

ANTIQUARIAT
BANZHAF

ANTIQUARIAT
Michael Kühn





Lejeune, Alexandre Louis Simon.

Agrostologie Belgique, ou Herbar des graminées, des cypéracées et des oncées qui croissent spontanément dans la Belgique, ou qui y sont cultivées; recueil- lies et publiées par centurées, par P(ierre) Michel, cultivateur- pépiniériste à Nessonvaux, dans la province de Liège, revues par A. L. S. Lejeune, docteur en medecin, à Verviers. 3 volumes (= all published). 1823-1825. Première centurie, 1823. Deuxième centurie, 1824. Troisième centurie, 1825. Folio (430 x 275 mm) with 3 printed title-leaves, 300 exsiccated specimens on 300 mounted white leaves of paper. Each specimen with a printed label either to upper or lower right corner of mounts with Latin names and habitat. Cont. half calf over marbled boards, gilt title to spine. Folio. Extremities worn. Head of volume I restored. Ties missing.



An impressive and rare work regarding the the large size of its plant specimens and for the considerably large amount of speci- mens of large size, occupying the whole plate.

This exceedingly rare herbarium on gramineae, cyperaceae and juncaceae from Belgium is unknown to Stafleu- Cowan, but other publications by Alexandre Louis Simon Lejeune (1799-1858), a Belgian physician and botanist, considered today as the father of Belgian botany, are listed. He studied pharmacology and botany at Liège and conducted extensive botanical researches and writings. He was member of the Belgian Royal Academy of Sciences and of the Linnean Society of Paris, and was the author of several publications. The co-author, Pierre Michel (1788-1854), was a farmer and nurseryman in Nessonvaux, a small village between Liège and Verviers.

Personal copy of Constant Bamps (1847-1907), a Belgian historian, archeologist, geologist, zoologist and botanist from a well known wealthy family of artists, politicians, scholars and

doctors from Hasselt, in the Flemish part of Belgium, but only 30 miles Liège. Dr. Bamps was among other things alderman of his town in charge of public health and arts, and published many studies not only on geology, botany and zoology but also on archeology, numismatics, history and local folklore. Dr. Bamps was also a great collector and in his home he proudly showed to friends and scholars his rich collections in various fields: A unique coin collection, manuscripts, medical instruments, medals, seals, stamps, antiques and books. The labels with printed title „Herbar Constant Bamps - Hasselt“, are just loosely inserted by Dr. Bamps with his manuscript annotations and comments on some of the species, most of them signed by him. **Apart from being excep- tionally rare by itself, these manuscript annotations make this copy unique.**

Cf. Stafleu-Cowan II, 830-831. KVK and OCLC with only two copies: New York Botanical Garden, Mertz Library (that acquired its copy in 1966) and the Library of the Belgian Royal Society for Agriculture and Botany in Gand; not in Kew.



Thornhill, John.

A fasciculus of thirty-five dried specimens of grasses, and a small packet of the seeds of each kind: With generic and specific descriptions and practical remarks. Ga-teshead: Printed and sold by J. Marshall. Sold also by Longman, Hurst, Rees and Orme, and R. Phillips, London: And may be had of the principal booksellers in town and country. 1806. IV (with errata slip pasted to page IV), 16, (4) pages, 35 leaves with mounted exsiccatae of grasses each accompanied by a seed packet. Cont. blue paper wrappers, printed label mounted to front wrapper in later protective clamshell box. Folio (390 x 250 mm). Spine covering renewed.

A rare and marvelous example of a herbal probably published in only a few numbers. Originally there were only 71 names on the subscriber's list (most of them from the vicinity, but a few further afield, including Dawson Turner and W. J. Hooker), despite the work having been announced in the journals of the day, such as The Athenaeum, and despite Thornhill leaving the subscription open for two years. It is a very ephemeral work, and few copies can have survived complete and well preserved, with all the exsiccatae and seed packets like in our copy. Each of the sheets numbered in ink, carries between one and three specimens of grasses, neatly held in place with paper strips or restraints, reinforced at the time with paper strengthening strips verso. The exsiccatae including their seed heads and roots are remarkably intact and some of them retain vestigial colour. To each sheet is also attached a small, folded paper seed packet, numbered in ink and still containing the seeds. The packets measure approx. 30 x 30 mm. The year before the present work, John Thornhill (1760-1826),

with two co-authors, had published The Botanist's guide through the counties of Northumberland and Durham, 2 volumes, 1805. Later on he was a clerk to, and school-master for John Hodgson (1779-1845), clergyman, antiquary and county historian of Northumberland. In his foreword Thornhill announces the practical purpose of his work and states that he set about ten years of study to discover which grasses were best, most abundant and yet most appealing to cattle. The table in the work shows the produce of thirteen grasses, from one seed of each, sewn in September, 1805, and taken up in September, 1806; specifying the diameter of the space occupied by each plant, the number of flowering and lateral shoots, length of the lateral shoots, and their different weights, with and without their roots. Title-page with small loss to front margin, a few leaves dog-eared, but overall condition is excellent. BM, Natural History Cat. V, 2102. Not in Stafleu- Cowan and Pritzel. COPAC: Natural History Museum, London; Durham University. World Cat adds University of Birmingham.



Botanist & Pioneer Photographer

Brébisson, Alphonse de.

Mousses de la Normandie, recueillies et publiés par Alphonse de Brébisson. Premier (-huitième) fascicule. 8 parts in 8 vol.- Falaise, Imprimerie de Drée l'ainé 1826-1839. 8°. (198 x 125 mm). 3; 2; 2; 2; 2; 2; 2; 2 leaves typographical titles and indexes. With altogether 200 exsiccata of mosses on white paper mounts with accompanying printed label to each specimen. Volume VII with a printed label to front paste-down with informations on prospective installments of this work. Cont. blue veined paste paper boards, printed paper labels to spines of vols. II-VI, other volumes with no traces of labels. Spine-ends discolored and rubbed. Extremities slightly worn. All exsiccata very well preserved.

An exquisite bryological publication on Normandy mosses with mounted dried specimens of mosses. Each specimen with printed Latin name and annotation of its habitat on a mounted label. Our copy once belonged to Brébisson's daughter, Louise, with her name and / or initials pencilled on front fly-leaf of a few volumes. This scientifically important work was published in only a very small number of copies, over a 14 years period. The 8 volumes were published respectively in 1826, 1828 (but with added imprint: 2nd edition 1836), 1829, 1830, 1831, 1833, 1835 and 1839.

Louis Alphonse de Brébisson (1798-1872) was a French naturalist, archeologist and photographer. He was a specialist of the flora of Normandy. He was the

author of several papers on Diatomaceae and Desmidi-ales, being possibly the only french scientist researching these algae groups at the time and his photographs taken since 1839 have an important place in the history of photography. Complete sets of this exquisite work are exceptionally rare. - Stafleu/Cowan 723; Hannavy. Encycl. of 19th cent. Photography 392/93.

KVK with only 3 complete sets: Bibliothèque Nationale de France; Bibliothèque du Conservatoire et Jardin Botanique de Genève; Bibliothèque du Jardin botanique de Meise. Other copies noted are either without collation: Bibliothèque de l'Institut de France; University of Maryland Library, or incomplete: University of Groningen Library, and Duke University Library, not in Kew.



63. *Polytrichum juniperinum* var. *strictum* Nob.

P. juniperinum var. *gracile* Wahlenb. Fl. Lappon. p. 300. — *P. strictum* Menz. DC. Fl. fr. 4274.

HAB. Bruyères : près et marais tourbeux. Printemps.



70. *Cinclidotus fontinaloides* Pal. — Beauv.

Hook. Brid. Bryol. univ. 1. p. 329. — *Trichostomum fontinaloides* Hedw. DC. Fl. fr. 1234. — *Fontinalis minae* Linn. — Bill. t. 33. f. 2.

HAB. Sur les pierres, au fond des rivières et des ruisseaux; Gass., Valaise, etc. Printemps.

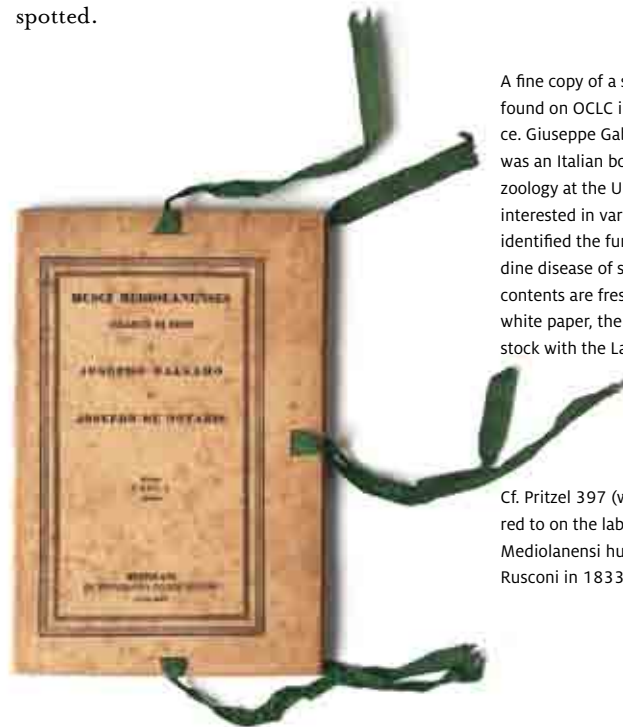


Musci Milanese

Balsamo, Joseph; Joseph de Notaris

(also **Giuseppe Gabriel Balsamo-Crivelli; Giuseppe de Notaris**).

Musci Mediolanensis collecti et editi. Fasc. I (only of III). – Milano, Ex Typographia Felicis Rusconi 1833. (202 x 145 mm). 20 exsiccated specimens of mosses glued onto 20 white paper mounts, each accompanied by a printed label in lower margin of the sheet. Loosely contained in publisher's printed ocre boards with ties. Covers spotted.



