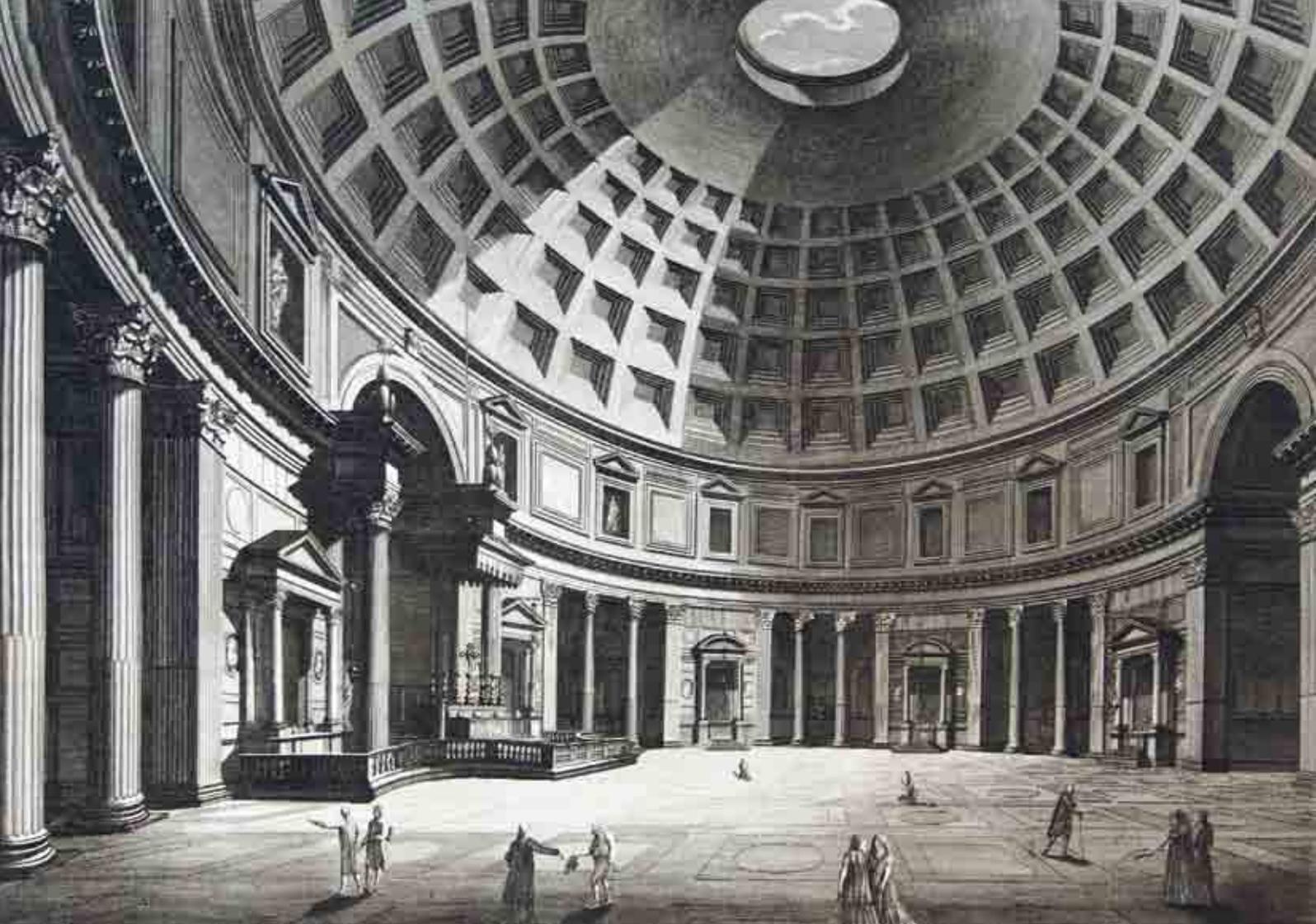


ANTIQUARIAT
BANZHAF

ANTIQUARIAT
Michael Kühn





Grand Tour for Armchair Traveller

Franzetti, Agapito.

Raccolta di XXXX vedute antiche e moderne della città di Roma e sue vicinanze incise da Morelli, Feoli, Ruga, ed altri celebri bulini. Roma, A. Franzetti 1800 (but 1796 – 1816). Engraved title, 40 engraved plates by and after Francesco Morelli, Pietro Ruga, Agostino und Vincenzo Feoli, Simone Pomardi, Vincenzo Balestra, Francesco Barbazza, Giovanni Aquaroni, Domenico Pronti, Giovanni Baugean and Filippo Hackert. Cont. marbled boards with green morocco spine, gilt. Oblong- Imp. folio (665 x 492 mm). Extremities slightly rubbed.

This folio edition not in Borroni and Cicognara. Thieme-B. XII, 390. Rossetti 11381 (1800, but slightly differing title). 15 plates with dates from 1796 to 1800, one plate with 1810, and another one with 1816. The others without any date.

A beautiful suite of plates with large views of Rome and its environs with engraved captions in French and Italian. One engraving showing a rural landscape with a stone bridge in the foreground Veduta di Ponte Lucano su la via Tiburtina ... after the design of the famous

German artist Hackert, friend of Goethe. Broadmargined copy, with fresh and clean prints on heavy stock. Margins foxed.

Bound with: 10 further engraved plates among others:

1. A variant of the title but without the engraved text, bound-in after the title. 2. Barboni, Pietro. Grotta di Nettuno in Tivoli, colli riparazioni, e colla nuova strada ... Roma, in presso Piaie 1816. 3. Cipriani, Gio. Batt. Avanzi dei piu cospicui edificj antichi di Roma e sue adiacenze come si osservano nell'anno 1815. Roma, Cipriani 1815. All oblong-folio size.





Et in Arcadia Ego

Uggeri, Angelo.

Album with 13 original drawings with views of various architectural structures in Rome. Brown and black pen- and ink-drawings with brown wash each (255 x 180 mm) with black frames surrounded by green wash borders. Each mounted on thin cardboard with manuscript captions and numbering in lower margins. Rom around 1800. Contemporary green half morocco, marbled sides. Oblong- 4to (318 x 245 mm). Covers rubbed, extremities worn.

A highly picturesque suite of interesting views of Roman antiquities and architectural structures with following manuscript titles: 1. Forum Romanum. 2. Interieur du Pantheon dans le debordement du Tibre. 3. Le Colisée. 4. Le Colisée du côté des Maronites. 5. Arène du Colisée. 6. Restes du Temple de Mars le vengeur. 7. La roche Tarpeienne. 8. Cloaque Maxime. 9. Pont Senatorius - Rotto. 10. Tombeau des afrancis d'Auguste connue sous le nome de Columbarium. 11. Catabombes. Cimetière de Calyste à St. Sébastian. 12. Pont Nomentano. 13. Roma vecchia. Frascati. Front fly-leaf with contemporary manuscript annotation of the titles by the former owner, a member of the Swiss family Grand d'Hauteville with their engraved coat-of-arms book-plate Bibliothèque du Château d'Hauteville on front paste-down. **Angelo Uggeri** (1754-1837) architect, artist and antiquary studied in Cremona theology with Manfredini and art and architecture in Milan

with G. Albertolli. In 1788 he moved to Rome and soon became one of the most esteemed antiquaries and authorities on Roman antiquities and architecture. His many publications were not only aimed at tourists and amateur travellers but at professional architects and scholars of Roman history. Our album contains a few original drawings by him used as illustrations in his major work on Roman architecture the *Journées pittoresques des édifices de Rome ancienne / Giornate pittoresche degli edifizii antiche de circondari di Roma*, published between 1800 and 1814, not only renowned for its picturesquely rendered etchings of views in Rome and its environs but also for its erudite scholarship. Our album with manuscript numbering in lower right corner with cross reference to the numbering in the plate-volume. A few brown spots, slightly soiled in margins.- Thieme-B. XXXIII, 540.

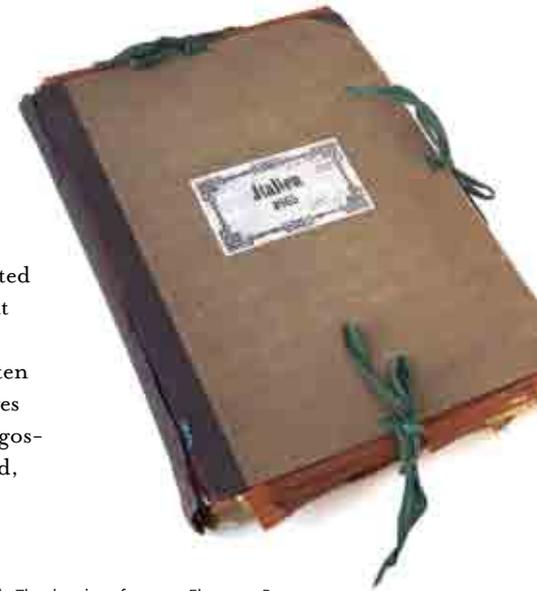




Drawings from Florence and Rome, Tuscany and Umbria by a German Architect

Busse, Carl.

Italien 1865 (lithogr. cover label). German manuscript with partly colored original sketches. A travel diary with drawings from his travel to Italy to study Italian history, art and architecture, dated from 12. IV. to the 31. VIII. 1865, and financed by the Prussian State. (= I. Travel Diary: Bericht des Baumeister Carl Busse über dessen Studienreise nach Italien im Jahre 1865.) 82 nn. pages, signed and dated at the end: Berlin, im December 1865) Blue paper-card boards with handwritten label: Reise-Bericht des Baumeister Carl Busse. Folio (350 x 220 mm). (= II. Drawings: 75 leaves pencil drawings, of which 10 are ink-washed or colored, and 1 original photograph (Relief of Agostino di Duccio in Oratorio di S Bernhardino in Perugia; 204 x 148 mm). Drawings often signed, dated or with monogram. Folio (345 x 245 mm). Used condition, but fine survivor.



Important travel diary with his drawings by the renown Berlin architect and master-builder of his year in Italy to study Italian art, art history and architecture. The travel was his reward as Schinkel Prize Winner.

Carl Johann Otto Busse (1834 - 1896) was a German architect & master builder who was involved with Friedrich August Stüler (1800-1865) in the planning and construction of the Old National Gallery in Berlin. Stüler died during the planning and Busse had to finish the project. Later in life he constructed famous buildings in Berlin and he is known for the 1880 extension of Schloss Britz. Early in life he received the Schinkel prize, which includes funds for the trip to Italy by the Prussian State.

In the introduction to the travel diary he tells that the experience with the construction of the „Old National Gallery“ and the work with Stüler (who had been with King Friedrich Wilhelm in Italy as well) shaped his interests on his trip to Italy: „Florence and Rome were the places where he hoped to find the greatest stimulus and so he stayed on his trip only a short time in Padua, Verona, Milan and Bologna. In Florence he took time for a more detailed, controlled study of the architecture and the rich collections. After a three weeks in Florence he traveled on to Rome and Naples & Pompeii, Paestum et al. as other traveller's on Grand Tour. The present portfolio of the travel diary with the original drawings was given to the Prussian Baudeputation (because they paid the bill) and after registration was

given back. The drawings focus on Florence, Rome, Umbria and Tuscany, sketches from the Lombardy region are rare, southern Italy is largely absent. Busse draws vedutas of the landscape and of towns, historical building groups and individual buildings, including many churches, and further monuments, architectural details and handicraft. The pencil drawings are skillfully and carefully executed, occasionally of the condensed time forces him to sketch rough. The five large leaves with colored studies show Santo Spirito and the balcony of the organ of Santa Annunziata, Florence, the Roman Villa Madama and wall frescoes in Villa di Papa Giuglio. A View of Rome with traces of former framing.

Picturesque Watercolors

Naples, Italy.

Picturesque Album with original watercolours of trades and costumes. (Naples around 1810). 15 original watercolours of which 13 large (each ca 255 x 195 mm) and 2 small ones (each 225 x 150 mm) framed by black ink-line. Each mounted on verso of ocre cardboards. Bound together with 2 printed suites with Neapolitan costumes and trades. I.) 6 beautifully hand-coloured lithographs with male and female costumes, each ca 185 x 142 mm. II.) 6 etched and beautifully hand-coloured souvenir plates, each (105 x 80 mm) with vendors and booths selling beverage, spaghetti and meat. Another large etched and hand-coloured plate with gathering of fishermen at a mole intensely listening to a male reader, (265 x 192 mm), signed 'Hess fecit 1810'. All plates mounted to verso of ocre thin cardboards and framed by black ink-line. 26 unnumbered leaves. Cont. half morocco over marbled sides. Front paste-down with engraved coat-of-arms book-plate Bibliothèque du Château d'Hauteville. 4to (330 x 270 mm). Covers rubbed. Extremeties slightly worn.

A beautiful album with very well executed fine and large watercolours and delicately handcoloured prints of Neapolitan genre scenes and costumes. An especially nice album including images of a pucinello show, vendors of macaroni, spaghetti, cold drinks, meat and vegetables. There are also a few scenes of coaching, with male and female costumes, one with poor people picking the lice of each other, another with two women fighting, dancing couples and musicians, several with Mount Vesuvius in the background.





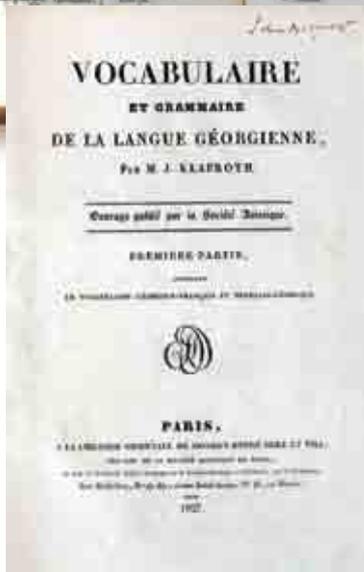
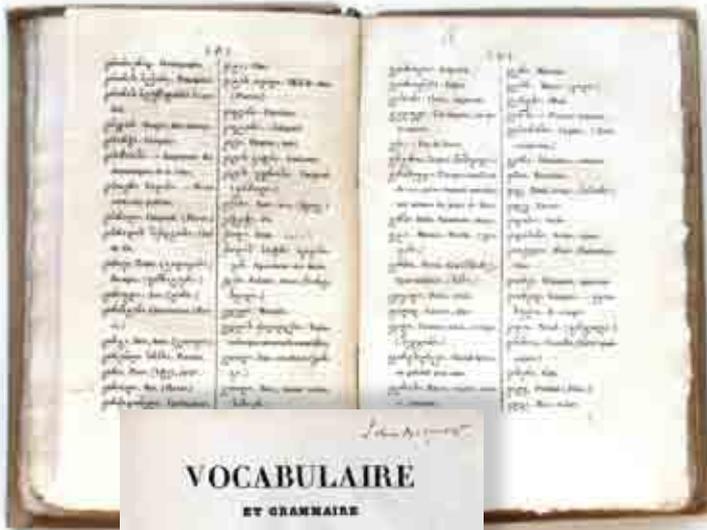
Mural Beauties

Six prints or aquatintas of classical antique persons heavily drawn over with body colors, making an impression of original drawings resp. watercolors. In the style of classical pompeian art, persons on black ground. Folio (490 x 360 mm). 8 leaves, of which 6 are painted. Two sheets show the borders of a printer-plate (engraving). The others are aquatints or similar printed works. Plain purple Wrappers, later label on title.

