

ANTIQUARIAT
Michael Kühn

ANTIQUARIAT
BANZHAF



Senefelder's Masterpiece

Schlichtegroll, Friederich.

Turnier-Buch Herzogs Wilhelm des Vierten von Bayern von 1510 bis 1545. Nach einem gleichzeitigen Manuscript der königl[ichen] Bibliothek zu München, treu in Steindruck nachgebildet von Theobald und Clemens Senefelder mit Erklärungen begleitet von Friederich Schlichtegroll. München, 1817 – [1826]. Oblong-folio [330 x 290 mm]. IV, 60 pages and 31 leaves with letter-press text. 4 lithogr. text-leaves (illustrated title, dedication, two facsimile leaves) and 31 (3 folded) double-page lithogr. and handcoloured plates heightened in silver and gold by Theobald and Clemes Senefelder. Contemporary green morocco, spine and covers richly decorated with an ornate silver tooling. All edges silvered. A splendid copy in a very decorative contemporary binding.

Very rare first & only edition. Tournament book with spectacular handcolouring in imitation of the illumination of the original plates by Hans Ostendorfer made in 1541-1544. Incunabula of lithography in elaborate printing, published in eight installments, hardly to find or locate complete. The tournament book of Wilhelm IV., Duke of Bavaria dates to 1541 and consists of 35 parchment sheets; it depicts Duke Wilhelm in 31 tournaments from 1510 to 1524. Wilhelm initially sympathized with the Reformation but changed his mind as it grew more popular in Bavaria. In 1522 Wilhelm issued the first Bavarian religion mandate, banning the promulgation of Martin Luther's works. After an agree-

ment with Pope Clement VII in 1524 Wilhelm became a political leader of the German Counter reformation, and also suppressed the peasant uprising in South Germany in an alliance with the archbishop of Salzburg in 1525. Wilhelm was a significant collector and commissioner of art. Among other works he commissioned an important suite of paintings from various artists, including the Battle of Issus by Albrecht Altdorfer. The original of this Turnier-Buch was also stored in his "Kunst-Kammer": Winkler 717, 1-67. Dussler 256, 6b. Cf. Lipperheide Tb 6; Henker, Scherr and Stolpe. Von Senefelder zu Daumier. Die Anfänge der lithographischen Kunst no. 27. Maillinger I, 2590/91.





ARMERIA in MADRID... 172... Grand heaume de tournoi de Philippe III, XV-XVI^e siècle.



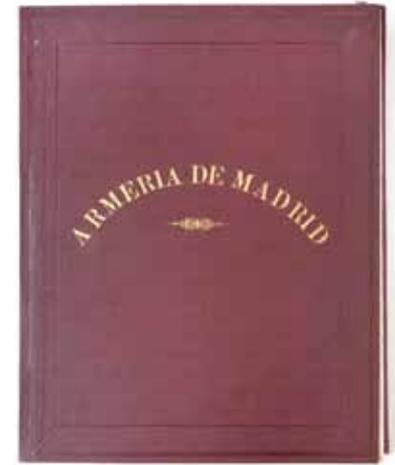
Madrid Royal Armory - the Photographer of the Queen

Laurent, J[uan].

Armeria de Madrid (gilt title to front cover).- Madrid, Laurent [ca 1864 – 1868]. 49 albumen photographs [ca 250 x 342 mm] mounted on white cardboards. All photographs with number, title, photographer's name in the negative. Loosely contained in cont. cloth portfolio with gilt title on front cover. Folio (514 x 400 mm). Minor edgewear. A fine set of excellent photographs in rich tones.

Rare. The photographs with knight's armours, and various weaponry. The explanations in French. Jean or Juan Laurent (1816- before 1892) who is a preeminent figure in the history of Spanish photography, opened a photographic studio in 1856 at Carrera de San Jeronimo in Madrid. Until the end of 1855, he worked as a „cardboard producer“ in his own factory of luxury cardboard boxes and papers. He then became one of the great photographers of nineteenth century Spain and Portugal. He photographed a vast variety of subjects including city views, architecture, historic monuments, old master paintings and local inhabitants of all social

classes. He first published his armour studies in 1864 to 1868. His output was prolific and over 11,000 negatives have been attributed to the J. Laurent studio. Through the successful commercialization of Laurent's excellent archive of photographs of historic monuments and city views, as well as through his reproductions of works of art from the Museo del Prado and the Royal Palace in Madrid, Laurent became the most important and recognizable trade photographer in 19th-century Spain.- Encyclopedia of nineteenth century photography II, 829.

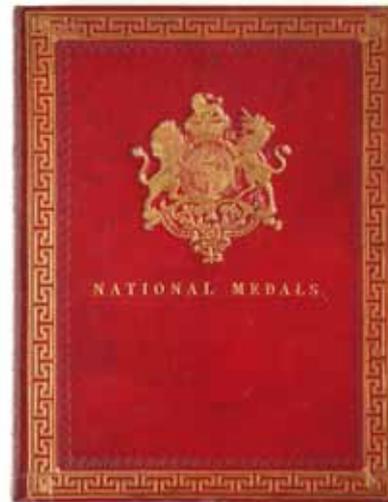




Land of Hope and Glory

Mudie, James.

Series of medals on British victories (gilt title on spine). London, James Mudie 1820. With 40 bronze medals, housed in two removable cream velvet covered trays, each tray having a housing for 20 medals and each medal location being provided with a silk lifting ribbon and a round morocco label with gilt number within gilt border relating to the number of the medal. Publisher's red morocco case imitating a book, richly gilt spine with title as above, Front lid with gilt coat-of-arm of Georg III. with gilt heading 'National Medals'. Framed by gilt Greek border on front and back cover. All edges gilt. Paste-down of front lid with silk lining. Quarto (310 mm tall x 240 mm wide and 42 mm deep). Book-case slightly rubbed, extremities worn. Contents fine.



The medals were commissioned by James Mudie as a private venture. Sets of medals being available by subscription. Medals in bronze were 10s 6d. each, or twenty Guineas for the series including an elegant case, arranged for the library or cabinet. In silver, one guinea each, or forty Guineas the series. In gold, fifteen Guineas each, or six hundred Guineas the series. The set was accompanied by a list of subscribers and a description of the medals (= lacking in this set). 40 medals were produced by the leading medallists in Britain (William Wyon, George Mills and Thomas Webb) and France (Nicolas Brenet, Etienne Jacques Dubois, La Fitte, J.J. Barre and Alexis Depaulis). They are each 41 mm in diameter, struck at Thomason's factory in Birmingham. Additionally, the Nelson medal was produced in two formats, the uniformed variant being included in the cased sets and a further medal for the Victories in

India, 1819, was produced for Mudie but not included. A number of variants exist, due to the medals being produced from a number of dies and a mule of Nelson and Wellington has been noted. Contents of the case: 1. George III Dedication 1817. 2. Settlement of the British at Bombay 1602; East India Co's Victory over the French 1804. 3. Naval Victory of the 1st of June 1794. 4. Battle of Cape St. Vincent 1791. 5. Battle of Camperdown 1797. 6. Horatio Nelson Memorial. 1805. 7. Defence of Acre 1799. 8. Arrival of the English Army in Egypt. 1801. 9. Egypt Delivered. 1801. 10. Victory Honours of Scottish Regiments. 1815. 11. Royal Military College. Presentation of Colours. 1813. 12. English Army Arrives in the Peninsula. 1808. 13. Battle of Vimiera. English Army enters Lisbon. 1808. 14. Death of Sir John Moore. 1809. 15. Passage of the Douro. 1809. 16. Battle of Talavera. 1809. 17. English Army on

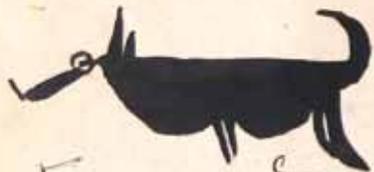
the Tagus. 1810-1811. 18. Battle of Albuera. 1811. 19. Capture of Badajoz. 1812. 20. Battle of Almaraz. 1812. 21. Battle of Salamanca. British Army enters Madrid. 1812. 22. Battle of Vitoria. 1813. 23. Battle of the Pyrenees. 1813. 24. Battle of San Sebastian. 1813. 25. Surrender of Pamplona. 1813. 26. Battle of Toulouse. 1814. 27. Peace in Europe. 1814. 28. England gives Peace to the World. 1814. 29. Treaties of Paris. 1814. 30. Visit of the Allied Sovereigns to England. 1814. 31. English Army Re-enters Hanover. 1814. 32. Flight of Napoleon from Elba; Declaration of the congress of Vienna. 1815. 33. British Army in The Netherlands. 1815. 34. Charge of the British at Waterloo. 1815. 35. Battle of Waterloo. 1815. 36. British Army enters Paris. 1815. 37. Surrender of Napoleon. 1815. 38. Napoleon on St. Helena. 1815. 39. Admiral Lord Exmouth. 1816. 40. Constitution given to the Ionian Islands. 1817.

15. 11. 96.



Fritz von Fiedlermann

15. 11. 96



Robert von Plumenthal



von Unwerden 11/11/94.



Alex. Truchsess 11/11/94

Pigs of noble Birth

[Guest book]

Album with unusual original drawings of approx. 100 pigs. Quarto [195 x 125 mm] in ink and pencil, signed and often dated, originating from 1895 to 1900 in different places in Germany like Weimar, Coburg, etc. 39 leaves, 10 blank. Contemporary silk binding, worn and used.

A work of art or just the hobby of some wealthy Germans?

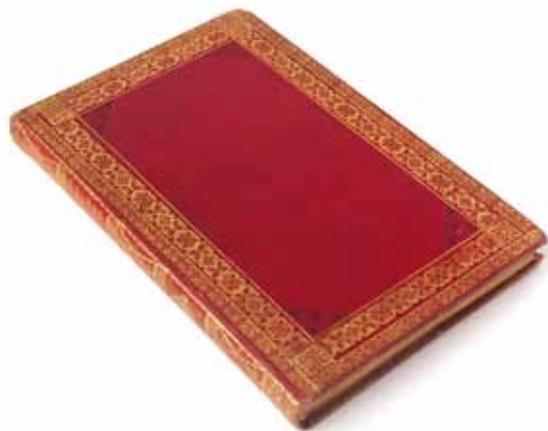
The story is told that this album was done as sort of a party game: blinded the guest had to draw a pig freehanded. The drawings in the first part are with black ink, later they were drawn in pencil. Some names of the persons who have signed their art work are: Elisabeth von Eschwege, Mary E. Cooper, A. Hutton, Bronsart von Schellendorff, Josephine Hall, O. Thomaszik, M. Nicholl, Hayter, Käthe von Gilsa, Freiherr von Wangenheim, von Goltz, Maria v. d. Trenck von Königsegg, Hedwig Müller (Coburg), Carl Graf von Harderberg, Margaret von Totberg, Fedor von Drigalski, P. von Mühlberg, Fritz von Thielemann, Friedrich Graf zu Waldeck, etc. Other interpretations or associations on the album are welcome.





Not Ballet - but Gymnastics with Bayonet

[anon; Steinling, Friedrich Karl Christian Freiherr von]
Bajonnetir-Reglement für die Großherzoglich Hessische Infanterie.
Darmstadt 1836. Octavo [225 x 150 mm]. [2], 129 pp., [I] with 55
(incl. 1 double-page) lithogr. Plates. Red morrocco binding, double
rulled gilt borders, very fine copy.



