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A SMALL SELECTION FROM OUR STOCK

AMBROSIUS (Saint Ambroise, c. 340–397).

Hexameron. Augsburg: Johann Schüssler, ca 5 May 1472. Chancery 2to (310×175 mm). 76 leaves (of 77, without final blank as often). 35 lines. Type: 1:117G. Opening 6-line initial in red Maiblumen decoration, 2- to 5- line initials in red, a few with yellow in-fill, red capital strokes. Late 19th cent. leather with gilt ruled borders to covers. Fine, wide-margined copy, rubricated throughout and with lombards in red. Margins partly slightly finger stained and a little dusty, scattered faint water stains, title with narrow color line in upper margin, some neat contemporary marginalia, last leaf with contemporary ownership note of the Dominican monastery Vienna. Binding slightly rubbed.

$ 16.000,–

First edition, rarely found on the market, as there is only one copy of the edition to appear at auction for over thirty years (Christies 23 Nov. 2010). “A commentary on the Creation, with many descriptions of natural phenomena derived from Pliny and others” (Poynter). The term Hexaemeron, literally “six days,” refers to the Genesis creation narrative spanning Genesis 1:1–2:3: corresponding to the creation of the light (day 1); the sky (day 2); the earth, seas, and vegetation (day 3); the sun and moon (day 4); animals of the air and sea (day 5); and land animals and humans (day 6). God then rests from his work on the seventh day of creation, the Sabbath. The first Christian example of this genre was the Hexaemeron of Basil of Caesarea, and many other works went on to be written from authors including Ambroise, Augustine of Hippo, Bonaventure, and so on. These treatises would become popular and often cover a wide variety of topics, including cosmology, science, theology, theological anthropology, and God's nature. Saint delivered a lecture series over the course of three days during 378 AD on the Genesis creation narrative. Using the information he had prepared for this, he wrote his Hexaemeron, which spanned nine homilies. The text of his contemporary Ambrose of Milan (339-397), a theologian and statesman who served

as Bishop of Milan, rested on Basil and opened as follows: “If sometimes on a bright night, whilst gazing with watchful eyes on the inexpressible beauty of the stars, you have thought of the Creator of all things; if you have asked yourself who it is that has dotted the heaven with such flowers, and why visible things are even more useful than beautiful; if sometimes in the day you have studied the marvels of light, if you have raised yourself by visible things to the invisible being, then you are a well prepared auditor, and you can take your place in this august and blessed amphitheatre.” Saint Aldhelm in his Carmen de Virginitate describes the Hexameron as “a lucid little work, unfolding with devout reckoning how from the first beginnings the wisdom of the supreme Father had made this present world through six periods of days, disposing the ages with an eternal command” (trans. Lapidge and Rosier 1985 pp 117-18). This work is an established source for Bede’s commentaries on Genesis, Aelfric’s own Hexameron, and, along with Lactantius’ Carmen de ave phoenice, the 9th-century Old English poem The Phoenix.- GW 1603; Hain 903; BMC II, 329; Pr. 1595; Goff A 555; BSB-Ink A 475; IGI 427; Oates 894; Pell. 586; Polain 164; Poynter, Inc. in the Wellcome Med. Libr. 44; Voull., Bln. 56; not in Klebs & Osler.

Early Botanical Photography

ANTOINE, Franz de Paula (1815-1886).

Photographische Blätter aus dem Wintergarten des k.k. Hofburggartens in Wien Aufgenommen von Franz Antoine, … (Wien, 1873 or 1875) Folio (440×325 mm) Title-Page with mounted albumin photograph and 20 boards with mounted albumin photographs (in size 235×200 mm). Mounted within gilt and black ruled frame on heavy boards preserved within original cloth folder with title: Photographische Blätter Franz Antoine. The title page sun faded and one or two photographs slightly faded, otherwise very fine tonality of the photographs.

$ 16.000,–

Exceedingly rare album with early photographical plant still life’s of a famous greenhouse & botanical garden in Vienna. Probably printed in only 50 copies. Of the 20 photographs in the portfolio, fifteen show views within the Wintergarten; four show large trees displayed within the entrance saloon; and one shows a specimen of Welwitschia mirabilis displayed on a glass table in front of a painting of the same species in the wild (faded).

The Austrian horticulturist, gardener and amateur photographer Franz Antoine the younger had studied botany in the botanical gardens of Vienna under Joseph Franz von Jacquin. For some years he had travelled through Europe to study modern developments in gardening. From 1847 onwards he worked as a court gardener. He received international reputation for his ”Wintergarten…”, and was honored by the kings of Bavaria and Prussia. From 1865 he was director of Royal Gardens to the Austrian/ Austro - Hungarian monarchy. He was an authority on the botanical family of Bromeliaceae, and was also an avid photographer. As a member of the Zoological - Botanical Society in Vienna, he gained great recognition as an amateur photographer, producing mostly large-scale plant studies. His photographs of still life’s, plants and scenes of Vienna were presented at photography exhibitions in Vienna (1864, 1873) and Paris (1867). Also the Albertina in Vienna has a large stock of photographs of plants by Franz Antoine, which belong to the earliest and best of this genre. The original, classical greenhouse was built from 1823 to 1826 after designs by Ludwig von Remy. The back wall of the building was part of the then Vienna city wall. After the greenhouse had been demolished at the turn of the century, in 1902–1906 a new green house influenced in its ornamentation by Art Nouveau was built after designs by the court architect Friedrich Ohmann. In 1861 he was a co-founder of the Photographic Society.- Starl. Lexikon Fotografie Österreich, 1839-1945; Hannavy. Encyclopedia of Nineteenth-Century Photography 1287. For his method of photography: Franz Antoine. Ueber die Methode, Pflanzen photographisch darzustellen und zu vergrößern, in: Zeitschrift für Fotografie und Stereoskopie 5, 1862;

For a printed work on the Wintergarten by Antoine (1852) see Pritzel 196. Nissen BBI 44; Czeike I, 605. Cf. Bobins 1024 and Mayer, Bibliotheca Viennensis 948 (normal edition in half cloth or cloth bindings). KVK: We could locate only four incomplete copies world-wide: Utrecht (16 plates, dating 1875); ÖNB Vienna (17 plates, dating 1880); Univ. Vienna (17 plates); Royal Horticultural Society London (18 plates, dating 1875)

Sparkling

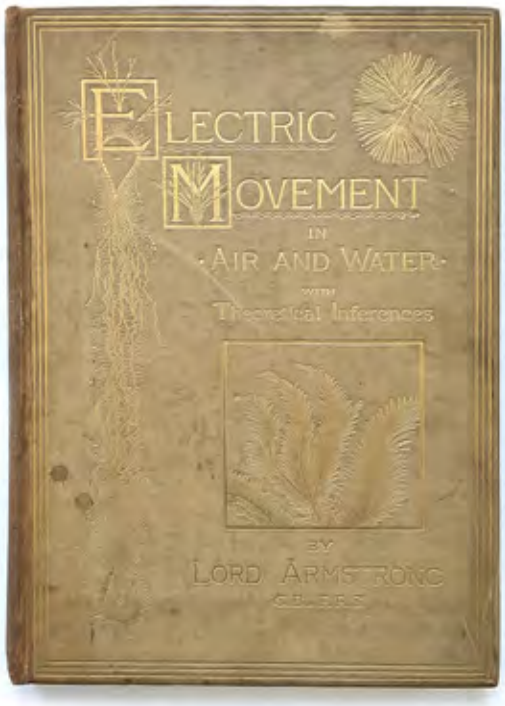
ARMSTRONG, William George (1810–1900).

Electric movement in air and water with theoretical inferences. Second edition with a supplement. 2 parts in one.- London: Smith, Elder, & Co., 1899. Folio (390×280 mm) VII, (1), 55 leaves text (printed recto only), 41 plates; Supplement with separate title: “Supplement to Lord Armstrong’s work on electric movement in air and water being a continuation of his experiments … ”; VI, 27 leaves, 14 partly colored plates. Original publ. cloth, spine restored, else fine copy.

$ 5.000.-

First edition, second issue with supplement in first edition. The first edition was published in 1897, this second issue has a new title and includes the supplement of 1899 (with 14 more plates) in one vol.

Though it was produced as a work of pure science, the photographic plates, reproduced as luxurious autotypes, are what speak to us today: beautiful abstract images, produced by sending electric discharges through water, similar in appearance to lightning, but more full-some and symmetrical. “In 1897 Armstrong published a beautiful illustrated volume … in which he discussed the most remarkable series of figures obtained by electric charge over photographic plates” (DNB) Study of patterns produced by electrical discharges on surfaces revealed by dusting with powdered red lead and sulphur, sometimes termed ‘Lichtenberg figures’. These experiments were conducted at Cragside in Northumberland, England, using a Wimshurst machine (electrostatic generator) and two 10-gallon Leiden jars. Current was conveyed to two rod conductors with a spark gap at which coated wires discs or plates were positioned. Lord Armstrong exhibited figures of the type produced at the Royal Society soiree at Burlington House in London on 16 June 1897. The English engineer William George Armstrong, Baron Armstrong was an armaments manufacturer and industrialist who founded the Armstrong Whitworth manufacturing concern on Tyneside. He was also an eminent scientist, inventor and philanthropist. In collaboration with the architect Richard Norman Shaw, he built the first house in the world to be lit by hydroelectricity. Armstrong was responsible for developing the hydraulic accumulator. Where water pressure was not available on site for the use of hydraulic cranes, Armstrong often built high water towers to provide a supply of water at pressure - for instance, the Grimsby Dock Tower. He produced the weighted accumulator, a cast-iron cylinder fitted with a plunger supporting a very heavy weight. The plunger would slowly be raised, drawing in water, until the downward force of the weight was sufficient to force the water below it into pipes at great pressure. The accumulator was a very significant, if unspectacular, invention, which found many applications in the following years.



Pop Art

BAYRLE, Thomas (1937-)

Feuer im Weizen. Post War Serie of 8 serigraphs on strong paper with separate title-page. 9 leaves in modern cloth box. (Frankfurt a. M.: Draier/März-Verlag, 1970/71). Folio. All sheets in size: 475 x 645 mm, signed, dated, numbered and titled in pencil. In a red modern cloth folder. no. 96/100. Fine copies.

$ 16.000.-

In the context of sexual liberation and political resistance, Bayrle published “Fire in Wheat” in 1970 with the Frankfurter März-Verlag. The work plays with bourgeois conventions and is presented in the design of a picture book with cardboard glossy pages (book).The raster images, printed in strong colors, show provocative scenes whose endless repetitions add to a mass ornament of sexual acts. These pop-like illustrations emphasize the erotic impact of the images and illustrate Bayrle’s critical view of social norms. The present work shows such a grid of contradicting rows of men and women with a red flag that provides a lettering with information about the work. The completely naked men and the women, who only wear black fishnet stockings and heels, are painted red and blue. Bayrle shows them in motion with one leg bent and one arm stretched in the air. One behind the other it seems as if they are dancing in rows. The seemingly endless repetitions of the same motifs create a complex, unique pattern typical of Bayrle; the individual becomes part of the mass as a living ornament. Individual motifs that he takes from the advertising industry and popular culture are shown here put together to form large-format images. Thomas Bayrle (*1937) is a German artist known for his work in graphic design, painting and sculpture. His work is shaped by his examination of mass production and consumer culture. This can certainly be attributed to his training as a graphic designer. Bayrle is known for his serial works, which create complex patterns and structures from simple, repeating motifs. The subjects he chose amount to: the reflection of political systems and the relationship between the individual and society. After his training, Bayrle founded the Gulliver Press together with Bernhard Jäger and published numerous artists’ books. Influenced by the serial works of Pop Art, his so-called “super forms” emerged in the 1960s. He assembles individual motifs that he takes from the advertising industry and popular culture into large-format images. These collages reflect the fusion of the mass into a “living ornament” in which the individual emerges as part of a larger whole.

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 (307×245 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.

$ 10.000.-

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

The British army officer John Whitchurch Bennett who worked as a Civil Servant in Ceylon (now Sri Lanka) from 1816 to 1827, explains in the preface of his book that he has adhered in his drawings of the fishes, strictly to nature; and, as far as his colors permitted, imitated their various hues: but, alas, in vain must be every endeavor to attain perfection. The details of his life are sketchy, but he is best remembered for the two outstanding books he wrote, reflecting the interest he had in the country and its natural resources. He served in the Royal Marines from 1806 to 1815, transferring to the British Army in 1815 as a 2nd lieutenant. In 1816, he and his wife sailed to Ceylon to join his regiment, where he later worked in junior posts within the Civil Service and was appointed Sitting Magistrate at Galle and Hambantota on the south coast of the island. When in 1827 Bennett left Ceylon, it was under a cloud: he had been accused of financial mismanagement. He was a member of the Literary and Agricultural Society of Ceylon when he proposed the publication of "A selection … Fishes" in 1825. The Society's members agreed to finance the production by subscription, with the government subscribing to three copies of his 'fishes' at £6, 6d. each, a remarkably high price for the time. Bennett made his drawings from living specimens, hand-coloring them and providing the accompanying text. In the text he gives both the Latin and native name, with a description of the fish plus information on their habitat and the native use of each fish. He named the great trevally, a new fish species to science, Scomber heberi, in honor of Reginald Heber, Bishop of Calcutta, who had supported Bennett's ichthyological research. Scientific and local names in Singalese are given for each species. "In my drawings of the fishes I have adhered strictly to nature; and, as far as my colours permitted, imitated their various hues: but, alas, in vain must be every human endeavour to attain perfection !" (Preface).

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

Maybe the Finest Book on Comet Observation

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. (305×240 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.

$ 4.000.-

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 Cranch 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 daguerreo-types 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.

Shells of Maria Theresia – “Bibliotheque de Mr. Lavoisier”

BORN, Baron Ignaz Edler von (1742-1791).

Testacea Musei Caesarei Vindobonensis, quae jussu Mariae Theresiae Augustae disposuit et descripsit Ignatius a Born.- Vienna: Sumptibus Joannis Pauli Kraus, 1780. Large Folio (485×295 mm) xxxvi, 442 pp., 9 Bll. incl. half-title, dedication to the Empress Marie-Therese, title-page with engraved vignette by C(arl). Schütz. Illustrated 18 fine hand - colored engraved plates of shells by the engraver Schütz (1745–1800) or J. Adam after the artist Franz Fuxeder (1725–1797), four head- and eight tail-pieces, 36 illustrations of shells in the text, all engraved by Schütz, C. Conti and others. A few text leaves yellowed. Original boards, boards and extremities scuffed, head and foot of spine rubbed and upper spine slightly defective, corners frayed.

$ 14.000.-

A fine uncut copy of one of the most beautiful of all conchological works portraying shells in the imperial collection in Vienna, from the library of the famous chemist, Antoine Laurent Lavoisier with his Ex Libris, a collection “of great importance to systematists, as Born described from it a number of species new to science.” (Dance).

The work was commissioned by Empress Marie-Therese to record and codify her natural history collection in Vienna. In 1778 Baron Ignaz Edler von Born published a descriptive catalogue of the collection with one plate; the present work, published two years later is on a much more sumptuous scale and included the fine hand color plates. Further volumes were not published after the death of the Empress, as her heir do not wanted to pay for the printing. The splendid plates show 319 different shells and most of the plates are by Jakob Adam, an Austrian artist (1748-1811). A fine example of the Golden Age of Viennese natural history book production which was patronized by the House of Habsburg. “Eines der schönsten Muschelbücher sind die ‘Testacea Musaei Caesarei Vindobonensis, 1780’ von Ignaz Born mit Grossfoliotafeln ... nach Jak. Adam...” (Nissen II, p. 152). Baron Ignaz Edler von Born was from Karlsburg, Transylvania (now Alba Iulia, Romania), born on the 26th December 1742. Having rejected an education with the Jesuits in Vienna, he studied law in Prague. After graduation, Von Born made an extensive tour throughout Germany, Holland and France. During this period, he was exposed to natural history, including mineralogy and mining. Later he joined the department mines and the mint in Prague in 1770, and mineralogy is the area in which he is now best remembered (DSB II, 315). His death at the relatively early age of 48 was probably hastened by his lively interest in all aspects of the practical side of mining and ore-extraction: “During his visit to a mine at Felso-Banya. He descended into the mine too soon after fires used to detach the ore had been extinguished, and inhaled a dangerously large quantity of arsenical vapors.” (DSB). His reputation ensured that in 1776 he was called to Vienna by the Empress to arrange and describe the Imperial collection. The works on the shells in the Royal Collection were the only published results of this commission, which was apparently cut short by the Empress’s death in 1780.

Erste Ausgabe unter diesem Titel und mit den prachtvollen Tafeln mit heimischen und exotischen Muscheln und Schnecken von C. Schütz nach J. Adam, F. Fuxeder, E Mansfeld und J. F. Wiedon. “Eines der schönsten Muschelbücher” (Nissen II, 152) Von Born, studierter Mineraloge, wurde 1776 von Maria Theresia nach Wien beordert, um das Naturalienkabinett neu zu ordnen und zu beschreiben. Daraufhin erschien 1778 das Werk erstmals unter dem Titel Index rerum naturalium. Die vorliegende Neuausgabe konnte nicht vollendet werden, da Kaiser Joseph II. nach dem Tod Maria Theresias 1780 keine Mittel für die Fortsetzung zur Verfügung stellte. Großzügiger Druck auf kräftigem Papier. Die Tafeln in schönstem Handkolorit. Sauberes, wohl erhaltenes Exemplar der seltenen Beschreibung.- Provenance: Antoine Laurent de Lavoisier, Schloss Weitra (Fürstenberg-Weitra). BM (NH) I, 202; Peter Dance. Shell Collecting. An Illustrated History 1966. pp. 93-94; Nissen ZBI 470.

Proof Copy

BORN, Max; HUND, Friedrich.

Vorlesungen über Atommechanik I.- Berlin, Springer 1925. 8vo. X, 356 pp. with illustrations and 1 folded plate. Hand corrected Proof sheets for the first edition. Contemporary half cloth. Very well preserved copy. Ownership inscription of Friedrich Hund, 1925 on front fly.

$ 3.000.-

Proof copy from the private library of Prof. Friedrich Hund (1896–1997), who wrote most of the volume in collaboration with Max Born, Werner Heisenberg and L. Nordheim.

Copy of the proof sheets (Oct. 1924), bound with blank pages, used by Friedrich Hund for corrections in ink, annotations or changes regarding the edition. Absolutely unique copy from the early days of quantum mechanics.

A little more than half a year before matrix mechanics was born, Max Born finished his book Vorlesungen über Atommechanik, Erster Band, published in 1925 by Julius Springer Verlag (Berlin) as volume II in the Series Struktur der Materie, which was a state-of-the-art presentation of Bohr - Sommerfeld quantization. This book is remarkable for its epistemological as well as technical aspects. The second volume of the Vorlesungen appeared in 1930 as Elementare Quantenmechanik, coauthored by Pascual Jordan, and was volume IX in the same series. In the second volume the authors attempt to give a comprehensive and self - contained account of matrix mechanics. Born's first book is truly remarkable in at least two aspects: First, for its presentation of analytical mechanics, in particular Hamilton - Jacobi theory and its applications to integrable systems, as well as perturbation theory (as originally developed for astronomical problems), and second, for its epistemological orientation. The book is based on lectures Born gave in the winter semester 1923/24 at the University of Göttingen and was written with the help of Born's assistant Friedrich Hund, who wrote substantial parts and contributed important mathematical results (e.g. the uniqueness of action - angel variables). Werner Heisenberg outlined some sections, in particular the final ones dealing with the helium atom. Its presentation is considered comprehensive and most concise, though today one would approach some of the material using more geometric methods.The German - British theoretical physicist Max Born (1882–1970) was instrumental in the development of quantum mechanics in the 1920s and 1930s and was awarded the 1954 Nobel Prize in physics for his "fundamental research in quantum mechanics, especially in the statistical interpretation of the wave function". Under Born, Göttingen became one of the world's foremost centre for physics. In 1925 Born and Heisenberg formulated the matrix mechanics representation of quantum mechanics. The following year, he formulated the now-standard interpretation of the probability density function for $\psi^*\psi$ in the Schrödinger equation, for which he was awarded the Nobel Prize in 1954. His influence extended far beyond his own research. Max Delbrück, Siegfried Flügge, Friedrich Hund, Maria Goeppert - Mayer, Robert Oppenheimer, Victor Weisskopf etc. all received their PhD degrees under Born at Göttingen, and his assistants included Enrico Fermi, Werner Heisenberg, Friedrich Hund, Wolfgang Pauli, Léon Rosenfeld, Edward Teller, and Eugene Wigner et al.- Lit.: Domenico Giulini. Max Born's Vorlesungen über Atommechanik, Erster Band. In: Research and Pedagogy. A History of Quantum Physics through Its Textbooks. Berlin: Max-Planck-Gesellschaft zur Förderung der Wissenschaften (2013).

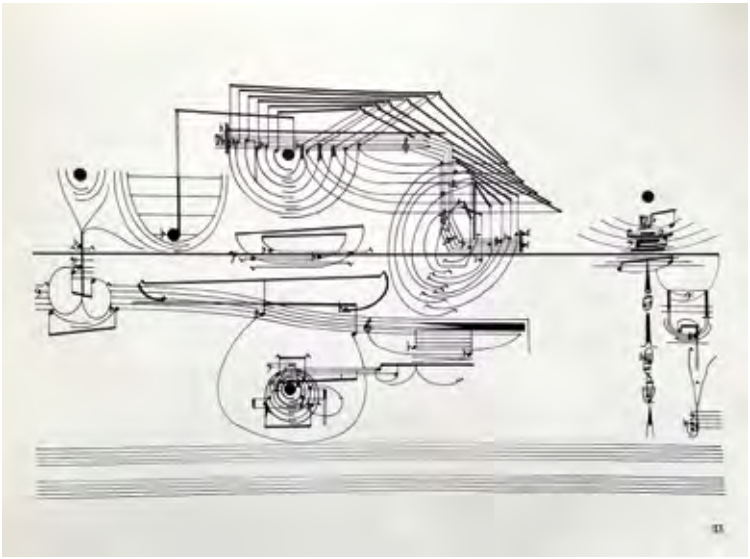
African Plants

BREYNE, Jacob (1637–1697)

Exoticarum aliarumque minus cognitarum plantarum centuria prima.- Gdansk: David-Fridericus Rhetius, (1674)–1678. Folio (370×240 mm) (xxxvi), (ii), 195 pp., (ix, Index), (ii), xxv (including Wilhelm ten Rhyne's Treatise on Tea vii - xvii), (1 Errata), incl. engraved title page (Andr. Stech delin A° 1670, and L. Visscher sculp A° 1674) and 101 engraved plates, one folding (no. 92, which is torn at the first fold) by Isaac Saal after Andreas Stech and S. Cousins, 8 additional engraved illustrations in the text, one engraved diagram and a title page vignette. The frontispiece by Andreas Stech (1635-1697) modified existing models, which he had made for the astronomical works of Johannes Hevelius (1611-1687), among others. Contemporary full calf with red title label and gilt spine in compartments, foxing on the title pages and first and last pages, the plates are browned due to paper quality as often, the text is mostly bright, overall very good copy.

