

ANTIQUARIAT
Michael Kühn

ANTIQUARIAT
BANZHAF



An Elephant Folio in stunning Colors

Eyre (later Radclyffe-Livingstone-Eyre), Francis (1762-1827) - styled 6th Earl of Newburgh, of Hassop Hall, Bakewell, Derbyshire. The Genealogy of Francis Eyre of Hassop in the county of Derby Esquire, his descent through the illustrious houses of Stafford and Howard the the earls of Chester, Gloucester, Pembroke. Arundel, Surrey and Northumberland and the royal families of Scotland and England, comprehending the lineal descents of the families whose arms he is entitled to quarter and exhibiting the state of his pretentions to the

earldom of Newburgh the whole compiled from the records of the College of Arms London and other authentic documents by (blank). London, College of Arms 1814. Beautifully adorned full-page illustrated title, 4 full-page allegorical illustrations and 25 vellum leaves containing 235 coats of arms, 258 coronets placed above the shields, of kings, queens, duchesses, earls and viscounts, with blazons all heightened with gold and silver. With 88 names of crests and quarterings in the achievement of the R. H. Earl of Newburgh, Viscount Kennard and Newburgh and Bacon Levingston. 15 blank vellum leaves. Cont. brown calf, blind and gilt bordered, gilt lettered spine. Oblong imperial folio (630 x 530 mm). Housed in original purpose-made mahogany box. Spine restored. Box slightly rubbed and scratched.





An extraordinarily beautiful heraldic manuscript with an American connection, executed for Francis Eyre, a Catholic from Derby, beginning with a grandly illustrated title-leaf, followed by a sheet with the arms and shield of Richard viscount of Abrinka in Normandy, followed by another for Edward the Outlaw, son of Edmund Ironsides, King of England, with shield and arms (mentioned by William Blackstone, Commentaries I, p. 199), then by 22 more vellum leaves beautifully illustrated in vibrant colours and gold, bringing the family history from the 11th century down to 1814. 2 leaves loose, else fine, clean and bright. With accompanying albums.



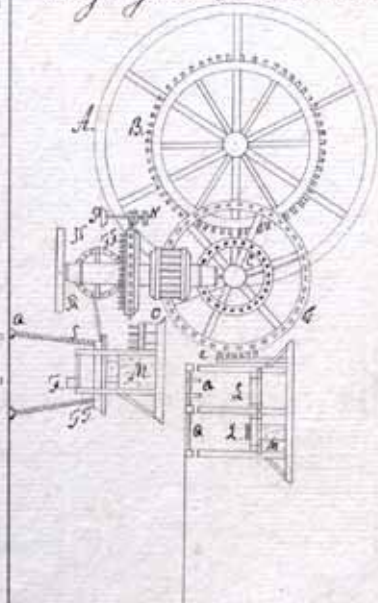
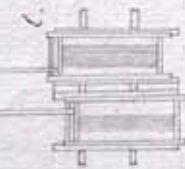
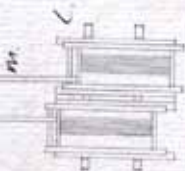






an der Pore Helgen

Der eben und vortern Clage
F. Horizontthal Gelube
F. Trübel dar Camrath
Zu gleich Horn Rad ist
B. und das Getriebe, Folglich
geren t. Bewegt: n in gleichen
die Polier Scheibe um
Welche man wie c. Nieder
Laffen und Wieder Helan
Ran
Q: Walzen mit den Spex
Räder und mit Sea Lagen
Mu se sich Nieder Schmei
en, und geschwenket werden
t. Frog mit Kleinen Lapsen
um dem (m) Marmer
Wasser Golen zu können



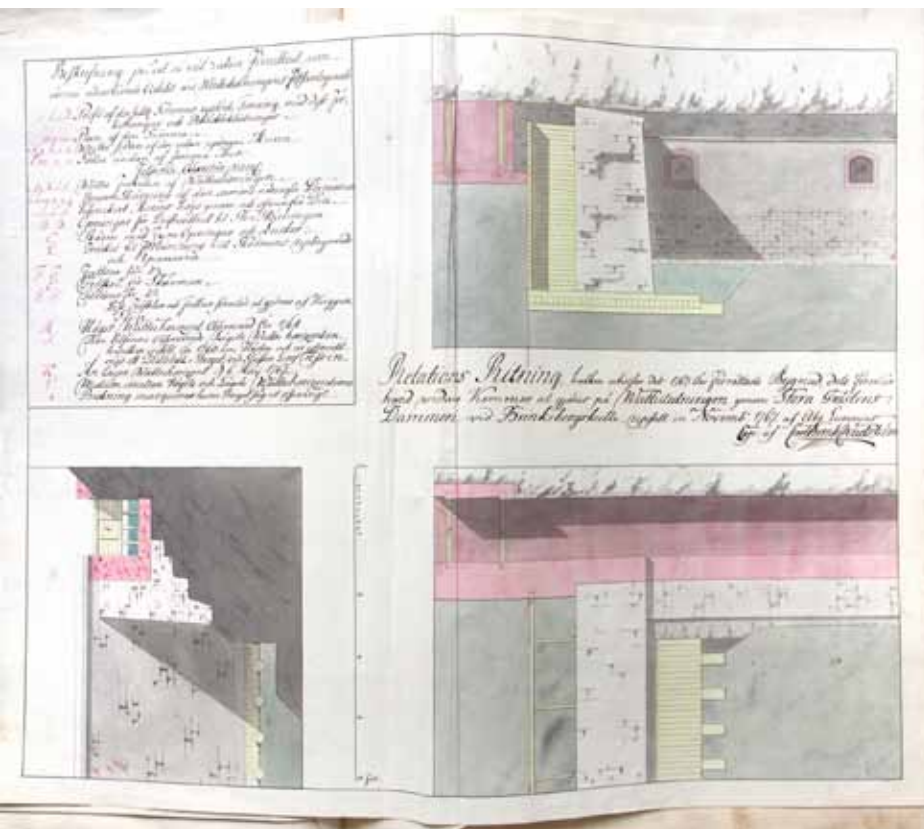
Master Engineer & Central Figure in the Abolition Movement

Wadström, Carl Bernhard.

Ritningar (= drawings - gilt title to front cover). Various places, mainly Sweden, but including Hamburg and Hull ca 1757-1773. 98 unnumbered sheets of which 24 folded with 34 double-page and 30 full-page water-colours and pen- and ink drawings, some of them with lengthy manuscript ink captions in Swedish and occasionally German, most of them signed by Wadström. Cont. full calf, gilt spine, with gilt title to front cover. Folio (395 x 552 mm). Spine and paste-downs restored.

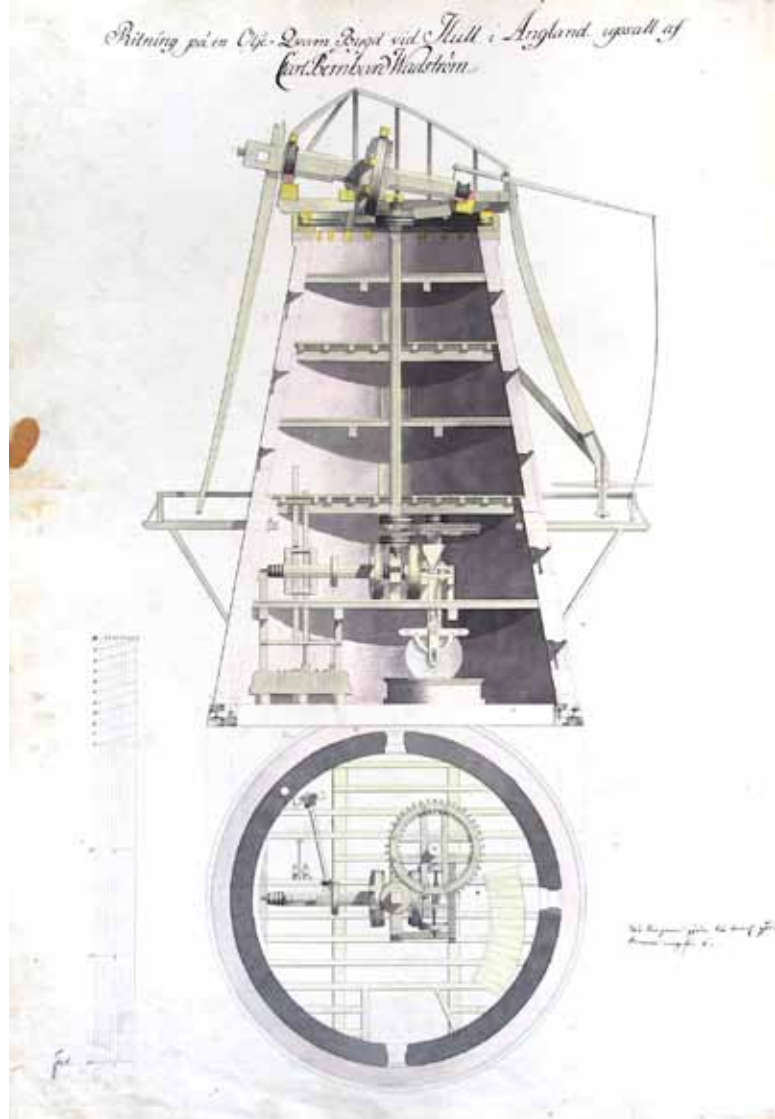
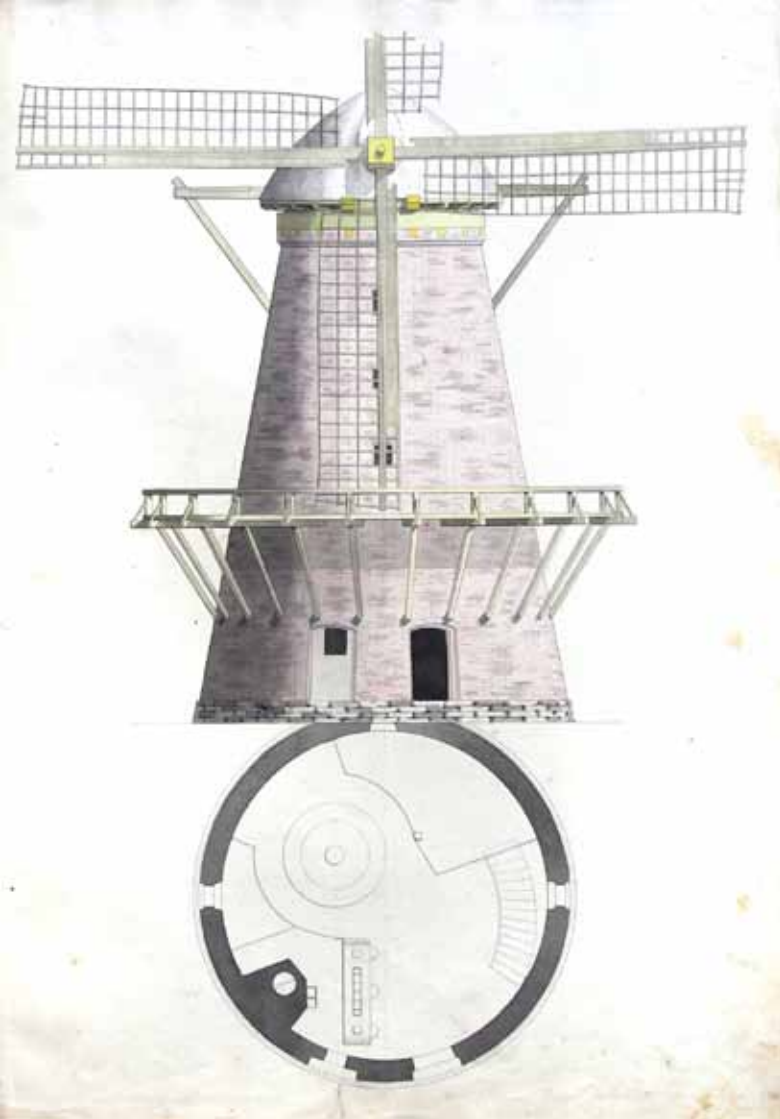
A fascinating and wide-ranging collection of highly detailed and accomplished technical drawings of various structural engineering projects of embankment-type dams, dykes, floodgates, locks, bridges, windmills and industrial constructions for the mining industry. A few projects shown: I. Brinkebergskulle dam in Vänersborg. II. Hult manorhouse with a mounted flap to show both ground floor and upper storey. III. Mölndal papermill. IV. Harnasarfvet iron mine at Kopparberg. V. Copper mine in Falun. VI. Lighthouse in Utö (Finland). VII. Church in Lidköping etc. - Carl Bernard Wadström (1746-1799) studied at the mining academy in Uppsala and entered Swedish service as a mining engineer. He directed the Trollhaetta works on the Wener Canal in 1767-1769. In 1770 he was appointed to build the first Swedish rolling mill for copper plates. Various travels to European coun-

tries for industrial espionage especially for the Eskilstuna ironworks made him an expert for the armoury craft and enabled him to establish the first Swedish factory for surgical instruments. Although being an industrious Swedish entrepreneur and engineer, Carl Bernhard Wadström, was also a central figure in the Swedish and British abolition movement. He established a society in Norköpping, Sweden, in 1779, which worked to establish a colony in Africa built on agricultural trade as an alternative to slavery. This was continued by the Exegetical and Philanthropic Society, which Wadström co-founded in 1786. In 1787, the Swedish King Gustaf III subsidised a venture to establish a West African colony, which would blend investment with philanthropy by trading with the Africans. Wadström was sent as the head of an expedition to Guinea to find a suitable

