

ANTIQUARIAT  
BANZHAF

ANTIQUARIAT  
Michael Kühn





*La Contesse Isabelle de Clèves.*

*Le Comte d'Albion.*



*Le Duc.*

## 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.





## Arabian Nights

**Nachtmann, Franz Xaver**

Quadrille de son altesse royale Madame la Duchesse de Leuchtenberg  
exécuté au bal masqué donné à la cour de Bavière le 1er Fev. 1828.  
(Title on wrappers). (Munich, 1828).

Square Imperial-Folio (510 x 730 mm). 3 large lithogr. illustrations on heavy paper by F. X. Nachtmann in magnificent contemporary hand coloring. Loosely inserted in original printed wrappers, a little dust soiled and stained. A very broad-margined and bright copy, upper left corner with light cracking mark.

Fine print serie of a costume party with scenes from One Thousand and One Nights (especially Aladdin's magic lamp): „Le sujet en est pris dans la Lampe Merveilleuse, au moment ou la Princesse Badroulboudour, quitte le Palais du Soultan son Pere, pour se rendre dans celui d' Aladin son epoux.“ Aladdin (Al-ad-Din) the middle Eastern folk tale, is one of the best known tales

in „The Book of 1001 Nights“, although it was actually added to the collection in the 18th century by Frenchman Antoine Galland. Franz Xaver Nachtmann (1799 – 1846), German painter, who attended the Academy of Fine Arts, Munich from 1814 to 1819. He later served as a flower painter at the Nymphenburg Porcelain Manufactory, which he left in 1827 and began working on landscape and architecture paintings. He died on December 17, 1846 after eight years of suffering a spinal disease. The plate numbering is erratic: IV, III, II, and (Wrappers counted as I ?), no more published. Also a portrait gallery of Bavarian high nobility.- Pfister II, 2808-2810. Maillinger II, 261; No copy listed on KVK.







1817  
Ein Grieche u. eine Griechin. Harlekin. Pantalon.



1818  
Die große krähwinkelische Kammermusik in den verschiedensten Costümen

## Carnival with Chinese Emperor and Jewish Haggler

Die grosse öffentliche Maskerade zu Pferde und zu Wagen in Bamberg am Fastnachts-Montage in kolorierten Abbildungen dargestellt auf 28 Blättern in quer Folio. (Lithogr. cover title). Bamberg, in Verlag der J. B. Lachmüller'schen Kunst- Musikalien- u. Schreibmaterialien Handlung, (1837). Folio (440 x 275 mm). 28 numb. lithogr. plates on heavy paper in brilliant contemporary colouring. Loosely inserted in original blue wrappers, slightly soiled. A fresh and clean copy.

First edition of this rare documentation of the Bamberg folk festival at the Theresienwiese which took place for the first time in 1833 (cf. Lipperheide Sn 27). The plates show the carnival procession with people on horses or within wagons each with a curious theme: like Hanswurstansky, traveling salesman but also Pierrot, a sorcerer, Lord Cokborn, the Tartars, Abälino, the known bandit, the chinese emperor Chin-Ju-Chan, Quasimodo, the hunchback and two jewish whipper-ins & jewish haggler's (Schacherjüden), et al. Variant in blue wrappers (also known lime green and ochre wrappers).- Heller 1113-1141. KVK: Staatsbibliothek München, Stadtbibliothek Bamberg; Getty Research Institut.





*Ein Bändchen von Fiedeln und ein großer Mägenz-Magen*

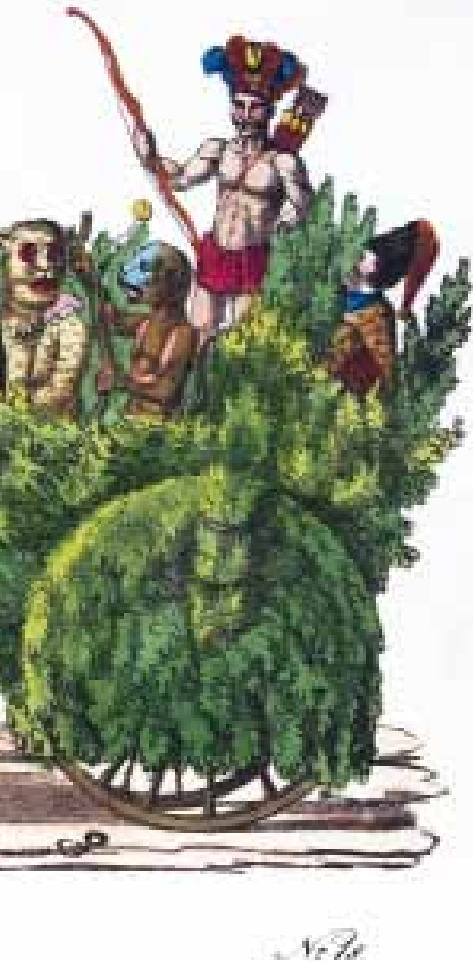


## Mardi Gras

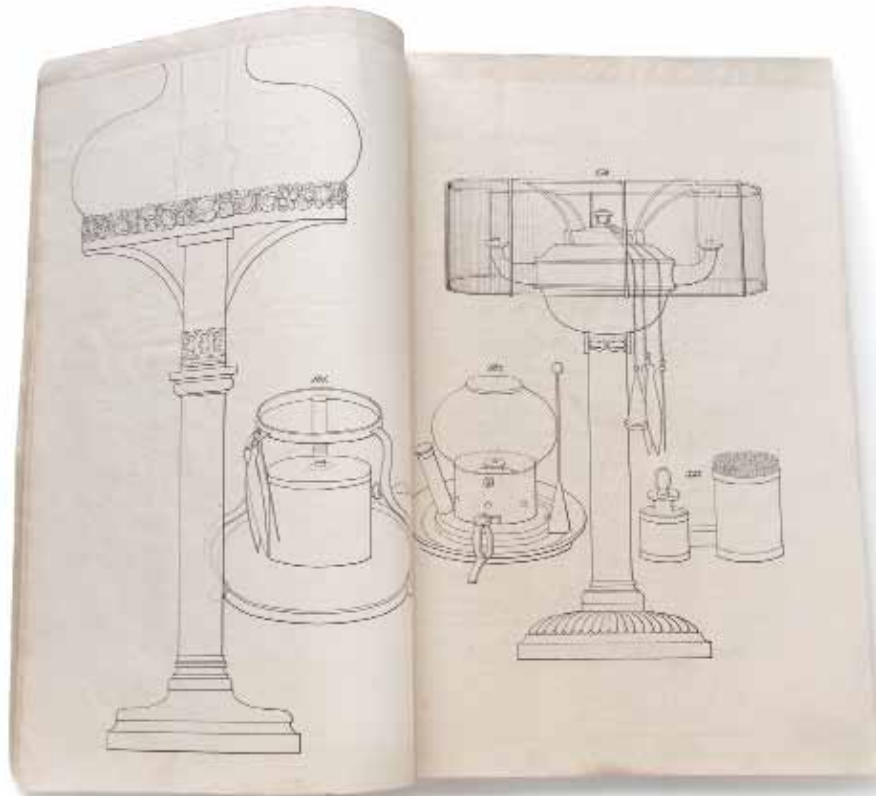
**Wenning, G. D. von.**

Die öffentliche Maskerade in Bamberg am Fastnachts-Montage 1833 in kolorirten Abbildungen dargestellt von G. D. v. W. (1.te und 2.te Lieferung). – Bamberg: Verlag der Drausnick'sche Buch- und Kunsthandlung, [1833]. Folio (440 x 255 mm) 28 lithographed plates (different sizes) in fine contemporary hand coloring. Loose in original wrappers (signs of wear).

The beautiful lithographs in brilliant coloring. Apparently exact illustration of the parade with all participants. Minor soiling. Very fine survivor. – Lipperheide Sn 27. First edition. A very rare documentation of the Bamberg folk festival at the Theresienwiese, taking place for the first time in 1833. – Not in COPAC or OCLC; KVK: Stadtbibliothek Bamberg, Graphische Sammlung Bamberg.



