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> AUGSBURG:
UNIVERSITÄTSBIBLIOTHEK

PROGRAMME COORDINATION
AND EDITORIAL SUPERVISION

Dr. Bettina Wagner

AUGSBURG UNIVERSITY LIBRARY

Soon after Augsburg University had been founded in 1970, its library could take over a small stock of old books from an Upper Bavarian theological college which had been closed some years previously. This collection did contain some noteworthy items from the early modern period; still, Augsburg University Library's reputation as a repository of rare books rests on a number of collections which were acquired at a later time.

By far the most important of these is the Oettingen-Wallerstein Library, printed books and manuscripts collected by the members of a North Swabian noble family over the course of some 500 years. Significant contributions to its holdings were made by Count Ernst II von Oettingen-Wallerstein, who in the 1650s bought the library of his brother-in-law Marquart Fugger, member of one of Augsburg's most renowned Patrician families; by Prince Kraft Ernst (1748-1802), an avid collector of books with catholic tastes and a marked interest in French literature, who also maintained a first-rate court orchestra and thus added much handwritten and printed sheet music to his collections; and by Prince Ludwig (1791-1870), whose collector's mania extended to spectacular illuminated manuscripts and led straight to financial ruin. When in 1802/03 the Oettingen-Wallerstein family came into the possession of the estates of five Swabian monasteries which had fallen victim to the secularization, this meant another major increase of their library's holdings, in particular an influx of books on theology and ecclesiastical history. The most important contributions came from the Benedictine monasteries of St Mang (Magnus) in Füssen and Heilig Kreuz (Holy Cross) in Donauwörth, both of whom had experienced a late cultural flourishing in the 18th century and had been open to enlightenment tendencies; moreover, the St Mang library had never been depleted by wars, conflagrations etc. and thus came with its medieval treasures more or less intact.

Due to financial straits, the family had quite a number of valuable items from their library auctioned off in the 1930s, but when in 1980 the Bavarian State purchased the library, then housed at Harburg Castle, and assigned it to Augsburg University Library, its holdings were still impressive: c. 1600 manuscripts, c. 1300 incunabula, c. 1800 items of sheet music (manuscript and print), c. 117.000 printed books from the 16th to the 19th century.

The Cassianeum Library, which first came as a loan to Augsburg University Library, but was eventually acquired by the State in 1989, is much smaller but should not be underrated in its cultural significance. It originally was intended to serve the needs of the Cassianeum, founded in 1875 by Ludwig Auer and housing numerous activities related to schooling and education under one roof, among them a teacher training institute and a publishing house. The Cassianeum Library is particularly rich in source material for research into the history of pedagogy and also of 19th century piety, as the whole undertaking had a decidedly Roman-Catholic bias (which may be gleaned from its being named after Cassian of Imola, the patron saint of teachers).

Mention must also be made of several collections of hymnbooks assembled by scholars (Max Herold, Konrad Wölfel, Walter Blankenburg, Konrad Ameln) and purchased by the library in the years 1986 sqq., as well as two singular collections relating to 19th and early 20th century synagogal music, acquired in 1986 and 2010/11, respectively: the libraries of Marcel Lorand (1911–1988), cantor in Budapest and Strasbourg, and of Robert Singer (born 1955), insurance broker by profession, but tireless promoter of Jewish liturgical music by vocation. These libraries include sheet music (in manuscript and print) as well as sound documents.

Two further special collections acquired in recent years focus on modern German literature. The books and documents collected by Prof. Klaus W. Jonas and his wife Ilsedore B. Jonas relate to key figures such as Thomas and Heinrich Mann, Rilke, Hesse, Broch and Hauptmann; Georg P. Salzmann's ‚Library of Burnt Books' is meant as a memorial to authors who had suffered under the Nazi dictatorship: It aims at gathering in one place all those books which had been banned, removed from libraries and publicly burnt. Among the c. 9000 items of this collection are several rare editions and books with autograph entries.

Universitätsbibliothek
Universitätsstraße 22, D-86159 Augsburg
http://www.bibliothek.uni-augsburg.de
Texts by Günter Hägele, Peter Stoll, Günther Grünsteudel and Ulrich Hohoff.

AUGSBOURG
BIBLIOTHÈQUE DE L'UNIVERSITÉ

L'Université d'Augsbourg a été fondée en 1970. Peu après, la bibliothèque reçut un petit lot de livres imprimés anciens provenant d'un séminaire de théologie de Haute-Bavière qu'on avait fermé quelques années plus tôt. On y comptait quelques pièces remarquables des débuts de l'époque moderne. Toutefois la réputation dont jouissent les fonds anciens de la bibliothèque de l'Université d'Augsbourg tient à d'autres collections, acquises ultérieurement.

La bibliothèque des princes d'Oettingen-Wallerstein est de loin la plus importante, constituée des manuscrits et livres imprimés que les membres de cette famille de la noblesse souabe ont accumulés pendant près de cinq siècles. Le comte Ernst II contribua de manière importante à son enrichissement en achetant dans les années 1650 la bibliothèque de son beau-frère Marquart Fugger (d. 1655), membre de la plus célèbre famille patricienne d'Augsbourg. Le prince Kraft Ernst (1748-1802) était quant à lui un ardent collectionneur de livres catholiques et s'intéressait également à la littérature française. Comme il entretenait par ailleurs à sa cour un orchestre de première qualité, il a également enrichi la bibliothèque de nombreuses partitions manuscrites et imprimées. Son fils, le prince Ludwig (1791-1870), était un collectionneur enragé de manuscrits enluminés, au point de mettre sa maison au bord de la ruine. En 1802-1803, les biens de cinq monastères souabes sécularisés revinrent à la famille d'Oettingen-Wallerstein. Cela fut la source d'un nouvel enrichissement majeur de la bibliothèque, dont les fonds s'accrurent notamment de livres de théologie et d'histoire de l'Église. Les collections les plus riches venaient des monastères bénédictins de Saint-Magne (*Sankt Mang*) à Füssen et de la Sainte-Croix (*Heilig Kreuz*) à Donauwörth, qui avaient tardivement connu un grand rayonnement culturel au XVIIIe siècle et s'étaient ouverts à l'esprit des Lumières. Ayant en outre été toujours épargnée par les guerres et autres troubles, la bibliothèque du monastère de Saint-Magne apportait des trésors médiévaux à peu près intacts.

Bien que des raisons financières aient contraint la famille à mettre aux enchères bon nombre de livres précieux dans les années 1930, les fonds étaient encore d'une richesse impressionnante lorsque l'État de Bavière en fit l'acquisition en 1980 pour l'Université d'Augsbourg : 1 600 manuscrits, 1 300 incunables, 1 800 partitions musicales (manuscrites et imprimées), 117 000 imprimés du XVIe au XIXe siècle.

La bibliothèque du Cassianeum, qui fit d'abord l'objet d'un dépôt à la bibliothèque de l'Université d'Augsbourg avant d'être achetée en 1989, est beaucoup plus petite, mais d'une importance qu'on ne doit pas sous-estimer. Elle était à l'origine destinée à répondre aux besoins du Cassianeum, institution fondée en 1875 par Ludwig Auer et abritant sous un même toit de nombreuses activités relatives à l'enseignement et l'éducation, dont un institut de formation pédagogique et une maison d'édition. La bibliothèque du Cassianeum est particulièrement riche en ouvrages servant à l'histoire de la pédagogie mais aussi à celle de la piété du XIXe siècle, étant donné que l'institution était animée par un catholicisme romain militant (comme le traduit le nom même de Cassianeum, pris de celui de Cassien d'Imola, saint patron des maîtres d'école).

Il convient de mentionner aussi plusieurs collections d'hymnologie réunies par des spécialistes de ce domaine (Max Herold, Konrad Wölfel, Walter Blankenburg, Konrad Ameln) et acquises par la bibliothèque dans les années 1986 et suivantes, de même que deux collections de musique de synagogue du XIXe et du début du XXe siècle, respectivement acquises en 1986 et en 2010-2011 : il s'agit des bibliothèques de Marcel Lorand (1911-1988), chantre aux synagogues de Budapest et de Strasbourg, et de Robert Singer (né en 1955), par profession courtier d'assurances à Vienne mais par vocation infatigable défenseur de la musique liturgique juive. Ces deux collections contiennent à la fois des partitions manuscrites et imprimées et des enregistrements sonores.

Deux autres collections thématiques ont été acquises ces dernières années, relatives à la littérature allemande du XXe siècle. Les livres réunis par le professeur Klaus W. Jonas et son épouse Ilsedore concernent des auteurs majeurs comme Thomas et Heinrich Mann, Rilke, Hesse, Broch et Hauptmann. La « bibliothèque des livres brûlés » de Georg P. Salzmann se veut quant à elle un mémorial des auteurs persécutés sous la dictature nazie. Elle vise à rassembler en un même lieu les livres qui ont été interdits, éliminés des bibliothèques ou brûlés publiquement. On compte parmi les 9 000 volumes de cette collection plusieurs éditions rares et des exemplaires enrichis de pièces autographes.

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Texte par Günter Hägele, Peter Stoll, Günther Grünsteudel et Ulrich Hohoff, traduction par Jean-Marc Chatelain.

TREASURES FROM AUGSBURG UNIVERSITY LIBRARY

- > MANUSCRIPTS AND FINE BINDINGS FROM THE OETTINGEN-WALLERSTEIN LIBRARY
- > PRINTED BOOKS FROM THE RARE BOOK COLLECTIONS
- > PRINTED MUSIC FROM THE OETTINGEN-WALLERSTEIN LIBRARY
- > PRINTED MUSIC FROM THE MARCEL LORAND AND ROBERT SINGER COLLECTIONS OF SYNAGOGAL MUSIC
- > GERMAN LITERATURE, 1900 – 1950

> MANUSCRIPTS AND FINE BINDINGS FROM THE OETTINGEN-WALLERSTEIN LIBRARY

1 Echternach Gospels

Echternach, c. 705/710
Vellum, 159 fols., 24 × 18 cm
Cod. I.2.4°2

In 697/98, two years after the bishopric of Utrecht had been established, Echternach Abbey was founded by Willibrord in what is today Luxembourg. The founder was Willibrord, an Anglo-Saxon monk, born in Northumbria in 658, who in 690, together with eleven companions, had come to continental Europe in order to spread the word of God. Within a short span of time, the abbey developed into a centre of Anglo-Saxon culture and Northumbrian art of writing. It was through Echternach that Irish and Northumbrian book illumination first became known on the continent.

