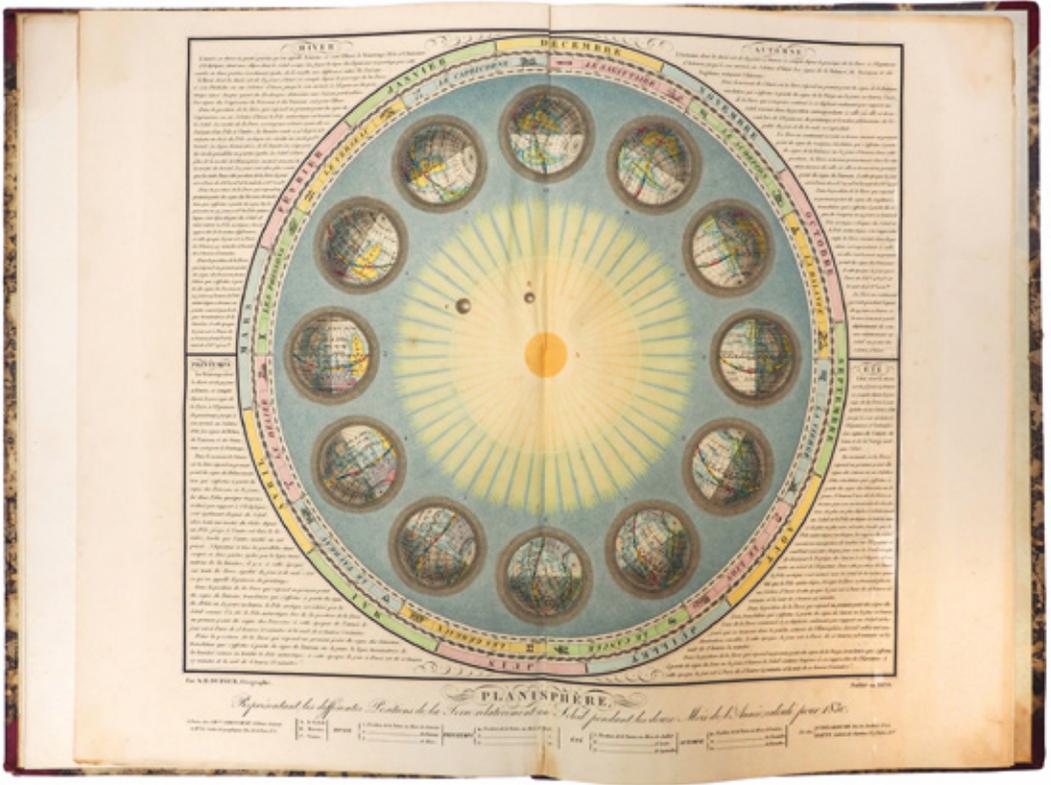




**KÜHN**

RARE BOOKS & ART

Fasanenstraße 29  
10719 Berlin

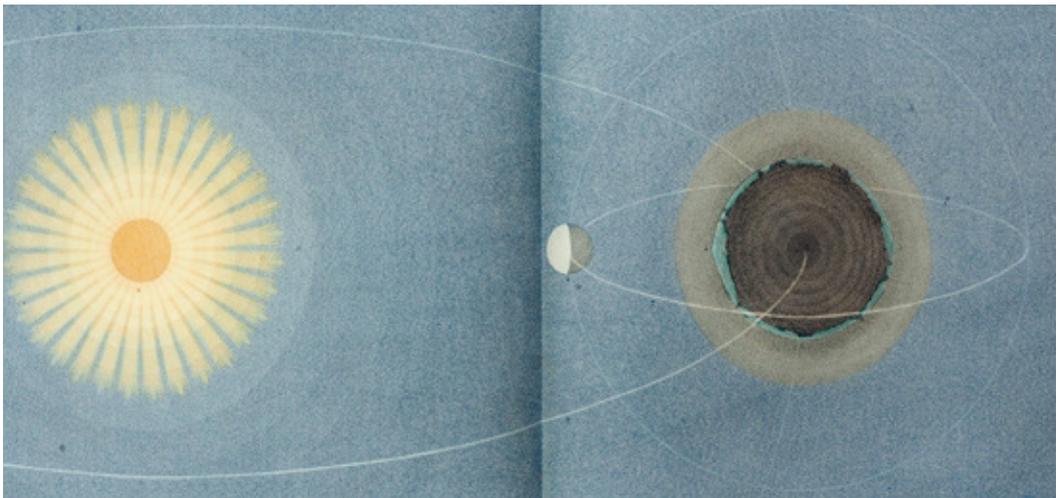


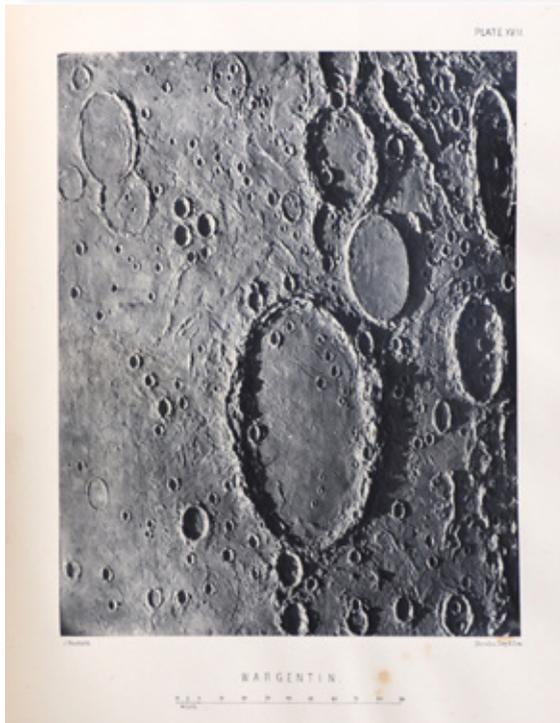
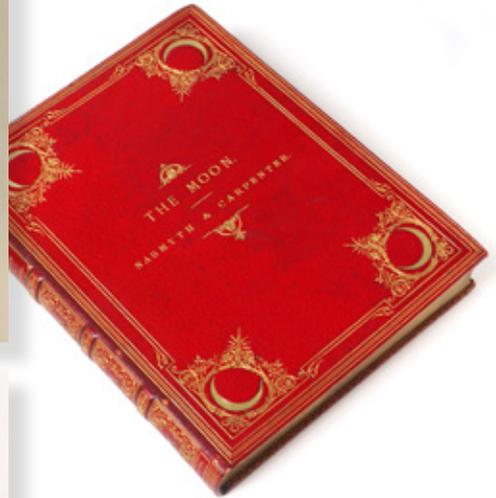
**INFO-GRAPHICS VISCONTI, Sigismond (Sigismund); DUFOUR, Adolphe (Auguste).**

