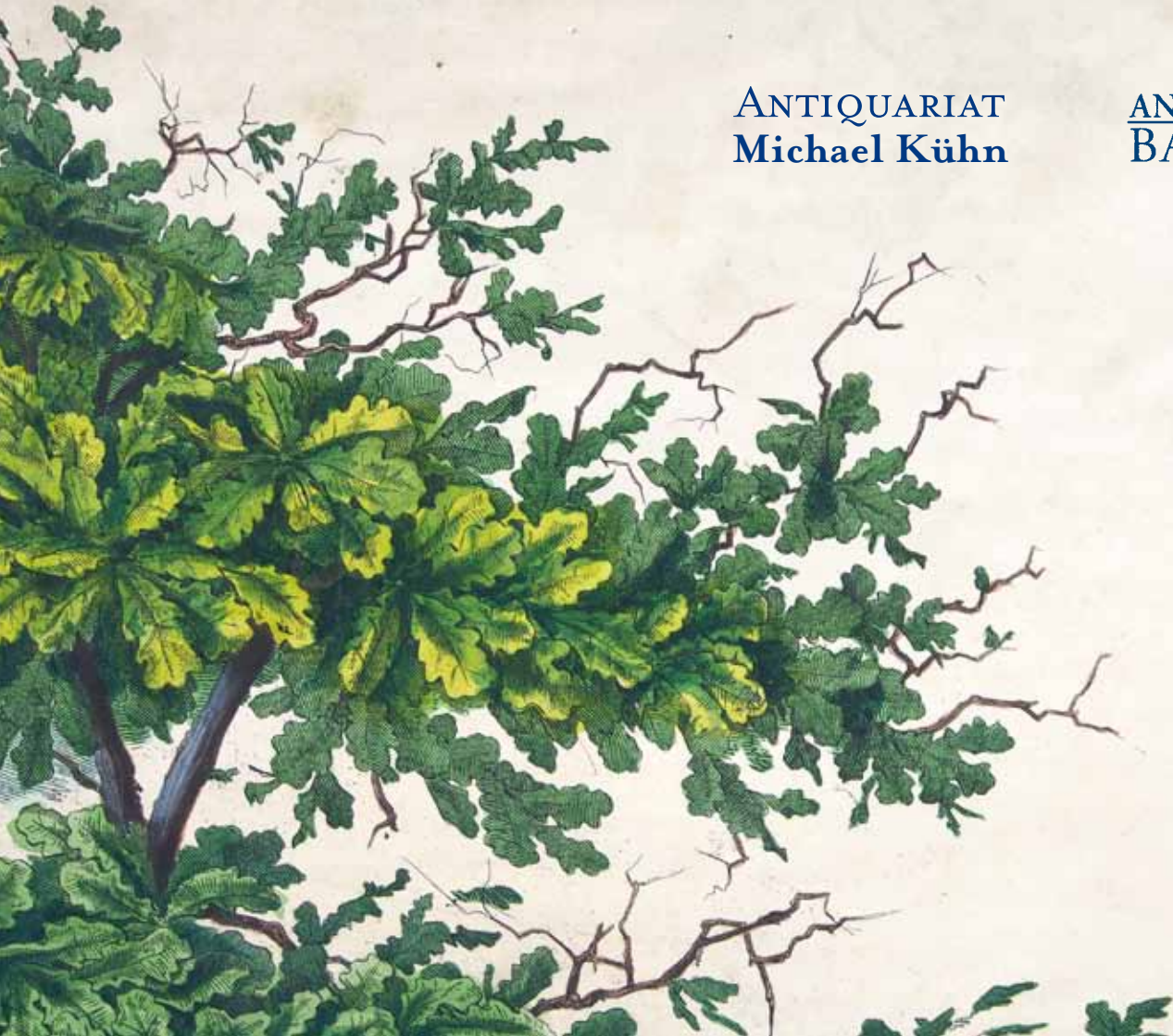
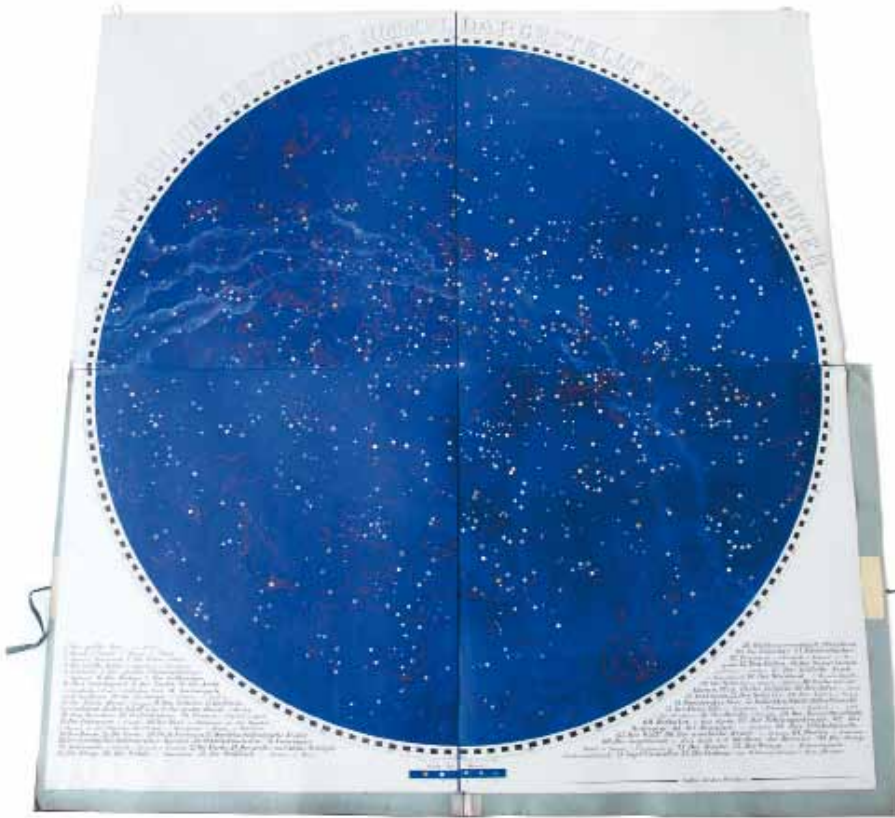


ANTIQUARIAT  
Michael Kühn

ANTIQUARIAT  
BANZHAF



## Star Map of the Northern Hemisphere



### Reuter, Ferdinand.

Der nördliche gestirnte Himmel. 4. Auflage. - Gotha, Perthes, 1874. Blue grounded star map in four segments (each measuring: 495 x 470 mm) mounted on linen with text (10 pp.) attached on inner cover in original folder. Dustsoiled, but in fine condition.

Fourth edition, but in any edition uncommon star map of the northern hemisphere. First published in 1850 by the teacher of science at the „ersten Bürgerschule“ in Leipzig, secretary of the astronomical society there and member of Leipzig Naturforschenden Gesellschaft. He was an associate of the astronomer Gustav Adolph Jahn.

The review in the Leipziger Zeitung praises the work: „ist eine Sternkarte, welche durch die zum Theil neue Art der Darstellung und durch Wahrheit eben so sehr, wie durch Faßlichkeit und Deutlichkeit sich auszeichnet.“ (Leipziger Zeitung, 1850., pp. 777)

Not in common bibliographies like Houzeau/Lancaster, Kanas, Warner et al. OCLC: outside Germany only in BL London & Cornell Univ.

## Planisphere

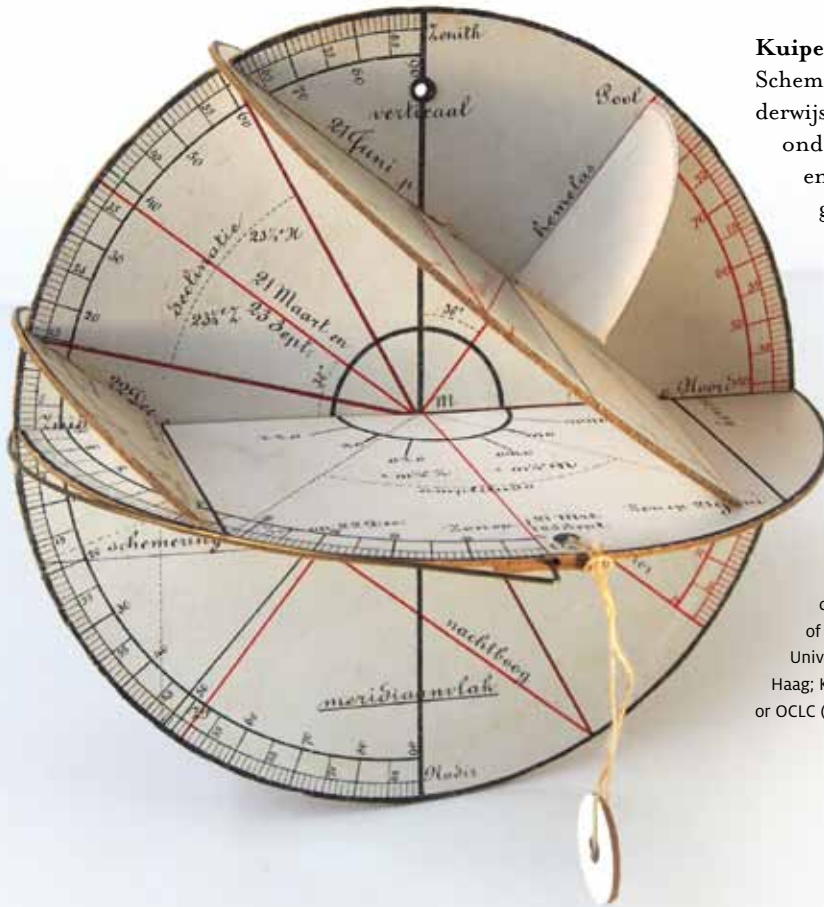
### Möllinger, Otto.

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, dustsoiled. (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. Alignementskarte des Sternhimmels.



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). KVK: only Frankfurt, but without planisphere; not OCLC or COPAC.

## Teaching Aid



### Kuiper, Koenraad.

Schematische hemelglobe, aanschouwelijk leermiddel voor het onderwijs in de cosmographie, ten dienste van gymasiaal en middelbaar onderwijs, kweek- en normaalscholen, cand. hoofdonderwijzers en inrichtingen voor m.u.l. onderwijs (= Schematic celestial globe. Graphic teaching aid for the education in the Cosmography, serving for gymnasium and secondary schools, nurseries and normal schools, cand. head-teachers and devices for m. u. l. education; engl.).- Deventer: Ter Braak, 1910. Quarto. (210 mm) Cardboard envelope containing a model of a celestial globe in thick cardboard components that can be easily brought together and 11 pp. text.

Model of a celestial globe in cardboard. Intended to indicate the sky at 52 degrees. Koenraad Kuiper (Zaandam 1854 - Amsterdam 1922) was a Dutch professor of greek & a philologist at Amsterdam University.- OCLC: Enschede, Leiden, Den Haag; KVK: only Stabi Berlin; not in COPAC or OCLC (USA).



## Armillary Sphere for Students

### Camp, Padre Juan.

Esfera armillar Trabajo manual instructivo, de fácil construcción para los alumnos . Barcelona, Industrias Gráficas Seix Y Barral Hno. (ca 1900). Two chromolithogr. sheets with 15 cut-out pieces (still in their original frames). Loosely contained in publisher's illustrated and printed envelope. Folio (330 x 250 mm).

A remarkable survivor of a fragile stencil-cut printed paper armillary sphere. The 15 parts are still in their original frames as issued. Instructions for assembly are printed on the outside of the envelope. Fine.