Very rare work on infantry drill and tactics for the army of the Grand duchy of Hessen-Nassau in Germany.

Knife-shaped bayonets – when not fixed to a gun barrel – have long been utilized by soldiers in the field as general purpose cutting implements. The term bayonette dates back to the end of the 16th century, but it is not clear if bayonets at the time were knives that could be fitted to the ends of firearms, or simply a type of knife. For example, Cotgrave's 1611 Dictionarie describes the Bayonet as „a kind of small flat pocket dagger, furnished with knives; or a great knife to hang at the girdle“. Likewise, Pierre Borel wrote in 1655 that a kind of long-knife called a bayonette was made in Bayonne but does not give any further description. The 19th century introduced the concept of the sword bayonet, a long-bladed weapon with a single- or double-edged blade that could also be used as a short-sword. Its initial purpose was to ensure that riflemen,

when in ranks with musketmen, whose weapons were longer, could form square properly to fend off cavalry attacks, when sword bayonets were fitted. A prime early example of a sword bayonet-fitted rifle is the British Infantry Rifle of 1800-1840, later known as the „Baker Rifle“. When dismounted, a sword bayonet could be used in combat as a side arm. When attached to the musket or rifle, it effectively turned almost any long gun into a spear or glaive, suitable not only for thrusting but also for slashing. While the British Army eventually discarded the sword bayonet, the socket bayonet survived the introduction of the rifled musket into British service in 1854. The new bayonet proved its worth at the Battle of Alma and the Battle of Inkerman during the Crimean War, where the Imperial Russian Army learned to fear it. - KVK: Mainz; COPAC: only V&A Libraries; OCLC: only John Hopkins, Baltimore.

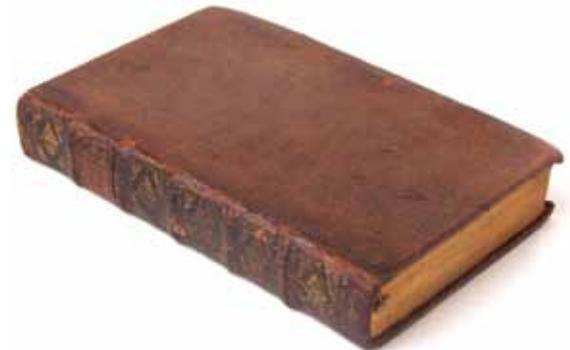
Grand Tour

Tschirnhaus, Ehrenfried Walther von.

Getreuer Hofmeister auf Academien und Reisen, welcher Hn. Ehrenfr. Walthers von Tschirnhauss ... fuer Studierende und Reisende, sonderlich Standes-Personen und Deroselben Hofmeister zu einer sichern Anleitung zur anständigen Conduite auf Universitäten und Reisen, in Manuscripto hinterlassene XXX. Nuetzliche Anmerkungen mit XLVI. Erläuterungen und XII. Beylagen vermehrter, wohlmeynend ans Licht stellt. Hanover, Nicolaus Förster und Sohn 1727. Woodcut title-vignette, (16), 354, (14) pages. Cont. calf on five raised bands. Gilt label to richly gilt spine. All edges gilt. Marbled endpapers. Binding rubbed.

First and only edition of this scarce travel manual for persons of rank. Intended as a guideline for higher education it deals with all aspects of an educational journey, attending a university and visits of museums and other public and private educational institutions. "Befasst sich vor allem mit der höheren Ausbildung, d. h. mit der Bildungsreise und dem Universitätsbesuch. Tschirnhaus entwirft ein Erziehungsprogramm, vor allem für das Studium politicum" (Stagl). With interesting tables in the appendix. One shows a model of an academic journal describing the "Kunst und Wunderkammer" in the palace of the King of Prussia in Berlin (pages 279-288).

E. W. von Tschirnhaus (1651 – 1708) was a German mathematician, physicist, physician, and philosopher. He is considered by some to have been the inventor of European porcelain, an invention long accredited to Johann Friedrich Böttger. He traveled considerably in Europe where he met Baruch de Spinoza and Christiaan Huygens in the Netherlands, Isaac Newton in England, and Gottfried Wilhelm Leibniz (with whom he maintained a lifelong correspondence) in Paris. Stamp of a private library on front fly-leaf. A fine copy. Stagl, Apodemiken 98. Ehrman-H. I, 7856; DSB XIII, 479. COPAC: only BL London; OCLC: only Harvard.



»I profess to expect more solidity in Jungius's writings
than in any other man living ...« (J. Pell)

Jungius, Joachim.

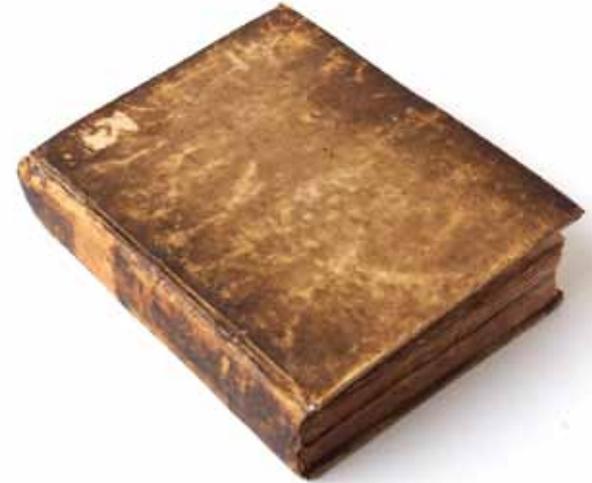
Joachimi Jungii, ... Geometria Empirica; nunc iterum, nonnullis locis auctior, excusa. - Hamburg. Jacob Rebenlin, sumptibus Zacharias Hertel, [1642]. Quarto. [2] Bl., 40 pp. interleaved with white pages; extensively annotated by unknown hand on interleaved paper until page 20.

[bound with:] Contemporary Manuscript by unknown hand [Jungius / Tassius circle]: "Doctrina de Proportione magnitudinum compendiose proposita" [leaf 221-224, 234-236]; leaf 237-242: blank, Cap. I: De linearum campo configuratione [leaf 243-244, 252-254, 254-253, 245-250; 257-270, 261; erratic pag., mis-bound?], Trigonometria [leaf 85-101], blanks [102-125], Chronologia... [leaf 126-174], blanks [175-186], Compendium Geographiae in globo terrestri ... magnitudine telluris [leaf 187-194, blanks [195-217]. Contemporary vellum, darkened, spine restored, used copy. Ex Libris on inner covers taken out, old ownership inscription from 1645 on title is unfortunately darkened with ink.

A printed copy of his "Geometria Empirica" with interleaved manuscript annotations and with a long manuscript amendment most probably lecture notes of some of Jungius' lectures at Hamburg Gymnasium [dated 1645] which were not published before the 1670's by Heinrich Siver[s].

The only published work in his life time, the "Geometria empirica" was first published in 1627 in Rostock, and later republished in Hamburg with the help of Johann Adolph Tassius (1639, 1642, 1649, 1688).

Joachim Jungius (1587 – 1657) was a German mathematician, logician and philosopher of sciences. Jungius believed that science was based on mathematics, and at Hamburg stressed the importance of critical thinking to his students. He also felt that mathematics and logic served as a remedy to metaphysical and mystical speculation. Jungius was an important figure of 17th century atomism, and was an advocate of a „corpuscular chemistry“ that assumed the conservation of mass. He also demonstrated that a catenary was not a parabola. Gottfried Wilhelm Leibniz wrote: „While Jungius of Lübeck is a man little known even in Germany itself,



he was clearly of such judiciousness and such capacity of mind that I know of no other mortal, including even Descartes himself, from whom we could better have expected a great restoration of the sciences, had Jungius been either known or assisted."

Samuel Hartlib wrote on the 2. Febr. 1657/58 to Robert Boyle: "By the adjoining narrative of the life and death of that late incomparable universal scholar at Hamburg, you will oblige, it may be, divers of the Oxford worthies, Dr. Ward, Dr. Wallis, if not also your whole philosophical Club." DSB VII, 193-196; Bernd Elsner (2004)

			Anno. fac. gub. faulst part. pl. 1727. 1728.
573	Luscianus	de Palmier ou la pique corvée le clocher gothique d'austr. l'abelisque ou le clocher chinois ou est une variété.	37. 1727.
574	Torulosa	.....	.....
575	Radula	la Ves effigellasiqua gramma	40. 1728.
576	Asper.	.....	.....
577	Gramulosa	la Churilla reticulosa	5. X. 3. 37. 1727.
578	Decollatus	.....	.....

316 Crochus.

579	Niloticus	Le grand sabot Pyramidal ou le grand cul de lampe	CV. 1. 17. B. 1. 1727.
580	Maculatus	La bouton de la Chine	2. XII. 4. 1. B. 2. 1726.
581	Perspectivus	Le cadran, la Brasputia l'escalier, le cadran Oriental ou la rosette d'Epuiette Le cadran de Corouandela est une variété	1726.
582	Hybridus	Le cadran flouche	1727.
583	Cruicatus	Le faux bouton de Camisole	1727.
584	Phoronicus	Le bouton de Camisole ou la coquille de Phoroni	1. XII. 6. 15. 1727.

			Anno. fac. gub. faulst part. pl.
585	Magus	La Souire, la Aricosa zedente	6. XXX. 4. 1. 6. 1727.
586	Modulus	Le gravat	4. IV. 5. 8. D. 1727.
587	Muricatus	.....	.....
588	Scabus	Le sabot carlé	17. M.
589	Varius	.....	.....
590	Cinereus	La fraise d'auway	1727.
591	Divaricatus	.....	.....
592	Umbilicaris	L'Estomac, et le petit Estomac	12. F. 1724. 1726.
593	Solaris	L'opereu Solaire	6. XXX. 6. 1. 6.
594	Vestiaris	L'œil L'œil d'astuche ou est une variété	6. XII. 7. 1. 6. 1725. 1726.
595	Labis	La bouche double tabacée La bouche double granulée variété	2. IV. 5. IX. 2. 8. A. 2. 1720.
596	Cubor	La fausse tabacée ou le plutok la perache verte	4. IV. 4. 9. 6. 1726. 1726.
597	Strictus	.....	.....
598	Comulus	Le sabot veine Le levé de l'anneau est une variété	.....
599	Zizyphus	Le sabot pparacha	5. XIV. 23. 6. XXX. 5. 7. 1726.
600	Telescopium	La bouton ou le telescope	3. XXX. 23. 3. 6. 1726.
601	Dolabratus	.....	.....
602	Perversus	.....	.....
603	Punctatus	.....	.....
604	Striatellus	.....	.....

Standardizing Scientific Descriptions for Natural History Collections

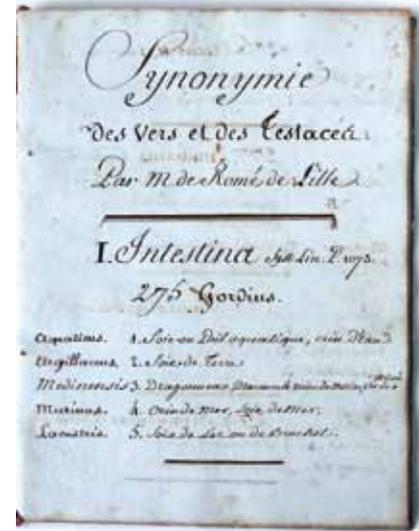
Romé de L'Isle, Jean-Baptiste Louis

Synonymie des vers et des testaces par M. De Romé de Lille. French manuscript on paper, including a list of 800 names of corals, shells and similar specimens after the classification of Linnaeus and with references to Knorr's and Argenville's famous works on conchology and two further collection catalogues. - No date given, after 1777. Quarto [235 x 185 mm] 70 nn. pp. Contemporary blue marbled boards.

