

PASADENA ANTIQUARIAN BOOK FAIR

2023



ANTIQUARIAT BANZHAF



LEIPZIG VIEWED AS A GARDEN CITY

Schwarz, Karl Benjamin. Romantische Gemählde von Leipzig. Eine Folge von vier und zwanzig Prospecten. Leipzig, Karl Tauchnitz 1804. With 24 outline etched and handcoloured plates by and after Karl Benjamin Schwarz, each plate with engraved caption, (2), IV, 56 pages. Cont. cloth, flat spine with gilt stamped title. All edges yellow. Oblong 4to (200 x 250 mm). Covers wavy, partly faded, and somewhat rubbed. EURO 4.800.-

Thieme-B. XXX, 365. Very rare suite of beautifully coloured outline etchings by and after Carl Benjamin Schwarz (1757-1813) with a focus on the various gardens, parks and other recreational parts of the city, as stated in the preface as the aim of this work. Text-leaves in the beginning slightly foxed and with faint waterstaining in upper part, not affecting the plates. Views included are: Ansicht der Stadt von der Rosenthaler Brücke und von der Hahnreybrücke sowie das Grimmische Thor; Georgenspital vom Schneckenberge; Georgenhospital; Gothische Thor (3); Hallische Thor; Markt aus der Petersstrasse; Markt aus der Catharinenstrasse; Neu-Kirche; Pleissenburg; Rossmarkt; Sternwarte; and Thomaskirche among others. The plates in exceptionally bright colours.

Schmidt, Friedrich von. König Wilhelm von Württemberg in seinen ländlichen Beschäftigungen. Auf allerhöchsten Befehl herausgegeben von F. von Schmidt, Bau- und Garten-Director im Dienste seiner Majestät des Königs von Württemberg. Mit Illustrationen in Farbendruck und Holzschnitt nach Original-Aufnahmen von Julius Schnorr und Thiermaler Anton Braith, unter technischer und künstlerischer Leitung des Ersteren. Stuttgart, Ebner und Seubert 1865. Lithogr. title in red on a tinted background illustrated with the crest of the king of Wuerttemberg, 13 colour lithogrpahed plates, 1 lithogr. text-vignette and numerous wood engravings with views after Julius Schnorr von Carolsfeld and Anton Braith. 41 unnumb. text-leaves within lithograped ornamental frames printed in purple and including letterpress title. Publisher's purple morocco, with sunken

panels richly decorated with ornamental relief stamping, 4 decorated gilt brass bosses on each cover, front cover with one central gilt brass portrait medallion, all edges gilt. Housed in a contemporary cardboard box, cloth spine and partially fabric lined inner covers with binder's label of Heinrich Koch, Stuttgart. Folio (430 x 310 mm). Box rubbed, binding in excellent condition. EURO 4.650.-



Heyd 2773. First and only edition, a large paper copy printed on thick paper of this monumental work with decorative views of king Wilhem's parks, agricultural estates and the zoological garden in Stuttgart. The author F. von Schmidt, was head of the building and garden department of the king of Württemberg. The plates show the stud farms Schamhausen, Klein-Hohenheim and Weil with

their various breeds of horses, including Arabians, which gather picturesquely in the foreground. The dairies of Monrepos Palace, Rosenstein and Favorite Park with cattle, sheep and goats, views of Rosenstein Palace and Park and the zoological garden Wilhelma (four, including one ground plan). Minor faint foxing to a few text-leaves, a gorgeous copy in its contemporary cardboard box.

PHOTOGRAPHY AND SCIENCE

Agassiz, Alexander. Illustrated catalogue of the Museum of Comparative Zoology, at Harvard college. No. VII. Revision of the echini. In four parts. Plates. 4 parts bound in 1 volume. Cambridge, University Press, Welch, Bigelow, and Co 1872-1873. (4) unnumb. leaves, 7 chromolithogr. folded maps, 87 plates of which 28 plates with 74 mounted woodburytypes after photographs by A. Sonrel, 29 collotype plates after photographs by A. Sonrel and 30 lithogr. plates by P. Roetter some of them after Alexander Agassiz, 4 pages index. Each plate accompanied by one letterpress text-leaf. Cont. green half morocco on five raised bands, gilt stamped title to second compartment, third compartment with gilt title "Plates", all others with gilt ornamental vignette. 4to (294 x 228 mm). Extremities worn, spine slightly rubbed. EURO 2.850.-



Nissen 34 ; Catalogue of the Library of the British Museum-NH I, p. 16 ; cf. DSB I, p. 71. First edition, plate volume without text. An illustrated catalogue of the contents of the Museum of Comparative Zoology in Harvard, the majority of illustrations after photographs by the Swiss-born photographer Antoine Sonrel, reproduced in different photomechanical techniques (alberttypes, woodburytypes and collotypes) by various firms including the American Photo-Relief Co., Philadelphia ; H. W. Longfellow, Boston ; E. Bierstadt, New York ; and Photo-Plate Printing Co. - Alexander Agassiz (1835-1910), zoologist and oceanographer, son of Louis Agassiz (1807-1873), founder and first director of the museum, followed in his father's footsteps as an active supporter of the Museum of Comparative Zoology and in his scientific research which had been focused to the late 1870's on the study of zoology especially the

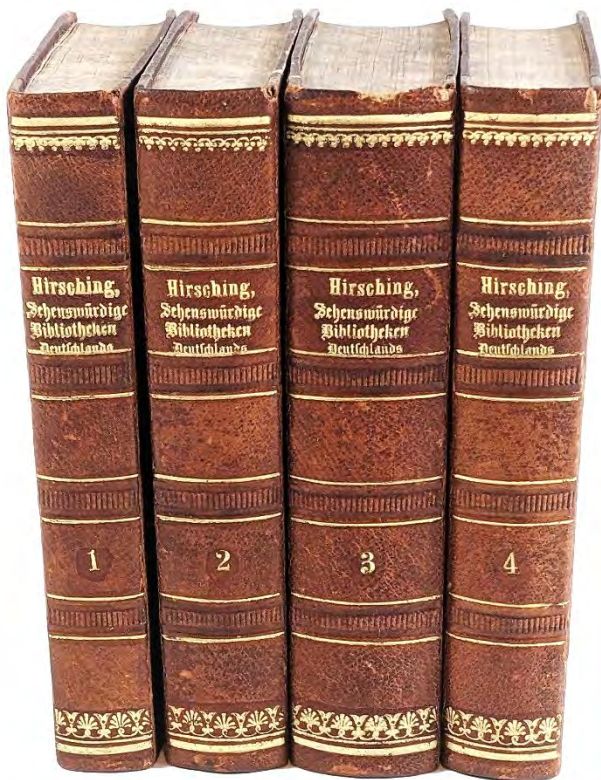
echinoderms. "Using the embryological and paleontological approach of his father, he produced a masterly work that belonged to the era of Darwin, his *Revision of the Echini ...*" (Hunter Dupree in DSB I, p. 71). The impressive and early scientific photographs were taken by the Neuchâtel-born artist and photographer Antoine Sonrel (1804-1879), who was affiliated with Louis Agassiz throughout his career and emigrated with him to the United States in 1849. Sonrel created an impressive oeuvre of drawings, lithographs and photographs to illustrate the scientific findings of Agassiz. First half-title with manuscript ownership inscription of the French zoologist Edmond Perrier (1844-1921).

SNOW AND ICE CRYSTALS

Schumacher, Georg Friedrich. Die Krystallisation des Eises. Aus vielen eigenen Beobachtungen dargestellt und mit fünf Kupfertafeln (!) erläutert. Leipzig, Mayer und Wigand 1844. XVI, 157 (3 blank) pages, 5 folded lithographed plates with numerous illustrations of crystal forms of ice and snowflakes. Cont. marbled boards, gilt label to spine. Label chipped, extremities worn. EURO 850.-

First and only edition. According to the foreword which is signed by F. B. Schumacher, brother of the author and "Lehrer am grossherzogl. Pädagogium in Durlach", the author Georg Friedrich Schumacher died in 1843 shortly before completing the foreword. Various entries in KVK wrongly attribute this work to Georg Friedrich Schumacher (1771-1852) a German teacher whose autobiography "Genrebilder aus dem Leben eines siebenzigjährigen Schulmannes" represents an important contribution to the social, cultural and educational history of Schleswig-Holstein at the beginning of the 19th century. An interesting treatise on snow and ice crystals, crystal forms of snowflakes and frost patterns on window panes, illustrated on five plates.

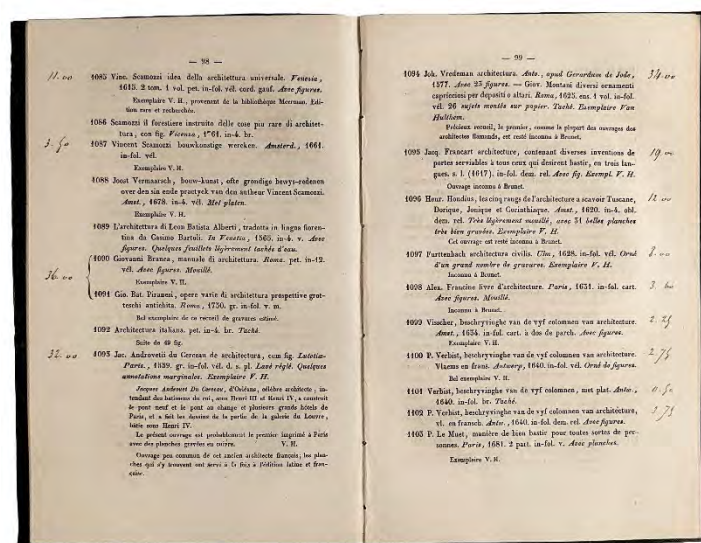
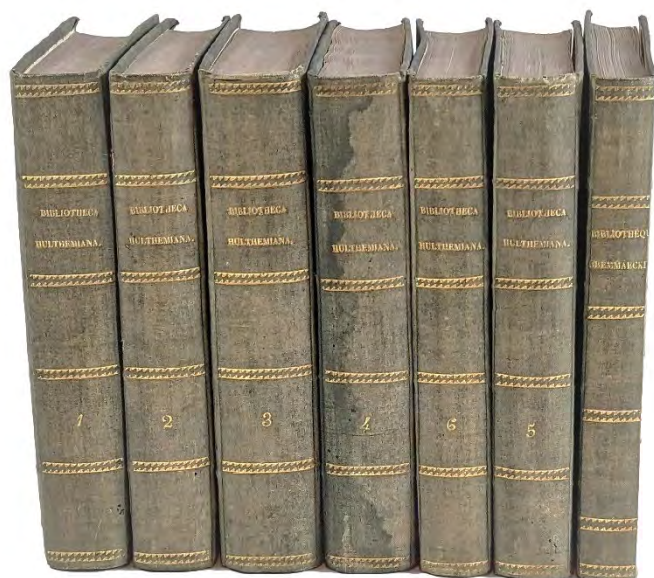




Hirsching, Friedrich Karl Gottlob. Versuch einer Beschreibung sehenswuerdiger Bibliotheken Teutschlands nach alphabetischer Ordnung der Städte. 4 volumes. Erlangen, Johann Jakob Palm 1786-1791. (16), 303 pages; XVI, 532 (4) pages (half-title and publishers' advertisements) ; (14), 724 (4) pages (half-title and dedication leaf); (6), 452, 224 (recte 226) pages (index). Uniformly bound set, half calf c. 1840s, with gilt stamped title and numbering to spine, spine-ends with gilt stamped ornamentation, marbled edges. All titles and half titles with manuscript ownership inscription by Johann Georg Meusel, German bibliographer, lexicographer and historian. Upper spine-end of vol. III with tiny chipping. Joints and extremities rubbed. EURO 6.800.-

LGBW III, 479 (for Hirsching 1762-1800) and LGBW V, 166 (for Meusel 1743-1820) ; cf. Slg. Krieg 41 (only first volume) "Bibliotheksgeschichtlich wichtige Schrift" ; Ebert 9776 ; NDB IX, 228 ; not in Katalog der Bibliothek des Börsenvereins der Deutschen Buchhändler. First and only edition. Meusel's own copy, who is one of the dedicatees of the work, with numerous orthographical corrections in the foreword of first two volumes, and including a number of markings and some manuscript marginalia by him throughout the work. Volume III the first 16 pages with manuscript corrections of page numbering by Meusel. Hirsching's work covers the holdings of various kinds of libraries, including ducal, provincial, civil, monastic and university libraries in 60 places throughout Southern Germany, in a number of cases by on-site studies. It also includes descriptions of their history, their staff and access options as well as descriptions of their different cataloguing and book shelving methods. He pays special attention to the collections in Augsburg, Nuremberg

and Erlangen, but he also mentions his visits to contemporary bibliophiles and scholars such as Cobres in Augsburg or the Ansbach mineralogist Casimir Schmiedel. Outside Southern Germany, Prague, Gdansk and the library of the Museum Fridericianum in Kassel are described in detail. The comprehensive index with hundreds of book titles indicates that this work had also been conceived as a finding tool of extant copies of rare books. Front paste-down in all four volumes with engraved armorial bookplate of the Hamburg based art collector Johann Carl Heibich (1818-1891). A fine copy with a most intriguing provenance.



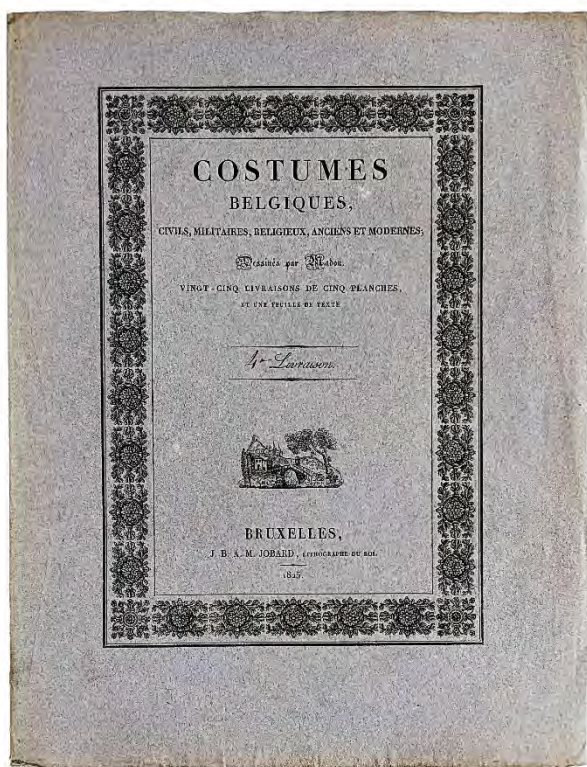
Hulthem, Charles van (A. Voisin, cataloguer). Bibliotheca Hulthemiana ou Catalogue méthodique de la riche et précieuse collection de livres et des manuscrits. 6 volumes. Ghent, J. Poelman, 1836-1837. (and) Catalogue des livres de la bibliothèque de feu Monsieur De Bremmaecker provenant en grande partie de celle de Monsieur Ch. van Hulthem. Dont la vente publique aura lieu à Gand, par le ministère de F. Verhulst, directeur de ventes, en la maison du défunt, rue de la Cour du Prince no. 25, le lundi 7 Octobre 1845 et jours suivante. Ghent, Ad. van der Meersch no date (1845). With chalk-lithogr. portrait of Hulthem in the first volume. Uniformly bound set in cont. green cloth, spines with gilt stamped titles, and gilt roll-tooled rules. (228 x 140 mm). Volume four with slight discoloration to rear cover and left part of spine, due to waterstaining, two joints with tiny flaws. EURO 1.750.-

Taylor. Book catalogues, pp. 246-247 ; Bigmore-W. I, 350 ; Blogie. Catalogues Belges X,27 (for the Bremmaecker catalogue). A complete set of this first edition of the catalogue of the enormous library of the Belgian collector Charles

Joseph Emmanuel van Hulthem (1764-1832), containing 31,686 books with the larger part of vol. V being an index of authors and anonymous works, and 1016 manuscripts in volume VI; with the rare supplement volume published much later of the auction catalogue of the library of Bremmaecker, a nephew of van Hulthem whose books originally belonged to Hulthem, adding another 1891 lots. This catalogue printed on thick laid paper, with numerous manuscript entries of purchase prices starting on p. 67. "It contained choice editions of the classics , the most complete collection of books from the Plantin press that had been assembled up to that time, a very large number of early books printed in the Low Countries , many books on art and numismatics , and a superb collection of materials for the study of the political and literary history of the Low Countries. Voisin prints many bibliographical and critical notes made by Van Hulthem. These notes are not, as is usually the case, lifted from obvious and readily available sources" (Taylor). Light foxing in places, else a remarkable copy uniformly bound in nice contemporary gilt tooled cloth bindings.

