

**62. ANTIQUARIATSMESSE STUTTGART**

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Kunstverein

A watercolor illustration of several red, bell-shaped flowers on green stems. The flowers are in various stages of bloom, with some fully open and others as buds. The background is a light, textured wash of white and grey. A large blue circle is overlaid on the right side of the image, containing the text 'KÜHN RARE BOOKS & ART BERLIN'.

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**Antiquariatsmesse Stuttgart  
24. - 26.1. 2025**

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**Stuttgart Fair Catalogue  
(books on hold)**

### **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. (Ferniehurst near Bradford/West Yorkshire, after 1868 - 1869) Elephant Folio (730 x 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.

€ 65.000.-

Impressive collection of 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 but 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 Visual 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](https://digidownload.libero.it/DURHAM_FAMILY/DURHAM-STRAYS-CORNELIUS-DURHAM-family.pdf))

### **E. H. N. (Norton, Edith Holland ?)**

Brazilian Flowers, drawn from Nature in the years 1880 - 1882, in the neighbourhood of Rio de Janeiro, viz Larangeiras, Tijuca, Paqueta, Petropolis, many of the specimens gathered in primeval forests' by E. H. N. (= Edith Holland Norton).- Coombe Croft (Kingston upon Thames, Surrey), 1893. Elephant folio (725 x 547 mm) Title-page, Index, 50 hand - colored lithographed plates (partly heightened with gum arabica) and 2 original water - colors, plate 9 with light damp stain to upper margin not affecting illustration, plate 49 soiled in upper margin, affecting plate number but not illustration, a few plates with a tiny water stain (1 cm) to very edge of lower margin not affecting illustration, plate 50 creased at extremities and with light damp stain, loose as issued in original morocco - backed cloth portfolio, joints worn. € 20.000.-

Edith Norton's magnificent, large format flora of the rain forest around Rio de Janeiro, this copy with the addition of two additional watercolors by the artist. An exceedingly rare botanical work, and only edition, produced in maybe 50 copies, depicting the rarest and most beautiful flowers of the Brazilian tropical forests and drawn by the otherwise unknown Edith Holland Norton (- 1932) during a trip to Brazil in 1880 - 1882. A feature of the book are the splendid orchid illustrations. About the artist nothing is known, only that she died in 1932, told by her granddaughter Nancy Wykeham (entry of Kew Gardens which resolve the authors name).

We don't know why Edith Holland Norton was in Brazil, if she was an amateur or painter, and we also don't know why the work was privately published at an otherwise unknown printing place, and who made the lithographs and the coloring which is far superior to the original watercolors. A former natural history dealer states that John Gould made the coloring; but that seems a hoax as Gould died in 1881.- Nissen BBI 1453; not in Sitwell & Blunt, or Dunthorne, not in Walpole, British Flower Painters, nor in other works or bibliography. Only the Kew Gardens entry for the work. The work is very scarce and rarely appears complete and colored on the market. Only three complete copies have appeared at auction in the past 50 years. „Die von Gould kolorierten Tafeln stellen die seltensten und schönsten Blumen der Brasilianischen Tropenwälder dar. Das jetzt sehr seltene Werk wurde nur in 50 Exemplaren hergestellt.“ (Buchhandlung Baer, 23./24 Mai 1932).- OCLC: Kew Gardens copy (lacking four plates, but resolving the author); New York Botanical Gardens; Brazil National Library (Coll. Benedicto Ottoni); no copy in Germany or France. Provenance: Henry Rogers Broughton, Baron Fairhaven (1900-1973) who was recognized as one of the foremost collectors of flower paintings, drawings and water-colors in the world (now mainly in the Fitzwilliam Museum, Cambridge)

### **wax models of fruits ?**

#### **(GEBHARDT, Ernst Heinrich; SICKLER, Johann Volkmar; circle)**

„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 x 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 x 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. € 15.000.-

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 natural-ness. 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), indicating 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 Töttestädt, 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.

The numbers present within the album: Apple/Äpfel: XIII-XIV, XXI-XXIV, XXVII-XXXVI, XXXVIII-XL, XLII-XLIII, XLVI-LV, LIX-LXII, LXV-LXVIII, LXXXIV-LXXXV, Pears/Birnen: I-VIII, XI-XVIII, XXIII-XXVI, XXIX-XXX, XXXIII-XXXIV, XXXVIII-XLVI, XLIX-LXVII, LXX-LXXIII, LXXVI, LXXXIII- LXXXIV, Apricot/Aprikose: I-IV, Plum/Pflaume: I-III, XVIa-XVIII, Cherry/Kirsche: I-IX, XV-XVI, XX, XXX-XXXVII, Nut/Nuss: I-II.

„Von 1794 bis 1804 erschien im Verlag Bertuch das Magazin „Der teutsche Obstgärtner“, das von 1804 bis 1824 vom „Allgemeinen teutschen Gartenmagazin“ abgelöst wurde. Erstere Reihe wurde von dem seinerzeit bekannten Pomologen Pfarrer Johann Volkman Sickler (1742 - 1820) aus Klein - Fahnern/Thüringen herausgegeben. Im Band 4 des Jahres 1795 finden wir folgende Ankündigung des „Pomologischen Kabinetts“: „Die geehrtesten Leser des teutschen Obstgärtners werden sich aus dem VI. Hefte von J. 1794, oder dem II Bande S. 161 des interessanten Vorschlages des Hrn. Kammerherrn und Ritter-Raths von Könitz zu Untersiemau bey Coburg, dem bisherigen schädlichen Wirrwarr in der pomologischen Nomenclatur, durch gut und treu nach Natur gearbeitete Wachsfrüchte, ein Ende zu machen, erinnern, und was der Herausgeber des Teutschen Obstgärtners Hr. P. Sickler hierüber dem Publikum versprach. Dieß Versprechen, den Liebhabern der Teutschen Obstcultur ein vollständiges pomologisches Kabinett, mit Beziehung auf den teutschen Obst-Gärtner, zu liefern, können wir nun mehr nach mancherlei überwundenen Schwierigkeiten erfüllen, und wir zeigen hier durch an, daß wir von künftigen Neuen Jahre an bereit sind, an alle Liebhaber die davon Bestellung bey uns machen, die einzelnen Lieferungen des Pomolog. Kabinetts zu versenden.“ Im weiteren werden die Kauf- und Lieferbedingungen beschrieben, z.B. daß jeder Lieferung ein gedrucktes Beiblatt mit dem Inhalt der Lieferung beiliegt, sowie die Art der Verpackung und die Vorausschau, das jedes Jahr 3 - 4 Lieferungen mit jeweils 8 - 10 Modellen erfolgen sollen. Wichtig ist die Feststellung, daß nur solche Sorten geliefert werden sollen, „deren Charakteristik schon völlig für den T(eutschen). Obsfg(ärtner). ausgearbeitet, und ihr Name also richtig bestimmt ist;“ Tatsächlich finden sich in dieser Reihe und auch in deren Nachfolgerin dem Allgemeinen Teutschen Gartenmagazin ausführliche Beschreibungen mit handkolorierten Abbildungen von Sorten, die im Pomologischen Kabinett dreidimensional wiedergegeben wurden. Auf gleicher Seite im Band 4 des Teutschen Obstgärtners des Jahres 1795 folgt die Meldung, daß die erste Lieferung fertig sei und zum Versand bereitstehe. Die erste Lieferung erfolgte also 1795. In der gleichen Zeitschrift des Jahres 1804 findet sich dann eine Auflistung der ersten 13 Lieferungen, die insgesamt den Umfang von 52 Äpfeln, 52 Birnen, 19 Pflaumen und Zwetschgen, 20 Kirschen, 4 Pfirsiche, 2 Aprikosen und 1 Nuß hatten. Die gleiche Meldung erschien im „Intelligenz-Blatt“ zu ersten Band des Allgemeinen Teutschen Gartenmagazins aus dem Jahr 1804. Wieviele Einzellieferungen es letztendlich waren und zu welchem Jahr die letzte Lieferung erfolgte ist noch nicht endgültig geklärt. In einer vergleichbaren Sammlung aus dem Eigentum der

Kulturstiftung Dessau - Wörlitz werden unter der letzten dort vorhandenen, 25. Lieferung bei Äpfeln und Birnen jeweils die 100. Sorte aufgelistet. Einen weiteren Hinweis auf den Gesamtumfang des „Pomologischen Kabinetts aus Bertuch'scher Herstellung liefert eine in Privathand befindliche Sammlung, die der Autor dank eines Hinweises des Westfälischen Museums für Naturkunde ausfindig machen konnte. Zwar fehlen in dieser Sammlung bereits einige Modelle, jedoch sind noch alle Originaletiketten der bezogenen Lieferungen vorhanden, die bezogen wurden. Diese enden bei Äpfeln und Birnen jeweils bei der Nummer 104, also dem Fortgang des Pomologischen Kabinetts folgend die 26. Lieferung, da jede Einzellieferung obligatorisch 4 Apfel- und 4 Birnen-Modelle enthielt. Hinweise auf weitere Lieferungen gibt es derzeit nicht und man kann davon ausgehen, daß das Pomologische Kabinett mit der 26. Lieferung eingestellt wurde, die um das Jahr 1813 erschienen sein muß.“ (M. Mäther) 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 - wächsene Kostbarkeiten der Pomologen; in: Zandera 15 (2000), pp. 55-65. Thomas Fuchs. Das „Pomologische Cabinet“ von Johann Volkmär Sickler. Die Sammlung von Wachsfruchtmodellen der Stiftung Schloss Friedenstein Gotha. Mit Beiträgen zu den Xylothecken und Daktylothecken der Sammlung... Gotha: Friedenstein Stiftung Gotha, 2018.

### **HÜBNER, Jacob.**

Sammlung europäischer Schmetterlinge, errichtet von Jacob Hübner in Augsburg. 7 Vols. and one folder.- Augsburg (by the author, 1796 - 1841), 1805. 4to (text: 270 x 215 mm; plates: 255 x 200; loose plates: 300 x 230 mm). With engraved title page, 789 engraved plates and additionally 56 proof plates, as well as introduction and text pages 1-194, concerning Papiliones, Sphingae, Bombyces and Noctuae, complete for the second printing of 1805, but without the text to Geometrae, Pyralidae, Tortricae and Tineae which was only published in the 1796 text vol. Text for the last part Alucites was never published. Contemporary blueish plain wrappers. Fine and clean. € 20.000.-

Extremely rare and beautiful work on European butterflies, which introduced many new genera and species and laid the foundation for the classification of Lepidoptera, which are very seldom offered for sale. It is particularly outstanding as it has all the plates and includes a few supplementary proof sheets; it misses only the text of „Horde 5 - 8“ of 1796. The subscriber list contain 46 persons; imagining a print run less than 75, maybe 50: „It seems to be very doubtful whether any one set contains all of the text and plates ever published. Our set is the most complete we have ever seen offered for sale.“ (Junk, in 1956). The work contains „extraordinarily true-to-life images, yet idealized to a justifiable degree. Brilliance is excellently observed, the sculpture of sitting butterflies excellent. ... Even the tiniest forms are depicted in natural size, some of them accurate to the limit of the eyes' resolving power, in all scientific cleanliness a magnificent artistic achievement.“ (Nissen 313 f.).

Very little is known about Hübner's life. The rarity of his works is due to the great upheaval caused by the French Revolution and the Napoleonic Wars and the long period of publication. The German entomologist Jacob Hübner (1761 - 1826) was one of the first specialists to work on the European Lepidoptera. His importance for entomology lies not only in the numerous descriptions and in the artistically outstanding and lifelike illustrations of little-known or unknown butterflies, but also in his scientific penetration into the problems associated with them. He was the first to develop a natural classification system, the principles of which are still valid today.

Even as a schoolboy, Hübner showed great talent for drawing and painting. His parents encouraged his talent and, after he left school, apprenticed him as a fabric printer at a cotton factory in Augsburg. His great abilities quickly put him in a good and secure position, which enabled him to live a secure existence in the first half of his life. His interest in natural history became apparent early on, and in 1784 he produced his first copperplate engravings of butterflies, followed by his first publication on the same subject in 1785. Until the end of his life, Hübner devoted himself to the description and illustration of butterflies in numerous works, which sold quickly. In the period following Linné, there was an increased need to supplement the previously brief descriptions of animals with pictures. Hübner produced the colored models for the excellent engravings himself from nature and learned to recognize the characteristics of the butterflies he painted. In the process, he also came to study the stages of development and did fundamental work in this area too. He was supported by Ignaz Schiffermüller in Vienna, who remained his great role model throughout his life. In 1787-1789, Hübner worked as a fabric printer in Niemcewicz in the Ukraine, but also brought back a list of butterflies from there, which was published. The Napoleonic Wars caused Hübner financial difficulties which, together with serious illness and the loss of his wife, overshadowed the last years of his life. He died shortly after a trip to Strasbourg, where he had organized the entomological estate of a friend. However, his work was continued to completion by the painter Carl Geyer (1796-1841), his long-time assistant. His publications were issued in sections, some after his death, often without associated publication dates.

