



**KÜHN**

RARE BOOKS & ART

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**LIBRAI ANTIQUARI  
A VENEZIA**  
Palazzo Pisani Revedin  
Campo Manin  
Venice  
**10.-12. February 2023**

A small selection from our stock

**Mole, Worms, Dragons  
& Mountain Spirits**

**AGRICOLA, Georg.**

*Georgii Agricolae De animantibus subterraneis liber. – Basileae apud Frobenium et Episcopium mense augusto (Basel, Hieronymus Froben d. Ältere / Nik. Episcopus d. Ältere), 1549. 8vo (170 x 112 mm) 79 pp., (1), 16 Bll./leaves with publ. bookmark on title and last leaf. Slightly later paper-card boards. Overall a very fine copy, with two inst. stamps and deceased stamp on back inner cover.*

6.900,- €





First edition of Georg Agricola's treatise on animals known to exist in the subsurface, a group that had

been relatively neglected by earlier works, a book exceedingly rare on the market.

The work is a compendium of what Greek, Latin, and medieval authorities wrote about these animals, but, unlike many of his contemporaries, Agricola supplemented those writings with his own observations, and he posed questions about the existence of some of the fanciful beasts described by his forbearers (like dragons, basilisks, footless birds, dwarfs or trolls) that were also common in other 16th cent. zoological works, such as those by Conrad Gesner and Ulysses Aldrovandi. Mystical beasts were not eliminated from zoological writings until those books came to include only animals that had been observed by the naturalist. Sometimes Agricola reports on beasts in such a way that the reader senses he is paraphrasing sources but not necessarily endorsing the idea. In other cases, he supplements with his own observations, even contradicting what his fore-bearers had said (Plinius, Nicander, Theophrastus). In Agricola's work, the reader encounters birds of paradise, ibises and bats as well as mountain spirits, which today are assigned to the world of legends. In various forms, stories about goblins and trolls from the depths of the mines live on in contemporary fantasy literature. For the author with his early modern worldview, however, their existence was vouched for by the evidence of the literature he consulted and probably seemed far less fantastic than it does in the present. Agricola combines humanistic and literary scholarship with scientific and observational study.

In a preliminary consideration, he also inserts observations on the change of place at all and deals with the

migratory movements of birds, fish and humans. In describing individual animals, Agricola remarks on their behavior: feeding, prey/predator relationships, hibernation, migration, habitat choices and changes, and some observations on reproduction. In dealing with morphology, he notes shape, size and color but adds little about physiology and/or internal organs. With its focus on one environment, the underground, and attention to the actions among animals, the work has the feel of an ecological approach. In an index at the end, Agricola groups animals by their form of locomotion (walking, crawling, swimming, flying, burrowing) as well as the occasional use of binomens, following the footsteps of several contemporary herbalists.

The work appeared again as an appendix to the 1556 edition of his masterpiece: *De re metallica*, which describes the state of the art of mining, refining, and smelting metals.- VD16 A906; Heitz, Basler Büchermarken, XXIV and XXIX; Adams, 338; not in Wood, Hoover, Schuh, Freilich, et al. Lit.: Michele Aldrich, Alan Leviton, Lindsay Sears. Georgius Agricola, *De Animantibus Subterraneis*, 1559 and 1556: A translation of a Renaissance essay in zoology and natural history; in: *Proceedings California Acad. Sciences* Vol. 60 (May 2009). Holdings: Stabi München & Berlin, Dresden, Freiburg, Halle, Jena, Kremsmünster, Leipzig, Weimar, Wien, HAB Wolfenbüttel; outside Germany quite uncommon.

# Popularizing Albertus' Mineralia

## ALBERTUS MAGNUS.

*Das buch der versamlung oder das buch der heymligkeit(e)n Magni Alberti von den tugenden der krüter un(d) edelgestein und vo(n) etlichen thieren. – Straßburg, Martin Flach, 1508. 4to (200 x 140 mm). (78) nn. pp. with woodcut border on title. Modern half vellum period style, dust-soiled, browned, but very fine copy.*

8.000,- €

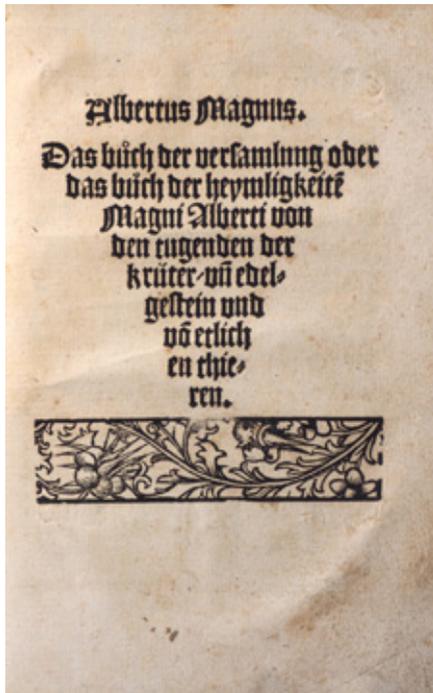
Exceedingly rare first German edition of the „Liber Aggregationis“, first published in 1477 in Latin and here translated by the German physician and writer Johannes Adelphus (called Muling; fl. 1480-1523) of Strasbourg. Besides translating the first two, medical books of Marsilius Ficinus on the prolongation of life (1505-1521), Adelphus turned mainly to geographical, religious and historical writing.

As its Latin title suggests („book of collected items“) The Book of Secrets is an anthology rather than a single work. The treatment of the subject matter is also sensational, reinforcing the popular myths about nature. It is divided into sections describing the marvellous properties of herbs, stones, and beasts. However, within each part the text is collected from a wide variety of sources. The text may be divided into these component parts: (1) On Herbs describes sixteen herbs described in terms of their magical properties, (2) On Stones repeats forty-five entries from Albertus Magnus' Mineralia, which is followed by

a single paragraph taken from the 7th century encyclopedist, Isidore of Seville, (3) On Beast, in which eighteen beasts-animals, birds and fish are described, and (4) On the Astrological Influence of Planets containing a treatise on the hours of the day governed by the various planets. Although the preface and a passage at the end of the section dealing with beasts attribute this as an original work of Albertus Magnus, it is very different from the other known writings of him. It was written,

however, contemporary with Albertus or shortly after he died; the earliest surviving manuscripts are from the late 13th century, and Albertus died in 1279. It may be that The Book of Secrets was written by a follower of Albertus; certainly, as Thorndike writes: „There can be little doubt that it pretends to be a product of his experimental school among the Dominicans at Cologne.“ Sometimes the text as been attributed wrongly to Albertus de Saxonia.

Secrets in literature became a popular tradition during the Middle Ages; texts of this



type were written for the popular audience, not scholarly pursuit. Despite the scorn of the scholars, however, this literature capitalized on the prestige associated with the great scholars of the past including Albertus Magnus. They each have many works spuriously attributed to them. This is not surprising when one realizes that the intellectual climate constrained many scholars to cast their writings in the form of commentaries on the works of the ancients. For example, the whole of Albertus' vast output was intended by the author to be a commentary on Aristotle, though it contains much original work.

The Liber Aggregationis was one of the most widely known and republished works in the literature that gained popularity during the Middle Ages. The demand for this work is demonstrated by the survival of a large number of manuscripts dating from as early as the 12th century and by the fact that several of these continued to be copied,

anthologized, translated into the incunabula period. With the invention of printing the Liber Aggregationis was issued in more than fifty Latin editions during the 15th Century, with the first dated edition making its appearance in 1478 from the press of Johann Schreiber of Bologna. During the incunabula period it also appeared in Italian, Catalan, and French versions. The German naturalist & theologian, Albertus Magnus (1193-1280) was one of the most famous authors of the High Middle Ages. He was the most influential medieval educator of the Aristotelian philosophies, and through his position as provost at Cologne, he introduced Greek teachings to the curriculum-a practice soon copied at other education centers. Albertus Magnus was canonized in 1931 by Pope Pius XI, who declared him Saint to all those who cultivate the natural sciences.- VD 16, A 1371; IA 102.510; Muller 103, 16; Schmidt, Flach 16; not in Durling; Schuh, Mineral-Record no. 99 (Albertus)

ley ist swart vnd rote vnd er wirt vngewogen von  
 der swalmen dinc Ser rot sein gewickelt in ein lin  
 en rind oder in ein lichen ledet vnder der lincz ad  
 sel getragt so ist er gut wider die vnsinnlicke vñ alte  
 krankheit vnd wetagen Wider die krankheit die  
 man nennet die sloss lichte Luyt sagt das diser stein  
 de mensche macht wol redt vnd genim oder wolge  
 fallen allen sintz Alcei der swartz ist gut wid die gros  
 sen zorn vñ siere einen zu dem ende eines anfangs  
 en wercks vnd so er gewirckt wirt in dierer von  
 schell kint So wirt er gelagt das er das gesicht ver  
 blende vnd sie sollen daruß gezogen werden in dem  
 augstmoat So also gewontlich jwen in anoch swal  
 men diser stein gefunden werden.

**Der stein Hagares.**

Wiltu siggaffe vñ vnserwentlich sin wds din  
 figent obligen. So nim de stein de Hagares genat  
 wirt vñ er ist magerley farbe vñ es saget die alte phi  
 losophi dz dewert siere vñ erfart in dem fursien Alu  
 des wolkher Herr so lang er in getragt hat an ym so  
 hat er alweg sig gehet vñ gewunt vñ es ist ein stein  
 mit vilerley farbe als dz seile oder die hat cinis teck  
 so dcklino.

**Der stein Gena.**

Wiltu vor wissen künfftige ding So nim den  
 stein de Gena genat wirt wolkher ist cinis als ein zan  
 von ein wilden siere vñ lege de stein vñ din siere  
 vñ als Aaron vñ die alten philosphi saget so lag  
 du also badest so vor sagin alweg künfftige ding  
 vnd treck nit in cinidertley wege an dem wissgen.

**Der stein Hispano.**

Wiltu machin ein leide das vnuerdentlich ist

vnd dz sich nit lost verdient So nim de stein dz Jst  
 moe genat wirt wolkher stein als sydozins sagt ist  
 ist gleich dem saffron vñ er wirt funde in der gegende  
 Hispanie vñ diser stein ist salschecht vñ der wentof  
 luter willen die in ym ist lück wan oder jrecker worde  
 by de süle hercilis gades genat wachst er vñ so von  
 im gemacht wirt ein leide dz mag in kemetley weg  
 verdrat werde sond vñ dem siere so schinet vñ gleser  
 es vñ herentley sprecht erlich das do sy der wiss car

**Der stein Taburo.**

Wiltu habe gnade vñ ere so nim de stein der de  
 Taburo genat wirt vñ er ist gleich de Cristall. Ds  
 dem sprecht die alte philosphi als Luyt vñ Aa  
 ron dz er gebe wolrede gnade vñ er lode vñ gunst  
 vnd dar zu sagt man das er alle wasser siggaf

**Der stein Casolitus.**

Wiltu verdrin die fantasia vñ nary So nim  
 den stein der do Casolitus genant wirt vñ er an  
 der nigen als der artemicus nach dz sage Luyt vñ Aa  
 ron in dem buch de der nature der künre vñ edel  
 gestan So er in gold gefast wirt vñ getragt so ver  
 reid er die nary vñ fantasia vñ wirt auch gelagt dz  
 er wissheyt verdrin vñ er ist gut wider die locher

**Der stein Ceraeytes.**

Wiltu vntzen die manung vñ das gedachten  
 der andern mensche So nim de stein der do Ceraey  
 tes genant wirt vñ er ist swartze fact vñ so er ym  
 mund gehalten wirt so ist er so lichts wie obher  
 Er macht auch den der in by im treit. vñ lichts vñ ge  
 naderich by allen menschen die vñ in wopen.

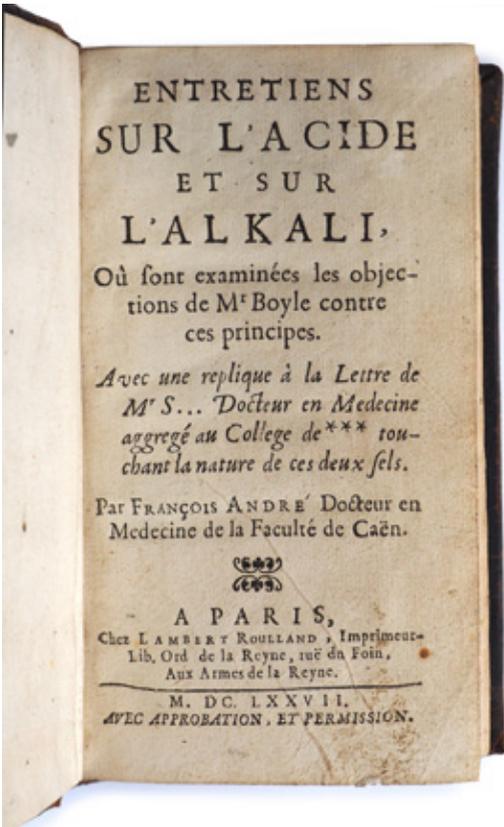
**Der stein Nicomaj.**

## »Chemical Atomism« against Robert Boyle

**ANDRÉ, Francois.**

*Entretiens sur L'Acide et sur L'Alkali, ou sont examinées les objections de Mr Boyle contre ces principes. Avec une réplique a la lettre de Mr. S..., touchant la nature de ces deux sels. – A Paris: chez Lambert Roulland, 1677. 12mo (145 x 85 mm) (2), (10), 3-205 pp., (1, blank) Contemporary calf, gilt spine in compartments, but faded, rubbed and soiled, upper spine repaired, front-fly renewed (?), else fine.*

2.600.- €



Exceedingly rare first edition of Saint André's theory of acids and alkalis incl. a response to the concepts proposed by Robert Boyle in his „Reflections upon the Hypothesis of Alkali and Acidum“ (London, 1675).

Presented in dialogue form between Eubulus (a supporter of the acid - alkali theory) and his learned friend Pyrophilus, the text describes several experiments. The acid-alkali theory maintained that all matter is composed of the three spagyric principles (salt, sulphur and mercury), each of which is made up of acid and alkali „at liberty or intangled“. Saint-André was a corpuscularian who believed that all bodies in nature were composed of atoms or particles. Shape played a significant role in their differentiation. Thus, acid salts were evident by their taste, smell and the fermentation they produce with alkalis. Fire and light are acids and gold is almost

entirely composed of sulphur. Vigorously opposed to Robert Boyle (1675), Boyles views are presented here within. Newton suggested that the two acids were ‚subtil‘ enough to ‚penetrate‘ either metal, and if they did not it was due to lack of ‚attractive force‘. The text was revised and enlarged three years later and also published by Lambert Roulland. The sheets of the 1680s edition were re-issued by Laurent d' Houry as ‚second edition‘ in 1687, and were often re-published.

Francois André (or Saint André; fl. 1670–1725) was an iatrochemist and physician who was on the faculty of medicine at the University of Caen.- Debus. Chemistry and Medical Debate: van Helmont to Boerhaave pp. 120 ff.; Ferchl 9; Gmelin II, 242; Fulton 178; Partington III, 33; Goldsmith's 456; Neville Historical Library (1687); Cole 1156 (1680)

# Collection of Medical Works known as the Articella

## ARTICELLA (Girolamo Salio, ed.)

*ARTICELLA cum commento. Novissime per ... Hieronymum de Saliis Fauentinum [Girolamo Salio] recognita et expurgata: pluribusque translationibus .& additionibus hincinde incertis ornata quae in ceteris impressionibus non habentur ut insequenti pagina, ... Cum textu libri quarti regiminis acutorum [De victus ratione in morbis acutis, Ausz., lat.] Hippocratis necnon etiam cum textu Epidemiarum [De epidemiis, lat.] eiusdem Hippocratis nuper traducto per eruditum virum Marcum Fabium Calvum. 2 parts in 1. - Lugduni (Lyon): per Iacobum Myt (Jacques Myt), 1527. 4to (250 x 180 mm) (16) pp., CLXXX (e.g. 194) Bll., (4) pp. CLXXXIII (e.g. 179) ff. / Bll. (= Sig.: a-q8, r-s6 t-z8, §8, &8; A-L8, M-N6, O-Z8) with wide title woodcut border and some woodcut initials. Contemporary wrinkled vellum, handwritten title on spine, ties missing, worming in upper part of inner hinges (slight text loss on first 40 leaves), water-staining through-out, warped, honest copy.*

2.800.- €



Very rare, but late Lyon edition in the recession of Girolamo Salio (fl. 1488-1503) of the *Articella*, a collection of medical works, that showed a remarkable capacity to survive as a textbook in the university classroom, being an essential tool for medical teaching from the 13th cent. until well on into the 16th cent. with its last edition in 1534. During the almost sixty years from the first printed edition of about 1476 to the last edition in 1534, the *Articella* was printed no less than eighteen times. The Lyons edition were latecomers, not printed before 1505, but thereafter it produced more editions than Venice - Jacobus Myt printed two editions in Lyon (1519, 1527).

„Girolamo Salio edited two editions of the *Articella* (Venice, 1523; Lyon 1527). He returned to the original *Articella* pattern of contents followed in Argilagues' and Da Volpe's editions. Nevertheless, he enriched it by incorporating the same new set of Hippocratic works as Pere Pomar in his editions, and by including some new translations alongside the old ones to some texts, as well as by adding the *Quaestio de tribus doctrinis ordinatis secundum Galeni* of the Hellenist physician Nicolo Leonicensis (1428-1524).“ (Arrizabalaga, 14)

By the name of *Articella* we mean a medical collection of short treatises „conveying the rudiments of Hippocratic and Galenic medicine to serve as a basic curriculum“ that was brought together by 12th and early 13th cent, Salernitan authors who also established the practice of teaching by commentary on these texts. The core of this collection was gradually fixed around the Hippocratic Aphorismi and Prognostica, Galen's *Tegni*, the *Isagoge* of Johannitius, two semiological writings (*De urinis* of Theophilus, *De pulsibus* attr. to Philaretus) and the Hippocratic *De regimine acutorum morborum*. This core was later supplemented with a variety of works from various origins, incl. pieces of Avicenna's *Qanon* and aphorisms by Mesue, Arnauld de Vilanove or Ibn-Ridwan's commentary on Galen's *Tegni*.

In medieval times, several versions of this anthology circulated in manuscript form among medical

students. Between 1476 and 1534, printed editions of the *Articella* were also published in several European cities. The collection grew around a synthetic exposition of classical Greek medicine written in Baghdad by the physician and polyglot Hunayn bin Ishaq al-Ibadi (ca. 809-873), better known in the West as Ioannitius. The Christian director of the caliph's House of Wisdom, is credited with translating into Arabic more than one hundred Greek writings, the majority by Galen and his Alexandrian commentators. Hunayn abstracted the substance of his library in *Questions on Medicine for Scholars*. His synthesis was in turn based on Galen's *Ars Medica* (*Techne iatrike*) and thus became known in Europe as *Isagoge Ioannitii ad Tegni Galieni* (Hunayn's Introduction to the Art of Galen). It clearly set out the division of medical knowledge into theory and practice, and the classification of learning matter, from the elements as basic building blocks, to uroscopy as the ultimate diagnostic tool. For the twelfth- and thirteenth-century masters of Salerno, the *Isagoge* of Johannitius was a natural nucleus around which five or six primers coalesced into the foundation of medical education. In the mid-13th century, the emergence of formal medical education in several European universities fueled a demand for comprehensive textbooks. Instructors from the influential *Scuola Medica Salernitana* popularized the practice of binding other treatises together with their manuscript copies of the *Isagoge*. These included Hippocrates' *Prognostics* as well as his *Aphorisms*, Theophilus *Protospatharius' De Urinis* and *De Pulsibus* and many other classic works. - OCLC: 313374250; Panzer VII, 343.533; Index Aureliensis 109.139; Choulant 402; Adams I, A2042; Baudrier VI, 154; not in *NLM/Durling* (but see 331); not in *Parkinson/Lumb*, not *BM London*, not *Wellcome*; Haeser I, 815; Jon Arrizabalaga, *The Articella in the Early Press* (1998) at: <https://digital.csic.es/bitstream/10261/34330/1/Arrizabalaga-1998-The%20Articella%20in%20the%20Early%20Press.pdf>

Holdings: Freiburg, Stabi Berlin (Kriegsverlust), Augsburg, München, Erlangen, Paris Mazarine, Madrid, Royal College of Physicians London, Cambridge; Montreal; OCLC: ? (often only microform)



**Articella cum commento.**



**H**onissime per excellentissimū doctore dñm Hieronymū de salijs fauētiniū recognita & expurgata: pluribusq; trāslationibus & additiōib⁹ hincinde incertis ornata q̄ in ceteris impressiōibus nō habētur vt in sequēti pagina sub hoc indice videri licet.

**Cū** textu libri quarti regiminis acutorū

Hippocratis necnō etiā cū textu epidemiarū eiusdē Hippocratis nup traducto peruditū virū Marcū Fabiū

Caluū Rhauēnatē: q̄ text⁹ hac

in postrema editiōe industria

magistri Michaelis de

cappella artiū & medi

cine doctoris cū nō

parua legētū et

studētū vtilitate adie

cti sunt.

1527



Al. 14.  
p. 11. cr.  
4. ob.  
59. 1. col.  
2.

**Afoctismus.** lctij.  
Quibus tumores in vulne  
ribus apparent: no valde spas  
mantur: neq; insaniunt. His  
no non apparentibus repen  
te equibus quidem retro: spas  
mi: et thctam fiunt. Quibus  
vero in priori parte: mania et  
dolor lateris acutus: aut em  
pima: aut diffinertia: si rubei  
fiunt tumores.

Quibus interitici de apostema  
vel grossitie in corpore preter  
nam emittit in quibus denotavit  
nemque cui quiddam acutum aposto  
ma solcant dicere: tantiquam si  
omne calore nimium: et elictione: apostema  
vel tumor: sit siue non: slegnomem  
dicunt. Quod dicit ergo Hippo. Si in  
vulneribus tumores. I. apostemata  
appareant non valde spasmantur  
neq; insaniunt. Spasmantur ergo  
et insaniunt aliquando: sed tamen ra  
ro. Si aut apostema magnu sit val  
de et spessimitate habens in se: neq;  
subito apparere retro fiat spasmu  
et thctam significari soluit q; re  
tro dicitur: doctum intellexit. Si aut  
ante apparuerit: altam passionem  
quam spasmi esse voluit: retro lo  
cuti nervositate vero venosus et ar  
teriosus. Eum ergo de vulneribus  
apostematis aliquid pessimum ad  
aliquid nobile membris venere: si vul  
nera in nervosis locis retro fiunt:  
necesse est spasmu vel thctam ex  
peccari: de passionibus sunt nervo  
soru locorum: si ante sint pessima  
materia ad cerebrum ascendit sic  
mania: et si ad pectus dolo: sit late  
ris acutus: plurimi fiunt inde em  
pici. Si aut in infima materia de  
scendat: gestio sit sanguinis. Si tu  
mores rubei sint: et si subito euanue  
rint sanguinis egestionem intellexit:  
que sine vulneribus sit intellexit: que  
passio sepe comereat vulnera in dor  
so habentibus: vel ante in locis dor  
so oppositis: et subito retro se verte  
runt: non tam absolute innot qui  
man? et pedes possunt intelligi: sed  
cui in pectus cruris no tantu sit later  
is: tunc tunc ferribus vel magnis  
ocodis: cora tamen in genuis pro  
ra maximam chodam habere: possi  
bile est. Fm colligantiam fut adinut  
em pedes inde incurere passione  
spasmi

**Afoctismus.** lctij.  
Quibus tumores in vlc  
eribus apparer: ij no maxime  
conellunt: neq; insaniunt. Sed  
delectis tumouribus alijs de re  
pente convulsiones pone et vi  
sentiones accidit. Alijs ite  
insania: aut lateris dolo: acu  
tus et yomica: aut difficultas  
intestinozum: si tumores sunt  
rubicundi.