Index librorum prohibitorum usque ad totum mensem martii MDCCXVII. Regnante Clemente XI. P. O. M. Romae, ex typographia rev. Cam Apost. 1717. Engraved title-vignette (20), 531 pages. Cont. plain black calf. Spine with a few punctual tiny wormholes, covers rubbed. EURO 550.-

Petzholdt. Bibliotheca Bibliographica p. 151 ; cf. Reusch. Index der Verbotenen Bücher II,1,12 (with reference to F. A. Zaccaria). First few leaves with short worm track in lower margins.

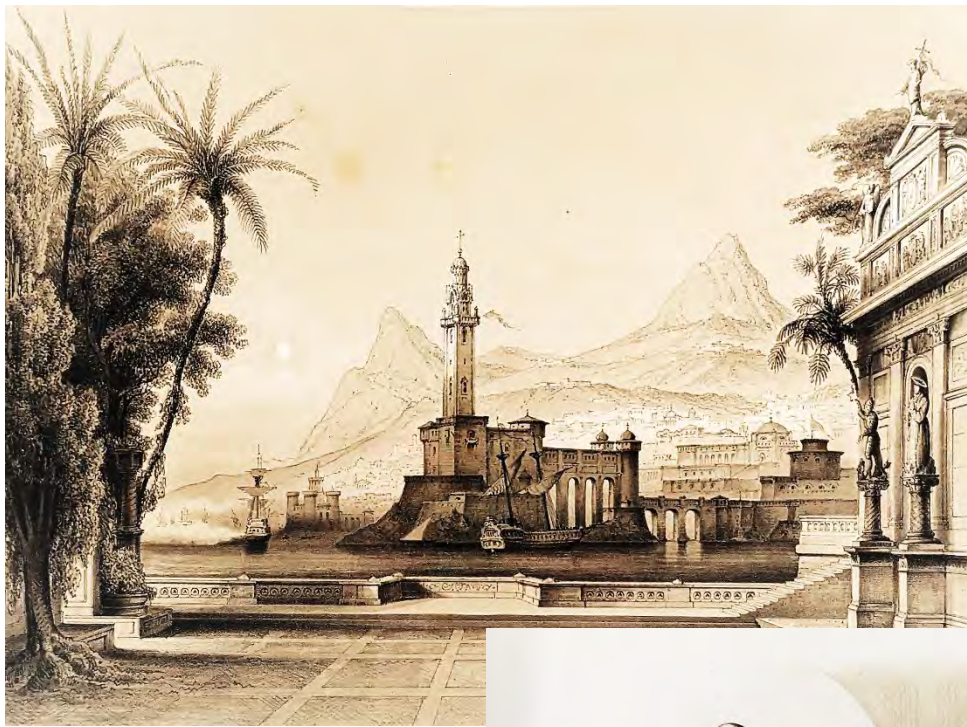


Madou, Jean-Baptiste. Costumes Beliques, civils, militaires, religieux, anciens et modernes. Dessinés par Madou. Vingt-cinq livraisons de cinq planches et une feuille de texte (= lithogr. title on publisher's wrappers). Bruxelles J. G. A. M. Jobard. Lithographe du roi (first to tenth instalment); Jobard Frères (eleventh to twenty-fifth instalment) 1825-1827-(1829). Chalk-lithogr. title, II, IV pages (introductory matter and index), 124 handcoloured lithogr. plates after Madou and van Hemelryck, 98 letterpress text-leaves. Loosely contained in 25 publisher's lithographed blue wrappers in a cloth folder

within a later red morocco box, gilt stamped title to spine, richly gilt stamped ornamented spine. Marbled edges. 4to (362 x 270 mm). Headcap of spine slightly rubbed. Ties lacking. EURO 2.950. -

Lipperheide Gb 50 ; Colas 1932 ; Brunet III,1289 ; Vinet 2208 (all 1830 edition). First edition. Finely handcoloured chalk-lithographed plates by the Belgian painter and lithographer Jean-Baptiste Madou (1796-1877) and Jean-Louis van Hemelryck. A few plates with marginal foxing, some wrappers torn at head and foot of spine. A remarkable survivor, the plates and text-leaves uncut in publisher's wrappers contained in a finely executed morocco box.





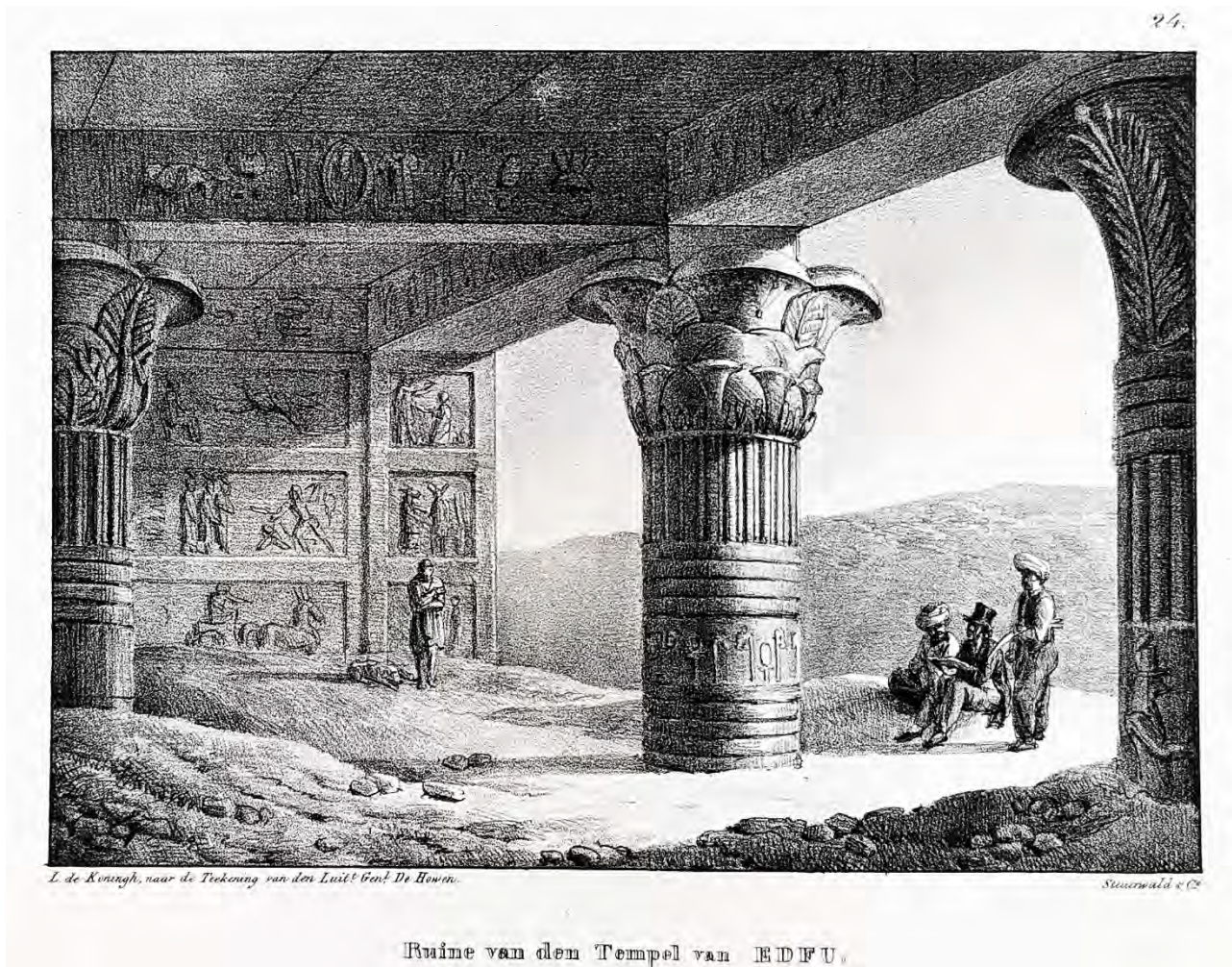
Duncker, Alexander (ed.).
 Costüme und Decorationen
 der Oper Catharina Cornaro
 von Franz Lachner, Königl.
 Baierischem Hof-Kapell-
 meister auf dem Königlischen
 Theater zu Berlin aufgeführt
 unter der General-Inten-
 dantur des Herrn von



Küstner. Berlin, Alexander Duncker, Königl. Hofbuchhändler 1846. 12 lithog. plates, some of them with lithgr. caption "Gedruckt bei Winckelmann und Söhne unter Leitung von J. Storch, Königl. Hof-Steindrucker", 8 beautifully hand-coloured costume plates and 4 plates with stage designs, of which 3 tinted and 1 colour lithographed, 2 letterpress leaves. Cont. red half morocco, covers framed by two gilt rules, front cover with gilt stamped title, all edges gilt. Endpapers lined with glazed and patterned white paper. Oblong folio (260 x 350 mm). EURO 3.850.-

Not in Lipperheide and Berlin Cat. ; not in Colas. Remarkable and rare document of 19th century Berlin theatre culture. The costumes were designed by Johann Georg Christoph Fries (1787-1857) based on historical models of Venetian and

Cypriot costumes; Catharina Cornaro's costume was designed after Titian's painting of the Queen of Cyprus. The theatre decorations were created by Simon Quaglio (1795-1878). A fine copy, the handcoloured costume plates heightened with gum arabic.



Howen, Otto Christopher von der. Vier zestallen egyptische gezigten op steen gebragt naar de oorspronkelijke teekeningen van den Luit. Gen. de Howen door L. de Koningh. ... Dordrecht, ter steendrukkery van Steuerwald & Comp. (1827-1830). 4 lithogr. text-leaves, 24 numbered chalk-lithogr plates with lithogr. titles captioned underneath image "L. de Koningh naar de teekening van den Gen. de Howen. Steuerwald & Co." Loosely contained in publisher's lithogr. grey wrappers. Oblong folio (270 x 365 mm). Wrappers slightly soiled, small part of lower outer corner of front wrapper restored, a few short tears closed. EURO 5.350.-

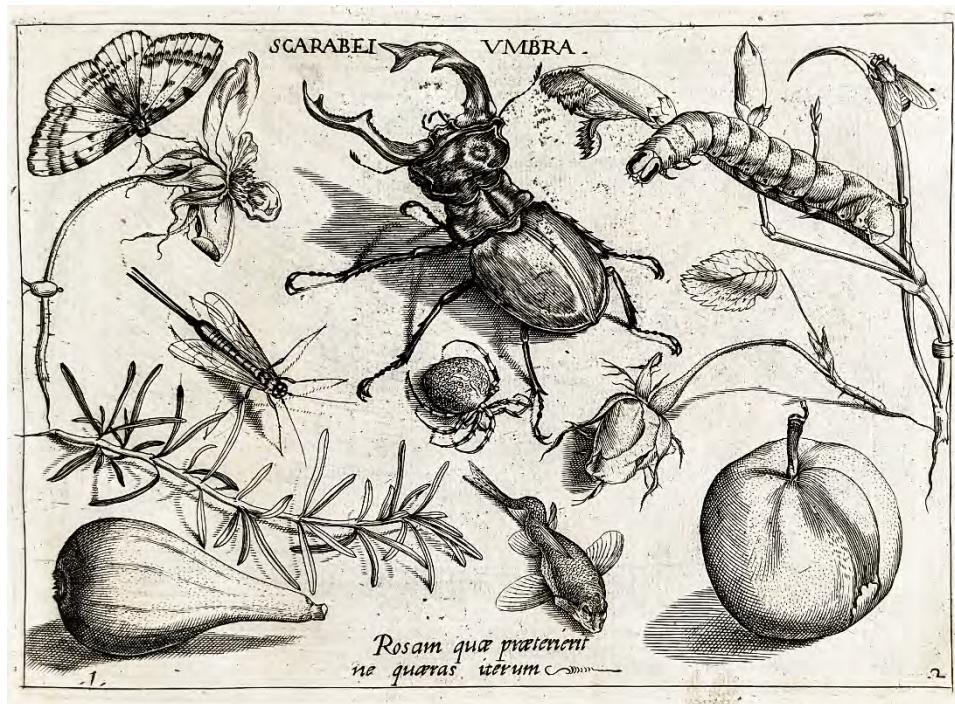
Not in Chahine and Blackmer ; not in Abbey. Travel ; cf. R. J. A. te Rijdt and G. Th. M. Lemmens. Een Generaal Tekent Nederland. Biografie En Catalogus Van Het Nederlandse Werk Van Otto Howen 1774-1848. (1991) ; Waller. Biographisch

Woordenboek Van Noord Nederlandsche Graveurs (1938), p. 154 ; Scheen. Lexicon Nederlandse Beeldende Kunstenaars 1750-1950 (1969), II, p. 521. Otto Christopher von der Howen (1774-1848) was a German-Baltic military man, born in Mittau (Kurland) with a long and successful career in the Dutch army, but also a highly skilled amateur artist, watercolorist and draftsman. During an extended stay in Egypt in 1826, he made a number of drawings, as he had made a habit of doing on all of his military campaigns and private travels, which De Koningh used for his lithographs. - Leendert de Koningh (1777-1849) was a Dutch marine and landscape painter and lithographer who spent most of his life in Dordrecht (Netherlands) apart from two longer working sojourns in England from 1801 to 1803 and 1810 to 1816. Waller, p. 182 ; Wurzbach, Kuenstler-Lexikon, (1906), I, p. 323 ; Scheen, II, pp. 628-9 ; Van der Aa, VIII-2, p. 1364. The set was published in four instalments, each with 6 plates. The plates with picturesque views of people, landscapes, and architectural structures in Upper Egypt (19 views) and Lower Egypt (5 views). Outer margins of a few plates lightly foxed and dust-soiled, a fine copy of this rare set of Egyptian views.