Coming from the d'Hauteville family; maybe made by Aimée Grand d' Hauteville (1791-1855) or Paul Daniel Gonzalve Grand d' Hauteville (1812-1889), both with some talents in drawing and known as pastellists. Both had been on Grand Tour to Italy. They might have acquired this or have done it themselves under supervision of an art or drawing teacher.



Lost Language



Klaproth, Julius Heinrich.

Vocabulaire et grammaire de la langue Géorgienne. Première partie, contenant le vocabulaire géorgien - française et française - géorgien. Ouvrage publié par la Société Asiatique. Paris: a la Librairie Orientale de Dondey-Dupré et fils 1827. (4), (1) - 232 (wrongly printed 132) pages. Original printed wrappers (marginal damages) bound in. Probably 19th century carta rustica (plain paper boards), somewhat worn, spine lettered in ink, uncut copy. With 3 manuscript pages „Alphabet Georgian” bound-in in the front, signed by the former owner John Belf. A few pencil annotations.

Klaproth died before the second part was finished. The Asiatic Society directed Marie-Felicité Brosset to complete the work. It appeared in 1837 under the title „Eléments de la langue géorgienne.” The first 112 pages were by Klaproth. Julius Heinrich Klaproth (1783-1835), German linguist, historian, ethnographer, author, orientalist, and explorer. As a scholar, he is credited along with Jean-Pierre Abel-Rémusat with being instrumental in turning East Asian Studies into scientific

disciplines with critical methods. His major work, Asia polyglotta nebst Sprachatlas (1823; “Asia Polyglotta with Language Atlas”), is one of the important early surveys of Oriental languages, notably the Caucasian languages, and is the only source of information on several extinct Caucasian languages. His vocabulaire includes a lot of words now extinct.- From the library of Swedish antiquarian book-dealer Björn Löwendahl.

First History of „Black Literature“

Grégoire, Henri.

De la littérature des nègres ou recherches sur leurs facultés intellectuelles, leurs qualités morales et leur littérature; suivie de notices sur la vie et les ouvrages des nègres qui se sont distingués dans les sciences, les lettres et les arts. - Paris (chez Maradan), 1808. Octavo. (5), vi-xvi, 287 pp., (1) Contemporary marbled boards, worn, cracks in the joints, spine with some damage at head. Half-title, title and first 5 leaves stained in lower outer corner, otherwise light staining and foxing.

First edition of the first history of black literature: An Enquiry Concerning the Intellectual and Moral Faculties, and Literature of Negroes.

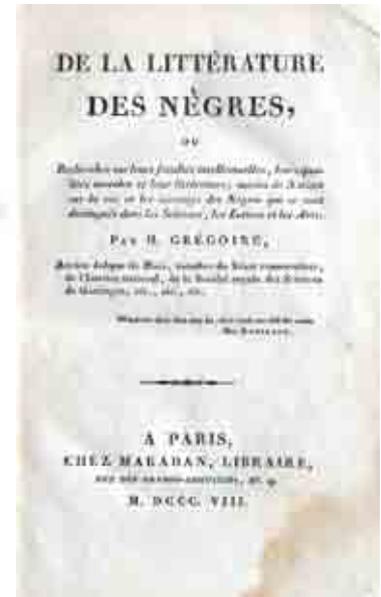
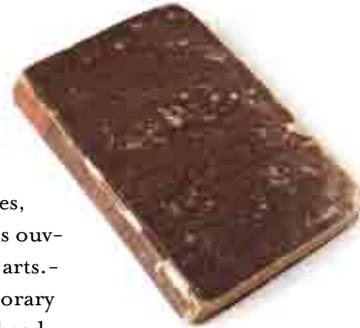
„The Abbé **Henri-Baptiste Grégoire** (1750–1831), a Catholic priest and bishop, was a leading French abolitionist at the turn of the 18th. cent., a participant in the Revolution of 1789, member of its governing assembly, and a supporter of the rights of Jews and free blacks in France and its colonies.

Grégoire was an early supporter of abolition, a stance that led to later clashes with Napoleon and the Bonapartist regime. He met Julien Raimond, the Haitian advocate for racial reform, in 1789 and supported Raimond's work to convince the Assembly to strike racially discriminatory laws in the French colony of Saint-Domingue (Haiti). Grégoire supported the Haitian Revolution of 1791. The Constituent Assembly's law to grant the same rights to some free men of color in

French colonies was made in 1791 on his proposal. Grégoire joined the Société des Amis des Noirs (Society of the Friends of Blacks) in 1787 and began writing abolitionist pamphlets. Thomas Jefferson, then living in Paris as American minister, was invited to join the society at the same time, but declined.

The book was an immediate rallying point for the nascent abolitionist cause in America. As the long listing of dedicatees (also in the engl. edition) shows, the English abolitionist movement was considerably larger and more established than its counterpart in America at this time. Britain had abolished the slave trade the previous year, and America's ban on the importation of slaves began in 1808.

In his book, Grégoire systematically refutes all the major arguments for the inferiority of blacks, countering them with examples showing how blacks and black societies possess the same elements of intellect and civilization found in white societies. Its examples of African-Ameri-



can achievement, especially the biographical listings in Chapter VII, remained a standard source for abolitionist writings throughout the nineteenth century.

In his arguments supporting black intellect, leadership and initiative, Grégoire's examples of the Haitian Revolutionary leaders Toussaint L' Ouverture and Ogé won him no favors in Bonapartist France, which had quickly moved to repress the Revolution in Haiti and reinforce the rights of slaveholders. Grégoire's relationship with both the Church and the French government remained strained for the rest of his life due to his progressive views. . In one sense, Grégoire's book is the first volume of African-American literary criticism." (Jeffrey Makala)



China coming to Europe

Bayer, Theophilus Gottlieb Siegfried.

Museum Sincicum in quo Sinicae Linguae et Litteraturae ratio explicatur. Two vol. in one. - Petropoli [St. Petersburg]: Academiae Imperatoriae, 1730. Octavo. (205 x 120), [22], 146 pp., [2], 190 pp.; [2], 263 pp., pp. 263-372, [2] pp. Illustrated with 74 engraved plates of Chinese characters with many engraved characters and few illustrations in text. Bound in contemporary calf, 5 raised bands, spine compartments, morocco label gilt lettered.

First Edition. According to Björn Löwendahl in his catalogue of the Löwendahl - von der Burg collection, Museum Sincicum „contains the first grammatical account of the Chinese language published in Europe.“ Christoph Harbsmeier, Professor of Oriental Studies at the University of Oslo, explains that Bayer's work „was the beginning of a great tradition of Chinese Linguistics in Russia, a tradition which was to have a very profound influence on modern linguistic developments in the People's Republic of China [...] Bayer's introduction to his Museum Sincicum contains a most remarkable document: a detailed history of sinology from its beginnings to 1730.“

T. S. Bayer (1694-1738) was a Prussian born scholar who's first work relating to China was published in Königsberg (Kaliningrad) in 1718. It describes a much debated solar eclipse that occurred in China in 31 AD and its relationship to an event in the New Testament. The last nine pages of that work contain an introduction to the Chinese language which appears to be a summary of the present expansive work on the subject. Bayer became keeper of Greek and Roman Antiquities at the Imperial Academy of Sciences in St. Petersburg in 1726. A very scarce book, with OCLC listing only 6 copies in America.- Cordier, Sinica 1658. Löwendahl 366; K. Lundbaek, T. S. Bayer, 1694-1738: Pioneer Sinologist (London, 1986). Lust 1007. Morrison II,43. Harbsmeier 329.

Colbert's Copy

Comte de Brienne, Louis-Henri de Loménie.

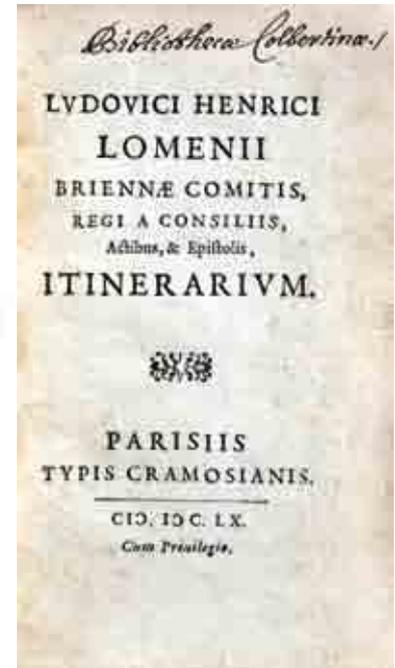
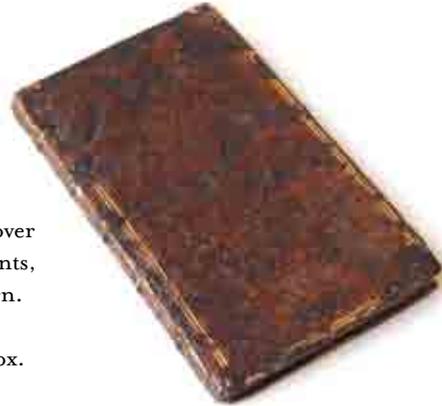
Ludovici Henrici Lomenii Briennae comitis, regi a consiliis, actibus, & epistolis, Itinerarium. Paris (typis Cramosianis) 1660. (2), 3-39, (1 blank) pages. Contemporary brown calf over wooden boards, Gilt borders and gilt spine in six compartments, all edges gilt. (129 x 75mm.). Covers rubbed, extremities worn. Inscribed „Bibliotheca Colbertinae“ on title. Bookplate of Charles d'Orleans, abbé de Rothelin. In a brown morocco box.

Loménie de Brienne (1635-1698), French civil servant and politician, and an avid art collector who published in 1662 a catalogue of the paintings in his private gallery Ludovici Henricus Lomenius Briennae comes, Regi à consiliis et epistolis, de Pinacotheca suâ, but also a bibliophile and one of the leading collectors of coins of his time. "Au milieu de ces bouleversements, l'amateur reste fidèle et convaincu, c'est un curieux de race. Il adore les peintures et les livres, les estampes et les médailles. Sa bibliothèque lui avait coûté 80,000 livres; il en dépense autant pour ses estampes et ses tableaux. La suite de ses médailles étoit la plus recherchée qu'on ait jamais vue, en moyen bronze ou en empereurs romains; on y comptoit jusqu'à 200 colonies" (Edmond Bonnaffé, Dictionnaire des amateurs français du XVIIe siècle, 1884). Schnapper, *Le Géant, la licorne, la tulipe*, Paris 1988 pp. 199/200. "La figure centrale (des amateurs parisiens de médailles vers 1660) Loménie de

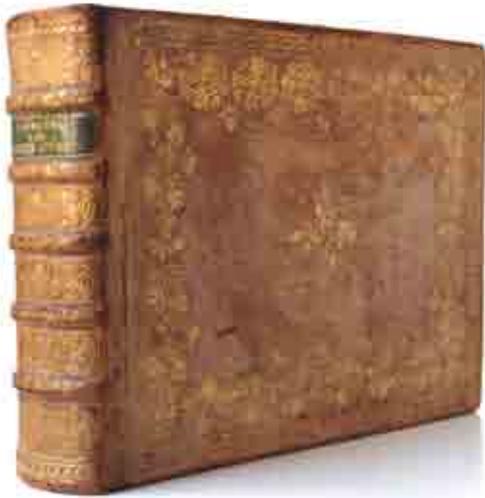
Brienne, que nous retrouverons dans son rôle d'amateur de peinture. ... (il) parcourt l'Europe de 1652 à 1655 et devient secrétaire d'État en 1658. ... Ch. Patin confirme que sa collection a été formée pendant la brève période où il était secrétaire d'État, fort proche de Mazarin. ... Former si vite une collection suppose l'achat de séries déjà constituées, le seul connu est l'acquisition en 1660 de tout ou partie du médaillier de Rascas de Bagarris. ... La section la plus réputée de la collection de médailles de Loménie de Brienne, qui poussait Patin à en écrire la description, était sa suite impériale de moyen bronze, la plus belle disait-on que l'on eût jamais rassemblée". This book, very scarce in its first edition, a short account of his travels in the northern parts of Europe, was eventually suppressed by himself because of a few saucy remarks which had been completely deleted in the second edition. A scarce book with an extraordinarily distinguished provenance. According to Bring 57, there

are only three surviving copies of this first edition (Royal Library, Copenhagen; Stadtbücherei Erfurt, and Bibliothèque Sainte Geneviève, Paris; the present copy was unknown to him). KVK: adds Biblioteca nazionale, Firenze.

Provenance: Jean Baptiste Colbert (1619-1683), French politician who served as Minister of Finance of France from 1665 to 1683 under the rule of King Louis XIV; Charles d'Orleans, abbé de Rothelin (1691-1744), French bibliophile; Nils Bonnier (1908-1991), Swedish bibliophile (his auction Nordén Auctions, 1. June 1997 no. 89).

