian studied at the university of Erfurt from 1484, and became a master's student in 1491, then taught philosophy for 30 years and counted Luther among his students. Under Luther's influence, he entered the Augustinian order in 1512. He received his doctorate in theology in 1514, but did not stop teaching at the faculty of arts. Especially since 1522 in his capacity as cathedral preacher, but also in many of his writings, he was a determined opponent of Luther, who tried several times in vain to win over his old teacher. A wide-margined, well preserved copy with an intriguing provenance in a contemporary former chained binding.

EARLY GERMAN COLOUR LITHOGRAPHY

Rottmann, Leopold. Ornamente aus den vorzüglichsten Bauwerken Münchens - In Farbendruck. Published in 6 instalments without any text (= all published). München, Im Verlag der literarisch artistischen Anstalt (1845-1846). 24 numb. colour lithogr. plates. Plates 1-20 printed by B. Kerner. Plates 21-24 Farblithographie von K. Riedlin. Cont.

half calf over marbled boards, flat spine richly gilt. Original lithogr. front wrapper of one instalment bound in as title. Folio (534 x 410 mm). Covers rubbed, extremities worn. 2.400.-

UCBA II, 1781. Not in SMPK, Ornamentale Vorlagenwerke d. 19. Jahrhunderts. A very rare suite of interior designs mostly after the Bavarian architect F. von Gaertner (12). The designs depict various wall- and ceiling decorations of the following public structures in Munich: 1: Pinacothek. 2: Bibliothek. 3: Pinakothek. 4: Bibliothek, Universität. 5: Residenz. 6: Ludwigskirche. A fine and broadmargined copy.

Samter & Rathke. Druck- und Schriften-Probe der Buchdruckerei von Samter & Rathke in Königsberg. Königsberg, ausgegeben im Mai 1846. 36 unnumb. leaves printed on recto only with type specimens, polytypes, borders and ornaments, framed by variant decorative borders of type ornaments. Title and allegorical vignette printed within blue and red frame of type ornaments in four different colours. Cont. boards lined with ribbed green paper, endpapers lined with glazed pink paper. Small 4to (250 x 155 mm). Cont. manuscript ownership entry on front fly-leaf "exlibris Aug. Kähler". 2.500.-

Bigmore-Wyman III, 294 ; not in Bauer. Chronik der deutschen Schriftgiessereien ; not in Jolles. Die deutsche Schriftgiesserei ; not in Katalog der Bibliothek des Börsenvereins d. dt. Buchhändler. First and only edition of a scarce type specimen book, printed on very thick paper, and including 11 leaves of type ornaments. 2 leaves with a small brown spot in lower margin. No copies tracable in German libraries, OCLC showing only one copy at Columbia, NY.



Schäffer, Jacob Christiaan. Proefnemingen en monster-bladen, om papier te maaken zonder lompen, of met een gering byvoegzel derzelve. Eerste Deel uit het hoogduit vertaald. Met vystien papier-monsters en vier gekleurde plaaten. (and) Tweede Deel met achttien paper-monsters en eene gekleurde plaat. 2 parts bound in one volume (= all published). Amsterdam, by Jan Christiaan Sepp,

1770. Engraved front. printed in blueish green by Johann Nepomuk Maag after the author Jacob Christiaan Schaeffer, showing putti working in a paper mill, (4), 56, (2) pages, 4 engraved and handcoloured plates by Trautner and Maag after Loibel, 15 original full-page paper samples, each with number and name printed on recto ; VIII, 32 pages, 1 engraved and handcoloured plate by Maag after Loibel, 18 original full-page paper samples, each with number and name printed on recto. Cont. half calf on five raised bands, gilt label to second compartment all others gilt. 4to (188 x 140 mm).

Spine restored, covers rubbed.
8.750.-

IPB 10436 ; Hunter. Papermaking pp. 53-68 and illustration of the Dutch edition on p. 67 ; Landwehr. Dutch Books with Coloured Plates 163 ; cf. Darmstaedter 210 and Poggendorff II,768 (both German edition). First Dutch edition of the first two parts of this important work on papermaking from various plant fibres. Jacob Christian Schaeffer (1718-1790) did more than any of his predecessors in the quest for materials for papermaking and he was the pioneer in the use of many vegetable fibres for the fabrication of paper. He published his results in his "Versuche" 1765-71 in 6 volumes with 101 different samples of paper, made from various plants, leaves, petals and other materials such as mosses, potatoes, roof-shingles, although he added substantial admixtures of linen and cotton rags. As his experiments were carried on previous to the discovery of bleach (the process of bleaching linen and cotton was invented in 1774 by Carl Wilhelm Scheele, Berthollet, and others), his



samples of paper have the tint of the original materials from which they were made. "The researches of Jacob Schaeffer were evidently considered of importance at the time, for in 1770, or even before Schäffer's work was completed, there appeared in Amsterdam a book regarding his experiments. This book, (is) almost rarer than the Regensburg edition ... " (Hunter, p. 68). One paper sample in the first part with small piece torn out at front and upper margin. A very rare book.

Schauroth, Carl von. Verzeichniss der Versteinerungen im Herzogl. Naturaliencabinet zu Coburg (Nr. 1-4328) mit Angabe der Synonymen und Beschreibung vieler neuen Arten, sowie der letzteren Abbildung auf 30 Tafeln. Coburg, Dietz 1865. (2), XV (1), 327 pages. 30 lithographed plates with numerous fossils each accompanied by a letterpress explanation leaf. Publisher's printed yellow wrappers. Front wrapper with small loss to lower outer corner. Wrappers a bit dusty. 2.150.-

Geologica Bavarica 1738 ; BMC-NH IV, 1826 ; not in Murray. Museums. First and only edition. Carl Friedrich Freiherr von Schauroth (1818-1893), a German geologist and palaeontologist, was the first director of the natural history cabinet of Franz Friedrich Anton, duke of Sachsen-Coburg-Saalfeld in Coburg. Initially founded by the duke, Schauroth improved and increased the collections of minerals, rocks and fossils in many ways. The scientific activities of Schauroth fall into the years from 1850 to 1865. The focus of his research was stratigraphy. Until his retirement in 1881, the collection of fossils comprised over 4000 pieces, the collection of minerals nearly 4000 specimens (cf. the catalogue of the mineral collection printed in 1861). The geological works of Schauroth usually deal with invertebrates

from the Triassic or the Zechstein. His lasting merit was to build up the collections of minerals, rocks and fossiles in the natural history cabinet of the dukes of Sachsen-Coburg-Saalfeld in Coburg and describing and documenting them scientifically. The fossil part of his manuscript inventory was printed in (1865), here, however, Schauroth is by no means confined to a mere listing of the collection, but shows on 30 plates numerous fossils among them 275 new species, some of which may still be valid in the strict interpretation of the law of priority. A few brown spots here and there, a nice copy in the original wrappers.



