



KÜHN

RARE BOOKS & ART

Fasanenstraße 29  
10719 Berlin

*Papilio Crino.*



*Phalaena multistriata* : *Phalaena latreia*



*Falgeria Candalaria*

LEPIDOPTERA.



*Gryllus morbillorum*

Engraved by Thomas Agnew and Sons, London

### CHINESE BUTTERFLIES DONOVAN, Edward.

An epitome of the natural history of the insects of China: comprising figures and descriptions of upwards of one hundred new, singular, and beautiful species ... London, Printed for the Author by T. Bensley, 1798[-1799].

\$ 7.500.-

First edition of this splendid work devoted to the insects of China by the great natural historian and artist Edward Donovan (1768-1837), including some of the most beautiful of all his plates. The contents describe and illustrate various beetles, cicadas, butterflies and moths, dragonflies, spiders and centipedes, the plates being described as "accurately drawn, engraved, and colored, from specimens of the insects", and the accompanying descriptions as arranged according to the system of Linnaeus. One justly can point out the volume's interest to botanists: in addition to the plates of Chinese flowers there appears one of the first colored plates of a Camellia ... Other flowers include rose, fringed iris, tea blossoms, Chinese lemodoron & nodding renealmia. - Dunbar, British Butterflies, page 48; Nissen ZBI 1143; Hagen I, 177.







### STAR PUPIL OF REDOUTÉ

**VINCENT, Mme Henriette Antoinette.**

Studies of fruits and flowers, painted from nature. [with:] The elements of flower and fruit painting; illustrated with engravings. 12 original parts. – London: R. Ackermann, [Aug. 1813]–July 1814.

\$ 20.000.-

First English edition of an exceptionally rare and lovely botanical work, a magnum opus, based on Henriette Vincent's *Études de Fleurs et de Fruits* of 1810, printed in Paris, which Dunthorne says contains some of "the most exquisite of all flower prints in their beauty and delicacy of execution." Only 5 copies are known to have survived. The plates were engraved in reverse by Thomas Lord Busby (1782–1838) from the Lambert (the elder) – Vincent illustrations used in the French edition. This work is notable for containing "the only English stipple engravings printed in color by a printer whose name is recorded." The work is putatively a manual for students; there is some text that describes the plates in such a way as to be helpful to the aspiring painter. The subjects of the watercolors included common flowers like tulips, pinks, narcissus, hyacinths, carnations and anemones; the fruits depicted included grapes, cherries, plums and strawberries.- Dunthorne 320 and 321; Nissen BBI 2067 and 2068; Sitwell. Great Flower Books, pp. 147–48; De Belder no. 376.





### POP-UP BARTISCH von Königsbrück, Georg.

Ophthalmodouleia (graece). Das ist Augendienst. Newer und wolgegründter Bericht von ursachen und erkenntnus aller Gebrechen, Schäden und Mängel der Augen und des Gesichtes.- Dresden, M. Stöckel, 1583.

\$ 110.000.-

The most important Renaissance work on ophthalmology and one of the earliest surgical works printed in the vernacular. Considered the founder of modern ophthalmology, Bartisch gained a reputation for his skilful operations. He became the court oculist to Duke August I of Saxony. Bartisch employed numerous pioneering techniques in the treatment of the eyes, including both surgical and non-surgical methods. The innovative and effective use of movable flaps to show sectional views of the brain and the eye appears here for the first time.- Heirs of Hippocrates 369.







Schneid denn die Nadel ab/nimm die Seyde mit beyden enden  
zusammen/zeuße es also starck auff herauswärts/ vnd löse das Ge-









**ORCHID FEVER**  
**DURHAM, Cornelius**  
**Beavis (artist)**

“Exotic orchids from the collection of Edward Salt, Esq., Ferniehurst”

27 watercolor drawings of orchids.

2 volumes. (Ferniehurst, after 1861–before 1884) Elephant folios

\$ 60.000.-



Fantastic collection of watercolor drawings of orchids, painted by the „Orchid painter“ Cornelius Beavis Durham for the textile mill-owner Edward Salt (1837–1903) who had a world-renowned collection of orchids, which is recorded in these two volumes in sumptuous detail. Produced during “orchid fever” of the Victorian era, when collecting and discovering orchids reached extraordinarily high levels, wealthy orchid fanatics like Edward Salt sent explorers and collectors to almost every part of the world in search of new varieties of orchids. Orchidelirium is seen as similar to Dutch tulip mania and was a craze limited to the European upper classes. A difficult plant to grow in cold or even temperate climates, the rich spent a fortune on orchids that died in unsuitable conditions, generally with waterlogged roots in stifling hot greenhouses. During this period (1860s/1870s), Cornelius Durham also painted some 320 watercolors of orchids which were in the collection of John Day, most of which were purchased by John Coleman on John Day’s death in 1888. The majority of these have since disappeared.







## MICROSCOPES & EARLY PHOTOGRAPHIE ZAHN, Johannes.

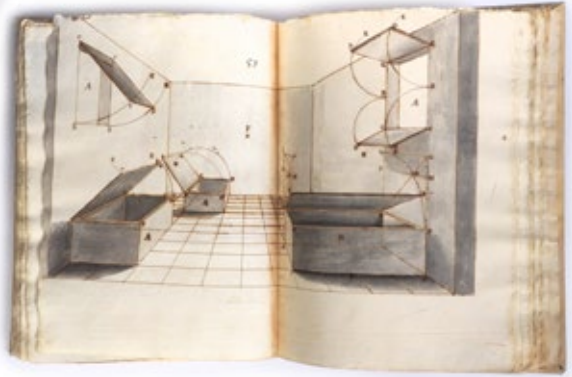
Oculus artificialis Teledioptricus sive Telescopium. Editio secunda, auctior. Nuremberg, Johannes Ernst Adelbulner for Johann Christoph Lochner, 1702. Contemporary German blind tooled pigskin.

\$ 14.000.-

Second edition of Johann Zahn's treatise on the microscope and the telescope; the work is particularly valuable for its illustrations of both simple and compound microscopes, including the type of compound instrument used by Robert Hooke. It contains many descriptions and diagrams, illustrations and sketches of both the camera obscura and magic lantern, along with various other lanterns, slides, projection types, peepshow boxes, microscopes, telescopes, reflectors and lenses. Johann Zahn (1641-1707) was a canon of the Premonstratensian monastery in Bavaria and taught mathematics at the University of Würzburg. A great specialist in optics and astronomy, he substantially improved the rectifying telescope developed in 1676 by Johann Sturm by equipping it with an achromatic eyepiece using doublets of convex and concave lenses. He concentrated the radiation by painting the walls of the reflection chamber black, which is now considered the first step towards the camera. - Blake, 498; Poggendorff, II, 1390; Garrison-Morton, 263 & Norman 2278 (ed. of 1685/86); NLM/Krivatsy 13208.







### PERSPECTIVE Manuscript

Trattat(o) di Prospetiuua. M. S. (title on spine) Perspective pars prima. Ichnografia projecta pars prima: Definitiones; Perspective pars secunda: Corporum optice elevationes. Italian manuscript on perspective written in Latin with diagrams. Unknown watermark. (Italy, around 1650)

\$ 4.000.-

Anonymous written and finely illustrated manuscript with 76 skilfully executed double page ink and wash diagrams on perspective accompanied by latin text, most likely comprising the perspective section of an Italian optical course. The text is mainly the description of 18 problems and its solution and includes no reference to other authors. Mainly an overview of the fundamentals of perspective theory, the manuscript work

presents Albertian techniques as adapted by Serlio, Piero della Francesca, and other Italian authors. Structured in two parts, with the diagrams bound after the text portion, the manuscript deals with ichnographia (plans and surveying) and the second with elevations, or three-dimensional bodies. Many of the diagrams are architectural in nature, illustrating arches, stairs, windows, doors and the crucifix.





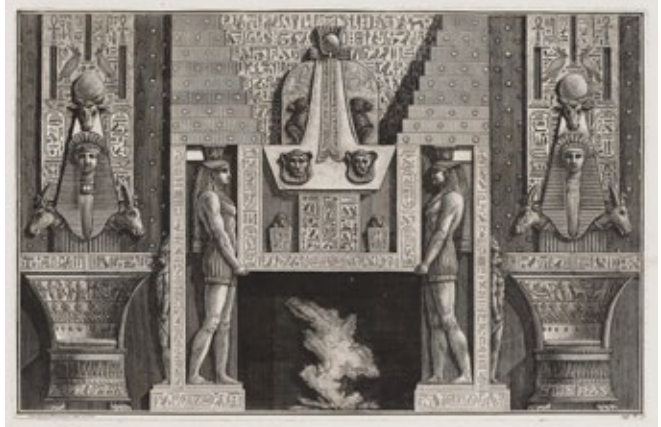
### TSAR PAUL I. COPY PIRANESI, Giovanni Battista.

Diverse maniere d' Adornare i Cammini ed ogni altra parte degli edifizj desunte dall' architettura Egizia, Etrusca e Greca, con un Ragionamento Apologetico in difesa dell' Architettura Egizia, e Toscana [...]. Roma, Stamperia di Generoso Salomoni, (1769).

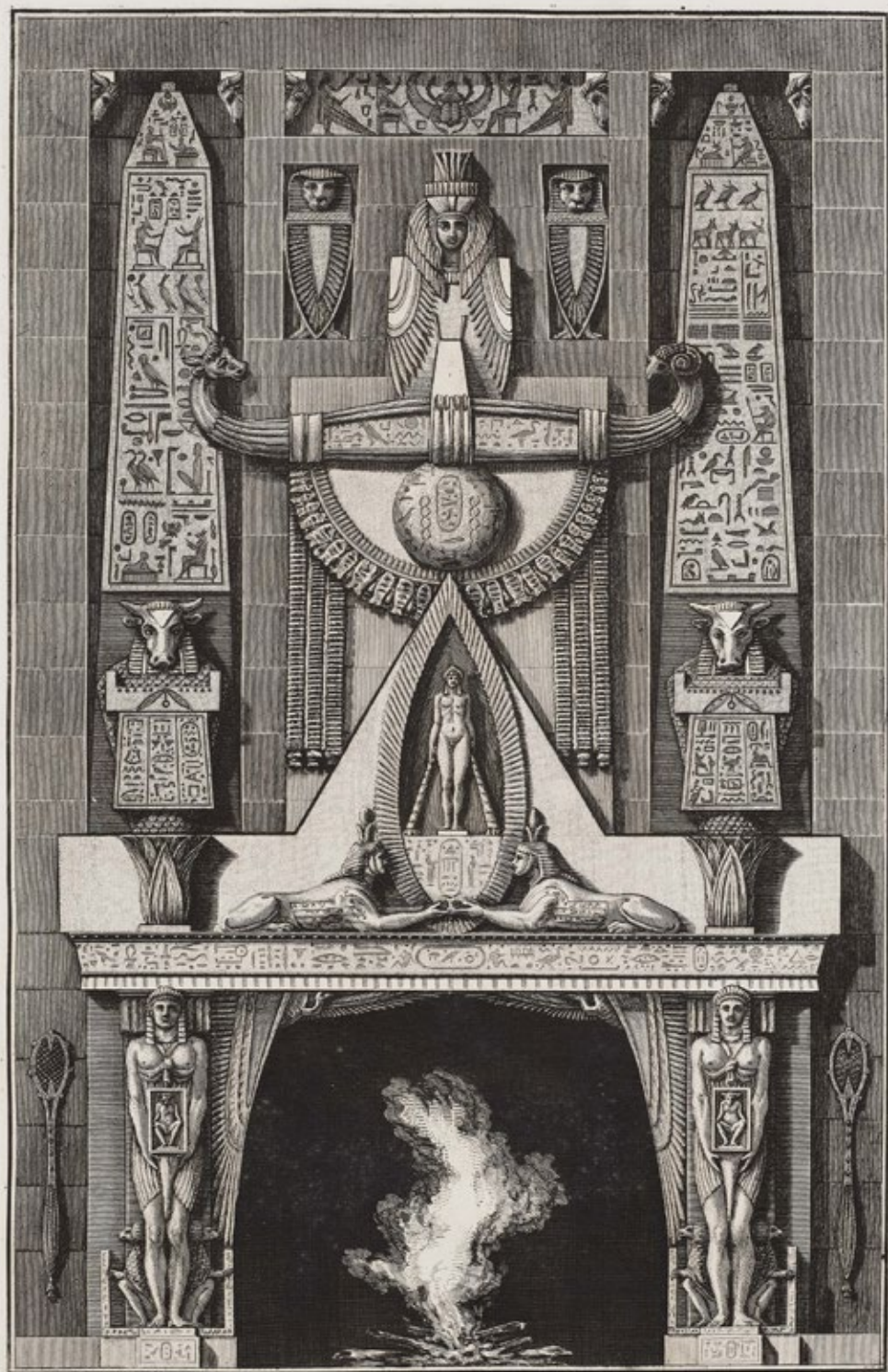
A total of 71 beautiful engravings by the great artist.

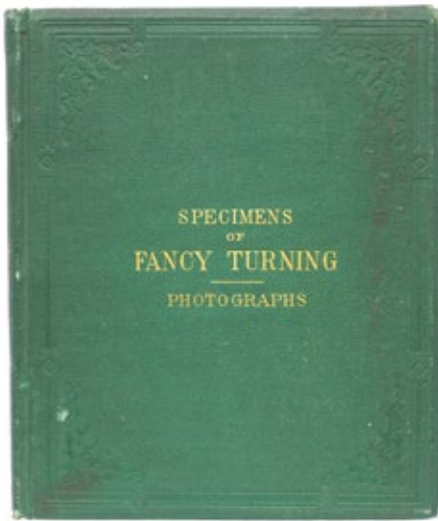
\$ 75.000.-

Copy from "Zarskoje Selo" Library, acquired by Tsarevich Paul Petrovich, later Tsar Paul I. of Russia (1754-1801), when he visited Rome in 1782. Piranesi's celebrated chimneypiece designs very effectively demonstrate the imaginative application of the past to the present since this interior feature had no precedent in antiquity. This work, in three languages, was conceived and offered to Europeans with new designs and styles of interior decoration for their homes. His study of these ancient ruins became the inspiration for his designs in *Diversi maniere*. *Diversi maniere* was an effective way for Piranesi to promote his fantastic, neoclassical designs for a modern-day interior, primarily to those requiring designs for chimneypieces and mantelpieces outside of Italy. Private homes of the English upper class, such as Burghley House in Lincolnshire, directly employed Piranesi's designs.- Hind, Piranesi, pp. 86; Focillon, no. 854-926; Brunet IV, 672; Wilton-Ely pp. 886 ff.









**PROTO-MODERNISTIC PHOTOGRAPHY WOOLSEY, Edward J.**

Specimens of fancy turning executed on the hand or foot lathe; with geometric, oval, and eccentric chucks, and elliptical cutting frame. By an Amateur (e.g. Edward J. Woolsey). Illustrated by thirty exquisite photographs.- Philadelphia: Henry Carey Baird, 1869.

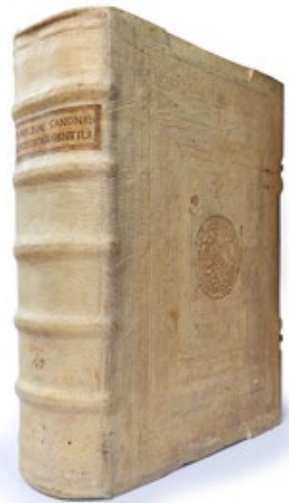
\$ 14.000.

This early photographically illustrated book is a wonderful example of proto-modernism, with the resulting exquisite images unintentionally becoming works of art. Furthermore, this is an incredibly early example of the concept of scratching directly onto photographic paper to create a work of art, much in the style of today's popular contemporary artist Marco Breuer.

For this reason, copies of this work reside in the famed collection of the Metropolitan Museum of Art and the San Francisco Museum of Modern Art. The book demonstrates in its full complement of 30 mounted albumen plates what can be achieved with geometrical, oval, and eccentric chucks and an elliptical cutting frame.







**AVICENNA'S CANON** AVICENNA (Abu-Ali al-Husain Ibn-Sina); GENTILE da Foligno (comm). Primus [-tertius] Avic(enna). Canon cum argutissima Gentilis expositione ... (Edited by Bassanus Politus, comm. by Gentilis de Florentia and others). 4 parts (of five) in one. - Pavia, Giacomo Pocatela (Jacob de Burgofranco) for L. Castello & B. Morandi, 1510-11.

\$ 60.000.-

Exceedingly scarce edition of Avicenna's Canon, beautifully printed: a commentary of Avicenna's Canon by Gentile da Foligno (died 1348), printed in Padua by Giacomo Pocateli and nearly always incomplete. The Nuremberg Chronicle of Schedel described Gentile da Foligno as "Subtilissimus rimator verborum Avicenne" (that most subtle investigator of Avicenna's teachings). Long after Gentile's death in 1348, his remarkable achievement was evidently still famous and uniquely among scholastic medical masters, he had labored to produce a commentary covering all five books of Avicenna's Canon, the comprehensive, elaborately structured encyclopedia that was one of the mainstays of late-medieval academic medicine. Gentile's Canon-commentaries evolved over the course of his teaching career of thirty-odd years at the Perugia University. According to William Osler, Avicenna's Canon is "the most famous medical textbook ever written" and it has remained as "a medical bible for a longer period than any other work" (Osler, 1922).- EDIT 16, CNCE 3538; IA 110.585 (see Choulant / Sander) and 110.585; Durling 379; Choulant 364 (only 1-4). Sander 712. KVK: Trier (as here Canon 1-3.2.); Jena, Rostock, Wolfenbüttel; Genoa, Roma, Fermo; Yale, NY Acad. Medicine; Becker Library; NLM.





**Habes lector cādide Gētilē Fulgi. e corruptissimo castigatissi-**  
muz: e salebroso pumicarū: ex inuio deniqz oibus pūū. Auctoritates isup genera  
liter allegatas sz singula capitula siue cōmēta particulariter positas. Aucto  
ritates inquā hypo. Gal. Arist. eiusue cōmētatoris Auer. Rasis Sera.  
Aliicē. Halyab. Aefue Iesufhaly Alcanamosali Aliēzoar Haly Al  
bucasis Alberti Trusiani Conciliatoris plurimorūqz aliorum  
ex modernis z veteribus. Ad hec multas qōnes tractatus  
ac psilia nunc primū ipressa. Duplicē quoqz dubio  
rum indicē. Alterū sin ānotata capita. Alteruz  
vero prout in alphabeto littere cōtinētur.

Qui tibi quicquid ide volueris statim  
depromptuz redder. Hanc ope  
ram quantulancūqz hilari  
fronte Politus z viuē  
tibus z posteris  
nauauit.



Cum gratia z priuilegio.







## FEMALE PRINT-MAKER

**PARASOLE, Elisabetta (Isabetta) Catanea.**

Teatro delle Nobili et Virtuose Donne, dove si rappresentano varij disegni di Lavori / nouamente Inuentati, et disegnati da Elisabetta Cattanea Parasole.- In Roma: si vendono da Mauritio Bona, 1616.

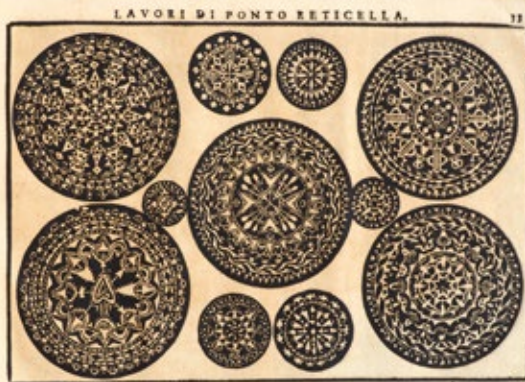
\$ 10.000.-



One of the important early books on embroidery, containing a plethora of embroidery and lacework designs, the work of the most famous woman textile designer of her time and one of the first female artists & print-maker to be admitted as a member to the Accademia di San Luca in Rome.

Her first publication, *Specchio delle Virtuose Donne*, published by Antonio Fachetti, was the first full pattern book to be designed by a woman. Parasole's

woodcarvings were unique for her time period in that Parasole used a dark background for the designs. This was created by carving the lace design into the wood block rather than carving away everything but the lace. The overall effect was that the white lines of the lace against the dark background mirrored the delicate appearance of the actual fabric. Many of her designs in the lace books consisted of floral patterns, likely from Prince Frederico Cesi's garden.- Lotz 143b.