$ 8.500.-

First edition of a sumptuously produced book with beautiful engraved plates, illustrating exotic plants from the Americas, the East Indies, and several species from the Cape of Good Hope. The Polish merchant, naturalist and artist Jacob Breyne was interested in plants from a young age, and collected specimens from around Danzig. He recorded where they were found and included ecological notes on each plant. He also collected specimens and plant illustrations from elsewhere, including the famous portfolio of paintings of Cape of Good Hope plants, eventually purchased in 1956 by Sir Ernest Oppenheimer and reproduced in 1978 as The Flora Capensis of Jakob and Johann Philipp Breyne. In 1661 Breyne made his first trip of many to the Netherlands and became acquainted with prominent members of the community there who kept gardens which included some of the most beautiful and rare plants, including Simon van Beaumont, Caspar Fagel. A large number of the plants Breyne drew came from Hieronymus Van Beverningk, from Oud-Teilingen Sassenheim near Leiden, whose garden vied with the others in the cultivation of the rarest and most beautiful plants. Other plants were sent to him by Dutch doctor and botanist Willem ten Rhyne (1647 - 1700) who was employed by the Dutch East India Company (VOC) in 1673. In summer 1674 he was dispatched to the trading post Dejima in Japan. While giving medical instructions and taking care of high-ranking Japanese patients, ten Rhijne collected materials on Japanese medicine, tea, and especially on acupuncture and moxibustion. His treatise on tea was published by Jakob Breyne in the above book. Having corresponded with Paul Hermann while he was in Ceylon, Breyne met him after his return to become Professor of botany at Leiden. Breyne also corresponded and exchanged plants with James Petiver and William Sherard of London. Breyne's Cape plants have been identified by Klinsman in 1855. The symbolism and classical allusions in the frontispiece was described as: "Central to the engraving is a potted specimen of Conicosia pugioniformis, a handsome mesembryanthemum still common on the sandy flats around Cape Town but in Breyne's time a wondrous novelty. In the foreground, at the left and right respectively, stand two learned kings of the ancient world: Salomon, bearing a lily symbolic of asia Minor, and Cyrus the Great of Persia with a spray of Persian roses. But it is the Cape plant on which attention is rivetted. Salomon, clearly bewildered, gazes heavenward for inspiration to where two cherubs support a banner reading: O Lord, how manifold are thy works. Cyrus, at an appropriately safe distance, gazes balefully at the bloom. Behind him with desperate countenance kneels Dioscorides the Greek botanist and physician holding a finger to his troubled brow, while the Roman naturalist Plinius, also thoroughly perplexed, retreats defeated into the background. Only Theophrastus, most prolific of ancient writers on natural history, seems unperturbed. With open book and pen in hand he carefully records his observations on the bizarre Cape plant which is causing his fellow ancient worthies such acute discomfort." (John Rourke) - Mendelssohn I, 183; Pritzel 1136; Nissen BBI 232; Stafleu II, 751; Hunt 352: "The plants were for the most part drawn by Andreas Stech and engraved by Isaac Saal, though in some cases Saal drew and engraved them after paintings by S. Cousins....First edition of a sumptuously produced book with beautiful engraved plates,' illustrating exotic plants from the Americas, the East Indies, and several species from the Cape of Good Hope." Gunn & Du Plessis: The Flora Capensis of Jakob and Johann Philipp Breyne (Brenthurst Press 1978), page 22: In that year (1678) he (Jacob) published, in Danzig, his magnificent Centuria with 101 copperplate engravings and dedicated to his patron, Beverningk. This work immediately established him as one of the leading European botanists; Gunn & Codd. Botanical exploration Southern Africa pp. 27-30; de Jong; H. Duistermaat; A. Stefanaki; T. R. van Andel. The book herbaria of Jacob Breyne (1637–1697) in the collection of Naturalis Biodiversity Center; in: Blumea 67, 2022: 77–96.
Provenance: bookseller ticket William Wesley & Son (active late 19th - early 20th century); W.S. 1875 (ink on flea-title)



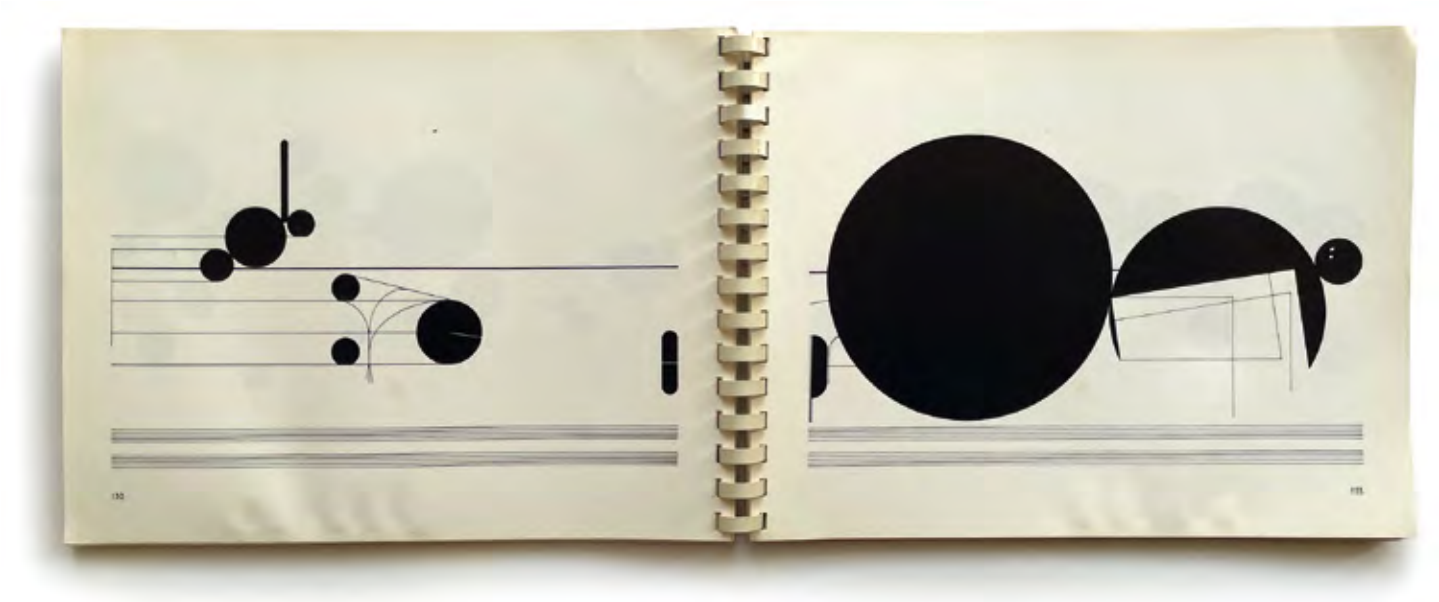
“The Greatest Musical Score ever Designed”

CARDEW, Cornelius (1936–1981)

Treatise.- Buffalo, New York: The Gallery Upstairs Press, (1963–) 1967. oblong 4to (220×280 mm) (2), 193 pp., (1) Spiral bound wrappers. Traces of use.

$ 1.800.-

First printing of Cornelius Cardew’s ‚Treatise’, the ‘Mount Everest’ of visual musical scores and graphic notation, to break away from the straitjacket of traditional musical notation. Written between 1963 and 1967, Treatise is a graphic musical score comprising 193 pages of lines, symbols, and various geometric or abstract shapes that largely eschew conventional musical notation. Implicit in the title is a reference to the philosophy of Ludwig Wittgenstein, which was of particular inspiration to Cardew in composing the work. The score is not accompanied by any explicit instructions to the performers in how to perform the work, or what sound-producing means are to be used. Although the bottom of each page has two five-line musical staves, this is apparently not meant to suggest piano or other keyboard instrument(s), only to indicate that the graphic elements are musical and not purely artistic in character. “When looking at Treatise, it is not surprising to find that he was a graphic designer after his time with wizard Stockhausen. He trained as a typographer in London College of Printing and then worked as an assistant art editor at Aldus Books. Many important creatives worked here, including Germano Facetti, who would direct the celebrated redesign of Penguin books during the decade. This is where, during lunch breaks in the drawing office, he began Treatise. He spent the next four years, between 1963 to 1967, working on the score, recognizing that he could use primitive shapes as a basis for musical notation. He became ‘occupied more and more with designing diagrams and charts’ and became ‘aware of the potential eloquence of simple black lines in a diagram’. The methodical, careful means by which he produced them on a blank page—a fascination that gave way to Treatise: a landmark, intricately drawn graphic score that’s inspired and intrigued musicians for decades.”



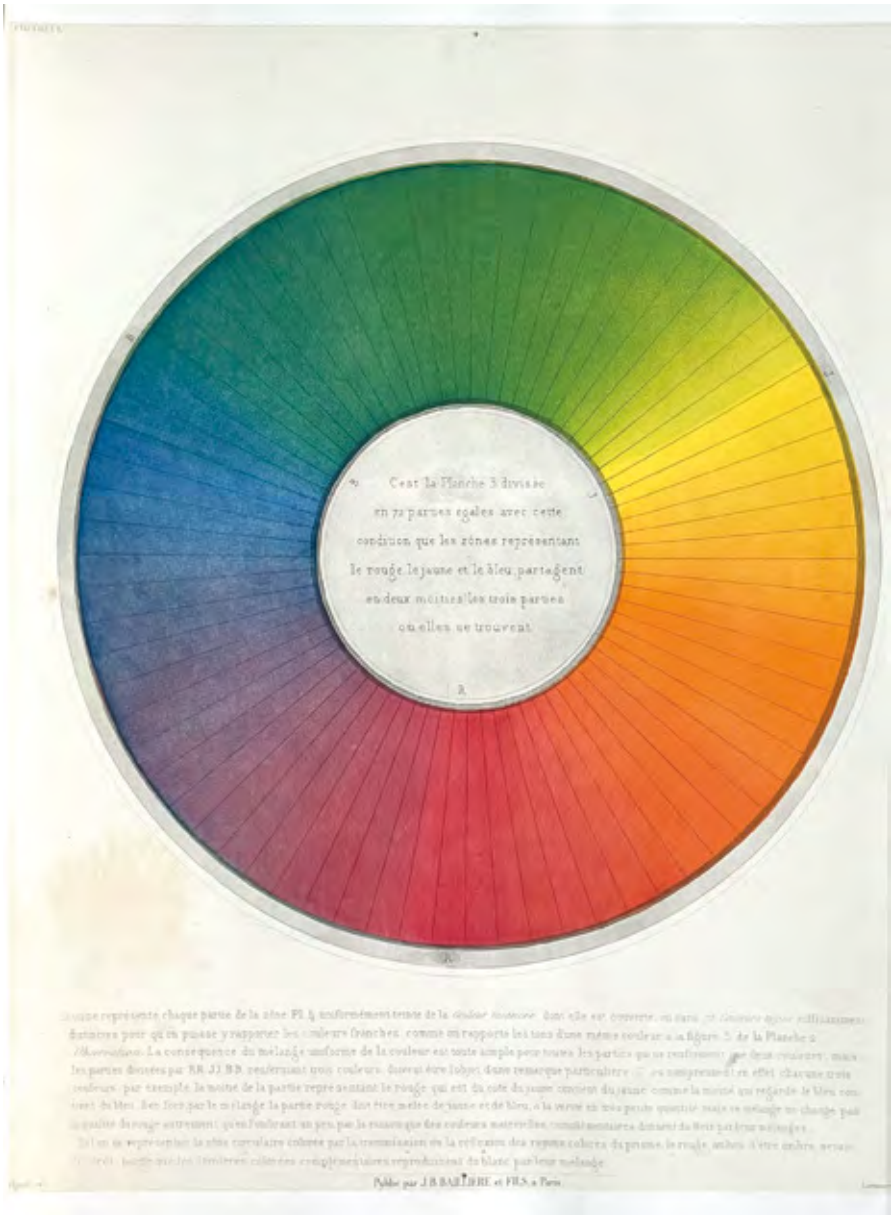
Color

CHEVREUL, Michel Eugène.

Des Couleurs et de leurs applications aux arts industriels à l' aide des Cercles Chromatiques. Avec XXVII planches gravées sur acier et imprimées en couleur par René Digeon.- Paris, J.B. Baillière et Fils, 1864. sm.Folio (365×280 mm) 26 pp., 1 Bll. (table) with 27 chromolithographed plates (one double-page) mounted on mitre. Bound in publisher's red percaline with title in gold on upper board, with cold fillets, faint stains and foxing on a few plates, otherwise a very fine copy.

$ 3.800.-

A rare copy in good condition of the first edition of this important work by the color chemist & theorist E. Chevreul (1786 - 1889). Chevreul was appointed director of the Manufacture des Gobelins in 1824, and was led to carry out in-depth research into the optical properties of colors. In 1839 he formulated the law of simultaneous color contrast known as Chevreul's law. This law, and its applications such as color circles, had a major influence on artists such as Delacroix, Van Gogh, the impressionist and pointillist schools and the first abstract artists.- Indergand nr. 385



Rarissimum of early Ethnological Photography

DAMMANN, Carl Victor & Friedrich Wilhelm.

Ethnological photographic Gallery of the various races of men by C. & F.W. Dammann, Huddersfield.- London, Trübner & Co., 1876. oblong folio (305×420 mm) Title-page and 167 mounted albumin photographs in carte-de-visite format on 12 boards (recto/verso, counted as 24 plates). Embossed green cloth with gilt title to cover, re-backed and boards newly reinforced in hinges, gilt edges, partly spotted, photographs partly faded.

$ 10.000.-

Extremely rare collection, here in the English - language edition, of ethnological photographs intended for the use at schools: ethnic types from all over the world, including Africans, Arabs, Chinese, Japanese and indigenous Americans, ending with Australians, Melanesians and Micronesians. This elaborate album, produced in a small edition, represents the first use of photography as a new documentation technique in German language ethnological literature. The British anthropologist and founder of social anthropology Edward B. Tylor called the album “one of the most important contributions ever made to the science of man.”

After the photographers Carl Dammann’s death, his half-brother and successor, Friedrich Wilhelm published an Anthropological School Album in Photographs in a reduced format with 179 photographs in 1875 and 1876, more than half of these photographs were taken from originals not already included in the album earlier.

Furthermore a shortened version of the album was published in English as “Races of Mankind” (here). It also contained further images, which were only acquired after the publication of the German first edition.- KVK: only Dresden; OCLC: Georg Eastman House; State Library New South Wales; National Library Australia; Getty Museum; Bishop Museum; Arizona; Stanford; Cornell; Brandeis; NHM London; UCL London.

Pictorialist Photography

DIEZ-DÜHRKOOP, Minya (1873–1929).

"Bildnisse aus den Werkstätten von Rudolf und Minya Dührkoop." 40 Original vintage photographs in different techniques, like platinum print, all signed by hand and with annotations on the back.- Hamburg, around 1906 ff. Folio (420×330 mm) Single sheets in a folder. Often Platinum print. Signed by hand as always "R. u. M. Dührkoop", titled on the verso of the sheet. Printed on very thin paper with dry stamp "Dührkoop", double mounted in size: 220×170 mm on sheet: 410×310 mm.

$ 45.000.-

Introuvable portfolio with 40 exhibition prints by Minya Dührkoop and a few by her father, mostly portraits

of the writer Elga & Emil Ludwig, Lilly Behrens, wife of Peter Behrens, and fashion designer by herself, Anna Muthesius, also fashion designer and wife of the architect Muthesius, actors, opera singers, explorers like Sven Hedin, et al.

The German photographer Minya Diez - Dührkoop became with fourteen years assistant to her noted photographer father, Rudolf Dührkoop (1848-1918). She worked with growing independence. By 1900 she and her father were operating different branches of their business in Hamburg and Berlin. They had a successful business and they took portraits of many notable subjects. Since 1919, Minya Diéz - Dührkoop was one of the first members of the Gesellschaft Deutscher Lichtbildner (GDL). During the 1920s, the GDL developed into an institution that sought to preserve the classic values of aesthetic photography. From 1927, Minya Diéz - Dührkoop was a member of the advisory board for photography in the Association of Hamburg Artists and Art Friends, also a forerunner of GEDOK, created by Rosa Schapire (with Ida Dehmel).

At a time when photography was becoming an outstanding mass medium thanks to technical progress and amateurs were gaining more and more influence in art photography, only a few professional photographers were still in the public eye. Minya and Rudolf Dührkoop were able to assert themselves through the high artistic quality of their photographic works. In addition, the continuous maintenance and expansion of her artistic network was of crucial importance for her success. Minya Diéz - Dührkoop moved around in circles of artists in Hamburg and in 1910 she became a passive member of the expressionist artist community "Brücke". She maintained contacts to literary figures such as Richard Dehmel and his wife Ida and visual artists such as Max Pechstein, Franz Radziwill and Karl Schmidt-Rottluff. Encounters overseas also shaped her work. A highlight in Minya Diéz - Dührkoop's artistic and social life was a trip to America in 1911, which was hosted by the Photographers Association of America. Father and daughter Dührkoop were asked to hold some lectures and demonstrations of their work in Saint Paul, Minnesota, demonstrating that their portraits were also widely recognized internationally. Minya and Rudolf Dührkoop's international fame grew continuously through various trips. The two also traveled to England in 1901 and 1908 to meet famous photographers such as Emil Otto Hoppé and Alvin Langdon Coburn. Minya Diéz - Dührkoop pursued the principles of pictorialist portrait photography in a characteristic way. While her father mastered the classic composition in particular, she had the talent to capture intimate moments without dominating the medium of the camera. Her photographic program consisted largely of the pictorialist objectives of working artistically instead of commercially and using the camera to capture the characteristic and essential instead of staged poses. Diéz- Dührkoop's intention was always to depict the essence "instead of pose and retouche". Father and daughter gradually became the leading contact point for first - class portraits in Germany. Significant politicians, aristocrats and intellectuals can be found in Dührkoop's list of portraits of important people from all areas. Minya Diéz - Dührkoop particularly focused on artistic women's photography. In addition to the more or less befitting portraits of women, dance studies by Minya Diéz- Dührkoop have survived: 28 prints show the Hamburg dancers Lavinia Schulz and Walter Holdt in expressionist costumes they made themselves.- full list available.

Natura Morta

DUMÉNIL, Auguste.

Album Duménil. Album du Chasseur. Collection of six hunting pieces, shot hanging birds. Each hand-colored lithograph on paper. Sheet dimensions 555×385 mm each. Richly colored and detailed prints. Contains u.a. Chardonneret. Canard Sauvage; Geai. Alouette; Verdier. Rouge-Gorge. Grive. Published by Gache and printed by Lemercier in Paris 1854. Red contemporary embossed cloth with gilt printed title on cover. Rare.

$ 3.000.-

Orchid Fever in Victorian England

DURHAM, Cornelius Beavis (artist)

"Exotic orchids from the collection of Edward Salt, Esq., Ferniehurst".
27 watercolor drawings of orchids from the collection of Edward Salt. 2 volumes. (Fernihurst near Bradford/West Yorkshire, after 1868–1869) Elephant Folio (730×500 mm) Calligraphic titles with water-color vignette, and 27 water-color drawings of orchids, window mounted, not titled, in a contemporary green half morocco gilt, one spine label chipped, rubbed and soiled.

$ 70.000.-

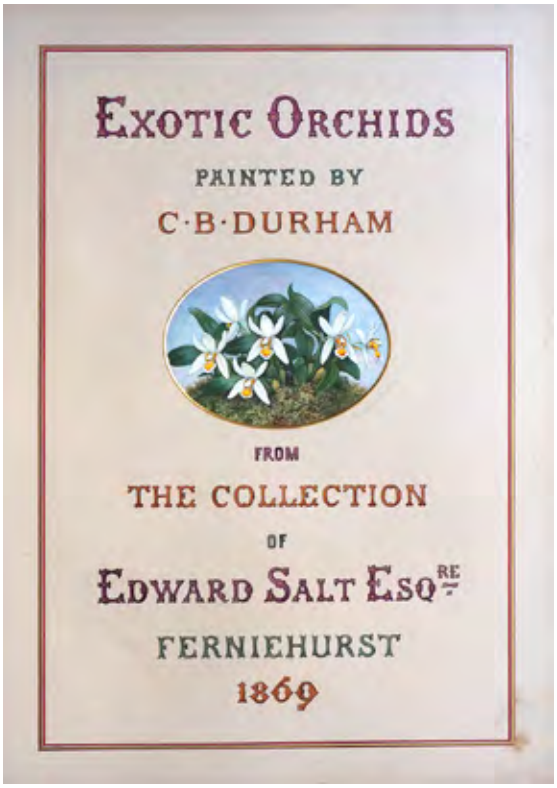
Impressive collection of superb original watercolors of orchids, painted by the miniaturist and "Orchid painter" Cornelius Beavis Durham (1809-1884) for the textile mill - owner Edward Salt (1837 - 1903) who had have a world-renowned collection of orchids, which is recorded in these two volumes in sumptuous detail. Produced during "orchid fever" of the Victorian era, when collecting and discovering orchids reached extraordinarily high levels, wealthy orchid fanatics like Edward Salt sent explorers and collectors to almost every part of the world in search of new varieties of orchids. Orchidelirium is seen as similar to Dutch tulip mania and was a craze limited to the European upper classes, to include James Bateman at Biddulph Grange, Baron Schroeder at the Dell, Englefield Green and Sir Trevor Lawrence at Burford, Dorking, Surrey and Robert Warner, Sigismund Rucker, James Veitch, Joseph Hooker and others.

A difficult plant to grow in cold or even temperate climates, the rich spent a fortune on orchids that died in unsuitable conditions, generally with waterlogged roots in stifling hot greenhouses. New exotic orchids were most often sold at auction in London, fetching extravagant prices. During this time very little was known about the cultivation of orchids and their survival rate was dismal. Through experimentation and by gathering more information on the growing conditions of orchids in their natural habitat, knowledge was slowly being developed and by 1871 B.S. Williams published the first edition of The Orchid Grower's Manual. Following a privileged education in London, Edward Salt (1837 - 1903) entered the textile empire of his father Titus Salt (see Saltaire). In 1861 Edward Salt built for his wife and himself a lavish mansion (now demolished) and Green Houses which stood on the north side of the Aire Valley near Bradford. His "Odontoglossum house", where he kept his famous orchid collection, was considered a model of perfection. Disaster struck in 1892, when the business went into liquidation. His collection of orchids had been sold in 1892 and the house had been mortgaged to the Bradford Bank.

