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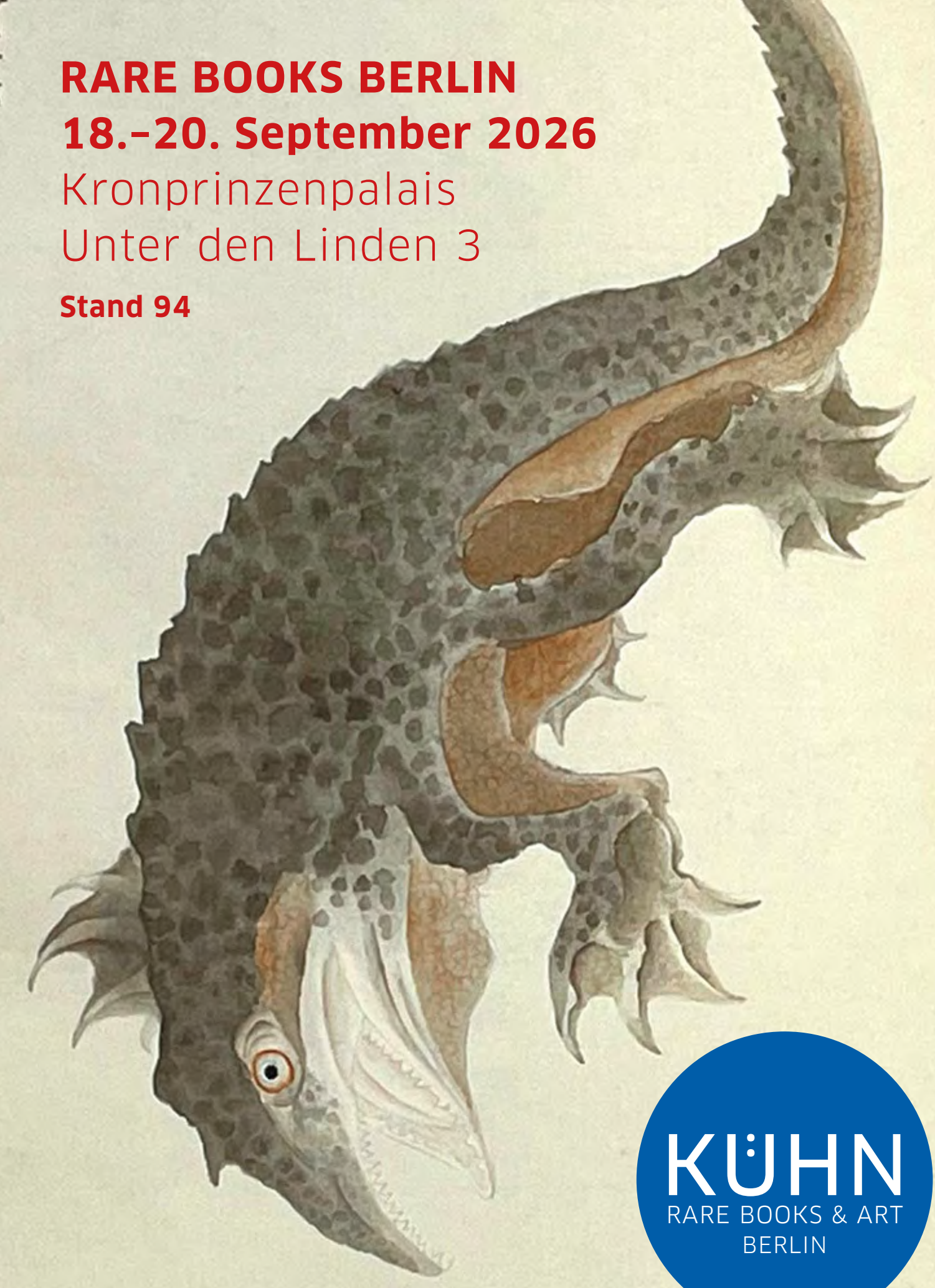

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RARE BOOKS BERLIN
Internationale Messe für Bücher und Graphik
18.-20. September 2026
Kronprinzenpalais
Unter den Linden 3
10117 Berlin

ALDROVANDI, Ulisse.
Ornithologiae, hoc est de avibus historiae Libri XII. 3 Vols.- Bononiae (Bologna): Nicolai Tebaldini for Marc-Antonio Bernia (II and III: Ferroni für Bernia), 1645 - 1652. Folio (370 x 246 mm) with 3 engraved titles, numerous woodcut illustrations by Lorenzo Bennini, Cornelio Schwindt, and Jacopo Ligozzi throughout, many of which full-page, 3 different woodcut printer's marks, 1 sheet, 893 pages, 27 sheets; 2 sheets, 862 pages, 30 sheets (the first one blank); 4 sheets, 560 pages, 11 sheets, Contemporary blind-stamped leather bindings with brass clasps (volumes 1 and 2 each with only one brass clasp remaining), covers scuffed and bumped, some with small tears at the heads; endpapers with glue stains; Volume 2 missing the flyleaves; the first 3 sheets of Volume 2 are browned; otherwise, only slight browning inside. € 16.000.-

Fine copy of Aldrovandi's important precursor to Linnaeus; a mixed edition, uniformly bound. This encyclopedic treatise describes 450 bird species, representing an "ambitious project to present the animal kingdom as a systematic structure of families and orders" a century before Linnaeus (Nonaka). The first volume also includes parrots and a section on "Fabulous birds" such as the gryphon and harpy. Volume 2 discusses domestic birds, pigeons and hens, and also blackbirds, thrushes and songbirds. Volume 3 is devoted to aquatic and web-footed birds. Aldrovandi, the owner of a renowned cabinet of curiosities, was the consummate Renaissance natural philosopher. The present work brings together not just the science of birds, but also the history of their symbolism in myth and art, their pharmacological and culinary properties, and even accounts of legendary birds such as the harpy and the roc - reflecting the Renaissance belief in the unity of art, science, and philosophy.
This celebrated treatise on birds containing magnificent full-page illustrations of numerous species, including eagles, owls, ostriches, woodpeckers, parrots etc. Each chapter describes in great detail not only the various subspecies (appearance, geographical location, eating habits, diseases, methods of capture, etc.) but also their medicinal uses, the fables and proverbs in which they are the protagonists, the hieroglyphs and coins on which they appear, and other various topics of considerable interest.- Anker 11; Bird Art 37; Nissen IVB 18; cf. Nonaka, *Renaissance Porticoes and Painted Pergolas*, p. 171.
Born in Bologna, Aldrovandi was a contemporary of William Shakespeare. His father died when he was only six and aged twelve Aldrovandi ran away to Rome. He soon returned home however, studied arithmetic, and briefly trained as a clerk. Then, when he was sixteen, he left Bologna again and travelled to France, Spain and Jerusalem as a Christian Pilgrim. On his return he settled down and studied law, philosophy, logic and mathematics at the universities of Bologna and Padua. His unorthodox views led him to be accused of heresy, and in 1549 he spent a year under house arrest but was eventually pardoned by the Pope. It was while confined at home that Aldrovandi became more and more interested in natural history. Although he completed his degree in medicine and philosophy in 1553 and began teaching logic the following year, he never practised medicine. Natural history had become his life's work and in 1561 he became the first professor of natural science at the University of Bologna. He persuaded the Senate of Bologna University to let him

create a Botanic Garden, one of the earliest in Europe, and an Herbarium for the preservation and study of medicinal plants. He directed both for 38 years until his death. He married Francesca Fontana, who located texts for him, also edited and contributed to his books and together they used her dowry to build a massive country estate that housed Aldrovandi's "Cabinet of Curiosities"- his natural history collection of more than 7000 objects. Much of his cabinet of curiosities has been lost since his death, but a small collection remains and can be seen at the Museum Aldrovandi in Palazzo Poggi in Bologna. When he was about fifty, a dispute with the pharmacists and fellow doctors of Bologna caused Aldrovandi to be suspended from all public positions for five years. He was only reinstated after the intervention of Pope Gregory XIII (a cousin of his mother). In his letter the Pope also asked Bologna to help with the cost of publishing the hundreds of books written by Aldrovandi, although most, like part of the three-volume book on birds, were only published after his death by his wife and colleagues at Bologna. The work for which Aldrovandi is best known is his monumental "Opera Omnia" or general natural history which in thirteen volumes presents the whole of natural history as understood at the end of the sixteenth century. The three books of the "Ornithologiae" are part of this series. All the books in the "Opera Omnia" contain many wonderful woodcut illustrations of both real and mythical creatures, and it has been said that a team of artists were employed for thirty years to produce the thousands of drawings needed. Each volume of "Ornithologiae" has chapters devoted to the major groups of birds which we would recognise today. Aldrovandi tells us about their appearance, distribution, anatomy and senses, their habits and habitats, how they reproduce and in what ways they are used by people – as food, egg producers or in falconry for example. Beginning with eagles, vultures and falcons. In each book Aldrovandi's text includes a lot of information that is no longer considered part of natural history but which was important in the Renaissance. He includes factual and mythical accounts by authors such as Homer, Virgil and Pliny, and also animal proverbs, auguries, mythological stories, animal morals, "qualities" and emblems – all are described and often illustrated. Consequently, we see an illustration about eagles which shows not only a life-like image of an eagle on its prey (a sheep's head) and diagrams of the bird skeleton and powerful raptor feet, but also small images of mythological and heraldic symbols. Like other Renaissance scientists Aldrovandi knew the importance of direct observation. He dissected some hens and demonstrated exactly where the egg came from, the position of the ovary and the direction of the oviduct and he described the development of the embryo from the beginning of incubation to hatching. But he followed Aristotle in saying that the egg was soft shelled when laid and hardened on exposure to air – but in fact the poor hen lays hard shelled eggs !
Aldrovandi's "Ornithologiae" is impressive in scale and content. Literally hundreds of birds are accurately described and illustrated in a rational order which we recognise today. There is a useful list of contents of each volume and an alphabetical list of all the authors whose work or ideas are quoted in each book which make them easy to navigate (albeit in Latin!). However, in addition to giving more weight than a modern author would to a reference to the bird on coins, or its mention in fables, proverbs, or poems, Aldrovandi, like all pioneers, makes mistakes. He thought that bats were a type of owl, presumably because both species are flying nocturnal predators. In Aldrovandi, two worlds intersect – one in which ancient texts still exerted a powerful authority on naturalists, but also one in which precise observation of natural phenomena is fast becoming the basis for the accumulation of new, scientific knowledge about the world. Aldrovandi did more, perhaps, than anyone else to establish natural history as a field of study and it is for this reason that later scholars, such as Linnaeus, regarded him as the father of natural history. (Diana Westmoreland)

ALDROVANDI, Ulisse.
De piscibus libri V. et de cetis lib. unus… Ioannes Cornelius Uterverius … collegit. Marc. Antonius Bernia in lucem restituit.- Bologna, Tebaldini, 1638 (1644) Folio (365 x 255 mm)

2 leaves, 732 pages, 13 leaves With an engraved title page, numerous woodcut illustrations - some full-page - and a printer's mark at the end. Smoothed, embossed leather binding of the period with 2 intact brass clasps. The beautiful binding is slightly rubbed; the endpapers show signs of glue staining; otherwise, the interior is clean and free of foxing spots. The title page is dated 1638; the printer's mark at the end is dated 1644. € 7.500.-

Fourth Bolognese edition of Aldrovandi's "Fish Book" with descriptions and illustrations of fish, whales, and seals. Aldrovandi studied in Bologna, Padua, Rome, and Pisa where his interests included antiquities and botany. In 1553 he was appointed to the chairs of philosophy and logic as well as a lectureship in botany at Bologna. In addition he practiced medicine, studied law, established a botanical garden, and gathered items for an early museum. Author of several works on medicine and natural philosophy, he is most well known for his thirteen-volume illustrated work on natural history.
Only four of the thirteen volumes were published in his lifetime, while the remaining volumes, compiled and edited by his students and colleagues, were published between 1606 and 1668. The range of subjects in the work comprise ornithology, insects, mollusks and crustaceans, fishes, quadrupeds, serpents and dragons, monsters including abnormal living creatures as well fabulous creations, minerals and mining, and dendrology. The accounts vary considerably in terms of the amount of information for each subject. In general, the following topics are included for each entry: distribution, various names for the organism, dietary or medicinal uses, sexual habits and differentiation, and cultural references such as appearances on coins, emblems, or in hieroglyphics or mention in verse or prose.

CHINA in Karten

D'ANVILLE, Jean - Baptiste Bourguignon (1697-1782).

Nouvel Atlas de la Chine, de la Tartarie Chinoise et du Thibet:contenant les cartes génerales & particulieres de ces pays, ainsi que la carte du Royaume de Corée; la plupart levées sur les lieux par ordre de l' Empereur CANG - HI (Kangxi) avec toute l' exactitude imagible, soit par les P.P. Jésuites missionaires à la Chine,…[= New Maps of China, Inner Mongol and Tibet]. The Hague (Den Haag): Henri Scheurleer, 1737. Folio (520 x 350 mm). 12 pp., title printed in red and black, light staining and spotting, with 42 engraved maps of China, Tibet, Tartary and Korea of which 3 are folding and 10 double-page (some mostly marginal dust-soiling or other light stains, large folding map strengthened along edges and with short tear. Contemporary half calf, marbled boards, rubbed and soiled, with library stamps at front fly, and verso each plate, the map with outline color and hand-colored vignettes. € 15.000.-

The most influential atlas reshaping European understanding of Chinese geography after Martino Martini's Novus Atlas Sinensis (New Atlas of China, Blaeu 1655). Through its unique combination of western and Chinese surveys, it brought the mapping of China to a new level of accuracy and detail.
The most comprehensive European atlas of China in the 18th century and the first to depict Tibet. From an early age d' Anville immersed himself in geography and the study of maps. He engraved his first map at the age of 15, and soon became one of the most respected cartographers in France, appointed Geographer to the King in 1773. Although he never left Paris, he had access to the new Jesuit surveys carried out in 1708 for the Emperor Kangxi.
The early 18th century was a period of rapid development for French cartography. When Emperor Kangxi initiated surveys for the atlas Huangyu Quanlan Tu (Overview Atlas of Imperial Territories), he sent a request to France asking help from priests on the project. Simultaneously, the

results of the surveys were passed onto Paris through the French priests. D'Anville was one of the ten French priests participating in the Kangxi Project during 1708-1718. Based on the materials of the Kangxi Project, d'Anville's atlas of China was issued in Paris by Dezauche under the title Atlas General de la Chine (General Atlas of China), and by Scheurleer in The Hague (this edition), which has 42 maps as opposed to 50.
Because the principles and methods of surveying had greatly improved by the late 17th- and early 18th-centuries, the result was the most accurate mapping of China available in Europe at the time. The maps are by Jean Baptiste Bourguignon d'Anville (1697-1782), "the finest cartographer of his time" (Moreland & Bannister: Antique Maps, p.133).
For certain remote parts of northern China, Mongolia, and Tibet, this work was the only adequate reference until the technological revolution in surveying in the 20th century. In addition to the maps on China and Korea, Du Halde's work includes a highly important map, *Carte des Pays traversés par le Capne Beerings, which* contains the first printed configuration of any part of Alaska, namely St. Lawrence Island.
Both the report and map are based on manuscripts that Bering had presented to the King of Poland who, in turn, presented them to Du Halde for inclusion in this work.
Since the Jesuits were not allowed in Korea the "Tartar lord" (Mukedeng a troubleshooter and trusted assistant for the Kangxi emperor) made measurements and observations in the Manchurian and Korean regions in 1709 and 1710. He was accompanied by Father Jean-Baptiste Regis (1664-1738), Father Pierre Jartoux (1669-1720), and Erhernberg Xavier Fridelli (1643-1743). While in Korea, the team was under constant surveillance. The Tartar lord was, however, given a map, and Father Jean-Baptiste Regis produced a map that came out in the Kangxi atlas and was then used and edited by d'Anville and published in 1735 in du Halde (description de la Chine) and as "Royaume de Coree" (atlas de la Chine 1737).

AQUIN, Thomas von.
Opuscula.- Venedig, Hermann Liechtenstein, 7. IX. 1490. sm.Folio (240 x 185 mm) 436 Blatt, Gotische Type, 2 Spalten. 55 Zeilen. 17th-century leather binding with handwritten spine label (Aquinatis Opuscula), Binding scuffed and bumped, lower spine joint repaired, title page reattached, the first and last quires with a few wormholes, mostly in the white margins, some leaves with contemporary handwritten notes, otherwise unusually clean and fresh inside. € 7.500.-

Antonius Pizamanus was the editor of these 72 short treatises by Thomas Aquinas, which also include a biography of the author. Consistently rubricated and with Lombard capitals painted in red (two larger ones with brown penwork). A fine copy of this incunabulum, printed two years before the discovery of America.- GW M46029; Hain/Cop. 1541; BMC V, 358; Pr. 4793; Goff T 258; BSB-Ink T 236; IGI 9552; Pell. 1093; Polain 3712; Voull., Bln. 4021; not listed in Oates.

