

Early Zoo

Rotterdamsche Diergaarde.

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

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

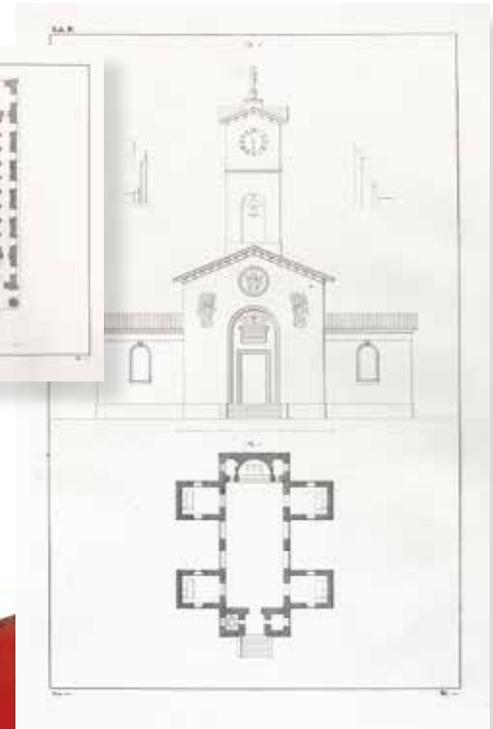
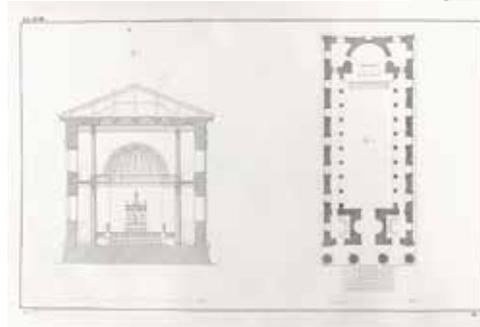
Klenze's Ideas of Town Planning

Klenze, Leo von.

Anweisung zur Architektur des christlichen Kultus.
Mit Genehmigung des koen. Baier. Staatsministeri-
ums des Innern herausgegeben ... Nebst XL Kupfern.

München, no imprint 1822. Folio (435 x 305 mm).
Engraved title by Unger after Klenze, with four panels
with framed views of Bethlehem, the Calvary church
and statues of Christ by Thorwadsen and Michelangelo.

VI, 35 (1) pages, 38 engraved plates by Unger after Klenze. Contemporary red glazed
boards, gilt label to spine. Spine richly gilt. Covers framed by gilt foliate borders. All
edges gilt. Spine slightly darkened. Extremities worn.



Very rare privately published first edition, distributed
only as a gift to a few people: very nice large paper copy
from the library of the duke Max von Bayern (Tegern-
see) with a four-page letter by Klenze, dated Munich
22. 7. 1824 to the duke describing the intention of the
book: "... ein Werk zu übersenden, dessen Zweck die
Beförderung der religiösen Kunst ist: eine von mir auf
Veranlassung der Regierung verfasste Anweisung zur
Architektur des christlichen Kultus. Der höchstwichtige
und bis jetzt in ziemlicher Verworrenheit liegende
Kunstszweig, welcher hier zum erstenmal in seinem
ganzen Umfange behandelt erscheint ..."

This is the main theoretical architectural treatise by
Klenze announcing his ideas of town planning and
architecture (see Krufft) The plates with elevations and

plans include several designs for small village churches,
larger town churches, and cathedrals but also designs
for tombs, burial vaults and grave-stones.
An excellent copy with a remarkable
provenance.- Krufft 693 and 348. Cf. Berlin
catalogue 2065 (only the trade edition of
1834).

1824.
Leo von Klenze



in Schinkel & Stüler's Footsteps

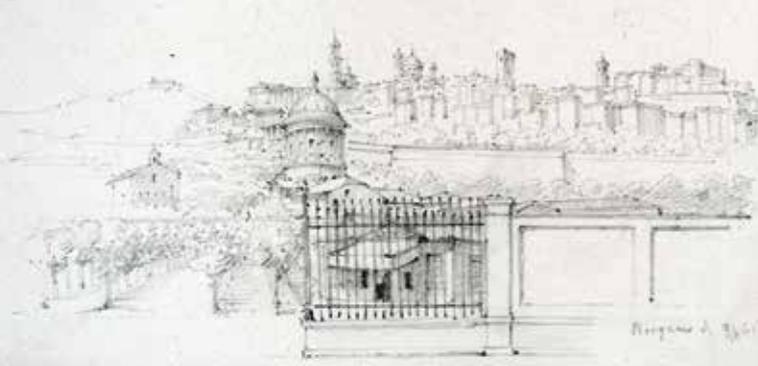
Busse, Carl.

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

Important unpublished manuscript travel diary with drawings by the renown Berlin architect and master-builder Carl Busse written in Italy while studying Italian art, art history and architecture. The travel was his reward as Schinkel Prize Winner.

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

In the introduction to the travel diary he tells that the experience with the construction of the „Old National Gallery“ and the work with Stüler (who had been with King Friedrich Wilhelm in Italy as well) shaped his interests on his trip to Italy: „Florence and Rome were the places where he hoped to find the greatest stimulus and so he stayed on his trip only a short time in Padua, Verona, Milan and Bologna. (longer description available)



The Architect of Potsdam

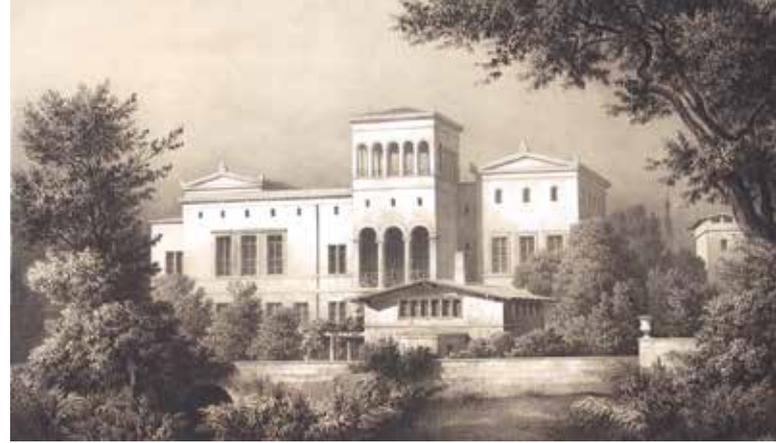
Persius, Friedrich Ludwig Paul.

Architektonische Entwürfe für den Umbau vorhandener Gebäude. Auf Allerhöchsten Befehl Seiner Majestät des Königs von Preußen herausgegeben von (Ludwig) Persius, Königlichem Ober-Baurath, Hof-Architekten und Mitglieder der Ober-Bau-Deputation. - Potsdam, Verlag von Ferdinand Weigel, 1843-(1845-1849). (4), 8 pages, 5, (6) pages, 22 (i.e. 24) sheets with lithographed, partly tinted illustrations. Contemporary half calf with mounted original wrappers. Folio. Title stamped and with sign. numbers, else clean and fine.

Complete set (4 instalments) showing an instructive and significant part of Persius' architectural works, situated mostly in and around Potsdam, finely lithographed by A. W. Schade in Berlin, including: I. Umbau des Königl. Civil-Kabinetshaus bei Sanssouci; II. Umbau der Hofgärtner Sello'schen Dienstwohnung in Sanssouci (1843). III. Die Villa Schöninggen, an der Glieniker Brücke bei Potsdam (1845). IV. Umbau des Hauses für den geheimen Kabinetstath Sr. Majestät des Königs in Sanssouci. V. Umbau der Meierei im Königl. Neuen Garten bei Potsdam. VI. Umbau des Fährpächter-Hauses zu Sacrow bei Potsdam. -

Friedrich Ludwig Persius (1803-1845 in Potsdam), was a famous Prussian architect and court architect to Frederick Wilhelm IV. Persius assisted Schinkel in the construction of the Charlottenhof and the Roman baths in the park of Sanssouci in Potsdam. He was also involved in the construction of the great fountain, the church

of peace, the orangery and the observation tower in Potsdam. From 1821 on he worked as a construction draughtsman. In 1824 Persius became a member of the association of architects working successfully as an architect under Schinkel. In 1826 he passed his exam to become a master builder at the academy of architecture in Berlin. Three years later he was appointed as building inspector by the royal government in Potsdam. In 1833 he completed his first independent work, converting the artificial mills (near the Roman baths) in the park of Sanssouci into a residential house for Handmann, the gardener. In 1842 he was appointed as royal architectural advisor and member of the chief architectural authority. In 1843/44 Persius worked for Prince Pückler-Muskau. - OCLC: Smithsonian, Van Pelt, NY Public.



Hip & Stylish – Magnificent Manuscript



Trombert l'ainé.

Meubles. (= gilt morocco label to front cover). Strasbourg, Trombert l'ainé ca 1810. 80 splendid and colourful furniture designs, watercolours over ink and pencil on recto of 32 unnumb. leaves. The numbering runs through 1-77 with 62 bis and 75 bis and two different designs bearing no 17. All plates with accompanying tissue guards. Cont. green morocco, flat spine and gilt rules. Cover framed by one gilt rule. Front cover with gilt morocco label. Folio (475 x 302 mm). Covers with a few scratches, extremities worn. A beautiful copy of a spectacular and unique furniture catalogue by a French furniture maker. There are throughout three different watermarks discernible. I. Van der Ley. Watermark used by the Dutch paper-maker from 1698-1815. II. Van der Ley with with a young man balancing on a sphere. (Churchill, Watermarks no. 193 (18th century) and Voorn, De Papiermolens no. 193 (1810). III. J. Kool. (Churchill no. 161 and Voorn no. 101 (1810). The first two illustrations contem-

porarily pasted onto white paper mounts. Some of the tissue guards with folds, tears and torn out pieces, a few lacking.



A fine copy of a stunning large folio manuscript furniture catalogue in a prestigious contemporary French green morocco binding. It may well be that this catalogue was prepared for one wealthy costumer, because all kinds of furniture and interior decoration pieces are listed to equip a well-off and imposing household.



16:73.



16:74.



16:70.

Воспоминания Промышленно-Художественной Выставки в Москвѣ 1882 г.



Видовый альбом Г. А. Жюльен

A Russian Trade Show

Wserossiskaja promyshlennno - chudoshestwennaja wystawka w Moskwe 1882 g. (cover title; All-Russia Industrial and Art Exhibitions Moscow 1882).- Moskau, Scherer, Nabgolz & Co., around 1882. square-folio (345 x 425 mm). 97 phototype plates after photographs. All boards with blind-stamp. Blue Original- cloth folder, gilt-printed title on cover, rubbed and soiled, Plates fine.

Exceedingly rare photographic documentation of the Moscow Trade, Art & Industrial Fair of 1882.

The photographs show exhibition design and the buildings inside and outside. The All-Russia Industrial and Art Exhibitions were a series of 16 exhibitions in the 19th cent. Russian empire. In 1882, May until early October, 5318 exhibitor were showing their goods. At the exhibition the first electric train operated by Siemens & Halske was shown.

For the Petersburg jeweler Fabergé this fair meant the breakthrough, as he managed to sell some of his precious works to the Emperor Alexander III.. He awarded Peter Carl Fabergé a gold medal for the first of the famous Fabergé Eggs. The first commercial Fabergé egg was crafted for Tsar Alexander III., who had decided to give his wife, the Empress Maria Feodorovna, an Easter egg in 1885, possibly to celebrate the 20th anniversary of their betrothal. Maria was so delighted by the gift that Alexander appointed Fabergé a „goldsmith by special appointment to the Imperial Crown” and commissioned another egg the next year. After that, Peter Carl Fabergé was apparently given complete freedom for the design of future imperial Easter eggs, and their designs became more elaborate. According to Fabergé family lore, not even the Tsar knew what form they would take—the only requirements were that each contain a surprise, and that each be unique. Once Fabergé had approved an initial design, the work was carried out by a team of craftsmen, among them Michael Perkhin, Henrik Wigström and Erik Kollin.- OCLC: only V&A Library London holds a similar copy with 85 plates and 26 pp. text; here is no text, but more plates.

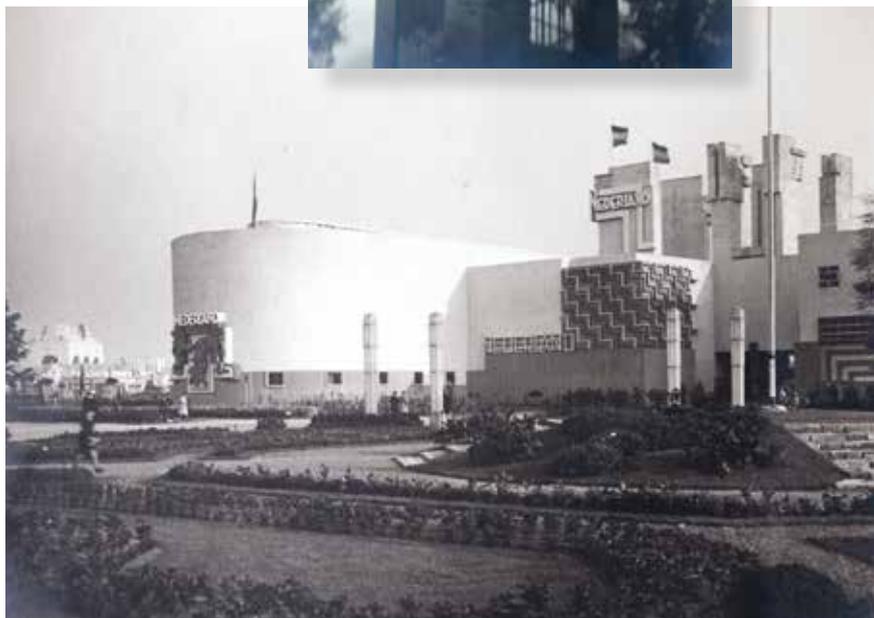
World Exhibition a la Bauhaus

Smolderen, Jos. (édit.).

Anvers 1930. Exposition internationale, coloniale, maritime et d'art flamand. Collection de vues réunie par J. Smolderen, architecte en chef. — Antwerpen 1930. Wereldtentoonstelling voor kolonie, zeevaart & vlaamsche kunst. (Anvers, no imprint 1930). Folio (598 x 455 mm). 26 unnumb. cardboard leaves, with letterpress title on white cardboard and 100 original photographs, silverprints ca 210 x 280 mm and vice versa, pasted onto recto and verso of 25 grey mounts with printed French and Flemish caption to each photograph. Publisher's cloth, front cover with embossed and coloured architectural vignette.

Findling/Pelle (ed.). Encyclopedia of World's Fairs and Expositions pp. 257-259. A spectacular exposition publication with splendid photographs of its modernist architecture, some of them dramatically rendered night views, published by the exposition's chief architect who was also responsible for some of the photographs shown in this album. Other photographers who contributed to this album are: Van Rossom; A. Dupon; J. Kennis; E. Borrenbergen, all local photographic studios based in Antwerp. The 1930 international exposition was simultaneously held in Antwerp and Liege intended to celebrate the centenary of Belgium's independence. Each city hosted part of the exhibition.

„... Indeed the architecture at Antwerp can be compared with that shown by **Mies van der Rohe, Le Corbusier, J. J. P. Oud** and others in Stuttgart at the 1927 Weissenhof housing exhibition, wich drew much attention to the most forward looking concepts in architecture, construction techniques, and even furniture” (Paul Greenhalgh in: Encyclopedia of World's Fairs and Expositions p. 256). OCLC with two copies, one at the NGA and another copy at the Erfgoedbibliotheek Hendrik Conscience in Antwerp. A fine copy.



Paris Garden Design – Tuileries & Jardin des Plantes

Durdent, René-Jean.

Promenades de Paris ou collection de vues pittoresques de ses jardins publics, accompagnée d'un texte historique et descriptif. Vues et description du Jardin des Tuileries – du Jardin du Palais-Royal – du Jardin des Plantes. 3 parts in 3 volumes (= all published). Paris, Guerin, Schwartz et Le Normant 1812-1813-1813. Engraved title with view of the chateau des Tuileries prise des parterres, 16 pages, 4 engraved plates by Schwartz after Müller; engraved title with a view of the chateau d'Eau, 16 pages, 4 engraved plates by Schwartz after Hedouin; engraved title with a view of the tombeau de Daubenton, 15 (1) pages with 4 engraved plates by Müller, Bernard and Queverdo after Müller, Palaiseau and Regner. Publisher's printed pink wrappers. Front cover with title within a typographical border, back cover with a typographical vignette showing an eagle within the same typographical border. Oblong 4to (328 x 244 mm). Wrappers dust-soiled, spines with minor defects, corners dog-eared.

Cf. Ganay, *Entre Bibliothèque et Jardin* 175 and *Berlin Catalogue* 3481 (both only the volume on the Jardin des plantes). *Pollen* I, 471. First and only edition. A scarce suite with plates showing these famous public gardens in Paris, with their architecture and horticultural landscaping. Foxed in places, one volume with small waterstain on a few text-leaves confined to margin in upper right corner. A complete set in its original publishing state, rare thus.



Vue de la Chapelle des Tuileries.



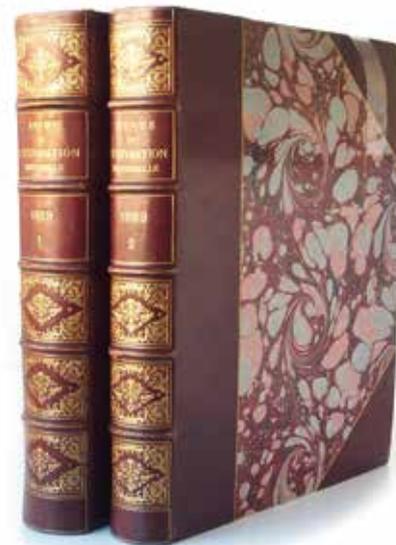
Vue de l'édifice des Voyages et de la Terrasse des Feuilles.



Paris World Exposition 1889

Block, Adolphe (phot.).

28 original photographs - albumen ca 210 x 270 mm pasted onto 28 white cardboards. Each photograph with number, title and photographer (B. K. Edit. = Adolphe Block) in the negative. Bound into the two-volume set published on the occasion of the exposition by F. G. Dumas and L. de Fourcaud. *Revue de l'exposition universelle de 1889*. Paris, Motteroz, and Ludovic Baschet (1889). With numerous illustrations in the text and on plates, some of them chromolithographed. Cont. brown half morocco on five raised bands. Spine richly gilt in compartments, first and second compartments with gilt titles. Marbled endpapers. Top edge gilt. Folio (325 x 245 mm). Extremities slightly rubbed. A fine copy.



Voignier, J. M. Répertoire des Photographes de France au Dix-Neuvième Siècle p. 34 "A diffusé sous la marque BK jusqu'à la fin du siècle les nombreuses vues stéréoscopiques, provenant de fonds absorbés, des cartes de visites et des vues de plus grandes dimensions". A remarkable set, the photographs which depict the exhibition pavillons, the fairground, and many views of exhibition stands in the halls are placed in the two volumes to the related descriptive text, which in many instances contain illustrations of the subject shown on the photographs but from a different angle. The majority of the images in strong contrasting prints, a fine set.



Cosuttura sotto la repubblica veneta
e continuata sui primordi di questo secolo



Stile di burlini. Piedi con stovimenti originali da mettere
al di sotto la loro pianta



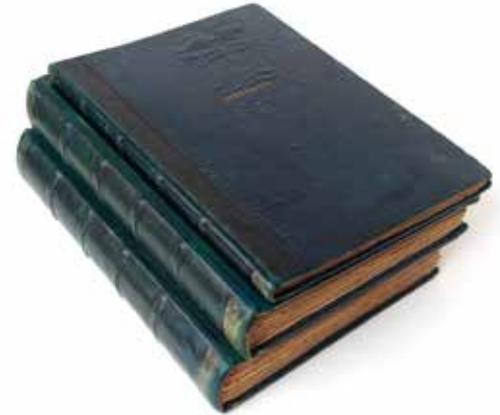
Stipi originali della cavie unione d'Europa



put on your red shoes and dance the blues

Corazzina, Domenico.

L'arte del calzolaja colla storia della calzoleria antica e moderna divisa in due parti con appendice del calzolaja. Italian manuscript on paper. 2 parts and an appendix bound in 3 volumes. Brescia, 1878. (2) title, (6) prefazione, (2) introduzione, 6 half-titles and 197 numb. pages with numerous errors in pagination (see below), (12) pages index, 39 plates numb. in Roman numerals each with many watercolour drawings of footwear (recte 37; plate XI counted twice, no plate numbers XVIII, XXVI and XXVII = complete !); (2), (2), (8), (2), 184 pages (recte 180 pages, paging jumps from 96 to 99 and from 112 to 115), (2), (4) pages, 33 plates numb. in Roman numerals each with many water colour drawings of shoes and boots (recte 32, no plate number Tafel XXXII = complete thus !); (2), 84 (recte 82 - 63/64 numbered twice), (12), (2) pages, 8 sheets with original pencil drawings with variant and non consecutive numbering in Roman numerals partly for the illustrations and partly for the plates. Uniformly bound in contemporary green half morocco on four raised bands, spine-ends gilt and gilt title to front cover. 4to (275 x 195 mm). Extremeties slightly worn, corners bumped.



Extensive and unpublished manuscript by the shoemaker Domenico Corazzina from Brescia who owned and ran a flourishing shoemaker's shop in Brescia. Well known in his town and region he gathered national and international reputation for his company by being on two world exhibitions, first in Vienna in 1873 and second in Paris in 1878. - The first volume with a history of footwear in various cultures of the world was published in 1882 in Brescia in a heavily shortened version with only 95 pages and 26 plates. It contains chapters on the history of footwear in Asia, Africa and America, each with numerous finely rendered and color intensive illustrations of shoes and boots on 17 plates. The history of footwear in Europe is divided regionally focusing on Italy and France and chronologically organized from the tenth century to the author's time with numerous finely rendered and colour intensive illustrations of shoes and boots on 20 plates. The second part is entirely devoted to contemporary shoemaking, with artistically executed watercolors of women's and men's shoes on 37 plates, including models from his own workshop. With precise explanations of materials, their processing, of details in the shoe manufacture, and of the specialized steps in the manufacture and workmanship of different

shoe models. A full chapter is devoted to models of military boots used in European armies with examples from Germany, France, Hungary, Russia and Poland. The appendix is aimed at apprentices in the shoemaker's trade. Collation: Volume I: Pages 11-16-39-40 are twicely numbered, paging jumps from 162 to 165 and from 173 to 176. The following missing plate numbers are neither mentioned in the text (XVIII) nor in the index (XXVI and XXVII). Volume II: Without page numbers 97/98 and 113/114 but no obvious loss of text. The missing plate number XXXII not mentioned in the text. Plate no. II on verso with a mounted lithogr. and handcoloured plate with illustrations of men's boots. - Condition: A few plates loose, and a few quires working loose. Browning in margins of text and plates, some leaves with short tears and/or creased in margins. - For the author and his participation in the world exhibitions: S. Onger, Domenico Corazzina un autoditatta alle esposizioni universali. In: *Civiltà bresciana* 2010, pages 125-131. - A splendidly illustrated and very informative manuscript on the history of the shoemaker's craftman's work with a special focus on its Italian background and artistic stamp, by a renowned Italian shoemaker of the second half of the 19th century.

Love Parade

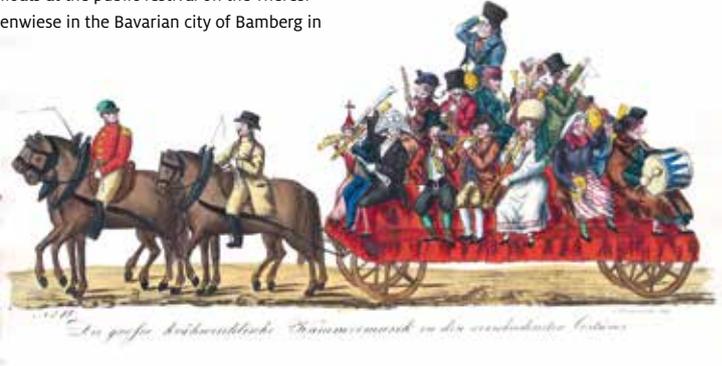
Lachmüller, J. B.

