

Susanne Schulz-Falster

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Silhouettes & Paper Cuts



2023

'à la Silhouette' -

the involuntary Namesake as Author

1. SILHOUETTE, ETIENNE DE: *Idée générale du gouvernement et de la morale des Chinois, et réponse a trois critiques.* Paris, Quillau, 1731. € 1.600

8vo (167 x 100 mm), pp. [ii] title, 132; contemporary calf, decoratively gilt, gilt-lettering to red spine label, head and tail of spine chipped, extremities rubbed.

Remarkable Sammelband of five rare publications written in the spirit of the Enlightenment, including the first complete edition of Silhouette's treatise on China. In this early publication, the young Jesuit student Etienne de Silhouette (1709-1767) presents the Chinese monarchy, especially its promotion of agriculture, as exemplary - entirely in the spirit of the Physiocrats' enthusiasm for China in the 18th century.

In 1759, Silhouette was appointed to the thankless post of Controller General of Finance under Louis XV and was supposed to halt the financial ruin of the French state. "In the eight months of his tenure, the former writer unleashed a rigorous austerity drive that earned him ridicule, contempt and finally dismissal. An observer of the time wrote: 'Since then, everything appeared à la Silhouette, the fashions took on the imprint of leanness and poverty in their patterns, the tobacco tins were made of rough wood, the portraits black profile pictures after the shadow cast by a candle on white paper.' Silhouette himself was a zealous advocate of the new fashion; he pasted



the chambers of his château Brie sur Marne with silhouettes he cut himself!" (Christa Pieske, *Silhouettes and Silhouetteurs*, p. 9, translation E.T.). "The phrase à la silhouette came to mean 'on the cheap', a witty allusion to this miserly minister". (Emma Rutherford, *Silhouette. The art of the shadow*, p. 27). - Lust 714; Cordier, BS 45.

[Bound with:] 1. [SELIS, N.-J.] *L'inoculation du bon sens.* Londres, 1761. pp. 34.

2. ANON. *L'art véritable et merveilleux d'expliquer et interpréter toute sorte de songes et visions nocturnes.* n.p., 1759. pp. 23; bibliographically untraceable dream book, ostensibly translated from Arabic.

3. [BARET, P.] *Mademoiselle Javote, histoire morale et véritable.* n.p., n.d. pp. 108, with fine engraved rococo title.

4. [FREDERIC THE GREAT.] *Panegyrique du Sieur Jacques Mathieu Reinhart, maitre cordonnier.* [n.p.], 1759. pp. 31. A biting satire, highly praised by Voltaire. -Leithäuser 519.

Introduction to Silhouettes & Physiognomy

2. [MÜLLER, Friedrich Christoph.] *Physiognomisches Cabinet für Freunde und Schüler der Menschenkenntnis. Mit eingedruckten Kupfern [- Dritte und letzte Eröffnung !].* Frankfurt and Leipzig, [vol III, Münster], Philipp Heinrich Perrenon, 1777 - 1780. € 2500

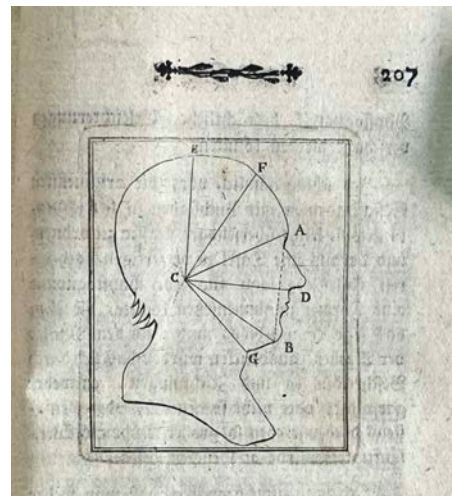
Three volumes bound in one, 8vo, pp. [ii], 243, [2] blank, with 23 engraved portraits in the text; 219, [5] blank, with 14 engraved portraits in the text and 3

nearly full-page engraved plates with multiple portraits; 246, [2] blank, with 23 engraved portraits in the text (of which 17 are silhouettes), and 3 nearly full-page engraved plates with multiple silhouettes, and 3 other engraved illustrations in the text; all the engraved illustrations were done by the author after his own drawings (see pp. 8 - 12, first preface), occasionally a little spotted; a very good copy in contemporary pale blue boards, some surface wear to extremities; neat contemporary ownership inscription of Messner to verso of all title pages.

First edition of this anonymously published work on physiognomy, with the often lacking third volume, which deals exclusively with silhouettes. In the preface of the third volume, the author debates whether to reveal his identity, but then produces only a profile silhouette.

Müller comments extensively on the physiognomy controversy between Lavater and Lichtenberg. He generally approves of Lavater's *Physiognomische Fragmente* (1775-78), but in his own work relies on music and mathematics as the main cornerstones of physiognomy, rather than the fine arts. In the third volume he deals exclusively with silhouettes. Silhouettes became popular in the eighteenth century as a cheaper alternative to full miniature portraits, and were, before photography, the cheapest way of recording a person's likeness. Lavater, who used them to analyse facial types, is thought to have contributed to their popularity.

Müller gives some practical advice on the positioning of the sitter, the angle of the light source, and how to break down the drawing of the silhouette into individual sections, which can be measured and assessed. He concludes with some information on the analysis of various head shapes, the meaning of a protruding or receding chin, etc. and illustrates these on the numerous silhouette engravings. He



recommends Döhren's Bou-Magie method because it produces particularly strong impressions and can be stereotyped, i.e. multiple copies can be produced. The same method was also adopted by Unger.

Müller (1751-1808) was a pastor in Westphalia. He had studied mathematics, astronomy and theology and was a corresponding member of the Berlin Academy. He was a skilled amateur artist, assembled a collection of physiognomy portraits (mostly drawn by himself), and taught himself etching and copper engraving.

Kippenberg, *Technik der Silhouette* 8; Holzmann-Bohatta VII 2123, Goedeke IV, 265; Rümman 857 (listing only 2 parts).

The Technique of the Silhouette

3. [MÜLLER, Friedrich Christoph.]

Ausführliche Abhandlung über die Silhouetten und deren Zeichnung, Verjüngung, Verzierung und Vervielfältigung. Von dem Verfasser des physiognomischen Cabinets. Frankfurt and Leipzig, Philipp Heinrich Perrenon, 1780.

€ 1000

8vo, [vi], 258, with 58 figures on eleven engraved plates; engraved title vignette showing putti producing a silhouette; paper lightly but evenly browned; recently bound in cloth-backed pastepaper boards.

The first overview of the technique of the silhouette in Germany. A few years earlier, Müller had published a three part work on the benefits of silhouettes for physiognomical analysis. With the

Susanne Schulz-Falster

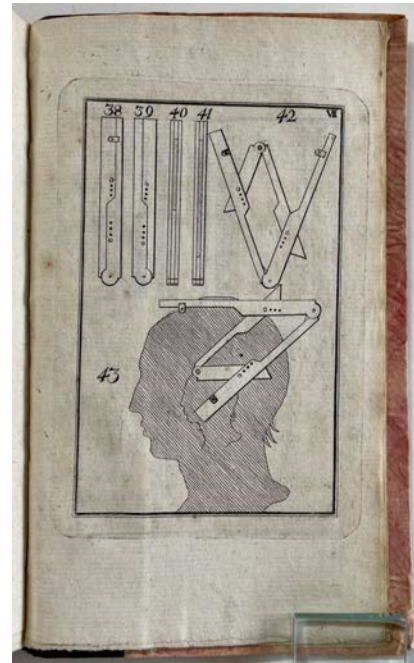
increasing popularity of silhouettes, he here provides practical information on how to produce them, with special reference to their drawing, reduction, ornamentation and reproduction. After preliminary notes he describes the silhouette chair (introduced by Lavater), and the 'Storchenschnabel' or pantograph, a technical device created by the Jesuit Christoph Schreiner in the 17th century, so that silhouettes could be reduced and reproduced in a mechanical fashion.

Müller explains how to produce full size silhouettes, including information on the type of pencil or crayon to use, and the position of the drawing hand. But he assures the reader that with a little practice a silhouette or likeness can easily be drawn and points to the following indispensable rules: The surface on which the shadow is made must be upright, it must be parallel with the head of the sitter, the light source must be level with the sitter, and the light must be as far from the head as possible, but the surface for drawing on must be as near to the head as possible.

He is also the first to include a technical description of silhouettes painted on glass.
Kippenberg 11; Holzmann Bohatta VII, 77.



Elvira Tasbach



Printing of Silhouettes and the Pantograph
4. [SAMMELBAND.] [DOEHREN, Jacob v.]
Anweisung zum Silhouettenzeichnen und zur Kunst sie zu verjüngen nebst einer Einleitung von ihren physiognomischen Nutzen. Röhmbild and Leipzig, J.G. Brückner, 1779.

[bound with:] [DOEHREN, Jacob v.]
Beschreibung der Bou-Magie oder Kunst Schattenrisse auf eine leichte und sichere Art zu vervielfältigen. Münster and Hamm, Perrenon, 1780.

[bound with:] [ANON.] Beschreibung eines sehr einfachen zur Verjüngung der Schattenrisse dienenden Storchschnabels, den sich jeder Liebhaber selbst verfertigen kann. Nebst einem geometrischen Beweis und Tafeln über dies Werkzeug. Münster and Hamm, Perrenon, 1780. € 2200



Three works in one volume, 8vo, pp. 96, including hand-coloured frontispiece, and 4 hand-coloured engraved plates; 40, with one folding engraved plate showing instrument and silhouette, with engraved title vignette; 59, with two large folding engraved plates with 7 and 5 figures respectively, engraved title vignette; contemporary pale blue wrappers, spine strengthened and covered with white lining paper; with private Hungarian ownership stamp to title and to verso of some plates.

