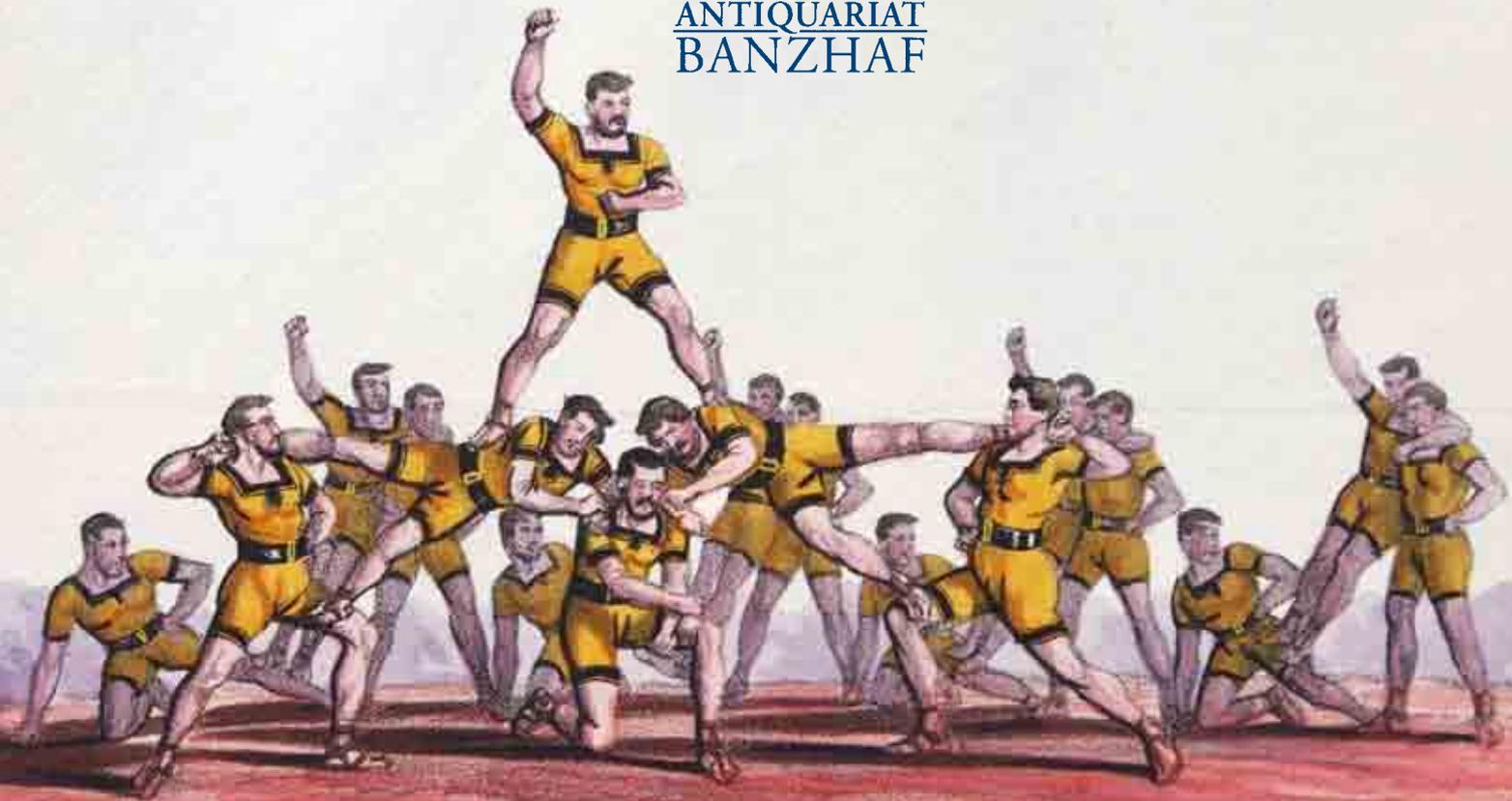
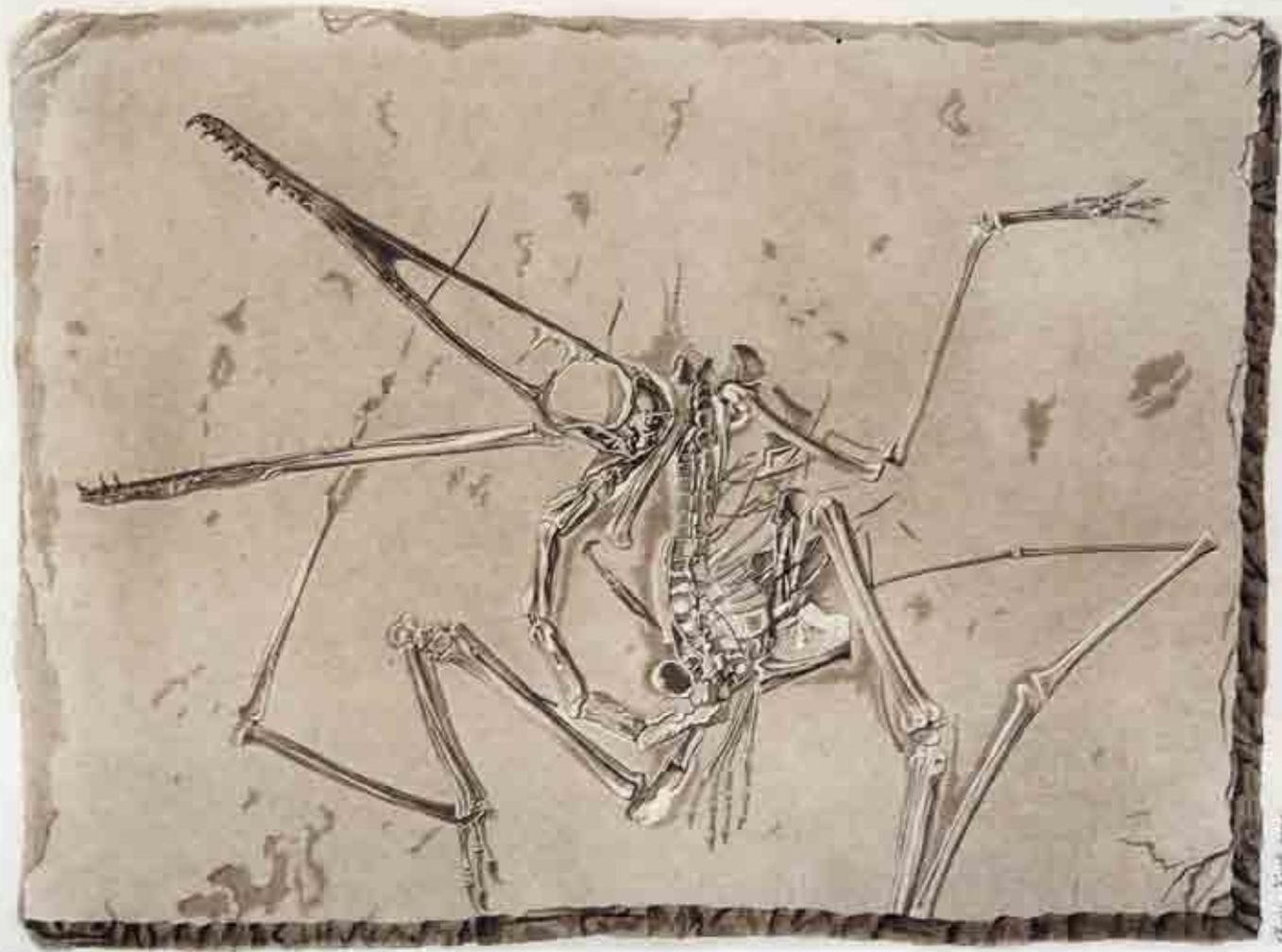


ANTIQUARIAT  
Michael Kühn

ANTIQUARIAT  
BANZHAF





## Perplexing Chimera

### **Soemmerring, Samuel Thomas.**

Über einen Ornithocephalus, oder über das unbekante Thier der Vorwelt, dessen fossiles Gerippe C. Collini im 5ten Bande der *Actorum Academiae Theodoro-Palatinae* nebst einer Abbildung in natürlicher Grösse im Jahre 1784 beschrieb, und welches Gerippe sich gegenwärtig in der *Naturalien - Sammlung der königlichen Akademie der Wissenschaften zu München* befindet. (= *Denkschriften der Königlichen Akademie der Wissenschaften zu München für die Jahre 1811 u. 1812*). - München: auf Kosten der Akademie, 1812. Quarto (270 x 210 mm) 3 ff., 89-158 pp. with three (one fold.) plates (numb. V-VII) by Christ. Koeck pinx. New half calf period style, nice clean copy on better paper, uncut.

First edition, Journal issue, of Soemmerring's most important study of the famous specimen from Mannheim natural history „Wunderkammer“: the „flying Dino“ - *Pterodactylus antiquus* („antique wing finger“).

