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Mostra del Libro antico e raro
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23, 24, e 25 Oct. 2026
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ALDROVANDI, Ulisse.

Ornithologiae, hoc est de Avibus historiae Libri XII. 3 Vols.- Bononiae (Bologna): apud Nicolai Tebaldini for Marc-Antonio Bernia (II and III: Ferroni for Bernia), 1645-1652. Folio (370 x 246 mm) with 3 engraved titles, numerous woodcut illustrations by Lorenzo Bennini, Cornelio Schwindt, and Jacopo Ligozzi throughout, many of which full-page, 3 different woodcut printer's marks, 2 Bll. incl. title, 893 pp., (1), 2 Bll., 25 Bll.; 3 Bll. incl. title, 862 pp., 29 Bll. (the first one blank); 5 Bll., 560 pp., 11 Bll. Contemporary blind-stamped leather bindings with brass clasps, volumes 1 and 2 each with only one brass clasp remaining, covers scuffed and bumped, some with small tears at the heads; endpapers with glue stains; Vol. 2 missing the fly-leaves; the first 3 sheets of Vol. 2 are browned; otherwise, only slight browning & waterstaining in places.

€ 16.000,-

Ottimo esemplare dell'importante opera di Aldrovandi, precursore di Linneo; si tratta di un'edizione mista, rilegata in modo uniforme.

Questo trattato enciclopedico descrive 450 specie di uccelli, rappresentando un "progetto ambizioso volto a presentare il regno animale come una struttura sistematica di famiglie e ordini", un secolo prima di Linneo (Nonaka). Il primo volume include anche i pappagalli e una sezione dedicata agli "uccelli favolosi", come il grifone e l'arpia. Il secondo volume tratta gli uccelli domestici, i colombi e le galline, nonché merli, tordi e uccelli canori. Il terzo volume è dedicato agli uccelli acquatici e palmipedi. Aldrovandi, proprietario di

un celebre gabinetto di curiosità, fu il perfetto filosofo naturale del Rinascimento. L'opera riunisce non solo la scienza ornitologica, ma anche la storia del simbolismo legato a questi animali nel mito e nell'arte, le loro proprietà farmacologiche e culinarie, e persino resoconti su uccelli leggendari come l'arpia e il roc, riflettendo la concezione rinascimentale dell'unità tra arte, scienza e filosofia.

Fine copy of Aldrovandi's important precursor to Linnaeus; a mixed edition, uniformly bound.

This encyclopedic treatise describes 450 bird species, representing an "ambitious project to present the animal kingdom as a systematic structure of families

and orders" a century before Linnaeus (Nonaka). The first volume also includes parrots and a section on "Fabulous birds" such as the gryphon and harpy. Volume 2 discusses domestic birds, pigeons and hens, and also blackbirds, thrushes and songbirds. Volume 3 is devoted to aquatic and web-footed birds. Aldrovandi, the owner of a renowned cabinet of curiosities, was the consummate Renaissance natural philosopher. The present work brings together not just the science of birds, but also the history of their symbolism in myth and art, their pharmacological and culinary properties, and even accounts of legendary birds such as the harpy and the roc - reflecting the Renaissance belief in the unity of art, science, and philosophy. This celebrated treatise on birds containing magnificent full-page illustrations of numerous species, including eagles, owls, ostriches, woodpeckers, parrots etc. Each chapter describes in great detail not only the various subspecies (appearance, geographical location, eating habits, diseases, methods of capture, etc.) but also their medicinal uses, the fables and proverbs in which they are the protagonists, the hieroglyphs and coins on which they appear, and other various topics of considerable interest.

Aldrovandi's "Ornithologiae" is impressive in scale and content. Literally hundreds of birds are accurately described and illustrated in a rational order which we recognise today. There is a useful list of contents of each volume and an alphabetical list of all the authors whose work or ideas are quoted in each book which make them easy to navigate (albeit in Latin!). However, in addition to giving more weight than a modern author would to a reference to the bird on coins, or its mention in fables, proverbs, or poems, Aldrovandi, like all pioneers, makes mistakes. He thought that bats were a type of owl, presumably because both species are flying nocturnal predators. In Aldrovandi, two worlds intersect - one in which ancient texts still exerted a powerful authority on naturalists, but also one in which precise observation of natural phenomena is fast becoming the basis for the accumulation of new, scientific knowledge about the world. Aldrovandi did more, perhaps, than anyone else to establish natural history as a field of study and it is for this reason that later scholars, such as Linnaeus, regarded him as the father of natural history. (Diana Westmoreland). - Anker 11; Bird Art 37; Nissen IVB 18; cf. Nonaka, Renaissance Porticoes and Painted Pergolas, p. 171.







Fishes of the Indian Ocean

BENNETT, John Whitchurch (1790–1853).

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 x 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.

€ 7.500.-

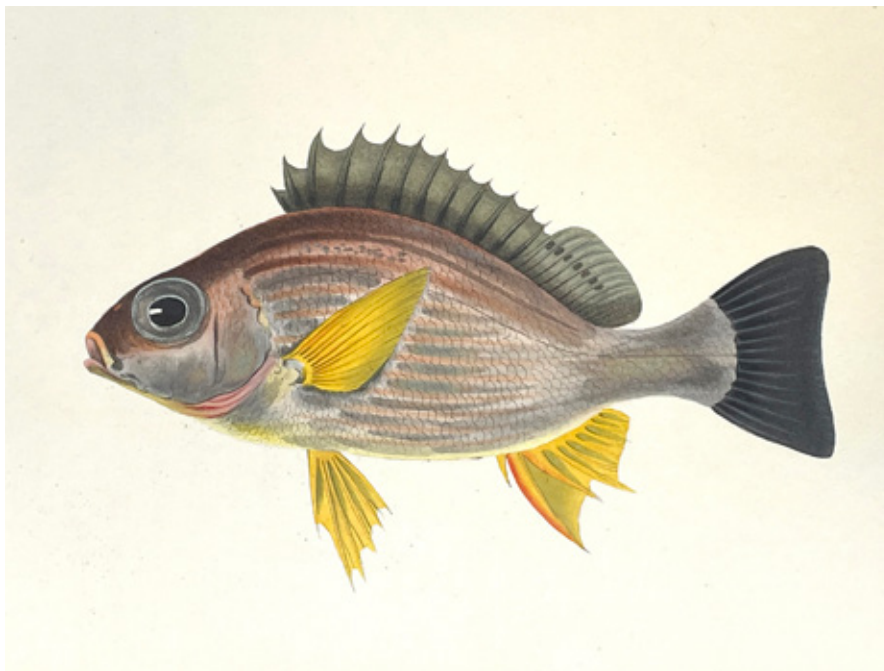
Sui pesci dello Sri Lanka, un esemplare incantevole e raro in qualsiasi edizione; probabilmente la pubblicazione più spettacolare sui pesci tropicali, rinomata per la sua accuratezza e bellezza. Il libro di Bennett descriveva trenta specie di pesci esotici presenti nell'Oceano Indiano con dettagli splendidamente colorati. L'autore riuscì a creare effetti abbaglianti che trasmettevano tutta la magnificenza di questi pesci colorati al pubblico britannico ed europeo degli anni '30 del XIX secolo.

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 who worked from 1816–27 as a Civil Servant in Ceylon (now Sri Lanka), 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. 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 Finest Book on Comets

BOND, George Phillips (1825–1865).

Account of the Great Comet of 1858.- Cambridge: Welch, Bigelow, and Company, 1862. (Annals of the Astronomical Observatory of Harvard College, III) 4to. (305 x 240 mm). XX, 372 pages with 41 plates (numbered 1-51; comprising 31 engravings on pale blue paper, 9 line engravings [of which four folding], and one folding lithograph). Publisher's purple cloth, covers bordered in blind, spine lettered in gilt, expert repairs to top and bottom of spine.

€ 3.600,-

Esemplare da regalo del famoso studio monografico di G. P. Bond, splendidamente illustrato con 51 incisioni che ritraggono l'aspetto, al telescopio e ad occhio nudo, della testa e della coda della cometa di Donati: quest'opera rese Bond il primo americano a ricevere la medaglia d'oro della Royal Astronomical Society. L'elenco dei sottoscrittori riporta solo 25 nomi.

Presentation copy of the famous monographic study of G. P. Bond, beautifully illustrated with 51 engravings of the telescopic and naked-eye appearance of the head and tail of Donati's Comet: this work made Bond the first American to be awarded the Gold medal of the Royal Astronomical Society. The subscribers list quote only 25 persons.

Donati's comet, discovered in Florence on June 2, 1858, was one of the most spectacular astronomical events of the nineteenth century. Its extended sword-like tail was a spectacular sight that inspired several literary and artistic representations, especially in Great Britain and France. In the Eastern world, the influence of Donati's comet on contemporary society is particularly significant in Siam and Japan. Known for his important early work in comet and nebula observations and in astronomical photography, George Phillips Bond was the second director of the Harvard Observatory from 1839 to 1859 succeeding his father William Bond upon the latter's death in 1859. By the 1850's Bond had developed a reputation as a first rate astronomer, and the Harvard Observatory had become the de facto national observatory for many.

„Bond's ... comprehensive and handsomely illustrated monograph on Donati's Comet of 1858 ... won widespread acclaim and in 1865 brought him the gold medal of the Royal Astronomical Society, the first ever awarded to an American.“ (DSB). The separately published work was issued as volume three in the series Annals of the Astronomical Observatory of

Harvard College. The images of the comet are unusual and almost photographic looking engravings. In the Introduction, Bond writes about the engravings: „... the engravings have been executed by Mr. James W. Watts, of Boston; no part of the work is more essential to an exact and intelligible history of the Comet, and certainly none stands so little in need of commendation. The style of engraving adopted for the the steel plates, to give positive effects upon a dark ground, is seldom called in requisition excepting for the delineation of astronomical objects, and it is consequently almost a distinct branch of art.“

The two Bonds collaborated (along with the photographer John Adams Whipple and here the engl. photographer Underwood) in early attempts to photograph the heavens. From 1849 to 1851 they experimented with daguerreotypes and in 1850 they succeeded in recording the first image of a star (Vega) on a daguerreotype. In 1851 they succeeded in taking a series of beautifully clear images of the moon. Beginning in 1857 Bond took a series of between 200 and 300 collodion photographs through the large telescope **incl. the first photographs of a comet.**

Inscribed by the author to the grandson of the famed mathematician Nathaniel Bowditch (1839-1863), the eldest grandson of the famed mathematician and astronomer of the same name, no doubt in memory of the elder Bowditch's contributions to Harvard and American science, as well as his uncle, J. Ingersoll Bowditch's considerable financial support for the publication. Bowditch the younger joined the Union army after the Battle of Ball's Bluff, commissioned a Lieutenant in the First Massachusetts Cavalry. He died in March 1863 in action at the Battle of Kelly's Ford.- Provenance: Nathaniel I. Bowditch (presentation inscription) BEA I, 147/48; DSB II, 284.



Unicorn

CATELAN, Laurent.

Ein schöner newer historischer Discurs, von der Natur, Tugenden, Eigenschafften und Gebrauch dess Einhorns: Auch wie und wo dasselbig zu finden und zu fangen: Deszgleichen von der Prob desz rechten wahren Einhorns: Beneben vielen andern denckwürdigen Historien und Geschichten, durch Laurentium Catelanum, vornehmen Apotekern dess Hertzogen von Vandosme, zu Montpellier, in frantzösischer Sprach beschrieben. Nunmehr aber von Georgio Fabro, der Artzney d. fürstl. Hess. und der Keys. Burg Friedberg besteltem Medico, in Hochteutsch trewlich ubergesetzt, und mit schönen in Kupffer gestochenen Figuren gezieret.- Frankfurt am Main, Lucas Jennis, 1625. 8vo. (23), (blank), 149 pp. With 7 full page engravings in text. Minor spotting, one plate cut in frame. 18th cent. marbled brown paperboards, spine with handwritten paper label.

€ 3.800.-

Rara prima edizione tedesca di questo famoso trattato di storia naturale e alchimia sull'unicorno, scritto dal farmacista e naturalista ermetico francese Laurent Catelan e tradotto dal francese da Georg Faber (ca. 1573/75 - dopo il 1632), medico personale alla corte del langravio d'Assia; il volume reca una dedica stampata alla langravina Anna Margaretha. Sotto diversi aspetti, fu certamente una questione delicata il fatto che Faber dedicatesse la sua traduzione alla landgräfin, poiché il simbolismo erotico dell'unicorno - che poteva essere domato e cavalcato solo da una vergine - è inequivocabile. Con sette illustrazioni incise da Matthäus Merian il Vecchio, tutte delle dimensioni di 122 x 77 mm, che non erano presenti nell'originale francese, "Histoire de la nature, chasse, vertus, proprietés et usage de la lycorne" (Montpellier, 1624), il quale ne presentava una sola.

Rare first German edition of this famous natural history & alchemical tract by French hermetic pharmacist & naturalist

Laurent Catelan on the unicorn, translated from the French by Georg Faber (ca. 1573/75 - after 1632), personal physician to the Landgraf court in Hessen and the book is with a printed dedication to the Landgräfin Anna Margaretha. In several respects, it was certainly a delicate matter that Faber dedicated his translation to the Landgravine, since the erotic symbolism of the unicorn - which could be tamed and ridden only by a virgin - is unmistakable. With seven illustrations engraved by Matthäus Merian senior, all in size: 122 x 77 mm, which were not present in the French original, "Histoire de la nature, chasse vertus, proprieté et usage de la lycorne" (Montpellier, 1624), which only featured one image.

Catelan's work about the unicorn and its use is the longest of his three alchemical treatises on rare and marvelous medical products, the other two are about the Bezoar and the Mandrake. In this work about the unicorn he consider in the first part the different kind of unicorns and how to separate the real one from

the false, i.e. the ones with a single horn, like the rhinoceros, but without the magic power.

After this he describes how to identify the real unicorn, where to find them and how to hunt them. They are, according to Catelan, not the elegant and beautiful white animals as depicted in the Renaissance but wild beasts with invincible strength, and they can't be captured alive. Still he believes that they are drawn to maidens and falls asleep in their laps, but he does not understand why this wild beast do that.

The engraver Matthäus Merian however stays close to the classic image of an unicorn in rest. The largest part is devoted to the medicinal uses of the unicorn's horn, and how it can be a powerful antidote against all poisons. And, by the way, Catelan tells the reader, he happens to have a real horn in his possession.

