

OCCASIONAL LIST

THE ARTS

Palinurus Antiquarian Books
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[41 items]

1. Rosini, Giovanni.
**Ragguaglio di quanto e avvenuto in
Pisa pel monumento in Marmo eretto
nel campo santo de questa citta.**

Pisa: Nistri, 1830.
First Edition. 4to, 40 pp. + one engraving of monument
adornment.
A very good copy.
Original publisher's printed wrappers.

*The funeral oration of Rosini for A V Berlinghieri accompanies
the description of the ornate marble monument to
commemorate Berlinghieri's accomplishments. The
iconography of the monument is medical to befit this famous
physician. An unusual piece of medical iconology. See Hirsch
for a lengthy entry for the famous physician.* \$250

2. Karczmar, A G & Koella, W P (eds.).
**Neurophysiological and Behavioral
Aspects of Psychotropic Drugs.**

Springfield: C Thomas, [1969].
First Edition. 8vo.
A very good copy.
Original publisher's cloth and dustjacket

*An anthology of articles on psycho-active drugs, e.g., LSD. An
early work on such research.* \$125

3. Bruaud, G.
Les Masques.

Paris: Editions du Seuil, 1948.
First Edition. 8vo. The text is illus. throughout.
Good with one corner chipped.
Original printed wrappers.

*A wide-ranging essay on the use of and cultural import of
masks of all types. This is one of 105 copies issued.* \$150

4. Rank, O.
**Psychoanalytische Beiträge zur
Mythenforschung. Gesammelte Studien
aus de Jahren 1912 bis 1914.**

Leipzig: IPV, 1919.

First Edition. 8vo, viii, [1] - 420 pp. A very good copy with some wear at the base of the spine. Original printed wrappers.

An anthology of 13 articles and an important introduction by the author defending the establishment of the IPV. Among the articles the two most important are his essay of the 'doppelgänger' and nakedness. Grinstein #26486. \$75

5. Hermann, G. **Die deutsche Karikatur im 19 Jahrhundert.**

Bielefeld und Leipzig: Velhagen & Klasing, 1901.
First Edition. Large 8vo. The text is illus. throughout.
A very good copy.
Original printed stiff wrappers.

An excellent overview of 19th century German caricature and cartoons. The author is especially interested in bitter social lampooning and satires of all kinds. \$75

6. Alison, A. **Essays on the Nature and Principles of Taste.**

Boston: Cummings & Hilliard, 1812.
First American Edition. 8vo.
Very good; crisp copy; small chip to the head of the spine.
Full contemporary calf.

One of the minor classics of the philosophy of aesthetics published at the end of the 18th century. It was constantly in print throughout the early 19th century. In addition to philosophy the author also devotes himself to questions of color, form, and composition. S & S #24584; see DNB I, 286-7. \$100

7. Schreiber, C & Lady Charlotte Elizabeth. **Schreiber Collection. Catalogue of English Porcelain, Earthenware, Enamels**

London: South Kensington Museum, 1885.
First Edition. Later issue. 8vo, xi, [1] - 241, 3("Additional Examples Received in 1889") pp. + 8 plates of makers marks and two frontispiece portraits of Charles and Lady Charlotte Schreiber.
Very good.
Original publisher's cloth.

One of the earliest collections in a field that had been ignored. The collection was begun in 1865 and was an attempt to bring together the best examples of the beauty and art of English ceramics. It was also an attempt to chronicle the evolution of factories and the development of ceramic science, e.g., the inclusion of ledgers from the Fulham works that contained the recipe notebooks for making a transparent porcelain in the 1690s. Also included are the family acquisitions from the Bristol and Plymouth porcelain works. \$125

8. Andre, E - GARDENING -
LANDSCAPE.

**L' Art des Jardins. Traite General de la
Composition des Parcs et Jardins.**

Paris: G Masson, [1879].

First Edition. Royal 8vo, [8], [iii] - viii, [1] - 888 pp. +
frontispiece & 9 full and double page inserted color lithographs
of garden designs accompanied by numerous other text
illustrations.

Very good with some light sunning to the spine; one text leaf
with a repaired tear (no loss).

Original publisher's crimson cloth over bevelled boards.

*An important source for modern gardening and the foundation
book for the so called mixed style. A book that was used
throughout Europe and England in the late 19th century (color
plate 8 of the book illustrates Sefton Park in Liverpool,
designed by the author). Appended to the comprehensive text
is a list of public and private parks (there are 30 private parks
listed for the USA). Springer #76.* \$375

9. Glendining & Co. Auctioneers.
**6 coin and war medal auction catalogs,
1918 - 1920.**

[London]: Glendining & Co., 1918-' 20.

First Editions. Small 4to. Each cat is illus. with gravure plates
printed on heavy stock.

Very good.

Green linen cloth binding of the period.

*A group of coin and war medal catalogs including the Tombs,
Payne, Irwin, and Gray sales of war medals, and a sale of
Greek gold, silver and copper coins. Accompanied by the
important named sale of Grant Francis of English milled silver
coins. Francis was the noted antiquarian and author of a
standard reference on early English glass. The Francis catalog
is accompanied by two contemporary newspaper accounts
mounted in the gutter and on the verso of the title page. All
neatly bound in two volumes.* \$600

10. ART - PAINTING.
Album of water colors.

np: np, ca. 1920. Unique. Oblong 8vo. The notebook contains
appx. 50 watercolors and pencil sketches.

Very good.

Original limp linen notebook.

