

Unified Time

BACHMEYER, Wolfgang.

Calender - Vereinigung. Das ist: Wolmeinend und unvorgreifliches Bedenken und Gutachten, wie beede, Alt und Neue Calender zuverbessern, mit einander zuvereinigen, und in eine richtige und beständige Form zu bringen. ... Ulm,

gedruckt durch Balthasar Kühnen, bestellten Buchdruckern daselbst, 1661. Quarto (190 x 150 mm) 20 Bll. (incl. engraved title), 174 pp., 21 Bll. 18th century mottled calf, green morocco lettering piece, gilt spine in compartments. From the South Library, Shirburn Castle of the Earls of Macclesfield, with engraved Exlibris on inner cover, fine condition.



EUR 3.000.-

Only edition, a rare work on the calendar reform by the Protestant pastor, astronomer and cartographer from Ulm, Wolfgang Bachmeyer (1597–1685), a friend of Kepler who reviewed the Rudolfinian tables, and who supported the calendar reform and the introduction of the Gregorian calendar in the Protestant areas of Southern Germany. To this end, he played a leading role in the lengthy discourse on the introduction of the Gregorian calendar in the Protestant and Reformed territories.

Before he had printed this work, he submitted expert reports to the Reichstag in Regensburg in the years 1653 and 1654 in which he proved the advantage of the new calendar and recommended it to be introduced. In the appendix to this book, he published an Easter calendar for the years 1650-1800 and an everlasting church calendar. The beautiful engraved allegorical title show the association of old & new calendar: "Dess Alten unn Newen Calenders Vereinigung". - VD17 39:119205A; Houzeau- Lancaster 13873.

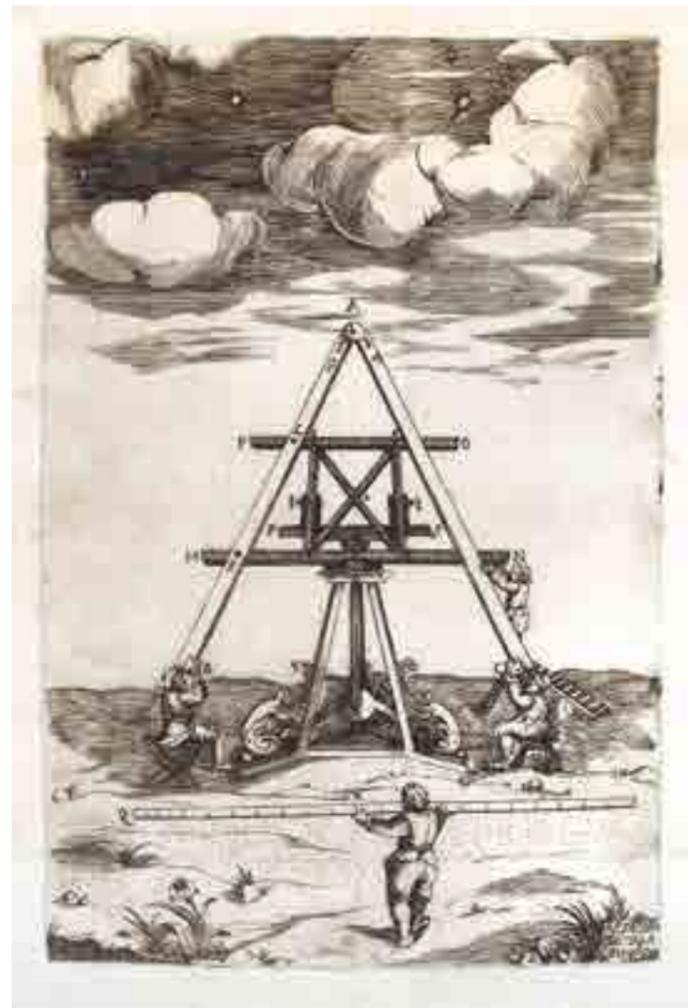
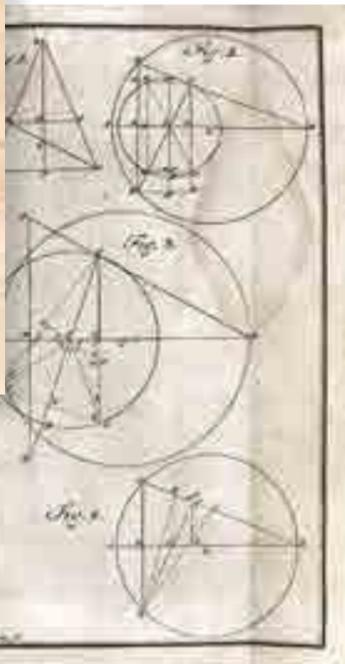
Squaring the Circle

CLAVIUS, Andreas

Die harmonische Verhältniß, wonach alle reguläre Vielecke geometrice erwiesen, und in einem Circkel beschrieben werden, als den Grund der widerrechtlich verhasseten und verruffenen arithmetischen Quadratur des Circkels, untersucht und erweist zum Vorschmack. Franckfurth und Leipzig, (at the author), 1755. 8° (170 x 100 mm) 3 Bl., 72 pp. with one fold. engraved plate. Contemporary half vellum, rubbed and soiled, front-fly and back inner cover with annotations and calculations, ten leaves with annotations in the same hand in brown ink laid in. Little browned throughout, but fine.

EUR 1.500.-

Very rare first edition, a book on the squaring of the circle (Quadrature) by a follower of Leibniz and Wolff, dedicated in print to the English King, to Rudolph von Wrisberg, Gerlach and Philipp von Münchhausen, Ernst von Steinberg, Levin von Hake and other subscribers. With references to Jens Kraft who wrote a review for the Academy of Sciences of Copenhagen. Squaring the circle is a problem proposed by ancient geometers. It is the challenge of constructing a square with the same area as a given circle by using only a finite number of steps with compass and straightedge. It may be taken to ask whether specified axioms of Euclidean geometry concerning the existence of lines and circles entail the existence of such a square. In 1882, the task was proven to be impossible, as a consequence of the Lindemann-Weierstrass theorem which proves that pi is a transcendental, rather than an algebraic irrational number. Already in 1761 Johann Heinrich Lambert in a paper submitted to the Berlin Academy of Sciences conjectured that pi was not algebraic, that is, a transcendental number. Since 1732 Andreas Clavius (Klaue) (1692–1755) was director of a higher school in Lüchow before he became director in Celle. He submitted some papers on Leibniz' Monadology to the Berlin Academy of Sciences. The Academy didn't publish Clavius' work which was submitted for a prize at the Academy. - Murhard, Litteratur der mathematischen Wissenschaften I, 118; Rotermund 372. - KVK: München; Berlin (lost in war), Halle, Jena, Göttingen, Weimar; no copy in OCLC & COPAC.



CASSINI, Giovanni Domenico.

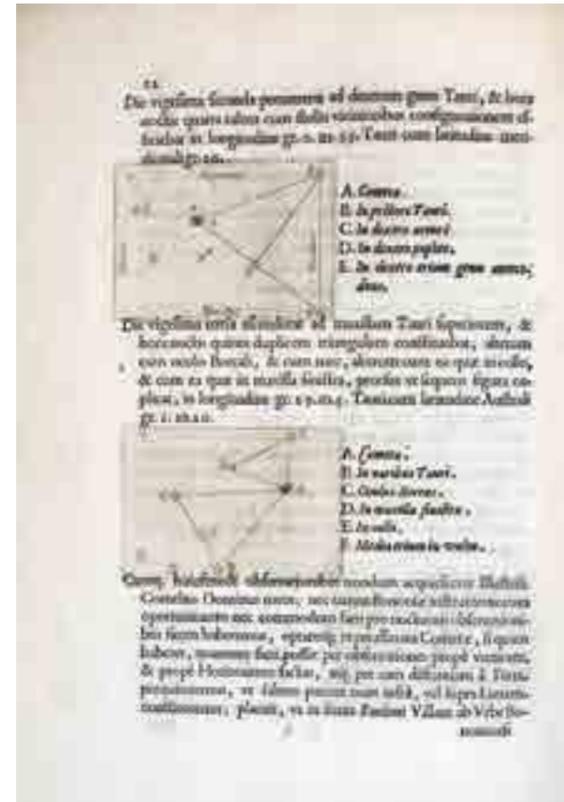
A.D. Sereniss. Principem Franciscum Estensem Mutinae ducem Io. Dominicus Cassinus Genuensis in Bononiensi Archigymnasio publicus Astronomiae Professor De Cometa anni 1652. & 1653. - Mutinae (Modena): Bartholomaeum Sulianum, 1653. sm. Folio (290 x 205 mm) (4), 28 pp., (2) with one fold. engraved plate showing the instrument and 13 text engravings. Later calf period style, new endpapers.

EUR 4.800.-

Exceedingly rare first edition of his first & remarkable work, giving detailed observational data of the comet, which included drawing of the comet's positions with respect to the constellations and including the author's personal considerations about comets.

In 1652, just before Christmas, a comet was noticed approaching the Earth. From the city of Bologna it was visible at zenith and it was observed also by the archbishop of the city. Malvasia invited Cassini to follow the comet's movement night after night and to determine its latitude and longitude. He observed that the comet has no parallax which meant it was quite far from Earth destroying the common (Aristotelian) hypothesis that comets were exhalations of the earth's atmosphere. The mathematician, astronomer and engineer Giovanni Domenico Cassini (Jean-Dominique Cassini; 1625–1712) is known for the discovering of four satellites of the planet Saturn and noted the division of the rings of Saturn. Giovanni Domenico Cassini was also the

first of his family to begin work on the project of creating a topographic map of France. In 1648 Cassini accepted a position at the observatory at Panzano, near Bologna, to work with Marquis Cornelio Malvasia, a rich amateur astronomer, initiating the first part of his career. During his time at the Panzano Observatory („the Italian Uraniborg“), Cassini was able to complete his education under the scientists Giovanni Battista Riccioli and Francesco Maria Grimaldi. In 1650 the senate of Bologna appointed him as the principal chair of astronomy at the University of Bologna. Cassini remained in Bologna working until Colbert recruited him to come to Paris to help set up the Paris Observatory. Cassini departed from Bologna on 25 February 1669. - G. Bernardi. Giovanni Domenico Cassini a modern astronomer. 2017. pp. 25 ff. KVK: Stabi München; Institut de France, Paris; not in COPAC, OCLC: Brown Univ., Adler Observatorium, Univ. Oklahoma



Perspective by an Engineer



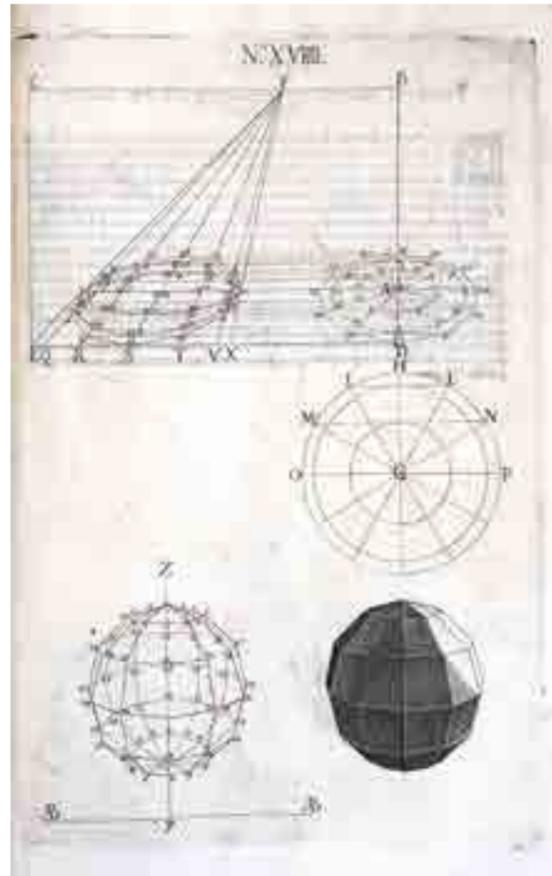
CONTINO, Bernardino.

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.

„The Italian books in the *prospettiva pratica* genre do not include any theory of perspective. In general, a *prospettiva pratica* 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 I/1, 370; Cicognara 829; vgl. *Ornamentstichkat*. Bln. 4715 (edition 1645). "Opera con chiarezza e precisione di testo e di disegni in in tavole espressi ed intagliati in rame" (C.). Provenance: ownership inscription on title in ink: A. Maggini, Rom, 1804.



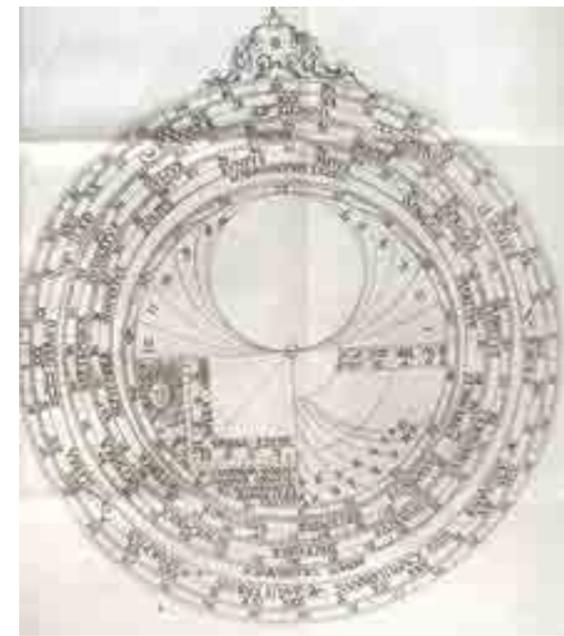
On Astrolabes – With a Paper Instrument

COPP, Johannes / Bornmann, Zacharias.

Astrolabium sampt einem kurtzen Unterrichts, wie man solch Instrument brauchen sol, nicht allein den Erzten, sondern auch den Bawmeistern, Bergleuten, Büchssenmeistern, und andern, so sich der Astronomischen und Geometrischen Kunst gebrauchen. Erstlich Anno 1525 aus dem Latein inns Deudsche gebracht. Jetzo aber auff's neue ubersehen und gebessert durch Z. Bornman, Jlluministen 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 4.900.-

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-Asturlāb) 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 (Cortesi), 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 armillar 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.-

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.





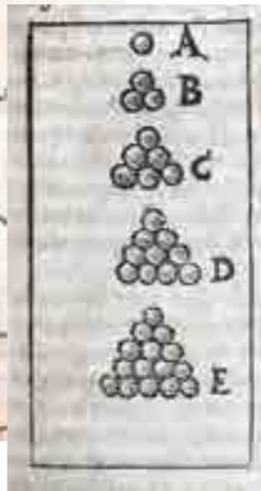
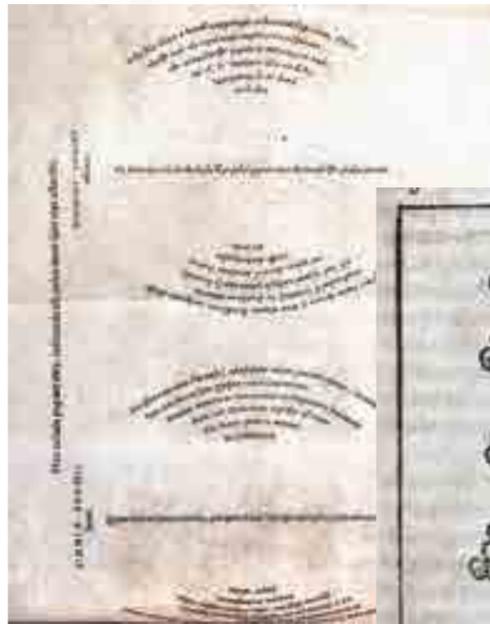
A Paper Museum of Curiosity with the second Printing of Kepler's "De nive sexangula"

DORNAVIUS [Dornau], Caspar.

Amphitheatrum sapientiae socraticae jocoseriae, hoc est encomia et commentaria autorum ... quibus res, aut pro vilibus vulgo aut damnosis habitae, styli patrocinio vindicantur, exornantur. 2 parts in 1. - Hanau: Wechsel für Aubry & Schleich, 1619. Folio [360 x 225 mm] 6 Bl., 854 (recte: 848) pp.; 1 Bl., 305 pp., 1 Bl. Printed in two columns and with three printers marks and a few text woodcuts, one table. Contemporary calf, gilt spine in compartments, little rubbed and soiled. Spine repaired, browning and spotting, last pages with water-stain at edges.

EUR 3.600.-

Rare first edition of one of the largest and most fascinating compilation of smaller works, edited by the important school master, physician and diplomat Casper Dornavius (1577-1631), a friend of Kepler. Its text contains almost 700 diverse works including comic treatises, poems in Latin and German in praise of the Unpraiseworthy, observations on the most varied animals, plants, minerals, personages of antiquity and on conditions and virtues of injustice, folly, fever, gout & envy. The introduction contains a bio- bibliographical essay about the contained authors. The book provide a vivid picture of the intellectual interests of the educated public at the beginning of the 17th century. A treasure trove for many disciplines, also for science and technology, viewed from a pan-European perspective.



Kepler's very rare small pamphlet on the snow-flake, written as a New Years gift in 1611 for a friend who presented him barrels of vine, is reprinted in this collected work, volume I, pp. 751-757. In it Kepler attempts to explain why snowflakes have their striking hexagonal forms. There is no other reprinting of the text. Other works are by Ulisse Aldrovandi (praise of the monkey; Apum encomium), by Thomas More (Utopia), U. Hutten, F. Taubmann, Pirckheimer, Fischart, Michael Maier, Puteanus, D. Heinsius et al. Caspar Dornau (1577 Ziegenrück-1623 Görlitz) German physician & philologist, was rector at the Gymnasium in Görlitz and bound in friendship to Kepler. In his last years he was a royal advisor and physician in Görlitz.- Caspar, Bibliographia Kepleriana, 1968. 61; VD17: 3:310172H; Wellcome Catalog (Books): 1, no. 1857. (Dornau); ADB: 5, 351-2; Goedeke II, 127, 14. Faber du Faur 70. Jantz 829. Kat. Seebaß- Kistner I 235. Hayn- Gotendorf II, 59-60.

Mathematical & Mechanical Amusements

ENS, Gaspar.

Thaumaturgus Mathematicus Gasparo Ens, lectore collectore, & interprete, nunc denuo correctus, & auctus, ac dicatus viro nobili Hieronymo Bragadaeno Aloysij filio, Patritio Veneto. - Venetij [Venedig]: apud Apollonium Zambonum, 1706. 8°. [8], 302 pp., [18] with many woodcut illustrations in the text. Carta rustica, uncut copy. Dedication on inner cover to (Jo. M. Arnemann ?). Fine and fresh.

EUR 1.200.-

Last edition of a book on recreational mathematics, first published in 1636, but in any edition rare.

A collection of mechanical, mathematical problems and amusements, as mathematical games, salon magic, alchemy, similar to the Jesuit Jean Leurechon's „Recréations mathématiques“, published by the german author, traveller and translator Kaspar Ens [Gaspar Enz or Ensz] (ca. 1570-1656) who worked in the Netherlands and travelled through Italy, France and Spain. Jöcher (DbA I 286,49) confused him with his father with same name (ca. 1525-1587) who was preacher in Lorch. These collection was first published in 1636 and reprinted in 1651. It might have Leurechon [Etten's] work as model or is a translation - further investigation has to be done.- not in Tomash Coll.

OCLC: Oxford, Cambridge, Columbia; Smithsonian, Madison/Wisconsin; St. Louis, Oklahoma.



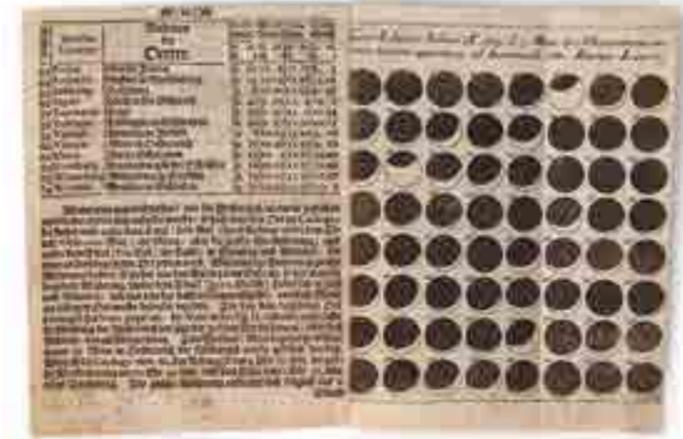
Solar Eclipse in 1715

GAUPP, Johannes.

Ausführliche Beschreibung Der grossen Son[n]en Finsternuss welche Anno M. DCC. XV den 3. May vormittag in gantz Europa und zum Theil auch ausser demselbigen zu sehen seyn wird; und zwar: Theils nach ihrer allgemeinen Beschaffenheit auf dem gantzen Erdboden; Theils nach ihrer besondern Gestalt und Grösse an 64. auserlesenen Orten; aus dem calculo gezogen und daneben in deutlichen Figuren entworfen. - Augspurg: zu finden bey Caspar Brechenmacher, (approx. 1715) Quarto (192 x 152 mm) 24 pp. with two engraved fold. plates. Backstrip. Brown-spotted, last leaf with small old repair, little shortcut at upper border.

EUR 1.900.-

Scarce work on a solar eclipse observed in May, 1715 by the german protestant preacher Johannes Gaupp (1667-1738), who is mainly known as a keen astronomer and mathematician. He published various books on astronomical subjects and his most important publication was the Gnomonica mechanica universalis, dealing with the manufacture of sun-dials. This treatise on the sun eclipse of May, third 1715, which could be viewed in most parts of Europe, is enriched with two engravings: a map showing Europe and part of North America with the course of the sun ecllipse and a plate with the time line of the various coronas during the eclipse as could be viewed in 64 European places.- Zinner, Instrumente 319; Pogg. I, 853; Jöcher II, 888; not in Brüning, Kenney or Barchas Coll. KVK: Stabi München, Augsburg, Regensburg, Bonn; COPAC: NL Scotland; OCLC: only Houghton.



HARTPRECHT, Nicolaus.

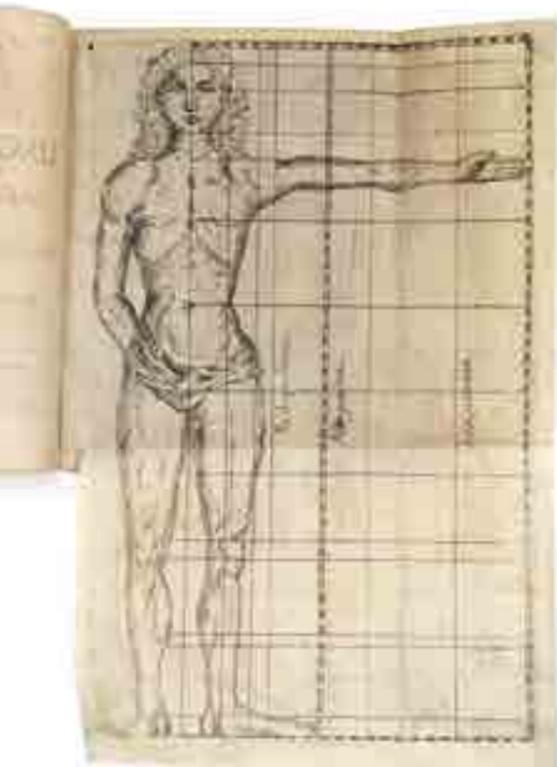
Tuba temporis oder wahrhaftige, unfeilbare Zeit- Rechnung, dergleichen die Welt noch nie gesehen hat: darinnen augenscheinlich demonstriret und erwiesen wird, wie die Welt von Anfang bisß in diß lauffende 1620. Jahr ein gantz vollkommenes Seculium ... erfüllet ... durch M. Nicolaum Hartprechtum, ... Gedruckt zu Erfurd (Erfurt), bey Philip Wittel, (around 1620). Quarto (180 x 145 mm) 22 Bll. incl. a few text woodcuts. Backstrip. Browning throughout.

EUR 1.600.-

Rare chronological & numerological work by a village preacher in Thuringa (ca. 1590 - died 1635/37 ?) who also wrote on alchemy. This work is in the tradition of Michael Stifel's pamphlet Ein Rechenbüchlein vom Endchrist. Apocalypsis in Apocalypsim (1532) in which he used numerology to show that the end of the world was near, and that the pope was the Antichrist. Soon after publishing this pamphlet, Stifel did some more calculations and became convinced that he had shown that the world would end at 8 a.m. on 18 October 1533. Aware that he was about to warn his congregation of the date of the end of the world, Luther begged him not to make any announcement. However, Stifel was not to be put off and many members of his congregation sold all their possessions, gave up their jobs, and waited in church for the end of the world. When Stifel's prediction failed he was arrested, put in jail and dismissed as a pastor at his church. Luther was quick to forgive his faithful follower and, with Melanchthon's assistance, secured Stifel's release from prison. This episode seemed to cure Stifel of his desire to use numerology to make religious predictions (at least he stopped making them public) and he began to turn his very considerable abilities towards mathematics.- Leigh T.I. Penman. Hope and Heresy. The Problem of Chiliasm in Lutheran Confessional Culture. pp. 141 ff. (on Hartprecht's book and influence); Bircher A 1049; VD17 39:124874C; KVK: Freiburg, Stuttgart, Bamberg, Berlin, Erfurt, Augsburg, Halle. COPAC: BL London; OCLC: NY Public.



