

ENDEAVOR (Jan. '25)

Palinurus Antiquarian Books
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1 Rosini, Giovanni.

Ragguaglio di quanto e avvenuto in Pisa pel monumento in Marmo eretto nel campo satno de uesta citta.

Pisa: Nistri, 1830.

First Edition. 4to, 40 pp.+ 1 plate

Very good.

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. Hermann, G.

Die deutsche Karikatur im 19 Jahrhundert.

Bielefeld und Leipzig: Velhagen & Klasing, 1901.

First Edition. lg. 8vo. The text is illus. throughout.

Very good.

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

3. Dyck, W v. - ASTRONOMY INSTRUMENTS.

Deutsches Museum Lebensbeschreibungen und Urkunden - Georg von Reichenbach.

Munich: Deutschen Museums, 1912.

First Edition. Folio. Frontispiece and 7 plates.

Fine.

Contemporary cloth.

Reichenbach was known as an inventor and designer of astronomical instruments and an engineer. He spent some time in England in the early 1790s where he met Boulton, Watt and Ramsden. He returned to Germany and was commissioned an officer in the Bavarian army engineering corps. By 1805 he was engaged in the construction of high quality instruments at his own works in Munich where he employed Fraunhofer. This was the beginning of the modern era in German instrument making that resulted in devices of unprecedented power and precision. His workshops became national training centers. German technical excellence in the 19th century

is a direct result of Reichenbach's initiative. The book offered here is a scientific biography that covers the development of his instrument designs and engineering projects, e.g., his cast iron tube construction of bridges. A superb reference. DSB XI, 354 - 355. \$450

4. 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

5. Aznar de Polanco, J C - WRITING MANUAL.

Arte Nuevo de Escribir por Preceptos Geometricos y Reglas Mathematicas.

[Madrid]: [M R de Murga], [1719].

First Edition, second state - plates numbered. 4to. There is an eng. title, frontis. (with four saints), eng. portrait, and 39 eng. plates.

Good; old ink stain to p. 74 has resulted in the loss of a few letters; some margins close (but complete); binding worn; text block beginning to split.

Contemporary limp vellum.

A sought after book in which the author departs from usual forms of calligraphic art and presents it as a geometrical science. It is the first Spanish writing manual listed in the Hofer catalog. Harvard has two copies, both defective. The copy offered here is, according to Palau, Hofer, and others, complete with the maximum number of plates. Palau suggests that early issues of the book may have fewer plates. The author was an orphan (born in 1663) raised by the schoolmaster of his native town (Mostoles). He was to become famous as a creative and inventive (and favored) member of the court as well as a didactic writer on art, a mathematician, architect, and instructor of fencing. An impressive work with plates illustrating the laying out of dials and the mathematical basis for various letter forms. This resulted in a lengthy and detailed text that is most uncommon for this kind of book. The engraving throughout is elaborate and elegant. Only one plate is signed by the engraver Juan Bernabe Palomino; Cotarelo assigns all the engraving to him. The state results from the fact that the plates are numbered consecutively - Harvard has a defective copy without the numbering. What is of special interest is the crucial significance (see Corbeto) of such books and especially

Aznar de Polanco on the early development of punchcutting in Spain during the formative mid-eighteenth century. The in depth analysis of the "letra grifa" - a cursive type - is directly attributed to Aznar de Polanco. Hofer Coll., # 137; Palau # 21133; Cotarelo y Mori I, pp. 134 - '40; see Corbeto, The Library, v. 10, #3, esp. pp. 286 - 289. 2,500

6. Anon. - NEW YORK -

View of the Crystal Palace ca. 1855 {reverse painted on glass with mother-of-pearl backing}.

New York: ca. 1855. Unique. Framed.

Very good with some chipping and wear to the frame; two breaks in the painted surface that do NOT affect the painting.

Original gilt frame.

