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ALBERTUS MAGNUS.

De apprehensione.- Venice: S. de Luere, 1504. Folio. 35 num. leaves / Bll., one blank leaf. Half vellum period style with mounted paper from incunabla. Fine two - colum print from the office of Simon de Luere, with his intricate initials at the end. Title slightly stained, title stamped twice, and somewhat stained. From leaf 23 ff. with small wormhole up to the last leaf, omitting a few letters. € 2.800.-

Very rare first edition of this philosophical - scientific work attributed to the greatest German scholar of the Middle Ages, Albert the Great (1200-1280), a German Dominican friar, philosopher, scientist, and bishop, considered one of the greatest medieval philosophers and thinkers. The liber de apprehensione is a treatise in twelve parts, covering a vast cross-section of mediaeval psychology, physiology and the theory of knowledge. It deals with external and internal sensation, speculative intellectual knowledge, wisdom and natural prophecy, practical intellectual knowledge, cognition through infused habitus, infused prophecy, ecstatic knowledge, human knowledge of the divine essence and God's knowledge of himself. The apprehension is a term applied to a model of consciousness in which nothing is affirmed or denied of the object in question, but the mind is merely aware of („seizes“) it.- DG 2.9870 (3 copies); not in STC, not in Adams and Panzer. Provenance: Hartung & Karl Auction 18 (1976), no. 75.

elixir of life & gold

(ALCHEMY) (D. P.)

L' alchimie moderne ou l'examen par les faits du fameux problème de la Pierre Philosophale. Ouvrage rempli d'expériences, d'observations, de découvertes physico-chimiques, curieuses et intéressantes. (without place), 1768. Manuscript in french, brown ink on strong paper, written in a very legible hand. There are some marginal notes inserted from another author of the 18th cent. and another hand of the 19th cent. (an alchemists who signed a note (pp. 159): E. J. 1859. Hinges and caps professionally restored. 4to (248 x 190 mm) Frontispiece, (12), 3-321 [numbered 304] pp., 5 hand-drawn plates. Contemporary calf, gilt spine in compartments, red edges, title on spine: Alchimie moderne. Overall very fine. € 12.500.-

Unpublished authorial 18th century manuscript on alchemy and on chemistry, finely illustrated with pen and wash color sketches on five plates. Described are the experiments made by „D. P.“ during a year in the 1760's to produce the

philosopher's stone resp. aurum potabile after instructions described in an earlier work published in 1615 and in 1660 under the title: *Brief traité de métaux* by Gabriel Castaigne who dedicated the work to Marie de Medici.

„Since the reign of Henri IV the chemical physicians (Paracelsians) found protection and patronage at court. Prominent among those courtly chemical practitioners was the royal almoner Gabriel de Castaigne (or Castagne), a franciscan friar and client of the Duc de Bellegarde. Castaigne was an outspoken advocate for the quintessential alchemical drug aurum potabile (l'or potable), a gold-infused cordial that he believed could „cure all ills“. Many learned contemporaries shared his enthusiasm. In 1611, Castaigne published an inflammatory pamphlet in defence of the drug, claiming that not only had the cordial been approved by the famed intellectuals of the medieval world - Thomas Aquinas, Albertus Magnus and Raymond Lull - but that its efficacy was also recognized by many contemporary expert and learned philosophers. Castaigne named only two of these learned contemporaries. One was the famed poet and churchman Beroald de Verville, the other was „le Sieur George Eglissem“. In November 1611 the university medical faculty denounced Castaigne's book as a tissue of „lies and frauds“ and set out to prosecute its author, but Castaigne continued to argue his case. Castaigne repeated this claim in his 1615 pamphlet *Le Grand Mircale ...* in which he added Louis XIII. (who had been given a „small phial“ of the drug) to the list of worthies, dead and alive who had approved the drug.“ (Alastair Bellany & Thomas Cogswell. *The murder of King James I.* pp. 95 ff.)

Its author, a certain „D. P.“ gives the detailed diary of his experiments, conducted for more than a year in his laboratory. This laboratory is described at length at the beginning of the work. The frontispiece drawn by the author, show this laboratory with instruments and his assistants or friends, including a woman. The next plate is the plan of this laboratory, the four others, which are colored, show the instruments: furnaces and chemical vessels. He did not manage to make gold, but learnt a lot: „how much my opinions have changed, how much my knowledge has increased [...] What has sustained my courage for nearly a year of hard work and considerable expenditure, was only that spirit of observation and discovery of which I was animated. Indeed, there was nothing more attractive than the compositions and decompositions that I was obliged to do and whose results always taught me something new. (... combien mes opinions ont changées, combien mes con-naissances se sont accrues [...] Ce qui a soutenu mon courage pendant près d'un an de travail assidu et de dépenses assez considérables, n'était que cet esprit d'observation et de découverte dont j'étais animé. En effet il n'y avait rien de plus attrayant que les compositions et les décompositions que j'étais obligé de faire et dont les résultats m'apprenaient toujours quelque chose de nouveau).“

After many and long experiments, the author considers: „The artificial production of gold is impossible or at least faces insurmountable difficulties (... la production artificielle de l'or comme impossible ou du moins d'une difficulté insurmontable).“ Along the way, he acquired a great deal of knowledge in chemistry on the mercurial principle, the nature of crystallizations, that of phosphorus, of ethers, of almost all the acids, [...] (... principe mercuriel, la nature des cristallisations, celle du phosphore, des éthers, de presque tous les acides).“ He writes that he is preparing a work whose title will be: „New search for the truth in the examination of nature.“ In an added sheet of paper (after the foreword), he quotes a sentence from Macquer's *Dictionary of Chemistry*: „Le service le plus essentiel que les alchymistes pouvaient rendre à la chymie, était d'exposer aussi clairement les expériences qui leur ont manqué, qu'ils ont décrit obscurément, celles qui selon eux leur avaient réussi. (= The most essential service that alchymists could render to chymie was to expose as clearly as possible the experiences they missed, which they obscurely described, those which according to them they had succeeded).“ The author then writes: „C'est donc uniquement pour me conformer à cet avis, et dans la seule vue de me rendre utile au public que j'ai consenti à l'impression de cet ouvrage (= It is therefore only to comply with this opinion, and for the sole purpose of making myself useful to the public that I consented to the printing of this work.“ But this never happens; it didn't find a printer.

For his alchemical experiments & operations, he used an old manuscript, called '*Brief traité des métaux*', which he reproduced at the end of the book with long commentaries. This treatise is attributed to Jean Sau-nier, according to a note from another 18th. century hand, stuck at the front-fly of the book. It was also published in the works of Gabriel de Castaigne (after 1562-ca. 1630) in 1660 under the title: „*Le grand miracle de la nature métallique*“ and publ. separately in 1615. Castaigne was a cordelier and almoner of Louis XIII, „which for a cordelier was nearly as good as a bishoprick.“ (Ferguson I, 148 - 49). The note on the front-fly attributes the work to a Jean Sau(l)nier who wrote it in 1432 (and here edited by Castagne). For the author this manuscript is: „ce qui distingue particulièrement l'ouvrage dont j'ai entrepris de parler, c'est une extrême bonne foi, une assez grande clarté, des manipulations exactes, des procédés savants et qui supposent chez l'auteur beaucoup de connaissance minéralogiques et métallurgiques, la plupart de ces procédés soutiennent parfaitement l'examen rigoureux de l'expérience. (... what distinguishes particularly the work I have begun to talk about is an extreme good faith, a great deal of clarity, exact manipulations, scholars and who assume in the author a lot of mineralogical and metallurgical knowledge, most of these processes perfectly support the rigorous examination of the experiment).“ He added afterwards a lexicon of the chemical and alchemical terms and a table of contents.- Ferguson I, 148/49; Brüning 2040; Caillet 2059; Duveen 120; Debus. *French Paracelsians* 64; Schmiieder 359 (all for Castaigne)

new theory on perspective projection on cylindrical surfaces

AMATO, PAOLO.

La Nuova pratica di Prospettiva nella quale si spiegano alcune nuove opinione, e la Regola universale di disegnare in qualunque superficie qualsivoglia oggetto.- Palermo, Vincenzo Toscano & Onofrio Gramignani, 1736. Folio (437 x 257 mm) with engraved frontispiece portrait by Antonio Bova after Nicolo Palma, 4 leaves, 86 pp., with 35 fig. engraved on 18 leaves. Contemporary vellum, morocco lettering piece, fine copy only little used. Two pages with moulded spot at upper white border, two pages shorter. Hinges little cracked on upper spine. € 4.900.-

Very rare first and only edition, second issue (with title-page dated 1736), of this finely illustrated work on perspective projection on cylindrical surfaces. The Sicilian priest, engineer, draughtsman, engraver and architect in Palermo, Paolo Amato (1634–1714) wrote the Nuova Pratica di Prospettiva in the last years of his life; he meant to divide the treatise into two volumes, respectively dedicated to optics and practical perspective and to catoptrics and dioptrics. At his death, he left an incomplete manuscript of the first book; this manuscript was edited by Giuseppe Gentile, an abbey of the congregation of the charity of Saint Peter, and was published in 1733. The published edition opens with an introduction by the editor, which outlines the biography and the work of the author.