Tableaux du système planétaire par Sigismond Visconti et A. H. Dufour, accompagnées d'un précis.- (Paris: Charles Simonneau, 1830) Large folio (520×350 mm). 7 plates and rare text volume

GBP 3,000.-

Rare complete set of the second edition of a magnificent set of seven large plates of the solar system dramatically executed in stipple engraving (color printing?), with the last in fine original hand coloring. The first six plates were originally published in 1815, with the new plate added by Dufour in 1830 for this edition.





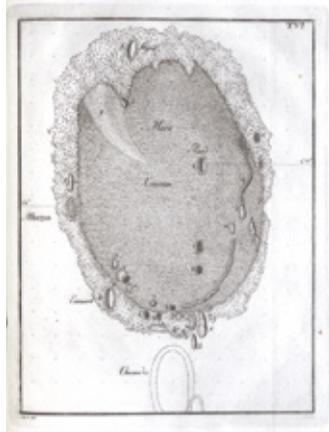
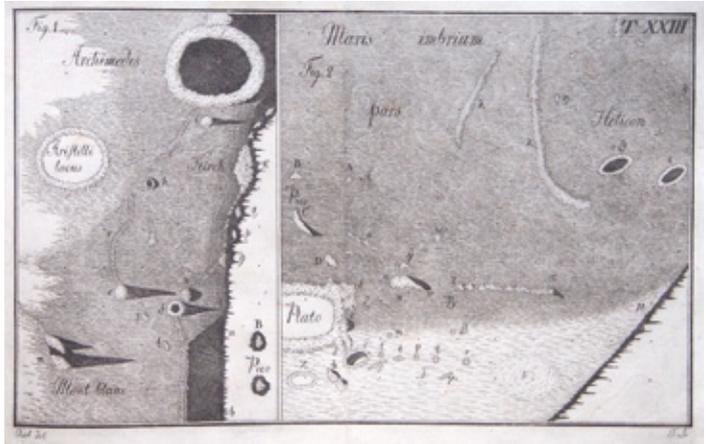
## THE MOON IMAGINED

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

**The Moon: Considered as a Planet,  
a World, and a Satellite.- London:  
John Murray, Albemarle Street, 1874.**

**GBP 3.200.-**

First edition of one of the earliest, most influential, and still-startling collections of lunar imagery. With three decades of "assiduous observation" behind them, British scientists James Nasmyth and James Carpenter not only summed up lunar knowledge to date, but cleverly exploited photography's descriptive powers to work around the medium's late nineteenth century technical limitations. Nasmyth and Carpenter crafted accurate plaster models of the moon's surface, and once photographed would "produce most faithful representations of the original." The twenty-four woodburytypes images produced are, to contemporary eyes, beautiful and audacious. .



## MOON MAPPING SCHROETER, Johann Hieronymus.

Selenotopographische Fragmente zur genaueren Kenntniss der Mondfläche, ihrer erlittenen Veränderungen und Atmosphäre, sammt den dazu gehörigen Specialcharten und Zeichnungen. 2 Vols.- Lilienthal, for the author, 1791. Quarto. [18], xx, 676 pp., [1]; [8], xxii, 565 pp., [1], with engraved title vignettes to both volumes, and 75 engraved plates, five folding; a very few leaves with the odd spot. Contemporary half calf over speckled board, red leather labels.

GBP 22.000.-

A Superb Copy, crisp, clean, entirely uncut, and complete with the very rare second volume of Schroeter's famous work, „the foundation of modern Moon research“ (Brown).

The face of the moon is not only furrowed with craters, valleys, and seas, but it is laced with narrow clefts, or rills, and the honor of discovering the first lunar rills lies squarely in the lap of Johann Schröter His Fragments of Lunar Topography contains the results of a dozen years of observing; it has a large re-engraving of the Mayer moon map, and more importantly, dozens of engraved views of particular features of the lunar landscape. Especially noteworthy in Schröter's lunar studies was his practice of studying the same feature under different angles of illumination, by which he was able to get a much better idea of actual lunar topography. He even calculated altitudes of many lunar mountains (Linda Hall exhibition catalogue). Whilst many copies of Schröter's work were destroyed in 1813 during

the occupation of Lilienthal by the French, the second volume, published closer to the event than the first, is of great rarity. Complete with all the plates, the copy offered here is further enhanced through the addition at the time of binding of three folding plates by Bode, including a large chart illustrating the parabolic paths of 72 comets, and a fine stereographic celestial map, measuring 76.5×76.5 cm and 67.5×66 cm respectively (these with short tears to folds and lightly offset). The large, apparently separately printed maps by Bode are of similar rarity, with the chart of cometary paths recorded at the Staatsbibliothek zu Berlin, and Technische Universität Bergakademie Freiberg only, and whilst a number of different examples of the stereographic celestial chart are recorded in German libraries the only copy recorded as engraved by the Berlin engraver C.C. Glassbach, as here, is at the Burndy Library. - Linda Hall Library / Ashworth (ed) The Face of the Moon 14 (vol. I only).