A unique illustration of the New York Crystal Palace that was erected adjacent to the Croton Distribution Reservoir on 40th and 42nd street in New York City in 1852. The building opened to the public on July 4, 1853. It was used as an exhibition space, for concerts, and conventions. It burned to the ground in 1857. The structure was commemorated in at least two large color prints of the period that were issued by Bachmann and another by the Smith, Fern Co.. The view offered here is a day time scene of the front of the building and its massive glass dome. It is a reverse painting on glass (meas. appx. 7 3/4 x 8 3/4 inches) backed with mother-of-pearl that provides

an effect of reflected light similar to how the original building appeared in full daylight. See the Bachmann print of the building for a representation (published in 1853). \$650

7. [Burke, E] - AESTHETICS.

A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful.

London: R & J Dodsley, 1757.

First Edition. 8vo, viii, [8], 184 pp.

Good; front joint cracked; small chip at the base of the spine; internally bright and crisp.

Full contemporary calf.

Burke's important treatise on aesthetics. Todd suggests that appx. 500 copies were printed. Todd #5a. \$2,750

8. Moehsen, J[ohann] C[arl] W[ilhelm] - ART - MEDICINE.

Verzeichnis einer Sammlung von Bildnissen, gröstentheils berühmter Aerzte; so wohl in Kupferstichen, schwarzer Kunst und Holzschnitten ... zur Geschichte der Künste gehören.

Berlin: Christian Friederich Himgurg, 1771.

First Edition . 4to, [12], [3] - 243, [1], [1] - 240 pp.. There are a small number of elaborately engraved head and tailpieces with explanations. Bound in at the front of the book is a 14 pp. manuscript addition to supplement Moehsen's text or commenting on his entries. Some of the comments are in a later hand and make reference to occasional English sources as late as 1824 - with fluent German.

Good; binding worn; internally very good; lower blank margin of the title with a small gap.
Contemporary three-quarter leather.

Moehsen was private physician to Frederick the Great and the author of several scholarly studies in numismatics and medical sciences celebrated in struck medals. This, first of his studies, contains a long essay on the history of medical illustration, the relationship between medicine and art, and different media (woodblock illus., engraving, etc.). The book also embodies what is the earliest substantial catalog of medical portraits. Choulant cites the author for his accurate and conscientious work. The manuscript additions are intriguing and the result of considered and careful research. There is a variant to the imprint recorded with no priority. Choulant, p. 351; Hirsch IV, 226; G -M #6604.90; Blake, p. 307; Petzholdt, p. 273.

\$2,750

9. Goddard, H J - BOTANICAL SPECIMENS.

The Grasses of Great Britain [unique original collection of specimens].

Salisbury [UK]: Not published, 1936. Unique. Folio. There are 205 full page mounted specimens and mounted photographs etc..

Fine; some rubbing to the binding.

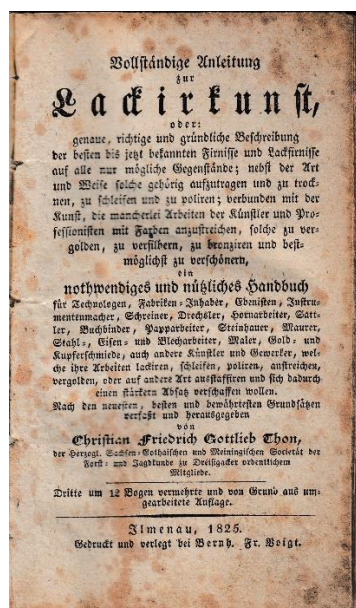
Contemporary three-quarter leather.