A fine copy of a scarce herbarium with only one copy found on OCLC in the Bibliothèque de l'Institut de France. Giuseppe Gabriel Balsamo-Crivelli (1800-1874), was an Italian botanist and professor of mineralogy and zoology at the University of Pavia since 1851. He was interested in various branches of natural history, and identified the fungus responsible for the white muscardine disease of silk-worms, the *Beauveria bassiana*. The contents are fresh and glued onto astonishingly bright white paper, the labels printed on a more yellowish stock with the Latin name and reference to the text by Balsamo and Notaris.

Cf. Pritzel 397 (wrong date) for the text-volume referred to on the labels the *Synopsis muscorum in agro Mediolanensi hucusque lectorum* printed in Milano, by Rusconi in 1833.



Prehn, Heinrich H.

Gräser-Herbarium. Rathlau bei Lütjenburg, Prehn (around 1843). (350 x 210 mm). 4 pages letter-press text, 53 plates with 74 mounted exsiccated specimens of various gramineous plants each with mounted and printed label. Publisher's printed boards with two ties. A beautiful copy.

The herbarium was compiled by the botanist Heinrich H. Prehn (1796–1881), owner of a nursery and seed shop in Rathlau in the northern part of Germany as a trade catalogue, showing all the plants available at his nursery. All of them described meticulously on the 4 preliminary pages including prices for most of them. No copy traced on KVK and OCLC. Not in Pritzel, Nissen and Stafleu-Cowan.



Leaves of Grass

Jeppe, C(arl) F(riedrich) W(ilhelm).

Herbarium vivum von funfzig der vorzüglichsten, so wie einiger schädlichen Futterkräuter und Gräser nebst deren reifen Saamen; mit Bemerkungen über Kennzeichen, Böden, Aussaat und Benutzung der Nützlichen und Vertilgung der Schädlichen, ... Rostock, gedruckt und Lytho. bei A. F. Achilles 1826. Folio (330 x 210 mm). Lithographed title-page, (8) pages letter-press text (list of subscribers and foreword), 50 plates with mounted and dried specimens of graminaceous plants accompanied by 50 leaves letter-press text. Publisher's illustrated boards. Covers and spine heavily rubbed, with loss to surface of spine-covering.



A remarkably well-preserved trade catalogue issued by the Rostock based nursery and seed shop of C. F. W. Jeppe (1792-1852) with samples of forage plants and grasses mounted on the blank leaves. The plates are with mounted exsiccated specimens of 50 useful and harmful graminaceous plants, the text to each specimen describes its characteristic feature, with instructions for sowing and utilization of the useful and advise for the extermination of the harmful species. According to the subscriber's list this catalogue had been issued in three variant editions totaling 187 copies. Probably not many more copies had been issued.

A box with 40 glasses with original seeds accompanying the most expensive version of this catalogue as described in the foreword of the book is only present in one copy at Schwerin Ducal Library.

The author was born in 1792 in Doberan and established himself as seed merchant in Rostock in 1818. He was a civil servant and economic counsellor to the Grand Duke of Mecklenburg-Schwerin.

Later he established a wool magazine or wool depot in Rostock, publishing a similar trade catalogue with samples for wool, called „Wollprobe“ or „Wollkarte“. „Die Jeppesche Wollprobensammlung oder Wollprobenkarte, bestehend aus 150 Wollproben in kleinen Glascylindern, nebst einer eignen Schrift und Beschreibung dazu.“ (1831; see Verzeichnis der zu der landwirtschaftlichen Sammlung der Kgl. Univ. Breslau...).

The lavishly decorated title page was lithographed by the “Lithographische Anstalt Achilles” in Rostock, the text was printed by the Hamburg based print shop of Georg Wilhelm Carstens & Comp. A scarce survivor with the exsiccata in excellent condition. Last plate with tiny hole in upper margin not affecting the plant.- Not in Pritzel and Stafleu-Cowan; Kayser VII/VIII, pp. 477. KVK: Rostock, Humboldt Univ. Berlin; Schwerin; St. Gallen, Groningen, Leiden; OCLC: Yale; Univ. of Chicago; New York Botanical (3rd. ed. of 1835 but lacking all plates).



Present for Chancellor Otto von Bismarck

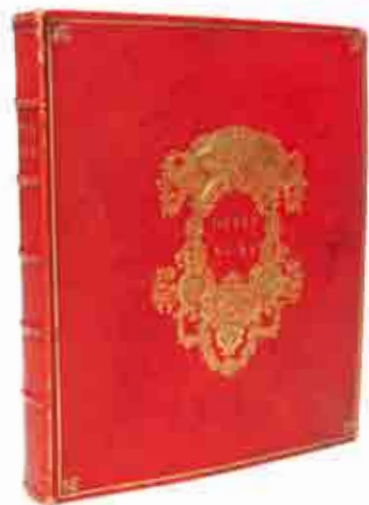
Keller, Heinrich.

Herbarium der für Land- und Forstwirtschaft wichtigsten Gräser. Darmstadt 1871. Folio (530 x 400 mm). 32 leaves. Chromolithographed title leaf with a small view of the business site, professionally **caligraphed dedication leaf for Bismarck in gold and body-colors by Louis Müller** with manuscript additions by Keller, dated April 1872, 30 lithographed plates with mounted specimens of dried grasses. Each plate with monochrome illustrations of the seed, the syncarpy and other parts of the plant, accompanied by lithographed captions to each specimen in French, German, and English. Contemporary red morocco with gilt embossed metal monogram „B” and crown (= Otto von Bismarck), two clasps, gilt edges.

Exceedingly rare printed herbarium on forages.

The author Heinrich Keller (1826–1890), was the owner of a huge drying kiln, one of the largest in Germany, and a nursery with worldwide business relations. Founded in Griesheim the company later moved its headquarter to Darmstadt- Bessungen. Keller was also a member of the lower house in the Grand Duchy of Hessen and was honored with the title of a councillor of commerce.

A very rare book, printed in only a small number and most of them personally inscribed and dedicated by Keller to dignitaries in politics and business. All exsiccates fresh and complete, with only minor foxing in a few places. A fine copy beautifully preserved with an important German provenance.- KVK: only Darmstadt (2 copies), FU Berlin; not in COPAC, not in Kew, OCLC: only New York Botanical



(Seaweed)

Ocean Gems. (Cover title). Album of pressed seaweed. No place and date. (England, ca 1850's). (205 x 164 mm). 62 specimens of dried seaweed glued onto white mounts, loosely inserted on grey paper sheets and protected by a tissue guard. Contemporary red morocco, covers richly gilt, spine with gilt title 'Ocean Gems'. All edges gilt. Covers slightly rubbed. Some of the seaweed specimens are arranged in geometrical patterns, but most are laid down naturally. Excellent condition.



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Herbarium der wichtigsten Gräser. Berlin, privately published ca 1910. Folio (510 x 390 mm). 42 exsiccated specimens of gramineous plants, each accompanied by letter-press labels most of them with a woodcut-illustration of the plant mounted onto 24 loose grey cardboard sheets numbered consecutively 1-20 with plates 3-13-14-19 numbered twice with variant plant specimens. Publisher's white cardboard box with hinged lid and mounted letter-press title-shield to outside of lid. Front paste-down with a large photographic composite illustration with exterior and interior views of the company's buildings in Berlin. Box soiled and rubbed, extremities worn.

Trade catalogue of a big wholesale seed company based in Berlin. The mounted labels with Latin classification and various commercially important informations about each plant. A few minor defects and tiny losses to exsiccata else a nice copy of a scarce trade catalogue produced in form of a herbarium which is quite uncommon at this relatively late date. - no copy in KVK, COPAC or OCLC.



(Landsborough, David). Treasures of the deep; or, specimens of Scottish sea-weeds. Natural order, algae. Glasgow, David Bryce 1847. Letterpress title, 12 grey cardboard mounts, rect and verso with 41 specimens of algae glued on white sheets, printed labels to each specimen showing Latin name and habitat. Publisher's ribbed red cloth boards with blind stamped frames, and gilt lettering and ornamentation to front board. All edges gilt. 4to (254 x 204 mm). Spine covering with small loss, spine-ends bumped. Extremities worn.



Diluvetia sanguinea, Lamin.
Island of Arran.



David Landsborough (1779-1854) was a Scottish clergyman and botanist. In addition to his clerical duties, and while keeping up his scholarship by reading some Latin, Greek, Hebrew, French, or Italian daily he began his botanical studies with flowering plants, afterwards proceeding in succession to algæ, lichens, fungi, and mosses. His discovery of a new alga, *Ectocarpus Landeburgii*, brought him into communication with William Henry Harvey, to whose 'Phycologia Britannica' he made many contributions; while this discovery of new marine animals, such as the species of *Æolis* and *Lepralia* that bear his name, introduced him to Dr. George Johnston of Berwick. Our copy with 9 full-page specimens, which is an unusual high number for this book. All specimens protected by tissue guards. Not in BM, Natural History Catalogue and Agassiz, Bibliographia Zoologiae et Geologiae. Cf. Stafleu-C. II, p. 744. Pritzel 5037. DNB XXXII, pp. 62-63. First edition. The specimens in fine condition. Front fly-leaf torn out, back fly-leaf missing lower portion, with bookbinder's ticket 'Bound by C. Frame, Glasgow'.



Venance Payot (1826-1902) was a naturalist, glaciologist, alpine mountain-guide, scholar, author, and two-time mayor of Chamonix, France. He published a wide range of early scientific literature relating to the mountain chain of the Mont Blanc and undertook some of the earliest continued measurements of the movement of glaciers within that mountain range. A remarkably well preserved survivor.



Payot, Venance.