„Sometime during the 18th Century, the first *Pterodactylus* specimen was uncovered from the lithographic limestone near Eichstätt. The fossil, a complete skeleton crushed flat, came into the possession of the Count Johann Friederich Ferdinand of Pappenheim, who donated it to the nature cabinet of Elector Carl Theodor in Mannheim. Carl Theodor's nature cabinet was curated by a Florentine scholar named Cosimo Collini, one-time secretary and friend of Voltaire. Collini took an interest in the strange fossil when he began his tenure at Mannheim in 1757, and published a description of it in 1784. The fossil animal was like nothing seen before - a bird-like head and neck, a small, mammal-like body and

tail, long, reptilian claws and teeth and, most curiously, one incredibly long finger on each hand. Collini was at a loss, totally unable to identify even its class. Elector Carl Theodor had died in February of 1799, and in 1802, his entire natural history collection was brought to Munich, much to the dismay of Collini, who felt a personal connection and obligation to its care. Once in Munich, the Baron Johann von Moll managed to convince the French to grant the Bavarian collections a exemption from being confiscated by Napoleon. By the time Cuvier learned of the fossils whereabouts and wrote to von Moll asking to study the fossil, von Moll replied that the fossil was missing. Moll could not find it in his collection because other scientists had already checked it out for personal study: first Johann Friedrich Blumenbach, who decided it was a type of shorebird in 1807. Blumenbach is also notable as one of the first scientists to ever study a similar perplexing chimera of an animal, the platypus.

Next, Samuel von Sömmerring studied the fossil in depth, concluding with a lecture on December 27, 1810. Shortly thereafter, he wrote to Cuvier apologizing for the situation, claiming that he had only just been told of Cuvier's request for information. Nevertheless, he published the contents of his lecture in 1812, and took the opportunity to give it his own name, *Ornithocephalus antiquus*. Sömmerring disagreed vehemently with Cuvier regarding the identity of the fossil, arguing that it was a link between birds and bats, not a reptile (though a link in „affinity“ rather than the modern evolutionary concept of relatedness between animal types). It wasn't until the 1860s that general consensus was reached and Cuvier's view won out: pterodactyls were reptiles, until then, several other theories were proposed including that it was a big-eared, bat-like marsupial or even an amphibian, with flippers instead of wings.“ (Matt Martyniuk)

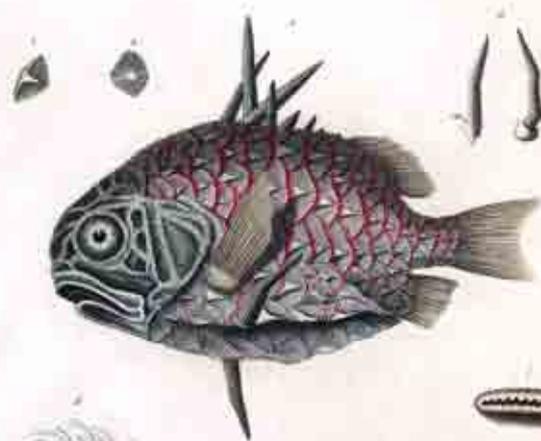
Fig. II



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Fig. III



## Fugu

### **Tilesius, Wilhelm Gottlieb.**

Abbildungen und Beschreibungen einiger Fische aus Japan und einiger Mollusken aus Brasilien, welche bey Gelegenheit der ersten Russ. Kaiserl. Erdumseglung lebendig beobachtet wurden. (= Denkschriften der Königlichen Akademie der Wissenschaften zu München für die Jahre 1811 und 1812.)- (München: auf Kosten der Akademie, 1812) I ff., 71-88 pp. (and) 31-50 pp. with 6 finely colored plates. Later half-calf period style. Fine copy.

First edition of his published description on Japanese fishes, observations which he made during Krusenstern's expedition in the harbor of Nagasaki (Oct. 1804 - April 1805). Tilesius who might have been a pupil of the painter Adam Friedrich Oeser (1717-1799) took over the duties of the expedition illustrator Kurljandzoff, who became ill. In Nagasaki the Japanese authorities didn't allow the crew to go off board, while waiting Tilesius engaged Japanese fishermen to bring him different fishes which he sketched. In June 1805 Tilesius wrote to Blumenbach that he made so many drawings of fishes that he will be able to publish a *Ichthyologiam Japonicam* with 60 to 80 plates on his return. („Hier habe ich im Ganzen doch reichste Aerndte (Ernte) gehalten, ob wir gleich den ganzen Winter hindurch, den wir hier zugebracht, wie eingesperrt waren, da man uns Tag und Nacht auf dem Schiffe bewachte, .... Dafür hat mich die Länge des Aufenthalts entschädigt, und so habe ich z.B. eine solche Menge von Fischen gezeichnet, dass

ich einmal eine *Ichthyologiam Japonicam* mit 60 bis 80 Tafeln in Fol. liefern kann.“ He didn't publish this book. Some of Tilesius' high-quality drawings were published in the Atlas to the survey of the expedition, but 2/3 of the originals remain unpublished.

**Wilhelm Gottlieb Tilesius von Tilenau** (1769 – 1857), a German naturalist and explorer, physician, draftsman and engraver, who in 1803 was appointed professor at Moscow University. He participated as a ship's doctor, marine biologist and expedition artist on the frigate *Nadezhda* in the first Russian circumnavigation of the globe during 1803-1806 under Adam Johann von Krusenstern.

The *Nadezhda* departed from Kronstadt on the Baltic Sea, with Tilesius joining the expedition at Copenhagen; included among his baggage were a violin and viola, which he played on the voyage. The *Nadezhda*

sailed past the Canary Islands and Brazil, around Cape Horn and across the Pacific Ocean to Japan, stopping at the Marquesas and Hawaiian islands, and also at Kamchatka. After visiting Japan, the *Nadezhda* set off towards Alaska, then sailed past China to the Indian Ocean, around Africa and back to the Baltic. Tilesius made numerous sketches and watercolors during the trip, particularly after the official artist departed in Japan. Honors Tilesius received on his return included being made a knight in the Order of St. Vladimir, corresponding membership of the Imperial Academy of Sciences, and a lifetime pension of 300 rubles per year. His illustrated report on the expedition appeared in 1814. However, he did not win public recognition like his contemporary, Alexander von Humboldt.- Lit.: Günther Sterba. Tilesius als Ichthyologe und Illustrator japanischer Fische. at: [http://www.tohoku-gakuin.ac.jp/research/journal/bk2013/pdf/no08\\_07.pdf](http://www.tohoku-gakuin.ac.jp/research/journal/bk2013/pdf/no08_07.pdf)



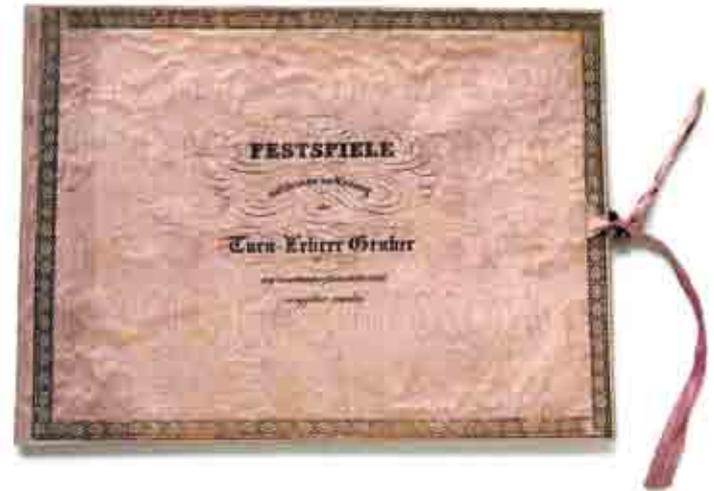
Schlussgruppirung

## Munich »Oktoberfest«

**Festspiele** welche unter der Leitung des Turn- Lehrer Gruber auf den Oktoberfesten 1835 u. 1836 ausgeführt wurden. (Cover title). Munich, 1836. 12 handcoloured lithographed plates by G. Kraus. Loosely inserted in original silk portfolio with lithographic cover title, gilt stamped ornamental border and two ribbons. Oblong quarto. Somewhat discoloured and soiled. The copy of the dukes of Bavaria in magnificent coloring, fresh and well preserved and in a specially designed binding.

Exceedingly rare festival book, showing the famous Munich Oktoberfest in early 19th century. The plates with the entering of the members of the guild of bakers and wainwrights in historic costumes, with wrestling and gymnastics scenes, darts and catapults at the Munich Beer Festivals 1835 and 1836. It was established in 1810 when crown prince Ludwig, later to become king Ludwig I., was married to princess Therese of Saxe-Hildburghausen on October 12, 1810. The fields were named Theresienwiese („Theresa’s meadow“) in honor of the crown princess, and have kept that name ever

since, although the locals have soon after abbreviated the name simply to the „Wiesn“. The festival was eventually prolonged and moved ahead to September to allow for better weather conditions. In 1811, an agricultural show was added to promote Bavarian agriculture. In 1816, carnival booths appeared; and in 1819, it was decided to make the Oktoberfest an annual event. Pressler 411 and 412. Maillinger II, 286 (only 6 leaves). Lentner 365 and 12547: „So vollständig von der allergrössten Seltenheit!“





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*Voiture de Ville et de Voyage.*

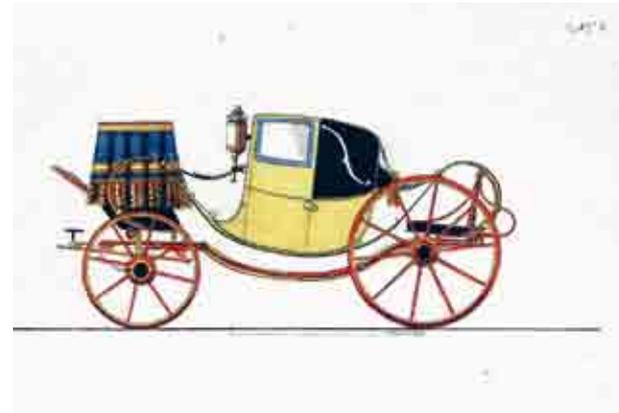
## »... won't you buy me a Mercedes Benz ...«

### European Carriages

Sam(m)lung von Zeichnungen der neuesten Englischen, Französischen, und Deutschen Staats, oder Stadt Wagen, leichter Coupés, Chaisen, Cabriolets, Stuhlwagen etc. 4 parts (= Lief. I-IV) (of 8 ?). Leipzig, Industrie- Com(p)toir, und Wien, Mollo, um 1810. oblong-Quarto 8315 x 195 mm). 4 parts with 49 (46 partly colored, one with pop-up) etched plates. Orig. - Wrappers with engraved title on cover, partly in handwriting corrections, a little dust soiled and stained. Occasionally minimally soiled, mostly clean.

