

ANTIQUARIAT
BANZHAF

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Michael Kühn





Hagenbeck's Animal Show of 1887

Carl Hagenbeck.

Carl Hagenbeck's Zoologischer Circus (cover title). 12 photographs by the photographer Peter Nissen (each photograph stamped at back: Photographisches-Atelier von Peter Nissen, Reeperbahn 28 Hamburg, St. Pauli). Hamburg, Nissen, around 1891. Folio (350 x 300 mm). 4 photographs: Board-size: 230 x 284 mm, imagesize: 175 x 225-230 mm and 8 photographs: Board-Size: 284 x 338 mm; imagesize: 200-220 x 285-290 mm. Photographs mounted on heavy cardstock, these with some foxing. Contemporary blue cloth folder, titled in silver on cover, ties .

Very rare photographic portfolio of Hagenbeck's zoological circus, showing lions, bears, leopards, et al. Carl Hagenbeck (1844-1913) was an internationally known German animal dealer and trainer who controlled animals by befriending them, emphasizing for spectators their intelligence and tractability over their ferocity. He also created the prototype for open-air zoos. In 1887 Hagenbeck took up the cause of humane treatment of animals with the aim of demonstrating that the beatings and hot irons then used in animal training were both cruel and unnecessary. In 1889 he introduced a lion act (shown here) in which, as a finale, three lions pulled him around the cage in a chariot. After some years, the Hagenbeck system gradually

replaced harsher training methods used in circuses and expositions in Europe and North America. During a trip to the United States in 1906, Hagenbeck sold his traveling animal show to Benjamin Wallace, who renamed it the Hagenbeck-Wallace Circus.

Carl Hagenbeck, a German merchant of wild animals who supplied many European zoos, as well as P. T. Barnum. **He created the modern zoo with animal enclosures without bars that were closer to their natural habitat.** The transformation of the zoo architecture initiated by him is known as the Hagenbeck revolution. Hagenbeck founded Germany's most successful privately owned zoo, the Tierpark Hagenbeck,

which moved to its present location in Hamburg's Stellingen district in 1907. He was a pioneer in displaying humans next to animals as human zoos. Hagenbeck also trained animals to display and sell to circuses at the World's Columbian Exposition in Chicago, Illinois in 1893, and the Louisiana Exhibition in St. Louis in 1904. Hagenbeck's circus was one of the most popular attractions. **His collection included large animals and reptiles.** Many of the animals were trained to do tricks. He crossbred in 1900 a female lion with a Bengal Tiger, and sold the hybrid for \$2 million to the Portuguese zoologist Bisiano Mazinho. Hagenbeck's trained animals also performed at amusement parks on New York City's Coney Island prior to 1914.





(Museum Umlauff, Hamburg)

Der Riesen-Gorilla des Museum Umlauff, Hamburg. Schilderung seiner Erlegung und wissenschaftlichen Beschreibung.- Hamburg: Adolph Friedländer, o. J. (1901). 8° (225 x 145 mm) 16 pp. Original printed Wrappers. Spine restored, else good copy.

Rare pamphlet on the Gorilla exhibited in the „Umlauff Museum“ in Hamburg. J. F. G. Umlauff opened his Museum in 1884 and took over some of the items of Museum Godeffroy, which the ship owner Godeffroy, who had important connections to the South Sea, had opened in 1861 with Ethnographica. After being bankrupt he had to sell his collection in 1884 and Umlauff took over a lot of the specimens. The firm Umlauff was founded in 1868 as natural history specimen dealer in Hamburg / Reeperbahn (near the harbor). Beside natural history specimens, they sold curiosities from all over the world, and ethnologica and anthropologica (wax figures of native tribes, etc.). Johann Friedrich Gustav Umlauff (1833-1889) was married to the sister of Carl Hagenbeck (1844-1913).

Trade Catalogue

(J.F.G. Umlauff)

Grosser illustrierter Catalog über Muscheln, Corallen, Gorgonien und Seethiere... (Hamburg, after 1889) Quarto (308 x 235 mm) 16 pp. with images of 230 specimens, two pages in chromolith., as the covers are.



Arabian Akhal-Teke Horse on Show

Stieglitz, J. G.

Zur Kenntniss des nackten Pferdes,
einer grossen zoologischen Seltenheit,
welches sich im Besitze des Herrn J. G.
Stieglitz befindet. Dresden, Buchdr-
ckerei Julius Ernst 1857. 4 pages, title
framed by typographical border. Folded.
(210 x 130 mm). Together with: 2
Broadsheet from 1858 (one: 570 x 870
mm) as seen above.