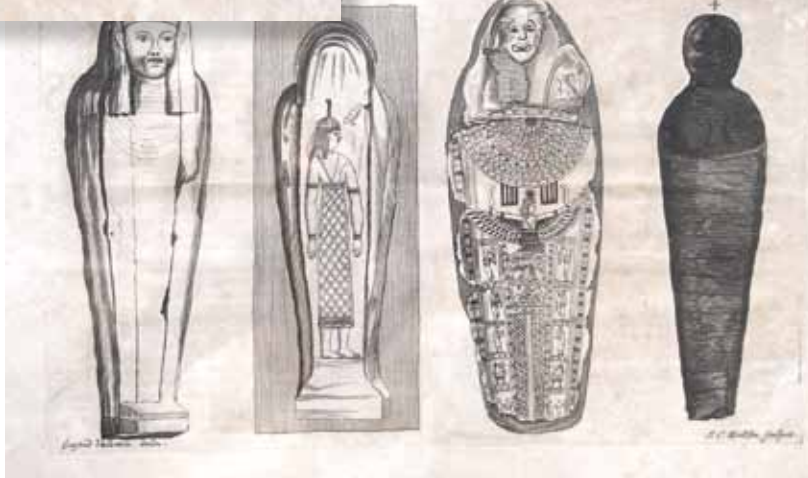


## Curiosities in Libraries



**Kettner, Friedrich Theophil (Gottlieb) (praes.)  
Suschky, Johannes Sismund (resp.).**

Dissertatio Historica De Mumiis Aegyptiacis, & simul de Egria Lipsiensi in Bibliotheca Instruētissima Magnifici Senatus, quam juvante Deo consensu inclytæ Facultatis Philosophicæ, eruditorum placidæ disquisitioni publicè examinandæ proponunt.- Leipzig, C. Scholviem 1694. 4° (185 x 155 mm). [12] Bll. with one fold. engraved plate by J. C. Böcklin after G. Valentin. New papercard boards, little browned.



Early study on Egyptian mummies, especially on the mummy preserved in the Leipzig „Ratsbibliothek“. The fine engraving shows the mummy and the sarcophagus. The famous Leipzig mummy was one curiosity in the library, beside some natural-history objects as a shark and a whale, and other objects of art. In 1677 Huldreich Groß (1605-1677), a rich lawyer and fiscal official at the court, had inherited his money and his collection of some 4000 books incl. objects of curiosity to the town of Leipzig. The town council should built with the money a library (Ratsbibliothek) „for the benefit of students and the youth“. In 1683 the Bibliotheca Senatus Lipsiensis was established and grew fast through purchases and donations: the inventory was constantly expanded with books, but also with art, artefacts and other rarities and curiosities. The collection did not need to fear comparison with the collections of royal courts. Friedrich Gottlieb Kettner (1670-1739) was a Lutheran theologian. During his last years he was the second pastor at St. John's in Magdeburg, Prussia, He had studied since 1691 in Leipzig and became magister in 1694 there; from 1697-1706 he was director of a higher school (Stiftsschule) in Zeitz, then from 1706 second and first pastor at St. John's church in Magdeburg.- VD17 12:133569S.

## A Swedish Natural History Cabinet

### Grill, Adolf Ulric.

Tal om naturalie samlingen på Söderfors. Hallet for Kongl. Vetenskaps Akademien vid praesidii nedläggande den 13 Maji 1795 ... Stockholm, Joh. Pehr Lindh 1796.  
Title-page with engraved vignette, (2), 36 pages. With paper backstrip, uncut. Cf. Murray, Museums II, 268.

This scarce booklet records the text of a lecture concerning the establishment and contents of the Swedish natural history cabinet collected by Adolf Ulric Grill (1752-1797). The owner of the ironworks at Söderfors in Sweden, Grill was an assiduous collector of natural history specimens from both his native Sweden and further afield, his mercantile connections facilitating the procuring of many rare specimens, including items from as far afield as Greenland and China. His museum at Söderfors, housing mammals, birds, fishes, fossils, shells, corals and plants, was by the end of the eighteenth century the foremost private natural history collection then assembled in the Nordic countries. In 1788 Peter Gustav Lindroth published a small booklet with tables listing the contents of the natural history cabinet of Grill. It contained at that time ca 45 numbers with specimens of mammals, 285 numbers with specimens of birds and 567 numbers with specimens of shells and snails. In 1795 Grill was elected chairman of the Royal Swedish Academy of Science. First and last leaf a bit dusty, a faint waterstain at lower outer margin of a few pages. OCLC lists four copies (BL; Harvard; Greifswald; National Library of Sweden).







## Drugs and Exotic Objects

**Basse, Nikolaus.**

Catalogus oder Register, aller Apoteckischen Simplicien und Compositen, so in den beyden Messen, zu Franckfurt am Mayn, durch die Materialisten, Kauffleut, Wuertzeltraeger und Krautler, auch durch die Apoteker daselbst verkaufft werden. Allen Apotekern, Materialisten, Kauffleuten, Wuertzkraemern ... Gedruckt zu Franckfurt am Mayn (colophon: Durch Nicolaum Basseum) 1582. Title-page in red and black with Basse's woodcut device (birth of Venus), and 22 woodcut decorated Roman initials (a complete 23-letter alphabet except lacking Y). (2), 85 (1) numb. pages. Each page with vertical rules designating 3 blank columns at the right to fill in the prices or other specifications in manuscript. Marbled boards. 4to (204 x 155 mm).

Rare trade catalogue for exotic drugs & natural history objects by the German printer Basse: a catalogue of hundreds of raw products from the animal and vegetable kingdom, among other seeds, medicinal and poisonous herbs, shells, husks and hulls, hides, hairs and wools, animal and vegetable fat, minerals, crystals, fossils; but also processed products like oils, wines and perfumes. Contains a lot of material and products from South America and the Far East. Between 1615 and 1640 40% of drugs on the European market came from the East Indies, going up to 60% at the end of the century. The importation of exotic drugs was accompanied by objects of natural history and curios from exotic cultures. Such was the array of exotic curios that scholars, bankers and princes from all over Europe scoured cities for curiosities: gold jewellery from Siam, porcelain, exotic woods, sea shells, parrots, textiles, amber were almost as much in demand as spice

and exotic drugs. Apothecaries like James Petiver and Albertus Seba combined the rarities of the wunderkabinett with the edge of the street scene (shop). New apothecary shops opened for the sale of these exotic or „wonder“ drugs and objects. Beautiful containers and jars and unusual objects were systematically arranged onto separate shelves. Three blank columns to the right labelled Fl.; Btz.; and Cr. allowed the individual merchant or apothecary to fill in prices in florins/guilders, batzen and kreuzer or any other observation. Since Basse used the same series of 20 mm **woodcut decorated initials to introduce each letter of the alphabet in the catalogue**, the book gives a rare nearly complete overview of that series of initials (ABC). This catalogue gives an insight into the commerce of rare and else valuable raw and processed products used in various ways (even as collectible **items for natural history cabinets**) just as



plants from America and the East Indies were revolutionizing the field.

Lit: F. Egmond. Apothecaries as experts and brokers in the 16th cent. network of the naturalist Clusius; History of Universities 23 (2008), 59-91; Halikowski Smith. The Physician's Hand. Trends in the evolution of the apothecary and his art across Europe, 1500-1700; in: Nuncius 24 (2008), 33-60. KVK: München, Frankfurt, Berlin, Erlangen; COPAC: only BL London; OCLC: only New York Public (others have a Microform).- Schelenz 424. VD16 B 733. WorldCat with 6 copies only.

## Stranded Beasts

### Van Noorde, Cornelis.

Cagelot of potwalvis, lang omtrent 60 voeten, even benoorden Egmond op Zee leevend gestrand op den 15 february (!) 1764, den 1 maart aldaar in veiling verkogt voor 810 guldens, den 19. february naar't leeven getekend en in't koper gebragt te Haarlem door Cornelis van Norde 1764. Engraved broadsheet. Oblong folio (358 x 228 mm). Small brown spot to upper part of image.

With a large view of the stranded sperm whale at the beach of Egmond already surrounded by many onlookers, others arriving at the beach in coaches and three fishermen measuring the carcass. With an inset view titled 'de vis tegend de rug te zien' in the upper part of the image showing the back of the whale.

Engraved text in the lower part of the sheet detailing the size of the whale, exact date of the image, the auction and the prize realized for the whale. – Muller, Historieplaten 4150. Ingallis 380. Brewington 542. Excellent condition.



### Van Noorde, Cornelis.

Dese cagelot, vijs lang 6 voeten, is gestrand tussen Zantvoorde en Wyk op Zee, den 20. Feb. 1762, op't strand in openbaare vyling verkogt den 5 maart voor 900 guldens, naar't leven getekend den 21. feb. en vervolgens in't koper gebragt door C. V. Noorde. (Haarlem, Cornelius van Noorde 1762). Engraved broadsheet by Cornelius van Noorde. Oblong folio (350 x 232 mm).

Contains inset view of the back of the stranded sperm whale. Main image with lots of onlookers gathered around the carcass of the whale stranded at the beach between Zandvoord and Wijk. With a few coaches in the background and fishermen already working

at the carcass. Engraved text in the lower part of the sheet detailing the size of the whale, exact date of the image, the auction and the prize realized for the whale.- Muller, Historieplaten 4126. Ingallis 377. Brewington 539. Excellent condition.



## Nine Trained Elephants

### Circus Poster

J. W. Myer's. Grand American Circus. Opening Session in Vienna, Prater / Eröffnungs-Vorstellung im Wiener Prater am 28. 6. (1875). Lithography in three parts: ca. 1800 x 880 mm. with colored lithogr. typography mounted (Grand American Circus, 30 x 74 cm).

Large advertisement poster. Jim Myers (1823-1892) was an American equestrian and circus entrepreneur who began his career in the United States, went on to perform in Great Britain and subsequently became a very successful circus impresario in Europe—where the Great American Circus he created toured extensively, and where he even established a resident circus in Paris. Jim Myers and his circus traveled extensively in England and France (which he began touring in 1867), and visited Switzerland (1866), made a foray in Egypt (1868), and continued his European tours in Italy (1872), Germany and Austria (1873), Holland and Belgium (1875), and possibly other European countries. In 1875, Myers leased the courtyard of the Magasins Réunis, a large department store located Place du Château d'Eau in Paris (today Place de la République), where he built a permanent wooden circus construction. The show in Vienna included 170 horses, nine elephants, John Cooper and his tigers, and an artistic show of oriental gym made by arabian and japanese artists. Myers' Great American Circus certainly had a significant impact on the European circus scene for nearly two decades, but its sale didn't make Jim Myers a rich man; it probably served for the most part to pay his debts.

J. W. MYER'S  
GRAND  
American Circus  
am Feuerwerksplatz im k. k. Prater.  
Morgen Montag den 28. Juni  
**GROSSE**  
Eröffnungs-Vorstellung  
in dem in 2½ Stunden erbauten, transportablen Circus-Zelte,  
mit der aus 200 Personen bestehenden Gesellschaft,  
zu welcher 170 Pferde, 30 Ponny's,  
**9 dressirten Elefanten,**  
eine Gruppe dressirter Löwen im Käfig,  
Kameele, Maulthiere und 50 prachtvolle  
Gala- und Transportwagen gehören.  
Productionen in der höheren Reithunst, Pierdedressur, Gymnastik, Akrobatik,  
welche von den besten Künstlern der Gesellschaft ausgeführt werden.  
Productionen d. berühmten amerikanischen Thierbändigers  
**Mr. JOHN COOPER.**  
Grosses hier noch nie gesehenes Tableaux von 8 Elefanten.  
Production der dressirten Löwen



## Costumes for a Fancy-Dress Ball

**Nachtmann, Franz Xaver (?)**

4 large folding leaves with 8 illustrations of dress uniforms, each portrait as a whole figure. Not signed or dated. (Munich ? ca 1827). Pencil and watercolour portraits, each figure measuring ca 370 to 450 mm. Loosely contained in lithogr. wrappers of the festival book *Collection des divers costumes composant les quadrilles du bal masqué donné à Munic le 15. Fev. 1827.*



Probably designs and studies for the costume festivals (Quadrillen) of the court in Munich by the Bavarian painter Franz Xaver Nachtmann (1799-1846), an assumption based on the provenance from the library of the Wittelsbacher at the castle of Tegernsee and the existence of the printed wrappers. Slightly dust-soiled, loosely contained in a modern half calf slip-case.