AUGUSTINUS, Aurelius.
Plura ac diversa divi Aurelii Augustini Sermonum Opera videlicet. I) Sermones ad heremitas; II) Sermones de verbis Domini; III) Sermones de verbis apostoli; IV) Sermones in epistolam Johannis; V) Quinquaginta. 5 parts of 7 in one.- Basel, Johann Amerbach, 1494. Folio (305 x 210 mm) Full-page woodcut on the verso of the title page, 6 leaves, 288 leaves (leaves 1 through 285 hand-numbered; three of the four intermediate title pages are unnumbered but included in the numbering), 8 leaves. 17th-century embossed pigskin binding with two intact brass clasps. The beautiful binding is only slightly dusty; the spine bears the paper label typical of the Buxheim Library (N 140); the endpaper features a signed ex libris "Oscar L. Isacson 1934"; the flyleaf bears the monogram of the Swedish

illustrator and book collector Arthur Sjögren, 1904; Title page bears a ownership note from the Buxheim Charterhouse; the first page has a small stamp; the first few pages have minor wormholes that quickly diminish in number; the last few pages also have a few small wormholes, one of which penetrates several layers, with a few faint instances of color bleeding; overall, clean and exceptionally fresh. Contains 5 large painted initials, one with foliage, several smaller painted initials (for the most part, however, the spaces left by small printed letters were not filled with initials), rubricated throughout with a dotted line except where marked "Annotatio," many pages with neat contemporary annotations. € 12.000.-

A fine copy of the edition of Augustine of Hippo's collection of sermons published by Sebastian Brant at Amerbach in Basel. A copy from the famous library of the Buxheim Charterhouse, which was secularized in 1803. In 1810, the Buxheim Charterhouse, along with its library, came into the possession of the Counts of Waldbott zu Bassenheim; in 1883, Hugo Waldbott von Bassenheim, facing chronic financial difficulties, had most of the library auctioned off.

BAZ, Gustavo and Gallo, E. L.

History of the Mexican Railway; Wealth of Mexico, in the Region extending from the Gulf to the Capital of the Republic, considered in its Geological, Agricultural, Manufacturing and Commercial Aspect. Translated by George F. Henderson.- Mexico: Gallo, 1876. First. hardcover. good. Complete with chromolithograph half-title, folding map, and 32 tinted lithograph plates. 211pp. folio, orig. cloth; spine ends and corners worn. € 2.500.-

First Edition in English. Handsomely illustrated with scenes of railroad tunnels, bridges, stations, and an aerial view of Mexico City. History of the construction of the Mexican Railway from Veracruz to Mexico City.- Palau 25914.

OBSTSORTEN

BERGHUIS, Sybolt.

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

Complete copy of this splendid pomological compendium of apples (60 plates), pears (36 plates), cherries (8 plates), and plums (12 plates), as well as apricots and peaches (8 plates), all then growing in the Netherlands, with text in German and French throughout. A Dutch edition was printed as well. The 124 lavishly designed chromolithographic plates each show two views and a cross-section, and in the case of stone fruit also seeds and foliage of two to four fruit varieties. The most famous Belgian lithographer Guillaume Severeyn (1830 - 1909) was a member of the Royal Academy in Brussels and a recognized specialist in botanical illustration. Sybolt (Samuel) Berghuis (1820 - 1896) worked in Groningen as a painter, draughtsman and watercolorist. The work is dedicated to the Dutch King William III, a preface was written by the botanist Karl Heinrich Koch (1809 - 1879) and a foreword was given by the „Boskooper Verein zur Bestimmung und Veredelung

der Obstsorten“, which was responsible for the description of the fruits.- Landwehr, Dutch books with cold. plates 14; Nissen, BBI 2221 (Dutch ed.).
Vollständiges Exemplar des prachtvollen pomologischen Kompendiums von Äpfeln (60 Tafeln, 162 SS.), Birnen (36 Tafeln, 112 SS.), Kirschen (8 Tafeln, 36 SS.), Pflaumen (12 Tafeln, 32 SS.), sowie Aprikosen und Pfirsichen (8 Tafeln, 8+8 SS.). Durchwegs in deutscher und französischer Sprache. Auf den 124 aufwändig gestalteten chromolithographischen Tafeln sind je zwei Ansichten und ein Querschnitt, bei Steinobst auch Kerne und Laub von zwei bis vier Obstsorten abgebildet. Der verantwortliche Lithograph Guillaume Severeyn (1830-1909) war Mitglied der Königlichen Akademie in Brüssel und ausgewiesener Spezialist für botanische Illustration. Sybolt Berghuis (1820-96) wirkte in Groningen als Maler, Zeichner und Aquarellist.

BOERSCHMANN, Ernst.
Chinesische Architektur. 2 Bände.- Berlin, E. Wasmuth., 1925. Folio. (250 x 260 mm). 162 pp. with 39 Text illustrations and 346 (6 colored) Photogravure plates. Blue publ. cloth, fine. € 2.800.-

A richly illustrated presentation of Chinese architecture. Contains 270 plates with 591 illustrations based on photographs and 70 plates based on drawings. A comprehensive publication featuring valuable photographs—mostly taken by the author—of Chinese architectural monuments. Essential for research on Chinese architecture. This publication has made a significant contribution to fostering an understanding of Chinese architecture in the West. A very fine copy.

Vater der Botanik

BRUNFELS, Otto.
Contrafayt Kreüterbuch. Nach rechter vollkommener art vnvd (! vnnd) Beschreibungen der Alten, besstberümpten ärzt, vormals in Teutscher sprach, der masszen nye gesehen, noch in Truck auszgangen… Newlich beschriben.- Strassburg, Hans Schotten [Johann Schott] 1532. Folio (330 x 210 mm). [32], I - CCCXXII, [2], [14] pp. with 176, mostly, full-page woodcuts, initials, and one coat-of-arms of Strasbourg, all in contemporary hand-coloring. Contemporary calf binding over wooden boards with plate and roller stamps, corner fittings, and two clasps. The binding features numerous portraits of rulers as well as allegorical depictions, extensively monogrammed „HB.”, dated 1534. Spine repaired, partially slightly stained, a few pages with old repairs, especially at the beginning, otherwise a nice copy. € 12.000.-

Rare first German edition in nice contemporary coloring: „It is usually accepted that the publication by Schott of Strasbourg in 1530 of the first volume of Otto Brunfels’s Herbarum… inaugurated a new era in botanical illustration…“ (Blunt pp. 45)
This edition differs from the earlier Latin version (1530) and is not a translation of the Latin text but rather includes new descriptions of plants as well as several new illustrations, following the preface, a new introduction on the “origin, identification, use, praise, and splendor of herbs.”
In 33 chapters, Brunfels presents knowledge of plants based on previous herbals, the origins of some plant names, and specific medicinal effects. He advocates the use of simple medicines (simplicia) derived from native medicinal plants and opposes the costly, multi-ingredient medicines (composita) of many physicians of his time, who drew upon Arabic medicine and, above all, Avicenna.
Regarding the early printed illustrated herbals, Brunfels judges that they were all “embellished and nothing of substance was produced.” Noteworthy is his admission that the ancient authors “did not know everything either” and that Dioscorides and Galen referred to the flora of Greece

and Italy, “not to German lands.” Brunfels then describes 130 plant species in this volume, including several first descriptions.
In the Latin edition, whose first chapters are not illustrated, he classified the plants according to their medicinal uses, for the first time not, as had been the case previously, according to the alphabetical order of their names. In the German edition, the plants are initially arranged by family and distinguished according to male and female specimens. Brunfels defines “family” as similar appearance or related medicinal effects; he considers strong growth and vigorous, dark colors to be masculine. However, the descriptions were later arranged in the order in which the artist’s drawings were received. The description follows this pattern: “The name of the herb, its form, its season (of collection) and place (location), its complexion, its properties, and uses” based on ancient and contemporary sources. Brunfels supplements the presentation of the plants with instructions for collecting, storing, and preparing the drugs. Drugs refer to dried plants used for pharmaceutical purposes. Brunfels’ attempt to simplify the nomenclature by consolidating the Latin, Greek, and Arabic plant names from older literature nevertheless caused confusion in the terminology, as transalpine plants are still, without exception, given names that Dioscorides had used for the Mediterranean flora, leading to errors. The selection is limited to native herbs; exotic species were omitted, and plants without ancient names he called “herbae nudae.”
Weiditz also provided illustrations of native plants whose medicinal use Brunfels could not verify. The compilation of the text drew primarily on ancient sources such as Dioscorides and Pliny, as well as Italian works by authors like Platearius and Simon of Genoa; he rarely included references from folk medicine. Among his contemporaries, he most frequently cited Hieronymus Brunschwig. An index of German herb names and a six-column index of diseases provide a guide to the text.
A separate second volume was published after the author’s death in 1537 by Michael Herr (M. Herus) who completed the unfinished manuscript. The descriptions are shorter, and there are fewer quotations from the classics.
The first volume of the German edition contains 175 plant illustrations from 172 plates in the text. 84 woodcuts were taken from Volume one and 46 from Volume two of the Latin edition; 45 illustrations are new.
Some woodcuts were used twice. Most woodcuts are about 250 mm high, but there is an alternation between the 100 full-page illustrations and the 75 smaller illustrations (between 100 and 120 mm high), which are placed on the left or right page. The illustrations are integrated into the text or appear before or after their description. Since illustrations were increasingly omitted toward the end of the book due to a lack of source material, these were added in the posthumously published second volume in 1537.
The print quality of the German edition is inferior. The illustrator was Hans Weiditz (before 1500 – 1537), a student of Dürer, who is referred to as “Ioannes pictor Guidictius” in the introductory verses by Johannes Sapidus. Brunfels also refers to him in the 32nd chapter of the preface as the “highly renowned master Hans Wyditz of Strasbourg,” who “drew and copied” the illustrations for the book. The title page, featuring a woodcut border, also contains a brief summary of the contents. It depicts Adonis’s garden at the top with Venus, Silenus, and the youths Chromis and Mnasilus, and the Garden of the Hesperides at the bottom with Heracles, flanked by the Dioscuri and Apollo. The woodcut initials were carved in the style of the smaller version of Hans Holbein’s Boy’s Alphabet. Shading is rarely found in the borderless, contoured plant illustrations. Weiditz conveys a sense of physicality more through overlapping forms.
In 1930, Walther Rytz discovered some of the preliminary drawings from 1529 in the herbarium of Felix Platter (1536 – 1614), a student of Rondelet in Montpellier, at the University of Bern. The 77 pen-and-ink drawings in bistre - watercolored or colored with opaque paints, mostly cut along the contours and mounted on cardboard - often featuring secondary figures, enlarged details of flowers and seeds, or drawn veins and ribs that were omitted in the woodcut, are now preserved at the Burgerbibliothek in Bern. The designs are usually scaled down on the woodblocks and feature a few modifications. The woodcuts emphasize contours and are executed with a uniformly fine, thin line, sparse shading, and minimal hatching for modeling. For greater clarity, the plants are

depicted in flat relief. They are - as has been customary since antiquity - depicted as complete organisms, with stems, leaves, and roots. The plates also feature enlarged details such as side branches, flowers, and spores as secondary elements. In the preface, Brunfels apologizes for shortcomings, as the woodcutters had reportedly ruined and destroyed the plates, and he also admits that he had little influence over the selection. Heinrich Röttinger mentions a continuous coloring scheme. The second volume from 1537 contains text woodcuts, some of which are taken from the Latin edition, are new or slightly modified; however, they were no longer drawn by Hans Weiditz but, as in the third Latin volume, are partly by the monogramist I. K., perhaps Jakob Kallenberg, to whom a total of 275 woodcuts may be attributed, as well as by other engravers who worked from Weiditz's drawings. The smaller initials take up the theme of the Dance of Death.- VD 16 B 8503; Nissen BBI 258; Ritter 289; Schmidt 125; Röttinger, Weiditz pp. 77; Heilmann 184; Klebs/Becher 70; Isphording no. 35; Stafleu/Cowan 855; Lit.: Th. Arch. Sprague. The Herbal of Otto Brunfels. In: Journal of the Linnean Society of London, Botany. Band 48, Nr. 320, 1928, S. 79–124.

Anthropocene concept

BUFFON, Georges Louis M. Le Clerc, Comte de.

Epochen der Natur übersetzt aus dem Französischen des Herrn Grafen von Buffon, Aufseher der Garten und das Cabinet des Königes von Frankreich … übersetzt aus dem Französischen (von Johann Friedrich Hackmann). 2 Vols.- St. Petersburg: verlegts Johann Zacharias Logan, 1781. 8vo. (190 x 130 mm) 204 pp.; 190 pp. with engraved titelvign., 2 fold. engraved maps, and 3 engraved plates. Contemporary half calf, gilt spine in compartments, spine slightly defective through worming, slightly tanned, with a few stains; the title page and first few pages have some glue stains, else a nice copy. € 3.200.-

Exceedingly rare first German edition of Buffon's theory of the history of the earth, „Les Époques de la nature" (1778), one of the first great popular science books, a work of style and insight that was devoured by Catherine the Great of Russia and influenced Alexander von Humboldt, Charles Darwin, Charles Lyell, W. Vernadsky (inventor of geosphere, biosphere), et al.
Buffon (1707 – 1788) is considered an early precursor to the Anthropocene concept, identifying humans as a significant geological force. He proposed that humanity was shaping the Earth's surface and biosphere, notably in his seventh epoch, anticipating modern concerns about human environmental impact. It is the first geological history of the world, stretching from the Earth's origins to its foreseen end, and though Buffon was limited by the scientific knowledge of his era - the substance of the Earth was not, as he asserts, dragged out of the sun by a giant comet, nor is the sun's heat generated by tidal forces - many of his deductions appear today as startling insights. In seven epochs, Buffon reveals the main features of an evolving Earth, from its hard rock substrate to the sedimentary layers on top, from the minerals and fossils found within these layers to volcanoes, earthquakes, and rises and falls in sea level - and he even touches on age-old mysteries like why the sun shines. In one of many moments of striking scientific prescience, Buffon details evidence for species extinction a generation before Cuvier's more famous assertion of the phenomenon. His seventh and final epoch does nothing less than offer the first geological glimpse of the idea that humans are altering the very foundations of the Earth - an idea of remarkable resonance as we debate the designation of another epoch: the Anthropocene. The original edition also featuring Buffon's extensive „Notes Justificatives," in which he offers further evidence to support his assertions (and discusses vanished monstrous North American beasts - what we know as mastodons - as well as the potential existence of human giants). The fine double-hemisphere map of the poles shows on the northern hemisphere, the north of North America, with the St. Lawrence River in the east and a broken coastline in the west; and on the southern, the tips of

Terres Magellaniques, Terre de Diemen, and N. Zelande, along with the tracks of Captain Cook and other explorers.
Provenance: Library of the Dukes of Schönborn - Buchheim (Sign. 618).
Fromm 4265; vgl. Pogg. I, 338; Wellcome II, 268; Norman 370; VD18 11105291.

Marian devotion

BUSTI, Bernardino de.

Mariale de singulis festiuitatibus beate virginis per modu[m] sermonu[m]t ractans, omni theologia copiosum … Straßburg: Martin Flach, Anno a natiuitate d[omi]ni Millesimo-equadringentesimononagesimooctauo: Mensis [ver]o augusti die decimoquinto [1498. 08. 15.] Folio (285 x 210 mm) 378 unnumb. leaves (= 576 unn. pp.) Consistently rubricated, with numerous initials painted in red and blue, two of which are more elaborately decorated. Embossed pigskin binding from the late 16th century, missing both clasps, red edges, the binding is scuffed and stained, with a few wormholes; the first and last quires have a few wormholes; the title page is somewhat dusty; inside, there are a few old marginal notes and small smudges of color; otherwise, very clean and fresh. The binding features oval supralibros bearing the coat of arms of the Bavarian Duke Wilhelm V (1548–1626) and his wife Renata of Lorraine (1544–1602), „Patroni Monasterii in Prvell prope Ratisbonam Ordinis Carthusiensis 1591." € 8.000.-

Incunabla. The third printing of only three complete 15th-century editions of the Sermons on the Marian feasts by the famous Italian preacher of the Franciscan Order (1450 – 1513); the second printing (1492 was the first edition) is held by Martin Flach, a fairly accurate reprint of the 1496 edition.
A fine copy of this vast compilation of model sermons structured specifically for various Marian feasts, such as the Annunciation, the Visitation, the Assumption, and the Nativity of Mary with heavy emphasis on the defense of the Immaculate Conception, utilizing rich allegorical imagery, typology, and references drawn heavily from the Song of Songs. Bernardino de' Busti also integrated deep ascetic and moral instruction into these sermons - for instance, using the Visitation to preach on Christian modesty, chastity, and avoiding idle company.
The theologian Bernardino de' Bustis (or Busti) (Milan, c. 1450 – Melegnano, May 8, 1513) was the son of a Milanese jurist, and after completing his studies in his hometown, he moved to Pavia, where he studied law at the city's university and eventually earned a law degree. In 1475 or 1476, he entered the Order of the Observant Friars Minor of the Lombard Vicariate, taking the habit at the convent of Sant'Angelo in Legnano under the guidance of Friar Michele Carcano. A great devotee of the Immaculate Virgin, he wrote numerous dogmatic and moral works. He was among the promoters of the establishment of the Monti di Pietà. He died in Melegnano in 1513 and was buried there, inside the convent of Santa Maria della Misericordia. Although his cult has not yet been officially recognized by the Church, he has been venerated as blessed since his death and is commemorated in the Franciscan martyrology, which sets May 8 as the date for his commemoration.- Hain/Copinger (Add.) 4162. Ritter, Inc.alsaca. I,73. Pell-Pol 3111. Pol 2615. IGI (+ Suppl.) 2284. BMC I,155 (IB. 2215). Goff B 1335. IBP 1346. CIH 866; GW 5806; Proctor 710.

Schmetterlinge

(BUTTERFLY Scrapbook)

Large-format album with printed illustrations of butterflies mounted on paper. (Germany, 1800 - 18409. Folio (480 x 420 mm) Contains 397 colored plates and 265 colored cut-outs mounted on cardboard, a half-linen album of the period; the album is scuffed and bumped. € 1.600.-

The illustrations are from Oken's *Natural History*; *Archives du Musée*; Bechstein, *Illustrations of Natural History*; Berge, *Book of Beetles* and *Book of Butterflies*; *Book of the World*; Cyrilli, *Entomologia neapolitana*; Férussac, *History of Mollusks*; Schinz, *Natural History*; Wilhelm, *Conversations on Natural History*, etc.
For the most part, the plates from the respective works are glued in as a whole at all four corners and often bear brief handwritten notes along the margins. However, numerous plates were also cut apart and glued in, arranged by theme or animal genus. From the library of Baron Gustav Adolf von Liebenstein (1824 - 1892).