A fine Sammelband on all aspects of the silhouette.

1. First edition this anonymous guide to producing silhouettes with a brief outline of various methods of fixing the position of the head for a perfect outline. The illustrations show a number of silhouettes, a silhouette artist's chair and also a mechanical reducer, a

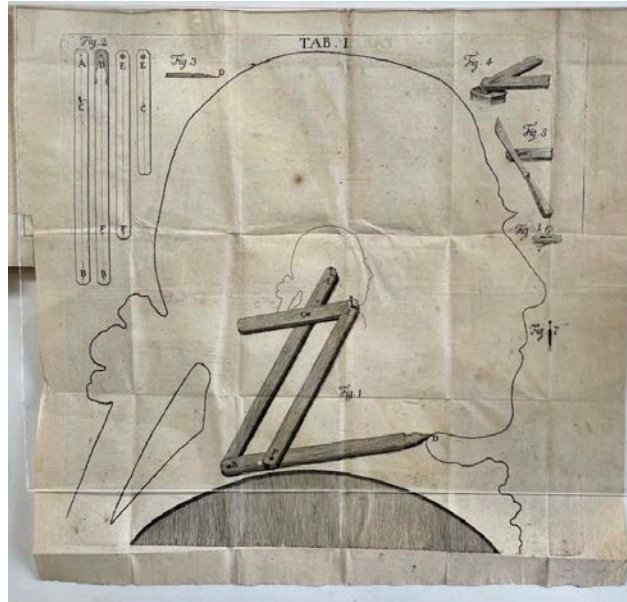
pantograph, stork's beak or monkey.

2. First edition of this detailed guide to the reproduction of silhouettes or shadow images. The anonymous author describes a device of his own invention, using tin plate, which he pours into a prepared form with the outline of the silhouette. Final adjustments can be made with the help of a file or similar instruments, and then, when it has been sufficiently inked, a large number of images can be 'printed' from it, on dampened paper. A number of different recipes for the ink are included and advice is given on the process of removing excess ink for perfect reproduction. The press used is of the most basic design, consisting of some padding and a simple roller.

Kippenberg mentions that both works have been attributed to Friedrich Christoph Müller and Jacob von Doehren and finds Müller more likely, since Doehren's publication is cited in the work. Paul Hoffmann in his preface to the 1928 reprint of Unger's *Schattenrisse sechs Berliner Gelehrter* argues that both works are by Jacob von Doehren, who apparently had the habit of referring to himself in the third person.

3. The third work contains a well-illustrated guide to the Storchenschnabel or pantograph, the instrument used in making silhouettes or portrait profiles. The pantograph was used to copy the shadow image and simultaneously reduce its size. The work was popular and was reprinted anonymously three times by 1788. For a full account see Kippenberg, *Die Technik der Silhouette*, in *Jahrbuch der Sammlung Kippenberg*, 1, 1921.

1. Kippenberg 9; 2. Kippenberg 12; Holzmann-Bohatta I, 5730 (Doehren) and VII, 61 (Mueller); see Engelmann 257 for 3rd edition; 3. Kippenberg 10, Holzmann-Bohatta I, 5886 and VII, 1514.



Monkey Trick

5. [SINGERIE.] ANON. *Wem sehen wir gleich? à qui ressemblous nous?* n.p., n.p., [1780].

€ 650

Broadside (340 x 225 mm), etching and engraving on paper, plate mark (288 x 201 mm), lettering in the plate.

A fine example of a singerie print. Three hatted and partly suited monkeys pose under the heading 'Wem sehen wir gleich? A que ressemblous nous?-' Who do we look like?

Singerie - from the French for 'Monkey Trick' - is a genre of art in which monkeys are depicted 'apeing' human behaviour. Although the practice can be traced as far back as Ancient Egypt, it wasn't until the 16th century that the idea really took off and emerged as a distinct genre. Some of its most famous champions include the Flemish engraver Pieter van der Borcht (whose 1575 series of singerie prints were widely disseminated), Jan Brueghel the Elder, and the two Teniers brothers. In the 18th century the genre was very popular in France, particularly in the guise of the 'singe peintre' (monkey painter), which offered up a perfect parody of the art world's pomposity.

The silhouettes don't appear to depict identifiable persons. For a similar plate by the same (unidentified) printmaker see British Museum 1872,0511.1293.

Susanne Schulz-Falster

Elvira Tasbach

Graduates of the 'Gymnasium Illustre' in Bremen as Students in Göttingen

6. [ALBUM AMICORUM.] Extensive album with 46 inked portrait silhouettes, one of them with a small watercolour and one small pencil drawing. Altogether the album contains 99 handwritten entries from the years 1775 to 1780 (mostly Bremen) and 1780 to 1784 (mostly Göttingen). € 4500

Oblong 8vo, (125 x 200 mm) paper watermarked C & I Honig, pp. 301 (vere pp. 285, as pp. 71 -80 were skipped in the numbering and pp. 112/113, 223/224 and 277/278 are missing, but instead 5 written leaves from the album are loosely inserted); occasional small ink stains, overall very well preserved; contemporary calf, covers and spine richly gilt, partly gauffered gilt edges and red paste paper endpapers, a little rubbed.

An unusual friendship album of graduates of the prestigious Bremen high school 'Gymnasium Illustre' which was obviously meant to have all entries illustrated with portrait silhouettes. The usual friendship imagery, such as watercolours of flowers and ideal landscapes are missing here, except for a small pencil sketch. All blank pages have a reservation note 'belegt' (reserved) in pencil. The later entries, mostly written in Göttingen, are in the first half and at the end of the album and frame the earlier entries from Bremen written between 1775 and 1780.

The first silhouette is lettered 'Did. Henr. Klugkist' and likely shows the owner of the album. Diedrich Heinrich Klugkist (1758 - 1835) was born in Bremen as the son of Conrad Klugkist, preacher at the Ansgariikirche, and later worked as a preacher in



Minden. A number of the entries are clearly fellow theology students, as is indicated in the references 'Stud. Theol.' or 'Prediger'.

The friends who contributed in Bremen (pp. 191- 269) became physicians, scientists, merchants, senators, councillors and city mayors. They include Caspar von Lingen (1755 - 1837) who went on to study law at the University of Göttingen after 1775 and was later a Bremen senator and councillor; Arnold Dietrich Tidemann

(1756 - 1821) who also studied law and became a senator and mayor of the city of Bremen; Konrad Buhl, preacher at St. Remberti, who cites Lavater in his entry; Heinrich Wilhelm Matthias Olbers (1758 - 1840), astronomer and doctor; Arnold Gerhard Deneken (1759 - 1836), a Bremen councillor and senator from 1785 until his death; Jacob Friedrich Wilekens (Wilkens), brother of the Liverpool anti-abolitionist Hinrich Wilkens and later a merchant in Saint Domingue and Jamaica; I. Tidemann, née. Klugkist, probably the mayor's daughter IIsabetha Klugkist, who had married the lawyer, senator and mayor Franz Tidemann, who

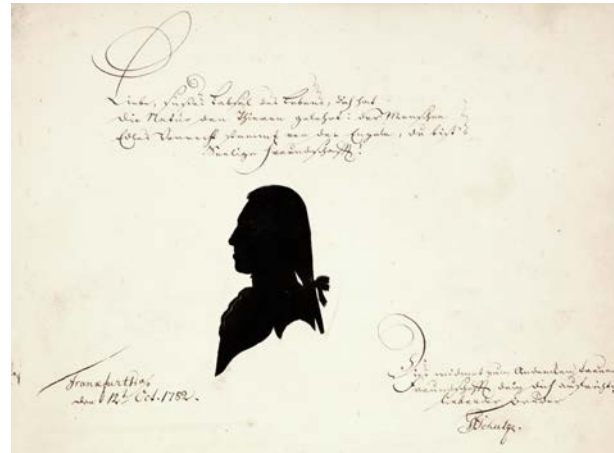
Susanne Schulz-Falster

Elvira Tasbach

entered his name next to hers on the page; Nicolaus Kulenkamp (1750 - 1815), who inherited his father's soap and paint factory; Johann Gildemeister (1753 - 1837), merchant and councillor in Bremen and various other worthies.

The Göttingen entries begin after some blank leaves on page 47. Among the inscribing students are F. B. Droysen from Stralsund, member of the natural science society in Halle, probably the preacher Friedrich Bernhard Droysen; J. E. Gruner (with a quotation from Adam Smith), the historian and jurist Johann Nicolaus Bischoff from Weimar; J.G. (?) Bartels from Hamburg, possibly the later mayor Johann Heinrich Bartels, who studied theology and oriental languages in Göttingen; the forest inspector Johann Thomas von Stetten; C. A. Nilson, probably the lawyer and drawing teacher Christoph Andreas Nilson from the Nilson family of artists in Augsburg and Johann Georg Metzler, at the time a theology student in Göttingen, later a well-known actor under the name Karl Ludwig Giesecke, and also a theatre poet and mineralogist.

Five detached leaves are loosely inserted, all with entries from Bremen, 1799. All of them are signed only with the initials and were dedicated by girlfriends - presumably the reason why they were later removed from the album, but nevertheless preserved.



Students in Frankfurt, Halle and Berlin

7. [ALBUM AMICORUM.] Student album from Frankfurt, Halle and Berlin, with 45 handwritten entries in German and Latin as well as two beautiful portrait silhouettes in black ink, dates between 1779 and 1782.