**AUTOMATA** KNAUSS, Friedrich von.  
Selbstschreibende Wundermaschinen,  
auch mehr andere Kunst- und Meister-  
stücke.- Vienna: for the author by  
Schulz-Gastheim, 1780.

\$ 8.000.-

First edition, privately printed, and exceedingly rare 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. These machines were 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' machines foreshadow the „polygraph" 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; Wellcome III, 403; Chapuis & Droz 289.



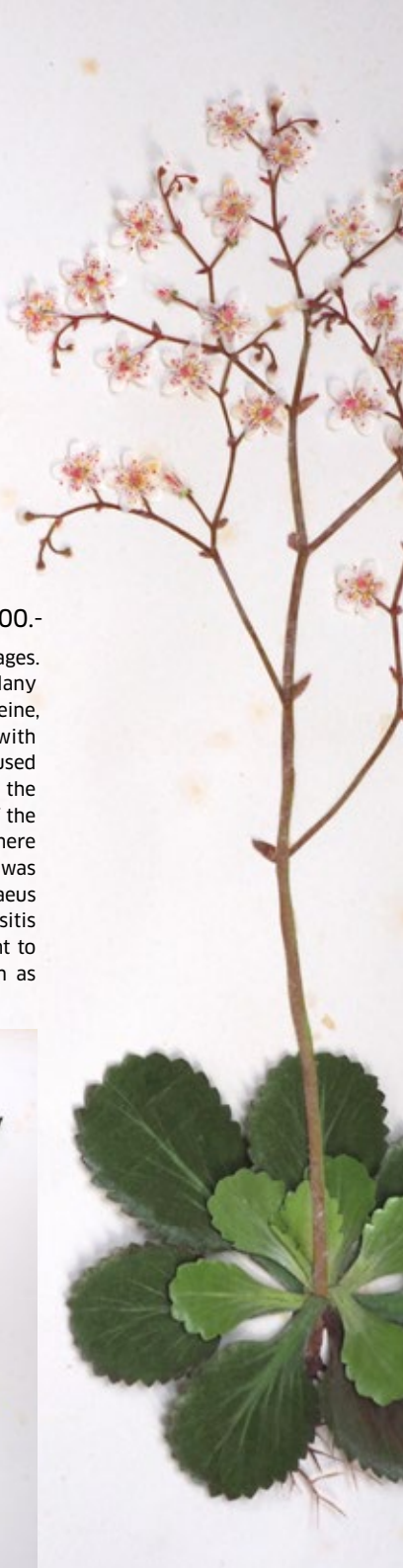


### PAPER FLOWERS for the future King of France

Album with 12, professionally made, cut-paper flowers presented to the Comte de Chambord. (France ca. 1830-40?) with sectional titles printed in gold in a binding for the Comte de Chambord.

\$ 12.000.-

An exceptional fine French (?) album with paper flower cuttings or decoupages. The album contains 12 cut-paper flower collages in the style of Mary Delany with the following flowers: Lys, Pensees, Begonia, Myosotis, Jasmin, Verveine, Rose, Ennemie du Peintre, Fuschia, Seringa, Patentille. It begins, of course, with the lily, as the fleur-de-lys is used as a decorative design and has been used by French royalty throughout history. Going on with the pansy which in the early years of the 19<sup>th</sup> century, Lady Mary Elizabeth Bennet, daughter of the shell collector Earl of Tankerville, collected and cultivated and by 1833, there were 400 named pansies available to gardeners. Begonia whose name was coined by Charles Plumier, French patron of botany, and adopted by Linnaeus in 1753, to honor the former governor of the French colony of Haiti. Myositis comes from the Ancient Greek 'mouse's ear', which the foliage is thought to resemble, but in the northern hemisphere they are colloquially known as "Vergißmeinnicht" (forget-me-not) which might be the intention here.









*Questo pesce si chiama Squalo Lamia Abitator dell' Oceano, e d' altri Mari, e terribile in ogni sua qualita, e stato preso nelle Tonere del Quarner dal Patron Leonardo Bertoli con altri ventiquattro marinaj il 10. 7bre dell' Anno 1823. Pesa Libbra duemilla grosse Venete, e fu fatto vedere in Venezia sulla Riva di Schiavoni a tutto il popolo per grande ammirazione.*

## WHITE SHARK

Single leaf print on a caught white shark in 1823 in the Adriatic Sea. "Questo pesce si chiama Squalo Lamia Abitator dell' Oceano, e d' altri Mari, è terribile in ogni sua qualita, e stato preso nelle Tonere del Quarner dal Patron Leonardo Bertoli con altri ventiquattro marinaj il. 10. 7bre dell' anno 1823. Pesa Libbre duemilla grosse Venete, e fu fatto vedere in Venezia sulla Riva di Schiavoni a tutto il popolo per grande ammirazione." (no printer, without place). 4to (360×255 mm sheet size). Print size: 290×215 mm.

\$ 2.000.-

Very rare single leaf print (broadside, newspaper) on a white shark, which was caught by Leonardo Bertoli in September 1823 in the Kvarner Gulf (Croatia) and shown in Venice to the public. Printed in Venice in 1823. Print size: 290×215 mm, on a sheet: 360×255 mm and titled in Italian which reads in English: "This fish is called Lamia Shark, Inhabitor of the Ocean, and of other Seas, it is terrible in every quality, and was caught in the Quarner Toneras by Patron Leonardo Bertoli with twenty-four other fishers on 10. (sep)t(em)bre of the year 1823. It weights 2000 Libbre grosse Venete (about 900 kg), and was shown in Venice on the Riva di Schiavoni to all the people with great

admiration." In 1823 two sharks were caught in Italy: "the earliest record in the data bank from the Adriatic Sea was on September 16, 1823, when a 490 cm TLn female shark was caught in an unknown location of the Adriatic Sea. The specimen is preserved as a skin-mount in the Museo Zoologico in Padova (cat. no. P25E), making it the most ancient taxidermied white shark preserved in Italy." (Canestrini 1874; Alessandro De Maddalena; Walter Heim. Mediterranean Great White Sharks pp. 68/69). A set of jaws from a specimen caught also in 1823 is preserved in the Museo di Anatomia Comparata in Bologna (cat. Alessandrini 811).- KVK: no institutional Holdings.

### KOLENATI, Eduard.

Album. Album Amicorum mainly with pressed plants and nature-printed (nature-pressed) butterflies (so called lepidochromes). The few written entries date from 1838–1861. (Prague, 1838–1861) oblong 8vo (98×160 mm) leaves

\$ 1.000.-



Album Amicorum with rarely seen lepidochromes, nature printed (pressed) butterflies. In this process, the butterfly specimen was pressed onto the paper like a stamp. In order to achieve this, the paper was first treated with a special fixing liquid. The butterfly was then placed on the sheet, which was folded and pressed together tightly so that the butterfly's scales stuck onto the paper. The specimens were destroyed in this process and became worthless as collection objects.

Eduard Kolenati (1815–after 1861) was a Maltese order priest in Prague and corresponding member of the natural history association Lotos in Prague. He might have been related (brother?) to the botanist and entomologist Friedrich August Rudolph Kolenati (1812–1864) who in 1845 was named an Associate Professor of Natural History. In 1848 he played an active part in the revolutionary events of the time, for which he was subsequently arrested. After his release from prison, he gave lectures in mineralogy and zoology at the Prague Polytechnic Institute and worked as a professor of natural history at the Lesser gymnasium. In 1848 he co-founded the Lotos Science Association. He published more than 50 entomological works, and was also considered an expert on bats. His collection of beetles from the first half of the 19th century has become one of the foundations of the National Museum's entomological collection in Prague







### INNER BEAUTY OF FLOWERS JOSING, Hanna.

12 prints in size in modern cloth portfolio. The images are reproduced from original film material (x-ray negatives) in the possession of Michael Kühn. The images are free of rights and were transferred from the original negatives by Mike Crawford (Lighthouse Darkroom/London). Thanks to him for his thoughtfulness and superior expertise. Only 10 boxes were made, each with 12 prints. Each print is stamped and numbered by hand (Box no./image no.) Box no. I. includes the modern prints and the original 31 X-ray photographs of flowering plants mostly in size 295×235 mm and a few smaller in size 235×175 mm produced from the late 1940's to 1952 by Hanna Josing, in contemporary Agfa paper box, rubbed and soiled and little defective, together with 12 original proof prints of seven motifs (four laterally correct, one laterally reversed doublet). Silver gelatin on Agfa Provira and Zupex, all unsigned in size 290×230 mm. Two prints are inscribed on the reverse with Josing's private address in Aschaffenburg. Films with pin marks in the corners, those of the prints with some small defects.

\$ 2.800.-

According to some enclosed typewritten letters (one with the artist's own handwritten draft reply) and newspaper clippings, Josing worked in the X-ray department of the district hospital in Heidenheim / Brenz and photographed the „soul of plants“ in her spare time.

Here images were published by AGFA in photo-paper sample catalogues in the late 1940's and in 1951, her pictures were shown at the Agfa booth

at the International Photo and Cinema Exhibition in Cologne and at the Stuttgart exhibition „Beauty of Technology“.

The German female amateur photographer Hanne Josing might have read about the botanical radiographs of Dr. Dain Tasker which he had published in international photography magazines including U.S. Camera in 1939 and Popular Photography in 1942.

At least the American physician was a one of the pio-

neers of botanical radiographs in the 1930s. Dr. Dain Tasker (1872–1964) stands as a pioneer of botanical radiographs, especially emerging from a period when radiography was new and scientists' understanding of radiation was still developing. With their soft, boneless bodies, flowers may not seem like candidates for X-rays, but the doctor applied his knowledge of radiology to them, creating sublimely minimalist images of their inner beauty. Tasker was the chief radiologist at Wilshire Hospital in Los Angeles when radiology was in its beginning stages. In the 1920s, he became interested in pictorial photography as a hobby, creating photographs based on genres such as landscape and portraiture. After being inspired by an X-ray photograph made by a fellow physician in the 1930s, he began using his X-ray machine as a camera to record the anatomy of flowers. While another American photographer at the time, Imogen Cunningham, was known for her botanical photography that gave full-blooming majesty to magnolias and calla lilies, Tasker reduced flowers to their barest core. His photographs made from X-ray negatives have been called "nature's

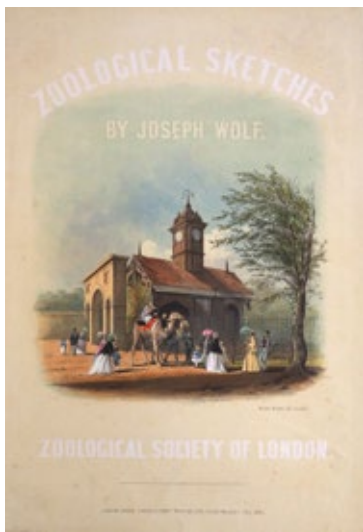
sketchbook for flowers" and the fragile and ghost-like representations expose the delicate details of roses, lilies, and irises and highlight the soft layering of petals and leaves. His black-and-white prints appear more like ink drawings than photographs.

"Flowers are the expression of the love life of plants," Tasker wrote of his photographs, and the minimal compositions seem to contain a romantic appreciation for his subject matter. He also apparently noted that there was nothing difficult about taking such images, with the only requirements being "an abiding patience" and a knowledge of "flowers and their habits."

Tasker showed his images at the annual salons organized by the Camera Pictorialists of Los Angeles in 1931 and 1932. Tasker's most well-known image of a calla lily was also printed by Ansel Adams and displayed at the Golden Gate International Exposition in 1939 on Treasure Island in San Francisco Bay. Prints he reportedly gave as gifts to his nursing students upon their graduation. Tasker stopped taking X-rays of flowers sometime in the 1940s.







### “THE TRUE CHARACTER OF THE ANIMAL” WOLF, Joseph.

Zoological Sketches by J.W. made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park, edited with notes by Philip Lutley Sclater. 2 Vols. London: Henry Graves and Company, (1856–)1861–1867. Folio (584×435 mm) Vol. 1: hand-colored lithographic title, lithographic title, letterpress title, list of subscribers, preface and list of plates; vol. 2: hand-colored lithographic title mounted, letterpress title, preface and list of plates. Some temporary letterpress leaves to the second series present. Together, 100 fine hand-colored lithographic plates, drawn on stone by Joseph Smit after the drawings of Joseph Wolf, each plate cut to the edge of the image and mounted on thin card in imitation of watercolors (ca. 350×240 mm on boards: 580×440 mm), with captions printed in gilt, one text leaf to each plate.

\$ 24.000.-

„Without exception, the best all-round animal painter that ever lived.“ (Sir Edwin Landseer)

An exceptional collection of 100 plates after Joseph Wolf's drawings, commissioned by the Zoological Society in 1852 and depicting particularly rare animals from the Society's Vivarium in Regent's Park.

The work was commissioned by the Council of the Zoological Society in 1852, to provide „an accurate artistic record of the living form and expression of the many rare species of animals which exist from time to time in the menagerie“.

The council chose Wolf, already well-known for his work for the ornithologists Rüppell and Gould. Joseph Wolf captured the animals in watercolors and on the basis of which Joseph Smit made lithographs. The plates were issued monthly with the accompanying temporary text for parts I-VII written by David William

Mitchell, secretary to the society. On Mitchell's death in 1859, Philip Lutley Sclater undertook the completion of the work, selecting the subjects and writing both the temporary letterpress and the permanent text which was issued with the thirteenth and final part. Joseph Wolf was already established as the illustrator of choice for figures including John Gould and David Livingstone and Charles Darwin, and the brief given was to produce “an accurate artistic record of the living form”.

Regent's Park, now London Zoo, was founded in 1828 for the purpose of scientific observation of wild animals from all parts of the British Empire. “In the year 1852 the Council of the Zoological Society [...] resolved to commence the formation of a series of original water-color drawings [...]. For this purpose the Council were fortunate enough to secure the services of Mr.

Joseph Wolf, who may be fairly said to stand alone in intimate knowledge of the habits and forms of Mammals and of Birds. ...“

Joseph Wolf was born on 22 January 1820 in Mörs (Germany). He was trained as a lithographer in Münster, but also mastered the work with pencil, water and oil paints, and coal. He worked in different places in Europe before coming to London in 1840 to work at the British Museum as an animal illustrator. By that time, he had already made a name for himself with his illustrations, especially of birds. Sir Edwin Landseer described him as “... without exception, the best all-round animal painter that ever lived. ...” (Palmer 1895, p. 283).

In 1843, Wolf illustrated the famous falcon book „*Traité de Fauconnerie*“ for the Leiden zoologist Hermann Schlegel. The twelve large-format lithographs of hawks and falcons launched his career as an animal illustrator. He used not only bird skins as models, but also live animals that he had caught especially for this commission. The young artist succeeded in capturing the characteristic behavior of the birds of prey without neglecting the anatomical details. The shape and drawing of the plumage are reproduced with photographic accuracy. The Zoological Society appointed Wolf as its resident artist in 1861. Wolf, who until then only sketched animals in the wild, always dealt with the self-assertion of the individual and incorporated this into his works. The housing of the animals in the

zoo in which they did not show their natural behavior was therefore a challenge for him.

Animals that came to Regent's Park in the 19th century often had a long, exhausting journey behind them. Wolf wrote “... for sometimes, when they arrived, they were in a miserable state, and hardly I knew what to make of them. I used to do two or three of these drawings in a day, if the material were good. All these were vignettes only; but I took care to get the true character of the animal” (Palmer 195, p. 110). In addition to the embellished depictions of the individuals, most of the 100 plates show the zoo animals in an ideal, natural environment. A few, however, provide insights into zoo life and depict the animals in their enclosures or provide a view of the visitors. Although the animals are described anonymously by Mitchell and Sclater, the records of the Zoological Society allow us to deduce which individuals of Regent Park's Wolf drew.

Palmer, A. H. The life of Joseph Wolf, animal painter. London: Longmans, Green, 1895; Nicole Ricarda Susset. *Lebendigkeit im Bild: Joseph Wolf und die Tiermalerei im 19. Jahrhundert* (2013); Karl Schulze-Hagen. *Joseph Wolf (1820-1899), Tiermaler*. Marburg an der Lahn: Basiliken-Press, 2000; Anker 539; *Fine Bird Books* (1990), pp. 158; Nissen IVB 1012; Wood, p. 633; BM(NH) V, pp. 2349.









### **'A GENTEEL PASTIME'**

**SMITH of Adwick-Hall, Miss (fl. 1818).**

Studies of Flowers from Nature, dedicated by permission to Her Royal Highness, the Princess Elizabeth, this work will consist chiefly of a selection of subjects from the choicest exotics, painted after nature, with a correct outline of each, and instructions for producing a facsimile of the finished drawing by Miss Smith.- Adwick Hall near Doncaster (and London: printed by W. & S. Graves): sold by the author [no date, ca. 1818; plates watermarked 1817-1820] Sm. folio (360×255 mm), Hand-colored engraved aquatint title, text leaf and plates in 2 states, comprising: 20 text leaves, 20 hand-colored aquatint plates, 19 (of 20) uncolored aquatint plates, list of subscribers at end (amended in manuscript), without the errata slip sometimes present. Blank leaves bound in. Contemporary red morocco-edged boards, spine with raised bands in seven compartments, gilt edges, lacking uncolored duplicate plate of „Rosa mundi“, light scattered spotting and browning. Fine copy in good coloring on strong paper.

\$ 7.000.



„A rare work with finely colored plates [and] most interesting examples of the use of aquatint of the finest possible grain“ (Dunthorne). The work, „illustrated with excellent fine-grain aquatints“ (Blunt, 256), is typically of the genre of botanical coloring books, which sprung up in the very late 18th and early 19th century, frequently written and drawn by female artists and drawing teachers, such as Clara Maria Pope, Mrs Withers or Mary Lawrence. The format of these books was similar to that of *Studies of Flowers from Nature*, which was aimed at „young Ladies and private Governesses“. Fashionable though these floral copybooks were, perhaps due in part to the royal patronage that they received, as Blunt notes, „many of them, to judge by their rarity today, were either published in small editions (subscriber list indicate less than 100 copies) or thrown away when they had been duly ‚tinted in‘ (Blunt, 255-256). Containing uncolored duplicate plates intended for amateurs to practice on, this is one of the finest instruction manuals supporting the contemporary fashion of

flower painting. In our copy only the „*Rosa mundi*“ had probably been used and never bound with. There are Images of the following flowers: *Gentianella*, *Fuschia Coccinea*, *Rosa Sinensis*, *Chrysanthemus*, *Pelargonium Cardatum*, *Pelargonium Zonale*, *Paeonia*, Var., *Ixia tricolor*, *Mimosa paradoxa*, *Gardinia florida*, *Camelia japonica*, *Begonia Evansiana*, *Erica Cerinthoides*, *Erica coccinea*, *Roses*, *Rosa mundi*, *Passiflora alata*, *Dahlia*s, *Crassula coccinea*, *Strelitzia regina*, Miss Smith, who did the coloring for the aquatint engravings, is known to us only by her last name and place of residence. The subscriber list includes mainly female subscribers incl. the Princess of Hesse Homburg, Duchess of Rutland, Duchess Dowager , Duchess of Leinster, Countess Manvers, .... The name Smith might be a pseudonym. Adwick Hall near Doncaster was the family home of the Washington family (related to George Washington also). The hall was built in 1673 for Richard Washington and was a vernacular building in an old fashioned style, even for the time. The hall was demolished ca. 1866 after falling into ruin. There is a description of Adwick Hall's grounds from 1802 when the 'core' part of the estate was advertised as to let. At that time it was described as having '80 acres or thereabouts of corn, meadow and pasture land and convenient gardens walled round with greenhouses etc., stables for 23 horses, coach houses, barn, cow house, brew house, farm yard, poultry yard etc.' The parkland had clumps and some exotic tree planting within it. To the south of the hall there was a small walled kitchen garden with stove-house, sited very close to the hall, which may have been the site of earlier formal gardens. Estimates for the size of the parkland are in the region of 12 ha (30 acres). The work is dedicated in print to Princess Elizabeth of England and Landgravine of Hesse-Homburg (1770-1840) who was the seventh child of George III and Queen Charlotte, and an enthusiastic amateur artist, whose patronage of this work is entirely apt: she and her mother had both taken lessons in nature drawing and coloring from Franz Bauer (1758-1840), and the worth of this work would have been evident to her eye.- Dunthorne 283; *Great Flower Books* (1990) p.140; Nissen BBI 1855; KVK: Cambridge, Yale, Morgan Library, Dumbarton Oaks; Univ. Wisconsin; Morton Arboretum.