Köhler, Johann David. Anweisung für reisende Gelehrte, Bibliotheken, Münz-Cabinette, Antiquitäten-Zimmer, Bilder-Saele, Naturalien- und Kunst-Kammern u(nd) d(ergleichen) m(ehr) mit Nutzen zu besehen. Frankfurt und Leipzig, In der Knoch- und Eßlingerischen Buchhandlung 1762. (16), 284 pages. Cont. plain ocre boards, gilt stamped label to spine. Blue sprinkled edges. Binding rubbed, extremities worn. EURO 1.200.-

Lipsius-L. I, 213 ; Meusel VI, 190-191. First edition. Inside a fresh copy.



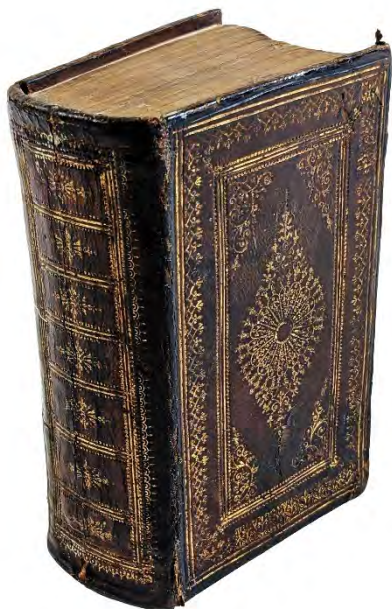
Hoefnagel, Jakob. Archetypa studiaque patris Georgii Hoefnagelii. 4 parts bound in 1 volume. (Nuremberg), Christoph Weigel excudit no date (c. 1706). 4 different engraved titles and 48 numbered engraved plates (= complete), each part comprising 12 numbered plates.

Bound with:

Stapff, Johann Ulrich. A suite of 4 engraved plates showing lively hunting scenes with dogs on an aurochs, a bear, a wild boar and a wolf. First plate with engraved cartouche with text topped by an eagle: Johan Ulrich Stapff excud. in Augusta. (Augsburg), Stapf no date (c. 1700). Plate size: 160 x 235 mm. Cont. sprinkled brown boards, spine covered with red sprinkled paper. Red sprinkled edges. Oblong 4to (195 x 280 mm). Extremities worn, covers rubbed. EURO 14.500.-



Hollstein 17-64 and Graesse, III, p. 313 (both first edition 1592) ; Berlin Cat. 4409 ; Nissen, ZBI 1954 ; Thea Vignau-Wilberg. *Archetypa Studiaque. Natur, Dichtung und Wissenschaft in der Kunst um 1600*, p. 90, V. Minor foxing and soiling to wide margins, a few leaves with one tiny pin head sized worm hole in front margin not touching image. "It is remarkable that the natural phenomena on these delicate and even impressions hardly reveal the age of the copper plates and still have an amazingly realistic effect" (Thea Vignau-Wilberg. *Archetypa*, p. 92). An exquisite collection of engravings of insects, other small animals, flowers, fruit and plants, each with verses and mottos in Latin (some biblical), demonstrating close observation of the natural world. "It was Hoefnagel who for the first time made insects as a class worthy of depiction in painting." (Thea Vignau-Wilberg. *Archetypa*, p. 40). – Rare suite of hunting scenes by Johann Ulrich Stapf (1642-1706) an engraver, publisher, and art dealer from Augsburg, known for his ornament prints and portraits. His output, to a large extent consists of copies of ornament prints by foreign especially French artists.



Du Pinet, Antoine. *Historia plantarum. Earumque imagines, nomenclature, qualitates, et natale solum. Quibus accessêre simplicium medicamentoru(m) facultates, secundum locos & genera, ex Dioscoride.* Lugduni, apud Gabrielem Coterum 1561. Title within elaborate woodcut border, 640 pages ; 229 (1), (26) pages, and 637 woodcuts in the text. Dark brown French mid-17th century morocco binding, richly gilt with a central gilt medallion à l'éventail. All edges gilt. (120 x 72 mm). Lower part of front joint with short tear. EURO 3.450.-

Nissen BBI, 565 ; Hunt 85 ; Pritzel 2539 ; Baudrier IV, 78/79. First edition of Du Pinet's condensed compilation of the works of Mattioli and others. Last pages of second part with faint waterstain in lower corner. A nice copy in a fine and richly decorated French mid-17th century binding.

Schinz, Salomon. *Anleitung zu der Pflanzenkenntniß und derselben nuetzlichsten Anwendung. Mit hundert illuminirten Tafeln.* Zürich, in Verlag des Waysenhauses 1774 - (1777). Engraved title-vignette by I. R. Holzhalb after S. Gessner, 129 (1) pages, 1 table, 2 handcoloured engraved plates numbered A and B by J. B. Bullinger after S. Schinz and J. Gessner, 101 handcoloured woodcuts on 100 plates. Cont. mottled half calf on five raised bands, gilt stamped title label to second compartment. All edges red. Folio (384 x 230 mm). Corners heavily bumped, covers rubbed and extremities worn. EURO 2.850.-

Nissen. BBI 1761 ; Stafleu/Cowan 10722 ; Pritzel 8201 ; Dunthorne 275 ; Hunt 640. First edition. The 101 handcolored woodcuts are printed from the original wood blocks from the first edition of Fuchs' "De stirpium historia" published 1542 by Isingrin in Basel. In the preface Salomon Schinz (1734-1784) discusses how he obtained the woodblocks, last owned by Johann Gessner (1709-1790), for this work and how they were colored in the Zurich orphanage under the supervision of Schinz and Johann Caspar Füssli (1706-1782). Schinz was also active as a doctor at the orphanage from 1771 and is considered one of the most important promoters of natural sciences in Zurich. Foxed in places, a number of plates with short tears in lower margins not affecting image.

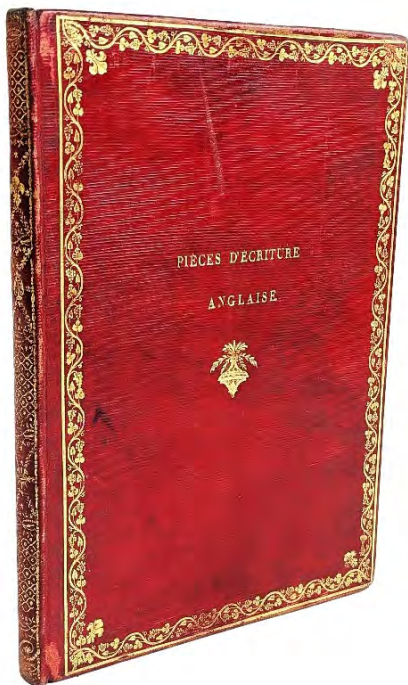
(Nunes) Godinho, Laura. Alfabeto dos amores. Desenhado por Laura Godinho. Dedicado a sua magestade a senhora D. Maria Pia de Saboya. No place, publisher and date (Lisbon, privately published c. 1885 ?). Chromolithographed title partially printed in gold and with an oval portrait of author at center of title page, 26 chromolithographed plates in alphabetical order after Laura Nunes Godinho. Blue morocco binding c. 1900 on five raised bands, richly gilt stamped ornamentation in compartments, gilt stamped title to front cover (name of artist wrongly spelt Isaura Godinho), marbled endpapers, all edges gilt. Oblong folio (245 x 325 mm). Small piece of lower outer corner of title restored. EURO 5.200.-

Henrique de Campos Ferreira Lima. Subsídios para um dicionário bio-bibliográfico dos calígrafos portugueses, p. 39 (under Laura Nunes Godinho) ; not in Bonacini and SMPK. Ornamentale Vorlagen des 19. Jahrhunderts. First and only edition of this rare and luxuriously printed, allegorical alphabet on matters of love, with a full-page lithograph for each letter, spectacularly designed in brilliant colours. Laura Nunes Godinho came from a renowned family of artists/calligraphers from Lisbon and had two sisters, Clélia and Consuelo, the latter one also working as a calligrapher and similar to her case authored and illustrated just one published calligraphy book "Alfabeto Aboim" (H. de Campos Ferreira Lima p. 38); her grandfather, Manoel Nunes Godinho (1816-after 1882) was a renowned Portuguese calligraphy teacher, author of a





number of calligraphy books, he earned the title of "Calligrapho da Casa Real", or the royal calligrapher. Mild foxing to a few plates.



Navarran, S. F. Charles. Prof., Élève de Mr. Verdet. Recueil de quelques pièces d'écriture Anglaise. Dédié à ses élèves. French manuscript on paper. No place and date (Paris c. 1830?). Calligraphic title, 26 calligraphic leaves with finely delineated manuscript examples of "écriture anglais" on rectos only, of which four with nicely executed pen drawings and vignettes, 11 blank leaves. Cont. French red morocco, flat spine richly gilt, front cover with gilt stamped title "Pièces D'Ecriture Anglaise" within roll-tooled gilt border of vine and grapes. Endpapers lined with blue stormont marbled paper with multiple coloured veins. All edges gilt. 4to (265 x 195 mm). EURO 3.350.-

Cf. Bonacini 2038 and 2039 (for Verdet) ; not in C. Mediavilla. Histoire de la Calligraphie Francaise. A very fine French calligraphy manuscript with ornate scripts, dedicated to the well-known French calligrapher Joseph Verdet, or Werdet ainé, le père Werdet, Joseph Werdet (c. 1770-1854), author of several writing manuals as a writing master, penman, and school script developer, who in 1812 became professor

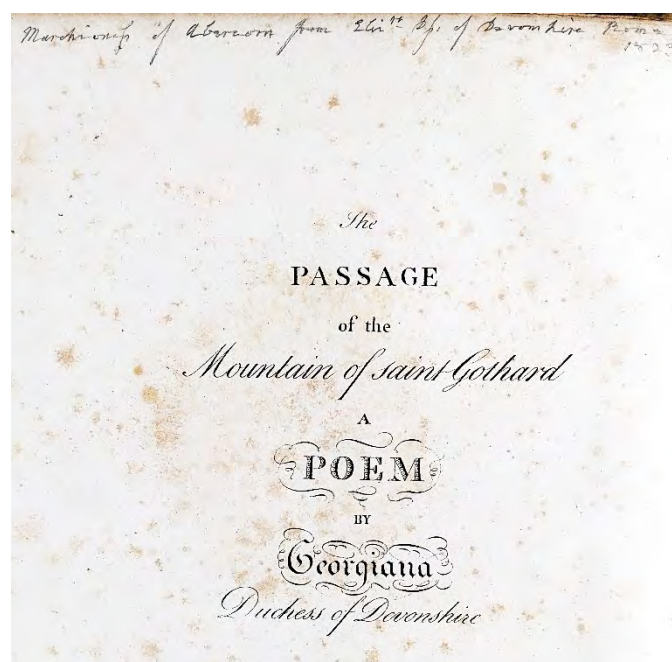
at the École Normale Supérieure in Paris, by one of his former students, now himself a professor of calligraphy. (Cf. <http://luc.devroye.org/fonts-92847.html>). Fine.

PERSONAL COPY OF THE ARTIST - THREE BOOKS - THREE ILLUSTRATORS



Cavendish Duchess of Devonshire, Georgiana.

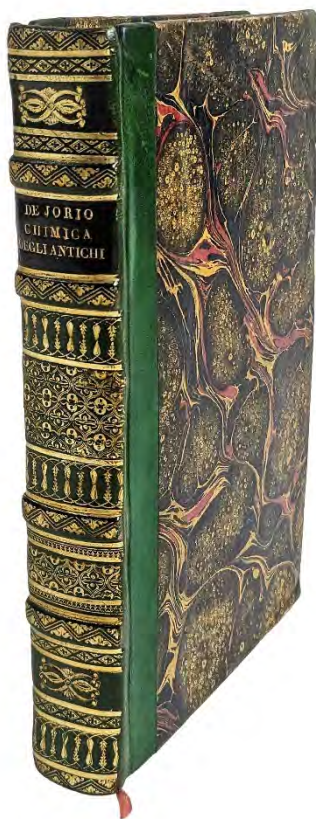
Passage du Mont Saint-Gothard. Poème par Madame la Duchesse de Devonshire. Traduit de l'Anglais par M. l'Abbé de Lille, un de quarante de l'Académie Française. Moulin script. (Paris), Imprimerie Lithographique de C. de Lasteyrie, rue du Bac no. 58 (ca. 1817). (4), V, (2), 44 lithographed pages by Lasteyrie after Moulin, 20 chalk lithographed plates with Alpine views by Deshayes and A.Regnauld 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. 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. EURO 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 Elisabeth 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 Elisabeth 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

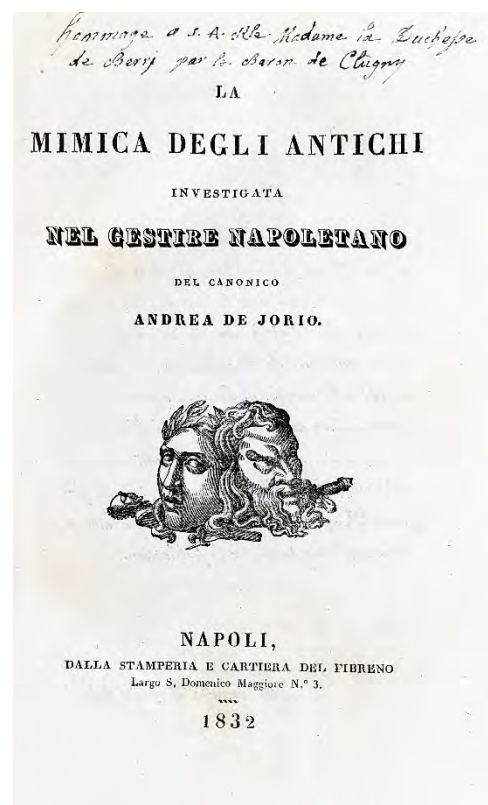
throughout all this Elizabeth and Georgiana remained the closest friends. Georgiana died in 1806 whereupon, after a respectable interval of three years, Elizabeth became the new duchess of Devonshire. Elizabeth died in 1824 (in Rome), and we may perhaps see the production of the lithographed edition 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.