Exceedingly rare series with carriage illustrations finely hand-colored, coming from the Tegernsee library of the Dukes of Bavaria. Part one with 12 (of 10 ?) engravings: Original-wrappers with correction of title and „Erste Sammlung“ (First Installment) in handwriting. The plates are however signed: ‚London, published as the act directs 1794 by R. Ackermann‘. Part two with 16 plates, partly colored by hand. Original Wrappers with imprint Leipzig: Industrie-Comtoir (but not Vienna), part three (handwritten) with 8 plates, part four (Cah. 4) with 13 plates: subtitles in french, reading: ‚Voiture coupée facon anglaise, avec siege de route; Diligence a Col

de Cygne; Berline a Tombeau siege drapé; Diligence a soufflet; Diligence de Voyage; Catèche de Campagne; Dormeuse; Phaeton simple (Cabriolets a la Bruxelles); Char a Banc; Voiture de Ville et de Campagne a panneaux clissea; Caleche; Voiture coupee demi-Gondole; Voiture de ville et de voyage (the last both titled Cah. 4, no. 12).— KVK: german libraries know only part 2 (Munich) and part 5 (Weimar) with each 10 plates; National Library Denmark has only part 4 with 10 plates. Heinsius (as GV) cites 8 parts until 1823 without holdings or collation. no copy in OCLC (?) or COPAC (?)





*Agardhiella subulata*



*Sargassum hawsonii*  
*cutt-wood*



*Dictyota plumosa*



*Enteromorpha linza*



*Gracilaria tikvahiae*

## Sea-weed Herbarium

»**Treasures of the Deep.**« Album with 87 sea-weed specimens on 59 leaves. All specimens mounted on cardboards often with printed label, mounted into the album. Mainly from North Western Scotland esp. Arran, Ayrshire and Saltcoasts. The binding suggests a date around 1830-1860. A short note is bound in that a certain seaweed specimen coming from North America over the Atlantic is very uncommon at the Scottish Coast. A few mounted specimens lying with the album. Maybe made by professional hand (printed captions) and bought by a curious visitor later.



Printed captions/labels reads as follows: *Porphyra vulgaris*, Ag. (Ayrshire); *Delesseria sanguinea*, Lamour. (Arran); *Ptilota sericea*, Gmel. (Coast of Ayrshire); *Cladophora glomerata*, Lin. (Arran); *Polysiphonia thuyoides*, Harv. (Arran); *Ptilota plumosa*, Ag. (Coast of Ayrshire); *Chylocladia kaliformis*, Hook. (Arran); *Dasya coccinea*, Ag. (Coast of Ayr.), *Rhodomenia laciniata*, Grev. (Arran); *Cladophora arcta*, Dillw. (Arran); *Odonthalia dentata*, Lyngb. (Arran); *Ceramium botryocarpum*, Gr. (Saltcoasts); *Polysiphonia fastigiata*, Grev. (Coast of Ayrshire); *Griffithsia selecta*, Ag. (Arran); et al.  
Nicely made album, better than the average ones.





*Hypnum filicinum*



*Hypnum brevirostre*



*Polytrichum commune*



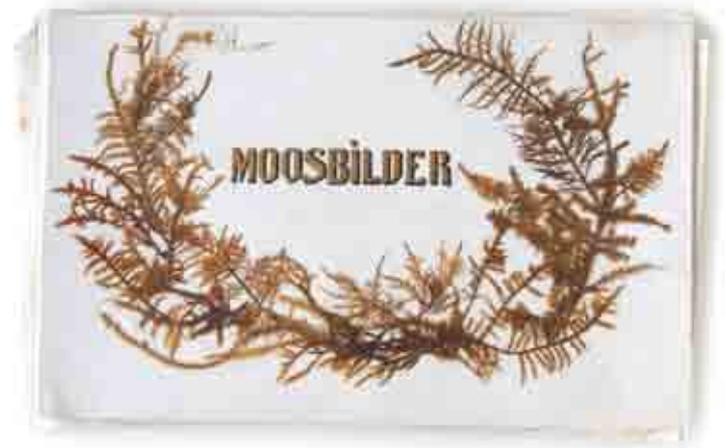
*Mnium punctatum*

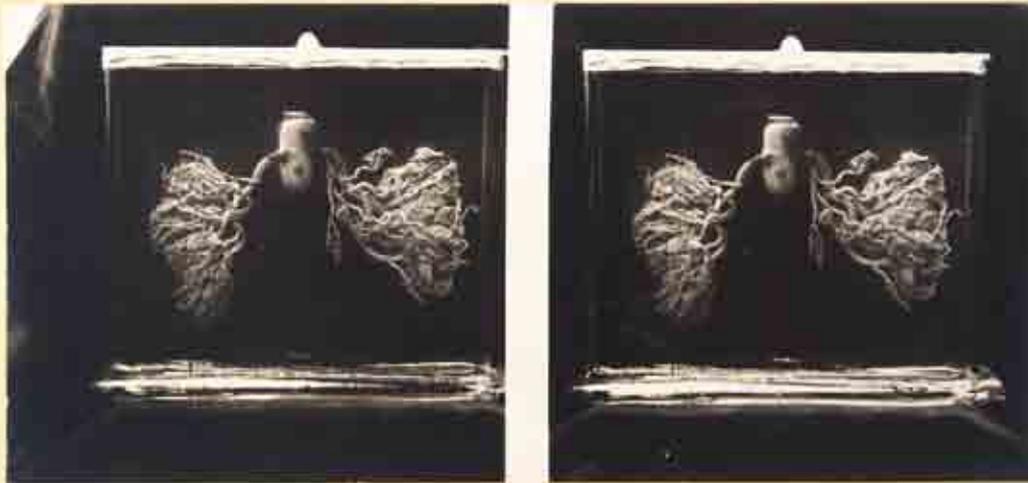
## Kate Moss

### **Moss Herbarium.**

Moosbilder (cover title). Verzeichniß der in der Naumburg enthaltenen Laubmoose nebst Angabe der Fundörter. (handwritten Index) 4 fl./ Bll. text, 68 boards with mounted original specimens of bryophytes, all titled by hand in gilt ink. Inserted in a cloth box (260 x 165 x 48 mm) with gilt edges and cover-title: ‚Moosbilder‘. Bookseller or binders label from Essen inside cover.

A very rare and fine, in small number produced commercial herbarium with highly aesthetic or artistically arranged mosses with binder's label: G. H. Schnepel / Essen. The handwritten text identify these mosses within the woods of one of the Naumburg castles in Germany (probably not the town Naumburg/ Saale). A fine preserval of time, bringing into mind the early 20th. century photographs of Blossfeldt.





IX. (8.)

Exceedingly rare photographic atlas from original specimens of the Berlin Anatomical Museum. Max Zondek (1868 - 1933), chief physician of the department of surgery at the Jewish hospital in Berlin, professor of surgery & one of the founders of urological services in Germany, described bloodless kidney line as a practical improvement in kidney surgery in 1899. He studied in Berlin, Würzburg, Königsberg and Strasbourg, and he became Doctor in 1893 in Berlin. He worked with Luecke in Strasbourg, with Mikulicz- Radecki in Breslau and then he worked from 1913 at the Jewish Hospital in Berlin under Israel. In 1893 he wrote a work on the kidney and this Atlas is related to the text, but not as a

## Photographs of Anatomical Museum Specimens

**Zondek, M(ax).**

Stereoskopischer Atlas (von Macerations- Praeparaten) der Nieren-  
Arterien, Venen, Becken und Kelche.- Berlin: August Hirschwald,  
1903. oblong-Octavo (85 x 85 mm) 8 pp. text; 36 cards with 36  
mounted stereo-photographs (gelatin silver print; image size 75 x 75  
mm), printed captions on verso, stapled index pamphlet, publisher's  
cloth case.

few libraries note, belong to the work. The images show  
maceration specimens. Maceration is a bone preparati-  
on technique whereby a clean skeleton is obtained from  
a vertebrate carcass by leaving it to decompose inside  
a closed container at near-constant temperature. This  
may be done as part of a forensic investigation, as a re-  
covered body is too badly decomposed for a meaningful  
autopsy, but with enough flesh or skin remaining as to  
obscure macroscopically visible evidence, such as cut-  
marks. In most cases, maceration is done on the carcass  
for educational purposes.- OCLC: cites only 3 copies at  
Stabi Berlin, Zürich, Strassbourg.- Fischer II, 1728.