Souvenir de Chamounix. Presse du botanique portative et de voyage. Invention du botaniste Payot. No place and date (Chamounix ca 1860). Oblong 4to (120 x 170 mm). A press composed of two wooden boards (each 120 x 170 mm), which could be pressed against each other with two leather fasteners. A number of loose sheets and folders of a special desiccation paper laid in between the two boards. Ten folders containing exsiccatae. A beautifully preserved portable press each board with a mounted and lithographed label with two variant titles within a border of rocks, minerals and plants. Labels spotted.



Ocean Flowers – De-Luxe Copy

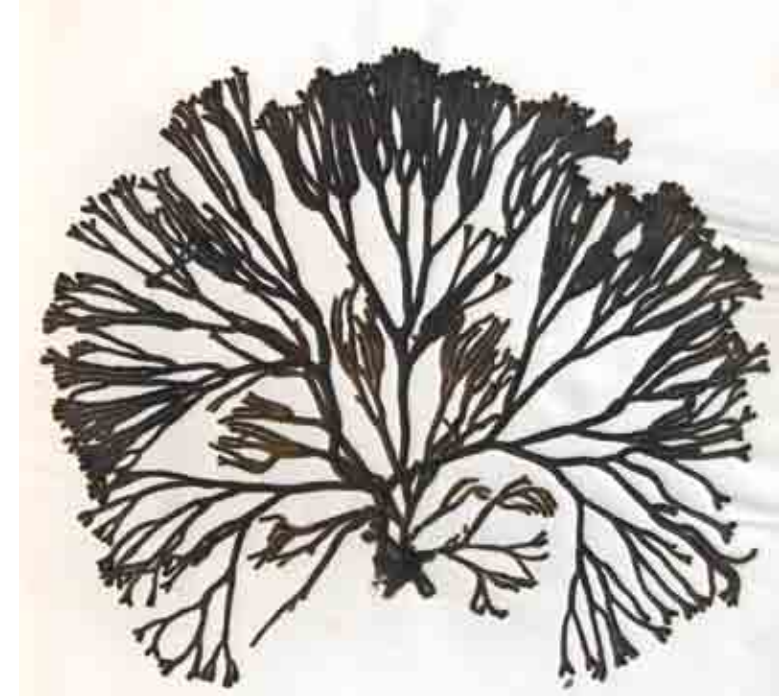
Cook, J(ames).

Beautiful seaweeds, illustrated by natural specimens. Also instructions for collecting and mounting marine algae, and a list of all the British species. Paisley: Published by J. & J. Cook, printers 1878 – (1880). Folio (390 x 280 mm). Front. with 3 different mounted seaweeds, title in red and black with small vignette with mounted specimen of seaweed within red frame, (2), (180) pages, text within typographical frame, 40 plates with mounted specimens of seaweeds, with printed labels in lower margin. Publisher's red morocco, spine with raised bands with gilt ornamentation. Paste-downs with double gilt ruled lines to turn-ins. All edges gilt. Floral endpapers. Extremities rubbed.



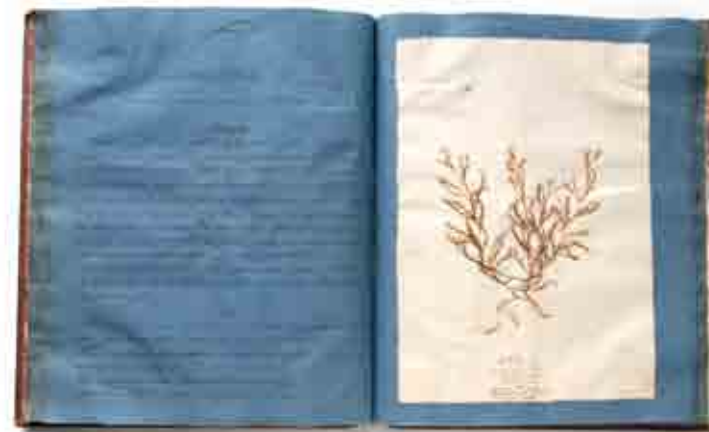
Extremely scarce and a Deluxe copy, privately printed in a small edition of approximately 30 copies.

Collecting seaweed can be traced back to at least the 17th century with the pressings found in Hans Sloane's Herbarium. The pastime became increasingly popular during the Victorian Era, where it played to the burgeoning interest in natural history and collection in general. It was especially fashionable with young women, as it allowed a greater level of personal freedom. Indeed it was so in-style that, as a young girl, Queen Victoria created her own seaweed album. The materials needed for the hobby became readily available at seaside shops. These activities also afforded women the opportunity to display their understanding and appreciation of the natural world. Not in Stafleu- Cowan; Nissen BBI; Pritzel; Collection Arpad Plesch; British Museum, Natural History-Catalogue.



From the forward: "As stated in the Preface, this Book was many years in preparation. At Christmas 1877, fifty copies of a small-sized volume (280 mm), with 35 illustrations in each, requiring in all seventeen hundred and fifty-five specimens, were published. Of copies on the size of page chosen for this volume, it will not be possible to issue more than a very limited number. **For the few now prepared, the illustrations, forty in number, have been specially selected for their luxuriance of development and excellence of condition**". With contemporary manuscript annotation in white margin 'only 30 copies'. A fine copy of a scarce book.

OCLC : only three copies at UCLA; National Library of Scotland and NHM, London.



Sample-Book of an Artist and Colorist

Fortuyn, J.

Plantae marinae. Manuscript on paper. La Haye 1767. Folio (340 x 280 mm). With 49 mounted specimens of various zoophytes and marine plants on white sheets of paper pinned to 49 blue mounts with a needle. Each specimen with manuscript captions, 15 specimens with Latin manuscript descriptions on opposite pages, first blue leaf with a manuscript Latin index of all specimens. Cont. mottled calf, gilt title *Plantae marinae* 1767 on flat spine, framed by gilt border. Covers framed by gilt floral borders. Marbled endpapers. Covers rubbed, spine-ends slightly damaged, extremities worn.



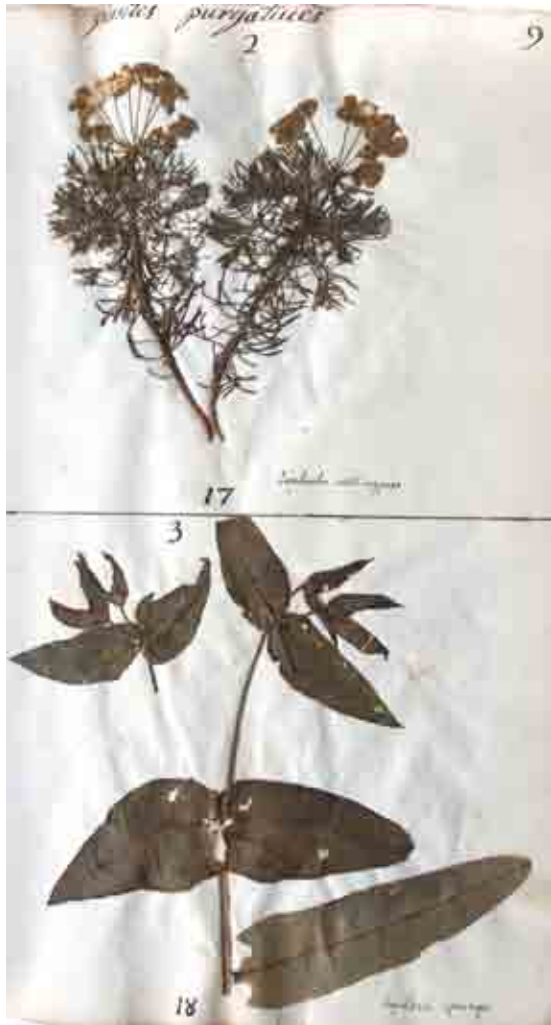
An early herbarium with specimens of dried and pressed seaweeds, coralines and corals. These early algae collections are not only important for nomenclatural and taxonomic research but also provide a historical insight into the marine flora of the past.

Provenance: Manuscript inked inscription on front fly-leaf by J. Fortuyn "Present pour mon ami le docteur Locher de J. Fortuyn, La Haye 1767" and in another hand "E dono viduae B. D. Locher posside Dr. Hirzel fil. 1788" and in a third hand "Zoophytes in haec(e) volumine contentes ascripti descriptiones Pallasii ex ejus Elench. Zoophytorum 1766".

All specimens with mounted manuscript tickets with captions in Latin referring to name, habitat and reference to Peter Simon Pallas' *Elenchus zoophytorum sistens generum adumbrationes generales et specierum cognitarum succinctas descriptiones* ... Hagae-Comitum 1766, the first major scientific contribution to describe these marine plants. Our album contains specimens from all over the world, mentioned are Indian Ocean,

Mediterranean Sea, Irish Sea and English Channel. Plate 42 with a cont. pencil drawing of a polyp à panache and another drawing. A fine, early herbarium with original specimens to illustrate Pallas' book, which was originally published without any illustrations. Only the German translation by Friedrich Wilkens published 21 years later in 3 volumes 1787–1798 was illustrated with 10 plates.

It seems plausible that the compiler of this album was the scientifically educated and skillful colourist J. Fortuyn, who colored copies of Albertus Seba's (1665–1736) *Locupletissimi Rerum Naturalium Thesauri* (Amsterdam, 1734–1765), which contains the illustrations of his collection of specimens of exotic animals and plants that sailors for the Dutch East India trading company would bring home. Seba was an Amsterdam apothecary with the avocation of a naturalist, and this publication represents his second such collection. The result is an extraordinarily beautiful 4 volume set with 446 engravings and accompanying descriptive text in both Latin and Dutch.



Drugs

Pharmaceutical Herbarium / France.

Les plantes d'usage suivant l'ordre de leurs vertus (drop-title). French manuscript on paper. No place, no date (France ca 1750). 2 ll., 229 numbered leaves in a contemporary hand (recte 230 – leaf 79 numb. twice) with around 500 exsiccated plant specimens mounted in groups according to their medical efficacy and pharmacological action. Cont. calf, gilt spine and gilt label 'Plantes naturelles'. Folio (365 x 235 mm). Spine-ends restored.