## Trade Catalogue



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

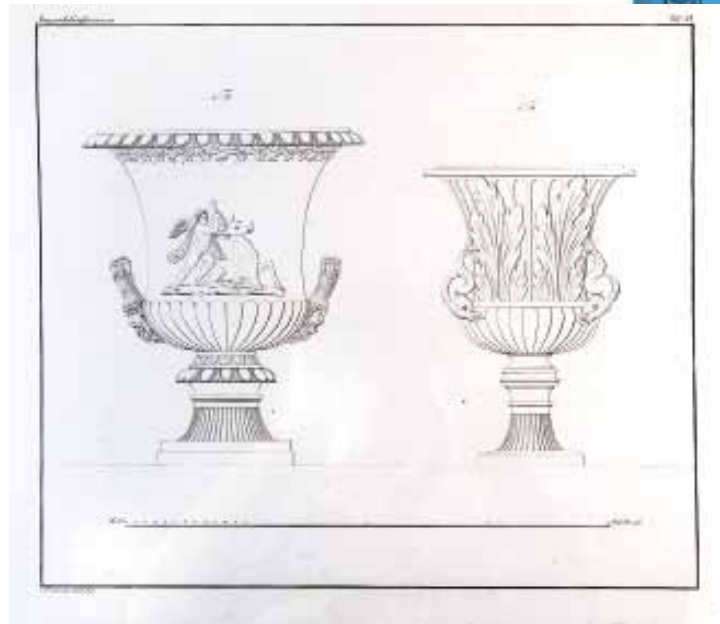
67 sheets with line engraved designs for ornate and decorative tableware, mostly printed back to back, several leaves partly folded, first leaf repaired, one or two minor marginal stains, but generally in clean condition, printed on strong paper. Contemporary plain wrappers, frayed and some soiling with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



## Handicraft by leading Designers

**Eisengiesserey Saynerhütte.** Abbildungen aus der Königlichen Eisengiesserey zu Saynerhütte. Erstes Heft (= all published). Bonn, in Commission bei E. Weber 1823.

2 leaves, title and index, 9 engraved plates by Conrad Susemihl (4); G. Osterwald (3); and Emilie Susemihl (1). After designs by Ferdinand Nebel (2); Carl Osterwald (4); and Johann Claudius von Lassaulx (2). Loosely contained in publisher's blue printed wrappers. Folio (466 x 306 mm). Wrappers slightly dog-eared. Engelmann p. 1 (vague). Custodis, Friedhofen and Schabow (ed.) Sayner Hütte (2002) pages 73 ff; and 119-132. A finely produced trade catalogue printed on thick paper by the renowned ironworks Sayner Eisenwerke. All products with the names of the designers, which is quite scarce for a trade catalogue of this period. The Coblenz based architect Ferdinand Nebel (1782-1860) with a design of a water house and a fountain; Carl Osterwald, 1822 to 1834 manager and chief designer of the plant with a design for a monument and vases; the architect Johann Claudius von Lassaulx (1781-1848) with two designs for ornate gratings in front of the orgue of the evangelic church in Coblenz. A few brown spots. A fine copy of a scarce catalogue, beautifully produced and quite scarce. With OCLC and KVK listing only 5 copies exclusively in German libraries.





## Inspiration for the Brooklyn Bridge

**Schierlinger, Franz; Ing.**

Die neue Ludwigsbrücke in Bamberg. Erste Kettenbrücke in Bayern.- (Bamberg: privately printed, 1830) Quarto (265 x 210 mm) 10 pp., with 2 fold. lith. plates (double-page spread) (and) Die neue Ludwigsbrücke in Bamberg. Erste Kettenbrücke in Bayern. Zweite Auflage ...- (Bamberg: Drausnick, 1830) Quarto (265 x 210 mm) 12 pp., with 2 fold. lith. plates. Contemporary blue papercard boards with silver printed cover borders, gilt edges, little discolored, but a fine copy from the duke of Bavaria library.



First & second edition of the description of the construction of the first bavarian suspension bridge in Bamberg, which with others similar bridge constructions inspired Johann August Roebing (1806-1869) for his design of the Brooklyn bridge.

A suspension bridge is a type of bridge in which the deck is hung below suspension cables on vertical suspenders. The first design for a bridge resembling the modern suspension bridge is attributed to Venetian polymath Fausto Veranzio, whose 1595 book *Machinae Novae* included drawings both for a timber and rope suspension bridge, and a hybrid suspension and cable-stayed bridge using iron chains, but the first modern examples of this type of bridge were built in the early

19th century: in German speaking countries by Kuppler in Nuremberg, Schnirch's bridge for Count Magnis in Moravia, and Mitis' Sophienbrücke in Vienna.

While travelling and studying in Berlin, Roebing brought his knowledge about wire rope suspension bridge design to the USA. Loosely inserted additional material of the opening: a fine lithograph by Gottfried Neureuther showing the ceremonial opening of the bridge, a handwritten program and the article in the newspaper (*Fränkischen Merkur*) of January 1830. – Pfeiffer 2887 (Fr. Schierlinger); Lentner 6866 (only 2. ed.). Kurrer. *history of Theory Structures* (2008), 38 ff. OCLC: only Rensselaer Library (2. ed.)

## Earliest Photographs of Glass Windows

### Michiels, Johann Franz.

Die neuen Glasgemälde im Dome zu Köln, Weihegeschenk seiner Majestät des Königs Ludwig I. von Bayern. Photographieen von Johann Franz Michiels. Directions-Mitglied der Königl. Academie zu Brügge. Köln, Verlag von Franz Carl Eisen 1854.

5 plates with 5 mount. original photographs (salt prints – various sizes), within gilt borders forming lancet windows, 1 leaf letter-press text in German, English and French. Publisher's printed boards, cloth spine. Folio. Extremities worn. Heidtmann, Bibliographie 13119. Cf. Neite: Der Verkauf photographischer Bilder in den frühem Jahren der Photographie. Beispiel: Köln Seiten 548-573 (with numerous illustrations). In: Katalog Silber und Salz. Zur Frühzeit der Photographie im deutschen Sprachraum 1839-1860. (Köln und Heidelberg 1989). „From the mid-1850s the photographically illustrated books, with widely differing subject matter including paintings, engravings, ... sculpture, architecture, and the decorative and minor arts, were

being produced in modest but ever increasing numbers throughout Europe. This type of publication mirrored the art book illustrated with engravings or lithographs which was prevalent during this period. In some cases photographic publishers ambitiously aimed at a European market which was being developed through burgeoning tourism. One such publisher was Franz Carl Eisen of Cologne who from 1853, in collaboration with the photographer J. F. Michiels produced a series of trilingual (in German, French and English) photographically illustrated publication. Most of these were of works of art and architecture.“ (A. J. Hamber. A higher branch of the art. Photographing the fine arts in England 1839-1880, p. 155). Text and plates verso



with small library stamp, and one release stamp on title. A nice copy of this scarce and early architectural work on the stained glass windows in the Cologne cathedral, illustrated by photographs. OCLC with one copy in the Cornell Library in Ithaca, 1 copy in the Rijksmuseum in Amsterdam. KVK adds 4 copies of which 3 in German institutions, 1 in the Bibliothèque universitaire Moretus Plantin in Namur.





## Colored Copy

### Métivier, J(ean) B(aptiste).

Grund-Plaene, Durchschnitte und Façaden nebst einigen Details der Synagoge in München erbaut im Jahre 1824/25. Nach dem Entwurfe und unter der Leitung des K. B. Bauraths und Hofbau-Decorateurs Johann Métivier. München, Herrmann no date (ca 1825).

12 lithogr. plates by K. Roehrer and J. Päringer and a second set of the plates in spectacular handcolouring probably by Métivier himself. 7 pages text. Cont. red glazed boards, richly gilt. All edges gilt. Original front wrapper bound in. Folio (440 x 265 mm). Pfister II 2100-2111. Thieme-B. XXIV, 439. Lentner 1892. Dedication copy to the royal house of Bavaria, specially bound and with the **handcoloured extra-suite of plates**. No other copy known with this special features. – The synagogue at the Westenriederstraße was the first newly erected structure initiated by the Jewish community founded in Munich in 1815. The architect Jean Baptiste Métivier (1781-1853), favoured a more classicistic style for this building as a **modell for future synagogue buildings** in the Bavarian kingdom. He was supported by the King, but wasn't very successful because later on the design of other synagogue buildings shifted to a more oriental style. A few of the plain plates with foxing, coloured plates fine. It appears that KVK and OCLC show only copies of the normal edition without the coloured extra-plates. KVK with 4 copies in German libraries (3 in

Munich, 1 in Hanover), 1 copy in Vienna. OCLC adds 4 further copies: College of Charleston; Jewish Theological Seminary NY; Centre Canadien d'Architecture and National Library of Israel). – **Together with: Feyerliche Einweihung der Synagoge in München** den 21. April 1826. München, C. Wolf, (1826). 23 pages, prayers and psalms printed in German and Hebrew. Contemporary blue flexible boards, a slim border gilt to sides, contrasting pink endpapers, gilt edges. 4to (240 x 200 mm). The programme for the solemn inauguration of the first public synagogue in Munich on 21 April 1826. The impressive neoclassical building had been erected by Jean Baptiste Métivier for the small but important Munich community of court Jews and state suppliers founded in 1815. The project was supported by King Max I Joseph of Bavaria, and his successor Ludwig I attended the ceremony with his wife and members of the nobility. Contemporary journals praised the festive character of the event. The inauguration speech was given by Hirsch Aub who should become Rabbi of the new synagogue through more than four decades. The director of the