## Original Drawings of Bavarian Militia

J. B. P. (= Johann Baptist Pfeiffer ?).

Neueste Uniformen der Landwehr der Königlichen Bayerischen Haupt- und Residenzstadt München. Gezeichnet und gemalt von J. B. P. München 1851. German manuscript on paper with 5 numbered white mounts with calligraphed captions and 5 large original watercolours heightened with gum Arabic with uniforms of the Bavarian army in front of a landscape setting. Each ca 290 x 230 mm. Loosely contained in cardboard wrappers with calligraphed title to front cover. Folio (438 x 370 mm). Covers slightly dust-soiled, else fine.



Cf. Winkler, Lithographie 615 (cited after catalogue Kösel-Pustet 1924/3, no. 679 and Dussler, p. 185). A suite of 5 plates with Bavarian uniforms, but dated earlier and with a variant title. Our manuscript shows the uniforms introduced in 1848 for the Bavarian militia. Plates with the following titles: I. Grenadier-Bataillon - II. Füsiliier-Regiment - III. Jäger-Bataillon - IV. Cavalerie-Division - V. Artillerie-Division. An original manuscript professionally drawn by an renowned artist, probably intended for publication. But we couldn't trace a printed work with this title. From the library of the Wittelsbacher at the castle of Tegernsee.

## The Art of Bookbinding



### Geramb, Ferdinand von.

Habsburg ein Gedicht Seiner K.K. Majestaet Franz II. bei Annahme der Oesterreichischen erblichen Kaiserwuerde unterthaenigst zugeeignet. (Vienna, privately printed 1804). Engraved title and 20 engraved text-vignettes by Ludw. Ferd. Schnorr v. Carolsfeld. (14) leaves and (2) loose leaves (dedication and explanation for the engravings). Cont. dark green velvet, richly decorated with gilt brass appliqué work. Red silk endpapers. Coat-of-arms of "Schlossbibliothek Walpersdorf" on front paste-down. Folio (370 x 265 mm). A few brass pieces missing, spine slightly rubbed.



Goedeke VII,117,1. First edition. As a gift of the author presented by him to the duchess Victoria Colloredo, with an extra-dedication-leaf exclusively printed for her. A sumptuous binding for a remarkable private press book. It seems that a few copies of this privately printed book had been bound by the Viennese bookbinder Georg Friedrich Krauss in different styles and materials for the author and presented by him as a gift to members of the Austrian higher nobility. (Cf. Außenansichten: Bucheinbände aus 1000 Jahren (Wiesbaden 2006), no. 82. For a red morocco binding by Georg Friedrich Krauss). A fine specimen of an Austrian velvet binding, fresh and exquisitely decorated with gilt brass appliqué work.

**Geramb, Ferdinand von.**

Habsburg ein Gedicht Seiner K.K. Majestaet Franz II. bei Annahme der Oesterreichischen erblichen Kaiserwuerde unterthaenigst zugeeignet. (Vienna, privately printed 1804). Engraved title and 20 engraved text-vignettes by Ludw. Ferd. Schnorr v. Carolsfeld. (14) leaves. Cont. red velvet binding richly decorated with gilt brass appliqué work. Light blue silk endpapers, with coat-of-arms of "Schlossbibliothek Walpersdorf" and of "Stiftsbibliothek Herzogenburg". All edges gilt. Folio (370 x 265 mm). A few pieces missing, else a fresh copy.

Goedeke VII,117,1; not in Rümman. First edition. As a gift of the author presented by him to the count Colloredo. A sumptuous binding for a remarkable private press book. It seems that a few copies of this privately printed book had been bound by the Viennese bookbinder Georg Friedrich Krauss in different styles and materials for the author and presented by him as a gift to members of the Austrian higher nobility. (Cf. AußenAnsichten: Bucheinbände aus 1000 Jahren (Wiesbaden 2006), no. 82. A red morocco binding by Georg Friedrich Krauss). A fine specimen of an Austrian velvet binding, richly decorated, and in fine condition.





An excellent copy of this suite of Arcadian landscapes in which as a rare coincidence not only the original drawings but also the prints were made by two important figures in German landscape painting in the beginning of the 19th century. Heinrich Theodor Wehle (1778-1805), a German landscape painter, draughtsman and etcher who was quite renowned for his landscape paintings, however because of his short life only a relatively small number of 117 drawings and paintings in various techniques and 33 prints after his original drawings are known today. He died with 27 after being from 1802 - 1804 as artist on a Russian expedition to Georgia, Armenia, Palestine and Egypt.- Thieme-B. XXXV, 256. Nagler XIV, 215/216. ADB LV, 358ff. Hasso von Haldenwang: Christian Haldenwang S. 41ff. and pages 312-325. AKL LXVIII, 157ff. (for Haldenwang).

“Wehle kam 1792 nach Görlitz, um unter Christoph Nathes Anleitung Zeichnen zu lernen. 1793 bis 1798



## Et in Arcadia Ego

### Wehle, (Heinrich Theodor).

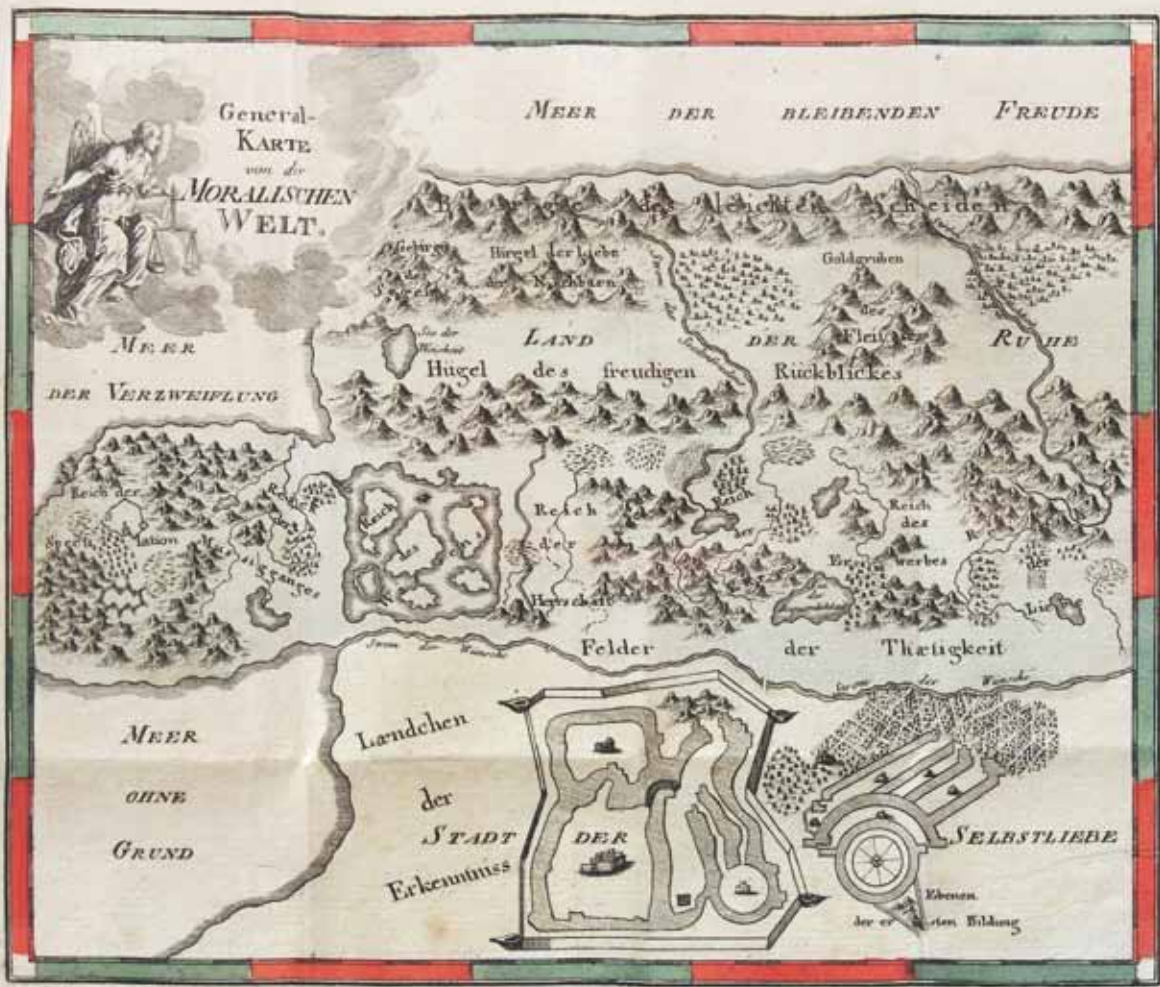
Sechs Landschaftliche Compositionen. Erfunden von Wehle - in Aqua Tinta geätzt von C. Haldenwang, Grosherzoglichem Badischem Hofkupferstecher. Karlsruhe, Johann Velten, Kunsthändler (around 1805). 6 loose sheets with brownish aquatint views of arcadian landscapes. In publisher's printed grey wrappers. Oblong folio (385 x 320 mm). Plates and wrappers uncut. Wrappers with a few minor spots.

setzte er seine Ausbildung an der Dresdner Kunstakademie fort. Von Giovanni Battista Casanova wurde er in der Historienmalerei unterrichtet, einen stärkeren Einfluss übte jedoch im Landschaftsfach Johann Christian Klengel auf ihn aus. Zu seinen Mitschülern gehörte seit 1796 Carl Ludwig Kaaz, mit dem ihn eine enge Freundschaft verband. In Dresden schuf W. unter Adrian Zinggs Einfluss Ansichten realer Gegenden, Kopien nach Galeriewerken, erfundene Landschaften und Tierstudien. Als selbstständiger Künstler machte er sich anschließend durch seine arkadischen Ideallandschaften und Ansichten vom Wörlitzer Park bei Dessau einen Namen. Diese Arbeiten wurden durch die Schweizer Kupferstecher Christian Haldenwang und Friedrich Wilhelm Schlotterbeck für die Chalkographische Gesellschaft zu Dessau reproduziert. 1801 begleitete er den Altertumsforscher und Direktor der Petersburger Akademie, Marie Gabriel Florent Auguste de Choiseul-Gouffier, nach St. Petersburg (russ. Sankt-Peterburg).

Von Zar Alexander I. wurde er beauftragt, kartografische Ansichten aus dem Kaukasus und den transkaukasischen Ländern zu liefern bzw. vorhandene Karten zu vervollständigen. Diese Reise führte W. 1802 bis 1804 durch Georgien, nach Armenien und über Palästina, Ägypten und Frankreich zurück nach Bautzen. Während der Kaukasusreise entstanden W.s freieste Zeichnungen. Ausgehend von der Landschaftsauffassung der Niederländer des 17. Jahrhunderts, v.a. Jacob van Ruisdaels, sowie von der Geisteshaltung des Sturm und Drang, löste er sich von den Konventionen zur Darstellung eines bestimmten Landschaftstyps und entwickelte eine eigene Formensprache (z.B. „Darjalschlucht“, 1802/04). Nach der strapaziösen Fahrt blieb ihm noch ein Jahr, um die Reiseskizzen und ausführlichen Pinselfzeichnungen zu verwerten, bevor er mit nur 27 Jahren verstarb. Sechs dieser Kaukasusansichten hat August Reichel radiert. In seinem letzten Lebensjahr zeichnete W. außerdem frei erfundene arkadische Landschaften im



Stil Claude Lorrains, die - von Christian Haldenwang in Aquatinta-Manier reproduziert - unter dem Titel „Ideen“ erschienen. Zurzeit sind 117 gesicherte Werke W.s bekannt, darüber hinaus eine Reihe Verluste sowie 33 druckgrafische Arbeiten nach seinen Vorlagen. Sein Schaffen spiegelt literarische wie künstlerisch vermittelte Strömungen wider. Besonders stark wurde es durch seine Reiseeindrücke beeinflusst. Bereits das Fragment seines überlieferten zeichnerischen Werks deutet darauf, dass W. bei längerer Lebenszeit eine wichtige Rolle in der zeitgenössischen deutschen Kunstlandschaft hätte einnehmen können, durchaus gleichbedeutend mit Zingg und Klengel oder auch Caspar David Friedrich und Johann Christian Clausen Dahl“ (Anke Fröhlich, Wjela (Wehle), Hendrich Božidar (Heinrich Theodor), in: Sächsische Biografie, ed. by Institut für Sächsische Geschichte und Volkskunde e.V., revised by Martina Schattkowsky – online edition: <http://www.isgv.de/saebi/> 22.2.2016).