*An accomplished series of watercolor landscapes, views (one
certainly of Paris), and abstractions accompanied by pencil
sketches that include two WWI battle field scenes. The
notebook is unidentified except for a note on the front
pastedown that states: ' Sketches by Kirk during the war '. The
watercolors are accomplished and thoughtful compositions. A
handful were executed on the blank side of index cards. The
cloth covered pocket notebook meas. appx. 5.5 x 3.5 inches
overall and is in very good condition overall.* \$450

11. Hamburger, L - AUCTION CATALOG
- CAROLINGEN COINS.
**Katalog Muenzen und Medaillen
Mittelalter und Neuzeit**

Frankfurt: Leo Hamburger, 1912.
First Edition. Large 8vo. 13 photolithographic plates.
Good internally; binding is waterstained and spine abraded.
Contemporary cloth backed boards.

An important sale of Carolingen coins. This is one of 40 copies of the sale catalog that was issued with illustrations. The catalog is priced throughout and has a manuscript index. Sale entries also contain what appear to be notes on each purchaser. An excellent reference \$475

12. Thon, Christian Friedrich Gottlieb -
DECORATIVE ARTS.
**Vollständige Anleitung zur Lackirkunst,
oder: genaue, richtig ... und
nothwendiges ... Handbuch für
Technologen ... Ebenisten**

Ilmenau: B F Voight, 1825.
Third Enlarged & Revised Ed. 8vo, xxviii, [1] - 737, [3 - errata] pp.
Good with some wear to the binding; spotted and toned throughout.
Contemporary paste paper boards.

An invaluable reference for varnishes, lacquer work, color and its application to metals, glass, paper, leather, canvas, woods, stone etc.. The author was also responsible for a number of other craft and technology guides, e.g., his two-volume work on bookbinding. The book offered here covers all aspects of the problems of fixing colors and finishes to all kinds of surfaces. It also includes recipes and notes on polishing and

preparing surfaces. Engelmann citing only this third edition; no printings in American holdings in OCLC. \$675

13. Anon. - DECORATIVE ARTS -
CERAMIC PATTERNS.
**English ceramics manufacturer's
original colored manuscript pattern
book of designs ca 1930.**



Unknown city (London?): not published., ca 1930.
Unique. Large 4to. There are appx 100 pp. of hand painted color designs for plates, cups etc..
Very good copy.

Recent cloth binding.

A blank book that has been used as a manuscript pattern book for ceramic designs. The book is set with numbered sections from 1 to 445. But not all sections were utilized. Some sections show colored hand-painted renderings of designs for cups and plates; others pencil sketches; others ink sketches. Later designs have been costed and name specific clients: T Goode & Co.; De-Luxe Ware; Tea Ware & Sweet Co., Cathcart's Glasgow; Ed Bunter's Pattern. Colors and glazes are intermittently provided. A fascinating period item which may have originated in Staffordshire. It reflects the hand-made world of decorative ware now largely disappeared. \$1000

14. Tschischka, F - ARCHITECTURE. **Der St Stephans Dom in Wien und seine alten Kunstdenkmale.**

Vienna: np, 1832.

First Edition. Small folio; 44 engraved plates, plans, and elevations. [10], 21, [1], [2] pp.

Good copy; spotted; some marginal tide marks to first few leaves.

Later cloth backed wrappers.

An art historical monograph on the building (with plans and elevations) and the art appointments (sculpture) that adorn the structure. \$150

15. Marteau, F J - DECORATIVE ARTS.

18th century bronze portrait medallion by the French goldsmith Francois Joseph Marteau.

Paris: F J Marteau, 1730.

Only impression. medal.

Very good.

As issued.

A cast circular (59 mm dia.) bronze portrait medal by the French goldsmith F J Marteau (1720 - 1759). The portrait profile of the subject, M de Polignac (1661 - 1742), is recto with Marteau's name at the lower extremity of the image. Verso is a well modelled image of King David seated with a harp and singing as an angel presents an open book. This all below the motto: Docebo Iniquos Vias Tuas (I will teach the iniquitous your ways). Marteau had engraved a series of medals for Louis XIV and XV. He also commemorated the French Arctic expedition in 1744. He bore the title, 'marchand orfevre et graveur de medailles du Roi'. Various gold designs, boxes and etui are in the Walters, Rijksmuseum etc. See Sargentson, Merchants and Luxury Markets. \$350

16. Gleizes, Albert - CUBIST INK SKETCH.

Vers une Conscience Plastique la Forme et L'Histoire.

Paris: J Povolozky, 1932.

First Edition. 4to,

Very good; some modest wear to the extremities.

Original printed paper wrappers & fold out half leather clam shell box.

A special copy of the book with a warm presentation to L Reiter and a 165 x 107 mm original cubist ink sketch on the half title that is initialled and dated (1935) by Gleizes. This is accompanied by an offprint of an article by Gleizes with another presentation to Leiter. \$5,500

17. Stieglitz, C L - MUSEUMS. **Versuch einer Einrichtung antiker Münz-Sammlungen zur Erläuterung der Geschichte der Kunst des Alterthums.**

Leipzig: Karl Tauchnitz, 1809.
First [only] Edition. 8vo, xii, [2], 258 pp.
Very good.
Contemporary three-quarter leather.

The earliest text to call for the organization of museum collections on principles of art history rather than antiquarian ordering. The author is best known for his work in architectural history. As director of the Dresdener Antiken Galerie he had hundreds of items from his own collection of coins duplicated as sulphur casts for exhibition. The copy offered here was once owned by his brother Conrad (1724 - 1795) and then passed to the Sixt family whose last owner (Friedrich Sixt) recorded the descent of the book through the family on the free front endpaper. \$925

18. Archambaut, A - FRENCH FURNITURE DESIGNS .

Album of watercolor renderings of furniture designs.