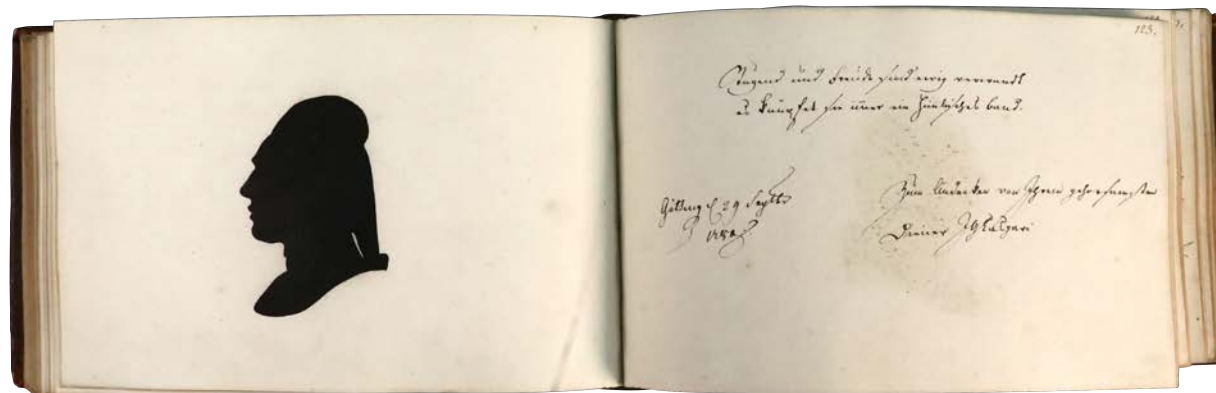
€ 400

Oblong 8vo (168 x 210 mm), pp. [48], manuscript pagination with some gaps, some entries removed; some leaves with dust-soiling and faint ink staining; nineteenth-century marbled boards with black spine, a.e.g., extremities a little rubbed.

The first entry - with a beautiful portrait silhouette - is by H. Schulze, dated 12 October 1782, followed by three more entries from Frankfurt in 1782, including C. F. W. Fabricius from Magdeburg and C. S. Abraham, then six entries from Halle, dated 1781, including M. Wychers, S. H. Grell and A. W. G. L. Dieterich from Halberstadt. This is followed by entries from Frankfurt, Halle and Berlin in turn, including Carl G. von Lottum, Wilhelm von Zeschwitz, Lieutenant under the Reg. V. Prince

Leopold v. Braunschweig, J. D. Schultze, Martin Friedrich Grundmann, H. von Halem, H. Hecht, F. Kirchner, C. G. Meinecke, Conducteur, J. D. Buchholtz, L. Gerlach, E. L. Herrosé with beautiful portrait silhouette, E.F.A. Sprengel, Friedrich Ernst Plümicke.

The old manuscript pagination has gaps and the cut marks on some leaves at the fold indicate that this must be a fragment of a more extensive friendship album, which was bound up like this in the 19th century.



Susanne Schulz-Falster

Elvira Tasbach

Child Actors' Silhouettes

8. GARNIER, Franz Xaver. Nachricht von der im Jahre 1758 von Herrn Felix Berner errichteten jungen Schauspieler-Gesellschaft, von den jetzt gethanen Reisen, von der Aufnahme und dem Zuwachse derselben, einigen Anhängen, und vielen am Ende beigefügten Silhouettes von Schauspielern und Schauspielerinnen dieser Gesellschaft. Vienna, Johann Joseph Jahn, 1786. € 2800

8vo, engraved portrait frontispiece by H. Sintzenich, pp. 48, and 23 plates of engraved silhouettes, the first signed J[ohann],J[acob] Nilson; a little dog-eared; original marbled wrapper, a little frayed.

Final issue, very rare, of the charming annual of Felix Berner's young actors society, with twenty-three engraved silhouette portraits of the young actors, Berner himself and the ballet master. Two earlier issues had been produced in 1781 and 1784. Also included are details of the theatre troupe's repertoire.

Children's theatre troupes, wandering troupes of young singers, actors and dancers who performed in the court and commercial theatres of Europe were apparently a fairly common eighteenth-century phenomenon, with its curious and controversial appeal of charm and impropriety. Interestingly Mozart addressed this phenomenon in his unfinished singspiel *Zaide* (k336b, 1780) and its source *Das Serail*.

Felix Berner (1738-1787), director of a theatrical touring company, founded a children's theatre company in 1761 as a 'training ground' for young actors. This children's troupe consisted of twelve 7 to 14-year-olds and toured all over continental Europe.



They performed in numerous Swiss cities. After the first Swiss tour, performances took place in Austria, Hungary, Bavaria, Franconia and Alsace. In June 1779, Berner began his second Swiss tour with eighteen children aged 8-18: first stop was Lucerne, followed by Zofingen, Sursee and Solothurn, and finally Basel. Until November 1780, guest performances in other places followed.

The repertoire offered in Switzerland was a selection from the standard Bernese repertoire available from 1761-84: 242 plays, almost half of them farces, plus operas, operettas and reenactments, including contemporary classics such as Shakespeare's *Hamlet*, Lessing's *Emilia Galotti* and *Minna von Barnhelm*, as well as dramas by well-known actors/authors such as Johann Christian Brandes, August Wilhelm Iffland and Friedrich Ludwig Schröder. The performance series of the first Swiss tour, however, seems to have been dominated by ballets and pantomimes, such as *La naissance de la fortune or The Birth of Happiness* and *Arlequin fugitif*, two opéra pantomimes.

The particular appeal of this fine almanac are the delicate and finely engraved silhouette portraits of the young actors.

Kippenberg 25; not in Kohring; OCLC: University of Southern California; see Adeline Mueller, 'Youth, Captivity and Virtue in the Eighteenth-Century Kindertruppen', *Eighteenth-Century Music*, 10/1 (2013), 65-91.



Family Idyll in the Aristocracy

9. [SKETCH.] Family scene with ladies and gentlemen of the families Pappus von Tratzberg, zu Nauenstein and von Lasser, standing and sitting in a large salon, black and ochre ink on paper, signed: 'Fait par Honor Baron Hornstein de Grüningen 1787'.

€ 2400

Original sketch in black, ochre and white on paper, (ca 400 x 330 mm), under glass, in a generous, black and gold Biedermeier frame (440 x 520 mm), not removed from frame; with a more recent inscription to verso, see below.

A fine family scene with silhouettes at its center. The interior with its almost floor-to-ceiling windows and its spaciousness, suggests a large salon in a castle. It is interesting that the walls are not decorated with oil paintings or engravings, but with three portrait silhouettes - Swabian thriftiness or simply enthusiasm for silhouettes?

According to the manuscript inscription mounted on the verso, the figures depicted are: 'Ant. Rem. Freiherr von Pappos, Hofmarschall', that is Anton Remigius Pappus von Tratzberg (1756 - 1810), 'fürstlicher Erbmarschall und Geheimer Rath' in Kempten, descending from the old imperial baronial family, originally resident in Austria, meanwhile living in Swabia (cf. *Genealogisches Taschenbuch der freiherrlichen Häuser*, vol. 3, 1853, pp. 315 ff.). Sitting at the table we see reading 'Freifrau zu Nauenstein, geb. Countess Heindl' and opposite her, in front of an open birdcage and feeding a small bird, 'Freifrau zu Pappos, geb. Countess Heindl', probably a relative of Anton Remigius' wife, Maria Antonie, who was also a née von Heindl. The feeding of the birds is



carefully observed by a poodle. Standing, with a letter in her hand, 'Freifrau v. Laßer, geb. zu Hornstein-Grüningen' approaches 'Leopold Baron von Laßer', who is writing at a second table. The artist is probably a relative of the two, Honorius Karl Fiedel Caspar Melchior Balthasar Rupert Remigius Isidorus von Hornstein (1761 - 1838), who inherited castle Grüningen from his grandfather in 1785.

Susanne Schulz-Falster

Elvira Tasbach

'Gelehrte Schattenrisse'

Educated Silhouettes or Silhouettes of Educated People

10. [BERLIN.] Silhouette portraits of prominent representatives of the Berlin Enlightenment, executed as paper cuts. Moses Mendelssohn, Spalding, Bernoulli, Gerhard, Gleditsch, Selle, Ramler and Achard. n.p., ca 1780. € 2800

Eight fine silhouette paper cuts (varying sizes, ca 70 x 40 to 50 x 30 mm), numbered 1 - 2 and 4 - 8 on verso, some tiny corners of the silhouettes bent; loose within a manuscript letter in ink, the letter a little browned, with small marginal flaw.

The title of the present collection (*Gelehrte Schattenrisse - Educated Silhouettes*) and the selection suggest the influence of *Schattenrisse sechs Berlinscher Gelehrten* (Silhouettes of six Berlin Scholars) printed by J.F.G. Unger in 1779, which also included Ramler, Spalding, Gleditsch and Bernoulli, but not Mendelssohn, Gerhard, Selle and Achard. The silhouettes here are full shoulder pieces and, except for Mendelssohn, all the sitters are depicted with a baroque 'Zopf'; those printed by Unger are truncated shoulder pieces and Ramler and Spalding are depicted without a Frederician wig ('Zopf').