*Es finden sich von Realhistorischen Geographischen Vorarbeiten, Kisten in Wien.*

## Utopian Landscape

### Reilly, Franz Johann Joseph von.

Bibliothek der Scherze mit einem satyrisch-allegorischen Atlasse. 6 Bände. Wien, Reilly 1801. With 6 engraved titles with 6 variant allegorical and figural vignettes, XII, (2), 284 pages; 364 pages; 334 pages; 282 pages; 343 pages; 368 pages. With 10 folded engraved and partly coloured maps each ca 250 x 215 mm. Uniformly bound in cont. half calf, two contrasting gilt labels to spine, spine richly gilt. Covers rubbed and soiled, spine of vol. V with traces of worming.

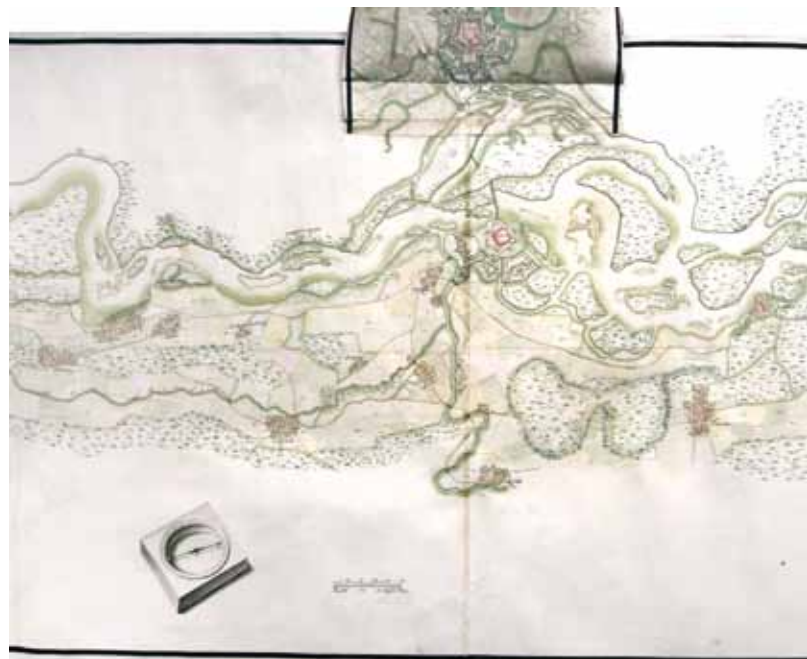
Very rare first edition of this „library of humorous remarks“ to include utopian, fantastical or moralized maps. The austrian born Franz Johann Joseph von Reilly (1766-1820) produced over 830 maps for his great atlas project: „Schauplatz der funf Theile der Welt“ between the years 1789 and 1806. Of these 830 maps published over this time span of seventeen years, he „showcased“ but one part of the world: Europe. Maps of the other four continents remained unpublished. Reilly's „Grosser deutscher Atlas“ was also notable as the first completely ‚Austrian‘ atlas. Reilly may have used Franz Anton Schraembl's work as his model, at least in part. The maps by Joseph Krommer according to Dörflinger with the following titles. 1. General.-Karte von der Moralischen Welt (= general map of the moral world). 2. Topographische Karte von der Stadt der Selbstliebe (=topographical map of the town of narcissism). 3. Landkarte von dem Reiche der Liebe (= map of the kingdom of love). 4. Landkarte von dem Reiche des Erwerbs (= map of the kingdom of commerce). 5. Landkarte von dem Reiche der Ehre (= map of the kingdom of honour). 6. Landkarte von dem Reiche der Herrschaft (= map of the kingdom of power). 7. Landkarte von dem Reiche

des Wissens (map of the kingdom of knowledge). 8. Landkarte von dem Reiche des Müsiggangs (= map of the kingdom of laziness). 9. Landkarte von dem Reiche der Speculation (= map of the kingdom of speculation). 10. Landkarte von dem Reiche der Ruhe (= map of the kingdom of rest). All maps on thick paper, clean and most of them in a fine contemporary hand-colouring. KVK and OCLC with only 2 complete copies in the UB in Vienna and the Israel NL and two incomplete copies in a Hungarian library and in the OeNB in Vienna. No copies in American libraries. Cf. Dörflinger Atlantes Austriaci Bd. I, 115 Reil G ; Bibliotheca Viennensis 6533 (incomplete, only vols. I, III, VI). Hayn-G. I, 360. Vol. VI on first 60 pages with a listing of books which the editor used as sources for his work, and two alphabetical indexes for the maps and the text on pages 252 to 368. “In Oesterreich erschien Reillys Atlas von der moralischen Welt (Wien, 1802) als Sammlung von Phantasiekarten, auf denen die Tugenden und Laster, und gute und böse Neigungen sammt ihren Folgen als geographische Gegenstände vorgestellt sind“ (A. Plaut in: Lexikon zur Geschichte der Kartographie C/2, S. 604).





A fantastic, detailed and finely colored 18th century map of the Upper Rhine and the Franco-German Border. A later note on the map attributed the first part to the mathematician and cartographer Johann Baptist Roppelt (1744 - 1814) who was professor of mathematics in Bamberg and made maps and triangulations of Bamberg and Vorchheim and was responsible for the natural history collections of Kloster Banz. He was born as son of the master architect and court military councilor Georg Roppelt, who would be another possible artist for this map. There is no indication that the young Roppelt worked outside Bamberg, and I would say he is not responsible for the map which seems older



(before 1775). However from Johann Baptist Roppelt we have some printed books and a famous manuscript book on military architecture „Geometria theoretica...“ (1772) kept today in the Staatsbibliothek Bamberg (HV. Msc.555). The style of the drawings and decorative rocaille-cartouches are done in the manuscript in similar style as here and might indicate that they were done by father or son Roppelt. The two other parts were drawn by a unknown, probably bohemian, (?) Netvorsky von Brezy, cornet of the „Lanthieri-Kürassier“ regiment (1720-1745). These parts might be made around 1760 ? Since the peace of Westphalia the Upper Rhine formed a contentious border between France and Ger-

many. Establishing „natural borders“ on the Rhine was a long-term goal of french foreign policy since the Middle Ages, though the „language border“ was far more to the west. The Rhine is the largest river in northwestern Europe and already as the frontier of the Roman empire it was one of the main transport corridors between the Mediterranean and the North Sea and played an important role in shaping the history of the old world. The Upper Rhine was a significant cultural landscape in central Europe. In the modern era, it has become a symbol of German nationalism in the 19th cent. and today Strasbourg is the seat of the European Parliament, and one of the three European capitals.

## Rhine - Panorama Manuscript Map Six Meter long

**Roppelt, Georg or Johann Baptist; Netvorsky von Brezy, (?).**

Large-sized, detailed and finely colored manuscript map of the Rhine in parts, about 6 m long, from the second half of the 18th century (Germany, after 1746). The maps show the Rhine and its distributaries and islands with the layout plan of some villages and towns on the German side. Beginning with the Rhine drawn by Johann Baptist Roppelt between Kappel-Grafenhausen and Greffern on the German side, and nearby Strasbourg on the French side, going on to Breisach and Rust then drawn by Netvorsky von Brezy to Neuburg, Basle and Hunningen and Rimsingen. Each map has attached parts and is surrounded by decorative cartouches, showing instruments, globes, garden architectural details. The sizes of the parts vary: each map around 64 x 340 cm, 70 x 227 cm, 70 x 327 cm making together a map of 6 meter. Mounted to linen, they have traces of use, cracking marks, small damaged parts in the illustration, soiled and faded, browned and dustsoiled, but a fine survivor of the past (coming from the Wittelsbach Library in Tegernsee).





## Before the Dresden Bombing

### Lang, Friedrich A.

Spezieller Situations-Plan von der Königlichen Haupt- und Residenzstadt Dresden. Dresden: Selbstverlag, (from 1862). 84 handcolored lithograph. map segments (city map), loosely inserted into original wrappers in modern box.



Extremely rare map / city plan of Dresden (1:840), probably the most complete copy in one hand; KVK cites only one copy in Dresden with 73 leaves / Blättern, not in COPAC or OCLC.

Der Plan erschien zuerst ab 1862 mit 73 Blättern. Laut Übersichtsplan auf der Umschlaginnenseite enthielt unsere Ausgabe bis zu 88 Blätter. Es sind hier jedoch nicht vorhanden die Blätter: 22, 67, 82 und 87, zusätzlich vorhanden sind die ergänzenden Blätter 89 und 90. Die Blätter 1 und 2 in Original-Zeichnung (vom Verfasser?), Blatt 2 auch schon lithographiert. Ein Blatt doppelt in unterschiedlich starkem Kolorit. Blätter eventuell aus verschiedenen Exemplaren, zumindest unterschiedlich koloriert und Papier unterschiedlich gebräunt, teils auch durch Lagerspuren angeschmutzt. Dieser Detailplan wurde durch den Geometer Friedrich August Lang angefertigt. Ausgehend von Blatt 1 mit dem Stadtzentrum ordnen sich die weiteren Kartenblätter spiralförmig links herum an. Die Gebäude sind mit ihren Haus- und Brandkatasternummern beschriftet. Sehr selten; über den Karlsruher Virtuellen Katalog nur ein Exemplar von 1862 mit 73 Blättern in Dresden / SLUB nachweisbar. Weitere Blätter (3; 12; 13; 24; 26; 27; 28; 29; 30; 43; 49; 50; 69) sind im Hauptstaatsarchiv Dresden und (Bl. 4; 5; 7; 22) im Kupferstich-Kabinett der SKD.

# Monumental Ancestry Chart

## Stammbaum des königlichen Hauses Bayern.

Colored lithography in 12 parts (each 550 x 520 mm), mounted on linen, measuring together: 2200 x 1550 mm. (München: Michael Masson, 1855). In a modern cloth box.

Unusual large-format and brightly colored ancestral chart for the bavarian royal house, lithographed by the Munich based Wild'sche lithographical company. An ancestry chart, which is a tree showing the ancestors of an individual, will more closely resemble a tree in shape, being wider at the top than the bottom. One approach is to construct a tree including all holders of a

certain office, such as kings of Bavaria (dynastic marriage). The image of the tree probably originated with one in medieval art of the Tree of Jesse. It resemble the tree of life, as a metaphor used to describe the relationships between organisms, both living and extinct, as described in a famous passage in Charles Darwin's Origin (1859). Traces of use and dustoil.







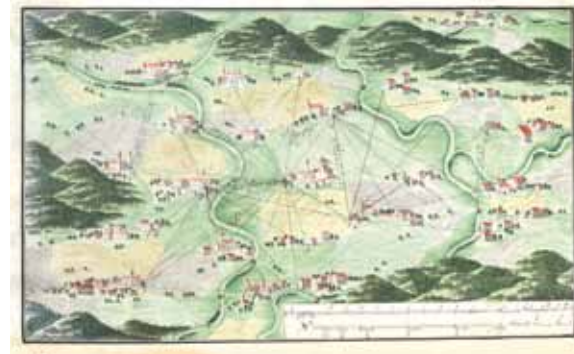
## „Measuring the World“

**Schobloch, Joseph.**

(Geometria) berechnet et gezeichnet 1796 (and) Kurzer Bericht von Gebrauch des Proportional Cirkels samt zugehörigen Figuren, ... 1795. Two manuscripts on paper bound in one volume. Germany 1796 and 1795. One leaf with an unfinished pencil design for a title, verso blank, 386 numb. pages with 39 full-page watercolours (2 double-page), showing various surveying actions and instruments and ca 110 whole-page pen- and ink-drawings partly coloured and with grey wash with diagrams, plans and one half-page illustration of an instrument. 33 pages with a few pen- and ink drawings of which a few are with added hand-colouring. 10 unnumb. leaves with index, 1 blank. Cont. marbled boards. Folio (355 x 230 mm). Front end-papers renewed. Extremities slightly rubbed.