A nicely preserved herbarium compiled probably by a pharmacist. The plants are grouped according to their pharmacological effect. Divided in two main chapters with many subdivisions. I. Première partie. Plantes emacuanes. 1. Première classe – plantes purgatives 2. Seconde classe – plantes bechiques ou pectorales. 3. Troisième classe – plantes errhines ou ternutatoires et saluantes. 4. Quatrième classe – plantes histeriques. 5. Cinquième classe – plantes aperitives. 6. Sixième classe – plantes diaphoretiques et sudorifiques. 7. Septième classe – plantes alesciteres et cordiales. II. Seconde partie. A.) Première section. Plantes alterantes du premier ordre. 1. Première classe – plantes cephaliques. 2. Seconde classe – plantes opthalmiques. 3.

Troisième classe – plantes stomatiques. 4. Quatrième classe – plantes febrifuges. 5. Cinquième classe – plantes hepatices. 6. Sixième classe – plantes carminatives (?). 7. Septième classe – plantes antiscorbutiques. B. Seconde section. Plantes alterantes du seconde ordre. Première classe – plantes vulneraires. 1. Chapitre premier – vulneraires astringentes. 2. Chapitre second – plantes vulneraires detersives. 3. Chapitre troisième – plantes vulneraires aperitives. B.) Seconde classe – plantes emollientes. With the usual traces of usage, a few specimens loose, broken or partly damaged, a few leaves with traces of worming.



Saurwein, Georg Philipp.

Herbarium Vivum oder lebendiges Kräuter-Buch, worinnen die vornehmsten 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 of 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.





Noerdlinger, Hermann.

Collection de 60 sections transversales de bois des essences forestières les plus importantes à l'usage des élèves de l'école Forestière de Nancy. Destinée à accompagner la description des bois des essences forestières les plus importantes par M. Auguste Mathieu. ... Nancy, N. Grosjean (1862). 8vo (150 x 118 mm). (4), 4 pages, 60 oval cross-cut **wooden samples** of various species of tree window-mounted to 60 sheets, each sample with printed label on back of sheet. One sheet with stamp showing a price medal of the world's fairs 1851 & 1862 in London. Loosely contained in publisher's box with red morocco spine, richly gilt. Contained in contemporary slip-case. Slightly rubbed.



A fine example of this very fragile piece. 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 1856-1888. He received several awards for his achievements, namely at the 1851 and 1862 London exhibitions. Nördlinger was awarded a professorship at the University of Tübingen in 1881. The present work is essentially a reissue of the wood specimens in: *Fünfzig Querschnitte der in Deutschland wachsenden hauptsächlichsten Bau-, Werk- und Brennholzer* (1858) now with a French text. A rare mid-nineteenth century work containing **60 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 color, structure, etc. Each sample is mounted within an oval window, and features a circular label bearing the name.- Cf. Pritzel 6734.

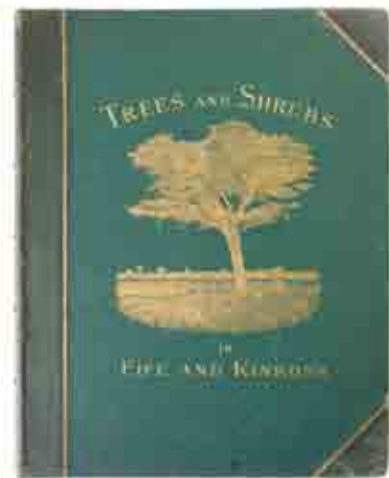


Phillips, C. J.

The new forest handbook: Historical and descriptive. With a new map and itinerary. Illustrated with original photographs by J. G. Short. Lyndhurst, J. G. Short (1876). Small 4to (216 x 168 mm). Folded lithogr. map, 106, (2) pages, 10 original mounted photographs within printed frame (albumn – 102 x 158 mm), manuscript captions. Original green cloth, richly gilt. All edges gilt. Fine, bright and fresh copy.



First edition with the photographs. The first edition of book published one year earlier didn't contain photographs. Author's signed presentation copy to R. N. Worth.



Photographs of Magnificent Trees

Jeffrey, John and Charles Howie.

The trees and shrubs of Fife and Kinross. Printed for private circulation by Reid & Son, Timber Bush, Leith 1879. Folio (438 x 345 mm). VIII, 92 pages, with 29 plates with mounted photographs (woodbury types) by Andrew Young (ca 238 x 188 mm), each with printed captions. Publisher's green half morocco, gilt title on spine. Front cover with large gilt vignette. Extremities slightly worn. Spine rubbed. A fine copy.



First and only edition. A large, beautiful, and little-known photography book, privately printed, with 29 splendid images of trees made by the photographer Andrew Young of Burntisland, and printed according to the Woodbury process of Lock & Whitfield of London.

One of 100 copies of this privately published arboricultural study. The photographs of the magnificent trees are, quite simply, very beautiful, the trees mostly standing alone; the Woodburytype prints are in their characteristic chocolate brown color. In the obituary notice of John Jeffrey, Charles Howie noted "no expense was spared in photographing specimens, the plates being forwarded to London to undergo the Woodbury process. There were only 100 copies printed of this labour of love; many were given away to friends, and the rest were readily disposed of."

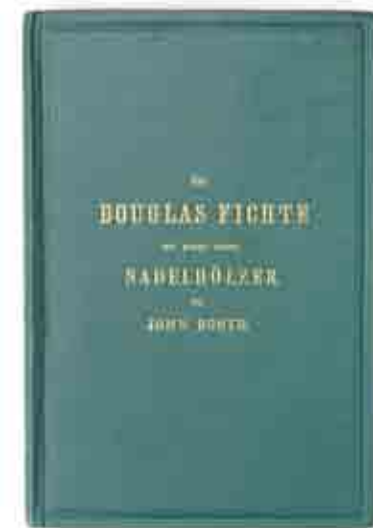
"The following pages are the result of numerous wanderings through the counties of Fife and Kinross during the summers of 1875-6-7-8. The localities visited, and the many fine specimens of Trees and Shrubs which came under our notice, afforded us both pleasure and instruction, and in submitting our observations for perusal, our chief object will be fulfilled if we can interest the Reader in the subject of Arboriculture, or contribute a little to the information and enjoyment of any lover of nature." (Preface). "The List of Places Visited" provides details on the houses and their owners, with the years visited.

KVK: no copy; Outside the UK quite rare; OCLC: Harvard, Princeton, Ottawa, Univ. Arizona, California State.

Afforestation in Germany

Booth, John Cornelius.

Die Douglas-Fichte und einige andere Nadelhölzer, namentlich aus dem nordwestlichen Amerika, in Bezug auf ihren forstlichen Anbau in Deutschland. Mit acht Photographien und einer Karte vom nordwestlichen Amerika. Berlin, Springer 1877. 8°. (240 x 160 mm). VI (2), 92 pages, 8 original photographs mounted to white cardboards with printed captions, albumen ca 168 x 118 mm and 1 large folded lithogr. map "Westliches Nordamerika, Berlin bei Dietrich Reimer" (size: 460 x 400 mm). Publisher's green cloth, gilt title to spine and front cover. All edges uncut. A nice copy.

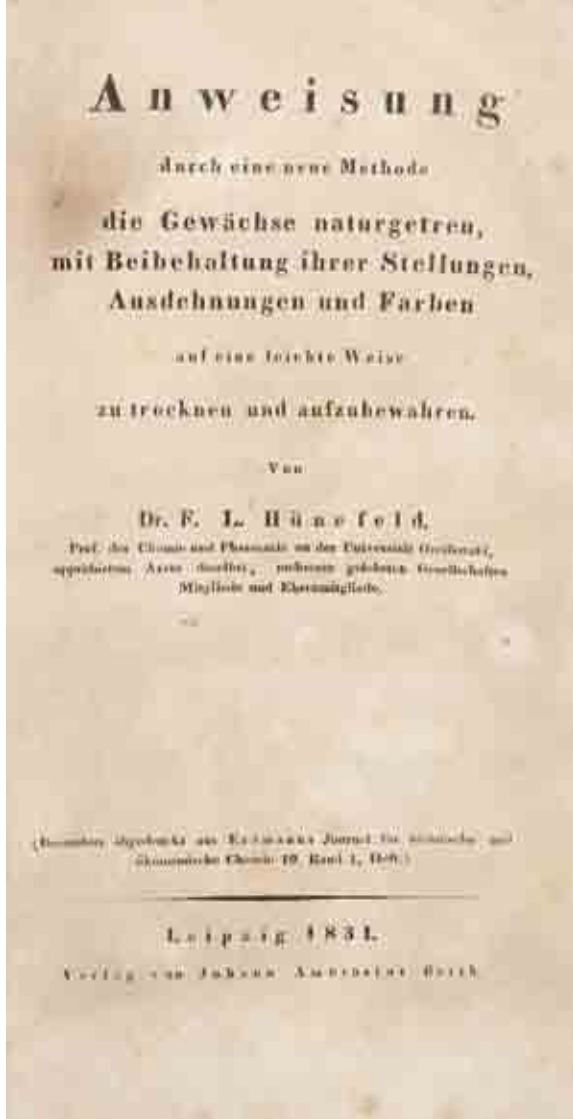


First and only edition of this monograph by John Booth (1836-1909), owner of a big nursery company near Hamburg, who is renowned for introducing the Douglas fir as one of the most important species of tree for reforestation projects in Germany. 6 photographs showing remarkable exemplars of firs at his nursery near Hamburg, 2 are after paintings.

He cultivated forest trees for large-scale cultivations, and especially in Friedrichsruh for the German Chancellor Bismarck. It is thanks to his connection to Bismarck that forestry management took up the afforestation with exotics from tree nurseries on a large scale.