The enclosed letter explains the origin of the papercuts: 'Da der Fuhrmann nun doch gekommen, so überschicke ich zugleich die Schatten für Herrn Saltzwedel. No. 1 ist der (J. J. ?) Spalding 2. der Prof. Aschard 3. der H. Dr. Selle, ein sehr gelehrter Mann, der meine ganze Bewunderung u. liebe hat 4. der Hoffrath Gleditsch 5. der H. P. Ramler 6. der Geheime Bergrath Herr Gerhard 7. der H. Dr. Bernulli, 8. der große Geist, aber kleine Mann Moses

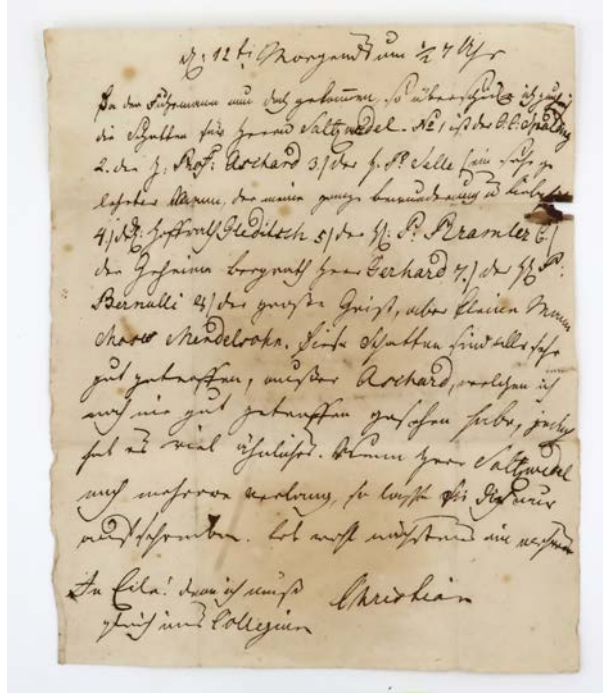


Mendelssohn. Diese Schatten sind alle sehr gut getroffen. ... Wenn Herr Saltzwedel noch mehrere verlang(t), so lassen Sie dies nur aufschreiben ... In Eile! denn ich muß gleich ins Collegium, Christian'. The letter was folded to keep the silhouettes secure and inscribed on the back: 'Gelehrte Schattenrisse wollte ich sagen Schattenrisse von g e l e h r t e n Leuten' (Educated Silhouettes or Silhouettes of educated people).

'Spalding' is probably Johann Joachim Spalding (1714-1804), who presented the manifesto of German Enlightenment theology with his work *Betrachtung über die Bestimmung des Menschen* (Reflection on the Destiny of Man), published in 1748, and was appointed provost of St. Nicolai's Church in Berlin by Frederick II in 1764. 'Prof. Aschard' refers to the natural scientist and founder of the Prussian sugar beet industry Franz Carl Achard (1753 - 1821). 'Dr. Selle' is presumably Christian Gottlieb Selle (1748 - 1800), after 1785 first physician of Frederick the Great, later also of Frederick William II and Frederick William III. In 1798 Selle became second director of the Collegium medico-chirurgicum. 'Hofrath Gleditsch' was the physician, botanist and forest scientist Johann

Susanne Schulz-Falster

Gottlieb Gleditsch (1714 - 1786), who was appointed to the Collegium medico-chirurgicum in Berlin around 1737. Gleditsch had been director of the Botanical Garden in Berlin since 1746 and also lectured on forestry since 1780. 'P. Ramler' (!) is probably the poet and philosopher Karl Wilhelm Ramler (1725 - 1798), who was a lecturer at the Kadettenanstalt and had come into contact with the Berlin Enlightenment through Moses Mendelssohn and Friedrich Nicolai. (Hoffmann, *Schattenrisse sechs Berliner Gelehrten*, 1928, p. 22). The 'Geheime Bergrath Herr Gerhard' is Carl Abraham Gerhard (1738 - 1821), mineralogist, mining official and founder of the Bergakademie Berlin and director of the Königliche Eisenwerke from 1777.



The seventh sitter is the astronomer and mathematician Johann III Bernoulli (1744 - 1807), director of the observatory of the Academy of Sciences in Berlin. 'Friedrich der Große berief den wenig über neunzehn Jahre alten Gelehrten zum Akademiker nach Berlin' (Hoffmann, p. 23). The last 'great mind' mentioned in the list is the famous philosopher of the Enlightenment Moses Mendelssohn (1729 - 1786).

The 'Collegium' mentioned in the letter, to which the writer had to hurry, is meant to be the Collegium medico-chirurgicum in Berlin. And the recipient of the scholarly silhouettes could be the Frankfurt pharmacist, chemist and collector of natural objects Peter Saltzwedel (1752 - 1815), builder of the later Villa Metzler on Schaumainkai and owner of a large botanical garden.

The Unhappy French King and Queen

11. [PUZZLE PRINT.] Vier geheim verborgene Silhouetten von ausserordentlicher Aehnlichkeit des unglücklichen Königs und der Königin von England. Verfertigt und zu haben bey Berndt in Frankfurt. Frankfurt, Berndt, [1793]. € 600

Handbill, (97 x 131 mm), engraving within decorative border.

Elvira Tasbach



Popular engraved puzzle print showing the emblems of the French and English Royal Houses with hidden silhouette portraits of the 'unhappy French King and Queen' and the reigning English King and Queen.

Depicted are Louis XVI (1754-1793) and Marie Antoinette, their silhouettes hidden in a knot formed out of vipers devouring the Bourbon lily. The English royal couple depicted is George III (1738-1820), and Queen Sophia Charlotte of Mecklenburg-Strelitz, disguised within a decorative crowned trophy.

The puzzle print was first engraved and printed by the engraver and printer Johann Christian Berndt (1748-1812), and later copied without an imprint. Hennin 11756/5; Drugulin p. 448.

Susanne Schulz-Falster

Elvira Tasbach

Protagonists of the Late Enlightenment

12. [PORTRAITS.] Collection of 19 silhouettes depicting important personalities of the late 18th century in profile. € 1000

Nineteen loose silhouettes, (195 x 110 mm), mounted on lacquered, yellowish paper, with a hand drawn red surround and the names of the portrayed persons in manuscript, with non-consecutive numbering; 3 silhouettes with remnants of earlier mounting to verso, lacquered backing papers slightly buckled and somewhat stained, the silhouettes in good condition.

A fine group of silhouettes depicting some well-known protagonists of the late Enlightenment, such as the Berlin professor Nikolaus von Béguelin (1714 - 1789), who was appointed professor of mathematics at the Joachimsthal Gymnasium in Berlin by Frederick II in 1745 and from 1747 onwards educator of the Prussian heir to the throne and later King Frederick William II. Béguelin was a member of the Royal Prussian Academy of Sciences, fell out of favour with Frederick II in 1764 and in 1786, on the occasion of his accession to the throne, was presented with the ‚Rittergut Lichterfelde‘ by Frederick William II, who greatly admired him. The silhouette presented here was made after the silhouette by Johann Friedrich Gottlieb Unger. Also from Berlin were the secretary Meissner, the pro-rector Hermes, the lecturer Frölich, F. L. Seidel, the lexicographer and teacher at Schindler's orphanage Karl Heinrich Joerdens (1757 - 1835), the city secretary Schlicht and the preacher Krüger.

Among the non-Berliners are Professor Nathanael Gottfried Leske (1751 - 1786), who taught natural history and later also economics in Leipzig, Professor Klaproth from Göttingen, D. Semler from Halle, the



poet and jurist Klamer Eberhard Karl Schmidt (1746 - 1824), J. F. Seidel from Treuenbrietzen, etc. In addition to the gentlemen mentioned, the collection includes five portraits of ladies including four members of the Seidel family, G. D. Seidel, née Wolf and another lady named Seidel, Demoiselle Niclas from Berlin, W. Buchholtz and a Mrs. Schlicht, née Schlicht. The erratic numbering (numbers between 7 and 112) suggests that the silhouettes must come from an extensive portrait collection.



Precursor to the Camera

13. [PHYSIONOTRACE.] Physionotrace silhouette of a young lady with curls, facing right. Paris, J. Fouquet and G. L. Chrétien, ca 1795. € 2400

Circular portrait aquatint engraving, ca 57 mm, under glass and within a contemporary wooden frame (130 x 130 mm), gilt surround; not removed from frame.

A fine aquatint silhouette of an unnamed young lady produced by physionotrace, an early precursor to the camera, using a pantograph to trace the features which were recorded onto a plate by an etching needle. This was 'the first system invented to produce multiple copies of a portrait', invented

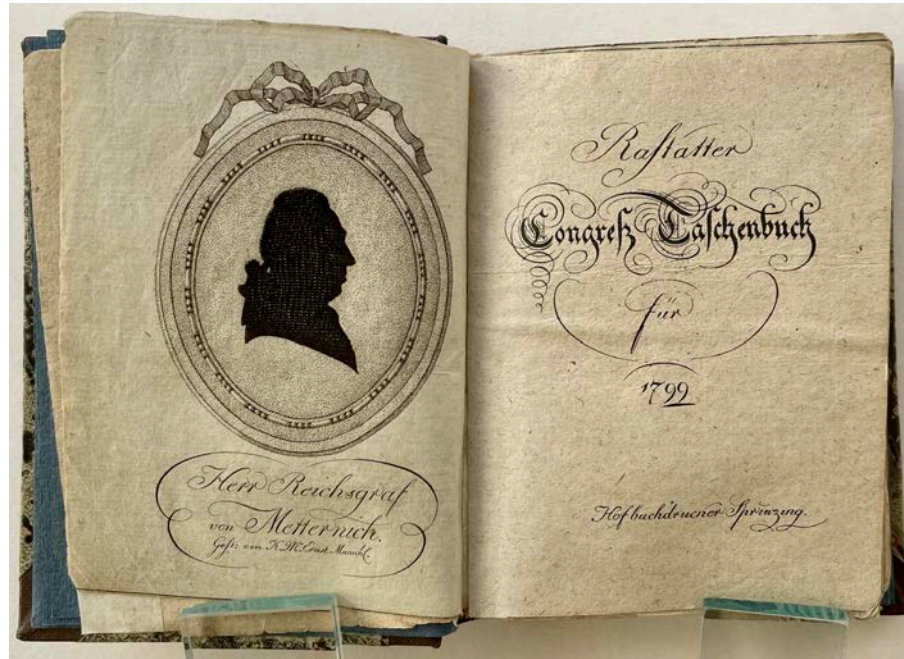
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Elvira Tasbach

in 1786 by Gilles-Louis Chrétien.