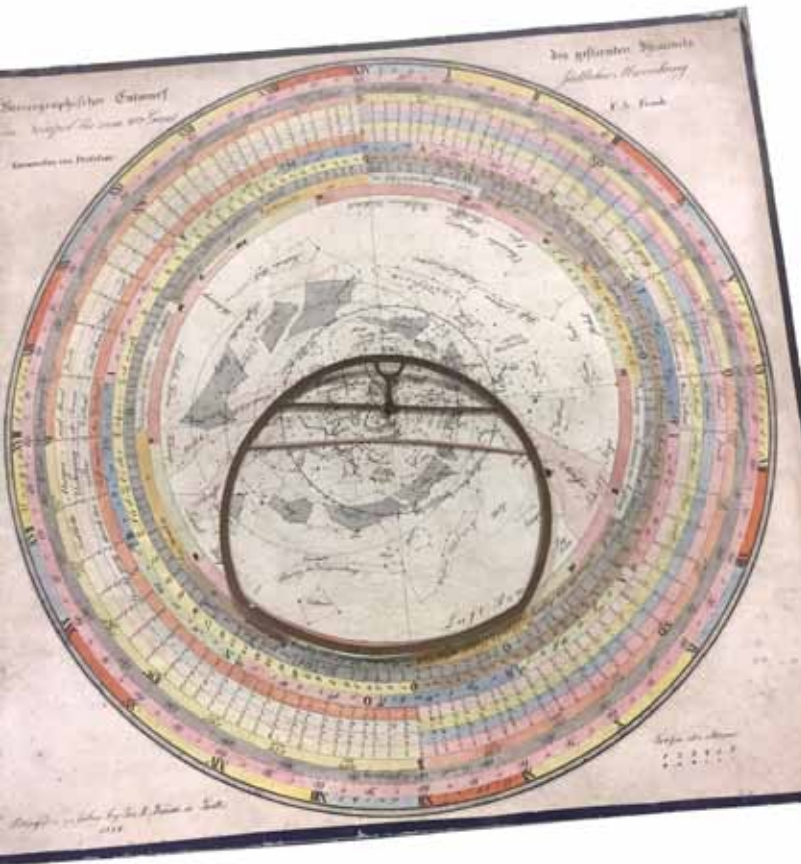


location. In the colonies he visited, he saw evidence of the brutality of the slave trade. Wadström published several engravings of slave ships and the inhumane conditions of the Africans, which proved to be a remarkably influential means of raising awareness for the abolitionist cause. Wadström's most famous work was his two-part abolitionist classic *An Essay on Colonization*, particularly applied to the Western Coast of Africa, with some *Free Thoughts on Cultivation and Commerce* (1794-95), which contained several elegantly engraved plates and fold-out maps, including the now often reprinted cross-section of a typical slave ship. In this, Wadström not only exposed the cruelties of slavery, but he also appealed to Western economical rationalism by arguing that the slave trade had impeded the benefits of colonisation: the Africans were worth much more as trading partners and wage labourers than as slaves. Howgego I, 1086. Hagen, Carl Bernhard Wadström, bergsvetenskapsman, forskningsresande, filantrop (Stockholm 1946). Slight finger-soiling to margins of plates, a few folds professionally strengthened. An intriguing collection of 18th century engineering drawings by a well-known and colourful character and a champion of the enlightenment.





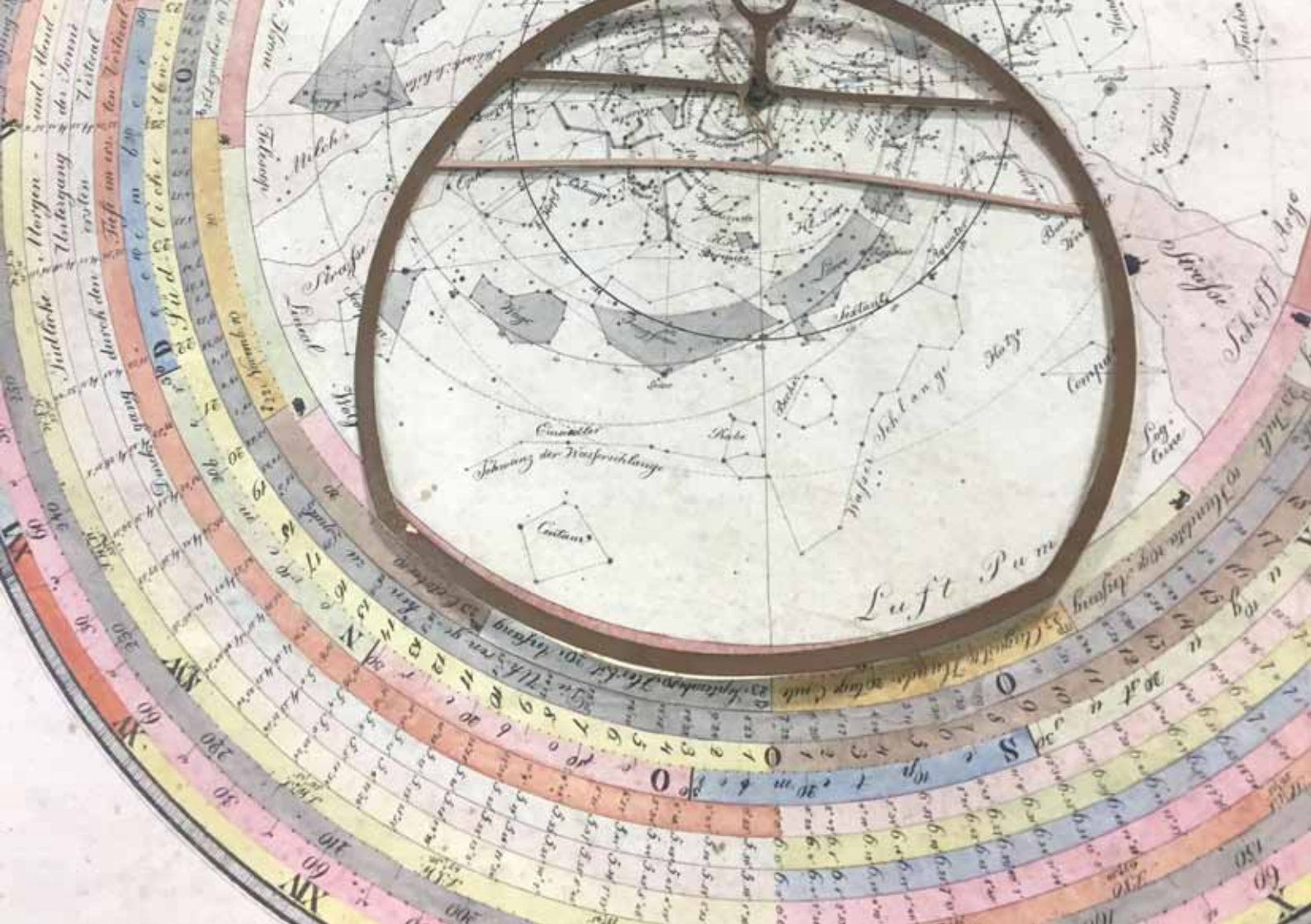
Rare Star Map with Volvelle



Frank, Friedrich Anton.

Anweisung zum richtigen Gebrauch der lithographirten allgemeinen Himmels-Karte. Grätz, Verlegt auf Kosten des Verfassers 1828. 40 (2) pages, (10) pages cont. manuscript annotations and tables bound-in at the end. Contemporary half cloth, gilt printed paper title-label. (With:) Stereographischer Entwurf des gestirnten Himmels von Nordpol bis zum 40ten Grad südlicher Abweichung. Entworfen von F. A. Frank. Graz, lithogr. u. zu haben bey Jos. F. Kaiser 1828. Hand-coloured lithographed celestial chart with a movable part, mounted on card board. Folio (ca. 485 x 500 mm). A bit dust-soiled. Extremities worn.

A very scarce celestial chart together with the privately printed booklet with a description and manual of the star chart by the Slovenian mathematician Friedrich Anton Frank (active 1780-1848), a k. k. professor at Laibach Gymnasium and member of the agricultural society in Krain. He edited some political papers and was the author of a few books on astronomy - *Faßliche Anweisung zur Zeichnung der Netze für Erd- und Himmelskugeln* sowie für die gewöhnlichsten Projectionsarten der Planisphären, Welt- Land und Sternkarten (Laibach, 1827) and *Calendographie, oder: gründlicher Unterricht in der Kalender- Wissenschaft; ein nützliches und angenehmes Gesellschaftsbuch für Studierende und nicht Studierende, ...* (Graz, 1828). We were able to trace only one copy, Vienna ÖNB on KVK, COPAC and OCLC; Trummler, *Grazer Drucke* pp. 54; Engelmann, *Bibliotheca geographica* 1081; Sohncke, *Bibliotheca Mathematica* 249; Krünitz, 173, pp. 440. Exceedingly rare to find both items together. The celestial chart in fine working order.



Natural History Cabinet

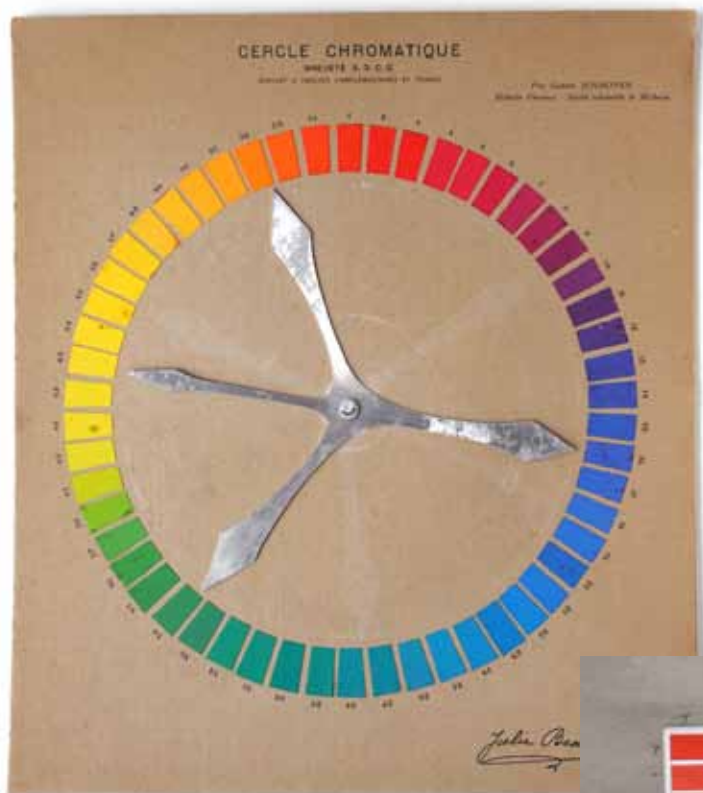
Schauroth, Carl von.