Adoles pter nam oes Hippo. ap  
pellat tumores coepheides cū eis.  
sanflamatonca: q; p boctim inflā  
matis vocabulu maiores oes pos  
tius referret ad inflāmiam: tam  
q; psteritē circa mole. Et h igit infla  
tio. Quib? moles in vlcerb? sup  
venit: ij no vsq; quap; puelluntur  
neq; insaniunt. Hoc aut inflāmia: vt  
aliq; puellunt: atq; insaniunt. S; p  
raro ita afficiant. Si tumores. Sed  
modu signose aut malefici accidit.  
Si igitur abolerit decepte tumo  
res puuisiones et distentiones comi  
tit: quoties vlcera pone. I. a tergo  
lesit. Porro cetera deinceps tradi  
ta: ijs q; ate effugit accedere docuit  
Mas posteriora hōis nervuacea pri  
moria: et ad pcedētia vsq; locata ar  
teriacia et venulosa hntur. Si igitur  
rubar eruleratio sedib? mā tigi  
rur ad locu quēda picipē remeet  
in prib? qdē nervuaces pone cōsul  
siones ac distentione affligent. Et  
est fut nervos affectioes: ante do  
si ad caput mā redūder: infamia acet  
det. Lateris aut dolo: si māditur in  
tboracē. Hi pterea sepenumero pu  
ruleri reddūtur: vbi nequaquam vlc  
erit. Quinetias difficultatē inesti  
nozi fore docuit p tumores et rubicu  
dosi decepte migratio accidit il  
lā: scy difficultatē intestinozum dicit  
tans: quā cū ventas et sanguine san  
guinis vacuano p infestima circa ex  
ulcerationē existit. Si igitur a ter  
go/ aut ante ac proisū specrātibus  
mēbris tumores obliterant: et later  
is affectibus pcedendi egrū certū est.  
Terū Hippo. tamē banfluaq; do  
cuit vrus ageret de bis partibus  
dūtarat/ an de cunctis simpliciter  
pariter intellecto coepheides cr  
ribus. Hic i inbis nequaquam hntur  
ante: et partibus in pūca specan  
ribus

**Afoctismus.** lctij.  
Quibus tumores i vlc  
eribus apparer non velluntur max  
ime neq; insaniunt. Vtriq; his  
cuanecebntibus decepte qui  
busda a tergo cōuulsiones: et  
distentiones fiunt. Quibusda  
ante infania: vel dolo: lateris  
acutus: v l suppuratio: vel dif  
ficultas intestinozum: si tumo  
res sunt rubicundi.

Quibus pter nam tumores. Hippo.  
o. 1. quatuor. I. inflāmies noiat: sub q;  
bus. vs. etiam tumores inflāmatio  
nes pnterit: et boctim nomē inflā  
matis cōtinet: et magis inflāmia  
tōib? que sine vlcō sunt tumores ad  
aptabant. Quod igit dicit: tale est.  
Quib? tumores vlcerb? aduentū  
no admouo pcutit: neq; insaniunt  
Hoc aut indicio est: q; nōnulli qdē  
in ipis puellunt et insaniunt: raro  
hoc patiūtur: qm vlcē magis trudi  
nō effatu dignū vel malignitatē as  
sumperit. Si vō tumores decepte  
tē euancēsit: puuisiones ac disten  
siones: neq; in partibus retro: hoc est in  
dorso vlcera fuerit. Que vō veno  
ceps dicunt: si in partibus anteriori  
bus fuerit: psequi dicit. Posteriora  
ra siquidē nervosa sūt anteriora ve  
nosa/ atq; arteriosa. Qu igit ab vlc  
eratio pūbus humo: q; fecit tumo  
re ad aliquid parrē picipalē se pte  
lit: in prib? qdē retro nervosis: cōns  
uulsiones fiunt: ac distē tōes. Nam  
be fut nec vlcō passionē. In ante  
rioribus vō infania: si ferat ad cas  
pum. Lateris aut dolo: ad tboracē  
cent humo cōuertat. Sepius vō et  
bi suppurant: si humo: nō dissoluta  
rit. Difficultatē vō inestinozum fore  
inquit: si tumo: rubicū? cū vlcē  
sio repere hnt illā qdē inestinozum  
difficultatē quas sanguineas nomi  
nant: que est sanguinis cūano p in  
testinozum abq; eruleratione. Quō  
igitur sit in dorso/ vel in partib?  
anterioribus illi oppositis ptergit  
aliqui tumores decepte euancē  
re: in talis egrū incidit passio: nō  
noo vidimus. Mā tamē ipse nobis  
Hippo. manifestat: si de bis part  
ibus solio loquat: an simpliciter d  
omnib? ita q; epā mēbra cetera ma  
ta q; nōcōq; fut in partib? ante: notē  
bus musculi.

DE  
odorata  
ducto.  
Quib?  
res i vul  
neribus  
apparer  
bit ma  
rie dicit  
lūf: neq;  
insaniunt  
s; delect  
tumori:  
b? pūis  
decepte  
nosa ter  
gor distē  
tōes ac  
lūis an i  
fania/  
aut later  
is dolo  
er acut:  
yomica/  
aut dist  
cultas i  
testinoz  
si tumo  
res sunt  
rubicū?  
di.

Pedeo  
posterior  
nervosa  
anterior  
nosa car  
teriosa.

Pedeo  
pnt incur  
tere spas  
mā et ma  
nia.

# Delight of the Eyes and the Mind: Shells and Microscopy

## **BUONANNI, Philippo.**

*Recreatio mentis, et oculi in observatione animalium testaceorum curiosis naturae inspectoribus. Nunc denuo ab eodem Latine ablata. - Romae (Rome), Typogr. Varesi, 1684. 4to (215 x 170 mm). 8 Bll., 270 pp., 5 Bll. with two engraved fold-in frontispieces, three engraved part titles and 140 engraved plates of which 129 shell plates are hand-colored. Little occasional staining, old ink marginalia in the shell part with 18th cent. taxonomic names, one leaf of text re-margined at top, small tear to second frontisp. Bound in contemporary full-vellum with handwritten title on spine.*

(bound with:) **GRIENDEL von Ach, Johann Franz.**

*Micrographia nova: sive nova & curiosa variorum minorum corporum ... microscopii ope adauctorum & miranda magnitudine repraesentatorum descriptio. - Nürnberg, Johann Zieger, 1687. 4 Bll., 64 pp. with 55 figures on 25 engraved plates (of which 22 are fold.). Faint browning and staining, few legends of plates touched by binder's knife, few marginal tears and old paper repairs. As the plates were not cut down, the shaving is minimal (to other copies we have seen).*

7.500.- €



Fine Sammelband with two rare works: the first work entirely devoted to shells and an early substantial work on microscopy with interesting images, both in first Latin editions, for „the delight of the eyes and the mind“.

The Italian Jesuit Filippo Buonanni (1638–1725), one of the fathers of conchology, became in 1698 the curator of the Kircherian Museum at the Collegio Romano. Buonanni collected shells of sea life, which he classified and interpreted within an Aristotelian framework. He believed in their spontaneous generation. Some of his observations employed a microscope, which he had built himself. In 1681 he had written the „Ricreatione dell' Occhio e della mente“ (here the considerable enlarged Latin edition) as a compendious introduction to shell collecting: The treatise is divided into four parts:

in the first he proves that the study of shells is not a puerile but a wise and profitable occupation; he investigates the mode of generation both of living and fossilized species; declares the fit materials from which they are formed, and takes occasion to talk learnedly of water, earths, nitre and petrifying humours; he descants on their colors, forms and properties by which the Creator renders them visible to the privileged minds of philosophers, and their uses to man, and what relates to them as precious ornaments for museums; in the second part describes each shell separately, noticing their parts, forms, colors, names, and the sea which they inhabit. In the part part he propounds about forty problems or hard questions, annexing reasons to the dark and doubtful, like he shows that pearls cannot be formed from the dew, as Pliny persuade us. The fourth and last part is occupied with the plates described in the second, distributed into three classes: the univalves not turbinate, the bivalves and the turbinate univalves. The contemporaries considered the book a luxury production and the illustrations were of lasting quality.



„Filippo Buonanni, an Italian Jesuit firmly wedded to the past and the writings of the ancients, more interested in trying to solve occult questions than making personal observations, was the unlikely author of the first manual of conchology, the *Ricreazione dell’Occhio e della Mente*. Published in 1681, it discourses on the appearances of shells and the supposed habits of their living occupants and provides a series of 450 woodcuts of shells (the second, enlarged, edition of 1684 is in Latin and has 100 extra figures). For the first time since Gutenberg devised his printing press someone had published a substantial book devoted to the study of molluscs and their shells.“ (Dance).- Dance, *Shell Collecting* 20/21; Nissen, ZBI 754; Eales 991; DSB II, 591.

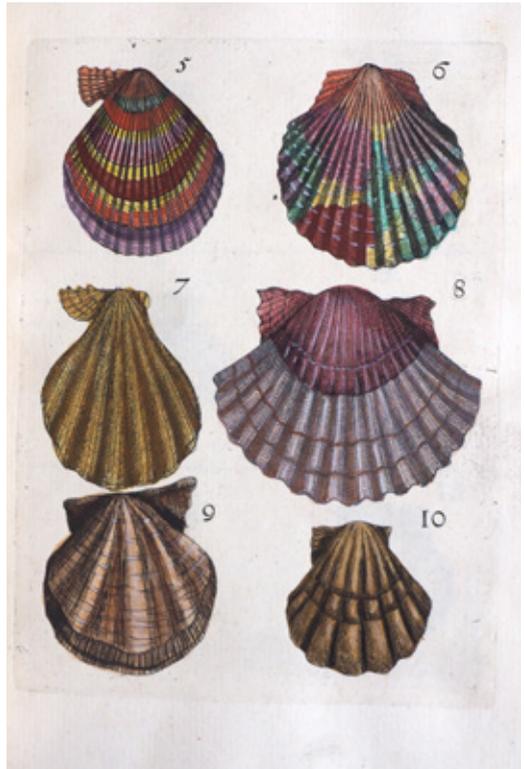
First Latin edition of this fine microscopy book by the German instrument maker Johann Franz Grienel von Ach, a book clearly inspired by Robert Hooke’s *Micrographia* which is also reflected in the title *Micrographia nova*. In the dedicatory letter to King Leopold I, Grienel von Ach stresses that the

new microcosm is worth studying and highlights the new possibilities of observation with the help of new optical instruments like the telescope, the perspectiva, and the microscope.

The work of almost 160 pages contains descriptions and several depictions of observations made by Johann Franz Grienel von Ach with the help of his microscope and is divided into eight bigger chapters called *observationes*, in which he deals with (1) the technical details of his microscope, (2) observations of some insects (including ants with and without wings; head/eye/foot of a fly; egg of flea) and of the reproduction of frogs, (3) smaller vermes, i.e. small animals such as mites, etc., (4) parts of flowers, (5) textiles and fabrics, (6) hair of different species (including different kinds of human hair), (7) seeds, (8) various curiosities (e.g. an arrowhead, a needle, a typed letter, ebony,...). There is obviously no inherent logical order of the different chapters and Grienel von Ach describes plants, animals, and

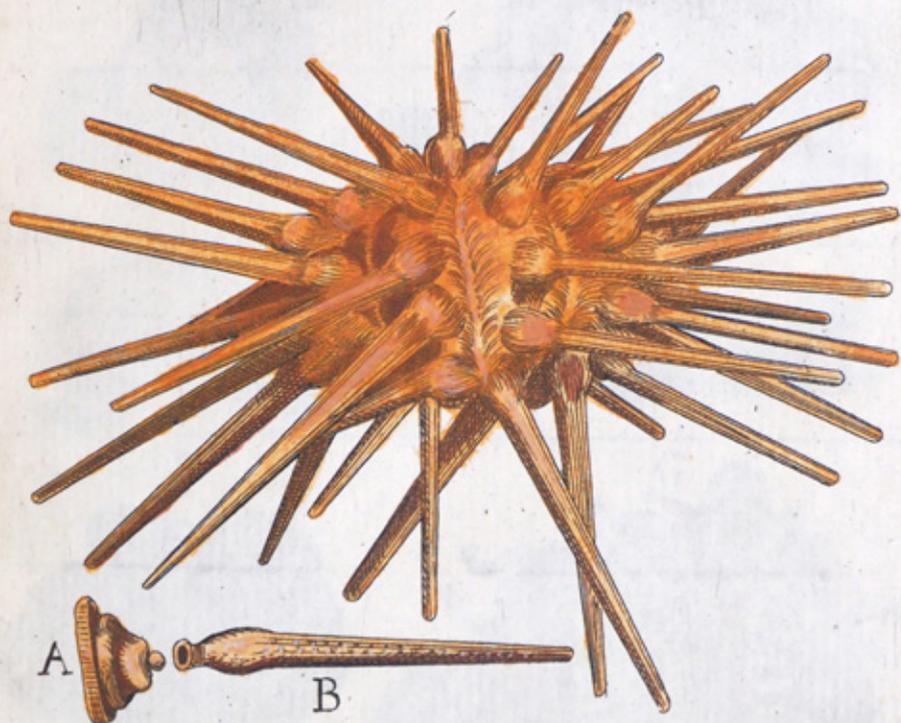
artificial objects without distinction. The texts are usually quite short (about 1–2 pages) and refer to the depictions and the structures to be seen there by a system of letters. The texts usually do not offer real new insights from a scientific point of view, but feature some engaging descriptions. Especially interesting is a comparison of a fight between a louse and a flea with animal fights in the Roman amphitheatres on page 16. He also praises the wonders of flies that would be more acknowledged if the animal was as big as a rhinoceros or an elephant (page 25 f.; he links this remark, furthermore, to the German saying “aus einer Mücke einen Elefanten machen”). The Latin is at times hard to understand, that why the book appeared in Latin and in German at the same time.

Griendel combined the lenses in his microscope – and microscopes in general were an emerging technology – differently from Hooke and others: each of the three lenses was two-part, which was not that unusual, but the way he placed them was surprising, with the two curved sides facing each other. It is said that this system of lenses was difficult to use, but Griendel seems to have had no problem getting magnifications that he claimed were 100 power. Johann Franz Griendel von Ach (a portrait of him faces the title of his second book on fortification) was born in 1631 and died in 1687, but we have no more precise birth and death dates than that. We do know that he spent some years as a Capuchin monk in different places before turning in his hood and setting up as an instrument maker in that city of instruments, Nuremberg. Here he opened a workshop where he offered a variety of optical instruments. He was one of earliest lantern manufacturer and demonstrator of camera obscura shows, whose work influenced the well-known accounts by Johann Christoph Sturm and Johannes Zahn. Three lanterns (possibly the earliest surviving examples) in the collection of the Landgraves of Hessen in Kassel were probably manufactured by Griendel. He was in contact with Leibniz who asked



to send him a list of his optical instruments. In 1677 he left Nuremberg and moved to Dresden as an electoral engineer. In 1684, he went to Vienna as an imperial engineer. The best description of his skills as optician and instrument maker is given by the medical doctor Charles Patin who visited his magic lantern show in Nuremberg in the early 1670's: he called him „absolutely Master of the most abstruse Secrets of Opticks“ and saying that „there never was in the World a greater Magitian than he.“ (Pirson. Die Beziehungen des Pariser Arztes Charles Patin zu Nürnberger Freunden... in: Mitt. d. Vereins Gesch. Stadt Nürnberg IL (1959), 274-338; see Deac Rossell: [https://www.salzburgmuseum.at/fileadmin/Salzburg\\_Museum/06\\_Service/Publikationen/03\\_Barockberichte/Pdfs\\_Barockberichte/BB\\_40\\_41/Rossell\\_Lantern.pdf](https://www.salzburgmuseum.at/fileadmin/Salzburg_Museum/06_Service/Publikationen/03_Barockberichte/Pdfs_Barockberichte/BB_40_41/Rossell_Lantern.pdf) ) VD 17 3:623314T; Wellcome III, 165; Waller 10815; Eales 1038; Horn - Sch. 8583; see Nissen, ZBI 1715 (German edition).

17



18



19

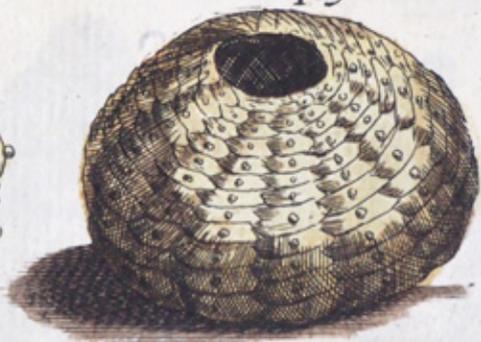
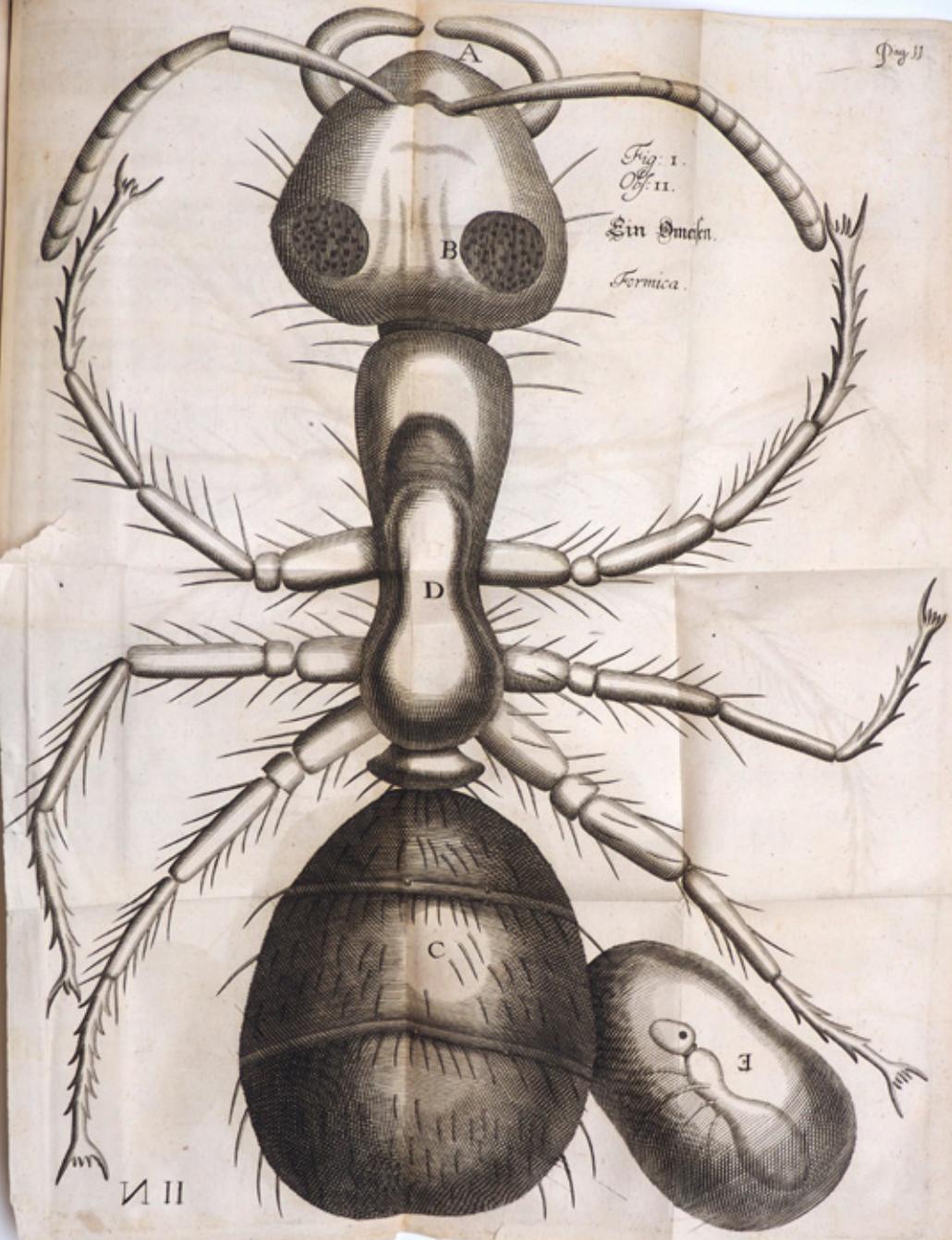


Fig. 1.  
Oly. II.  
Sin Smeten.  
Formica.



# Marcus de Bye's Bears

**BYE, Marcus de (after laid paper with Dutch watermarks, signed and dated on title page).**

*[Bears]. [Amsterdam], Nicolaas I Visscher, 1664. Oblong 4vo (225 x 182 mm). Sixteen leaves with each one mounted engraving (in size: ca. 101 x 138 mm). 16 engravings laid on paper, signed and dated in print on title – page, by Marcus de Bye, after Marcus Gheeraerts (1659), printed by Nicolaus Visscher (excud.), depicting a bear in various poses. Engravings cut down to border, mounted, partly defective outside image. Numbered by hand in upper right corner. Later plain blue wrappers, spotted, water-stained, with marks of former label, upper cover with ink title: Ursus aretos, 1664.*

3.800.- €

Complete set of all 16 engravings of Marcus de Bye's bear print series, depicting one bear in various poses, here in its third state (of 4).

Marcus de Bye (sometimes spelt De Bie or De Bij; 1639–1688) was a German painter and engraver known especially for his prints of animals, such as bears, lions, wolves, etc. He produced the present series with engravings of bears after designs by the Flemish (Bruges) painter, printmaker and engraver Marcus Gheeraerts (I) (also known as Marcus

Gerards, ca. 1520–1590/91) and is the most extensive De Bye print series recorded by Hollstein, along with another series of 16 engravings of sheep. The bear series appears here in its third state, printed by Nicolaas I. Visscher, identifiable by the “No. 10” that appears below the date in the title of the first print (depicting a bear next to a stone wall).

„Marcus Gheeraerts the Elder (c. 1520–c. 1590) was a Flemish printmaker and painter associated with the English court of the mid-16th century and mainly remembered as the illustrator of the 1567 edition of Aesop's Fables. He was a keen innovator and experimented with etching at a time when woodcut and in-



creasingly engraving were dominant techniques. For example, his 1562 bird's-eye view of Bruges was etched on no fewer than 10 different plates, and the resulting map measures 1m x 1.8 m. Although very highly regarded as a printmaker at the time, his fame has been somewhat eclipsed by his son Marcus Gheeraerts the Younger, who revolutionized portraiture at the courts of Elizabeth I and James I. Gheeraerts was clearly a highly intelligent observer - and probably admirer - of animals, but deploying this subject matter was also making a virtue out of necessity, as with the Protestantism that he espoused, the market for religious art had come to almost a standstill. His animals are characterized by

a greater naturalism than that seen in counterparts of his predecessors, notably the woodcuts of Virgil Solis and Bernard Salomon. He would be much imitated through the later 16th and 17th centuries. The set of the bears precedes Gheeraerts' illustrations to Aesop's fables, which contains a memorable image of the fable of the bear and the bees, featuring a maddened bear being stung by myriad bees, paying the price for having upset their hives. In this frontispiece the bear stands in mock antique solemnity beside a ruined memorial slab-like structure, with Gheeraerts's and de Bye's names, and the relevant dates, both rendered in Latin." (Mark Stocker).- Bartsch 65; Hollstein IV, 61-76.