Royal chapel and opera, Joseph Hartmann Stunz, and the Royal intendant Johann Nepomuk von Poißl had set prayers, psalms and a long hymn to music, the instrumental parts were executed by the King's musicians. The ceremony ended with the Ha-noten teshu'a (prayer for the welfare of the King and his family) and the evening prayers for Sabbath and Pesach. We locate three copies worldwide (two in Munich, one in Frankfurt/Main). - Gilt borders oxidized, minimal foxing in places. A crisp and large copy on thick paper.



aviso inferior de 2<sup>a</sup> W. de 1765

1765

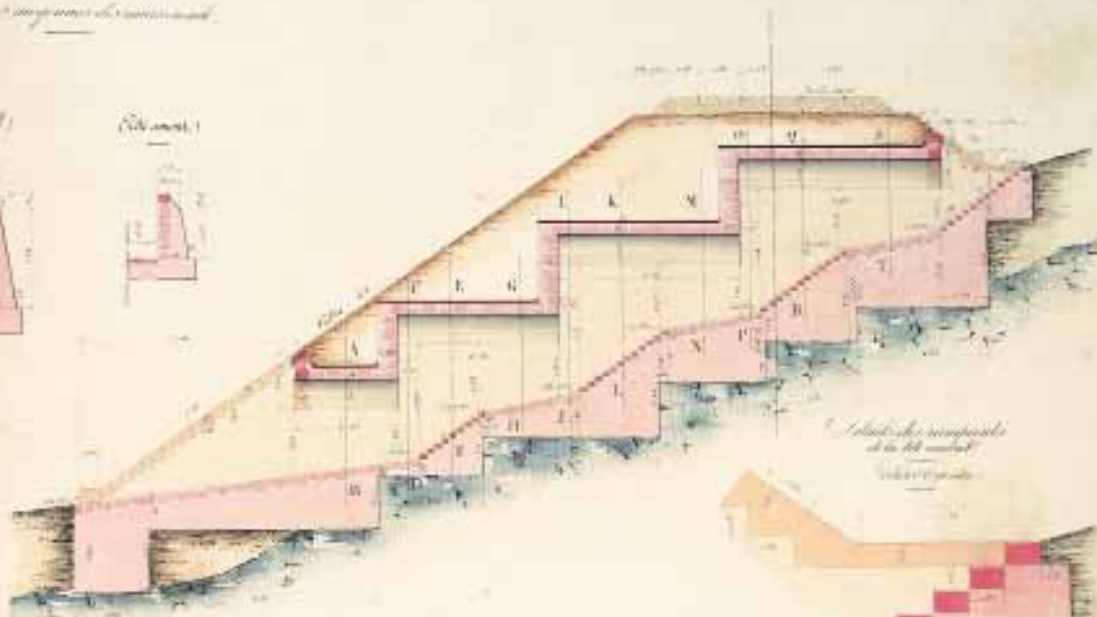
Corpo superior da fortificação.

(Vista sul)

(Vista norte)



Corpo da fortificação.



Plano da fortificação  
de 1765



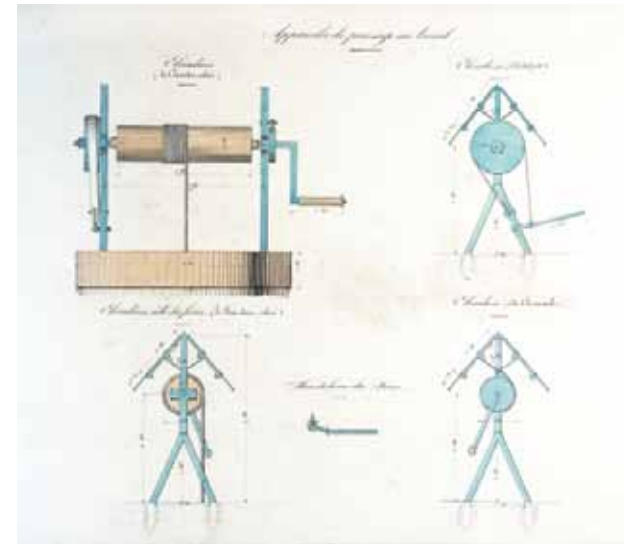
## French Railway Bridge Construction

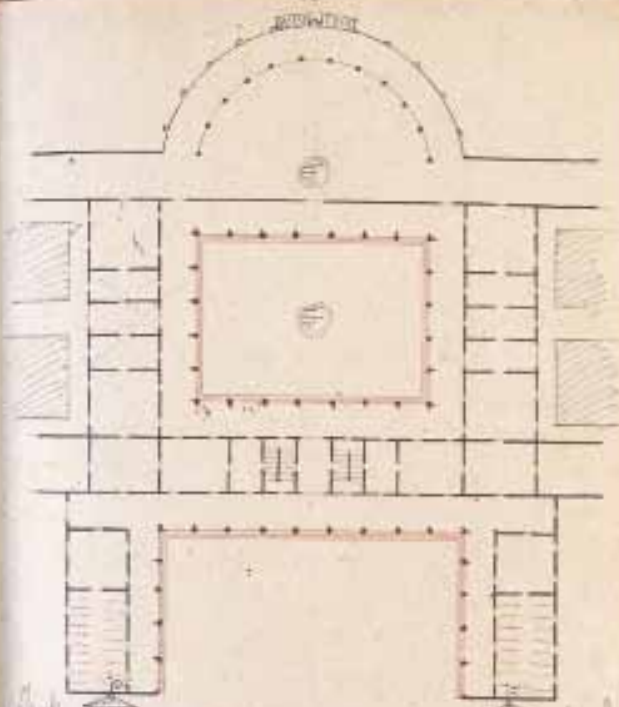
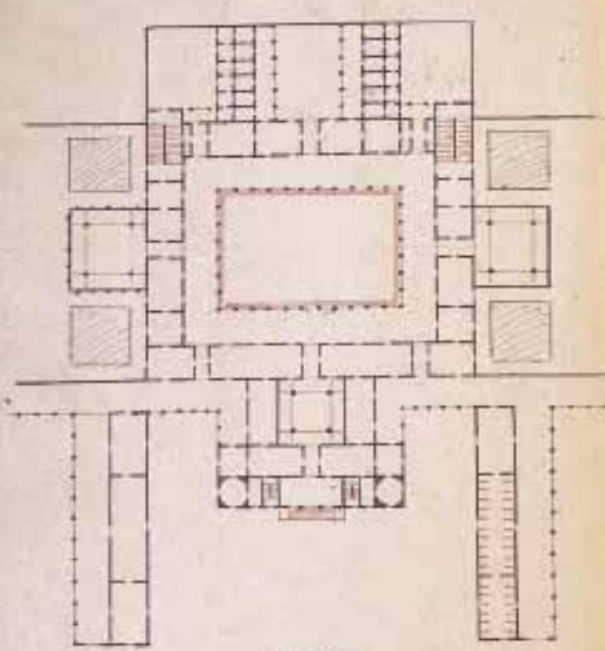
### Compagnie Paris-Orléans (ed.?).

(Cahors railway bridge). French illustrated manuscript on paper. 2 parts in one volume. No place, 1880 -1883. The first part with 24 double-page wash-colour drawings of architectural and technical details of the brickwork and metal substructure of the bridge (arches and vaults, piers and batters) and lay-out plans of houses for railway employees, each design accompanied by detailed estimates of costs. The second part with 21 partly numbered plates with separate drop-title "Chemin de fer de Montauban à Brive – Pont de Cahors sur le Lot". Finely drawn pen- and ink sketches of various technical details of the bridge on rectos only. Cont. black half calf. Oblong- folio (445 x 330 mm). Covers soiled, extremities rubbed.

"Le pont de chemin de fer de Cahors qui traverse le Lot, à environ 750 m de l'axe du bâtiment actuel des voyageurs, a été construit à partir de 1880. ... Les ingénieurs optèrent pour un pont avec des arches métalliques reposant sur des supports en maçonnerie. La construction a été réalisée par la Compagnie Fives-Lille, déclarée adjudicatrice des travaux du chemin de fer de Montauban à Brive pour le pont de Cahors par la loi du 19 mars 1881. Les pièces principales de la superstructure métallique ont été fondues pour le compte de la Compagnie à Fourchambault comme le

rappelle une plaque fixée sur le pont. Les travaux ont été suivis par deux ingénieurs civils, Jean Lanteires et Jean-Pierre Lacaze" (Bruno Kissoun in: <http://patri-moines.midipyrenees.fr/fileadmin>). The bridge still in use today, spans around 750 metres across the river Lot with its masonry substructure and iron superstructure. Plates are not signed, no evidence of any other name in this manuscript. First plate with dust-soiling, a few brown spots and small tear closed in lower margin. A fine manuscript showing in great detail this elaborate French railway engineering construction.