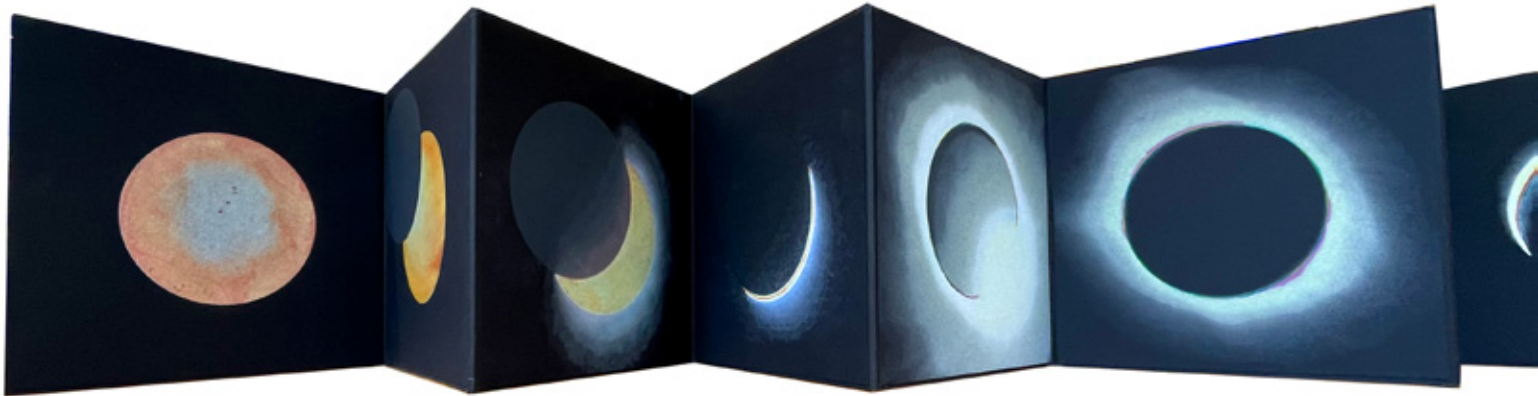
(<https://faidutti.com/blog/licornes/2022/09/05/-un-apothicaire-de-montpellier/>)



Around 1600, the age-old belief in the anti-toxic effect of unicorn horn began to be called into question. Although the surgeon Ambroise Paré (1510-1590), court physician to four French kings, had to accept, however reluctantly, the existence of the unicorn (since it is mentioned in the Bible), he vehemently denied the supposed medicinal effect of unicorn products. He defended his position by an appeal to ancient and contemporary authorities, by rational argumentation, and by experiment. Paré's arguments failed to convince Catelan, who adhered to an alternative, so-called spagyric, medical theory of neoplatonic inspiration, as propagated by Paracelsus and Ficino. The Montpellier pharmacist Laurent Catelan (1568 - 1647), who owned a famous 'cabinet de curiosités', remained convinced of the efficacy of unicorn horn, which in his view could drain the human body from any poisonous substance. The medical establishment being reluctant to give up a rewarding source of income, 'unicorn' remained much in demand as a prescription. Provenance: Carl Franz Georg Richard Schwerdt and his wife Mathilde had a large book collection on hunting and he published the large "Hunting, Hawking, Shooting Illustrated in a Catalogue of Books, Manuscripts, Prints and Drawings" in four volumes.

Provenance: From the library of C.F.G.R. Schwerdt, with his fine engr. hunting, hawking and shooting bookplate. VD17 39:117690K (Stabi Berlin; incptl.; Erfurt, HAB Wolfenbüttel, Trier, Weimar, Halle, Dresden, Leipzig, Karlsruhe, Nürnberg, München; BL London, Zürich, Basel, no copy in the USA ?). USTC 2006860. Wütrich II, 165. Brünig I, 1431; Lit.: W.P. Gerritsen. The unicorn and the pharmacists. in: Gewina 30 (2007), pp. 1-10; Fischer, L. P.; Cossu Ferra Fischer, V. The unicorn and the unicorn horn among apothecaries and physicians; in: History Sci Med 45 (2011), pp. 265 - 274; Olav Laubinger. Krankheit und ärztliche Tätigkeit im Dreißigjährigen Krieg. Landgraf Philipp III. von Hessen-Butzbach und sein Leibarzt und Reisebegleiter Dr. Georg Faber. Philipps-Universität Marburg, 2010-12-29 (Diss.)





Solar Eclipse

CURREN, Elizabeth; Carolee JAKES.

August 21, 2017. Ten Screen prints from original photographs of a Solar eclipse in 2017. (Bethesda, MD: Camel Leopard Press, 2018) Hand-pulled screen prints on Arches Cover; archival mat board. Book Guard cloth tape, accordion-style bound. In original publisher box.

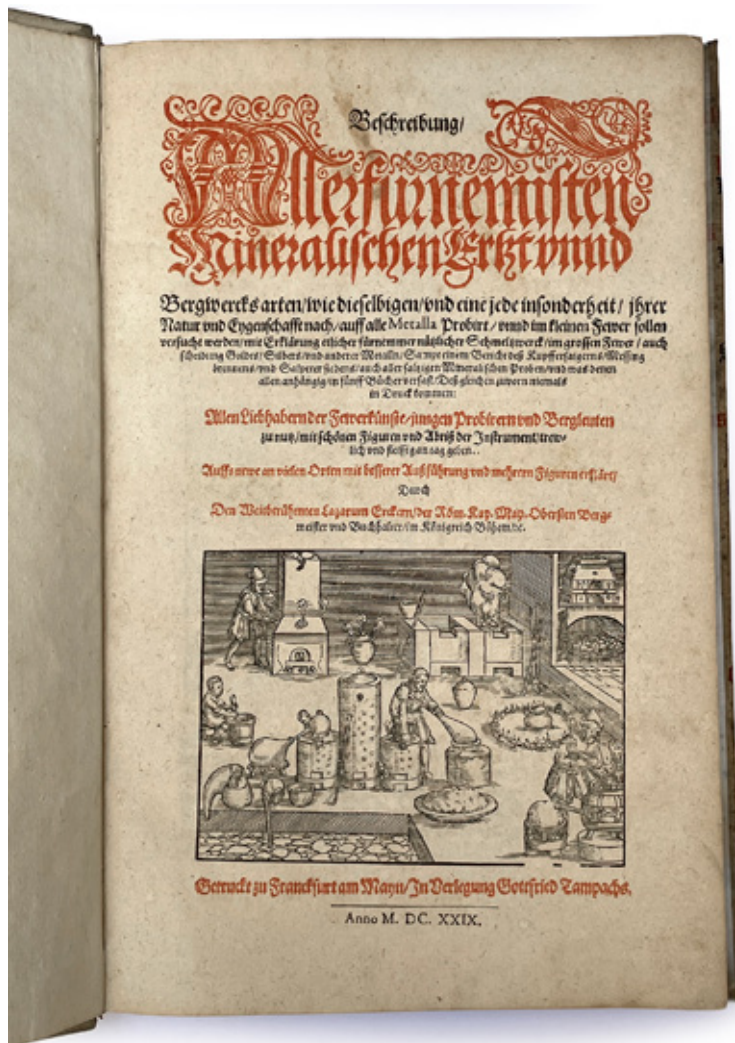
€ 3.600.-



One of only 5 copies printed. Colorful Screen prints from original photographs made of the eclipse on August, 21, 2017, photos taken by Dwain Winters in Glendo Wyoming and printed by Dead Run Studio, McLean, VA for Camel Leopard Press, Bethesda, MD in 2018. The reverse side features quotations from the bible, writers and scientists on the solar eclipse.

The solar eclipse of August 21, 2017 was dubbed the „Great American Eclipse“ by the media as could be seen in the whole of the USA. Prior to this event, no solar eclipse had been visible across the entirety of the United States since June 8, 1918. The path of totality touched 14 states, and the rest of the U.S. had a partial eclipse.

This total solar eclipse marked the first such event in the smartphone and social media era in America. Information, personal communication, and photography were widely available as never before, capturing popular attention and enhancing the social experience. The event was received with much enthusiasm across the nation; people gathered outside their homes to watch it, and many parties were set up in the path of the eclipse. Many people left their homes and traveled hundreds of miles just to get a glimpse of totality, which few ever get to experience. Logistical problems arose with the influx of visitors, especially for smaller communities. The sale of counterfeit eclipse glasses was also anticipated to be a hazard for eye injuries.



Mining & Chemistry

ERCKER, Lazarus, von Schreckenfels.

Beschreibung Aller fürnemisten Mineralischen Ertzt vnnnd Berckwercksarten wie dieselbigen vnd eine jede in sonderheit jrer Natur vnd eygenschafft nach auff alle Metalla probirt vnd im kleinen Fewr sollen versucht werden mit erklärang etlicher fürnemer nützlicher Schmelztwerck im grossen Feuer auch scheidung Goldts Silbers vnd anderer Metalln Sampt einem Bericht deß Kupffer saigerns Messing brennens vnd Salpeter siedens auch aller saltzigen Minerischen proben vnd was denen allen anhengig in fünff Bücher verfast Deßgleichen zu vorn niemals in Druck kommen. Allen Liebhabern der Feuerkünste jungen Probirern vnd Bergkleuten zu nutz mit schönen Figuren vnd abriß der Instrument trewlich vnd fleissig an tag geben. Auffs neue an vielen orten mit besserer außführung vnd mehrern Figurn erklärt.- Frankfurt am Mayn, Gottfried Tampach, 1629. Folio (315 x 200 mm) 1 leaf, 134 numbered leaves, 4 leaves (the last leaf is blank) With a woodcut title page, 41 woodcut illustrations. Parchment binding from a medieval holy calender (citing Imre of Hungary, Leonard of Limoges, Willibord, bishop of Utrecht, etc.) with a handwritten title on the spine; binding is dusty, with an engraved slightly later book-plate (I. B. I. O.); interior is evenly browned as always.

€ € 3.800.-

Bello esemplare del "primo manuale di chimica analitica" (DSB), quarta edizione, pubblicato per la prima volta nel 1574; si tratta di una ristampa pagina per pagina delle edizioni del 1580 e del 1598. L'edizione del 1672 è stata ampliata e arricchita di nuovi testi.

Le raffinate xilografie, nove in più rispetto alla prima edizione, illustrano operazioni minerarie e metallurgiche di ogni tipo, comprese la fusione e l'analisi, e forniscono dettagli su apparecchiature, forni e così via. Sebbene Ercker abbia incluso una nota al lettore in cui indica che questa edizione contiene numerose modifiche, queste consistevano esclusivamente nell'aggiunta delle figure da 22, 35, 37 e da 38 a 41.

Insieme al "De Re Metallica" di Agricola (Basilea, 1556), il trattato di Ercker è l'opera più autorevole e pratica sulla metallurgia e l'analisi delle miniere del XVI secolo.

Attractive copy of the „first manual of analytical chemistry“ (DSB), a fourth edition, first published in 1574, here a page to page reprint of the 1580 and 1598 editions. The 1672 edition has been enlarged and text added.

The fine woodcuts, nine more in count than the first edition, show mining and metallurgical operations of all kinds, including smelting and assaying, and give details of apparatus, furnaces and so forth. Although Ercker has included a note to the reader indicating this edition contains many changes, these consisted only of adding figures 22, 35, 37, and 38 to 41.

Together with Agricola's De Re Metallica (Basel, 1556), Ercker's treatise is the most authoritative and practical work on 16th century metallurgy and assaying. He provides a systematic review of methods of testing alloys and minerals and of obtaining and refining various metals. Also described are procedures for manufacturing acids, salts and other chemical compounds, including saltpeter and vitriol. Apparatus and laboratory equipment used in metallurgy and assaying as well as detailed

accounts of laboratory procedures, all of which had been used by Ercker in his everyday work as inspector of mines. Ercker was an accurate recorder of facts, not a builder of theoretical systems. He writes with amazing clarity, with completely realistic descriptions of the apparatus used and straightforward instructions for various laboratory operations. His treatment of the subject is basically the same as found in any modern treatise on fire assaying, and in fact his work remained the standard text for several centuries after its first appearance.

In five books Ercker defines assaying and what knowledge the practicing assayer should possess. The first book deals with silver ores, how to distinguish them and the apparatus required to perform accurate tests, and refine the resultant metal. Book two describes the same for gold and its ores, while book three covers copper. Book four concerns lead, bismuth, tin, antimony, mercury, iron and lodestone. Book five describes the preparation of saltpeter and the assay of vitriol from pyrite and alum in the ores of alum.

From 1547 to 1548, the German mining expert Lazarus Ercker (ca. 1530–1594) was educated at Wittenberg University. In 1554, he obtained, through his wife's relatives, a post as assayer from the Elector Augustus II at Dresden. From there on he moved through a succession of positions in mining, metallurgy and at the mint. After 1558 he moved to Prague where he wrote his book, which brought him the attention of Emperor Maximilian. Ercker was appointed Courier of Mining and a clerk of the Supreme Court of Bohemia. The next Emperor, Rudolf II, made him Chief Inspector of Mines and ennobled him in 1586 with the title 'von Schreckenfels.'- VD 17 1:000087Y oder 23:297941D bzw. 7:704822M; vgl. Hoover 282, Koch 130, Darmstaedter, Probirbüchlein 92, Roller-G. I, 366 and Ferchl 143; NDB IV, 567 ff.; Adams, Cambridge Books, E-918; BL 444.e.29.(1.); Duveen, Bibliotheca Alchemica, 195; Ferguson, I, 242-43; Wellcome Catalog I, no. 2067.

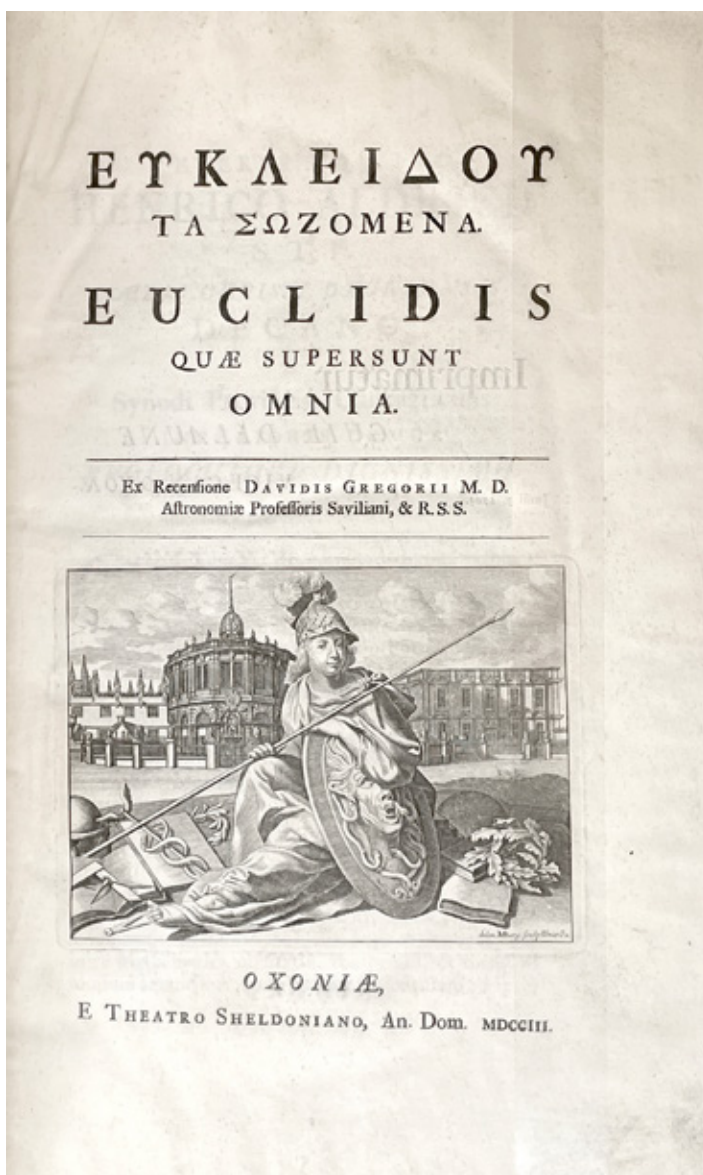


James Stirling's copy

EUCLID

[Opera] Euclidis quae supersunt omnia ex recensione Davidis Gregorii. (The Greek text edited by John Hudson).- Oxford: e Theatro Sheldoniano (Clarendon Press), 1703. Folio (405 x 238 cm) xvi, 686 pp., [2] pp., engraved frontispiece and title-page vignette by Burghers, errata leaf to rear, Greek and Latin text in parallel columns, woodblock dia-grams throughout. Contemporary panelled calf, chip to head of spine and to corner of label.