Die grosse öffentliche Maskerade zu Pferde und zu Wagen in Bamberg am Fastnachts Montage 1837. In kolorirten Abbildungen dargestellt auf 28 Blättern in quer Folio. Bamberg, in Verlag der J. B. Lachmüller'schen Kunst- Musikalien- u. Schreibmaterialien-Handlung und verfertigt in dessen lithographischen Anstalt (1837). 28 numb. chalk-lithographed and handcoloured plates. Loosely contained in publisher's yellow lithographed wrappers with a large lithographed vignette on front cover. Folio (460 x 280 mm). Wrappers with a few insignificant tears, corners dog-eared.



Heller 1113-1141. Not in Colas. Cf. Lipperheide Sn 27 (a portfolio with views of the first pageant held in 1833, variant publisher and only 27 plates). A magnificent series of plates in brilliant contemporary colouring depicting the pageant and various ornately decorated floats at the public festival on the Theresienwiese in the Bavarian city of Bamberg in

1837. This festival took place for the first time in 1833. A fine copy, the plates uncut and in near mint condition. Scarce in this condition, with KVK tracing 3 copies worldwide, 2 in German libraries (Bamberg and Munich) and 1 copy at the Getty.



Walter Scott and the Family of Nations

Kürzinger, Ignaz; Franz Xaver Nachtmann;
J. E. Mettenleiter; J. Ch. Fries.

Quadrilles parées costumées executées à la cour de Sa Majesté le Roi de Bavière, le 3 fevr. 1835, représentant les divers pays des quatre parties du monde et les principaux personnages de „Quentin Durward“ (roman de Walter Scott) d'après les croquis de J. Ch. Fries et F. X. Nachtmann dessinée (en aquarelle) par J. Kurzinger.- (München, Hermann, 1835).



Folio (480 x 330 mm). 50 brilliantly hand-colored lithographed plates of costumes worn at a ball held in Munich in February 1835. The [5] leaves consist of an illustrated title-page, dedication, [2] leaves of letter-press text identifying the participants, and with the stamped names of the representatives of Chile, Paraguay and Canada. Loose in publisher's lithographed wrappers, minor traces of wear.

Exceedingly rare complete series, a festival book in splendid contemporary hand coloring on neat untrimmed folio sheets describing one of the festivities hosted by Ludwig I. of Bavaria (1786-1868) at the Munich court for the aristocracy, shown here in particularly fanciful costumes after Walter Scott's novel **Quentin Durward** and staging a quadrille of various mostly exotic nations of the world with their costumes. Ludwig's rule

was strongly affected by his enthusiasm for the arts and women (esp. his Irish-born mistress Eliza Gilbert, better known by her stage name Lola Montez) and by his overreaching royal assertiveness.

Lentner 2656 „Dieses für die Costümkunde so interessante Werk ist zugleich eine hübsche Portraitsammlung, da es die Bildnisse der fürstlichen und adeligen Persönlichkeiten, die an der Quadrille beteiligt waren, enthält.“ Thieme-B. XII, 484; Colas 1133; Lipperheide Sbc 24 (only 8 of 14 are colored); Lipperheide 2568; Pfister I, 1315; „Ouvrage très-rare et recherché, comme tous les travaux de ces artistes, célèbres peintres et costumiers à la cour royale de Munich.“ KVK: Museum Berlin (only 14 plates); OCLC: New York Public; Buffalo.



Famous Festival Book

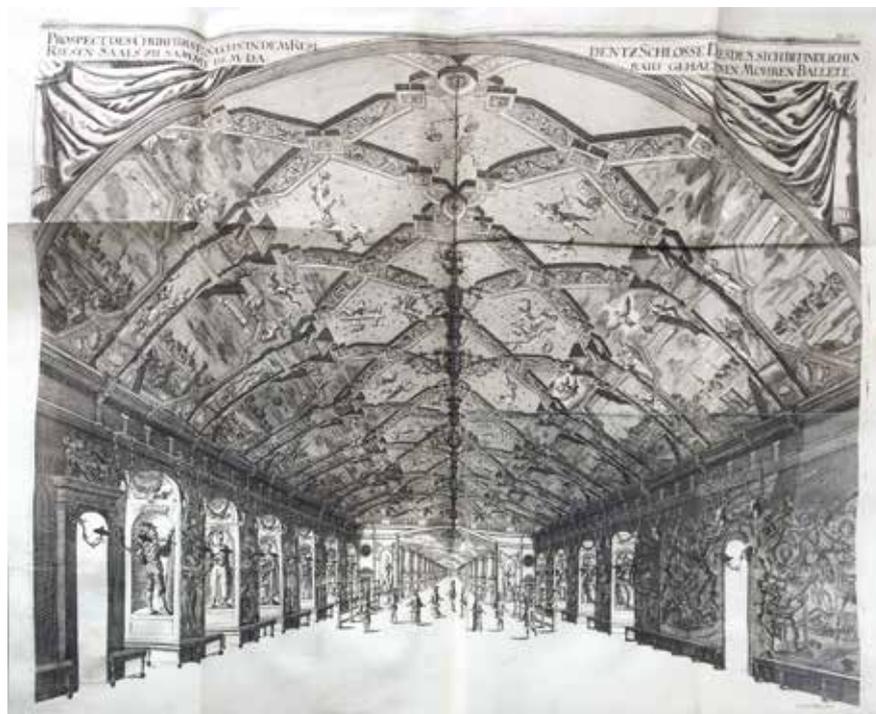


Tzschimmer, Gabriel.

Die durchlauchtigste Zusammenkunfft oder : Historische Erzählung was der durchlauchtigste Fuerst und Herr Herr Johann George der Ander, Herzog zu Sachsen ... bey Anwesenheit seiner churfürstlichen Durchlauchtigkeit hochegeehrtesten Herren Gebruedere dero Gemahlinnen Prinzen und Princessinnen zu sonderbahren Ehren und Belustigung in dero Residenz und Haupt-Vestung Dresden im Monat Februario, ... an allerhand Aufzügen, ritterlichen Exercitien, Schau-Spielen, Schiessen, Jagten, Operen, Comoedien, Balleten, Masqueraden, Königreiche, Feuerwercke und andern Denkwürdiges aufführen und vorstellen lassen. ... Nebenst etlichen hierzu gefuegten Erläuterungen, nachdenklichen Geschichten, heilsamen Sitten-Lehren, politischen Erinnerungen,

und gefassten Spruechen; wie nicht weniger Religions- Estats- Kriegs-Jagt- und andern dießfalls Sachen. Allen edlen Gemuethern zu fernerer Aufmunterung heroischer Tugenden, Anfuhrung kluger Welt- und Staats-Haendel, und dann zur Bespiegelung menschlicher Glueckseligkeit, Ehre, Hoheit, Faelle, Anstoesse, Maengel und Gebrechen herfuere gegeben und zum Drucke befoerdert Two parts in one volume. Nuernberg, Christian Sigmund Froberg for Johann Hoffmann 1680. Engraved front. (dated 1679), 4 engraved and folded portraits, 50 engraved plates (33 folded, some of them impressively large ones, printed from multiple plates and joined) by Johann Azelt, Johann Alexander Boener, Sigmund Gabriel Hinschmann, C. Karsch, Philip Kilian, M. Kiezl and G. I. Schneider after Samuel Bottschild and Hans Wilhelm Schober, (30) 316 pages; 562 (recte 552; pages 457-466 omitted from pagination), (22) pages, including binder's instruction leaf. Cont. vellum. Sprinkled edges. Folio (350 x 225 mm). Minor soiling and a few scratches to covers. Front hinge with tiny tear.





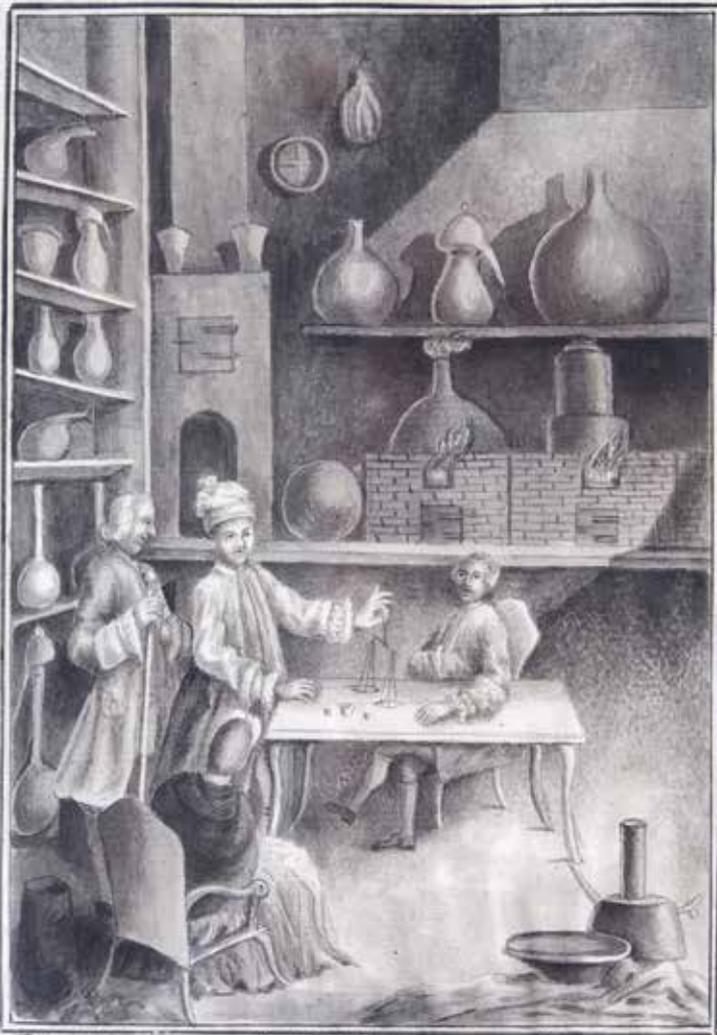
VD 17 23:251791M (engraved title, 51 plates). Lipperheide Sbe 9 (engraved title, 49 plates). Vinet 735 (49 plates). Watanabe 283 (engraved title and 51 plates). Ruggieri 971 (24 plates). Splendid Ceremonies. The Paul and Marianne Gourary Collection of Illustrated Fête Books. Christie's 2009; no. 85 (incomplete copy, lacking one portrait and one plate). First and only edition. "One of the most splendid of the Baroque festival volumes, commemorating the meeting of the Saxon princes, family and retinue in Dresden, February 1678. Described and illustrated are the knightly exercises, hunts, processions, dramas, operas, ballets, masquerades, fireworks and other pageantry ..." (Jantz 2544). Johann Georg II (1613-1680), the elector of Saxony's primary interests in music and art is well reflected in this volume. Dresden became the musical centre of Germany during his reign. Of some importance for the world of literature are the texts of the operas and plays performed during this month-long celebration and including some first printings of poems by David Schirmer. (Dünnhaupt V, 3634, no. 147). VD 17 with a variant plate count for the first part: Engraved frontispiece, 4 engraved portraits and 47 plates. In our copy first part collates: Engraved frontispiece, 4 engraved portraits and 50 plates (= complete). - Part I with plates numbered 1-28 with double plate numbers 21 and 22; two plates without number after plate no. 3; one plate after plate 14 without number. (= 33 plates). - Part II with 17 plates, same number as in VD 17. Three plates (8/11/21) with closed tears and repairs to verso, plate 19 cut close to plate mark in upper margin. Mild foxing here and there. A few plates in part II evenly lightly browned due to paper quality. A complete and broad-margined copy, a few of the large folding plates with short splits and tears in folds but else in a remarkable very good to fine condition, thus very scarce.

Searching for Eternity – secretly unpublished

D. P.

L' alchimie moderne ou l'examen par les faits du fameux problème de la Pierre Philosophale. Ouvrage rempli d'expériences, d'observations, de découvertes physico - chimiques, curieuses et intéressantes. (no place, Paris ?), 1768. Manuscript in French, brown ink on strong paper, written in a very legible hand.

There are some marginal manuscript notes in margins of text and a few slips of paper loosely inserted by another author of the 18th century and further by another hand of the 19th century (an alchemist who signed a note (pp. 159): „E. J. 1859 „. Quarto (248 x 190 mm). Wash-color frontispiece with the interiors of a chemical laboratory, (12), 3-321 [numbered 304] pp., 5 plates with original full-page pen- and ink wash-color drawings with added hand-coloring. Contemporary calf, gilt spine in compartments, red edges, title on spine: Alchimie moderne. Overall very fine.



In: et Dessiné par l'Auth: D. P. . .



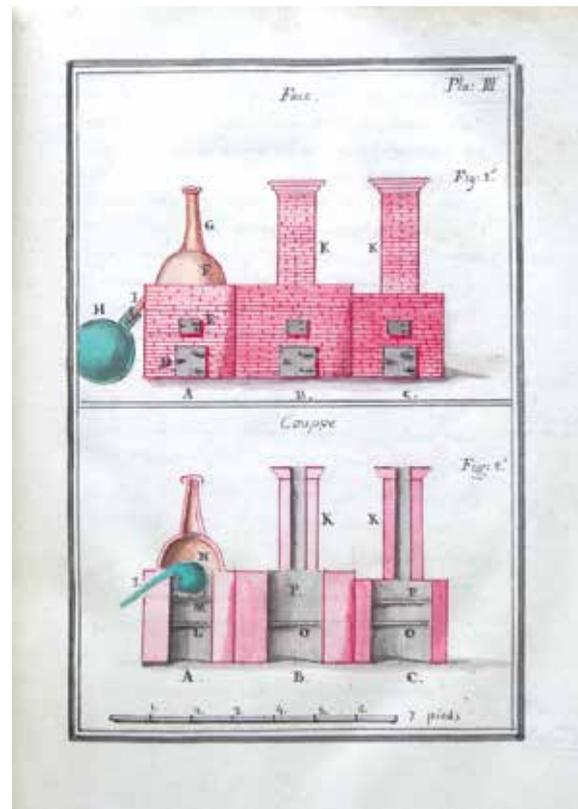
Unpublished authorial 18th century manuscript on alchemy and on chemistry, finely illustrated with pen and wash-colour sketches on five plates. The whole text is roughly divided into two parts. Part one describes the experiments made by „D. P.“ and his friends during a year in the 1760's to produce gold resp. l'or potable after instructions described in an earlier published work of 1615 under the title: *Brief traité de métaux* by Gabriel Castaigne who dedicated the work to Marie de Medici. Part two is a translation with commentary of the work.

„Since the reign of Henri IV the chemical physicians (Paracelsians) found protection and patronage at court. Prominent among those courtly chemical practitioners was the royal almoner Gabriel de Castaigne (or Catagne), a Franciscan friar and client of the Duc de Bellegarde. Castaigne was an outspoken advocate for the quintessential alchemical drug aurum potable (l'or potable), a gold-infused cordial that he believed could „cure all ills“. Many learned contemporaries shared his enthusiasm. In 1611, Castaigne published an inflammatory pamphlet in defence of the drug, claiming that not only had the cordial been approved by the famed intellectuals of the medieval world – Thomas Aquinas, Albertus Magnus and Raymond Lull – but that its efficacy was also recognized by many contemporary experts and learned philosophers. In November 1611 the medical faculty of the university in Paris denounced Castaigne's book as a tissue of „lies and frauds“ and set out to prosecute its author, but Castaigne continued to argue his case. Castaigne repeated this claim in his 1615 pamphlet *Le Grand Mircale* ... in which he added

Louis XIII. (who had been given a „small phial“ of the drug) to the list of worthies, dead or alive who had approved the drug.“ (Alastair Bellany & Thomas Cogswell. *The murder of King James I.* pp. 95 ff.)

The author, a certain „D. P.“ gives the detailed diary of his experiments, conducted for more than a year in his laboratory. This laboratory is described at length in the beginning of the work. The frontispiece drawn by the author, show his laboratory with instruments and his assistants or friends, including a woman. The next plate is the plan of this laboratory, the four others, which are colored, show the instruments: furnaces and chemical vessels. He did not manage to make gold, but learnt a lot: „how much my opinions have changed, how much my knowledge has increased [...] What has sustained my courage for nearly a year of hard work and considerable expenditure, was only that spirit of observation and discovery of which I was animated. Indeed, there was nothing more attractive than the compositions and decompositions that I was obliged to do and whose results always taught me something new.“ After many and long experiments, the author considers: „The artificial production of gold is impossible or at least faces insurmountable difficulties.“ Along the way, he acquired a great deal of knowledge in chemistry on the „mercurial principle, the nature of crystallizations, that of phosphorus, of ethers, of almost all the acids, [...]“

Ferguson I, 148/49; Brüning 2040; Caillet 2059 (important for the adept of alchemy); Duveen 120; Debus. *French Paracelsians* 64; Schmieler 359 (all for Castaigne).



Wonders of the Sky



Francisci, Erasmus.

Der Wunderreiche Uberzug unserer Nider-Welt, oder Erdumgebende Lufft-Kreys. Nach seinem natürlichen Wesen, manchfaltigen Eigenschafften, Nutzen, und Würckungen, natür- und unnatürlichen, feuer- und wässerigen Erscheinungen, (als da sind die Wasser-Sonnen, Regenboegen, Nacht- und Meer-Lichter, Lufft-Wunder, Wolcken, Regen, Schnee, Wind und Schiff-brechende Stuerme, Donner- und Blitz-Stralen), in unterschiedlichen Discursen abgehandelt, dazu mit vielen merckwuerdigenn Exempeln und Geschichten erklært. Nebst einer lustigen Spatzier- und Tisch-Unterredung, und einem vor dissimal kurtzen Anhange von demm Welt-Ort und Lauffe oder Stillstande der Lufft-umfangenen Erd-Kugel. ... Nürnberg in Verlegung Wolffgang Moritz Endter, und Johann Andreae Endters seel. Söhnen 1680. Engraved frontispiece by Cornelius Nicolas Schurtz, and 27 engraved plates (one folding) by Cornelius Nicolas Schurtz (5), Johann Alexander Böner (12) and 10 unsigned. (18), 1450, (30) pages. Contemporary vellum, yap-edges somewhat soiled, spine with neat manuscript calligraphic title.



FdF 741. Hayn-G. III, 195; Rosenthal. BMP 1856; Löwendahl. China illustrata nova. Supplement, 1577; Dünnhaupt 30: „Populärwissenschaftliche Schrift im Stil des ‚Lust-Hauses‘, in Dialogen abgefasst.“ A treatise on bizarre natural phenomena and wonders, written in the form of 23 discourses. A fine copy of a work looking at miracles and natural phenomena, illustrated with some unusual plates, several of which depict „extreme weather“: raining rats, eels and frogs, the effects of a tornado, flooding, a city aflame, ships in the sky, huge waves at sea, and a naked couple riding upwards astride goats.

„This is the most scientific of Francisci’s works. Clouds, rain, snow, winds, storms, tempests, and thunder are described from mostly factual reports. On pp. 29-31 is a dialogue between Faust and Mephistopheles about the location of Paradise, the tree of knowledge, the fall from grace, and the rivers of the Garden of Eden“ (FdF). Leaf 651/652 with paper fault within text block causing a tiny loss in text. 4 leaves with upper right corner remargined, not affecting printed area. A fine, inside fresh, clean and very broadmargined copy.

Ecstasy

Cambry, Jacques de.

Traces du magnétisme. A La Haye, no imprint 1784. Engraved front., showing a grotesque hydra-like figure with four heads, 48 pages. Later marbled wrappers.

First edition. Jacques de Cambry (1749–1807), antiquary, was prefect of l'Oise until he resigned to devote himself to study. He was one of the founders of the Celtic Academy the precursor of the Société des Antiquaires de France and published works on Celtic monuments, troubadors, and accounts of his various travels. “Une gravure représentant une figure du genre chimère ou sphinx, avec une tête en profil que l'on pourrait prendre pour la charge de Mesmer. ... L'auteur défend Mesmer et ne cesse de répéter que la nature offre encore bien des mystères; il est partisan du fluide universel qui meut et dirigé l'univers dans ses grandes masses comme dans ses atomes, dans les êtres que nous nommons animés, comme dans la matière que nous nommons inerte” Caillet 1972.



“Cambry, an antiquarian supporter of Mesmerism, published this review of every ancient belief having some analogy or resemblance to the theory and practise of animal magnetism” (Hook/Norman. Catalogue of Norman Library of Science & Medicine II, M57). Slight foxing. Barbier I, 726.

Unnoticed Paläo Art

Boisdenemetz, Edouard de.

Souvenir album. Moscow, St. Petersburg, and Krasnoe-Selo 1879. Put together during his mission in Russia in 1879. Numerous manuscript pages with aide-memoires on the Russian military. Numerous other letters, aide-memoires, and printed and manuscript documents by the Russian government in various sizes, 8vo to folio included. With 9 menus of which 8 printed and illustrated and one manuscript in various sizes (8vo to folio), ca 68 carte-de-visites of high-ranking officers, members of the Russian nobility and high society. Bound with: Bogdanov, Anatole Petrovich. Exposition anthropologique de Moscou, ... (traduit du russe par B. Benzengre, vice président de la section anthropologique (!)). Moscou, imprimerie de l'université impériale (M. Katkoff) 1879. Folio (340 x 260 mm). Cont. plain green half cloth over green glazed boards.

An interesting souvenir album put together by the French general Edouard de Boisdenemetz during his two months diplomatic sojourn in Russia in 1879. He was invited by czar Alexander II as an official guest to observe the large manoeuvres held by the Russian army at Krasnoe-Selo near St. Petersburg, commemorating the open battle near Moscow on the 7th septembre 1812 between the French and Russian armies during Napoleon's campaign in Russia. The album reflects his status as a member of the diplomatic corps being invited to various formal receptions and other social gatherings by members of the Russian nobility and high society. The opening of the anthropological exhibition took place during his stay in Moscow and was organized among others by Anatole Petrovich Bogdanov (1834-1896) who was one of the most famous Russian zoologists and anthropologists in the second half of the 19th century. The extraordinary photogravure plates after photographs show various parts of the exhibition with natural settings with dinosaurs, mammoths and other extinct species, but also indigenous tribes in their natural habitat, glass cases with palaeontological and anthropological finds, and a front view of the exhibition palace among others. condition.



Worlds before Adam

Fortis, Alberto.

Della Valle Vulcanico-Marina Di Roncà Nel Teritorio Veronese, Memoria Orittografica. Del Sig. Abate Fortis, ... In Venezia: Nella Stamperia di Carlo Palese, 1778. 4° (300 x 210 mm) LXX pp., [2 blanks] with engraved title vignette and 4 double-page engraved plates. 18th cent. paper wrappers, first pages dust-soiled, else fine and clean, probably an uncut copy with wide margins.

„Very scarce“ (Schuh online)

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

In 1766 Desmarest toured the Veneto, fresh from a visit to Vesuvius and the Phlegraen Fields, and he noticed basalts in areas such as the Alpine Valley east of Verona and the Euganean hills southwest of Padua. But it was not until the 1770s, after Desmarest had published his work on the Auvergne, that the basalts of the Veneto were described and illustrated in widely available publications by John Strange and Alberto Fortis.

Alberto Fortis was a disciple of Giovanni Arduino, who had been the first to notice the evidence of volcanism in the Veneto. Fortis explored the area thoroughly in the 1760s, and he even accompanied Nicolas Desmarest when he toured the area in 1766 and noticed the basalt formations in the Ronca valley and the Alpone valley, between Verona and Vicenza. But it was not until 1778, when he was trying to obtain the professorship at Padua made vacant by the death of Arduino's, that Fortis published a rather lavish book on the geology of area around Verona. Fortis had no doubt that the basalt of the Veneto was the result of volcanic activity. But he also found abundant layers of marine sand-stone and clay above and below the basalt. Fortis came to believe that basalt originated as marine clay and was transformed into basalt by volcanic activity. There were no fossils in the basalt because the fossils had been burned out by the volcanic fire.- Ward & Carozzi, Geology Emerging, 850.



Scheuchzer's Museum

Scheuchzer, Johann Jakob.

Museum Diluvianum. Quod possidet Joh. Jacobus Scheuchzer. ... Tiguri, Typis Henrici Bodmeri. MDCCXVI. Sumtibus Possessoris. Engraved frontispiece by J(ohann) M(elchior) F(uessli) showing a standing Scheuchzer in search of specimens in the mountains with Noah's Ark in the background, (12), 107, (5) pages. Modern paste-boards.