„Nehmen wir als Beispiel die berühmten drei Schmetterlings - Iconographien des Augsburger Insecten - Malers und Muster - Zeichners in einer Kattun-Fabrik J. Hübner (1761-1826), welche als die schönsten Abbildungswerke der Entomologie gelten. Deren 1900 colorierte Tafeln sind als künstlerische Leistungen erstrangig. (Und in der Reihe solcher Abbildungswerke, die sich die Bibliophilie und die Wissenschaft streitig machen, ist das Hübner'sche Opus eines der wenigen, bei dem der Fall eintritt, dass ihm die Wissenschaft einen höheren Preis zubilligt, als die Bibliophilie; obzwar sonst infolge der weitaus grösseren Kaufwilligkeit und Kaufkraft, die nach der Kunst hin orientierten Sammlern innewohnt, die Preise solcher auf dem Ueberschneidungs - Gebiet wachsenden Werke eben von der Bibliophilie bestimmt werden).“ (Junk. Rara pp. 244). Arthur Francis Hemming, secretary of the International Commission of Zoological Nomenclature, summarized all the citations of

Hübner's proposed taxonomic names, thereby constraining the possible dates of publication leading to the acceptance of Hübner's works as valid taxonomic publications.- Nissen, ZBI 2039; Horn-Sch. 10903; Hagen 385.4; Engelmann 489. Collation / Condition: 5 Bl., 194 pp. incl. one colored engraved title and with 789 hand colored plates, and 56 un-colored proof plates before lettering. The text is in the second edition of 1805, complete as published, but missing the text of the „Horden“ (5-8) which was only published in 1796: 1-74 pp. (Horde 1: Papiliones/Falter; for fig. 1-636); pp. 75-100 (Horde 2: Sphinges; for fig. 1-109); pp. 101-154 (Horde 3: Bombyces, Spinner; for fig. 1-246); pp. 155 - 194 (Horde IV: Noctuae/ Eulen; for fig. 1-653); no text to Horde 5 - 8 (Geometrae, Pyralidae, Tortrices and Tineae which were published already in 1796 (!). Text to „Horde 9“ was never published.

Includes following plates (for „Horden“): I. Papiliones 207 plates; II. Sphinges 38 plates (additionally one variant of plate one loosely enclosed, not counted above); III. Bombyces 83 plates; IV. Noctuae 185 plates; V. Geometrae 113 plates; VI. Pyralidae 32 plates; VII. Tortrices 53 plates; VIII. Tineae 71 plates (plate no. 1-34 previously probably bound differently, at least slightly smaller in format); IX. Alucites 7 plates. The plates published from 1823 onwards are uncut and loosely inserted in paper wrappers. The proofs of different plates and in different formats, partly trimmed, mostly with title lines, numbering and inscriptions added in pencil or ink, on different papers, all uncolored. These are divided into the individual hordes as follows: I. 30 plates, II. 2 pl., III. 2 pl., IV. 10 pl., V. 3 pl., VI. 2 pl.; VII. 2 pl., VIII. 4 pl., IX. one plate. The bound plates hardly browned and only occasionally slightly stained. Partly with additional pencil numbers in the footer, according to the entry on the inside cover of plate 2 „die Reihenfolge der Raupen von Hübner“, probably referring to Hübners Geschichte der Schmetterlinge (Nissen 2038). Occasional genus designations in ink in the lower outer corner. Plate Papiliones no. 12. somewhat wavy in the center. Plate Noctuae no. 101 bound upside down. Plate Bombyces no. 40 loose. Some of the loose plates evenly slightly browned; occasional minor spotting. Some of the proofs somewhat finger-stained. One proof plate with corner tear and one further with small marginal tear.

### **VOLCKMANN, Georg Anton.**

Sciagraphia et Icones Plantarum Indigenarum, maxime vero Exoticas jum turissimo labore collectarum à vivis depicta additis synonymis et locus natalibus singulari industria et penicillo ... Latin manuscript in ink and watercolors on paper. The very neatly executed and carefully coloured drawings in our volume partly with handwritten inscription on drawn banderole and each with handwritten explanatory leaf. With 245 full-page watercolors, titled in ink with latin names. (no date, most probably Legnica/ Silesia around 1700) sm. folio (320 x 220 mm). Later calf with gilt printed morocco label on cover: „Hr Ct Dubois. Buttes“, rubbed and soiled, inside slightly faded and evenly browned. Title page stained and mounted at time of binding, slight finger and damp marks in the margins in places. Overall in excellent condition. € 28.000.-

Extensive, yet unrecorded botanical manuscript on the Silesian wild and garden flora by the well - known Silesian physician and naturalist Georg Anton Volckmann (1664 - 1721), who is still known today as the author of the geological work 'Silesia Subterranea', printed in 1720, which includes elaborate sketches of fossils including Carboniferous plants from the Lower Silesia region.

Georg Anton Volckmann was the son of the botanist Israel Volckmann (1636 - 1706), whose fundamental collection 'Phytologia magna' he continued. The series on the Silesian wild and garden flora, comprising a total of 10 volumes and was written between 1666 and 1716, but never printed; the manuscripts are now in the Saxon State and University Library (SLUB) Dresden: Mscr.Dresd.B116-125. The famous Liegnitz physician Dr. Israel Volckmann and subsequently his son Dr. Georg Anton Volckmann wrote down the manuscript in their own hands and illustrated with plant depictions, sometimes accompanied by insects, after nature in watercolours and opaque colours. The names commonly used in older literature and the medicinal uses of the plants are each on the reverse of the nearly 3.600 leaves. The work was intended for publication, but would have been too expensive because of the many copper plates required. Our manuscript might be a condensed or shorter version of these 10 vols. also intended to be published which however never happened. The Sciagraphia might have Robert Morison's work on the plants of Oxford (1680) as model.

Georg Anton Volckmann was born in Liegnitz/ Legnica in 1663, studied medicine (where is unknown; only his stay in Padua is certain) and settled as a doctor in Legnica/Silesia in 1687 at the latest. His father was the doctor Israel Volckmann, born on 6 December 1636 in Nikolstadt near Legnica, where his father was a priest from 1630-1633, attended the town school in Legnica, then the Elisabethgymnasium in Wroclaw, studied medicine and philosophy in Leipzig from 1655 to 1659 and, after a stay in Italy, settled as a doctor in Legnica in 1660 or 1661, his mother was Ursula Marianne née Schultheß. His father introduced Georg Anton to botany at an early stage and, from 1687 onwards, entrusted him with the continuation of his 'Phytologia magna' (vol. I, 1666/68; II, 1668/70; III, 1670; IV, 1671/77; V, 1678/85), a large manuscript work with his own plant drawings, which his son enlarged by a further five volumes (VI, 1678/85). 5 volumes (VI, 1686/89; VII, 1689/91; VIII, 1692/97; IX, 1698/1703; X, 1704/18). Georg Anton's drawings are more artistic, his location details more abundant than those of his father, who died in Legnica on 5 February 1706. The magnificent work came to Dresden with G. A. Volckmann's collection to Dresden, first to the Zwingers collection of vegetation, later to the State Library. On numerous journeys G. A. Volckmann explored Silesia on numerous journeys; he recorded his mineralogical, geological and prehistoric observations in 'Silesia subterranea' (Leipzig 1720). He also produced a handwritten 'Historia Conchyliorum' and an 'Ornithologia' (before 1712, now lost) as well as a

collection of Silesian town coats of arms drawn by him. He analysed the water of the Hedwigsbrunnen fountain discovered in the Grüntal valley near Legnica; in 1716, together with Maximilian Preuß, Gottfried David Mayer and Gottfried Ernst Wilhelm, he described the health springs in Skarsine. He undertook excavations at Töpferberg in 1697/98 and 1707, at Simsdorf near Legnica in 1712 and at Großendorf near Steinau in 1716. Volckmann died on 21 March 1721 Lit.: H. Neumann, ‚Liegnitzer Naturforscher‘ in Mitt. d. Gesch. u. Altertums Ver. Liegnitz, Heft 8, 1920/21, Liegnitz 1922, p. 246-262); Heinrich Robert Göppert, Über ältere schlesische Pflanzenkunde als Beitrag zur vaterländischen Kulturgeschichte, Schles. Provinzialbl., 96, pp. 1–27. **Provenance:** Maybe looted property in the Napoleonic Wars, as an ownership note of a French officer ‘à l’ Etat major du 5 corps d’ armée à Breslau, le 12 may 1808 is on the title. Later added ownership note “à Ami Dubois”, dated July 1836; since then privately owned in Switzerland.

### Fair List A - B (not on hold)

#### **ALBERS, Josef.**

Interaction of Color (Die Wechselbeziehung der Farbe). Text- and Commentary Vol. Starnberg, Keller /Albers, 1973. Folio (370 x 275 mm) Cloth slipcase containing text volume (cloth, 80pp.) and cloth chemise - style box with concordance to plates (wraps, 48pp) and eighty folders (13 x 10 inches, opening to 13 x 20 inches) containing the plates. Plates are printed in as many as twenty colors, with a combination of silk-screen (serigraph), four color separation and photo - offset processes. The box and spines in mauve, the internals are fine and very fresh. The Box is rubbed and one hinge little damaged, else a very fine set of the German edition. € 5.000.-

First German edition of Albers’ famous color theory, one of the most important artist books of the 20th century. A major twentieth-century American illustrated book, which has now become quite rare. The text and eighty silk-screened plates form a summation of Albers’ teachings in colour relatedness. He demonstrates the facets of colour changes, illusions, and influences produced by the multiple „interactions of color.“ An indispensable document of modern American art, issued in an unspecified limited edition. Josef Albers, one of the most influential artist - edu-cators of the twentieth century, was a member of the Bauhaus group in Germany during the 1920s. In 1933 he came to the United States, where he taught at Black Mountain College for sixteen years. In 1950 he joined the faculty at Yale University as chairman of the department of design. Albers was elected to the National Institute of Arts and Letters in 1968 and was professor emeritus of art at Yale until his death in 1976. First German edition of Albers’ famous color theory, published ten years after the original edition (Yale University Press, 1963), supervised in print by Josef Albers himself. The 80 folding plates contain one or sometimes several color serigraphs or color offsets, some with fold-out color elements, illustrating Albers’ theories, such as the „Bezold effect“, the application of which led him to his „Homage - to - the - Square“ paintings. Designed by Norman Ives, who was later also responsible for Albers’ „Formulation : Articulation“. Loosely enclosed is a promotional flap card with Albers’ facsimile letter of thanks congratulating the publisher on the „excellent reproductions of the color studies“ and especially praising the washable cassette. - Die Lesbarkeit der Kunst 48 - Saur II, 48 - Cf. Danilowitz p. 20.

#### **AMBROSIUS (Saint Ambroise, c.340 - 397).**

Hexameron. Augsburg: Johann Schüssler, ca 5 May 1472. Chancery 2° (310 x 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. € 15.000.-

First edition, rare on the market. This is the only copy of this edition to appear at auction for over thirty years. „A commentary on the Creation, with many descriptions of natural phenomena derived from Pliny and others“ (Poynter). The term Hexameron, 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 Hexameron 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 Hexameron, 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, Ælfric'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.

### **AMBROSIUS of Milano, Saint (333 - 397).**

Opera omnia denuo accuratissime revisa et noviter impressa.- Basel, Johann Petri von Langendorf, 30. V. 1506. 4to (215 x 160 mm) 100 unnn. Bll. (last blank), 8 unnn. Bll. (last blank) with title diagram, 275 num., 1 unnn. Bll.; 315 num., 1 blank Bll.; 296 num. Bll. Nearly contemporary blindstamped pigskin with two clasps, edges titled in ink. Largely clean, minimal worming. Five leaves with small marginal tears. Inner front leaf with remnants of a handwritten prelims with somewhat late handwritten title note. Fine copy. € 3.400.-

The complete second complete edition, a 1506 re-issue of Amerbach's folio edition of Basel 1492. A gorgeously presented post-uncunale consisting of the complete works from Aurelius Ambrosius, better known in English as Saint Ambrose. Ambrose was a bishop of Milan who became one of the most influential ecclesiastical figures of the 4th century. He was consular prefect of Liguria and Emilia, headquartered in Milan, before being made bishop of Milan by popular acclamation in 374. Ambrose was a staunch opponent of Arianism, and has been accused of fostering persecutions of Arians, Jews, and pagans. Traditionally, Ambrose is credited with promoting „antiphonal chant“, a style of chanting in which one side of the choir responds alternately to the other, as well as with composing *Veni redemptor gentium*, an Advent hymn. He was also one of the four original doctors of the Church, and is the patron saint of Milan. He is notable for his influence on St. Augustine.- VD 16, A 2177; DG 3.10240; Adams A 934; Heckethorn 141, 9; Proctor/Isaac 14249; vgl. IA 104.633 and STC (both only part 1) and Panzer VI, 181, 47 (only part 3). Provenance: Buxheim Charterhouse, the first leaf in all three volumes with autograph entry and library stamp.