This 'physionotrace, executed by the inventor and his most frequent collaborator [Fouquet], is a good example of this early pre-photographic intaglio printing method and an example of one of the methods used to mechanically transpose the image to a printing plate'. (Hanson Collection catalog, p. 5). In his apparatus a profile cast by a lamp onto a glass plate was traced by an operator using a pointer connected, by a system of levers like a pantograph, to an engraving tool moving over a copper plate. The aquatint and roulette finished engraved intaglio plate, usually circular and small (50 mm), with details of features and costume, could be inked and printed many times. One description mentions that a sitting could take as little as six minutes and within four days a dozen impressions could be delivered, hand-colored if desired, with the copper plate, for fifteen francs ... Physionotrace was very popular in France, where it had a detrimental effect on miniature painting and engraving. At the Salon of 1793, one hundred physionotrace portraits were exhibited. Three years later that number increased to six hundred. The physionotrace portrait replaced the miniature and was used as frontispiece illustrations in a number of books, but it was not until the advent of photography that the portrait was truly democratized' (Photoconservation.com, sub Printing Processes).

Chrétien (1774 - 1811) was a French cellist and engraver and initially collaborated with the miniaturist Edme Quenedey des Riceys to produce his portraits. After they separated in 1789 Chrétien went into partnership with the engraver Jean Fouquet (d.1799), responsible for the etching here. Imprint: Dess. p. Fouquet gr. p. Chretien inv. du physionotrace rue st. honoré vis-à-vis la oratoire Nos 45 et 133 à Paris.

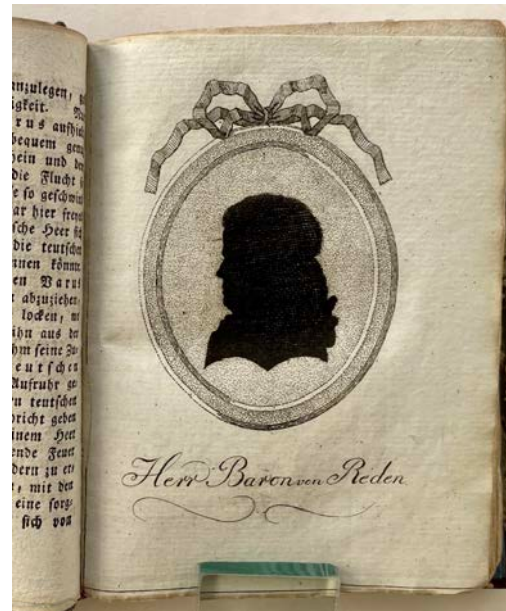


Congress Handbook with Silhouettes of the Diplomats

14. [ALMANAC.] Rastatter Congress Taschen-buch für 1799. [Rastatt], Hofbuchdrucker Sprinzing, 1799.

€ 1800

8vo (122 x 90 mm), engraved title, pp. 308; with 17 engraved silhouette portraits, one bound as a frontispiece; title page a little browned due to paper stock; original printed wrappers, preserved in recent cloth-backed marbled boards, wrapper with repair to lower corner and some loss to lower wrapper.



First edition, very rare, of this almanac which was published in the final year of the failed Rastatt congress.

The almanac is dedicated to Count Franz Georg Karl Metternich (with a silhouette portrait bound as a frontispiece) and includes in all seventeen finely engraved silhouette portraits of the main participants. Designed as a handy vade mecum for the congress followers, it contains a list of the negotiators, their addresses during the congress and brief biographical notes together with a description of Rastatt and its environs.

The sitters include Bonaparte and the three French plenipotentiaries, two of whom were assassinated at the end of the congress. The Rastatt Congress had been convened in 1797 to negotiate a general peace

Susanne Schulz-Falster

Elvira Tasbach

between the French Republic and the Holy Roman Empire. In early 1799 hostilities between Russia and Austria on one side and France on the other resumed, and the peace congress was interrupted. When the French delegates attempted to return to Paris they were attacked by Austrian cavalymen or possibly by French Royalists, which led to the death of two of the diplomats and left another one seriously injured.

The previous year the almanac had been published under the title *Rastatter Congress-Calender*.

VD18 90289382; Lanckoronska Rümman 21, not in Köhring; Lempertz, *Culturgeschichte und Curiositäten in Druckschriften, fliegenden Blättern*, 616; OCLC: Yale & Harvard outside of Germany.

A Silhouettist's Record Book?

15. [ALBUM.] Album of nearly 280 mounted silhouettes, mostly original paper cuts, some engraved silhouettes, woodcut and original ink drawings. n.p. ca 1800.

€ 2800

Folio, (400 x 305 mm), ll. 49 with ca 280 mounted engraved, lithographed and stamped silhouettes; contemporary cloth-backed boards, paper label to upper board, fore edge and corners a little scuffed and rubbed; front pastedown with large (213 x 140 mm) engraved silhouette portrait of Magdalena Philippine Ebner by Andreas Leonhard Moeglich (1742-1810), a shelf label of an aristocratic collection and small engraved ex libris of Alfred Pfeiffer.



A fascinating and wide-ranging private album of silhouettes of various sizes and production methods. These document the prominent position of silhouettes as an easily accessible form of portraiture in the early 19th century.

The bulk of this charming collection is made up of ca 200 silhouettes, all consisting of black cut-out portrait silhouettes pasted within a decorative engraved frame, measuring ca 105 x 85mm, numbered consecutively and with the names added in ink. These possibly present a record of the shades produced by the artist. A sizeable proportion of the sitters are women. Two silhouettes have been cut out (nos. 120 and 121).



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The album opens with a dozen early fully-engraved small format portrait silhouettes and small woodcut silhouettes, some originally published in the *Genealogischer Kalender*. Also included are a series of thirty larger-format woodcut silhouettes (ca 190 x 140 mm), again within a rondel border and showing well-known figures of public life, such as Formey, Chodowiecki, Bernoulli, CPE Bach, JH Campe, Lavater and Goethe. These can mostly be ascribed to the silhouettist Johann Friedrich Gottlieb Unger (1768-1804). Some were presumably done not 'from life', but on the basis of existing silhouettes. They are woodblock printed, rather than pasted on.

Towards the end there are some ca 30 silhouettes without a frame, some pasted directly into the album, others pasted onto paper, a few with names given, these are all cut-out silhouettes. Some have been enhanced with ink detail and some water colour.

On the front paste-down we find an elaborate book plate (?) in the form of an engraved portrait silhouette of Magdalena Philippine Ebner by Andreas Leonhard Moeglich (1742-1810).

An Elegant Reader

16. [SILHOUETTE.] Young man with tricorne hat, knee-length skirt, rapier and riding boots, holding a long pipe in his left hand, an open book in his right, reading whilst leaning on the back of a chair. Unsigned and undated, ca 1800. € 750

Ink silhouette on paper (275 x 200 mm), watermark (D & A ?) obscured by the drawing; preserved in old frame, backed on verso with the cover of an old



exercise book with the label 'Schönschreib ... Otto Wienold...'; slightly stained and dust-soiled, the ink at the lower margin smudged in places.

A beautiful silhouette, which embodies the epoch between rococo and classicism: a young man reading where he walks and stands, in casual posture, yet with a wig, 'Zopf', lace jabot and knee-high boots, traditionally coiffed and dressed.

Children's Silhouettes

17. [JUVENILE] Six fine portrait silhouettes of three children cut from black glossy paper, each in profile from the right and left. Unsigned and updates, probably Germany, ca 1800. € 350

Six cut silhouettes of children, mounted on gilt-edged leaves (60 x 30 mm) of a friendship album in cassette form, with 23 blank leaves; in red half-leather case (80 x 120 mm), richly gilt, in Biedermeier style, edges and corners rubbed.

Charming silhouette portraits of children.



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Album Amicorum with Filigree Silhouettes

18. [ALBUM AMICORUM.] 'Denkmal der Freundschaft' (spine title on spine), Album Amicorum of F. R. L. Gerstner (born 18 March 1789), entries from the years 1805 - 1814.

€ 700

Oblong 8vo (112 x 187 mm), ll. 90 (watermark F. Schmidt), 24 of which with entries, including 1 coloured friendship picture framed by 4 cut-out copper engravings, coloured cut-out copper engravings, 9 leaves with fine silhouettes of coloured glossy paper, 3 small watercolours, pagination in manuscript shows that the leaves were subsequently misbound and sometimes upside down, and some pages were removed, first leaf with small corner tear, slightly stained; contemporary full calf, spine decoratively gilt, two green title labels (F.R.L.G. and 1805), a.e.g., rosé silk endpapers, joints with glued tears, edges rubbed, corners bumped.

Unusual Empire album with decorative filigree silhouette images showing trees, flowers, garlands and a friendship obelisk. These silhouettes might have been produced by the owner of the album or commissioned as decoration. Three blank leaves are decorated with silhouette borders but no written entries, on a fourth leaf the writing is partly hidden under the applied silhouettes, i.e. it looks as if the silhouettes and the entries found their way into the album independently of each other.