The artist Cornelius Beavis Durham exhibited at the Royal Academy every year between 1827 and 1858, winning several awards, including a silver Isis Medal in 1832 given to him by the Royal Academy, as an encouragement award for a drawing in chalk of an animal. He also exhibited at The Royal Society of British Artists between 1832 and 1842. In December 1830, he was admitted to the Royal Academy Antique School. He is regarded as being in the higher ranks of miniature portrait painters working in the nineteenth century.

The English orchidophile John Day (1824-1888), son of a wealthy wine merchant, was one of the richest and most famous orchid growers in Europe and he employed Cornelius Beavis Durham in 1862 to paint watercolors of his best plants. Durham might already had have a reputation as a flower painter. Durham prepared over 320 paintings for Day, all bar a few being sold at auction on Day's death in 1888 to Sir Jeremiah Colman of the mustard family, but only a few of Durham's paintings survive (Kew Gardens; Fitzwilliam Museum Cambridge). John Day received twelve drawing lessons from Durham in the early 1860s and from January 1863 John Day began to draw orchids by himself.

Only Eight watercolor drawings of orchids of Durham are known today, being in the Fitzwilliam Museum/Cambridge (coming from the same provenance as ours). Provenance: Edward Salt; the 2nd Lord Fairhaven (Lord Broughton) Lit.: Endless Forms. Charles Darwin, Natural Science and Visiual Arts. Edited by Diana Donald, Jane Munro. (Yale Center 2009), pp. 266 ff.; Cribb/Tibbs. A very Victorian Passion. The Orchid Paintings of John Day, 1863 to 1888 (2004). (https://digidownload.libero.it/DURHAM_FAMILY/DURHAM-STRAYS-CORNELIUS-DURHAM-family.pdf)




Dendrobium Falconeri

My Home is My Castle

(FLORINUS, Franz Philip, von Edelsfelden und F. P. Kirnreuth).

Der Kluge Landmann. Oder: Recht gründlicher und zuverlässiger Unterricht, wie man das Haus-Wesen nützlich anfangen, in gutem Stand erhalten, in vielen Stücken verbessern, und denn auch mit grossem Vortheil geniessen möge. ... 2 parts in 1.- Frankfurt am Main and Leipzig: Christoph Riegel, 1713. 4to (215×180 mm). 3 Bll., 582 (recte 578) pp., 4 Bll. (two leaves of the introduction bound between pp. 580/581); 1 Bl., 610 (recte 608) pp., 3 Bll. with engraved frontispiece and 20 engraved plates depicting horse breeding, beekeeping, brewing, poultry farming and more. Contemporary vellum with coat of arms on front cover, gilt printed title on spine, rubbed and soiled, small defects to covers, else fine copy.

$ 2.000.-

First edition of this compendium of “Hausväterliteratur” (House fathers literature). In addition to viticulture (vol. 2, pp. 434-510), the work covers numerous areas of domestic science and agriculture, including beekeeping and fishing. On all areas of domestic science and agriculture, fruit tree cultivation, hop growing and viticulture, beer brewing, beekeeping, horse breeding, fishing and bird catching, hunting etc. with corresponding illustrations.
The identity of the author, Franz Phillip Florin, was long disputed by scholars, the principles of which seem to have been dispelled today. Until the 1960s, Franz Phillip Florin was regarded as a pseudonym of Count Palatine (Franz) Phillip von Sulzbach, but recent studies have shown that the author or co-author and editor was a parish priest. Biographical details, however, remain obscure. While the year of death 1699 is certain, no statements can be made about the year of birth, Florin’s professional career is roughly known: Before he took over a parish in Rosenberg in 1679, he was librarian to the sovereign Christian August von Sulzbach. A catalogue written by him in 1679 shows that the library contained the relevant ancient agricultural guides as well as contemporary ones. It can therefore be assumed that Florinus was well acquainted with these tracts and the knowledge they contained. However, his personal agricultural knowledge was not limited to such explicit bodies of knowledge; as a priest, he also ran his own farm. Such agricultural activities were typical of early modern pastors and they also reflect the fact that at least those treatises of the Hausväter literature written by pastors were not just mere compilations of known knowledge, but mostly also reflected their own practical experiences. The literature of the “Hausväter” developed in German-speaking countries from the middle of the 16th century. Several dozen treatises can be attributed to this text genre, the last offshoots of which can still be found after the middle of the 18th century. The genre can be traced back to medieval agricultural guides as well as ancient agricultural treatises, particularly by Cato, Columella and Varro, which had already been partially compiled and edited in German for the first time in 1538 by Michael Herr. Under the influence of humanism, the Lutheran Reformation and the revival of ancient economic teachings by Aristotle and Xenophon, the authors of the literature of the ‚Hausväter’ sought to revive and systematize the body of knowledge laid down in these writings. At the heart of the genre was the economic goal of self-sufficiency for the ‘whole house’, i.e. production to meet demand. In their treatises, the authors created ‘the layout of a (noble) country estate before the reader’s eyes’. Structurally, the authors began by describing the social relationships between the father, the mother, the children and the servants from a normative and moral perspective. This was followed by information on the acquisition of goods and the complex process of constructing residential and functional buildings. This was followed by a description of the economic activities of the ‘whole house’. The moral-normative macro-knowledge was at the beginning of the treatises. Their initial aim was to provide the householder - but also the house mother - with a canon of virtues with the help of which the coexistence of socially and sexually unequal individuals to be practized in the oikos was to be regulated. Such normative guidelines left the authors in no doubt that they would have positive economic consequences if adhered to.- VD 18 1104134X; Schoene 3829; Humpert 207; Kress 2852; Lindner 11.0535.01.

Fauna collected at the Niger Expedition 1841/42

FRASER, Louis (1819–1883).

Zoologia Typica, or Figures of New and Rare Mammals and Birds described in the Proceedings or exhibited in the Collections of the Zoological Society of London.- London, Published by the Author, (1845)–1849. Folio (365×265 mm). With hand-colored title within a scene of giraffe feeding and natives watching a lion across the Niger, and 70 hand-colored lithographed plates with descriptive text and a list of subscribers. Complete. Contemporary brown half morocco, gilt ornamented spine with gilt lettering, gilt edges.

$ 20.000.-

First edition, limited to 250 copies, a series of seventy colored plates illustrating new birds and mammals collected by Fraser during the Niger expedition in 1841. Originally issued in 14 parts, in this interesting work he described a large number of new species of birds and mammals that were presented to the Zoological Society: the plates issued illustrate forty-six species of birds (on 42 plates) and twenty-eight mammals with representations of their habitat not before illustrated. The excellent plates were executed by Charles Couzens and H. N. Turner.

Employed at the museum of the Zoological Society of London from 1832, Louis Fraser (1819 – c. 1883) left his position to accompany Allen's and Thompson's Niger Expedition (1841 - 1842) as a scientist of the African Civilization Society, where he assembled an important collection of animals in the Gulf of Guinea.

He returned to the Zoological Society and served as its curator from March 1844 to January 1846. While in this post, he started a regular correspondence with the Zoological Society's president Edward Stanley, 13th Earl of Derby, who owned a large private menagerie and natural history collection at his home (Knowsley Hall). During his time as curator, Fraser embarked on a project to publish regularly 'figures of every new and rare mammal and bird species described in the Proceedings of the Zoological Society of London of which figures had not appeared in any other publication', e.g. the fauna he collected at the Niger expedition especially at Fernando Poó (Bioko). However, financial difficulties (perhaps due to little interest from potential subscribers), his final departure from the society to visit Tunis in order to collect specimens for Lord Derby and his taking up a temporary post of conservator at Knowsley, saw Fraser conclude the project in 1849. Zoologia typica contains 70 lithographs by the artists Charles Couzens and H. N. Turner Jr. They depicted 28 mammals and 46 birds from newly identified genera and species, all not yet pictured. The superb coloring of the plates was by the artist Triptree, 6 Guildford Street, Walworth, acknowledged by the author in the preface. Among the birds depicted are: Modest Parraket, Superb Lory, Bronze-winged Parrot, Amber-crested Cockatoo, Elphinstone's Pigeon, Red-billed Ibis, Cape Palmas Finch, Grey-backed Finch, Red-Rumed Warbler, Tailor Bird, Yellow-bellied Bucco, Chattering Thrush, Sykes Oriole, Fernando Po Cossyphan, Strickland's Tephrodornis, etc. The quality of the plates is mixed, with those by Turner generally being the more accomplished and while interesting to look at, several of the illustrations displayed inaccuracies, in particular the addition of plants not native to the habitats in which the animals could be found, but at the time it was irrelevant e.g. not known. From April 1848 he was temporarily responsible for Lord Derby's collection at Knowsley Hall. It was Fraser who published a catalog of the collection in 1850 with Catalogue of the Knowsley Collections. The six-volume manuscript on the birds in the collection is in Liverpool. From 1851 to 1853, Fraser was appointed Vice-Consul of Ouidah, Dahomey, during the reign of Gezo, King of Dahomey, through the mediation of Lord Derby. Fraser collected over 1000 specimens of birds in Tunisia, Dahomey (Benin), Niger, Fernando Poo, Ecuador, Panama, Guatemala and North America. 645 have been identified in collections in Great Britain, Germany and the USA, including over 100 type specimens. His collection is in the Natural History Museum at Tring, in Liverpool and in Cambridge. He left extensive and detailed observation notes. Fraser later collected mammals, birds and a few plants from 1859-1861 in Ecuador and California, employed by the Zoological Society's Philip Lutley Sclater (1829-1913). Fraser corresponded with Charles Darwin. Returning to London he set himself up as an agent selling exotic birds (Regent Street), before moving to the United States for what turned out to be the last few years of his life.- Provenance: Armorial bookplate of Alan Francis Brooke (1883 - 1963), a famous British general, whose foremost passion was birds. Armorial bookplate of Henry Rogers Broughton.

Zimmer. Ayer I, 230; Anker 150; Wood 348; Nissen IVB, 329; Fine Bird Books, 75; Bradley Martin Color Plate 92; Lit.: Moore, Amberley; James Jobling (2004). The unknown traveller - the ornithological collections of Louis Fraser; Bulletin of the British Ornithologists Club. 124 (1): 2; Amberley Moore: "Your lordship's most obliged servant": letters from Louis Fraser to the thirteenth Earl of Derby, 1840 to 1851. Archives of Natural History, Band 31, 2004, S. 102–122.

Flower Artist's Engraved & Hand-colored Sample-Book

FREUDENBERG, Caroline von.

Neue Blumensträuße, oder Muster zur feinen Stickkunst.- Nürnberg, Joh(ann). Bernh(ard). Geyer, [1817].

(bound with:) "FLORA." Album with thirtythree original gouache drawings against black background. Enchanting, carefully painted depictions of flowers from all seasons, from individual leaves and blossoms to elaborate bouquets of flowers. The elaborately painted title page shows a lushly blooming garden with a motto for each season and the inscription: "Flora showed me many of the lovely blossoms, my brush imitated them, for my and others' pleasure." The gouaches in size: 268×215 mm, accurately executed on a black ground, all are numbered by hand in Roman numerals and described on two manuscript index pages at the end. Contemporary calf binding, gilt cover, in Selenka style, rubbed and soiled, slight traces of use, plates only slightly stained. Fine survivor. Book label of a Rouen Papetier.

$ 12.000.-

A beautiful and very rare engraved sample - book of flowers for embroider by the artist Caroline von Freudenberg, apparently a commercial flower artist in Nürnberg, and the engraver (Georg Friedrich) Vogel. On the title-page, the artist's name, title, engraver's name and imprint are engraved in a wreath of flowers showing a wide variety of types and colors, leaves 2 to 3 show three examples of flowers arranged to form bands as they might be used to make a floral border, leaves 4 to 5 show bouquets and leaf six shows roses in a neoclassical vase. The title can be translated as "New bouquet, or sample-book of fine embroider", and probably served to show publishers what sort of decorative flower engravings they could order from the artist and engraver. Johann Bernhard Geyer was a "book and species dealer" from Fürth near Nuremberg in the 18th century. His store was located in what was then house no. 200 "beym langen Haus gegenüber", "neben dem Cranz - Wirthshauße". He also worked as a publisher. The bookshop existed at least until 1798. Then he apparently went to Nuremberg; later newspapers contain advertisements from a "J. B. Geyer, Bücherantiquar in Nürnberg".- KVK (2 copies in Nürnberg & MET/NY); neither artist nor book in ADB; Nagler; Nissen, BBI; Thieme & Becker; WorldCat. Bound before: Enchanting, carefully painted depictions of flowers from all seasons, from individual leaves and blossoms to elaborate bouquets of flowers, done. These illustrations here use an older style of flower paintings introduced in Germany by the Nuremberg school of natural history painting incl. Barbara Regina Dietzsch (1706–1783), a celebrated painter of botanical and zoological subjects in Nuremberg. Dietzsch developed a highly personal style of painting using dense layers of body color, and also frequently using dark background that served as a striking foil for her botanical specimens. Another hallmark of her work was the insertion of insects and other lively little creatures into her floral compositions, in keeping with an iconographic tradition initiated by Jan van Kessel and subsequently adopted by numerous Dutch painters. Similar are also the floral paintings of Johann Christian August Birnbaum (Dresden 1729–1807 Meißen).

Paper Instrument

GALLUCCI, Giovanni Paolo (1538–1621).

Speculum Uranicum: In quo vera loca tum octauæ Sphæræ, tum septem Planetarum mira facilitate ad quodlibet datum tempus ex prutenicarum ratione colliguntur, Vnà cum regulis fabricandi duodecim cœli domicilia ex Regiomontano, & Alcabitio, & dirigendi significatores ad promissores sequentes.- Venice: Damiano Zenaro, 1593. Folio (412× 275mm). [4], 43 Bll. Title with engraved border by Giacomo Franco incorporating Zenarus's dragon device, 16 large volvelles, pasted correction slip on A4v, 8 pp. "De Harum Paginarum" bound at rear, margin of title extended at gutter, the moving parts of the volvelles 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, rebacked with portions of original spine laid down, endpapers preserved.

$ 13.000.-

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, Gallucci's book, with the help numerous volvelles, charts the movements of the heavenly bodies by the methods of Regiomontanus. Publishing his work soon after the papal bull of 1586 forbidding astrology, Gallucci, a mathematician 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. "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) For this copy, see Gingerich, 2020: https://archive.nyu.edu/bitstream/2451/61288/62/17.Gingerich.pdf

Provenance: deleted inscription on title - page; some early marginalia; Houzeau & Lancaster 12742; Riccardi I, 570.

Color Printed Anatomy

GAUTIER D'AGOTY, Arnauld-Eloi (1717–1786).

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

$ 24.000.-

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

Arnauld-Eloi Gautier d'Agoty was the second son of the celebrated Jacques-Fabien Gautier d'Agoty, who for thirty years held the royal privilege for color printing in France. J. F. Gautier d'Agoty was (or claimed to be) the inventor of the four-color method (red, blue, yellow and black) of printing mezzotints in color, an improvement on the three-color method devised in the early part of the 18th century by Jacques Christophe Le Blon (d. 1741). Gautier d' Agoty obtained the color printing privilege in 1742, and over the next three decades he and his associates, including his son Arnauld-Eloi, issued a series of illustrated works, primarily on human anatomy, that were as radically original and dramatic in their size and artistic composition as they were in their manner of production. "These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnauld-Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly stunning examples from neo-classical France, reproduced with sophisticated art by the Gautier D' Agoty process." (Franklin, Early Colour Printing pp. 49-50). The plates illustrate a text by the physician and anatomist Nicolas Jadelot, professor at Nancy University. Jadelot originally envisioned a five-part work, but only the present part was ever completed and published. The copy offered here is rather special and particularly interesting for containing pasted-in slips with contemporary explanations to the plates in Latin. Provenance: from the library of Duke Tommaso de Vargas Machuca or Macciucca (1679–1775), with his bookplate to front paste-down. Macciucca was a descendant of an old, Spanish noble family resident in the Kingdom of Naples since the 16th century, and assembled one of the finest libraries there.- Choulant Frank, History and bibliography of anatomic illustration, p. 273; Wellcome III, p. 97 ; F. Rodari, Anatomie de la couleur. L'invention de l' Estampe en couleurs, exposition Paris-Lausanne 1996; Singer, Arnauld-Eloi Gautier d'Agoty, 1-15.

Wax Models of Fruits?

(GEBHARDT, Ernst Heinrich; SICKLER, Johann Volkmar)

"Pomologisches Kabinett" (mounted inner cover title in ink) Collection of 120 mounted watercolors over pencil with depictions of apples, pears, apricots, plums, cherries and hazelnuts by an unknown artist, all titled below the image, and drawn after Johann V. Sickler's "Teutsche Obstgärtner" (Klein-Fahner/Thüringia, Gotha or Weimar, 1795–1801). Watercolors on laid paper (ca. 200×120 mm), each titled in pen and Roman numerals below. Two sheets mounted side by side on blue-grey card, bound in a contemporary marbled cardboard in oblong-folio (230×280 mm), scuffed and bumped. The watercolors are in beautiful condition, only occasionally minimally stained. The album probably originally contained once more images, maybe 210 watercolors (last numb. 210 with: "Ende" (End) in pencil), but some sheets were removed or cut out for whatever reason, silk shirts mostly removed, with mounted signature of Johann Volkmar Sickler inside front cover and place/date at the back inner cover: Klein-Fahner, 1801. Fine survivor.

$ 17.500.-

Sample catalogue of wax models of pomaceous and stone fruits with splendid, freshly colored watercolors after Johann Volkmar Sickler's "Teutsche Obstgärtner" (1794 ff.), with drawings cleanly executed and of great detail and naturalness. The images are identical to Ernst Heinrich Gebhardt's engravings in Johann Volkmar Sickler's "Teutsche Obstgärtner", but the numbering and order is different. The album might once have been used as a coloring example for colorists or might have been used in Bertuch's manufacture as a sample book for the coloring of pomaceous wax models. Goethe's later wife, Christiane Vulpius, work in the manufacture of the publisher Friedrich Johann J. Bertuch and his wife, the entrepreneur Friederike Elisabetha Caroline Bertuch (1751–1810) and was responsible for coloring the wax models of fruits.

Among others, 41 apple varieties and 59 pear varieties are shown in this catalogue.

It could be that this album with images of wax models represent the left over in storage, and the cut outs are the images of wax models no longer on stock. At least on one image is a note: ohne Beschreibung (without description), indica-ting that the model was present but no longer the printed description.

From 1794 to 1804, the vicar and pomologist Johann Volkmar Sickler (1742–1820) was publisher, editor and main author of the first German fruit-growing magazine: Der teutsche Obstgärtner, which was published by Bertuch's "Verlag des Industrie-Comptoirs". A total of 432 fruit varieties were described in the 22 volumes of ‚Der Teutsche Obstgärtner'. The colored illustrations were created by the illustrator and trained confectioner Ernst Heinrich Gebhardt (1757–1813). The magazine had to be discontinued in 1804 for economic reasons because it had too few subscribers. Also together with the publisher Bertuch, the same Sickler published a "fruit cabinet" (Pomologisches Kabinett) of wax models, distributed between 1794 and 1820, in which the pome, stone and shell fruits described in Deutscher Obstgärtner were depicted as lifelike wax models. The model fruits were initially produced by Gebhardt. As a confectioner, he mastered the art of decorating magnificent cakes with durable, sculptural showpieces - an ancient art - that was already practiced at princely "show tables". Gebhardt covered the fruit selected by Pastor Sickler as typical with a layer of plaster, split the still moist mold and sculpted the finer details out. Hot wax was poured into the assembled mold through the handle the mold: this resulted in wafer-thin fruits with a wall thickness of approx. 2 mm, which reproduced all the wrinkles, edges, scabs and warts in accordance with nature. Painted true to nature and provided with a handle made of twisted and waxed twine, the fruits, 8 to 12 in boxes, were sent to the customers as a delivery.

Another source mentioned that these wax models were produced and distributed by Bertuch wife. Together with her sister Bertuch's wife, the entrepreneur Friederike Elisabetha Caroline Bertuch (1751–1810) ran her own plasterer's workshop in Weimar. It was a branch of Friedrich Justin Bertuch, who founded this company in 1782 at his wife's suggestion and probably also provided it with the necessary capital. The manufactory was located in Bertuch's own house. It specialized in the production of artificial flowers. The company, which also supplied the Weimar court, also pursued a social goal. The aim was to enable destitute members of the middle classes to earn an income. Christiane Vulpius, the later wife of Goethe, was probably the most important employee of their company. She is known to have provided the coloring of apple wax models between 1795 and 1804. (see BGBM Sonderausstellung 2001 Äpfel) Caroline Bertuch was also involved in the Journal des Luxus und der Moden, founded in 1786, which was also used for her own advertising. After Gebhardt's death, the models were produced by the Gotha porcelain painter Ch. M. Sundhausen. In the 1815 issue of this magazine's Intelligenzblatt (p. XVI–XVII), this Chr. M. Sundhausen from Gotha offers: "Wax fruits of all kinds, molded after the illustrations of the Teutschen Obstgärtner, in the same perfection as they used to be made by Gebhardt in Töttelstädt, to be had on free order, both in dozens and singly. If they are ordered in dozens, in which there can be four large, four medium and four small ones, they cost two Reichsthaler. However, if they are requested individually and have to be made according

to molds that do not yet exist and have to be made first, they cost a little more. In this case, some good specimens must be sent in, which will then be shaped and colored according to nature, and the name of which, if they occur in the Teutscher Obstgärtner, will also be communicated." On the one hand, it can be concluded from this report that wax fruits were to be produced according to the old molds, as they were already available from Bertuch, and on the other hand that models of additional fruit varieties were offered according to special requests. The pomologist Sickler recommends Sundhausen's wax fruits by writing that the quality of his models is just as good "...as the late Gebhardt formerly supplied them to the Teutscher Obstgärtner." After Bertuch's death in 1822, the collection was not continued. Lit.: Matthias Mäuser. Das Pomologische Kabinett von F. J. Bertuch aus Weimar im Naturkunde-Museum Bamberg, in: LXXII. Bericht Naturforsch. Ges. Bamberg (1997) pp. 49–78; Karl-Ludwig Ostertag-Henning. Modellfrüchte – wächserne Kostbarkeiten der Pomologen; in: Zandera 15 (2000), pp. 55-65. Thomas Fuchs. Das "Pomologische Cabinet" von Johann Volkmar Sickler. Die Sammlung von Wachsfruchtmodellen der Stiftung Schloss Friedenstein Gotha. Mit Beiträgen zu den Xylotheken und Daktyliotheken der Sammlung... Gotha: Friedenstein Stiftung Gotha, 2018.

Copernicus' Teacher

GLOGOVIENSIS, Johannes (c.1445-1507).