A massive folio volume of mounted specimens of British grasses representing a life-time of work. The botanist/collector was H Goddard who was a well known authority on British flora in general and grasses in particular. He was the staff botanist for the firm of Dunns Farm Seeds in Salisbury. In 1936, after 50+ years of collecting he presented the collection to the firm. They had it bound with introductory letter press. This is the folio volume being offered here. The preliminaries of the volume contain photos and mounted press clippings from which is derived the following: ' A collection of British grasses, believed to be without equal It took most of his life to get it together, and two years ago it was put into a bound volume ... and presented to the firm. A preface to it was written by Prof. R G Stapleton, director of the Welsh plant breeding station, and one of the world's authorities on grasses, who pays it and the author a high tribute. He says," ... in Mr. Goddard's collection they have a valuable possession which will stand for all time ... the specimens are beautifully set-up, correctly named and well arranged. Indeed it is such that could have only been brought together by a botanist of long experience, and by

one with infinite patience and with a deep feeling for the beauties of nature." Apart from some minor scuffing the volume is in fine condition with impeccably preserved specimens in tact. Each specimen has the common name, genus, species, place, and date collected noted on the mount. A superb and fascinating monument to scholarship, science, and natural beauty. \$6,500

10. 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

11. Richards, F de Bourg.

Random Sketches or What I Saw in Europe ... with photographic illustrations

Philadelphia: G Collins, 1857.

First Edition. 8vo. There are four photographic salt prints illustrating the book. This copy signed by A R DuPont on the verso of the frontispiece.

Good; horizontal split at the head of the backstrip; modest wear to the head and tail of the backstrip; some

spotting to the frontispiece and title page; front and rear blanks torn out.

Original publisher's embossed cloth.

Among the earliest photographically illustrated travel books published in America. The author identifies himself as an artist. The book is a record of his "grand tour" of the continent. The photographs illustrating the text are all salt prints, inserted as plates. There is a frontispiece photographic portrait (salt print) of the author (bearing his hand-written signature), followed by views (again salt prints) of St. Marks square in Venice, the Coliseum, and the Place de la Concorde in Paris. See Dag. Annual, 1995, p. 217; Smith, R20.

\$1,250

12. Impekoven, T & Mathern, C - PROMPT BOOK.
[Manuscript] **Die drei Zwillinge - Regiebuch.**

Berlin: Vbd. Deutscher Bühnenschriftsteller, 1919.

Unique. 8vo, 105 pp. There are mounted watercolors and photographs.

Very good, with some overall wear.

Full contemporary cloth.

An elaborate prompt book for the Weimar era farce 'Die drei Zwillinge' one of the earliest productions of the very successful playwright partnership of Impekoven and Mathern. The play is 100 printed pages. Each leaf of the printed text of the play was carefully tipped (along its inner margin) on to a blank sheet. Each page of text is



accompanied by elaborate stage directions and alterations or corrections to the text and has accompanying diagrams of the stage. Mounted as the frontispiece to the volume is a large original watercolor of the stage design for the production at the theater in Dusseldorf (it is titled : Dekorationsplan Schauspielhaus Dusseldorf). The play was a pronounced success and there are accompanying mounted photographs of the stage for a production in Cassel (at the Kleinen Theater) in July 1920 and then at the Munich Volkstheater. The stage directions, designs, notes, and amendments along with the mounted memorabilia comprise an elaborate and detailed prompt book. It is from the earliest period of the decade of experimental theater and cabaret in Germany; the play was staged during a year of tumult and revolution in the country. An exceptional artifact.

\$4,500

13. [Fontanieu, P E de] - DECORATIVE ARTS.
**Collections de Vases, Inventes et Dessines
par M. de Fontaine**

[Paris]: 1770. First Edition.

Folio. There are 47 plates, title, and dedication, all engraved.

Very good.

Full contemporary leather.

Fontanieu was director of the Garde Meuble de la Couronne and in this office he oversaw the transition from the Rococo to the emerging Neo-Classical style which he implemented for the furnishings throughout the royal residences of France. The book offered here was designed as a pattern book for the Sevres porcelain works. Form and decoration are elaborately illustrated; 26 separate designs are offered with variant ornamentation. There are also pedestal designs and one plate of a clock. Berlin Kat. #1089; Cohen/de Ricci 407.

\$6,500

14. 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

15. 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

15. 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

16. 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. \$9,500

17. [Daly, John Augustin] - BOOK AUCTION.
Catalogue of a Valuable and Interesting Collection of Books Formed by a Prominent American Playwright, Consisting of an Unusually Choice and Desirable Assemblage of Books Relating to the Drama, Shakespeariana, History of the English and American Stage....