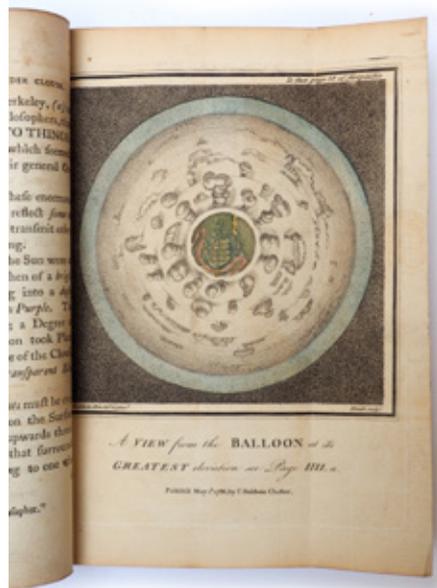


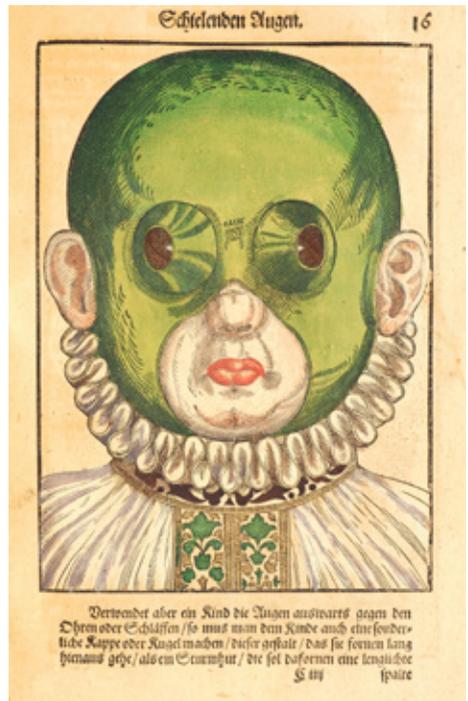
**NEW PERSPECTIVE** BALDWIN, Thomas.

*Airopaidia*: containing the narrative of a Balloon Excursion from Chester, the eighth of September, 1785, ... Chester: printed for the author, sold by W. Lowndes, 1786.

GBP 2.800.-

First edition of a fascinating account of one of the numerous balloon flights which took place all over Europe in the years following the year 1783, including the first picture of the Earth from a flying object: an image showing Chester, in which the author claims to have reached an altitude of four miles and another with the River Dee.





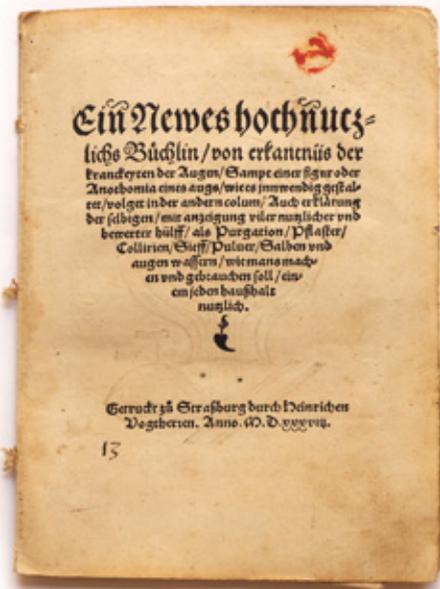
**POP-UP BARTISCH von Königsbrück, Georg.**

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

GBP 50.000.-

First edition of a rare book, especially in remarkable contemporary coloring as here, the earliest  
book to reliably and comprehensively discuss eye surgery and the first extensively illustrated  
account of any surgical speciality. A comprehensive pictorial record of Renaissance eye-surgery  
with pop-up images.





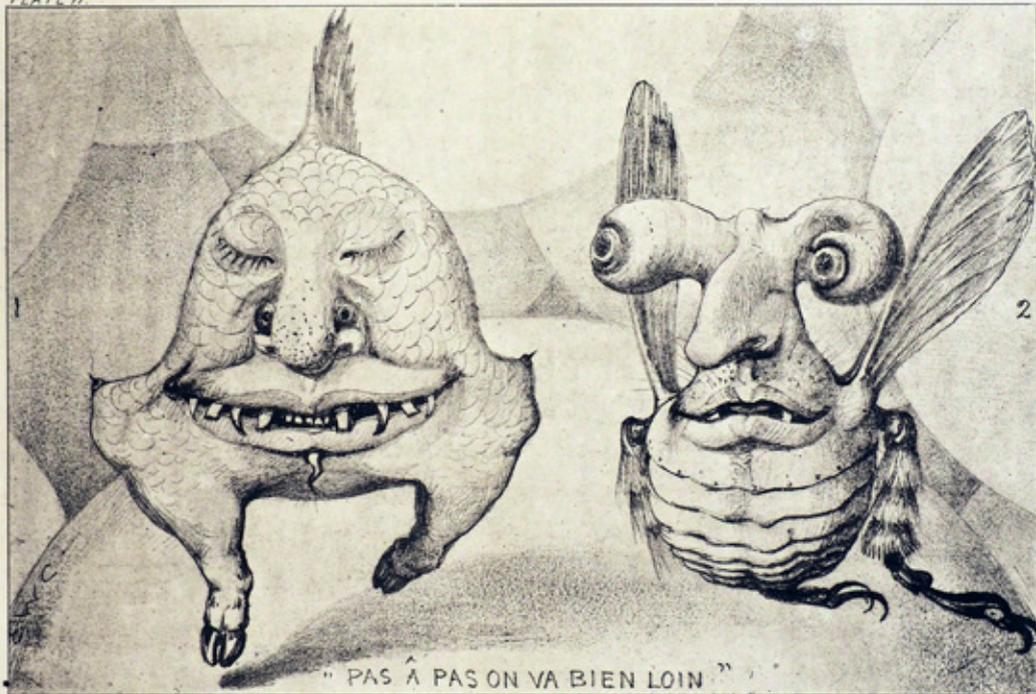
**FIRST 'MODERN' BOOK ON THE EYE** Anon.; VOGTHERR, Heinrich.