€ 6.000.-



First edition thus, one of 250 large-paper copies from the total edition of 750, published as part of Oxford's attempt, first proposed in 1672, to publish the complete works of the ancient Greek and Latin Mathematicians in the original language, in a series projected to comprise 21 volumes. This being the copy of the eminent Scottish mathematician James Stirling (1692–1770) who also proved the correctness of Isaac Newton's classification of cubic plane curves.

Until Heiberg and Menge's edition was published in the late 19th cent., this was the only complete edition of the Greek text, based on the Basel edition annotated by Sir Henry Savile, who also made use of certain manuscripts, now amongst the Savilian manuscripts in the Bodleian Library. The Latin version is largely that of Commandino with certain improvements and corrections stemming from Edward Bernard (1638–1696), who had been Savilian Professor.- Carter, A History of the Oxford University Press, vol. I, 241; ESTC T146918; Steck V.2; Macclesfield sale 734.





An Astrological Paper Instrument

GALLUCCI, Giovanni Paolo (1538–1621).

Speculum Uranicum: In quo vera loca tum octauæ Sphaerae, tum septem Planetarum mira facilitate ad quodlibet datum tempus ex prutenicarum ratione colliguntur, Vnà cum regulis fabricandi duodecim coeli domicilia ex Regiomontano, & Alcabitio, & dirigendi significantes ad promissores sequentes.- Venice: Damiano Zenaro, 1593. Folio (420 x 280 mm). [4] nn. Bll., 43 num. Bll., 4 nn Bll., one blank leaf. Title with engraved border by Giacomo Franco incorporating Zenarus's dragon device, 17 large circular woodcut diagrams, 16 with attached large volvelle with a total of 39 moving parts, pasted correction slip on A4v, „De Harum Paginarum“ (8 pp.) as well as ‚Canon sexagenarius...‘ bound at rear, margin of title extended at gutter, the moving parts of the woodcuts partly renewed in expert facsimile, light stain to upper corner through second half of volume, repaired wormholes at gutter of last few gatherings. Early vellum, re-backed with portions of original spine laid down, endpapers preserved.

€ 9.000.-

First edition, complete, but restored, of a very rare scientific instrument in book form, commonly called „paper instrument“ for working out his own horoscope; „every copy has some fault: at least one loose, missing, or miss - positioned piece.“ (Gingerich) With the eight - page user's manual that Houzeau & Lancaster note is usually lost, as it was loosely inserted.

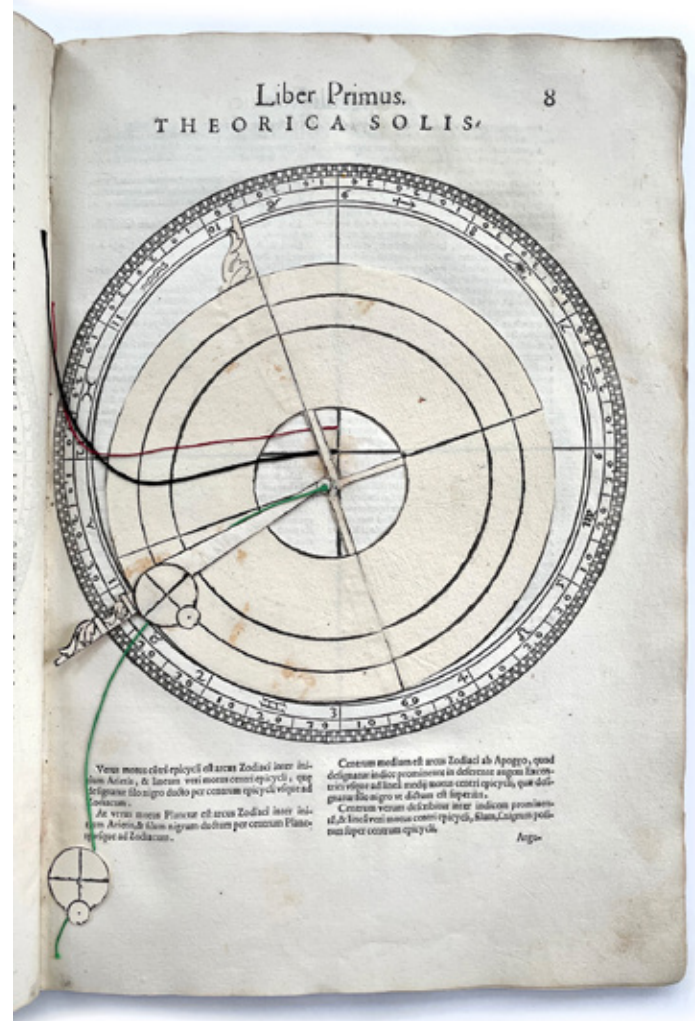
Named after Urania, muse of astronomy, and introduced by a magnificent allegorical engraved frontispiece, Giovanni Paolo Gallucci's book, with the help numerous moving parts (volvelle), charts the movements of the heavenly bodies by the methods of Regiomontanus. The book was clearly intended to be used for computing the positions of the planets, undoubtedly for astrological purposes. It seems that the book was more to be admired than actually used for computations. Publishing his work soon after the papal bull of 1586 forbidding astrology, Gallucci, a mathematician, cartographer & translator, who tutored the Venetian nobility and a founder

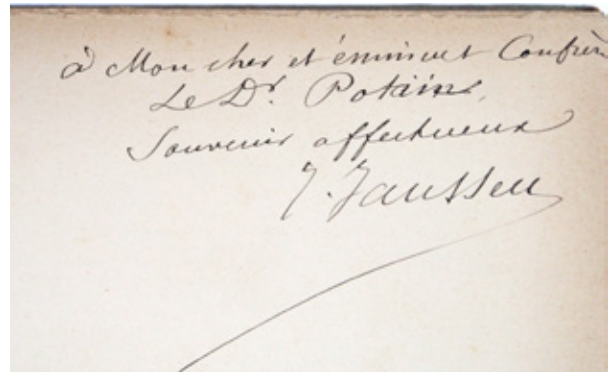
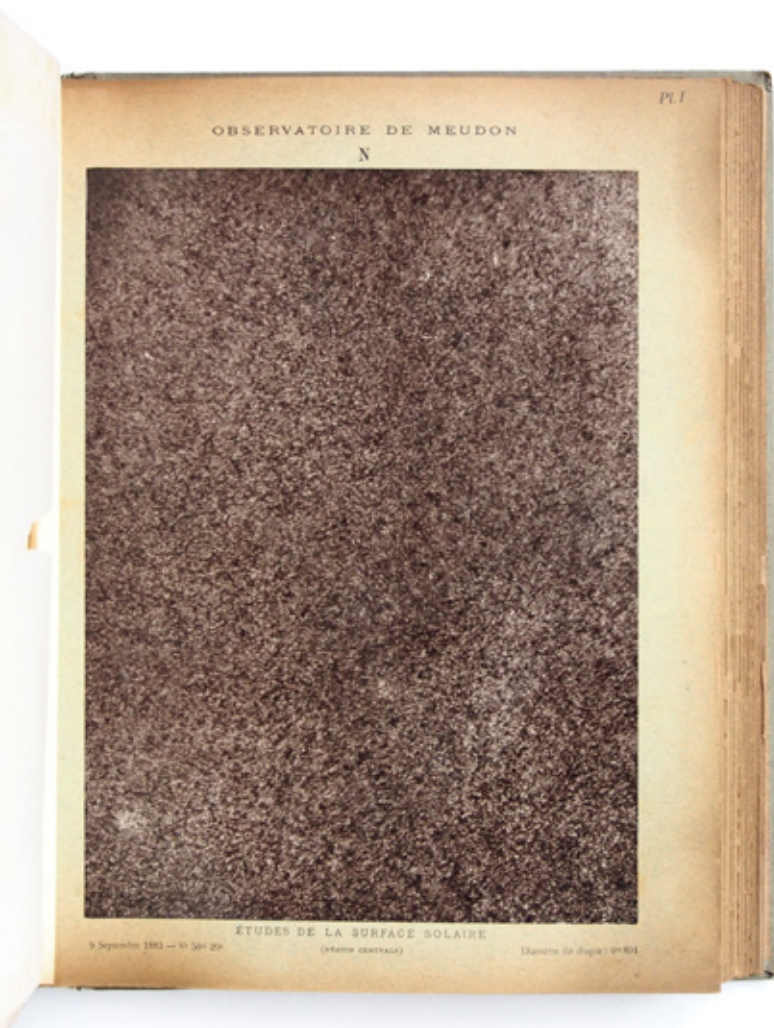
of the Second Venetian Academy, asserts the importance of the rational, scientific investigation of the heavens - ushering in the Galilean era of observation - based knowledge. When Gallucci's *Speculum Uranicum* was published both Galileo and Kepler were alive. Both would become enthusiastic converts to the Copernican system, and the two most important figures in persuading a skeptical public that the heliocentric cosmology was a physically real description of the world. But in 1593 neither had yet published anything hinting of the earth as a spinning planet. In the closing decades of the 16th century the overwhelming majority of astronomers accepted *De revolutionibus* as a recipe book for computing the positions of the planets, but not as an actual physical cosmology.

„Nevertheless, the fact that only one tally sheet for each planet was provided suggests the set of small tally sheets was intended for one - time use as the owner personalized his copy by working out the planetary positions for his own horoscope. The volume could then take its place as a vanity press or trophy book. Today it remains as a trophy specimen for that transitional period when Copernicus was appreciated for his numbers but scarcely for his cosmology.“ (Gingerich, 2020)

on this copy see Gingerich, 2020: <https://archive.nyu.edu/bitstream/2451/61288/62/17.%20Gingerich.pdf>

Provenance: deleted inscription on title - page; some early marginalia; Reiss 138/1425 (Oct. 2010); Owen Gingerich; present owner. see: Houzeau & Lancaster 12742; Riccardi I, 570; Lalande 125; Widler pp. 410; BEA I, 402/03; not in Tomash, Barchas, Kenney; Beltrame sale no. 50.





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, 1896-1910. 4to (280 x 220 mm) (4), 122 pp., (2) with 9 photogravure plates (hel. Dujardin) showing the observatory and 12 original mounted photographs (230 x 170 mm) showing the grainy surface of the sun. Original publisher's printed papercard boards, little rubbed & dust-soiled, slightly spotted, else a fine association copy.

€ 7.500.-

Prime fotografie della superficie solare realizzate da Pierre M. Arents e Louis Pasteur.

Descrizione dell'osservatorio di Meudon e saggio sulla fotografia solare: «Mémoire sur la photographie solaire», corredato da spettacolari fotografie originali incorniciate della superficie granulosa del Sole, alcune delle quali furono in seguito pubblicate anche nel suo «Atlas de photographies solaires» (1904).

Con dedica autografa di Janssen: «à Mon cher et éminent confrère le Dr. Potain souvenir affectueux J. Janssen».

First photographs of the sun surface made by Pierre M. Arents and Louis Pasteur.

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 of the grainy surface of the sun which were also partly later issued in his „Atlas de photographies solaires (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 spectroheliograph. 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 otherwise 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. 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; Encyclo-pedia 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.



200 Drawings of Japanese Flora and Fauna

(Unknown artist; maybe workshop of KAWAHARA Keiga.

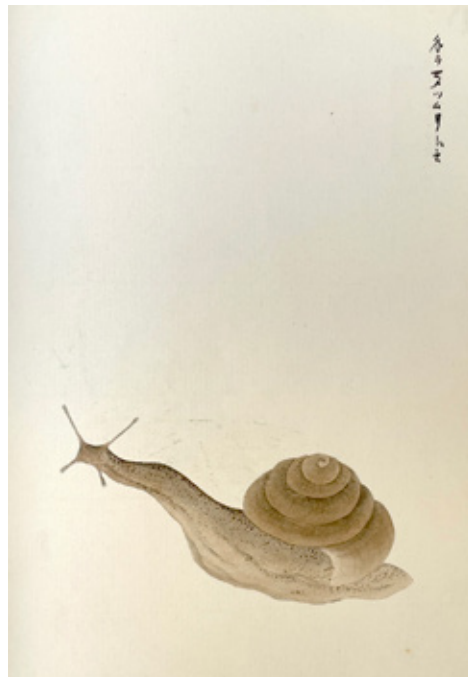
Flora et Fauna du Japon (gilt printed title on spine). Late Edo or early Meiji period album of natural history drawings in a mid 19th cent. European half calf binding incl. first 101 drawings of flowers, and than 101 drawings of cats & bats, amphibians, fish, shells, and insects.- Japan (Nagasaki?), around 1850. small 4to. (195 x 155 mm). Album containing 202 watercolor drawings (mostly one on each page) with Japanese manuscript captions, on thin laid paper without watermark. The sheets are mostly unsigned. European red half calf binding (ca. 1850-1865) with gilt title on spine, rubbed and soiled. The binding is slightly later then the Ex Libris by Baumann (before 1850). The binder has bound the flower part in European style (each drawing facing a blank), while the animal part was bound like the original Japanese binding (two drawing facing each other). The last plate (Pfingstrose; Botan.) is bound out of order and should be at the front. The drawings are of consistently good quality and the flowering times given in the captions follow the old lunar calendar, with occasional light spotting and minor toning, colors fresh.

€ 12.000.-

A charming album of 202 Japanese water-color drawings of local plants and animals, offering an intriguing blend of the interaction of Japanese and Western culture. The delicate drawings depict flowers, insects, amphibians, fish, shells and other marine animals, provided with calligraphic titles. No title or title-page given. The sheets are mostly unsigned, and are similar to an album attributed to the natural history drawings associated with Kawahara Keiga, the Nagasaki-based painter who, under commission from Philipp Franz von Siebold, produced extensive visual documentation of Japanese flora and fauna for Western scientific use. Kawahara maintained a studio in Nagasaki, where assistants produced copies and variants of his compositions for Dutch clients on Deshima.

These workshop pieces likewise remained unsigned, complicating attribution in individual cases.

Provenance: Joachim Moritz Wilhelm Baumann (1766–1849), owner of the castle Trebsen an der Mulde with a library of 7.000 titles, containing mainly works on natural history. It also housed the extensive collection of astronomical, physical, natural history, and musical instruments and objects. The books were sold in September 1850 at Theodor Oswald Weigel in Leipzig; German Auction before 1990 (maybe Lempertz); German private collection.





Prima edizione della straordinaria serie fotografica di Keeler dedicata alle nebulose a spirale, che ne rivelò l'abbondanza tra gli oggetti nebulosi del cielo e portò alla consapevolezza che si trattasse di galassie esterne. Quest'opera rappresenta un trionfo delle competenze astrofisiche e osservative, dell'astrofotografia e della fotogravura come mezzo di illustrazione astronomica, con le sue settanta affascinanti stampe fotografiche dello spazio profondo: sistemi stellari, nebulose e ammassi raffigurati in uno splendido bianco e nero.

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Operando in un'epoca in cui i cieli erano in gran parte inesplorati, l'astronomo James Keeler fotografò oltre 120.000 nebulose fino ad allora sconosciute e pubblicò "Spectroscopic Observations of Nebulae".

First edition of Keeler's remarkable series of photographs of spiral nebulae, which revealed their abundance amongst nebulous objects in the sky, and led to the realisation that they were exterior galaxies. This work is a triumph of astrophysical and observational skills, astrophotography, and of photogravure as a medium of astronomical illustration with its seventy spell-binding photographic prints of deep space; star systems, nebulae and clusters in gorgeous black and white.

Working in a time when the heavens were largely uncharted, astronomer James Keeler photographed over 120,000 previously unknown nebulae and published Spectroscopic Observations of Nebulae. He worked under Langley at the Allegheny Observatory, later served as Director at both Allegheny and Lick Observatories, and made worldwide news when his spectroscopic studies of 1895 confirmed James Clerk Maxwell's suggestion that the rings of Saturn are not solid, but made of orbiting debris.