# 1930s

## BRUGUIERE, Francis Joseph.

- *London and beyond.*

- *The Modernist.*

*Two boxes, each 13 silver gelatin photographs from original negatives of the photographer in the possession of the editor. - Berlin: edition MK, 2021.*

*Folio (425 x 320 mm) 13 photographs (ca. 250 x 170 mm) mounted under boards in clamshell box.*

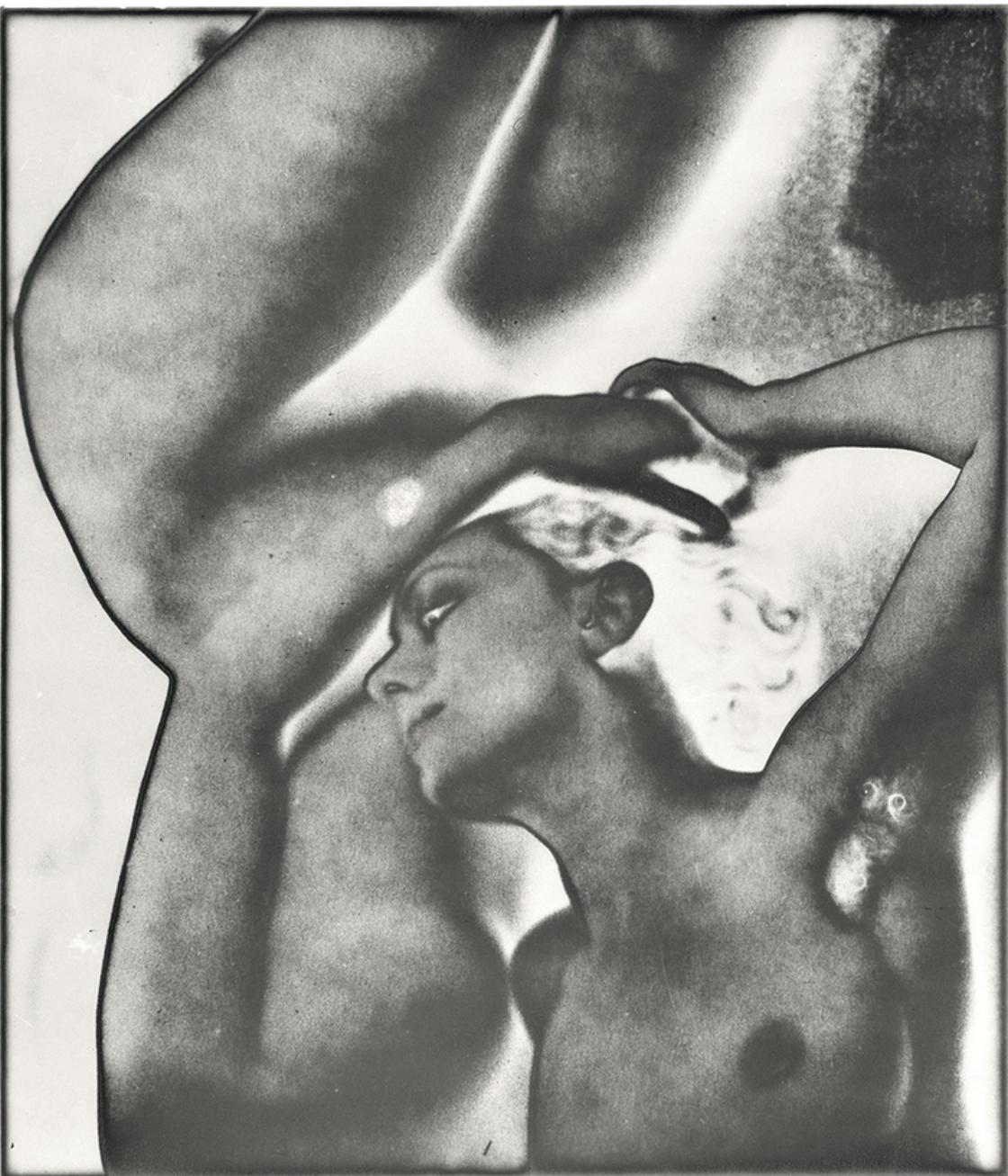
per box 3.500.- €

Only 5 boxes of each were made (numbered/stamped - I. to V.) and box no. I. includes the original negatives by Bruguiere from the property of Rosalinde Fuller.

“Bruguiere’s (1879–1945) earliest photographs bear the hallmarks of Pictorialist style: the idealization of scenes by soft focus, manipulation of the negative to perfect the beauty of portraits. Throughout the 1920s his photographs moved from Pictorialist mystification to modernist

abstraction. He was particularly interested in double exposure, montage, and, later in the decade, the production of abstract constructivist images made of geometric patterns of light. Spending the final years of his life in London, Bruguiere devoted himself to ceaseless experimentation in multiple exposure montage prints of persons and places, stylist modernist advertising imagery, abstract short films examining the play of light on cut paper forms, and solarized figure studies in the style of Man Ray.” David S. Shields







## Capri

### MENICHETTI, (?) (manuscript.)

*Rilievo geologico de Isola di Capri. "Isola di Capri, Planimetria scala 1:25 000, Alimetria scala 1:12 500". (Italy, 1936)*

*Plaster stone and hand-colored paper. Overall dimensions: ca. 330 x 90 x 200 mm. Signed at upper part: "Menichetti manu., 1936 A(ugust) XIV", lower side with handwritten dedication: "Al Prof. E. Laurarelli (?) in omaggia 1936", bumped, but still fine. A short piece at borders missing, showing the plaster stone (white)..*

2.800.- €

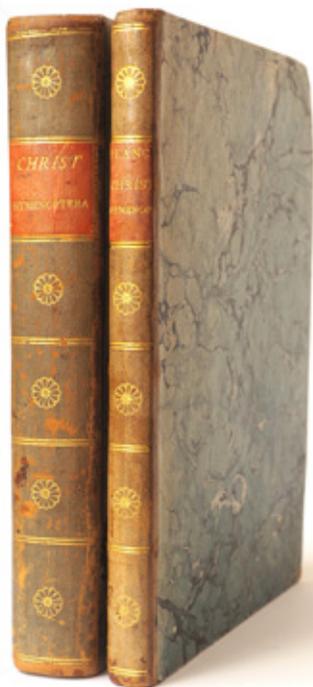
A relief map of the Capri Island, Italy of 1936, signed "Isola di Capri, Planimetria scala 1:25 000, Alimetria scala 1:12 500", lithographed and pressed cardboard and plaster, the front side with signature in manuscript "Menichetti manu., 1936 A(ugust) XIV", the reverse side with signature in manuscript "Al Prof. E. Laurarelli (?) in omaggia 1936", the relief map with minor traces of use.- Cf. Carlo Sarti: I plastici del Museo Capellini (Università di Bologna) nella storia della geologia. In: Andreas Bürgi (ed.): Europa Miniature. Die kulturelle Bedeutung des Reliefs, 16.-21. Jahrhundert. Verlag NZZ, 2007, p. 133. Milena Bertacchini. La collezione dei plastici geologici di Modena: Un patrimonio cartografico legato ... in: Bolletino A.I.C. 2011/143, 101-110.

# Natural History of Bees

## CHRIST, Johann Ludwig.

*Naturgeschichte, Klassifikation und Nomenclatur der Insekten vom Bienen, Wespen und Ameisengeschlecht; als der fünften Klasse fünfte Ordnung des Linnéischen Natursystems von den Insekten: Hymenoptera. Mit häutigen Flügeln. 2 Vols. - Frankfurt am Main: Hermann 1791. (215 x 160 mm). 535 pp., (1) with double spreading engraved & hand-colored title, designed by Johann L. Christ and engraved by Johann Müller, with atlas with the same double spread engraved & hand-colored title (often missing) and 60 engraved plates in fine contemporary hand-coloring. Contemporary Swedish brown half calf with red morocco label, marbled boards, binding faded and little rubbed, inside in mint condition, with red ribbon bookmarker, former owner inscription in the first volume deleted, fresh and clean, a near pristine copy in its first binding.*

12.000.- €



First and only edition of this beautiful and famous book on bees, wasps and ants (hymenoptera), rarely seen on the market, especially in this pristine condition.

„(The scientific work on hymenoptera) is appreciated for its many magnificently colored plates and for the fact that it contains a number of new descriptions. The book was published in a small edition and has now become very rare. Its price is constantly rising“. (Junk, Rara)

The German naturalist, gardener and „Obstpfeffer“ Johann Ludwig Christ was born in Öhringen, Baden - Württemberg, in 1739. As his popular epithet suggests, he was actually a theologian by profession. In Rodheim vor der Höhe (Wetterau), he worked as a pastor from 1776, after intermediate stations in Bergen (Frankfurt a. M.) and Rüdigheim, then from 1786 as head pastor in Kronberg in the Electorate of Mainz.



His real passion, however, was gardening and writing about gardens. He was intensively engaged in theory and practice in various branches of agriculture, especially fruit growing and beekeeping. In Kronberg he established two nurseries of his own and in this way gathered a wealth of practical experience. The spread of the cultivation of sweet chestnuts and mirabelles can be traced back to him. He was particularly concerned with the systematic classification of the various fruit varieties. His detailed works were both technically well-founded, so that they were considered standard works of pomology for many years, and practically written, which made them extremely popular and earned him the designation „fruit priest“. He was also a specialist in the Hymenoptera and described numerous new species, such as the Gallic wasp. This work was partly based for the first time on observations of living insects, which had previously been known to science only on the basis of collection specimens. Christ was not

only one of the most important pomologists and bee scientists of his time, but saw himself above all as a teacher close to the people, not least to improve the meager income of small farmers,- as can be seen from the relevant titles: In 1784, for example, Christ published a Bee Catechism for the Country People, and three years later a Gölndenes ABC Book for the Farmers. In 1813, Christ died in Kronberg of typhus, known as a famine disease. Condition: plate VI with brown spot in one edge.- Nissen 882; Horn- Schenkling 3575; Hagen I, 129, 4; Junk, Rara 214 (1913-39): „Der Verf., Pfarrer Johann Ludwig Christ (1739-1813), war Ende des 18. Jahrhunderts einer der angesehensten Fachleute auf dem Gebiete der Imkerei ... Sein einziges wissenschaftliches Werk ist das obige. Dieses wird wegen seiner vielen prächtig colorirten Tafeln und wegen des Umstandes geschätzt, dass es eine Zahl von Neu-Beschreibungen enthält. Das Buch ist in einer geringen Auflage erschienen und jetzt sehr selten geworden. Sein Preis steigt dauernd.“

Fig. 1.



4.



2.



6.



5.



3.





# Silk production



## CHWALLA, Anton.

*Kurzgefaßte praktische Anleitung zur Nutzen bringenden Seidenraupenzucht mit den bisher bekannten zweckdienlichsten und wohlfeilsten Mitteln. (and) Kurzgefaßte Anleitung zum Abspinnen der Seiden-Cocons, gewöhnlich „Galletten“ genannt; als Fortsetzung von Kurzgefaßte ... . Wien: bei J. P. Gollinger, 1844. (with) Maulbeerbäume. Übersichtliche Darstellung des Anbaues und der Beschneidung des Maulbeerbaumes für die Seiden-Production, nach Herrn Brunet de la Grange. Als Beigabe zur Druckschrift unter dem Titel Kurzgefaßte...; verfasst von Ant. Chwalla. Dritte verbesserte Auflage. 2 vols. – Wien: Verlag von M. Auer, 1856. 8vo (180 x 150 mm) 80 pp., two plates; 24 pp., two plates; supplement one multi-folded plate. Contemporary Half cloth bindings with colored paper cover, marbled edges on three sides, with two multi-folded plates in each part, and the supplement which is a multi-folded (6 x 3 segments; 68 x 53 cm) plate. Corners somewhat bumped; folding leaf slightly foxed.*

600.- €

Rare pamphlets to promote silk cultivation in Austria written and paid by the silk producer Anton Chwalla. 200 copies of this book were sent to the multipliers of the time, pastors and teachers. Anton Chwalla, who lived in Vienna-Schottenfeld, was in charge of the large-scale promotion of the silk campaign within the k.k. Agricultural Society as its first director until his death in 1863. He himself owned a „silkworm sample farm“ in Atzgersdorf with over 50,000 mulberry trees of various ages.

Already Maria Theresa (1717-1780) was very keen to see silk cultivation get off the ground. She ordered the planting of mulberry trees in the „Großarmenhaus“, not least to provide work and extra income for the inmates. In 1768, 30 pounds of pure silk could already be obtained here. Although mulberry trees were even planted on the main

roads, the mulberry initiative with the noble goal of silkworm breeding did not really take off. There was a small silk renaissance at the beginning of the 19th century, but the French Wars destroyed these hopes. It was not until 1839 that another mulberry nursery was established on Rennweg, and as early as 1841, 12,000 one- to four-year-old stems were counted here. Inspiration was found in the successes previously achieved by Karl Ludwig Freiherr von Reichenbach of Reisenberg: here he had grown a stately 205,050 trees in 1838, which obviously set a precedent. Considering the silk consumption of 442,029 pounds in 1839, it was advantageous to have a secure, possibly domestic production. In the middle of the 19th century, around 20,000 people were employed in the silk industry in Austria.- OCLC /COPAC: no copies in the UK or USA.

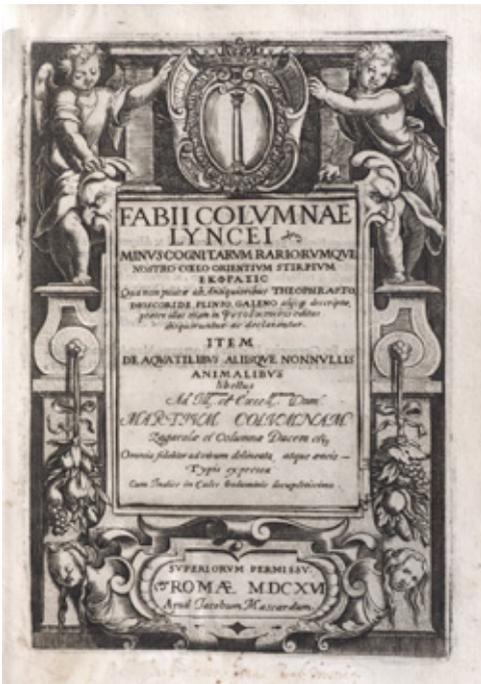


# Founding Work of Modern Conchology

## COLONNA (Columna), Fabio (Fabius).

*Fabii Columnae Lyncei Minus cognitarum rariorumque nostro coelo orientium stirpium ekphrasis (gr.) ... item de aquatilibus aliisque nonnullis animalibus libellus. 3 parts and supplement in 1 Vol. - Rome: Jacobum (Giacomo) Mascardi, 1616. 4to (220 x 165 mm). 3 Bll. (incl. front-title, bound between pp. 1-2), 340 pp. (pars prima); LXXIII pp., (7) (suppl.); 6 Bll., 99 pp., (1, blank) (pars altera); 4 Bll., 42 pp. (De purpura with separate title). With 3 engraved titles, engraved portrait and 152 full-page engravings of plants and mollusca. Some browning and foxing, small marginal restoration to title. Rust red 17th century calf gilt, gilt edges; spine spotted and with occasional wormholes, head of spine restored, Covers with supra libro, but the coat of arms inside scratched out, title to part one probably washed an reinserted, lower border with washed ownership inscription.*

6.800.- €



Second edition, but first complete edition with the first edition of his shell book representing one of the founding contributions of modern conchology. First published in 1606, this early botanical work with copperplates is enlarged with an appendix on marine biology and by the second part: „pars altera“ called Ekphrasis.

„In 1616 the Neapolitan naturalist and member of the Lincean Society, Fabio Columna or Fabius Columna (1567–1640) published two works, twenty short chapters on various molluscs and a brachiopod, which are outstanding for the accuracy of the information they contain and the high quality of the accompanying illustrations. One of these works is a treatise on molluscs which produce purple dye; the other is a general account on invertebrates, chiefly molluscs. Both works, published together at Rome, contain first-hand observations and both are beautifully illustrated; nearly all the species illustrated are clearly identifiable and none of the gastropods is reproduced in reverse, which was not normal until the late 18th cent. The wood-engravings of shells (mainly gastropods and bivalves) and living

animals served as the type-figures of species validly described in the Linnaean era and, with a few exceptions, are still identifiable to the species level today." (Dance, Shell Collecting 18-19)

In *De Purpura*, Colonna observes and describes in great detail the different species of mollusc from which the highly valued red dye discovered by the Phoenicians and used in the antique world to create colours and dyes was extracted. Fabio quotes Pliny, Aristotle, Vitruvio, Galen, Discoride and, to include the generation immediately preceding his, French zoologist Rondelesio (Guillaume Rondelet, 1507-1566). Fascinated and intrigued by the diverse origins of the pigment in its various shades, Fabio throws himself into the research and cataloguing of all the seashells and relevant molluscs from which it could be extracted, including some terrestrial specimens. He talks of how in ancient times the better appreciated Tiro purple violacea

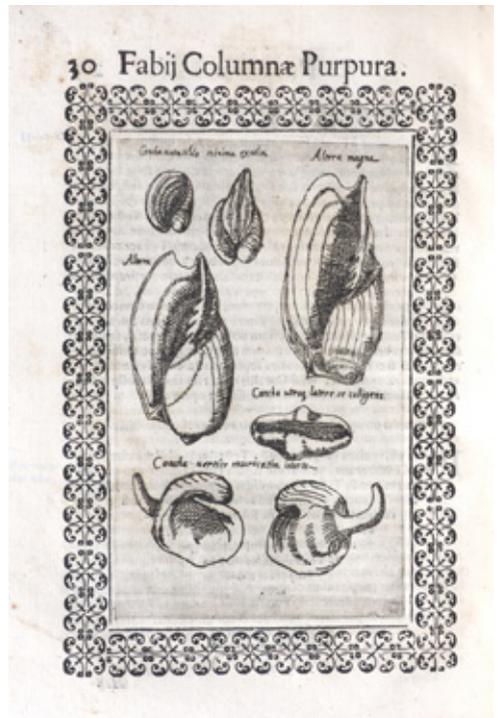
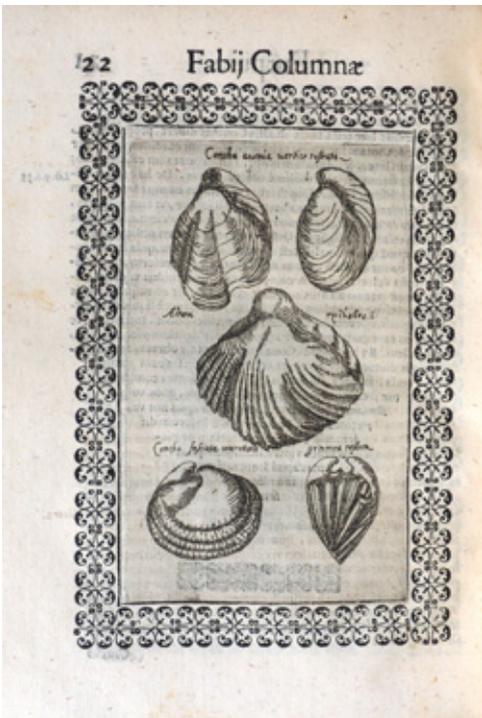
was distinguished from the *Tarantino rubra* and how nowadays the more common dyes in France were extracted from plants and insects, hence the name vermilion. Describing the fishing locations visited personally on explorative campaigns in the southern Tyrrhenian, Colonna lists twenty types of shells and relative molluscs and indicates the different intensity and shades of the pigments derived, divided into as many chapters complete with illustrated tables. He hurls himself into the description of the colours generated from the „*Sconcglio spinoso*“ already identified by Aristotle, a type of *muricata* shell which was highly abundant along the Neapolitan coastline between Pozzuoli and Capo Miseno; and the *Cochlea lanthina*, which Fabio describes as different from *Purpurae*, but - as he himself observed on the Torre Annunziata coast - still spreading „a beautiful purple colour“. The three smaller shells in the gentleman's collar could thus be identified with this very species - now extinct,



but similar to „sea snails“ – clearly defined as completely different from the better known Porpore („del tutto diversa dalle Porpore“). Thanks to its precision, the De Purpura enjoyed considerable durability and success amongst the experts & collectors, gaining Colonna notoriety as a pioneer not only of malacology but paleontology too, dealt with in the appendix De Glossopetris Dissertatio.

„His meeting with Imperato was crucial for young Fabio, whose intellectual harmony with the older Don Ferrante immediately turned into friendship and intense devotion, thanks to the

shared interests in botany and mineralogy, and the joint participation in the new experimental and comparative approach to naturalistic research. Imperato’s role as spiritual father to the younger scholar is explicitly declared by Colonna who, already in 1599, contributed to the maestro’s Naturalis Historia with several tables of snakes studied and drawn from life.“- Nissen, BBI 385 and ZBI 927 (Anhang); Pritzel 1823; Krivatsy 2619-2620; Parkinson-L. 564 u. 566; Plesch 142. see: Miriam Di Penta. The Gentleman of Locko Park. A curious portrait of Neapolitan Lincean Fabio Colonna (1567-1640); Eubach online.





...noltrates grandio  
...ab alijs non memor  
...in angulos definit, col  
...fasciata, maculis fuscis  
...Alabastritidis  
...splendido colore, a  
...obliquè rugosa pa  
...radiatum nigro flau  
...spesque candicat. Don  
...Peregrino Romæ cum  
...Cochlea marmorea  
...in mentem venit ali  
...quod morbus est, au  
...idemq; animal e  
...hoc loco iconem, & ob  
...exilissima uimus. Rom  
...Ioan. Baptiste Raimo  
...aliquam periti supra tem  
...in qua degebat, ex Myr  
...Lepades plurimas ha  
...eisdem magnitudinis exp  
...illudque more tabellis ang  
...inclinante, inferna  
...aliquo adhuc serua  
...nec aliud, ex eis not  
...in Fico, & alijs ortum  
...lib. 7. & de plantis lib  
...pente.