Mexico

CASTRO, Casimiro (1826-1889).
México y sus alrededores. Coleccion de monumentos, trajes y paisajes. Segunda edicion.- Mexico: Decaen, 1864 - (1875). Folio (455 x 320 mm) With a colored lithographed title page, a colored lithographed fold-out map of Mexico City, a lithographed fold-out map of Mexico with border coloring, 44 lithographed plates (42 colored) containing 48 illustrations, 2 sheets, 70 (of which 67 pages are numbered) pages, V. Original green cloth with gold-stamped title on the cover, binding slightly rubbed and bumped, endpapers slightly creased with minor reinforced tears, text block evenly and lightly browned, plates showing only slight browning in the white margins, a fine copy. € 6.800.-

Well-known collection of views, first published in 1855/57, reissued in 1864 and 1869 respectively with additional views and a fold-out map of Mexico City; the number of plates varies among individual copies. The title page of this copy bears the year 1877; the imprint is dated 1864; the map of Mexico City bears the year 1875; and the fold-out map, 1872. With parallel Spanish-French text; the plates feature captions in English, Spanish, and French. "The draughtmanship and lithography are of a very high standard." (Abbey). The magnificent lithographs with images by the artists Juan Campillo and G. Rodriguez, published by Decaen, depict views - some from a semi-bird's-eye perspective - as well as scenes of daily life, etc. The prints illustrating the dress and customs of Mexican people were enormously popular during the nineteenth century. The titling in English, Spanish, and French below this image indicates that the series—on Mexico's monuments, costumes, and landscapes—was intended for an international audience. Vendors sell their goods at the Sunday market near the National Palace in the heart of Mexico City. Despite its recognizable location, this is an idealized scene meant to reveal the distinctive character of Mexican dress.

CHALCONDYLE, Laonicus.
Histoire generale des Turcs, contenant l' histoire de Chalcondyle; traduite par Blaise de Vigenaire … et continuée iusques en l' an M.DC.XII. par Thomas Artus; et en cette edition par le Sieur de Mezeray, iusques en l'année 1661. … Paris, Coubre, 1662. Folio (370 x 235 mm) With 2 copperplate title pages, 1 engraved fold-out view, 1 folded woodcut plate, 106 (81 full-page) text copperplates, 11 sheets, 907 (recte 903) pages, 14 sheets, 5 sheets, 204 (recte 226) pages, 8 sheets, 89 pages, 1 sheet, 85 pages, 5 sheets, 64 numbered sheets, pages (65)-116, 2 sheets, 273 columns (recte 274), 1 leaf. Contemporary leather binding, bindings scuffed, headbands with minor repairs, one leaf with a reinforced corner tear (no loss of text), the view of Constantinople with a reinforced tear, interior slightly browned; old handwritten dedication on the endpaper of Volume 1. € 4.200.-

This significant historical compendium on the history of the Ottoman Empire was first published in 1577 in a French translation by Blaise de Vigenère, without illustrations. This edition contains additions by Thomas Artus and François de Mezeray to Chalcondyle's original text up to the year 1661. Among the engravings are depictions of traditional costumes and portraits of sultans, as well as illustrations related to the prophecies concerning the fall of the Turkish Empire, a battle plan of the Turkish army (woodcut), and a folded view of Constantinople.

CORONELLI, Vincenzo Maria.
Memorie istorio geografiche della Morea riacquistata dall' Armi Venete del Regno di Negroponte e degli altri luoghi circoniucini, … Venice (Venedig): Giuseppe Maria Ruinetti, 1687. Folio (394 x 274 mm). With a stamped title page, one large stamped folded map, 18 stamped folded copperplate engravings, 22 copperplate engravings on 11 folio-sized plates (including pagination), and 22 stamped text copperplate engravings. 93 (recte 66) leaves. Binding made using a parchment manuscript. Stained, bumped, worm-eaten, and spotted. Front cover has a missing section due to worm damage. Several small defects in the binding. Title page has slight worm damage along the white margin, with an erased library stamp and an erased handwritten ownership note. The large fold-out map is mounted in the center fold, with a tear approximately 8 cm long in the right margin and minimal worm damage. A few leaves at the beginning show worm tracks on the lower white margin. Leaf E3 has a large tear in the lower margin. One fold-out plate with a faded library stamp. Page P1, verso, with a handwritten correction pasted in. Page Bb2, verso, has 4 lines covered with a paper strip. Page 90 has a tear in the lower margin that has been backed. Page 93 has an obliterated library stamp and a watermark. Slightly browned in places, with fingerprints and age spots. € 5.200.-

Second (Italian) folio edition, expanded to include text and plates describing the new Venetian conquests since the 1686 publication. As is well known, the selection and number of copperplate engravings vary. The large fold-out map at the beginning shows the Peloponnese, formerly known as the Morea Peninsula. Additional views and maps depict the theaters of the Seventh Ottoman - Venetian War (1683–1699), a sub-conflict of the Great Turkish War between the Holy League and the Ottoman Empire.- Atabey 284. Blackmer 408.

(Paper Cut Artist's Book; late follower of Mary Granville DELANY).
Album with cut - paper flowers most probably presented to Comte de Chambord. (maybe France 1850). Folio (346 x 259 mm). 12 cut - paper collages showing twelve flowers and each with sectional title printed in gold (Lys, Pensees, Begonia, Myosotis, Jasmin, Verveine, Rose, Ennemie du Peintre, Fuschia, Seringa, Patentille) in a contemporary gilt-stamped green armorial morocco binding for Henri Dieudonné d'Artois (Comte de Chambord), with dentelles, gilt edges, silk endpapers, lightly spotted. The initials on the cover refer to Archduchess Maria Theresa of Austria - Este. Overall very fine copy. € 8.000.-

An exceptional fine French (?) album with paper flower cuttings or decoupages.
The album contains 12 cut-paper flower collages in the style of Mary Delany. It begins, of course, with the lily, as the fleur-de-lys is used as a decorative design and has been used by French royalty throughout history. Going on with the pansy which in the early years of the 19th century, Lady Mary Elizabeth Bennet, daughter of the shell collector Earl of Tankerville, collected and cultivated and by 1833, there were 400 named pansies available to gardeners. Begonia whose name was coined by Charles Plumier, French patron of botany, and adopted by Linnaeus in 1753, to honor the

former governor of the French colony of Haiti, Michel Begon. Myositis comes from the Ancient Greek μυοσωτίς (mouse's ear), which the foliage is thought to resemble, but in the northern hemisphere they are colloquially known as „Vergißmeinnicht" (forget-me-not) which might be the intention here. Verveine was collected by Philibert Commerson in Buenos Aires on his botanical circumnavigation with Bougainville about 1767. The plant had already been imported directly into the Real Jardin Botanico de Madrid, where in 1797 Ortega and Palau y Verdera named it „Hierba de la Princesa" to compliment Maria Louisa of Parma, the wife of the Garden's patron Infante Carlos de Borbon, son of king Carlos III.. In French, 'L'ennemi du peintre', or 'Le désespoir du peintre' [The painter's despair] is the common name for the rockery plant Heuchera known for its countless little red flowers. Syringa or Seringa is named after the Belgian-French botanist Joseph Decaisne, who worked on and described numerous new plant species in the early 19th century. We don't know if there is an unspoken „language of flowers" in this unusual selection of the plants. The compositions, probably by a female artist, are all unsigned and fill up a large portion of each sheet. The artist was clearly influenced by the work of Mary Delany (1700 - 1788) who, at the age of 72, began to create botanically accurate 'paper mosaicks' in handcolored tissue paper set around a black ground. She frequently pursued her work in company and lamented that 'so few would attempt it'. Failing eyesight obliged her to give up her occupation after ten years but by then she had already filled ten albums of Flora which are now preserved in the British Museum in London. If you were a woman of certain class in Victorian England, you were expected to both not work (status) but stay busy (virtue). To satisfy both social requirements, women of means took up crafting — and paper - flower making was at the top of the to-do list. They were made by carefully disassembling a real flower, tracing each component on paper, and using those pieces as a template. The paper petals were carefully cut out, ruffled or crimped to achieve a realistic look, and glued or wired onto stems. The flowers were often finished by dipping or painting wax on each petal. The imitation flowers were displayed throughout the house and were considered an indispensable personal accessory.
Provenance: Henri Dieudonné d'Artois, Comte de Chambord (1820 - 1883) was the grandson of Charles X of France, and son of the assassinated Duc and Duchesse de Berry. After his grandfather's expulsion from France in 1830 he initially lived with his aunt Marie Therese, Duchesse d' Angoulême, the only surviving child of Louis XVI and Marie Antoinette. They lived peripatetic lives, finally settling at Schloss Frohsdorf in Austria which she left him in her will. He died there in 1883, the last Bourbon of the main line; ownership inscription in ink at the back: Charlotte de Beaulaincourt à Glomenghesse le 10 août 1890. She is considered one of the real-life models for the character of Madame de Villeparisis in Marcel Proust's monumental work In Search of Lost Time. Proust knew her personally from the Paris salons; acquired by Maggs Bros from the library of the Count of Chambord for Lord Broughton.- Olivier 2500, fer 3

Orchid fever in Victorian England

DURHAM, Cornelius Beavis (artist)

„Exotic orchids from the collection of Edward Salt, Esq., Ferniehurst".
27 watercolor drawings of orchids from the collection of Edward Salt. 2 volumes. (Fernihurst near Bradford/West Yorkshire, 1868 - 1869) Elephant Folio (730 x 500 mm) Calligraphic titles with water - color vignette, and 27 water - color drawings of orchids, window mounted, not titled, in a contemporary green half morocco gilt, one spine label chipped, rubbed and soiled. € 62.000.-

Impressive collection of original watercolors of orchids, painted by the miniaturist and „orchid painter" Cornelius Beavis Durham (1809 - 1884) for the textile mill - owner Edward Salt (1837 - 1903) who had have a world - renowned collection of orchids, which is recorded in these two volumes in sumptuous detail.

Produced during „orchid fever“ of the Victorian era, when collecting and discovering orchids reached extraordinarily high levels, wealthy orchid fanatics like Edward Salt sent explorers and collectors to almost every part of the world in search of new varieties of orchids. Orchidelirium is seen as similar to Dutch tulip mania and was a craze limited to the European upper classes, to include James Bateman at Biddulph Grange, Baron Schroeder at the Dell, Englefield Green and Sir Trevor Lawrence at Burford, Dorking, Surrey and Robert Warner, Sigismund Rucker, James Veitch, Joseph Hooker and others.
A difficult plant to grow in cold or even temperate climates, the rich spent a fortune on orchids that died in unsuitable conditions, generally with waterlogged roots in stifling hot greenhouses. New exotic orchids were most often sold at auction in London, fetching extravagant prices. During this time very little was known about the cultivation of orchids and their survival rate was dismal. Through experimentation and by gathering more information on the growing conditions of orchids in their natural habitat, knowledge was slowly being developed and by 1871 B.S. Williams published the first edition of The Orchid Grower's Manual. Following a privileged education in London, Edward Salt (1837 - 1903) entered the textile empire of his father Titus Salt (see Saltaire). In 1861 Edward Salt built for his wife and himself a lavish mansion (now demolished) and Green Houses which stood on the north side of the Aire Valley near Bradford. His „Odontoglossum house“, where he kept his famous orchid collection, was considered a model of perfection. Disaster struck in 1892, when the business went into liquidation. His collection of orchids had been sold in 1892 and the house had been mortgaged to the Bradford Bank.
The artist Cornelius Beavis Durham exhibited at the Royal Academy every year between 1827 and 1858, winning several awards, including a silver Isis Medal in 1832 given to him by the Royal Academy, as an encouragement award for a drawing in chalk of an animal. He also exhibited at The Royal Society of British Artists between 1832 and 1842. In December 1830, he was admitted to the Royal Academy Antique School. He is regarded as being in the higher ranks of miniature portrait painters working in the nineteenth century.
The English orchidophile John Day (1824-1888), son of a wealthy wine merchant, was one of the richest and most famous orchid growers in Europe and he employed Cornelius Beavis Durham in 1862 to paint watercolors of his best plants. Durham might already had have a reputation as a flower painter. Durham prepared over 320 paintings for Day, all bar a few being sold at auction on Day's death in 1888 to Sir Jeremiah Colman of the mustard family.. John Day received twelve drawing lessons from Durham in the early 1860s and from January 1863 John Day began to draw orchids by himself.
Only Eight watercolor drawings of orchids of Durham are known today, being in the Fitzwilliam Museum/Cambridge (coming from the same provenance as ours).
Provenance: Edward Salt; the 2nd Lord Fairhaven (Lord Broughton)
Lit.: Endless Forms. Charles Darwin, Natural Science and Visiual Arts. Edited by Diana Donald, Jane Munro. (Yale Center 2009), pp. 266 ff.; Cribb/Tibbs. A very Victorian Passion. The Orchid Paintings of John Day, 1863 to 1888 (2004). (https://digidownload.libero.it/DURHAM_FAMILY/DURHAM-STRAYS-CORNELIUS-DURHAM-family.pdf)

ERCKER, Lazarus.
Beschreibung aller furnemisten mineralischen Ertzt unnd Bergwercksarten, wie dieselbigen, und eine jede insonderheit, ihrer Natur und Eygenschafft nach, auf alle Metalla probirt, unnd im kleinen Fewer sollen versucht werden. Auffs newe erklärt. Frankfurt, G. Tampach, 1629. Folio (320 x 210 mm) With a woodcut title page, 41 woodcut illustrations, 1 leaf, 134 numbered leaves, 4 leaves (the last leaf is blank) Parchment binding from a medieval manuscript with a handwritten title on the spine; binding is dusty, with an engraved near contemporary Ex Libris; interior is evenly browned as always. € 3.800.-

Attractive copy of two of the most important metallurgical treatises of the 16th century.
Ercker's richly illustrated book, here in the second edition with seven woodcuts not present in the 1574 first printing, "presents a systematic review of the methods of testing alloys and minerals of silver, gold, copper, antimony, mercury, bismuth, and lead; of obtaining and refining these metals, as well as of obtaining acids, salts, and other compounds" (DSB). He modeled his work on Georgius Agricola's De re metallica, but only includes procedures and techniques he had tested himself. “Ercker . . . was the chief spokesman in printed form for most of the metallurgical knowledge of the sixteenth century” (Hoover). The beautiful woodcuts depict miners and metallurgists with their tools and at the smelting furnaces.- VD 17 1:000087Y oder 23:297941D bzw. 7:704822M; vgl. Hoover 282, Koch 130, Darmstaedter, Probirbüchlein 92, Roller-G. I, 366 and Ferchl 143; NDB IV, 567 ff.

Snake to Monster

GESSNER, Conrad.

Schlangenbuch. Das ist ein grundtliche und vollkomne Beschreybung aller Schlangen so im Meer, süssen Wassern und auff Erden jr Wohnung haben, sampt der selbigen Conterfactung, erstlich durch den hochgelehrten weytberümpten Herrn D. Conrat Gessnern zuosamen getragen unnd beschriben unnd hernaher durch den wolgelehrten Herrn Jacobum Carronum gemehrt und in dise Ordnung gebracht; an yetzo aber mit sondrem Fleyss verteütscht. (2 parts in 1).- Zürich, Froschauer 1589. Folio (385 x 250 mm) 4 leaves, 72 Roman-numbered leaves with 2 title vignettes, 23 (2 full-page) woodcuts. 17th-century leather binding, gilt spine in compartments, Binding slightly rubbed, small repair at the top of the spine, endpapers with glue stains along the edges, the first title page slightly foxed, interior partly slightly browned or foxed, faint moisture stains along half the lower edge of the front cover. € 4.900.-

Large-format copy of the first German edition (after the Latin edition of 1587) of the famous “Book of Snakes” by Conrad Gessner (1516–1565), published posthumously by . Includes an intertitle (beginning on folio 62): “De scorpione. A brief description of the scorpion,…”.
„Dragons, in the original sense of the word, are real animals. These iconic monsters of European folklore are the literary descendants of ordinary snakes that evolved through the centuries with much help from the discipline of natural history…. Particularly important among dragon descriptions in the literature of natural history is that of Conrad Gessner in the snake volume of his animal encyclopedia Historiae animalium. Published in 1587, it incorporates a more comprehensive review of dragon lore and literature than any previous work. This makes it an important reference for describing the conceptual evolution of the dragon from an ordinary snake into a fabulous monster. The volume was first published in Latin, then in German in 1589 under the title Schlangenbuch.“
Conrad Gessner (1516 - 1565) was an energetic scholar who had a love of the natural world, especially the mountains around his native Zurich. Born into a poor family, the young Gessner paid for his schooling by collecting medicinal plants with his great-uncle. As he grew, he impressed his instructors with his keen intellect, to the point that they were willing to sponsor his academic career. Gessner studied theology, physics, and medicine, as well as Greek, Latin, and Hebrew. In 1541 he received his doctoral degree in medicine and was a practicing physician for the rest of his life. His passion, however, was for the natural world. Gessner often took his students on field trips to the mountains to collect animal, plant, and mineral specimens. In 1551, he published the first part of his masterwork, *Historiae Animalium*, which described four-legged animals that gave birth to live young. Over the next several years, he expanded this work to include volumes

on egg-laying reptiles (1554), birds (1555), and fish (1558). A fifth volume, composed of Gessner's notes on snakes and scorpions, was published in 1587 after his death. Each of these volumes was heavily illustrated with detailed woodcuts of animal specimens. Gessner drew on many sources to create his *Historia,* including accounts from classical authors, correspondences from other natural historians, and his own personal observations. The end product was an encyclopedia that attempted to describe animals as precisely as possible by finding consensus between many different sources of information.
Lit.: Phil Senter, Uta Mattox, Eid. E. Haddad. Snake to Monster: Conrad Gessner's Schlangenbuch and the Evolution of the Dragon in the Literature of Natural History; in: Journal of Folklore Research, Vol. 53 (2016), pp. 67-124.