## Jamnitzer & Dürer's Drawing Instruments

### Pfinzing, Paul.

Optica, das ist gründtliche doch kurtze Anzeigung wie nothwendig die löbliche Kunst der Geometriae seye inn der Perspectiv. Sambt einem nutzlichen Extract dreyerley Sorten und Wege darauff die Perspectiva zuverstehen und zugebrauchen... als Vitruvii, Alberti Düreri, Laurentii Sirigatti, &c. ... - Augsburg, D. Franck für S. Michelspacher, 1616. small-fol. (300 x 205 mm). 2 Bll., 3 pp., 13 Bll. (num. 4-16), pp. 17-18 (= 18 Bll.). With engraved title-border by Lucas Kilian and 14 full-page woodcuts. Faint marginal damp-staining in places, small repair to printed area of final leaf (text not affected). Plain boards around 1700, somewhat dustsoiled & spotted, but a fine copy.

Very rare work on perspective and optics incl. descriptions of instruments. A new edition of Pfinzing's 'Extract der Geometriae und Perspectivae' (VD16 P 2375), originally published in Nuremberg in 1599, in a private printing not more than 25 copies with copperplates instead of woodcuts. From the Renaissance onwards many artisans and mathematicians were fascinated with the idea of creating perspective instruments and described them in their books on perspective or in separate tracts (Kemp 1990, pp. 167-180). At first two kinds of instruments are described: One like Dürer's were meant to be used for drawing the perspective image of a concrete object, and another like Jamnitzer's instrument only required a plan and elevation of the object. Both kinds of devices had the limitation that the perspective image had to be constructed pointwise. The 17th & 18th cent. witnessed the design of drawing machines that would produce a complete perspective

image. Pfinzing describes a mathematical instruments designed by Wenzel Jamnitzer (ca. 1507-1585). Pfinzing writes that one of Jamnitzer's instruments [fol. 14] was an apparatus, which he had created by elaborating on some of the ideas shown in Dürer's drawings. Pfinzing also reports that Hans Hayden improved Jamnitzer's instrument. Jamnitzer's instrument required a plan and an elevation, but constructing these is not always easy. [Andersen]. Pfinzing (von Henfenfeld, the Elder, 1554-99) was a multi-talented individual from a distinguished and wealthy family, and had successful careers as a town councillor and mayor in Nuremberg, as a cartographer (he produced the famous Pfinzing Atlas of 1594) and as a land surveyor. After Pfinzing's death the Augsburg publisher and Rosicrucian apologist Steffan Michelspacher (fl. 1613-19), now mainly known for his work on Cabala, Spiegel der Kunst und Natur in Alchymia, 1615-16, republished Pfinzing's book in the



present edition, itself scarce. The book is illustrated by a series of high quality woodcut illustrations featuring polyhedra and optical devices mounted on a 'perspective table', in two instances shown in its position in the interior of a house. For this edition the engraver Lucas Kilian added a new decorative engraved title leaf. Not in COPAC; OCLC: Getty Research; Harvard Houghton; Menil Collection; National Gallery of Arts; Oberlin; NYPL; Yale. VD17 12:162471N; Holzmann/B. 7706; Andersen, Geometry of an art 225 ff. Berlin cat. 4702. Not in Tomash Collection.

Tabl. p. 22.



Tabl. p. 16.

Florans Arch.

Gul-Ba-Sanar



## Oleander in art & archaeology

### Lochner (von Hummelstein), Michael Friedrich.

Nerium sive Rhododaphne veterum et recentiorum, quae nereï et nereïdum mythologia, amygdali, lauro, saccharum Al-haschar, et ventus ac planta Badsamur aliaque explicantur, ac diversis sacrae scripturae locis lux affunditur. Accedit Dafne Constantiniana. Norimbergae, apud haereditarios Jo. Hoffmanni 1716. Engraved title, (4), 112 pages, two engraved headpieces, on woodcut coat-of-arms, 8 engraved plates (of which one folding, plates no. VIII included in pagination with printed text on verso), Cont. brocade paper wrappers. Spine covered with different paper. Small- quarto. Back cover with slight loss, soiled.

First and only edition. With a concise botanical description of a special sort of Oleander growing in the Mediterranean area but also mentioning facts showing its relation to art, mythology and history. Lochner (1662-1720) was a skilful German physician & botanist, known for his edition of Besler's museum. Last three leaves slightly browned, one plate shaved at front margin. Not in Nissen, BBI and Stafleu-Cowan. Pritzel 5553. Cobres II, 558,9.





## Celestial Order

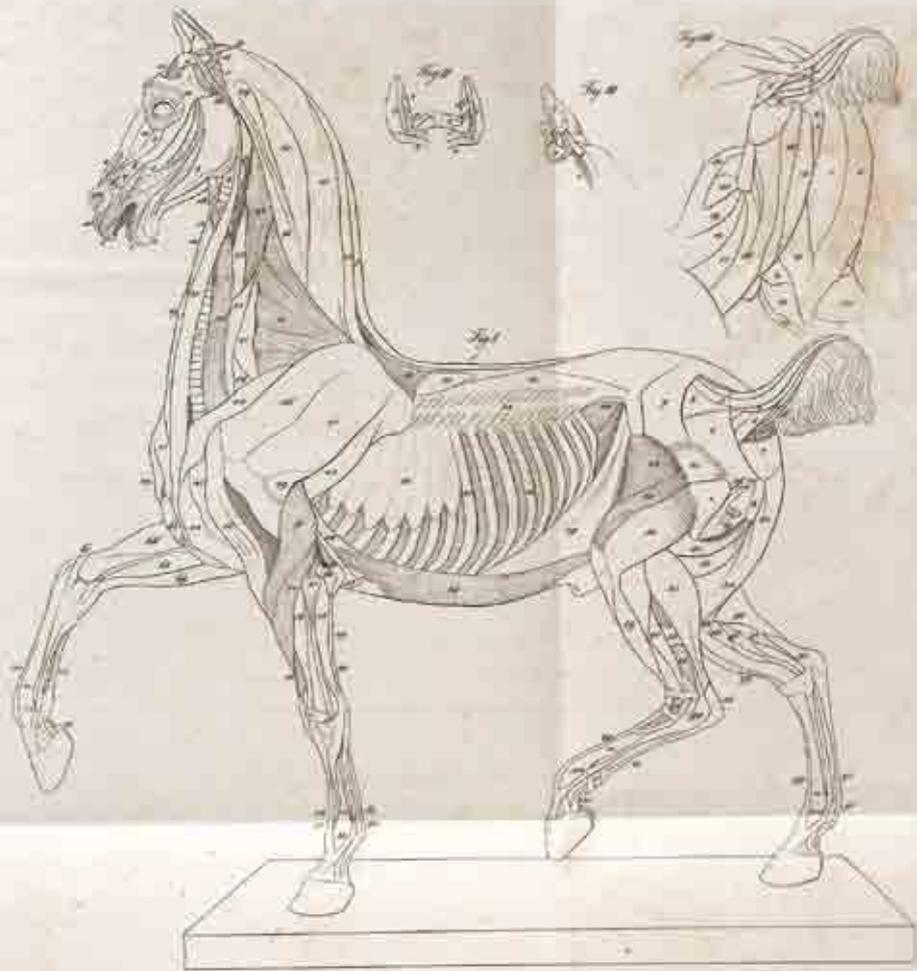
### Le Roy, Henri.

Imagines Septem planetarum.- [Paris]: Thomas de Leu excu., [ca. 1609 / 1610]. 262 x 182 mm (leaf), plate: 175 x 120 mm. 8 ff. (= title leaf & 7 etched plates) Later gilt wrappers (18th. cent.) Fine condition, strong printing.

Very rare print series: 7 beautiful allegorical engravings of the planets as astrological emblems with separate title-leaf. The 7 plates depicts Saturn, Jupiter, Mars, Venus, Mercury, and - as was usual before the Copernican system was accepted - the Sun and the Moon with the names & the astrological symbols of the planets. The plates show allegorical scenes based on classical history, and numerous lively little scenes from contemporary history. Each plate has a three line of text below the image. The title-page is signed by the engraver-publisher Thomas de Leu („Thomas de Leu excu.“); leaves 1 (Saturn), 2 (Jupiter), 4 (Sol), 6 (Mercury), 7 (Luna) are

signed by the engraver Henri Le Roy („H. L. Roy. f.“, „Henri L. R. fe.“, etc.). The work is dedicated (on the t.-p.) to Maximilien de Béthune, Baron de Rosny, Duc de Sully, who is described as „in ordinario et privato Consillio Consilario Regio.“ The series must therefore have been published between 1606, when Maximilien was created Duc de Sully, and 1610, when Henry IV died.- Le Blanc II, 541, 54-60; Thieme/B. XXIII, 116 (Henri Le Roy, 1579- um 1620) und 143 f. (Thomas de Leu, 1560-1612); Robert-Dumesnil X, Leu 283-290.- COPAC: ULRIS [Univ. London]; Warburg Inst. London; Glasgow. OCLC: no copy (?).