Born in Ciminna, a small town near Palermo, in Sicily, Amato moved at a young age to Palermo and became a priest in the religious order of 'Crociferi'. His talent in drawing oriented his education to geometry, optics and catoptrics. In 1686 the 'Senatus' of Palermo appointed him as Chief Architect and charged him for the design of ephemeral sceneries for religious feasts or relevant ceremonies (e.g. noblemen's funeral). The drawings illustrating such sceneries evidence a full acquaintance with perspective representation. In the treatise Amato claims that he has painted some vaults in noble palaces and a temporary ceiling inside the cathedral of Palermo; unfortunately none of these works has come down to us. The main points of interest of the Nuova Pratica is the perspective projection on cylindrical surfaces, which exceeds the coeval 'practical' treatises on perspective. By the age of Amato, many treatises on perspective had discussed perspective on curved surfaces; the painted vaults in churches and palaces evidence the skill of painters in dealing with such problems. Treatises provided effective rules for the construction of perspectives on flat surfaces but, when dealing with curved surfaces, they abandoned rules and proposed practical solutions. The title of the treatise: The New Practice of Perspective. In which some new opinions, and the universal rule to draw any object on any surface, are explained. A work that is useful and necessary to painters, architects, sculptors, and professors of drawing — claims the novelty of the proposed method, which provides for the first time a rule (not practical artifices) to draw any object on any surface. The term 'practice' echoes the titles of many other treatises on perspective; using the adjective 'practical', the authors meant to point out that their treatises were addressed to painters and architects and that they differed from the mathematic treatises on perspective. The structure of Amato's treatise shows its educational purpose: a long Preface (pp. 1–12) introduces the reader to the subject; the First Part (pp. 13–27) provides the basics of geometric drawing and orthographic projection. The Treatise on Optics (pp. 28–41), discusses the general principles of perspective projection and introduces the Nuova Pratica (pp. 42–85). The Nuova Pratica was incomplete at the death of the author; the third part was almost finished, whereas the fourth one was missing. The Nuova Pratica illustrates the perspective method - providing an effective 'rule' for the perspective on curved surfaces - proposed by Amato and, as a further evidence of his educational intentions, proposes a sequence of subjects with an increasing degree of complexity. Thirty-five plates, illustrating the discussed subjects, close the volume. In the last page of the published edition, the editor inserts a note to inform the reader that he worked on an incomplete manuscript and that none of the drawings referred to in the text had come to him. He declares that he is the author of the plates and that he inferred their content from the text; finally, he charges on himself the responsibility for potential errors. „My impression is that the work is a rather traditional ‚prospettiva pratica‘, though there are signs that Amato had some new ideas bearing in the direction of what later became descriptive geometry.“ (Andersen, *The Geometry of an Art*, 383).- Vagnetti, EIVb12; Vitry, 19; not in Ornamentst. Kat. Berlin. Provenance: Marquess of Bute, Luton Library (Ex - libris). Lit.: Fabrizio Agnello. Perspective on Curved Surfaces in the Age of Pozzo: The Nuova Pratica di Prospettiva of Paolo Amato; in: *Nexus Network Journal. Architecture & Mathematics* Vol. 18 (2016), pp. 619 - 650.

AMBROSIUS (Saint Ambrose, 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. € 20.000.-

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 Hexaemeron, literally „six days,“ refers to the Genesis creation narrative spanning Genesis 1:1–2:3: corresponding to the creation of the light (day 1); the sky (day 2); the earth, seas, and vegetation (day 3); the sun and moon (day 4); animals of the air and sea (day 5); and land animals and humans (day 6). God then rests from his work on the seventh day of creation, the Sabbath. The first Christian example of this genre was the Hexaemeron of Basil of Caesarea, and many other works went on to be written from authors including Ambrose, Augustine of Hippo, Bonaventure, and so on. These treatises would become popular and often cover a wide variety of topics, including cosmology, science, theology, theological anthropology, and God's nature. Saint delivered a lecture series over the course of three days during 378 AD on the Genesis creation narrative. Using the information he had prepared for this, he wrote his Hexaemeron, which spanned nine homilies. The text of his contemporary Ambrose of Milan (339-397), a theologian and statesman who served as Bishop of Milan, rested on Basil and opened as follows: „If sometimes on a bright night, whilst gazing with watchful eyes on the inexpressible beauty of the stars, you have thought of the Creator of all things; if you have asked yourself who it is that has dotted the heaven with such flowers, and why visible things are even more useful than beautiful; if sometimes in the day you have studied the marvels of light, if you have raised yourself by visible things to the invisible being, then you are a well prepared auditor, and you can take your place in this august and blessed amphitheatre.“ Saint Aldhelm in his *Carmen de Virginitate* describes the Hexaemeron 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 Hexaemeron, 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.

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. ... 12 Vols.- Venice, Comin de Trino, di Monferrato, 1560 [-1562].

€ 24.000.-

An exceptional copy, bound in early 18th-century morocco 'a 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.

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 (*Talkhīṣ*) to the first seven books of Aristotle's *Metaphysics* first appearing here. Antonio Poso's incredibly exhaustive index of over 1000 pages, published by de Trino in the year of the 1562 Giunta edition and rarely found present in the sets recorded, is here bound without a separate title or preliminaries. Beginning with leaf 'A', his work forms the final, twelfth, volume of this beautiful set.

Provenance: late 16th or early 17th inscription in ink 'Di Gir[olam]o Fanti can[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.

Sparkling

ARMSTRONG, William George.

Electric movement in air and water with theoretical inferences. Second edition with a supplement. 2 parts in one.- London: Smith, Elder, & Co., 1899. Folio (390 x 280 mm) VII, (1), 55 leaves text (printed recto only), 41 plates; Supplement with separate title: „Supplement to Lord Armstrong’s work on electric movement in air and water being a continuation of his experiments ... „; VI, 27 leaves, 14 partly colored plates. Original publ. cloth, spine restored, else fine copy. € 4.500.-

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

Though it was produced as a work of pure science, the photographic plates, reproduced as luxurious autotypes, are what speak to us today: beautiful abstract images, produced by sending electric discharges through water, similar in appearance to lightning, but more fullsome and symmetrical. „In 1897 Armstrong published a beautiful illustrated volume ... in which he discussed the most remarkable series of figures obtained by electric charge over photographic plates“ (DNB) Study of patterns produced by electrical discharges on surfaces revealed by dusting with powdered red lead and sulphur, sometimes termed ‘Lichtenberg figures’. These experiments were conducted at Craggside in Northumberland, England, using a Wimshurst machine (electrostatic generator) and two 10-gallon Leiden jars. Current was conveyed to two rod conductors with a spark gap at which coated wires discs or plates were positioned. Lord Armstrong exhibited figures of the type produced at the Royal Society soiree at Burlington House in London on 16 June 1897. The English engineer William George Armstrong, Baron Armstrong (1810 - 1900) was an armaments manufacturer and industrialist who founded the Armstrong Whitworth manufacturing concern on Tyneside. He was also an eminent scientist, inventor and philanthropist. In collaboration with the architect Richard Norman Shaw, he built the first house in the world to be lit by hydroelectricity. Armstrong was responsible for developing the hydraulic accumulator. Where water pressure was not available on site for the use of hydraulic cranes, Armstrong often built high water towers to provide a supply of water at pressure - for instance, the Grimsby Dock Tower. He produced the weighted accumulator, a cast-iron cylinder fitted with a plunger supporting a very heavy weight. The plunger would slowly be raised, drawing in water, until the downward force of the weight was sufficient to force the water below it into pipes at great pressure. The accumulator was a very significant, if unspectacular, invention, which found many applications in the following years.

AUGUSTINUS, Aurelius (354 - 430; Saint).

De moribus ecclesiae catholicae. (Cologne: Bartholomäus de Unkel, ca. 1480) Quarto. (210 x 145 mm) 34 unnumbered leaves, first and last blank. 27 lines. Gothic type 1:103. 2- and 5-line initial spaces, rubricated in red and blue with Lombard initials, red capital strokes and one blue paragraph mark. Collation: Aa-Cc8 Dd10. Light browning and staining. Period style paper card boards. € 9.500.-

FIRST EDITION, incredibly scarce, and the only separate edition published in the 15th century, an extremely influential text on the Catholic Church, and Augustine’s foremost polemical writing in vindication of the Catholic Church against heresy of the sect of Mani (Manichaeans).

One of the early writings of St. Augustine, written in Rome soon after his conversion. It is the first of the works he wrote against the Manichaean sect, to which he had previously belonged. Known as Saint Augustine, he was a theologian and philosopher of Berber origin and the bishop of Hippo Regius in Numidia, Roman North Africa. His writings deeply influenced the development of Western philosophy and Western christianity, and he is viewed as one of the most important Church Fathers of the Latin Church in the Patristic period. According to his contemporary, Jerome of Stridon, Augustine „established anew the ancient Faith“. In his youth he was drawn to the Manichaean faith, and later to the Hellenistic philosophy of Neoplatonism. After his conversion to Christianity and baptism in 386, Augustine developed his own approach to philosophy and theology, accommodating a variety of methods and perspectives. Believing the grace of Christ was indispensable to human freedom, he helped formulate the doctrine of original sin and made significant contributions to the development of just war theory. When the Western Roman Empire began to disintegrate, Augustine imagined the Church as a spiritual City of God, distinct from the material Earthly City. Manichaeism teaches an elaborate dualistic cosmology describing the struggle between a good, spiritual world of light, and an evil, material world of darkness. Through an ongoing process that takes place in human history, light is gradually removed from the world of matter and returned to the world of light, whence it came. Mani’s teaching was intended to „combine“, succeed, and surpass the teachings of Platonism, Christianity, Buddhism, Rabbinic Judaism and other

religions and mystery cults.- BMC I, 242 (IA. 3954); ; GW 2914; H *2108; Proctor 1145; Voulliéme 204; Goff A-1296; Pellechet 1591; Polain 392; Voulliéme Köln 204; Herman Lynge 200 Years no.2; Provenance: Hartung & Karl, Auktion 1 (1972), Nr. 46.

Fishes of the Indian Ocean

BENNETT, John Whitchurch.