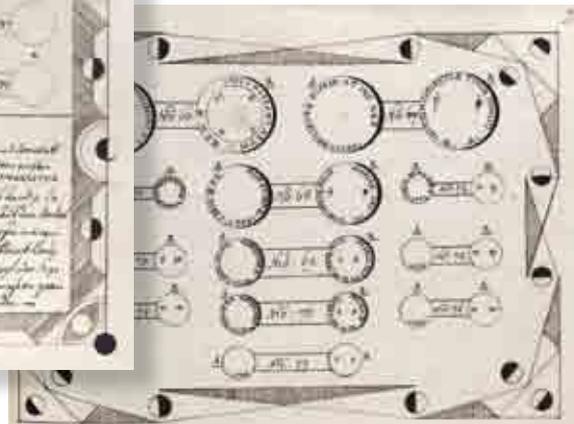


Manuscript Catalogue of a Coin Collection



(F. B. H.; monogram)

Illustrated manuscript catalogue of a numismatic collection of coins dated in the text Eastern 1813. „Summa summarum nummophilacii aurei: Sunt numeroter centumquingenta monetae. Pretium mettalli 6516 fl. 29cr. Pretium raritatis 8116 fl. 36 cr. Alpha et omega - Principium et finis - Finis coronat opus. Anno Domini MDCCCXIII” (pp. 357). Oblong-folio (310 x 228 mm). Pages 7 - 358, 9 nn. leaves with „Münzregister” (register of coins), 24 nn. leaves (register of places in alphabetical order; „Ortsregister mit alphabetischem Griffregister”). With 350 ink illustrations of coins (avers & revers) within text on 178 pages each within variant ornamental frames. The illustrations are captioned and titled, most of them with more detailed and longer descriptions. Contemporary calf, gilt spine in compartments, green morocco label: „Sammlung von Clavier Stücken”, gilt rule borders to covers, gilt edges. Covers rubbed and soiled, else very fine.





A fantastic manuscript of a large numismatic collection with coins from various epochs and various European countries written in a legible German hand, on strong handmade paper. This excellent and expert numismatic manuscript with engraved book-plate of the Swiss noble family Grand d'Hauteville on front paste-down might have been made by Daniel Grand de la Chaise (1761–1818) or one of his children, a banker in his uncle Georges Grand's firm at Amsterdam who succeeded him in 1787 as **treasurer of the French court at Amsterdam and banker to the court of Sweden**. He was called "La Chaise" after a property outside Paris belonging to his parents. Following his marriage in 1790 with Victoire Cannac, he took on the name of the

Seigneurie d'Hauteville, left to his wife by her father. He corresponded with Benjamin Franklin and other important contemporaries. Apparently the volume was initially intended for a manuscript collection of music, but the intention of the former owner changed and the first three leaves being taken out (formerly music notations ?) and used for our manuscript coin catalog. The text closes with the above cited title; the manuscript and both indexes are complete. Page 185 verso with an indication of the author / artist, the line reads: Delin: F. B. H. die S. Paschatis A. 1813 die 18. Aprilis. One of the most striking features of this catalog is the immense variety of ornamental designs of the borders that impress in its modernity. The explanations of the individual

coins are in a legible handwriting, they usually contain a more detailed description of the coin, as well as their historical context, literary sources and the value of them. According to the index ten coins date from the 15th and 16th centuries, 70 coins from the 17th century, 160 coins are from the 18th century and about 25 are from the early 19th century, with a certain number of Graeco-Roman coins. Whether the present manuscript was the catalog of a private or public collection is not for us to tell but the luxurious binding, the heavy paper stock as well as the careful and meticulous execution of borders and the rich informations about the coins and their exact valuation makes it more likely a private collection catalog of Swiss or German provenance.

First Paris Zoo



Lacépède, Bernard Germain E. de; Cuvier, Georges und Etienne Geoffroy.

La Ménagerie du Muséum National d' Histoire Naturelle, ou les animaux vivants, peints d' apres nature, sur velin, par le citoyen Marechal ... et graves ... par le Citoyen Miger, ... Avec une note descriptive et historique pour chaque animal. 10 Livraisons (= cpl.).- Paris: chez Miger ..., Patris ..., Grandcher ..., Dentu ..., 1801-1805. Folio (550 x 360 mm). with 42 (instead of the normal 41) plates, all engraved by Miger. In the exceedingly rare original „livraison“ wrappers and in a rare dutch distributor's portfolio with cloth flaps and mounted address ticket of Frères Buffa & Comp., Amsterdam. In a modern fine cloth box. Partly slightly foxed, mainly in blank uncut margins, 2 plates with marginal tear, 2 plates with crease. The Wrappers are occasionally soiled & frayed & with marginal defects, partly torn at spine, two back cover with a large tear, but altogether a very fine, well preserved, complete and untrimmed copy in the appearance of its first distribution.

First edition, second issue with canceled title - page (Pieters calls this a second edition, first issue, but say: „mises a part les differentes pages de titre et quelques minimes differences d'etat, les neuf exemplaires etudies ne comportaient pas de differences typographiques.“ (225)

A fine, very rare complete collection of descriptions and illustrations of the mammalia and birds of the Musee National d' Histoire Naturelle in Paris. With 42 fine engraved plates by Miger after Maréchal et al.

A wonderful Description of the animals of the „Ménagerie du Jardin des Plantes“, which is one of the oldest zoological gardens in the world. In the course of the French Revolution the menagerie was founded in 1793. According to a decision of the National Assembly in 1793, exotic animals in private hands were to be donated to the Menagerie in Versailles or killed, stuffed and donated to the natural scientists. However, the scientists let the animals live, took the animals and their keepers (on salary as guardians). In due course the Royal Menagerie in Versailles (ménagerie royale) was dissolved, many Versailles animals had been released or butchered, and a handful of survivors (a lion and his canine companion, a quagga (a now extinct zebra), and a rhinoceros were also transferred to the Jardin des Plantes.

Bernardin de Saint-Pierre (1737-1814) is considered to be the founder of the menagerie. He was committed to the principles of keeping exotic animals in their natural environment, having regard to their needs, placing them under scientific supervision, and allowing public access in the interest of public education. While the menagerie at first was just provisional it grew in the first three decades of the 19th century to be the largest exotic animal collection in Europe.



France did not have much of an empire until 1830, therefore the collection grew through gifts from the Bey of Algiers (1798), the emperor of Morocco and the Egyptian Pasha Muhammad-Ali (a Giraffe, antelope and an african elephant). But also officials, colonial travelers, soldiers, doctors, engineers, missionaries brought algerian gazelles, macaques, cranes and herons, and other animals back home. Additional animals were brought in after French Army victories in Switzerland, Austria, Holland and Algeria.

Napoleon's revolutionary forces raided animal collections across Western Europe and later North Africa, sending precious shipments of elephants, bears, and other rare creatures back to Paris Menagerie. The french army occupied the Netherlands in 1795, where they confiscated the collection of the Stadtholder Willem V. of Holland and took at least two elephants from the menagerie at Het Loo in 1798. These elephants originally came from Ceylon and the event of their arrival was so important that a pamphlet was printed. French soldiers took in 1798 the three living bears (the symbol of the town) from Bern (Switzerland) to Paris. During the occupation of Vienna, Napoleon protected the menagerie at Schönbrunn and only a few animals were removed to Paris.

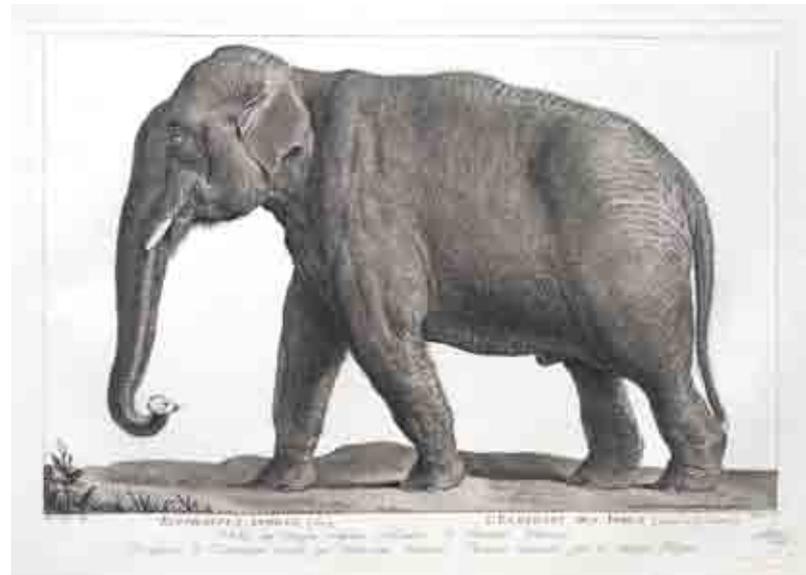
Jean-Baptiste Audebert's *Histoire naturelle des singes et des makis* (Natural history of monkeys and lemurs;

1800) is also based on the collections of the Menagerie, receiving the intellectual backing of Lamarck and Lacépède.

Our copy collates like the nine copies studied by Pieters, with slight differences: her plate 39 is our plate 40 (and reverse), her plate 21 is our plate 22 (and reverse).

And we have the plate without text, which was unknown to Pieters, but is sometime cited in antiquarian book - dealer catalogues as the „missing plate“. We can see in our copy that it was given with one installment, but with no text, which was also never published. The tenth and last issue calls for a next issue, which however was never published.

The plates are by Simon Charles Miger (1736 - 1828) who was a pupil of Charles Nicolas Cochin and he also attended the workshop of Johann Georg Wille. He developed into a portraitist, and he was accredited by the Académie royale de peinture et de sculpture as a member in 1781. In 1800, Miger was charged with Bernard Germain de Lacepede to engrave the planks of his work on the menagerie of the National Museum of Natural History.



Nissen 2353 (38 plates); Agassiz III, 400, 1; Eales 2036; Anker 275; Ronsil 1586 (both 41 plates); Monglond V, 873-874 (with Tafelauflistung); Brunet III, 725, not in Wood.

Lit.: Florence Pieters. „La Menagerie du Museum National d’Histoire Naturelle“ par Lacepede, Cuvier & Geoffrey. Historique de l’impression et description bibliographique des editions francaises in Folio. in: Bijdragen tot de Dierkunde 51 (1981), (2) pp. 219-49 and Louise E. Robbins. *Elephant Slaves and Pampered Parrots: Exotic animals in 18th cent.* Paris. (2002).

Oldest History of the Earth – Basalt

Fortis, Alberto

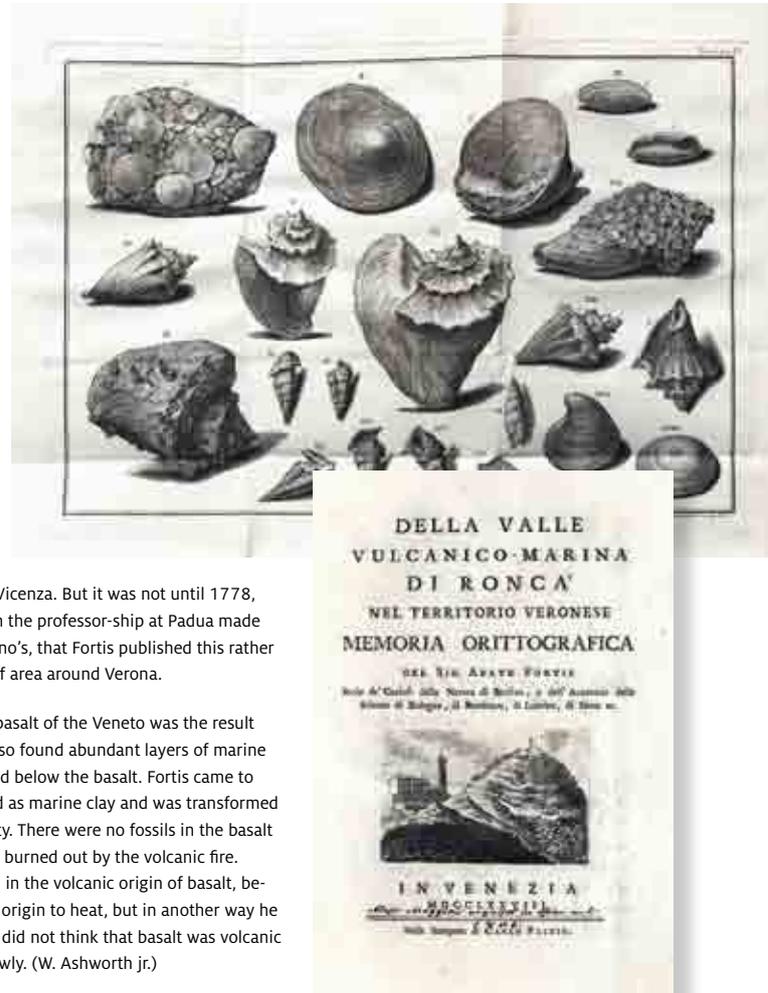
Della valle vulcanico-marina di Ronca nel territorio veronese; Memoria Orittografica. Venice: Nella Stamperia di Carlo Palese, 1778. smallFolio (310 mm) 70 pp., with four fine fold. engraved plates
Cartonage rustico with handwritten title on spine. Annotazione ms. sul front.: Aless. Maggiori acquistò in Osimo nel 1826. Fine copy.

First edition, very scarce. The title of this work includes the unusual and rare word „orittografica,“ from the Greek oryctographia, literally „writing about digging,“ and refers to a combined interest in geology and paleontology. It is, in fact, an essay on the natural history of the volcanic valley of Ronca near Verona, including a discussion of the geology and fossils found in the valley. It is printed with some very fine etchings on fold-out plates. The first plate shows fossil sea-shells, the remainder showing dramatic formations of volcanic rock and the natural scenery around them.

Alberto Fortis was a disciple of Giovanni Arduino, who had been the first to notice the evidence of volcanism in the Veneto. Fortis explored the area thoroughly in the 1760s, and he even accompanied Nicolas Desmarest when he toured the area in 1766 and noticed the basalt formations in the Ronca valley and the Alpone

valley, between Verona and Vicenza. But it was not until 1778, when he was trying to obtain the professorship at Padua made vacant by the death of Arduino's, that Fortis published this rather lavish book on the geology of area around Verona.

Fortis had no doubt that the basalt of the Veneto was the result of volcanic activity. But he also found abundant layers of marine sandstone and clay above and below the basalt. Fortis came to believe that basalt originated as marine clay and was transformed into basalt by volcanic activity. There were no fossils in the basalt because the fossils had been burned out by the volcanic fire. Thus in a way Fortis believed in the volcanic origin of basalt, because he thought it owed its origin to heat, but in another way he rejected the theory, since he did not think that basalt was volcanic lava that had cooled very slowly. (W. Ashworth jr.)





