

A detailed black and white engraving of a fish, likely a flatfish, viewed from above. The fish has a wide, open mouth at the bottom center and two prominent, bulging eyes on the right side of its head. Its body is textured with fine lines and scales. A large, deeply forked tail is visible at the top left.

KÜHN

RARE BOOKS & ART

Fasanenstraße 29
10719 Berlin



GROB, Ernst und Ludwig SCHMADERER.

Drei im Himalaya: die Erlebnisse einer Himalayafahrt von Ernst Grob und Ludwig Schmaderer. - München: Ernst Bruckmann, 1938.
8vo, 97 pp. with 63 photographic images,
2 Panoramic views and 3 maps. Publisher halfcloth
with dust-jacket, which is at the edges frayed and
little defective

with:

Collection of 22 original vintage photographs in size 130 x 180 mm or larger from the expedition of Ludwig Schmaderer, Herbert Paidar, Ernst Grob from Tibet and Delhi and from the second climb on the Siniolchu. All photographs within simple passepartout, and stamped by Photo Studio Pini in Munich, dated between 10 to 19th December 1937 and with mounted handwritten notes from one of the participants of the expedition. Most of the photographs are within the printed book.

Rare collection of vintage photographs of the mountaineering expedition to the Siniolchu, a mountain in the Himalayas. It is the eastern cornerstone of the Kangchendzönga massif and is considered one of the most beautiful mountains on earth. As part of a German Sikkim expedition in 1936, Karl Wien, together with Adolf Göttner, succeeded in making the first ascent of the 6888 m mountain. The ascent route was via the northwest ridge.

The second ascent of Siniolchu was also achieved by a German mountaineering group a year later and is described here. On September 25, 1937, Ludwig Schmaderer (1913–1945), Herbert Paidar (1909–1951), and Ernst Grob, along with the porter Pency, reached the summit. Their climbing efforts were constantly frustrated by bad weather or worse snow conditions. They attempted the Twins and Nepal Peak twice, each time being turned back by the weather or dangerous snow conditions. Finally



EUR 2.800.-

on September 25th, 1937, they succeeded in making with the porter, Pency, the second ascent of Siniolchu. The book and the pictures describe this expedition.

The following images from the book are present in vintage photographs: 9, 16, 26, 29, 30, 32, 33, 34, 43, 52.

Ernst Grob, Herbert Paidar, and Ludwig Schmaderer are today mainly known for the first ascent to the summit of Kirat Chuli or Tent Peak in 1939 in the Himalayas. Their book of 1940 is a description, mainly in annotated picture form, of the expedition of three climbers to Sikkim in 1939. At the end are given extracts from the diaries of the climbers. The chief goal of the expedition was the Tent peak (24,165 feet) north of Kangchenjunga. The illustrations of the long and very difficult ridge joining this to the Nepal peak (23,519 feet), which

had to be traversed, are outstanding. Besides this ascent, the party reached the Sugarloaf saddle, made the first crossing of the Langpo La and the first ascent of the southern summit of the Langpo peak, this last under exceptionally bad conditions.

„Between the end of the First and the end of the Second World War, the mountains became more and more the places of heroes who accept everything for the German „fatherland“, even death. Driven by an alpine blood-and-soil ideology, many of the top mountaineers at the time had put their lives on the line. This was accompanied by extreme German nationalism and anti-Semitism. Long before the Nazis came to power, these ideas were widespread in the Alpine Club. Especially in Austria, declared anti-Semites set the tone very early on, who were also anti-Slavic, anti-Marxist and anti-clerical. One could dismiss this as exceptions. But with the exclusion of the Jewish section Donauland in 1924, the Alpine Club showed the prevailing spirit in its ranks long before the National Socialists came to power. With posters reading „Jews and members of the Donauland Association are not welcome here“, some sections denied overnight accommodation to climbers of the Jewish faith. Heroism and military order were in line with the National Socialists. They used the mountains for their cause. This went so far that the cowardly Hermann Göring posed for a photo in a wall on the Watzmann. Nazi propaganda stylised Nanga Parbat as the „mountain of destiny for the Germans“. The dead of the tragic expedition in 1934 had died for the German Reich. In 1938, Hitler personally received the first climbers of the Eiger North Face. The ascent of Mount Elbrus by members of the 1st Mountain Division during the Second World War was skilfully used by the Wehrmacht for propaganda purposes. The Nazis saw mountaineering as a good way to „train“ young people for the mountain troops. And the Alpine Club willingly let itself be harnessed for the perfidious goals. After the annexation of Austria in 1938, the association was firmly integrated into the Nazi state. As the sole mountaineering association, it was part of the NSDAP's ruling structure. The Alpine Club alone was entitled to issue alpine aptitude certificates for the Wehrmacht. see: „Berg Heil! Alpenverein und Bergsteigen 1918 bis 1945.“

(see: Exhibition catalogue June 2012 at the Alpine Museum München)





Rare & Early Thematic Map

BREITENBAUCH, Georg August von.

Übersicht der vornehmsten Erzeugnisse von Europa und den auswärtigen Welttheilen. Begleitet von einer Karte der europäischen Produkte. German manuscript in black ink on paper. No date and place (probably Bucha, 1799-1803). 242 unnumbered manuscript pages, one folded manuscript map, wash-color and ink (320 x 280 mm). Contemporary plain cardboards, paper label to spine. 4to (220 x 180 mm). Rubbed and soiled. Lightly browned inside, otherwise very fine. At the end are enclosed a few manuscript sheets with correspondence regarding the publication of the manuscript. Engraved book plate of Breitenbauch on front paste-down.

EUR 6.400.-

Authorial manuscript version by the economist Georg August von Breitenbauch (1731-1817) on European and non-European agricultural, extractive and manufacturing activities at the end of the 18th cent. The text describes economic products distributed in Europe and North & South America, Africa, Asia and including a few lines on the newly discovered areas, like „Neuseeland“ (New Zealand) and „Neubrittaniens“ (Australia).

The manuscript is illustrated with a rare and early thematic map showing agricultural, extractive and manufacturing activities in Europe, being one of the earliest examples of economic mapping besides Crome's map of 1782. The map bears the following title „Karte von Europa für die Jugend zur sinnlichen Vorstellung der Produkte aus dem Pflanzen-, Mineral- und Thierreiche und anderer Merkwürdigkeiten der Länder dieses Welttheils. Entworfen 19. Nov. 1799.“

The book was published in Leipzig in 1803 by Schödel. Crome's map of 1782, generally considered as the earliest economical map, illustrates the distribution across Europe of the production of 56 commodities, including gold, copper, wine, fruit, salt, hemp, silk, and horses. The symbols for each are identified in an „explanation“ at the bottom of

the map, which also describes a clever system of underlining used to differentiate whether a product is consumed domestically, processed domestically then consumed or exported, or exported outright. The map is flanked with tables listing each European country, its main products, and its land mass in square meters. Breitenbauch on the other side uses pictograms (animals like horse, cow, fish, and whale, chemical symbols, and symbols for honey, vine, coal, wheat) within the map, making his map less topographical as Crome's map and more resembling modern info graphics.

„One quasi-thematic map on an economic subject was published during the eighteenth century by A. F. W. Crome in 1782. It is generally considered to be the first of its kind. Crome, a teacher of geography and history at Dessau at the time, became professor of statistics and political economy... at Giessen. His „Neue Karte [...]“, published in Dessau, contains a variety of symbols to show the occurrence of fifty-six commodities, along with others to show cities, ports, and such.... Crome's map was very well received and was issued in several editions during the two decades following its first publication.“ (Robinson. Early Thematic Mapping, pp. 54-55). Georg(e) August von Breitenbauch (1731-1817)

) was a courtier at Bucha and a Saxon-Weimar chamberlain as well as a writer, agricultural economist and scholar. He was the son of Heinrich August von Breitenbauch, hereditary lord of Bucha, Schkortleben, and Oeglitzsch, royal Polish and electoral Saxon privy councilor and directeur des plaisirs (court marshal) at the Dresden court (†1747 in Paris), and Sophia Augusta born von Schönberg. From 1749 to 1753 he studied at the University of Jena. After his studies he undertook an extensive

journey through France. In 1754 he stayed in Berlin, where he made the acquaintance of Lessing. Later he also met Goethe and Herder. From 1784 he was a member of the Erfurt Academy of Non-Profit Sciences, and from August 15, 1808, an honorary member of the Pegnesian Order of Flowers (no. 282), a Baroque linguistic and literary society. He wrote the first German-language topography of Athens in 1794, a ground-breaking book which became the basis of numerous later works.





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 bor-ders missing, showing the plaster stone (white)..

EUR 2.400.-

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: Bollettino A.I.C. 2011/143, 101-110.

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.

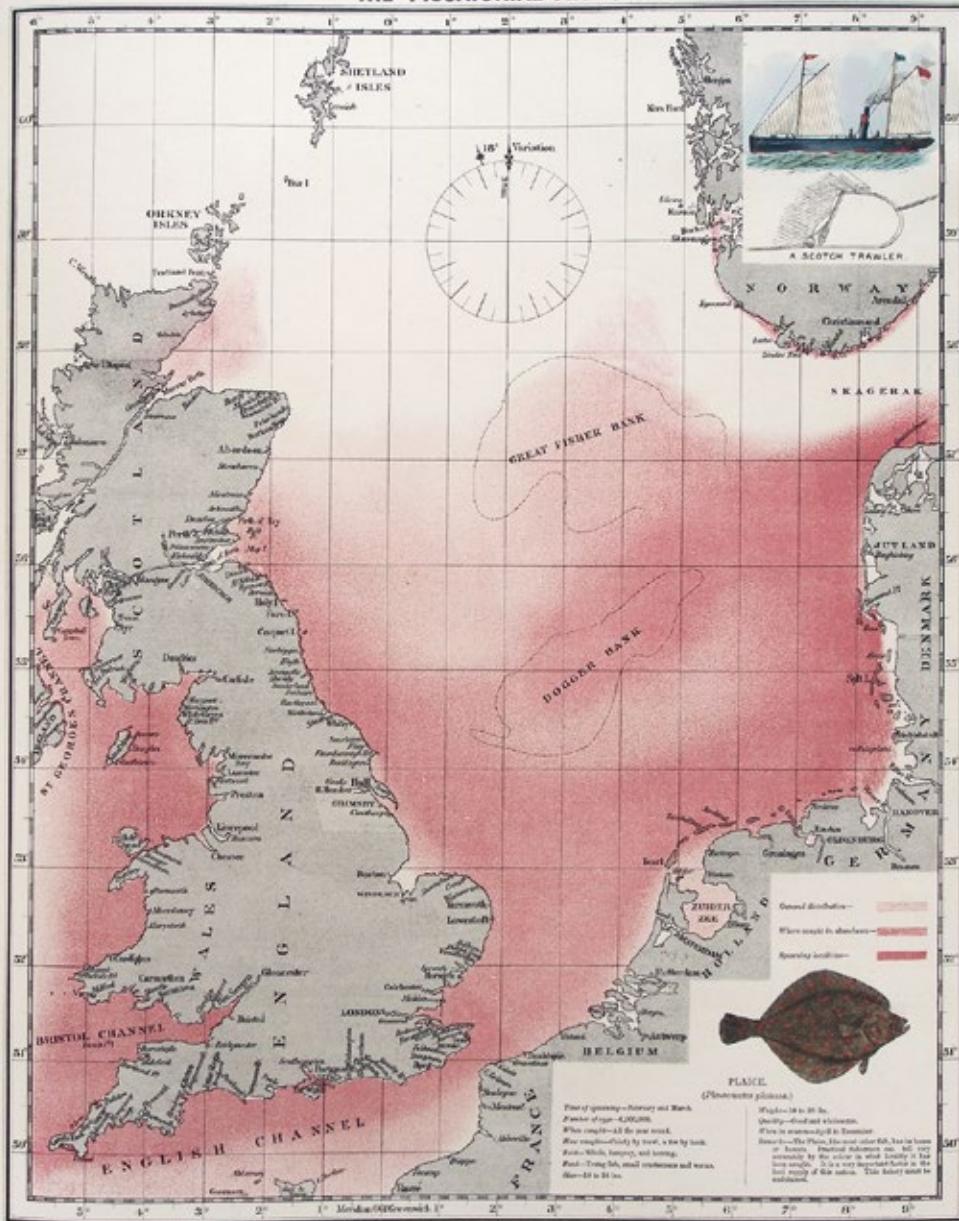
EUR 4.500.-



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.



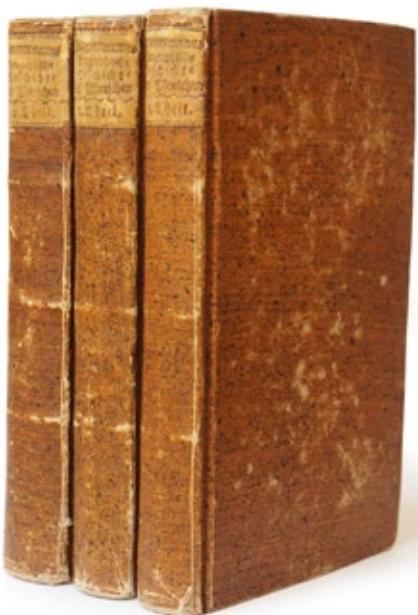
COMPILED & PUBLISHED BY G.T. OLSEN, FLS. FROS.

Start of Animal Geography

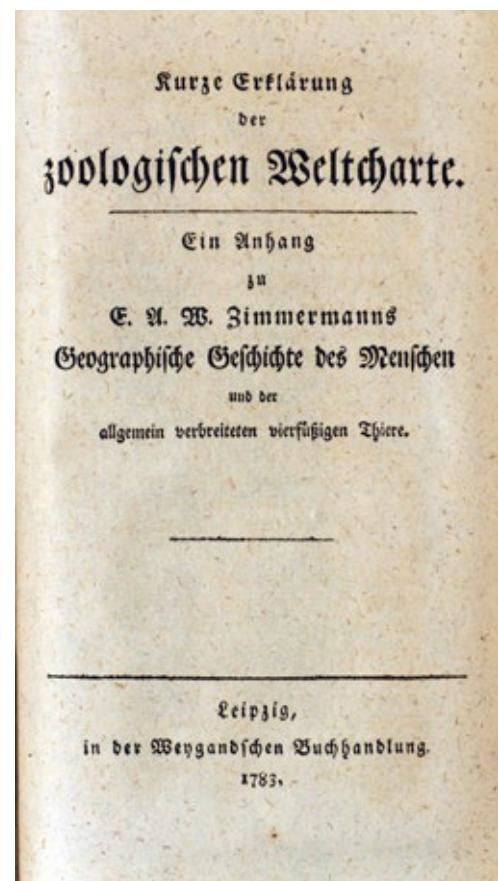
ZIMMERMANN, Eberhard August.

Geographische Geschichte des Menschen und der allgemein verbreiteten vierfüßigen Thiere, nebst einer hierher gehörigen zoologischen Weltcharte. - Leipzig, Weygand 1778-1783.
8vo (198 x 120 mm) 8 Bll., 308 pp., (2; adv.); 4 Bll., 432 pp.; 5 Bll., 278 pp.; 32 pp. with two engraved title vignettes and one fold. engraved map, partly hand-colored.
Contemporary brown paper-card boards (Kleisterpapier) with mounted title label on spine, rubbed and soiled, little browned, each title with small erased private ownership stamp, overall fine. Last part of vol. three with separate title-page: „Kurze Erklärung der zoologischen Weltcharte ...“

EUR 3.200.-



Much enlarged and expanded German edition of this classical work on animal geography to include the first map on the theme. The Latin edition appeared in 1777 and was here expanded - drawing upon additional sources and updated his map: *Tabula mundi geographiczoologica sistens quadrupedes hucusque notos sedibus suis adscirptos* (470 × 660 mm). Originally published under a different title in Zimmermann's *Specimen zoologiae geographicae, Quadrupedum domicilia et migrationes sistens* (Leiden, 1777), this world map of 360° reflects some updated geography, including James Cook's discovery of the Sandwich Islands (Hawaii). However, only the most basic place names are provided. It is the addition and geographical placement of the Latin names of quadrupeds that distinguishes the map from anything previously published. *Castor* (beaver), for example, appears throughout northern North America; *leo* (lion) in Africa; and *kanguro* (kangaroo) in northeastern Australia, where Cook's men first sighted one. Though very rudimentary in style and accuracy, the map marks an auspicious moment in the history of thematic mapping. Eberhard August Wilhelm von Zimmermann (1743 - 1815) taught mathematics and natural history at the Collegium Carolinum in the former duchy of Brunswick in central Germany. One of his pupils was Carl Friedrich Gauss (1777-1855), who became one of history's most influential mathematicians. Zimmermann traveled throughout Europe to study economic conditions and natural resources. Today, he is considered one of the founders of animal zoogeography. Ebach (2015), drawing upon Petra Feuerstein-Herz's doctoral dissertation of 2004, saw Zimmermann's two works as especially important for their innovation and influence, despite their being based upon existing literature, without supportive field work. Zimmermann's crucial insight was to see that he could develop a better understanding than previous investigators by synthesizing knowledge from both natural history and expeditionary accounts. He believed in multiple centers of creation of species around the world (excepting humans).

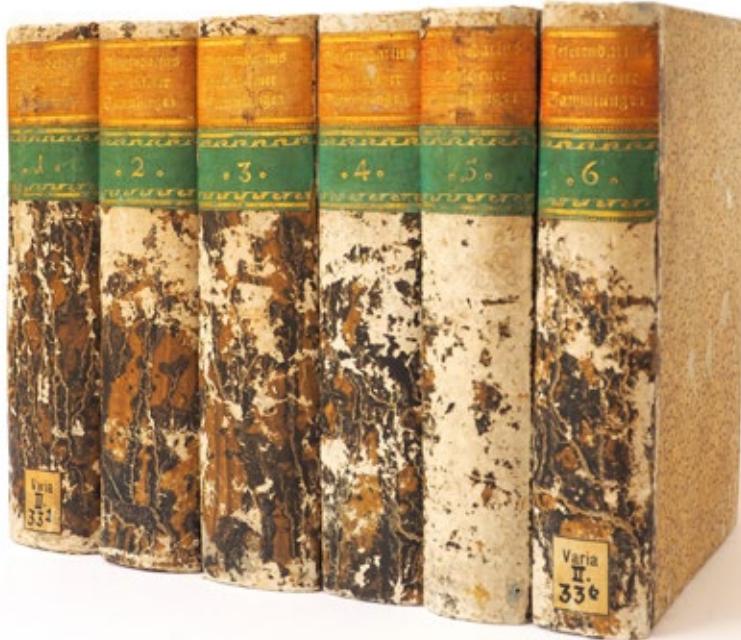


MARE GLACIALE



F. A. W. ZIMMERMANN

LONDINENSIS TABVLA MUNDI



MASCHENBAUER, Johann Andreas Erdmann.