New York: G A Leavitt & Co., Auctioneers, [1878].
First Edition. 8vo, viii, 201pp. + frontispiece portrait. Each lot priced and identified throughout.
Near fine. Contemporary three quarter leather & marbled bds. - bound by Blackwell.
Original printed wrappers in place.

The first of five of Daly sales that took place prior to WWI. This first part composed of many items relating to theater history and original plays benefits from the fact that it contains a manuscript record of the price and purchaser for all 1117 lots. One can therefore trace the origin of some of the Havemeyer sale items in 1914 as well as Stone, Morton, Young, Grey, Bond, King, Willis, Bentley etc. Daly himself was an accomplished playwright and director whose career reads like something of dream come true in the New York theater. Along the way he amassed an enormous library that was "lost" and renewed several times in his life. DAB V, 42 - 45; McKay #2416. \$275

18. Moffly, Samuel - ILLUSTRATED MANUSCRIPT.
Cyphering notebook - WITH - Fraktur sample - WITH - Manuscript estate auction inventory (14 pp.) of Joseph Moffley, Richland Township, Bucks County, PA.

1801. Small folio notebook, appx. 92 pages + single folio fraktur sample (practice?) sheet + 14 pp. (small folio) identified and priced household auction sale inventory. Overall very good with some marginal tears and rumpling. The cyphering notebook is in contemporary paper wrappers; inventory and sample are not bound. Muffley, Moffley, or Moffly the spelling varies through the extant legal record. Samuel Moffly (1789 - 1878) was the



son of Joseph Moffly (who died in 1823) who lived in Richland Township. At the age of 16 Samuel, apparently a precocious boy, was teaching school and undertook contract "fancy" work as a scrivener. There are at least 7 known examples, all dated 1805, of his fraktur penmanship (see the list in the Earnest entry noting the preponderance of known examples were the result of one horde uncovered at the home of Charles Ort of Quakertown). The cyphering notebook offered here - when Samuel was 12 years old - is illustrative of his incipient artistic efforts. The illustration is of the full page frontispiece to the notebook. The notebook is a 92 page record of various mathematical rules and problems (with an occasional illustration). It is unknown if he carried on with his fraktur illustration since there are no known examples recorded after 1805. Accompanying the notebook is a single sheet of incomplete fraktur calligraphy (uncolored) and the priced auction sale inventory of the estate of Joseph Moffly in 1824. See Earnest, Papers for Birth Dayes, III, 214-215 for the recorded information on Samuel Moffly. \$2,500

19. 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

20. 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

21. Lehmann, M C G - KELP.

Der entdeckte Nutzen des Seegrases zum Füllen der Küssen und Polster.

Copenhagen: köngl. Gen. Landes Oekonomie- und Commerz-collegium , 1814.

First Edition. 12mo, 23 pp. Engraved, vignette title.

Near fine.

Original yellow paper wrappers.

An original commercial idea proposing the use of dried sea kelp as cushion stuffing for furniture. OCLC cites copies in Denmark. \$495

22. 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.