## Wax »écorché« (model)

**Seiler, Burkhard Wilhelm; Carl August Böttiger.**

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

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

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





## Three Horoscopes for one Person

### Voigt, Johann Henrich.

Christmässige Nativität oder Geburts-Beschreibung. Deutsche Handschrift auf Papier. Deutsche Kursive in brauner Tinte. (German Manuscript in brown and red ink on paper. Handwritten Horoscope for Baron Alexander von Enke).- Bremen (16)53. Quarto (195 x 160 mm). 14 leaves (the last 2 are blank) with full-page natal chart (in brown and red) and one table. 3 text parts with overlay and different text. Contemporary red paper wrappers, uses of time, deleted name on cover, inside fresh.

On the inner front cover a slightly later hand has written: „Joh. Henrich Vogts Nativität über den H. Baron Alexander von Enken welcher zu Bremen 1650 d. 7 July gebohrn und 1687 im Martio auff der insul Zante (= Zakynthos) an einem hitzgen Fieber gestorben als Chur Sächsischer Cammerherr und General Major und Chef der Chur Sächsischen Auxiliär Truppen in Morea ...“, indicating that he had written this horoscope for Alexander von Enke (1650-1687), member of the saxonian army, probably that part of the army that fought against the Turks in Hungary, Greece. He died in Zakynthos.

A quadratic Radix with planet constellations and a personal table are the starting point for the interpretation of the life of Enke: ‚Judicium Generale‘ (De Naturalibus. Kurtze Betrachtung der XII Häuser und deren Beschaffenheiten / Von den Vornemsten Aspecten / Vom

Temperament Complexion und Erbens Kräfften / Vom Verstande, Sitten, Aspecten, beliebten Künsten und Gewerben / Von Reisen, Gesinde und von der Viehzucht / Vom Ehestande und Kindern / Vom Ehrenstande und zeitlichen Vermögen / Von Freunden und Feinden / Von Kranckheiten Leben und Tode) und ‚Judicium Speciale‘ (Von den Directionibus Auff die Jahre und Monat berechnet) sowie ein ‚Specialissima. Einiger Vornehmer Transituum‘.

(with) (Voigt, Johann Henrich ?) Gründliches undt gantz außfürliches Judicium Chiromantico physio- gnomico Astronomicum Horoscopon oder nativität [...] zu größeren Nützen des Leibes undt der Seelen beschrieben... (Stade ?), 1678. Quarto (203 x 163 mm) (3) nn. Bll. (leaves), (7) numb., (27) handnumb. pp. with full-page Radix and double-page quadratic



Radix and some Tables. Watermark: (Narr mit langer Zipfelmütze): wohl Piccard, Nr. 021159. and another horoscope for „Monsieur Baron“ [wohl o.g. Baron von Enke(n)], geboren am 7. Juni 1650 ( there seem to be some confusions regarding the birthdates of Enke, that's why he took more than one horoscope and Voigt already changed the text) (with) (anonym) Judicium Chiromantico Physiognomico Astrologicum. Deus est admirabilis in operibus finis. [Ohne Ort u. Datum, um 1677]. Quarto (200 x 165 mm). 12 nn. Bll. (leaves) Orig. Wrappers. Another Horoscope with chapters: „Leben undt Todt“, „Gemüth undt Sitten“, „Reichthumb“, „Ehre“ und „den Ehestand“.

Sammlung  
**VON MACHINEN und  
 INSTRUMENTEN**

Drittes Heftchen N<sup>o</sup> 35, 36. und 37.

Tafel XCIX.

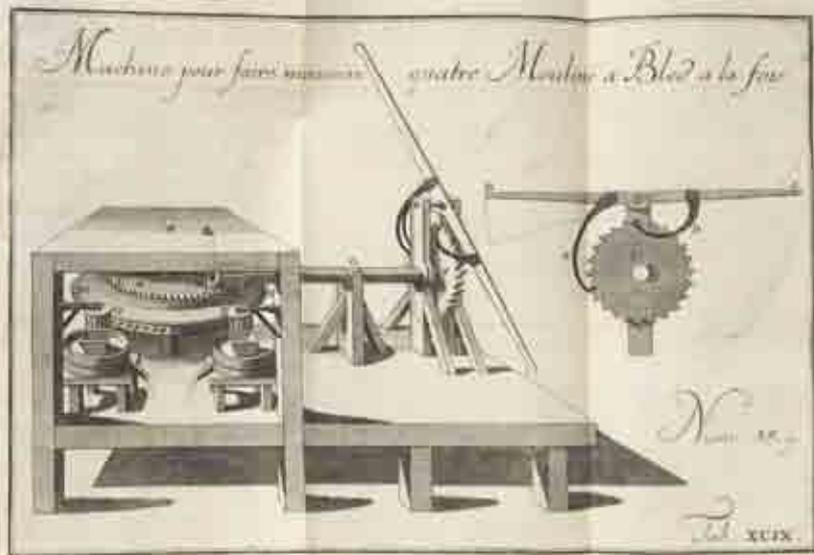
*Machine pour faire mouvoir quatre moulins à Blé à la fois.*  
 Maschine vier Waagen zugleich mit einander zu treiben.  
 Machine von vier Ports de la Grande.

**D**ie Maschine ist nicht anders, als eine Waage eine Drehung herum zu gehen, welche durch die Waagen treiben.

Die Waagen sind nicht anders, als eine Waage eine Drehung herum zu gehen, welche durch die Waagen treiben.

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N<sup>o</sup> 35, 36, 37.  
 Tafel XCIX.

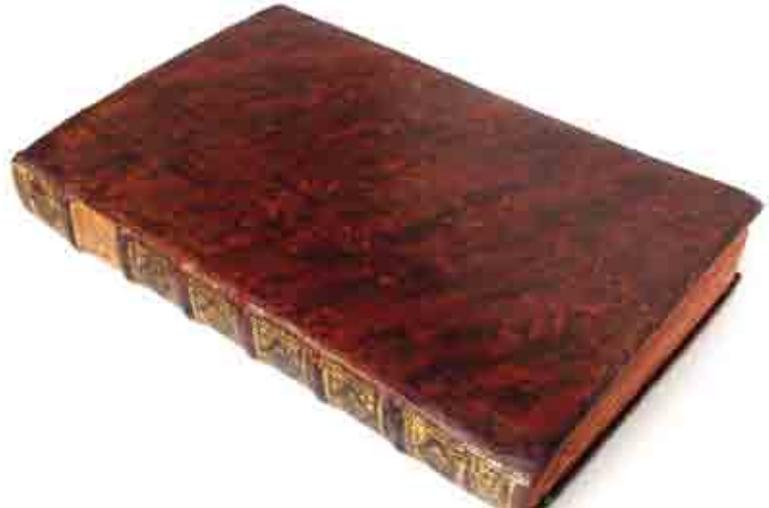
## Mechanical »Kunstkammer«

### Henning, Veit Balthasar.

Sammlung von Maschinen und Instrumenten aus dem (!) wichtigsten Frantzösischen und Englischen Wercken in das Teutsche übersetzt von Herrn Georg Wilhelm Pötzingen .... und Herrn Johann Paul Röder. Erster Theil enthaltend die fünf erste Zehend. - Neues Experiment von Vacuo oder Luftleeren Raum nebst der Maschine mit welcher solches ausgübet werden kann. Five parts and supplement in one volume (= all published). In Kupfer gebracht und verleeget von Veit Balthasar Henning in Nürnberg. (1767 ?). engraved portrait-front. of Hennings by G. Lichtensteger after J. E. Ihle (dated 1767), 7 engraved half-titles (including main title by P. Küffner), 101 (96 folding) engraved plates with 147 Roman numbered illustrations. 202 pages; (2), 22 pages, (4) pages index. Cont. marbled calf on six raised bands, gilt label to spine, spine richly gilt in compartments. All edges red. Folio. Spine-ends restored.



A re-edition of the text, with the portrait of Henning added, an engraver and art dealer from Nuremberg. The text translated and edited by the mathematician and philosopher Georg Wilhelm Pötzingen (1709-1753) and the Nuremberg priest Johann Paul Röder (1704-1766). A comprehensive survey on the latest technological developments in the 18th century. The plates with mathematical instruments, various machines, optical instruments etc. Engraved main title backed, last leaf of index cut close to text but not touching the textblock. A few inobtrusive fingermarks in margins. A fine and complete copy. Engelmann 320. Poggendorff II, 480 (under Pötzingen, both for the 1747-1752 edition).



42  
 al piano F G H I, così il Quadrato di N F al Quadrato di F G, adunque la resistenza del Solido A B K L M C D E, cioè del Solido A B C D E fitto nel muro, ec., alla resistenza nel punto F del medesimo Solido appoggiato ne' suoi estremi a due sostegno, à la Proporzione composta delle Proporzioni F D a D C, e del Cubo di N F, cioè A D al Cubo di F G, il che, ec.

Or confute tutta l'obiezione propolta contro la suddetta mia dimostrazione dal P. G. nelle seguenti parole registrate nel suo Libro a car. 117.

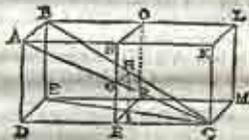


Fig. VI.

La forza della qual dimostrazione dipende dal veder, se sia vera ciò, che in essa suppone l'Autore [ senza mai averlo disopra provato, e senza citare l'onde ciò si trovi, qualche falsa cosa manifesta ] quando dice, come la resistenza del Solido A B K L M C D E fitto nel muro alla resistenza nel punto F del medesimo Solido appoggiato ne' suoi estremi così ha la F D alla D C ( imperocchè la C D è doppia della D E ) cioè, che la resistenza di un Solido Prismatico fitto nel muro alla resistenza nel mezzo di esso, in caso che retto sia dall'ora, e dall'

43  
 altra parte, sia in ragione seddupla, cioè come a 7, il che esser falso si dimostra così.