Cosmology

KEELER, James Edward.

Photographs of nebulae and clusters, made with the Crossley reflector.- Sacramento, W. W. Shannon, 1908. (= Publications of the Lick Observatory, Vol VIII.). Quarto (296 x 240 mm) 46 pp., 4 illustrations and 70 photogravure plates (frontispiece, plates 1-68, including 30a & 30b), with tissue overlays, with inserted addendum slip, title vignette. A quite fine copy bound in publisher's original black pebbled cloth with spine and front cover stamped in gilt, back cover blind-stamped.

€ 1.200.-

Keeler was able to demonstrate the unique nature of nebulae, particularly the spiral nebulae, which we today know to be spiral galaxies. With the Crossley Reflector Telescope, at Lick Observatory, his photographs (of M31, the great galaxy in Andromeda, to the smallest spiral nebulae observable with the telescope) revealed the true nature of spiral nebulae. He started the first rigorous examination of these nebulae, which eventually led to the demonstration, by Edwin P. Hubble, that these nebulae were really „island universes“ of stars, or galaxies. He was the first Astronomer to use a large reflecting telescope for major research, for his study of nebulae. Previously, Astronomers had concentrated their research time using refracting telescopes. The primary advantage of a reflector telescope is that you can construct a telescope with a much larger aperture at a more reasonable cost. In addition, it becomes very difficult to build larger and larger objective lenses for refractors. Thus, Keeler showed the world the true promise and future prospects of the large reflecting telescope.- Barchas 1136; DSB VII, 270-271.





KÜSEL, Melchior; Johann Wilhelm BAUR.

Seven print series containing, in the order of the volume:

1. Augen und Hertzen belustigende Abbildungen der höchströstlichen Historie wie der ewige Sohn Gottes... seye Mensch gebohren.- Augsburg: Krauss, 1702. Frontispiece, title, 33 plates; 2. Zu Erweckung der Andacht dienende Betrachtungen über das bittere Leiden, Sterben und Aufferstehen. Jesu Christi. Front., title, 24 plates. 3. Anmuthige Palatia u. Prospecten so in Italien hin und wider zu sehen seyn. Title, 18 plates. 4. Sinn- und lehrreiche Emblemata. title, 19 plates. 5. Allerhand schöne und prächtige Gärten und Lust-Häuser so in Italien und denen benachbarte(n) Provinzien und Länder. title, 18 plates. 6. Schöne und rahre Landschafften in Italien und andern Ländern. title, 17 plates. 7. Allerhand wunderwürdige Meer- u. See-Pforten so in Italien zu sehen seyn. title, 17 plates. Oblong folio (365 x 285 mm) With 7 engraved titles, 2 frontispieces, 146 copper plates by Küsel after Baur, 3 leaves. Contemporary dutch blind-stamped parchment binding, binding slightly dusty, interior slightly browned, occasional minor foxing.

€ 3.800.-

Edizione successiva dell' "Iconographia", basata sull'edizione di Küsel del 1682, pubblicata per la prima volta nel 1670-1671. «Kraus ripubblicò la serie con le tavole incise da Melchior Küsel. Nell'edizione di Kraus l'ordine delle immagini è stato modificato e, di conseguenza, la bottega di Kraus ha cambiato i numeri dove necessario» (New Hollstein). Contiene magnifiche vedute di città, porti, castelli e paesaggi italiani; ricevimenti alla corte persiana; raffigurazioni della vita di Cristo; e illustrazioni allegoriche. Küsel (1626-circa 1683) apparteneva alla famiglia di incisori e orafi di Augusta, mentre Baur (circa 1600-1640) era un miniaturista di Strasburgo che visse per molti anni a Roma e in Italia.

Later edition of the "Iconographia" based on Küsel's 1682 edition, first published in 1670-1671. "Kraus republished the series with the plates engraved by Melchior Küsel. In the Kraus edition, the order of the images is altered, and therefore the Kraus workshop changed the numbers where necessary" (New Hollstein). Featuring magnificent views of Italian cities, ports, castles, and landscapes; receptions at the Persian court; depictions of the life of Christ; and allegorical illustrations. Küsel (1626-circa 1683) was a member of the Augsburg family of engravers and goldsmiths and Baur (circa 1600-1640) was a Strassburg miniature painter who lived for many years in Rome and Italy.





Barbets

**MARSHALL, Charles Henry T. (1843–1924) &
MARSHALL, George Fred. L. (1841–1927)**

A Monograph of the Capitonidae, or Scansorial Barbets.-
London, published by the authors [printed by Taylor and
Francis], 1870–1871. 4to (293 x 218 mm). Illustrated with
73 hand-colored lithogr. plates after J. G. Keulemans. Binding
signed 'R. R. Porter' Black half calf, percaline covers, ribbed
spine, compartments decorated with gilt fillets, marbled
endpapers, gilt edges, spine and corners rubbed, wear to
joints, caps and cuts, a few pinholes, marginal foxing.

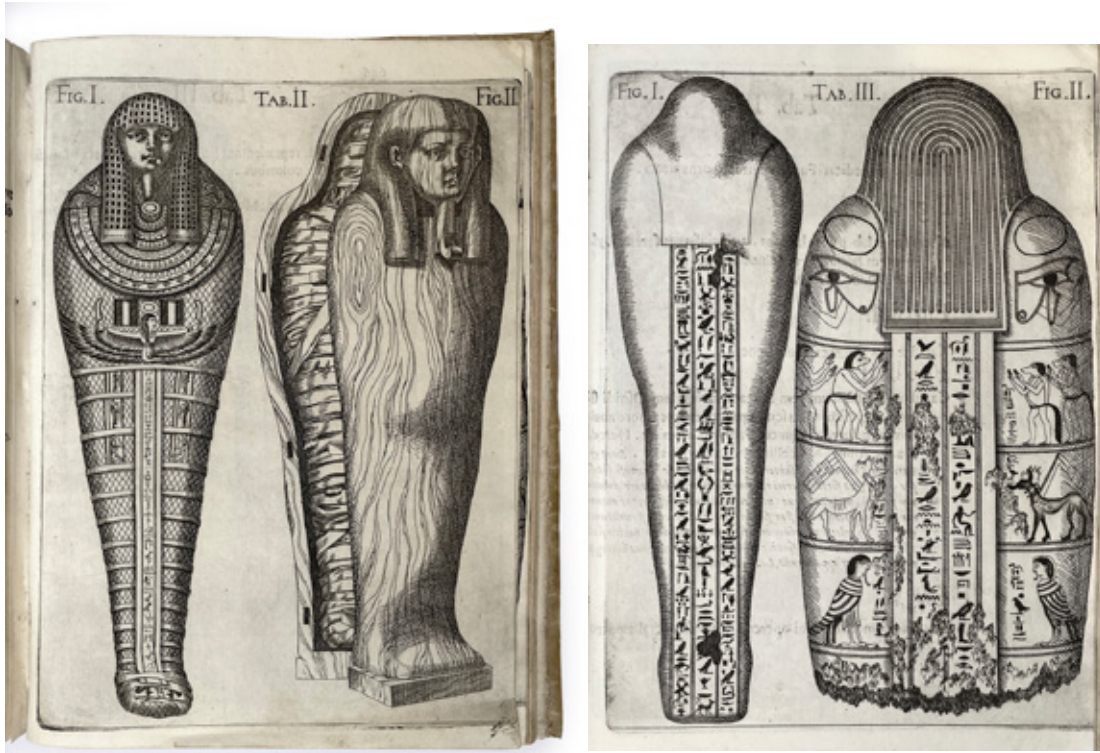
€ 6.800.-

Rara monografia sui barbetti, «un gruppo di uccelli che popolano habitat idonei in tutte le regioni tropicali dell'Asia, dell'Africa e dell'America». I fratelli Marshall erano ufficiali dell'esercito indiano ed entrambi erano appassionati collezionisti di farfalle e uccelli tropicali. Tra gli uccelli, erano particolarmente interessati ai barbetti: uccelli della foresta dai colori vivaci, con teste grandi, corpi paffuti e becchi irsuti, che si nutrono principalmente di frutta. Si trovano nel Sud-Est asiatico, in Africa e nell'America neotropica.

Scarce monograph on the Barbets, „a group of birds inhabiting suitable localities throughout the tropical regions of Asia, Africa, and America“. The Marshall brothers were officers in the Indian Army and both were avid collectors of tropical butterflies and birds. Of the birds, they were especially interested in barbets – brightly colored forest birds with large heads, plump bodies, and bristly beaks, which eat mostly fruit. They are found in Southeast Asia, Africa, and Neotropical America. In 1870, when neither brother was yet 30 years old, they self-published what must have been a very expensive volume on the Capitonidae, or Scansorial Barbets (the term Capitonidae is now used only for the New World barbets, but in the 19th century, it also included those of Southeast Asia and Africa). The Marshall brothers attempted

to discuss and illustrate every species of barbet. The smartest thing they did was to hire Johannes Gerard (or John Gerrard) Keulemans to draw the lithographs for their volume.

Keulemans was a Dutch illustrator, the same age as George, who moved to London in 1868 and was immediately tapped by the Marshalls to draw barbets. He contributed 73 large (quarto-sized) hand-colored lithographs for the Marshall book, and they are all absolutely stunning. Keulemans went on to become one of the most sought-after bird illustrators in England until his death in 1912. He should get most of the credit for the success of the Marshall's book. A rare privately published monograph, issued in 9 parts, parts I-V appearing in 1870 and VI-IX in 1871, showing for the first time certain species of birds still unknown to their contemporaries. The last bird shown, which Marshall calls the Cochin China green barbet, came, as the name tells us, from Vietnam, and only a single specimen is known, that in the Leiden Museum, which was also lent to the Marshalls and Keulemans as the book was compiled. Collectors were very generous with their specimens in those days, as Charles Darwin found out when he borrowed barnacles from all over for his book.- Anker 324 (beautiful hand-colored plates); Wood p. 451 ; Zimmer p. 416 ; Nissen IVB, 591, p. 141; Fine Bird Books (1990), p. 120.



One of the Earliest Egyptological Works written

NARDI, Giovanni; Titus LUCRETIUS CARUS.

De rerum natura libri sex. Unà cum paraphrastica explanatione, & animadversionibus. Florence: Amatore Massa, 1647. 4to (229 x 167 mm). Half title, unsigned leaf with dedication to Giovanni Andrea Ricco inserted after p 268. With 9 engraved plates, woodcut ornaments (some gatherings toned, L11 repaired at gutter). Contemporary limp vellum, a few little cracks.

€ 3.800.-

Prima edizione del commento a Lucrezio del medico e filosofo naturalista italiano Giovanni Nardi (1585 - 1654): un importante testo galileiano e al tempo stesso un "libro da Wunderkammer", che illustra antichità egizie provenienti sia dalla collezione di Nardi che da quella di Ferdinando II de' Medici.

First edition of the Italian physician and natural philosopher Giovanni Nardi's (1585 - 1654) commentary on Lucretius—an important Galilean text and also a „Wunderkammer book“, illustrating Egyptian antiquities from both Nardi's collection and that of Fernando II de' Medici. The present work was the first complete edition of Lucretius' controversial poem of ancient atomism to be published in Italy following Aldine 1515 edition, and after the prohibition of the Synod of Florence in 1517 against the publication of the text. Its appearance in the years following the death of Galileo, and the ensuing debates at Pisa over atomism, made a major impact on his followers, inspiring much correspondence and even a new translation into Italian, which would not see print until 1717. Nardi's commentary here is considerably larger than the poem itself, comprising fifty „animadversiones“ relating natural history, medicine, physics, and Lucretius' theory of atomism. He had studied at the University of Pisa before becoming the personal physician to Ferdinando II, Grand Duke of

Tuscany. He corresponded with many of the leading natural philosophers and antiquaries of his day, including members of the Accademia dei Lincei. Nardi created his own museum of curiosities in Florence, part of which is illustrated here as part of a discourse on the funerary practices of the ancient Egyptian. During the final year of his life, Galileo recommended to his correspondents – mathematicians such as Renieri and Cavalieri, but also sophisticated laymen such as Micanzio and Rinuccini – to read Giovanni Nardi's *De igne subterraneo* (1641), a book he regarded as deserving scrutiny and discussion. Galileo was well aware that a new theory of the earth as part of a new sublunary physics was a necessary consequence of accepting the Copernican cosmology and that such theory should be based on a corpuscular conception of matter radically different from the elemental theory of Aristotle. The dedication leaf found after p 268 was probably intended to be in the initial gathering of the work, where it appears in some other copies preceded by a blank. Provenance: Ex libris Nicolai Berigardi Molinensis Galli (inscription on half title and several marginal notes; perhaps a relative of Claude Guillermet de Berigard, who succeeded Liceti at Padua in 1653 and was deeply involved in atomist debates.- Schweiger III, 575; Lit.: JOACHIM ŚLIWA. Giovanni Nardi (c. 1580 – c. 1655) and His Studies on Ancient Egypt.





Two different First Editions

NEURATH, Otto & Marie.

Modern Man in Making.- New York: Knopf, 1939. small Folio (265 x 205 mm) 159 pp., [1] Illustrated throughout with charts and diagrams. Bound in publisher's blue cloth with title in silver on spine and front cover. Original illustrated dust-wrapper present, but unfresh and with missing parts.

(together with:) NEURATH, Otto & Marie.

Modern Man in Making.- London: Knopf (on title), but Warburg & Secker (on spine), 1939. small Folio (265 x 205 mm) 159 pp., [1] Illustrated throughout with charts and diagrams. Bound in publisher's blue cloth without title in silver on front cover. Original illustrated dust-wrapper present, but with missing parts. Nice copy.

€ 3.600.-

First edition of both editions of 1939: New York: Knopf and London: Warburg & Secker, here strangely with title imprint (New York, Knopf, but the rest is the Warburg & Secker ed.)

In the 1920s, O. Neurath developed the „Museum of Society and Economy“ as a means of conveying complicated social and economic facts. Together with the illustrator Gerd Arntz and with Marie Reidemeister, Neurath created „Isotype,“ a symbolic way of representing quantitative information via easily interpretable icons.

Modern man in the making (1939) is the high point of the Isotype team's core concern with social statistics. It resulted from a generous commission by the publisher Alfred A. Knopf, which gave Otto Neurath great freedom as author of the book. His principal collaborator (and later wife) Marie Reidemeister persuaded him to try something new: a book in what

she called ‚picture-text‘ style. A chart inserted into the text constituted a ‚paragraph‘ that had to be ‚read‘ in order to follow the argument. Reidemeister assumed the role of ‚trans-former‘, a name coined for the interpreter of statistical data into simplified graphic form - a role that anticipated the modern information designer. She worked closely with Neurath and Gerd Arntz to produce the tight unity of the book. Seven colours in total were used for printing the graphics.

Published on the eve of the Second World War, Modern man in the making addresses many issues still of great relevance today - globalization, war and economy, emigration.

Neurath deliberately avoided words that he deemed almost undefinable and therefore unhelpful (progress, justice, normal), a circumspection that gives a timeless quality to his text. Similarly, Isotype is partly characterized by an awareness of which details to leave out in order to communicate information memorably. Of the pictograms used in the system Neurath stated: ‚The symbol may not denote more than is necessary to the statement of facts for which it is chosen.‘ This reflects primarily a philosophical and linguistic position, and only secondarily the graphic minimalism of inter-war modernism. He explained the intention of Isotype in the following way: ‚At the first look you see the most important points, at the second, the less important points, at the third, the details, at the fourth, nothing more - if you see more the teaching-picture is bad.‘ (from: Christopher Burke, ‚Talking pictures‘, Eye, vol. 17, no. 68 (summer 2008), pp. 24-25)

Secker & Warburg is a publishing company formed in 1936 by the merger of Martin Secker's publishing firm with Frederic Warburg's. The company took an antifacist and anti-Soviet stance and published among other writers George Orwell (after his departure from Victor Gollancz), D. H. Lawrence, and others.



