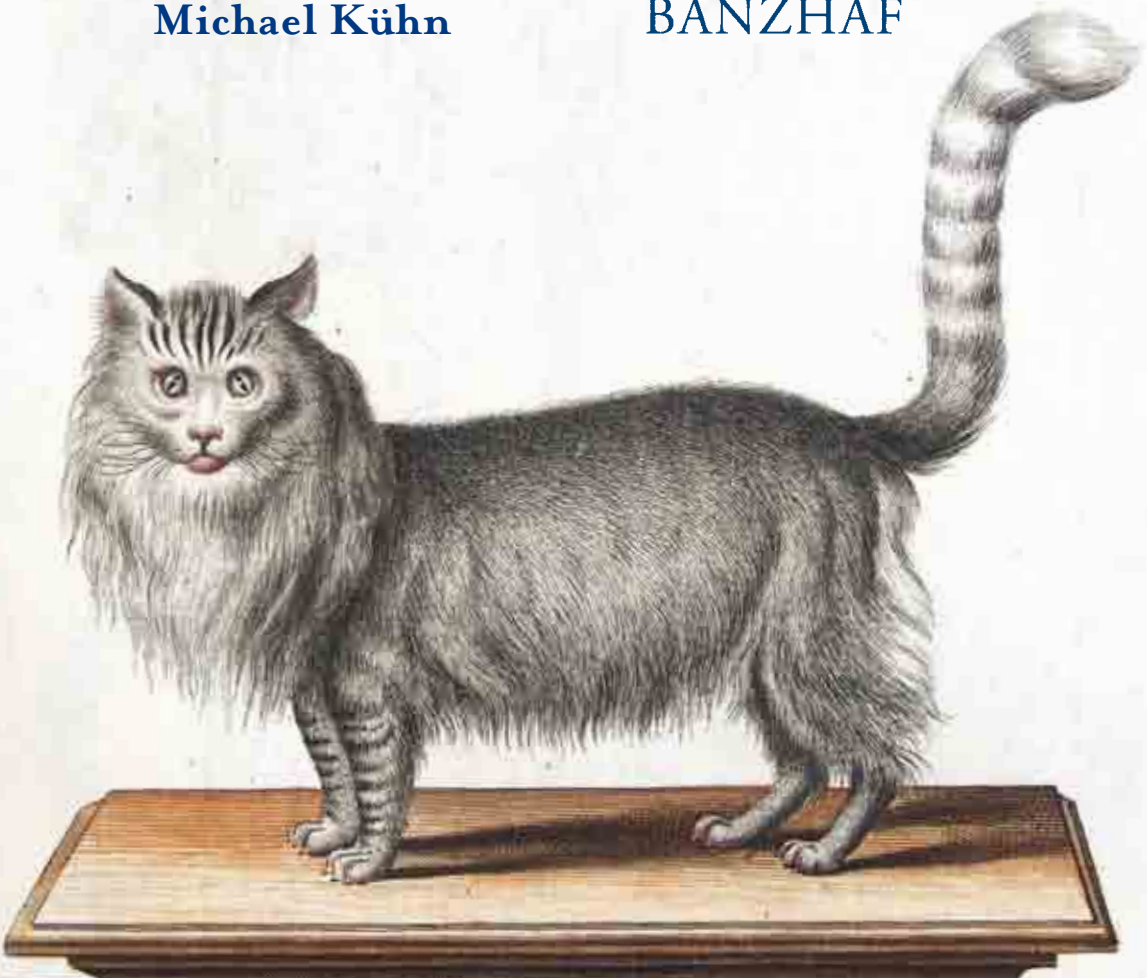
ANTIQUARIAT
**Michael Kühn**

ANTIQUARIAT
BANZHAF

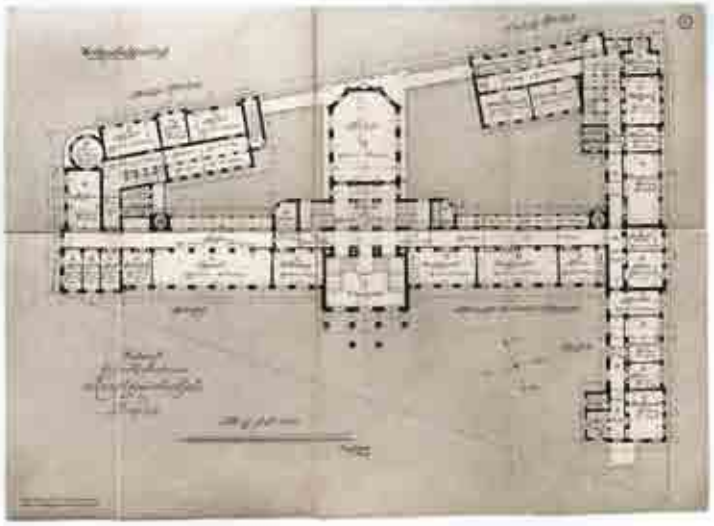



# Zoological Garden

**Rotterdamsche Diergaarde.**
Met hochgachting opgedragen aan derzelver bestuur, heeren leden en ingezetenen der stad. (= The Rotterdam Zoo. Proudly dedicated to the directors thereof, the lord members and residents of the city). (Rotterdam, no publisher, no date, ca. 1857). 8 tinted lithographed plates in original mauve wrappers. Oblong folio (270 x 360 mm). Wrappers repaired at spine and slightly wrinkled.

Exceedingly charming & rare work on a privately organized and funded zoological garden most probably published to its opening or shortly before. The Rotterdam zoological garden which is one of the oldest in the Netherlands, was established by two railway employees who held some animals in their private gardens. They organized a zoological society which eventually built this zoological garden in the midth of the 1850's. The plates show: House of the director with lion cage, view from the lion cage, monkey house & cage, bear mountain and cage, house of the zoological society, winterpalais, entrance, view from the railway station to the zoo. Front wrapper with a leopard. A scarce and ephemeral publication with only one copy traceable on KVK and OCLC - Weimar, Anna Amalia dating the series to 1850, but probably 1857 is more accurate.

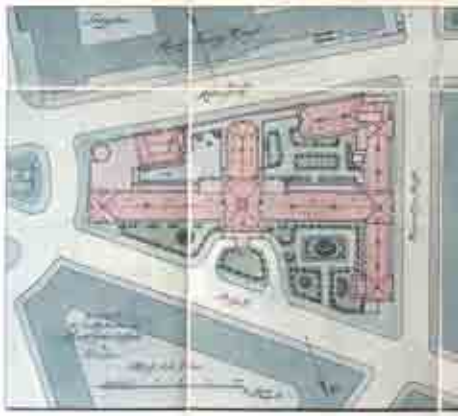
# Museum of Applied Art



**Gerlach, Franz.**

"Programm zu den Neubauten einer Kunstgewerbeschule. Staats-prüfungsarbeit." Manuscript in brown ink describing the project. 180 manuscript pages with a few drawings on single sheets within the text. Signed on pp. 132 with Franz Gerlach, Regierungsbauführer (Dresden, 1. August 1905). Text vol. (330 x 210 mm) and Atlas - Folder (310 x 205 mm) with 14 architectural drawings mounted on linen. Contemporary green cloth with traces of use. Fine.

Manuscript describing the planning and construction of the Dresden Museum of Applied arts. The text describes the building, its floors and the statics. The manuscript drawings show the building, its floors and various details. The work was probably done by a draughtsman within the government responsible for the construction work or by someone relating to the architectural company. Since 1901 until 1908 the architects William Lossow (1852–1914) and Hermann Viehweger (1846–1922) had built for the astonishing amount of 1.584.000 RM two new buildings in Baroque style for an art institute (Kunstgewerbemuseum) and an art museum (Kunstgewerbemuseum) in Dresden (now Güntzplatz) after a proposal of Carl Graff, director of the Dresdner Kunstgewerbeschule. The building complex consists of buildings of different heights, arranged around a number of differently sized courtyards. The group of buildings showed a roof landscape, consisting of mansard roofs, roofers, gables and chimneys. The shared accommodation of the museum and school is clearly evident in the high atelier and teaching buildings and the pavilion-like sub-buildings for the museum's purposes. In particular to Güntzplatz, the baroque elements of these representative building are characterized by a „reform-architecture" and are also the most striking buildings with ornamentation & sculpture. However, the baroque form language was reduced, reshaped and reinterpreted in other parts of the building. The earliest part of the building, dating from 1903, is located on the Dürerstrasse, showing a reformist architecture with „Jugendstil" elements. Elements of the baroque „Palais Brühl" were installed in the museum complex. These were from the rooms of Johann Christoph Knöffel around 1740. During the second world war the hall was destroyed, the building was reconstructed by Mart Stam & Gotthard Binnewerg. The plates (different sizes from 500 x 480 mm to 700 x 500 mm to 590 x 1490 mm) show: „Lageplan", cellar, ground floor first floor, second floor, third floor, front view, view from Carolaplatz, three other frontal views, front details, statics.



# Bridge Engineering


**Laudoyer, Désiré (phot.).**
Reconstruction du pont de Tilsitt (= gilt title to front board). (Lyon, Imprimerie Louis Perrin 1863-1864). 1 leaf letterpress printing in French, 10 original large photographs, albumen - various sizes ca 440 x 330 and 400 x 230 mm, mounted to 10 white cardboards; first photograph with manuscript signature by the photographer Désiré Laudoyer, others with his studio stamp on the mounts. Cont. embossed cloth and calf spine, with gilt title to front cover. Oblong-folio (590 x 445 mm). Covers slightly rubbed, extremeties worn.

Voignier, Répertoire des photographes de France au dix-neuvième siècle p. 152 for Désiré Laudoyer, photographer based in Lyon active in the 1860's. Monumental and extremely scarce photographic documentation on French bridge architecture. It shows the demolition and reconstruction of the „Pont de Tilsitt" in Lyon from the 13th of June 1863 to the 30th of May 1864. The bridge crosses the river Saône in Lyon and was part of a major arterial road for the city and the region. The photographs show the old bridge, its dismantling and various stages of construction of the new bridge, including the elaborate wooden scaffolding and the finished reconstruction. - Built in 1634–1642 by J. Ch. Marie the bridge was repeatedly destroyed by floods and rebuilt several times. Since the reconstruction of the bridge in 1807 was too low and the flooding - especially those of 1856 - still increased, the city council made the decision, to tear it down and replace it with a higher bridge also because to improve steamship navigation on the river. This work is documented in the present work. The bridge was blown up in 1944 by German troops and built 1946–1950 as a reinforced concrete bridge. In 1964 she was renamed „Pont Bonaparte". - The letterpress leaf provides an introduction to the history of the bridge and technical details as well as dates and cost of construction. - The photographs with minor faint foxing, otherwise in excellent condition. The mounts with light foxing in places and surface damage by insects (without affecting the photos). The BNF has an album with 11 views (no dimensions given) of this engineering construction of which 10 are the same as in our album, but without the preliminary text of our album. It was published on the occasion of the Exposition Universelle de 1867 in Paris by the Ministère de l'agriculture, du commerce et des travaux publics and has a title page and a separate leaf with a list of the images according to the printed captions on the mounts of each photograph, presumably all in manuscript. It seems that our album was published earlier, immediately after the completion of the construction in 1864. A spectacular survivor.