Ein Neues hochnutzliches Büchlin, von erkantnüs der krankkeyten der Augen, Sampt einer figur oder Anothomia eines augs, wie es jnnwendig gestaltet ... Straßburg: Heinrich Vogtherr, 1538.

GBP 9.000.-

First edition of an exceptionally work in the field of ophthalmology, maybe the first work by a modern European author. Heinrich Vogtherr's Büchlin is the first European, ophthalmology booklet published in the vernacular. It appeared in 1538 amidst a stream of other medical booklets by the same publisher.





**PRE-SURREALISM**

**COOKE, Edward William..**

(Entwicklungsgeschichte) Grotesque Animals: Invented, Drawn and Described by E.W. Cooke.- London: Longmans, Green and Co., 1872.

GBP 4.000.-

First edition, dedication copy(?), of this original, satiric take on Darwin and evolution, invented just after the publication of the "Origins of Species" in 1864, but published first in 1872.





### EXOTIC FISHES BENNETT, John Whitchurch.

A selection of rare and curious fishes found upon the coast of Ceylon: from drawings made in that island & coloured from life. With letterpress descriptions.- London: printed for the author, Longman, Rees, Orme, Brown and Green, 1841

GBP 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 EXTINCT GREAT AUK AND RARE FLOWERS

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

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

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



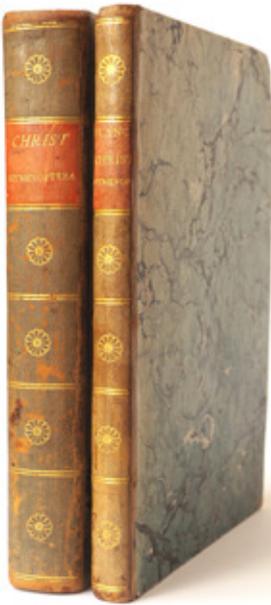
**(bound with:)** VA(U)QUER, Jean. 5 series with engravings of flowers titled: *Livres de fleurs.* (Paris: Poilly) (ca. 1680). 10 engraved plates incl. title by Jean Vauquer (*Ornamentstichkat.* Bln. 4432, 4; Dunthorne 317) and 48 engraved plates of flower bouquets (ca. 1680), probably all in 18th century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

GBP 17.000.-



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

The prints are all in reverse of the Rome edition, which was the prototype for the Paris prints. This is odd, given the fact that Robert lived in France and was in the King's service at the time that the book appeared in Paris with the King's privileges. Moreover, the monogram suggests Robert's involvement. Perhaps the artist took initiative for plagiarizing his early work some thirty years after it first appeared.



**ANTS, BEES, WASPS** CHRIST, Johann Ludwig.  
Naturgeschichte, Klassifikation und Nomenclatur der  
Insekten vom Bienen, Wespen und Ameisengeschlecht;  
... Hymenoptera. 2 Vols. - Frankfurt am Main: Hermann  
1791.

GBP 10.000.-

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

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





### SCARABAEUS SACER DELACROIX, Michel.

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

GBP 4.500.-

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

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

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

Born and raised in Paris, Delacroix studied art at the École des Beaux-Arts. He interrupted his studies for extended periods to explore his hometown on extended

walks. For a short time he worked as a stage designer for Marcel Marceau. After completing his studies, he initially earned his living as an art teacher. Over the years he experimented with various techniques and styles. Naive painting eventually became his preferred means of expression. With a filigree brushwork, he depicted in lively colors mainly Parisian street scenes of the early 20th century, when horse-drawn carriages and gas lamps dominated the street scene. In many of his lithographs, well-known buildings such as the Eiffel Tower or Notre Dame can be seen in the background. Michel Delacroix was particularly successful in the USA, where he was the focus of numerous exhibitions. In 1996 he was appointed the official painter of the Atlanta Summer Olympics. His most important awards include the Grand Prix des Amateurs d'Art (Paris 1975), the Grand Prix de la Côte d'Azur (Cannes 1976) and the Premier Prix de Sept Collines (Rome 1976).



**FIRST-HAND ACCOUNT OF AN ELEPHANT  
SEEN IN CONSTANTINOPLE GILLES, Pierre.**

Descriptio nova elephanti.- Hamburg, Phillip de Ohr, 1614. Small 8vo (157×95 mm). 38 pp., [1]. Title with woodcut printer's device. Early 19th-century red straight-grained morocco gilt, the paneled covers with tooled corner-pieces, spine in compartments, titled and tooled in gilt, extremities lightly rubbed.

GBP 5.000.-

First separate printing of the earliest first-hand account of elephant observation, seen by the author while being in Constantinople in 1550 and published after his death as addendum to his translation of Aelian's History of animals (1562). A very scarce edition describing the two elephants seen, with further chapters on the sea elephant, the hippopotamus, the camel and the crocodile.

A very beautiful copy in red straight morocco being William BECKFORD's copy.

The French naturalist, topographer and translator Petrus Gyllius or Gillius (1490-1555) was well-versed in Classical Greek and Latin, as well as in natural history. Gilles seems to have spent the years 1544 to 1547 in Constantinople, gathering literary sources and investigating the physical remains of the ancient city. Cuvier notes that he saw then a dissection of an elephant of which he reports here.

Out of money, in 1548 he enlisted in Suleyman's army and joined the expedition against Persia. In 1548 he

met the French ambassador to the Sublime Porte, Gabriel d'Aramon and his escort Guillaume Postel, who took Gilles with him to the Holy Land and Egypt. In January 1550, still in d'Aramon's company, Gilles returned to Constantinople. That same year he travelled with the ambassador back to France. Almost immediately upon his return, however, Gilles headed south to Rome. While in Rome Gilles began the work of sifting through the large number of source materials and notes that he had accumulated on the history of Constantinople. However, due to Gilles' sudden death of Malaria, these texts were not published until 1561-62, by his nephew Antoine Gilles.- Hamilton Palace II, 166; Wood 358; Watt 454g; Ladvoat II, 47; Banks II, 67; Agassiz III, 55.