A beautifully illustrated German manuscript on surveying with all the necessary arithmetical knowledge included, and especially appealing through its 39 full-page charmingly coloured illustrations. Title leaf with contemporary manuscript owner inscription: Eigentum des Fridolin Schobloch (son of the author?). Upper margin with light waterstaining, index leaves more pronounced. A few tiny punctual worm-holes in lower part of gutter not affecting text. The manuscript written on quality paper in brown ink is quite legible. The second part, a treatise on the sector is less appealingly illustrated than the first part.

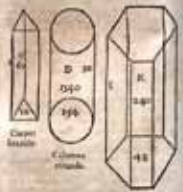
An especially nicely illustrated sammelband on surveying with beautifully coloured plates.



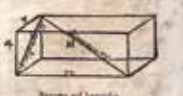
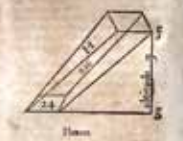
In ista figura... (text describing geometric figures and their properties)



Figurae... (text describing the diagram above)

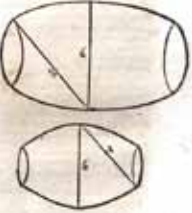
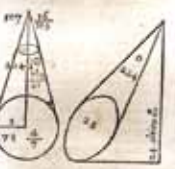


Text describing the cube diagram.



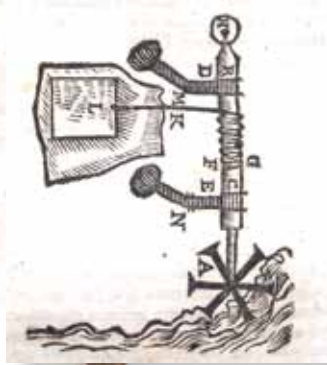
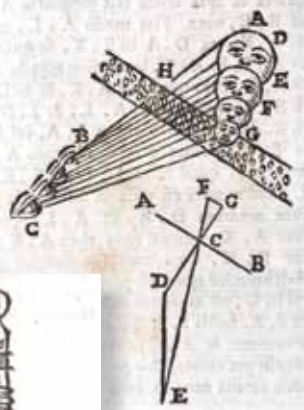
Text describing the rectangular prism diagrams.

In ista figura... (text describing the diagram above)



Text describing the diagrams.

Text describing the diagrams.



## Cardano's Cosmos

### Cardano, Girolamo.

Hieronymi Cardani ... Opera Omnia: tam hactenus excusa, hic tamen aucta & emendate, quam nunquam alias visa ac primum ex auctoris ipsius autographis eruta cura Caroli Sponii. **10 volumes.** Lyon, J.A. Huguetan and M.A. Ravaud, 1663. Folio (364 x 220 mm) with portrait in vol. one not mention by Schuh, engraved title-vignette for each volume, and numerous woodcuts in the text; lightly browned, bound in contemporary vellum over boards, calligraphic title to spines.

A fine copy of the rare first edition of Cardano's complete works in **10 volumes**, containing virtually all of his medical and scientific works, as well as a number of hitherto unpublished treatises.

'Cardano wrote more than 200 works on medicine, mathematics, physics, philosophy, religion, and music. Although he was insensitive to the plastic arts, his was the universal mentality to which no branch of learning was inaccessible ... Cardano's fame rests on his contributions to mathematics. As early as the *Practica*

*arithmetica*, which is devoted to numerical calculation, he revealed uncommon mathematical ability in the exposition of many original methods of mnemonic calculation and in the confidence with which he transformed algebraic expressions and equations ... His major work, though, was the *Ars Magna*, in which many new ideas in algebra were systematically pre-

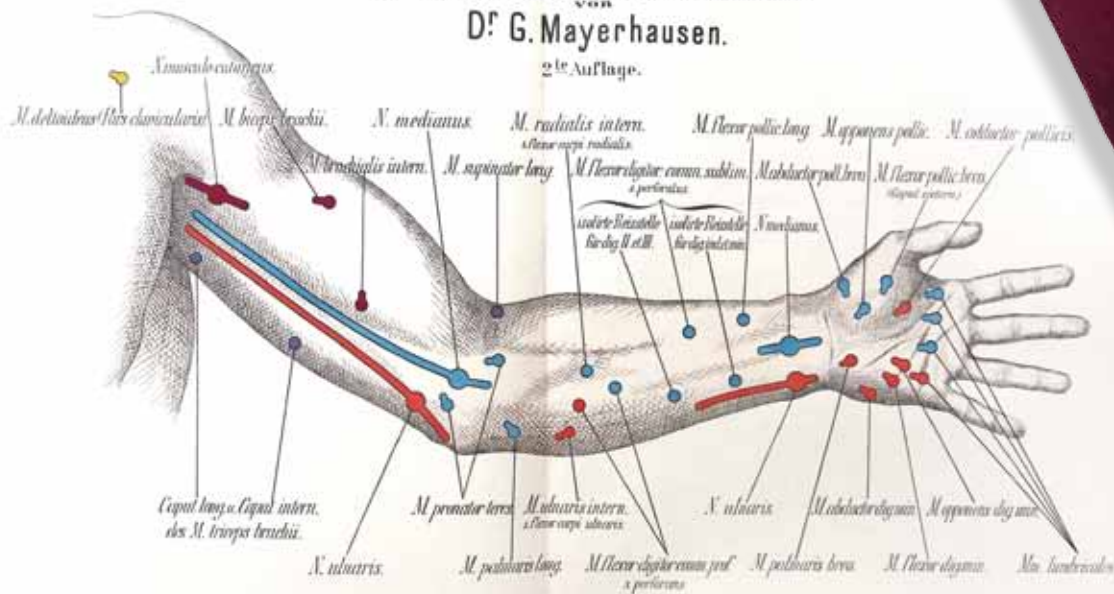
sented. Among them are the rule, today called "Cardano's rule," for solving reduced third-degree equations (i.e., they lack the second-degree term), the observation that an equation of a degree higher than the first admits more than a single root; the lowering of the degree of an equation when one of its roots is known; and the solution, applied to many problems, of the quartic equation, attributed by Cardano to his disciple and son-in-law, Ludovico Ferrari. Notable also was Cardano's research into approximate solutions of a numerical equation by the method of proportional parts and the observation that, with repeated operations, one could obtain roots always closer to the true ones ... 'His passion for games (dice, chess, cards) inspired Cardano to write the *Liber de ludo aleae*, which he completed in his old age, perhaps during his stay at Bologna; it was published posthumously in the *Opera omnia*. The book represents the first attempt at a theory of probability based on the philosophical premise that, beyond



mere luck, laws and rules govern any given case. The concept of probability was introduced, expressed as the ratio of favourable to possible cases; the law of large numbers was enunciated; the so-called "power law" (if  $p$  is the probability of an event, the probability that the event will be repeated  $n$  times is  $p^n$ ) was presented; and the numerous problems relating to games of dice, cards, and knucklebones were solved' (DSB) Partly edited from original manuscript sources by the French physician and Greek scholar, Charles Spon; this is the only early, definitive Opera. Volume I includes a life of the author by Gabriel Naudé.- Riccardi I,1, col 256.10; Krivatsy 2140; Bibliotheca Senato 31; Partington II, 10; Roller & Goodman I, 204; Schuh online: „very scarce“

# Polychrome Wandtafeln

für den elektrotherapeutischen Unterricht  
von  
Dr. G. Mayerhausen.  
2<sup>te</sup> Auflage.



■ von den *Nn. thorac. ant.* versorgte *flex. clavicularis* *M. deltoidei*.    
 ■ *N. axillaris circumflexus* u. von ihm versorgte *Mm.*    
 ■ von *N. radialis* versorgte *Mm.*  
■ *N. ulnaris* u. von ihm versorgte *Mm.*

**NB.** ○ bedeutet Reizpunkte von Muskeln, die sich *intraart.* (d. h. *intra* *Articula* *int.*) gewöhnlich mehr oder weniger leicht erregen lassen.  
 ○ bedeutet Reizpunkte von Muskeln, bei denen *directe* (d. h. *intramuscularis*) Erregung entweder vorzuziehen ist, oder doch ungenügend wirksam ist.

Tafel 2: Motorische Reizstellen der oberen Extremität (vordere Peripherie)



# Electroacupuncture – Bringing East & West together

**Mayerhausen, G.**

Polychrome Wandtafeln für den elektrotherapeutischen Unterricht. Die motorischen Reizstellen des Kopfes, Halses und der Extremitäten auf 5 Tafeln übersichtlich dargestellt von Dr. G. Mayerhausen, Spezialarzt für Elektrotherapie. - Berlin: Fischer's Medicinische Buchhandlung, (1891) Imp.- Folio (700 x 450 mm) 5 partly colored plates on strong paper stock, three in size: 880 x 700 mm, two in size: 1330 x 700 mm in a representative blue velvet folder with crest on upper cover, made especially for the bavarian royal elector. In original box. Very fine indeed.

Exceedingly rare work: Polychrome wall panels for electrotherapeutic classes and offices, showing the motor trigger points of the head, neck and extremities. We found **only one copy in libraries** (University Basel). Pain has been relieved by electricity since ancient times, at first by means of applying live electric fish to the tender part to cause numbness. But once frictional machines were found to produce electro-static electricity (Benjamin Franklin; Leyden Jar) in the mid 18th century the use of living organisms was discontinued. By the late 18th century Galvani had rediscovered the fact that animals developed electricity spontaneously. Volta discovered a chemical means of producing electricity from the first form of battery or voltaic pile without recourse to animal tissues or frictional machines whose efficiency varied with atmospheric conditions. This discovery led to the medical use of direct current

(Galvanism). Its ability to cause necrosis by electrolytic means was employed in the destruction of tumours. Galvanism was also applied to needles, hence the first form of electro-acupuncture pioneered by Berlioz and Sarlandière (1825). For the first time the combination of electrotherapy and oriental ideas about needling were brought together. Furthermore these early experimenters showed how stimulation of the nervous system brought profound relief from pain. In the early 19th century Faraday's work on the production of alternating currents and his understanding of electrolysis provided medicine with the escape that was required from the dangers of Galvanism. A variety of safer alternating and interrupted currents (Faradism) have been employed in electrotherapy ever since, particularly in the form of electroacupuncture, TENS (Transcutaneous Electrical Stimulation) & Dorsal Column Stimulation. The



popularity of electrotherapy fell during the early part of the 20th century as no one knew how its effects were obtained. Charcot, Babinski, and Freud still used static baths, sparks and faradization in the diagnosis and treatment of hysterical symptoms, although Freud later rejected electrotherapy stating (in an Autobiographical Study) that any good results were entirely the result of suggestion.

## Artificial Limbs

### A. Claverie.

La jambe artificielle "La Française". Créée par des français, exécutée dans des ateliers français. Paris, établissements A. Claverie (1920). 28 pages with 4 whole-page chromolithogr. illustrations of artificial limbs and numerous other text-illustrations including one whole-page with an inside view of the sales-room. Publisher's wrappers with embossed trademark on front cover. 4to (278 x 14 mm).

A rare trade catalogue by a French manufacturer of artificial limbs. A nice copy.

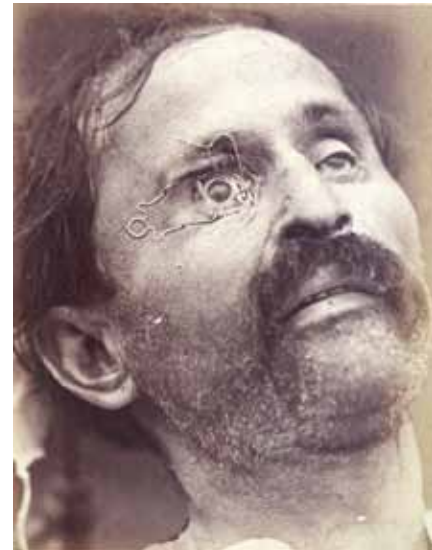


## Early Photographs in Medicine

### Meyer, Édouard.

Traité des opérations qui se pratiquent sur l'oeil par Édouard Meyer et le docteur A. de Montméja. Ouvrage contenant 190 figures sur bois dessinées par Léveillé, gravées par Badoureaux. Paris, H. Lauwereyns 1871. VIII, 275 pages with numerous text-illustrations, 22 original photographs, albumen each ca 175 x 125 mm on white mounts with printed captions. Publisher's brown half morocco, gilt title to spine. 8vo (290 x 205 mm). Rear hinge with split at foot of spine.