Shell Hunter

Gioeni, Giuseppe.

Descrizione di una nuova Famiglia, e di un nuovo Genere di Testacei, trovati nel littorale di Catania ... ; con qualche osservazione sopra una specie di Ostriche, per servire alla Conchiologia Generale. - Napoli, 1783. 8° (210 x 145 mm) 34 pp. with one fold. engraved plate (Cat. Anton Zacco del. et incid.), 3 etched vignettes and one fine title-vigned by Zacco. Carta rustica, front fly with handwritten dedication by the autho, dated Napoli 1792. Fine & clean copy.

Rare book on a new discovered shell & snake family by the Italian noble naturalist Joseph Gioeni (1743–1822), who had an enormous collection of natural history specimens (minerals & zoological) which he brought together since the early 1780's. Gioeni was professor of natural history at the University of Catania in Sicily, and his publications center on the geology, botany and fauna of the island. His *Litologia* (1790) concerning the lithology and mineralogy of Vesuvius brought fame to the author from all parts of Europe. The first portion of the *Litologia* is a scientific discussion centering on

the mineralogy of Mount Vesuvius, while the second part is a systematic catalog of volcanic substances the author had found in the volcano's vicinity. Included in the descriptions are shells, amber, salts, grounds, metals, sulphurs, marbles, and crystals. He corresponded with Alexander von Humboldt, R.-J. Haüy, William Hamilton, Dolomieu and L. Spallanzani, A. Volta, G. Heyne, J. H. Bartels, A. Bertola, Lorgna, A. Fortis, C. M. Sulzer and others. Today nothing has remained of his natural history collection, which was eventually purchased by the University of Catania in 1842.

„Leibniz et Cook dans un seul homme“ (Albert Stapfer, 1811)

Humboldt, Alexander von.

Ansichten der Natur mit wissenschaftlichen Erläuterungen. Erster Band. (= all published).- Tübingen, Cotta, 1808. 12°. (129 x 80 mm) VIII, 334 pp. Contemporary black half calf, spine gilt in romantic manner.

Humboldt, Alexander von.

Ansichten der Natur mit wissenschaftlichen Erläuterungen. Zweite, verbesserte und vermehrte Auflage. 2 Vols. in I.- Stuttgart und Tübingen: Cotta, 1826. 12°. VI, 234 pp.; (2), 200 pp. (4) Contemporary brown half calf, red edges.

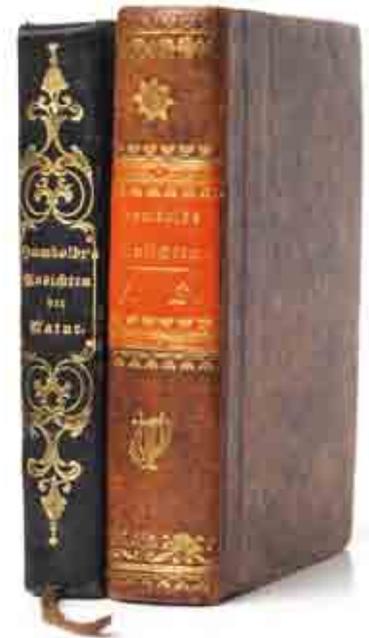
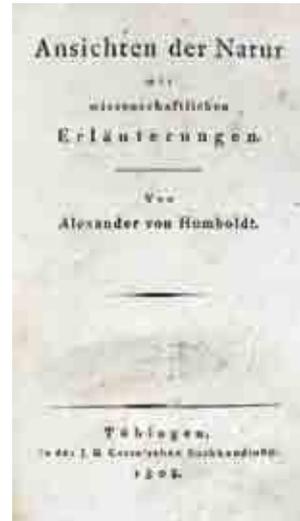
Rare first edition & the uncommon first complete edition, which includes substantial revisions and additions, and is expanded to two volumes.

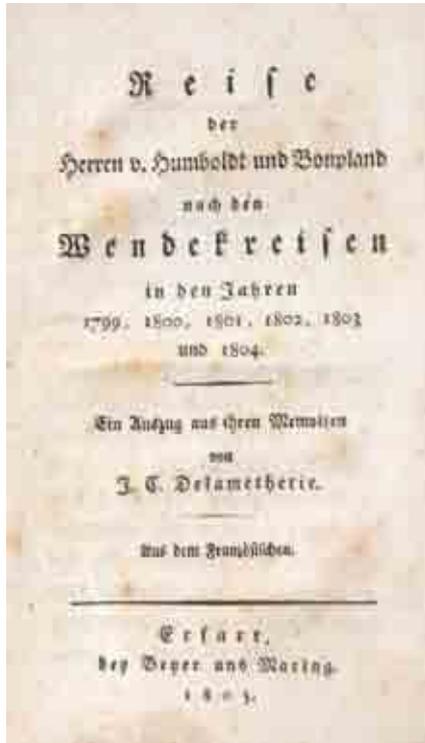
„This Leibnizian ability to see a world in a grain of sand is just what some chaffing Parisian savants and salonnières appreciated about the German naturalist in their midst. In a 1808 review of the French translation of Humboldt's *Ansichten der Natur* (*Tableaux de la nature*, 1808), Georges Cuvier contrasted the naturaliste voyageur and the naturaliste sédentaire, the field naturalist and the cabinet naturalist: the one able to witness nature's „grand scenes“ and seize objects „in the very places they were placed by nature, in their true relation

with their environment, and in all the fullness of life and action“; the other able „through reflection, observation, an erudition to illuminate an object with all the light the present state of knowledge can provide.“ Humboldt united these two types „dans un seul homme“. His ability at once to convey the grand objects of nature in the greatest detail and vividness and yet to bring the full weight of learning and human experience to bear in order to present them as the product of general laws, made him the model student of nature. „When he presents his reader with the grand views of nature, he seems always to have reflected; when he brings together data, recalls and weighs opinions, he seems never to have left the library; when he traces the sketch

of his grand results, he seems to have given himself over ceaselessly to meditation.“ Humboldt's ability to experience Nature vividly without falling into disjointed sensualism, to see: „nature as animated by a single life“, contrasted starkly with the inability to rise above the particular and immediate which Cuvier took to be symptomatic of modern life, and especially french life under the Empire. (M. Dettelbach, 2007)

Sabin 33702-3 for the first & third edition.





First Report

De La Metherie (Delametherie), Jean-Claude.

Reise der Herren v. Humboldt und Bonpland nach den Wendekreisen in den Jahren 1799, 1800, 1801, 1802, 1803 und 1804. Ein Auszug aus ihren Memoiren von J. C. Delametherie. Aus dem Französischen. - Erfurt: bey Beyer und Maring, 1805. 12° (140 x 85 mm) VIII, 76 pp., (4, publ. cat.) Contemporary speckled paper-boards, printed paper label, little spotted throughout. Fine copy in its first binding. Leicht stockfl., R. gering in der Falz eingerissen. Schönes Exemplar.

Very rare early translation of „Notice d'un voyage aux tropiques execute par M. M. Humboldt et Bonpland“ edited or written by Jean Claude Delametherie,- the first published account of Humboldt's and Bonpland's voyage after letters send by Humboldt to Delametherie and his friends.

Between 1799 and 1804, Humboldt travelled extensively in Latin America, exploring and describing it for the first time from a modern scientific point of view. His description of the journey was written up and published in an enormous set of volumes from 1805 over 21 years. Delametherie was educated in medicine, but never practiced. From 1801 until his death he was professor of natural sciences at the Collège de France in Paris. In 1785, he became editor of the influential, Journal de Physique, a position he held until his death. He had a vivid imagination, which ruled his scientific thought. - Fromm 28239; Goedecke VI, 262 (dat. 1806); not in Löwenberg.



Where starts Life?

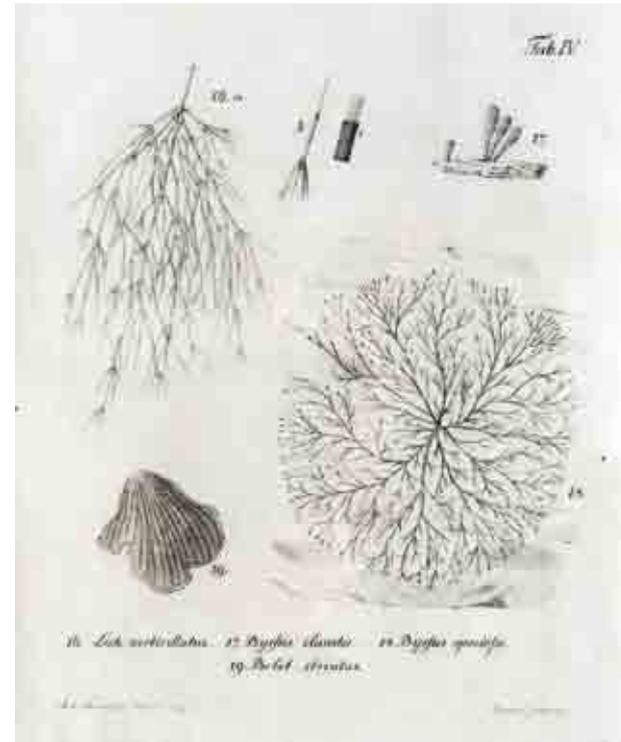
Humboldt, Alexander von.

Florae Fribergensis specimen plantas cryptogamicas praesertim subterraneas exhibens ... Accedunt Aphorismi ex doctrina physiologiae chemicae plantarum ab ... - Berolini (apud Henr. Augustum Rottmann), 1793. Quarto (270 x 210 mm.). (6), VII-XIV, (1) - 189 pp., (1) with 4 engraved plates. Contemporary brown half calf, little worn, gilt spine, red morocco lettering piece, head of spine chipped, front hinge restored, almost uncut, with broad margins.

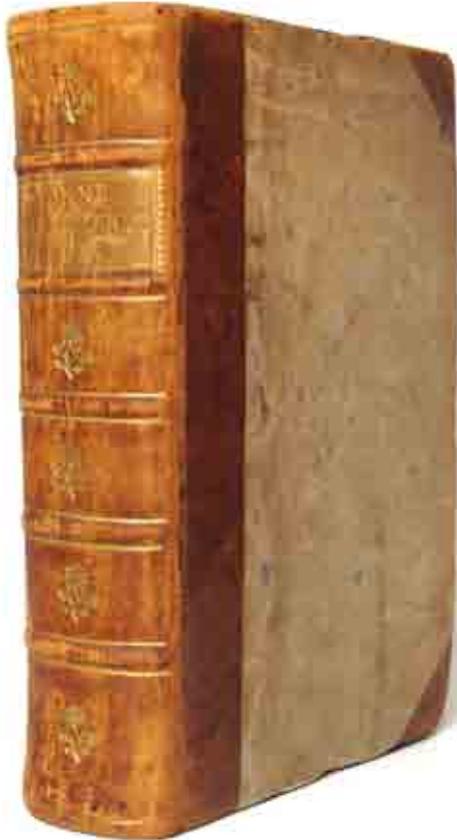
A very fine copy of this very rare and early work by Alexander von Humboldt on plant physiology, ecology, geology, algae, mosses and fungi and vital force.

„Humboldt had composed his *Florae Fribergensis* while serving as inspector in the Prussian Department of Mines, a position obtained just after completing his studies at the Bergakademie in Freiberg (1792). The work sketched out a conception of the natural history of plant distribution, a notion that he would more fully develop as a result of his five-year voyage to the „New World“, which he undertook in 1799. To this composition he appended a series of (now famous) Aphorismi, or short position statements (complete with citations to the contemporary literature) on the physiology of plant and animal life. He introduced his more detailed chemical analyses in these aphorisms with a general consideration of the distinction between life and lifeless matter. The phenomenon of life, in both plants and animals, that gave fundamental expression to the

internal vital force was excitability. Some parts of plants and animals simply obeyed laws of chemical affinity and thus were, strictly speaking, inanimate (for instance, bones in animals or epidermis in plants); but others, the vital organs, responded with irritable contraction to stimulation. Such excitability clearly distinguished vital organs from those non vital parts; the elements of the former were held in a dynamic tension that opposed the chemical affinities that threatened to dissolve their animate form. On the question of the relationship between irritation and sensation, Humboldt sided with Haller: irritative parts did not necessarily also enjoy sensation. But to further secure the concept of irritability as the fundamental response of life, Humboldt undertook a series of exacting experiments in electrophysiology, which ultimately led him to reconsider the nature of vital force.“ (Richards, *Romantic conception of Life*, 316 ff.); Nissen BBl, 953; Stafleu 3137; Pfister, 60; Volbracht 941 („sehr selten“)



„Unrivalled“ Natural History Collection



Linné (Linnaeus), Carl von (Carolus).

Museum ... Ludovicae Ulricaë reginae Svecorum, Gothorum, Vandalorumque &c &c &c In quo animalia rariora, exotica, imprimis insecta & conchilia describuntur & determinantur prodromi instar editum [and] Museum ... Adolphi Friderici regis Aves, Amphibia, Pisces describuntur Tomi secundi prodromus.- Holmiae (Stockholm), Laurentius Salvius, 1764. Octavo. (8), (2), 3 - 720 pp., (2); (3), 4 - 110 pp., (2, last blank) First title in red and black (partly with erased stamp). Some minor spotting and browning. Contemporary half calf, partly rubbed and worn, lower cover with some staining, gilt spine in compartments and title label, partly faded, red edges.

First edition of Linnaeus' description of Queen Louisa Ulrica's natural cabinet at Drottningholm and King Adolf Frederik's collection in Ulriksdal which amongst others had material which Pehr Kalm (North America), Pehr Osbeck (China, Asia) and Frederik Hasselquist (Asia Minor, Orient) had collected. In his 12th edition of the „Systema“ Linnaeus refers to the entomological and conchological part of the work. The results were published as two separate works, but they are almost always bound together, as in this copy.

Both Adolf Fredrik and his wife, Queen Lovisa Ulrika (1720-1782), the younger sister of Frederik the Great of Prussia, maintained natural history cabinets, a fashion of their time.

The cabinets contained a variety of objects, but chiefly exotic animals. The King kept his collection in the royal castle of Ulriksdal, just north of Stockholm, and the Queen maintained her cabinet in the royal castle of Drottningholm, also close to Stockholm. The King's collection contained mainly alcohol preserved specimens, comprising about 1,100 jars. It was described as „a splendid cabinet of various animals preserved in alcohol, innumerable stuffed birds, and an unbelievable quantity of pinned insects and shells in little boxes. It contained a number of human embryos, including the foetus from a miscarriage of Lovisa Ulrika, and an elephant's embryo purchased from Albert Seba in Amsterdam. Many of the objects had been purchased for enormous sums and were brought to the collection in Sweden in great profusion.