A nice little collection of scarce ephemera showing
an Arabian 'naked horse', of a breed called Akhal-Teke
coming from Turkmenistan. They have a reputation for
speed and endurance, intelligence, and a distinctive me-
talllic sheen. The shiny coat of palominos and buckskins
led to their nickname „Golden Horses“ and they are
thought to be one of the oldest existing horse breeds.
It is a disputed „chicken or egg“ question whether the
influential Arabian horse was either the ancestor of



the breed or was developed out of this breed. There
are several genetic diseases of concern to Akhal-Teke
breeders: One is the Hairless Foal Syndrome. The defect
causes foals to be born without any hair coat, mane or
tail which seems to lead to quite a strange appearance.
NFS is always fatal, most foals die within weeks of
birth, although some horses have survived up to the
age of two years. This might explain the 'rarity' of such
specimen as announced on the posters.





The Bleuland Museum

Bleuland, Jan.

Descriptio Musaei Anatomici, quod Universi Belgii Regis Augustissimi Guilielmi I. ... concessit J. Bleuland. – Trajecti ad Rhenum (Utrecht): ex Officina Joh. Altheer, 1826. Quarto (257 x 220 mm) XVIII, (4, publ. cat.), 415 pp., (1, blank) Modern half calf period style. Title & one page stamped, little unfresh inside (dustsoiled and a few stockings), one page with old ink spot. Without the portrait present in some copies.

Description of the collection of Jan Bleuland (1756-1838), a medical doctor and professor of anatomy and obstetrics at Utrecht University. Bleuland was well known for the high quality of his anatomical models, which he prepared himself using highly innovative techniques. Among Bleuland's greatest achievements were preparations displaying vascular systems, in which he made even the tiniest blood vessels visible by injecting concoctions of dye or mercury. Another of Bleuland's specialties was in finding methods which **accurately preserved the true colors and textures of organs**, which in less careful hands might become bleached and shrunken.

In addition to creating his own preparations, Bleuland actively acquired examples of earlier masters, most notably specimens crafted by Amsterdam anatomist Frederik Ruysch (1638-1731), whose elaborate and often allegorical presentations disguised the voorsnijder's cuts with items of jewelry and clothing. One fine

example to be found on display in the museum was Ruysch's "Kinderhoofdje met Turkse muts" (Child's head with Turkish cap).

In 1815, Willem I of the Netherlands (1772-1843) purchased Bleuland's collection and donated it to Utrecht University, which took ownership upon Bleuland's death in 1838. Clearly enthusiastic about the benefit this collection would have in the education of future doctors, Willem issued a royal decree the following year that all Dutch universities install such cabinets, which was surely a boon to education in general and anatomists like Bleuland in particular.

Today, the Museum Bleulandinum includes the original 475 objects purchased from Bleuland (Collectie Bleuland), anatomical waxes by Petrus Koning (1787-1834), a library of important historical medical texts, and several other anatomy and embryology collections.

Anatomical Collections & Collecting

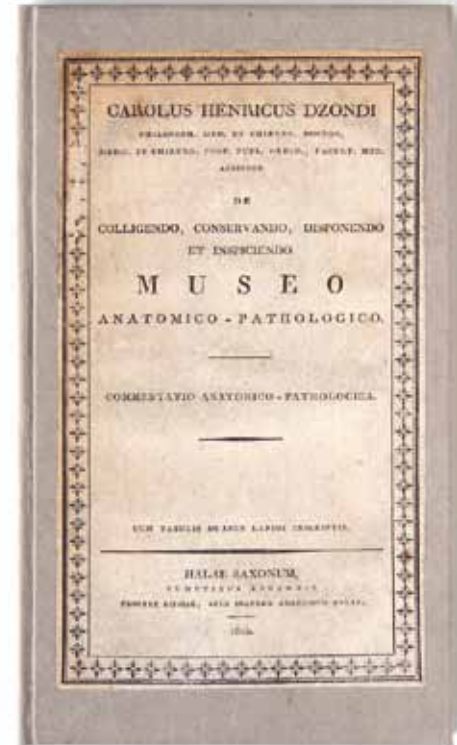
Dzondi, Carl Heinrich.

Carolus Henricus Dzondi, ... De colligendo, conservando, disponendo et inspiciendo Museo Anatomico- Pathologico. Commentatio Anatomico-Pathologica. Cum tabulis duabus lapidi inscriptis. - Halae Saxonum (Halle an der Saale): supt. auctoris, Johann Ambrosius Barth, 1825. 8° (210 x 120 mm) (6, incl. title-page and 2 leaves introduction), 3-59 pp., (1, blank), one fold. sheet with two lith. plates. Modern papercard boards with mounted original printed front wrapper, inside heavier foxing, the plate quite fresh.