ILLUSTRI VIRO
HANS SLOANE
BARONETTO ANGLIÆ
HISTORIÆ NATURALIS
JAMAICÆ
SCRIPTORI EXACTISSIMO,
MEDICO EXPERTISSIMO,
FELICISSIMO
SOCIETATIS REGIÆ
ANGLICÆ
&
COLLEGIJ MEDICORUM
MEMBRO MERITISSIMO,
MECÆNATI OPTIMO
Opellam hanc
Dicit
ACARNAN.

Haller I, 1823. Roller & Goodman, Catalogue, 1976 II, 405. Cobres I, 130.5. First and only edition. With a dedication to Hans Sloane and a list of publications by Scheuchzer on the last five pages. The text provides a catalogue of geological specimens contained in Scheuchzer's cabinet. The specimens catalogued all support Scheuchzer's belief in the biblical deluge and are paleontological in nature. Plantæ Diluvinae (fossil plants) are by far the most prevalent descriptions occupying pages 2-99, while animals (pages 100-102), fish (pages 102-105) and birds, insects and humans (pages 106-107) complete the catalogue. - "Johann Jakob Scheuchzer (1672-1733), Swiss physician and naturalist in Zurich. He built a collection of fossils and minerals, many of which are today in the Landessammlungen for Naturkunde, Karlsruhe. He donated 278 specimens to John Woodward's (1665-1728) collection, who is considered to be the first true scientific collector of geological objects. ... His 9377 mineral and fossil specimens in four cabinets were acquired by the Sedgewick Museum, Cambridge University, in 1728 and have been preserved intact" (Wilson, History of Mineral collecting p. 191 and 198). A completely uncut copy with only faint foxing here and there. From the library of the Swiss bibliophile and bibliographer Paul Ad. Leemann with his booklabel on front paste-down. A scarce catalogue.

Famous Wunderkammer

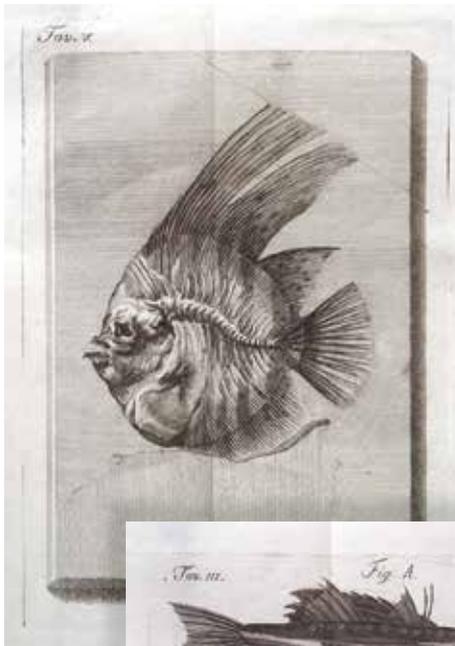
Murr, Christoph Gottlieb von

Versuch einer Beschreibung der Kaiserlich-Königlichen Schatzkammer zu Wien. Nürnberg, Gabriel Nicolaus Raspe 1771. Engraved front. with an interior view of a room in the imperial treasury and an engraved allegorical title-vignette by J. Toninger after J. S. Vigitill. (8), 102 pages, with woodcut head- and tail-pieces. Cont. half calf on five raised bands. Gilt morocco label to second compartment, gilt ruled bands. Sprinkled edges. Foot of spine damaged, front hinge with a short crack at head of spine.

Holzmann-Bohatta VII, 10745. Czeike V, 66. ADB XXIII, 76-80. Murray, Museums, III, 241. First edition of this guide to the collections in the imperial treasury in Vienna. The book describes in great detail the contents of the collection, its embellishments and how the items are displayed in glass cases, on pedestals and along the walls of the rooms. The book is divided into two chapters dealing separately with the secular and ecclesiastical sections of the collection. "Denkwürdig ist die noch heute aufrecht erhaltene Trennung in eine geistliche und weltliche Schatzkammer, namentlich die letztere ist jedoch stets ein richtiges Kunst- und Wunderkabinett gewesen, wenn auch naturgemäß die Kleinodien des ehemaligen kaiserlichen Hauses und die Preziosen ihr eine bestimmte Physiognomie verliehen. ... Die Wiener Schatzkammer ist in der Tat bis zu der Neugliederung des ehemaligen Hofmuseums eines der besten Beispiele für ein fürstliches Privatmu-

seum mittelalterlicher Art geblieben" (Schlosser, Kunst- und Wunderkammern, p. 126). The imperial treasury collections were set up from 1556 by the scholar Jacopo Strada, court antiquarian of Ferdinand I. In the eighteenth century, Maria Theresa had the Habsburg treasures moved to its present location, covering up the fact that the dynasty's assets had been largely affected by the expensive wars against rivaling Prussia. The Imperial Regalia arrived in the last days of the Holy Roman Empire around 1800 from Nuremberg, where they had been kept since 1424, in order to save them from the advancing French troops under Napoleon. The first description of this 'Wunderkammer' was published in 1680, Murr's description is an updated eyewitness version based on a visit to Vienna in 1758. Printed on thick paper, upper white margin of last two leaves with a small waterstain. A nice copy.

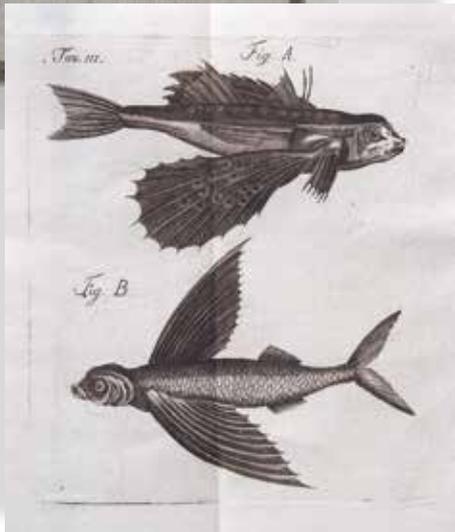




Dispersed Fossil Collection

Gazola, Count Giovanni Battista (Giovambattista)

Lettere recentemente pubblicate sui pesci fossili Veronesi con annotazioni inedite agli estratti delle medesime (di Fortis).- Verona: dalla stamperia Ramanzini, 1794. Quarto (212 x 140 mm) 187 pp., (I) with six folding engraved plates (incl. one printed in black & brown) and three more engraved plates showing basalt formations near Bolca privately bound with. Contemporary Carta rustica, handwritten title on spine, exceptionally fine & clean copy.



Very rare work on the fossils fishes of the Bolca Lagerstätten edited by the collector Count Giovanni Battista Gazola (1757-1834) with descriptions by Alberto Fortis (1741-1803).

The first documented report of a fossil from the Bolca Lagerstätten dates back to the 16th century, and notes material belonging to the ambassador of the Holy Roman Empire to the Venetian Republic (Mattioli 1550). Nearly a century later, the first illustration of a fossil from Bolca appeared in a catalogue of the collection of the Veronese apothecary Francesco Calceolari (Ceruti & Chiocco 1622). Bolca fossils and their origin were extensively debated during the 18th century. It is also at this time that large collections were amassed by noblemen in Verona, including Vincenzo Bozza, Ottavio Canossa and Giovanni Battista Gazola. By the end of 1791, Gazola's own museum contained over a thousand well - preserved fossil fishes, plus numerous plants and

invertebrates. The abbot Giovanni Serafino Volta studied the Bozza collection and assigned most of the fishes to modern tropical species in his lavishly illustrated catalogue (Volta 1796-1809).

The revolutionary armies of Napoleon confiscated about 600 fossils from the Gazola collection during the occupation of Verona in 1797. Subsequently transported to Paris, these specimens were studied by de Blainville (1818) for an account in *Nouveau Dictionnaire d' Histoire naturelle*, and later by Louis Agassiz, who reviewed Volta's identifications (Agassiz 1835) and provided further descriptions in his monumental *Recherches sur les Poissons fossiles* (Agassiz 1833-1844).- Dean I, 443 (1794.1) (6 plates); Lit.: Jean Gaudant. *Brève histoire de la collection Gazola de poissons fossiles éocènes du Monte Bolca (Italie) conservée au Muséum national d' Histoire naturelle, Paris*. *Geodiversitas* 33 (2011), pp. 637-647.

Shells, Butterflies, Minerals, Trees, et al.

Martini, Friedrich Heinrich Wilhelm

Allgemeine Geschichte der Natur in alphabetischer Ordnung; fortgesetzt von einer Gesellschaft Gelehrten, und herausgegeben von Johann Georg Krünitz. II Vols. (A - Coquille; all publ.). Berlin and Stettin: Pauli 1774 - 1793. 8° (193 x 120 mm) With 559 (plus 12 additional), mostly colored engraved plates, eleven engraved portraits and engraved title vignette. Contemporary calf, gilt spine in compartments, two morocco labels. Browning here and there due to paper quality, otherwise an excellent most complete copy.

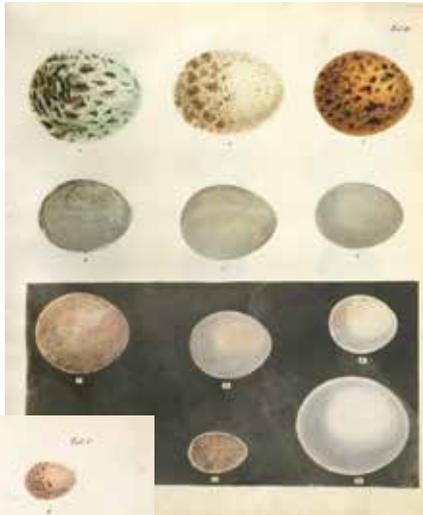
Very rare in complete form & colored. With all plates mentioned and 12 additional plates with shells probably from another work bound in. „Allgemeine Geschichte der Natur“ („The General History of Nature“) by Friedrich Heinrich Martini and J. Georg Krünitz is one of a number of large, comprehensive dictionaries of nature that were published during the 18th century. Written in the style of the French dictionaries like Valmont de Bomare's, this work on natural history and botany covers animals, entomology, shells, plants, geology, minerals, fossils, and more, with many of the illustrative plates designed by the distinguished artists of the age. These plates were mostly engraved by J. Schmidt in Berlin.

Unlike many of the contemporary French works, however, this book is alphabetical in its treatment of the subject. Apparently it was not a profitable venture

either, and was never completed, with the 11 volumes that appeared extending only from the letter A through entries beginning with ‚Coquille‘. The compilers of dictionaries had two large banks from which to rob: Linnaeus' Systema Naturæ and Buffon's Histoire Naturelle. They would abstract and arrange the contents of these works alphabetically. As a result the reader got Linnaeus' exactness and Buffon's fine writing in both science and literature. His „Allgemeine Geschichte der Natur“ incorporates many articles on shells and images of specimens from different shell collections.- Dance. Shell Collecting. An illustrated History (1966); Zischka, Allgemeines Gelehrten-Lexikon, 208; Nissen, ZBI 2721 (556 plates).; Hagen, 523 (only 511 plates). Provenance: J. S. von Arnim, Coblenz 1854; Heinrich Haas, Regierungsbaumeister a. D.



A Painted Egg Collection



Thienemann, Friedrich August Ludwig.

Systematische Darstellung der Fortpflanzung der Vögel Europa's mit Abbildung der Eier im Vereine mit Ludwig Brehm,... (and) Georg August Wilhelm Thienemann,... herausgegeben... . 5 parts in 1 vol.- Leipzig: Johann Ambrosius Barth, 1825 - 1838. Quarto (260 x 220 mm) (2), I-XII, I-47 pp., (1), I-76 pp., I-96 pp., I-54 pp. I-67 pp. with 28 hand-colored engraved plates of eggs. Contemporary calf-backed boards, short tear to head of spine, plate 19 shorter, some spotting through the text.



First Edition of this rare Descriptions of the eggs and nidification of European birds, with hand-colored plates of many of the eggs. At least one new name is used. The work appeared in five parts although originally planned for six, with an additional general title (dated 1838).

Friedrich August Ludwig Thienemann (1793 – 1858) was a German physician and naturalist who graduated in 1819 and then travelled in Europe for two years, spending thirteen months in Iceland. He published a report on his travel in 1824-1827. In 1822, he moved to Leipzig, where he taught zoology in the university and he became curator of the natural history collections in Dresden (Kustos Naturaliensammlungen) in 1825. He was the founder of the ornithological journal *Rhea*, whose two numbers appeared in 1846 and in

1849. He is best remembered for his work in ornithology, in particular research involving avian reproduction. During his career, he amassed a collection of 2000 bird nests and 5000 eggs from 1200 species. With Christian Ludwig Brehm, he collaborated on „Systematische Darstellung der Fortpflanzung der Vögel Europa's ...“ (Systematic representation of the reproduction of birds of Europe with illustration of eggs). He later published his most famous work, titled „Fortpflanzungsgeschichte der gesammten Vögel nach dem gegenwärtigen Standpunkte der Wissenschaft“ (Reproductive history of birds from a standpoint of current science), issued in ten parts from 1845 to 1856.- Anker 506; Nissen IVB 935; Zimmer, p. 631.- Provenance: Notaris Horst, Estate Baron Bransten, 17 February 1956.

The Most Beautiful Crab Book

Herbst, Johann Friedrich Wilhelm.

Versuch über die Naturgeschichte der Krabben und Krebse nebst einer systematischen Beschreibung ihrer verschiedenen Arten. 3 text- and 2 plate vols. in 5.- (Zürich), Berlin and Stralsund, bey Gottlieb August Lange, 1790 – 1803. Quarto (280 x 230 mm) and atlas in oblong-fol. (285 x 460 mm). (2), 274 pp., (2) (pp. III/IV bound after); VIII, 225 pp., (1); (2), 66 pp.; (2), 46 pp.; (2), 54 pp. With engraved portrait, 2 engraved title vignettes and one engraved text vignette, with 58 of 62 hand-colored engraved plates, partly folding (Plates 47-58 bound with text vol. 3 and folded), lacking the last installment (49 pp. with four plates). Some foxing and browning to text, slight spotting to plates. Few plates somewhat trimmed as always, partly within image, few plate numbers trimmed. Bound in contemporary calf, spines gilt, text volume 3 in half-calf probably bought after binding of the first two volumes; overall some minor worming to bindings. Fine & clean copy albeit.



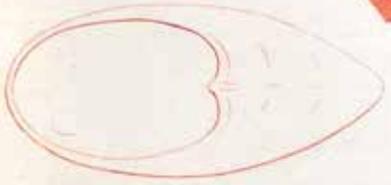
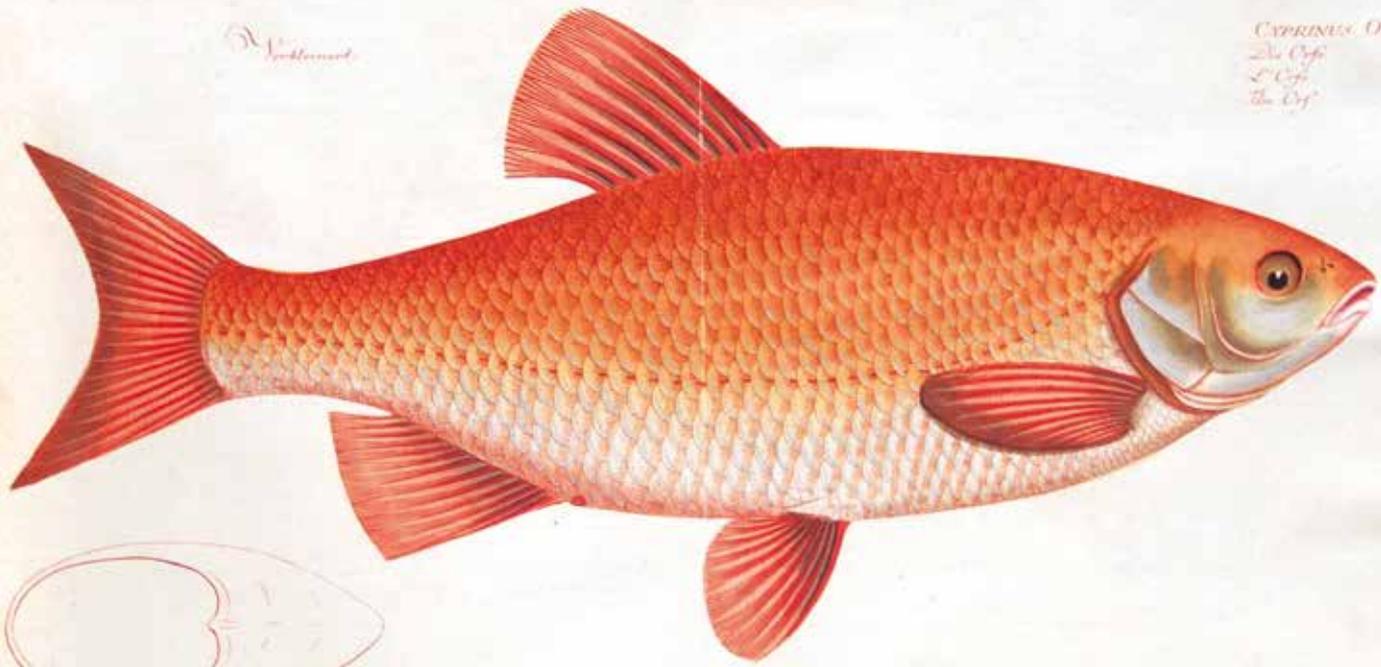
First full survey of crustaceans, beautifully hand colored at the time.

Exceedingly rare in complete form at the market. The last complete copy at german auction was in 2003, and in 1988 was a near complete copy (as here) at auction, otherwise always missing in larger parts and/or uncolored. No copies recorded on ABPC until a copy in 2007 appeared. Our copy missing the last installment as noted above. Ersch/Gruber cites 46 plates only (as the first four volumes here), indicating that complete copies were already unobtainable at that time. Johann Friedrich Wilhelm Herbst (1743 – 1807) was a German entomologist and naturalist from Petershagen (near Minden; south of Bremen) where his father was superintendent. He had his early education in Berlin and afterwards served as a chaplain in the Prussian army. His marriage in Berlin, 1770, with Euphrosyne Luise Sophie (1742–1805), daughter of the Prussian Hofrat Libert Waldschmidt seems to have been childless. He rose in ecclesiastical rank through several churches in Berlin, attaining the position of archdeacon. „In den Jahren seiner vollen Kraft war er neben Spalding einer der geachtetsten und beliebtesten Kanzelredner Berlins.“ (Ersch/Gruber). In 1789 he travelled to France, the Dutch Republic, Denmark and Switzerland to study other collections and to improve his knowledge in natural history. He was the joint editor,

with Carl Gustav Jablonsky, of *Naturgeschichte der in- und ausländischen Insekten* (1785–1806, 10 volumes), which was one of the first attempts at a complete survey of the order coleoptera. Herbst's *Naturgeschichte der Krabben und Krebse*, released in installments, was the first full survey of crustaceans. Agassiz (1853) listed twenty-eight papers by Herbst between 1780 and 1806 mostly on insects. Herbst collections which he obtained with the help of several of his confreres at the Society of Friends of Natural history were deposited in the Berlin Museum of Natural History along with Bloch's collection of fishes. „Sein Kabinett von Insekten, seine Sammlung von Krabben und Krebsen waren ausgezeichnet. ... Seine Korrespondenz war sehr ausgebreitet und erstreckte sich bis nach Ostindien.“ (Ersch/Gruber).- Nissen, ZBI 1896; K. Sakai, 1999. J. F. W. Herbst-collection of decapod Crustacea of the Berlin Zoological Museum, with remarks on certain species. in: *Naturalists, Publications of Tokushima Biological Laboratory, Shikoku University* 6: 1–45: as noted by Sakai, Herbst treated all species as belonging to the genus *Cancer*, but during the ensuing two hundred years the vast majority of these species were reassigned to other genera. Sakai was quite correct in stating that his review of the Herbst collection revealed nomenclatorial problems.

De *Artemis*

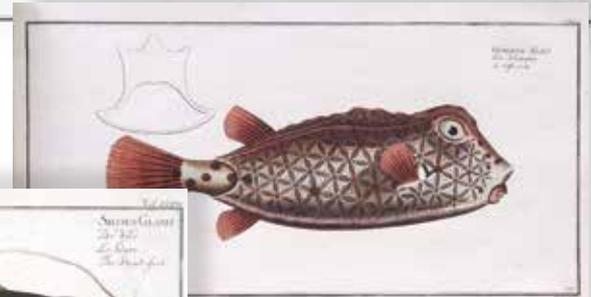
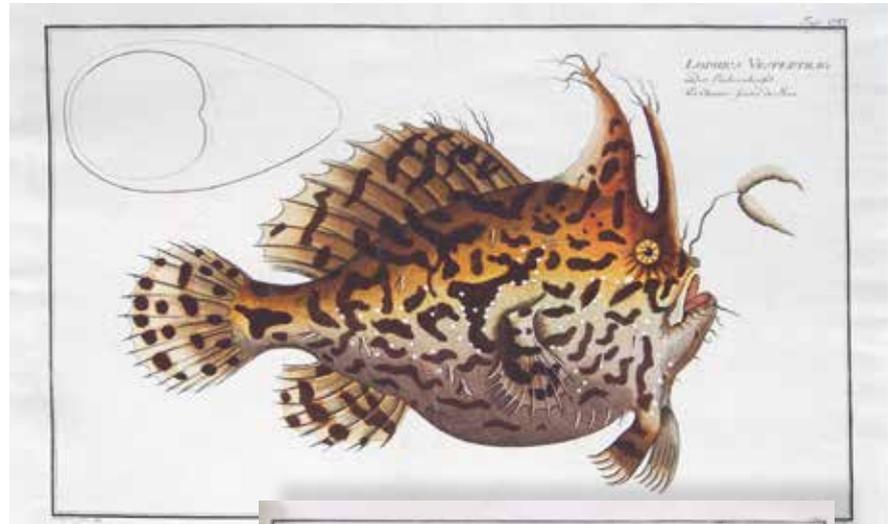
CYPRINUS ORFIS
The Orfe
The Orfe
The Orfe



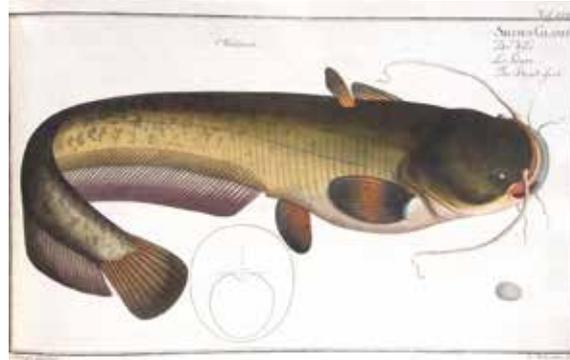
The Museum of Fishes

Bloch, Marcus Elieser.

D. Marcus Elieser Bloch's, ... Oeconomische Naturgeschichte der Fische Deutschlands. Erster bis Dritter Theil.- Berlin: auf Kosten des Verfassers und in Commission bei dem Buchhändler Hr. Hesse, 1782, 1783 and 1784. (and) D. Marcus Elieser Bloch's ... Naturgeschichte der ausländischen Fische ... Erster bis neunter Theil. Berlin: auf Kosten des Verfassers und in Commission in der Buchhandlung der Realschule, 1785, 1786, 1787 (ab Vierter Theil: Berlin: bey den Akademischen Kunsthändlern J. Morino & Comp., 1790, 1791, 1792, 1793, 1794) Quarto (245 x 220 mm) With 432 hand-colored numbered engraved plates.



First edition, a complete set with all plates, always rare with around six auction records in the last 20 years for a complete copy. Marcus Eliser Bloch's Allgemeine Naturgeschichte der Fische (1782 - 1795) is one of the most impressive early attempts to represent fish from all over the world accurately and handsomely.- Nissen, ZBI 415; Nissen, Schöne Fischbücher 22; Thieme/Becker XXI, 600 u. XXIX, 14; Brunet I, 975. Provenance: Hartung & Karl, 12.5.1987; Hans Dedi (20th. cent.); early stamp Paessler (?).