Verzeichniss der Versteinerungen im Herzogl. Naturalien Cabinet zu Coburg (Nr. 1-4328) mit Angabe der Synonymen und Beschreibung vieler neuen Arten, sowie der letzteren Abbildung auf 30 Tafeln. Coburg, Dietz 1865. (2), XV, 327 pages. 30 lithographed plates with numerous fossils each accompanied by a letterpress explanation leaf. Publisher's printed yellow wrappers. Front wrapper with small loss to lower outer corner. Wrappers dusty.

Geologica Bavarica 1738. BMC-NH IV, 1826. Not in Murray, Museums. First and only edition. Carl Friedrich Freiherr von Schauroth (1818-1893), a German geologist and palaeontologist, was the first director of the natural history cabinet of Franz Friedrich Anton, duke of Sachsen-Coburg-Saalfeld in Coburg. Initially founded by the duke, Schauroth improved and increased the collections of minerals, rocks and fossils in many important ways. The scientific activities of Schauroth fall into the years from 1850 to 1865. The focus of his research was stratigraphy. Until his retirement in 1881, the collection of fossils comprised over 4000 pieces, the collection of minerals nearly 4000 specimens (cf. the catalogue of the mineral collection printed in 1861). The geological

works of Schauroth usually deal with invertebrates from the Triassic or the Zechstein. His lasting merit was to build up the collections of minerals, rocks and fossils in the natural history cabinet of the dukes of Sachsen-Coburg-Saalfeld in Coburg and describe and document them scientifically. The fossil part of his manuscript inventory was printed in (1865) as a „Catalog of fossils in the Herzogliche Naturalien Cabinet of Coburg No. 1-4328“. Here, however, Schauroth is by no means confined to a mere listing of the collection, but shows on 30 plates numerous fossils among them 275 new species, some of which may still be valid in the strict interpretation of the law of priority. A few brown spots here and there, a nice copy in the original wrappers.





Circle of Colors

Beaudeneau, Julie.

Cercle chromatique Breveté S.G.D.G., servant à trouver complémentaires et triades. Prix Gustav Schaeffer, Médaille d'honneur. Société industrielle de Mulhouse. Autograph at base: "Julie Beaudeneau."

One color wheel with 54 mounted colors and metal pointer mounted on thick cardboard. Size: 362 x 320 x 5 mm Backside: instructions for use. With 12 plates with 340 mounted color samples, size 253 x 285 mm, erratically numbered, all with autograph of Julie Beaudeneau at base. Fine condition.



Very rare color circle. A student of Auguste Rosenstiehl (1839-1916), who edited and updated his treatise on colors in the second edition of 1934 (= *Traité de la couleur au point de vue physique, physiologique et esthétique*. Comprenant l'exposé de l'état actuel de la question de l'harmonie des couleurs; 1913; 1934). She later published books on color in the 1940's & 1950's.- OCLC: Yale, Montreal (both only the wheel)



Colorology

Simons, J. E.; Elvera C. Hustead.

Colorology. A comprehensive treatise on science of color and its correct use. Published by Pacific College of Chromatics, Interior Decorating and The Arts.- (Portland, Oregon 1929) 8° (230 x 150 mm) 15 pamphlets in folder (original printed mailing carton), consecutively numbered to page 241. Illustrated with graphs, charts, diagrams and b/w illustrations throughout.



Quite scarce. The series delves into the secrets of color. Simons was President of Pacific College of Chromatics, Interior Decoration and the Arts. Hustead was Graduate Colorist and Interior Decorator at Pacific College. Chapters: Delving into the secrets of Color; Color and Sound are kin; Red Ray; The Blue Ray; The Violet Ray; Orange, Yellow and Green Rays; The relation of white and black to color and the effects of color vibration; Color therapeutics or Color Healing; The psychological effect of colors; The principle of color mathematics; Arranging colors mathematically; Colorology or the science of colors; Correct use of colors for commercial purposes; Mathematical determination of key color and secondary key colors, A colorological Resumé.- OCLC locates 5 copies in the USA, and a copy in Oxford.- Osborne, Books on Colour 1495-2015. pp. 1998.



Paper Samples & Bright Colors

Papierfabrik Otto Günther.

30 paper sample books, of which 25 (210 x 150 mm) and 5 (298 x 212 mm). Greiz, Otto Günther (1920s to 1930s). With hundreds of samples of variously tinted, decorated and mottled papers, blind embossed papers, coated and glazed papers. All contain printed numbers to identify each specimen. Illustrated publisher's wrappers, mostly with printed or embossed title to front covers. Small 4to and oblong 4to.

All in very good to excellent condition, with only minor foxing to wrappers or rubbing to spine. All sample books carry fantasy names like Horrido; Ogeno Pastel; Gastia; Tarantella; Diskuss; Tauen; Togo; Xylol. One sample book with papers named lizard pastings. The paper-mill in Greiz in Thuringia had been in existence since 1591. After various initial difficulties, technical and legal problems, changes of ownership, it was bought in economically difficult times by the paper-maker Valentin Tischendorf in 1634. His first step was to move the production site to the river Göltzsch, to improve water-management. The paper-mill remained in family possession until 1808, during which it prospered economically and developed a supraregional reputation as a manufacturer of specialty papers. In 1808, the company was taken over by the Günther family, and remained a family-owned enterprise until 1948, when it was nationalized and became a state-run enterprise of the GDR. A fascinating lot of 30 different sample books with original specimens in bright colours published by a German paper-mill.





Papierfabrik Otto Günther.

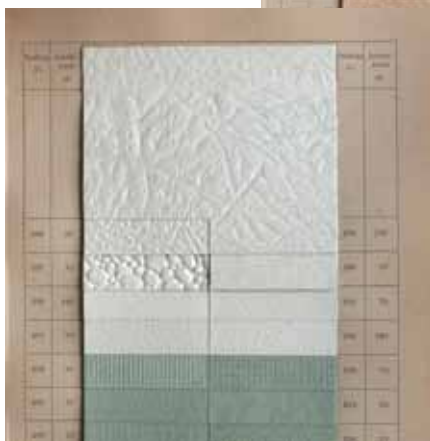
Pressungen. (embossed title to front board). Greitz, Otto Günther no date (but ca 1925). 1 leaf letter-press information, 140 paper specimens, variously coloured and with variant designs of floral, geometrical and ornamental relief printing, mounted on 8 grey cardboard leaves with printed tables and numbering. Publisher's red cardboards with blind embossed title and an all-over relief printed floral design. 4to (296 x 214 mm). Fine.

The first leaf with detailed listing of prices for the embossing process, with some manuscript additions.



Papierfabrik Otto Günther. *Pressungen.* (embossed title to front board). Greitz, Otto Günther no date (but ca 1925). 1 leaf letter-press information, 140 paper specimens, variously coloured and with variant designs of floral, geometrical and ornamental relief printing, mounted on 8 grey cardboard leaves with printed tables and numbering. Publisher's green cardboards with blind embossed title and an all-over relief printed floral design. 4to (296 x 214 mm). Fine.

The first leaf with detailed listing of prices for the embossing process, with some manuscript additions.





Related to Czar Peter's Kunstkamera

(Lueders, Georg; translator).

Kaiserliche/Geschichtbescrei-/bung/Von dem Julio Cae-/sare an, biß zu Con-/stantino dem Gros-/sen./So erstlich von Fran-/cesco Angeloni in/Italienischer Sprache/beschrieben/Und mit warhafften/alten Muntzen erkläret/Anitzo aber/ins Teutsche ubergesetzt/Sumptibus/Dr. Georgii Lueders Jun./Ao. 1667. (Erster and Anderer Theil). Hamburg/abgeschrieben/von/Valentino/Heins/Arithm. German manuscript on paper. 2 parts in two volumes (= complete). Title within richly decorated frame, 544 numb. pages; 2 leaves (half-title and title within richly ornated architectural frames), numbered pages 545-1059. Cont. uniformly bound in red morocco bindings on six raised bands, with gilt label to second compartment, all others with round ornamental gilt stamp and fillets. Covers with ornate frames of floral and ornamental stamps, corners with fan-like gilt fleurons. Gilt oval center-piece with gold-tooled frame and gilt Initials G. L. (= Georg Lueders). All edges gilt. Folio (357 x 240 mm).

Only existing manuscript German edition which had been never printed. Francesco Angeloni (1587-1652), was a Roman scholar, author and numismatist and an official at the Papal administration. After his studies in Perugia, Francesco Angeloni (1587-1652) went to Rome in 1602/1603, where he served as a secretary in the service of Cardinal Ippolito Aldobrandini, the later Pope Clement VIII. Angeloni dedicated a large part of his life to the collection of antique coins and medals, books, pictures and graphics as well as archeological artefacts and acquired an excellent reputation as an antiquary

and expert of antiquity. He maintained personal contacts with numerous scholars and art lovers, artists and literati like the art historian Bellori, the artists Agostino and Annibale Carracci, the painters Poussin and Domenichino, among others. His book on Roman numismatics *La historia augusta da Giulio Cesare infino a Costantino Magno. Illustra con la verità delle antiche medaglie*, was first published in 1641 and again posthumously in 1685. Our manuscript of the German translation, was created by the merchant, numismatist and coin collector Georg Lueders (1598-1674) from Hamburg. His collec-



tion of over 8500 coins known throughout Europe was sold in 1721 and parts of it still in 1738 to the Russian Czar Peter the Great, to complete his collection of coins in his museum and curiosity cabinet the St. Petersburg' Kunstkammera founded in 1714. It was the single most important acquisition of coins, and the purchase was made on the recommendation of J. D. Schumacher, director of the library and the Kunstkammera of the Czar, who travelled to Europe in 1721 to complete the collections of Peter the Great through acquisitions.

On strong wove paper in a professional, calligraphically versatile hand, written by the Hamburgian teacher of mathematics, calligraphy master and founder of the first mathematical society in Germany Valentin Heins, with different font sizes and fonts for chapter headings, introductions, quotations and the reproduction of the engravings on the coins.- Dekesel A 49. Lipsius 10. Graesse I, 128. OCLC 234193476 (all for the first printed edition 1641). G. Hatz, Einige Anmerkungen zu der Münzsammlung Lüders. In: Numismatische Studien, Heft 16/2004, pages 181 ff. (for Georg Lueders). ADB XI, 650/651 (for Valentin Heins).

FLAVIAE
RICA CONSTANS

 $\mathcal{F}1cA$

Flavia Valeria Cen

stantia nur des Jahres (1844) und
 des Jahres 1845. Die 1846
 aus M. 1846. Die 1847. Die 1848.
 in der 1849. 1850. 1851. 1852.
 1853. 1854. 1855. 1856.
 1857. 1858. 1859. 1860.

NR

FLAVIUS VA
LERIUS CON
STANTINUS MA
GNUS.

G.NUS.
Constantinus der Große sat
se zum Vater den Constantius Ho

Flavius Valerius Con-
stantinus Magnus

1. The first is the fact that the
 2. The second is the fact that the
 3. The third is the fact that the
 4. The fourth is the fact that the
 5. The fifth is the fact that the
 6. The sixth is the fact that the
 7. The seventh is the fact that the
 8. The eighth is the fact that the
 9. The ninth is the fact that the
 10. The tenth is the fact that the

[illegible]

Luxury then and now

Heavy Handicraft: 80 kg, 1 m², Unique Drawings

Bosse, Hugo.

Entwürfe für die Kgl. Hofburg Seiner Majestät König Peter von Serbien.

Belgrad. Weimar, August Bosse, 1912-1914. **Original drawings.**

Two volumes, oblong imperial folio (c. 73 x 100 cm) with c. 50 spectacular water-

colour interiors and c. 65 pencil drawings, partly coloured, 6 plans and many mounted original photos; the volume with the **watercolour** interiors bound in grey pigskin, front cover with inlaid Serbian Royal coat-of-arms and lettered in gilt, covers surrounded by a braided border of silver, red and blue leather strips, silk paste-downs; the other volume in contemporary half-calf over gold-patterned boards; this a little rubbed; the two large albums housed in a custom-made wooden box with sliding lid and iron handles; outside of the bottom of the box a little water-damaged, internally good and clean.