Provenance: William Beckford (1760-1844), Hamilton Palace Sale II, lot 166; Archibald Philip Primrose, 5th Earl of Rosebery, Prime Minister of Britain in 1894/95 (1847-1929), his sale Sotheby's, October 27 1975, lot 78; Christie's The Quentin Keynes Coll. (2004), lot. 569; GBP 4780.-

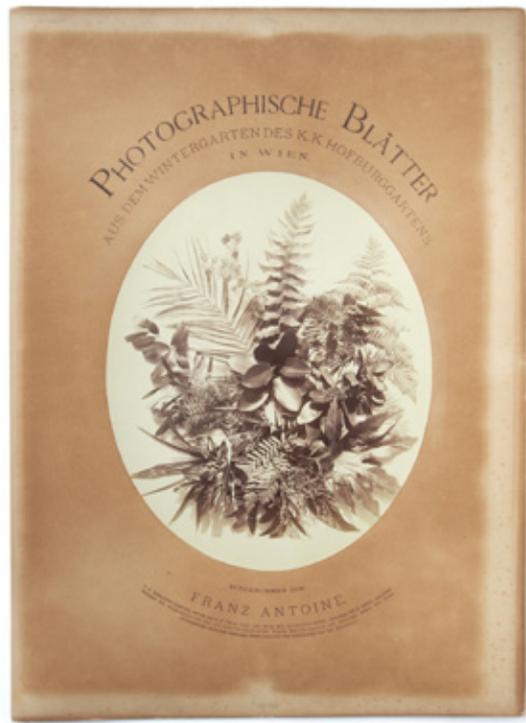


**„A GENTEEL PASTIME‘ SMITH of Adwick-Hall, Miss  
(fl. 1818).**

Studies of Flowers from Nature, dedicated by permission to Her Royal Highness, the Princess Elizabeth, ...- Adwick Hall near Doncaster (and London: printed by W. & S. Graves): sold by the author [no date, ca. 1818; plates water-marked 1817-1820]

GBP 5.000.-

„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 18<sup>th</sup> and early 19<sup>th</sup> century, frequently written and drawn by female artists and drawing teachers, such as Clara Maria Pope, Mrs Withers or Mary Lawrence.



## **BOTANICAL GARDEN - GREEN-HOUSE**

**ANTOINE, Franz de Paula.**

Photographische Blätter aus dem Wintergarten des k.k. Hofburg-Gartens in Wien. Aufgenommen von Franz Antoine, ... (Wien, ca. 1875) Folio (440×325 mm) Title-Page with mounted photograph and 20 boards with mounted albumin photographs (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.

GBP 15.000.-

Exceedingly rare album with early photographic plant still life's of a famous greenhouse & botanical garden in Vienna. Probably printed only in 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).





### MONOCULTURE KRAUSE, Johann Wilhelm.

Abbildungen und Beschreibung aller bis jetzt bekannten Getreidearten mit Angabe ihrer Kultur und Nutzen, in acht Heften. Zur Förderung der wissenschaftlichen Kenntniss, Gleichförmigkeit des Systems und der Benennungen dieser ersten ökonomischen Gewächse unternommen. 8 installments (Hefte) in one vol. (= all publ.).- Leipzig, Baumgärtner, 1835-1837. Large Fol. (440×290 mm). iv, (12), (24), (2), 13-32 pp., (2), 24 pp., (2), 16 pp., (2), 19 pp., (1), (2), 28 pp., (2) pp., 16, (2), 12 pp. each Heft (installment) with 6 plates, together 48 partly hand-colored engraved plates. Contemporary half cloth over paper boards, gilt printed title on spine, rubbed and soiled. Text partly foxed and at the beginning with faint water stain, plates partly browned, one plate with small ink stain, one plate with small tear in the white margin. The beautiful detailed illustrations each with stalk fruit and grain after „nature“ by Ernst Schenk.

GBP 3.800.-

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

Krause was a teacher, then rector at the city school in Apolda and in 1807 rector of the city school in Jena.

After his ordination, in 1820 he took over the Lutheran parish of Taupadel near Bürgel and in addition to his work as a pastor, Krause was an active promoter of the dissemination of known and new knowledge for the rural population. This concerned first the detailed description of the then known cereal varieties and later the publication of the „Allgemeine Encyklopädie“. These volumes, compiled by several scholars and practical farmers, were sold throughout Germany and thus had an important influence on further education in agriculture and home economics. - Nissen, BBI, 1101.

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



## THE VERY RARE COMIN DE TRINO PRINTING OF IBN RUSHD'S ARISTOTLE

**ARISTOTELES, AVERROES, AVICENNA**  
(ed. Marco Antonio Zimara)

Aristotelis Stagiritae Omnia, quae extant Opera, nunc primum selectis translationibus, emendationibus ex collatione graecorum exemplarium, scholiis in margine illustrata, novo etiam ordine digesta ... 12 Vols.- Venice, Comin di Trino di Monferrato, 1560(-1562). 8vo (174×117mm). In a red morocco binding 'a la Duseuil'

GBP 19.000.-

An exceptional complete copy of the extremely rare MARCO ANTONIO ZIMARA edition of Aristoteles works with extensive commentaries by AVERROES, as well as on Avicenna's Canticum de Medicina. With the additional and thorough Thesaurus or Index by Antonio PISO, published two years later at the same press and almost always absent.