The Queen collected dry specimens, mostly shells, corals, and insects. At Drottingholm, Lovisa Ulrika kept her „magnificent collection of shells and insects from India - a „collection unrivaled anywhere in the world.”

Carl Linnaeus, then professor in Uppsala, spent altogether nine weeks in the period 1751 - 1754 at Ulriksdal for the purpose of publishing a catalog of the King's collection and thirteen weeks at the Queen's Collection. The first volume of the King's Collection was published in folio with numerous illustration (33 plates) in 1754 (Linnaeus, 1754).

The second volume did not appear until 1764 (Linnaeus, 1764). It is an insignificant octavo volume and has no illustrations, owing to the rapid deterioration of state finances after the Seven Years War. In both parts many new species, from all over the world, were introduced. Most of the specimens were transferred to the collections of the Royal Swedish Academy of Sciences in 1801, and formed an illustrious portion of that collection when it was transformed into the Swedish Museum of Natural History in 1828. The royal collection is important because to a considerable extent they formed the basis for Linnaeus's knowledge of animals. It also contains many type specimens for animals described by Linnaeus in the 10th and 12th editions of *Systema Naturae* (Linnaeus, 1758; Linné, 1766).- Horn-Schenkling, 13592; Hulth, 129; Soulsby, 1095a. Lit.: Merit Laine. *An Eighteenth-Century Minerva. Lovisa Ulrika and her Collections at Drottningholm Palace, 1744 - 1777 in: Eighteenth-Century Studies*, XXXI (1998); Anne Harbers. *Carl Linnaeus and the Natural History Collections of Lovisa Ulrika of Sweden at Drottingholm Palace, in: Collecting Nature*, edited by Andrea Gáldy & Sylvia Heudecker (2014), pp. 137-50.



Starting Point of Zoological Nomenclature



Linné (Linnaeus), Carl von (Carolus)

Systema naturae per regna tria naturae, secundum classes, ordines, genera, species, cum characteribus, differentiis, synonymis, locis. Editio decima, reformata. Vol. I-II. (= all publ.) Stockholm (L. Salvius) 1758-59. Octavo. (190 x 120 mm) (4), (5), 6 - 823 pp., (1); (4), 825 - 1384 pp. Contemporary brown full calf bindings, slightly worn, split lower inner joint to vol. II, richly gilt spines with labels in blue and brown, some minor damage. Title with old signature. Marginal annotations in vol. II, inserted hand-written leaf in vol. II at page 853. A few ink stains. Dedication leaf to count Tessin. Very fine copy.

Very scarce. This is the fourth original edition of the *Systema*. „It is in this edition that Linné carried out the definitive plan of binomial nomenclature, with diagnosis and synonyms, for the first time, including the generic and trivial names, which together form the specific name, of each animal. This edition has therefore been accepted as the basis of zoological nomenclature.“ [Sandbergs Bokhandel, 1957]

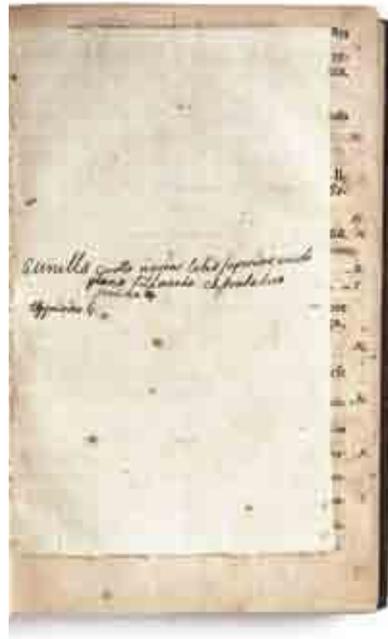
The famous tenth (i.e. fourth original) edition of the *Systema Naturae*, an very important edition as „the starting point for zoological nomenclature“ (Steffeu-Cowan 4749).

Linnaeus system of binomical classification was originally published in 1735, as a series of seven folio broadsheets and originally applied to plants only. As he collected new data Linnaeus revised and updated the

Systema naturae and he eventually applied his system of classification to all zoology, where it appears here for the first time. (Norman 1359).

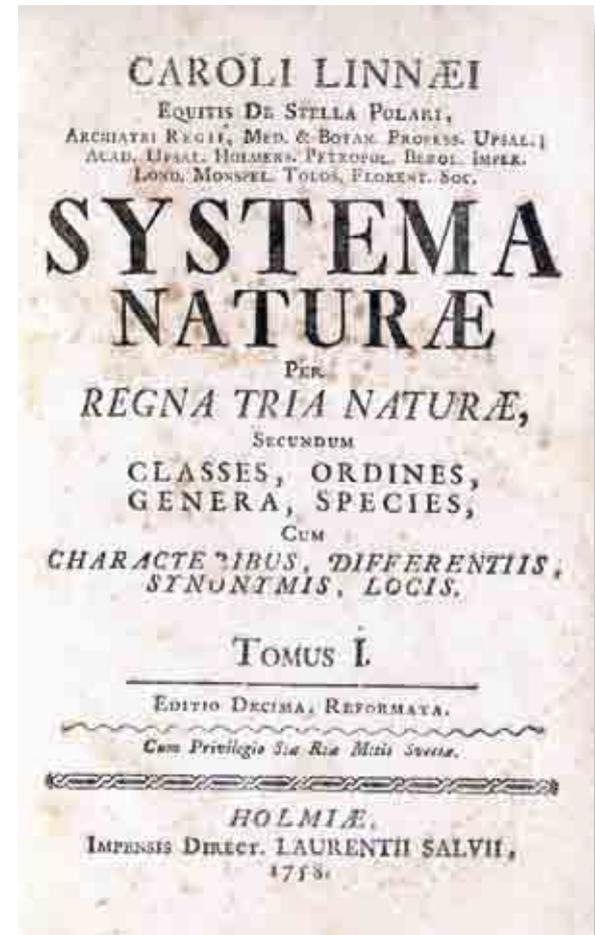
The 10th edition of *Systema Naturae* marks the starting point of zoological nomenclature. In it, Linnaeus introduced binomial nomenclature for animals, something he had already done for plants in his 1753 publication of *Species Plantarum*. Before 1758, most biological catalogues had used polynomial names for the taxa included, including earlier editions of *Systema Naturae*. The first work to consistently apply binomial nomenclature across the animal kingdom was the 10th edition of *Systema Naturae*. The International Commission on Zoological Nomenclature therefore chose the 1. January 1758 as the „starting point“ for zoological nomenclature, and asserted that the 10th edition of

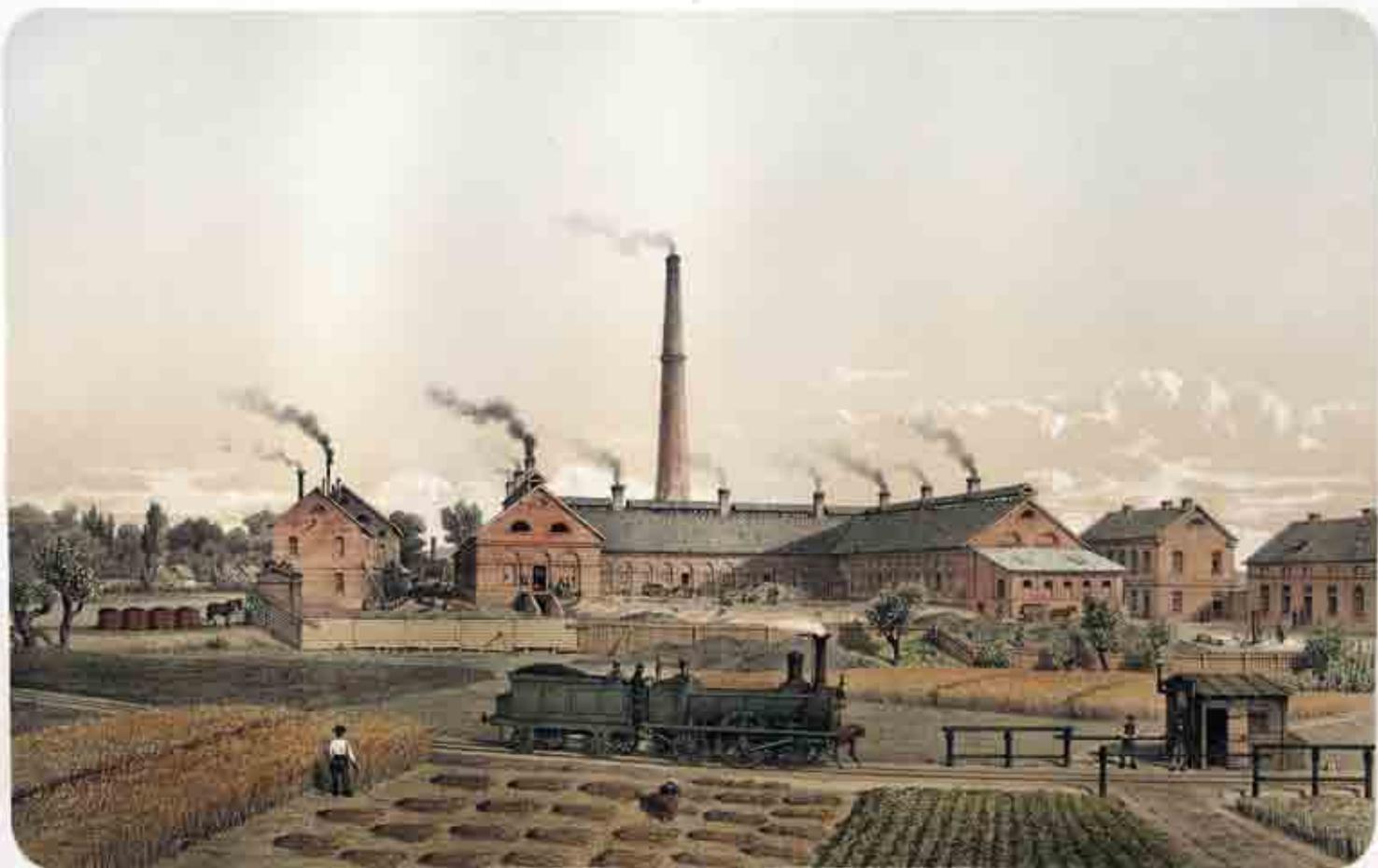
Systema Naturae was to be treated as if published on that date. Names published before that date are unavailable, even if they would otherwise satisfy the rules. The only work which takes priority over the 10th edition is Carl Alexander Clerck's book on Swedish spiders: *Aranei Suecici*, which was published in 1757, but is also to be treated as if published on January 1, 1758. During Linnaeus' lifetime, *Systema Naturae* was under continuous revision. Progress was incorporated into new and ever-expanding editions; for example, in Linné's first edition (1735), whales and manatees were originally classified as species of fish (as was thought to be the case then), but in the 10th edition they were moved into the mammal class. The Animal Kingdom (as described by Linnaeus): „Animals enjoy sensation by means of a living organization, animated by a medullary substance; perception by nerves; and motion by the exertion of the will. They have members for the different purposes of life; organs for their different senses; and faculties (or powers) for the application of their different perceptions. They all originate from an egg. Their external and internal structure; their comparative anatomy, habits, instincts, and various relations to each other, are detailed in authors who possessedly treat on their subjects. The list has been broken down into the original six classes Linnaeus described for animals; Mammalia, Aves, Amphibia, Pisces, Insecta, & Vermes. These classes were ultimately created by studying the internal anatomy.



„In this edition, the binomial system previously employed by Linnaeus in the work entitled „*Museum Tesselinum*“ (1753) was extended in its application to all the kingdoms of nature“ (Soulsby). This edition has been accepted as the basis of zoological nomenclature.

This is Linnaeus final version of the system by which many plants and animals are still named to this day with reference „Linnaeus“, „Linn“ or „L“ attached. (Printing and the mind of man).- Soulsby 58; Hulth 6-7; PMM, 192; Norman 1359.





Source: *Illustration*, 1880, p. 100.

Source: *Illustration*, 1880, p. 100.

AGENCE
des journaux de France.

Visual Record of the Early Zinc Industry

Maugendre, Adolphe.

Société anonyme des mines et fonderies de zinc de la Vieille Montagne. Album des usines et éta-blissements de la société. Dessiné d' apres nature & lithographié par... - Paris: (Auguste de Bry) 1855. Oblong folio (380 x 545 mm). Title with large tinted lithograph vignette, 2 lithograph maps, 44 tinted lithograph views, all in contemporary hand-coloring, minor foxing, mostly marginal, one a little bit more to margin and partly on plate, small tear to one margin. Contemporary green full calf, worn and scratched, gilt spine, faded, split inner joints, partly little loose in binding, but firm. Else a very fine copy.



Extremely rare documentation of the 19th century industrial and factory architecture by the french lithographer Adolphe Maugendre (1809-1895) who was specialized in landscape painting. An impressive series of lithographed views showing the zinc mines, foundries and factories in Belgium and Germany owned by the „Société Anonyme de Mines et Fonderies de Zinc de la Vieille Montagne“.

The series includes views of Moresnet, Welkenraedt, Rabotraedt, Angleur, Saint Léonard (Liège), Valentin-Cocq and Bray, all beautifully rendered by the French landscape painter Adolphe Maugendre. The work was commissioned by the Societe Anonyme de Mines et Fonderies de Zinc de la Vieille Montagne (Vieille Montagne zinc mine and foundry company). The Vieille Montagne society was founded in 1837. Its history goes back to 1806, when Jean-Jacques Daniel Dony (1759–1819) was granted the sole mining rights to the calamine deposits of Vieille Montagne

(or Altenberg), between Liege and Aachen. Dony had invented a new method for extracting zinc and casting it in ingots. In 1809 he established a rolling mill at Saint-Leonard, apparently the first plant for the industrial production of zinc. The series shows the complete process of producing zinc, from the zinc ore extraction to the stoking, pouring and refilling of the crucible, and finally the production of sheets of zinc in a rolling mill. It includes four detailed views of the Saint-Leonard plant (one, surprisingly, featuring a woman and two children). In the 20th century the Vieille Montagne society, together with a number of other mining and smelting companies, evolved into „Umicore“. An important visual record of the history of the zinc industry.