According to a note in the manuscript, whose accuracy could not be verified, the codex was in the possession of the notorious Jean-Baptist Maugerard as early as 1790, i.e., long before the confiscations in the Rhine Department in the years from 1802 onwards Prince Ludwig von Oettingen-Wallerstein acquired the manuscript for his museum by way of the Bruchsal canon Adam Gärtler.

Of particular importance are the Old High German glosses which were scratched into the vellum by means of a sharp metal stylus and which are hardly visible to the naked eye. These glosses, of slightly more recent origin than the manuscript, add vernacular equivalents to individual Latin words and are considered as the oldest surviving written evidence of Old High German. On display is fol. 16va with the beginning of the Gospel according to Matthew.

2 Salzburg Gospels

Salzburg, c. 820/825
Vellum, 237 fols., 30,5 × 15,5 cm
Cod. I.2.2°2

For paleographic reasons, the scribe of this codex is to be classed with the Salzburg school of writing under Bishop Adalram (821–836). This manuscript, as well as a sister manuscript in Paris, must be the result of an artistic engagement with an evangeliary from the Ada Group originating with the court school of Charlemagne. Such an evangeliary must have been available to the Salzburg scribes. There are further influences owing to Irish traditons; connections with the Kremsmünster Codex Millenarius have also been noted. On display is fol. 86v–87r, showing St Mark the Evangelist.

This manuscript counts among the purchases made by Prince Kraft Ernst von Oettingen-Wallerstein (1748–1802). One may infer from the narrow oblong size that the front board originally was embellished with an ebony plate, which, though, in all probability was already missing when the Prince acquired the book. When the book was newly bound, cutting of the edges led to the loss of some text. The readily discernible water damage seems to have happened quite some time ago.

3 Gospels (Trier?)

South Germany, c. 875
Vellum, 200 fols., 29,5 × 24 cm
Cod. I.2.2°1

The contents of this manuscript include the four Gospels, their prefaces and chapter indices, as well as the Eusebian canon tables. The poem which was added to the canon tables is of Irish origin and has been handed down only in manuscripts with a provenance from North East France. The same geographical location may be inferred from the Bible text, which corresponds to the Franco-Saxonian group; paleographic idiosyncrasies, though, rather point towards the German territories west of the Rhine.

The decoration on the pages with the evangelists displays a stylistic blend of late Turonian and Franco-Saxonian elements; a similar blend appears simultaneously in the wall paintings of St Maximin in Trier. From this as well as from the evidence given above may be reasonably concluded that the manuscript originated in this city. On display is fol. 96v–97v, showing St Luke the Evangelist and a page with ornamental decoration.
The manuscript is a purchase which Prince Ludwig von Oettingen-Wallerstein made in Paris and which was arranged by the collector Abbé Charles Philippe Campion de Tersan. Related evangeliaries are located in the Berlin State Library and in Saint-Croix in Gannat (Auvergne).

4 Andreas of Kaisareia: Commentary on the Revelation of John (Greek)

Byzantium, twelfth century
Vellum, 64 fols., and paper, 34 fols., 22,5 × 15 cm
Cod. I.1.4°1

In this manuscript, the text of the Book of Revelation alternates with an early commentary, which was written by Archbishop Andreas of Kaisareia (c. 536–614 in Kayseri in Central Anatolia) and which is highly significant as regards textual history.
The codex looks back on an eventful history. As late as the beginning of the fifteenth century, it was still owned by a Christian living in Byzantium. Cardinal John of Ragusa, who had bought the codex in 1435 in Constantinople, gave it to the Dominican friars in Basel at some time before his death in 1443. Since 1488, it had been in the hands of the humanist Johannes Reuchlin as a loan from the monastery. In 1514, Erasmus of Rotterdam asked that the manuscript be sent back to Basel so that he could use it for work on his polyglot Bible, which was about to be completed and was eventually published in 1516 by Froben in Basel as the first polyglot Bible at all to appear in print. Erasmus's edition in the biblical languages Hebrew, Greek and Latin marked the beginning of modern Bible scholarship. It was to become the basis for Luther's Bible translation; its Greek text was generally acknowledged as *textus receptus* for the centuries to come.
Froben's son Hieronymus eventually gave the manuscript to Ottheinrich of Pfalz-Neuburg. From then on, all trace of the book was lost and for more than 300 years Bible scholars racked their brains about a multitude of particular variants in Erasmus's Revelation text which were on record nowhere else. It was only in 1861 that the theologian Franz Delitzsch discovered the long missing co-

dex in the library of the Princes of Oettingen-Wallerstein; this enabled him to solve the riddle of Erasmus's unique textual variants: First, Erasmus had let slip parts of the commentary by mistake into the Gospel text proper, as he had been competing with the simultaneous polyglot project of the Complutense University in Alcala and had thus been pressed for time; secondly, as it turned out to Delitzsch's surprise, the codex was damaged towards the end. In order to make up for the resulting textual losses, Erasmus himself had translated the missing parts from the Vulgate back into Greek without indicating anywhere that he had done so.
There is evidence that in 1664 the manuscript was in the library of the Würzburg Jesuits; in 1816, Prince Ludwig von Oettingen-Wallerstein acquired it from an unknown source. On display is fol. 4r with the beginning of the commentary.

5 Pamplona Bible

Pamplona, c. 1200
Vellum, 271 fols., 23 × 15 cm
Cod. I.2.4°15

Around 1200, the kingdom of Navarra was neither famous for manuscript production nor for book illumination; still, it was in this context that a picture Bible was created whose visual abundance amounts to almost 1000 illustrations, while at the same time the text is extremely scant and in most cases does not extend beyond two explanatory lines. Thanks to its rich pictorial programme, this medieval ‚comic strip' is one of the most important monuments of medieval Bible illustration.
In 1194, King Sancho II had commissioned his chancellor Petri de Lunes with the making of the Bible. He in turn organized an ad hoc workshop in Pamplona, in which tasks were allocated to several hands; and it was probably him who devised the programme of the illustrations and wrote the brief accompanying texts. In 1197, he finished work on the ambitious undertaking.
There are some 1000 coloured pen drawings, which tell biblical stories and the lives of numerous saints in a vigorous and straightforward way. On display is fol. 100v/101r: Goliath is hit at the head by the stone thrown by David.
This is another one of the manuscripts Prince Ludwig von Oettingen-Wallerstein purchased in 1814 with Charles Philippe Campion de Tersan as an intermediary. A contemporaneous sister manuscript is today housed in Amiens (Bibliothèque municipale); New York Public Library owns a copy created in France in the early fourteenth century and displaying the style of its time of origin.

6 Latin Psalter from Augsburg

Augsburg, c. 1220
Vellum, 203 fols., 23 × 16 cm
Cod. I.2.4°19

As its calendar refers to several local saints and the consecration of St Mary's Cathedral in Augsburg, this manuscript must have originated in the bishopric of Augsburg; in all probability it emerged from an Augsburg workshop.
The extensive pictorial programme includes a calendar with the signs of the zodiac and activities characteristic of each month, numerous images of saints as well as episodes from the New Testament. On display is fol. 123v–124r, showing the Pentecost miracle and the Last Judgement with Christ at its centre. In the upper part of the image, angels are carrying the instruments of the Passion; below, the wise and the foolish virgins represent mankind on whom Christ is sitting in judgement. The manuscript was acquired by the Oettingen-Wallerstein family from an unknown source.

7 Latin Psalter from Würzburg

Würzburg (?), c. 1250
Vellum, 196 fols., 27,5 × 20 cm
Cod. I.2.4°24

This richly decorated manuscript originated in South Germany, probably in Würzburg. Its main glory are eight full-page miniatures with burnished gilt ground, illustrating the lives of Christ and Mary. Fol. 7r shows the Annunciation: Mary, spinning and with her eyes demurely cast down, is placed in front of an architectural throne with cushions. She is being blessed by the angel; hovering above them is the dove as a symbol of the Holy Ghost.
It seems that the manuscript, purchased by the Oettingen-Wallerstein family from an unknown source, was never cut at the edges. Thus, the original layout is to the present day clearly discernible to an extent as it is but rarely the case with manuscripts from these times.

8 Latin Psalter from Regensburg

Regensburg, c. 1250/1260
Vellum, 338 fols., 14,5 × 11,5 cm
Cod. I.2.8°6

This manuscript is representative of Regensburg illumination from around 1250. 10 full-page miniatures show New Testament episodes from the Annunciation to Pentecost with the life of

Christ as their centre. On display is fol. 124 v, Christ bearing the cross.
The manuscript was probably commissioned by a woman from the high nobility living in the bishopric of Regensburg. She may have been particularly devoted to St Francis and St Dominic, as on the crucifixion miniature both are placed under the cross next to Mary and St John.
In the seventeenth century, the manuscript was housed in the monastery of Hirschthal near Bregenz, later in the monastery of Mehrerau. Ludwig von Oettingen-Wallerstein purchased it from an unknown prior owner.

9 Paris pocket Bible (Latin)

Paris, c. 1225/1250
Vellum, 388 fols., 18 × 12 cm
Cod. I.2.8°5

This is a full Bible after the fashion of Paris pocket Bibles created in the Paris workshop of Gautier Lebaube and its circle. The beginnings of the biblical books and the subdivision of the Psalter are marked by 80 ornamented initials in covering colours, which either comprise several lines or even reach the height of a column. Apart from tendril initials, there are historiated initials at the beginning of Genesis and of the Gospels. On display is the initial from the beginning of the Gospel according to Luke with the evangelist's symbol at the top.
The costly, particularly fine vellum and the graceful pearl script go well with the ambition to fit the complete Bible text into a small-sized volume. It is not known when and how the manuscript came into the Oettingen-Wallerstein collection.