From 1869, Booth was also a gardener adviser to Johann Anton Wilhelm von Carstenn, the founder of the Villenkolonie Lichterfelde-West and one of the founders of the Villenkolonie Grunewald. In 1864, Booth bought 26 hectares of land in Berlin-Charlottenburg in the area between Lietzenburger, Ranke and Hardenberg Straße, in order to run a tree school. Booth played an important role in the founding of the Kurfürstendamm Society. In 1882 he succeeded in finding a consortium under the leadership of Deutsche Bank for the financing of the Kurfürstendamm expansion. - Not in Heidtmann, Bibliography of German-Language Photographic Publications 1839-1984. Mantel I, 260. KVK: COPAC: Oxford; OCLC: at least 5 copies (Lloyd Library, SUNY, ...)





How to prepare a Herbarium

Hünefeld, Friedrich Ludwig.

Anweisung, durch eine neue Methode, die Gewächse naturgetreu, mit Beibehaltung ihrer Stellungen, Ausdehnung und Farben auf eine leichte Weise zu trocknen und aufzubewahren.- Leipzig: Verlag von Johann Ambrosius Barth, 1831. 8. (8), 33 pp., (1, blank) Original printed wrappers, stamped, foxed, little used, inside little browned, uncut copy. Overall fine.

Very rare pamphlet (separate printing) on a new method to store plants within a herbarium; also published in Erdmanns Journal techn. & ökonom. Chemie. vol.10.

Friedrich Ludwig Hünefeld (1799-1882) is known today as the writer of the first german textbook on physiological chemistry. He made in Breslau in 1822 his dissertation and became first lecturer, then extraordinary professor for chemistry at Greifswald University in 1826. In 1827 he travelled to Stockholm to work one year with Jöns Jakob Berzelius to learn his methods. In 1833 he became ordinary professor for chemistry in Greifswald and was responsible for the mineral collection there. In 1844 he became director (Rektor) of the University.- Pagel, 785, not in Neville Historical Library; COPAC: NHM London; OCLC: no copy.



Heider, Georg.

(A collection of wooden specimens of various species of trees). Fürth i. B(ayern), Firma Georg Heider no date (around 1900). 4to (280 x 170 mm). 12 numbered plates with altogether 120 mounted original wood samples (each ca 32 x 58 mm). Loosely contained in cont. cloth slip-case. Slip-case lightly rubbed.

A trade sample box of a wholesale timber business based in Fürth in Bavaria. A nice collection of original wooden samples of indigenous and exotic species of tree in near mint condition.



Lange, Johann.

Herbarium for den Landoeconomske Botanik, udgivet af Joh. Lange. Hæfte 1-9. (No. 1-170). 9 instalments in 3 volumes (= complete). Kjøbenhavn, Bianco Luno, 1845-47. (2) pages title, (4) pages index, (2) pages list of abbreviations, 170 plates with 170 mounted exsiccatae. Each plant with a description on foot of page. The first 20 plates with manuscript captions by Lange himself, plates 21-170 with printed captions. Loosely contained in publisher's boards with printed label to front cover, cloth spine. Folio. (350 x 230 mm). Covers spotted and dust-soiled, spines damaged. Extremities worn.

First and only edition. Johann Lange's herbarium is extremely scarce, probably issued in only a few copies. We can trace only 2 copies on KVK both in Danish libraries. Not in Stafleu-Cowan, Pritzel and Nissen ZBI. Not in BM, Natural History Catalogue. The exsiccatae are very well preserved, with only tiny pieces broken at a few of them.



A Printed Herbarium

Ortloff, Friedrich.

Die Stamtblätter von Sphagnum, microphotographisch nach der Natur aufgenommen und herausgegeben von Dr. Fr. Ortloff in Coburg in 66 Lichtdruckbildern.- Coburg, im Selbstverlag des Herausgebers, 1891. 8° (170 x 125 mm) 8 pp. text + 66 loosely inserted paper boards (155 x 110 mm) with photographic image and mounted label. The label describes latin name of specimen and location. In original folder with gilt printed cover label.



Very rare complete set of this self printed and only in small number distributed atlas on peat moss by the german bryologist from Coburg, Friedrich Ortloff (born ? but before 1880), who already died in 1896.

Sphagnum is a genus of approximately 380 accepted species of mosses, commonly known as peat moss. Accumulations of Sphagnum can store water, since both living and dead plants can hold large quantities of water inside their cells; plants may hold 16-26 times as much water as their dry weight, depending on the species. The empty cells help retain water in drier conditions. Hence, as sphagnum moss grows, it can slowly spread into drier conditions, forming larger mires, both raised bogs and blanket bogs. Peat moss can be distinguished from other moss species by its unique branch clusters. The plant and stem color, the shape of the branch and stem leaves, and the shape of the green cells are all characteristics used to identify peat moss to species. Sphagnum taxonomy has been very contentious since

the early 1900s; most species require microscopic dissection to be identified.

Gardeners often mix dried sphagnum with soil to improve the water-holding capacity of soil. Sphagnum has antiseptic properties and can hold up to twenty times its weight in water, much more than cotton. Sphagnum was used as a bandage for soldiers wounded in the Russo - Japanese War (1904-05) and World War I. By using sphagnum for bandages, cotton could be saved for making gun powder.- Stafleu and Cowan, Taxonomic Literature 7.118; Frahm, Lexikon deutscher Bryologen 393.

KVK: only Halle/Saale; COPAC: Oxford, NHM London; OCLC: only Harvard Botany, New York Botanical Garden, Philadelphia Academy.





Art Brut with Nature-Printed Leaves

Lucas, Richard Cockle.

Nature printing in many and diverse ways by R. C. Lucas, Sculptor. Natus 1800. Fecit 1878. (Manuscript inked title on front paste-down). An album with mounted original illustrations in various techniques – 35 nature prints – various sizes, 15 ca 340 x 235 mm, others smaller, 31 etchings; 10 original drawings. 92 numb. pages. Contemporary velvet binding. Folio (415 x 295 mm). Binding rubbed. Paste-downs soiled.

Richard Cockle Lucas (1800–1883) was a noted Victorian sculptor, illustrator and painter. He was at the same time an innovative amateur in photography producing an astonishing modernist series of photographs showing himself in a variety of theatrical and expressive poses, and in creating a variety of nature prints, intentionally seen as works of art and not only as mere means of reproducing tissues for botanical science. This makes him one of a kind of these few English eccentrics “possessed of an expressive impulse and (...) then externalize that impulse in an unmonitored way which defies conventional art-historical contextualization” (Roger Cardinal in: *Outsider Art* 1972). In his 1947 manifesto, French artist and curator Jean Dubuffet coined the term art brut as follows: „We understand by this term works produced by persons unscathed by artistic culture, where mimicry plays little or no part (contrary to the activities of intellectuals). These artists derive everything ... from their own depths, and not from the conventions of classical or fashionable art.“ Dubuffet and Cardinal were writing primarily about extremely marginalized European artists: psychotics, mediums, and eccentrics. This has caused the common misconception that *Outsider Art* is essentially pathological, when in fact the central characteristic shared by Outsiders is simply their lack of conditioning by art history or

art world trends. This original album, assembled by Lucas in the 1870's for his grandson Albert Richard Henry Lucas (born in 1870) comprises a large number of Lucas' colour nature prints, hand-coloured examples of his engravings, a photograph and original drawings. “His technique is at first sight fairly simple and unsophisticated, but Lucas's skill in composition helped him produce prints which were visually very effective. ... Lucas approached nature printing from the viewpoint of an artist, not a botanist, and appears to have inked leaves using a range of oil colours which he thought would best represent the hues of the originals, and then making further painterly adjustments to the shading and colouring on the resulting prints. Most published descriptions of Lucas's work are rather condescending, suggesting that he was only an amateur whose work was well below that of Henry Bradbury in quality, but his prints had a very different purpose” (Roderick Cave in *Impressions of Nature; A History of Nature Printing* p. 126). The British Museum holds a volume including photographs, etchings and original pen and ink sketches by Lucas but with only a dozen of his nature prints. Apart from that album, material by Lucas is of considerable scarcity in the market. A further album with photographs by Lucas and a few nature prints is at Denison University, Ohio.



14 Models of Mushrooms

Büchner, Eduard Wilhelm Gottlieb.

Schwammkunde: Erste (I. bis 6.) Gruppe von zehn der essbarsten Schwämme, in zwanzig nach der Natur entworfenen und colorirten Modellen nebst Beschreibung. Zweite Gruppe von zehn der giftigsten Schwämme, in zwölf nach der Natur entworfenen und colorirten plastischen Nachbildungen ... 6 parts. (= all publ.).- Berlin, Th. Grieben, 1856 - 1858. 8° (180 x 115 mm) IV, 16 pp.; 22 pp.; VI, 18 pp.; 20 pp.; 16 pp.; VI, 6, 4, 8 pp. Backstrip, ink notation on title, browned, else fine.



A group of **fourteen life-size models** of fungi or mushroom most probably with original advertising text by C. Kirsch and Eduard Büchner. In the text, each 16 to 22 pages, the author describes 32 mushrooms that one can eat and 32 poisonous mushrooms. The text comes with the models of which 14 have survived. The taxonomic names in the text are changed in pencils by a later owner, as well the models have a new attached label at the bottom in czech and german with newer taxonomic names than original distributed. With fungi, there are problems of transportation and preservation. Many fungi are difficult to preserve, at least in a condition that is truly satisfactory for taxonomic study, and some modern methods including free-zing were, of course, long not available.