A Big Book for a Big Customer the Last King of Serbia

Two volumes **nearly 1 x 1 meter, a heavy weight of 80 kg** in a wooden box to transport, specially bound, like an expensive painting: made for a king. This is certainly the largest, most detailed and comprehensive documentation of an interior design project on the grand scale we have ever come across.

King Peter I. (1844-1921), the last king of Serbia, commissioned August Bosse, the owner of a Weimar company for interior design, to supply designs and estimates for the about 80 rooms in the Belgrade Royal Palace (New Konak), the shell of which was completed about 1912.

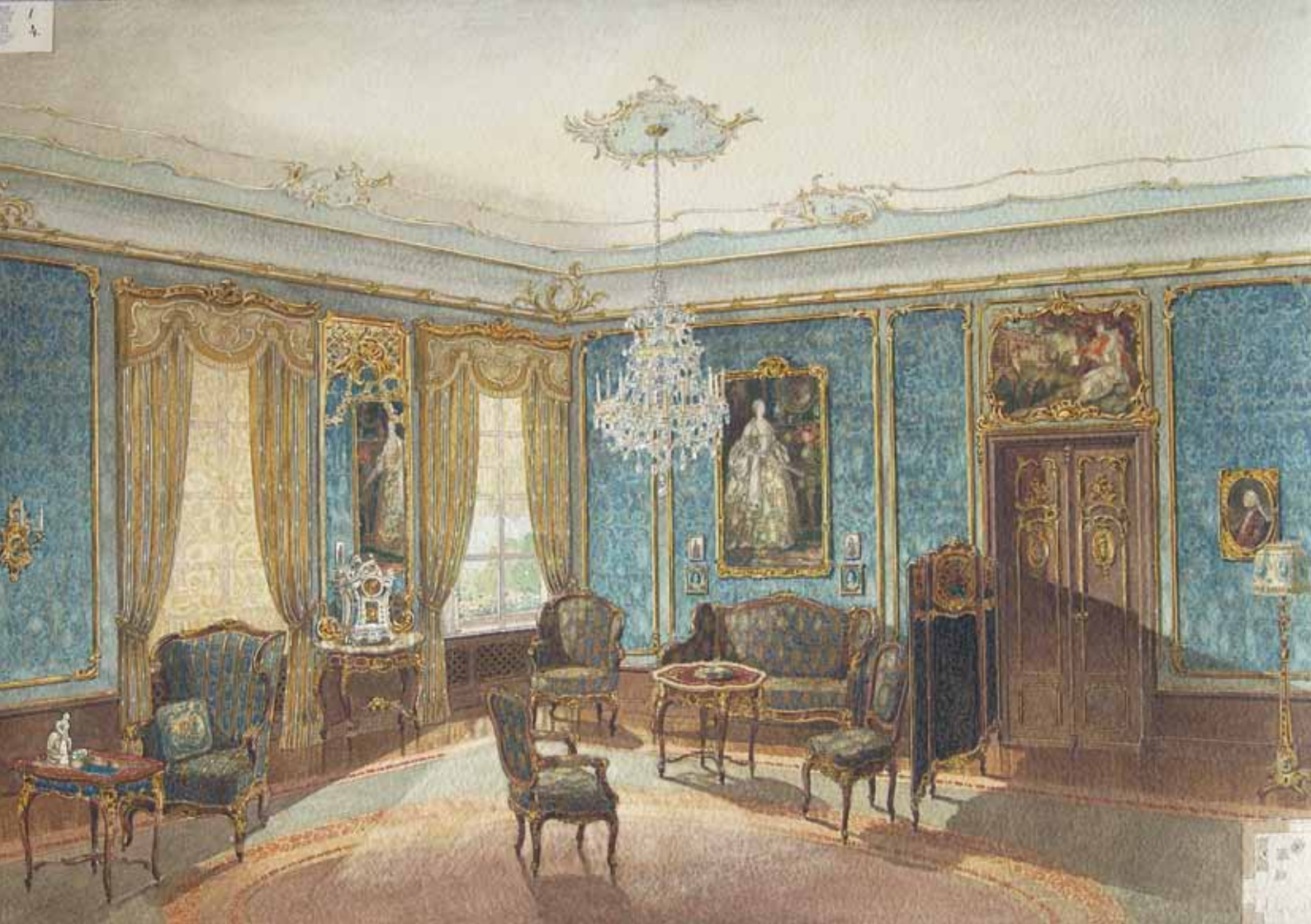
The reign of Peter I, from 1903 to 1914, is remembered as the „**Golden Age of Serbia**“ or the „Era of Pericles in Serbia“, due to the unrestricted political freedoms, free press, and cultural ascendancy among South Slavs who finally saw in democratic Serbia a Piedmont of South Slavs. King Peter I was supportive to the move-ment of Yugoslav unification, hosting in Belgrade various cultural gatherings. The western- educated King attempted to liberalize Serbia with the goal of creating a Western-style constitutional monarchy. King Peter I became gradually very popular for his commitment to parliamentary democracy that, in spite of certain influence of military cliques in political life, functioned properly. In World War I. Serbia was fighting against Germany & Austria.

The building was damaged during both World Wars and was completely altered and the site serves now as Belgrade's town hall.

The two enormous volumes come together with files containing hundreds of pages of duplicated typescript and manuscript pages of estimates and accounting, detailing the stucco, painting, carpentry, etc. work, as well as a stack of 36 half-plate glass negatives, tanned leather samples for upholstery or wall hangings and six blueprints of the plans of the building, lettered in Serbian and with German annotations in crayon. Included is as well a hand-written account of the project by the colleague and wife of the designer August Bosse, Else Bosse (1877-1965), written in 1947, from which we translated the most relevant passages.

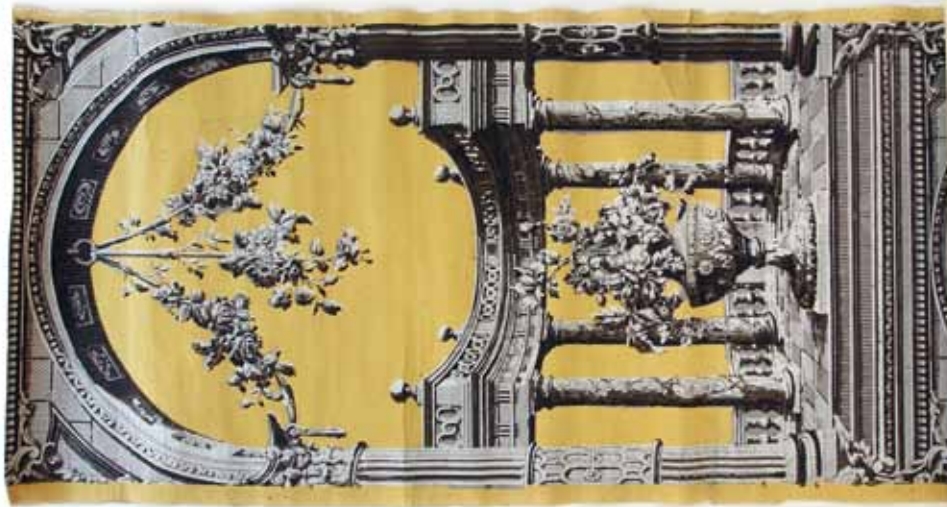








British Design for Colonial Noble Houses



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.

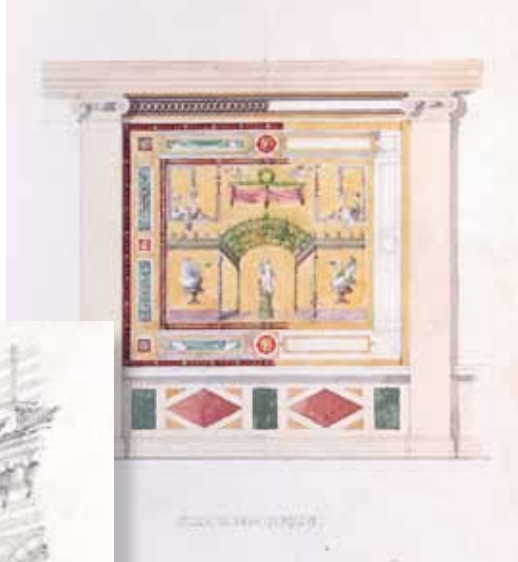
Italien 1865 (lithogr. cover label). German manuscript with partly colored original sketches. A travel diary with drawings from his travel to Italy to study Italian history, art and architecture, dated from 12. IV. to the 31. VIII. 1865, and financed by the Prussian State. (= I. Travel Diary: Bericht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

Important travel diary with his drawings by the renowned 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 Flo-rence 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 skill-fully 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.





A 19th Century Media Artist Artistic Nature-Printing – wild & passionate

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.

The artist, architect, and author Richard Cockle Lucas (1800–1883) was an intriguing creative figure of the nineteenth century who fell into obscurity despite his own extraordinary efforts to build a place in the historical memory. As well as producing skilled sculptural works in wax, ivory, and stone, Lucas's multi-disciplinary approach combined print-making, nature-printing, stained glass, photography, performance, building, antiquarianism & forging, collecting and writing. Looking from today's performance or multimedia artists, this seems a quite modern approach to art with interrelated themes of memory, identity, and consciousness.

Richard Cockle Lucas was a well-known Victorian sculptor, competent etcher and at the same time an innovative early amateur in photography – inventing „the selfie“ already in his time. He was a noted eccentric (of the best Victorian kind), having become fascinated by the possibility of using photographs to convey mood, he made a long series of photographic portraits of himself („selfie“), intended to illustrate various emotions; the album he sold to the British Museum.



In the late 1850's he started experimenting with nature-printing (due to his photographic experience) and in nature printing he created some of the earliest 'artistic' nature prints in England (and probably elsewhere), not intended for a scientific context, but as artistic expression.

"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).





This original „manuscript“ album, assembled by Lucas in the 1870's for his grandson Albert Richard Henry Lucas comprises a large number of Lucas' artistic colour nature prints, hand-coloured examples of his engravings, a photograph and original drawings.

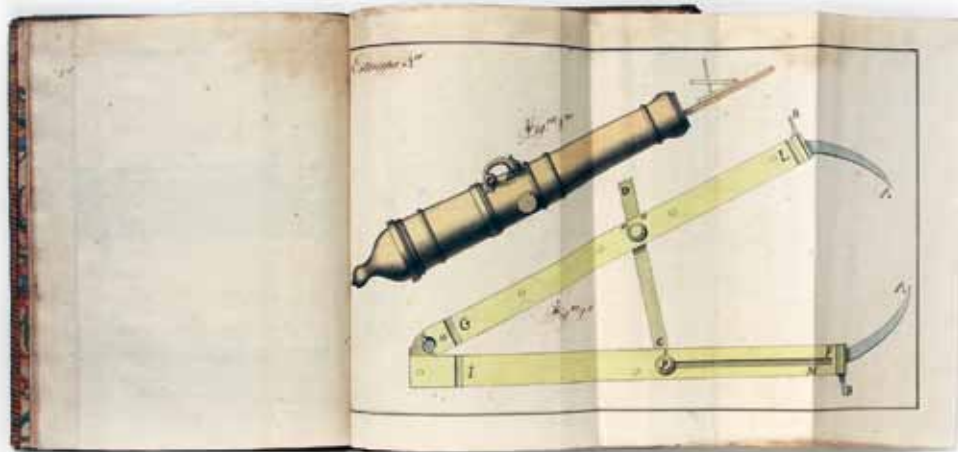
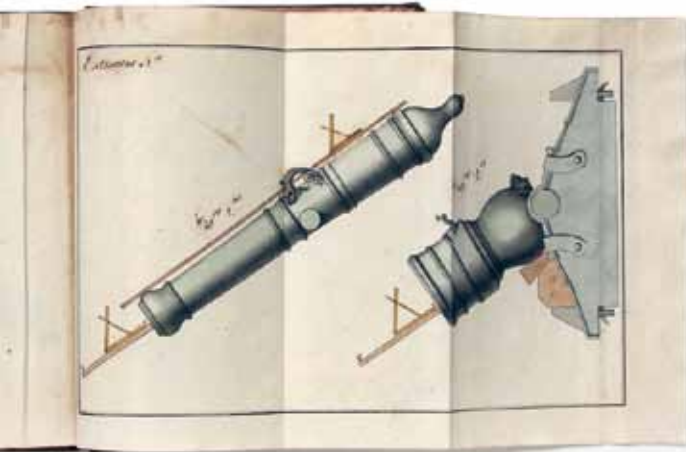
The British Museum holds a volume including photographs, etchings and original pen and ink sketches by Lucas but with only a dozen of his nature prints. Apart from that album material by Lucas is of considerable scarcity in the market. A further album with photographs by Lucas and a few nature prints is hold at Denison University, Ohio.