10 Old Testament, illustrated by Berthold Furtmeyr (2 vols., Middle High German)

Regensburg, 1468–70
Vellum, 391 + 324 fols., 38 × 28 cm
Cod. I.3.2°III–IV

The Regensburg book illuminator Berthold Furtmeyr created this two-volume Old Testament in the years 1468–1470, in the period of transition between manuscripts and printed books. The patron, a South German nobleman, quite consciously decided in favour of a luxury specimen written by hand, whose rich illumination was executed in one of the leading German workshops of the Late Gothic period. When in 1492 Duke Albrecht IV of Bavaria captured the volumes as war loot, he had the patron's original coats of arms obliterated and replaced by the coats of arms of

the Dukes of Bavaria and of his wife Kunigunde, a member of the Habsburg family.
On display are the introductory pages of the two volumes. On that of the first, Mary and the child in a mandorla-shaped golden aureola are surrounded by the 12 Sibyls and their prophecies written on pieces of vellum. On top and at the bottom, there are 12 prophets carrying scrolls with the names of the Sybils. The page introducing the second volume shows the Tree of Jesse. The patriarch, clad in a blue cloak, is seen sleeping on a meadow. From his side has grown the trunk of a tree whose main branch leads to Mary, who is carrying the child and sitting in a blue blossom made of the outer pleats of her garment. In her left hand, she is holding a stem, between whose lily and rose flowers the Holy Ghost has nestled down. At both sides of the tree, tendrils lead to 12 blossoms from which the half figures of the ancestors of Christ have grown. They are carrying scrolls whose inscriptions refer to the Messiah and are pointing towards Mary and the child.
Originally, this two volume set owned by the duke and his wife was complemented by a third volume, a historiated Bible, which is today located at the Getty Museum. All three manuscripts were bought around 1800 by the princely family from an unknown prior owner.

11 Ulrich Boner: Der Edelstein (The gemstone)

Swabia, 1449
Paper, 274 fols., 28 × 20,5 cm
Cod. I.3.2°3

This collection of fables in German couplets, mainly after Aesop, was written by the Dominican friar Ulrich Boner (c. 1325–1350) from Berne, Switzerland. It takes its title from the fable about the cock which hits upon a valuable gemstone on a dunghill, but goes on to discard it, as it is inedible.
The page on display illustrates the fable of the envious and the greedy journeyman. On their travels, two journeymen met a wealthy nobleman. He was at once aware of their characters and thus set them a test: Each of them, he said, could utter a wish, which would be fulfilled instantly. He admonished them, though, to consider well, for whatever the first to utter a wish would desire for himself, would be granted to the other one in double measure. The first journeyman thought that he would wait till his companion should utter a wish, as in that case he would get twice as much as his companion. The second journeyman, on the other

hand, said to the nobleman: ‚My companion desires nothing for himself; but I desire that whatever happens to me, may happen to him in double measure. Put out one of my eyes!' The moral of the tale: Woe to the greedy and those infatuated by envy.
The 100 pen drawings are of excellent quality and graced by colouring of the utmost delicacy, as can be gleaned, e.g., from the knight's armour. The manuscript is mentioned in a list dating from 1466 and detailing books owned by Count Wilhelm von Oettingen, who in all likelihood had also commissioned the book.

12 Heinrich von St Gallen: Life of Mary (Middle High German) with woodcuts

Nuremberg (?), 1466
Paper, 288 fols., 13,5 × 10 cm
Cod. I.3.8°5

This manuscript containing 19 woodcuts illustrating the lives of Mary and Jesus displays a particularly close union between images and text. What is striking is that the woodcuts were not, as was usually the case, pasted on the pages or bound together with the text at a later point of time; rather, they were part of the design of the book as a whole from the very beginning. It seems that first the woodcuts were printed unto the pages of a quire and that afterwards text was added (on the backsides of the woodcuts as well). The woodcuts are taken from four different contemporaneous series, for whose use in Nuremberg there are several other instances.
On display is fol. 103r with the death of the Virgin, belonging to the ‚Life of the Virgin' by Heinrich of St Gallen, a writer of devotional books from the second half of the fourteenth century.
Mary is seen lying on her deathbed, surrounded by the apostles, who at her wish had miraculously gathered around her. They are carrying liturgical instruments such as censer, aspergillum, candle and crucifix. At Mary's feet, an apostle is reading from a book (Bible?). In an arc of clouds, Christ has appeared in order to receive Mary's soul. The book was purchased by Prince Kraft Ernst von Oettingen-Wallerstein in 1779.

13 Passion of Christ (Middle High German) with woodcuts

Swabia, c. 1450
Paper, 196 fols., 10 × 7 cm
Cod. I.3.8°7

This prayer book owned by a Swabian nun was meant for private use during Holy Week. In accordance with this purpo-

se, the story of Christ's passion from Palm Sunday to Holy Friday has been taken out of the context of the canonical Bible texts. For every day, there is an excerpt from one of the Gospels, complemented by prayers referring to the passion. At suitable places, woodcuts have been inserted. On display is fol. 2v with Christ's entry into Jerusalem, a print from a contemporaneous South German series of woodcuts. During the period of transition between manuscripts and printed books, the frequency of printed images as media of salvation in manuscripts is above average in books intended for personal prayer and devotion. The book was purchased by Prince Kraft Ernst von Oettingen-Wallerstein in 1779.

14 Rudolf von Ems: World chronicle

Bavaria-Austria, second half of the fourteenth century
Vellum, 214 fols., 34 × 26 cm
Cod. I.3.2°II

In medieval thought, the history of salvation and secular history are inextricably interwoven with each other. This is why the Bible is looked upon as a historical source. When the official (Ministeriale) Rudolf von Ems died in 1254, his rhymed Bible consisting of 33,000 Middle High German verses was still incomplete; it ended with Solomon's death. The illumination of the manuscript consists of 296 miniatures, which were executed in opaque colours and later surrounded by coloured frames. The manuscript was purchased by Prince Ludwig von Oettingen-Wallerstein in 1818.
The miniature on display depicts the gathering of the manna as it is related in Exodus. After they had left Egypt and crossed the Red Sea, the Jews (wearing medieval Jewish hats on the miniature) started complaining about lack of food. The Lord promised Moses that he would make bread rain from heaven. In the evening, quails fell from heaven, and on the following morning, the ground was covered with manna, which the Jews gathered in baskets.

15 Livre d'heures with Middle High German texts

Nuremberg, c. 1500
Vellum, 347 fols., 12,5 × 9 cm
Cod. I.3.8°2

This is a prayer book with 20 miniatures executed in opaque colours (including gold); there are also ornamental borders with tendrils, flowers, birds, fabulous beasts, and figural elements such as an Annunciation.

Surprisingly, the high-quality miniatures from Paris are combined with texts in Middle High German. The reason for this is that the manuscript was custom-made in Paris for a Nuremberg patron, who had sent the German texts (including a calendar for the bishopric of Bamberg) to Paris and had them copied there. It was only recently that numerous manuscripts from the second half of the fifteenth century with a Nuremberg provenance were recognized as items produced in Paris for the very purpose of being exported to Nuremberg. This phenomenon is less due to the craving of well-to-do Nuremberg patrons for foreign luxury goods; rather, it is indicative of a lack of high-quality Books of Hours from German workshops.

16 Hans Talhoffer: Fencing book

South Germany, c. 1550
Paper, 63 fols., 30,5 × 21 cm
Cod. I.6.2°1

Fencing books are medieval manuscripts and early printed books about sword fighting and other types of close-quarters fighting. In the sixteenth century, it was only out of historical interest or a sense of tradition that they were still collected. This was certainly true for Paul Hector Mair, an Augsburg town scribe, who owned this manuscript in 1561. Mair's passion for collecting books led him to abuse his office; in 1579, he was sentenced to death for embezzling public funds. By way of Marcus Fugger, part of Mair's library came into the possession of the Princes of Oettingen-Wallerstein.
The caption for the pen drawing with coloured washes on display is *Da bricht er im die Hauben auff.*
The fighter who has been floored tries to wound his opponent's thigh with a short dagger; but the latter is nonetheless able to inflict a mortal injury on him by inserting the blade of his dagger into the gap between armour and helmet.

17 Fencing and wrestling book

South Germany, 1545
Paper, I + 41 fols., 29,5 × 20,5 cm
Cod. I.6.2°4

This manuscript, which combines treatises on fencing and wrestling, also comes from the possession of Hector Mair. The part on wrestling is an exact copy of a book printed in 1535 by Egenolff in Frankfurt, whose title runs ‚Der Allten Fechter gründtliche Kunst. Mitsampt verborgenen heymlicheyten Kaempffens Ringens Werffens'.

In the manuscript, though, the wrestlers and their puff and slash style of clothing are much more expertly rendered and more carefully coloured than in the printed book. The draughtsman seems to belong to the circle of the Augsburg painter Jörg Breu. The drawing on display shows the so-called *Niderstauchen* (‚pulling down'): ‚If someone lifts you off the ground in order to floor you, wrap your arms round his neck and pull down his head'

18 Late Gothic leather binding from a Swabian Benedictine abbey

Aurelius Augustinus: Opuscula
Donauwörth 1474–1476, paper, 499 fols., binding 43 × 30 cm
Cod. II.1.2°200

This manuscript was written between 1474 and 1476 by the prior of the Monastery of the Holy Cross in Donauwörth, a Benedictine house founded in the eleventh century. The large-size, excellently preserved Late Gothic binding was made in the monastery's own bookbinding workshop, whose output met high standards.
Five large hammered and engraved brass bosses on each of the boards protected the leather against damage while the book was being read or while it was kept in a lying position. The binding is copiously decorated with fillet lines and 13 different blind stamps. One of them shows the monastery's coat of arms, which allows the attribution of this binding to its workshop.