A selection of rare and curious fishes found upon the coast of Ceylon: from drawings made in that island & colored from life. With letterpress descriptions. - London: printed for the author, Longman, Rees, Orme, Brown and Green, 1841. 4to (307 x 245 mm) VIII, 30 Bll. text, 30 fine full page hand-colored lithograph plates by J. Clark after Bennett's drawings, each plate accompanied by a tissue guard and a page of description. Contemporary purple publisher's cloth, spine faded. Inner hinges weak. € 8.000.-

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

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

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

The completed manuscript was shipped with a payment of £73 to Rudolph Ackermann, the leading London publisher of color-plate books. The plates were first published in parts between 1828 and 1830, and the work was successful enough for further editions to be published in 1834, 1841 and 1851. Bennett left Ceylon in 1827 a disappointed man, recalled by an order from England. He is listed as a Fellow of the Linnean Society and as a Fellow of the Horticultural Society, with a London address in Prospect Place in 1829. Working as a printer, he suffered bankruptcy in 1839, and was confined to the Fleet Prison.- Alwynne Wheeler 1999, Nissen ZBI 316; Peter Dance, Art of Natural history, 1990, pp. 6, Nissen, SFB 15; Wood, pp. 231; Buchanan, Nature into Art, pp. 147; Dean I, 100.

shell collection 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 Felső-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.

BRUNSCHWIG, Hieronymus.

Distilierbuch der rechten Kunst, neue und gemein Distillier und Brennöfen... zu machen, auß allen Kreutern die Wasser zu brennen. Sampt lebendiger Abcontrafactur der Kreuter- Frankfurt, W. Han, um 1558. 4to (185 x 150 mm). 101 (recte 97) Leaves, 3 nn Bll. with around 250 text woodcuts. 19th cent. half calf with gilt spine in compartments, inside some repairs and with waterstains, else fine.

(bound with:) M. Lucidarius. Elucidarius. Von allerhandt geschöpffen Gottes, den Engeln, den Himmeln, Gestirns, Planeten, unnd wie alle Creaturen geschaffen sein auff Erden.- Frankfurt, W. Han u. G. Rab, (um 1561). 44 not numbered leaves and title woodcut.

(bound with:) Nicolas Rensberger. Practica Teütsch, auff das 1567 Jar, biß in das 1569 werende, und ist auff jedes Jar sein iudicium insonderheit gestellet, und was sich in solcher zeit in allerley händeln zugetragen werde. Augsburg, Mattheus Franck, (1566). 15 nn. Bll./leaves

(bound with:) J. Nas. Antastrologopraxis (graece), Das ist die unfeelig gewisest Practica practicarum, auff das yetzig und nachfolgende jar auß grund der grossen Coniunction, langer erfarnuß und steter übung mit vergleichung der siben jrrdischen Planeten und zwölf Himlischen zaichen beschriben. Ingolstadt, (A. u. S. Weissenhorn), 1567. 32 leaves / Bll. with title woodcut and two larger and 12 smaller woodcuts.

€ 4.500.-

I. Rare edition of the so-called „Kleines Distillierbuch“ (small distillation book), an herbal on medicines obtained from distilling plants, published in 1500 by the surgeon of Strassburg Hieronymus Brunschwig (ca. 1453 - ca. 1513). It was the first book on the subject of distillation written in the German language, and was also the first book on chemistry published in the English vernacular. The Liber consists of a manual on how to distill medical waters, and combines traditional practices with technical instructions. This later edition contains mainly woodcuts of plants from the previous Gülfferich editions, new are animal pictures and tools. The text is split into three parts, the first with 23 chapters explaining the process of distillation, the second comprising a list of plants whose products can be distilled, and the third consisting of an index of diseases which can be treated by the medicinal waters produced through distillation. The Kleines Destillierbuch was extremely successful commercially and was published in sixteen different editions from

1500 to 1568. It directly influenced the later works of Philipp Ulstad, Eucharius Rösslin, and Adam Lonicer. The book's impact reached outside of Germany, and it was one of the first works about the natural sciences that was translated into English. It was also the first book specifically on chemistry that was translated into English.- VD 16, B 8729; Nissen, BBI 270; Benzing, Brunschwig 21; not in Neville Hist. Library

II. Still an early edition of the astronomical and scientific popular book, unillustrated except for the title woodcut. "This printing is a new edition of the editions by H. Gülfferich (Frankfurt 1549, 1550 ff.), whose press Han and Rabe took over". The *Lucidarius*, an anonymous medieval book, was the first German language summa, written circa 1190–1195. It was based on different sources, the chief one being the *Elucidarium* and other texts by Honorius Augustodunensis. Other sources include *De philosophia mundi* by William Conches and *De divinis officiis* by Rupert of Deutz. It was an introduction for laymen to the current religious beliefs and general knowledge, and was divided into three books; within the first book a description of the Creation and of the world in three parts, Asia, Africa and Europe. The second book focused on Christianity and liturgy, with the third and final book centered on the afterlife and the Last Judgment. The book continued to be reworked and expanded in later versions, with generally more emphasis on the general knowledge and less on the religious aspects. A printed version from Strassburg from around 1534 was specifically intended for Protestants and used information from Sebastian Franck's *Weltbuch* from 1534. Later printings, mainly from Frankfurt, followed this example, adding more illustrations and information. Parts from it were also used in the first Faust book. It has been preserved in 66 partial or complete manuscripts, and 85 printings in German. It is claimed to be the first original German language work in prose.- VD 16, L 3091; Schorbach, *Lucidarius* 32.

III. Rare prognostics by the mathematician, astronomer and instrument maker Nicolaus Rensberger. Rensberger left behind a number of mathematical and astronomical writings, as well as astronomical instruments he made himself. These include a sundial, a so-called universal compass, a geometric square and a rotating calendar disk that shows the months, days, zodiac and phases of the moon. Some of these instruments have curiosities that contradict Rensberger's own writings. These include *Astronomia Teutsch*, one of the first astronomical textbooks to be published in German. He also compiled calendars and prognostica. In his main work, the *Astronomia*, Rensberger argues that astrology is a divine tool for becoming a better person. The four books of his *Astronomia* include the calculation of the planetary orbits and calendars for 1500-1606, the meaning of the solar and lunar eclipses, the choices of the astrological houses, the effect of the 12 signs of the zodiac and 7 planets, the rulers of the years, the list of stars, the "Revolutio anni" and its interpretation, the *Judicium* of nativity and the interpretation of future years from the horoscope. His universal compass from 1568 combines the functions of a triple sundial and those of an astronomical calendar and surveying instrument.- VD 16, ZV 13090; Houzeau-L. 14797; Zinner 2433.

IV. Expanded edition (first published in 1566) of this rare diatribe by the Franciscan Nas against astrological predictions. The beautiful small woodcuts show the signs of the zodiac. Fingerstained and waterstained, last leaf reinforced in binding and with old hs. With old note to printer.- VD 16, N 107; Stalla 534; vgl. Zinner 2396 (A. 1566) u. Houzeau-L. 4914 (A. 1571).

Don Quixote

(Cervantes) HEISE, Wilhelm.

Don Quixote. Eine Folge von 24 handkolorierten Originalschnitten mit einem Textblatt von Wilhelm Heise in München.- München, Wien, Zürich: Dreiländerverlag, 1919. Folio. 3 leaves, one text woodcut and 24 hand - colored and signed woodcuts. Original portfolio repaired, but a fine copy. € 2.800.-

One of 100 copies, this copy on better paper, one of 15 copies on Japan - paper. Impressum signed by the artist. The German painter Wilhelm Heise (1892 – 1965) was associated with the New Objectivity. Born in Wiesbaden, he began his artistic training in 1912, first under H. Olde (Kassel) and later in Weimar, in 1918, he relocated to Munich. In 1925, he participated in the *Neue Sachlichkeit* (New Objectivity) exhibition in Mannheim which brought together many leading "post-expressionist" artists, including Grosz, Dix, Beckmann and Georg Scholz. His painted self-portrait entitled *Fading Spring* (1926) is representative of his style. In it, the artist is seated at a worktable covered with precisely painted tools, machine parts, and plants. "An inexplicable sense of threat exudes from the plants and objects bathed in gleaming light", according to Sergiusz Michalski, who compares Heise's fixation on natural details to the Pre-Raphaelites. In 1929, Heise was awarded a scholarship to the Villa Massimo in Rome. Unlike many of the New Objectivity artists, Heise was not declared a degenerate artist or otherwise persecuted by the Nazis. Heise won the Nuremberg Dürer Prize in 1937. From 1937 to 1943, he was a professor in Königsberg and Frankfurt, after the war a lecturer at the Munich Academy of Fine Arts.

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 chromolithographed plates (one double-page)

mounted on mitre. Bound in publisher's red percaline with title in gold on upper board, with cold fillets, faint stains and foxing on a few plates, otherwise a very fine copy. € 3.400.-

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

Rarissimum of early ethnological photography

DAMMANN, Carl Victor & Friedrich Wilhelm.

Ethnological photographic Gallery of the various races of men by C. & F.W. Dammann, Huddersfield.- London, Trübner & Co., 1876. oblong folio (305 x 420 mm) Title-page and 167 mounted albumin photographs in carte - de - visite format on 12 boards (recto/ verso, counted as 24 plates). Embossed green cloth with gilt title to cover, re-backed and boards newly reinforced in hinges, gilt edges, partly spotted, photographs partly faded. € 8.500.-

Extremely rare collection, here in the English - language edition, of ethnological photographs intended for the use at schools: ethnic types from all over the world, including Africans, Arabs, Chinese, Japanese and indigenous Americans, ending with Australians, Melanesians and Micronesians. This elaborate album, produced in a small edition, represents the first use of photography as a new documentation technique in German - language ethnological literature. The British anthropologist and founder of social anthropology Edward B. Tylor called the album „one of the most important contributions ever made to the science of man.“ After the photographers Carl Dammann's death, his half-brother and successor, Friedrich Wilhelm published an Anthropological School Album in Photographs in a reduced format with 179 photographs in 1875 and 1876, more than half of these photographs were taken from originals not already included in the album earlier. Furthermore a shortened version of the album was published in English as „Races of Mankind“ (here). It also contained further images, which were only acquired after the publication of the German first edition.- KVK: only Dresden; OCLC: Georg Eastman House; State Library New South Wales; National Library Australia; Getty Museum; Bishop Museum; Arizona; Stanford; Cornell; Brandeis; NHM London; UCL London.