## The Bauhaus of the 18th Century: Palladianism

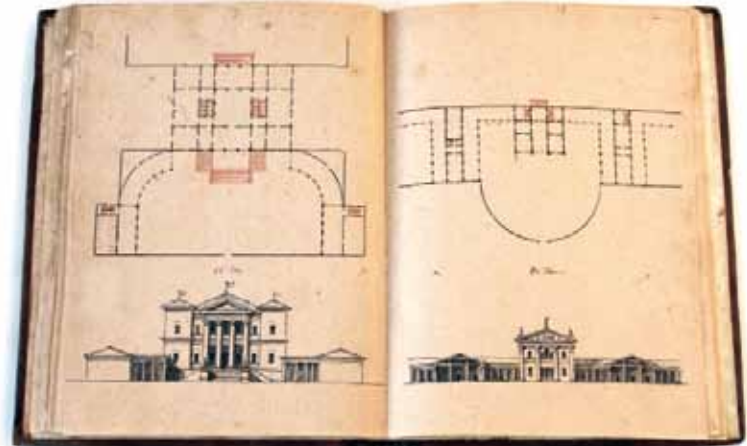
### **Palladio, Andrea.**

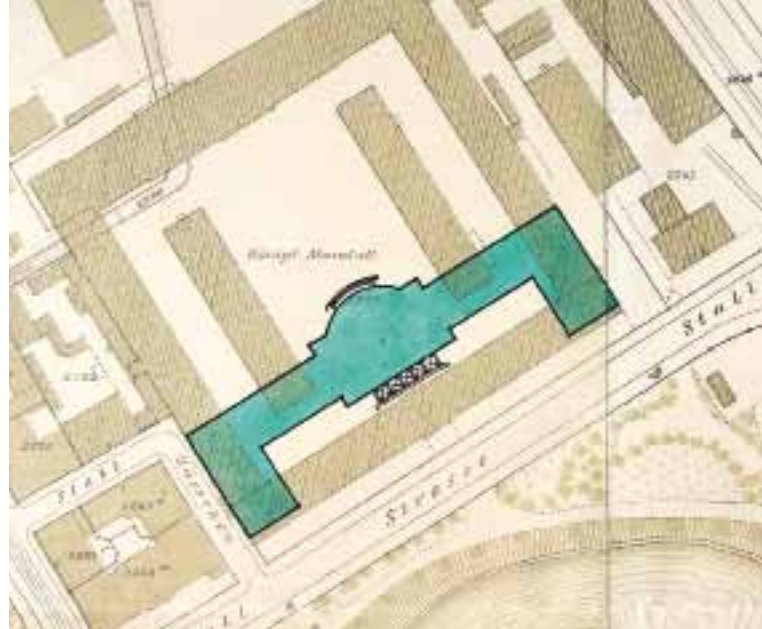
Mais(ons) de Palla(dio) (lettered title on spine). French Manuscript on paper without year and place (french speaking country, around 1750). 17 sheets (174 x 252 mm) with professionally executed ink drawings in black & red, showing altogether 40 different buildings (frontal and basic plan) designed by Palladio. Contemporary calf. in small Quarto (182 x 138 mm) with 17 sheets.

Very nice collection of finely executed architectural drawings of Palladian Style villas, town houses and palaces, mostly from the Veneto. Maybe a sketch book of an architect interested in Palladio. Of the 60 known works by Andrea Palladio, 40 designs are inserted in the present manuscript. In the upper part of the sheet is a detailed view of the front facade with rich architectural details: meticulously executed, usually two sometimes three of his works are on a double-page.

In the 18th century a revival of Palladianism in England spread to Italy and thence throughout most of Europe and the American

colonies. Among the notable architects of this movement were Francesco Maria Preti in Italy, Thomas Jeffer-son in America, and Georg Knobelsdorff in Germany. The style spread to Russia through the work of the Scottish-born Charles Cameron and the Italian Giacomo Quarenghi, and it also reached Sweden and Poland. By shortly after 1800 the style had succumbed everywhere to the ascendant movement of Neoclassicism, in which classical forms and details were derived directly from antiquity instead of seen through Palladio's Renaissance eyes.





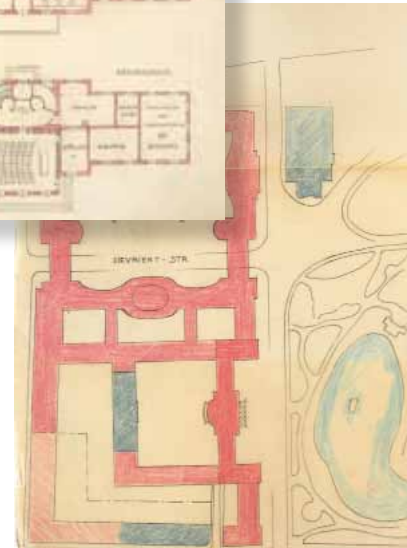
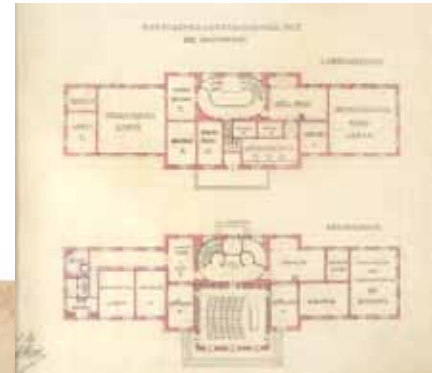
## Expressionist Architecture

### Wirth, Ludwig.

The architect's drawings and other documentation for projects planned or built in Dresden, 1913 – 1935. Dresden ca 1935. Contemporary portfolio of morocco-grained beige cloth, lettering-piece on front cover inscribed „Meine Arbeiten“ Ludwig Wirth; interior lined with decorative paper; leather tie on fore-edge. Preserved in a modern cloth box (by the Brockman Bindery). Oblong folio (365 420 mm).

A collection of original drawings (many dated and signed by the architect), positive photostats of original drawings, gelatin silver photographs, and printed matter preserved in his own portfolio. The materials date from circa 1913 to 1935, decades during which scarcity of materials, regulations prohibiting construction of non-war related buildings, devastating inflation, and economic depression, strongly discouraged building. All architects struggled to build. Predictably, just four of the seventeen projects collected in this portfolio were realised; everything else remained in design stage. Ludwig Wirth's most celebrated building is the Dresden Stadthaus (1923), designed in the Expressionist style tempered by traditional (historicist) elements, and one of few surviving monuments of early architectural modernism in Dresden (destroyed 1945; rebuilt 1958 – 1961 and 1999 – 2000). The designs for several of his unrealised projects are of particular interest, as these projects seem to be otherwise unknown. Contents in very good state of preservation; hinges of portfolio worn, rubbed, leather tie partly intact. The

personal archive of the German architect Ludwig Wirth (1879 Regensburg – 1946 Garmisch-Partenkirchen), documenting with original drawings and photographs seventeen of his design projects, including ephemeral exhibition installations and architecture, industrial buildings, high-rise office and apartment buildings, low-cost urban row housing and suburban villas.





THE GARDENS OF THE PALACE OF ST. JAMES, LONDON.



## Garden Design

Ansichten aus dem Garten des koenigl. Lustschlosses Nymphenburg bei München. No place, no publisher ca 1820. 8 lithogr. and toned plates. Loosely contained in publisher's lithogr. wrappers. Oblong-4to (366 x 255 mm). Wrappers dustsoiled and slightly foxed.

A very scarce suite of plates with views of the Nymphenburg parc near Munich, showing various architectural structures and parts of the garden after its thorough remodelling started in 1804 by the eminent German landscape gardener Friedrich Ludwig von Sckell in the new aesthetic principles of the English landscape garden. KVK and OCLC with no copies listed. The plates with the following titles: K. Lustschloss Nymphenrg; Amalienburg; Pagodenburg; Badenburg; Magdalena-Kapelle; Tempel; Pan; Cascade. Plates foxed. - "Max Emanuel's second great garden was created at Nymphenburg. In 1701 Enrico Zuccalli was asked to produce plans to remodel the summer palace that had been built for the Elector's mother. The designs for both palace and garden were heavily dependent on Dutch models, such as Het Loo. After the return of the Elector from exile a new plan for the garden was devised by Dominique Girard and Josef Effner in the latest French taste. ... In the following years various lesser palaces were built following the pattern of the French Trianons" (Mosser/Teyssot, History of garden design p. 297).



WASSERKUNST - BRUNNEN.





Vanern erstürmen die Ersten, eine türkische Verschanzung vor Belgrad  
1717.

## Political Propaganda in Public Art

(Cornelius, Peter von).