WOMEN AGAINST THE ANCIEN RÉGIME

Schulz, Joachim Christoph Friedrich (author) and Georg Melchior Kraus (artist). Beschreibung und Abbildung der Poissarden in Paris. von Schulz und Kraus. Weimar und Berlin, no publisher 1789. Etched and handcoloured plate with engraved caption "Vive le Roi ! Vive la Nation !" after Kraus, 12 pages. Stitched as issued in publisher's blue wrappers with printed title "Poissarden" on front cover. Uncut copy. 4to (215 x 175 mm). Covers slightly dust-soiled. 4.350.-

Goed. IV/1, 934, 71 ; ADB XXXII, 742-744 (for Schulz) ; NDB XII, 686 (for Kraus). First edition of a rare eyewitness account by a foreigner of the protest march initiated by hundreds of market women, among them many fish sellers called

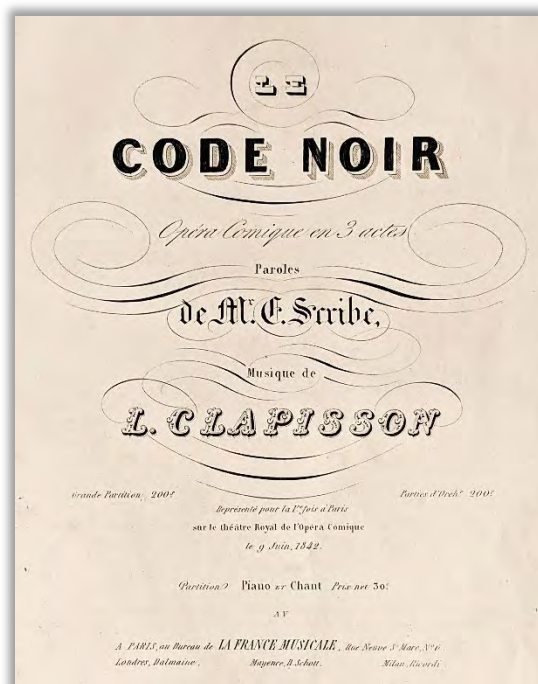


poissardes in Paris on October 5 and 6, 1789. Louis XVI was to be brought from Versailles to revolutionary Paris; the only nominal head of France soon bowed to the procession of several thousand participants. Under the escort of the poissardes and the National Guard, Louis XVI finally made his way to the Tuileries. The event caused a great stir throughout Europe and the poissardes were given a permanent place in the iconography of the French Revolution. Joachim Christoph Friedrich Schulz (1762-1798), a German novelist was an eyewitness and close observer of these extraordinary events in 1789. He also wrote a book on the history of the revolution which was published the same year. - Friedrich Schiller heard about the event in Weimar, but the press turned it into an infernal bacchanalian frenzy. His initially distanced but nevertheless existing sympathy for the revolution evaporated as a result - and even ten years later the political activity of women of the lower classes, which he found incomprehensible, was echoed in his poem "Glocke": "Da werden Weiber zu Hyänen, Und treiben mit Entsetzen Scherz, noch zuckend, mit des Panthers Zähnen, zerreißen sie des Feindes Herz" (Women become hyenas, and joke with horror, still twitching with the panther's teeth, they tear the enemy's heart apart). Georg Melchior Kraus (1737-1806), a German artist, was a pupil of Johann Heinrich Tischbein the elder, a painter, educator and entrepreneur and a friend of Johann Wolfgang von Goethe. His portrait of the four market women reveals a kind of sympathy with the subject, although the text by Schulz to explain the illustration is quite

derogatory and misogynic. A very rare pamphlet on an iconographically important event in the early stages of the French Revolution.

COMIC OPERA AGAINST SLAVERY – COPY OF THE COMPOSER

Scribe, Augustin Eugène (paroles) and Antoine-Louis Clapisson (musique). *Le Code Noir*. Opéra comique en 3 actes. ... Représenté pour la 1re fois à Paris sur le théâtre Royal de l'Opera Comique le 9 juin 1842. Partition piano et chant. A Paris, au Bureau de la France Musicale. Londres, Dalmaine. Mayence, B. Schott. Milan, Ricordi no date (c. 1842). Engraved title and table of contents, 189 engraved pages of music and French text, with plate number F. M. 74. Cont. red velvet binding, flat spine with gilt stamped name Clapisson on lower spine-end, front cover with gilt stamped initials L. C. All edges gilt. End-papers lined with moiré patterned glazed paper. Folio (345 x 260 mm). Spine evenly sunned, spine-ends with tiny loss to velvet lining. A fine copy from the library of the composer Antoine-Louis Clapisson (1808-1866) with his gilt initials on front cover. 2.450.-



In 1842, Augustin Eugène Scribe (1791-1861), a French dramatist and librettist wrote a comic opera to take up the issue of slavery, in which a young man brought up in France, far from his parents, whom he does not know, has reason to believe that he is from a noble family. He returns to the colony and fortunately finds his mother. But he is recognized by a slave and sold for the benefit of the government according to the Code Noir. - The Code Noir was issued by Louis XIV in Versailles in 1685 to set the conditions for slavery in the French colonial empire. It condemned slaves to legal and political non-existence to ensure obedience and prevent revolts. Efforts to protect slaves were never strictly enforced, and law-breaking colonial masters were rarely prosecuted. The Code Noir was added to the Code Civil by Napoléon Bonaparte in 1803 and it remained in force until 1848. A fine association copy from the composer's library.



Shells - German Natural History Collection of South Sea Shells - Tierreich, VI. Klasse. Würmer III. Ordnung. Schaalenthiere. Testacea. 326. Geschlecht. Gräuselschnecke. Trochus (= manuscript title on front cover). German illustrated manuscript on paper with German/Latin text on the shell genus Trochus. No place no date (Germany c. 1775-before 1786). 25 loose sheets with manuscript text and 60 cut-out and mounted original watercolour drawings of shells on rectos only. The mounted drawings are professionally executed, some of them might be drawn after actual specimens, others are certainly duplicates of illustrations in printed sources. Loosely contained in contemporary

paper wrappers with manuscript title on front cover. Folio (c. 345 x 220 mm). Loosely contained in contemporary archival cardboard folder with ties and manuscript paper label to front cover captioned: Registratur. Sammlungen. 1. Heizgebühren (17)75/76 im folgenden Jahr - 2. (Staats)anulitäten / Verkäufe im laufenden Jahr - 3. Schauraumkosten (?). Folio (365 x 220 mm). Boards rubbed, extremities worn. 9.500.-