William Withering in 1792 had proposed methods for storing them in solutions with „rectified spirit of wine“, one involving lead acetate, another copper sulphate, but they were not generally adopted or satisfactory. Drying was the best method for several species. James Sowerby (1757-1822) was one of the first to make life-size models of many types of fungi; a laborious and lengthy task that had not been done to the same extent before. The models are not just simple ones of well-known and relatively robust species; they are of a variety of forms, sometimes in groups, placed within or on their growing medium whether soil, dried leaf litter or tree bark, and showing the detail

of their structure such as the grills, pores and ring. Some even show the mushroom in the process of bursting from its universal veil. He labored for almost twenty years (1796–1815) to produce nearly 200 models. The British Museum purchased most fungi models of Sowerby from his son, James De Carle in 1844. 1898 they were displayed at the Natural History Museum in South Kensington. Only about thirty survived bomb damage to their gallery during the second World War. Some of these were renovated in the mid-1990's. The models were made from wire, cane, sheet iron, zinc, lead, and Coade's artificial stone as well as pipeclay. A series of detailed models in terracotta were made by Francesco Valenti Serini (1795–1862) to aide in the study of local fungi and to understand in greater detail the differences between different species and how they appear in nature. In France Dr. Louis Thomas Jerome Auzoux (1797–1880) also produced various mushroom models (around 1880). Models in wax were available but were very expensive. In contrast, papier mache was comparatively inexpensive, stable and to be easily moulded. Noting the techniques of Parisian doll and puppet makers, Auzoux developed a paper paste which allowed papiermache models to harden as a solid, supple, light and durable object. Auzoux established a shop and a small factory in the 1830's and produced over the next century about 600 models in medicine, zoology and botany. The shop closed in the 1990's.- Vollbracht 293; Stafleu 23.565



Present:

Cortinarius armillatus, commonly known as the red-banded cortinarius, is a late summer and autumn (as late as in October) fungus usually found in moist coniferous forests, especially spruced ones. The species grows rarely in North America, but is common in Europe. Elias Magnus Fries described the species in 1838.

Phallus duplicatus or *impudicus* (Heft VI, no. 8 and Heft II, pp. 31) (netted stinkhorn or wood witch) is a species of fungus in the stinkhorn family. The species was first described in 1811 by American botanist Louis Bosc.

Rubroboletus satanas, commonly known as the Satan's bolete is a basidiomycete fungus of the bolete family. Long known as *Boletus satanas*, the Satan's bolete was described by German mycologist Harald Othmar Lenz in 1831, who gave it its sinister name, σατανᾶς *satanas*, after he felt ill from its „emanations“ while describing it. Found on chalky soil in mixed woodlands in the southern, warmer regions of Europe, it is generally regarded as a poisonous mushroom. (Heft IV, pp. 20)

Leucocoprinus birnbaumii is a species of gilled mushroom in the family Agaricaceae. The fruit bodies are poisonous, if consumed. The species was first published as *Agaricus luteus* by the english mycologist James Bolton who described and illustrated it from a hothouse near Halifax in 1785. Unfortunately, the name *A. luteus* had already been published for a different fungus, making Bolton's *A. luteus* illegitimate. Nonetheless, many popular North American books continued to use the name *Lepiota lutea* until the 1980s. In 1839 Czech mycologist August Corda described the same species from Prague where it was found growing in a greenhouse by a garden inspector named Birnbaum.

Morchella, the true morels, is a genus of edible sac fungi closely related to anatomically simpler cup fungi in the order Pezizales. Morels are prized by gourmet cooks, particularly in french cuisine. Typified by *Morchella esculenta* in 1794, the genus has been the source of considerable taxonomical controversy throughout the years. *Morchella* was typified by Christiaan Hendrik Persoon in 1794, with *Morchella esculenta* designated as the type species for the genus. Among early pioneers who took an interest in the genus, were mycologists Julius Vincenz von Krombholz and Émile Boudier, who, in 1834 and 1897 respectively, published several species and varieties, accompanied by meticulously illustrated iconographic plates. (Heft III, pp. 8)

The **genus Cantharellus** is large and has a complex taxonomic history. Index Fungorum lists over 500 scientific names that have been applied to the genus, although the number of currently valid names is less than 100. (Heft I, pp. 10 or Heft IV, pp. 11)

Caloscypha is a fungal genus in the family Caloscyphaceae. A monotypic genus, it contains the single species *Caloscypha fulgens*, commonly known as the spring orange peel fungus, the golden cup, or the dazzling cup. This species was first described by Christian Hendrik Persoon in 1822 as *Peziza fulgens*, and has been grouped in several different genera since its original description.

Sarcoscypha coccinea, commonly known as the scarlet elf cup, scarlet elf cap, or the scarlet cup, is a species of fungus in the family Sarcoscyphaceae. The fungus, widely distributed in the Northern Hemisphere, has been found in Africa, Asia, Europe, North and South America, and Australia. The type species has been known by many names since its first appearance in the scientific literature in 1772. The species was originally named *Helvella coccinea* by the Italian naturalist Giovanni Antonio Scopoli in 1772. Other early names include *Peziza coccinea* (Jacquin, 1774) and *Peziza dichroa* (Holmskjord, 1799).

Endoptychum agaricoides

Agaricus subperonatus

Helvella lacunosa, known as the slate grey saddle or fluted black elfin saddle in North America, simply as the elfin saddle in Britain, is an ascomycete fungus of the family Helvellaceae. It is probably the most common species in the genus *Helvella*. It is found in Eastern North America and in Europe. The fungus was originally described by the naturalist Adam Afzelius in 1783. Its specific epithet is the latin adjective *lacunosa* meaning „with holes“. (Heft III, pp. 9)

Pluteus petasatus

Porphyrellus porphyrosporus, commonly known as the dusky bolete, is a rare fungus belonging to the family Boletaceae. With its purple-brown cap and stem, *Porphyrellus porphyrosporus* is not easy to spot, despite its large size.

Xylaria polymorpha, commonly known as dead man's fingers, is a saprobic fungus. It is a common inhabitant of forest and woodland areas, usually growing from the bases of rotting or injured tree stumps and decaying wood.



(unknown photographer)

54 unsigned photographs on photo-paper (size: 175 x 130 mm) by an unidentified photographer of German wild forest & meadow plants arranged aesthetically in style of an herbarium and in style of Karl Blossfeldt. They were probably made in Germany in the early 1950's for a book production. In modern cloth box.



De-Luxe Copy

Boulos Méo, (Lévy).

Flowers of the Holy Land carefully arranged by Boulos Méo Jerusalem. Jerusalem, Boulos Méo (ca 1880). Oblong folio (470 x 350). Letterpress title, 21 cardboard leaves with with visually pleasing and large arrangements (ca 400 x 300 mm) of dried specimens of flowers from various places in the Holy Land. Each plate with printed caption detailing the places where these flowers had been collected. Publisher's brown half calf over wooden boards, made from cedarwood. Front board titled Jerusalem in Hebrew and English. All edges gilt. Spine-ends damaged.



The scarce & expensive folio edition; there are also octavo and quarto editions with reduced content. The flowers are charmingly arranged in mostly geometrical ways forming vases, arcs and friezes.

In the 19th century, tourists who traveled through the Holy Land may have picked up scrapbooks of pressed flowers as souvenirs. These souvenir albums were also exported to the US, for people who couldn't make the pilgrimage to Israel. Its contents reflect the romantic view of nature and science in the era – like Victorian Seaweed Scrapbooks or other aesthetically arranged herbaria. Flowers of the Holy Land has descriptions of the supposed provenance of its specimens in English, French, and German, but no actual names of the flora. Some of these albums contained extracts of poetry and scripture about the providence of God, sort of in the natural theology vein. They weren't produced for rigorous scientists, more for natural history amateurs – who didn't want to labor collecting their own specimens and who wanted something pretty for their Victorian parlors. Flowers also represented their own language in the Victorian era, with symbolic meanings attributed to different blooms, so these albums may have had another layer of meaning beyond their tactile connection to a sacred place: like blooms from Mount Moriah arranged in a bouquet, a branch from the Mount of Olives, papery yellow petals from Gethsemane, red bursts from Mount Scopus, and botanicals from Mount Carmel layered over a cross. A nice copy.



Hoefer, Manuela.

Plant photograms. 2013. 5 unique, selenium toned gelatin silver prints (photograms). Each circa 40,5 x 30,3 cm. Each signed and dated by the photographer in pencil on the verso. A few corners slightly bumped, a few small nicks in edges, one with light crease in corner, otherwise in excellent condition.

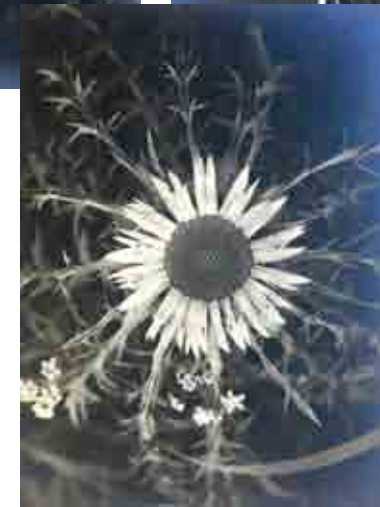


Manuela Hoefer (*1965) studied photography at the College of Film, Television and Photography, FAMU in Prague. Her main interest is analog photography and photograms. At the same time, she organizes exhibitions for photographers in London and Berlin and opened a photo gallery in London. She continues to print classic, high-quality barite prints herself in a black-and-white lab. She is working with numerous private and public collections and have been shown throughout Europe in individual and group exhibitions. Manuela Hoefer works with chemistry, light-sensitive paper and controlled light to create experimental works of art.

Plant Studies inspired by Blossfeldt

Dobe, Paul.

Pflanzenstudien. 6 mounted and titled original photographs of plants by Paul Dobe: „zottige Klapper“ (465), „G(?)nde Flockenblume“ (521), „Kohldistel“ (543), „Akelei“ (468), „Letterdistel“ (546), „Wiesenbocksbart“ (455) (each 125 x 95 mm to 170 x 130 mm)



Plant studies after Blossfeldt between art school and Bauhaus.