GUEVARA, Tomas.
Historia de la civilizacion de Araucania 3 Vols.- Santiago de Chile, Imprenta Cervantes, 1898/1902. gr.8vo. (245 x 170 mm) With 1 folded lithographic map, 34 (4 folded) plates, 309 pages, 1 sheet (errata); 672 pages; 520 pages, Contemporary half-leather bindings, bindings slightly rubbed and bumped, interior evenly browned due to the paper. With a dedication by the author on the title page of Volume 1: "A mi estimado pariente Arturo L. de Guevara. T Guevara," from the former library of Patagonian explorer Martin Gusinde (stamp).
€ 1.100.-

First edition of the only comprehensive, richly illustrated monograph on the Mapuche in Chile. A comprehensive treatise by the Chilean historian and ethnologist Tomás Guevara Silva on the Mapuche, whose settlement area is primarily located in the Araucania region of southern Chile. Unlike most other indigenous groups in Central and South America, the Mapuche successfully resisted colonization until the 1880s.

HIERONYMUS (JEROME) Sanctus.
Epistolae. Venice (Venedig), Andreas Torresanus, 15.V. 1488. Folio (405 x 270 mm) 1 blank leaf, CLXXIIII numbered leaves, 4 unnumbered leaves, CCXXIX numbered leaves (= 412 leaves, 56-57 lines), with a red imprint. 17th-century embossed Italian leather binding with 2 intact clasps, Binding slightly rubbed and stained, missing the white endleaf; the first approx. 100 leaves show fading moisture stains in the upper right corner, of which approx. 30 leaves have been backed; the affected leaves show some text loss in places, but the rest is clean and fresh. Authentic Venetian Antiqua typeface, rubricated in red and blue, with painted Lombardic letters in red or blue, 2 large pen-drawn initials in multiple colors with gilding, slightly worn. A voluminous incunabulum in a magnificent binding. € 8.000.-

The Letters (Epistulae) of St. Jerome (c. 347–420 CE) comprise a collection of approximately 150 surviving letters. They are considered masterpieces of late antique literature and offer deep insights into the private life, theology, ascetic ideals, and church politics of the famous Bible translator (Vulgate). Beautiful edition by Andreas Torresanus, Aldus' son-in-law. He collaborated with Aldus Manutius on printing from 1508 to 1517. Andreas Torresanus (also known as Andrea Torresano or Andrea da Asola, 1451–1529) was a well-known Italian printer and publisher in Venice during the Renaissance. He worked closely with the famous scholar Aldus Manutius and, after Manutius's death, continued to run the renowned printing house (the Manuzio Press). In total, the Epistolae were printed nearly forty times in the 15th century; the first edition appeared in Rome in 1467.

GW 12430; Hain/Cop. 8558; BMC V, 309; Pr. 4717; Goff H 170 u. Suppl.; Renouard, Aldus pp. 286,1. Husung, Druckerzeichen 226; BSB-Ink H 249; IGI 4740 u. Corr.; Oates 1866; Pell. 5972; Voull., Bln. 4000.

One of the greatest mathematicians alive
at the last turn of the century

(HILBERT, David)

Guest book of mathematician David Hilbert (1862 - 1943), kept over 25 years in Göttingen at Wilhelm - Weber - Strasse 29 with 467 signatures by guests at different festivities. (Göttingen, 1912 - 1937) 4to (210 x 255 mm) 68 leaves with 467 entries in ink (a few in pencil), the larger part of the album is empty. Contemporary decorative calf binding with gilt edges, slight signs of wear. Inner back-side front-fly with ownership stamp.

in Komm.

An important and unique item in many respects especially regarding to the history of modern mathematics !
David Hilbert, one of the outstanding mathematicians & philosopher of mathematics of the 20th century and probably the most influential of his time, ran a house in Göttingen (Oststadt), Wilhelm- Weber- Straße 29 where many prominent figures especially mathematicians met. Like his working place the Göttingen Mathematical Institute, Hilbert's home had the character of a "permanent international mathematics congress" (Georg von Wallwitz).

Hilbert discovered and developed a broad range of fundamental ideas including invariant theory, the calculus of variations, commutative algebra, algebraic number theory, the foundations of geometry, spectral theory of operators and its application to integral equations, mathematical physics, and the foundations of mathematics (particularly proof theory). He adopted and defended Canto's set theory and transfinite numbers. In 1900, he presented a collection of problems that set a course for mathematical research of the 20th century. Hilbert and his students contributed to establishing rigor and developed important tools used in modern mathematical physics. Among Hilbert's students were Hermann Weyl, chess champion & philosopher Emanuel Lasker, Ernst Zermelo, and Carl Gustav Hempel. John von Neumann was his assistant. At the University of Göttingen, Hilbert was surrounded by a social circle of some of the most important mathematicians of the 20th century, such as Emmy Noether and Alonzo Church. Many later became famous mathematicians, including (with date of thesis): Otto Blumenthal (1898), Felix Bernstein (1901), Richard Courant (1910), Erich Hecke (1910), Hugo Steinhaus (1911), and Wilhelm Ackermann (1925).

The guest book, which was used for over 25 years, contains a total of 467 signatures in ink from guests, often in interesting groups. Entries are given for instance at his birthday on January 23/24, 1912, other important gatherings included Hilbert's 60th birthday (1922), the memorial service for Felix Klein (1925), the anniversary of the Mathematical Institute (1929), and Hilbert's 70th birthday (1932).
At the birthday 1912 the entries begin with number theorist Edmund Landau and his wife, the mathematician and philosopher Leonard Nelson, physicist and nobel prize winner Max Born, the mathematician Carl Runge and his wife, the mathematician Otto Toeplitz and his wife, theoretical physicist and philosopher Hermann Weyl, mathematician Ernst Hellinger, pharmacologist Wolfgang Heubner and his wife, Germanist Richard Weissenfels, mathematician and engineer Ludwig Föppl, number theorist Erich Hecke, and others.
Many were frequent guests, such as the long-time director of the Mathematical Institute Richard Courant, the physicist Arnold Sommerfeld, the mathematician Felix Bernstein or the

mathematician Otto Blumenthal, who died in the KZ of Theresienstadt. Members of the family of Hermann Minkowski, who brought the theory of relativity into its present mathematical form, were also frequent guests after his death in 1909.
Among many others, the mathematicians Pavel Urysohn from Moscow and Nils Erik Nörlund from Copenhagen, as well as the famous female mathematician Emmy Noether, whom Hilbert had invited to Göttingen and who, on his initiative, was to become the first woman to be habilitated at a German university.
The guest book also uniquely documents the exodus of many Jewish mathematicians after 1933, and on November 23, 1933, the (Jewish) experimental physicist James Franck, who like many other former guests emigrated to the USA, wrote in letters to Hilbert: "When moving away from dear Göttingen," and Edmund Landau's wife Marianne wrote on December 1, 1933, "A beautiful evening like in the old days !" Hilbert's colleagues and some of his students, including Paul Bernays, Felix Bernstein, Max Born, Richard Courant, James Franck, Edmund Landau, Emmy Noether, and many others, were dismissed as "non-Aryans" or "democrats."
Hilbert's successor, Hermann Weyl, also left Göttingen voluntarily.
The entries end on January 23, 1937, with Hilbert's 75th birthday. The book opens with a poem about Hilbert's house.
Provenance: David Hilbert; Johanna Bieberbach; Joachim Vogt

One of the most attractively illustrated butterfly book

HERBST, Johann Friedrich Wilhelm; JABLONSKY, Carl Gustav.

Natursystem aller bekannten in- und ausländischen Insecten. Zweite Abteilung: Schmetterlinge. Nach dem System des Ritters Carl von Linné bearbeitet. 10 vols.- Berlin: bey Joachim Pauli, 1783 - 1806. 8vo and oblong 4to. (22), CXXVI, (2), 216 pp.; XXXII, 295 pp.; XII, 232 pp., (4), VIII, 208 pp.; VIII, 231 pp., (2) 162 pp.; (6), 178 pp., (8), 304 pp.; (6), 205 pp., (2), 334 pp., VIII; XIV, 392 pp., one hand colored frontispiece and 11 hand colored title-vignettes. 11 vols. text uniformly bound in seven contemporary half calf bindings with gilt lettering and ornamentation to spines. Extremities with wear and spines with water stains. Front hinge of vol. 3-4 split. Water stain to first leaves of 1 and 3-4, otherwise internally fine and three atlas vols. in different but contemporary marbled paper card boards with 328 brilliantly hand colored engraved plates, with occasional brown spotting. € 10.000.-

An exceedingly rare and beautifully illustrated work on butterflies by Carl Gustav Jablonsky and Johann Friedrich Wilhelm Herbst, whose Natursystem is one of the first attempts at a complete survey of Exotic and European butterflies, and edited following the system of Carl Linnaeus (1707 – 1778), the father of modern taxonomy, as stated in the subtitle of the work. The natural history system, written mainly by Herbst after the early death of Carl Gustav Jablonsky in 1787, was published until 1806 in two sections (First section on beetles (Käfer) and Second section on butterflies (Schmetterlinge) with a total of 21 volumes and a two-part atlas, of which the part on butterflies is presented here in its entirety with text and plates.
Carl Gustav Jablonsky (1765 – 1787) was a Berlin naturalist, entomologist and illustrator, and also the private secretary to the Queen of Prussia, Elisabeth Christine of Brunswick - Wolfenbüttel - Bevern. Jablonsky died at age 31, willing his works to his colleague, Johann Friedrich Wilhelm Herbst (1743 – 1807) who edited the work from volume three onwards. Jablonsky and Krüger of Berlin designed the plates while the engravings were done by Ludwig Schmidt and his assistants with brilliant coloring. Johann Friedrich Wilhelm Herbst was a German naturalist and entomologist who dedicated his life to the study of insects. He recognized the need for a systematic classification of insects to provide a comprehensive overview of the diverse and complex insect world. Inspired by the Enlightenment's emphasis on empirical observation and classification, Herbst embarked on a monumental task of creating a comprehensive catalog of all

known insect species, both domestic and foreign. The book consists of beautifully detailed engravings accompanied by precise descriptions of insect species, organized according to a hierarchical taxonomic system. Herbst's system followed the Linnaean classification method, with each insect species assigned a unique name and categorized into orders, families, genera, and species. Provenance: Frederick DuCane Godman (1834 - 1919)
Nissen 2048; Horn & Schenkling 10130; Hagen I, 358; Junk, Rara 10: „Die Tafeln sind vorzüglich colorirt; … prächtige Original - Exemplare, wie das obige, (werden) immer seltener und theurer."

HORTUS SANITATUS.
Ortus Sanitatis. De herbis & plantis. De Animalibus & reptilibus. Venice: Bernardinus Benalius & Johannes de Tridino alias Tacuinus, 1511. Chancery folio (286 x 198 mm). 367 leaves, without the final blank. Double column, 53 lines plus headline, initial spaces with guides. Title within a decorative woodcut border, 3 full-page woodcuts and more than 1,000 column-width cuts of plants, animals and genre images, one page of 18th-century manuscript notes in Italian bound in after the 'Tractatus de lapidibus', some leaves lightly browned, occasional wormholes, title supplied from a slightly shorter copy with marginal repairs and worming, aa1 and aa6 with marginal repairs and restoration [not affecting text] and slightly shorter [maybe supplied], repaired tears to U8 and cc6, a few small wormholes to final 3 text leaves, final leaf with repairs to upper corner and fore-edge. Crushed brown morocco by Douglas Cockerell, stamped with his monogram and dated 1903 on lower turn-in (binding rubbed and bumped with slight wear to heads of joints).
€ 18.000.-

The fifth edition of the Latin text, the first edition printed in Italy, of an illustrated natural history encyclopedia with a focus on the uses of the natural world to foster human wellbeing. In particular the parts on animals, birds, fishes, and minerals have been substantially enlarged from the original 15th cent. text.
The thousand+ blocks are reverse copies of Johann Prüss' Strasbourg cuts (1509 ?), themselves copies of the woodcuts in the first edition printed in Mainz by Jacob Meydenbach in 1491. The two fine full-page woodcuts by a Venetian artist appear here for the first time. Both are surrounded by nice ornamented floral borders, white on black ground. Among the woodcuts features what is probably the first depiction of oil collection: petroleum is described and a woodcut shows it pouring from a rock and being collected in a vessel. In addition to many plants and animals—from the prosaic (worms, snails, frogs) to the fantastic (mandrakes, unicorns, merpeople)—the woodcuts contain many compelling and charming scenes of Medieval life and craft. These iconic images were much copied, not only in other scientific books but even making their way into other genres, such as Grüninger's illustrated edition of Horace (in which Maecenas is attacked by giant garlic cloves obviously copied from the woodcut here).
Two full-page cuts depict physicians in consultation, one based on that in Ketham's Fascicolo di medicina, the other repeated from a 1504 Venice edition of Guillelmus de Saliceto, Chirurgia. Original to this edition, as a supplement to the section De urinis, is the pseudo-Galen tract De facile acquisibilibus. Composition was divided between Benalius' and Tacuinus' printer shops, the former setting 30 of the quires, and the latter 28. The fine four-part title-page border with dolphins was part of Tacuinus' stock, first used by him a few months earlier for his edition of Vitruvius. Mortimer calls it „one of the most influential pieces of [book] ornamentation of the sixteenth century", being copied in several formats by many other Renaissance printers.
In Sir David Attenborough's Cambridge University Library exhibition *The use and abuse of books 1450-1550, Private lives of print,* he wrote of this work (first edition) that it "is the first natural history encyclopaedia. Today we consult such works to discover more about wonders of the world we live in, but readers at the end of the fifteenth century had more practical concerns. They

believed that the natural world had been created by God to be of use to humanity and that animals and plants were there to provide cures for diseases. So this encyclopaedia is entitled Hortus sanitatis, ‚The garden of health.' Two earlier such books had dealt with plants, but this one, compiled by Jacob Meydenbach, adds sections on mammals, fish, birds, and rocks, and concludes with a description of the diagnostic qualities of urine, presumably so that readers might discover the sources of the remedies they needed. Many of the plants Meydenbach describes are immediately recognizable, but there are some where fantasy has taken over. The mandrake, in truth, has a near magical ability to relieve pain. Its wrinkled forked root, however, was believed to represent a man. Furthermore, if it was pulled up it would emit a shriek so appalling that it would kill the collector. Meydenbach provides the solution: the collector should take a dog with him and tie its lead to the plant. Then, after stopping his ears to shut out the lethal shriek, he should beat the dog so that it flees and so pulls up the root … For most of us, however, the charm of this wonderful book rests in its woodcut illustrations. Many of the plants, while delightfully stylized, are easily recognizable. But it is the human figures, surrounded by birds or standing by rivers containing not only fish but mermaids, that take us back most vividly to the birth of scientific natural history."
Choulant Inc. 18, pp. 64; Schreiber XXV; Adams H-1016; Durling 2468; Essling 1723; Hunt 1:12; Mortimer Italian 238; Nissen BBI 2368; Sander 3470.
Provenance: Albert John Chalmers (British colonial physician and pioneer in tropical medicine research, 1870-1920; bookplate and plate recording bequest from Mrs Chalmers in the year of his death, to the Royal Society of Medicine.

Widmungsexemplar

HUMBOLDT, Alexander von.

Ueber zwei Versuche den Chimborazo zu besteigen. in: Jahrbuch für 1837. Herausgegeben von H. C. Schumacher.- Stuttgart und Tübingen, Johann Georg Cotta, 1837. 8vo. (185 x 110 mm) spec. pp. 176-206. Complete journal (VII, 282 pp., 1 Bl.) with works by Bessel, Hansen, A. von Humboldt, Moser, Olbers und Paucker. Original illustrated paper covered boardsI, rubbed and soiled, slightly foxed, with handwritten dedication on the front cover by Alexander von Humboldt to the French scientist Jean-Baptiste Boussingault. € 3.800.-

Extra-ordinary dedication copy from Humboldt to the French chemist, Jean-Baptiste Joseph Dieudonné Boussingault (1801 - 1887) who made significant contributions to agricultural science, petroleum science and metallurgy: "a Mr. Boussingault homage de la plus haute et plus affectueuse estime Alexander Humboldt pag 176" and also climbed the mountain. First printing of the lecture given by Alexander von Humboldt at the meeting of German natural scientists in Jena in September 1836, an report on the ascent of Chimborazo on June 23, 1802, which Humboldt, together with his companions Bonpland and Montúfar, had led to the highest point reached by humans at that time. Due to an impassable crevasse a few hundred meters below the crater, they had to abandon the ascent.
In 1802, Humboldt and Bonpland ascended Chimborazo, a volcano just below the equator that was believed at the time to be the highest mountain in the world. This made it a particularly noteworthy objective for scientific exploration at the time. For Humboldt, it became the allegory to his American adventure, and the climb became iconic in the history of scientific exploration and mountaineering. However, it's worth noting that how high Humboldt climbed on Chimborazo has been the subject of much debate, but regardless of the exact altitude they reached, the expedition yielded valuable scientific observations about the relationship between altitude, climate, and vegetation. By climbing Chimborazo, Humboldt established an altitude record which became the basis for measurement of other volcanoes in the Andes and the Himalayas. One of Humboldt's most important intellectual discoveries concerned what we would now refer to as the

interdependence of life and the environment: they documented the mountain's plant life, from the tropical regions at the base to the sparse vegetation at higher elevations. Boussingault also made an attempt to climb Chimborazo with Colonel Hall in 1831. Boussingault claimed to reach 6,004m. His account contained a little more detail than Humboldt's, and his description is even vaguely recognizable, but still some claims seem far-fetched. Humboldt had a lifelong friendship with the French natural scientist Boussingault, who was more than a generation younger than him. Their extensive correspondence spans from their first meeting in the summer of 1822 to shortly before Humboldt's death in May 1859 (for the present autographed copy, see Humboldt's letter of May 14, 1837). Boussingault, the son of a merchant, traveled around the South American continent as a mining engineer about a quarter of a century after Humboldt. Like Humboldt before him, he climbed Chimborazo in 1831, but also failed and returned to France the following year.-
Provenance: Uta Lindgren (1941-2017)

JULIEN, Roch - Joseph.
Atlas topographique et militaire qui comprend le royaume de Bohême, les marquisats de Moravie et de Lusace, le duché de Silésie, la haute et basse Saxe, les frontières du haut Rhin et de Westphalie, et les cartes générales de ces états et du théatre de la guerre présenté en Allemagne. Paris, Selbstverlag, 1758. Folio (340 x 270 mm) With 2 (1 double-sheet) copper title plates, engraved captions, 64 (60 bordered, 2 partially colored, and 2 black-and-white plates), contemporary leather binding with rich gilt spine, Binding slightly rubbed and scuffed, 2 corners with minor repairs, interior evenly and lightly browned, plates hand-numbered, a fine copy. € 2.600.-

First edition. Atlas of the theaters of the Silesian Wars and the Seven Years' War. Contains a general map, an engraved double-sheet-sized legend, and 62 regional maps of Bohemia, Moravia, Silesia, Saxony, Thuringia, Brandenburg, and Lower Saxony, as well as a "Plan de la Bataille de Chotzemitz, 1757." Roch-Joseph Julien worked as a publisher and cartographer in Paris from approximately 1750 to 1780. The double-sheet-sized title page at the bottom includes an additional seller's address for Terry in Brussels.