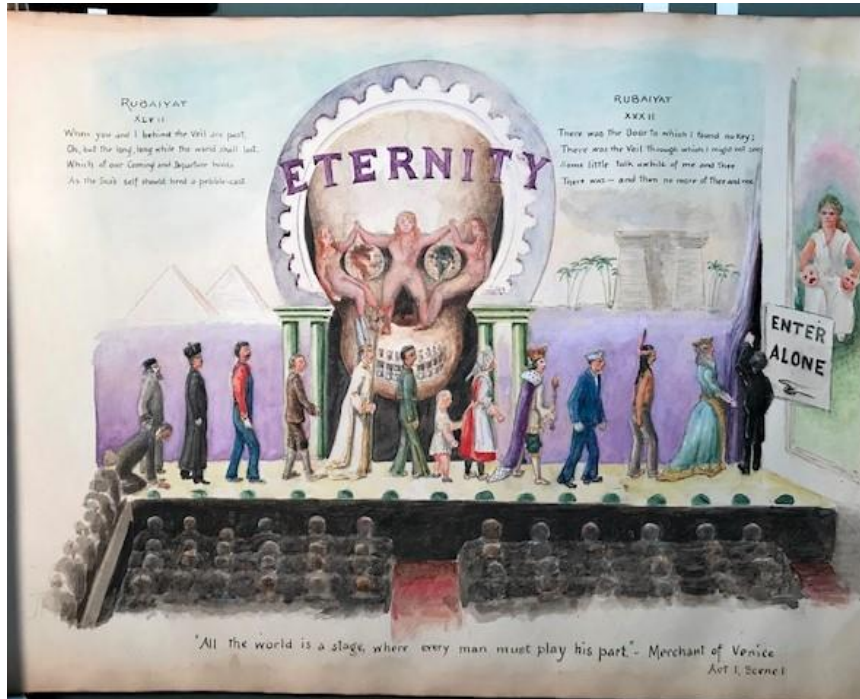
Artist Allyn Cox created murals in the U.S. Capitol over two decades from 1952 to 1972. He completed and restored the last 32 feet of the Frieze of American History (a painted panorama depicting significant events in American history) and restored the Apotheosis of Washington in the Rotunda. He also 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

23. Gennert, Emil F - ILLUSTRATED DIARY.
Diary/notebook with original art work.

[New York]: Unique., 1928 - 1935.

Oblong folio that meas. appx. 11 x 16 inches; appx. 170 pages. Each page with an original watercolor or pen &

ink sketch accompanied by mounted photographs and often by news articles with hand-written commentary. Good; clean throughout; front cover missing; first few leaves with chipped edges and a light, small tide mark along the edges. In an archival box.



Gennert, a German immigrant to the United States, lived most of his life (1854 - 1935) in New York City. He apparently spent time in Pennsylvania, given the references in this diary. It is an unusual compilation of a self aware, curious individual with political and artistic interests. He served as a drummer boy for the 96th New

York Regiment during the Civil War (a mounted photograph in uniform in the diary is self identified) and had a career as an electrical inventor who held several patents assigned to the Manhattan Brass Company and E P Gleason Manufacturing Co. The diary however, does not deal with his business accomplishments. It is focused on events, places, historical incidents, architecture, and people he knew. It is retrospective and apparently accomplished in the last decade of his life. Gennert lived through one of the most transformative periods in American history, including WWI and then the stock market crash of 1929. The overall tone of the diary is patriotic and suffuses the entries throughout. Despite this he could also be quite acid in his observations on society or the actions of those around him or in political life. There are several illustrated scenes of what could only have been childhood reminiscences of Pennsylvania country life that are unlikely to be recorded elsewhere. A remarkable, illustrated, record of a life. \$5,800

24. Doolittle, Amos - COMPLETE SET IN COLOR.
The Prodigal Son

Cheshire [CT]: Shelton and Kensett, 1814.
 First Edition.
 Four sheets measuring appx. 355 x 260 mm. Printed recto only; contemporary hand-color.
 Very good with excellent nuanced coloring. The imprint has been shaved from all four prints. All were at one point folded along the top horizontal margin (appx. one inch or

less - to fit into frames?). Each print has been trimmed close, but the border lines remain with one being touched. The verso of each print has some miscellaneous staining. A slim tide mark along the lower horizontal edge of the four sheets (does NOT invade the print). Some toning and patchiness commensurate with age.

Not bound.