New Instrument - Geometry of War

Python (or Pithon), Joao Bento.

Descripcao do novo pantómetro de arta e explicao das operacoes q(ue) com elle se podem fazer. ... Portuguese manuscript on paper. No date or place (Porto, Lisboa early 1750-1760's). (5) leaves (3 blanks), 17 numb. leaves with manuscript text and 7 finely executed coloured wash-colour drawings with the instrument, its parts and function. Cont. red morocco, gilt spine, ruled borders. All edges gilt. 4to (210 x 170 mm). Binding soiled extremities worn.



A fine Portuguese manuscript on a newly designed instrument called 'pantometro' by Jean Benoit Python (fl. 1755-1766) for the use in gunnery, dedicated to Joseph I. of Portugal. Python was commander of an artillery regiment in Porto (as mentioned on the title). In 1752 he participated in a cartographical expedition to the northern part of Brazil (Rio Iguacu) to establish the exact course of the new border between Portugal and Spain according to the treaty of 1750.

Python's instrument combines 3 distinct devices in one. A gunner's quadrant, a sight and a gauging device. A very fine copy, the text in a professionally calligraphed script, with exceptionally fine watercolour drawings of the instrument.



Computational Aid

Napier's rods.

„Neperische Rechenstäbchen No. 951“.

A complete set of Napier's bones (paper card stock) partially handcoloured accompanied by a printed text. Loosely contained in original wooden box. Lid with a mounted and handcoloured engraved label (Size: 110 x 120 x 25 mm). Germany, around 1765. The set contains 33 partially colored plates (Täfelchen; Napier's bones) and four pages with printed text. Very rare German set of Napier's rods by an unknown german manufacturer, probably Bestelmeier from Nuremberg.



Very rare German set of Napier's rods by an unknown german manufacturer, probably Bestelmeier from Nuremberg. After the death of John Napier a small book was published in 1617:

Rabdologiae seu Numerationis per Virgulas libri duo.

Looking to ease his own difficulties in calculating logarithmic tables, and impatient with the tedious and error-prone process of working with large numbers, Napier invented several mechanical methods of simplifying and speeding up multiplication, the most famous being special rods, later known as Napier's bones. He pu-

blished a description of these in his Rabdologiae, the title of which Napier derived from the Greek ραβδος (rod) and λόγος (word) (incidentally, this section of Napier's work also contains the first printed reference to the decimal point).

The reason for publishing the work is given by Napier in the dedication, where he says that so many of his friends, to whom he had shown the numbering rods, were so pleased with them that they were already becoming widely used, even beginning to be used in foreign countries.

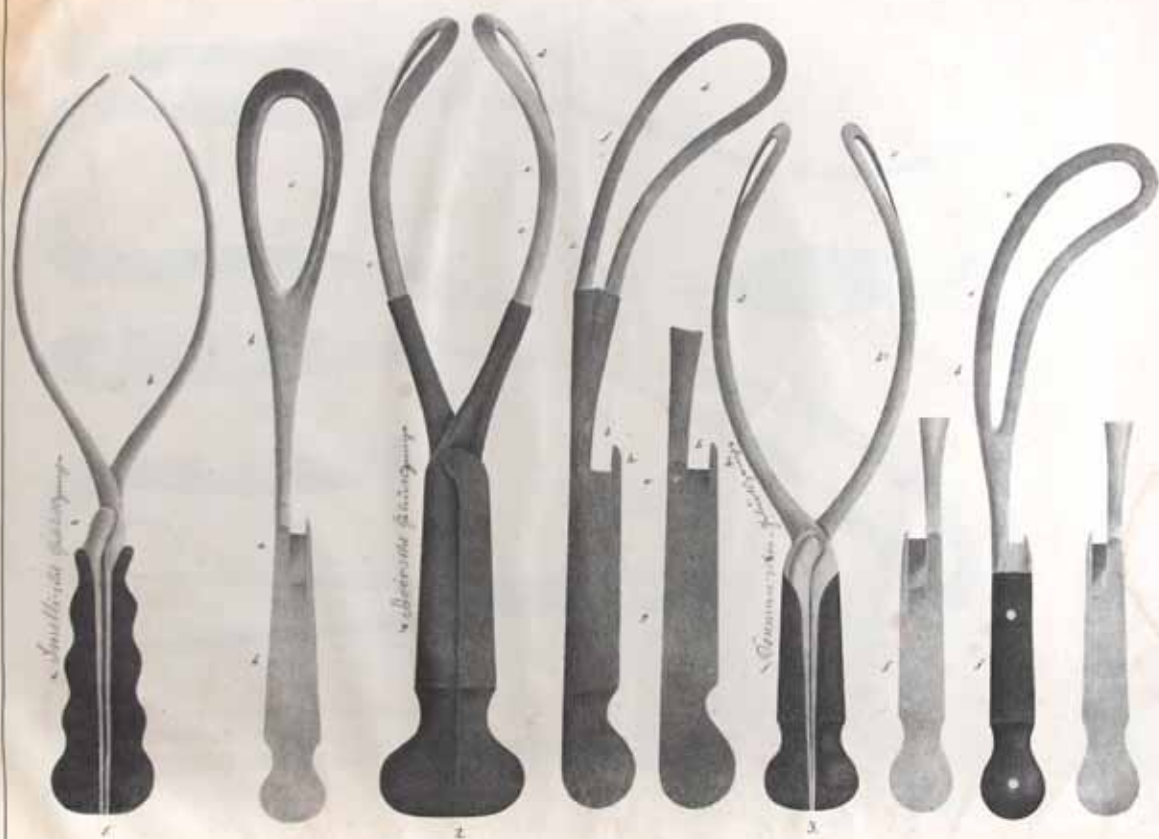
Instruments for Surgery

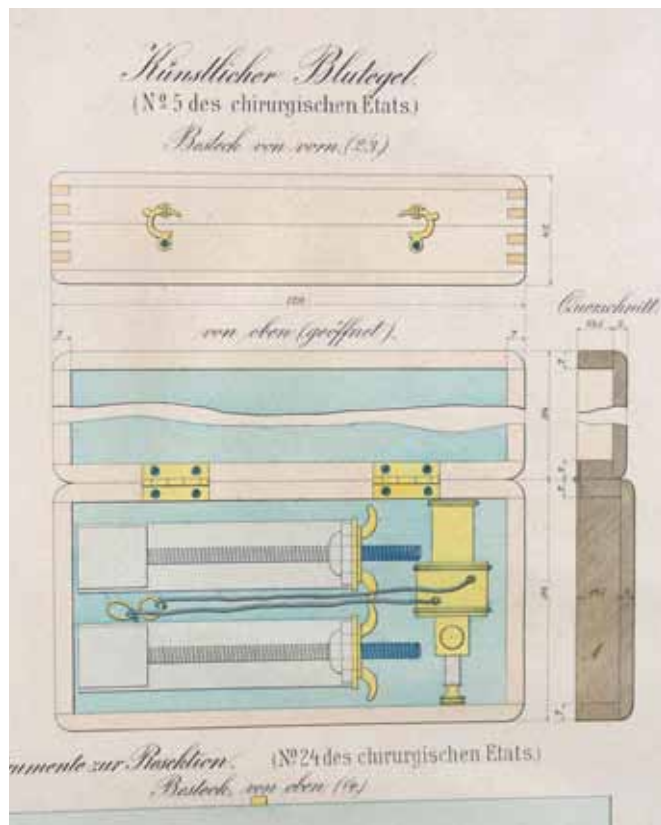
Leo, J(ulius).

Tabulae instrumentarii chirurgici, oder Abbildungen der gebräuchlichsten chirurgischen und geburtshülflichen Instrumente besorgt durch J. Leo,... . Berlin, G. Reimer 1824. Lithographed title and 30 lithographed plates. Later half cloth period style, overall fine. Imperial-Folio (460 x 560 mm).



Very rare catalogue of medical instruments for obstetrics and surgery by the Königsberg (Kaliningrad) born Julius Leo (1794-1855), doctor of medicine & surgery and member of the medical society of Königsberg. No text published. - Engelmann 332; Hirsch/H. III, 743; Lesky 389; Waller 5716a; Wolfenbüttel 989; not in Eales (Cole Library), Haeser, Osler and Wellcome. KVK: Berlin, Greifswald, Halle, Göttingen, Freiburg; Basel, Kopenhagen; OCLC: only Welch Medical Library; COPAC: only Royal College of Surgeons of England.



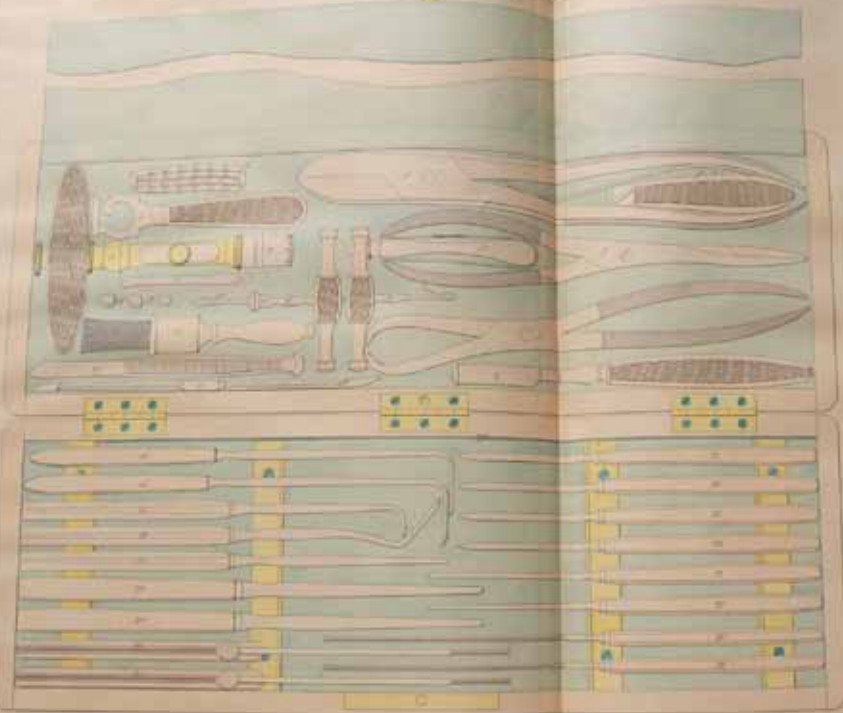


(Medical service of the German army).

Abbildungen chirurgischer Instrumente der Feld-Sanitäts-Formationen 1878 (printed title on front cover). (Berlin, Lith. Inst. Bogdan Gisevius 1878). 32 double-page hand coloured lithographed plates with numerous illustrations. Near cont. half cloth with black printed title on front cover. Folio (455 x 316 mm). Spine-ends slightly bumped.

