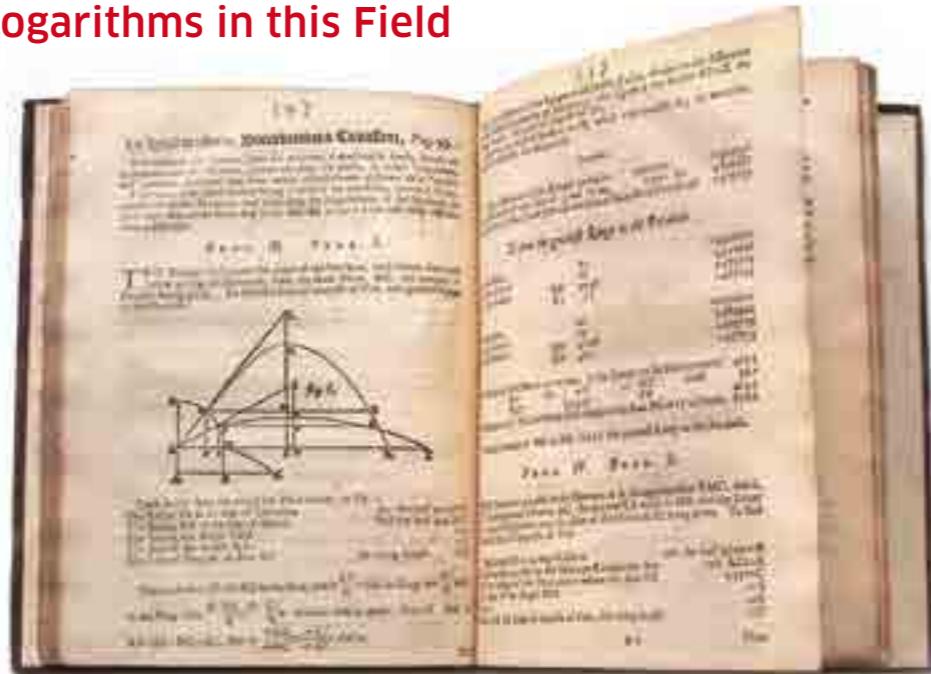




ANTIKARIAT  
Michael Kühn

*Berlin*

## The Science of Warfare – Ballistic Experiments and an Early Use of Logarithms in this Field



### ANDERSON, Robert.

*The genuine use and effects of the gunne ... With tables of projection, &c. exactly calculated and their use exemplified, by Thomas Streete. London, J. Darby for William Berry and Robert Morden, 1674.*

**[bound with:]** *To hit a mark, as well upon ascents and descents, as upon the plain of the horizon: experimentally and mathematically demonstrated. London: printed for Robert Morden, 1690.*

**[bound with:]** *To cut the rigging: and proposals for the improvement of great artillery. London: Robert Morden, 1691. Three works in one volume, 4to, I: pp. [8], 36, 64. with one engraved plate; II: pp. [8], 48 pp. with numerous text woodcuts, partly full-page; III: pp. [4], 8; the third work a little soiled and frayed, but otherwise very good copies, bound in contemporary panelled calf; the binding slightly worn and with the spine repaired.*

EUR 5.500.-

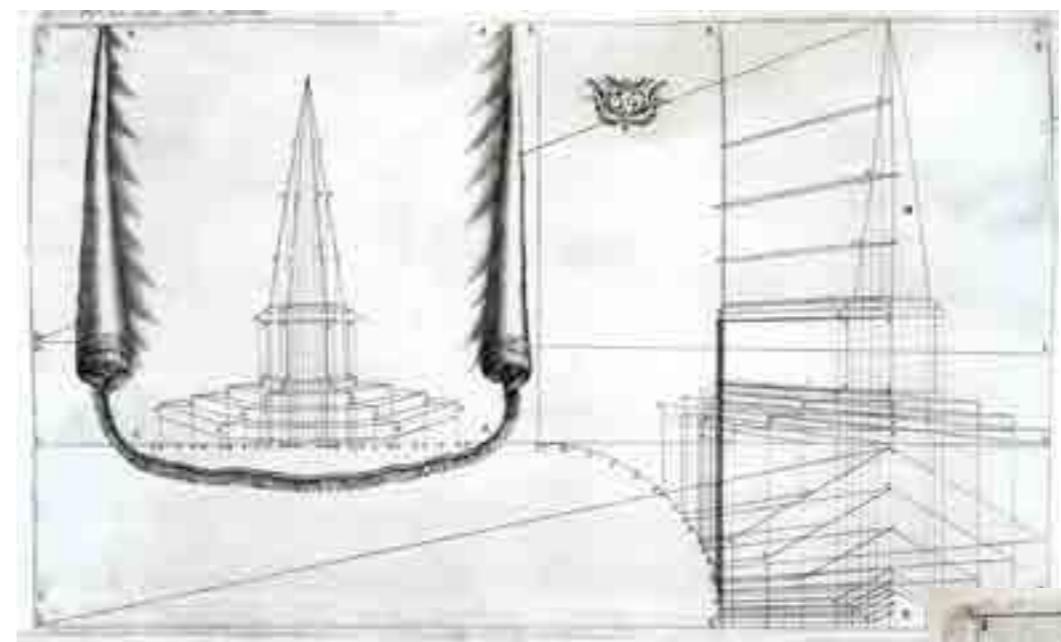
First (and only) editions: a Sammelband with three works by Robert Anderson, who carried out experiments in ballistics using a cannon at Blackheath and on Wimbledon Common, the results of which he recorded in these works.

The first work contained here describes Anderson's ballistic experiments carried out in 1674, the year of publication, to test the assertion that the trajectory of a bullet was a parabola and not affected by air resistance, which could be regarded as negligible. The results of the experiments were in any case inconclusive; later experiments confirming the general conviction that Robert Anderson (fl. 1666 - after 1696) was wrong were reported to Collins by Flamsteed in 1677.

Robert Anderson was a London weaver and mathematician, 'a reserved person ... very able in algebra and solid geometry.' Robert Anderson's book became a reference work on parabolic ballistics, but was not able to arouse any greater interest among the practitioners of the art. A solution to the problem of the nonparabolic trajectory of a projectile in a resistant medium therefore became a pressing matter. Yet, that was only the first step: if the findings were to be useful to artillerymen, it was equally necessary to discover how to determine the velocity of projection of the missile - a velocity that depended on the way in which combustion occurred inside the barrel.

In the 'Fourth Day' of his *Discorsi*, published in Leiden in 1638, Galileo Galilei (1564-1642) expounded his theory of the parabolic motion of projectiles. In this presentation, the Italian scientist completely overturns the traditional interpretation based on Aristotle's distinction between 'natural motion' (that is, the motion of bodies toward their natural place, such as the center of the Earth) and 'violent motion' (that is, motion that needs external intervention in order for it to be counteracted,

## Precursor of Descriptive Geometry?



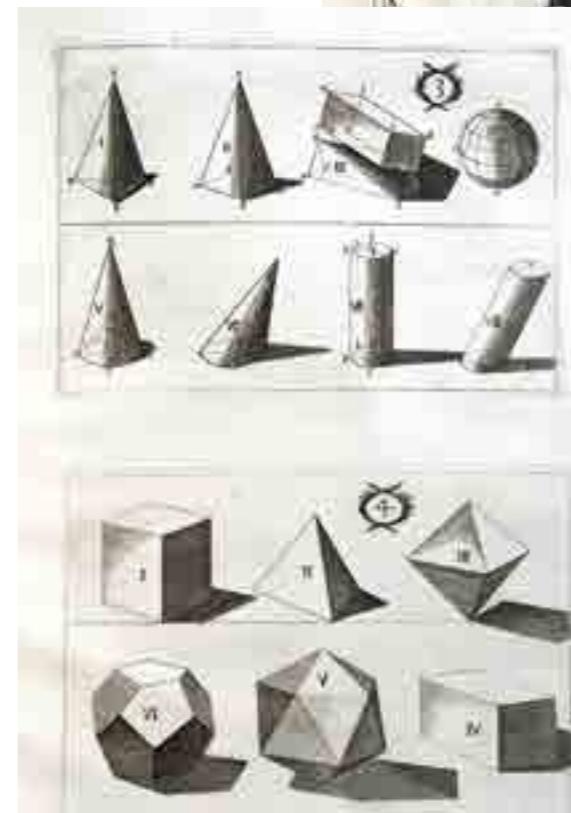
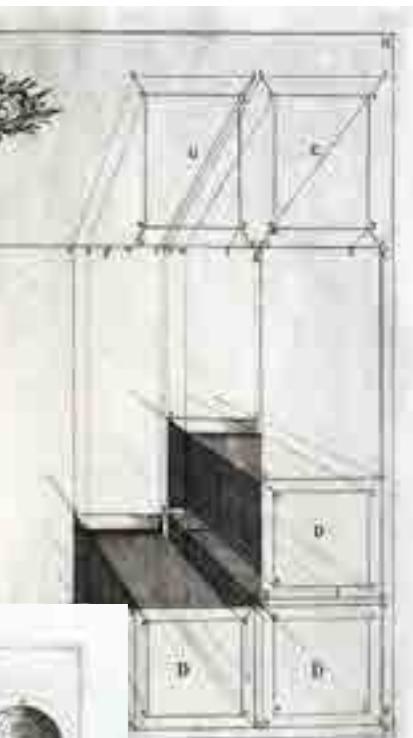
### AMATO, PAOLO.

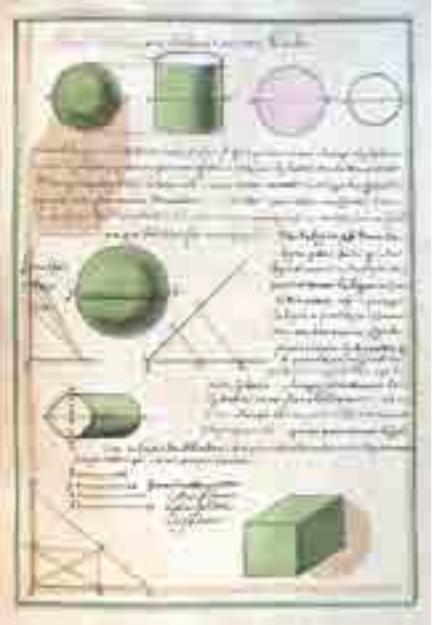
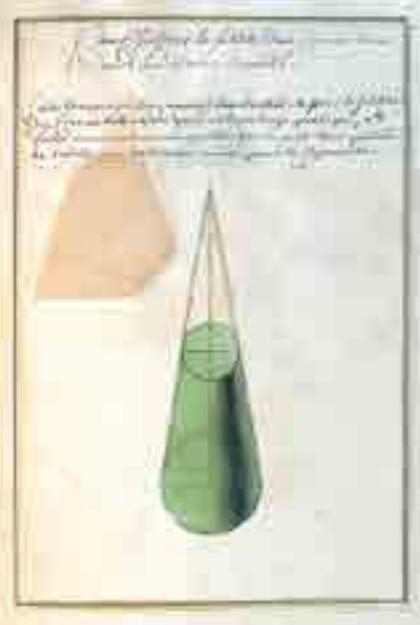
*La Nuova pratica di Prospettiva nella quale si spiegano alcune nuove opinione, e la Regola universale di disegnare in qualunque superficie qualsivoglia oggetto. – Palermo, Vincenzo Toscano & Onofrio Gramignani, 1736. Folio (437 x 257 mm) with engraved frontispiece portrait by Antonio Bova after Nicolo Palma, 4 leaves, 86 pp., with 35 fig. engraved on 18 leaves. Contemporary vellum, morocco lettering piece, fine copy only little used.*

EUR 5.000.-

Very rare original edition.

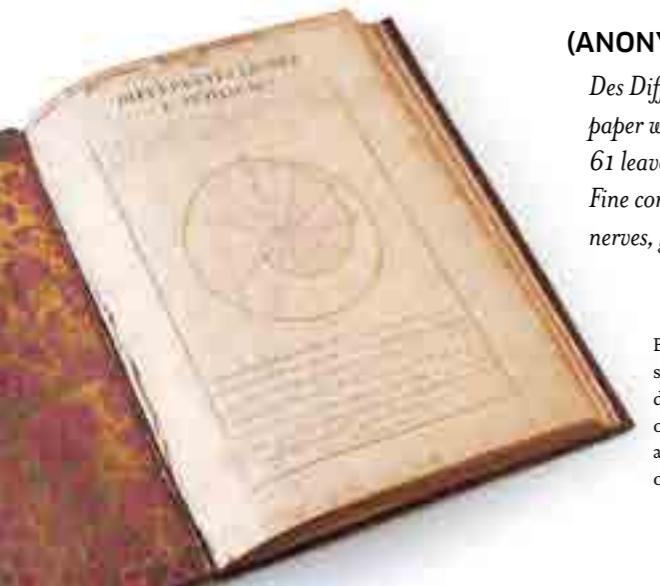
First edition of this fine illustrated treatise on architecture and perspective. Started in 1701, it only became available to the public in 1733 or 1736. Paolo Amato (1634–1714) was a Sicilian priest, engineer, draughtsman, engraver and architect in Palermo who in 1701 began writing a textbook on perspective, but it only appeared posthumously thirty-five years later under the title: *La nuova pratica... (The new practice of perspective, 1736)*. He was appointed as the town's architect where he produced numerous plans and designs for altars, tombs, and decorations for festivities. The fine plates clearly illustrate Amato's teaching and include many ingenious designs. He was well acquainted with the earlier literature, referring to a dozen of his Italian predecessors, including Guidobaldo, and also to a considerable number of foreign perspectivists, among them Dürer, Cousin, de Caus, Marolois, Niceron, Dechales and Lamy. „My impression is that the work is a rather traditional „prospettiva pratica“, though there are signs that Amato had some new ideas bearing in the direction of what later became descriptive geometry.“ (Andersen, *The Geometry of an Art*, 383). - Vagnetti, EIVb12; Vitry, 19; not in *Ornamentst. Kat. Berlin*. Provenance: Earl of Bute, Luton Library (Ex-libris).



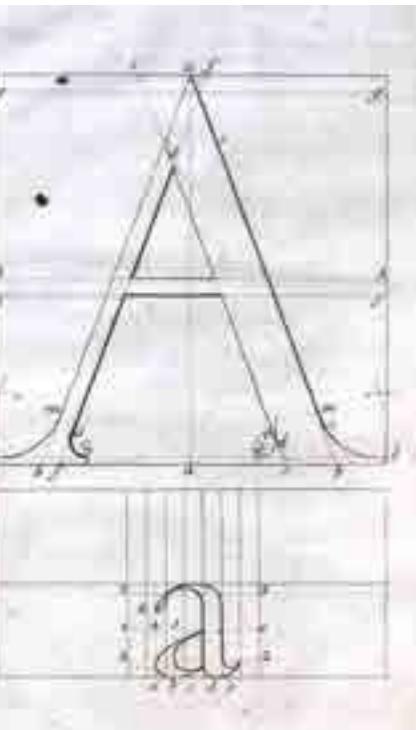
**(ANONYM)**

*Des Différentes lignes curvilignes. (Traité de géométrie tome quatrième.)* French manuscript in ink on paper with numerous drawings in wash color. (without place, 23 may 1727. 4to (218 x 165 mm) 61 leaves (leaf 11 blank) with 59 colored drawings of solids and polyhedrons drawn in perspective. Fine contemporary morocco, covers decorated with gilt border of fans and shells, spine with ornate nerves, gilt edges. Rubbed, soiled and faded, but still fine. First two sheets (blank ?) torn.

EUR 4.200.-



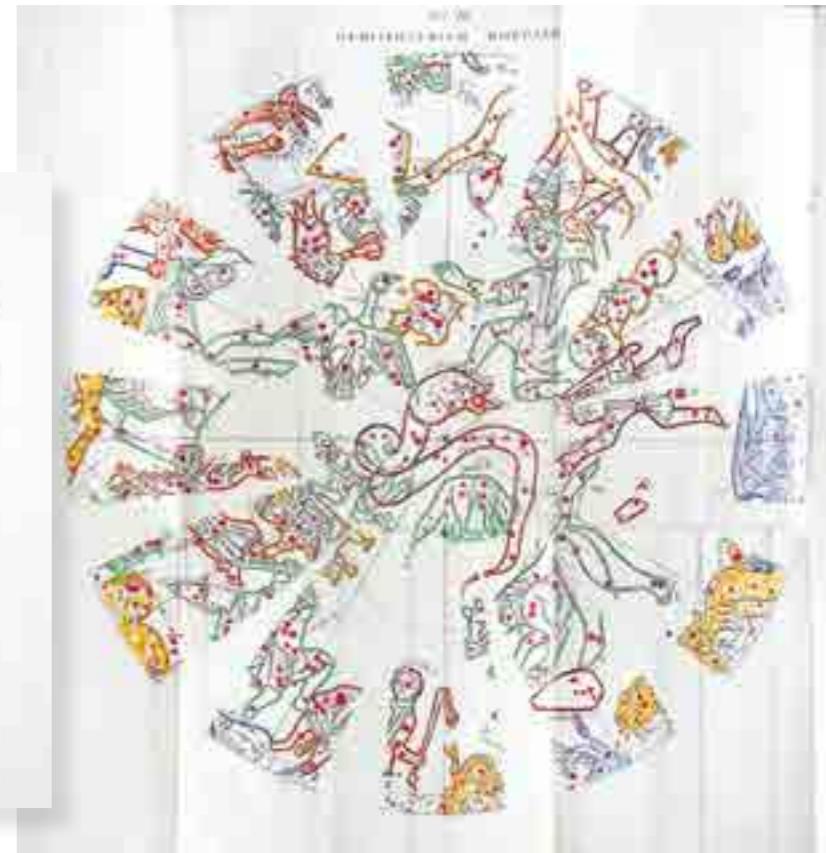
Beautiful calligraphic manuscript of a mathematics course given in 1727 (dated at the bottom of the first sheet), divided into 7 chapters: des différentes lignes curvilignes, de la stéréométrie, de l'addition des solides, de la soustraction, de la multiplication, de la division, calcule de la surface des polyèdres. At the end is a table of squared roots. The 59 drawings describe solid bodies and polyhedra drawn in perspective. By another hand added at the first page: Traité de géométrie tome quatrième. The first part is related to architecture and curved objects (until leaf 10) and then to stereometry and different mathematical bodies.

**ASSENSIO Y MEJORADA, Francisco.**

*Geometria de la letra romana mayuscula y minuscula en 28 laminas finas y su explicacion. Libro unico, dado luz, y grabado al buril por Francisco Assensio y Mejorada, oficial de la Real Biblioteca de S. M. siguiendo las reglas de los autores que mas bien las han ejecutado. - en Madrid: en la Imprenta de Andres Ramirez, a expensas del autor, año MDCCCLXXX (1780). sm. 4to (205 x 138 mm) (2), 72 pp. incl. engraved title and 27 engraved plates. Later half calf period style, spotted and some pages with ink dots, title page with monogram stamp: M.P.D., right hand edge partly with stain, little short cut, but a reasonable copy.*

EUR 1.800.-

Uncommon first and only edition of this Spanish treatise on the geometry and architecture of letters. During the 16th and 17th centuries the Spanish typography was quite conservative as most printing was for the church and they patronized the french printer, Christoph Plantin who had settled a monopoly for all Spanish religious printing. It was not until the 18th centuries that a more specifically Spanish tradition began to emerge. After printing became ubiquitous, the production of manuscripts began to decline in Western Europe, but until the 18th century Spain used the handwritten text equivalent to book production. The art of writing in that period was more important than in other Continental countries. The Spanish calligrapher & engraver, Francisco Asensio y Mejorada (1725 - 1794) studied at the Royal Academy of Fine Arts of San Fernando and worked afterwards at the Royal Library in Madrid. In 1789 he was appointed as first officer of the Royal Library and became a foreign member of the Royal Academy of the Art of Writing in Paris. - Cean, Diccionario histórico de los más ilustres profesores de la Bellas Artes (1800) I, 79/80; Emilio Cotarelo Y Mori. Diccionario biográfico de calígrafos Espanoles, vol I, no. 94,7; Bonacini 103.

**Cufic Celestial Globe****ASSEMANI, (Giuseppe) Simone.**

*Globus Caelestis cufico-arabicus vleterni Musei Borgiani [...] Præmissa ejusdem de arabum astronomia dissertatione et adjectus duabus epistolis Cl. Josephi Toladi. Padua, Typis Seminarii 1790. 4to. (307 x 240 mm) [16], CCXIX (219 pp), (1), (8), incl. Arabic and Latin text, wide margins, 3 large folding engraved plates, two partly later hand colored. Half calf period style, gilt spine in compartments, upper edges little dustsoiled, front-fly with notes of restoration & and acquisition from 1837. Title and last plate, verso, with stamp of the British Museum, and „duplicate for sale, 1831“. Two ownership Ex-Libris. Fine copy.*

EUR 5.900.-

First edition of this famous description of the cufic celestial globe in Cardinal Borgia's Museum in Velletri. Cardinal Stefano Borgia (1731–1804) was an antiquarian and historian. He founded a museum in Velletri, in which, during his whole life, he gathered coins and manuscripts, especially Coptic, and which may be considered as his major undertaking and achievement. Such was his passion for antiquities that he is known to have sold his jewels and precious earthenware in order to secure the coveted treasures and have the description of them printed. Borgia placed his scientific collection at the disposal of scholars, regardless of creed and country, and giving them encouragement and support.

The work comprises: Assemani's History of Arabic Astronomy; two letters from Giuseppe Toaldo, professor of Astronomy at Padua University, concerning the Ayyubid celestial globe in Cardinal Stephano Borgia's Museum in Velletri; Assemani's own detailed description of the globe (with the three plates and a list of the stars engraved on the globe); an excerpt from the Arabic text of al-Farghani's „Elementa Astronomica“ with Jacob Golius' Latin version printed for the first time in 1669.

The bronze globe was made by Qaysar ibn Abu l-Qasim ibn Musafir al-Abraqi al-Hanafi on the orders of the sixth Ayyubid Caliph, Muhammad ibn Abu Bakr ibn Ayyub in 622 AH (1225 AD). Mention should be made of the Assemani family who had a profound impact on the relations of the Holy See and the Maronites in the field of Oriental studies during the 18th century. Joseph Simon Assemani of Hasroon (1752–1821), Lebanon and an alumnus of the Maronite College in Rome is said to have known thirty languages. Soon after his ordination, he was given a post in the Vatican Library. From 1715 to 1717, he was sent to the Middle East on an expedition to discover/recover manuscripts, and the ones he brought back were placed in the Vatican Library where they formed the nucleus

of its subsequently famous collection of oriental manuscripts. After holding a position in the Imperial Library in Vienna, he was appointed professor of Oriental Languages at Padua in 1807.

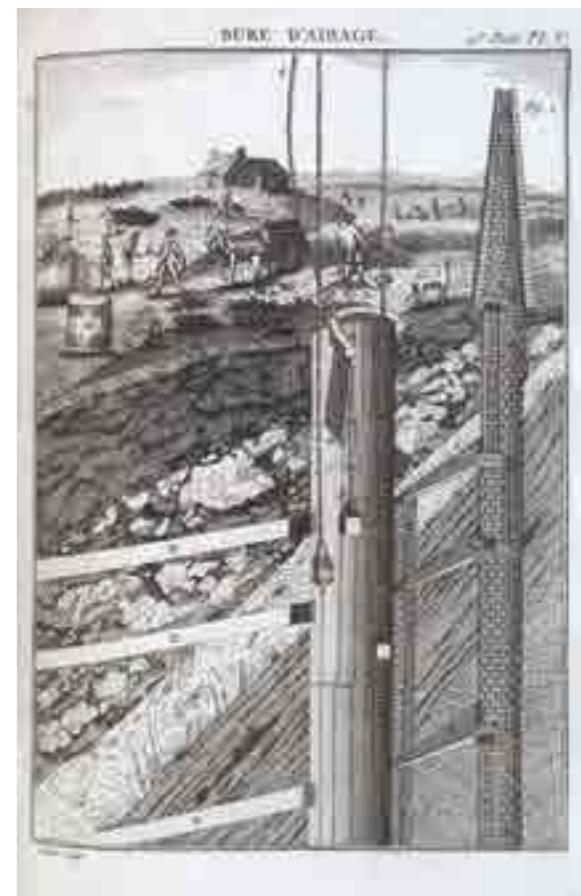
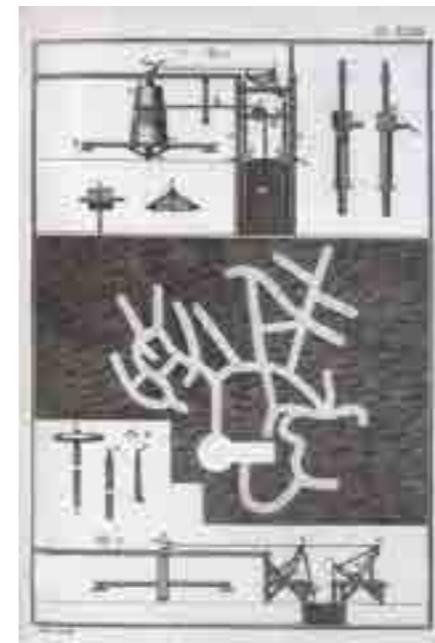
On his trip to the East from 1735 to 1738, he returned with a still more valuable collection. Many extracts of the about 150 manuscripts he gathered were published in his principal work, „Bibliotheca Orientalis Clemento-Vaticana“ [an analysis of the contents of the Oriental manuscripts in the Vatican Library], to which he contributed more than any other to make known in Europe the Syriac literature and the history of the Churches of Syria, Lebanon, Chaldea and Egypt. Joseph Assemani was sent by Pope Clement XII as Papal legate to the National Synod of Mount Lebanon in 1736. Afterwards, he was appointed Prefect of the Vatican Library and Titular Archbishop of Tyre. He devoted the latter part of his life to carrying out an extensive plan for editing and publishing the most valuable Syriac, Arabic, Ethiopic, Armenian, Persian, Hebrew and Greek manuscripts. Besides his various publications on a wide range of Oriental subjects, he left about 100 works in manuscript form, the majority of which were destroyed in a fire in 1768, which broke out in his Vatican apartment adjacent to the Library. Stephen Awad Assemani, nephew of Joseph Assemani, completed his studies at the Maronite College in 1730. Some months later, he joined the Vatican Library, as successor to his uncle, in Syriac. As a missionary of the Congregation for the Propagation of the Faith, he spent time in Egypt, Syria and Mesopotamia, where he converted the Coptic Patriarch of Alexandria and the Nestorian Patriarch of Babylon. He was consecrated titular Archbishop in 1736. Pope Clement XII sent him to Florence, where he published a catalogue of the manuscripts held in the Florentine Library. He later succeeded his uncle as Prefect of the Vatican Library, where he published a catalogue of its Persian and Turkish manuscripts and a large part of its Arabic manuscripts. - Brunet VI 8185; Lalande pp. 616; Schnurrer 402. Balagna. p. 85; Graff III, 459.

### **BOURGEOIS, Alexandre.**

Sixteen technical drawings for staircases in brown ink and wash-color on heavy paper. Size around: 365 x 535 mm. 12 are mounted within passe-partout, and four more laid in portfolio. - (Marseille, France Octobre 1854 / 1855)

EUR 4.500.-

A fine set of technical drawings for staircases made by the otherwise not known, Alexandre Bourgeois. These axonometric drawings might be made for a Polytechnical school exercise or for a special project in Marseille. Axonometric perspective is a form of two-dimensional representation of three-dimensional objects whose goal is to preserve the impression of volume or of relief. Sometimes also called rapid perspective or artificial perspective, it differs from conical perspective and does not represent what the eye actually sees: in particular parallel lines remain parallel and distant objects are not reduced in size. It can be considered a conical perspective conique whose center has been pushed out to infinity, i.e. very far from the object observed. These drawings give a good insight into the art of architectural drawing in mid 19th cent. France.



### **A Birthday Clock for Bismarck**

### **BECKER, Gustav.**

Manuscript birthday address from the clock manufacturer Gustav Becker to Otto von Bismarck's 70th birthday. Manuscript original drawing in folder. Freiburg/Schlesien 1885. Folio. 1 leave with original drawing in ink pen and water-color by F. Kieffhaber (signed) mounted on wood (675 x 430 mm). One leave with handwritten dedication and printed text (480 x 295 mm). Contemporary blue velvet portfolio (700 x 450 mm) with mounted monogram of Bismarck on cover. Traces of use, but fine.

EUR 7.200.-

The important watchmaker and clock manufacturer Gustav Becker from Freiburg in Lower Silesia dedicated in 1885 a jubilee clock (with working number 500,000) to Bismarck on occasion of his 70th birthday. This magnificent floor clock with lavishly decorated, monumental housing in the style of historicism, is still located today in the Bismarck Museum in Schönhausen. The original manuscript design was presented him here. This address / sheet shows the clock in beautiful, large-format watercolor painting, with five-line dedication in the lower edge. The attached dedication letter to Bismarck was written by Gustav Becker's son Richard, as Gustav Becker was seriously ill at the time. He died on 14 September 1885. The attached printed sheet gives an explanation of the clock. Gustav Eduard Becker (1819-1885) was one of the better quality, best-

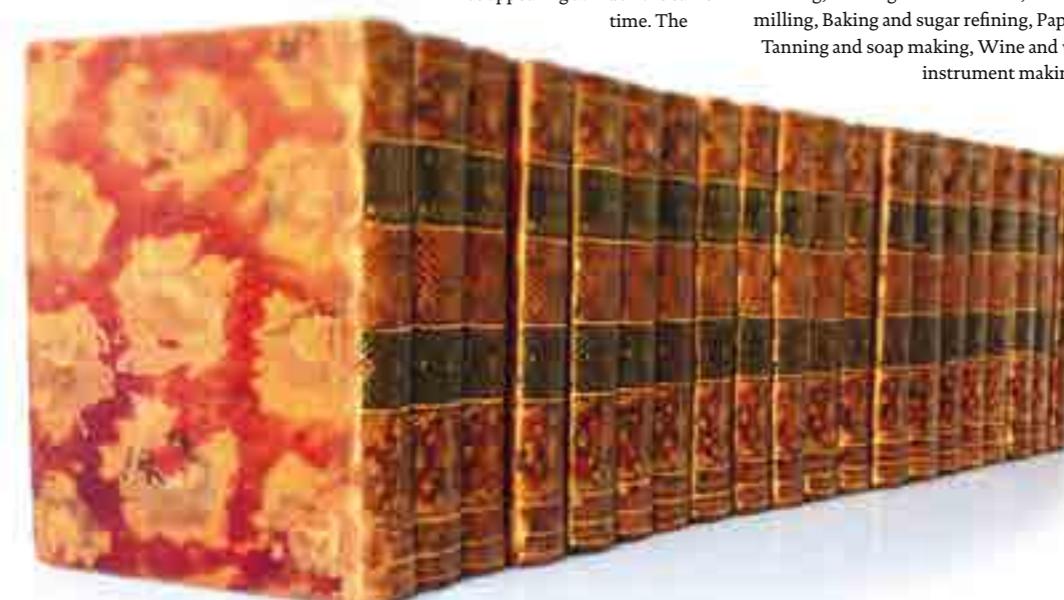
known clockmakers from the mid to late 19th cent.. He was trained as a clockmaker in Germany and Austria and opened in 1850 a workshop in Freiburg/Silesia. Numerous awards and certifications followed, from trade expositions as far-flung as Australia (Sydney, Melbourne) and as close to home as Vienna. Starting from fairly simple clocks, the clocks became complex and very ornamental, and sales rose to a peak in 1875, with over 300,000 clock orders. Until 1880 and the introduction of the spring driven mechanism, almost all of Gustav Becker's clocks were weight driven Regulator wall clocks. Gustav Becker clocks are known for their quality workmanship. The Junghans Company absorbed Becker, Lenzkirch, Hamburg American, etc. into a clock company that continues in business to this day.