Aviso de curas (1529)

DIAZ de LUCO (Lugo), Juan Bernal.

Christliche Und Trewertzige Vermanungen, an die Catholische Pfarrherrn und Seelsorger ... Erstlich ... in Spanischer Sprach beschriben: Alßdann, durch M. Ioann. Tracagnota in die welsche verwendet. Jetztund aber ... das Teutsch gebracht durch Hectorn Wegman... Ingolstadt: David Schneider, 1577. 8vo (155 x 100 mm) 28 unnn. leaves, 362 numb. leaves, 1 unnn. Contemporary blind stamped pigskin, with clasps and handwritten title on spine, old ownership inscription in inner back cover. Fine copy. € 800.-

Very rare and only German edition of Juan Bernal Diaz de Luco's „Aviso de curas“ (1529, Alcalá de Henares), an instruction of prelates, translated by Hector Wegmann, bishop of Passau, after the Italian edition by Giovanni Tarcagnota (1551). In it, Diaz de Luco complains about the degradation of the Church and exhorts the bishops to preach sound doctrine, to live exemplary and charitable lives, to reside in the diocese and administer it correctly, to promote the reform of the clergy and to watch over the good of the souls of their dioceses.

The bishop & jurist Juan Bernal Díaz de Luco (1495 - 1556) was counselor of the Royal and Supreme Council of the Indies. In 1510 he entered the University of Salamanca, where he graduated as a bachelor of canons in 1516 and graduated in 1521. He received his doctorate in the same subject from the University of Huesca in May 1525. Thanks to family influences, he also had benefices in the churches of San Pedro de Huelva and Aljaraque. The first years of his professional career were spent in the service of bishops. In 1522, he was appointed vicar and provisor to Francisco Bobadilla of Salamanca. Around 1525 he entered the service of the archbishop of Santiago, Juan de Tavera, whom he followed when the latter was appointed archbishop of Toledo in 1534 and of whom he became provisor. In 1532 he was visitor of the monastery of Las Huelgas Reales, in Burgos. On 27 January 1531 Charles V appointed Díaz de Luco a member of the Council of the Indies. As councillor of the Indies he took part in the famous Junta de Valladolid that led to the drafting of the New Laws in 1542 and participated in the drafting of the new ordinances of the Council in 1543. He defended the suppression of the encomiendas and advocated the priority of the evangelization of the Indies. On 17 April 1545, on the presentation of Charles V, Pope Paul III appointed him bishop of Calahorra and La Calzada, which entailed his separation from the court, a logical consequence of the death of his protector Tavera. He attended ten

solemn sessions and some forty-five general congregations of the Council of Trent, in which he cast votes on most of the matters under discussion (original sin, the reading of the Bible, justification, the sacraments, the Immaculate Conception, the exemptions of the councils and ecclesiastical reform) and was a member of some commissions for specific matters. He was especially noted for his defense of two points: that bishops in particular and pastoral offices in general are obliged to reside in their dioceses by mandate of divine right and that the council represents the universal Church. In Trent he always defended the views of Charles V against the interests of the Roman Curia or other bodies, especially when Pope Paul III, in 1547, ordered the transfer of the council to Bologna and, in 1548, suspended the sessions.- VD16 D1380; IA 152.806 (only four copies); Stalla 1347; not in Adams, Palau, Salva not in STC.

DONOVAN, Edward.

An epitome of the natural history of the insects of China: comprising figures and descriptions of upwards of one hundred new, singular, and beautiful species; together with some that are of importance in medicine, domestic economy, etc.... London, Printed for the Author by T.Bensley, 1798 [- 99]. 4to (mm), [iv], [92] pp., (2, index) interleaved with [50] hand-coloured engraved plates (dated 1798 and 1799), occasional foxing and spotting; overall very good in later strain grained red morocco, gilt edges. € 7.500.-

First edition of this splendid work devoted to the insects of China by the great natural historian and artist Edward Donovan, including some of the most beautiful of all his plates. The contents describe and illustrate various beetles, cicadas, butterflies and moths, dragonflies, spiders and centipedes, the plates being described as „accurately drawn, engraved, and colored, from specimens of the insects“, and the accompanying descriptions as arranged according to the system of Linnaeus.

Donovan's main interest was entomology and his published works included sixteen volumes of British Insects and three „magnificently illustrated“ (Dunbar) volumes on The Insects of China, India and New Holland, the last being dedicated to Sir Joseph Banks, and acknowledging use of his collections and library. Donovan's approach was to show species that had not been illustrated before, and many previously not described. The illustrations of tropical butterflies, moths, and other insects set against backgrounds of plants and flowers represent a significant advance in compositional style which seem likely to have influenced others in the ensuing Victorian era, in particular H. Noel Humphreys. One justly can point out the volume's interest to botanists: in addition to the plates of Chinese flowers there appears one of the first colored plates of a Camellia ... Other flowers include rose, fringed iris, tea blossoms, Chinese lemodoron & nodding renealmia.

Edward Donovan (1768–1837), as were many cultured gentlemen of his day, was a collector of natural history specimens - from personal excursions in the British Isles as well as purchases from notable natural history auctions that included items from voyages of exploration. With the connections he made as a Fellow of the Linnean Society and the Wernerian Natural History Society, he also was able to access the best collections. Donovan referenced all of these sources for his books about the insects, shells, fishes and quadrupeds of England and the insects of China, India and New Holland between 1789 and 1827.

He not only wrote and illustrated these books but also prepared the copper plates. It was not uncommon for private collectors to open small public museums of exotica, and in 1807 Donovan founded the „London Museum and Institute of Natural History“ that included several hundred cases of birds, botanical specimens and other subjects. Donovan's voracious appetite for collecting, his unfortunate experiences with unscrupulous book publishers, and the economic decline in England after the Napoleonic Wars most likely forced the closure of the museum in 1817 and the auction of his collection the following year. He continued to publish, but his finances worsened, and in 1833 he published a plea for funds from his supporters to bring suit against the publishers. This was to no avail, and he died penuriously in 1837 leaving a large family destitute.- Dunbar, British Butterflies, page 48; Nissen ZBI 1143.

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. Complete. 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 Cossyphan, Strickland's Tephrodornis, etc. The quality of the plates is mixed, with those by Turner generally being the more accomplished and while interesting to look at, several of the illustrations displayed inaccuracies, in particular the addition of plants not native to the habitats in which the animals could be found, but at the time it was irrelevant e.g. not known. From April 1848 he was temporarily responsible for Lord Derby's collection at Knowsley Hall. It was Fraser who published a catalog of the collection in 1850 with *Catalogue of the Knowsley Collections*. The six-volume manuscript on the birds in the collection is in Liverpool. From 1851 to 1853, Fraser was appointed Vice-Consul of Ouidah, Dahomey, during the reign of Gezo, King of Dahomey, through the mediation of Lord Derby. Fraser collected over 1000 specimens of birds in Tunisia, Dahomey (Benin), Niger, Fernando Poo, Ecuador, Panama, Guatemala and North America. 645 have been identified in collections in Great Britain, Germany and the USA, including over 100 type specimens. His collection is in the Natural History Museum at Tring, in Liverpool and in Cambridge. He left extensive and detailed observation notes. Fraser later collected mammals, birds and a few plants from 1859-1861 in Ecuador and California, employed by the Zoological Society's Philip Lutley Sclater (1829-1913). Fraser corresponded with Charles Darwin. Returning to London he set himself up as an agent selling exotic birds (Regent Street), before moving to the United States for what turned out to be the last few years of his life.- Provenance: Armorial bookplate of Alan Francis Brooke (1883 - 1963), a famous British general, whose foremost passion was birds. Armorial bookplate of Henry Rogers Broughton.

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

19th cent. serial imagery : 83 variantions on Mount Fuji

FUJISAN 富士山 [MOUNT FUJI]

Four picture scrolls on paper, containing 83 fine paintings of different aspects of Mount Fuji. Each image has a contemporary manuscript title. [Japan: late Edo or early Meiji, ca. 1850 ?]. Four scrolls in size: 315 x 24.440 mm; 315 x 13.910 mm; 315 x 19.960 mm; 315 x 17.200 mm Green silk brocade with gold threads for outer endpaper, gold-flecked inner endpapers, each with a manuscript paper label, orig. core rollers. In fine condition, preserved in a modern wooden box. Unimportant worming, some of which has been carefully repaired. At the end of each scroll is a stamp of a conservator, datable to after 1943.

€ 40.000.-

Eighty-three variations on Mount Fuji: drawings on different aspects, distances, and seasons (with varying amounts of snow), times of day (including a beautiful one at sunset), weather (rainy, sunny, or windy with plumes of snow blowing off the mountainside), different kinds of clouds and cloud coverage, etc. A fantastic mid 19th century serial imagery art

work depicting in 83 drawings the essence and being of Mount Fuji.