Among others, the brother Ernst Gerstner from Helmstedt, the cousins Joh. Wilh. Fricke and Friedrich Theodor Herrmann from Schöningen, the friends Betty Voigts, Betti Schmidt, Heinr. Friedr. Stätte and G.F.Woldmann, W. Blanck from Otleben, H. Kunkel from Gunsleben, Carl Bodenstein from



Halberstadt, Heinrich Chr. Wilh. Overlach and J.H.C. Nolten from Helmstedt, Wilhelm Gebser from Groß-Bartensleben, the brother-in-law G. Kühne.



Physiognomist in Silhouette

19. LAVATER, Johann Caspar.
Silhouette of Lavater at his desk, n.d.,
ca 1820. € 400

Silhouette, in ink on paper (84 x 110 mm), under glass in simple contemporary frame (119 x 142mm), not removed from frame.

A charming silhouette of Lavater sitting at his desk, narrow pink border. A well known representation of Lavater, who was so instrumental in popularising silhouettes.

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Souvenir Silhouettes around 1820

20. [SOUVENIR.] Collection of 16 portrait silhouettes of women, men and children in silhouettes and fine ink drawings, some with delicate internal outlines in white. ca 1790 - 1820. € 750

Sixteen portrait silhouettes, varying sizes: 70 x 60 mm to 115 x 90 mm, on white and blue backing boards and papers; decorative half-calf album case (105 x 170 mm), gilt embossed, with the spine title 'Souvenir', case rubbed and slightly spotted in places.

One leaf inscribed by hand: "Minchen Börsch i. J. 1822", possibly the collection originates from the environment of the Börsch family of scholars and priests in Marburg. Not an extensive or systematic collection, but due to the fine white heightening of the ink drawings a charming collection of silhouettes of the Biedermeier period.



Bonaparte Picture Puzzle

21. [PICTURE PUZZLE.] Die raethselhafte Veilchen. Les violettes enigmatiques. Worms, Lith. F.L. Schuldt, 1820s . € 550

Broadside, lithograph, 262 x 262 mm; paper a little browned, and with a few surface stains; lower left hand corner creased.

A fine picture puzzle (Vexierbild), a lithograph showing silhouettes of Napoleon, his second wife Marie-Louise of Austria and young Napoleon II 'hidden' in a bunch of violets. When Napoleon was



exiled to Elba, he adopted the name "Corporal Violette" and thus kept in touch with his followers. Violets became the symbol of the Bonapartists, Napoleon's followers, who advocated his return to the throne.

Picture puzzles or Vexierbilder are pictures with ambiguous representations, which are designed in such a way that partially hidden information only becomes apparent during intensive observation. The representation is not immediately obvious because the outlines and the internal drawing coincide with other representations that are clearly visible in the picture. Ultimately it is not difficult to see either one or other motif in the representation, but almost impossible to recognise all meanings simultaneously. Only by 'switching' from one interpretation to the other does the viewer become aware that it is possible to project different subjects into the same outline.

The same image also appeared with a Lehman imprint.



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Louis 'The Last' Puzzle

22. [PICTURE PUZZLE.] Fürstliche Rosen.
Dresden, Lith. A. Lehman, 1820s. € 550

Small broadside lithograph (285 x 211 mm), faint foxing.

An apparently unrecorded picture puzzle showing three silhouette profiles hidden in a flowerpot of roses. Depicted are King Louis XVI (1774-1793) with his wife Queen Marie-Antoinette and their son the Dauphin.

This picture puzzle or Vexierbild was presumably meant as a commentary on the Bourbon Restoration. The Dresden lithographer and printer had also published another picture puzzle on Napoleon around the same time.



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Filigree Silhouette Alphabet

23. SCHOPENHAUER, Adele. Silhouetten
Alphabet in: W.G. Becker's Taschenbuch zum
geselligen Vergnügen. Leipzig, Georg Joachim
Göschen, 1820. € 900

Small 8vo, pp. ll. 13, with two silhouettes per page, in
pp. [iv], xx, ll. 11, 422, [2], with pp. 24 Tanztouren
inserted after the Silhouettes; original printed buff
boards spine with harp design; very clean and crisp;
a.e.g., a fine tight copy.

A fine copy of the filigree silhouette-alphabet, cut by Adele Schopenhauer and published as part of Becker's almanac. Each 'telling letter' incorporates a fairy tale figure or scene giving clues for a riddle. This was one of Adele's Schopenhauer's earliest publications, she later became a well-known silhouette artist.

Adele Schopenhauer (1797-1847) was the sister of the misogynist philosopher Arthur, and daughter of the accomplished Weimar novelist and salonnière Johanna. She is best known today for her virtuoso skills in papercutting. Thomas Mann gave her a memorable cameo appearance in his 1939 novel *Lotte in Weimar*, where Adele presents Charlotte with 'a mere trifle', a paper cut 'carefully stuck on to black cardboard' in which Adele depicts herself alongside her close female friends in a Romantic society of muses (Musenverein) (see Catriona MacLeod, *Psyches, butterflies, dragonflies: the winged papercuts of Adele Schopenhauer*, 2020).

Schopenhauer felt thwarted in her career as an author and sculptor, and would deprecatingly characterize herself as a 'Halbschatten', or 'half shadow'.

Kippenberg II, 7894; Hübscher 852; Lanckoronska Rümman, p. 104.



Susanne Schulz-Falster

Elvira Tasbach

South German Middle Class Portrayed

24. BAUR, Xav. 'Silhouetten verschiedener Personen gezeichnet in den Jahren 1824 bis 1868 in Carlsruhe, Salem & Ichenheim von Apotheker Xav. Baur. Alphabethisch (sic!) geordnet.' [1822 - 1854]. € 1800

Collection of 109 portrait silhouettes (140 x 110 mm), most leaves inscribed and dated, some on slightly smaller paper, watermark 'Aicham'; only 11 of them completely inked in black, the majority as outline drawings in pen, occasionally in pencil; preserved loose in a somewhat later simple paper envelope with the handwritten title; a few short marginal tears and occasionally a little dust-soiled, some light staining, but in all in very good condition.

A charming and diverse collection of silhouette drawings which portray 'normal' men and women, representatives of the Southern German educated middle classes, rather than the usual fraternity students or well-known personalities.

We see the Bauvogt (surveyor) Chr. Häringer, Frau von Seutter, the Domänenrath (estate manager) Helbing, Amtmann (civil servant) Ruckmich and his wife, Rentamtman (treasurer) von Reiß, Bertha von Weinhart, Rittmeister (cavalry officer) Schuler, Rechtssprech (lawyer) Jagerschmid, Pfarrer (vicar) Stedele, Frau Medicinalrath (medical doctor) Dr. Buchegger, Oekonom (economist) Tiedemann (with handwritten addendum 'fled to America in 1849'), Physicus (medical doctor) Bodenius and his wife, Frau Oberförster (forestry official) Bickel, the notary Bedenk (with handwritten addendum 'fled to Rorschach in 1849') as well as rent office assistants, surveyors, chaplains, pharmacists, forestry officials, head teachers, parish vestrymen, actuaries, deans,



works masters, medical councillors, property inspectors, vicars etc.

The Xav. Baur mentioned on the cover is very probably Franz Xaver Baur (1798 - 1891), who was court pharmacist to the Markgraf of Baden in Salem from 1822 to 1845, later in Ichenheim, and is known as the author of a local flora of Überlingen. (*Lexikon deutschsprachiger Bryologen*, vol. 1, p. 30).

Contrary to what is stated on the cover, the collection contains silhouettes from the years 1822 to 1854 (not 1824 to 1868), 20 portraits were produced between 1822 and 1827, one portrait was made in 1840. The majority of the silhouettes (58) were made between 1843 and 1845, with another 8 between 1846 and 1854, 22 leaves are undated.

The most frequently mentioned places are Salem (6), Memmenhausen (5), Heidelberg (3) as well as Karlsruhe, Laupheim, Saarlouis, Esslingen, Stuttgart, Ulm, Leutkirch, Ichenhausen and others. The outline drawings are unpretentious, almost sketchy, and yet capture the characteristics of the persons.

Susanne Schulz-Falster

Elvira Tasbach

Devils and Ombres Chinoises

25. LE POITEVIN, Eugene. Ombres fantastiques. Paris and London, Aumont, Charles Tilt, Fleet Street. n.d., ca 1830s.

€ 5500

Oblong folio, ll. 12 lithograph plates (358 x 541 mm), each with ca 20 individual silhouette images, four plates with Poitevin's monogram, 5 signed in the plate by H. Nicolet, three unsigned, occasional spotting; late nineteenth-century red buckram over marbled boards; bookplate removed from front pastedown.

First edition, uncommon, of Poitevin's *Ombres Fantastiques*, an album of twelve plates, each teeming with silhouettes that evoke the figures in the so-called Chinese shadow plays (*ombres chinoises*). These had been made popular in France in the previous century by Dominique Séraphin. Among the provocative silhouettes are a great many mischievous (and often flatulent) devils.

Poitevin's *Diablerie*, a genre of French satire, features imagery of the devil in combination with humans. 'Impish devils dance, make merry, kidnap young maidens, engage in scatological activities, make mischief upon men and women and generally have a hell of a time as rascals frolicking in diabolical fun. Le Poitevin's 'Devilries' established a genre in the wake of the Romantic school's Mephistopheles and Faust, from scenes to scare to scenes that, as here, delight with lively charm. Le Poitevin's light and devilish humour became extremely popular with other artists, such as Michael Delaporte and Bayalos. (Grand-Carteret, *Les Moeurs et la caricature en France*, p. 174).