WorldCat: only Getty Research, Royal Swedish Library (only a catalogue entry for the earlier 1851 edition), Dony: Biographical Dictionary of the History of Technology, pp. 376-377; Maugendre: Benezit VII, 273; Th.-B. 24, 274.



A. G. Werner's Geology in Scotland



Jameson, Robert.

Mineralogische Reisen durch Schottland und die Schottischen Inseln. Aus dem Englischen übersetzt und von einem Auszuge aus Herrn Bergrath Werner's Geognosie, die Lehre von den Gebirgsarten betreffend als Einleitung begleitet von Heinrich Wilhelm Meuder. Mit zwey Karten und zwey Kupfern.- Leipzig, Siegfried Leberecht Crusius 1802. XIV, XLVIII, 256 (2) pages, 2 engraved plates by Grünler, 2 (one folding) engraved maps. Cont. green half morocco, red gilt label to spine, spine richly gilt. Marbled endpapers. Front paste-down with printed ticket of Otto de Mosloy. 4to (260 x 205 mm).

First German edition from the library of Louis Guillaume Otto, Comte de Mosloy (1754-1817), in the Ancien Régime ambassador to the United States and later in Berlin and London. He was a staunch follower of Napoleon and after Napoleon's definite defeat in 1815 he resigned his office. Jameson is today remembered as the greatest exponent of Werner's geological theories in Britain; however, later in life, he accepted Hutton's views. In 1798, Jameson spent the summer exploring the Hebrides and the Western Islands, and in 1799 he investigated the Orkneys and revisited Arran. As a result of these journeys he published the much expanded Mineralogy of the Scottish Isles, which incorporated much of the material from his former Outline of the Mineralogy of the Shetland Islands and the Island of Arran (London, 1798). A nice broad-margined copy. Ward/Carozzi 1193.

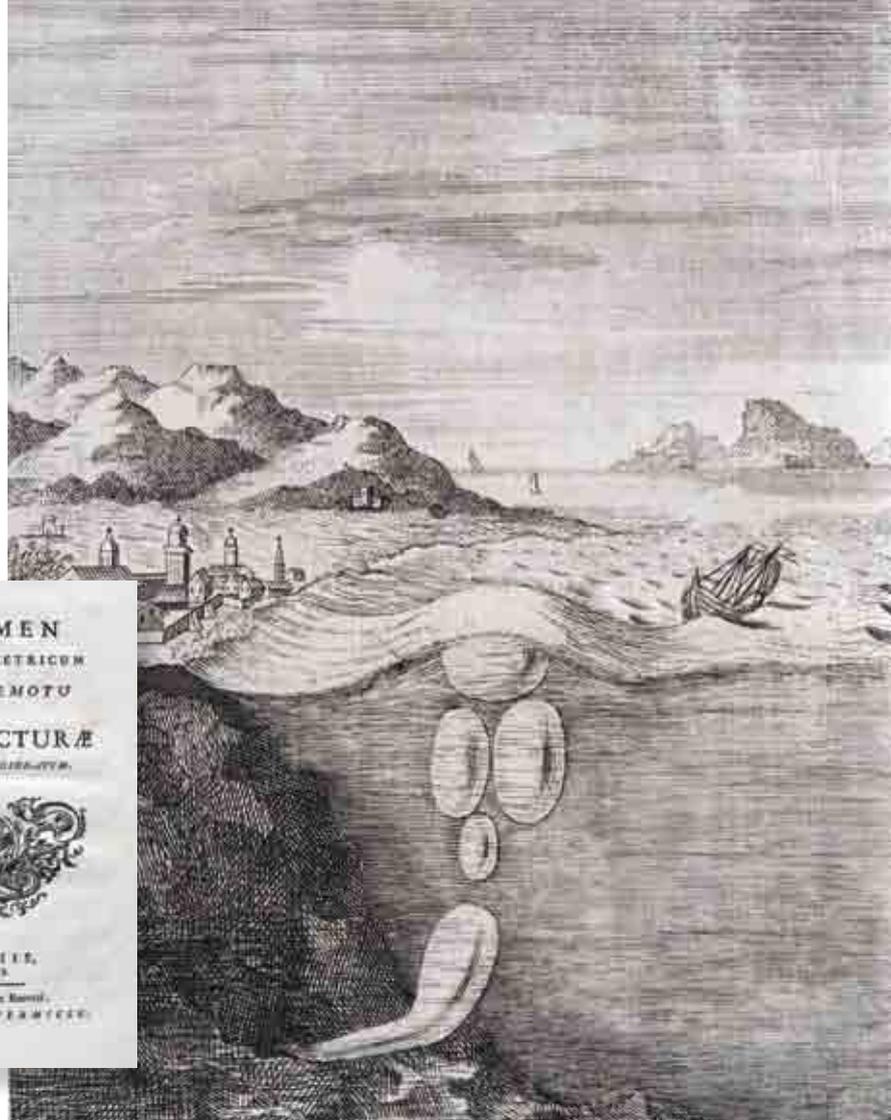


First Book to Show the Mechanism of „Tsunami“

Sguario, Eusebio.

Specimen physico-geometricum de terrae motu ad architecturae utilitatem concinnatum. - Venetiis (Venedig): Jo. Baptistam Recurti, 1756. Frontispiece within coll., III-XII, 43 pp. (I) with one fold. plate. Carta rustica. Fine copy.

Early work on seismology. Sguario (fl. 1750) intended to direct architects to a method of building that will contribute greatly to preserve houses, and all sorts of edifices from the „dreadful effects“ of earthquakes. Written as response to the Lisbon Earthquake of 1755. Sguario is also known as the first writer in Italy to draw attention to electricity. (Wheeler Gift 336; Waller 11434; Blake 429; Ronalds 473). Eusebio Sguàrio (or Squario) was a Doctor flourished in Venice in the first half of the 18th century. This is probably the first book to show a „tsunami“ and the effects of earthquakes within water.- Riccardi II, 455.





Fun Sports of the Middle Ages

Motte, Charles Etienne Pierre (ed.).

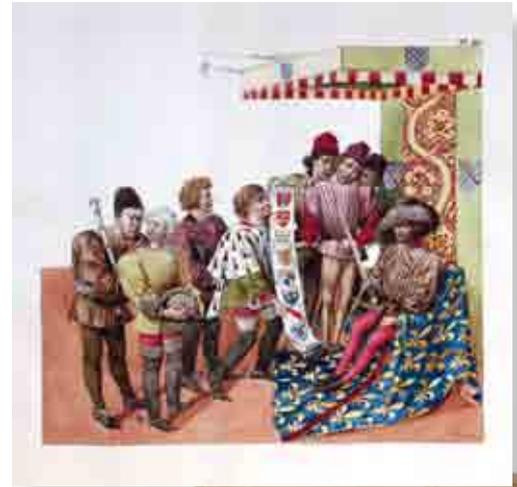
Les tournois du roi René d'après les manuscrit et les dessins originaux de la Bibliothèque Royale. Publié par MM. (Jean-Jacques) Champollion - Figeac, pour le texte et les notes explicatives, L. J. J. Dubois, pour les dessins et les planches coloriées, Charles Motte, lithograph, editeur de l'ouvrage. Paris, chez Ch. Motte, Firmin-Didot, L. J. J. Dubois 1826 - (1827). Imp. Folio (700 x 540 mm) Illustrated lithogr. hand-color. Title, 1 lithogr. Title, 12, (2), 27, (3) pp. with a few text illustr. and 20 handcolor. lithogr. plates. Cont. red halfmorocco, gilt spine in compartments, mamorated cover boards. Rubbed & soiled, plates on better paper mainly very fine.

Very rare 19th cent. edition of the tournament book by René d'Anjou describing rules of a tournament.

The description given in the book is different from that of the pas d'armes held at Razilly and Saumur; conspicuously absent are the allegorical and chivalresque ornamentations that were in vogue at the time. René instead emphasizes he is reporting on ancient tournament customs of France, Germany and the Low Countries, combining them in a new suggestion on how to hold a tournament. The tournament described is a melee fought by two sides. It was commissioned in the 1460s, and the manuscript kept in the Bibliothèque Nationale is no doubt the original, with illustrations attributed to Barthelémy d'Eyck (Eyck's are line drawings, possibly intended as preparatory only, which were later coloured either by him or by another artist). There are twenty-six full and double page illustrations.

Formerly, the manuscript was regarded as directly inspired by a series of tournaments held at the Anjou court at Nancy, Saumur and Tarascon between 1445 and 1450, but it is now considered somewhat younger, dating to the 1460s, not least because the text makes several critical allusions the *Traité des anciens et nouveaux tournois* written by Antoine de la Sale in 1459. It was most likely complete before 1471, as an inventory of Angers castle in 1471/2 mentions a *cayez de papier en grant volume, ouquel est le commencement d'un tournoy*, which has been identified with this manuscript. The manuscript later came into possession of Marie of Luxembourg (d. 1546) and later again of Louis Nicolas Fouquet (d. 1705), then passing to Louis François de Bourbon-Conti and finally to Louis-César de La Baume Le Blanc de La Vallière who in 1766 sold it to the Royal Library of Louis XV.- Quérard, *France littéraire* II, p. 123 "belle ouvrage"; Lipperheide TB 2.

COPAC: BL London; National Art Library; OCLC: Getty Research, Houghton, Morgan Library; et al.





Early Female Photographer

Bourgoing, Othon de; Raymond de Kergorlay.

Un Viennois de l'Isère ou "s'gibt nur a Kaiserstadt s'gibt nur a Wien". Revue féerie en 3 actes représentée pour la première fois sur le théâtre S. A. S. Madame la Princesse Eléonore de Schwarzenberg le 14 Mars 1868. Wien, no imprint 1868. Title leaf with mounted composite photograph (180 x 226 mm), 33 mounted photos (albumen prints) showing theatre performances with members of the Austrian and Hungarian nobility, each ca 144 x 98 mm within a blue lithogr. line, and printed captions in red with title, photographers studio within red frame. These highly accomplished photos with delicate contemporary colouring are by the Austrian female photographer Adèle Perlmutter. (2), 61 pages text with musical notation. Brown calf, with one gilt brass clasp and catch, gilt title to front cover. All edges gilt. 4to (300 x 230 mm). Extremities slightly rubbed.

A splendidly produced document of this theatre performance with singing and ballet in honor of Princess Eleonore von Schwarzenberg (1812-1873) privately held in her palace in Vienna. Composed by Othon Baron de Bourgoing (1839-1908) and Raymond count de Kergorlay (1841-1918); a few prominent names of famous Austrian noble families taking part in this performance (Prinz Arenberg, Graf Khevenhüller, Graf Waldstein, Gräfin Schönborn, Graf Festetics, Graf Hoyos, Prinzessin Fürstenberg among others). The text was written by the director of the Carl Theatre in Vienna M. K. L. Treumann (1823-1877), a colleague of Johann Nestroy. A fine and scarce album, especially with the albumen prints professionally colored. "Die Fotografin Adèle Perlmutter (1845?-1890) kam 1860 nach Wien, 1862 erstes Atelier vom Vater eingerichtet, Mitbesitzer waren die

Brüder Max u. Wilhelm Perlmutter, Eröffnung eines zweiten Ateliers, die Ateliers firmierten unter 'Adèle', 1868 Hof-titel, 1874-um 1878 Sommeratelier in Ischl, ab um 1880 zusätzlich Freilichtatelier im Wiener Prater, das Max Perlmutter leitete, zog sich spätestens um 1890 aus dem Geschäft zurück. Eine der führenden österreichischen Atelierfotografinnen in den 60er u. 70er Jahren, porträtierte Mitglieder des Kaiserhauses u. zahlreiche in- u. ausländische Prominente". (Otto Hochreiter and Timm Starl, Lexikon zur österreichischen Fotografie, in: Geschichte der Fotografie in Österreich, volume II, 93). KVK and OCLC with only 8 copies (BNF with three copies (?)) of which none is in American Libraries and **none with the photographs described as hand-colored**. Not in Heidtmann.





Psychedelic

Alabone, Edwin W.

Multo - Epicycloidal and other Geometric Curves. Produced by ... - London: John Swain and Son, Ltd. [1910]. Octavo (260 x 170 mm) 8 leaves, photographic print of the author with his Epicycloidal Geometric Chuck and 77 color plates. Original burgundy morocco-grain cloth. Gilt printed titles to spine and upper board. Very good, some slight wear to the extremities, foxing to the preliminaries but the plates are unaffected.

Rare first edition. A strange and beautiful book on kinematical geometry and on symmetrical patterns in nature and mathematics.

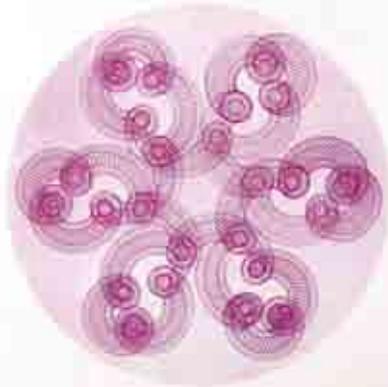
Author's presentation inscription to opening blank page, with **original mechanical drawing produced in ink**, dated 1901 (sic !). Inscribed „to W. H. Willcox with the author's compliments 1901.“

Edwin Alabone (1849–1913) was a medical doctor with a specialism in consumption, a subject on which he published a number of books. He took up the hobby of producing these stunning drawings by mechanical means and was persuaded to publish them by his friends, including Prof. Richard Kerr who wrote the introduction. The drawings take as their starting point patterns in nature, but their evolution to the patterns illustrated here involved calculations and the construction of a machine consisting of a series of tiers

or planes of wheels rising vertically in parallel order. The introduction states that „when in motion all traces of friction are absent, so true is every detail of every wheel, of every cog, of every screw.“

Willcox, whom the book is dedicated, was Physician to St Mary's Hospital, London, where he lectured on chemical pathology, forensic medicine and related subjects. As scientific analyst and honorary medical adviser to the Home Office, he was associated with many famous criminal trials, and became widely known to the British public in the early years of the twentieth century.- not in Tomash Coll.

Lit.: Michael Vaile; Sally Gilbert. The curious case of Dr Alabone - heterodoxy in 19th century medicine; in: Journal Royal Soc. Med. 2005 Jun; 98 (6), pp. 281–286.