Rare commentary on anatomical museums by a lesser known anatomist: how to properly dispose anatomical collections, how to conserve and inspected specimens. The plate show cabinets and forms to present the specimen. The Hunterian Collection in London, the Sandiford and Brugmann collection in Leiden, the Bleuland collection are mentioned as well as Pockels collection in Brunswick (Braunschweig), Hendriksz collection in Gronningen, the Macartney collection in Dublin, the Vrolik collection in Amsterdam, and the Walter collection in Berlin.

Carl Heinrich Dzondi (Schunde) (1770-1835) studied theology and medicine at Wittenberg University. In 1806 Dzondi joined the service in a hospital, and was

a lecturer in the Faculty of Medicine, where he read general and special therapeutics especially. He also worked intensively on Gall's phrenology. 1811 traveled to Vienna to undergo training in the field of ophthalmology. In Halle he joined the newly created Chair of Surgery in the summer 1811 and read here successfully surgery and ophthalmology, general therapeutics and obstetrics. He did research on inflammation and burns and improved several surgical treatments. A call to Greifswald he declined in 1820 as well as a professorship at the University of Erlangen. The Prussian Ministry of Culture increased Dzondis professor's salary and allowed him to study further on in southern Germany and France (1821), Holland and Great Britain (1822).





J. H. van der Linde

H. de Bruijn

Fig. 1



Fig. 2



Collection Specimens described with Colour printed Plates

Bleuland, Jan.

Icones anatomico – physiologicae partium corporis humani et animalium, quae in descriptione Musei Academiae Rheno-Trajectinae inveniuntur. 2 Fasc. in 1. – Trajecti ad Rhenum (Utrecht): ex Officina Joh. Altheer, 1826 (– 1827). Quarto (257 x 220 mm) VIII, 24 pp., (2, Prospectus), 6 color printed plates; pp. 25–55, (1, blank), plates 7–12 (12 plates with 35 figures). Modern half calf period style. Little used and unfresh inside, title stamped, else fine.

„Exceptional for their time and original in art, drawing and color – these pictures are the most interesting, which have come to us to face.“ (Goldschmid)

This is one of a series of Bleuland's anatomical monographs describing specimens of his collection, illustrated with his **pioneering method of tissue fixing** and dyeing and colour-printing. These are among the first such illustrations, and established the basis of histological illustration. Bleuland perfected a technique of injecting tissue structures with fixatives and dyes to reveal anatomical details, especially under magnification. His plates, mostly drawn by I. van der Jagt and engraved by I. Kobell, are remarkable for their precision in depicting microscopic detail. Goldschmid considered them pieces of exemplary printing, unusual in subject and make-up for the period. They are probably the **first examples of**

colour-printing of microscopical subjects. Bleuland (1756-1838) was professor of anatomy, surgery, and obstetrics at Harderwyck and later Utrecht. He prepared more than two thousand anatomical specimens, which were bought in 1825 by King William I of Holland for the University of Utrecht. - Goldschmid, Entwicklung und Bibliographie der pathologisch-anatomischen Abbildung 121. Engelmann wrongly with 13 plates.

Note: The Dutch National Library collates as our as Goldschmid does; Oxford collate: 160 pp., plates; other collate different. In the same year Bleuland published another publication: Otium academicus, continens descriptionem ... (2 volumes with 8 installments) which reprints this publication in vol. 2, part one with now 24 plates and a new „elenchus“.



Rainforth, Selden Irwin.

The stereoscopic skin clinic; an atlas of diseases of the skin, consisting of colored stereoscopic illustrations and a text in the form of clinical lectures, designed for the use of practitioners and students of medicine. - New York: Medical Art Pub. Co., (ca. 1910). Stereoviewer with 132 stereoscopic cards. Original paper-covered publisher's box with paper label. Cards housed in a custom clam-shell box.



Third edition of Rainforth's popular stereoscopic photographs of common skin diseases.

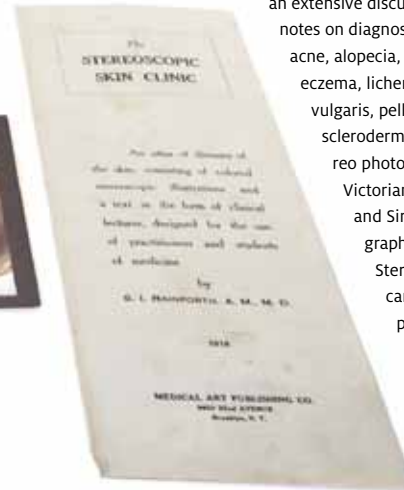
Dermatologists were rare in the United States in the early 1900s, and general practitioners had limited dermatological training. Selden Irwin Rainforth, a graduate of Johns Hopkins Medical School, here used the popular technology to provide three-dimensional views of common skin

diseases. The back of each photographic card provides an extensive discussion of symptoms, along with notes on diagnosis and treatment. Diseases include

acne, alopecia, various forms of dermatitis and eczema, lichen planus, lupus erythematosus and vulgaris, pellagra, psoriasis, sarcoma, scabies, scleroderma, manifestations of syphilis, ...