Paris: Not published., ca 1860.
Oblong folio album (sheet size 385 x 265 mm) with 138 watercolor renderings (heightened in gum arabic and retaining a bright, fresh finish) of tables, consoles, bed side tables, chairs, writing desks, work tables, cabinets, buffets, clocks, etc. There are an additional pair of renderings from a smaller album that are inserted; these retain what appear to be autograph stock number and measurement notations. The drawings measure appx. 150 x 190 mm.; some are smaller and two to a page. Most are drawn directly on the album page (thick, glazed sheets of paper); a few are drawn on paper and mounted to the album sheets.
Very good; joints chafed.
Original three-quarter leather over cloth.





An exquisitely rendered and engaging album of color furniture designs in the style of Louis XIV; most likely a trade catalog. Each design is fully appointed in great detail and with appropriate colors. A Archambaut, who has signed one of the renderings, is designated a furniture designer in the V&A catalog (under the six drawings it holds in its collection). The explanation for the ornate, high style design of the contents of this catalog is given in the last chapter of Madeline Jarry and Pierre Devinoy's book, *Le Siècle Français* (1973). There, they deftly develop the argument of why there was a renaissance in the Imperial style at the time. This domestic demand was augmented by the managed and manipulated international market for French "antiques" (see Diana Davis, *The Tastemakers. British Dealers and the Anglo-Gallic Interior, 1785-1865 esp. chapter one*). A most uncommon survival. The foundation and evolution of this kind of trade in France from design to 'jobbing' in the eighteenth and into the nineteenth century is described in Carolyn Sargentson's book *Merchants and Luxury Markets* \$19,500



19. Andersen, H C - ILLUSTRATED
MANUSCRIPT.
The Ugly Duckling.

English (?): ca1930 (?). Folio, 2 leaves, 39 color linoleum prints with watercolor finish by different artists; printed recto only and signed in pencil (some signatures are difficult to decipher). Each print is uniform in size and measures appx. 220 mm. square. The manuscript is printed on a thick watercolor paper stitched in a Japanese style at the extreme left hand margin. Internally near fine; front wrapper is detached; paper spine abraded. Original block printed grey paper wrappers.



An unusual, magnificently illustrated manuscript of the classic story. The tale is recounted on the first two leaves; the story laid out in a calligraphic hand line upon line. Each line of text is numbered and corresponds to one of the illustrations. Forty lines of text are given but there was an error (corrected) in numbering so that only 39 prints were required to illustrate the complete story. The prints are superb, and display a high level of technical proficiency and artistic accomplishment. Some prints must have required 5-6 passes through the press. Alas,

the lack of any index of watermarks for 'modern' papers precludes identifying the source of the paper and then the possible origin of the manuscript. But given the artist's names one would guess that it was English in origin. \$8,500

20. Anon.:

Catalogue Des Doyens, Maîtres & Suppôts du Corps des Serruriers, Marechaux, Taillandiers

Lille: P S Lalau, 1764.

First Edition. Folio broadside meas. 530 x 408 mm.

Very good.

As issued.

A handsome broadside listing the independent craftsmen of the metal trades and their addresses in what was to become the industrial heart of France. \$675

21. Anon. - SILHOUETTES -
MINIATURES - LIKENESSES.

Unparalleled Mechanical Phenomenon!

... Prosopographus, The Automaton

Artist - OFFERED WITH - ... Exact

Likeness, A Frame and Glass Included

,,, By Messrs. Percival & Lowe

[London]: ca1830. J Davy, Queen-street, Seven-Dials / M'Mullen, Rinier, Exchequer-st. [Ireland?].

Handbills, measuring appx. 225 x 115 and 275 x 110 mm. Good; old folds; some overall toning; the Automaton is mounted (blank margins cut down a bit) on what appears to be a portion of a blank sheet from a 19th century album; the Percival & Lowe handbill is as issued. As found.

Two unlikely survivals from the period of Canning's government. The Automaton appears to have been some variant of a camera lucida (first patented in 1806 by William Wollaston - the basic principles of the device, however, were first delineated by Kepler in his Dioptrice, 1611) because at the end of the text it is stated: "... Artists are retained to complete the outlines taken by the Automaton, in various styles" The Percival & Lowe is illustrated with a profile silhouette and advertises 'miniatures' at a modest fee. Their handbill touts their recent accomplishments and success in Dublin, Cork, and Limerick. No locations. \$975

22. Bartsch, Adam. **Catalogue Raisonné de Toutes les Estampes qui Forment l'oeuvre de Lucas de Leyde.**

Vienna: J V Degen, 1798.
First Edition. 8vo, xviii, 124, [10] pp.
Very good.
Later marbled paper over boards.

Bartsch was the son of a court official of Prince Starhemberg of Austria. He studied academic subjects at the University in Vienna and then drawing and engraving at Viennese Academy of Arts (Kupferstecherakademie)

under Jacob Schmuzer (1733-1811). From 1777-1781 he worked in the Imperial Library, cataloging books. Between 1783-4 he was sent to Paris with the print collection's registrar, Paul Strattmann, Returning to Vienna, Bartsch received his first commission for a catalogue raisonné of prints, that of the collection of Charles Antoine Joseph, Prince de Ligne (1759-1792). In it, Bartsch set out the organizing principles of what would be his famous later work, Le Peintre graveur. In 1791 he was appointed curator of the imperial print collection by its director, Gottfried, Baron van Swieten (1734-1803). The Imperial collection expanded nearly 20-fold under his direction. Bartsch was elected to the Viennese Academy of Fine Arts in 1792. In 1794 was named adviser to Albert, Duke of Saxe-Teschen, on his drawings collection. In 1795 Bartsch embarked upon a series of artist's oeuvre catalogs, beginning with the prints of Antoni Waterloo (1610-1690). Catalogs of the prints of Guido Reni and his pupils, (1795), Rembrandt (1797) and Lucas van Leyden (1798, offered here). \$375

23. Hine, Lewis W - PHOTO-LEAGUE PORTFOLIO.

Lewis W Hine 1874 - 1940.