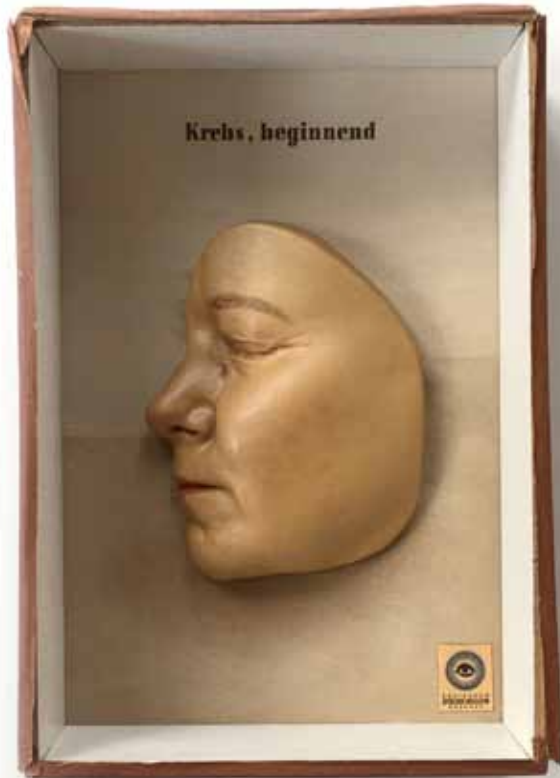


Scarce atlas with numerous illustrations of chirurgal instruments, the first plate with various colour samples giving an immediate hint to the basic materials and fabrics of which each instrument is composed of which is an uncommon almost unique feature for an atlas of this kind. Due to paper quality the large plates (590 x 445 mm) are evenly lightly browned. A manuscript index of the plates is mounted to front fly-leaf. A few plates with mounted lithogr. slips with altered illustrations. Each plate with lithogr. caption 'Chirurgischer Etat der Feld-Sanitäts Formationen'. It seems that this atlas was published by the medical service of the German armed forces, to spread detailed information on the various components of the chirurgical instruments used by its medical personnel. A very scarce atlas, with only one copy shown on KVK in a German library.



1. Resektionsmesser mit der
eingesenkten Klinge
2. Kopf zum Ausschneiden der
Knochen
3. Kopf zum Ausschneiden der
Knochen
4. Kopf zum Ausschneiden der
Knochen
5. Kopf zum Ausschneiden der
Knochen
6. Kopf zum Ausschneiden der
Knochen
7. Kopf zum Ausschneiden der
Knochen
8. Kopf zum Ausschneiden der
Knochen
9. Kopf zum Ausschneiden der
Knochen
10. Kopf zum Ausschneiden der
Knochen
11. Kopf zum Ausschneiden der
Knochen
12. Kopf zum Ausschneiden der
Knochen
13. Kopf zum Ausschneiden der
Knochen
14. Kopf zum Ausschneiden der
Knochen
15. Kopf zum Ausschneiden der
Knochen
16. Kopf zum Ausschneiden der
Knochen
17. Kopf zum Ausschneiden der
Knochen
18. Kopf zum Ausschneiden der
Knochen
19. Kopf zum Ausschneiden der
Knochen
20. Kopf zum Ausschneiden der
Knochen
21. Kopf zum Ausschneiden der
Knochen
22. Kopf zum Ausschneiden der
Knochen
23. Kopf zum Ausschneiden der
Knochen
24. Kopf zum Ausschneiden der
Knochen
25. Kopf zum Ausschneiden der
Knochen

Wax Models (Moulages)



Deutsches Hygiene-Museum Dresden.

Zentralinstitut für Medizinische Aufklärung / Central Institute for Medical Instruction /- Dresden: Lignierplatz 1 (Hygiene Museum), (no date; around 1955-1958) 4° (300 mm) 189 pp. with text-illustrations. Blue publ. cloth. Text in German, French, Russian, English, and Spanish.

Three rare moulages modeled and sold by the German medical museum, Hygiene-Museum, in Dresden showing skin changes due to cancerous skin lesion, chemical burn et al.: „Noma nach Morbilli beginnend“; „Verletzung durch hautätzenden Kampfstoff. Blasenbildung der Haut etwa 24 Stunden nach der Verletzung“; „Krebs beginnend“

Coming with the rare export trade catalogue listing the medical models and moulages that were sold and distributed by the Museum from the 1920's to early 1970's. The museum was founded in 1912 by Karl August Lingner, a Dresden businessman and manufacturer of hygiene products, as a permanent „public venue for healthcare education“, following the first International Hygiene Exhibition in 1911. The second International Hygiene Exhibition was held in 1930/31, in a building erected according to plans designed by Wilhelm Kreis, which became the museum's permanent home. One of

the biggest attractions was, and remains, a transparent model of a human being, the Gläserner Mensch or Transparent Man, of which many copies have subsequently been made for other museums. During the Third Reich the museum came under the influence of the Nazis, who used it to produce material to promote their racial ideology & eugenics. Large parts of the building and collection were destroyed by the bombing of Dresden in 1945. In the GDR-era, when this catalogue was produced, the museum resumed its role as a communicator of public health information. The museum owns an extensive collection of around 45,000 items documenting the public promotion of bodily awareness and healthy day-to-day behavior, mostly from the early 20th century onwards.

For the catalogue: KVK: Dresden, Marburg, Frankfurt am Main; OCLC: outside Germany only Univ. Montreal, not in COPAC.





Bahama Island in 1889

Coonley, J(acob) F(rank).

Erinnerungen an Nassau N. P. Bahama Inseln (= gilt title to front cover). (Nassau, ca 1889). 24 original photographs by Jacob Frank Coonley, ca 226 x 172 mm, albumen silver prints, most of them with photographer's name, number and title of the image in the negative. Mounted recto and verso on 12 white cardboards. Cont. blue cloth, blind embossed corner pieces and gilt title to front board. Oblong 4to (324 x 244 mm). Covers minimally rubbed.



A fine album with excellent photographs. Jacob Frank Coonley (1832-1915), originally a sign and ornamental artist in New York whose business fell off in the panic of 1857. Circa 1857 Coonley studied daguerreotype photography with George Barnard. Barnard and Coonley opened a studio together. By 1861 Coonley was working with Barnard for Matthew Brady. In 1864 he made a contract with the Quartermaster General to photograph railroad construction in Tennessee, Alabama and Georgia. In the early 1880's Coonley worked with J. M. Mora (famous for portraits of theatrical personalities) at 707 Broadway, New York. Circa 1889 he moved to Nassau, advertising a studio at the corner of Bay and Parliament Streets. He died on 2nd December 1915 in New York. Photographs showing the Market; Bay-Street, west from Charlotte Street; the sponge exchange; sponge wharf; silk cotton tree; banyan tree; Queen's staircase; road to Blue Hills; 6 views of Grantstown; Shouters chapel; banana garden; coconut grove; caves, west of Nassau; and a pine-apple field. Very good sharp and rich tonal prints with almost no fading. Added are three later photographs ca 1920's showing men working and sorting sponges. With a folded map of the Bahama Islands, engraved for Stark's history of and guide to the Bahama Islands, by the photo-electrotype Co Boston 1891.





A Most Famous Pictorialist Photograph

Frank Eugene (Smith).

„Adam and Eve“. Photogravure on thin Japanese paper. Signed in the negative and additionally signed by Frank Eugene in the margin of the print. No date (1898/99). Image size: 178 x 127 mm – sheet size: 278 x 205 mm. Laid onto thin wove paper mount and framed under glas.

-

One of the most famous works by Frank Eugene Smith, (1865-1936).

Frank Eugene Smith worked already since 1913 at the academy; he held the chair for artistic photography specially established for him. This chair was the first of its kind worldwide. Minor traces of mounting. Laid on thin paper, framed under glass. Born in New York to immigrant parents, Eugene was one of many young German-Americans to travel to Munich to study at the Royal Bavarian Academy of Arts. Alfred Stieglitz and the influential art critic Sadakichi Hartmann promoted Eugene's **Pictorialist photographs** in exhibitions and publications such as Camera Work, where this photograph appeared in 1910. Eugene's interest in a variety of artistic media is seen in the bold manipulation of his negatives. He used paintbrushes, etching needles, and pencils to rework his compositions, thus proclaiming their status as art. This photogravure – a print created from a photomechanically etched copper plate – depicts a classic subject from the annals of art history, **the deep chiaroscuro and scratched surface suggesting Adam and Eve after the fall.**

Manuscript dedication by Frank Eugene to Julius Zeitler on thin Japanese paper, mounted on verso: „Dr. Julius Zeitler herzlichst gewidmet Frank Eugene Smith im ‚Wonnemonat‘ 1917“. The philosopher, writer, literary historian, librarian and publisher Julius Zeitler (1874-1943) was professor at the Academy for Graphics and Book Trade at Leipzig from 1916 to 1939.- Pohlmann, Eugene, p. 53.



The End of The War

First World War Panoramas.

A series of 23 Photographic Panoramas.- Paris: Panorama Photo Company, 1918 - 1919. Each 250 x 980 mm or little larger mounted within passe-partout. Modern cloth Portfolio. A few image cracked on surface.

Fine set of 23 photographic panoramas produced immediately after the Armistice of 1918: these views vividly depict the evidently widespread destruction throughout Belgium and Northern France. Produced partly as evidence for the negotiations for peace they also seem to be a form of souvenir of a rather macabre tourist trade which sprang up once it was safe to travel in the affected areas. We have found little on the company that produced them and the only holdings of prints we have found are at National Library of Belgium.

The First World War represents a watershed in the history of war photography. It was the first conflict to be photographed in detail by all the participants and the first in which photography was actively exploited and controlled in support of the war effort. When war broke out in 1914, many of the skills and technical resources required to photograph it were already in place. But suitable infrastructures capable of managing photography as a mass medium in wartime were lacking. The gradual evolution of such infrastructures shaped the nature and impact of photography during the First World War. In contrast to the extensive international coverage of mobilisation in 1914, there was relatively little interest in documenting the demobilisation of the largest armies ever assembled. This was partly due to the rapid dismantling of the official wartime apparatus for photography. Those photographers who remained in the former war zones were briefly employed

with documenting the battlefields and the creation of cemeteries before returning home to civilian life. The lack of photographs showing demobilisation also reflects the public mood of extreme war fatigue, social and political upheaval and the imperative to focus on post-war recovery. Photographs of commemoration and remembrance were the exception. The construction and dedication of memorials, such as the British Tomb of the Unknown Warrior during the immediate post-war years, forms a final poignant chapter in the photography of the First World War.

Content: 1. Arras, la Cathedrale (Neg. number F21); 2. Arras (corrected in ink Virny) (Neg. number F24); Bapaune (Neg. number. F 29); Brewery on the Hindenburg Line / Brasserie ligne Hindenburg (Neg. number F 41); Bruxelles, Univ. de Louvain (Neg. number BL-2); Chaulnes, le Grand Chateau (Neg. number F32); Dixmunde, L'Eglise Peres Capucins (Neg. number BL-21), Hospital on the Hindenburg Line, Hotel de Ville et l'eglise de Dixmunde (BL-22); Hotel de Ville Lens (77); Lille, Hotel de Ville (18); Middelkerke (BL-24); Nieuport la Parte et la Mairie (BL25), Peronne, Grand' Place et Cathedrale (F26), Peronne, L' Eglise; Chaulnes, Sugar refinery (F37); Reims, General View (68); Une caserne Anglaise, Ypern (BL20); Virny (F43); Virny Ridge ammunition railroad (F44); Ypres, Hospice du Sacre Coeur (31); Ypres, Les Halles et l'eglise (930); Ypern, Vue generale (29).



Dresden ,Green Vault' Gallery

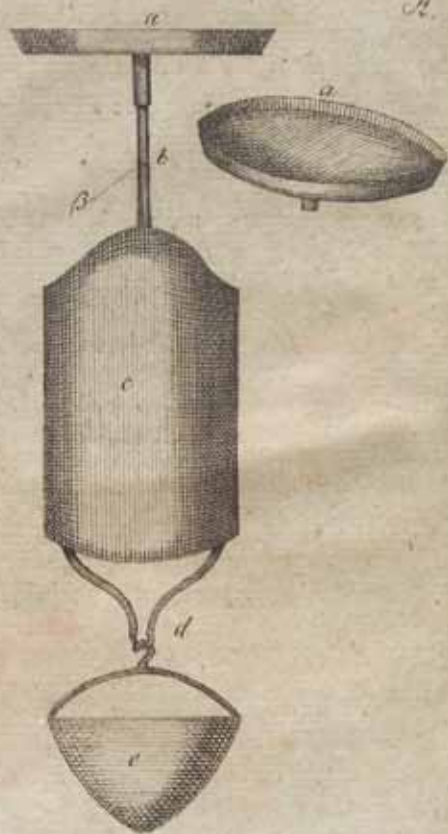


(Hendel, Johann Christian).

Anleitung zur Kenntniss der Edelsteine und Perlen, als Handbuch für Juweliere und Steinschneider. Nebst einer Beschreibung des Saechsischen Kunstschatzes oder des sogenannten grünen Gewoelbes in Dresden. Mit einer Kupfertafel. Halle, J. C. Hendels Verlag 1816. Engraved front. XIV, 222 pages. Cont. marbled boards, with two green manuscript labels to spine. Extremities slightly worn. Covers rubbed.