Mount Fuji, with its graceful conical form, is certainly one of the most beautiful of all volcanic mountains and is considered the sacred symbol of Japan. For centuries, it has been a pilgrimage destination; its beauty has been appreciated by many poets and reproduced by countless artists, most famously Hokusai. The 83 paintings in these four picture scrolls were clearly rendered by a highly skilled artist, who was able to achieve numerous effects. Each painting is of different length, and many are quite extended and panoramic. The scrolls are named on their manuscript labels: “Fuji zecchō no zu” 富士絶頂の図, “The Summit of Fuji Illustrated”; “Fuji hokumen no maki” 富士北面の巻, “Views of the North Side of Fuji”; and the third and fourth share “Fuji nanmen no maki” 富士南面の巻, “Views of the South Side of Fuji.”

The anonymous artist has depicted Fujisan from different aspects, distances, and seasons (with varying amounts of snow), times of day (including a beautiful one at sunset), weather (rainy, sunny, or windy with plumes of snow blowing off the mountainside), different kinds of clouds and cloud coverage, etc. Some of the paintings show Fuji far in the distance with famous lakes (Yamanaka, Kawaguchi, Suwa, and others) in the foregrounds. In another, we are on Fuji, looking down on an ocean of clouds. Some of the views were made from stations along the famous Tōkaidō road from Edo to Kyoto, which passed near Fujisan.

A series of five paintings shows “the five colors of Fuji”: white, black, purple, blue, and red, depending on the time of day and atmospheric conditions. Several images show Fuji with pine trees and bamboo in the foreground or through a window or shrine gate. Another depicts a rainbow in Fuji’s caldera. One particularly complex image shows Fuji reflected in a body of water. Maybe the work here was inspired by Hokusai’s Thirty-six Views of Mount Fuji (1830-32), a series of landscape prints that depicts Mount Fuji from different locations and in various seasons and weather conditions. The immediate success of the publication led to another ten prints being added to the series. Several other works by different artists with the same subject, Mount Fuji, were produced in his succession.

The serial imagery of Mount Fuji might also have influenced the French Impressionists. In his 1896 book on Hokusai, French art critic Edmond de Goncourt wrote that despite its „rather crude colors“, it was, „the album which inspires the landscapes of the impressionists of the present moment.“ Claude Monet was especially impressed by Hokusai. When he painted in the 1890’s the Rouen Cathedral series he captured the facade at different times of the day and year and reflect changes in its appearance under different lighting conditions. When Monet produced the 30 paintings of the *Rouen Cathedral* series, he had long since been impressed with the way light imparts to a subject a distinctly different character at different times of the day and the year and as atmospheric conditions change. For Monet, the effects of light on a subject became as important as the subject itself. Like his other series (such as the famous Water Lilies) in which Monet painted many views of the same subject under different lighting conditions, these works are an attempt to illustrate the importance of light in our perception of a subject at a given time and place.

color printed anatomy

GAUTIER D’AGOTY, Arnauld - Eloi.

Cours complet d’anatomie, peint et gravé en couleurs naturelles par A. E. Gautier D’Agoty, second fils; et expliqué par M. (Jean-Nicolas) Jadelot.- Nancy, Jean - B. H. Leclerc, 1773. Large folio (680 x 500 mm) [2] Bll., 25 pp., and 15 engraved, color - printed plates; the title-page with traces of an effaced stamp, leaving a stain, but a copy with a fine provenance even so (see below); a couple of small tears and a few spots; otherwise overall a very well preserved copy, bound in contemporary calf-backed boards; the binding with minor restorations, one corner creased. € 24.000.-

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

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

“These fifteen plates follow a scheme of progress, from the classical figures at the start, to skeletal hands and feet; or we can see it as a strip performance, from fully clad nudes by stages to muscle and bone. The delightful Apollo and Venus starting the theme were of course prepared in four mezzotint plates by Arnauld - Eloi, but painted by a Nancy artist, Jean Girardet, who died five years later... They are certainly stunning examples from neo - classical France, reproduced with sophisticated art by the Gautier D’Agoty process.“ (Franklin, *Early Colour Printing* pp. 49 - 50).

The plates illustrate a text by the physician and anatomist Nicolas Jadelot, professor at Nancy University. Jadelot originally envisioned a five-part work, but only the present part was ever completed and published. The copy offered here is rather special and particularly interesting for containing pasted-in slips with contemporary explanations to the plates in Latin. Provenance: from the library of Duke Tommaso de Vargas Machuca or Macciucca (1679-1775), with his bookplate to front paste-down. Macciucca was a descendant of an old, Spanish noble family resident in the Kingdom of Naples since the 16th century, and assembled one of the finest libraries there.- Choulant Frank, History and bibliography of anatomic illustration, p. 273; Wellcome III, p. 97 ; F. Rodari, Anatomie de la couleur. L'invention de l'estampe en couleurs, exposition Paris-Lausanne 1996; Singer, Arnauld - Eloi Gautier d'Agoty, 1-15

Berlin - Babylon

GERHARD, Ernst.

Die rote Laterne. (The red lantern). (Berlin around 1925). Series of 11 (incl. title) original etchings monogrammed in the plate by Ernst Gerhard. Quarto (260 x 170 mm) Loose sheet in Original Half cloth portfolio, minimally bumped, with gold-stamped cover title. Etchings with minor foxing in the white margins, overall in very good condition. € 1.600.-

One of 130 copies (total edition: 150 copies, here: 41) of the rare erotic series.

Signed by the artist in pencil in the printer's note. Includes the following etchings in addition to a title page and printer's note: I. The Candle, II. Friends, III. The Scourge, IV. Greyhound, V. Lapdog, VI. Girlfriends, VII. The Brothel, VIII. The whip, IX. dungeon, X. procurers. (= I. Die Kerze, II. Freunde, III. Die Geißel, IV. Windhund, V. Schoßhund, VI. Freundinnen, VII. Das Bordell, VIII. Die Peitsche, IX. Kaschemme, X. Kupplerin).- Hayn - Gotendorf IX, 230; Maria Petras, Hans-Jürgen Döpp. Ernst Gerhard, Die Laterne, 10 erotische Radierungen. Reprint. Berlin 2011.- KVK: only Hamburg Museum (only 8 plates)

„Die wilden Zwanziger“

GERHARD, Ernst.

Liebelei. 10 Radierungen. (Berlin around 1925) Series of 11 (incl. title) original etchings monogrammed in the plate by Ernst Gerhard. Quarto (360 x 285 mm). Loosely inserted sheets in Orig. half cloth folder, partly damaged, colored paper cover with larger loss. The engravings in size: 150 x 100 mm to 180 x 125 mm (platemark). Slightly stained in white margins, images well preserved. Margins somewhat bumped, slight corner creases. € 1.600.-

Rare erotic series of night life in Berlin in the 1920s - Berlin - Babylon: a Mecca of lust.- Hayn - Gotendorf IX, 230.- KVK: Hamburg Museum (8 plates only) Lit.: Hans-Jürgen Döpp. Berlin der 20er Jahre – ein Mekka der Lüste. (2011)

earliest representations of African, Arabian and Indian people

(GLOCKENDON, Georg; after Hans BURGKMAIR)

Der Künig von Gutzin (1511). The King of Cochin, after Hans Burgkmair by Georg Glockendon; a procession of natives of Africa, Arabia and India, in five wood - blocks, with on the left a standing man holding spears next to two women seated on the ground nursing infants, figures tending cattle in the centre and on the right the King of Cochin seated on a palanquin with musicians. Late 18th century impression from the 5 original woodblocks, then in the Derschau Collection. (Gotha, after 1780) Each of the five sheets in size: 267 x ca. 385 to 395 mm and bound as a panorama. Bound in early 19th cent. paper. Very fine copy on unidentified paper with minor water-stains. € 4.200.-

Early Impression of the large-sized woodcut series of 1511 by Georg Glockendon (d. 1514) after the woodcuts by Hans Burgkmair (1473 - 1531), who made the series in 1508 for the travel diary of Balthasar Sprenger (also Springer; before 1500 - died around 1510) published in 1509. Sprenger's diary is one of the oldest travelogues in the German language; the title reads: „Dje Merfart vnd erfahrung nüwer Schiffung vnd Wege zu viln onerkanten Jnseln vnd Künigreichen ...“ Of the book only a few copies are known to have survived.

Sprenger was sent to Portugal in 1503 by the Augsburg trading house of Welser as a representative to explore new business opportunities. In 1505, on the latter's behalf, he took part in a voyage among the 22-ship fleet of the

Portuguese viceroy Francisco de Almeida, which took him from Lisbon around the African continent and the Cape of Good Hope to the African east coast and on to the Indian south-east coast to Kochi and Calicut to buy spices. After a year, he returned to Lisbon and Augsburg in 1506.

In his travel diary, he not only described the trading voyage and the various towns and settlements the traveling party visited, but also his impressions of the people, settlements and cultures he came into contact with in Africa and India. Only a few years earlier, the sea route to India had been discovered by the Portuguese Vasco da Gama (1497/98). The crew of Sprenger's ship probably sailed a similar route. Sprenger describes among others „Monbasa“ (Mombasa), „Monsebick“ (Mozambique) and „Mellyndi“ (Melinde). The importance of the account is shown by the fact that the book was illustrated with woodcuts by one of the most renowned artists in the field at the time, the Augsburg draughtsman Hans Burgkmair. Famous is his woodcut „Kunig von Gutzin“ (King of Cochin), made after Sprenger's descriptions, which shows the king of the kingdom of Kochi carried in a procession on a kind of palanquin. A second version of the image was produced by the Nuremberg graphic artist Georg Glockendon for a pirate edition. In Georg Glockendon's set, the last two digits of the year were changed from 1508 to 1511, on the first sheet of the set „In. Gennea“ at lower left with the remains of Glockendon's monogram, where from the „printed name in the lower angle of the left hand, here only the initial stroke of the G is still visible“.