New York: The Photo - League of New York, Lewis W Hine Memorial Committee, [1946].
First Edition. Large 4to heavy grey paper portfolio (13 x 12 inches), 4 pp. of text + 5 mounted Hine photographs: (1) Albanian Woman, Ellis Island (1905); (2) Bowery Mission Bread Line, 2 a.m. (1907); (3) Homework, Artificial Flowers, New York City, 1908 (1908); Little Orphan Annie in a

Pittsburgh Institution (1909); Stevedore, New York Waterfront (undated); measuring appx. 4.5 x 6.5 inches.

One of fifty copies.

Very good; some bumping and soiling (some type of light splash or spatter stain) to the front cover; two small spots along the lower edge of the text; photographs and mounts are fine.

As issued.



It is difficult to overestimate the impact of the Photo-League on the development of 20th century photography. The portfolio of Hine's work epitomizes the social and ethical concerns of the League and its commitment to producing photographs to a very high standard of technical achievement. Hine was one of the forerunners and inspirations of the League. The League eventually became the legal owner of Hine's photographic work. Its history and its personalities are well known (see M Klein & C Evans (ed's.), The Radical Camera. New York's Photo-League 1936 - 1951). The work offered here is the second Hine portfolio issued by the League. The first, in 1940, had only four prints. The 1946 portfolio, offered here, has five different photographs. There would not be a third. \$14,000

24. Leeds Pottery - EIGHTEENTH CENTURY ENGLISH POTTERY TRADE CATALOG.

Designs of Sundry Articles of Queen's or Cream-color'd Earthen-Ware, Manufactured By Hartley, Greens, and Co. ... A Great Variety of Other Articles. The Same Enamel'd, Printed or Ornamented with Gold to any Pattern

Leeds: Hartley ..., 1794.

Second edition. Folio, 8, 8, 8 pp. [text in French, German, and English] + 45 engraved plates (1 folding) containing design illustrations numbered 1 - 152 with an additional 34 numbered and lettered designs for "tea-ware". Sheet size appx. 32 x 24 cm.; laid paper without a dated watermark.

Very good; folding plate repaired along a blank section of a fold; one plate with a marginal tear along top horizontal margin.

Modern full calf in a period style.



"... One of the earliest pattern books published in England by pottery manufacturers for the use of their travellers, with illustrations of all the articles produced by the firm." The first edition was 1783 with 45 plates. It was reprinted in 1786, again in 1794 in the enlarged folio format (offered here) and then in 1795 (with 71 plates but apparently a smaller format) and finally 1815. The issues after 1795 are all identified by the watermarked dates of the paper they are printed on. Based on the handful of located copies those after 1795 do not have the text; the result of the printer not producing a sufficient number of text pages. This copy, with the title pages and complete text in three languages, is a unique survival. All of the designs are numbered and identified in the accompanying plate list. The variety is impressive. There are terrines, covered terrines, sauce boats, salts, jugs, egg cups, covered bowls, cake plates, cruet stands, candlesticks, urns, tea services etc. - literally hundreds of designs. The OCLC entries are maddeningly incomplete - occasional reference to any edition of this catalog in the literature (from publications hopelessly out of date) is random and offer no details. There are apparently defective copies of different editions at Yale and the V&A or a photocopy at Winterthur. There are additional copies in the archive of the firm in Leeds. Copies in trade are rare. I can trace one of the 1815 printing offered by C Wood (catalog #70, item 79) decades ago. The reason for this scarcity is that copies of the catalog were routinely cut-up by jobbers who relied on the illustrations to transmit orders accurately rather than trust to written descriptions of the forms. This copy with 5 lines of contemporary hand-written notes in Portuguese on the blank verso of the last plate. \$12,500

25. Watanabe, Yuko (Mrs.).
Japanese Types.

Tokyo: [lettering effaced], 1887.
First Edition. Small folio, [25 leaves of lithographic prints], [1 - leaf of text]. The sheet size is 302 x 220 mm.
Good; wrappers somewhat worn affecting the ink at the imprint mark; faint running damp stain to the blank portion of fore-edge.
Original printed paper wrappers.

A series of illustrations of "typical" Japanese accomplished in the western style. The views illustrate the individuals with occasional legends (in English) explaining the scene, e.g., "A lady just after her hair-dressing". In several instances the illustrations are printed in a sienna colored ink instead of black. An unusual book. OCLC records only Yale, and that copy is missing from the library. \$750

26. Baur, John - EDITH HALPERT - DOWNTOWN GALLERY. **ABC for Collectors of American Contemporary Art with drawings by Saul Steinberg.**

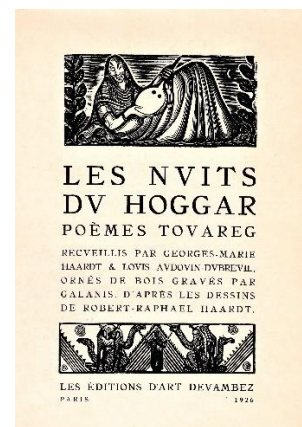
New York: 1954.
First Edition. 8vo, [24] pp., illustrated.
Good; some marginal wear; pencil signature of the front cover.
Original printed publisher's wrappers.