First and only edition. "A simplified presentation of information on gemstones, culled from many sources by the publisher Johann Christian Hendel (1742-1823), and aimed at jewelers, lapidaries, and 'dilettantes', with an introduction treating general properties of gemstones, variation in density, usefulness of the Nicholson specific gravity instrument (shown on the plate). Curiously this is followed by several pages of text on the diamond, numbered with Roman numerals and then continuing into the text proper where the remainder receives Arabic numerals. There is a discussion of large and rare diamonds, including the Burgundy, ... the Great Mogul, ... several diamonds originally described by Tavernier, the Regent, Sancy, and many others ... and ending with a discussion of Jeffries' rules for valuation of brilliants and remarks on the cost of cutting diamonds. The following part treats ruby, spinel, and garnet and stones similar in

color, and the hyacinth (zircon), including a 'leek green' type that appears to be an early mention of metamict zircon. Large and rare rubies are described, again citing Tavernier but failing to clearly distinguish between ruby and ruby spinel. Other parts describe stones of lesser rank, from sapphire, amber, alabaster and jasper to very cheap ornamental stones as serpentine, marble, and petrified wood. A section is also included on pearls. ... Rare" (Sinkankas, Gemology I, p. 29). The part describing the celebrated Green Vaults of Dresden (covering pages 199-222) provides a summary of contents of each of the eight rooms. While this book contains a great deal of varied and interesting information, it seems more the work of a skilled editor than that of an expert in gemology. Holzmann/Bohatta, I, 1949. Sinkankas, Gemology 167. Not in Schuh, Bio-Bibliography of Mineralogy and Crystallography. Not in Murray, Museums.



Anleitung
 zur
 Kenntniß
 der Edelsteine und Perlen,
 als Handbuch
 für
 Juweliere und Steinschneider.

Nebst einer Beschreibung
 des Sächsischen Kunstschages
 oder
 des sogenannten grünen Gewölbes
 in Dresden.

Mit einer Kupfertafel.

Halle,
 J. C. Hendels Verlag.
 1816.



The Architect of Potsdam

Persius, Friedrich Ludwig Paul.

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

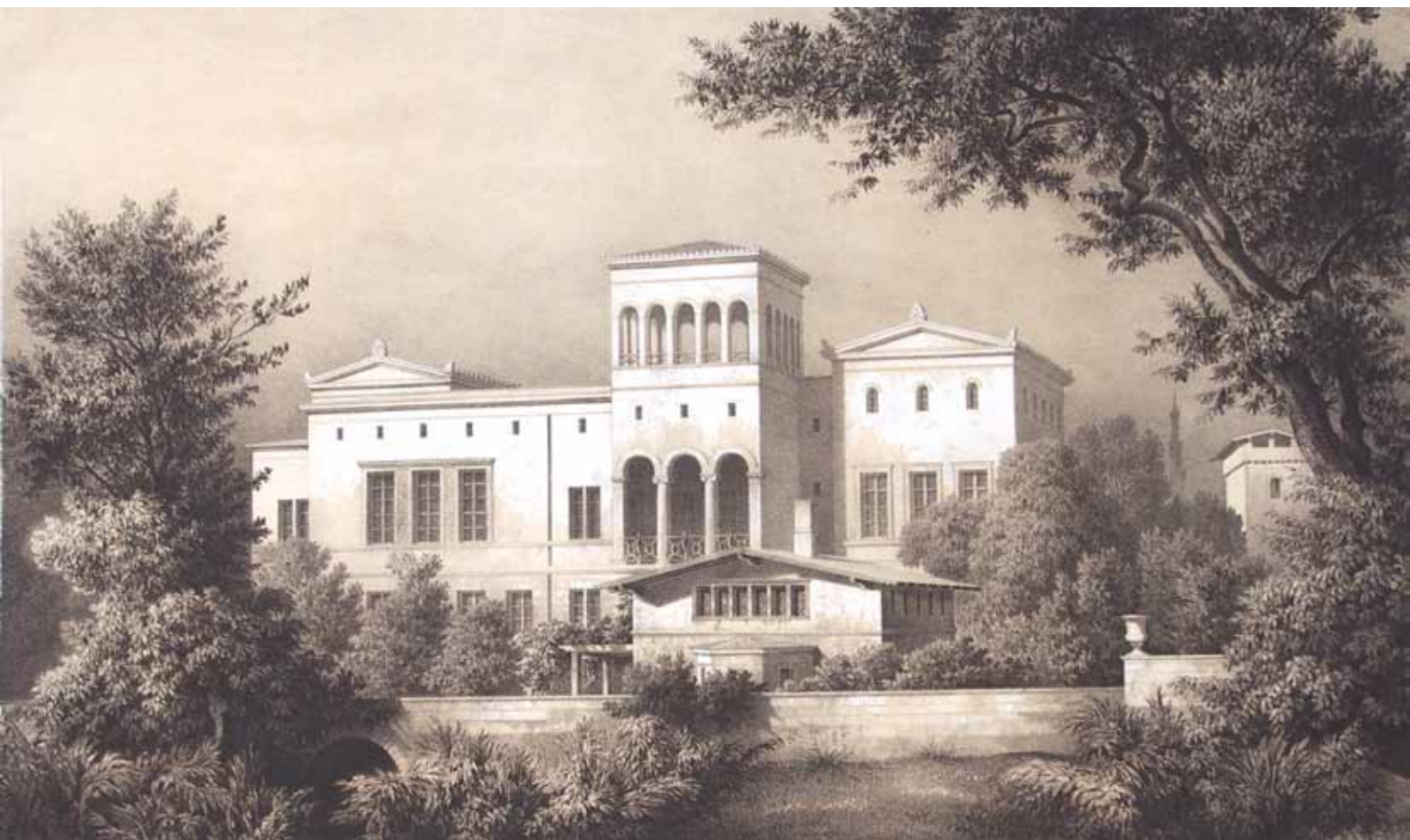


Complete set (4 instalments) showing an instructive and significant part of Persius' architectural works, situated mostly in and around Potsdam, finely lithographed by A. W. Schade in Berlin, including: I. Umbau des Königl. Civil-Kabinetshauses bei Sanssouci; II. Umbau der Hofgärtner Sello'schen Dienstwohnung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

Friedrich Ludwig Persius (1803-1845 in Potsdam), was a student of Karl Friedrich Schinkel, later on in his career a famous Prussian architect and court architect to Frederick Wilhelm IV. Persius assisted Schinkel in the construction of the Charlottenhof and the Roman baths in the park of Sanssouci in Potsdam. He was also

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







Et in Arcadia Ego

Wehle, (Heinrich Theodor).

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



An excellent copy of this suite of Arcadian landscapes in which as a rare coincidence not only the original drawings but also the prints were made by two important figures in German landscape painting in the beginning of the 19th century. Heinrich Theodor Wehle (1778-1805), a German landscape painter, draughtsman and etcher who was quite renowned for his landscape paintings, however because of his short life only a relatively small number of 117 drawings and paintings in various techniques and 33 prints after his original drawings are known today. He died with 27 after being from 1802 - 1804 as artist on a Russian expedition to Georgia, Armenia, Palestine and Egypt.- Thieme-B. XXXV, 256. Nagler XIV, 215/216. ADB LV, 358ff. Hasso von Haldenwang: Christian Haldenwang S. 41ff. and pages 312-325. AKL LXVIII, 157ff. (for Haldenwang).

“Wehle kam 1792 nach Görlitz, um unter Christoph Nathes Anleitung Zeichnen zu lernen. 1793 bis 1798

setzte er seine Ausbildung an der Dresdner Kunstakademie fort. Von Giovanni Battista Casanova wurde er in der Historienmalerei unterrichtet, einen stärkeren Einfluss übte jedoch im Landschaftsfach Johann Christian Klengel auf ihn aus. Zu seinen Mitschülern gehörte seit 1796 Carl Ludwig Kaaz, mit dem ihn eine enge Freundschaft verband. In Dresden schuf W. unter Adrian Zingg's Einfluss Ansichten realer Gegenden, Kopien nach Galeriewerken, erfundene Landschaften und Tierstudien. Als selbstständiger Künstler machte er sich anschließend durch seine arkadischen Ideallandschaften und Ansichten vom Wörlitzer Park bei Dessau einen Namen. Diese Arbeiten wurden durch die Schweizer Kupferstecher Christian Haldenwang und Friedrich Wilhelm Schlotterbeck für die Chalkographische Gesellschaft zu Dessau reproduziert. 1801 begleitete er den Altertumsforscher und Direktor der Petersburger Akademie, Marie Gabriel Florent Auguste de Choiseul-Gouffier, nach St. Petersburg (russ. Sankt-Peterburg). Von Zar Alexander I.



wurde er beauftragt, kartografische Ansichten aus dem Kaukasus und den transkaukasischen Ländern zu liefern bzw. vorhandene Karten zu vervollständigen. Diese Reise führte W. 1802 bis 1804 durch Georgien, nach Armenien und über Palästina, Ägypten und Frankreich zurück nach Bautzen. Während der Kaukasusreise entstanden W.s freieste Zeichnungen. Ausgehend von der Landschaftsauffassung der Niederländer des 17. Jahrhunderts, v.a. Jacob van Ruysdaels, sowie von der Geisteshaltung des Sturm und Drang, löste er sich von den Konventionen zur Darstellung eines bestimmten Landschaftstyps und entwickelte eine eigene Formensprache (z.B. „Darjalschlucht“, 1802/04). Nach der strapaziösen Fahrt blieb ihm noch ein Jahr, um die Reiseskizzen und ausführlichen Pinselzeichnungen zu verwerten, bevor er mit nur 27 Jahren verstarb. Sechs dieser Kaukasusansichten hat August Reichel radiert. In seinem letzten Lebensjahr zeichnete W. außerdem frei erfundene arkadische Landschaften im Stil Claude Lorrains, die - von Christian Haldenwang in Aquatinta-Manier reproduziert - unter dem Titel „Ideen“ erschienen. Zurzeit sind 117 gesicherte Werke W.s bekannt, darüber hinaus eine Reihe Verluste sowie 33 druckgrafische Arbeiten nach seinen Vorlagen. Sein Schaffen spiegelt literarische wie künstlerisch vermittelte Strömungen wider. Besonders stark wurde es durch seine Reiseeindrücke beeinflusst. Bereits das Fragment seines überlieferten zeichnerischen Werks deutet darauf, dass W. bei längerer Lebenszeit eine wichtige Rolle in der zeitgenössischen deutschen Kunstlandschaft hätte einnehmen können, durchaus gleichbedeutend mit Zingg und Klengel oder auch Caspar David Friedrich und Johann Christian Clausen Dahl“ (Anke Fröhlich, Wjela (Wehle), Hendrich Božidar (Heinrich Theodor), in: Sächsische Biografie, ed. by Institut für Sächsische Geschichte und Volkskunde e.V., revised by Martina Schattkowsky – online edition: <http://www.isgv.de/saebi/> 22.2.2016).



Hans Sloane's Ape



Ridinger, Johann Elias.

(Apes and monkeys). A series of 10 plates (= all published). Augsburg, Ridinger (1741). 10 etched plates by Ridinger after Jele, Hamilton, Lazarus Rotingus and Ridinger with engraved captions in German and French, all numbered in lower margin. Engraved Latin names in upper margin of plates. Loose as issued in a later blue folder with manuscript paper label on front cover. Folio (515 x 350 mm).

Nissen ZBI 3406. Thienemann 541-550 "Sie sind nummeriert, mit Ueber- und Unterschriften versehen und in der Folge mit der Reissfeder gemachten Einfassung, oben gerundet". A beautiful set of these charming images of apes and monkeys in a landscape setting. Plates 8 and 9 with engraved indication 'Londen (!) H. Sloan (!)', plate no 7 with 'Ex Collection Beureri noric'; Hans Sloane (1660-1753) and Johann Ambrosius Beurer (1716-1754) both being owners of famous natural history cabinets where these three probably stuffed specimens had been displayed. Plate no 2 with engraved indication 'Hamilton pinx.' and plates 4 and 5 'Lazarus Rotingus pinx.'. A beautiful set of this scarce series, with wide margins. Plate size: 315 x 210 mm. Sheet size: 480 x 320 mm. All sheets with deckle edges on three sides, plate no 1 dust-soiled and with a few spots in margins, all others fresh and clean.