This prints here are maybe from Rudolf Zacharias Becker's work „Holzschnitte alter deutscher Meister, Zweyte Lieferung (Gotha 1810), listed as B 26. The teacher, writer and bookseller Rudolf Zacharias Becker (1752 -1822) published a selection of woodcuts from the Derschau Collection, which can be traced back to Hans Albrecht von Derschau (1755 - 1824), who acquired several hundred original woodblocks by 15th - and 16th - century artists around 1780, among others from the former estate of Willibald Pirckheimer (1470 - 1530), a friend of Dürer. The woodblocks were later purchased by the Prussian king, who then donated them to the Berlin Kupferstichkabinett, where they are still kept today. No watermark seen.- Bartsch 77; Muther 13 ff.

HAECKEL, Ernst.

Kunstformen der Natur.- Leipzig und Wien, Bibliographisches Institut, 1899 - 1904. Folio (354 x 272 mm)
Printed wrapper of the first title, title of the second volume, one leaf foreword, 100 plates with 100 leaves explanatory 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 Giltsh. 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, Semaestomeae, 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.

African Flower first described

HEISTER, Lorenz.

Descriptio novi generis plantae rarissimae et speciosissimae Africanae ex bulbosarum classe ... Cui In Honorem ... Caroli Brvnsvicensim Ac Lvnebvrgensim 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.

€ 7.500.-

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 *Sprekelia* after him in 1755. The German anatomist and surgeon Lorenz Heister (1683-1758) studied at the University of Giessen under Georg Christoph Möller. In Giessen, Georg Theodor Barthold gave Heister the opportunity to perform his first dissection of a male corpse. He found „a large male member, but very small testiculi.“ In 1703 Heister followed Möller to the University of Wetzlar, where Möller had been appointed kaiserlicher Kammermedikus. Heister studied in Wetzlar until 1706. When he left Wetzlar, Heister had completed the study of all subjects needed for the practice of medicine. Thereafter he went via Leiden to Amsterdam, where he attended the botanical lectures of Caspar Comelin and the anatomical demonstrations of Frederik Ruysch (1638-1731). One of his other teachers was Johannes Jacobus Rau. Amsterdam was at the time the world centre for the study of exotic plants and one of the few places where anatomy could be studied by practical dissections. In June 1707, during the War of the Spanish Succession, Heister worked as an assistant physician of the confederates (die Föderierten) of Brabant, training in surgery in the field hospitals at Brussels and Ghent. In the winter of 1707 he visited Johannes Palfyn, then returned to Leiden to study anatomy under Bernard Albinus and Govert Bidloo, and attended Hermann Boerhaave's lectures on chemistry and on the diseases of the eye. Besides these studies he undertook studies in botany and learned the grinding of glasses. He obtained his M.D. at the University of Harderwijk on May 31, 1708. After his return to Frederik Ruysch in Amsterdam, Heister gave lessons in anatomy with demonstrations on cadavers. Ruysch, the official professor of anatomy, limited himself to an hour's discussion of his anatomical preparations daily. Heister's first class consisted of ten French surgeon's apprentices, his second of German students. He lectured to each group in its own language. On November 11, 1711 he was appointed professor of anatomy and surgery at the University of Altdorf, near Nuremberg. In 1720 Heister was appointed professor of anatomy and surgery at Helmstädt, 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.

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

Humboldt & fertilizing properties of Guano

(Humboldt) FOURCROY, Antoine Francois.

Analyse de la terre du perou appelée Guano, et rapportée par monsieur (Alexandre de) Humboldt. Original manuscript in black ink on paper written by the French chemist of Antoine Francois Fourcroy of his and Louis-Nicolas Vauquelin's analyses of guano samples brought back to Europe by Alexander von Humboldt from his voyage to South America. (no date, no place, but Paris, 1806). small 4to (230 x 175 mm) 13 manuscript pages on 8 leaves, loosely inserted in modern folder. € 7.500.-

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

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

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

After his return, Alexander von Humboldt gave the guano samples to the leading analysts of his time, Antoine François Fourcroy and Nicolas Louis Vauquelin in Paris and Martin Heinrich Klaproth in Berlin. Fourcroy and Vauquelin published the results of their analyses in 1806, Klaproth in 1807.

The results showed outstanding fertilizing effects, in particular due to the high content of nitrogen and phosphorus. Although chemists recognized the importance of guano for crop production, it was decades before its use became common. On St. Helena Island in 1808/1809, guano far outperformed traditional fertilizers in early trials using pig manure, horse manure, and guano from offshore Egg Island on potatoes; experiments and trials in Great Britain were equally successful. The chemist Humphrey Davy delivered a series of lectures which he compiled into an 1813 bestselling book about the role of nitrogenous manure as a fertilizer, *Elements of Agricultural Chemistry*. It highlighted the special efficacy of Peruvian guano, noting that it made the „sterile plains“ of Peru fruitful. Justus Liebig's

publication of his book „Die Chemie in ihrer Anwendung auf Agrikultur und Physiologie“ (Chemistry in its Application to Agriculture and Physiology) in 1840 had a decisive influence on the general acceptance of fertilization with guano in agriculture. The ensuing boom starting from the 1840s influenced seriously agriculture in Europe and the economy of Peru. Demand for guano rapidly declined after 1910 with the development of the Haber - Bosch process for manufacturing synthetic nitrogen and phosphorus. The chemist Fourcroy collaborated with Lavoisier, Guyton de Morveau, and Claude Berthollet, on the *Méthode de nomenclature chimique*, a work that helped standardize chemical nomenclature. One aspect of Humboldt's travel to South America (1799–1804) received little attention,- his contribution to modern agriculture remains almost unnoticed.

Inner beauty of flowers

JOSING, Hanna (photogr.)

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

€ 2.200.- (Box one incl. original negatives: € 10.000.-)

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

Here images were published by AGFA in photo-paper sample catalogues in the late 1940's and in 1951, her pictures were shown at the Agfa booth at the International Photo and Cinema Exhibition in Cologne and at the Stuttgart exhibition „Beauty of Technology“.

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

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

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

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

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

KLEIST, Heinrich von (Hans BELLMER; artist)

Les Marionettes. Onze cuivres graves en deux couleurs par Hans Bellmer. Traduit de l'Allemand par Robert Valançay.- Paris, Les Éditions George Visat., 1969. Folio (400 x 340 mm). 56 pp. Loose sheet in original olive green cover, inlaid in original pink silk folder in silk slipcase. With 11 signed original copperplates in two colors. € 3.800.-

Only edition. Hans Bellmer developed the Surrealist theme of mannequins and dolls as metaphors of sexuality with a singularly obsessive focus. Grandiosely executed and delicate compositions by Hans Bellmer. In these dreamy depictions he shows the creatures of his imagination. Wide-margined impression on gray - brown Fabriano laid paper. A very fine copy.

Hans Bellmer was born in Katowice in 1902 and worked in a steel and coal mine at his father's insistence after leaving school. Along the way, he created his first artistic works, which Bellmer exhibited in Poland as early as 1922/23 and led to his arrest. While studying engineering at the Technical University in Berlin, he came into contact with John Heartfield, Rudolf Schlichter and George Grosz. Bellmer broke off his studies in 1924, worked as a printer and then as an illustrator for the Malik publishing house, among others. In the winter of the same year, Bellmer traveled to Paris for the first time. After his marriage in 1927, Bellmer worked as a commercial artist, attended lectures at the Bauhaus in the early 1930s and traveled to Italy and Tunisia before giving up his profession in 1933 as a rejection of fascism. This rebellion against the National Socialist takeover led artistically to the construction of Bellmer's girlish plastic dolls, which he photographed in erotic poses. In 1934, Bellmer self-published a series of photographs in the French Surrealist magazine "Le Minotaure", and from then on he occupied an important position among the Parisian Surrealists. In 1938, the artist emigrated to Paris and was interned together with Max Ernst in the "Les Mille" camp near Aix-en-Provence at the outbreak of the Second World War. After his release in 1941, Bellmer renounced his German citizenship and fled to Castres, where he married a second time in the same year. During the war years, drawing became Bellmer's preferred medium, in which, after abstract beginnings, he developed an increasingly independent figurative style. In 1943, Bellmer had his first solo exhibition at the "Librairie Trentin" in Toulouse, followed by numerous other international Surrealist group shows. It was not until the post-war era that Bellmer succeeded in visualizing the unconscious of physical sexuality in hallucinatory, intoxicating dream images with an old-masterly precision, which was soon complemented by Mannerist influences and a seemingly Art Nouveau beauty. In Bellmer's mature late style, the line refines itself into filigree, his eroticism intensifies, among other things through the inclusion of the aspect of death as the antithesis of lust. The artist Hans Bellmer, who died in February 1975, left behind an obsessive oeuvre of objects, photographs, drawings, some graphic works and oil paintings which, in their depiction of the obscene, are an expression of a rebellion against society, rationality and contemporary morality.- Denoel 97-106.

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 boracte 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 Knoblochtzter. 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)

Josephine Baker & Mata Hari

LARYEW, Stanislaw Julien Ignacy (dit Comte Ostrorog)

Nus.- Paris: Librairie des Arts Décoratifs A. Calavas, 1934. Folio (330 x 255 mm) 4 pp. Index and 100 heliogravure plates printed in sepia. Mauve publ. half clothes folder. Used. € 1.200.-

First and only edition. After ten years in London, where he set up his first studio, Laryew moved to Paris around 1900, where he became the photographer of cabaret women at the Folies Bergères, Moulin Rouge and Casino de Paris. The most naked images were signed with pseudonyms & anagrams of his name. The album presented here was mainly intended for sculptors, painters, bronze makers and decorators.- Bertolotti 87.90; Auer 164

„Poema de cualquier virgen“

LIMA, Jorge de; Walter STÖHRER (artist)

Radierungen (Jorge De Lima - Mappe. Gedicht über eine beliebige Jungfrau. Übersetzt von H. M. Enzensberger).- 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. € 3.200.-

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 only 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

Atomism in Galileo's circle

one of the earliest egyptological works written

LUCRETIUS CARUS, Titus; Giovanni NARDI.