Fine manuscript by Romé de L'Isle (1736-1790) out of the possession of Louis-Benjamin Fleuriou de Bellevue (1761 - 1852) on different worms, shells, corals and similar natural history specimens from the sea. This list seems to be used to standardize the description of natural history collections in this specific field especially for the preparation of natural history collection sales. Romé de l'Isle described during his life-time some important natural history collections for public auction sales.

Jean-Baptiste Louis Romé de l'Isle (1736-1790), a French collector, crystallographer & mineralogist who is considered one of the creators of modern crystallography. He received little formal scientific education: his interest in natural history developed during his military service and travel in India and the orient. In 1764 after his return to France, he was befriended by the mineralogist and chemist B. Sage, who directed his interest to mineralogy. Romé de l'Isle supported himself

through the patronage of several wealthy friends whose collections of minerals, coins, and gems he supervised and catalogued. Although his scientific work became well known outside of France, he never succeeded in breaking into the French scientific establishment. A proposal for his election to membership in the Académie des Sciences failed and he lived to see his own achievements in mineralogy and crystallography overshadowed by the work of R. J. Haüy. In his time he was an authority in natural history and especially as aid to built up Natural History Collections (Pedro Franco Davila, Varennes de Béost, Jacob Forster, Jean Demeste, Gallois, Marquis de Guiffier). During his lifetime, Romé accumulated a large collection of minerals and crystals. Following his death in 1790, it was purchased by François Gillet de Laumont [1747-1834].- Pogg. II, 682/83; DSB XI, 520-24; Biogr. Universelle XXXVIII, 521-23; Mineral Record [for various sale catalogues]; Wilson. Collecting minerals, 212.





Biblical History as an Erotic Human Alphabet

De Bry, Johann Theodor.

Grotesque Alphabet, after De Bry. [France, mid-18th century ?]. 24 pen-and-ink-and-watercolour drawings of De Bry's grotesque alphabet, printed in 1595, in mirror image, perhaps traced from the engravings and then coloured, nine letters are dated 1620. Image size: 120 x 160 mm. On Auvergne paper by Sauvade [Churhill p. 58 and 60]. Mounted into an oblong 17th-century French album [180 x 235 mm], bound in limp vellum gilt, fillet border, wreath in center of sides, front cover stained.

A later but pretty manuscript version of De Bry's famous grotesque alphabet of 1595. It has until now been dated 1620, but the paper carries a later tariff date. This is a beautiful 18th cent. copy of an earlier unknown (?) manuscript version.

In the ‚Neuiv Kunstliches Alphabet‘ (1595) there are twenty-four engravings of decorated letters. Most of them relate to biblical personages: ‚A,‘ for example, is for Adam (who is accompanied by Eve, and, aptly, given the triangular shape of his initial, by his first wife, Liliith). While it follows that ‚C‘ is for Cain, ‚B‘ is made (presumably for the sake of narrative neatness), to represent Abel. ‚H‘ is personified by Holofernes, whose martial, greedy and lustful nature is suggested by the armour & weapons, the pelican, and the decidedly phallic arrangements of fruit & vegetables respectively. Holofernes shows his face again in the ‚I‘ engraving,

whose subject is Iuditha (Judith). As with the other letters, it is festooned with decorative and symbolic elements in the form of birds & beasts, fruit & flowers, weapons & armour, musical instruments, and the ubiquitous putti.

The de Bry firm issued almost two hundred books, including a renowned series of illustrated accounts of the Americas, emblem-books, and the mystical & alchemical works of Robert Fludd and Michael Maier.

J[oh]an Theodor de Bry (1561 – 1623), engraver, etcher, printmaker and publisher, son of Theodor de Bry. He was the most prolific printmaker of the family, practising both engraving and etching. With his brother he also published the design of a grotesque and quasi-erotic human alphabet (Hollstein, nos 119–69). Sometimes before 1613, he moved the enterprise from



Frankfurt to Oppenheim, where the firm published important works by the English Paracelsist physician Robert Fludd, and the Bohemian Michael Maier who had served as physician to Emperor Rudolph II. He played an important role in publishing works in defense of the Fraternity of Rosicrucians. - Provenance: Hippolyte Destailleur (remains of his book-plate); Charles Edouard Mewes (bookplate); Vershbow sale.

For the printed 1595 edition: BM/STC German 161; Berlin Kat. 5281; Hollstein 171-195.



Garden Architecture

Bittner, Norbert.

Des Ruines de Schönbrunn des[siné]., gravés et dédié à Mr. de Pleban, Professeur par N. Bittner, Archit. [Vienna, approx. 1815] 8 etchings / Radierungen. Unbound sheets in greyish wrappers with mounted title vignette. Sheet size: 205 x 245 mm; plate size: 135 x 155 mm Lose Blatt im orig. Umschlag mit gestochener Titelvignette.

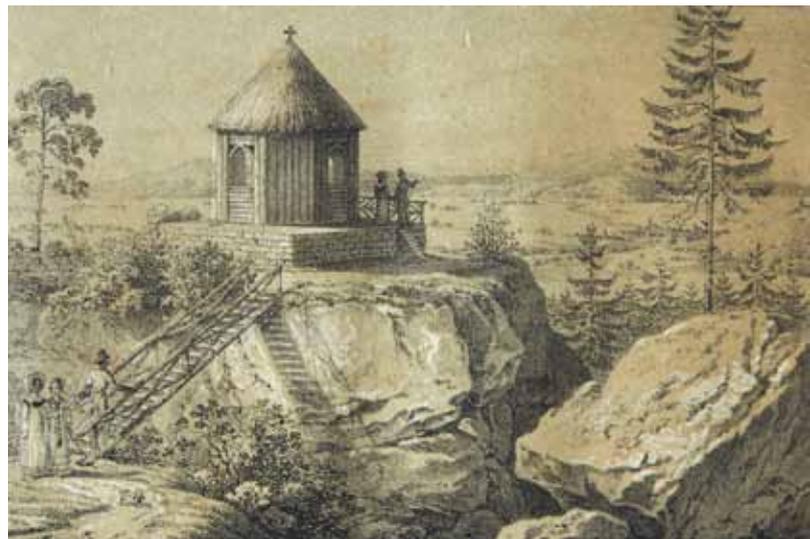
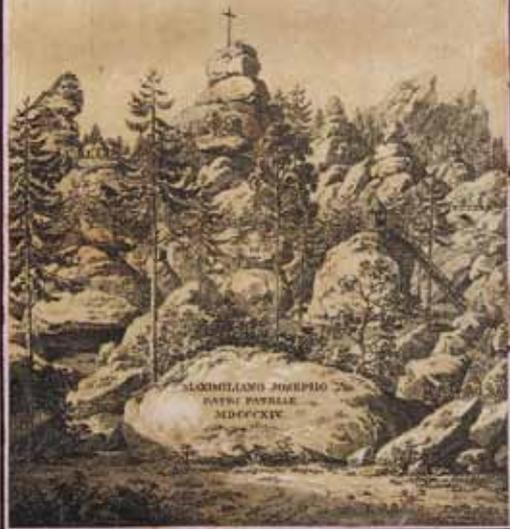
Exceedingly rare set of eight prints on the ruins of the gardens of Schönbrunn in Vienna; no copies in libraries found. Originally known as the Ruin of Carthage, the Roman Ruin is a set of follies that was designed by the architect Johann Ferdinand Hetzendorf von Hohenberg (1733-1816) and erected as an entirely new architectural feature in 1778 in the Schönbrunn gardens in Vienna. Fully integrated into its parkland surroundings, this architectural ensemble should be understood as a picturesque horticultural feature and not simply as a ruin. The fashion for picturesque ruins that became widespread with the rise of the romantic movement soon after the middle of the 18th century symbolize both the decline of once great powers and the preservation of the remains of a heroic past. One print show also the Gloriette, built in 1775, as a temple of renown to serve as both a focal point and a lookout point for the garden. It was used as a dining hall and a festival hall as well as a breakfast room for emperor Franz Joseph I.

Born in Vienna, **Norbert Bittner** (1786-1851) was a painter, draftsman and etcher. Besides decorations and interiors prints (after A. de Pian) he left a large number of landscapes prints and watercolors, almost exclusively from the area of Vienna, as well as architectural representations and theater decorations. Norbert Bittner had studied since 1806 at the Academy of Fine Arts in Vienna. Initially, students of landscape painting, he soon moved into the architecture class. Due to his outstanding achievements he already received in 1808 a scholarship. In addition to his etchings of all drafts of the theaterscene painter Joseph Platzer (1751-1806), it seems that Bittner has worked mainly for Gregor Graf Razumovsky (1759-1837), for which he probably also created a series of views of Egypt. At the beginning of the 19th century Norbert Bittner reconstructed in 56 views a fictitious journey through the land of the Nile - without themselves ever been in Egypt. Based on French and German engravings, details of which he imaginatively combined, he created his personal vision of this country.



Äußerst selten. Die unseres Wissens bislang noch nirgends beschriebene Folge zeigt verschiedene Ansichten der um 1770 / 1780 von Johann Ferdinand Hetzendorf von Hohenberg errichteten Ruinenbauten im Park von Schloß Schönbrunn in Wien. Dazu zählen vor allem die „Roemische Ruine“ sowie der „Obeliskensbrunnen“. Desgleichen enthält die Folge eine Ansicht der zur selben Zeit errichteten „Gloriette“. Sämtlich ganz ausgezeichnete, klare Drucke mit dem vollen Rand.- Aus den Sammlungen Georg Eckl (Lugt 854) und Anton Trnka (nicht bei Lugt)

Alexandrebad
et
Leuischeurg.



De-Luxe-Copy for the Kings of Bavaria

Lagarde Messence, Auguste Comte de.

Coup d'oeil sur Alexandersbad et Louisebourg dans le cercle du Haut-Mayn en Bavière.- Munich, de l'Imprimerie de Francois Hubschmann 1819. Octavo. [228 x 145 mm]. (10), 53 (1) pages with 6 lithogr. plates by Heinzmann after Münster with two tinted plates in ocre and brown, mounted on coloured stock with grey wash-colour frame. Cont. red boards, covers with mounted gilt paper frames. Paste-downs and free endpapers with green glazed paper coverings. Spine-ends slightly damaged. A fine copy.

Copy of a special deluxe edition with handwritten author's dedication to the duke of Bavaria "Monseigneur Le Duc de Bavière", dated 26. May 1819. According to Winkler there are at least three different variants regarding the illustrations: I. black and white plates. II. one tinted background plate. III. handcoloured plates. Our copy with two tinted plates could be regarded as an early attempt for colour lithographs with more than one tinted plate. Alexandersbad, is a mineral spa in the Fichtelgebirge, Bavaria. Margrave Alexander in 1781 ordered his building inspector Johann Gottlieb Riedel and the court gardener Johann Georg Rosengart coordinate the construction and monitoring of a large building for the accommodation of bathers and to

beautify the area by planting trees. The bath house was very comfortable for those days built and equipped. To get a good indoor climate, the stone walls inside were completely lined with bricks.