# Concentration Camp Memorial

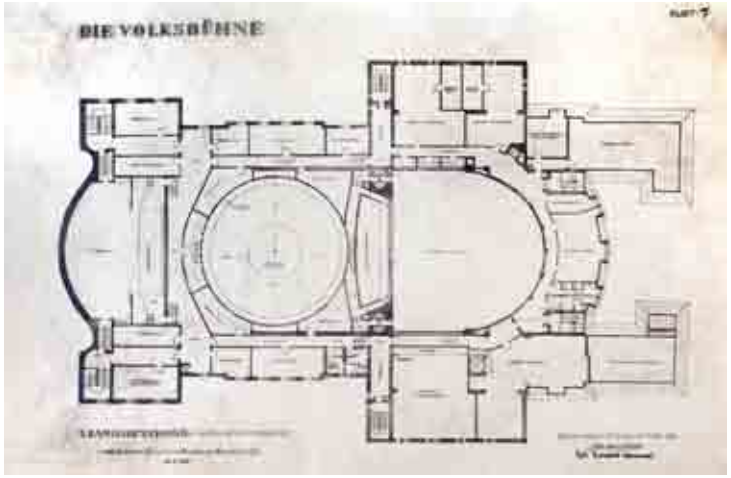
**Einweihung der Mahn- und Gedenkstätte Sachsenhausen 1961.** (= gilt title to front board). No place, no imprint 1961. 10 original photographs – silver prints each ca 240 x 182 mm window matted, all with printed caption on lower border Einweihung der Mahn- und Gedenkstätte Sachsenhausen 1961. Loosely contained in a publisher's grey cloth portfolio with gilt title and gilt vignette showing a column on front board. Folio (316 x 248 mm). Portfolio slightly dust-soiled.

An interesting photographic record covering the commemoration ceremony at the opening of the Sachsenhausen memorial a former concentration camp of Nazi Germany. From 1945 to 1950 the site was used as a special camp by the Soviet army and afterwards until 1956 by the army and police forces of the GDR. In 1956 the government of the GDR decided to erect a national memorial on the site of the camp that would symbolize the „victory of anti-fascism over fascism". It was incorporated into the few remaining original buildings and later reconstructions of historical buildings. - KVK with two copies, Lund University library and Vienna University library, both with 11 (erroneously ?) leaves/plates, although in our portfolio another mounted photograph wouldn't fit in. A scarce publication with no hint to the photographer or publisher.

# EXPO 58

**World Exhibition Bruxelles 1958.**
16 photographs (270 x 205 mm) of architectural models or designs for the different pavillons to be built for The World Exhibition in Bruxelles 1958. Photographs of the pavillon of Japan, Red Cross, Liechtenstein, Finland, Great Britain, Czechslovakia, Germany, Spain, Italy, Argentina, Hungary, a passage, Austria, United Nations, British Industry, Jugoslavia are present, all titled and stamped at the back.

Nearly 15,000 workers spent three years building the 2 km2 (490 acres) site on the Heysel plateau, 7 kilometres (4.3 mi) northwest of central Bruxelles, Belgium. Many of the buildings were re-used from the Brussels Exposition of 1935, which had been held on the same site. The site is best known for the Atomium, a giant model of a unit cell of an iron crystal (each sphere representing an atom). More than 41 million visitors visited the site, which was opened with a call for world peace and social and economic progress, issued by King Baudouin I. Notable exhibitions include the Philips Pavilion (not present), where „Poeme électronique", commissioned specifically for the location, was played back from 425 loudspeakers, placed at specific points as designed by Xenakis and Le Corbusier. Another exhibition at the Belgian pavilion was the Congolese village that some have branded a human zoo (also not present)




# Piscator's Theatre

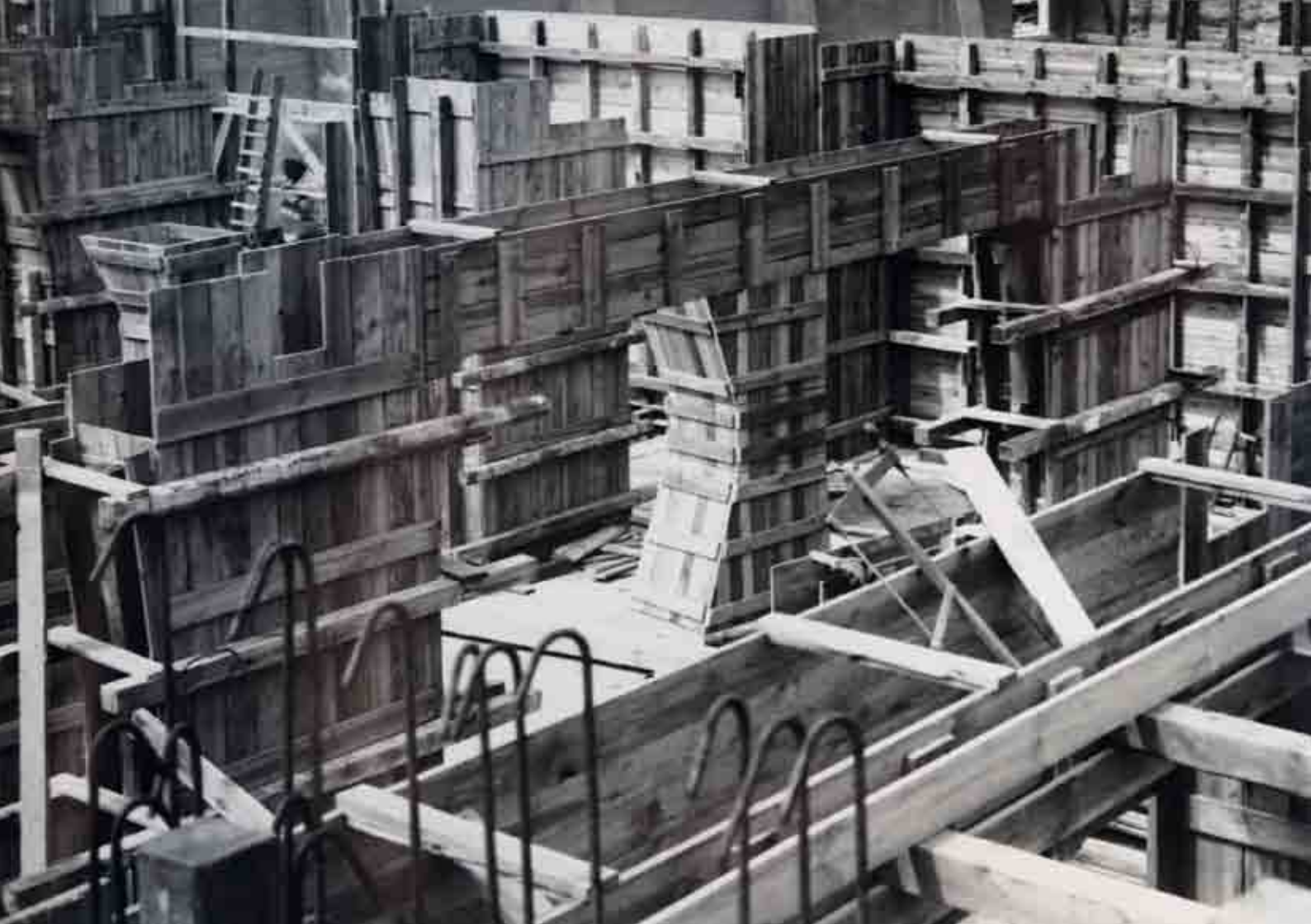
**Demmer, Karl-Friedrich.**
„Die Volksbühne. Entwurf: Architekt Karl-Friedrich Demmer, Berlin" (cover-title). Type written document with 41 original photographs of construction plans and of manuscript sketches, mounted within text. Silver gelatine photographs, various sizes 150 x 230 mm, often stamped: Max Krajewsky, Lichtbildwerkstatt, Charlottenburg. (Berlin, around 1948), 15 leaves. Original half cloth, gilt printed title on cover and mounted original photograph, rubbed and soiled, partly faded.


Typoscript with 41 photographs of designs and plans by architect Karl-Friedrich Demmer for the reconstruction of the „Volksbühne" after its destruction during World War II. The Volksbühne, a theatre in Berlin, was built during the years 1913 to 1914 and was designed by the Hungarian-Jewish architect Oskar Kaufmann (1873–1956), with an integrated sculpture by Franz Metzner. It opened on December 30, 1914 and has its origin in an organization known as the „Freie Volksbühne" („Free People's Theater") which sketched out the vision for a theater „of the people" in 1892. The goal of the organization was to promote the naturalist plays of the day at prices accessible to the common worker. The original slogan inscribed on the edifice was „Die Kunst dem Volke" („Art to the people"). From 1915 to 1918 Max Reinhardt was the artistic director, followed by Erwin Piscator as the foremost exponent of epic theatre, a form that emphasizes the sociopolitical content of drama, rather than its emotional manipulation of the audience or on the production's formal beauty. Piscator produced social and political plays especially suited to his the-ories. His dramatic aims were utilitarian — to influence voters or clarify left-wing policies. He used mechanized sets, lectures, movies, and mechanical devices that appealed to his audiences.

# Blue

**Merinsky, Jaro Karl.**
Architektonische Aufnahmen und Entwürfe der Bosnischen Landesregierung. Vienna, Sarajewo, Banja Luka and Foca 1891-1903. 28 mostly folded architectural designs, 19 blueprints and 9 pen- and ink and pencil sketches, various sizes from 270 x 180 mm to 950 x 650 mm. Loosely contained in cont. black paperboards with ties. Front board with paper label and manuscript title "Bosnische Aufnahmen und Entwürfe der Landesregierung. Pläne No B1 bis B24a". Folio (345 x 220 mm). Boards rubbed, extremeties worn.

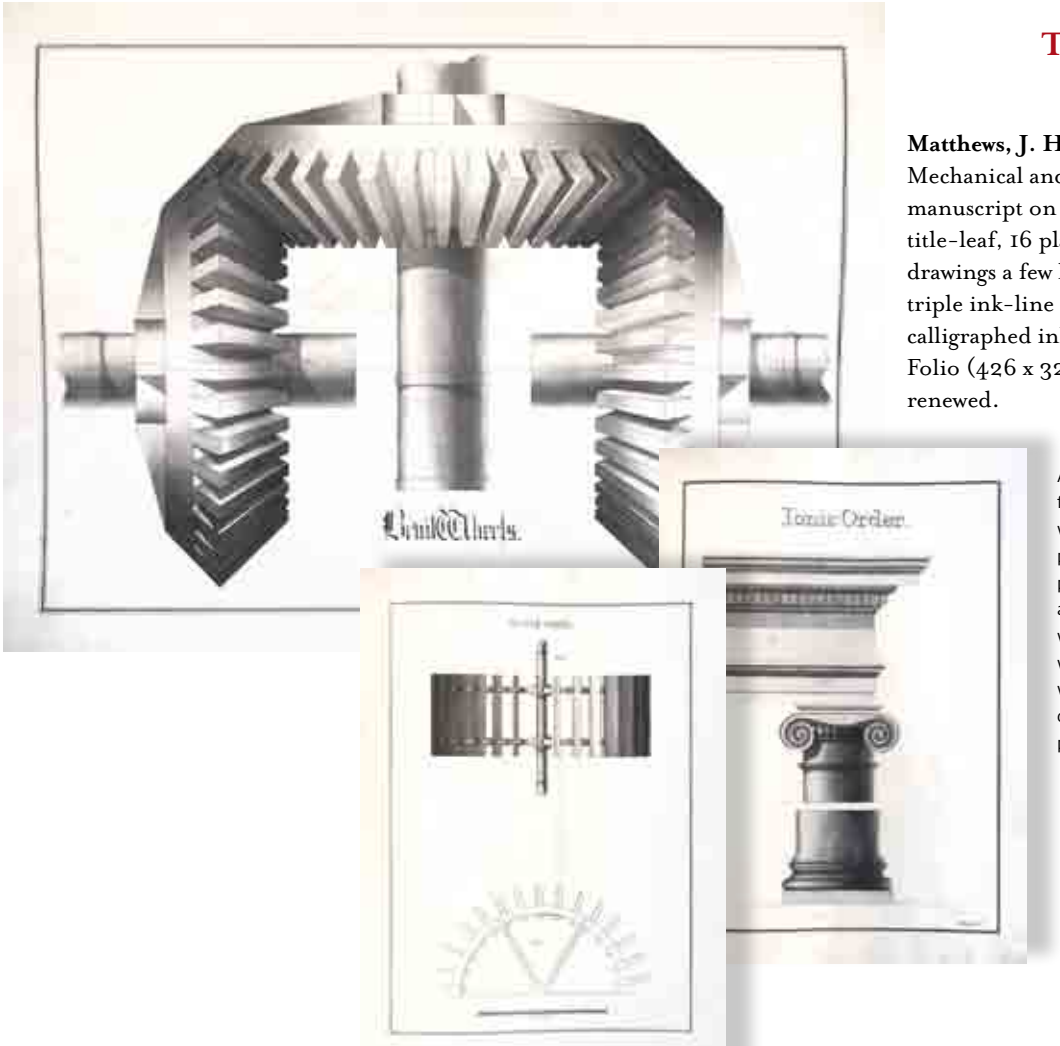
A collection of drawings and designs with ground- and floor plans, elevations and facades, fronts and of constructional elements made for the „Baudirection der Landesregierung" (= national building administration) of Bosnia. Included are buildings in Sarajewo (Gazi-Husrev-Beg-mosque and Ali Pasha mosque), Banja Luka (renovation of the entrance hall of the Ferhadiya mosque), Foca (Aladza mosque) and 5 plates with pencil designs for the Bosniac exhibition pavilion at the 1900 world fair in Paris. – From the estate of the Vienna based architect Jaro Karl Merinsky, all designs with his stamp and manuscript numbering, a few with manuscript additions. Merinsky was the author of a few influential books on structural engineering and after the First Worldwar president of the Technische Hochschule in Vienna. – A few minor spots and short tears, mostly in folds. The plan of the Ali Pasha Mosque with a cut-out of an inlet design, loosely laid in, with no loss to image. An interesting collection of sketches in blueprint of various architectural details of famous and important mosques in Bosnia all built in the 16th century in classical Ottoman style, probably intended for alterations in the buildings using contemporary modern and traditional Ottoman patterns and ornamentation, together with scarce original designs for an exhibition pavilion at the Paris world fair in 1900. A fine collection.