Stereo photography combined the work of two Victorian inventors, Sir Charles Wheatstone and Sir David Brewster, who used photography to popularize their discoveries.

Stereo negatives when exposed in a camera produced two almost identical photographs which were then placed in a viewer that enabled them to be seen three dimensionally.



Museum of Mathematical Instruments

(Leclerc, Sébastien).

Cabinet geometrique de Mr. le Clerc.
Paris, Jacques Chereau (ca 1730).

Handcoloured engraving. Sheetsize: 435
x 292 mm. An excellent copy in fine
contemporary colouring



This engraving depicts a large room containing an assortment of mathematical, optical, philosophical, and musical instruments. In one corner of this room, a group of men sit at and stand around a table, deep in discussion. Title aside, the image represents the cabinet of the Académie des Sciences, which moved to the Louvre in 1699. The image was created in Paris in 1711-1712 by Sébastien Leclerc (1637-1714), an engraver, engineer, and professor of perspective. Thieme-Becker. XXII, 523/524 (for Leclerc). – For the original waterco-

lour: Barbara Brejon de Lavergnée. Dessins français du XVIIe siècle. Inventaire de la collection de la Réserve du département des estampes et de la photographie. (Paris 2014), no. 214 and Charles Antoine Jombert. Catalogue Raisonné de l'Œuvre de Sébastien le Clerc (Paris, 1774), II, 266-267. Copies of this engraving also exist with the imprint of another Paris engraver and printseller: Basset, rue S. Jacques. The engraved text in our example at bottom margin reads "A Paris chez J. Chereau rue St Jacques au desous de la Fontaine St Severin aux 2 Colonnes No 267".

Visual Addiction

Serres, (John Thomas).

Panoramic picture of Boulogne, Great Room, Spring Gardens. Open from nine o'clock in the morning till dusk. Admittance one shilling. – Descriptions gratis. Orientierungsplan zum Panorama von Boulogne. Printed by J. Adlard, Duke-street, Smithfield (ca 1800). Handcoloured engraving after Serres, marine painter to His Majesty. sheetsize: 330 x 420 mm. All edges uncut, with only a few brown spots and traces of folding.

Layout plan for the walk-in circular panorama by **John Thomas Serres (1759-1825)** showing a view of Boulogne, with its surroundings, its naval port with the French navy and a few further amusing details, like Napoleon Bonaparte leading a detachment of Mameluck cavalry into town. – "In 1804 Serres tried his hand at a panorama painting, with a 150-foot nearly circular view of Boulogne showing Napoleon's preparations for the invasion of England ... The panorama was exhibited to the public at the Great Rooms, Spring Gardens. Serres published a circular key, evidently intended to be seen from above, which shows that spectators viewed the panorama from one side of the circle standing on a reproduction of the stern gallery of Rear Admiral Louis' flagship" (Nicholas Tracy, *Britannia's palette, the arts of naval victory* p. 239). A fine copy, especially rare in contemporary colouring. – Not in the exhibition catalogue: Sehnsucht. Das Panorama als Massenunterhaltung des 19. Jahrhunderts. (Frankfurt 1993). Copac with 4 copies.



PANORAMIC PICTURE OF BOULOGNE, GREAT ROOM, SPRING GARDENS.

Open from Nine o'Clock in the Morning till Dusk.