The Discovery of the Photosynthesis

Ingenhousz (Ingen-Housz), Jan.

Versuche mit Pflanzen, hauptsächlich über die Eigenschaft, welche sie in einem hohen Grade besitzen, die Luft im Sonnenlicht zu reinigen, und in der Nacht und im Schatten zu Verderben; nebst einer neuen Methode, den Grad der Reinheit und Heilsamkeit der atmosphärischen Luft zu Prüfen. Aus dem Französischen übersetzt von Johann Andreas Scherer. Verbesserte und vermehrte Auflage. Vols. I-III in 2. (= all publ.).- Wien: Christian Friedrich Wappler, 1786 - 1790. Quarto. (205 x 120 mm) (I), XII-LXXXVIII, (I)-437 pp., (I); (8), (I)-LXXVIII, (I)-288 pp.; ((4), (I)-LXXXVIII, (4), (I)-240 pp. Folding engraved frontispiece portrait (cut into plate-mark in lower margin), with I folding printed table, I folding engraved plate (some offsetting of text to plate). Contemporary brown half calf, somewhat worn, slightly faded gilt spines in six compartments, red speckled edges. Initial S. stamped in lower margin of titles, old stamp on first endpapers.

First german translation of the complete work, published first in Paris 1787-1789. A german translation of the first volume was published in 1780.

One of the great books in the history of chemistry, in which the discovery of photosynthesis and respiration in plants is first announced (London 1779). By means of several hundred elegant experiments the dutch naturalist Ingenhousz (1730-1799) proved, that, when exposed to light, the green parts of plants absorb and chemically fix the carbon from the carbon dioxide of the atmosphere and give off oxygen. Plants do not have this ability in the dark, and they then release carbon dioxide to the air. Ingenhousz thus demonstrated that all animal

life is ultimately dependent on plant life. The book was published in London where Ingenhousz had worked. In 1789 Ingenhousz published the most complete edition of his work in french. Prepared by himself this treatise provides an updated version of his original book of 1779 together with an entire second volume of supplementary material that he had intended to publish shortly after the first appearance of the first volume. Ingenhousz had continued his researches on photosynthesis and plant respiration after his initial discoveries in 1779 and had made important new findings that are recorded herein. He had also been involved in bitter controversies with Priestley, Senebier, and others, as this edition reflects.- DSB VII, 15; Partington III, 278.

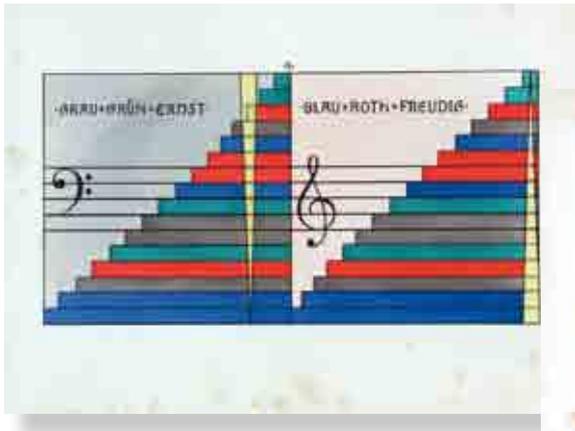


Color and Harmony



Sattler, Joseph.

Meine Harmonie. Berlin, Stargard (1896). 4 handcoloured plates (title, introduction, musical score with colour scale and commemoration leaf for Leon Battista Alberti), 10 numb. and handcoloured plates, 2 leaves with vignettes (one handcoloured) and 1 leaf publisher's advertising for other works by the artist. Various techniques, etchings partly with added colour and lithography. Loose leaves in publisher's illustrated cloth portfolio with leather spine. Oblong folio (38 x 26 mm). A few stains.



First and only edition of this curious book on color theory by one of the leading German Art Nouveau artists Joseph Sattler (1867-1931), in which he explores the interdependence of music and color. Also included are images showing the „color atmosphere“. Leaves with foxing in margins. - Dokumentationsbibliothek VI, 615. Thieme-B. XXIX, 487

A Swedenborg-Reader Science and the Questions beyond Science

(Swedenborg, Emanuel).

De coelo et ejus Mirabilibus, et de Inferno, ex Auditibus & Visibus. - Londini (London) (no publ. but John Lewis), 1758. Quarto. (257 x 250 mm) (2), 3 - 272 pp., lacks errata leaf. with: *De Nova Hierosolyma et ejus Doctrina Coelesti: ex Auditibus e Coelo. Quibus praemittitur aliquid de Novo Coelo & nova Terra.* - Londini (no publ., but John Lewis), 1758. 156 pp. Lacks errata leaf. Handwritten number 3 on title. Some spotting & staining, mostly marginal, a few leaves more, one leaf stronger dustsoiled in upper margins, with small damage, p. 9 with ink stain. with: *De telluribus in mundo nostro solari, quae vocantur planetae: et de telluribus in coelo astrifero: Deque illarum incolis; tum de Spiritibus & Angelis ibi, ex auditibus & visibus.* - Londini, 1758. 72 pp. Lacks errata leaf. with: *De Equo albo de quo in Apocalypsi, cap: XIX et dein de verbo ejus sensu spirituali seu interno...* Londini 1758. 23 pp. Some minor corrections to margins. with: *De ultimo judicio, et de Babylonia destructa: ita quod omnia, quae in Apocalypsi praedicta sunt, hodie impleta sint. Ex auditibus & visibus.* Londini 1758. (2), 3-55 pp., (1 blank, lacks errata) Stamp from the library of Swedenborg Society London on some pages. Contemporary (or little later brown full calf binding, somewhat worn and rubbed, warped covers, richly gilt spine with red title label, speckled edges.

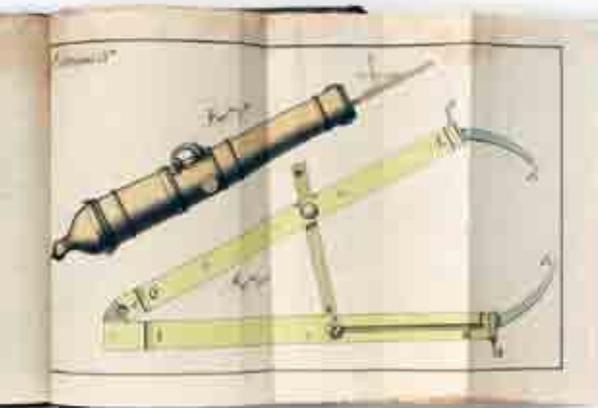
First editions, first printings not yet with the errata leaves. All printed by John Lewis in a print run of 1000 copies.

'Swedenborg's career is one of the most remarkable in the history of science. In his youth and early manhood he was an enthusiastic scientist and technologist, and published a number of articles in various fields. Almost imperceptibly he turned to religious speculation, which, after a decisive divine revelation, led him to become a

visionary and the founder of a religious sect, for which he is best known. ... In speculating on paradise and the nature of angels, he became increasingly involved – faithful to the Cartesian way of stating the inquiry – in the body-soul problem; and the soul and the mysteries of organic life soon became his main field of research. Swedenborg now sought to explain everything in terms of psyche, considering even the body as a manifestation of divine origin: "Everything lives the life of its soul and the soul lives the life of God's spirit." With the help of

Malpighi, Swammerdam, and Vieussens he sought to discover the location of the human soul in the brain and its role as intermediary between mortal and divine. He presented for the first time his theory that the activities of the soul, located in specific centers in the cortex of the brain, were built up from the finest "fibers". In this categorial form it was an original and remarkable hypothesis that remained unnoticed by later physiological researchers (Sten Lindroth in DSB). see: Hyde 1002; Hyde 1210; Hyde 956; Hyde 1313; Hyde 1166.





Very fine portuguese manuscript on a newly invented military instrument by Jean Benoit Python (Joao Bento Python; fl. 1755–1766), called: „pantometro“ (Pantometer) for the use in gunnery. Dedicated to Joao V. or Joseph I. of Portugal it could be used for different weapons: artillery canons, and the howitzers. The inventor was Commander of the Artillery at the Regíment in Porto (as shown on title). In 1752 he participated in a scientific expedition to North Brazil (Rio Iguauçu) to cartograph the new border between Portugal and Spain as defined in the spanish-portuguese treaty of 1750. The treaty established borders between the Spanish and Portuguese empires, ceding much of what is today's country of Brazil to the Portuguese. Soon after signing it, two commissions for demarcation were created. The Northern, chaired by the State Governor of Grão-Pará and Maranhão, in the South headed on the Portuguese side by the Governor of Rio de Janeiro. In

New Instrument - Geometry of War

PYTHON, João Bento.

Descripcao do Novo Pantómetro de Art^a e explicação das Operaçoens q[ue] com elle se podem fazer. Offerecido ededicado ao Senhor Dom Joao Príncipe do Brazil. Inventado pello seu humilíssimo e obedi[entíssimo] vassalo Jaoã Bento Python Coronel de Artelharia na pr[imeira] Plana da Corte. (no date, no place) [Porto, Lisboa or Rio de Janeiro] [early 1750–1760's]. Quarto (210 x 170 mm). (5) leaves (of which three are blanks), 17 numbered leaves text, and with 7 finely drawn, hand-colored folding plates showing the instrument, its parts and function. Red morocco volume, with gilt spine, ruled borders, gilt edges, little rubbed and soiled, else fine preserval.

January 1763 he cartographed after the „fantastic war“ for Commander George Cary of the Minho province the area. A manuscript map survived

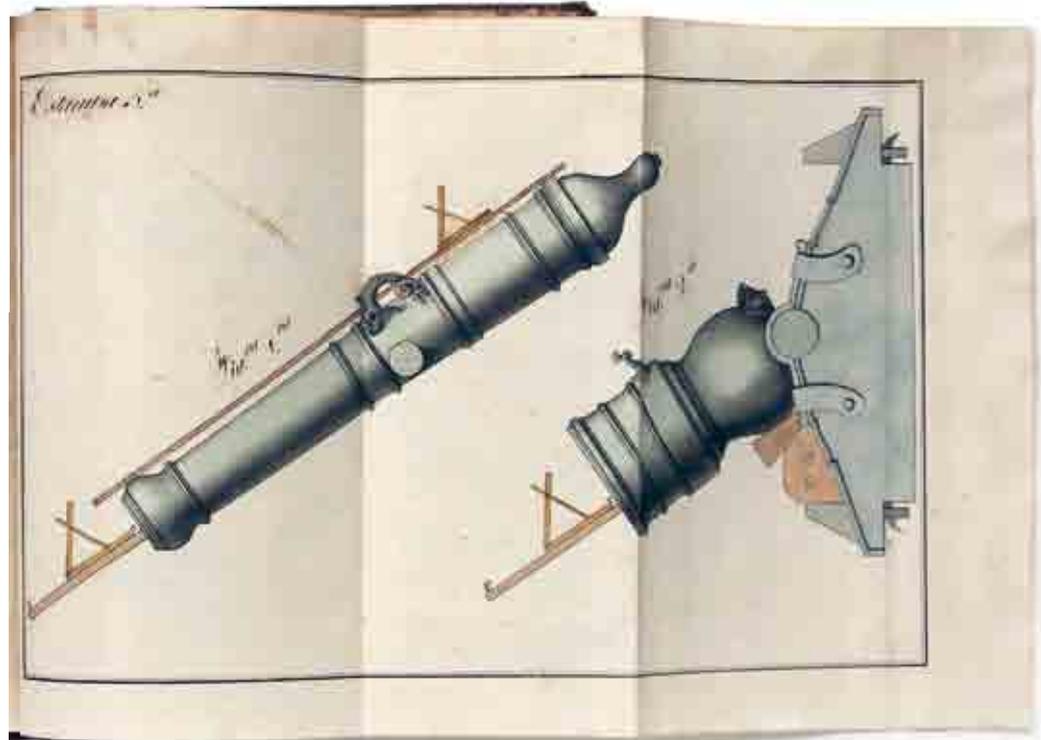
The mathematicians of the Renaissance applied their geometry to all manner of practical disciplines – from navigation and surveying to cartography and perspective. They aimed to demonstrate the usefulness of geometry as well as its ingenuity and certainty, and to associate it with action, achievement and progress. Many new instruments were designed in this context. Developments in the art of warfare in the late 15th and 16th centuries provided another outlet for geometry, and the mathematicians were quick to respond by devising techniques, designing instruments and writing books. Heavy guns manufactured in single metal castings were longer, capable of more accurate fire, and were adjustable in elevation. Consequently, gunners

needed instruments to measure both the inclination of the barrel and the distance to the target, together with a means of relating these two measurements. Geometers offered a variety of solutions to these problems.

Python's instrument combines three distinct devices: a gunner's quadrant, a sight and a gauging device: The instrument has two principal legs with a maximum opening of 90°. When the right angle has been achieved the hinged supporting struts lock into a straight line. For levelling, a plumb line can be attached through a hole at the centre of the main hinge and read against a scale of degrees on the support, which also carries sectoral scales, including one for polygons. The principal legs have a range of equal parts and trigonometrical scales.



It could also be used as Gunner's calipers: To accommodate irregularities, and for the sake of safety, the shot of early modern artillery did not fit tightly in the bore of a gun. The difference between the diameter of the shot and the calibre of the gun was known as the windage. Using the hinged crosspiece and a single series of calibrated notches, these calipers can measure both shot and calibre. Diameters taken between the inner ends of the instrument's points provide the weights of shot from $\frac{1}{4}$ to 48 pounds. At any given setting for the diameter of shot, the outer tips of the points give a slightly larger dimension, indicating the bore of the corresponding artillery piece. A similar instrument was described by Nicholas Bion in 1706.¹ In the original text Nicholas Bion described the construction and use of various calipers and levelling instruments for guns. In addition to levels using rigid plummets moving over an arc scale, he shows a folding square set up on a breech.





Annotated by Early Hand

Freigius, Johann Thomas.

Quaestiones physicae. In quibus methodus doctrinam physicam legitime doctrinam legitime docendi, describendique; rudi Minerva descripta est, libris XXXVI. Basilea, per Sebastianum Henricpetri (1579). Woodcut printer's device on title and last leaf recto, 1295 pages. Cont. embossed pigskin over wooden boards. Two clasps and catches. Front cover with date 1583. All edges blue. A nice copy in a contemporary binding.