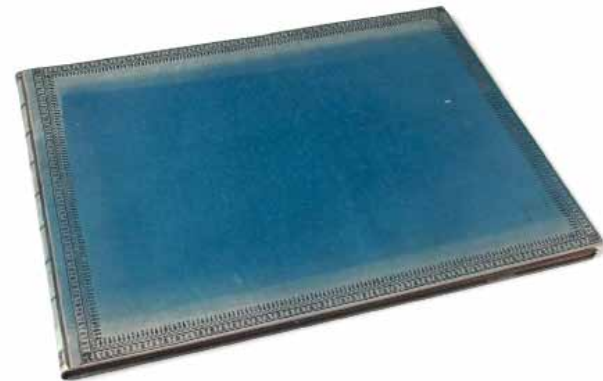
Fresco Gemälde aus der Geschichte der Bayern auf den Ruf Seiner Majestät des hochgefeierten Königs Ludwig I. von Bayern zur Freude Seines dankbaren Volkes vollendet in den Arcaden des Hofgartens zu München im Jahre 1829. Lithographirt und herausgegeben von einigen der Maler derselben. München 1831.

19 tinted lithogr. plates after Kaulbach, Lindenschmidt, Zimmermann among others and 16 lithogr. plates with mottos in blue ink; 1 folded leaf. Cont blue boards, silver borders around covers. Publisher's lithogr. front wrapper bound in. Oblong folio.

Lentner 1423 („Zum Unterschiede von der nachfolgenden Ausgabe ist bei sämtl. Bildern der Name des betr. Malers erwähnt. Ausserdem sind die Wahlsprüche der vorkommenden Fürsten auf ein separates Blatt gedruckt, das als Schutzblatt für die Lithographie dient.“). First edition. A splendid book production to celebrate the frescos at the arcades on both sides of the Hofgartentor at the Odeonsplatz in Munich. The architectural structure was planned and built by Leo von Klenze between 1816-1818 and later on between 1826-1829 adorned with paintings in fresco under supervision of the court painter Peter Cornelius (1783–1867) by his pupils Ernst Förster, Clemens Zimmermann, Wilhelm

Röckel, Hermann Stilke, Georg Hiltensperger, Wilhelm Lindenschmidt, Philipp Schilgen, Gottlieb Gassen, Adam Eberle, Carl Stürmer, Dietrich Monten and Philipp Foltz.

The conception of these frescos was heavily disputed between Klenze and Cornelius and all other artists and designers involved. After years of serious debates and various changes in the decision making jury, Cornelius convinced the king of his conception. His cycle of paintings could be seen as a pioneering venture in propaganda. It is the first public display of profane history in German art of the 19th century. The patriotic idea behind these frescos received great acclamation by many contemporaries. It could be said that these paintings in fresco influenced not only authorities but also citizens and municipalities with a strong patriotic mind set to erect monuments and other works of art prominently in public places all over Germany.





*Vase en L'ant. Romaine de la collection de la ville de Paris.*

## Passion for Vases

### (Antique Vases)

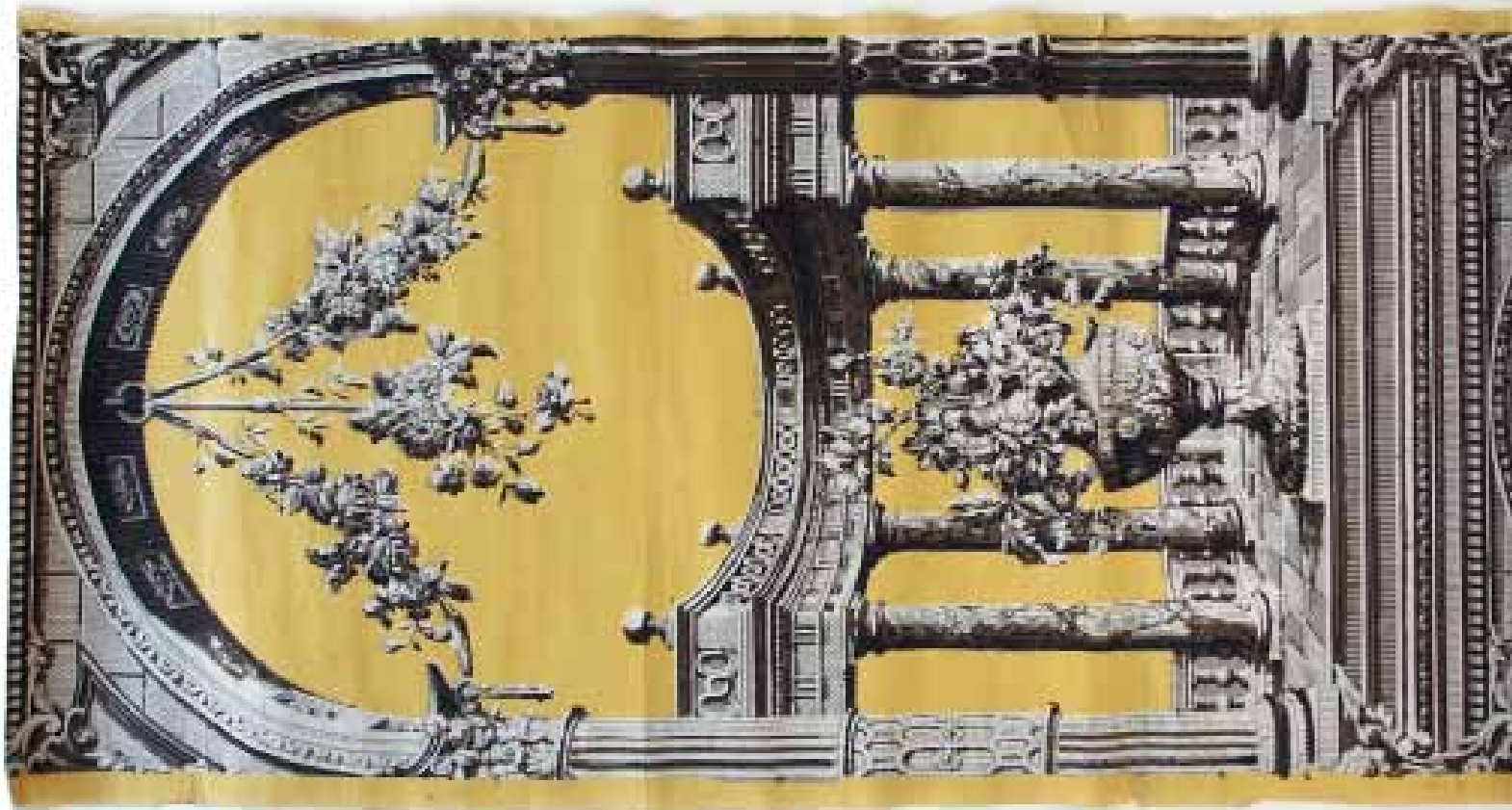
,Disegni di vasi antichi & moderni.' (label on spine) (no date; mid 18 cent. ?) Imp.-Folio (467 x 352 mm) 78 leaves (heavy stock without watermark) with 128 mounted hand-drawings of roman , greek & etruscan vases and antiques, executed by different hands in different technique: ink, red chalk, color wash & ink, et al. drawn on different paper and mounted. Some pages torn or cut out, some images mounted later, some images taken out. The first part of the manuscript looks like early 18th century, while some time later drawings have been taken out by somebody or another hand has put in other drawings from different hand, but also vases and similar roman and etruscan antiquities.



Rare scrap book of drawings of different vases & antiques (roman, etruscan, greek) compiled from different collections and places. Some drawings are titled, like: on ff. 5 a vase „a Roma in Casa Bocca-Paduli“ (Palazzo Del Drago Gentili Boccapaduli), on ff. 6 the vase is titled: „in Hortis Tiburtinis“, on ff. 7: „Albae in Horto juxta Monumentum Horationum“, on ff. 8: „Vas Marmoreum ex antiquis Esquilini montis rudibus effossum“, on ff. 9: „Romae in Audibus Martini Longhi Architeti“, on ff. 10 „Romae in area Templi Ste. Cecilie.“ on ff. 11: „Vas Fictile“, on ff. 14: „Polydorus de Caravaggio Romae“ (looks like a copy (?) of Marco Sadeler's print after Polydorus de Caravaggio (um 1495 - 1543), on ff. 16: „Polydorus da Caravagio Inv. Roma“, on ff. 23: „vase Aegyptienne du

Cardi(na)l Chigi, on ff. 24: Vases Egyptiens Antiquus and „Flydria Canopica sive Niliaca“ (from Kircher Oedipus aegyptiarum or Museum Kircherianum ?), on ff. 25: „Vas Fictile alt. ped. IV Pars antica In Musaeo Mediceo“, on ff. 26: „Vas Fictile Alt. Ped III in Museo Mediceo“, on ff. 27: „Vas Fictile Altum Ped. I. Roma apud Emi. Card. Gualterio“, on ff. 28: „Alt. Ped. I Unc. IV. Mediolani in Museo Alard Peraltae ...“, after ff. 29 the images have no titles, and are simpler more like sketches of objects, partly within garden decors. The technique changes from ink to red chalk; between ff. 48 and 49 some leaves are taken out, ff. 50 images and leaves have been taken out; after ff. 52: the images are different and probably taken in later by an unknown person (Late

18th century ?). The sketches are on different paper, the images are in ink and black and with wash-colors, and the drawings include other antiques as music instruments, helmets, wagons, etc; on ff. 61: image like in the first part: „tripode gia in un bassorihesio (?) nella Farnesina“; ff. 66, 68, 71, blank with images taken out, and with ff. 73 to ff. 78: vases simpler drawn, but similar to the first part of the manuscript.