19 Cut leather binding with coat of arms of the Eyb family

Vincentius Bellovacensis: Speculum historiale. Vol. IIII
Strasbourg: Johann Mentelin, 1473, binding 49 × 33 cm
D 20

The last third of the fifteenth century was the heyday of luxury cut leather bindings in Germany; most of the workshops involved were located in the Bamberg-Nuremberg area. About 500 such bindings have been preserved to the present day. This technique is quite elaborate: After the leather has been heated and soaked, a knife is used to cut motives into it; next, the edges are raised so that the motives appear in relief.
The parts in relief on the binding show the coat of arms of the Lords of Eyb on embossed ground, framed by fillet lines and individual stamps. Originally, the Eyb coat of arms only consisted of a peacock with swan's wings; after Ludwig II. von Eyb had undertaken a pilgrimage to the Holy Land in 1341, the emperor allowed him to add three pilgrim's shells.
This book was first owned by the Würzburg canon Albrecht von Eyb (1420–1475), who during his long years of university studies

in Italy came into contact with humanism and whose writings mark him as one of the leading exponents of early Humanism in Germany. After his death, the book possibly came into the possession of his nephew Anselm von Eyb (1444–1477).

20 Paris binding in Greek style, made by Claude de Picques for Marcus Fugger

Aristoteles: Opera, ed. Desiderius Erasmus
Basiliae: Ising, 1539, binding 36 × 22 cm
212/II.4.2°35

The Augsburg patrician Markus Fugger (1529–1597) held high offices and dignities, such as chamberlain of Archduke Ernst of Austria, councillor of the elector of Bavaria and burgomaster of Augsburg. He was the owner of one of the three Fugger libraries in Augsburg. The largest of these collections, owned by Hans Jakob Fugger, was sold in 1571 to the duke of Bavaria; the library collected by Hans Jakob's younger brother Hans Ulrich was later acquired by Elector Palatine Friedrich III and ended up in the Vatican, owing to the disturbances of the Thirty Years' War. Markus Fugger's collection was handed down to his grandson Marquard (1595–1655), after whose death it came into the possession of the Counts of Oettingen-Wallerstein. When the Bavarian state purchased the Oettingen-Wallerstein library in 1980, the books once owned by Markus Fugger returned to Augsburg.
Markus Fugger had a predilection for sumptuous bindings, which he commissioned from the best masters of his time in Paris, Lyon and Venice. In Paris, where he lived for some time, this was, among others, Claude de Picque, bookbinder of the French royal family and of the bibliophile Jean Grolier. This binding, dating from around 1550, has plaited clasps; there are raised headcaps at top and bottom of the back covering the headbands. The cartouche in the middle with the Fugger coat of arms and the intricate arabesques in various colours are executed on a ground with gold embossments.

21 Paris binding in Greek style, made by Claude de Picques for Marcus Fugger

Simplikios: Hypomnaemata eis ta tria biblia tu Aristotelus Peri psyches
Venetiis: Aldus, 1527, binding 31 × 21 cm
212/II.4.2°37

This is an Aldine book with a luxury binding alla greca, made for Marcus Fugger probably in the Paris circle of Claude de Picques

(autograph owner's inscription *Marcus Fuggerius* on the front pastedown).
The binding shows all elements typical of the Greek style: morocco on wooden boards, which are grooved on the edges; raised headcaps at top and bottom of the back covering the headbands; plaited clasps catching on pins which protrude from the edge of the board. The edges are gilt and embossed. Rich arabesque patterns in olive-green leather with partially embossed ground surround the brick-red central area into which the title has been tooled); the title is framed by flower ornaments above and below. Originally, there had been two more clasps at the short edges of the boards, which, though, are lost today.

22 Paris binding in Greek style, made by Claude de Picques for Marcus Fugger

Dionysius Halicarnassiensis: Antiquitatum Romanarum libri X
Lutetiae: Stephani,1546, binding 35 × 23 cm
212/IV.4.2°41

This is another binding in the Greek style of Claude de Picques made (around 1550) for Markus Fugger. The outer frame as well as the three framed cartouches in the central area, all of them in the same shade of green, are tooled in relief; the gilt frame and the background of the cartouches are cut into the leather. In these areas, exuberant arabesque patterns are slightly raised above a background with gilt embossments. Azuré stamps were used for the leaf ornaments of the outer frame.

23 Paris Renaissance bindings for Marcus Fugger

Amadis de Gaul, par Nicolas de Herberay, I–VIII in 4 vols.
Paris: Sertenas, 1548, binding 18 × 11 cm
212/III.12.8°61

These four bindings were crafted for Markus Fugger in Paris around 1550. They all share the technique of leather inlays; different arabesque patterns, though, give each of them an individual appearance. The bindings have been variously attributed Claude de Piques, the Thomas Wotton Master and the Cupid's Bow Binder.

24 Paris Renaissance bindings with leather inlays for Marcus Fugger

a) Dioscorides: De medica materia l. VI
Lugduni: Apud Frellonium, 1547, binding 13 × 8 cm
212/X.1.8°18

b) Galenus: De simplicium medicamentorum facultatibus l. XI
Lugduni: Apud Rovilli, c. 1547, binding 13 × 8 cm
212/II.4.8°68

c) Hippocrates: Libri epidemiorum, l. 1, 3, 5
Lugduni: Apud Rovillium, 1550, binding 14 × 8 cm
212/II.4.8°67

These three bindings with leather inlays were made in Paris around 1547–1550. The bindings of the Dioscorides and of the Galenus have been attributed to the Cupid's Bow Binder; the binding of the Hippocrates to either the Cupid's Bow Binder or Claude de Picques.

> PRINTED BOOKS FROM THE RARE BOOK COLLECTIONS

1 The Holy Bible, embellished with engravings from pictures and designs by the most eminent English artists
London: Macklin, 1791 sqq.
02/XIII.1.2.180–1

In 1789, London art dealer Thomas Macklin started advertising for his ambitious project of a large size folio Bible whose engravings were to be based on paintings specially commissioned for this purpose. Though numerous difficulties had to be overcome (among them the fact that in Britain the privilege of Bible printing was restricted to a small number of printing shops), the Bible, for which Joseph Jackson had cut a new Roman type, was seen through to its completion: A few weeks after Macklin's death on October 25th 1800, the last engravings were finished. All in all, the Bible contained 72 full-page engravings based on paintings and further half-page engravings based on drawings at the beginning and end of each biblical book. The most substantial contribution came from Philippe Jacques de Loutherbourg, other artists involved were Benjamin West, John Opie, Angelica Kauffmann, Joshua Reynolds and John Henry Fuseli. As only a limited number of biblical episodes was illustrated and the choice of episodes at times seems odd, some owners of the Macklin Bible added other plates to their copy, the most extensively grangerized version being that owned by Macklin's rival, the publisher Robert Bowyer. It is today in the possession of Bolton Museum, UK.

2 Hippolyte de Courval (ed.): Tableaux de la sainte Bible ou loges de Raphaël: Collection des 52 fresques du Vatican représentant les principaux sujets de l'ancien & du nouveau testament; avec les textes extraits des livres sacrés
Paris: Prodhomme, 1825
221/LI 70109 C866

There is certainly no dearth of prints reproducing Raphael's frescoes in the Vatican loggia. This, though, is a relatively little-known set of lithographs executed by Godefrey Engelmann, who pioneered this technique in France when it was still in its infancy.

3 Joseph Giulini: Tägliche Erbauung eines wahren Christen zu dem Vertrauen auf Gott und Dessen Dienst in Betrachtung seiner Heiligen auf alle Tage des Jahrs; in auserlesenen Kupfern und deren Erklärung … an die Hand gegeben

Vienna, Augsburg: Gesellschaft der freien Künste und Wissenschaften, 1753 sqq.

221/BM 8590 G537–1 sqq.

These books contain engravings and accompanying texts featuring one saint for each day of the year. Not only is this publication highly typical of eighteenth century Augsburg print culture, its artistic merits go well beyond those of devotional ephemera. Vienna-trained Franz Sigrist and Johann Wolfgang Baumgartner, one of the key figures among the Augsburg artists of his time, supplied brilliant preparatory oil sketches, some of which have been preserved and are today scattered through museums all over the world. Most of the engravings were executed in Augsburg; some, though, were sourced out to workshops in Venice, Paris and Avignon. In many cases, the engravers were quite successful in creating strikingly picturesque effects by subtle renditions of light and shade.

4 Franz Xaver Dorn: Lauretanische Litaney. - Vierte vermehrte Auflage

Augsburg: Burckhard, 1768

221/BM 1730 D714

This series of engravings for the individual invocations of the Litany of Loreto, supplied by the incredibly prolific Augsburg workshop of the brothers Joseph Sebastian and Johann Baptist Klauber, met with a success that is quite extraordinary even considering the popularity Augsburg prints enjoyed at the times. Between 1749 and 1840, there were 12 editions in German and Latin of Dorn's book, for which the engravings were originally intended. In addition, the engravings were reprinted, copied and adapted throughout the eighteenth and nineteenth centuries in numerous books in French, Italian, Spanish, Dutch and even Hungarian. The Spanish books probably account for the dissemination of these images in Latin American colonial art.

5 Gelasius Morhart: Kurtze historische Nachricht von dem Ursprung und Fortgang deß Stifft- und Closters Ünderstorff, Canonicorum Regularium Sancti Augustini

Augsburg: Pingitzer, 1762

02/IV.28.2.133

When in medieval or early modern times a convent member died, monasteries used to send messengers carrying death notices to other monasteries, which in turn collected these notices and prayed for the deceased. Gelasius Morhart, provost of the Augustinian canons in Indersdorf (Upper Bavaria), thought that these messengers might as well be employed to disseminate knowledge about his monastery, in particular about the extensive Rococo decorations he himself had initiated. He thus devised this book, which the messenger distributing death notices was supposed to show to the monasteries he visited. It contains a brief outline of the history of Indersdorf, but mainly deserves attention for the numerous engravings. Most of them show exterior and interior views of the monastery as it looked when the book was published and thus may claim high documentary value.