200 drawings of Japanese flora and fauna
in a Western pictorial style
(Workshop of) KAWAHARA Keiga (1786 – c.1860), attrib.
Flora et Fauna du Japon (gilt printed title on spine). Late Edo period album of natural history drawings in a mid 19th cent. European half calf binding incl. first 101 drawings of **flowers, and than 101 drawings of cats & bats, amphibians, fish, shells, and insects**.-
Japan (Nagasaki ?), 1833 - not later then 1850. small 4to. (195 x 155 mm). Album containing 202 watercolor drawings (mostly one on each page) with Japanese manuscript captions, on thin laid (japanese ?) paper without watermark. The sheets are mostly unsigned, yet can be attributed to the Kawahara Keiga workshop. European red half calf binding (ca. 1850 - 1865) with gilt title on spine, rubbed and soiled. The binding is slightly later then the Ex Libris by Baumann (before 1850). The binder has bound the flower part in European style (each drawing facing a blank), while the animal part was bound like the original Japanese binding (two drawing facing each other). The last plate (Pfingstrose; Botan) is bound out of order and should be at the front. The drawings generally very well preserved, with occasional light spotting and minor toning, colors fresh. € 12.000.-

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

Kawahara Keiga (1786 - ca. 1860), also known by his family name Toyosuke, was a painter from Nagasaki active during the late Edo period and ranks among the most significant Japanese artists associated with Philipp Franz von Siebold. Kawahara studied under Ishizaki Yūshi, Inspector of Chinese Painting in Nagasaki, who had access to Chinese and Dutch works and introduced Western pictorial techniques to his pupils.

In 1823, the year of Siebold's arrival in Japan, Kawahara was appointed dejima deiri eshi ("painter with access to Deshima"). Under Siebold's commission, he produced highly detailed natural history paintings of Japan's flora and fauna, which served as the visual basis for Siebold's scientific publications, including Fauna Japonica and Flora Japonica. His oeuvre encompasses depictions of fish, crustaceans, reptiles and plants, executed with remarkable precision and informed by Western modes of observation. To support his research, Siebold arranged in 1825 for Carl Hubert de Villeneuve and Heinrich Bürger to come from Batavia to Nagasaki. Kawahara worked closely with both: Villeneuve instructed him in European painting techniques, while Bürger oversaw zoological and botanical studies. After Siebold's expulsion from Japan in 1829, Bürger continued the collaboration, commissioning further zoological and botanical drawings for Siebold. In a letter dated 1831, Bürger reported that Kawahara had drawn 400 species of fish from life, of which 200, accompanied by detailed descriptions, were sent to Siebold. These drawings, together with numerous depictions of plants, crustaceans and reptiles, are now preserved in the Siebold Collection of the National Museum of Natural History (Naturalis), Leiden. The sheets are mostly unsigned, yet can be securely attributed to Kawahara through Bürger's correspondence. Kawahara maintained a studio in Nagasaki, where assistants produced copies and variants of his compositions for Dutch clients on Deshima. These workshop pieces likewise remained unsigned, complicating attribution in individual cases. In a letter written in 1830, Siebold praised the high quality of Kawahara's plant and fish paintings, recommending that he be employed primarily in these fields, while Villeneuve executed the depictions of mammals and anatomical studies. Kawahara's works for Siebold represent a key intersection between Japanese pictorial tradition and Western scientific illustration, forming a central corpus in the visual documentation of Japan's natural history in the early nineteenth century.

„Kawahara's images have been fundamental for biological publications by C. J. Temminck and Hermann Schlegel. Kawahara's work represents a highly developed synthesis of Japanese pictorial practice and European empirical observation, and the present album clearly draws on this visual language, while differing from it in significant respects. Comparison with the Kawahara album (RV-360-958) in the Wereldmuseum Leiden suggests indeed a close relationship in format, subject matter, and compositional approach.

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

KLODT, Michail Petrowitsch.
Полевые цветы : руководство для живописи акварелью и металлическими красками по фарфору и фаянсу составлены бароном М. П. Клодтом (= Field flowers: a guide for painting with watercolours and metallic paints on porcelain and faience by Baron M. P. Klodt).- St. Petersburg, cartogra-phic establishment of A. Ilyin, (1882). (400 x 385 mm) 8 leaves with mounted circular chromolithographed plates. Signed in print (and dated 1881). Loosely inserted in half cloth portfolio with printed title on cover. Inner hinges reinforced, a contemporary german translation in ink under the printed title. € 2.800.-

Exceedingly rare pattern book on flower arrangements for painting on porcelain and faience by the Russian genre painter Baron Mikhail Petrowitsch Klodt (Michail Clodt von Jürgensburg; Михаил Петрович Клодт; 1835 - 1914). Published by the Association for the Promotion of Art at the printing house of the Ministry of Railways (A. Benke). Mikhail Klodt is the elder son of the famous sculptor Petr Karlovich Klodt, the most well-known and accomplished artist in the family. He initially studied under the artist Alexander Alexeyevich Agin, and from 1852 under Alexei Markov at the Russian Academy of Arts in St Petersburg. In 1861, he was awarded the gold medal for his work Poslednjaja Wesna ('The Last Spring'). From 1857 to 1860, Mikhail Klodt worked in Paris, was supported by the Russian Empire as a recognized artist in his country and travelled throughout France with his cousin Mikhail Konstantinovich Klodt, who was also an artist. He lived in Munich from 1862 to 1865. For his painting Derevenskiye Krasavitsy (Peasant Beauties) and for Vosvrashcheniye s polya (Return from the Field), Klodt was awarded the rank of academician in 1867 and professor in 1872. His painting entitled Musykant ('The Musician') attracted the interest of the important Russian art collector Pavel Mikhailovich Tretyakov. Mikhail Klodt was one of the founding members of the so-called Peredvizhniki as well as the community of Russian watercolourists. He taught at the art school of the Imperial Association for the Promotion of Art (1865-1867, 1875-1913) and also ran a watercolour drawing class at the school of the Russian Baron Alexander von Stieglitz.- not in Obolianinov and Vereshchiagin.
The only copy that I found in institutions is at the Russ. State Library, and seems to have only 6 plates !

KÜSEL, Melchior; Johann Wilhelm BAUR.
7 print series containing, in the order of the volume: 1. Augen und Hertzen belustigende Abbildungen der höchsttröstlichen Historie wie der ewige Sohn Gottes. seye Mensch gebohren.- Augsburg: Krauss, 1702. Frontispiece, title, 33 plates; 2. Zu Erweckung der Andacht dienende Betrachtungen über das bittere Leiden, Sterben und Aufferstehen. Jesu Christi. Front., title, 24 plates. 3. Anmuthige Palatia u. Prospecten so in Italien hin und wider zu sehen seyn. Title, 18 plates. 4. Sinn- und lehrreiche Emblemata. title, 19 plates. 5. Allerhand schöne und prächtige Gärten und Lust-Häuser so in Italien und denen benachbarte(n) Provincien und Länder. title, 18 plates. 6. Schöne und rahre Landschafften in Italien und andern Ländern. title, 17 plates 7. Allerhand wunder-würdige Meer- u. See-Pforten so in Italien zu sehen seyn. title, 17 plates. Oblong folio (365 x 285 mm) With 7 engraved titles, 2 frontispieces, 146 copper plates by Küsel after Baur, 3 leaves. Contemporary dutch blind-stamped parchment binding, binding slightly dusty, interior slightly browned, occasional minor foxing. € 3.800.-

Later edition of the *Iconographia* based on Küsel's 1682 edition, first published in 1670-1671. "Kraus republished the series with the plates engraved by Melchior Küsel. In the Kraus edition, the order of the images is altered, and therefore the Kraus workshop changed the numbers where

necessary" (New Hollstein). Featuring magnificent views of Italian cities, ports, castles, and landscapes; receptions at the Persian court; depictions of the life of Christ; and allegorical illustrations. Küsel (1626-circa 1683) was a member of the Augsburg family of engravers and goldsmiths and Baur (circa 1600-1640) was a Strassburg miniature painter who lived for many years in Rome and Italy.

LEONARDO DA VINCI.

I manoscritti di Leonardo da Vinci. Codice sul volo degli Uccelli e varie altre materie. Pubblicato da Teodoro Sabachnikoff, transrizioni e note di Giuvanni Piumati. Traduzione in lingua Francese di Carlo Ravaisson - Mollien.- Paris: Edoardo Rouveyre, 30. June 1893. Folio (355 x 235 mm) 156 pp., (8); this copy no. 139, title printed in red and black, text in Italian and French, facsimile manuscript booklet (13 Bll.; 220 x 160 mm) mounted on guard, 47 mounted plates, occasional, mainly marginal, slightly spotted as always, contemporary publ. vellum, morocco label mounted on spine. € 1.500.-

Privately printed in limited number (300 copies) of the owner of the da Vinci Codex then.
First publication of Da Vinci's „Codex on the Flight of Birds", a relatively short codex from ca. 1505 by Leonardo da Vinci. It comprises 18 folios and measures 210 x 150 cm and is here reproduced in its original form (facsimile of 13 leaves, and one further leaf recovered during publication in an Appendix) as it was then owned by the editor, Théodore Sabachnikoff.
Now held at the Royal Library of Turin, the codex begins with an examination of the flight behavior of birds and proposes mechanisms for flight by machines. Leonardo constructed a number of these machines, and attempted to launch them from a hill near Florence. However, his efforts failed. In the codex, Leonardo notes for the first time that the center of gravity of a flying bird does not coincide with its center of pressure.
History of the manuscript: When Melzi died in 1570, his son Orazio Melzi, as his heir, began distributing Leonardo da Vinci's manuscripts. In 1637, Count Galeazzo Arconati donated manuscripts to the Bibliothèque Ambrosienne, where they remained until 1796, the year of Napoleon Bonaparte's arrival in Milan; he confiscated scientific and artistic works incl. da Vinci's manuscripts on behalf of his son. On November 25, 1796, the boxes arrived at the Bibliothèque Nationale: The Codex Atlanticus was restored in the Bibliothèque nationale and the 12 Carnets were given to the Institut de France. Since 1841, the notorious Guillaume Libri, taking advantage of his position as Inspector of Libraries in France, had spent several years scouring public libraries throughout France, removing for his own benefit a significant number of rare books, documents, letters, and manuscripts. These were subsequently sold in 1847 to the fourth Earl of Ashburnham in England, without providing any justification for their provenance, after having attempted to sell them to the British Museum. Regarding Leonardo da Vinci's notebooks he removed 34 pages from "Notebook A" (out of 98 pages) and 10 pages from "Notebook B" (out of 100 pages) between 1841 and 1844. He also extracted a booklet of 18 pages from "Notebook B." The pages extracted from notebooks A and B took the name of their purchaser and became the "Ashburnham Codex 1875/1-2" when they arrived at Ashburnham Place in Sussex on April 23, 1847. In the early 1860s, the booklet of 18 pages (now known as the "Codice sul volo degli Uccelli") was sold by Libri: five pages (1, 2, 10, 17 and 18) were sold in London and ended up in the hands of a painter and art collector, Charles Fairfax Murray. In 1867, the remaining 13 leaves were sold by Libri to Marquis Giacomo Manzoni for 4,000 lire. After his death on December 3, 1889, his heirs sold them in 1892 to Théodore Sabachnikov, son of a wealthy Siberian merchant and entrepreneur from Kyakhta, who made a great fortune in the tea trade and gold mining. Sabachnikov, orphaned at an early age, attended the University of Saint Petersburg but was expelled for participating in student riots and was forced to move to Germany, to the University of Bonn. There, he met Giovanni Piumati, who was interested in studying Leonardo da Vinci's codices. In 1892, Sabachnikov used part of his

inheritance to purchase Leonardo's Codex on the Flight of Birds from the heirs of Giacomo Manzoni for 30.000 francs. In 1893, he published a privately printed facsimile edition of the codex dedicated to Margherita of Savoy. He then donated the original manuscript to Umberto I, who in turn donated it to the Royal Library of Turin for preservation. When Charles Fairfax Murray learned of Libri's theft, he sold to Sabachnikov one of the five pages he owned, page 18, not realizing the other four leaves were also from the same notebook.- DSB VIII, 243; Verga 63: „Whoever takes it in hand has the perfect illusion of leafing through the original booklet, as all the smallest details are reproduced with surprising clarity, right down to the company prints on the cover."

with original water-colors

LEWIN, William.

The Birds of Great-Britain with their Eggs, accurately Figured. By William Lewin.- Vol. II. London: Printed for the author, sold by Leigh and Sotheby, 1790. sm.Folio (335 x 265 mm) (2), 46 pp. with 49 of 48 original bodycolor paintings or gouache drawings (numbered 42 - 86: missing, numb. 51: king-fischer, and egg-plates: numbered VIII - XIII). Textblock without binding, gilt edges. € 6.500.-

First edition of "the rarest of all English bird books", one of only 60 luxurious copies illustrated with original gouaches by Lewin and exclusively reserved for the 60 subscribers, as such **unique among bird books**. The vast energy required for the production of sixty sets each comprising 323 drawings (nearly twenty thousand individual pictures in all) establishes The Birds of Great Britain as a singular monument in English ornithology. Lewin's birds are depicted in much livelier attitudes than the birds of earlier artists, as he drew chiefly from life rather than relying on specimens.

William Lewin was born in 1747 in Stepney in the East End of London. In his twenties he earned his living as a designer of textile patterns; by his mid-thirties he described himself as a painter. In the early 1780s, Lewin painted a few copies of the watercolor catalogue of the egg collection belonging to his patron the dowager duchess of Portland. He also prepared a few drawings for Dixon's Voyage round the World (1789) and published his own Insects of Great Britain in 1795, but his Birds of Great Britain remains his chief contribution to field of natural history, to which he devoted that last six years of his life.

Having access to Tunstall's collection of stuffed birds and eggs from the collection of the Duchess of Portland and Sir Ashton Lever's Museum, Lewin probably began sketching his drawings in the 1770's, and dedicated most part of the rest of his life to publish and illustrate The Birds of Great Britain, assisted by his sons Thomas and John William.

According to Swainson, Lewin was "the best zoological painter, and one of the most practical naturalists, of his day." "His birds are depicted in much livelier attitudes than the birds of earlier artists, as Lewin drew chiefly from life rather than relying on specimens. He was particularly adept at painting larger birds, among the best being his great eared owl. Usually he depicted only the male birds but included the females when their plumage differed. According to Swainson, Lewin's « style was bold and his colouring powerful, without in general being highly finished".

„Unter all unseren Vogelillustratoren nimmt William Lewin (1747–1795) eine Sonderstellung ein, da er für sein Werk über britische Vögel Original-Aquarelle verwendete. Er malte die 323 Illustrationen sechzigmal für seine Subskribenten und sah sich dann mit Beschwerden konfrontiert, weil er die Auflage auf so wenige Exemplare beschränkt hatte... Dieses Buch stellt den ersten Versuch dar, die Eier aller bekannten britischen Vogelarten zu illustrieren" (Jackson, Bird Etchings). Laut Swainson war Lewin „der beste zoologische Maler und einer der praktisch orientiertesten Naturforscher seiner Zeit" (Mullens und Swann, S. 349). Er wurde von der Herzogin von Portland gefördert, aus deren Sammlung er die Eier für seine Zeichnungen bezog.

Er zeichnete die Vögel nach dem lebenden Vorbild und nicht nach Präparaten, was zu weitaus lebendigeren Vogeldarstellungen führte als bei anderen Künstlern.
The edition of this work with the drawings on paper was limited to 60 sets, and although the standard bibliographies do not mention copies with the drawings on vellum, Lowndes notes 'on vellum, four copies known'. One other example of the vellum issue has appeared at auction in the last 25 years selling in June 1988 in the Jeanson sale at Sotheby's Monaco, and returning to auction in October 1995 at Christies London in the Fattorini Collection.- Anker 306 (zweite Ausgabe); Fine Bird Books, S. 91; McGill/Wood, S. 435; Mullens und Swann, S. 350; Nissen IVB 562; Zimmer, S. 395. In Deutschen Bibliotheken nur als Digitalisat vorhanden !