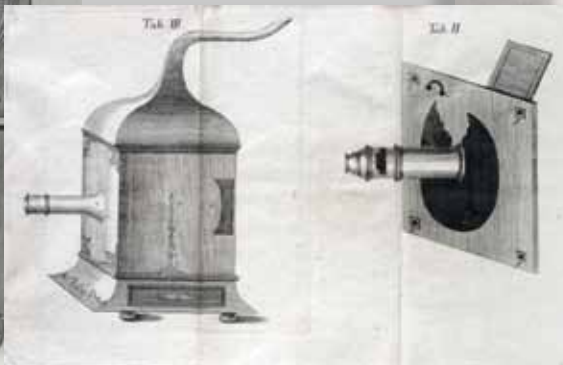
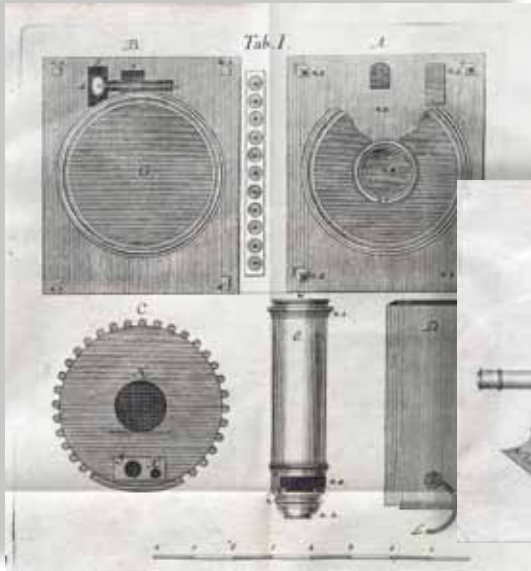
Admittance One Shilling.—Descriptions Gratis.

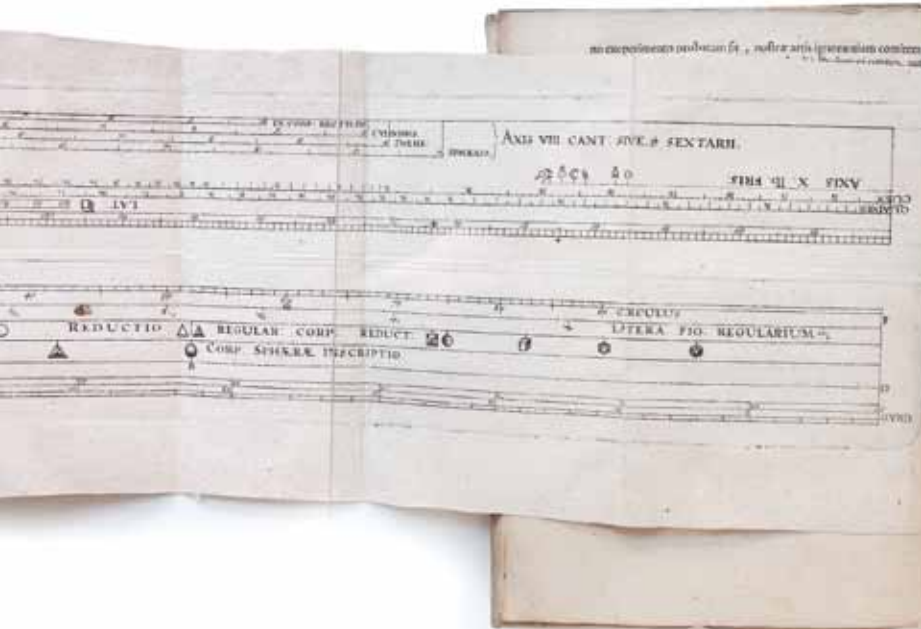
Magic Lantern

Wiedeburg, Joh(ann) E(rnst) B(asilius).

Beschreibung eines verbesserten Sonnen-Microscops. Nürnberg, Bauer 1758. (8), 44 pages, three numbered engravings on two folding leaves. Cont. boards. Small- 4to.

First German and first illustrated edition. First published 1755 in Erlangen as a Latin dissertation with 24 pages without any illustrations. A detailed description of a new model of a magic lantern, invented and built by the author. It could be ordered in two variant outfits: "Eine Maschine von hartem schwarzgebeizten Holz, mit messingenen Schraubenwerk, und vollkommen zubereiteten Gläsern, schaffe ich vor 20 bis 30 Rthl. Mit silbernen Kapseln und die Roehren mit Fischhaut überzogen vor 40 bis 80 Rthl." A fine copy. Hecht, Pre-Cinema 75C/3 (not mentioning the plates). ADB XLII, 380. Poggendorff II, 1317.





Metiers (Metius), Adriaan.

Praxis nova geometrica per usum Circini et Regulae proportionalis. - Franekeræ (Franeker), Vlderici Dominici Balck, (Iohannis Iansonii), 1623. Quarto. (190 x 145 mm) (8), 47 pp., (1) with one folding plate showing the instrument. Contemporary flexible vellum, rubbed and soiled, title with burn hole from old ink corosion (Tintenfrass), last pages with loss of some letters in the head line („Usus Regulae Proportionalis“) due to worming.