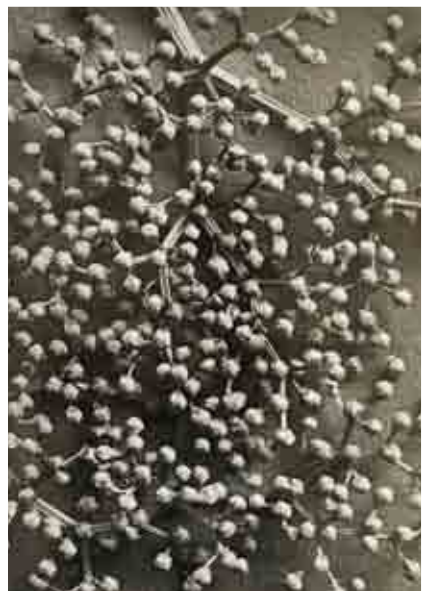
Paul Dobe (1880-1965) was an art-deco painter, especially known as a drawer of plants.

Trained in Magdeburg as a mechanic and technical draftsman, Dobe came in 1903 to Berlin to study at the Royal Museum of Applied Arts (now University of the Arts). There in 1899 Karl Blossfeldt had started teaching and lecturing about his ideas of „natural form studies“ and it is quite possible that Dobe attended these lectures. However, Paul Dobe left Berlin to deepen his studies in Munich at the private school of Wilhelm Siegfried Kurt von Debschitz. Under the influence of the sculptor Hermann Obrist, one of the founders of the school, Dobe discovered there the use of microscopy to study „small flower“. Pencil drawings, sketches and silhouettes were his tools for the representation of plant forms.

In 1929 he published in the series: The Blue Books his publication: Wild Flowers of the German flora, illustrated with photographs by him. The publisher Robert Langewiesche was a longtime friend of Paul Dobe.

1919/1920 Paul Dobe lectured at the newly founded Bauhaus in Weimar, with a lecture on: “Nature as a source of art with special reference to plants.”

Lit.: Anne Feuchter-Schawelka: „Auf der Suche nach der reinen Form. Annäherung an Paul Dobe“, in: Die Sprache der Pflanzen. Klassiker der Pflanzenfotografie im frühen 20. Jahrhundert, Hrsg. Rainer Stamm und Kai Uwe Schierz für die Kunsthalle Erfurt, Erfurt 2000.



Blossfeldt, Karl.

15 photographs (180 x 130 mm) on photographic paper (20th cent.) from original glass negative in a privately made cloth clamshell box. Later printings, all stamped at back-side by an institution. Fresh

Strikingly modern and inherently beautiful, Karl Blossfeldt's (1865–1932) photographs of plants, flowers and seed heads are as appealing today, as they were when they were first introduced to the public in his two landmark books *Urformen der Kunst*, (*Archetypal Forms of Art*), 1929 and *Wundergarten der Natur*, (*The Wondergarden of Nature*), 1932.

From 1898–1932, Blossfeldt taught sculpture based on natural plant forms at the Royal School of the Museum of Decorative Arts (now the Hochschule für Bildende Künste) in Berlin. In his lifetime Blossfeldt's work gained praise and support from critics such as Walter Benjamin, artists of the *Neue Sachlichkeit* (*New Realism*) and the *Paris Surrealists*. The words of Walter Benjamin repositioned the artist in modern art and photography and prior to publishing his photographic book in 1926, Blossfeldt was sent an invitation to exhibit his work at the Karl Nierendorf's gallery.

The use of botanical specimens as photo-

graphic subject matter became popular in the early and mid-nineteenth century at the inception of the photographic medium, as is evident in the calotypes of Henry Fox-Talbot and the cyanotype studies of Anna Atkins. The further use of these photographic subjects as models for translation into other art mediums was practiced by Blossfeldt as well as others before him, such as the draftsman Adolphe Braun, who translated floral arrangements into award-winning textile designs.

What made Blossfeldt's work unique was his extreme technical mastery of photography. He specialized in macrophotography to enlarge his plant specimens and even designed a camera for this purpose. As a result, everyday garden flowers are presented in such a way that their rhythmic forms are emphasized to the extreme and the plants take on new and exotic characteristics. (Michael Hoppen)



Nature-printed Collector's Seed Catalogue

Memmert, Johann Friedrich

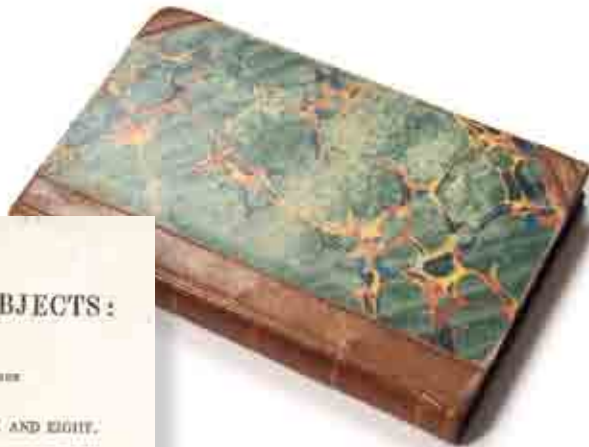
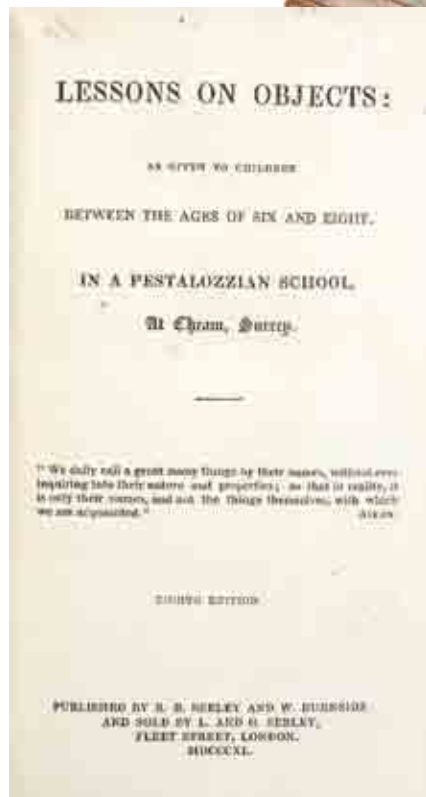
Kurze Beschreibung von 150 in- und ausländischen ökonomischen Sämereyen nebst 50 nach dem Leben abgedruckten und illuminirten Abbildungen der Aehren, Pflanzen oder Blätter davon. Als ein Commentar zur Erläuterung des Samen-Demonstrir-Cabinettes und als practischer Beytrag zur ökonomischen Botanik von Teutschland. (Schwabach, printed for the author) 1802. Small Quarto (222 x 186 mm) (20) pp. and 10 coloured nature printed plates, showing 50 leaves, grasses and cereals. Bound in later Paper boards period style with title mounted on front co

First and only edition of an extremely scarce and privately printed seed catalogue. Johann Friedrich Memmert (1763-1835) was the rector of the town school of Schwabach. He issued this catalogue as an aid to explain his seed collection cabinet which was housed in the Schwabach School building. Unusually he choose to illustrate a large number of the seeds discussed by nature printing their leaves or fruits, so that the student was able to see what seeds turned into once they started growing. The text discusses at length the various seeds, what they look and feel like, how to plant and look after them, and what use the resulting plant has. The seed catalogue is divided into five chapters. Cereals: wheat, barley, oats, rye, et al. Kitchen vegetables: 12 varieties of cabbage, spinach, pigweed, carrots, many varieties of turnip, radish, parsley, celery, potatoes, onion, horseradish, chives, many variety of salad, cress, beans and peas, etc. Herbs: dill, mustard, marjoram, anise,

varieties of caraway, basil, fennel, lemon-balm, scurvy-grass, et al. Animal Feed: varieties of clover, varieties of grass, corn spurrey, et al. Medical Plants: Tabaco, hemp, flax, black henbane, angelica, peonies, monk's pepper, poppy, etc.

Nature-printing is a laborious, capital-intensive process: softer plants were quickly damaged by printing and needed frequent replacement. Plates from different copies could vary a great deal in arrangement and colouring.

Not in Nissen, Pritzel, Plesch, Cowan-Stafleu; not in Fischer, *Naturselbstdruck*; also not mentioned in *Cave. Impressions of Nature. A history of nature printing*; not in Geus (ed.) *Natur im Druck*. 1995. no copy in OCLC; KVK locates a single copy in Halle (with no title-page).



Object Lessons

(Mayo, Elizabeth).

Lessons on objects: as given to children between the ages of six and eight, in a Pestalozzian school, at Cheam, Surrey. Eighth edition. - London: R. B. Sheeley and W. Burnside, 1840. 12° (160 x 100 mm) XVI, 220 pp. Contemporary half calf over marble boards. Ownership inscription on first blank. Corners bumped, but still fine.

In any edition rare. Mayo's book *Lessons on Objects* showed how young children could be introduced to new ideas by examining 100 objects like a wooden cube, a pin, a rubber or a piece of glass. The book supplied example dialogues between teacher and child and a list supplied for an object like a pin to get the children to recognize the parts and the qualities of this object. Pestalozzi was using illustrations but the Mayo siblings insisted on the value of actual objects. This technique was thought to be particularly valuable with underprivileged students who could aspire to moving from just naming the parts of an object to writing an essay about its qualities. By 1831 her book had such success that John Frost was creating a plagiarised, edited or improved version for the American market.

Elizabeth Mayo (1793–1865), educational reformer, who was credited in the Hadow Reports with being one of the founders of the formal education of infant teachers in Britain. She was the first woman in England to be employed to train teachers. She joined her brother Charles Mayo, first at Epsom in 1822 and then at Cheam where she helped him in the instruction of boys applying the principles of Pestalozzi to English education. Charles Mayo had lived with Johann Heinrich Pestalozzi from 1819 to 1822 at Yverdon and he was inspired by his ideas. Whilst at Cheam she wrote her two best known and important works: 'Lessons on objects' (1831) and 'Lessons on Shells' (1832). The text of the volume follows exactly the procedure of teaching in the classroom, the object being to show other teachers the method by which she taught. Her books were revolutionary as they were the first to explain education to infant teachers.