*Der aus dem Reiche der Wissenschaften wohlversuchte Referendarius, oder
auserlesene Sammlungen von allerhand vermischten Schriften und Versuchen
aus der Naturlehre, Arzeneywissenschaft, natürlicher Theologie und
Rechtsgelehrsamkeit, Haushaltungskunst,... welches in einer beliebten Kürze samt
denen gelehrten Sachen des hiesigen IntelligenzweSENS ... 12 parts in 6 Vols. -
Augsburg, gedruckt bei Johann Michael Späth, 1750 - 1767 (recte 1768).
4to (205 x 160 mm). (12), 342 pp.; (4), 344 pp., (10); (6), 308 pp.;
(4), 336 pp., (8); (12), 368 pp.; (4), 353 pp., (15); (2), 360 pp.; (4),
323 pp., (13); (10), 364 pp. with engraved frontispiece; (4), 310 pp.,
(16); XVI, 304 pp.; (4), 296 pp., (32) with seven engraved frontispieces,
17 engraved plates, 24 (incl. two colored) plates on 17 fold. plates, one col.
engraved map, two full-page woodcuts printed on both sides, one text engraving
and four text woodcuts and three engraved vignettes. Contemporary Paper-card
boards, red edges, two morocco lettering pieces, rubbed and soiled, occasionally
lightly foxed or lightly browned, overall a clean copy. Part 9 with small wormhole
in the lower inner margin, plates mostly glued to outer leaf margins with light
crease marks due to unclean folding.*

EUR 4.200.-

Very rare and complete, first and only edition, of this early journal on all parts of sciences and trades, written and compiled by the publisher and amateur astronomer, Johann Andreas Erdmann Maschenbauer (1719-1773) of Augs-burg. Although he took over the printing shop from his grand-father, he devoted most of his time to natural history and physical science studies. Maschenbauer had a private observatory, published on comets, and hold a collection of scientific instruments made by the famous German instrument-makers Brander, Thenn and Höschel.

Maschenbauer was an important 'hub' of an Augsburg network of instrument makers, publicists, and naturalists with an Enlightenment program. In addition to Brander, who was one of the most important instrument makers in Germany at the time, these included the reform-oriented patrician Paul von Stetten junior (1731-1808) and the deacon & scholar Johann Christoph Thenn (1729-83) who emphasized the importance of sensual perception for the learning process and referred in his public lectu-

res to the French experimental physicist Abbé Jean-Antoinette Nollet. The grammar school at St. Anna in Augsburg, where Thenn lectured, had an excellently equipped collection of instruments. Typical for the time, Thenn argued utilitarian: especially the economy would benefit from a spread of natural history knowledge. Thenn's most extensive translation is Edmé Gilles Guyot's New Physical and Mathematical Amusements which also served to explain the use of instruments from the workshop of his brother-in-law Brander and to promote their sales.

This baroque compendium on all sorts of daily questions in style of a journal was intended to promote knowledge and to entertain readers. The Encyclopedic account discusses witch trials, ghosts and spirits, microscopic discoveries, earthquakes, blood purification, thoughts on wealth and the rational use of money, the solar system, comets, washing machines, smallpox in Turkey, the usefulness of magnifying glasses, camera obscura, the use of snuff tobac, et al Very much space



is devoted about drinking and eating, e.g. of wine, brandy, beer, coffee, tea and chocolate.“ (H.-G.). Interestingly Maschenbauer uses here older woodcuts by Siegmund Feyerabend (1528-1590) to illustrate an article on herring and the ‚porcus marinus‘. The trained form cutter and iconomaniac Sigmund Feyerabend was able to draw on a fund of printing blocks that he had acquired from bankrupt printers and often used them to illustrate his products rather indiscriminately. In the German partial edition of Pliny the Elder of 1565, Feyerabend used the printing blocks from Ryff’s translation of Albertus Magnus from 1554. Maschenbauer bought them and uses Feyerabend’s wood-block of the ‚porcus marinus‘ to illustrate his article 200 years later; a practice the Maschenbauer family had done before when they used the Vesalius

wood-block’s to print a German Vesalius (1706; Leveling’s Vesalius 1783).

Among the plates are two views of Lisbon (regarding the earthquake) and one colored map of the Iberian Peninsula. According to H.-G. the work is complete in 10 parts, but two more parts appeared until 1767 as here (see Kayser IV, 452). With the misprint given in VD 18 on the title page to part XI with the year 1758 instead of 1768. Collected against an online copy, we have two more plates, but one printed half title not bound in.– VD 18 90278585; Hayn - G. IV, 430: „höchst selten!“; Lit.: Inge Keil. Augustanus Opticus pp. 194; Oliver Hochadel. Öffentliche Wissen-schaft pp. 96 ff.



Das Meerschwein, das wegen seiner Fressgierigkeit die Heeringe Tag und Nacht aufzusuchen beschäftigt ist.



Der Kabelau, der unter den kleinen Heeringsfressern seiner Geschwindigkeit wegen der Schädlichste ist.



Leengen, oder Lengfish.

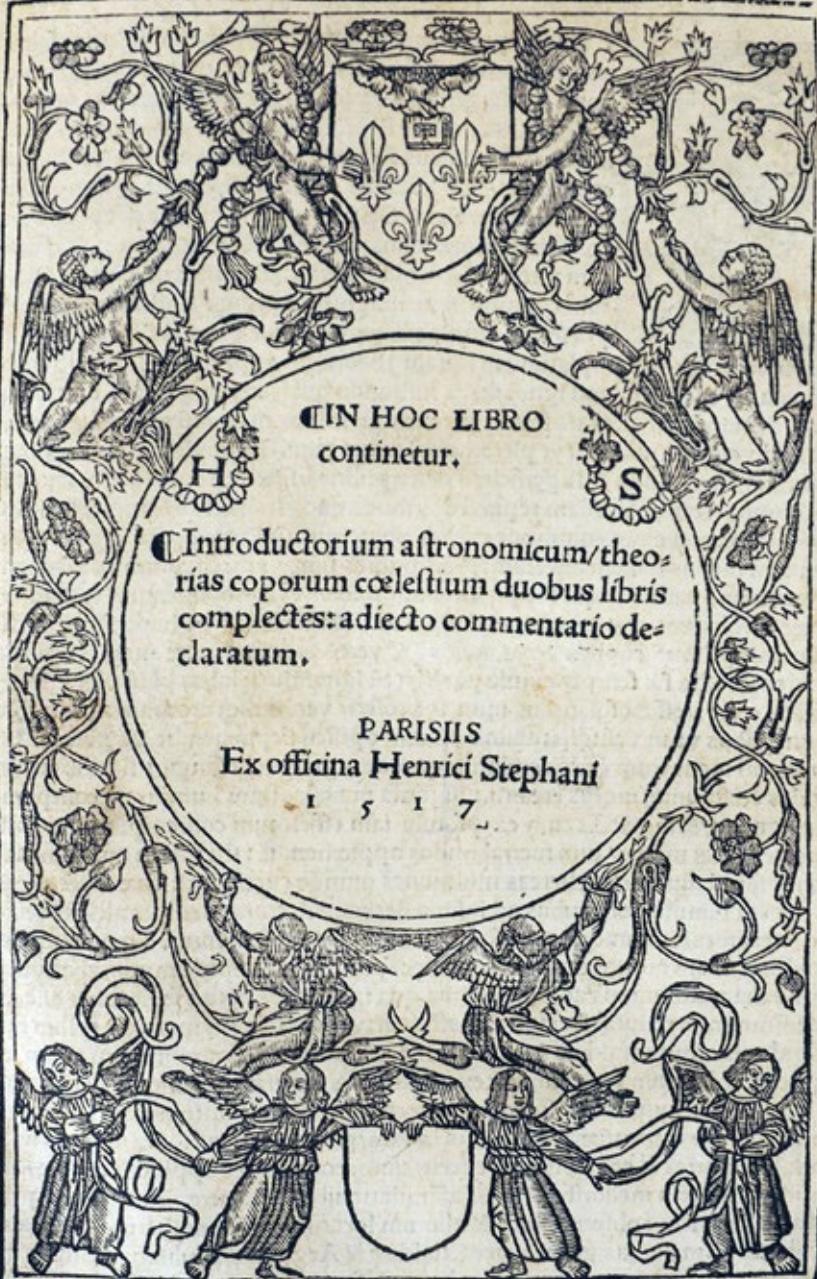


CIN HOC LIBRO
continetur.

CIntroductorium astronomicum/theo-
rias coporum cœlestium duobus libris
complectēs: adiecto commentario de-
claratum.

PARISIIS
Ex officina Henrici Stephani

1517.



LEFEVRE d' ÉTAPLES, Jacques

In hoc libro continetur. Introductorium astronomicum, theorias coporum [sic!] coelestium duobus libris complectens: adiecto commentario declaratum. (by J. Clichtove). - Paris, Henri Estienne, 9th december 1517. Folio (277 x 201 mm) 56 (i.e. 66) leaves / Bll. with woodcut title border, numerous woodcut illustrations in text, woodcut crible initials in various sizes. Eighteenth-century vellum-backed boards, partly defective, a few leaves repaired.

EUR 4.200.-

First edition of the Astronomicon of Jacques Lefèvre d' Étaples containing the commentaries written by Josse Clichtove. Le Fèvre's astronomical treatise was first published in 1503 and this is a much expanded version, written as a textbook for the University of Paris, describing the Ptolemaic system as modified by Regiomontanus and Peurbach. Jacques Lefèvre d' Étaples (c. 1450-1536) taught philosophy at the University of Paris from around 1490 to 1508, and then applied his erudition and textual scholarship to biblical studies and religious reform. Lefèvre traveled to Italy in 1491, 1500, and 1507. There he sought out Ermolao Barbaro, Giovanni Pico della Mirandola, Marsilio Ficino, Angelo Poliziano, and other famous humanists. He himself became famous for the many introductions, commentaries, and editions relating to philosophical works he published in Paris. These repackaged the full range of philosophical studies, from his early interests in mathematics and natural magic, to the entire curriculum of university logic, natural philosophy, moral philosophy, and metaphysics. Lefèvre's students—with whom he had always worked closely—took up his project and developed it in several directions. They frequently published his works, especially in Strassburg and Cologne. In Paris several figures associated with Lefèvre set up on philosophical projects rooted in his teaching: most notably, Josse Clichtove and Charles de Bovelles. Clichtove, who wrote many commentaries on Lefèvre's editions, became an important figure in the Paris faculty of theology. Bovelles deserves particular attention for his concerted effort to

develop a fresh philosophical synthesis, which shared with Lefèvre core themes such as the dignity of mankind as the mirror of nature, human freedom, the distinctiveness of our intellectual faculties, and the importance of mathematics in modeling philosophical perspectives (Faye 1998). Lefèvre's effort to provide students with handbooks in all fields of knowledge can be compared to Ramus's philosophical reforms.

Josse Clichtove (1472-1543) began his education in Louvain, then continued his studies in Paris where he was appointed professor of theology at the Sorbonne in 1506 after defending his thesis. He is the author of various commentaries on the treatises of Aristotle and other philosophers. The French theologian Jacques Lefèvre d' Étaples (Jacobus Faber Stapulensis; c. 1455 - c. 1536) was a leading figure in French humanism. Although he anticipated some ideas that were important to the Protestant Reformation, Lefèvre remained a Roman Catholic throughout his life, and sought to reform the Church without separating from it. Several of his books were condemned as heretical, and he spent some time in exile. He was, however, a favorite of the king of France, Francis I., and enjoyed his protection.- Renouard, 20.7; Schreiber, 27; Adams, F-26; Houzeau - Lancaster, 2290.

Provenance : Earls of Macclesfield (South Library Ex Libris); Macclesfield Sale (April 2005), no. 1224 (GBP 2.600 / EUR 3.900; without premium)

LES TROIS
LIVRES DES
ELEMENS SPHERIQUES
de Theodosie Tripolitain.

Traduits de Latin en Francois,

Par D. HENRION, Mathematicien.



A PARIS,

Chez ABRAHAM PACARD, rue Saint
Jacques, à l'Etoille d'or.

M. DC. XV.

AVEC PRIVILEGE DU ROI

THEODOSIUS of Bythnia;
Denis HENRION (translator)

Les trois livres des elemens sphériques de Théodosie Tripolitain. Traduits de Latin en Francois par D. Henrion. - Paris, chez Abraham Pacard, 1615.

sm. 8vo (170 x 110 mm) (4) Bll., 120 pp. with numerous woodcut diagrams within text. (Sign.: iii, A-A4, B4-P4) Contemporary plain wrinkled paper over vellum, handwritten title on spine, rubbed and soiled, title and frontfly stamped (Joseph Jouffre), else fine, only little spotted.

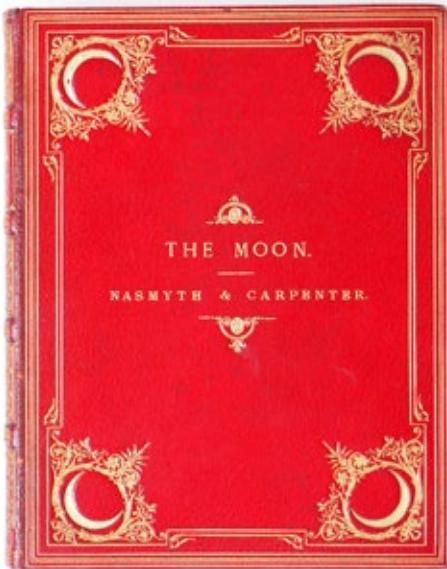
EUR 3.000.-

Very rare French translation of Theodosius' *Sphaerics* by the French mathematician Denis (Didier) Henrion (ca. 1580 - 1632) after Christoph Clavius Latin edition. *Sphaerics* is a book on the geometry of the sphere, written to provide a mathematical background for astronomy. It is thought that *Sphaerics* is based on some pre-Euclidean textbook which is now lost and it contains no trigonometry although it is likely that Hipparchus introduced spherical trigonometry before *Sphaerics* was written (although, one has to assume, after the book on which *Sphaerics* is based, which would certainly be the case if this earlier book was written by Eudoxos). *Sphaerics* was written to supplement Euclid's Elements in particular to make up for the lack of results on the geometry of the sphere in Euclid's work.

On Didier Henrion who worked in Paris little is known about his life and much is uncertain. In his younger years, according to his own account, he was an engineer in the service of the army of William of Orange in the Netherlands, and from 1607 he settled in Paris as a mathematics teacher and publisher – he appears as a professor on the title pages of his books. The 1632 edition of his Euclid translation states that it was sold by his widow. According to Itard, he is far behind Pierre Hérigone, but was not a mere compiler and played a role in the introduction of logarithms in France. His first book was an elementary mathematics textbook for noblemen (officers) which contains a collection of 140 remarkable problems in the geometry section. As elsewhere, he borrows much from other writings, especially fromm Christoph Clavius. He published an early translation on logarithms by Henry Briggs (*Traictés des Logarithmes*, 1626), the tables of Regiomontanus (1625, 1626). This was the second book on logarithms published in France. Except for the logarithm tables, he is known as a translator of Euclid's Elements from Latin into French, which he published with many comments from 1614,

increasingly expanded in several editions. His translation, based on the work of the Jesuit school, also included Euclid's Data. In several of his Euclid editions, there is also a summary of algebra for better understanding of the tenth book of the Elements (*Sommaire et abregé de l'algèbre, qui sert à faciliter l'intelligence du dixiesme livre*). However, he uses the algebra that was already obsolete at that time and does not take into account the progress made in the meantime by Francois Viète, Simon Stevin and Albert Girard.

He also published on geodesic instruments, such as the proportional compass, which he attributed to Jacques Alleaume. In Locacanon (1626) he described the slide rule of Edmund Gunter. In 1616 he published *Problemata duo nobilissima*, in which Clément Cyriaque de Mangin criticized the solutions of problems of Regiomontanus and Pedro Nunes by François Viète and Marin Getaldić. This resulted in a dispute between Getaldic and Alexander Anderson (a Scottish mathematician in Paris who was working on the editing of Viète's works). He published excerpts from the works of Valentin Menherr (with comments by Michel Coignet) and an edition of mathematical entertainments by Jean Leurechon. In his works, according to Itard, there are often polemical points against competitors, which is why he was also the target of attacks (so by Claude Mydorge for his comments in the edition of Leurechon's book). He also produced other translations, such as the Spherical Doctrine of Theodosios of Bithynia (then called of Tripoli) (1615, from a Latin version by Clavius) and the Treatise on the Globe by Robert Hues (1618) and Mathematical Conversations by Father Jean Leurechon (1627 and more).- Houzeau-Lancaster 846; Brunet V, 790; DSB XIII, 319 Holdings: CCFR: only four copies in France at Grenoble, Lille, Ste Geneviève, CNAM Paris; adding Maastricht, London UCL, Michigan, NYPL, Thomas Fisher Toronto.



**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

Woodburytypes 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.

EUR 3.800.-

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 Exhibition, 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).