## British Design for Colonial Noble Houses

### English wallpaper.

Roll of three repeating designs, approximately 3000 x 575 mm.  
(London? ca 1769).

Wallpaper with a design featuring an archway with garlands of flowers over a semicircular colonnade of Greek pillars, with a vase of flowers in the foreground, on a yellow ground. Block-printed in distemper on paper. Stamped on the back with Georgian Excise duty stamp and 'Paper 4'. Fine. V&A Museum no. E. 946-1926. Sugden/Edmondson. A history of English wallpaper 1509-1914. Batsford 1925 pp. 68-69 and coloured frontispiece of the same design. Left-over from the 1769 decoration of the Old Manor, Bourton-on-the-Water, Gloucestershire. A fine example of an English wallpaper specimen of the 18th century. "The most striking (example), ... is a distemper paper of the highest class in design and execution. Against a background of yellow, the tone of which is a sheer delight, is a design in the classic manner, carried out in grey, sepia, black and white, of an archway decorated with floral festoons, a graceful

semi-circular arrangement of Greek columns occupying the background and a vase of flowers the foreground. The clever effect obtained by means so simple as the quiet tones of the detail against the yellow background testifies to the possession of high artistic sense on the part of the producer. ... It is certain therefore, it was of English manufacture and in all probability it came from the establishment of one of the leading paper-stainers of the period; as good a guess as any would be Bromwich, of Ludgate Hill, or Spinnage, of Cockspur Street, London" (Sugden, A. V. and L. Edmondson; History of English Wallpaper p. 69). According to the V & A description, similar patterns survive in a number of American houses. This particular design has been reproduced specifically for the refurbishment of an historic house museum – Gunston Hall, in Lorton, Virginia – where it has been hung in the entrance hall.





## In Schinkel's & 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 paper-card boards with handwritten label: Reise-Bericht des Baumeister Carl Busse. Folio (350 x 220 mm). (= II. Drawings: 75 leaves pencil drawings, of which 10 are ink-washed or colored, and 1 original photograph (Relief of Agostino di Duccio in Oratorio di S Bernhardino in Perugia; 204 x 148 mm). Drawings often signed, dated or with monogram. Folio (345 x 245 mm). Used condition, but fine survivor.



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

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

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

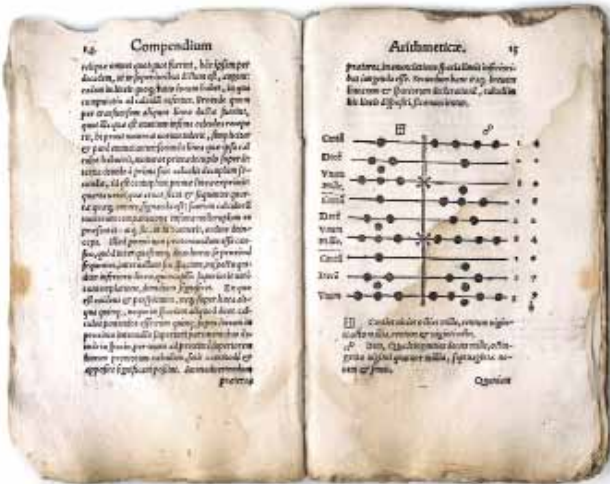
The present portfolio of the travel diary with the original drawings was given to the Prussian Baudeputation (because they paid the bill) and after registration was

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

## Pioneer of Algebra in Western Mathematics

### Scheubel (Scheybl), Johann

Compendium arithmeticae artis. – Basel: J. Kuendig (Parcus) für J. Oporinus, 1560. Octavo. 193 pp., 6 Bll. Contemporary vellum, using a manuscript of the 14th century (cover material undulated, with marginal damage and torn-off corner, soiled. Partly with mouse damage at upper margin, without loss of text. Some contemporary marginalia, heavy waterstains, some soiling. Endpapers with numerous annotations by several contemporary hands in ink, among them two longer passages: „De inventione arithmeticae artis“ and „De usus et dignitate arithmetica“. From the estate of the student Michael Schaal of Reutlingen with his ownership entry, dated 1566 on front cover; Schaal was enrolled in Tübingen in October 1564 (Hermelink I, 161. 134).



Second edition, first published under this title in 1549, a revised version of Scheubel's *De numeris* of 1545. Johann Scheubel (1494-1570) was professor of mathematics at Tübingen University who wrote a number of books on arithmetic, algebra and geometry, including an edited version of Euclid. Smith indicates that Scheubel wrote his earlier books from the point of view of a scholar rather than as a teacher of commercial arithmetic; that holds true for this work. Scheubel covers the basics of arithmetic, using both the table abacus and hindu-arabic notation, in the first few pages and then quickly moves on to more esoteric subjects such as the sum of various series, roots and mixed-radix arithmetic and introduces fractions into most of those subjects. He is considered a pioneer of

algebra in Europe. His work rested on Jordanus de Nemore's *De numeris datis*, which was the first treatise in advanced algebra composed in Western Europe, building on elementary algebra provided in twelfth-century translations from arabisc sources. It anticipates by 350 years the introduction of algebraic analysis by Francois Viète into renaissance mathematics. Jordanus used a system similar to that of Viète of formulating the equation (setting out the problem in terms of what is known and of what is to be found), of transforming the initial given equation into a solution, and the introduction of specific numbers that fulfill the conditions set by the problem. - VD16 S 2768; Smith, *Rara* 246; Sotheran 1764; 'very rare' not in STC and Adams; Tomash Coll. S38.

## Beginning of Mechanics

### (Aristotle; Pseudo)

Le mechaniche d' Aristotile trasportate di greco in volgare idioma. - Modena: Andrea Gadaldino, 1573 (bound with) Dechiarationi sopra le mechaniche d' Aristotile volgarizzate. Modena: Andrea Gadaldino, 1573. Folio (300 mm) 10 Bll., 12 Bll. with a few text woodcuts. Later halfcalf, marbled boards, fine uncut copy with wide margins.



First vernacular edition of the pseudo-Aristotelian *Quaestiones mechanicae*, probably much more influential than the earlier Greek and Latin editions.

'It appears that for [engineers] generally the *Mechanica* remained inaccessible in Greek, nearly so in Latin, and only belatedly became known in vernacular translation' (Drake/Rose pp. 96)

In the 16th century the major tradition in mechanics was associated with the science of machines, especially those known as the simple machines: the lever, balance, pulley, inclined plane, wedge, and the screw. Theoretical concerns about simple machines often went hand in hand with practical considerations, as shown by the contents of the pseudo-Aristotelian *Quaestiones mechanicae*. ... It is largely devoted to problems related

to the behavior of bodies, such as balances, levers, oars, rudders and the like. It went through more than a dozen editions and translations with commentary between the end of the 15th cent. and the beginning of the 17th cent. It appeared first in greek in the famous Aldine edition of the works of Aristotle (Venice 1497), which was often reprinted, and was translated into latin by Vittore Fausto (Paris, 1517), Niccolo Leonico Tomeo (Venice 1525; Paris 1530 and later editions) and Alessandro Piccolomini (Rome, 1547; Venice, 1565). It was translated into italian by the engineers Antonio Guarino (1504-1590) (Modena, 1573) and Oreste Vannoccio Biringucci (Rome, 1582). Several engineers were familiar with the *Quaestiones mechanicae*, including Agostino Ramelli, the celebrated author of *Le diverse et artificiose machine* (Paris 1588) in which he described

a large number of impressive devices. ... *Quaestiones mechanicæ* is a collection of questions, often in the form: „Why it is the case that“, largely devoted to practical problems; a good number of them relate to navigation.“ (Domenico Bertoloni Meli. *Thinking in Objects. The transformation of mechanics in the 17th cent.* (2006), pp. 18 ff.; Drake, Swerdlow and Levere, *Essays on Galileo and the History and Philosophy of Science III* p. 140, and 158.