### **early botanical photography**

#### **ANTOINE, Franz de Paula.**

Photographische Blätter aus dem Wintergarten des k.k. Hofburggartens in Wien Aufgenommen von Franz Antoine, ... (Wien, 1873 or 1875) Folio (440 x 325 mm) Title-Page with mounted albumin photograph and 20 boards with mounted albumin photographs (in size 235 x 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. € 14.000.-

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).

The Austrian horticulturist, gardener and amateur photographer Franz Antoine the younger (1815–1886) 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 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)



### Very rare Comin de Trino Printing of Ibn Rushd's Aristoteles

#### ARISTOTLE, AVERROES [Ibn Rushd], and AVICENNA [Ibn Sina].

Aristotelis Stagiritae Omnia, quae extant Opera, nunc primum selectis translationibus, emendationibus ex collatione graecorum exemplarium, scholiis in margine illustrata, novo etiam ordine digesta: Additis praeterea non nullis libris nunquam antea latinitate donatis. Averrois Cordubensis in ea opera omnes, qui ad nos pervenere, commentarii. Non nulla super addita dubia, figurae, notationes, nunquam antea editae, ut Averrois media in libros Metaphys. commentatio: eiusdem de Spermate libellus. Graecorum, Arabum, et Latinorum monumenta quaedam, ad hoc opus spectantia. Marci Antonii Zimarae in Arist. et Aver. dicta contradictionum solutiones, quibus nunc addidimus doctissimorum virorum solutiones 100. Haec autem omnia tum ex praefatione, tum ex indice librorum clarius innotescunt. Venice, Comin de Trino, di Mon-ferrato, 1560 [-1562]. € 20.000.-

An exceptional copy, bound in early 18th-century morocco 'à la Duseuil' for Zacharie Morel, Seigneur de la Brosse et de Saint-Ouen, of the extremely rare complete set of Marco Antonio Zimara's monumental edition of Aristotle's works with the extensive commentaries by Averroes, as well as on Avicenna's Canticum de Medicina, and here with the additional and extremely thorough Thesaurus or index by Antonio Poso, published two years later at the same press and almost always absent.

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 - Maqāl*, *Kitāb al - Kashf*, 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 'modifications 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 (*Talkhīs*) 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[oni]co senese' to the title pages of volumes 5, 7, 8, 9, 11, and to the blank verso of the final leaf of Pasio's 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.

### Dutch Fruits

#### BERGHUIS, Sybolt.

Niederländischer Obstgarten, beschrieben und verfasst vom Boskooper Verein zur Bestimmung und Veredlung der Obstsorten. (= Le jardin fruitier néerlandais, décrit et publié par la société pour régler et améliorer les races fruitières, établie à Boskoop). 2 Vols.- Groningen: J. B. Wolters, (1864) - 1868. 4to. (320 x 240 mm) xxvi, 162 pp., (4); (4), 112 pp., 36 pp., 32 pp., (8), (8), (6) pp. With chromolithograph. front.- Portr. of William III, one chromolithograph. frontispiece & 124 chromolithograph. plates by Guillaume Severeyn after Sybolt Berghuis. Contemporary beautiful green half morocco with raised bands, decorated gilt spines, occasionally slightly foxed as usual, rubbed and scuffed, else fine copy. € 4.500.-

Complete copy of this splendid pomological compendium of apples (60 plates), pears (36 plates), cherries (8 plates), and plums (12 plates), as well as apricots and peaches (8 plates), all then growing in the Netherlands, with text in German and French throughout. A Dutch edition was printed as well.

The 124 lavishly designed chromolithographic plates each show two views and a cross-section, and in the case of stone fruit also seeds and foliage of two to four fruit varieties. The most famous Belgian lithographer Guillaume Severeyn (1830 - 1909) was a member of the Royal Academy in Brussels and a recognized specialist in botanical illustration. Sybolt (Samuel) Berghuis (1820 - 1896) worked in Groningen as a painter, draughtsman and watercolorist. The work is dedicated to the Dutch King William III, a preface was written by the botanist Karl Hein-rich Koch (1809 - 1879) and a foreword was given by the „Boskooper Verein zur

Bestimmung und Veredelung der Obstsorten“, which was responsible for the description of the fruits.- Landwehr, Dutch books with cold. plates 14; Nissen, BBI 2221 (Dutch ed.).

### **BERGSTRAESSER, Heinrich Wilhelm.**

Sphingum quotquot adhuc innotuerunt ad Linnaeorum, Fabriciorum et Viennensium inprimis catalogos systematicos recensitae, cum tabulis aeneis. / Die Europaeischen Schwaermerrauen nach den systematischen Verzeichnissen eines Linne, Fabricius und vorzui(ü)glich Der Wiener Naturforscher. Lateinisch und teutsch ... aufgestellt.- Hanau, at the author / im Verlage des Verfassers, 1782. 4to (225 x 170 mm). 12 pp. with 14 engraved plates of which 12 are hand-colored. Period style binding, slightly browned, plates (8, 11, 13, 14) slightly shaved at borders, else a fine copy in bright old coloring. Bound with are an announcement (2 pp.) and sample (6 pp.) of a never published „vollständige Geschichte der Schwärmerrauen in gleichem Format und Papyr“ by Heinrich Wilhelm Bergsträsser. € 1.800.-

Rare and only edition of an entomological work by the seventeen year old son (1765 - 1814) of the entomologist Johann Andreas Benignus Bergsträsser (1732 - 1812) who had worked as a „amateur taxonomist“ for his father. „Must be regarded as part of his father’s lepidopterological work“ (H. Weidner, Schriften von Liebhaber - Entomologen im ausgehenden 18. und beginnenden 19. Jahrhundert. In: Entomologische Mitteilungen aus dem Zoologischen Museum Hamburg, p. 105 ff.). According to the introduction, the work was produced by the author under the direction of his father. The text is in two columns, Latin and German, with the Latin text in the left-hand column and the German text in the right-hand column on the odd-numbered pages and, conversely, the German text in the left-hand column and the Latin text in the right-hand column on the even-numbered pages. The plates were drawn and engraved by the Hanau artist Jakob Müller. Plates 1-12 could be obtained either hand-colored or uncolored, while plates 13 and 14 were only uncolored, „since the images depend more on the construction than on the color“. The mentioned „Viennensium catalogos“ is the „Systematic catalog of the butterflies of the Vienna region“ by the professors at the Theresianum in Vienna Ignaz Schiffermüller (1727 - 1809) and Michael Denis (1729 - 1800), which was published by Beck in Vienna in 1776 (H.-Sch. 19 276). The German educator, philologist and theologian Johann Andreas Benignus Bergsträsser had at the universities of Jena and Halle, and in 1756-58 worked as a teacher at the orphanage in Halle an der Saale. In 1760 he was appointed rector at the Lutheran gymnasium in Hanau. In 1775 he obtained the title of professor and became a member of the consistory. In 1784 he proposed a type of optical telegraph system to „connect“ Leipzig and Hamburg.- Nissen, ZBI 327; Horn-Sch. 1240.

### **„Life unworthy of living“**

#### **BINDING, Karl Ludwig; Alfred HOCHÉ.**

Die Freigabe der Vernichtung lebensunwerten Lebens. Ihr Maß und ihre Form.- Leipzig: Felix Meiner, 1920. 8vo (205 x 140 mm) Privately bound marbled papercard boards, spine label with gilt-stamped title, Ex - Libris, title with inscription in lead, obituary for Karl Binding, pp. 3-62, 1 leaf. Publisher’s advertisements, small signature on rear endpaper, very good copy. € 1.200.-

Very rare first edition of the notorious and (in)famous book known as a promoter of the theory of retributive justice. Die Freigabe der Vernichtung lebensunwerten Lebens (Allowing the Destruction of Life Unworthy of Living), written together with the psychiatrist Alfred Hoche, was used by the Nazis to justify their T-4 Euthanasia Program.

In the first part of the book, the German jurist Karl Ludwig Binding (1841 - 1920) explains the legal basis for a possible exemption from punishment for euthanasia and killing on demand. In the second part, the German psychiatrist Alfred Hoche (1865-1943) attempts to justify the killing of mentally ill and especially considers those who have been what he calls „mentally or intellectually dead“ since birth or early childhood. In the 17-page section entitled Medical statements, he explained why doctors were entitled to kill patients: He referred to sufferers of certain mental disorders as “mentally dead”, “ballast existences” or “empty human shells” and suggested their merciless killing if they were terminally ill and required a high level of care (e.g. schizophrenia, severe mental disability, dementia). The tendency of Hoche’s statements was not new and must be seen in the historical context of the time (consequences of the First World War, socio-economic bottlenecks, international spread of eugenic ideas). His position contributed to the radicalization of discussions on eugenics in the Weimar Republic. It remains ethically highly problematic and historically discredited. [https://en.wikipedia.org/wiki/Life\\_unworthy\\_of\\_life](https://en.wikipedia.org/wiki/Life_unworthy_of_life)

Provenance: Curt and Nine Biagosch. Curt Biagosch (1883 - 1964) was the owner of the world’s most important bookbinding machine factory. The beautiful Ex-Libris is by Alfred Cossmann (1870-1951), a famous Austrian engraver who became known above all for his Ex-Libris. This ex - libris shows a nymph from Sandro Botticelli’s “Primavera” framed by a wreath of flowers and a banner; on the banner are two lines from the Canzona di Bacco, a poem by Lorenzo de’ Medici: “Quant’è bella giovinezza ... Di doman non c’è certezza”.

### **Australia’s ANZAC**

#### **BLUTH, Manfred.**

Gallipoli - Kampagne. (= Gallipoli campaign).- Berlin, Graphische Werkstatt, 1975. Rectangular elephant folio (790 x 390 mm) With 12 signed and numbered color lithographs on 12 sheets. Original red cloth boards lettered in black

with black cord binding (japanese style), somewhat dusty, scratched and rubbed. Minimally stained in very few places, otherwise very well preserved inside. € 2.900.-

Pictorial history of the Gallipoli campaign (1916) told in chronological sequence, from the opening naval bombardment and initial landing to the Allied war graves. One of only 20 numbered copies (this is copy: no. 2), each sheet printed in three to seven colors, mounted on heavy copperplate printing board, signed and numbered by the artist. The Gallipoli campaign (Çanakkale Muharebeleri) was a military campaign in the First World War from 19 February 1915 to 9 January 1916. The Entente powers, Britain, France and the Russian Empire, sought to weaken the Ottoman Empire by taking control of the Ottoman straits. This would expose the Ottoman capital at Constantinople to bombardment by Entente battleships and cut it off from the Asian part of the empire. With the Ottoman Empire defeated, the Suez Canal would be safe and the Bosphorus and Dardanelles straits would be open to Entente supplies to the Black Sea and warm-water ports in Russia. In February 1915 the Entente fleet failed to force a passage through the Dardanelles. An amphibious landing on the Gallipoli peninsula began in April 1915. In January 1916, after eight months' fighting, with approximately 250,000 casualties on each side, the land campaign was abandoned and the invasion force was withdrawn. It was a costly campaign for the Entente powers and the Ottoman Empire as well as for the sponsors of the expedition, especially the First Lord of Admiralty (1911–1915), Winston Churchill.

The German painter Manfred Bluth (1926 - 2002) grew up in Berlin. From 1942 to the end of 1943 he attended the Berlin Art Academy, after which he was a soldier. From 1947 to 1950 he studied at the Munich Art Academy. From 1953 to 1968 he was exhibition director at the Amerika Haus in Berlin, and from 1974 to 1991 he was professor of painting in Kassel. In 1955 he was awarded the Art Prize of the City of Berlin. In January 1973, together with Johannes Grützke, among others, he founded the artists' group "Schule der neuen Prächtigkeit", which sought to distinguish itself from all abstract art with its ironically intended realism. On his initiative, the Künstlersonderbund was founded in April 1990, bringing together artists with a realistic, figurative orientation. His work includes surrealist landscapes, which he created in the mid-1950s under the influence of Max Ernst, and abstract compositions, which he broke with in the early 1960s. From 1962 onwards, he worked in all the classical genres, adding an underlying meaning to the superficial: landscape, portrait, still life, history painting.- Provenance: From the estate of the artist Ben Wagin. OCLC: Few institutional holdings found, actually only one copy in Australia (NLA; sold by Douglas Stuart)

### **BLUTH, Manfred.**

The ancient Mariner (of) Samuel Taylor Coleridge. Acht Lithographien von Manfred Bluth. Original half cloth folder with lithographed text title, colored title and seven black - white lithographs by Manfred Bluth made by Graphische Werkstatt Berlin.- (Berlin: Graphische Werkstatt, 1974). Size: 500 x 385 mm. Black half cloth with title on cover, fine condition. € 2.400.-

Rare „comic - like“ illustrations by the German artist Manfred Bluth to passages from Coleridge's The Rime of the Ancient Mariner, written by English poet Samuel Taylor Coleridge in 1797–98 that recounts the experiences of a sailor who has returned from a long sea voyage. One of 20 copies printed, here: no. 16.