# Neue Sachlichkeit

**Renger-Patzsch, Albert.**
21 original photographs with views of an industrial building site. Hamburg, Folkwang Verlag and Wilhelm Arnholdt (1940s). Silver prints each ca 170 x 235 mm, of which 5 on publisher's green mounts. Loosely contained in cardboard folder with printed labels on spine and front cover Folkwang Verlag / Photographien / Albert Renger-Patzsch.

A collection of photographs of a large building site with an emphasis on constructional details and surface structures and the special use of light in the modernist style of the Neue Sachlickeit. Versos of green mounts with contemporary paper labels with typed text: Ort/Gegenstand: Baukunst/Bautechnik – Zeit: 20/30er Jahre Nr. (verschieden) – Photograph: Albert Renger-Patzsch/ Ausführung: 13x18 Glas – Bemerkungen: Nur mit Genehmigung. Underneath with stamp of Photo Albert Renger-Patzsch, Wilhelm Arnholdt, Maschinensetzerei, Hamburg, 20, Falkenried 42. The loose photographs with stamp on verso: Abdruck nur mit Genehmigung ! Photo: Albert Renger-Patzsch, Wilhelm Arnholdt, Maschinensetzerei, Hamburg 20, Falkenried 42. – Cf. Rainer Stamm. Der Folkwang Verlag – Auf dem Weg zu einem imaginären Museum. Archiv für Geschichte des Buchwesens Band 2; pages 140/141 and 157/158. The Folkwang publishing house was founded in 1919 by the art historian Karl Ernst Osthaus, who appointed Ernst Fuhrmann as publishing director. In 1922, Albert Renger-Patzsch took over the management of the image archive of the Folkwang-Verlag, which became an important forum for the photographic current called New Objectivity. After Fuhrmann had to emigrate to the USA in 1938, the publishing house was taken over by the Hamburg publisher Ernst Arnholdt, with whom Fuhrmann had already cooperated since 1924. A fine collection of photographs with typical motifs of Renger-Patzsch in excellent condition.



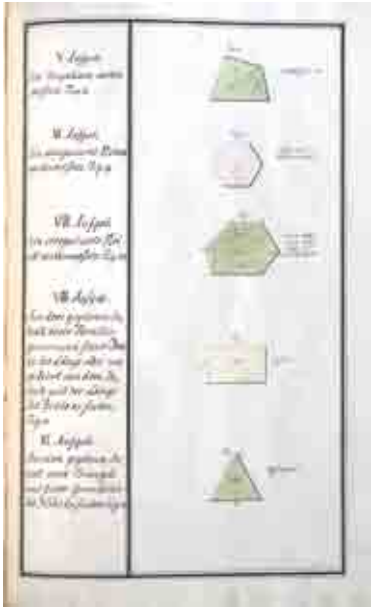

# Technical Drawings

**Matthews, J. H.**
Mechanical and architectural drawings. English manuscript on paper. No place, 1845. Calligraphed title-leaf, 16 plates with grey wash-colours pen-and ink drawings a few high-lighted with water-colours within triple ink-line frame. All plates with carefully executed calligraphed inked captions. Cont. half calf, gilt spine. Folio (426 x 328 mm). Spine, corners and end-papers renewed.

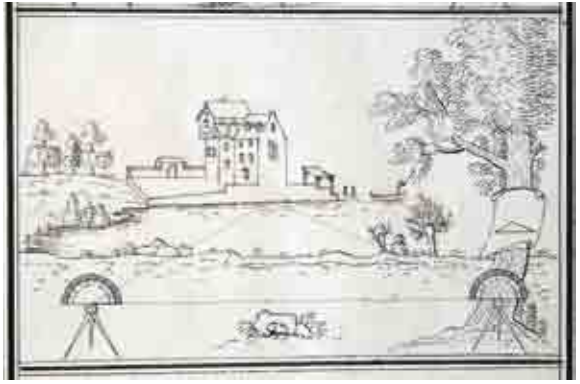
A fine engineering and architectural drawing book. The first plate shows numerous modern mouldings, 6 plates with examples of the order of columns richly ornated, 3 plates with finely handcoloured examples of 3 different portals in the Tuscan, Doric and Ionic building style and 4 plates with technical drawings of wheels (water wheel, spur wheel, bevil wheel and section, and bevil wheels). All drawings meticulously drawn and finished with grey wash-colour shades, 7 with added hand-colouring. Minor finger-soiling to lower margin of a few plates, else fine.

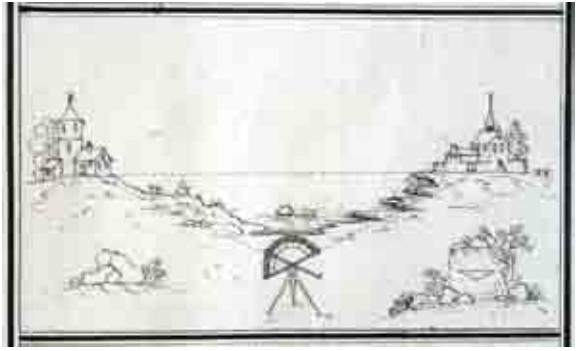
# Surveyors Education

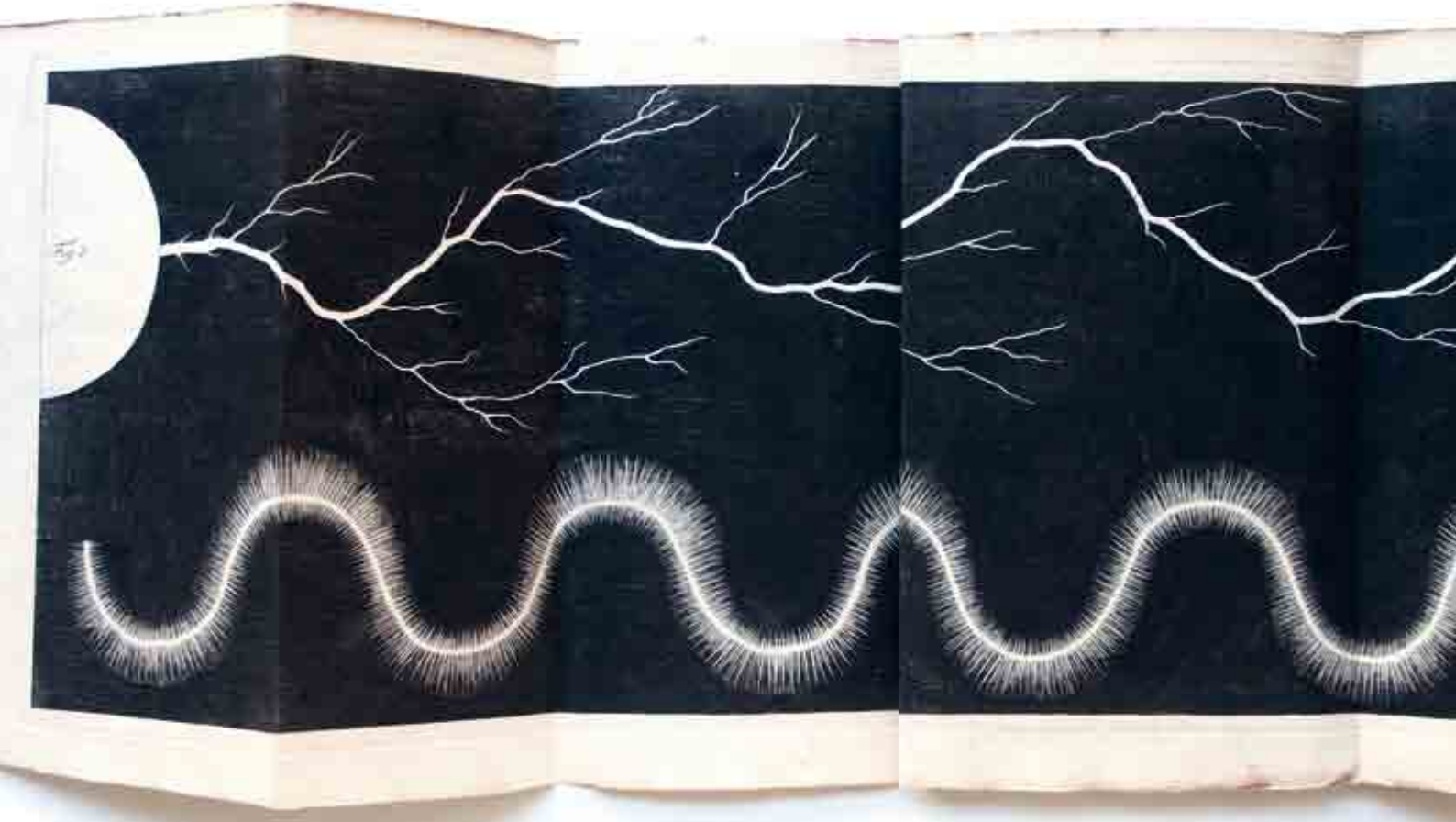
**German mathematical manuscript.**
Geometrie von H. Jacob Kramer. Curs I. 1785. (cover title). German manuscript in black ink on thick paper with wash colour pen- and ink drawings. 34 leaves with manuscript text on versos, rectos blank. Contemporary half calf over marbled boards, red morocco lettering label on cover. Folio (415 x 255 mm) Binding slightly rubbed and soiled.



A finely executed mathematical manuscript showing the standards for students of practical mathematics (cartographers, surveyors, engineers) at the beginning of their studies (first year) at a military or engineering academy. The manuscript begins with the elements of geometry as codified by Euclid, going on with lectures like: how to draw a line, how to draw platonic bodies, how to calculate surface areas, about angle, area, corner, et al. Twelve images with nice landscape show how to work as a surveyor with astrolabe and other instruments and how to draw maps and to draft cadastral maps. The standard in 1785 was still low in mathematics. Jacob Kramer was most probably the student as we had have a similar manuscript earlier by a person called Martin Dänniker.