## FIRST BOTANICAL FIELD-GUIDES

**(JAKOB THEODOR) Iacobus Theodorus, called Tabernaemontanus.**

Eicones plantarum seu stirpium, arborum nempe, fructicum, herbarum, fructuum, lignorum, radicum, omnis generis; tam inquilinorum, quàm exoticorum: quae partim Germania sponte producit, partim ab exteris regionibus allata in Germania plantantur; in gratiam medicinae reiue herbariae studiosorum, in tres partes digestae; adiuncto indice gemino locupletissimo.- Francofurti ad Moenum: [Nicolaus Bassaeus], 1590. oblong 4to (192×250 mm) [8], 1128 pp., [16] p. with 2255 text woodcuts of herbs, flowers, plants, trees etc. Contemporary vellum, bent, rubbed and soiled, hinges little cracked, but holding, front fly with old colored portrait in pen and ink, color oxidized. Partly browned, little stained; few woodcuts slightly colored but a little later hand. Inner cover with old colored hand drawing of a women.

\$ 8.500.-

First edition of this smaller format pictorial album or botanical field - guide by one of the fathers of botany. The Frankfurt print - shop of Nicolaus Bassée (Basse) decided to print a herbal without text in a size which could be used to take into the field to identify plants. Further research could then be done in the studio with more books. On the other hand the book could also be used by artists as a model-book to copy certain plant illustrations. The illustrations here were later used by Gerard for his Herball.

Already in 1581, the publisher Plantin published an album containing all the plant illustrations of the Kruydtboeck by Mathias Lobelius, but the horizontal

quarto of 1581 were accompanied only by the name of the plant. Plantin was probably aware that the botanical commentaries of Lobelius were not such a high order as those by Dodoens, Clusius and others. This album was issued at the behest of Severinus Gobelius, physician to the Elector of Brandenburg. Gobelius bought 150 copies at 36 st. each (Voet. Plantin press no. 1580). The pictorial album had minimal text, just plant-names and references to Lobelius' Folio Plantarum and the index had plant-names in Dutch, French, German, Italian, Spanish and English, which made the Plantin album saleable across Europe.

Nicolaus Basse was using Lobelius Plantarum seu

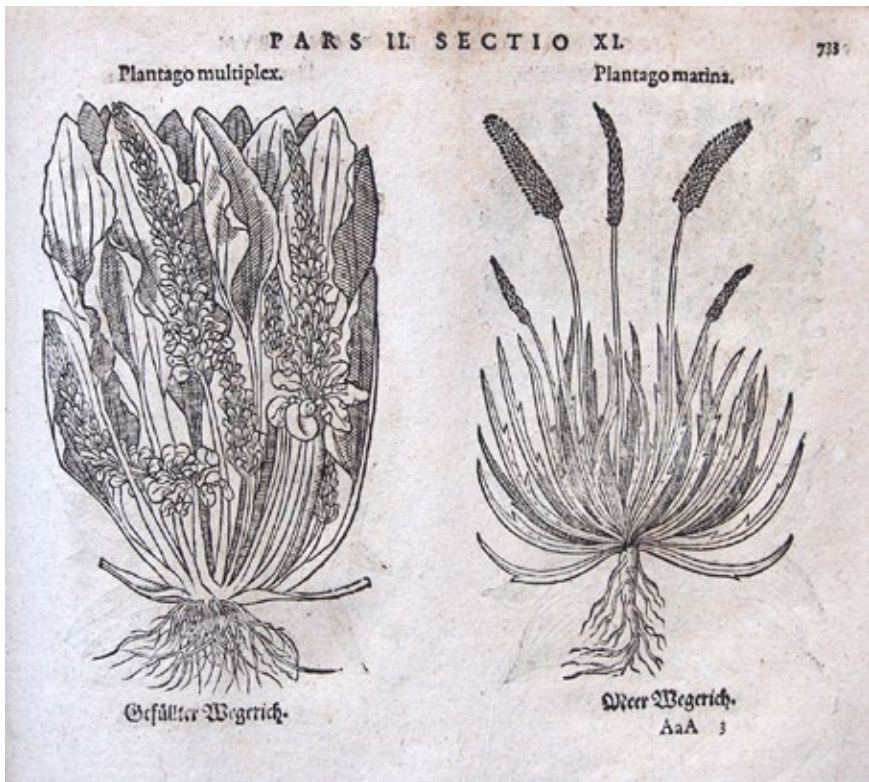


stirpium icones (1581) as a model for his printing effort and participate with the selling success of the Plantin pictorial album.

Moretus published in 1591 a second edition of this botanical atlas by Lobelius, again a collection of plant pictures unaccompanied by commentaries, intended to make it possible to identify the plant solely with the aid of the picture. The field botanist and the general public found such smaller, lighter books more convenient and they were considerably cheaper. A small plant guide based on the herbals written by Fuchs was also very successful.

The "last of the botanists of the 16th century" and one of the most influential, Iacobus Theodorus (1522-1590), also known as Tabernaemontanus, produced two extensive works on botany. Educated as a physician at Padua and Montpellier, Theodorus was an associate of Hieronymus Bock and Otto Brunfels. His *Neuw Kreuterbuch* (1588-1591), sometimes considered the most important work of botany of the 16th century, includes descriptions of numerous plants brought back to Europe from the colonization of the New World, including Indian corn and the potato. Theodorus' intention was to make knowledge about the medical

uses of plants available to a wide audience, and to that end, he included an index in twelve languages that included the common, as well as learned names of plants. Based partly upon illustrations from earlier works, the woodcuts from the *Neuw Kreuterbuch* were reissued in 1590, without the text, as the *Eicones plantarum seu stirpium*. The majority of these engravings enjoyed a life long after 1590. The plates were acquired in Frankfurt by John Norton, printer to the King of England, and were re-used in John Gerard's famous *Herball or Generall Historie of Plantes* (1597), one of the most influential English herbals of the 17th century. Only 16 text woodcuts were new. The enlarged edition of 1631 of Gerard's *Herball* used then the woodblocks of the Plantin - Moretus printshop. – VD 16, T 829; Isphording 86; Nissen, BBI 1932; Pritzel 9094; Alden-L. 590/66; Heilmann 297: "Da der voluminöse Wälzer sehr unhandlich war, ließ der Verleger Bassaeus nach dem Muster von Fuchs und Egenolph für den täglichen Gebrauch einen textlosen Band im Quartformat mit 2255 Holzschnitten drucken ... Die Holzstöcke von Tabernaemontanus wurden von John Norton, England, angekauft und 1597 zur Illustration von Gerards *Herball* verwendet."





**(BOTANICAL ALBUM; Scrap-book)**

Very fine scrap album with English drawings of flowers, shells, and handwritten poetry from Sheffield around 1830's in a splendidly bound album in green morocco with gilt spine in compartment, gilt edges, cover with gilt printed floral design in the center and ruled borders in gilt and red, gilt dentelle, inner cover with white silk within gilt printed ruled borders, all probably done by the Viennese bookbinder: "C. G. Müller, jun. Buchbinder Kärthner Straße nro. 1053" (label on inner back cover). The clasp is missing but signed: J. Kosina in Vienna. oblong folio (280×370 mm) with 56 sheets (260×355 mm) with 49 watercolors in different colors (brown, blue, white) in contemporary green half calf bookcase (315×420 mm) with initials: "M. A. J. B.-Album-1837" on cover, partly former content removed from the album. Traces of use and removal of former art work.

\$ 7.800.-





A scrap-album with English poems, devotional text and fine executed water-colors of flowers and shells.

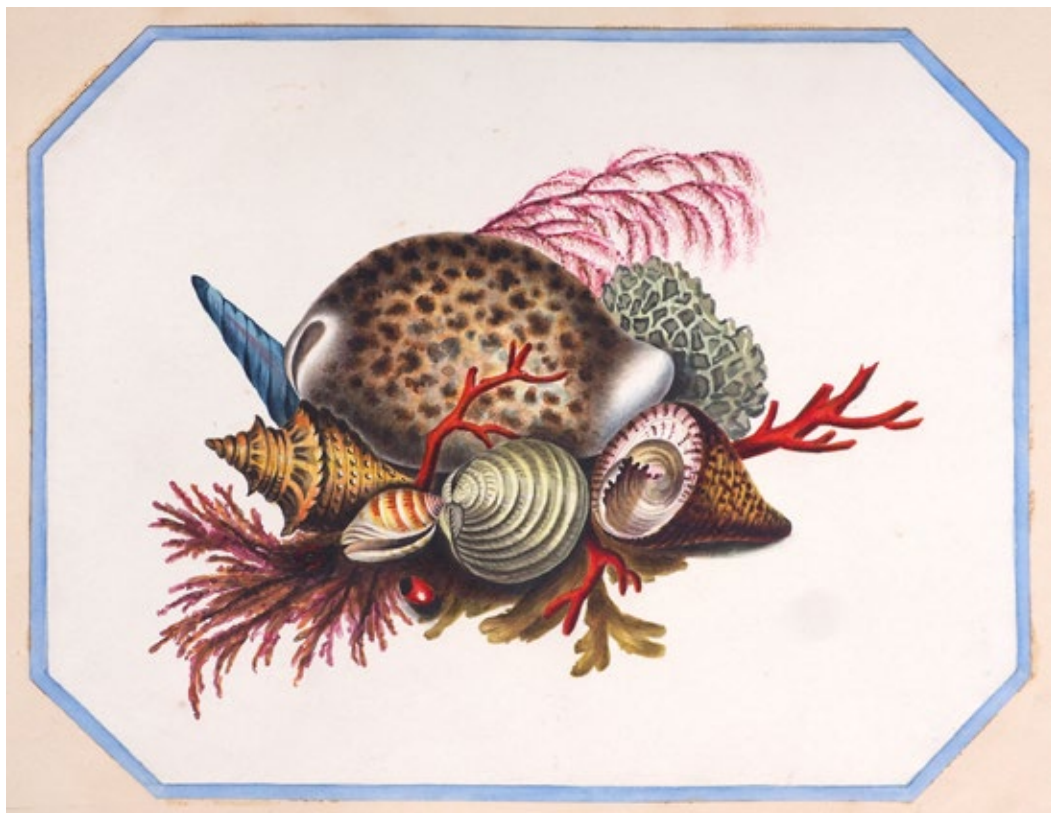
The text are in English and some of the dates indicate that the content was made in the 1820's but put later into the album. The dating indicate that it was probably done by a family member of the Brewer Joseph Bevan, who occupied Springfield Hall near Sheffield in the 1820's when most of the content was done.

One poem „Continuation“ is by the English poet Felicia Dorothea Hemans (1793-1835) whose poems have acquired classic status and were popular, especially with female readers. She was by now a well-known literary figure, highly regarded by contemporaries such as Wordsworth. To many readers she offered a woman's voice confiding a woman's trials; to others, a lyricism consonant with Victorian sentimentality.

One drawing is signed by the artist N. Dowding (Dowling?) 1825, another monogrammed W.G.H. 1828 (with the poem *The Beggar Girl*), another poem with drawing is dated Sheffield, June 16th 1829, others with place Springfield. One printed image is from: Achille Devéria. *Flore des salons ou les fleurs et les*

femmes ... (Paris, 1831). The very fine botanical and the few shell drawings are unsigned but also date from 1820's/1830's as well.

In the early nineteenth century beautiful albums of high quality were produced having elaborately hand-tooled leather covers, engraved clasps and brass locks. Albums and scrapbooks had blind embossed covers carrying intricate designs of great detail, spines tooled in gold decoration, pages with gilt edgings and pretty endpapers to excite interest in the most genteel of young ladies. High quality of paper used was for the mounting of prints and lithographs or thicker paper was provided for drawings and water colors. Others had decorations printed or blind embossed onto the pages with blank spaces in the shape of circles, ovals or squares where small scraps or prints would be pasted into. Early scrap albums were prized possessions, intended to be handed down through the family over many generations, whose purpose was for the recording of personal mementoes, poems, religious texts and contributions from friends and family.







EXTRACT

from

"Natural Riveters"

"Gaze of the morning Dew-drops which the Sun  
Imprints on every leaf and every flower."

Edison.



"I asked the flowers in the soft spring-time,  
Therefore they smiled in their youthful prime,  
When the stormy days to soon should come,  
That would blight for ever their beauty and bloom?  
And the sweet flowers answer'd, 'each day renews  
On our leaves the sunshine that drives the dew:  
Why should we not smile?—Till now we have driven;  
And the sunshine and dew are both—*from Heaven!*'"

M. A. Broom.



## BEES, ANTS, WASPS

**CHRIST, Johann Ludwig.**

Naturgeschichte, Klassifikation und Nomenclatur der Insekten vom Bienen, Wespen und Ameisengeschlecht; als der fünften Klasse fünfte Ordnung des Linnéischen Natursystems von den Insekten: Hymenoptera. Mit häutigen Flügeln. 2 Vols. - Frankfurt am Main: Hermann 1791. sm.4to (215×160 mm). 535 pp., (1) with double spreading engraved & hand-colored title, designed by Johann L. Christ and engraved by Johann Müller, with atlas with the same double spread engraved & hand-colored title (often missing) and 60 engraved plates in fine contemporary hand-coloring. Contemporary Swedish brown half calf with red morocco label, marbled boards, binding faded and little rubbed, inside in mint condition, with red ribbon bookmarker, former owner inscription in the first volume deleted, fresh and clean, a near pristine copy in its first binding.

\$ 14.000.-

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

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

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

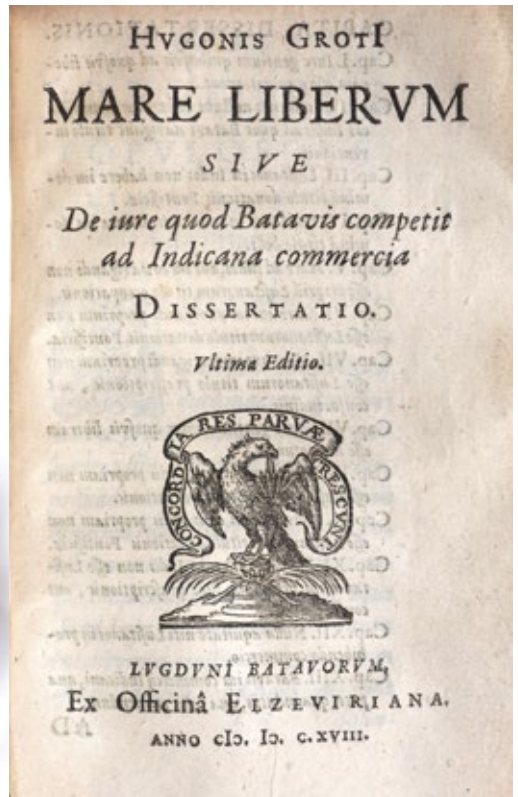
His real passion, however, was gardening and writing about gardens. He was intensively engaged in theory and practice in various branches of agriculture, especially fruit growing and beekeeping. In Kronberg he established two nurseries of his own and in this way gathered a wealth of practical experience. The spread of the cultivation of sweet chestnuts and mirabelles can be traced back to him. He was particularly concerned with the systematic classification of the various fruit varieties. His detailed works were both technically well-founded, so that they were considered standard works of pomology for many years, and practically written, which made them extremely popular and earned him the designation „fruit priest“. He was also a specialist in the Hymenoptera and described numerous new species, such as the Gallic wasp. This work was partly based for



the first time on observations of living insects, which had previously been known to science only on the basis of collection specimens. Christ was not only one of the most important pomologists and bee scientists of his time, but saw himself above all as a teacher close to the people, not least to improve the meager income of small farmers,- as can be seen from the relevant titles: In 1784, for example, Christ published a Bee Catechism for the Country People, and three years later a Gölndenes ABC Book for the Farmers. In 1813, Christ died in Kronberg of typhus, known as a famine disease.

Condition: plate VI with brown spot in one edge.- Nissen 882; Horn- Schenkling 3575; Hagen I, 129, 4; Junk, Rara 214 (1913-39): „Der Verf., Pfarrer Johann Ludwig Christ (1739-1813), war Ende des 18. Jahrhunderts einer der angesehensten Fachleute auf dem Gebiete der Imkerei ... Sein einziges wissenschaftliches Werk ist das obige. Dieses wird wegen seiner vielen prächtig colorirten Tafeln und wegen des Umstandes geschätzt, dass es eine Zahl von Neu-Beschreibungen enthält. Das Buch ist in einer geringen Auflage erschienen und jetzt sehr selten geworden. Sein Preis steigt dauernd.“





### **FREEDOM OF THE SEA GROTIUS (GROOT), Hugo de.**

Mare Liberum sive De iure quod Batavis competit ad Indicana commercia Dissertatio. Vltima Editio.- Lugduni Batavorum [Leiden:], Ex Officina Elzeviriana, 1618. Small 8vo. XIV, 1-2 [=16], 17-111 pp., I (blank) with woodcut printer's mark [Concordia Res Parvae Crescunt] on title-page. Sign: [A-G8].

**(bound before:) MAUPAS, Charles.** Grammatica et syntaxis gallica regulas acuratas et certas prononciationis, orthographiae, constructionis et usus linguae nostrae, in gratiam peregrinorum eius studiosorum, continens. Edita Gallicae... Lugduni (Lyon:) apud Remundum de la Rouiere, 1623. (16), 354 pp., (2, last blank) Contemporary full vellum, overall a fine copy with slight spotting. The IN PROMPTU armorial bookplate of the Trotters of Mortenhall on inner cover (thanks to Leo, Tom and others). With interesting handwritten book mark: "This French Grammar by Charl. Maupasio, translated by Theod. Jacom. into Latine belongs to Mr. John Brown; but I find somethings init that make me desire to have it altho it should cost me the dearer. Meall 16 Nov. 1695."

\$ 7.000.-



are today known in institutional (& private) holdings; here we have the first edition with Hugo de Groot actually mentioned as author on the printed title, the last copy sold at German auctions 25 years ago.