A fascinating manuscript reflecting the shell collecting craze of the late 18th century and also of great museological interest. The contents list of the title label on the folder (showrooms and heating costs, as well as sales) hints to an existing, more or less extensive natural history collection, which was set up in separate rooms. These documents are unfortunately not included any more. The manuscript being once probably part of a larger inventory of a natural history cabinet ("Sammlungen"). Except for the illustration of the shell and the classification entry no further commentary is given. Only on one sheet with a precious shell, the *Turbo iridis* the unknown author has copied a commentary out of Walch's "Der Naturforscher", where Walch describes this newly discovered shell from the first Cook voyage. "Die Exemplaria die der Naturalienhändler Förster (recte Foster ; Dance, p. 108) aus London mit nach Teutschland gebracht

hat, sollen aus der Insul Falckland durch die Herrn Banks und Solander entdeckt worden und mit nach Europa gekommen seyn. Das Original von obigen Abbildungen, die aus dem Naturforscher copirt wurden, befindet sich in dem Fürstl. Rudolstädtischen Natural-Cabinet und sind von obgedachten Förster erhandelt worden." Relatively few shells were brought back in the Endeavour on its first voyage under Captain James Cook. Banks, Solander and other gentlemen who assisted in the natural history program on board of the Endeavour cluttered up precious cabin space with shells and other natural objects for financial reasons. Dealers were always eager to purchase such things from participants in long sea voyages and there was sure to be a scramble for exotic curiosities from the South Seas. A dealer named Foster acquired some of the shells from the first of Cook's voyages and sold a few to Prince Friedrich Carl von Schwarzburg-Rudolstadt, an enthusiastic collector of shells and fossils. Subsequently these few were studied by Johann Ernst Immanuel Walch who, in 1774, published in the "Naturforscher" (Vol. I, part 4) the first article describing and illustrating shells from the Cook voyages which again was copied here by the unknown author. The following shells are described: *Trochus niloticus* citing Linnaeus, Rumphius, Olearius and Müller ; *Trochus Tuber* citing Knorr ; *Trochus striatus* and *Trochus foveolatus*, citing Chemnitz and Linnaeus ; *Trochus diaphanus* and *Trochus Pris*, citing Chemnitz, Zorn, and Walch ; *Trochus perspectivus*, citing Linnaeus, Knorr, Rumphius, and Müller; *Trochus maculosus*, *Trochus solaris*, *Trochus rostratus*, *Trochus melanostoma*, *Trochus erythroleucos*, *Trochus punctulatus*, *Trochus imbricatus*, *Trochus americanus*, *Trochus caelatus*, *Trochus purpureus*, *Trochus Cookii*, *Trochus nodulosus*, *Trochus mauritanus* and *Trochus fenestratus* ; one image is not labeled, maybe the owner didn't know how to name and/or arrange the shell in the cabinet. He used and cited the following source literature: Rumpf's "Amboinische Raritäten-Kammer, 1705" ; Chemnitz's "Neues Systematisches Conchylien-Cabinet, 1769 ff." (our author mentions only ever volume V which appeared in 1781), and a periodical "Der Naturforscher", edited by Walch, (which appeared between 1774 and 1804 and is referenced here for issues which had been published in 1774 and 1782 respectively), other source material included are Schroeter's "Einleitung in die Conchilienkenntniss nach Linné, 1783-1786" and Knorr's "Delices des yeux et de l'esprit ou collection generale des differentes espèces de coquillages, 1760-1773". Curiously our author didn't mention the catalogue of the shell collection of Duke Friedrich Carl Schwarzburg-Rudolstadt "Die Rudolstaedter Konchylien", compiled by Kaemmerer and published in 1786 to 1791. Probably he had finished his manuscript already before 1786.

The manuscript offers a glimpse into the history of German shell collecting, not on the level of the well-known German shell collectors, like Karl Wilhelm Ferdinand, Duke of Brunswick, or Duke Friedrich Carl Schwarzburg-Rudolstadt, or Joachim Friedrich Bolten, a leading Hamburg physician, but on a lower level of buying and collecting. As we have some knowledge about the "big collectors" there is nearly no information about the smaller level of shell collecting. We do know some minor collectors of shells like Christian Wilhelm Büttner, Samuel Christian Hollmann and Abraham Gotthelf Kästner, all professors at Göttingen University. In the Bavarian town Regensburg in early December 1783 a collection of minerals, fossils and shells of unknown provenance was sold by the auctioneer and art dealer Johann Friedrich Bolzmann and it included about 55 items of "Trochi, Cochlea lunares, Valvatae, Neritae, Kräusel, Mondschnellen...".

The *Trochus* shells pictured in our manuscript, are mostly exotic shells: *Trochus fenestratus* occurs in the Central and West Pacific Ocean, Indo-China, Indo-Malaysia, and off Papua New Guinea & Australia; or *Trochus mauritanus* from the Indian Ocean & Madagascar, *Trochus nodulosus* from the Philippines, or the *Trochus Cookii* (The species of the genus *Trochus* are found in all seas, and near to the shore in the clefts of rocks, especially in places where seaweeds grow luxuriantly). The *Trochus solaris* or Sonnenhorn comes from East India, *Trochus rostratus* are found in New Zealand,

Trochus niloticus is a highly sought after resource in the Pacific and Indo-Pacific regions. As is evident a number of the taxonomic classifications made by the unknown author are wrong or do not correspond with the image but he was well read and had access to up to date knowledge on shells.

Trochus is a genus of medium-sized to large, top-shaped sea snails with an operculum and a pearly inside to their shells. The name *Trochus* was used for the first time by Rondelet in 1558, who assembled under this title a rather miscellaneous assortment of univalves. Linnaeus' genus *Trochus* is composed principally of true *Trochidae*, but it is now viewed as having contained species of several other very different families. Lamarck still further restricted the group, by eliminating several genera; and in the 19th century the labors of other scholars contributed towards a more systematic arrangement of the family. When *Trochus* is used in reference to fishing sea snails for commercial purposes, the usual species targeted is *Tectus niloticus*, which is valued for its nacre or mother of pearl layer, which was traditionally processed to pearl buttons and jewelry.

"Erstmals erhielten die Sammler durch das Werk von Lister (1685-1692) einen ungefähren Überblick über die Zahl der bis dahin bekannten Arten von Mollusken (Abb. 3). Das illustrierte Werk seines italienischen Zeitgenossen Buonanni (1681) mit dem Titel "Ricreatione mentis et oculi in observatione animalium testaceorum curiosis naturae ... " und das oben erwähnte Buch von Rumphius ergänzten die damaligen Kenntnisse. Viele Jahrzehnte blieben die Kollektionen denen von Lister, Buonanni und Rumphius sehr ähnlich. Der Unterschied zwischen den einzelnen Sammlungen lag nur in der Zahl und der Qualität der Exemplare. So versuchten wohlhabende Sammler durch pompöse Kabinette ihre Sammlungen aufzuwerten. Aus dieser Zeit stammen auch die meisten gravierten Schalen von *Nautilus pompilius*, einem der bekanntesten Kopffüßer. Erst als sich der Handel mit Ostindien und den übrigen europäischen Kolonien immer mehr ausweitete, wobei diese Gebiete auch naturwissenschaftlich erforscht wurden und man laufend neue Tierarten entdeckte, vermehrte sich auch die Zahl der Mollusken-Arten in den Kollektionen, von denen sich die großartigsten wahrscheinlich in Holland befanden. ... Erst als im Jahre 1771 der berühmte englische Entdecker James Cook (1728- 1779) von seiner ersten Weltumseglung viele bis dahin völlig unbekannte Schnecken- und Muschel-Arten aus Australien, Neuseeland und von zahlreichen pazifischen Inseln nach Europa brachte, nahm die Sammeltätigkeit wieder einen ungeahnten Aufschwung. Schon etwa zehn Jahre später konnte man in fast jeder bedeutenden europäischen Sammlung Schalen aus der Südsee finden." (Jens Hemmen. Kurzer Abriss zur Geschichte des Schnecken- und Muschel-Sammelns. In: Jahrbuch des Nassauischen Vereins für Naturkunde 128 ; 2007, pp. 74-75). An excellently preserved and finely illustrated manuscript.