CEBUS LIOCEPHALUS.



Savon Neer-laps.

Marmot qui a la tête d'un Lion.

F. 6

Pl. Marmos. Pl. 6. n. 1. Aug. 1761.

CERCOPITHECUS.



Partiche Neer-laps.

Le Marmot barbu

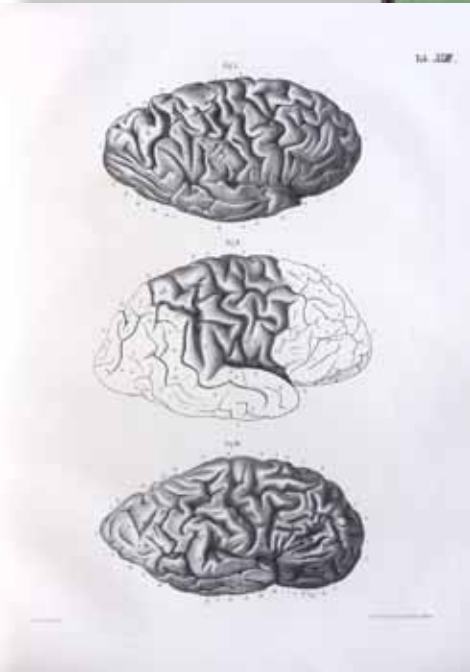
F. 7

Pl. Marmos. Pl. 7. n. 2. Aug. 1761.

Zoological Museum

Barkow, Hans Karl Leopold.

Das Anthropotomische-Zootomische Museum der Königlichen Universität zu Breslau oder Comparative Morphologie des Menschen und der menschenähnlichen Thiere. Breslau, Ferdinand Hirt 1862. VII, 142 pages, 71 partly hand-coloured lithogr. plates after Barkow, Weitz, Assmann and Elsner. Publisher's green printed boards, cloth spine. Folio. Spine-ends damaged.



Cf. Murray, Museums II, 139 (with another publication by Barkow). Hirsch-H. I, 336. Nissen ZBI 227 (complete works). – First edition. Magnificently illustrated and superb monograph with examples from the collections of the natural history museum at the university of Breslau. Published in 1862, as a separate work, it was later incorporated into the series published from 1865 to 1875 in six volumes under the title Comparative Morphologie des Menschen und der menschenähnlichen Tiere. The main work of Hans Karl Leopold Barkow (1798-1873), who became professor and later director of the Natural History Museum in Breslau in 1835. He published a variety of publications on comparative pathological anatomy and physiology. "Seine Arbeiten sind grösstentheils mit vielen und vortrefflichen Abbildungen versehen und wurden demzufolge, bei der denselben gegebenen kostbaren Ausstattung, in selbstloser Hingabe an die Wissenschaft, ohne Aussicht auf materiellen Gewinn, veröffentlicht" (Hirsch). "An diesem Werk habe ich viele Jahre gearbeitet. Die erste Anregung dazu gaben mehrere Exemplare von Orang-Utang und von Schimpanse die ich erhielt und die Resultate der anatomischen Untersuchungen

die ich an ihnen anstellte. ... Auf den 71 Tafeln des vorliegenden Bandes befindet sich keine Copie aus einem andern Schriftsteller. ... Wegen der anatomischen Thatsachen die er enthält, kann er auch für sich als selbständiges Werk bestehen. ... Ein Theil der abgebildeten Gegenstände ist in der anthropotomischen oder der zootomischen Abtheilung des Museums aufgestellt, ein anderer Theil soweit verarbeitet, dass er dem Museum einverleibt werden kann" (From the foreword by the author: I have worked on this work for many years. The first suggestion was given by several specimens of ourangoutang and chimpanzee, which I obtained, and the results of the anatomical investigations which I carried out. ... There is no duplicate image from another author shown on the 71 plates of this volume. ... Because of the anatomical facts which it contains, it can also stand for itself as an independent work. ... A part of the pictured objects is exhibited in the anthropomorphic or the zootomic departments of the museum, another part so far processed that it may be incorporated into the museum in the near future). – Inside a fresh and broadmargined copy. The large plates clean, fresh and almost spotless.

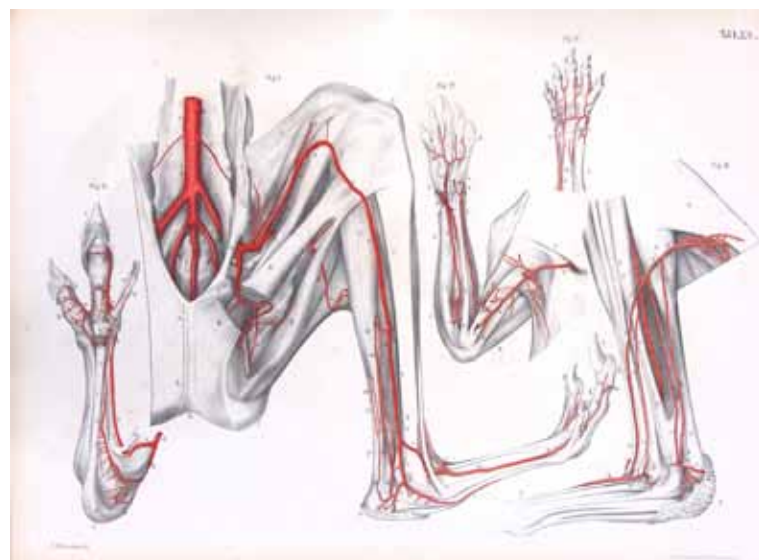
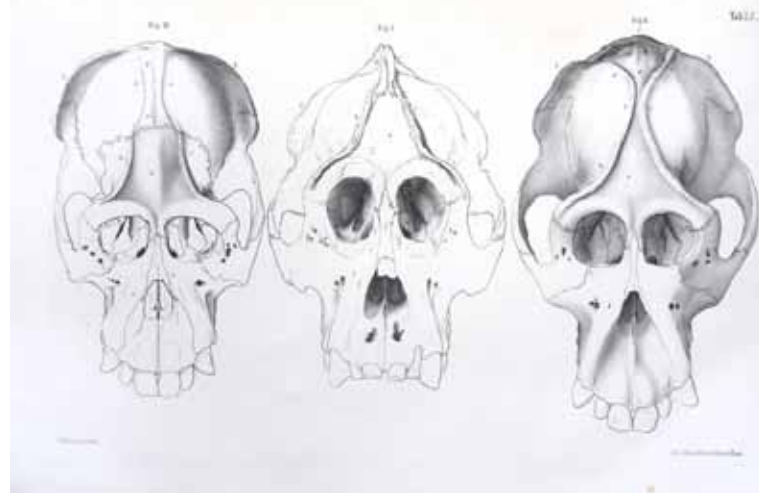
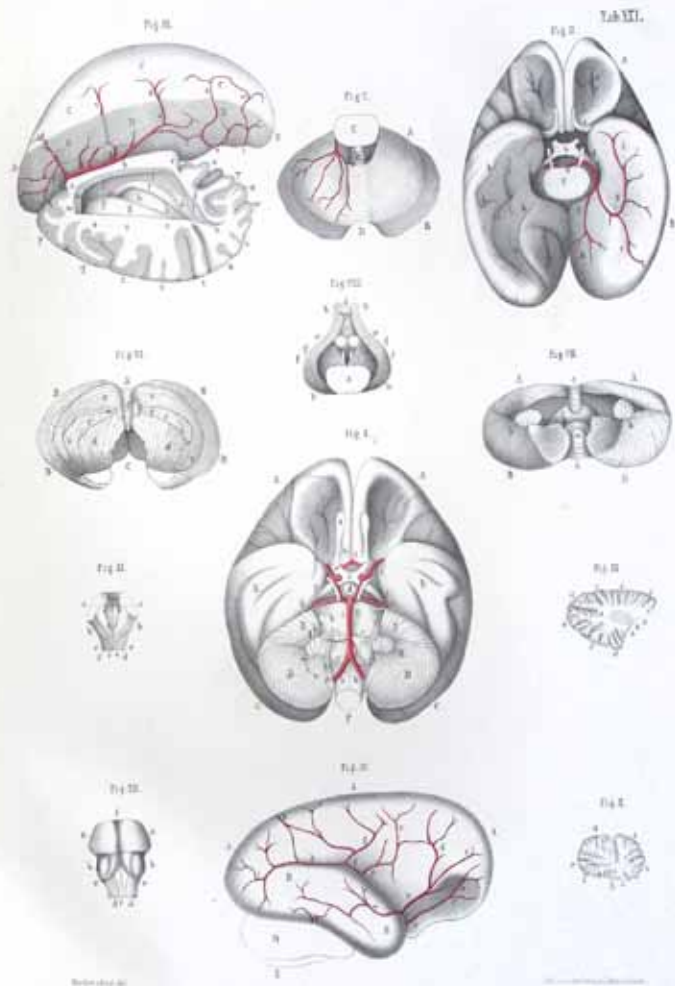


Fig. 1. *Arctocyon (Arctocyon) (Arctocyon)*Fig. 2. *Arctocyon (Arctocyon) (Arctocyon)*

Rare Monograph on Mammals

Christian Ferdinand Friedrich von Krauss (1812-1890).

Die Säugethiere nach Familien und Gattungen mit einem Anhang über den Zahn- und Knochenbau. Mit 43 kolorierten und 7 gravirten Steindrucktafeln. Stuttgart und Eßlingen, Schreiber und Schill, 1851. Folio. Contemporary or minorily later gilt half cloth with marbled boards. VI pp. (lacking half-title, but see comments below, please), 104 pp., with 50 lithographic plates (43 of which colored). Text pages minorily browned and with contemporary manuscript annotations. The plates all bright and clean.

All published and although held by several libraries in Germany (and a few outside Germany), rarely offered in the trade. Apparently only printed in a small number of copies. - The monograph was designed to serve as the first volume to a larger zoological work, comprising all the classes of the animal kingdom, but no further volumes were published. Probably for that reason the series title appears to be omitted from our copy, that comes from a ducal library located in the same town in which the author spend most of his life. Krauss was an apothecary's apprentice and worked as a pharmacist for a while, but then took up the study of mineralogy, zoology and chemistry at Tübingen and Heidelberg, where he excelled academically and was awarded a PhD summa cum laude in 1836. In the years 1837 to 1840 he joined Baron C. F. Ludwig's expedition to the Capeland and Natal. Back in Germany, Krauss was appointed to the Stuttgart Natural History Museum of which he became director in 1856, partly because of the reputation he acquired from his published works. From a summary given in Flora vol. 29 pp 216-19, Krauss collected 2,308 species (mostly flowering plants) of which 340 species and 34 genera were new to science. Not all were upheld, but many were named for him. Krauss' specimens are lodged with the British Museum, University of Cambridge, Royal Botanic Garden, Edinburgh, Museo di Storia Naturale di Firenze, Conservatoire et Jardin botaniques de la Ville de Geneve, Biozentrum Klein-Flottbek and many more herbaria. (wikipedia, en).



Fig. 1. *Macropus (Macropus) (Macropus)* Fig. 2. *Macropus (Macropus) (Macropus)* Fig. 3. *Macropus (Macropus) (Macropus)* Fig. 4. *Macropus (Macropus) (Macropus)*
 Fig. 5. *Macropus (Macropus) (Macropus)* Fig. 6. *Macropus (Macropus) (Macropus)* Fig. 7. *Macropus (Macropus) (Macropus)* Fig. 8. *Macropus (Macropus) (Macropus)*

ANTIQUARIAT
Michael Kühn

Erdmannstr. 11 · 10827 Berlin · Germany

Telefon 0049 · (0)30 · 86 39 69 34

kuehn.rarebooks@arcor.de

www.kuehn-books.de

ANTIQUARIAT
BANZHAF

Henriettenweg 3 · 72072 Tübingen · Germany

Phone 0049 · (0)7071 · 55 23 14

Fax 0049 · (0)7071 · 55 23 15

antiquariat-banzhaf@t-online.de

www.antiquariat-banzhaf.de