Very rare uniformly bound and complete set of the new revised edition in quarto of the „Descriptions of the Arts and Trades, made under the direction of the gentlemen of the Royal Academy of Sciences“, a collection of books on crafts that was published by the Royal Academy of Sciences of Paris between 1761 and 1788. For this edition, Bertrand extended the text of the Parisian original by up to 40% by translating articles from the augmented German edition and adding his own copious scholarly notes. The full original series comprises 113 folio volumes along with three supplements, and provide detailed accounts of a wide range of handcraft and manufacturing processes carried out in France at that time. The volumes are well-illustrated, with precise engravings by Jean Elie Bertrand (1737-1779) a noted typographer from Neuchâtel, where the printing was done. Many of them provide the background for shorter articles in Diderot's Encyclopedia's, which was appearing at much the same time. The

project had its origin in request from Colbert in 1675 to the Academy Royal des Sciences for detailed accounts of various mechanic arts to be prepared and for new machines to be reported upon. The articles and engravings in the Descriptions are more detailed and accurate than those in the Encyclopedia. There is evidence that proofs of some 150 plates were stolen by agents of Diderot who had them re-engraved for his project. There is a similarity between many of the plates used in the two works. The first of the volumes appeared in 1761, and the last in 1788. This is here a new revised edition in smaller format edited by Bertrand and probably prepared for printing by Charles Joseph Pancoucke, with the very rare last volume on printing (often missing) and the plates reduced in size with a pantometer from the original edition. Topics covered are: Building construction, Clothing, Shipbuilding, Fishing, Woodworking, Pipe-organ making, Metal working, Turning and lathe work, Scientific-instrument making, Flour milling, Baking and sugar refining, Paper-making and bookbinding, Tanning and soap making, Wine and vineyards, Cutlery and surgical instrument making, Mining and metallurgy,

Porcelain and pottery manufacture, Painting, Textile manufacture.- Brunet 10217. Mark Curran. The French Book Trade in Enlightenment Europe I: Selling Enlightenment pp. 23.



### **BERTRAND, Jean Elie. (ed.)**

Description des arts et métiers, faites ou approuvées par Messieurs de l' Académie Royale des Sciences de Paris ... Nouvelle édition ... publiée par J. E. Bertrand. 20 Vols. - à Neuchâtel: dans l'Imprimerie de la Société typographique, 1771 - (à Paris: chez Callixte Volland), an VII (1799). Quarto (255 x 195 mm) with around 500 engraved plates. Very fine copy.

EUR 10.000.-



## Artist Manuals

### (BOSSE, Abraham) (?)

Kurtze, doch nützliche Anleitung von Form- und Stahl-Schneiden, wie Buchstaben, Zierrathen, und alle vorkommende Figuren in Holtz zu schneiden ... Ferner gantze Alphabeter, Character und Zeichen ... in Stahl und Messing zu schneiden. Und endlich: Wie Gips zu brennen, Gieß-Sand zu bereeiten (etc.). Der Buchdrucker-Kunst-Verwandten, Schriftgiessern, und andern curieusen Liebhabern ... entworffen. Erfurt, J. M. Funcke, 1740. (170 x 110 mm). (2), 107 pp., (1, blank) with woodcut frontispiece and several text woodcuts. Contemporary half calf, spine in compartments, red morocco label, hinges cracked but repaired preserving spine. Rubbed and soiled, but overall fine, little browning due to paper quality. Stamps and deleted stamps. (bound with:) (anon.) Vollkommener und gründlicher Bericht von Gold- und Silber-Drath-Ziehen, Vergulden, Platten und Spinnen, wie auch von Schmelzung der Metalle ... zu einem Muster vorgestellt von Lejisugo. - Lübeck, bey Johann Benjamin Rüdiger, 1744. (14), 248 pp. with engraved frontispiece and two engraved plates. (bound with:) (anon.) Der vermehrte und wohlerfahre Seiffen-Sieder und Kertzen- oder Lichter-Zieher ... von Oeconomio Euvempiro. - Frankfurt, Leipzig u. Erfurt, Tobias Heinrich Schröder, 1743. Double-page large title in red & black, 2 Bll., 210 pp., 3 Bll.

EUR 2.800.-

Fine Sammelband with three uncommon works on wire-drawing (I. / II.) and candles draw by anonymous authors. The first work is attributed to Bosse and the editor, Johann M. Funcken.

According to Biringuccio, the secrets of wire-drawing were well known by the middle of the sixteenth century. His description tallies with those published by Tomaso Garzoni in his trades encyclopedia of 1586 but both are quite short. More detailed descriptions were given by the technical writers of the eighteenth century, like Halle or the anonymus Lejisugo. Except for minor improvements, there is very little difference between the tools used in the sixteenth century and those of the eighteenth century. An illustration from the 1559 edition of Biringuccio's *Pirotechnia* show the coarse pulling machine, the pulling table and the drawplate with the wire held in suspension between the turntables. Comparisons made with the illustrations shown by Johannes Samuel Halle in *Der Goldratzieher* of 1761 and Lejisugo's *Vollkommener Bericht* of 1744 shows little difference. The first two depict the coarse pulling machine and the pulling table, the third a man working the turntables with the drawplate between. - Bignone-W.I, 244 (I).



### (BUTTERFLIES / CHINESE export album)

An album of Chinese export pith paintings maybe from the studio of Sunqua, circa 1850. Each leaf has a fine representation of butterflies and other insects from China and is mounted within a blue silk border on a plain paper page. There are 12 paintings (200 x 340 mm) in all. Square Folio (255 x 340 mm) 12 leaves. Contemporary patterned silk binding with ties. The covers are chipped and worn at the edges. The paintings are generally in excellent condition given the delicate nature of the medium, with only minor defects in white borders. A few corners rebacked. The pith paper has virtually no foxing. Many of these albums have been split up in the past and the paintings individually framed.

EUR 6.500.-



Chinese export watercolors were painted in the port cities of China for sale to western customers in the late 18th and 19th centuries. Works were done in watercolor or gouache, initially on European papers, particularly paper produced by the English firm of J. Whatman, but later on pith "paper", produced from the pith of the Chinese plant tongcao (generally identified as *Tetrapanax papyrifera*). Many of the watercolors were done in sets such as trades, domestic interiors and gardens, boats, birds, mandarins, punishments, etc. Particularly popular were sets illustrating tea culture, the silk industry, and the making of porcelain since they explained the products that were being sent to the west. The watercolors were painted in workshops, using mass production techniques, so that there may be more than one version of the same „original“. For more information on this genre see "Chinese Export Watercolours" by Craig Clunas and "The Decorative Arts of the China Trade" by Carl L. Crossman.

## „Bock is the second of the German Fathers of Botany“

(Hunt)



### BOCK (TRAGUS), Hieronymus.

*De stirpium, maxime earum, quae in Germania nostra nascuntur, usitatis nomenclaturis, propriisque differentiis, neque non temperaturis ac facultatibus, commentariorum libri trés... [Au colophon] Argentorati, excudebat V. Rihelius, 1552. 4to (227 x 170 mm) [34] Bll., 1200 pp., [32] Bll. with numerous woodcuts (about 550) and a portrait by David Kandel. [Sign. a-c 8, d 10, A-Z 8, Aa-Zz 8, AA-ZZ 8, AAa-KK 8] Contemporary blind-stamped pigskin over wooden boards, dated 1554, ruled borders with portraits of the apostles on cover, handwritten label on spine: Hieronymi Tragi Herbarius, book shelf label on cover, two clasps, first pages with small water spot in white borders at edges, pp. 463 with missing edge, pp. 881 torn without loss in white border, but overall in fine to mint condition.*

EUR 14.000.-

First Latin edition, translated by David Kyber and illustrated by David Kandel of Strasbourg, who was young and self-taught, and many of his figures were taken from Fuchs and elsewhere, which is a pity because his own designs are often competent and original, especially several of the trees. The first German edition was published in 1539 (without illustrations), the second appeared in 1546 and was the first to include illustrations in the text (477 woodcuts). The present edition is the most complete, with nearly one hundred additional woodcuts, and is enhanced with valuable prefatory texts by Conrad Gesner and Benoit Tixier, including a bibliography of botanical works. With full-page woodcut portrait of Bock by David Kandel (with a satyr's mask crowned with a goat's horn) and more than 500 large woodcuts of plants. Hieronymus Bock (Tragus) was born in 1498 at Heidesheim, south of Heidelberg, and intended by his parents for a monastic life. He chose, however, to study medicine and was appointed by Count Palatine Ludwig to superintend his gardens. On the Count's death he became a Lutheran pastor at Hornbach, where he remained until his death in 1554. The great achievement of Bock - one in a field in which Brunfels and Fuchs were no rivals, and no progress had been made since the days of Theophrastus - was a pioneer of descriptive botany (phytography): „When he described a plant, his ideal evidently was to give a concise account of the life-history, rather than to limit attention to the flowering epoch - a phase to which systematic descriptions are still to often confined. The stress which Bock lays on the developmental sequence from season to season of the year comes out conspicuously in what he says of the lesser celandine (*Ranunculus ficaria*). His

description of the leaves and roots is adapted from Dioscorides, but his account of the flower and of the life-history is his own. He explains that the plant appears about the end of February, on moist hills, in vineyards, and in certain meadows, and is rendered conspicuous by its green hue. Like arum and the orchids kind, it comes to life afresh every year, with new roots, leaves and flower...“ (Arber, 1953. 326) Bock recognized the corolla, stamens and pistils as essential parts of many flowers, and was probably the first botanist of his day to feel the need of some kind of classification. He mistrusted superstitions and folklore until he had personally checked them, but in one matter he found that the gossip of old crones was right and Dioscorides wrong: ferns did produce seed at midnight on Midsummer's Eve.

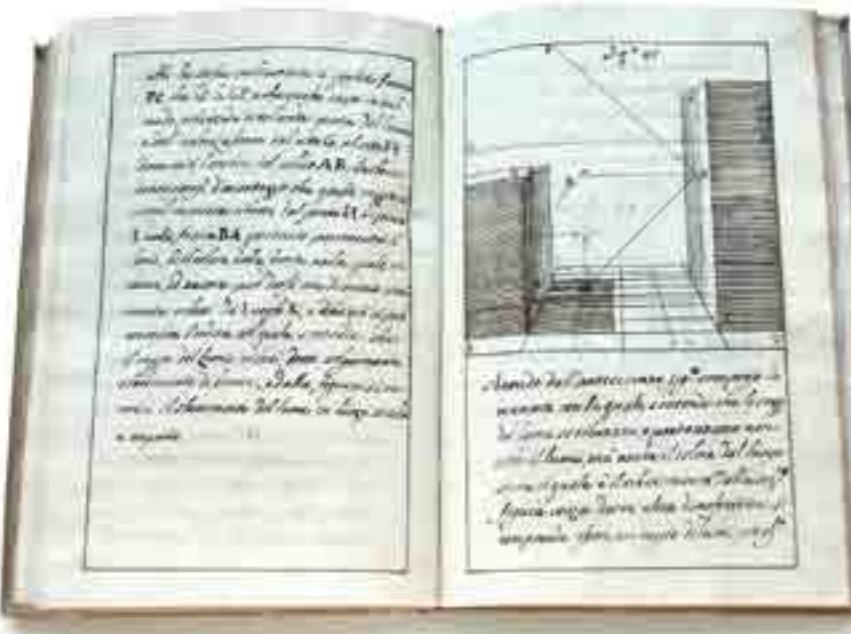
„Bock's descriptions of flowers were remarkably clear, even without the benefit of illustrations, and they indicated that he comprehended things by which his predecessors had been completely baffled. He.. is probably the first botanist of the 16th century to feel the necessity for some sort of classifications.“ (Hunt)- Index Aurel. 102.591; VD 16, B 6026; Nissen 183; Stafleu/Cowan 576; Heilmann S. 195 f.; Hunt I, 66.; Durling 597; Wellcome I, 911; USTC 662799.



De Ricino.

Wunderbaum,





### CASTIGLIONE, Carlo Federico.

*Trattato di Prospettiva del suo signore Ingeniero Collegio di Milano Carlo Federico Castiglione. Lettore di matematica, e d'architettura militare nelle Scuole Palatine di Milano. Originale di suo pugno. Italian manuscript in ink on paper. [Milano, 1733]. 4to (260 x 176 mm) 114 leaves, beginning with 5 blanks for dedication or introduction. Written in a legible hand in brown ink with numerous (around 85) text drawings, ca. 20 lines each page. While the main title is not dated, one chapter title is dated. Contemporary vellum, bowed, spine defective and with minor worming.*

EUR 5.000.-

Unpublished and unknown autograph manuscript by Castiglione, containing the text of a course in perspective given in 1733 at the Scuole Palatine in Milan. The work offers an original presentation of the art and practice of perspective. The manuscript covers practical geometry, standard mensuration operations, the geometry of light and shadows, covering virtually all of the standard topics. The drawings are very well executed and illustrate nicely the lesson.

The Milanese architect & engineer, Carlo Federico Castiglione (Castiglioni) was appointed collegiate engineer in 1706, after six years of apprenticeship with Attilio Arrigoni. Castiglione's fame grew within a few years as is demonstrated by the many assignments from Count Carlo Borromeo from 1715 until 1733.

Castiglione's activity as a military architect is documented by various drawings (from 1728 to 1733) for works at the castle of Milan and by the project of the Rocca Vecchia di Vigevano (stables and quarters for soldiers). Since 1733 was also public reader of mathematics and architecture in the Palatine schools of Milan. After 1742 news about him declined, maybe of his death.- Lit.: Gatti Perer, *Per un profilo di C. F. Castiglione, architetto milanese della prima metà del Settecento*, in Arte in Europa, I, Milano 1966, pp. 793-806.



### CHIROMANCY; Occult manuscript.

*Three treatises on Logic, Chiromancy and Metoposcopy written by an anonymous author in Latin and German with brown ink in a legible script. Illustrated manuscript on paper. - (Germany, after 1653 before 1720). 8vo (157 x 90 mm) 229 ff. (with ff. 206-219 blank). Full limp vellum binding, stained and heavily rubbed, unfresh and used copy.*

EUR 2.800.-

Early 18th cent. German unpublished authorial manuscript on logic, palmistry and metoposcopy, a form of divination in which the diviner predicts personality, character, and destiny, based on the pattern of lines on the subject's forehead. It reached its zenith in the 16th and 17th centuries. The practise was banned by Pope Sixtus V. in 1586. Palmistry, or chiromancy is the claim of characterization and foretelling the future through the study of the palm, also known in popular culture as palm reading. The practice is found all over the world, with numerous cultural variations. Those who practice chiromancy are generally called palmists, hand readers, hand analysts, or chiologists. The contradictions between different interpretations, as well as the lack of evidence for palmistry's predictions, have caused palmistry to be viewed as a pseudoscience by academics. The art of palmistry was actively suppressed by the Catholic Church as pagan superstition and as one of the seven „forbidden arts“.

### Jewish Physician working in Hamburg on the Nature of Women

#### CASTRO, Roderigo de.

*De universa mulierum Medicina, novo et antehac a nemine tentato ordine opus absolutissimum. Et studiosis omnibus utile, Medicis vero pernecessarium. Pars prima Theorica. Quatuor comprehensa libris, in quibus cuncta, quae ad mulieribus naturam, anatomem, semen, menstruum,... Pars secunda, sive praxis .... 2 parts in 1. - Hamburgi: in Officina Frobeniana, excudebatur typis Philippi de Ohr, 1603. Folio (330 x 218 mm) (12), 135 pp., (21); (8), 333 pp., (23) Contemporary flexible vellum, handwritten title on spine rubbed and soiled, browning and spotting throughout, else a fine copy in first binding. Two ownership inscriptions on title.*

EUR 3.200.-

Edited for the first time in Hamburg in 1603, De universa underwent numerous successive editions and revisions (Hamburg 1617, 1628, 1662; Venice 1644; Cologne 1689), which attest to its popularity. The full title of the first edition reads in English translation as: ,A complete book about the comprehensive medicine of women, with a new organization by no one else attempted before; useful to all scholars, but extremely necessary to physician.'

Written in Latin, as was the practice at that time, the book was edited in two separate volumes; part one, about theory, was titled *De natura mulierum* (On female nature) and was divided into four books: (1) Anatomy of the uterus and the breasts; (2) Seed and menstruation; (3) Intercourse, conception, and pregnancy; (4) Childbirth and breastfeeding. Part two, titled *De morbis mulierum* (On female diseases) was more practical in nature, but was also divided into four books: (1) Diseases common to all women; (2) Diseases of widows and virgins; (3) Diseases related to generation and pregnancy; (4) Puerperal and wetnurses' diseases. As was usual in this kind of medical text, authors often turned to the authorities of the past in order to consolidate and justify their own opinions, yet frequently they failed to identify the sources which they drew upon. Castro's massive gynaecological treatise is a good example of the confluence of the ancient and scholastic traditions with early modern trends in science, medicine, and gynaecology. Evaluating the classical and Arabic heritage (Hippocrates, Aristotle, Plinius, Galen, Averroes, Avicenna), Castro established a complex dialogue between the traditional ideas of the past and the authors of his own time, all important names in the history of European medicine, such as Amato Lusitano, Luis de Mercado, Martin Akakia,

Ambroise Paré, Francois Rousset and Girolamo Mercuriale whom he cited and commented upon. However, above all, the influence of Galen (129–216/17) is omnipresent. Consolidated and developed by the Arabs, Galen's ideas were taught at the universities and maintained his status as an undisputed authority well into the 17th century. (C. S. Pinheiro)

Rodrigo de Castro (1546–1627/9) was a Portuguese physician of Jewish birth. After pursuing his studies in medicine at the University of Salamanca, he seems to have achieved some notoriety in Lisbon. He was invited to travel to India to study medicinal plants, as had been done before by Garcia da Orta and Cristobal Acosta, but declined King Philip II.'s invitation. He also worked as physician to the soldiers of the Spanish Armada before they set sail from Lisbon. Around 1590, he fled the persecution of the Jews, establishing himself first in Antwerpen or Amsterdam, then in Hamburg, where he edited his most important book (above). This was the first treatise about women's diseases written by a Portuguese author, and remained extremely influential in Europe many years after the author's death. De Castro never held the position of city physician at Hamburg, but his medical reputation continued to grow both there and in the regions and states around this city republic. His medical clientele would include several princes and other distinguished persons, including the King of Denmark, the archbishop of bremen, the Duke of Holstein, the Duke of Mecklenburg, and the Landgrave of Hessen.- Lit.: Jon Arrizabalaga. Medical ideals in the Sephardic Diaspora: Rodrigo de Castro's Portrait...; Provenance: Robert Tullone, M. Lebot (?)



This manuscript begins with a treatise on logic in latin, the text beginning with: Praxis logica ex ea secundum tres mentis operationis instituta up to leaf 84, then a Tractatus Chiromanticus in German is following from leaf 85 up to leaf 132 verso with numerous drawings of hands. Then Metosopia in German with numerous drawings of faces follows up to leaf 145 verso. The last part seems to be at one time blank, but is now filled out by other hands with notes relating to church festivals at some later time from 1743 to 1816. The three treatises at the beginning seems to be unpublished. All texts do not mentioned any published literature or authors.

The works on divination (chiromancy and metoposcopy) are quite theoretical and might have a protestant background, maybe Northern Germany. The Logic mentioned a lot of scientific questions, including dates of eclipses in 1572, 1607, 1618, 1653, and the circumference of the earth, but also a lot of pages mentioned satan, as well as the otio vitando or the doctrina lutherana. In the text only a few authors are mentioned: Scaliger (on leaf 69), the Compendio Hutteri (on leaf 74) and Thomas of Aquin (on 76 recto). Only a textual analysis and further research could give more details.

## Perspective by an Engineer



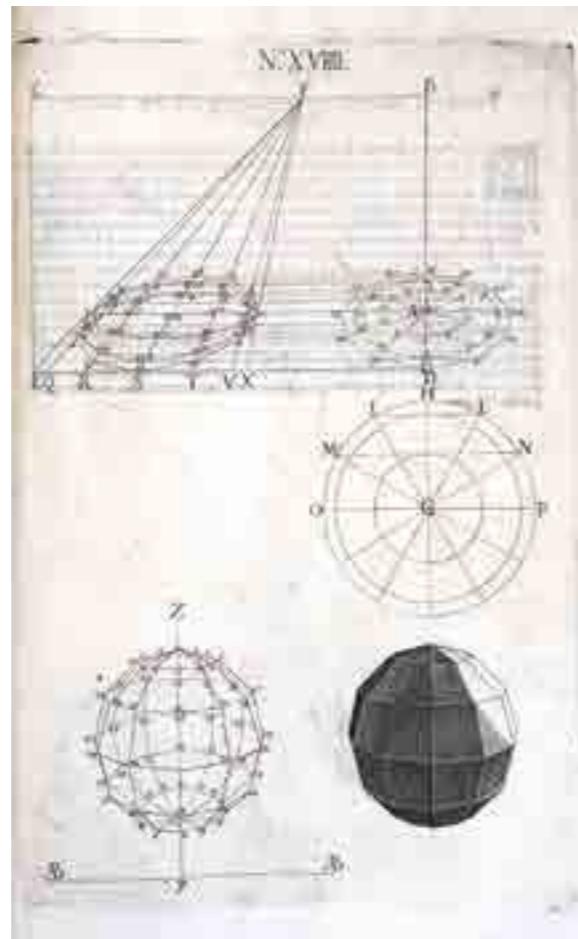
### CONTINO, Bernardino.

*La prospettiva pratica di Bernardino Contino.* – Venedig, G. G. Hertz, 1684. Folio. (385 x 260 mm). 46 (i.e. 47) pp. with engraved title-page, 28 (15 full page) engraved images. Slight staining in places, 2 small wormholes throughout (affecting text and engravings). Margins partly restored at title and final leaf, printer's crease and crease to title. Engravings partly somewhat toned or with ink smudging. Ownership inscription to title. Carta rustica.

EUR 4.900.-

First published in 1645, this is a republication.

The first Prospettiva pratica published in the 17th century appeared in 1645, but it must have been written much earlier, for its author, the architect, sculptor and etcher Bernardino Contino, died in the late sixteenth century. He presented a distance point method, exactly how he meant it to be performed is unclear from the text. He might have made the same mistake as Serlio (Jones, 1947, 181). Since Contino's book was obviously not published because of its lucid explanations, its appeal may have lay in its drawings, which are quite excellent. Contino's work was actually found so attractive that it was republished in 1684. Bernardino Contino (fl. 1533–1600) assisted Antonio da Ponte with the design and construction of the new Rialto bridge erected in 1588–1592. Contino was soon commissioned to design Ca' Barbarigo della Terrazza on the Grand Canal. Construction of the palace was suspended and never resumed, however, after completion of only the left wing.



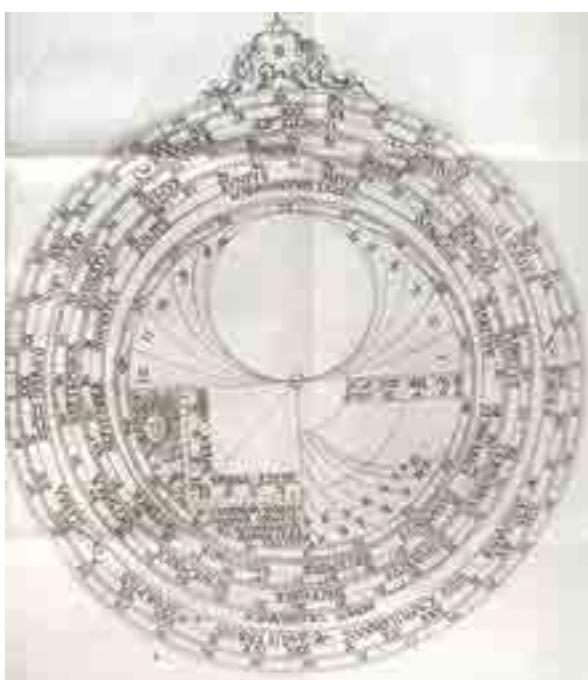
## On Astrolabes – With a Paper Instrument

### COPP, Johannes / Bornmann, Zacharias.

*Astrolabium sampt einem kurtzen Unterricht, wie man solch Instrument brauchen sol, nicht allein den Erzten, sondern auch den Baumeistern, Bergleuten, Büchsenmeistern, und andern, so sich der Astronomischen und Geometrischen Kunst gebrauchen. Erstlich Anno 1525 aus dem Latein inns Deudsche gebracht. Jetzo aber auffs neue übersehen und gebessert durch Z. Bornman, Illuministen zu Bresslaw. Bresslaw (Breslau): Johann Scharffenberg, 1584. Quarto (205 x 160 mm). 45 nn. leaves (Bll.) with 5 folding engraved plates. Modern vellum period style, fine.*

EUR 4.000.-

First edition of Zacharias Bornmann (1500–1599) revision of Johannes Copp's Astrolabium, first published in 1525. Johannes Copp von Raumenthal, also known as Johan Copp (ca. 1487–died before 1563) came from a southern german nobility family. He worked as physician at Joachimsthal, Vienna University and at the Imperial Court in Prague (under Ferdinand I.) and was asked by Gustav Vasa in 1555 to become his personal physician. He was summoned by Gustav Vasa to Sweden. He served as a kind of mediator of the king and the dukes. Copp seems to have been a well-educated person for his time. Zacharias Bornmann is also known through his published star atlas: *Astra* (1596). An astrolabe (al-Asturlab) is an elaborate inclinometer, historically used by astronomers and navigators to measure the inclined position in the sky of a celestial body, day or night. It can thus be used to identify stars or planets, to determine local latitude given local time (and vice versa), to survey, or to triangulate. It was used in classical antiquity, the Islamic Golden Age, the European Middle Ages, and the Renaissance for all these purposes. The astrolabe is effective for determining latitude on land or calm seas, although it is less reliable on the heaving deck of a ship in rough seas. Zweite Ausgabe, die erste in der Bearbeitung von Z. Bornmann. Johannes Copp (1487–1563) war Arzt in Joachimsthal u. wurde von Ferdinand I. zum Königl. Arzt in Prag ernannt. 1524 verfasste er eine lateinische Schrift über das Astrolab, die er selbst übersetzte und 1525 erstmals veröffentlichte. Auf Betreiben von Zacharias Bornmann wurde die Schrift 1584 neu aufgelegt und von ihm erweitert. – VD 16, B 6731; IA 144.404; Adams C 2605; Zinner, Literatur 3132 u. Instrumente 282; Houzeau-L. 3259.



### CORTESE (Cortesius), Pietro (Petrus).

*Discursus astronomicus novissimus a doctore Petro Cortesio.... Panormi (Palermo), Alfonso dell' Isola, 1642. small Quarto (179 x 130 mm) 5 Bll., 114 pp., (2) without blank leaf at the end, with 7 woodcuts within the text, incl. an armillary sphere and one woodcut is titled: Carmina transmutationis signorum. Later Carta rustica, new endpapers, first pages short cut touching letter line, title borders and second leaf cut in right border, water-stained and brown spotted. Only a reasonable copy.*

EUR 2.600.-

The Italian books in the prospettiva practica genre do not include any theory of perspective. In general, a prospettiva practica would contain a presentation of some geometrical figures relevant for perspective, one or more methods of making perspective constructions, a number of examples, and often a section on perspective instruments – there being no intention of providing a geometrical understanding of the topics treated. The favourite objects for perspective exercises were polygons, circles, some polyhedra, crosses, columns, arches, vaults, and simple rooms with a few windows; frequently a section on scenography in the sense of constructing perspectival theatre stages was also included. (Andersen, *The geometry of an art*. 2007. pp. 375). - Riccardi 1/1, 370; Cicognara 829; vgl. Ornamentstichkat. Bln. 4715 (edition 1645). "Opera con chiarezza e precisione di testo e di disegni in tavole espressi ed intagliati in rame" (C.). Provenance: ownership inscription on title in ink: A. Maggini, Rom, 1804.

Very rare astronomical & astrological work by the lesser known astronomer and doctor Pietro Cortese, flourished around 1640. A sort of rehash of Sacrobosco with contemporary astrology. The book is dedicated to bishop Giovanni Doria (1573–1642) who had studied philosophy and theology in Spain being promoted to the Cardinalate at the instance of King Felipe II. of Spain. Nothing is known on the author who wrote another astronomical work. – La Lande, 214; Riccardi, I, 380; Pogg. I, 482; BL, 17th cent. Italian books 266; Pierluigi Pizzamiglio. *L'Astrologia in Italia all'epoca di Galileo Galilei*, Milan, 2002, pp. 244–245; not in Cantamessa.



## History of Air, Weather and Climate The Arrhenius - Saussure copy



### DE LUC, Jean-Andre.

*Recherches sur les Modifications de l' Atmosphere. Contenant l' Histoire Critique du Barometre et du Thermometre, un Traite sur la Construction de ces Instrumens, des Experiences Relatives a leurs Usages, et principalement a la Mesure des Hauteurs & a la correction des Refractions Moyennes. 2 volumes. - Geneva: [no publisher], 1772. 4to (272 x 215 mm). (4), VIII, 416 pp.; XI, (1), 489 pp., (1) with half titles, tables, one of which folding, 7 engraved plates, 5 of which folding, occasional spotting, browning and staining. Contemporary decorated paper boards, old manuscript labels, rubbed & stained. Uncut copy on strong paper.*

EUR 2.800.-

First edition of an important work by a major figure in meteorology who, in these *Recherches sur les Modifications de l' atmosphere* (1772) and his later *Idees sur la Meteorologie* (1786–1787) proposed significant advances in the design of meteorological instruments. A fine association copy.

The book is an encyclopaedic compendium on the design and theory of barometers. There is a detailed history of the device along with a commentary on fourteen different designs. In conjunction with this detailed exposition De Luc reviews and criticizes the theoretical work of the principal 17th and 18th century commentators on hydrodynamics (as it relates to barometer design and theory). No less than D. Bernoulli and Leibniz come under Deluc's scrutiny. It is in the context of this discussion that he introduces the idea of latent heat into physics (later rigorously defined by Black). Deluc's treatise touches on many key problems of instrument design and dramatically illustrates the practical and theoretical issues.

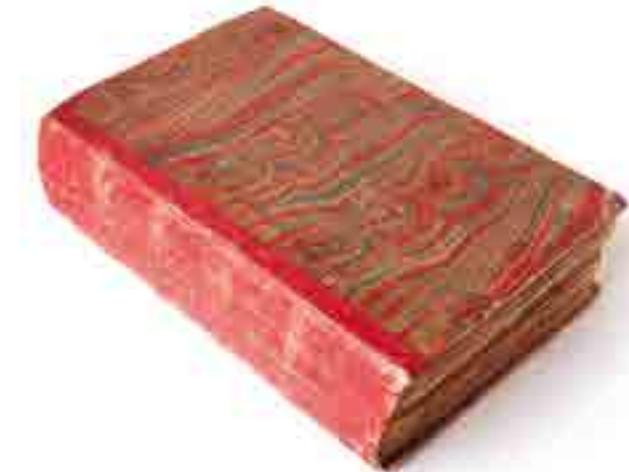
"The barometric controversy between H. B. de Saussure, professor of philosophy at Geneva, and Deluc is one of lasting scientific interest. In *Essais sur l' hygrometre* (1783, p. 282) Saussure stated that some of Deluc's findings were based on specious reasoning and inadequate experimentation: "Mr. Deluc supposes that pure air is heavier than air mixed with water vapor.... This supposition explains well why a lowering of the barometer is a sign of rain...." Saussure, experimenting with closed containers, had found little difference in weight between dry air and humid air, and considered the differences quite inadequate

to explain the large variations in barometric pressure that occurred at ground level in Europe. Modern meteorology has proved that Deluc was right, whereas Saussure was groping toward the influence of air masses and of the passage of cyclonic depressions and anticyclones." (DSB).