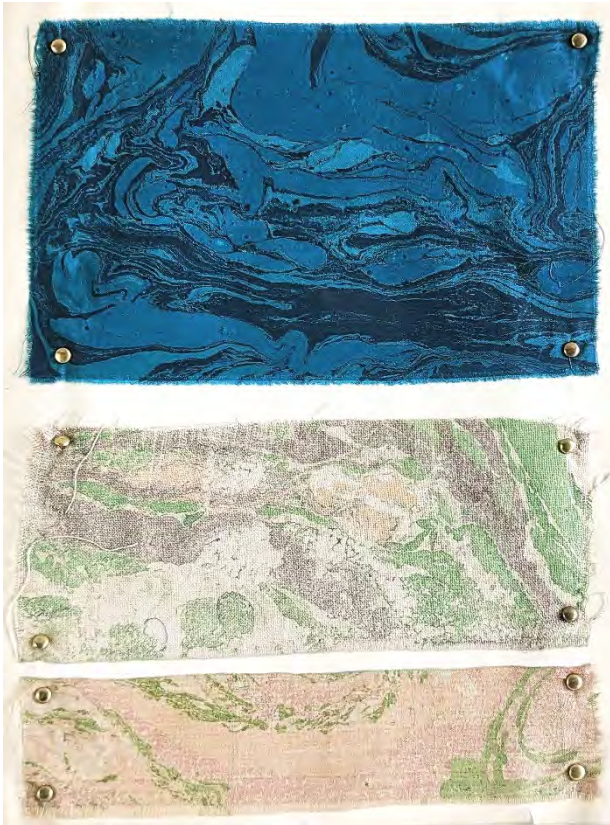
MARBLING FABRICS

Swatch Book – Marbled fabric swatches. No place and date (France c. 1920's). 59 samples variously mounted onto recto of 20 unnumb. grey and white thin cardboard mounts. Sizes of swatches vary (110 x 90 mm to 210 x 130 mm, a few smaller ones), fabrics included are linen, silk and cotton. Cont. paste paper wrappers. Front cover with mounted manuscript paper label. Folio (320 x 245 mm). Head-caps bumped, covers rubbed. 2.850.-

An anonymously produced interesting swatch book with colourful fabric designs in various marbling techniques.

PLATES HANDCOLOURED BY THE AUTHOR

Tilesius von Tilenau, Wilhelm Gottlieb. Naturhistorische Abhandlungen und Erläuterungen besonders die Petrefactenkunde betreffend. Mit acht Steintafeln. Kassel, Krieger und Compagnie 1826. XIV, 154 pages, 8 folding lithographed plates with contemporary hand colouring by Tilesius himself (dated and signed Leipzig, 1827 on the last plate). Fine copy on large and thick paperstock. Contemporary



red morocco with gilt green morocco label to spine, richly gilt flat spine, frames of gilt floral fillets on both covers, gilt board edges and turn-ins, all edges gilt. Endpapers lined with green glazed paper. Folio (320 x 220 mm). Minor traces of wear to extremities, minor bumping to upper outer corner of front board. Title recto with crowned stamp of King John of Saxony (1801-1873; Lugt 1405) and verso with deaccession stamp and location number. Overall very fine copy. A special dedication copy to the king of Saxony, on thick large paper, hand coloured by the author as evidenced by his signature on the last plate and in a sumptuous binding. 14.000.-

Nissen ZBI 4140 (1827). First and only edition, rarely seen in trade and especially scarce in

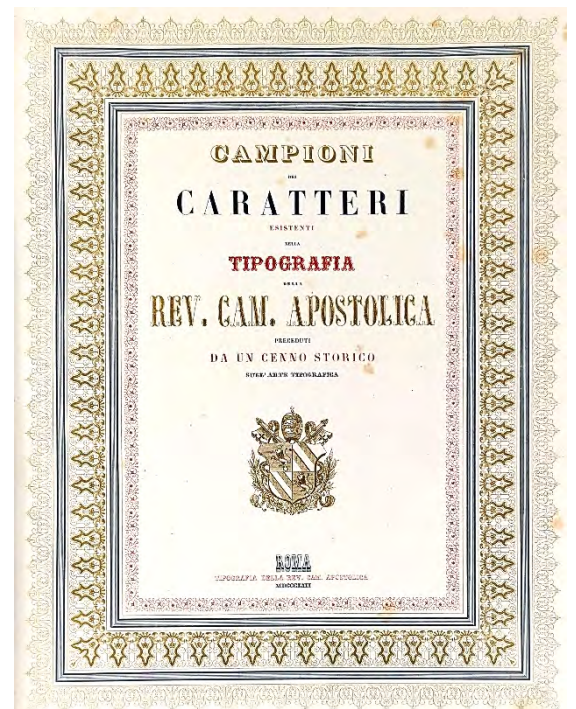
contemporary colouring, the work describes fossil finds of invertebrates, including bivalves, gastropods, sponges, and trilobites. Tilesius was then lecturing natural history at the university of Leipzig, especially on fishes (after Bloch), on infusoria, molluscs, echinodermas, et al. The German naturalist and explorer, Wilhelm Gottlieb Tilesius von Tilenau (1769-1857) began in 1790 studies of natural sciences and medicine at the University of Leipzig, and at the same time took drawing lessons from Adam Friedrich Oeser at the art academy in the Pleissenburg. He completed his master's degree of arts in 1795, graduated as a doctor of philosophy in 1797, and in 1801 as a doctor of medicine. In 1795-96 he traveled with the Earl and scientist Johann Centurius Hoffmannsegg by ship to Portugal. On this trip he studied marine animals, as well as the teaching and practice of medicine in Portugal. The results were published in several papers. In 1803 he was appointed professor at Moscow University. He participated as a ship's doctor, marine biologist and expedition artist on the frigate Nadezhda in the first Russian circumnavigation of the globe during 1803-1806 under Adam Johann von