Eugène Le Poitevin (1806-1870), or Lepoittevin



was a French painter and lithographer. He studied at the Ecole des Beaux-Arts in Paris, a pupil of Louis Hersent and Xavier Leprince. As a painter, he specialized in marine art, as a lithographer he is best-known today for Devilries. Very popular in his time, he exhibited at the Salon from 1831 until his death in 1870.

OCLC: Bibliothèque Nationale; no copy in the US.



Susanne Schulz-Falster

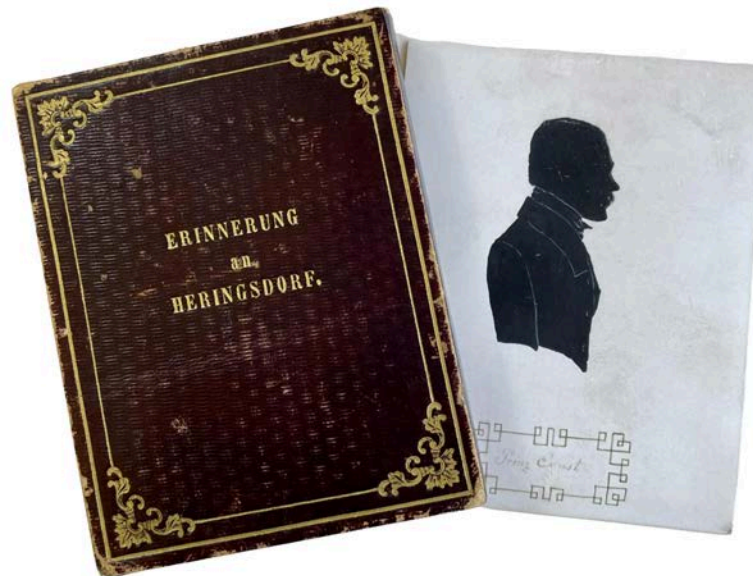
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Prince Ernst and his Party Guests?

26. [SILHOUETTES.] Album 'Erinnerung an Heringsdorf'. Heringsdorf (Usedom), ca 1845 - 1848. € 2800

Twenty-seven portrait-silhouettes on porcelain card, numbered 1 - 30 (without numbers 12, 13, 14), measuring 110 x 85 mm, silhouettes in ink, portraits with name in ink within decorative border in gilt, numbered on verso, all cards with gilt edges, verso covered in tissue paper; loosely preserved in custom-made roan slip case with chemise (clearly made for the existing number of cards rather than 30) with gilt lettering to upper board, reading 'Erinnerung an Heringsdorf', hinge of chemise detached.

A fascinating collection of finely executed silhouettes on porcelain card. They were presumably produced as a memento of a summer or party in Heringsdorf on Usedom, a seaside resort, to document all the notable participants. At the time Heringsdorf was just beginning to become a fashionable Baltic seaside resort. The first private villas and lodging houses had been built as early as the 1820s. It is also possible that the current series, of which we have found no other record, was produced as an early form of travel souvenir. A series of lithographs by Wilhelmine von Schack was produced at the same time, and sold to help raise funds for the construction of a new church in Heringsdorf, planned by Schinkel's pupil Ludwig Persius and consecrated in 1848. Prussian King Frederick William IV supported the construction with considerable sums: the wealthy bathers and residents of the village also had to contribute their share. The style of the present slipcase seems to indicate this type of use.



The silhouettes are numbered on the verso, 27 out of a total of 30, but fit tightly into the slipcase, making it unlikely that the missing three were ever part of the set.

The collection can be dated because of the inclusion of 'president (Carl Friedrich) Göschel' (1781 - 1861), Prussian church lawyer and Hegelean

writer on philosophy and theology, who was a member of the Prussian State Council and Consistorial President of the Province of Saxony in Magdeburg from 1845 - 1848. Other notable 'sitters' were of course Prince Ernst, possibly Ernst II von Sachsen-Coburg-Gotha (1818 -1893); the duchess Schlippenbach (Emma von Schlippenbach, née von Scheel-Plessen (1811 - 1880), wife of the German Baltic poet Albert von Schlippenbach (1800-1886); and Frau von Oertzen (Louise von Oertzen, second wife of the Mecklenburg-Strelitz minister of state August von Oertzen (1777-1837), with two of her step daughters. We also find a miss M. von Maltzahn (Malwine, Reichsgräfin von Maltzan (born 1812), writer and daughter of the Graf W. Schlieffen (Wilhelm Graf von Schlieffen (1829-1902), the three daughters von Erdmannsdorf and numerous other titled young ladies. A fascinating survival of a clearly memorable summer.

Susanne Schulz-Falster

Elvira Tasbach

Student Silhouettes or Kneipbilder

27. [KNEIPBILD.] Group sixteen of silhouettes depicting students of various fraternities in Munich. Munich & ?, 1847-1855. € 1800

Silhouettes (100 x 70mm), 7 mounted on off white paper (145 x 110mm), 7 on buff card (90 x 140mm), two loose (one on laid paper), the other a cut silhouette on glossy back paper, laid down; preserved in a photobox.

A fine group of sixteen Munich student silhouettes from the mid-nineteenth century. Already in the last third of the 18th century it had become customary among fraternity students at German universities to have their silhouette 'taken' to give to fellow students or paste into an album amicorum. After the Napoleonic Wars, the silhouettes experienced a renaissance in the same circles, probably due to the low price. Alongside inked or stencilled portraits, these student portraits were produced mostly as lithographs. Cut-out white areas, circles and lines characterise the waistcoat, buttons, skirt cut and facial features of the sitter. Certain items of clothing and attributes were painted by hand in watercolour. Coloured caps or ribbons indicate membership of the cadet corps or student fraternities. These dedication silhouettes were presented to fellow students on the occasion of festivities or when leaving the university. They generally read 'zur freundlichen Erinnerung', with both the sitter's name and that of the dedicatee.

Most silhouettes are unsigned. They were made to order and sold to the portrayed family. Neither the artist nor the buyer seem to have had a need for a signature.



Cut-Paper Work

28. [PAPER-CUTS.] Bilder zum Ausschneiden. Images a decouper. Prenten om te knippen. Cut-Paper Work. Mainz, Jos. Scholz, ca. 1850. € 1200

Landscape 4to (175 x 210 mm), 12 lithograph cards (167 x 207 mm), each with numerous figures in black, all with a little drawn base to be mounted or slotted into a base; original wrap-around printed paper envelope, with the title in German, French, Dutch and English within a decorative border and surrounding a little paper-cut scene; extremities a little rubbed, but overall in very good condition.

A fascinating series of popular prints with paper pattern sheets. The cut-out paper figures are provided with a slatted base and were meant to be pasted on to card, cut out and then used in paper theatres or for educational games. The figures are for scenes of everyday life, society, children's games, historical scenes, but also fairy tales (such as Puss in Boots), or caricatures. Some of the prints represent whole scenes, such as a figure operating a laterna magica, or a medieval jousting match. It is curious that sizes of the individual figures vary wildly.

The publisher Josef Scholz began as a wholesale business for paper and stationery in Wiesbaden in 1793, later moved to Mainz and under his sons' direction developed into a well-known publisher of picture books and games. Of particular importance



Susanne Schulz-Falster

Elvira Tasbach

was the use of lithography and the concentration on the production of children's books and other items for the youth market, such as picture books, popular prints, pattern and design books, games and paper theatres.

Two of the 12 cards are numbered '2' - and the lithograph paper envelope is also numbered 2 in pencil. This implies that another series was also published, but we have not been able to trace this. It is particularly appealing to have the original printed paper wrap-around envelope present.

Not found in the online catalogue of Collection J. Scholz in the Mainz library; not in Russell VIII, c. 219ff and XVI, c. 163ff; see Metken, *Geschnittenes Papier*, p. 259 for a similar series.



surrounding silhouette border (repeated) printed in gold and bronze; contemporary green calf-backed boards, spine decoratively gilt with gilt lettering, preserving the original printed upper wrapper; loosely inserted Andreasi's Fac-simile, 4to (313 x 228 mm), lithograph title, pp. 4 of text and six of 12 lithograph silhouette plates, unbound.

First edition, very uncommon, of Ercole Livizzani's demonstration of the art of 'Papirografia', a form of anastatic printing, which allowed an original to be copied, 'in facsimile', by a chemical process, demonstrated on the art of paper cuts and silhouettes, an art form with ancient roots in European folklore. While Livizzani (1795-1874)

Papyrographics - early Anastatic Printing

29. LIVIZZANI, Ercole. Album Papirografico di dodici fac-simili d'altrettanti recenti intagli dell'illustre signor avvocato Ercole Livizzani bolognese. Pubblicato da Antonio Zannoli litografo.

[together with, loosely inserted:] [ANDREASI, Ippolito.] Fac-simile di alcuni lavori papirografici del celebre signor avvocato Ercole Livizzani, messi in litografia dal sig. Michelangelo Vignocchi. Ferrara, Giacomo Wirtz, 1847. Bologna, Litografia di Enrico Corty, 1853.