6 Ernst Bidermann: Ehren-Gebäu Oesterreichischer Helden-Tugenden, mit welchen weilandt der Durchleüchtigste Fürst unnd Herr, Herr Ferdinandus Carolus Ertzhertzog zu Oesterreich, etc. in Lebenszeiten herrlich gezieret ware bey deroselben Ertzfürstlichen Traur-Gerüst unnd Leichbegängnuß in nachfolgender Lobred und Sinn-Bildnussen vorgestelt

Innsbruck: Paur, 1663

02/XIII.8.2.303 angeb.1

On December 30th 1662, Ferdinand Karl of Habsburg, Archduke of Austria, died at the age of 34. At the beginning of the following year, a magnificent ‚castrum doloris' (a temporary funeral scaffold made of wood, cardboard and cloth) was erected in his honour in the Jesuit church in Innsbruck. A large-scale engraving of this impressive monument, signed by the prolific and widely sought Augsburg engraver Matthäus Küsel, accompanies the print publication of the funeral sermon held by the Innsbruck court preacher Ernst Bidermann. Interspersed into the text of the sermon, there are also several full page emblematic engravings referring to a sovereign's virtues. Such emblems might have been attached to the castrum doloris or might have been exhibited elsewhere in the church on the occasion of the funeral sermon.

7 Engelbert Bischoff: Regium maiestatis, et amoris epithalamium augusta inter omina omnia hymenaeo Austriaco auspicatissima propositum, et augustis neo-sponsis Josepho I. Romanorum, Hungariaeque, regi coronato, archiduci Austriae etc. ac Wilhelminae Amaliae, duci Hannoveranae ...

Vienna: Cosmerovius, 1699

02/IV.14.2.6–3

In 1699, Joseph I., king and later emperor of the Holy Roman Empire, married Wilhelmine Amalia von Braunschweig-Lüneburg. Engelbert Bischoff, the king's Jesuit confessor, celebrated this occasion in an epithalamium combining intricate large-scale emblematic designs with an explanatory text. The mezzotints were executed by Elias Christoph Heiss, member of an Augsburg artistic family.

8 Höchste Welt- und Krieges-Häupter, welche den Friedbrüchigen Türckischen Hochmuth durch zwey Feld-Züge in Ungaren Also gedemüthiget, daß er in dem dritten den Frieden Bittlich suchen, und annemmen müssen

Augsburg, Dillingen: Bencard, 1718

02/IV.13.2.46

This book, written by scholars of the Jesuit university of Dillingen and dedicated to the Augsburg Prince Bishop Alexander Sigismund of Pfalz-Neuburg, retells the story of the war the Ottoman empire waged against Venice and Emperor Charles VI. in the years 1714–1718. Its main interest resides in a series of imaginative, finely crafted engravings, which surround portraits of illustrious war participants with rich symbolic and allegorical trappings.

9 Bosch, Jakob: Symbolographia sive de arte symbolica sermones septem

Augsburg, Dillingen: Bencard, 1701

02/III.7.2.1

This reference work, compiled by a South German Jesuit, came in handy whenever scholars, clerics or men of letters stood in need of emblematic wisdom for sermons, panegyrics, decorative schemes etc. It collects more than 2000 emblems classified in groups such as Christian, ethical, political or satirical emblems. A substantial number of them is illustrated on plates; in other cases, though, the user of the book had to make do without visual aids and rely on brief descriptions of what the *pictura* should show. As an introduction, Bosch offers a versified emblem theory spread over seven *sermones*.

10 Verbiest, Ferdinand: Astronomia europaea sub imperatore Tartaro Sinico Cám Hý appellato
Dillingen: Bencard, 1687
02/VIII.3.4.29

In the seventeenth and eighteenth centuries, several Jesuits were employed by the imperial court in Peking as astronomers and calendar makers. Among them was Ferdinand Verbiest (1623–1688), a native of West Flandria, who was promoted to high honours (mandarin of the second order), but who also had to live through dangerous periods of severe hostilities from courtly circles. These struggles also form part of the book shown here, which was printed in the small Swabian town of Dillingen (c. 30 km northwest of Augsburg), then part of the prince-bishopric of Augsburg and seat of a renowned university run by Jesuits. The book contains an engraving showing the imperial observatory in Peking after it had been modernized by Verbiest in the years following 1669.

11 Mark Catesby; George Edwards: The natural history of Carolina, Florida, and the Bahama Islands containing the figures of birds, beasts, fishes, serpents, insects, and plants [...]
London: White, 1771
02/VIII.4.2.5–1, –2

After several years of extensive travelling in the Americas, artist and naturalist Mark Catesby (1683–1749) in 1726 returned to his native England and started work on what was to become his best-known work. Catesby not only supplied the preparatory drawings for all 220 plates of the two volumes issued in parts from 1729 to 1747: He also did all the etching himself, coloured some copies of each print and supervised the colouring of additional copies. The posthumous second (1754) and third editions (1771) were revised by George Edwards, himself an accomplished draughtsman of birds, who had been taught etching by Catesby. Etchings taken from Catesby's and Edwards's books were the basis for a book on ‚exotic and uncommon birds' published in 1749 sqq. in Nuremberg by Johann Michael Seligmann.

12 Moses Harris: The Aurelian: A natural history of English moths and butterflies, together with the plants on which they feed
London: Edwards, [1758 sqq.]
02/VIII.4.2.65

The *Aurelian*, which takes its title from an archaic term for lepidopterist, is considered the magnum opus of British entomologist and artist Moses Harris. He drew his objects in various stages of their development and combined them on the plates, which he engraved himself, with plants, thus achieving a happy balance between decorative design and fidelity to nature. The present copy contains the 41 plates published between 1758 and 1766 as well as 3 plates that were added later as a supplement. Inscriptions dedicate most of the plates individually to titled persons, probably subscribers of the first edition.

13 August Johann Rösel von Rosenhof: Die natürliche Historie der Frösche hiesigen Landes worinnen alle Eigenschaften derselben, sonderlich aber ihre Fortpflanzung, umständlich beschrieben werden

Nuremberg: Fleischmann, 1758

221/WP 1004 R718

Rösel, born 1705 near Arnstadt (Thuringia), trained as painter and draugthsman and later settled in Nuremberg. Deeply impressed by Maria Sibylla Merian's entomological prints, he decided to follow in her footsteps and immersed himself in the study of natural sciences. In 1740 he published the first issue of what was to become a multi-volume book on insects (*Monatlich herausgegebenen Insecten-Belustigung*); in 1750 he started work on his sumptuously illustrated survey of indigenous frogs. The Augsburg copy, once in the possession of the Benedictine monastery of Oberalteich (Lower Bavaria), contains each print twice. In each case, one print is left as it came from the press and shows only contours, whereas the other print has been painstakingly coloured. The book thus offers two modes of visual representation each of which might be advantageous depending on one's focus of interest.

14 Jean-Pierre-Laurent Houel: Voyage pittoresque des Isles de Sicile, de Malte et de Lipari, où l'on traite des antiquités qui s'y trouvent encore; des principaux phénomènes que la nature y offre; du costume des habitans, & de quelques usages

Paris: Imprimerie De Monsieur, 1782 sqq.

02/IV.4.2.35–1 sqq.

This book was published in the wake of Saint Non's famous *Voyage pittoresque* (1780 sqq.) covering Naples and Sicily. It did not, though, meet with the same success; probably because the market was not ready yet for another costly set of volumes portraying Southern Europe. Houel, who had spent several years in Italy

preparing his book, took a keen scholarly interest in a variety of subjects such as archaeology, geology, landscape morphology and local customs. He not only wrote the text but also supplied the aquatint plates imitating drawings with washes. These plates skillfully combine a striving for authentic documentary evidence with a fine flair for picturesque effects.

15 Pierre Francois Hugues: Antiquités Etrusques, Grecques et Romaines tirées du cabinet de M. Hamilton, envoyé extraordinaire de S. M. Britannique en cour de Naples
Naples: Moralle, 1766–67 [= 1767–1780]
02/III.2.2.34–1,1 sqq.

Soon after taking up residence in Naples as British ambassador (1764), William Hamilton set about amassing one of the largest collections of antique vases of his time. When he entrusted Hugues with publicizing the collection in print, this decision was not entirely fortunate, as the volumes Hugues eventually produced were severely lacking in structural coherence and as his rambling text did not focus on explaining the images on the plates. Johann Joachim Winckelmann had been sufficiently impressed by the collection to agree to contribute text of his own, but sadly, his premature death in 1768 prevented the fruition of these plans. Still, as Hugues took great pains with the decorative appearance of the volumes and as the plates were highly accomplished (if at times deficient in scholarly accuracy), the venture was successful and became a major influence on late eighteenth century taste.

16 The works in architecture of Robert and James Adam
London: Elmsly, 1778–1779
02/III.3.2.32–1, –2

The brothers Robert and James Adam counted amongst the most important British architects of their time. Their unabashedly eclectic style was fed by various sources such as Roman and Greek antiquity, Italian Renaissance, French ornamental art and British Palladianism. As their decorative skills show best in interior architecture, a considerable number of plates in the *Works* is dedicated to ceilings, walls and furniture. Among the artists who contributed to the engravings, the best-known is Robert's friend Giovanni Battista Piranesi.

17 Giocondo Albertolli: Ornamenti diversi
Milan: Albertolli, 1782
02/III.3.2.38

Giocondo Albertolli (1742–1839) was the most talented member of an artists' family from Swiss Ticino. He contributed to the decoration of numerous Italian churches and palaces (Rome, SS. Annunziata; Milan, Palazzo reale; Florence, Palazzo Pitti, Uffizi). These decorations as well as his print publications show that he had absorbed influences from antiquity as well as from Cinquecento art and was keenly aware of European currents of taste. He received numerous honours and in 1812 was appointed professor for ornamental arts at the Accademia di Brera in Milan.