De-Luxe Copy with the Original Drawings

NIETNER, Theodor.

fünftausend beschriebenen Gartenrosen. 2 parts
in one.- Berlin: Wiegandt, Hempel & Parey, 1880.
4to (300 x 235 mm). XIV, 1 Bl., 281 pp., 160 pp.

with two fold. lithogr. garden designs, text woodcuts and with the 11 mounted original water color drawings of Maria Endress and one chromo-lithograph. Without the watercolor with the rose 'Prince Humbert', which was bound as the frontispiece, here chromo-lithograph. Contemporary calf binding with rich blind and gold embossing on spine and covers, gilt on spine and inner edges as well as gilt edges; slightly rubbed, back cover with some scratches, front inner hinge cracked.

€ 3.400.-

Esemplare di lusso con gli acquerelli originali di Maria Endress, copia dell'editore Paul Parey con il suo ex libris. Famoso libro tedesco sulle rose scritto dal capo giardiniere reale di Potsdam, Theodor II (Carl Gustav) Nietner (1823-1894).

Un esemplare simile (o forse proprio questo?), rilegato in similpelle con goffatura dorata, fu donato da Nietner alla dedicataria, la principessa reale Vittoria (1840-1901), che si occupava personalmente di progettazione di giardini. All'epoca, l'opera divenne «il testo di riferimento della letteratura tedesca sulle rose» e fu considerata «il più grande libro tedesco sulle rose del XIX secolo». Il manuale, con 12 tavole a colori tratte dagli acquerelli della pittrice Maria Endell, trattava tutti gli aspetti della coltivazione delle rose.

De-Luxe copy with the original watercolors by Maria Endress, copy of the publisher Paul Parey with his bookplate.

A famous German book on roses written by the Royal head gardener in Potsdam, Theodor II. (Carl Gustav) Nietner (1823 - 1894).

A similar copy (or this ?), bound in leatherette with gold embossing, Nietner presented to the dedication recipient Victoria, Princess Royal (1840-1901) who was herself involved in garden design. In its time, it became 'the standard work of German rose literature' and was regarded as the 'greatest German rose book of the 19th century.' The handbook with 12 color plates after watercolors by the painter Maria Endell, covered all areas of rose cultivation.

Theodor Nietner came from a family of gardeners who had been in the royal Prussian court garden service since the time of Frederick II. of Prussia. He began his horticultural training in 1841 in the terraced area of Sanssouci Park, which was managed

by his uncle, the court gardener Hermann Sello. He also attended the Royal Gardeners' Training Centre in Schöneberg and Potsdam as a trainee, where he was taught plan drawing by Gustav Meyer, among others. After his apprenticeship, Nietner completed his military service in Brandenburg an der Havel from 1843 and attended scientific lectures at the University of Berlin as a guest student in 1845. From 1846 to 1848, he worked as an assistant to the botanist Peter Carl Bouché at the Berlin Botanical Garden. During this time, he passed the examination to become a senior assistant in 1847. A short stay with the Belgian gardener Lambert Jacob - Makoy (1790-1873) in Liège was followed by work in the commercial nursery of the botanist Louis Benoît van Houtte in Gentbrugge, which was well-known and important throughout Europe at the time and entrusted him with the management of the hot houses, among other things. An excursion to the tropics to collect plants was cancelled, so Nietner went to England in 1850. There he was employed from March to December at Low's Clapton Nursery in what is now the London Borough of Hackney, where he familiarized himself with the gardens in and around London.

In 1850, the director of the Königliche Gärtnerlehranstalt am Wildpark near Potsdam and the state tree nursery, garden director Peter Joseph Lenné, put him in charge of the Meierei tree nursery in 1851. Working closely with him, Nietner experimented 'in the fields of grafting special trees and shrubs, the propagation of conifers by cuttings and the use of artificial soil heat in the propagation of trees and shrubs. Lenné gave him a glowing report

on this." As a result, he was given responsibility for part of the royal state nursery at the New Palace in 1853. In 1860, Nietner was assigned a senior assistant position in the New Garden, which the court gardener Ludwig Mayer, known as Louis Mayer (1804-1876), managed from the same year. Here he lived with his family in the so-called 'Green House'. In 1861, Theodor II Nietner went to Koblenz for the 'first start of the Rhine gardens there [designed by Lenné], where [...] the military authorities [...] assigned him with the greatest willingness to assist in laying paths and moving older trees'. In addition to his work for the Prussian royal family, Nietner also took on various private commissions in the 1870s and designed gardens for wealthy citizens. His work included the estate park in Seehof, now a district of Teltow, for merchant Max Sabersky, the estate park of banker Julius Leopold Schwabach in Kerzendorf and the castle park in Gütergotz of the banker Gerson von Bleichröder. As the successor to the late Julius Ferdinand Michaelis (1818-1878), Nietner moved to the New Garden in 1878, which had also included the pleasure garden at the Potsdam City Palace since 1807. 'Here he was able to create a truly enchanting, flower-filled environment [...] by laying out the new flower parterre at the Marble Palace and recreating the small reserved areas close by [...]. The rose garden in front of the orangery building of the New Garden was also transformed under Nietner's direction and provided with its lateral bordering and concluding arcades."

Stock 1998; Werger-Burton 735.



Polyantha.



Baron Gendell.



Un album francese (?) di eccezionale pregio con ritagli di fiori in carta o decoupage.

L'album contiene 12 collage di fiori in carta ritagliata nello stile tardo di Mary Delany. Si apre, ovviamente, con il giglio, poiché la fleur-de-lys è un motivo decorativo utilizzato dalla monarchia francese nel corso della storia.

An exceptional fine French (?) album with paper flower cuttings or decoupages.

The album contains 12 cut-paper flower collages in the late style of Mary Delany. 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 19th 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, Michel Begon. Myosotis comes from the Ancient Greek *μυοσωτις* (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. Verveine was collected by Philibert Commerson in Buenos Aires on his botanical circumnavigation with Bougainville about 1767. The plant had already been imported directly into the Real Jardin Botánico de Madrid, where in 1797 Ortega and Palau y Verdera named it „Hierba de la Princesa“ to compliment Maria Louisa of Parma, the wife of the Garden's patron Infante Carlos de Borbon, son of king Carlos III.. In French, 'L'ennemi du peintre', or 'Le désespoir du peintre' [The painter's despair] is the common name for the rockery plant *Heuchera* known for its countless little red flowers. Syringa or Seringa is named after the Belgian-French botanist Joseph Decaisne, who worked on and described numerous new plant species in the early 19th century. We don't know if there is an unspoken „language of flowers“ in this unusual selection of the plants. The compositions, probably by a female artist, are all unsigned and fill up a large portion of each sheet.

(PAPER CUT artist's book of flowers)

Album with cut-paper flowers most probably presented to Comte de Chambord. (maybe France 1850). Folio (346 x 259 mm). 12 cut-paper collages showing twelve flowers and each with sectional title printed in Gold (Lys, Pensees, Begonia, Myosotis, Jasmin, Verveine, Rose, Ennemie du Peintre, Fuschia, Seringa, Patentille) in a contemporary gilt-stamped green armorial morocco binding for Henri Dieudonné d'Artois, Comte de Chambord, with dentelles, gilt edges, silk endpapers, lightly spotted. The initials on the cover refer to Archduchess Maria Theresa of Austria-Este. Overall very fine copy.

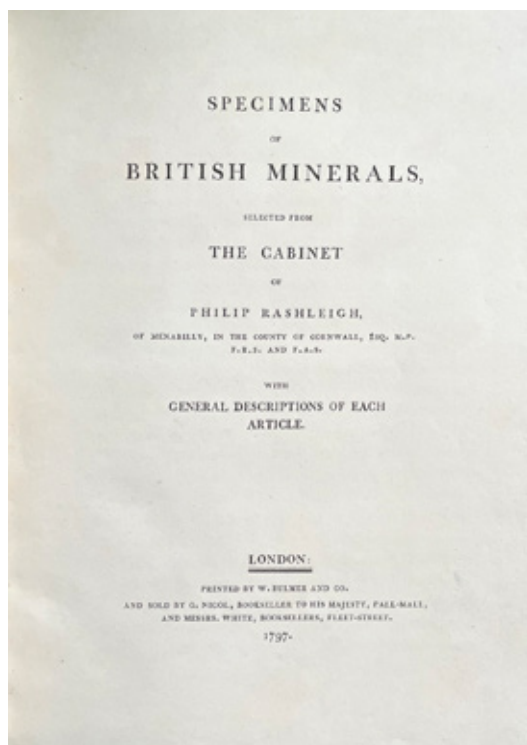
€ 8.000.-

The artist was clearly influenced by the work of Mary Delany (1700–1788) who, at the age of 72, began to create botanically accurate 'paper mosaicks' in handcolored tissue paper set around a black ground. She frequently pursued her work in company and lamented that 'so few would attempt it'. Failing eyesight obliged her to give up her occupation after ten years but by then she had already filled ten albums of Flora which are now preserved in the British Museum in London.

If you were a woman of certain class in Victorian England, you were expected to both not work (status) but stay busy (virtue). To satisfy both social requirements, women of means took up crafting – and paper-flower making was at the top of the to-do list. They were made by carefully disassembling a real flower, tracing each component on paper, and using those pieces as a template. The paper petals were carefully cut out, ruffled or crimped to achieve a realistic look, and glued or wired onto stems. The flowers were often finished by dipping or painting wax on each petal. The imitation flowers were displayed throughout the house and were considered an indispensable personal accessory.

Provenance: Henri Dieudonné d'Artois, Comte de Chambord (1820–1883) was the grandson of Charles X of France, and son of the assassinated Duc and Duchesse de Berry. After his grandfather's expulsion from France in 1830 he initially lived with his aunt Marie Therese, Duchesse d' Angoulême, the only surviving child of Louis XVI and Marie Antoinette. They lived peripatetic lives, finally settling at Schloss Frohsdorf in Austria which she left him in her will. He died there in 1883, the last Bourbon of the main line; ownership inscription in ink at the back: Charlotte de Beaulaincourt à Glomenghesse le 10 août 1890. She is considered one of the real-life models for the character of Madame de Villeparisis in Marcel Proust's monumental work *In Search of Lost Time*. Proust knew her personally from the Paris salons; acquired by Maggs Bros from the library of the Count of Chambord for Lord Broughton.- Olivier 2500, fer 3





Minerals

RASHLEIGH, (Philip).

Specimens of British Minerals, selected from the Cabinet of Philip Rashleigh, of Menabilly, in the county of Cornwall, Esq., M. P., F. R. S. and F. A. S., with general descriptions of each article, 2 parts in one.- London: printed by W. Bulmer and Co., for G. & W. Nicol and J. White, 1797 & 1802. 4to (284 x 229 mm) 54 engraved plates, majority with aquatint (including 51 with fine original hand-coloring), few plates with plate number written in manuscript. Contemporary half calf, gilt decorated spine with red morocco title label, extremities rubbed, occasional minor scattered spotting, front fly-leaf and verso of front free endpaper with several inscriptions.

€ 10.000.-

Prima edizione della prima importante opera mineralogica inglese illustrata con tavole colorate a mano, che documenta il celebre gabinetto mineralogico di Philip Rashleigh (1729-1811) di Menabilly, in Cornovaglia. L'opera offre descrizioni meticolose degli esemplari di Rashleigh, identificandone spesso la località di provenienza, la forma cristallina e il contesto geologico, e costituisce una fonte fondamentale per lo studio delle origini della mineralogia britannica, e in particolare di quella della Cornovaglia. Raro, soprattutto in serie complete.

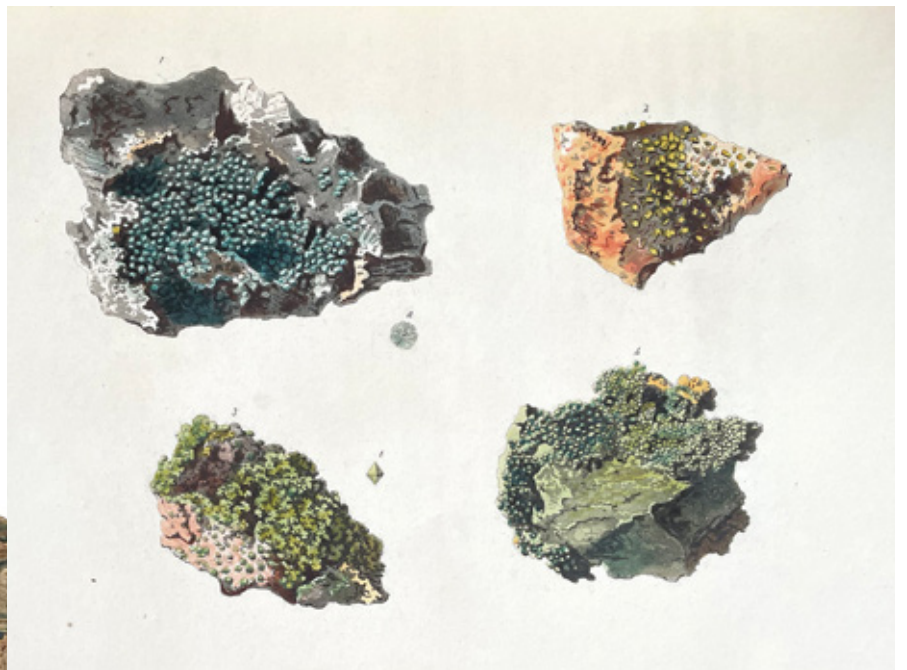
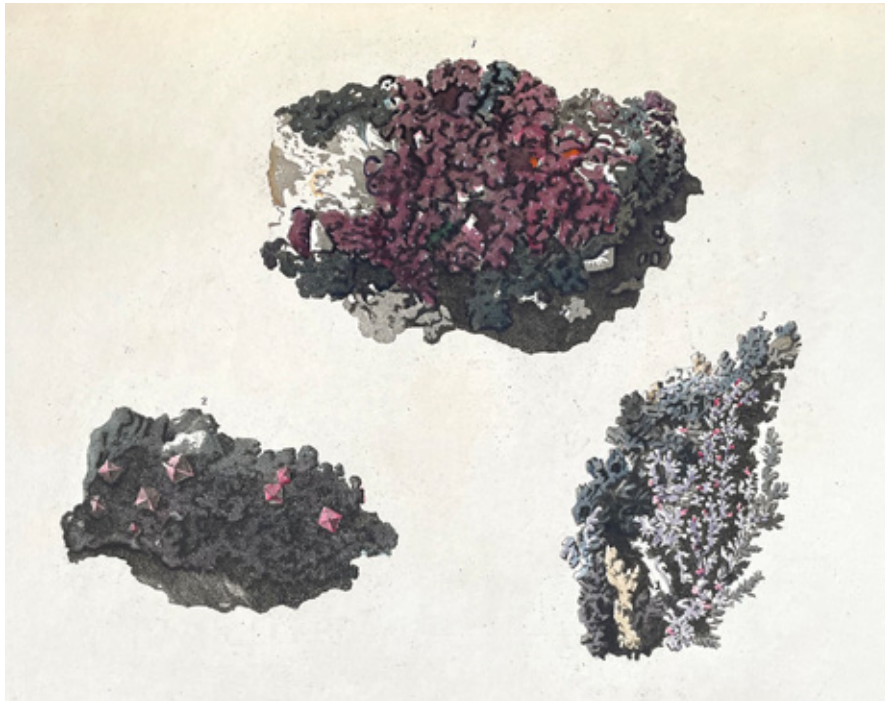
First edition of the first major English mineralogical work illustrated with hand-colored plates, documenting the celebrated mineral cabinet of Philip Rashleigh (1729-1811) of Menabilly, Cornwall. The work offers meticulous descriptions of Rashleigh's specimens, often identifying locality, crystal form, and geological context, providing a foundational record for the early study of British, and especially Cornish, mineralogy. Rare, especially in complete sets.