Krusenstern. The Nadezhda departed from Kronstadt on the Baltic Sea, with Tilesius joining the expedition at Copenhagen; included among his baggage were a violin and viola, which he played on the voyage. The Nadezhda sailed past the Canary Islands and Brazil, around Cape Horn and across the Pacific Ocean to Japan, stopping at the Marquesas and Hawaiian islands, and also at Kamchatka. After visiting Japan, the Nadezhda set off towards Alaska, then sailed past China to the Indian Ocean, around Africa and back to the Baltic. Tilesius made numerous sketches and watercolors during the trip, particularly after the official artist departed in Japan. Honors Tilesius received on his return included being made a knight in the Order of St. Vladimir, corresponding membership of the Russian Imperial Academy of Sciences, and a lifetime pension of 300 rubles per year. His illustrated report on the expedition appeared in 1814. However, he did not win public recognition like his contemporary Alexander von Humboldt. One of his projects while in Russia was to reconstruct the skeleton of the Adams mammoth, a woolly mammoth whose nearly intact frozen carcass was excavated from the Siberian permafrost in 1806. This represented one of the earliest attempts to reconstruct the skeleton of an extinct animal. Tilesius made one notable error in this effort, exchanging the tusks so that they diverged

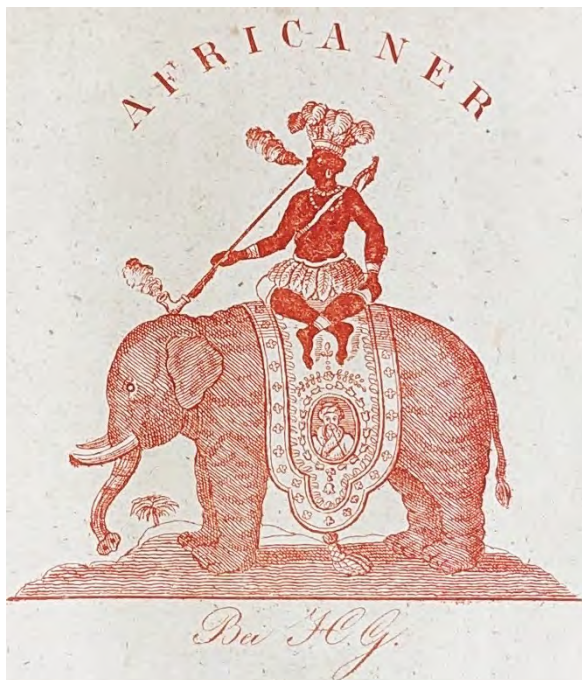
instead of converged. In 1814, Tilesius returned from Russia to his hometown of Mühlhausen and put his son in the care of his grandmother. He continued to lecture and publish on zoological, medical and ethnographic subjects, and attained membership in a number of scientific societies across Europe and in the United States, but did not obtain another academic position. He spent most of the rest of his life in Mühlhausen and Leipzig.

Tipografia della Camera Apostolica. Campioni dei caratteri esistenti nella tipografia della Rev. Cam(era) Apostolica preceduti da un cenno storico sull' arte tipografica. Roma, Tipografia della Rev. Cam. Apostolica 1853. 3 unnumb. leaves printed on



rectos only, (half-title leaf printed in blue and gold within typographical blue frame, title leaf printed in blue, red and gold within multiple frames composed of wide red and gold printed ornaments bordered by blue printed rules, advertisement leaf within red printed ornamental frame), VIII pages text within double black rules, dedication leaf to the pope printed in blue and gold within triple frame composed of gold, blue, and red printed ornaments, 64 numbered leaves and 4 unnumb. leaves, all printed on rectos only within variously decorated ornamental borders. Publisher's green ripped cloth, gilt stamped title to front cover. 4to (354 x 264 mm). Front hinge at lower spine-end restored, covers slightly soiled. 3.450.-

Not in Bigmore-Wyman ; not in St. Bride Catalogue ; not in Birrell & Garnett. Catalogue of Typefounder's Specimens ; Katalog der Bibliothek d. Börsenvereins d. Deutschen Buchhändler II, 723. A superbly printed type specimen book of the printshop of the Apostolic Camera formerly known as the Papal Treasury, with tremendously ornated preliminary leaves printed in gold and colours, and an astonishing variety of highly decorative typographical frames composed of numerous ornamented stamps. Lower right outer corner with light waterstain in margin.



Tobacco 'labels' and wrapping papers.

Album. Lahr and Amsterdam and a few other places, numerous publishers ca 1842 -1850. 170 unnumb. sheets of paper, a few of them pasted onto verso with pictorial illustrations in several techniques (engraving, lithography and woodcut) printed in different colours on varying types of coloured and white paper. A few hand-coloured. Cont. green half morocco, flat spine, boards covered with green glazed paper. Oblong 4to (215 x 152 mm). Covers rubbed, extremities worn. 6.000.-

Rickards, The Encyclopedia of Ephemera pp. 329/330. There are some 40 labels by the tobacco manufacture(or Hugo Frères), based in Lahr in southern Germany with a branch in Amsterdam and 15 additional labels of Dutch tobacco manufacturers or traders, the majority of them based in Amsterdam, with one based in Zwolle and additionally one French tobacco manufacturer is also included. The majority of labels in this album don't have stamped or printed names,

but images related to the exotic origin of the tobacco, its qualities, names of tobacco sorts and sometimes images which one would not necessarily relate to tobacco (a caricature of Napoleon, portraits of European notability, a steam engine, military, and topographical views among many others). A fascinating compilation of tobacco related imagery for publicity purposes, probably put together by the firm of Gebrüder Hugo. List of businesses included: Hugo Gebrüder Lahr/Amsterdam; Becker & Zoon Amsterdam; W & W Amsterdam; Thorbecke & Comp. Zwolle; Cornelis Kuyper, Amsterdam; Johannes Jotzelaar, Amsterdam; Frans van de Velde & Zoonen, Amsterdam; P. H. V. Poggemann, Amsterdam; Gebroeder Noordzink, Amsterdam; Herman Oldenkott en Zoonen, Amsterdam; J. F. D. Eberstein, Amsterdam; Tabac Becker & Zoon, Amsterdam; Willem Steyn, Amsterdam; A. D. Reuver, Amsterdam; De Jager, Amsterdam; and Scafflerlaty, Paris. "Tobacco was among the first commodities to be sold in printed paper wrappers. ... The design element of tobacco papers was normally confined to the centre of the printed sheet, which was large enough to accommodate varying quantities of tobacco. The earliest designs were in the tradition of the bookplate, but later they took on the characteristics of the trade card and were often printed from plates actually designed as trade cards. Engraved pictorial designs were common in Germany, Holland and France. ... The simple tobacco paper was superseded by the tobacco wrapper when the manufacturer took over the role of packager from the shopkeeper" (Rickards pp. 329-330). One leaf damaged, a few leaves with thump marks in lower right corner, light foxing in a few places else in excellent condition. A scarce survivor.