MACQUART, Louis Charles Henri.
Beschreibung einer auf Befehl der Regierung nach den Norden gemachten Reise enthaltend Abhandlungen über mehrere Gegenstände der Mineralogie, Beschreibung der in der königl. Sammlung abgegebenen merkwürdigsten Stücke, eine Ortsbeschreibung von Moskau … Aus dem Französischen übersetzt. Mit Anmerkungen von Fibig und (B. S. v.) Nau.- Frankfurt, in der Hermannischen Bhdl., 1790. 8vo. (200 x 125 mm). 2 Bll., 628 pp., 4 Bll. with 7 engraved plates showing minerals. pp. 91/92 with old paper repair. Contemporary calf, red edges, morocco lettering piece on spine, clean and fresh copy on better paper. € 2.600.-

Very rare German translation by the lawyer, professor of natural history at the University of Mainz and advisor to the government, Johann Fibig (1756 - 1792) and the professor of natural history and statistics at the University of Mainz and conservator of the mineralogical collection at Munich, Bernhard Sebastian von Nau (1766 - 1845) of the French mineralogist Louis Charles Henri Macquart's (1745 - 1808) Essais ou recueil de memoires sur plusieurs points de minéralogie (1789), an original description of various mineralogical aspects of the Russian empire.
Macquart was a professor of natural history at the Central School of Seine - et - Marne, who later served as curator and conservator of the collections at Fontainebleau. This work is divided into eight essays, the topics of which are as follows: (1) chalcedony pseudomorphs after gypsum found in Poland. (2) The celebrated and ancient salt mine at Wieliczka, Poland. (3) Description of a gold mine at Beres of Siberia. (4) An account of a mine in Siberia where the mineral crocoite is found. (5) A chemical analysis of the mineral crocoite (6) Description of copper mines in Siberia. (7) The iron mines of that area. (8) Analysis of the mineral cerussite, from specimens found at Nerchinsky, Siberia. Also included in this last memoir is a curious topographical description of the city of Moscow and its surroundings. „The eight memoirs comprising the text are based on the author's travel experiences in the Urals, Siberia, the vicinity of Moscow, and Poland. … The eighth memoir is gemologically the most important." (Sinkankas).- Cat. Russica M 59; Fromm 15707; Hoover 550; Sinkankas 4117; Schuh online 2; Poggendorff II, 7; not in Freilich sale.

(MANUSCRIPT)
A book on medicines and diseases from the Central German region in the early 17th century. Probably Central Germany (Hesse, Thuringia, Saxony), circa 1600/1650. Folio (320 x 210 mm) German manuscript on paper. With calligraphic headings, 371 hand-numbered pages (pages 362 through 371 blank), 9 leaves (index—the last two blank), parchment based on a 14th-century manuscript, without the leather ties, Binding scuffed, stained, and dusty; the front cover is damaged at the bottom and has a large missing section; wormholes at the spine on the back; the first leaf of the table of contents is completely backed along the edges; interior slightly browned due to the paper; overall in pleasing condition.
€ 6.500.-

A very extensive and comprehensive pharmacopoeia, written throughout in neat cursive script with almost no corrections. It contains well over 1,500 recipes for remedies, indexed by the alphabetical register at the end. The volume is distinguished by its largely systematic organization, as well as by the detailed headings for the individual sections and the calligraphic headings of the individual recipes. The order initially follows the human body, from the head, through the eyes, ears, nose, mouth, and teeth, to the throat, chest, and lungs, stomach, heart, liver, kidneys, and bladder, and finally to the intestines. In between, there are sections on the face—particularly on smallpox scars and other skin problems—as well as on stroke and loss of speech. This is followed by another extensive section with prescriptions for various illnesses: plague, poisoning, animal bites, dysentery and constipation, bleeding wounds, gout, fever, burns and frostbite, ointments for various ailments such as fistulas, cancer, and ulcers, smallpox, fractures, tumors, and swelling, etc., etc. Occasionally, there are references cited for the recipes, such as “A most exquisite powder that Emperor Constantine had made for a prince whom he favored greatly, who was afflicted with many internal diseases, and no doctor had been able to help him; and this powder restored him to health, and this recipe miraculously came into the hands of Elector Frederick, so that it was also tried on many long-standing illnesses and proved helpful” (page 99); some might perhaps infer that the volume originated in Saxony, for example, “Elector Moritz’s recipe, thoroughly proven for poisonous, feverish fevers, and also for those who have ingested poison, thoroughly proven” (page 160), a “tried-and-true wound potion . Master Johannis von Pirne .” (page 190) or “Many wise and valuable passages concerning the plague, drawn from the writings of the venerable Martin Droschelii, parish priest of Rasza (Riesa) in Meissen, a o … 82” (page 324). A manuscript of the “Summa decretalium” by Bernard of Pavia (1150–1213) was used for the parchment binding, specifically at the beginning of the sections “Quid sit duellum” and “De scismatis.”
Sehr umfangreiches und umfassendes Arzneibuch, durchgehend in sauberer Kurrentschrift nahezu ohne Korrekturen geschrieben. Enthalten sind wohl über 1500 Heilmittelrezepte, durch das alphabetische Register am Ende erschlossen. Der Band zeichnet sich durch die weitgehend systematische Ordnung aus, ferner durch die ausführlichen Überschriften zu den einzelnen Abschnitten und die kalligrafierten Überschriften der einzelnen Rezepte. Die Ordnung folgt zunächst dem menschlichen Körper, vom Kopf, über Augen, Ohren, Nase, Mund und die Zähne zum Hals, Brust und Lunge, Magen, Herz, Leber, Nieren und Blase zum Darm. Dazwischen gibt es Abschnitte zum Angesicht, vor allem zu Blatternnarben und anderen Hautproblemen, zum Schlaganfall und entfallener Sprache. Danach folgt ein weiterer umfangreicher Teil mit Rezepten für verschiedene Krankheiten: Pestilenz, Vergiftungen, Tierbisse, Ruhr und Verstopfung, blutende Wunden, Gicht, Fieber, Verbrennungen und Erfrierungen, Salben für verschiedene Leiden wie Fisteln, Krebs und Geschwüre, Blattern, Brüche, Geschwülste und Schwellungen usw. usw. Gelegentlich gibt es Quellenangaben zu den Rezepten, so "Ein gar köstlich Pulver das hatt der Kayser Constantinus machen lassen einen Fürsten den er mit grosen Gnaden gewesen ist welcher mit vielen innerlichen Seuchen beladen, und kein Artzt hatt helffen können und dis Pulver hatt in zue Gesundheit bracht und dis Recept ist wunderbarlichenn Churfürsten Friderichen zu Handen kommen, das es auch versucht worden an vielen langwirigen Krankheitten und damit geholffen" (Seite 99); einige könnten vielleicht auf eine Herkunft des Bandes aus Sachsen schließen, etwa "Churfürst Moritz Recept gantz gewies vor gifftige hitzige Feber auch wer Gift bekommen hatt gantz gewies" (Seite 160), ein "bewertten gutten Wundtrunck . Meister Johannis von Pirne ." (Seite 190) oder "Viel gewise unnd bewertte Stück für die Pestiletz aus den Schrifften des erwirdigen Martini Droschelii Pfarhers zur Rasza (Riesa) in Meissenn gezogen, a o … 82" (Seite 324). Für den Pergamenteinband wurde eine Handschrift der "Summa decretalium" des Bernhard von Pavia (1150-1213) verwendet, am Beginn der Abschnitte "Quid sit duellum" und "De scismatis“.

(MANUSCRIPT; Women's Health)
Manuscript on gynecology, obstetrics, and pediatrics. Germany, early 17th century and circa 1656. Folio (325 x 205 mm) German and Latin manuscript on paper. 176 hand-numbered leaves (of which approx. 70 are blank), contemporary half-calf leather binding with ribbon closures, 32.5 x 20.5 cm; the binding has been restored in the past, is scuffed, bumped, and stained; the interior is uniformly browned due to the paper and is somewhat stained in places. € 6.500.-

A highly interesting and comprehensive medical manuscript, primarily on gynecology, obstetrics, and pediatrics, likely compiled from various sources at the beginning of the 17th century. The original entries, with German, Latin, and a few Greek headings in green, are neatly written in a broad cursive script. Between the individual chapters, several leaves were usually left blank, presumably for later additions. The Latin and German recipes are largely organized by subject matter. For example, the manuscript begins with sections on the diagnosis of infertility, the desire to have children, and menstrual complaints, followed by pregnancy and childbirth, and finally several childhood illnesses. This core collection of texts was likely supplemented with additions by the scribe or the manuscript's first owner and continued to be expanded well into the second half of the 17th century. For example, there is a Latin entry reporting the birth of the wife of the Lord of Bünau at Radeburg (today in the district of Meissen) in February 1601 (fol. 94r); notes such as "… I have often tried this, and found it to be good" appear frequently. A second owner, identifiable by his somewhat more delicate cursive handwriting, also left numerous additions in the manuscript. He also records the scribe's name in his somewhat critical remark, which refers to the first entry titled "Ad Faciem": "Dr. Pörer gives this book a title as if remedies were to be prescribed herein for pregnant women suffering from all manner of serious illnesses—which is indeed the case—but he begins by explaining how the cover should be made beautiful and neat, from which one can infer that Dr. Pörer finds the cover more pleasing than the contents." Many other entries in his hand refer to the practical application of the remedies, one of which even includes a date: "On January 29, 1656, I treated a woman at the spa, …" The remark "Note: In Cologne, I prescribed Ungentium fuseum with several drops of Oleum Juniper to a woman …" suggests that he was likely an itinerant physician or barber-surgeon. In addition to herbs and ointments, he was also familiar with magical remedies. For example, a birthmark can be removed as follows: "When a child of the same age dies, take the dead child's finger and stroke the child's birthmark three times with it from below; the birthmark will gradually fade away." The addendum "Allerhant Medicamenta aus unterschiedenen Autorib(us)" and the table of contents also date back to this second owner.

Deutsche und lateinische Handschrift auf Papier. 176 handschriftlich nummerierte Blatt (davon ca. 70 unbeschrieben), Schweinshalblederband der Zeit mit Bindebändern 32,5 x 20,5 cm, Einband alt restauriert, berieben, bestossen und fleckig, innen durchgehend papierbedingt gebräunt, teils etwas fleckig. Hochinteressante umfangreiche medizinische Handschrift, vor allem zur Frauenheilkunde, Geburtshilfe und Kinderheilkunde, wohl zu Beginn des 17. Jahrhunderts aus verschiedenen Quellen zusammengestellt. Die ursprünglichen Einträge, mit deutschen, lateinischen und einzelnen griechischen Überschriften in Grün, sind in einer breiten Kurrentschrift sauber geschrieben. Zwischen den einzelnen Kapiteln blieben meist einige Blätter weiß, wohl für spätere Nachträge. Die lateinischen und deutschen Rezepte sind weitgehend inhaltlich geordnet. So werden am Beginn etwa die Feststellung der Unfruchtbarkeit, Kinderwunsch und Monatsbeschwerden, dann die Schwangerschaft und Geburt und schließlich einige Kinderkrankheiten behandelt. Dieser Grundbestand an Texten wurde wohl bereits vom Schreiber oder ersten Besitzer der Handschrift mit Zusätzen versehen und noch bis in die zweite Hälfte des 17. Jahrhunderts ergänzt. So findet sich ein lateinischer Eintrag mit dem Bericht über eine Geburt der Gemahlin des Herrn von Bünau auf Radeburg (heute im Landkreis Meißen) im Jahr 1601 im Monat Februar (fol. 94r); öfter finden sich Vermerke wie "… habe ich oft probiert, undt gut

befunden". Ein zweiter Besitzer, zu erkennen an seiner etwas zierlicheren Kurrentschrift, hinterließ ebenfalls zahlreiche Zusätze in dem Manuskript. Er überliefert auch den Namen des Schreibers in seiner etwas kritischen Bemerkung, die sich auf den ersten Eintrag mit der Überschrift "Ad Faciem" bezieht: "H. Dr. Pörer machet einen Titul uber dieses Buch als solten hierinnen Arzneyen vorgeschrieben werden, schwangere Weiber in allerhandt schweren Krankheitten welches auch etwas ist, macht aber dem Anfang wie das Angesicht soll schön und sauber gemacht werden, daraus zu verspüren, das H. D. Pörern das Gesichte beßer gefallen den(n) der Bauch". Viele weitere Einträge von seiner Hand beziehen sich auf die praktische Anwendung der Mittel, davon einer sogar mit Datumsangabe: "Anno 1656 den 29 Januarij habe ich eine Frau in der Cur gehabt, …" Die Bemerkung "Nota, in Cöln habe ich einer Frauen das Ungentium fuseum mit etlichen Tropfen Oleum Juniper, verortnet …" läßt wohl darauf schließen, daß es sich um einen fahrenden Arzt oder Bader handelte. Neben Kräutern und Salben kennt er auch magische Mittel. So kann man ein Muttermal etwa so vertreiben: "wann ein Kindt stirbt so gleiches Alters, nim des toden Kindes Finger undt streich das Kindes Mahl 3 Mahl damit herunderwerz, es wirt das Mahl alle sachte vergehen". Auf diesen zweiten Besitzer geht auch der Nachtrag "Allerhant Medicamenta aus unterschiedenen Autorib(us)" und das Inhaltsverzeichnis zurück.

Karten

MASCHENBAUER, Johann Andreas Erdmann.

Der curiose und in allen Wissenschafften nützliche Dollmetscher oder allgemeines Zeitungs Handbuch . insonderheit die historische Geographie mit Land - Charten ausführlich erläutert.- Augsburg, Selbstverlag, 1748. 4to. (205 x 160 mm) Mit gestochenem Frontispiz, gestochener Vignette, 30 doppelblattgroßen kolorierten Kupferstichkarten. 12 Blatt, CXIX, 1 Bl., 736 Spalten, 1 Blatt, Spalte 737-855, 2 Blatt, Spalte 857-1848 (recte 1856), 5 Blatt (Register) Lederband der Zeit mit reicher Rückenvergoldung, Einband etwas berieben, Kapital mit kleiner ausgebesserter Fehlstelle, Stempel auf dem Titelblatt, drei Blatt mit Wegweiser am Rand mit Papierstreifen verstärkt, innen etwas gebräunt. Gutes, vollständiges Exemplar. € 2.800.-

Vom Herausgeber der Augsburger Zeitung verfasstes enzyklopädisches Handbuch, das vor allem wegen seiner Karten berühmt wurde, hier in schönen Zuständen, in sauberem und feinem Altkolorit. Die Karten mit einer Weltkarte in zwei Globen, Kontinentkarten von Europa, Asien, Afrika, Südamerika, Amerika in zwei Globen, Detailkarten der Länder Spanien, Frankreich (mit Extrakarte Korsika), Großbritannien, Skandinavien, Niederlanden, Russland, Baltikum, Ungarn, Griechenland, Italien (4, mit Detailkarten, u. a. Toskana und Sizilien), Schweiz, Deutschland und Österreich (8, mit zahlreichen Detailkarten), Böhmen und Schlesien etc. Die meisten Karten zeigen hübsche figürliche Kartuschen, Rahmen und heraldische Randleisten. Es folgen auf die Karten bezogene geographische Beschreibungen und ein ausführliches Lexikon. Die übrigen Teile enthalten eine "Philosophia moralis", ein Sprach- und Sitten-Handbuch in sechssprachigem Paralleltext sowie ein allgemeines Realienlexikon.

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

A Monograph of the Capitonidae, or Scansorial Barbets.- London, published by the authors [printed by Taylor and Francis], 1870 - 1871. 4to (293 x 218 mm). Illustrated with **73 hand - colored lithogr. plates** after J. G. Keulemans. Binding signed ‘R. R. Porter’ Black half calf, percaline covers, ribbed spine, compartments decorated with gilt fillets, marbled

endpapers, gilt edges, spine and corners rubbed, wear to joints, caps and cuts, a few pinholes, marginal foxing. € 6.800.-

Scarce monograph on the Barbets, „a group of birds inhabiting suitable localities throughout the tropical regions of Asia, Africa, and America". The Marshall brothers were officers in the Indian Army and both were avid collectors of tropical butterflies and birds. Of the birds, they were especially interested in barbets – brightly colored forest birds with large heads, plump bodies, and bristly beaks, which eat mostly fruit. They are found in Southeast Asia, Africa, and Neotropical America. In 1870, when neither brother was yet 30 years old, they self-published what must have been a very expensive volume on the Capitonidae, or Scansorial Barbets (the term Capitonidae is now used only for the New World barbets, but in the 19th century, it also included those of Southeast Asia and Africa). The Marshall brothers attempted to discuss and illustrate every species of barbet. The smartest thing they did was to hire Johannes Gerard (or John Gerrard) Keulemans to draw the lithographs for their volume.
Keulemans was a Dutch illustrator, the same age as George, who moved to London in 1868 and was immediately tapped by the Marshalls to draw barbets. He contributed 73 large (quarto-sized) hand-colored lithographs for the Marshall book, and they are all absolutely stunning. Keulemans went on to become one of the most sought-after bird illustrators in England until his death in 1912. He should get most of the credit for the success of the Marshall's book. A rare privately published monograph, issued in 9 parts, parts I-V appearing in 1870 and VI-IX in 1871, showing for the first time certain species of birds still unknown to their contemporaries. The last bird shown, which Marshall calls the Cochin China green barbet, came, as the name tells us, from Vietnam, and only a single specimen is known, that in the Leiden Museum, which was also lent to the Marshalls and Keulemans as the book was compiled. Collectors were very generous with their specimens in those days, as Charles Darwin found out when he borrowed barnacles from all over for his book.- Anker 324 (beautiful hand-colored plates); Wood p. 451 ; Zimmer p. 416 ; Nissen IVB, 591, p. 141; Fine Bird Books (1990), p. 120.

De - Luxe copy with the original drawings

NIETNER, Theodor.