This sumptuous publication describes and illustrates selected specimens from the very large collection of Cornish minerals and fossils formed by the author. Rashleigh began to collect minerals around 1765, and since the upper oxide zones of many mines in the area were at that time just beginning to be explored, he was able to assemble over the remainder of his life probably the finest private collection of Cornish minerals ever. This work, published in two parts, describes and illustrates some of the finest specimens from his collection. The first part was written in 1797 partially as a response to the numerous requests Rashleigh had from his many visitors and foreign correspondents for an illustrated catalog of his collection. The beautiful copper engravings show recognizable classic specimens of cassiterite and various other rare and common copper species, such as chalcophyllite, lironconite, cuprite and pharmacosiderite. These excellent illustrations were the result of the Cornish engraver Henry Bone (1755-1834) efforts. The first part was so well received that in 1802 a second part was prepared and published. For this volume, the services of the engraver Thomas Medland [?-1833] and the colorist Thomas Richard Underwood

[1765-1836] were retained, and the same high quality was maintained. However, the text of both volumes shows Rashleigh ignorance of mineralogy as a science. The descriptions do not reference the common mineralogical names of the species illustrated. Nor does the author reference any other mineralogical works. Instead, Rashleigh describes the minerals with his own peculiar nomenclature. But this is a small thing for a work that was written with the pride of a proud collector, for an audience of other collectors. It would appear that the second part, published five years after the original is an uncommon item. Often only the first part of this work is offered for sale; seldom are both parts present. This is probably an effect of the second part being published as an afterthought by Rashleigh. Philip Rashleigh was head of the Cornish branch of the family and served as the M.P. for the local family constituency of Fowey from 1765 until 1802. His main residence was Menabilly, situated between Fowey and St. Austell. The latter was an important centre for China clay mining and Rashleigh was ideally placed to pursue his interest in geology, forming one of the most distinguished early collections of minerals. Many of Rashleigh's specimens were used by the Sowerby family in their publications. The collection is now in the Natural History Museum in London.

Provenance: including „William Stuart - from John Rashleigh, with his affect[iona]te love - Xmas - 1849“, „Caroline M. S. Long from her affectionate father John Rashleigh, July, 1875“, „This book was presented to Jo. R. by his brother in law Wm. Stuart after his father's W.S. death - and Joh. R. gave it to C. Long“, „Purchased by W. W. R. at Messrs. Hodgson Co. rooms November 2nd 1905“, marbled endpapers with engraved pictorial bookplate of Aldenham Abbey, Hertfordshire (later named Wall Hall) with related bookshelf label beneath.“

BM(NH) IV, p.1646; Schuh 4032; Ward & Carozzi 1833; Freilich Sale no. 451; R. W. Jones, Philip Rashleigh and his Specimens of British Minerals, (1797 and 1802), Mineralogical Record, 26, (1995), no. 4, 77-84; Smith, Early Mineralogy in Great Britain, 53-54; Wilson, History of Mineral Collecting, pp. 71-74, 78, 79, 189 & 221.





World of Parrots

REICHENOW, Anton.

Vogelbilder aus fernen Zonen. Abbildungen und Beschreibungen der Papageien. Mit 33 getönten beikolorierten lithographierten Tafeln nach Aquarellen von G. Mützel.- Kassel, Theodor Fischer, 1878-1883. Folio (390 x 280 mm). [42] Bll. / leaves. Complete with contents and list of species, notes, supplements, corrections, and 33 chromolithograph plates finished by hand after Gustav Mützel. Green original embossed cloth, upper cover with decorative border blocked in black and gilt lettering, gilt title on spine. Minor foxing as often, but overall a nearly mint copy with bright coloring.

€ 2.800.-

Prima edizione della prima e più completa classificazione dei pappagalli per provenienza e specie provenienti da tutto il mondo, con splendide illustrazioni di Mützel. Le tavole raffigurano vari pappagalli nel loro habitat naturale, organizzati per famiglia. L'opera è nota soprattutto per l'accuratezza dei disegni e per la presentazione monumentale delle 258 specie di pappagalli.

First edition, of „a series of colored plates illustrating the known parrots, accompanied by short descriptions of each and notes on their distribution.“ (Zimmer).

The German herpetologist and ornithologist Anton Reichenow (1847 - 1941) worked at the Natural History Museum of Berlin from 1874 to 1921 and was an expert on African birds, making a collecting expedition to West Africa in 1872 and 1873, and writing *Die Vögel Afrikas* (1900-05). He was

also an expert on parrots, describing all species then known in his book *Vogelbilder aus Fernen Zonen*, illustrated by artist Gustav Mützel (1839-1893) who was famous for his mammal and bird paintings, including the illustrations for the second edition of Alfred Edmund Brehm's *Thierleben* and Richard Lydekker's *The Royal Natural History*. He created a large number of illustrations for the German Ornithological Society, having been a member since 1874. Mützel's diverse interests led also to his membership of the German Society for Anthropology, Ethnology and Prehistory and the Association of Berlin artists. A number of birds are named after Reichenow, including Reichenow's woodpecker and R.'s firefinch. Reichenow is known for his classification of birds into six groups, described as „shortwings, swimmers, stiltbirds, skinbills, yoketoes, and treebirds“. This system was not adopted by any other ornithologists, but is used in the Dewey Decimal System.- *Fine Bird Books*, pp. 102; *Nissen IVB* 767; *Zimmer*, 514; *Sitwell-B.* 133.





Oldest Printed Illustration of the Structure of the Eye

REISCH, Gregor.

Margarita philosophica cu(m) additionibus novis: ab auctore suo studiosissima revisio(n)e tertio sup(er)additis.- Basel, Michael Furter & Johann Schott, 14. March 1508. sm.4to (210 x 145 mm) 316 Bll./ff. Title printed in red and black with large woodcut vignette by Master DS, 22 full-page woodcut illustrations by Urs Graf, and other Strassburg artists, with half of the woodcut world map (missing also in Munich & Vienna), two folding diagrams and numerous woodcuts in text. Blind-tooled contemporary leather over wooden boards with later handwritten title on spine label, joints cracked, cover and spine with missing parts, some wormholes, clasps missing, but a fine copy in its first binding. Unidentified collector's stamp on title (initials RS in figurative representation). First few pages with small tear in left white

margin, fly leaves missing, nicely rubricated copy. Somewhat browned, sporadically lightly spotted. Two woodcuts with overpainted genitalia. A few leaves minimally worm-marked in the outermost white margin. A few very isolated contemporary marginalia. Overall a good copy of this important and rare work.

€ 12.000.-

Prima edizione di Basilea e terza edizione autorizzata, a cura dello stesso tipografo della prima edizione del 1503, della prima enciclopedia "moderna", seguita da numerose edizioni nel corso del XVI secolo. Le edizioni presentavano variazioni nei capitoli e nelle illustrazioni.

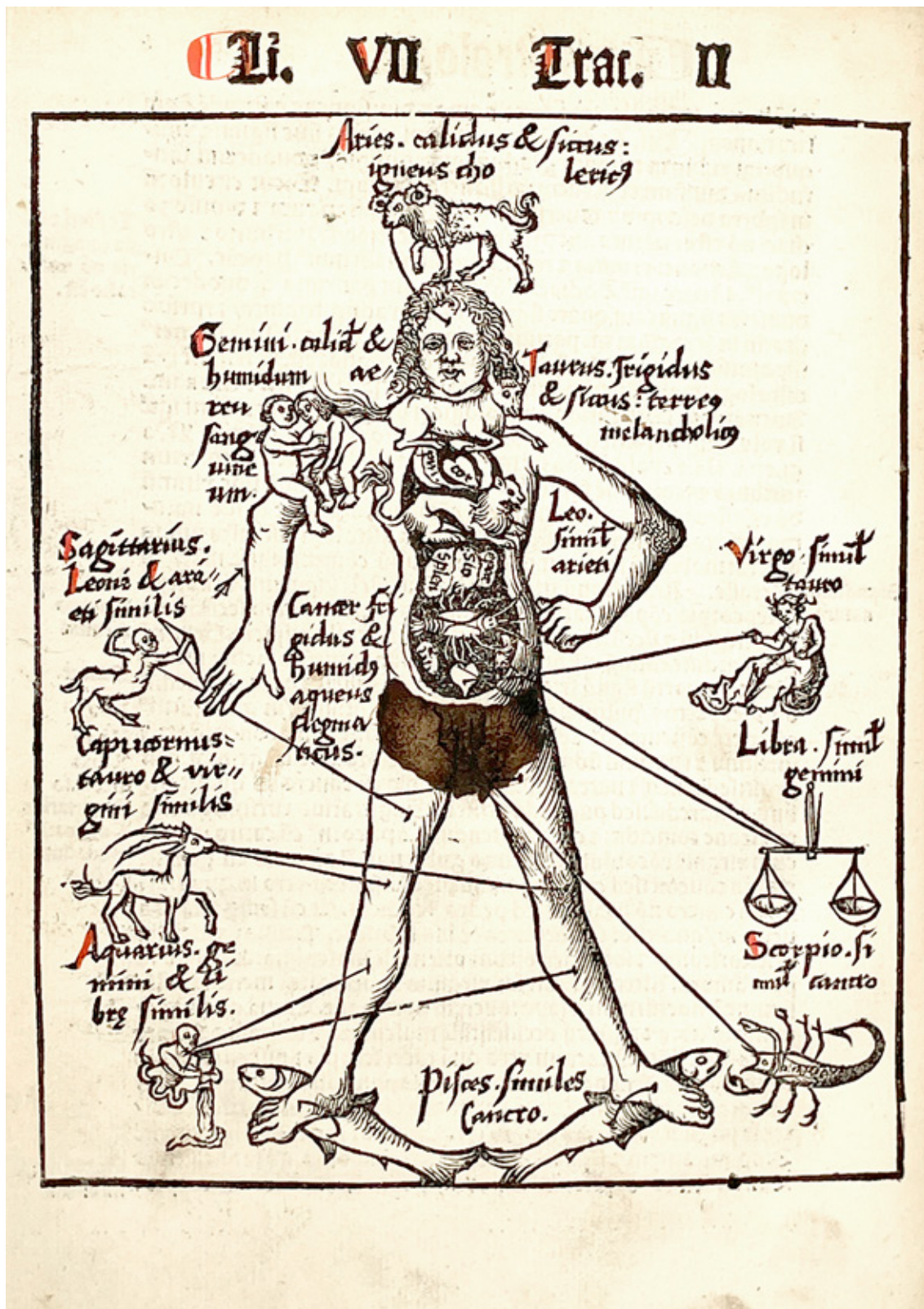
La *Margarita Philosophica* è considerata una delle prime e più importanti enciclopedie d'Europa. È scritta in forma di dialogo tra maestro e allievo e tratta delle arti liberali, nonché delle scienze naturali, tra cui astronomia, musica, medicina, geometria, meccanica e fisica, ecc.

First Basel edition, and third authorized edition, from the printer of the first edition of 1503, of the first 'modern' encyclopedia followed by numerous editions throughout the 16th century. The editions varied in chapters and images.

The Margarita Philosophica is considered one of the earliest and most important encyclopedias in Europe. It is written in dialogue form between teacher and pupil and deals with the liberal arts, as well as natural sciences, including astronomy, music, medicine, geometry, mechanics and physics etc. Gregor Reisch studied at the University of Freiburg in 1487 and received the degree of magister in 1489. Following his matriculation, he entered the Carthusian Order. From 1500 to 1502, he was prior at Klein-Basel, and from 1503 to shortly before his death he was prior at Freiburg. Reisch was confessor of Maximilian I. In his travels, he became friends with the most celebrated Humanists of the time, e.g., Erasmus, Wimpfeling, Beatus, Rheanus, Udalricus Zasius, and the celebrated preacher, Geiler of Kaisersberg. Reisch developed a good reputation for adaptability and his knowledge was so broad and profound he became regarded as an 'oracle.' His Margarita Philosophica was the first modern encyclopedia to appear in print and a landmark in the history of modern science. Constructed as a dialog between teacher and student, for university curriculum, it provides

an overview of many subjects. Reisch divides the text into twelve books, (1) Grammar, (2) Dialectic, (3) Rhetoric, (4) Arithmetic, (5) Music, (6) Geometry, (7) Astronomy, (8) Principles of Nature Philosophy (de principiis rerum naturalium), (9) Origin of Natural Objects (de origine rerum naturalium) containing references to minerals, metals and mining, (9) Psychology, (10) Logic, and (12) Ethics. Alexander von Humboldt said of it that it had „for a half-century, aided in a remarkable manner the spread of knowledge“. The book contains woodcut illustrations. These are distributed very unevenly: while the first books on linguistics, logic, and rhetoric contain only tables and schemata, the books on mathematics have sample calculations (some typeset, some woodcut) and numerous geometric sketches, music has examples of musical scores, the books on the natural sciences have anatomical and natural history illustrations, and at the end of the work there are sometimes one or two maps of the world. The exact number and assignment of illustrations varies somewhat between editions.

A distinctive feature of the Margarita philosophica are the full-page woodcuts that open each of the main sections of the work. Each of these woodcuts allegorically summarizes the basic concepts of the science described in the following part. Among the numerous editions and printings of the Margarita philosophica, it is difficult to distinguish between those authorized by the author and those not (pirated editions).- VD16 R 1036 (of the two online copy, the Munich copy collates as ours; the Freiburg copy has only one fold. musical plate, but instead a world map); Sabin 69129; Graesse VI, 73; ADB 28, 117; see Smith, Rara 83. not in BM STC and Adams; Shirley, The Mapping of the world, p. 21 f. (in the 1508 ed. by Grüninger is a small ptolemaic map with 4 winds); Vienna ÖNB says that the editions of (74.G.40), of 1504 (74.G.35) and of 1508 by Schott (74.G.9; see our copy) don't have maps !! but Ferguson. Bibliography Reisch (pp. 206) states that the same map as the 1503 edition (with 12 wind roses) should be present.





Very Rare Colored Copy

**RONALDS, Hugh
(& Elizabeth RONALDS).**

Pyrus Malus Brentfordiensis: or
a concise description of selected
apples.- London: printed by
Richard Taylor, Red Lion Court,
Fleet Street; for Longman,
Rees, Orme, Brown, and Green,
Paternoster-row, 1831. 4to
(310 x 250 mm) XII, 91 pp.,

(1) and 42 beautiful hand-colored lithogr. plates by Elizabeth Ronalds. The fine plates include a number of recently introduced apples, and the work concludes with a 5-page list of the best varieties of apples, „classed according to the situations for which they are adapted“ for example in greenhouses, small or large gardens, on Paradise Stocks etc.. Late 19th cent. brown half morocco with green cloth, raised bands, all edges gilt, marbled endpapers. Hinges of binding scuffed, occasional slightly spotted, plates generally clean and well preserved by tissue guards, fine condition overall.

€ 6.000.-

Libro raro su circa 300 varietà di mele coltivate nel vivaio dell'autore, con illustrazioni colorate a mano dalla figlia dell'autore. La maggior parte delle copie è in bianco e nero e costituisce una testimonianza del patrimonio varietale.