€ 3500

Oblong 4to (220 x 299 mm), frontispiece portrait, ll. [14] with ll. 12 finely executed silhouette cuts within decorative border, all printed in black on recto only;



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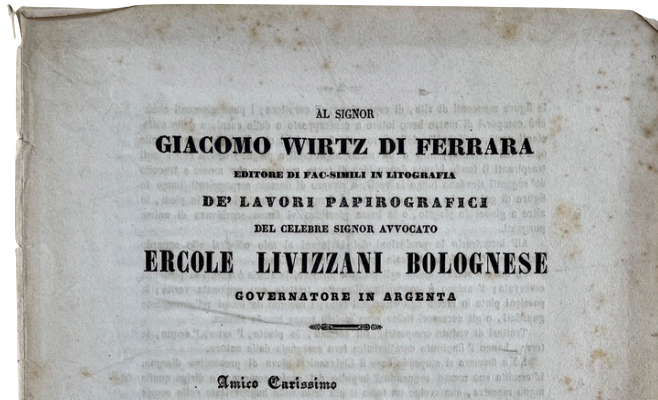
might not be well known today, he was esteemed by his contemporaries such as Canova and Leopoldo Cicognara, and anticipates the uses of the technique by Matisse in his *papiers decoupés*. 'Ercole Livizzani is a true master of his craft, with a unique and complex approach to creating art. He has a keen eye for detail, as well as an intuitive understanding of composition, colour, and texture. Ercole has an innate ability to bring his works to life, crafting mesmerizing pieces that often evoke emotion and awe. His works are often characterized by their vibrant colours, enthralling shapes, and intricate details...' (*Design & Encyclopaedia*).

The artist Enrico Livizzani (1795 - 1874) was born in Bologna and specialised in paper cuts and silhouettes. This *Album Papirografico* was shown as part of the Italian exhibit at the 1851 London Great Exhibition. It was apparently published to demonstrate Livizzani's priority over Giorgio Schmidt, who had claimed in the Parisian magazine *L'Illustration* to have invented the process. Livizzani points out that he has used his technique for over 20 years. His paper-cut silhouettes are reproduced in a lithographic process. They form a veritable artist book, with intricate scenic cut-outs in black surrounded by a repeated border of cut-outs printed in gilt and bronze. Each image is explained in the printed text opposite and covers historical and mythological subjects under the headings 'sorrowful loss', 'family of dogs', 'family of deer', etc., all with descriptive text opposite.

Also included is the facsimile of six of Livizzani's designs, published by Ippolito Andreasi.

Only one copy listed in Italian libraries (Bibl. S. Giorgio in Poggiale, Bologna) would indicate the presence of 12 plates.

I. not in OCLC, II. not in OCLC, just Biblioteca S. Giorgio in Poggiale, Bologna (listing 12 plates).



Reminiscent of Beardsley

30. BEUTHE A. Hand-drawn Silhouettes, in ink. [Vienna.], 1878. € 1200

4to (265 x 210 mm), c. ll. 90, of which 17 used, with original silhouettes in ink; original black pebble cloth; manuscript inscription A. Beuthe, 1878 to front free endpaper.

A charming privately produced silhouette book featuring ten mostly comic and satirical vignette scenes reminiscent of Aubrey Beardsley, each with an accompanying verse in Viennese dialect. Included are the antics of monkeys in human clothing, dandies on Sunday outings, a jolly lady with her heel planted triumphantly on the knee of her lover.

These are followed by individual scenes, ranging from a *tete-a-tete* between a soldier and his bride, a girl at a desk, a lady with a parasol with a bowing waiter, a dapper man in a sulky in a trotting race, and a number of animal scenes, including a clothed pair of mice.

The silhouettes are very competently done in pen and ink, some with decorative scrollwork below.

Sadly nothing is known about the talented artist.



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Game of Quotations

31. [GAME - SILHOUETTES.] Neues Zitaten-Lotto. Berlin, Sala, ca 1905. € 2500

Boxed game (312 x 328 mm), containing 6 chromolithograph boards, each with the silhouette portrait of a famous author, with 16 cut-out puzzle pieces, which combine to form the portrait; each piece is numbered and has a literary quote printed to verso; 8vo instruction sheet with the rules of the game; lacking one small puzzle piece for Goethe; housed in the original publisher's decorative box, lid a little worn, but holding.

An innovative educational game where the participants are tasked with identifying the author of the quotations printed on the 96 small silhouette puzzle pieces. The quotes are from the works of Goethe, Heine, Shakespeare, Schiller, Lessing and Uhland respectively. Each silhouette is divided into sixteen numbered pieces and marked with a quotation or its origin from the corresponding work, which are thus memorised by the players.

The 'Neues Zitaten Lotto' or 'quotation lotto' was produced by the Berlin games manufacturer Adolf Sala, who exported part of his production to France.

The square game boards with the silhouette outline of the authors are distributed amongst the six players. The small puzzle pieces are shuffled in a bag and drawn one by one, the quote is read and the author identified and placed on the correct silhouette board. The player who first manages to identify all the quotes of 'his/her' author, wins. Apparently a fashionable pursuit amongst the educated bourgeoisie at the time.

See online *Collection des Jeux Anciens*.



Cut-outs

32. [PAPERCUTS]. Album housing a collection of cut paper silhouettes or Scherenschnitte. Germany? 1910/20.

€ 800

Small 4to (215 x 145mm), 28 cut-out silhouettes; purple coarse-grained Morocco-bound album, gilt tooled, with locking brass clasp; front hinge a little weak; ownership inscription by E.R. Child-Freeman, dated 1929.

Attractive and unique album of twenty-eight fine hand-cut silhouettes in black paper.

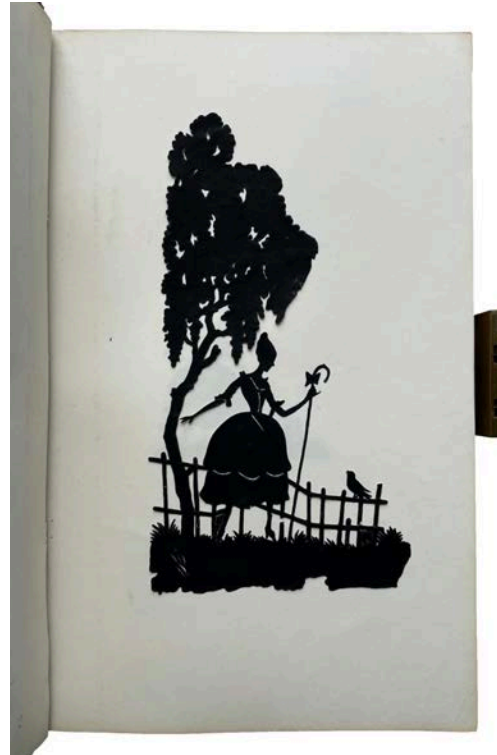
The silhouettes in this album depict figures in ones and twos, against backdrops of various kinds. They are of particular intricacy and skill, and most are reflected through a bucolic lens, recalling the fashions of an earlier era. As a fashion popularised in the late eighteenth century by Marie Antoinette and

adopted by ladies of other Northern European courts, many of the women here have shepherdess crooks. The male figures are dandyish in their wigs and tights; the foppishness of these is shown off to particular effect by the colour contrast of black silhouette against white paper background.

The first page shows a silhouette of a young couple, a motif which repeats throughout the volume as their courtship is staged; the suitor presents flowers, delivers kisses to a proffered hand, and ultimately – on one knee - proposes marriage. Other scenes show a woman playing a lute, there are several fashionable men and women with what would now be called ‘designer’ dogs on leads, and in another a woman admires herself in the mirror. One or two of the silhouettes have a mythological flavour, with figures which recall dryads and nereids.

The development in the nineteenth century of ‘full-length’ silhouettes, such as those seen here, ‘revealed the both the topical nature and the striking quality of [the silhouettist’s] art’ (Vigarello p.41). It was an extremely sophisticated art form, and evolved into an occupation for young ladies to pursue, along with drawing and sketching, moving beyond the portrait of specific sitters to more generic scenes of life amongst the beau monde.

See: Georges Vigarello, *The Silhouette: From the 18th Century to the Present Day*, (Bloomsbury, 2016).



Ombromanie

33. [GAME]. Hand shadow Panorama. A home-made instruction booklet for hand shadow charades with a Christmas theme, 1920s. € 200

Square game concertina, (124 x 115mm), 16 scenes, printed on newsprint within red circular frame, with title and explanation printed below; mounted on linen and bound concertina style with blue glazed boards.

A charming homemade game of hand shadow panoramas. Apparently cut-out from a newspaper series and mounted on card and bound concertina style.

The sixteen scenes were meant for the family entertainment of Charades.



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The Black Picturebook

34. HOERSCHELMANN, ROLF VON: Das schwarze Bilderbuch. Mit Versen von A(lexander) von Bernus. Munich, Martin Mörike, 1911. € 350

Oblong 4to (220 x 275 mm), pp. [40] small title vignette, with 17 full-page silhouette illustrations; original printed green boards, a few marginal tears and abrasions; a fine copy with manuscript dedication in ink by the illustrator "Herrn Franz Dülberg herzlichst überreicht vom Schattenreisser Weihnacht 1911".

The silhouette artist, illustrator and bibliophile Rolf von Hoerschelmann (1885-1947) was on the staff of the well-known German satirical magazine *Simplicissimus* and cut around 150 figures and 50 decorations for the Schwabinger Schattenspiele, a Munich company of shadow theatre. "Die Silhouetten im 'Schwarzen Bilderbuch' haben damals sehr gefallen, sowohl wegen des Märchenhaften wie durch den zeitcharakteristischen Zug zum Biedermeier" (Semrau, *Der Illustrator Rolf von Hoerschelmann*. In: *Illustration* 63, 16. Jg., Heft 1/1979, pp. 3-7).

Catalogue Stuck-Villa II, 211, with 2 illustrations; Sennewald, *Deutsche Buchillustratoren*, p. 79.



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