Human Proportions



HEMPEL, Christian (praes.); J. Spiesmacher (resp.).

Dei, ac Superiorum Indultu, Ex Ungue Hominem, Publicae Eruditorum disquisitioni, In Celeberrimae Lipsiensium Academiae Maioris Principum Collegii Auditorio, Praeses, M. Christianus Hempelius, Wratislaviensis, & Respondens Johannes Spiesmacher, Hamburgensis, BB. AA. & Philosoph. Baccal. D. XVIII. Maii, Anno M. DC. LXXXV. Horis consuets Sistunt. - Leipzig: J. Brand, 1685. small 4to. (185 x 150 mm) 8 leaves with one folding engraved plate (195 x 300 mm). Backstrip.

EUR 1.600.-

Rare dissertation by a lesser known figure of Leipzig University on drawing human proportions with a grid.

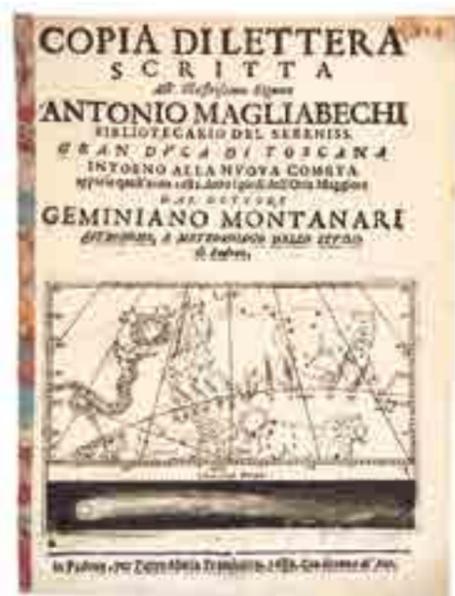
The title: *ex ungue hominem* (ex onychos ton leonta) refers to the poet Alcaios of Lesbos who claimed that the famous sculptor Phidias was able to deduce from the claw of a lion the size of the whole animal.

Later, it refers to the representation of man through the thumb as it is presented in the booklet by Hempelius' *Ex ungue hominem*, which shows a method of anthropometrical sketching of humans with the help of a grid. For a further study of the matter (Sect. I, 15) the author refers to Dürer's *De proportione hominis*, Sandrart's *Teutsche Academie*, H. Lautensack's *Von der Proportion des Menschen*, and Elsholtz's *Anthropometria*. Dürer used rectilinear grids in his drawings: nothing new because this grids were known thousands of years before him and there is archeological evidence that the Ancient Egyptians used rectilinear grids in their drawings. Dürer had a new approach: he

transforms the grid modifying heads and faces. In some way he used the grid as a primitive „coordinate system“. It is based on geometric transformations of different types. Some of these changes are affine transformations. Affine transformations include transformations like compression in one direction (stretching).

While Alcaios wanted to use this phrase to mean that the whole thing can be deduced from a given part, the Swiss mathematician Johann I Bernoulli used the Latin equivalent *ex ungue leonem* in the sense that one recognizes the scribe by his style. He referred in this case to Isaac Newton, who published anonymously in the *Philosophical Transactions* of 1697 a solution to the problem of the brachistochrone curve. But Bernoulli identified him with the words „*ex ungue leonem*“, because Newton had betrayed himself by his method. - VD17 12:145111P; KVK: Dillingen, BSB München, Göttingen, Weimar, Dresden; COPAC: Edinburgh; OCLC: NLM Bethesda.

Comet of 1682

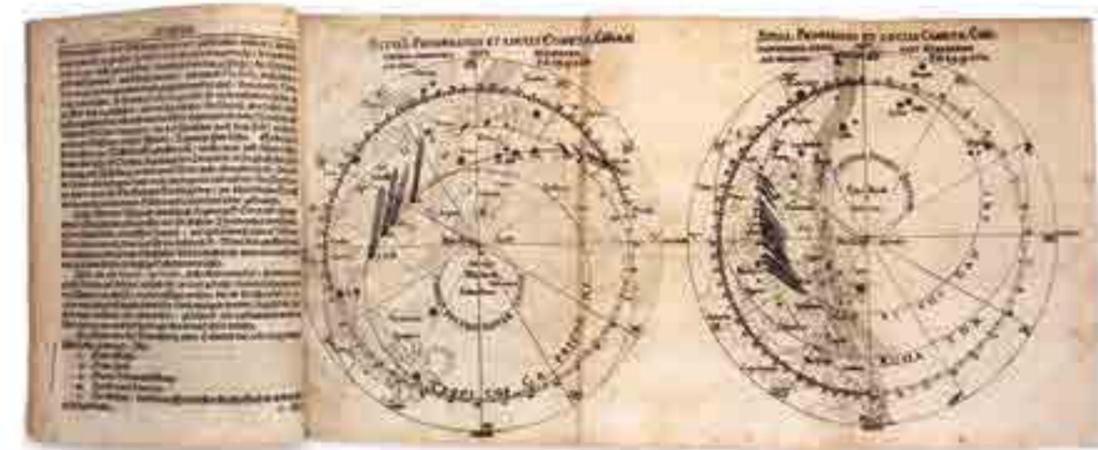


MONTANARI, Geminiano.

Copia di lettera scritta all' Illustrissimo signore Antonio Magliabechi, ... intorno alla nuova cometa apparsa quest' anno 1682. sotto i piedi dell' Orsa Maggiore ... In Padoua (Padova): per Pietro Maria Frambotto, 1682. Quarto (202 x 152 mm) 8 pp. with a small title engraving on lower title. Backstrip.

EUR 2.800.-

Rare work on the observation of a comet or meteor in 1682 which was also observed by Halley. Geminiano Montanari (1633–1687) was a keen observer of comets and other celestial phenomena, as demonstrated by the observations he made of the meteor that crossed the sky of central Italy in 1676 or those of the comet of 1682, the same observed by Edmond Halley. He believed comets to be above the moon, pace the Aristotelians, because he was able to measure the parallax (with a telescope equipped with a micrometer) and the distance, confirming Tycho Brahe's and Cassini's observations. He mistakenly maintained that meteors are similar to lightning and that rocks sometimes found at impact sites are terrestrial in origin. (BEA II, 800 - 801). - Brüning 1544; Peddie NS, 166b
KVK: Weimar, Kiel, Hannover, Halle, Stabi Berlin (lost in war); Paris Observatory; Oxford, Warburg Inst.; only Cornell, Huntington.



(NÜRNBERG; anon.)

Nürnbergische Observation deß Neuen Cometens / das ist: Kurtze historische Erzählung; deß im nechsten Monat Decembris vergangenen 1664. Jahrs erschienenen erschrocklichen Comet=Sterns wunderbaren weiten Lauffs, Veränderung und Ende. Wie solcher anzusehen und zu betrachten; auch was von solchen zu fürchten und zu hoffen seyn möchte. Mit beygefügetem Kupfferstück seines gantzen Lauffs. Nach Möglichkeit observirt und vorgestellet von Einem Cultore der christlichen Astrologiae. - Nürnberg: Bey Johann Andreas Endter und Wolfgang deß Jüngerer Seel. Erben, anno 1665. Quarto (190 x 155 mm) 36 pp. with one fold. engraved plate showing the phases of the comets in two hemispheres with star pictures. Backstrip.

EUR 2.400.-

Detailed professional observation of the comets of december 1664 & early 1665, describing the appearance day by day and describing their astrological importance on time.

In 1664 and 1665 two bright comets appeared, and between them occurred an eclipse of the Moon. Such a triple omen was unique. One can almost hear the collective intake of breath in anticipation of the unparalleled disasters that surely must follow. Lest anyone be uncertain about the meaning of these omens, John Gadbury, an English astrologer, thoughtfully interpreted them in his book of 1665, *De Cometis*: "These Blazing Starrs! Threaten the World with Famine, Plague, & Wars," he trumpeted. "To Princes, Death: to Kingdoms, many Crises: to all Estates, inevitable Losses!"

He can hardly have believed his luck when London was hit by the Black Death in 1665 followed by the Great Fire the year after. Unwittingly, he

had demonstrated a fact that modern-day astrologers know well: the laws of chance ensure you can't be wrong all the time. While London suffered, in Danzig one of the greatest astronomers of the day, Johannes Hevelius, was watching the comets with scientific detachment. He published his observations in 1668 in a volume entitled *Cometographia* in which he theorized that comets are thrown out by the planets, notably Jupiter and Saturn, and move past the Sun on boomerang-shaped curves. Unlike boomerangs, though, they never came back.

VD17 23: 288122F; BM 8563.aaa.36; Brüning 1198; Bircher A1129 (showing title); KVK: Augsburg, Amberg, Dillingen, München, Erlangen-Nürnberg, Regensburg, Stuttgart, Erfurt, Wolfenbüttel, Marburg, Weimar; COPAC: BL London; OCLC: Newberry; Brigham Young; Houghton.

OLIVA, Bonaventura.

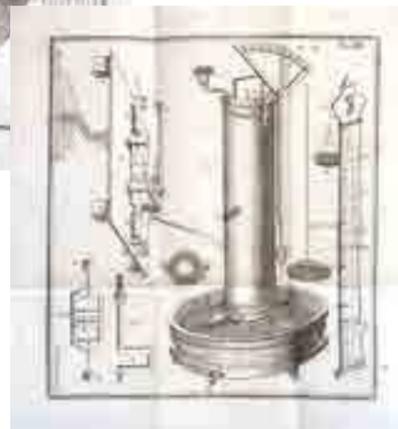
Esposizione di varie macchine proposte agli amatori delle belle arti dal padre Bonaventura Oliva, minor osservante. Edizione seconda. - Parma: presso Filippo Carmagnani stampatore per privilegio, 1783. 8to. (190 x 120 mm) pp. 56, with 4 engraved fold. plates by G. Fogazza after B. Oliva and Giulio Cani. Plain blue wrappers, little spotted else untrimmed, fine and genuine copy.

EUR 1.900.-

Exceedingly rare book on a micrometer, hydrometer, a water hose and a water pump. Called second edition, although no first edition in this form is known. It is uncertain whether the first edition was published in a learned journal, or if his opusculum on three different machines published in 1782 in Mantua has to be regarded as the first edition, in any form exceedingly rare.

Bonaventura Oliva, a Minorite friar, is an elusive figure, only documented during the 1780's through this book and one on globes, which was published twice.

The instruments described in the present book are a micrometer, manufactured by the Cremonese Luigi Cantoni, for which Oliva proposed several uses, among them for the construction of optical instruments. The second machine is a hydrometer, which could be used for demonstrative purposes. The third machine is a water hose to extinguish fires, invented by the Mantuan manufacturers G. Balestracci and G. Tasca and based on hydraulic principles rather than using a steam machine as widespread in Northern Europe. The fourth machine is a pump for irrigation of the gardens, also used in the region of Mantua. Oliva did not invent these machines, but was interested in the dissemination of their use and manufacturers. - Riccardi I/2 216: „Mi e' ignota la data della prima edizione“, Cicognara 945; not in Dumas, Robert & Trent, Rouse, HWH. KVK: most libraries have only the Cicognara microfiches; ICCU has 5 copies in Italian libraries; BL London; OCLC: only Berkeley, Univ. of California.



Good Manners



ORSI, Gio(van). Giuseppe (Gioseffo) Felice, Marchese d'.

Dizionario Cavalleresco del March(es)e. Gio. Giuseppe Orsi. Authorial manuscript (?) in black ink on paper by an expert hand on excellent heavy Fabriano (?) paper with the watermark of a little bird on three mountains within a circle surmounted by an „F“, without any date, but probably from the last decades of the 17th. cent. or the first decades of the eighteenth century. (Italy, Bologna (?) late seventeen century, after 1693) Folio (310 x 205 mm) 3 unnn. leaves, numbered leaves 1 to 485 (Ab - Vul), blank leaves 486 to 492, 19 unnn. leaves with Index, at the end 4 blank leaves. Contemporary vellum over wooden boards, morocco lettering piece: „Dizionario del Orsi“ on spine, lower and upper spine with worming, red speckled edges. Inside clean and fresh.

EUR 6.000.-

A very fine late 17th cent. manuscript dictionary for the nobleman, apparently not published, a sort of „Cortegiano“, a courtesy book or book of manners in form of a dictionary which dealt with issues of etiquette, taste, behavior and morals, particularly at courts. Written by Giovanni Giuseppe, Marquis of Orsi (1652–1733), a Senator of Bologna who was described by a contemporary as „one of the most knowledgeable men in Italy“. In fact Orsi started up his own Academy, where men met at his home to discuss erudite works. Due to his reputation he later (in 1716) he became a fellow of the Royal Society of London, proposed by no less than Isaac Newton.

Orsi supported many scientists like Vallisnieri and the astronomer Eustachio Manfredi.

Marchese Giovan Giuseffo Felice ORSI was born in Bologna on 19 June 1652, to Mario, a Bolognese patrician, and to Girolama Castiglioni, a Mantuan noblewoman. Orphaned by his father at a young age, he was initiated by his mother to studies of humanists under the guidance of private tutors. He then undertook the study of philosophy, jurisprudence and mathematics. Decisive for his training was the meeting with Geminano Montanari, a mathematics reader at the University of Bologna. When his studies were interrupted by the departure of Montanari to Padua, he changed his interest to the theater, taking part in the staging of plays in private houses. He played an important role in the cultural life of Bologna through the institution of a salon for academics in his house, where twice a week issues concerning the Italian language, poetry and eloquence were debated. Angelo Antonio Sacchi, Carlo Antonio Bedori, Gregorio Malisardi, Carlo Antonio del Frate and prominent figures such as Eustachio Manfredi and Pier Jacopo Martello participated in these talks.

In 1686 he left for France together with Malisardi. Little is known about the Parisian stay, except that he made acquaintance with many writers, and „especially those who then illuminated the French theater“ (Muratori, 1735, p. 557). In 1690 he returned to Bologna. The following year he entered the Accademia degli Accessi, established in 1686; in 1692 he became a member of the Roman Arcadia with the name of Alarco Erinnidio. He then had a leading role in the foundation of the Colonia Renia (1698-1796), of which he was deputy custodian. With Ludovico Antonio Muratori he was a member of the Royal Society and his friend Muratori wrote after his death his biography. He died in 1733.- not in ICCU.



Anti-Aristotelian

PEGEL, Magnus; Johannes Fabricius.

Aphorismi Thesium selectarum De Corporibus Mundi totius primariis, universalibus, maximis, pulcherrimis. derivati ex Astronomia, Geometria, Arithmetica, Optica,... in Academia Rostochiensi disputatione: authore & ex mandato Praeside ... Respondebit Johannes Fabricius, Finno. ... Rostochii (Rostock): Praelo Reusneriano, (17. April) 1605. Quarto (180 x 145 mm) 16 Bll. Backstrip. Fine.

EUR 5.900.-

Exceedingly rare work by mathematician, engineer and physician Magnus Pegel on spacial homogeneity, vacuum, and partial geoheliocentrism, defended by Johannes Fabricius. The publication was censored by the Rostock University. All his theses in the dissertation tackle astronomy and natural philosophy: „All of these theses are revealing of a radically anti-Aristotelian world view that has elements in common with Bruno’s speculations (anti-Aristotelianism, vitalism, physical vacuum, principle of cosmological homogeneity, and space infinity) and Tycho Brahe (the fluidity of heaven and, to some extent, geoheliocentrism).“ (Omedeo)

Although he was no supporter of Copernicus’ planetary theory, he opinions show his participation in the debate on the structure and nature of the universe as discussed by Giordano Bruno, Tycho Brahe or Johannes Kepler.

Magnus Pegel (or Pegelius or Pegelow) (1547–1619), a German doctor & mathematician, brother-in-law of David Chytrius, was one of the first authors to write (in 1604) about the theory of blood transfusions. In Rostock he taught mathematics and astrology, 1579 he was appointed professor of mathematics to the newly founded Univ. of Helmstedt. In 1581 he returned to Rostock and was appointed here in 1591 as a full professor of mathematics. Pegel established early contacts with exceptional scholars of his time such as Tycho Brahe or Jost Bürgi. In 1593 he was granted the imperial privilege to protect parts of his works. In 1605 he was dismissed from Rostock University due to his heterodox positions in natural philosophy: these included the infinity

of space beyond the fixed stars, the fluidity of the heavens, the existence of the vacuum in nature and the presence of life everywhere in the cosmos.

In 1605, together with Tycho Brahe and Johannes Kepler, he became the counselor of Emperor Rudolf II in Prague. In 1611 he returned to Rostock, lived there impoverished and took in 1615 a teaching assignment of the Duke of Pomerania Philip II in Szczecin. Pegel is considered the father of blood transfusion, dealt with intravenous injection (Chirurgia infusoria) and developed a forceps. Throughout his life, Pegel struggled for an experiment-based mechanic. In 1604 he published his time-daring work Thesaurus rerum selectarum magnarum, dignarum, utilium, marinus, pro genere humane. In this he commented on various futuristic sounding projects at the time and described the theoretical requirements in the construction of airships, submarines, ship bridges, automatic firearms, water features and bath ovens as well as a memory art. He already represented the idea of an evolution of the species. - VD17 23:641846C (only Wolfenbüttel, no other copy in OCLC) Lit.: Pietro Daniel Omedeo. Sixteenth century Professors of Mathematics at the German university of Helmstedt. A Case Study on Renaissance Scholarly Work and Networks (2011; MPIWG Preprints 417)



Against Isaac Vossius’ Theory of Vision: On the Rainbow, Light & Colors

PETIT, Pierre.

De ignis et luce natura exercitationes. Ad Is[aac] Vossium. – Paris, Claude Cramoisy, 1663. Quarto. (180 x 135 mm) 2 Bll., 150 pp., 1 Bll. with some geometrical woodcuts within the text. Later wrappers period style. Little short cut.

EUR 2.900.-

Rare original edition of Petit’s critique of Isaac Vossius’ theory of light. Pierre Petit (1617–1687) was a physician who had written on medicine but was turning himself into a man of letters. He had studied medicine in Montpellier but did not practice medicine afterwards. In 1661 he published a discourse on tears, de Lacrymis, that has been characterised as an erudite synthesis of philological scholarship and anatomical research. He attended meetings of the Academie Montmor, resided with president Lamoignon as tutor to his sons and was a fierce anti-Cartesian and defended peripatetic doctrines. Petit’s objections were mainly aimed at Vossius’ idea concerning the nature of light and fire, and questioned the way fire might affect the soul. Vossius, in turn, was also no Cartesian, but he was not an Aristotelian either. In his view he himself had gained a novel insight in the understanding of visual perception that exceeded conceptual differences between ancients and moderns. Vossius responded to his critics point by point, but they had not in any way changed his opinion (Dijksterhuis, 179) see: E. Joring; D. van Miert (eds.). Isaac Vossius (1618–1689), between Science and Scholarship.- Leiden, Boston, 2012.



Window to the Soul



PETIT - DOUXCIEL, Anselme.

Speculum physiognomicum. Anselmo Petit Douxciel patritio Lingonico auctore. - Langrès: imprimé aux dépens de l' auteur, et se vendent a Paris: chez l' auteur et chez Gervais Clousier ... 1648. 4to (196 x 149 mm) [12], 184pp., [4], last leaf blank after errata. Woodcut on title: Minerva between the weapons of peace and, engraved portrait of Prince Armando de Barbón; three engravings within text, one signed 'Anthonius Nicolsai fecit, Lingonis 1647'. Contemporary wrinkled vellum, rubbed and soiled, blank front fly missing, quote of the book of Job on inner front cover, little spotted throughout, but a fine copy in original state.

EUR 3.200.-

Exceedingly rare work on physiognomy, chiromancy, metoposcopy and onirocritica printed in Langres (by possibly Jean Desprez or Georges Lombard). Anselme Petit-Douxciel (born 1592), son of the lawyer Claude Petit and the daughter of a prosecutor, Marguerite Douxciel, became fond of occult sciences while studying in Paris. His treatise is divided each describing the fundamentals of its art or science. The first part is on physiognomy (to page 117): Etymologically, the term 'physiognomy' derives from the Greek for judgement (gnomon) on nature (physis). Historically, physiognomy constitutes an activity which seeks to understand personality and identity by analysing the body and especially the face. A form of knowledge with roots in Antiquity, physiognomy has a long history in Arab and western civilisations through the Middle Ages, and is also found in other cultures (Japan, China, India, etc). Extensively revised in the Renaissance, the discipline suffered a lull of interest in the mid eighteenth century. The second part is on normal palmistry (pp. 117-147): Or chiromancy (from Greek kheir (hand) and manteia (divination), is the claim of characterization and foretelling the future through the study of the palm or in popular culture as palm reading. The third part is an introduction to metoposcopy (pp. 148-162): 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 was in use in the classical era, and was widespread in the Middle Ages, reaching its zenith in the 16th and 17th centuries. Metoposcopy was developed by the 16th century Italian polymath Cardano, considered to be one of the foremost mathematicians of the Renaissance. His seminal work *Metoposcopia libris tredecim, et octingentis faciei humanae eiconibus complexa*, illustrated with engravings of 800 foreheads, was written in 1558 and published posthumously in 1658. The final part is a brief study of the interpretation of dreams (from pp. 163 to the end).- Dorbon-Ainé, *Esoteric*, 3626; Krivatsy, 8838; Techener, *Champenoise*, 1773; Haller, *Bibliotheca I*, 431.

Provenance: Handwritten signature of former owner, lawyer George Oakley Fisher, dated 11/23/86, auctioned by Sotheby in 1934, from the part related to alchemy and occult sciences of the library of the bibliophile George Oakley Fisher (1859-1933), which ended up in the hands of the Dorbon-Ainé bookstore.- A. Lacordaire: 'Anselme Petit, écrivain langrois', in *Bulletin de la Société historique et archéologique de Langres* 32-33 (1886): 415-432. KVK: Hertziana, München ZIK, Wellcome, Yale, NLM Bethesda.

Optics, Experiments & Wonder

PORTA, Giovan Battista della.

Magiae naturalis libri XX. Naples: Orazio Salviani, 1589. 2° (291 x 206 mm). 8 Bll., 303 pp. Title within wide woodcut border, author's medallion portrait on title verso, 21 woodcut illustrations and diagrams in text, woodcut head- and tailpieces, and initials. Brown stain in inner upper corner of first gathering, affecting woodcut border on title, some browning and spotting. Contemporary vellum in patterned slip-case. Provenance: a few marginalia.

EUR 4.800.-

Rare and best edition, the first edition of all chapters. The second enlarged version (now with the complete text in twenty books),- an augmented version of a work first published in four books in 1558: „a storehouse of very miscellaneous lore“ (Partington).

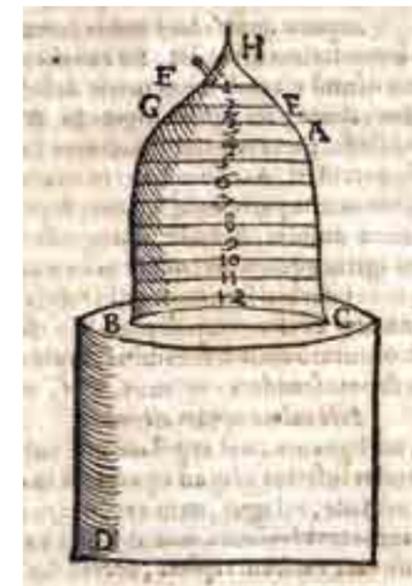
„Galileo's main sources for optics were Ausonio's *Theorica speculi concavi* and della Porta's *Magiae naturalis* (1589) and *De refractione* (1593).“ (Valleriani 64)

The experimental research in optics (pp. 259-286) and other fields by the Italian natural philosopher Giovanni Battista Della Porta (1535?-1615) was undermined by his credulous preoccupation with magic and the miraculous. His major work is *Magia naturalis* (4 books, 1558; "Natural Magic"; 2nd ed., in 20 books, 1589), in which he treats the wonders and marvels of the natural world as phenomena underlain by a rational order that can be divined and manipulated by the natural philosopher through theoretical speculation and practical experiment. The work discusses such topics as demonology, magnetism, and the camera obscura (prototype of the camera), which made della Porta one of the pioneers in the use of the lens.