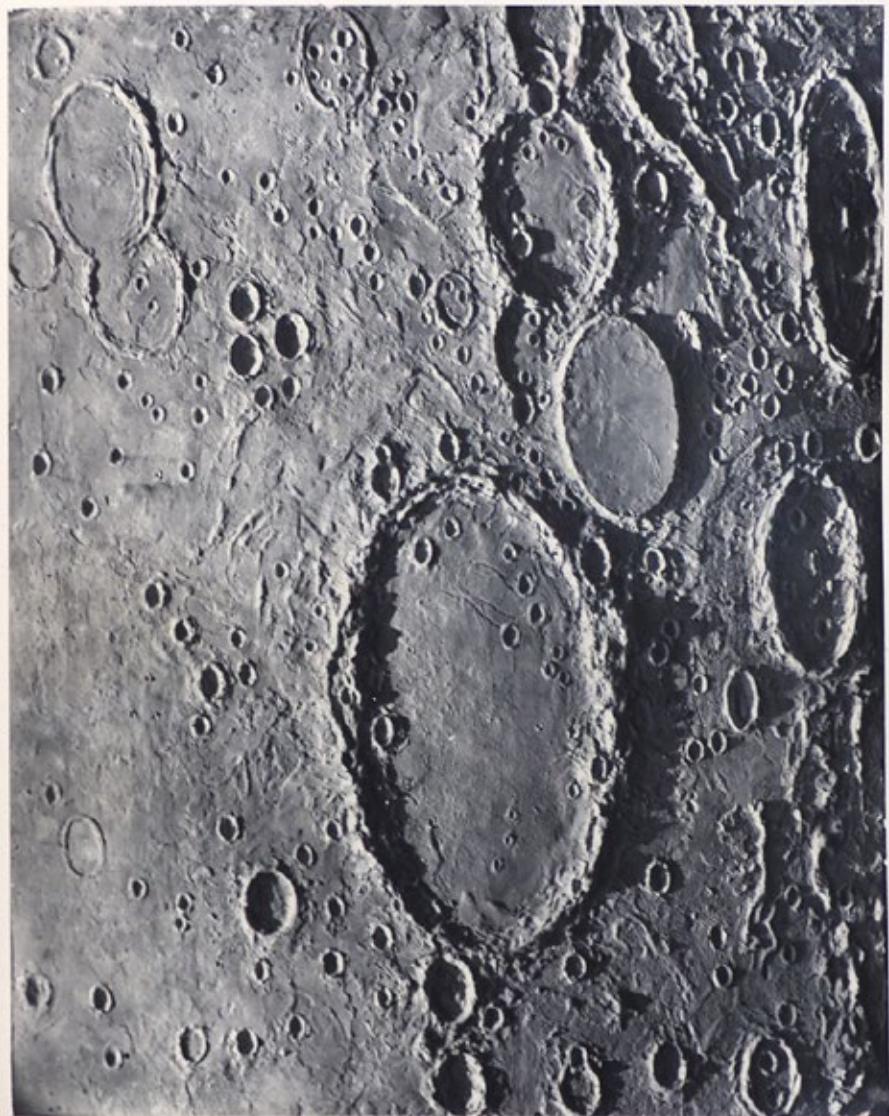
„The Woodburytype has no grain whatsoever, because it does not use cracks or dots to reproduce tone. Instead, a relief mold is made of the image in lead, so that the areas of dark tone are deep and light tone shallow. Ink suspended in gelatin is cast in the mold, and the resulting print produces contrast 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.

PLATE IV.



PICTURE MAP OF THE MOON.



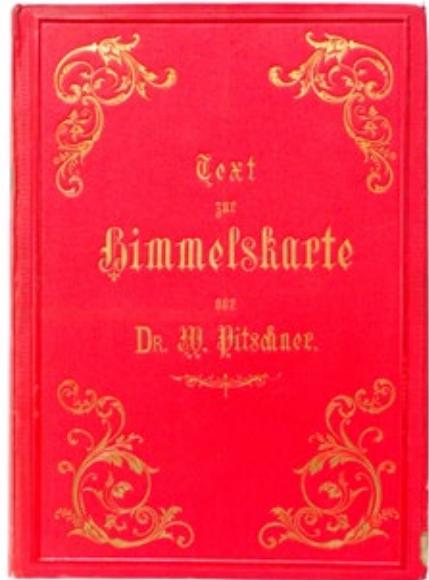
J. Nasmyth.

Brooks, Day & Son.

WARGENTIN.

0 10 20 30 40 50 60 70 80 90 100
MILES.

SCALE.



folding celestial map, mounted on linen, in four segments with a diameter of 800 mm (overall: 1047,5 x 1054,0 mm). Fine and rare set.

EUR 2.400.-

PITSCHNER, Wilhelm.

Himmelskarte. Übersichtliche Darstellung der im mittlern Europa mit bloßen Augen sichtbaren Gestirne nach Friedrich Wilhelm August Argelander, C. Behrmann, Eduard Heis und eigenen vergleichenden Beobachtungen. - (München: at the author), 1875. 8vo (300 x 215 mm) xii, 195 pp., (3) and a modern folder with the

Rare celestial Map of the night sky over central Europe as seen from the summit of the Mont Blanc made by the amateur astronomer Wilhelm Pitschner and intended to be used in Prussian higher schools (Preußischen höheren Lehr- und Erziehungsanstalten), but the Prussian Government declined his intention in 1876 and didn't order it.

Highly detailed, numerous constellations, stars, and other celestial bodies are illustrated, including Andromeda and Cassiopeia. The Milky Way inscribes an arc across the sphere, adding a more ethereal aura to the piece. Two inset maps, illustrating the constellations Lyra and the Northern Crown are situated below the map to the right and left. A key, explaining the various different notations employed by Pintscher, is included below the map. The Grand Duke Carl Alexander of Saxony is said to be „in awe of this presentation of the starry heavens.“

The geologist, astronomer and alpinist Dr. Wilhelm Pitschner (ca. 1822-after 1885) was an assistant teacher at the Realschule in Berlin since 1855 and undertook an ascent of Mont Blanc on behalf

of the Prussian government to make scientific observations on its heights, also with regard to the microscopic life of infusoria and plants at altitude. His team spent 14 days on the summit taking astronomical measurements, surveying and making other observations. He published the results of this expedition in 1860, and in 1861 the Prussian government granted him a further subsidy of 500 talers to continue his research on Mont Blanc. In 1862, his attempt to obtain a professorial title failed, as did a later attempt in 1882 to obtain an honorary professorship in uranography and geography of Palestine at the University of Halle (Saale). He referred himself as „professor at the Geneve Academy“. The files of the Prussian State Archives contain documents on the granting of a subsidy for debt repayment (1862), the refusal of an annual subsidy for a three-year stay in Geneva (1864), the application for employment in Prussia (1873) after a stay of several years in Geneva, and the refusal of financial support by the Prussian state. In 1885 he was arrested for crimes against morality.- not in Kansas.

KÄRTE
HIMMELSKARTE

Carl Alexander von Sachsen

Geographische Gesellschaft

Geographische Gesellschaft

Durchdringende Beobachtung

in der Himmelskarte für die ganze Welt

und für alle Teile derselben.

Die Himmelskarte ist eine Karte

der gesamten Welt, auf der

die Sterne nach ihrer

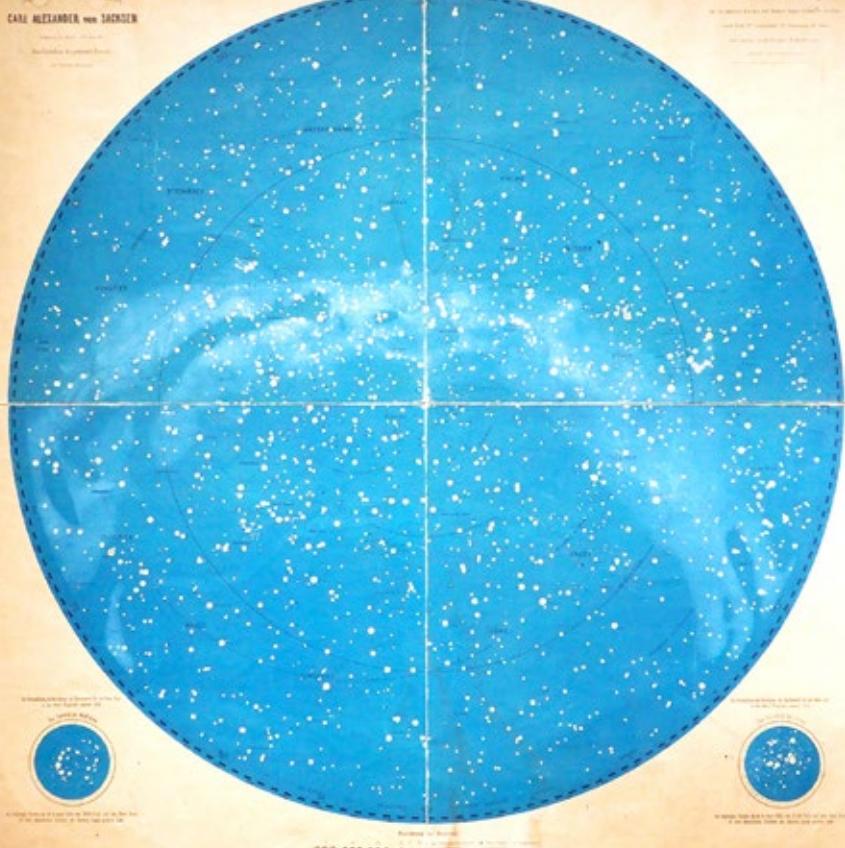
Wirkung geordnet sind.

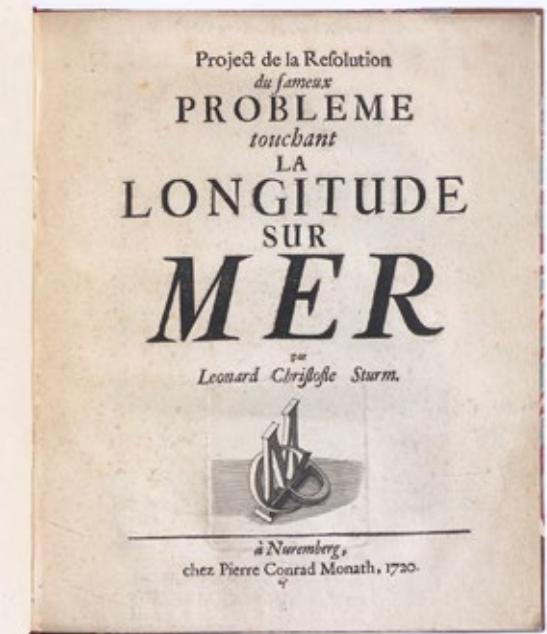
Die Himmelskarte ist eine Karte

der gesamten Welt, auf der

die Sterne nach ihrer

Wirkung geordnet sind.





First edition of this curious early work attempting to resolve the problem of finding longitude at sea, very uncommon.

In the early 18th century no marine chronometer existed and the astronomical techniques pursued by Galileo, Cassini, and others were difficult to use and gave poor accuracy. Consequently the prevailing method of finding longitude at sea was dead reckoning, which consisted of measuring the elapsed distance that a ship had traveled over the surface of the water. This was typically done by measuring its surface speed. The method was plagued with inaccuracies, the most notable of which was due to the effects of prevailing ocean currents. If one didn't have a good local measurement of the speed of the current, then dead reckoning would arrive at an inaccurate measure of the absolute speed of the ship with respect to longitude. Sturm's invention was a variant on dead reckoning that was essentially a marine odometer consisting of a large water wheel of precise design that would directly measure the surface distance traversed by the ship. The idea was earlier described by Besson and the design of the invention is shown in a very large hand-colored plate bound at the end of the book.

The German master builder & architect Leonhard Christoph Sturm (1669-1719), son of the Prof.

STURM, Leonhard Christoph (here: Leonard Christofle).

*Project de la Resolution du fameux
Probleme touchant la Longitude sur Mer.
Nürnberg: Peter Conrad Monath, 1720.
4to (216 x 175 mm) 2 Bll., 44 pp. with
one text engraving and one hand-colored
engraved fold. plate by J. C. Oberdorffer
(size: 660 x 450 mm) showing:
„Machina qua itineri navalii certis sime
dimetiendo...“. Period style half calf, little
short cut. Fine and fresh copy.*

EUR 3.600.-

of mathematics and physics at the University of Altdorf, achieved great importance above all with his systematically structured works on architectural theory, and less through his activity as a master builder. In addition to writings on theological and mathematical questions, he published about 40 works on topics of architecture and engineering. Sturm thus had a lasting influence on German architecture in the 18th century. His systematic approach was based on the teachings of his role model Nicolaus Goldmann, whose manuscript of a „Civil-Baukunst“ he first published in an annotated version starting in 1696 and subsequently complemented and fanned out extensively with his own additions. In 1702 he received a professorship at the Brandenburg University in Frankfurt and became a foreign member of the Royal Prussian Society of Sciences. During his time in Wolfenbüttel, he was entrusted with several building projects, including the replanning of the town of Calvörde, which had been severely destroyed by fire in 1700. Sturm remained in Mecklenburg until 1719, when Prince Ludwig Rudolph of Blankenburg, later Duke of Brunswick-Wolfenbüttel, appointed him a councilor and building director in May of that year, but he died as early as June 6, 1719. - Houzeau-Lancaster 10413; VD18 12554200.

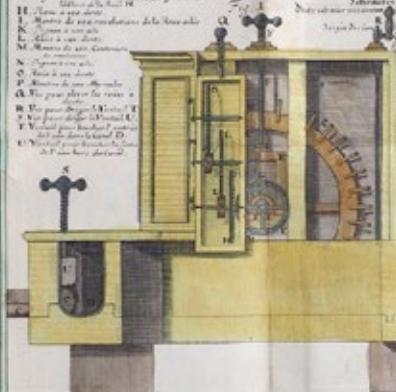
MACHINE POUR MESURER LES LONGUEURS DU SIEGE

Plan de la machine
pour mesurer les
longueurs du siège
avec les angles des
carrés.

Plan de la machine
pour mesurer les
longueurs du siège
avec les angles des
carrés.

RENOVY DES LETTRES.

- A Entrée de l'eau de la Mer.
- B Pompe de la mer.
- C, E. Arroses arrosant dans l'eau l'autre arrosante.
- D Pompe pour arroser l'autre arrosante.
- F Pompe pour arroser les deux autres.
- G Pompe pour arroser l'autre arrosante avec l'autre arrosante.
- H Pompe à une autre.
- K Pompe pour arroser l'autre arrosante de la Mer avec l'autre arrosante.
- L Pompe à une autre.
- M Pompe pour arroser l'autre arrosante.
- N Pompe pour arroser l'autre arrosante.
- O Pompe à une autre.
- P Pompe de une autre.
- Q Pompe pour arroser les deux autres.
- R Pompe pour arroser les deux autres.
- S Pompe pour arroser les deux autres.
- T Pompe pour arroser l'autre arrosante.
- U Pompe pour arroser l'autre arrosante.
- V Pompe pour arroser l'autre arrosante.
- W Pompe pour arroser l'autre arrosante.
- X Pompe pour arroser l'autre arrosante.
- Y Pompe pour arroser l'autre arrosante.
- Z Pompe pour arroser l'autre arrosante.



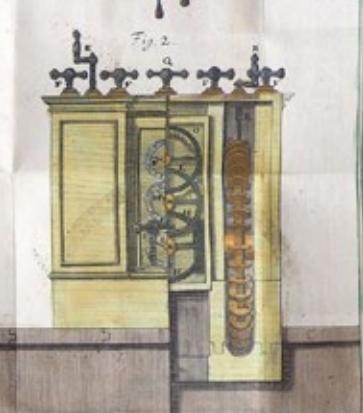
Nussbaum-Messmaschine

Plan de la machine
pour mesurer les
longueurs du siège
avec les angles des
carrés.

Plan de la machine
pour mesurer les
longueurs du siège
avec les angles des
carrés.

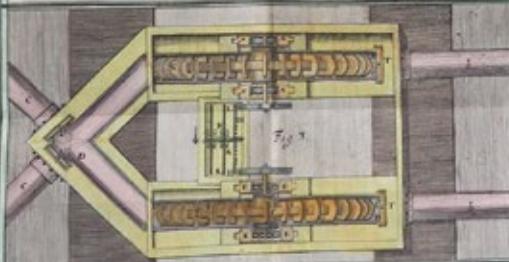
Erklärung der Maschine

- A Eintritt des Sees Wasser. A
Einfüllung Wasser. B
Schlüssel zum Schließen und Öffnen eines Wassers.
- B Schlüssel zum Schließen und Öffnen eines Wassers.
- C Schieber zum Schließen und Öffnen eines Wassers.
- D Schieber zum Schließen und Öffnen eines Wassers.
- E Schieber zum Schließen und Öffnen eines Wassers.
- F Schieber zum Schließen und Öffnen eines Wassers.
- G Schieber zum Schließen und Öffnen eines Wassers.
- H Schieber zum Schließen und Öffnen eines Wassers.
- I Schieber zum Schließen und Öffnen eines Wassers.
- J Schieber zum Schließen und Öffnen eines Wassers.
- K Schieber zum Schließen und Öffnen eines Wassers.
- L Schieber zum Schließen und Öffnen eines Wassers.
- M Schieber zum Schließen und Öffnen eines Wassers.
- N Schieber zum Schließen und Öffnen eines Wassers.
- O Schieber zum Schließen und Öffnen eines Wassers.
- P Schieber zum Schließen und Öffnen eines Wassers.
- Q Schieber zum Schließen und Öffnen eines Wassers.
- R Schieber zum Schließen und Öffnen eines Wassers.
- S Schieber zum Schließen und Öffnen eines Wassers.
- T Schieber zum Schließen und Öffnen eines Wassers.
- U Schieber zum Schließen und Öffnen eines Wassers.
- V Schieber zum Schließen und Öffnen eines Wassers.
- W Schieber zum Schließen und Öffnen eines Wassers.
- X Schieber zum Schließen und Öffnen eines Wassers.
- Y Schieber zum Schließen und Öffnen eines Wassers.
- Z Schieber zum Schließen und Öffnen eines Wassers.



Brücke-Drehvorrichtungsmaschine

Diagramm einer Drehvorrichtungsmaschine, die eine Brücke über einen Fluss oder einen Kanal bewegen kann. Die Maschine besteht aus einem zentralen Rahmen mit einem Motor am unteren Ende. Von diesem Motor führt ein Riemen zu einem großen Zahnräder, das über eine Kette mit einem kleinen Zahnräder verbunden ist. Das kleine Zahnräder ist mit einer horizontalen Achse verbunden, die durch einen Balken gestützt ist. Dieser Balken ist an den Enden mit zwei Kettenrädern versehen, die an den Brückenseilen befestigt sind. Die Brücke selbst ist als ein langer Balken dargestellt, der auf den Kettenrädern ruht. Der Motor wird durch eine Pumpe angetrieben, die Wasser aus dem Fluss oder Kanal schöpft und in den Motorpumpenraum pumpt. Das Wasser fließt dann durch einen Röhrensystem zurück in den Fluss oder Kanal.



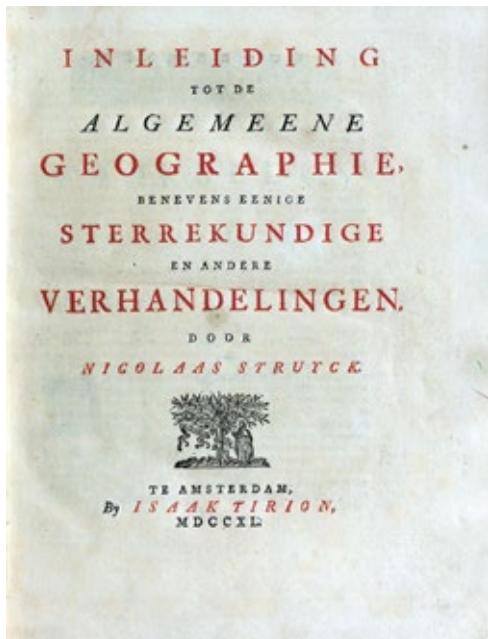
Indice Contingualis Measuring-Tool-Schiffsbilge-majoris Schleppgasse delimitata, ut hanc Machine super a deinceps obseruare possit et perducere possit.