In 1954, Edith Halpert, owner of the Downtown Gallery in NYC commissioned the curator and scholar John Baur to write this beginner's guide. The sentiments of Baur accompanied by the humorous illustrations of Steinberg expressed Halpert's non-sense approach and the pleasure of collecting. An exceptional artifact of a by-gone era in American art history.

Those unfamiliar with Halpert's pioneering career and the impact of her gallery are referred to the recent show and published catalog (R Shaykin: Edith Halpert -The Downtown Gallery and the Rise of American Art) at the Jewish Museum in NYC. \$275

27. Haardt, George-Marie & Audouin- Dubreuil, Lovis. **Les Nuits du Hoggar Poemes Touareg.**

Paris: Les Editions D'Art Deuambeuz, 1926.
First Edition. 4to, [4], iii - xvi, 3 - [94] pp. + frontispiece and 6 full page black & white illustrations. Issued with a duplicate suite of illustrations not bound; two large original ink and gouache sketches; a suite of six separately printed sheets of head/tailpieces and alphabet; and finally, four sheets of original ink sketches for head/tailpieces. One of fifteen (#6) numbered copies printed on "japon ancien".
Very good; one drawing with limited oxidation to the paper along one edge.
Original printed wrappers.



A record of Tuareg poetry collected during a circuitous route to Tamanrasset in the Hoggar Mts. in southern Algeria. This was an extension of the Trans-Sahara expedition in the winter of 1922 undertaken by Haardt, the general director of the Citroen motor works and his partner Dubreuil, an aviator who had spent WWI in French Tunisia. The expedition travelled from Touggourt in Algeria to Timbuktu in Mali. It was to be a preliminary test of five of the new half-track vehicles (autochenille) that the Citroen company had purposefully built for the envisioned trans-Africa expedition sponsored by Andre Citroen. The expedition was the outgrowth of his obsession with France's possessions in Africa and an exemplar of imperial ambition on the continent. There was a general report of the results (Description des pistes: Regions parcourues par la mission Citroen: Touggourt-Ouargla) used by the French colonial authorities for administrative and economic planning. The book of poetry, fables, satire, dirges, and love sonnets offered here is a part of the exploration aftermath that fascinated French society with exotic places. It is also among the earliest works to recognize the art of this tribal culture. There are many published accounts of the expeditions; the best were written by descendents of the original explorers as a homage to their forebearers, e.g., Caroline Haardt de la Baume et al - L'aventure de la Croisiere noire. \$1,750

28. Pistorius, Georg [pseudonym for Georg Bekker] - TAXIDERMY - PRESERVATION.

Anleitung zum Ausstopfen und Aufbewahren der Vögel und Säugethiere.

Darmstadt: Heyerischen Buchhandlung, 1799.

First Edition. 8vo, xxxii, [1] - 174, [2] pp.

Very good; some toning, dustiness, and spotting on the front wrapper; untrimmed.

Original paper wrappers.

A manual for the preservation and presentation of specimens of birds and mammals. In the preface the author reviews two previous publications and earlier works (as far back as 1590) mentioning the craft (or "art" as the author declares). There is no mention of Turgot. The author (noted as Bekker "Jr." in Ayer) later participated in the extensive multi-volume ornithological census of Germany. Casey-Wood, p. 520. \$750

29. Chapman, [Moses] - AMERICAN SILHOUETTES.

[Advertising Handbill] - Correct Profile Likenesses

[Salem, MA ?], ca1820.

Handbill, printed (recto only) on laid paper (no watermark) and meas. appx. 160 x 195 mm.

Very good; some spotting; thin margin of old glassine tape along one edge (verso).

Period gilt frame.

Chapman advertising his trade. He would provide colored specimens that were made by, " ... use of a machine universally allowed by the best judges to be more correct than any ever before invented." The machine referred to is a camera lucida, a common device for the rendering of likenesses. \$1,250

**30. SALVAGE.
Seventeenth century embossed,
stamped, and painted leather wall
panel.**

[Holland?]: mid seventeenth century. Embossed, painted, and varnished leather wall panel. The design features scrolls, flowers, and birds. It measures appx. 37 x 30 inches and has been mounted (with what appear to be upholstery tacks along the edges) to a wooden board backing some time in the late nineteenth century. The panel is composed of two skins with a seam running horizontally appx. one third of the way up from the bottom.

Good; overall rubbing to the surface; the leather has torn through the edge mounting on three sides; the varnished surface has darkened over the years obscuring coloring - green is retained, but as a darker shade.

Cuir de Cordoue, wrought leather, or gilt leather in various styles was manufactured in panels and assembled as wall coverings as an alternate to tapestries in the seventeenth century. The technique reached the Low Countries in the early sixteenth century and became a valued export product throughout northern Europe until about 1700. Calf skins were used for the panels. They were shaped by being impressed over carved wooden molds to bring the designs into relief. The panel offered here has "floral rosettes" (apparently once rose/red colored) and scrols (in green) in relief. The birds are modelled in blind on the surface and colored. There appear to be highlights in yellow or gilt that have now darkened with age. The panel appears to have been installed at shoulder height because of a uniform horizontal rubbing across its lower half. The process and product were expensive luxuries. There is a flamboyant example of the medium installed in Gallery #636 of

the Metropolitan Museum of Art in NYC. Few survive. The Hals Museum in Haarlem retains an entire room paneled in a similar manner. \$950

**31. Berthaux, Louis - IRON WORK
DECORATIVE ARTS.
Le Parfait Serrurier**

Paris: Roret .. Dijon, chez l'Auteur, 1834.