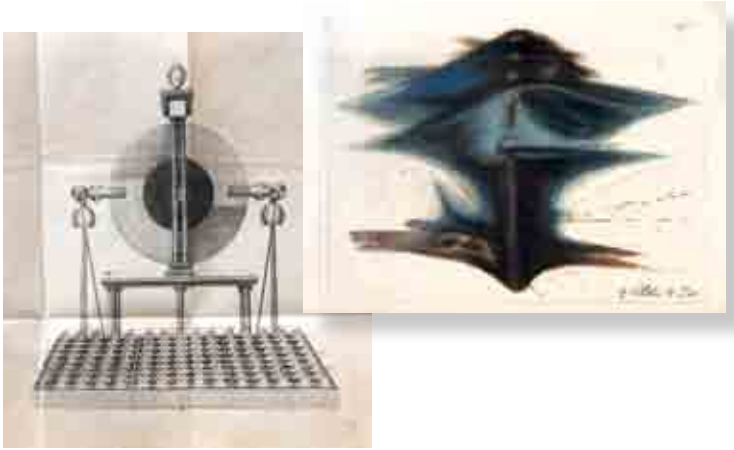






# Electric Sparks

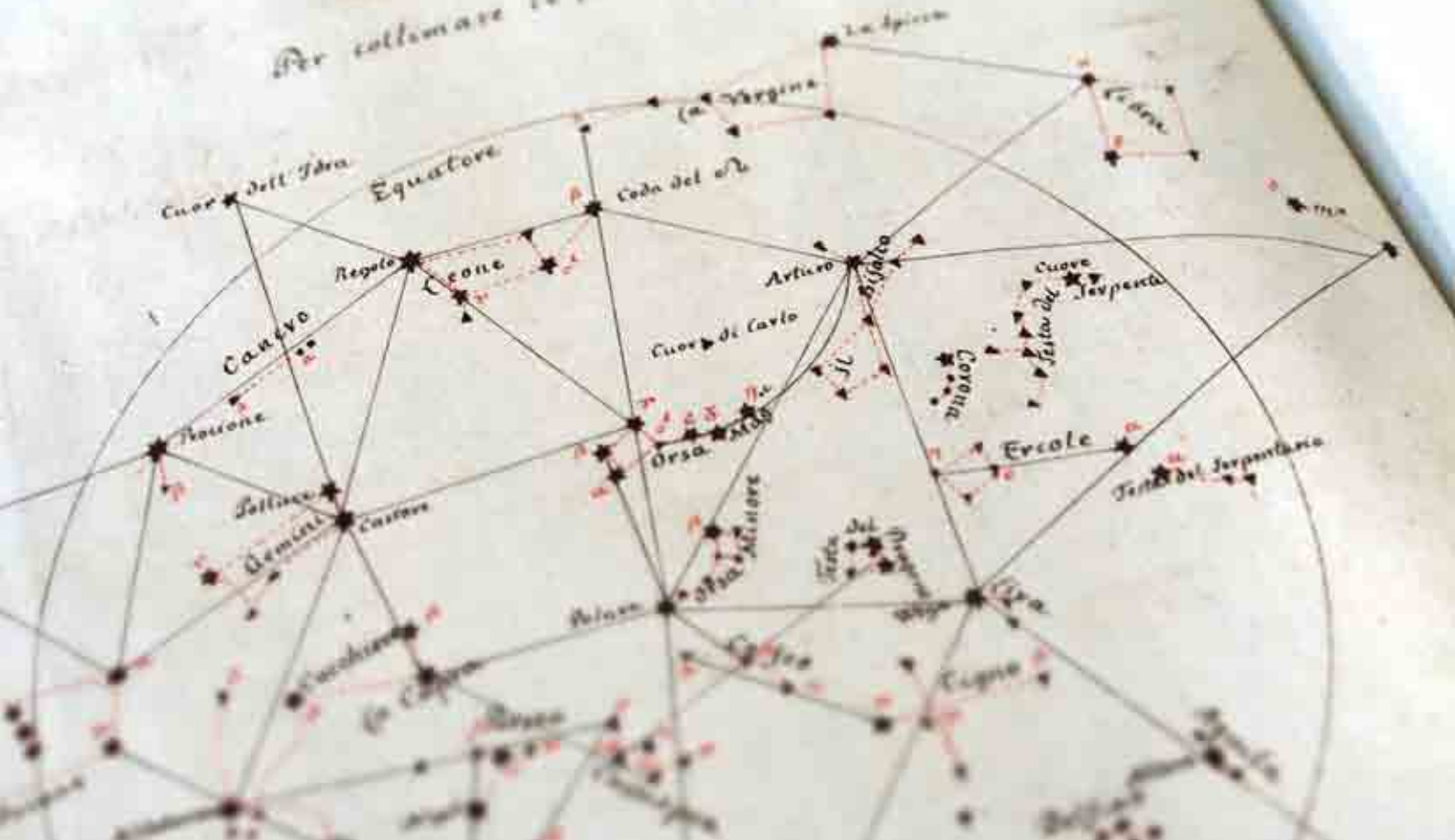
**Marum, Martinus van.**
Beschreibung einer ungemein großen Elektrisier-Maschine und der damit im Teyler'schen Museum zu Haarlem angestellten Versuche. Aus dem Holländischen übersetzt. (with:) Beilage zu der Beschreibung der Elektrisier-Maschine. (with:) Erste Fortsetzung. 2 vols. and a supplement.- Leipzig, Schwickert, 1786 - 1788. (2), VIII, 42 pp.; 4; VIII, 72 pp. with 17 (of which 7 folded) partly hand-coloured engraved plates. Contemporary blue stiff wrapper, restored, in modern box. 4to (270 x 220 mm). Uncut copy with two old stamps on title, slightly browned and spotted, else fine.



Ekelöf 531: „At the Teyler's Museum, van Marum installed what was probably the largest electricity machine in the 18th century. It is still at the museum." Engelmann 238. Poggendorff II, 69. Ronalds 331; Dibner, Early electric machines, pp. 43-49; DSB IX, pp. 151-153. First German translation of Marum's description of his huge electric machine, including the rare and very large and famous plate of the electrostatic generator built by John Cuthbertson. „In 1784 Van Marum was appointed director of Teyler's cabinet of curiosities and the library in Haarlem. ... soon he obtained a large electrical machine made under his supervision by John Cuthbertson of Amsterdam. Its disks had a diameter of sixty-five inches, the largest possible at the time. Van Marum thought that results obtained with such enormous discharges were bound to bring order to the chaos of concepts about the mysterious ‚electrical matter'. He described the experiments with this machine and great battery of Leyden jars in three volumes of Verhandelinge uitgegeven door Teyler's tweede genootschap (1785, 1787, 1795)." (DSB). The present work contains the German translation of the descriptions of the experiments with the largest electrostatic generator of the 18th century. The engraved plates show the enormous machine, its functioning and conducted experiments. The 8 colored plates in the second part illustrate the calculations of various metals and binary alloys. „These experiments were greatly admired and repeated all over Europe ... Van Marum concluded that Franklin was correct in his theory of a single electric fluid ... Volta also greatly admired van Marum's work..." (DSB). The large electrostatic generator (Dutch: Van Marum electriseermachine) was and is a large handcrafted electromechanical instrument designed by Martin van Marum and built by John Cuthbertson in 1784 for the Teylers Museum in Haarlem, where it forms the centerpiece of the instrument room. The concept of an electrostatic generator was new, and the battery (array) of leiden jars was the largest ever built. The two glass disks of the generator are 1.65 meters in diameter, and the machine is capable of generating a potential of 330,000 volts. Martin(us) van Marum (1750-1837), a dutch physician, inventor, scientist and teacher, studied medicine and philosophy in Groningen. Among other noteworthy undertakings Van Marum introduced modern chemistry after the theories of Lavoisier into the Netherlands. He became famous for his demonstrations with instruments, most notable the large electricity machine, to show statical electricity while curator of the Teyler Museum. The instrument was not new, but it was Van Marum's dream to create a larger version, and he applied to the Teylers Stichting in 1783 for funding to create such a large instrument in the hope that it would add a valuable contribution to the science of electricity. On April 11 of that year his request was granted, and on May 7 Cuthbertson was employed who finished the device a year later and it was proudly installed on Christmas Eve. The machine performed above expectations and was only modified a few times to prevent leaks of the static charge. The study of electricity leakage led to many insights in the study of electricity. The machine was last modified in 1791. For the friction, cushions were used as an improvement over the mercury bath used in the earlier model. Van Marum himself became curator of the physics cabinet at Teylers in the same year the instrument was ordered to be made. He used it again and again in laboratory lectures to the public and continued to make excursions with a smaller model, which he finally sold to the museum for 120 guilders in 1790. Fine.

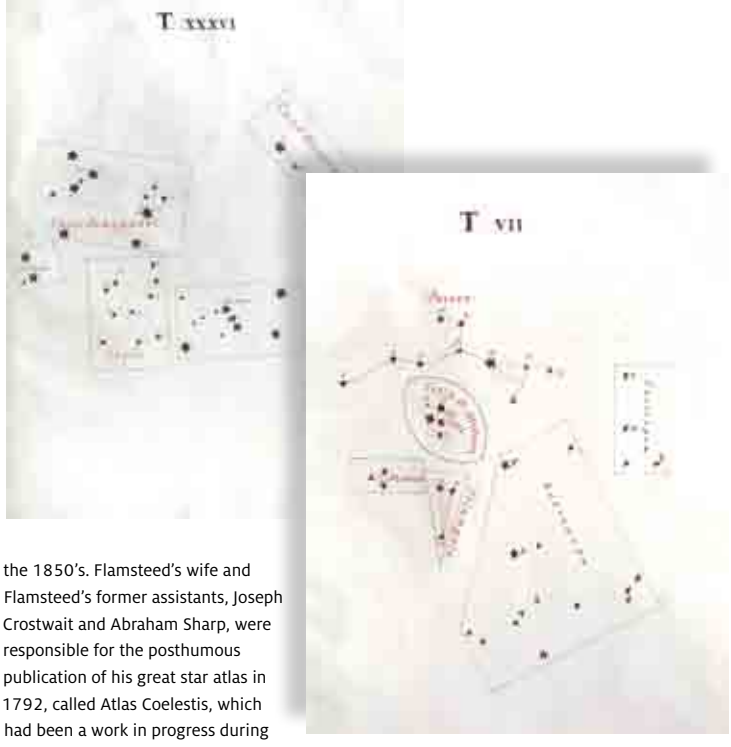
# PLANISFERO

Per collimare le principali Stelle



# Star Map

**Trecco, Giovanni Battista; Forestani, Giambattista.**
Modo di conoscere le Costellazioni in Cielo. Anno MDCCCIX (1809). Italian manuscript in elegant italic script on strong paper. Vicenza, (1809-20). 6 nn. pp. (incl. title-page, dedication, introduction and planisphere: „planisfero celeste"), XXXIX plates drawn in red and black ink, with descriptive text, partly also recto and 4 nn. pp. content/table, 3 pp. blank. Contemporary half calf binding, spine on five raised bands, morocco lettering piece („Costellazioni"). Folio (355 x 240 mm).