The German painter Manfred Bluth (1926 - 2002) grew up in Berlin. From 1942 to the end of 1943 he attended the Berlin Art Academy, after which he was a soldier. From 1947 to 1950 he studied at the Munich Art Academy. From 1953 to 1968 he was exhibition director at the Amerika Haus in Berlin, and from 1974 to 1991 he was professor of painting in Kassel. In 1955 he was awarded the Art Prize of the City of Berlin. In January 1973, together with Johannes Grützke, among others, he founded the artists' group "Schule der neuen Prächtigkeit", which sought to distinguish itself from all abstract art with its ironically intended realism. On his initiative, the Künstlersonderbund was founded in April 1990, bringing together artists with a realistic, figurative orientation. His work includes surrealist landscapes, which he created in the mid-1950s under the influence of Max Ernst, and abstract compositions, which he broke with in the early 1960s. From 1962 onwards, he worked in all the classical genres, adding an underlying meaning to the superficial: landscape, portrait, still life, history painting. Provenienz: Ben Wagin. KVK: no copy in institutional holdings ?

### **Shells of Maria Theresia „Bibliothèque de Mr. Lavoisier“**

#### **BORN, Baron Ignaz Edler von.**

Testacea Musei Caesarei Vindobonensis, quae jussu Mariae Theresiae Augustae disposuit et descripsit Ignatius a Born.- Vienna: Sumptibus Joannis Pauli Kraus, 1780. Large Folio (485 x 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. € 12.000.-

A fine uncut copy of this sumptuously printed work portraying shells in the imperial collection in Vienna, from the library of the famous chemist, Antoine Laurent Lavoisier with his Ex Libris, one of the most beautiful of all conchological works including examples from the collection of the Empress of Austria, 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 Neuauflage 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.

### „New Woman“

#### **BRANDT, Marianne.**

bauhausfotos. 10 originalfotografien. Herausgegeben von Sabine Hartmann und Karsten Hintz für die Bauhaus-Archiv- GmbH.- Berlin: Bauhaus-Archiv, 1993. Folio [460 x 355 mm] Original cloth folder with 10 mounted photographs [235 x 175 mm] under museum-like passe-partout. € 6.000.-

One of only 30 copies [this: 24] for sale / V for archival reasons. Ten photographs By Marianne Brandt were chosen from 150 negatives given to the Bauhaus Archiv, Berlin from the estate of Marianne Brandt. The Photographs of the early 1930’s were skilfully reproduced from the original glass negatives in possession of the Bauhaus Archiv.

“Her series of self-portraits are particularly striking. These often represent her as a strong and independent New Woman; other examples show her face and body distorted across the curved and mirrored surfaces of metal balls, creating a blended image of herself and her primary medium at the Bauhaus.” Marianne Brandt (1893 – 1983), german painter, sculptor, photographer and designer who studied at the Bauhaus school and became head of the metal workshop in 1928. Today, Brandt’s designs for household objects such as lamps, ashtrays and teapots are considered the timeless examples of modern industrial design. Beginning in 1926, Brandt also produced a body of photomontage work, though all but a few were not publicly known until the 1970s after she had abandoned the Bauhaus style and was living in Communist East Germany. The photomontages came to public attention after Bauhaus historian Eckhard Neumann solicited the early experiments, stimulated by resurgent interest in modernist experiment in the West. These photomontages often focus on the complex situation of women in the interwar period, a time when they enjoyed new freedoms in work, fashion and sexuality, yet frequently experienced traditional prejudices. Brandt’s montage works were subject of the touring exhibition entitled “Tempo, Tempo! Brandt is also remembered as a pioneering photographer. She created experimental still-life compositions, but it is her series of self-portraits which are particularly striking. These often represent her as a strong and independent New Woman of the Bauhaus; other examples show her face and body distorted across the curved and mirrored surfaces of metal balls, creating a blended image of herself and her primary medium at the Bauhaus.

**BREHM, Christian Ludwig.**

Lehrbuch der Naturgeschichte aller europäischen Vögel. 2 Vols.- Jena, A. Schmid, 1823-1824. 8vo (185 x 110 mm) XII, 1 Bl., 416 pp.; VIII, pp. 417-1047. With one old colored folded copper plate by C. Susemihl. Contemporary half leather binding with green spine label and gilt spine, rubbed. The plate in the binding with 2 water-stains, otherwise a clean copy. € 900.-

First edition of an early (second) publication of the "old Brehm" (1787 - 1864), a German pastor and ornithologist. He was educated at University of Jena to be ordained as minister at Renthendorf in 1813 where he remained until his death on 23 June 1864. Brehm's main ornithological objective was to increase the knowledge of the natural history of the European bird species including their seasonal migrations. For this reason he analyzed in detail the variation of birds and described many subspecies from different regions of Europe. 55 of his geographical subspecies have later been accepted as valid. In addition, Brehm suggested that, during the breeding season, most widely distributed species of birds form an ecologically determined micro-geographical mosaic of slightly differentiated populations each of which he also distinguished by a separate subspecies name. However, these named groups later turned out to have been based on individual variants of widespread breeding populations which cannot be designated with separate taxonomic names. On the other hand, during the 20th century, the existence of ecological forms within subspecies differing in certain biological characteristics has been confirmed for many bird species. Beginning in 1826, he treated the subspecies as separate reproductive communities conceptually like „species“. Generally speaking, Brehm emphasized in his work the analysis of the smallest morphological-ecological units (subspecies), while his colleagues and adversaries F. Faber and C. W. L. Gloger practiced the combination (synthesis) of subspecies into broadly delimited taxonomic species. He wrote *Beiträge zur Vogelkunde* (1820–22), which described 104 species of German birds in minute detail, and *Handbuch der Naturgeschichte aller Vögel Deutschlands* (1831) which described 900 bird species. Brehm accumulated a collection of 15,000 birds until his death, which included samples from his son, Alfred Brehm. Alfred collected these birds from Sudan, Egypt, and throughout Europe.

„Einer Zeit, die es verlernt hatte, die Beziehungen zwischen dem Vogel und seiner Umwelt, zwischen Form und Funktion aufzusuchen, öffnet der Pfarrer Christian Ludwig Brehm die Augen für die „Ganzheitsbetrachtung“. Schon in jungen Jahren bringt er es nicht nur zu unvergleichlichen Erfahrungen, sondern auch zu einem tiefen Einblick in die Zusammenhänge.“ (Stresemann, *Geschichte* 304) Lit.: Jürgen Haffer. Christian Ludwig Brehm (1787–1864) über Spezies und Subspezies von Vögeln; in: *Journal für Ornithologie* 144 (2003), 129-147.

**BREYNE, Jacob.**

*Exoticarum aliarumque minus cognitarum plantarum centuria prima.*- Gdansk: David-Fridericus Rhetius, (1674) - 1678. Folio (370 x 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. € 8.000.-

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 (1637 - 1697) 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 riveted. 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)

### Mapping the Brain

#### **BRODMANN, Korbinian.**

Vergleichende Lokalisationslehre der Großhirnrinde in ihren Prinzipien dargestellt auf Grund des Zellenbaues. Von Dr. K. Brodmann.- Leipzig: Verlag von Johann Ambrosius Barth, 1909. 8vo. X, 324 pp. Blue publisher cloth, gilt title on spine, cloth at outer hinges little open, title at lower end repaired, private ownership stamp recto title: J. Mendel. Else clean and fine. € 1.400.-

Very rare first edition of his *Opus magnum*, a summary of his concept of cytoarchitecture, famously containing the first map of the cerebral cortex based on regional variations in structure.

Korbinian Brodmann (1868 - 1918) describes in its first part, the principles of his comparative neuroanatomical approach, which led to the definition of homologue cortical layers and areas in various mammalian species. Furthermore, the studies of foetal brains enabled the principal distinction between hetero- and homogenetic, i.e. allo- and neocortical, regions (developmental approach). In the second part, the parcellation of the entire cerebral cortex into various distinct areas is comprehensively displayed by micrographs and maps of the human brain and those of various mammalian species. In the third part, he critically discusses the problem of assignment of functions to histologically defined areas. „In the autumn of 1901 Brodmann joined Oskar Vogt and until 1910 worked with him in the Neurobiological Laboratory in Berlin where he undertook his famous studies on comparative cytoarchitectonics of mammalian cortex. Vogt suggested to Brodmann that he undertake a systematic study of the cells of the cerebral cortex, using sections stained with the new method of Franz Nissl. Cécile (1875-1962) and Oskar Vogt were engaged on a parallel study of myeloarchitectonics, and physiological cortical stimulation. In April 1903, Brodmann and the Vogts gave a beautifully coordinated presentation, each of their own architectonic results, to the annual meeting of the German Psychiatric Society in Jena. Brodmann described the totally different cytoarchitectonic structure of the pre- and postcentral gyri in man and the sharp border between them. Brodmann argued that the human cortex is organized anatomically in the same way as the cortex of all other mammals. He showed that the cortex in animals and humans consisted of six layers, and, on the basis of anatomical differences in these layers, he developed a numbering system which has become a standard basis for designating areas of cortex. His work culminated with the publication of *Vergleichende Lokalisationslehre der Grosshirnrinde* in 1909.“ - G/M 1435. Lit.: Karl Zilles. Brodmann: a pioneer of human brain mapping - his impact on concepts of cortical organization; in: *Brain* 141 (2018) pp. 3262–3278.

### color theory

#### **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. Baillièrre et Fils, 1864. sm.Folio (365 x 280 mm) 26 pp., 1 Bll. (table) with 27 chromo-lithographed 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. € 3.400.-

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.

**FALCONER, William.**

Bemerkungen über den Einfluß des Himmelsstrichs, der Lage, natürlichen Beschaffenheit und Bevölkerung eines Landes, der Nahrungsmittel und Lebensart auf Temperament, Sitten, Verstandskräfte, Gesetze, Regierungsart und Religion der Menschen. Aus dem Englischen, mit Anmerkungen und Zusätzen (von E. B. Hebenstreit).- Leipzig, Weygand, 1782. 8vo (205 x 125 mm) 23 Bl., 698 pp. with engraved title -vignette. Contemporary paper-card boards, morocco lettering piece on spine, fine copy with minor foxing. € 800.-

„A most interesting book of a sociological character investigating the influence of environment in many aspects of human life“ (Dawson, Cat. 91, 2243) First German edition of „Remarks on the Influence of Climate Situation, Nature of Country, Population, Nature of Food, and Way of Life, on the Disposition and Temper, Manners and Behaviour, Intellects, Laws and Customs, Form of Government, and Religion, of Mankind“ (1781), an „unsung forerunner“ of 19th-century historical materialism. The work was awarded the Fothergill gold medal by the Medical Society of London in 1796. William Falconer (1744 - 1824) was an Edinburgh-trained physician 'most famous for his research into the Bath waters and their impact on chronic conditions ... In investigating the efficacy of the spa, William Falconer made an important contribution to later Georgian medical quantification, which contests the view that clinical statistics only emerged at the Paris hospitals after the French Revolution' (ODNB). With this work he authored the only stadial history (Adam Smith) published during the British Enlightenment that analyzed the influence of socio - economic context upon religious belief. In order to make sense of history, Adam Smith developed a useful theory of the progression of civilization built upon his understanding of humanity. Not only was this Stadial Theory of civilization helpful for understanding history and the past, it also allowed Smith to make sense of Scotland's political, economic, and social transformations in the 18th century. „A survey of the conjectural histories of religion written by the leading literati demonstrates that discussion of religion by the Scottish literati was undertaken separate from the “Scottish narrative” of stadial economic and political progress. We have to turn to Falconer's Remarks on the Influence of Climate (1781) to see a four-stage history of religion that related belief and practice to wider social and economic developments. While heavily derivative of Montesquieu's De l' Esprit des Lois (1748), Falconer's Remarks has some claim to theoretical innovation and used his conjectural history to tell a story of English (not British) religious exceptionalism. Moreover, the work was received as a serious contribution to the late Enlightenment's science of human nature and society.“ - Falconer gehörte zu den ersten, die Zusammenhänge zwischen Klima und Gesundheit herstellten. ESTC T60417; Goldsmiths'- Kress 12116; Norman 755; Hirsch- H. II, 472; Wellcome III, 7; VD18 11397543; Blake 142; Stallmeister, W. (1987), William (Wilhelm) Falconer's Bemerkungen über den Einfluß des Himmelsstrichs. Eine umwelttheoretische Abhandlung mit geistesgeschichtlichem Kontext? In Geschichte der Psychologie – Nachrichtenblatt (Vols. 4, Issues 11). Lehrgebiet Psychologie sozialer Prozesse der FernUniversität Hagen.