Second printing. 8vo, [2], x, [1] - 95, [1 - blank] + 115 plates (2 unnumbered). There is a printed title and engraved title.

Author's stamp on the verso of the half-title.

Good; covers detached; half title and final blank leaf of the binder reinforced along the gutter with a strip of silk backed tape of indeterminate age. The original printed wrappers have been mounted to paper covered binding board. Awkward repair to a tear into one folding plate (no loss).

Original printed wrappers mounted to paper covered boards.

Berthaux's book was reprinted several times. The first was 1828, issued with fewer plates (87) and less text. The second printing is revised and expanded. The sections devoted to lock design and construction, decorative architectural ornaments, and horological wheel-work are the most important. As a handbook there is nothing else like it published in the 19th century. \$700

**32. Cox, Allyn - DESIGNS FOR THE
CAPITOL.
Eight separate preparatory designs and
overlays for the Capitol Rotunda and**

the George Washington Masonic National Memorial in Alexandria, VA.

Eight separate charcoal sketch sheets and overlays, appx. 25 x 20 inches.

Very good; some rumpling along edges; two with torn away sections.

Not bound.

Artist Allyn Cox created murals in the U.S. Capitol over two decades from 1952 to 1972. He completed and restored the last 32 feet of the Frieze of American History (a painted panorama depicting significant events in American history) and restored the Apotheosis of Washington in the Rotunda. He also designed murals for three first-floor corridors in the House wing, now called the Cox Corridors, and completed two of them before his death. In 1952 Cox was selected to finish the "Frieze of American History" in the Capitol Rotunda begun in 1878 by Constantino Brumidi and continued by Filippo Costaggini after Brumidi's death. He designed and painted three scenes that filled a gap that had existed since 1889. He also restored the original portion of the frieze, and in 1959 he restored Brumidi's "Apotheosis of George Washington" in the eye of the Dome by repainting it. \$1,800

33. Arden Gallery - CATALOG LISTING. Exhibition of Designs for the Theatre by Herman Rosse.

New York: Arden Gallery, 1921. Small "broadside" appx. 6.5 x 15.5 inches; printed recto only on thin coated stock (verso is colored orange).

Very good; corners a bit wrinkled.

As issued.

Hermann Rosse studied at the Academy of Art in The Hague and trained in architecture and design at the Delft Polytechnic School and the South

Kensington College of Art in London. From 1908 to 1910 he attended Stanford University in California, earned his B.A. in

architecture, and designed several residences. From 1911 to 1913 he produced most of the decorative interior designs – including paintings, stained

glass, tiles, and marquetry – for the Peace Palace at The Hague. He moved to Palo Alto, California, where he was

commissioned to design decorations for the Netherlands pavilion at the 1915 Panama-Pacific International Exposition in San

Francisco. In 1914 he became an exhibiting member of the exclusive San Francisco Sketch Club. He moved to

Illinois in 1918. There he accepted an appointment to head the Design Department of the school at the Art Institute of Chicago. In addition to

teaching, he took private commissions for interiors, fabric designs and book illustrations, and created sets for the stage in conjunction with Ben Hecht, Kenneth Macgowan, the Goodman Theater, and Mary Garden's Chicago Grand Opera Company. In April 1919 his work was included in the highly



popular, Exhibition of American Stage Designs, at the Bourgeois Galleries in New York City, along with contributions by Macgowan, James Blanding Sloan, Robert Edmond Jones, Norman Bel Geddes, Joseph Urban, and many others. In 1923 Rosse moved with his family to New City in Rockland County, New York. He created the sets for the Ziegfeld Follies (1922), Casanova and The Swan (1923), Gershwin's Rhapsody in Blue (1926), He was at the peak of his career in the '20s. The Arden Gallery presented 80 of his original works in this show. The Chapin Library houses the Rosse archive - apparently missing this catalog. See Lieberman, Art of the Twenties, for the Arden Gallery show of French art (Derain, Picasso, Matisse, Braque) in 1919.

\$525

34. Anon. - WILLIAM IV, Prince of Nassau.

Verklaringe van deze Konstprint.

Amsterdam: H W van Welbergen, May 1, 1747.
First Edition (?). Folio, letterpress, illustrated broadside measuring appx. 510 x 375 mm. The engraved illustration measures appx. 120 x 190 mm.

Good; blank margins cut-down; backed with a paper sheet of 18th century laid paper that has been glued at the perimeter on the verso; some glue stains showing.

Not bound.

The son of John William Friso of the house of Nassau-Dietz, William became stadtholder of Friesland and then later also of Groningen and of Gelderland. On March 25, 1734, he married Anne of Hanover (1709–59), eldest daughter of George II of Great Britain. By the extinction of other branches of the Ottonians of Nassau, he acquired a number of territories in Germany. In April 1747, during the War of the Austrian

Succession, the French invaded Dutch territory. A spontaneous popular movement arose, first in Zeeland, then in Holland, in Utrecht, and in Overijssel, for the elevation of William to the stadtholdership in these provinces, vacant since William III's death (1702), and to the ranks of captain general and admiral general. William was appointed, and all his offices were made hereditary. The first man to be stadtholder of all seven provinces, William IV now had more power than any of his predecessors; but he proved incompetent as a leader during his short reign. The Dutch people expected reforms to make the rule of the urban oligarchies in Holland less absolute. William made attempts to abolish the greatest abuses, but when he died (1751) the most urgent problems were unresolved. The print illustrating the broadside at the head of the text celebrates his enthronement and illustrates the fealty of the colonized people of the Dutch empire. The text explains the iconography of the celebratory print and is accompanied by a 48 line poetical encomium printed in two columns at the base of the broadside. Unlocated.