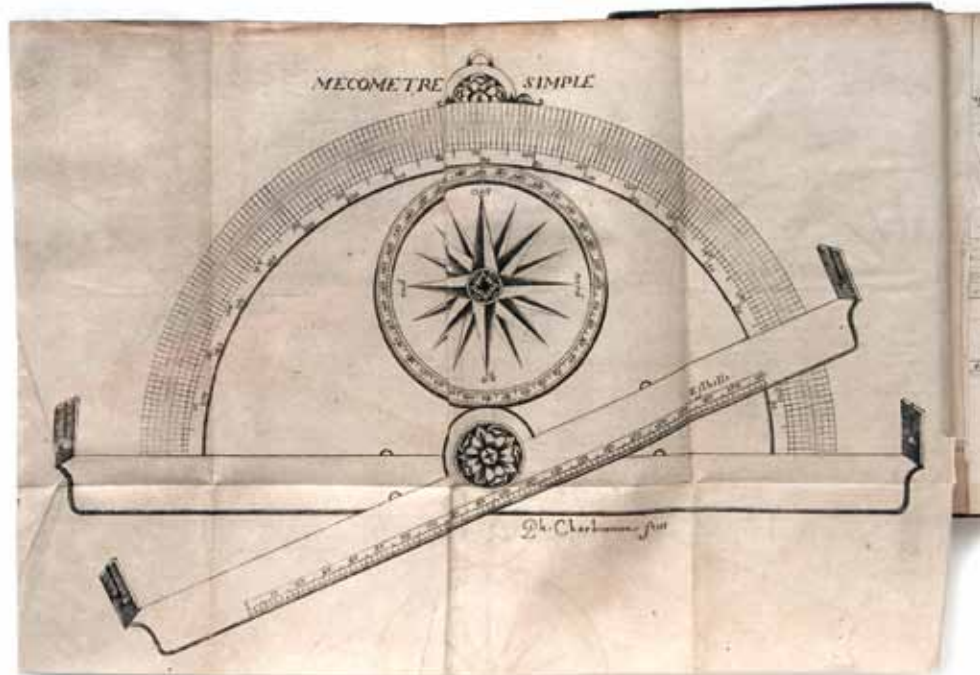
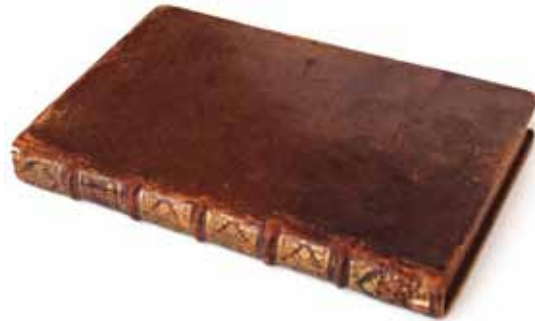
Rare work on **beam compass and ruler with scales**. This work covers some of the same material as Metius Manuale arithmeticae, which is a book on arithmetic and surveying and describes Napier's bones in detail. Unlike the Manuale, this work here does not include Napier's bones but does describe a ruler and a beam compass that was to be used with it to do calculations. The last section describes a sector and gives tables of the positions of the major markings on various scales. Adriaan Metius (1570-1635) was known for the calculation of approximations to pi. He had studied law and medicine in the university of Franeker in 1598. He is best known for his contributions to astronomy.- Tomash M93

Calculating Instrument

Henrion, Denis.

L' usage du mecometre. Qui est un instrument geometrique avec lequel on peut tres facilement mesurer toutes sortes de longueurs & distances - Paris: Jean d' Houry, 1677. 8°. (170 x 107 mm) (8), 192 pp., (1, Errata) with numerous text woodcuts & two folding plates by Philippe Charbonnier, which shows the invented instrument. Contemporary calf, gilt spine in compartments, rubbed and soiled, inside due to paper quality browned, but overall a fine copy.

First published in 1630, this is the second edition also uncommon. The mecometre is a combined sighting and calculating instrument that Henrion felt might replace the sector and graphometer. This work describes two instruments, one a pure sighting device to be used in surveys and another with additional scales that could be used for performing calculations. Denis (sometimes Didier) Henrion, was a french mathematician born at the end of the 16th century in France. He co-edited the works of Vieta. He died around 1632 in Paris. Henrion wrote a tract concerning logarithms and he translated Euclid's Elements from Latin into French. He also published *Problemata nobilissima duo* (Paris, 1616), a book against Ghetaldi and attacking Vieta and Regiomontanus.- Tomash H118





A Planisphere and an early Computer

Eckhardt, Christian Leonhard Phillip.

Eckhardt's Sternkarte. Zweite verbesserte Auflage.- Darmstadt: Leske, (after 1835 - before 1853). Folio (405 x 400 mm). Chromolithogr. celestial map with added handcolouring with brass pointer, mounted on card boards, dust-soiled. Diameter: 350 mm.