De rerum natura libri sex. Unà cum paraphrastica explanatione, & animadversionibus. Florence: Amatore Massa, 1647. 4to (229 x 167mm). Half title, unsigned leaf with dedication to Giovanni Andrea Ricco inserted after p 268. 9 engraved plates, woodcut ornaments (some gatherings toned, L11 repaired at gutter). Contemporary limp vellum, a few little cracks. € 3.800.-

First edition of the Italian physician and natural philosopher Giovanni Nardi's (1585 - 1654) commentary on Lucretius —an important Galilean text and also a „Wunderkammer book“, illustrating Egyptian antiquities from both Nardi's collection and that of Fernando II de' Medici. The present work was the first complete edition of Lucretius' controversial poem of ancient atomism to be published in Italy following Aldine 1515 edition, and after the prohibition of the Synod of Florence in 1517 against the publication of the text. Its appearance in the years following the death of Galileo, and the ensuing debates at Pisa over atomism, made a major impact on his followers, inspiring much

correspondence and even a new translation into Italian, which would not see print until 1717. Nardi's commentary here is considerably larger than the poem itself, comprising fifty „adnimadversiones“ relating natural history, medicine, physics, and Lucretius' theory of atomism. He had studied at the University of Pisa before becoming the personal physician to Ferdinando II, Grand Duke of Tuscany. He corresponded with many of the leading natural philosophers and antiquaries of his day, including members of the Accademia dei Lincei. Nardi created his own museum of curiosities in Florence, part of which is illustrated here as part of a discourse on the funerary practices of the ancient Egyptian. During the final year of his life, Galileo recommended to his correspondents – mathematicians such as Renieri and Cavalieri, but also sophisticated laymen such as Micanzio and Rinuccini – to read Giovanni Nardi's *Digne subterraneo* (1641), a book he regarded as deserving scrutiny and discussion. Galileo was well aware that a new theory of the earth as part of a new sublunary physics was a necessary consequence of accepting the Copernican cosmology and that such theory should be based on a corpuscular conception of matter radically different from the elemental theory of Aristotle. The dedication leaf found after p 268 was probably intended to be in the initial gathering of the work, where it appears in some other copies preceded by a blank. Provenance: Ex libris Nicolai Berigardi Molinensis Galli (inscription on half title and several marginal notes; perhaps a relative of Claude Guillermet de Berigard, who succeeded Liceti at Padua in 1653 and was deeply involved in atomist debates.- Schweiger III, 575; Lit.: JOACHIM ŚLIWA. Giovanni Nardi (c. 1580 – c. 1655) and His Studies on Ancient Egypt http://etudsettravaux.iksiopan.pl/images/etudtrav/EtudTrav_otwarte/EtudTrav_21/15_JOACHIM_ŚLIWA.pdf

first plant-geographical description of a local flora

MATTIOLI, Pietro Andrea; CALZOLARI, Francesco.

De plantis Epitome vtilissima. Novis iconibus et descriptionibus pluribus nunc primum diligenter aucta à D. Ioachimi Camerario. Accessit catalogus plantarum, quae in hoc compendio continentur, exactiſſ. (and) Francesco Calzolari. Iter Baldi civitatis Veronae montis, in quo mirabili ordine describitur montis ipsius, atque aliarum quarundarum ipsium contingentium partium situs. Recensentur praeterea quaedam insignes plantae, ac herbae ibi nascentes, quae vsui Medico plus caeteris conferent. 2 parts in one. Frankfurt am Main, (Johann Feyerabend), 1586. 4to (222 x 167 mm) 6 Bl., 1003 pp., (1), 14 Bl. with woodcut printer-mark on title and 1003 text woodcuts after Mattioli and Conrad Gessner. Contemporary vellum, fine copy. Endpapers with tear, somewhat browned throughout, occasional few wormholes, pp. 765 f. with tear, mostly very clean and fresh. The woodcuts in very good, high-contrast impression. € 6.000.-

First Latin edition by Johann Feyerabend of the abridged version of the Mattioli commentary without the text of Dioscorides, the last book by Pietro Andrea Mattioli (1501-1577), first printed in Venice in 1571 and then republished in expanded form in 1584.

Francesco Calzolari's *Il viaggio di Monte Baldo*, which is both an excursion flora and one of the first plant-geographical descriptions according to vegetation stages, is attached. Mattioli's work mentions around 1030 plants, the sections are divided into Nomina, Forma, Qualitates and Vires. Information on the genera and the locus, the place of discovery, can be added. The appendix includes Francesco Calzolari's *Iter Baldi*, a guide to the plants of Monte Baldo and thus one of the earliest local floras in Italy. The mountain ridge east of Lake Garda, which rises from 65 to over 2200 meters, was a treasure trove for numerous species of different vegetation stages, some of which only occur here. There is an illustration on each counted page, some without columns of text. As a rule, the plants are depicted with roots, some as branches and in a few cases only the fruits are shown. Mattioli used the smaller woodcuts from the 1558 edition. The woodcuts are around 120 x 70 mm in size and were probably partly drawn from softened dried plants. However, they are usually not as lifelike as those by Fuchs or Brunfels. In the 16th century, botany was still regarded as a branch of medicine, plants "only as carriers of healing powers" (Zoller 216) and in this followed the Greek authorities Dioscorides and Theophrastus. The Italian physician Pietro Andrea Mattioli (1501-1577), later personal physician to Emperor Maximilian II, had published Dioscorides' *Materia medica* with his own commentary in 1544, and several expanded and richly illustrated editions followed. Unlike their northern European colleagues, the Italians were "well placed for identifying the plants described by classical authors, since their own flora was related to that of Greece and the other Mediterranean regions" (Arber 92). Francesco Calzolari, an Italian apothecary and collector of natural objects, was born July 10, 1522, in Verona. He was known for his vast knowledge of the Veronese flora (most of the preparations sold by apothecaries were herbal in origin), and for the collecting excursions he led up nearby Monte Baldo. He was also renowned for his preparation of theriac, a universal remedy for most human ailments, concocted from over 60 ingredients, of which the most notable came from freshly-killed vipers. The making of theriac was an annual ritualized ceremony in most Italian cities and towns, and Calzolari's in Verona was one of the most famous.- VD 16 M 1612 and VD 16 C 326. Adams M 909. Arber 78. STC 601. Durling 3029. Ebert 13409. Graesse IV, 446. Hunt 153 (Titelvariante). Neufforge 510. Nissen, BBI I, S. 53ff. and Nr. 1308. Pritzel 5983 (Titelvariante).

first history of the elephant

PETRI von Hartenfels, Georg Christoph.

Elephantographia curiosa, seu elephanti descriptio, multisque selectis observationibus.- Erfurt, Johann Heinrich Grosch for the author, 1715. 4to (200 x 160 mm). 15 Bll., 284 (recte 286) pp., (2) With engr. frontispiece, 26 (1 fold.) engraved plates and one text engraving. Browning throughout, engr. plates shaved to borders, and partly to the edge of the image. Bound in contemp. calf, spine richly gilt in compartments, some rubbing, edges and corners neatly restored in places, red edges, underlinings to one page. Fine copy. € 6.000.-

First edition of the first special monograph on elephants, with beautiful illustrations after designs by Tobias J. Hildebrandt. The copperplates show various methods of capturing and domesticating elephants, as well as their use in commerce, war, sport, and entertainment. The text also covers fossil remains of elephants, and the differences between the Indian and African elephant. The folding plate shows an elephant skeleton with anatomical details. The relevant zoological and travel works were used, from which the engraver, Jakob Petrus from Erfurt, also took his models. He succeeded in creating a uniform sequence of the best Baroque book illustrations from the heterogeneous and in part completely misrepresented original depictions (see Aubry's herd of elephants in Ludolf's work on Ethiopia. The German physician, natural scientist, university professor Georg Christoph Petri von Hartenfels (1633 - 1718) was the son of a merchant. After serving Count Heinrich V von Reuss zu Greiz (1655 as courtier, 1657 as personal physician), he became garrison medical officer in Erfurt and from 1666 on he made a career in the electoral and municipal medical service and in the Erfurt council. His last position was chief mayor, councilor and private physician to the Elector. He was a member of the German Academy of Sciences (Acad. Curios.).- Nissen, ZBI 3149; Eales I, 1256; Wellcome IV, 347; Schwerdt II, 68; Wood 518.

PYTHON (or Pithon), Joao Bento.

Descripcao do novo pantómetro de arta e explicao das operacoens q(ue) com elle se podem fazer. ... Portuguese manuscript on paper. No date or place (Porto, Lisboa early 1750 - 1760's). 4to (210 x 170 mm). (5) leaves (3 blanks), 17 numb. leaves with manuscript text and 7 finely executed wash - colour and ink drawings with the instrument, its parts and function. Contemporary red morocco, gilt spine, ruled borders. All edges gilt. Binding soiled, extremities worn. € 8.000.-

A fine Portuguese manuscript on a newly designed instrument called 'pantometro' by Jean Benoit Pithon (fl. 1755 - 1766) for the use in gunnery, dedicated to Joseph I. of Portugal. Pithon was commander of an artillery regiment in Porto (as mentioned on the title). In 1752 he participated in a cartographical expedition to the northern part of Brazil (Rio Iguacu) to establish the exact course of the new border between Portugal and Spain according to the treaty of 1750. Pithon's instrument combines three distinct devices in one. A gunner's quadrant, a sight and a gauging device. A very fine copy, the text in a professionally calligraphed script, with exceptionally fine water - colour drawings of the instrument.- for the same manuscript see: Escola do Exercicio (Lisbon). Catalogo alfabetico ... das obras que possui a Bibliotheca (1859) pp. 104.