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

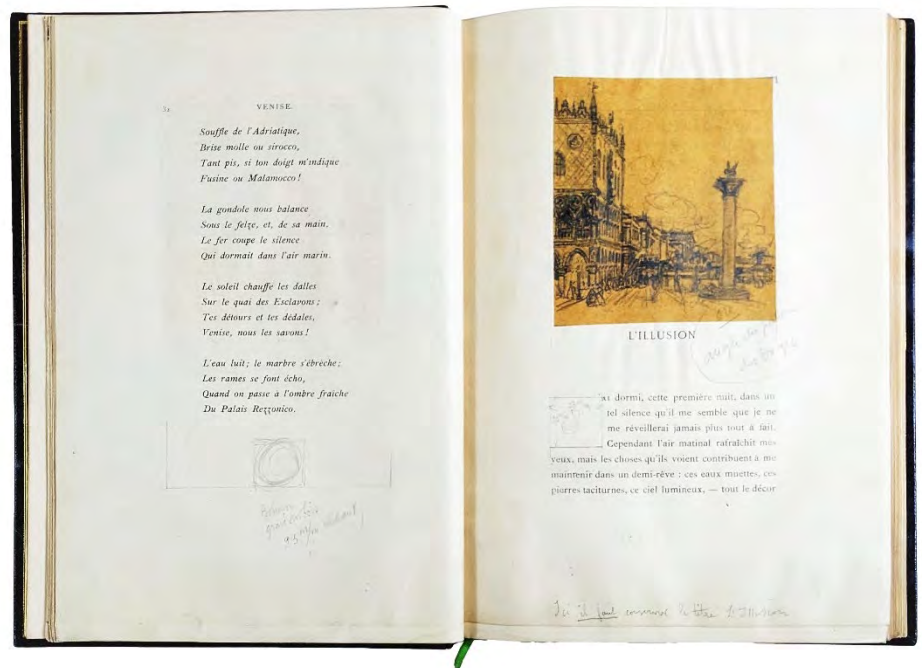
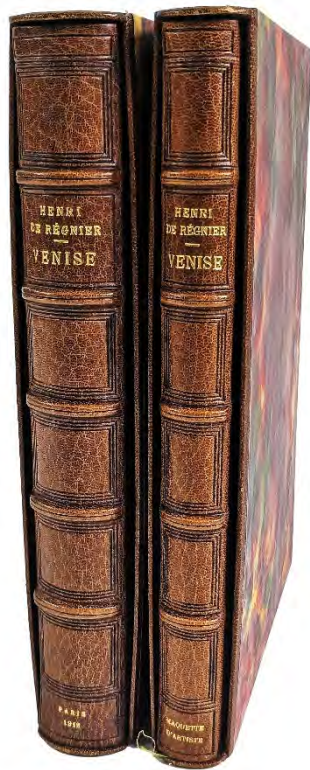
over. Both paste-downs and fly-leaves lined with multiple coloured stone marbled paper. Front paste-down with printed library label of castle Brunnsee in Austria. Title with manuscript dedication by the draughtsman and engraver baron de Clugny de Nuis to Marie Caroline, princesse de Bourbon-Deux Siciles, 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). EURO 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.



Régnier, Henri de. Venise. L'encrier rouge esquisses et sonnets au café Quadri. Trente-cinq eaux-fortes dessinées et gravées par Henri Paillard. Paris, Société des Amis des Livres 1912. (and) Maquette of the book with the original drawings by Henri Paillard. Two volumes. 144, (6) pages with 35 etched vignettes with views of Venice in the text, richly adorned with woodcut initials and borders by and after Henri Paillard and an extra-suite of the etchings on 35 plates.; (2), pages (7)-142 with the full complement of the original pen sketches of the views and designs for borders and initials by Henri Paillard, 35 etched proof plates, heavily reworked with pen heightening, of which 4 pasted onto mounts, and 5 plates with the original pen- and ink and watercolour designs for borders and initials. Uniformly bound set in somewhat later French brown morocco bindings

signed Canape et Corriez (c. 1927), on five raised bands, second compartments with gilt stamped title, foot of spine of the published volume with gilt stamped date, maquette volume with gilt stamp "Maquette d'Artist", covers framed by triple blind rules. Red morocco doublures, with a geometrical design of gilt roll-tools, endpapers lined with purple moiré silk. All edges gilt. Publisher's printed wrappers bound in. Housed in two uniformly designed slip-cases with leather lining, all



sides covered with multiple coloured marbled fancy paper. 4to (282 x 200 mm). Slip-cases minimally rubbed, both volumes in fine condition. EURO 13.850.-

Carteret IV, 336 ; Monod 9583 ; Flety. Dictionnaire des Relieurs p. 37 (for the Paris based bookbinder Canape who operated under Canape et Corriez from 1927). One of hundred copies, this one no. 79 reserved for the illustrator Henri Paillard (1846-1912). "Tirage unique, a cent exemplaires (planches et bois détruits). L'exemplaire no 1 contient, au lieu des eaux-fortes, les dessins originaux de Paillard. No 79. Offert a M. Henri Paillard" (= imprint of the published volume). Maquette volume with variant imprint "Tirage unique, a cent exemplaires (planches et bois détruits). L'exemplaire no 1 contient, au lieu des eaux-fortes, les dessins originaux de Paillard. No 2 Madame Juliette Adam". Artist's copy with all original art work, and including pen annotations in the maquette regarding sizes and placement by the artist. A wonderful copy in appropriate French masterbindings.

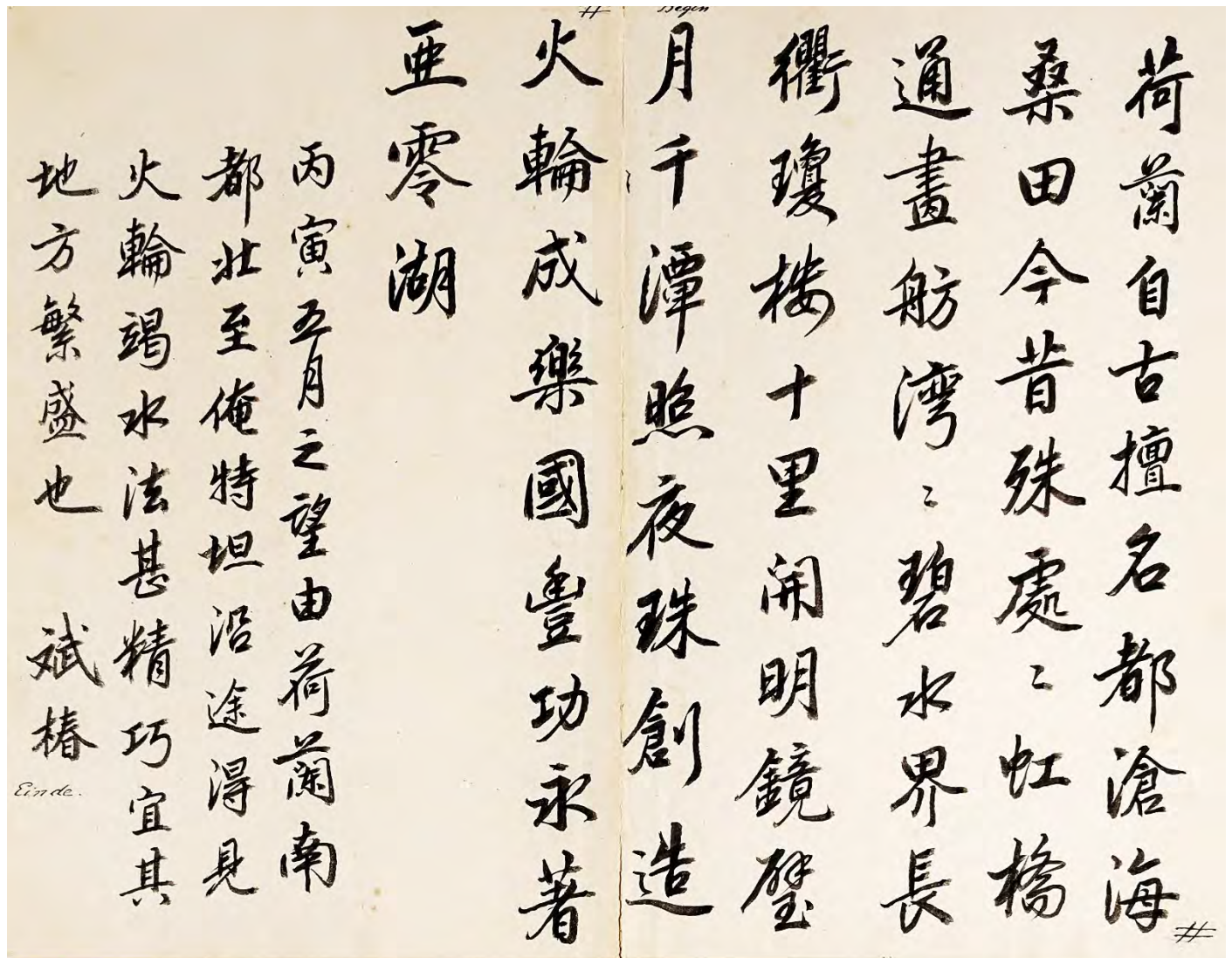


Hurley, Robert Crisp. (1848-1927). *The Far-East. Sixty pictures.* Hong Kong, Canton, Macao, Shanghai, Peking. Hong Kong, Victoria Litho no date (c. 1900). 60 original photographs, albumen, each c. 100 x 147 mm, pasted recto and verso onto 30 white cardboard mounts within black rules and lithogr. captions. Each photograph in our copy with manuscript annotation on the location shown. Publisher's half cloth with identical illustrated lithogr. title on both covers signed "Hong Kong, Victoria Litho". Oblong 4to (240 x 165 mm). Back cover rubbed, extremities worn. EURO 7.650.-

The majority of photographs in good tonal range. Rear paste-down with manuscript ownership inscription dated 26/8/(19)00. A rare published album with excellent original photographs especially made for the prospering tourist market. Each city is shown on 12 photographs. Rear paste-down with printed short notes on the five cities presumably by Robert Crisp Hurley himself, photographer/editor and publisher, who lived in Hong Kong from 1879 to 1927. His most successful publishing projects had been two guide books on Hong Kong which went through many editions.

Imperial Chinese mission to Europe in 1866. A small collection of contemporary photographs and a manuscript calligraphic poem in Chinese by the mission's chief envoy Binchun, all related to their visit of the Netherlands from 25 June through 1 July 1866. Three carte-de-visite portrait photographs by the Amsterdam photographer H. C. Donk, showing 3 of the Chinese delegates, with manuscript captions on mounts. One photograph of the poem pasted onto a printed porcelain card, including a Dutch and English translation, manufactured by F. Günt in Amsterdam. The original Chinese calligraphic poem on a folded sheet (ca 400 x 305 mm) by Binchun

and one original ink drawing of a Chinese mandarin signed in Chinese and with an English manuscript caption
London - 1851. Loosely contained in folder. EURO 11.000.-



Qing-China, although still rather strong, did not possess in 1860 the necessary means to deny the demands of the Western powers since it was under pressure from all sides. During the early years of the 19th century, the government had focused more and more on internal problems and difficulties, the tributary system had eroded, and conflicts in the border areas and central Asia arose. Chinese military was thus concentrated in these areas rather than at the coasts, which meant that the allied British and French troops were this time able to defeat the Qing army. China was forced not only to recognize the European powers as equal, but also to adapt to (or integrate into its own traditions) European forms of diplomacy and tolerate the establishment of Western institutions. After 1860 this became particularly

AAN HOLLAND.

Gedicht van Pin Ch'un.

荷蘭自古擅名都滄海
桑田今昔殊處之虹橋
通畫舫灣之碧水界長
衢瓊樓十里開明鏡壁
月千潭照夜珠創造
火輪成樂國豐功永著
亞零湖
丙寅五月之望由荷蘭南
都北至俺特坦沿途得見
火輪竭水法甚精巧宜其
地方繁盛也 斌椿

Photographie van H. C. DONK & Co.
Spiegelstraat, tuschen de Kolkersgracht en Kerkstraat, CC 636,
AMSTERDAM.



Mandarin Pin Ch'un. Gezant.
Gezocht 29 Junij 1866 de Schiedamsche Waal 3.



Kuang Ying.
Secretaris van het Gezantschap.



Pin.
Secretaris van het Gezantschap.

Den 29sten Junij 1866 bezocht een Chineesch gezantschap, bestaande uit den Mandarin Pin Ch'un, zijnen zoon Kuang Ying, en de Secretarissen Fong Yih, Noh' Hing, Yeh Hwei, vergezeld door den Aspirant-Ingenieur Huhrecht, de in 1854 voltooide schiedsluis Willem III aan den ingang van het groot Noord-Hollandsch Kanaal tegenover Amsterdam.

Rondgeleid door den Ingenieur van 's Rijks waterstaat Conrad, bezichtigden zij met belangstelling deze sluiswerken, waarna Pin Ch'un den wensch te kennen gaf tot het schrijven van eenige regels, welke hij den Ingenieur ter hand stelde. Zij zijn op de hoerijde photographisch overgenomen, en bevatten de navolgende gedachten, eerst in het Engelsch en daarna in het Hollandsch vertaald.

To Holland.

A Kingdom famous and of old renown,
Where e'er the sea roged wild, the wuthery yields its fruits, the waving ears its grain.
Bridges, like rainbows arched link distant shores in one, and ships glide freely on the wide canals.
Long lines of houses mirror like gleams in the calceining moon.
Beneath whose bosoms the running streams glitter bright as pearls.
Thanks! grateful thanks are due to those, who first designed.
The notice power, the mighty wheels, by which such ends, — prosperity and wealth are gained. —
Pin Ch'un Chinese Commissioner arrived at Amsterdam from the Hague on the 15th of the 5th moon, and cannot refrain from expressing his surprise and admiration at the peace and prosperity, the happiness and comfort which appear to prevail every where in the Kingdom of Holland.

AAN HOLLAND.

Een beroemd koninkrijk en van oude vermaardheid.
Waar vroeger de zee onstuimig woedde, daar geuit thans de Moerbeizienboom zijne vruchten,
en de zolvante korenzijn zijn graan.

Bridgen, geweldt als regenbogen, vereenigen de verwijderde eovers en schepen glijden ongestoord over de breede kanalen. Lange huizenrijen spiegelen zich schitterend in het licht der maan; langs hunne grondzuilen stroomen rivieren, die schitteren en glinsteren als edelgesteente.

Dank hartlijk dank is men verschuldigd aan hen, die dat alles hebben ontworpen, aan de bevoegdheid en de magtige werktuigen waarmede zulke uitkomst, zulken voorspoed en rijkdom zijn verkregen.

Pin Ch'un Chinese-Commissaris, den 17den van de 5de Maan te Amsterdam aangekomen uit den Haag, kan niet nalaten zijne verrassing en bewondering uit te drukken over den vrede en voorspoed, het geluk, het behagelijke en den comfort, die overal heerschen in het koninkrijk van Holland.



important, when the most-favored nation clause was eliminated from the treaties with Beijing. Up until then, all rights and privileges granted to one power were transferred to all Western nations. The abandoning of this clause meant the beginning of competition among the foreign powers in dealing with China, and the development image of Europe was not that of a unitary entity any more, but dominated by individual nation states. Ostensibly an investigation tour demanded by the Zongli Yamen, the government body in charge of foreign policy and arranged by Robert Hart, the Inspectorate General of the Imperial Maritimes Customs Services, it was headed by the sixty-two-year-old Han bannerman and former magistrate Binchun (1804-1871). Aware of the historic nature of his journey, Binchun crafted his diplomatic persona after that of the great envoys of the Han. His journal, *Chengcha biji* (Notes on a raft), recorded in a terse and realistic manner observations of the industrialized Western

societies he passed through. Yet Binchun was also very much conscious of his alternative role as a traveling literatus, a self-image he projected through the romantic verses he wrote alongside his journal. He was accompanied by 3 Chinese foreign language students, his son and with the Englishman Edward Bowra and the Frenchman Emile de de Champs acting as interpreters and tour managers, the group travelled Europe for seven months. During the sojourn in the Netherlands their constant companion was the civil engineer J. F. W. Conrad (1825-1902), to whom the poem and the photographs had been presented. Although this first mission was exploratory and had not a clear status, the party met several heads of states, including Queen Victoria.