Turbo terrestris non deser

...hic hic, & prater morè à N  
...neboratus; cuius in orbe  
...in orbibus testaceis marinis, a  
...in dextrâ orbes in am



Fungij Papule

Fungus laevis

Fungus strobilifer

Lapi cepitaur Vagho Vercie

# Freedom (just another word for nothing left to loose)

## GROOT (GROTIUS), Hugo de.

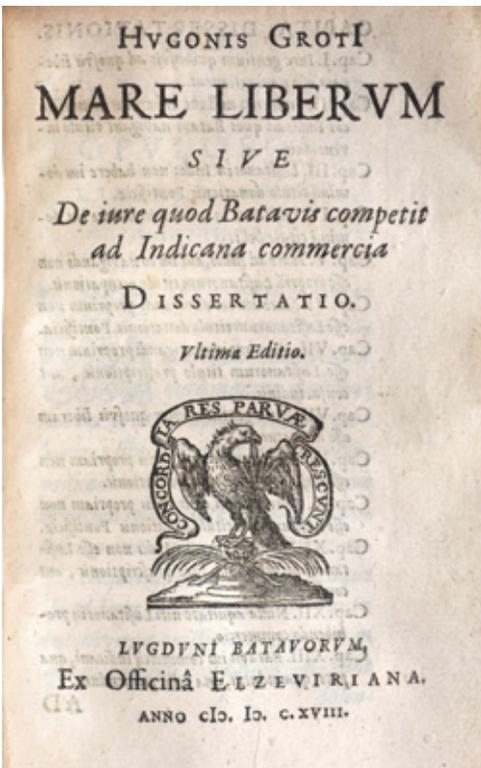
*Mare Liberum sive De iure quod Batavis competit ad Indicana commercia*  
Dissertatio. Vltima Editio. – Lugduni Batavorum [Leiden:], Ex Officina Elzeviriana,  
1618. Small 8vo. XIV, 1 - 2 [= 16], 17 - 111 pp., I (blank) with woodcut printer's  
mark [Concordia Res Parvae Crescunt] on title-page. Sign: [A - G8]. (hidden  
behind / bound before:) MAUPAS, Charles. Grammatica et syntaxis gallica regulas  
acuratas et certas prononciationis, orthographiae, constructionis et usus linguae  
nostrae, in gratiam peregrinorum eius studiosorum, continens. Edita Gallicae...  
Lugduni (Lyon:) apud Remundum de la Rouiere, 1623. (16), 354 pp. (2,

last blank) Contemporary full vellum, overall a  
fine copy with slight spotting. The „In promptu“  
armorial bookplate of the Trotters of Mortonhall  
on inner cover (thanks to Leo, Tom and others).  
With interesting handwritten book mark by  
John Trotter: „This French Grammar by Charl.  
Maupasio, translated by Theod. Jacom. into Latine  
belongs to Mr. John Brown; but I find somethings  
init that make me desire to have it altho. it should  
cost me the dearer. M. (ortonh)all (?) 16 Nov.  
1695.“

8.000.- €

Very rare second edition, published nine years after  
the legendary rare first edition(s), of which about  
78 copies are known in institutional (& private) hol-  
dings; here we have the first edition with Hugo de  
Groot actually mentioned as author on the printed  
title, the last copy sold at German auctions 25 years  
ago.

Few works of such brevity have caused arguments  
of such global extent and striking longevity as Hugo  
Grotius's *Mare Liberum* (The Free Sea). In *Mare*



Liberum, Grotius formulated the new principle that the sea was international territory and all nations were free to use it for seafaring trade or fishing rights. Grotius was only in his late twenties but already possessed a reputation as one of Europe's most precocious and penetrating humanist scholars. Though self-taught as a lawyer, his reputation as an advocate and adviser was growing, along with his political influence. By publishing *Mare Liberum*, he was displaying the literary, rhetorical, and philosophical talents that had won him his fame and respect, and he was also intervening in two political debates of pivotal significance for his own country.



The disputation was directed towards the Portuguese *Mare clausum* policy and their claim of monopoly on the East Indian Trade. Grotius wrote the treatise while being a counsel to the Dutch East India Company over the seizing of the Santa Catarina Portuguese carrack issue, with a lot of profit involved. Grotius' argument was that the sea was free to all, and that nobody had the right to deny others access to it. In chapter I, he laid out his objective, which was to demonstrate „briefly and clearly that the Dutch [...] have the right to sail to the East Indies“, and, also, „to engage in trade with the people there“. He then went on to describe how he based his argument on what he called the „most specific and unimpeachable axiom of the Law of Nations, called a primary rule or first principle, the spirit of which is self-evident and immutable“, namely that: „Every nation is free to travel to every other nation, and to trade with it.“ From this premise, Grotius argued that this self-evident and immutable right to travel and to trade required (1) a right of innocent passage over land, and (2) a similar right of innocent passage at sea. The sea, however, was more like air than land, and was, as opposed to land, common property of all: „The air belongs to this class of things for two reasons. First, it is not susceptible of occupation; and second its common use is destined for all men. For the same reasons the sea is common to all, because it is so limitless that it cannot become a

possession of any one, and because it is adapted for the use of all, whether we consider it from the point of view of navigation or of fisheries.“

Although the arena of dispute was local, the implications of *Mare Liberum's* arguments were global. The book was taken by the English and the Scots as an assault on their fishing rights in the North Sea and by the Spanish as an attack on the foundations of their overseas empire. It had implications no less for coastal waters than it did for the high seas, for the West Indies as much as for the East Indies, and for intra-European disputes as well as for relations between the European powers and extra-European peoples. - Provenance: John Trotter (1667-1718), the son of John Trotter, first Baron of Mortonhall, an Edinburgh merchant who bought the estate in the middle of the 17th century. The younger John Trotter was a keen book collector and frequenter of auctions. - Willems, 140: *Seconde édition Elzevirienne*; see note: Willems 56: Isaac Elzevier a réimprimé cet ouvrage dans la même format en 1618. Bonaventure et Abraham en ont donné deux éditions in 24me sous la date de 1633.; Ter Meulen/Diermanse, *Bibliographie*, no. 543; Ter Meulen/Diermanse, *Bibl. des écrits sur Hugo Grotius*, no. 50 - 55 - 82, also pp. 1184 - 192; Rogge, *Bibl. Grotianae* (1883), no. 3; Grotius exhibition, 1925, no. 302.

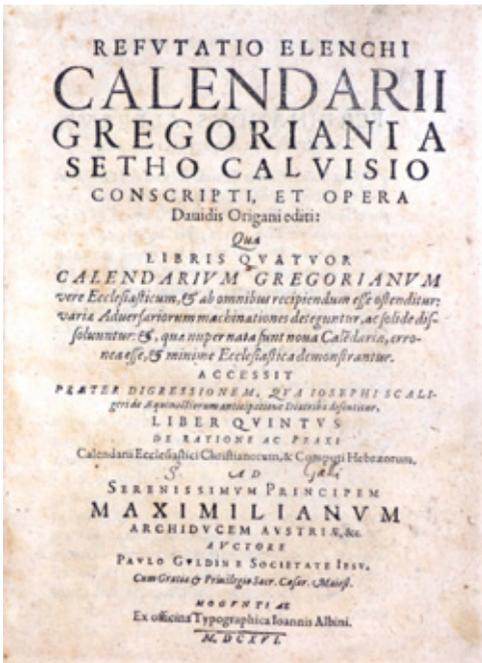
*This French Grammar by Char. Maupeou, translated by Theod. Jacom into Latin belongs to Mr. John Trotter; but I find something in it that make me desirous to have it all; it should cost me the dearer. Myself 16 Nov 1695.*

# Roman Calendar Reform against Calvisius'

## GULDIN, Paul (Habakkuk).

*Refutatio Elenchi calendarii Gregoriana Setho Calvisio conscripti ... qua libris quatuor calendarium Gregorianum vere ecclesiasticum ... demonstrantur. Accessit ... liber quintus de ratione ac praxi calendarii ecclesiastici christianorum, & computi Hebraeorum. Mainz, J. Albin, 1616. 4to (240 x 190 mm). 8 Bll., 584 pp., 9 Bll. Contemporary overlapping vellum, handwritten title on spine, green edges, paper browned due to quality, else a good copy in first binding.*

5.000.- €



Rare work on the Gregorian calendar reform against Seth Calvisius (1556-1615) by the Swiss Jesuit mathematician & astronomer Paul Guldin (1577 - 1643) who discovered the Guldinus theorem to determine the surface and the volume of a solid of revolution. An ingenious, though ineffective, proposal for the reform of the calendar was put forward in Seth Calvisius' Elenchus Calendarii Gregoriani (Frankfurt, 1612). In Refutatio elenchi calendarii Gregoriani ..., Guldin defended his teacher Clavius' proposals for the calendar reform.

Guldin (1577-1643) was noted for his association with the German mathematician and astronomer Johannes Kepler and he composed a critique of Cavalieri's method of indivisibles. Although of Jewish descent, his parents were Protestants and they brought Guldin up in that faith. He became a goldsmith, after serving an apprenticeship, and worked at that trade during his teens moving between different German cities. In the second half of the 1590s, he was working in Freising and there he read a number of books which led him to have doubts about the Protestant religion he was practicing. He went to the Benedictine abbey of Weißenstephan, in Freising, and explained his doubts to the prior in the abbey. It was a hard decision, but he took the advice of the prior and renounced the Protestant religion in which he had been brought up. At

this point he changed his name from Habakkuk (a Jewish name coming from one of the twelve minor Prophets) to Paul since he saw Paul as the Jew who took Christianity to the Gentiles. Guldin became a convert to Catholicism at the age of 20 and joined the Jesuit Order in Munich. Since Guldin showed considerable mathematical abilities so, in 1609, he was sent to the Jesuit Collegio Romano in Rome to study under Clavius who was the professor of mathematics there. Although not known for mathematical discoveries, nevertheless Clavius was an exceptionally good teacher and Guldin gained deep mathematical understanding from his lectures. Clavius was, however, a classical mathematician teaching only Euclid's geometric methods and Guldin would also take this classical approach and oppose the newer ideas of the calculus which were beginning to appear around this time. Guldin taught mathematics at the Jesuit College in Rome. Then, in 1617, he moved to the Jesuit College in Graz but after a few years a severe health problem forced him to give up lecturing. He was sent to Vienna in 1623 where he was appointed professor of mathematics at the University. In 1629 he was sent by the Jesuit Order to teach at the Jesuit Gymnasium in the Silesian principality of Sagan which had been established by Albrecht Wallenstein after he was made Prince of Sagan in 1627. After teaching there

for some time, Guldin returned to his professorship in Vienna where he remained until 1637 when he returned to Graz. One interesting correspondence which Guldin entered into was with Johannes Kepler. Unfortunately only Kepler's letters to Guldin have been preserved but, nevertheless, they give us interesting information. Kepler sought Guldin's advice both on scientific and on religious matters, and he also asks Guldin to use his influence in the court. He sent Guldin a petition to be forwarded to emperor Ferdinand II (1578-1637) to promote the publication of the Rudolphinian Tables. Kepler's financial position was poor throughout the period of their correspondence and Guldin was concerned that Kepler could not afford a telescope to carry out scientific work. One of Guldin's Jesuit friends, Nicolas Zucchi, was a telescope maker and Guldin asked him to give Kepler one of his telescopes. Kepler replied to Guldin showing that he was extremely grateful for the gift and sent Guldin his book detailing the discoveries he had made with it. Guldin's most important work is *Centrobarycæ seu de centro gravitatis*.- VD 17 39:121091M (only three copies of which the Wolfenbüttel copy is incomplete); Zinner 4547; de Backer-S. III, 1946, 1.- Provenance: Hermann Finsterling (1610-1674), 1635 and stamp of Stiftsbibliothek St. Gallen (deceased).



# Scientific Instrument „Sammelband“

## **HARTNACK, Daniel.**

*Perspectiva mechanica und Eigentliche Beschreibung derer vornehmsten Instrumenten, so von denen berühmtesten Opticis zum perspectivischen Reissen bißher erfunden worden. Unter andern aber, Eines besondern, dadurch ... auch die im Zeichnen noch Unerfahrne, allerley ihnen vorgelegte Geometrische und andere Corpora ... mit leichter Müh verzeichnen. – Lüneburg, Martin Vogel for Johann Kelp, 1683. 4to (200 x 155 mm) (4), 22 pp. with four engraved plates showing drawing instruments and one woodcut plate depicting three-dimensional geometric figures. Overall with wide margins. Uniformly lightly browned and sporadically slightly spotted, water-stained in the gutter. Contemporary calf, upper and lower spine a bit bumped, rubbed and soiled, else only minor browning. Fine copy.*

(bound with:) **BILER, Johann Matthias.**

*Neu erfundenes Instrumentum mathematicum universale, vermittelt dessen alle proportiones in der Mathesi ohne Circul, Lineal und ohne Rechnung, bloß mit einen seidenen schwarzen Faden ... mit ungemeiner Geschwindigkeit ... können gesucht und gefunden werden. Jena, Henrich Christoph Cröker, 1696. 18 nn. Bll. with one fold. engraved plate showing the instrument and text woodcuts.*

(bound with:) **DALENCÉ (d'Alencé), Joachim.**

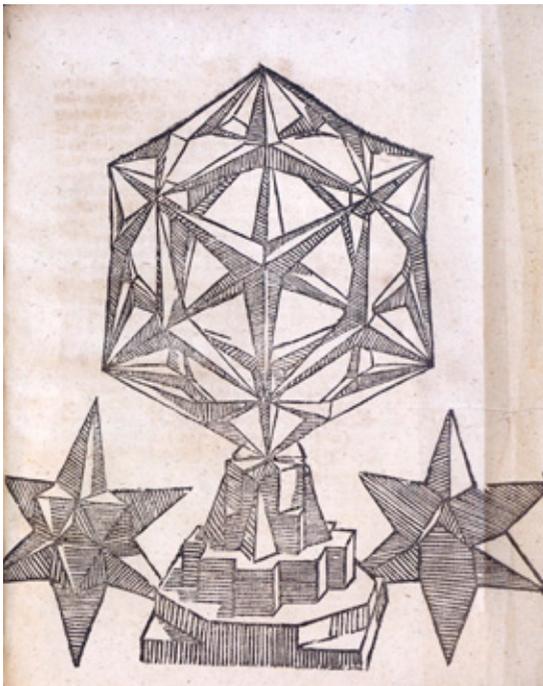
*Abhandlung Dreyer so nothwendig- als nützlichen Instrumenten, nemlich deß Barometri, Thermometri, und Notiometri, oder Hygrometri. Der Lufft geringste Veränderungen in Schwere und Leichte, in Wärme und Kälte, in Feuchte und Truckne, auff das genaueste zu beobachten. Auß dem Frantzösischen ... vorgetragen. – Mainz, Ludwig Bourgeat for the translator, 1688. (8), 51 pp., (1, blank) with engraved frontispiece and 35 engraved plates.*

(bound with:) **DALENCÉ (d'Alencé), Joachim.**

*Magnetologia curiosa. Das ist gründtliche Abhandlung des Magneths, in zwey Abtheilungen enthalten. Der erste Theil begreiff die Erfahrnüß, oder Versuchungen, der zweyte aber die Ursachen, welche davon kennen gegeben werden. Auß dem Frantzösischen ... übersetzt. Mainz, Christoph Kuchler or the translator, 1690. (4), 50 pp., (2, register) with engraved frontispiece, and 33 engraved plates.*

EUR 4.800.-

First edition of a work on drawing instruments with engl. title: „Mechanical perspective and a proper description of the most refined instruments that until now have been invented for perspective drawings“, describing seven drawings instruments, though without bringing anything really new. Hartnack began a list of authors on perspective and included five non-Germans, incl. Serlio, Dubreuil, Marolois, Nicéron and Guidobaldo. By the mid- 1630's, the interest in perspective instruments seems to have declined in the German states - or at least the enthusiasm for writing about them (see before Brunn, Scheiner, Bramer, Faulhaber). Fifty years later the subject was taken up again by the „glamorous“ Daniel Hartnack (1642-1708). He was often on the run, first because as a young teenager he got a woman pregnant, then from prison, to which he had been sentenced because of an unpaid debt, then from his position because he was found to lack the education he had claimed, and so forth. Despite his tumultuous life, Hartnack managed to work as a teacher and a headmaster for most of his life, and to get at least seventy titles published.- VD 17 3:016384L; Anderson, *Geometry as an Art*;



This short work on elementary surveying techniques, describes a half-circular sighting instrument and illustrates its use with a few simple problems involving triangles.- VD 17 3:600842E; Tomash Library B153.

First German editions of both works by Dalencé, the *Traité de l'aiman*, a general treatise on the magnet and its uses, incl. the invention of the compass and magnetic mountains of America ... and *Traitez des barometres*, ..., the earliest account dealing exclusively with the subject, and especially valuable as the first work laying down rules for the graduation of the thermometer. The physicist and astronomer Joachim Dalencé (1640 - 1707) was the son to the surgeon of the king, who purchased for him the office of royal secretary and counsellor on 15 September 1663. In 1668, during a trip to England, where he bought a telescope, Joachim formed a friendship with Henry Oldenburg, and in 1675 he is known to have served as an intermediary between Oldenburg and Huygens. He was also in communication with Leibniz and served as liaison between the French Academy and Huygens.

Beginning in 1679 he published anonymously the first six collections of the *Connaissance des temps*, the first French ephemerides of a purely scientific nature. He gave up this project in 1684 and in 1685 moved to the Low Countries, where for three years he purchased books and art objects for the royal collections. During this time he published the *Traité de l'aiman* (1687), a well-written discussion of magnets, and the *Traitez des barometres, thermometres et notiomètres ou hygrometres* (1688). His detailed description of the principal meteorological instruments of the period is enriched with several new ideas, such as the calibration of the thermometric scale on the basis of two points of change of state; the point at which water freezes and—a much more contestable point—that at which butter melts.- VD 17 39:120078X; DSB III, 534, Roller-G. II, 26; Wheeler 200; VD 17 39:120069Y, Neu 73, Roller-G I, 26, Zeitlinger 929.

# Most Important Book in the History of Medicine

## **HARVEY, William.**

*De motu cordis, & sanguinis in animalibus, anatomia exercitatio, cui postrema hac editione accesserunt clarissimi viri Johannis Walaei. ... Epistolae duae, quibus Harveii doctrina roboratur. – Bologna: typis Longhi, 1697. 8vo (153 x 80 mm) (24), 178 pp., (2, with two woodcut images) Contemporary Paper-card boards, uncut copy, rubbed and soiled.*

5.500.- €

Uncommon and rare, but late Italian edition of William Harvey famous work.

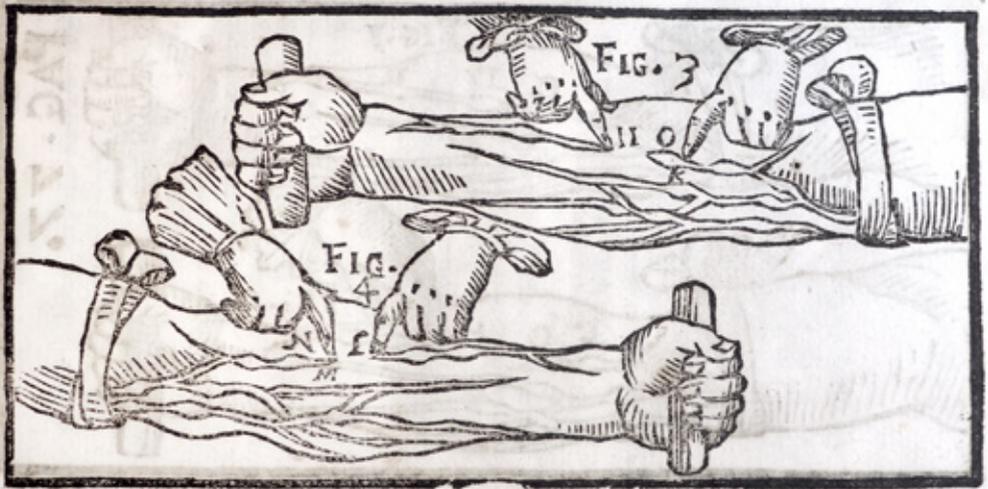
„By this brief tract the whole scientific outlook on the human body was transformed. From now on, men begin to think physiologically even when occupied in purely anatomical study.“ (Singer)

There is probably no name better known in the history of medicine than that of William Harvey (1578–1657). An Englishman, educated at Cambridge and then at Padua when Fabricius was in the chair of anatomy, Harvey returned to London and set up in practice. In 1615 he was made a professor of anatomy and surgery at the College of Physicians. By 1616 he had perfected his theory of the circulation of the blood, publishing his findings in 1628 in an unimposing little book, *Exercitatio anatomica de motu cordis et sanguinis in animalibus*, usually called just *De motu cordis*. It is probably the most important book in the history of medicine. Heirs of Hippocrates explains that „what Vesalius was to anatomy, Harvey was to physiology; the whole scientific outlook on the human body was transformed, and behind almost every important medical advance in modern times lies the work of Harvey.“ The work was first published in

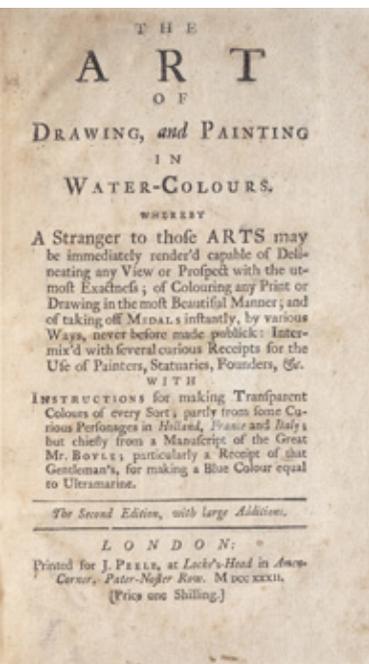
Frankfurt in 1628, with a second edition including the „Exercitationes“ of Parisanus appearing in Venice in 1635; the first is practically unobtainable, while the second lacked the plates, parts of the introduction, and chapters I and XVI. For our third edition, the publisher Maire restored these parts, included the illustrations, and also added the criticism and denials from the 1630 printing of the *Animadversiones* of Harvey’s leading opponent, James Primerose. Harvey had studied with Fabricius of Aquapendente, who published a monograph on the valves of the veins upon which Harvey improved and expanded. According to PMM, „it was left for Harvey to combine these discoveries, to conceive the idea of a circulation of the entire blood system, and demonstrate it conclusively by an exhaustive series of dissections and physiological experiments. For twenty years Harvey pursued his objective in both human and comparative anatomy. He proved experimentally that the blood’s motion is continuous and always in one direction, and that its actual amount and velocity makes it a physical impossibility for it to do otherwise than return to the heart by the venous route, the heart being itself a muscle and acting as a pump. ... He even suspected the existence of the capillaries connecting the smallest arteries with the smallest veins, but

without the microscope he could not see them ... The arguments and demonstrations marshaled by Harvey were too cogent to admit of long resistance, and his work was accepted by medical men in his lifetime. Descartes used the discovery as a basis for his mechanistic physiology; English experimental scientists regarded the discovery as of equal importance with Copernican astronomy or Galilean physics. The illustrations in this uncommon edition are crudely copied woodcuts of the usual valves in the veins and appear on either side of the final leaf. Also included are two letters of Johannes Walaeus (Jan de Wale, 1604-1649), anatomist of Leiden, in coroboration of Harvey's thesis. These important letters had first appeared in the Padua

edition of 1643 and had been published in two other editions before this Bologna edition. Walaeus sent two letters to Thomas Bartholin in which he records a number of experiments confirming Harvey... He shows that, whereas the blood will flow or even spurt from a vein below a ligature, it will do no more than ooze from a vein incised above a ligature." - Keynes 13; Heirs of Hippocrates no. 262; Waller 4097; Wellcome III, 219; Russell 362; Garrison/Morton 759 (1628ed.).- Lit. J. Schouten, Johannes Walaeus and his experiments on the circulation of the blood; in: Journal of the History of Medicine and Allied Sciences. XXIX (1974), 259-279.