The philosophical writings of Ibn Rushd are divided into two groups, the commentaries on the works of Aristotle, and the personal writings, which are entitled Faṣl al-Maḳāl, Kitāb al-Kaṣhḫ, and Tahāfut al-Tahāfut. As a commentator on Aristotle, Ibn Rushd attempted to restore the Stagirite's own thought, and to supplant the Neoplatonic interpretations of al-Fārābī and Ibn Sīnā. Ibn Rushd regarded Aristotelianism as the truth, inasmuch as truth is accessible to the human mind .... Ibn Rushd's al-Kulliyāt, or Latin 'Colliget', his commentary on Ibn Sina's Urjūza or 'Canticum de medicina', and his short tract 'De theriaca' here form most of the ninth volume of Comin de Trino's edition. Several editions of Aristotle's Works with Averroes' commentaries and edited by the great Italian philosopher and scholar of Aristotle and Averroes, Marco Antonio Zimara, were printed in the mid-sixteenth century, including three by Giunta, in 1550-1552 ('the culminating point of the printing history of Averroes'), 1562, and 1574-1575. All of these differ in make-up and contents, with 'modi-

fications and additions of text and commentaries' (Dag N. Hasse). Comin de Trino's edition, the rarest of the four and predating by two years that issued by Giunta in 1562, equally differs from those preceding and following, with Averroes' De spermate and the important Middle Commentary (Talkhīṣ) to the first seven books of Aristotle's Metaphysics first appearing here. Antonio Poso's incredibly exhaustive index of over 1000 pages, published by de Trino in the year of the 1562 Giunta edition and rarely found present in the sets recorded, is here bound without a separate title or preliminaries. Beginning with leaf 'A', his work forms the final, twelfth, volume of this beautiful set.- Provenance: late 16th or early 17th inscription in ink 'Di Gir[olam]o Fanti can[on]ico senese' to the title pages of volumes 5, 7, 8, 9, 11, and to the blank verso of the final leaf of Pasio' Index volume, carrying Comin de Trino's beautiful, final printer's device.- Adams A 1746 (Aristotle) and P 1980 (Posius); BM Italian p. 537 (Posius only); for Zacharie Morel and his distinctive arms see Guigard vol. 2, p. 376 and Olivier 2333; outside Europe OCLC locates one copy in Colombia, at the Pontificia Universidad Javeriana, and three copies in North America, at University of Southern California, Pennsylvania, and Toronto; German library holdings appear to be of partial sets or individual volumes only, perhaps with the exception of the copy at Göttingen University Library.



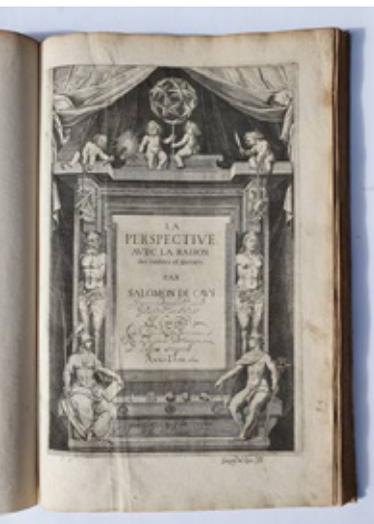
**IBN SINA'S KANON AS LECTURED IN THE 14TH CENT. ITALY (AVICENNA; Abu- Ali al-Husain Ibn Abdallah Ibn-Sina); GENTILE da Foligno.**

Primus [- tertius] Avic(enna). Canon cum argutissima Gentilis expositione ... commentatoris Aver. Rasis Sera. Avicenn. Halyab. : Mesue Jesushaly Alcanamosali Avenzoar Haly Albucasis ...(Edited by Bassanus Politus, comm. by Gentilis de Florentia and others). 4 parts in 1 Vol.- Pavia, Giacomo Pocatela (Jacob de Burgofranco) for L. Castello & B. Morandi, 1510 - 1511. Overall a very fine copy of an exceedingly rare work.

GBP 40.000.-

Scarce edition, beautifully printed, of an uniquely effort among scholastic medical masters: a commentary of Avicenna's Canon by Gentile da Foligno (died 1348), printed in Padua by Giacomo Pocateli - here of the books one to three, without books four and five, sometimes missing.

The Nuremberg Chronicle of Schedel described Gentile da Foligno „that most subtle investigator of Avicenna's teachings“. Long after Gentile's death in 1348, his remarkable achievement was evidently still famous. Uniquely among scholastic medical masters, he had labored to produce a commentary covering all five books of Avicenna's Canon, the comprehensive, elaborately structured encyclopedia that was one of the mainstays of late-medieval academic medicine. Gentile's Canon-commentaries evolved over the course of his teaching career of thirty-odd years (primarily at the Perugia studium). Provenance: Maximilian Pagl, abbot of Lambach Monastery (1705-1725). not in Wellcome & Parkinson; EDIT 16, CNCE 3538; IA 110.585 (see Choulant / Sander) and 110.585; Durling 379; Choulant 364 (only 1-4). Sander 712: „Sur le titre de chaque partie, grand bois représ. Galenus, Avicenna et Hippocrates“ KVK: Trier (as here Canon 1-3.2.); Jena, Rostock, Wolfenbüttel; Genoa, Roma, Fermo; Yale, NY Acad. of Medicine; Becker Library; NLM.



### THE WINTER QUEEN'S, ELIZABETH STUART, COPY CAUS, Salomon de.

La Perspective, avec la raison des ombres et miroirs.-  
London, John Norton & Frankfurt, widow of Levinus  
Hulsius, 1612. Folio.

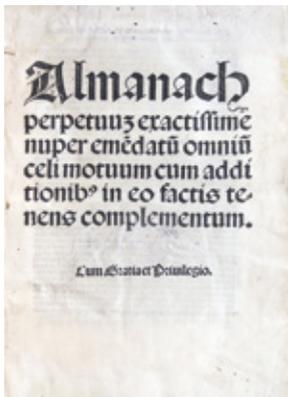
GBP 45.000.-

A wonderful, large copy, of the First Edition, third issue, of the first comprehensive treatise on perspective published in England, here bound in contemporary vellum with gilt edges and with a fascinating ROYAL Provenance: This is the Winter Queen, ELIZABETH STUART'S copy, and likely a gift from her former instructor, Salomon de Caus, who also designed hers and her Husbands Gardens at Heidelberg.

Caus book: LA PERSPECTIVE is also renowned as one of the first works to employ paper flaps or Pop-Ups.