As Mortimer notes, the scrollwork title border in four parts, the upper piece containing Porta's device of a lynx, had been designed for Porta's *Phytognomica*, but 'it is probably its appearance in the *Magia* that provided the inspiration for the emblem of the *Accademia dei Lincei* ... The 1588 text was *Della Porta's* earliest published work, and the 1589 volume is essential to an understanding of Della Porta and the science of his day'.

„A large part of Porta's philosophical speculation is contained in the two versions of his *Magia naturalis* (1558, 1589), crystallized in the persona of the natural magus. Porta seeks to avoid all religious topics, as well as even the remotest hint of ceremonial magic; other than in the third book of Heinrich Cornelius Agrippa of Nettesheim's (1486-1535) *De occulta Philosophia*, for instance, there are no instructions for prayers, fasting, or invocations (Klaassen 2013). Porta's magic is thus less a way to improve one's own mind or to communicate with divine forces, and more a means to manipulate objects and human beings with crafty tricks. Porta developed this secular approach to magic in the face of ecclesiastical prosecution, for it seems that

he was condemned for exercising ceremonial magic (Zambelli 2007). Porta's magus is a decidedly male figure who unites the physical dexterity of the trickster, the experience of the alchemist, the erudition of the humanist, the astrologer's command of mathematics, and the intuitive knowledge of the psychic medium in order to embody a superhuman, ideal man capable of manipulating everything and everybody. The magus must be talented, rich, educated, and hard-working; magic is the most noble part of philosophy for Porta. Instead of a priest or metaphysician in quest of the divine - as in Pico della Mirandola or John Dee -, Porta's magus is thus depicted as an artifex (a craftsman or mastermind) who knows how to manipulate the natural and occult properties of certain bodies. Here, the attractive power a magnet exercises on iron is taken as a paradigm: the speculation is that all bodies have an inherent property to attract certain other bodies. According to Porta, these qualities are occult because their workings cannot be grasped by our intellect. Yet he infers that occult properties derive from formal, not material causes - partly because a very small quantity of matter often may have an enormous effect. Magic is therefore a specific science of natural objects (animals, herbs, stones), the servant or minister of nature. (Stanford Encyclopedia Philosophy).- Mortimer/Harvard Italian 400; Riccardi I(ii) 307; Partington II, 17; Wellcome I, 5184.



Strange Blue „Rainfall“



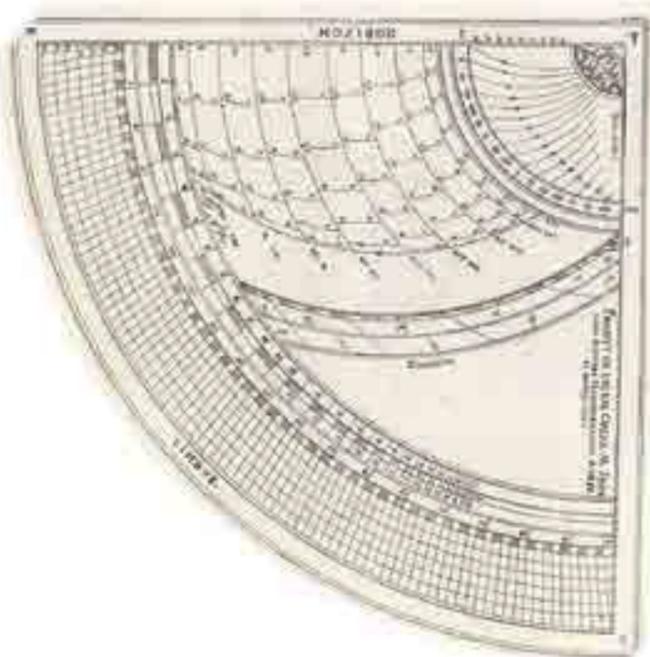
PRAETORIUS, Johann.

Sacra filamenta Divae Virginis oder oder Naunburgsche Plumerant - farbene Faden, das ist unerhörtes Prodigium. Von der Hoch=blauen Seide, so bey Laucha umbständen erwogen und außgedeutet nebenst der praemittirte Historische und divininatorische Erzählung aller andern wunderseltzamen Regen, davon man Nachricht bey irgend einen Scribenten antrifft. Auctore M. Johanne Praetorio... Hall in Sachsen: gedruckt bey Melchior Oelschlegeln, 1665. Quarto (185 x 139 mm) 28 Bll. Backstrip. From a Sammelband, ink note on title „53“.

EUR 2.400.-

Exceedingly rare work on a wondrous blue rain fall written by Johannes Praetorius (latinization of Hans Schultz; 1630–1680) a German writer and historian. Praetorius attended school in Salzwedel and at the Gymnasium in Halle (Saale), then enrolled at the University of Leipzig, where he studied the natural sciences and obtained the Magister degree in 1653. He remained affiliated with the University until his death, studying texts at the Paulinum. Praetorius occasionally gave lectures, but spent the bulk of his time writing and compiling literary works, including compendia of fairy tales and legends. He is well known for collecting folk tales of the Rübzahl. He also wrote large natural philosophical compendiums.- Brüning, Kometen 1214 (collation wrong); Hayn 84; Dünnhaupt V,3168.29; Faber du Faur 752; KVK: Stabi München, Erlangen, Stabi Berlin (27 Bll.); Halle, Wolfenbüttel, Hannover, ETH Zürich; BNF Paris; COPAC: BL London; OCLC: Yale; Univ. Regina; Roesch Library, Dayton.

With a Paper Instrument



RITTER, Franz.

Instructio Instrumentalis Quadrantis Novi. Das ist: Beschreibung und Unterricht, eines neuen Quadranten, mit welchem man allerley Gebäu, Thürn, Höhe und Länge, ohn eigene Rechnung abzumessen, dergleichen in den Graden der Gestirn-Höhe, die Minuten finden kan ... Aufßs neu auffgelegt. - Nuremberg: P. Fürsten, n. d. [ca. 1660]. sm. Quarto (182 x 138 mm). 2 p.l., 12 pp. with one folding engraved plate. Title within ornamental type border. Attractive antique calf (minor worming at head), spine gilt, red morocco lettering piece on spine.

EUR 4.500.-

First published in 1597, this is a description of the author's newly invented quadrant – depicted on the plate – which could be used by engineers for surveying. This plate is missing in most copies. It was an extremely successful text with at least five later editions. Franz Ritter (1579–1641), a native of Nuremberg, was an astronomer and innovative cartographer, famous for his “sundial” world map. He had studied under Johann Praetorius at the University of Altdorf. Ritter specialized in the design and manufacture of astrolabes, sundials, and other astronomical, horological and cartographical instruments. Fine copy.- VD17 23:277201H; Kiely, Surveying Instruments, pp. 165-80. Pilz, 600 Jahre Astronomie in Nürnberg, 263-65. Zinner, Instrumente, pp. 491-92.

Gravity

RICCIOLI, Giovanni Battista.

Apologia [...] pro argumento physicomathematico contra systema Copernicanum. Venice: Salerni & Cagnolini, 1669. 4° (214 x 157mm). (6), 106 pp., (2) with woodcut device on title, woodcut diagrams throughout, head- and tailpiece, two woodcut initials. Faint horizontal crease throughout, minor holes to a few margins, damp-staining to penultimate leaf. Contemporary vellum, manuscript title and paper library label to spine. Provenance: Indistinct inscription to title - Carolus Fanti (bookplate). Fine copy.

EUR 5.000.-

Very rare first edition of his rejection of the motion of earth, one of the most orthodox rejections of Galileo's ideas.

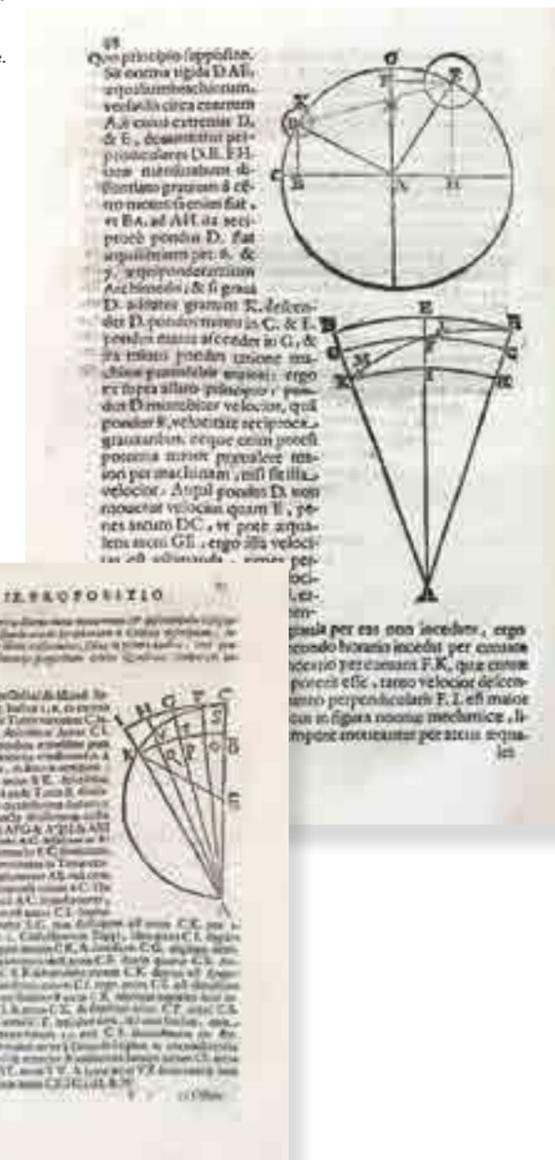
In this work, Riccioli presented an exhaustive discussion of all known arguments for and against heliocentrism, concluding in favor of the traditional view.

Riccioli, who enjoyed the support of the Grimaldi family in Bologna, had an excellent reputation for astronomical observation and analysis. The Grimaldi patronage enabled him to complete a detailed lunar map, an attempt to reconcile traditional astronomy with new discoveries.

In 1664-65 the french astronomer Adrien Auzout carried out observations on the comet to be seen in Europe. Auzout contended that the comet had an apparent retrograde motion, this time meaning a movement in the opposite direction to the planets, and that this was explained by its trajectory in a straight line as well as by the movement of the Earth. That is to say that according to Auzout, and contrary to Cassini and Riccioli, the Copernican system could easily accommodate the apparent movement of comets. Furthermore, Auzout wrote that Galileo and Kepler were correct in their calculations that the comet moved along rectilinear paths, and Auzout claimed that some Jesuits including Fabri, Grimaldi and Riccioli, did not, contrary to the cardinals decree, consider the earth's motion either absurd or false in philosophy. Fabri interpreted the cardinals decree as provisional and capable of being changed when a definite proof for the motion of the earth is found. Riccioli retorted in his Apologia, insisting that Auzout's remarks were untrue. Riccioli went beyond the decree itself in considering the motion of the earth to be heretical and further claimed that the condemnation of heliocentrism by the cardinals and by theologians more generally was absolute, since the condemnation took it for granted that heliocentrism could never be proved. (Boschieri. Experiment and Natural History in 17th cent. Tuscany. 2007. pp. 226 et al.)

Giovanni Battista Riccioli (1598–1671) was a pioneer in lunar astronomy who first named craters and mountains on the moon for scientists and he perfected the use of the pendulum for time measurement. He was an Italian astronomer and a catholic priest in the Jesuit order. He is known, among other things, for his experiments with pendulums and with falling bodies, for his discussion of 126 arguments concerning the motion of the Earth, and for introducing the current scheme of lunar nomenclature. Jesuit astronomers in Rome such as Riccioli had a great advantage over others because they were able to gather information from their former pupils spread out across the globe, in places as disparate as South America, Africa, China, Japan and India. There were many Jesuit astronomical observatories throughout the world that efficiently gathered data concerning lunar and solar eclipses as well as transits of Venus. This information enabled Riccioli to compose a table of 2.700 selenographical objects, incomparably more accurate than anything previously known. Riccioli also made many important measurements in order to refine his existing astronomical data, such as the radius of earth and the ratio of water to land on its surface. He compiled star catalogs and described sunspots, the movement of a double star, and the colored bands of Jupiter.” (Joseph F. MacDonald; in: BEA II, 968-969)

“Riccioli [was] one of the most ardent opponents of the Copernican system, which he tried to refute in every way. He nonetheless recognized the simplicity and the imaginative force of the Copernican theory, and acknowledged it as the best “mathematical hypothesis” – while striving to divorce it from any effective notion of truth” (DSB XI, 411).- Riccardi I(ii) 374.9: „raro”; DSB XI, 411-12; BEA II, 968-69.



Rarity of Instrument Literature



SARAZINUS, (Johannes).

Horographum catholicum seu universale, quo omnia cujuscunque generis horologia sciotherica in quacunque superficie data compendio ac facilitate incredibili describuntur, Henrico Borbonio pacis et belli artibus vere magno, primo galliarum, et stemmatis regii Principi Condaeo. Dicat et conse-crata inventor Joannes Sarrazinus, Coenomanensis. – Parisiis (Paris), Apud Sebastianum Cramoisy 1630. Small-Quarto. 8225 x 163 mm) 67 pp., (1) with woodcut diagrams, eleven text engravings (of which 2 are full-page), two engraved plates. Contemporary vellum. Early 19th century ownership entry in brown ink inside front board. First pages little water-stained.

EUR 6.000.-



„Jean (Jehan) Sarrazin serait originaire du Maine, il fit ses études au collège royal Henri IV appelé aussi collège Henri-le-Grand de la Flèche (Collège Prytanée), fréquenté par René Descartes et Marin Mersenne. En 1630, Jean Sarrazin publie une horographie en latin intitulée Horographum catholicum, seu universale dans laquelle il présente un instrument très sophistiqué de son invention, la manière de l'utiliser et ses applications. Mathématicien du prince, il enseigne les mathématiques au jeune prince de Condé et cet ouvrage fut une référence en ce domaine. Également désigné comme Intendant des fortifications du Prince, il fut le principal maître d'œuvre de la forteresse bastionnée de Saint-Amand-Montrond dans le département du Cher. Le plan de cette forteresse, conservé à la bibliothèque nationale lui est attribué et les recherches archéologiques effectuées confirment

la fiabilité et l'exactitude de ce plan. Jean Sarrazin s'inscrit parmi les ingénieurs militaires de la période souvent qualifiée de „Pré-Vauban“. Le 27 juin 1651, Jean Sarrazin était toujours ingénieur du Prince à Saint-Amand-Montrond. Il aurait ensuite résidé chez les religieuses de la Visitation de Bourges qui faisaient construire leur nouvelle église et dont il se chargea d'asseoir les fondations. Âgé d'une soixantaine d'années, il serait parti après la mort de la mère supérieure en 1654, sans que l'on puisse retrouver sa trace.“ (Dominique Lallier) - Aked & Severino, Bibliografia della Gnomonica, (1997), p. 374; Houzeau & Lancaster, 11438; Not in Brunet, Graesse, Honeyman, Macclesfield & Tomash Collections. COPAC: Royal Society; UCL, Royal College Surgeons; Oxford, not BL; OCLC: only South Carolina Univ.; Adler Planetarium. Provenance: Gottl(Ob). Vormann, Halle 1826.

First edition of an extremely scarce work on time-measuring, describing a mechanical universal instrument to produce the lines for sun-dials. No copy at auction in the last twenty years. The author is Jean Sarrazin (or Jehan Sarazin) (1574–1632), „Mathématicien de la Prince Henri de Bourbon-Condé“, and probably the same engineer who oversaw the erection of the fortifications at Montrand for the Prince in the 1650s. The text describes the mechanism and use of an instrument (a sophisticated sundial) of his invention. It must have aroused some interest, as copies were in Paul Guldin's and Kenelm Digby's library. With engraved and woodcut illustrations throughout, in addition to the two intaglio plates.

Kästner, 494: „Ein etwas zusammengesetztes Werkzeug, die Stellung einer Ebene gegen die Kreise der Sphäre zu finden, und dann auf ihr Sonnenuhren zu beschreiben“.

Cryptography - before ENIGMA



SCHOTT, Caspar.

Schola steganographica, in classes octo distributa, quibus, praeter alia multa, ac jucundissima, explicantur artificia nova, quae quilibet, scribendo epistolam qualibet de re, & quocunque idiomate, potest alteri absenti, eorumdem artificiorum conscio, arcanum animi sui conceptum, sine ulla secreti latentis suspitione manifestare; & scriptam ab aliis eadem arte, quacunque lingua, intelligere, & interpretari – Nürnberg, Jobst Hertz for Johann Andreas and Wolfgang Endter, 1665. Quarto (210 x 165 mm). XXXVI, including half-title and additional engraved title/frontispiece, 346 pp., [10], title in red and black, with engraved additional title/frontispiece, engraved arms on verso of letterpress title, 4 folding engraved plates of instruments, 4 folding engraved plates of tables, 3 folding letterpress tables, and 6 engravings in the text; some marginal spotting, two gatherings at end browned, a very attractive copy in contemporary vellum. Old annotations (with a Tabula combinatoria) to front free endpaper. (bound with:) Johannes TRITHEMIUS. Steganographia. Nunc tandem vindicata ... ubi coniurationes spirituum ex arabicis, hebraicis, chaldaicis & graecis spirituum nominibus conglobatae. Deinde solvuntur & exhibentur artificia nova steganographica auctore W. E. Heidel. Mainz, C. Kuchler, 1676. 4to. 4 Bll, 394 (recte 396) pp., 2 Bll.

EUR 3.500.-

First edition of Caspar Schott's treatise on cryptography. It is largely a compilation of cipher systems inspired by, or derived from, Athanasius Kircher, who had published his own Polygraphia on the subject two years earlier. Schott (1608-1666) was Kircher's chief disciple and advocate, and his publications are important supplements to those of his mentor. The work discusses different encrypting and deciphering systems, along with the mechanical instruments involved in some. Schott presents cryptographer's cases of his own invention, the 'Arca Glottotactica' and the 'Cistula Steganographica' and a 'Mensula Steganographica'. The cases resemble typographers' cases and work by creating permutations of different sets of substituted letters and numbers. There are various devices including rotary dials and encrypting clocks described and illustrated, and also a system of musical encryption, with musical scores printed in the text. There is further discussion of other methods of secret communication, including sign language and magnetic signalling. The final leaf of text lists various publications by, or edited by, Schott. - BL 17th-C German S1254; Sommervogel VIII 910 12; VD 17 3:006423R; Dünnhaupt 3820, 12.1; Caillet 10.007.

II. First edition of Heidel's revision. Trithemius' most famous work, Steganographia (written around 1499; published in Frankfurt, 1606), was placed on the Index Librorum Prohibitorum in 1609 and removed in 1900. This book is in three volumes, and appears to be about magic—specifically, about using spirits to communicate over long distances. Since

the publication of the decryption key to the first two volumes in 1606, they have been known to be actually concerned with cryptography and steganography. Until recently, the third volume was widely still believed to be solely about magic, but the "magical" formulae have now been shown to be covertexts for yet more cryptographic content. However, mentions of the magical work within the third book by such figures as Agrippa and John Dee still lend credence to the idea of a mystic-magical foundation concerning the third volume. Additionally, while Trithemius's steganographic methods can be established to be free of the need for angelic-astrological mediation, still left intact is an underlying theological motive for their contrivance. The preface to the Polygraphia equally establishes, the everyday practicability of cryptography was conceived by Trithemius as a "secular consequent of the ability of a soul specially empowered by God to reach, by magical means, from earth to Heaven". Robert Hooke suggested in the chapter Of Dr. Dee's Book of Spirits, that John Dee made use of Trithemian steganography, to conceal his communication with Queen Elizabeth I. Johannes Trithemius (1462 – 1516), born Johann Heidenberg, was a German Benedictine abbot and a polymath active in the German Renaissance as a lexicographer, chronicler, cryptographer and occultist. He had considerable influence on the development of early modern and modern occultism. His students included Heinrich Cornelius Agrippa and Paracelsus. - VD 17 23:682444H; Rosenthal 6103; Caillet 10856; see Dorbon 4961 and Thorndike IV, 524, n. 43 (both edition 1721) and Young 78 (under Cuirot).



Color-printing of Microscopical Objects

BLEULAND, Jan.

Icones anatomico-physiologicae partium corporis humani et animalium, quae in descriptione Musei Academiae Rheno-Trajectinae inveniuntur. 2 Fasc. in 1. - Trajecti ad Rhenum (Utrecht): ex Officina Joh. Altheer, 1826 (- 1827). Quarto (257 x 220 mm) VIII, 24 pp., (2, Prospectus), 6 color printed plates; pp. 25-55, (1, blank), plates 7-12 (12 plates with 35 figures). Modern half calf period style. Little used and unfresh inside, title and two pages stamped in white margins, else fine.

EUR 3.600.-

First edition of this description of a few specimen from his anatomical museum with color-printed plates.

„Exceptional for their time and original in art, drawing and color - these pictures are the most interesting, which have come to us to face.“ (Goldschmid)

This is the first of a series of Bleuland's anatomical monographs describing specimens of his collection, illustrated with his pioneering method of tissue fixing and dyeing and color-printing. These are among the first such illustrations, and established the basis of histological illustration. Bleuland perfected a technique of injecting tissue structures with fixatives and dyes to reveal anatomical details, especially under magnification. His plates, mostly drawn by I. van der Jagt and engraved by I. Kobell, are remarkable for their precision in depicting microscopic detail. Goldschmid considered them pieces of exemplary printing, unusual in subject and make-up for the period. They are probably the first examples of

color-printing of microscopical subjects. Bleuland (1756-1838) was professor of anatomy, surgery, and obstetrics at Harderwyck and later Utrecht. He prepared more than two thousand anatomical specimens, which were bought in 1825 by King William I of Holland for the University of Utrecht.- Goldschmid, *Entwicklung und Bibliographie der pathologisch-anatomischen Abbildung* 121.

Engelmann wrongly with 13 plates. Note: The Dutch National Library collates as Goldschmid does and corresponds to our copy; some other libraries like Cambridge, Glasgow, Oxford collate: 93 pages, 24 plates; Harvard collates: VIII, 51, [57]-76, [85]-133, [1], [25]-55 pages 36 plates (some color). We think that two different works are here mixed up. Our work is complete with 2 fasc., but later in 1828 Bleuland published *Otium academicum* which has our work slightly different reprinted probably using the old stock of our publication as part of vol. one. The second volume of *Otium* is in six fasc. with each 4 plates.

HIS, Wilhelm.

Anatomie menschlicher Embryonen. Atlas I. Embryonen des ersten Monats (Tafel I-VIII) and III. Embryonen bis Ende des zweiten Monats (Tafel IX - XIV, Tafel 1). - Leipzig, Verlag F. C. W. Vogel, 1880-1885. Folio. (590 x 430 mm) (2), 8 plates; (2) 7 plates. Publisher half cloth with mounted title on covers. Spine partly defective, outside dust-soiled and used copy, inside fresh & clean. A few institutional stamps. But overall very fine.*

EUR 2.500.-

First and only edition, all what was published. Heft 2 was never distributed.

A systematic account of early human embryology that stimulated further investigation in a field in which Wilhelm His (1831-1904) stood highest among his contemporaries. He was the first to study the human embryo as a whole in order to

reveal our own origins.- Garrison & Morton No. 501.

Hidden in pregnant bodies, human embryos were exceptionally difficult for 19th century anatomists to collect. Until the rise of operative gynaecology around 1900, they obtained specimens mostly through medical encounters with aborting and miscarrying women. Wilhelm His amassed several dozen embryos from the first two months by organizing a supply network, especially of gynaecologists. Human embryology was still limited above all by the difficulty of collecting material - none specimens from the first two weeks was known until the late 1930's and chicks and domestic animals had to fill the gaps. To encourage

donations, mostly from spontaneous abortions, he railed against clinicians who wasted 'precious objects' by leaving them on the shelf or analysing them incompetently. But he rewarded those who gave up their 'treasures' by naming the specimens after the donors—the gynaecologists, that is, not the women from whose bodies they came. Embryos took shape as cutting, drawing and modelling turned tiny, membrane-bounded objects into vivid, highly magnified drawings and casts. Wilhelm His took the specimens through a complex sequence of image-making operations. But the crucial step was modelling, which, as he put it, 'gave' the sectioned embryos, 'body'. Ordering these representations into developmental series was complicated when the time from conception was not accurately known, and especially tricky because their origin in miscarriages increased the likelihood of abnormality. (Nick Hopwood. <http://www.sites.hps.cam.ac.uk/visibleembryos/s5.html>)

„Ice Age“ of Anatomy

BRAUNE, (Christian) Wilhelm.