Introductorium compendiosum in tractatum spere.- Krakow: Florian Ungler for Johannes Haller, 1513. 4to (205×157 mm). Full-page woodcut armillary sphere, additional woodcut diagrams, light soiling and occasional stains, few leaves with corners repaired. Modern quarter calf, spine gilt, light scratches.

$ 28.000.-

The first Americanum printed in Poland; rare second edition with extensive contemporary annotations and sketches. The Polish philosopher, geographer and astronomer Johann von Schelling von Glogau or Jan Glogowczyk taught at the University of Krakow from 1468 until his death in 1507, overlapping with and possibly teaching a young Nicolaus Copernicus, who enrolled at the Univ. of Krakow in 1491. In winter of 1493, Copernicus attended the University of Krakow. The following summer, Copernicus attended a course on geography given by John of Głogów which was found by the Almanach that the University yearly produces. Johann von Glogau played an important role in revitalizing the work of Albert the Great and Thomas Aquinas as well as devoting his work in philosophy and logics to bring together different scholastic traditions. His greatest passions were physics, physiology and astronomy and additionally, he was one of the first to show interest in world geography impending the discovery of the New World. Jan Haller became John's trusted publisher right before 1500, as well as becoming the biggest publisher in Krakow at that time. Haller published many of John's works, such as the books John wrote on subjects being taught at the university for the students there. He wrote textbooks covering the complete range of philosophical knowledge at the time. One year before his death, he completed this present commentary on Sacro Bosco's Sphaera. The edition reprints Regiomontanus's solar declination table and features many astronomical woodcuts as well as a full-page geocentric model of the heavens.

During this time period, there was a large debate arguing the proper use of celestial orbs. Followers of Ptolemy believed orbs were a combination of epicycles and eccentrics, while followers of Averroes thought orbs needed to be centered around the Earth, therefore epicycles and eccentrics were physically impossible. John, being a strong follower of Ptolemy's science, used his commentary of Johannes's work to argue in favor of orbs being made of epicycles and eccentrics, though his main reason for creating the commentary was to teach it to his students at the University of Kraków. Throughout the commentary, John contradicts Johannes on several points. First, he argues Johannes' circles are not legitimate because mathematical concepts cannot cause celestial objects to move. In addition, John goes on to explain that the Sun is in a eccentric orb, moved by its annual motion, and rotates slowly. Another point John refutes it the number of orbs needed to explain the Moon's motion. John believes four orbs are required. The work contains a rare reference to the discovery of the New World, not recorded by Sabin or Harrisse. Glogoviensis refers to Vespucci's (putative) expeditions of 1501 and 1504 on the verso of leaf g2. Refuting Sacrobosco's assertion that the torrid zones between the two tropics and the area beyond the Arctic circle are uninhabitable due to the extreme temperatures, Glogoviensis cites the island of Trapobana (Ceylon), which is situated on the equator and yet densely populated, and continues: "And the same thing is confirmed by those who in the year 1501 and similarly in the year 1504 were sent by the King of Portugal to discover the origin of pepper and other aromatic spices. They sailed beyond the equator and saw both celestial hemispheres and their stars and they found the origin of pepper in a place which they called the New World which was hitherto unknown." An early reader of this copy has written extensive notes and annotations throughout the text, at times even striking blocks of printed text. In Sacro Bosco's section on the Earth's spherical nature and specifically the shape of water, the reader has drawn out a neat visualization of the experiment that Sacro Bosco relates to demonstrate that the surface of the sea is curved: "Set a signal on the coast and let a ship sail away so far from the port that the eye of a person standing at the foot of the mast can no longer see the signal. If the ship is stopped and the person climbs to the top of the mast, he will see the signal clearly. A person at the foot of the mast ought to see the signal better than the person at the top, as shown by drawing straight lines to the signal from both positions. And there is no other explanation of this thing than the swelling of the water."

In addition to annotating this passage of text, the reader draws out the port, the signal, the ship, the mast with one person at its foot and one in its crow's nest and the two straight lines over the bulging sea between them. This very active reader has also gone so far as to interleave a half-page sheet into one of the quires, which is covered in neat manuscript additions, inserting extra space for their own thoughts on Sacro Bosco's opus.- Provenance: extensive contemporary marginalia and added leaves; Owen Gingerich (book-plate). Alden-Landis 513/8; Bibliographia Polonica 22; not in Houzeau - Lancaster.

Lines of the Face

GOCLENIUS (Göckel), Rudolph, the younger.

Physiognomica & chiromantica specialia. Accesserunt in fine memorabilia experimenta & observationes chiromanticae ... hactenus a nemine visae. 2 parts in 1 Vol.- Halle, Johann Rappoldt for Johann Naumann in Hamburg, 1651. (150×90 mm). 157 pp.; 31 pp. with 6 chiromantic text woodcuts. Old vellum using a musical manuscript page, upper spine and upper edge of back cover with traces of gnawing, without front free endpaper. Mostly browned or foxed.

$ 1.600.-

Rare re-issue of the physiognomy tract by Goclenius the younger; the woodcuts are reversed recuts and the plate of the first edition (Marburg, 1621) was omitted. Rudolph Goclenius the Younger (1572 – 1621) was a German physician and professor at the University of Marburg, the oldest son of Rudolph Goclenius the elder, who was also professor of physics, logic, mathematics and ethics at Marburg. He enrolled at the University of Marburg at the age of 15. As a student, Goclenius was a respondent to his father in a physical disputation and received his master's degree in 1591. In 1608, he was appointed to the professorship of physics, astronomy and arithmetic at Marburg University. Afterwards, he took over the chairs of medicine (1611) and mathematics (1612) at the same place. As a physician he worked on cures against the plague. He became famous for his miraculous cure with the "weapon salve" or Powder of sympathy. Based on the hermetic concepts of Paracelsus he published 1608 the proposition of a "magnetic" cure to heal wounds: the application of the salve on the weapon should heal the wounds afflicted by the weapon. This concept was brought to England by the alchemist Robert Fludd. A famous proponent was Sir Kenelm Digby. Synchronising the effects of the powder (which apparently caused a noticeable effect on the patient when applied) was actually suggested in the leaflet Curious Enquiries in 1687 as a means of solving the longitude problem.- VD 17 23:295151H (only HAB Wolfenbüttel); Sabattini 241; vgl. Caillet 4612 u. Rosenthal 957f. "Anhänger Paracelsus', seine Schriften, zum Teil von einer sehr guten Beobachtungsgabe zeugend, sind meistens mystischen Inhalts"." (Hirsch-H. II, 779).

Lead Poisoning & Wine Quality

GOCKEL, Eberhard.

Eine curiose Beschreibung deß An(no). 1694. (16)95. und (16)96. durch das Silberglett versüßten sauren Weins und der davon entstandenen neuen und vormahls unerhörten Wein-Kranckheit, welche in Stätten, Clöstern und Schlössern, ... viel grausame Symptomata nach sich gezogen ... Ulm, verlegts Georg Wilhelm Kühn, 1697. sm.8vo. (162×96 mm). 3 Bll., 42 pp. Contemporary block printed paper wrappers with leaves and blossoms in various colours, slightly spotted.

$ 1.300.-

First edition of Gockel's work discovering the link between lead poisoning, historically known as dry colic, morbi metallici, and colica Pictonum, and the consumption of lead through lead-sweetened wine. Since Ancient Roman times, lead in the form of litharge or sugar of lead had been used to sweeten wine or balance its acidity. Sweetening wine in this manner was a common practice in Ulm in Gockel's day in order to compensate for poor quality grapes. However, the connection between the ill-effects of lead on the body – known by multiple names: Latin morbi metallici and colica Pictonum and English dry colic – and consumption of lead was not known. Symptoms of lead poisoning had traditionally been thought to be due to an imbalance in the humors. In the 1600s, a number of outbreaks of lead poisoning occurred. The severe "colic of Poitou" was described by the physician of Cardinal Richelieu but the cause was unknown. In 1694 it struck two monasteries Gockel was responsible for. Several people at the monastery fell ill and died not long after dining together on Christmas. After having been served wine himself while visiting the monastery, he became sick with fever and severe pain. He noted that those who had not consumed the wine were unaffected. The event led him to discover sediment in the bottom of the wine barrel and that a local wine merchant had been adding litharge, lead oxide, to the wine, causing lead poisoning symptoms. In 1697, Gockel published a small pamphlet on the cause of "wine disease". He credited Samuel Stockhausen's 1656 work describing the symptoms of lead poisoning among miners, then known as Hüttenkatze. Other local physicians reached the same conclusion, and Eberhard Louis, Duke of Württemberg, banned the addition of litharge to wine in 1696. The German city physician Eberhard Gockel (1636–1703) was the personal physician (Leibarzt) to the Duke of Württemberg, and member of the German Academy Leopoldina. Gockel was a proponent of iatrochemistry and wrote about illnesses caused by werewolves and magic. He authored a number of works, including on Leopoldina members Daniel Sennert and Christian Franz Paullini.- VD 17 12:180113V; Lit.: Josef Eisinger. Lead and wine, Eberhard Gockel and the Colica Pictonum; in: Medical History 26 (1982), pp. 279-302.

Basilisk or Transgender?

GOCKEL, Eberhard.

Der Eyerlegende Hahn sampt seinem jüngst-gelegten Hahnen- oder Basilisken Ey. Das ist, eine kurtze und curiose Beschreibung deß Gockelhahnens insgemein, seiner Art, Natur, und Eigenschafft, ingleichen seiner hieroglyphischen Fürbildung und Bedeutung... Neben einer gründlichen ... Beantwortung etlicher ... Fragen von dem Hahnen- oder Basilisken-Ey: Wobey zerschiedene angenehme Historien und Begeb-nusse; Sampt einem Anhang von allerhand seltzamen und auch gemeinen Eyeren; an- und außgeführet werden. Alles nach denen Lehrsätzen Imperialis Academiae Caesareo- Leopoldinae Naturae Curiosorum Verfasset von Eberhardo Gockelio... Ulm: in Verlegung Georg Wilhelm Kühnen, 1697. sm.8vo. (162×96 mm) 5 Bll., 78 pp. with a text woodcut. Near contemporary blue paste paper wrappers with impressed decoration, single coloured. Slightly spotted. Fine.

$ 1.300.-

About a monstrous egg laid by a white twelve-year-old cock in Kirchberg. The egg was presented by the owner of the cock to Franz Siegmund Josef Fugger von Kirchberg und Weissenhorn (1661 - 1720), who gave it to the physician Eberhard Gockel (1636-1703) with the question of whether the egg was fertile and whether a basilisk or a monstrous poisonous wonder-animal or vermin could hatch from it. A "wunderkammer" object. The German city physician Eberhard Gockel (1636–1703) was the personal physician (Leibarzt) to the Duke of Württemberg, and member of the German Academy Leopoldina. Gockel was a proponent of iatrochemistry and wrote about illnesses caused by werewolves and magic. He authored a number of works, including on Leopoldina members Daniel Sennert and Christian Franz Paullini.- VD 17 1:091259C

Starting Point of Modern Crystallography

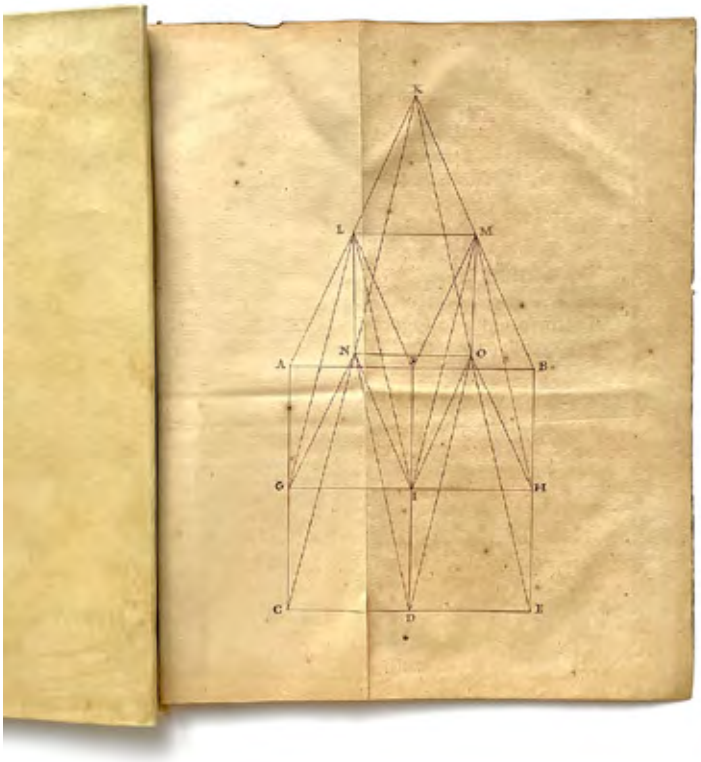
GUGLIELMINI, Domenico.

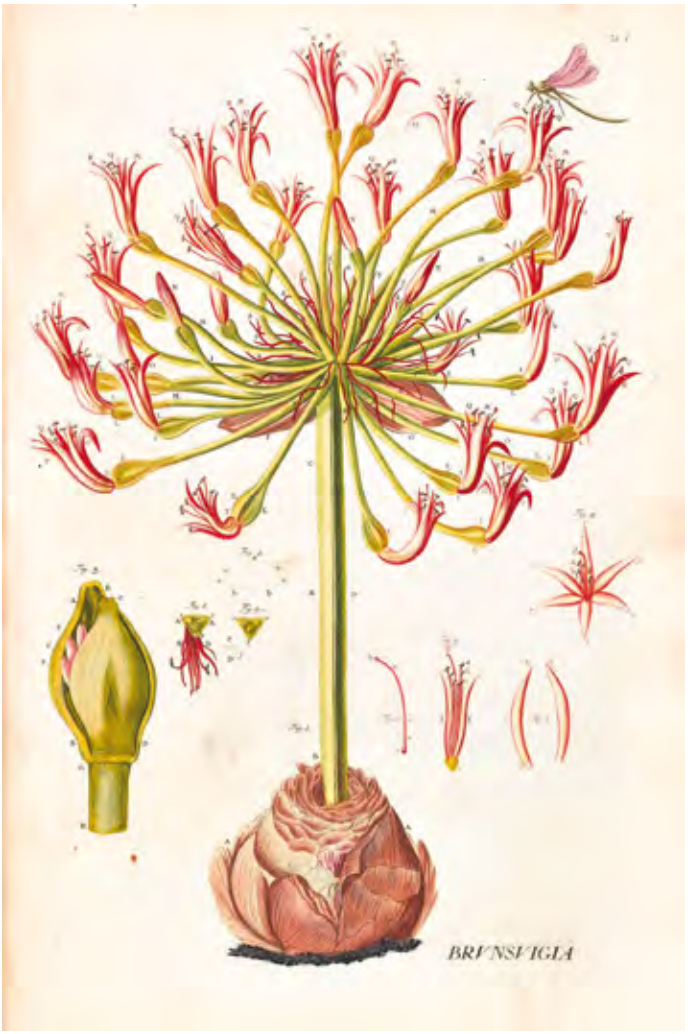
Riflessioni filosofiche dedotte dalle figure de' sali dal dottore Domenico Guglielmini espresse in un discorso recitato nell' Accademia filosofica esperimentale di Monsig. Arcidiacono Marsigli la sera delli 21. marzo 1688.- In Bologna: per gli eredi d' Antonio Pisarri, 1688. sm.4to (215×147 mm) (4), 39 pp., (1) with one fold. mss. plate. Period style vellum. The plate provided in old times in manuscript ink.

$ 5.500.-

Exceedingly rare first edition of Domenico Guglielmini's crystallographic work on the law of the constancy of interfacial angles. Guglielmini had suggested that cleavage fragments represented the primitive polyhedra from which crystals were constructed. The ‚first law of crystallography' states that the angles between the crystal faces of a given species are constant, whatever the lateral extension of these faces and the origin of the crystal, and are characteristic of that species. It paved the way for Haüy's law of rational indices: first observed by the Danish physician Nicolas Steno on quartz crystals it was extended by Domenico Guglielmini in the above work. It was later generalized and firmly established by Jean-Baptiste Romé de l' Isle (Cristallographie, Paris, 1783) who measured accurately the interfacial angles of a great variety of crystals, using the goniometer designed by Arnould Carangeot (1783).- Lit.: Alberto Vanzo. Corpuscularism and experimental philosophy in Domenico Guglielmini's Reflections on salts; in: Peter R. Anstey (ed.) The Idea of Principles in Early Modern Thought. Routledge studies in seventeenth - century philo-sophy,16.- New York, 2017. pp. 147-171. KVK: Stabi Berlin, Hannover, Heidelberg, Leipzig; ETH Zürich; Stabi Munich (1706 ed. without plate); no copy in OCLC for USA ?


RIFLESSIONI
FILOSOFICHE
Dedotte dalle Figure de' Sali
DAL DOTTORE
DOMENICO GVGLIELMINI
ESPRESSE IN VN DISCORSO
Recitato nell' Accademia Filosofica Esperimentale
DI MONSIG. ARCIDIACONO MARSIGLI
All'Illustriss. & Eccellentiss. Sig.
D. MARC'ANTONIO
BORGHESE.
IN BOLOGNA, M. DC. LXXXIX.
Per gli Eredi d'Antonio Pisarri.





African Flower first described

HEISTER, Lorenz (1683–1758).

Descriptio novi generis plantae rarissimae et speciosissimae Africanae ex bulbosarum classe ... Cvi In Honorem ... Caroli Brvnsvicensivm Ac Lvnebvrgensivm Dvcis Hodie Regnantis ... Brvnsvigiae Illvstre Nomen Imposvit. In Qva Simvl Mvltae Botanicorvm Qvorvndam Hallvcinationes Indicantvr Et Emendantvr Cvm Tribvs Magnis Tabvlis Aeneis Hvivs Plantae Coloribvs Natvralibvs Repraesentatae.- Braunschweig, Orphanotropheum (Waisenhaus), 1753. Folio (510×350 mm) 1 Bl., XXVIII pp. with 3 hand - colored engraved plates. Period style red half calf. Fresh and fine copy, only the title-page with repaired tear.

$ 7.000.-

Very rare first description of a South African flowering plant in the family Amaryllidaceae (Brunsvigia Heist.), named after the House of Braunschweig (Brunswick) - Lüneburg, specifically honoring Karl, the Duke of Brunswick, who promoted the study of plants. The German surgeon and botanist Lorenz Heister described here a single bulb received in 1748 by the Dutch colonial administrator for the VOC (Dutch East India Company), Gustaaf Willem van Imhoff (1705-1750) from the Governor of the Dutch Cape Colony, Ryk Tulbagh (1699 - 1771) at the Cape and given to the Duke of Brunswick. The family contains about 20 species native to southeastern and southern Africa from Tanzania to the Cape Provinces of South Africa. Two years later Lorenz Heister described a plant from the Amaryllis family, Aztec lilies or Jacobean lilies which was named after Johann Heinrich von Spreckelsen (1691–1764), who supplied the plants to Lorenz Heister. Spreckelsen might also be involved in the distribution of the Brunsvigia. The German lawyer and Hamburg council secretary, von Spreckelsen, had the first private botanical garden established in Hamburg, which the naturalist Carl von Linné visited in 1735. Spreckelsen had sent the botanist Lorenz Heister the first specimens of scallions from his garden, whereupon they were given the genus name Sprekelia after him in 1755. The German anatomist and surgeon Lorenz Heister (1683-1758) studied at the University of Giessen under Georg Christoph Möller. In Giessen, Georg Theodor Barthold gave Heister the opportunity to perform his first dissection of a male corpse. He found “a large male member, but very small testiculi.” In 1703 Heister followed Möller to the University of Wetzlar, where Möller had been appointed kaiserlicher Kammermedikus. Heister studied in Wetzlar until 1706. When he left Wetzlar, Heister had completed the study of all subjects needed for the practice of medicine. Thereafter he went via Leiden to Amsterdam, where he attended the botanical lectures of Caspar Comelin and the anatomical demonstrations of Frederik Ruysch (1638-1731). One of his other teachers was Johannes Jacobus Rau. Amsterdam was at the time the world centre for the study of exotic plants and one of the few places where anatomy could be studied by practical dissections. In June 1707, during the War of the Spanish Succession, Heister worked as an assistant physician of the confederates (die Föderierten) of Brabant, training in surgery in the field hospitals at Brussels and Ghent. In the winter of 1707 he visited Johannes Palfyn, then returned to Leiden to study anatomy under Bernard Albinus and Govert Bidloo, and attended Hermann Boerhaave’s lectures on chemistry and on the diseases of the eye. Besides these studies he undertook studies in botany and learned the grinding of glasses. He obtained his M.D. at the University of Harderwijk on May 31, 1708. After his return to Frederik Ruysch in Amsterdam, Heister gave lessons in anatomy with demonstrations on cadavers. Ruysch, the official professor of anatomy, limited himself to an hour’s discussion of his anatomical preparations daily. Heister’s first class consisted of ten French surgeon’s apprentices, his second of German students. He lectured to each group in its own language. On November 11, 1711 he was appointed professor of anatomy and surgery at the University of Altdorf, near Nuremberg. In 1720 Heister was appointed professor of anatomy and surgery at Helmstädt, were his teaching duties changed several times. In 1730 he was charged with the teaching of theoretical medicine and botany, and in 1740, upon the death of Brandanus Meibom, with the teaching of practical medicine and botany. He remained in Helmstädt for the rest of his life. His botanical garden in Helmstädt soon became one of the most beautiful in Germany.

Color cercle

HENRY, Charles (1859-1926).

(Cercle chromatique; cover title). Éléments d'une théorie générale de la dynamogénie autrement dit du contraste, du rythme et de la mesure avec applications spéciales aux sensations visuelle et auditive.- Paris: Verdin, (1889). Imperial Folio (600×380 mm) VI, 56 pp. and one chromolithogr. color plate. Publ. half cloth with ties, text and plate loosely inserted, rubbed and soiled, little spotted, else fine.

$ 8.000.-

Important instrument on color theory by the French "psycho-biophysicist" Charles Henry (1859–1926) that influenced the Neoimpressionists, especially the divisionist style of painting of Georges Seurat and Paul Signac greatly. Henry developed a scientific aesthetic of both color and form; his continuous color circle based on the spectrum was related to Chevreul's basis plane. It can be interpreted as an infinite number of tint/shade scales with white in the center, the full colors in the middle ring and black at the periphery. Color circles for the primary purpose of demonstrating rules of color harmony have been developed by the German painter Matthias Klotz (1748–1821) in 1816, the English colorant producer and dealer George Field (1777–1854) in 1817, the French chemist Michel-Eugene Chevreul (1786–1889) in 1839 and Friedrich Wilhelm Unger and Ernst Brücke.