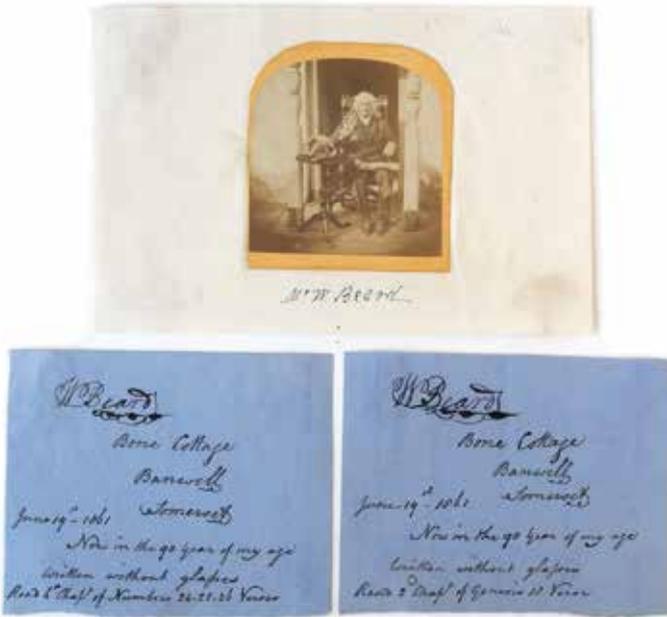


Bones Collector

Beard, William.

Full length photographic portrait sitting in front of the entrance of his home 'bone cottage' with an assortment of fossil animal bones on a nearby table and an especially impressive and large one laying on his thighs. Arch topped albumen photograph (75 x 68 mm) pasted onto a yellow cardboard mount, and onto a white octavo sheet of paper. - With: Manuscript autograph by Beard, dated June 19th 1861 and written on blue paper.

"W. Beard. Bone Cottage Banwell Somerset June 19th - 1861. Now in the 90 year of my age. Written without glasses. Read 6th chapter of Numbers 24.25-26 verses". And a second copy of this autograph identical in every respect but with a different bible verse which the recipient of this autograph had to read: 2nd chapter of Genesis 18 verse.



Banwell Bone Cave is situated at the west end of Banwell Hill in western Mendip. The site was discovered in 1824 during attempts to find better access to the Banwell Stalactite Cave and was explored and excavated thereafter by William Beard (1772-1868), a local farmer who became bone collector and guide to the many visitors who came to see the cavern and the bones he collected. The upper part of the cave contained a homogeneous bone-bearing deposit in which complete individual skeletal elements were often extremely well preserved but there was little evidence of direct association between the bones. The lower parts of the fossiliferous cave deposit are still in place and can be seen to contain abundant bone. The material appears to have been introduced gradually, with bones, stones and mud coming in at a steady rate over quite a protracted period of time.

Beard stacked the commoner bones around the walls of the cave to form decorative blocks, some of which still survive. He was encouraged by the Bishop of Bath and Wells to develop the site as an attraction for visitors, and it became the centrepiece of an early theme park devoted to the exposition of the Biblical Deluge. Public interest in the site declined after Beard's death in 1868, but the site has always remained accessible. The Banwell Bone Cave fauna is dominated by remains of bison and reindeer, bison being by far the dominant species represented. One of the most spectacular features of this collection are the remains of a huge form of brown bear which closely matches the living polar bear in many features. A charming souvenir which reflects the growing public interest in palaeontology in the first half of the 19th century.

Fisheries Show

Udstillings-Committeen (ed.).

Beretning om den internationale fiskeriudstilling i Bergen i jaret 1865. Bergen, J. D. Beyers Boktrykkeri (1865). (4), XXVI, 53 (1) pages, 5 original photographs, albumen ca 141 x 212 mm pasted onto white cardboard mounts with printed captions depicting the exhibition hall and the Norwegian, Swedish, Dutch and English exhibition booths, 28 lithographed plates showing fishing equipment, models of fishing boats and trawlers, and ground plans and technical details of a smoke- and ice- house. Publisher's violet pebbled cloth, gilt title to front board. Orange endpapers. 4to (304 x 228 mm). Front paste-down with mounted bookplate G.C. E. Crone.

First edition. Only a few copies of this catalogue of the International Fisheries Exhibition do have the photographs included. A few tiny brown spots here and there, title a bit browned. A nice copy, the photographs crisp and clean in excellent contrasting tones.

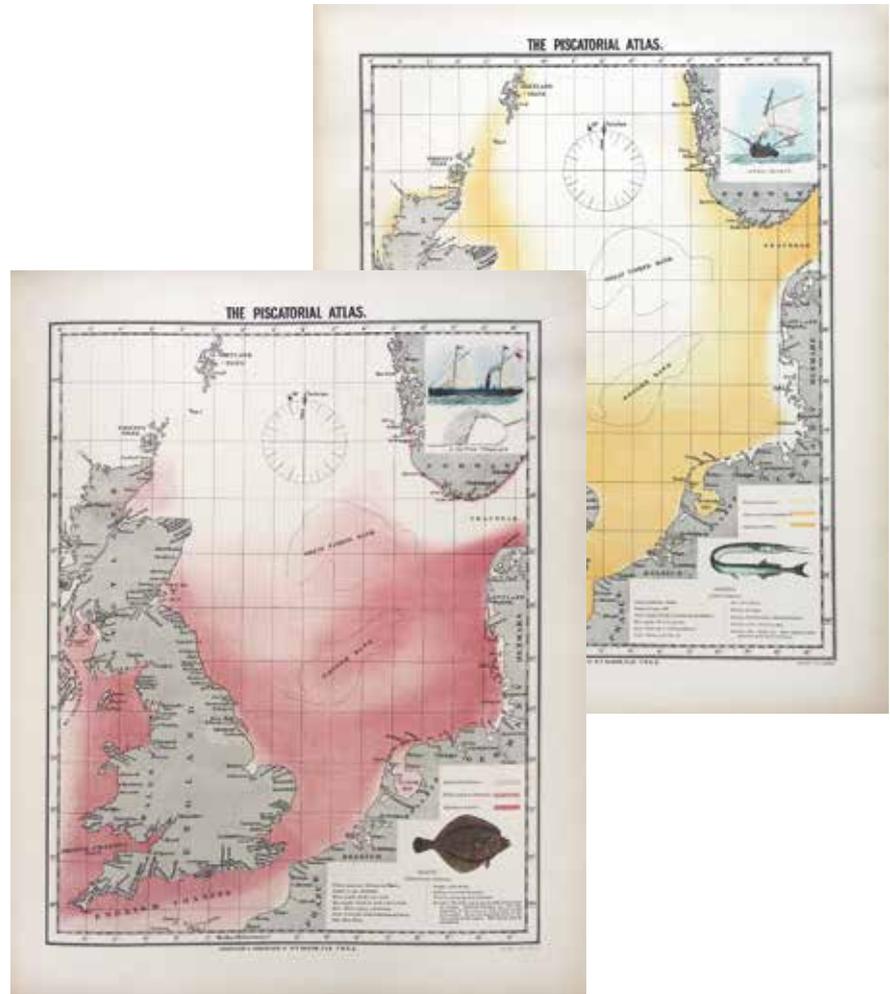


Anthropozän

Olsen, Ole Theodor.

Piscatorial Atlas of the North Sea, English and George's Channels [...] Illustrating the fishing ports, boats, gear, species of fish (how, where and when caught) and other information concerning fish and fisheries. - Grimsby & London: Taylor & Francis, 1883. Folio. (570 mm)
3 Bll. + 50 chromolithographed plates, blue publisher's cloth, gilt title on cover, a little faded and worn, re-backed. Contemporary book label of Walter Heape, probably the pioneering specialist in reproductive biology.

Rare atlas, a series of 50 lavishly chromolithographed charts recording the distribution – spawning grounds and abundance – of the major edible species of fish, shellfish and crustacea caught in the North Sea and off the coasts of the British Isles. There are insets showing the fish themselves, and the vessels and gear used to catch them, with a table of detailed information covering time of spawning, number of eggs, when and how caught, bait and food, size and weight, 'quality', when in season and other remarks, the product of a decade or more of reports and correspondence with British fishermen. The atlas was published under a joint London and Grimsby imprint, in the year of the International Fisheries Exhibition. KVK: Coburg; Stabi Berlin (lost); OCLC: some copies incl. Smithsonian, Harvard, et al.; only two copies held in Australian libraries.

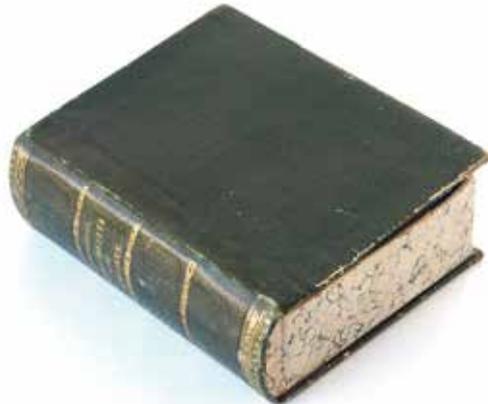




Wood samples

Noerdlinger, Hermann von.

Querschnitte von 100 Hoelzern (= gilt title to spine). No place and imprint, no date (Stuttgart and Augsburg, J. G. Cotta 1861). Illustrated with 100 mounted wood samples, each within a thin paper chemise with circular printed label bearing the name of each wood sample in Latin and with German name in manuscript, loose as issued in cont. book-shaped chemise with green morocco spine richly gilt. In modern slip-case. (148 x 112 mm).



First edition. Without the booklet. A rare mid-nineteenth century work containing 100 (a further 2 specimens added) paper-thin slices of wood and tree specimens for the use of microscopic investigation. The specimens were cross-cut to show the grain of the wood, as well as the colour, structure, etc. Each sample is mounted within an oval window, and features a circular label bearing the name in Latin accompanied by manuscript German name on front wrapper of chemise. Nördlinger (1818–1897) was a recognized authority on trees and wood from around the world; he was the indefatigable author of numerous works on the subject, including an 11 volume survey of trees (containing 1100 samples) which appeared in the years 1852–

1888. He received several awards for his achievements, namely at the 1851 and 1862 London exhibitions (the former appearing as a stamped medallion on one of the sheets in the present collection). Nördlinger was awarded a professorship at the University of Tübingen in 1881. The publishing history of the various editions of parts of these collections of wood specimens issued separately from 1852 to the late 1880's seems to be very complex. The present work is not to be confused with the undated „Collection de 60 Sections Transversales de Bois“ (ca. 1870–1880) which is essentially a reissue of the wood specimens with a French text. Specimens in fine condition.- Pritzel 6731 (mentions a booklet with 110 pages).

Xylarium

Forest Research Institute Bogor (Indonesia).

Tropical (Malayan archipelago) xylotheque in wooden box. Distributed after 1936. Indonesia, ca. 1940–1960. 114 wood-samples of tropical trees, each of ca. 100 x 75 x 10 mm, with printed labels on one side and an identification number on the small side. Preserved in tailor-made wooden box (375 x 295 x 125 cm). With metal clasps. No text given.

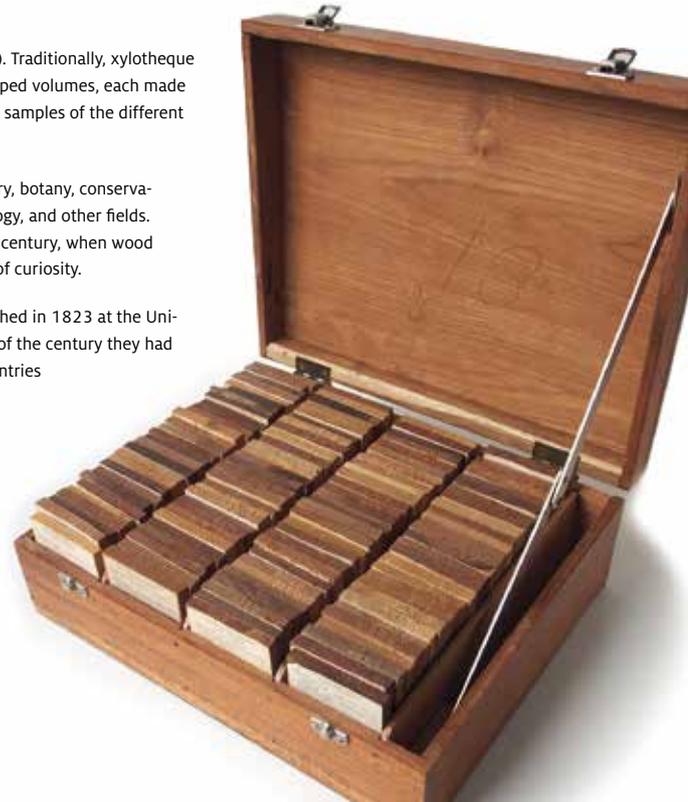
A fine collection of uniform wood samples, each with a printed label stating the trade name, scientific name, vernacular names, durability and uses. Most labels are in English, others are in Malay (Malayan). The set was arranged and named by the Forest Research Institute in Bogor (Java), and shows an amazing variety in color and weight. The printed notes give details information for their use (e.g. „house and bridge building“, „cigar boxes“, „salt water piling“, etc., etc.). A complete set and a unique item, most probably with woods no longer available.

A xylotheque or xylothek (from the Greek xylon for „wood“ and „theque“ meaning „repository“) is special form of herbarium that consists of a collection of authenticated wood specimens. It is also known as a xylarium (from the Greek xylon for „wood“ and

Latin „arium“ meaning „separate place“). Traditionally, xylotheque specimens were in the form of book-shaped volumes, each made of a particular kind of wood and holding samples of the different parts of the corresponding plant.

They are valuable to specialists in forestry, botany, conservation, forensics, art restoration, archaeology, and other fields. Xylotheques date back to the later 17th century, when wood specimens began to appear in cabinets of curiosity.

The oldest extant collection was established in 1823 at the University of Leningrad, and by the middle of the century they had been established in many European countries

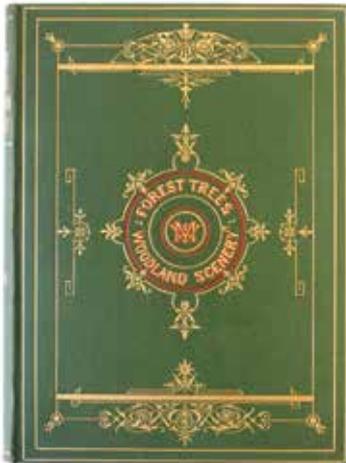




Fine Chromolithographed Trees

Menzies, William.

Forest trees and woodland scenery, as described in ancient and modern poets. Illustrated in chromo-lithography by M. & N. Hanhart, after water-color drawings by Sir Howard Elphinstone, W. L. Walton, and A. Y. Nutt. London, Longmans' Green & Co. 1875. VI, (2), 151, (1) pages, 20 fine mounted chromolithographed plates showing actual trees in their natural habitat around England. Publisher's green cloth, decorated in red and gilt, all edges gilt, a fine copy. Folio (375 x 275 mm).



Not in BM, Natural History Catalogue. Nissen and Raphael, An Oak Spring Sylva. First edition, provenance: Presentation inscription from the author „The Revd. C. Wolley Dod, with many thanks for all the Valuable assistance in preparing this work. Mr Menzies, Christmas 1875.“ Although a kind of gift book, the illustrations are detailed studies of existing remarkable trees (various oaks, cedars, a horse chestnut and a poplar, beeches, elms, yews and pinasters), most of them located in Windsor Park or Windsor Home Park and thus depicting scenic views of various parts of these two landscape gardens; other places included are Bagshot Park, Belvedere Wood, Upton near Windsor, banks of the Thames near Ankerwycke and Braemar in Sotland. Light spotting else a fine copy.

The Tree, protected by Decree

Logging Regulations in 16th-Century Tuscany

Tuscan Logging Regulations.

Provisione sopra le legne da tagliarsi, fatta d'ordine del Serenissimo Gran Duca die Toscana, et per partito delli Molto Magnifici, & Clariss. Signori Luogotenente, & Consiglieri della Republica Fiorentina, questo di xxix. di Novembre, MDLXXV. Florence, Giunti, [1575]. 4to, pp. [7], with a large woodcut Medici device on title; some minimal soiling, but an excellent copy, disbound, with stitch-marks along spine.

A very rare 'provision' or statute passed by the grand Duke of Tuscany regarding the protection of forests and woods.

The pamphlet condemns ongoing damage done to woods and forests by their actual owners and outlines the parameters within which logging is either allowed or considered illegal and punishable. The felling of trees by land owners and commercial activities related to these are forbidden, including the stock-piling of logs for commercial resale, whether for building purposes or for the sale of fire wood, and their transport for commercial reason whether via land or water. Allowance is made for personal or domestic use. Any contravention is to be severely fined.

These regulations bear on a large area of Tuscany. The parameters and the areas covered are well described and outlined, and the various towns and places subject to the regulations are individually named.

Whether decreed for economic or environmental reasons, this is a rather interesting and early piece demonstrating concern regarding the necessity of protection of an essential natural product due to increasing scarcity.

This is an extremely rare publication, with no copies found in KvK. OCLC records North American locations only, at Yale University, Yale University Law School Library (a duplicate entry?), and Library of Congress.





The finest Book on a most famous Glasshouse

Antoine, Franz de Paula.

Der Wintergarten in der Kaiserlichen Königlichen Hofburg zu Wien. ... Mit XII Abbildungen. (IX Bilder nach der Aufstellung vom Jahre 1849/50 und II nach der Aufstellung vom Jahre 1850/51, nebst der äusseren Ansicht der Glashäuser.) Der volle Reinertrag ist für die Fonde der Radetzky-, Jellacic- und Welden-Invalidenstiftungen bestimmt. Wien, gedruckt bei den P.P. Mechitaristen, und in der lithographischen Anstalt des Johann Rauh, 1852. (6), VI, II (1) pages of text, 12 handcoloured lithographed plates by Johann Rau after

Ludwig Czerny, all but one with a transparent overlay leaf with printed captions naming the trees, plants and shrubs depicted on each plate; the first plate with an outside view of the green house doesn't have an overlay leaf. (= complete). Cont. dark brown full morocco, gilt title within an ornamental blindstamped frame on front cover, gilt edges. Paste-downs and fly-leaves covered with embossed white glazed paper with a floral design. Oblong-folio (445 x 600 mm). Extremities minimally rubbed.



Pritzel 196. Nissen BBI 44; Czeike I, 605. Cf. Bobins 1024 and Mayer, Bibliotheca Viennensis 948 (normal edition in half cloth or cloth bindings). First and only edition, one of the exceedingly rare copies on thick paper and in a richly decorated morocco binding. The normal trade edition which is comparably scarce is normally found in a red grained cloth binding, but we could trace only two other copies in our luxurious morocco binding: The copy of emperor Franz Joseph I in the national library of Austria, and another copy in the holdings of the Albertina in Vienna. It is not unlikely that only a handful of copies had been printed on stronger paper and bound in full morocco for the members of the Habsburg family. Our copy bears an inventory label on the front fly-leaf which can be attributed to the library of archduke Friedrich (1856–1936) who was a member of royal family. - The original, classical greenhouse was built from 1823 to 1826 after designs by Ludwig von Remy. The back wall of the building was part of the then Vienna city wall. After the greenhouse had been demolished at the turn of the century, in 1902–1906 a new greenhouse influenced in its ornamentation by Art Nouveau was built after designs by the court architect Friedrich Ohmann. - Franz Antoine the younger (1815–1886) had studied botany in the botanical gardens of Vienna under Joseph Franz von Jacquin. For some years he had travelled through Europe to study developments in modern gardening. From 1847 onwards he worked as a court gardener. He received international reputation for his "Wintergarten...", and was honored by the kings of Bavaria and Prussia. Archduke Ferdinand Maximilian, later emperor of Mexico, honored him with the order of Guadeloupe. This book is dedicated to the archduke and bears his blind embossed coat-of-arms on the first dedication leaf. The large plates were drawn by the Austrian artist Ludwig Czerny (1821-1889). List of plates in binding order:

- 1) (Exterior view of the green house)
- 2) (Exterior view of the green house) with *Pinus Australis*, *Edwardsia Grandiflora*, *Cunninghamia Sinensis*, *Pinus Canariensis*, *Araucaria Imbricate*...
- 3) (Exterior view...) with *Casuarina Varticillata*, *Cupressus Fastigiata*, *Eugenia Australis*, *Banksia Integrifolia*...
- 4) (Exterior view...) with *Araucaria Brasiliensis*, *Ligustrum Japonicum*, *Yucca Conspicua*, *Acacia Dodoneaeifolia*...
- 5) (Exterior view...) with *Hedera Capitata*, *Casuarina Stricta*, *Yucca Aloifolia*, *Podocarpus Elongatus*...
- 6) (Exterior view...) with *Acacia Balsamea*, *Epacris Grandiflora*, *Rhapis Flabelliformis*, *Acacia Verticillata*...
- 7) (Interior view of the green house) with *Rhus Viminalis*, *Phormium Tenax*, *Camelia Japonica*, *Laurus Fotens*...

- 8) (Exterior view...) with *Eucalyptus Splachinocarpon*, *Moraea Sinensis*, *Aloe Americana*...
- 9) (Exterior view...) with *Rosa Banksiae*, *Hardenbergia Ovata*, *Melaleuca Stypheoides*...
- 10) (Interior view...) with *Argophyllus*, *Pinus Halepensis*, *Citrus Aurantium*, *Cala Aethopica*...
- 11) (Interior view...) with *Ficus Lucida*, *Photinia Serrulata*, *Saxifraga Ligulata*...
- 12) (Interior view...) with *Kiggelaria Africana*, *Rhamnus Alaternus*, *Ficus Imperialis*...

After Franz Antoine had resigned from his position in 1869 he started to build a collection of Bromeliae which became one of the largest in Europe. The Albertina in Vienna also has a large stock of photographs of plants by Franz Antoine, which belong to the earliest and best of this genre. Mild foxing confined to wide margins, overlay leaf to plate III with short tear. Wrapped in old paper from the end of the 19th century. "Provenance: Archduke Friedrich (1856–1936), adopted by archduke Albrecht, who had inherited his immense fortune; Hubert Adolph (1927–2008), former director of the Österreichische Galerie, Belvedere. Acquired from his heirs" (description of an Austrian colleague). A complete and finely preserved large paper copy in a luxurious binding for members of the Habsburg family.



unpublished

West African Manuscript Flora

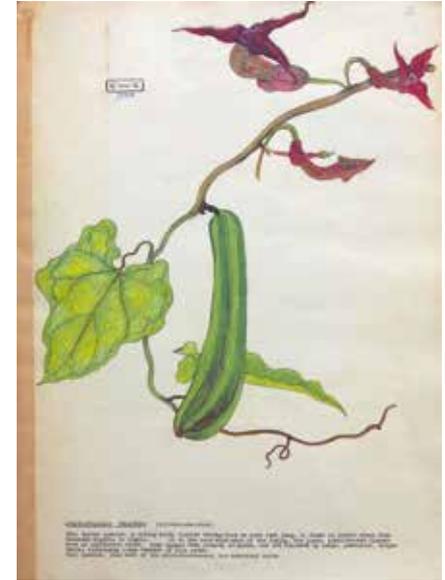
Chew, C. W.

A Hundred West-African Flowers and Fruits. C. W. Chew, del. 2 Vols. - (1940-1941, 1940-1952) Imperial Folio (505 x 380 mm) Contemporary calf, marbled endpapers. Each volume with separate title page, inner cover of vol. one with map and sheets with content. The artist or botanist first drew 200 plants (each vol. with 100 species) as indexed on the inner-front cover and then, over the years, added 98 watercolors (35 in vol. I. and 53 in Vol. II). The water colors were made from 1940 to 1952. Each volume has a handwritten title page and each page or board having below the flower a legend typescripted in English, identifying the plant and providing a precise comment on habitat et al. Typed indexes pasted to the front inner cover of each volume. In Volume II. are added a few dried specimen samples.

Unique copy, spectacular manuscript flora of West-African plants and flowers with 297 original water - colors (ink & water-color) partly mounted (sheets from a sketch book), partly on original bound sheets, all dated and signed or monogrammed (C. W. Chew). About the artist we do not find any further reference. The botanist Wee-Lek Chew (born 1932) who revised the Australian species in the genus *Ficus* for the Flora of Australia, might be a relative (son ?). The images are similar to style to the „Blumenbuch“ by Rudolf Koch, but further research on artist and specimens has to be made to value these painted Herbarium.