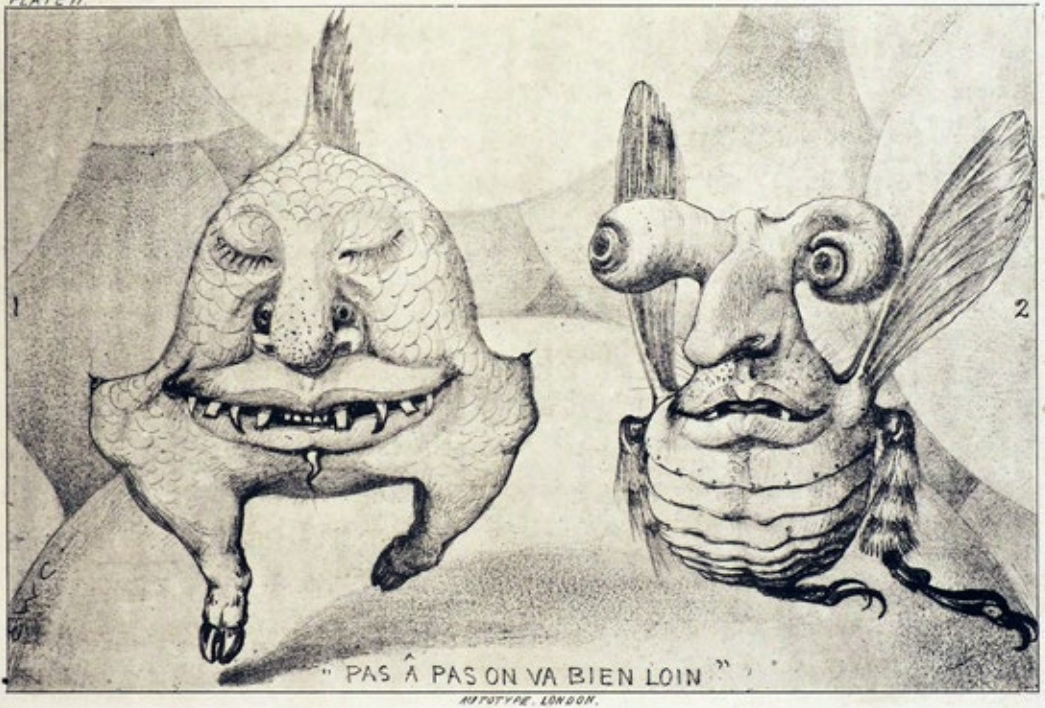
Few works of such brevity have caused arguments of such global extent and striking longevity as Hugo Grotius's *Mare Liberum* (The Free Sea). In *Mare Liberum*, Grotius formulated the new principle that the sea was international territory and all nations were free to use it for seafaring trade or fishing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

The disputation was directed towards the Portuguese *Mare clausum* policy and their claim of monopoly on the East Indian Trade. Grotius wrote the treatise while being a counsel to the Dutch East India Company over the seizing of the Santa Catarina Portuguese carrack issue, with a lot of profit involved. Grotius' argument was that the sea was free to all, and that nobody had the right to deny others access to it. In chapter I, he laid out his objective, which was to demonstrate „briefly and clearly that the Dutch [...] have the right to sail to the East Indies“, and, also, „to engage in trade with the people there“. He then went on to describe how he based his argument on what he called the „most specific and unimpeachable axiom of the Law of Nations, called a primary rule or first principle, the spirit of which is self-evident and immutable“, namely that: „Every nation is free to travel to every other nation, and to trade with it.“ From this premise,

Grotius argued that this self-evident and immutable right to travel and to trade required (1) a right of innocent passage over land, and (2) a similar right of innocent passage at sea. The sea, however, was more like air than land, and was, as opposed to land, common property of all: „The air belongs to this class of things for two reasons. First, it is not susceptible of occupation; and second its common use is destined for all men. For the same reasons the sea is common to all, because it is so limitless that it cannot become a possession of any one, and because it is adapted for the use of all, whether we consider it from the point of view of navigation or of fisheries.“

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

*This French Grammar by Char. Maupais, translated by Theod. Jacom, into  
Latine belongs to Mr John Trotter; but I find something init that make me  
desire to have it altho it should cost me the Dearer. Myself 16 Nov 1695.*



## PRE-SURREALISM

**COOKE, Edward William..**

(Entwicklungsgeschichte) Grotesque Animals: Invented, Drawn and Described by E.W. Cooke.- London: Longmans, Green and Co., 1872. Sm. folio (315×250 mm) VI, 24 text leaves and 24 autotype plates, each plate with two or three illustrations, printing humorous descriptions of each on the opposing leaf. Publisher's cloth, gilt printed illustrated covers, all edges gilt; minor foxing, as always binding weak and last plates newly glued in binding, largely a good, clean copy of a rare volume. On half-title a mounted author's dedication inscription: "To Professor Wyville Thomson from the author with very good wish for a prosperous and successful voyage."

\$ 4.500.-



First edition, dedication copy (?), of this original, satiric take on Darwin and evolution, invented just after the publication of the „Origins of Species“ in 1864, but published first in 1872. It is remarkably clever and creative. At times bordering on the lampoonish, the illustrations and witty descriptions are surprisingly modernist. Cooke's work depicts imaginary creatures who have been created through combining elements from marine and terrestrial fossils as well as living specimens. Dedicated to the marine zoologist Sir Charles Wyville Thomson (1830-1882) who served as the chief scientist on the Challenger expedition (Dec. 1872, that his work there revolutionized oceanography .

The English landscape and marine painter Edward William Cooke (1811-1880) was a skilled engraver from an early age and numerous of his drawings are influenced by Nicolaes Berghem [Berchem], Paulus Potter, or Karel Dujardin. He also had serious natural history and geological interests, being a Fellow of the Linnean Society, Fellow of the Geological Society and Fellow of the Zoological Society. In the 1840s he helped his friend, the horticulturist, James Bateman fit out and design the gardens at Biddulph Grange in Staffordshire, in particular the orchids and rhododendrons.

“Mr. E. W. COOKE possesses so high a reputation, not only as one of the leading artists of the day, but also as a man eminently devoted to science, as evidenced by the fact of his having attained the double distinction of Royal Academician and Fellow of the Royal Society, that anything proceeding from his pencil cannot fail to be worthy of notice, and we have accordingly looked through this quaint collection of facsimile drawings with very great interest. Mr. Cooke states, in his preface, that he commenced this series of “grotesque combinations,” to which he also assigns the euphonious title of “Entwicklungsgeschichte”, while seeking rest and relief on the Somersetshire Coast after the dissipation attendant upon the meeting of the British Association at Manchester, in 1864, and that the idea of publication was forced upon him by friends who wished to have copies of the drawings. We are not surprised at his numerous friends and admirers desiring that these results of his holiday recreations should be given to the world; for, apart from the merits of the drawings in an artistic point of view, containing, as they do, powerful delineations of animal forms, they exhibit a singular and amusing fertility of imagination, the disjecta membra of birds, beasts, and fishes, being worked up together in a variety of fantastic forms which it would puzzle Mr. Darwin or Professor Owen to classify. The plates are accompanied by short descriptions, also by Mr. Cooke, and intended, he says, “as a key to aid the uninitiated



in animal lore.”

We give our readers the following-descriptions as a sample:–“Plate v. No. 1. An odd fish–Platax–with dress of a bivalve shell, Pecten Gibbosus. The feet of a sprat-loon, Colymbus Stellatus, and tail of Beroe. No. 2. Encrinurus entrocha, a Lily-encrinure, wears the head-dress of a porpita, one of the Acalephæ. Her dress being of Flustra, her right arm is a Pentelasmis, her left a species of Serpula. No. 3. This pig-faced lady, whose body is ‘Parasmilia centralist’, has wings of Avicunla cygnipes (both species from the chalk), and limbs of a bird (species unknown)... Plate x. No. 1. This scaly creature, capped by Cephalaspis, has the feet of a Brazilian porcupine, the heterocercal tail of a Palæozoic fish, and the lower jaw and tusks of Dinotherium wherewith to scratch himself. Plate xiii. No. 3. This ancient spinster, truly Palæozoic, has the triturating teeth of a fish, Cestracion Philipi; her cap is an Argonauta, her body that of the Port Jackson shark, her fan (Spanish, of course) a Renilla. Isis hippuris furnishes her arms. .. Plate xviii. No. 1. This hollow character, formed of the lower jaw of the hippopotamus, has very diverse arms, the right being an Ancyloceras. the left Hamites attenuatus. His head-gear is well got up with hide, horns, and the beak of a spoonbill! ... Plate xx. No. i, thanks to Monte Bolca and its elevated strata of dried fish, we have Semio-phorus vellifer (a fish of the Eocene.) With Scutes on his neck, and the claws of a lion, he walks his chalks; an upper cretaceous shell, Plagiostoma spinosum, defends his body.” Many of the plates remind us of the gambols of the crustaceae and other marine animals in Babil and Bijou, and we have no doubt that Mr. Boucicault, in his next attempt to “improve the British Drama,” will find in this volume an endless variety of suggestions for humorous stage effects. We must not omit to mention the admirable manner in which the drawings have been reproduced by Mr. Sawyer of the Autotype Fine Art Company, the plates being exact facsimiles of the drawings. We anticipate an extensive circulation for this beautifully executed and entertaining work.” (Nature, 1873)





### EXOTIC FISHES BENNETT, John Whitchurch.

A selection of rare and curious fishes found upon the coast of Ceylon: from drawings made in that island & coloured from life. With letterpress descriptions.- London: printed for the author, Longman, Rees, Orme, Brown and Green, 1841. 4to (307×245 mm) VIII, 30 Bll. text, 30 fine full page hand-colored lithograph plates by J. Clark after Bennett's drawings, each plate accompanied by a tissue guard and a page of description. Contemporary purple publisher's cloth, spine faded.

\$ 12.000.-

On the fish of Sri Lanka, a lovely copy and rare in any edition; probably the most spectacular publication on tropical fish, renowned for its accuracy and beauty. Bennett's book described thirty species of exotic fish found in the Indian Ocean in gloriously colorful detail. He produced dazzling effects that conveyed the full glory of these colorful fish to a British & European readership in 1830's.

The British army officer John Whitchurch Bennett (1790-1853) who worked as a Civil Servant in Ceylon (now Sri Lanka) from 1816 to 1827, explains in the preface of his book that he has adhered in his drawings of the fishes, strictly to nature; and, as far as his colors permitted, imitated their various hues: but, alas, in vain must be every endeavor to attain perfection. The details of his life are sketchy, but he is best remembered for the two outstanding books he wrote, reflecting the interest he had in the country and its natural resources. He served in the Royal Marines from 1806 to 1815, transferring to the British Army in 1815 as a 2nd lieutenant. In 1816, he and his wife sailed to Ceylon to join his regiment, where he later worked in junior posts within the Civil Service and was appointed Sitting Magistrate at Galle and Hambantota on the south coast of the island. When in 1827 Bennett left Ceylon, it was under a cloud: he had been accused of financial mismanagement. He was a member of the Literary and Agricultural Society of Ceylon when he proposed the publication of "A selection ... Fishes" in 1825. The Society's members agreed to finance the production by subscription, with the government subscribing to three copies of his 'fishes' at £6, 6d. each, a remarkably high price for the time.

Bennett made his drawings from living specimens, hand-coloring them and providing the accompanying text. In the text he gives both the Latin and native name, with a description of the fish plus information on their habitat and the native use of each fish. He named the great trevally, a new fish species to science, *Scomber heberi*, in honor of Reginald Heber, Bishop of Calcutta, who had supported Bennett's ichthyological research. Scientific and local names in Singalese are given for each species. „In my drawings of the fishes I have adhered strictly to nature; and, as far as my colours permitted, imitated their various hues: but, alas, in vain must be every human endeavour to attain perfection !" (Preface).

The completed manuscript was shipped with a payment of £73 to Rudolph Ackermann, the leading London publisher of color-plate books. The plates were first published in parts between 1828 and 1830, and the work was successful enough for further editions to be published in 1834, 1841 and 1851 (maybe only with canceled title-page).

Bennett left Ceylon in 1827 a disappointed man, recalled by an order from England. He is listed as a Fellow of the Linnean Society and as a Fellow of the Horticultural Society, with a London address in Prospect Place in 1829. Working as a printer, he suffered bankruptcy in 1839, and was confined to the Fleet Prison.- Alwynne Wheeler 1999, Nissen ZBI 316; Peter Dance, *Art of Natural history*, 1990, pp. 6, Nissen, SFB 15; Wood, pp. 231; Buchanan, *Nature into Art*, pp. 147; Dean I, 100.











## THE EXTINCT GREAT AUK AND RARE FLOWERS INCL. TULIPS

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

Diverses oyseaux dessinées 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 (290×215 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 bibliotheque de Mr de la haye fermier general" (i.e. Martin de la Haye, 1684-1753).

\$ 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).

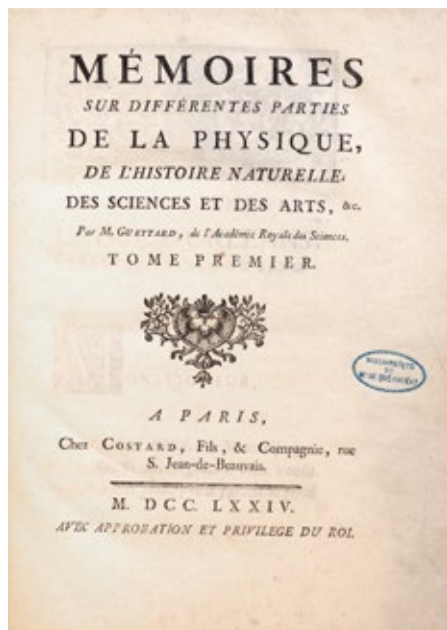
The prints are all in reverse of the Rome edition, which was the prototype for the Paris prints. This is odd, given the fact that Robert lived in France and was in the King's service at the time that the book appeared in Paris with the King's privileges. Moreover, the monogram suggests Robert's involvement. 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.







## FOSSILS, MINERALS, BOTANY & PAPER

**GUETTARD, Jean Etienne.**

Memoires sur differentes parties des sciences et arts. Par ... 5 Vols.- Paris, Laurent Prault, and Eugene Onfroy; Philippe-Denys Pierre (from Vol. IV), 1768-1783. Quarto (255×195 mm) [2], cxxvi, 439 pp., (1), (2; errata) and [18] fold. engraved plates; [4], lxxxv, (1, errata), 530 pp. with LXXI (71) fold. engraved plates by J. Robert; [4], 544 pp.; [2] Bll., (2, avert.), 687 pp., (1, blank); [2] Bll., 446 pp., (2, imprimatur by Condorcet) with [167] engraved plates for vol. IV and V. Contemporary calf, gilt spine in compartments, yellow edges. General a very fresh, fine and broad margined copy.

**\$18.000.-**

First edition, rare in complete form: „un des plus grands livres de science du XVIIIe siècle“.

A second enlarged edition was published in Paris with the publisher Costard from 1774-1786 in 7 vols. The „Memoires“ are mainly devoted to mineralogical, geological and paleontological subjects regarding the geography of rocks, rock formations, mines and minerals, and fossils, including reports concerning Guettard's discovery of the French kaolin deposits, weathering of mountains, fossil records, description and classification of several corals, sponges and especially tube-shaped bivalvia. 28 taxa are described here for the first time. There are also essays on paper-making. The 256 engraved plates are by Jean Robert and published here for the first time. With the financial support of his patrons and the Academy, Guettard accumulated not only specimens of rocks, crystals, fossils and mineral specimens, but a large archive of drawings and engravings of many of these objects which he witnessed in his own travels

or collected in the field. The French geologist and mineralogist was also the first to survey and map the geologic features of France and to study the exposed bedrock of the Paris Basin. The keeper of the Duc d'Orléans' natural history collection, he was the first to identify several fossil species from and to suspect the volcanic origin of mountains in central France. When the duke died, he left Guettard a sum that allowed him to do pretty much what he wanted, which was traipse around France collecting plants and minerals, and observing the general lay of the land. Guettard has several claims to geological fame, or at least respect. In 1746, he compiled and printed in the Memoires of the Paris Academy of Sciences the first geological map anywhere. In fact, he printed two of them, one showing all of Europe, the second zeroing in on France and England. He calls it a mineralogical map, which is more accurate geological map, since Guettard does not claim to show the rocks on the surface (like the subsequent geological

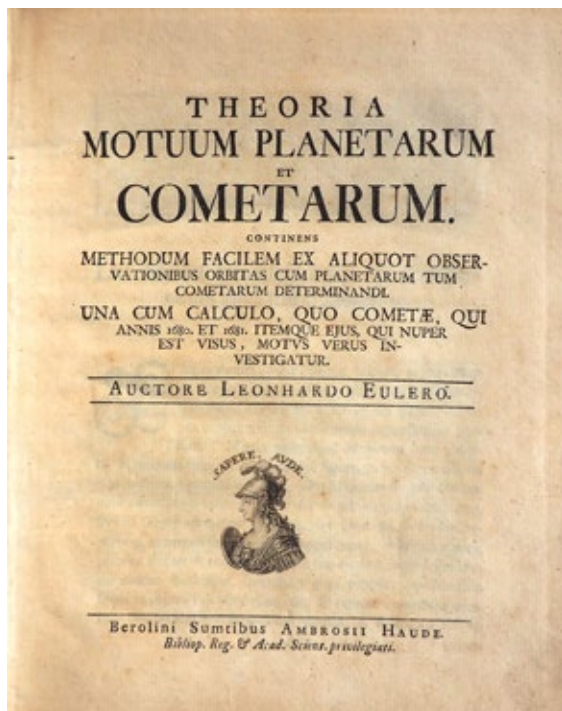
maps of, say, William Smith), but simply shows where you are likely for find various metals, minerals, and types of stone. In 1751, Guettard and a fellow traveler were visiting Clermont and the Auvergne region of France, part of what is called the Central Massif, where most of the mountains of France are located. Guettard wanted to see the Puy de Dôme, where Blaise Pascal's brother in law, Florin Perier, had carried a barometer, or Torricellian tube, up the mountain in 1648, which is why they were in the vicinity of Clermont. Guettard observed quite a few mileposts, and some houses, built of a black stone that looked to him like volcanic rock. He was told it came from a village named Volvic, north of Clermont, and he sought it out, found the quarry, and traced the rock to cones in the mountains that looked just like old volcanoes. Nearly every account I have read of Guettard's visit to Volvic relates that Guettard, when he learned that the source of his mysterious building stone was Volvic, immediately exclaimed: "Volvic, volcani vicus". Guettard read and published a paper in the *Memoires* in 1752 in which he argued that the

basalt of the Auvergne region was volcanic in origin and had cooled from a molten state, which was new to just about everyone. Credit for this observation is usually given to Nicolas Desmarest, who read a paper making the same claim in 1771, printed in 1774. Guettard spent much of his later life working on a mineralogical atlas of France, which was to have contained well over 200 maps; his colleague in compiling the atlas was the young Antoine Lavoisier, who would later acquire much more fame as a chemist. (Mary Terrall; in: Adiana Craciun (ed.) *The material cultures of Enlightenment Arts and Sciences*. 2016. pp. 25 ff.) Note in the first volume one find the paper (I, 227-253): *Recherches sur les matieres qui peuvent servir a faire du papier*, which reprints a landmark paper in paper making history. The use of wood as a material from which to make paper was first suggested in the West by Reaumur observing the habits of wasp. The investigations of Reaumur while not in actual papermaking, gave the hint to European scientists that paper might be made from other substances than rags. In 1741 Jean Etienne Guettard made his first observations regarding substitutes for rags in making paper and wrote several articles advocating the use of *coferva* (swamp moss) as a papermaking material (Hunter. *Papermaking*, pp. 316) According to the preface to the 4th vol., three already existing plates (doubles) should be left out by the binder (*Mem. XIV*, plate 11, 12 & 13). Some copies have this duplicates still present as presumably the copy, Pritzel used (stating 115 instead of 113 plates). Our copy collates as others with 113 plates (together 256 plates).- DSB V, 577-579; Schuh 2021 (only 3 vols.): „Very rare“; Oberlé 446 (3 vols. from the Duc d'Orleans library); not Schuh online; Ward & Carozzi 975; Roller/Goodman I, 491; Ferchl 204; not in Sinkankas; Pogg. I, 973; Pritzel 3631; Quérard III, 514; Hoefer XXII, 472-77; not in Honeyman & Norman; Brunet, II, 1796; *France littéraire*, I, 278.









**NEWTON, THE COMETS OF 1744  
& THE TWO-BODY PROBLEM  
ASSOCIATION COPY**

**HEINSIUS, Gottfried.**

Beschreibung des im Anfang des  
Jahrs 1744 erschienenen Come-  
ten nebst einigen darüber ange-

stellten Betrachtungen.- St. Petersburg, Akademie der Wissenschaften, 1744. 4to  
(235×190 mm). (2), 105 pp., (1) with one mezzotint plate and three engraved plates.  
Additionally bound in is an old finely hand drawn constellation map in ink, showing  
the course of the comet at the sky with dates of its appearance at the sky.  
(bound before:) EULER, Leonhard. *Theoria Motuum Planetarum Et Cometarum*. Con-  
tinens Methodum Facilem Ex Aliquot Observationibus Orbitas Cum Planetarum Tum  
Cometarum Determinandi. Una Cum Calculo, Quo Cometae, Qui Annis 1680 Et 1681.  
Itemque Ejus, Qui Nuper Est Visus, Motus Verus Investigatur Berlin: Ambrosius Haude,  
1744. [3], 4-6, 9-187 (i.e., 188: last page mispaginated), with engraved frontispiece  
and four folding engraved plates of diagrams. Woodcut vignette on title, woodcut in-  
itials and head- and tail-pieces. In this, as in all copies we have seen, the frontispiece,  
which was printed on A4, has been cut out and bound facing the title. Pages 7 & 8 are  
therefore omitted, but the text is continuous and the volume is absolutely complete.  
The remarkable engraved frontispiece by F. H. Fritsch (Berol.; Berlin) depicts the solar  
system with the Sun as one among many other stars in a plurality of worlds. Contem-  
porary vellum, red edges, with some light wear, but a very good copy. Front paper  
renewed in the 19th cent. with Ex Libris of the astronomer Fr. Th. Schubert on inner  
front cover. Many corrections and commentaries to Euler's text in ink, probably by the  
hand of the astronomer Schubert.

\$ 5.000.-

Very rare first edition, with an additionally bound in plate showing the course of the comet, probably made by astronomer Theodor Friedrich (Fjodor Fjodorowitsch) Schubert (1789-1865), grandfather of the mathematician Sofya Kovalevskaja and a very fine, unusual mezzotint plate. Heinsius has made himself known by the excellent physical description of the great comet of the year 1744, which he followed with a telescope borrowed from the merchant Wolf.