Seeger, Ernst. Japan-Sam(m)lung Ernst Seeger (blind embossed rectangular collection stamp on mounts). Berlin, privately published (1895). 41 plates with mounted photographs on white paper mounts by Franz Kullrich (Berlin), depicting Japanese art objects; carbon prints c. 360 x 265 mm. Loosely contained in a cont. richly decorated leather cut calf portfolio in Japonisme style, the pattern consisting of densely intertwined plant motifs adorned with diverse floral decorations and various insects, painted in gold and colours, front cover with metal furniture in the shape of a dragon, back cover with 4 brass nails, paste-downs and flaps lined



with gilt patterned fancy paper. Folio (580 x 450 mm). Extremities worn, spine restored using original spine covering, joints of flaps renewed. EURO 6.350.-

Jahrbuch der Kgl. Preuss. Kunstsammlungen, vol. 17, p. XLVII. Complete copy of the very rare documentation of this high-quality collection. The excellent carbon prints show more than 250 objects, including bronze and ceramic figures, lacquer boxes, netsuke, carvings of ivory or wood, tsuba, vases, among others. The prints with stamp of the photographer Franz Kullrich (1864-1917), who worked in Berlin from 1888. Mounts with rectangular blind embossed ornamented stamp of the collection Ernst Seeger, who was a furniture dealer in Berlin, collector and silent partner of the art dealer Keller & Reiner, from 1895 also patron of the painter Wilhelm Leibl. His collection of Japanese art was exhibited in the Glass Palace in Munich in 1895. The Berlin Museum of Decorative Arts records a copy of this portfolio with 41 plates as a gift for its library in 1896 (Jahrbuch der Kgl. Preuss. Kunstsammlungen, vol. 17, p. XLVII). An exceptionally beautiful binding, splendidly designed in Japonisme style.

"FIRST AND NEW EDITION, REVISED, CORRECTED AND DIMINISHED"

(Malebranche, P. B. Maximilien). Le microscope bibliographique. Première et nouvelle édition, revûe, corrigée et diminuée. A Amsterdam, (no printer or publisher) 1771. (6), 120 pages. Title-page and first text-page with

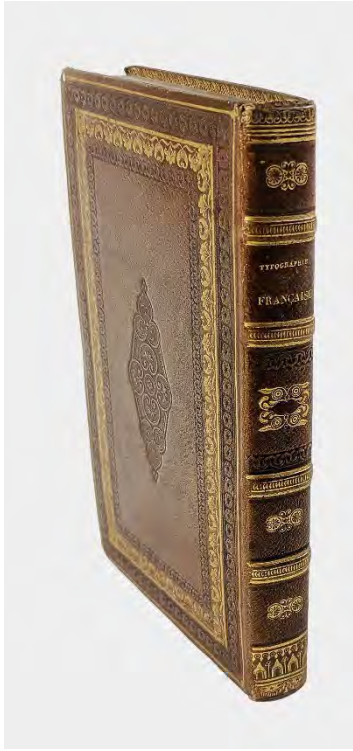
woodcut vignette and head-piece. 19th century blue marbled boards, gilt stamped brown morocco label to spine. Fore-edge and lower edge uncut. Spine-ends worn, extremities rubbed. EURO 1.650.-

Barbier III, 298 (mentions only 12 pages). First and only edition of a pamphlet against Pierre Rousseau (1716-1785) and the Journal Encyclopédique ou Universelle (1756-1793) which played an important role in the spread of ideas of the Enlightenment in Europe. Pierre Rousseau, its founder, originally from Toulouse, went to Paris and tried his hand as a journalist what brought him into the circle of authors and promoters of the Encyclopédie. In January 1756 he launched the Journal de l'Encyclopédie in Liège, then in Brussels, far from the censorship of France. Finally he settled permanently in Bouillon, protected by the duke de la Tour d'Auvergne, an endorser of the enlightenment, in turn Rousseau showed his gratitude by putting the armorial bearings of the duke on the title of every issue. In 1768 Pierre Rousseau founded the Société Typographique de Bouillon with his brother-in-law, Charles-Auguste Weissenbruch, who was married to the daughter of the bookseller Marc Michel Rey, the publisher of Jean-Jacques Rousseau. Malebranche is supposed to be the author of the pamphlet as a sharp reply to his expulsion from Bouillon by a ruling of the sovereign court. Paper lightly browned, title and last leaf more pronounced, but still a fresh copy.



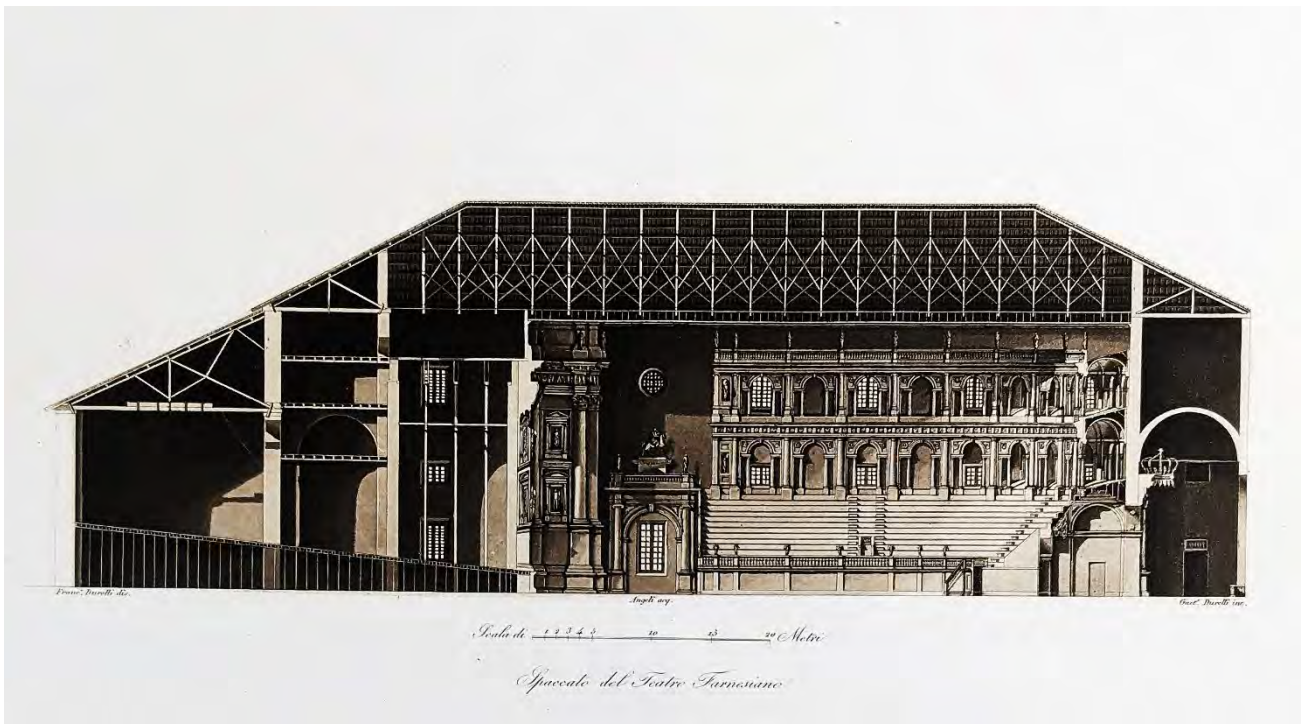
Kobell, Franz von. Die Galvanographie, eine Methode, gemalte Tuschbilder durch galvanische Kupferplatten zu vervielfältigen. Mit Abbildungen des galvanischen Apparates und Abdrücken von acht galvanographischen Platten auf 7 Tafeln. München, Cotta 1842. (2), 18 pages, 7 engraved plates demonstrating the process of galvanography. Publisher's printed grey wrappers. 4to (295 x 226 mm). Lower wrapper with small flaw near joint, extremities slightly worn. EURO 2.350.-

Bigmore-W. I, 391 ; Katalog der Bibliothek des Börsenvereins der Deutschen Buchhändler I, 75 ; Saint Bride Cat. 500 (second edition 1846). First edition. An interesting treatise on the possibilities to duplicate original artwork by the process of galvanography. The plates with the necessary apparatus and some accomplished examples.



Brun, (Marcelin Aimé). Manuel pratique et abrégé de la typographie Francaise. Seconde édition. Bruxelles chez Lejeune fils 1826. (4), 236 pages with tables. Cont. brown morocco, richly gilt spine. Covers richly gilt and blind embossed. All edges gilt. Doublures lined with red stone marbled paper within richly gilt brown morocco frame, fly-leaves lined with stone marbled paper. (186 x 113 mm). EURO 900.-

Bigmore & Wyman, I, 88. Second edition. A few unobtrusive spots. "This little work, [first] published and printed by the firm of Didot Père et fils, is a practical typographical manual, treating every branch of composition and press work. It is quite a gem from a typographic point of view. Firmin Didot superintended the printing, and the book possesses the singular feature of not containing one divided word throughout." (Bigmore & Wyman). A fine copy in a luxurious contemporary French morocco binding.



Conte Schizzi, Folchino. Un bel giorno, poemetto. ... Seconda edizione. Milano, Tipografia Bettoni 1827. XXXIV, (2) pages with woodcut coat of arms on title and two engraved portraits of Maria Luigia Arciducessa d'Austria

and Francesco Primo, Imperatore d'Austria, seven aquatint plates of architectural structures in Parma engraved by Gaetano Durelli from drawings by Francesco Durelli. Cont. green morocco, richly gilt flat spine. Covers framed by ornate gilt border, yellow glazed endpapers. All edges gilt. Folio (404 x 270 mm). Extremities rubbed. EURO 2.750.-

Only edition under this title of a poem by Conte Folchino Schizzi, which, unusually for a poem, celebrates the building programme undertaken by the former Empress Marie Louise, Napoleon's widow, who was then ruling the Duchies of Parma, Piacenza and Guastalla in Northern Italy. Schizzi's poem had originally been published in 1825 under the title *Il Calomero* in an edition of 200 copies only, but Schizzi had it reissued in this revised second edition, under a different title and with one additional plate, in 1827. The finely executed series of aquatint plates, engraved by Gaetano Durelli from drawings by Francesco Durelli, illustrate new bridges over the Taro and Trebbia rivers, the new Teatro Ducale in Parma, the historic Teatro Farnesiano in the same city, and the new Galleria of the Accademia delle Belle Arti, also in Parma, a recent design by the architect Paolo Toschi. This plate is not in the edition of 1825. A notable feature of this book regarding printing history is described and illustrated in the imprint depicting a new printing press, a cylinder press with printed caption "Edizione eseguita col nuovo Torchio Bettononiano a Cilindro". Mild foxing here and there. A fine large paper copy, with very wide margins in a richly decorated contemporary green morocco binding.



Campen, Jacob van. Afbeeldings van't Stadt Huys van Amsterdam. In dartigh coopere platen geordineert door Jacob van Campen; en geteeckent door Iacob Vennekool. Met speciael octroy vande heeren staten voor 15 iaren. Tot Amsterdam. Bij Frederick de Widt, in de Calverstraet in de Witte Pascaert. No date (c. 1668). Engraved allegorical title, engraved portrait of van Campen, 24 engraved plates of which 5 large folded double-page, 17 double-page and 2 single-page plates.

Bound with:



Quellien, Hubert. Prima Pars (and) Secunda Pars. Praecipuarum effigierum ac ornamentorum, amplissimae curiae Amstelrodamensis, maiori ex parte, in candido marmore effectorum, per Artum Quellinium, eisdem civitatis statuarium. Het Eerste Deel (and) Het Tweede Deel. (...) La Premier partie. De plusieurs figures et ornements, de la maison de ville d'Amsterdam, le plus grand part faict d'marbre d'Artus Quellinus, sculpteur de la ditte ville (French text only to the first part). Met consent van heeren burgermeesters ende regeerders van Amstelredam, ende met speciael octroy van de heeren staaten. Geteeckent ende geetst door Hubertus Quellinus, ende gedruck ten huysen van Frederick de Witt Anno 1665 (and) 1668. Etched title, etched portrait of Artus Quellien and index, 48 etched plates, of which 5 double-page plates; etched title and index, 55 etched plates of which 4 double-page and folded. Cont. richly gilt vellum, yapp-edges, flat spine gilt in compartments, all edges gilt. Folio (468 x 300 mm). Ties lacking, a few stains, else fine. EURO 8.450.-

I: Berlin Cat. 2234 ; cf. Fowler, 77 (first edition 1661) ; cf. BAL. Early Printed Books 533 (dated de Witt issue of 1664). Second undated de Witt issue.

II: Berlin Cat., 4211 (lacking four unnumb. plates) ; Fowler, 274 (first edition 1655-1663) ; BAL. Early Printed Books 2686. Second edition.

The unsigned plates by Jacob Vennekool after Van Campen's original designs show plans, elevations and sections, views of exterior and interior architecture of the town hall at Amsterdam built in 1648-1655 by van Campen (1593-1657). One large folded plate with the extraordinary cartographic mosaic floor in the Burgerzaal with a map of the world in two hemispheres, which depicts Tasman's recent discoveries in Australia and Tasmania. (Schilder. Australia Unveiled 66 ; Shirley 423).

The sculptural features by Artus Quellien (1609-1668) are shown in detail in the two volumes by Hubert Quellien. This issue of all three volumes published by Frederick de Witt differs somewhat in collation from the Danckerts first edition and the dated de Witt issue for it doesn't contain the 12 pages of dedicatory text and verses, which was seen to be outdated. Our copy with four folded and double-page plates which were not included in the first edition of Hubert Quellien's work but are an integral part of the present edition called for in the index of part II as plates 1-4. A few leaves with short tears in margins, one plate cut close to plate mark in lower part. A fine copy with only marginal light foxing to a few leaves. The lavishly gilt ornamented binding could be ascribed to the Quatrefoil bindery based in Amsterdam, a workshop flourishing 1675-1725. (J. Storm van Leeuwen. Dutch Decorated Bookbinding in the Eighteenth Century I, p. 199, with an illustration of the central panel-stamped gilt vignette on page 216).