These flora was made when the exploration of African flora was still in its infancy. For instance, at the same time, Kew Botanical Gardens started in 1948 a major project on the Flora of Tropical East Africa, dealing with all 12,500 wild plant species from Uganda, Kenya and Tanzania. It was first set up in 1948; the first parts were published in 1952; the final part will appear in early 2012. This Flora of Tropical East Africa (FTEA) is the largest regional tropical Flora ever completed, covering 12,500 species.

What started off as a series of quick-and-ready treatments of small families soon came up against reality. It became clear that the larger families would take much more time, and it was realized that our knowledge and collecting coverage of the various East African habitats was very uneven. So a vigorous collecting program was set up to run parallel with, and in preparation for, the Flora writing, and gradually East Africa became one of the best collected regions on the African continent. Tropical Africa is home to some of the most important species-rich biodiversity regions in the world. From the second largest extent of continuous rain forest in the world, the Congo basin, to the Namib dessert, tropical Africa is a land of strong biodiversity contrasts. Yet today, it has already lost large amounts of its 'wilderness areas', i.e. areas where ecological and evolutionary processes are little affected by human disturbance. In addition, future climate change is expected to have important negative effects on sub-Saharan eco-systems, with an estimated 90% of species loosing part or most of their areas of suitable climate by 2085.





Art of animal drawing

(Ridinger, Johann Elias).

Thierstudien. Wien, bey Johan Schönberg no date (ca 1790). 10 circular etchings by Johann Elias Ridinger after Johann Heinrich Roos. Publisher's blue wrappers with etched title within a floral frame. Oblong folio (335 x 250 mm). Tiny black spot to front wrapper, else fine.



Thieme-Becker XVIII, 579. Johann Heinrich Roos (1631, Otterberg - 1685, Frankfurt) was a German Baroque era landscape painter and etcher. Roos specialized in pastoral idylls, idealized landscapes with ancient ruins. These pastoral scenes represent the longing of Roos for harmony between men and animals with nature. Each of the etched roundels measuring ca 220 mm in diameter. All do have manuscript Thienemann numbers for Ridinger prints in lower white margins. In binding sequence: 776-794-806-795-803-793-1302-1303-805-804. They depict animals in an idealized landscape with Greek and Roman ruin architecture of classical antiquity. A few tiny faint brown spots in white margins. A very broadmargined copy, printed on thick paper.

Romantic Landscape

Wehle, (Heinrich Theodor).

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

An excellent copy of this suite of arcadian landscapes in which as a rare coincidence not only the original drawings but also the prints were made by two important figures in German landscape painting in the beginning of the 19th century.

Probably published the same year in Leipzig and with a variant title in Karlsruhe Plates with a few light tiny brown spots mostly confined to margins, else fine. Heinrich Theodor Wehle (1778-1805), a German landscape painter, draughtsman and etcher who was quite renowned for his landscape paintings, however because of the short duration of his life only a relatively small number of 117 drawings and paintings in various techniques and 33 prints after his original drawings are known today.

Zurzeit sind 117 gesicherte Werke W.s bekannt, darüber hinaus eine Reihe Verluste sowie 33 druckgrafische Arbeiten nach seinen Vorlagen. Sein Schaffen spiegelt literarische wie künstlerisch vermittelte Strömungen wider. Besonders stark wurde es durch seine Reiseeindrücke beeinflusst. Bereits das Fragment seines überlieferten zeichnerischen Werks deutet darauf, dass W. bei längerer Lebenszeit eine wichtige Rolle in der zeitgenössischen deutschen Kunstlandschaft hätte einnehmen können, durchaus gleichbedeutend mit Zingg und Klengel oder auch Caspar David Friedrich und Johann Christian Clausen Dahl" (Anke Fröhlich, Wjela (Wehle), Hendrich Božidar (Heinrich Theodor), in: Sächsische Biografie, ed. by Institut für Sächsische Geschichte und Volkskunde e.V., revised by Martina Schattkowsky – online edition: <http://www.isgv.de/saebi/> 22.2.2016). Thieme-B. XXXV, 256. Nagler XIV, 215/216. ADB LV, 358ff. Hasso von Haldenwang: Christian Haldenwang S. 41ff. and pages 312-325. AKL LXVIII, 157ff. (for Haldenwang).



Art of Landscape

Lory père, Gabriel and Gabriel Lory fils.

Principes de paysages, pour apprendre à dessiner et colorer à l'aquarelle. Premier - (quatrième) cahier. 4 instalments (= all published). Neuchâtel en Suisse, dessinés et gravés par Lory, père et fils, chez lesquels l'ouvrage se trouve (and) Paris, chez Bance aîné, marchand d'estampes (1807)-1809. With altogether 37 (10/9/9/9) plates, of which 27 hand-coloured outline etchings and 10 aquatints printed in brown. The full complement of plates is divided into 8 different suites each consisting of four to five plates. Each suite with one fully accomplished aquatint pattern plate, in two suites accompanied by an aquatint impression in a varied tone, all suites with a fully accomplished handcoloured etched pattern plate accompanied by plates in varying states of colouring. Loose plates in publisher's printed grey wrappers. Front paste-downs with printed concise instructions of painting techniques, on the use of colours and their preparation, on varying paper qualities and on the reaction of colours on paper. Back paste-downs with a list of contents for each instalment and instructions for the various steps of colouring of each illustration. Folio (455 x 300 mm). Instalments loosely contained in cont. plain brown cardboard wrappers. Fine.

A fine and fresh copy in its original publishing state. of this drawing manual with distinct instructions for watercolouring by the famous Swiss artists Gabriel Ludwig Lory (1763-1840) and Gabriel Matthias Lory (1784-1846) which is closely related in many ways to the 'Aberliche Manier', invented in the 1760s by Johann Ludwig Aberli (1723-1786) another eminent pioneer of Swiss landscape painting, who designed his watercolour drawings after direct nature study, his realistic representation of landscape in his drawings shaped the reception of Swiss nature in eighteenth-century Europe. His technique developed for the reproduction of his watercolours the so-called Aberliche style, which includes the transferring of the outlines of a drawing to the plate and then applying watercolours in the three basic shades of yellow, red and blue on the impression soon found

enormous dissemination and countless imitators. This reduction of the colour spectrum was related to the discussions about the number of colors necessary for the reproduction of nature's colour, especially in German-speaking countries, and was probably based on the 'Abhandlung zur Messung der Farben auf Grund der Farbenmischung' by Tobias Mayer, a lecture held in 1758 at the Gesellschaft der Wissenschaften in Göttingen, its first president Albert von Haller being in contact with Aberli. (Tobias Pfeifer-Helke. Die Koloristen. Schweizer Landschaftsgraphik von 1766 bis 1848, p. 176/177 for Aberli). Lonchamp 1853 (with only 12 plates of which 5 hand-coloured). Mandach 168-71. Copac traces a copy in V & A (Paris 1813, no collation given), KVK a copy at the BU Neuchâtel (Paris 1815, incomplete with only 8 plates ?). - A longer description available



Art of Botanical Drawing

Hunter, B.

Six progressive lessons for flower painting, with letter-press directions for drawing and coloring of flowers upon botanical principles. The second edition. London, published by R. Ackermann, at his Repository of Arts, January 1, 1802 (printed by E. Spragg, 27 Bow-Street, Covent-Garden). 14 (2) pages letter-press text, 16 engraved plates of which 10 hand coloured. Publisher's marbled boards, red morocco spine. Front cover with engraved title-shield, with small printed label pasted onto it 'Sold by Orme, New Bond Str. London'. Front paste down with mounted red gilt morocco library label of Arpad Plesch. Oblong folio (335 x 230 mm). Boards soiled, extremities rubbed.

Mille et un Livres Botaniques de la Bibliothèque Arpad Plesch p. 121 (under Ackermann). "Ouvrage peu commun sur l'art de peindre les fleurs". Cf. Dunthorne 3 (third edition 1810). Second edition. Divided into 6 lessons, the plates of lessons 2 and 3 are signed B. Hunter fec., other plates are unsigned. Lessons 1-4 each have three plates in three states, plain, coloured and fully coloured. Lessons 5 and 6 have two plates in two states, plain and fully coloured. Publishing dates on plates are September 1796 through March 1797. Off-setting of label to title, marginal faint dust-soiling else a fine and broadmargined copy. OCLC shows 4 copies, all second edition 1802 - NGA, Yale, Huntington and BL.





Nature-printed Butterflies

Album – Lepidoptera.

Album amicorum with "nature prints" of butterfly wings. Stuttgart, Esslingen and Tübingen 1846-1857. Altogether 35 single transfers of butterfly wings on 35 white sheets of paper pasted onto white mounts. Most of them with a manuscript caption underneath giving date, place and species (mostly Stuttgart, the earliest date is 1846, latest date 1854). None of them have the body of the butterfly painted. Other contributions mounted into the album include one manuscript entry and a few other pieces of original art work and printed ephemera. 53 unnumb. leaves among them a number of green, blue and brown coloured sheets. Cont. calf, covers blind embossed, and with gilt title "Album" on front cover. All edges gilt. Oblong 4to (218 x 310 mm). Front inner hinge broken. Covers slightly spotted. Extremities rubbed.



Cf. Cave, Impressions of nature, pp. 153-157 and Heilmann, Die Natur als Drucker p. 137. "Auf ein speziell gummiertes präpariertes Papier wurden nur die Flügel der Schmetterlinge gepresst. Dabei klebte die Oberseite der Flügelschuppen fest. Nun wurde die Flügelhaut abgelöst, und die Originalschuppen hafteten auf dem gummierten Papier. Auf diese Weise erhielt man ein exakt naturgetreues Bild des Schmetterlingsflügels. Eine Beschädigung durch Insektenfraß war ausgeschlossen. Der Körper des Insekts wurde nachträglich eingezeichnet." 3 leaves cut out. A remarkably well preserved album with an interesting collection of nature prints.

longer description available

Nature-printed Botanical Work

Bertot, A.

Plantes figurées par impression naturelle. Procédés Bertot (cover title). Exposition universelle de 1878. The handwritten spine title reads: A. Bertot Algues marines. (Bayeux or Paris, around 1878) oblong Quarto (250 x 250 mm) 44 leaves with 41 mounted leaves each with one nature-printed specimen partly titled by hand in ink partly with printed & handwritten label. One page printed text attached on first leaf: „Notice sur les procedes employes par M. Bertot, l' un des administrateurs du Jardin botanique de Bayeux, pour obtenir par impression directe des dessins de plantes en noir ou en couleur. Green half-calf vol., rubbed and soiled, little unfresh. Specimens mainly nature-printed or nature-pressed in black, a few in green, red or yellow.

Exceedingly rare nature-printed botanical work by the director of the botanical garden in Bayeux.

Beside the spine title the album show mainly botanical plants as *Mentha* (Mint), *Perilla*, *Spiraea*, *Davallia*, *Cheilanthes*, *Prinula*, *Lencostegia*, *Clematis*, *Aleniopteris Mexicana*, *Adiantum*, *Veronica*, *Codea*, et al. A few leaves blank. Bertot worked for the administration of the garden and left the Caen Botanical Institute a huge collection of algae from Calvados which he collected while traveling from 1875 to 1893 in the western part of Maisy, Grandcamp, et al. He described his method of nature- printing in: Bertot. Procédé Pour Prendre L'empreinte des Plantes; in: Bulletin de la Société Botanique de France vol. 23, pp. 151-54.

Nature printing was a technique for making an impression directly from a plant by inking a flattened specimen and pressing the inked side onto paper. Plants or parts of plants that were flat already (such as leaves) made the most effective impressions as is evident from this book. It was not until the nineteenth century

that nature printing was developed as a technology involving plant impressions being made on soft lead, which then acted as a mould for much harder plates to be made that could produce multiple copies of the same specimens. Prior to this, only a few impressions could be made before a leaf fell apart, and most nature printed collections are unique. Botanists relied on drawings and dried specimens to identify and classify plants. However, nature printing had some unique advantages. The impressions were life-size and were more transportable than drawings or specimens. It was also a useful technique for recording the flora of places where dried specimens were especially susceptible to decay. In 1801, when the famous travellers Alexander von Humboldt and Aimé Bonpland realised that the collections they were making in tropical America were being devoured by insects, they adopted the emergency measure of inking their specimens and producing more permanent nature printed impressions.- not in Cave.



Chromolithography

Isabey, (Jean-Baptiste).

(Divers essais lithographiques. Paris, G. Engelmann (for) the author and Alphonse Giroux 1818). 10 plates, all but one with embossed stamp over the artist's name, 8 plates with background tints and highlighting, 2 plates black and white chalk lithographs (in the binding sequence of our copy plate I: Vallée de Royat près de Clairmont and IO: Untitled architectural subject). Cont. red morocco spine over red glazed boards. Oblong folio (330 x 250 mm). Extremities worn. Covers slightly rubbed.

Cf. Beraldi VIII p. 152, no.1. Winkler collection part I. Masters of Lithography. Bonhams 1998, no. 142. E. de Basily-Callimakı, J.-B. Isabey, 278 „Généralement ces essais lithographiques comportent 10 pièces“. Jean-Baptiste Isabey (1767-1855), French portraitist, landscape painter and lithograph studied painting in Nancy with two local Lorraine artists: Girardet (architecture and decoration) and Claudot (landscape). At the age of 19, in 1786, he went up to Paris, with a letter of recommendation addressed to Dumont, the Lorraine artist and ‚Premier peintre‘ to the Queen. He made his living painting the covers for snuff boxes and the ornamentation for buttons on formal clothing, responding to the demand of the times. Introduced at court in Versailles he became a pupil of David's in 1788. Over the years, Isabey amassed many titles and became successively: Painter and draughtsman for His Majesty's cabinet; painter and draughtsman for ceremonies and foreign relations (one of notable tasks in this respect was to oversee the coronation); organiser of public festivals and fêtes at the Tuileries; draughtsman of the seal and of titles; first painter of the empress Josephine's chamber; decorator for the imperial theatres; and drawing teacher to the empress Marie-Louise, in which role he succeeded Prud'hon. The stamps on the sheets in our copy indicate that these prints were purchased directly from the artist. One plate without stamp, but with lithogr. caption J. Isabey and Imp. Lithog.de Langlumé 1818; another plate with lithogr. caption J. Isabey and Lithog. de C. de Last(eyrie). The lithogr. wrappers with title are lacking. Three plates with lithogr. captions: Vallée de Royat près de Clairmont; Escalier de l'Hopital à Aix en Savoye; Vue du Montblanc prise du Village de Chamounie. Seven prints with no caption titles (early issues ?) comprising two female portraits, architectural subjects, and landscape. "A few publications with tinted lithographs were published in Britain and France from around 1818, for example J. B. Isabey's Divers essais lithographiques, which consists of eight (!) small plates of landscape and architectural subjects, six of them tinted lithographs" (Twyman, History of chromolithography p. 46).



Chromolithography



Barbat père et fils.

Évangiles de dimanches et fêtes. Illustrés par Barbat père et fils. Châlons-Sur-Marne Imprimerie lithographique Barbat 1844. 315, (3) pages (recte 320 pages – pagination jumps from page III to page II4 and 4 unnumb. pages between pages 149 and 150). Chromolithographed throughout on 'papier porcelaine' with beautiful ornaments and strap-work around the text in striking colours. Cont. blue morocco on five raised bands, gilt title to second compartment. Front cover with interlaced initials MM. Watered green blue silk doublures within all over gilt blue morocco frames. Fly-leaves covered with blue green watered silk. Gilt edges marbled in blue. Inner gilt dentelles. Back paste down with a gilt stamped bookbinder's address Maison A. Giroux, Boulevards des Capucines, Paris. Publisher's front wrapper lithographically printed in gold bound in. 4to (278 x 205 mm).



Not in Twyman, Early lithographed books. Twyman, Chromolithography pp. 180-181 with an extensive description and an illustration of a spread. First and only edition. A magnificently illustrated prayer book completely produced in chromolithography. It is probably together with Midolle's 'Recueil ou alphabet de lettres, initiales historiques avec bordures et fleurons d'après le 14 et 15 siècles' published in 1846 the most lavishly illustrated chromolithographed book before 1850. "Experiments were also made with different kinds of paper. (...) coated paper or card was introduced more generally in this transitional period, partly because the coating limited the amount of water that was absorbed in the course of printing. (...) The Évangiles des dimanches et fêtes (1844), an extravagant quarto of more than 300

pages, was both printed and published by the Imprimerie lithographique Barbat, (...) and was produced as a promotional exercise for the Barbat establishment. (...) All the text was transferred from modern-face types and printed lithographically with almost miraculous consistency. This in itself was a major technical achievement (...). The design of the borders fall into two broad categories: some were printed in solid colours from several ink-drawn stones; others take the form of linear patterns and flourishes printed in one or two colours from a single stone, and then dusted with gold- and silver-powders to produce iridescent effects of the kind associated with Belgian enamelled cards."(M. Twyman, History of Chromolithography pp. 180-181). A very nice copy.

Early Lithography

Rapp, Gottlob Heinrich.

Reiterlied von Schiller. SteinDruck. Stuttgart in der Steindruckerei und Tübingen in der J. G. Cotta'schen Buchhandlung. Geschrieben und in Stein gegraben von J. Carl Ausfeld 1807. 5 unnumb. leaves, lithographed throughout in 3 different techniques each page signed and dated 1807. Frontispiece (chalk lithograph) by Johann Ausfeld after Johann Baptist Seele, title-page (verso blank) and 4 pp. of text (stone engraving) signed 'Geschrieben und in Stein gegraben von J. Carl Ausfeld', 2 pp. music (pen- and ink style), signed 'Steinschrift von Mohl'. Cont. plain blue wrappers. Folio (448 x 330 mm). Some minor dust-soiling and browning to covers.



Fischer, Cotta-Verlagsbibliographie 676. Winkler 029 (for Ausfeld) and 703 (for Seele). Kat. Von Senefelder zu Däumler 129. Slg. Aufseesser 536 (with illustration) "Es ist dies die erste und bedeutendste in Stuttgart erschiene Lithographie, von welcher im Ganzen nur 150 Exemplare gedruckt sein sollen, ausserdem auch litterarisch interessant, da hier das Lied einen Vers mehr hat als sonst. Goethe schrieb damals an Cotta: Durch das Reiterlied haben Sie eine gute Probe abgelegt, was der Steindruck vermag. - Von grösster Seltenheit." First and only edition, printed in an edition of only 150 copies. "Erst im Januar 1808 fertiggestellt und ausgegeben. ... Nach der Anzeige im Morgenblatt für gebildete Stände 1808, Nr. 9 bildet das Werk ein Musterstück des von Rapp und Cotta betriebenen Stuttgarter Steindruck-Instituts für verschiedene lithographische Techniken: Feder- und Kreidelithographie sowie Steingravur" (Fischer I, p. 757). This book was intended by its printer Rapp and by its publisher Cotta as a specimen book to demonstrate the excellence of this new printing technique. The printing job was done by Rapp himself and he demonstrates his ability to master the commercially most lucrative lithographic techniques of his time: Music printing and the reproduction of art, but nevertheless the undertaking had no commercial success. After only 3 years (1807-1810) the lithographic print shop was sold to Carl Eber. In the same period Rapp untiringly wrote the first comprehensive German manual on lithography published by Cotta in 1810 comprising 83 text pages and 12 plates depicting lithographic specimens. (Winkler, Frühzeit der deutschen Lithographie p. 202). A fine copy.





Printing

A set of 17 mounted photographs of a printer's shop in England (Leeds) in the 1920's. The photographs are pasted onto thick photographer's cardboard mounts (470 x 366 mm) within a printed frame. Sizes of the photographs: 245 x 295 mm and 225 x 265 mm, all signed on mounts below image: Chas. R. H. Pickhard, Kirkgate Leeds.



Pickard, a photographer active during the 1890s and through to at least 1938. Known as a photographer of architecture, he photographed a number of views of Leeds and municipal interiors. In modern folder. Interesting photographic documentation of the interiors of a larger printing office with its specialised production rooms fully equipped with printing machinery showing the various stages of the printing and manufacture of a book. Beginning with an image of the general office, a room with pressure mopping, to „proofing with litho stones“, rooms with women folding the sheets, women in a ware-house, printers at printing machines, women sewing the pamphlets, cutting machines, printing machines et al. The photographs are in very good condition and rich in contrast.

Inks

Encres A(drien) Maurin.

Maison fondée en 1790. Encres fixes et à copier. Carmins parfumés. Colles liquides. Cires et pains à cacheter. Paris, self published 1889. 26, (I) pages with numerous handcoloured illustrations mostly of glass bottles and flacons in various sizes and designs for fluidal inks and adhesives, and cardboard packings for colour pigments and colour assortments, each illustration with an original chromolithographed label pasted onto it. Each page framed by illustrated borders at long sides, top margin with manufacturer's name accompanied by various exhibition medals. Publisher's printed stiff wrappers, cloth spine. Folio (372 x 274 mm). Covers spotted, corners renewed. Paste-downs covered with a fancy paper with an interlaced geometrical design on a yellow background with the trade-mark of the manufacturer 'Libro Mayor A-M Paris' repeat itself many times. Fly-leaves renewed. A spectacular trade catalogue using handcolouring and chromolithography to unfold its visual impact.

Obviously quite scarce with no copies traced on OCLC and KVK. One leaf with short tear in lower margin. A scarce survivor.





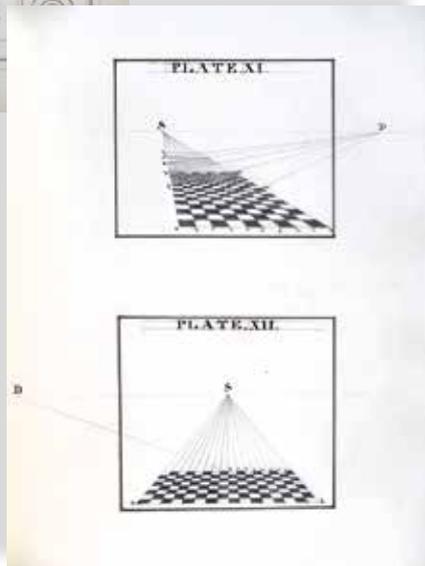
Technical & Mathematical Drawing

anon. ; England 1828.

„An attempt to Represent the mathematical instruments and their more simple uses, in their application to the production and measuring of lines, surfaces, &c. in two books.“ (South England or Hampshire around 1828) Manuscript treatise in English in three sections: „Book I. A Few simple rules“ (pp. 5-11), „Book 2. An explanation of the uses to which the instruments usually contained in a mathematical case are most generally applied..“ (pp.13-88), and a supplementary section, „Various occasional contributions“ (19 unnumbered pages). Carefully written in a calligraphic hand

in black ink with engrossed headings, title page and final sectional title in pencil, 46 numbered ink, wash, and pencil illustrations of instruments and their uses, additional pencil sketches on 6 pages, altogether ca.110 pages, plus blanks. Paper watermarked „Alton Mill 1828“.

Quarto (190 x 232 mm), half green roan on marbled boards, wear to boards and spine, cloth collector's box.



A manuscript manual on mathematical and technical instruments and how to use drafting sets and individual mathematical instruments. These instruments were used to create mathematical curves, technical drawings, typically by architects, draftsmen, engineers, surveyors, and students.

The English mathematician John Robertson (1712–1776), a Fellow, clerk and librarian of the Royal Society, published in 1747 the first edition of *A Treatise of Such Mathematical Instruments as are Usually put into a Portable Case*, which went through four editions in the coming 30 years and became a standard text book at the Royal Mathematical Schools and the Royal Navy Academy. This manual would be similar in text style.

Three in One

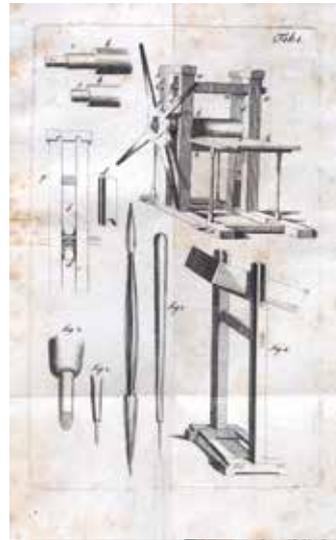
Schellenberg, Johann Rodolphe (Rudolph).