The German mathematician, geographer and astronomer, Gottfried Heinsius (1709-1769) was awarded a Ph.D. in 1733 from the University of Leipzig with a dissertation on *De viribus motricibus*. Later he became professor of mathematics at the same institution. Heinsius may have been the first to publish an announcement about the return of Halley's comet in 1759. From 1736-1743 he taught astronomy in St. Petersburg along with Leonhard Euler and was a member of the St. Petersburg Academy of Sciences. The Academy appointed him associate professor of astronomy with the obligation to work as adjunct of Johann Nicolas Delisle. After the death of his former teacher in Leipzig, he was offered his position, which he accepted and therefore worked in Leipzig again from 1745-1769.

Heinsius uses here the, for scientific works, unusual technique of mezzotint: The technique of mezzotint first emerged in the 17th century in the Netherlands and was embraced by English printmakers where it rose to great prominence in the 18th century. It was the evolution of experimentation with marks on a plate, and it broke with traditional printed image making as it is not based in line work, but rather tones. The first mezzotints by Ludwig von Siegen in the 17th cent. were made using the light to dark method, but in the 18th cent. the dark to light method became the most common method. The whole surface (usually) of a metal, usually copper, plate is roughened evenly, manually with a rocker, or mechanically. If the plate were printed at this point it would show as solid black. The image is then created by selectively burnishing areas of the surface of the metal plate with metal tools; the smoothed parts will print lighter than those areas not smoothed by the burnishing tool. Areas smoothed completely flat will not hold ink at all; such areas will print „white“ ,that is, the color of the paper without ink. Jacob Christoph Le Blon used the dark to light method and invented the three and four-color mezzo-

tint printing technique by using a separate metal plate for each color. Le Blon's color printing method applied the approach whereby red, yellow and blue were used to create a larger gamut of color nuances.- SKI 1251; Brünig 1682 (wrongly one plate).

First edition of Euler's first treatise on astronomy, „a fundamental work on calculation of orbits“ (DSB); his calculations are mentioned in the Anhang (amendment) of Heinsius' book. Stimulated by the appearance of two great comets in 1742 and 1744 (now designated C/1742 C1 and C/1743 X1), Euler developed new methods to determine the (elliptic) orbits of planets and the (elliptic and parabolic) orbits of comets. His first major contribution in the present work was to the ‚two-body problem,‘ the problem of determining the motion of two spherical bodies under their mutual gravitational attraction. Newton had attacked the two-body problem using geometrical methods in his *Principia*, and preliminary analytical results had been presented in 1734 by Daniel Bernoulli, but it was Euler in the present work who gave the first complete analytical solution.

The second major contribution of the present work was the introduction of new techniques of perturbation theory - the method of successive approximations that Euler used to determine parabolic orbits is still known as ‚Euler's method.‘ Euler used these new techniques, together with observational data supplied by Alexis-Claude Clairaut in Paris, to calculate the orbits of the comets of 1742 and 1744, and his success stimulated others to use his methods to predict the next return of Halley's comet, which Edmond Halley had first observed in 1682.

„When Euler reported back on his successful calculation of an orbit from their data, the Parisian astronomers, even die-hard Cartesians like Jacques Cassini, had to accede to the power of Newtonian theory. In fact the French adopted it with such enthusiasm that they virtually took over the work on Halley's comet at its forthcoming apparition, Clairaut foremost among them.“ (Broughton, p. 126).- Eneström 66; Honeyman 1063; Houzeau & Lancaster 11948. Broughton, The first predicted return of Halley's comet, in: *Journal for the History of Astronomy* 16 (1985), pp. 123-133. Holdings: Bonn, Erlangen, Bremen, Görlitz, Göttingen, et al.; ZB Zürich, Paris Observatoire, NYPL, Adler Planetarium.





## ALEXANDER V. HUMBOLDT'S GUANO

(HUMBOLDT) FOURCROY, Antoine Francois.

Analyse de la terre du perou appelée Guano, et rapportée par monsieur (Alexandre de) Humboldt. Original manuscript in black ink on paper written by the French chemist of Antoine Francois Fourcroy of his and Louis-Nicolas Vauquelin's analyses of guano samples brought back to Europe by Alexander von Humboldt from his voyage to South America. (no date, no place, but Paris, 1806). small 4to (230×175 mm) 13 handwritten pages on 8 leaves loosely inserted in modern folder.

\$ 7.500.-

Important manuscript in the history of chemistry, the public presentation of the chemical analysis of Guano by the French chemists Antoine François Fourcroy (1755–1809) and Louis-Nicolas Vauquelin (1763–1829) showing its fertilizing properties for agriculture which played then a pivotal role in the development of modern input-intensive farming. The report was published as: Antoine François Fourcroy and Nicolas Louis Vauquelin. Sur le guano, ou sur l'engrais naturel des ilots de la mer du sud, près des côtes du Pérou. Mémoires de l' Institut des Sciences, Lettres et Arts. Sciences mathématiques, no. 7, 1806, pp. 369–381.

Guano, the white gold of the seabirds, is the best natural fertilizer known to mankind. The term Guano applies to natural mineral deposits consisting of excrements, eggshells and carcasses of dead seabirds found in almost rainless, hot-dry climatic regions and corresponding fertilizers. The most significant nitrogen Guano is the Peru-Guano, which has been used over 2000 years as agricultural fertilizer in Peru. In Europe the application of Guano as fertilizer emerged in the 1840 as "Guano boom" and lasted until the early twentieth century when Guano was replaced by industrial manufactured fertilizers. Only a small quantity is still exported to Europe as additive to organic/mineral fertilizers, more for image boosting than for effect.

In November 1802, Prussian geographer and explorer Alexander von Humboldt first encountered guano and began investigating its fertilizing properties at Calao in Peru, and his subsequent writings on this topic made the subject well known in Europe. Although Europeans knew of its fertilizing properties, guano was not widely used before this time. During his stay in Lima Humboldt received samples of guano, a mixture of bird droppings from the Chincha Islands off the Peruvian coast, which he took to Europe and had analyzed by the most famous chemists.

After his return, Alexander von Humboldt gave the guano samples to the leading analysts of his time, Antoine François Fourcroy and Nicolas Louis Vauquelin in Paris and Martin Heinrich Klaproth in Berlin. Fourcroy and Vauquelin published the results of their analyses in 1806, Klaproth in 1807. The results showed outstanding fertilizing effects, in particular due to the high content of nitrogen and phosphorus. Although chemists recognized the importance of guano for crop production, it was decades before its use became common. On St. Helena Island in 1808/1809, guano far outperformed traditional fertilizers in early trials using pig manure, horse manure, and guano from offshore Egg Island on potatoes; experiments and trials in Great Britain were equally successful. The chemist Humphrey Davy delivered a series of lectures which he compiled into an 1813 bestselling book about the role of nitrogenous manure as a fertilizer, *Elements of Agricultural Chemistry*. It highlighted the special efficacy of Peruvian guano, noting that it made the "sterile plains" of Peru fruitful. Justus Liebig's publication of his book "*Die Chemie in ihrer Anwendung auf Agrikultur und Physiologie*" (Chemistry in its Application to Agriculture and Physiology) in 1840 had a decisive influence on the general acceptance of fertilization with guano in agriculture. The ensuing boom starting from the 1840s influenced seriously agriculture in Europe and the economy of Peru. Demand for guano rapidly declined after 1910 with the development of the Haber-Bosch process for manufacturing synthetic nitrogen and phosphorus. The chemist Fourcroy collaborated with Lavoisier, Guyton de Morveau, and Claude Berthollet, on the *Méthode de nomenclature chimique*, a work that helped standardize chemical nomenclature. One aspect of Humboldt's travel to South America (1799–1804) received little attention, - his contribution to modern agriculture remains almost unnoticed.

Analyse de la terre du pison appelée Gonans,  
et rapportée par mon sieur Humboldt

Propriétés physiques

Cette terre a une couleur jaune fauve, une saveur presque nulle, et une odeur analogue à celle du castoreum.

Elle noircit au feu en exhale des fumées blanches et d'odeur de l'ammoniaque surpyramentique.

L'eau en dissout une partie qui lui donne une couleur rougeâtre, et la rend suée.

La potasse en dissout beaucoup plus que l'eau: cette dissolution est brune foncée, et elle se fait d'une dégagement abondant d'ammoniaque.

Expérience

Mais par l'eau. après <sup>avoir</sup> <sup>en grammes</sup> le lavage de cette terre faite avec beaucoup d'eau bouillante, la lessive adouci prendant l'évaporation, à laquelle on la soumet, une poudre <sup>assez</sup> fine <sup>assez</sup> fine assez abondante: elle n'avait que fort peu de saveur, et son odeur, comme celle de la terre gélive, ressembloit à l'odeur du castoreum. une portion de cette poudre mêlée à une dissolution de potasse caustique, a répandu une forte odeur d'ammoniaque, et l'est dissoute en totalité.

~~Cette expérience annonce que cette poudre est un sel ammoniacal~~  
~~donc la potasse en dissout à la potasse laisse dégager~~  
~~l'ammoniaque.~~

<sup>de nouveau</sup>  
Celle poudre soumise à l'action de l'eau bouillante,

## MINERALS FROM THE ARARAT

### HUMBOLDT, Alexander von.

Biedermeier hexagonal cardboard box with green and brown cover containing a small collection of stones of the Ararat (five items) as a souvenir of the first ascent of mountain Ararat made by the Baltic German naturalist and mountaineer Johann Jakob Friedrich Wilhelm Parrot (1791–1841) in 1829 and given to the Turkish Imperator (Tsar Nicholas I. or Mahmut II. ?) who gave them to Humboldt in Warsaw in May 1830. Humboldt's handwritten note on the upper lid reads: "Sommet de l'Ararat/ roches recueillies par Mr. Parrot donné par Sa Maj[es]té l' Imperator de Turquie/ Varsovie Mai 1830 – Humboldt". A small part of Parrot's delivered stone samples had apparently been left to Alexander von Humboldt by Tsar Nicholas I. or Sultan Mahmut II. as a souvenir. The writing slightly blurred by use of the box or the sun.



\$ 8.500.-

Very rare survivor relating to Alexander von Humboldt, Tsar Nicholas I. of Russia (or Sultan Mahmut II.) and the first ascent of the legendary mountain, Ararat (5165 m), by the Dorpat (Tartu) physics professor Johann Jakob Friedrich Wilhelm Parrot (1791–1841). In his account of the expedition, Parrot wrote that „all the Armenians are firmly persuaded that Noah's Ark remains to this very day on the top of Ararat, and that, in order to preserve it, no human being is allowed to approach it.“

After the Russo-Persian War of 1826–1828, Mount Ararat came under Russian control by the terms of the Treaty of Turkmenchay. The German-Russian scientist Friedrich Parrot felt that the conditions were now right to reach the peak of the mountain. With a team of science and medical students, Parrot left Dorpat in April 1829 and traveled south to Russian Transcaucasia and Armenia to climb Ararat. The project received full approval from Tsar Nicholas I., who provided the expedition with a military escort. Accompanied by the Armenian writer and national public figure Khachatur Abovian, Parrot and his team crossed the Arax River into the district of Surmali and headed to the Armenian village of Akhuri situated on the northern slope of Ararat 4,000 feet (1,200 m) above sea level. Following the advice of Harutjun Alamdarian of Tiflis, they set up base camp at the Monastery of St. Hakob some

2,400 feet (730 m) higher, at an elevation of 6,375 feet (1,943 m). Parrot and Abovian were among the last travelers to visit Akhuri and the monastery before a disastrous earthquake completely buried both in May 1840. Their first attempt to climb the mountain, using the northeast slope, failed as a result of lack of warm clothing. Six days later, on the advice of Stepan Khojiantz, the village chief of Akhuri, the ascent was attempted from the northwest side. After reaching an elevation of 16,028 feet (4,885 m), they turned back because they did not reach the summit before sundown. Accompanied by Abovian, two Russian soldiers, and two Armenian villagers, Parrot reached the summit on the third attempt at 3:15 p.m. on 9 October 1829. Abovian dug a hole in the ice and erected a wooden cross facing north. He picked up a chunk of ice from the summit and carried it down with him in a bottle, considering the water holy. Georg Friedrich Parrot, professor of physics at the university of Tartu (Dorpat) from 1802 until 1826, founded the best physics laboratory in the Russian empire, containing 450 experimental devices of which more than 60 had been invented by Parrot himself. of the total number of instruments approximately 50 are still preserved in the university of Tartu Museum collections. Parrot's organizational talent took both the laboratory and the teaching in Tartu to the highest level at the time.



## FIRST PHOTOGRAPHS OF THE SUN SURFACE

**JANSSEN, Jules.**

*Annales de l'Observatoire d'Astronomie physique de Paris sis Parc de Meudon*, publié par M. J. Janssen. Tome I.- Paris:

Gauthier-Villars et fils, 1896. 4to (280×220 mm) (4), 122 pp., (2) with 9 photo-gravure plates (hel. Dujardin) showing the observatory and 12 original mounted photographs (230×170 mm) showing the grainy surface of the sun. Original publisher's printed paper-card boards, little rubbed & dust-soiled, little spotted inside, handwritten dedication on title, else a fine association copy.

**\$ 10.000.-**



First photographs of the sun surface made by Pierre M. Arents and Louis Pasteur under the direction of Jules Janssen.

Description of the observatory of Meudon and an essay on the photography of the sun: „Mémoire sur la photographie solaire“ with spectacular original mounted photographs (photoglyptie) of the grainy surface of the sun which were also partly later issued in his famous „Atlas de photographies solaires“ of 1904.

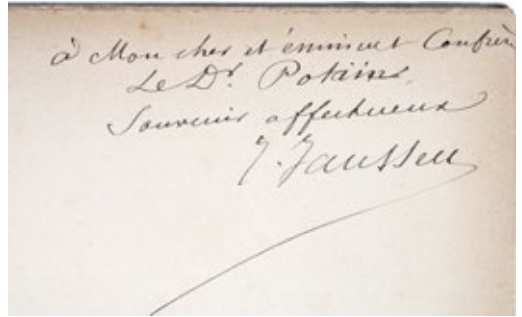
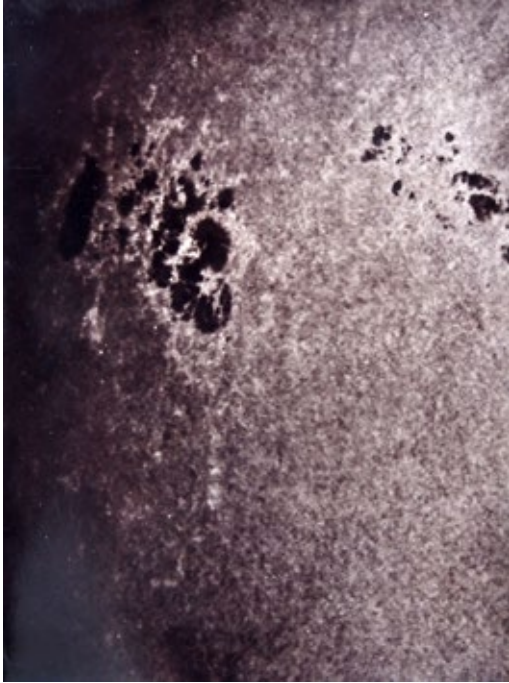
With handwritten dedication by Janssen: „à Mon cher et éminent confrère le Dr. Potain souvenir affectueux, J. Janssen“.

The French solar astronomer, Pierre Jules César Janssen (1824–1907) discovered that it is possible to see prominences beyond the limb of the sun without waiting for an eclipse and demonstrated that some features in the solar spectrum are actually caused by gases in the Earth's atmosphere. Janssen's device for imaging solar prominences was a prototype of the spectroheliocope. It was left to George Hale to add photographic plates

to produce the first spectroheliograph, but Janssen invented other photographic devices, including an „astronomical revolver“ permitting many short images to be taken in quick succession.

The french government agreed to Janssen choice of Meudon (an old royal domain that other-wise would have been divided up for housing) as a site for a new solar observatory in 1874. At the physical observatory of astronomy of Meudon, the celestial service of photography created by Jules Janssen in 1876 undertook a systematic study of the solar surface. Those principal results were published between 1896 and 1910 and in the astonishing Atlas de photographies solaires (1904), which illustrated the precise granulations of the surface of the sun.

The quality of the images, which resolved granulation as fine as 1" was not bettered until the 1950's. (Raymonde Bartholot) With the 5.5-inch solar telescope of the Meudon Observatory made by Adam Prazmowski, Janssen and his collaborators made some 6.000 photos



of the sun during the period of 1876 to 1903. These photos are the base of Janssen' monumental work: L' Atlas de photographies solaire, published in 1904. Of the 6000 glass plates only seven (!) survived (Launay, 2012. pp. 119).

In 1877 Janssen used this telescope to take a photograph of the solar photosphere which for the first time showed clearly the granular nature of the sun's surface. „Janssen travaille alors beaucoup avec son photographe Pierre Marie Arents (et Louis Pasteur) pour utilisier au mieux la si précieuse photographie.“ (Francoise Launay,

Belle publication qui offre 12 clichés de la surface du Soleil réalisés par Jules Janssen entre le 23 juin 1877 et le 18 mai 1894, reproduits en photoglyptie. En outre, elle comprend 9 planches en héliogravure montrant différentes vues de l' Observatoire d' astrophysique de Meudon, fondé par Janssen en 1876.

Janssen est le premier à être parvenu à prendre des clichés convaincants de la surface du Soleil: les images qu'il réalise figent en effet la granulation générale qui recouvre sa surface, ce qui n'était pas le cas du daguer-typote de Fizeau et Foucault (1845), ni des photographies de Reade, de Porro ou de De La Rue, effectuées dans les années 1850-1860.

Les enregistrement de routine du Soleil à Meudon déburent en 1877.

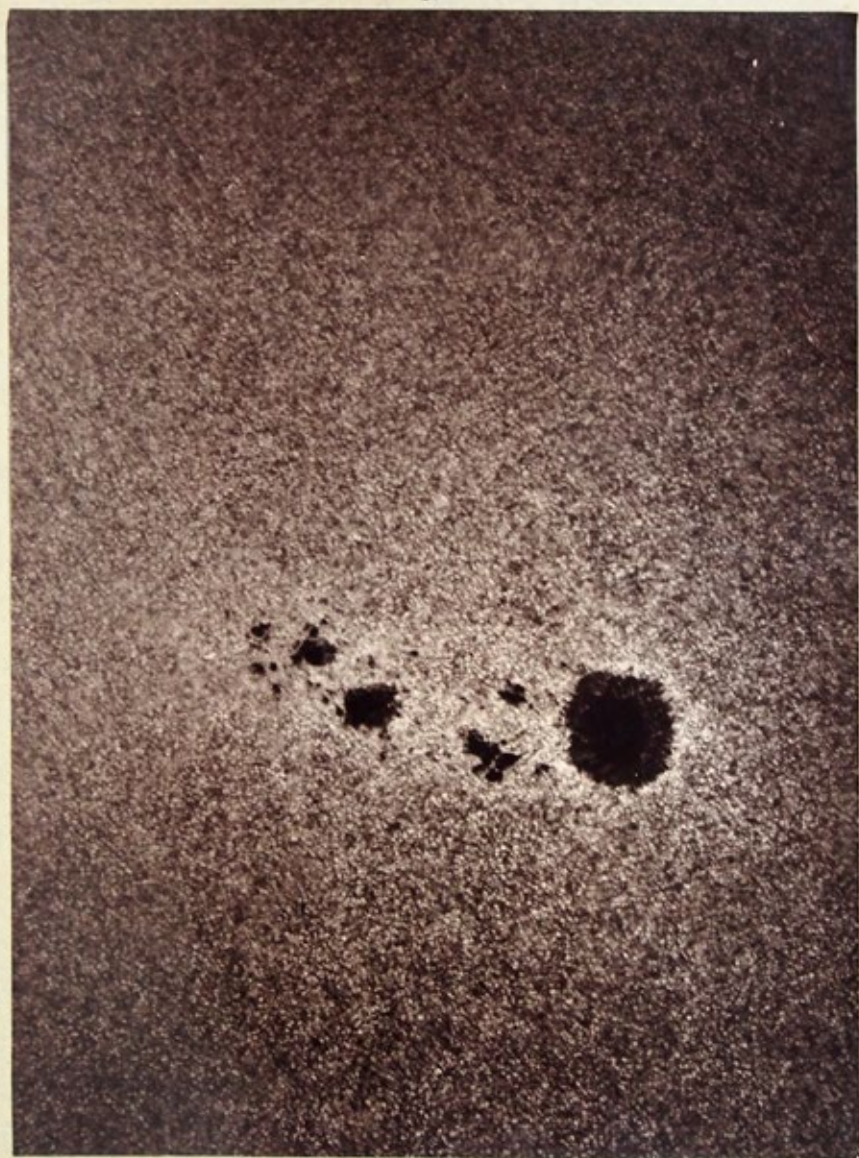
Les clichés obtenus par Janssen lui permettent, d'une part, de relever l'importance des séries en montrant l'apparition d'une tache sur le Soleil d'un jour à l'autre, d'autre part de constater que la surface solaire est di-

visée en régions de calme et d'activité relatives, d'où résulte la production du réseau photosphérique. Le premier cliché qu'il publie est celui de la surface du Soleil prise le 10 octobre 1877, la photographie est largement admirée et diffusée (voir également n° 6). Pour la première fois, la structure photosphérique de l'astre est ainsi fixée et mise en évidence. Pour la reproduction de ces photographies, Janssen préfère les photoglypties car avec ce procédé « la main humaine n'a aucune part à leur production ».