FOUR TYPE SPECIMENS BY TRATTNER

Trattner, Johann Thomas Edler von. Sammelband with four type specimens. Wien, Trattner 1769. With four repeated engraved title vignettes with Trattner's printer's mark and his motto 'Labore Et Favore' beneath. 26 leaves; 32 leaves; 20 leaves; 31 leaves (= altogether 109 leaves), including the four differently designed titles. All leaves unnumbered and printed on rectos only, each page including titles within elaborately adorned typographical borders of which scarcely two are alike. Specimen characterum latinorum exsistentium (!) in caesarea ac regio-aulica typorum fusura apud Joan. Thom. nob. de Trattnern, caesareo-regio-aulicum typographum et bibliopolam.

bound with:

Abdruck derjenigen deutschen Schriften, welche in der kaiserl. königl. Hofschriftgießerey bey Johann Thomas Edlen von Trattnern, k. k. Hofbuchdruckern und Buchhändlern gegenwärtig befindlich sind

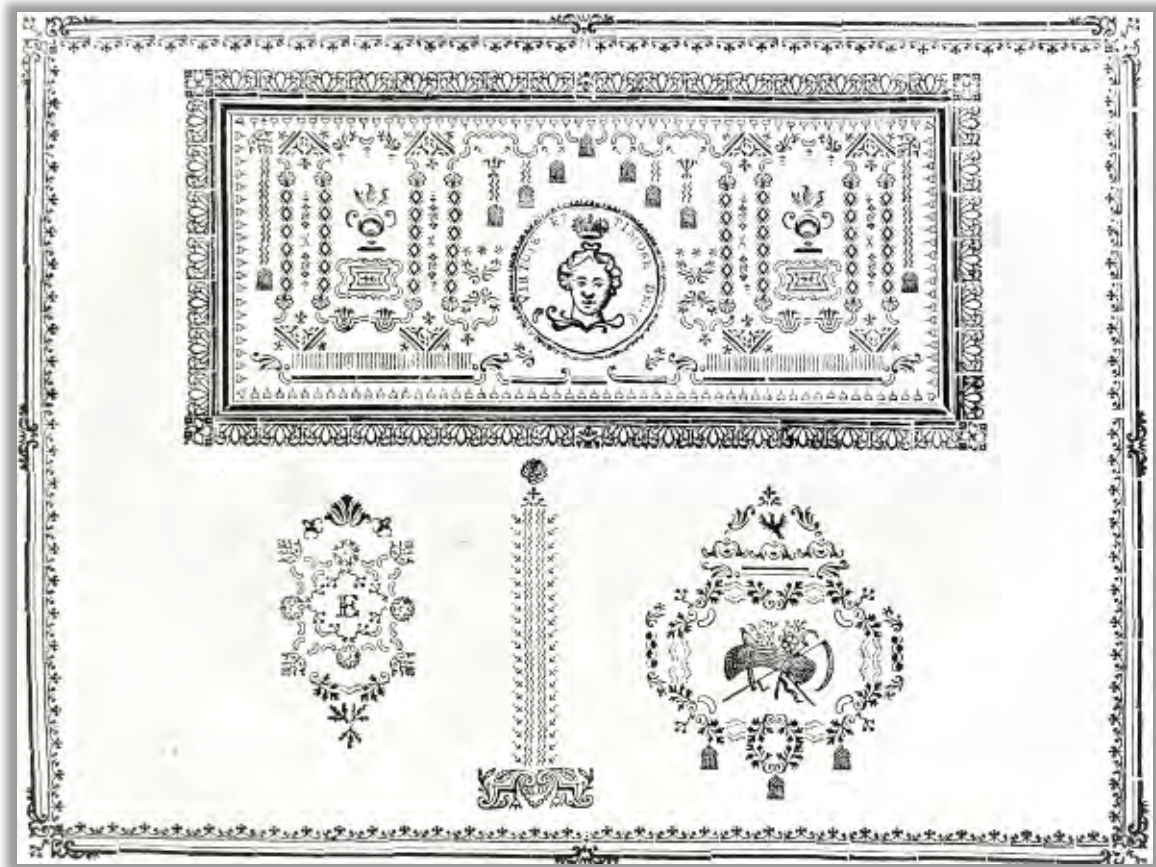
bound with:

Specimen characterum russicorum, turcicorum, graecorum et hebraicorum existentium in caesarea ac regio-aulica.typorum fusura ...

bound with:

Abdruck derjenigen Röslein und Zierrathen, welche sich in der k. k. Hofschriftgiesserey bey Joh. Thomas Edlen von Trattnern, dermalen befinden. Nebst einer Probe, wie solche sowohl zu Leisten,

Anfangsbuchstaben, und Finalien zusammen gesetzt werden können. Modern silk binding. All edges gilt. 4to (235 x 180 mm). 11.500.-



Cf. Bigmore-W. III, 21 (Abdruck der deutschen Schriften, 1769; Specimen characterum russicorum, 1769) ; Berlin Catalogue 5344 (first edition 1760 of all four parts comprising 84 leaves) and 5345 (1787 edition with only 87 leaves) ; Jolles. Deutsche Schriftgiesserei pages 253 and 254 (with 1760 and 1787 editions of separate parts only) ; Giese. Trattner nos. 490/491/492/493 all 1760 edition ; Mayer. Wiens Buchdrucker-Geschichte II, 33 (for 1759/60 edition) ; not in Catalogue of the Bibliothek des dt. Börsenvereins and in St. Bride Foundation Catalogue. Second substantially enlarged edition of all four parts with a continuous quire count but each part with its separate title, which would explain the fact that there are a few listings of separate parts of this specimen under their respective titles in library holdings. One copy of the 1769 edition with all 4 parts at Cambridge (but no collation given) and at least 2 copies of the 1787 edition with all four parts tracable on KVK: Library of Congress with 104 leaves and ÖNB with 101 leaves (with a few further but duplicate leaves bound in as could be seen in the digitized version of the copy).

VD18 10982590-001. The first edition of the Specimen characterum Latinorum separately published in 1759 comprises 20 leaves – our copy with 26 leaves.