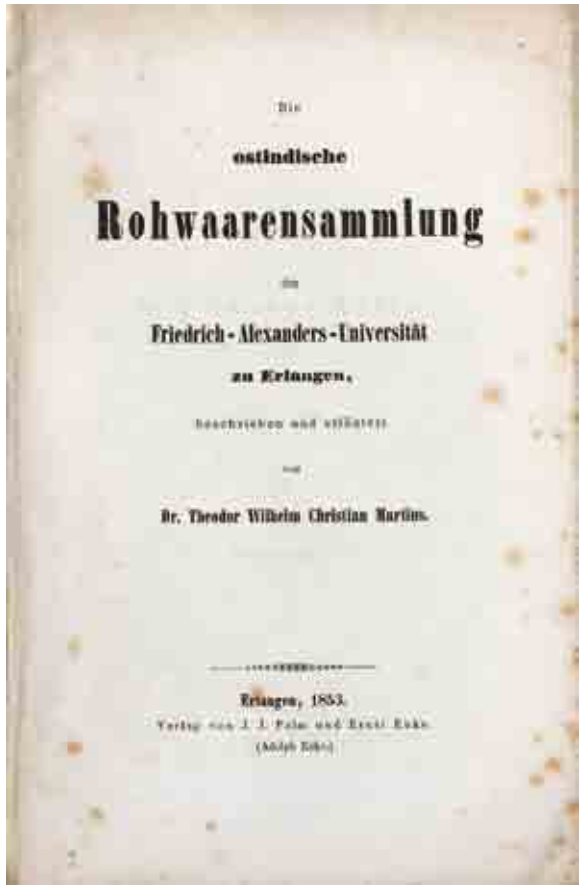


Artificial plants.

A collection of 10 artificial plants sold by the teaching aid manufacturer and publishing house A. Müller-Fröbelhaus in Dresden around 1900. Each plant mounted onto brown cardboard, each with a printed label with the name of

A. Müller-Fröbelhaus, Dresden in lower margin and another printed label with the Latin and German name of the plant in left margin. In publisher's brown cardboard box with printed label mounted onto the width of the box. Folio (430 x 315 x 60 mm). A few boxes with tears and damaged corners, all of them a bit dusty.

The collection comprises the following artificial plants: 1. *Thea chinensis* - Thee. 2. *Theobroma cacao* - Kakao. 3. *Ficus carica* - Feige. 4. *Citrus aurantium* - Apfelsine. 5. *Vanilla planifolia* - Vanille. 6. *Olea europaea* - Olive. 7. *Laurus cinnamomum* - Zimtbaum. 8. *Piper nigrum* - Pfeffer. 9. *Citrus limonum* - Citrone. 10. *Nicotina tabacum* - Tabak. All plants in very good condition. A highly decorative teaching aid, obviously used in a girl's school in Salzburg, Austria with a stamped paper label of the school on top of each box. The leaves of the plants are made of textile fabric stiffened with gelatine, and then pressed, cut out and painted, thin wire used for the stems and papier mâché for the fruits. The colours of the leaves, petals and fruits of the plants are quite bright.



Raw Material Collection from India

Martius, Theodor Wilhelm Christian.

Die ostindische Rohwaarensammlung der Friedrich-Alexanders-Universität zu Erlangen beschrieben und erläutert. – Erlangen, 1853. gr.8° (230 x 140 mm). 2 Bl., 54 pp., 1 Bl. Original printed wrappers, covers privately stamped, partly spotted.

Description of 346 specimens of the East-India collection of natural production given to the University of Erlangen by Sir James Weir Hogg (1790-1876), Director and Chairman of the East India Company. The mainly botanical specimens were first shown in the India department at London Industrial Exhibition of 1852 and then sent to Germany. described are here the 346 specimens. It included also a collection of plaster casts of fossils collected by geologist Hugh Falconer (1808-1865) in the Sivalik fossil beds (Himalaya) where in 1831 Falconer discovered bones of crocodiles, tortoises and other animals. He brought to light a sub-tropical fossil fauna of unexampled extent and richness, including remains of Mastodon, the colossal ruminant Sivatherium, and the enormous extinct tortoise Colossochelys Atlas. These fossil plaster models are not described here.

Sir James Weir Hogg was an Irish-born businessman, lawyer and politician. In 1839 he was elected a Director of the East India Company. Hogg was twice Chairman of the East India Company, and in 1858 when the government of India was transferred to The Crown he was elected member of the Council of India, until his resignation in 1872, aged eighty two. Theodor Wilhelm Christian Martius (1796–1863), like his father Ernst Wilhelm, devoted his life to pharmacy. He and became a lecturer at Erlangen Univ. in 1824. Around 1841, he expanded his father's collection of flora and fauna, for which he became known across Europe. The University made him an honorary professor in recognition of his contributions to the collection in 1838. Theodor Wilhelm Christian Martius sold his collection to the University in 1862 so that future generations would be able to benefit from it.



Textile – Swatch with coloured cotton fabrics. No place (France) around 1825–30. With 1512 mounted cotton fabric swatches (ca 110 x 72 mm), all beautifully block-printed or roller-printed in colourful floral designs and consecutively numbered in a contemporary hand. Glued onto recto and verso of 86 blue paper sheets, 25 samples removed. Marbled boards and cloth spine around 1860. Printed paper label to spine "Coton 1825–30". Folio (460 x 285 mm). Extremities rubbed, covers and spine with remnants of removed paper labels.



An album of coloured designs by a French cotton mill for upholstery and curtaining fabrics, tapestry, but also for garments fabrics. In the 1810's and 1820's, roller-printing became more sophisticated and it became possible to print fabrics on the diagonal. Most of these designs were still imitating the painted Indian cotton fabric from the 1780's. At the same time, the trend in fashion away from classical simplicity toward more constructed shapes and fussy trims resuscitated the popularity of printed cottons. Diaphanous fabrics didn't have enough body to create the cone-shaped skirts and elaborate sleeves that were coming into style. First two leaves creased, swatches sometimes with dark spots in the corners due to the paste, else near fine. A magnificent collection of original swatches of coloured cotton fabrics in a wide range of floral designs and in bright colours.





Manufacturer Sample Book

Artificial Flowers

Large-format trade catalog with mounted samples of artificial flowers, especially their leaves, and parts, in silk, velvet and paper. (France, late 19th century) Imperial - Folio (550 x 380 mm) 8 leaves, 2 blank leaves, 27 leaves with around 500 samples, partly titled in ink with numbers, only a few french words. The cartons partly on both sides with patterns, overall with strong traces of use, especially in the margins of the leaves, corners and edges, crumbly and with tears, but the overall impression of the object especially the patterns hardly diminishing. Half-cloth volume of the late 19th or early 20th century. Strong traces of use, spine partly defective.

Exceedingly rare trade catalog with samples of artificial flowers, especially their leaves, most probably made from original plants in nature-print or in embossed printing. The rib structure of the leaves have probably been produced in embossed printing. They could no doubt be more easily removed from the natural object than by means of an embossing mold which was to be embroidered.

Sample books on artificial flowers are scarcely seen on the market and are, in this respect, not comparable in rarity with other sample books, e.g. those of the clothing or textile industry. In addition, sample books of french manufacturers are a rarity due to the market-dominating position of the Saxony artificial flower industry (at Sebnitz). Noteworthy is especially the underlying botanical precision of the samples / patterns that suggests that the manufacturer did make its products mainly for the academic-institutional market. In contrast to today, artificial flowers at the end of the 19th century were by no means intended only for decoration of residential and commercial buildings; they also played an important role as scientific

teaching aid in scientific education. A lot of zoological-botanical dioramas were produced in large numbers in the second half of the 19th century for museum, institutions, home terrariums, et al.

In the 19th Century, artificial flowers were used more often in fashion: to decorate clothing, for hat trimmings and in artful hairstyles. The industry spread throughout the world. France, being the leading country for fashion, hosted the most important flower factories and flower artists (Monsieur Seguin, Monsieur Beaulard, T. J. Wenzel – the royal flower maker for queen Marie Antoinette). Around 1780, the Huguenots took the art of flower making to Berlin where an important confection industry was being developed. To be able to sell to a broader audience the industry copied the trends from Paris for which of course fitting accessories like fashion flowers were needed. Flowers came to Sachsen via Vienna and Böhmen, which in those days belonged to Austria/Hungary. Earlier, popular flowers were traditionally made from paper, wood shavings and lightweight linen. They were used as decorations in festivals, on traditional costumes and in churches.



„Die Herbarien, welche im allgemeinen den Gegenstand des Handels im naturwissenschaftlichen Antiquariat bilden, sind solche, die in mehreren Exemplaren zusammengestellt und zum Verkauf auf den Markt gebracht worden waren. Sie besitzen eine Reihe von Eigenschaften, die botanische Bücher gar nicht oder nicht in dieser Ausprägung haben. Diese Herbarien bestehen aus getrockneten Pflanzen, haben aber keinen Text, sondern nur eine gedruckte Bezeichnung des lateinischen Namens der Art, ein gedrucktes Titel-Blatt,... Sie sind von ihren Fabrikanten, wissenschaftlichen Botanikern, in den Handel gebracht worden. ... Ein weiteres Kennzeichen ist die geringe Auflage, in der diese Herbarien hergestellt werden konnten. Sie betrug gewöhnlich höchstens 50 Exemplare. ... Es gibt kein halbwegs umfangreiches Herbar, das geringen Wert hätte,... Hieraus ergibt sich ... ihre Immunität gegen jedes Veralten. ... Alle grossen Herbarien sind sehr selten, in den Rahmen der „Introuvables“ einzureihen. Sie sind überhaupt nicht mehr aufzutreiben, oder wenigstens nicht mehr in vollständigen Exemplaren.“

(W. Junk. 50 Jahre Antiquar.- s-Gravenhage: W. Junk, 1949. pp. 324-334)

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