*Giuchiamo a Capelletto, e questi, e quello
Nel chiamar ora Lettra, ed or Leone,
Tant' ha cèrueello infin quant' ha Capello*

Crespi, Giuseppe Maria (artist). (Bertoldo con Bertoldino e Cacasenno). Milano, da Gioacchino Bettalli e Co. Contrada del Cappello No. 4031 no date (c. 1790). 3 sets of separately numbered handcoloured suites of etched plates (c. 223 x 150 mm) after Giuseppe Maria Crespi (1665-1747), altogether 20 plates (= complete), with the first suite comprising 6, the second 6 and the third suite 8 plates, all of them delicately handcoloured, with engraved 3-line verses below the image, and first plate of each suite with the publisher's/printer's address. All plates variously signed Gios. Crespi inv. ; Joseph de Crispis inv. ; Giuseppe Crespi inv. A pair of additional etched and handcoloured plates after Giuseppe Maria Crespi, but without numbering, address or artist's signature bound in the end. One showing a group of street urchins playing "Cappelletto", an Italian game of chance similar to the common wager known in English as "Heads or Tails", whereby the cappelletto or hat is used to toss the coins and then to cover them, ensuring fair play; the other one with the same group of street urchins throwing dice. Cont. glazed red boards, flat spine gilt, covers with gilt roll-tooled border. Engraved armorial book plate pasted onto front paste-down. Folio (300 x 220 mm). Extremities worn, covers rubbed and a bit soiled, lower spine-end with blank paper label. Front fly-leaf with lower right corner excised. EURO 9.000.-



Cf. Bartsch XIX, p. 407 ff. 23-42 (1736 edition) ; R. Roli. Disegni di Giuseppe Maria Crespi per la serie incisoria delle, "Storie di Bertoldo". In Atti e memorie della Accademia Clementina di Bologna, XI (1974), pp. 1-6 ; AKL XXII, 258-260 ; Franca Varignana. Giuseppe Maria Crespi und Bertoldo. Die Verbildlichung einer Lektüre. In: Katalog Staatsgalerie Stuttgart (1990). Giuseppe Maria Crespi 1665-1747, pp. 113-169 (with many illustrations). - Giulio Cesare Croce (1550-1609) was an Italian author, fairground artist and musician who wrote "Bertoldo" in 1606, followed by a sequel "Le piacevoli et ridicolose simplicità di Bertoldino" in 1608. It was followed by another sequel by the abbot Adriano Banchieri "Novella di Cacasenno, figliuolo del semplice Bertoldino" in 1620. Since then, these three works had been published together under Croce's name as author under the title "Bertoldo, con Bertoldino e Cacasenno" in several editions. The popularity of the subject matter is reflected in a rapid

succession of literary adaptations as well as in an intensive pictorial treatment of the topic, especially in the 18th century. (cf. Brunet, I, 820 and Cicognara 1083. Both for the 1736 edition with plates substantially altered and etched by Lodovico Mattioli, 1662-1747 after Crespi). The etchings in our copy are revised versions of the etchings by Lodovico Mattioli. They emphasise even more the figurative playfulness of the scenes, taking on the lightness and brightness of the original red chalk drawings, with the light colouring enhancing this effect. Of these original drawings 11 are located in various institutional holdings. Thumbing and marginal soiling to lower right corner. Printed on thick laid paper with ample margins. A very rare suite of these playful illustrations.



Anon. Der grosse Maskenball in Berlin zur Feyer des Geburtstages Ihrer Majestät der regierenden Königin von Preussen am 12ten März 1804 im Königlichen Nationaltheater veranstaltet. Mit einem schwarze und neun illuminirten Kupfern. Berlin, Ludwig Wilhelm Wittich, 1805. Aquatint title-vignette with front view of the theatre, 10 engraved plates of which 9 in fine cont. handcolouring by Jügel and Clar after drawings by Dähling. (2), IV, 28 pages. Publisher's light orange boards with printed rectangular grey title-shield to front cover. 4to (315 x 235 mm). Boards rubbed, spine at upper and lower end with small loss to surface. Extremities worn. EURO 6.250.-

Lipperheide Sbb 23; Colas 774; Hiler 399. First edition of this rare and detailed description of the festivities on the occasion of the birthday celebration of Queen Luise of Mecklenburg-Strelitz, the wife of Frederick William III. With an extensive list of prenumerants and subscribers, including 45 copies for the royal family, and many copies for members of the German nobility among them the princes of Anhalt-Bernburg, Anhalt-Dessau, Brunswick-Oels, Curland, Hesse-Kassel, Saxe-Meiningen, Mecklenburg-Strelitz. The beautiful engravings show the theatre hall for the celebration (uncoloured), furthermore finely coloured costumes in brilliant colours, among them a Macedonian commander, Tartar warriors, Turkish officers, dancers, Indians, priests and harlequins, Cupid and Venus, old German noblemen, a Sicilian fisherwoman and many more. Text-leaves faintly foxed, plates fine. An uncut copy in its original publishing state.

MAIDS AND LADIES - A METAMORPHOSIS

Richter, Johann Salomon. XII Blatt, Leipziger Medamorphoisierte (!) Dienst, und Aufwarte Mädchen. Nach der Natur gezeichnet. Leipzig, bey J. B. Klein in Auerbachshofe (1793). Engraved title, 12 numb. engraved and handcoloured plates. Red morocco c. 1930 on four raised bands, gilt stamped title to second compartment. Covers framed by gilt rule. (195 x 130 mm). Extremities lightly rubbed. EURO 4.650.-



Thieme-B. XXVIII, 296 ; Slg. E. Hauswedell. Hauswedell & Nolte, cat. 252 (1984), no. 34 ; not in Lipperheide, Colas, Hiler, and Hayn-G. First and only edition. Nice suite of portraits of maids, partly at work, in fine contemporary colouring. The somewhat strange title alludes to the ladylike posture and attire of the portrayed women, showing a kind of morphing from maid to lady with their qualities and outward appearances obviously not constrained to a particular social class. Quite unusual for its time. Johann Salomon (also Salomo) Richter (1761-1798) accompanied N. G. Leske on his travels through

Lusatia and made the drawings for his work 'Reise durch Sachsen', published in 1785. Lightly foxed, plate 5 with an old reinforced tear, but without touching the image. Provenance: Probably the copy from K. W. Hiersemann cat. 589 (1928), no. 1512 (still without binding, but also with "restored" plate 5). A very rare suite of costume plates.

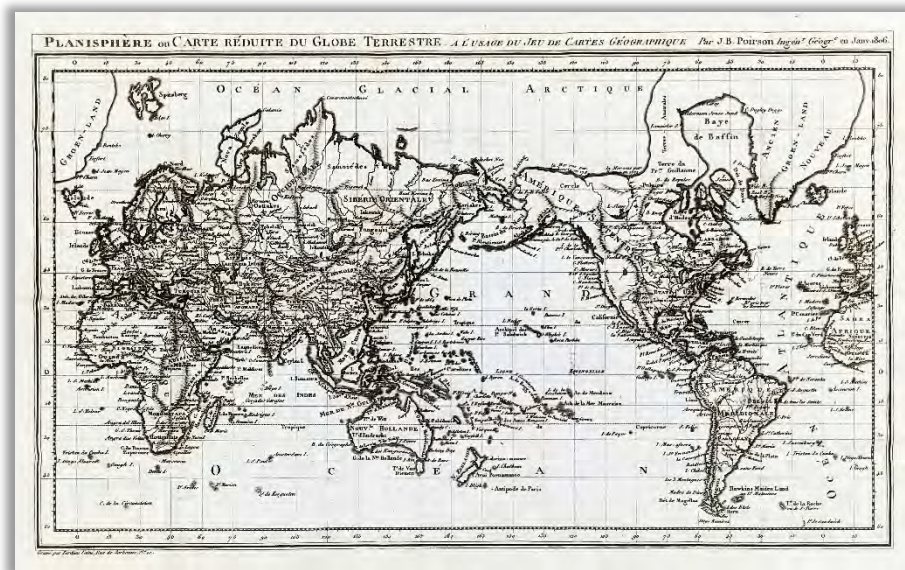


SPANISH MANUSCRIPT PLAYING CARDS ON VELLUM

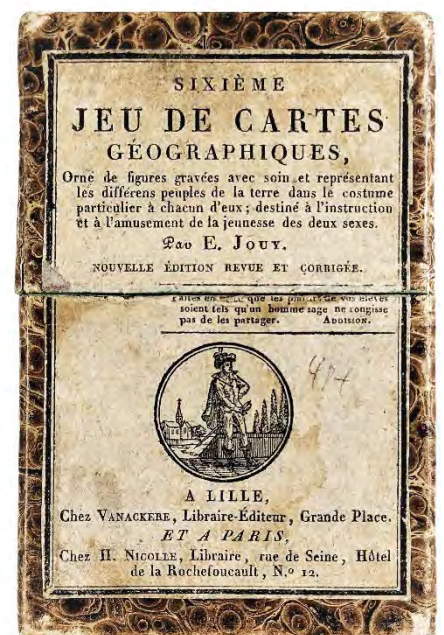
Playing cards – A complete manuscript pack of Spanish suits. Spain 1739. 40 hand-painted playing cards on vellum. Size: c. 103 x 67 mm, corners rounded. Stamped or stencilled on the back (roundel with cross in the centre and circumscription). In an embroidered silk bag of mid-19th century with two manuscript paper slips pasted onto front lid "Exposicion Nacional de Bellas Artes. Madrid 1925", the second with "Coleccion de D. Bernardo Alonso Lote N. 27" and "Rarissima baraja de pastor. Sigla XVIII completa". EURO 8.500.-

Rare and complete pack of hand-painted playing cards with simple, popular and somewhat shadowy images. Probably made by farmers or shepherds for their own use on durable vellum. The 40 cards bear the Spanish suits "Espandon - Baston - Copon - Doblon" (as inscribed by a contemporary hand on the first number card of each of the four suits). The suit signs and images (Jack, Rider, King) are painted in various shades of brown, black and red on a reddish-brown ground within dark brown rules. All four colours numbered from 1-7 and 10-12 (without 8 and 9). "Obwohl das vollständige spanische Kartenspiel 48 Blatt umfaßt, haben die meisten Spiele nur 40 Karten, eine Zahl, die durch das Nationalspiel 'Hombre' gegeben ist" (Hoffmann. Die Welt der Spielkarte, p. 15). The backs of the cards stamped or stencilled with the inscription "Viva la Gracia de Dios". Numeral card 1 with the mace mark with manuscript date "1739", numeral card 4

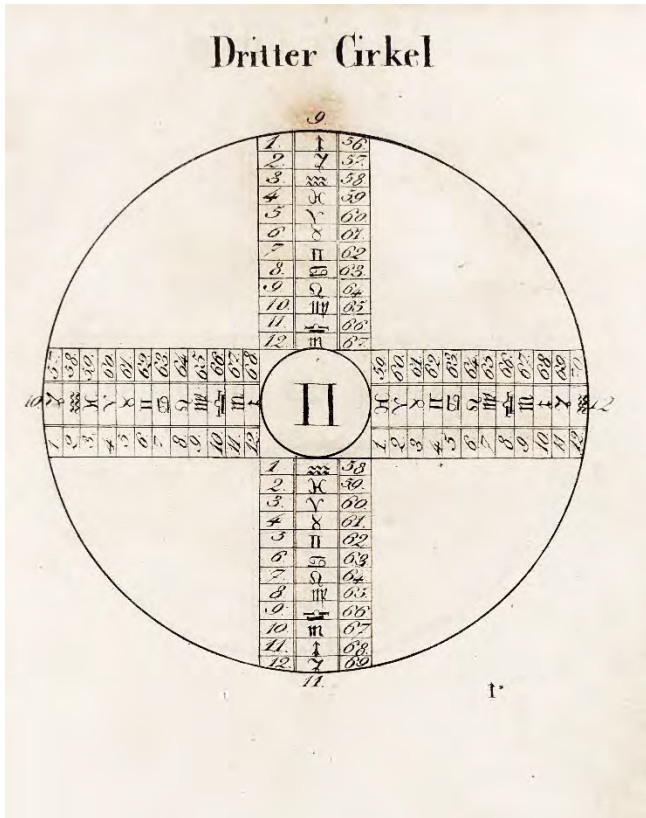
with the cup mark with manuscript inscription "Soy da Josep.... Gutierrez". With only light wear and scuffing, 3 cards with tiny wormholes and one with three slightly larger traces of worming. "The national Spanish game of hombre evidently had its origin in the chivalric age, and in the Spanish pack for playing it, there are forty cards. ... and in accordance with the Oriental custom, there is no queen. Her place is taken by a caballero, or mounted knave. Unlike the Italian kings, the Spanish kings always stand, with flowing, much bejeweled mantles" (Hargrave. History of Playing Cards pp. 249-250). A rare and charming relic of Spanish folk art, such everyday card games made by ordinary folk are usually subject to more or less rapid wear and tear due to their frequent use.



Jouy, Victor-Joseph Etienne de. Sixième jeu de cartes géographiques, orné de figures gravées avec soin et représentant les différens peuples de la terre dans le costume particulier à chacun d'eux; destiné à l'instruction et à l'amusement de la jeunesse des deux sexes. Nouvelle édition revue et corrigée. A Lille, chez Vanackere, libraire-éditeur et a Paris, chez H. Nicolle, libraire no date (c. 1806). 48 playing cards each with a round engraving showing a costume, 1 folded instruction leaf "avis", 1 oblong-folio (310 x 195 mm) folded engraved map of the world signed J. B. Poirson, ingénieur-géogr. en Janv. 1806 and engraved by Tardieu l'ainé. In publisher's marbled pull-off box with mounted engraved title-shield. (115 x 80 mm). Title-shield slightly soiled, box rubbed. EURO 1.900.-



Not in Gumuchian ; not in Buijnsters. Papertoys. A complete set with the rare map and the instruction leaf. A rare children's game from the first decade of the nineteenth century and one of the very first to feature the peoples of Australasia. Overall excellent condition.



Friederich, Carl. Das Ganze der Geomantie oder die Kunst auf alle nur denkbare, an das Schicksal gerichtete Fragen durch Entwerfung ungezaehlter Punkte eine schnelle und Beziehung habende Antwort zu erhalten. In zwoelf lithographirten geomantischen Cirkeln und sechzehn Figuren dargestellt. Als ein gesellschaftlicher Scherz fuer Jedermann. Ilmenau, Verlag, Druck und Lithographie von B. Fr. Voigt 1830. Lithogr. front., (2), 42 pages, 6 lithogr. plates printed on both sides with 12 geomantical circles. Cont. marbled boards. 4to (210 x 180). Boards rubbed, extremeties worn, spine covering with flaws. EURO 1.250.-

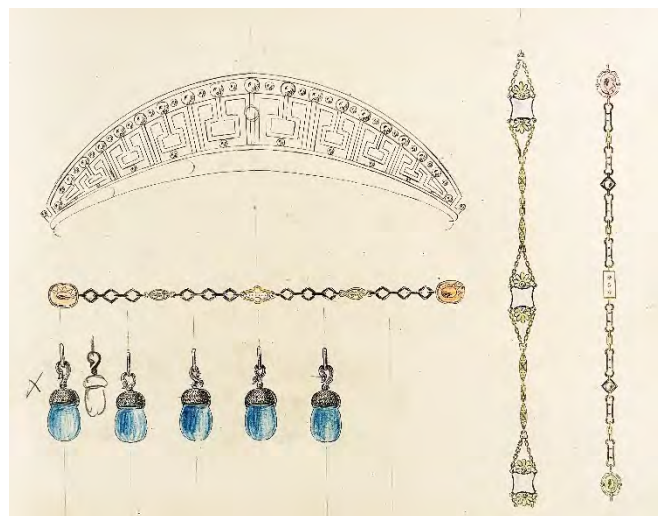
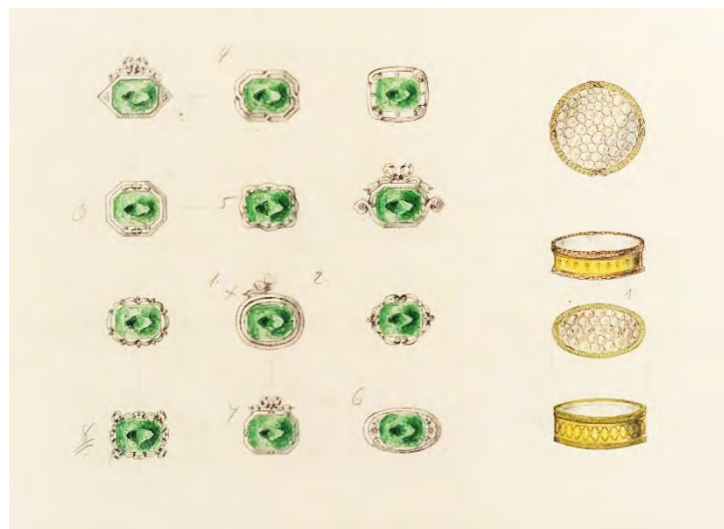
Bibliotheca Magica et Pneumatica 952. First and only edition of a rare book on a method of fortune telling

originally interpreting markings on the ground or the patterns formed by tossed handfuls of soil, rocks, or sand. In our case it is intended more as a recreational game for adults but it is still based on a kind of esotericism and its ancient magical and astrological background including the signs and their meanings. Frontispiece mounted, leaves a bit soiled, with thumb markings, due to heavy use.