Fine condition. Unpublished original astronomical manuscript star atlas, finely illustrated, charting the actual positions of the stars, rather than presenting constellation figures with the stars filled in at random (similar to Piccolomini's approach of 1540). It was not before Charles Dien's Uranographia of 1830 that the traditional constellation figures are not given at all in a celestial atlas; instead, major stars are joined to produce simple geometrical shapes as here. Dedicated by the author to „Nob. Mr Benedict de Giuliani, Intendant of Finance, Paderno" and dated at the end of the dedication „Vicenza 29 April 1820". It contains the detailed depiction of the XXXIX constellations of the northern hemisphere, drawn in brown and red ink, and described in the parallel text (recto and verso) with no traditional constellation figures drawn. A very unusual approach in 1809. Like the author, G. Forestani describes in his dedicatory, the material for this manuscript atlas was assembled in 1809 by his uncle, Giovanni Battista Trecco (1747-1830) based on Fortin's revision of Flamsteed's celestial atlas (1776). Giovanni Battista Trecco from Vicenza, was an agronomist, engraver, known writer and inventor. He wrote works on earthware (Majolica), linen (textile) and a work on alphabets which covers the design principles for capital letters of any size, the design of inscriptions, and the transfer of design to surface. In 1779 he invented a large and sophisticated press that could be used to print even imperial leaves and which was later built by Christopher Dalley. In Italy there was no separate publishing tradition with astronomical atlases. Giovanni Maria Cassini (1745 – 1824) published in 1792 his celestial globe gores, otherwise there was no atlas published in Italy after Flamsteed's atlas and before the 1850's. Flamsteed's wife and Flamsteed's former assistants, Joseph Crostwait and Abraham Sharp, were responsible for the posthumous publication of his great star atlas in 1792, called Atlas Coelestis, which had been a work in progress during his lifetime. When it appeared, it was the largest star atlas ever published, containng more stars than the atlases of Bayer and Hevelius, it used a very detailed grid system and its stellar positions were accurately based on Flamsteed's exceptional star catalog. The individual constellations were depicted in 25 maps using geocentric orientation. A major drawback of Flamsteed's atlas was the large size of the maps, which made them unwieldy to use during telescopic observations. Jean Fortin, an artisan and globe maker for the French king, produced a revised edition of Flamsteed's atlas which was very successful in France (1776, 1795). Both used smaller reengravings of Flamsteed's plates, which were about one third of the original size. Johann Bode published a German version of Fortin's atlas Vorstellung der Gestirne, where he made a number of improvements to the French version. (Kanas, 173 ff.). On G. B. Trecco: see Sara Balbitu, La biblioteca ritrovata: il fondo libraio dell' Accademia di Agricoltura di Vicenza; Giornale Enciclopedico, tomo II, febbraio 1779, pp.87-88.

# Modern Art

**Documenta III.**
Collection of 74 original photographs of sculptures by known artists exhibited at Documenta III from June to October 1964, 2 photo negatives, 5 pieces of press information, 6 press clippings and approx. 25 manuscript pages relating to Documenta III. The present original documents comprise multi-page press releases on the history, organization, financing and buildings of the Documenta III, as well as a transcript of the opening address. Included are 6 press documents with reports about the show from relevant newspapers (Süddeutsche Zeitung, FAZ, Züricher and Stuttgarter Zeitung). Fine.

Well-kept and unique collection relating to art presented at documenta III in summer 1964. There are 74 impressive black and white photographs (a few duplicates and 2 negatives, partly stamped by studio of Eberhard Seifert, Stuttgart), of sculptures of important artists such as Calder, Moore, Arp, Chillida, Marini and Pomodoro, 31 of which are mounted on manuscript pages. The third documents took place from 27 June – 5 October 1964 with 361 artists like Robert Adams, Horst Antes, Hans Arp, Francis Bacon, Max Beckmann, Georges Braque, Calder, Chagall, Chillida, de Chirico, Corinth, Dix, Dubuffet, Duchamp, Dufy, Ensor, Max Ernst, Giacometti, van Gogh, Grosz, Arne Jacobsen, Jasper Johns, Asger Jorn, Kandinsky, Klee, Klimt, Mack, Matisse, Mies van der Rohe, Mondrian, Mooere, Morandi, Picasso, Piene, Jackson Pollock, Rauschenberg, Redon, Schiele, Schwitters, Soutine, Stankowski, Toulouse-Lautrec, Uecker, Vasarely… and others showing 1450 works to 200,000 visitors. Documenta is an exhibition of modern and contemporary art which takes place every five years in Kassel, Germany. It was founded by artist, teacher and curator Arnold Bode in 1955 as part of the Federal Horti-cultural Show which took place in Kassel at that time, and was an attempt to bring Germany up to speed with modern art, both banishing and repressing the cultural darkness of the Nazi. This first documenta featured many artists who are generally considered to have had a significant influence on modern art (such as Picasso and Knadinsky). The first exhibition centered less on „contemporary art", that is art after 1945, instead, Bode rather wanted to show the public the works of those artists which had been known as „Entartete Kunst" in Germany during the Nazi era. Therefore, abstract art, in particular the abstract paintings of the 1920s and 1930s were the focus of interest in this exhibition. Over time, the focus shifted to contemporary art, also shown here. At first, the show was limited on works from Europe, but it soon covered works of artists from the Americas, Africa and Asia.

# Photographer's Business

**Bosch, Otto van.**
Photographie van Bosch. Ateliers für Photogaphie, Malerei, Vergrösserungen jeden Genres, Crayons, Miniatures etc. Vornehme künstlerische Ausführung aller auf dem Gebiete der Photographie und Malerei vorkommenden Arbeiten. Specialität: Kinder-Aufnahmen. Frankfurt a. M. Kaiserstrasse 34, privately published ca 1885). 17 leaves, three of them each with two mounted original photographs (examples of portraits). Green cloth richly gilt. Patterned gilt endpapers. All edges gilt. Oblong folio (375 x 310 mm).

Cf. Voignier, Répertoire des photographes de France p. 245 (for the Paris business). Very rare example of a lavishly produced trade catalogue of a photographer's business specialized in children portraiture with examples of its work and 14 photographic interior and exterior views of the studio in Frankfurt am Main, Kaiserstrasse 34. Six original mounted photographs with portraits of women, children and men in carefully arranged and decorated studio settings. Otto van Bosch (18?? – 1895) was a German portrait and royal court photographer. He was active at least from 1868 onwards when he got a price medal for participating in the second photographic exhibition in Frankfurt. He owned two studios, both known as „van Bosch" one in Frankfurt am Main (1860s-1890s), the other in Paris, 35 boulevard des Capucines (1880-1887). This studio was taken over in 1888 by Paul Boyer, who was active until ca 1909. A fine copy.


# From Krakatao to Munch's Scream to Wilson's Cloud Chamber

**Kiessling, Johann.**
Untersuchungen über Dämmerungserscheinungen zur Erklärung der nach dem Krakatau - Ausbruch beobachteten athmosphärisch - optischen Störung. Mit 9 Farbendrucktafeln nach Aquarellen von Pechual-Loesche, 4 Karten und 8 Holzschnitten.- Hamburg; Leipzig: Voss, 1888. Quarto. VI, 172 pp. with 9 chromolithographed plates and 4 maps. Red embossed publisher cloth, spine with traces of removed stamps, but overall fine copy.

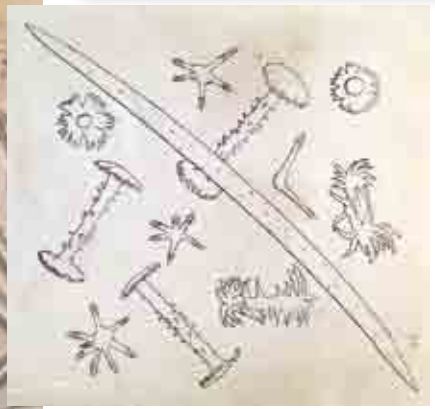
Rare first edition with magnificant chromolithographs by Eduard Pechuel-Loesche showing the sensational twilights after the Krakatao eruption, which also inspired Edvard Munch's famous The Scream.

Johann Kiessling (1839–1905) studied the sensational twilights that followed the eruption of Krakatoa (1883) and looked for their physical explanation. He believed that the cause of the extraordinary optical appea-rances essentially lay in diffraction through particles in the condensation and dust clouds which, following the eruption of the volcano, reached high strata in the atmosphere and travelled around the globe. Research concerning the generation of fog in the atmosphere was greatly forwarded by Kiessling's ideas and experiments. The studies of C. T. R. Wilson, F.R.S., which led to the construction of his cloud chamber and its use in nuclear physics, were strongly influenced by Kiessling's work. The fine chromolithographed plates are by Moritz Eduard Pechuël - Loesche (1840–1913), a German naturalist, geographer, ethnologist, painter, traveler, author, plant collector and Professor of Geography in Jena and Erlangen.- Lit.: Wilfried Schröder & Karl-Heinrich Wiederkehr. Johann Kiessling, the Krakatoa Event and the Development of Atmospheric Optics after 1883. in: Notes and Records of the Royal Society of London, Vol. 54, No. 2 (May, 2000), pp. 249-258.

## Structures

**Potts, Edward.**
Photoalbum with micro photographs and drawings of fresh water sponges. (Philadelphia (?), ca 1887). 35 albumen photomicrographs (one loosely laid in), 18 photographs of drawings of microscopic details captioned in Latin and signed by the photographers and artists. Mounted variously to 39 unnumb. leaves including a portrait of the seated Mr. Potts. The photographers were S. Fisher Corlies, Joseph Cheyney, John Carbutt and W. H. Walmsley; the artists were Dr. Charles de Lannoy and S. G. Foulke. Cont. cloth. Oblong 4to (285 x 238 mm).

**– Together with: Printed papers and manuscripts.** I. A manuscript essay titled "Contributions towards a synopsis of the American forms of fresh water sponges" probably written by Edward Potts. Seven loose folio leaves, folded. Tears in some folds. II. A manuscript essay in German titled 'Diagnosen der Spongilliden Europas ...' (= diagnosis of fresh water sponges of Europe) by professor Frantisek Vejdowskj (1849-1907), a renowned zoologist and expert on sponges from Prague. 8 leaves. Accompanied by a letter from Vejdowskj announcing his essay to Potts. 1 leaf. - For a list of his published works cf. Nissen ZBI p. 417. III. 4 leaves of the 'Microscope' (pp. 51-62, omitting pp. 55-58) with an article titled "A new fresh water sponge" by Henry Mills with one manuscript correction. IV. A printed review of a "Report upon some fresh water sponges" by Edward Potts. 2 leaves. An interesting and important group of materials and a unique survival. Potts was the author of 'Fresh water sponges, a monograph' published by the Academy of Natural Sciences in Philadelphia in 1887. The Edward Potts collection of Porifera (Spongillidae) is still housed in the General Invertebrates Collection in the Academy of Natural Sciences in Philadelphia.



# Zugspitze

**Johannes, Bernhard; Bekert, Max (photographers)**
Erinnerung an die Zugspitze. Original-Aufnahmen und Verlag von B. Johannes. Partenkirchen-Garmisch. (Garmisch-Partenkirchen, B. Johannes, no date, but around 1901) square-folio (350 x 265 mm). 12 photographs in heliogravure, all titled. Green half cloth folder with printed title on cover, bookseller ticket of „B. Johannes" on inner front cover. Boards: 335 x 248 mm, image size around: 210 x 150 mm. One corner little bumped, else fine. One plate little stocked.

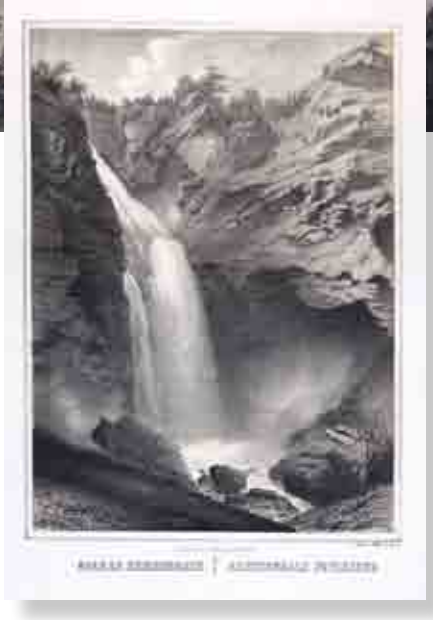
**Rarissimo of alpine literature, no copy found in libraries.**

Heliogravure images of the Zugspitze made by Obernetter in Munich after photographs by Bernhard Johannes (1846-1899) and Max Bekert (fl. 1900), both photographers for the Bavarian court. In 1869 Bernhard Johannes opened the first photographer's shop in Partenkirchen which he operated until 1886 when his brother-in-law, Max Bekert, took over the shop. Johannes operated further on from a shop in Meran. He was a reknowned photographer of the Alpine scenery, landscape and of the castles in Southern Tyrole. In 1878 he published a portfolio Die Burgen von Tyrol with photographs of these castles. The Zugspitze, at 2,962 m above sea level, is the highest peak of the Wetterstein Mountains as well as the highest mountain in Germany. It lies south of the town of Garmisch-Partenkirchen, and the border between Germany and Austria runs over its western summit. „Der Fotograf mit der größten internationalen Ausstrahlung in Meran war zweifellos Bernhard Johannes (1846–1899). Er war 1874 als Hoffotograf aus Partenkirchen auf Schloss Tirol. Bei einem weiteren Besuch zehn Jahre später bezeichnete er sich als k. k. Hoffotograf. Ab 1883 wechselte auch er seinen Wohnsitz, zog nach Meran und ließ sich hier eine Villa mit Fotoatelier errichten. Bernhard Johannes hatte sich als Hochgebirgsfotograf einen Namen gemacht und dokumentierte in den 1880er und 1890er Jahren neben seiner Porträttätigkeit im Studio systematisch die Kulturlandschaft Südtirols."