- A. Le mât.
- B. La voile.
- C. Le bâbord.
- D. Le tribord.
- E. Le port.
- F. Le port.
- G. Le port.
- H. Le port.
- I. Le port.
- J. Le port.
- K. Le port.
- L. Le port.
- M. Le port.
- N. Le port.
- O. Le port.
- P. Le port.
- Q. Le port.
- R. Le port.
- S. Le port.
- T. Le port.
- U. Le port.
- V. Le port.
- W. Le port.
- X. Le port.
- Y. Le port.
- Z. Le port.

Plan du Plancher plus bas, est la souste du Bocant d'un Vaisseau de guerre pour faire voir la situation de la Machine.

C. Oberdorfer, fecit.

Modelling Longevity Dynamics for Pensions and Annuity Business



First edition of his early work on geography, comets and actuarial science.

The first part is an introduction to geography, followed by a work on comet theory, eclipses and other astronomical themes, followed from pp. 321 a work on actuarial science, which included the first mortality tables for males and females separately.

The Dutch mathematician, astronomer, geographer Nicolaas Struyck (1686 - 1769) is known today as a pioneer of statistics, esp. in the Netherlands. Struyck was the son of a goldsmith in Amsterdam, a member of the Lutheran congregation. From his earliest youth he was an avid collector of insects. Nothing is known about his education, but he had a good knowledge of mathematics, geography, and languages. His first publication was a collection of essays under the title: Introduction to geography, which he published in 1739/40 after twenty years of study. He had studied the „Principia“ of Isaac Newton and was strongly influenced by Edmond Halley. Like Halley, he was concerned with many

STRUYCK, Nicolaas.

Inleiding tot de algemeene geographie, benevens eenige sterrekundige en andere verhandelingen, door Nicolaas Struyck. – te Amsterdam: by Isaak Tirion, 1740. 4to (260 x 210 mm) 6 leaves, 176 pp., 392 pp., (2), 8 pp. with engraved portrait and nine fold. engraved plates and one fold. table. Contemporary half calf, red morocco lettering piece on spine, edges stamped as well as an Ex Libris: Bibliotheek Nederlandsche Bevordering Levensverzekerings-wezen on front fly, else a complete, good and genuine copy on strong paper.

EUR 2.800.-

fields and was inspired by him to study both comets (he added 18 to Halley's list of 24) and mortality tables (actuarial science) (he was the first to recognize different statistical life expectancies for women and men). Like Halley, he studied historical eclipses and disagreed with Halley's conclusion that he could infer from them a variability in the orbital period of the Moon in the past. His book on comets, with a critical examination of past sightings, appeared in 1740, his list of orbital dates as an extension of Halley's list in 1749 (*Viae cometarum*), and the presentation of the empirical material in 1753. Since accurate astronomical observational data were rarely found in historical sources, he used the periodicity of the comets' appearance for identification (not a promising method from today's point of view, but he assumed that there were relatively few comets). He also used cumbersome mathematical methods to calculate the orbital elements, despite the advances made in this field in his time since Newton, especially by Leonhard

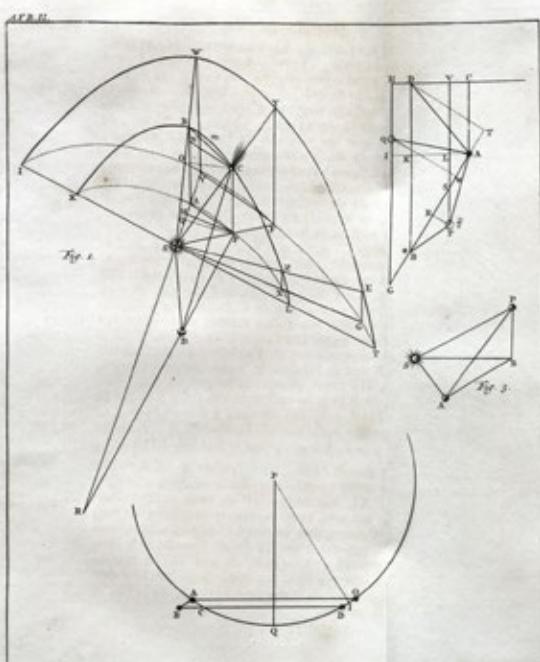
Euler. In 1716 appeared (anonymously) his treatise on probability theory, where he was inspired by Jakob I Bernoulli and Abraham de Moivre, whose works appeared in 1713 (*Ars Conjectandi*) and 1711 (Latin version of de Moivre's book), respectively, and gave solutions to problems about games of chance posed by Christian Huygens in 1657. According to mathematics historian Dirk Struik, he was the most important mathematician of his time in the Netherlands, which was in decline in terms of mathematics compared to the 17th century. He corresponded with scientists such as Euler, Halley, Pierre Bouguer, Nicolas-Louis de Lacaille (whose astronomical expedition to the Cape of Good Hope he supported), Cassini, Willem Jacob 's Gravesande, Alexandre Guy Pingré, Charles Messier, Johann Samuel König, and Joseph-Nicolas Delisle. He was friends with astronomers Dirk Klinkenberg and Cornelis Douwes, who also provided him with some comet calculations for his book. Since he published only in Dutch during his lifetime, his influence outside the Netherlands was limited. In 1749 he

became a Fellow of the Royal Society, he was a correspondent of the Academie des Sciences in Paris, and since its foundation he was a member of the Hollandsche Maatschappij der Wetenschappen in Haarlem. He was wealthy and at his death left four houses worth 21,000 florins.

In 1740 Nicolaas Struyck, an enlightened dilettante, made De Witt's strategy methodologically explicit, constructing mortality tables organized by gender and sampling from annuitants lives only. As Struyck wrote: "human life will be [...] on average a little shorter [than the figures derived from the table] as the heads on which an insurance is bought are chosen. We can be sure that they were not very ill when their lives were insured".

We might interpret Struyck as refining the equality in risk principle: the self-selection of annuitants in buying insurance somehow guarantees that they all see themselves in the same risk class – i.e., not just of the same age, but equally healthy. Whereas in the purely descriptive tables, the reference class

usually is the general population, in tables constructed in order to price life insurance, the reference class should just be the accepted applicants. However, this refinement of the equality in risk principle presupposes that the insurance provider is somehow able to correctly estimate their risks, independently of his own commercial interests. Yet, the admission procedure in most mutualities was less than transparent. In Britain, for instance, the Equitable Company pioneered the systematic use of mortality tables for the calculation of premiums since 1762. But it did not present its estimates to the applicants. They were just questioned about their age and health and, if accepted, they were given a premium that they could only take or leave." (Ogborn, 1962, pp. 252-253).- KV: Stabi Berlin, ETH Zürich, Dublin, Oxford.





Nicolaas STRUYF.

Enon. Aetatis 52.

J. H. Schenck pinxit.

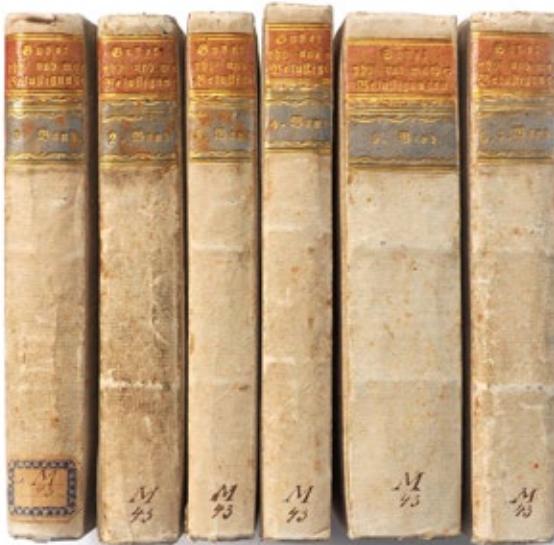
J. H. Schenck sculpsit.

ENDE
ALIEN
GEOGR
STERE
VERHAN

111



112



Magic & Science: Enlightenment or Disillusion ?

GUYOT, Edmé-Gilles.

Neue physikalische und mathematische Belustigungen, oder Sammlung von neuen Kunststücken zum Vergnügen, mit dem Magnete, mit den Zahlen, aus der Optik sowohl, als aus der Chymie. Aus dem Französischen (von J. C. Thenn).
7 in 6 Vols. - Augsburg: Klett Witwe. (und Franck), 1772–1777. 8vo (190 x 125 mm). with 3 engraved title vign., 132 (2 hand-col.) fold. plates and 4 (3 engraved) fold. tables. Contemporary paper card boards with two morocco labels on spine, rubbed and soiled, corners bumped, old ink shelf-numb. on lower spine, somewhat browned and a bit stained or foxed in places;, otherwise a very fine uniform set in its first binding.

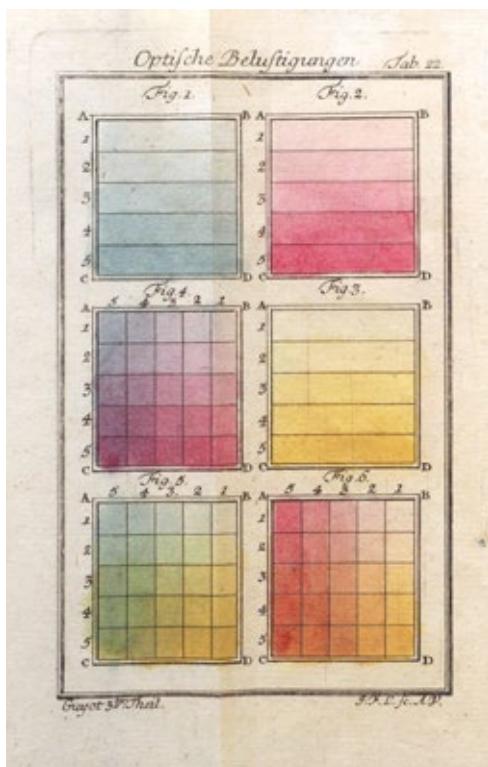
EUR 2.800.-

Rare complete first German edition of „Nouvelles récréations“, a popular collection of physical and mathematical tricks, including optical illusions, electricity, magnetic squares, magic lantern, chess games, cipher writing, etc., with corresponding plates, translated into German by the preacher Johann Christoph Thenn (1729–1784) who had studied philosophy in Halle and lived in Augsburg befriended with the instrument-maker Brander. Guyot's four part book Nouvelles recreations

physiques et mathématiques featured descriptions of experiments and examples of how various innovative mathematical and magical tricks could be performed. The book was first published in 1769 and included an explanation of Hooper's paradox. It also includes detailed, illustrated techniques for the performance of the cups and balls trick that is regarded as being greatly influential. The book was adapted into English by William Hooper, under the title Rational Recreations being released

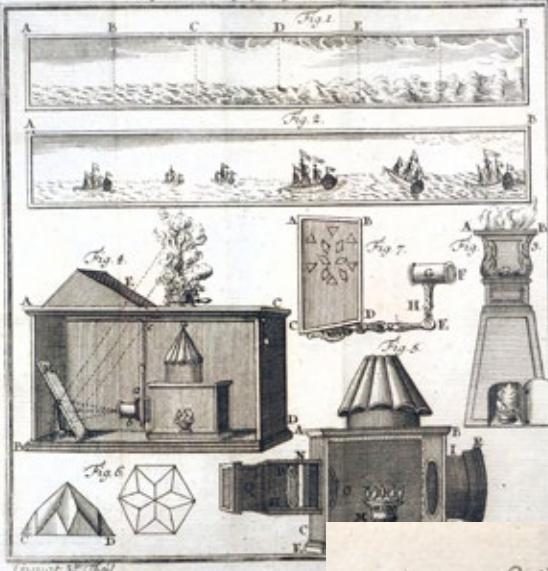
in 1774 without credit to Guyot. The French physician, mail clerk, postmaster, cartographer, inventor Edmé - Gilles Guyot (1706-1786) was author on the subject of mathematics, physics and magic. He experimented with optical illusions and with the theory behind performance magic. His developments into the apparent appearance of ghosts, using the projection of a figure into smoke, helped to create the technology and techniques used in phantasmagoria. Manufacturer of conjuring apparatus and scientific instruments, Guyot was accused of exploiting and revealing the tricks used at the time by magicians and science popularizers like Nicolas-Philippe Ledru and Francois Pelletier. He created „magic theatres“ for the aristocracy - small boxes that use lanterns and slides to create an animated story. Guyot's work was influential in the development of magic lanterns and their use in phantasmagoria. In 1770 he detailed a method of simultaneously using two different slides in this early projection device. His example was a sea that would become increasingly stormy, throwing

around the ships that were sailing on it. He advised that the slides would need to be very carefully painted in order to create a realistic and beautiful animation. His writings on the subject were translated into English and German and were widely circulated around Europe. His experiments led to the technique of projecting images onto smoke to create the appearance of ghostly apparitions. In 1779 Guyot described the use of transformation slides in magic lanterns to create simple animations.- Van der Linde II, 104 f. (only Vol. 2); Caillet 4900; Wheeler 426 (french ed.); not in Fromm. Collation: I.: (32), 236 pp., (6) with engr. title vign., table (loosely inserted), and 23 engraved fold. plates; II.: (16), 300 pp., (18), (2, blank) with 16 engraved plates; III.: (18), 242 pp., (10) with 23 engraved plates of which 2 are partly hand-colored; IV.: (32), 242 pp., (6) with 11 engraved plates and three engraved tables; V.: (28), 402 pp., (18) with engraved title vign., 35 engraved fold. plates; VI.: (16), 224 pp., (8) with engraved title vignette, 18 engraved fold. plates; VII.: (8), 108 pp., (4), with engraved title vign., 6 engraved fold. plates.



Optische Bedeutungen

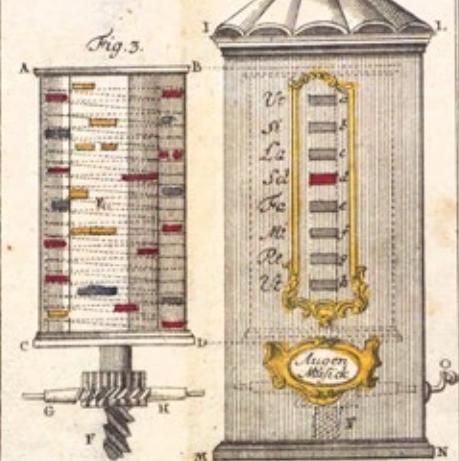
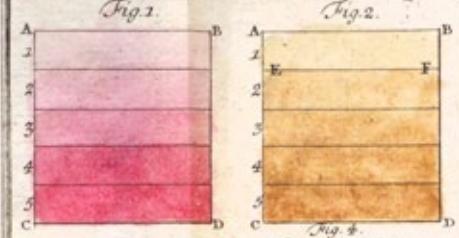
Tab. 22.



Engr. 35. Ostwald.

Optische Bedeutungen

Tab. 23.



Engr. 35. Ostwald.

H.C. Lauterj. 13.



Friedrichs von Knauth,
 kaiserl. Reichl. Docteur der physikalischen und mathematischen
 Künsten an der Universität, und seitdem Minister auch am Hof,
 plötzlich und unerwartet gegen unerträglichen Druck zu
 Selbstschreibende

Wundermaschinen, und mehr andere

Kunst- und Meisterstücke;

et le viele
nummehr aufgelöste Problemen
unter den
glorwürdigsten Regierungen

Franzens I. Josephs II.
beider römischen Kaiser;
und

Marien Theresiens
kaiserl. königl. apostol. Majestät,
der

Künste und Wissenschaften
allergroßesten
Beförderung und Bewahrung.

M. C. R.
 gesucht mit Schriftlich - Gedruckten Gedichten, und wie
 gleich antwortet, als nur beim Drucker, sind
 in diesen Verhandlungen auf der einen Seite,
 Nr. 149, im 1724. Eind zu haben.

Automata



KNAUSS, Friedrich von.

Selbstschreibende Wundermaschinen, auch mehr andere Kunst- und Meisterstücke. – Vienna: for the author by Schulz-Gastheim, 1780 sm.4to (200 x 130 mm) (18), 170 pp., (2) with engraved frontispiece portrait by Mansfeld, and 10 plates (of which 9 are fold.), errata at the end, last blank, woodcut ornaments, some dust marking to edges, else a near fine copy, clean & fresh bound in contemporary half calf, marrocco title label on spine, the board corners slightly worn, otherwise quite excellent, in its first binding.

EUR 9.000.-

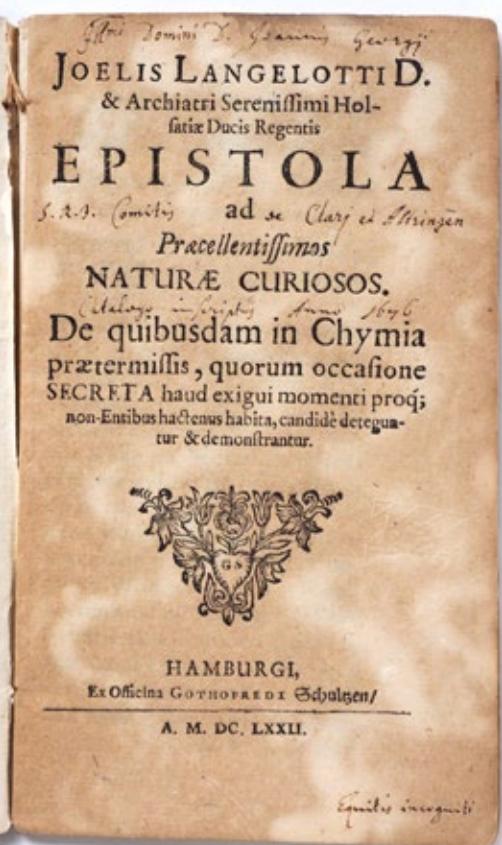
First edition, privately printed and exceedingly rare in fine condition, a work on early automata.