# Unknown Manuscript of Boyle on Colors?



## HOOFNAIL, (J.) (attr.)

*The Art of Drawing and Painting in Water – Colours. Whereby a stranger to those arts may be immediately render'd capable of delineating any view or prospect with the utmost exactness... with instructions for making transparent colours of every sort, partly from some curious personages in Holland, France and Italy, but chiefly from a manuscript of the great Mr. Boyle, particularly a receipt of that gentleman's, for making a blue colour equal to ultramarine. – London: Printed for J. Peele, 1732. 8vo (200 x 120 mm), [5], 6-70 pp., [2, index], with one woodcut illustration of a „portable Case of Colours“ within the text, some light browning and staining to text. Recent half calf, marbled boards, spine ruled in gilt with leather label, a nice copy.*

1.600.- €

Second enlarged (?) edition, although we could not trace a first edition. The author states in the preface that „Among other particulars which they contain, are several receipts for making and preparing of Colours, from a manuscript of the late famous Mr. Boyle, which has never yet appear'd in Public“, similar statements occur in the text without anything to indicate which, if any, are from the alleged manuscript of Robert Boyle.

The Boyle bibliographer Fulton notes „It is possible that the author is J. Hoofnail who in 1738 issued *New Practical Improvements... Touching Colours*, which also purports to have been drawn from unpublished manuscripts of Boyle... it is more likely that this work... [is] drawn directly from *Experiments and Considerations touching Colours* by Boyle, published in 1664.“ Robert Boyle (1627-1691) first published his *Experiments... on colours* in 1664. On completing the text, he added the subtitle 'The beginning of an experimental history of colours,' indicating that, rather than a doctrine of theory, this was written as a record of colour research. It is an account of some of Boyle's many experiments on

the origins and changes of colours. These include trials made with common materials, such as “Of the Mixing and Tempering of Painters Pigments” and “Of the Greenness of Salt Beef,” reflections on the causes of different skin colours, and experiences of unusual colour vision among Boyle's acquaintances. Although the collection focuses mainly on chemical experiments, it includes a handful of observations made with prisms. If there were further manuscripts by him on color experiments we don't know.- see Fulton, *Bibliography of Robert Boyle*, 372.



## KLEIN, Jacob Theodor.

*Naturalis dispositio Echinodermatum. Accessit Lucubrationum de Aculeis Echinorum Marinorum cum Spicilegio de Belemnitis. – Gedani (Gdansk), Thomas Johannes Schreiber, 1734. 4to (250 x 200 mm) (2), 78 pp., (2) with 36 engraved plates on 35 sheets. (bound with:) Descriptiones tubulorum, in quorum censum relati lapides caudae cancri, Gesneri, & his similes belemnitae; ... Musei Kleiniani, addita est Dissertatio epistolaris de pilis marinis. – Gedani (Gdansk), apud Knochium, 1731. (4), X, 26 pp. with ten engraved plates, (4). Contemporary half vellum with two morocco lettering pieces, red edges, worming to covers and inside covers, and a little to the first two and last two pages, else very clean and printed on strong paper. The last plate of the second work is nearly cut through by the binder, but image not missing. Cover with monogram: D. A. S. 1775.*

3.000.- €

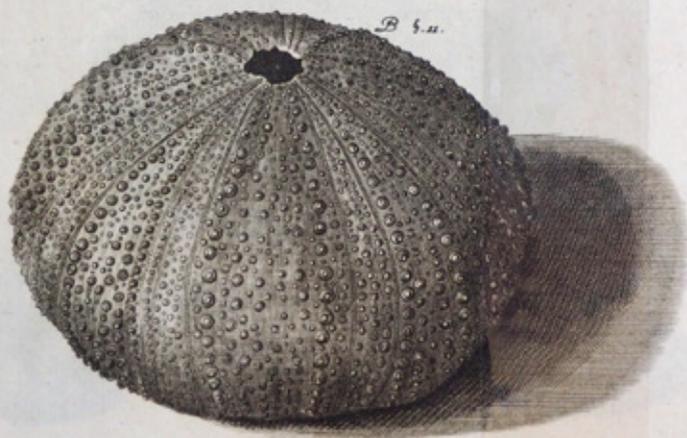
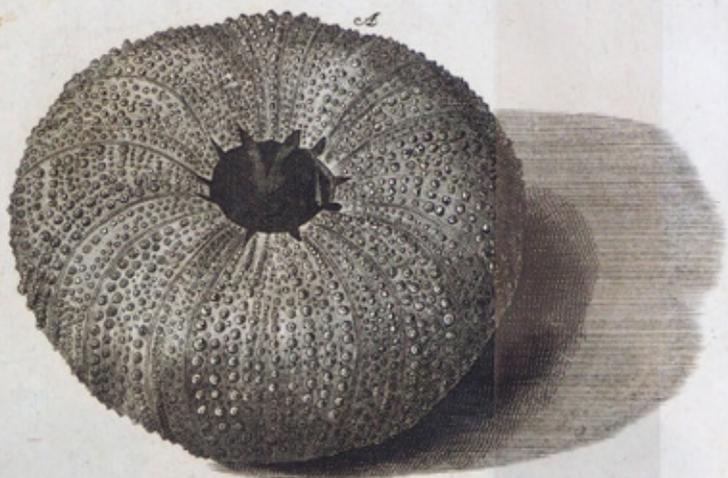
First edition of Klein's beautifully illustrated work on sea urchins, their fossil remains as well as belemnites from some of the most famous cabinets of natural curiosities of the time.

'Klein's *Naturalis dispositio Echinodermatum* (1734) was one of the earliest monographic treatments of the sea urchins' (DSB). Klein called these the Echinodermata and divided them into three classes according to the position of the vent. The classes were then divided into nine sections, corresponding to the genera of later authors, and twenty-two species. Although altered and enlarged, this work was a major source of information on the Echinoidea for zoologists and paleontologists throughout the eighteenth century and remained a point of departure in discussions by such early nineteenth-century authors as James Parkinson.

The final two pages of text contain a 'conspectus' of a Wunderkammer, detailing the cabinets' contents, and their divisions. The superb plates, many engraved by Georg Wolfgang Knorr, depict specimens from a number of collections, including that of the important natural scientist Johann Heinrich von Heucher, who created various cabinets of natural curiosities at Dresden, the Danzig lawyer Nathanael

Jacob Gerlach, the Lutheran theologian and historian Michael Lillienthal from Königsberg, member of the Prussian Academy of Sciences and honorary professor of the University of St. Petersburg, the famous naturalist Johann Georg Gmelin, the Königsberg physicist and teacher of Kant, Johann Gottfried Teske, the Leipzig pharmacist and naturalist Johann Heinrich Linck, the influential Leipzig alderman and collector Johann Christoph Richter, the Leipzig mathematician Christian August Hausen, known for his research on electricity, as well as examples from a number of other sources.

Klein (1685-1759), who studied law at the University of Königsberg and served as court secretary in Danzig from 1714, had many and diverse interests in natural history besides sea urchins. He developed a botanical garden in Danzig, founded and directed a naturalist's society there, made extensive collections, and published about two dozen monographs, including studies of birds, fishes, reptiles, and invertebrates other than the sea urchins, particularly the mollusks. Fossils are dealt with in various publications, and Klein edited the *Sciagraphia lithologica curiosa, seu lapidum nomenclator* (1740) of J. J. Scheuchzer, which was published after Scheuchzer's death.

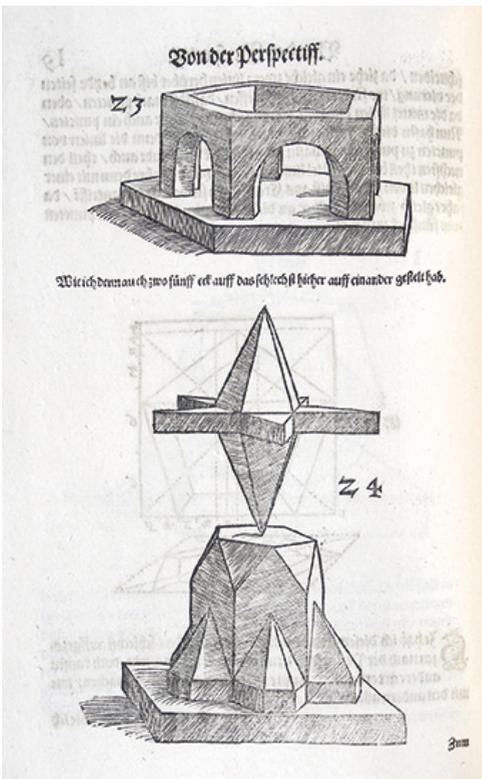


Auspiciis Jo. Henr. de Heucher.

## LAUTENSACK, Heinrich.

Desz Cirkelsz und Richtscheyts, auch *Perspectiva*,  
 und Proportion der Menschen und Rosse, kurtze, doch  
 gruendliche underweisung desz rechten gebrauchs. –  
 Francfort: Egenolff Emmel for Simon Schamberger, 1618.  
 Folio (303 x 192 mm) (8), 54 Bll., with title in black  
 and red, 107 text woodcuts incl. 3 folding plates. Later red  
 maroquin in style of Duseuil, gilt edges, carefully washed  
 and newly bound copy (Devau-chelle).

7.500.- €



A famous manual on perspective and draughtsmanship, prominently including the symmetrical proportions of men, women, children and horses with translated title: Brief yet thorough introduction to the correct use of compass and ruler, and of perspective, and proportions in human and horses. First published in 1564 (Vagnetti mentions an edition of 1616 which we could not trace), this is a second edition in same size. A richly and beautifully illustrated, of a highly important drawing book: based on Albrecht Dürer's work on human anatomy, Vier Bücher von menschlicher Proportion, and his treatise on perspective, Vnderweysung der Messung dem Zirkel, with an added chapter on the anatomy of the horse with three woodcuts. The book is expressly composed for the use of goldsmiths, painters, sculptors, stonemasons, joiners, etc. The beautiful woodcuts are very original and forceful although based on those of Dürer and Beham. Heinrich Lautensack was a member of the celebrated Nuremberg family of artists and had settled in Frankfurt as a goldsmith, painter and engraver. The goldsmith and painter Heinrich Lautensack (1522-1590) followed Hirschvogel's style of making

perspective images in his work and stressed the importance of knowing geometry and illustrated its use in, among other things, perspective constructions. He applied a simple method similar to Hirschvogel's. He also illustrated how the image of a pavement of square tiles can be used as (to apply a modern term) a coordinate system in the picture plane (Andersen. The Geometry of an Art, 222). The importance of this genre of books can be seen with similar books like: Sebald Beham's (1500-1550): Wahrhafftige Beschreibung aller fürneme Künsten (1552, with a sixth ed. in 1605) and Erhard Schön's Underweissung der proportzion unnd stellung der possen (1538 and 1540).- VD 16, L 728; Vagnetti, Ellb19; Kat. Berlin 4691 (1564 ed.); Adams, L-290; Rosenwald, 702; Choulant/Frank 358; not in Punkt, Punkt, Komma, Strich (2014).



## MEYEN, Joachim Friedrich.

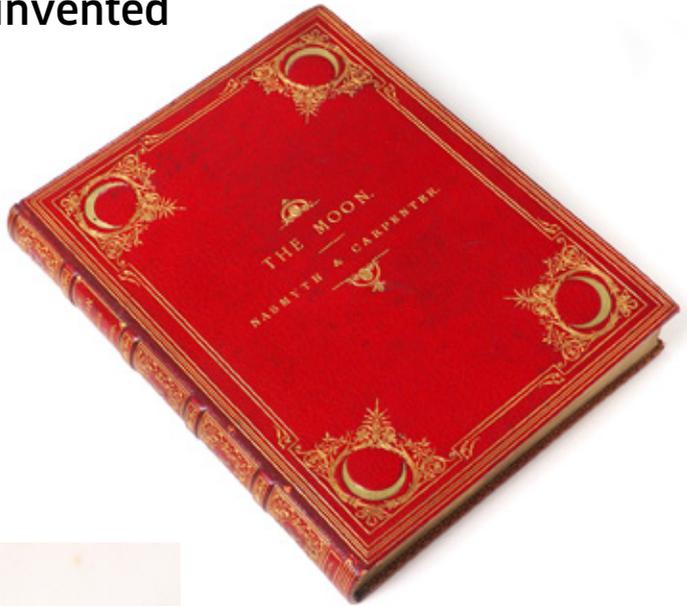
*Kurzer Unterricht von der Beschaffenheit und dem Gebrauch der Vergrößerungsgläser und Teleskopien.* - Dresden und Leipzig: Friedrich Hekel, 1747. 4to (195 x 160 mm) (8), 72 pp., (2, blank) with 7 folding engraved plates with illustrations of optical instruments and mechanical tools, with head- and tailpieces. Later style period binding, red edges, brown spotted throughout, else fine copy.

3.800.- €

Rare trade catalogue of the optician and lawyer Joachim Friedrich Meyen (1707-1772) with an introduction into the optical sciences and microscopy and their use to educate people and teenager; described are magnifying glasses, microscopes and telescopes and from pp. 65 is a list with the instruments sold by the Meyen optical shop, with title: „Verzeichniß von denen vorrätigen optischen, mechanischen, und andern mathematischen Sachen, welche zu haben sind, bey Joachim Friedrich Meyen, Königl. Hofoptico“.- VD 18.11555858.

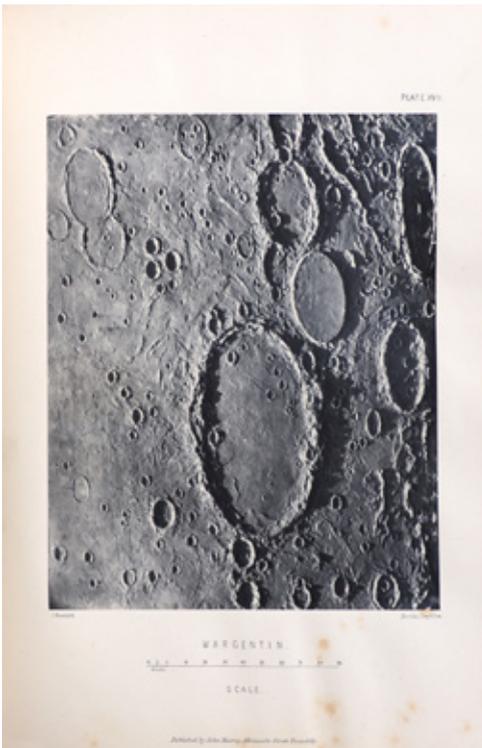


# Moon invented



## **NASMYTH, James Hall; CARPENTER, James.**

*The Moon: Considered as a Planet, a World, and a Satellite.* – London: John Murray, Albemarle Street, 1874. 4to (275 x 210 mm). XVI, 189 pp., (1, blank) including half-title, without advertising leaf dated December 1873 at end. With 46 text illustrations, and 25 plates on 24 leaves, comprising 12 mounted Woodburytype of lunar models, 6 photogravures, 4 autotypes, 2 lithographs, and one chromolithograph. Contemporary red morocco binding, gilt spine in compartments, fine gilt printed covers, gilt edges, minor soiling. Text little age-toned, some spotting and foxing to plates, marbled endpaper at back removed, but a very fine copy.



3.500.- €



J. Nasmyth

Revised by Sid. H. H. H.

PLATO.

0 1 2 3 4 5 6 7 8 9 10  
MILES

SCALE

*Published by John Murray Albemarle Street London*

First edition of James Nasmyth (1808–1890) and James Carpenter classic & influential text on lunar geology. It was due to Nasmyth's superior talent in visual communication, that this book unfortunately perpetuated a misconception - that lunar craters were volcanic - for almost 100 years. It was not until 1969, when the Apollo 11 space mission brought back geologic samples from the moon, that the impact theory gained credibility and the volcanic hypothesis was finally abandoned.

At the time of their publication, Nasmyth's illustrations were held in the highest regard by both the public and the scientific community: „perfectly enchanting photographs, which one could never be tired of looking at.“ (Isabella Herschel)

Nasmyth's first drawings of the moon were made as early as 1842, and were first exhibited in Edinburgh in 1850. The first public presentation of photographs of Nasmyth's models took place in 1856 at Manchester Photographic Society Exhibiti-

on, entitled: „Portions of the moon's surface, from models by James Nasmyth, Esq.“; the photographs are attributed to Joseph Sidebotham (1824-1885), known for his mastery of the waxed paper negative process. Two years later, in 1858, Nasmyth learnt the wet-collodion process and began making his own salted paper prints from glass plate negatives. In 1864, John Herschel and his daughter Isabella visited Nasmyth, where Nasmyth entertained them with his many demonstrations that aimed to explain the formation of the lunar surface. The tedious tasks of photographing the models and sending the glass plate negatives to the various printmakers were all done by Nasmyth, the writing of the book was completed with the help of the astronomer James Carpenter.

This edition includes seven different printmaking processes from six print companies, incl. two different variants of the Woodburytype. The first edition sold out quickly at a price of GBP 1.10s

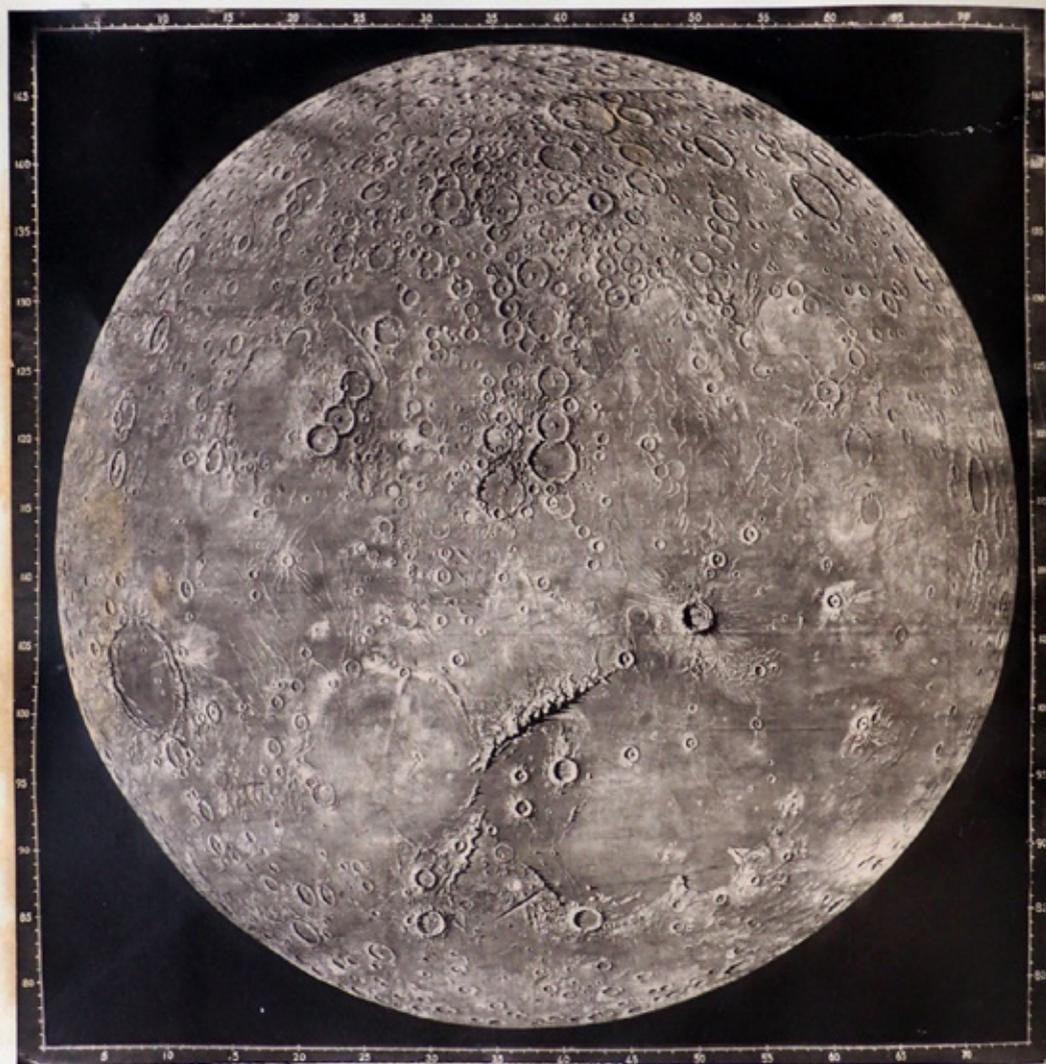
(approx. 1300 \$ today), resulting in a second edition published within a month (1874).

The book was among the first to be illustrated with photo-mechanical prints, which were lauded by a contemporary reviewer as among the most 'truthful and striking representations of natural objects' ever encountered by a student of science. However 'truthful' they may appear, though, the illustrations are not real photographs of the moon - they are curious, hybrid objects in which manual, mechanical and indexical processes are densely layered. The book was the culmination of decades Nasmyth had spent studying the moon through a large telescope of his own design. During that time Nasmyth, a retired industrial engineer and amateur astronomer, produced numerous studies and maps of the moon, which recorded its topographical features with extraordinary lucidity and precision. In order to reproduce the variegated textures and luminous dimensionality captured by his drawings, Nasmyth and Carpenter looked not to expensive steel engraving but rather to photography. And they aimed the camera not at the lunar surface itself but, instead, at a series of hand-made plaster models based on Nasmyth's drawings. Technical limitations meant that, while it was already possible to photograph the moon, the kind of closely framed, intensely magnified views Nasmyth and Carpenter sought could only be achieved from a model. The finished plaster models were photographed outdoors in raking light, which served to both recreate the oblique angle of the sun's rays on the lunar surface and reveal the subtle topographical variations of the model's surface.

„Photographers sometimes adopted realism over naturalism in order to render motifs more literally. On occasion, however, the reverse was true: photographers attempted to deceive through extremely

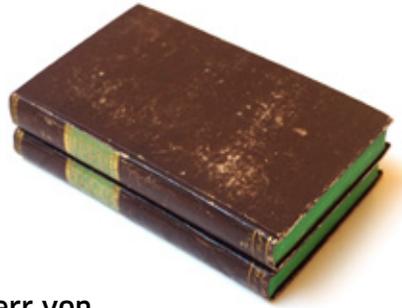
literal treatment. The artist Les Levine once claimed iconoclastically that the folksaying 'the camera never lies' is a lie. Nasmyth and Carpenter's *The Moon* presents an elaborately devised model photographed with the clarity of a subject at an arm's distance. The deception was necessary because successful astronomical photographs of sharp definition and good contrast were not possible until the twentieth century with the advent of sensitive films and efficient lenses. The Woodburytype proved to be exceptionally effective illustrations and, doubtless, many readers were misled to think that they were seeing the face of the moon itself.“ (Truthful Lens, pp. 38).

„The Woodburytype has no grain whatsoever, because it does not use cracks or dots to reproduce tone. Instead, a relief mold is made of the image in lead, so that the areas of dark tone are deep and light tone shallow. Ink suspended in gelatin is cast in the mold, and the resulting print produces contrast by the thickness or thinness of the ink.“ (Ashworth, 20) The first three editions reveal the aesthetic variations in the illustrative plates due to reproduction and print processes used. These processes include: engraving, photogravure, heliotype, lithograph, chromolithograph, and four different variations of the Woodburytype. In the third edition of the book, printed in 1885, many of the heliotypes from the first edition were reproduced as woodburytypes, and some were noticeably altered. The resulting images offered greater tonal contrast and were able to capture even more of the models' textural details. It is perhaps fitting that these woodburytypes took on a kind of topography of their own - the dark expanses and inky lines that play across their surface are subtly but noticeably raised up from its more muted passages.- *The Photobook*, p.51; Ashworth, *The face of the moon*, Linda Hall, 20; Laura Margaret Ramsey. *Phases of the Moon. ... Theses*, 2009.