Jean-Andre De Luc (1727–1817) was a swiss chemist, meteorologist, and geologist who made several firsts in scientific discovery. He first used the term "geologie" (1778), and interpreted the six days of Mosaic creation as epochs of geological time. He was first to provide correct measurement of the heights of mountains by the effects of heat and pressure on a thermometer and to publish the correct rules for equivalent heights to barometric pressure. Along with other meteorological instrument ideas, he invented a hygrometer using gut as the medium for measuring the humidity of the air and became involved with French scientist Horace de Saussure (1740–1799) in arguments over evaporative theory. He noted the independence of vapor pressure to atmospheric air pressure before John Dalton (1766–1844); described the chemical and electrical effects of the electric pile; and shared with Joseph Black (1728–1799) the discovery of latent heat. DSB IV, 27–29; Pogg. I, 545.

Provenance: H(orace) de Saussure (old signatures on half titles); later inscription on title: G. B. Jain; later signatures on front pastedown: Vicomte G. de Leusse; Ex Libris: Svante Arrhenius. Some old annotation on rear pastedown of vol. II. and within text.

## Beautiful Manuscript on Perspective



### DUBREUIL, Jean.

[*La Perspective pratique, nécessaire a tous peintres, graveurs, sculpteurs, architectes, orfevres, brodeurs, tapissiers, & autres servans du dessin*.] (French manuscript in ink on paper without place, around 1700). Folio (327 x 207 mm) 440 unnumbered leaves with 432 (150 + 123 + 159) original drawings & dessins in ink or wash color. Contemporary plain red halfleather in Dutch style, marbled boards.

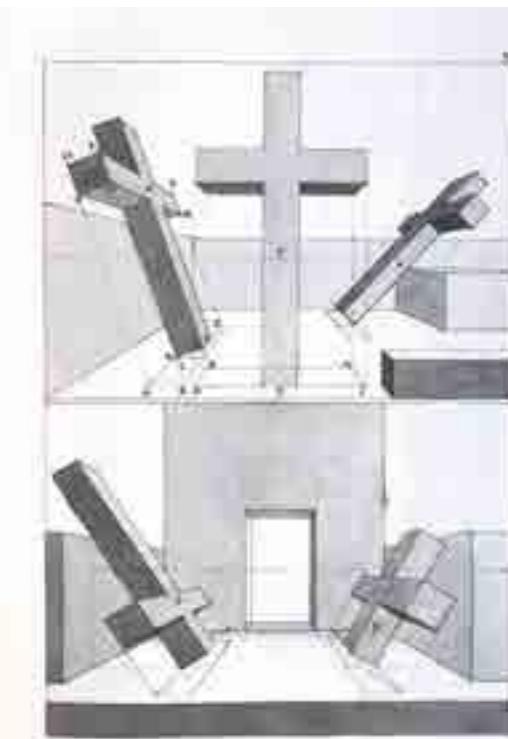
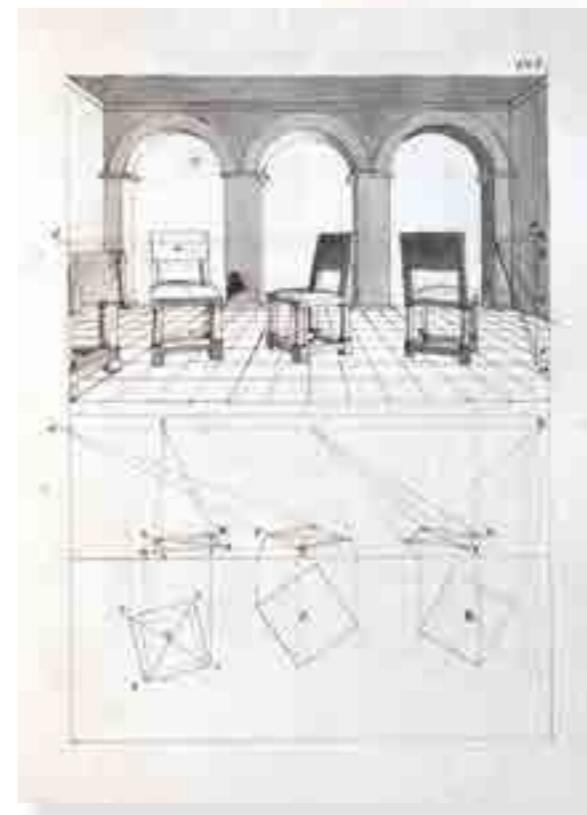
EUR 6.800.-

A beautifully executed manuscript on perspective.

Neatly calligraphed manuscript of 432 plates illustrating the celebrated edition of Dubreuil's work on perspective. Executed by an accomplished draughtsman this collection was most certainly assembled by a Dutchman who added two calligraphic titles and some notes on the plates in Dutch. The artist omitted to copy the last 6 plates of volume III, destined to serve as an exercise for a draughtsman. Dubreuil's book became with Pozzo's *Perspectivae pictorum* the classical textbook for students who wanted to learn only the practice of perspective, not their theory. Beside numerous editions it was copied especially in Art Academy's when the student couldn't afford a copy.

Important set of drawings carried after the plates of the work of Dubreuil. The beautiful hand drawn plates were all made by a very safe hand and are a perfect re-design of the engravings illustrating the printed original edition. As in the 1642 edition, plate 94 of the third volume contains four moving parts.

Desargues' method in perspective, called the Brouillon project, was beside Mersenne, Descartes and Fermat also praised in another book from 1642 called *La perspective pratique* (Practical perspective) - also known as the Jesuit's Perspective because the title page revealed only that the author was affiliated to the Jesuit Order. Yet many knew that the person responsible for the work was Jean Dubreuil (1602–1670), who had worked in the book business before taking holy orders. He was an enthusiastic perspectivist who wanted to inform practitioners about the discipline without burdening them with theory and mathematics. He admitted to having been inspired by many others, referring to „all my private thefts“ and mentioning some of the authors who had influenced the field of the practice of perspective: Vredeman de Vries, Serlio, Barbaro, Vignola, Sirigatti, Accolti and Marolois. In choosing his style Dubreuil too over Vredeman de Vries' idea of including a large number of diagrams and letting the text comment on them. In his first book Dubreuil primarily dealt with compositions dominated by the three main directions: orthogonals, transversals and verticals. In 1647 he published a continuation of his perspective work devoting it to objects that are limited by oblique planes, and in particular to perspectives images of polyhedra. Finally, in 1649 he added a third part, in which he took up the question of how to make perspective constructions when the picture plane is not vertical or not flat, but for instance a floor, a ceiling, an oblique plane, or a vault. Furthermore, in this third and last volume he also treated all sorts of anamorphoses. The first part of the „Perspective“ became very popular; it appeared in many editions in French, and was translated once into German and twice into English.

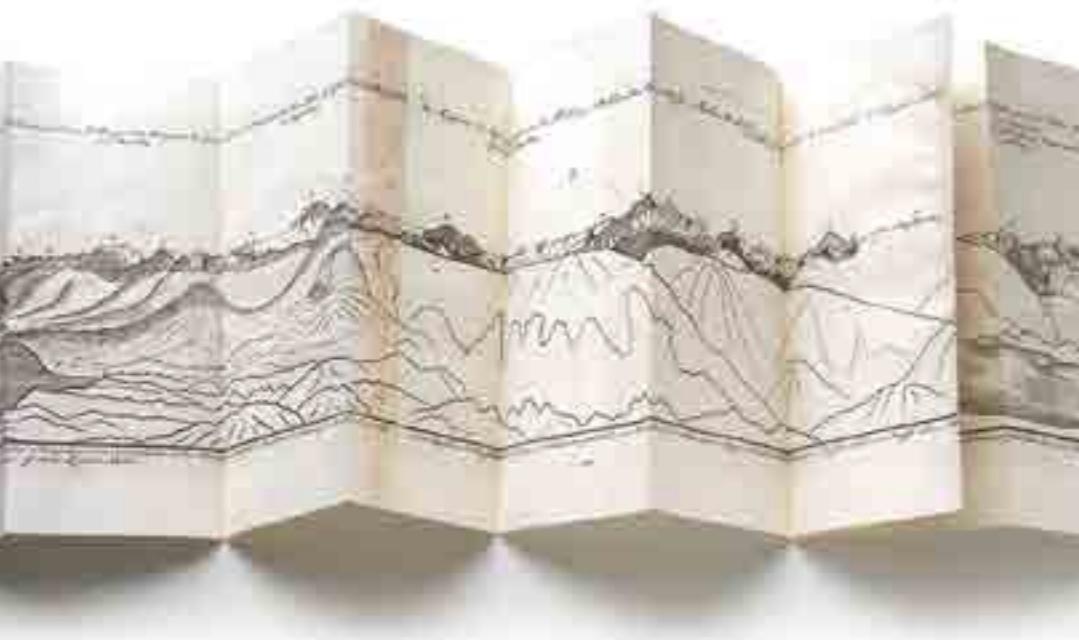


## Pioneer of the Swiss Tourist Industry

### EBEL, Johann Gottfried.

*Anleitung auf die nützlichste und genussvollste Art die Schweiz zu bereisen. 2 parts in 1. Zürich, Orell, Gessner, Füssli u. Comp., 1793. 8vo (108 x 190 mm) Frontispiece, title, Title, VIII, 174 pp.; 211 pp. (1; Nachricht a.d. Buchbinder) with one engraved plate in Vol. 1 and 3 fold. engraved panoramic plates (printed on several sheets) in Vol. 2. Contemporary green card board, two morocco lettering pieces, library label on lower spine, yellowed edges. First title stamped else very fine.*

EUR 2.400.-



A milestone book which branded the image of the Switzerland, marking the beginning of mass-tourism and -alpinism to the country and its mountains. The very rare first edition of the most famous handbook for travellers to Switzerland, „which is essentially a geological and historical guide to the country“ (DSB IV, 275). During his travels, Ebel became fascinated by Switzerland and wrote his famous Anleitung; beside his geological studies, he worked extensively in ethnology, statistics and comparative anatomy. His reputation was such that Goethe suggested him for the chair of surgery and anatomy at the University of Jena (1803). Illustrated with one view (showing the Alps as seen from Zurich) and 3 folding panoramas of the Alps, and a plate showing a climbing-iron. „This was the first edition of this famous guidebook which was ultimately overshadowed by Murray“ (Meckly).

Erste Ausgabe sehr selten. Der berühmteste Reiseführer durch die Schweiz, mit vier geätzten Blättern, welche die ganze Alpenkette von dem Säntis im Kanton Appenzell an bis hinter den Montblanc, und noch insbesondere die Alpenansicht von Zürich aus (im Frontispiz) darstellen, sowie einer Tafel mit detaillierter Abbildung eines Steigeisens; die Panoramen aus insgesamt 6 Teilen zusammengesetzt und mit Platte 1-3 bezeichnet, die Kupfertafel mit dem Steigeisen als 4 nummeriert. Das Frontispiz mit Alpenansicht wird in der Buchbinderanweisung nicht erwähnt. Das sehr verdiente Reisewerk wurde bis

weit im 19. Jahrhundert vielmals neu, umgearbeitet und erweitert aufgelegt. Dieser Führer wurde von Johann Gottfried Ebel, einem Arzt, zunächst für Naturfreunde und reisende Naturforscher geschrieben. Wegen seiner gediegenen und geistvollen Bearbeitung des Stoffes wurde er aber bald allgemein geschätzt und selbst den Einheimischen eine wahre Fundgrube der Belehrung. Ebel war in Frankfurt mit Hölderlin befreundet und zunächst ein Anhänger der Französischen Revolution. In Paris hat ihn aber die Realität abgestossen und ihn in die Schweiz emigrieren lassen, wo er sesshaft wurde. Provenance: v. Manuel (ink inscription front-fly), Staats- und Conferenz Minister Graf (Georg Ernst Levin) von Wintzingeroda (Ex Libris) (1752-1834), Fideicommiss Bodenstein; Nachweis: Perret 1474 (vignette de titre et 4 pl. grav.); Lonchamp 888 (wrongly: 1 front, et 6 pl. grav.); Wäber BSL III, 46 (4 geätz. Bl.); HBLS II, 772; DSB IV, 275; Meckly 69; Barth 17797; Imhof 146



### EHLERT, Wilhelm.

*Die Farben und ihre Töne. Technische Anleitung zum Anlegen, Mischen und Drucken von bunten Farben und Tonfarben. Zweite Auflage. - Berlin: im Verlag der Zentralen-Kommission der Maschinenmeister Deutschlands, 1909. (= Technische Mitteilungen, Heft 3) Folio (320 x 240 mm) 28 pp., with seven plates with 245 color samples. Publishers original embossed printed wrappers., spine defective and crudely repaired. Else fine.*

EUR 800.-

Rare color manual for printers with 245 color samples on seven plates. The first edition seems to be a ghost. - KVK: Frankfurt, TH Köln, Leipzig, Darmstadt, Dt. Museum, Jerusalem, Yale (Faber Birren) (= all second edition)



## Country Life

### ESTIENNE, (Charles); LIEBAULT, (Jean).

*XV. Bücher Von dem Feldbau und recht volkommener Wolbestellung eines bekümliche(n) Landsitzes unnd geschicklich angeordneten Maierhofs oder Landguts. Sampt allem was demselben Nutzen und Lusten halben anhängig... von Melchiore Sebizio... inn Teutsch gebracht. - Strassburg: Bernard Jobin, 1588. Folio (315 x 215mm). pp. (16), 773, (1), (38). [Sign. :):(4, \* 4, A-Z6, Aa-Zz 6, Aaa-Rrr 6, Sss 4, Ttt-Vvv 6, Xxx 4, Yyy 3]. Title with woodcut border printed in black and red and about 30 woodcuts in the text. Contemporary blind ruled and stamped pigskin, title handwritten on spine, clasps, some superficial rubbing and light spots, trace of label at the back, old ownership inscription on title removed and repaired; paper usually yellowed, some foxing, 677-680 and 701-707 with stain in the margin. Exceedingly fine copy in first binding.*

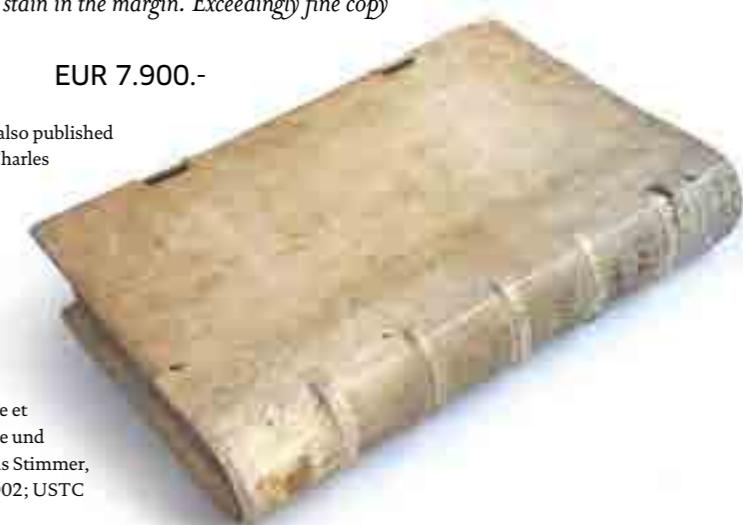
EUR 7.900.-

The first German edition of this famous work on agriculture, gardening and cattle raising was also published by Jobin, in 1579. It was first published as 'Praedium rusticum' 1554 by Carolus Stephanus (Charles Estienne).

An amazingly popular French version of *L'agriculture et maison rustique* was first published in Paris 1564, translated by his son-in-law, Jean Liébault, it became a Renaissance bestseller with at least 80 editions by the fall of Napoleon. The work was translated into the English, German, Dutch, Italian and Scandinavian languages.

It is a veritable encyclopedia of country living, with large sections on orchards and fruit. Charles Estienne belonged to the famous dynasty of Parisian printers, he was however a poor businessman and died imprisoned in 1561 at the Châtelet.

„Dieser Übersetzung lag eine der Ausgaben von Charles Estienne et Jean Liébault, 'L'Agriculture et maison rustique' zugrunde, die bereits Jean de Clamorgans 'La chasse du loup' als Anhang hatte und zwischen 1567 und 1578 erschienen ist.“ (Lindner 563.01). The fine woodcuts are after Tobias Stimmer, J. Amman a.o. probably cut by the printer Bernard Jobin himself. - Lindner 563.04; VD 16E 4002; USTC 707526.



## Jewish Culture in Germany



### FRANCKE, Gotthilf August (ed.)

*Sefer tehilim / Psalterium (hebrew, foreword in latin) edendum curavit Gotth. Aug. Franckius, S. Theol. P.P.O. in Acad. Frid.. - Halae Magdeburgicae, Impensis Orphanotrophei. MDCCXXXVIII (1738) 4to (225 x 180 mm) 100 Bll. blank with handwritten annotations in black ink and 98 (of 192) Bll. printed text in 8vo. (135 x 100 mm). 18th cent. card boards, rubbed and soiled.*

EUR 1.800.-

Interesting manuscript of Jewish life and Hebrew erudition in 18th cent. Germany. Fragments of the printed text of the Psalms (Sefer tehilim) in the edition of Gotthilf August Francke up to Psalm 78, interleaved with many german manuscript annotations in black ink on heavy paper, - commentary and german translation of the Hebrew printed text. Probably there was once a second book with the rest of the printed text.



### ERICHSON, Wilhelm Ferdinand.



*Entomographien. Untersuchungen in dem Gebiete der Entomologie, mit besonderer Benutzung der Königl. Sammlung zu Berlin. Erstes Heft (= all publ.). - Berlin: Friedrich Heinrich Morin, 1840. 8vo (205 x 127 mm) XII, 180 pp. with two partly colored plates. Contemporary marbled boards, handwritten label on spine, Ex Libris: Bibliothek von L. W. Schaufuß. Little spotted as always.*

EUR 800.-

First edition, uncommon entomological work with four essays on insects, spiders, diptera. The German entomologist Wilhelm Ferdinand Erichson (1809 – 1848) was a trained medical doctor and the author of many articles about insects mainly in Archiv für Naturgeschichte. Erichson was the curator of the Coleoptera collections at the Museum für Naturkunde in Berlin from 1834 to 1848. Erichson's Scarabaeidae classification is nearly identical to the modern one. He wrote a paper in 1842 on insect species collected at Woolnorth in Tasmania, Australia, which was the first detailed research published on the biogeography of Australian animals and was very influential in raising scientific interest in the Australian fauna. Hagen I, 212.13; Horn/Schenkling I, 323.20

## The Project of a huge terrestrial Globe for Paris in 1889

### FILON, Francois; Alexandre CORDEAU.



*Avant-Projet. Construction d'une sphère terrestre monumentale à l'échelle de 1/1.000.000e, 40 mètres de circonference. - Paris: Armand Collin, 1888. 8vo (225 x 138 mm) 10 pp. with 3 plates (of which 2 are on double page). Orange printed Publisher's Wrappers, minor spotting, little used, but fine.*

EUR 380.-

Rare booklet, describing and presenting a monumental project for the Paris World Exhibition in 1889: an enormous terrestrial globe of 12,7 meter of diameters and 40 meter of circumference, rotating at speed of rotation of the earth, partially illuminated during the night like the earth by the sun and containing in its center a large conference room for 300 people. This booklet gives the details and illustration of the globe but it's also a request for subscription to get the 250.000 francs necessary for the building of the globe. Unfortunately, the splendid Fillion-Cordeau project was not realized.

Actually, the French engineers Cottard and Villard copied Filon and Cordeau's original project and proposed a slightly simplified version that was finally accepted and constructed at the 1889 exhibition. The world's largest rotating globe today, nicknamed „Earth“, is located at the headquarters of DeLorme, a business that provides mapping products, which is in Yarmouth, Maine, the United States, about 15 minutes north of Portland. The globe is enormous — 41 feet in diameter and weighs 2,500 kg, so big that you need to take the stairs to the second or third floor to see the northern hemisphere.

## Animals of Cook's Travels

### FORSTER, Johann Reinhold.



*Descriptiones animalium quae in itinere ad Maris Australis Terras per annos 1772, 1773 et 1774 suscepto. - Berlin, Officina Academica, 1844. 8vo. (145 x 225 mm) XV, 424 pp. Very good copy, wholly untrimmed and with some bolts unopened. Wrappers.*

EUR 1.900.-

First edition of an account of the Zoology of Captain Cook's second voyage with exact location of the 305 species described by Latham and named by Gmelin with references to Georg Forster's drawings. His Descriptiones anima-lium, completed within a month of returning to England with Cook, was eventually edited by Hinrich Lichtenstein and published in 1844. It contains some very detailed descriptions of the Cape animals „Promontorium Bonae Spei“ (pp. 362–410), also listing the animals of Madeira and Ascension. Johann Reinhold Forster (1729–1798) is best known as the naturalist on James Cook's second Pacific voyage, during which he was accompanied by his son Georg Forster. „From a scientific point of view, Forster's most important work would have been the Descriptiones animalium“ - but these were only rediscovered and published in 1844 by Hinrich

Lichtenstein (1780–1857), the director of the Berlin Natural History Museum. The Descriptiones were a zoological survey and description of the animal species discovered on the world voyage with Cook. In the manuscript, Forster had ordered the animals according to their geographical origin, and described them using the Linnaean method. As the manuscript remained unpublished during his lifetime, Forster could not reap the fruits of his labor and even had to watch other naturalists such as Johann Friedrich Gmelin and John Latham claim the first descriptions of animals he had actually already recorded. (Mariss, Johann Reinhold Forster and the making of Natural History of Cook's Second voyage .... 2019. 25).- Beddie 1295; Ferguson 3822; Holmes 90; Nissen, ZBI 1413; cf. Hill 627-629.

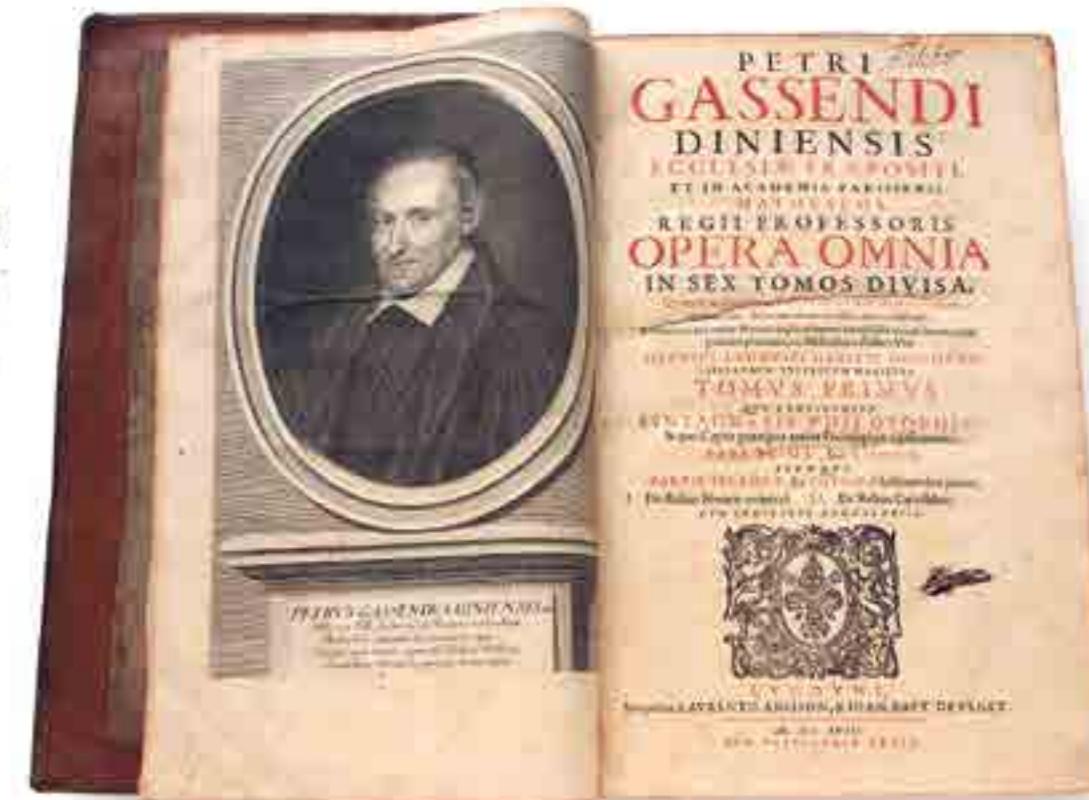
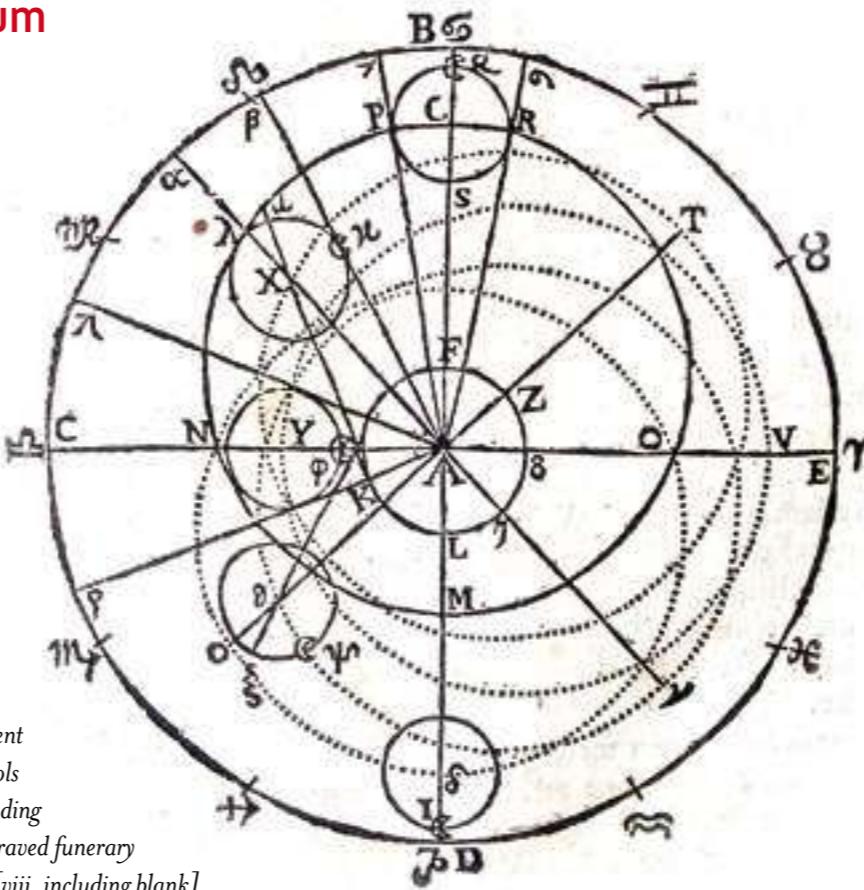
## First Edition of his Opus Magnum



**GASSENDI, Pierre.**

*Opera omnia in sex tomos divisa.* - Lyon, Laurent Anisson and Jean Baptiste Devenet, 1658. 6 vols bound in 4, folio (352 x 228 mm), [lvi, including engraved portrait on verso of half-title and engraved funerary monument with portrait on i6v] 752 [14]; [viii, including blank] 860 [10]; [xliv] 662 [2, blank]; [viii] 536; [xiii] 740 [34, including blank leaf]; [xii] 545 [3, blank], titles in red and black, numerous woodcuts in text; some light marginal spotting, faint marginal water-stains on a few gatherings, overall a very good copy in contemporary speckled calf, ruled in blind, spines in seven compartments, small splits to joints but cords sound, a couple of cords just visible.

EUR 20.000.-



First edition of Gassendi's Opera, containing significant texts published here for the first time, including his masterpiece, the *Syntagma philosophicum* in first edition.

The Opera was published in six volumes by his friends in Lyons (1658), according to a plan he had established himself. The first two volumes contain the *Syntagma*; the third, a series of scientific works; the fourth, the astronomical lectures and observations; the fifth, the Lives of Astronomers and Epicurean works, as well as the Life of Peiresc; and the sixth, the Latin correspondence he had selected to preserve [688 letters in all].

Pierre Gassendi (1592–1655) was a French philosopher, scientific chronicler, observer, and experimentalist, scholar of ancient texts and debates, and active participant in contemporary deliberations of the first half of the seventeenth century. His significance in early modern thought has in recent years been rediscovered and explored, towards a better understanding of the dawn of modern empiricism, the mechanical philosophy, and relations of modern philosophy to ancient and medieval discussions. While Gassendi is perhaps best known in history of philosophy for his disputes with Descartes, his relations with other major figures, including Kepler, Galileo, Mersenne, Beeckman, and Hobbes, represented even more important transactions of ideas. And while Gassendi also sought to communicate anew the ideas of Epicurus, the Stoics, and other earlier thinkers, his resulting amalgam of perspectives provides a modern view of his own making, one of the touchstones of philosophy and science in his times: our access to knowledge of the natural world is dependent on the constraints and licenses that follow from our epistemic grasp being limited to information provided by senses. Gassendi's philosophy is a constant review of other sources, a thorough consideration of the landscape into which his own empiricism fits and represents an alternative to contrasting claims, past and present. What is sometimes thought of as eclecticism – particularly in the posthumous masterwork, the *Syntagma Philosophicum* – actually recasts philosophy as a fully-referenced scholarly enterprise, advancing historical styles and rhetorical modes in philosophical research and exposition. In these changes he matches even the magnitude of innovation that marks his atomist matter theory, empiricist perspectives, explorations and defenses of the new physics,

objections to the Meditations, and refutations of contemporary Aristotelians and mystical thinkers. It has been argued – perhaps unfairly – that Gassendi's core ideas are better preserved through the medium of writings by Boyle, Locke, Huygens, and Newton.

Gassendi's science is philosophically noteworthy in the way that Descartes' or Kepler's science is, drawing on a robust set of views on the nature of the world and what we know of it. His scientific work in astronomy, optics, and mechanics is of particular import in suggesting how we should pursue a purely empirical picture of the world, within the limitations of our sensory access and the constraints of tradition. His embrace of an empiricist astronomy can be gauged by his voluminous recorded observations – some presumably with the telescope lenses sent by his friend Galileo – carried out in concert with a league of fellow observers strung across Europe and the Near East. A primary goal of these recorded observations was to confirm and extend the Rudolphine Tables, the project set up by Tycho Brahe and completed by Kepler, to facilitate calculation of the planet's positions (which goal in itself suggests Gassendi's adherence to a Keplerian heliocentrism). Another facet of Gassendi's empiricist astronomy was his denunciation of astrology as crafted independent of any ideas from the senses, impervious to correction by experiment or observation, and thus as failing to qualify as natural or experiential knowledge.