The complete narrative series, in its color version, of these early American prints. Doolittle learned engraving and silversmithing from Eliakim Hitchcock in Cheshire before settling in New Haven. Subsequently Doolittle became a prolific engraver, producing many maps, bookplates, illustrations for books, diplomas, sheet music, and banknotes. "In the course of his lengthy career as an engraver, Doolittle had illustrated several religious works and Bibles. The Prodigal Son series is, however, his major independent production in that field. It is remarkable that Doolittle dressed his figures in contemporary dress and placed them in a setting of familiar New England landscapes and buildings. The scene of revelry, possibly derived from similar designs by Hogarth, is rather stilted and unconvincing, but the other scenes that appealed more directly to the Puritan morality are presented with utter sincerity and resultant effectiveness" - Shadwell. The plates were issued against the backdrop of the War of 1812 and the New England secession plot at the Hartford Convention. "The demoralizing influence - politically, socially, and more important, economically - of the War of 1812 is well

documented. New Englanders were so obsessively against 'Mr. Madison's War' that they met in Hartford to consider sedition The timing may have been coincidental, but it was during this period that Doolittle issued a message of hope to bolster the morale of his countrymen" - O'Brien. That there was a ready market for prints in the Colonies is evident, but it is also quite clear that the majority of them were imported, mostly from England. As late as 1794, Thomas Stephens, of Philadelphia, advertised for sale a collection of approximately 250 prints, not one of which appears to have been American (Middendorf Catalog). Many surviving examples of these prints are stained, folded, torn, mildewed, or otherwise mutilated. Framing under glass was a relatively unusual practice during the colonial period, hence condition issues result. Shadwell, American Painting, #110-113; Stauffer, American Engravers, 539; Metropolitan Museum of Art, Middendorf Collection Catalog, #64 & 68; O'Brien, Amos Doolittle \$9,500

25. Anon. - EMBROIDERY.

Sixteenth century Italian embroidered silk and metallic thread "apparel" for a priest's tunic. [Italy]:

Sixteenth century. Embroidered panel measuring appx. 454 x 570 mm.

Good with some modest surface abrasion and minor loss to a part of the applied stitched strapwork decoration;

some light fading (?) of original color in the thread of the portrait.

Apparels such as this were produced throughout Italy. The work would have been undertaken by a number of people to do the background, portrait, and decorative elements. A variety of thread was used. The piece is quite heavy, indicating the use of metallic wire wrapped around silk thread. The border frame (outermost perimeter) is entirely metal wire thread. Color dyed silk thread is used in the portrait in order to effect "depth" and realism and to accomplish the figure's modelling. It is assumed that the subject is St. Anthony of Egypt given the cross that accompanies the figure. The strapwork (foliate) ornamentation is first seen in Islamic manuscripts and artwork; taken up in Italy where it was used in an array of decorative arts eventually to spread throughout Europe.

\$1,250

26. 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

27. Citizens Bank of Louisiana.

\$5 bank note proof sheet.

New Orleans: ca1850. A proof sheet for an engraved \$5 note with a registration mark; printed in three colors and in three languages - English, French, and Spanish; recto - verso. The note measures 74 x 184 mm. The bank note engravers were: Rawdon, Wright, Hatch & Edson - New Orleans. The main illustration on the \$5 bank note offered here appears on the firm's broadside sample sheet issued in 1843.



Very good; some toning to the paper; small marginal imperfections to some edges. An odd paper almost Japanese in composition and texture. As issued.

Rawdon, Wright, Hatch & Edson, was the most prominent bank note engraving firm in nineteenth-century America. The artistry of the firm's production set the standard for U.S. printing and engraving firms. Ralph Rawdon established an engraving and printing firm in 1816 at Albany, NY. His younger brother, Freeman Rawdon, created his own independent firm sometime after 1825. Each partnered with other engravers - Ralph with Vistus Balch of Williamstown, Massachusetts (ca. 1818-1822) and then with Asahel Clark to form Rawdon, Clark, & Co. At the same time, Freeman partnered with Nezhiah Wright in 1828, establishing Rawdon, Wright, & Co. of New York City. On March 1, 1832, their two firms merged to become Rawdon, Wright, Hatch, & Company. Tracy R. Edson joined the company as a business administrator at the time of this merger. Though he may have had training in engraving, he ran the operations of the firm's New Orleans office beginning in 1843. Edson returned to the main office in New York City in 1847 to administer the entire firm, at which point his name was added to the company's title as Rawdon, Wright, Hatch & Edson. In 1858 they were one of the founding members of the American Bank Note Company. The Citizens Bank of Louisiana was founded in 1833. It was the second largest bank in America.