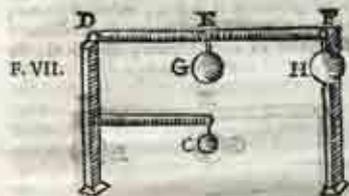


Fig. VII.

Il Prisma, o Cilindro A B sia fitto nel Muro, e sia tale, che col proprio peso equilibri appunto la sua resistenza; è certo, che ritrattato ne potrebbe avanzare fuori dall'altra parte del muro senza spezzarsi; di maniera che un Cilindro doppio di A B appoggiato sopra un sostegno posto nel mezzo di esso, si reggerebbe, e conseguentemente ancora se il medesimo Cilindro doppio di A B, quale sia D E, si appoggerà a due sostegni posti nell'equità D E, rimarà altresì equilibrato, come dice ossessivamente il Galileo, credendo ciò per se stesso assai manifesto. Dunque prescindendo dal peso de' medesimi Cilindri [ come ne afferma in questo luogo il Signor Marchetti; giacchè non mette in conto la distanza del Centro di gravità de' Solidi, da esso considerati, dal sostegno, e che suppone stesso il fine della dimostrazione: esser la stessa la resistenza della Piramide, che del Prisma

G : mo

## Quarrel about nothing

### Marchetti, Alessandro.

Discorso di Alessandro Marchetti, ... Si esaminano, e si ribattono le censure contenute nell' Opera intitolata Risposta apologetica del ... G(uido). Grandi, .... contro al libro dell' Autore intorno alla resistenza de' corpi duri: si scuoprono varij equivoci, e sbagli presi dal detto Padre nell' impugnarlo, e con geometrica evidenza si dimostrano molti gravi, e inescusabili errori da lui commessi.- in Lucca: per Leonardo Venturini, 1714. Quarto (230 x 160 mm) 8 Bll., 68 pp. with 21 text- fig. (sign. fig. I - X) and without an errata sheet which is present in only a few copies. Later wrappers, fine copy with wide margins, very fresh.

Rare first edition. Since Galileo (1638) a large subsequent literature was devoted to the problem of calculating solids of equal resistance subject to various loads and geometrical conditions. Galileo's results were attacked by Blondel (1657, 1661) and Marchetti (1669) claims to disprove Galileo's proposition that the prismatic solid of equal resistance is parabolic. Grandi's Riposta of 1712 is a most wordy answer to Marchetti's and claimed to correct Marchetti's propositions on solids of equal resistance. „It is difficult to find sense or interest in this diffuse literature (of the Grandi Marchetti quarrel).“ (Truesdell) One part of the Grandi - Marchetti controversy is on Grandi's comment that he had proved that God could create the word out of nothing.- Lit.: Benvenuto. Structural Mechanics, 235-246 (details the controversy between Grandi and Marchetti) Riccardi II.1.108.11



## Comets & London Plague and Fire

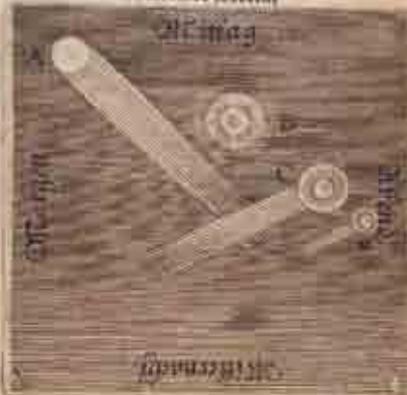
### Beutel, Tobias.

Nun folget Eine ausführliche Beschreibung des erschienenen Cometen, wie solcher nicht nur im Decembri anno 1664. Sondern auch im Januario 1665. observiret worden. - Leipzig: verlegt Johann Friedrich Schneider, gedruckt Johann Erich Hahnen, im Jahr 1665. Quarto (190 x 160 mm) 48 non numb. pp. with etched title vign., showing the comet. Sign.: A1-A4, B-F4 Half calf period style

Very rare first edition, a work on the comet: C/1661 W1 by the mathematician and director of Dresden Kunstkammer, Tobias Beutel (1627-1690).- Brüning 1117; Bircher A990 (mit Abb. des Titels); VD17 23:287989N KVK: only Hannover, Wolfenbüttel, one other copy in Germany; no copy in COPAC or OCLC.

The comet of 1664 (actually two comets and in between a moon eclipse) caused much exciting at the time with its path being mentioned by Samuel Pepys in his diary, who noted that the Charles II had been keen to see it. Another royal to take an interest was Queen Christina of Sweden who viewed it whilst in exile in Rome. The event was also mentioned by Samuel Danforth in his 'An Astronomical Description of the Late Comet or Blazing Star', one of the first works on astronomy printed in America. Most of the astronomers observed the comet, like Hevelius, Lubienicki, Cassini, etc.

Nun folget  
Eine ausführliche Beschreibung  
des erschienenen  
**COMETEN,**  
Wie solcher nicht nur im Decembri  
Anno 1664. Sondern auch im Januario 1665.  
observiret worden.



Galilei Galilei.  
Intonsa igitur in medijs tenebris spectantur astra.  
Crines tamen illorum diurna lux abradere potest.

Leipzig  
Verlegt Johann Friedrich Schneider.  
Gedruckt bey Johann Erich Hahnen.  
Im Jahr 1665.

## A Travelling Showman with Optical Illusions

**Physikalisch-Optisches Kunstkabinet de M. Grunert.** Mit hoechster Bewilligung wird heute Sonntag den 12ten März und die folgende Tage der Messe ... denen ... Zuschauern mit unerwarteten Gegenständen der sogenannten phantasmagorischen Luftbilder und optischen Illusionen abwesender, oder in vorigen und jetzigen Zeiten sich berühmt gemachten gelehrten Maennern und grossen Helden zu überraschen. Die erscheinenden Personen entstehen frey in der Luft, entwickeln sich in mancherley Gestalt und Grosse, werden jedem Zuschauer sich auf das täuschendste

naehern, und alsdann in ihr voriges Nichts verschwinden. ... Um diese optische Bezauberungen desto überraschender zu machen, wird man solche unter einem künstlich rollenden Donner und Blitz produciren. Zum Beschluss folgt ein optisches Ballet, betitelt: Die Vervielfältigung eines Geistes. No place, no imprint, no date (Kassel, 1820 (?)). Broadsheet of a travelling showman with a large woodcut (155 x 304 mm) and typographical text. Sheet-size: 442 x 365 mm.

A very scarce obviously unrecorded broadsheet, advertising a show with various optical illusions, equilibrium show acts and an optical balett titled 'The multiplication of a ghost'. Printed on very thin paper, with two tiny holes not affecting printed surface. Traces of folds. A rare survivor.



VUE DU CHATEAU D'EAU PRISE DE BOULEVARD SAINT-MARTIN A PARIS.



VUE DU CHATEAU D'EAU PRISE DE BOULEVARD S<sup>t</sup> MARTIN.

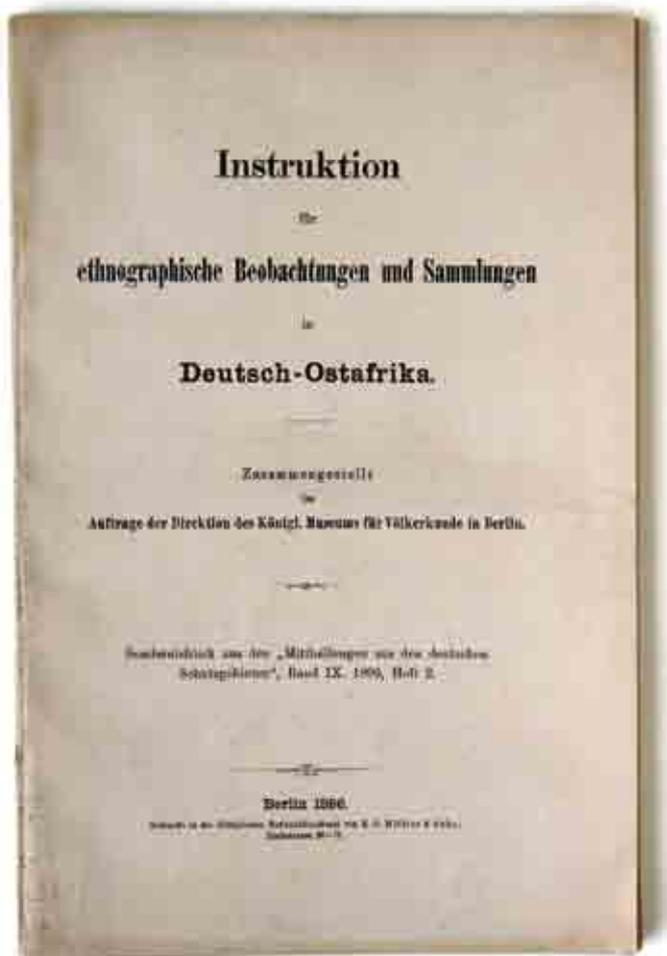
## Daguerre's Diorama

Vue d'optique - **Diorama of Daguerre in Paris** - Vue du Château d'Eau prise du Boulevard St. Martin. Optical view. Metz, Nicolas Gengel et Adrien Dembour (1840). Handcoloured engraving. Oblong folio (350 x 520). Slightly browned in broad margins.