Important visitors had the young spa town in 1805 when the Prussian king Friedrich Wilhelm III. and Queen Louise stayed for three weeks in Alexandersbad. While the queen recovered in Alexandersbad, the fortunes of Prussia were directed from the small resort in the Bayreuth lands, and many high-ranking officials were present during this time.- Pfeiffer 220. Winkler 315, 11-16 (Carl Friedrich Heinzmann).





Large-paper author's dedication copy in quarto of the first English book illustrated with nature printed plates, including the exceedingly rare extra suite of nature prints, which we could trace in only two copies listed in Stafleu/Cowan and Cave. The normal trade edition in octavo is with only 1 nature printed plate (11 plates altogether, some folded) and the known large-paper copies are with up to 13 nature printed plates (Cave with 8 and Stafleu-Cowan with 13 plates). Our copy with 15 nature printed plates, with plate II [a] in two states showing variant plant specimens. Most library listings with the octavo trade edition, for example the digitalized copies of Munich Library, Berlin State Library and Harry Ransom Center, TX.

Thomas Hopkirk (1785-1841) was a distinguished

First English Book utilizing Nature Printing

Hopkirk, Thomas.

Flora Anomoia. A General View of the Anomalies in the Vegetable Kingdom.- Glasgow Published by John Smith and Son, Archibald Constable & Co. Edinburgh and Longman & Co. London, MDCCCXVII [1817] . Quarto [270 x 215 mm] 198 pp.; [4] pp. incl. engraved title & 10 engr. plates [each signed in the plate 'T. Hopkirk, del.']; plate 4 delicately colored by hand] & 15 nature- printed plates, all identified as Plate II, II variant, II [a-n]. The final leaf shows an advertisement for the publishers. Large paper copy bound in contemporary full straight-grain morocco, gilt-tooled inner dentelle & board edges, blindstamped central panel ornament, double gilt-ruled border with inner blind roll, single gilt-ruled inner panel, gilt corner ornaments, spine gilt; head of spine worn with some loss, corners rubbed. Ink fly leaf inscription reading: "To / Lady Liston / with the authors / most respectful compliments / Dalbeth March / 1817."

botanist and the primary force behind the founding of the Glasgow Botanic Gardens in 1817, where three thousand plants from his private collection at Dalbeth formed the original collection. He published *Flora Glottiana*, one of the earliest British Floras, in 1813, but *Flora Anomoia* was his most important and original work.

"Hopkirk's merit consists in recognising the importance of the study of malformations, at a time when these received little notice, or were regarded as merely curious freaks of nature. Linnaeus devoted some attention to them, but it was undoubtedly the morphological hypotheses of Goethe that first drew the regard of botanists to their real scientific value. Hopkirk's was almost the earliest British response to the clear-sounding keynote

from Germany, and his book was the first general treatise on the subject in the English language." (Turner, 241).

Flora Anomoia was also significant as the first British book to be illustrated using nature printing. In addition to his interest in botany, Hopkirk was also interested in new printing technologies. He was the earliest known lithographer to work in Glasgow and his experiments with that medium began in 1818. With the 'Flora', however, he put to use an even more unusual and innovative printing technique: nature printing.

The illustration shows examples of anomalies in the leaves of fern-leaved beech trees. They were clearly printed from actual leaves. Different versions of this plate appear in different copies of the work that we have examined, reflecting the perishability of printing plates



made from actual plant material. Inscribed by Hopkirk to Lady Liston, to whom the work is dedicated.

The process of nature printing was extremely labour-intensive and uneconomical for book production. The experiment undertaken by Hardie and Hopkirk no doubt proved this. No further British attempts at commercial nature printing were undertaken until Henry Bradbury in the 1850s, and these involved a completely different process which printed from metal plates rather than directly from the plant samples themselves.

Staffeu/Cowan 3031 and Cave, *History of nature printing* p. 42 with illustrations (both with the extra suite); Cf. Pritzel 4247 and Plesch Sale 364 (both trade edition); not in Nissen.



Taming the Wilderness

Scharf, George Johann.

Six views in the Zoological Gardens, Regent's Park. Drawn from Nature and on Stone by G. Scharf. - London: published by the artist, 14 Francis Street, Tottenham Court Road, 1835. Folio [260 x 365 mm] lithogr. title, with ownership entry by the anatomist Vrolik, and 7 lith. plates by G. Scharf, printed by C[harles]. [Joseph] Hullmandel. One plate cut down and mounted.

Rare first edition, complete lithographed series on the zoological gardens in London [Regent's Park], which is the world's oldest scientific zoo. It was opened in London on 27 April 1828, and was originally intended to be used as a collection for scientific study. It was eventually opened to the public in 1847.

George Johann Scharf (1788–1860) was a watercolour painter, draughtsman and lithographer, who exhibited his paintings at the Royal Academy from 1817 to 1850. He was a member of the New Society of Painters in Water Colours. Born in Bavaria in 1788, receiving little formal education, he went to Munich in 1804 where he studied for a time under Professor Hauber and copied pictures in the Pinakothek. After working for a few years as a miniature painter and drawing master, Scharf learned the technique of lithography, which had been recently invented by his fellow countryman **Alois Senefelder**. Scharf left Germany and wandered for five years in France and the Low Countries. Caught up in the siege of Antwerp in 1814, Scharf escaped and joined the English army and was present at the

Battle of Waterloo accompanying the allied armies to Paris. While there, he drew some views of the Bois de Boulogne. Advised to try his fortune in England, Scharf left in 1816 and came to London, where he became a successful illustrator of ordinary life in England. At the time, London was a thriving center for lithography, and Scharf was able to make a respectable living of his topographical views and genre scenes, which were easily transformed into prints.

He has left to posterity over a thousand drawings, watercolours and lithographs that chronicle London life in the first half of the 19th century. Most of these works are stored in the British Museum. It was Scharf's ambition to be „taken seriously as a 'gentleman' artist rather than as the 'artisan' printmaker on which is fame rests today.

During his first years in London, Scharf concentrated on drawing historic events, then branched out, creating genre images of daily life for German publishers who had settled in London, such as Rudolph Ackermann,



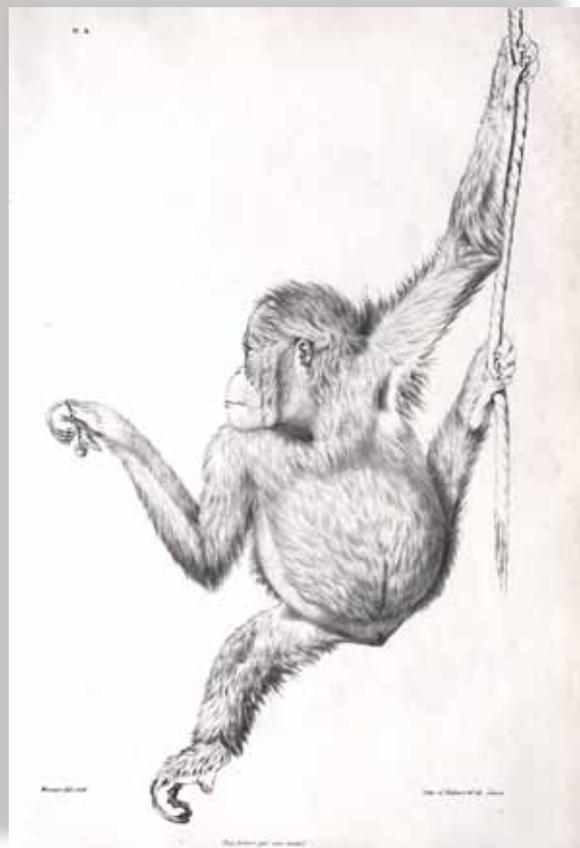
and illustrations for a number of London's scientific institutions, such as the Zoological and Geological Societies and the Royal College of Surgeons. Many examples of his skill are contained in the Transactions of the Geological Society and the works of Buckland, Richard Owen, and Sedgwick. He also painted many diagrams of scientific and antiquarian subjects. In 1830 Scharf made a lithographic print based on Henry De la Beche's Duria Antiquior watercolour, which is credited as being the first scene of prehistoric life from deep time to be widely circulated. His drawings brought him into contact with Charles Darwin, who commissioned Scharf for a series of illustrations of fossil bones from South America. But the two men had a falling out, for Darwin felt that Scharf's price was too high and that he was being „ripped off.“ After this event, Scharf's future commissions with scientific institutions began to dry up.- not in Wood.



Wilson del. 1836

Engel del. 1836

The Orang-utan's face.



Wilson del.

Engel del.

The Orang-utan hanging.

The first living Great Ape in Paris

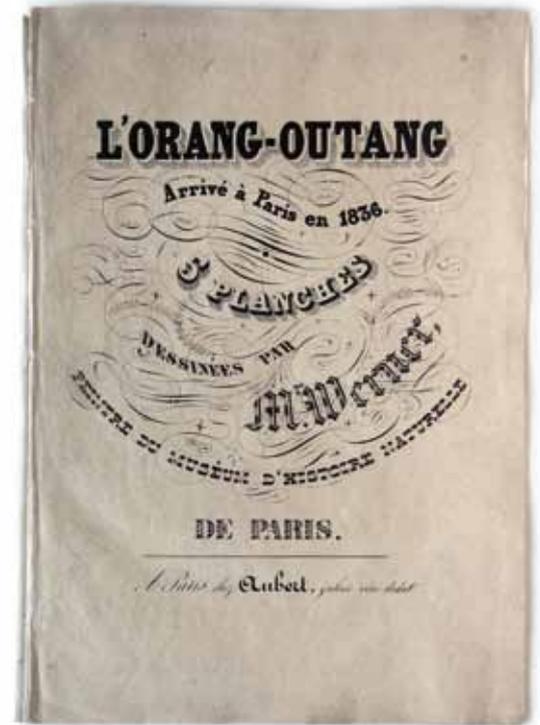
Werner, Jacques Christophe. [1798-1856]

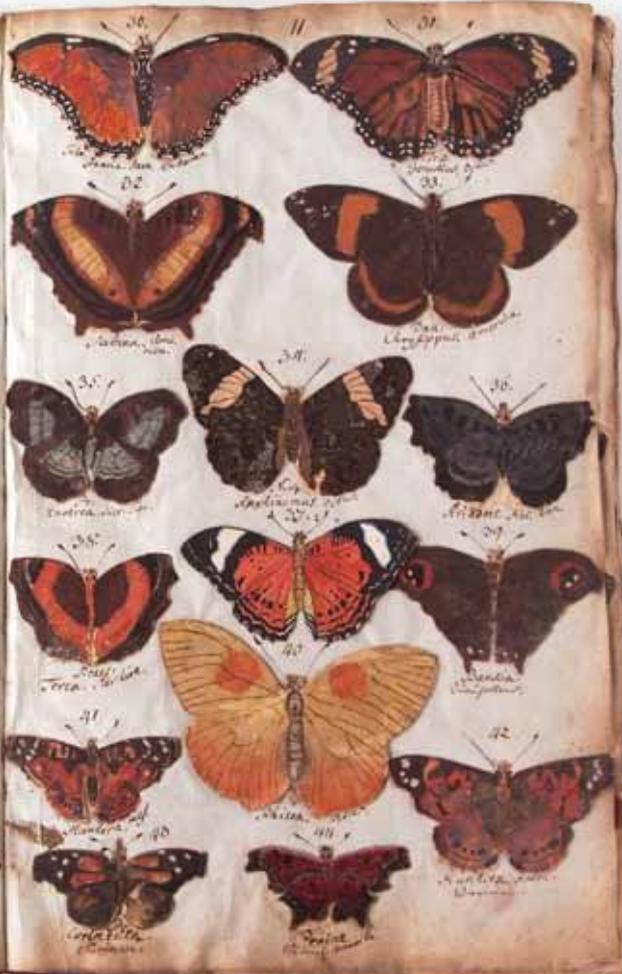
L' Orang- Outang Arrivé à Paris en 1836. 5 planches dessinées par Mr. Werner, peintre au Museum d' Histoire Naturelle de Paris.- A Paris: chez Aubert, galerie vero-dodat, [no date. 1836] Folio [370 x 260 mm] Printed Front-Wrappers or title-page and 5 etched plates.