Grâce à ces images, l'astronome ouvre la voie à l'étude de ce réseau, à sa constitution et à l'activité solaire. Il place ainsi la photographie solaire comme un outil essentiel, pouvant révéler les faits les plus importants sur la constitution du Soleil : il s'agit sans doute de la première découverte scientifique due exclusivement à l'intervention de la photographie. C'est ce qui lui fit dire, sans doute dès 1877, que « la plaque photographique sera bientôt la véritable rétine du savant ». Les clichés obtenus par Janssen sont d'une telle qualité qu'ils feront, pour les meilleurs d'entre eux, référence jusque dans les années 1940.- Lit.: Jules Janssen et la photographie; in: Dans le champ des étoiles, pp. 26); Canguilhem. Le merveilleux scientifique. Photographies... 1844-1918. photo 58 (pp. 76), Dans le champ des étoiles. Les photographes et le ciel, 1850-2000. photo 47a+b, 48a+b; Encyclopedia of Nineteenth-Century Photography edited by John Hannavy, pp. 91; Stefan Hughes. Catchers of the Light. III. 3.6., 3.7. pp. 269 ff. BEA I, 588-89; DSB VII, 73-78.

OBSERVATOIRE DE MEUDON

N



ÉTUDES DE LA SURFACE SOLAIRE

1<sup>er</sup> Avril 1894 — 9<sup>h</sup> 51<sup>m</sup> 17<sup>s</sup> — Diamètre du disque : 0<sup>m</sup>807

Tache : lat. 9<sup>m</sup>43 Nord (région centrale)

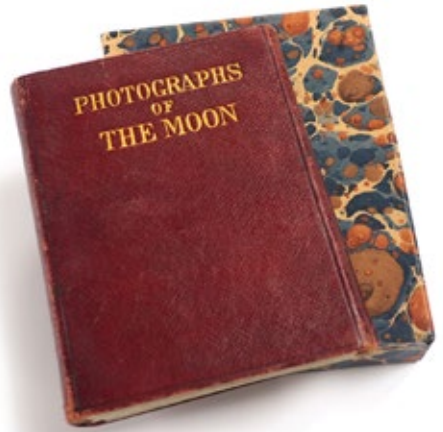


## EARLY MOON PHOTOGRAPHY

### DE LA RUE, Warren.

Photographs of the Moon. 1862. Original accordion-bound folding album or red calf booklet (120×90 mm) with gold embossed title to front cover. With 12 Carte-de-Visite size vintage albumen prints (65×55 mm each) loosely inserted showing the moon in different phases, published by Smith, Beck, and Beck, London, from negatives by Warren De La Rue. Each mounted to original cardboard (100×63 mm) with printed title and photographers credit below the image on the mount. Traces of use, also on photographs.

\$ 6.500.-



Exceedingly rare small format moon photograph by Warren De La Rue in an accordion style binding, distributed by Smith, Beck in London in different sizes (Getty 84.XO.759.5.4) and also as stereo-photographs by Smith, Beck, & Beck, a maker of scientific optics that began publishing stereographs after introducing several popular viewers in the 1850s. These photographs of the moon were likely the firm's most successful series, with paper editions following the glass version.

Inspired by John Adams Whipple's daguerreotypes at London's Great Exhibition of 1851, the astrophotographer and amateur astronomer Warren De La Rue began experimenting with lunar photography, using wet-collodion glass negatives and a telescope of his own design. Because his first telescope had no clockwork mechanism, his earliest trials required an assistant to carefully move it in sync with the moon's trajectory through the night sky. By 1856 he had upgraded his

instruments, and he began producing prints of unprecedented clarity. Back in the 1850s he had to build his own „camera“ to do this. It equates to a 3000mm f/9 camera to expose a wet glass plate so telescope, observatory and darkroom had to be combined. His exposure times were around 1-20 seconds for those materials but as coating, exposure and processing had to be done in short succession the exposure was still the shortest of the steps. With a wood burning stove to stoke to keep the darkroom temperature within range and even achieving focus was an art. Between 1857 and 1862, De La Rue made a series of stereoscopic Moon images.

- Lit.: Corey Keller (ed.) Brought to Light. Photography and the invisible, 1840-1900. no. 51.

<https://societyforthehistoryofastronomy.files.wordpress.com/2013/01/warren-de-la-rue-aa5-18feb2011p14-35.pdf>





## KIRCHER'S LAST WORKS: ON PRE-HISTORY

**KIRCHER, Athanasius.**

Athanasii Kircheri ... Arca Noë, in tres libros digesta, quorum: I. De rebus quae ante Diluvium, II. De iis, quae ipso Diluvio ejusque duratione, III. De iis, quae post Diluvium ... Quae omnia novâ Methodo, nec non, Summa Argumentorum varietate, explicantur, & demonstrantur.- Amsterdam: J. Janssonius à Waesberge 1675. Folio (366×238 mm) 7 Bll., 240 pp., 8 Bll. with engraved frontispiece, three engraved maps (of which two are double-spreading), 14 engraved plates (of which 10 are double-spreading and one, multi-folded, printed on three sheets), 10 text engravings (one full-page) and over 100 text woodcuts incl. world map (Shirley 470), three maps of Palestine (Laor 398-400)



(bound with:) **KIRCHER, Athanasius.** Turris Babel, sive Archontologia qua primo Priscorum post diluvium hominum vita, mores rerumque gestarum magnitudo, secundo Turris fabrica civitatumque exstructio, confusio linguarum,... Amsterdam: Janssonius à Waesberge 1679. 7 Bll., 219 pp., (13) with engraved frontispiece, 14 partly fold. engraved plates, 13 partly full-page engravings and text-woodcuts. Contemporary German blind-stamped pigskin with handwritten label on spine, rubbed and soiled, partly browned as always, a few wormtracks, but mainly vertical and in white borders, slightly water-stained in one edge in the second work.

\$ 9.000.-

A fanciful elucidation of the biblical story of the flood and the building of the tower of Babel, full of delightful illustrations and lively description. The stories of the Noah's Ark and the Tower of Babel are among the best known in the Old Testament. They were alluded to frequently during the sixteenth and seventeenth centuries, and were often used at that time to frame accounts of the progress of knowledge.- D.C. Allen, *The Legend of Noah: Renaissance Rationalism in Art, Science and Letters* (Illinois, 1949); P. Findlen, *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy* (Berkeley, 1994); J. Godwin, *Athanasius Kircher. A Renaissance Man and the Quest for Lost Knowledge* (London, 1979); R. W. Unger, *The Art of Medieval Technology: Images of Noah as Shipbuilder* (New Brunswick, 1991). Dünnhaupt 2346, 29 (number of engravings vary; here the portrait of king Carlos II. of Spain was never bound in as in other copies, as well as two small engravings on construction details of the ship that should have been printed in the text but were delivered only afterwards); Dünnhaupt 2347 f., 32; De Backer/S. IV, 1068f., 33; Nissen 2195; Honeyman Coll. 1831; Cailliet 5768; Brunet III, 666; world map (Shirley 470); Freilich Sale 306

nasius Kircher. A Renaissance Man and the Quest for Lost Knowledge (London, 1979); R. W. Unger, *The Art of Medieval Technology: Images of Noah as Shipbuilder* (New Brunswick, 1991). Dünnhaupt 2346, 29 (number of engravings vary; here the portrait of king Carlos II. of Spain was never bound in as in other copies, as well as two small engravings on construction details of the ship that should have been printed in the text but were delivered only afterwards); Dünnhaupt 2347 f., 32; De Backer/S. IV, 1068f., 33; Nissen 2195; Honeyman Coll. 1831; Cailliet 5768; Brunet III, 666; world map (Shirley 470); Freilich Sale 306



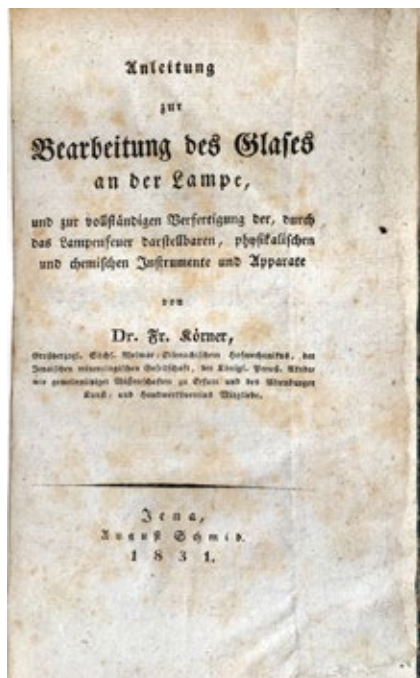


## WITH A LETTER REGARDING HIS OPTICAL GLASS

**KÖRNER, Friedrich.**

Anleitung zur Bearbeitung des Glases an der Lampe, und zur vollständigen Verfertigung der, durch das Lampenfeuer darstellbaren, physikalischen und chemischen Instrumente und Apparate.- Jena: August Schmid, 1831. 8vo (190×115 mm) XII, (2), 286 pp. with 5 fold. engraved plates. Period style paper card boards with black morocco label on spine, uncut copy, slightly spotted and browning. Modern Ex Libris on inner cover. A handwritten letter regarding his optical glasses is coming with the book.

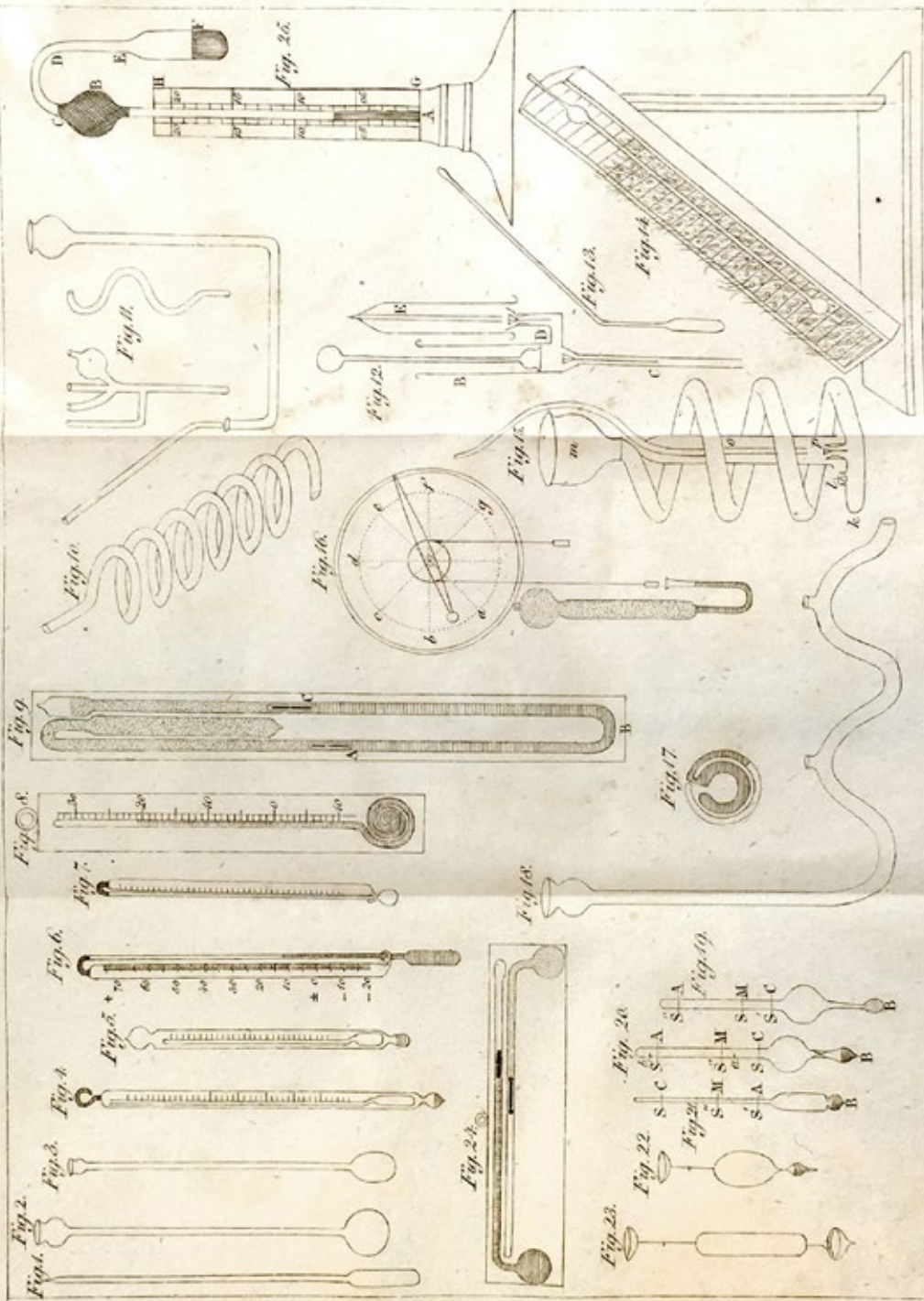
\$ 2.400.-



Rare first edition of an important German work on optical glass & glass manufacture by the German manufacturer of microscopes and optical instruments, Johann Christian Friedrich Körner (1778-1847) who was trained as a craftsman in Freiburg and studied mathematics in Jena. In 1816 the university employed him as a mechanic. He also lectured as a private lecturer on the manufacture and handling of instruments. His most famous apprentice was Carl Zeiss. At page 285-86 is a list of instruments for sale: Verzeichniß von physikalischen und chemischen Instrumenten, ..., including microscopes and camera obscura, telescopes, etc.

In Jena he worked at the Glashütte, small glassworks that was supported by Johann Wolfgang von Goethe and funded by Grand Duke Charles August himself. There he produced optical glass and optical instruments. Körner also created a so called simple microscope. He wanted to produce flint glass, which was well suited for eyepieces and telescopes due to its optical properties, and which was usually imported from England at the time. He tried out different furnace designs. Körner then produced several hundred kilograms of glass in numerous high-profile experiments, but the material was not up to scratch. Most of it had a colored cloudiness; Körner was actually pleased with one glass, but it failed the quality control run by Joseph von Fraunhofer, the most respected expert in the field at the time. In 1822, Goethe was visited by Georg Friedrich von Reichenbach, who, along with Joseph von Utzschneider,

was one of the directors of the Munich Optical Institute, where suitable glass was produced, and where Joseph von Fraunhofer also worked. During this visit, Goethe managed to elicit some production secrets from Reichenbach that helped Körner. In order to advance the experiments, the Grand Duke provided Körner with an assistant, Johann Wolfgang Döbereiner, who was a professor at the University of Jena. The chemist focused primarily on the stoichiometry, i.e., the correct ratio of all components. Their cooperation was a success. For example, the team was able to produce baryte glass in 1828. One journal reported that it was 'clearer, harder and specifically heavier than the best crown glass - and had a greater refractive index'. Körner produced, among some other optical devices, so-called simple microscopes, i.e. those consisting of only one lens or double lens and functioning similarly to a magnifying glass. These microscopes were described in more detail and praised by Matthias Jacob Schleiden in 1845, especially as dissecting microscopes. He described that magnifications of 15x to 120x could be achieved with various double lenses. Hugo von Mohl, on the other hand, found the more powerful double lenses to be only 'very mediocre' in 1846. However Körner laid the foundations for Jena's glass tradition. After his death in 1847 the operation of the Glashütte was discontinued.- Duncan 7259, Pogg. I, 1297; Gerlach. Geschichte Mikroskopie pp. 265-268; Paetrow/Wimmer. Carl Zeiss: A Biography 1816-1888. pp. 25 ff.





### ORIGINS OF LCD'S (MOBILE PHONE DISPLAYS ET AL.) LEHMANN, Otto.

Photo-Album with 31 original albumin photographs showing liquid crystals used by Otto Lehmann for his publications, especially in: *Neue Untersuchungen über flüssige Kristalle. I. Teil* (Heidelberg, 1911). The photographs are titled in pencil at the back. (Karlsruhe, before 1911) square Quarto (270×205 mm) 21 boards with 31 original albumin photographs in size 145×120 mm (two), 105×65 and smaller. Two boards with original envelopes and one with business card. 4 boards blank.

\$ 6.000.-

Unique set of original photographs from the property of Otto Lehmann, showing his microscope and different liquid crystals: landmark images in the history of Science. The images were used in different publications of Otto Lehmann and the original photos are titled by him (?) at the back in pencil and on two envelopes. 4 Off-Prints by Lehmann which include these images are coming with the album.

The basis of liquid crystal research that turned out to be most useful in our computer era was laid exactly 125 years ago by the physicist Otto Lehmann who in 1889 presented the first systematic scientific results about the new class of materials of liquid crystals in the *Journal for Physical Chemistry*.

The next 30 years of Lehmann's work were dedicated to liquid crystals. Lehmann developed the necessary scientific instruments, such as the heatable crystallization microscope (see here at the beginning), that allowed for a large number of individual observations while the time and material expenditure was reduced. Between 1900 and 1910, the conception of matter having a state other than the three known since the ancient times, i.e. solid, liquid, or gaseous, caused fierce discussions of the experts. Meetings were called to decide on the nature of liquid crystals. Otto Lehmann frequently was the target of partly fierce criticism. In

the end, however, his research was granted high importance. This is reflected by a statement of the member of the Nobel Committee, Carl Benedicks. After the death of Lehmann in 1922, he wrote to Lehmann's son: "I consider his [Lehmann's] work the currently most important scientific achievement in the area of physics and chemistry that did not gain the recognition of a Nobel Prize."

„Crystals are well-known since olden times. Since the work of Christiaan Huygens their optical properties, double refraction and polarization especially, have been well-understood in all details. Lehmann founded liquid crystal technology. He opened the door for the work of others and for liquid crystal displays (LCD), finally. Certainly it took almost a century to the discovery of dynamic scattering of liquid crystals in 1968 by George Heilmeyer and the invention of the twisted nematic LCD by Martin Schadt and Wolfgang Helfrich in 1970. Today liquid crystals possess a continuously growing field of application and LCDs dominate the huge international market for displays, in particular laptops, tablets and flat-screen TVs.“- Lit.: Michel Mitov. *Liquid-Crystal Science from 1888 to 1922: Building a Revolution*, in *ChemPhysChem*, vol. 15 (2014), pp 1245–1250.