**Fauna collected at the Niger Expedition 1841/42****FRASER, Louis.**

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 x 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. Contemporary brown half morocco, gilt ornamented spine with gilt lettering, gilt edges. € 19.000.-

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-rumped Warbler, Tailor Bird, Yellow-bellied Bucco, Chattering Thrush, Sykes Oriole, Fernando Po Cossyphus, 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.

### **FRÖBEL, Julius.**

Aus Amerika. Erfahrungen, Reisen und Studien. 2 Vols.- Leipzig: J. J. Weber 1857 - 1858. 8vo (167 x 105 mm). XVI, 550 pp.; XVI, 615 pp. Contemporary half cloth, spine with gilt printed crown, rubbed and soiled, slightly spotted as always. Fine copy. € 900.-

First edition of his field report on America, its political system, geology and natural history, written during his time as a political refugee and emigrant in Central America and the United States.

The German geologist and mineralogist Carl Ferdinand Julius Fröbel (1805 - 1893) was a democratic revolutionary and journalist already during the Vormärz era. He was active in Germany, Switzerland, the United States and South America at different times in his life. He attended the educational institute of his uncle Friedrich Fröbel, the founder of the kindergarten system, and continued his studies of natural sciences at the universities of Jena, Munich and Berlin. In Berlin he was curator of mineralogy at the Natural History Museum. By the agency of Alexander von Humboldt, Fröbel took up a teaching position in Zürich in 1833 and became a naturalized citizen of Switzerland. From 1836, he taught mineralogy at the University of Zürich. In 1840/1841, he established a publishing house (*Literarisches Comptoir*) at Zurich where he issued several scientific works and many political pamphlets, many of which were suppressed in the states, among them writings by Marx, Bauer, Engels, Feuerbach, Ruge, Strauss and others. Upon the Revolution of 1848, he became a leader of the democrats, and was elected a member of the Frankfurt Parliament. On the dissolution of the Frankfurt Parliament in 1849, he emigrated to the United States, where he became editor of a German - language newspaper, lectured in New York City, and was a member of a law firm for a time. He was for a time residing among German Free Thinkers in Texas. In 1850, he went to Nicaragua, Santa Fé, and Chihuahua as correspondent of the *New York Tribune*. In 1855, he was editor of a San Francisco paper. After a general amnesty, Fröbel returned to Germany in 1857. Efforts were made to expel him from Frankfurt, but he was protected on the ground of his naturalization as a citizen of the United States.- Howes F 390; Sabin 25988.

### **GOELENIUS (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 x 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. € 1.400.-

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).

### 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 sperimentale di Monsig. Arcidiacono Marsigli la sera delli 21. marzo 1688.- In Bologna: per gli eredi d' Antonio Pisarri, 1688. sm.4to (215 x 147 mm) (4), 39 pp., (1) with one fold. mss. plate. Period style vellum. The plate provided in old times in manuscript ink. € 4.600.-

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 philosophy, 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?

#### **GUYTON de MORVEAU, Louis Bernard.**

Abhandlung über die Mittel, die Luft zu reinigen, der Ansteckung zuvorzukommen und die Fortschritte derselben zu hemmen. Aus dem Französischen mit einigen Anmerkungen von Franz Heinrich Martens.- Weimar: im Verlage des Industrie - Comptoirs, 1802. 8vo (200 x 115 mm) VIII, 216 pp. Contemporary Cream paper card boards, red edges, red morocco lettering piece on spine, Ex - Libris on inner front fly. € 680.-

Rare first German edition of a classic book in the history of chemistry and hygiene, in which the use of gaseous chlorine to fumigate churches and hospitals to destroy contagion and disease is first described. The „*Traité des moyens redésinfecter l'air*“ (1801) is here translated for the first time by German physician Franz Heinrich Martens (1778 - 1805) who was first a private lecturer in Leipzig, but then appointed associate professor of medicine at the university in 1804, as well as sub-director of Starke's clinical institutions in Jena. He received various awards during his short period of activity. In 1803, for example, he received the Great Golden Medal for Art and Science from the Duke of Mecklenburg-Schwerin. Martens is said to have described EEC syndrome for the first time in 1804. Although chlorine and hydrochloric acid vapor had been used as disinfectants before Guyton, this book was the most influential on the subject, and he is credited with the introduction of chlorine as an effective disinfectant. His book was translated directly into five languages, and he was made member of the Legion of Honor for the service to humanity by its publication. Guyton's portable bottle or „preservative phial“ for generating chlorine is here described. The gas was prepared by the reaction of common salt, manganese dioxide (pyrolusite), and sulphuric acid, or by the reaction of concentrated nitric acid, hydrochloric acid, and pyrolusite. The French chemist, politician and aeronaut Louis-Bernard Guyton - Morveau (1737 - 1816) is credited with producing the first systematic method of chemical nomenclature.- Provenance: Alexander Bibl. Eisenach (Ex Libris: Saxo-Isenacensis); Bücherkabinett, modern Ex Libris.- DSB V, 603; Partington III, 530; Ferchl 206; Pogg. I, 981; not in Neville Historical Library

#### **HAECKEL, Ernst.**

Kunstformen der Natur.- Leipzig und Wien, Bibliographisches Institut (1899) 1904. Folio. Printed wrapper of the first title, title of the second volume., 1 leaf foreword, 100 plates with 100 leaves text, supplement. Complete copy with the supplement with 100 lithographed plates, partly printed in color. Contemporary private half leather with gilt printed title on cover, covers and edges slightly rubbed, especially at backside. Overall good and clean copy of the famous book. € 4.500.-

First edition, second issue, with the title to first part not bound in, instead wrapper of the first installment bound in.

Considered one of the marvels of 19th century naturalist illustration. With their sinuous lines and tendency to idealize nature, these drawings are also considered a forerunner of the Art Nouveau movement. Indeed Haeckel's most lasting legacy may lie in the field of art. In science, where artistic license is often called fraud, Haeckel's reputation was sorely tarnished.

Originally published in sets of ten between 1899 and 1904 and collectively in two volumes in 1904, *Kunstformen der Natur* (known in English as *Art Forms in Nature*) consists of 100 prints of various organisms, many of which were first described by Haeckel himself. Over the course of his career, over 1000 prints were produced based on Haeckel's sketches and watercolors; many of the best of these were chosen for *Kunstformen der Natur*, translated from sketch to print by lithographer Adolf Giltseh. The work was „not just a book of illustrations but also the summation of his view of the world.“ (Breidbach)

The over-riding themes of the *Kunstformen* plates are symmetry and level of organization. The subjects were selected to embody these to the full, from the scale patterns of boxfishes to the spirals of ammonites to the perfect symmetries of jellies and microorganisms, while images composing each plate are arranged for maximum visual impact. Among the notable prints are numerous radiolarians, which Haeckel helped to popularize among amateur microscopists; at least one example is found in almost every set of 10. Cnidaria also feature prominently throughout the book, including sea anemones as well as Siphonophorae, Semaecostomeae, and other Medusae. *Kunstformen der Natur* was influential in early 20th-century art, architecture, and design, bridging the gap between science and art. In particular, many artists associated with Art Nouveau were influenced by Haeckel's images, including Hendrik Petrus Berlage's Amsterdam Commodities Exchange. Haeckel's images continue to be reprinted in numerous editions, making this work his most widely influential contribution to culture.- Nissen ZBI 1783 (II, 336 ff); DSB VI, 10; Richards, *The Tragic Sense of Life: Ernst Haeckel and the Struggle over Evolutionary Thought*, pp. 405-6.

### **Herbarium - no institutional holding?**

#### **HANSEN, Lars.**

*Pan der Herzogthümer Schleswig, Holstein und Lauenburg, oder Gräser und Halbgräser, die daselbst wild wachsen. Unter der Mitwirkung und Revision des Herrn Prof. (Ernst Ferdinand) Nolte. Herausgegeben von L(ars). Hansen in Huesbye. I. Centurie.- Flensburg: gedruckt bei A. S. Kastrup, 1848. Folio (370 x 230 mm) (4), (8) pp. Index with 103 specimens (exsiccatae), titled with printed labels, numbered 1- 100. Con-temporary original half leather binding, marbled boards, two ties missing, uncut sheets, one excicate partly damaged. Ink on title: „Probe Exemplar“. Else fine survivor.* € 3.000.-

Exceedingly rare printed herbarium with 103 specimens or exsiccatae of grasses from Northern Germany (Schleswig - Holstein), published in three ‚centurias‘ (?) with 100 specimens (each ?); on the title is noted in ink: Probe Exemplar (proof copy); not found in institutional holdings at KVK or OCLC (but maybe Naturkundliche Museum Flensburg?). Lars (Laß) Hansen (1788 - 1876) was one of the best plant experts in Schleswig - Holstein towards the middle of the 19th century. At that time, specialists in Copenhagen and Kiel profited from his knowledge of species and the region of Husby. Among other things, he made important contributions to the most comprehensive botanical work of the region at the time, the „Flora Danica“, and from 1827 to 1853 he sent an annual list of his botanical findings to the Kiel botany professor and director of the botanical garden, Ernst Ferdinand Nolte. Hansen published several books with original, pressed plants and even then noticed the disappearance of some species due to the intensification of agriculture. The German botanist worked as a teacher in Grünholz, from 1814 as a teacher and organist in Treia and in 1822 as a teacher, organist and sexton in Husby (all Schleswig - Holstein). Due to war he had to change places often. Hansen published a herbarium of the flora of Schleswig-Holstein, edited by Ernst Ferdinand Nolte. It was a collection of around 900 specimens, which was published from 1833 to 1862 and comprised 26 volumes. It was a type herbarium organized according to Carl von Linné's system. As Hansen did not note the places where the plants were found, it is only suitable for comparative purposes. Several collectors also contributed to Hansen's herbariums. Wikipedia notes that from 1847 to 1857, Hansen published the collection „Pan der Herzogthümer Schleswig - Holstein - Lauenburg ...“ in the form of three centuria (300) and this herbarium comprised 100 native grasses and semi-grasses from 26 genera (as here). Hansen was regarded as the person who was probably best acquainted with the flora of Schleswig-Holstein at the time and was respected as a botanist throughout the region. He was in contact with the botanist Ferdinand von Mueller. According to Murray, 1,285 German specimens from Hansen were purchased by British Museum with the Herb. Nolte in 1875.- Lit.: Fritz Treichel. Lars Hansen in: Schleswig-holsteinisches biogra-phisches Lexikon. Band 5 (1979), pp. 107-109; not in Pritzel or Kayser; Cowan/ Stafleu no. 4 (only title, no details).

### **African Flower first described**

#### **HEISTER, Lorenz.**

*Descriptio novi generis plantae rarissimae et speciosissimae Africanae ex bulbosarum classe ... Cui 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 x 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.* € 6.500.-



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 *Spreckelia* 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, where 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.**

(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 x 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. € 7.500.-

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.

### One of the most attractively illustrated entomological works of the period

#### **HERBST, Johann Friedrich Wilhelm; JABLONSKY, Carl Gustav.**

Natursystem aller bekannten in- und ausländischen Insecten. Zweite Abteilung: Schmetterlinge. Nach dem System des Ritters Carl von Linné bearbeitet. 10 vols.- Berlin: bey Joachim Pauli, 1783 - 1806. 8vo and oblong 4to. (22), CXXVI, (2), 216 pp.; XXXII, 295 pp.; XII, 232 pp., (4), VIII, 208 pp.; VIII, 231 pp., (2) 162 pp.; (6), 178 pp., (8), 304 pp.; (6), 205 pp., (2), 334 pp., VIII; XIV, 392 pp., one hand colored frontispiece and 11 hand colored title-vignettes. 11 vols. text uniformly bound in seven contemporary half calf bindings with gilt lettering and ornamentation to spines. Extremities with wear and spines with water stains. Front hinge of vol. 3-4 split. Water stain to first leaves of 1 and 3-4, otherwise internally fine and three atlas vols. in different but contemporary paper card boards with 328 brilliantly hand colored engraved plates, with occasional brown spotting. € 9.000.-

An exceedingly rare and beautifully illustrated work on butterflies by Carl Gustav Jablonsky and Johann Friedrich Wilhelm Herbst, whose *Natursystem* is one of the first attempts at a complete survey of Exotic and European butterflies, and edited following the system of Carl Linnaeus (1707 – 1778), the father of modern taxonomy, as stated in the subtitle of the work. The natural history system, written mainly by Herbst after the early death of Carl Gustav Jablonsky in 1787, was published until 1806 in two sections (First section on beetles (Käfer) and Second section on butterflies (Schmetterlinge) with a total of 21 volumes and a two-part atlas, of which the part on butterflies is presented here in its entirety with text and plates.