Elizabeth Betsey Ronalds (1788-1854) era una talentuosa illustratrice orticolturale. La sua opera più nota è contenuta nel «*Pyrus Malus Brentfordiensis*» (1831) di suo padre, descritto come «probabilmente il libro inglese sulla frutta più splendidamente illustrato di tutti».

Scarce book on about 300 apple varieties grown in the authors nursery in original hand coloring by the authors daughter. Most copies are uncolored, and a reminder of the stock.

Elizabeth Betsey Ronalds (1788 - 1854) was a talented horticultural illustrator. Her best-known work is in her father's „*Pyrus Malus Brentfordiensis*“ (1831), which has been described as „possibly the most beautifully illustrated of all English fruit books“. She also prepared illustrations for John Loudon's *Arboretum et fruticetum Britannicum* (1838) and numerous original watercolors and pencil sketches survived. Her beautiful pictures of fruit and flowers did much to promote the family's nursery business, which was run in the period from 1760 - 1880. It was founded by „Old Hugh“ Ronalds (1725 - 1788) at Brentford, West London. The home nursery was next to the Church of St Lawrence, but up to 50 acres were under cultivation at six sites. A close relationship developed with the

Royal Botanic Gardens at Kew, which was established at the same time and is situated on the opposite bank of the Thames from Brentford. The nursery had an international reputation and plants were imported and exported around the world. When the Colony in Australia was settled by Britain in 1788, Sir Joseph Banks requested the family to supply plants and seeds for its new inhabitants. Innumerable varieties of trees, flowers, herbs and vegetables were transported and gardeners tended them on their voyages. Fruit trees and seeds from the nursery were also sent to the Colony of New Zealand.

The best known of the family's horticulturalists today is Hugh Ronalds (1760 - 1833) who published in 1831 „*Pyrus Malus Brentfordiensis*...“ that described many of the 300 varieties of apples grown at the Brentford nursery, reaffirmed as „the best account of the most useful varieties of the most valuable fruit which our climate produces“, sitting „among the standard works in Horticulture“.- Nissen BBI 1670; Plesch, Mille 386; Lit.: Ronalds.Elizabeth (Betsey) Ronalds (1788-1854): horticultural illustrator, in: *Archives of Natural History*, vol. 45 (2018), pp. 159-62. Holdings: Only one copy in Germany (HU Berlin, without mentioning plates); only the NY Botanical copy speaks of colored plates; the other holdings only speak of plates. At least the Cornell online copy is uncolored as most copies offered. OCLC: Toronto, Penns. Hort. Soc., Univ. Delaware, Mich. State, Iowa Parks Lib., Huntington, Victoria State, Tasmania Lib., Oregon State, Univ. Florida; Sutro Library (incptl.)





Fungi



SCHAEFFER, Jakob Christian.

Fungorum qui in Bavaria et Palatinatu circa Ratisbonam nascuntur Icones nativis coloribus expressae. Editio secunda. 4 in 2 Vols.- Ratisbonae (Regensburg): by the author, 1772-1774. 4to (285 x 240 mm) With 2 engraved frontispieces in bistre, an engraved title vignette (in bistre for Volume 4), 330 hand-colored copper plates. Contemporary olive-green morocco bindings with rich gilt spines and gilt edges on three sides, bindings slightly rubbed, bumped, and dusty; the title and first front title of volumes 1 and 3, as well as 5 text pages, 3 plates, and 3 endpapers, bear a stamp in the margin (Borough of Portsmouth Publ. Lib.); endpapers each with two Ex Libris by this institution; margins slightly browned on the inside.

€ 10.000.-

Un bell'esemplare della seconda edizione.

L'opera rappresenta uno dei primi e più pregevoli testi illustrati a colori dedicati esclusivamente alla micologia, caratterizzato da tavole colorate a mano di straordinaria precisione che contribuirono a definire la nomenclatura scientifica e le descrizioni di numerose specie fungine. In essa, Schaeffer riuscì a riunire una vastissima varietà di funghi provenienti da un'unica regione, figurando tra i primi studiosi a esaminare in modo così dettagliato la flora micologica della Baviera.

An attractive copy of the second edition. The work stands as one of the earliest and finest color - illustrated works dedicated strictly to mycology, featuring remarkably accurate hand-colored plates that helped establish scientific naming and descriptions for numerous fungal species. In it Schaeffer succeeded in assembling an enormous variety of fungi from a single region, and was among the first to investigate the fungi of Bavaria in such detail.

A Prussian - born botanist, zoologist and theologian, Schaeffer spent most of his working life in Regensburg. Elected to the academies at Uppsala and Berlin, he was also made a Fellow of the Royal Society. His works on plants,

insects and birds are notable for the exactitude of the descriptions and for the beauty and accuracy of the images. His work in natural sciences includes writing comprehensive and illustrated volumes on plants, fungi, birds, and insects, proposing new classification systems, and maintaining a museum of curiosities. Schaeffer also experimented with electricity, colors, optics, and manufactured prisms and lenses, and invented an early washing machine and other practical devices. In the paper industry, he conducted experiments and published findings on alternate sources for paper production. He made studies of minute organisms without access to advanced microscopes and wrote a book on Daphnia. „The first major illustrated atlas of mushrooms and the seminal work of 18th-century German mycology. The artists include Sophie Betz, Loibel, and Rothermund; the engravers include J.M. and J.G. Fridrich, Lehner, Nussbiegel, and Trauttnner. The first edition was followed by four further editions, unchanged except for the dedications, the last of which included a commentary by Persoon.” (Volbracht).- Stafleu-C. 10476; cf. Nissen, BBI 1744, and Volbracht 1878 (neither of which lists this edition).





SCLATER, Philip Lutley.

On the Curassows now or lately living in the Society's Gardens. (From the Transactions of the Zoological Society of London, Vol. IX, Part 4).- (London: printed for the Society, 1875). 273-288 pp. with 14 fine hand-finished chromo-lithographic plates by J. Smit. (bound with:) Supplementary Notes on the Curassows now or lately living in the Society's Gardens. From the Transactions of the Zoological Society of London, Vol. X, (London, 1879) iv, pp. 543-563 with 7 fine hand-finished chromo-lithographic plates by J. Smit. 2 parts in one. 4to (316 x 250 mm) Contemporary red

buckram, gilt title to spine. Foxing to a few of the plates, overall, a very good copy with vivid plates.

€ 1.200.-

Monografia ornitologica fondamentale redatta dall'eminente zoologo britannico Philip Lutley Sclater per fornire una sintesi tassonomica completa dei curassow, una famiglia di grandi uccelli sudamericani tropicali simili ai fagiani (Cracidae). La pubblicazione contiene descrizioni anatomiche dettagliate, note comportamentali ed elenchi dei singoli esemplari ospitati allo zoo di Londra. Inoltre, ha apportato importanti modifiche ai nomi generici e ha fornito le prime descrizioni di nuove specie. L'opera è stata apprezzata per le sue suggestive tavole litografiche colorate a mano. Seminal ornithological monograph authored by the prominent British zoologist Philip Lutley Sclater to provide a comprehensive taxonomic synopsis of curassows, a family of large, tropical, pheasant-like South American birds (Cracidae). The publication details comprehensive anatomical descriptions, behavioral notes, and lists of the individual specimens that resided in the London Zoo. It also notably amended generic names and provided first descriptions of new species. The work was celebrated for featuring striking, hand-colored lithographic plates. The Dutch animal illustrator Joseph Smit (1836-1929) was responsible for the illustrations. Smit's career began at the Rijksmuseum van Natuurlijke Historie in Leiden, where he produced his first lithographs on commission from Hermann Schlegel. Between 1863 and 1866, he created lithographic stones that served as printing plates for 50 illustrations in Schlegel's work „De Vogels van Nederlandsch Indie“.

Philip Lutley Sclater (1829-1913), a well-known and highly productive ornithologist by trade, then secretary of the Zoological Society of London, brought Smit to England, where he produced both drawings and 100 hand-colored lithographs for Sclater's work „Exotic Ornithology“, published

between 1866 and 1869. In 1866, Smit emigrated to England with his family and settled in London. Shortly after his arrival in England, he met Joseph Wolf, with whom he formed a deep friendship. Between the 1870s and the 1890s, several specialized books on birds and mammals were published, with Wolf providing the drawings and Smit the lithographs. After Joseph Wolf's death in 1899, Smit focused primarily on mammal lithographs and was regarded as one of the leading mammal illustrators of his time in England. He worked on over 300 color plates in 15 standard works on birds and on 63 color plates for the journal „Transactions of the Zoological Society“, as well as others for the journals „Proceedings of the Zoological Society“, „Ibis“, and „Nature“ and „The Field“. Smit primarily used bird skins as models, particularly for his more than 100 color plates in the 27 volumes of the „Catalogue of the Birds in the Collection of the British Museum“, which were published between 1874 and 1899. Other books featuring illustrations by Smit include „Zoological Sketches“ (1867) by Joseph Wolf, „A Monograph of the Phasianidae (Family of the Pheasants)“ (1870-1872), and „A Monograph of the Paradiseidae or Birds of Paradise“ (1873) by Daniel Giraud Elliot; „Colored Figures of the Birds of the British Islands“ by Baron Lilford (1885); „Extinct Monsters“ (1892) by Henry Neville Hutchinson; and „Extinct Birds“ (1907) by Walter Rothschild. In 1905, Smit settled in the village of Radlett in Hertfordshire. In 1909, he spent six months visiting his son Pierre-Jacques (1863-1960), who was also an animal illustrator, in South Africa.- Provenance: Sir Robert George Wyndham Herbert (1831-1905), the first Premier of Queensland, Australia. At 28 years, he was the youngest person ever to become premier of an Australian state. - Nissen IVB 841.





SCLATER, Philip Lutley.

On the Rhinoceroses now or lately living in the Society's Menagerie Zoological Society of London. Extracted from Transactions of the Zoological Society Volume IX. (London, 1876). Small 4to. pp. 645-660, with 5 superb hand-coloured plates drawn by Joseph Wolf, and 9 black and white text figures. Bound in recent half calf with marbled boards, the first page rather age browned but otherwise very clean, the plates are without any foxing.

€ 1.200.-



Quest'opera offre un'importante panoramica storica e tassonomica degli esemplari di rinoceronte tenuti in cattività allo Zoo di Londra nel corso del XIX secolo, corredata da 5 splendide tavole colorate a mano che ritraggono gli animali dal vero. Contiene le prime osservazioni scientifiche sulla distribuzione geografica, lo stato di salute, le caratteristiche fisiche e la tassonomia di varie specie di rinoceronte.

At the time of the seminal zoological publication, Ph. L. Sclater (1829-1913) was serving as the Secretary of the Zoological Society of London, a position he held for 43 years. This specific work provides an important historical and taxonomic overview of the rhinoceros specimens held captive in the London Zoo during the 19th century, featuring 5 superb hand-coloured plates illustrating the animals from life. It contains early scientific observations on the geographical distribution, health, physical traits, and taxonomy of various rhinoceros species. The paper remarks upon and provides detailed figures for five specific species: *Rhinoceros unicornis* (Greater One-Horned / Indian Rhinoceros), *Rhinoceros sondaicus* (Javan Rhinoceros), *Rhinoceros sumatrensis* (Sumatran Rhinoceros), *Rhinoceros lasiotis* (The "Hairy-eared" Rhinoceros, now classified as a subspecies of the Sumatran Rhino), *Rhinoceros bicornis* (Black Rhinoceros). Notably, the paper documents the first living African rhinoceros brought to Europe since the days of the Roman Empire, which originated from modern-day Sudan.



Fine Chess Book

Gustavus SELENUS
(pseud.: August II., Duke of Braunschweig and Lüneburg)

Das Schach- oder König-Spiel. Angefüget ein sehr altes Spiel genandt Rythmo - Machia.- Leipzig, L. Kober für H. Grosse d. J., 1617 (at the end: 1616). Folio. (305 x 200 mm). 12 Bll., 495 pp., 1 Bl. with engraved title, 5 engraved chapter titles (2 engraved, 3 repeated woodcuts), 83 text engravings, partly nearly full-page, 3 engraved plates and one fold. table Contemporary vellum, splayed, ties missing, front inside cover with pasted-in portrait of Friedrich Roth-Scholtz (1687-1736), engraved by W. Kilian; front free endpaper with bibliographical note in an old hand. Slightly browned and foxed, without the frequently missing pre-title, but fine copy.

€ 8.000.-

Prima edizione, seconda tiratura con frontespizio aggiornato, ora datato 1617.

Il primo libro sugli scacchi in lingua tedesca, nonché il più importante, riccamente illustrato, con la famosa tavola che raffigura l'autore mentre gioca una partita a scacchi e le due tavole ripiegate dedicate alla Rythmomachia. Tra tutte le immagini spicca l'incisione su rame a doppia pagina dell'incisore di Strasburgo Jacob van der Heyden (1573 - 1645) alle pagine 216 e 217.

First edition, second issue with title-page updated, now dated 1617.

The first book on chess in German, and the most important one, richly illustrated, including the famous plate depicting the author playing a game of chess and the two folded-in plates on the Rythmomachia. Among all the images, the double-page copperplate engraving by Strasbourg engraver Jacob van der Heyden (1573 - 1645) on pages 216 and 217 stands out. The duke (right) is presumably playing against Landgrave Moritz the Scholar of Hesse - Kassel († 1632). Spectators include Landgrave Ludwig V of Hesse-Darmstadt († 1626) (at the table) and probably Margrave Georg Friedrich of Baden-Durlach († 1638). All other copperplate engravings and diagrams are by the engraver Lucas Kilian (1579 - 1637) from Augsburg. The games illustrated follow Ruy Lopez's famous chess book, probably in the form of an Italian translation by Domenico Tarsia from 1584; book five contains the first German edition of Barozzi's Rythmomachia. Rithmomachia (the philosophers game) is an early European mathematical board game. Its earliest known description dates from the eleventh century. The name comes loosely from Greek and means „The Battle of the Numbers.“ The game is somewhat like chess except

that most methods of capture depend on the numbers inscribed on each piece. The game was used as an educational tool that teachers could introduce while teaching arithmetic as part of the quadrivium to those in Western Europe who received a classical education during the medieval period. David Sepkoski wrote that between the twelfth and sixteenth centuries, „rithmomachia served as a practical exemplar for teaching the contemplative values of Boethian mathematical philosophy, which emphasized the natural harmony and perfection of number and proportion, that it was used both as a mnemonic drill for the study of Boethian number theory and, more importantly, as a vehicle for moral education, by reminding players of the mathematical harmony of creation.“ The game declined sharply in popularity in the 17th century, as it was no longer used in education, and potential players were not introduced to it during their schooling. In the 13th century Rithmomachia came to England, where famous mathematician Thomas Bradwardine wrote a text about it. Even Roger Bacon recommended Rithmomachia to his students, while Sir Thomas More let the inhabitants described in the book Utopia play it for recreation. The game was known well enough to justify printed treatises in Latin, French, Italian, and German, in the sixteenth century. Two notices advertising a game set for sale have been found, one in Paris (1556) and the other in London (1563). In 1572 Francesco Barozzi published a version in Venice which was translated into German here. Gustavus Selenus included the rules of rithmomachia as an appendix in his books on chess, and the game persisted as „arithmetic chess“ or „numerical checkers“ as a side mention in German chess books for some time afterward, a curiosity but a rarely-played one.- VD 17 39:1257922; Zollinger I, 68; Van der Linde 2936 u. Gesch. I, 349 ff.; Kat. HAB, Spielerische Seiten 13/14 u. 17.