First and only edition of this work on eye surgery which is of special interest as being the first work on ophthalmic surgery illustrated with photographs. It contains the first series of pasted-in photographs of actual operations in a surgery text-book with 22 close-up shots of operations for strabismus, cataract, iridectomy, canthoplasty, etc. Almost certainly performed on cadavers. The photographer was Dr Montmeja, 'Chef de clinique ophtalmologique' at the l'Hopital Saint-Louis in Paris, who founded the first journal devoted to medical photography in 1869, the *Revue photographique des Hopitaux de Paris*. Meyer (1832-1902) was born in Anhalt, Germany and studied in Berlin, where he was a pupil of Albrecht von Graefe, who advised Meyer to settle in Paris. In Paris from 1863 he soon acquired a good private practice and also established a private hospital. Spotting on a few pages, photos in good and rich contrasts.





*Die Geschmackswurzeln des Menschen  
sind nicht in der Zunge, sondern  
in der Nasenschleimhaut  
angeordnet.  
Darin  
Johann Müller  
Dr. H. C. Ludwig Ferdinand*

## Kiss me or Eat me

### Ludwig Ferdinand von Bayern.

Zur Anatomie der Zunge. Eine vergleichend - anatomische Studie. - München: Theodor Riedel 1884. sm.Folio (320 x 265 mm). 5 Bll., 108 pp. with 52 chromolithogr. plates (thereof 50 double-page) and 3 text-woodcuts. Contemporary fine Half-leather volume, gilt spine in compartments. Fresh and clean copy from the bavarian royal family. With long handwritten dedication.

Only edition, rare, **with handwritten dedication by the author** to the bavarian elector.

different tastes is not localised in different parts of the tongue, as is widely believed. This error arose because of misinterpretation of some 19th-century research and was corrected in 1901 in a paper by Edward G. Boring.

This work is his doctoral dissertation, sumptuously illustrated and published most probably on own expense.

The work discuss the tongue in men, fish, amphibian & reptile, birds and mammals

and is the most accurately illustrated work published on the theme. The tongue is the primary organ of taste (gustation), as much of its upper surface is covered in taste buds. The tongue also serves as a natural means of cleaning the teeth. The ability to perceive

Prince Ludwig Ferdinand of Bavaria (1859–1949), was a member of the Bavarian Royal House of Wittelsbach, General of Cavalry and following his marriage to Infanta Maria da Paz of Spain, he also became Spanish infante. Ludwig Ferdinand was one of only a few European princes doing an ordinary job outside government or military, by working as a surgeon and gynaecologist. During World War I however he worked as head of the surgery department of the Munich military hospital.- COPAC: Cambridge, BL London, Wellcome, Oxford, Bristol; OCLC: Harvard Ernst Mayr; Philadelphia Academy; Toronto Gerstein; Urbana, Ill.



## Anatomy or Art

### Houdon, Jean Antoine (after).

L' Ecorché. Plaster model of a flayed man. Probably late 19th cent.

Height: 76 x 34 x 34 cm

Jean Antoine Houdon (1741-1828, the preeminent sculptor of the French Enlightenment, was primarily known for his portraiture, a specialization that brought him fame among his contemporaries and posterity alike, despite a lack of parallel achievement on the more monumental scale. The Enlightenment virtues of truth to nature, simplicity, and grace all found sublime expression through his ability to translate into marble both a subject's personality and the vibrant essence of living flesh, their inner as well as outer life. (Johanna Hecht, MET)

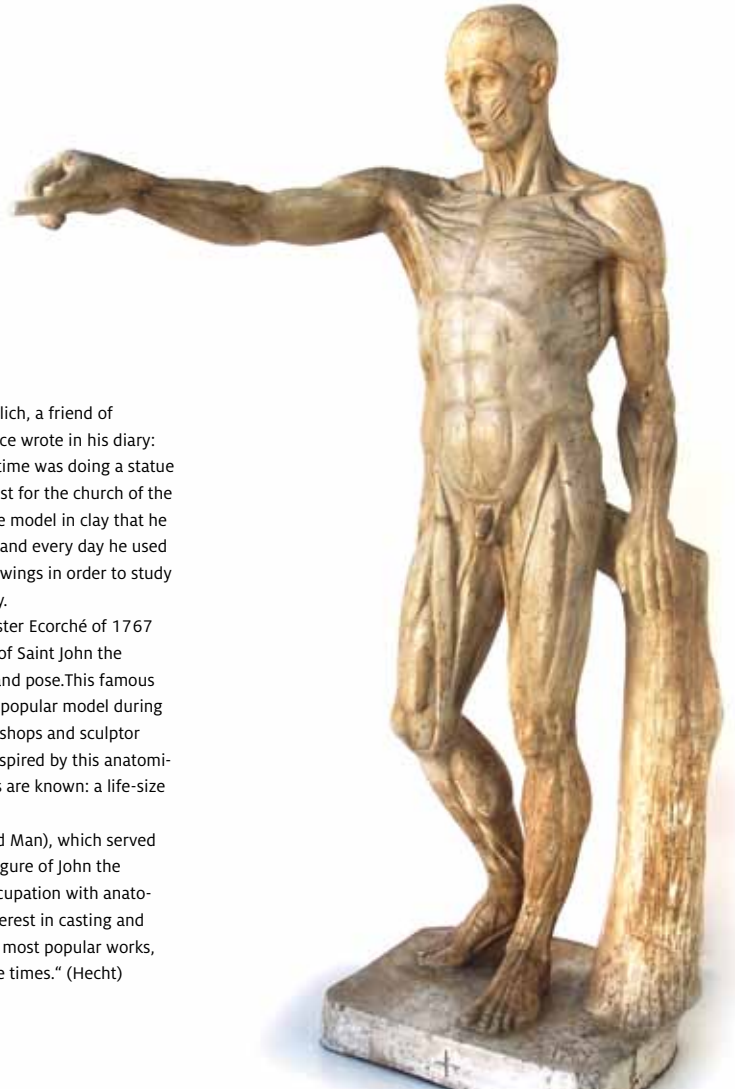
During his stay at the Académie de France in Rome from 1764 to 1768 Houdon, modeled on San Bruno and San Giovanni Battista in the church of Santa Maria degli Angeli commissioned by Dom. André Le Masson procureur general of the Carthusian order of frairs. In 1767 Houdon installed the colossus marble of San Bruno in its niche, where it remains today. Houdon executed the large statue (3,15 mt.) of St. John the Baptist only in plaster and placing it in its niche before left Rome in 1768.

In preparation for the execution of this commission Houdon modeled a figure of an Ecorché in the same

pose. Johann Christian von Mannlich, a friend of Houdon at the Académie de France wrote in his diary: „My friend Houdon, who at that time was doing a statue representing Saint John the Baptist for the church of the carthusian, had the idea to do the model in clay that he had at hand , first as an Ecorché, and every day he used our [anatomy] lesson and my drawings in order to study the system of muscles thoroughly.

A comparison with Houdon's plaster Ecorché of 1767 reveals how closely is the statue of Saint John the Baptist follows it in proportions and pose. This famous study of anatomy became a very popular model during the centuries in academies, workshops and sculptor ateliers. A lot of artists are still inspired by this anatomical study. Two different measures are known: a life-size and a sketch size.

„In particular, the Ecorché (Flayed Man), which served as the foundation for the noble figure of John the Baptist, displays Houdon's preoccupation with anatomical study. It also reveals his interest in casting and reproduction; like so many of his most popular works, he would replicate it innumerable times.“ (Hecht)





## Syria, Palestine and Egypt

### **Billerbeg or Billerbeck, Franz von.**

Epistola continens Hodoeporicon navigationis ex Constantinopoli in Syriam, Palaestinam et Aegyptum: et Montem Sinai &c. item de Persico Bello & circumcissione Mahometis filii Imp. Turcici, aliisque rebus Constantinopoli superiore ætate actis. [Rostock, Stephan Möllemann?], 1583. Small4to, ff. [8], with a woodcut title ornament, one 6-line woodcut initial, and two small vignettes at the end; lightly browned; a very good, wide margined copy in old marbled wrappers.

Editio princeps of this important travel account in the Ottoman Empire. Between September 1581 and April 1582, Billerbeg travels via the Dardanelles Strait to Chios, Ephes, Rhodes, and via Cyprus to Tripoli. He then visits Damascus, the Judea and Samaria area, Jerusalem and Gaza. Passing through the Egyptian desert he reaches Mount Sinai and Cairo and finally Alexandria, from where he sails back to Constantinople. He arrives in time to witness the magnificent festival held on the occasion of the circumcision of the crown prince, Mehmet, the description of which ends the account. In August 1582 Billerbeg leaves Constantinople and travels through Bulgaria, Serbia and Hungary to Vienna, where he dies in 1587.

Born into a noble family in Pomerania, and well educated, Billerbeg was a historian of repute. Dated October, 1, 1582, he dedicates his text to his former preceptor,

the Lutheran professor and historian at Rostock and an important researcher of the Eastern churches, David Chytraeus (1530-1600). It is also to him that Billerbeg sends his first epistolary dispatch from Constantinople on July 9, 1581. Printed as *Epistola Constantinopoli, recens scripta, de praesenti Turcici Imperii statu* in 1582, it contains the traveller's description of the most important personalities of the Ottoman Empire and their war with Persia. Here, as the highlight of his two year stay with the Ottomans, Billerbeg reports of his long travel to Syria, Palestine, and Egypt. After Salomon Schweigger, whom he had met in Constantinople shortly before Schweigger's return to Germany, Billerbeg was only the second Lutheran to undertake such a journey to the Near East. Not identical with VD16ZV2037, not in Blackmer & Atabey.

## Key to Egyptian Hieroglyphs

### Schlichtegroll, Friederich von.

Ueber die bey Rosette in Aegypten gefundene dreyfache Inschrift. Erste Abhandlung. (= all published) Zur Feyer der neun und funfzigsten Wiederkehr des Stiftungstages der k. baier. Akad. der Wissenschaften. Text-volume. München, gedruckt bey Ign. Jos. Lentner (1817). 28, XIV pages. Cont. boards covered with pink glazed paper. 4to (262 x 214 mm). Covers soiled and waterstained. — **Together with:** 6 lithogr. plates by Clemens Senefelder mounted together on cloth and rolled. Edges covered with strip of green paper (1210 x 800 mm). Lithogr. supplement leaf mounted on cloth with edges covered by strip of green paper (385 x 515 mm) . Original blue lithogr. front wrapper mounted on verso.

**First and only edition.** The Rosetta Stone is a granodiorite stele inscribed with a decree issued at Memphis, Egypt, in 196 BC on behalf of King Ptolemy V. The decree appears in three scripts: the upper text is Ancient Egyptian hieroglyphs, the middle portion Demotic script, and the lowest Ancient Greek. Because it presents essentially the same text in all three scripts (with some minor differences among them), the stone provided the key to the modern understanding of Egyptian hieroglyphs. Study of the decree was already under way when the first full translation of the Greek text appeared in 1803. It was 20 years, however, before the transliteration of the Egyptian scripts was announced by Jean-François Champollion in Paris in 1822; it took longer still before scholars were able to read Ancient Egyptian inscriptions and literature confidently. The Rosetta Stone was discovered in 1799 by a soldier named Pierre-François Bouchard of the Napoleonic expedition army to Egypt. After the defeat of the French in 1801 the original stone came into British possession and was transported to London. It has been on public display at the British Museum almost continuously since 1802. The supplement leaf shows the missing Greek text of the original stone. The huge lithographed plate in excellent condition. Provenance: The library of the Wittelsbacher at the castle of Tegernsee. Winkler 712, 11-18. Dussler 254, 10. Ferchl S. 51.