Lit.: Heinz Gebhardt, Königlich Bayerische Photographie, Verlag Laterna magica Joachim F. Richter, Mün-chen 1978; Arno Singer in: Von der Vergänglichkeit der Bilder – Schloss Tirol in der Fotografie, abgedruckt im Katalog Gruß von Schloss Tirol – Saluti da Castel Tirolo, historische Fotografien und Ansichtskarten, hg. durch das Südtiroler Landesmuseum Schloss Tirol, 2003, Bd. 1, 21-36

# Early Photography

**Möllinger, Franziska.**
Daguerrotypirte (!) Ansichten der Hauptstädte und der schönsten Gegenden der Schweiz. Vues daguerréotypées des villes capitales de la Suisse ainsi que des contrées les plus interéssantes de ce pays. (Solothurn, privately published 1844-1845). A set of four toned lithographed plates with views after daguerreotypes by Franziska Möllinger, lithogr. by J. F. Wagner. Image size ca 280 x 240 mm – sheet size ca 430 x 350 mm. Loosely contained in publisher's printed blue wrappers. Oblong-folio (440 x 350 mm). Back wrapper with loss to one corner.



Included are the following views: 1. Unterseen. 2. Oberer Reichenbach. 3. Giessbach. 4. Interlaken. Not in Lonchamp and Roosens/Salu. Cf. Gernsheim in „Photographie in der Schweiz von 1840 bis heute" p. 54 ff. Slightly spotted mostly confined to margins. All views with German and French captions. Only 15 (some bibliographies mention 16) plates appeared in this series out of an intended total of 120, but lack of demand, however, soon led to a discontinuation of this publication. All the views had been photographed by Franziska Möllinger (1817-1880), a Swiss photographer and publisher. "Zwar kündigte Sie an, ihr Tafelwerk werde in seiner Abbildungstreue die durchschnittlichen, auf Zeichnungen zurückgehenden Ansichten weit übertreffen, … aber ihr Werk fand nicht den gewünschten Anklang. … Die von J. F. Wagner aus Bern angefertigten Lithographien sind durchaus gut, erreichen allerdings nicht die Qualität der Kupferstiche in Lerebours' Excursions Daguerriennes" (Gernsheim, Geschichte der Photographie p. 158). An important publication in the history of photography in Switzerland, an early and for Switzerland a first time undertaking to publish original photographs with views by means of lithographic reproduction. For a lengthy discussion of such publications with views based on reproduced photographs cf. Roswitha Neu-Kock: Stumme Zeugen. Architekturphotographie und Stadtbilddokumentation im 19. Jahrhundert. In: Katalog Alles Wahrheit ! Alles Lüge ! Photographie und Wirklichkeit im 19. Jahrhundert. Die Sammlung Robert Lebeck, pp. 165-174 and especially p. 167. The only preserved original daguerreotype, a view of the Thun Castle from 1844, is a significant document of the early history of Swiss photography.

# A Superior Nature Printing Manuscript

**Margaret Gatty; attr.**
[Nature Printed Ferns, Leaves of Trees and Plants] [= title on spine]. Anonymous manuscript with 189 nature prints of plants probably Sheffield, mid 19th century. Large folio (ca. 430 x 275 mm). 13 blank leaves, 189 nature prints on facing leaves (= both sides of leaves, only the upper side for the 1st nature print) and 15 blank leaves. 19th-century green half morocco by Townsend, gilt titled spine on five raise bands, cover with some faint discoloring due to wetness, occasionally minor spottin marbled endpapers, gilt edges. Ex Libris: Francis Patrick Smith of Barnes Hall on inner front cover. No written commentary or printed word, a very nice copy indeed.

A unique and beautiful collection of nature printed ferns, leaves of trees and other plants, all printed in green and finished by hand without any written identification of the artist. The artist is most probably Margaret Gatty née Scott (1809–1873), an English children's author and writer on marine biology. Gatty's enthusiasm for the study of seaweeds and marine life led to the publication of „British Sea-weeds", a popular introduction to the subject, in 1863. This detailed book, which included eighty colour plates, benefited from her correspondence with William Harvey and George Johnston, a surgeon who gained a reputation as an outstanding botanist. „British Seaweeds" was a remarkably popular work which remained an important source for professional and amateur algologists for decades to come and established Gatty's credentials in science. "Gatty's British Sea-Weeds will forever remain an important milestone in the history of the popularization of science; but her carefully crafted and strategically planned stories for children are at least as important a legacy to the construction of scientific knowledge in the 19th cent." (AR in: Dict. 19th cent. British Scient., II, 761-64).- Provenance: Armorial book-plate of **Francis Patrick Smith**, with motto: „Staviter sed fortiter" (Barnes Hall, near Sheffield) (1835–1919) was a lawyer and landowner who married Margaret Gatty's oldest daughter Madge (also a Margarete). (see: Fairbairn's Book of Crests, 1905 ed.) We think that Margaret Gatty was the artist and has given the book to her eldest daughter. - Lit.: Blunt, Wilfred, rev. by Stearn, William T. The Art of Botanical Illustration. Woodbridge, 1994. pp. 158. Boyd, Peter D. A. "Pteridomania: the Victorian passion for ferns." Antique Collecting 28, 6, 9-12. 1993, rev. 2 January 2002; Cushing, Stanley Ellis. "50 Books Plus Two: A Special Collections Report." Library of the Boston Athanaeum. 13 August 2001; "The Plant Collection: Historical Walk" Chelsea Physic Garden; R. Cave, Impressions of nature (2010).

# Natural History Collection

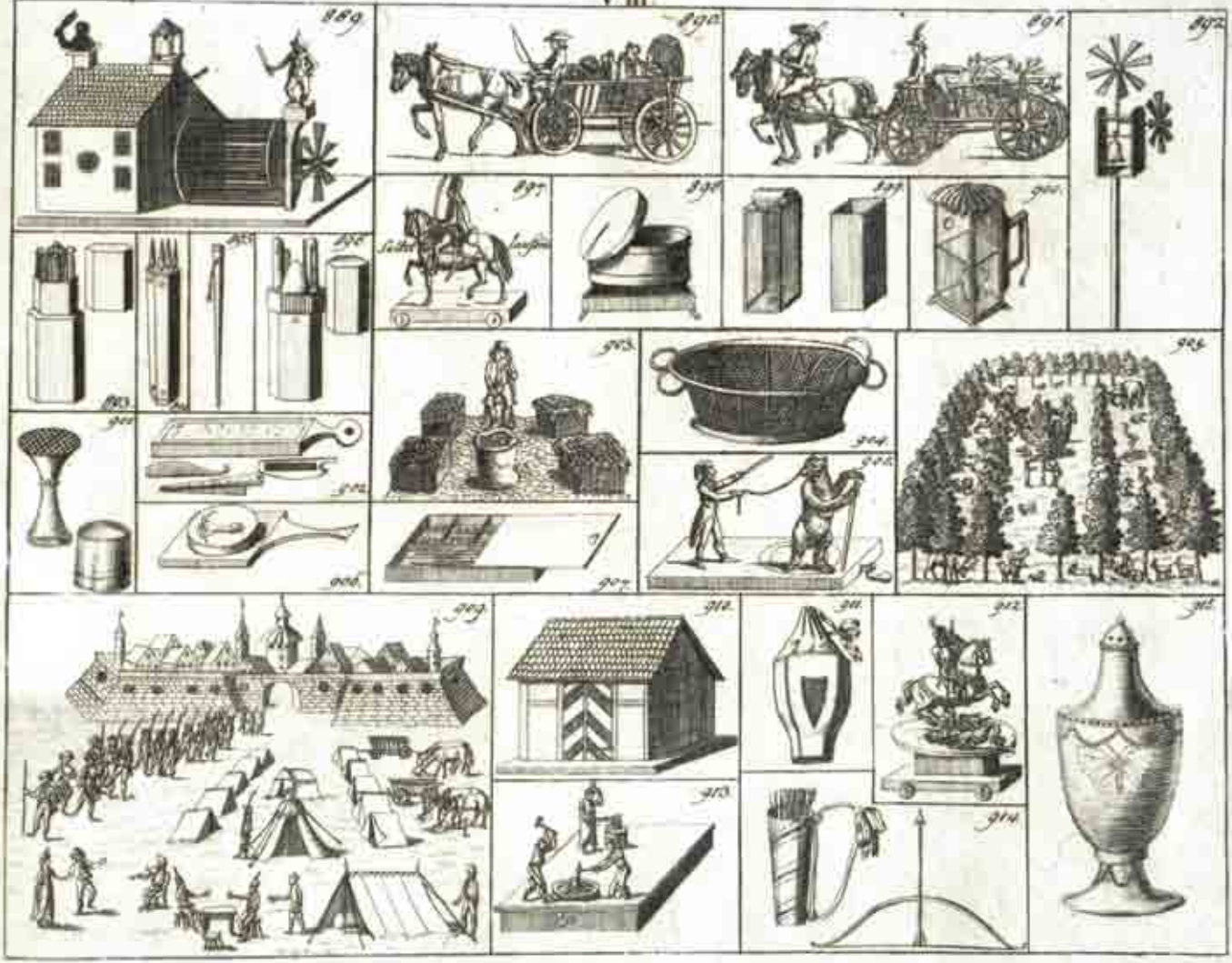
**Populaere Zoologie** oder Beschreibung und Abbildung des aeussern und innern Baues derjenigen Thiere deren naehere Kenntniss allgemein nützlich ist. Nürnberg, Frauenholzische Kunsthandlung 1802.(2), IV, 138 pages and 60 hand colored engraved plates by Johann Carl Bock after Johann Daniel Meyer and Johann Eberhard Ihle (1727-1814; plates 2-5, 9 and 17) and C. Reinhart (plate 40). Contemporary mottled calf, gilt spine and label. Folio (460 x 315 mm). Spine-ends and corners repaired. Title with a tiny stamp of a private library. Manuscript inked ownership entry on front flying endpaper. A clean and broadmargined copy on thick wove paper, the plates in a superb contemporary colouring.