An extremely rare work, with only a few copies in libraries. The first and only edition of a fine suite of plates, drawn and published on the occasion of the first arrival of a live orang-outang in France. According to ‚Le magasin pittoresque‘ (July 1836), ‚L'orang-outang du Museum d'histoire naturelle de Paris‘ states that before the arrival of the ape in 1836, the museum possessed only the skeleton and the stuffed skin of an orang-outang which had been donated to the museum by the Empress Josephine.

This set of plates were possibly also intended to illustrate a monograph by Étienne Geoffroy Saint-Hilaire which was never finished. The superb drawings by the French painter Jacques Christophe Werner (1798-1856), were published by Gabriel Aubert, notable publisher of the fine lithographic plates of Honore Daumier. The name „orangutan“ is derived from the Malay and Indonesian words orang meaning „person“ and hutan meaning

„forest“. The first attestation of the word to name the Asian ape is in Dutch physician Jacobus Bontius' 1631 *Historiae naturalis et medicae Indiae orientalis* – he described that Malaysians had informed him the ape was able to talk, but preferred not to „lest he be compelled to labour“. In the late 18th century, all great apes were believed to be orangutans, hence Lacépède's use of Pongo for the genus. The first accurate description of orangutans was given by Dutch anatomist Petrus Camper, who dissected eight specimens. Already in 1778 the Dutch naturalist Arnout Vosmaer (1720-1799) was one of the first to observe the first living orangutan in the menagerie of William V.: with a small piece of wood the orangutan tried to open the lock, and - on another occasion - he had tried to open the chain with a nail with which he was tied in his cage.- not in Wood, Holdings: Marburg, BL London; Madrid; Amsterdam; Bibl. Nationale Paris [incompl.]; no copy in OCLC [USA].





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Paper Collection of Butterflies

Butterfly Manuscript

,Schmetterlinge 292 handgemalte Abbildungen ca. 1780' [= Butterflies 292 hand-drawn images] title by later label. Papercovered marbled boards, very worn, rubbed and with coverpaper missing. 4 pages text [title, index], 31 leaves with mounted handdrawn images of different butterflies, mounted one side of the leaf. The images were drawn with ink and handcolored, not really professional (more a scientist than an artist). The images all are pin-holed as having been mounted before like a real specimen. This could indicate that they were nature printed, but then very heavily painted with ink & color. Last leaf with index for the last class of butterflies [which came from Hungary]. Ex Libris on inner front cover: Wolfgang Kraemer, 1930, old book seller price of 2 RM (1915, Munich). Handwritten title with poem, most probably from Johann Caspar Fuessli's *Magazin der Entomologie* of 1778/79. At the bottom signed: Földendr.

A curious collection of handdrawn butterflies, most probably copied from a real natural history collection of butterflies as the second title speaks about a collection: Register über diese Schmetterlinge in dieser Sammlung [= Register of butterflies in this collection]. The manuscript seems to be made in early 19th century, around 1805. The images are semi professional and show a lot of item from oversea. The second page cites the name of butterflies in different languages [Namen der Schmetterlinge in verschiedenen Sprachen] The butterflies are then arranged in different classes and in this way mounted and labeled by hand in ink: I. Nymphen, Danaiden, Tribunen, etc. II. Pap. Eques Achives Gringise Ritter; III.) Pap. Eques Trojares Ritter; IV. Einige der seltensten Sphyræ. The index at the end for the

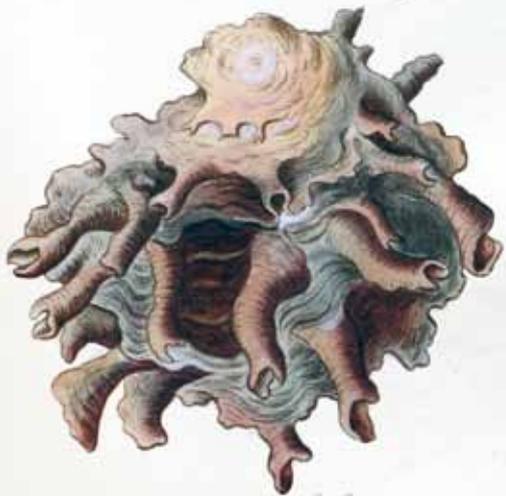
last class indicates that these butterflies were collected in Hungary [Europäische Arten, besonders Ungarische Schmetterlinge Prof. Espers Abbildung linke und rechte Seite].

In the collection of mounted specimen are a lot of butterflies that came from oversea (Jamaica, India, and other places are cited) which also show that this is a paper museum of a then existing collection of butterflies. Maybe the author doesn't have had the money to buy actual specimens from oversea. The teacher, land owner and natural history author **Christoph Földendr** (fl. 1798–1804) might be a candidat as a possible author. Not much is known about him, but he wrote a book published 1804 in Weimar called: Die



Garten- Feld- und Waldraupen und die Mittel zu ihrer Vertilgung. At the inner front cover are **four mounted nature-printed butterflies** which were given to the author by the famous Esper [Ein Andenken von Herrn Prof. Esper in Erlangen]. Eugenius Johann Christoph Esper (1742–1810) was a German entomologist and professor of zoology at Erlangen University. He directed the department of natural history in Erlangen from 1805. Thanks to him the university collections of minerals, birds, plants, shells and insects grew very rapidly. During his leisure hours Esper devoted himself to the study of nature and the preparation of manuscripts relating to natural history. He was the author of a series of booklets entitled: *Die Schmetterlinge in Abbildungen nach der Natur mit Beschreibungen* which were published between 1776 and 1807.

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128



Cap. 2. The Indian Archipelago. 201. 202. 126. 127. 128.

Masterpieces of various Shell Collections

Manuscript on Shells

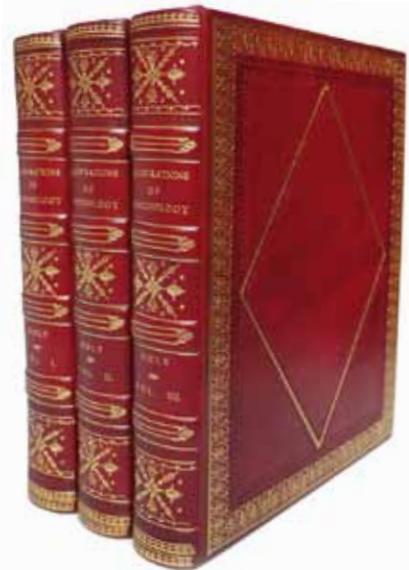
Illustrations of Conchology. Volume I [- III]. [England, first half of the 19th century]. Three vols. Quarto (274 x 220 mm) Manuscript on paper (watermarked 'Whatman', the paper variously dated 1821-1827), I: ff. [4, blank], title-page in colour-wash, 131 leaves with 287 shell specimens, [4, blank]; II: ff. [6, blank], title-page in colour wash, leaf 132-258 with shell specimens 288-638, [4, blank]; III: ff. [4, blank], title-page in colour-wash, leaf 258*-342 with specimens 638*-854, [followed by 40 blank leaves for additional genera], and specimens 855-860, [4, blank], plus two index volumes (of three, lacking that to volume II) in manuscript; each plate preceded by a protective sheet on thinner paper; the plate volumes bound in period-style red morocco, gilt; index volumes in contemporary wrappers.

An extensive manuscript on shells with 860 finely drawn and coloured specimens taken from different printed works, and supplemented by rare specimens from private shell collections of the period. Compiled and signed by the otherwise unidentified 'M. Hole', the manuscript later came into the possession of the noted Islington shell collector, Abraham Lincolne, who added further notes.

Whilst remaining otherwise unidentified, the accomplished amateur collector and artist signing with 'M. Hole' who compiled this manuscript was well acquainted with contemporary literature on the subject of conchology. Six books are mentioned in the index volumes. They are the works of Martyn, Knorr, Swainson, Wood,

Brown and Mawe. Whilst it is from these works that many of the illustrations appear to have been copied, Hole also copied from nature.

There are specimens from 'Mr. Lincolne's cabinet' and some that 'are in the possession of Miss Wigan and Capt. Caldwell' and there are notes such as 'this is a rare shell; both these were in Mr. Bligh's collection without any habitat affixed to them', and 'A.L. has one much finer from the Isle of Mersea', and 'very rare, now in the Islington Institution' or 'from a shell in M. H's cabinet', apparently referring to his own [Hole's] own. Mentioned is also the British Museum. At one place in the index to vol. III Hole notes: 'Helix auriculata Cared Helix this is the only specimen known. Helix [Cyclostoma Vittata]



Mauritius. This beautiful shell is in Mr. Lincolne's Cabinet who kindly lent it to M. U. to draw from; there are only two others known.'

Abraham Lincolne (sometimes referred to as 'A.L.' in the manuscript) was a noted shell collector from Islington, London, and his cabinet is mentioned in the index. At the end of the third index Lincolne has written: "I told over all the Draw[ing]s in each Volume." Other specimens are from the collection of the Earl of Tankerville (1743-1822), which was dispersed at the end of his life. Dance notes in his History of Shell Collecting: '... it seems clear that there was no organised sale [of the earl's collection] and that [it] was disposed of piecemeal as and when offers were made.'