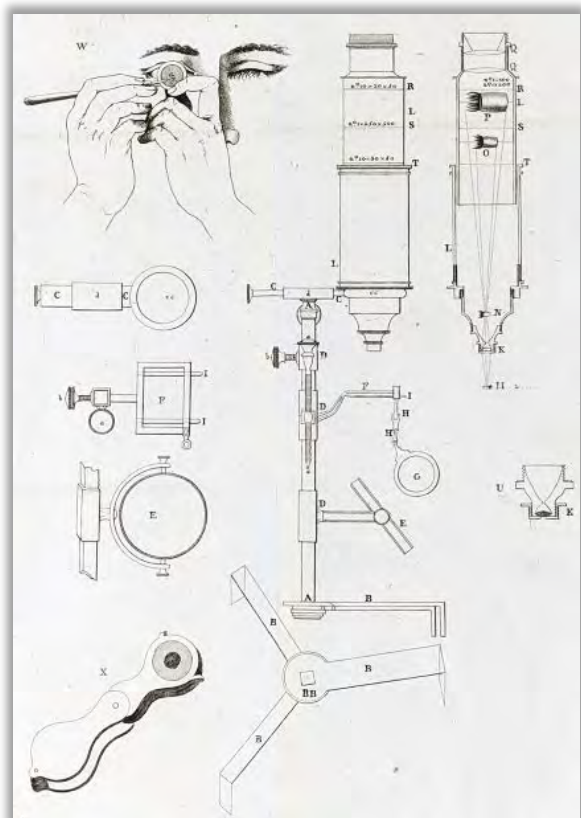
VD18 10982604-001. The first edition of the Specimen characterum Graecorum separately published in 1760

comprises 15 leaves – our copy with 20 leaves enlarged by four Russian scripts and one Turkish script.

VD18 10118918-000. The first edition of the *Abdruck derjenigen Deutschen Schriften* separately published in 1760 comprises 21 leaves – our copy with 32 leaves.

Not in VD18. The first edition of the *Abdruck derjenigen Röslein und Zierrathen* separately published in 1760 comprises 28 leaves – our copy with 31 leaves.

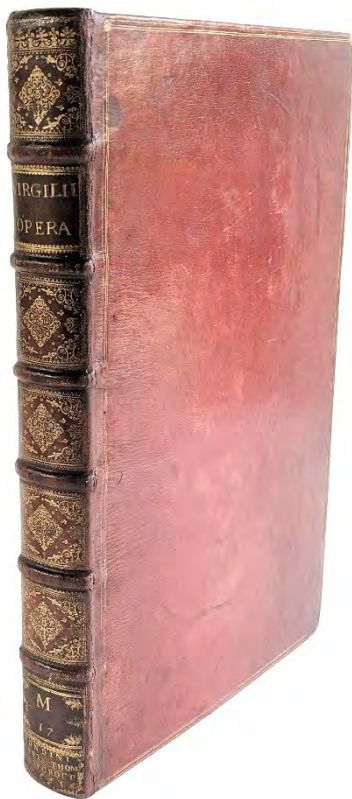
The publisher and bookseller Johann Thomas Trattner (1717-1798) had developed from a simple book printer in a small workshop in Vienna into a major typographical entrepreneur. In the course of his career he built up a veritable network of related businesses in Austria including a typefoundry, a typesetting office, a printing office, a workshop for copper engraving and a bookbindery, and expanded his business into the areas of the book trade and paper manufacturing. In addition to his business acumen and his innovative business concept he was well connected with important members of university circles and established a special relationship with the empress Maria Theresa and the k.k. public administration all of which contributed to his outstanding success and is mirrored in his own motto "Labore et favore" (labour and favour). With the support of the Austrian empress, he developed into a privileged court book dealer with numerous privileges for his production, some of which were granted for 20 years. - Three tiny wormholes in lower part of gutter of four leaves. A fine, wide-margined copy printed on thick paper.



Villars, Dominique. *Mémoire sur la construction et l'usage du microscope, ... avec une planche en taille-douce.* Strasbourg, chez Levrault. A Paris, Le Normant 1806. VIII, 52 pages, 1 folded engraved plate. Cont. blue wrappers, manuscript paper label to spine. (220 x 138 mm). Uncut copy. 1.750.-

Dayat. *Les Botanistes et la Flore de France*, pp. 110-121; Poggendorff, II, 1207; cf. Stafleu/Cowan VI, pp. 739-741. First edition, dedication copy, with author's manuscript note on title-page 'A Monsieur Martinet, témoignage du souvenir amical ... son ancien compagnon de voyage'. The folding plate with a microscope and its mechanical and optical parts, drawn by M. Bovet, chef de bureau des travaux publics à la prefecture. A thorough treatise on the usability of different microscopes in botanical research by

the French physician and botanist Dominique Villars (1745-1814), nowadays rightly famous for his magnum opus 'Histoire des plantes du Dauphiné' privately published between 1786 and 1789. In our book he compares microscopes and lenses from various important manufacturers like Dollond, Dellebarre, Adams, Scarlett, Cuff and Marshall criticising them for their mediocre lenses and praises a French instrument manufacturer from Paris, Gaspar Rochette who founded his business in 1794, one can therefore conclude that the microscope depicted on the plate was made by Rochette. With tiny traces of gnawing of mice in outer lower margins of a few leaves. A fresh and wide-margined copy.



Virgilius Maro, Publius. Publii Virgillii Maronis opera per Johannem Ogilvium edita, et sculpturis aeneis adornata. Londini, typis Thomae Roycroft apud Guil. Wells, & Rob. Scott, ad insignia principis in Vico Little-Britain dicto MDCLXIII. Engraved front. by Pierre Lombart after Franz Cleyn, engraved portrait of John Ogilby by William Faithorne after Peter Lilly (or Lely), title-page in red and black (4), 447 (1) pages, 90 engraved plates and 11 full-page engravings after Franz Cleyn and Pierre Lombart with coat-of-arms and engraved text underneath each, of which 37 by Wenceslaus Hollar, 24 engraved initials and head-pieces, 1 double-page engraved map. All text-pages, plates and full-page illustrations framed with single or double russet gold manuscript rules. Eighteenth century French red morocco on 6 six raised bands, second compartment with gilt stamped title, seventh

compartment with gilt stamped red morocco label showing capital letter M and numbering 17, all others richly gilt. Covers framed by triple gilt rules, inner gilt dentelles, all edges gilt. Endpapers lined with multiple coloured stone marbled paper. Folio (455 x 282 mm). Upper and lower joints and spine-ends carefully restored. With a few scratches on covers. Front paste-down with printed library label "Bibliotheca Lamoniana Y" with added manuscript number 15 and another mark of ownership related to the Lamoignon family, a stamped crowned L in the margin of page 1 of the text. 6.500.-