In addition to its Unique Provenance the copy offered here is exceptional for containing the correct number of flaps or pasted-on pop-ups to a total of four plates as intended.

The text is in four parts. The first part lists geometric principles and definitions, including the fundamental law of perspective: The eye is the center of all things seen. The second part comprises 31 chapters and treats the following subjects in detail: the drawing of various objects in perspective, trompe l'oeil mural painting, anamorphosis, and the drawing of objects in oblique perspective. The third part, titled Des Ombres, examines shadows in perspective under varying intensities and directions of light. The fourth part, Des Choses qui apparoissent aux Miroirs planes, & de la raison de Telles apparitions, provides examples of mirrored objects in perspective on the basis of six theorems. Throughout, de Caus uses a method of double projection, which suggests he was familiar with earlier theories on perspective, including those of Leon Battista Alberti (1404-1472) and the Arab polymath Alhazen (Ibn al-Haytham, d. c. 1041).



## THE BOOK THAT COLUMBUS AND VASCO DA GAMA USED ON THEIR VOYAGES

**ZACUTO or ZACUT, Abraham ben Samuel.**

Almanach perpetuu[m] exactissime nuper eme(n)datu(m) omniu(m) celi motuum cum additionib(us) in eo factis tenens complementum. Venice: Petrus Liechtenstein, 1502. (colophon: ... Impressum est ac absolutu[m] Venetijs q[uam] accuratissima fide ... caractere Per Petru[m] Liechtenstein Coloniensem Anno Salutifere incarnationis 1502. Die 15 Julij.) Quarto (215×160 mm) ff. 243, 1 blank leaf. Contemporary blind-tooled pigskin over wooden boards, with single middle clasp, handwritten lettering piece on upper cover, ample margins with deckled edges, some water-staining to first leaves, some worming to title and final blank, traces of removal of owners' entries in ink on title and fol. 3, slight wear and soiling, lower spine end damaged by worming, ms. paste-downs removed. Fine copy in first appearance.



Exceedingly rare third latin edition of Zacuto's „Almanach“ (or Ephemerides) that revolutionized ocean navigation and was used by Columbus and Vasco da Gama while traveling. The latin translation of La Compilacion Magna (known as Almanach perpetuum/„Book of Tables on the celestial motions or the Perpetual Almanac“ which was begun around 1470 and completed in 1478) was made by Zacuto's disciple, José Vizinho and first published in Leira in 1496, one of the first books published in Portugal with a movable type printing press. The first Castilian translation was undertaken in 1481 by Juan de Salaya with the help of the author. The first latin edition was reprinted 1502 from Peter Liechtenstein in Venice adding to the text annotations, corrections and a few tables among them a list of stars by Alfonso de Cordoba, a physician in the service of Cardinal Borgia in Rome. These are not present in the Leira edition. Peter Liechtenstein, a German printer

who established a press in Venice towards the end of the 15th century, was from Cologne, an early centre for printing (where the first printer in England, William Caxton, learned the trade) and had printed other works of astronomy and astrology: for instance the first latin edition of Ptolemy's Almagest (1515). Zacuto's work became important for the contemporary explorers. The Almanach was composed of 65 detailed astronomical tables (ephemerides), with radix set in year 1473 and the meridian at Salamanca, charting the positions of the Sun, Moon and five planets. The calculations were based on the Alfonsine Tables and the works of earlier astronomers (notably of the 14th-century Majorcan school). Zacuto set out the data in a simple „almanac“ format, with the positions of a planet easily interpolated between entries, making it quite easy to use at voyages.



**AUTOMATA KNAUSS, Friedrich von.**

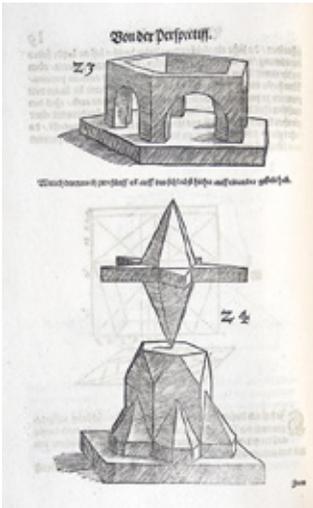
Selbstschreibende Wundermaschinen, auch mehr andere Kunst- und Meisterstücke.- Vienna: for the author by Schulz-Gastheim, 1780 sm.4to (200×130 mm) (18), 170 pp., (2) with engraved frontispiece portrait by Mansfeld, and 10 plates (of which 9 are fold.), errata at the end, last blank, woodcut ornaments,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

GBP 7.000.-

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

Friedrich von Knauss (1724-1789) was a watchmaker and inventor of automata, including a clockwork musician that played a simple flageolet, and some sets of talking heads. In this book here, the author describes and illustrates several automatic writing machines, designed to replicate handwritten pages simultaneously with the creation of the original, using pen and ink and both to impress and amuse royal guests. This was able to automatically write 68 Latin characters and, on its first performance, composed a letter in French. He began his career at the court of Prince Charles of Lorraine and later moved to Vienna to work for Franz I. and his wife. Maria Theresa made him the director of the Physikalisch-mechanische Kunstkammer, where he spent the rest of his life creating court amusements and more basic machines such as water pumps. His most famous, though ultimately unsuccessful, automaton is the „Four Talking Heads“. In 1779, a competition held by the Academy of Sciences in St. Petersburg had as its theme the construction of talking heads that had to be able to pronounce five vowels. The jury found Knauss's automaton to be inadequate. Knauss' contraptions foreshadow the „polygraph“ machine that Thomas Jefferson used extensively from 1804, to produce copies of his signature. A later mechanical development is the „autopen“, used by Harry Truman, J.F. Kennedy and other American Presidents and Celebrities.- Tomash & Williams K53; Peter Frank; Johannes Frimmel. Buchwesen in Wien, 1750-1850, pp. 178 ff.; VD18 10612114; Poggendorff I, 1279; Brunet III, 677; Roller & Goodman II, 46; Berlin Katalog 1795; Pollen 1003; BMC 14; 155; Wellcome III, 403; Chapuis & Droz 289. Provenance: Ranschburg I/1975.