Carl Gustav Jablonsky (1765 – 1787) was a Berlin naturalist, entomologist and illustrator, and also the private secretary to the Queen of Prussia, Elisabeth Christine of Brunswick - Wolfenbüttel - Bevern. Jablonsky died at age 31, willing his works to his colleague, Johann Friedrich Wilhelm Herbst (1743 – 1807) who edited the work from volume three onwards. Jablonsky and Krüger of Berlin designed the plates while the engravings were done by Ludwig Schmidt and his assistants with brilliant coloring. Johann Friedrich Wilhelm Herbst was a German naturalist and entomologist who dedicated his life to the study of insects. He recognized the need for a systematic classification of insects to provide a comprehensive overview of the diverse and complex insect world. Inspired by the Enlightenment's emphasis on empirical observation and classification, Herbst embarked on a monumental task of creating a comprehensive catalog of all known insect species, both domestic and foreign. The book consists of beautifully detailed engravings accompanied by precise descriptions of insect species, organized according to a hierarchical taxonomic system. Herbst's system followed the Linnaean classification method, with each insect species assigned a unique name and categorized into orders, families, genera, and species.

Provenance: Frederick DuCane Godman (1834 - 1919)

Nissen 2048; Horn & Schenkling 10130; Hagen I, 358; Junk, Rara 10: „Die Tafeln sind vorzüglich colorirt; ... prächtige Original - Exemplare, wie das obige, (werden) immer seltener und theurer.“

#### **JOHN, Johann Friedrich.**

Chemisches Laboratorium. Oder Anweisung zur chemischen Analyse der Naturalien. Nebst Darstellung der nöthigsten Reagenzien. Mit einer Vorrede von Martin Heinrich Klaproth. Berlin: bei Friedrich Maurer, 1808. (with:) Chemische Untersuchungen mineralischer, vegetabilischer und animalischer Substanzen. Fortsetzung des chemischen Laboratoriums. (und Zweyte bis Fünfte Fortsetzung des chemischen Laboratoriums). 6 Vols. in 4. (complete).- Berlin: Friedrich Mauer, 1810; Berlin: bei J. E. Hitzig, 1811; Berlin: in der Maurerschen Buchhandlung, 1811 - 1821. 8vo (202 x 118 mm) XII, 522 pp., (2) with two fold. engr. plates; XXVI, 292 pp., (2); (6), IV, VIII, 318 pp., (2); XVI, 326 pp., (2); (2), XVI, 246 pp., (2), XX, 365 pp., (3, publ. adv.) with one fold. engraved plate. Fine copy in contemporary half calf, black morocco lettering piece on spine, yellow edges, marbled boards, title stamped (Acad. f. Handel u. Ind. Graz), spotted throughout, but a very fine set. € 2.400.-

Exceedingly rare complete set of the analytical memoirs of Johann Friedrich John (1782-1847), published between 1808 and 1821 with varying titles, each complete in itself, and rarely seen in complete form as here. These volumes contain the results of his analyses of a vast number of substances from the mineral, vegetable, and animal kingdom with numerous references to the researches of other European chemists, especially those of Germany, France and Britain. In 1817 John first discovered that a strontium sulphide phosphor he had made luminesced sky blue, whereas his barium sulphide phosphor luminesced reddish-violet. This and later discoveries led over a century later to the development of phosphors used in color television. (Harvey. *Hist. of Luminescence* 323, 346) He investigated Oriental bezoar and also described the red colouring matter of cochineal which was further investigated by Pelletier, Warren de la Rue and Schützenberger. The German chemist & pharmacologist Johann Friedrich John was a professor at an economic institute in Moscow from 1804 and from 1806 until its closure in 1811, he was professor of chemistry and pharmacy at the Viadrina Univ. in Frankfurt (Oder). He then went to the University in Berlin. The nutrient table he published in 1814 is the oldest in book form. At about the same time and independently of Louis-Joseph Vicat (1786-1861), he discovered the optimum ratio between clay and lime content in the production of hydraulic limes. He was the first to investigate

grape acid, which had been discovered by the manufacturer K. Kestner in 1819. He also conducted research on the oxides of manganese. He isolated metallic manganese in a purer state than was previously known, as well as carrying out researches on organic chromates, zinc ores, native silver, copper, arsenic, etc. He was also interested in pathological chemistry and biochemistry. Partington discusses John's numerous researches.- Neville Historical Libr. I, 691 (only two vols.); Ferchl 259; Bolton 556; Partington III, 601; Pogg. I, 1197; not in Duveen, Edelstein, Ferguson, Wellcome; not in Cole.

### The „Dino“ of Dr. Koch

#### **KOCH, Albert C.**

Reise durch einen Theil der Vereinigten Staaten von Nordamerika in den Jahren 1844 bis 1846.- Dresden und Leipzig: Arnoldische Buchhandl., 1847. 8vo (215 x 140 mm) (4), 162 pp. with 2 (one partly hand-colored) lith. plates. Contemporary half cloth, marbled paper on covers, rubbed and soiled, little browned and spotted, else a fine copy in first binding. € 900.-

First and only edition of Albert Carl Koch's (1804-1867) description of the discovery of the *Basilosaurus* he called „hydrarchos“ (sea ruler). Fossilized skeletal pieces assembled by him and found in the United States (Alabama) were exhibited in major cities worldwide. Koch assembled finds from various individuals until a skeleton 34.75 meters long was obtained. This giant animal he named *Hydrarchos*. He showed it in 1845 as a large sea serpent (reptile) in the Apollo Saloon on Broadway in New York. Experts doubted its authenticity. In 1846 he showed the „Sea Serpent“ in Dresden, later in Leipzig and Berlin. But doubts about its authenticity arose in Germany as well.

Albert Koch was the best known of the 19th century fossil showmen. Having immigrated to the United States from Germany in 1835, Koch was a contemporary of P. T. Barnum, and like him, he made a career out of exhibiting ‚curiosities‘, some real and some fraudulent or exaggerated.

At ‚Dr. Koch's‘ exhibition Hall in St. Louis, Missouri, visitors paying the 50 cent admission fee could view wax sculptures, exotic animals, artifacts from distant countries, extensive miniature dioramas and alleged freaks of nature. Koch also had a live grizzly bear and several alligators: sources differ whether or not they were forced to fight for entertainment.

Between January and April 1845, Koch traveled across Clarke, Choctaw and Washington counties, retrieving *Basilosaurus* remains. His best find was an articulated partial skeleton, including much of the skull, which he unearthed near Tombigbee River. After accumulating parts of at least six *Basilosaurus* individuals, Koch combined the fossil into a 114-foot mount. Just as he had done with the earlier *Missourium*, Koch strung together the vertebrae of multiple animals, extending his creation's length to an absurd degree (and many elements in Koch's chimeric creation were actually ammonite shells). The mount was first exhibited at the Apollo Saloon in New York City. Cleverly, Koch had constructed the skeleton not as a single piece but as several modular components secured to wooden boards. This made it easy for Koch to disassemble, transport and reassemble the display, which he toured through-out the States and Europe.

Scientists confronted Koch over his inaccurate and sensationalized displays. Undaunted, Koch eventually sold the *Hydrarchos* mount to the Prussian king Friedrich Wilhelm IV., who exhibited it in Berlin's Royal Anatomical Museum despite the insistence by the museum's experts that the mount was a fraudulent reconstruction.- D. E. Jones (1998). Doctor Koch and his ‚immense antediluvian monsters‘; G.G. Simpson. The beginnings of vertebrate paleontology in North America. *Proceed. American Phil. Society* 86 (1942), 130-188; B. Switek (2008). Koch's Mammoth and Human Antiquity.

### Wine gauging

#### **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 x 140 mm). 4 nn., XXVIII num. leaves. 18th cent. pattern brocate 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. € 15.000.-

First edition, exceedingly 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 Knoblochzer. 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)

### **LAVATER, Johann Caspar.**

Physiognomische Fragmente, zur Beförderung der Menschenkenntniß und Menschenliebe von... Erster (bis vierter) Versuch. 4 Vols. - Leipzig und Winterthur, Weidmanns Erben und Reich bzw. Heinrich Steiner und Compagnie, 1775 - 1778. 4to (310 x 255 mm) With 4 engraved title vignettes, 343 copper plates and 488 text engravings after Berger, Chodowiecki, Fueßli, Lips, Schellenberg, Tyroff, Wachsmuth. Contemporary half leather, slightly stained, rubbed and bumped, with scuff marks with floral gilt lettering and 2 gilt-stamped labels, the lower ones rubbed. Scattered minor stains, vol. four with water-stain in lower area, otherwise clean and well - preserved. Interior with mounted armorial bookplate. € 6.000.-

First edition of the famous work, the printing of which was overseen by Goethe, who also made several contributions. Lavater usually illustrates his physiognomic findings with portraits of contemporaries or historical figures, giving the „work the character of an iconography of important people of the 18th century.“ (Neufforge). Goethe received the manuscript for review, provided numerous textual and pictorial contributions and arranged for the printing (cf. Hagen 540 and 550). The most outstanding engravers and etchers contributed to the splendid decoration, including Lips and Schellenberg; Chodowiecki supplied 81 engravings, 13 of which he engraved himself. The edition amounted to 750 copies. Above and beyond their cultural - historical value, which is still significant today as a comprehensive representation of a science that had become obsolete, but which was the subject of fierce and controversial debate in large parts of society at the time, the Physiognomic Fragments are in many respects a highlight of German book production of the time, a work that „in its artistically precious and rich decoration and exemplary typesetting is not only one of the most original, but also one of the most beautiful illustrated books from the second half of the 18th century.“ (Lanckoronska/O. II, p. 222). Provenance: Le Baron de Dienheim Chanoine (Berlepsch Exlibris T. I, 222, Nr. 369) Goedeke IV/1, 262, 31a (Lavater); Schulte-Strathaus 77a; Neufforge 526; Kippenberg 578. Lanckoronksa - Oehler II, 222; III, 93f.; Hagen 540 (11 Beiträge Goethes) and 550 (14 Beiträge Goethes); Kippenberg, Technik der Silhouette II., 3.

### **Chaos theory illustrated**

#### **LORENZ, Edward N.**

„The Butterfly Effect“. Plotter drawing on sketch paper (1993) in size: 280 x 215 mm. Signed by the scientist "Edward N. Lorenz" in pen and black ink lower right. Framed. € 3.800.-

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. 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. 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) Provenance: Henning Lohner.

### **MÄRTER, Franz Joseph.**

Charakteristik und Cultur des Mahaleb- oder Parfümir - Kirschenbaumes. Ein Beytrag zur Forstbotanik, Forsttechnologie und außerordentlichen Holzproduction, nebst Versuchen in Rücksicht seiner Benutzung für die Gerberey, Färberey, Liqueur - Brennerey und Pharmaceutik etc.- Wien, Triest: Geistingersche Buchhandlung, 1813. 8vo. XXIV, 226 pp. with engr. title-vign., and one fold. engrav. plate. Slightly later half cloth, marbled boards. Fine copy.

€ 800.-

Exceedingly rare work on *Prunus mahaleb*, a species of cherry tree, cultivated for a spice obtained from the seeds inside the cherry stones. The seeds have a fragrant smell and have a taste comparable to bitter almonds with cherry notes. The tree is native to central and southern Europe, Iran and parts of central Asia. It is used in small quantities to sharpen sweet foods, such as the Turkish sweet-bread *cörek*, the Greek sweet-bread *tsourek* or the Armenian sweet-bread *chorak*. The mahaleb cherry is mentioned in medieval Islamic writings by among others Al-Razi (died 925 or 932), Ibn al-Baitar (died 1248) and Ibn al-Awwam. Ibn al-Awwam in his book on agriculture dated late 12th century described how to cultivate the mahaleb tree: he says the tree is a vigorous grower, easy to grow, but a thing to watch out for is that it is not resistant to prolonged drought. He also described how to prepare the mahaleb seeds by boiling them in sugared water.