## „The Crowning Achievement of Nature Printing“

**Moore, Thomas; Henry Bradbury.**

The Ferns of Great Britain and Ireland ... edited by John Lindley ... nature-printed by Henry Bradbury.- London: Bradbury and Evans, 1855 [- 1856]. Folio. (558 x 383 mm). Half-title, 51 nature - printed plates, all printed in colours, by Bradbury & Evans under the direction of Henry Bradbury. Original front wrapper (of one issue) bound in. Plates 3 and 6 in first state. Broad-margined copy in library cloth.

First edition, first Issue, according to the noted botanical scholar Wilfred Blunt, this series is “the crowning achievement of nature printing” in terms of science and aesthetics, presented here by Henry Bradbury to the Royal Institution.

In a sense, nature itself provides the artistic detail as revealed through the nature printing medium. Victorians, particularly the British, were fascinated by ferns, planting them in gardens and utilizing the fern form as a popular decorative arts motif. Collections of fern prints

such as this one were extremely popular with both scientists and others who were simply entranced with the graceful and decorative forms. The fern craze, dubbed “**pteridomania**” by Charles Kingsley in 1855, raged between 1850 and 1890. It was fed, in part, by the excitement of

discovery – even though ferns were plentiful throughout the damp woodlands of Britain, they had an exotic aura, having been little studied before 1840, and needing careful tending in order to be cultivated in urban settings. This set the stage for naturalists to participate in the classification and naming of species and for the development of a new industry providing plants and special equipment to would-be fern gardeners. Thomas Moore was a British gardener and botanist, an expert on British ferns and florists’ plants. Henry Bradbury (1831-1860), who printed this, was among the foremost 19th-century practitioners of nature-printing. Bradbury had wide-ranging interests in printing, including secure means of producing bank notes, paper money. He had planned ambitious projects including nature-printed books on fungi and trees and a work on the graphic arts, but he committed suicide at the age of 29, leaving these plans unfulfilled.

Presented  
by Henry Bradbury, Esq  
Nov. 1856  
A.R.S



## Nature Printed Butterflies from the Nawa Insect Museum for Artists & Designers & Lovers of Nature

### Nawa, Yasushi

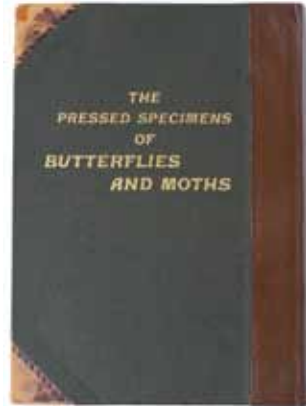
Nawa Konchu Kenkyujo (Nawa Entomological Research Center). Choga rinpun tensha hyohon - Pressed specimens of Butterflies and moths. (Gilt title on front boards).- Gifu: Nawa Entomological Research Center, ca. 1905. 2 leaves of text in engl./jap., 26 double-leaves with together 104 loosely inserted cards (90 x 140 mm) with nature-printed specimens of butterflies and moths. The bodies of the animals added in wash-colour drawing. Each card with printed captions in lat./jap. Publisher's binding with leather spine and gilt to front cover.

**Number 84 (of only 100?) copies.** A rare survival from the Nawa Insect Museum in Gifu/ Japan, founded in 1896 by Yasushi Nawa (1857-1926) as a research center for entomology and opened to the public in 1919. It has so far escaped the bibliographers of nature printing that Nawa also revived the old european technique of transferring original pigments from the wings of butterflies to paper. He even obtained a Japanese patent on this printing technique.

For his „new“ method of lepidochromy he received a patent no. 12736.

Presumably his butterfly cards (each with printed editor's and patent note on verso) were for sale at the museum and could be purchased at choice. When one of the prefabricated albums was filled, the colophon leaf was written in keen brushstrokes and sealed. It indicates the exact date of finishing and the copy number resp. future owner. Thus every album would appear unique.

We could not locate any copy in european or american libraries and only a single one in Japan at the National Diet Library / Tokyo. Nawa's nature-printed butterflies are neither mentioned by Ernst Fischer in his classic survey, nor by Cave in his recent monograph.





*Odontalia dentata*



## Ocean Flowers – one of 30 Copies

Cook, J(ames).

Beautiful seaweeds, illustrated by natural specimens. Also instructions for collecting and mounting marine algae, and a list of all the British species. Paisley: Published by J. & J. Cook, printers 1878-(1880). Front. with 3 mounted different seaweeds, title in red and black with small vignette with mounted specimen of seaweed within red frame, (2), (180) pages, text within typographical frame, 40 plates with mounted specimens of seaweeds, with printed labels in lower margin. Publisher's red morocco, spine with raised bands with gilt ornamentation. Paste-downs with double gilt ruled lines to turn-ins. All edges gilt. Floral endpapers. Folio (390 x 280 mm). Extremities rubbed.

Extremely scarce, privately printed in a **small edition of approximately 30 copies**.

Collecting seaweed can be traced back to at least the 17th century with the pressings found in Hans Sloane's Herbarium. The pastime became increasingly popular during the Victorian Era, where it played to the burgeoning interest in natural history and collection in general. It was especially fashionable with young women, as it **allowed a greater level of personal freedom**. Indeed it was so in-style that, as a young girl, Queen Victoria created her own seaweed album. The materials needed for the hobby became readily available at seaside shops. These activities also afforded women the opportunity to display their understanding and appreciation of the natural world.

Not in: Stafleu-Cowan; Nissen BBI; Pritzel; Collection Arpad Plesch; British Museum, Natural History-Catalogue. From the foreword: "As stated in the Preface, this Book was many years in preparation. At Christmas 1877, fifty copies of a small-sized volume (280 mm), with 35 illustrations in each, requiring in all seventeen hundred and fifty-five specimens, were published. Of copies on the size of page chosen for this volume, it will not be possible to issue more than a very limited number. For the few now prepared, the illustrations, forty in number, have been specially selected for their luxuriance of development and excellence of condition". With contemporary manuscript annotation in white margin 'only 30 copies'. A fine copy of a scarce book. - KVK and OCLC only: UCLA; National Library of Scotland und National History Museum, London.







## Unique Album of a 19th Century Media Artist

### Lucas, Richard Cockle.

Nature printing in many and diverse ways by R. C. Lucas, Sculptor. Natus 1800. Fecit 1878. (Manuscript inked title on front paste-down). An unique album with mounted original illustrations in various techniques – 35 nature prints – various sizes, 15 ca 340 x 235 mm, others smaller, 31 etchings, 10 original drawings. 92 numb. pages. Contemporary velvet binding. Folio (415 x 295 mm). Binding rubbed. Paste-downs soiled.

### An original, unique artist book: art, book & object.

Richard Cockle Lucas (1800 – 1883) was a noted Victorian sculptor, illustrator and painter. He was at the same time an innovative amateur in photography and in nature printing creating some of the **earliest 'artistic' nature prints**, not intended for a scientific context. This original album, assembled by Lucas in the 1870's for his grandson Albert Richard Henry Lucas (born in 1870) comprises a large number of Lucas' colour nature prints, hand-coloured examples of his engravings, a photograph and original drawings. "His technique is at first sight fairly simple and unsophisticated, but Lucas's skill in composition helped him produce prints which were visually very effective. ... Lucas approached nature printing from the viewpoint of an artist, not a botanist, and appears to have inked leaves using a range of oil

colours which he thought would best represent the hues of the originals, and then making further painterly adjustments to the shading and colouring on the resulting prints. Most published descriptions of Lucas's work are rather condescending, suggesting that he was only an amateur whose work was well below that of Henry Bradbury in quality, but his prints had a very different purpose" (Roderick Cave in *Impressions of Nature; A History of Nature Printing* p. 126). The British Museum holds a volume including photographs, etchings and original pen and ink sketches by Lucas but with only a dozen of his nature prints. Apart from that album material by Lucas is of considerable scarcity in the market. A further album with photographs by Lucas and a few nature prints is held at Denison University, Ohio.





Bl. 22.

**ANTIKEN-SAMMLUNG**  
des Fürstern M. F. von Rothschild - Frankfurt a. M.  
Photographirt - F. Weiskopf - Frankfurt a. M.



Bl. 23.

**ANTIKEN-SAMMLUNG**  
des Fürstern M. F. von Rothschild - Frankfurt a. M.  
Photographirt - F. Weiskopf - Frankfurt a. M.

## Third known Copy - Highlights of the Rothschild Collection

### **Mayer Rothschild-Collection; Friedrich Weisbrod, fotogr.**

Antiken-Sammlung des Freiherrn M. C. von Rothschild in Frankfurt am Main.

Photographiert und Sr. königlichen Hoheit dem Herzog Max in Bayern ehr-

furchtsvoll gewidmet von Friedrich Weisbrod.- Frankfurt: Kruthoffer, o. J. (1864).

Imperial-Folio. (600 mm) 1 Bll. / leaf printed in gold and 30 mounted photographs

on heavy paper stock in original green cloth folder with gilt lettered title on cover.

The paperstock partly with heavier stocking. Image-size: 250 x 180 mm and smaller.

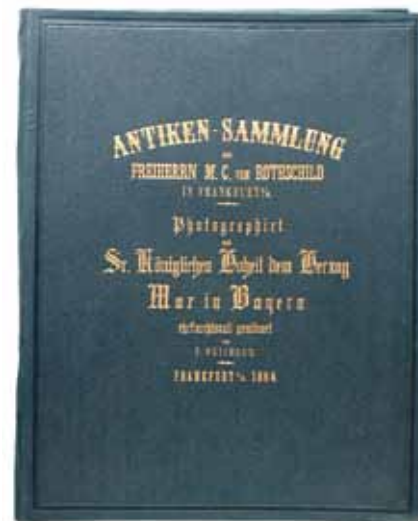
Very rare portfolio with photographs of pieces of the Mayer Carl von Rothschild (1820-1886) Collection in Frankfurt, photographed by Friedrich Weisbrod (1828-1913).

Only two copies in libraries known: Israel National Library, Jerusalem and Den Haag Art Institute Library.

Mayer Carl von Rothschild's Collection of almost 5000 works of art was set out in his Frankfurt house on the Untermain-Quai and in his villa at Gunthersburg, outside Frankfurt. German plate stood out among Limoges enamels, gold boxes from Paris, Dresden and Vienna, a rococo gold-mounted jug, a massive neogothic horn, a silver plaque chased with christ's baptism, a double cup by Hans Petzoldt, a towering Renaissance centrepiece are striking examples of continental gold-smith's work

and handicraft and are today spread in museums of Lisbon, Amsterdam or V&A London. All pieces were catalogued by the Frankfurt art historian Ferdinand Luthmer in the early 1880's. Luthmer gave few objects any provenance, although we know that some pieces were bought at the Duke of Hamilton sale in 1882. Mayer Carl's star acquisition was the well-known Mother Earth table centre (Merkelsche Aufsatz) bought privately in 1880. This extraordinary confection of silver gilt and enamel, commissioned from Wenzel Jamnitzer in 1548-49, a metre tall and bristling with foliage and flowers was widely admired in 19th century Germany. Its price was exceptionally high („man spricht von 800.000 Mark“) (now in the Rijksmuseum).

**Mayer Carl Freiherr von Rothschild** was a German Jewish banker and politician, as well as scion of the



Rothschild family. Born in Frankfurt to Adelheid (née Herz) and Carl Mayer von Rothschild, he studied law at Göttingen and Berlin Univ. before joining the family banking firm in Frankfurt. After the death of his father, and his uncle Amschel Mayer Rothschild, Mayer Carl and his brother Wilhelm Carl von Rothschild became heads of the firm. In 1871, he became the first Jewish member of the House of Lords of Prussia.

**Friedrich Weisbrod** had a photography atelier in Frankfurt / Main, Bleichstrasse from 1864 to 1878 and these photographs being one of his first works. „Er stellte Aufnahmen im Kollodiumverfahren in Frankfurt her, als Pannotypie, d.h. als Positiv auf einem schwarzen Wachstuch oder Leder überliefert; das Atelier bestand bis 1882.“ (Mayer-Wegelin, Frühe Photographie in Frankfurt (1982), pp. 58)



Südsseite

BILD II.