Kurze Abhandlung über die Aetzkunst von J. Rod. Schellenberg, Mahler.- Winterthur, 1795. sm.8° (170 x 105 mm) VI, 51 pp., (I, blank) with engraved title-vignette, and one fold. engraved plate with printing equipment. Paper boards, period style. Little foxing.

bound with: (anon.) Theoretisch-practische Anweisung zum Selbstunterricht in der Oehl- und Pastell-Mahlerey. - Breslau: in der Meyerschen Buchhandl., 1801. III pp., (I) with one fold. engraved plate showing painter's equipment.

bound with: anon. Bereitung der Kupfertafeln zum Radieren. German manuscript in ink on paper. (Germany around 1805–1809) 17 Bll. incl. one image of an engraver's pen. One leave blank.

Very rare manual on the technique of engraving by a swiss natural history painter. Johann Rudolph Schellenberg (1740–1806) was a Swiss artist, writer and entomologist best known for his illustrations of insects. During his career he performed illustrative work for Johann Heinrich Sulzer, Johannes Gessner, Johann Kaspar Lavater and Johann Kaspar Füssli. The municipal library in Winterthur has about 4000 of his insect watercolors. II.) Exceedingly rare, anonymously published, handbook and manual on the art of painting with oil and wash color, beginning with chapters on color and paint going on to the equipment of the painter. III.) Partly original manuscript and partly extract from journals or hints from colleagues like Gottlob Landius (?), Kupferstecher in Leipzig on different paints, cleaning of oil-paintings, miniature painting, how make a gouache, different lacquer (signed Kochendorf J. G. B.), to make a varnish from oil of Poppies, and on pastel painting.





Hicoria



Cassidix



Capillau



Parnassia

Art Experiment between Nature Print and Man Ray's Solarization

Spray Paint – Botanical Spatterwork Album.

Dessin. (France ca 1890). A book of spray paint images of botanical specimens with a spray painted title consisting of about a thousand seeds arranged to form the word 'Dessin' and more than 170 spray painted images of botanical specimens on 145 pages, 63 blank pages. The images are generally executed in black paint resulting in images with a highly differentiated palette of black, grey and white hues resembling nature prints and quite surprisingly modernist photograms in their visual appearance. One image with maroon paint, most with the French names of the plants written in brown ink in a French batard coulée script. 4 images with handcoloured silhouettes of paper cut-outs of butterflies and other insects, birds and even horses. Cont. black cloth, red edges. Front cover with manufacturer's letter-press printed label with 3 blank lines for a manuscript title above 'Fabrique de Registres. Imprimerie-Librairie Eyboulet, Ussel'. Folio (495 x 325 mm). Covers slightly rubbed.

A remarkable botanical album comprising images of botanical specimens made directly from the specimens. It seems that the spray paintings were made directly on the album leaves after binding. The 170 spray paintings begin with ferns and include various leafy plants, grasses, a few flowers, and end with an unlabelled specimen of *Cannabis sativa*. This kind of spraying technique renders a clear silhouetted image of single flat leaves, whereas more three-dimensional parts of finely textured plants tend to blur slightly but this effect doesn't compromise the artistic value of the image on the contrary it enhances a distinct feeling of the three-dimensional nature of the specimens. A precursor to this technique could be seen in the application of spatterwork to a certain variety of Mauchline Ware like the so-called Fern Ware introduced about 1870. The book bears no name of the botanist/artist who produced the spray paintings, but the album bears the name of the printer, bookseller and stationer Eyboulet in Ussel, flourishing there from 1888 to 1949, trading under various names. An overall fine copy.





Vetter, Franz.

Die Farbe, ihre Erscheinung, ihr Wesen und ihre Wirkung. Eine praktische Farblehre der angewandten Farbe für den Maler und für verwandte Berufe. Berlin and Leipzig, Julius Beltz (1931). gr.8° (210 x 148 mm) X, 192 pp., (4) pages, 6 cardboard plates with 114 mounted color samples, including a color wheel with 20 mounted color samples. Publisher's red stiff printed wrappers in a modernist geometrical design. Front cover with traces of one fold.

First edition of this comprehensive treatise on color theory, aesthetics, and the psychological effects of colors in various ranges of application. With its modernist typography and cover design it is a quite appealing production. Colors are supplied by the color manufacturers Arzberger, Schoepff und Co, from Eisenach and

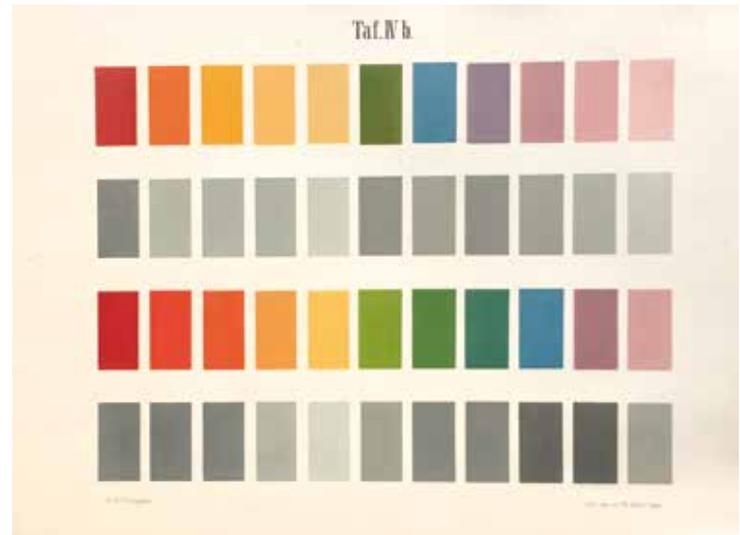
Fabriken für Farben Günther Wagner, from Hanover and Vienna. A fine copy of a rare book, with no copies listed on KVK and OCLC in American institutions. Not in Schießl, Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei von 1530 bis ca 1950.

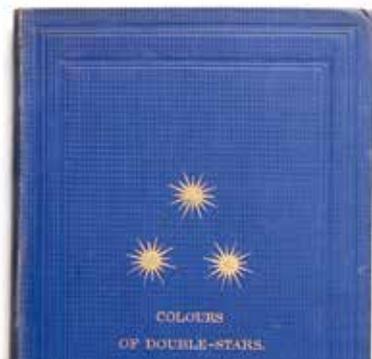


Stilling, Jacob.

Ueber das Sehen der Farbenblinden. Zweite Auflage. 2 Vols. - Kassel und Berlin, Th. Fischer, 1883. (230 x 150 mm). (4), 91 pp., (1); Folio (240 x 330 mm) (4), 8 chromolith. plates with 384 printed color samples. Original Wrappers and Atlas in blue paper-card with mounted original wrappers, plates loosely inserted. Fine.

Second edition, very rare with atlas incl. "Stilling's colortable", which were pseudo-isochromatic charts used in diagnosis of color blindness. The first edition of 1880 had only 2 plates. Color blindness, also known as color vision deficiency, is the decreased ability to see color or differences in color. Simple tasks such as selecting ripe fruit, choosing clothing, and reading traffic lights can be more challenging. The first scientific paper on the subject of color blindness, Extraordinary facts relating to the vision of colors, was published by the English chemist John Dalton in 1798 after the realization of his own color blindness. Later it was discovered that there are three types of cone cells and each type has a different sensitivity to light wavelengths. One type of cone perceives blue light, another perceives green and the third perceives red. When you look at an object, light enters your eye and stimulates the cone cells. Your brain then interprets the signals from the cone cells so that you can see the color of the object. The red, green and blue cones all work together allowing you to see the whole spectrum of colors.





When the Stars were Colored

Smyth, William Henry.

Sidereal Chromatics; being a reprint, with additions, from the „Bedford Cycle of celestial objects“, and its „Hartwell Continuation“, on the colours of multiple stars.- London: printed for private circulation by John Bowyer Nichols and Sons, 1864. (cover title: Colours of Double-Stars) 8° (265 x 170 mm) IX, 10-96 pp. with one hand-colored plate. Original blue publisher embossed cloth binding, author's presentation copy to J. W. Jeans, 1865 with Ex Libris of Smyth and Lee (?). Very fine.



First edition of William Henry Smyth's (1788-1865) classic work on the colours of stars.

Back in the 19th century, it was still possible to be confused about the nature of open clusters versus globular clusters, emission nebulae, reflection nebulae vs. galaxies. The visual evidence was generally inconclusive even in Parsons' Leviathan. Astrophotography completely eliminated any ambiguity in all but a very few cases, and today the categorical confusion is essentially zero. There are a number of physical reasons why star color cannot accurately display star temperature - extinction being a big one - and the huge range of color index values within each spectral category and that human visual perception is just not capable of accurately and reliably parsing point objects at very low luminance levels and very small separation under scotopic adaptation.

It's made to see reflecting surfaces as luminance shapes in the dark and chromaticity under sunlight. The extreme conditions of astronomical observation produce all kinds of wackiness in astronomical color perception, of which complementary color contrast is only the best known. Smyth knew nothing of spectral classes and the „supposed“ colors that go with each spectral class. Free

from the shackles of the science, Smyth was at liberty to believe he saw lilac and green stars. Perhaps the most egregious example of impossible star color reported by the Admiral Smyth is Alpha Lyra (Vega) which Smyth dubbed „green“ (which you probably see if you are using an achromat slightly defocused).

His Cycle of Celestial Objects has long been regarded as the patriarch of celestial observing guides, particularly the second volume, which was named The Bedford Catalogue after the site of Smyth's private observatory. What makes it so special is that it is the first true celestial Baedeker and not just another „cold“ catalogue of mere numbers and data. Like the original Baedeker travel guidebooks of the last century, this work is full of colorful commentary on the highlights of the heavenly scene and heavily influenced several subsequent works of its type, even to the present day. In 1825 Smyth established a private observatory in Bedford, England, equipped with a 5.9-inch refractor telescope. He used this instrument to observe a variety of deep sky objects over the course of the 1830's, including double stars, star clusters and nebulae.

Anthropology of Color

Magnus, Hugo.

Untersuchungen über den Farbensinn der Naturvölker.
Mit einem chromolithographischen Fragebogen.-
Jena: Gustav Fischer vormals Friedrich Mauke, 1880.
8° (225 x 140 mm) (4), 50 pp. Green embossed cloth,
fine. A few private library marks, being the copy from
Herzog Carl Theodor in Bayern (1839-1909) with the
rare „Fragebogen“ often missing.

First edition, rare with the „questionnaire“ which is almost always missing. The ophthalmologist Hugo Magnus (1842-1907) sent out more than 60 questionnaires (Fragebogen) to all five continents. He planned to compare color sense of ethnic groups with little or no contact with society, whence he hoped to discover relations between color perception and its dependence on culture. In the semester of 1877-1878, ethnologist Eduard Pechuel-Loesche (Leipzig) prompted Magnus to start the project with support from the ethnological museum (Museum für Völkerkunde zu Leipzig). Magnus referred to Holmgren who was the first to carry out an investigation with ‚uncivilized people‘ (auf niederer Stufen der Civilisation stehender Völkerschaften) to gain insight into the relation between color sense and culture. For the questionnaire, Magnus chose the following colors, whose names correspond to nine of Berlin/Kay's 11 basic color terms: white, black, red, green, yellow, brown, purple, orange and gray, while omitting blue and pink. The questionnaire was distributed to and filled in with the help of missionaries, doctors, and overseas officers who had access to tribes.

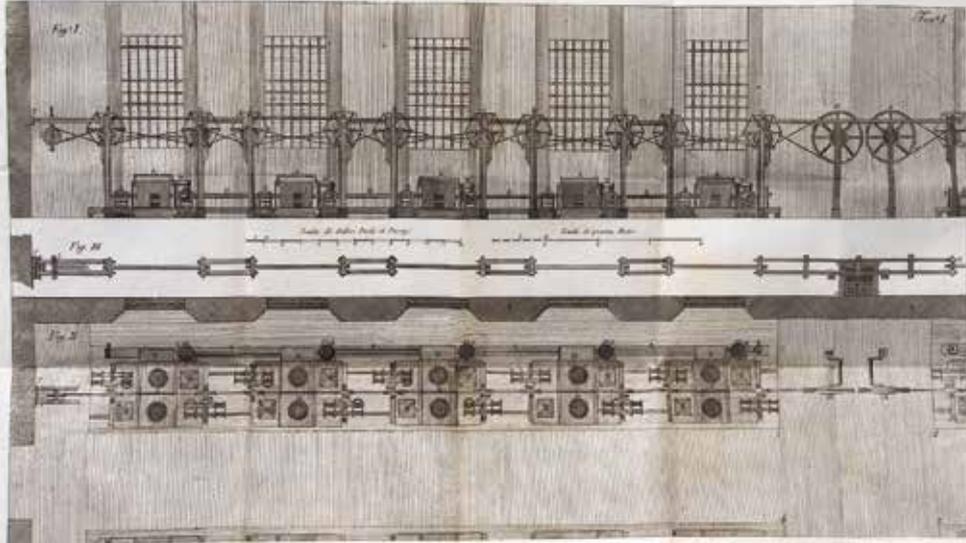


In the second part of the 19th century, there was an international scientific controversy on the development, recognition and denomination of color terms, in which participated scholars, like William E. Gladstone, Lazarus Geiger, Grant Allen, Ernst Krause or Charles Darwin. Among the proponents of the theory that human color perception had developed gradually during the evolution of the human species was the German ophthalmologist Hugo Magnus, who formulated crucial suggestions concerning the relationship between the human capacity of perceiving different colors and the existing color terms in the languages of the world.- Lit.: Schöntag, Roger, Barbara Schäfer-Prieß. Color term research of Hugo Magnus; in: Robert E. MacLaury, et al. (eds.) Anthropology of Color: Interdisciplinary multilevel modeling (2007) pp. 107 ff.; Fischer II, 972.

Silk Road

Santorini, Giannantonio

Nuova macchina per la trattura della seta. Descritta per commissione di S.E. Il Signor Ministro dell' Interno del Regno d' Italia.- Milano: Stamperia Reale, 1809. 8° (220 x 140 mm) 136 pp. with five detailed, large fold. plates. Blue plain wrappers, little dog-eared, but fine and clean wide margined copy, nearly uncut.



Detailed description of a silk reeling machine invented by the silk entrepreneur Giannantonio Santorini (1754-1817) and shown on five detailed engraved fold. plates (around 500 x 300 mm) made by Stucchi.

Napoleon himself gave Santorini a prize and paid for the printing of the book, but also took over the patent and exploit the machine in Lyon, the capital of the spinning mills, in order to counteract the excessive power of the British in the sector. Giannantonio Santorini was born in Spilimbergo in 1754 into the rich family of Santorini, well-known of doctors, architects and notaries. He was a man of multifaceted ingenuity and an entrepreneur of the silk industry. He invented this silk reeling machine. The machines

were driven by hydraulic power thanks to a device designed and built by Pietro Sarcinelli. Giannantonio died on June 28, 1817 of typhus. The Industrial Revolution changed much of Europe's silk industry. Due to innovations on spinning cotton, cotton became much cheaper to manufacture and therefore caused more expensive silk production to become less mainstream. New weaving technologies, however, increased the efficiency of production. Among these was the Jacquard loom, developed for silk embroidery. An epidemic of several silkworm diseases caused production to fall, especially in France, where the industry never recovered.- KVK: ETH Zürich; COPAC: only BL London; OCLC: only Getty Research Inst.; Stanford.

Color Dyes

Fernandez, Luis.

Tratado Instructivo, y Práctico sobre el Arte de la Tintura: Reglas Experimentadas y Metódicas para tintar Sedas, Lanas, Hilos de todas clases, y Esparto en rama.- Madrid: En la Imprenta de Blas Roman, 1778. Folio (286 x 196 mm) XXX, 250 pp. (Sign.: A-B2, C-4, d-f2, g-PI, A-3Q2, 3RI.) Illustrated with 13 full-page copperplates, including the final large folding copperplate.

First Edition. A Spanish manual for the dyeing of fabrics in the textile industry in late eighteenth-century Madrid. The text discusses in precise detail the treatment of silks, wools, and yarns; the preparing of the textiles; and the steps in the progression of dyeing- **with in-depth instructions given for the methods and natural pigments** required to achieve the proper hue and density for a desired color. The copper-plates demonstrate the principal operations used at the Madrid Royal Factory for dyeing fabrics, with workers engaged in the specifics of dyeing, and the equipment needed to execute the coloring process. The final large folding copperplate depicts the layout of the factory floor with all the steps being performed. Don Luis Fernandez, born in Toledo and a resident of Valencia, became a master dyer (Maestro Tintorero) in Madrid and was appointed Director of La Real Fabrica (the Royal Factory).- No copies at auction as listed in ABPC. Palau Dulcet V, 296, 87929. BL STC 18th-C. Spanish F45; not in Einaudi & Goldsmiths; Bibliotheca Tinc-toria 371 („An 18th-century Spanish theoretical and practical handbook on dyeing, among the first printed there“); EROMM 20050302.- COPAC: V & A Libraries, Madrid.



TRATADO INSTRUCTIVO, Y PRÁCTICO

SOBRE EL ARTE

DE LA TINTURA:

REGLAS EXPERIMENTADAS Y METÓDICAS
para tintar Sedas, Lanas, Hilos de todas clases,
y Esparto en rama.

FORMADO

DE ORDEN DEL Ex.^{mo} Sr. D. MIGUEL DE MEXQUIE,
Intendente General de Comercio, por D. Luis Fernandez
Tintorero, natural de la Ciudad de Toledo, vecino
suyo, Fiestador de los Tintes de esta Ciudad, y
veedor del de la Real Fabrica que en esta Ciu-
dad de Madrid mantiene en dicha Ciudad; Sico de
sua de la Sociedad Palentina de Amigos del
y Socio de Merito de la de esta Corte Matritana.



MADRID. M.DCC.LXXVIII.

A IMPRENTA DE BLAS ROMAN.

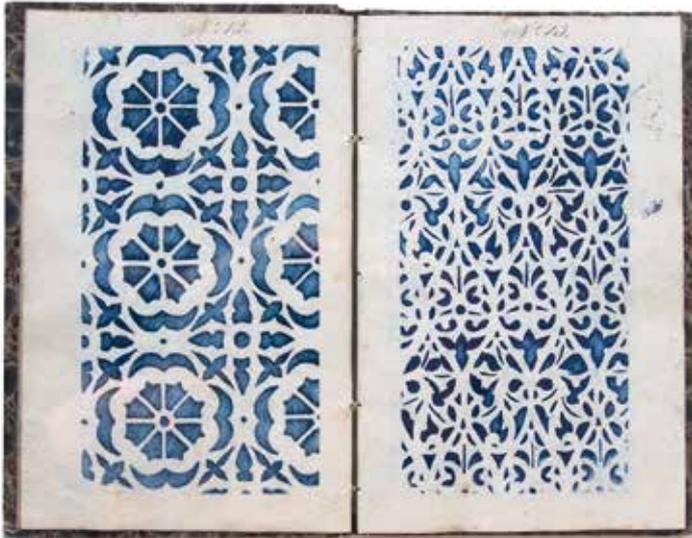
En la Alameda susanna.



Pattern for Glass Design

Manuscript Catalogue with Designs for Art Glas.

Pattern book with designs for glass painting. 'Glasmalerei' (manuscript paper label to spine). No place, publisher and date (Germany – Bohemia (?), ca 1808). (172 x 110 mm) 92 block printed designs for glass paintings, printed in blue on recto and verso of 39 leaves, 3 blank leaves. Comprised of three differently numbered suites. I. 58 whole-page designs with cont. manuscript numbering in black ink in top margins. II. 25 borders mostly two to a page in different widths numbered in lower case letters a to z above each pattern. III. 9 borders in different widths numbered in capital letters A to J. above each pattern. Shell marbled paper boards with manuscript paper label to spine.



A remarkably well preserved pattern book with designs for glass painting depicting intricate ornamental and floral patterns block printed in various tones of blue on thick laid paper. Two sheets with fragments of watermarks, one with capital letters KB the other sheet with numeral 1 only.

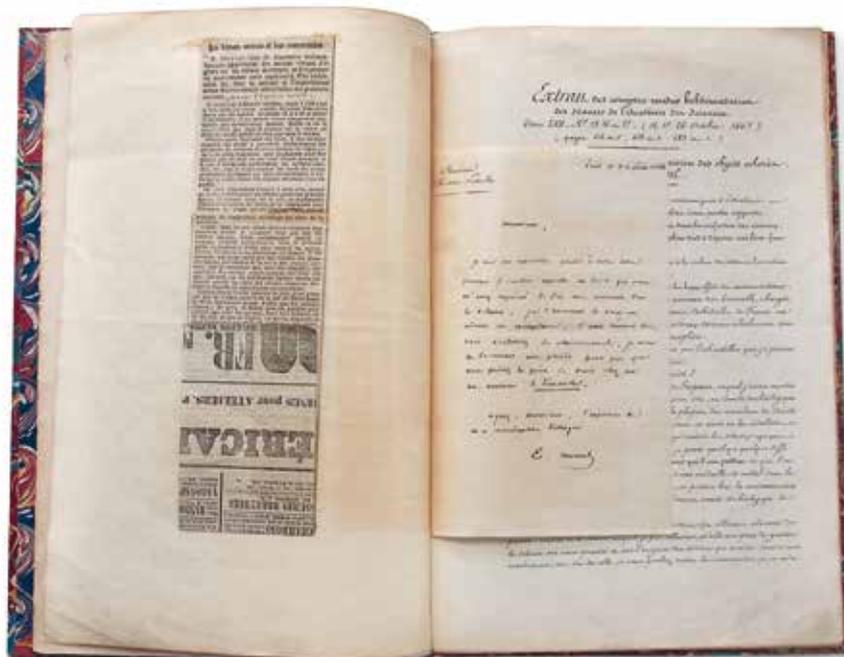
Cobalt blue in impure forms had long been used in Chinese porcelain, but it was independently discovered as a pure alumina-based pigment by Louis Jacques Thénard in 1802. Commercial production began in France in 1807. The first recorded use of cobalt blue as a color name in English was in 1777. The leading world manufacturer of cobalt blue in the 19th century was Benjamin Wegner's Norwegian company Blaafarveværket („blue colour works“). Germany was also famous for production of cobalt blue, especially the blue colour works (Blaufarbenwerke) in the Ore mountains of Saxony.

Glass Experiments

Chevreul, Michel Eugène.

Note sur les vitraux peints en la vision des objets colorés. (Paris, Impr. Goyer. 7 Pass. Dauphine 1863). Lithographed manuscript. 12 pages. — With: Manuscript letter of thanks by Chevreul to an unnamed addressee, with printed letterhead of the Muséum d'Histoire Naturelle and manuscript date of 11. February 1864, showing his proof of gratitude for the recipient's interest in the treatise on coloured glass windows by sending the lithographed manuscript and inviting him to the museum for further discussions on this subject. Cont. marbled boards, green gilt morocco label to spine. Folio (338 x 220 mm). Extremeties rubbed. Front fly-leaf with a mounted extensive newspaper article titled 'Les Vitraux anciens et leur conservation' from the Journal de la Patrie with manuscript date 8 December 1863.

DSB III, pp. 240-244. Extremely scarce lithographed manuscript based on various short articles in the Comptes-Rendus Hebdomadaires des Séances de l'Académie des Sciences, vol. LVII. The text is mainly a comprehensive chemical analysis of glass and colour pigments to be used for glass paintings but including some technical aspects of glass sizes, framing, and transparency, cleaning techniques and other conservatorial issues of ancient painted glass windows. A fine association copy.



Pre Cinema

Jeu d'Ovide ou de métamorphoses.

French transformation game. (France around 1910). The cross-shaped structure within the box is provided with wooden reels and rollers to move in in both directions, over which narrow strips of fabric are led close together. The individually printed strips show many different facial parts. In the center of the cross, the vertically and horizontally interwoven strips are brought together to form a variable face in the profile. Moving the various strips with the help of the wooden reels results in ever new physiognomic constellations and facial expressions. Since the strips are arranged like a wickerwork at right angles to each other the image in the centre shows almost unlimited variants. Publisher's cardboard box, upper lid with mounted lithographed illustrated title label. Box covered with colour printed fancy paper. Oblong folio (400 x 280 x 85 mm). Extremities rubbed, corners bumped.