Gassendi's close interests in observation also led to employing the camera obscura to gauge variations in the apparent diameter of the moon – in accordance with its orbit of the Earth and the apparent diameter of the Sun. Further, in his work with Peiresc, Gassendi tackled the problem of determining longitude by reference to lunar eclipses, later working towards this goal with Claude Mellan on the first effort to chart the moon. Gassendi's interests in unusual celestial phenomena dates back as early as 1621, when he observed the colorful illumination of the sky and dubbed these lights 'aurora borealis'. Based on his correspondence with observers as far away as the Levant, he located the source of the illumination at very high altitude, above the Northern Polar region. In 1629, he observed the rare phenomenon of parhelia, or false suns, which he explained in his *Parhelia seu soles...*, in terms of the reflection of sunlight by

ice or snow crystals at high altitude. This account, shown to be accurate in the nineteenth century, relies on the views of Gassendi and Peiresc – based on their microscopical observations – that crystal formations of snow and ice are highly reflective. The great triumph of Gassendi's scanning of the skies was his observation of Mercury's transit before the Sun (1631), the first such recorded observation and a confirmation of Kepler's prediction of the planetary orbits in accordance with the Three Laws. This confirmation in turn enabled the subsequent calculations (Halley and Gallet, 1677) of the distance between the Earth, the Sun, and the other planets.

Closely related to Gassendi's interests in astronomy are a number of issues in optics, where he sought to articulate a physiological model of vision and a physical model of light. In so doing, Gassendi contributed to early modern efforts that would eventuate in distinguishing these two ends of traditional optics. His integrated optics model follows an Epicurean and Lucretian intromission view, that vision is a function of rays of light atoms or image-bearing atoms that are received by our internal apparatus for vision. The structure of this apparatus was of great concern to Gassendi and his early collaborator on naturalist projects, Peiresc. The premise of their work was that Kepler was largely correct in postulating an optical image that gathers many rays into a coherent representation in the eye, focused on the retina by the crystalline lens. Gassendi's mechanics shows the strong influence of the Galilean programme. He addresses the law of free-fall twice, first in a faulty treatment in *De Motu* (1642), and next in corrected fashion in *De Proportione qua gravia decidentia accelerantur* (1646). In the earlier work, Gassendi focuses on forces compelling the falling body, which he takes to comprise the attractive force of magnetism and the propelling force of air behind the falling body. This combination of forces, he suggests, allows for the Galilean law that the distance traveled by bodies in free-fall is proportional to the time of fall squared. However, Gassendi mistakenly takes increases in velocity and in distances to be equivalent, leading him to manufacture a false need for greater velocity attained than what would be produced by the attractive forces alone. In *De Proportione*, he acknowledges this error, amends his calculations, and retreats to a causal account that rests on the single force of the terrestrial magnetic attraction. This is not one of Gassendi's empirical triumphs,

though – in neither work does he make any specific reference to observations or experiments. One notable success in the experimental domain is his performance of the Galilean test of dropping a stone from the mast of a moving ship, recorded in *De Motu*. Once dropped, Gassendi shows, the stone conserves its horizontal speed (equal to that of the ship, before being released) and its motion describes a parabola given its downward fall. This result successfully refutes one simple anti-Copernican argument, by showing that the Earth can move without superadding motion to terrestrial objects otherwise in motion (which superaddition, opponents of Copernicanism correctly maintained, would generate much havoc in the motion of terrestrial objects). This much Galileo surmised in his original thought experiment, though the performance was excellent publicity for the Galilean perspective and an opportunity for Gassendi to think through the issues at stake. In this regard, Gassendi was able to take a step beyond Galileo's conclusions, drawing from this test a generalized principle of inertia (the Galilean version of inertia was fundamentally circular, given that bodies in motion would trace the earth's curve). Gassendi saw that the motion of the dropped stone at a sustained speed – in the absence of any contrary force or obstacle – is an instance of inertial motion, albeit one where the motion is compositional (describing the parabola). Indeed, neither compositionality nor directionality had any impact on inertial motion, Gassendi concluded: any body set in motion in any direction continues, unless impeded, in rectilinear path. Other accomplishments in physics included a compelling measurement of the speed of sound (showing that sound travels at the same speed, no matter the nature of its pitch), and the first satisfactory interpretation of the Pascalian barometry experiment. In his account of the Puy-de-Dôme experiment, Gassendi proposes that variations in air pressure are relative to atmospheric conditions and altitude, as the air is an elastic gas. He also suggests that this experiment (which he repeats at Toulon in 1650) shows that created vacuum is possible, at least as accumulated among part of the air particles in the instrument 'sealed' by the mercury column in the experimental apparatus. In establishing the elasticity of air as a gas and accumulated void as a result of particle displacement, Gassendi evokes his ontology of atoms and the void. - Gomez and Turner 116; Carli and Favaro 260; Houzeau-Lancaster 340.



## The Color Theory of the Neoimpressionists Georges Seurat & Paul Signac

**HENRY, Charles.**

(*Cercle chromatique; cover title*). *Éléments d'une théorie générale de la dynamogénie autrement dit du contraste, du rythme et de la mesure avec applications spéciales aux sensations visuelle et auditive*. - Paris: Verdin, (1889). Imperial Folio (600 x 490 mm) VI, 56 pp. and one chromolithogr. color plate. Publ. half cloth with ties, text and plate loosely inserted, rubbed and soiled, little spotted, else fine.

EUR 8.000.-

Important color theory by the French „psychobiophysicist“ Charles Henry (1859-1926) that influenced the Neoimpressionists, especially the divisionist style of painting of Georges Seurat and Paul Signac greatly.

Henry developed a scientific aesthetic of both color and form; his continuous color circle based on the spectrum was related to Chevreul's basis plane. It can be interpreted as an infinite number of tint/shade scales with white in the center, the full colors in the middle ring and black at the periphery. Color circles for the primary purpose of demonstrating rules of color harmony have been developed by the German painter Matthias Klotz (1748-1821) in 1816, the English colorant producer and dealer George Field (1777-1854) in 1817, the French chemist Michel-Eugène Chevreul (1786-1889) in 1839 and Friedrich Wilhelm Unger and Ernst Brücke.

Charles Henry, a physiologist, mathematician, inventor, esthetician, and intimate friend of the Symbolist writers Félix Fénéon and Gustave Kahn, met Georges Seurat, Paul Signac and Camille Pissarro during the last Impressionist exhibition in 1886. Henry would take the final step in bringing emotional associational theory into the world of artistic sensation: something that would influence greatly the

Neo-Impressionists. Henry and Seurat were in agreement that the basic elements of art—the line, particle of color, like words—could be treated autonomously, each possessing an abstract value independent of one another, if so chose the artist. In 1889 Fénéon noted that Seurat knew that the line, independent of its topographical role, possesses an assessable abstract value, in addition, to the individual pieces of color, and the relation of both to the observer's emotion.

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

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

## Original salt-print Photographs of Insects created with a Solar Microscope

**HEEGER, Ernst.**

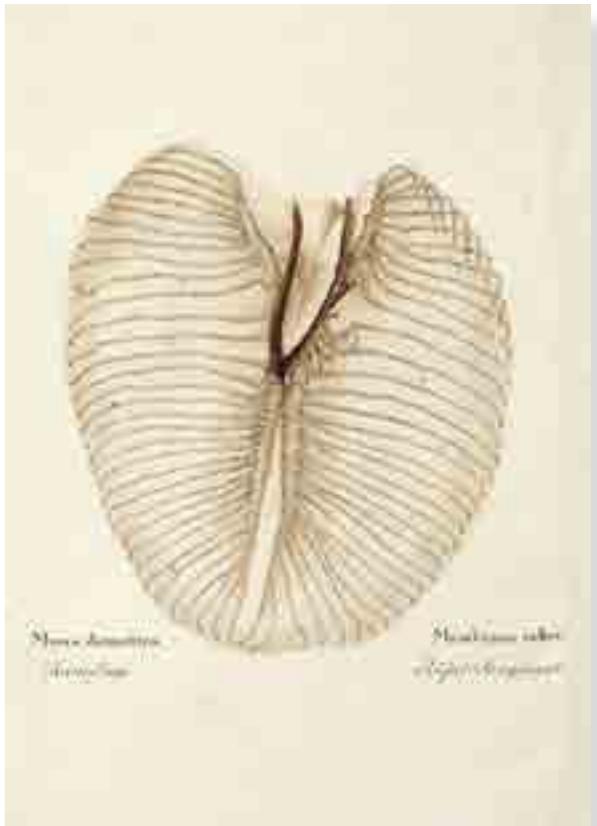
*Album microscopisch – photographischer Darstellungen aus dem Gebiete der Zoologie. 4 Installments (all publ.). – Wien: Ueberreuter, 1860 – 1863. 8vo (260 x 185 mm). 83 pp., 2 Bll., 4 Bll. mounted separate titles and 100 (50 hand - colored) mounted photographs (salt-prints) in oblong 4to. Text in Orig. - Wrappers, the plates loosely inserted, all in original contemporary embossed cloth portfolio with cover title: Album. Card-boards with gold printed frames and salt-print photographs. The photographs were then colored by hand. In installment 1 the captions are in calligraphy (Latin and German), from the second installment the titles are printed. Almost spotless, text partially a little browned, the plates of the last installment faded a bit more, and here the retouching is clearly prominent. Fine copy.*

EUR 52.000.-

Exceedingly rare first & only edition of this photographic microscopy atlas showing parts of insects, printed with salt-prints, an extremely scarce complete set with all text and plates present. Published in four installments and rarely found complete in trade or auction. The photographs, taken with the aid of a solar microscope, show details of various insect species. The salt-prints are here in contemporary coloring (first 50), and in uncolored state (last 50).

Ernst Heeger (1783–1866) was an Austrian amateur entomologist. He was a graduate of the Academy of Fine Arts in Vienna, a “Privatcadet” in the Napoleonic Wars, and from 1816 an employee of the Magistrat of Vienna. Later he founded a school of languages and drawing in Mödling and work with Auer at the Staatsdruckerei. While Auer worked on the nature-printing process, Ernst Heeger was eager to use photography as illustration technique. As early as 1851, not later than 1852 he successfully printed photographs of the larva of a pine spider in 3000x magnification. Although this atlas was published from 1860, its photographs were much earlier from the 1850's onwards

und Anwendbarkeit solcher Abbildungen für streng wissenschaftliche Arbeiten zu verbinden und zu liefern.“ Heegers eigene Forschungen in einem verwandten Bereich, ebenfalls Mikroaufnahmen der Staatsdruckerei, wurden 1860 publiziert, allerdings nicht in deren Verlag.” (pp. 29 ff.; Stadtpanoramen. Fotografien der k.k. Hof- und Staatsdruckerei 1850-1860. Edited by Monika Faber und Maren Gröning - Wien: Albertina, 2005). - Nissen ZBI 1875; Horn-Sch. 9971; Heidtmann 13994 (only Lfg. 1-2); not in Encycl. of 19th cent. Photography. Lit.: Albertina (ed.) Fotografie und das Unsichtbare, 1840-1900. no. 47 (two images from the Album from the Property of Hans P. Kraus jr.) and pp. 228 (images are not in the engl. edited by Corey Keller); Simon Weber-Unger, Mila Moschik, Matthias Svojtka. Naturselbstdrucke: dem Originale identisch gleich, pp. 191. KVK: Müncheberg Entomol. Inst.; ÖNB (27 pp., 100 plates); COPAC: Edinburgh (only 2nd install.); NHM London (40 plates); Oxford (98 plates); BL London (?); OCLC: Harvard, Ernst Mayr; others only e-book.





## Deaf-mutes

JARISCH, Hieronymus Anton.

*Methode für den Unterricht der Taub-Stummen in der Laut-Sprache im Rechnen und in der Religion. Verfasst von .... Gezeichnet von Ant. Jarisch. - Regensburg: Verlag von G. Joseph Manz, 1851. 8vo (230 x 145 mm) (2), VIII, 268 pp with XII lithographed plates and 11 lithogr. text leaves with commentary. Contemporary half cloth, marbled edges, lithographed title, two stamps by a 19th cent. school, deleted. Fine copy.*

EUR 1.200.-



M·D·XXXIX.

## Black Death

JUNG, Ambrosius.

*Ain nutzliche trostliche vnd kurtze vnnderrichtung wie man sich in disen schweren leüffen der Pestilentz halten solle durch Ambrosium Junnen der Artney Doctor zu Augspurg dem gemainen mann zu hilff vnd gutem der nit anndern beystand hat verordnet. M.D.XXXIX. (Getruckt zu Augspurg durch Siluanum Ottmar). (= Augsburg: Silvan Ottmar, 1539.) 4to. (191 x 142 mm) [12] Bll./ leaves. Backstrip.*

EUR 2.400.-

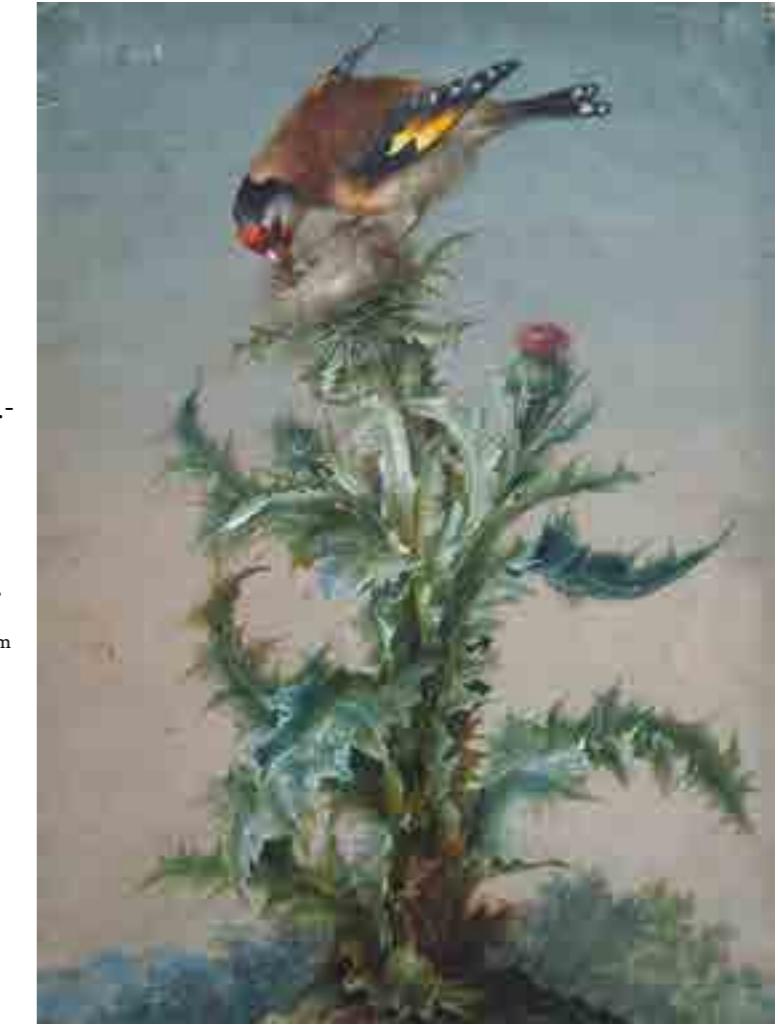
Adviser of how to behave in times of the black death. First published in 1521, and reprinted in 1535, 1539, 1562 and 1563. Ambrosius Jung (Senior) (1471–1548) was city physician of Augsburg. He studied at Tübingen, Padua and Ferrara, before he became the personal physician of the bishop of Augsburg and the canons of the cathedral chapter. He was a zealous book collector and a prsonal friend of Vesalius. Der Stadtarzt von Augsburg nimmt in dieser für die Allgemeinheit gegebenen Pestverhaltensvor-schrift Bezug auf die vorangegangenen Pest-Epidemien, führt dann bestimmte Vorsichtsmaßnahmen an wie Ausräuchern etc., um dann Rezepturen zur Bekämpfung der Krankheit selbst zu geben. Ambrosius Jung (1471–1548) war unter den führenden Zwinglianern Augsburg weltl. Kirchenpropst und wurde 1535 in die Augsburger Geschlechterliste aufgenommen. Als Dichter, Humanist, Laientheologe und Arzt gleichermaßen bedeutend, hat er 1494 bereits deutsche und latein. Pesttraktate veröffentlicht.“ - Durling, 2641/42 (other ed.); VD16 ZV 8786 (Stabi Berlin; Univ. München; ÖNB). OCLC: Stanford, NLM

LANG, Ernst Friedrich Carl (1748–1782) circle

*Distelfink auf einer blühenden Distel. / Goldfinch on thistle. Gouache on black ground, not signed. Mounted on pink old boards. Gouache auf gestrichenem Papier. (Nuremberg, around 1780). Size: 290 x 210 mm.*

EUR 2.800.-

Ernst Friedrich Carl Lang was the son of Kilian Lang, miniature painter and harpist. He moved to Nuremberg in 1755, studied as a pupil of the miniaturist Barbara Regina Dietzsch (1706–1783), and achieved renown for his exquisite paintings of natural history subjects, principally birds and flowers. Examples of his work are held by three European museums: The Staatsbibliothek Bamberg (3), The Fitzwilliam Museum, Cambridge (6) and the Germanisches Nationalmuseum, Nuremberg (6). See Heidrun Ludwig Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert. - Marburg an der Lahn, 1998. pp.212-3, 281-2, col. pls. XXVIII-XXIX and pp. 281.



LANG, Ernst Friedrich Carl (attr.).

*Seidenschwanz auf einem Baum vor landschaftlichem Hintergrund. Gouache auf gestrichenem Papier. Waxwing on a tree in front of scenic background. Gouache on black ground, not signed. Mounted on pink old boards. Size: 290 x 210 mm. Mit schmaler goldfarbener Einfassung. Im oberen Rand auf gestrichenem Karton montiert. Feine, dekorative und farbkräftige Ausführung, typisch für Lang. Nuremberg, around 1780.*

EUR 2.800.-

Vgl. H. Ludwig, Nürnberger naturgeschichtliche Malerei im 17. u. 18. Jahrhundert, S. 281 (Lang), 284 (Agricola) u. Abb. 80. Kann auch dem Regensburger Landschaftsmaler Christoph Ludwig Agricola zugeschrieben werden.





### LAUTENSACK, Heinrich.

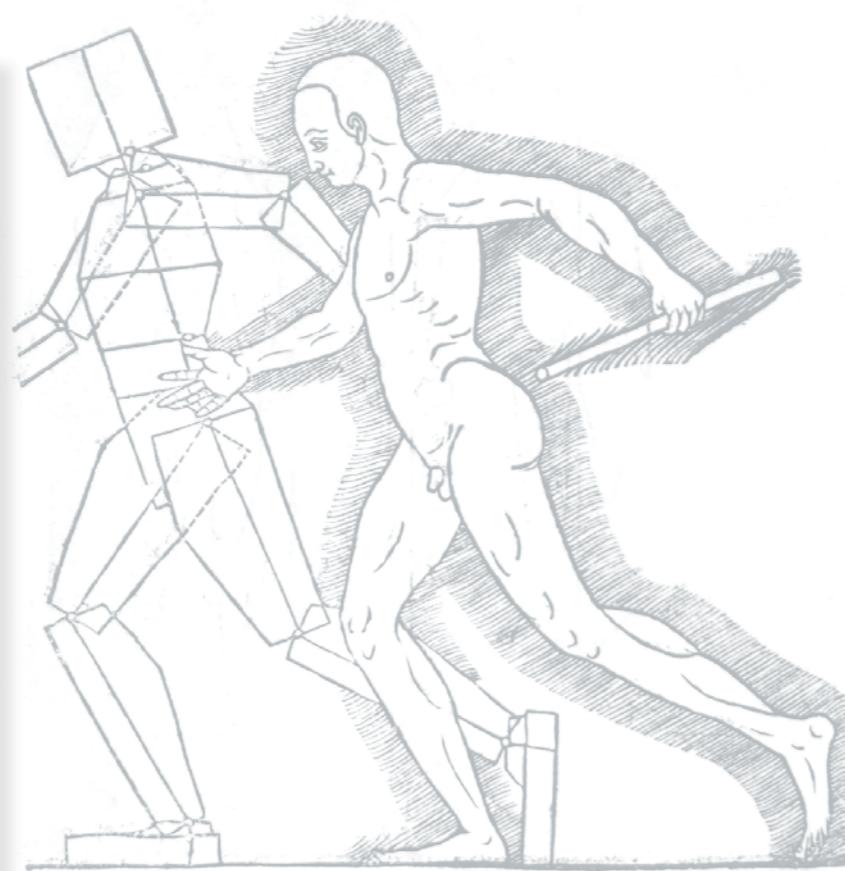
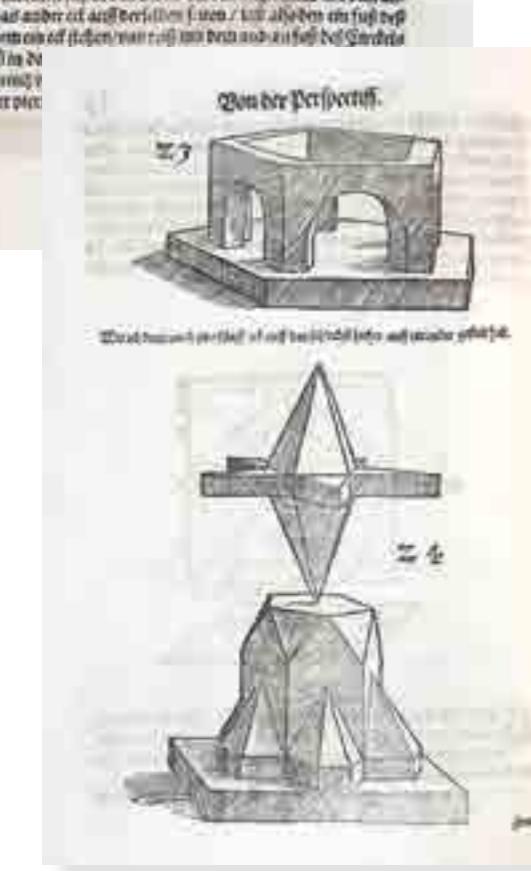
*Desz Circelsz und Richtscheys, auch Perspectiva, und Proportion der Menschen und Rosse, kurtze, doch gruendliche underweisung desz rechten gebrauchs.* – Francfort: Egenolff Emmel for Simon Schamberger, 1618. In-folio (303 x 192 mm) (8), 54 Bll., with title in black and red, 107 text woodcuts incl. 3 folding plates. Later red maroquin in style of Duseuil, gilt edges, carefully washed and newly bound copy by Devauchelle.

EUR 5.900.-



Very fine second edition (actually first edition, second issue), richly & beautifully illustrated, of a highly important drawing book: based on Albrecht Dürer's work on human anatomy (*Vier Bücher von menschlicher Proportion*) and his treatise on perspective (*Vnderweysung der messung dem Zirkel*), with an added chapter on the anatomy of the horse. A famous manual on perspective and draughtsmanship, prominently including the symmetrical proportions of men, women, children and horses. The book is expressly composed for the use of goldsmiths, painters, sculptors, stonemasons, joiners, and students who cannot understand Dürer or Vitruv yet. The beautiful woodcuts are very original and forceful although based on those of Dürer and Beham. The book presenting linear geometry, perspective and human proportion; the last section includes unusual woodcuts illustrating the human body with lines and cubes. The fine 107 woodcuts (including three folding plates) include simple design of polyhedrons, perspective of architectural details including facades, wells, arches, and elaborate human figures (infants and adults) in various positions as well as horses.

Heinrich Lautensack (1522–1568) was a member of the celebrated Nuremberg family of artists and had settled in Frankfurt as a goldsmith, painter and engraver. He followed Hirschvogel's style of making perspective images in his 1564 work, translated as Brief yet thorough introduction to the correct use of compass and ruler, and of perspective, and proportions in human and horses. Lautensack stressed the importance of knowing geometry and illustrated its use in, among other things, perspective constructions. He applied a simple method similar to Hirschvogel's. He also illustrated how the image of a pavement of square tiles can be used as (to apply a modern term) a coordinate system in the picture plane (Andersen, *The Geometry of an Art*, 222). Vagnetti mentions an edition of 1616 which is a ghost. Actually the first edition didn't sell well, because after Lautensack's death the heirs found 557 copies not yet sold. (Kühne 2000, pp. 271). The second edition is most probably a first edition, second state with cancelled title page.—Vagnetti, Ellb19; Kat. Berlin 4691 (1564 ed.); Adams, L-290; Rosenwald, 702. Oechslin/Büchi/Pozsgai 411-412. KV: Harvard Medical School, NLM Bethesda, et al.



### [LATOMUS, Sigismund, publ.]

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

EUR 24.000.-

A very good copy in its original binding of what may be the final printing of this superb baroque model book with woodcut lace patterns for needle work, with the artistic quality and intricacy of the designs much surpassing those presented in Johann Siebmacher's contemporary publication, which used copper engravings.

All issues or editions of this work are extremely rare, and recorded in a very small number only.

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

'There are essentially two methods of making lace: both involve the manipulation of fine linen thread and they are commonly referred to by the names of the tools used. Needle lace requires the use of a single thread and a needle to make stitches one after another that gradually build up a fabric. Bobbin lace uses many threads attached to small bobbins, which are interwoven in various combinations to create a pattern' (Melinda Watt, Metropolitan Museum of Art, 2003, online).

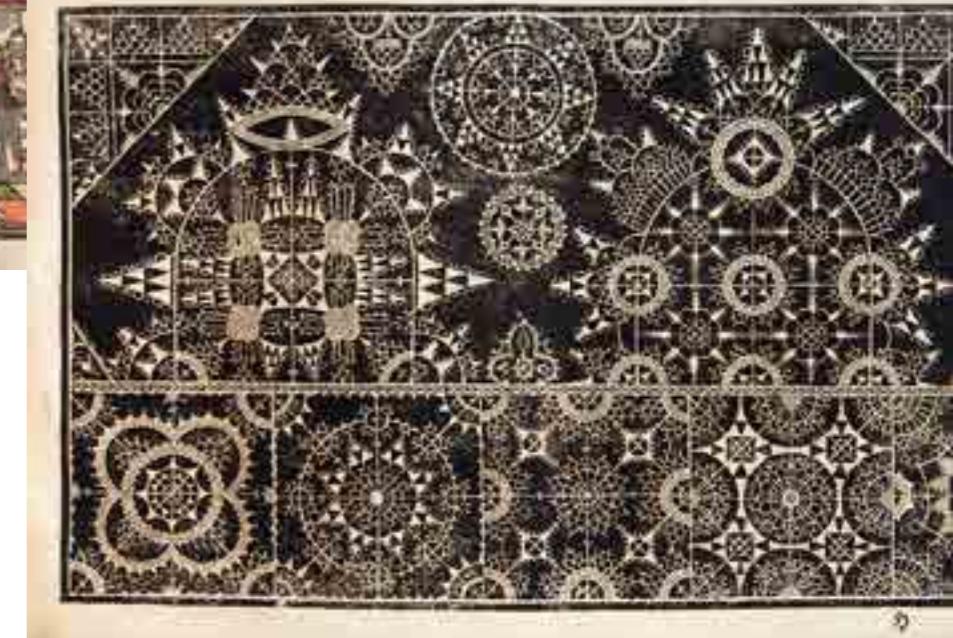
As with the other recorded examples of Latomus' work, the title of his *Newes Modelbuch* is in contemporary color, most probably publisher's. The central section of the lower part of the title border shows six women and two men pursuing needle work. The thirty-three woodcuts that follow, printed in black-on-white, show highly delicate, intricate patterns. Several incorporate various animals as well as

mythological creatures; two include figures in contemporary dress.

The work was compiled from blocks used for Latomus' pattern book of 1606 and Hoffmann's work of lace patterns of 1604. The present version appears to be identical in collation to the various others of this *Newes Modelbuch* produced by Latomus. Comparison between our copy and the Rostock copy of the 1609 printing (viewable online), however shows some of the blocks to be differently assembled on some leaves, and with maybe a couple of replacements. As much designed for inspiration as for practical use, the different printings can only have been produced in very small numbers nonetheless, considering the time elapsed between the Rostock printing and the one offered here, as the woodblocks employed display minimal deterioration to very few only. Some contained in ours are, in fact better inked and in decidedly darker impressions.

All printings are of the greatest rarity, with the present known in one other copy only, which is preserved at University Library Erlangen-Nuremberg.

See Lotz 45a-d, Lipperheide Yda 103, Murray Collection of Early German Books 294, and VD 17 28:720731U for other issues or editions of the work; OCLC locates a single copy of the 1606 printing, at Princeton, one of a 1607 printing in Denmark, and two of a 1609 printing, at Rostock, and Cologne; KV adds a copy of the 1607 edition at the Austrian Museum for Applied Arts, and one further copy of that of 1609 at the Bibliothèque Nationale; there also is an edition dated '1622' on the title page.



## 18th Century Engravings of Basaltic Rocks



(MANSON, J.; publ.)

*„Basaltic Mountains. Fifty Plates. Price Ten Guineas“ (cover title)*  
*(A series of plates representing the most extraordinary and interesting basaltic mountains, caverns and causeways, in the known world. Fifty engravings). - (London: Published by the Proprietor [J. Manson], 1825).*  
*square Folio (320 x 480 mm) 50 engraved plates. Jac. Leonardis, sculp.*  
*Venetiis, appears on the bottom of many of the plates. Little spotted, partly little browned. Later half calf period style.*

EUR 4.500.-

One of two issues, the first issue has one leaf of text with title at the beginning (cited above) and might be published 1807. This issue has only plates.

„This is a curious publication, consisting of geological plates that seem to have been previously issued in the late eighteenth century. Several are recognizable as plates that appeared in various issues of the Philosophical Transactions of the Royal Society of London; others may have been printed as broadsides; many have no known source.“ (Ashworth)  
 In 1825 a London publisher, J. Manson, selected fifty such prints to reissue, without any text, for reasons unknown. But the result is a glorious visual tribute to columnar basalt. There are plates of the Giant's Causeway, of basaltic regions in Italy, and of the Auvergne – Velay – Vivarais region of south-central



France. Some of the plates are engraved by Giacomo Leonardis (1723–1797) after paintings of Antonio de Bittio (Bettio) (1722–1797) (see: Christies' Dec. 2007: The Collection of Giorgio Marsan and Umberto Nasi, lot 310; BL London Maps K.Top.49.39.a.) who travelled with the Earl of Bristol as a painter on his tour through Dalmatia and Italy. Considered one of the leading painters from Belluno of the second half of the 18th cent., Antonio di Bittio travelled around 1749 to England. He is known to have been in Ireland in 1772, where he is recorded as being in the service of Frederick Hervey, 4th Earl of Bristol.

It might be that this collection was commissioned by the Earl Bristol, who was as Lord Hamilton and John Strange interested in vulcanology and made a Fellow of the Royal Society because of his work on the Giant's Causeway. He established that the whole of that coastline was volcanic. When he died in 1803 in Rome, the plates for a publication might already be ready but publication was not financed. Only in 1807 a London publisher printed them first, which was re-issued in 1825 by Manson.

Jacopo (Giacomo) Leonardis (Palmanova 1723–Venice 1797) was an Italian engraver and etcher born at Palmanova in the Venetian Republic. He was instructed by M. Benville and Tiepolo, and obtained the first prize at the Accademia di Belle Arti of Venice. He etched several plates after Italian masters and was influenced by Giambattista Tiepolo. (Fuessli. Allgemeines Künstlerlexicon 1830 I, 367).- COPAC: Bristol, BL London, Geological Society, National Trust, Dublin. OCLC: Wisconsin, Linda Hall, Chicago, Univ. Illinois, Monash Univ.; Oklahoma; Yale.

## "Goethemeyer"

MEYER, Heinrich.