Die Rose, ihre Geschichte, Arten, Kultur und Verwendung nebst einem Verzeichniss von fünftausend beschriebenen Gartenrosen. 2 parts in one.- Berlin: Wiegandt, Hempel & Parey, 1880. 4to (300 x 235 mm). XIV, 1 Bl., 281 pp., 160 pp. with two fold. lithogr. garden designs, text woodcuts and with the 11 mounted original water color drawings of Maria Endress and one chromo-lithograph. Without the watercolor with the rose 'Prince Humbert', which was bound as the frontispiece, here chromo-lithograph. Contemporary calf binding with rich blind and gold embossing on spine and covers, gilt on spine and inner edges as well as gilt edges; slightly rubbed, back cover with some scratches, front inner hinge cracked. € 3.400.-

De - Luxe copy with the original watercolors by Maria Endress, copy of the publisher Paul Parey with his bookplate.
A famous German book on roses written by the Royal head gardener in Potsdam, Theodor II. (Carl Gustav) Nietner (1823 - 1894).
A similar copy (or this ?), bound in leatherette with gold embossing, Nietner presented to the dedication recipient Victoria, Princess Royal (1840 - 1901) who was herself involved in garden design. In its time, it became 'the standard work of German rose literature' and was regarded as the 'greatest German rose book of the 19th century.' The handbook with 12 color plates after watercolors by the painter Maria Endell, covered all areas of rose cultivation.

Theodor Nietner came from a family of gardeners who had been in the royal Prussian court garden service since the time of Frederick II. of Prussia. He began his horticultural training in 1841 in the terraced area of Sanssouci Park, which was managed by his uncle, the court gardener Hermann Sello. He also attended the Royal Gardeners' Training Centre in Schöneberg and Potsdam as a trainee, where he was taught plan drawing by Gustav Meyer, among others. After his apprenticeship, Nietner completed his military service in Brandenburg an der Havel from 1843 and attended scientific lectures at the University of Berlin as a guest student in 1845. From 1846 to 1848, he worked as an assistant to the botanist Peter Carl Bouché at the Berlin Botanical Garden. During this time, he passed the examination to become a senior assistant in 1847. A short stay with the Belgian gardener Lambert Jacob - Makoy (1790-1873) in Liège was followed by work in the commercial nursery of the botanist Louis Benoît van Houtte in Gentbrugge, which was well-known and important throughout Europe at the time and entrusted him with the management of the hot houses, among other things. An excursion to the tropics to collect plants was cancelled, so Nietner went to England in 1850. There he was employed from March to December at Low's Clapton Nursery in what is now the London Borough of Hackney, where he familiarized himself with the gardens in and around London.
In 1850, the director of the Königliche Gärtnerlehranstalt am Wildpark near Potsdam and the state tree nursery, garden director Peter Joseph Lenné, put him in charge of the Meierei tree nursery in 1851. Working closely with him, Nietner experimented 'in the fields of grafting special trees and shrubs, the propagation of conifers by cuttings and the use of artificial soil heat in the propagation of trees and shrubs. Lenné gave him a glowing report on this." As a result, he was given responsibility for part of the royal state nursery at the New Palace in 1853. In 1860, Nietner was assigned a senior assistant position in the New Garden, which the court gardener Ludwig Mayer, known as Louis Mayer (1804-1876), managed from the same year. Here he lived with his family in the so-called 'Green House'. In 1861, Theodor II Nietner went to Koblenz for the 'first start of the Rhine gardens there [designed by Lenné], where [...] the military authorities [...] assigned him with the greatest willingness to assist in laying paths and moving older trees'. In addition to his work for the Prussian royal family, Nietner also took on various private commissions in the 1870s and designed gardens for wealthy citizens. His work included the estate park in Seehof, now a district of Teltow, for merchant Max Sabersky, the estate park of banker Julius Leopold Schwabach in Kerzendorf and the castle park in Gütergotz of the banker Gerson von Bleichröder. As the successor to the late Julius Ferdinand Michaelis (1818-1878), Nietner moved to the New Garden in 1878, which had also included the pleasure garden at the Potsdam City Palace since 1807. 'Here he was able to create a truly enchanting, flower-filled environment [...] by laying out the new flower parterre at the Marble Palace and recreating the small reserved areas close by [...]. The rose garden in front of the orangery building of the New Garden was also transformed under Nietner's direction and provided with its lateral bordering and concluding arcades."
Stock 1998; Werger-Burton 735.

NIEUHOF, Johan.
Die Gesandtschaft der Ost-Indischen Geselschaft in den Vereinigten Niederländern, an den Tartarischen Cham, und nunmehr auch Sinischen Keiser, verrichtet durch die Herren Peter de Gojern, und Jacob Keisern. Die aller märkwürdigsten sachen, welche ihnen, auf währender reise vom 1655. jahre bis in das 1657. aufgestoßen. Amsterdam, Mörs, 1669. Folio (310 x 210 mm) With engraved copper title page, engraved portrait, 1 folded travel map, 34 double-page copper plates, and over 100 text plates, 3 sheets, 420 pages, 6 sheets (index) Contemporary parchment binding, Binding slightly bumped, missing the front endpaper; title page bears a crossed-out ownership notation and an old call number. One plate has a tear in the margin that has been backed; interior clean; a fine copy. € 5.000.-

Second German edition. The East India Company's diplomatic mission traveled to China from 1655 to 1657 under the leadership of Pieter de Goijer and Jakob de Keyzer. Nieuhof participated in the journey as a tutor. The copperplate engravings are taken from the Dutch edition and depict not only the inhabitants and the flora and fauna of China but also views of Jakarta, Beijing, Canton, Nanjing, Kiukiang, Wuhu, Macao, and other locations.
Johan Nieuhof (1618 – 1672) was a Dutch traveler who wrote about his journeys to Brazil, China and India. The most famous of these was a trip of 2,400 kilometers (1,500 mi) from Canton to Peking in 1655–1657, which enabled him to become an authoritative Western writer on China. In the service of the VOC, he resided several years in Batavia, and then was appointed in 1654 steward of an embassy to the relatively new Qing emperor of China under Peter de Goyer and Jacob de Keyser, which aimed to gain trading rights on China's southern coast. He remained in China until 1657.
In the first half of the 17th century, the VOC tried to break the Portuguese monopoly position on trade to Macau. When they did not succeed, they sent six embassies to Peking between 1655 and 1685. Their aim was to convince the Qing emperor to open up trade relations on the southern coast, in favor of the VOC, although they ultimately failed. Nieuhof was appointed to the position of steward on one of these embassies by Maetsuycker, which traveled from Canton to Peking between 1655 and 1658. Nieuhof's duties as part of the embassy primarily consisted of ceremonial matters as well as securing lodgings. He was, however, specifically appointed to illustrate any and all of the cities, palaces, temples, rivers and other noteworthy buildings in their true to nature form. On March 17, 1656, after months of negotiations and discussions of tributes to be paid to the Chinese emperor and viceroy, the embassy left Canton by barge, to travel towards Peking. The embassy arrived at the emperor's court in Peking on July 18 the same year. The hired the Jesuit scholar Johann Adam Schall to be their translator, who warned them of the possible dangers and required ceremonies to approach the emperor. On September 24, the embassy was received by the Shunzhi Emperor. As dictated by their translator, the party performed the traditional kowtow, as failing to do so would most likely result in immediate refusal by the emperor. As a result, the emperor allowed Dutch embassies to visit the court once every eight years, in parties consisting of no more than 100 men. Any trading rights were not discussed nor granted at this point. On October 16 the embassy was asked to leave the city of Peking within two hours. Their return trip took three months; putting the entire length of the embassy at 20 months and 6 days. At his homecoming in 1658, he had entrusted his notes and annotations to his brother Hendrik, whom Johan thanked when finally (in 1665) Hendrik produced an ample study of China, with many images, text and explanation of the latest events.
The reports from these embassies and the reports of the Jesuits formed the only reliable source of information on China available in Western Europe. The 150 illustrations of the Nieuhoffs' book were one inspiration for chinoiserie, which became especially popular in the 18th century. Many artists and architects based their designs on the pictures in the book.

„Pliny of Holstein“

OLEARIUS, Adam.

Des welt-berühmten Adami Olearii colligirte und viel vermehrte Reise-Beschreibungen: bestehend in der nach Mußkau und Persien, wie auch Johann Albrechts von Mandelslo Morgenländischen und Jürg. Andersens und Volq. Yversens Orientalischen Reise ; mit angehängter Chinesischen Revolution … ; nebenst beygefügtem Persianischen Rosen-Thal und Baum-Garten ; … ein Werck voller wunder- und seltzamen Historien und Begebenheiten, so da in Beschreibung frembder Oerther und Länder, und derselben Gewohnheiten, Natur, Leben, Sitten, Geist-Welt- und häußlichen Stand, u.d. gl. vorgestellet worden …- Hamburg, Wiering, 1696. Folio (365 x 245 mm) With 4 engraved copper title pages, 2 engraved title vignettes (including 1 portrait of Mandeslo), 5 portraits,

6 folded or double-sheet-sized copper maps, 18 folded or double-sheet-sized copper plates, 174 text plates (including 1 portrait and 2 maps), 7 sheets, 403 (recte 381) pages, 8 sheets, 76 (recte 74) pages, 4 sheets, 174 pages, 5 sheets, 4 sheets, 175 pages, 2 sheets, 9 sheets, 119 pages, 6 sheets, 4 sheets, 120 pages, 112 pages. Contemporary parchment binding, cover slightly rubbed, bumped, and dusty, spine partly stained, interior slightly browned, copperplate title page, title page and portrait with minor surface discoloration, as are pages 9 through 16 (4 leaves); overall, a fine copy. € 7.500.-

The final collected edition of the travels of Adam Olearius, Johann Albrecht von Mandelslo, Jürgen Andersen, and Volquard Iversen, further expanded to include a translation of the book *État Présent du Royaume de Perse* (“A Description of the State and Government of the Present Persian Court”) as well as a translation or adaptation of Martino Martin’s “De bello Tartarico historia,” published in 1654 (“The History of the Tartar War That Occurred in This Century”). The seventeenth century opened up the world to Western Europe like never before. Bold commercial ventures and proselytizing missions pushed to the far reaches of the globe. New technologies brought massive improvements to travel and communication. As a result, greater numbers of ordinary Europeans could hear riveting accounts of encounters with the exotic in far-off locations. European responses to their increased interactions with foreign cultures were varied. Their perspective on non-Western peoples was still very much rooted in the Christian tradition inherited from the Middle Ages. However, this was a world on the cusp of the Enlightenment, immersed in a spirit of inquiry. European thinkers began to place more emphasis on man's ability to rationally understand the world around him. As early modern Europeans became more aware of the world's diversity, they continued to believe in the the superiority of Christendom and Western society. However, they also felt a need to reconcile this belief with their desire to interpret the many ancient cultures, religions, and customs they continued to discover. A figure who perfectly encapsulates the tensions of the early modern, or Baroque, intellectual world is Adam Olearius (1599–1671). Olearius was a leading scholar at the court of Schleswig-Holstein-Gottorf, a small duchy in northern Germany. Between 1633 and 1639, Olearius traveled from Gottorf (or Gottorp) to the capitals of Russia and Persia as part of a diplomatic mission. This venture was largely unsuccessful in its goal of expanding Holstein-Gottorf's trade prospects. However, the journey left a significant legacy in the form of Olearius's 1647 travel account, Offt begehrte Beschreibung der newen orientalischen Reise (Oft-desired Description of the New Oriental Travels). The book was extremely popular across Europe and published multiple times in German and other languages. Olearius chronicled the Holstein delegation's journey, documented the geography of the lands they traversed, and gave detailed ethnographic accounts of the peoples they encountered. Writing to both learned and unlearned audiences, Olearius enabled European readers to vicariously experience the sights and sounds of exotic locales. Much of the travel account's contemporary popularity was due to the dozens of lavish copper engravings included. The elaborate maps, cityscapes, and ethnographic illustrations provided Europeans with a glimpse of everyday life in distant lands. The images derived from Olearius's eyewitness drawings, his firsthand narration of events, and his erudite analysis made readers feel they could rely on his version of Russian and Persian society. Olearius's travel account is an incredibly rich source. Its interplay of text and images reveals a great deal about early modern European attitudes towards foreign peoples, places, and systems of thought. This StoryMaps project will map the journey of the Holstein delegation and analyze the images and text found in Olearius's travel narrative. Olearius provides an invaluable window into a time period when Europeans were forced to reckon with the vastness of the world and reevaluate their status as just one culture among many.

Minerals

RASHLEIGH, (Philip).

Specimens of British Minerals, selected from the Cabinet of Philip Rashleigh, of Menabilly, in the county of Cornwall, Esq., M. P., F. R. S. and F. A. S., with general descriptions of each article, 2 parts in one.- Lon-don: printed by W. Bulmer and Co., for G. & W. Nicol and J. White, 1797 & 1802. 4to (284 x 229 mm) 54 engraved plates, majority with aquatint (including 51 with fine original hand-coloring), few plates with plate number written in manuscript. Contemporary half calf, gilt decorated spine with red morocco title label, extremities rubbed, occasional minor scattered spotting, front fly-leaf and verso of front free endpaper with several inscriptions. € 10.000.-

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

This sumptuous publication describes and illustrates selected specimens from the very large collection of Cornish minerals and fossils formed by the author. Rashleigh began to collect minerals around 1765, and since the upper oxide zones of many mines in the area were at that time just beginning to be explored, he was able to assemble over the remainder of his life probably the finest private collection of Cornish minerals ever. This work, published in two parts, describes and illustrates some of the finest specimens from his collection. The first part was written in 1797 partially as a response to the numerous requests Rashleigh had from his many visitors and foreign correspondents for an illustrated catalog of his collection. The beautiful copper engravings show recognizable classic specimens of cassiterite and various other rare and common copper species, such as chalcophyillite, liroconite, cuprite and pharmacosiderite. These excellent illustrations were the result of the Cornish engraver Henry Bone (1755-1834) efforts. The first part was so well received that in 1802 a second part was prepared and published. For this volume, the services of the engraver Thomas Medland [?-1833] and the colorist Thomas Richard Underwood [1765-1836] were retained, and the same high quality was maintained. However, the text of both volumes shows Rashleigh ignorance of mineralogy as a science. The descriptions do not reference the common mineralogical names of the species illustrated. Nor does the author reference any other mineralogical works. Instead, Rashleigh describes the minerals with his own peculiar nomenclature. But this is a small thing for a work that was written with the pride of a proud collector, for an audience of other collectors. It would appear that the second part, published five years after the original is an uncommon item. Often only the first part of this work is offered for sale; seldom are both parts present. This is probably an effect of the second part being published as an afterthought by Rashleigh. Philip Rashleigh was head of the Cornish branch of the family and served as the M.P. for the local family constituency of Fowey from 1765 until 1802. His main residence was Menabilly, situated between Fowey and St. Austell. The latter was an important centre for China clay mining and Rashleigh was ideally placed to pursue his interest in geology, forming one of the most distinguished early collections of minerals. Many of Rashleigh's specimens were used by the Sowerby family in their publications. The collection is now in the Natural History Museum in London.

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

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

the oldest printed illustration of the structure of the eye

REISCH, Gregor.

Margarita philosophica cu(m) additionibus novis: ab auctore suo studiosissima revisio(n)e tertio sup(er)additis.- Basel, Michael Furter & Johann Schott, 14. March 1508. sm.4to (210 x 145 mm) 316 Bll./ff. Title printed in red and black with large woodcut vignette by Master DS, 22 full-page woodcut illustrations by Urs Graf, and other Strassburg artists, with half of the woodcut world map, two folding diagrams and numerous woodcuts in text. Blind-tooled contemporary leather over wooden boards with later handwritten title on spine label, joints cracked, cover and spine with missing parts, some wormholes, clasps missing, but a fine copy in its first binding. Unidentified collector's stamp on title (initials RS in figurative representation). First few pages with small tear in left white margin, fly leaves missing, nicely rubricated copy. Somewhat browned, sporadically lightly spotted. Two woodcuts with overpainted genitalia. A few leaves minimally worm-marked in the outermost white margin. A few very isolated contemporary marginalia. Overall a good copy of this important and rare work. € 9.000.-

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

The Margarita Philosophica is considered one of the earliest and most important encyclopedias in Europe. It is written in dialogue form between teacher and pupil and deals with the liberal arts, as well as natural sciences, including astronomy, music, medicine, geometry, mechanics and physics etc. Gregor Reisch studied at the University of Freiburg in 1487 and received the degree of magister in 1489. Following his matriculation, he entered the Carthusian Order. From 1500 to1502, he was prior at Klein-Basel, and from 1503 to shortly before his death he was prior at Freiburg. Reisch was confessor of Maximilian I. In his travels, he became friends with the most celebrated Humanists of the time, e.g., Erasmus, Wimpfeling, Beatus, Rheananus, Udalricus Zasius, and the celebrated preacher, Geiler of Kaisersberg. Reisch developed a good reputation for adaptability and his knowledge was so broad and profound he became regarded as an ‚oracle.' His Margarita Philosophica was the first modern encyclopedia to appear in print and a landmark in the history of modern science. Constructed as a dialog between teacher and student ‚for university curriculum, it provides an overview of many subjects. Reisch divides the text into twelve books, (1) Grammar, (2) Dialectic, (3) Rhetoric, (4) Arithmetic, (5) Music, (6) Geometry, (7) Astronomy, (8) Principles of Nature Philosophy (de principiis rerum naturalium), (9) Origin of Natural Objects (de origine rerum naturalium) containing references to minerals, metals and mining, (9) Psychology, (10) Logic, and (12) Ethics. Alexander von Humboldt said of it that it had „for a half-century, aided in a remarkable manner the spread of knowledge". The book contains woodcut illustrations. These are distributed very unevenly: while the first books on linguistics, logic, and rhetoric contain only tables and schemata, the books on mathematics have sample calculations (some typeset, some woodcut) and numerous geometric sketches, music has examples of musical scores, the books on the natural sciences have anatomical and natural history illustrations, and at the end of the work there are sometimes one or two maps of the world. The exact number and assignment of illustrations varies somewhat between editions.