Jens Thiele: Der Augenblick des Verweilens und die Flüchtigkeit des Blickes. Bildstillstand und Bildwechsel in ‚vorkinematographischen Zeiten‘, in: Bodo von Dewitz/Werner Nekes (ed.): Ich sehe was, was du nicht siehst. Sehmaschinen und Bilderwelten. Die Sammlung Werner Nekes, Göttingen, p. 354-361. For a similar game, dated 1860/70 with an image of the box on p. 267. „Die äußere Verwandlung einer Figur durch Darstellung mehrerer Ansichten, Phasen oder Stationen schließt den Zeitfaktor in die Betrachtung bewusst ein. „Die Sichtbarmachung von formalen oder physiognomischen Analogien, etwa zwischen Mensch und Tier, zwischen Jung und Alt, zwischen schön und häßlich, stimuliert die Phantasie des Betrachters und machte Prozesse sichtbar, die sich in der Alltagswahrnehmung nicht zeigten. Über sogenannte Riefel – oder Lamellenbilder , die sich aus zwei oder drei im Winkel zueinander gestellten, formal angenäherten Bildern ergaben, konnten sich Figuren durch Verlagerung der Blickposition des Betrachters verwandeln.“ [...] Der Reliefcharakter der Lamellen

gibt, je nach Position des Betrachters, immer nur eine Bildansicht frei. Läßt aber bei Zwischenpositionen auch die Übergänge sichtbar werden, die sich durch die Schnitte der Lamellen ergeben.“ (Thiele, 2002: 358) Dieses Prinzip der Lamellenbilder findet auch noch heute, meist an Werbetafeln, Verwendung. „Eine verfeinerte Technik der Verschiebung physiognomischer Merkmale ist in der Sammlung Nekes an einem Tischspiel, dem „Jeu d'Ovide“ 1860/70, zu entdecken.

Diese Vorform heutiger computergestützter Fahndungsbilder ergibt sich aus einem grundsätzlichen Gedanken, der in der vorkinematographischen Bildproduktion eine wichtige Rolle spielte: Die Herstellung des Ganzen stellt zunächst eine Zerlegung in Einzelteile voraus, die dann in neuen Präsentationsrahmen gesetzt werden. In der Wundertrommel, im Lebensrad (Phenakistoskop) sowie im Ablätterkino und schließlich im Kinematographen führte diese Erkenntnis zur kontinuierlich erscheinenden Bewegungsillusion mittels einer spezifischen Bildtransporttechnik“.



Transformation-broadsheet

Een brief aan u en mij, om cito te bezorgen, 'tgewigt van d'inhoud dult geen uitstel, zelfs tot morgen. Hy biedt de keus u aan van waar geluk en smart; de plaats voor hem bestemd is 't hart. Porto 10 cents. (= A letter to you and me, ... the content does not permit a delay, even until tomorrow. Hy (?) offers you the choice of true happiness ... ; the place for him is the heart). No place, publisher and date (Netherlands, ca 1840). Lithographed Dutch text and illustrations on verso and recto of one sheet. Folded eight times in two directions, 6 times vertical and 2 times horizontal enabling two transformation images. The first showing Adam in paradise, transformed into Adam and Eve with the snake offering the apple, and Christ at the cross. Lifting lower part at the horizontal fold reveals a male and female person in festive dress transformed into skeletons and a carcass laying on the ground and worms feeding of it. When folded: 97 x 86 mm, overall unfolded dimensions: 258 x 220 mm. Folds with a few minuscule holes, a clean copy, complete and overall fine condition.



BELAGERUNG VON STRASSBURG
1870



Winter, Charles- David (photogr.)

Belagerung von Strassburg 1870. 20 Blätter photographischer Aufnahmen der Breschen, Uebergänge, Thore und anderer militairisch bedeutender Ansichten ... Aufgenommen in den Tagen vom 1. bis 3ten October 1870 unter Leitung des Ingenieur Majors Albrecht". (cover title). Complete set of 20 original albumin photographs (image size: 170 x 250 to 230 x 190 mm) by Charles Winter mounted on card boards (440 x 350 mm).- Straßburg: (Winter Fassoli), 1870. 20 photographs in original printed portfolio, front cover detached, boards little dust soiled in edges, spine broken. Else a fine copy with photographs in fine and strong tonality.

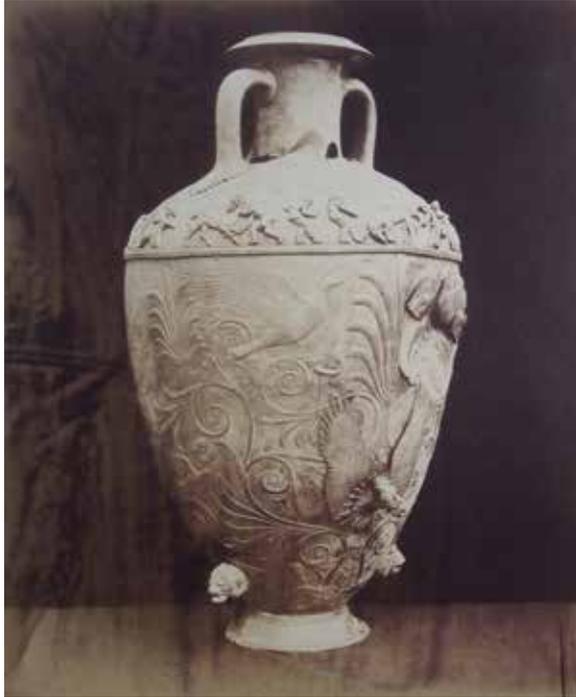
Exceedingly rare portfolio showing the devastating destruction in the siege of Strasbourg in the Franco - Prussian War of 1870 / 1871 by the french photographer, lithographer and painter Charles David Winter (1821-1904) who was running since 1851 a Studio in Strasbourg in rue des Calves. The photographer Winter offered afterwards different albums (different sizes and different collection of photographs) for sale. The photographs in this album were made by Charles-David Winter in October 1870 under the control of the german engineer major Albrecht showing the german perspective towards the Strasbourg siege. „Striking for both their large size and their fine detail, his photographs revealed the formal beauty in new forms of architecture and engineering. Winter also recorded, in wrenching detail, the devastating destruction of Strasbourg following the Franco-Prussian war of 1870.“ (Sarah Kennel, in: Hannavy pp. 1501). Heidtmann 13336; Hannavy 1501; Jean Faviere (ed.) Charles Winter, photographe. Un pionnier strasbourgeois, 1821-1904. Musees de Strasbourg. 1985. KVK: Stabi Berlin (lost in war); BNF Paris (listed as single images); Strasbourg: Municipal Library and Museum of Modern & Contemporary art; not in COPAC or OCLC.

Emden, Hermann.

Der Dom zu Mainz und seine bedeutendsten Denkmäler in 36 Original-Photographien. Mit historischem und erläuterndem Text. La cathédrale de Mayence et ses principaux monuments en 36 photographies originales. Avec un texte historique et explicatif. Mainz, Verlag von Victor v. Zabern (1857)-1858. French and German title, pp. 5-23 (= complete) letterpress printing in two columns with French and German text, 36 salt prints, various sizes, 50 x 120 mm, 200 x 200 mm, 230 x 160 mm and 180 x 80 mm pasted onto white cardboard mounts with printed captions. Cont. brown morocco on four raised bands, gilt title and author's name in second and fourth compartments. Raised bands ruled in gilt. Covers framed by 5 blind-embossed rules. Marbled edges. Front paste-down with engraved label with coat-of-arms of Friedrich Graf Sylva Tarouca. Folio (342 x 260 mm). Spine-ends rubbed. Extremities worn.

Heidmann, Bibliographie der Photographie deutschsprachiger Publikationen 13122. Ulrich Pohlmann/Dietmar Siegert (eds.). Zwischen Biedermeier und Gruenderzeit. Deutschland in fruehen Photographien 1840-1890 aus der Sammlung Siegert. Munich 2012. ill. pp. 262-263. Not in Roosens and Salu. Cf. Goldschmidt/Naef, Truthful Lens no. 34 (an 1860 Christie, Manson and Woods auction sale catalogue illustrated with photographs by Emden). First and only edition of a scarce photographically illustrated architectural book, published in installments 1857-1858. At the start of his career Hermann Emden (1815-1879) was active as an engraver, painter and lithographer. However, after he was denied permission to have his own business, he worked with Hermann Henning a Frankfurt based photographer and as of 1852 started his own studio in Frankfurt/Main. His studio remained active until 1872. "Zur reinen Architekturphotographie muss eine Werk von ausserordentlich hohem Rang erwähnt werden: Der Dom zu Mainz und seine bedeutendsten Denkmäler: Dieser Folio-Band von Hermann Emden mit 36 Kalotypien - vermutlich nach Kollodiumnegativen - erschien 1858 in Mainz. In einer ausgewogenen Kombination von deutsch-französischem Begleittext und einer Fülle groß- und kleinformatiger Abbildungen von Baudetails wie Portalen und Grabmälern ist dieses Buch ein wichtiger Vorläufer moderner Architekturmonographien, darüber hinaus eines der frühesten photographisch illustrierten Bücher in Deutschland überhaupt" (Helmut Gernsheim, Geschichte der Photographie p. 338). A few prints with minimal fading, otherwise many strong prints with a dark violet-brown tone and in excellent condition.





Scythian Art in the St. Petersburg Hermitage

Stephani, Ludolf.

Die Silbervase von Nikopol aus der Kaiserlichen Eremitage. Herausgegeben von C. Röttger. - St. Petersburg, Kaiserl. Hofbuchhandlung H. Schmitzdorff (C. Röttger), 1873. Typographical title-leaf, 8 mounted original photographs various sizes, mainly around 450 x 370 mm in excellent rich and dark contrasting prints.

All photographs captioned in Russian, German, French and English on mounts. (4), 16 pages (text in variant size: 405 x 300 mm). Publisher's half cloth-folder with printed covers. Imp.-folio. (800 x 580 mm). Covers slightly spotted and rubbed, flaps with tiny traces of worming.

Exceedingly rare publication on the Nikopol amphora now preserved in the Eremitage with six photographs of the amphora and two photographs of other archaeological artefacts in gold found with the silver vase. The photographs of the vases are large prints, in excellent dark and contrasting tonality.

was concerned with the scientific description and interpretation of the finds until his death. The Scythian amphora was among the most important finds of this excavation campaign. The egg-shaped body of it found in the Dnieper Region near Nikopol consists of two parts. The surface is entirely covered with relief and flattened representations making up three friezes. The upper frieze depicts griffins tearing at stags. The middle one has the cast figures of Scythians and horses which join together to create different scenes, with the sacrifice of a horse in the centre. The lower frieze bears elements of floral ornamentation and is decorated by birds and rosettes. The lower part of the vessel has three pouring lips. The representations on the amphora are assumed to reflect Indo-Iranian cosmological belief. Taken as a whole, the vessel could have been perceived as a World Tree prototype. One of the key motifs of the whole set of representations is that of sacrifice, as is further evidenced by the scenes of beasts being torn apart, where death is perceived as a sacrifice for the sake of the continuation of life. Of particular significance is the protoma of a winged horse on the body of the amphora, which may personify the Scythian deity Thagimasad - Poseidon, the patron of horses. KVK: Mainz, Berlin, Kiel, Marburg, Dresden; COPAC: National Art Library (Le vase d'argent de Nicopol à l'Ermitage imperial); OCLC: no copy (?).

Dedication copy to Otto von

Bismarck: Zur Erinnerung an den Aufenthalt in St. Petersburg, April 1873.

The Editor was the curator of antiques at the Hermitage Ludolf Stephani (1816-1887). He had been a councillor of state and a full member of the Academy of Sciences in St. Petersburg since 1850, where he represented classical studies, a position which brought with it to be the head of the department of antiquities at the Hermitage Museum, where Stephani worked already as a conservator since the autumn of 1850. From 1859 the academy carried out excavations on the Black Sea coast to secure the ancient remains of the Greek colonies and the Bosphoran empire. Stephani

Thompson, Charles Thurston.

The Cathedral of Santiago de Compostella in Spain.- London, Arundel Society for Promoting the Knowledge of Art, 1868. Folio. (470 mm) 4 pp. text and one leaf: „List of Photographs”. **20 albumen prints mounted on boards**, between ca 380 x 320 mm and 270 x 210 mm in size, some foxing and chips, tears at edges. Original half cloth portfolio, with gilt-pressed title and printed title on cover. , stained, edges rubbed, spine with tears, dust-soiled. Plates 1-4 and plate 20 prints with relevant fading and foxing, some prints with fading in edges, but overall in strong contrasts and rich dark brown tone.

Very rare complete set, a fine example of early architectural photography.

Son of a wood-engraver and originally a wood-engraver himself, Charles Thurston Thompson (1816–1868) shifted his focus to photography in his early thirties. He assisted Henry Cole with the photographic arrangements at the 1851 Great Exhibition and subsequently worked almost exclusively for the Department of Sciences and Art at the South Kensington Museum (later the Victoria & Albert Museum, founded by Cole). A price list of photographs taken for that department by ‚official photographer C. Thurston Thompson’ was issued by the Museum in 1864. This listed among the images of furniture, sculpture, arms and engravings, also twenty tree studies. The Museum felt an obligation to make available its photographic images to the general public for educational purposes, avoiding only those objects that the public could photograph for themselves. Und-

oubtedly out of context in the list, the presence of the tree studies in this catalogue of photographs has been explained by John Physick (Photography and the South Kensington Museum, V&A Mus. Brochure 5, 1975) thus: the views were taken on terrain inaccessible to the general public and as such fell into the category of ‚unphotographable’. As Thompson’s relation to the Museum went from one of freelance photographer to employee on retainer, he used the services of the Sappers (military engineers), to whom he had first taught photography in 1856, for the printing of his negatives.

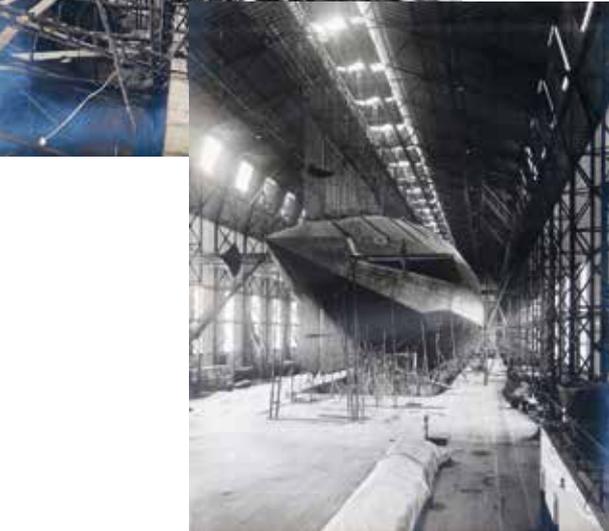
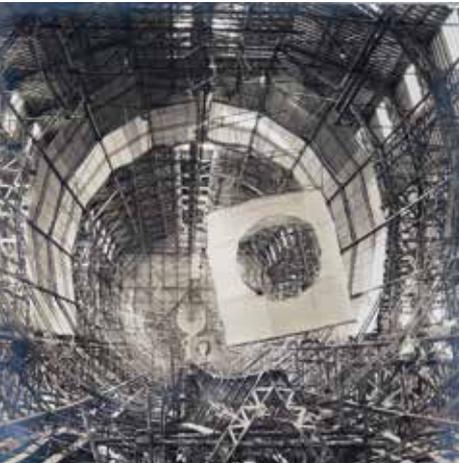
The work is held by few libraries; outside UK at: UDK Berlin, Bonn (Kunstgeschichte), Berlin Museums, Boston Athenaeum, Montreal Architecture; Columbia, Metropolitan NY, St. Louis; Henry Ransom.



A High Performance Airship

Fa. Schütte - Lanz (Mannheim-Rheinau)

10 Jahre Luftschiffbau Schütte-Lanz, Mannheim - Rheinau, 1909 - 1919. Jubilee album with 23 original-photographs mounted to boards and titled. (no place or date given, 1919/1920) square folio (295 x 400 mm) one leaf title with text recto and verso, 23 paper boards with mounted albumin photographs (size: 140 x 95 mm to 240 x 170 mm to mostly 280 x 220 mm) Boards with titles below image, little rubbed and soiled, the photographs partly silvered at edges. Coming with a small album with photographic postcards and a few other postcards regarding Schütte- Lanz and a few technical Off-Prints.



Exceedingly rare photographic presentation album by the airship manufacturer Schütte-Lanz. With impressive large photographs of the airship interior & technical construction.

With handwritten dedication by the technical director Georg Christians to: „Fräulein Louise Bell, zum Andenken an die Zeiten der Luftschiffbauer 1915 - 1919 und zum Dank für Ihre opferwillige, freie Mitarbeit. (Heidelberg (?), den 13. Sept. 1920. G. Christians).

Schütte-Lanz is the name of a series of rigid airships designed and built by the Luftschiffbau Schütte- Lanz company from 1909 until 1917/19. One research and four passenger airships were planned for post-war use, but were never built. The Schütte-Lanz company was an early strong competitor of the more famous airships built by Ferdinand von Zeppelin. Although it is common for all rigid airships to be informally called zeppelins regardless of their manufacturer, this name technically only applies to those manufactured by the Zeppelin company.

When the Zeppelin LZ4 met with disaster at Echterdingen in 1908, Professor Johann Schütte started to consider the problems of airship design. He decided, with the co-operation of his students to develop his own scientifically designed, high performance airship. In partnership with Dr. Karl Lanz, an industrialist and wood products manufacturer he started the Schütte-Lanz Luftschiffbau on 22 April 1909. The ships were successful at first, and introduced a number of highly successful innovations. Wood composites had a theoretical superiority as the structural material in airships up to a certain size. After that, the superiority of aluminium (and later duralumin) in tension was more important than the superiority of wood in compression. KVK: no copies of this album found in libraries world wide.

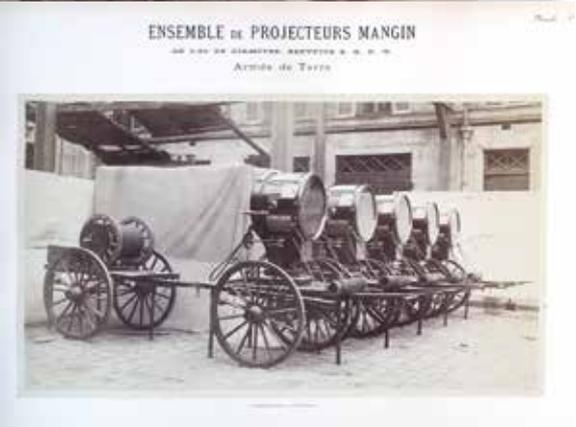
Mobile Electric Light Systems Applied to Military & Marine

Sautter & Lemonnier.

Applications de la lumiere electrique à l' Art militaire et la marine.- (Paris), 1879. Folio (520 x 400 mm). 30 ff. 10 large original albumin photographs (280 x 220 mm) and two smaller photographs (100 x 100 mm) depicting mobile searchlights, all mounted on grey cardboard. 10 full page & 5 double pages of technical diagrams, all mounted on grey cardboard. Contemporary full cloth folder with gilt lettering to spine and front cover. Title-page repaired at upper and lower left corner. Title-page also with traces of fold. 4 leaves with tears to the grey cardboard, only affecting one diagram. Photos and diagrams fine and clean.

Exceedingly rare commercial catalogue, being one of the earliest works on the military application of electric light and military use of electricity in general; published or better, given out to high rank customers by manufacturer and distributor L. Sautter, Lemonnier & Cie primarily known for manufacturing lenses for light-houses (Constructeurs de Phares lenticuleurs et de Machines de Gramme). The present publication predates the famous 1884 Geneva conference, in which the use of electric light for military use was formally endorsed, by five years. World War I was the first major war to „benefit“ from technological advances in electrical power. The first searchlight with an optical lens made by Louis

Sautter had illuminated the Champs-Élysées in honor of Napoléon III in 1867. It lit the whole upper terrace of the Arch de Triomphe and by the end of the century searchlights had become one of the major parts of Sautter's business. It was, however, not until the beginning of the 1880's many experiment, both theoretical and practical, were conducted in regard to military use of the so-called „mobile electric searchlight wagon“ - a large mobile lantern to lit up the battlefield, both during battle and after to collect the dead and wounded.



A clock for the German Chancellor

Becker, Gustav.

Manuscript birthday address from the clock manufacturer Gustav Becker to Otto von Bismarck's 70th birth-day. Glückwunschadresse des Uhrenfabrikanten Gustav Becker zu Bismarcks 70. Geburtstag. Handschrift auf Papier. Freiburg/Schlesien 1885. Folio (675 x 430 mm). 1 leave with original drawing in ink pen and water-color by F. Kiefhaber (signed) mounted on wood. One leave (480 x 295 mm) with handwritten dedication and printed text. Contemporary blue velvet portfolio (700 x 450 mm) with mounted monogram. Fine.



The important watchmaker and clock manufacturer Gustav Becker from Freiburg in Lower Silesia dedicated in 1885 a jubilee clock (with working number 500,000) to Bismarck on occasion of his 70th birthday. This magnificent floor clock with lavishly decorated, monumental housing in the style of historicism, is still located today in the Bismarck Museum in Schönhausen.

This address / sheet shows the clock in beautiful, large-format watercolor painting, with five-line dedication in the lower edge. The attached dedication letter to Bismarck was written by Gustav Becker's son Richard, as Gustav Becker was seriously ill at the

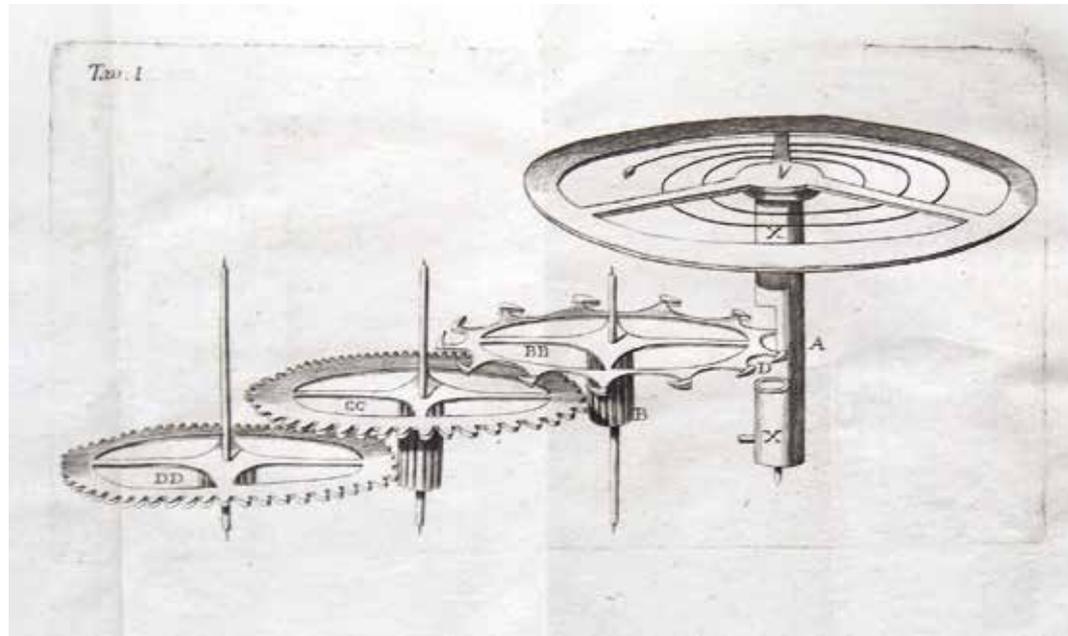
time. He died on 14 September 1885. The attached printed sheet gives an explanation of the clock. Gustav Eduard Becker (1819-1885) was one of the better quality, best-known clockmakers from the mid to late 19th cent.. He was trained as a clockmaker in Germany and Austria and opened in 1850 a workshop in Freiburg/ Silesia. Initially, Becker struggled with untrained help,

but won the „Medaille d'Or“ for design at the 1852 Silesia Trade Exposition. This award gave him the recognition that he needed to attract skilled craftsmen to his workshops. Numerous awards and certifications followed, from trade expositions as far-flung as Australia (Sydney, Melbourne) and as close to home as Vienna. He was very adept at leveraging this new-found notoriety to the benefit of his business enterprise. In 1854 he received large orders from the British Royal Mail, and the Silesian Telegraphy Centre. After the orders, he received a fortune from the Duke of Martibore, and with this money he could pay enough to make clock cases for train stations. In the 1860s, he began to create the Classical Gustav Becker clocks. Starting from fairly simple clocks, the clocks became complex and very ornamental, and sales rose to a peak in 1875, with over 300,000 clock orders. Until 1880 and the introduction of the spring driven mechanism, almost all of Gustav Becker's clocks were weight driven Regulator wall clocks. Gustav Becker clocks are known for their quality workmanship. During the 1880s, the Black Forest clockmakers began competing with Becker, with good quality, less-expensive models. A well-known type of Black Forest clock is the Cuckoo clock. With the decline of sales, Becker stopped selling complex clocks, and returned to making more simple designs. The Jungmans Company absorbed Becker, Lenzkirch, Hamburg American, etc. into a clock company that continues in business to this day.