PICTURE MAP OF THE MOON.

# Collecting Minerals in Italy for Abraham G. Werner



## ODELEBEN, Ernst Gottfried Freiherr von.

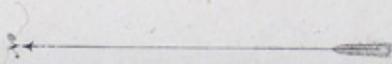
*Beiträge zur Kenntniß von Italien, vorzüglich in Hinsicht auf die mineralogischen Verhältnisse dieses Landes, gesammelt auf einer im Jahr 1817 unternommenen Reise nach Neapel und Sizilien. 2 parts in two vols. – Freiberg, Craz und Gerlach, 1819. 8vo (180 x 103 mm) VI, 1 Bl., 320 pp.; 4 Bll., 343 pp. with two lithographed maps of the Euganean fields and of Elba and 4 fold. plates. Brown papercard boards with green title label and gilt spine, little rubbed and soiled, partly spotted, else fine copy.*

1.600.- €



Rare work on a mineralogical travel account to Italy to study geological structures and mineralogical deposits in Southern Italy undertaken by the military man, mineralogist and mineral collector Ernst Gottfried von Odeleben (1773–1828) on advice of the geologist Abraham Gottlob Werner who provided him with instructions what to collect and look for (precise information about the real and supposed volcanoes of Italy; collect sample fossils and minerals where possible). In the first part, he reports on his journey via Vienna to Trieste, Venice, Verona, Parma, Bologna, Florence, the island of Elba and until his arrival in Rome. In the second part of his work, von Odeleben reports on his stay in Rome, the journey to Naples and observations about Vesuvius. An intended third part on Sicily was never published due to the death of the publisher. Odeleben was from 1789–1805 and 1812–1815 in Saxon military service, discharged as cavalry captain, later living on his estate in Kleinwaltersdorf near Freiberg. At the age of 35, he took part in the college on geognosy and oryctognosy at the Royal Saxon Mining Academy with Abraham Gottlob Werner (1749–1817), who became a friend, and since 1814 Odeleben was in contact with Goethe whom he supplied with minerals. After his travel to Italy he established himself as mineral dealer at his estate and sold minerals to other geologists incl. Johann Wolfgang von Goethe via the chief miner Friedrich Wilhelm Heinrich von Trebra. His Mineral-Collection was sold in 1828: „Verzeichniß der im Nachlasse des Baron von Odeleben zu Freyberg vorgefundenen Mineralien, welche den 6. Octobr. 1828 u. folgende Tage, von Nachmittags 2 Uhr an, im Teuchertschen Hause am Erbischen Thore allhier zu Freyberg gegen sofortige baare Bezahlung öffentlich versteigert werden sollen.“ - Hamberger/Meusel XIX, 7; Tresoldi II, 117; Kraemer/Gendolla 168; Oswald. Italienbilder. pp. 198; Karhof/Köhne pp. 184; Schmid. Goethe und die Naturwissenschaften. pp. 556; not in Schuh.

statistische Mellen daraus be auf einen Grad Breite.



# Die Insel Elba.

J. Capelli



Vertheilt auf Bl. 100. Geogr. Anstalt in Göttingen.

# A Pioneering Atlas of Fish Distribution

## OLSEN, Ole Theodor.

*Piscatorial Atlas of the North Sea, English and George's Channels [...] Illustrating the fishing ports, boats, gear, species of fish (how, where and when caught) and other information concerning fish and fisheries.* – Grimsby & London: Taylor & Francis, 1883. Folio. (570 mm) 3 Bll. + 50 chromolithographed plates, blue publisher's cloth, gilt title on cover, a little faded and worn, rebacked. Contemporary book label of Walter Heape, probably the pioneering specialist in reproductive biology.

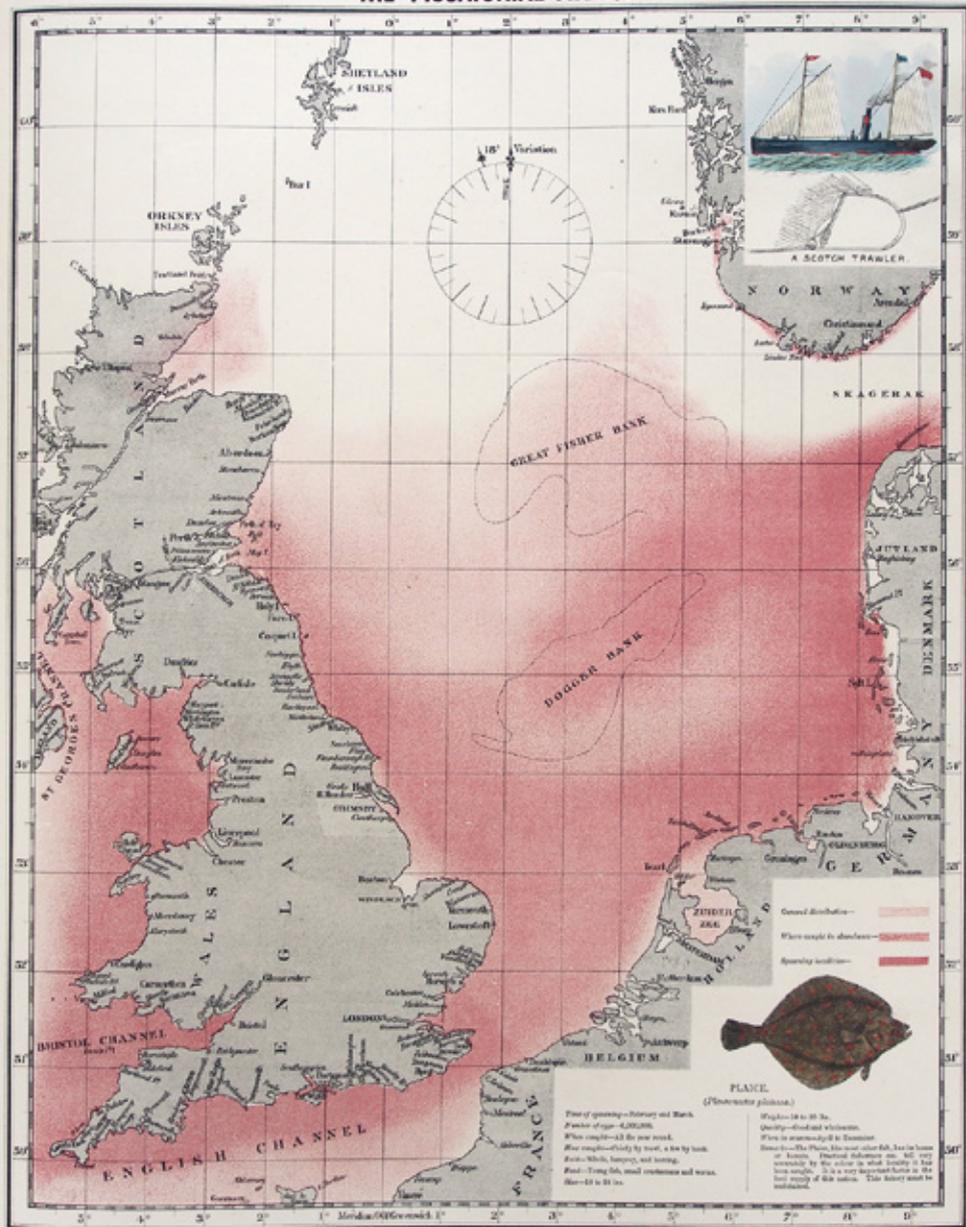
4.500,- €



Rare atlas, a series of 50 lavishly chromolithographed charts recording the distribution - spawning grounds and abundance - of the major edible species of fish, shellfish and crustacea caught in the North Sea and off the coasts of the British Isles. There are insets showing the fish themselves, and the vessels and gear used to catch them, with a table of detailed information covering time of spawning, number of eggs, when and how caught, bait and food, size and weight, 'quality', when in season and other remarks, the product of a decade or more of reports and correspondence with British fishermen. The atlas was published under a joint London and Grimsby imprint, in the year of the International Fisheries Exhibition. Showing the ecosystem of fishes long gone.

KVK: Coburg; Stabi Berlin (lost); OCLC: some copies incl. Smithsonian, Harvard, et al.; only two copies held in Australian libraries.

# THE PISCATORIAL ATLAS.



# Ecological education in late 19th century

**PITASCH, J. [and] Josef ZENKER.**

*Landwirtschaftliche Tafeln. XII. Forstwirtschaft (Holzzucht). [and] XIII. Forstwirtschaft (Forstbenützung).* - Wien, Anton Hartinger & Sohn, 1867-1869. Two very large, oblong folded, chromolithographed sheets (587 x 713 mm each) in uniform printed pockets (20.5 x 12 cm each). (together with:) Babo, August Wilhelm, Freiherr von. *Düngerlehre (and) Obstbau.* - Wien, Anton Hartinger & Sohn, 1860's. (with:) Franz Willhem Hofmann. *Hopfenbau (and) Seidenbau.* - Wien, Anton Hartinger & Sohn, 1860's. (with:) Otto Schmidt. *Wiesenbewässerung.* Wien, Anton Hartinger & Sohn, 1860's. (with:) Rudolf Abel. *Gemüsebau.* - Wien, Anton Hartinger & Sohn, 1867-1869. (with:) L. J. Melicher. *Bienenzucht.* Wien, Anton Hartinger & Sohn, 1860's.

1.400.- €

A collection of nine very large, instructive and decorative plates, with ample descriptive text, of, respectively, forest maintenance, bee keeping, vegetable growing, fertilizer teaching, meadow irrigation, fruit growing, silk growing, by different authors including J. Pitasch (Royal forester and director at the forestry school in Hinterbrühl), and forest harvesting, by Josef Zenker (assistant at the forestry school in Hinterbrühl), Franz Wilhelm Hofmann (Wirtschaftsrath), August Wilhelm Freiherr von Babo, Otto Schmidt (Ingenieur für Wiesenbau), L. J. Melicher and Rudolf Abel (Samenhändler). The illustrator is the Austrian romanticist painter Anton Hartinger (1806-1890), who also published this work. In 1820 Hartinger studied at the Wiener Akademie der bildenden Künste bei Ignaz Strenzel and Sebastian Wegmayr. There he specialized in flower and fruit painting. In 1836 he became editor of the flower and fruit school of the Viennese Academy, from

1843 to 1851 he was a member of the academy. In 1825 he received the Gundel-Prize for flower-painting, and in 1829 the Füger-Prize. In 1859 he founded a lithography printing shop, which published botanical works and works on agriculture and forestry. He received the title of Royal Court chromolithographer. The plates show tools and methodology, around a central illustration with a general view of ecological activities. Very good, clean, unmarked copies. Very rare. At least 16 plates were separately published and distributed, nine are present here. Not in any major bibliography.





Der Saft

Der Saft, der in den Blättern der Hopfenpflanze enthalten ist, ist ein sehr wichtiger Bestandteil derselben. Er wird durch die Wirkung der Fermente in der Hopfenwürze zu einem bitteren Extrakt verarbeitet, der die Hauptbestandteile der Hopfenwürze bildet.

Die Hopfenblätter im Jahre 1880

Die Hopfenblätter im Jahre 1880 sind von besonderer Bedeutung für die Hopfenzüchtung. Sie zeigen die Fortschritte der Züchtung und die verschiedenen Sorten, die in diesem Jahre geerntet wurden.

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Gründungsblätter IX. Hopfenbau.

Der Hopfenbau ist eine der wichtigsten Kulturpflanzen in Deutschland. Er wird hauptsächlich in den Alpen- und Mittelgebirgsregionen angebaut. Die Hopfenpflanze ist eine Kletterpflanze, die auf Stützen angewachsen ist.



Die Hopfenpflanze ist eine Kletterpflanze, die auf Stützen angewachsen ist. Sie hat große, gelappte Blätter und kleine, gelbe Blüten. Die Hopfenkeule ist die wichtigste Pflanzenteile für die Hopfenwürze. Die Hopfenpflanze wird in der Regel in Reihen gepflanzt und an Stützen angebunden.

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# „Türkengerät“



## REGIOMONTANUS (Johannes Schöner, ed.)

*Scripta de torqueto, astrolabio armillari, regula magna Ptolemaica, baculoq(ue) astronomico, & observationibus cometarum, aucta necessariis, Ioannis Schoner Carolostadii additionibus.* – Nuremberg, J. Montanus (Johann Berg) and Ulrich Neuber, 1544. 4to (190 x 142 mm) [4], 84, [5] Bll. /leaves incl. full-page woodcuts and geometrical diagrams

## (bound with:) PLINIUS Secundus. (Jacob Millich, comm.)

*Liber secundus de mundi historia, cum commentariis Iacobi Milichii diligenter conscriptis & recognitis.* – Schwäbisch Hall: Peter Braubach, March (colophon: September) 1538. 210 num., 7 nn. Bll./leaves with Italic, roman and greek types, woodcut initials and headpiece, 20 woodcut diagrams of celestial orbits, of which six are full-page. Missing the last blank. Fly – leaves removed; both works with slight water staining in the upper margin and small worming (six perpendicular worm tracks), slightly soiled and minimally browned. Wooden boards with a wide blind-tooled pigskin spine (clasps missing, back wooden board with damaged corner, slightly soiled and scuffed.

7.000.- €

First edition of unpublished smaller works written by the German mathematician & astronomer Johannes Regiomontanus (1436-1476), edited from manuscripts by the mathematician Johannes Schöner (1477-1547) who at the same time was concerned with the publication of Copernicus' *De revolutionibus orbium coelestium*

(Nuremberg, 1543) and who also adds his own contributions. Bound with Jacob Millich's astronomical commentary on Plinius second book of the *Natural History* based on Regiomontanus' astronomy.

The subject of the first two papers by Regiomontanus and Schöner is the „Torquetum“, a medieval (Turkish or Arabian ?) complex and sophisticated astronomical instrument designed to take and convert measurements made in three sets of coordinates: Horizon, equatorial, and ecliptic. It is said to be a combination of Ptolemy's astrolabon and the plane astrolabe; in a sense it is an analog computer and was already depicted in print by Peter

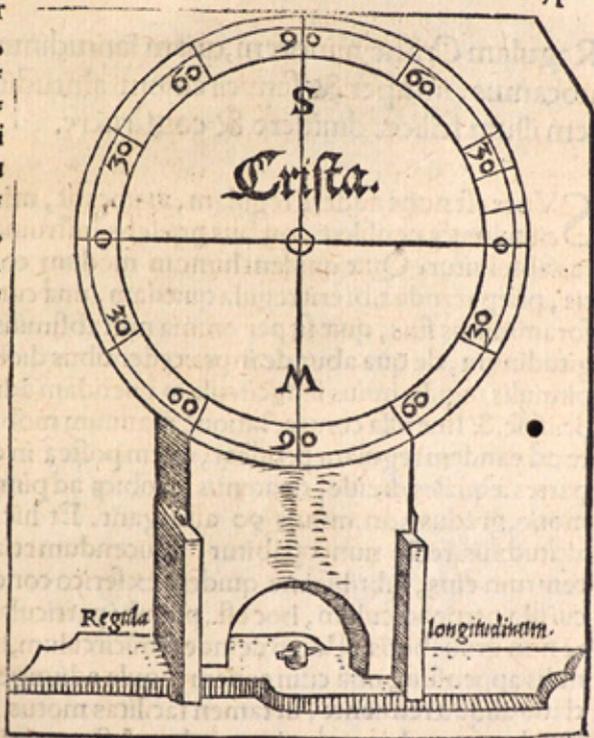
Apian. Then follows Regiomontanus' paper on the armillary sphere, Schöner's on the large Ptolemaic rule, Regiomontanus' tables of solar observations, and Schöner's short piece on the astronomical radii. Peurbach's *Quadratum geometricum* forms a significant part of the long final section on eclipses, comets and planetary observations by Regiomontanus and Bernhard Walther. Regiomontanus is known for his *Epitoma in Almagestum Ptolemaei* (1496), the first appearance in print of Ptolemy's *Almagest* in any form (Dibner *Heralds* 1; Grolier/Horblit 89; PMM 40) and his contributions were instrumental in the development of Copernican Heliocentrism in the decades following his death. A student and heir to Peurbach's efforts, who developed applications of solving problems by triangulation. Accurate charting of the stars would benefit from both mathematical method and improved sighting instruments (sextants, quadrants, and compass-like tools) and their use. Regiomontanus established a workshop for the construction of astronomical instruments and wrote detailed descriptions of these. Johannes

Regiomontanus died in 1475, leaving behind a printing press, instruments and a library containing printed books and his and others manuscripts. Most of the library was bought by his friend Bernhard Walther (1430-1504), the merchant-astronomer at Nuremberg and then ended up in the possession of Willibald Pirckheimer (1470 - 1530), the patrician friend of Albrecht Dürer. Pirckheimer sold on several of Regiomontanus' works to Johannes Schoener, who taught mathematics at the Gymnasium in Nuremberg. Regiomontanus' work on comets, which was listed in his own printing advertisement, was first edited and published by Schoener in 1531 as in English: *Sixteen Problems on the Magnitude, Longitude and True Position of Comets*. It was printed again, with several other works of Regiomontanus in 1544 but then with new improved diagrams to the text which were faulty before. One of the foremost scholars in mathematics and astronomy during this period, Regiomontanus was professor of astronomy at the University of Vienna before being appointed astronomer to King Matthias Corvinus of Hungary. With funds from his patron and fellow scientist Bernard Walther, he built an observatory in Nuremberg in 1471, and in 1472 erected his own private press in order to publish his discoveries satisfactorily. One of the first to realize the impact printing would have in disseminating scientific knowledge. His press was maintained until 1475 when he was summoned to Rome by Pope Sixtus IV to assist in the reform of the Calendar; his death at the age of 40 a year later brought his work to a premature end, a great loss to the developing science of astronomy.- Lit.: Steele, J. M. & Stephenson, F. R. *Eclipse observations made by Regiomontanus and Walther*; in: *Journal for the History of Astronomy*, Vol. 29, Part 4, p. 331 - 344 (incl. an English translation & commentary of the eclipse observations by Walther and Regiomontanus printed in the book); Richard L. Kremer. *How Did the Turquetum (or Torquetum) Get Its Name ?* in: *Scientific Instruments between East and West* (2019), pp. 70-105; Dekker, Elly; Kristen Lippincott. *The Scientific Instruments in Holbein's Ambassadors: A Re-Examination*. *Journal of the Warburg and Courtauld Institutes*. The Warburg Institute. 62 (1999) pp. 93-125. Reference: Adams R-279; Houzeau / Lancaster I, 2266; Lalande 62; Zinner 1857; VD 16 M 6569; STC 632 (see Mueller).

II.) Second edition (after the Hagenau 1534 edition) of the German mathematician, physician and astronomer Jacob Milich's most extensive and important commentary on the second book of Pliny the Elder devoted to the structure of the cosmos. Pliny starts with the known universe, roundly criticizing attempts at cosmology as madness, including the view that there are countless other worlds than the Earth. He concurs with the four (Aristotelian) elements, fire, earth, air and water, and records the seven „planets“ including the sun and moon. The earth is a sphere, suspended in the middle of space. He considers it a weakness to try to find the shape and form of God, or to suppose that such a being would care about human affairs. He mentions eclipses, but considers Hipparchus' s almanac grandiose for seeming to know how Nature works. He cites Poseidonius' estimate that the moon is 230,000 miles away and he describes comets, noting that only Aristotle has recorded seeing more than one at once. Book II continues with natural meteorological events lower in the sky, including the winds, weather, whirlwinds, lightning, and rainbows. He returns to astronomical facts such as the effect of longitude on time of sunrise and sunset, the variation of the sun's elevation with latitude (affecting time-telling by sundials), and the variation of day length with latitude. The author of this commentary, Jacob Milich (1501-1559), was a learned scholar and humanist, professor of mathematics and astrology at Wittenberg, friend and collaborator of Melanchthon. During his stay in Vienna, he devoted himself with zeal to the mathematical disciplines under the followers of Johann Peurbach and Johann Regiomontanus, which he introduced as the first, together with H. Volmar, at Wittenberg, where he settled permanently in 1524. Best known as the teacher and mentor of the mathematician Michael Stifel, the greatest German algebraist of the 16th century, and the astronomer Erasmus Reinhold, Jacob Milich became Dean of the Wittenberg university's philosophical and medical branches. „The author regards the second book of Pliny's *Natural History* as an admirable brief compendium, comprising the elements of astronomy and meteorology, to prepare students for more advanced studies in physics and astronomy.“ (Thorndike V, 387/88).- VD 16 P 3539. Adams P 1565. Thorndike V, 385-390. Zinner 1691; not in STC.



uel syderum, per foramina pinnularum penetrantes. Quod  
 cum factum fuerit, describe in eadem Lamina uel Tabula, me-  
 diante gnomone iustissimo, uel alio ingenio, lineam perpen-  
 dicularem, quæ centro zodiaci, siue eclipticæ, rectissime inci-  
 dat: ac deinde in eadem linea, id est, in medio rotulæ, centrum  
 diligentissime quære, ex quo circulos omnino tres, circino me-  
 diante, produces, duo facientes spatia: quorum primum singu-  
 lis latitudinum syderum gradibus applicabis: Alterum uero  
 numero graduum recte communicabis. Quin etiam per idem  
 centrum adhuc alia, ad angulos rectos, ducenda erit linea, prio-  
 ri scilicet per-  
 pēdicularis,  
 quæ dein =  
 cept eclipti-  
 cam zodiaci  
 in Crista iu-  
 stissime re =  
 præsentabit.  
 Porro ab ea  
 dē linea nu-  
 meros latitu-  
 dinum inci-  
 pies, siue Se-  
 ptentriona =  
 les habere ue-  
 lis, siue me-  
 ridionales.  
 Septentrio =  
 nales qdem  
 ascendendo  
 consequeris:  
 Meridiona =  
 les autem de-  
 scendendo,



# Editio princeps of Theodosius' Sphaerics

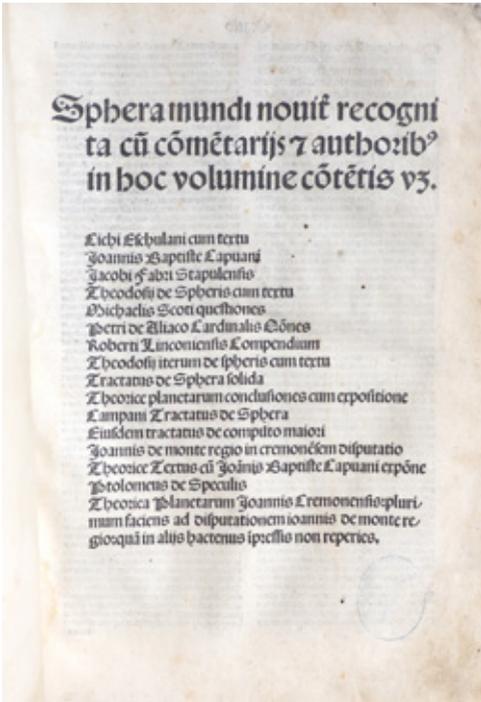
## SACRO BOSCO, Johannes de (and others).