A remarkable and interesting view showing a part of the Diorama of Daguerre at Place du Château-d'Eau, now Place de la République. "On 25 April 1821 L. J. M. Daguerre and Charles-Marie Bouton made an agreement to establish 'un monument d'exposition d'effets de peinture (visible pendant le jour) sous la dénomination de Diorama'. By 3 January 1822 they were able to put their signatures as partners to a legal agreement with shareholders to exploit the Diorama. ... The Diorama opened on 11 July 1822 showing two tableaux: 'La vallée de Sarnen' by Daguerre and 'La Chapelle de la Trinité dans l'Église de Canterbury' by Bouton. During the first period of the Diorama in Paris from 1822 to 1830 there were shown ten tableaux by Daguerre and the same number by Bouton. ... Out of

the twenty-one tableaux painted and shown in Paris between 1822 and 1830, seventeen were sold at that time to the proprietor of the London Diorama. The first contract was to sell twelve tableaux for 5,000 francs (600 Pounds sterling) each: they were displayed in London between October 1823 and 1829. But later - because it was said the entrepreneurs in London were barely solvent - Daguerre had to reduce the price by half. Possibly that re-negotiation took place in 1829, but the most likely time was when Daguerre made a hasty short visit to London (indeed the only documented occasion when he is known to have done so) in April 1830. ... 1839 must have been an exciting year for Daguerre. On 8 March when fire broke out in the Diorama, Daguerre arrived back to find the fire brigade

at work, and persuaded them with urgency to stop the flames spreading to the fifth floor of the adjacent house which held his daguerreotype specimens, equipment and documents". (R. Derek Wood in: Photoresearcher (European Society for the History of Photography, Croydon, UK), no. 6 (1994/95/96), pp.35-40). Dewitz/Nekes (ed.). Cat. of Nekes collection: Sehmaschinen und Bilderwelten p. 321 (with illustration). Mannoni, Le mouvement continué no. 193.



## Race and Measurement

### Museum für Völkerkunde (ed.).

Instruktion für ethnographische Beobachtungen und Sammlungen in Deutsch-Ostafrika. Zusammengestellt im Auftrage der Direktion des Königl. Museums für Völkerkunde in Berlin. Sonderabdruck aus den "Mittheilungen aus den deutschen Schutzgebieten". Band IX. 1896, Heft 2. Berlin, Mittler & Sohn 1896. Large octavo (240 x 164 mm). 48 pages of which 32 blank. Publisher's washable printed cloth.

A highly interesting survivor. A manual designed for ethnographical field research among tribes living in the German colonies in Africa. The text comprises a detailed questionnaire, prepared by the staff of the ethnological museum which should lead to substantial results in field researches and also detailed instructions for the 'collection' of specific artefacts of cultural, religious or social importance for the museum's exhibitions.

## Microscopical Lectures - Water World

**Manuscript Advertisement for Private Lectures in Microscopy:** „Microscopic Objects. Algae, Zoophytes, Sponges, Diatomaceae, for sale within. Conversational Lectures delivered at Private Families Residences; illustrated by microscopic Objects.“ (England ca. 1820-50) One board (size 450 x 344 mm) with mounted printed border and handwritten invitation within.

Very rare survivor of a public announcement (manuscript advertisement) for microscopic private lectures with objects to study like algae, zoophytes, and similar objects within water.

In 1832, Jeanne Villepreux-Power, a pioneering female French marine biologist, became the first person to create aquaria for experimenting with aquatic organisms. In 1836, soon after his invention of the Wardian case, Dr. Nathaniel Bagshaw Ward proposed to use his tanks for tropical animals. In 1841 he did so, though only with aquatic plants and toy fish. However, he soon housed real animals. In 1846, Anne Thynne maintained stony corals and seaweed for almost three years, and was credited as the creator of the first balanced marine aquarium in London. The keeping of fish in an aquarium became a popular hobby and spread quickly. In the United Kingdom, it became popular after ornate aquaria in cast-iron frames were featured at the Great Exhibition of 1851.



## Johannes v. Müller's copy

### **Eichhorn, Johann Gottfried.**

Allgemeine Bibliothek der biblischen Literatur. 10 volumes (= all published). Leipzig, Weidmann 1787-1801. Cont. half calf, green gilt labels to spines, spines richly gilt. A few marginal defects to head of a few spines, else a nice uniformly bound set.

First and only edition. With many interesting articles by various scholars on orientalistic topics. (F. W. Lachs 'Beytrag zur orientalischen Sternkunde' and C. F. Dorneddens 'Erläuterung der Aegyptischen Götterlehre durch die Griechische'), and translations and preparations by Eichhorn (de Guignes 'Essai historique

sur l'origine des caractères Orientaux de l'imprimerie Royale') with a systematic survey on the literature about the Near East 'Uebersicht der biblischen und morgenländischen Litteratur 1787-1800'. Volume IV with a supplement: Büttner, J. Anmerkungen und Beiträge zur Einleitung ins A.T. des Hrn. Hofr. Eichhorns.

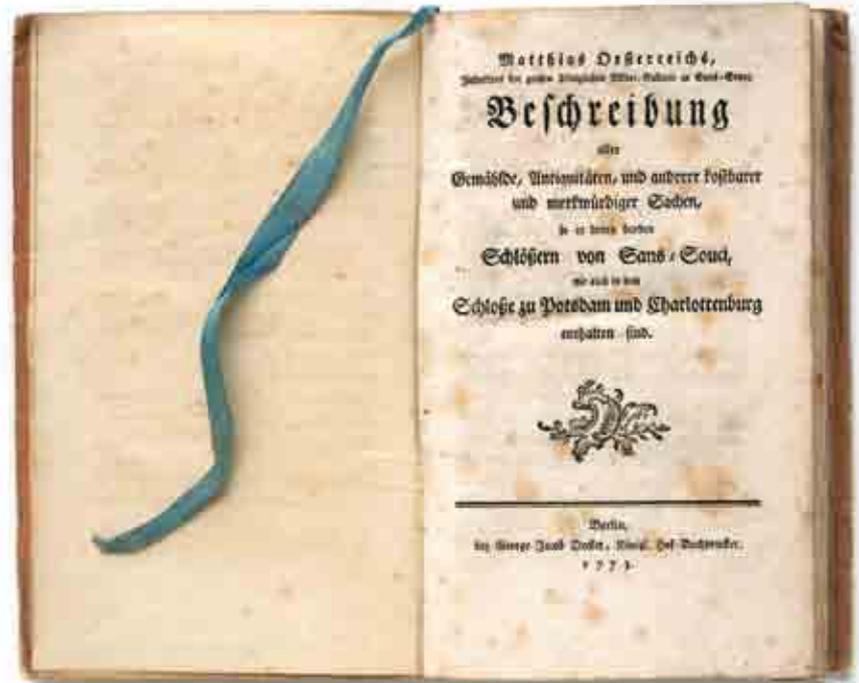
Coburg, Ahl 1785. (8), 104 pages.  
Provenance: From the library of the Swiss scholar & historian Johannes von Müller (1752-1809). In each volume a typographical label 'Ex libris Johannis de Muller, Helvetior. Historiographi. Nunc Biblioth. Civ. Scaphus 1809' and a release stamp from the Bürgerbibliothek Schaffhausen. Kirchner 2218.



## Gallery of Frederik the Great

### Oesterreich, Matthias.

Beschreibung von denen sieben neu erbauten Zimmern, zwey Sälen, und zwey Gallerien, in dem gewesenen Orangen-Hause in Sans-Souci, wie auch aller Gemaehle, Alterthuemer und andern Kostbarkeiten, so darinnen befindlich sind. Potsdam, Michael Gottlieb Sommer, Im Monat July 1775. Woodcut title-vignette, 16 pages. **Bound with:** Oesterreich, Matthias. Beschreibung aller Gemaehle, Antiquitaeten, und anderer kostbarer und merkwürdiger Sachen, so in denen beyden Schloessern von Sans-Souci, wie auch in dem Schloße zu Potsdam und Charlottenburg enthalten sind. Berlin, George Jacob Decker 1773. Woodcut title-vignette, 102, (8) pages. Cont. pink boards with a blue silk marker. Covers with a few spots. Extremities slightly worn.



Ad I. First German edition, very scarce. Ad II. Third German edition, a substantially expanded one reflecting the growth of the collection. This edition has 603 numbers whereas the first of 1764, the year in which the gallery was opened to the public, had only 146 numbers. Both titles with light foxing throughout.

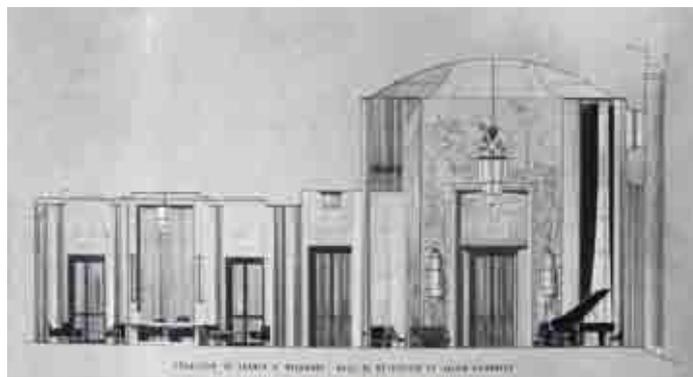


## Arrangement of the Stars

**Manuscript – Star constellations.** 32 watercolours over pen-and-ink drawings with celestial charts with star constellations, some with holes punched in for each star allowing the viewer to hold the card up in front of a light source. No place, no date (but probably England around 1830).