The Austrian botanist and naturalist Franz Joseph Märter (1753 - 1827) was a doctor of medicine, professor of natural history and economics at the Theresianisch - Savoyische Ritterakademie in Vienna. The Märter Expedition took place between 1783 and 1788 on behalf of Joseph II. Originally planned as a circumnavigation of the globe, it was intended to provide natural history findings as well as plants, animals and minerals for the imperial collections. The starting point was the newly independent USA, from where expedition leader Franz Joseph Märter also reported on politics and the economy. The remaining participants then split up: Franz Boos traveled to the Bahamas, the Cape Colony and the Mascarene Islands, Franz Bredemeyer to Martinique, Puerto Rico and Venezuela, and Märter, who was ill, to Saint-Domingue (Haiti) and Jamaica. In 1788 and 1792, Nicolas Baudin was supposed to bring back Georg Scholl, who had accompanied Boos to the Cape. However, he lost a total of three ships, so that Scholl was only able to return to Vienna in 1799. According to Märter himself, he collected 3,000 plants during his trip. In 1787 Märter reached Brussels via London, where he overwintered 1800 living plants in glass houses. In 1788, he bought birds and plants in Holland and England before leaving for Vienna. The originally planned publication of the expedition by Märter in collaboration with Moll did not take place due to the break-up of the research team. The royal gardener von Jacquin took possession of the plants that reached Vienna and later described them scientifically. He did not mention to whom he owed the individual species. When Franz II re-established the Theresian Knights Academy in 1797, Märter was again appointed professor, this time in forestry. In 1799, he established a tree nursery with 300 French dessert fruit varieties and in his last books, Märter dealt with stone cherry and burl wood. Märter later specialized in forestry and pomology.- (<https://de.wikipedia.org/wiki/Märter-Expedition>) OCLC 311624920; KVK: Stuttgart, ÖNB; no copy in COPAC or OCLC.

### **MARTIUS, Friedrich Philipp von.**

Von dem Rechtszustande unter den Ureinwohnern Brasiliens. Eine Abhandlung.- München: Friedrich Fleischer, 1832. 4to (260 x 210 mm) IV, 85 pp., (1), 20 pp. with one fold. map. Contemporary papercard boards, red edges, old library stamps on title and several other pages incl. on the map (Zur Bibl. des Museum in Stuttgart), spotted, only a honest copy.

€ 800.-

First edition of an interesting early work on the natives of Brazil.

„In 1832, back in Europe, he wrote „Von dem Rechtszustande unter den Ureinwohner Brasiliens“ („On the state of law among the native peoples of Brazil“). The slender volume affords today’s readers with a look through the very eyes of the explorers at the world they were entering, but also at the world they were bringing with them: the early 19th centuries’s conception of science before Darwin, shaped by Humboldt’s scientific findings and the innovative systematics of Linné, who saw man as being a part of the system of nature and no longer as a creature of God. This new view is tantamount to a quantum leap in the science of man, and thus the travelogue of Schelling’s student Martius can be read as an anthropology *avant la lettre*, preceding Claude Lévi - Strauss’ famous book „*Sad Tropics*“ by a good hundred years.“

On behalf of the Austrian Emperor Franz I, the German botanist and naturalist Carl Friedrich Philipp von Martius traveled from 1817 to 1820 in Brazil, then the largest European colony, in order to bring a large collection of ethnologically important objects to Munich. Martius came to Brazil in 1817 as part of the scientific mission that accompanied Princess Leopoldina when she moved to Brazil as the new bride of Prince Pedro. Together with Johann Baptiste von Spix, he spent over three years traveling vast stretches of Brazilian territory, collecting botanical, zoological, and mineral samples for the Museum of Vienna and Munich, samples he later used in his extensive writings about Brazilian flora.

### **MAYOW, John.**

Johann Mayow’s chemisch physiologische Schriften. Aus dem Englischen übersetzt von D. Joh. Koellner, Pfarrer zu Tüngeda im Gothaischen. Nebst einer Vorrede von Alex(ander) Nicol(aus) Scherer. 2 parts in two vols.- Jena: bey Johann Christian Gottfried Göpferdt, 1799. 8vo (210 x 128 mm) XXII, 252 pp., (4), (2), 259-456 pp., (12), (2)



with six fold. engraved plates. Modern half calf period style with marbled boards, printed on strong paper, probably a large paper copy, but cut down. Inside is fresh and like new. € 1.800.-

Exceedingly rare German edition of the ‚great classics of chemistry and medicine‘, here translated into German by the cleric and „bee-father“ Johann Koellner, and introduced by the chemist Alexander Nicolaus Scherer (1771-1824), counsellor of mines to the Duke of Saxe-Weimar and an early supporter of the antiphlogistic doctrine of Lavoisier. This translation was made to deepen discussions about priority claims regarding Lavoisier’s discovery of the role oxygen plays in combustion. John Mayow (1643-1679), who took a degree in law at Oxford but became a physician at Bath, was a brilliant chemist and physiologist. Most of his chemical research was carried out in Oxford, and in his *Tractatus quinque* (1674) „he puts forward a theory of combustion similar to Hooke’s but supported by beautiful and ingenious experiments. He concluded that air consists of at least two constituents, one of which is identical with Hooke’s nitre air, which Mayow calls the nitro-aerial spirit, which supports combustion and respiration, whilst the other constituent, left as a diminished volume after combustion or respiration, is inert. His experiments are described in great detail, and his careful investigations foreshadowed the discovery of oxygen a century later. The book is also a classic of physiology and has been described as ‚one of the world’s great masterpieces‘.

With the passage of time, Mayow’s special originality faded, even in the minds of his supporters; and he became generally but vaguely identified with Boyle, Hooke, Tower, and those other seventeenth-century virtuosi who speculated on the role of the air in respiration and combustion. With the discovery of oxygen (Priestley, Lavoisier) the ground shifted considerably. Lavoisier himself had a copy of Mayow’s book in his library, and several of his ideas and experiments seem to show important traces of Mayow’s techniques and perhaps even his theories. Lavoisier’s contemporary Fourcroy discussed Mayow explicitly and remarked that his experiments had been more ingenious than those of his much noted countrymen Boyle and Hales. In England, no doubt due in part to the hunger for national priority, a small Mayow revival began. Participating with various degrees of enthusiasm were Thomas Thomson, Thomas Beddoes, and G. D. Yeats. Among the claims made for Mayow were that in 1674 he already knew the true cause of increased weight in metallic calcination (fixation of nitro-aerial particles = oxygen) and clearly recognized that certain bases are made acid by the addition of nitro - aerial particles (= oxygen, the acidifying principle).- not in Neville Historical Library, not in Cole; Partington II, 582; Ferchl 348; DSB IX, 244; Thorndike VIII, 424; Heirs of Hippocrates 411; Duveen 397; Notable Medical books 83; G/M 578 (all for other eds.)

### **MÜLLER, Carl Ludwig.**

Geprüfte Anweisung zu der Kunst mit weit weniger Aufwand als bisher ein weit vorzüglicheres Bier zu brauen: nach Anleitung chemischer Grundsätze. Mit einer einleitenden ... Gießen.; Darmstadt: Georg Friedrich Heyer, 1807. 8vo (175 x 100 mm) VI, 258 pp. with four fold. engr. plates. Contemporary half calf with two morocco labels on spine. € 900.-

Rare work on beer brewing by an unknown writer from Lich in Hessen with 18 years of domestic experience and some knowledge in chemistry, claiming that this was his first publication. Libraries often attribute this work to Karl Ludwig Methusalem Müller (1771-1837).- not in Neville, not in Cole.

### **NEMNICH, Philipp Andreas.**

Beschreibung einer im Sommer 1799 von Hamburg nach und durch England geschriebenen Reise.- Tübingen: Johann Friedrich Cotta, 1800. 8vo (167 x 102 mm) 2 Bll., 522 pp., (2) with engraved frontispiece and one fold. engraved plate. Contemporary half calf, morocco lettering piece on spine, rubbed and soiled, sprinkled edges, else fine. € 900.-

Rare account of a journey mainly from a national - economic and engineering point of view through England in 1799 by the German encyclopaedist, lexicographer and travel writer Philipp Andreas Nemannich (1764 – 1822) who is best remembered for a number of encyclopaedic dictionaries he published.

After studying at the University of Giessen, he took up residence in Hamburg where he remained for the rest of his life. In 1799 Nemannich undertook the first of his two visits to Britain during both of which he was particularly concerned with its trade and industries. His original object had been to collect material for a series of articles in the *Allgemeine Zeitung*, a newspaper that had been started the previous year by the printer and publisher, Johann Friedrich Cotta. Nemannich paid a second visit to Britain in 1805-06. He was better prepared this time with 1,200 letters of introduction and had publicly invited the submission of questions on matters which could usefully be investigated. In 1819 Nemannich was appointed to a post in Hamburg as censor of literature intended for children and women and this seems to have brought an end to his prolific writing career. Nemannich was a compulsive observer and collector of facts but he lacked depth and originality and the ability to analyze his facts. His visits to Britain and other European countries reveal him more as an industrial spy or as a political economist. - ADB XXIII; 426; Cox III, 107.

**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 x 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. € 19.500.-

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 to 1502, he was prior at Klein-Basel, and from 1503 to shortly before his death he was prior at Freiburg. Reisch was confessor of Maximilian I. In his travels, he became friends with the most celebrated Humanists of the time, e.g., Erasmus, Wimpfeling, Beatus, Rheanus, Udalicus 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 x 170 mm) 132 wood samples mounted to eleven heavy card boards in size: 200 x 160 mm, one leave with handwritten title bound before. Each of the various wood samples approx. 40 x 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. € 12.000.-

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.

### **RÖMER (ROEMER); Johann Jacob; Louise RÖMER (artist).**

*Flora Europaea inchoata*. 14 Installments. (cptl.).- Norimbergae (Nürnberg), Ex Officina Raspeana (Raspe), 1797 - 1811. sm.4to (205 x 125 mm). Text with 112 finely hand colored plates by G. Vogel after Louise Römer. Original printed, typographical wrappers in various shades of brown and red and typographical spine labels; slightly dusty, spine somewhat browned, cover at spine partially slightly damaged, slip of issue one missing. Clean copy with wide margins, only lightly browned and barely spotted. 2 plates and 3 text pages in the 8th issue somewhat bumped at the lower inside corner. Latin title of issue one becoming loose. Armorial bookplate Luyken - Landfort. € 6.500.-

Rare first edition of this selection of European flowers and plants written by the Swiss botanist Johann Jacob Römer and painted by his wife Louise Römer née Schwyzer (1770 - 1838) who also worked with Johannes Zorn (1739-99) on „Dreyhundert auserlesene Amerikanische Gewächse“; here in the very rare original typographical installment wrappers. „The purpose of this book was to put into the hands of plant lovers whose circumstances do not permit the purchase the most expensive works, a book in which, with careful selection from those works, the descriptions and illustrations of all the plants growing wild in Europe should be gradually supplied.“ (ADB XXIX, 123f.).

The physician and entomologist Johann Jacob Roemer (1763 - 1819) was professor of botany and director of the Old Botanical Garden „zur Katz“ at the University of Zurich. From 1784, he studied medicine and biology at the University of Göttingen and received his doctorate in 1786 with a dissertation on a gynecological topic. In 1788, Römer became a member of the Swiss Natural Science Society and subsequently practiced medicine in Zurich, although he was unsuccessful. This was followed by a position as a physician at the Zurich infirmary. During the revolutionary years from 1799 to 1803, Römer resigned from the teaching staff of this institution and again took on a professorship in 1804, when this institution became a cantonal institute. He practiced there until his death. In 1797, Römer became director of the Botanical Garden in Zurich and eventually presided over the botanical commission of the Naturforschende Gesellschaft Zürich. Roemer's *Genera Insectorum* is a most attractive Swiss publication on entomology. The splendid hand - colored plates were drawn and engraved by the Swiss artist J. R. Schellenberg, an entomologist himself and therefore familiar with structural details. In 1793 Römer was elected a foreign member of the Royal Swedish Academy of Sciences, and in 1808 a corresponding member of the Bavarian Academy of Sciences. Roemers herbarium was purchased by BM London in 1877, including many types. Specimens are from many countries and some was undoubtedly sent to Roemer by other botanists. Provenance: Johann Albert Luyken (1785 - 1867); bought at auction in 1823 (Ex Libris: Johann Albert Luyken, 1785 - 1867).- Nissen, BBI 1664; Stafleu - Cowan 9404.; Pritzel 7711.

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

*Pyrus Malus Brentfordiensis*: or a concise description of selected apples.- London: printed by Richard Taylor, Red Lion Court, Fleet Street; for Longman, Rees, Orme, Brown, and Green, Paternoster-row, 1831. 4to (310 x 250 mm) XII, 91 pp., (1) and 42 beautiful hand - colored lithogr. plates by Elizabeth Ronalds. The fine plates include a number of recently introduced apples, and the work concludes with a 5-page list of the best varieties of apples, „classed according to the situations for which they are adapted“ for example in greenhouses, small or large gardens, on Paradise Stocks etc.. Late 19th cent. brown half morocco with green cloth, raised bands, all edges gilt, marbled endpapers. Hinges of binding scuffed, occasional slightly spotted, plates generally clean and well preserved by tissue guards, fine condition overall. € 6.000.-

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 inceptl.