Friedrich von Knauss (1724–1789) was a watchmaker and inventor of automata, including a clockwork musician that played a simple flageolet, and some sets of talking heads. In this book here, the author describes and illustrates several automatic writing machines, designed to replicate handwritten pages simultaneously with the creation of the original, using pen and ink and both to impress and amuse royal guests. This was able to automatically write 68 Latin characters and, on its first performance, composed a letter in French. He began his career at the court of Prince Charles of Lorraine and later moved to Vienna to work for Franz I. and his wife. Maria Theresa made him the director of the Physikalisch-mechanische Kunstkammer, where he spent the rest of his life creating court amusements and more basic machines such as water pumps. His most

famous, though ultimately unsuccessful, automaton is the „Four Talking Heads“. In 1779, a competition held by the Academy of Sciences in St. Petersburg had as its theme the construction of talking heads that had to be able to pronounce five vowels. The jury found Knauss's automaton to be inadequate. Knauss' contraptions foreshadow the „polygraph“ machine that Thomas Jefferson used extensively from 1804, to produce copies of his signature. A later mechanical development is the „autopen“, used by Harry Truman, J.F. Kennedy and other American Presidents and Celebrities. – Tomash & Williams K53; Peter Frank; Johannes Frimmel. Buchwesen in Wien, 1750–1850, pp. 178 ff.; VD18 10612114; Poggendorff I, 1279; Brunet III, 677; Roller & Goodman II, 46; Berlin Katalog 1795; Pollen 1003; BMC 14; 155; Wellcome III, 403; Chapuis & Droz 289. Provenance: Ranschburg I/1975.







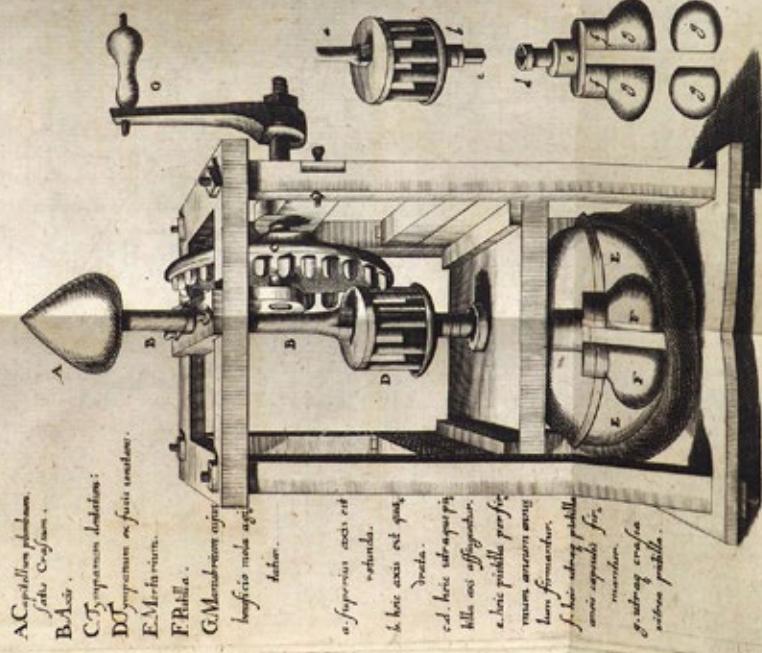
LANGELOTT, Joel.

Epistola ad Praecellentissimos Naturae Curiosos. De quibusdam in Chymia prætermisis, quorum occasione Secreta haud exigui momenti proque; non-Entibus hactenus habita, candide deteguntur & demonstrantur. - Hamburg: apud Gothofredum Schultzen, 1672. sm. 8vo (155 x 90 mm) 32 pp. with fold. copperplate of the philosophical mill and engraving of a mortar in text. Old ownership inscript. on title in ink (Johann Georg von Clari und Altringen, 1696). Marbled boards, handwritten title on cover, browning throughout.

EUR 2.400.-

Rare first edition. Langelott (1617-1680) studied medicine at Jena, Rostock, Copenhagen and Leiden and received a call to Gottorp as chemist. He traveled to England and became court physician in 1647 to Frederick IV., Duke of Holstein-Gottorp. The present work was addressed to the Leopoldina and it concerns „matters passed over in chemistry, including secrets of no slight moment hitherto regarded as non-entities“. It was praised by the members of the Royal Society and „included the treatment of gold by a „philosophical mill-stone“, the fermentation of tartar, the spirit of its volatile salt, essence of opium, eduction of mercury from antimony, and the analysis of coral into a rubicund mucilage.“ (Thorndike) Morhof was very impressed, and Langelott persuaded him to write a book on the means by which metals can be transmuted. Morhof did this in his well-known: de metallorum transmutation ad Joelem Langelottum epistola (1673). - Caillet 6085; Duveen 337; Edelstein 1346; Neville Historical II, 11; Ferchl 295; Ferguson II, 8; Krivatsy 6663; Thorndike VIII, 370; Wellcome III, 444.

ICON MOLÆ PHILOSOPHICÆ.



¹⁷
memes indidimus, cuiusque strobilorum è accuratius heic delineanda curavimus, quoniam omnes hujus operationis momentum ab ea dependet.

Inferenda.

Instrumenti delineatio heic

A Urum itaq; foliarum q.v. in minimas particulas conicitur mortario vitro denissimo el Aureo, quale Augustissimum Danie^z Rex ERIDERICUS livra memoria paullò ante obitum Burrii sua sit, quam primum operatio hac his in oris innovata, conficiendum curaverat, adiutur, inque eō chartā tam non satis, ne pulvis vel aliud quid indecere queat, noctes acque diec antina molæ agitatione tam teritur, usque dum in pulvrum fusco-subnigrum convertatur: Cui tritui plurimum 14 dies

B

dies

Lavoisier's New Chemistry in Weimar



SCHERER, Alexander Nicolaus.

Grundzüge der neuern chemischen Theorie. Mit dem Bildnisse Lavoisiers. (and) Nachträge zu den Grundzügen der neuern chemischen Theorie.
2 Vols. - Jena: Joh. Christ. Gottfr. Göpferdt,
1795 - 1796. 8vo (210 x 130 mm) XX,

400 pp.; (48), 574 pp. with engraved frontispiece portrait of Lavoisier by Bolt
in vol. one and one large folding table with the new chemical signs in the second
vol. Contemporary half calf with two morocco lettering pieces, rubbed and soiled,
browning due to paper quality, in the last part of the first vol. some worming in
upper part touching some letters in the register, but overall an attractive copy in first
binding.

EUR 1.900.-

First edition of his „very clear account“ of Lavoisier's theory showing him as an early supporter of the „new chemistry“ and the antiphlogistic doctrine. The book was well received and attracted young students to his lectures which caused trouble within Jena University because his old teachers found themselves outstripped.

Alexander Nicolaus Scherer (1771-1824, St. Petersburg) was a Russian-German chemist and pharmacologist, who in 1794 graduated from the University of Jena, serving as a lecturer in Weimar (on recommendation of Voigt and Goethe), and from 1800 as a professor of physics at the University of Halle. Beside this he was also a counsellor of mines (Bergrath) to the duke of Saxe - Weimar and

a manager at a stoneware factory in Potsdam. In 1804 he relocated to St. Petersburg as a professor of chemistry and pharmacy at the Medico - Surgical Academy. In 1815 he became a full member of the St. Petersburg Academy of Sciences. Scherer was instrumental in the creation of the „Pharmaceutical Society of St. Petersburg“, an institution in which he served as its first president. - not in Neville Historical; not in Cole; Partington III, 598; Pogg. II, 789; Ferchl 476; Hufbauer 220-21; ADB XXXI, 99-102; Ferguson II, 303 (for another work but with full biography) Henry Leicester. The Spread of the Theory of Lavoisier in Russia; in: Chymia, V (1959), pp. 138-144; Jan Frercks. Die Lehre an der Universität Jena als Beitrag zur deutschen Debatte um Lavoisiers Chemie; in: Gesnerus 63 (2006) 209-239.

G r u n d z ü g e
d e r
n e u e r n
c h e m i s c h e n T h e o r i e.



L A V O I S I E R .

D a r g e s e t t
durch einen der die Welt nach der chemischen Theorie
noch am meisten von anderen Theorien abweichen und
sich auf einziges von allen anderen Theorien zu beziehen verleiht,
Von
Alexander Nicolaus Scherer
Doctor der Philosophie,

Privatlehrer der Chemie auf der Universität zu Jena,
der Russisch-Kaiserlichen freyen ökonomischen Gesell-
schaft zu Petersburg, der Churfürstlich-Maynischen
Akademie nützlicher Wissenschaften zu Erlangen, der phy-
sikalischen Privatgesellschaft zu Göttingen Mitglied und
der naturforschenden zu Jena Secretär.

Mit dem Bildnisse Lavoisiens.

J e n a , 1 7 9 5 .
bey Joh. Christ. Gottfr. Göpferde.

SCHINDLER, Christian Carl.

Der geheimde Müntz - Guardein und Berg - Probierer, welcher zeiget und an Tag giebet alle geheime Hand - Griffe, so bisshero sind verschwiegen und zurück gehalten worden. Welchen wohl corrigiret beygefügiet ist, die vormahls herausgegebene metallische Probier-Kunst, alles aus selbst eigener Erfahrung wohlmeinen an Tag gegeben von Christian Carl Schindlern. - Frankfurt, Johann Jacob Wincklern, 1705. 8vo (165 x 100 mm) Engraved frontispiece, (6), 44 pp., (2), 49–128, 127–262 pp., (15) with engraved plate and fold. table, with text woodcuts. Titel printed in red & black. pp. 255–262 with brown spot, pp. 119–120 with printing crease. Contemporary half calf, gilt spine in compartments. Overall fine copy in its first binding.

EUR 1.800.-

Rare second, revised German edition, of Schindler's Metallische Probier-Kunst of 1697. Christian Carl Schindler (1680–1716) was a late-seventeenth-century assayer of ores and minerals in the Freiberg region of Saxony, later he worked in Halle (Saale) as „mathematicus et mechanicus“ and invented some astronomical instruments, like sun-dials and armillary spheres.

„The author gives a clear description of the assaying methods practised in Freiberg. The procedures are simple and purely practical.“ (Cole).

Claude Joseph Geoffroy le fils (1685–1752) translated the Metallische Probier-Kunst into French, as the work was still popular and in use in Germany even after 50 years. Before publishing, Geoffroy spent two years verifying the procedures. In the work of Schindler details are given of the apparatus, crucibles, fluxes, and furnaces used in assaying; also the preparation of concentrated nitric acid, aqua regia, cements for lutes, etc. Balances necessary for accurate weighing of samples are described, as are the analysis of ores of antimony, bismuth, copper, gold, iron, lead, mercury, silver and alloys of these metals. Singer in his History of Technology states, that Schindler was „the first assayer to give a method of assaying iron ore by fusion with reducing material to give a regulus of cast iron.“

Hoover 721(French ed. citing the German ed.); not in Schuh, online (only 1697 ed. & french ed.); Cole, no. 1179; Roller & Goodman II, 406; Darmstädter, Berg-Büchlein 102 (all the 1697 ed.), Singer, History III, 63; Partington II, 731; Zinner, Instrumente 502/03; VD18 11596864.

Provenance: Ericsberg Library.

KVK: Stabi München, Stabi Berlin, Darmstadt, Halle, Francke'sche Stift., Dresden, Erfurt, Freiberg, Schlatt, Leipzig, Hannover; OCLC: BL London, Royal Society, no copy in USA (?).



Der geheimnde
Münz-GUARDEIN

und

Berg - Grohierer /

Welcher jetzt und an Tag giebet
alle geheime Hand-Griffe/ so bissher
find verschwiegen und zurück
gehalten worden.

Welchen wohl corrigirt voneßfiget ist/
die vornehmst herausgege-
bene

Metallische

Grohier - Kunſt /

Was aus selbst eigener Erfahrung woh
meinend an Tag gegeben

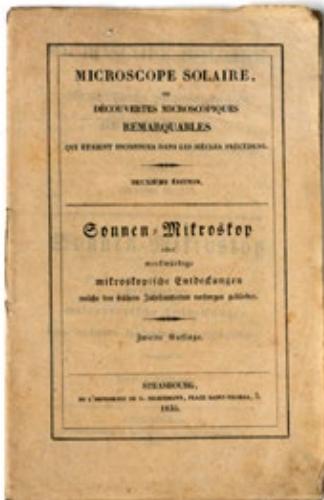
von

Christian Carl Schindelin /

Mathem. & Mechan. auf der edlen Berg
männlichen Wissenschaften Be-
fließen.

Frankfurth/
von Johann Jacob Winter.
1705,





(COULEMBIER, ?)

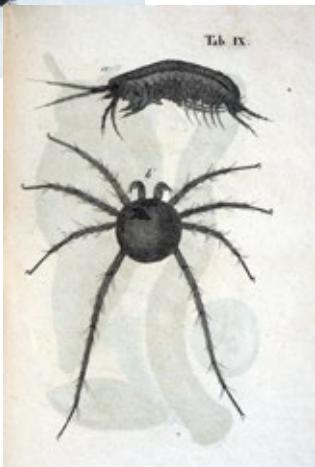
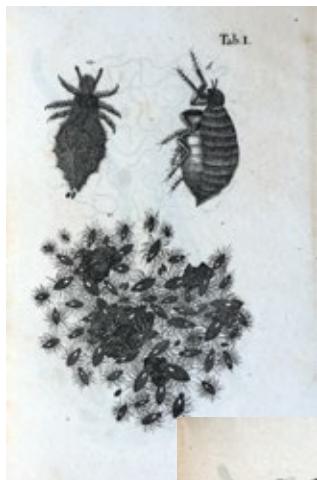
Microscope solaire, ou Découvertes microscopiques remarquables qui étaient inconnues dans les siècles précédens. Deuxieme edition. / Sonnen-Mikroskop oder merkwürdige mikroskopische Entdeckungen welche den frühen Jahrhunderten verborgen geblieben. Zweite Auflage. - Strasbourg: Impr. de G. Silbermann, 1835. sm. 8vo (205 x 135 mm) 15 pp., (1) with 15 lith. plates (recto / verso) Original printed wrappers, uncut, fine.

EUR 600.-

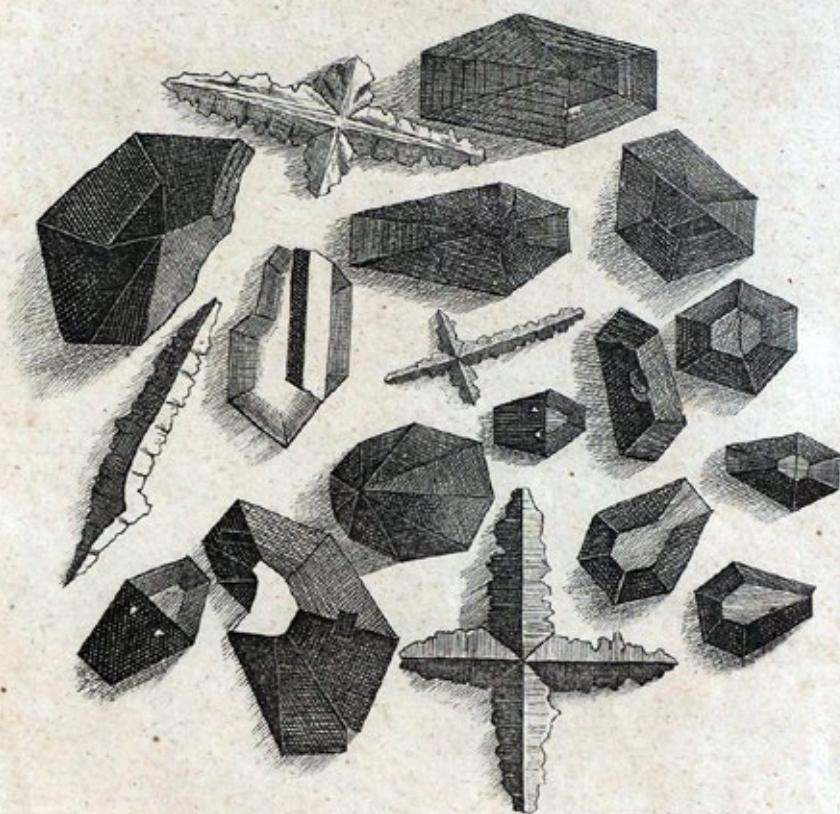
Probably an advertisement booklet for the traveling public show man, Coulembier, who in June 1836 invited the Munich public to come to his show:

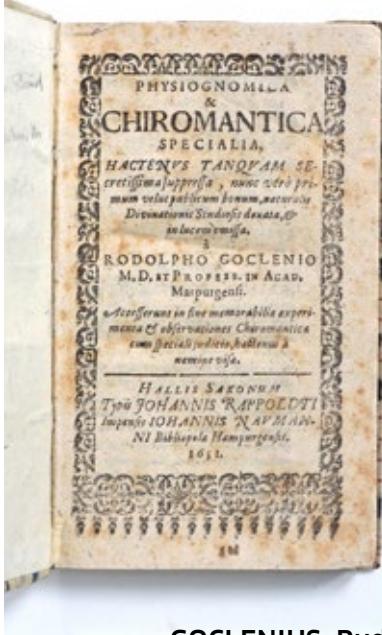
„Ansichten vermittelst eines Sonnen - Microscops welches 144.000 Mal vergrößert“, „Das Sonnen-Microscop ist unstreitig die wichtigste aller bisher hierselbst Statt gehabten Ausstellungen, und die vermittelst desselben gezeigten Ansichten sind so außerordentlich, so höchst bemerkenswerth, daß mancher Unkundige den Anblick der einfachen Natur für Zauberei oder Gaukelspiel hält. ... Wie hätte man, zum Beispiel, vor Erfindung des Microscops glauben können, daß einige Körnchen Käse eine Welt voll unzähliger Insecten ausmachen, welche gleich andern Thieren vielfältig gestaltet, ihre Bedürfnisse, ihre Spiele, kurz, ein thätiges Daseyn besitzen?“

Solar microscopes and their techniques attracted particular attention in the second half of the eighteenth century and at the beginning of the 19th cent. Devices of solar microscopes were manufactured from 1740 onwards. For the first time, it was now possible to show several people a viewed object at the same time. For this purpose, the microscope is mounted in a shutter and a rectangular mirror directs sunlight into the interior of the apparatus. The light, focused by lenses, falls on a clamped specimen, which is imaged by one or more additional lenses on a screen or the wall of the room. The operation of a solar microscope is thus more like a slide projector. - Peter Heering. The enlightened microscope: re-enactment and analysis of projections with eighteenth-century solar microscopes; in: British Journal Hist. Sci. (2008) pp. 345-367.



Tab. XV.