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

very rare colored copy

RONALDS, Hugh (& Elizabeth RONALDS).

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

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 Library (incptl.)

ROTTMANN, Carl.
Italienische Landschaften. Ausgeführt in den Arkaden des königlichen Hofgartens in München. Zwölf Blatt in Aquarell-Farbendruck ausgeführt von R. Steinbock in Berlin.- München, Bruckmann, 1890. Imp.folio (640 x 500 mm) With title page, 12 chromolithographic plates mounted on cardboard, each backing card bearing the publisher’s dry stamp and a small title label on the reverse. Loosely inserted in an ornate original linen folder, folder shows signs of wear and scuffs; title page and backing cards show some foxing. € 2.600.-

Published in 4 installments. Lithographic reproductions of 12 paintings from a series of 28 monumental murals depicting Italian landscapes, which Rottmann created on commission for the arcades of the Munich Hofgarten; completed in 1833. Featuring the following views: Tivoli, Taormina, Scylla and Charybdis, Terracina, Reggio, the Cyclops Rock, Rajae, Palermo, the Hermitage of Verona, Perugia, Lake Nemi, and Trento.
The German landscape painter Carl Anton Joseph Rottmann (1797- 1850) belonged to the circle of artists around King Ludwig I. of Bavaria, who commissioned large landscape paintings exclusively from him. He is best known for mythical and heroising landscapes.
The cycle, completed in 1833, gave visual expression to Ludwig's alliance with Italy, and raised the genre of landscape painting to the height of history painting, the preferred mode of the King's other great commissions for monumental painting. The frescos unfortunately deteriorated under climatic influences. The cartoons for them are in the Darmstadt Gallery. In 1834 Rottmann traveled to Greece to prepare for a commission from Ludwig for a second cycle. At first also intended for the Hofgarten arcade, the 23 great landscapes were eventually installed in the newly built Neue Pinakothek where they were given their own hall.

SALAZAR, Pedro de.
Hispania Victrix. Historia en la qual se cuentan muchas guerras succedidas entre Christianos y infieles assi en mar como en tierra, desde el año de mil y quinientos y quarenta y seys hasta el de sestenta y cinco : con las guerras acontecidas en la Berberia entre el Xarife y los reyes de Marruecos, Fez y Velez. - Medina del Campo, Vincente de Millis, 1570. Folio (300 x 205 mm) 8 leaves, 270 numbered leaves, 2 leaves, With a large woodcut title cartouche, printer’s mark at the end, olive-green-stained parchment of the period without the binding ribbons, Binding slightly rubbed and dusty; interior shows some moisture stains in places but is mostly clean and barely browned; 3 leaves with small, repaired tears (with minor loss of text); 1 leaf with a repaired corner tear; a fine copy. € 4.500.-

The only edition of this history of Spain’s battles against the Barbary States of North Africa and the Ottomans from 1546 to 1565 by Pedro de Salazar (1549–1629). Based on his “Historia de la guerra y presa de África,” published in 1552, Salazar also discusses in great detail the successful defense of

Malta against the Turkish invasion army of Suleiman I in 1565. The work describes numerous wars at sea and on land between Christian and Muslim powers during the period from 1546 to 1565. A major focus is on the wars in the "Berber lands" (Maghreb) between the Sharif and the kings of Morocco, Fez, and Vélez. The scant biographical information available comes from his own writings and those of his son, the Madrid-born writer Eugenio de Salazar (c. 1530–1602), who held government posts in the Canary Islands, Santo Domingo, Guatemala, and Mexico. Pedro de Salazar was an experienced soldier who served under Charles V and Philip II in Italy, Germany, and North Africa, which is why his chronicles are often based on his own experiences or eyewitness accounts.

SCHAEFFER, Jakob Christian.
Fungorum qui in Bavaria et Palatinatu circa Ratisbonam nascuntur icones nativis coloribus expressae. Editio secunda. 4 in 2 Vols.- Ratisbonae (Regensburg): by the author, 1772 – 1774. 4to (285 x 240 mm) With 2 engraved frontispieces in red print, an engraved title vignette (in red print for Volume 4), 330 hand - colored copper plates. Contemporary olive-green morocco bindings with rich gilt spines and gilt edges on three sides, bindings slightly rubbed, bumped, and dusty; the title and first front title of volumes 1 and 3, as well as 5 text pages, 3 plates, and 3 endpapers, bear a stamp in the margin (Borough of Portsmouth Publ. Lib.); endpapers each with two Ex Libris; margins slightly browned on the inside. € 10.000.-

An attractive copy of the second edition of one of the earliest and most attractive colour - plate books on fungi. In it Schaeffer succeeded in assembling an enormous variety of fungi from a single region, and was among the first to investigate the fungi of Bavaria in such detail.
A Prussian-born botanist, zoologist and theologist, Schaeffer spent most of his working life in Regensburg. Elected to the academies at Uppsala and Berlin, he was also made a Fellow of the Royal Society. His works on plants, insects and birds are notable for the exactitude of the descriptions and for the beauty and accuracy of the images. His work in natural sciences includes writing comprehensive and illustrated volumes on plants, fungi, birds, and insects, proposing new classification systems, and maintaining a museum of curiosities. Schäffer also experimented with electricity, colours, optics, and manufactured prisms and lenses, and invented an early washing machine and other practical devices. In the paper industry, he conducted experiments and published findings on alternate sources for paper production. He made studies of minute organisms without access to advanced microscopes and wrote a book on *Daphnia.*
„The first major illustrated atlas of mushrooms and the seminal work of 18th-century German mycology. The artists include Sophie Betz, Loibel, and Rothermund; the engravers include J.M. and J.G. Fridrich, Lehner, Nussbiegel, and Trauttner. The first edition was followed by four further editions, unchanged except for the dedications, the last of which included a commentary by Persoon." (Volbracht).
"With his descriptions of native mushrooms, Schaeffer became the founder of German mycology" (NDB XXII, 519). "The excellent illustrations were created by otherwise unknown Regensburg painters, primarily Joh. Jos. Rotermundt, as well as Stefan Loibl and Sophie Beez. Their depictions of fungi are thoroughly accurate and artistically pleasing." (Nissen, p. 182). - Stafleu-C. 10476; cf. Nissen, BBI 1744, and Volbracht 1878 (neither of which lists this edition).

SCLATER, Philip Lutley.
On the Curassows now or lately living in the Society's Gardens. (From the Transactions of the Zoological Society of London, Vol. IX, Part 4).- (London: printed for the Society, 1875). 273 - 288 pp. with 14 fine hand-finished chromo-lithographic plates by J. Smit. (bound

with:) Supplementary Notes on the Curassows now or lately living in the Society's Gardens. From the Transactions of the Zoological Society of London, Vol. X, (London, 1879) iv, pp. 543-563 with 7 fine hand-finished chromo-lithographic plates by J. Smit. 2 parts in one. 4to (316 x 250 mm) Contemporary red buckram, gilt title to spine. Foxing to a few of the plates, overall, a very good copy with vivid plates. € 1.200.-

Seminal ornithological monograph authored by the prominent British zoologist Philip Lutley Sclater to provide a comprehensive taxonomic synopsis of curassows, a family of large, tropical, pheasant-like South American birds (Cracidae). The publication details comprehensive anatomical descriptions, behavioral notes, and lists of the individual specimens that resided in the London Zoo. It also notably amended generic names and provided first descriptions of new species. The work was celebrated for featuring striking, hand-colored lithographic plates.
The Dutch animal illustrator Joseph Smit (1836 - 1929) was responsible for the illustrations. Smit's career began at the Rijksmuseum van Natuurlijke Historie in Leiden, where he produced his first lithographs on commission from Hermann Schlegel. Between 1863 and 1866, he created lithographic stones that served as printing plates for 50 illustrations in Schlegel's work „De Vogels van Nederlandsch Indie".
Philip Lutley Sclater (1829-1913), a well-known and highly productive ornithologist by trade, then secretary of the Zoological Society of London, brought Smit to England, where he produced both drawings and 100 hand-colored lithographs for Sclater's work „Exotic Ornithology", published between 1866 and 1869. In 1866, Smit emigrated to England with his family and settled in London. Shortly after his arrival in England, he met Joseph Wolf, with whom he formed a deep friendship. Between the 1870s and the 1890s, several specialized books on birds and mammals were published, with Wolf providing the drawings and Smit the lithographs.
After Joseph Wolf's death in 1899, Smit focused primarily on mammal lithographs and was regarded as one of the leading mammal illustrators of his time in England. He worked on over 300 color plates in 15 standard works on birds and on 63 color plates for the journal „Transactions of the Zoological Society", as well as others for the journals „Proceedings of the Zoological Society", „Ibis", and „Nature" and „The Field". Smit primarily used bird skins as models, particularly for his more than 100 color plates in the 27 volumes of the „Catalogue of the Birds in the Collection of the British Museum", which were published between 1874 and 1899. Other books featuring illustrations by Smit include „Zoological Sketches" (1867) by Joseph Wolf, „A Monograph of the Phasianidae (Family of the Pheasants)" (1870–1872), and „A Monograph of the Paradiseidae or Birds of Paradise" (1873) by Daniel Giraud Elliot; „Colored Figures of the Birds of the British Islands" by Baron Lilford (1885); „Extinct Monsters" (1892) by Henry Neville Hutchinson; and „Extinct Birds" (1907) by Walter Rothschild. In 1905, Smit settled in the village of Radlett in Hertfordshire. In 1909, he spent six months visiting his son Pierre-Jacques (1863–1960), who was also an animal illustrator, in South Africa.- Provenance: Sir Robert George Wyndham Herbert (1831 – 1905), the first Premier of Queensland, Australia. At 28 years, he was the youngest person ever to become premier of an Australian state. - Nissen IVB 841.

SCLATER, Philip Lutley.
On the Rhinoceroses now or lately living in the Society's Menagerie Zoological Society of London. Extracted from Transactions of the Zoological Society Volume IX. (London, 1876). Small 4to. pp. 645 - 660, with 5 superb hand - coloured plates drawn by Joseph Wolf, and 9 black and white text figures. Bound in recent half calf with marbled boards, the first page rather age browned but otherwise very clean, the plates are without any foxing. € 1.200.-

At the time of the seminal zoological publication, Ph. L. Sclater (1829 - 1913) was serving as the Secretary of the Zoological Society of London, a position he held for 43 years. This specific work

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

Color Standards in Natural History

SYME, Patrick.

Werner's Nomenclature of Colours, with additions, arranged so as to render it highly useful to the arts and sciences, particularly zoology, botany, chemistry, mineralogy, and morbid anatomy. Annexed to which are examples selected from well-known objects in the animal, vegetable, and mineral kingdoms. Second edition. Edinburgh: Printed for William Blackwood, 1821. 8vo. (198 x 123 mm), [4], 5-47 pp., [1, blank] with half-title, 13 plates containing a total of 110 mounted colour samples, scattered toning and spotting, japan paper repair to right top corner of title page, William Whyte & Co. Edinburgh bookseller label to front pastedown, untrimmed, original brown boards with printed title label to upper cover, rebacked, lightly soiled, outer corners bumped and worn. € 4.800.-

A very rare work & a most important book in the literature of nomenclature and colour standards written by Scottish painter and botanical illustrator Patrick Syme RSA (1774 - 1845), first published by James Ballantyne and Co. in 1814. A copy of this compact colour manual was among Darwin's 'most useful' possessions on the Beagle.
Syme based his book on the colour system compiled by the mineralogist Abraham Gottlob Werner (1749 - 1817) in the late eighteenth-century. Werner's aim was to produce a reference book for artists, scientists, naturalists, and anthropologists detailing where each colour could be found on minerals in nature. Three decades after its first conception, Syme added hand-crafted colour swatches and examples from the animal and plant kingdoms. The result was a unique compendium of colour that showcased the beauty of nature across the animal, vegetable, and mineral kingdoms. Each colour square was painstakingly hand-coloured by an Edinburgh engraver, although some say by the artist and his family, with Syme ensuring the quality control of each colour swatch, from volume to volume. Only 100 copies were produced for each issue. Charles Darwin famously used a copy of the book as an indispensable tool during his seminal voyage on the HMS Beagle. He used its terms to record observations of everything from clouds to animal and mineral samples.- Dixon, Joyce. Capturing colour on HMS Beagle: Charles Darwin and Werner's Nomenclature of colours (1821) in: The British Journal for the History of Science March 2026, pp. 17 - 40.

TSCHEINER, D. J.

Der Vogelfänger und Vogelwärter oder Naturgeschichte, Fang, Zähmung, Pflege und Wartung unserer beliebtesten Sing- und Zimmervögel. Nebst einem Kalender für Liebhaber des Vogelfanges, und angehende Kabinetsammler. Mit 8 kolorierten lithographischen Vogeltafeln, 4 Kupfertafeln.- Pesth, Hartleben, 1828. 8vo. (190 x 120 mm) VIII, 231 Seiten, Halblederband der Zeit, 1Einband etwas berieben, kleiner Stempel verso Titel und letztem Blatt. € 580.-

early geotheory

WOODWARD, John.

Physicalische Erd - Beschreibung oder Versuch einer natürlichen Historie des Erdbodens, welchem zugleich die von dem berühmten E(lias). Camerario dagegen gemachten Einwürffe; wie auch des B. Halloway Einleitung zu des Auctoris Beantwortung dieser Einwürffe, und des Auctoris Beantwortung selbst ... ingleichen verschiedene über diese Materie gewechselte Briefe, nebst Dessen richtiger und ordentlicher Eintheilung der Fossilien, beygefügt sind. Aus der Englischen in das Frantzösische, und nunmehro in die Teutsche Sprache übersetzt. 8 parts in 1 Vol.- Erfurt: Johann Friedrich Weber, 1744 - 1746. 8vo. (175 x 115 mm). 18 Bll., 120 pp., 1 Bl., pp. 121 - 806, 47 Bll. With a folded frontispiece. Contemporary leather binding over thin wooden boards with gilt edges and raised bands; rubbed, with worming on boards, joints, and lower spine. Evenly slightly browned, occasional underlining and notes in pencil, with small moisture stains in places on the upper outer corner. Parts 1–2 and 3–8 each have their own title pages, most of which are paginated. The Letters (pp. 719 – 806) include, among other things, Woodward's letters to Newton. € 2.600.-

Exceedingly rare first German edition of *An Essay toward a Natural History of the Earth*, probably translated after the French edition of 1735 which contains translations of three books, all authored by the English physician, geologist & mineralogist John Woodward (1665 - 1728). These are: Woodward's "Essay," translated from the third English edition of 1723; Woodward's reply to the German physician Elias Camerarius' (1673-1734) objections, made from Holloway's 1726 English translation titled: "The Natural History of the Earth, illustrated, enlarged, and defended" and a translation of "Fossils of all kinds," from which the author's preface and the plates have been omitted. John Woodward, an English geologist and fossil collector, was an early believer in the organic origin of fossils (first proposed by Steno and Hooke around 1668), but he was initially at a loss to explain how fossils became embedded in the earth's crust, if they were the remains of living animals on the surface. And then he got his Big Idea. What if, during the Great Flood of Noah, God had miraculously suspended gravity (by which Woodward meant not Newtonian gravity, but the force of cohesion that holds things together) ? As the earth's rocks dissolved into thick pudding, all the drowned animals and planets would sink down until their density was equaled by that of the surrounding muck. When gravity returned, the rocks would cohere again, with the animals remains now imprisoned as fossils within. It was actually a clever idea, except for the density part, which would suggest that the top layers of rock should contain all the jellyfish and the bottom layers all the turtles. Woodward announced his hypothesis in *An Essay toward a Natural History of the Earth*, which took its place as an early offering in a long-running genre known as "Theories of the Earth."

Provenance: Karl Haberstock, Berlin; von Dultz, München; Ex-libris of the Swiss natural scientist Emil Bächler (1868 – 1950). Endpaper with handwritten table of contents, likely in his own hand. VD 18 90637836 (nur bis Tl. 5); vgl. DSB XIV, 502 (EA); Jahn. Bibliographical history of John Woodward, 198 - 199; Eyles, V.A. John Woodward, F.R.S., F.R.C.P., M.D. (1665 - 1728): a bio-bibliographical account of his life and work, in: Journal for the Society of the Bibliography of Natural History, 5, (1971), no. 6, 399 - 427.

„Hyde Park of Zagreb"

ZACHE, Johann.

Park Jurjavés.- Wien, Gerold, (1853). oblong folio (345 x 470 mm) Views of the Metropolitan Church and the Archbishop's Residence in Agram, Croatia. Includes one partially colored lithographic site plan, 12 (including the title page) tinted lithographic plates, 10 pages of text, a contemporary half-linen binding with a gold-stamped title on the cover, edges rubbed, some foxing on the inside, slightly more pronounced in the text.

€ 2.800.-

A magnificent illustrated work about the famous park in Zagreb, Croatia - now known as Maksimir Park in the district of the same name - which was laid out in 1838 by Archbishop Georg Haulik von Varallya. The Viennese architect Franz Schücht designed nearly all of the buildings and pavilions. It represents the first large public park in southeastern Europe and is among the earliest public parks in the world, predating most similar developments across Europe. At the time of its establishment, it was situated on the outskirts of the city; however, subsequent urban expansion has resulted in the surrounding neighbourhoods largely encompassing it. At the time of its creation, Maksimir was considered one of the most significant achievements of park design within the Austro-Hungarian Monarchy. Landscape architect Michael Sebastian Riedl shaped the park's subsequent landscaping. As one of the earliest public parks, it followed the principles laid out by the gardening theorist Christian Cay Lorenz Hirschfeld. The beautiful views of the park are arranged in sequence, as if on a circular walk. The map includes precise markings of the paths, waterways, structures, and plantings.