Charles Henry, a librarian, physiologist, mathematician, inventor, esthetician, and intimate friend of the Symbolist writers Felix Fénéon and Gustave Kahn, met Georges Seurat, Paul Signac and Camille Pissarro during the last Impressionist exhibition in 1886. Henry would take the final step in bringing emotional associational theory into the world of artistic sensation: something that would influence greatly the Neo-Impressionists. Henry and Seurat were in agreement that the basic elements of art—the line, particle of color, like words—could be treated autonomously, each possessing an abstract value independent of one another, if so chose the artist. In 1889 Fénéon noted that Seurat knew that the line, independent of its topographical role, possesses an assessable abstract value, in addition, to the individual pieces of color, and the relation of both to the observer's emotion.

The Neo-Impressionists established what was accepted as an objective scientific basis for their painting in the domain of color. The underlying theory behind Neo-Impressionism would have a lasting effect on the works produced in the coming years by the likes of Robert Delaunay. The Cubists were to do so in both form and dynamics, and the Orphists would do so with color too. The decomposition of spectral light expressed in Neo-Impressionist color theory of Paul Signac and Charles Henry played an important role in the formulation of Orphism. Robert Delaunay, Albert Gleizes, and Gino Severini, all knew Henry personally. Henry is also credited with the invention of several ingenious devices and instruments used in psychophysiological laboratories.

KVK: TH Köln, BL London, Oxford, Yale, NY Public, Princeton, Bryn Mawr, National Gallery Art, Newberry.

Color Standard

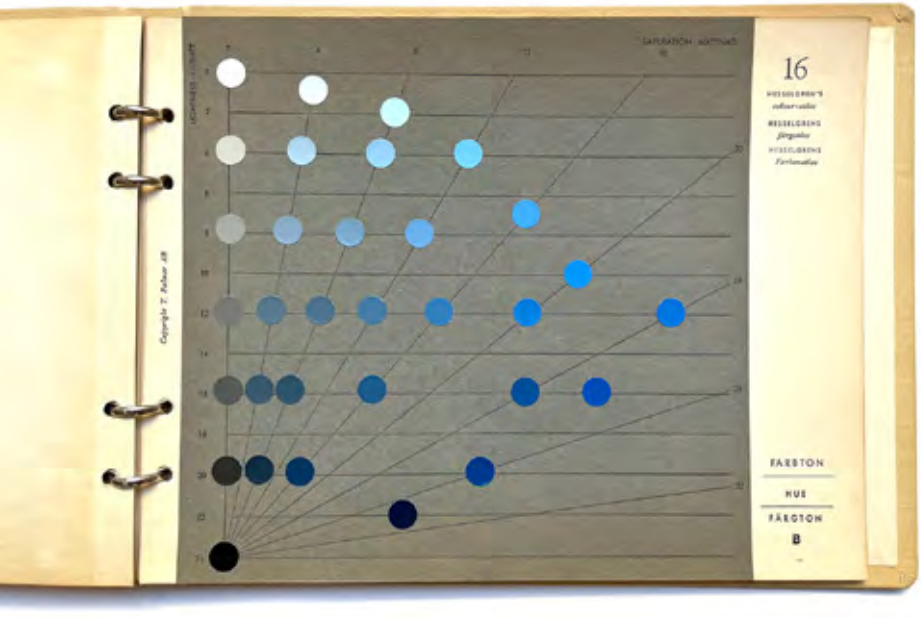
(HESSELGREN, Sven)

Hesselgrens färgatlas. Kortfattad Färglära.- Stockholm: T. Palmer AB, (1953–1963) oblong 4to (235×180 mm) title, 7 pp., (1), 20 pp., and 26 plates with color hues. Publisher's terminal folder, little used. (with:) Färgblock till Hesselgrens färgatlas. Blanka, Graskala. 1-4 (GY18-YR16: Gult, YR20-RB12: Rött, RB15-BG6: Blätt, BG12-GY12: Grönt). 4 color blocks and a grayscale in 1.– Stockholm: Palmer, (1953–1963) 4 blocks in Original publisher folder. Some extras.

$ 1.800.-

manuals, [2] Colour blocks. 2 vol. [3] Colour samples. 2 vol. Most libraries have only the color manual (1).

The colour manual includes 507 painted color sample dots (diameter of 9 mm) and rectangles (1.5 x 1.8 cm) on 26 charts.The colour-blocks volume contains four bundles of a total of 507 color samples (5 x 10 cm), each secured by a brass fastener in the top left corner so that the color samples can be fanned out, with a black embossed paper front cover, housed together in a drop-back box. The four bundles are captioned: 1. GY18-YR16, the hues around yellow; 2. YR20-RB 12, the hues around red; 3. RB15-BG6, the hues around blue; and 4. BG12-GY12, the hues around green [and] the greyscale. Not present here: The colour - samples volume contains 507 color rectangles (5 x 10 cm) arranged in booklets made up of 5 sheets, of which 3 are glossy and 2 are matte. The samples are housed in two cardboard boxes according to hues, with guide cards describing the colors and their respective hues.



In 1953, the Swede Sven Hesselgren published his Colour Atlas with the intention of giving tangible forms to Tryggve Johansson's colour-solid. In Hesselgren's Colour Atlas, 507 standard colours are specified, arranged in planes of equal hue according to brightness and saturation. The purpose of these colours is to provide the structure for a phenomenologically based system. Hesselgren's observations do not only contribute to the future NCS system; they also assist in the development of colour charts which are intended for use by architects and other professional groups involved in interior and exterior design. Sven Hesselgren (1907 -1993) was a Swedish architect and associate professor at the Technical University of Stockholm. After working in architectural offices in Stockholm during the 1930s, after the outbreak of World War II he was commissioned by the Swedish War Material Board to design military restaurants, but as early as 1938 he also began to conduct his own business and soon in collaboration with Carl-Axel Acking, which led to many architectural competitions for both private homes and public buildings. In parallel with his practical architectural work, he also conducted research focusing on phenomenological analysis. In 1952, Hesselgren published a color atlas in which he presented a color system with links to Tryggve Johansson's color research, and which became one of the starting points for the NCS color system. Hesselgren was a professor at Addis Ababa University from 1962 to 1965, with special responsibility for organizing the Department of Architecture at the university. In parallel with his lectures, he chaired the CIE (Commission International de l'Eclairage) Study Group A, Psychological Problems of Lighting. The aim of the group was to bring together technicians, architects and psychologists for the exchange of ideas and the initiation of further research with perceptual starting points.

Art Happening or Mad Scientist

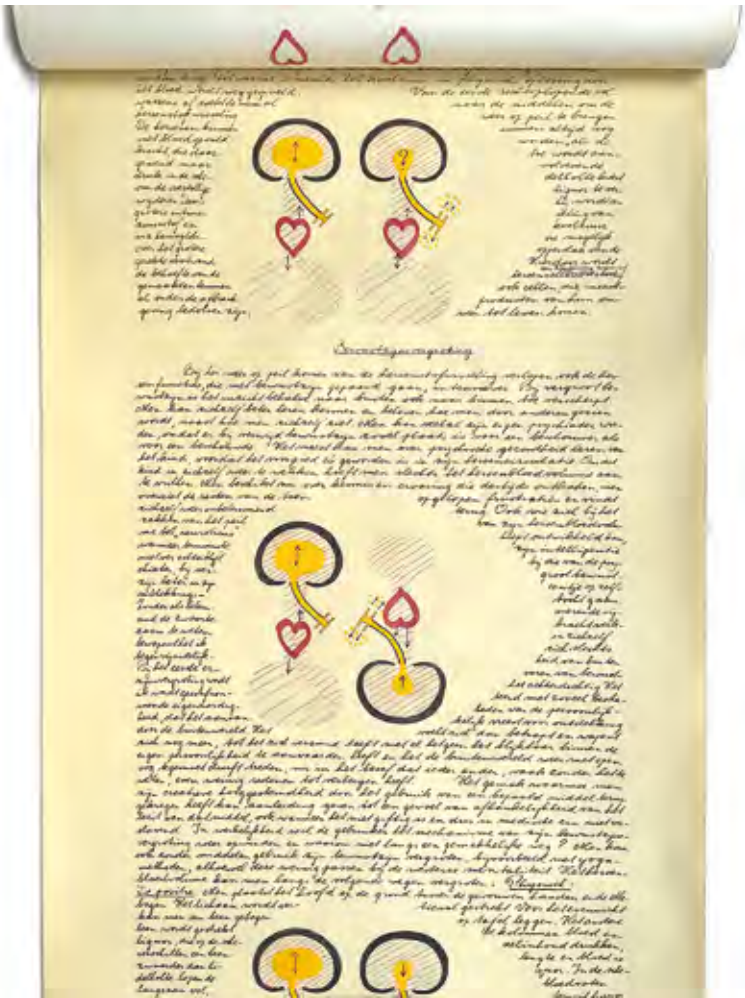
HUGES, Bart.

Homo Sapiens Correctus. Amsterdam, the author, 1964. Paper scroll in size: 2900×460 mm with 10 schematic illustrations of the human brain. With pinholes in the edges, traces of use. Else fine.

$ 5.000.-

Exceedingly rare, obscure publication by Bart Huges (1934-2004) on trepanation.

In 1962 he made a discovery which his followers proclaim as the most significant in modern times. One's state and degree of consciousness, he realized, are related to the volume of blood in the brain. According to his theory of evolution, the adoption of an upright stance brought certain benefits to the human race, but it caused the flow of blood through the head to be limited by gravity, thus reducing the range of human consciousness. Certain parts of the brain ceased or reduced their functions while others, particularly those parts relating to speech and reasoning, became emphasized in compensation. One can redress the balance by a number of methods, such as standing on one's head, jumping from a hot bath into a cold one, or the use of drugs; but the wider consciousness thus obtained is only temporary. Bart Hughes shared the common goal of mystics and poets in all ages: he wanted to achieve permanently the higher level of vision, which he associated with an increased volume of blood in the capillaries of the brain. The higher state of mind he sought was that of childhood. Babies are born with skulls unsealed, and it is not until one is an adult that the bony carapace is formed which completely encloses the membranes surrounding the brain and inhibits their pulsations in response to heart-beats. In consequence, the adult loses touch with the dreams, imagination and intense perceptions of the child. His mental balance becomes upset by egoism and neuroses. To cure these problems, first in himself and then for the whole world, Huges returned his cranium to something like the condition of infancy by cutting out a small disc of bone with an electric drill. Experiencing immediate beneficial effects from this operation, he began preaching to anyone who would listen to the doctrine of trepanation. By liberating his brain from its total imprisonment in his skull, he claimed to have restored its pulsations, increased the volume of blood in it and acquired a more complete, satisfying state of consciousness than grown-up people normally enjoy.
On January 11th, 1965, at an art happening in Amsterdam's Dam Square, failed med student turned New Age medical revolutionary Bart Huges slowly began to uncover his self-inflicted head wound. Though his audience was composed of some of the grooviest, most psychedelically-minded people in Europe, few could have been prepared for what lay beneath the thirty-two meters of surgical gauze: a gaping, pulsating hole boring directly into the outer layers of Huges' brain ! The medical and legal authorities reacted to Huges' discovery with horror and rewarded him with a spell in a Dutch lunatic asylum.



Inner Beauty of Flowers

JOSING, Hanna (photogr.)

12 photo prints in size 245×300 mm in modern cloth portfolio. The images are reproduced from original film material (x-ray negatives) in the possession of Michael Kühn. The images are free of rights and were transferred from the original negatives by Mike Crawford (Lighthouse Darkroom / London). Only 10 boxes were made, each with 12 prints. Each print is stamped and numbered by hand (Box no. / image no.) Box no. I. includes the modern prints and the original 31 X-ray photographs of flowering plants mostly in size 295×235 mm and a few smaller in size 235×175 mm produced from the late 1940's to 1952 by Hanna Josing, in contemporary Agfa paper box, rubbed and soiled and little defective, together with 12 original proof prints of seven motifs (four laterally correct, one laterally reversed doublet). Silver gelatin on Agfa Provira and Zupex, all unsigned in size 290×230 mm. Two prints are inscribed on the reverse with Josing's private address in Aschaffenburg. Films with pin marks in the corners, those of the prints with some small defects.

$ 2.800.-

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

Here images were published by AGFA in photo-paper sample catalogues in the late 1940's and

in 1951, her pictures were shown at the Agfa booth at the International Photo and Cinema Exhibition in Cologne and at the Stuttgart exhibition "Beauty of Technology".

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

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

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

Tasker showed his images at the annual salons organized by the Camera Pictorialists of Los Angeles in 1931 and 1932. Tasker's most well-known image of a calla lily was also printed by Ansel Adams and displayed at the Golden Gate International Exposition in 1939 on Treasure Island in San Francisco Bay.

Prints he reportedly gave as gifts to his nursing students upon their graduation. Tasker stopped taking X-rays of flowers sometime in the 1940s.

First Photographs of the Sun' Surface

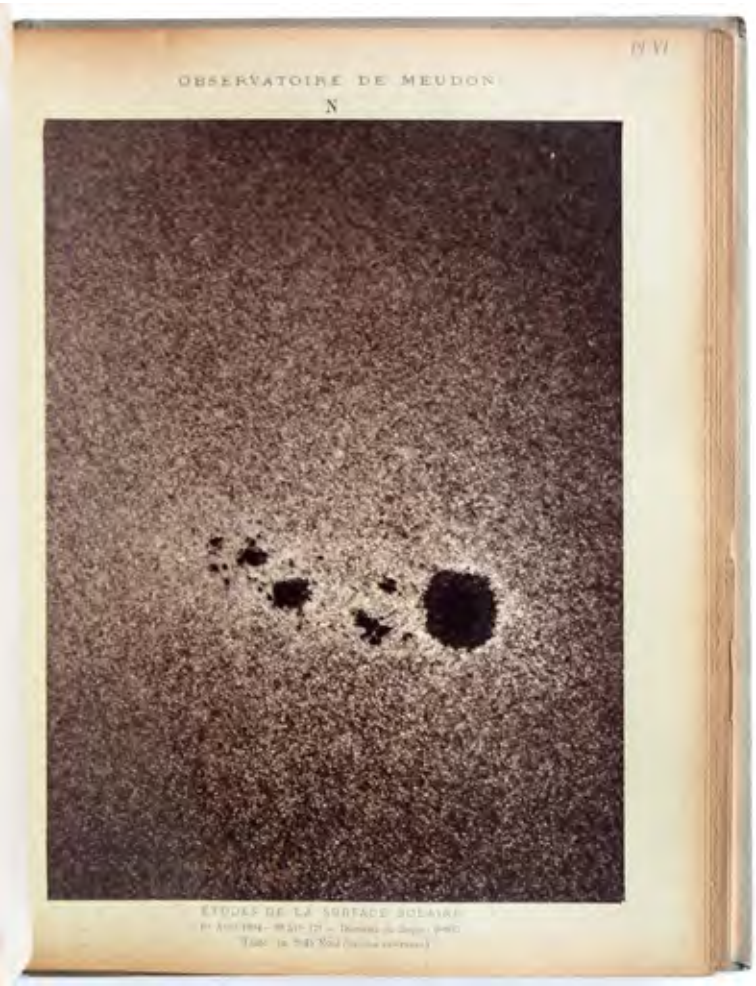
JANSSEN, Jules.

Annales de l' Observatoire d' Astronomie physique de Paris sis Parc de Meudon, publié par M. J. Janssen. Tome I.- Paris: Gauthier - Villars et fils, 1896. 4to (280 x 220 mm) (4), 122 pp., (2) with 9 photo-gravure plates (hel. Dujardin) showing the observatory and 12 original mounted photographs (230×170 mm) showing the grainy surface of the sun. Original publisher's printed paper-card boards, little rubbed & dust-soiled, little spotted inside, handwritten dedication on title, else a fine association copy.

$ 7.000.-

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

Description of the observatory of Meudon and an essay on the photography of the sun: "Mémoire sur la photographie solaire" with spectacular original mounted photographs (photoglyptie) of the grainy surface of the sun which were also partly later issued in his famous "Atlas de photographies solaires" of 1904. With handwritten dedication by Janssen: "à Mon cher et éminent confrère le Dr. Potain souvenir affectueux, J. Janssen".



The French solar astronomer, Pierre Jules César Janssen (1824–1907) discovered that it is possible to see prominences beyond the limb of the sun without waiting for an eclipse and demonstrated that some features in the solar spectrum are actually caused by gases in the Earth's atmosphere. Janssen's device for imaging solar prominences was a prototype of the spectrohelioscope. It was left to George Hale to add photographic plates to produce the first spectroheliograph, but Janssen invented other photographic devices, including an "astronomical revolver" permitting many short images to be taken in quick succession.

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

The quality of the images, which resolved granulation as fine as 1'' was not bettered until the 1950's. (Raymonde Barthalot) 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).- Lit.: Jules Janssen et la photographie; in: Dans le champ des étoiles, pp. 26); Canguilhem. Le merveilleux scientifique. Photographies... 1844-1918. photo 58 (pp. 76), Dans le champ des étoiles. Les photographes et le ciel, 1850-2000. photo 47a+b, 48a+b; Encyclopedia of Nineteenth-Century Photography edited by John Hannavy, pp. 91; Stefan Hughes. Catchers of the Light. III. 3.6., 3.7. pp. 269 ff. BEA I, 588-89; DSB VII, 73-78.

Enlightenment

KANT, Immanuel (1724–1804)

Critik der reinen Vernunft.- Riga: Johann Friedrich Hartknoch, 1781. 8vo (202×116 mm) title, 2 Bll., 5 Bll. (Vorrede), 1 Bl. (Inhalt), 856 pp. (with pp. 426-461 unnumbered as always) Contemporary half calf, spine ruled redish calf label lettered in gilt, Kleisterpapier sides. Woodcut title vignette, decorative woodcut head- and tailpieces, initials. Neat repair to front inner hinge, faint browning and foxing to endpapers and contents, a very fine copy.

$ 62.000.-

First edition of Kant's first major critical treatise, arguably his single most important work and one of the most influential philosophy books ever published: Kant himself judged the work as comparable with the Copernican heliocentric revolution.

The Critik took more than a decade to write and took up so much of Kant's thought, time, and energy that he published virtually nothing beyond lecture advertisements; the 1770s are known as his silent decade. The Critik addresses a key concern of the Enlightenment: that mechanistic scientific reason threatened to undermine the possibility of human freedom and, by extension, traditional approaches to morality and religion. To resolve that problem, Kant develops the thesis of transcendental idealism - the argument that the structures of human thought shape our comprehension of the world around us. This allows him to demonstrate that scientific knowledge, morality, and religion are all founded on the same basis of human autonomy. "No other thinker has been able to hold with such firmness the balance between speculative and empirical ideas. His penetrating analysis of the elements involved in synthesis, and the subjective process by which these elements are realized in the individual consciousness, demonstrated the operation of 'pure reason'; and the simplicity and cogency of his arguments achieved immediate fame." (PMM). Adickes 46; Hook & Norman 1197; Printing and the Mind of Man 226; Warda 59.


Critik
der
reinen Vernunft
von
Immanuel Kant
Professor in Königsberg.
Riga,
verlegts Johann Friedrich Hartknoch
1781.

First Description of a noted Collection of Bird Eggs

KLEIN, Jacob Theodor (1685–1759).

J. T. Klein Sammlung verschiedener Vögel Eyer in natürlicher Grösse und mit lebendigen Farben geschildert und beschrieben/Jacobi Theodori Klein, … Ova avium plurimarum ad naturalem magnitudinem delineata et genuinis coloribus picta.- Leipzig, Königsberg und Mietau: bey Johann Jacob Kanter, 1766. sm.folio (300×220 mm) 36 pp. with 21 hand-colored engraved plates by Gustav Philipp Trautner, Norimb. Contemporary brownish Papercard boards, ownership inscription on front-fly, else a fine and untrimmed copy, with minor paper repairs.

$ 2.000.-

First German monograph on this subject, written a few months before his death by the German zoologist, jurist and diplomat in service of Polish King August II. (the Strong) Jakob Theodor Klein, and edited by son-in-law Daniel Gralath the elder (1708–1767) and the naturalist Gottfried Reyger (1704–1788). German - Latin parallel text with short descriptions of the nests and eggs, the illustrations in excellent hand coloring. Jacob Theodor Klein (1685–1759), in his numerous contributions, which include all major groups of the animal kingdom except insects, always advocated working according to external, easily recognizable features and called for the abandonment of the anatomical knife. In this way he brought himself into clear contrast to Linné, who strove to combine natural and artificial systems. Klein enjoyed a high scientific reputation. In 1718, he acquired a large plot of land near Gdansk for a botanical garden and established a rich natural history cabinet. The collection also included fossils and amber and was expanded into a large museum by the acquisition of the shell collection of the Amsterdam mayor Nicolaus Witsen. Frederick the Great was also particularly impressed by the so-called Museum Kleinianum and its extensive collection. It is still considered one of the largest private natural history collections of the 18th century. His magnificently illustrated books were not missing in any library of the 18th century. Although well respected by his colleagues, Klein was nonetheless accused by some contemporaries of being unscientific, alleging that he based his beliefs on the hearsay and the claims of ‘credulous’ people. Peter Collinson, criticizing Klein for his belief that swallows (sand martins) are not migratory birds, and instead ‘retire under water’ during winters. Collinson accused Klein’s assertion as being “contrary to nature and reason,” and provided observations of Marine officers, such as Sir Charles Wager, to further his claim.- Anker 257; Nissen, IVB 505; NDB XI, 740 f. Provenance: Christian Ludwig Nitzsch (1782–1837), a German zoologist, who is best remembered for his approach to classifying birds on the basis of their feather tract distributions or pterylosis of their young.

Shells

KNORR, Georg Wolfgang (1705–1761)

G. W. Knorrs Verlustiging der oogen en van den geest, of verzameling van allerley bekende Hoorens en Schulpen, die in haar eigen kleuren afgebeeld zyn. Thans nagezien, verbeterd, vervolgd, en met een geheel nieuwe nederduitsche beschryving uitgegeven. 6 parts in 2 vols.- Amsterdam: the heirs of F. Houttuyn, 1770–1775. 4to (260×195 mm). Six letterpress titles, 190 hand-colored engraved plates by J. A. Joninger, J. A. Eisenmann, A. Hoffer and others after Knorr, C. Dietsch, J. Wartenaar and others. Contemporary brown tree calf covers paneled in gilt with foliate corner pieces, intricately decorated gilt spines, marbled edges, extremities lightly rubbed, spines creased. Occasional very light spotting, plates impressively clean.