First published in 1793 with only 39 plates, this is an enlarged and abridged edition of this curious popular zoology with impressive & finely hand-colored engravings, partly copied from the plates of Johann Daniel Meyer's Angenehmen und nützlichen Zeitvertreib of 1748–1756, partly newly invented by Ihle and Reinhart. The publisher Frauenholz took over the plates from the property of Johann Daniel Meyer and reused them. The engraver and painter had used Christoph Jakob Trew's collection as well as the collection of Altdorf University near Nuremberg. The text was written by Johann Leonhard Huth. Early modern European naturalists relied upon third-person accounts of animals, referring to texts rather than observation to inspire their depictions of animals. They utilized ancient and contemporary sources alike. Early modern works contain mythical beasts alongside real animals; the fantastic is intermingled with the realistic. Turning away from fantasy, naturalists of the seventeenth and eighteenth centuries began to utilize comparative anatomy to better understand animals. Eighteenth-century German engraver Meyer, in Vorstellungen allerley Thiere mit ihren Gerippen (1752), presents over 100 animals in this colorful, yet macabre fashion: the sceleton on a bust and the animal made by the taxodermist above (often in landscape setting) as probably presented in a lot of contemporary natural history cabinets, might well be Meyer's own collection. Meyer also worked as a miniature painter, and his remarkable skill is apparent in the detail of his anatomical engravings. - Nissen, ZBI 4743. Ludwig, Nürnberger naturgeschichtliche Malerei 315 (for Bock), 338 (for Ihle) and 358 (for Meyer and Reinhart). "Die Kupferstiche im Angenehmen und nützlichen Zeitvertreib gehören zu den kuriosesten gedruckten Tierdarstellungen des 18. Jahrhunderts. Auf den Tafeln sind oben die 'lebenden' Tiere dargestellt und unten auf Holzkonsolen deren Skelette, meist in den der 'Lebendigen' angepassten Stellungen. Meyer besass selbst eine kleine Naturaliensammlung, malte aber überwiegend in der Nürnberger Stadtbibliothek, der Alt-dorfer Universität und der Sammlung des Nürnberger Arztes Christoph Jakob Trew. ... Vorzeichnungen Meyers befanden sich noch 1822 in der Sammlung der Nürnberger Patrizierfamilie von Löffelholz und wurden 1823 versteigert" (Heidrun Ludwig, Nürnberger naturgeschichtliche Malerei im 17. und 18. Jahrhundert S. 273). Jean Frederic Frauenholz (1758–1822) was a German art collector, art dealer and publisher in Nuremberg. He was an important figure in the art trade of his time and „the soul of the Nuremberg art life". In 1783 he received the citizenship of Nuremberg and in 1787 he bought the estate of the Nuremberg engraver Johann Adam Schweickart (1722–1787. After 1790 he founded an art dealer shop in the house of his former teacher, a publishing house and also carried out numerous art auctions until 1802.

# Wunderkammer

**Rumphius, Georgius Everhardus.**
Thesaurus imaginum piscium testaceorum; … ut et cochlearum; quibus accedunt conchylia, … denique mineralia; …. The Hague, Pieter de Hondt 1739. With an engraved title-page drawn by Jan Goeree (an elaborate architectural interior flanked by statues of a female figure with mural crown and key (representing Amsterdam ?) and Neptune, showing shellfish, crabs, being brought to market, with more than a dozen figures from European and Ottoman antiquity, and garlands and masks constructed from shells; an engraved portrait of the author with shellfish, coral and other specimens; letterpress title-page in red and black with De Hondts engraved device drawn by Bernard Picart; 60 numbered engraved plates (I-LX) with hundreds of figures drawn by Maria Sibylla Merian, coloured in an early hand. Contemporary sprinkled calf, rebacked with a gold-tooled spine and red morocco label. Recased. Folio (442 x 265 mm).

Wood, 546. BMC NH 1766. Not in Dean and Westwood Satchell. Second Latin edition of a beautiful pictorial record of one of the finest erly collections of East India marine specimens, with scientifically accurate engravings drawn by Maria Sybilla Merian (1647–1717) apparently in the year of the death of the owner Georg Everard Rumph (1627/28–1702). The book shows crustaceans, sea urchins, sand-dollars, starfish, sellfish, barnacles and coral along with crystals, minerals, amber, fossils. – Rumph, a German physician and naturalist, worked for the Dutch East India Company (VOC) from 1652 to his death, mostly on Ambon in the Moluccas. The illustrations never bore Merian's name (only those of the engravers Andries van Buysen, Jacobus de Later, J. Deur and J. Lamsvelt) but she mentioned them in a 1702 letter and her drawings survived in St. Petersburg. Marginal tear in plate XLIX, wholly untrimmed, preserving all deckles. Generous margins with minor foxing and a few brown spots.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# Small Mechanical Machines

**Bestelmeier, Georg Hieronimus.**
Magazin von verschiedenen Kunst- und anderen nuezlichen Sachen, zur lehrreichen und angenehmen Unterhaltung der Jugend, als auch für Liebhaber der Kuenste und Wissenschaften, welche Stuecke meistens vorraethig zu finden. Neue verbesserte Auflage. Instalments 1-9 in one volume. Nürnberg, Bestelmeier 1807 (parts 1-8) and 1805 (9. part) . With altogether 78 engraved plates with 1403 (recte 1214) illustrations. 10, 15, 16, 12, 12, 15, 20, 12, 14 pages. Cont. marbled boards, publisher's printed orange label to front cover with a printed date 1808. Oblong- 4to (248 x 200 mm). Covers rubbed, extremeties worn. Cont. ink manuscript paper label to spine.

Cf. Monschein, Aufklaerung p. 14; Rammensee p. 155. Stauss, Frühe Spielwelten pp. 83-108, especially pp. 87-89 for the printing history of the catalogue. Second edition of the complete catalogue in 9 parts. The first edition of the complete catalogue in 1803 with only 8 parts, the ninth part being published not before 1805. Starting in 1793 Bestelmeier issued 8 separate parts until 1801. Around 1800 and for more than 20 years to follow Bestelmeier's catalogues were the only illustrated toy catalogues worldwide. Splendidly illustrated catalogue of this famous Nuremberg retail dealer and mail-order business in children's toys, games, optical and physical instruments, puppets, magic boxes, devices and games. Complete with 78 plates, as mentioned on title of the last part, variant plate numbers in other copies are due to the publishing habits of Bestelmeier "Bestelmeier hat seine Kataloge offenbar jeweils geändert, um neuen Bedürfnissen der Käufer gerecht zu werden" (Monschein). Plates bound in at the end. A few marginal spots to plates, one plate with short tear in front margin, slight browning to a few text-leaves. A nice copy and a scarce survivor.

シェクヘデスシボラク
Argynnis laodice Pall.

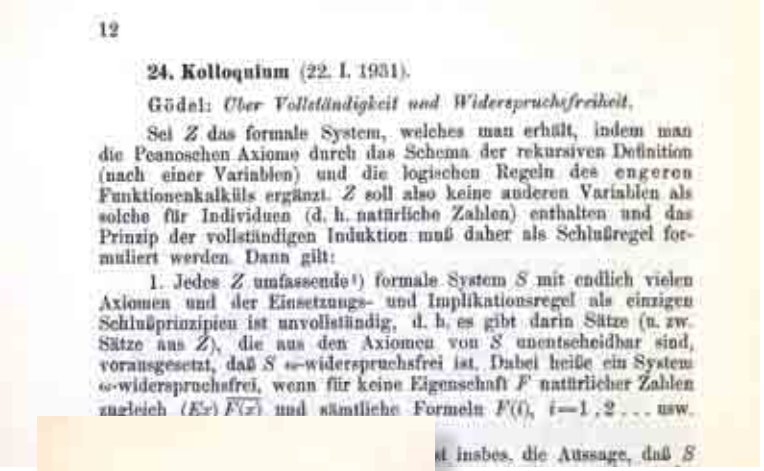
ヒラダマダラテウキウラ
Danais vulgaris Butl.

フタキマヤ
Gonopteryx Rhamni. L.

# Pleasure of Collecting

**Nature-printed Butterflies.**
A collection of ca 120 specimens of nature-printed butterflies on 25 white cardboards, privately arranged in various ways on the mounts. The butterflies are partly on printed (post) cards with titles in English and Japanese, coming from Formosa and sold as cards by the Nawa Research Institute, Gifu and partly they are made privately and mounted within the album. (Japan, around 1910). Japanese lacquer album. Oblong 4to (310 x 380 mm). All over fine condition of a scarce survivor.

A fine privately arranged album by an english speaking tourist (probably not Mr. Pinkerton?) visiting Japan and Gifu in early in the 20th century especially the Nawa Konchu Kenkyujo (Nawa Entomological Research Center). The printed cards were made by Nawa Entomological Research Center as present and as cards to buy and send as post cards. They contained each a different butterfly (titled in english and japan) called Choga rinpun tensha hyohon (Pressed specimens of Butterflies and moths). 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 as the first insect museum in Japan. Today it houses over 300,000 specimens of 18,000 different insect species. The building that houses the museum was desig-ned by Goichi Takeda in a modern western style that was quite rare at the time built. 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: a „new" method of lepidochromy. 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. They had prefabricated albums that were filled with cards of own choice, the colophon leaf was written in keen brushstrokes and sealed. It indicates the exact date of finishing and the copy number and future owner. Thus every album would appear unique. We had these sort of albums before, but they are very rare. This album begins with these cards from the Nawa Museum mounted in, but was finished at the end with (privately? made) lepidochromy's from european or american species. Most of the specimens of the Nawa Entomological Laboratory were collected in Formosa especially in Puli. In 1906 Kiyomatsu Asakura established Asakura Kabushiki Kaisha and hired many local Taiwanese to collect butterflies for him. Some specimens were sold to Japanese entomologists (e.g. Shonen Matsumura) for research. Most specimens were sold as butterfly handicrafts to the Nawa Entomological Laboratory, Gifu Prefecture, Japan. Nawa's nature-printed butterflies are neither mentioned by Ernst Fischer in his classic survey, nor in Cave in his recent monograph.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**24. Kolloquium** (22. I. 1931).

Gödel: *Über Vollständigkeit und Widerspruchsfreiheit.*

Sei $Z$ das formale System, welches man erhält, indem man die Peanoschen Axiome durch das Schema der rekursiven Definition (nach einer Variablen) und die logischen Regeln des engeren Funktionenkalküls ergänzt. $Z$ soll also keine anderen Variablen als solche für Individuen (d. h. natürliche Zahlen) enthalten und das Prinzip der vollständigen Induktion muß daher als Schlußregel formuliert werden. Dann gilt:

1. Jedes $Z$ umfassende[1]) formale System $S$ mit endlich vielen Axiomen und der Einsetzungs- und Implikationsregel als einzigen Schlußprinzipien ist unvollständig, d. h. es gibt darin Sätze (u. zw. Sätze aus $Z$), die aus den Axiomen von $S$ unentscheidbar sind, vorausgesetzt, daß $S$ $\omega$-widerspruchsfrei ist. Dabei heiße ein System $\omega$-widerspruchsfrei, wenn für keine Eigenschaft $F$ natürlicher Zahlen zugleich $(Ex)\overline{F(x)}$ und sämtliche Formeln $F(i)$, $i=1, 2 \ldots$ usw.

insbes. die Aussage, daß $S$


ERGEBNISSE
EINES MATHEMATISCHEN
KOLLOQUIUMS

KARL MENGER

HEFT 1–5

LEIPZIG UND WIEN
FRANZ DEUTICKE

# On Completeness and Consistency

**Gödel, Kurt.**
[Thirteen papers in Ergebnisse eines mathematischen Kolloquiums, unter Mitwirkung von Kurt Gödel und Georg Nöbeling. Herausgegeben von Karl Menger. Heft 1-5]. Leipzig & Berlin: B. G. Teubner, 1931-35.