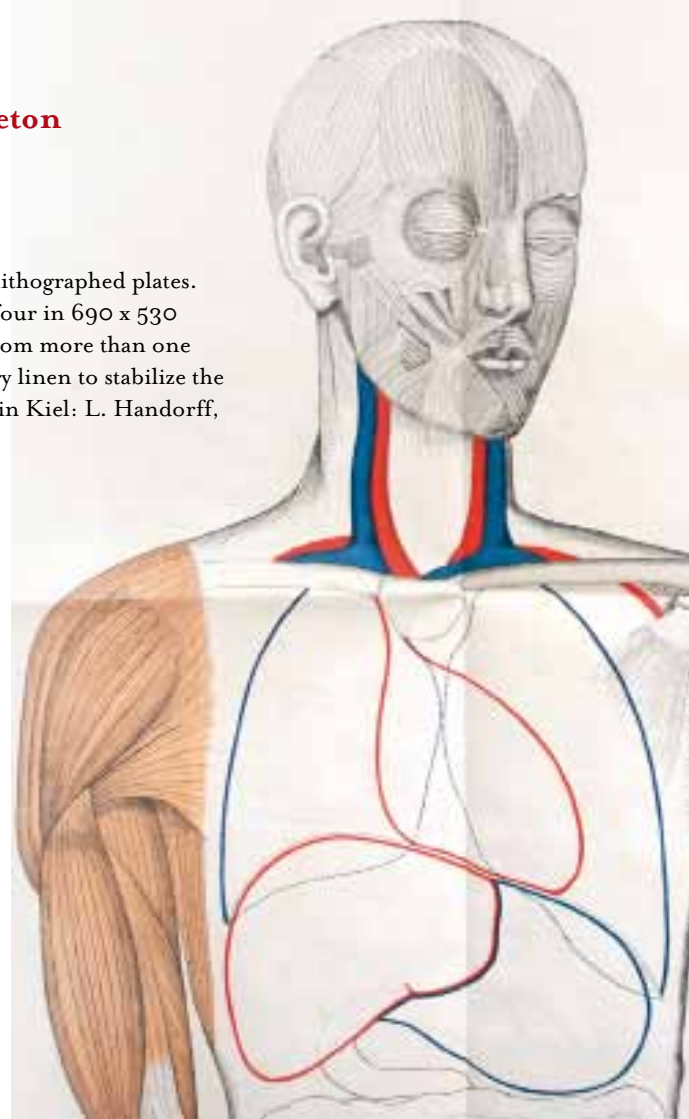


## A Life Size Skeleton

### Medical Wall Chart

6 large, nearly life-size, partly colored, lithographed plates. Sheet-size: two in 1630 x 530 mm and four in 690 x 530 mm. The large plates are put together from more than one sheet and all rebacked with contemporary linen to stabilize the paper. In original cloth folder. Printed in Kiel: L. Handorff, (without year, but late 19th century).

For use in medical lectures (school, nursery, university) these anatomical wall charts show a life size skeleton (on black ground) and the vessels of the blood, partly in color. Very rare survivor of an anatomical collection. Printed between 1880 and 1900. No copy found in libraries.



## Girl's Education

German handwritten lecture courses for knitting, crocheting and similar works with needle and pin for a college of housecraft or a domestic science school. (Germany, around 1920 - late 1930's). A lecture course beginning with the second year in school going up to the 8th year. In four quarto paper folders (by Herdegen; Ablegemappe K) with 41 leaves, 51 leaves, 23 leaves, 35 leaves of heavy cardboard with mounted original specimens and finely titled with white ink.

Unique survivor a fine manuscript of a German housecraft school of the 1920 to 1930's. The course begins with the second year in school: knitting, the different colors of thread, simple forms of stitches, going on to more complicated works with needle and pin. The name at the back in pencil by „Rosemarie Auerbach“ might indicate to a Jewish background and a date in the 1920's, but the lettering is more typical for the Nazi Organisations, like Band of German Maidens (BDM) which was the girls' wing of the Hitler Youth. It was the only female youth organization in Nazi Germany. The BDM used campfire romanticism, summer camps, folklorism, tradition, and sports to indoctrinate girls within the National Socialist belief system, and to train them for their roles in German society: wife, mother, and homemaker.





### Aufgaben des Windens



Wavelengths of the 6600-Å and 8446-Å absorption maxima.

Ein Aufenthalt von Kindern und Jugendlichen auf dem Gelände ist ausdrücklich und strengstens verboten. Dies gilt auch für Kinder und Jugendliche, die von einem Elternteil oder einem anderen Erwachsenen begleitet werden.

## First Aid

### Horner, Josef.

Erste Hilfeleistung bei Unglücksfällen und plötzlichen Erkrankungen in Bild und Wort von Med. Univ. Dr. Josef Horner, Besitzer des goldenen Verdienstkreuzes mit der Krone. (= How to render the first assistance in cases of accident and sudden sickness; engl.).- Dux, Böhmen (Bohemia): Carl Scheithauer, 1898. Imp.-Folio (510 x 680 mm) 8 Bll., [40] leaves description (text), 40 plates. In a modern portfolio, loosely inserted sheets, a few repairs to borders, two sheets with faint waterstain. Fine copy.

Exceedingly rare portfolio showing how-to-do first aid,- with 40 large chromolithograph plates by unknown artist, printed by Friedrich Sperl, Vienna. The text is in German and 15 other languages, like in engl.: How to render the first assistance in cases of accident and sudden sickness.

Josef Horner was a practical surgeon in Zwickau and adviser to the Kaiser (Kaiserl. Rath).

On 24 June 1859, Henry Dunant, a young Geneva businessman, witnessed horrifying suffering and agony following the battle of Solferino. He mobilized the civilian population, mainly women and girls, to care for the wounded irrespective of their role in the conflict. He secured them with the necessary materials and supplies and helped in the establishment of temporary

hospitals. His book "A memory of Solferino" inspired the establishment of the International Committee of the Red Cross (ICRC) in 1863. In 1870, prussian military surgeon Friedrich von Esmarch introduced formalized first aid to the military, and first coined the term „erste Hilfe“ (‘first aid’), including training for soldiers in the Franco-Prussian War on care for wounded comrades using pre-learned bandaging and splinting skills. Josef Horner published in 1890 the first manual on first aid for firemen with text- woodcuts. In 1891 he received the gold medal at the Zwickau Fair for Hygiene for his manual. These portfolio was probably intended to use as wallcharts for instruction of firemen. Exceedingly rare with only copies in austrian libraries. not in Hirsch/H. or Fischer, no references found.









## The Exotic on Show

### Kaufmann, Carl.

Führer durch C. Kaufmann's grosse Menagerie. Die grösste bis jetzt in Europa existierende. (München, Schreiber's Buchdruckerei 1877).

16 pages with numerous woodcut illustrations in the text. Publisher's illustrated wrappers. Front cover with portrait of Kaufmann and two small vignettes with cats of prey. Back cover with a crocodile. Small paper-label to spine and small library stamp on front cover. Not in Toole-Stott. A very scarce illustrated guide to Kaufmann's travelling menagerie which had various exotic animals on show. Another part of the business described in the booklet are performances by Kaufmann and his daughter as animal trainers with a group of elephants and cats of prey and a group of wolves and hyaenas. Slightly evenly browned due to paper quality. A near fine copy of a very fragile and ephemeral item.





First and only edition, one of 50 copies printed; the subscribers list catches 37 names.

The story: On October 29th, 1865, a young blue whale beaches in the Askim bay outside Göteborg. Olof Larsson, a local fisherman, finds it and struggles for two days alongside his brother-in-law to kill 'this horrible beast'. They sell it to August Malm, curator at the Göteborg Museum of Natural History. Malm sees the opportunity to make a scientific dream come true: He will transform the whale into a museum.

There is no time to lose, as the carcass has already begun to decompose. Malm has taken many photographs and thorough measurements. With the aid of his previous measurements and photographs, Malm prepares a sketch of the whale in scale 1:10. This is the basis for a model which is photographed, and replicated with a cast. A slender, life-size pine structure will be the final construction on which to mount the skin. It is

## A stranded Blue Whale is transformed into a Museum

**Malm, A[ugust] W[ilhelm].**

Monographie illustrée du baleinoptère trouvé le 29 Octobre 1865 sur la côte occidentale de Suède. Avec 18 planches contenant 29 photographies; 2 planches lithographiées et 3 gravures . ... Stockholm, P. A. Norstedt et fils, imprimeurs du roi 1867. Folio [425 x 290 mm]. XXIII, (3), 110 pages, three woodcut illustrations in the text, 18 plates with 29 mounted photographs (albumen: 220x164 mm (7) and 104x164 mm (22)), 2 lithogr. plates. Publisher's richly embossed cloth, gilt title to front cover.

shaped much like a boat, and similar in construction, with ribs and an outside planking: a whale museum on show for visitors.