Topographisch - Anatomischer Atlas. Nach Durchschnitten an gefrorenen Cadavern. Nach der Natur gezeichnet und lithographiert von C. Schmiedel, coloriert von F. A. Hauptvogel. Dritte Auflage. - Leipzig: Verlag von Veit & Comp., 1888. (550 x 330 mm) (68) pp., XXXIII colored lithographed plates. (with:) BRAUNE, (Christian) Wilhelm. The position of the Uterus and Foetus at the end of pregnancy. Illustrated by section through frozen bodies (Die Lage des Uterus und Foetus am Ende der Schwangerschaft nach Durchschnitten an gefrorenen Cadavern) by Wilhelm Braune. Drawn after nature and lithogr. by C. Schmiedel. Colored by F. A. Hauptvogel. Supplement to the authors „Topograph.-Anatom. Atlas“. - Leipzig: Veit & Comp., 1872. 5 Bll., 9 (of 10 ?) colored lith. plates. (with:) BRAUNE, (Christian) Wilhelm. Der männliche und weibliche Körper im Sagittalschnitte. - Leipzig Veit & Comp, 1872. Folio. 31 pp. with 2 large lithogr. plates (1000 x 310 mm). Orig.- half cloth folder with ties.

EUR 3.500.-

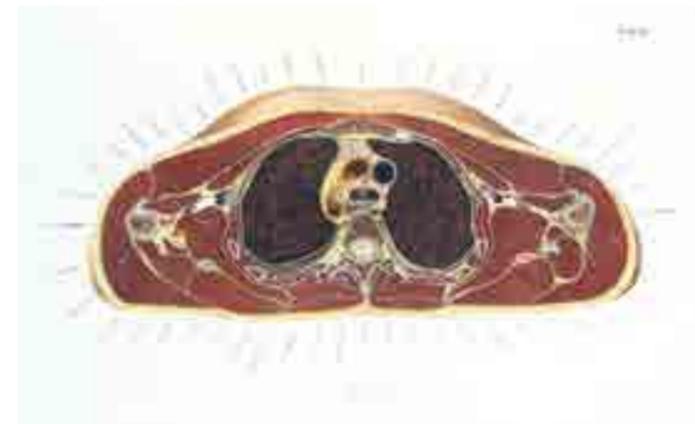
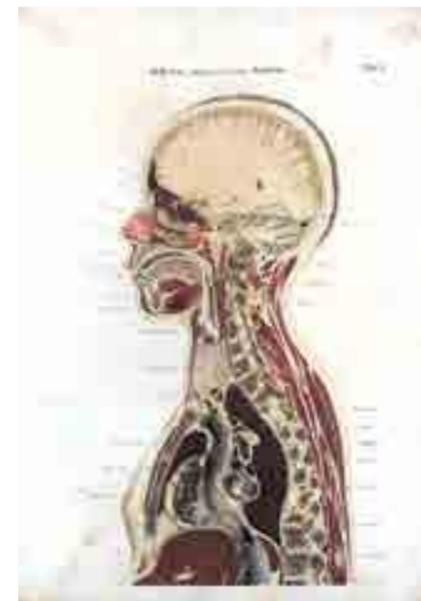
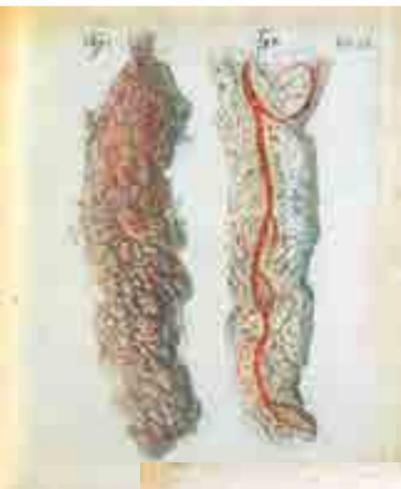
Third edition, but second issue of the famous colored folio edition, which was first published in installments from 1867 to 1872. Here with the two supplements often missing. A cheaper uncolored and smaller quarto edition was edited in 1875 (vi, 218 pp., XXXI plates).

Long praised for their visual sophistication, Braune's plates are part of the modern canon of anatomical illustration.

In March 1870, anatomist Wilhelm Braune (1831-1892) received at his Leipzig institute the body of a young woman who had hanged herself in the final month of pregnancy. Suicide victims were among the pauper cadavers from which German anatomical institutes drew their supply. Rather than dissect the cadaver, Braune used a still unconventional method. He froze the woman's corpse solid then sliced it vertically in half to produce the first "frozen sections" of a pregnant body. Working under a light, Braune traced the outlines of the tissues and cavities on a sheet of transparent paper placed over the frozen surface of the cut section. Having sawn the frozen cadaver in two along its middle line, Braune chiseled away the in-utero fetus from the left half to leave the uterine cavity empty. He reunited the fetal parts on the right half of the cadaver to create a trompe l'oeil effect in the final plate. While the sectioned maternal tissue is represented in two dimensions, the lifelike fetus appears in three. These color lithographs (58 x 39 cm) by artist C. Schmiedel appeared in a supplement to Braune's folio atlas, published simultaneously in English and German.

Drawings of the tracings, vividly rendered as folio-size color lithographs, were reproduced, debated, and emulated in dozens of publications during what one participant's history called the "Ice Age" of anatomy & obstetrics between around 1870 and 1910. Braune systematized a method of cutting sections from frozen corpses rather than the usual specimens preserved for weeks in spirits. A few nineteenth-century anatomists had experimented with frozen sectioning (De Riener, Ed. Weber, Pirogov, Le Gendre), but the technique was little known until Braune's *Topographisch-anatomischer Atlas* (1867-72). This was part of a wider Central European trend of importing resources from analytical mechanics, the physical sciences, and industry to develop new techniques of manipulating, visualizing, and preserving anatomical structures. The new technique - slicing frozen corpses into sections - translated the three-dimensional complexity of the human body into flat, visually striking, and unprecedentedly accurate images. Traditionally hostile to visual aids, elite anatomists controversially claimed frozen sections had replaced dissection as the "true anatomy."

L. Choulant, *History & Bibliography of Anatomic Illustration*, 402; Sappol, *Dream Anatomy*, 49-51; Salim Al-Gailani. The "Ice Age" of Anatomy and Obstetrics: Hand and Eye in the Promotion of Frozen Sections around 1900, in: *Bulletin of the History of Medicine*, Vo. 90, No. 4, 2016, pp. 611-642; ADB XLVII (1903), 206-209; Garrison & Morton 424.





Wittenberg Anatomy

KNOBLOCH, Tobias.

Disputationes anatomicae et psychologicae; recens editae, & plurimis in locis locupletatae, figuris etiam variis & novis illustratae, additis humani corporis affectibus praecipuis... Auctore Tobia Knoblochio Macrobrettano. - Wittenberg: Helwigius / Preslo Meisneriano, 1612. small 8° (155 x 95 mm). (16), 713 pp., (30, last blank) with woodcuts, partly full-page, within text. Contemporary vellum, rubbed and soiled, title page newly mounted, front endpaper new. Page 1/2 with little defect in the first line

EUR 2.600.-



A collection of disputations written by Tobias Knobloch and defended by his pupils (Johann Wilkofer, Joachim Janike and others) at the University of Wittenberg. As was usual the pupils had to pay for the printing. One of three slightly variant printings, all published in 1612. An earlier variant was published in 1608.

The author was „Fürstlich Brandenburgischer & Stadt-Medikus in Onoltzbach“ (Ansbach), later in Iglau and personal physician to a widowed Princess of Brandenburg (Hirsch/H. IV, 559). „In his De anima Melanchthon offered to Wittenberg a pattern for the integration of anatomical instruction with philosophy and with theology. His successors in the university followed his example in a variety of ways... A later product of the Wittenberg school, the Disputationes anatomicae edited by Tobias Knobloch, reveals the long survival of the tradition. Its subtitle: „explicantes mirificam corporis humani fabricam et usum“, hints at God and Vesalius simultaneously, and its twenty-four chapters, each one representing a thesis by one of Knobloch’s pupils, culminate in four sections on the soul in general, its faculties, the sensitive soul and the rational soul. The earlier chapters, nicely illustrated, describe the individual bones and organs and incorporate recent Italian anatomy. Those in the second half, on physiology, pile up authorities in scholastic fashion as they repeat at length the doctrines of Melanchthon. They differ from contemporary theses in philosophy only in the extent to which they emphasize their shared anatomical material.“ (Vivian Nutton. Wittenberg anatomy; in: Andrew Cunningham/ Ole Peter Grell (eds.) *Medicine and Reformation*, 1993. pp. 19 ff.) OCLC: Yale, New York Acad. Med., NLM, Michigan, Chicago.

Dangerous Milk

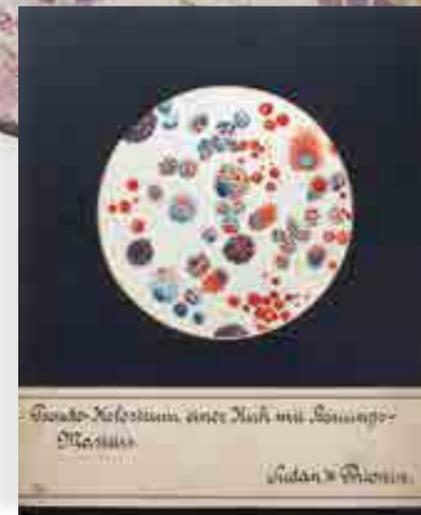
MILK, MICROSCOPY

„Mikroskopie der Milch nach Dr. Ernst, München“ (cover-title) 14 manuscript drawings showing bacteria within milk seen through a microscope, lettered and titled in German. Hand-made cloth box, early 20th. century, labelled: Mikroskopie der Milch nach Dr. Ernst - München. (Germany, not dated but around 1910-14) Box size: 270 x 220 x 65 mm. 15 card-boards (heavy paper stock): 14 with mounted drawings (ink wash-colors) in different colors and within frame, one board with handwritten text of plate content.

EUR 2.200.-

Interesting German manuscript by one of the important figures of German milk industry and milk control, later Prof. in Munich and founder of the Bavarian center of milk control (Amt für Milchwirtschaft und Kontrolle der Milch). The images show different bacteria and diseases of milk and the manuscript seems to be intended to be published. Milk is an excellent medium for microbial growth, and when stored at ambient temperature bacteria and other pathogens soon proliferate. The US Centers for Disease Control (CDC) says improperly handled raw milk is responsible for nearly three times more hospitalizations than any other food-borne disease outbreak, making it one of the world’s most dangerous food products. Before the widespread urban growth caused by industrialization, people kept dairy cows even in urban areas and the short time period between production and consumption minimized the disease risk of drinking raw milk. However, as urban densities increased and supply chains lengthened to the distance from country to city, raw milk (often days old) began to be recognized as a source of disease. For example, between 1912 and 1937 some 65,000 people died of tuberculosis contracted from consuming milk

in England and Wales alone. Developed countries adopted milk pasteurization to prevent such disease and loss of life, and as a result milk is now widely considered one of the safest foods. Pasteurization is a process invented by French scientist Louis Pasteur during the nineteenth century. In 1864, Pasteur discovered that heating beer and wine was enough to kill most of the bacteria that caused spoilage, preventing these beverages from turning sour. This was achieved by eliminating pathogenic microbes and lowering microbial numbers to prolong the quality of the beverage. Today, the process of pasteurization is used widely in the dairy and food industries for microbial control and preservation of the food consumed. The author (W. Ernst) seems to use different staining techniques in microscopy as for instance the Nissl method (Thionine) referring to the staining of the cell body by using various basic dyes (e.g. thionine) and also Sudan stain and van Gieson stain.



Early Educational & Zoological Film

[Medical Education Film].

Arnold Kühnemenn Film. Aus unserer Produktion (from our Production). - [Berlin]: (Arnold Kühnemenn-Film), [late 1920's]. Folio (340 x 500 mm) With around 500 mounted original photographs (90 x 120 mm), a few larger (190 x 230 mm) on 50 sheets of heavy paper boards. Original gilt printed full leather album with gilt edges. Light sunning to front, occasional wear. Cockling to mounts, prints in excellent condition with the exception of a few which has some silver-mirroring to the edges. Overall in fine to excellent condition.

EUR 3.600.-

A fine unique photography album (trade catalogue) by the film producer Arnold Kühnemenn Film from the late 1920's showing their film production in selection. Arnold Kühnemenn (Königswusterhausen near Berlin) specialized in producing scientific, educational and instructional films between 1922 and 1935, mostly for the agriculture and veterinary industries. He was a learned farmer and veterinary, and a founding member of the Zoological Society of Germany, and owner of a fur farm near Berlin. He was active in film politics as „Verbandsvorsitzender“ also after 1933, but committed suicide due to the film politics of the Nazi (see Hans Nachtsheim, 1951). However as a conservative he supported the new film politics under the Nazi and also seems to have produced a sort of propaganda film like „Kamerad Pferd ist krank. Ein Film von der Betreuung des Pferdes im

Heere“ (1942). Film-portal.de list only films until 1935. This album commemorates different films from his production, dated in „filmportal.de“ from 1922 to 1926: „Die Gangarten des Pferdes“ (different horse paces); „Wie ein Schaf geboren wird“ (birth of a sheep); „Vom Hamster“ (On the hamster); Zwanzig Jahre Kulturarbeit auf Domäne Friedeburg“, „Das Münsterland“ (Münster region); „Westfalens rotbuntes Niederungsvieh“ (German Red Pied), „Das Karakulschaf“ (Qarakul); „Warmblutgestüt Klein Luckow“ (stud farm Klein Luckow), „Die ansteckende Blutarmut und ihre Bekämpfung“ (Anaemia and veterinary medicine); „Die Schafräude und ihre Bekämpfung“ (Scabies); „Wie ein Pferd beschlagen wird“ (how to hoof a horseshoe); „Was der Floh erzählt“ (flea), „Wanzen“ (bugs); „Von den Läusen und ihrer Bekämpfung“ (how to fight against lice), „Kaltblutgestüt Schloss Löbnitz“ (horse breeding at Castle Löbnitz); Gestüt Tornow (horse breeding at Tornow), ... „Schafzüchter der Provinz Brandenburg“, „Die deutsche Krankenversicherung“ (German health care). The film on the birth of a sheep was not allowed for children to look at, only in school or with a scientific adviser. A similar album on one of Kühnemenn’s films: Wut (rabies) was offered by an English colleague.



Preparation of Anatomical Specimens



MONRO, Alexander.

Abhandlungen von anatomischen Einspritzungen und Aufbewahrung anatomischer Präparate aus dem Englischen übersetzt und mit zweckmäßigen Anmerkungen des Uebersetzers begleitet; mit einer Kupfertafel. – Frankfurt a. M.: Jäger, 1789. [4] Bl., 51 pp., [1] fold. plate. Later Wrappers period style. Little waterstained & wrinkled.

EUR 1.400.-

Scarce first German edition of Alexander Monro's (the elder?) description of a new preparation method of anatomical specimens and how to preserve anatomical specimens. The plate shows a syringe (injection) invented by the German physician Johann Nathanael Lieberkühn (1711–1756) who was a member of the Collegium medico-chirurgicum in Berlin and was making mathematical and optical instruments. Besides his physiological work, Lieberkühn was most known for his preparation of medical specimens – these were still presented up to the nineteenth century, especially in Moscow, as art masterpieces. His specimens were prepared primarily with injections of wax-containing fluids into body cavities, creating relatively durable shapes. The same method is described here by Alexander Monro (the elder or secundus is unclear). Drying was the only preservation technique known before the times of the anatomist Frederick Ruysch (1638–1731) who gained world renown for his specimens preserved in spirit. Mainly bones and

skulls were collected in cabinets of curiosities until his time, because drying was more suited to bones than tissue and organs. Ruysch's „strong water“ used for preservation was originally alcohol (ca. 60%). He also invented new conservation methods that made it possible to prevent all kinds of tissue and organs from decaying. Ruysch injected his specimens with a wax-like substance that he usually stained red. This substance penetrated the smallest of blood vessels. This method also gave his preparations a pinkish hue. Ruysch used the technique to make tissue structures more visible and so aid anatomical understanding. But the technique also made his preparations, of children's heads and hands for example, very lifelike. He also injected tissue and organs, which he then embalmed and dried. The technique of injecting tissue with coloured wax-like substances continued to be used until the 19th century. – no copy in COPAC or OCLC. Lit.: Anita Guerrini. Alexander Monro primus and the Moral Theatre of Anatomy; in: The Eighteenth Century, 2006.

PONFICK, Emil.

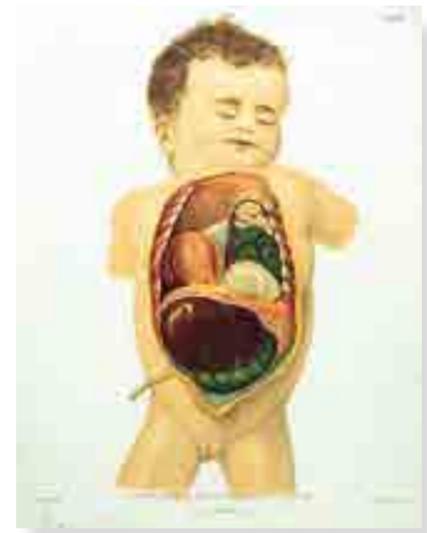
Topographischer Atlas der medizinisch-chirurgischen Diagnostik / Topographic Atlas of medico-surgical diagnosis. – Jena: Fischer, 1901–1905. Published in 5 installments with together 30 plates. Original wrappers and title. Text in publ. cloth. Later half cloth folder., stamped by institution. Part of title page mounted.

EUR 1.400.-

Only edition, rare pathological atlas with brilliant plates, published in five installments with text in three languages. From 1900–1905, Dr. Emil Ponfick worked with lithographer K. Wesser to create 30 technically brilliant color topographic plates. Ponfick asserted that there was an over emphasis on pathology in medical illustration at this time, and to fully understand disease, pathology and anatomy should be combined in illustration. Ponfick describes the difficulties in producing these 30 plates, and a number of years were required to „obtain useful sections“. Ponfick's work was „confined to a very short period of time“. Access to artificial methods to lower room temperature were not available to Ponfick, so he dissected during colder months. Despite difficulties, Ponfick aimed for perfection, with primary sections often being replaced several times over. When the „acceptable section“ was taken from the frozen body, the surface was covered with a plate of milk-glass. The circumference and important outlines of organs were traced, then smaller cavities were drawn on the glass.

The drawings were transferred to transparent paper, then re-measured by Ponfick and Wesser. Ponfick aided the artist with extra detail and explanation 'very materially by drawing an exact sketch of each cut surface on a large blackboard'. The results consist, not only of wonderfully colored plates of horizontal and vertical sections, but also detailed patient notes including: patient history, present condition, clinical and anatomical diagnosis and post-mortem examinations. (Emma Black, Surgeons' Hall Museum)

Emil Ponfick (1844–1913), a German pathologist, who received in 1867 his medical doctorate from the Univ. of Heidelberg, and later was an assistant to Recklinghausen (1833–1910) at Würzburg, and to Rudolf Virchow (1821–1902) in Berlin. Afterwards, he succeeded Theodor Ackermann (1825–1896) as professor of pathology at Rostock (1873), followed by professorships at Göttingen (from 1876), and Breslau (from 1878), where he replaced Julius Cohnheim (1839–1884) as director of the pathological institute. He remained at Breslau until his death in 1913.



An overseen „Prachtwerk“

PEREZ, Fernando.

Oreille et Encéphale. Étude d'anatomie chirurgicale. 2 Vols. – Buenos Aires: Coni Freres, 1905. (= Travail du Laboratoire de Neurologie et Psychiatrie de la Faculté de Médecine.) Folio (445 x 330 mm). 102 pp., 1 leaf. and Atlas: 1 leaf; 22 text pages, with 22 plates in phototypie by Peuser, printed by Coni freres and 22 plates with overlays. Wrappers, Ex Libris on inner front cover, overall a fine copy.

EUR 2.600.-

First edition of this unusual and largely overseen neuroanatomical atlas with magnificent photographs (phototypes), made probably from frozen corpse fragments or from wax models (moulages): the work shows the cranio-cerebral topography with the otology in magnificent photographs by an unknown photographer (Peuser maybe the printer). Fernando Perez (1863–1935) was a brilliant otolaryngologist, pianist, diplomat (ambassador for Argentina in Vienna). He graduated in 1888 in Paris and performed in 1893 the first total extirpation of the larynx in Argentina (the second in Latin America). He discovered cocobacilli that bears his name. Later he was active in politics.

„Das Prachtwerk von Perez behandelt die chirurgische Anatomie des Schläfebeins und die Topographie

des Gehörorgans. Es berücksichtigt ganz besonders das Mittelohr und dessen Nachbarverhältnis zur Schädelhöhle. Das Werk ist durch eine Fülle mustergültiger photographischer Abbildungen ausgezeichnet. ... Dr. Fernando Perez gründete 1891 ein modern eingerichtetes Kinderspital, welches eine otolaryngologische Abteilung enthält und wo am operativen Materiale Unterricht für Studenten und Aerzte erteilt wird. Er richtete auch die otolaryngologische Abteilung am Hospital francais ein und führte daselbst die erste Totalexstirpation des Larynx aus.“ (Poltizer 18). – Fischer 1190; Poltizer. Geschichte Ohrenheilkunde pp. 18 & 468; KVK: Stabi Berlin (22 plates); Halle, Nürnberg (13 plates); no copy in COPAC, not in Wellcome; OCLC: Countway Library; Library Congress; NLM.

WESSELY, Karl.

Stereoskopischer Atlas der äusseren Erkrankungen des Auges nach farbigen Photographien für Studium und ärztliche Fortbildung. Mit begleitendem Text von Karl Wessely. 4 parts. – München: J. F. Bergmann, 1930. square 8to. (190 x 125 mm) 8 pp., 4 pp., 4 pp., 4 pp. text and together 40 colored stereo-photo-graphs. Original paper-card publ. portfolios with mounted printed title. Stereoscopes with text recto. All stamped by former private owner.

EUR 1.400.-

Forty impressive color photographs – a very rare & early stereoscopic atlas with color photographs of external eye diseases. The experiences of First World War gas combat on eyes inspired the author to publish this atlas. Six installments were intended, but only four published. The color photographs were made by the author on AGFA paper after an arrangement first used by Dr. Zabel. The color printed was made by H. Stürtz, Würzburg.

Karl Wessely (1874–1953) was a German Jewish ophthalmologist. He had studied in Heidelberg with Gegenbaur, Kühne, Erb and Julius Hirschberg who won and inspired Wessely for ophthalmology. Even as a student Wessely wrote his first publication which was followed by 300 more during his life time. In 1913 he became after years of private praxis, Prof. of Ophthalmology first in Würzburg, then in Munich. The use of poison gas in World War I. demanded more and more ophthalmological help and Wessely experimented during the war incidentally at the Kaiser Wilhelm Institute for Physical Chemistry and Electrochemistry on drugs for eye protection in gas use. In 1935 he was retired by the Nazi's due to his Jewish descendants; he survived the Nazi regime due to his conservative political attitude and Sauerbruch's protection. – COPAC: Royal College Surgeons; OCLC: New York Academy Medicine; Duke Univ; Chicago; Stanford.



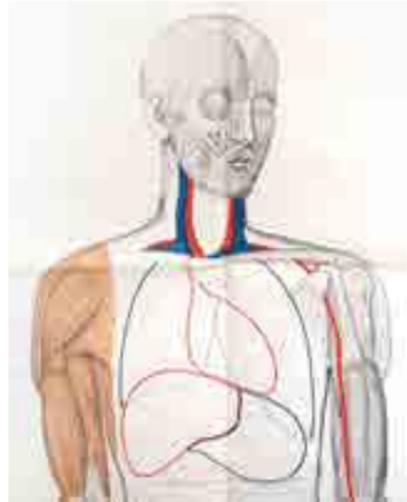


A Life Size Skeleton

(Medical Education)

Medical Wall Chart. 6 large, nearly life-size, partly colored, lithographed plates. Sheet-size: two in 1630 x 530 mm and four in 690 x 530 mm. The large plates are put together from more than one sheet and all are rebaked with contemporary linen to stabilize the paper. In original cloth folder. Printed in Kiel by L. Handorff, (without year, but late 19th century).

EUR 1.800.-



For use in medical lectures (school, nursery, university) these anatomical wall charts, printed between 1880 and 1900, show a life size skeleton (on black ground) and the vessels of the blood, partly in color, bleeding wounds at knee, blood circulation, et al. Very rare survivor of an anatomical collection. The printer & lithographic firm L. Handorff worked in Kiel from 1877 mainly for the navy.