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 margina-lia. 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; see Smith, Rara 83. not in BM STC and Adams.

Madeira flowers

ROBLEY, Augusta Jane.

A Selection of Madeira Flowers, drawn and coloured from nature. [Text by Rev. William Lewes Pugh Garnons].- London: Reeve Brothers, 1845. Folio (465 x 323 mm.) 10 unnumbered leaves, incl. 8 hand - colored lithographed plates by R. E. B[ranston] after Augusta Robley, printed by Reeve Brothers. Original blind-stamped green cloth, elaborate gilt ornament enclosing title on upper cover, small marginal tears, not affecting text or illustrations, tissue repairs to one leaf, light scattered spotting, damp-stain to inner margin, not affecting text or illustrations, damp-staining to covers, re-backed, new endpapers. € 3.800.-

FIRST EDITION of this finely illustrated work containing plates of the Strelitzia Regina, Magnolia Grandiflora, the Jambro or Rose Apple, the Chou-Chou, the Laurel-leaved Coral Tree, the Honey-Locust Acacia, a plate of three lilies (two Amaryllis and one Lilium), and a plate of a Coffee plant and the Cork tree.

Augusta Jane Penfold was born on September 30, 1809, on Madeira, Portugal, she was the 2nd surviving daughter of William Penfold, a merchant, and Sarah Gilbert. She married John Horatio Robley in London in 1838, and they had six children. Augusta Jane died in November 1868 in Florence, aged 59 years. The plates include Strelitzia Reginae which „was introduced into Madeira by Mrs Penfold ... from whose plant have been propagated all that are in the island“, and Gleditschia Triacanthos „from which the specimen represented in the accompanying plate is taken, is in Mrs. Penfold's garden (the Achada), and is upwards of fifty feet in height“. Augusta's son Horatio Gordon Robley (1840 - 1930) was a pioneering expert on Maori tattoos.- Nissen BBI 1654; Great Flower Books, pp. 133; Stafleu TL2 9304.- KVK: FU Berlin, Weimar Anna Amalia Bibl., Cambridge, Kew, NL Scotland, Pierpont Morgan, Cornell, Dumbarton Oaks, John Hopkins Library, Lloyd Library, and a few others.

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. Roemer's 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.

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. € 14.000.-

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.

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). This edition here has a new enlarged text, the plates are the same but in better coloration: '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. Schmidtler 2009).

August Johann Rösel (1705-1759), the author and artist, was the only natural historian of his time who studied both entomology and amphibians and reptiles, an essential combination in today's study of ecosystems. The text describes the natural history of all German frogs and toads in great detail. While the text proved valuable, the book's greatest fame lies in its plates. They are well designed from a practical point of view, highly artistic and skilfully executed, providing detailed and accurate information, and are beautifully and naturally colored by hand. The 24 plates are present twice as intended by the publisher. One suite, in the earlier state without figure numbers or key letters, is beautifully colored by hand, while the other, in the later state with figure numbers and key letters added, but with Rösel's name erased, is in black & white. Rösel was not only interested in the purely morphological appearance of animals, but also in their way of life. His aim was to get to the bottom of a creature's origins. The text contains very detailed descriptions and discussions about the reproduction of frogs, which were judged differently by the scientists of

the time. The illustrations, in which six artists besides Rösel were involved, are among the best of their kind in terms of the accuracy of the anatomical details. Rösel used self-made solar microscopes to examine the insects, which enabled him to dissect animals or draw microscopically small details of the insects. In 1752, Jan Swammerdam had published instructions for the dissection of insects in his 'Bible of Nature'. Some of the plates show the prepared frogs fixed trompe-l'œil-style on a support. As Rösel was primarily interested in the reproduction of amphibians, he depicted the ovaries separately and enlarged them 'together with the other parts belonging to the production' so that they would 'catch the eye better and more clearly'. This edition was edited by Johann Christian Daniel von Schreber (1739 - 1810) and the naturalist Johann Wolf (1765-1824), teacher in Nuremberg, who was the most important author of the issues 2-4 (1799, 1802, 1805) in Sturm's wonderfully hand colored »Fauna Deutschlands Dritte Abtheilung Amphibien«. By his herpetological studies in the field around Nuremberg he detected that the males and females, phenotypically different in *Lacerta agilis* and *Triturus vulgaris* as well, represent the same species in each; he also stated first the specific difference of the Nuremberg viviparous lizard (*Lacerta crocea* Wolf in Sturm, 1805) from *Lacerta agilis*. - 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)

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.

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.

Famous Mineral Cabinet

SAINT - LAURENT, Joannon de.

Description abregée Du Fameux Cabinet De M.r Le Chevalier De Baillou, Pour Servir a L' Histoire Naturelle Des Pierres Precieuses, Métaux, Minéraux, et Autres Fossiles. Par Joannon De St. Laurent.- A Luques (Lucca), Chez Sauveur & Jean-Dominique Marescandoli, MDCCXLVI (1746). 4to. (225 x 160 mm) (2), I-VIII, 1-156 pp., one plate (facing pp. 149; in red and black). Title in red and black. Printer's device. Contemporary polished calf, red edges, red morocco lettering piece, scuffed and little traces of worming at spine. Ex Libris on inner cover. Fine copy. € 4.800.-

An extremely rare work. Sole edition of this remarkable 1746 prospectus that describes only a small portion of the extensive mineralogical cabinet of the Florentine naturalist Jean de Baillou (1679 - 1758), General Director of the Galerie du Grand - Duc de Toscane. At the time, the complete collection comprised 30.000 samples of minerals, fossils, rocks and shells, and was one of the largest in the world. This volume provides details of Baillou's collecting philosophy and descriptions of some of the finest specimens of precious stones, native metals, minerals, crystals and other fossils contained in the collection. Baillou vainly hoped that the publication of this small volume would help obtain support for a much more ambitious catalog of his collection; however, its only effect was that it influenced Emperor Franz Stefan I. into purchasing the collection in 1748 and retaining De Baillou as its curator, when the whole was moved to Vienna. Upon the Emperor's death in 1765, the Empress Maria Theresa presented the collection to the state and opened it to public viewing. The remnants of it are preserved today in the Naturhistorisches Museum in Vienna. The volume opens with a preliminary discourse, followed by 27 chapters. Topics include a general idea of the cabinet, the philosophy behind collecting natural history specimens, the principles of the cabinet and petrifications. Other chapters describe the metals, precious stones, marine fossils, corals, crustaceans, animal fossils, earths, salts, sulfurs, alabaster & marble, jaspers of various types, agates & cornealians, pyrites, semi-metals, and rock crystal. The last chapter provides a general description of the cabinet's organization. Facing page 149 is a plate printed in red and black, showing the title page of a proposed and never published work. It was Baillou's wish to prepare a full descriptive catalog of the collection, utilizing his own system of classification. It would appear in seven folio size volumes, printed on imperial paper and illustrated by 600 plates rendering the finest specimens. It was a grandiose plan, and without the backing of a wealthy patron, impossible to complete. Unfortunately, the publication never went further than this preliminary solicitation for funds. Baillou had invested too much in building up his collections and in the experiments. The remains of this collection are now housed at the Naturhistorisches Museum in Vienna. Provenance : Ex - Libris de Jacques Annibal Claret Delatourette. see: Gatterer, Mineralogischen Literatur I, 271; Partsch, 1851no. 470; Sinkankas, Gemology Bibliography, 3230; Wilson, History of Mineral Collecting, pp. 101, 124 & 159.

Natural history of Reptils

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. € 6.800.-

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 bookseller. 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 splendid copy in a very decorative contemporary binding. € 25.000.-

Exceedingly rare only edition of this Tournament book, printed in very limited numbers (less than 100 copies ?) with spectacular hand coloring in imitation of the illumination of the original manuscript parchments plates by Hans Ostendorfer (Osendaler) 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 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. 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.

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, Poesonia, 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.

distillation

VOGTHERR (Vogter), Bartholomäus.

Wie mann alle gebresten unnd kranckheyten des menschlichen leybs, außwenndig unnd ynnwendig, von dem Haupt an, biß auff die Füß, artzneyen und vertreyben soll, mit außgebranten Wassern ... Newlich zusammen gesetzt unnd gezogen. (Augsburg, Getruckt durch Hainrich Stainer; 1547) 4to (182 x 132 mm) (8), LXXIII leaves. Period style blind-stamped calf over wooden boards, with title woodcut and repeated woodcut at the end of the index. € 2.800.-

Early edition of Bartholomäus Vogtherr's (ca. 1480/90 - after 1540) second popular medical work, an important work on the distilling and preparation of plant extracts for the treatment of a wide variety of internal and external ailments. It is divided into 233 short numbered chapters, each generally devoted to one particular ailment. Heinrich Steiner had published the first edition in 1531: „A very rare book on distilling“ (Duveen) shown in the title woodcut, repeating at the end of the index. The “extravagant waters” mentioned in the title primarily refer to plant extracts and are said to help against illnesses such as dizziness, “weakness of the head”, depression, insomnia, eye complaints, “if a person's ears are swollen or [he] has unclean worms in them”, toothache, “if a person has a bad stomach”, “if a person has a bad rotten liver” and much more. Bartholomäus (or Balthasar) Vogtherr (Vogter) was an ophthalmologist in Dillingen and later personal physician to the Bishops of Augsburg. His brother Heinrich Vogtherr, an artist and woodblock cutter, may have produced the block for the title-page. A half dozen editions followed in the course of the century.- VD16 ZV 24770; Durling 4690; Wellcome 6667; Neu 4246; Vgl. Duveen 606; Rosenthal 3269 (Ausg. 1541). Nicht bei Waller, BM-STC German oder Adams.