18 Wilhelm Beyer: Die neue Muse oder der Nationalgarten

Vienna: Trattner, 1784

02/IX.1.2.1

Beyer was first in the service of the Duke of Wurttemberg (modeller for the Ludwigsburg china factory); later he was employed by the imperial court in Vienna and, among other things, designed an extensive series of sculptures for the gardens of Schönbrunn Castle. In his book *The new muse, or: The national garden* Bayer disapproves both of English gardens, which entirely rely on nature and naturalness, and of French gardens, which sacrifice most of nature to artifice and contrivance. Instead, he argues in favour of what he calls ‚German national taste' in things horticultural, i.e., a skilful synthesis of nature and art. The most notable of the plates are 3 fanciful capriccios redolent of Piranesi, etched by the Viennese architect Joseph Ferdinand Hetzendorf von Hohenberg.

19 Georges-Louis Le Rouge: Détail des nouveaux jardins à la mode

Paris: LeRouge [1775 – 1790]

02/IX.1.4.123–1 sqq.

When in the second half of the eighteenth century the French entered on a lively debate about garden culture, Le Rouge, ‚ingénieur-géographe du Roi', sensed a market gap as most of the publications discussing this issue lacked images. Thus, in 1775 he released the first instalment of what eventually was to become a collection of nearly 500 prints documenting gardens in Europe (France, Britain, Germany) as well as China. Le Rouge in particular stressed the Chinese influence on European landscape gardening; thus many of the instalments propagate the idea of the heavily eclectic so-called ‚Jardin Anglo-Chinois'.

20 Thomas Gray; Richard Bentley: Designs by Mr. R. Bentley, for six poems by Mr. T. Gray

London: Dodsley, 1753

02/III.9.2.5

This book is one of the few occasions on which Gray's poetry was published during his lifetime and contains his best-known poems such as ‚Elegy written on a country church-yard', ‚Ode on the distant prospect of Eton' and ‚Ode on the death of a favourite cat'. Richard Bentley's designs were of course later eclipsed by William Blake's water-colours; still, they make inventive use of mid-eighteenth century ornamental trends and feature numerous felicitous touches, such as „the ghost of the deceased cat, who sets up her back on seeing Cerberus on the shore of the underworld", or the attractive Gothic revival setting for the church-yard elegy. The latter calls to mind that Bentley just as Gray was at times part of the Walpole circle and made designs for Strawberry Hill.

21 Athenaeus of Naucratis: Banquet des savans

Paris: Lamy, 1798 sqq.

02/II.4.4.83–1 sqq.

The *Banquet des savans* is the first complete French translation of the *Deipnosophistae (The Sophists' Feast)* by Athenaeus of Naucratis, a work following the example set by Platon et al. by giving a detailed account of conversations that had supposedly taken place on the occasion of a feast in the house of a Roman official. The Augsburg copy of this translation, prepared by the physician and philologist Jean-Baptiste Lefebvre de Villebrune, includes a folder containing loose sheets with engravings and etchings for parts of the *Deipnosophistae*. As it seems, the social turmoils of the time brought the project of providing a complete set of illustrations to a premature halt. What is more, all existing illustrations were not specially designed for the *Deipnosophistae*, but rather taken from earlier books with in many cases quite different subject matter, and thus do not fit seamlessly into their new context. At times this can be quite amusing: An engraving taken from Jean-Benjamin de Laborde's *Choix de chansons* (1773 sqq.) and showing Petrarch at the tomb of his beloved Laura now accompanies Athenaeus's account of the magnificent tomb erected by a Macedonian ruler for his favourite courtesan.

22 Jean-Charles Le Vacher de Charnois: Costumes et annales des grands théâtres de Paris en figures du lavis et colloriées

Paris: Janinet, 1786 sqq.

02/III.5.4.3

According to the ‚Prospectus', the main objective of this journal was to make known to a wide public in France as well as abroad the high level the dramatic arts had attained in Paris: Provincial theatres, so the argument runs, would be prevented from emulating bad examples by being given a proper example of Paris stagecraft; enlightened people from various nations would be impressed by the evidence supplied by the journal and flock to the French capital to see for themselves. Each issue, the first of which appeared end of April 1786, contains a hand-coloured engraving of an actor, singer or dancer performing a role in which he or she particularly excelled, as well as excerpts of dialogue or a piece of music relating to the play in question and some biographical information about the person portrayed.

23 Nikolaus Wilhelm Heideloff: Gallery of fashion

London: Heideloff, 1794 sqq.

02/I.5.2.3

The Heideloffs were an artistic family originally hailing from Hanover, most of whose members were active in South Germany. Stuttgart-born Nikolaus Wilhelm, an engraver and miniature painter, settled in Paris in 1784 and after the outbreak of the Revolution moved on to London. From 1794 through 1803 he published the *Gallery of Fashion*, the first British periodical devoted exclusively to fashion. Each of its monthly issues consists of two carefully hand-coloured aquatints accompanied by brief descriptions of the outfits depicted. Many of them sport a ‚touch of chic absurdity', as one scholar has it; still, in an advertisement announcing the *Gallery* Heideloff stresses that the ‚dresses are not imaginary, but really existing ones.'

24 Marc Antoine Berrin: Magazin des neuesten französischen und englischen Geschmacks in Kleidungen

Leipzig: Baumgärtner, 1798 sq.

02/I.5.4.6

In a preface to the first issue, editor Marc Antoine Berrin quite frankly admits that this magazine dedicated to French and English fashions strives to emulate the example set by Heideloff's *Gallery of Fashion*. It thus combines hand-

coloured engravings with brief German and French descriptions of the plates. The last three issues of 1799 tentatively branch out into other areas of interest. This move obviously was to the subscribers' taste, as the contents of the following years (when the magazine went under different names) are no longer restricted to fashions.

25 Johannes Buno: Tabularum mnemonicarum, quibus historia universalis sacra tum profana … simulacris & hieroglyphicis figuris delineata, exhibetur, clavis seu illustris & accurata explicatio
Montibus Lunae: Stella, 1662
02/IV.1.4.5

Johannes Buno, schoolmaster and Protestant pastor, devised particularly sophisticated mnemotechnical strategies which were meant to assist students in memorizing the events of world history and the contents of the Bible. For that purpose Buno mainly relied on complex rebus-like clusters of images, symbols, numbers and letters, which frequently exploited phonetic resemblances between otherwise unrelated terms. (Thus, the term ‚Caesar' could be represented by a slice of cheese, as German ‚Käse' sounds somewhat similar to ‚Caesar'.) Highly elaborate though it was, Buno's system, which was sometimes called ‚emblematical', came in for heavy criticism even from his contemporaries and was later frequently ridiculed by Enlightenment pedagogues.

26 Jan Daniel Georgens: Georgens' Mutter- und Kindergarten-Buch in sechs Heften
Leipzig: Richter, 1879–80
221/DX 4060 G349

This book, consisting of six themed issues, was meant for the hands of mothers and offers a treasure trove of stories, poems, songs, pictures and games for children. It once belonged to the Cassianeum, whose library now is part of Augsburg University Library. The Cassianeum, founded in 1875 by Ludwig Auer and located some 30 km north of Augsburg in Donauwörth, housed numerous activities related to schooling and education under one roof. Some of them were quite short-lived, the name ‚Auer', though, has survived to this day as an imprint for textbooks.

27 Richard Dehmel (ed.): Der Buntscheck: Ein Sammelbuch herzhafter Kunst für Ohr und Auge deutscher Kinder
Cologne: Schafstein, 1904
221/GE 6919 D322 B9

This collection of poetry and prose for children, written by various contemporary authors (among them Oskar Wiener, Detlev von Liliencron and Paul Scheerbart), was edited by Richard Dehmel, who in the first decades of the twentieth century was considered one of the most important German poets. The illustrations, again designed by various artists (among them Ernst Kreidolf), were sumptuously printed in 10 colours with the addition of gold leaf on some plates. Initially, the book sold but few copies, as parents and teachers alike were shocked by a story in which Paula Dehmel, the editor's former wife, explained the mystery of human reproduction in a thinly veiled allegory. The present copy preserves this text, which was later removed in those copies whose sheets had not been bound yet.

28 Aline Stickel: Hampelmanns Reise
Eßlingen; München: Schreiber, [1923]
221/GE 6919 S854 H2

This picture book tells the story of a jumping jack who escapes from his young owner and on his ensuing travels encounters several animals. It is one of the few notable German picture books indebted to Expressionism.

29 Alexander Sergeyevich Pushkin: Märchen
Berlin: Newa-Verlag, [1923]
221/GE 6919 P987

This book contains four of Pushkin's verse fairy tales in German translation, among them *Tsar Saltan and The Golden Cockerel*, both of which were set to music by Rimsky-Korsakov. Painter and illustrator Bernhard Borchert, a native of Riga, frequently turned to Russian themes. Here he displays a close affinity to German Art Nouveau and achieves results which stand up well even compared to Ivan Bilibine's more famous illustrations.

> PRINTED MUSIC FROM OETTINGEN-WALLERSTEIN LIBRARY

1 Beethoven, Ludwig van (1770-1827): Sinfonia Eroica. Op. 55
Vienna: Contor delle arti e d'Industria [1806], 18 parts, first edition (plate size: 28,5 × 21cm)
02/III 4 1/2 2° 1047

Beethoven first intended to dedicate his 3rd symphony, which he had finished early in 1804, to Napoleon. When Napoleon, though, crowned himself emperor in 1804, Beethoven dropped this idea. The symphony was first performed in public on 7 April 1805 in the Theater an der Wien; the first print edition was published in October 1806 with a dedication to Beethoven's benefactor Prince Franz Joseph von Lobkowitz (1772–1816). The delays in performing and printing the symphony were due to the composer's preoccupation with his opera ‚Fidelio'.

2 Gluck, Christoph Willibald (1714-1787): Orphée et Euridice. Tragédie Opéra en trois Actes
Paris: Lemarchand 1774, score, first edition (217 pages; plate size: 26,5 × 20 cm)
on display: aria of Orphée, 3rd act: ‚J'ai perdu mon Euridice …' (page 147)
02/III 4 1/2 2° 318

Christoph Willibald Gluck's three-act opera ‚Orfeo ed Euridice', whose libretto by Ranieri de' Calzabigi (1714–1795) is based on the story of the mythical Thracian singer Orpheus, was premiered in Vienna on 5 October 1762. For Paris, where the opera (now titled ‚Orphée et Eurydice') was first performed on August 2nd 1774, Gluck made several adaptations: He added ballet music and rewrote the part of Orpheus, originally conceived for an alto castrato, for the famous tenor Joseph Legros (1739–1793).