\$575

35. Struck, Hermann.

Bei Jaffa.

Frankfurt: [H Struck], 1903.
First Edition. Etching. The printed surface measures appx. 178 x 238 mm; sheet size 234 x 350 mm. Laid paper; watermarked at center. Signed in light pencil on the lower left and in the plate lower right. One of a hundred copies. Paper somewhat browned and dry with some cracks along a portion of the vertical plate margin of both sides; some spotting over the surface of the print that appears to result from the paper utilized.

Not bound or framed.

Originally issued in a portfolio of prints titled *Land Israel*. The author is best known for his portrait of Einstein. See Schwartz, *Graphische Werk von Hermann Struck*, 1911, p. 68. \$225

36. Leistner, Oscar.

The Improved Davis Patent Wood Grainer - OFFERED WITH - A 3 inch quarter-round "rocker" manufactured by Davis.

Chicago: Oscar Leistner, 1904. Small rectangular paper covered box (5.5 x 4.25 x 1.75 inches) with paper label that contains 3 cylindrical rubber graining rolls (meas. appx. 5 inches x 1.5 inches in diameter); a publication - intended for inclusion - The Up-To-Date Grainer (providing instructions in the use of the rolls); a laid-in printed slip advertising the product. Very good; a stain to the cover title of the pamphlet (does NOT penetrate beyond the cover). Original paper covered box and label; as issued.

Davis began manufacturing graining tools some time around 1895. Leistner took over the firm at the turn of the century. The "improvements" introduced by Leistner consisted of providing a third graining pattern tool in the kit. When issued the rubber cylinders were flexible, providing the opportunity for the skilled practitioner to produce a variety of effects with one pattern. The quarter round "rocker" was also produced by the Davis Company but was not offered as a part of the set - it was a separate purchase. At one point the kits were marketed by Sears Roebuck. An uncommon survival. \$450

37. Langenbeck, Karl - ROOKWOOD POTTERY.

The Chemistry of Pottery.

Easton, PA: Chemical Publishing Co., 1895.
First (only) edition. 8vo, [2], vi, [1] - 197, [3 - adverts] pp. + frontispiece and one inserted plate; text illustrations.
Good; binding is worn; text block split and some leaves are loose. The book was issued in a flimsy binding. There are occasional pencil notes.
Original publisher's limp cloth.

*An important book by a founding and key member of the early Rookwood Pottery works. The title page lists him as formerly being the Superintendent of the Rookwood Pottery. Given the status of the pottery in the history of American decorative arts at the end of the nineteenth century this book is virtually unique in the community for its open discussion of clay composition and formulation of glazes. He, along with Mary Louise McLaughlin, were the source of the innovative techniques and glazes produced for Rookwood, whose founder, Maria L Nichols Storer, hired them both. Mc Laughlin codified a good deal of her work in her publications, e.g., her rare early 96 pp. pamphlet, *Pottery Decoration Under the Glaze*, published in Cincinnati by Robert Clarke in 1880. Langenbeck was an early associate in the years before she founded the Rookwood Pottery, who provided instruction to Storer in China painting. His role expanded after he was hired and the pottery was a success. In those early years Cincinnati was a "hotbed" of ceramic innovation and within a decade spawned a number of competitive enterprises and drew a number of talented beginners into the field, e.g., Artus van Briggel. Langenbeck's work was fundamental to each of these since his approach was through the chemistry of the clay and glazes and changes imparted by altered formulae rather than the traditional "mechanical" consideration of working the clay. See Anita Ellis, *The Ceramic Career of M. Louise McLaughlin, and her history of the Rookwood Pottery.* \$475*

38. Anon. - SAMPLER.
19th century sampler of a girl's proof of mastering lace making and sewing skills.



[Belgium?]: ca1870. A magnificent 7'5" x 11 inch sewing sampler exhibiting skill for lace making and associated decorative and serviceable sewing patterns. Cotton and silk pattern "panels" (each appx. 7" long) are imaginatively stitched in train making up the length of the sampler; mounted to a cotton backing; edged with color dyed silk satin finish borders. Ideally meant to be rolled and un-rolled for presentation [?] Originating in a pre-WWII English collection. There is some browning and minor staining (all treatable) but overall in generally fresh condition; fading and spotting (minor stains) to

the color silk borders. There are NO rips, tears, losses etc. As accomplished; removed from a frame.

An extraordinary survival and as such most unusual. A demonstration sampler for a young girl having completed an advanced course of instruction and showing what she was capable of producing. One of the panels in the sampler attests to this by having the designation "2 Cours" utilized as stitched decoration. In addition to the more "common" decorative stitching patterns are examples of fine hand stitched lace, decorative ruffled patterns etc. All executed with precision and exquisite skill. A similar sampler was sold in July 2018 at the provincial auction house of Hanson in the UK. Their description stated the item was "unique" and originated at Childonck convent in Flanders. The name is embroidered on one of the panels of their sampler and on a panel of the one being offered here; the selection of styles, lace patterns, embroidery etc. make the two appear similar. By the time this sampler was finished machine made lace with applied hand-made motifs challenged more expensive hand-made production. From the mid-16th century lace was the latest thing in textiles and female artisans of Flanders produced some of the most precious examples. The history of lace is one of predominantly women's craftsmanship. The church was, historically, a steady customer. By the late 19th century, by "look", there was essentially no difference, yet the demands of fashion and cachet of real lace as a signifier of status and wealth continued to drive demand for the true hand work. See chapter 11 in Cormack / Majer, Threads of Power; Frieda Sorber, P.Laces: Looking Through Antwerp Lace. \$1,900