Crammed into six boxcars, the whale is taken to the capital to be displayed at the 1866 Industry and Art Fair exhibition. Malm attends with lieutenant von Gegerfelt, to assemble this 'monster of the deep on dry land'. Three paintings by Gustaf Brusewitz contribute to the installation, along with plaques naming famous cetologists, and a portrait of Malm. The royalty drinks coffee and Arrack Punsch in the belly of the whale, which is now clad in blue cloth with golden stars, and furnished with benches and little tables. The plan is that the whale should keep touring after its appearance in Stockholm, according to the fifth paragraph in Malm's will. Copenhagen, Hamburg, Berlin, Paris, London and several other cities are included in the route. Despite some success, the venture suffers from economic problems,

and the whale is confiscated. For a long time, the whale remains in crates in the house of the East India Company (Göteborg). It is not until the 1870s that it is rebuilt. In 1880, the press mentions 'The Whale museum with its rich collections', and in 1892 the Malm Whale is described as a first-rate attraction.

From the start, visitors had been able to go inside the whale. Just before the turn of the century this opportunity is withheld, since a young couple is discovered inside while sharing an inappropriate moment. Until now, the place has been a very popular and romantic spot. The jaws remain closed until 1939, when the whale is used as a fundraiser for the war victims in Finland. Since then, it is opened only on special occasions, such as anniversaries and for Christmas, when Santa Claus appears inside. (Kerstin Bengs).- Holdings: KVK: Stabi Berlin; COPAC: Edinburg; NHM London; OCLC: Harvard/ Ernst Mayr; else copies in Denmark & Sweden







# Herbarium Vivum



## Saurwein, Georg Philipp.

Herbarium Vivum oder lebendiges Kräuter-Buch, worinnen die vornemsten und gebräuchlichsten, sowohl Gebürg, als Gärten- und Fels-Kräuter, Wurzeln und Blumen lebhaft zu finden. Mit angehängten Teutsch und lateinischen Indice. Zusammen getragen von Georg Philipp Saurwein, Kräuter-Klauber zu Innsprugg. German manuscript on paper. Innsbruck, 1748.

Title-leaf with ornate pen-and-ink calligraphy, 100 numb. leaves with mounted dried specimens of plants, 12 unnumb. index-leaves. Cont. calf, with gilt label 'Kräuter-Buch von Saurwein'. Folio. Spine-ends restored. A remarkable herbarium as for the date which is quite early for a herbarium with plants from Tyrol – the Ferdinandeum, the museum of Tyrol has a herbarium with almost the same title and author in its holdings and only one other which predates our herbarium. This duplicate copy curious enough hints to a professional herb collector and herbarium manufacturer which is more than obvious regarding the aesthetically pleasing arrangements of the plants on each sheet with mounted cut-out vases from paper in various colours and the nomenclature of the index which lists Latin and German names of the plants. „Neben ihrer kulturhistorischen Bedeutung als Artefakte sind Herbarien auch unersetzbare Ressourcen für die verschiedensten botanischen

Fachbereiche wie z.B. Systematik, Taxonomie, Floristik oder Geobotanik. Als biodiversitätsrelevante Informationsquellen sind aus ihnen die massiven anthropogenen Einflüsse ablesbar, die einerseits mit Gefährdung und Rückgang der Artenvielfalt in bisher ungestörten Ökosystemen einhergehen und andererseits das Eindringen von Neophyten – gebietsfremden Arten - begünstigen. Im getrockneten Zustand sind Herbarbelege zudem für molekularbiologische Untersuchungen zur Erforschung der genetischen Vielfalt einzelner Pflanzenpopulationen vermehrt in Verwendung“. All plants with manuscript captions in Latin and German. A few specimens with minor loss and damages. Worming to a few sheets. Provenance: Count Stubenberg with manuscript ownership entry with purchase date “Gekauft Marburg, 11. Jänner 1907, Stubenberg R.“ Front paste-down with mounted armorial book-plate Camilli Comitiss de Stubenberg Anno 1912.







Butterfly wing-printing, i.e. the use of the scales of butterflies wings to color the drawings of butterflies is a rare technique. The first reference to the technique was possibly in instructions like 'the Art of Drawing' (1731) and other eighteenth-century manuals addressed to naturalists. George Edwards in his „A Receipt for taking the Figures of Butterflies on thin Gummed Paper“ (1770) described the process and no doubt many butterfly collectors attempted with more or less success to follow him. Many amateur entomologists in the nineteenth century used 'lepidochromy', a process of transferring the pigments from the wings of butterflies and moths to paper. One was Arthur Farre (1811 -

## A Collection of Nature-Printed Butterflies

### Lepidochromy.

A small cabinet (late 19th century ?) with 30 shelves / drawers with mounted specimens of nature- printed butterfly wings, printed on card-board and then mounted on paper to fit in the cabinet. Each shelf include a separate butterfly species (sometimes with little varieties). Dimensions: 650 mm high x 440 mm long x 380 mm width. No indication of owner or any description, maybe lost. An unusual object.

1887), physician extraordinary to Queen Victoria. His collection of some 850 specimens, formed as 'the fruits of a physician's holiday' in southern Europe, were presented to Caroline and Richard Owen in August 1855 (now NHM London).

The Victorian lepidopterists soon discovered that making satisfactory transfers of moths and butterflies wings was sometimes more complicated than it first appeared. An anonymous (A.M.C.) would publish in 1880 the „A Guide to Nature-Printing: Butterflies and Moths“, issued by Harrison by appointment bookseller to the Queen and the Prince of Wales, described seven different processes, with recommendations on which to use in particular conditions. The gum process, presumably much the same as that

described in „The Art of Drawing“ (1731), was generally useful, but to be avoided altogether when making transfers from butterflies with iridescent green or blue wings. For these a new and more complicated „collodio-gelatine“ method was recommended. (Cave, 153-54) The earliest attempt to use lepidochromy for publication is: *Butterflying with the Poets*; a picture of the poetical aspect of butterfly life by Joseph Merrin (1863). Sherman Denton would publish in 1900 the „*As Nature Shows Them: Moths and Butterflies of the United States, East of the Rocky Mountains*: with over 400 Photographic Illustrations in the Text and Many Transfers of Species from Life“.- Lit.: Cave (2010). *Impressions of Nature*, 153-57; Orousset, Jean (2008) - Un art oublié : la lépidochromie. *L'Entomologiste*, 64 (1) : 47-58.





1896. Lick Observatory. Photograph of the Moon.  
 LADISLAUS WEINEK.  
 (Photographed at the Lick Observatory, San Jose, California, U.S.A.)  
 (Published by the Lick Observatory, San Jose, California, U.S.A.)  
 (Copyright, 1896, by the Lick Observatory, San Jose, California, U.S.A.)

Exceedingly rare on the market, no more published.

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

## And tomorrow on the Moon

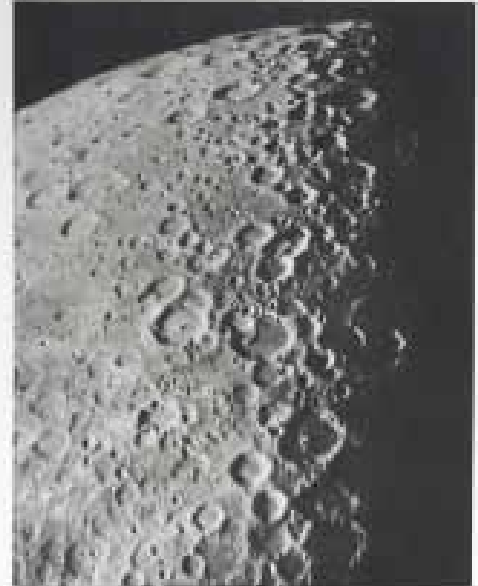
### Photographic Moon Atlas

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

"At that time Lick Observatory boasted the largest refractor in the world, a 36-inch instrument with a primary lens made by Alvan Clark & Sons. Holden oversaw the production of a lunar atlas from photographs taken by him and others with the instrument, and made occasional visual studies of planets and nebulae. However, he was principally Lick's administrator, doing little original astronomical research, but supervising what was, at that time, probably the most talented group of observational astronomers ever assembled [Burnham, Barnard, Keeler]." [Peter Wlasuk].

"It is interesting to compare this atlas with the one just issued by the Paris Observatory [Loewy/ Puiseux]... If we regard the plates in these two atlases as pictures, the advantage is altogether with the Paris heliogravures; they are larger, more brilliant, more impressive. But pictorial effect is evidently no just criterion of scientific value, and if we regard the atlases from the latter standpoint, we see that each has certain advantages of its own. In the Paris photographs the enlargement has,

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



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



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