GOCLENIUS, Rudolph.

Physiognomica & Chiromantica specialia. Accesserunt in fine memorabilia experimenta & observationes chiromanticae ... hactenus a nemine visae.

2 parts in 1 Vol. - Halle, Rappoldt for Naumann in Hamburg, 1651.

12mo. (150 x 90 mm). 157 (i.e. 159), 31 pp. with 6 chiromantic text woodcuts. Contemporary vellum using a manuscript, rubbed and soiled, browned and spotted, but a fine copy.

EUR 1.400.-

Rare edition of the physiognomy and chiromancy tract of the German physician and professor at the Univ. of Marburg, Rudolph Goclenius the Younger (1572-1621). Re-issue of the first edition (Marburg 1621), but the woodcuts are laterally reversed recuts and the plate of the first edition was not included.

The oldest son of Rudolph Goclenius, who was also professor of physics, logic, mathematics and ethics at Marburg. After obtaining his medical degree in 1601, Goclenius became the first rector of the newly founded gymnasium in Büdingen and a personal physician (archiatrus) to Wolfgang Ernst I., Count of Isenburg-Büdingen. In 1608, he was appointed to the professorship of physics, astronomy and arithmetic at Marburg University. Afterwards, he took over the chairs of medicine

(1611) and mathematics (1612) at the same place. As a physician he worked on cures against the plague. He became famous for his miraculous cure with the „weapon salve“ or Powder of Sympathy. Based on the hermetic concepts of Paracelsus he published 1608 the proposition of a magnetic cure to heal wounds: the application of the salve on the weapon should heal the wounds inflicted by the weapon. This concept was brought to England by the alchemist Robert Fludd. A famous proponent was Sir Kenelm Digby. Synchronising the effects of the powder (which apparently caused a noticeable effect on the patient when applied) was actually suggested in the leaflet Curious Enquiries in 1687 as a means of solving the longitude problem. - VD 17 23:295151H (only Wolfenbüttel); Sabattini 241; Caillet 4612; Rosenthal 957f.

82 PHYSIOL. & CHIR.

SCHEMATISMUS DEX-
tre, lineatum figurasse ex-
primens,

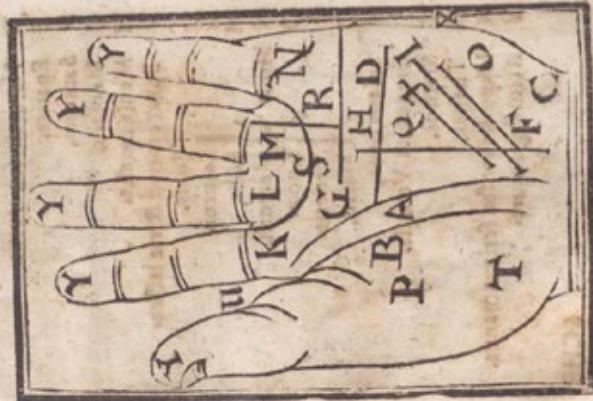


SCHEMATISMA
Dexterum

SPECIALIA,

83

SCHEMATISMUS SIN-
istre, lineatum figuram de-
signans,



NO.

's Gravesande's innovative Sedan-Chair Camera Obscura



's GRAVESANDE, Willem Jacob.

„Proeve der doorzigtkunde.“ Dutch manuscript in ink on paper. (The Netherlands, after 1717—before 1734) 4to (205 x 155 mm). 179 numbered pp., 14 Bll. Two parts in one, with calligraphed title, calligraphed captions, and 75 mostly schematic pen-and-ink drawings on 31 framed plates and 17 fold. leaves; each page framed in ink. Blind-stamped Dutch vellum with red morocco lettering piece, cover somewhat bent, somewhat stained, slightly rubbed. Very fine condition, in its first binding.

EUR 8.000.-

A carefully executed & calligraphed, unknown & unpublished Dutch translation of the „Essai de perspective“ by Willem Jacob s' Gravesande (1688–1742), first printed in French in The Hague in 1711, and according to the title page here translated: „in het Nederduitsch vertaald door een Liefhebber van wiskundige wetenschappen“.

Written and calligraphed by an unknown translator from the author's circle, made with the intention to be published, which never was. About the translator we haven't found out anything, but a foreword „De vertaler aan den Nederlandschen Lezer“ mentions s'Gravesande as „Hoog Leeraar in de wiskunde“ at

the „LandsHogeSchool te Leiden“, which Gravesande was from 1717 until 1734, when he became professor of ‚totius philosophiae‘.

The author of the manuscript might have been a pupil, and have belonged to the inner circle of s' Gravesande scientific network.

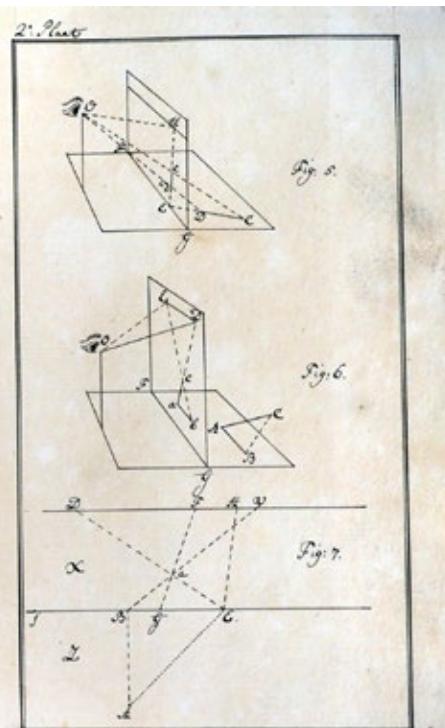
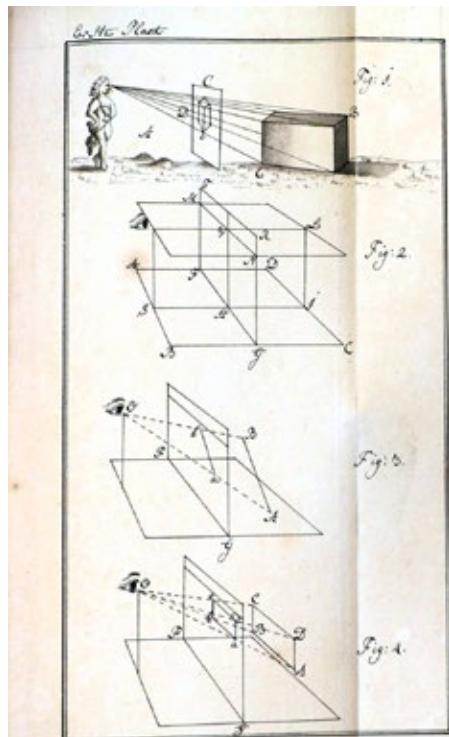
An early work by the Dutch mathematician, astronomer, and philosopher Willem Jacob s' Gravesande (1688–1742) on the science of perspective with his innovative Sedan-Chair Camera obscura, first published in 1711 in French in The Hague, and here in a Dutch version with the second part - title: „Beschryving van het Gebruik van

de Donkere Kamer voor de Teken-Konst". In this treatise 's Gravesande illustrated and described two different designs of the camera: a very elaborate chamber with a chair in it, and a portable machine. Both of these designs show a depth of detail that indicates strongly that 's Gravesande had already built these machines. If this is indeed the case, these machines, supposed to be tools for painters, are in fact the first instruments of 's Gravesande's design. With this little book on perspective, 's Gravesande immediately set the standard for his later work. Kirsti Andersen, in her recent comprehensive study of mathematical perspective in the early modern period, lists 's Gravesande's work as one of the most important books in her story, and names 's Gravesande himself as one of the five main characters in her work, together with such illustrious mathematicians as Simon Stevin and Brook Taylor. Another household name in the history of mathematics, Jean Bernoulli, contacted 's Gravesande in March 1714 and praised him highly, saying 'it is to be wished that you take the trouble to write on the other parts of optics with the same clarity and the same skill as you have done on perspective.' Bernoulli might also have been the author of a very positive review of the *Essai* that

appeared in the Leipzig journal *Acta Eruditorum*, as Andersen argues. The quality of the *Essai* is further illustrated by the fact that Taylor's later work on perspective was significantly influenced by 's Gravesande; that the book was popular is demonstrated by the appearance of a second edition as early as 1717 and translations into English (1724 by J. Senex et al.).

"Even before his trip to London, 's Gravesande had written one outstanding book, the *Essai de Perspective*, and two very interesting mathematical tracts, one on air pumps and logarithms, and the other on statistics. We can also document that before 1715 he had been in contact with Jean Bernoulli, Nicolas Bernoulli, Burnet, Keill, Craig, Wolff, Newton, Galiani, Nieuwentijt and Hartsoeker. We can therefore conclude that he was quite well known in mathematical circles. At this point, 's Gravesande had already designed two different camera obscura, a sundial, and an air pump, and could count on the patronage of at least Van der Dussen, Obdam and Duyvenvoorde." (Besouw)

The *Essai de perspective* includes the first appearance of his famous excursus on the use of the camera obscura by artists, the *Usage de la Chambre*



obscure pour le dessein, in which 's Gravesande illustrates and describes his extraordinary invention of a camera obscura in the form of a sedan chair (chaise à porteur), following to its logical conclusion the recent trend of making such optical devices more portable by making even the artist himself portable ! 's Gravesande describes the sedan-camera's configuration of mirrors designed to correct reversed images and to focus images on a fold-down drawing desk inside the sedan chair, and he discusses the special utility of the device for artists who wish to make landscapes or garden scenes en plein air. The sedan-camera can also be adjusted to help draftsmen make reproductions of paintings or prints or to take portraits from life, obviating the need for the artist to own a second camera to accomplish these popular (indoor) tasks (see Gernsheim, pp. 15-17).

's Gravesande's *Essai de perspective* is also considered a "milestone in the gradual transformation of the science of perspective into descriptive geometry" (Vagnetti).

Praised by Johan Bernoulli, this important treatise simplifies the various methods then in practical use, including those dealing with shadows and gnomics. 's Gravesande here demonstrates his

commitment to using optical devices such as the camera obscura and the magic lantern as serious tools of scientific inquiry: "In the [18th] century, the use of the magic lantern for experimental study was promoted by Willem Jacob 's Gravesande, author of *Physices Elementa Mathematica*, *Experimentis Confirmata* (1720-21), who appreciated its ability to demonstrate laws of optics, not its capacity to create a "show" (Stafford & Terpak, pp. 297 - 298): "Gravesande set the style for the use of the magic lantern in experimental physics" (Stafford & Terpak, p. 298). Gravesande "was the earliest influential exponent of the Newtonian philosophy in continental Europe" (DSB).

Lit.: Vagnetti, EIVb7; DSB V, 509-511; H. Gernsheim, *The History of Photography*, pp. 15-17; B. M. Stafford and F. Terpak, *Devices of Wonder: From the World in a Box to Images on a Screen*; S. Kofman, *L'Usage de la chambre obscure de Gravesande*, in: Kofman (ed.) *Camera Obscura, de l' idéologie*, pp. 79-97. Dict. of 17th & 18th cent. Dutch Phil. II, 865-872. Lit.: Jip van Besouw. The impeccable credentials of an untrained philosopher: Willem Jacob 's Gravesande's career before his Leiden professorship, 1688-1717; in: *Notes & Records Royal Society London* 70 (2016) pp. 231-249.

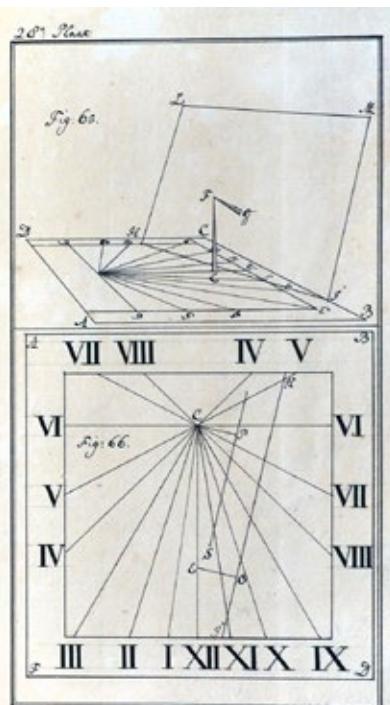
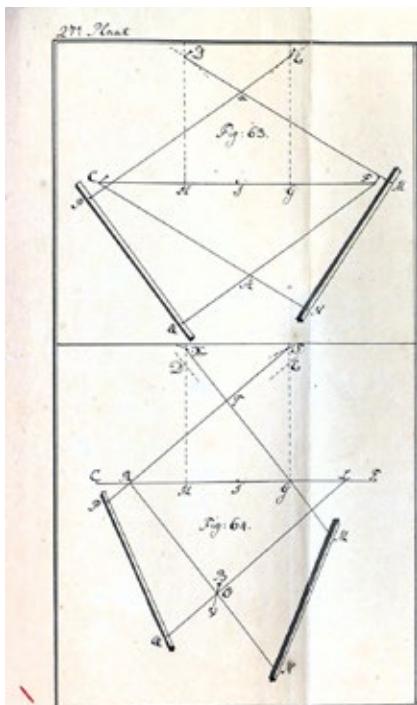
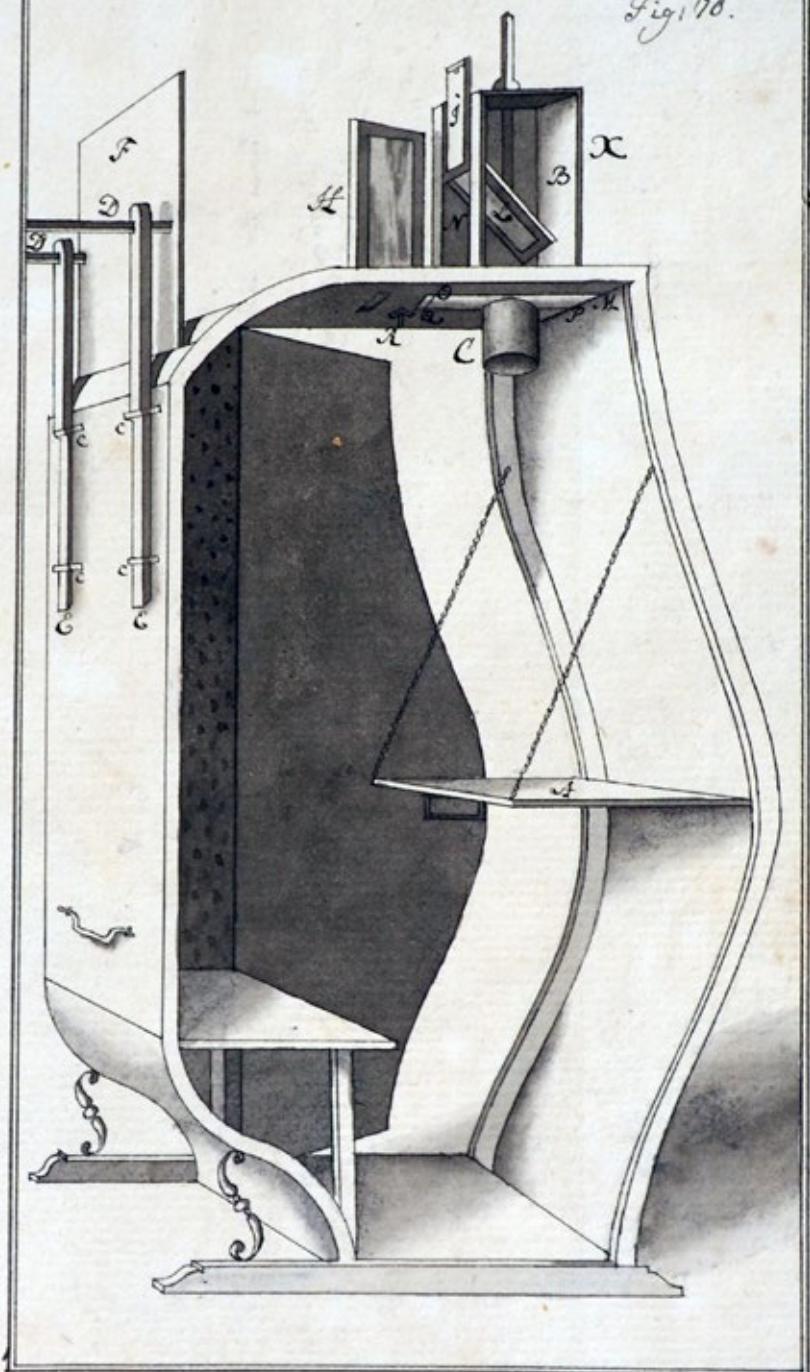
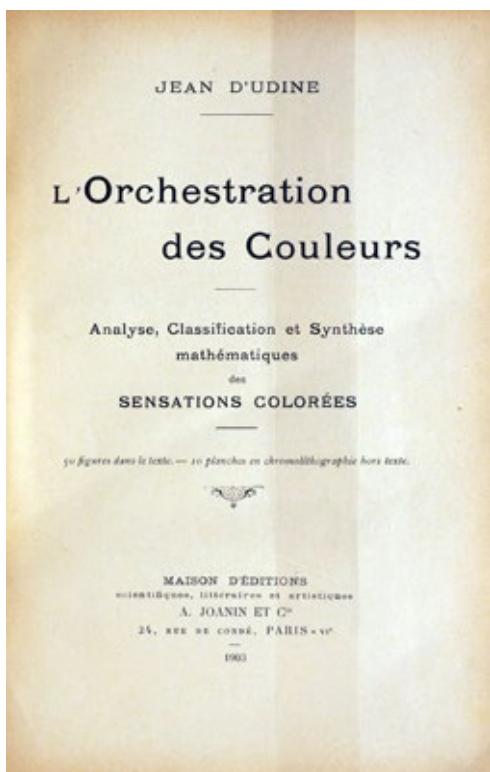


Fig. 70.