39. Bacon, Henry - WATERCOLOR.
Burial At Sea.



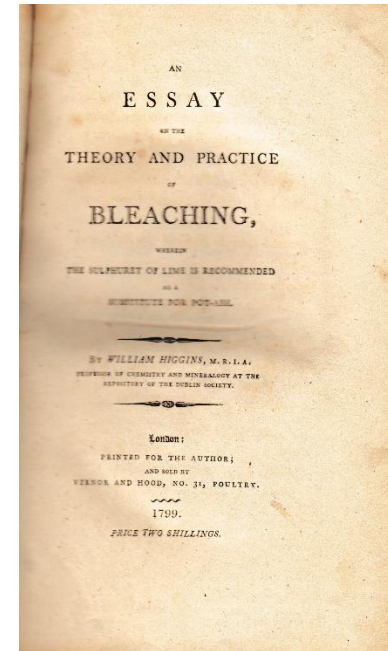
Nov. 3, 1905. A watercolor on grey paper meas. appx. 127 x 178 mm. Pencil note across the back: Burial at Sea / by H. Bacon / [Nice large?] painting / from this original / sketch is in one of / the museums I have / forgotten where [which?]. Initials HB appear on the lower front left corner; dated in the right front corner. Very good. Not matted; not mounted.

Henry Bacon was an American artist who worked for the Frank Leslie Weekly as a Civil War illustrator. He was badly wounded at the Second Bull Run. He spent most of the rest of his life in Paris and after 1900 in Egypt during winters. This accomplished watercolor served as the preliminary sketch of a larger, unidentified work and is uncharacteristic of the French genre scenes he is known for.

\$325

40. Higgins, William - TRADITIONAL TEXTILE BLEACHING BEFORE CHLORINE.

An Essay on the Theory and Practice of Bleaching



London: Printed for the Author, 1799.

First Edition. 8vo, xxxii, [1] - 71, [1 - blank] pp. The Contents page is misbound after page viii of the Preface.

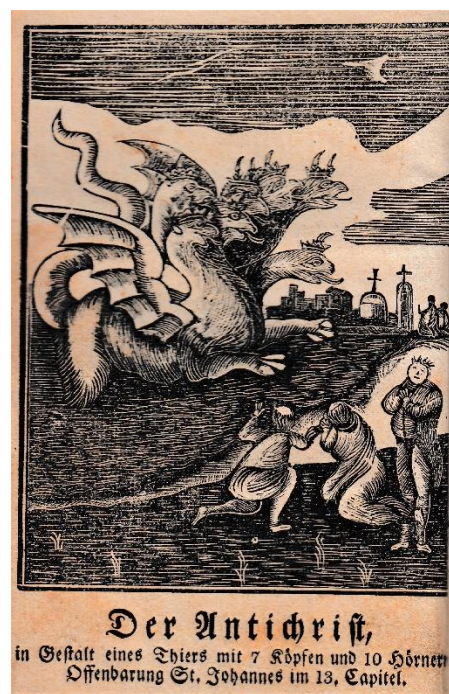
Very good; some overall modest toning and dustiness. There is a library stamp of the UK Linen Trade Board on the verso of the title page.

Recent half-calf and marbled boards in period style.

Higgins says this is a practical book for bleachers, written as simply as possible with no chemistry. The Irish Linen Board employed Higgins to find a substitute for potash in the fabric bleaching process, one that was at least as effective and both cheaper, and in more reliable supply. Potash was mined in several countries and imported to Europe by Dutch merchants, making it difficult for bleachers to control price and supply. The traditional way of bleaching cloth had long been an iterative process of soaking (bowking) the cloth in an alkaline lye derived from potash, spreading out the cloth in a field (crofting) exposed to the sun often for several weeks, bringing in the cloth and soaking it in an acidic solution such as buttermilk, bowking it again and so on. It could take many months to achieve the required whiteness. In 1785 Berthollet pioneered the use of chlorine as a bleaching agent to avoid the need to expose the cloth to air and light. This gave the potential for shortening the process significantly and freeing up land for agriculture. However, he left the bowking process relatively unchanged. Higgins conducted experiments to find alternatives to potash and finally recommended sulpheret of lime. This was made by boiling up ground, locally mined brimstone with lime to produce a soluble mixture of several compounds containing both calcium and sulphur. The cloth was soaked in this, washed and dried, and then soaked in a solution of oxymuriate of lime (calcium chloride), this process being repeated about six times before bleaching by chlorine or crofting. He concluded that this new process was as effective as potash in the bowking process while being cheaper and controllable within Ireland. He also described a process for detecting the fraudulent additions of common salt and potassium sulphate to potash. He published two editions of his Comparative View of Phlogistic and Antiphlogistic Theories and described many elements of the atomic theory that Dalton introduced in 1803. Cole #650; Partington III, 737; Poggendorff I, 1102; see Nieto-Galan,

Colouring Textiles - A History of Natural Dyestuffs, pp. 65 & 69. \$1,450

41. [Armbruster, C].
Die sieben letzten Posaunen oder Wehen. Wann sie anfangen und aufhören ... und 42 prophetischen Monaten



Reading: C Mc Williams (Prtd. by E A Bruckman), 1820. First Edition. 8vo, [2], [3] -142 pp.+ frontispiece. Very good; a bright copy; some abrasion to the rear board. Contemporary leather backed batiked boards.

A work that interprets recent events in Europe as a harbinger of the end of the world. The text is introduced by an extraordinary woodcut illustration depicting the anti-christ. The illustrator is an unidentified American artist. According to the text the world was to end in 1837. Arndt #2461; S & S #1815. \$450

END