*Sphera Mundi novit recognita cu(m) co(m)me(n)tariis & autorib(us) in hoc volumine co(n)te(n)tis vz. Cichi Eschulani cum textu / Ioannis Baptiste Capuani. Jacobi Fabri Stapulensis / Theodosii de spheris cum textu / Michaelis Scoti questiones / Petri de Aliaco cardinalis q[uaesti]ones / Roberti Linconiensis Compendium. Theodosij iterum de spheris cum textu / Tractatus de sphaera solida. Theorice planetarum conclusiones cum expositione / Campani Tractatus de sphaera. Eiusdem tractatus de computo maiori / Joannis de monte regio in cremone[n]sem disputatio / Theorice textus cu[m] Joa[n]nis Baptiste Capuani exp[ositi]one / Ptolomeus De speculis / Theorica planetarum Joannis Cremonensis, plurimum faciens ad disputationem ioannis de monte regio, qua[m] in aliis hactenus i[m]pressis non reperies. (colophon at the end:) Venetiis: impensis nobilis viri dni Luce Antonii de giuta Florentini, die ultimo junii 1518. Folio (300 x 220 mm). 233 leaves / Bll. With numerous text woodcuts incl. one full-page depicting of an armillary sphere, printer's device at end. (= Sign: A6, B-z8, Aa-Ff8, Gg6) Errors in foliation: number 5 repeated and leaves 181-231, 233 mis-numbered 201-251, 253.*

*Bound in contemporary limp overlapping vellum, back cover restored with another board in early times, later endpapers, water-stained and wavy, extremities frayed. Inside quite fresh, but some page have a small worm-track touching two letters at its most, but a nice copy in its first binding.*

6.800.- €





First Giunta edition, to include the editio princeps of Theodosius' Sphaerics.

One of two slightly different collections of astronomical works published in Venice in 1518 at the heirs of Ottaviano Scoto and here by Lucantonio Giunta (1457-1538) which includes the important commentaries on Sacrobosco's *Tractatus de sphaera* and on the *Theoricæ novæ* written by Francesco Capuano da Manfredonia and first printed toward the end of the year 1499 in Venice. Capuano was professor of Astronomy at Padua and had already published a commentary on Peurbach's *Theoricæ planetarum* in 1495. He subsequently entered into the ranks of the Lateran Canons Regular, taking the name Giovanni Battista. Later editions of his commentary on Sacrobosco's *Tractatus* were published under the name Giovanni Battista Capuano and contain a revisited text of that work. Capuano's work was juxtaposed, although it might be more appropriate to say 'counterposed,' to the commentary on the *Sphaera* written by Cecco d'Ascoli (Francesco Stabili) (1257-1327), the author of an exposition steeped

in astrological thought. It is worth recalling that this author had been brought to trial by the Inquisition precisely on account of certain statements based on astrology, first in Bologna in 1324 and then in Florence in 1327, when he was sentenced to death. Compared to this text, Capuano's commentary must have been perceived as a far more rigorous exposition, from both a philosophical and astronomical standpoint. In Capuano's work, Aristotle's texts on natural philosophy, Ptolemy's (ca. 100-ca. 170) *Almagest* and Al-Farghānī's (ca. 800-870) *Compendium of the Science of the Stars* serve as the basis for explicating Sacrobosco's work. Only very rarely are other sources mentioned. The *Compendium sphaerae* written by Robert Grosseteste and especially Pierre d'Ailly's *Quæstiones subtilissimæ* on Sacrobosco's work are highly relevant and make up a very interesting text, touching upon some of the most widely debated issues in basic medieval astronomy: e.g. the number of heavenly spheres, the variation of the inclination of the ecliptic, and whether eccentric orbits and epicycles are necessary in order to 'save the appearances of planetary motions'.

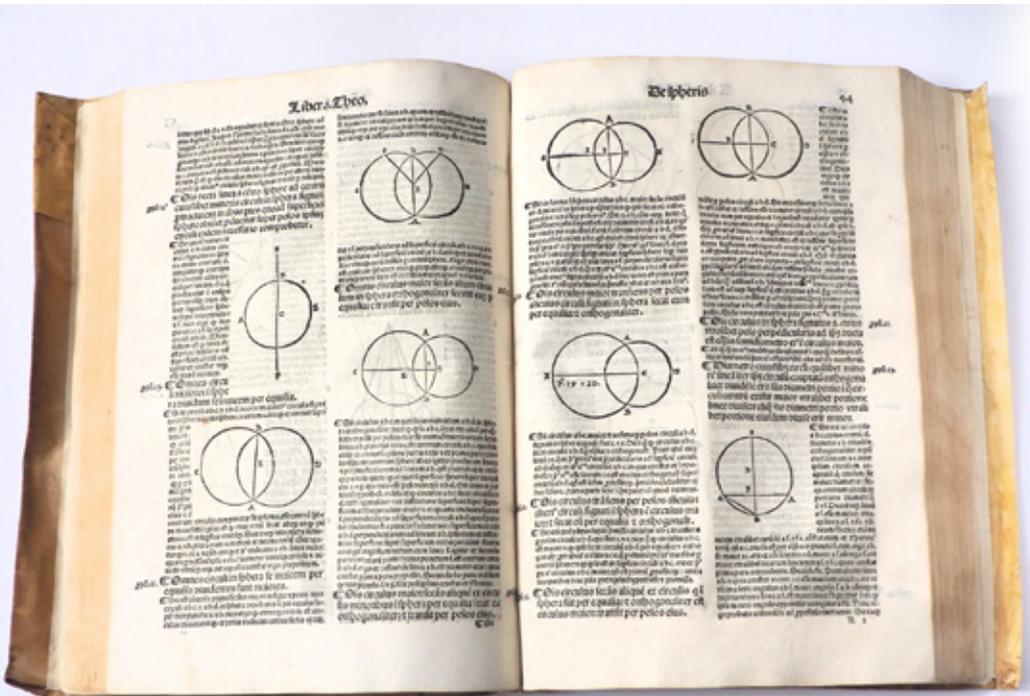
In the 1518 editions, the *Expositio* of the *Sphaera* attributed to Michael Scot and Campanus of Novara's (ca. 1220-1296) *Tractatus de sphaera* made their first appearance in this collection.

The volume includes: Cecco d'Ascoli's *Commentarius*, Francesco Capuano's *Commentarius* or *Expositio*, Lefevre d'Étaples. *Commentarius* or *Paraphrases*, Pierre d' Ailly. *Quæstiones subtilissimæ* XIV, Michael Scot. *Quæstiones*, Robert Grosseteste's *Compendium* or *Tractatulus*, Campanus of Novara. *Tractatus de Sphaera*, de *Sphaera solida* and *Computo maiori*, Francesco Capuano's *Expositio Theoricæ novæ* (Peurbach), Regiomontanus *Disputatio contra...*, Gerard of Cremona's *Theorica Planetarum*, Theodosius Bithynia's *De spheris* and Ptolemy's *De speculis*.

„In 1499, while Copernicus studies in Bologna, the commentary on Sacrobosco's Sphere by the Padua master Francesco Capuano da Manfredonia first appears in print. It will be revised and reprinted several times thereafter. Like Copernicus, Capuano has a high view of astronomy and mingles astronomical and physical considerations (flies moving on wheels, men on ships, impetus, comets, raptus). Also, Capuano offers a flawed argument against a two-fold (diurnal and zodiacal) motion of the Earth. Multiple thematic resonances between Capuano's commentary and De revolutionibus, I, 5-11, suggest the hypothesis that Copernicus is answering Capuano, whose work was owned by Joachim Rheticus, if not Copernicus himself.... The authors who Capuano chooses gives us a good picture of the state of teaching Astronom in the late 15th century.” (M. Shank. Setting up Copernicus? Astronomy and Natural Philosophy in Giambattista Capuano Da Manfredonia's

'Expositio' on the ,Sphere; in: Early Science and Medicine, vol. 14 (2009), pp. 290-315).

EDIT 16, 29259; Hamel 64: „Neudruck, der sich jedoch in der gesamten Ausführung eng an 1518 (d.i. die im Januar bei Scotus in Venedig erschienene Ausgabe) anlehnt, einschl. eines Paginierungsfehlers... Die Figuren wurden offenbar nach neuen Holzschnitten ausgeführt“; Houzeau-L. 1642; vgl. Sander 6671 (Scotus ed. of 1518); not in Adams and Renouard; Riccardi I, 447-49 (rara collezione); Sotheran Supp. II, 3790 (unknown to Lalande); Lynn Thorndike, The Sphere of Sacrobosco and Its Commentators (Chicago, 1945), p. 343 (...distinctly superior to the incunabulum of 1499...rare). - Lit.: Elio Nenci. Francesco Capuano di Manfredonia in: Matteo Valleriani (ed.) De sphaera of Johannes de Sacrobosco in the Early Modern Period ... pp. 91 ff.







# Fishes from the Publisher Hering

## SCHONEFELD (Schönfeld), Stephan von.

*Ichthyologia et nomenclaturae animalium marinorum, fluviatilium, lacustrium, quae in florentissimis ducatibus Slesvici et Holsatiae et celeberrimo emporio Hamburgo occurrunt triviales. - Hamburg, Bibliopolio Hering, 1624. 4to (240 x 180 mm). 87 pp., (1, blank) with seven engraved plates depicting fishes from the North and Baltic Seas. Slightly later vellum with handwritten title on spine, some browning and foxing due to paper quality, sprinkled edges, reminiscing paper labels on inner covers, faint waterstain and tiny lesion to lower outer corner of plates. Fine copy.*

5.000.- €

Extremely rare book on ichthyology, a significant contribution to the taxonomy of fishes and the local fauna of Northern Germany. The German physician and naturalist Stephan von Schönfeld (-1632) partly worked with already existing sources, but also used the Hamburg fish market to study extensively offered species there. Von Schönfeld made several first descriptions of species and provided a first systematic German naming system for fishes. The author assigned the whales to the mammals. He may not have been the first, but certainly one of the first researchers to do so. He described a total of 425 species of aquatic life and thus created an important early document of northern German eco system. Some images were copied by Willughby and Ray.

He was the son of a physician and surgeon of the same name who died on 19 January 1600 in Hamburg, where he had previously practiced. His matriculation entry as Stephanus Schoonuelt at the University of Rostock dates from June 1581. He studied under Pieter Paaw and took the position of responder at one of his disputations on the origin of milk in 1588, his dissertation (1589) under Heinrich Brucaeus dealt with scurvy. Von Schönfeld then

had a practice in Hamburg. Due to his good healing results, he was soon regarded as a renowned physician. In the 1590s, he travelled for a long time with his friend Hieronymus Vogeler, who later became mayor of Hamburg. Both visited Italy, Austria and France. Johann Adolf of Schleswig - Holstein - Gottorf appointed him one of two personal physicians in 1603. In 1603 he was appointed again with a considerably higher salary. Since he sold most of his father's property in Hamburg in 1610 and 1614, he probably expected to live permanently at the Gottorf court. The Duke asked von Schönfeld to research the fish world of the region. Von Schönfeld worked intensively on this, but was unable to complete the studies before the Duke's death in 1616. His son and successor Friedrich III judged von Schönfeld to be a faithful personal physician to his father and granted him several exemptions. However, he himself chose other personal physicians and allowed von Schönfeld to leave the duchy. The physician went to Hamburg again in 1616 or a short time later. He became a partner in five major dyke construction projects on the North Sea coast of Schleswig-Holstein between 1612 and 1623.- VD 17 23:289167Z; Nissen, ZBI 3741; Hirsch-H. V, 127 f; Nissen. Fishes no 116.

TAB. VI.

Scorpius Mammis alter



Idem scapius



# On Coins, Accounting and the Art of Professional Writing

## SPALOWSKY, Joachim Johann Nepomuk Anton.

*Abhandlung der Oekonomie und der dazu gehörigen Wissenschaften. Erster Band. Vom Schreiben, schriftlichen Aufsätzen und Rechnungswesen. (all publ.). - Wien, Gedruckt bei Joseph Hraschanky, kk. privil. Buchdrucker, 1787. 4to (260 x 205 mm) (2), 9-26 pp., (4), 27-84 pp., (4), 85-232 pp., 2 Bll. with finely hand - colored engraved frontispiece, five color-printed tables (in red), 28 hand colored, with gold and silver heightening, engraved plates incl. (partly multi-fold.) engraved plates on blue paper and one plain table (= Tab. I - XXIII, and Tab 9, 10, XIbis, 12, 15), and 73 finely colored engraved plates of coins, making it altogether 106 plates. Pages 1-8 with index to the chapters bound in later as bookbinders advice. Contemporary Green morocco binding with gilt spine in compartments, red morocco lettering label and gilt edges, gilt ruled borders at covers, covers scuffed and only little rubbed. Inside is fresh, coloring is bright and superior.*

12.000.- €



Large paper copy (Liechtenstein copy ?) of a compendium on economics by Spalowsky, which deals with the various sorts of business letters, accounting, coins & money being the last part of a planned ambitious project in ten volumes, called: *Naturgeschichte der vierfüßigen Thiere, Vögel, Amphibien und Conchylien, nebst Abhandlungen der ökonomischen Wissenschaft, dann der Numismatik* (Graesse (VI, 457).

Only edition, the engraved plates show coins, banknotes, scales and weights, stamps, barrels, jugs, etc. A large paper copy on better, strong paper with hand coloring in superior quality (gold & silver heigten), not uncolored as often.

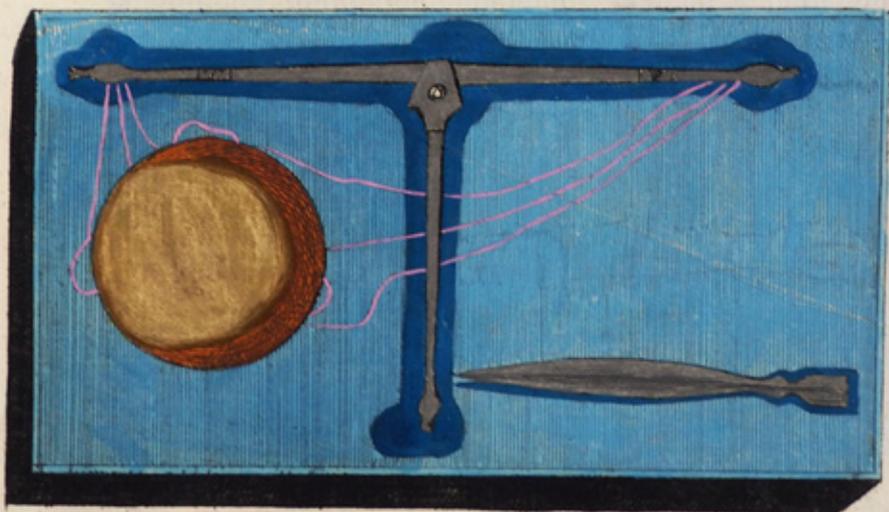
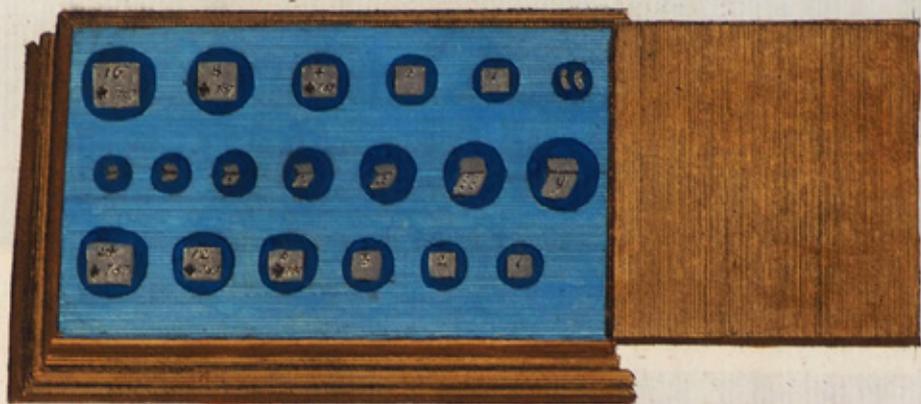
In the advertisement to this work he described the process of coloring: „Durch Höhung mit und theils flächige Unterlegung von Gold, Silber und Kupfer wurde ein natürlich schillernder Glanz erzeugt.“ The price was a considerable 36 gulden for an illuminated copy, a single colored sheet was available from 3 gulden for at least the natural history prints („Ausführliche Nachricht von der künftigen Ausgabe der beyden Werke des Dr. Spalowsky“, Wien 1791, VD 18 11997877)

The physician & polymath Joachim Spalowsky (1752-1797) established himself as a natural history writer and worked as a physician in the Citizen's Guard (Bürgergarde) of the City of Vienna. Few biographical details are available on him but he was born in Reichenberg (Liberec) and he was a member of the Königl. Böhmischen Gesellschaft der Wissenschaften (Bohemian Academy of Sciences) although he was not mentioned in the exhaustive history of that society. His erudition is evidenced by the range of his publications on Natural History, the least uncommon being *Beytrag zur Naturgeschichte der Vögel* (1790-1795). His planned ambitious project, the 10-volume *Naturgeschichte der vierfüßigen Thiere, Vögel, Amphibien und Conchylien, nebst Abhandlungen der ökonomischen Wissenschaft, dann der Numismatik* is recorded in Graesse (VI, 457), and was only realized in parts, to include: *Beytrag zur Naturgeschichte der Vögel* (6 Vols.), *Beytrag zur Naturgeschichte der vierfüßigen Thiere* (2 Vols.), *Vorgeschmack einer vollständigen systematischen Geschichte der Schalthiergehäuse* (1 vol.). The „*Vorbote der Naturgeschichte*“ seems to be a preview (best of) of the author's projected multi-volume natural history.

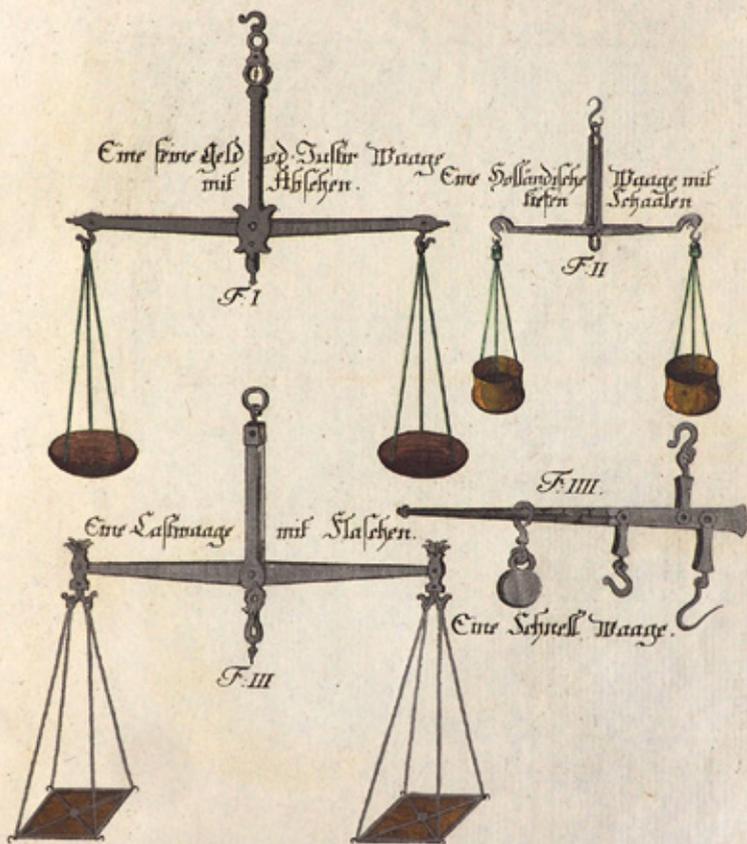
The projected work should also include: *Scheidekunst* (chemistry, assaying), mechanics, engineering, machines & models, political science, and agriculture. His impressive, highly colored „illuminated“ works were probably intended to solicit patronage, including that of Franz II. and Maria Theresa of Austria. The binding correspond to two works by Spalowsky sold at German auction in 2020 (no. 694/695) which were dedicated to: Alois Joseph von und zu Liechtenstein with wife Caroline, née von Manderscheid - Blankenheim (vol. 1) and Nikolaus Esterházy von Galántha with wife Maria, née von Liechtenstein.- MNE II, 254; Wurzbach XXXVI, 56.I; Goldsmiths - Kress no. 13478.46 (tab. 21 „blanko formular“ wanting); OCLC: 22251191.



TAB. XVI.



# TAB: XIX



# „Mit Fried und Freud fahr ich dahin“ Presentation Binding for Sophie of Brandenburg, Electress of Saxony

**SCHLEE (SLEIDANUS), Oswald.**

*Die Selige Sterbkünst Von dem heiligen Geiste/ in des alten Simeonis lobgesang/ gleich wie ein kurtz Compendium, der Christenheit zu heilsamen nutz und trost/ zusammen gefasset. – Hamburg: Mollerus 1601. 4to (200 x 150 mm) [12], 455 pp. [12]. Bound in contemporary full calf with gilt decorations, two clasps and all edges punched gilt. Fly leaf inscribed in manuscript in German and dedicated by the author to Sophie von Brandenburg (1568 – 1622). Very fine provenance copy in its first binding.*

6.000.- €

Ars bene moriendi by the German Lutheran clergyman and theologian Oswald Schlee (Sledanus, Sleidanus, Slede) (1553-1613) from Rostock/Northern Germany.

Dedicated on the front-fly to Sophie von Brandenburg (1568-1622), Electress of Saxony for her eldest son, from 1591 to 1601: “Der durchleuchtigsten hochgebornen Fürstin und Frauwen, Frauwen Sophia, gebornen Marggraffin zu Brandenburgh, Hertzogin und Churfürstin zu Sachssen, Landgraffinn zu Thuringen, Marggraffin zu Meissen, und Burggraffin zu Magdeburg, wittiben, seiner gnädigstens Churfürstin und Frauwen verehret diese Selige Sterbe Kunst Oswaldus Sledann, unterthanigst”.



Die Selige  
**Sterckbuech**

**Von dem heiligen Gei-**

**ste in des alten Simeonis lobgesang/gleich**  
wie in ein kurz *COMPENDIVM* der Christenheit zu  
heissen muess vnd trefft/zusammen gefasset.

**Einfeltig aber nach ordnung der worte des Lobgesanges**  
aus der heiligen Schrift erkläret  
durch

**M. OSWALDVM SLEDANVM,**  
*Archidiaconum der kirchen zu S. Marien in Rostock.*



Anno

1601.

Hamburg!

Oswald Schlee had studied at the University of Rostock from 1568 and at the University of Jena around 1572 with Justus Lipsius. In 1579 he was awarded a doctorate in philosophy in Rostock. He was a deacon at the Petrikirche in Rostock from 1577 to 1589. From 1589 he worked at the Marienkirche in Rostock, until 1609 he was archdeacon and from 1609 to 1613 pastor, from 1610 also city superintendent.