### one of the finest works of herpetologic literature

#### **RÖSEL VON ROSENHOF, August Johann.**

Naturgeschichte der Froesche Deutschlands. 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 x 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. € 12.000.-

Very rare third (& best) edition (actually the second edition) of this important monograph on frogs and toads, a masterpiece of 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 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. Schmidler 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 difference 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)

#### **first appearance of the term ,Ampelographie‘**

#### **SACHS von LÖWENHEIM, Philip Jacob.**

*Ampelographia sive vitis viniferae eiusque partium consideratio physico - historico - medico - chimica.*-Leipzig, Viti Jacob Trescher, 1661. (165 x 100 mm). 15 Bll., 670 pp., 70 pp., 17 Bll. Index. With folding engraved title-page. Contemporary vellum with manuscript title in ink to spine; slight browning, dusty, heavier to spine. Fine copy.  
€ 2.800.-

Exceedingly uncommon first and only edition; an important work on wine and grapes in which the term "ampelography" is used for the first time. Sachs compiles a comprehensive list of the grape varieties of his time with a brief description and a classification according to size, shape, color of the grapes, firmness of the pulp, number of seeds, etc. Philip Sachs von Loewenheim (1627 - 1672) was state physician and naturalist in Wroclaw (Breslau) and a man of great erudition. He wrote several works on natural history, and was editor of *Ephemerides Academiae naturae curiosorum*, the first ever learned journal in the field of medicine and natural history. He was one of the founders of the *Academia Naturae Curiosorum* (Leopoldina). 'Through his influence there was obtained for the Society, 5 Aug. 1677, the Imperial patronage of Leopold I, and in 1687 the full title of the Imperial Leopoldine Academy was conferred upon it, along with a number of privileges' (Ferguson II, 311). VD 17 39:119081M; Schoene 32769; Simon, *Bibl. Gastr.* 1339; Duveen 338; Ferchl 463.

#### **Lavoisier's new chemistry in Weimar**

#### **SCHERER, Alexander Nicolaus.**

*Grundzüge der neuern chemischen Theorie. Mit dem Bildnisse Lavoisiers.* (and) *Nachträge zu den Grundzügen der neuern chemischen Theorie.* 2 Vols.- Jena: Joh. Christ. Gottfr. Göpferdt, 1795 - 1796. 8vo (210 x 130 mm) XX, 400 pp.; (48), 574 pp. with engraved frontispiece portrait of Lavoisier by Bolt in vol. one and one large folding table with the new chemical signs in the second vol. Contemporary half calf with two morocco lettering pieces, rubbed and soiled, browning due to paper quality, in the last part of the first vol. some worming in upper part touching some letters in the register, but overall an attractive copy in first binding.  
€ 1.800.-

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

Alexander Nicolaus Scherer (1771-1824, St. Petersburg) was a Russian-German chemist and pharmacologist, who in 1794 graduated from the University of Jena, serving as a lecturer in Weimar (on recommendation of Voigt and Goethe), and from 1800 as a professor of physics at the University of Halle. Beside this he was also a counsellor of mines (Bergrath) to the duke of Saxe - Weimar and a manager at a stoneware factory in Potsdam. In 1804 he relocated to St. Petersburg as a professor of chemistry and pharmacy at the Medico - Surgical Academy. In 1815 he became a full member of the St. Petersburg Academy of Sciences. Scherer was instrumental in the creation of the „Pharmaceutical Society of St. Petersburg“, an institution in which he served as its first president.- not in Neville Historical; not in Cole; Partington III, 598; Pogg. II, 789; Ferchl 476; Hufbauer 220-21; ADB XXXI, 99-102; Ferguson II, 303 (for another work but with full biography) Henry Leicester. *The Spread of the Theory of Lavoisier in Russia*; in: *Chymia*, V (1959), pp. 138-144; Jan Frercks. *Die Lehre an der Universität Jena als Beitrag zur deutschen Debatte um Lavoisiers Chemie*; in: *Gesnerus* 63 (2006) 209-239.

#### **Natural history of reptiles**

#### **SCHINZ, H[einrich] R[udolf]; Carl Joseph Brodtmann.**

*Naturgeschichte und Abbildungen der Reptilien.* 17 Hefte / Installments.- Schaffhausen, Brodtmann für Weidmann, Leipzig, 1833 [-1835]. Folio. [2] Bll., 240 pp., [IV] with engraved title and 102 (of which 99 are hand colored) lithographs by C. J. Brodtmann. Loosely inserted in original printed wrappers in later half cloth folder with title on spine and covers. Text browned, partly spotted, overall very fine copy.  
€ 6.900.-

Rare copy in perfect condition of this treatise on turtles, snakes, amphibians, etc. with plates in colorful coloring. Carl Joseph Brodtmann (1787 – 1862) was a Swiss artist and lithographer, as well as a printmaker, publisher and book-seller. He worked in Zürich and Schaffhausen. Brodtmann's natural history lithographs include Schinz's works on reptiles and birds, published in the early 1830s. Brodtmann produced his lithographs in the post-Linnaean Age of Enlightenment. Natural history specimens were depicted in more expansive hand-colored sets for the use of biologists and the aristocracy, the latter being not only great patrons of the arts and sciences, but including many who were actively interested in fauna and flora. The artists respected scientific accuracy and often displayed a remarkable sense of aesthetics. The text was written by the Swiss physician and naturalist Heinrich Rudolf Schinz (1777 – 1861), a medical practitioner and a teacher of physiology and natural history at the medical-surgical institute in Zürich, from 1833 to 1855 he served as an associate professor of zoology at the Univ. of Zürich and also as curator at the natural history society of Zurich.- Nissen ZBI 3671; Brun I, 208; Die Lithographie in der Schweiz, pp. 45 (Brodtmann).

### „Game of Thrones“

#### **SCHLICHTEGROLL, Friederich.**

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 x 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 Clemens 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. € 25.000.-

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 parchment 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 (1765 - 1822), 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.

### apple & pears

#### **SCHWEIZERISCHER LANDWIRTSCHAFTLICHER ZENTRALVEREIN (ed.)**

Schweizerische Obstsorten: Äpfel und Birnen. 2 Vols.- St. Gallen: Eigenverlag des Vereins, 1863 - 1872. oblong 4to (325 x 230 mm) with beautiful chromolithographed title & 100 attractive chromo - lithograph. plates with letterpress descriptions & index. Original publ. half calf with embossed cloth with gilt lettering. Spines a bit chafed, scattered foxing throughout, mostly marginal. € 4.500.-

First and only edition of a superb & rare Swiss pomology, a description of 50 apple varieties and 50 pear varieties on 100 leaves with chromolithographs, each leaf with side view of a center fruit with calyx, from the sunny side, a longitudinal section, a leafy branch, with printed name (in German and French) all printed in highest quality by "Farbendruck v. J. Trobelhorn in St. Gallen".

Between 1863 and 1872, 100 apple and pear varieties common in Switzerland were scientifically drawn and described on behalf of the Swiss Agricultural Association. The life-size drawings were created by the Swiss painter Salomon Bühlmeier, who devoted himself meticulously to the depiction of fruit and branches in the years that followed. Salomon Bühlmeier was born in Trogen in 1814. After attending the cantonal school in Trogen, he trained as a painter and etcher at the academies in Munich and Augsburg. Bühlmeier was a drawing teacher in St. Gallen and always worked independently. As an etcher, he decorated works by the St. Gallen theologian and teacher Johann Jakob Bernet. In 1863, through the Tribelhorn lithographic studio, he was engaged as a painter for the national project "Swiss Fruit Varieties" of the Swiss Agricultural Association. He drew the scientific views and sections of the apple and pear varieties selected by the association's pomological commission on the basis of their suitability and distribution in Switzerland. For each apple and pear, he also printed comments on names and synonyms, parentage and distribution, tree characteristics, fruit description, use and preparation. The illustrations and descriptions were published from 1863 to 1872 using outstanding color printing techniques and were distributed in 10 deliveries, each containing 5 apple varieties and 5 pear varieties. The Swiss fruit survey appears to be the first pomology ever to be provided with color lithographs. It was accompanied on the one hand by an index in booklet order and on the other by an alphabetical table of contents, which defined the classification in the later bound work, with volume one being intended for apples and volume two for pears. The survey was completed in 1872. In the final report of December 1872, it is mentioned that the original drawings were handed over to the Swiss Polytechnic as property. At the Swiss Federal Agricultural Exhibition of 1873, the work - the original pictures and the color prints - was awarded an honorary diploma with a silver medal, the highest distinction. Salomon Bühlmeier died in 1876 while working on the original plates. His daughter, who helped him, was not only one of the first female photographers in Switzerland, but probably also the first note forger.- Nissen BBI, 2360.

### **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 x 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“, light scattered spotting and browning. Fine copy in good coloring on strong paper. € 7.000.-

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

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

### **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.

### **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 norddeutschen 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.

### **Poema de cualquier virgen**

#### **Walter STÖHRER (artist); LIMA, Jorge de.**

Radierungen (Jorge De Lima - Mapped. Gedicht über eine beliebige Jungfrau).- Berlin, Graphische Werkstatt, 1964. Folio (650 x 500 mm) 2 Bll. (Text) with 12 numbered, dated and signed original engravings by Walter Stöhrer. Loosely inserted in original half cloth portfolio with original painting by the artist on front cover. Portfolio somewhat rubbed and slightly foxed inside, 2 sheets minimally foxed, otherwise very good condition inside. € 2.800.-

Early and exceedingly rare series of etchings by the German artist Walter Stöhrer (1937 - 2000) to a poem by the Brazilian poet Jorge Mateus de Lima (1893 - 1953; Poema de cualquier virgen; dt.). One of 15 trade copies (of 17 printed). Lima's poetry was initially composed in Alexandrine form, but he later became a modernist. Referring to Invention of Orpheus, Ivan Junqueira says, „... even today, more than 50 years after its publication, there is no Brazilian poet who does not remember him.“ The writings of Jorge de Lima may be read in many ways: The uneasy coexistence between tradition and the new; the vulgar and the sublime; the regional and universal. His work touches on social injustices that have changed little since the beginning of civilization „... of human misery, the attempt to overcome our moorings and our limitations“, according to poet and journalist Claufe Rodrigues. The German painter & graphic artist Walter Stöhrer (1937-2000) was an academic teacher at the Berlin University. of Arts from 1986 until his death. He was an apprentice in commercial graphical art from 1952 to 1954, but in 1956 he began to study at Karlsruhe, first graphic art with Hans Gaenssken, and then painting in the class of HAP Grieshaber from 1957. In 1959 Stöhrer left for Berlin where he lived and worked as a freelance artist. He became a member of the Deutscher Künstlerbund, participating at its annual exhibitions and became a member of the Academy of Arts, Berlin in 1984. Stöhrer created abstract art, often inspired by literature such as works by André Breton and R. D. Brinkmann. When he moved to Berlin he first focused on etching, providing the elements of lines and gesture. He developed a combination of writing, drawing and painting. His works were exhibited in Europe and New York City. From the estate of the artist Ben Wagen.- OCLC: no institutional holdings found; Bose 1964.1

### **WEIB (WEISS), J. J. G.**

Systematische, theoretisch - praktische Anweisung zum Frucht - Brandteweinbrennen nach sechs und vierzigjährigen Erfahrungen. Mit einer Vorrede vom Bergcommissair Westrumb. 2 Vols.- Leipzig, Göschen, 1801. 8vo. (170 x 110 mm) 364 pp., 3 Bll.; 6 Bll., 424 pp. with eight engraved plates on 7 sheets, and 20 fold. tables. Contemporary half calf, slightly rubbed and soiled, slightly browned, a few pencil underlinings, else a fine, complete copy. € 800.-

Only edition of a rare and erudite book on chemical technology, resp. on brandy and ‚schnaps‘ distillation & production, not compiled from other works, but from a life - long experience as administrator of the „Gräflich Schaumburg - Lippischen Branntweinbrennerei“ in Lauenhagen near Bückeberg. J. J. G. Weiß (working 1754 - 1800) didn't see the publication of his manuscript, which was posthumously edited by the Apothecary in Hannover and Hameln, Johann Friedrich Westrumb (1751 - 1819). Chapters on distillation equipment and the techniques of distilling are followed by directions for the distillation of alcohol from various types of corn, wine and fruits. A long review in the *Allgemeine Literatur Zeitung*, no. 287 from 8th Oct. 1801 (pp. 49 - 56) attests the book of being much more useful than other books on the theme as the author has had a life - long experience in distilling. – Engelmann, *Bibl. mech.-techn.* 428. OCLC: a few copies in Germany, but only UC Davis for OCLC (others have it as e-book).