3 Haydn, Franz Joseph (1732-1809): La Chasse Grand Simphonie [Hob. I:73]
Vienna: Torricella [1782], 10 parts, first edition (plate size: 30,5 × 22 cm)
02/III 4 1/2 2° 811

The first edition of Haydn's symphony in D major, composed probably in 1781, was published in mid-1782 by Torricella (‚Wiener Zeitung', 24 July 1782). It was dedicated to Prince Dmitri Alexejevich Golizyn (1734–1803), the Russian ambassador to the imperial court. The sobriquet ‚La chasse' (‚The hunt') refers to the 4th movement, which originally served as an introductory piece to the 3rd act of Haydn's opera ‚La fedeltà premiata', which features a part for the hunting goddess Diana.

4 Haydn, Franz Joseph (1732-1809): Die Schoepfung. Ein Oratorium [Hob. XXI:2]
Vienna: [published by the composer] 1800, score, first edition (303 pages; plate size: 30 × 22 cm)
02/III 4 1/2 2° 579

Haydn wrote his oratorio ‚Die Schöpfung' (‚The Creation') in the years 1796–1798. He had brought the text with him to Vienna from his second stay in Britain. It is based on Milton's ‚Paradise lost' and was freely translated into German by Gottfried van Swieten. Private performances, conducted by the composer, took place on April 29th and 30 April 1798 in Prince Schwarzenberg's city palace at the Neuer Markt (New Market). On 19 March 1799, there followed the first public performance in the Altes Burgtheater (Old Castle Theatre), which met with enthusiastic applause. The first print edition was published in 1800 by the composer himself.

5 Mozart, Wolfgang Amadé (1756-1791): Six Sonates Pour Clavecin Ou Forté Piano Avec Accompagnement D'un Violon [KV 301-306 (293a-293c, 300c, 293d, 300l)]
Paris: Sieber [c. 1779], 2 parts, 2nd print of the first edition published in 1778 (plate size: 21 × 28 cm)
02/III 4 1/2 4° 384

These six sonatas were composed in 1778 in in Mannheim (KV 301–303, 305) and in Paris (KV 304, 306). On 26 November 1778, the ‚Journal de Paris' gave notice of their first edition, which was dedicated to Elisabeth Maria Aloysia Auguste (1721–1794), wife of Carl Theodor (1724–1799), elector of the Palatinate and Bavaria.

6 Mozart, Wolfgang Amadé (1756-1791): Grande Simphonie Periodique [KV 385]
Vienna: Artaria [1785], 13 parts, 3rd print of the first edition (plate size: 29,5 × 22 cm)
02/III 4 1/2 2° 710

Mozart composed this symphony for the festivities celebrating the nobilitation of Salzburg merchant Sigmund Haffner (1756–1787) on July 29th 1782. Originally, it was cast in the form of a serenade and featured an introductory march (KV 408/385a) and two minuets. When Mozart performed the piece in 1783 in Vienna, he dropped the march and one of the minuets (which seems lost today) and thus turned it into a customary four movement symphony. He also added parts for flutes and clarinets, which, though, were not included in the first edition printed two years later.

7 Rosetti, Antonio (1750-1792):
Der sterbende Jesus. Ein Oratorium [Murray G1]
Vienna: Artaria [1786], score, first edition (140 pages; 21,5 × 30 cm)
02/III 4 1/2 4° 471

From 1773–1789, Antonio Rosetti was affiliated to the Oettingen-Wallerstein court as double bass player and, in his final years there, as director of music. In his days, he was also highly renowned as a composer; Charles Burney even put him on a level with Haydn and Mozart. The passion oratorio ‚Der sterbende Jesus' (‚The Death of Jesus') was first performed on Good Friday 1785 in Wallerstein and quickly spread through all of Europe. The first edition of the score, dedicated to Prince Kraft Ernst zu Oettingen-Wallerstein was published in 1786 in Vienna. A copy of this edition was in the possession of Mozart at the time of his death.

> PRINTED MUSIC FROM THE MARCEL LORAND AND ROBERT SINGER COLLECTIONS OF SYNAGOGAL MUSIC

1 Bachmann, Jacob (1846-1905):
Jomkipur katan. Gesänge für den israelitischen Gottesdienst
Budapest 1892, score (19 pages; 34 × 27 cm)
221/LS 63100 B124 J7

Jacob Bachmann was a pupil of Anton Rubinstein at the St Petersburg conservatory and later was cantor in Rostov, Constantinople, Lviv (Lemberg) and Odessa. In 1885 he was appointed head cantor of the Rombachstraße synagogue in Budapest, a post he held up to his death. The volume on display contains chants for Jom Kippur Katan, the day of reconciliation introduced as late as the sixteenth century and celebrated on the day preceding the beginning of the month (Rosh Chodesh).

2 Baer, Abraham (1834-1894):
Baal T'fillah oder „Der practische Vorbeter"
3rd extended and revised edition
Frankfurt on the Main: Kauffmann [1901], XL, 358 pages (33 × 25,5 cm)
221/LS 63100 B141(3)

Abraham Baer held posts in several West Prussian cities before he was appointed cantor in Gothenburg (Göteborg) in 1857 and head cantor in 1860. In 1877 he published ‚Baal T'fillah', a comprehensive collection of chants and recitatives for worship in accordance with

German (Ashkenazi) and Portuguese (Sephardic) rite. With its more than 1500 melodies, this extensive collection became a widely-used aid in synagogues; it was printed in five editions up to 1930.

3 Deutsch, Moritz (1818-1892):
Breslauer Synagogengesänge. Liturgie der neuen Synagoge
Leipzig: Breitkopf & Härtel, 1880, score (102 pages; 33,5 × 27 cm)
221/LS 63100 D486

After studying at the Vienna conservatory, Moritz Deutsch became second cantor at the Seitenstettengasse Synagogue in Vienna; in 1844 he was appointed first cantor and choirmaster of the Neue Synagoge (New Synagogue) in Breslau. He was also much sought after as a lieder and oratorio singer. In 1859, he founded a school for cantors at the Breslau Jewish-Theological Institute, which later was to enjoy considerable renown and which he headed up to 1885.

4 Grünzweig, Adolf (1829-1905):
Mateh Ahron. „Blüthen aus dem Stabe Ahrons". 40 Chor- und lythurgische Gesänge [...] für die hohen Feiertage: Neujahrs- und Versöhnungstag
Arad: Eigenthum des Herausgebers [property of the editor] 1893, score (88 pages; 33,5 × 26 cm)
221/LS 63100 G886

In 1859, Adolf Grünzweig became choirmaster of the Jewish community in Arad (then in Hungary, today in Romania), which was a centre of the Jewish-liturgical reform movement in the Austro-Hungarian empire. During the more than 40 years of his activity there, he wrote numerous pieces for his choir, which were published in several collections and also met with much approval elsewhere.

5 Lewandowski, Louis (1821-1894):
Todah W'simrah. Vierstimmige Chöre und Soli für den israelitischen Gottesdienst. Erster Theil: Sabbath
Berlin: Ed. Bote & G. Bock [after 1894], score (166 pages; 32,5 × 26 cm)
221/LS 63100 L669-1

Louis Lewandowski started his career in 1840 as choirmaster at the Alte Synagoge (Old Synagogue) in Heidereutergasse in Berlin. In 1865, he was awarded the honorary title of a ‚königlicher Musikdirektor' (‚royal director of music'). His two-part collection ‚Todah

W'simrah', published in the years 1876–1882, was written for the liturgy at the Neue Synagoge (New Synagogue) in Oranienburger Straße, whose director of music he had been since 1866. Here on display is a reprint of the first edition, which features a new title page and was published soon after Lewandoswski's death.

6 Löwenstamm, Max G. (1814-1881): ‚Semiroth le-el chaj'. Synagogen-Gesänge [...]. IV. Heft. Enthaltend die drei Feste, nebst Kasualgesängen
Vienna: Selbstverleger Franz Josef Löwenstamm 1882, score (65 pages; 31 × 24,5 cm)
221/LS 63101 L827 S4-4

After studying in Vienna (with, a.o., Salomon Sulzer), Max G. Löwenstamm held posts in Prague and Pest before he was appointed head cantor in Munich in 1847. His widely-used ‚Semiroth le-el chaj' (‚Hymns to the Living God') for soloists, choir and orchestra is an example for Jewish liturgical music in Munich during the second half of the nineteenth century. Only after Löwenstamm had died it was published by his son in Vienna.

7 Naumbourg, Samuel (1817-1880): [Semirot Israel]. Chants Religieux des Israëlites. 2e. Edition, entièrement refondue et augmentée. 1re. partie
Paris: Chez l'auteur 1863, score (130, IV pages; 31 × 25 cm)
221/LS 63100 N311(2)-3

Samuel Naumbourg first worked as cantor in Besançon and later as choirmaster in Strasbourg. In 1845 he was appointed head cantor of the synagogue in Rue Notre-Dame-de-Nazareth in Paris. With the authorities' permission, he initiated a reform of liturgical music; and in 1847 he published his large-scale chant collection ‚Semirot Israel', whose 2nd edition appeared in 1863. In this collection, which proved highly influential especially in the francophone area, Naumburg included traditional melodies as well as own compositions and works by other composers such as Halévy and Meyerbeer.

> GERMAN LITERATURE, 1900–1950

1 MIR ZUR FEIER. Gedichte von Rainer Maria Rilke. Verlegt bei Georg Heinrich Meyer Berlin

,Gedruckt Ende 1899' [,Printed late in 1899']. 4 fol., 119 p.. First edition, one of 800 copies. Light blue cloth binding; lettering and ornaments stamped in silver on front cover and spine.