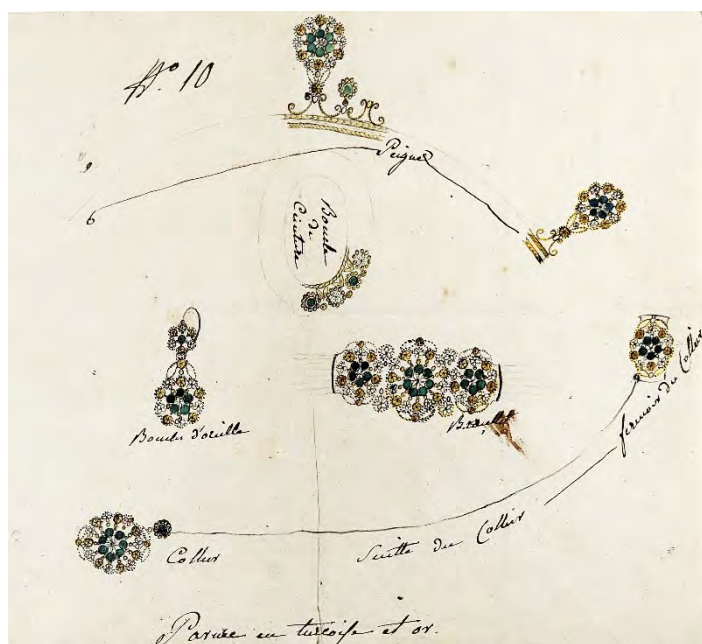
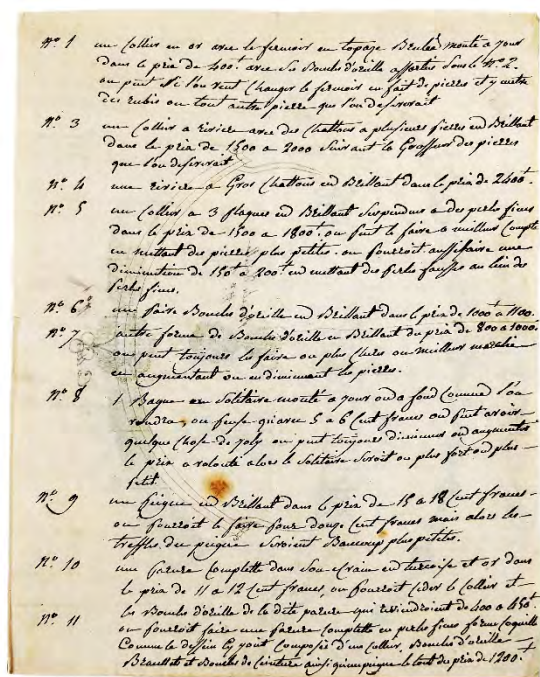
ART NOVEAU JEWELLERY

Jung, Wilhelm. Catalog of manuscript jewellery designs. No place (Germany), 2. August 1905-28. Januar 1907. 198 numb. leaves (recte 200 ; leaf 137 numbered twice and one unnumb. leaf) with hundreds of original designs in pen, pen-and-ink and wash colours of a wide range of jewellery on rectos, but including a certain number of designs on versos also. Each leaf with manuscript date on verso with indication of day, month and year. 6 leaves lacking (nos. 78 ; 114 ; 128 ; 155 ; 156 ; 174), 1 leaf torn in half. Cont. black half calf over cloth boards, manuscript paper label to front cover titled " Wilhelm Jung – angefangen 2. August 1905 – 28. Januar

1907). Endpapers lined with fancy paper. Oblong folio (340 x 260 mm). Label chipped, spine rubbed. EURO 8.400.-



A fascinating manuscript catalogue by a German jewellery designer with an almost unbelievable variety of pieces of jewellery of all sorts including rings and earrings, pins and brooches, necklaces with pearls and pendants, bracelets, cuff links, seals, ribbons, tiaras and barrettes. The majority of designs handcoloured with added wash colours, a number of them with manuscript numbers, some crossed out, etc. Minor thumbing and traces of usage, a wonderful catalogue, showing the intense efforts of a jewellery designer over a period of two years to delineate a wide variety of jewellery designs on behalf of a German jewellery manufacturer.



A BESPOKE OFFER OF JEWELLERY

Greling. Proposal for jewellery. French manuscript on paper. No place and date (France, first half of 19th century). (6) pages of which 2 with extensive descriptions of a set of jewellery pieces grouped into 14 numbered paragraphs (nos 12 and 13 omitted, no loss of text) with 16 pen- and ink drawings enhanced with watercolours. 4to (255 x 200 mm). Loosely contained in modern cloth folder. Traces of folds else fine. EURO 1.200.-

A detailed and personal quote for jewellery for an undeclared female costumer depicting 16 pieces of ornately decorated jewellery in a harmonised design, including ear-drops, a bracelet, rings, a necklace, and a hair slide, all lavishly adorned with diamonds and turquoises.

European Gold and Silver Coins. A manuscript catalogue in 2 volumes. No place and date (Germany, c. 1820s). Volume I: Silver coins. With 175 numbered mounted coin prints embossed in silver brass foil showing obverse and reverse of the coins in 350 embossed specimens, pasted onto 31 unnumbered white paper mounts accompanied by 31 white tissue guards. Each specimen accompanied by manuscript caption, 33 blank leaves. Volume II: Gold coins. With 134 numbered mounted coin prints embossed in gold brass foil (recte 115 coin specimens, numbering not consecutive) showing obverse and reverse of the coins in 230 embossed specimens, pasted onto 21 unnumbered white paper mounts with 21 white tissue guard, 22 blank leaves. Cont. brown shell marbled boards, flat spine. Housed in a modern red half calf box, spine on four raised bands with gilt label "Sammlung von Gold und Silber Münzen". 4to (272 x 225 mm). Binding of both volumes slightly rubbed. EURO 3.500.-



An unusual catalogue of a collection of coins, especially regarding the decision of its owner whose name remains unknown to reproduce his collection in its original three-dimensional way by using an embossing method resembling the original minting process of the coins, instead of using more easier workable flat reproduction techniques like rubbing or drawing or any other illustrative techniques like engraving or lithography. Foxing throughout, more pronounced on tissue guards, gold coin volume with a few specimens loosely laid in and 3 specimens lacking. A remarkable two-volume set of a unique manuscript coin catalogue in overall very good condition.

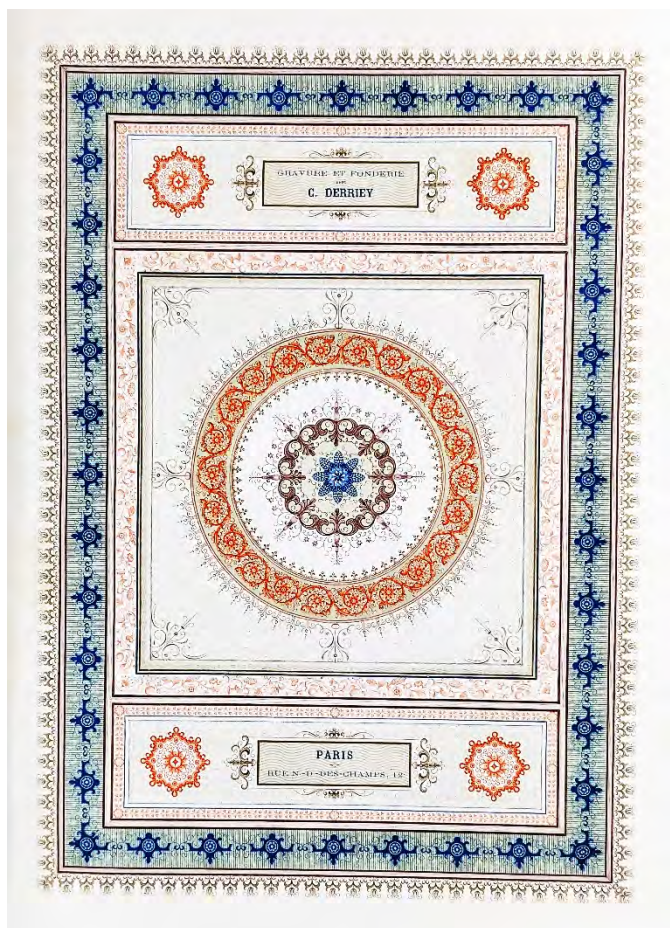


Holzappel und Greiner. (Manuscript porcelain catalogue). Rudolstadt-Volkstedt 1812. 687 different handcoloured designs on uniformly shaped porcelain cups without handle grouped into 10 partitions of related patterns marked by 10 leather tabs with gilt stamped numbers, pen-and ink drawings enhanced with watercolours and bodycolours on 81 unnumbered leaves each with 9 different designs on rectos only. Each design accompanied by consecutive manuscript numbers calligraphed in red, 20 blank leaves. Cont. tree root marbled calf, flat spine, two gilt stamped labels with title and year, spine-ends with gilt stamped ornaments. Covers framed by gilt roll-tooled border. All edges gilt. Oblong quarto (234 x 188 mm). Title label chipped, one tiny wormhole near joint of front cover. EURO 26.500.-



A fabulous manuscript catalogue beautifully illustrated in bright colours of handpainted porcelain cups by the porcelain manufacturer Holzapfel and Greiner, based in Rudolstadt-Volkstedt in Thuringia, founded in 1762 and operated under "Holzapfel und Greiner" from 1800 to 1822. The ten parts are separately numbered: I. 1-407 ; II. 501-545 ; III: 601-627 ; IV: 701-720 ; V: 801-825 ; VI: 901-930 ; VII: 1001-1034 ; VIII: 1101-1128 ; IX: 1201-1255 ; X: 1301-1316. Three blank leaves with children's scribbles, else fine and fresh, a wonderful catalogue and an absolutely captivating eye catcher.

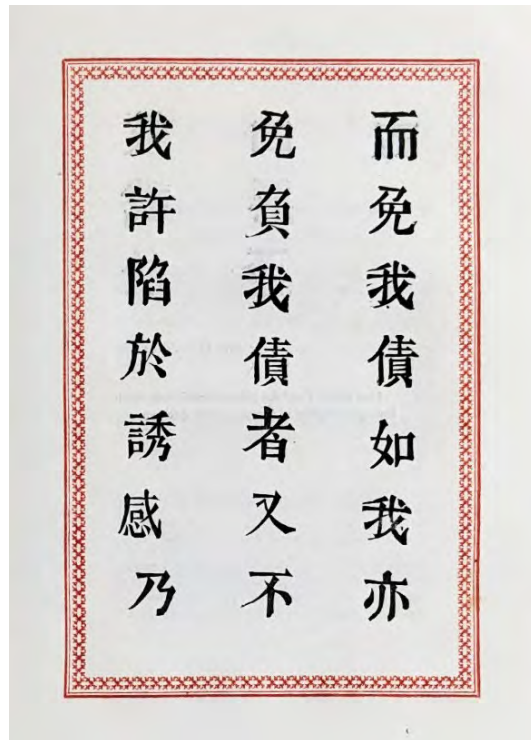
Derriey, Charles. Spécimen-album. Paris. Rue Notre-Dame-Des-Champs 6 & 12, Derriey, gravure et fonderie 1862. Front. with mounted lithogr. oval portrait of Charles Derriey, 185 numb. leaves and 5 additional unnumb. leaves (half-title, frontispiece, leaf 50-50 and two unnumb. colour printed leaves in the end), and without leaves 107, and 130-134 which had been never issued (see below). 51 printed in gold and colours. Publisher's richly gilt black morocco on five raised bands, second and third compartments with gilt stamped author's name and title, others with geometrical gilt stamped ornamentation. Covers framed by 6 gilt roll-tooled rules, and two black blind embossed rules, front cover with a central gilt armorial vignette. Doublures, rectangular glazed white paper lining with moiré pattern within richly gilt stamped black morocco frame. Fly-leaves lined with glazed white paper. All edges gilt. Folio (400 x 310 mm). Extremities slightly worn, covers rubbed. EURO 4.520.-



Bigmore-W. I, 163 ; St. Bride-Catalogue, 245 ; Bullen ATF-Catalogue, 43 ; not in Birrell & Garnett. First and only edition. Our copy is one of the few copies which were exhibited at the 1862 world's exposition in London, which do have a portrait of Derriey and a much more luxurious binding in full morocco compared to the copies for the trade which in turn have an index, listing all omissions in pagination (as to leaf 107 and leaves 130 to 134), but not called for in these special exhibition copies. This is indeed a glorious specimen primarily of ornaments for which Derriey was famous, together with many exquisite examples of colour work (of up to 8 plates for one illustration) showing precise register and control. Charles Derriey (1808-1877), one of France's most celebrated type founders of the nineteenth century, was responsible for several developments in printing machinery and developed his own music type. His complex system of musical composition is shown on

plates 126 and 127. According to Beaudoire, *Musique typographique* (p. 9) these plates represent the sole exemplar of Derriey's method. "This is one of the most beautiful works ever issued from the French, or indeed, any other press. ... The album was prepared for distribution at the International Exhibition of London in 1862, at which it was afterwards honoured with a prize medal. It was not issued for sale. ..." (Bigmore-W. I, 163). Foxed in places, a wide margined copy.