*Auszüge aus den vornemsten Wissenschaften. Für ... Joh. Heinrich Meyer 1775. (German manuscript on paper) (Zürich, Heinrich Meyer, 1775). 8vo (184 x 120 mm) Manuscript in ink with calligraphed title with vignette in wash color & ink drawing, and 43 leaves of plates with calligraphed text in black ink and wash-color & ink drawings all within a black ink frame, and one leaf of index. 18th century European marbled boards, rubbed and soiled, drawings little faded. inner cover with old number: no. 14 and new Ex Libris. Else fine and complete, rare survivor.*

EUR 7.500.-

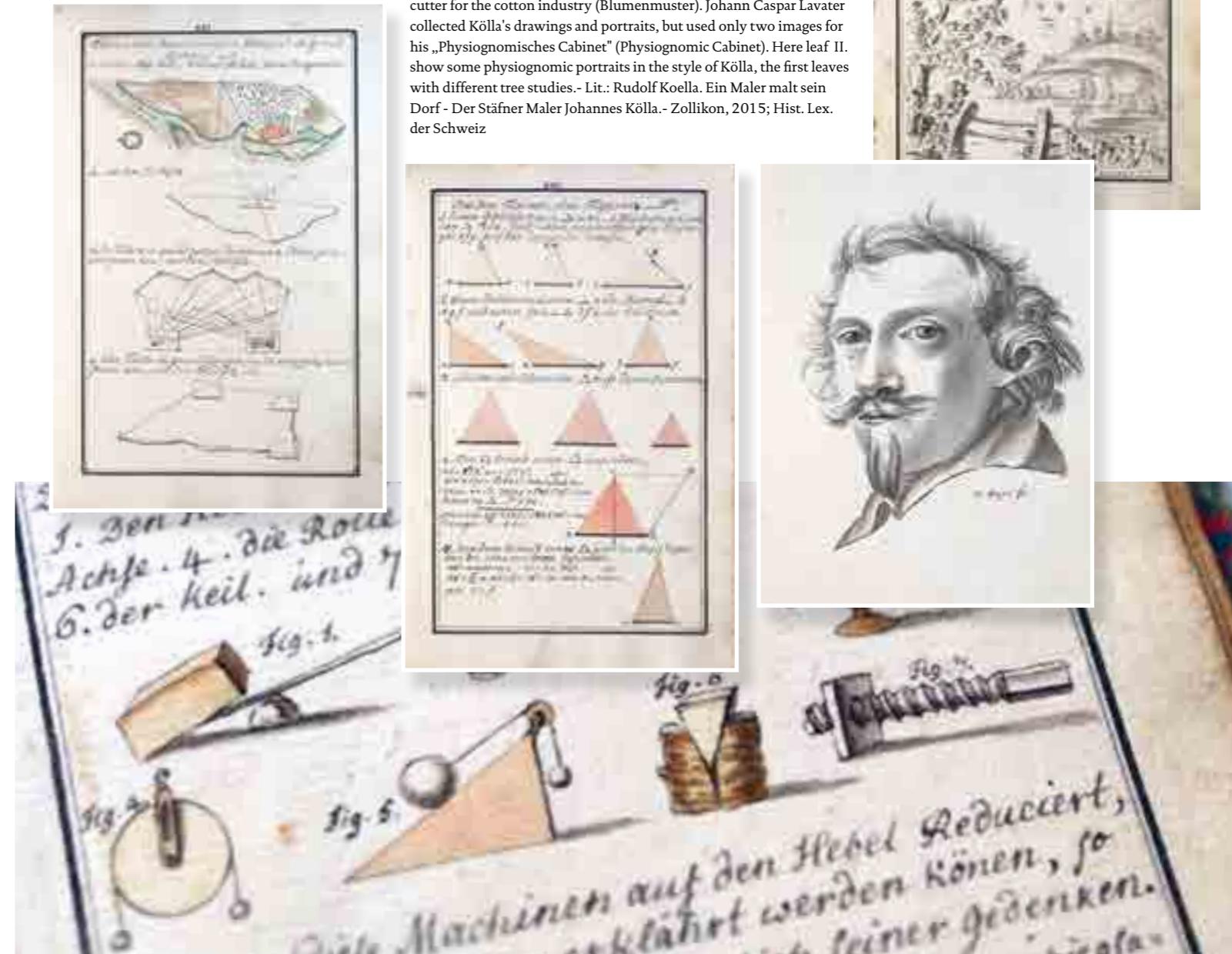


A very handsome calligraphic manuscript containing a course of drawing, perspective and mathematics, in style similar to Tobias Mayer's Mathematical Atlas (but smaller), probably composed by the later artist Johann Heinrich Meyer (1760–1832) who in 1775 - at the age of 16 - was a pupil of Johannes Kölla in Stäfa (Zürichsee). The manuscript covers all aspects of drawing starting from general drawings (physiognomic portraits, trees, insects), and pursuing through geometry (9–19), surveying (20–24), astronomy (with manuscript world and celestial maps; 25–28), mechanics (29–32), Hydrostatics (33–36), perspective, optics (37–38), calligraphy, arithmetic & cryptography. The images are often signed: H. Meyer, del. & inv.

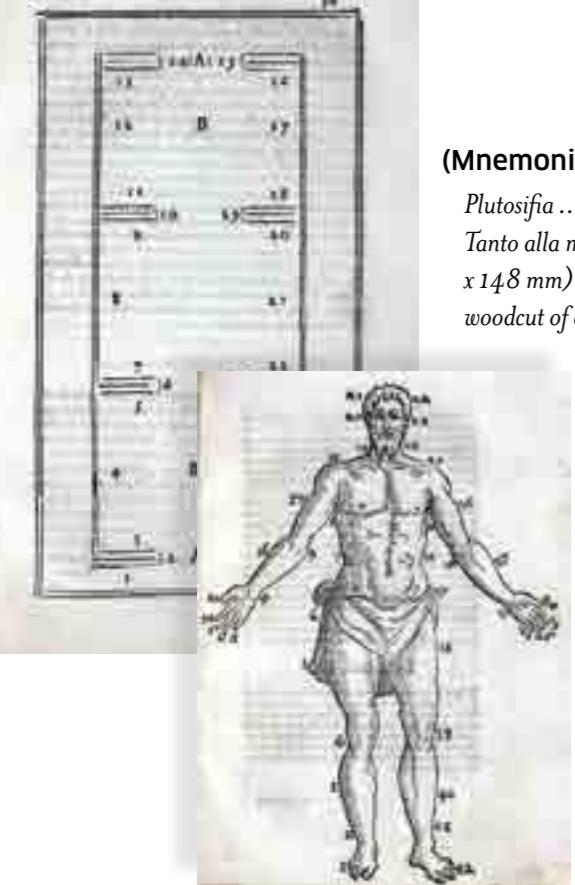
Johann Heinrich Meyer (1760 Stäfa, Zürich–1832) was a Swiss painter and art writer active in Weimar. A pupil of Henry Fuseli, he went to Rome in 1784, and befriended Goethe in 1787, becoming his right-hand-man in artistic matters (with the nicknames Kunschtmeyer and Goethemeyer). From 1791 he lived in Weimar, working from 1806 as director of its Fürstlichen freien Zeichenschule.

This manuscript, a sort of „Mathematical Atlas“ for an Art Academy, was made by Joh. Heinrich Meyer at the early age of 16. He was then taking drawing lessons with the portrait artist Johannes Kölla (Koella) (1740–

1778), a student of Johann Caspar Füssli and part-time work as form cutter for the cotton industry (Blumenmuster). Johann Caspar Lavater collected Kölla's drawings and portraits, but used only two images for his „Physiognomisches Cabinet“ (Physiognomic Cabinet). Here leaf II. show some physiognomic portraits in the style of Kölla, the first leaves with different tree studies. - Lit.: Rudolf Koella. Ein Maler malt sein Dorf - Der Stäfner Maler Johannes Kölla. - Zollikon, 2015; Hist. Lex. der Schweiz



## Memory as Library



### (Mnemonics) GESUALDO, Filippo.

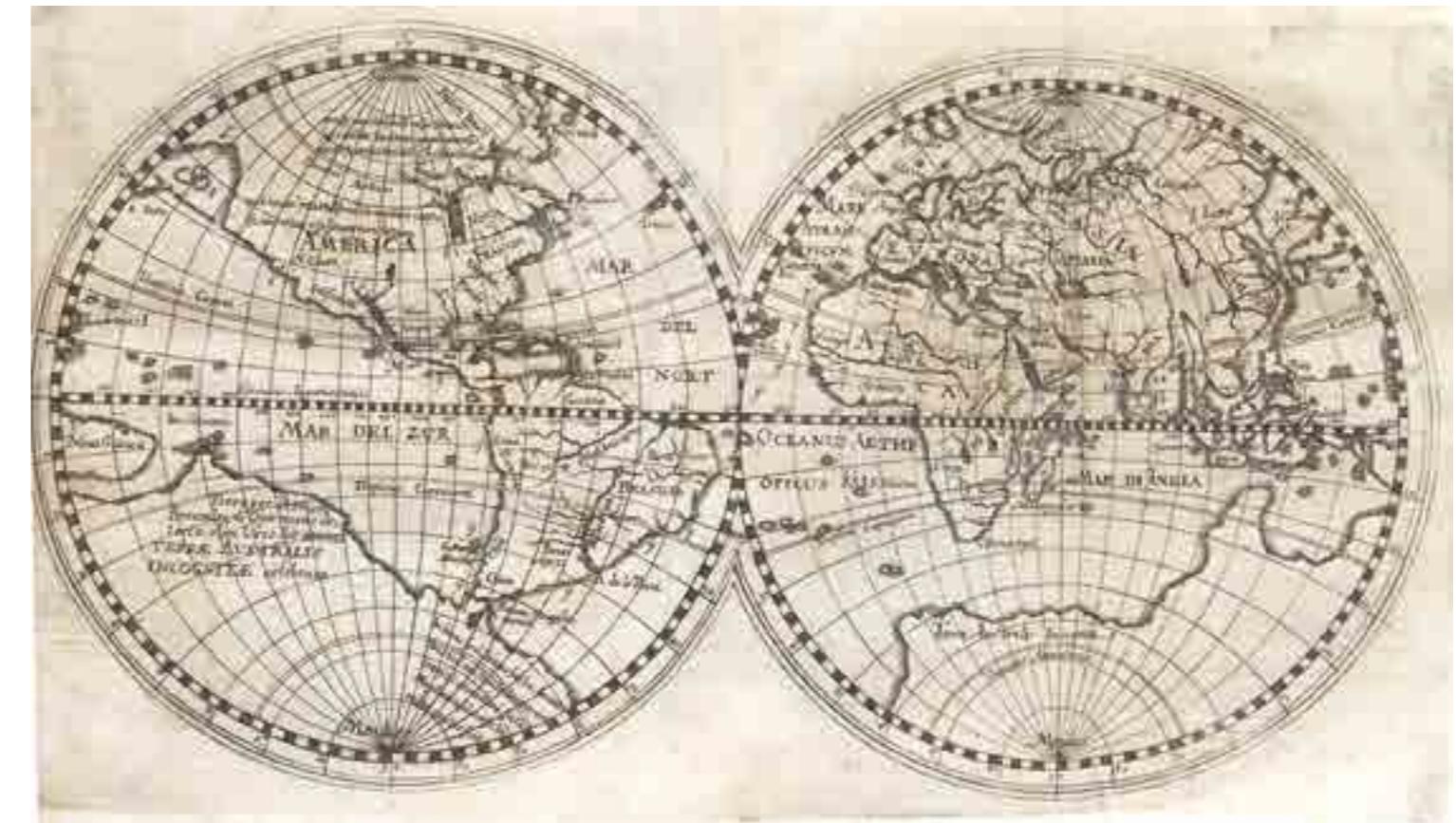
*Plutosifia ... nella quale si spiega l'arte della memoria con altre cose notabili pertinenti. Tanto alla memoria naturale, quanto all' artificiale.* - Padua: Meietti, 1592. 4to (200 x 148 mm) (6), 64 Bll. with one full-page woodcut of a human figure and a smaller woodcut of an architectural layout within text. *Carta rustica. Fine.*

EUR 3.800.-

First edition. This is an early work on physiognomy and mnemonics by a member of the Franciscan order. His *Plutosifia* was a sort of Encyclopaedia that compiled almost all the previous mnemonic precepts advanced by authors such as Pietro di Ravenna, Johannes Host van Romberch or Rosselli. At the end of his treatise, Gesualdo suggested a very original idea which can be called „Library of Memory“. All the information extracted from daily reading could be stored through the system of places and images in this library, which was a huge virtual archive built in the human mind. It is not expensive to build and maintain, it never wears out by disasters such as earthquakes and fire, and it could be always used without librarians.

While it may appear to have only a tangential connection with computing, Gesualdo (1550–1618) describes human memory functions in terms of the concept of branching, which is, of course, analogous to its use in computer software. He also recommends the mnemonic technique of associating parts of the human body with numbers, and a woodcut illustration of this scheme is the most striking in the book. The last lesson is in fact dedicated to learning techniques on how to forget unpleasant or traumatic experiences. - not in Redi BMI, Tomash Library G41; Edit16 20728; USTC 832373; Wellcome 2819; Young, Memory, 128. Yates, Art of Memory, p.165. Lit.: Alberto Cevolini. *Forgetting Machines: Knowledge Management Evolution in Early Modern Europe.* pp. 63 ff.

## discoveries in Asia, Goa, Pegu, and the Philippines



### (anon.; attr. Johann de MONTE-SNYDER)

*Reconditorum ac reclusorum opulentiae sapientiaeque numidis mundi magni, cui deditur in titulum Chymica Vannus. Obtenta quidem & erecta auspice mortale copto; ... Amsterdam: Joannem Janssonium à Waeberge, & Elzeum Weyerstraet, 1666. 4to (204 x 156 mm) 392 (e.g. 292) pp., (2), 76 pp., (2). With the Character adeptorum' plate (in, bistre', the color that was used by the Old Masters for their drawings) as frontispiece and 12 full-page symbolical copper-plates, other woodcut diagrams within text. Page 183/184 doubled, which would make the pp. 294. Contemporary vellum, spine with small hole, red morocco lettering piece, two green ties, marbled edges, front end papers renewed, pp. 69/70 with rust hole (2 mm) omitting maybe two letters. Else fine.*

EUR 5.000.-



A curious compilation of alchemical, chemical, and pseudo-scientific subjects, which has been attributed to several authors. The *Commentatio*, the appended work, is a latin translation of the *Von der Universal Medicin* by Monte-Snyder. Duveen suspects Johann de Monte-Snyder to be the author of the entire book. A copy of the book was in Isaac Newton's library, heavily annotated by him (Dobbs, Newton's Alchemy 168; Harrison 1378; Villamil 71).

Another self-proclaimed adept who increasingly influenced Newton from the mid-1680s onward was the elusive follower of Basilius Valentinus, Johanni de Monte-Snyders or Snyders as Newton usually calls him... Snyders fits in the picture of a wandering adept who would drift into town, perform a transmutation or two, and then mysteriously disappear. The 17th cent. collected accounts of these chrysopoetic performances in „transmutation histories“, often stuffed with dates, names and places in order to bolster the appearance of authenticity. The transmutation histories were a powerful tool in convincing the learned world that chrysopoeia was a genuine phenomenon; Robert Boyle

and Benedict Spinoza are just two of the many who followed up on such accounts in order to determine the truth behind them.... Snyders appears to have been active in the Rhineland, mainly in the 1660's and then to have traveled to Vienna, where we have a reliable report of his performances. Additionally, he wrote at least two influential texts that Newton pored over for decades... A number of accounts of Snyders' transmutations emerged within a generation of the events themselves.... How Snyders managed to perform these tricks (to transform lead into gold) remains a matter of conjecture, but he was able to convince both assayers and critically minded intellectuals such as Weichard von Valvasor of his transmutational ability. The fascination that Snyders' work exercised on Newton (and Digby and other learned men in England) is therefore no great surprise. (Newman, *Newton the Alchemist*, 223 ff.).- Caillet 2362 (extremement rare'; author: Thomas Vaughan); Dorbon-Aimé 3919; Duvee 498-499; Ferguson II, 246/47; Neville Historical II, 187; Ferchl 435; Krivatsy 9439 (imperfect); Mellon 122; Neu 3436; Bolton 1030; Waller 11213.

### NICOLAI, Eliud.

*Newe und wahrhaftte relation, von deme was sich in beederley, das ist, In den West- und Ost-Indien, von der zeit an zugetragen, dass sich die Navigationes der Holl= und Engellaendischen compagnien daselbsthin angefangen abzuschneiden... dabey die Ursachen entdeckt, warumb solche Navigationes sich nicht mehr also heuffig continuieren, wie es die general Ost-Indianische gesellschaft vor sich gehabt; alles aus gewisser Castigalianischen unnd Portugesischen relationen colligeret ct. / sampt einer newen description desz Erdbotens, in die rechte beschaffenheit der septentrionalischen Land, so wol gegen Auff als gegen Nidergang der Sonnen durch Eliud Nicolai an tag gebracht, hingegen der falsche wohn, den man biszhero von dem fieto ani an und vonb einem neuen Septentrionalischen weg naher den Indien gehabt benommen wirdt ... München (Munich): Nikolaus Heinrich, 1619. 4to (195 x 144 mm) 12 unn. Bll., 158 pp., (2, blank) with one engraved folding world map. Shortly later German reversed half-calf, covers with antiphonary leaf printed on vellum.*

EUR 14.500.-

First edition of this remarkable compilation by Nicolai Eliud with many details on discoveries in Asia, Goa, Pegu, and the Philippines, as well as on the advancement of the Dutch and English in the East Indies. The original source remained unnamed. Nicolai was an outspoken skeptic of Dutch exploratory navigation, sympathizing with the Spanish and Portuguese rather than with the Dutch. The author was quite convinced that Dutch attempts to find a northern sailing route to China, either via Hudson Bay or past Novaya Zemlya would fail. He mentions all of the important explorer in the preface having inspired his book including Lopez de Goamara, Christopher Columbus, Marco Polo, da Couto, Martin Forbisher, Gererd de Veer, Staden, and others.

„This uncommon travel book, dealing with the English and Dutch voyages of discovery to the East and West Indies, and in particular the exploration in search of the North-West-Passage, has a world map at the frontispiece. It is based on the two carefully drawn hemispheres by Hessel Gerritsz,

accompanying his *Beschryvinghe...* of 1612. Nicolai has diligently updated Gerrits' map. There are lines of text recording the passage of Le Maire's strait in 1616, further notes commenting on discoveries in North America, and additional place names. some thirty-four legend references on the map are explained in four pages of text in the introduction of the book.“ (Shirley).- VD17 23:257416G; Alden-Landis 619/94; Shirley 300A; Sabin 55242; Palau 190345; Bircher A 5302; BL (German books) N235; no copy at auction since 1952; Mahdi, Malay Words 93.





## First Modern Book on Chemistry by a Woman

MEURDRAC, Marie.

*Die mitleidende und leichte Chymie dem  
löblichen Frauen-Zimmer zu sonderbahrem  
Gefallen. In Frant-zösischer Sprach beschrieben durch Jungfr. Maria  
Meurdrac und nunmehr in Deutsch übersetzt und heraus gegeben von J. L.  
M. C. (e.g. Johann Lange medicinae candidatus) Sampt einem Tractälein,  
wie man allerhand wohlriechende Sachen künstlich praepariren sol durch  
Johann Muffatz. - Franckfurt: in Verlegung Joh. David Zunners 1673.  
12mo. (125 x 80 mm) 4 Bll., 411 pp., 12 Bll. (bound with:) GUFER,  
Johann. Tabulae Medicae seu Medicina Domestica ... Das ist Kleine  
Haus - Apothek: darinnen allerhand schöne experimenta oder Artzneyen  
... beschrieben ... durch Joannem Gufer, Memmingensem, der Artzney  
Doctorn und ... Physicum. - Augspurg: Göbel, Koppmayer, 1673. 12°.*

(24) Bll., 306 pp., 14 Bll. incl. engraved title. Contemporary calf, rubbed and soiled, spotted, blank front-fly new, stamped and note that it was a present to a small library, edges with missing parts, but only touching letters, no loss. A used copy, but overall in good state of first appearance.



EUR 2.400.-

First german edition of the first modern book on chemistry published by a woman enlarged with Johann Muffatz work on perfume & cosmetics bound with an uncommon German book on receipts e.g. an house-father adviser. Meurdrac's book of secrets is a work dealing with practical chemistry, with particular emphasis on preparations of use to women (e.g. medicines for home use, cosmetics, perfumes, stain removers, dyes and pigments).

Marie Meurdrac (1610-80) was a French chemist and alchemist born in Mandres-les-Roses, today a suburb of Paris. She was one of two daughters. In 1625 she married Henri de Vibrac, commander of Charles de Valois's guard unit. When she moved to the Château de Grosbois she came to know the Countess de Guiche, wife of Armand de Gramont, Comte de Guiche. The pair became very good friends and Meurdrac would later dedicate her chemistry treatise to the Countess. It is through this book that Meurdrac's name has survived to the present day and scholars have argued that this was the first work on chemistry by a woman in modern times. In 1666 Meurdrac published her famous treatise *La Chymie Charitable et Facile, en Faveur des Dames* (Useful and Easy Chemistry, for the Benefit of Ladies). Marie Meurdrac was obviously very knowledgeable in chemistry, and at least half the book is on chemical processes (distillation, construction of furnaces, crystallization, extraction, and lixiviation). Divided into six parts, the work provides an excellent introduction to the practical chemistry of the period. The work focusing in part 1 on principles and operations, vessels, lutes, furnaces, characteristics and weights. Part 2 was concerned with medical herbs and medicines made from such plants. Part 3 dealt with animals and Part 4 with Metals. Part 5 focused on making compound medicines and Part 6 was directed to a female audience and covered methods of preserving and increasing beauty. Her eventual contribution of her works provided a foreshadowing

of the paradigm shift that would later occur in the shift of alchemy to modern chemistry. Whether or not her work can be considered chemistry, Meurdrac directly contributed in a visible way that allowed for collaborative processes, and scrutiny, that would later define the field of modern chemistry and science as a whole. Recently, Londa Schibinger placed Meurdrac's *La Chymie* in the tradition of medical cookery books. The first edition in french of 1666 is of great rarity. Translations into German and Italian were published shortly after. - VD17 23:305334B & VD17 12:191666L (cite an engraved plate, which is only present in one copy at Dresden. All other copies don't have a plate, as later editions. The plate is by Melchior Haffner the elder from Augsburg, who worked mainly for publishers in Augsburg and it is not likely that the engraving belongs to the book as it is also not mentioned within text); Duveen 401 (1674 french ed.); Neu 2755 (1687 french ed.); Ferguson II, 92 (Young collection now); Hoefer II, 275; Cole 935 (ital. ed.); Caillet 7486; Ferguson Coll. 461; Brüning, Alchem. 2267. on Johann Muffatz, a traveling Medicus spagiricus from Liege see the leaflet at ULB Halle, Sign. AB 84310 praising his cosmetics & perfumes.

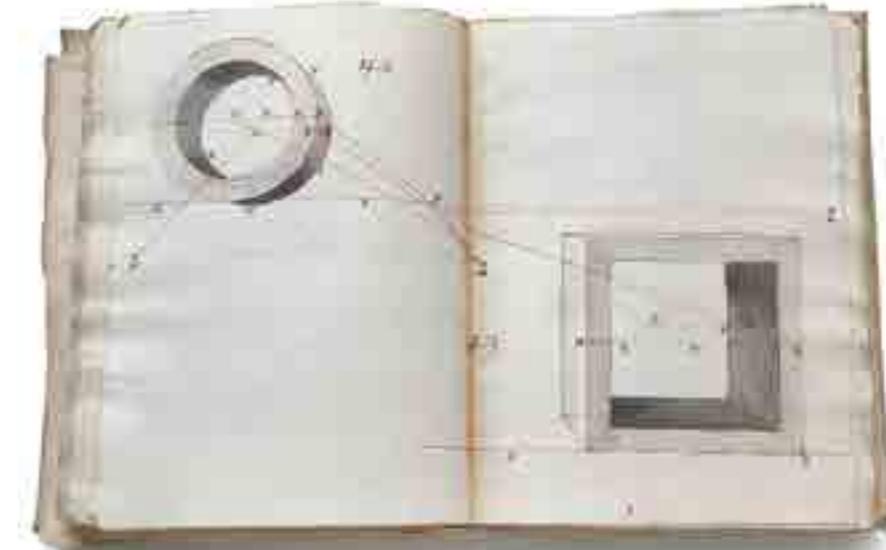
Rare third edition (first edition was in 1668) of Gufer's receipt book or house-father's book by the otherwise little-known practical physician of Memmingen, Johann Gufer, an early adherent to natural healing (see Schelenz). In 79 chapters he presents different remedies, partly of obscure ingredients. These include remedies from urine of various animals, from eggshells, iron, bread, women's milk, mead, butter, wine vinegar, bran, oats, resin, honey, etc. From page 165ff. onwards one finds a treatise on the usefulness of beer. In the foreword, Gufer warns the reader about „market screechers“, while he recommends the advice of the physician, barber and surgeon. - Schelenz 514; Ferchl 204-05; not in Neville Hist. Chemical and other bibliographies.

## (PERSPECTIVE)

*Anonymous Italian manuscript on perspective written in Latin. Perspective pars p. (rim)a Ichnographia projecta pars prima: Definitiones; Pars 2. (ecund)a Corporum optice elevationes. Manuscript in ink on paper. - (Italy, ca. 1650-1700) 4to (221 x 168 mm) 20 leaves with handwritten text in a net uniform hand, 4 blanks and 76 double page drawings in ink and wash color. 28 lines to a page, ruled in hard point. Contemporary, 17th cent. vellum, title on spine: „Trattat. d'. Prosperi M. S.“, hinges cracked. In modern solander box.*

EUR 4.000.-

Anonymous illustrated manuscript with 76 skillfully executed double page ink and wash color diagrams (numbered 1-74) on perspective accompanied by Latin text, most likely comprising the perspective section of an Italian optics course. Divided in definitions and problems (+ solving). An overview of the fundamentals of perspective theory, the work presents Albertian techniques as adapted by Serlio, Piero della Francesca, and others. Structured in two parts, with the diagrams bound after the text portion, the manuscript deals with ichnographia (plans and surveying) and the second with elevations, or three-dimensional diagrams. Many of the diagrams are architectural in nature, illustrating arches, stairs, windows and doors. The manuscript begins: Optices pars iucundissima illa est, quam perspectivam vocant ... and ends with: Reliqua ut pervagas, figuram consule, et numeros interroga, evidently forming part of a series of lectures. The first part has eleven problems for solution, and the second fourteen. - Provenance: Arnaud de Vitry (Geometry & Space sale 2002, lot 675).



## PEURBACH (Peuerbach), Georg von.

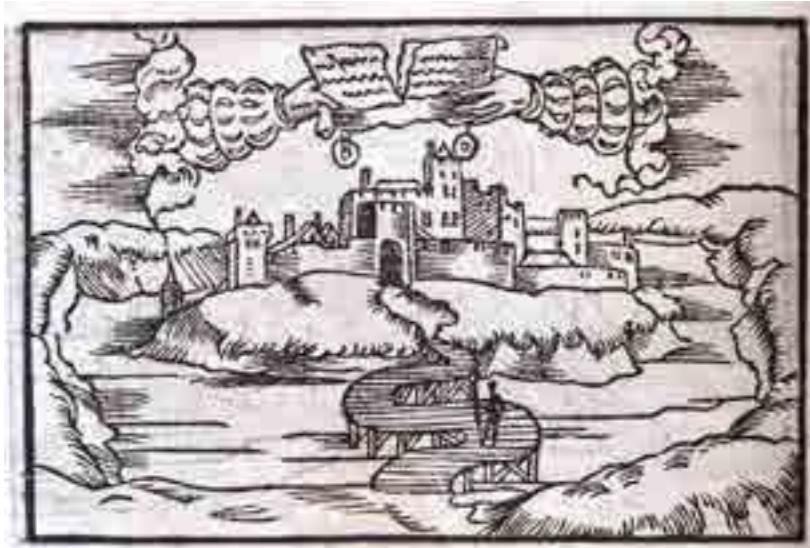
*Institutiones in arithmeticam(m): cum aliis tum in primis  
adulescentibus necessariae. - Vienna: Hieronymus Vietor,  
10. March, 1511. 4to (200 x 140 mm) 10 Bll.  
(Sign.: A6-B4, missing last blank) Modern half calf,  
period style, spine somewhat faded, in cardboard slipcase.  
Book-plate: Erwin Tomash. Contemporary manuscript  
notes to title and margins, flyleaves renewed, some foxing  
and occasional damp-staining.*

EUR 4.800.-

This is a popular classical arithmetic that covers addition, subtraction, mediation, duplation, multiplication and progression. It is known by various names, like Opus algorithmi, Institutiones in arithmeticam, Elementa arith-meticæ being the most common. Smith, Rara points out that Peurbach was too profound a mathematician to have considered this a work of true significance, but the work, did, however, go through numerous editions and was very popular as an elementary text in university. It was written for students not yet ready to deal with Peurbachs more advanced concepts. Rheticus used in his mathematics lectures of 1536 at Wittenberg University Peurbach's Elements of Arithmetic as a textbook for his arithmetic lectures. Rheticus follows Peurbach in the explanation of how to use the Arabic numerals and of the six basic arithmetical operations (addition, subtraction, duplication, multiplication and division; Rheticus places mediation before duplation), whereas his presentation of operations with fractions and of the rule of three are his own (both include composite metrological expressions). He omits Peurbach's arithmetical and geometrical progressions, the calculation of square roots, comparison of and arithmetical operations with fractions, the inverse and composite rule of three, partnership and the rule of false. Rheticus' teaching in

Wittenberg thus involves much less than Rheticus' of that material which not only the German Rechenmeister but also German university scholars like Wolack and Widman had taken over from the Italian abacus tradition; indeed, Rheticus is conservative when compared to Peurbach even in his presentation of the numerals and closer to traditional Latin algorismus. Peurbach's contents very slightly from edition to edition; some include a discussion of fractions, and others, as in this volume, have a section on the rule of three. - Tomash & Williams P59; VD16 P2044; USTC 659492 (4 copies).

## The „Luther of Physicians“ (Dana)



### PARACELSIUS.

*Erster [— zehnder] Theil der Bücher und Schriften des Edlen, Hochgelehrten und Bewehrten Philosophi und Medici, Philippi Theophrasti Bombast von Hohenheim, Paracelsus genannt: Jetzt auffs new auf den Originalien, und Theophrasti eigner Handschrift, soviel derselben zu bekommen gewesen, auffs trewlichst und fleis-sigst an Tag gegeben durch Johannem Huserum, .... 10 parts and two appendices in 5 Vols. — Basel: Conrad Waldkirch 1589—1591 (maybe 1599). 4to. (230 x 155 mm) with portrait woodcut in each vol. and 62 text woodcuts in vol. 10., title and the first 90 pages of the fourth part with missing edge and letter loss (but supplied in old manuscript). 18th century calf with two morocco lettering pieces, red edges, rubbed and soiled, with numerous handwritten annotations of an earlier hand, partly cut from binder. Fine copy.*

EUR 10.000,-

Complete edition of Paracelsus writings in german, „by all means the best edition which by far surpasses all the others“ (Sudhoff), but without the surgical writings published only after Huser's death.