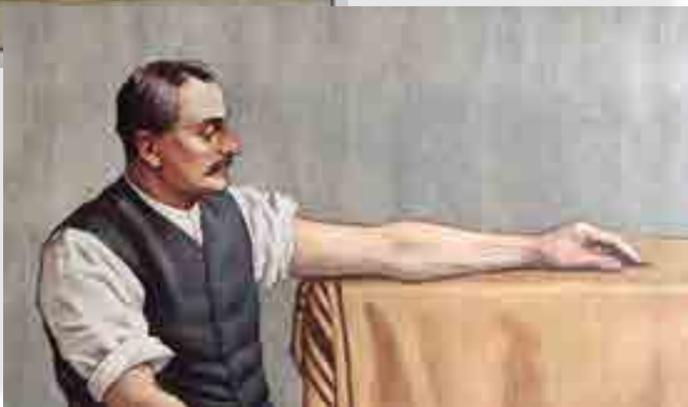
First Aid

(Medical Education)

A set of 15 (plus one skeleton chart) medical educational wall charts for the study of first aid. (probably Germany around 1900) Size: 900 x 650 mm. In a modern portfolio, loosely inserted sheets, a few repairs to borders, two sheets with faint water-stain. Fine copy.

EUR 3.000.-

Very rare anonymous set of Wall Charts for the medical training of First Aid, to be hang at walls for instructions at the police, or at fire departments, school, etc. showing how-to-do first aid. Unfortunately there is no text and no indication of the artist or the publisher. A similar work we had before was by Josef Horner. Erste Hilfeleistung bei Unglücksfällen und plötzlichen Erkrankungen in Bild und Wort von Med. Univ. Dr. Josef Horner, Besitzer des goldenen Verdienstkreuzes mit der Krone (Dux, 1898) with 40 plates. In 1870, the Prussian military surgeon Friedrich von Esmarch introduced formalized first aid to the military, and first coined the term „erste Hilfe“ (‘first aid’), including training for soldiers in the Franco-Prussian War on care for wounded comrades using pre-learned bandaging and splinting skills. Josef Horner received in 1891 the gold medal at the Zwickau Fair for Hygiene for his work. These portfolio was probably a similar work.



GRAY, Samuel Frederick.

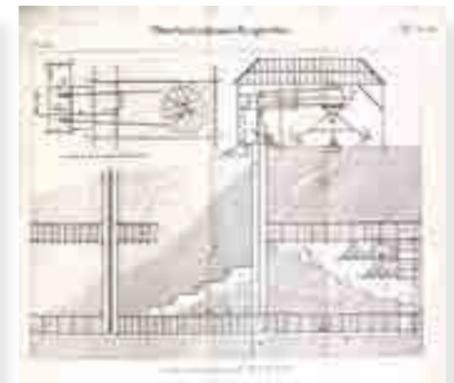
Der praktische Chemiker und Manufacturist, oder gemeinnützige Erläuterung derjenigen mechanischen Künste und Fabriken, welche auf chemischen Grundsätzen beruhen. Aus dem Englischen, mit Benutzung der von T. Richard besorgten französischen Uebersetzung. Nebst einem Anhang: Ueber das Drucken und Färben der Seide usw. Aus dem Englischen des H. MacKernan. Mit einem Atlas von Hundert und fünfzehn Tafeln nebst Nachweisung. 2 Vols. - Weimar: Landes- Industrie- Comptoir, 1829. 8° (210 x 120 mm) XIV, 1074 pp.; (4), 115 lithogr. plates. Contemporary half calf on marbled boards, yellow edges, red morocco labels, private stamp on title, else fine copy.

EUR 1.600.-

Very rare german revision of Gray's „The operative Chemist; being a practical display of the arts and manufactures which depend upon chemical principles“ (1828), edited with the use of the french edition of 1828 translated by Tom (Thomas?) Richard. A work on all branches of industrial chemistry, of great historical interest for its detailed illustrations of contemporary chemical apparatus. Written to satisfy the need of a practical work on all parts of chemistry within the arts, „a work of a high order of merit“ (DNB) This edition has attached a translation of Mc Kernan's treatise on printing and dyeing of silks, shawls... (London, 1829).

Samuel Frederick Gray (1766-1828) was first a pharmacist in the Midlands, before he set up an apothecary business in Wapping, which failed within a few years. Then, he seems to have maintained himself by writing and lecturing on botany and chemistry in Chelsea. He was the father of the zoologists John Edward Gray and George Robert Gray.

He was a joint editor of the London Medical Repository, contributing articles on insects and numerous matters pertaining to botany. He demonstrated early an interest in plants beyond his professional interest in pharmaceutical chemistry. He became the first english writer to utilize the method of Antoine de Jussieu and during the 1820s he lectured on botany using Jussieu's system at the Sloane Street Botanical



Garden and the Medical schools at Hatton Garden and Maze Pond. In his last years he wrote highly regarded professional works on chemistry. (Dict. 19th cent. British Scient. II, 833/34). not in usual bibliographies.- Bolton 495; Sondheimer 645 and Neville Historical Library I, 546 (engl. ed.).

KVK: Dt. Museum, Stabi München, Univ. München; Stabi Berlin, Weimar (Schaden); Stuttgart, Freiburg, Dresden, Greifswald, Hannover; outside Germany rare with no copy in COPAC or OCLC (USA)

Inks, Chemical & Magical Tricks

[HOCHHEIMER, Carl Friedrich August.]

Chemische Belustigungen. Oder Sammlung auserlesener Kunststücke, die zur Bewunderung und zum Vergnügen gereichen. Leipzig: bey Friedrich August Leo, 1794. 8vo (185 x 115 mm) XX, 258 pp., (12, index), (2, blank), 2 folding engraved plates (one copper-engraved, one woodcut), text woodcuts, lightly browned, uncut copy in later nineteenth-century green half morocco, spine faded. Excellent copy of an uncommon book.

EUR 1.200.-

First edition. A collection of chemical amusements and magic tricks and illusions which could be performed by use of chemistry. Hochheimer (1749-after 1831) had studied in Göttingen with Lichtenberg, then further on in Leipzig and Erlangen, before he became a lecturer in philosophy and chemistry; he lived as a writer and was one of the first to acknowledge the increasing interest of women in the subject. He was member of „Jenaische lateinische Gesellschaft“ and „Leipziger ökonomischen Gesellschaft“. Under the pseud. Johann Daniel Hock he performed public lectures. The chapter on inks was enlarged and separately published in 1802 as „Dintebuch; oder: Anweisung, alle schwarze, bunte und sympathetische Dinten zu verfertigen“.

„This is not a treatise on chemistry but a couple of hundred startling effects produced by chemical action, arranged in eight chapters: tricks with colors; sympathetic inks; tree of Diana, et al.; phosphorus; combustion experiments; explosions; gases; miscellaneous experiments incl. Ingenhousz electrical pistol.“ Friedrich Christian Accum (1769-1838) might have based his Chemical Amusements (1817) on this treatise as their arrangement and general content is similar. This was translated into german also under: Chemische Belustigungen in 1825.- Roy G. Neville Historical Chemical Library, Vol. I, 270; Ferguson I, 154; VD18 10255311; Hamberger/ Meusel, gelehrte Teutschland IX (1801); Poggendorff I, 1116 - 17; Heerde, Publikum 303.



Pallas' Theory of the Mountain Formation



(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, all plates with blind stamp (Free Library) in white borders. 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 di Bittio (Bettio) (1722–1797) (see: Christies' Dec. 2007: The Collection of Giorgio Marsan and Umberta 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.

Jacobo (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.

PALLAS, Pyotr Simon.

Observations sur la formation des montagnes et les changemens arrivés au globe, particulièrement l'égard de l'Empire russe... Lues par monsieur de comte de Gothland. – À St. Petersbourg, de l'imprimerie de l'Académie impériale des sciences, s. d. (1777). 4to (2), 49 pp., (1) 19th cent. french half calf, fine copy.

EUR 1.800.-

Rare first edition, observations on the formation of mountains around the globe, but with special attention to the Russian Empire, also published in: Acta Academiae scientiarum imperialis Petropolitanae, pro anno 1777, pars prior (Saint-Petersbourg, 1778, pp. 21-64). Peter Simon Pallas (1741–1811) laid here the basis of the modern science of geology, without establishing what one might call a full-blown paradigm. The traveller occupied the chair of natural history at the Imperial Academy of St. Petersburg and led extensive expeditions into Siberia (1768-74) on behalf of Empress Catherine II., in the course of which he examined the Urals and the Altai mountains. According to Pallas, here, one finds granite at the core of all great mountain systems. Typically, it is found surrounded or lapped by unfossiliferous schists, serpentines and porphyries, resting against granite in highly inclined layers. Then follow argillaceous schists and shales and thick beds of fossiliferous limestones, generally less tilted. The lowland regions are usually made up of sandstones, marls and clays, rich in fossils, often including plants. Thus Pallas envisaged three main kinds of mountains or strata: Primitive, Secondary and Tertiary. He commented that the Secondary and Tertiary mountains served as „Nature's archives, prior to even the most remote records and traditions that have been preserved for our observant century to investigate, comment on and bring to the light of day.“ (46) Offering hereby a theory of the earth that had a distinctive historical dimension.- Oldroyd, Thinking about the Earth 83 ff.



Translation of the German enlarged Edition

PALLAS, Pyotr Simon.

Observations sur la formation des montagnes et les changemens arrivés au globe, pour servir à l'Histoire naturelle de M. le comte de Buffon. – À St. Petersbourg et se trouve à Paris, 1779. 8to. 94 pp. Blue plain contemporary wrappers with paper label.

EUR 1.000.-

New french edition of his work on mountain formation, translated & published after the revised and enlarged german edition of 1778 (Betrachtungen über die Beschaffenheit der Gebürge und Veränderungen der Erdkugel...).

A re-evaluation of Pallas's work by Carozzi has shown that the german translation (and here its translation into french) is much more complete, than the first edition of 1777. Carozzi (1991) has given a fascinating reconstruction of Pallas's theory, illustrating it with a series of sections of the Urals in temporal sequence, from which it can be seen how Pallas was indeed proposing a theory that was intended to provide a history of the development of the Urals which would account for the field evidence collected in the mineral-rich Sverdlovsk region... Pallas's scheme was certainly speculative. It was, however, based on extensive fieldwork and a primitive form of mapping... Pallas was reconstructing the history of the Ural region in that he tried to tell a plausible stage-by-stage account of the area, even though it was based on mineralogical evidence and an implausible theory of volcanic action.“ (Oldroyd, 84).- Ward & Carozzi, 1721 (german edition); 1722 (french ed. 1782); DSB X, 283; BL, 233.c.25; Schuh online: Pallas.6



Lecture on Mineralogy

PINI, Ermenegildo.

Viaggio geologico per diverse parti meridionali dell' Italia esposto in lettere di ... Edizione seconda conforme alla prima fatta nell ... Memorie della Societa Italiana delle Scienze ... Milano. nella Stamperia Mainardi, (no date; 1802) 8° (214 x 130 mm) (4), 156 pp. with two fold. plates. Contemporary half calf, marbled boards, morocco label, red edges, Ex Libris on inner cover: Cazzamini - Mussi, hinges little weak. Fine.

EUR 1.400.-

Very rare separate printing; the singular and most original account of his travel through Italy to collect minerals, fossils and to study vulcanology, first published in a journal. In nine letters written to a Friend (dated July to November 1792), Pini accompanies us and describes, without irony, poetry and prosaic spirit, his naturalistic journey through southern Italy, starting from Modena and arriving in Pozzuoli. This edition is really rare. Ermenegildo Pini (1739–1825), Italian mathematician & naturalist, was a member of the Order of the Barnabites, and was employed as a professor of natural history at the University of Milan. He wrote many works founded on the natural sciences. As director of the Natural History Museum he had to extend the museum collection. He used his travels to enlarge the museum's collections. - not in Ward and Carozzi; KVK: COPAC: Oxford, Edinburgh, Royal Society; OCLC: only Microforms (?)

PINI, Ermenegildo.

Sui sistemi Geologici. Riflessioni analitiche del Cav. Ermenegildo Pini, ... Milano: Giovanni Pirotta, 1811. 8°. (215 x 135 mm) (2), (XIV), 101 pp., (3, blank) Contemporary marbled wrappers, rubbed and soiled, uncut copy. With handwritten presentation on front-fly: „Donum Celeb. Autori Mediolani an. MDCCCXVI“

EUR 1.200.-

Dedication copy. Exceedingly rare outside Italy with only one copy at BL London. Ermenegildo Pini (1739–1825), Italian mathematician & naturalist, was a member of the Order of the Barnabites, and was employed as a professor of natural history at the University of Milan. He wrote many works founded on the natural sciences. As director of the Natural History Museum he had to extend the museum collection. He used his travels to enlarge the museum's collections. - not in Ward and Carozzi; KVK: no copy; COPAC: BL London; OCLC: no copy (?)

TONDI, Matteo.

Elementi di Oreognosia di Matteo Tondi, ... - in Napoli: dalla Tipografia del regno Incisore C. Cataneo, 1824. 8° (225 x 150 mm) 521 pp., (1, blank), XXI, (1, blank), (4) with three engraved plates (Cataneo inc.). Contemporary printed wrappers, uncut copy, printed on good paper, fine.

EUR 900.-

The mineralogist Matteo Tondi (1762–1835) was one of the first to popularize in Italy the new theories of A.-L. Lavoisier against those supporting the phlogiston theory then prevailing.

Ferdinand IV chose him in 1789 for a mineralogical expedition to Germany, Hungary and England, thanks to which Tondi discovered a new classification of metals. In 1789 he stayed at the Montan Academy of Schemnitz, and here, in addition to the platinum, succeeded in obtaining regulite metal from ores of manganese, molybdenum and tungsten, as well as oxides of calcium, manganese and barium. To compliment, Baron Born, authorities in the field of me-tallurgy, sent Tondi a sample of the Raab fossil collection.

During his travels (which took him to France, Spain and other regions of the old continent) Tondi put together a rich collection of fossils, not only European, but also Asian and American collection that was later the nucleus of the Mineralogical Museum university of Naples.

However, surprised by the French Revolution in 1799, he fled to Paris, where he was named adjunct to the Natural History Museum as assistant of Déodat de Dolomieu and collaborated with Rene Just Haüy in his studies of crystallography. Later he became general inspector of the Naples water works and professor of oryctography at the University of Naples and the direction of the Royal Mineralogical Museum. - Pogg. II, 1116-17; Vaccari, Mineralogy & Mining in Italy, Ward & Carozzi, Geology no. 2180; Schuh: „Scarce“

ROSE, Gustav

Mineralogie publice vorgetragen von Professor Gustav Rose. Winter-Semester 1828 / [18]29. [Universität] Berlin. [Mitgeschrieben von] G. Tidden. [German manuscript in black ink on paper] (Berlin, 1829) Quarto [250 x 190 mm] [2], 72 paginated pages, [10, blank] Contemporary Paperboards with red morocco label, red edges, little rubbed and soiled, browned, else fine copy.

EUR 2.500.-

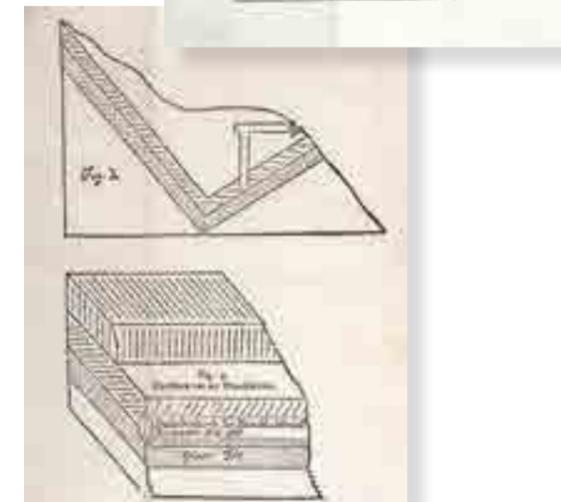
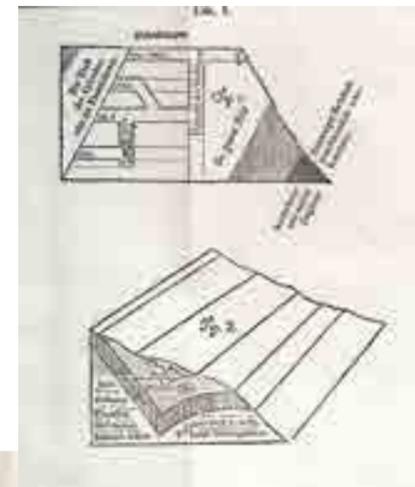
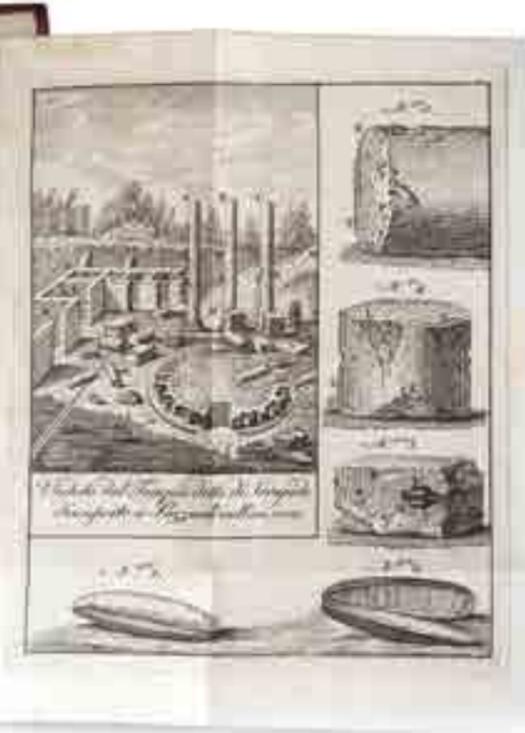
Very rare unpublished handwritten lecture notes of mineralogical lectures held in Berlin in Winter 1828/1829 by the German mineralogist Gustav Rose, then still junior professor at the University in Berlin and written during these lectures by [the student ?] G. Tidden. A similar manuscript is held by ETH Zürich within the papers of Arnold Escher von der Linth. The lectures begins with „Brennmaterialien“, like black coal, then going on with brown coal, peat, metals, siderite, lead, copper, zinc, silver, gold, platinum, antimony, et al. A few months later in 1829, Gustav Rose along with Chr. G. Ehrenberg was chosen to accompany Alexander von Humboldt on a scientific journey commissioned by the Russian Czar to the Urals, the Altai, and the Caspian Sea. This venture took him from Europe to as far as the China frontier. The Mineralogisch-geognostische Reise chronicles the journey and includes many observations on geology, mineralogy, and mineral resources of the regions traversed. Gustav Rose (1798–1873), a German crystallographer & mineralogist, in 1815, at the age of only seventeen, fought with his brothers in the campaign against Napoleon. The following year, he became an apprentice at a mine in Silesia, but left due to illness. Returning to Berlin, he began studying mineralogy under C.S. Weiss. He graduated from the University of Berlin in 1820, and traveled to Stockholm to work in the laboratory of J. J. Berzelius. Returning to Germany in 1823, he began his lifetime career at the University of Berlin becoming professor extraordinary in 1826 and professor ordinary in 1839. In 1856, Rose succeeded Weiss as director of the Royal Mineralogical Museum. Rose was an expert in the use of the reflecting goniometer and the results of his research are contained in *Elemente der Krystallographie* of 1833. He identified many minerals new to science, including perovskite, named in honor of Russian mineralogist Lev Aleksevich von Perovski (1792–1856). - DSB XI, 539; Poggendorff II, 692.

STRUVE, Henri.

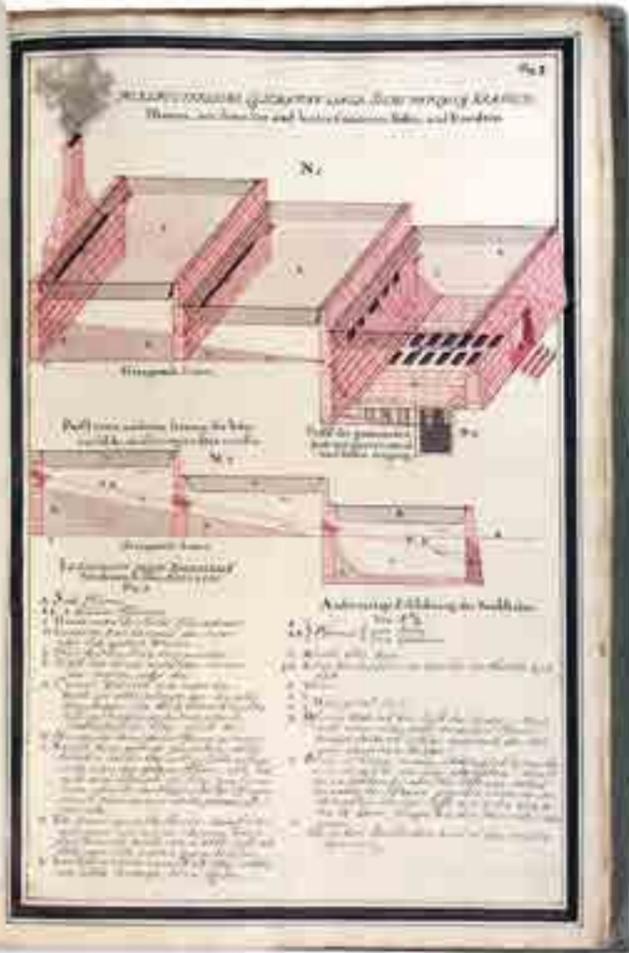
Heinrich Struve's ... Versuch einer neuen Theorie der Salzquellen und des Salzfelsens vorzüglich in Bezug auf die Bernischen Salzwerke, nebst einer Reise nach der Salzgegend im Gouvernement Aehlen. Aus dem Französischen übersetzt, mit sehr vielen Verbesserungen und Zusätzen des Verfassers. - Bern: in der Hallerschen Bhd., 1789. 8° (175 x 110 mm) XII, 170 pp., (8) with three folded woodcut plates with 5 fig. Contemporary boards (Kleisterpapier), red edges, red morocco lettering piece on spine, littel rubbed and soiled, front fly with stamp: Salz-Amt Arteen. Fine.

EUR 1.200.-

Rare enlarged German translation by Jacob Samuel Wytttenbach (1748–1830) of Henri Struve's (1751–1826) „Nouvelle Theorie des sources salées et du roc sale appliquee aux salines du Canton de Berne et suivie d'une excursion aux salines d'Aigle“ (Lausanne, 1788). Henri Struve had studied in Tübingen and Leyden. From 1799 Struve was prof. of chemistry and mineralogy at the Academie de Lausanne and from 1804 also „inspecteur général des mines et salines vaudoises“ especially director of the salt mines in Bex. He was member of the „Société des sciences physiques“ in Lausanne (1783–1790). At this time Count Grégoire de Razoumowsky (1759–1837), a wealthy Russian aristocrat, lived in Lausanne and encouraged the members of the „Société des sciences physiques“ to work on mineralogy & natural history. Razoumowsky himself authored works and many articles on mineralogy and geology. With large eagerness Razoumowsky dedicated himself to a description of the environment of Lausanne which was eventually published in 1789 as an illustrated account of the fauna and geology of the Swiss Jura. (Schuh, Mineralogy & Crystallography: A Bibliography, 1469 to 1920, 4045 on Razoumowsky). - Schuh online wrongly attributes this to Heinrich von Struve.



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 was 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 Lueneburg 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.



(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 rebeked. 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.



DIETZSCH, Barbara Regina; Circle.

Nine Butterflies and moths / Schmetterlinge und Nachtfalter. Gouache on black ground on vellum. Small gilt border. Mounted on pink boards. Gouache über schwarzem Grund, aufgestrichenem Pergament. Mit schmaler goldfarbener Einfassung. Im oberen Rand aufgestrichenem Karton montiert. - Nuremberg, around 1770/1780. Size: 360 x 270 mm.

EUR 3.500.-

Barbara Regina Dietzsch (1706–1783) was a German female Painter of flowers and animals. Dietzsch specialized in watercolor and gouache paintings of animals and plants which were made into engravings, most of which Deitzsch created herself.

London and Nuremberg were the chief centers of botanical illustration in the eighteenth century, and at Nuremberg one of the most illustrious names associated with this genre was Dietzsch. But more than one Dietzsch painted flora and fauna: Barbara's father, Johann Israel, her brother, Johann Christoph, and her sister, Margareta, all were employed by the Nuremberg court. The family's work was collected in Germany, the Netherlands, France and England as well. Botany was an important aspect of medical training until the later nineteenth century, and physicians of the time, like all biologists, were concerned primarily with description and classification. Furthermore, as medicine represented a marriage of many fields, it was not unusual for a physician to be a patron of the arts, especially when these arts served to enhance the appreciation of natural history. Thus it was that Dr. Christoph Jacob Trew (1695-1760), who had a deep interest in botany and bibliography, enthusiastically supported botanical art in Nuremberg, making the city an important center for work such as that of the Dietzsch family.