First edition of this encyclopedic work by Johann Thomas Freigius (1543–1583), a follower of Pierre de la Ramée (1515–1572), an influential French humanist, logician, and educational reformer. Contents: Lib. IIII de coloribus. Lib. V De optica. Lib. VI de saporibus et odoribus. Culinaria, coquinaria. Lib. VII. De sono et musica. Lib. IX De astronomia. Lib. XI. De Meteorosopia. Lib. XX De igne et pyrotechnia et acre. Lib. XXV De meteorologia. Lib. XXVI De metallis, lapidibus, gemmis. Lib. XXIX De botanologia. Lib. XXXI De insectis et bombycibus et meliturgia. Lib. XXXIII De piscibus et ichthyographia. Lib. XXXVIII De zoographia animantium terrestrium. Front fly-leaf with contemporary German manuscript inked ownership inscription: Ex libris Jacobi Aiger Marckdorffensis. Prodicus mors nec ad viuos, nec ad mortuos pertinet. The book itself with numerous manuscript annotations throughout the volume by the same hand. Title with old stamp.- VD16 F 2599. BMC, German books 320.

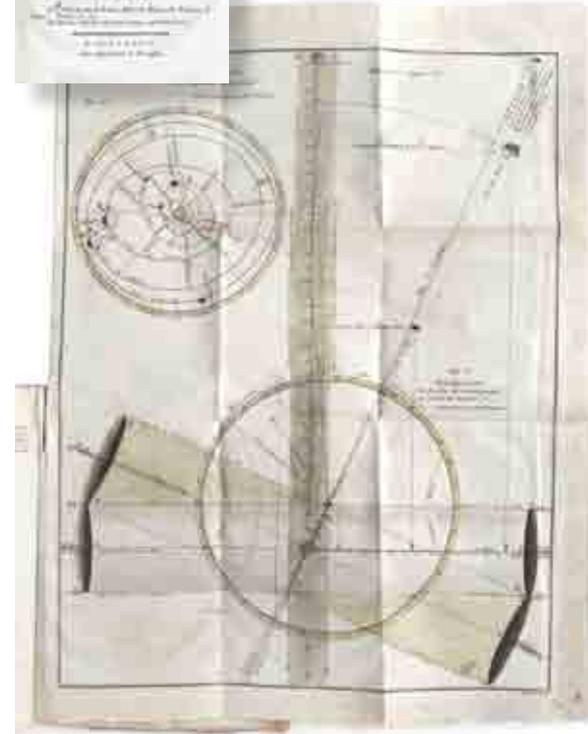
Astronomical Instrument

Flecheux, (?).

Loxocosme ou démonstrateur du mouvement annuel, tropique & diurne de la terre autour du soleil, des causes des phénomènes des saisons, de l' inégalité des jours, du lever & du coucher du soleil par toute la terre, du cours de la lune & des planètes etc. avec des réflexions sur le système de Copernic, orné de figures. Paris, chez l' (a)uteur, rue du Sentier, Hôtel de Madame la Présidente de Mesley, no. 31, et Belin, libraire, rue Saint-Jacques, près Saint-Yves 1784. 35, (1) pages, 3 (2 folding engraved) plates by Picquet after Flecheux, of which one large and handcoloured (530 x 400 mm) 'Système planétaire de Copernic augmenté de l'orbe solaire emportant le système. Inventé et dessiné par M. Flecheux'. Cont marbled wrappers. 4to (250 x 196 mm). Covers rubbed, wrappers dog-eared.

First edition of a scarce book with detailed descriptions of an astronomical device invented by Flecheux (1738-1793), a French cartographer, astronomer and manufacturer of mathematical instruments about whom is little known. The work is dedicated to Jérôme-Pélagie Masson de Meslay (1742-1798), the head of the Chambre des Comptes, the powerful courts which dealt with financial affairs, overseeing public spending and auditing the accounts of crown officials. We are only able to trace a handful of his works: A planisphere (1778); a loxocosme (1784) for determining, among other things, the annual and diurnal movements of the earth; a map of the world (1782); and a table of planets passing the meridian (1789). His passing was mentioned by Jérôme Lalande in the 'history of Astronomy' (1794), who states he was „author of an

ingenious planisphere". At the end of the book there is a short advert by the author announcing a few devices for cartographers and astronomers which could be bought from him: I. Loxocosme avec ce livre, dont le prix pour la Province, tout encaissé, est de 44 liv. II. Planétaire mobile, avec son livre, 24 liv. III. Carte générale de la terre, projection nouvelle et appliqué à l'astronomie, 3 liv. IV. Quart de cercle, pour prendre hauteur du soleil dans les appartemens, tracer des méridiens, régler montres et pendules, 3 liv. On délivra séparément des livres du loxocosme et du planétaire, à 3 liv. piece, dont on tiendra compte en prenant l'ouvrage. A relatively scarce book, OCLC with only two copies in American libraries (NYPL and UC Berkeley Library), KVK adding two further copies – Gent UB and Bibliothèque de l'Observatoire de Paris. Not in Houzeau-Lancaster.



Franz Schubert didn't see these



(Dermatology / Syphilis)

Warnungstafeln gegen Leichtsinn im sinnlichen Genusse, darstellend die schrecklichen Folgen, welche eine einzige Vergehung in einem unglücklichen Augenblicke für Leben und Gesundheit haben kann. Wien, ohne Druck (1805). Folio (390 x 255 mm). Engraved title and 4 hand-colored engraved plates with printed text in lower part. Paper backstrip in modern folder. Partly uncut.

Drastic exhortation against syphilis and in the fight against lewd conduct. Very rare. KVK cites only one copy in the BNF Paris. The first panel depicting an „in alcohol preserved head of a prostitute“ which today is located in Vienna in the Pathological-Anatomical Museum. (see Lesky, Milestones of Viennese medicine 39). Extremely rare works whose intentions probably lie somewhere between warning and reconnaissance font. Syphilis is a sexually transmitted infection caused by the spirochete bacterium. The exact origin of syphilis is disputed. Syphilis was indisputably present in the Americas before European contact. The dispute is over whether or not syphilis was also present elsewhere in the world at that time. One of the two primary hypotheses proposes that syphilis was carried from the Americas to Europe by the returning crewmen from Columbus' voyage to the Americas. The other hypothesis says that syphilis

existed in Europe previously, but went unrecognized until shortly after Columbus' return. The first written records of an outbreak of syphilis in Europe occurred in 1494 or 1495 in Naples, Italy, during a French invasion. As it was claimed to have been spread by French troops, it was initially known as the „French disease“ by the people of Naples. In 1530, the pastoral name „syphilis“ (the name of a character) was first used by the Italian physician and poet Francastoro as the title of his poem in dactylic hexameter describing the ravages of the disease in Italy. It was also known historically as the „Great Pox“. Before the discovery and use of antibiotics in the mid-twentieth century, mercury and isolation were commonly used, with treatments often worse than the disease. Many famous historical figures (including Franz Schubert - probably hadn't seen these poster - and Paganini) are believed to have had the disease.



Abbildung eines von Miesgrat angegriffenen
 Kopfes, in welchem die Wunde durch den Miesgrat
 in den Augensockeln und die Miesgratwunde zu sehen ist. Die
 Wunde ist von einem sehr tiefen, runden Loch begleitet, das
 sich in den Augensockeln befindet.



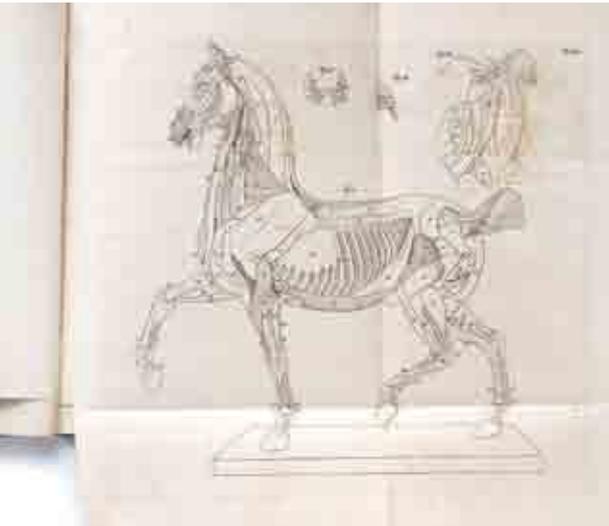
Abbildung
 eines mit einem Miesgrat angegriffenen Kopfes.



Lifesize Anatomical Wax Model

Seiler, Burkhard Wilhelm; Carl August Böttiger.

Erklärungen der Muskeln und der Basreliefs an Ernst Matthaei's, Bildhauers und Lehrers an der Academie der bildenden Künste zu Dresden, Directors des Naturalien-Cabinets und Professor honorarius bei der Universität zu Rom, Pferde-Modelle,... - Dresden, Arnold, 1823. Engraved frontispiece, 58 pages, 2 fold. engraved plates. Contemporary brown boards with blue spine & rectangular label on front cover. Quarto (240 x 190 mm). VI, (3), 10-58 pp. with three (two fold.) plates. Contemporary blue half cloth, a broadmargined copy with mounted blue label 'Bücher-Sammlung von Ph. Nathusius' (1815-72).



Rare first & only edition. In 1821-23 the sculptor Ernst G. Matthaei (1779-1842) created the large plaster model of a horse's muscular apparatus. The model had been commissioned by the medical director Seiler who furnished the artist with fresh specimens from the Royal Saxonian veterinary school. In the preface Matthaei reports to have studied two famous predecessors: The Cheval antique écorché of the Villa Mattei in Rome (today Edinburgh University, via James Erskine) and Jacques Nicolas Brunot's recent Cheval en platre. Both, he argues, represented on both sides the superficial muscles only. Matthaei used one side of his model for superficial and the other for deeper layers. Both are minutely drawn on the folding plates. Their anatomical explanation was provided by Seiler himself in the first

part of the book. Matthaei advertises his model on a plain and a decorated pedestal. The decorations were formed after the Horse of Night from the Elgin Marbles and the Rape of Helena on a terracotta quadriga in the British Museum. The basreliefs are interpreted by the art historian Böttiger and depicted on the frontispiece. Böttiger quotes Goethe's recently published praise of the Elgin horse (Zur Morphologie II/1, p. 60 ff.). A most interesting advertising and instruction booklet for his plaster model which could be ordered for 20 Thalers with plain or 25 Thalers with decorated pedestal plus shipping for 2 Thalers. At the end is also a review by the naturalist C. G. Carus.- KVK: outside of Germany very rare; COPAC: National Art Library; OCLC: no copy (?)

Trade Catalogue

Printed Album of franco-swiss or german designs for decorative tableware and silverware, and similar household items. (printed in German-speaking countries, around 1820) Large Folio (450 x 305 mm).

67 sheets with line engraved designs for ornate and decorative tableware, mostly printed back to back, several leaves partly folded, first leaf repaired, one or two minor marginal stains, but generally in clean condition, printed on strong paper. Contemporary plain wrappers, frayed and some soiling with wear to spine. No title as issued (?) The numbering of the items is erratic, not chronological, and sometimes with the same number but different items: 1-6, 11-16, 50-56, 92, 70-75, 80-81, 90-91, 150-154, 161-162, 333, 104-106, 115-118, 130-31, 135-136, 140-141, 232- 233, 231, et al. Paper with unidentified watermark.



Not yet Stuttgart 21



(Stuttgart Hauptbahnhof)

„Zur Erinnerung an den Bahnhof Stuttgart Bhf. 1934-1942.“ small Folio. (320 x 230 mm) Brownish cloth folder with 37 boards / plates with 41 mounted original photographs in different sizes, showing building, but also persons, et al. Folder titled in gilt on cover. The photographs partly original, partly from archival material, one images after a drawing.



Very rare photographic folder, probably made as propaganda material after the Stuttgart Railway Station was severely damaged (not shown) in 1942. The images show different buildings, and part of building, but also normal life within the station, partly with national-socialist party members acting or visiting. During World War II, the building was severely damaged on several occasions. Reconstruction took several years after the end of the war.

Paul Bonatz (1877–1956) was the German architect who had built the station, a member of the Stuttgart School and professor at the Technical University there. He worked in many styles, but most often in a simplified neo-Romanesque style, and designed important public buildings both in the Weimar Republic and under the Third Reich, including major bridges for the new autobahns. „Bonatz believed passionately in form expressing function, but opposed the modernist tradition

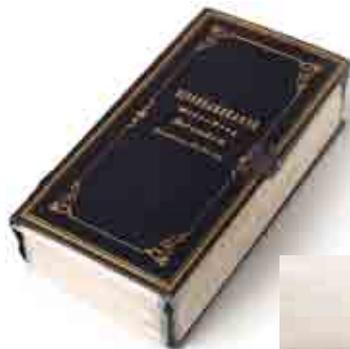
exemplified by Neues Bauen and the Bauhaus, which he considered shallow, fashionable, and neglectful of local traditions. He was a founder and an important exponent of the Stuttgart School, which sought modern architectural solutions based on tradition. He thus worked in a number of styles depending on purpose, although he was influenced by Fischer's movement toward a simplified masonry-based style based on German heritage and often used a simplified neo-Romanesque vocabulary, as in his 1927 Stuttgart Hauptbahnhof, and his 1936 Kunstmuseum Basel (art museum). The Stuttgart station, which was influential, has been seen as a transformation of historicism: the building itself was modern, the historical decor purely stylistic accents. Like Fischer, Tessenow and Bestelmeyer, he appealed to the Nazis because many of his works bore a clear relationship to traditional styles.“

Extra-illustrated Dedication Copy with Manuscript Letter

Minarzik, Anselm.

Gebirgs- Uebersichtskarte der A. P. Kaiser Ferdinands Nordbahn (der K. K. Prag-Dresdner Staatseisenbahn bis zur sächsischen Grenze – der königlichen Prag-Dresdner Staatseisenbahn von Dresden bis zur böhmischen Grenze). Wien, Rauh, 1850-1854. small Quarto. 3 colored lithogr. maps, 1 lithogr. diagram, in 17 fold. segments all mounted on linen . In contemporary presentation folder.

Extremely rare, presentation copy to Max Josef in Bayern. Bringing together all three railway maps of Minarzik, showing the routes of the railway from Vienna over Brno to Prague going on to Dresden or Olmunc. With dedication letter by the cartographer to „Seine Königliche Hoheit Maximilian Josef Herzog in Baiern". - Neuner 761 und 862.



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