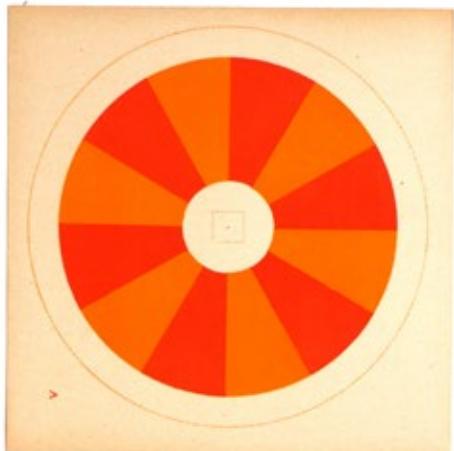


Harmony, Rhythm, Color

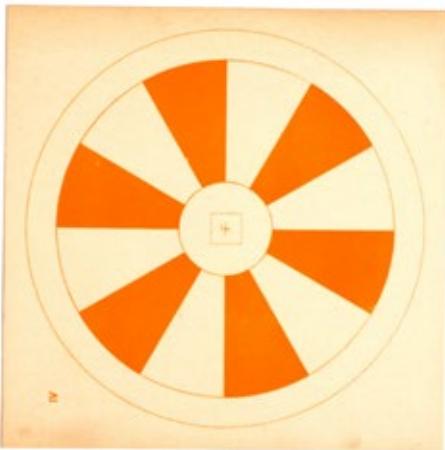
**COZANET, Albert
(pseud. Jean d' UDINE)**

*L'Orchestration des couleurs; analyse, classification et synthèse mathématiques des sensations colorées. — Paris: A. Joanin, 1903.
2 Bll., 7-216 pp., one leaf with illustr. and
10 colored plates in pocket on rear inner cover.
Green publisher cloth with only minor rubbing
and soiling. Fine.*

EUR 1.600.-

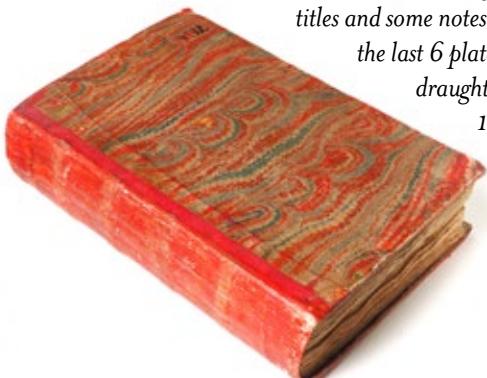


Very curious work on color harmony and color in music. The French composer Jean d' Udine (pseudonym for Albert Cozinet) (1870–1938) was a musicologist, aesthete, music critic, lawyer and author. Around 1900, he moved to Paris, where he concentrated in music and was in contact with a number of important figures in the world of music & dance like Gustave Charpentier, Alfred Cortot, Jules Massenet, Isadora Duncan, and Henri Mois. In addition, he was a student of August Vandekerkhove in Cosmosophy. In 1908–1909 he studied rhythmic gymnastics with Jacques Dalcrose in Geneva. One of his greatest achievements is the development of rhythmic geometry based on color. In addition, he was meritorious in propagating classical music to children.



DUBREUIL, Jean.

Manuscript plates related to the published work: *La Perspective pratique, nécessaire a tous peintres, graveurs, sculpteurs, architectes, orfevres, brodeurs, tapissiers, & autres servans du dessein*. Manuscript on papier with ink and wash-color. Neatly calligraphed manuscript of 432 plates in three parts illustrating the celebrated edition of Dubreuil's work on perspective. Executed by an accomplished draughtsman this collection was most certainly assembled by a Dutchman who added two calligraphic titles and some notes on the plates in Dutch. The artist omitted to copy the last 6 plates of volume III, destined to serve as an exercise for a draughtsman. (no place, no date, The Netherlands (?) around 1670–1700) In-folio (327 x 207 mm) 150 leaves, 123 leaves and 159 leaves. Dutch half calf over marbled boards, traces of use and no. 32 on cover in ink.



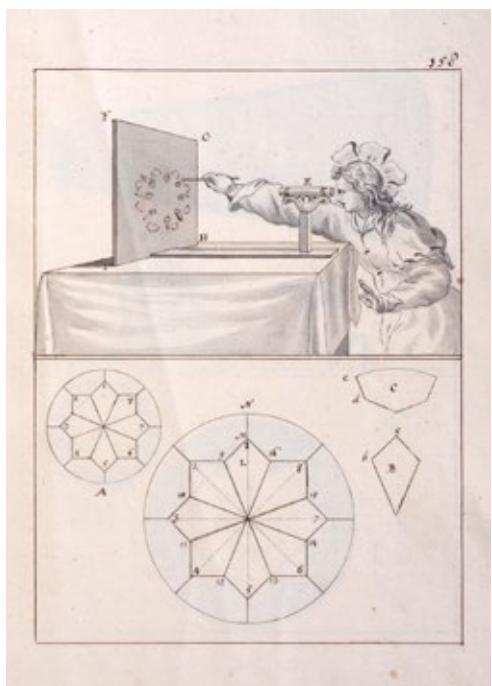
EUR 8.000.-

A beautiful and perfectly executed manuscript on the art of drawing including optical devices.

Neatly calligraphed manuscript of 432 plates illustrating the celebrated edition of Jean Dubreuil's (1602–1670) work on perspective. Executed by an accomplished draughtsman this collection was most certainly assembled by a Dutchman who added two calligraphic titles and some notes on the plates in Dutch. The artist omitted to copy the last 6 plates of volume III, destined to serve as an exercise for a draughtsman. Important collection of drawings made from the plates of Dubreuil's work.

„His work on perspective is probably the most influential ever published expressly for the use of a lay audience. It contains previously published material, including some of Jacques Aleaume's plates, although the first edition was published even before Aleaume's book appeared“ (Millard).

The beautiful ink and wash-color plates were all done by a very professional hand and are a re-invention of the engravings illustrating the original edition. Almost all the plates of the printed book are included, except for the last 6 plates of volume 3, which are intended for drawing figures and practice. The author of these plates was certainly Dutch, as



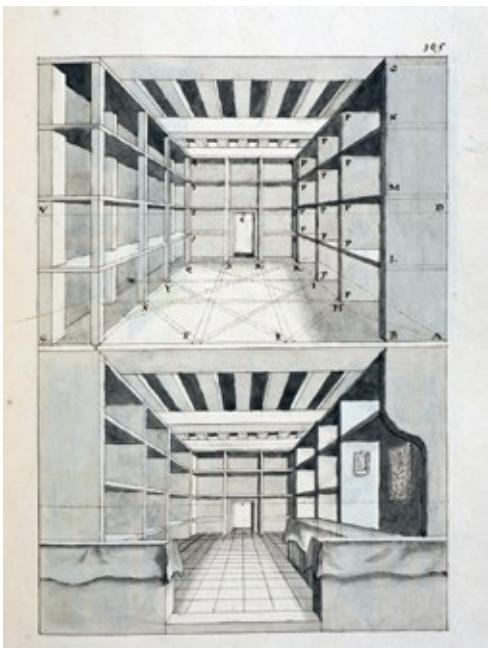
evidenced by the two calligraphic titles and some inscriptions written in Dutch. As in the 1642 edition of the printed work, plate 94 of the third volume contains four moving parts.

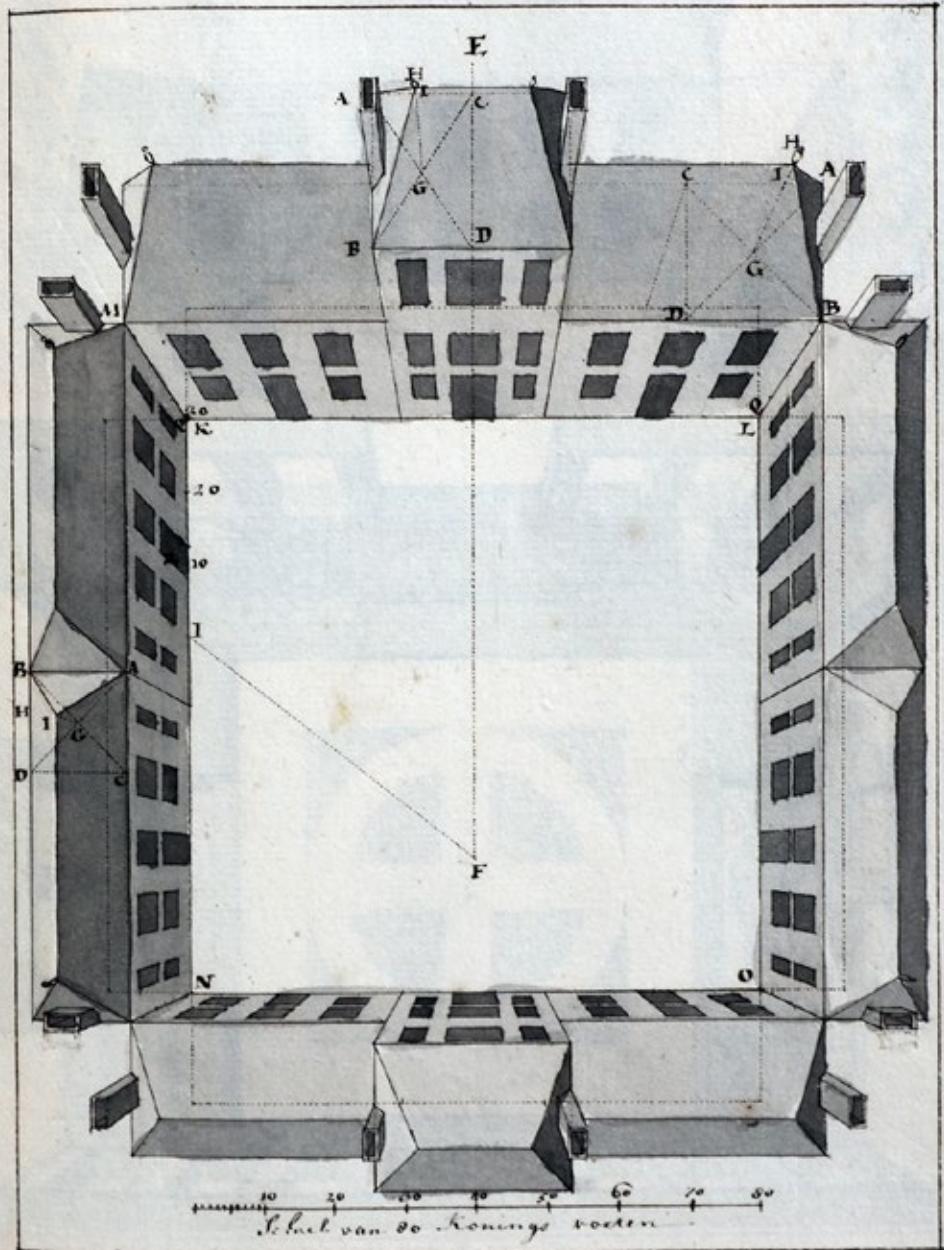
Jean Dubreuil was a French mathematician, writer, and essayist. He was the son of a bookseller and a student of architecture. During his lifetime, which spanned from 1602 to 1670, he produced many works that focus on the theory and practice of perspective. His most famous book is (in english) *The Practice of Perspective: Or, An Easy Method of Representing Natural Objects According to the Rules of Art*. As Dubreuil notes in the title page of his book, the one hundred and fifty copper plate illustrations break down the depiction of perspective in the following subjects: figures, landscapes, gardens, buildings, and their appendages, parts, and furniture.

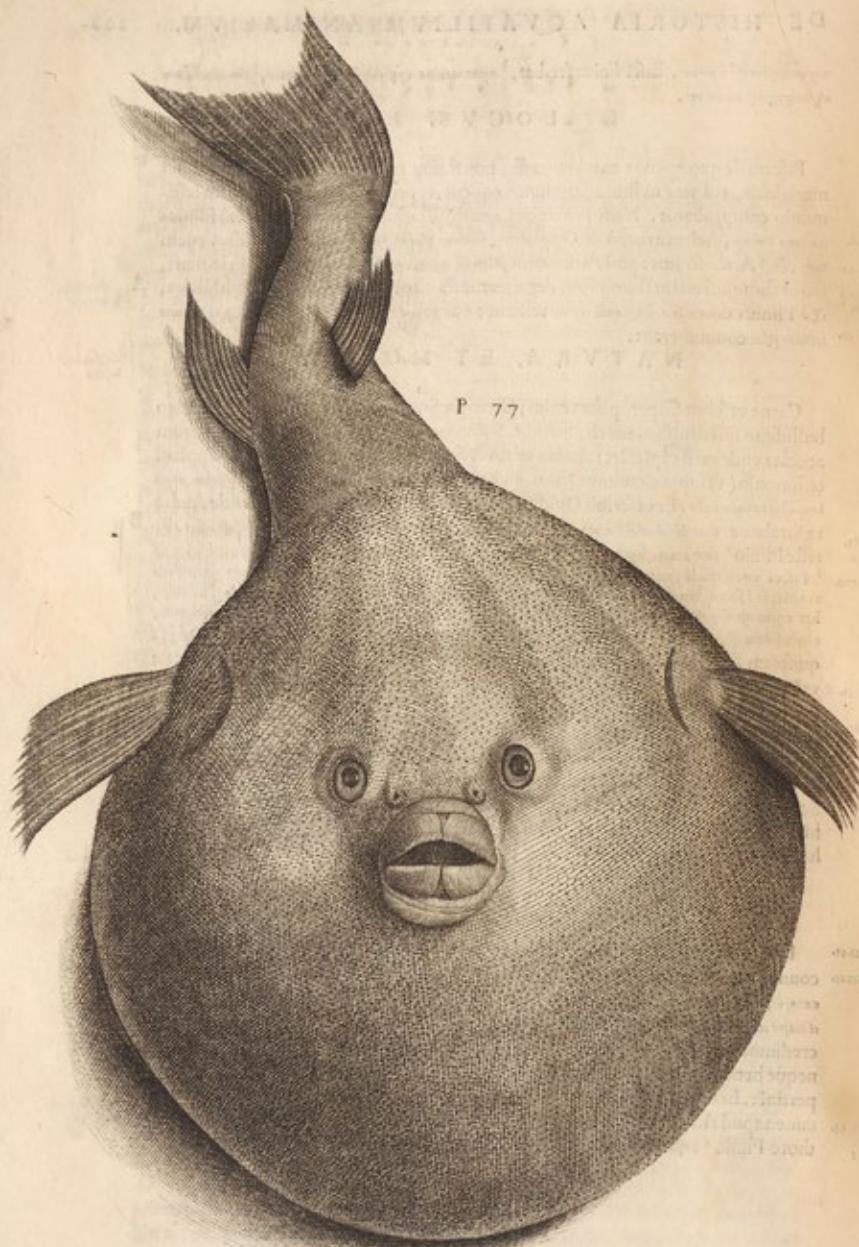
The illustrations clarify the underlying mathematical principles of perspective, also rendering them accessible for non-mathematicians, designated in the text as 'designers'. The pointed coordination of text and image reflects a more widely-held frustration about the difficulty of bridging the theory and practice of perspective. The theoretical mathematicians were blamed for not trying hard enough to make their work understandable, and the practitioners were faulted for not being patient in their attempts to understand. In order to make the text more accessible to practitioners, Dubreuil does not include a single mathematical equation.

Each illustration also adheres to this purpose: rather than abstract diagrams, they are largely applications ("The Practice of") perspective rules. In doing so they appeal not only to theorists, but also to painters, engravers, architects, embroiderers, statuaries, jewelers, and tapestry-workers.

Dubreuil approaches each topic of perspectival enquiry in a logical sequence, such that across a single section they build upon one another in complexity. For example, when describing how to represent moveable objects in perspective, Dubreuil first gives plans and elevations of 'moveables', explains how to represent them in perspective in order, then how to represent them in perspective without order, and finally how to represent them in perspective when toppled on the ground.







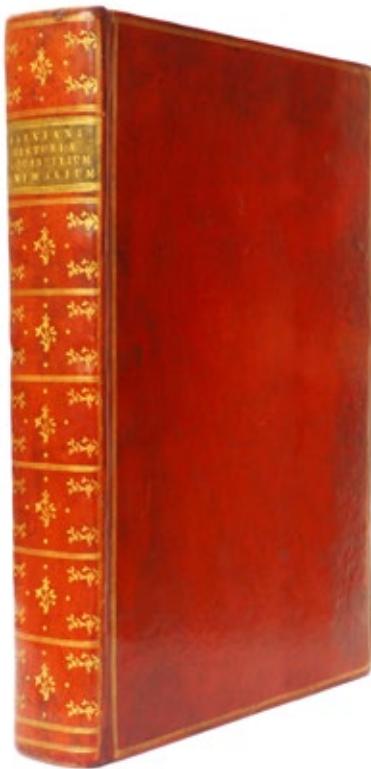
N^G
L. Orbis.
v pescis Palombo

Foundational Work of Modern Ichthyology

SALVIANI, Ippolito (Hippolito).

Aquatilium animalium Historiae, liber primus, cum eorundem formis, aere excuses. – Romae: (colophon: Hippolito Salviani January 1558), MDLIII (1554–1558). Folio (400 x 260 mm), [8], 1–257 pp. (misprinted page number on last leaf). With an engraved title-page bearing a medallion portrait of Salviani himself, and the combined coats of arms of Popes Paul III chief and Marcellus II base, set in an elaborate scrollwork frame decorated with shells, turtles, mermaids, and putti riding dolphins. With a dedication to Pope Paul IV, and not, as Salviani had originally intended, to Cardinal Marcello Cervini (later Pope Marcello) who contributed both financially and in the gathering of material. The work includes 81 full-page copper engravings of 98 (numbered 1–53 and 55–99, with 54 omitted in the numbering) illustrations of fish and cephalopods (plate size 330 x 225 mm) printed on integral leaves, a woodcut publisher's device on the last page, and about 100 decorated pictorial woodcut initials (2 series) including repeats. The engravings on ff. 112, 130, 149 and 206, depicting a sturgeon; a tope; a skate; and a trigger-fish, bear correction slips in letter press pasted over the engraved captions. Dutch gold-tooled red morocco (ca. 1810 in a somewhat old-fashioned style or ca. 1780s with endpapers added ca. 1810), the boards with a triple fillet with a rosette on each corner, the spine with asymmetrical flowers and small six-pointed stars, and the board edges, turn-ins and head-caps with three different rolls. The title page is mounted, one the first several pages has been worming which was repaired later. Otherwise clean and fresh copy.

EUR 25.000.-



A very fine, complete copy of the very rare first edition, second issue of this foundational work of modern ichthyology. Salviani's *Aquatilium animalium historiae* (1554-1558) is the first iconography of fishes illustrated with copperplate engravings, most of Salviani's contemporaries opting for woodcut illustrations which were cheaper and easier to produce but also less beautiful.

The superbly produced depictions were printed on Salviani's own press. The design of the title-page and several of the images have been attributed to Nicolas Beatricetto (Beatrizet) and it is generally assumed that Antonio Lafreri was the engraver.