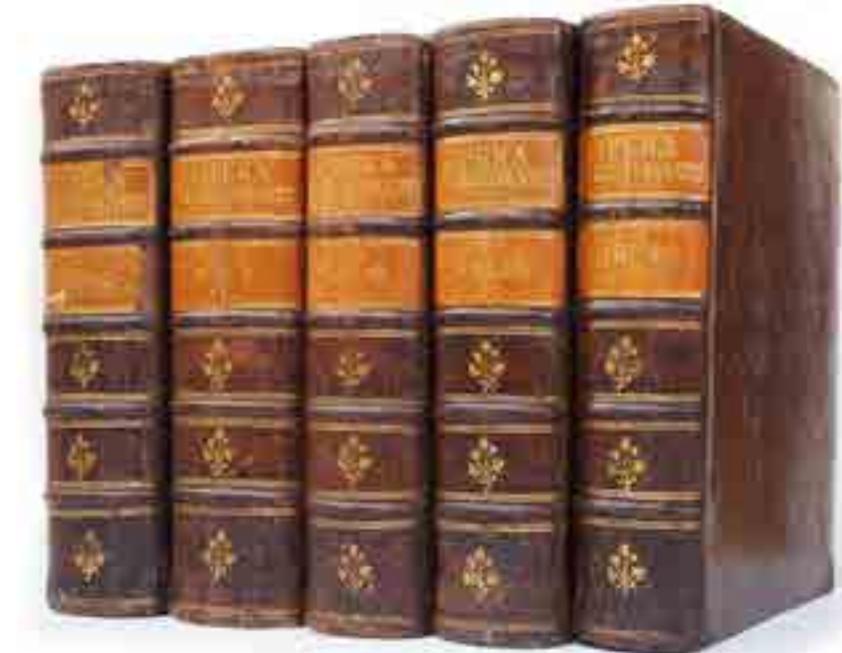
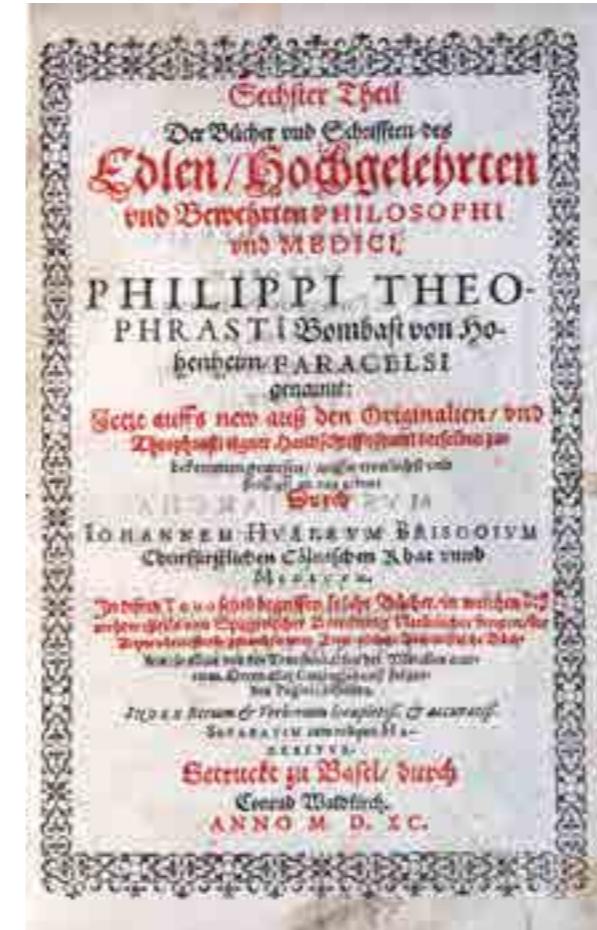
After Paracelsus' death, his works were edited and published by other physicians who found merit in his ideas.

One of the most significant of these editions of Paracelsus was the physician Johannes Huser's ten-volume compilation of Paracelsus' works on medicine and natural philosophy, which was published from 1589–1591 in Basel by Conrad Waldkirch. The autographs of the writings of Paracelsus were completely lost. Fortunately, Johannes Huser (ca. 1545 – 1600/1601) had early collected a large number of autographs and copies of these works, so that he was able to publish a monumental complete edition of Paracelsus. The mass of writings was from various sources. Some were from manuscripts treasured by former students, many from well-known collectors of Paracelsus literature, some written up from lecture notes, some of dubious origin and some obviously spurious and so recognized by Huser. Huser had also prepared further volumes with the surgical writings. However, since there were competing editions in Basel with surgical writings by Paracelsus, these remaining writings could only be published in Strasbourg in 1605, when Huser had already died. Huser had taken great care to change the original wording as little as possible, apart from modernizing the language. We can therefore assume that with this edition we have a very reliable text at our disposal.

„Paracelsus was the precursor of the chemical pharmacology and therapeutics, and the most original medical thinker of the sixteenth century. As a pioneer in chemistry, Paracelsus was preceded by pseudo-Geber, the alchemists Albertus Magnus and Cornelius Agrippa. Paracelsus took Geber's three chemical elements and mixed them up with a species of theosophic lore. Baas has compared reading Paracelsus to delving in a mine. We are in a strange world of mystic principles, macrocosms and microcosms, archaei and arcana, enlivened by gnomes, sylvans, sprites, and salamanders. Yet, the author of all this high-flown verbiage, the actual Paracelsus, was a capable physician and surgeon. Far in advance of his time, Paracelsus discarded Galenism and the four humors, and taught physicians to substitute chemical therapeutics for alchemy; he attacked withcraft and the strolling mountebanks and he opposed the silly uromancy and starcraft; he was the first to write on miners' disease; and the first to establish a correlation between cretinism and endemic goiter, he was ahead of his time in noting

the geographic differences of disease and almost the only asepticist between Mondeville and Lister.“ (Garrison)

The prophetic works appear in Volume 10 of this compilation. In addition to the Prophecy for the Next Twenty-Four Years, Huser's edition includes Paracelsus' interpretation of the “pope prophecy,” one of the late medieval and early modern period's most well-known prophecies. It consisted of thirty images depicting a series of corrupt popes followed by a series of righteous “angelic” popes. Often referred to as the *Vaticinia de summis pontibus*, it consisted of two different prophetic manuscripts that were conflated at some point in the early 15th century. Although the original authors remain obscure, by the early modern period the combined prophecy was commonly (although erroneously) attributed to Joachim of Fiore, a 12th century Italian monk who preached that the history of the world was divided into the Age of the Father, the Age of the Son, and the Age of the Holy Spirit. This final age would be a time of great spirituality overseen by a new monastic order. The earlier manuscript, known as the *Genus nequam*, consisted of a series of fifteen figures with accompanying text and was written sometime in the late 13th or early 14th century. It was based on an older Byzantine prophecy known as the *Leo Oracles*, which depicted the downfall of a ruling dynasty and the arrival of a savior-Emperor. Its medieval reinterpretation was originally meant to depict a series of cardinals from the powerful Orsini family, but it quickly became associated with the papacy. The first seven figures depicted in the manuscript represent the historical popes from Nicholas III to Benedict XI. They are followed by eight future popes who were meant to usher in a revival of both the church and society. The second prophetic manuscript, called the *Ascende calve*, appeared in c.1328. Like the *Genus nequam*, it depicted a series of historical popes beginning with Nicholas III, but ended with a depiction of a terrible beast, possibly representing the beast of the apocalypse. When the two prophecies merged, the *Ascende calve* came before the *Genus nequam*, with the beast appearing in the middle of two sequences of popes. While these prophecies were originally written in the context of a renewal of the Catholic Church, its combination of papal and apocalyptic imagery proved irresistible to the 16th century religious reformers eager to comment on the failings of the papacy. When the Lutheran theologian Andreas Osiander found copies of the prophecy in the library of the Carthusian monastery in Nuremberg and the Nuremberg City Council library, he excised the original text and wrote his own preface and interpretation of the images, which were created anew by the artist Erhard Schön. The Nuremberg meistersinger Hans Sachs also collaborated



on the project, and provided couplets to accompany each image. This new edition of the prophecy was published in 1527 as *Eyn wunderliche Weyssagung von dem Babstum* (A wondrous prophecy of the papacy) as a visually arresting example of Lutheran propaganda, made explicit by their depiction of Martin Luther preparing to revitalize Christianity. The images also appealed strongly to Paracelsus. Paracelsus did not care for Osiander's interpretation, as he not only thought it was biased (which it was), but believed Osiander lacked any real prophetic insight. Paracelsus wrote his own commentary on the papal figures in 1530, although they were not published until 1569. Although Paracelsus interpreted the figures as showing the complete corruption of the papacy and its inadequacy to lead the Christian flock, he did not cast Luther as a savior figure. Paracelsus instead opted for an interpretation that included the traditional pastor anglicus. A new pope would be selected by God and crowned by the angels; however, he would understand that he was still only a man, and that the only true pope was none other than Christ.

Seltene erste deutsche Gesamtausgabe der Werke des Theophrast Bombast von Hohenheim, genannt Paracelsus (1493 - 1541), die sog. „Huser'sche Quartausgabe“, in der zahlreiche Schriften zum ersten mal im Druck erschienen und deren Text für alle späteren Ausgaben maßgeblich wurde. Sie kam mit Unterstützung des Kurfürsten und Kölner Erzbischof Ernst Prinz von Bayern zustande und wurde von dem „Paracelsisten“, dem aus Waldkirch im Breisgau stammenden Arzt und kurfürstlich kölnischem Rat Johann Huser (1545-1600) herausgegeben (vgl. Hirsch-Hübotter III, 350). „Wenn man ohne Voreingenommenheit diese Huser'schen Darlegungen über die bei der Sammlerausgabe angewendeten Grundsätze und Massnahmen überblickt, so kann man ihm die Anerkennung nicht versagen, dass er mit Umsicht und Gründlichkeit an die Lösung seiner Aufgabe gegangen ist“ (Sudhoff pp. 374). Die Ausgabe gliedert sich in medizinische Werke (Teile I-VI), dann die „Bücher, in welchen fürmlich die Kräfft, Tugenden und Eigenschaften Natürlicher dingen, auch derselben Bereitdungen, betreffend die Artzeney, beschriben werden, neben eingemischten sachen zur Alchemey dienstlich“ (Teil VII). Es folgen die philosophischen Schriften (Teile VIII-X). Mit der häufig fehlenden Foliotafel im 10. Teil zu Seite 68, ferner dem „Appendix“ und einem zweiten Anhang mit dem „Fasciculus Prognosticationum Astrologicarum“. Zum Appendix gehören auch die Textfiguren und die Holzschnitte (davon 30 zur Auslegung der Magisten Figuren im Carthäuser Kloster zu Nürnberg und 32 Figurae Magicae Theophrasti zur „Prognostication auf XXIIII Jahr zukünftig“).



## Flood Damage in Toulouse

**PROVOST, Joseph (photographer)**

*Inondation de Toulouse. 23. Juin 1875. Provost Pere & Fils, Photographes. oblong folio (350 x 430 mm) 22 card boards (340 x 410 mm) with each one original mounted albumin photograph (ca. 160 x 215 mm) all titled below image on boards. Green Half-cloth album, embossed title on cover, spine and endpapers renewed. some photographs little faded, else fine.*

EUR 2.900.-

Exceedingly rare & fine album with photographs showing the destruction of houses in Toulouse due to extreme weather in 1875. The Garonne flood of June 25, 1875 destroyed around 1,400 houses in Toulouse. Consequently, in Toulouse it was decided that construction or reconstruction permits are only given on condition that the following prescriptions are followed: the foundations are lowered to sufficiently firm ground, the foundations are made of masonry with lime mortar, the walls are made of solid materials and lime mortar, without green brick and earth mortar, the walls reach 3.50 m above the ground, and the walls exceed by two meters the stretch of water of June 23, 1875. The images show: Rue Varsovie, Avenue de Muret, Allée de Garonne, Rue Villeneuve, Rue de Tournefeuille, Place Roguet, C. de Rue St. Nicolas, Amidonniers, Rue du Martinet, Rue de l'Eau, Place du Chairedon, Place du Chairedon, Rue des Arcs St. Cyprien, Rue de martinet, C. de rue St. Cyprien, C. de rue St. Cyprien, Rue du Pont St. Pierre, Pont St. Michel, Barriere de Fer, Rue des Fontaines, Rue des Menuisiers, Rue Villeneuve

Joseph Provost was a Photographer in Toulouse from the mid-1860s until at least 1900.- Holdings: BNF Paris (21 photographs); Univ. Toulouse (a smaller album with 44 photographs by Eugene Delon & Maison Provost)

## Hydraulic Engineering Drawings

**RIJSTERBORGH, Leendert (?)**

23 pen and ink drawings with water-color finishing in a black framing line of bridges, sluices, wood constructions mostly in size: 365 x 520 mm. Four of them are signed or monogrammed and two are dated: 1819 / 1820. Little dust-soiled, else in fantastic condition. Half calf period style with label on covers. Four other drawings by another hand for a book on weir construction are laid within.

EUR 7.500.-

Superb – for their detail and skills – engineering drawings showing several mechanical, engineering and architectural constructions such as swing and draw bridges, dams, sewers, locks and water wheels, and 4 sheets showing joints for wooden bridge construction. Most probably an early work by the Dutch hydraulic engineer Leendert Rijsterborgh (1802–1864) who was chief engineer of the water management in North Brabant and an expert for difficult issues in water engineering. North Brabant owed to him the largest and most useful water engineering works at that time, the improved drainage of the river Maas, the canalization of the river Dieze in connection with the Zuid-Willemsvaart canal, the large lock and the fort at Crevecoeur on the Maas near Empel, the ship bridge over the Maas near Helder and all bigger provincial roads. He was a Knight of the Order of the Netherlands Lion and died in Hertogenbosch. (van der Aa XVI, pp. 627) At the time of the drawings he was just 17 to 18 years old.

## Expressionism in Vienna



**RIPKA, Emilie (Emmy) Elisabeth.**

*„Holzschnitte (von) E. E. Ripka“. 7 woodcuts mounted within passe-partout, each monogrammed EER under the woodcut, with one exception additionally signed in pencil. Woodcuts in different sizes (300 x 200 to 420 x 310 mm). Overall size: 660 x 500 mm. One handwritten index sheet with titles of the woodcuts. (Vienna, late 1910 - early 1920's) In original handmade folder with woodcut title and ties, one missing.*

EUR 3.000.-

Probably unique copy, a set of 7 expressionistic woodcuts by a Viennese expressionist woman artist, of which we only know by now, that she was acquainted with Robert Philippi (1877-1959), the assistant of Franz Cizek. The Collection Chrastek (Kat. Chrastek.- Widder 2019, S. 163. no. 463) has a watercolor by Emilie Ripka with dedication to Robert Philippi, calling herself „petite chanteuse“, dated Febr. 1924. The book „Waldgänge. Unseren Jungwanderern zur Anregung und Belehrung.“ by Friedrich Knauer published in Vienna in 1924 (Jugendverlag Eckarthaus) includes an image by the artist.

The woodcuts in this folder are titled on the index: „Awakening“, „Mother“, „Ascetic“, „Whore“, „Lovers“, „Adam“ & „Eve“. The folder is probably unique or published



## Education of Engineers under Louis XIV.



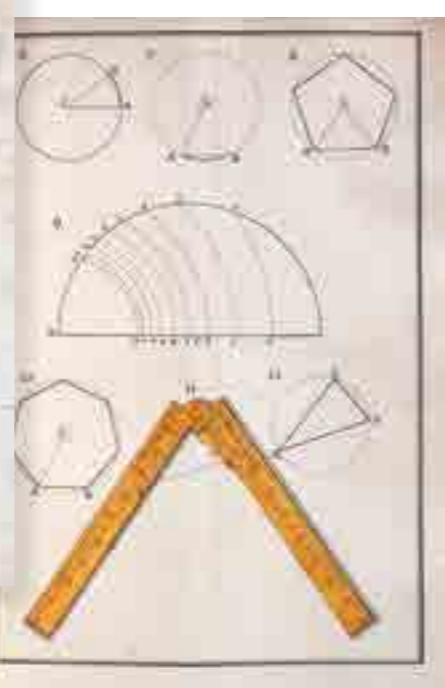
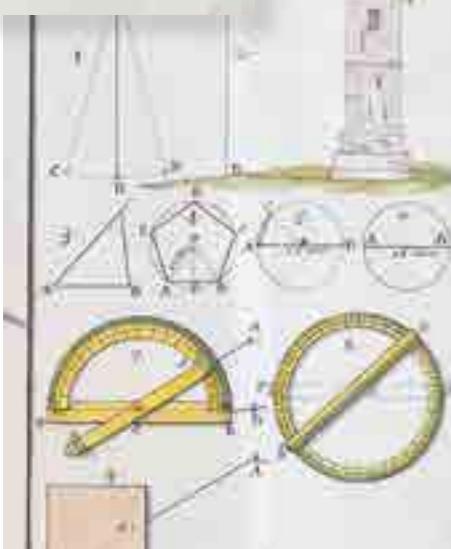
### SAUVEUR, Joseph.

*Geometrie Pratique (de Sauveur) Livre I. (- Livre VII.)* Handsome French manuscript in ink on strong paper with skillfully executed illustrations in pen-and-ink and watercolor. no date given, but after 1691, probably France early to mid 18th century. 4to (240 x 180 mm). 164 unnumbered leaves, with 4 blank leaves bound within. Written by one person in a legible hand and with 27 folding plates with hand-drawings, of which 19 are hand colored. Contemporary calf, gilt spine in compartments, morocco label: „Geometr. de M. Sauveur“, hinges cracked, but holding strong, red edges, little water-stained at right hand edge, else fine.

EUR 4.800.-

A handsome manuscript on practical geometry for the engineer, written in 1689 by Joseph Sauveur for the Duke of Chartres, never published, but distributed in manuscript form until the mid 18th century because it belonged to the standard lecture of every engineer in the royal army. In 1697 Le Peletier ruled that in future the king would admit as engineers only those officers who had undergone examination by Vauban, or, in his absence, the mathematician Sauveur. The „Geometrie pratique“ and „Theorie de fortification“ both of Sauveur became the standard lecture for the engineer education at the Army. The first book discusses the principals of geometry and mathematics, the second book is on trigonometry, the third book discusses the instruments for engineers, the fourth book describes how to make figures and drawings with the instruments, the fifth part is on „longometrie“ which included surveying, triangulation, measuring of heights and similar actions, and the last books are on planimetry and on stereometry.

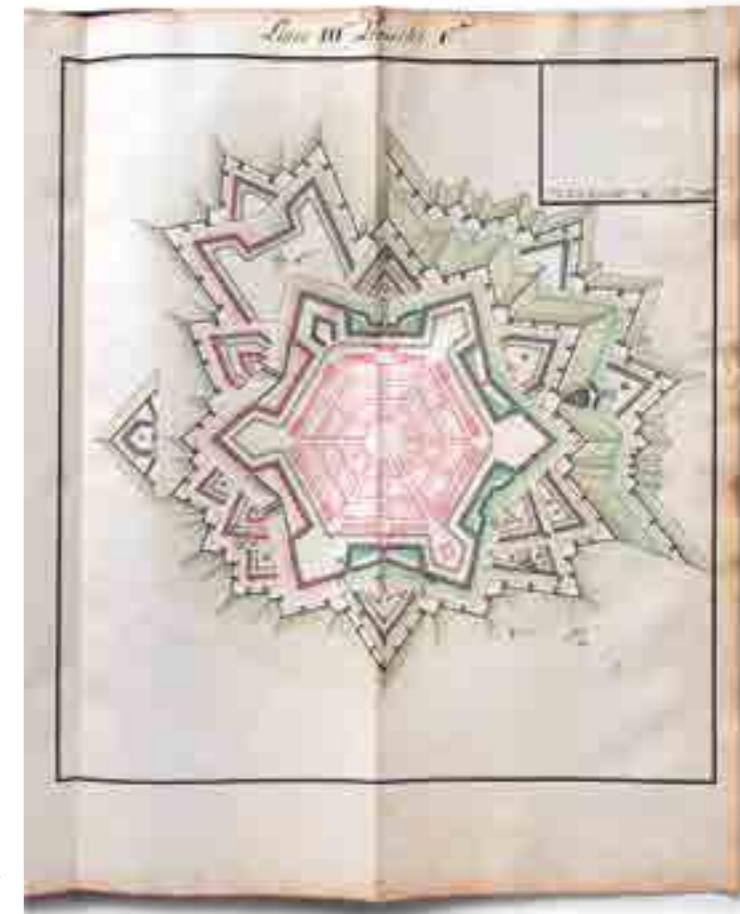
Born into middling stock, Joseph Sauveur excelled in his studies at the Jesuit College at La Flèche (Descartes's Alma Mater), and this led to his admission into the circle of Bishop Bossuet, the leading cleric in Louis XIV's monarchy, and then into a seminary in Paris to train as a priest. There he met the abbé Jean-Louis de Cordemoy, a member of Bossuet's circle, who combined evangelical pursuits with interests in architectural theory, the latter resulting in a renowned architectural treatise in 1706. Cordemoy's mechanico-mathematical interests also brought him into the orbit of Jerome de Pontchartrain as secretary of the navy. When Sauveur decided not to pursue a career in the clergy, Cordemoy's connections with mathematically minded royal officials like Pontchartrain proved helpful. By 1690, Sauveur had become a professor of mathematics at the College Royale, a mathematical tutor to the children of many elites at Louis XIV's court, and a royal military engineer, serving particularly under Vauban as the principal mathematical examiner of new recruits. From this position he also began to cultivate his trademark mathematical speciality: the mathematics of probability as it relates to games of chance. Sauveur became a well-known expert in the mathematical calculations useful in such games, and as a result he attracted a lucrative clientele of courtiers eager to pay for such services. He also advanced new theories in musical theory. (Shank. Before Voltaire. The french origins of „Newtonian“ Mechanics, 1680-1715).



### SAUVEUR, Joseph.

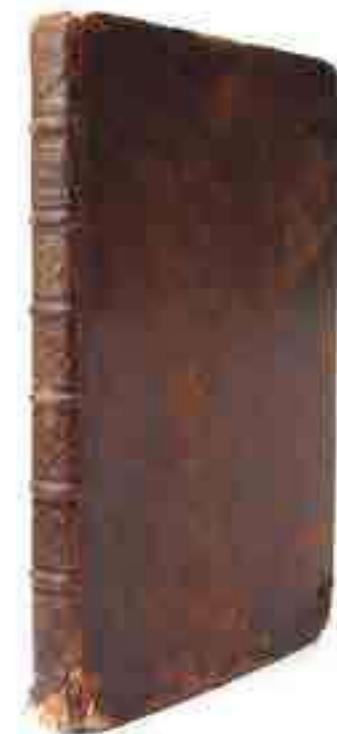
*Traité de fortifications. Première partie. De l'art de fortifier les places, ou l'on explique les differens Siste-mes qui ont été mis en usage jusqu'à ce jour, et les differens dehors qui ont été pratiques pour éloigner l'en approches (... Livre 2e De la fortification moderne... Livre 3e des dehors, et des citadelles... Livre 4e des fortifications irrégulières) par Monsieur Sauveur, 1737.* Eighteenth-century French manuscript on military architecture in ink on paper in 4 parts in one volume. Folio (380 x 230 mm.), [1], ff.1-20 & [5], 7 coloured plans on folding sheets, [Livre 2e:] ff.21-69, 18 coloured folding sheets, [Livre 3e:] ff.70-85, 4 coloured folding sheets, [Livre 4e: ff.86-101 & [4], 3 coloured folding sheets. Contemporary calf, spine gilt in compartments with morocco label: "Traite de Fortifi[cations]", worn, spine and lower corners defective, hole in title and flyleaves, not touching text, plates sound, text partly spotted

EUR 4.800.-

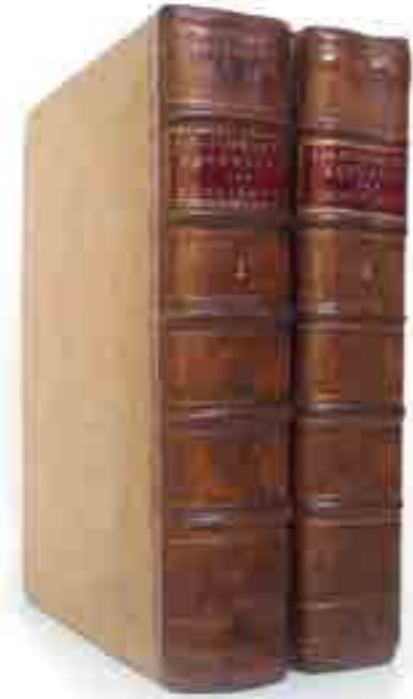


Défense, Vincennes, with different page numbering, partly without plates, but mostly containing between 31 and 36 colored plates or there is a copy in BSB München Cod.icon 215. This copy here was made after Sauveur's death in 1737.

The mathematician & physicist Joseph Sauveur (1653–1716) was influential as a teacher of practical mathematics. Born with a voice defect, he did not begin to speak until the age of seven and retained a lifelong difficulty with his speech. He first attended the famous Jesuit school of La Flèche, where arithmetic intrigued him. Hoping to learn science, Sauveur went to Paris in 1670, where he studied mathematics and medicine and attended the physics lectures of Jacques Rohault. He soon met Cordemoy, reader to the son of Louis XIV; and Cordemoy soon sang his praises to Bossuet, preceptor to the Dauphin. Despite his handicap, Joseph promptly began teaching mathematics to the Dauphin's pages and also to a number of princes, among them Eugene of Savoy. By 1680, he was something of a pet at court, where he gave anatomy courses to courtiers and calculated for them the odds in the game called „basset“. In 1681, Sauveur did the mathematical calculations for a waterworks project for the Grand Condé's estate at Chantilly, working with Edme Mariotte, the father of French hydraulics. Condé became very fond of Sauveur and severely reprimanded anyone who laughed at the mathematician's speech impediment. Condé would invite Sauveur to stay at Chantilly. It was there that Sauveur did his work on hydrostatics. In the years that followed, Sauveur taught mathematics to various princes of the Royal family. In 1686 he obtained the mathematics chair at the Collège de France, which granted him a rare exemption: since he was incapable of reciting a speech from memory, he was permitted to read his inaugural lecture. In 1696 he became a member of the Paris Academy of Sciences. - MGG XI, cols. 1437–1438; DSB XII, 126–28.



## Monument of Moon Mapping



### SCHROETER, Johann Hieronymus.

*Selenotopographische Fragmente zur genaueren Kenntniss der Mondfläche, ihrer erlittenen Veränderungen und Atmosphäre, sammt den dazu gehörigen Specialcharten und Zeichungen. Lilienthal, for the author, 1791–1802. Two vols., 4to, pp. [18], xx, 676, [1]; [8], xxii, 565, [1], with engraved title vignettes to both volumes, and 75 engraved plates, five folding; a very few leaves with the odd spot; contemporary half calf over speckled board, red leather labels.*

EUR 29.000.-

A superb copy, crisp, clean, entirely uncut, and complete with the very rare second volume, of Schroeter's famous work, 'the foundation of modern selenography' (Brown).

'Schröter studied law at Göttingen but also attended lectures in mathematics, physics, and astronomy, the last under Kästner ... Through his appreciation of music he met the Herschel family, who revived his interest in astronomy. In 1781 he became chief magistrate at Lilienthal, a post that left him free time to devote to astronomy. With the aid of the optician J.G. Schrader he built and equipped an observatory that subsequently became world-famous for the excellence of the instruments. Some were made in his own workshop; others he bought from Herschel, the latter including a reflector with a twenty-seven-foot focal length, the largest on the Continent. George III of England enabled Schröter to continue his astronomical work by buying all of his instruments, with the stipulation that they remain in Schröter's possession until his death, when they would become the property of the University of Göttingen. Schröter was also awarded a grant to hire an assistant. K.L. Harding and, later, F.W. Bessel were among those who held the post.

'For thirty years the observatory at Lilienthal was a center of astronomical research and was visited by foreign astronomers. On 21 September 1800 it was the site of the congress organized to search the space between Mars and Jupiter for a planetary body. Lilienthal was occupied during the Napoleonic Wars by the French, who looted and partly destroyed the observatory, although most of the instruments were saved. In the ensuing fire Schröter lost all copies of his own works, which he had published himself... Schröter was the first to observe the surface of the moon and the planets systematically over a long period. He made hundreds of drawings of lunar mountains and other features, and discovered and named the lunar rills' (DSB).



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

Whilst most copies of Schröter's work were destroyed in 1813 during the occupation of Lilienthal by the French, the second volume, published closer to the event than the first, is of the greatest rarity.

Complete with all the plates, the copy offered here is further enhanced through the addition at the time of binding of three folding plates by Bode, including a large chart illustrating the parabolic paths of 72 comets, and a fine stereographic celestial map, measuring 76.5 x 76.5 cm and 67.5 x 66 cm respectively (these with short tears to folds and lightly offset). The large, apparently separately printed maps by Bode are of similar rarity, with the chart of cometary paths recorded at the Staatsbibliothek zu Berlin, and Technische Universität Bergakademie Freiberg only, and - whilst a number of different examples of the stereographic celestial chart are recorded in German libraries – the only copy recorded as engraved by the Berlin engraver 'C.C. Glassbach', as here, is at the Burndy Library (giving a date of 1787, whereas the present is undated).

The Face of the Moon 14 (vol. I only); see Ewen Whitaker, Mapping and Naming the Moon, pp. 89–109, and Sheehan and Dobbins, Epic Moon, chapter 6 'A compulsion to observe', pp. 59–73; for Bode's celestial chart, see Warner, The Sky Explored p. 37.

## Ars Nova Musica

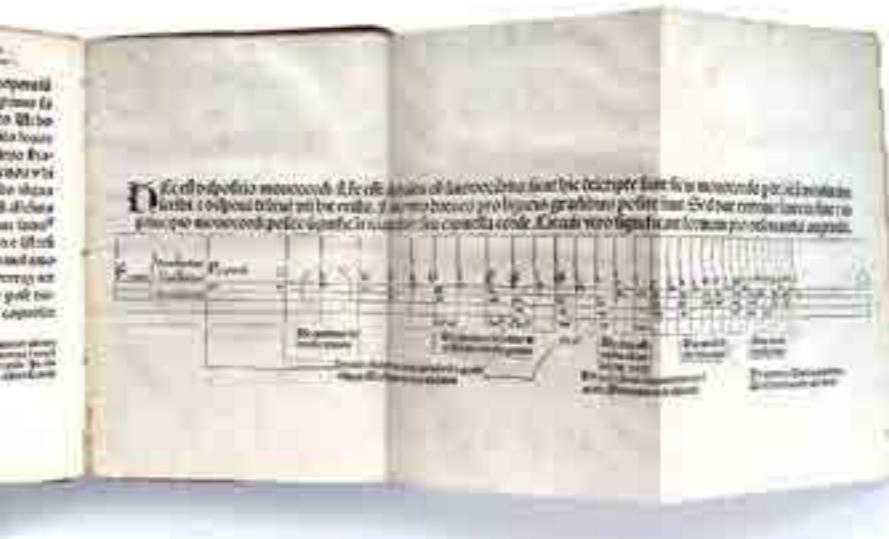
### SPECHTHART, Hugo von Reutlingen.