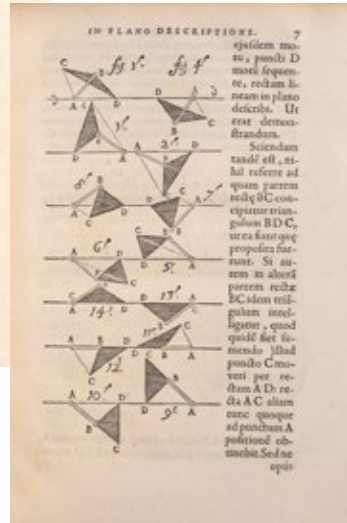
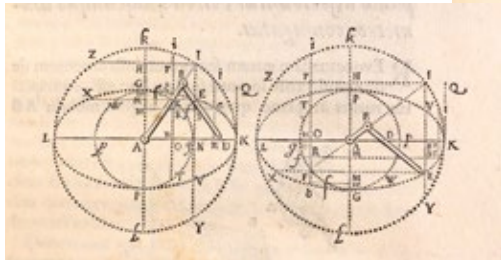
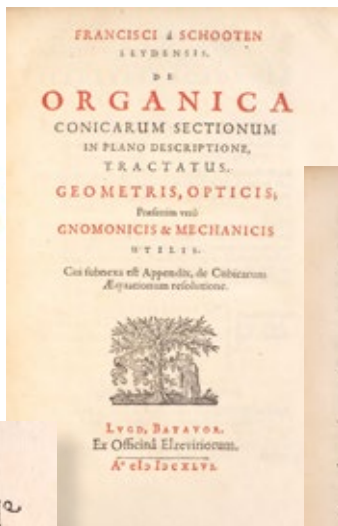
### OPTICAL INSTRUMENTS MEYEN, Joachim Friedrich.

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

\$ 3.600.-

Rare trade catalogue of the optician and lawyer Joachim Friedrich Meyen (1707-1772) with an introduction into the optical sciences & microscopy and their use to educate people and teenager. Described are magnifying glasses, microscopes and telescopes and from pp. 65 is a list with the instruments sold by

the Meyen optical shop, with title: "Verzeichniß von denen vorräthigen optischen, mechanischen, und andern mathematischen Sachen, welche zu haben sind, bey Joachim Friedrich Meyen, Königl. Hofoptico".- VD 18.11555858.



## 'DE THOU' COPY OF SCHOOTEN'S WORK ON CONIC SECTIONS A WORK STUDIED BY ISAAC NEWTON

De Organica Conicarum Sectionum in Plano Descriptione, Tractatus. Geometris, Opticis, Prasertime verò Gnomonicis Mechanicis utilis. Cui subnexa est Appendix, de Cubicarum Aequationum resolution. Leyden, Elzevier, 1646. 4to, pp. [16], 17, [3, blank], with title printed in red and black and numerous fine woodcut diagrams in the text; a superb copy, clean and crisp, in contemporary calf, gilt; upper joint cracked but firm; Jacques Auguste de Thou's copy with his gilt arms on covers.

\$ 10,000.-

'Schooten's first independent work was a study of the Kinematic generation of conic sections (1646). In an appendix he treated the reduction of higher-order binomial irrationals to the form  $x + \sqrt{y}$  in cases where this is possible, using a development of a procedure of Stifel's. An interesting problem that Schooten considered was how to construct a cyclic quadrilateral of given sides, one of which is to be the diameter - a problem that Newton later treated in the lectures on Arithmetica universalis (Mathematical Papers, V, 162-181).

'After the death of his father in 1645, Schooten took over his academic duties. He also worked on a Latin translation of Descartes's *Géométrie*. Although Descartes was not completely satisfied with Schooten's version (1649), it found a broad and receptive audience by virtue of its more carefully executed figures and its full commentary. It was from Schooten's edition of the *Géométrie* that

contemporary mathematicians lacking proficiency in French first learned Cartesian mathematics'

'Schooten possessed an excellent knowledge of the mathematics of both his own time and earlier periods. Besides being an extraordinarily industrious and conscientious scholar, a skillful commentator, and an inspiring teacher, he was a man of rare unselfishness. He recognized his own limitations and did not seek to overstep them. Fascinated by the personality and ideas of Descartes, he worked hard to popularize the new mathematics; his highly successful efforts assured its triumph. (DSB).

Provenance: from the library of Jacques Aguste (II) de Thou, Baron de Meslay, Ambassador to the Netherlands, and 'Président aux Enquêtes, with his gilt arms on covers; shelfmark 'Vestibule 1. ere o T. f. n. 99.' In ink to front paste-down; modern bookplate 'T. V'. Willems 607.



## IMPORTANT GERMAN WOODCUT BOOK

**LAUTENSACK, Heinrich.**

Desz Cirkelsz und Richtscheyts, auch Perspectiva, und Proportion der Menschen und Rosse, kurtze, doch gruendtliche underweisung desz rechten gebrauchsz.- Francfort: Egenolff Emmel for Simon Schamberger, 1618. In-folio (303×192 mm) (8), 54

Bll., with title in black and red, 107 text woodcuts incl. 3 folding plates. Later red maroquin in style of Duseuil, gilt edges, carefully washed and newly bound copy (Devau-chelle).

\$ 7.500.-

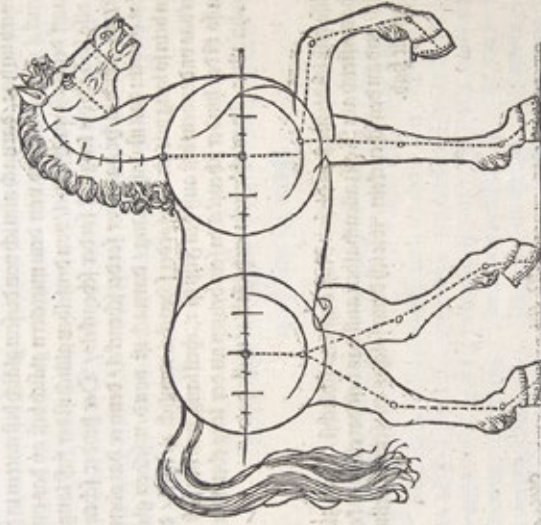
Very fine second edition with the same collation as the first edition of 1564 (Vagnetti mentions an edition of 1616 which we could not trace), richly and beautifully illustrated, of a highly important drawing book: based on Albrecht Dürer's work on human anatomy, Vier Bücher von menschlicher Proportion, and his treatise on perspective, Vnderweysung der Messung dem Zirkel, with an added chapter on the anatomy of the horse with three woodcuts.

German woodcut book presenting linear geometry, perspective and human proportion; the last section includes unusual woodcuts illustrating the human body with lines and cubes. The fine 107 woodcuts (including three folding plates) include simple design of polyhedrons, perspective of architectural details including facades, wells, arches, and elaborate human figures (infants and adults) in various positions as well as horses. The goldsmith and painter Heinrich

Lautensack (1522–1590) followed Hirschvogel's style of making perspective images in his 1564 work: Des Cirkels unnd Richtscheyts, auch der Perspectiva, und Proportion der Menschen und der Rosse,... (= Brief yet thorough introduction to the correct use of compass and ruler, and of perspective, and proportions in human and horses). Lautensack stressed the importance of knowing geometry and illustrated its use in, among other things, perspective constructions. He applied a simple method similar to Hirschvogel's. He also illustrated how the image of a pavement of square tiles can be used as (to apply a modern term) a coordinate system in the picture plane (Andersen, The Geometry of an Art, 222).- Vagnetti, Ellb19; Kat. Berlin 4691 (1564 ed.); Adams, L-290; Rosenwald, 702; Choulant/Frank 358.- KVK: Harvard Medical School, NLM Bethesda, et al.



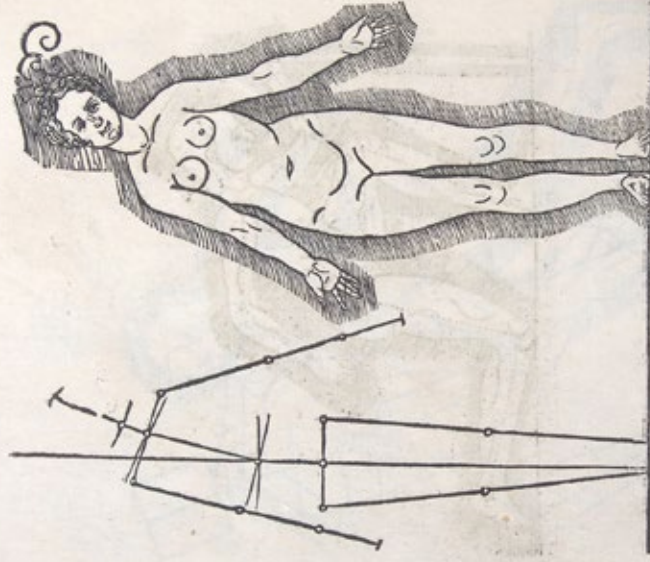
# Von der Proportion



Also will ich dich hie dieses Ross oder Pferd in seiner Proportion auff das schicklich mit den blinden lehren stellen und wenden, und darnach auch mit stich in stich in hauptstich auffessen, das du denn sehen kannst wie ich es meine. Also hab ich hieher drei Röss gezelet / das vorters, ein hinderters, auch eins ein wenig nach der huten / das an denn du mein meinung mit den zweyen Stickettsen / wie sie in einander oder neben einander in ihrer stellung kommen / schieß / und das du auch darnach wisset das Ross in seiner Proportion also auffzuessen.

Zu weite

# Von der Proportion



Ich hab ich das Weibste auch nach der selben gemacht, und die gleich gezeichnet mit runden ringeln / und darnach die blinden lehren dar ein gezeichnet / und hab ein Kindlein darben gemacht / das denn die rechte grösß zu diesem Weibste hat, wie ich denn vor auch in der Proportion gemelt hab, mit dem stich der gezeichnet ist mit dem Grotz.

Dietrich



### ABRAHAM FRAENKEL'S COPY

**TARSKI, Alfred.**

Der Wahrheitsbegriff in den formalisierten Sprachen. (Off-Print:) Seorsum impressum ex vol. I. commentariorum Societatis Philosophicae Polonorum.- Leopoli (Lviv): Studia Philosophica, 1935. 4to (240×170 mm) (2), pp. 261–405, (3, blank) Simple contemporary

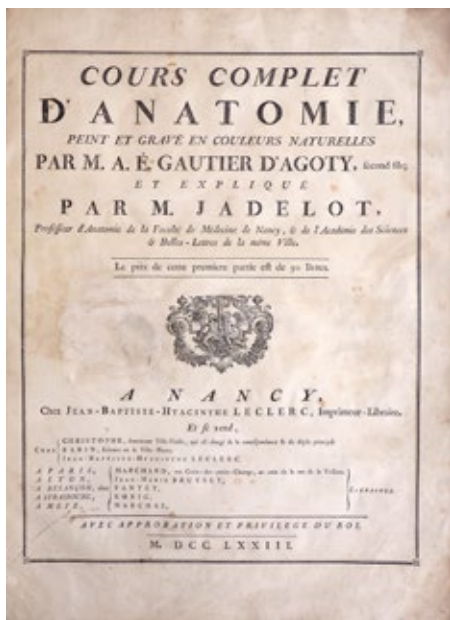
black half cloth, spine weak, title with author's dedication: Herrn Prof. Dr. Adolf Fraenkel mit besten Grüßen des Verfassers“ (18. XII. (19)35). A few pencil annotations, one citing Gödel.

**\$ 4.000.-**

Dedication copy of the first German translation of Tarski's epoch-making "Projecie Prawdy w Językach Nauk Dedukcyjnych" (1933), the foundation stone of modern logical semantics written by the Polish American mathematician and logician Alfred Tarski (1901–1983). Tarski's publication is a landmark event in 20th cent. analytic philosophy, and it ranks as one of the most important contributions to symbolic logic, semantics and philosophy of language and ranks him among Frege, Russel and Gödel. This epoch-making publication was published in a very small number of copies, many of which have been lost or destroyed: this copy is dedicated to the German-born Israeli mathematician Abraham Fraenkel (1891–1965), editor of Georg Cantor's papers, and known for his contributions to axiomatic set theory, partly with his pencil annotations.

The German edition was translated by the Polish-Jewish philosopher Leopold Blaustein (1905–1942/1944) who's own philosophical works are based on a combination of phenomenology and the analytical approach of the Lviv-Warsaw School of logic. The exceedingly rare german printing of Tarski's most important and

influential work, "The Concept of Truth in Formalized Languages", which founded modern logical semantics. The work appeared in an extremely small number, in Polish, and shortly after in German, and many copies of the article have later been destroyed, thus, the work is of the utmost scarcity. With this work the face of logic was changed forever. The „Concept of Truth“ constitutes a landmark event in 20th century analytic philosophy, and it ranks as one of the most important contributions to symbolic logic, semantics and philosophy of language. In this work Tarski develops the semantic theory of truth for formal languages and determines the fact that no language can contain its own truth predicate. Tarski thus concluded that the semantic theory could not be applied to any natural language. The problems solved by Tarski are some of the same that Russell and Whitehead struggled to solve in their "Principia Mathematica". Tarski has contributed seminally to the fields of mathematics and logic in a number of ways, and together with Frege, Russell and Gödel, he now ranks as one of the most important contributors to the field of modern logic.



### COLORPRINTED GAUTIER D'AGOTY, Arnould-Eloi.

Cours complet d'anatomie, peint et gravé en couleurs naturelles par A. E. Gautier d'Agoty, second fils; et expliqué par M. (Jean-Nicolas) Jadelot.- Nancy, Jean-B. H. Leclerc, 1773. Large folio (680×500 mm) [2] Bll., 25 pp., and 15 engraved, color-printed plates; the title-page with traces of an effaced stamp, leaving a stain, but a copy with a fine provenance even so (see below); a couple of small tears and a few spots; otherwise overall a very well preserved copy, bound in contemporary calf-backed boards; the binding with minor restorations, one corner creased.

\$ 25.000.-

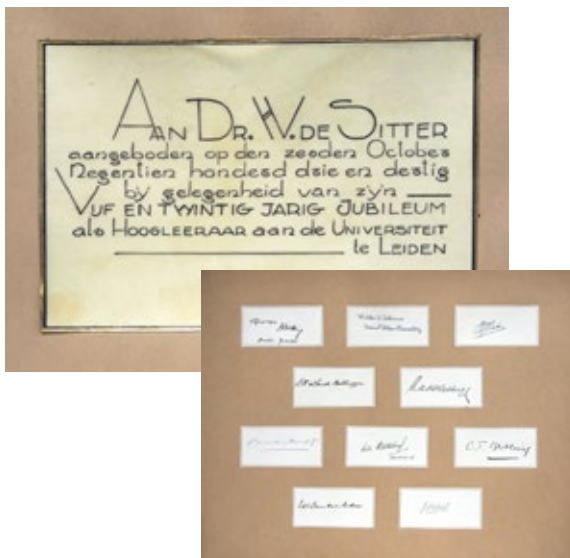
First edition of this superb anatomical work (a major work of great merit and satisfaction'; Franklin), one of the younger d'Agoty's most important publications, beautifully illustrated with his famous color-printed engraved plates, and here preserved in its contemporary binding.

Arnould-Eloi Gautier d'Agoty was the second son of the celebrated Jacques-Fabien Gautier d' Agoty (1717-86), who for thirty years held the royal privilege for color printing in France. J. F. Gautier d'Agoty was (or claimed to be) the inventor of the four-color method (red, blue, yellow and black) of printing mezzotints in color, an improvement on the three-color method devised in the early part of the 18th century by Jacques Christophe Le Blon (d. 1741). Gautier d'Agoty obtained the color printing privilege in 1742, and over the next three decades he and his associates, including his son Arnould - Eloi, issued a series of illustrated works, primarily on human anatomy, that were as radically original and dramatic in their size and artistic com-

position as they were in their manner of production. "These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnould - Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly stunning examples from neo-classical France, reproduced with sophisticated art by the Gautier Dagoty process." (Franklin, Early Colour Printing pp. 49-50). The copy offered here is rather special and particularly interesting for containing pasted-in slips with contemporary explanations to the plates in Latin. Provenance: from the library of Duke Tommaso de Vargas Machuca or Macchiucca (1679-1775), with his bookplate to front paste-down.- Choulant Frank, p. 273; Wellcome III, p. 97; Singer, Arnould - Eloi Gautier d'Agoty, 1-15







### THE EINSTEIN - DE SITTER CIRCLE SITTER, Willem de.

Album compiled on the occasion of his 25th anniversary as a professor at the University of Leiden (1908–1933) on October 6, 1933: “Aan Dr. W. de Sitter aangeboden op den zesden October Negentien honderd drie en dertig bij gelegenheid van zijn Vijf en twintig Jarig Jubileum als Hoogleeraar aan de Universiteit te Leiden.” (Leiden, 1933) oblong large folio (345×460 mm) with 23 leaves incl. a full-page watercolor showing the observatory of the University of Leiden, made by J. M. Graadt van Roggen (250×360 mm) and over 200 handwritten original signature by colleagues and friends on mounted cards attached to boards. Master binding in leather with a splendidly colored embossed coat of arms on the front cover. The associated box is little defective, but overall a perfect survival.

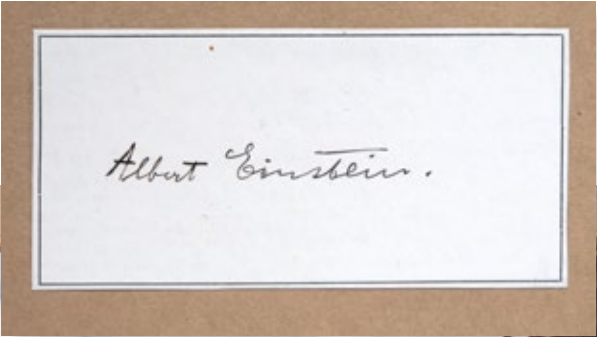
\$ 12.000.-

Very fine presentation album with signatures of famous astronomers including Sitter's working circle, scientific network and his friends, incl. Albert Einstein. The signatures are mounted from A–Z, including signatures of the astronomers Giorgio Abetti, Walter S. Adams, Sir Arthur Eddington, Ejnar Hertzsprung, Milton S. Humason, August Kopff, F. K. Küstner, George Lemaitre, Bertil Lindblad, J. H. Oort, Antonie Pannekoek and Harlow Shapley, the astrophysicist Henry Deslandres, Dyson und Edward A. Milne, the physicists Albert Einstein, W. J. de Haas, W. H. Keesom, J. D. van der Waals und Pieter Zeeman, Sydney Chapman, Sande Bakhuisen, the mathematicians Emile Picard and others. Other famous members of the circle were already death, like Ehrenfest who just died and H. A. Lorentz (died 1928).

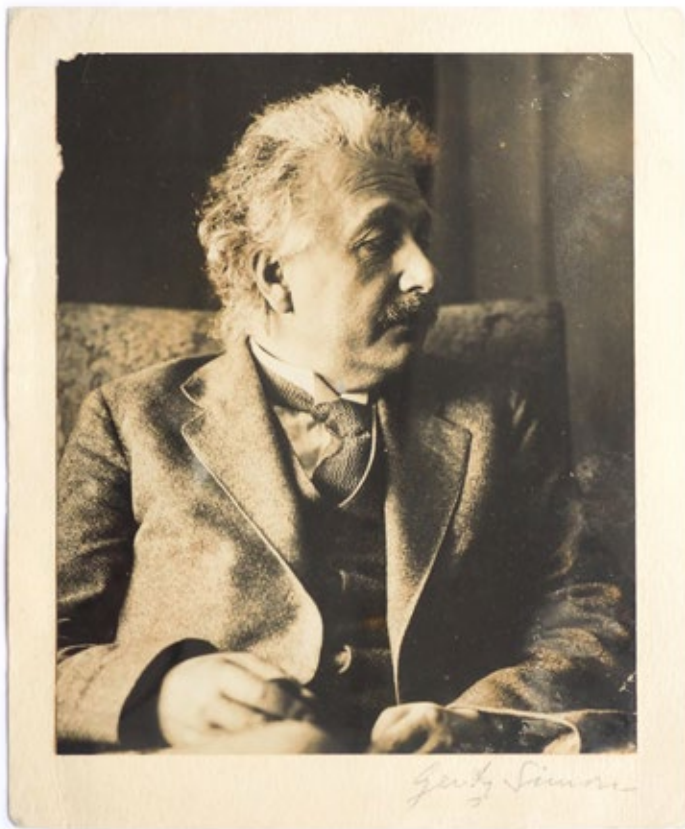
Willem de Sitter (1872–1934) was a Dutch mathematician, astronomer, and cosmologist who developed theoretical models of the universe based on Albert Einstein's general theory of relativity. Like Eddington,

de Sitter was one of the few astronomers who had the educational background and interests necessary to pursue both the special and general theories of relativity. He began work on the relativity principle (Einstein's first postulate for SRT) already in 1911; two years later he tried to bolster Einstein's second postulate by providing evidence for the constancy of the velocity of light. Even older were de Sitter's interests in gravitational theories, which can be traced back to 1908. Moreover, he closely followed Einstein's attempts to construct a field-theoretic approach to gravitation, including the controversial Einstein-Grossmann theory of 1913. de Sitter's more famous work on the general theory of relativity was a consequence of his prior research rather than a result of the sudden interest in Einstein's theory that emerged in 1916. The N.Y. Times in Nov. 1934 wrote in his obituary: “In [de Sitter's] work we see the creative mathematician at his best. He is not a cold, dispassionate juggler of Greek letters, a balancer of equations, but rather an artist in whom

wild flights of the imagination are restrained by the formalism of a symbolic language and the evidence of observation. Only the musician can fully grasp what it must have meant to de Sitter to see the cosmos shaping itself in new ways in his formulas. Like musical notes, strange symbols, standing for forces and masses that were divined rather than known, arranged themselves into a coherent message. And when the message came to be read a totally new universe was revealed. Here we have something of the direct personal experience of the outer world, of the significance of nature's wonders, that comes only to a Beethoven or a Milton. The expanding universe of de Sitter must be regarded as something more than an inexorable conclusion drawn from the strictest kind of logic with which the human mind is familiar. It is poetry of a new sort - the scientist's way of writing an epic."