221/GM 5163 M67.899

A volume of early poetry by Rainer Maria Rilke (1875-1926), who at this time was living in Berlin. Rilke told Ellen Key that this book, published after his travels in Russia and containing his early poems, actually was his first book in the proper sense of the word. It was lavishly illustrated by the famous Art Nouveau artist Heinrich Vogeler (1872-1942), whom Rilke thanks on the flyleaf for his contribution. After the book had been published, Rilke paid an extended visit to Vogeler in the Worpswede Artists' Colony. Exlibris of Dr. Johannes B. Schauer, cathedral dean in Munich.

2 Gerhart Hauptmann: Letter addressed to Hans Grisebach ; October 27, 1901

Autograph, signed, 4 p., 17,2 x 13,2 cm.

From 1901 to his death, the German poet and dramatist Gerhart Hauptmann (1862-1946) lived in the Villa Wiesenstein in Agnetendorf (today Jagniatkow, Poland). This Neorenaissance villa had been built by the Berlin architect Hans Grisebach, whom Hauptmann knew from his Berlin years. In the letter on display, he invites the architect to visit him. The villa, which is surrounded by a spacious park (1,6 ha), was the place where Hauptmann lived and worked; it also served as a venue for artists from Lower Silesia and Berlin. Hauptmann, who was awarded the Nobel Prize for literature in 1912, called the villa ,the mystical protective cover of my soul'. When Hauptmann died in 1946, this happened only a few weeks after Polish troops had told him that he had to move out. The autograph was donated to the library in 2013.

3 Rainer Maria Rilke: Les sept filles d' Orlamonde

Autograph by Rilke of a poem by Maurice Maeterlinck, 1902.18,5 x 14,2 cm

This is a poem which the Belgian poet Maeterlinck (1862-1949) had published in his collection ,Douze Chansons'. In 1902, Rilke (1875-1926) translated the poems into German and recited his translation of ,Les sept filles d' Orlamonde' (,Die sieben Jungfraun von Orlamünde') when he spoke about Maeterlinck in Bremen on

the occasion of the inauguration of the art museum (Kunsthalle). As the writer Friedrich Oppeln-Bronikowski was already working on an authorized translation of Maeterlinck's cycle, it was only the translation of ‚Les sept filles' which Rilke published (in the Berlin newspaper ‚Tag' [‚Day'] on February 19, 1902). Orlamonde was the name Maeterlinck had given to the large castle above Nizza which he inhabited from 1930 onwards. The autograph was donated to the library in 2013.

4 Thomas Mann: Buddenbrooks. Verfall einer Familie. Roman

13. ed., Berlin: S. Fischer Verlag 1905. 655, 635 p. Autograph dedication by the author (4 p.).

640/GM 4778 B92.905

When Thomas Mann (1875-1955) was awarded the Nobel Prize for Literature in 1929, this was mainly for ‚Buddenbrooks', a highly successful novel about a Lübeck merchant family, based to a considerable extent on events taken from the history of Mann's own family. The copy on display contains the longest autograph dedication Mann ever wrote. It dates from November 1906, comprises four pages and is addressed to William Sawitzky in Riga. It is all the more remarkable as Mann here comments in detail on his novel. The book was donated to Augsburg University Library in 1908 by Thomas Mann scholar Klaus W. Jonas, whose collection is housed in the library.

5 Der Zwang. Eine Novelle von Stefan Zweig. Mit zehn Holzschnitten von Franz Masereel

First edition. Leipzig: Insel Verlag 1920. 87 p. No. 335 of 470 copies. Printed dedication on flyleaf: ‚Pierre J. Jouve in brüderlicher Freundschaft' (‚To Pierre J. Jouve in brotherly friendship').

641/GM 7506 Z97.920

The book is illustrated with woodcuts by Frans Masereel (1889-1972), a friend of Zweig (1881-1942), who lived in Salzburg. In 1920, when Zweig's novella ‚Compulsion' with pacifist tendencies first appeared, Masereel also published his best-known work, a series of woodcuts called ‚Das Stundenbuch' (‚The Book of Hours'). In 1923, Zweig published an extensive essay on Masereel.

6 Franz Kafka: Das Schloss

First edition. Kurt Wolff Verlag, München 1926. 504 p.

640/GM 4002 S34.926

In his will, Franz Kafka (1883-1924) enjoined that his friend Max Brod (1884-1968) should burn all his manuscripts. Shortly after Kafka's death, though, his last novel ‚Das Schloss' (‚The Castle') was published in a revised version by Brod, who gives an account of the publication in the afterword of the book.

7 Lion Feuchtwanger: Pep - J. L. Wetcheeks amerikanisches Liederbuch

First edition. Potsdam: Gustav Kiepenheuer Verlag 1928, 62 p. Drawings on the front cover and inside the book by Caspar Neher.

640/GM 3097 P42.928

The novelist Lion Feuchtwanger (1884-1958), who had been living in Munich, was expatriated by the National Socialists in 1933 while he was travelling abroad. He spent his first years of exile in France. When France was occupied by German troops in 1940, Feuchtwanger and his wife were interned in a prison camp. In the same year, though, they could emigrate to the USA, where they lived in Pacific Palisades, California, until their death. The Augsburg-born draughtsman and stage designer Caspar Neher (1897-1962) became mainly known for his cooperation with the dramatist Bertolt Brecht, another native of Augsburg. When the American song book ‚Pep' first appeared, Jaap Kool had already set its songs to music.

8 Paul Zech: Juy-Tiri und Hua-Karua. Eine indianische Legende vom Rio Cochiro

Typescript; ‚vom Autor in fünfzehn Stücken mit der Maschine geschrieben' (‚written by the author on the typewriter in fifteen copies'), No. III. Private edition; with illustrations in water colour. Dedication by the author: ‚Für 'Muschi' mit herzlichem Dank und guten Wünschen. (Buenos Aires, 10.7.1937)' (‚For Muschi with sincere thanks and best wishes'), 27 fol.

When the author Paul Zech (1881-1946) in 1933 lost his post as a librarian in Berlin, he went into exile to Buenos Aires, where his brother lived. There he wrote poems, short stories and worked on a biography about Francois Villon; he could, however, publish only a few short texts during his last years. The text of the Indian legend on display was first printed in 1955 in the German Democratic Republic (Greifenverlag, Rudolstadt).

9 Lotte Jacobi: Photograph of Thomas Mann and Albert Einstein

Photograph in envelope, 1938, with dedication by Thomas Mann: ‚So ganz einfach neben dem? Mir schwindelt. / An Klaus W. Jonas / Erlenbach, 29. Jan. 54 / Thomas Mann' (‚Quite simply next to him? Makes me dizzy. / To Klaus W. Jonas')

The German Jewish photographer Lotte Jacobi (1896-1990) was living as an exile in New York since 1935 and had specialized on photographing other exiles from Germany. This photograph, bearing the signature ‚Jacobi', shows two German Nobel Prize winners and was taken in 1938 in Princeton. This was the place where the physicist Albert Einstein had held a post at the Institute for Advanced Study since 1933 and where Thomas Mann lived and worked as university lecturer in the humanities in the years 1938-1941. The photograph was donated to the library in 2013.

10 The Life of my Mother. A Biographical Novel by Oskar Maria Graf

First edition. (New York): Howell, Soskin & Co. 1940. 538 p. Dedication by the author (29.11.1941).

640/GM 3333 L44.940

In 1933, after living many years in Munich, the German novelist Oskar Maria Graf (1894-1964) fled to Vienna, where he published ‚Verbrennt mich!' (‚Burn me!'), a pamphlet protesting against the 1933 Nazi book burnings. In 1938, he went as an exile to New York, where he lived to his death and where it was his custom to give readings from his works in Bavarian costume. ‚The Life of my Mother' is about the author's own family living in the village of Berg on the Lake of Starnberg. Its first part was written in Brno, Czechoslovakia; its second part in the USA. It was first published in New York in an English translation of the German manuscript; it was only in 1947 that the first German edition was published.

11 Stefan Zweig: Schachnovelle

First German edition. Buenos Aires: Verlag Pigmalion 1942. 97 p. No. 107 of 250 copies.

Stefan Zweig (1881-1942) wrote his last and most famous novella in exile in Brazil in the years 1938-1941. He was involved in correcting the proofs almost up to the point of time when he and his wife committed suicide in Petropolis. The novella was first published in December 1942; in 1943, Zweig's publisher Bermann-Fischer

brought out an edition which was widely disseminated. The copy on display is part of the special collection ‚Bibliothek der verbrannten Bücher' (‚Library of Burnt Books'), which the library purchased from Georg P. Salzmann in 2009.

12 Hermann Hesse: Flötenspiel

Water colour and autograph poem (‚Ein Haus bei Nacht durch Strauch und Baum …'), signed, on hand-made paper, 22 x 17 cm; probably 1952

Hermann Hesse (1877-1962) wrote his poem ‚Flötenspiel' (‚Flute Play') in Montagnola near Lugano, where he lived. It was first published in 1940. In Germany, there was a ban on his works during the years 1937-1945. In 1946, he was awarded the Nobel Prize for Literature. Hesse quite often gave autograph copies of his poems to friends and correspondents. He was also a talented water-colourist. This sheet belongs to a letter addressed to the German studies scholar Dr. Alice B. Schlimbach in New Brunswick, New York, dating from March 1952. It was donated to the library in 2013.

13 Thomas Mann: Das Eisenbahnunglück

With 3 drypoints by Rolf Escher. Nettetal: Verlag der Buchhandlung Matussek 1996. 32 p. Handpress print from Offizin Christian Scheufele, Stuttgart, on hand-made paper by Arjomari, France. Sheepskin cover with silver stamping, silver edges. Nr. XXXVII of 50 copies, signed by the artist. Cloth cassette.

221/GM 4778 E36.996

The source for this story about a travelling author was an incident that had happened to Thomas Mann himself in Bavaria. The story was first printed in 1909 in a journal and as a part of the collection ‚Der kleine Herr Friedemann und andere Novellen' (‚Little Herr Friedemann and other novellas'). The internationally renowned graphic artist Rolf Escher (born 1936 in Hagen) was professor for graphic arts at Münster University of Applied Sciences. In the years 1990-2004, he also worked in many famous European libraries.

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