*Flores musicae. – Strasbourg: Johann Prüss, 1488. 4to (200 x 145 mm). Collation: 2 Bll.; 98 leaves, the last blank (Sign.: (\*2), A – M8) with two text woodcuts and a folded sheet (printed on one side only) inserted between leaves D2 and D3, first line beginning "Hec est dispositio monocordi", rubricated copy. Harmonic hand on sheet A7. Numerous musical scores printed in the text. Contemporary binding over wooden boards, spine with vellum, but broken, and upper cover loosely in binding, blind stamped, middle clasp preserved. Title written in ink on the lower cover by a contemporary hand, title in black ink and library code in red ink. Inner front cover with old antiquarian book dealer notes. Preserved in later folder. The first two sheets are from another copy or in contemporary hand-written facsimile, small marginal worming, not really touching the text. Else a fine copy in modern folder.*

EUR 32.000.-

A musical treatise on Gregorian chant, consisting of four chapters covering solmization (the Guidonian hand), the monochord, intervals and the ecclesiastical modes. Second incunable edition of this famous musical treatise, with one of the earliest examples of woodcut music charts. The first edition was published in 1485 in Venice, but only extant in a single copy. This famous manual on choral singing was written by the German schoolmaster Hugo von Reutlingen and was probably used to teach young choristers. It was so popular that it was translated and appeared in numerous editions until the 19th cent. The music theorist Hugo Spechtshart von Reutlingen (\* probably in 1285 in Reutlingen - after May 12, 1360) was a chaplain at the Reutlingen Marienkirche. His Latin writings, which are predominantly written in verse form, are important evidence of music education in the Middle Ages. The chronicle manuscript kept in Saint Petersburg contains melodies of the Geißlerlieder, which were sung in

the plague year 1349. This treatise here is written in the form of a didactic poem, giving some pointers on practical matters and attempting to add a little music history along the way. Hugo's Flores Musicae covers the rules and principles of ecclesiastical chant, the gamut, the monochord, the intervals, the church tones and their use. It contains full-page illustrations, such as the so-called Guidonian hand, as well as some fine diagrams of the mathematical principles behind the monochord and the ratio of intervals. - RISM counts 33 copies world-wide. Provenance: Library of Monastery Buxheim, dissolved in 1803; to Count Ostein; on leave A1 (G.W.B.D.), probably Gräflich von Waldbott-Bassenheim'sche Domänenverwaltung, taking over Count Ostein property in 1810; William Hayman Cummings (1831–1915) (ex libris) and Alfred Cortot, pianist (Ex Libris on back inner cover). - ISTC : is00637250 ; Goff F217 ; BMCI 121 ; BSB-Ink S-502 ; GW M42916 ; Polain (B) 2036 ; Wolfheim 1044.



## When the Stars were Colored



**Smyth, William Henry.**

*Sidereal Chromatics; being a re-print, with additions, from the "Bedford Cycle of celestial objects", and its "Hartwell Continuation", on the colours of multiple stars. - London: printed for private circulation by John Bowyer Nichols and Sons, 1864. (cover title: Colours of Double-Stars) 8° (265 x 170 mm) IX, 10-96 pp. with one hand-colored plate. Original blue publisher embossed cloth binding, author's presentation copy to J. W. Jeans, 1865 with Ex Libris of Smyth and Lee (?). Very fine.*

EUR 1.400.-

First edition of William Henry Smyth's (1788-1865) classic work on the colours of stars.

Back in the 19th century, it was still possible to be confused about the nature of open clusters versus globular clusters, emission nebulae vs. galaxies. The visual evidence was generally inconclusive even with Parsons' Leviathan.

Astrophotography completely eliminated any ambiguity in all but a very few cases, and today the categorical confusion is essentially zero. There are a number of physical reasons why star color cannot accurately display star temperature - extinction being a big one - and the huge range of color index values within each spectral category and that human visual perception is just not capable of accurately and reliably parsing point objects at very low luminance levels and very small separation under scotopic adaptation. It's made to see reflecting surfaces as luminance shapes in the dark and chromaticity under sunlight. Smyth knew nothing of spectral classes and the "supposed" colors that go with each spectral class. Free from the shackles of the science, Smyth was at liberty to believe he saw lilac and green stars.

## Microfossils

**SOLDANI, Ambrogio.**

*Saggio Orittografico. Ovvero osservazioni sopra le terre nautilitiche ed ammonitiche della Toscana. - Siena: nella Stamperia di Pazzini Carli e Figli, Siena, 1780. 4to (252 x 182 mm). VII, 146 pp. with engraved frontispiece within pag., and 25 engraved fold. plates (inc. Cir. Santi) offossili. Shortly later half calf, gilt spine in compartments, lower spine cracked, but holding, removed Ex Libris, ownership inscription on front-fly by J. v. d. Hoeven. Fine copy.*

EUR 2.800.-



Important geological work by the pioneer of micropaleontology and marine biology, Abbot Ambrogio Soldani (1736-1808), whose microfossil collection (glass vessels & microscope slides) are still preserved in Siena. In the „Saggio Orittografico“ (The Written report), his first book on microfossils, he describes various fossil bearing localities and explains the geology of Tuscany. Today Microfossils are specially noteworthy for their importance in biostratigraphy. Since microfossils are often extremely abundant, widespread, and quick to appear and disappear from the stratigraphic record, they constitute ideal index fossils from a biostratigraphic perspective. Although an exemplary monk, he was active in the cultural life of Siena, where he spent most of his life. With the economist Sallustio Bandini, he reorganized the celebrated Accademia dei Fisiocritici, and in 1781 he was appointed professor of mathematics at the University of Siena. Soldani was not only a mathematician, however, but also an ardent naturalist. In his studies of Pliocene marine formations of Tuscany and of preexisting ones bordering the Pliocene sea he proved to be an accomplished geologist, describing with great accuracy the lithological, stratigraphic, and paleontological characteristics of the deposits. Although his emphasis on the study of microscopic fossils (he described and drew hundreds of them,

from mollusks to foraminifers) entitles him to be considered a paleontologist, Soldani never approached paleontological research as an end in itself. His desire to study the microfauna of the Mediterranean, which was almost unknown in his time, derived from his conviction that knowledge of present zoological conditions would have decisive consequences for the correct interpretation of the deposits left by the ancient seas. Soldani's studies distinguished him as a leader in establishing the interrelation of zoology and paleontology; and he deserves considerable credit for his efforts to derive, from present conditions, material for the study of the geological past. The harsh criticism, especially in this respect, of his most important work, the *Testaceographia*, so embittered him that he burned all copies of the work in his possession. Charles Lyell assigned him a prominent place among eighteenth-century naturalists, and not merely that of a founder of micropaleontology. Francesco Rodotico (Complete DSB).- Parenti, 468; Moreni, Bibliogr. della Toscana II, 343. Provenance: Jan van der Hoeven (1801-1868), a Dutch zoologist who wrote as readily about crocodiles as about butterflies, lancelets and lemurs. His research on the nautilus resulted in the discovery of a secondary sexual organ of unknown function which was then named after him.

**SOLSKI, Stanislas.**

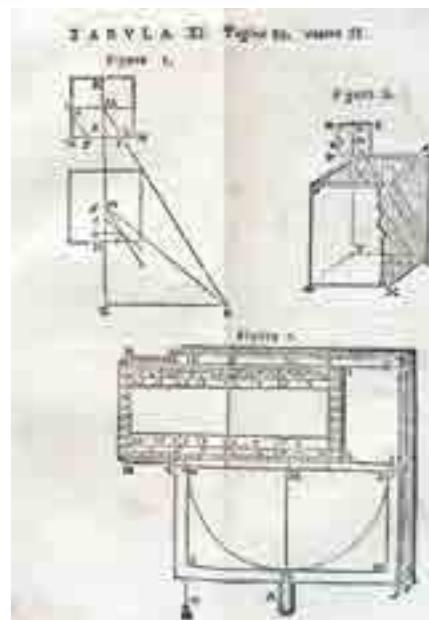
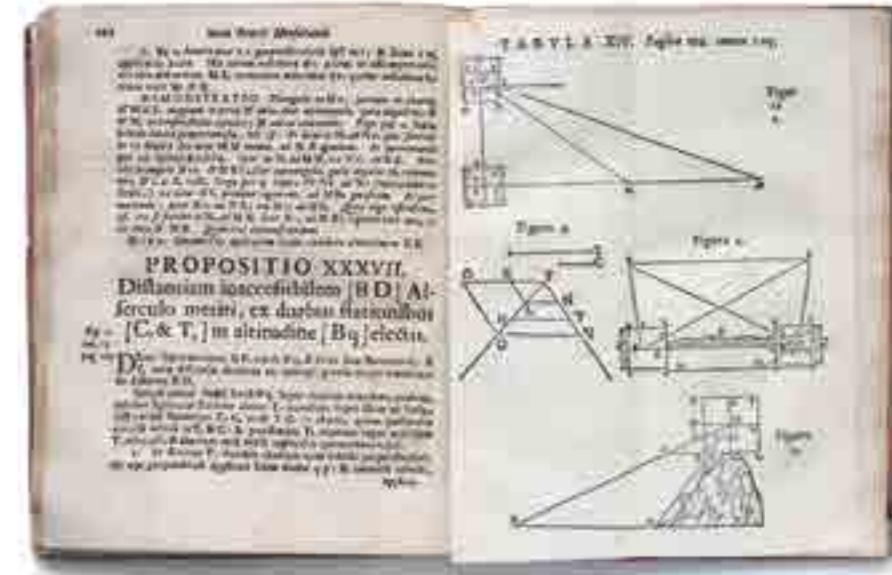
*Praxis nova & expeditissima mensurandi geometrice quasuis distantia, altitudines & profunditates, plerumque sine usu ordinariæ regulæ proportionum quam auream seu trium vocant, ... Cracovie, Francisci Cezary, 1688. 4to (187 x 145 mm) 8 Bl., 136 pp. with 45 text woodcuts and 16 plates on 8 leaves.*

Near contemporary paper card boards in faint red.

EUR 7.500.-

First edition, very rare, of this extensive practical textbook on all aspects of surveying and taking measurements, calculating proportions, the Golden Rule, and perspective, including the teaching of drawing perspectival plans of castles, towns, gardens, and the mapping of lands.

In this work, Solski describes a surveying table with sights. The work differs from many others in this era in that the author takes pains to describe the construction of critical parts of this instrument in detail. For example, the sights for his equivalent of a surveyor's cross are carefully drawn to show threads positioned to enhance accuracy. The large opening on the furthest sight allows the observer to quickly find the target while the threads still provide accurate readings. The author also carefully shows how to create a set of parallel rulers to the sighting ruler on a plane table, again to enhance accurate drawings. The Polish Jesuit mathematician and architect, Stanisław Solski (Kalisz, 1622 – Krakow, 1701) taught both grammar and mathematics. He is known to have corresponded



**STILLING, Jacob.**

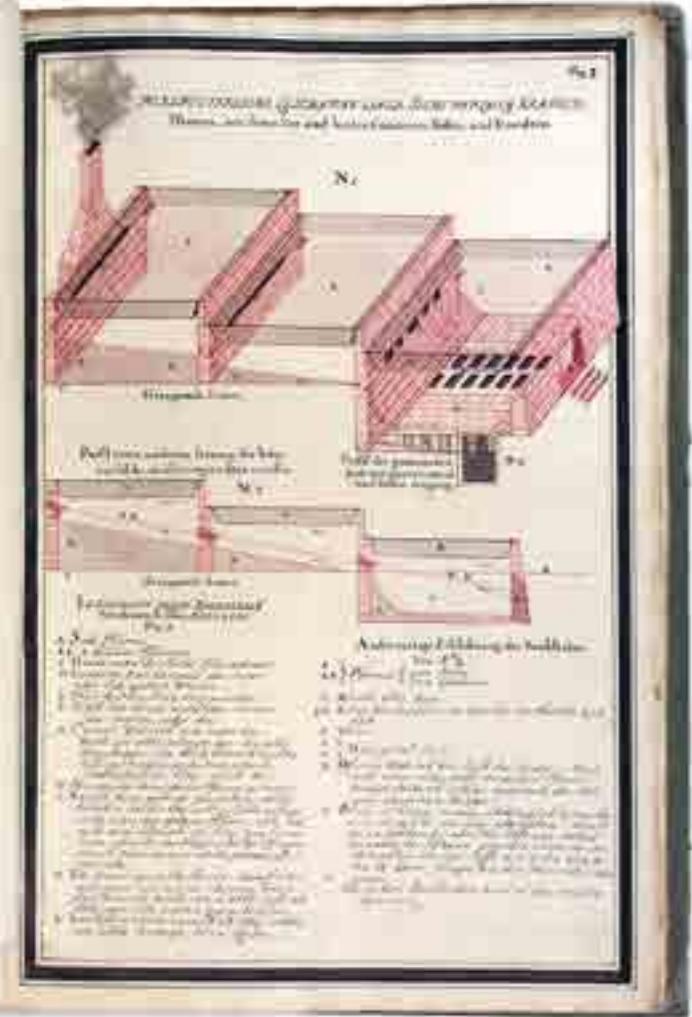
*Beiträge zur Lehre von den Farbempfindungen. Ausserordentliches Beilageheft zu den Klinischen Monatsblättern für Augenheilkunde, XIV. Jahrgang. Mit 5 Oeldrucktafeln. - Stuttgart: Ferdinand Enke, 1877. oblong 4to (245 x 170 mm) 12 pp. text incl. last blank and 5 colored plates (four in size: 240 x 580 mm) Original paper folder, with defects, else fine.*

EUR 600.-

The plates show colored letters on black ground to prove color blindness. Jakob Stilling (1842-1915) was a German ophthalmologist and the son of the famous anatomist Benedikt Stilling (1810-1879). He studied in Göttingen, Marburg, Würzburg, Berlin, and Paris. He received his doctorate in 1865 and in 1867 settled in practice as an eye physician in his native city of Kassel. However, being attracted to ophthalmology, he received further education on this specialty in Paris, Berlin and Vienna, and eventually with Carlo Reymond in Torino. Following unsuccessful attempts to embark on a further academical career in Italy, he returned to Kassel to practice eye medicine. In 1877 he introduced "Stilling's colour table", which were pseudo-isochromatic charts used in diagnosis of color blindness. (Fischer, pp. 1516). Provenance: Herzog Carl Theodor in Bayern (1839-1909).



## Manuscript on a North Sea Saltworks



### Salt.

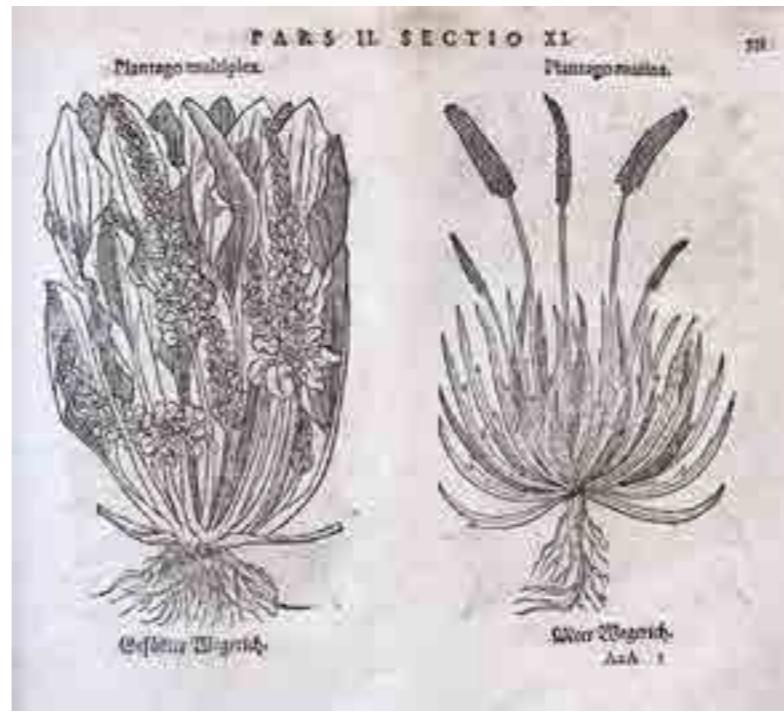
*Risse und Beschreibung der Saltz - Cothen* (title in ink on cover). German manuscript on paper with 10 plates with full- or half-page ink- and wash-colour drawings, partly coloured. Brown ink in a legible German hand on paper. No place and date Germany, (Varel ca 1720 ?). Folio (375 x 250 mm). 14 text leaves, and 10 leaves with ink- and wash color drawings of technical installations and important production equipment heavily annotated in a calligraphic hand. Contemporary papered cardboards, manuscript paper label to front cover. Front paste-down with two manuscript ownership entries. Covers rubbed and soiled, minor defects. Two old stamps by a military library from Hanover on two leaves.

EUR 6.800.-



Very rare and fine German manuscript on salt production at the North Sea, not from salt-water but from peat, as far as it was available in the mud flats and surfacing during low tide. The peat was cut at low tide and dried on flood-free terrain and then burned. The ashes were leached out repeatedly in funnel-shaped wooden chars, and the concentrated brine was evaporated by heating and vaporization devices. A gray-colored salt remained the so-called Friesensalz. According to J. E. Ritter von Koch-Sternfeld in his book on German and Austrian saltworks 'Die teutschen ... Salzwerke' p. 28 a saltworks was established near Hooksiel in 1652 but existed only for a very short period of time. Hooksiel was built as a harbour for the prospering North Sea port town Jever in the county of Oldenburg. A ton of wet salt-water peat supplied about 25 kg of salt which was mainly used in the fishing trade. It was a laborious work and also had some repercussions on the stability of the dams built against high waters and storm tides. Local production and imports from other salt producing places in Europe were measures to compete with and replace the expensive boiled salt from Lüneburg which dominated the market. One of these places which had a lasting effect on the German salt market was the Baie de Bourgneuf, where sea-salt was harvested in the salt marshes south of the Loire estuary on the Atlantic which had to be refined due to its poorer quality. The Dutch imported it and succeeded in building numerous refineries on the North Sea coast, such as the refineries on Nesserland/Emden, Hooksiel near Jever, Varel and Friedrichstadt. - Provenance: A German military-library with stamp and an engraved bookplate 'Artillerie-Schule Hannover' by Ganz, de-accession stamp and modern bookplate of John Max Hermann Julius Freydank, pen-name Hanns Freydank (1892-1971), a German historian, numismatist and genealogist specialised on the cultural and economic history of salt with a focus on his hometown Halle/Saale with its important saltworks.

## First Botanical Field-Guide



### (JAKOB THEODOR) Iacobus Theodorus, called Tabernaemontanus.

*Eicones plantarum seu stirpium, arborum nempe, fructicum, herbarum, fructuum, lignorum, radicum, omnis generis; tam inquinitorum, quam exoticorum : quae partim Germania sponte producit, partim ab exteris regionibus allata in Germania plantantur; in gratiam medicinæ reique herbariae studiosorum, in tres partes digestæ; adiecto indice gemino locupletissimo. - Francofurti ad Moenum: [Nicolaus Bassæus], 1590. oblong 4to (192 x 250 mm) [8], 1128 pp., [16] p. with 2255 text woodcuts of herbs, flowers, plants, trees etc. Contemporary vellum, handwritten paper title label on spine, bent, rubbed and soiled, hinges on one side little cracked, but holding, front fly with old colored portrait in ink, color oxidized. Nice old Ex - Libris (?) on front-fly. Partly browned, little stained and a few woodcuts slightly colored by a little later hand. Good copy in first binding.*

EUR 8.500.-

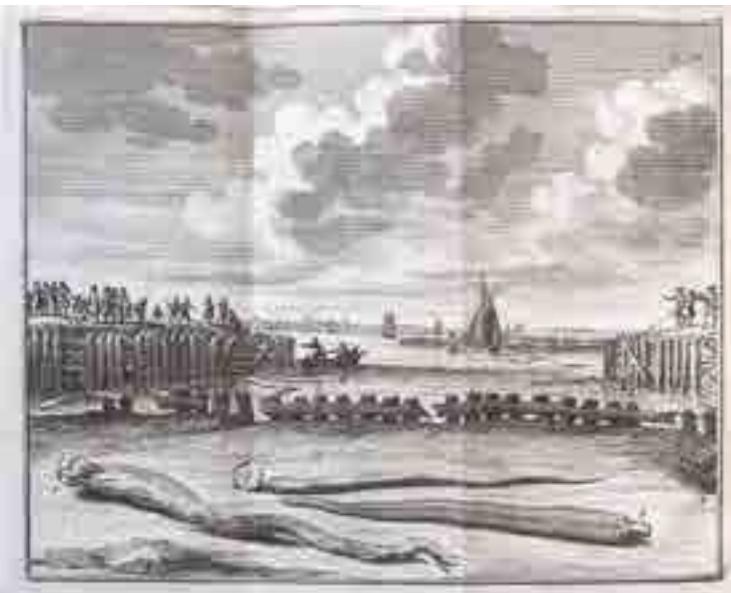
First edition of this smaller format botanical field - guide by one of the fathers of botany; Tabernaemontanus, his second book. The Frankfurt print - shop of Nicolaus Bassæus (Basse) decided to print a herbal without text in a size which could be used to take into the field to identify plants. Further research could then be done in the studio with more elaborate books. On the other hand the publisher wanted to book could also be used by artists as a model-book to copy certain plant illustrations. The illustrations here were later used by Gerard for his Herball. The „last of the botanists of the 16th century“ and one of the most influential, Iacobus Theodorus (1522-1590), also known as Tabernaemontanus, produced two extensive works on botany. Educated as a physician at Padua and Montpellier, Theodorus was an associate of Hieronymus Bock and Otto Brunfels. His *Neuw Kreuterbuch* (1588 - 1591), sometimes considered the most important work of botany of the 16th century, includes descriptions of numerous plants brought back to Europe from the colonization of the New World, including Indian corn and the potato. Theodorus' intention was to make knowledge about the medical uses of plants available to a wide audience, and to that end, he included an index in twelve languages that included the common, as well as learned names of plants. Based partly upon illustrations from earlier works, the woodcuts from the *Neuw Kreuterbuch* were reissued in 1590, without the text, as the *Eicones plantarum seu stirpium*. The majority of these engravings enjoyed a life long after 1590. The plates were acquired in Frankfurt by John Norton, printer to the King of England, and were re-used in John Gerard's famous Herball or General Historie of Plantes (1597), one of the most influential English herbals of the 17th century. Only 16 text woodcuts were new. The enlarged edition of 1631 of Gerard's Herball used then the woodblocks of the Plantin - Moretus print-shop.— VD 16, T 829; Ispahring 86; Nissen, BBI 1932; Pritzel 9094; Alden-L. 590/66; not in Hunt, Heilmann 297: "Da der voluminöse Wälzer sehr unhandlich war, ließ der Verleger Bassæus nach dem Muster von Fuchs und Egenolph für den täglichen Gebrauch einen textlosen Band im Quartformat mit 2255 Holzschnitten drucken ... Die Holzstücke von Tabernaemontanus wurden von John Norton, England, angekauft und 1597 zur Illustration von Gerards Herball verwendet." Swadzba, 1965, pp. 36: nine resp. ten woodcuts are related to absinth.



Knapenfrucht.

## The Shell, the Worm & Climate Change

In the fall of 1730 following a relatively minor storm and flooding, Dutch dike inspectors in the province of Zeeland discovered a little-known „worm” embedded in the wave breakers that buffered coastal dikes. The animal bored into their wooden components, creating a honeycomb of passages that caused them to snap during the storm. The invader was the naval shipworm (*Teredo navalis*), a cryptogenic marine mollusk, now found worldwide. Subsequent inspections revealed that nearly every dike protected with wood contained shipworms, prompting a crisis of existential proportions. Without these barriers, the earthen bodies of sea dikes would be directly subjected to the erosive force of storm surges. The shipworm infestation „cannot be seen as anything” other than an event of „the utmost consequence, if not total ruin of the island,” according to dike inspector Edualdus Reynvaan. News of this novel disaster spread quickly, and by 1731, Dutch inspectors in Holland and the province of Friesland discovered similar infestations along their dikes, sluices, and harbors. European mariners were already familiar with shipworms like *T. navalis* before 1730. They had attacked the wooden hulls of trading vessels since antiquity and presented significant challenges for long-term voyages following the



### MASSUET, Pierre.

*Recherches interessantes sur l'origine, la formation, le développement, la structure, etc. des diverses espèces de vers à tuyau, qui infestent le vaisseaux, les digues, etc. de quelques-unes des Provinces-Unies. On y a joint les Procès-Verbaux qui ont été dressés par les Inspecteurs des Diques, au sujet du dommage causé par ces vers.* – Amsterdam, Francois Changuiou, 1733. 8vo. (153 x 92 mm) VIII, 233 pp., (13; cat. livres) with one fold. engraved plates as frontispiece. Contemporary calf, gilt spine in compartments, marbled end-papers, rubbed and soiled. First leaves with faint water stain, else nice & fine copy.

EUR 1.200.-

French edition (a dutch translation was published the same year) of his book on the shipworms describing the anatomy and physiology of this bivalve mollusc (*Teredo navalis*). It is a bivalve mollusc but appears worm-like due to its elongated body and reduced trilobed shell, which is specialized for wood boring. The shell is white in colour with its outer most layer (periostracum) light brown. The shell can be up to 2cm long and covers only the anterior end of the long, soft body. In Massuet's opinion, these worms are endemic, while other writers believe they came from America or the East Indies. Pierre Massuet (1698 - 1776) entered the Benedictine Abbey of Saint-Vincent de Metz, but soon fled to the Netherlands and converted to Protestantism. He studied medicine in Leiden under Herman Boerhaave and was appointed doctor there in 1729. In his thesis he described the process of ovum fertilization in the matrix, the development of the human embryo and the issues associated with ectopic pregnancy. As a scrupulous follower of his teacher Boerhaave, he sided with the proponents of animalculism

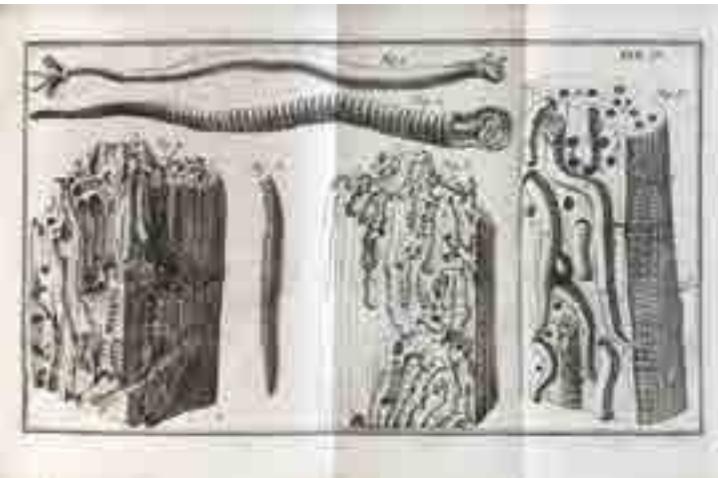
(spermism) rather than with those of ovism. As a physician, Massuet was mostly a strong promoter of hygiene and of the fight against epidemics. He moved to Amsterdam and devoted himself to the study of science (physics, mathematics, astronomy), philosophy and history. He also gained a reputation as a translator of books written by renowned scientists, such as Pierre van Musschenbroek, Jean Adam Kulm and Pierre Adrien Verdun, and as a journalist and author, for his contribution to the *Bibliothèque raisonnée des Ouvrages des Savans de l'Europe*, in particular from 1741 until the death of the publication in July 1751. Thus, through his numerous publications, he largely participated in the dissemination of knowledge of his time. He died near Amersfoort.— Hirsch/ Hüb. IV, 113; Blake 292; see. Cat. d. Nederl. Scheepvaart Museum II, 735 (only the Dutch translation); Boulliot II, 190-97; Michaud XXVII, 433; Hoefer 34, 217-19. Provenance: engraved bookplate by Richard de Ruffey (Gilles Germain Richard de Ruffey, 1706-70), President of the Académie des Sciences de Dijon.

### SELL (SELLIUS), Gottfried.

*Neue gründlich historisch und physicalische Beschreibung des bey einer Zeit her zur Ungebühr übelberüchtigten holländischen See- oder Pfahl-Wurms... nebst 4. den Wurm und dessen Anatomie vorstellenden Kupffer-Tabellen.* – Nürnberg, bey Peter Conrad Monath, 1733. 4to (210 x 170 mm) 5 Bll., pp. 3-62 with four fold. engraved plates, Contemporary half vellum, with Kleisterpapier boards, spine broken, browning to the text, title with two repairs, but still a fine copy in first binding.

EUR 1.500.-

Uncommon first edition. Gottfried Sell (1704 – 1767) was a German academic and translator. He is known for his work on the shipworm and to be one of the three original initiators of an encyclopedia project, which subsequently turned into the *Encyclopédie*. Sellius died in the Charenton Asylum on 25 June 1767. – Nissen 3801; vgl. Cobres 423, 18 (EA von 1733); Lit.: José Moutahaan. The Appearance of a Strange Kind of ‘Sea-Worm’ at the Dutch Coast, 1731–1735; in: Journal of Low Countries Studies 27 (2003), pp. 3-22; Adam Sundberg. Molluscan Explosion: The Dutch Shipworm Epidemic of the 1730s. in: Environment & Society Portal, Arcadia (2015), no. 14. Rachel Carson Center for Environment and Society.



### HEUSON, Johann Christian.

*Diluvium Franconicum Magnum, das ist: Wahrhaftige und Historische Nachricht von der grossen Fränckischen Wasser-Fluth, welche bey einem schweren Donner-Wetter durch den dabey erfolgten Platz-Regen in der Michaelis-Nacht zwischen dem 29. und 30. Sept. 1732 verursachet worden: Wie auch von schädlicher Überschwemmung und Verwüstung ... Nebst einer Beschreibung und nach dem Leben gestellten Kupffer von den See-Würmen in Nord-Holland, welche die größten Pfähle an denen Dämmen und Deichen durchbohren und zernagen. Aus dem Holländischen ins Teutsche übersetzt, ... – Franckfurth am Mayn, Gedruckt und zu finden bey Heinrich Ludwig Brönnner, 1733. 4to (213 x 170 mm) (5) Bll., 76 pp. one engraved fold. plate and an engraved frontispiece. Later Wrappers period style, first pages with small water stain, else fine and clean.*



EUR 1.200.-

First edition, a rare work on the flooding in Franconia in September 1732 with an engraved map of Bad Wertheim, showing the flooding, and after page 52 with separate title-page, on the shipworm in the Netherlands in 1733, which might be a translation of Rousset's work (see above). Johann Christian Heuson (Heußen) (1650-1732) was a well-educated scholar, his father being an important figure in the church life in Frankfurt. He had studied in Leipzig and Giessen, only the third University in Germany at that time where the teaching was based on experiments and observations. Beside his work on the great local flooding, he wrote a book on a severe

thunderstorm (1733) and two booklets on aurora. In his two booklets on the observations of the aurora in February - March 1721 and in November 1729 he shows familiar with contemporary auroral observations and theories. Heuson rejects views of the aurora as an omen or portent of divine wrath, but explains the aurora as a natural phenomenon and is thus in line with other well-known auroral scholars of that time. – VD18 14481529; Heilmann, Repertorium Lit.: K. Schlegel; S. Silverman. Johann Christian Heuson, a little-known auroral scholar of the early 18th cent.; in: History of Geo- and Space Sciences, Vol. II (2011), pp. 89-95.