NHG Hollar 1344, 1351, 1353, 1355-59, 1360-1393 ; Pennington 290-330 ; ESTC R23590 ; Wing V600. Third printing of the illustrated Latin edition of Ogilby's Virgil with a grand French provenance from the library of the Lamoignon family, a

dynasty of chancellors of France who used their considerable political influence to promote the publication of Diderot and d'Alembert's *Encyclopédie*. The library was brought together over more than a century by various members of the Lamoignon family, starting with Guillaume de Lamoignon (1617-1677), lawyer and first president of the parlement who was a lifelong patron of the literati, and took pleasure in gathering at his house in Paris every week a number of the most distinguished of them, Louis Bourdaloue (1632-1704), Jean-François Regnard (1655-1709), Jean Racine (1639-1699), Nicolas Boileau (1636-1711), the Marquise de Sévigné (1626-1696), Gui Patin (1601-1672), among others ; to Chrétien-François [I] de Lamoignon (1644-1709), advocate general and then president "au mortier" at the Parliament of Paris, member of the Académie royale des inscriptions et belles-lettres, remained, like his father, a friend of scholars and literati ; through Guillaume Chrétien (II) de Lamoignon de Bavière (1735-1789), French politician and himself an ardent book collector and last owner of the "Bibliotheca Lamoniana", in which he incorporated the library of his father-in-law, Nicolas-René Berryer (1703-1762) which he had inherited in 1762. After his death in 1789 his library was bought by the Paris bookseller Méricot jeune, and offered in a catalogue consisting of 3 parts (1791-1792) with altogether approximately 6200 lots, including the present volume (Blogie, II, 1792, 18). It was sold en bloc 1792 to the English bookseller Thomas Payne, who published a catalogue the following year. (A catalogue of books, containing a considerable part of the valuable and distinguished library of the late M. de Lamoignon (London, 1793). -

"John Ogilby (1600-1676), was born in Scotland to humble origins, and was apprenticed to a dancing-master in London as a young boy. Ogilby's time as a dancing student, and then as the dancing-master and manager of a theater, taught him much about ways of successfully depicting a scene to an audience. The years he spent working in the arts laid the groundwork for his attention to the visual, rather than solely the written, elements in printing. Ogilby took this sensitivity with him as he entered the book-publishing business. Although he is best remembered for his atlases, he first gained his reputation as a scholar and printer with his translations of the classics. Ogilby's success in the world of books came in significant part from his understanding of the importance of the visual and material elements of book making. Ogilby utilized a number of strategies in his attempt to shape readers' encounters with his books. First, he used excellent-quality paper. Paper had always been one of the most expensive aspects of book production. During this period, good-quality paper was not being produced in England itself, thus forcing printers to import from France or the Netherlands. An imposed import tax only added to the expense. Second, Ogilby left wide margins in his works, giving each page an impressive look and allowing users the option of taking notes in the margins. This stylistic decision also added to the cost of printing, as less text was included on each page and therefore more paper was needed to complete each copy. Third, he used clear and clean type, making his works easy and pleasant to read. ... However, it was his extensive use of illustrations that was most characteristic of his works and most reflective of his understanding of the book as a medium. The illustrations in Ogilby's first edition of Aesop's Fables were etched, while all of the illustrations in his subsequent works would be engraved. ... Etchings were more expensive than woodcuts and produced an image that was more sophisticated than a woodcut, but retained a sketch-like quality. Finally, engraving was the most preferred medium for illustration: this process could create images that were more complex, and it was also a significantly more expensive process. ... Although Ogilby's elaborate folio editions were new to the English book market, they were modeled after various French prototypes. Michele de Marolles's 1649 edition of Virgil, for example, was the inspiration for Ogilby's 1654 edition." (Tali Winkler. John Ogilby and his Self-Fashioning Portraits. In: <https://homeramongthemoderns.pressbooks.com>). A wide-margined copy.



Xavery, Gérard Joseph. Het Italiaansch tooneel voortreffelijk in 16 verbeeldingen uytgevoert, door Gerardus Josephus Xavery. Verrykt met Nederduytsche en Fransche vaarzen door Florentius H. J. van Halen. (bound with): Het nieuw geopend Italiaans tooneel, vertonende de wonderlijke ziekte bezwangerheid en baring van Arlequin: benevens de opvoeding van des zelfs jongen zoon. 2 volumes bound in one. Amsterdam, Petrus Schenk in der Warmoes Straat op den hoek van de Vissteg in J. Visschers Athlas (1710 to 1730 ?). With 2 engraved pictorial titles, each followed by 16 numbered engraved plates (image size c. 150 x 190 mm; plate size c. 225 x 210 mm) ; part I: Pictorial title with engraved caption with French and Dutch verses and plates with engraved captions with Dutch, French and German verses arranged in columns. Plates signed G. J. Xavery inv. et del., P. Schenk exc. ; part II: Pictorial title and plates with engraved captions with Dutch verses arranged in columns. All plates

unsigned. Cont. vellum, flat spine richly gilt and gilt red morocco label, covers framed by triple gilt rules. Folio (358 x 250 mm). Covers lightly rubbed. 8.000.-



Hollstein XXV, Schenck 1949-1982 ; R. L. Erenstein. De Invloed van de Commedia dell'arte in Nederland tot 1800. In: Scenarium V (1981), pp. 91-106. Rare complete set of the first and only editions (except an abridged English version c. 1760 of part one) of the only two Commedia dell'arte print series by the Antwerp painter Gerard Joseph Xavery (1700-1747), which constitutes one of the earliest original native Dutch examples of the so-called Italian Commedia dell'arte,

volume I with texts in verse by Florentius H. J. van Halen (active c. 1720-1739), volume II author not mentioned. Both parts probably take inspiration from French sources in the Italian style, such as Gherardi's "Le théâtre Italien" (Paris, 1694) and the various theatrical performances known as "Théâtre de la foire", performed at annual fairs in France, but they are not simply translations and at least part two seems to form a complete original story. The most important character in both series is Harlequin, here depicted with his entire head black rather than just a black mask, which might have led an 18th-century reader to think of a Moor. In the second series Harlequin vomits, the doctor checks his pulse, examines his urine, gives him an enema and discovers he is pregnant! Harlequin then lays 6 eggs, brooding them in a nest, and babies hatch out. He raises the one that survives, cleaning his bottom, breast-feeding him and teaching him to walk and read, but Harlequin (Arlecchino) is lazy and impatient, beats the child and ignores the admonitions of the doctor, Piro (Pagliaccio, later Pierrot) and Kolombine (Colombina). Scharmouchi (Scaramouche) also makes a brief appearance. The first series centres on foolish love, with women succumbing to the amorous advances of men who eventually abuse them, spend their money, get drunk or visit whores. Provenance: John W. Wilson, i.e. the Belgian art collector John Waterloo Wilson (1815-1883), living in Haarlem (blind armorial stamp in upper right corner of first title; Lugt 2581). We have located only five other copies with both parts and in two of those part 2 appears to be incomplete or defective.

Zoological tableaux. 8 cardboard-plates with gouache paintings of exotic animals. All bordered by blueish-green ink or paper frames. No place (Southern Germany or Austria) around 1800. Large- folio (c. 500 x 300 mm). Slight surface dust and a few unobtrusive brown spots. Extremities rubbed. One plate with small damage to right edge. 6.250.-

Each of the plates with just one exotic animal. *Arctomys bobac* (Poland marmot); *Canis mesomelas* (black-backed jackal); *Felis caracal* (caracal); *Felis leopardus* (leopard cat); *Hyrax capensis* (Cape hyrax); *Hyrax syriacus* (Palestine hyrax); *Mus lemmus* (lemming) and *Tapirus americanus* (American tapir).