SYSTÈME OSSEUX
ANATOMIE DE LA COLONNE VERTÉBRALE

Musée Dupuytren

Plaque N° 55



Plaque N° 55 - Musée Dupuytren

PAUL DUPONT, ÉDITEUR

Plaque N° 55 - Musée Dupuytren

SYSTÈME MUSCULAIRE

Musée Dupuytren

ARRAÇHEMENT DE LA MAIN ET DES TENDONS

Plaque N° 60



Plaque N° 60 - Musée Dupuytren

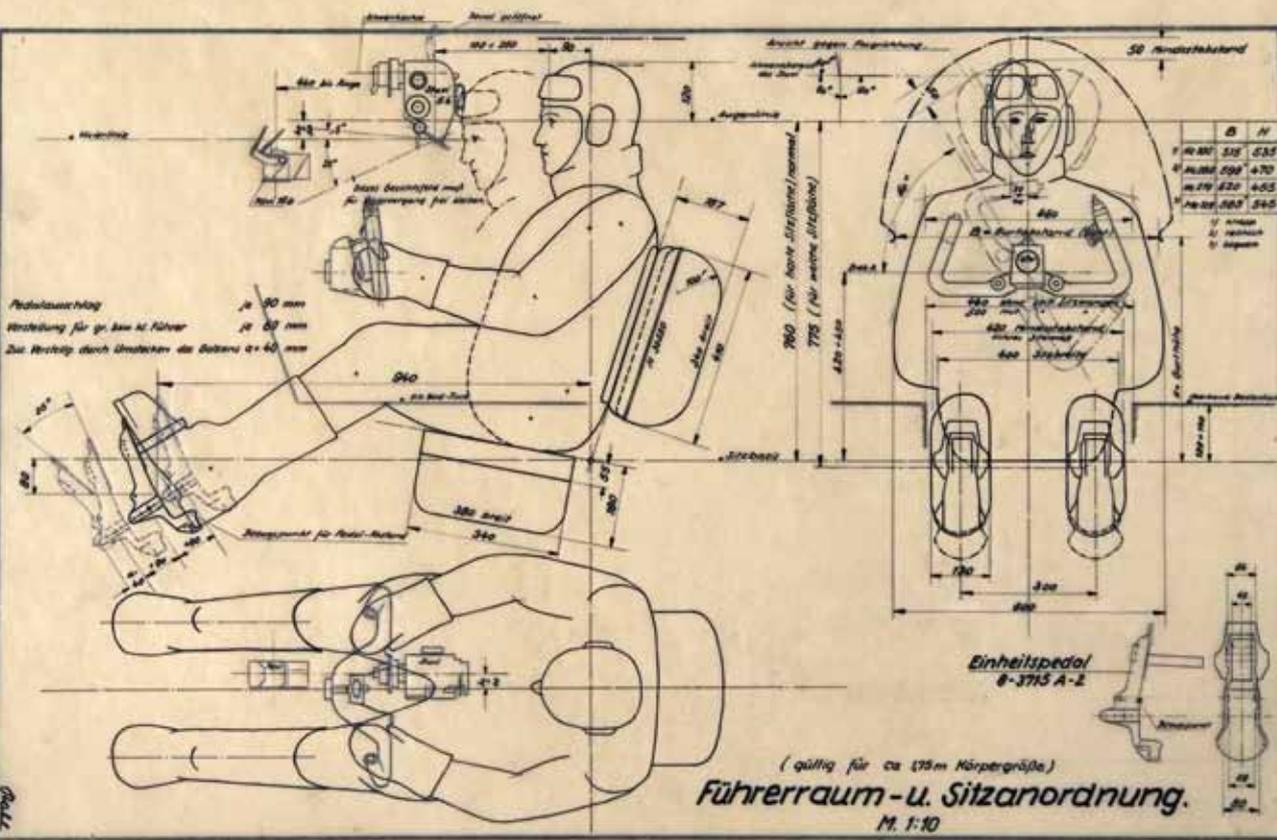
PAUL DUPONT, ÉDITEUR

Plaque N° 60 - Musée Dupuytren

10 ARRACHÉMENT DU POIGNET ET DES TENDONS

9 ARRACHÉMENT DU CÔTE BRAS ET DU TENDON EXTENSOR

MILITÄR



	B	H
1. H. 400	515	535
2. H. 400	590	470
3. H. 400	520	455
4. H. 400	565	545

Pedalschlag
 Herstellung für gr. bzw. kl. Führer
 Zu Herstellung durch Umstellen des Bolzens 4 + 60 mm

(gültig für ca. 175 cm Körpergröße)

Führerraum- u. Sitzanordnung.

M. 1:10

Rohr

Super Airliner & ejection seat – Nazi's at war

Ernst Heinkel Flugzeugwerke Rostock.

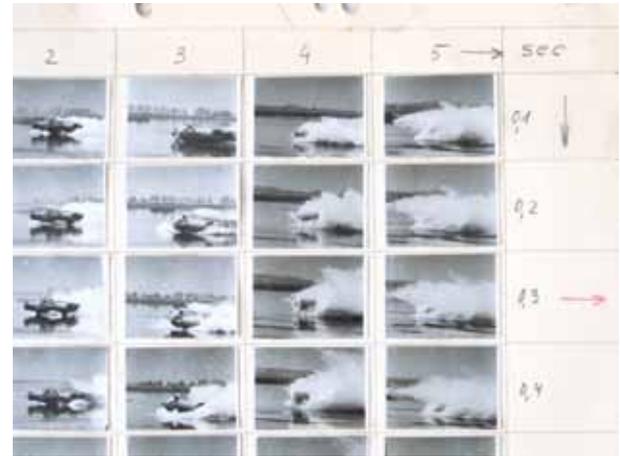
Partial Estate of air plane constructor R. Stahl, working during the Third Reich for the Heinkel factory in Rostock. 10 folders with test protocols of different models, designs in comparison with American airplanes ["Naca"], original diagrams and tables, blue prints, photographs of experiments, for different Heinkel aircraft models, often dated from September 1938 / 1939 to 1944. A rare and fine survivor.

The center of this partial estate is a projected (and yet unknown ?) 70.000 kg german flying boat which should transport passenger over the atlantic. It was similar to the other german flying boat: Blohm & Voss BV 238. The Blohm & Voss BV 238 was the heaviest aircraft ever flown when it first flew in 1944, and was the largest aircraft produced by any of the Axis powers in World War II. The empty weight was only 55.000 kg instead of the projected 70.000 kg of the Heinkel engine. The aircrafts were planned already in 1937 in a competitive tender made by the german civil airplane company Lufthansa between Heinkel, Dornier and Blohm & Voss to use the airplane as intercontinental flying machines. The german army took over the planning, maybe with the idea to bring soldiers and equipment over the sea or ocean. A prototype of this machine was never built until the end of the war.

Another folder includes „aerodynamical notes“ regarding the He 177 (Greif), which was the only operational long-range bomber to be flown in combat by the Luftwaffe during World War II. In general terms, the He 177 had payload/range capability similar to strategic bombers in the USAAF and RAF, although it had much higher cruise and maximum speeds.

The type eventually matured into a usable design, but too late in the war to play an important role. It was built and used in some number, especially on the Eastern Front where its range was particularly useful. It is noted for its use in mass raids on Velikiye Luki in 1944, one of the few late-war heavy bombing efforts by the Luftwaffe.

These folder includes designs of a cockpit with ejection seat which were first developed independently during World War II by Heinkel and SAAB. Early models were



powered by compressed air and the first aircraft to be fitted with such a system was the Heinkel He 280 prototype jet-engined fighter in 1940. One of the He 280 test pilots, Helmut Schenk, became the first person to escape from a stricken aircraft with an ejection seat on 13 January 1942 after his control surfaces iced up and became inoperable. Heinkel Flugzeugwerke was a German aircraft manufacturing company founded by and named after Ernst Heinkel. It is noted for producing bomber aircraft for the Luftwaffe in World War II and for important contributions to high-speed flight, with the pioneering examples of a successful liquid-fueled rocket and a turbojet-powered aircraft in aviation history, with both Heinkel designs' first flights occurring shortly before the outbreak of World War II in Europe.



Exceedingly rare on the market, no more published.

In 1897, Edward Singleton Holden, the Director of the Lick Observatory, began issuing in serial form the plates of a projected photographic lunar atlas. The plates were printed in photogravure, and the scale was a little over 3 feet to the moon's diameter, the same as the Mädler & Lohrmann map, half the size of the visual Schmidt map. There was no particular arrangement to the plates, and after the nineteenth was issued [of a projected 60 sheet map], production ceased - perhaps because the plates were inferior to those of the Paris atlas [1896-1909], or because Ladislaus Weinek of Prague was in the process of issuing another atlas based on other Lick negatives [1897-1900]. The most eye-catching of the series is a photograph, taken July 26, 1896, showing four large eastern craters: Langrenus, Vendelinus, Petavius, and Furnerius. The Rheita valley can also be seen to the right of Furnerius. The photograph may be compared to the drawing made by Mayer in 1749, with the terminator in virtually the same position.

"At that time Lick Observatory boasted the largest refractor in the world, a 36-inch instrument with a

An American Moon Atlas

[Holden, Edward; ed.]

Observatory Atlas of the Moon. Lick Observatory. Published by the gift of W. W. Law, Esq. of New York City. Scale III Paris feet 38, 36 inches to the Moon's diameter [Edited by Edward S. Holden, Dir. of Lick Observ.].- [Mount Hamilton / Santa Cruz, CA: Lick Observatory, 1895-96] Folio [520 mm] 19 leaves each with one photogravure. Image-Size: 315 x 235 mm. Original [?] plain cloth folder.

primary lens made by Alvan Clark & Sons. Holden oversaw the production of a lunar atlas from photographs taken by him and others with the instrument, and made occasional visual studies of planets and nebulae. However, he was principally Lick's administrator, doing little original astronomical research, but supervising what was, at that time, probably the most talented group of observational astronomers ever assembled [Burnham, Barnard, Keeler].” [Peter Wlasuk].

“It is interesting to compare this atlas with the one just issued by the Paris Observatory [Loewy/ Puiseux]... If we regard the plates in these two atlases as pictures, the advantage is altogether with the Paris heliogravures; they are larger, more brilliant, more impressive. But pictorial effect is evidently no just criterion of scientific value, and if we regard the atlases from the latter standpoint, we see that each has certain advantages of its own. In the Paris photographs the enlargement has, perhaps, been pushed beyond the limit of usefulness, and it would seem that everything which appears on the plates would be shown equally well if the scale were only half as great. If this is so, the impressive appearan-

ce above referred to has been gained at the expense of handiness. Further, an examination of the Lick Observatory plate shows that brilliancy of effect has been deliberately sacrificed to secure other and more solid advantages. The printing has been carried so far that details appear in even the highest lights, with the result that, while much is shown that otherwise would have been lost in the process of reproduction, scarcely any pure white is found in the picture, and a general flatness of effect is produced. Each atlas has, therefore, its own special value.” [Keeler in: *Astrophysical Journal*, vol. 5 (1897), 150-52.- not in *Illuminating Space Sale* [2012]; *Linda Hall Moon 28*; *BEA I*, 518-519. *KVK*: *Stabi Berlin* [1 plate; war loss ?]; *Hamburg*; *Genf, Zürich, Bern*; *COPAC*: *BL London*, *OCLC*: some copies as might be expected; but rare on the market.



Asie.



Supplice de la Cangue en Chine.

Asie.



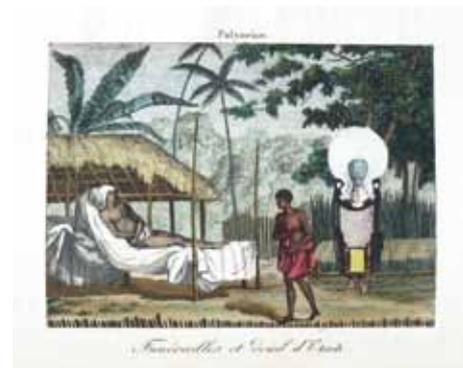
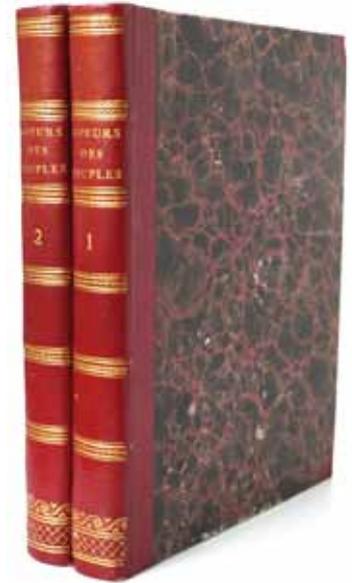
Epreuve du feu à Siam.