### ROUSSET de Missy, Jean.

*Observations sur l'origine, la constitution, et la nature des Vers-de-Mer; qui percent les vaisseaux, les piliers, les jetées & les estacades par Mr. Rousset, membre de la Société des Sciences de Berlin. Reimprime à Vienne. – La Haye (Den Haag): chez Adrien Moetjens and Vienna: chez Jean Pierre van Ghelen, 1733. 8° (200 x 140 mm) 32 pp. with two engraved plates (one fold.) as frontispiece. Contemporary Kleisterpapier Wrappers, uncut, dust soiled, especially in the borders. Ex Libris on inner cover: Conv. Roßaug, Vienna.*

EUR 800.-

Probably second edition in the year of the first edition of Rousset de Missy's work on the ship-worm who destroyed the wooden dikes of Holland. Rousset de Missy is also known for having translated Sibylla Merian's work into French. *Teredo* was known to the ancients and is mentioned by Theophrastus, Pliny and Ovid. In 1715 it is mentioned by Valisnieri, in 1720 by Deslandes. In 1733 great attention was drawn to it on account of the discovery that the wooden dikes of Holland were being rapidly destroyed by ship-worms, and that the country was in danger of inundation. Three treatises were published concerning the animal, by P. Massuet, J. Rousset and Godfrey Sellius. The work of the last-named, which was the best, described the anatomy of the creature and showed that its affinities were with bivalve molluscs. The truth of Sellius's view was not grasped by Linnaeus, who placed *Teredo* together with *Serpula* in the genus *Dentalium*; but its proper position was re-established by Cuvier

and Lamarck. Jean Rousset de Missy (1686-1762) was a French Huguenot writer, from early in life in the Netherlands. He was a renowned historian and author on international law and a prolific journalist. Born in Laon from Protestant parents, he studied at the Collège du Plessis in Paris. After a conflict with his stepmother he joined the Dutch States Army during the War of the Spanish Succession. In 1724 (after having founded and led a school for aristocratic boys in The Hague), he started his activities as a professional journalist. His *Mercure historique*, begun in 1724, became a widely read series that criticized the existing order in the Dutch Republic. Through the circle Prosper Marchand he had contact with radical English Whigs, in particular John Toland and Anthony Collins whose works he translated into French. – Dict. of 17th & 18th cent. Phil. II, 860 ff.; STCN 444.d.23:10: The first edition had 31 pp. and one plate and a third edition in 1733 had 52 pages and three plates.





### UGGERI, Angelo.

Album with 13 original drawings with views of various architectural structures in Rome. Brown and black pen- and ink-drawings with brown wash each (approx. 255 x 180 mm) with black frames surrounded by green wash borders. Each mounted on thin cardboard with manuscript captions and numbering in lower margins. (Rome around 1800). Contemporary green half morocco, marbled sides. Oblong- 4to (318 x 245 mm). Covers rubbed, extremities worn. Front fly-leaf with contemporary manuscript annotation of the titles by the former owner, a member of the Swiss family Grand d'Hauteville with their engraved coat-of-arms book-plate Bibliothèque du Château d'Hauteville on front paste-down.

EUR 8.500.-



A highly picturesque suite of interesting views of Roman antiquities and architectural structures with following manuscript titles: 1. Forum Romanum. 2. Interieur du Pantheon dans le débordement du Tibre. 3. Le Colisée. 4. Le Colisée du côté des Maronites. 5. Arène du Colisée. 6. Restes du Temple de Mars le vengeur. 7. La roche Tarpeienne. 8. Cloaque Maxime. 9. Pont Senatorius - Rotto. 10. Tombeau des afrancis d'Auguste connue sous le nom de Columbarium. 11. Catacombes. Cimetière de Calyste à St. Sébastien. 12. Pont Nomentano. 13. Roma vecchia. Frascati. Angelo Uggeri (1754–1837), architect, artist and antiquary, studied in Cremona theology with Manfredini and art and architecture in Milan with G. Albertolli. In 1788 he moved to Rome and soon became one of the most esteemed antiquaries and authorities on Roman antiquities and architecture. His many publications were not only aimed at tourists and amateur travellers but at professional architects and scholars of Roman history. Our album contains a few original drawings by him used as illustrations in his major work on Roman architecture the *Journées pittoresques des édifices de Rome ancienne / Giornate pittoresche degli edifizi antiche de circondari di Roma*, published between 1800 and 1814, not only renowned for its picturesquely rendered etchings of views in Rome and its environs but also for its erudite scholarship. Our album with manuscript numbering in lower right corner with cross reference to the numbering in the plate-volume. A few brown spots, slightly soiled in margins.-  
Thieme-B. XXXIII, 540.

### First modern book on the Eye



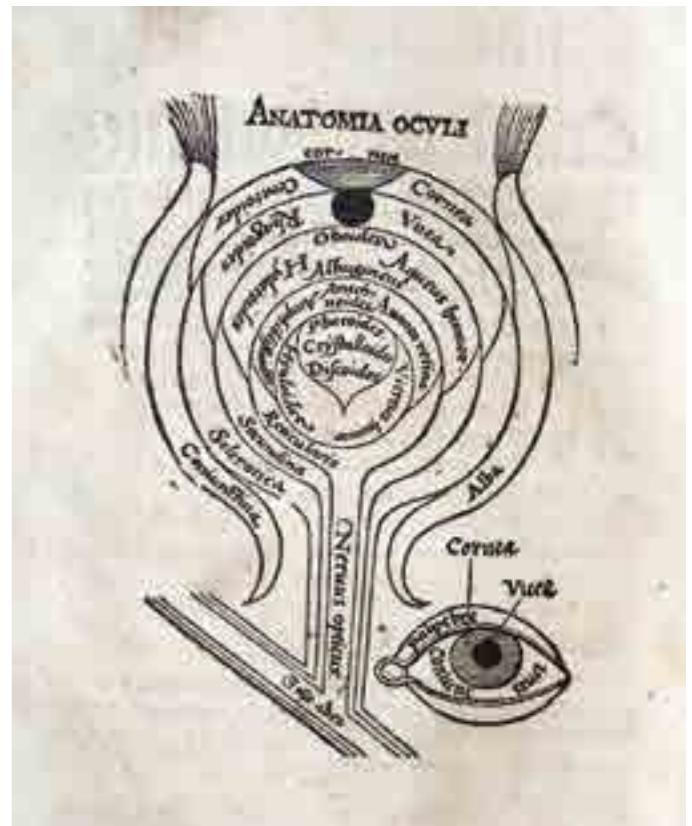
(Anon.; VOGTERR, Heinrich)

*Ein Newes hochnutzlichs Büchlin, von erkantnüs der krankeyten der Augen, Sampt einer figur oder Anothomia eines augs, wie es jnnwendig gestaltet . . . Auch erklärung der selbigen mit anzeigen viler nutzlicher vnd bewerter hülf, als Purgation, Pfaster, Collirien, Sieff, Puluer, Salben und augen wassern, . . . Getruckt zD Straßburg durch Heinrichen Vogtherren. Anno. M.D.XXXVIIJ. (= Straßburg: Heinrich Vogther, 1538) sm.4to (192 x 142 mm) [12] Bll./leaves. with woodcut anatomical diagram of the eye and optic nerve on verso of title, printer's device with woodcut portrait of the publisher on last leave. Backstrip. Old ink number 13 on title and reminiscences of a wax stamp, else fine.*

EUR 12.000.-

First edition of an exceptionally work in the field of ophthalmology, maybe the first work by a modern European author. Heinrich Vogther's Büchlin is the first European, ophthalmology booklet published in the vernacular. It appeared in 1538 amidst a stream of other medical booklets by the same publisher. The Büchlin includes an anatomy of the eye, a description of pathophysiology, various diseases, and numerous remedies. It precedes G. Bartisch's Ophthalmodouleia but earlier texts probably influenced Bartisch more. A second edition of the Büchlin appeared in 1539. Because ophthalmology was the province of barbersurgeons, publications by learned medical authorities did not appear until relatively late. The Büchlin begins very impressively with a full-page woodcut of the anatomy of the eye. After two pages on anatomy, discussion of affections of the eye begin, with references to cataract, affections of the cornea, conjunctiva, pruritus, clearing the sight, etc. The pamphlet concludes with a little over three pages of remedies (collirium, Sieff, emplastrum pomale, and pulvis are some).

Vogther was a versatile character; in addition to his activity as printer, author and engraver actively committed to the Protestant cause, he also executed and published works on topics ranging from urology and ophthalmology to a manual of Renaissance ornamental motifs for



the use of craftsmen. Overall, his publishing activity may be seen as a conscious expression of a desire to use printing to foster the spread of ideas and knowledge in social groups that would otherwise have been unfamiliar with the world of the book. Vogther's scientific texts give considerable space to illustrations and diagrams (here only one), and consists of very few pages. The language is simple and is always in the vernacular. (Andrea Carliano. Knowne Thyself. Anatomical Figures in Early Modern Europe; in: RES XXVII (1995), pp. 52–69).- Lit.: Donald Blanchard. Vogther's Büchlin; in: Documenta Ophthalmologica XCII (1997), pp. 73–79; Garrison and Morton (online) 6932; Albert et al. 793 (wrongly listed as Fuchs) as IBBO 271; Durling 3336 (lacking title and colophon leaves); VD16 1189; OCLC records British Library and Strasbourg. The Büchlin does not appear in the standard ophthalmology catalogues such as Becker or BOA, nor is it in Waller or Wellcome. There is a copy in the Wilmer Collection at Johns Hopkins, and Durling mentions obtaining facsimile leaves (title and last leaf) for the NLM copy from the College of Physicians of Philadelphia.- VD16 N 1189 (BSB München, Berlin, Univ. München, Halle, Erlangen, Wien, HAB Wolfenbüttel)

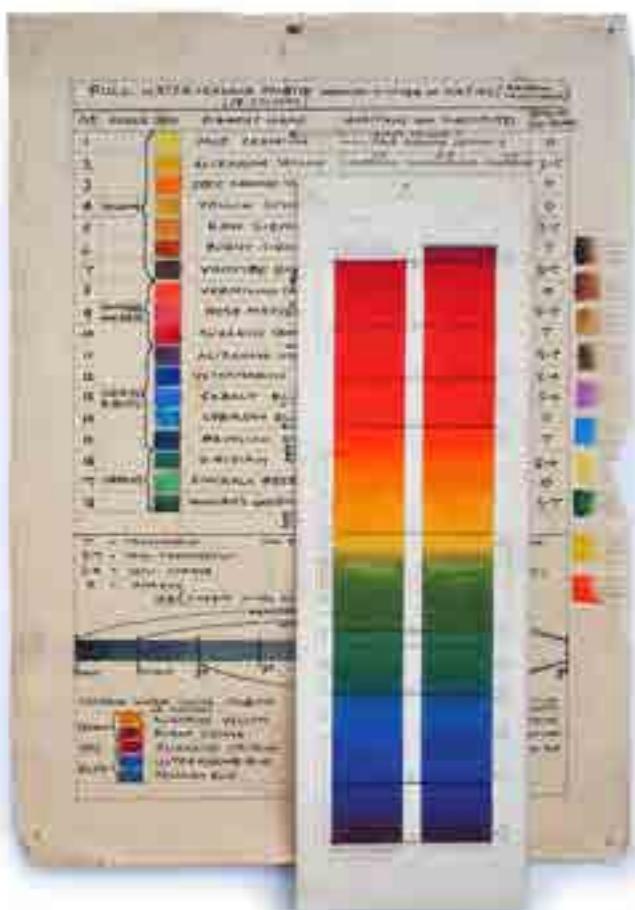
## The Father of American Ornithology A manuscript copy



### WILSON, Robert Arthur.

*Small archive on color theory and anatomy, incl. the printed: „The colour circle based upon nature (the rainbow) and hand-coloured. Designed by R. A. Wilson. Intended for the use of those who wish to exercise reason & intellect, as well as feeling and instinct, in the selection of harmonious colour combinations“ (no date, about 1930's) (two sheets, 275 x 190 mm), 19 hand-drawing colour samples and parts for a colour wheel, and numerous handwritten text pages and drawings on anatomy for artists. In a half cloth folder, ties missing, with name R.A. Wilson on paper label. Approx. 60 sheets altogether. Needs further studying.*

EUR 5.600.-



*Small archive on color theory and color studies from the 1920's by the British painter Robert Arthur Wilson (1884-1979): Exploring color harmony was central to Wilson's work and a subject on which he wrote and lectured. Between 1917-1919 Wilson produced a series of allegorically inspired watercolor 'decorations' as well as abstract designs that were derived from sound effects and piano music. In this he was heavily influenced by the Russian composer Alexandre Scriabine and his experiments in music and color. Such theories were common currency among painters of the avantgarde at this time. In 1914 Duncan Grant had designed an abstract collage 4 metres wide to be unwound to the music of Bach. Meanwhile musical motifs abounded in the early abstract works by Picasso and Braque. But Wilson was probably unique in capturing snatches of music by the abstraction of color rather than form.*

*'Colour: its meaning and use, logic, mystery, symbolism and power' was the title of a BBC radio broadcast talk, given by Wilson in May 1920. Although the Color Wheel shows an awareness of Chevreul's color theories, its broader symbolism might equally relate to the void left by the war and the power of renewal as suggested by the continuous form of a circle. 'Great advances were made by the artists of the last generation in the treatment of form and of colour, it is doubtful whether the twentieth century will not be marked by certain discoveries' (James Wood, introduction to R.A. Wilson: Exhibition of Paintings and Colour Studies, exh. cat., Guild of Decorators Syndicate, London, May 1922). Robert Arthur Wilson began in 1900 a 80-year long painting career.*

In his privately printed autobiography, 'Memoirs of an Individualist', Wilson skates over the years dividing the great wars, describing them as "the least exciting and most uneventful so far in my life." Yet in truth the paintings he produced between 1917-1920 were the best, the most intellectually stimulating, and by far the greatest gift to posterity that he ever produced. In the year 1919 he exhibited alongside some of the greatest artists of his generation: at the Allied Artists' Exhibition; at The London Group; and at an extraordinary exhibition organised by the art critic James Wood for The Cambridge Magazine, where the fellow exhibitors included: "...works by Augustus John, Henri Matisse, Pablo Picasso, Henri Gaudier-Brzeska, Nina Hamnett, Mark Gertler, Amedeo Modigliani, Adrian Allinson, RA Wilson, Richards and Sydney Carline and others..." In the same year Charles Wheeler (later Sir Charles Wheeler and President of the Royal Academy) sculpted a head of Wilson in bronze. In 1922-3 Wilson decided to change direction in his art and turned to a more naturalistic style, focussing largely upon rural scenes painted in tempera, en grisaille or in oil paints. He continued painting in this manner until the age of 90, exhibiting occasionally at the Royal Academy and other venues, meanwhile teaching at several art schools, giving many talks and lectures often on colour theory. - Literature: Eye-Music, Kandinsky, Klee and all that Jazz, Frances Guy, Pallant House, Chichester, 2007, p. 96-99

### WILSON, Alexander.

*A selection of watercolors copied from Alexander Wilson's „American Ornithology“ by Thomas Howitt. 70 watercolor drawings, each with manuscript caption and a handwritten page of description, occasional faint offsetting. [England, around] 1827. Oblong quarto album (232 x 363mm). Modern maroon half morocco in custom box around 1960's.*

EUR 12.000.-

*A fascinating album of annotated watercolors drawn after Wilson's American Ornithology (1808-1814).*

*This handsome manuscript was created by Thomas Howitt, an amateur ornithologist possibly related to the painter Samuel Howitt or to the english Quaker Thomas Hewitt (1763-1848) from Heanor/ Derbyshire. His son Thomas Hewitt (1789-1823) died in New York. As his brothers had have strong medical connection (chemists, druggists) and were travelers to Australia, these drawings might be from that side. The Coe Ornithological Collection at Yale holds a similar manuscript by Howitt, described in the Yale University Library Gazette as „of fundamental importance in the history of American ornithology.“ An unidentified manuscript at the McGill library on bird eggs may be by the same illustrator. Howitt is cited in William Yarrell's 1843: A History of British Birds as a source of information about the Little Sandpiper. The delicate watercolors reproduce portions of Wilson's original plates, with notes copied from the text.*

*Alexander Wilson's nine-volume American Ornithology was not only the first important document of American ornithology but also the first major scientific publication of the young United States. For that reason, he is widely known as the father of American ornithology. Wilson worked tirelessly on this project from 1803 until his untimely death in 1813. The herculean project may have killed him. Wilson often worked day and night on the publication, ignoring his own health and welfare. On his way to finishing this massive literary undertaking, he traveled more than 12,000 miles through all 15 states and four territories of the fledgling United States. These trips led him through New England in 1808, the southern states in 1809, and further west as far as New Orleans in 1810. While on these trips, he not only observed birds and collected specimens, but also solicited subscribers. As part of these studies, he discovered 26 bird species. He not only wrote 314 species accounts but also provided illustrations for all of them. His illustrations may suffer from comparison with Audubon and later artists, but Wilson was a self-taught illustrator whose approach was often pragmatic. Although Wilson is not as well-known as John James Audubon, he probably had a greater effect on the course of American ornithology. Wilson was an insightful observer of bird behavior, taking ornithology beyond simple descriptions of specimens and naming new species. In fact, Wilson's descriptions of bird behavior and ecology (long before the concept was invented) were beyond what was being done in Europe and inspired those "more advanced"*

*ornithologists to greater heights. (Doug Gross)*

*Alexander Wilson (1766 – 1813) was a Scottish-American poet, ornithologist, naturalist, and illustrator, sometimes called as*

*the "Father of American Ornithology". Wilson is regarded as the greatest American ornithologist prior to Audubon. „His dream of painting all the American species began to become a reality when, in 1806, the publisher Samuel Bradford offered him a job as assistant editor of an encyclopaedia, and Wilson showed him his proposed book, which Bradford agreed to publish.“ (Walters, 99)*

*He was apprenticed as a weaver in 1779 and was a fairly successful poet who often wrote and advocated for the rights of working men especially weavers. He got into a little legal trouble in Scotland, was sentenced to imprisonment and after his release sought new opportunities in young America. The idealism of America probably appealed to young Wilson. In Philadelphia, Wilson taught school and edited an encyclopedia to make a living. Opportunities were scarce for weavers in the Philadelphia area. There he met William Bartram who was America's foremost naturalist, who encouraged Wilson's interest in ornithology and painting. Wilson died on August 23, 1813. His death came before the completion of the ninth volume of American Ornithology, which was finished and published by Wilson's friend and patron George Ord. Provenance: Thomas Howitt (bookplate). The Coe Ornithological Collection at Yale holds a similar manuscript by Howitt, described in the Yale University Library Gazette as „of fundamental importance in the history of American ornithology.“ An unidentified manuscript at the McGill library on bird eggs may be by the same illustrator. Howitt is cited in William Yarrell's 1843: A History of British Birds as a source of information about the Little Sandpiper. See S. Dillon Ripley, "The Coe Ornithological Collection," The Yale University Library Gazette, October 1952, pp. 68; Fine Bird Books (1990) n. 155; Nissen IVB 992: cf. Sabin 104598; Wood p. 630.*



# The Book that Columbus' & Vasco da Gama used on their Way around the World

## ZACUTO or ZACUT, Abraham ben Samuel.

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

Exceedingly rare third latin edition of Abraham Zacut's „Almanach“ (or Ephemerides) that revolutionized ocean navigation and was used in a manuscript version by Columbus and Vasco da Gama while traveling.

The tables „La Compilacion Magna“ (known as Almanach perpetuum / „Book of Tables on the celestial motions or the Perpetual Almanac“), which was begun around 1470 were completed in 1478 under the patronage of the bishop of Salamanca, Gonzalo de Vivero, who admired Zacuto's extensive knowledge of astronomy and history. In 1481, the original Hebrew text was translated into Spanish by Juan de Salaya, a professor of astrology and logic at the University of Salamanca. Translations into Arabic and Latin followed, and the first printed edition appeared in 1496 in Leiria, Portugal, prepared by Zacuto's disciple, Jose Vicinho, a Portuguese astronomer of Jewish origin: one of the first books published in Portugal with a movable type printing press. The tables became a popular and necessary tool for navigation, accompanied by a technical invention of Abraham Zacuto, his copper astrolabe – until his time, this ancient instrument was made of wood and did not allow for desired precision. When Christopher Columbus arrived in Spain, he met with the great astronomer and received a copy of the tables. This manuscript with the marginalia of Columbus is extant in the Colombian library in Portugal.

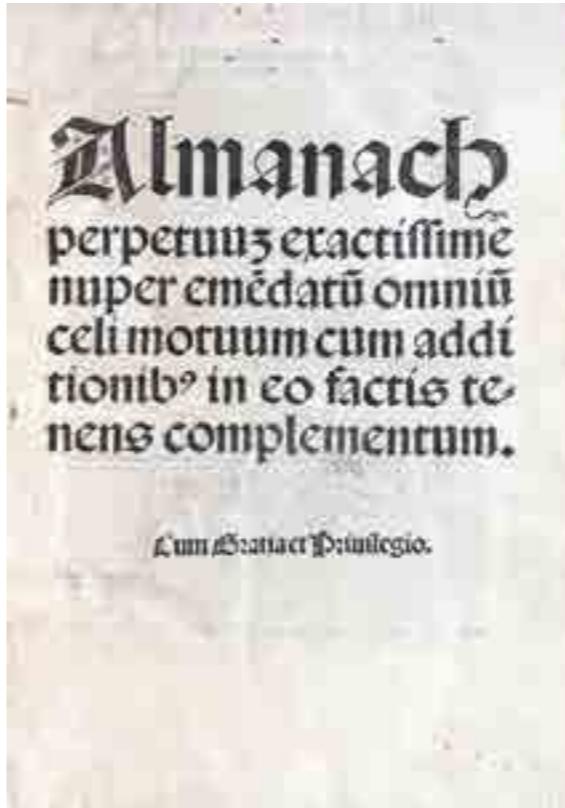
The first latin edition was reprinted 1502 from Peter Liechtenstein in Venice adding to the text annotations, corrections and a few tables among them a list of stars by Alfonso de Cordoba, a physician in the service of Cardinal Borgia in Rome. These are not present in the Leira edition. Peter Liechtenstein, a German printer who established a press in Venice towards the end of the 15th century, was from Cologne, an early centre for printing (where the first printer in England, William Caxton, learned the trade) and had printed other works of astronomy and astrology: for instance the first latin edition of Ptolemy's Almagest (1515). Zacuto's work became important for the contemporary explorers, in Spain & Portugal, as well as for the Venetian Armada.

The Almanach was composed of 65 detailed astronomical tables (ephemerides), with radix set in year 1473 and the meridian at Salamanca, charting the positions of the Sun, Moon and five planets. The calculations were based on the Alfonsine Tables and the works of earlier astronomers (notably of the 14th-century Majorcan school). Zacuto set out the data in a simple „almanac“ format,



with the positions of a planet easily interpolated between entries, making it quite easy to use at voyages. Zacuto's Almanach perpetuum helped immediately revolutionize ocean navigation. Prior to the Almanach, navigators seeking to determine their position in the high seas had to correct for „compass error“ (the deviation of the magnetic north from the true north) by recourse to the quadrant and the Pole Star. But this proved less useful as they approached the equator and the Pole Star began to disappear into the horizon. Zacuto's Almanach supplied the first accurate table of solar declination, allowing navigators to use the sun instead. As the quadrant could not be used to look directly at the sun, Portuguese navigators began using the astrolabe on board (an old land-based instrument to measure the height of the sun indirectly). Zacuto's tables in conjunction with the new metal nautical astrolabe allowed navigators to take accurate readings anywhere. Already in 1497, Vasco da Gama took Zacuto's tables and the astrolabe with him on the maiden trip to India. It would continue to be used by Portuguese ships thereafter to reach far destinations such as Brazil and India. Vasco da Gama and his crew underwent a thorough briefing and preparation by Zacuto, in addition to learning to use the new instruments which he had developed for their trip before setting on the voyage to India in 1496. Prior to that, Zacuto had again improved on the existing astronomical tables, mostly those prepared under King Alfonso X. of Castille. Already Columbus had used Zacuto's tables.

The story is that on one of his voyages, when attacked by the natives, Columbus noted that Zacuto had predicted an eclipse for that day, and used this information to threaten the natives and convince them that he could extinguish the Sun and Moon and deprive them of all light. Zacuto's work thus saved the Admiral's life and that of his crew. Abraham Zacut (ca. 1452-ca. 1515) was an important Jewish astronomer who contributed to observational astronomy and astronomical tables who served as Royal Astronomer to King Joao II. of Portugal. With the general expulsion of the Jews from Spain in 1492, Zacuto took refuge in Lisbon. Already famous in academic circles, he was invited to court and nominated Royal Astronomer and Historian by King Joao II., a position which he held until the early reign of Manuel II.. He was consulted by the king on the possibility of a sea route to India, a project which he supported and encouraged. Zacuto would be one of the few who managed to flee Portugal during the forced conversions and prohibitions of departure that Manuel I enacted, in order to keep the Jews in Portugal as nominal Christians for foreign policy reasons. He fled first to Tunis, and later moved to Jerusalem. He died probably in 1515 in Jerusalem, however, other reports indicate his final home was the Hebrew community of Damascus and the death occurred in 1520.- Bedini (ed.) The Christopher Columbus Encyclopedia, I, 753 f.; Hockey (ed) BEA II, 1255/56; Chabas/Goldstein. Astronomy in the Iberian Peninsula: Abraham Zacut and the transition from manuscript to print. 2000. Adams A44; Fürst III, 201; Houzeau/L. 14174; Panzer VIII, 356; Proctor/Isaac 12987; STC 740; EDIT 16 CNCE 35569 (a Venice edition of 1499 is apokryph).



Almanach perpetuum				
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611				

# A Complex Geotheory in Kircher's Tradition



ZAHN, Johann.

*Specula physico - mathematico - historica notabilium ac mirabilium sciendorum in qua mundi mirabilis oeconomia .... 3 volumes in one,.. Nuremberg: Johann Christoph Lochner, 1696. Folio (392 x 241 mm) with 3 engraved frontispieces, 3 engraved portraits, 56 engraved plates, of which 26 are double-page, incl. one folding, and 16 double-page letterpress tables. Titles in red and black, some browning and staining to text, double-plate bound at p. 30 with a clean tear, one preliminary leaf with internal closed tear, short closed tear to the folding map in vol. I, further minor marginal tears or chips, occasional marginal staining. Contemporary German pigskin over wooden boards, tooled in blind with stamps and rolls around a central lozenge, manuscript title on spine, rubbed, lightly stained, clasp missing, front endpapers missing (?). Minor defects incl. spots inside, but overall a fine copy in first binding.*

EUR 16.000.-



First edition of this superbly illustrated cosmography and compendium of mathematics and natural history by Johann Zahn (1641–1707), a cleric and optician of the Premonstratensian order of Oberzell in Würzburg (Germany) best known for his experiments with optics. His standard work on optics, 'Oculus Artificialis Teledioptricus Sive Telescopium' (1685) has extensive descriptions of telescopes, and both the camera obscura and the magic lantern, which was used for anatomical lectures.

Johann Zahn had studied at the University of Würzburg from 1656 most probably with Caspar Schott (1608–1666) and later with the optician & microscopist Franz Griendel von Ach (approx. 1631–1687), who between 1655 and 1670 he lived in the Capuchin monasteries of Salzburg, Munich, Kitzingen and Würzburg. In Nuremberg Griendel opened a workshop in which he offered a variety of optical instruments. His „Specula physico - mathematico - historico ... is an overview of the entire natural sciences incl. cosmology, meteorology, geology, astronomy, history, a sort of condensed version of all of Athanasius Kircher's books, although in content different.

In the first volume in the under the heading meteoroscopic investigation, related to the sphere of air one finds a section about the causes and forecasts of the floods. He describes his observations „in noster Franconia“ from the year 1682 and lists memorable floods from Genesis VII. to „Calabria in 1692“.

The work is located throughout Europe, but especially in Germany, in many libraries. Unfortunately, the engraver could not be determined with certainty, but it could well have been the above-mentioned Georg Christoph Eimmart.

The book includes celestial maps after Hevelius, maps of the sun and moon from Eimmart, and world maps, one after Athanasius Kircher.

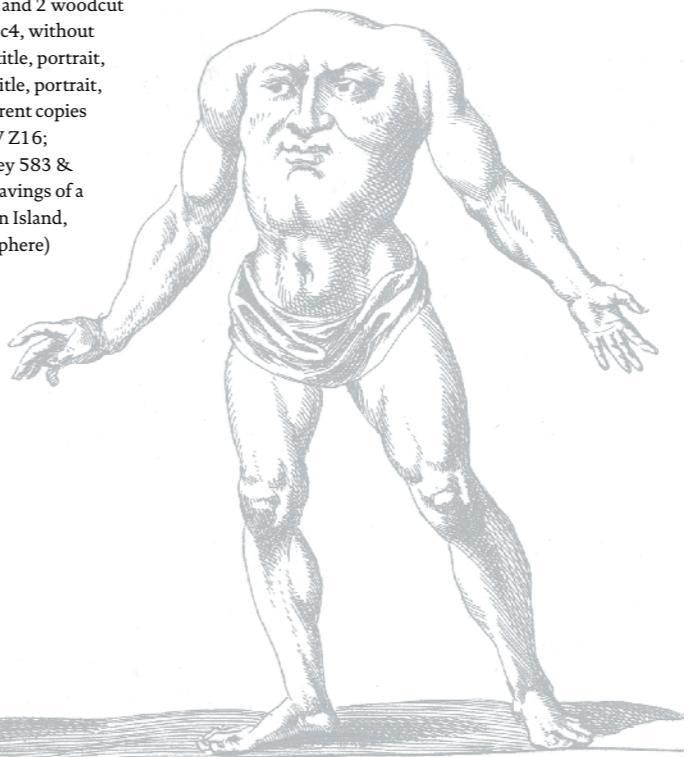
Cartographic plates include maps of the Solar System, a pair of Celestials, the sun, moon & Venus, the world and Mediterranean showing sea currents, a pair of hemispheres and an ornate wind rose. Zoological plates include illustrations of sea-monsters, demons, mermen, unicorns and bizarre breeds of men. Zahn believed that demons were an active force in the world and could inhabit or influence plants and animals. In the



mammoth cabinet of historical and scientific curiosities shown here, he cites numerous examples of demonic forces at work in nature, such as the case of Slovenian dormice who, according to Zahn, met with the devil underground and bore his signatures on their ears. Zahn also included illustrations of giant snakes, a unicorn, and more than a dozen quasi-human figures with wings, snouts, tails, claws, and double heads. A chronology, beginning in the year 123 and ending in 1692, lists dozens of examples of „monstrous“ births. Although clearly cases of severe birth defects, it is easy to imagine how reports of such cases were exaggerated in the re-telling.

Collation: [25] Bll., 448 pp., [4] Bll., with 26 engraved plates incl. frontispiece & portrait, and 9 woodcut tables; engraved title, engraved portrait, 7 Bll., 460 pp., [4] Bl. with 24 engraved plates and 5 woodcut tables ; engraved title, engraved portrait, 5 Bll., 248 pp., [4] Bl. with 6 engraved plates and 2 woodcut tables (Sign: Front., title, portrait, a4-a6, b4, c4, without c5-6, but c7-c9, d4, e4, f2; A4-LLL4; front., title, portrait, a3-a4,b4, A4, Mmm4, Nnn2; Frontispiece, title, portrait, a3-a4, b-b2, A4-Ii4). The pagination of different copies appears to be irregular. - BL/STC German, IV Z16; Brunet V, 1519; VD-17 39:125300D; Shirley 583 & 584 (the world map and hemispheres: „engravings of a high standard“); McLaughlin, California as an Island, 122 (plate in vol. II depicting western hemisphere) Warner, sky explored 267; Kanas

Fig: 5.  
Blein mius.





## ANTIQUARIAT Michael Kühn

Erdmannstraße 11

10827 Berlin · Germany

Telefon +49 · (0)30 · 86 39 69 34

kuehn.rarebooks@arcor.de

[www.kuehn-books.de](http://www.kuehn-books.de)