Manuscript star charts and constellations by an unknown artist, resembling those published in London, 1825 by Samuel Leigh and Co as 'Urania's Mirror' which were inspired by Bode's Uranographia and Alexander Jamieson's 'Celestial Atlas'. The authorship of the published set remained a mystery, although the librarian of the Royal Astronomical Society, Peter Hingley, has provided evidence that it was produced by Dr. Richard Rouse Bloxam (1765-1849) who was rector of Brinklow and later moved to Rugby England where he served as assistant master of Rugby School for some 38 years. The constellations were clearly inspired by Jamieson's atlas, even including Noctua, the owl, which was first introduced by Jamieson and placed on the tip of Hydra's tail. A fine set.





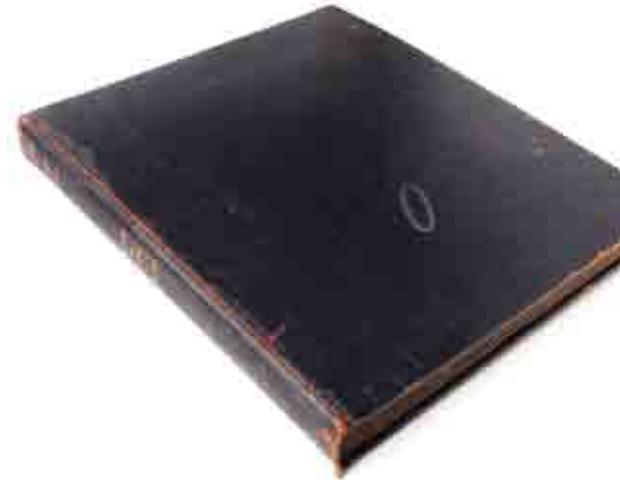
## French Art Deco Embassy in Belgrade

### Expert, Roger-Henri.

Travaux et Projets Legation de France à Belgrade. - N.P. ; n.p. (ca. Paris or Belgrade 1935) Folio album measuring 420 x 340 mm with 54 ff. of heavy gray stock bound on stubs with photos and photographic reproductions of various sizes mounted onto, or, occasionally inserted between, the leaves; in all, ca. 123 images of various shapes and sizes. Album bound in full morocco with gilt title and author stamped on spine, leather scuffed at extremities, more heavily on lower cover, some spots on upper and lower covers; spine ends worn; decorative endpapers.

An impressive architect's album containing over 120 photographs & photographic reproductions of plans and sketches of many aspects of French architect Roger-Henri Expert's (1882-1955) project to design the new French Embassy in Belgrade. Executed in Expert's characteristically restrained and classic Art Deco style, the project beautifully demonstrates his „manière personnelle faite d'élégance et de sobriété.“ (Roger-Henri Expert 1882- 1955. pp. 165). The embassy is probably his most important building and a large alcove at the 2013 Paris exhibition: **Art Deco, Quand L'art Seduit le monde**, was dedicated exclusively to the project. A graduate of the École Nationale Supérieure des Beaux-Arts and winner of the Prix de Rome, Expert held the distinguished position of Architecte de Bâtiments civils et palais nationaux, but also made significant contributions to contemporary architectural and planning trends such as pavilions for International Exhibitions and proposals for the extension of Paris in 1919 with

Léon Jaussely. Notably, he was in charge of the decorative scheme for the oceanliner: Normandie and he was responsible for the fountains of the Jardins de Trocadero at the Exposition 1937. His talent for sophisticated lighting schemes was admired and emulated. Expert's participation in the design of the Belgrade French embassy was part of a larger movement to spread advances in French design between the wars. His collaboration on the project with the French sculptor Carlo Sarrabezolles brought some of the best features of the Art Deco movement to architecture abroad. A distinctive feature of the building's facade is the three statues of Liberté, Egalité and Fraternité by Sarrabezolles. In addition to the numerous photos of exteriors and interior spaces, there are also glossy photostatic copies of elevations, measured drawings and designs for furniture, lighting features and decorative motifs. Most of the originals, it is to be presumed, are in the collections of the Cité de l'Architecture et du Patrimoine.





## Color and Architecture

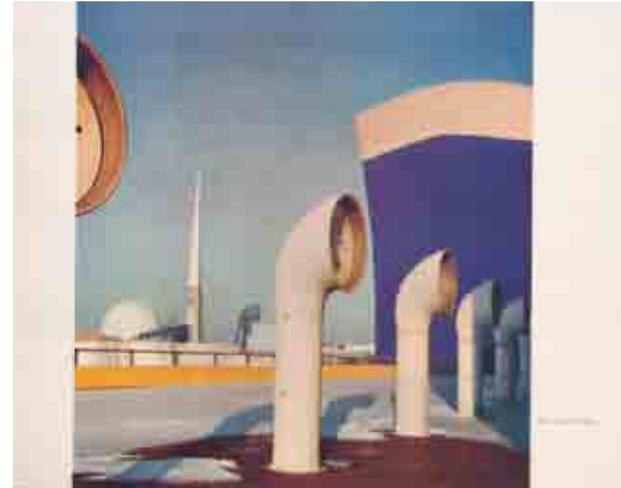
### **Ketcham, Howard.**

A world's fair of color. Prepared by Howard Ketcham, incorporated 30 Rockefeller Plaza for Board of Design, World's Fair 1939. Mr. Stephen F. Voorhees, Chairman. (Colors by Ketcham), (New York) October 1936. Quarto (265 x 180 mm) (2), 7 ff. Printed on rectos only. Fine in stiff plastic covers with idealized color map of the World's Fair grounds on front cover. With New York World Fair Bulletin II, 3. With 9 ff. Orig.-Wrappers.

Likely unique. Proposal for the coordinated use of color in the 1939 New York World's Fair, last of the great pre-war world's fairs and the summit of the Art Deco movement in public expositions. Laid in are two tickets marked „Specimen“ for Finland Day, June 22, 1940, and Rockefeller Center Day, July 13, 1940 and coming with one Bulletin of the Fair, II, no. 3 showing the color design.

Howard Ketcham (1902-1982), an authority on color who applied the principles of color engineering to products to increase their merchandising power, was the founder & president of a color design & illuminating

company in New York City for 35 years. In 1936, he initiated the transmission of colors by cable. He created a color-viewing apparatus, which he called a Colorcode. It consisted of a box 3 feet long and 3 feet high lined with black velvet and containing 100 cardboard disks of different colors. His clients included Pan American World Airways, the General Electric Company, the New York Central Railroad, the Lionel Corporation, the Cities Service Oil Company, Bell Telephone and the Celotex Corporation. He was a frequent contributor to publications on his color theories and was the author of: How to Use Color and Decorating Designs in the Home.



ROBERT SCHUMANN

Musical notation for Robert Schumann's piece, written in bass clef. The score features several notes and rests highlighted in red and blue. The piece is in common time (C) and begins with a treble clef sign.

GESAR FRANK

Musical notation for Gesar Frank's piece, written in treble and bass clefs. The treble clef part has a key signature of two sharps (F# and C#) and a 7/8 time signature. The bass clef part has a key signature of one sharp (F#). The score features several notes and rests highlighted in red and blue.

AKHAR WAGNER

Musical notation for Akhar Wagner's piece, written in treble clef. The score features several notes and rests highlighted in red and blue.

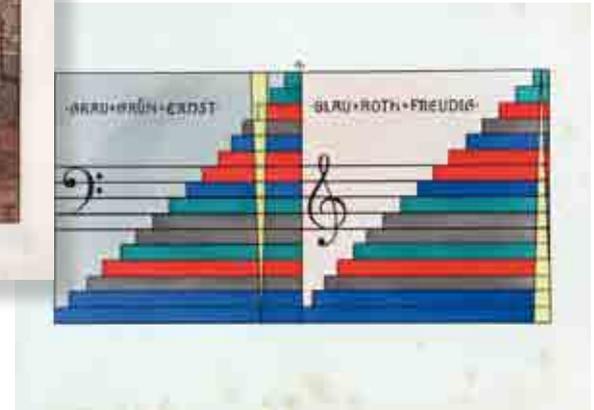
## Color and Music

### Sattler, Joseph.

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



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





## Dance of Death

### Hasselwander, Albert.

Ein anatomischer Totentanz. Unter Mitwirkung von Kunstmaler Fritz Skell verfaßt von .... - Munich: Bergmann, 1926. Quarto. (180 x 220 mm) 27 pp. text, 50 plates. Original half vellum, lettered in red on front cover and spine. Fine condition.

Only edition, uncommon. Somewhat erotic photographs of nudes on one side of a double-page spread with matching poses of skeletons, similar to X-rays studies on the other side. A work which inspired Wilhelm Fiedler for his dance of death. Dedication copy presented by the known modern artist, **Heinz Troekes** (1913-1997) to a friend with a long handwritten dedication in pencil.

**Albert Hasselwander** (1877-1954), a radiologist who published an atlas of X-ray images of the human body during the same year, considered these artfully posed life-death juxtapositions a modern anatomical interpretation of the medieval „Dance of Death.“ A copy was in the Edell Collection.



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