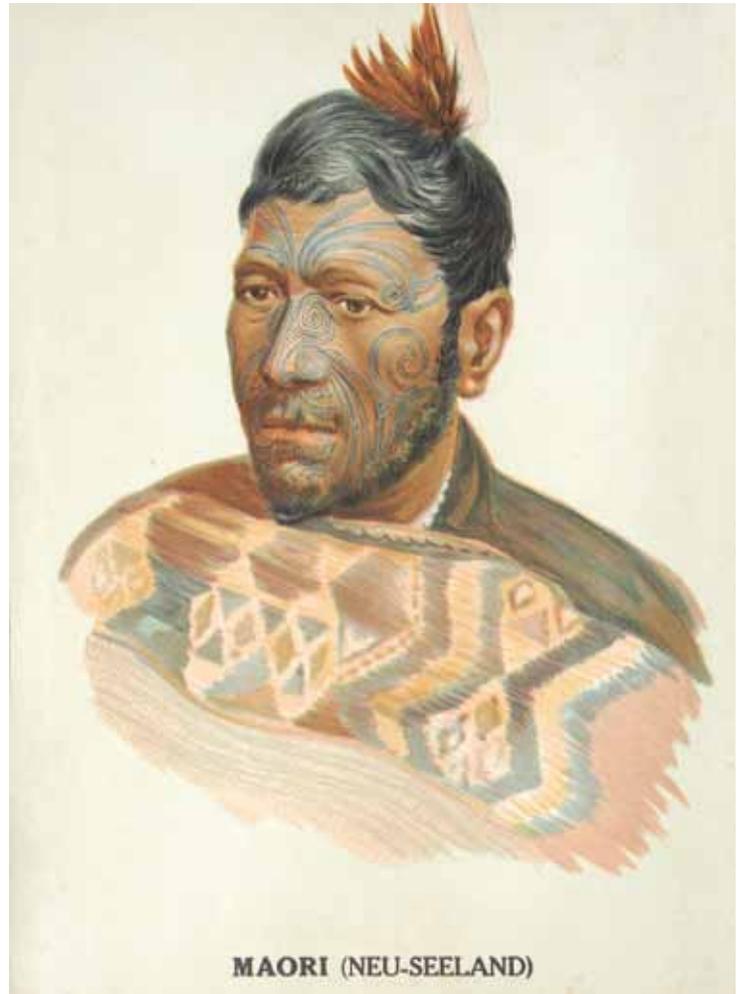
Manners and Customs of mostly Extra-European Nations

Moeurs et coutumes des peuples ou collection des tableaux représentant les usages remarquables, les mariages, funérailles, supplices et fêtes des divers nations du monde. Tome premier (tome seconde). Two parts in two volumes. Paris, chez Madame Veuve Hocquart 1811-1814. With 144 handcoloured etched plates. Cont. red half morocco over marbled boards. Spine richly gilt with gilt title. Marbled paste-downs and endpapers. Large 4to (282 x 218 mm). Extremities slightly worn.

First and only edition. Printed in 36 instalments, each with separate pagination. First volume with 74 (instead of 72 as mentioned in the index of volume two), second volume with 70 plates, showing costumes, religious and mundane practises (funerals and marriages, various executions of a sentence etc.) and pastimes. With 22 plates of European nations, 52 plates of Asian nations (including 24 plates of Russia); 33 plates of American nations; 23 plates of African nations; 14 plates of people from Australia, Sandwich Islands, and New Zealand. The descriptive text is compiled from the most authori-

tative contemporary publications on each region by its most famous explorers like Cook, Anderson and others. It is a kind of ethnographical survey for people not willing to buy all the respective original publications but prefer to have a condensed but excellently illustrated compendium on most of the more or less known extra-European nations. Completely uncut copy, text printed on fine paper, plates with delicate handcolouring. A few unobtrusive spots. A near fine copy. Colas 2109 (143 plates only).





Ethnographical Panopticon

»Hölzel's Rassentypen des Menschen.«

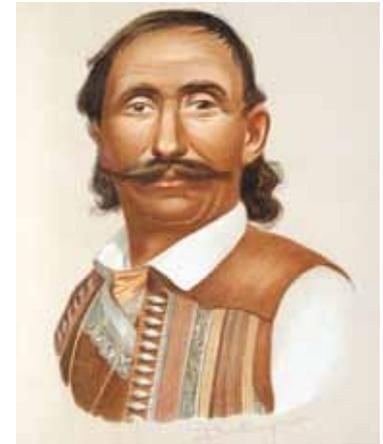
[Wien. Hoelzel, around 1903] 2 Vols. with 64 chromolith. plates. Folio [410 x 330 mm]. 37 Bll. with 32 chromolithographed plates, 68 Bll. with 32 chromolithographed plates. Contemporary or little later simple green half cloth, without any label, spine in upper and lower part professionally restored. The images are mounted on heavy paper stock and surrounded by a black printed or handdrawn frame. Titled at the beginning in print: Hölzel's Rassentypen des Menschen" and each image with a single sheet with title of the next plate. Image size: 205-225 x 270-304 mm.

Unpublished unique printer's proof (?) of an unknown work on European and non-European 'races' or ethnographic groups; each group is represented by one 'typical' image of a male representative in traditional costume printed in chromolithography. The images seem to be drawn by Friedrich Beck after mainly photographs in the collection of the Austrian Museum of Natural History. One volume represents the European "Races" and one volume includes images of "non-European races". Each sheet shows one image and is labelled before on a separate sheet. The Vienna publisher Hoelzel published in 1903 four blackboards or wallpapers for educational institutions on 'Races' [Hölzel's Rassentypen] with a prospectus for the wallboards which is present here. The prospectus reads: Hölzel's Rassentypen des Menschen. Unter Mitwirkung von F[rantz]. Heger ausgewählt und bearbeitet von Franz Heiderich gemalt von Friedr[ich]. Beck. [Wien: Hoelzel, 1903]. The printed prospectus is available only in a few libraries. The images on the four

wallboards or wallpapers are similar, but not identical with the images of our two volumes. The wallboard on European races was projected but was never published. Our two volumes seem to be a printer's proof for material to sell: single images as on the wallboards, wallpaper, postcard etc. This could also be the unique copy of a projected book version on "Races". It was nevertheless not printed. Volume one shows the following ethnic groups: Baske, Portugiesische, Spanier, Franzose I-III, Süd-Italiener, Nord-Italiener, Ire, Schotte, Engländer, Schwede, Holländer, Nord-Deutscher, Süd-Deutscher I-II, Tscheche, Slowake, Pole, Kleinrusse, Weiszrusse, Groszrusse, Montenegriener, Bulgare, Lappe, Finne, Magyare, Rumäne, Albaner, Grieche, Jude, Zigeuner. Volume two divided into three sections (Asien, Afrika, Amerika (incl. Australien und Polynesien) shows: Tscherkassen, Perser, Hindu, Singhalese, Drawide (Tamil), Araber, Jude (aus Vorderasien), Osmane (Derwisch aus Kleinasien), Kalmücke (aus Astrachan), Mongole (aus

Zentralasien), Chinese, Japaner, Samojeede, Siamese, Javane, Negrito (Philippinen), Kabyle, Nubier, Galla, Niam-Niam, Guinean-Neger, Hottentotte, Buschmann, Eskimo, Indianer (Nordamerika), Indianer (Südamerika), Feuerländer, Australier, Maori, Papua, Fidschi-Insulaner.

Franz Heiderich and Franz Heger had chosen out of "1000" images from the ethnographic section of Vienna Natural History Museum the most characteristic image of each separate human 'race' and Friedrich Beck, a painter, made from these images water-colours which were printed in fine chromolithography. In his review Schoetensack criticized that the illustrator Friedrich Beck had given the different human 'race' an Eurocentric appearance, but this could have only been prevented if the artist would have had time to study the humans in its original surrounding. Otto Schoetensack in: Geographische Zeitschrift XII (1906), 61





1. Lago di San
 2. Lago di San
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 20. Lago di San

ALCUNE VUE PERENNIE DE LA MONTAGNE DE SAINT-ETIENNE

DE LA MONTAGNE DE SAINT-ETIENNE

21. Lago di San
 22. Lago di San
 23. Lago di San
 24. Lago di San
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26. Lago di San
 27. Lago di San
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 29. Lago di San
 30. Lago di San

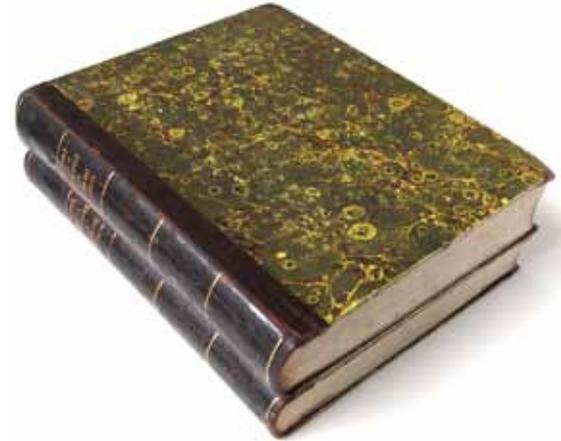
Early Use of a Camera Lucida for Panoramic Views

Carlini, Francesco; Plana, Giovanni Antonio and others.

Opérations géodésiques et astronomiques pour la mesure d'un arc du parallèle moyen exécutées en Piémont et en Savoie par une commission composée d'officiers de l'état major générale et d'astronomes Piémontais et Autrichiens en 1821, 1822, 1823. 2 parts bound in two volumes. Milan, l'Imprimerie Impériale et Royale 1825-1827. Large 4to (308 x 228 mm). 237 (I) pages with 9 full-page engraved maps of various peaks with their surroundings, 7 large folding engraved panoramic views, 1 folding engraved map; 412 pages, 6 folding engraved maps & plans. Cont. half calf, gilt spine. Original spine laid down. Corners bumped. Spotted in places, but a broad-margined copy printed on thick paper.

First and only edition of this rare work using for the panoramic views a camera lucida, and later etched by Benedetto Bordiga. Volume I with the results of the geodetical, volume II of the astronomical examinations. Francesco Carlini (1783-1862), director of the Brera Astronomical Observatory in Milan from 1832, had a lifelong involvement with important geodetic operations. Worthy of note is the measurement of the meridian arc between Andrate and Mondovi, across the Alps, measured first by Giovanni Battista Beccaria, whose measurements were controversial and had some inconsistencies. Carlini and Giovanni Antonio Plana (1781-1864) found the origin of the anomalies in the deviation of the plumb line due to the presence of high mountains. In 1825 and 1827, Plana and Carlini published the data of their observations obtained by

the measurement of the mean parallel (45°) linking the French geodetic net to the northern Italian one, from Bordeaux to Fiume (Rijeka), crossing the Alps. They used a Reichenbach-Ertel Verticle Circle, which was called "excellent" by Plana. It was purchased in 1822 and Plana used it for a series of observations for the project "Opérations Géodésiques et Astronomique pour la mesure d'un arc du parallèle moyen exécutées en Piémont et en Savoie" ("Geodetic and Astronomical Operations to measure an average parallel arc in Piedmont and Savoy") between 1821 and 1823. It was used in particular for a very precise determination (for the time) of the latitude of the Ospizio del Moncenisio, which was one of the cornerstones in connecting the French geodetic and Piemontese/ Lombardo-Veneto networks, at that time within the Austrian domain





John Churchman's Proposal for the Longitude problem

Churchman, John [Jean].

Atlas Magnétique ou cartes de variation partout le globe terrestre. ...
Londre Darlon & Harvey, 1794. French Manuscript on paper in contemporary hand written around 1800. small quarto. 132 handwritten pp. with 2 very large fold., ink and washed colored maps (520 x 520 mm). Contemporary halfleather with sprinkled edges, partly rubbed, else fine.