$ 12.000.-

A finely colored set of this most beautiful work on shells, the first Dutch edition, totally devoted to mollusca in the style of Rumphius; it had previously been published in German (Nuremberg, 1757-1772) and French (1760 - 1773) and had been translated, corrected and enlarged by M. Houttuyn. Parts I to III of the present edition are by Philip Ludwig Statius Müller (1725 - 1776) with the remaining parts by Martinus Houttuyn. The plates are were drawn from examples in collections in both Holland and Germany with the contemporary owners of the shells being identified in most instances. The plates are hand colored, bringing out all the exotic beauty in brilliant colors. The last ten plates show the shells in white on dark brown background. Georg Wolfgang Knorr (1705 - 1761), an artist and naturalist from Nuremberg, worked first under Martin Tyroff on the illustrations for Scheuchzer's "Kupfer-Bibel" Physica sacra and became interested in the natural sciences. Through his own studies, Knorr gained a wide knowledge in art history and the natural sciences. Around 1730, Knorr started a publishing firm, which was continued after his death by his heirs. From 1726 he engraved portraits, landscapes, geological formations, and animal studies after A. Dürer and the Kilian family. He was a paleontologist, as well as a painter, draftsman, engraver and collector, publisher and art dealer.

He is the author of several sumptuous and exquisitely illustrated books on the wonders of natural history, among them one on geology and petrification, and this present work, on corals and shells, and other salt water animals. It required particular care since these objects appear in many striking and diversified colors. Knorr, and the artists who continued his work, employed some of the most accomplished Nuremberg artists to make the illustrations as faithful and perfect as possible, and the result is one of the most exciting and colorful illustrated books of the 18th century.

The majority of the shells depicted on the plates are sketched after specimens contained in four German and three Dutch private natural history cabinets and shell collections which are named on the respective plates. Ranking first regarding number of specimens depicted are examples from the collection of August Martin Schadeloock (1707 - 1774), a deacon of the Laurentius Church in Nuremberg, and an ardent book collector, his library described in two volumes was sold in 1774, who had also built up a natural history cabinet which contained about 4000 specimens of shells, a large collection of minerals and fossils and other cabinet of wonder objects. According to the scholar J. S. Schröter his natural history collection was regarded as one of the most important private collections existing in Germany in 1775. Unfortunately no catalogue of this natural history collection seems to exist. (Grieb, Nürnberger Künstlerlexikon vol. III, 1303. Not mentioned in Wilson, The History of Mineral Collecting 1530-1799). Other examples are from the collection of Philipp Ludwig Statius Müller (1725-1776), a German zoologist who published among many other works, a German translation of Linnaeus' "Natursystem" and from the collection of Johann Phillipp Breyne FRS (1680-1764), a Polish botanist, palaeontologist, zoologist and entomologist; last but not least a few examples are from the collection of a certain D. J. H. Sommer, a doctor from Nuremberg. Ranking second regarding number of specimens depicted are those from the shell collection of Martinus Houttuyn (1720 ?-1786), a Dutch naturalist who studied medicine in Leiden and an author of many books on natural history who brought together a large collection of shells which was said to contain numerous rare species. Other examples are from the collections of Joan Coenraad Brandt (1703-1791), an Amsterdam druggist, whose cabinet was famous and naturalists and travellers often came to see it and from the collection of Willem van der Meulen, a wealthy merchant from Amsterdam. (Cf. Dance, Shell collecting pp. 82-85).

"In the French and Dutch edition there are nearly a thousand figures, all extremely well drawn and beautifully painted … No order is preserved in the figures, however, and the same species is sometimes figured more than once on different plates to show slight variations. The text is simply an amplification of the plates relating chiefly to the appearance of the shells represented" (Dance, Shell Collecting. An Illustrated History p. 74). According to Dance the plates to volume III in the French edition differ from those in the German edition (Dance p. 318). The six volumes are divided as follows: The first volume contains illustrations by Knorr himself, a few plates signed by him this being the only illustrations by Knorr for this book, and the shells represented not related to any specific collection. Volumes two through four contain illustrations after specimens from the collections of Schadeloock, Breyne, Müller and Sommer including a few from Houttuyn's collection in volume four. Volumes five and six contain illustrations after specimens from the collections of Hottuyn, van der Meulen and Brandt.- Cobres, p. 428, 30 (German edition). Brunet III, 679: "Les figures sont enluminées avec beaucoup de soin"; Nissen, ZBI 2236 and vol. II, p. 151 f. Heidrun Ludwig. Nürnberger naturgeschichtliche Malerei im 17. und 18. Jhdt., pp. 346 - 348 (for Knorr); H. H. Dijkstra (2010). A collation of the three editions of Georg Wolfgang Knorr's conchological work ‚Vergnügen' (1757 - 1775); in: Basteria 74, pp. 33-50; Dance. Shell Collecting Bibliography 156-157; Dance. History pp. 50; Landwehr 96.

Gauging Wine Barrels

KOEBEL (Köbel), Jacob.

Eyn New geord(n)et Vysirbuch. Helt yn(n). Wie man(n) uff eins yden Lands Eych un(d) Maß, ein gerecht Vysirut mache(n) un(d) do mit ein ygklich onbekant Vaß vyzieren, auch seynen inhalt erlernen solle. Den anhebenden Schülern Visirens Leichtlich, mit Figuren unnd Exempeln, zu lernen, angezeigt. Angehengt Tafeln. Oppenheim, (by the author, 1515). 4to (175×140 mm). 4 nn., XXVIII num. leaves. 18th cent. pattern paper binding. Some browning, little staining in places. Three of the tables at bottom, some of the numbers of the foliation and one top line of text slightly cropped. Fine copy.

$ 16.000.-

First edition, rare, the second of Koebel's works: "This is a book on gauging. It was evidently the second of Köbel's own works to be printed. It is nicely printed and contains many woodcuts illustrating the measurements of different types of casks, containers and the gauging rod itself." (Tomash). Jacobus Koebelius (Koebel; 1462 – 1533) was a printer and publisher in Oppenheim. Born in Heidelberg in 1462 and graduated in arts and law from the University there in July 1491, he appears to have then studied mathematics at Krakow, and is said to have been a fellow student of Copernicus there. He learnt the publishing trade as editor and proofreader for Heinrich Knoblochtzer. On 8 May 1494, he married the daughter of Henrich zum Gelthus and settled in Oppenheim as secretary to the city council. In addition to his main function, he also worked as an official surveyor and master weights and measures officer and occasionally ran the council winery. Köbel was already highly regarded during his lifetime, and his contemporary Sebastian Münster mentioned him in praise in his cosmography. Köbel's works were popular and widespread and were often published and reprinted. In short, gauging involves using a special measuring rod (gauging rod) to determine the volume of a wine barrel or barrel of spices. This was the task of the wine measurers (visierer) in the markets. They determined the so-called tax (Ungeld), which was an important source of income for many towns, according to the contents of the barrel traded. The two mounted paper strips (leaves 3v and 7r) are missing, as in the copies of the Tomash Libr., the ETH Zurich and the UB Leipzig; a fragment of the strip is still attached to leaf 7r.- VD 16, K 1649; Simon, Bibl. Bacchica 382: "Petit traité fort curieux et très rare"; Benzing, Köbel 36; Tomash Library K 60; Hook - J. K 8.3; Smith, Rara 113; not in Schoene; Lit.: Gunthild Peters. Zwei Gulden vom Fuder. Mathematik der Fassmessung und praktisches Visierwissen im 15. Jahrhundert.- Wiesbaden: Steiner, 2018 (Boethius 69)

Sample Catalogue

LAPEYRE Trade Sample Catalogue

B. LAPEYRE, fabricant à Ville Gailhenc. Printed in gilt on cover. (South France, around 1800) 4vo (220×120 mm) 21 engraved leaves with each six mounted samples of tissue (velours). Contemporary Green morocco flap wallet with tie, with title gilt printed on flap. Traces of use, dust-soiled, else a fine survivor of time. Maybe a few leaves taken out at the end.

$ 3.500.-

Chaos Theory

LORENZ, Edward N.

"The Butterfly Effect" Plotter drawing on sketch paper (1993) in size: 280×215 mm. Signed by the scientist "Edward N. Lorenz" in pen and black ink lower right. Framed.

$ 4.500.-

The plotter drawing illustrates the symbol of "chaos theory", the butterfly effect: the fluttering of a butterfly in Brazil can, by influencing the atmosphere, contribute to a hurricane in Texas, and the smallest cause can thus have an immense effect. Edward Lorenz, the pioneer of chaos theory, discovered this phenomenon. Around 1960, the mathematician and meteorologist began to simulate a weather model on the computer during his work at MIT, in which the smallest variations in the initial conditions led to significantly different weather forecast results. "The butterfly came to Lorenz's mind when he saw a computer graphic for his calculations: it represents the results of a simple weather model using abstract points and lines: It shows two "wings", resembling butterfly wings, made of points lined up next to each other. Each point corresponds to the solution of the differential equation system consisting of the three variables."

"In chaos theory, the butterfly effect is the sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state. The term is closely associated with the work of the mathematician and meteorologist Edward Norton Lorenz (1917 - 2008). He noted that the butterfly effect is derived from the example of the details of a tornado (the exact time of formation, the exact path taken) being influenced by minor perturbations such as a distant butterfly flapping its wings several weeks earlier. Lorenz originally used a seagull causing a storm but was persuaded to make it more poetic with the use of a butterfly and tornado by 1972. He discovered the effect when he observed runs of his weather model with initial condition data that were rounded in a seemingly inconsequential manner. He noted that the weather model would fail to reproduce the results of runs with the unrounded initial condition data. A very small change in initial conditions had created a significantly different outcome. The idea that small causes may have large effects in weather was earlier acknowledged by the French mathematician and physicist Henri Poincaré. The American mathematician and philosopher Norbert Wiener also contributed to this theory. Lorenz's work placed the concept of instability of the Earth's atmosphere onto a quantitative base and linked the concept of instability to the properties of large classes of dynamic systems which are undergoing nonlinear dynamics and deterministic chaos." (wikipedia) Plotters are one of the few devices that directly reproduce vector graphics without first converting them into raster graphics. The creation of this drawing was recorded on film for the German cultural program "aspekte" in 1993 and given to Henning Lohner.

Borelli's Copy

ODIERNA, Joannes Baptista (1597-1660).

Medicaeorum ephemerides. 4 parts in one.- Palermo: Cirillos, 1656. 4to (230×180 mm). xviii of xx pp. (see below), 3-71 pp., (1) blank; 79 pp. (1) p. list of works by Odierna, with woodcut of Medici sun on half-title, woodcut arms of the dedicatee Ferdinando II de' Medici on on first title-page, woodcut devices of prin-ter on the other three title-pages, woodcut tailpieces, and 15 woodcut illustrations in text (two full-page, some on black ground), and several tables, first part lacking epigraph leaf and without duplicate woodcut plate sometimes bound as a preliminary, occasional small stains and spotting, few small tears. Early vellum, manuscript title on spine, small stains, end leaves browned, lower hinge cracked.

$ 10.500.-

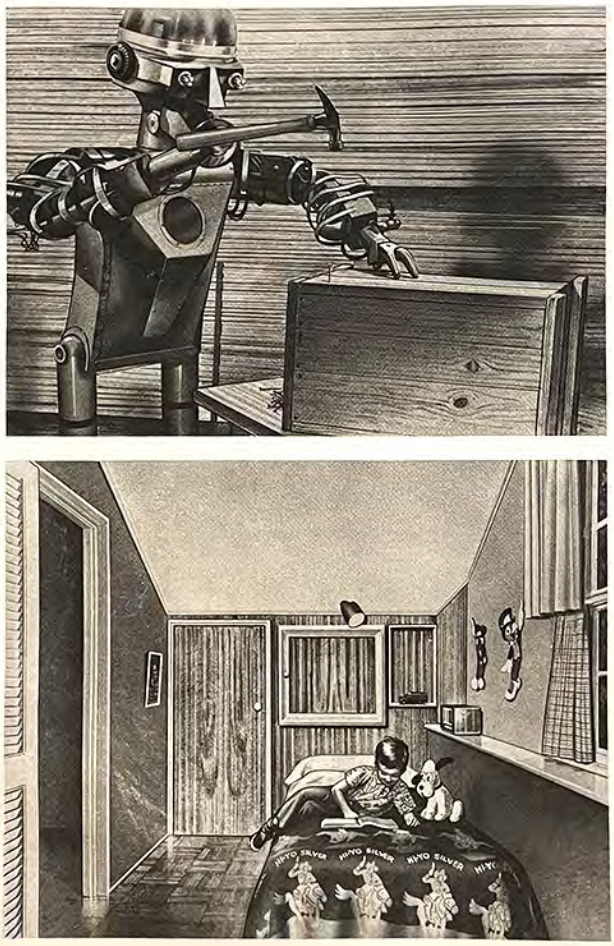
Very rare first edition, with fine astronomical provenance, of Giovanni Battista Odierna's Medicaeorum Ephemerides, "probably his best-known work, the first published ephemerides of the Galilean satellites, based on an improved theory of the motion of Jupiter's moons by the contribution of three types of periodic disturbances - analogous to contemporary planetary theory" (Frommert, Biographical Encyclopedia of Astronomers). This work also contains extensive observations of eclipses of the satellites, and important sections on Galileo and his Sidereus nuncius, the calculation of the distance of Jupiter from the earth, parallax, and the orbits of comets. Odierna (1597–1660) made numerous observations to determine the exact orbital periods of the four observed satellites of Jupiter. "Like Galileo he tried to predict their eclipses, which would have helped to solve the long-standing, important problem of determining longitudes at sea; lacking sufficient knowledge of celestial mechanics, neither he nor Galileo was successful" (DSB). Odierna was a Sicilian priest and disciple of Galileo, who presented him with a telescope of medium focal length. Inspired by Galileo's Sidereus nuncius, he began a systematic investigation of the planets of Jupiter, the rings of Saturn, the fixed stars, and nebular objects, the first of its kind. He also performed pioneering microscopic dissections, including the first of the compound eye of a fly, which is illustrated in his Opuscoli (1644). Although Odierna corresponded with Riccioli, Huygens, Schott, and other leading scientists of his day, his work was long neglected, and his provincial position compounded his obscurity until modern times. The present copy does not have the repeat of the woodcut present on pp. [48–9, blank on verso] in the second section. It was duplicated in the introduction, where it doesn't belong, and that leaf was cancelled and removed from this copy. Other copies exhibit similar variations in collation. OCLC records examples at Berlin, Paris Observatoire (without first part); Dibner/Burndy, U.S. Naval Observatory, and Getty; Hockey BEA II, 845; Carli and Favaro 258; Macclesfield 1551; Riccardi I.2 214.8; Serio et al., "G.B. Hodierna's observations of nebulae and his cosmology," Journal for the History of Astronomy, vol. XVI (1985) pp. 1-36. RBH records only two sales: the Macclesfield copy in 2005 and the Beltrame copy in 2017; not in Houzeau-Lancaster. See Serio et al., "G.B. Hodierna's Observations of Nebulae and His Cosmology", Journal for the History of Astronomy, vol. XVI (1985), p. 36. Provenance: Giovanni Alphonse Borelli (1608 - 1679, Italian astronomer and physician); 18th-century inscription on title-page "Biblioth. Schol. Piar. J. Pantal. ex lib. Alph. Borelli"; unidentified ink stamp to general title.

Science Fiction meets Art

PAOLOZZI, Eduardo.

CLOUD ATOMIC LABORATORY.
8 Etchings.- Editions Alecto London Specially Commissioned by British Olivetti, 1971. Imp. Folio. Title-page, introduction leaf, contents leaf. 16 etched images on 8 plates in sheet-size: 530×360 mm. Each loosely as issued. With tissue guards (several frayed), enclosed in gilt lettered fall back box, minor wear.

$ 7.000.-

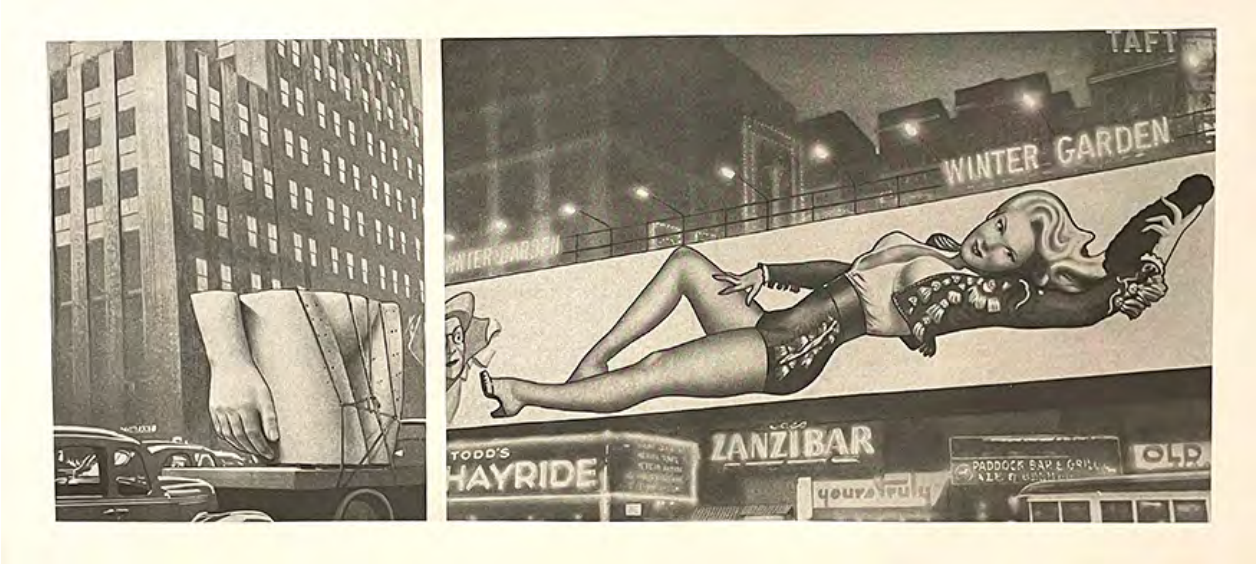


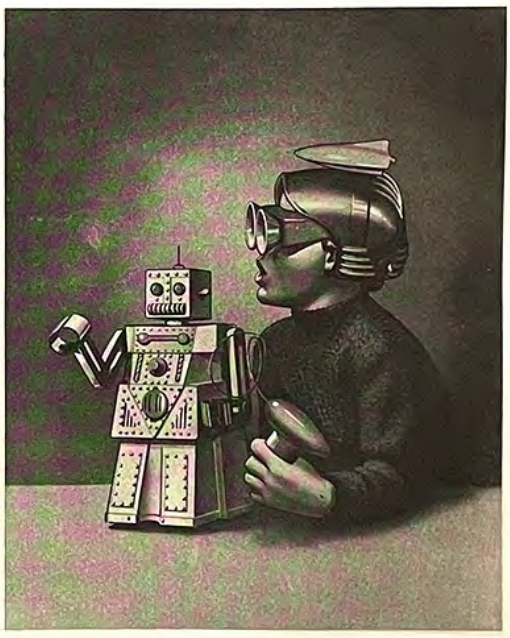
Printed in an Edition of 75 copies: numbered 69/75 and signed by the Artist. Each plate signed dated and limited in pencil by the artist.

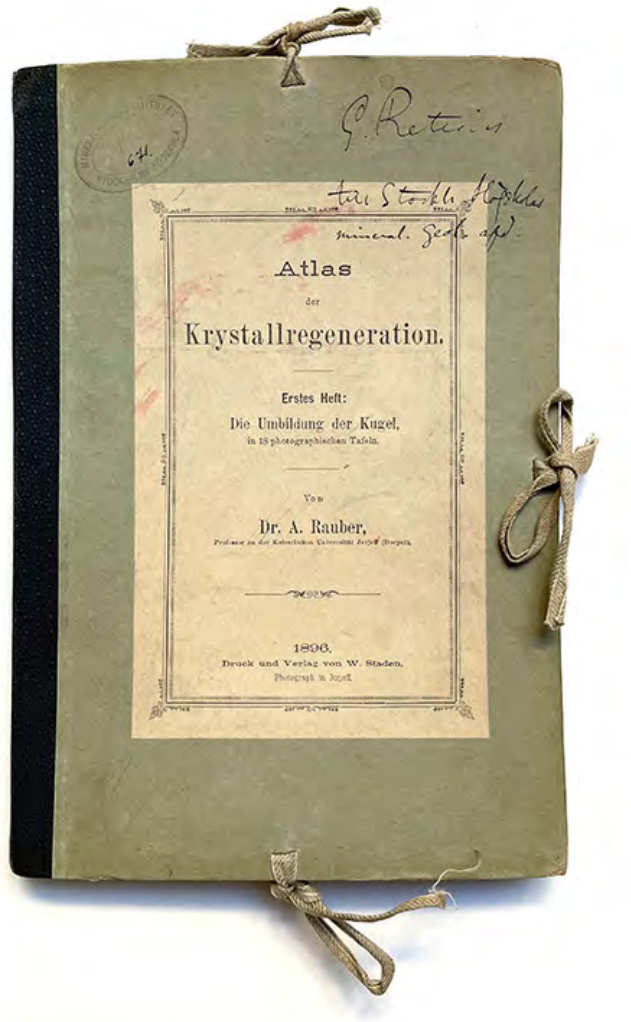
“This set of sixteen images in tandem are accurate translations of paintings based on photographs spanning a period of time from 1952 up to the present. The collecting of material from magazines, books and newspapers has been a continual search for meaning starting from early school days. In some cases illustrations from books have formed the bases of certain sculptures. Four images in this portfolio have reasonable historic value being originally presented with a diverse amount of images at the ICA in 1952. The radical nature of this lecture has never been properly assessed but is nevertheless homogenous with the current paintings and sculptures. A difficulty in assessing aesthetic value in these works is emphasized by the monolithic concepts concerning all the GREAT MECHANICAL ARTS. The schism that separates Space Age Engineering, technical photography, film making and types of street-art from fine art activities is for many people/artists unbridgeable. Within the grand system of paradoxes, the theme of this portfolio is the Human Predicament. Content enlarged by precision. History shaded into the grey scale as in the television tube.” (Eduardo Paolozzi, London, 1971). From the Library of Sir Roy Strong.