Another current theory is that Salviani commissioned sketches of Italian fishes from B. Aretinus, who produced them after fresh specimens purchased at Roman fish markets. It is thought that Beatricetto based his drawings on these sketches as well as on depictions obtained from a number of other sources including A. Masius, L. Ghini, and D. Barbutus. The sources of Salviani's depictions of species that were not common in Italy (native to Germany, England and Greece) are not known, it is assumed that Cardinal Marcello Cervini, who later became Pope Marcellus II, obtained these depictions of foreign species from his international contacts and correspondents. As the personal physician of Pope Julius III and subsequently of Marcellus II. and Paul (Caraffa) IV. Salviani held an important position

within the Vatican. In addition to this he taught practical medicine at the Sapienza University in Rome from 1551 to 1568. Salviani obtained his first privilege for the *Aquatilium Animalium*, as well as a stipend to complete the work, from Pope Marcellus II in 1551. However it would take several more years before the work was finished, and a second

privilege was obtained from Henry II from France in November 1554. This also proved premature, as at this stage only the title-page was completed. After the death of Pope Marcelllo II in 1555, work on the *Aquatilium Animalium* slowed down significantly. The work was finally finished in 1557 and was published under a privilege of Pope Paulus IV.

The text of the *Aquatilium animalium historiae* is divided into two parts, the first 56 leaves provide a double-page table of fish species with their characteristics, and their names in Greek, Latin and Italian (sometimes with regional variations). The second part is divided into 92 chapters, 3 of these are on octopus and squid and 89 on different types of fish. Each chapter begins with an illustration of the species and a description of its habitus and habitat. When discussing dissection and nutritional value Salviani frequently refers to Aristotle, Pliny and Galen. For the gastronomic preparation of fishes and squid to Athenaeus, Oppianus and Giovio. „His (Salviani's) book is called *Aquatilium animalium*

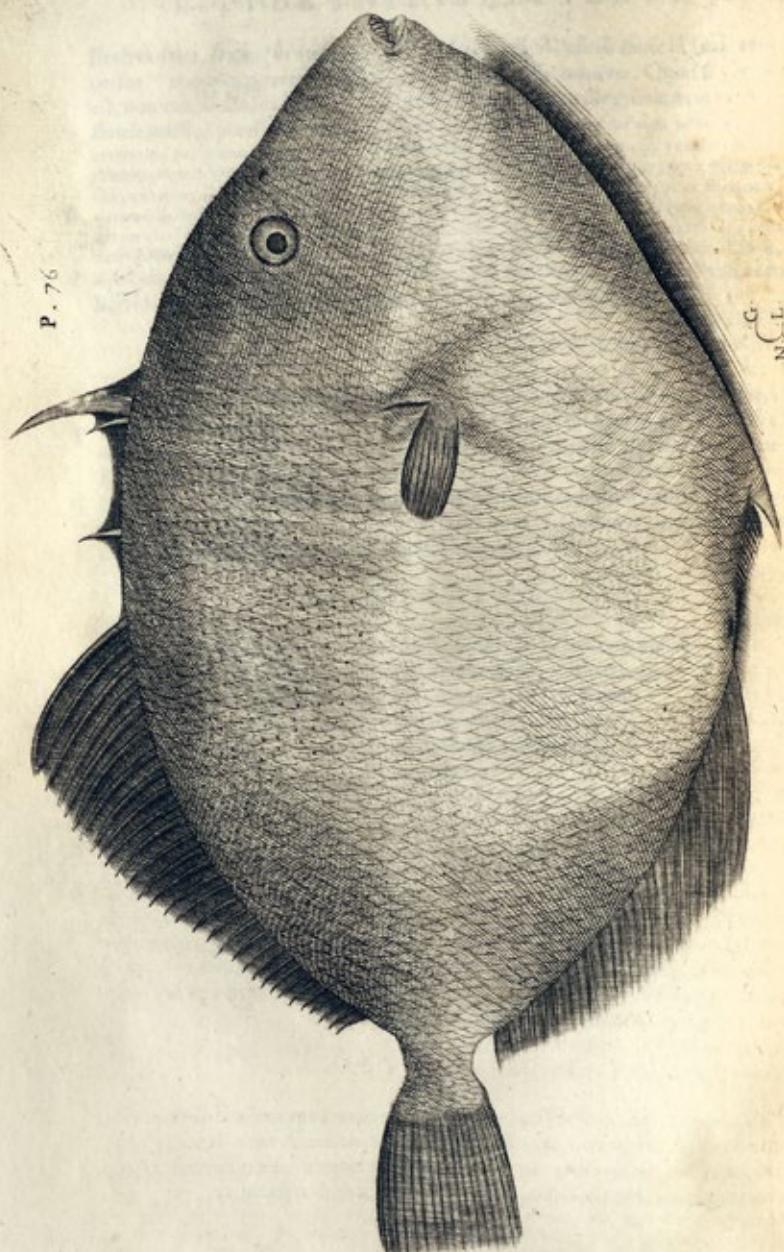
historia. It was printed in his own house, in Rome, and published from 1554 to 1558. It is a one-volume folio that has become rare. The plates that are featured in this book are the first ones to be engraved on copper with elegance. Roman artists were numerous at that time. It was a time when arts bloomed, especially in engraving, which was introduced after painting. If the characters of the fishes had been represented better, Salviani's work would be perfect. However, for a painter to bring his skills to natural history with accuracy, he needs to know what is important to emphasize; if he does not have that knowledge, then the naturalist who hires the painter needs to be specific and tell the painter what details need to be emphasized.

Nobody at that time thought that someday it would

be important to count the number of rays on the fins of the fishes, the small serrations or spines that are sometimes located on the bones of their head, thus these particularities were not represented enough in Salviani's illustrations. However, as a whole his work is perfect and these are the best drawings we have had until today. There are ninety-nine of them, and like the illustrations of Belon and Rondelet, which are more numerous, they were often copied. They represent fishes from Rome, some from Illyrie and the Archipelago, a few mollusks, a few ruffes (*Gymnocephalus cernua*) or popes.“ (Georges Cuvier)

DSB XII, 89-90; Harvard/Mortimer-Italian 454;
Nissen, ZBI 3555.





P. 76

N.
C.V. Pfeffer
G.
Balistes

The bugs Wallace collected in Malaysia

DEYROLLE, Henri.

Description des Buprestides de la Malaisie recueillis par M. (Alfred Russel)

Wallace pendant son Voyage dans cet Archipel. – Bruxelles et Paris, 1864. 8vo (240 x 155 mm) (6), VII, (1), 280 pp. with four engraved plates (of which three are finely colored) Contemporary green half calf, rubbed and soiled, first pages in upper corner bumped, else fine.

EUR 1.200.-

Rare separate printing, dedication copy, of a taxonomic description of beetles collected by Alfred Russel Wallace in Malaysia, and sold to Count Georg Mniszch and described here for the first time; an: Extrait des Annales de la Société entomologique de Belgique.

The entomologist Henri Deyrolle (1827-1902) was an insect dealer and seems to have been interested in insects only in a professional capacity, not as a collector as his brother Achille Deyrolle (1813-1865). Deyrolle was sent to Gabon in 1856-1857 by Count Georg (Jerzy) Mniszch and James Thomson (1828-1897) to collect insects for their collections. Afterwards Count Jerzy Wandalin Mniszch (1824-1881) asked him to manage his collection, and Deyrolle was able to acquire for him Alfred Russel Wallace's Indonesian buprestids, a unique collection which included no less than 355 original species, whose descriptions Deyrolle gave in a publication in 1864.

Around 1865, he established himself as a professional entomologist, selling over the counter and organizing auctions, in association with Donckier de Onceel. After Mniszch's death, Henri

Deyrolle sold his famous collection, which was acquired almost entirely by Oberthür, and then Deyrolle worked mainly for the latter.

Always appreciated by the natural history community, Alfred Russel Wallace has risen back into wider public awareness over the past decade and his exceptional achievements are once again being recognized, particularly his role as the co-founder with Charles Darwin of the theory of evolution by natural selection. Wallace is also known for his years of travel and collecting, both in the Amazon basin between 1848 and 1852 and across the Malay Archipelago (now Malaysia and Indonesia) from 1854 to 1862. During his expeditions, he collected over 100,000 specimens, mainly birds, beetles and butterflies, which resulted in a huge contribution to scientific knowledge. Thousands of specimens survive from the Malay Archipelago expeditions. Wallace was collecting commercially, shipping specimens back regularly to his agent Samuel Stevens who sold them on his behalf. - Yves Cambefort. Des coléoptères, des collections et des hommes. (2006).- not in Hagen, not in Horn/Schenkling.

*J. Myrmecae p²*

1. *Asemochrysus Rufulosus*, *H. Deyrolle*
 2. *Epidelus Wallacei*, *Thoms.*
 3. *Aprosopus Rufulifrons*, *H. Deyr.*
 4. *Dicercomorpha Interrupta*, *H. Deyr.*

9. *Calodema Wallacei*, *H. Deyrolle*

Cerbius ex

5. *Exaegistus Igniceps*, *H. Deyrolle*
 6. *Phrixia Filiformis*, *H. Deyr.*
 7. *Diceropygus Maculatus*, *H. Deyr.*
 8. *Philanthaxia Curta*, *H. Deyr.*



DELACROIX, Michel.

Les Scarabées. Lucanidae. Trogidae. Scarabaeidae. Manuscript, 1960. 4to (325 x 255 mm) Manuscript on strong paper, in a titled folder and cloth case. The manuscript is composed of a calligraphic title in black and ochre, five calligraphic part-titles in ochre, 20 pp. of typescript text illustrated with 2 plates in brown ink, all followed by 29 original drawings of beetles in Indian ink or gouache mounted under matting.

EUR 6.000.-

Very interesting, unpublished entomological study illustrated with 31 finely executed original drawings of beetles.

After a passionate introduction expressing the author's love for beetles, the book deals with the morphology of beetles, the characteristics of the three families described and gives the explanation of the plates by indicating for each beetle its scientific name, its measurements, its description, its habitat, its period of life and its rarity on the French soil. The book ends with a study devoted to the sacred beetle (*Ateuchus Sacer*) through its cult among the Egyptians and its symbolic use among the Greeks and Romans.

The French Painter Michel Delacroix (1933-) is mainly known for Parisian street scenes in the style of naive art.

Born and raised in Paris, Delacroix studied art at the École des Beaux-Arts. He interrupted his studies

for extended periods to explore his hometown on extended walks. For a short time he worked as a stage designer for Marcel Marceau. After completing his studies, he initially earned his living as an art teacher. Over the years he experimented with various techniques and styles. Naive painting eventually became his preferred means of expression. With a filigree brushwork, he depicted in lively colors mainly Parisian street scenes of the early 20th century, when horse-drawn carriages and gas lamps dominated the street scene. In many of his lithographs, well-known buildings such as the Eiffel Tower or Notre Dame can be seen in the background.

Michel Delacroix was particularly successful in the USA, where he was the focus of numerous exhibitions. In 1996 he was appointed the official painter of the Atlanta Summer Olympics. His most important awards include the Grand Prix des Amateurs d'Art (Paris 1975), the Grand Prix de la Côte d'Azur (Cannes 1976) and the Premier Prix de Sept Collines (Rome 1976).





Pritacus

Perroquets

The extinct Great Auk and rare Flowers incl. Tulips

ROBERT, Nicolas (engr.; 1614-1684).

Diverses oyseaux dessignées et gravées d'apres le naturel par N. Robert. A Paris F. Poilly excudit... (after 1673 ?). 31 leaves with engraved birds bound with:

ROBERT, Nicolas. *Variae ac multiformes Florum species appressae ad Vivum et aeneis tabulis incisae. Authore N. Robert. Diverses fleurs dessinees et gravees s'apres le naturel. Paris, F. Poilly, (after 1665). Folio (290 x 215 mm). Engraved title and 30 engraved plates of flowers by Nicolas Robert.*

bound with:

VA(U)QUER, Jean. *5 series with engravings of flowers titled: Livres de fleurs. (Paris: Poilly) (ca. 1680). 10 engraved plates incl. title by Jean Vauquer (Ornamentstichkat. Bln. 4432, 4; Dunthorne 317) and 48 engraved plates of flower bouquets (ca. 1680), probably all in 18th century prints. Mild browning throughout, some staining here and there; restored tear to one plate, small marginal tear to another. 18th century mottled calf, gilt spine in compartments, soiling and rubbing to boards, spine damaged at head and tail. Overall fine copy. Two bookplates: C. R. Richmond and L. Gidel. Rear free endpaper with note: „Vient de la bibliothèque de Mr de la haye fermier general“ (i.e. Martin de la Haye, 1684-1753).*

EUR 19.000.-

Fine Sammelband, including a copy of the third edition of the famous „florilegium“, first published in Rome in 1640, showing anemones, lilies, daffodils, roses, tulips, etc., each with the names of the flowers in Latin and Robert's monogram; this is the most common edition of the book published by François de Poilly (1623-93) in Paris after 1669. Robert's volume was already copied early on. These copies attest to the popularity of and demand for his compositions, and in turn helped to spread them widely. The plates were adapted by Maria Sybilla Merian as illustrations for her *Histoire des Insectes de l' Europe* (Amsterdam, 1730). The prints are all in reverse of the Rome edition, which was the prototype for the Paris prints. This is odd, given the fact that Robert lived in France and

was in the King's service at the time that the book appeared in Paris with the King's privileges. Moreover, the monogram suggests Robert's involvement. Perhaps the artist took initiative for plagiarizing his early work some thirty years after it first appeared. The French painter Nicolas Robert (1614 - 1685) was one of the greatest French natural history artists of the seventeenth century. Early he published a collection of flower engravings entitled *Fiori diversi* (1640), later called „Florilegium“. He became famous for his drawings of flowers, which combined botanical accuracy with superb craftsmanship. Some time after, Robert was called to the service of Gaston (1608-60), Duke of Orleans, and brother to the French king Louis XIII (1601-43). Gaston had a garden, an aviary and a menagerie in which he

grew exotic plants, birds and animals, and Robert was commissioned to depict these in gouache on vellum. When Gaston died, the vellums were passed on to Louis XIV, who in turn expanded the collection. They are in the library of the Musée d' Histoire Nat. in Paris today. In 1666, Robert entered the service of the King as a miniature painter, producing more watercolours on vellum of natural history subjects for the royal collection. He produced thousands of watercolours for the king, today known as „les velins du Roi“. One of the images of birds show the extinct Great Auk (*Pinguinus impennis*), a species of flightless alcid that became extinct in the mid-19th century: a puffin swimming in a pond is figured in the foreground and in the background there are three Great Auks, two of them swimming and one standing on the bank. This is one of the few surviving images of this extinct bird.- Nissen, BBI 1646 and Vol. I, 96 f.; Hunt 282 (ed. 1660). Ornamentstichkat. Berlin 4423 (incptl. copy); Thieme-B. XXVIII, 423; de Belder 306 (only 29 plates); Oak Spring Flora 42; II. Magnificent and very rare set of bird prints: Nissen, IVB, 787; Ronsil 2599; Bradley Martin 1837. Arturo Valledor de Lozoya; David Gonzalez Garcia. A great auk for the Sun King; in: Archives of natural history 43 (2016), 41-56.





Struthio africus



Pinguins

Pinguins



(2), 19 pp., (1), (2), 28 pp., (2) pp., 16, (2), 12 pp. each Heft (installment) with 6 plates, together 48 partly hand-colored engraved plates. Contemporary half cloth over paper boards, gilt printed title on spine, rubbed and soiled. Text partly foxed and at the beginning with faint water stain, plates partly browned, one plate with small ink stain, one plate with small tear in the white margin. The beautiful detailed illustrations each with stalk fruit and grain after „nature“ by Ernst Schenk.

EUR 2.800.-

Early and rare book on crop, showing 48 grains on hand-colored engraved plates; the book also describes the cultivation of grain as monoculture. The German botanist and agricultural writer Johann Wilhelm Krause (1764–1842) cultivated from 1826 to 1834 in his garden the varieties of the four main cereals known up to that time and published the findings (culture and benefits of these cereals) in eight installments with engravings that were engraved by the drawing teacher at the University of Jena, Ernst Schenk. The book describes all grain species (wheat, rye, barley, oats) known up to then: *Triticum vulgare*, *Triticum turgidum*, *Triticum durum*, *Triticum polonicum* and *spelta*, *Triticum amyleum*

and *monococcum*, *Secale cereale*, *Hordeum*, *Avena sativa* and *Avena orientalis* and *fatua*.

Krause was a teacher, then rector at the city school in Apolda and in 1807 rector of the city school in Jena. After his ordination, in 1820 he took over the Lutheran parish of Taupadel near Bürgel and in addition to his work as a pastor, Krause was an active promoter of the dissemination of known and new knowledge for the rural population. This concerned first the detailed description of the then known cereal varieties and later the publication of the „Allgemeine Encyklopädie“. These volumes, compiled by several scholars and practical farmers,

were sold throughout Germany and thus had an important influence on further education in agriculture and home economics.

Monoculture farming is one of the most disputable topics in today's agriculture industry. As the world's population augments in number and the demand for food on the global scale keeps rising, many farmers deem monoculture agriculture to be the simplest solution for satisfying this constantly growing need for victuals. In crop monocultures, each plant in a field has the same standardized planting, maintenance, and harvesting requirements resulting in greater yields and lower costs. When a crop is matched to its well-managed environment, a monoculture can produce higher yields than a polyculture. Monocultures of perennials can lead

to soil and environmental problems such as soil acidification, degradation, and soil-borne diseases, which ultimately have a negative impact on agricultural productivity and sustainability. Diverse rotations of crop monocultures can minimize the risk of disease and pest outbreaks. However, the shorter the rotation (fewer crops included) the higher the risk. There are examples of short, two-year rotations selecting for pests that are adapted to such rotations.- Nissen, BBI, 1101.

Holdings: outside Germany the book is quite uncommon as in trade (Stabi Berlin (lost); Coburg, München, Bamberg; Stockholm, Utrecht, Cambridge, NHM London, Paris, Strasbourg, van Pelt Library Pennsyl., Yale Univ., Lloyd Museum Library, Texas A & M)



I. Triticum (f) *analeum*. Scarios. Arten II, 12. und
I. Triticum. (g) *monococcum*. Liss. D.E. die einzige Art.

Hest 5. Taf 6.



AB Weizen glatter ästiger Frucht. C Weizen samtarig ästiger Frucht. D Y. Einkorn. Einkörniger Weizen.
Pile aux deux rameaux blanc et glabre. Pile aux deux rameaux blanc et velouté. Trément monococcoe. Pile loculata.
Pile loculata ad ann. ad.

Z. Blasius ex se. J. 1800.

L

I



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