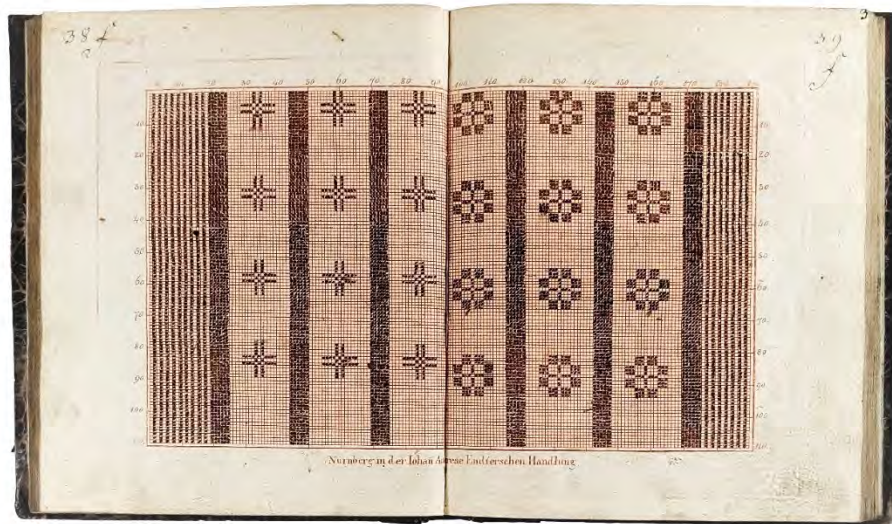
Marcel, Jean Joseph. Oratio Dominica. CL linguis versa, et propriis cujusque linguae characteribus plerumque expressa; edente J. J. Marcel, typographeii imperialis administro generali. Pariis, typis imperialibus, anno Repar. Sal. 1805, imperiique Napoleonis primo. 4 parts in one volume. (8) unnumb. leaves (including first part-title), 3 further part-title leaves, and 150 numbered leaves with the Lord's Prayer in 150 different languages, each printed within a red ornamented border, even the blank versos throughout the volume do have this red border (recte 152 ; one unnumbered leaf of Chinese script and a leaf of Gallice with 57bis number). French red half morocco c. 1840 on five raised bands, second compartment with gilt stamped title all others richly gilt, marbled edges. Endpapers lined with multiple coloured bouquet marbled paper. 4to (305 x 230 mm). EURO 4.200.-



Brunet III,1394 ; Bigmore-W. II, 22 ; Birrell and Garnett. Catalogue of Typefounders' Specimens 48 ; Jammes. Collection de Spécimens de Caractères (2006) no 60. First edition of this magnificently printed specimen book with the Lord's Prayer printed in 150 languages, arranged in four chapters according to geographical division: Asia, Europe, Africa and the Americas. This last section includes 19 American languages. This specimen book comprises types by Garamont, Jannon, Luce, Firmin Didot, to which are added the oriental typefaces of Savary de Brèves and those of the Propaganda Fide printing office. It was printed in honor of a visit of Pope Pius VII to the Imprimerie Imperiale, part of the printing being done in his presence. It is in effect a specimen book of all the exotic types of the Imprimerie Imperiale. An excellent copy, with wide margins printed on fine vellum paper.

Manuscript weaving patterns - Musterbuch von Johannes Schuch (?) 1833 (= manuscript title to front cover). No place (Germany), 1833. 44 double-page engraved grids printed in reddish with engraved caption "Nürnberg in der Iohann Andreae Endterschen Handlung" comprising 80 manuscript weaving patterns of which 4 on the double-page spread, with manuscript consecutive numbers in upper left and right corner, 2

engraved grids blank. Cont. plain half calf over marbled boards, front cover with manuscript paper label. 4to (208 x 170 mm). Spine restored, with parts of original spine laid down. Extremities worn. EURO 1.850.-



A pattern book of a professional weaver, the majority with geometrical designs which could be quite easily transformed on the weaving loom by using a standardised engraved grid with defined dimensions (oblong 190 x 110 mm). Traces of usage as could be expected, thumbing and a few spots.



Trümpy, Egidius. Manufacture de toiles peintes de la ville de Glaris, Suisse. Glaris, Trümpy 1850. 22 cotton specimens each c. 154 x 142 mm with floral patterns printed in bright colours pasted onto 11 plates, within lithogr. ornate blue borders, 1 richly decorated and calligraphed title leaf lithogr. in gold. Concertina-style binding, covers lined with glazed purple paper with a blind embossed floral pattern. Oblong folio (340 x 170 mm). EURO 900.-

A nicely produced pattern book with 22 original cotton specimens, in slightly variant brown background designs with decoratively printed floral patterns in bright colours. Produced by the Swiss fabric printing shop Egidius Trümpy based in the

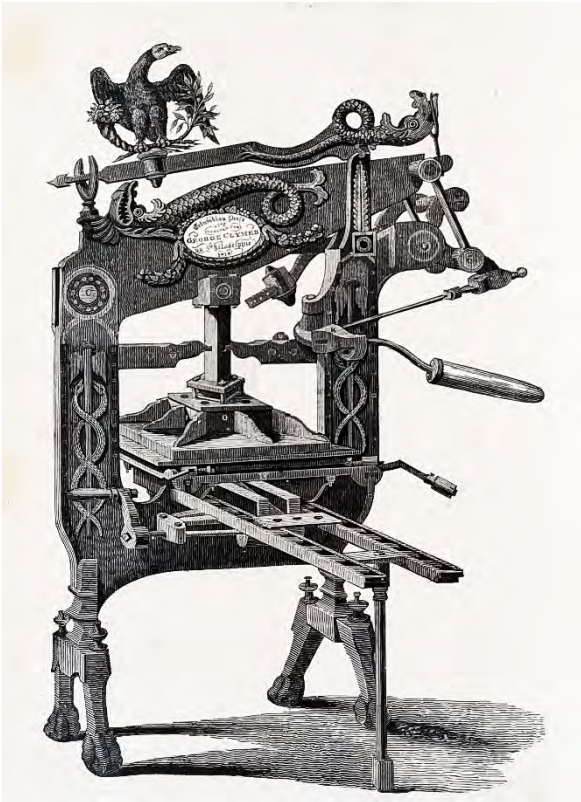
canton Glarus where the industrial manufacturing began in 1740 with the founding of the first fabric printing shop. Between 1815 and 1870, the Glarus cotton industry experienced an enormous boom in the areas of fabric printing, machine spinning and weaving. In 1797 Egidius Trümpy (1768-1839), founded the cotton printing works Egidius Trümpy & Comp. in Glarus with the financial support of his father-in-law, which from 1815 developed into one of the largest and most versatile in the canton. In 1829 it had 14 buildings and in 1864-1865 employed 300 workers at 250 printing tables. In the 1820s, it was the first in the canton of Glarus to introduce a rouleaux printing press from England. In 1833, it began using steam inks and in 1852 it started printing batik. In 1909, the company ceased operations. (Veronika Feller-Vest: Trümpy, Egidius. In: Historisches Lexikon der Schweiz. <https://hls-dhs-dss.ch/de/articles/029305/2013-11-05>). Excellent overall condition.



LARGE PAPER COPY WITH NUMEROUS MOUNTED PLATES ON INDIA PAPER

Savage, William. Practical hints on decorative printing, with illustrations engraved on wood. Printed in colours at the type press. London, published for the proprietor, by Messrs. Longman, Hurst, Rees, Orme, and Brown; T. Cadell; J. Booth; J. Major; R. Triphook; R. Jennings (1818)-1822-(1823). Letterpress title printed in red and black, within a typographically ornamented border, 3 pages list of subscribers, 1 page prefatory note by Savage, dated 25th November 1818, 1 page address dated March 25th, 1823. 52 plates (4 plates printed on

recto and verso and including additional title printed in gold and colours and the dedication to Earl Spencer printed in colours, both on mounted India paper), comprising 56 illustrations after Calcott, Varley, Thurston, Willemont, and Brooke, of which 26 on mounted India paper, the majority printed in two or more colours, one heightened with gold, extra-illustrated with a duplicate impression of the black and white wood engraved plate illustrating "Rinaldo and Armida" (Abbey's plate no. 50). (10), VI, 118, (6), (4, index) pages a few wood engravings in the text and and 6 wood block colour printed head-pieces. Dark red half morocco, cont. style, over cont. orange paper boards, spine on 6 raised bands, second compartment with gilt stamped title, all others richly gilt. All edges uncut. Folio (398 x 272 mm). EURO 18.650.-



Abbey. Life 233 ; Bigmore-W. II, 297-301 ; Burch. Colour Printing 116-221 ; Lowndes III, 2194 ; Ray. The Illustrator and the Book in England 99. Very rare large paper copy of Savage's extraordinary tour-de-force on colour printing from wood blocks, a precursor to Baxter's work, which was influential for the revival of interest in printing from relief blocks as used in chiaroscuro printing. One of 100 copies of the large paper edition, the whole edition had been limited to 227 copies. Among the plates are 6 ink specimen plates, 2 type specimen plates, and 4 engravings of printing presses. The bright tints of the illustrations are achieved by Savage's important discovery of making printing ink without any oil, and therefore more suitable for artistic purposes. "Savage's magnum opus, which was announced in 1815, appeared in parts between 1818 and 1823. It is both a highly idiosyncratic volume and a notable landmark in the history of colour printing from wood" (Ray. The Illustrator p. 99). The technical aspects of the work are truly extraordinary, one highlight is the colour print titled "Mercy", which Burch notes is printed from twenty-nine separate blocks, and which therefore

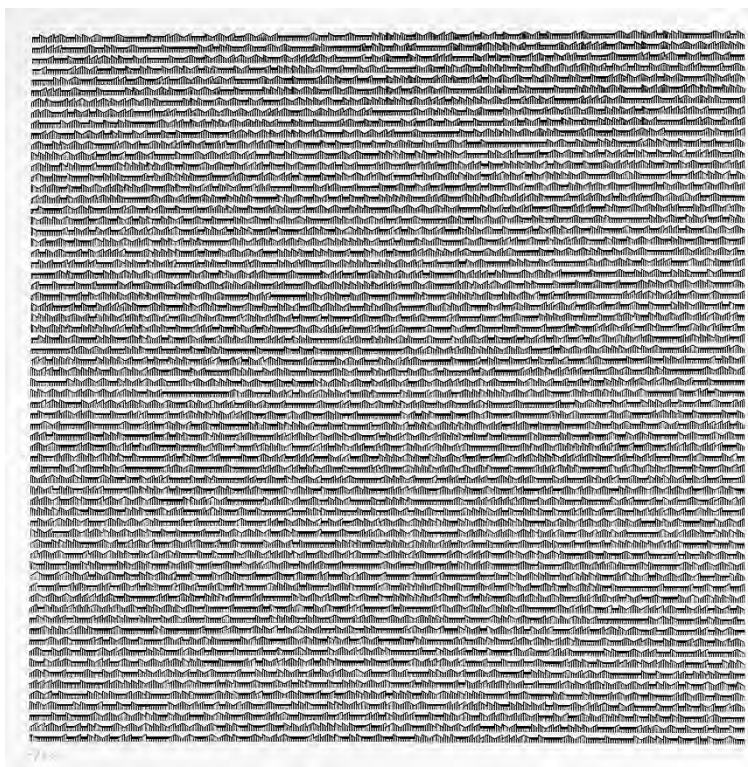
qualifies as "the most complicated print ever printed in colours from wood blocks." Our copy with a few variations to Abbey's copy: 1. All head-pieces in our copy are colour printed. 2. Abbey doesn't mention any illustrations on mounted India paper. 3. The defaced plate 37: Cottage and landscape is replaced by defaced plate 39: River Scene. Lightly age toned, a few tiny and very short tears in margins.



Toyohara Kunichika and others. Album of colour woodcuts. (Tokyo and other places, second half 19th century). 188 colour woodcuts in Oban format (345 x 235 mm) bound in concertina-style recto and verso of which 42 tryptichs, 4 illustrations composed of two single sheet woodcuts, and 8 single sheet woodcuts by Toyohara Kunichika (1835-1900); added are a number of tryptichs and illustrations composed of two single sheet woodcuts by other artists among them Utagawa Kunisada (1786-1865), Kunitaru and Utagawa Yoshiiku

(1833-1904) most of them with Toshidama seal of the Utagawa school. Cont. flexible paper wrappers. Folio (348 x 238 mm). Wrappers soiled, one fold broken. EURO 14.500.-

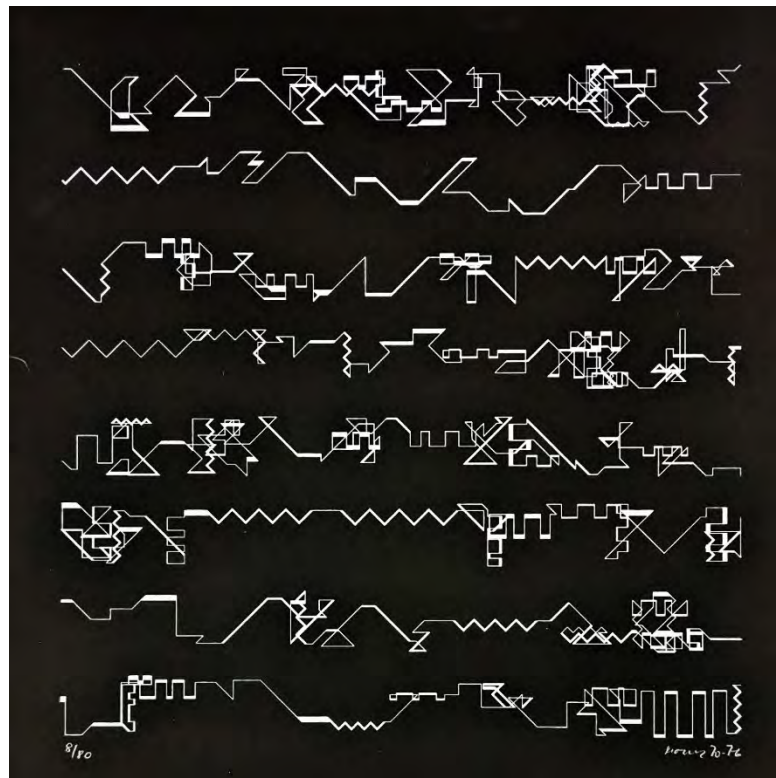
A fine album with colour woodcuts, the prints excellently preserved, in bright colours. Woodblock printing in Japan (mokuhanga) is a technique best known for its use in the ukiyo-e artistic genre of single sheets, but it was also used for printing books in the same period. Widely adopted in Japan during the Edo period (1603-1868) and similar to woodcut in Western printmaking in some regards, the mokuhanga technique differs in that it uses water-based inks—as opposed to western woodcut, which typically uses oil-based inks. The Japanese water-based inks provide a wide range of vivid colors, glazes, and transparency. The album was compiled and bound c. 1900, the majority of colour woodcuts in our album including those by Toyohara Kunichika are yakusha-e, portraits of kabuki actors and scenes from popular plays.



COMPUTER ART

mohr, manfred. scratch code 1970-1975. 8 sérigraphies tirées à 80 exemplaires signées et numérotées par l'artiste accompagnées d'un texte de gustav hain. neuchâtel, éditions média, mai 1976. 10 unnumbered leaves printed on cardboard, including printed title, 1 leaf printed text, 8 plates with screenprints of which 3 printed in white on a black background, 5 printed in black on a white background. Loose leaves in a plain cardboard folder, in publisher's cardboard slip case with printed title. Folio (404 x 404 mm). EURO 8.000.-

One of 80 copies, signed and numbered by the artist on the title. All plates signed and numbered by the artist in lower margin. This portfolio of eight black and white screenprints by Manfred Mohr (born 1938, Germany) was created using a computer program written by the artist. Each screenprint was produced from a pen plotter drawing made by the artist between 1970 and 1975. A pen plotter is a mechanical device that holds a pen or brush and is linked to a computer that controls its movements. By transferring the unique plotter drawing into a screenprint, the artist was able to produce multiple copies of the image. Fine.



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