In Eduardo Paolozzi's Cloud Atomic Laboratory suite, real life and fantasy meet in mysterious ways. Science fiction robots and Soviet-era cosmonauts are juxtaposed in a series that playfully blurs the line between the real and the unreal, while hinting at a more sinister mistrust of mainstream media reporting. The post-war years of the 1950s and '60s saw huge technological advances in the fields of medicine, mechanical engineering, computing, and space travel. Heavily precipitated by the technological stand-offs of the emerging Cold War, speed of scientific progression and production soon became the defining characteristic of a powerful nation. Prior to the Second World War, robot servants and spaceship rockets had been the stock-in-trade of Hollywood films and young boy's pulp magazines. Now they were ever-increasingly the subjects of national news bulletins as America and the USSR boasted of new inventions and discoveries that pipped their rivals to various scientific posts. Paolozzi's response to the techno-hysteria came in the form of the Cloud Atomic Laboratory, a suite of 8 photo-etchings published in 1971. In it Paolozzi presented a series of images that, like the title of the suite, danced between science fact and fiction. Diagrams of monkeys in space-shuttle cockpits or photographs of chrome-pipe laboratories are made to seem as strange and unreal as a cartoon robot hammering nails into a wooden box. Produced in the same grainy black and white tones as the newspaper photographs and television broadcasts of the 1950s, Cloud Atomic Laboratory posed a simple question: in a world where scientific truth was fast becoming stranger than fiction, and where superpowers were frequently exaggerating claims of technological capabilities, how reliable were these messages relayed to us by the media? By the early 1970s, Paolozzi had begun experimenting with etching techniques and the production of photogravure plates. After witnessing fellow printmaker Gordon House preparing a set of photo-etchings in his studio in 1970, Paolozzi sought out the help of Lyndon Haywood of Editions Alecto to help develop his own method in the medium. The process involved in translating each image was carefully chosen in order to mirror the 'acts of illusion' that Paolozzi had sought to undermine with the suite. Haywood was a trained artist and designer in commercial advertising, and was tasked with using an airbrush and industry techniques to recreate genuine photographs chosen by Paolozzi. These images were then contact printed onto a prepared copper plate which had been coated in a photosensitive film. When exposed to light, the lacquered film would harden into an acid-resistant barrier, while unexposed areas were left unaltered and washed off as the plate was submerged in the acid bath. Each plate was kept

small and, once finalised, cut tight to the borders of the print, retaining the small-scale, closely-cropped feel of a newspaper photo or a television image. The plates were then printed on presses by hand to maintain as great a control as possible on the quality of the printing and to achieve The cumulative effects of the printing process transformed ordinary journalistic photography into bizarre propaganda-esque illustrations or science fiction concept art, a series that presented, in Paolozzi's own words, Content enlarged by precision. History shaded into the grey scale as in the television tube. Though Paolozzi had been collecting the photographic materials used throughout the suite for almost two decades before it was published, the fuzzy black-and-white shades of Cloud Atomic Laboratory marked a significant break from the usual psychedelic colours of his 1960s pop-art prints. Instead, each image was doctored just enough to maintain a sense of pseudo-scientific fact, the possibility of a truthful record that, if discovered in years to come, could be puzzled over by future historians.An unusual series from an artist familiar with the unusual, Cloud Atomic Laboratory demonstrates the impressive technical know-how that Paolozzi possessed in order to successfully realise his ideas, and offers an incisive view into a particular period in the history of science reportage that speaks powerfully of its time. Weird and wonderful in equal measure, these etchings constitute a significant work in Paolozzi's extensive graphic oeuvre.







Crystal Photographs

RAUBER, August.

Atlas der Krystallregeneration. Heft I–VII (parts 1-7; cptl.). Erstes Heft: Die Umbildung der Kugel in 18 photographischen Tafeln. Zweites Heft: Wucherfelder in 18 photographischen Tafeln. Drittes Heft: Voll-und Hohlcylinder in 18 photogr. Tafeln. Viertes Heft: Die Umbildung des Kegels in 18 photogr. Tafeln. Fünftes Heft: Die Entwicklung des Supplementkörpers in 24 photogr. Tafeln. Sechstes Heft: Entwicklung des Torso in 24 photogr. Tafeln. Siebtes oder Schlussheft: Hohlflächen in 24 photogr. Tafeln nebst 2 Beilagen.- Jurjeff (Dorpat / Tartu): W. Staden, 1896–1898 (parts 1-4) and Leipzig, Berlin: Arthur Georgi, 1899–1901 (parts 5-7). 4to. with in total 144 mounted photographs on boards (280×190 mm) in seven folders with printed front cover labels and cloth spine. Individually mounted on stiff boards with printed frame and roman numbering. Every folder with printed explanation sheet or booklet as given out. Fine set.

$ 22.000.-

Exceedingly rare, early crystal photographs, printed in probably small numbers (less than 50 copies ?).

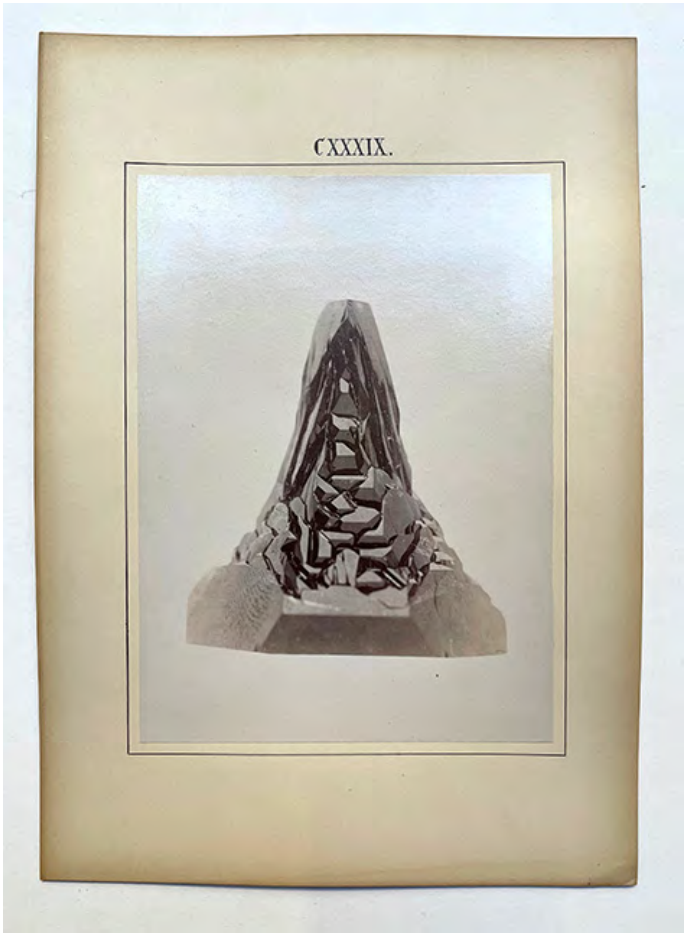
In this amazing photo series of synthetic alum and chrome alum crystals, Rauber tried to investigate the difference in between regeneration of crystals of inorganic nature with the regeneration of organisms, as part of the larger discussion on the origin and question of life (cells to embryo), meaning that he process most likely to be responsible for the origin of life appears to be the process of crystalisation:

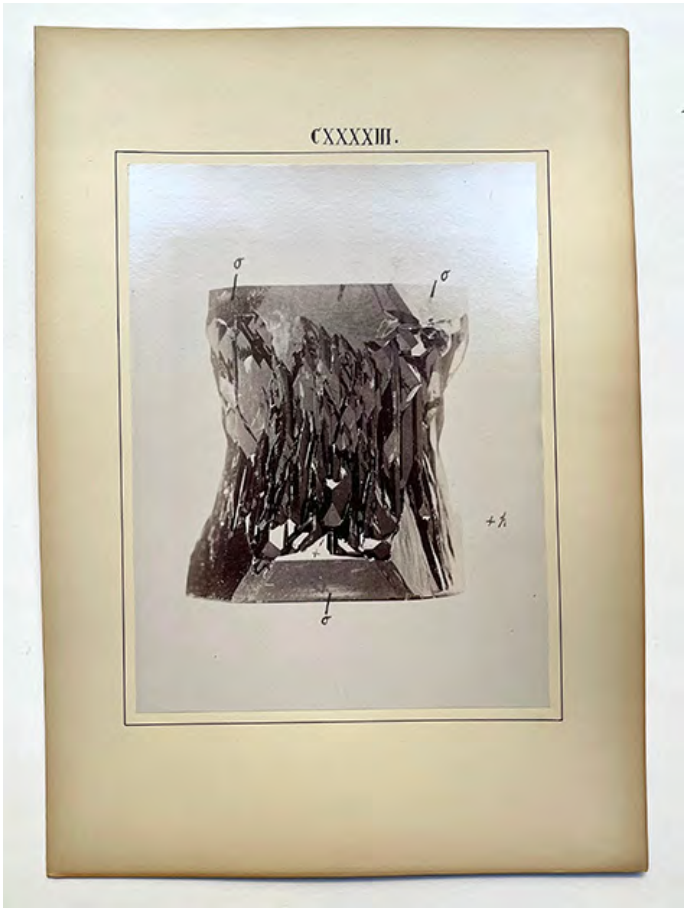
“Beide Formgebilde sind in verschiedenen Grade reparationsfähig, wenn sie Teile verloren haben. Bei der Regeneration von Krystallen findet eine Wiederherstellung auf chemisch - physikalischer Grundlage statt; bei der Regeneration von Organismen dagegen erhebt sich die Wiederherstellung auf die Zweite Stufe; sie findet statt auf der Grundlage chemisch - physikalischen und zugleich maschinellen Baues; beides ganz der Natur der beiderlei Dinge entsprechend.” (Vorwort)
In the early 19th century Karl Ernst von Baer initiated a new research program searching for the mechanisms by which an egg transforms itself into an embryo. August Antonius Rauber (1841–1917) took up this challenge. He considered the phylogenetic principle as the right tool to explain the similitude of embryogenetic processes. In extending Baer’s approach, he combined comparative embryology and histology in his studies of avian and mammalian embryos. His earlier work demonstrated that the two-layered chick embryo is a modified gastrula and not a “disc” as Wilhelm His had claimed. From the 1880s onwards, he concentrated on the issue of how the development of germ layers is related to tissue differentiation. To address this, he studied the blastopore, epiblast, primitive streak, teratology and the relative importance of nucleus and cytoplasm in heredity. His observations and reflections constituted a new approach combining embryology and histology with “phylogenetic” reasoning. Rauber received a professorship in 1886 in Dorpat when Carl von Kupffer suggested that Rauber be appointed professor of Anatomy at the University of Dorpat in Tartu, Estonia. Rauber taught anatomy, histology, and embryology at the university and worked alongside Alexander Schmidt, Dietrich Barfurth, Max Runge and Emil Kraepelin. Later in a controversial life he began to be interested in crystals and the question of the origins of life which he had studied earlier in embryology.

KVK/OCLC: Saarbrücken (only part 1), Erlangen - Nürnberg, Univ. Halle, Harvard Cabot Library; MNH London (microform ?); some have reprints.

Provenance: Gift from the author to Gustav Retzius (1842-1919), who forwarded it to the “Stockholms Högskolas Mineralogiska och Geologiska Institute”.


CXXIV.


CXXXIX.


CXXXIII.

Diatoms Photographed

REDMAYNE, John Thomas.

Microphotographs from the Diatomaceae.- Bolton (Lancashire), n. d. [ca. 1876]. 4to (198×155 mm). 65 albumen prints (5×4 inch) of which 59 being mounted, one of which with manuscript caption, and the other 6, two of which are signed "J. Redmayne", contained in an envelope pasted to the preface verso, leaves warped, some with marginal foxing. Original green gilt stamped cloth, marbled endpapers, extremities bumped.

$ 7.500.-

First and only edition of a privately printed album of micro-photographs illustrating several genera of microalgae, inscribed by the author to a microscope manufacturer, exceedingly rare. John Thomas Redmayne (1846 - 1880) was a surgeon, physician, and amateur naturalist who developed an interest in microscopy and specialized in the collection and photography of diatoms. In September of 1864 he passed his medical examinations in Glasgow and continued to study at Guy's hospital in London and received his diploma and admittance to the Royal College of Surgeons in January, 1869. Prior to 1874 he focused primarily on making diatom slides and the observation of diatoms, of which Charles Darwin wrote: "few objects are more beautiful than the minute siliceous cases of the diatomaceae: were these created that they might be examined and admired under the high powers of the microscope ?" After self-publishing the present album of micro-photographs in 1876, Redmayne advertised in the popular magazine Hardwicke's Science-Gossip an exchange of an "1/4 inch Objective, or first-class Micro Slides" for a copy of his work. He did not offer his work for sale, instead donating or exchanging copies for supplies. The diatoms photographed were mostly from J. D. Möller's Typen-Platte, a prepared collection of specimens mounted on microscope slides. Redmayne is considered one of the most successful micro-photographers of the period, and his foundation of The Bolton Microscopical Society permitted him to focus on his passion for examining diatoms until his premature death at the age of thirty-three. G.J. Johnson wrote in 1883, after describing the photomicrographs of Fritsch and Müller (Die Sculptur … der Diatomaceen), that "these examples of the German photographers, however, do not in any way exceed in beauty the work privately published by my late lamented friend, Dr. Redmayne, of Bolton."The present copy has been inscribed by the author to Thomas Armstrong, who owned Armstrong & Brother Microscopes, based in Manchester. Perhaps this copy was gifted to Armstrong in exchange for one of the microscopes made by his company; laid-in is an additional photo of Trichina Spiralis which bears Armstrong's signature as well as that of a photographer named "J.G. Johnson." Six micro-photographs are laid in a small envelope tipped onto the verso of a text leaf, four depicting insects. The only holding recorded by OCLC is University of Victoria, B.C. Three other copies are known to me: photobibliothek.ch no. 3706 (69 leaves); Oxford Museum History of Science Coll. (65 leaves); Robert Berdan (81 leaves ?)

Ref.: Brian Stevenson: John Thomas Redmayne (1846-1880). In: Micscape Magazine, January 2013; http://microscopist.net/ ; Provenance: Thomas Armstrong (inscription).

Scientific Illustration Invented
oldest Illustration of the Eye & a World Map

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 (210×145 mm) 316 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 the woodcut world map (heavily restored), 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 worm-holes, 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.

$ 20.000.-

First Basel edition, third authorized edition of the first ‚modern' encyclopedia, first published in 1503 and followed by numerous editions throughout the 16th century.

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 to1502, 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, Rheananus, 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 has no world map; the Freiburg copy has only one fold. musical plate); Sabin 69129; Graesse VI, 73; ADB 28, 117; Heirs of Hippocrates 90 (1504 ed.); Choulant-Frank pp. 126-129; Durling 3847 (1504ed.); see Smith, Rara 83. not in BM STC and Adams.

Unique Manuscript Wood Sample Catalog of a German Cabinet Maker

RISSLAND, Johann Andreas.

Sammlung in- und ausländischer Holzarten zur technologischen Kenntniss, Charakteristik und Waarenkunde aller Kunst-, Färbe- und Apotheker-Hölzer: 132 Holzarten enthaltend. Manuscript in German on paper and card board, titled in ink.- Hildburghausen (Thuringia, around 1800–1815). Quarto (210×170 mm) 132 wood samples mounted to eleven heavy card boards in size: 200×160 mm, one leave with handwritten title bound before. Each of the various wood samples approx. 40×40 mm in size, mounted in four lines each row three pieces, all labeled in ink by hand on small paper labels with designations in Latin and German. All samples are tightly mounted on strong cardboard and framed and backed by a green paper frame. The cardboard sheets somewhat warped and mostly loose, edges partly rubbed and somewhat stained. Old half calf binding with spine label, rubbed, tears to joints, inner joints cracked, repaired.

$ 13.000.-

Beautiful manuscript, a collection of wood samples by the cabinetmaker Johann Andreas Rissland, modeled on Johann Adolph Hildt's work of the same title published in 1798–1799 in Gotha. The work show known domestic and foreign woods and was formed to promote the knowledge of different woods to be usefully applied in technology, art, architecture and pharmacology for the use of merchants, builders, artisans, architects and chemists. The merchant chamberlain Johann Adolph Hildt (1734 - 1805) from Gotha published several weekly trade journals on the manufacturing industries, the applied arts, and new inventions. Hildt's wood collection (xylotheque) of 1797 comprised 144 types of wood and was available from the Expedition of the Handlungszeitung in Gotha and on commission in Weimar. As here, the woods were in the form of square plates (veneers) with a side length of 2 inches. They were supplied in a quarto-sized volume bound in half leather, which contained 12 cardboard plates, each with 12 veneers mounted in a cardboard frame. In his review, Gatterer not only criticizes the much too high price of 10 Reichstaler, he also complains that the cardboard panels are not strong enough and therefore bend and the wood becomes partially detached. At the same time, Gatterer emphasized that the wood collection was "of great use to all those who want to see for themselves how this or that type of wood performs when processed into inlaid work or furniture." For the forester himself, on the other hand, it is considered of little use. Another collection of wood was purchased by Baron Karl von Kospoth from Berka near Weimar in 1801. The collection was offered in booklets that were to be published every two months. Each booklet was to contain 10 types of wood, each in a cardboard box with a barked wood sample. No example survived.

The cabinet maker Johann Andreas Rissland from Hildburghausen in Thuringia (1755 - after 1826) was in the service of Duke Friedrich of Saxe - Hildburghausen from 1800. A secretary and other furniture probably made by Rissland from walnut, plum, mahogany, bird's-eye maple, softwood and lime can be found today in the Stadtmuseum Hildburghausen. In addition to his carpentry work, Rissland was also deputy mayor. Such early xylotheques in book form were already very expensive at the time of their creation, as the cost of producing these books was considerable and went far beyond that of a purely printed work.

see: Katrin Heise, Sächsische und thüringische Biedermeier - Sekretäre, pp. 78 f. and ill. 46; Dietger Grosser. Holzsammlungen des 18. Jhdts in Form von Tafeln, Buchblöcken und Plättchen; in: Anne Feuchter-Schawelka, W. Freitag, D. Grosser. Alte Holzsammlungen. Die Ebersberger Holzbibliothek: Vorgänger, Vorbilder und Nachfolger (Ebersberg, 2001) pp. 37-45.

Apples

RONALDS, Hugh (& Elizabeth RONALDS) (1766–1833).

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 (310×250 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 accor-ding 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.

$ 7.000.-

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 Libr., Oregon State, Univ. Florida; Sutro Libr. is incptl.

One of the Finest Works of Herpetologic Literature

RÖSEL VON ROSENHOF, August Johann (1705–1759).

Naturgeschichte der Froesche Deutschlandes. Neue vom Präsidenten J(ohann). C(hristian). D(aniel). von Schreber verbesserte und von Dr. und Prof. J(ohann). Wolf mit einem ergänzenden Nachtrag versehene Auflage.- Nürnberg, Stein, 1815. Gr.-Folio (470×337 mm). VIII, 85 pp. With hand colored engraved frontispiece by M. Tyroff and 2 sets of the 24 engraved plates and 7 engraved head vignettes. Each of the 24 plates is present twice: beautifully hand colored with the figures still unnumbered, and in black and white with the figures numbered (and key letters added). Just slightly foxed and finger-stained, binding sunned and somewhat rubbed, a well-preserved copy, printed with broad margins on strong paper.

$ 14.000.-

18th century zoological book illustration, important from both an artistic and scientific point of view.

Based on a number of facts and assumptions, it can be roughly estimated that not more than 150 to 200 copies of the original edition of 1758 (incl. the second edition) were produced. The second edition uses this original sheets with a new title-page (first edition, second issue with canceled title).

'Prof. F. Leydig writes that the plates of this new edition (which I have not seen), which are identical in content and number to those of the original, are significantly better than those of the latter.' (Junk, Rara).

For the printing of the ‚Insektenbelustigungen' relatively poor quality paper was used, which considerably diminishes the visual impression considerably (cf. Bauer 1985). This shortcoming Rösel wanted to remedy this shortcoming in the frog book by by using significantly better paper ('fine real paper') and a larger format (folio). Rösel was expressly interested in creating an aesthetically to create an aesthetically sophisticated and attractive work. As the 'skilful hand' he won over Martin Tyroff (1704 - 1759), a star of the trade at the time. The precision and aesthetics of the illustrations prompted many authors to copy and imitate them, practically always without naming Rösel as the source (cf. Schmidtler 2009).

August Johann Rösel (1705-1759), the author and artist, was the only natural historian of his time who studied both entomology and amphibians and reptiles, an essential combination in today's study of ecosystems. The text describes the natural history of all German frogs and toads in great detail. While the text proved valuable, the book's greatest fame lies in its plates. They are well designed from a practical point of view, highly artistic and skilfully executed, providing detailed and accurate information, and are beautifully and naturally colored by hand. The 24 plates are present twice as intended by the publisher. One suite, in the earlier state without figure numbers or key letters, is beautifully colored by hand, while the other, in the later state with figure numbers and key letters added, but with Rösel's name erased, is in black & white. Rösel was not only interested in the purely morphological appearance of animals, but also in their way of life. His aim was to get to the bottom of a creature's origins. The text contains very detailed descriptions and discussions about the reproduction of frogs, which were judged differently by the scientists of the time. The illustrations, in which six artists besides Rösel were involved, are among the best of their kind in terms of the accuracy of the anatomical details. Rösel used self-made solar microscopes to examine the insects, which enabled him to dissect animals or draw microscopically small details of the insects. In 1752, Jan Swammerdam had published instructions for the dissection of insects in his 'Bible of Nature'. Some of the plates show the prepared frogs fixed trompe-l'œil-style on a support. As Rösel was primarily interested in the reproduction of amphibians, he depicted the ovaries separately and enlarged them 'together with the other parts belonging to the production' so that they would 'catch the eye better and more clearly'. This edition was edited by Johann Christian Daniel von Schreber (1739 - 1810) and the naturalist Johann Wolf (1765-1824), teacher in Nuremberg, who was the most important author of the issues 2–4 (1799, 1802, 1805) in Sturm's wonderfully hand colored »Fauna Deutschlands Dritte Abtheilung Amphibien«. By his herpetological studies in the field around Nuremberg he detected that the males and females, phenotypically different in Lacerta agilis and Triturus vulgaris as well, represent the same species in each; he also stated first the specific differ- ence of the Nuremberg viviparous lizard (Lacerta crocea Wolf in Sturm, 1805) from Lacerta agilis. A beautiful copy of a beautiful book: a classic of natural history illustration in color and an important contribution to the study of frogs and toads.- Nissen ZBI 3465; Junk, Rara pp. 162 f.; Wood pp. 541: the illustrations are of the finest; H. Tunner, Ein Künstler erforscht die Welt der Frösche. Linz. (online unter: www.zobodat.at); DSB XI, pp. 502-503

Provenance: Exlibris F. G. Bertoni; stamp of the collector Heinrich von Haerdtl (1854-1939) (Vienna)

Comets are Astronomical Bodies

RÖSLIN, Helisaeus (1545–1616).

Theoria nova coelestium meteoron. In Qva Ex Plvrivm Cometarvm Phoenomenis Epilogisticos quaedam afferuntur, de novis tertiae cuiusdam Miraculorum Sphaerae Circulis, Polis & Axi: Svper Qvibvs Cometa Anni M. D. LXXVII. nouo motu & regularissimo ad superioribus annis conspectam Stellam, ... / Authore Helisaeo Rœslin, Medico Tabernis Alsatiae.- Strassburg: Bernhard Jobin, 1578. Small 4to (213×156 mm). 33 Bll. with one fold. plate. Woodcut printers device and fold - out woodcut star chart, occasional marginal stains. Modern paper wrapper with slipcase, edges rubricated.