**RARE PORTRAT Einstein, Albert; SIMON, Gerty.**

Portrait of Albert Einstein seated, showing his right profile in size 210×180 mm on a sheet 250×210 mm, signed by the artist in pencil below the image (Gerty Simon). Minor surface damages at the borders. Overall rare and fine.

\$ 5.000.-

Rare portrait of Albert Einstein in Berlin in probably 1929 made by the German female photographer Gertrud or Gerty Simon (1887–1970) who worked mainly during the interwar period in Berlin. Born Gertrud Cohn in Bremen to a well-to-do Jewish family with her father being a lawyer, she practiced in Berlin and later in London. She captured many important political and artistic figures in Weimar Berlin, including Kurt Weill, Lotte Lenya, Käthe Kollwitz, Max Liebermann and as here Albert Einstein. Simon's work was shown at major photography salons of the day. She was represented at probably the most important German photography exhibition of the Bauhaus period, "Fotografie der Gegenwart" (Contemporary Photography) in Magdeburg in 1929. With the arrival of the Nazi Party to power in 1933 life became very difficult for Simon and her family. Simon emigrated and rapidly re-established her studio in London Chelsea, and portrayed many significant individuals there, such as Sir Kenneth Clark, Dame Peggy Ashcroft and Aneurin Bevan. She stopped working as a professional photographer from 1937 for unknown reasons.

## WHEN THE STARS WERE COLORED

**SMYTH, William Henry.**

Sidereal Chromatics; being a re-print, with additions, from the „Bedford Cycle of celestial objects“, and its „Hartwell Continuation“, on the colours of multiple stars.- London: printed for private circulation by John Bowyer Nichols and Sons, 1864. (cover title: Colours of Double-Stars) 8° (265×170 mm) IX, 10-96 pp. with one hand-colored plate. Original blue publisher embossed cloth binding, author's presentation copy to J. W. Jeans, 1865 with Ex Libris of Smyth and Lee (?). Very fine.

\$ 1.800.-



First edition of William Henry Smyth's (1788–1865) classic work on the colors of stars.

Back in the 19th century, it was still possible to be confused about the nature of open clusters versus globular clusters, emission nebulae, reflection nebulae vs. galaxies. The visual evidence was generally inconclusive even in Parsons' Leviathan. Astrophotography completely eliminated any ambiguity in all but a very few cases, and today the categorical confusion is essentially zero. There are a number of physical reasons why star color cannot accurately display star temperature-extinction being a big one – and the huge range of color index values within each spectral category and that human visual perception is just not capable of accurately and reliably parsing point objects at very low luminance levels and very small separation under scotopic adaptation. It's made to see reflecting surfaces as luminance shapes in the dark and chromaticity under sunlight. The extreme conditions of astronomical observation produce all kinds of wackiness in astronomical color perception, of which complementary color contrast is only the best known. Smyth knew nothing of spectral classes and the „supposed“ colors that go

with each spectral class. Free from the shackles of the science, Smyth was at liberty to believe he saw lilac and green stars. Perhaps the most egregious example of impossible star color reported by the Admiral Smyth is Alpha Lyra (Vega) which Smyth dubbed „green“ (which you probably see if you are using an achromat slightly defocused). His Cycle of Celestial Objects has long been regarded as the patriarch of celestial observing guides, particularly the second volume, which was named The Bedford Catalogue after the site of Smyth's private observatory. What makes it so special is that it is the first true celestial Baedeker and not just another „cold“ catalogue of mere numbers and data. Like the original Baedeker travel guidebooks of the last century, this work is full of colorful commentary on the highlights of the heavenly scene and heavily influenced several subsequent works of its type, even to the present day. In 1825 Smyth established a private observatory in Bedford, England, equipped with a 5.9-inch refractor telescope. He used this instrument to observe a variety of deep sky objects over the course of the 1830's, including double stars, star clusters and nebulae.



### TRUE CRIME (Criminal Museum Dresden; distributor)

Internationale Photographische Ausstellung Dresden 1909 (cover title). Photo-Album for the International Exhibition of Photography, 1909, collected by the Police Museum Dresden and distributed for similar institutions. Album with 51 photographs showing exhibition rooms of different police stations and forensic laboratories. (Dresden, 1909) Folio (315×355 mm) with 51 paper-card boards (300×330 mm) each with one mounted photograph (approx. 225×160 mm) all blind-stamped in image by "Photo Atelier der Kgl. Polizeidirektion Dresden". All photographs titled below the image on the boards. Contemporary leather, red edges, bumped and soiled, endpapers renewed, overall in fine condition.

\$ 6.800.-

Landmark of early Forensics. Exceedingly rare photo album of the Exhibition rooms of the Dresden Criminal Museum at the International Photography Exhibition Dresden (1909) showing the just established forensic laboratories of several countries (Germany, Austria, France, USA) as well as exhibition spaces of famous forensics: display cases after Cesare Lombroso's theory of offender types, wall-maps after the French biometrics researcher, Alphonse Bertillon (1853-1914) who applied the anthropological technique of anthropometry to law enforcement creating an identification system based on physical measurements. Anthropometry was the first scientific system used by police to identify criminals. Before that time, criminals could only be identified by name or photograph. The method was eventually supplanted by fingerprinting, which is also shown here on wall maps. There are also mug shots to be seen: Photographing of criminals began in the 1840s only a few years after the invention of photography, but it was not until 1888 that Bertillon standardized the process.

Some of the exhibition booths were designed by scientists or leading forensics: Like the chemist Dr. Paul Jeserich (1854-1927) who was a pioneer in the field of blood trace science. Jeserich earned his doctorate in

Jena and initially worked in Berlin as an assistant to the forensic chemist Franz Leopold Sonnenschein, whose laboratory he took over after Sonnenschein's death. He was primarily active in the field of forensics, particularly biological traceology, and ballistics, where he was one of the first scientists to use microphotography to match a fired bullet to the correct weapon. Jeserich also examined traces of blood at crime scenes and on seized evidence on behalf of the police. He testified in court as an expert witness, such as in the Lucie Berlin murder case in 1904.

Or the Booth of the chemist and university lecturer Georg Popp (1861-1943), called „the Hunter“ who was one of the founders of microscopic and scientific criminology at the Johann Wolfgang Goethe University in Frankfurt am Main and later became a Nazi victim. He formulated Popp's principle: „The differences in soils from place to place make valuable clues to prove the link between a suspect and a crime scene.“ On his own initiative, he founded a new laboratory in Frankfurt in 1889, where he was primarily concerned with toxicological and microscopic chemical examinations (such as of dust, soil, hair, textiles, blades of grass, and pollen) for criminalistic purposes, the Institute for Forensic Chemistry and Microscopy. He wrote criminal history



in the Lichtenstein case (1904), the Disch case (1904), the Kroll case (1905), the Filbert case (1908), the Hopf case (1913) and so on. In 1924, Popp became one of the first German forensic chemists to be appointed honorary professor of forensic chemistry and in 1929, he founded the Vienna-based „Académie Internationale de Criminalistique“.

Or the exhibition booth of the German-Swiss criminology-pioneer and forensic scientist Rodolphe (Rudolph) Archibald Reiss (1875–1929) who is considered one of the pioneers of criminalistics and the analysis and interpretation of physical evidence gathered from crime scenes. His groundbreaking work at the beginning of the twentieth century created advances in forensic sciences. Reiss also contributed to the development of the forensic institute of the University of Lausanne, which is among the world's prominent forensic education facilities. With the advent of World War I., Reiss was commissioned by the Serbian government to investigate atrocities committed by the invading Central Powers against Serbs. After the war, Reiss helped establish the first Police Academy in Serbia and he was one of the founders of the Red Cross of Serbia.

The photographs here were distributed by the Dresden Criminal Museum. Before the end of World War II, the Dresden Criminal History Museum was considered one of the world's largest collections of criminal history. The museum has its origins in a training collection of the Saxon police established from the end of the 19th century. A royal ministerial decree had led to the documentation of significant criminal cases for police training in Dresden from 1894. Many of the objects consisted of teaching materials for aspiring criminalists, who used them to learn how to draw crime scene sketches, secure evidence, and decipher cipher writing. The

first items were collected under the supervision of Paul Koettig (1856–1933), a government councilor and later Dresden police chief who headed the Criminal Investigation Department of the Royal Police Department in his hometown from 1894. The rapid growth of the collection led to the planning of separate exhibition rooms even as the new building of the police headquarters was being constructed. During this period, the Dresden Police was one of the pioneers of modern criminalistics in the German Empire. In addition to the early establishment of its own criminal investigation department, in 1903 Dresden became the first German police department to introduce the method of dactyloscopy, the proof of identity by fingerprinting. By the 1920s, the collection had grown to about 70,000 exhibits. At that time, Dresden was home to one of the world's largest police museums. A considerable group of the exhibits are made up of old police teaching materials shown in display cases, including a „typology of born criminals“ based on Cesare Lombroso's theory of offender types. The photographs show: 1.-16.: Königliche Polizeidirektion Dresden; 17.-19. Königliches Polizeipräsidium Berlin; 20.-21. Polizeibehörde der Freien und Hansestadt Hamburg; 22.-23. Königliche Gendarmerieschule Wohrlau; 24.- 28. Kaiserlich Kgl. Polizeidirektion Wien; 29.- 33. Kaiserlich Russisches Ministerium des Innern, Polizeidepartment; 34. Polizei Riga; 35.-38. Ministerium des Innern (Abteilung für öffentliche Sicherheit), Paris; 39.-40. Polizeibehörde Paris; 41. Polizei Washington; 42.- 44. Gerichtschemiker Dr. Jeserich (Berlin); 45. Gerichtschemiker Dr. Popp (Frankfurt a. M.); 46. Gerichtschemiker Dr. Loock (Düsseldorf); 47.-48. Prof. Reiss (Lausanne); 49. Dr. Nicolaus Minovici (Bucarest); 50.-51 Photographische Lehr- und Versuchsanstalt München.- Provenance: Kriminal - Museum Hannover (on cover)





**“QUEEN OF THE RAIN FOREST” DUBY-BLOM, Gertrude.**

Seventeen original vintage photographs in size: 240×240 mm by Gertrude Duby-Blom on Mexican natives mounted on modern boards (420×295 mm) within black cloth folder (460×330 mm). Stamped at the back by the photographer with studio address.

\$ 1.700.-

Rare set of vintage photographs on Mexican natives by the Swiss social anthropologist and female documentary photographer Gertrude Duby Blom (born Gertrude Lörtscher, 1901-1993) who spent five decades chronicling the cultures of indigenous Mayan people in the jungle highlands of Chiapas, Mexico, and particularly the culture of the Lacandon Maya. The land-

scapes and portraits depict the cultural and ecological environments inhabited by individuals and groups of indigenous Maya.

She had a long and adventurous life in both Europe and Mexico, never tiring of the struggle to achieve social justice and environmental harmony. In later life, she also became an environmental activist.



## "SPRAYER OF ZÜRICH" – EARLY GRAFFITI

(NAEGELI, Harald) Mein Revoltieren. Meine Spraybomben. Mein Aufstand mit Poesie. (cover title: Mein Revoltieren, mein Sprayen.) Dokumentation von Fotos, Zeichnungen und Texten, ausgewählt u. zusammengestellt vom Zürcher Sprayer.- Bern: Benteli Verlag, 1979. 8vo (210×150 mm). 308 pp. Original printed paper-card boards with traces of age. (coming with:) Album with 16 Original silver gelatin photographs (175×130 mm), unsigned and undated, showing Harald Naegeli's graffiti in public spaces, probably made in the 1980's in Zürich. Well preserved.

\$ 1.600.-



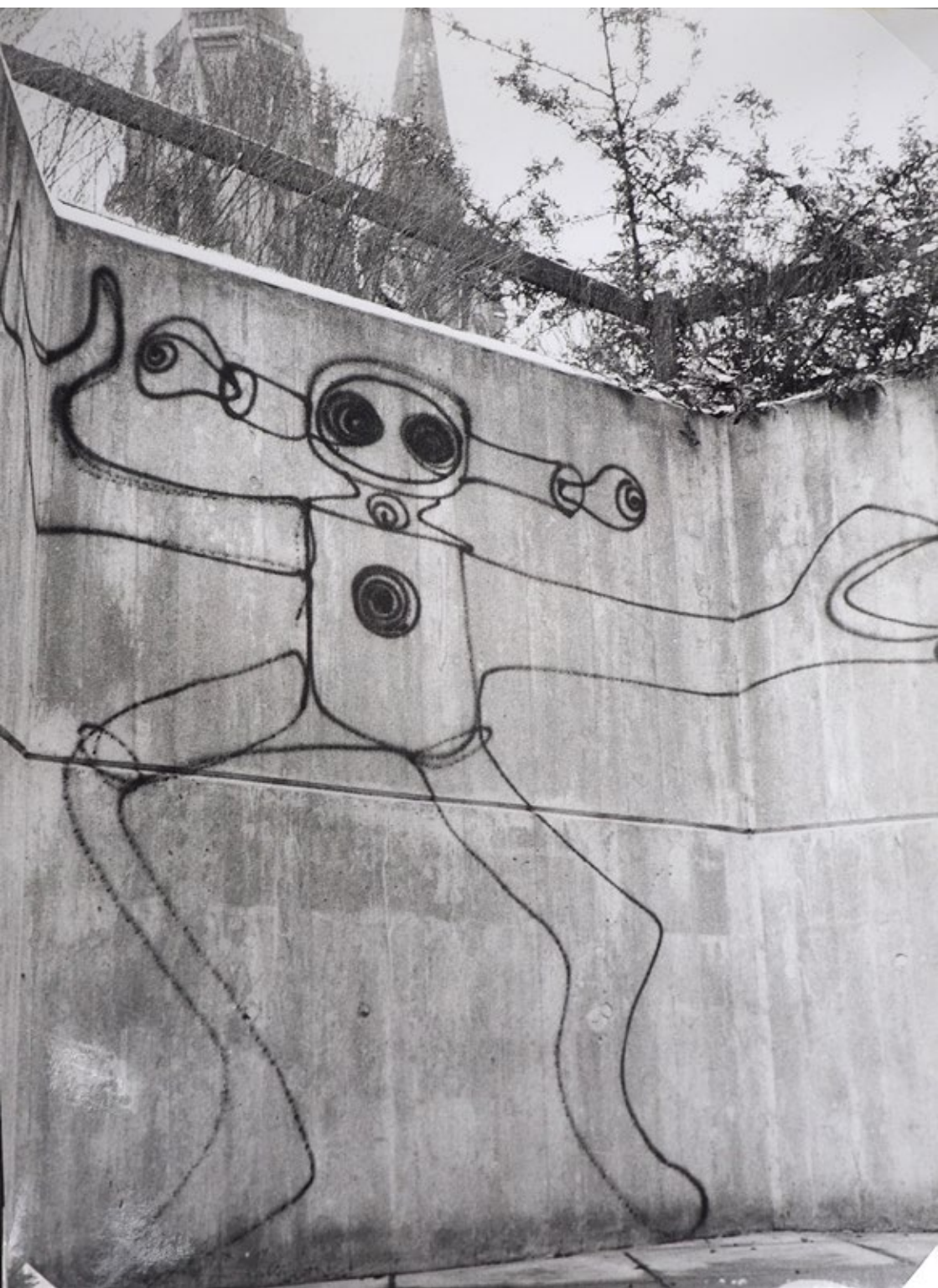
First edition of a rare photo-book / artist book and an original documentation of early graffiti, an album with photographs of graffiti by the Swiss artist Harald Naegeli (\*1939) best known as the „Sprayer of Zurich“ after the graffiti he sprayed in the late 1970s onto walls, public spaces and buildings in Zürich, Switzerland.

Harald Naegeli has had a classic education as an artist, having studied at the Kunstgewerbeschule of Zürich and at the Ecole des Beaux-Arts in Paris. Naegeli's graffiti appeared beginning in September 1977 on the walls of Zürich. He used black spray-paint to paint wireframe figures on the walls of public and private buildings alike. He painted his graffiti anonymously at night, in places all over the city. The figures provoked a heated controversy in Zürich and indeed in Switzerland in general. Intellectuals and artists recognized the artistic value of Naegeli's works early on, but the general public and the Swiss authorities saw it only as an illegal and malicious defacement of property. Naegeli himself later said that he saw himself as a political artist and his graffiti were a political statement against the increasing anonymity in the city. The authorities issued an arrest warrant for him, but he was apprehended only in June 1979 when he returned to one of his paintings to collect his glasses that he had forgotten there. Until then, he had painted some 900 graffiti in Zürich. He evaded the trial by fleeing to Germany to his confidant, journalist and author Hubert Maessen, yet was sentenced in absentia

to nine months in jail and a fine of CHF 206,000. Since Naegeli had left the country, the authorities of Zürich issued an international arrest warrant for him. 72 Swiss artists signed a petition demanding that this arrest warrant be retracted, to no avail. Even the authorities of Zürich at long last recognized Naegeli's graffiti as art. The city restored one of the very few of his surviving graffiti in Zürich: Undine was created in 1978 on a building of the University. When the building was renovated from 1995 to 2004, the graffiti was considered „valuable art“ by the building department and covered to protect it for the duration of the work. In October 2004, Undine was restored and other graffiti added later were removed.







**UNDERGROUND FEMALE ARTIST SCHLEIME, Cornelia (artist); ANDERSON, Sascha (text).**

Artist book without title by the German female artist Cornelia Schleime. Probably unique copy or produced in the GDR in very small number. With colored over-painted original engravings by Cornelia Schleime. (without date or publisher, probably Berlin around 1983). square small folio. 9 leaves. Original Binding (block binding), slight marginal tears in modern cloth folder with photographs on covers showing Cornelia Schleime probably in the 2000's at a Fair. Each sheet with overpainted etchings with erotic motifs and handwritten annotations and texts. Sheet two with dedication: "die dich umarmen Fische die zu dir sprechen bis du sie liebst". Signed by Schleime and Sascha Anderson, 27. III. (19)83.

\$ 4.800.-

Probably an unique artist's book by GDR female artist Cornelia Schleime (1953 -), at least not mentioned in her Oeuvre catalogue. Cornelia Schleime is a German painter, performer, filmmaker and author, born in East Berlin under the GDR, she studied painting and graphic arts at the Dresden Academy of Fine Arts before becoming a member of the underground art scene. She was awarded the Hannah Höch Lifetime Achievement Award from the State of Berlin in 2016.

After graduating, she moved from University in Dresden back to East Berlin's Prenzlauer Berg, where she came into contact with the civil rights movement and Sascha Anderson, a close friend of hers who was later revealed to be part of the Stasi that was spying on her. In 1984, five years before the fall of the Berlin Wall, Schleime was permitted to leave for West Germany. This move meant, however, that she had to leave all

her work behind in East Germany. Almost her entire body of works up to that date remained in the GDR and has disappeared. Schleime recalls „I went to the West with four or five pictures under my arm, a duvet, and my son. After I had found an apartment, the transport of my works was supposed to be organized. In the 24 hours, a girlfriend came and made a list of everything: 95 oil paintings, sculptures, and the photographic documentation of my actions. When she arrived, the apartment had been broken into and there was only garbage lying around.“

A number of artists, including Schleime, were contributing to a strong feminist voice within East German underground art, working with a clear feminist idiom and feminist content, without realizing they were or actively participating in a larger international feminist debate.





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