Although their art seems to present the natural world theatrically, it does so to focus on the beauty and wonder of natural structure and color, without mythical or religious symbolism. These concerns were shared by leading natural philosophers of the day and, as works inspired by this new emphasis, the jewel-like gouaches of the Dietzsches reflect a fascinating period in the history of science. Because all four Dietzsches treated similar subject matter and commonly chose to present their compositions against a black background, attribution is a challenge. All were competent to execute detailed and dramatic renditions of common flowers, fruits, and vegetables.



Buffon Condensed

(FERRI, Giovanni or Ferry de Saint Constant, Jean Luc).

*Buffons Geist, oder Kern seiner Naturgeschichte. Aus dem Französischen des Herrn M****. – St. Petersburg, bey Johann Zacharias Logan, 1783. 8° (185 x 105 mm) (24), 264 pp. Contemporary half calf, morocco lettering piece, red edges, fine copy. A contemporary ink note on front-fly.*

EUR 1.200.-

Very rare work on Buffon's „Histoire Naturelle“ by Jean Luc (Giovanni) Ferri (Ferry) de Saint-Constant (1755–1830) translated from the french by the geologist and mineralogist Benedict Franz Johann von Hermann (1755–1815), although Holzmann/Bohatta II, 5680 cite him as author and not Ferri. But this is most probably a translation of Ferri's Genie de Buffon, although similar works were published by Malherbe and others. The first part is on man and ethnic groups, the second part is on specific mammals and philosophical questions like „style“. The Histoire Naturelle, générale et particulière, avec la description du Cabinet du Roi written between 1749–1804 by the Comte de Buffon cover what was known of the "natural sciences" at the time, including what would now be called material science, physics, chemistry and technology as well as the natural history of animals. The Histoire Naturelle had a distinctly mixed reception in the eighteenth century. Wealthy homes in both England and France purchased copies, but Buffon was criticized by some priests for suggesting that the earth was more than 6,000 years old and that mountains had arisen in geological time.- VD18 12572322-001; Barbier, II, 6982 (french ed.); KVK: Freiburg, Stabi München, Jena, Göttingen; OCLC: only Santa Barbara.



KITTLITZ, Friedrich Heinrich von.

Vegetations-Ansichten aufgenommen und radirt durch F. H. v. Kittlitz. (Heft 1:) Vier Vegetations-Ansichten aus den westlichen Sudeten. (all publ.) – Wiesbaden: Wilhelm Friedrich, 1854 (or 1855). square 4to. (235 x 300 mm) 15 pp., (1), with 4 hand colored engraved plates. Original Wrappers, used and worn. Ownership inscription in ink: Rautert. Inside quite fresh.

EUR 1.600.-

Exceedingly rare suite of hand colored engraved plates showing the phytogeography of the Sudetes, a mountain range in Central Europe. An unusual account to picture the patterns of vegetation in that area.

One of the subjects earliest proponents was Prussian naturalist Alexander von Humboldt, who is often referred to as the „father of phytogeography“. Von Humboldt advocated a quantitative approach to phytogeography that has characterized modern plant geography. Gross patterns of the distribution of plants became apparent early on in the study of plant geography. For example, A. Russel Wallace, co-discoverer of the principle of natural selection, discussed the latitudinal gradients in species diversity, a pattern observed in other organisms as well. Much research effort in plant geography has since then been devoted to understanding this pattern and describing it in more detail.

Friedrich Heinrich, Freiherr von Kittlitz (1799 – 1874) was a German artist, naval officer, explorer and naturalist who sailed round the world between 1826 and 1829 on the Russian Senjavin expedition, under the leadership of Captain Fyodor Petrovich Litke. He provided the museum of the Imperial Academy of Sciences in St. Petersburg with 754 specimens of 314 bird species, including species that subsequently became extinct. He published Twenty-four Views of the Vegetation of the Coasts and Islands of the Pacific (1844). Kittlitz travelled to North Africa in 1831 with his friend Eduard Rüppell, but had to return to Germany due to poor health. It was during his time in Egypt whilst waiting for a boat that he collected specimens of the bird which became known as Kittlitz's plover.- KVK: only Frankfurt a. M., not COPAC or OCLC.



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 farbkraftige 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.

Nature Prints

NABOKOV, Vera.

Letter to I(ngomar). von Ki(e)seritzky, Esq., 29. August 1968: „Dear Sir, My husband asks me to thank you for your great kindness in sending him your book OSSIP und SOBOLEV oder die Melancholie as well as your charming letter. He very much regrets that he does not know enough German to be able to read your book. (The only material he has taught himself to read in German are books on Lepidoptera.) But he appreciates your kind thought. Yours truly, Vera Nabokov (Mrs. Vladimir Nabokov)“

EUR 1.200.-





Grain and Chestnut

LEDERMÜLLER, Martin Frobenius.

Physikalisch - Mikroskopische Zergliederung des Kornes oder Rokens; nebst der Beobachtung seines Wachstums: mit IV, nach der Natur mit Farben auf das fleißigste erleuchteten Kupfertafeln. Verlegt von Adam Wolfgang Winterschmidt. - Nürnberg: gedruckt by Christian de Launoy seel Erben, 1764. Fol. (410 x 265 mm). 2 Bll., 12 pp. with engraved vignette and 4 fold. engraved and finely hand-colored plates. Contemporary paper-card boards, little rubbed and soiled. Fine copy.

EUR 1.400.-

First edition of these beautifully illustrated monograph on the rye plant with finely hand-colored engraved plates. Ledermüller (1719-69), a polymath, displayed a discerning interest in the art and science of natural history and especially in the newer science of microscopy which made it possible to study the characteristics of a great variety of specimens. The fine engravings, made by Winterschmidt from the author's drawings, depict the plants, their seeds, flowering stages, and microscopic cross-section views. - Pritzel 5144; Nissen, BBI 1158; De Martin 117 u. 119; Wellcome III, 472.



LEDERMÜLLER, Martin Frobenius.

Physikalisch - Mikroskopische Zergliederung und Vorstellung einer sehr kleinen Winterknospe des ... wilden Roßkastanienbaums. Nebst III. mit Farben nach der Natur sorgfältigst erleuchteten Kupfertafeln. Verlegt und in Kupfer gebracht von Adam Wolfgang Winterschmidt. - Nürnberg, A. W. Winterschmidt, mit de Launoy'schen Schriften, 1764. Fol. (410 x 265 mm) 2 Bll., 8 pp. with engraved vignette and 3 hand-colored engraved plates. Backstrip.

EUR 1.400.-

First edition of these beautifully illustrated monograph on the horse chestnut with finely hand-colored engraved plates. Ledermüller (1719-69), a polymath, displayed a discerning interest in the art and science of natural history and especially in the newer science of microscopy which made it possible to study the characteristics of a great variety of specimens. The fine engravings, made by Winterschmidt from the author's drawings, depict the plants, their seeds, flowering stages, and microscopic cross-section views. Pritzel 5143; Nissen, BBI 1159; De Martin 119; Wellcome III, 472.



Wonderful World

(MANUSCRIPT)

Album with original ink & wash color drawings of animals & fruits. (no date no place, but probably mid to late 17th cent.) square 8° (115 x 115 mm) A cartouche or title-page without text, than leaves numbered: 1-4, 6 (wrongly placed at 11) -10, 12-34, 37, 39-51, 4 blank leaves. Missing leaves are at: nos. 5, 11, 35 & 36, 38 and also at the beginning some leaves were cut out, maybe already before the drawings were done. On a few pages fragments of a watermark are shown, on one sheet is a: I / heart / P. Wrinkled contemporary vellum. Traces of use, front endpapers missing.

EUR 6.800.-



Charming little drawing album by an unknown unprofessional hand from the 17th cent. with watercolors of animals and fruits; beginning with a horse, tiger, leopard, wolf, probably a lion missing, going on to birds (from 7 to 28 like lap-wing, owl, woodpecker, blackbird, sparrow, bluetit, bullfinch, robin, siskin, magpie, jay, ...), then local European fruits, insects, caterpillars and butterflies, frogs and reptiles. Fanciful colored drawing album, showing common animals, probably made at school for teaching flora and fauna or teaching drawing lessons, all images not titled.

An interesting survivor into early drawing education. Most of the animals seem to have been copied from Conrad Gesner's *Historia Animalium* from the 1550s or its many translations and re-printings such as Johnston's *Historia naturalis*. Being more accessible in language, size and price, they were capable of reaching a larger public: the German versions - *Vogelbuch* (1557), *Thierbuch* (1563), and *Fischbuch* (1563) - probably enjoyed the widest distribution. One effect of the popularity of Gesner's printed illustrations - whether these were themselves copied after other authors or were produced anew especially

for Gesner's works - is that they were copied and recopied in printed works of subsequent centuries. Large numbers of illustrations in John Johnston's *Historiae naturalis* in five volumes (Frankfurt am Main, 1650-53), which remained a standard work on zoology until the advent of Linnaeus, were based on those of Gesner. Gesner's animals entered the domain of emblematics (via Joachim Camerarius, among others) and can be found on many prints (for instance by Adriaen Collaert), while they also formed the inspiration and model for an almost unlimited range of decorative arts in the early modern period, ranging from embroidery and tapestries to woodcarving, ceiling decoration, and frescoes (for instance in the Villa Medici in Rome). Almost everyone in Europe, therefore, copied Gesner, whether in print, in paint, on wood, in fresco, on linen and textiles, on ceramics, or in other media.



The Father of American Ornithology



NOVELLO, Giovanni Triffon.

Sui principii e progressi della storia naturale considerata in tutte le sue diramazioni, e specialmente nella fisica animastica e nella metafisica ideologica: colla storica esposizione delle nuove scoperte ed ipotesi primarie ... Saggio di Giovanni Triffon Novello. Volume primo [- sesto]. & vols. - Venezia: Dalla Stamperia Fracasso, sulla Riva degli Schiavoni, no. 394a (and Dalla fond. e stamp. di Gio. Parolari. Presso Pietro Bettini librajo in Merceria S. Salvatore al n. 4372), 1809-1811. 8° (193 x 122 mm) xxxii, 140 pp., (2); 277 pp., (3, blank); 487 pp., (1, blank); 569 pp., (1, blank); 440 pp.; 421 pp., (1, blank). Contemporary half-calf with two morocco lettering pieces in red and blue, gilt printed initials on lower spine: F. V., yellow edges, little spotted throughout, but overall a very fine copy.

EUR 1.800.-

Exceedingly rare work on the history and systematics of Natural History and related sciences like physiology, psychology, philosophy et al. by the Kantian philosopher Giovanni Triffon Novello (1737-1819).

„The vast compilation by Giovanni Triffon Novello ... is still linked to eighteenth-century erudition and polygraphy. Giovanni Triffon Novello (1737-1819), a Venetian nobleman who survived the fall of the Venetian Republic, had been a witness to, and a convinced participant in the philosophical and scientific renewal brought about by Enlightenment reformism, which had reached the capital of the aristocratic Republic of Venice. His aim was to create a work that was no longer about the „history of human actions“, but natural history, constructed, however, by using the same historiographical categories

of ‚origins‘ and ‚progress‘. ... However, in the course of his verbose, wide ranging work, natural history gradually turns into a more general history of the sciences, ... This ‚natural history‘, therefore, contains several parts that concerns the historiography of philosophy ... and also one of the first testimonies to Kant’s reception in Italy, namely an account of „Immanuel Kant’s transcendental philosophy“ with an extensive „annotation“ on the developments of Kantianism, in the Schellingian movement in particular.“ (Piaia / Santinello. Models of the History of Philosophy, Vol. III, pp. 255)

OCLC/ KVK: outside Italy exceedingly rare; only Frankfurt/Main; not in COPAC or USA. 8 holdings in ital. libraries.



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.-

An album of annotated watercolors after Wilson’s American Ornithology. This handsome manuscript was created by Thomas Howitt, an amateur ornithologist possibly related to the painter Samuel Howitt. 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 encyclopedia, 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) p. 155; Nissen IVB 992; cf. Sabin 104598; Wood p. 630.



Pointillism

LAMONTAGNE, Louis Dominique (1874-1918)

L' Etude de la couleur. Unpublished French manuscript in black ink in folio size (445 x 305 mm) on heavy paper. 2 unnumbered leaves, and 30 numbered leaves with 14 erratically numbered hand colored plates. The plate numbering is 1, 2 (three variants), 3, 4, 5, 6, two unnumbered plates, 9 (two variants), 10, one unnumbered plates. With seven additional pages in smaller sizes with notes on: „les principes de la composition decorative“. Text and most plates signed by the author. In black plain paper cover chemise in modern preservation box.

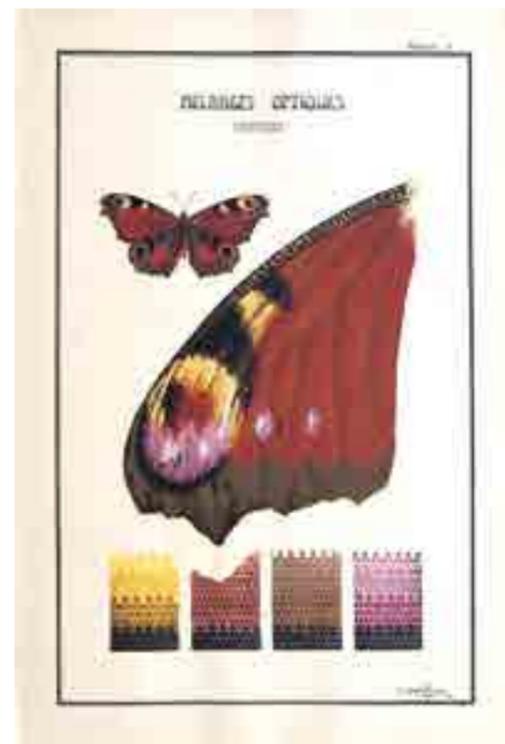
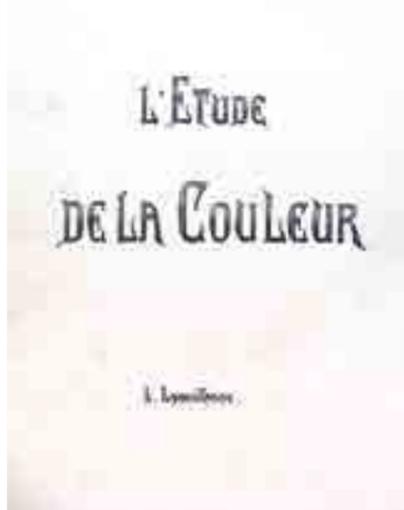
EUR 7.500.-

Very fine original manuscript by a French artist from Toulouse on color, color theory and color in nature.

Beginning with „La couleur“ mentioning especially Delacroix and Veronese, going on with „lumiere“ (light) and „spectre solaire“ (solar spectre) and mixed colors (les melanges), Effets d'optique, „complementaires“ (based on three complementary colors: red, yellow & blue), „les tons rompus“ (mixed colors), „les accords“ and „l'Harmonie“ and „les melanges optiques“. Lamontagne based his thoughts on the color theorist Charles Blanc (1813-1882) who was a professor and taught art history both at the École Spéciale d'Architecture and the College of France. In 1869, he had the honor of being admitted to the Academy of the Beaux Arts.

Blanc's books the Grammar of Painting and Engraving (Grammaire des Arts du Dessin) and the Grammar of Decorative

Arts (Grammaire des Arts Décoratifs), where he laid out, amongst other things, his color theory, were studied by artists of that period including Van Gogh, Gauguin and Seurat. Blanc's writings are stated as being "the most influential texts on color theory to come from the second half of the 19th century". He and his theories had significant influence on the artists of that time, especially those that became part of the Chromoluminarism movement. Blanc and Eugène Delacroix, along with Chevreul and Ogden Rood, were very important in their influence of the Chromoluminarism and Neo-Impressionism movements. Blanc's work introduced Seurat, who was the leader of Chromoluminarism, to theories about light and color that became some of the key elements of this movement. Lamontagne also was influenced by Blanc's ideas. About Lamontagne's biography we have not much information. On additional sheets: notes on similar themes like: Les principes de la composition decorative, L'interpretation, les exigences techniques, Le Lierre.



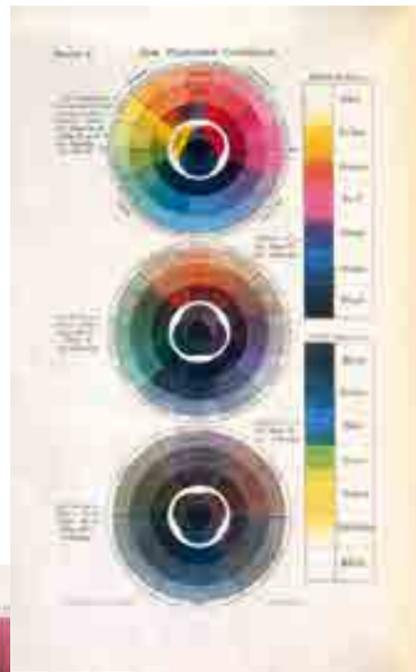
HAYTER, Charles.

A New Practical Treatise on the Three Primitive Colours . . . with some practical rules for reflections and Sir Isaac Newton's distribution of the colours in the rainbow . . . Second Edition, with Improvements. - London (John Booth) 1830. 8vo (253 x 155 mm). Engraved frontispiece by J. Turnbull after Hayter, one text illustration, and 4 hand-colored engraved plates. Original red half calf, worn and with spine damaged at lower end, text block loose in binding, printed red label on cover, slight wear. Text with some soiling and foxing, engraved frontispiece partly loose in lower edge, tear to last leaf.

EUR 5.500.-

Scarce early edition of a major treatise on primary colour theory. First published in 1826 and reprinted in six editions through 1845. Charles Hayter (1761-1835), British architect and miniature painter, taught perspective (on which he was an authority) to Princess Charlotte, King George IV's daughter, to whom he was later appointed Professor in Perspective and Drawing. He also dedicated to her his book An Introduction to perspective, adapted to the capacities of youth, in a series of pleasing and familiar dialogues, first published in 1813 in London. He later published A New Practical Treatise on the Three Primitive Colours Assumed as a Perfect System of Rudimentary Information (London 1826), in which he described how all colours could be obtained from just three. Based on the theory of the physicist Thomas Young, that all colors can be mixed from the three primary colors red, blue and yellow, Hayter puts together a disk-shaped compendium whose center is black. Hayter does not distinguish between additive mixtures of light and subtractive mixtures of pigments. From a historical point of view, Hayter's system falls into a time when the Newton controversy over the question of whether light is made up of waves or particles seems to be finally settled.

Provenance: Family related to James Sowerby (1757-1822) through their great grandmother, who was the daughter Charlotte Ann Sowerby (Lottie), later married Bryant. The family's grandmother later bought this work in London in the 1920's.



Dyes from Lichen

WESTRING, Johan Peter.

Svenska Laffarnas Färghistoria, eller sättet att använda dem till färgning och annan hushallsnytt. -Stockholm, Carl Delen, 1805. 8° (230 x 138 mm). [2], XV, 292 [= 293] pp., [1 blank], 23, [1 blank], pp. 295-338, 11, [1 blank], VIII, [1] pp. With 25 engraved plates, colored by hand. Contemporary half calf, Rubbed and soiled, fresh and clean.

EUR 3.000.-

First edition in book form of a work on the making of dyes and paints from lichens by Johan Peter Westring (1753 - 1833), a Swedish physician and lichenologist, and one of Linnaeus's last disciples. Westring had spent several years of research on the use of lichens for textile dyeing, and started to publish the results in 1791 in the Kungliga Svenska Vetenskaps-Akademiens Handlingar. After extensive revisions and expansions he published the material in eight installments, to be bound together as a book. The book contains advice and recipes on how to use lichen that grew in Sweden to colour wool, linen, and silk. Westring turned to both mistresses of the house, dying or re-dyeing house-hold textiles, and manufacturers of finished goods, both groups he assumed wanted a colour on their silk with "the solidity and shine reminiscent of the Chinese silk".

Westring scientific efforts were acknowledged by his election as a member of the Royal Swedish Academy of Sciences, the Academy of Agriculture, etc. The 18th cent. was a period when new dyes developed in the wake of growing consumer demands: dyes such as Prussian Blue, Saxon Green and others. The consumer demands paid to what things looked like, the surface and shades of colours of objects. Central to colours and dyes was natural history and sciences. On a very practical level, taxonomy, species identification, was instrumental in the search for plants and insects that could be used in producing dyes. There is a political economy at play here too, naturalists were involved in looking for new ways to exploit nature, to produce new stuff, benefitting their home countries. - Krok, Bibl. Bot. Suecana, Westring 2b; Pritzel 10207; Stafleu & Cowan 17287.





Relief Plan

BAUERKELLER and Cie..

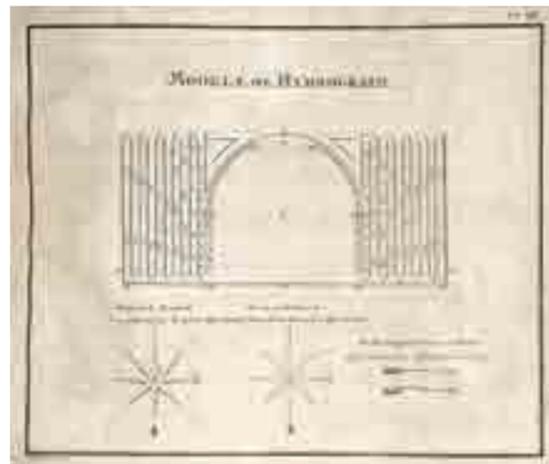
Neuester Plan der Stadt Basel, Verlag von Joh. Georg Wölfflin, Freie Strasse 1627 in Basel. Farbendruck und Prägung von Bauerkeller und Cie in Paris. (Basel / Paris, 1842 - 1845) square Folio (355 x 485 mm) Mounted within passe-partout, legend below image. Embossed color print.

EUR 1.200.-

Very rare relief plan of Basel. Embossed lithographic relief map, with surface raised indicating city blocks. The result makes the map look like a modern piece of art. A very unusual plan. Bauerkeller published similar maps of London, New York, Vienna, Hamburg, Frankfurt and other cities. Geomontography was a printing method, that consisted in the combination of embossing and of multiple color printing, and that was used primarily for the production of maps. The color layers were applied using lithographic techniques, and then the embossing was used to give relief to buildings, walls, mountains and other architectural and geographic features. Sometimes, the raised elements of the map were left unprinted, such as in Bauerkeller's 1846 map of Paris, while the rest of the picture was printed with vivid colors. The same method was sometimes used for the production of relief prints of buildings,

plants, sculptures, landscape views or other graphic motives. Several of these maps were exposed at the Industrial World Fair of Paris in 1839. The technique was developed by the German printer Georg Michael Bauerkeller (1805 - 1886) and his half-brother Georg Leonhart Bauerkeller, who worked in Frankfurt am Main and in Karlsruhe before opening a printing and embossing office in Paris in the late 1830's. Georg Michael Bauerkeller deposited a patent application for his invention in France, in January the 18th, 1839.

The process was adopted for the teaching of the blind, and maps embossed in that manner where employed at Paris' Institut des Jeunes Aveugles (Institute for the Blind Youth), that were offered to the children for them to finger-read.



BERGGOLD, Karl Gustav (ed.)

Der vollkommenste Situations-Zeichner für das Militair- Bergwerks- und Oekonomie- Fach. Mit allen erklärenden Zeichen, die auf Plänen, Charten und Rissen vorkommen, nach dem französischen Werk: Mémoires Topographique et Militaire redigée au dépôt général de la guerre par ordre du Ministre à Paris. Die Erklärung der Zeichen ist französisch und deutsch mit 12 schwarzen und illuminierten [d. i. 4 teilkolorierten, 1 gefalt.] Kupfern. Pläne und Schrift sind von C[arl Friedrich] Kettner in Dresden.- Leipzig, im Industrie- Comptoir, [1811]. square 4to. (198 x 242 mm). 8 pp., 1 Bl. advertisement. 12 engraved plates. Contemporary half calf, marbled boards, morocco lettering piece: „Ingenieur Corpset“ on cover and red morocco lettering piece on spine. Rubbed and soiled, title stamped and deceased, also stamped on inner back cover.