Very rare planisphere of the northern firmament, first distributed in 1835 and with a third revised edition to appear in 1853, this edition around 1840, and with the introductory text of a later edition (16 pp.) of 1878. A planisphere is a star chart analog computing instrument in the form of two adjustable

disks that rotate on a common pivot. It can be adjusted to display the visible stars for any time and date. It is an instrument to assist in learning how to recognize stars and constellations. The astrolabe, an instrument that has its origins in the hellenistic civilization, is a predecessor of the modern planisphere.- GV, 31, 172; not in Houzeau-Lancaster & Poggendorff, Kanas. Only one copy with text traced in the Austrian National Library.

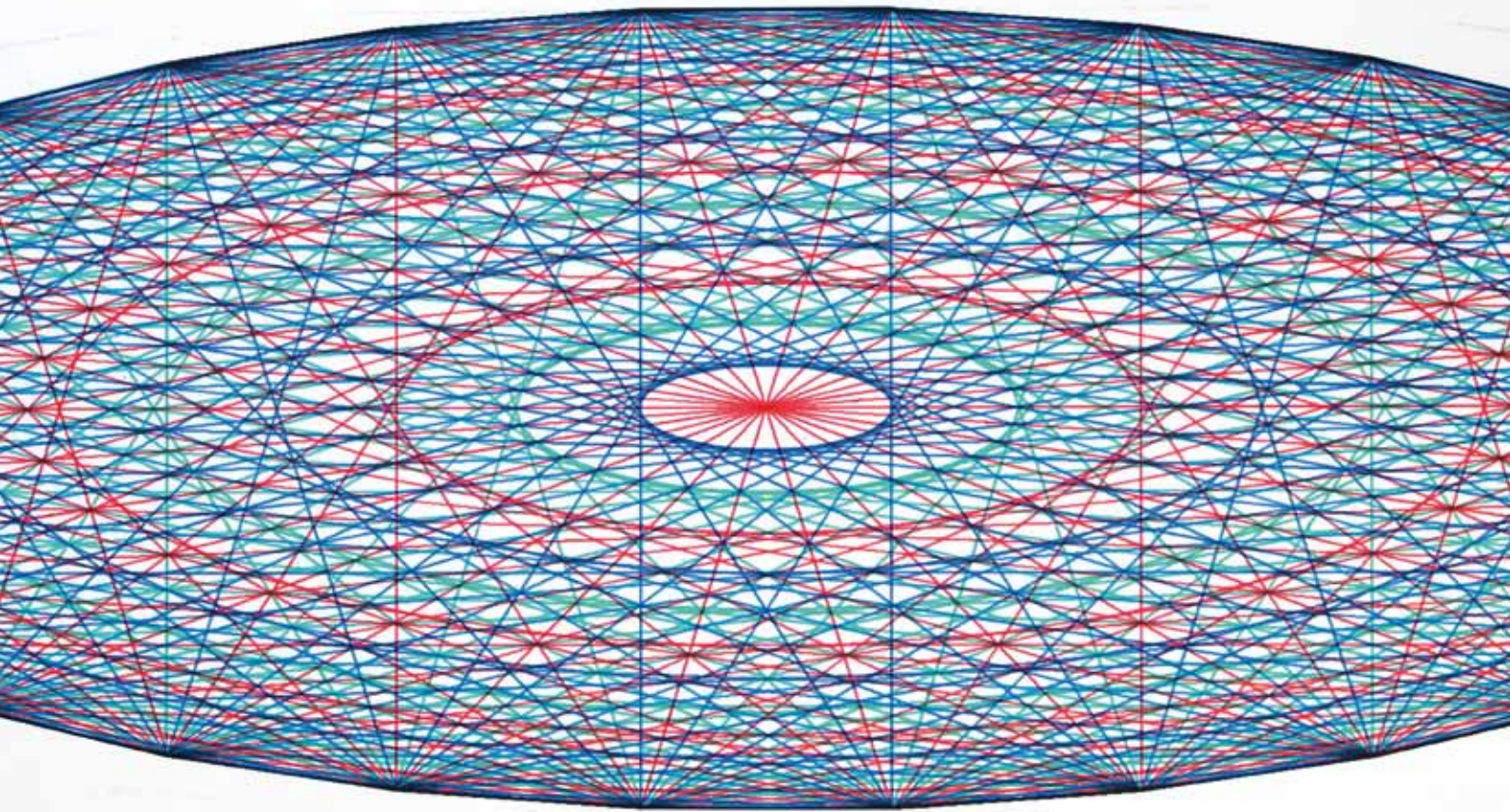
"Eckhardt hatte in Gießen Jura, Mathematik, Physik und Astronomie studiert, und wurde durch den Kartographen J. H. Haas zur Geodäsie gelenkt. In den Anfängen der hessischen Landestriangulation (1804-1809) wurde er durch Ludwig Schleiermacher (1785-1844) unterstützt. Seit 1806 war er Lehrer für Mathematik und Physik am Gymnasium Darmstadt, trat aber 1809 in die Steuerverwaltung ein und übernahm ab 1818 die Leitung der Katastervermessung. Die Landesvermessung diente als Grundlage für die topographischen Karten von Haas und schloß an die Triangulation von Bohnenberger an. Eckhardt korrespondierte u.a. mit dem Astronomen Zach und Benzenberg, mit Krayenhoff, Tranchot und Müffling." (Torge, Geschichte d. Geodäsie, 119); NDB 4, 294-293. OCLC: Mainz, Halle (only text); BSB München (only map), ÖNB Wien; not in COPAC or OCLC (for USA).