„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] Small folio (360 x 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.

€ 5.400.-

«Un'opera rara con tavole finemente colorate [e] esempi estremamente interessanti dell'uso dell'acquatinta dalla grana più fine possibile» (Dunthorne). L'opera, «illustrata con eccellenti acquatinte a grana fine» (Blunt, 256), è tipica del genere dei libri di colorazione botanica, che sorsero tra la fine del XVIII e l'inizio del XIX secolo, spesso scritti e disegnati da artiste e insegnanti di disegno, come Clara Maria Pope, la signora Withers o Mary Lawrence. Il formato di questi libri era simile a quello di „Studies of Flowers from Nature“, destinato a «giovani signorine e governanti private». Per quanto questi quaderni di disegno floreale fossero di moda, forse in parte grazie al patrocinio reale di cui godevano, come osserva Blunt, «molti di essi, a giudicare dalla loro rarità odierna, furono pubblicati in tirature limitate (l'elenco degli abbonati indica meno di 100 copie) oppure gettati via una volta che erano stati debitamente „colorati“» (Blunt, 255-256).

„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, Chrysanthemum, Pelargonium Cardatum, Pelargonium Zonale, Paeonia, Var., Ixia tricolor, Mimosa paradoxa, Gardenia florida, Camelia japonica, Begonia Evansiana, Erica Cerinthoides, Erica coccinea, Roses, Rosa mundi, Passiflora alata, Dahlias, Crassula coccinea, Strelitza 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.





Goethe's Elephant

TISCHBEIN, Johann Heinrich.

Sammlung von einhundert und siebenzig Kupferstichen, nach Zeichnungen von Agricola, Bellinus, Berghem, ... sämtlich in Kupfer radiert und geätzt von- Zwickau, Literatur- und Kunst-Comptoir, um 1810. Folio (470 x 300 mm) 2 text leaves / Bll. (title, short biographical note, index of engravings) with 170 (10 partly colored) mounted engravings on 59 sheets of paper. Contemporary papercard boards, handwritten title to cover. The two loose sheets of text are included. Overall, in good condition. Corners are bumped; the spine covering has a tear at the bottom.

€ 4.800.-

La collezione presenta principalmente raffigurazioni di animali, oltre a ritratti, scene storiche e paesaggi, basati su disegni di Agricola, Bellinus, Berghem, Oudry, Piazzetta, Rembrandt, Ridinger, Romeyn, Tischbein e altri. Tra questi: l'elefante indiano di Goethe.

Comprende quasi l'intera produzione di incisioni di Johann Heinrich Tischbein il Giovane (1742-1808) realizzate su disegni dei Maestri Antichi. Estremamente rara; l'ultima copia apparsa sul mercato risale a un'asta tedesca del 1996.

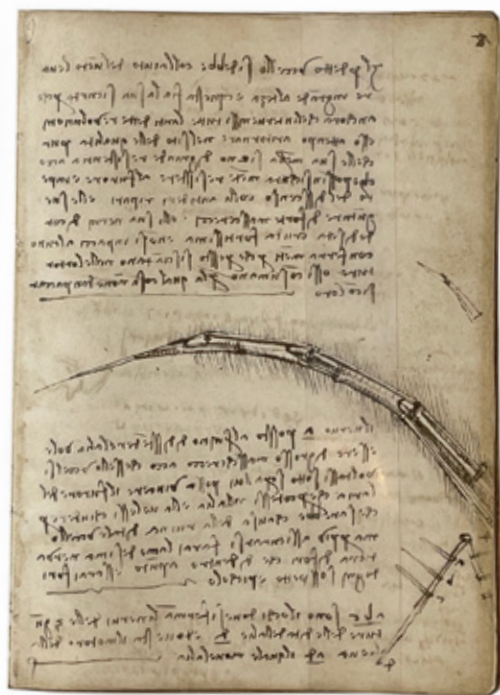
Comprises nearly the entire body of etchings by Johann Heinrich Tischbein the Younger (1742 - 1808) after designs by the Old Masters. Extremely rare; the last copy to appear on the market was at a German auction in 1996.

The collection primarily features depictions of animals, as well as portraits, historical scenes, and landscapes, based on drawings by Agricola, Bellinus, Berghem, Oudry, Piazzetta, Rembrandt, Ridinger, Romeyn, Tischbein, and others. To include: Goethe's Indian elephant.

The Indian "Goethe Elephant" (c. 1771, India-1780, Kassel) lived in Landgrave Frederick II's menagerie in Kassel beginning in 1773. The animal, which was very popular with the public, died in 1780 in an accident in the Karlsruhe. Johann Wolfgang von Goethe used its skull to study the intermaxillary bone. The skeleton, which is over 200 years old, is one of the first skeletons of large mammals to have been prepared.

Tischbein is a key figure in German Romantic art, known primarily for his masterful etchings and portraits, which captured the inescapable spirit of his era. Born in the town of Haina, Germany,

in 1751, he came from an illustrious artistic family that had a profound influence on his creative direction. His father, Johann Konrad Tischbein, was a skilled craftsman, while his grandfather, the sculptor Johann Heinrich Tischbein the Elder, founded the famous art gallery for Prince William VIII of Hesse-Kassel. This family background provided the young artist with an unparalleled foundation, instilling in him an early appreciation for art and placing him at the heart of significant cultural movements. His artistic journey began with formal training in Amsterdam, where he honed his technical skills alongside other artists and absorbed the profound influences of Dutch Baroque aesthetics. But it was Kassel that became his true creative home. His position as curator at the Landgrave's Gallery was much more than a professional achievement; it provided him with direct access to the most significant artistic trends of the time and facilitated collaborations that advanced his career. Tischbein's life was also marked by a deep sense of duty and mentorship, as evidenced by his care for his protégé Franz Pforr, whom he taught diligently and helped gain admission to the prestigious Vienna Academy of Fine Arts. Tischbein's contribution to the canon of German art extends beyond his individual compositions; he served as a vital link between the classical traditions of his predecessors and the emotional power of the Romantic movement. His work embodies the transition from the structured elegance of the Enlightenment to the more turbulent, nature-centered exploration of the 19th century. By documenting both the human face and the wild natural world, he helped define a visual language that resonated with the cultural shifts of his era. Through his etchings, portraits, and landscapes, he left a lasting mark on the European art scene, capturing nature's fleeting moments and the timeless spirit of humanity in his works.- Nagler XXI, 147, 43. Holdings: Anna Amalia Bibl. Weimar; Wiesbaden; BL London; Strasbourg.



VINCI, LEONARDO DA.

I manoscritti di Leonardo da Vinci. Codice sul volo degli Uccelli e varie altre materie. Pubblicato da Teodoro Sabachnikoff, transrizioni e note di Giovanni Piumati. Traduzione in lingua Francese di Carlo Ravaissou-Mollien.- Paris: Edoardo Rouveyre, 30. June 1893. Folio (355 x 235 mm) 156 pp., (8); this copy no. 139, title printed in red and black, text in Italian and French, facsimile manuscript booklet (13 Bll. ; 220 x 160 mm) mounted on guard, 47 mounted plates, occasional, mainly marginal, slightly spotted as always, contemporary publ. vellum, morocco label mounted on spine.

€ 1.500.-

Stampato privatamente in tiratura limitata (300 copie) dal proprietario dell'allora Codice di Leonardo da Vinci. Prima pubblicazione del "Codice sul volo degli uccelli" di Leonardo da Vinci, un codice relativamente breve risalente al 1505 circa. Composto da 18 fogli, misura 210 x 150 cm ed è qui riprodotto nella sua forma originale (facsimile di 13 fogli, più un ulteriore foglio recuperato durante la pubblicazione e inserito in un'appendice) così come era allora di proprietà del curatore, Théodore Sabachnikoff.

Attualmente conservato presso la Biblioteca Reale di Torino, il codice inizia con un'analisi del comportamento di volo degli uccelli e propone meccanismi per il volo mediante macchine. Leonardo costruì diverse di queste macchine e tentò di lanciarle da una collina nei pressi di Firenze. Tuttavia, i suoi tentativi fallirono. Nel codice, Leonardo osserva per la prima volta che il centro di gravità di un uccello in volo non coincide con il suo centro di pressione.

Privately printed in limited number (300 copies) of the owner of the da Vinci Codex then.

First publication of Da Vinci's „Codex on the Flight of Birds“, a relatively short codex from ca. 1505 by Leonardo da Vinci. It comprises 18 folios and measures 210 x 150 cm and is here reproduced in its original form (facsimile of 13 leaves, and one further leaf recovered during publication in an Appendix) as it was then owned by the editor, Théodore Sabachnikoff.

Now held at the Royal Library of Turin, the codex begins with an examination of the flight behavior of birds and proposes mechanisms for flight by machines. Leonardo constructed a number of these machines, and attempted to launch them from a hill near Florence. However, his efforts failed. In the codex, Leonardo notes for the first time that the center of gravity of a flying bird does not coincide with its center of pressure.

History of the manuscript: When Melzi died in 1570, his son Orazio Melzi, as his heir, began distributing Leonardo da Vinci's manuscripts. In 1637, Count Galeazzo Arconati donated manuscripts to the Bibliothèque Ambrosienne, where they remained until 1796, the year of Napoleon Bonaparte's arrival in Milan; he confiscated scientific and artistic works incl. da Vinci's manuscripts on behalf of his son. On November 25, 1796, the boxes arrived at the Bibliothèque Nationale: The Codex Atlanticus was restored in the

Bibliothèque nationale and the 12 Carnets were given to the Institut de France. Since 1841, the notorious Guillaume Libri, taking advantage of his position as Inspector of Libraries in France, had spent several years scouring public libraries throughout France, removing for his own benefit a significant number of rare books, documents, letters, and manuscripts. These were subsequently sold in 1847 to the fourth Earl of Ashburnham in England, without providing any justification for their provenance, after having attempted to sell them to the British Museum. Regarding Leonardo da Vinci's notebooks he removed 34 pages from "Notebook A" (out of 98 pages) and 10 pages from "Notebook B" (out of 100 pages) between 1841 and 1844. He also extracted a booklet of 18 pages from "Notebook B." The pages extracted from notebooks A and B took the name of their purchaser and became the "Ashburnham Codex 1875/ 1-2" when they arrived at Ashburnham Place in Sussex on April 23, 1847. In the early 1860s, the booklet of 18 pages (now known as the "Codice sul volo degli Uccelli") was sold by Libri: five pages (1, 2, 10, 17 and 18) were sold in London and ended up in the hands of a painter and art collector, Charles Fairfax Murray. In 1867, the remaining 13 leaves were sold by Libri to Marquis Giacomo Manzoni for 4,000 lire. After his death on December 3, 1889, his heirs sold them in 1892 to Théodore Sabachnikov, son of a wealthy Siberian merchant and entrepreneur from Kyakhta, who made a great fortune in the tea trade and gold mining. Sabachnikov, orphaned at an early age, attended the University of Saint Petersburg but was expelled for participating in student riots and was forced to move to Germany, to the University of Bonn. There, he met Giovanni Piumati, who was interested in studying Leonardo da Vinci's codices. In 1892, Sabachnikov used part of his inheritance to purchase Leonardo's Codex on the Flight of Birds from the heirs of Giacomo Manzoni for 30.000 francs. In 1893, he published a privately printed facsimile edition of the codex dedicated to Margherita of Savoy. He then donated the original manuscript to Umberto I, who in turn donated it to the Royal Library of Turin for preservation. When Charles Fairfax Murray learned of Libri's theft, he sold to Sabachnikov one of the five pages he owned, page 18, not realizing the other four leaves were also from the same notebook.- DSB VIII, 243; Verga 63: „Whoever takes it in hand has the perfect illusion of leafing through the original booklet, as all the smallest details are reproduced with surprising clarity, right down to the company prints on the cover.“



Untrouvable

ZIETEN, Karl Hartwig Friedrich Daniel von.

Les pétrifications de Wurtemberg: ou représentations d'après nature des pétrifications, qui se trouvent dans les collections les plus complètes, nommément dans celle du cabinet de Mr. le Docteur Hartmann, avec indication des formations de roches, dans lesquelles on les rencontre, et des endroits, où elles ont été découvertes/ Die Versteinerungen Württembergs ... (dt./frz.).- Stuttgart, Verlag und Lithographie der Expedition des Werkes unserer Zeit, (1830-1833). Folio (440 x 350 mm) 12 Bll.,

102 pp. with 72 hand colored lithographed plates and with 12 printed wrappers of the installments. German-French parallel edition. Some pages have brown spots, but the plates are mostly very clean and in vibrant coloration. Period style half calf.

€ 7.000.-

Opera estremamente rara, pietra miliare della paleontologia tedesca. I fossili del Württemberg, provenienti in particolare da siti come Holzmaden, rappresentano alcune delle più importanti scoperte paleontologiche al mondo, offrendo una visione senza pari degli ecosistemi marini del Giurassico e dell'evoluzione dei rettili marini. È proprio per questo che la collezione di Friedrich von Hartmann era così preziosa e che l'opera di Zieten, volta a documentare alcuni di questi fossili nel 1830, riveste un'importanza fondamentale. Zieten offre ai lettori una descrizione sistematica e illustrazioni realistiche dei fossili più significativi, risalenti soprattutto ai periodi Giurassico, Triassico e Terziario, tra cui ammoniti, conchiglie, rettili e legno silicizzato. L'opera contiene inoltre informazioni precise sui luoghi e sugli strati di ritrovamento, spiegazioni geologiche e paleontologiche, nonché le classificazioni tassonomiche dei fossili. Una parte della collezione di Hartmann confluisce nel Museo di Storia Naturale di Stoccarda, mentre altre parti furono vendute alle collezioni universitarie di Leida e Tubinga, a Haarlem e al Museo di Storia Naturale di Londra.

Exceedingly rare work, a milestone in German paleontology. The fossils of Württemberg, particularly from sites like Holzmaden, represent some of the most important paleontological discoveries in the world, providing unparalleled insights into Jurassic marine ecosystems and the evolution of marine reptiles. This is why Friedrich von Hartmann's collection was so valuable and why Zieten's work documenting some of these fossils in 1830 was so significant. Zieten offers readers a systematic description and lifelike illustrations of the most significant fossils particularly from the

Jurassic, Triassic and Tertiary periods, including ammonites, shells, reptiles and silicified wood. It also contains precise information on where and in which strata they were found, geological and paleontological explanations, and taxonomic classifications of the fossils. Part of Hartmann's collection went to the Natural History Museum in Stuttgart, while other parts of the collection were sold to the university collections in Leiden and Tübingen, to Haarlem and to the Natural History Museum in London. Von Zieten (1785 - 1846) served in the Prussian army from 1801 to 1807 and entered Württemberg service in 1808, being promoted to major in 1828. His main work is 'The Fossils of Württemberg', published in 12 installments between 1830 and 1833/34 and contains 72 plates with illustrations of the most important fossils found in the Jurassic and Muschelkalk formations of Swabia. Zieten used the collection of the German physician and fossil collector Friedrich von Hartmann (1767 - 1851) in Göppingen, a highly respected figure in the Stuttgart society with connections to many prominent intellectuals and artists. Friedrich von Jaeger described the fossil reptiles from Hartmann's collection which formed also the foundation for several other major scientific works on fossils from the region. It is considered one of the first systematic and comprehensive paleontological compilations in Germany. Its numerous plates represent a scientific advance in the visual documentation of fossil discoveries in the 19th century, are particularly well known.- Provenance: formerly the Princely Court Library of Donaueschingen; the a private collection in North Rhine-Westphalia. not in Ward/ Carozzi, Hartmann, Stehle, 50; OCLC 1284281917.





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