The *Ars moriendi* (The Art of Dying) are texts dating from about 1415 and 1450 which offer advice on the protocols and procedures of a good death, explaining how to „die well“ according to Christian precepts. It was written within the historical context of the effects of the macabre horrors of the Black Death. There was nothing more important in life than to prepare for dying so that one could then go in peace. A flood of books on the „*Ars bene moriendi*,“ the art of dying well, sold like hot cakes from the late Middle Ages onward. Death was depicted in the form of dances of death, sequences of dancing or musical skeletons painted on church or cemetery walls. Funeral sermons and death songs in large numbers were intended to give comfort, and everyday objects were sometimes quite drastically

In Dienstadtungsten Erbgeborenen  
Christen und frommen Mannes  
Sopbia, geborenen Marggraffin  
zu Brandenburg Churfürstin und  
Fürstin zu Preussen, Landgra-  
vin zu Thüringen, Marggraffin  
zu Meissen, und Fürstin  
zu Magdeburg, Weissen, zu  
Gundolfen Fürstin und frommen  
Manschetten, demselben  
Dunst  
Johannaldus Schick  
Verantwortlich

reminded of the omnipresence of death through appropriate decoration or painting. People wanted to say goodbye consciously; a sudden death was considered a misfortune. While people were certainly turned towards this world, they did not suppress the view of the hereafter. The goal of all this preoccupation with death was to be able to die with complete trust in God and to free oneself from all earthly ballast. As a result of the Enlightenment, the decline of the art of dying began in the middle of the 18th century. Death became a private matter, the great funeral procession through the city had to give way to burial „in silence“. Speechlessness set in, which can still be felt today.

Like Schlee, Johann Sebastian Bach refers in the solo cantata „Ich habe genug“, to the biblical passage Luke 2:29, in which the aged Simeon joyfully looks forward to his death at the presentation of Jesus in the temple after seeing the Messiah (Nunc dimittis).- Provenance: With the book plate of the Danish statesman, court official, and councillor, Carl Juel (1706-1767), Valdemar's Castle, Tasinge.

# Earliest History of Chemical Instruments

**SCHREGER, Christian Heinrich Theodor  
(with Friedrich Hildebrandt).**

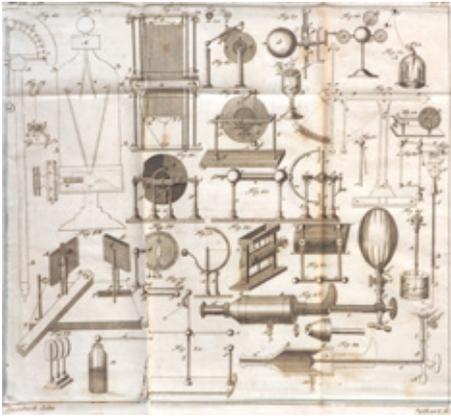
*Kurze Beschreibung der chemischen Geräthschaften älterer und neuerer Zeit als Beitrag zur Geschichte der Erfindungen in der Chemie, nebst einer Vorrede des Herrn Hofrath Hildebrandt in Erlangen von ... Erster Band: Pharmaceutische und übrige technisch - chemische Geräthschaften, Zweiter Band: Pneumatische Geräthschaften, Dritter Band: Physikalisch- chemische Geräthschaften. 3 vols. (= all publ.). - Fürth: im Bureau für Literatur, 1802. 8vo. (195 x 120 mm) (4), X, (2), 333 pp., (1) with one folding engraved plate; (4), 266 pp., (2, content) with two engraved fold. plates; (6), 393 pp., (1, Errata) with three fold. engraved plates by Volkart. Contemporary paper card boards (Kleisterpapier) with red morocco lettering piece on spine, red edges, fine and clean copy. Modern Ex - Libris on inner front cover. Each vol. with second separate title. Very fine copy.*

2.600.- €



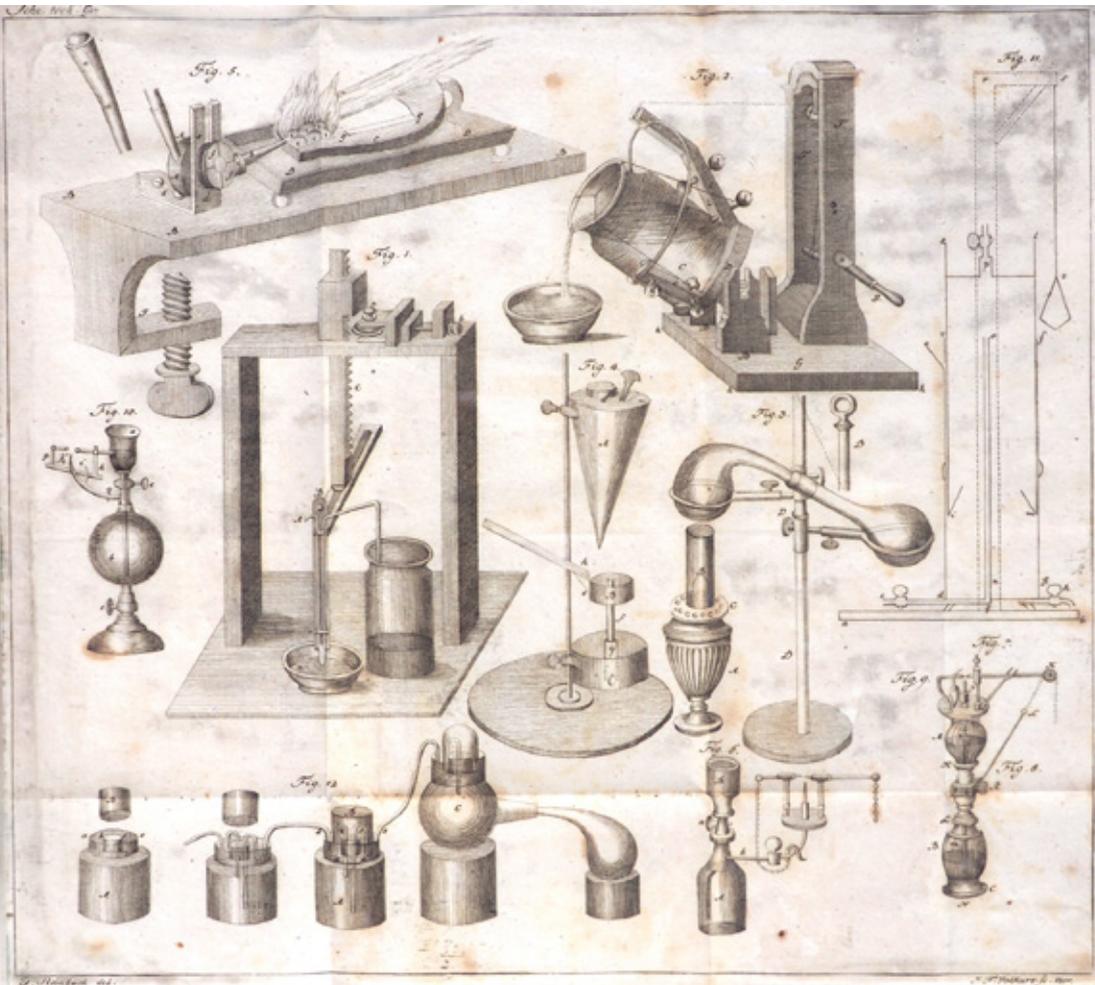
Exceedingly rare history of chemical laboratory equipment, with the description of numerous scientific instruments.

The present work describes equipment for mechanical operations (distillation apparatus, various furnaces, tubes, etc.), in vol. two various pneumatic-chemical devices (air improvement apparatus, gas purification devices, hydrogen, sulfur, phosphorus audiometers, etc.) and aerometric devices (baroscopes, barometers). The plates each with numerous figures. The German physician and chemist Christian Heinrich Theodor Schreger (1768-1833) was since 1810 full professor of chemistry and pharmacy at the University of Wittenberg. After studying law in Leipzig in 1785 he took a position as a tutor and took part in the management of a noble manor near Wittenberg as an economic administrator. He began studying medicine in



Wittenberg in 1794 and continued in Altdorf and later in Erlangen. He was awarded a doctorate in medicine in Erlangen in 1800 and settled there as a general practitioner. After his appointment as prof. at the Univ. of Wittenberg, he became a full professor of medicine at the Univ. of Halle after the Napoleonian War. He was a prolific writer in various fields, such as anatomy, chemistry, pharmacology, dietetics, agriculture, and veterinary medicine.- not in Cole, not in Neville Hist. Library; Bolton 156, Hirsch-H. V, 137, Callisen XVII, 321 u. XXXII, 207, Poggendorff II, 842, ADB XXXII, 470.

Holdings: Leiden, Museum Boerhaave; Cornell, Penn Libraries, Library Congress, Langsam Library; ZB Zürich.



# Plant Hunter

## SPRECCHIS (Sprecchi), Pompeius (Pompeo).

*Antabsinthium clavenae id est quod absinthium umbelliferum, in Monte Seruae Belluni, et alijs Italiae Montibus ortum sit idem cum Absinthio Alpino Umbellifero Caroli Clusij, Compositum ac Editum a Pompeo Sprecchis Pharmacopola Veneto. Cum privilegio. – Venetiis: Antonium Turinus, 1611. 4to (200 x 150 mm) [8], 120 pp., [2] with one full-page woodcut on 4v showing the plant, head-pieces and initials. Page 65/66 has a paper flew (while printing) in the text, missing on each side four to six letters. Near contemporary Carta rustica, some traces of use, dustsoiled and spotted, handwritten title on spine faded, old ink underlinings and notes by previous maybe contemporary hand owner. Otherwise fine.*

2.800.- €



An answer to Nicolao Clavena's „Historia absinthii umbelliferi“ on Antabsinthia clavenae or silvery yarrow.

Nicholas Clavena, an apothecary at Belluna, wrote a treatise on the virtues of this plant, which he found on Mount Serva. The book is an answer to Nicholas Clavena by his rival Pompeo Sprecchis.

The plant was first discovered on the summits of the lofty Alps of Austria and Stiria, growing in the crevices of the rocks and frightful precipices, by Carolus Clusius, who has given a description and good figure of it in his *Stirpes Pannoniae*, drawn however from a cultivated specimen, as he says he sent seeds and young plants to his friends in Holland from which his figure was executed.

Nicolao Clavena, an apothecary at Belluna, in the Venetian territory, wrote a treatise on the virtues of this plant, which he found on Mount Serva, and supposed it to be different from that described by Carolus Clusius. He also obtained a patent for preparing a conserve (syrup) of it. This gave rise

to a severe attack from his rival Pompeo Precchis. Both these authors have given original figures of this species, but neither of them are nearly equal to that of Clusius.

According to Clusius it has not only the hoary appearance, but the bitter taste and scented seeds of the wormwood; Clavena however denies that this plant possesses either of these properties. It was cultivated by James Sutherland in the Edinburgh Botanic Garden in 1683, however it is a rare plant, being, like most alpine plants, rather difficult to preserve.

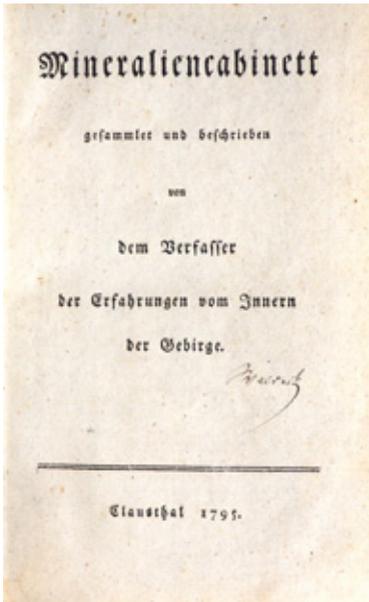
From the mid sixteenth century botanical fieldwork became increasingly common in the core zone of European nature studies (mainly Italy, France, the Alpine region and parts of Germany). So many students of nature went out into the wild on short excursions (and increasingly on longer expeditions) that it becomes impossible to discuss or even name most of them. Field excursions as part of university education and of the medical Grand Tour had spread far outside the core zone of Europe by the late sixteenth century.

The diversification of field work in Europe from about the middle of the sixteenth century can be seen clearly in its increasing use as a method of discovering and obtaining rare plants for the living collections of the European élite, who vied with each other for possession of rarities and novelties. This coincided with the birth of plant hunting

as a professional activity. Both the idea and the practice of the regional botanical survey and the flora as a descriptive genre had become accepted in Europe by the 1590s to early 1600s, and were spreading to parts of Europe outside the core area of natural studies. Some of these explorations were undertaken on the edge of scientific research and plant hunting in the service of collecting.

„Nicolao Clavena „Besitzer der Engelsapothek in seiner Vaterstadt Belluno zu Anfang des 17ten Jhdts. Er fand auf dem Monte Serva eine Pflanze, die er Absinthium umbelliferum nannte und woraus er einen eigenen Kräuterzucker und Syrup verfertigte, zu dessen alleinigem Verkaufe die Republik ihm unter dem 31. Oktober 1608 ein Privilegium ertheilte. ... Clavena hielt sich für den Entdecker der später nach ihm benannten Achillea, doch gönnte ihm Pompeius Sprecchis diese Ehre nicht, denn in seiner Schrift beweiset er, dass die Pflanze auch auf dem Monte Baldo wächst und schon Clusius bekannt war.“ (Ersch/Gruber) BL Italian, 17th cent., S. 865; Kelly. Cat. of James Sutherland's library 277. KVK: Erlangen-Nürnberg, Hannover; only four copies in Italian Libraries; Oxford, BL, National Library Scotland, Kew Gardens, Royal Society; Paris, Strassbourg; OCLC: only Folger, NLM.





## Mineral Collection for Mining Schools

### TREBRA, Friedrich Wilhelm Heinrich von.

*Mineraliencabinet gesammelt und beschreiben von dem Verfasser der Erfahrungen vom Innern der Gebirge. Clausthal, 1795. 8vo (190 x 120 mm) 212 pp., (2) with one large fold. engraved plate (230 x 285 mm) by H. Fuss, illustrating the cabinet Trebra used to store his mineral collection. Contemporary paper-card boards, handwritten label on spine.*

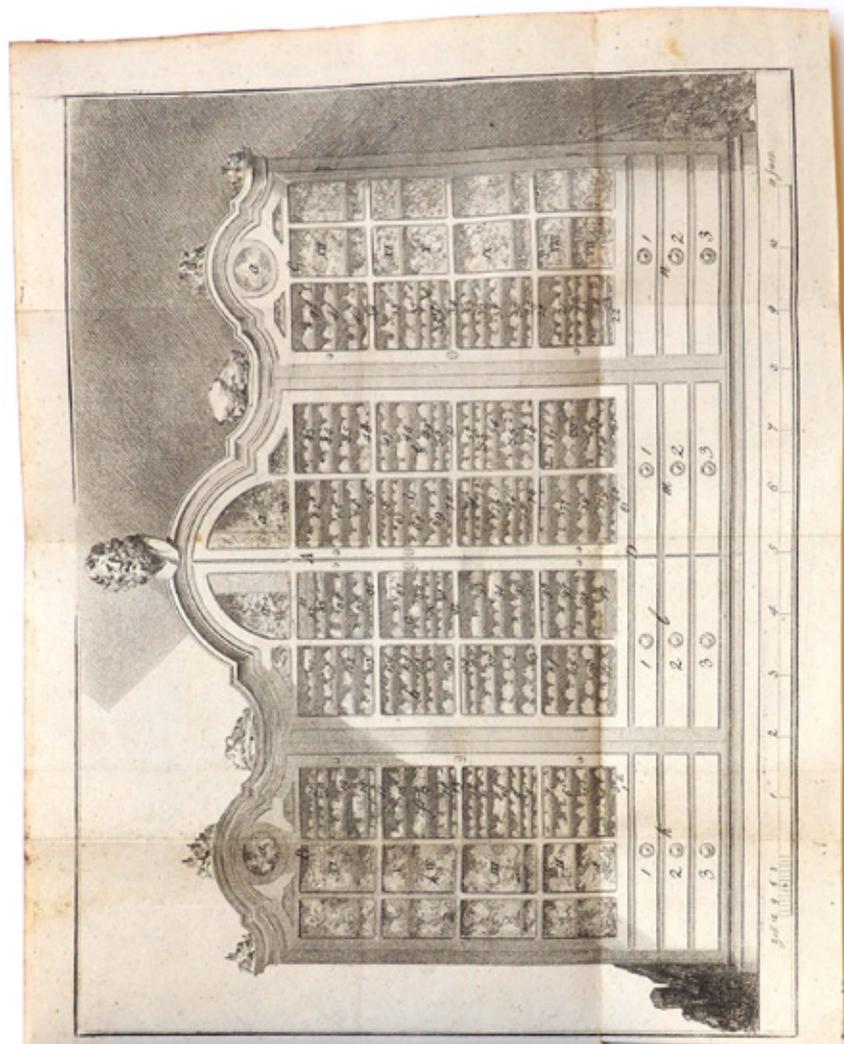
2.900.- €

Very rare work on Trebra's mineral collect for Mining Schools, published semi-anonymously.

The book is a description of Trebra's mineral and ore collection, which was used for training the future mining officials of the State. The text begins with an overview of the organization, which was specifically tailored to benefit mining experts. The collection is grouped into rocks and vein material, gangue, gangue rocks, the composition of matrix rocks, combustible materials, metallic deposits and metals proper. Von Trebra correctly believed that by studying all geological and mineralogical aspects of working mines, other similar ore deposits could be discovered while conducting regional geological surveys. The book is illustrated with a beautiful plate showing the long case where the specimens described in the volume are stored. A few years (1797) after this work was published, Trebra's mineral collection was sold at auction. It was described by Freiesleben as being a „well prepared, correct and accurate catalog in customary form.“

The German mining expert Friedrich Wilhelm Heinrich von Trebra (1740-1819) met early in his career Goethe, who was in charge of the Ilmenau mines. They became friends, and it is known that Goethe collaborated in the production of Trebra's famous *Erfahrungen vom Innern der Gebirge*

(Dessau & Leipzig, 1785). In 1779, he became inspector of mines for the government of Hannover and spent over a decade at Zellerfeld, in the Harz Mountains, where he greatly developed the mining and metal industry of the region. It is well known that Trebra accompanied Goethe in his wanderings through the Harz Mountains as a friend and geological adviser. The latter half of the eighteenth century can undoubtedly be regarded as the zenith of mineral collecting, a period that witnessed the creation of extensive natural history collections nearly everywhere throughout Europe, and in which exhibits from the "mineral kingdom" were to play an essential component. The "Imperial Natural History Cabinet" established at the court of the House of Habsburg in Vienna by Emperor Francis Stephen in 1748 represented the paradigm for this development in Central Europe, subsequently progressing to become one of the foremost collections in Europe. As in numerous other instances, the Imperial Cabinet took possession of a number of particularly spectacular minerals that were already present in the early modern Habsburg *Kunstkammer*. - VD18 15306739; Holzmann-Bohatta III, 482; Wilson, *Mineral Collecting* (1994), 226; Gatterer I, 269/70; ADB Suppl. I, 351; Schuh online no.3; not in Sinkankas or Freilich sale. Provenance: Waerneck (ink on title)

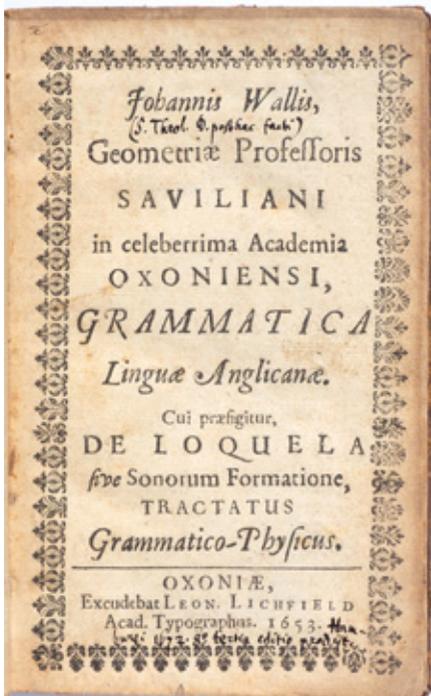


# Wallis on Etymology, Sound Production & Universal Language

## WALLIS, John.

*Joannis Wallis, Geometriae professoris Saviliani ... Grammatica linguae Anglicanae cui praesigitur De loquela sive sonorum formatione tractatus grammatico - physicus ... - Oxoniae (Oxford): excudebat Leon. Lichfield ... 1653. 8vo. (142 x 87 mm) (24) (2), (16), (4), (2), 128 pp. (= Sign. A12, B8 - 18) Contemporary english calf, ruled borders, heavily rubbed and soiled, especially spine. Several ownership inscriptions in ink, and some notes in ink within text..*

3.000.- €



Rare first edition of the famous mathematician John Wallis „English Grammar“ to include his treatise on Speech („De loquela...“) in which he speculated on the production of sound through speech, paying particular attention to the physical process involved. The foundations for the pedagogical development of deaf education in Britain were being laid here, although in later years Wallis had a bitter debate with his fellow of the Royal Society, William Holder, about the question of who was the better phonetician. More interesting than their rivalry in this respect is the fact that they agreed on the principle that teaching speech to a person born deaf should be based on a correct theory about the production of speech sounds.

„In 1669, Holder published his 'Elements of Speech', which contained a sophisticated analysis of speech sounds according to articulatory principles. It also contained 'an appendix concerning persons deaf and dumb', in which Holder explained how a deaf person could be instructed to produce speech sounds. It is not completely certain, but extremely likely that it was in reaction to Holder's publication that Wallis felt it necessary to point publicly at his own achievements both in articulatory phonetics and in teaching language to deaf persons. In 1670,

he published, in the Philosophical Transactions, the Royal Society's journal, a letter written by himself in 1662, when he was teaching Whaley, in which he explained to Robert Boyle what progress he had made in this. He added a short but unsigned postscript, mentioning that 'Dr. Wallis' had later also successfully taught 'a young Gentleman of a very good family', who was born deaf, clearly intending Popham (Wallis 1670, p. 1098). The postscript also drew attention to the fact that Wallis had given a thorough analysis of speech sounds in his 'De Loquela', published in 1653."

John Wallis (1616-1703), Oxford's Savilian Professor of Geometry from 1649 to 1703, was the most influential English mathematician before the rise of Isaac Newton. Prior to taking up the Savilian Chair John Wallis had little mathematical experience and enjoyed no public reputation as a mathematician. The *Grammatica Linguae Anglicanae*, which was published in 1653, was one of Wallis's earlier works. Although written in Latin for the sake of foreign learners, Wallis's Grammar is one of the first analyses of English not to force the vernacular into a traditional Latin mould. The work was enormously successful, going through many editions within Wallis's lifetime. It set the pattern for grammar wri-

ting throughout the eighteenth century. The English grammar prefaced to Samuel Johnson's *Dictionary of the English Language* (1755) is essentially a digest of Wallis's grammar. Modern scholars have focused largely on Wallis's inductive and distributionalist approach, a primary example of which is his original analysis of the English tense system in terms of a small number of primary underlying elements. Less familiar and more uncomfortable to modern theorists is his treatment of 'etymology', which combines derivational morphology with notions about sound symbolism. This key element in Wallis's work is intimately connected with contemporary schemes for the construction of a philosophical language, as pursued by Wallis's colleague John Wilkins under the auspices of the Royal Society.- see: Jaap Maat. 'Teaching language to a boy born deaf in the seventeenth century: the Holder - Wallis debate'. *History and Philosophy of the Language Sciences*. <https://hiphilangsci.net/2013/11/06/teaching-language-to-a-boy-born-deaf-in-the-seventeenth-century-the-holder-wallis-debate> Provenance: early inscription „gekauft in Oxford an. 1657. 9 pence“; Karl Lachmann (1793-1851), Tycho Mommsen (1819-1900), Antiquariat Fock (Leipzig, 1913)





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