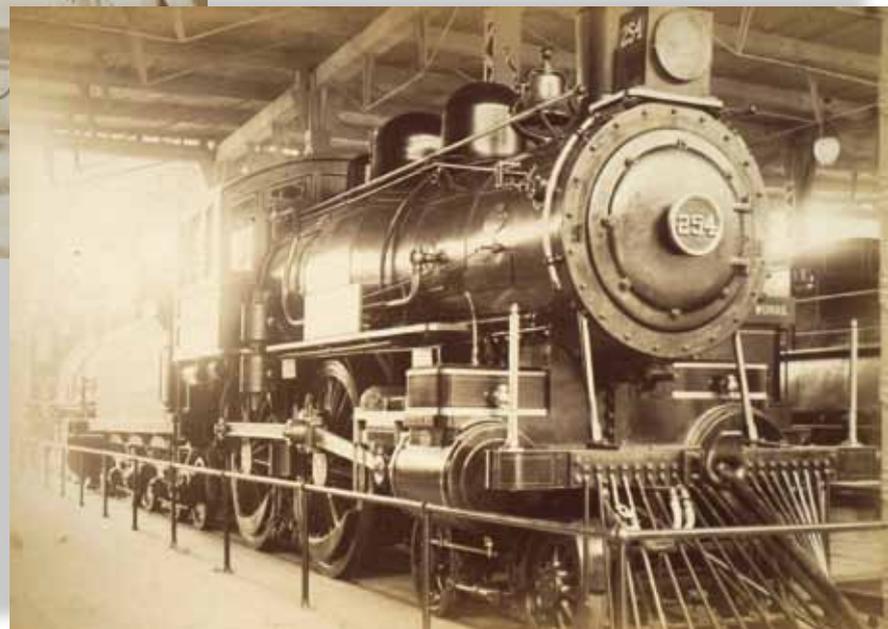
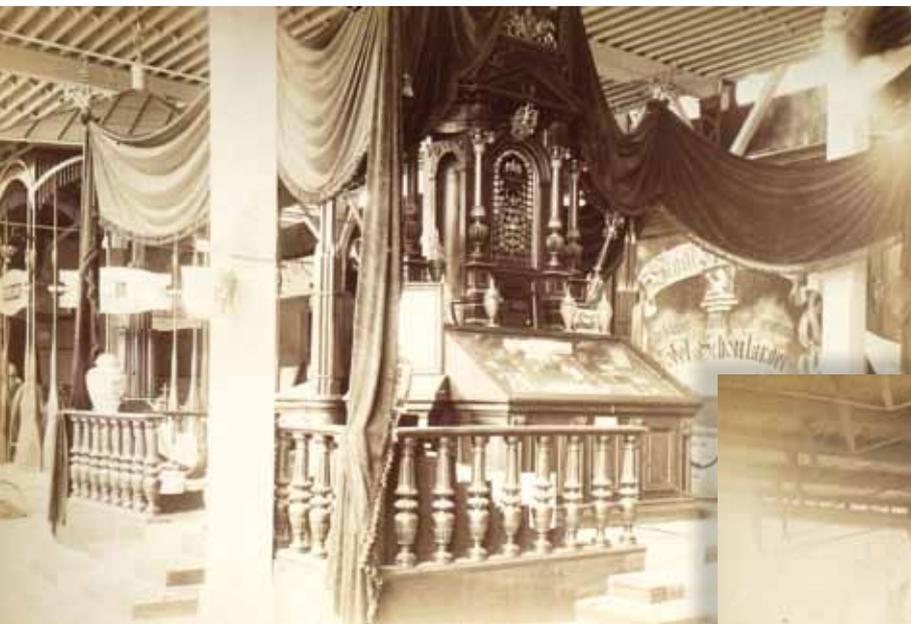
Unknown & unpublished French manuscript translation of John Churchman's (1753-1805): "The Magnetic Atlas, or Variation Charts of the whole Terraqueous Globe; comprising a system of variation and dip of the needle, ..." which was published four times from 1790 to 1804 in English to promote his solution of the problem of longitude. When his theory for the longitude problem faced mixed reactions in the USA, he went to Europe to present there his theory. In 1796 he visited first Copenhagen, and then proceeding on to St. Petersburg, where he was well received by the authorities. There his theory proved to be of such sufficient interest to the Imperial Russian Academy that it was proposed for an Award. Although he did not receive the award, Churchman was elected to membership in the Academy. This manuscript translation seems to be a made for the European market, but was not published. "An interesting footnote from a self-taught American scientist to the eighteenth century history of navigation in general and the search

for a method of measuring longitude in particular. The first edition of the present work was published in 1790 under the title *An Explanation of the Magnetic Atlas, or Variation Chart*. A nineteenth century history of Chester County, Pennsylvania, noted that the book encountered „violent opposition from some characters of eminence in the learned world ... who could not relish that an obscure and self taught genius should acquire ideas that had so long escaped the penetration of men who had long been familiar with the illuminations of science" (pp.497-8). In 1794, Churchman published a much expanded edition of his work under a new title, which was followed by a 1800 and a 1804 edition.

The text presents a rich history of navigational accounts and scientific speculation on the subject of magnetic variation and offers methods for determining longitude based on the revolution of magnetic points around the Earth's north and south poles. A final chapter poses an interesting hypothesis on major shifts in coastal



boundaries based on „magnetic tides“. The folding chart include „A Stereographic Projection of the Sphere on the Plane of the First Magnetic Meridian“ and one large hand-colored chart (of the northern hemispheres with their magnetic orbits). The chart with the southern hemisphere shows **Australia** (New Holland still then) in outline. John Churchman (1753-1805) was a Pennsylvania-born surveyor who published two maps of the Delaware and Chesapeake Bays in 1778 and the early 1780s. [Daniel Crouch] Lit.: Sabin 13026; Murphy D. Smith „Realms of Gold“. A Catalogue of Maps in the Library of the American Philosophical Society (Philadelphia, 1991); Silvio A. Bedini. John Churchman and His Magnetic Atlas, Part I & II. In: Professional Surveyor Magazine, Nov. & Dec. 2000.



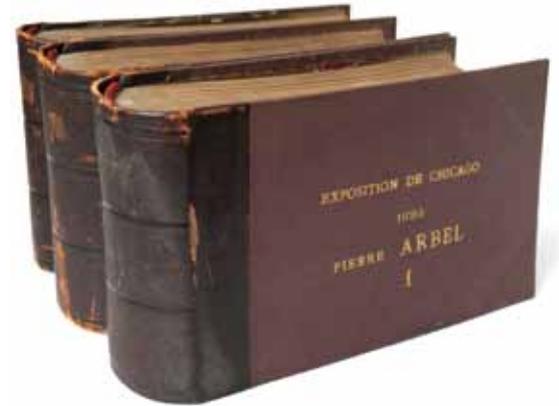
Chicago World Exhibition

Arbel, Pierre.

Exposition de Chicago 1893. 3 parts bound in three volumes. Chicago, 1893. With altogether 319 (115; 114; 90) original photographs. Albumen ca 172 x 115 mm, mounted on recto of white cardboards. Cont. uniform half calf, gilt title to front cover. Oblong 4to (260 x 65 mm). Spine-ends rubbed, edges dust-soiled.

A fine compilation of original photographs owned (and made?) by the French industrialist and member of the exposition committee Pierre Arbel. His firm, founded and named after his father Lucien Arbel was renowned for its metallurgical developments in railway equipment goods. Vol I with approximately 40 photographs with exterior and interior views of architectural structures on the fair-ground, 75 photographs with various locomotives, wagons and other railway equipment. Vol II is almost completely devoted to railway equipment goods. Vol III shows the whole exposition with its variety of stands, buildings and products. Some photographs faded, but a very interesting and substantial collection, interesting for its focus on railway technology but also for its coverage of the whole exposition. The iconic

centerpiece of the "Columbian" Fair, the large water pool, represented the long voyage Columbus took to the New World. Chicago bested New York City; Washington, D.C.; and St. Louis for the honor of hosting the fair. The fair was an influential social and cultural event. The fair had a profound effect on architecture, sanitation, the arts, Chicago's self-image, and American industrial optimism. The Chicago Columbian Exposition was, in large part, designed by Daniel Burnham and Frederick Law Olmsted. It was the prototype of what Burnham and his colleagues thought a city should be. It was designed to follow Beaux Arts principles of design, namely French neoclassical architecture principles based on symmetry, balance, and splendor.





Very fine photographic documentation of the architecture of the 1878 Paris World Fair by **Alphonse Liebert** (1827-1913) showing buildings, streets, pavillons, and interior design and also the head of the Statue of Liberty then still in France.

Born in France in 1827, Liébert was interested in a range of photographic subjects as well as in experimentation with photographic processes. In 1851 he travelled to the United States where he established himself as a portraitist in San Francisco. He then returned to France in the 1860's, where he produced images of the Paris Commune as well as of building sites around Paris, recording, for example, the construction of the Opéra. He died in 1913.

Early Photograph of the Statue of Liberty

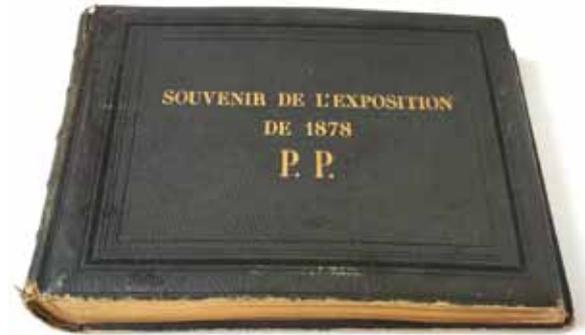
Liébert, Alphonse.

„Souvenir de l' Exposition de 1878. P. P.“ (cover- title). [without place, no date; but Paris 1878] Album [305 x 405 mm] with 75 mounted albumin photographs [155 x 225 mm] by Alphonse J. Liébert on heavy card stock. Dark green heavy leather volume, rubbed and soiled, cover title, gilt edges. The card stock partly with a few spotting, some photographs a little faded, but overall a fine preservall. With hand-written dedication by the photographer on front fly: „Offert à Monsieur Piquépée en témoignage de satisfaction et d'estime de A. Liébert Paris 7 juin 1879“.

The third Paris World's Fair, called an Exposition Universelle in French, was held from 1 May through to 10 November 1878. It celebrated the recovery of France after the 1870 Franco-Prussian War. The buildings and the fairgrounds were somewhat unfinished on opening day, as political complications had prevented the French government from paying much attention to the exhibition until six months before it was due to open. This exposition was on a far larger scale than any previously held anywhere in the world. The French exhibits filled one-half of the entire space, with the remaining exhibition space divided among the other nations of the world.

The completed head of the **Statue of Liberty** was showcased [and is present on one photograph]. The Statue of Liberty (La Liberté éclairant le monde) was designed by Frédéric Auguste Bartholdi and dedicated

on October 28, 1886, was a gift to the United States from the people of France. Bartholdi was inspired by French law professor and politician Édouard René de Laboulaye, who is said to have commented in 1865 that any monument raised to American independence would properly be a joint project of the French and American peoples. Due to the troubled political situation in France, work on the statue did not commence until the early 1870s. In 1875, Laboulaye proposed that the French finance the statue and the Americans provide the site and build the pedestal. Bartholdi completed the head and the torch-bearing arm before the statue was fully designed, and these pieces were exhibited for publicity at international expositions.- Gernsheim, History of Photography, S. 313 f. und 431. Beutler, Katalog Weltausst., S. VIII und 117 ff.





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