**MODEL BOOK LAUTENSACK, Heinrich.**

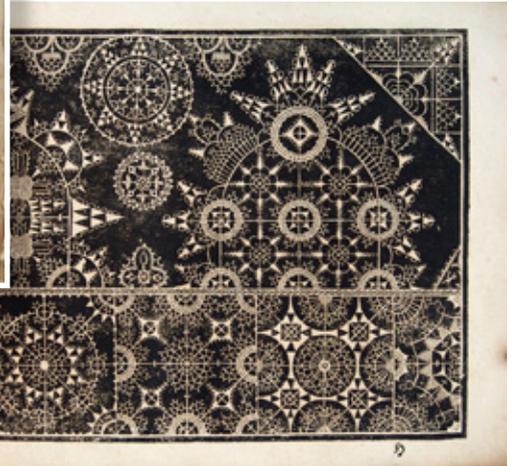
Desz Cirkelsz und Richtscheyts, auch Perspectiva, und Proportion der Menschen und Rosse, kurtze, doch gruendtliche underweisung desz rechten gebrauchts.- Francfort: Egenolff Emmel for Simon Schamberger, 1618. sm. folio (303×192 mm) (8), 54 Bll., with title in black and red, 107 text woodcuts incl. 3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

GBP 6.000.-

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

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

as horses. The goldsmith and painter Heinrich Lautensack (1522-1590) followed Hirschvogel's style of making perspective images in his 1564 work: Des Cirkels unnd Richtscheyts, auch der Perspectiva, und Proportion der Menschen und der Rosse,... (=Brief yet thorough introduction to the correct use of compass and ruler, and of perspective, and proportions in human and horses). Lautensack stressed the importance of knowing geometry and illustrated its use in, among other things, perspective constructions. He applied a simple method similar to Hirschvogel's. He also illustrated how the image of a pavement of square tiles can be used as (to apply a modern term) a coordinate system in the picture plane (Andersen. the Geometry of an Art, 222).- Vagnetti, EIlb19; Kat. Berlin 4691 (1564 ed.); Adams, L-290; Rosenwald, 702; Choulant/Frank 358.- KVK: Harvard Medical School, NLM Bethesda, et al.



„FEMALE HOBBY“  
**EXQUISITE BAROQUE LACE PATTERNS**  
 [LATOMUS, Sigismund, publisher].



Schön neues Modelbuch, von sechshundert außersuechten künstlichen so wol Italienischen, Frantzösischen, Niederländischen, Engländischen als Teutschen Modeln, allen Seydenstickern, Nähterin und ... Weibspersonen zu Nutz zugerichtet. Un beau et nouveau livre a patrons, enrichie des six cents belles pour traitures et patrons exquis. Frankfurt, Sigismund Latomus [Meurer], 1623. Oblong folio, 34 unnumbered leaves, including a woodcut title with German and French text coloured by a contemporary hand, and 33 woodcut plates printed in black-on-white; gathering 'C' and leaf 'N2' misbound; the title a little frayed at outer and lower margins and mounted at an early date; lightly browned; a very well preserved copy, bound in contemporary red-dyed vellum over paste paper boards; geometric lining to covers; the boards warped.

GBP 20.000.-

A fine copy in its original binding of what may be the final printing of this superb Baroque model book with woodcut lace patterns for needle work, with the artistic quality and intricacy of the designs much surpassing those presented in Johann Siebmacher's contemporary publication, which used copper engravings. All issues or editions of this work are extremely rare, and recorded in a very small number only.

'During the sixteenth century, the technique of lacemaking was freed from a woven foundation, and became a fabric in its own right. A number of notable pattern books for both needle and bobbin lace were published in the late sixteenth and early seventeenth centuries and these illustrate some of the pictorial designs that became possible using true lace techniques. Examples of lace exist which attest to the fact that these pattern books provided inspiration to numerous lace makers.



**FLUXUS IANNONE, Dorothy.**

Lists (IV). from The Book of D(oro)thy). + D(i)eter). A much more detailed than requested reconstruction.- Cologne: Diver Press, 1968. oblong 4to (220×275×11 mm) Set of 34 drawings (silkscreen on plastic with foam and board). Book object. Signed and numbered at the front (#3) dated and with dedication by the artist, Jan. 18<sup>th</sup>, 1969.

GBP 3.000.-

One of 30 copies made. The bookwork embodies a visual record of Iannone's erotic relations with various partners, accompanied by a list of their names. The list ends with Dieter Roth whom she met in Reykjavik and lived with in Düsseldorf for many years. Good copy, the printed plastic still unusually fresh. The feminist artist Dorothy Iannone (born 1933) object is full of personal and sexual allusions. In Düsseldorf she developed her very own style and found the real core of her creative work. The theme of love and the taboo representation of sexuality lived out with relish continued to dominate her work.





1930s

**BRUGUIERE, Francis Joseph.**

- London and beyond.

- The Modernist.

Two boxes, each 13 silver gelatin photographs from original negatives of the photographer in the possession of the editor.- Berlin: edition MK, 2021. Folio (425×320 mm) 13 photographs (ca. 250×170 mm) mounted under boards in clamshell box.

per box GBP 3.500.-

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

“Bruguiere’s (1879–1945) earliest photographs bear the hallmarks of Pictorialist style: the idealization of scenes by soft focus, manipulation of the negative to perfect the beauty of portraits. Throughout the 1920s his photographs moved from Pictorialist mystification to modernist abstraction. He was particularly interested in double exposure, montage, and, later in the decade, the production of abstract constructivist images made of geometric patterns of light. Spending the final years of his life in London, Bruguiere devoted himself to ceaseless experimentation in multiple exposure montage prints of persons and places, stylist modernist advertising imagery, abstract short films examining the play of light on cut paper forms, and solarized figure studies in the style of Man Ray.”

David S. Shields



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