EUR 1.500.-



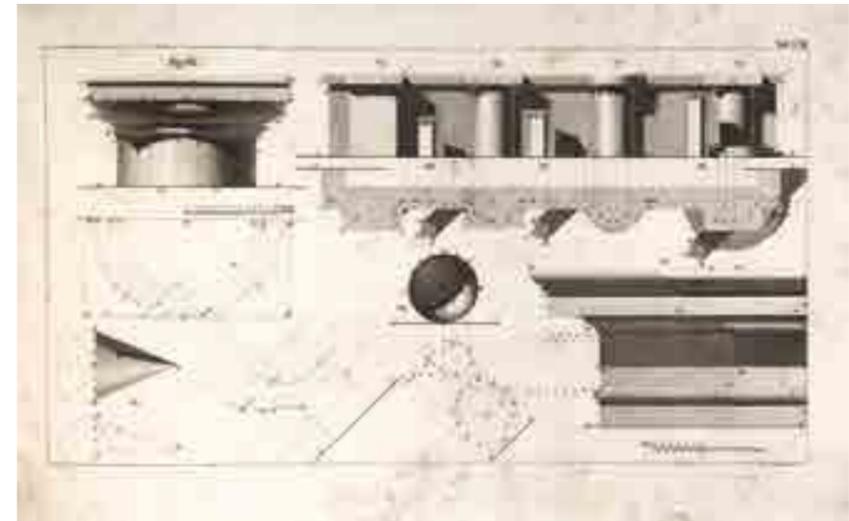
Only edition, rare work on the design of map for Ordnance Survey by Karl Gustav Berggold (1791-1842). He was a son of the painter Carl Moritz Berggold (1759-1814, see AKL IX, 376) known for his paintings of horses & battlefields. The plates show in detail all aspects for the design of maps and plates 6 u. 7 show maps of the battle near Kaiserslautern and how to sketch the landscape in pencil. The engraver Carl Friedrich Kettner (1771-1813) from Dresden „enjoyed the reputation of one of the most perfect engravers for maps.“ (Nagler XVI, 570).- Ersch: Lit. der Mathematik... Sp. 963, Nr. 4205b. - Vgl. AKL online u. Neuer Nekrolog 1842, Nr. 1132; Thieme/Becker 20 (Kettner).

GÜNTHER, Christian August.

Vollständige praktische Anweisung, technische Gegenstände in Hinsicht der Umrisse, des Lichtes und der Schatten geometrisch richtig zu zeichnen. 2 Vols. - Dresden, Arnold, 1823. 8vo. (205 x 120 mm) & square Folio (244 x 383 mm). XIV, 226 pp. with 8 engraved plates partly in aquatint, in separate vol. Contemporary half calf, gilt spine in compartments, red morocco label. Little spotted throughout. Covers with slight traces of wear, edges bumped. Library stamps. Else fine.

EUR 1.200.-

Only issue, rare manual on technical drawing. Christian August Günther (born 1771), not to be confused with the eponymous Dresden painter Günther (1760-1824), was captain in the Saxony Engineer Corps and teacher of drawing and architecture at the Saxony Military Academy. The work show how to make technical drawings and maps, like contour-drawing (points, lines, surfaces, body) and body lighting (light on bodies, shading and drop shadows).- Hamberger / Meusel 22,2, p. 491f.



On Daguerreotype

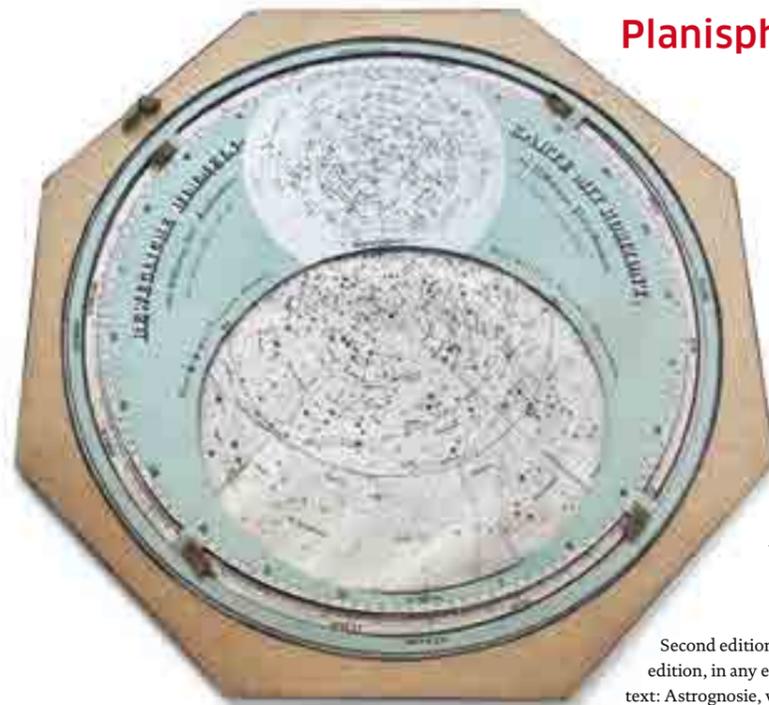
MITTERMEIER (Mittermaier), L. L.(Ludwig)

Handbuch der Zeichnen- und Malerkunst. Enthaltend: die verschiedenen Methoden, selbst ohne vorgehenden Unterricht im Zeichnen und ohne natürliche Anlage treu nach der Natur und nach Originalgemälden zu zeichnen, das Ganze der Pastell-, Elfenbein- und Miniatur-, Oel-, Glas-, Porzellan- und Staffir- oder Gebäudemalerei so wie auch das Lithochromiren, das Restauriren und Ueberfirnissen der Oelgemälde, die Glasfärberei, das Daguerreotypiren, die Darstellung von Landschaften in Relief und das Abdrucken aller Arten von Gemälden auf Holz, Papier und Fayence und die Kunst, Gemälden in Wasserfarben das Ansehen von Oelgemälden zu geben. Nach den Erfahrungen nach Werken der vorzüglichsten englischen, französischen und deutschen Meister für Künstler und Dilettanten bearbeitet. - Nordhausen, Ernst Friedrich Fürst, 1843. 8to (173 x 106 mm) VI, (2), 336 pp., with two fold.lithogr. plates with 25 figures. Contemporary black patterned cloth, rubbed and soiled, printed on bad paper, browning due to quality.

EUR 2.800.-

Exceedingly rare introduction into different drawing techniques incl. early photography written by the German glass painter Ludwig Mittermaier (1827-1864) who is known for the stained glass windows showing eminent persons of the Reformation in Ravensburg. He was born the son of a decoration painter and attended the elementary school in Lauingen until his twelfth year of life and then spent seven months as a student at the art school in Augsburg, led by Prof. Johann Geyer. Mittermaier had to leave the art school as a result of the sudden death of his father to feed his mother and sister as author and painter. From about 1850 until his untimely death Mittermaier devoted himself entirely to the stained glass, which he learned as a self-taught. In the period from 1854 to 1864 he received many assignments in Bavaria, Württemberg, Rhine Province, Baden, Austria, and America. „Alles aus sich selbst schaffend bereitete er selbst alle Farben ... construirte seinen Brennofen, dachte Tag und Nacht über Verbesserungen nach allen Seiten, erfand neue Pigmente, besonders ein schönes Tiefblau und Abstufungen der Fleischttöne u. s. w.“ not in Heidtmann. KVK: I could locate only one copy worldwide (Frankfurt a. M.)





Planisphere

MÖLLINGER, Otto.

Bewegliche Himmels-Karte mit Horizont. 2. verb. und verm. Aufl. Solothurn, Vogelsang, (not dated, but 1851). Gr.-Fol. (580 x 580 mm) Color lithographed star map (485 mm) with mounted movable part, mounted on heavy paper card boards, dust-soiled. Lithogr. (with:) Otto Möllinger. Lehrbuch der Astrognosie oder methodische Anleitung zur Kenntniss der im mittlern Europa sichtbaren Sternbilder nebst Beschreibung der merkwürdigen Erscheinungen in der Fixsternwelt. 3. völlig umgearb. Aufl. - Zürich, Caesar Schmidt, 1878. Gr.8°. 2 Bl., IV, 119 pp., 1 Bl. mit Abb., gefalt. Alignmentskarte des Sternhimmels. Wrappers, heavily used.

EUR 2.400.-

Second edition of this planisphere of the northern hemisphere, published the same year as the first edition, in any edition rare. This planisphere was intended to be used with a separately published text: Astrognosie, which is here in the third & last edition of 1878. The text could also be used for his star atlas: „Himmelsatlas. Atlas mit transparenten Sternen“ (Kanas 489).- Poggendorff II, 167. GV 98, 181. Wolf I, 420; not in Houzeau-Lancaster, not in Kanas (but Kanas 489 & Linda Hall. Out of this world cite the Atlas of 1851 which was printed on cards with different sized holes punched out at the star positions, which held up to the light, revealed the star patterns, similar to the Atlas of Braun).



RAVENSTEIN, August.

(Plastischer Schul - Atlas für die erste Stufe des Unterrichts in der Erdkunde: enthaltend die Karten von Deutschland, Europa, Asien, Afrika, Nord- und Süd-Amerika und Australien, nebst einem Ideal-Bild der physisch-geographischen Verhältnisse. In Reliefgeprägt und nach der physisch-geographischen Beschaffenheit der Länder in Farben gedruckt) - Frankfurt: Bernhard Dondorf, (without year around 1854).

EUR 2.800.-

Likely third edition. Set of eight chromolithographed three-dimensional topographic relief maps, each measuring 10 7/16 by 8 5/8 inches [265 x 219mm], in wooden frames and the same 8 maps in plano. Each panel in this educational set demonstrates the topography, countries, and major features of a region: Australia and Polynesia, South America, Africa, Europe, Asia, North and Middle America with the North Pole, and Germany. Six of the maps also feature an etching showing the traditional people, landscape, and animals of that region, along with a written description. The title panel is illustrated with a world map showing the east and west hemispheres and a legend. Drawn and modeled by cartographer A. Ravenstein, and produced by Bernhard Dondorf, a playing card manufacturer based in Frankfurt. Housed in a wooden box. Wooden frames show wear and staining, and some cracking to the peaks of the highest ranges of the topographical maps. A rare survival. Box measures 11 3/4 by 9 1/2 by 3 1/4 inches [300 x 242 x 86mm]).

If terrain or cities models in relief have been manufactured for a long time, it was not until the first half of the 19th century that attempts were made to reproduce these models in greater numbers by mechanized means. During the 1806 exhibition of French industry products, Mr. Alleaume, living in Paris, presented maps in relief that could be reproduced by polytyping (Process to multiply a written sheet by means that belong to the genre of soft engraving or typography.

Also known as a reproduction, in cast iron or other metal, of engraved wood and vignettes) He was rewarded with an honourable mention by the jury but this invention remains without follow-up. The first traces of the marketing of relief maps can be found in Germany (or rather in the German states) in the early 1820s. In Berlin, Karl Willhem Kummer, globes manufacturer, published in 1822 „Beschreibung von erhaben gearbeiteten oder Relief-Erdkugeln und Landkarten aus feiner und unzerbrechlicher Papiermasse - Sur les globes et les cartes de relief, travaillées d'une masse fine et presque indéstructible“ description of his model-making technique.

This book marks the beginning of the production of a large number of highly successful relief maps, even abroad. His maps were produced in collaboration with other geographers (including the famous Karl Ritter) in papier-mâché and hand-painted, making them relatively expensive but more accessible than models made entirely by hand. In the Kummer line, other manufacturers appeared in Germany the following decade. In Frankfurt am Main, August Ravenstein has been producing geographical models since the early 1830s and in 1838 he published the first edition of the „plastischer Schulatlas“, which was reissued several times, notably in French and English. This atlas, the first of its kind, will be published in Frankfurt by Dondorf. August Ravenstein is the founder of a map company that still exists today.

SCHICKARD, Wilhelm.

Kurtze Anweisung wie künstliche Land-Tafeln aus rechtem Grund zu machen, und die biss her begangne Irrthumb zu verbessern, sampt etlich new erfundenen Vörtheln, die Polus Höhin auff's leichtest, und doch scharpffgnug zu forschen. - Tübingen, verlegt Johann Georg Cotta, im Jahr 1669. Kl.-4° (200 x 155 mm). [3] Bll., 22 pp. with woodcut title vignette and one engraved fold. plate. Modern vellum period style. Fine.

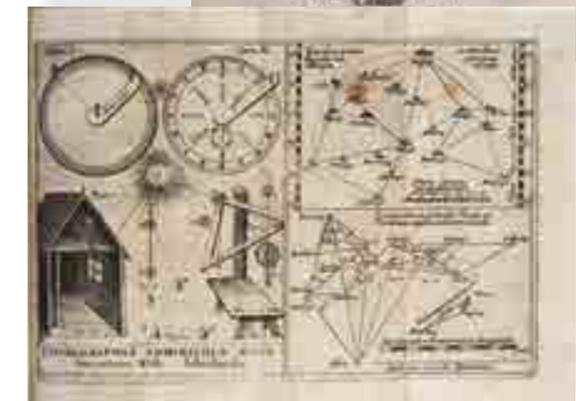
EUR 5.000.-

Rare first edition, an important contribution to cartography and surveying by the German professor of Hebrew and Astronomy, Wilhelm Schickard (1592 - 1635). The astronomer, mathematician, and cartographer is today famous for his drawings of a calculating clock, predating the public release of Pascal's calculator by twenty years, and is therefore considered as the „father of computing age“. In 1623 he invented one of the first calculating machines. He proposed to Johannes Kepler the development of mechanical means of calculating ephemerides (predicted positions of celestial bodies at regular intervals of time), and he contributed to the improvement of accuracy in mapmaking.

„A few years before his death, Wilhelm Schickard wrote instructions in his: Kurtze Anweisung for making maps . . . and explained to simple travelers how they could report information that would keep him and others from taking long and difficult journeys. The work is a de facto mixture of learned teaching, personal experience, and explanation. As models Schickard mentioned the techniques of Sebastian Münster, Aegidius Tschudi, David Seltzlin, Wolfgang Lazius, Georg Sandner, Sebastian von Rotenhan, Johannes Mellinger, and Bartholomäus Scultetus, all of whom had “made maps according to geometrical principles”.

Actually this was true only for Scultetus, and Schickard omitted Philipp Apian. Schickard incorrectly alleged that Gemma's method of using a disk divided into 360 degrees was too imprecise. Instead, he recommended using a simpler device, whereby the circle on a dial would be repeatedly divided until there were ninety-six sections, and then a pointer with an alidade and a magnetic needle compass would be added. He then applied the method suggested by Gemma. Schickard described a third method based on tables of known distances in and around Tübingen. Using a pair of compasses, he drew circles that intersected at the relevant locations. It was not a precise technique, because the distances in Schickard's tables were known only in terms of hours. The calculation of coordinates, which Schickard only partially explained, should be used only as a second choice, when the triangulation measuring points are too far apart.“ (Uta Lindgren. Land Surveys, Instruments, and Practitioners in the Renaissance. pp. 485).- VD17 12:150460M; Poggendorff II, 795; Bibl. Deutsches Museum, Libri rari 247; Cantor II, 705; DSB XII, 162 f.

KVK: Dresden, Tübingen, Leipzig, Freiberg, Freiburg, Göttingen, Halle, Hannover, München, Wolfenbüttel, Berlin; OCLC & COPAC: BL London, no copy in USA (?).



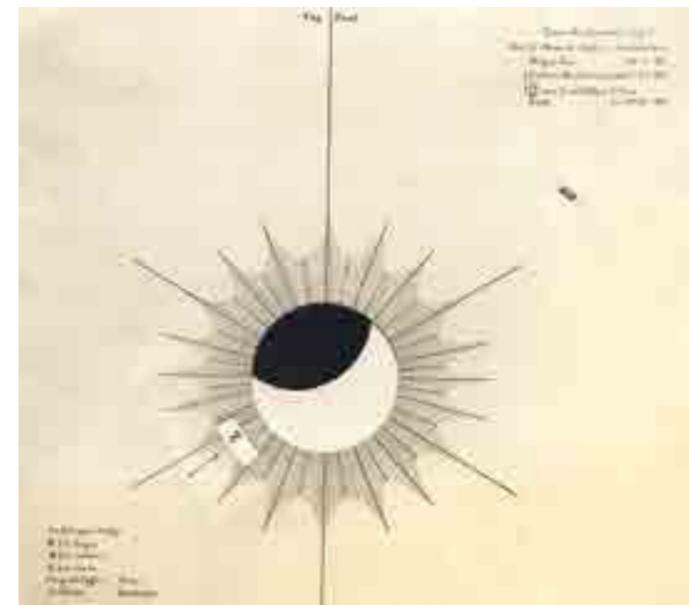
With Movable Parts

STAMKART, F(ranciscus) J(ohannes).

Zonsverduistering 15 Maart 1858. Kaart met bewegbaar figuur, benevens kort berigt. Amsterdam, H. W. Weijtingh (1858). 8 octavo pages letterpress text, one lithographed plate, ca 261 x 298 mm with a movable element. Together loosely contained in publisher's brown printed wrappers. Folio (310 x 300 mm). Wrappers with short tears in folds, else fine.

EUR 1.900.-

A fine copy of a mechanical paper instrument made by the Dutch astronomer Franciscus Johannes Stamkart (1802-1882) to follow the sun eclipse in the year 1858. A very scarce ephemeral item with only two copies traced on OCLC in Dutch libraries. Not in Houzeau-Lancaster. Cf. Nieuw Nederlandsch biografisch woordenboek I, 1487-1488.





CADES, Joseph.

Augsburg Fugger Altar, invent. von Joseph Cades 1889. Original drawing in pencil and wash color in size: 840 x 630 mm, mounted within modern passe partut. Signed and titled at the bottom in ink.

EUR 1.200.-

Fine architectural wash color drawing by the German architect of the historicism, Joseph Cades (1855–1943) who designed numerous Catholic churches in Southern Germany, including 39 churches in Württemberg. Joseph Cades made an apprenticeship as a stonemason, attended from 1871 the Baugewerkschule Stuttgart. After graduating, he entered the Dombauhütte of the Ulm Minster, where he was mainly responsible for the design of the two choir towers. He then studied at the Technical University of Stuttgart under Joseph von Egle. From 1886 he was an independent architect in Stuttgart and devoted himself above all to the Catholic church. Cades' style reaches from neo-gothic to neo-romantic to neo-baroque. Joseph Cades is also known for his drawings of ancient monuments. Until 1921 he was involved in the inventory of the art monuments in Württemberg.

Codex Urbinas

VINCI, Leonardo da.

Trattato della Pittura di Lionardo da Vinci. Tratto da un Codice Della Biblioteca Vaticana e dedicato alla Maesta' di Luigi XVIII. Re di Francia e di Navarra. [Edited by Guglielmo Manzi et Gioan Gherardo de Rossi]. - Rom: Stamperia de Romanis, 1817. sm. folio (300 x 230 mm). (43), (1), 511 pp., (1), 2 Bll. with engraved portrait and 22 engraved plates. Contemporary half vellum, morocco lettering piece, little rubbed and soiled, plates partly spotted due to paper quality, else a very fine and clean copy.

EUR 1.200.-

First edition of the entire Codex Urbinas Vaticanus Latinus 1270 (Codex Urbinas) compiled by Leonardo's student Francesco Melzi (c. 1491–c.1570). It consists of 944 chapters taken directly from eighteen autograph Leonardo manuscripts listed at the end of the work, over half of which are now lost. The manuscript was two-third larger than those known in print: a source closer to Leonardo was published than the abbreviated manuscript copies used for the editio princeps. After Francesco Melzi compiled it in Milan around 1540, the manuscript was undocumented for over 80 years. In 1626 it is listed among the holdings of the Della Rovere library at Casteldurante as part of the property acquired by the Papal states at the death of the last duke of Urbino, Francesco Maria Della Rovere. In 1631 it is transferred from Casteldurante to Urbino and in 1657 it entered the Biblioteca

Alessandrina in Rome. Later it is transferred to the Vatican Library. The manuscript remained unknown until it was rediscovered in the Vatican library in the late eighteenth century. The Milanese painter Giuseppe Bossi asked the viceroy of Italy to fund printing, estimated at 60.000 lire, of which 24.000 lire would come from the sale at the Royal Academy of Bossi's collection of prints by Raffaele Morghen. Bossi was willing to personally finance part of the enterprise. His premature death in 1815 prevented Bossi realizing the project that Guglielmo Manzi published two years later, in 1817. Manzi worked with the Cavaliere Gherardo de Rossi, author of the notes added in the book, to transcribe and edit the text. - Farago, Bell, Vecce. (eds.) The fabrication of Leonardo da Vinci's Trattato della pittura, 2018. pp. 400.



BELLARDI, Filippo Diego.

Ragguaglio storico della diversione dei duo fiumi il Ronco, ed il Montone della Citta di Ravenna. - (in Bologna: per Clemente Maria Sassi, Stampatore Camerale, 1741). Quarto (260 x 195 mm) 107 pp., (1, blank) with 5 folding engraved plates by Andrea Bolzoni or Francesco Antonio Gilodi mostly after the architect Antonio Zane, marked in the plate and dated 1736, 1739 or 1740. (= Sign.: A-M4, N6, N6v blank) Contemporary paper boards, german style Kleisterpapier, some spotting and browning to the paper, but overall fine, the plates fresh and clean.

EUR 2.800.-



Very rare book on hydraulic engineering works in Ravenna and on the flood control of the Ronco river with finely engraved plates after the architect Antonio Zane. During the engineering works, pope Clement XII. and Cardinal Giulio Alberoni took the advice of the mathematicians Guido Grandi, Eustachio Manfredi and Bernardino Zandrini in the project which was published in 1731.

During the early modern period, Ravenna was surrounded by the Montone and the Ronco rivers. The rivers would occasionally flood the city, sometimes disastrously. Beginning in the mid-17th century, attempts have been made to join the rivers and direct them away from the city. In the 1730's the confluence of Ronco and Montone was moved from 0.5 km to 2 km south of the city with the construction of the San Marco lock. From the San Marco lock an artificial canal was built: Ronco and Montone flowed into the channel of the Panfilio canal and then into the sea. The works were completed under the authority of Cardinal Giulio Alberoni from 1735 to 1739. The text describes the works done from the flood

of 1636 to the finishing of the works in 1740 with detailed description of the lock, the structure of the bridge and the new canal. Here the map (570 x 350 mm) show the new canal (linea della nuova navigazione) made under Card. Giulio Alberoni, a technical drawing of the new canal lock (600 x 440 mm) and in same size a few on the buildings of the lock, a new bridge (520 x 300 mm) and the gate for the new canal (Porta Alberoni) (520 x 400 mm), a magnificent monument that formerly provided access to the city's dockyards. One of two issues (one with five and one with six plates). Attributed to F. D. Bellardi by Melzi, G. Anonime e pseudonime, II, 403 and NUC, XXXXV, 113, col. 2. Riccardi I, 106; not in Rouse, HWH; not in Roberts/Trent. Lit.: Vincenzo Fontana. Ravenna i fiumi dal '500 al '700. Il problema delle sistemazioni fluviali, del canale marino e la creazione del nuovo porto. (online) KVK: Stabi Berlin (lost in war ?); COPAC: only BL London (not mentioning plates); OCLC: only Univ. Illinois, Temple Univ. Library, PA.

DEVINCENZI, Giuseppe.

Electrographie ou nouvel art de graver en relief sur metal decouvert par Joseph Devincenzi. Memoire de l'auteur presente - Paris: Typographie de Firmin Didot freres, 1856. Quarto (275 x 220 mm) 12 pp. with one plate (electrographie) as frontispiece, deleted manuscript dedication by the author on front-fly. Printed Original Wrappers, fine.

EUR 600.-

Very rare work on a new lithography printing process by the Italian politician Giuseppe Devincenzi (1814–1903), presented the Academie des Sciences and proved by Chevreul and Becquerel. The interest in new printing techniques was largely fashionable. The nineteenth century produced a great many photomechanical inventions that never became very successful. There were many reasons for this. The processes had to be practicable and they had to offer advantages over competing technologies, such as speed of operation and reduced cost. New processes could take years of development at great expense and working conditions did not allow any significant control on important variables such as air temperature, humidity, and levels of sunlight. - KVK: Kings College, Huntington Libr.; BL London; BN Paris.