1. Friedr. Overbeck

2. Georg Hiltensperger, Prof.

3. Rich. Edder

4. Joh. Bähr

5. Christoph Meissner

6. Rich. v. Koenig

## Painted Panoramic Fresco

**Kaulbach, Wilhelm von (artist); Albert, Joseph (photogr.)**

Wilhelm von Kaulbach's Kunstgeschichtliche Wandgemälde an der Neuen Pinakothek seiner Majestät des Königs Ludwig I. von Bayern in München. Nach den Kaulbach'schen Original-Oelskizzen unmittelbar photographirt von Joseph Albert. Zwölf Blätter, worunter das nach Kaulbach's Gemälde photographirte Bildniss S.M. des Königs Ludwig im Vorsaale der Pinakothek ... — Leipzig, Giesecke & Devrient für Piloty & Löhle und J. Albert in München, o. J. (1863). Imperial.-Folio. (525 x 670 mm) One text leaf (recto & verso), 11 loosely inserted lith. & titled sketches and 15 (of which two are identical) mounted photographs: 13 on 12 plates and one identical on title and on wrappers. image-size: 410 x 180 mm) Loosely inserted in original half cloth folder with mounted original wrappers, little dust-soiled and spotted. Inside mint.

Extremely rare photographic documentation of the original sketches of the Neue Pinakothek fresco's by Wilhelm von Kaulbach, **only three copies known** in libraries, all in Germany (at Erfurt, Magdeburg and Heidelberg). Already the subscription price of 30 Thaler was only affordable to few people. On the wrapper & on the title are two identical photographs of the Pinakothek (Art Gallery in Munich) from southeast (145 x 255 cm). Kaulbach's fresco for the Art Gallery in Munich (Neue Pinakothek) was photographed by Josef (Joseph) Albert (1825–1886), since 1857 photographer for the bavarian crown and one of the re-inventors of colotypie (Lichtdruck), albertotypie and color colotypie

After **Wilhelm von Kaulbach's (1804-1874)** training at the Academy in Düsseldorf from 1822 to 1826 with Peter von Cornelius, who also supported him financially, von Kaulbach went to Munich in 1826. In 1835 he undertook a study trip to Venice and during the years 1835/39 to Rome. After being raised to the position of Court Painter to King Ludwig I he increasingly distanced himself from von Cornelius. Starting 1847 he also worked in Berlin on numerous commissions from Prussia's King Friedrich Wilhelm IV. In 1849 von Kaulbach was named director of the Munich Academy and began a short time later with the plans for the Neue Pinakothek's frescoes. Kaulbach, who achieved widespread

popularity through his sharp, satirical illustrations to several important literary works from, among others, Goethe and Schiller, was one of the most important and successful artists of his time. Whereas the large format of Kaulbach's major works owe much to the history paintings of Carl Theodor von Piloty, his sculptural-baroque modelling coupled with restrained coloration are directly related to the Cornelius school.- GV 73, 252.







**Koch, (Georges Laurent) and Wilz (photographers).**

Album of 39 panoramic photographs of Paris and surrounding places. Paris, Koch and Wilz ca 1867-1871. With 39 albumen prints (each approximately 209 x 566 mm.), individually mounted on card within cream borders, recto only, most captioned in manuscript ink in Persian, some captioned in French in pencil (captions cropped by the binder). All with printed captions on mounts: Appareil panoramique de Koch & Wilz phot. - 8 Impasse Guéménée, Paris. Near contemporary citron morocco gilt, gilt edges. Large oblong folio (388 x 680 mm.). Binding rubbed and marked.



Panoramic photographs fulfill the modern desire for wide, sweeping views. The extended prospect of the view is also, in essence, an exploration of space. In the late eighteenth century the desire to see more, and farther, fueled the development of the monumental painted panoramas that became an international craze by the early 1800s. The painted panorama became a hugely popular form of mass entertainment.

The immersive experience afforded by the panoramic view became such an essential way of seeing in nineteenth-century visual culture, that by 1845, only six years after the invention of photography, Friedrich von Martens, a young Viennese printmaker working in Paris, patented the first panorama camera. In the 19th century photographers often designed and built their own cameras, resulting in a wide array in the format

and appearance of panoramic photographs. (Beth Ann Gynn). - Voigner, Répertoire p. 142. From the collection of Dost Mohammed Khan, a prince of the royal house of Persia, an important amateur photographer, collector and traveller, who acquired a substantial collection of photographs during a tour of Egypt and Europe in the years 1883 to 1884.



PANORAMA DER  
aufgenommen in der Vogelperspective



K. HAUPT- u. RESIDENZ-  
vom St. Petersthurme aus, zur Zeit



STAD  
des 700 jäh



## First Photographical 360° Panorama of a City

### Böttger, Georg.

Panorama der K. Haupt. – u. Residenz-Stadt München.  
Aufgenommen in der Vogelperspective vom Sct. Peterst-  
hurme aus, zur Zeit des 700jährigen Jubilaeums 1858.  
Photographical panorama in 11 parts / collodion photographs  
by G. Böttger. (München), dated 1858. Each image: 350 x  
405 mm (together: 350 x 4480 mm). Mounted on strong  
paper boards (each 530 x 410 mm), in original cloth folder.  
Somewhat faded and soiled, two small professionally glued tears,  
a little undulated, cloth or silk folds partly torn. Mounted on  
original supporting cardboard, folded in contemporary damaged  
half cloth case.

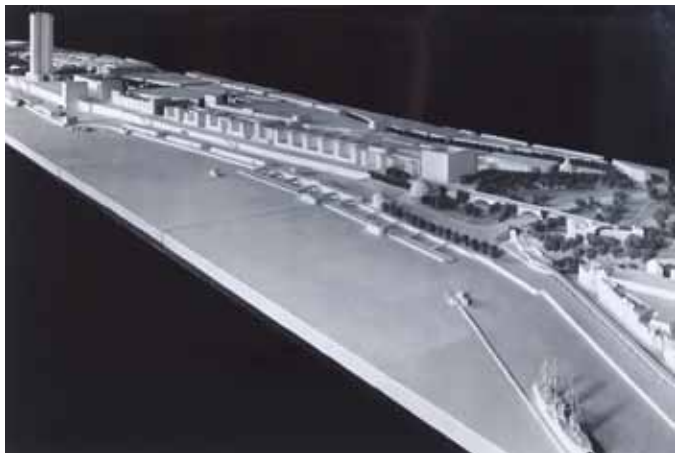


Exceedingly rare 11-part collodion dry plate panorama  
(360-degree, **460 cm long**) of Munich taken in 1858  
from the tower of St. Peter's church: one of the most  
famous works by the photographer. First photographic  
panorama view of Munich - to celebrate its 700 cent.  
anniversary - and once the longest photo panorama in  
the world, it shows clearly the borders of the residence  
town at that time - not yet too vast, with some build-  
ings still characterizing the townscape today and rising  
high above the rooftops of the city centre as landmarks.

Before him only the Bisson freres made in 1855 a  
panorama of old Paris from the gallery of the Louvre. At  
the Paris World Trade Fair Exhibition in 1878, 20 years  
later, a panorama of New York (240 x 40 cm) was first  
shown.

**Georg Böttger (1821-1901)** was first an engraver and  
lithographer at Nuremberg and Erlangen, beginning  
as a portrait photographer in Nuremberg & Erlangen  
already in 1850. In 1852 he moved to Munich, specia-

lizing in architectural images of monuments erected by  
king Ludwig I. and II. in Munich and Bavaria and later  
teaching photography and selling collodion dry plates  
and photographic equipment. Named photographer to  
the Bavarian royal family (from which this panorama  
comes) in 1872, Böttger was well known for his lands-  
scape and city views as well as his art reproductions.-  
Encyl. 19th. cent. Photogr. 195 (Stefanie Klamm), not  
in Heidtmann; **no copy in Libraries** (?); one copy in  
Munich, Stadtmuseum.



## „Manhattan upon Elbe“ Hitler's Dream of the „New Germany“

### Gutschow, Konstanty (architect)

Elbufer Hamburg (cover title). Elbufergestaltung Hamburg. Architekt Konstanty Gutschow. Erläuterungsbericht. - Hamburg: Gustav Petermann, (ca. 1939) smallFolio (305 x 280 mm) 6 Bll. printed text and 17 Bll. with mounted photographs showing models, plans, and architectural details. (= 23 leaves all together). Contemporary brown halfcloth, inner cover stamped: „Nur für den Dienstgebrauch“ (and) „Der Reichsstatthalter in Hamburg Der Architekt des Elbufers“ (= Konstanty Gutschow). Coming together with an otherwise unknown large architectural map of the the area from Gutschow's office.

One of the copies that the architect Gutschow gave to representatives of the Nazi Regime for his architectural ideas of a reconstruction of Hamburg in the spirit of Hitler and Speer. Only three or four other copies known. There are three other copies known, all in Hamburg (Staatsarchiv, Museumsbibliotheken, Hafencity) and maybe a copy at Ryerson Libraries / Chicago Art Inst. **Konstanty Gutschow** (1902–1978) was chosen by Adolf Hitler to create one of his new cities (Führerstädte: Linz, Nürnberg, München, Berlin, Hamburg). A „Führerstadt“ was a status given to five German cities in 1937 by Adolf Hitler, the dictator of Nazi Germany. The status was based on Hitler's vision of undertaking gigantic urban transformation projects in these cities based on his own conceptions as executed by German architects including Albert Speer, Paul Ludwig Troost, German Bestelmeyer, Konstanty Gutschow, Hermann Giesler, Leonhard Gall and Paul Otto August

Baumgarten. More modest reconstruction projects were to take place in thirty-five other cities, although some sources assert this number was as high as fifty. These plans were however not realised for the greater part because of the onset of the Second World War, although construction continued to take place even in wartime circumstances at Hitler's insistence. „Wie bei zahlreichen Architekten seiner Generation weist der erste selbstständig ausgeführte Bau von Konstanty Gutschow aus den späten Zwanziger Jahren eine eindeutige Orientierung an den Prinzipien des Neuen Bauens auf, wenngleich der auffallende Dachüberstand auf den Einfluß seiner konservativen Lehrer der Stuttgarter Schule deutet. Von den Auswirkungen der Weltwirtschaftskrise schwer getroffen, überlegte Gutschow Anfang der Dreißiger Jahre, wie Ernst May in die UdSSR zu gehen.

Aufgrund seiner Planungstätigkeit im Rahmen der Sanierungsmaßnahmen in der nördlichen Hamburger Neustadt und seines politischen Engagements in der nationalsozialistischen SA ab 1933 profilierte er sich in der Funktion als Hamburger Vertrauensarchitekt der obersten Bauleitung der Reichsautobahn, zuständig für die Brückenbauten der Autobahn von Hamburg nach Lübeck. Gutschow galt bald unter den neuen politischen Machthabern als Architekt mit großem organisatorischen Talent. Aufgrund dieser Reputation wurde er 1937 zu dem Wettbewerb zur Gestaltung des nördlichen Elbufers von Hamburg eingeladen, den er, in Anlehnung an amerikanische Vorbilder, auf persönlichen Entscheid Adolf Hitlers gewann. Der Hamburger Gauleiter Kaufmann ernannte Gutschow 1939 zum „Architekten des Elbufers“, ab 1941 „Architekt für die Neugestaltung der Hansestadt Hamburg“. Lit.: Michael Bose, Michael Holtmann, Dittmar Machule, Elke Pahl-Weber, Dirk Schubert: ... ein neues Hamburg entsteht... Planen und Bauen von 1933-1945. Hamburg, 1986; Werner Durth: Deutsche Architekten. Biographische Verflechtungen 1900-1970. Braunschweig, 1986; Ralf Lange: Hamburg Wiederaufbau und Neuplanung 1943-1963. Königstein, 1994; Sylvia Necker: Konstanty Gutschow 1902-1978. Modernes Denken und volksgemeinschaftliche Utopie eines Architekten. Hamburg / München, 2012

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