On Mechanical Clocks – unrecorded

Bargoni, Carlo.

Gli scampi a riposo, paragonati agli scampi a retrocendimento. Trattato meccanico sopra gli orologj. Traduzione dal Francese con vale annotazioni di Carlo Bargoni umiliata al merito insigne del nobile Signor Marchese Cesare Pellegrini.- Verona: Dionigi Ramanzini, 1796. 8° (195 x 135 mm) 124 pp. with three fold. engraved plates showing wheels, gears and clock's mechanism. Con-temporary decorated card boards. Fine & fresh copy.



Exceedingly rare book on mechanical clocks, pretending to be a translation from the french with printed annotations by the author, but maybe an original work and the author tried to charm the Napoleonic french troops by calling this a translation from a french work. The otherwise unknown author seems to be a clock-maker of Cremona who made a copy of the astronomical clock of the Torrazzo of Cremona built by Francesco and Giovan Battista Divizioli between 1583 and 1588. This copy could be seen at Casa Bargoni. Pietro Maisen (1866) called this clock book here: „Opera importante e rara per gli studiosi di orologeria“. The author published also in Verona: Difetti dell' Orologio Regolato.- KVK: we could trace no copy in libraries (?).



Uranoscope

Rouy, Carlo or Charles

Descrizione dello Spettacolo Uranografico del Sig. Rouy, Prof. di Astronomia ossia Nozioni elementari di cosmografia intelligibili da tutte le classi di persone. - Milano: per Cairo e Compagno, 1808. 8° (145 x 225 mm) 32 pp. and one folding plate (360 x 340 mm) Blue wrappers, dog eared, otherwise quite fresh. Old annotations in ink cancelled on wrappers by the same hand.

Exceedingly rare pamphlet on an astronomical instrument (planetarium) invented by Charles Rouy. Probably the first edition, as we could trace only a later french edition (*Panorama céleste, ou Description et usage du mécanisme uranographique*, 1817) called „deuxieme edition“. The german author Fürst Pückler-Muskau visited a model during his travel to England & London: „Das ist eine sehr ingenieuse Maschine, um den Lauf der Planeten unsers Sonnen-Systems anschaulich zu machen. Ich mag nicht läugnen, daß ich nie vorher eine so klare Idee vom Grunde der Jahreszeiten, der Mondwechsel u.s.w. hatte, als nach einer Stunde, die ich hier verbrachte. Mündlich werde ich Dich näher davon unterrichten, ja, wenn Du 1200 Franken daran wenden willst, kannst Du eine Copie der ganzen Maschine im Kleinen erhalten, die in keiner ansehnlichen Bibliothek fehlen sollte.“ - KVK: no copy; COPAC: only BL London; OCLC: no copy ?

Early computer

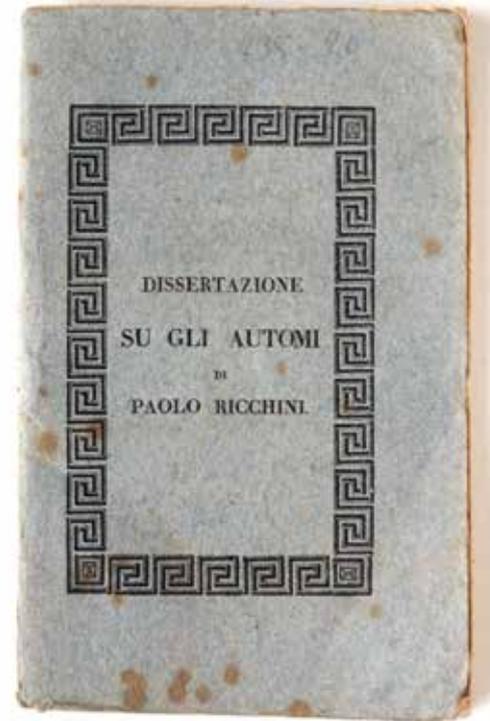
Ricchini, Paolo.

Su gli automi de' Signori padre e figlio Droz, elveti e su due recentissimi effalmatori che ora viaggiar fannosi per l'Italia a Pubblico-Prezzolata Mostra di se: Dissertazione archeologica con note critiche e spiegativa di Paolo Ricchini, Patrizio Vogherese, Membro della Romana Accademia d'Archeologia.- Voghera: Tip. Sormani. 1828. (175 x 110 mm) (2), 86, (2). Gray printed original wrappers, little spotted, else fine.

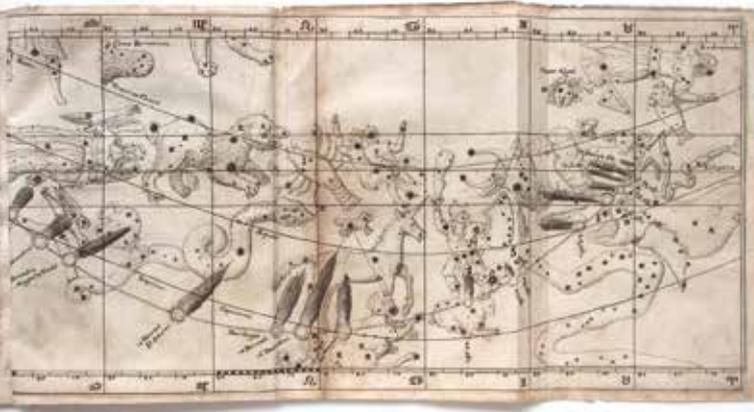
First edition account of the Jaquet - Droz automata, precursors to modern robots and computers, known as the Writer, the Lady Musician, and the Draftsman - which were on tour in northern Italy at the time.

The Jaquet-Droz automata, among all the numerous automata built by the Jaquet-Droz family, refer to three doll automata built between 1768 and 1774 by Pierre Jaquet-Droz, his son Henri-Louis, and Jean-Frédéric Leschot: the musician, the draughtsman and the writer. They are considered to be among the remote ancestors of modern computers. The automata were designed and built as advertisement and entertainment toys designed to improve the sales of watches among the nobility of Europe in the 18th century. They were carried around, and lost at several points. The musician is modelled as a female organ player. The music is not recorded or played by a musical box: the doll plays a genuine, custom-built instrument by pressing the keys with her fingers. Movements of her chest show her „breathing“, and she follows her fingers with her head and eyes. The automaton also makes some of the movements that

a real player would do, such as balancing the torso. The draughtsman is modelled as a young child, and is capable of drawing four different images: a portrait of Louis XV, a royal couple, a dog with „Mon toutou“ („my doggy“) written beside it, and a scene of Cupid driving a chariot pulled by a butterfly. The draughtsman works by using a system of cams that code the movements of the hand in two dimensions, plus one to lift the pencil. The automaton also moves on his chair, and he periodically blows on the pencil to remove dust. The writer is the most complex of the three automata. Using a system similar to the one used for the draughtsman for each letter, he is able to write any custom text up to 40 letters long. The text is coded on a wheel where characters are selected one by one. He uses a goose feather to write, which he inks from time to time, including a shake of the wrist to prevent ink from spilling. His eyes follow the text being written, and his head moves when he takes some ink.- KVK: no copy in Germany (?); BL London; Schweizerische Nationalbibl. Bern, Luzern, Neuchatel, Locle; Smithsonian, Getty Research, Stanford. not in Tomash Library.



Comets of 1664/65



(anon.)

Nürnbergische Observation deß Neuen Cometens / das ist: Kurtze historische Erzehlung; deß im nechsten Monat Decembris vergangen 1664. Jahrs erschienenen erschröcklichen Comet=Sterns wunderbaren weiten Lauffs, Veränderung und Ende. Wie solcher anzusehen und zu betrachten; auch was von solchen zu fürchten und zu hoffen seyn möchte. Mit beygefügetem Kuppferstück seines gantzen Lauffs. Nach Möglichkeit observirt und vorgestellt von Einem Cultore der christlichen Astrologiae. - Nürnberg: Bey Johann Andreas Endter und Wolfgang deß Jüngerem Seel. Erben, anno 1665. Quarto (190 x 155 mm) 36 pp. with one fold. engraved plate showing the phases of the comets in two hemispheres with star pictures. Backstrip.



Detailed professional observation of the comets of december 1664 & early 1665, describing the appearance day by day and describing their astrological importance on time.

In 1664 and 1665 two bright comets appeared, and between them occurred an eclipse of the Moon. Such a triple omen was unique. One can almost hear the collective intake of breath in anticipation of the unparalleled disasters that surely must follow. Lest anyone be uncertain about the meaning of these omens, John Gadbury, an English astrologer, thoughtfully interpreted them in his book of 1665, *De Cometis*: 'These Blazing Stars! Threaten the World with Famine, Plague, & Warrs,' he trumpeted. 'To Princes, Death: to Kingdoms, many Crises: to all Estates, inevitable Losses!'

He can hardly have believed his luck when London was hit by the Black Death in 1665 followed by the Great Fire the year after. Un-

wittingly, he had demonstrated a fact that modern-day astrologers know well: the laws of chance ensure you can't be wrong all the time. While London suffered, in Danzig one of the greatest astronomers of the day, Johannes Hevelius, was watching the comets with scientific detachment. He published his observations in 1668 in a volume entitled *Cometographia* in which he theorized that comets are thrown out by the planets, notably Jupiter and Saturn, and move past the Sun on boomerang-shaped curves. Unlike boomerangs, though, they never came back.

VD17 23: 288122F; BM 8563.aaa.36; Brüning 1198; Bircher A1129 (showing title); KVK: Augsburg, Amberg, Dillingen, München, Erlangen-Nürnberg, Regensburg, Stuttgart, Erfurt, Wolfenbüttel, Marburg, Weimar; COPAC: BL London; OCLC: Newberry; Brigham Young; Houghton.

Aurora Borealis in 1622

Bartsch, Jacob.

Himmlische Zeiterinnernde Wunder=Sonn=und Weck Uhr. Das ist: Kurtzer und Einfältiger, doch in der Naturkunst gegründeter Bericht. Von den NebenSonnen und Regenbogen, beydes in gemein und dann auch insoderheit von denen, welche man in den jetztlauffenden 1622. Jahr, den 25. Januar. am Tag Pauli Bekehrung allhier zu Strassburg gesehen Strassburg: bey Marx von der Heyden, am Kornmarckt, (1622). Quarto (185 x 140 mm) 55 pp., (1) Backstrip, title shaved at lower part and little shorter than book block, browning throughout. From a Sammelband.

Exceedingly rare pamphlet on a rainbow, aurora borealis or halo seen at Strassbourg in 1622 written by Kepler's son-in-law. Only around three copies in libraries worldwide. Jakob Bartsch (Bartschius) (c. 1600 – 1633) was a German astronomer and librarian in Wroclaw, taught by Sarcephalus (Christopher Hauptfleisch), how to use the astrolabe. He studied astronomy and medicine at the University of Strassbourg. Bartsch married Johannes Kepler's daughter Susanna on 12 March 1630 and helped Kepler with his calculations. After Kepler's death in 1630, Bartsch edited Kepler's posthumous work Somnium.- not in Brüning; VD17 23: 243398Y (only one copy).- KVK: HAB Wolfenbüttel, BL London, BNF Paris („Le soleil merveilleux. Notice sur les soleils multiples et sur l'arc-en-ciel, particulièrement sur ceux qui ont été vus à Strasbourg en 1622“)





The Scientist on Records

Rutherford, Ernest.

A lecture given by Lord Rutherford at Goettingen on Monday December 14th 1931. A set of 8 privately-issued 74-rpm records. (The Gramophone Company, 1938). Square Quarto Green-blueish pebble-cloth album with pockets for nine discs. In gilt on the front board is a logo of the Gramophone Company's trade-mark: His Master's Voice. Condition Fine.

Exceedingly rare set of records of a lecture given by the Nobel Prize Winner, Ernest Rutherford in 1931 at Goettingen University: one of 25 known copies.

Lectures by scientists are not often reproduced as spoken-word recordings for distribution.

One such recorded lecture, issued as a set of discs for private distribution in 1938, is that of a speech given by Sir Ernest Rutherford on 14. December 1931 at Georg-August-Universität in Göttingen.

In 1938 The Gramophone Company issued eight of the discs in an album with nine pockets to accommodate the disc. Number 3 of the discs had been previously produced by Telefunken and was allowed to be distributed by The Gramophone Company. The Telefunken disc is not present in most of the twenty-three preserved copies (5 copies have it; cit. Roland Smeltzer in 1997).

Long before his lecture in Göttingen, Rutherford had become the doyen of twentieth-century experimental physicists. Rutherford was the central figure in the study of radioactivity, and with his concept of the nuclear atom he led the exploration of nuclear physics. He won the Nobel Prize for Chemistry in 1908, was president of the Royal Society (1925–30) and the British Association for the Advancement of Science (1923). Members of Rutherford's research groups were responsible for numerous other important discoveries during the first half of the 20th century.

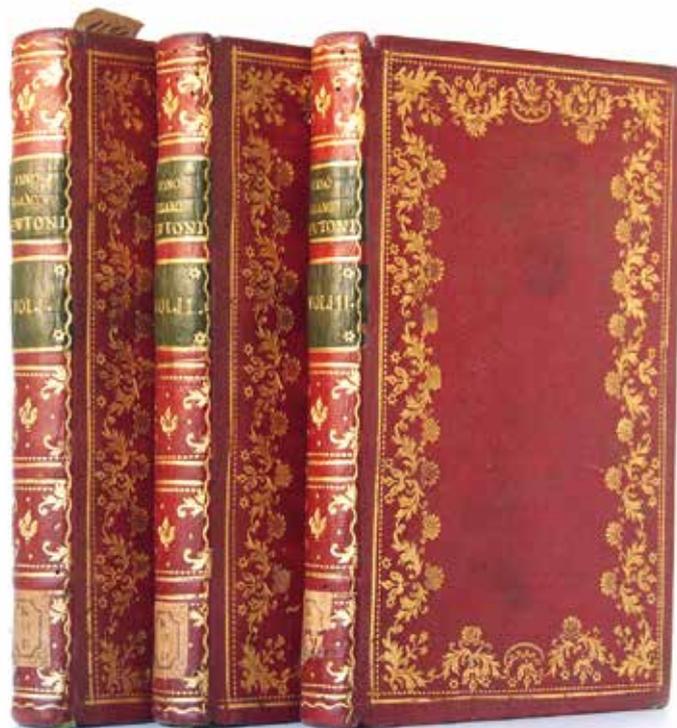
Rutherford's lecture at Göttingen came near the end of Germany's golden age of modern physics, and Göttingen was among Germany's distinguished universities. In physics, research at Göttingen was led by James Franck, Max Born and Robert Pohl. From the research groups around these three men came, for example, the beginnings of modern quantum mechanics and solid state physics.- Lit.: Roland K. Smeltzer. in: ARSC Journal XXVIII, 1997 pp. 174 ff.

Newtoniana

Pino, Domenico.

Esame del Newtoniano sistema intorno al moto della terra. Del sacerdote Domenico Pino, ex Domenicano Milanese. 3 Vols.- Como: Tip. di Pasquale Ostinelli, 1802. 8° (205 x 120 mm) XXIV, 10 Bll., 216 pp., 6 Bll. with one fold. plate with tav. I. + II.; 271 pp., (1); 264 pp., (2) Contemporary red morocco, two green morocco lettering pieces, gilt spine in compartments, fine gilt floral cover dentelles, gilt edges, printed on better blueish paper. Exceedingly fine copy.

Exceedingly rare, but late contribution to Newtonianism, a philosophical and scientific doctrine inspired by the beliefs and methods of natural philosopher Issac Newton. While Newton's influential contributions were primarily in physics and mathematics, his broad conception of the universe as being governed by rational and understandable laws laid the foundation for many strands of Enlightenment thought. Newtonianism became an influential intellectual program that applied Newton's principles in many avenues of inquiry, laying the groundwork for modern science (both the natural and social sciences), in addition to influencing philosophy, political thought and theology. The author seems to be a relative to the General Domenico Pino (1760-1826) who was the Minister of War in the Italian Republic. The author here was a Dominican priest and Priore Del Convento Medesimo who also wrote on Leonardo da Vinci.- not in Babson Collection.



Probably the Largest Set of Neurological Anatomical Charts ever Published

Strümpell, Adolph von; Christfried Jakob.

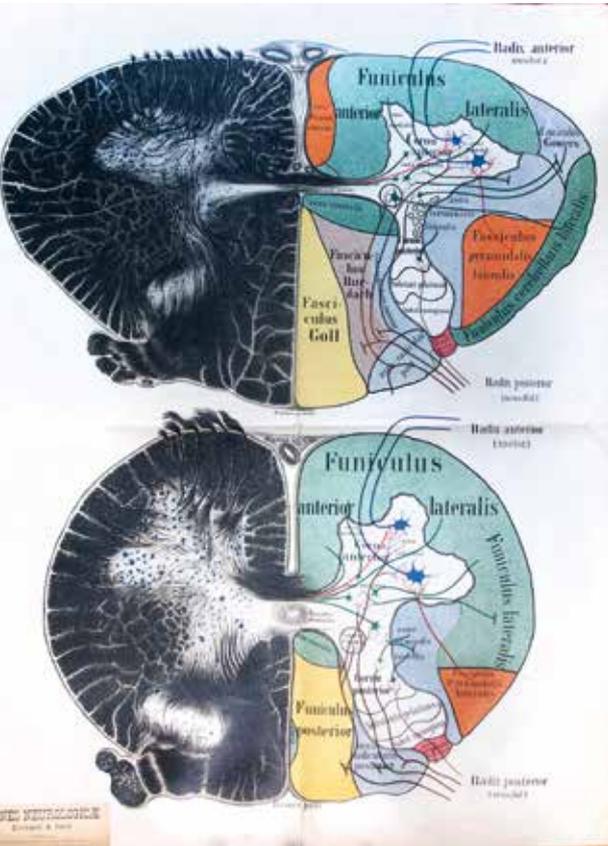
Neurologische Wandtafeln zum Gebrauch beim klinischen, anatomischen und physiologischen Unterricht. Munich: Lehmann, 1897. Folio. 13 chromolithographed folding wall charts. Plates 1-3, 6-10 and 12-13 measure 800 x 1100 mm. (2 feet 7-1/2 inches x 3 feet 7-5/16 inches) unfolded; plates 4, 5 and 11 measure 1600 x 2200 mm. (5 feet 3 inches x 7 feet 2-5/8 inches) unfolded. Printed label tipped to each plate. In new half cloth portfolio. Light dampstaining along plate interior folds, small tears in margins and along folds repaired, light soiling and fraying, tiny pin-holes in plate corners. Very good.

First Edition of this extraordinary set of enormous neurological color charts illustrating the brain and nervous system, intended as a teaching tool. The set was no doubt produced in a very small edition, and is now extremely rare, with no copies cited in OCLC; the only copy we know of in the United States is at the National Library of Medicine.

Neurologische Wandtafeln was the work of Adolph von Strümpell (1853-1925), one of the leading figures in German neurosciences, in collaboration with his assistant Christfried Jakob (1866-1956), who later emigrated to Argentina and is regarded as the founder of neurology in that country. Strümpell, who helped establish neurology as a separate discipline, gave the first descriptions of complex diseases such as ankylo-

sing spondylitis (Garrison-Morton 4349), primary lateral sclerosis, and polioencephalomyelitis or "Strümpell's disease" (Garrison-Morton 4643).

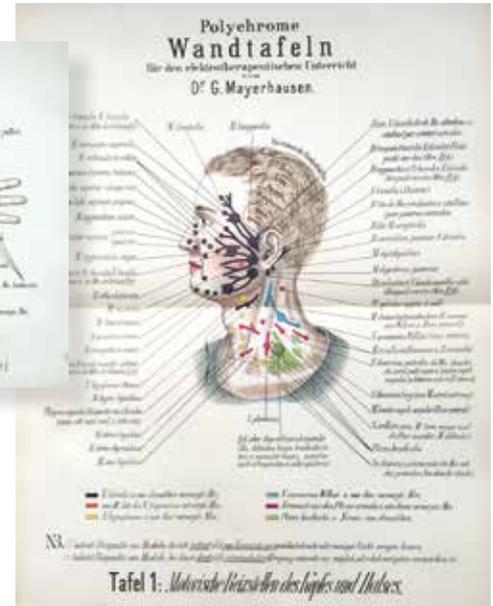
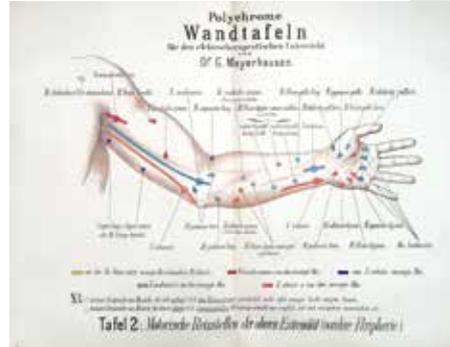
These striking charts include illustrations of the motor and sensory fibers; the peripheral nerve system; the arteries of the brain; the visual projection system in its entirety; the spinal segments in relation to the vertebrae, together with the muscles and reflex centers; the cell and myelin architecture of the cerebrum; the intra-uterine development of the brain; the myelin development of the brain and cord in a newborn infant; and the sympathetic innervation of the neck, chest and abdomen. A revised second edition, with 20 charts, was published in 1928, three years after Strümpell's death. Garrison-Morton 10020



Electro-Acupuncture

Mayerhausen, G.

Polychrome Wandtafeln für den elektrotherapeutischen Unterricht. Die motorischen Reizstellen des Kopfes, Halses und der Extremitäten auf 5 Tafeln übersichtlich dargestellt von Dr. G. Mayerhausen, Spezialarzt für Elektrotherapie.- Berlin: Fischer's Medicinische Buchhandlung, (1891) Imp.- Folio (700 x 450 mm) 5 partly colored plates on strong paper stock, three in size: 880 x 700 mm, two in size: 1330 x 700 mm in a Original half cloth folder with handwritten dedication by the author.



Exceedingly rare work: Polychrome wall panels for electrotherapeutic classes and offices, showing the motor trigger points of the head, neck and extremities. We found only one copy in libraries (University Basel).

Pain has been relieved by electricity since ancient times, at first by means of applying live electric fish to the tender part to cause numbness. But once frictional machines were found to produce electrostatic electricity (Benjamin Franklin; Leyden Jar) in the mid 18th century the use of living organisms was discontinued. By the late 18th century Galvani had rediscovered the fact that animals developed electricity spontaneously. Volta discovered a chemical means of producing electricity from the first form of battery or voltaic pile without recourse to animal tissues or frictional machines whose efficiency varied with atmospheric conditions. This discovery led to the medical use of direct current (Galvanism). Its ability to cause necrosis by electrolytic means was employed in the destruction of tumours. Galvanism was also applied to needles, hence the first form of electro-acupuncture pioneered by Berlioz and Sarlandière (1825). For the first time the combination of electrotherapy and oriental ideas about needling

were brought together. Furthermore these early experimenters showed how stimulation of the nervous system brought profound relief from pain.

In the early 19th century Faraday's work on the production of alternating currents and his understanding of electrolysis provided medicine with the es-cape that was required from the dangers of Galvanism. A variety of safer alternating and interrupted currents (Faradism) have been employed in electrotherapy ever since, particularly in the form of electroacupuncture, TENS (Transcutaneous Electrical Stimulation) & Dorsal Column Stimulation. The popularity of electrotherapy fell during the early part of the 20th century as no one knew how its effects were obtained. Charcot, Babinski, and Freud still used static baths, sparks and faradization in the diagnosis and treatment of hysterical symptoms, although Freud later rejected electro-therapy stating (in An Autobiographical Study) that any good results were entirely the result of suggestion.

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