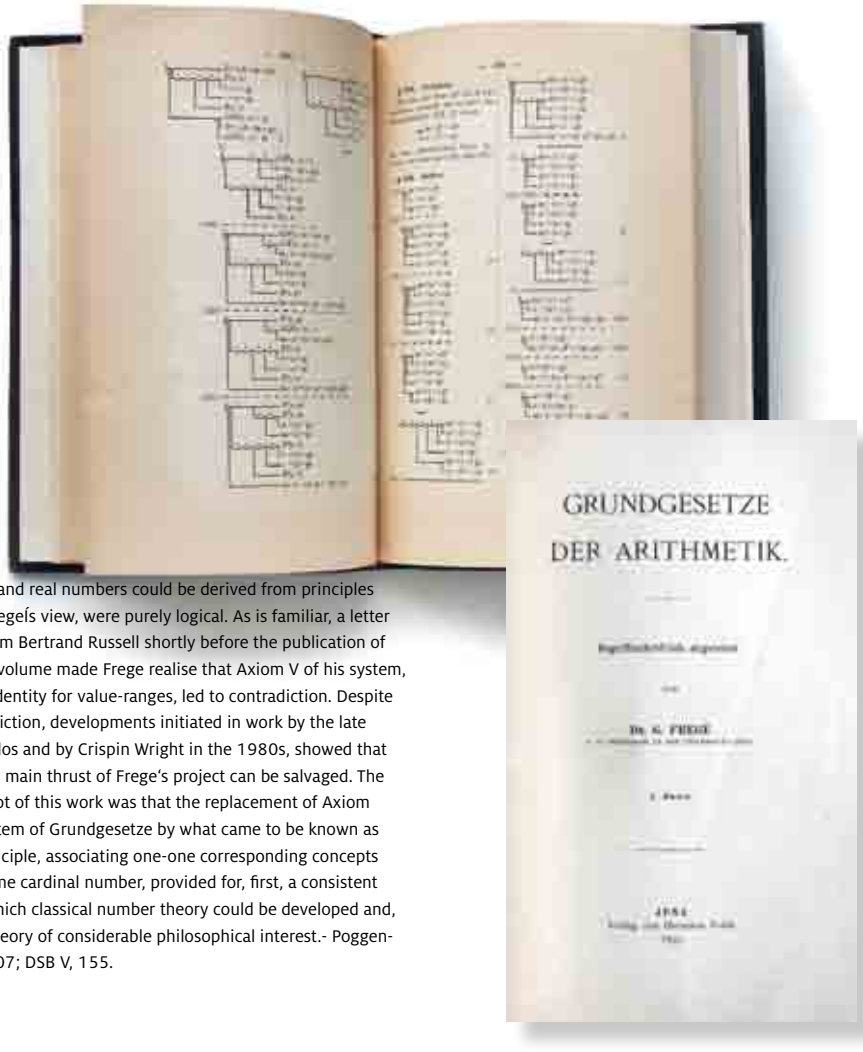
First editions, second printing in the original printed wrapper, of these rare proceedings to which Gödel contributed thirteen important papers and remarks on the foundations of logic and mathematics (see below for a complete annotated listing). First published in installments, this edition was published with the fifth installment. The most important are perhaps 'Über Vollständigkeit und Widerspruchsfreiheit' ('On completeness and consistency') in Heft 3 and 'Zur intuitionistischen Arithmetik und Zahlentheorie' ('On intuitionist arithmetic and number theory') in Heft 4. Based on the lecture at the Colloquium required for his Habilitation, in the first paper Gödel presented a different approach to his epochal incompleteness theorem, published just a few months earlier in Monatshefte für Mathematik: instead of Russell's theory of types, in the present version he used Peano's axioms for the natural numbers; this soon became the standard approach. In the second paper, Gödel proved that intuitionist mathematics is no more certain, or more consistent, than ordinary mathematics. "By invitation, in October 1929 Gödel began attending Menger's mathematics colloquium, which was modelled on the Vienna Circle. There in May 1930 he presented his dissertation results, which he had discussed with Alfred Tarski three months earlier, during the latter's visit to Vienna. From 1932 to 1936 he published numerous short articles in the proceedings of that colloquium (including his only collaborative work) and was co-editor of seven of its volumes. Gödel attended the colloquium quite regularly and participated actively in many discussions, confining his comments to brief remarks that were always stated with the greatest precision" (DSB XVII: 350).

Three further parts of the Ergebnisse were published (1935–37), but these contain only one additional paper by Gödel. They are rarely found, and were probably published in much smaller numbers than the first five parts owing to the political turmoil in Vienna which began with the failed Nazi coup in July 1934. The Vienna Colloquium ended when Menger moved to the US in 1937 to take up a position at the University of Notre Dame. There he reinstated the Colloquium; its proceedings were published as Reports of a Mathematical Colloquium (Notre Dame: University Press, 1939–48).

J. W. Dawson, The Published Work of Kurt Gödel: An Annotated Bibliography, Notre Dame Journal of Formal Logic 24 (1983), 255-84; K. Menger, Selecta Mathematica, Springer, 2002.

## Great Classic

**Frege, Gottlob.**
Grundgesetze der Arithmetik. Begriffsgeschichtlich abgeleitet. 2 parts in 1.- Jena, Hermann Pohle, 1893 - 1903. Large 8°. XXXII, 253 pp.; XVI, 265 pp. Black privately bound half calf, original wrap-pers of the second part bound with. Fine copy.




**First edition, rare.**

„His stubborn work towards his goal – the logical foundation of arithmetics – resulted in his two-volume ‚Grundgesetze der Arithmetik'" (DSB).

The importance of Frege's ideas within contemporary philosophy would be hard to exaggerate. He was, to all intents and purposes, the inventor of mathematical logic, and the influence exerted on modern philosophy of language and logic, and indeed on general epistemology, by the philosophical framework within which his technical contributions were conceived and developed has been so deep that he has a strong case to be regarded as the inventor of much of the agenda of modern analytical philosophy itself. Grundgesetze was to have been the summit of Frege's life's work – a rigorous demonstration within the system of Begriffsschrift how the fundamental laws of the classical pure mathematics of the natural and real numbers could be derived from principles which, in Fregeís view, were purely logical. As is familiar, a letter received from Bertrand Russell shortly before the publication of the second volume made Frege realise that Axiom V of his system, governing identity for value-ranges, led to contradiction. Despite this contradiction, developments initiated in work by the late George Boolos and by Crispin Wright in the 1980s, showed that much of the main thrust of Frege's project can be salvaged. The broad upshot of this work was that the replacement of Axiom V in the system of Grundgesetze by what came to be known as Hume's Principle, associating one-one corresponding concepts with the same cardinal number, provided for, first, a consistent theory in which classical number theory could be developed and, second, a theory of considerable philosophical interest.- Poggendorff IV, 1707; DSB V, 155.

# Ice Fields – The Last Adventure

**Antarctic / Gauss Expedition.**
Photographic Documentation album of the Gauss Expedition to the Antarctic. (Germany, 1901–1903). 48 vintage gelatin silver prints, each measuring approx. 110 x 155 mm. Inserted in window-mat album-boards, bound in brown cloth / canvas with embossed ornamentation and silverstamped title: Südpolar-Expedition on front cover. Most prints little buckled, some with minimal oxidation mirroring, otherwise in very good condition.

Impressive Photographic documentation of the famous Gauss Expedition (1901–1903), which was the first german expedition to Antarctica, led by arctic veteran and geology professor Erich von Drygalski (1865 - 1949) on the ship Gauss, which was named after the famous mathematician & physicist Carl Friedrich Gauss. Some images show the Kerguelen Islands where one party was stationed, the majority of the photographs show scenes on the sea and the dangerous situation when the ship was trapped in ice.

„In 1898, in response to the „antarctic fever" that had broken out amongst other European nations, the Ger-man South Polar Commission decided that a national expedition should be sent to Antarctica under Drygal-ski's leadership. Generous funding was immediately forthcoming, and instead of providing two modified ships as had been requested by Drygalski, a purpose-built ship was constructed at Bremerhaven and christened the Gauss. The expedition's objective was to first establish a scientific station on Kerguelen Island, then approach the Antarctic coast in about 90°E, where the party would overwinter. On the assumption that the vessel might be trapped in ice for long periods, and that it would be difficult to occupy and sustain a large crew, Drygalski selected only five naval officers and twenty-two crew members, the minimum required.
The Gauss departed Kerguelen on 31.1.1902 and sighted the first iceberg seven days later. The expedition entered the ice floes about 200 km from the Antarctic continent, close to what is now called Shakelton Ice Shelf. Land was sighted on 21.02.1902 in 90°E and named Kaiser Wilhelm II. Land. Drygalski had intended to establish his winter quarters on the Antarctic mainland, but after entering an opening between two ice ridges the Gauss became solidly trapped about 80 km from the coast. The Gauss remained trapped in the ice for almost a year, during which she drifted slowly to the west and further away from the coast. He rea-ched Cape Town on 09.06. 1903. There Drygalski telegrammed Berlin requesting another season in the Ant-arctic, but he was ordered to return immediately. The expedition brought back such a vast quantity of new scientific material that a final evaluation was not completed for another twenty-seven years." (Howgego, Oceans 170 ff.)

Lit.: Howgego. Encyclopedia of exploration 1850 to 1940: The Oceans, islands and polar regions. 2006


## Modernism

**Doychev, Lyubomir.**
Glutnica hora (A pack of people). Poema (poems). Cover-illustrations and text-illustrations after woodcuts by Khristo Bagrov. Sofia, self published by the author (printing house Zadruzhen Trud) 1933. (17), 18-61, (3) pages. Illustrated publisher's wrappers with title in red and black. Spine at lower end with tiny loss, front and back cover each with one knick.

Extremely scarce first and only edition, and also the first book by the renowned lyric poet, publicist and author Lyubomir Doychev (1909-1991). Doychev was born in Yambol a small provincial town in nowadays Bulgaria and spent most of his youth there. In the 1920s Yambol was also the centre of a circle of artists of the avant-garde futurism movement gathering around Kiril Krustev and the magazine „Crescendo". In 1932 Doychev published the journal „Stozher" in Sofia, next to „Novis" and „Ugari", the most progressive periodical of the second wave of Bulgarian Modernism in the early 1930s.

The elaborate and impressive design of this book is by Khristo Bagrov, who also supplied illustrations for „Stozhe". It is especially noteworthy that every single page has a different typographical design, using geometrical designs and various type faces. In addition to the geometric design elements typical of constructivist aesthetics (beams, squares, triangles and circles) there are also expressionist portraits of Cervantes, Dante, Jesus, Lermontov and Moses as well as photos of the author, the designer and the deceased sister of the author, the book dedicated to here including a lyric „Requiem". Paper evenly lightly browned, due to paper quality, else a near fine copy of a fragile and scarce book. No copy found on OCLC and KVK, only the National Library of Bulgaria seems to have a copy.

# Stained Glass Window Designs

**Adels, Friedrich Wilhelm & Heinrich.**
Collection of 37 original designs for glass windows and 12 drawings for interior design, wall paintings and stucco. Drawn and painted in different techniques, wash colour over ink, or gouache and graphite, dated from 1894 to 1937 and signed with initials or in full. Various sizes from 115 x 215 mm to 310 x 500 mm, most glued to stiff paper-mounts. Traces of use. Loose in a folder. Folio.

Fine collection of original drawings of colored glass windows designed by the Oldenburg interior designers & architects Heinrich (1871–1955) and Friedrich Wilhelm Adels (1845–1914), who we-re responsible for the design of the major hall and the interior design of the theater in Oldenburg, which they designed in 1887 resp. 1879–1881. The designs show the prevailing tastes of the period from Art Deco to more historiated (national) designs. Most of the designs are by Heinrich Adels who was specialized in „artificial glass windows", most of them are destroyed today. He had studied until 1892 in Berlin at the Königl. Kunstgewerbemuseum with H. Stiller, Otto Lessing (1846–1912) and Ernst Ewald (1836–1904) and worked then in Oldenburg with his brother.

„Ein überaus talentierter Oldenburger Künstler, der vom Ende des 19. Jahrhunderts bis Mitte des 20. Jahrhunderts in Oldenburg gelebt hat, unter anderem als Kunstmaler und Designer von Glasfenstern tätig war und sich in der Vergangenheit durch seine hervorragenden Arbeiten einen wohlklingenden Namen in Oldenburg erworben hat. ...Nur noch sehr wenige der von ihm kreierten und hergestellten bleiverglasten Fenster sind in älteren Häusern in Oldenburg zu finden. Als talentierter und gut ausgebildeter Kunstmaler nahm Heinrich Adels, der Mitglied im Oldenburger Kunstverein war, bereits vom 15.1.1893 bis 5.2.1893 an der Jubiläumsausstellung des Oldenburger Kunstvereins mit zwei Stillleben teil." (Biographies of Oldenburg artists: http://derschy.de/Biografien/A-B)

Der Elephant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