\$575

28. Kelly, Leon - CAMOUFLAGE MANUSCRIPT.
Two autograph, lecture notebooks with illustrations describing the science behind camouflage techniques and their execution during WW2.

Unique: 1942. I - Small 4to commercial notebook (of German origin) containing 50 pages of detailed notes and illustrations, color samples, etc.; II - Small folio (ledger size) commercial notebook with appx. 95 pages of closely written text and illustrations with some mounted illustrations and inserted text (e.g., an inserted 4 page mimeographed list of books and articles dealing with camouflage). The text is tab delineated by subject (self-made by Kelly) along the top edge.
Good; some wear to the bindings; joints are cracked; shaken; text is generally clean and legible. I - Cloth backed marbled boards; II - three-quarter leather over marbled boards.

A detailed dissection of the techniques of camouflage and mimicry with an inquiry into optical principles and the nature of vision that enables the "camouflage effect". This is examined through the problems of concealment, color (e.g., composition, types, pigmentation), shape, texture, and distortion, of objects as varied as buildings, land contours, fortifications, and "dazzle" effects (including lighting) based on color and shape patterns (the color reference utilized is the 1930 printing of Maerz & Paul, A Color Dictionary). The text is fulsome and well

illustrated. The attention to practical problems throughout, e.g., the necessity of varnishing glass after the application of color to maintain the integrity of the pigment and therefore overall application design, is remarkable. The two notebooks offered here coincide with Kelly's military service in which he offered instruction in camouflage techniques at Ft Belvoir, VA in January of 1942. It is worth noting that his exposure to this esoteric field most likely began while a student of Arthur Carles at the Penn. Academy. Carles had done similar work for the US Navy during WWI. By 1944 the US Army had begun to execute an increasing number of deception operations involving over 1000 members. There is an excellent bibliography of published works on camouflage theory and general information relating to the "science" in the notebooks. Kelly approached his subject as a science and in his lectures devoted almost equal space to the science and physics of optics that included specialized topics such as aerial observation and its surface and perspective effects on subjects. These effects, if not accounted for by navigators, rendered catastrophic "shortfalls" in bombing runs (see Len Deighton, Bomber). But with the proper understanding of the science and informed use of concealment techniques targets were difficult to locate. A fascinating manuscript. See Beyer / Sayles, Ghost Army \$7,500

29. Antonini, Carlo - DECORATION - ARCHITECTURE.
Manuale di vari ornamenti tratti delle fabbriche e frammenti antichi per uso e

**commodo de' pittori, scultori, architetti,
scarpellini, stuccatori, intagliatori di pietre e
legni, argentieri, gioiellieri, ricamatori,
ebanisti, 4 vols. bound as 2.**

Rome: Casaletti .. [imprint varies somewhat for vols. 3 & 4 in 1790], 1781-1790.

First Edition. Small folio; I - vi pp. + frontispiece & 50 leaves of engraved plates; II - vi pp. + 50 leaves of engraved plates; III - x pp. + frontispiece & 65 leaves of plates; IV - viii pp. + frontispiece & 30 leaves of engraved plates, [2 - divisional title] pp. + 18 leaves of engraved plates of architectural sun-dials. There are 216 plates in all. Good, deep impressions of the illustrations. Printed on thick paper.

Very good; some spotty foxing at the margins and on the backs of some sheets - in a few instances the foxing is heavier; mounted leather labels on the binding are chipped or abraded; joints and hinges are solid.

Early nineteenth century parchment with mounted labels.

Antonini's catalog of design motifs. The first two volumes contain illustrations of vault bosses (rosettes). Volume 3 has torchiers; volume 4 candelabras with printed mottos and a supplement on architectural sun-dial designs. See Millard, Italian for references to Antonini as an engraver; Berlin I, #594; see Heilbron, The Sun in the Church

\$2,800



END