$ 10.000.-

Very rare, with one auction record on RBH. First edition of Röslin's first published work, with fold-out star chart; the astronomer Roeslin was one of the first to recognize that comets are astronomical bodies rather than atmospheric bodies and, with Raimarus Ursus and Tycho Brahe, formulated a geo-heliocentric model of the planets. A contemporary and later rival of Johannes Kepler, Röslin "is mainly known to historians through his involvement in the controversy concerning the geo - heliocentric world - system" (Granada). Before this, Röslin wrote his first published text, A New Theory of the Celestial Meteoron, on the supernova of 1572 ("Tycho's supernova") and the great comet of 1577: "Röslin maintained on the one hand that the comet of 1577, like the new star of 1572, was neither elementary nor sublunar but celestial and in ethereal regions. He even attempted what he declared no one before him had tried, to show that comets moved in regular orbits with poles and an axis. On the other hand he insisted that the new star of 1572 and the comet of 1577 were not natural phenomena but miraculous apparitions and divine signs of the approaching end of the world" (Thorndike).- Hockey BEA II, 981; Lit.: M. A. Granada, "Helisaeus Roeslin's Chronological Conception and a New Manuscript Source", Early Science and Medicine 18.3 (2013).

“Game of Thrones”

SCHLICHTEGROLL, Friederich (1765–1822).

Turnier - Buch Herzogs Wilhelm des Vierten von Bayern von 1510 bis 1545. Nach einem gleichzeitigen Manuscript der königl[ichen] Bibliothek zu München, treu in Steindruck nachgebildet von Theobald und Clemens Senefelder mit Erklärungen begleitet von Friederich Schlichtegroll. München, 1817–[1826]. Oblong-folio (330×290 mm). IV, 60 pages and 31 leaves with letter-press text. 4 lithographed text-leaves (illustrated title, dedication, two facsimile leaves) and 31 (3 folded) double-page lithogr. & finely hand-colored plates, partly heightened in silver and gold by Theobald and Clemes Senefelder. Contemporary green morocco, spine and covers richly decorated with an ornate silver tooling. All edges silvered. A splen-did copy in a very decorative contemporary binding.

$ 27.000.-

Exceedingly rare & only edition of a Renaissance Game book, printed in very limited numbers (less than 100 copies ?) with spectacular hand coloring in imitation of the illumination of the original manuscript parchments plates by Hans Ostendorfer (Osdendaler) made in 1541-1544 after instructions of Hans Schenk, master of the coat-and-arms.

Also an Incunabula of lithography in elaborate printing, published in eight installments, hardly to find or locate complete and in a superior & fine hand coloring.

The tournament book of Wilhelm IV., Duke of Bavaria dates to 1541 and consists of 35 parchment sheets; it depicts Duke Wilhelm in 31 tournaments or medieval games from 1510 to 1524. Wilhelm IV., Duke of Bavaria, initially sympathized with the Reformation but changed his mind as it grew more popular in Bavaria. In 1522 Wilhelm issued the first Bavarian religion mandate, banning the promulgation of Martin Luther‘s works. After an agreement with Pope Clement VII in 1524 Wilhelm became a political leader of the German Counter reformation, and also suppressed the peasant uprising in South Germany in an alliance with the archbishop of Salzburg in 1525. Wilhelm was a significant collector and commissioner of art. Among other works he commissioned an important suite of paintings from various artists, including the Battle of Issus by Albrecht Altdorfer. The original parchment came during the Thirty year wars in the hands of Bernhard von Weimar, who fought for the Swedish army, and until 1816 the original manuscript was hold in Gotha library where it was described by Schlichtegroll. In 1816 the Bavarian crown prince asked the duke of Gotha if he could make for him a facsimile of the manuscript. The Senefelder family was commissioned to make the facsimile, but also the duke of Gotha presented the original manuscript to the Bavarian crown prince. It is now in Munich. A tournament was a Chivalrous competition or mock fight in the 12th to 16th centuries. It is one type of hastilude. Tournaments centered on the melée, a general fight where the knights were divided into two sides and came together in a charge (estor). Jousting, a single combat of two knights riding at each other, was a component of the tournament, but was never its main feature. The editor Adolf Heinrich Friedrich Schlichtegroll, known as a teacher, scholar and the first biographer of Mozart, worked from 1788 in the ducal library of Ernst II of Saxony- Gotha- Altenburg at Castle Friedenstein (Gotha), where he cataloged the old prints and set up a new subject catalog. There he described the manuscript of the “Turnierbuch”. He also developed an extraordinary interest in the invention of lithography, with which he dealt shortly after its invention; he promoted the inventor, Alois Senefelder, and followed the individual stages of development.- Winkler 717, 1-67. Dussler 256, 6b; Lipperheide Tb 6; Henker, Scherr and Stolpe. Von Senefelder zu Daumier. Die Anfänge der lithographischen Kunst no. 27; Maillinger I, 2590/91.

Sammelband

SCHMIDT, Johann Andreas (1652-1726).

Sammelband with 43 religious, philosophical and scientific pamphlets by Johann Andreas Schmidt, mostly dissertations written by him and defended by different students.- mostly Helmstedt: Wolfgang Hammius, 1685 ff. 4to (195×150 mm) ca. 1200 pp. Contemporary calf, gilt spine in compartments, sprinkled edges, nice copy throughout spotted. To include: 1.) Yad Avsalom id est monumentum absalomi ex II. Sam. XVIII, 18. Sub Prae A. & R. Io. Christophorus Erdmann … MDCCII.- Helmstedt: Hammius, 1702. 32 pp. 2.) Iethronem Ex II. et XVIII. exodi …. Helmstedt: Hammius, 1715. 23 pp., (1) 3.) Reginam Austri, Ex I. Reg. X. vers. 1 seqq.- Jena, 1706. 16 Bll. 4.) Dissertation inauguralis exegetical, in qua novam oraculi Zachariani Cap. VIII. v. II A variis variae expositi exegesin… Helmstedt, 1725. 5 Bll., 62 pp. 5.) Exercitatio theologica exhibens collationem Adami primi et secundi.- Helmstedt, 1702. 20 Bll. 6.) Dissertatio theologico - exegetica exhibens mortem Mosis … Helmstedt, 1703. 24 Bll. 7.) Syllabicos in ioca Rom. XI. 36. 1 Cor. VIII. 6. Summe iniurios.- Helmstedt: Hammius, 1700. (4), 36 pp. 8.) Pulvillos Et Pepla Prophetissarum ex Ezech. cap. 13. v. 18.- Helmstedt: Hammius, 1702. (4), 36 pp. 9.) Proverbium num quid Saul inter prophetas ? Helmstedt: Hammius, 1715. 24 pp. 10.) Elisaeus ad musices sonum propheta … Helmstedt: Hammius, 1715. 26 pp. 11.) Facta et Fata duorum prophetarum judaici et bethelici.- Helmstedt: Hammius, 1710. (4), 44 pp. 12.) Dissertation… Curatione Morborum per oleum sanctum … Jena: Muller, 1695. 52 pp., (4) 13.) Laborem Solis laborante sole Jena: J. J. Bauhofer, 1685. 10 Bl.. with one engraved. plate. 16.) De tumba servatoris… Helmstedt: Bucholtz, 1727. 56 pp. with engraved. fold. plate. 39.) Geomantia olim pulverized inscripta.- Jena: Litteris Mullerianis, 1695. (4), 92 pp.

$ 2.000.-

Rare Sammelband with 43 religious, philosophical and scientific pamphlets by Johann Andreas Schmidt, mostly dissertations written by him and defended by different students in Jena and Helmstedt.

The Protestant theologian, church historian, abbot, university lecturer Johann Andreas Schmidt was adjunct professor of the Faculty of Philosophy in Jena from 1679 after he stayed with Otto von Guericke in Magdeburg in 1677. An intended associate professorship for mathematics was cancelled in 1680; instead, he became a full professor of logic and metaphysics in October 1683, but he also lectured on mathematics and wrote astronomical calendars. After Johann Wilhelm Baier's move to the university in Halle, he received an associate professorship at the theological faculty in Jena in 1694. In Jena, he was a student and confidant of the mathematics professor Erhard Weigel (1625 - 1699). In the mid-1690s, however, Schmidt endeavoured to leave Jena because 'many annoyances and persecutions through no fault of his own had made his otherwise dear Iena so unpleasant that he could not stay if he otherwise wanted to have some peace in his conscience.' With the support of Gottfried Wilhelm Leibniz (1646 - 1716), he received a professorship for church history at the University of Helmstedt, which he took up on 13 November 1695. He continued to exchange letters with Leibniz. 'Historical research was at the centre of his interests', but he was also concerned with technical and scientific issues. In 1701 he was accepted as a foreign member of the Royal Prussian Society of Sciences and a member of the Leopoldina.- VD18 15159531; VD18 15159345; VD18 15161161; VD18 10357475; VD18 90911857; VD18 90420721; VD18 10377891; VD18 15161129; VD18 15161099; VD18 15158586; VD18 15052567, VD17 12:140276Z; VD17 1:044728Z (without plate), et al.

History of Chemical Instruments

SCHREGER, Christian Heinrich Theodor (with Friedrich Hildebrandt).

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

$ 2.400.-

Exceedingly rare history of chemical laboratory equipment, with the description of numerous scientific instruments including those need in mineral analysis. The work describes equipment for mechanical operations (distillation apparatus, various furnaces, tubes, etc.), in vol. two various pneumatic - chemical devices (air improvement apparatus, gas purification devices, hydrogen, sulfur, phosphorus audiometers, etc.) and aerometric devices (baroscopes, baro-meters).
Since 1810 the German physician and chemist Christian Heinrich Theodor Schreger (1768 - 1833) was full professor of chemistry and pharmacy at the University of Wittenberg. After studying law in Leipzig in 1785 he took a position as a tutor and took part in the management of a noble manor near Wittenberg as an economic administrator. He began studying medicine in Wittenberg in 1794 and continued in Altdorf and later in Erlangen. He was awarded a doctorate in medicine in Erlangen in 1800 and settled there as a general practitioner. After his appointment as prof. at the Univ. of Wittenberg, he became a full professor of medicine at the Univ. of Halle after the Napoleonian Wars. He was a prolific writer in various fields, such as anatomy, chemistry, pharmacology, dietetics, agriculture, and veterinary medicine.- not in Cole, not in Neville Hist. Library; Bolton 156, Hirsch-H. V, 137, Callisen XVII, 321 u. XXXII, 207, Poggendorff II, 842, ADB XXXII, 470.

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

Young Ladies Entertainment

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

Studies of Flowers from Nature, dedicated by permission to Her Royal Highness, the Princess Elizabeth, this work will consist chiefly of a selection of subjects from the choicest exotics, painted after nature, with a correct outline of each, and instructions for producing a facsimile of the finished drawing by Miss Smith.- Adwick Hall near Doncaster (and London: printed by W. & S. Graves): sold by the author [no date, ca. 1818; plates watermarked 1817–1820] Sm. folio (360×255 mm), Hand-colored engraved aquatint title, text leaf and plates in 2 states, comprising: 20 text leaves, 20 hand-colored aquatint plates, and 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”, never bound in, light scattered spotting and browning. Fine copy in good coloring on strong paper.

$ 8.000.-

“A rare work with finely colored plates [and] most interesting examples of the use of aquatint of the finest possible grain” (Dunthorne).

The work, “illustrated with excellent fine-grain aquatints” (Blunt, 256), is typically of the genre of botanical coloring books, which sprung up in the very late 18th and early 19th century, frequently written and drawn by female artists and drawing teachers, such as Clara Maria Pope, Mrs Withers or Mary Lawrence. The format of these books was similar to that of Studies of Flowers from Nature, which was aimed at “young Ladies and private Governesses”. Fashionable though these floral copybooks were, perhaps due in part to the royal patronage that they received, as Blunt notes, “many of them, to judge by their rarity today, were either published in small editions (subscriber list indicate less than 100 copies) or thrown away when they had been duly ‚tinted in’ (Blunt, 255 - 256). Containing uncolored duplicate plates intended for amateurs to practice on, this is one of the finest instruction manuals supporting the contemporary fashion of flower painting. In our copy only the ”Rosa mundi” had probably been used and never bound with. There are Images of the following flowers: Gentianella, Fuschia Coccinea, Rosa Sinensis, Chrysanthemus, Pelargonium Cardatum, Pelargonium Zonale, Poeonia, Var., Ixia tricolor, Mimosa paradoxa, Gardinia 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.

Blue Wonder

SOCIÉTÉ des NOUVEAUTÉS TEXTILES.

Album and Sample book. Extensive and large-format pattern book from the years 1935 and 1936. Remarkable is the use of cyanotype for the reproduction of the lace patterns for jabots and collars. Some creations were also captured in photographs (gelatin silver and albumen) – in both variants, iron blue print and photography, there are small original samples of the lace and decorations attached to the illustration. In total, the sample collection contains over 150 pasted-in cyanotypes, over 70 black and white photographs pinned in with pins and over 350 samples of lace and fabrics. 48 cartons / leaves pasted in on both sides, 2 cartons / leaves empty. Large folio (500×320 mm) Blind-stamped cloth binding of the period, cord binding, minimal rubbing. Fine condition overall, fine survivor.

$ 10.000.-

An impressive selection of patterns for white, black and colored lace (guipure points, point de Venise, Colbert embroidery, et al.) ornaments and trimmings, often interwoven with metallic threads, partly decorated with mother-of-pearl and sequins, probably created for customers in haute couture or fashion design between August 1935 and March 1936. Introduced in 1842 by the English natural scientist John Herschel, the cyanotype - after the daguerreotype and the calotype - was the third process for producing stable photographic images. The cyanotype was widely used from 1870 to reproduce blueprints, but it was not until the 1920s that fully automatic machines came onto the market that could carry out a complete process from exposure to fixing and drying. Cyanotypes were often used for pattern books. The volume is likely the work of a manufacturer for the use of a fashion designer. The lace specimens depicted include a wide variety of machine laces and hand-made laces. Among the styles depicted are specimens of Mechlin bobbin lace, Flemish bobbin lace, point de gaze, chemical lace, Venetian gros point (or punto a relievo), Brussels lace, Honiton lace, guipure, and point de neige.

Minerals

STEFFENS, Henrik.

Vollständiges Handbuch der Oryktognosie von Heinrich Steffens. Erster [-Vierter] Theil and Supplemente. 4 vols.- Halle: in der Curtschen Buchhandlung, 1811 [-1824]. 8vo. xxiv, 212 (i.e., 512) pp.; [4], 428 pp.; [2], 408 pp., [2]; [2], xlvi, 432 pp., [2], [433]-720 pp. Contemporary half calf over marbled boards, red morocco label, blue edges, overall fine copy. B.U. H. gilt printed on lower spine.

$ 1.600.-

This, rarely found, considerable handbook of mineralogy distinguished itself from all similar works of the period.

“The compilation is made from a praise worthy compactness, with thoroughness and a true critical circumspection. Above all else one finds interspersed through out the volumes highly interesting and important comments. No mineralogist’s library should lack this publication. At the end of volume four, with its own title page is a supplement. Due to its appearance over 14 years this is a rare work in complete sets.” Schuh online 1.

Mining

STEFFENS, Henrik.

Geognostisch-geologische Aufsätze, als Vorbereitung zu einer innern Naturgeschichte der Erde.- Ham-burg, B. G. Hoffmann, 1810. 8vo. xxvii, [3], 337 pp., [1] Contemporary half calf over marbled boards, blue edges. Fine copy.

$ 1.200.-

“Very scarce” (Schuh) geological essays, all that was published and one of the most important geological writings of Henrik Steffens (1773-1845), German scientist, philosopher, and man of letters. He was a professor of mineralogy at the University of Halle and later professor of natural philosophy at the University of Breslau. Steffens made important contributions to our understanding of the origins of coral atolls. The main essays is here: “Vergleichung der Flötze der skandinavischen und nordteutschen Gebirge mit besonderer Beziehung auf Holstein.” Steffens completed his career as professor of philosophy at the University of Berlin. He was a member of the Academie of Wissenschaften [Academy of Science] in Berlin.- Schuh online 3; Pogg., II, 988-99. Provenance: early 19th cent. private stamp on title; Rosenkilde og Bager, bought 1960.

ALOE

TREW, Cristoph Jacob (1695–1769).

D. Christophori Jacobi Trew, … Beschreibung der Grossen Americanischen Aloe: Theils aus bewährten autoribus, theils aus eigener Erfahrung zusammen getragen. Wobey das tägliche Wachsthum des Stengels der in 1726. Jahr zu Nürnberg verblüheten Aloe in Tabellen mit Observationibus Meteorologicis erläutert, und die natürliche Beschaffen-heit des reiffen Saamens vorgestellet wird.- Nürnberg, Bey Wolfg. Moritz Endters seel. Erben, und Jul. Arn. Engel-brecht. Gedruckt bey Joh. Ernst Adelbulner, An(no). 1727. oblong 4vo. (214×168 mm) 36 pp., 1 leaf “nota”, one engraved plate with six figures, and one additional engraved plate (single-print ?) by Busch: “Abbildung der Wunder-schönen Amerikanischen Aloe” from 1719 (375×147 mm) titled: “so in S. Königl. Maj. in Preussen Lustgarten zu Köpenick unter vorsichtiger Pflegung des Gärtners Johann Siberts lange Jahr gestanden, und am 25. Majus dieses 1712 Jahrs den Stengel angefangen zu treiben auch bis den 23. Aug darmit Continuiert sie ist 44 Jahr alt und 31 Fus hoch hat 44 aeste worauf 7277 Blumen gezehlet worden”. Contemporary brown “Kleisterpapier” wrappers. Fine.

$ 1.800.-

Rare work on the American aloe by the German physician and botanist Christoph Jacob Trew (1695 - 1769) who described numerous plants and published several richly illustrated works. Here with a supplementary plate showing the Aloe of the Prussian King in 1712. In this short treatise, Trew describes the American Aloe plant offering descriptions of its medicinal benefits and uses. In 1726 in Nuremburg, Trew observed a successfully blooming Aloe plant, offering explanations for its curious growth. This 1727 first edition of Trew’s Aloe describes not only his own observations and uses of aloe but compiled writings of other botanist’s studies on aloe, including American, African, and the Nuremburg Aloe. In December 1732, Trew wrote to Heister that he was concentrating on the cultivation of perennial plants because he had too little time for annuals. However, he had 150 perennial species. In the few years since taking over the garden, Trew had succeeded in cultivating a considerable number of exotic plants, including 32 species of aloes. In 1726, Trew had estimated the number of known aloe species at more than fifty according to the botanical literature. Among these catalogues, for example, is an offer dated 1 January 1745 from the Grossbosischer Garten, founded by the wealthy Leipzig councillor and merchant Caspar Bose; in it, the gardener Johann Ernst Probst offers eight aloes for sale in the ‘Foreign Plants’ section. The Great American Aloe had bloomed in the Bose Garden in 1690, 1700 and 1711. The flowering event of 1700 was publicised in an illustrated leaflet. In 1734, Trew was able to boast a particular horticultural success. An Aloe vulgaris (Aloe vera L., Burm.f.) bloomed for the third time in his garden. He had this event recorded with a life-size drawing of the plant from the pot to the top bud.

Trew brought together a rich collections of medical books of the period gathering nearly 34.000 books which were donated to the Univ. of Altdorf and later moved to the Erlangen University library. In 1721 he settled in Nuremberg as a physician and in 1723 he married a wealthy widow ten years older than him and acquired a large house in 1728 where he grew plants and grew his library. He was then elected to the local Collegium Medicum and supervised the Nuremberg's Theatrum Anatomicum as well as the Hortus Medicus, where plants of use in medicine where grown. He made use of these two positions while studying plants, getting help from students and illustrators. In 1730 he sought to produce an illustrated Opus anatomicum in six to eight volumes but only realized one part on the anatomy of the skull. Along with other colleagues he founded a journal Commercium Litterarium, ad rei medicae et scientiae naturali incrementum (Learned Correspondence to the Advancement of Medicine and the Natural Sciences) in 1731. He was a member of the Leopoldina Academy and the Royal Society of London, the Berlin Academy, and the Florentine Botanical Society. His interest in botany then led him to sponsor the publication of illustrated botanical books. In 1732, Christoph Jacob Trew saw some of Georg Ehret’s drawings. Liking them, Trew then became Ehret's patron. Ehret sent many paintings to Trew over the next few years.

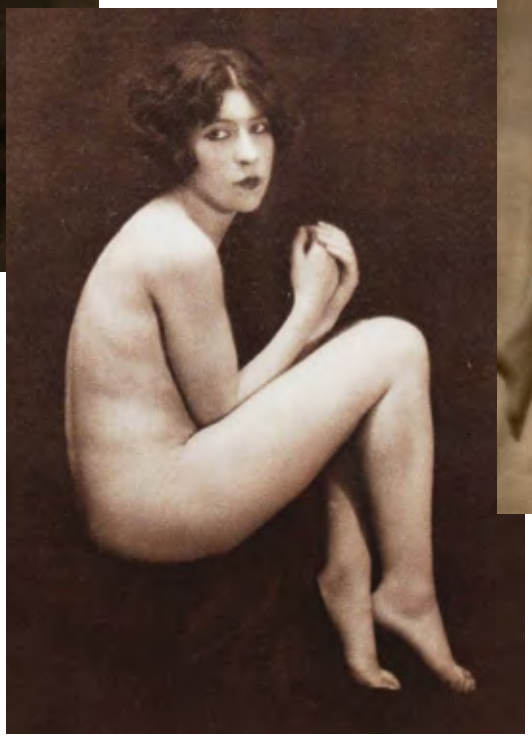
Lessons in Posing Subjects

WALERY, Stanislaus (Laryew).

Nus. Cent Photographies Originales de Laryew. Paris: Librairie des Arts Décoratifs A. Calavas, (1923). Folio (330×255 mm). 4 pp. Title / Index with 100 photogravure plates of nude models (227×168 mm) printed in sepia. Housed in mauve publisher's portfolio with white cloth back-strip, front board lettered in brown, linen ties. Some wear, soiling to portfolio, some toning to text and photogravures, occasional thumb-soiled, creasing throughout.

$ 1.400.-

First & only edition of his famous and daring shots of revue dancers 100 years ago. Walery sometimes used the pseudonyms of "Laryew" or "Yrelaw", which are anagrams for his name. He was famous for his erotic photographs, as well as his photos of Mata Hari (1876-1917) and Josephine Baker (1906-1975). He is often confused with another photographer whose nickname was "Walery": Stanislaw Julian Ostroróg (1836–1890), an exiled Polish count. After ten years in London, where he set up his first studio, Laryew moved to Paris around 1900, where he became the photographer of cabaret women at the Folies Bergères, Moulin Rouge and Casino de Paris until the 1930s. The album presented here was mainly intended for sculptors, painters, bronze makers and decorators, studies in posing subjects.- Bertolotti 87.90; Auer 164



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