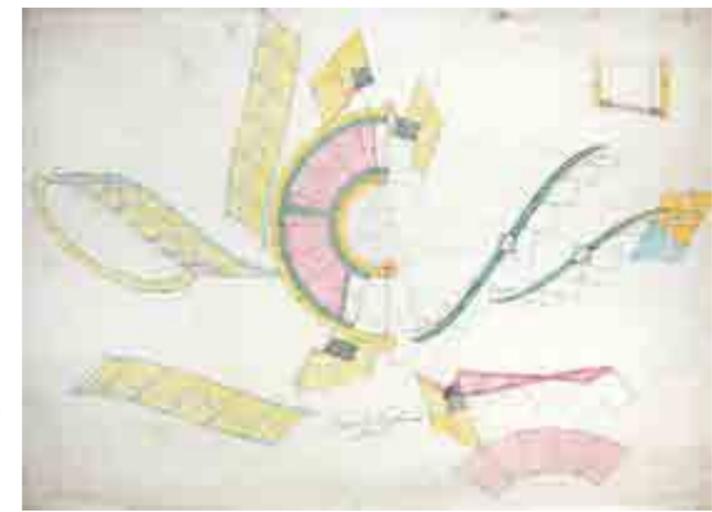
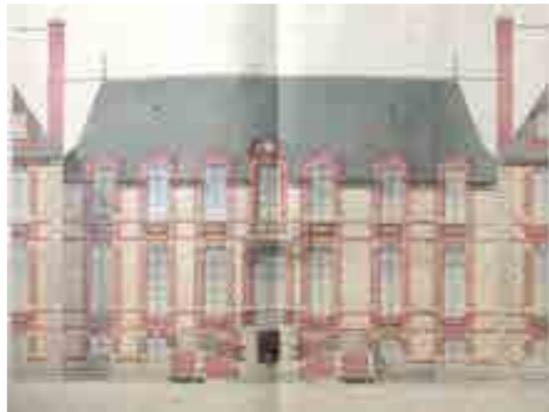
Life Work of an Architect

BAURIENNE; architectural drawings (Historism).

Two volumes with architectural and technical drawings of the French architect E. Baurienne. Volume 1: 'FERMES'; Volume 2: 'BATIMENTS / COMMUNAUX / EGLISES / FACADES / GRILLES / PERRONS'. More than 300 drawings, dated from 1840 to 1887, in two folio volumes of the time, cloth backed boards, each vol. in size: 510 x 410 mm. Handwritten titles on spine, partially detached. The drawings mostly in graphite, pen and ink, color-washed, glued on folds, in various sizes, but many in the format of the volumes or even twice as large, on solid paper and on transparent paper.

EUR 22.000.-

Biographically, little is known about the architect Baurienne, not even his first name has been determined for us so far. In the inventory: Général du patrimoine culturel accessible on the Internet, 17 of Baurienne's building projects are listed: schools, mayor's offices, bridges, renovations of old churches, many of which are not documented in these volumes. Baurienne was active between 1840 and 1887 in the area south-west of Paris, in four départements immediately adjacent to the metropolitan area of the capital: Essonne, Eure-et-Loir, Seine-et-Marne and Yvelines. Above all, he was active in Essonne and Yvelines, which belonged in his time to disbanded department Seine-et-Oise. His stationery, which has been preserved in one of the volumes (I, 6v), reveals that he lived in the small town of Bandeville near Paris at least in the 1840s: "E. Baurienne. Architecte. A Bandeville. C.me de S.t-Cyr-sous-Dourdan (Seine-et-Oise)." (a longer description including a detailed listing of the plates in German is available on request)



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 Clock for the German Chancellor

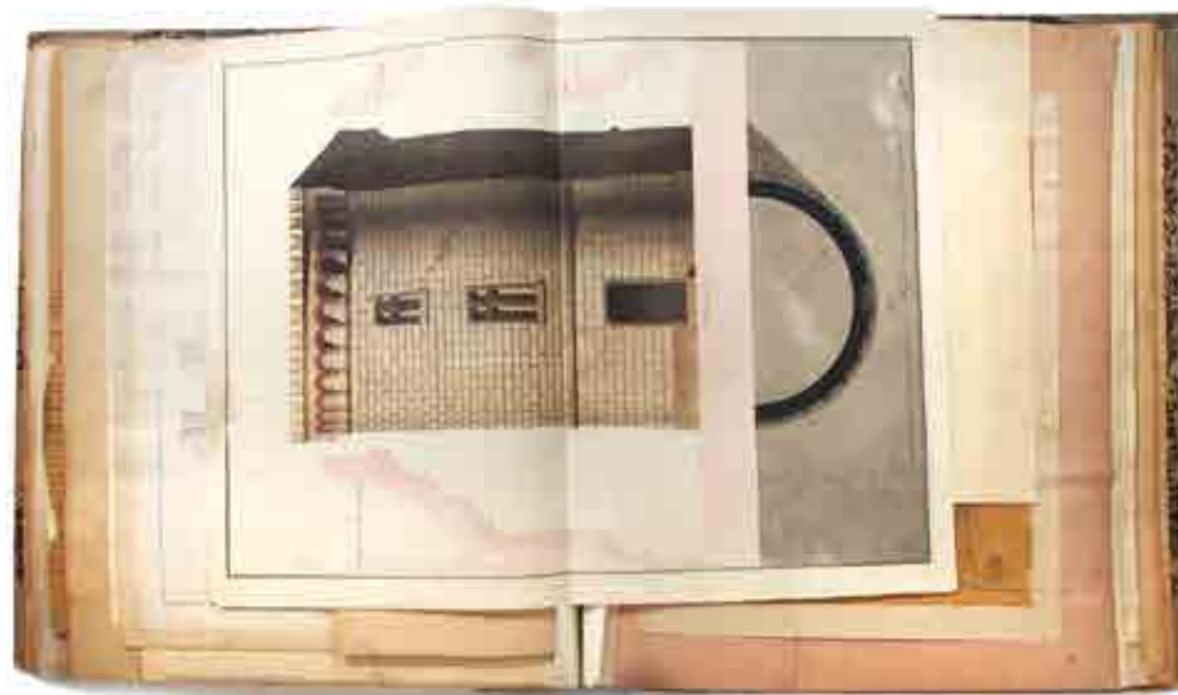
BECKER, Gustav.

Manuscript birthday address from the clock manufacturer Gustav Becker to Otto von Bismarck's 70th birthday. Manuscript drawing in folder. Freiburg/Schlesien 1885. Folio. 1 leave with original drawing in ink pen and water-color by F. Kiefhaber (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 4.200.-

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.





GERBER, Heinrich G.;
Klett & Comp. Nürnberg.

Die Eisenbahnbrücke über den Rhein bei Mainz. Notizen über die Eisenconstruction nach Pauli's System. Mit einer Totalansicht der Brücke und 10 Tafeln Detailzeichnungen. - Mainz: Victor von Zabern, 1863. sm. Quarto. (205 x 195 mm) but text in sm. 8° (180 x 90 mm). VIII, 49 pp., [1], with XI fold. leaves of plates partly in chromolithogr. and a frontispiece chromolith., not mentioned in other copies. Contemporary half calf, title on spine and Ingenieur Corpset at lower spine, marbled boards, title stamped, little spotted and dustsoiled, but fine.

EUR 1.400.-

Uncommon work on the wrought iron bridge by Heinrich Gerber crossing the river Rhein at Mainz.

In the period between 1853 and 1859 railways were built by the Hessian Ludwig Railway Company on the left and right bank of the Rhine. As a result, first a train ferry was established in 1858 between Mainz and Gustavsburg, using two pontoons towed by paddle steamer to carry wagons across the Rhine. In between 1860 and 1862, the south bridge was designed by the engineering works and iron foundry Maschinenfabrik und Eisengießerei J. F. Klett (later Maschinenfabrik Augsburg-Nürnberg - MAN). The bridge was built according to the

plans of Heinrich Gottfried Gerber, the Head of Bridge Division of Maschinenfabrik Klett. The puddled iron structure bridge had four 105.2-metre-long (345 ft) bridge segments. The Pauli truss structure was arranged above the roadway, according to the Pauli lenticular truss bridge recently developed by Friedrich August von Pauli. The German engineer Gottfried Heinrich Gerber (1832 -1912), inventor of the Gerber carrier, received several patents for his systems for building bridges. - KVK: Erlangen, August, München, Hannover, Oldenburg, Schwerin; ETH Zürich; COPAC: BL London; OCLC: Yale, Rensselaer Polytechnic

Glass Green-Houses

(GRIDL, Ignaz)

Glashäuser. Ig. Gridl, k.k. Hof Eisenconstructionswerkstätte, Schlosserei und Brückenbauanstalt Wien. (cover title) (Vienna, Köhler (?) between 1881 and 1886) square Folio (230 x 310 mm) 37 leaves (= one leaf in chromolithography after a photograph showing the company and 36 designs in chromolithography of different greenhouses) Chromolith. by Lith. studio of Haufler, Schmutterer & co. in Vienna. Publisher's gilt printed embossed cloth, red edges. Little shortcut, else fine. Inner front hinge little weak, but holding.

EUR 3.800.-

Fine and exceedingly rare trade catalogue on greenhouses by the famous Vienna Company Ignaz Gridl, who built in 1881 the Palmenhaus (Palm House) of Schönbrunn Gardens.

With an original manuscript design study on thin paper of a greenhouse for Count Rudolf Josef Graf Kottulinsky of Neudau (Styria) signed and dated by Gridl in 1886. The Palmenhaus Schönbrunn, featuring plants from around the world, opened in 1882. It is the most prominent of the four greenhouses in Schönbrunn Palace Park, and is also among the largest botanical exhibits of its kind in the world, with around 4,500 plant species. Built of steel, the Palmenhaus is 111 m long, 28 m wide and 25 m high, and has 45,000 glass tiles. Ignaz Gridl (1825-1890) was Imperial Councilor and Court purveyor for iron-works during the Austro-Hungarian monarchy. Ignaz Gridl founded his company in

1862 as the first of its kind in Austria. A particular specialty of the company was the construction of iron greenhouses for public institutes, high-ranking personalities, garden lovers and garden centers. Despite fierce foreign competition he succeeded in 1881, in getting the contract to build the Palm House in the botanical gardens of Schönbrunn near Vienna and in 1887-1888 the greenhouses of the Botanical Gardens in Graz.

The golden era of the greenhouse was in Austria, as well as in England during the Victorian era, where the largest glasshouses yet conceived were constructed, as the wealthy upper class and aspiring botanists competed to build the most elaborate buildings. A good example of this trend is the pioneering Kew Gardens. - KVK: only TU Vienna (with a second album; dating 1881-1890); not in COPAC or OCLC.

(POMPEII; architectural drawings)

A set of five architectural drawings by an unknown architect related to the restoration of Roman buildings in Pompei, to include: 1. Ristauro del capitello Ionico esistente nel foro triangolare della citta di Pompei Grandezza del vero (550 x 835 mm); 2. Veduta Prospettica del peristilio o cortile d'un Palazzo Romano a Pompei (560 x 910 mm); 3. Pianta della Basilica nel foro principale di Pompei, distratta col rimanente di quella citta dai lapilli e ceneri del Vesuvio, nella orribile eruzione del 19. dell' era nostre in tempo di Vito Vespasiano. (590 x 860 mm); 4. Ristauro della Basilica di Pompei. Prospetto dal Calo del Moro (560 x 835 mm); 5. Ristauro della Basilica di Pompei Sezione longitudinale (590 x 850 mm). Brown ink and wash-color on paper, mounted within passe-partout, all drawings with minor defects, partly worming, partly bumped at edges, one with cracks within image, re-backed, the the colors faded due to dust-soil as seen (Italy, late 18th or early 19th century (?))

EUR 2.500.-

The earliest any part was unearthed of Pompei was in 1592, when the digging of an underground channel to divert the river Sarno ran into ancient walls covered with paintings and inscriptions. The architect Domenico Fontana was called in; he unearthed a few more frescoes, then covered them over again, and nothing more came of the discovery. A wall inscription had mentioned a decurio Pompeii (the town councillor of Pompeii) but its reference to the long-forgotten Roman city was missed. Herculaneum itself was rediscovered in 1738 by workmen digging for the foundations of a summer palace for the King of Naples, Charles of Bourbon and due to the spectacular quality of the finds the Spanish military engineer Rocque Joaquin de Alcubierre made excavations to find further remains at the site of Pompeii in 1748 even if the city was not identified. Charles of Bourbon took great interest in the finds, even after leaving to become king of Spain, because the display



of antiquities reinforced the political and cultural prestige of Naples. On August 20, 1763, an inscription: [...] Rei Publicae Pompeianorum [...] was found and the city was identified as Pompeii. Karl Weber directed the first scientific excavations; he was followed in 1764 by military engineer Francisco la Vega who was succeeded by his brother, Pietro, in 1804. There was much progress in exploration when the French occupied Naples in 1799 and ruled over Italy from 1806 to 1815. The land on which Pompeii lies was expropriated and up to 700 workers were used in the excavations. The excavated areas in the north and south were connected. Parts of the Via dell'Abbondanza were also exposed in west-east direction and for the first time an impression of the size and appearance of the ancient town could be appreciated.

(POELZIG, Hans; attr.)

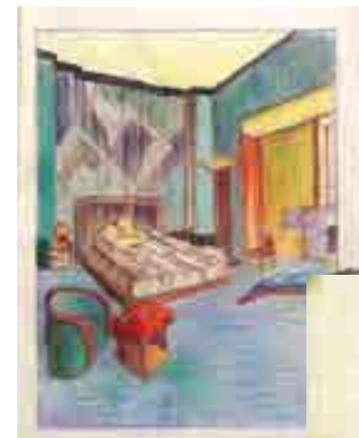
Architectural Sketch book without any indication of name or author. One stamp on last page: Paper Firm in Munich and priced 20.- (RM ?). (Germany, after 1922; 1920's and early 1930's). small Folio (330 x 270 mm) Grey paper boards with thin paper (transparent sketch paper). Together 36 leaves, partly blank, partly used. Architectural drawings in chalk, pen and partly colored pencils. 15 leaves with drawings, partly recto and verso, 12 blank leaves, one leaf with street scene, 3 blank leaves, 5 leaves with drawings. Boards used. A printed „R“ of the producer of the sketch book on cover.

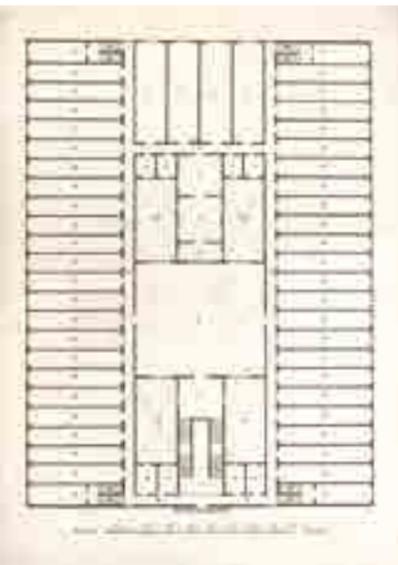
EUR 7.500.-

The anonymous architectural sketch book here is similar to the ones offered in May 2014 by the german auctioneer Galerie Bassenge (Hans Poelzig. Der zeichnerische Nachlass). As their drawings of Hans Poelzig, including other sketch books, the drawings are never signed and all in the same technique as here (chalk, pencil, colored pencils). The line is also similar as in our copy. However, the author might be Hans Poelzig or not, our sketch book shows oriental, romanesque and jewish architecture, including most prominently the famous „Einsteinurm“ built by Erich Mendelsohn in the early 1920's in Potsdam near Berlin.

While the Einsteinurm is in built in a park area, the building is here shown with a skyscraper nearby. Other pages show window bows and different capitals, partly modernist houses, partly buildings in a sort of historical style. One page cites Mailand (Milano), other pages have partly in ink dates in one corner on the pages like: 29/5, one page has a sort of mathematical calculation, one page show a promenade with modernistic architecture, like the later Stalinallee in Berlin.

Further research to be done, but a fine survivor.





Library Architecture

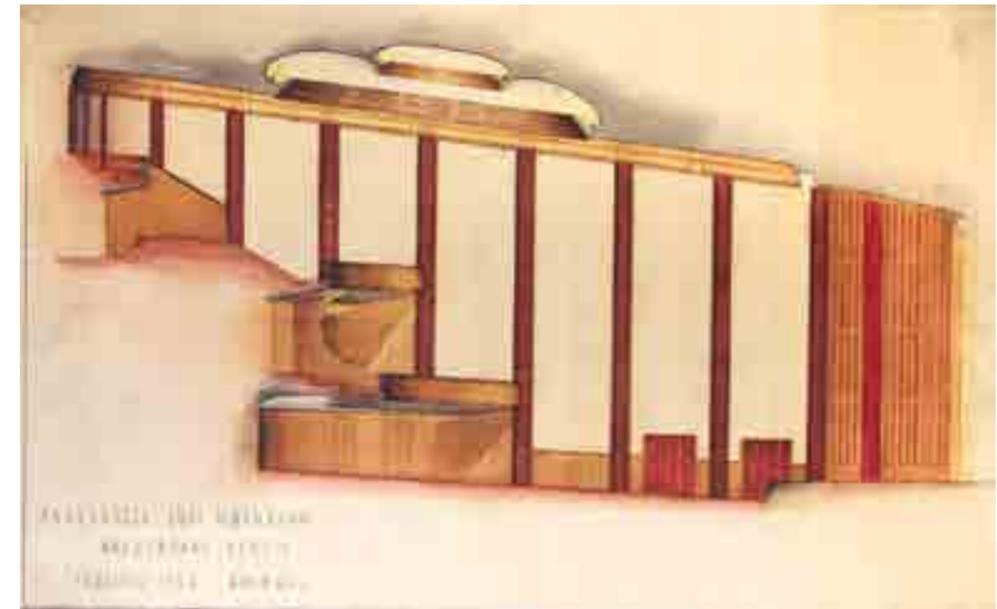
SANTA, Leopoldo della.

Della costruzione e del regolamento di una Pubblica Universale Biblioteca con la pianta dimostrativa. Trattato di ... Firenze: presso Gaspero Ricci da S. Trinita, 1816. 4to (245 x 185 mm) 76 pp., (2) with one engraved plate. Original blueish wrappers with printed ruled borders, browning and spottings throughout, but fine uncut copy.

EUR 1.400.-

Very rare original edition regarding a new library architecture by the architect, Leopoldo Della Santa (1772–1827), reprinted in 1984 because of its importance and rarity. The magazine system (also French system) is a device principle and an organization form in the library building. It is characterized by the strict separation of user rooms and book rooms (library magazine). The book rooms have a low story height, and bookshelves (instead of the usual wall racks) are set up transversely in the rooms. The magazine system grew out of the compulsion to house the growing volumes of books in France in the mid-19th century. It prevailed in the new library building. The theory of the magazine system was described for the first time by Leopoldo Della Santa in his 1816 pamphlet: *Della costruzione e del regolamento di una pubblica universale biblioteca*. He designed the ideal plan of a library, which provided for the first time a purposeful tripartite division in magazine, administrative and user rooms. In a demonstration plan attached to the work, Della Santa designed a two-story public universal library with 2 x 24 magazines, which would have been able to accommodate the unimaginable quantity of about 2 million volumes. The building was accessed on each floor by an all-round

corridor from which all the rooms could be reached. On both sides of the building, the narrow and deep magazine chambers were lined up one behind the other. An optimal room utilization was ensured by the division into 13 book format classes. There were also separate rooms for manuscripts and Rara. In the middle of the building, there was a reading room with over four illuminated courtyards for the users, with a supervision that had no reference stock, and four special reading rooms next to it. Administrative rooms provided for a catalog room with supervision, a private or archive room, four rooms for the librarian and his assistants, as well as two rooms for bookshops, other workplaces and temporary storage. Due to increased frequency of use and the increasing size of the book collections, Della Santa demands a strict separation of books, readers and library staff. For this reason readers should be assigned a reading room and the books should be placed in several book cabinets. Only the librarian had access to these. There was not a single book in the public areas. - KVK: Stabi Berlin, Florenz, Stabi München, Erlangen, Hannover, Göttingen, Oldenburg, ÖNB, COPAC: Oxford, Birmingham, Cambridge, BL London



VOLKSBUHNE BERLIN

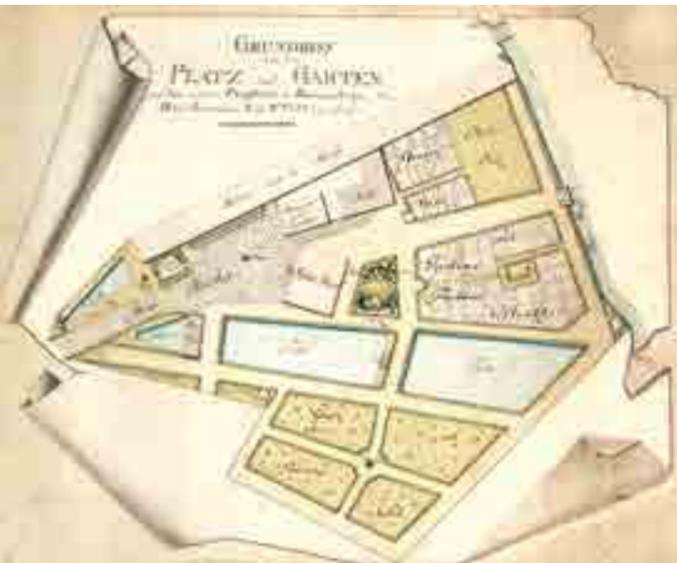
Four architectural sketches for the interior design of the „Volksbühne Berlin“, drawn by the architect (or interior designers) WIN + WAL in 1952 to 1953 for the rebuilding of the theatre. Coal, wax colors on thin paper, mounted within passe-partout. Partly with old repairs.

EUR 2.400.-

These are four proposal for the interior design of the Volksbühne Berlin, which was destroyed in war and rebuilt in 1952-1954 by Hans Richter, Dresden. These four drawings are signed: WIN + WAL. Included are: 1.) Skizze zum Innenraum Volksbühne Berlin, Februar 1952. WIN + WAL. (DKV Hasse) (480 x 920 mm), 2.) Skizze zum Innenraum Volksbühne Berlin, Februar 1952. WIN + WAL. (480 x 935 mm), 3.) Volksbühne Berlin, März 1952. Blick vom 1. Rang auf die Bühne. WIN + WAL. (470 x 745 mm), 4.) Farbskizze zum Innenraum. Volksbühne Berlin. Februar 1952. (430 x 700 mm) The Volksbühne, a theater in Berlin, was built during the years 1913 to 1914 and was designed by the Hungarian-jewish architect Oskar Kaufmann (1873-1956), with integrated sculpture by Franz Metzner. It opened on December 30, 1914 and has its origin in an organization known as the „Freie Volksbühne“ (Free People's Theater) which sketched out in 1892 the vision for a theater for everybody. The goal of the organization was to promote the naturalist

plays of the day at prices accessible to the common worker. The original slogan inscribed on the edifice was „Die Kunst dem Volke“ (Art to the people). From 1915 to 1918 Max Reinhardt was the artistic director, followed by Erwin Piscator as the foremost exponent of epic theatre, a form that emphasizes the sociopolitical content of drama, rather than its emotional manipulation of the audience or on the production's formal beauty. Piscator produced social and political plays especially suited to his theories. His dramatic aims were utilitarian — to influence voters or clarify left-wing policies. He used mechanized sets, lectures, movies, and mechanical devices that appealed to his audiences.

During World War II, the theatre was heavily damaged like much of the rest of Berlin. From 1950 to 1954, it was rebuilt according to the design of the Dresden modernist architect Hans Richter.- Davies, Volksbühne, 197.



A Botanical Garden

SCHWEIGGER, August Friedrich.

Nachrichten über den botanischen Garten zu Königsberg. Aus den Beiträgen zur Kunde Preussens, 3ter Band, 1stes Heft besonders abgedruckt. Mit zwey Kupfertafeln. - Königsberg, Universitäts-Buchhandlung, 1819. 8° (225 x 125 mm) 45 pp. with two fold. engraved plates, incl. a plan of the botanical garden. Contemporary plain yellow wrappers with handwritten title on spine, fine uncut copy.

EUR 2.200.-

Rare first separate edition, a

description of the newly opened Botanical Garden of Königsberg (now Kaliningrad) with a plan of the garden and a view of the green houses. A special copy with a contemporary original pen, ink and wash-color drawing of a private garden design in Königsberg bound with, most probably drawn by Karl Friedrich Ludwig von Rahden (signed v. Rahden; Thieme-B. XXVII, 570): „Grundriss von dem Platz und Garten auf dem mittlern Dragheim in Königsberg, dem Herrn Komerzien- Rath Wulff zugehörig.“

The Botanical Garden in Königsberg was considered one of the most beautiful in Germany. As early as 1787, the botanist & polymath Karl

Gottfried Hagen initiated the construction of a botanical garden. A property was acquired in 1796 by the war councilor Johann Georg Scheffner with a house and a large garden, and the garden was lovingly maintained. But only in 1811 Hagen's suggestion was finally realized. The german naturalist August Friedrich Schweigger (1783 – 1821), who was since 1809 Prof. of Botany & medicine at the University, was appointed by Wilhelm von Humboldt as the first director. He had studied medicine, zoology and botany at Erlangen, and following graduation spent time in Berlin (from 1804) and Paris (from 1806). On a research trip to Sicily, he was murdered near Agrigento on 28 June 1821 with only 38 years. In the scientific field of herpetology, he is best known for his 1812 monograph of turtles, in which he described several new species.- Pritzel 8528; ADB 32, 465.



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