Palmer, Aaron.

Palmer's computing scale. Hartford, Thomas Spencer Sprague before 1844. Engraved volvelle (by George G. Smith, Boston) mounted on heavy cardboard. Copyright 1843 by Aaron Palmer, Clerk's Office of the District Court of the State of Massachusetts; stereotyped by T(homas) S(pencer) Sprague, Hartford, Conn. Edges framed by gilt leather strips. Quarto (280 x 280 mm). The leather edges are a little rubbed, the scale is soiled and the directions on verso are slightly flecked.

An early version, certainly issued before John E. Fuller's acquisition of the copyright in late 1844. In early 1841 Aaron Palmer and George C. Smith, the engraver began their work to perfect and market an '**endless self computing scale**'. Printed on paper mounted to heavy cardboard and framed by strips of red morocco gilt. They are 280 mm square with the circle being 216 mm in diameter recessed flush with the body and pinned at the center with a brass pin. There are two circular logarithmic scales, one on the body and one on the movable circle. Corners with scallop designs. This is one of at least 7 issues to 1871, with only a few of the earliest by Palmer. Our example is one of the earliest and is seemingly unrecorded. "This item represents a very early use of the word computer for a machine rather than a person. Until the invention of electronic computers in 1945 the term computer usually referred to a person who compiled mathematical tables with or without mechanical assistance. ... During the first decade of electronic computing, the term was apparently used interchangeably for people and machines. By about 1960 the word was generally applied only to machines" (Hook and Norman p. 248). Cf. Feazel, Palmer's computing scale. In: The Journal of the Oughtred Society, vol. III, 1 / 1994 (pp. 9-17) and vol. IV, 1 / 1995 (pp. 5-8). Our copy does not confirm with any editions listed. Not in Karpinsky. Cf. Hook and Norman, Origin of cyberspace 302. A later Fuller edition.





Computer Creations – Computer Art

Sumner, Lloyd.

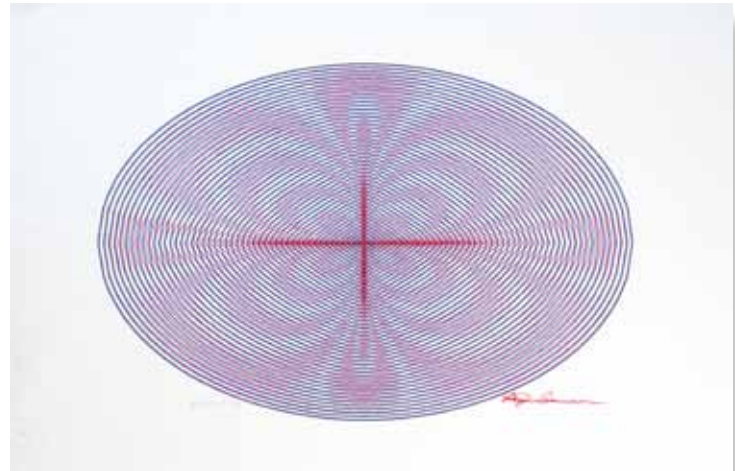
Two Computer Art Works (Computer Graphics) by Lloyd Sumner, titled: „Eye's Delight“ and one without title, both signed by the artist. Multicolored ink jet prints (Plotter) on heavy paper stock, not dated (but around, 1968). Size: 276 x 418 mm and 287 x 702 mm.

Two rare works by the pioneer of computer art Lloyd Sumner (1943-1996), who was one of the earliest pioneers to use the computer solely for aesthetic means. His works are characterized by smooth curves, moiré patterns, symmetry and evenly spaced lines. Randomness does not play an important role, most works are carefully calculated, nothing left to chance.

„In the late 1960's pioneering computer artists such as the Brazilian Waldemar Cordeiro and the American Lloyd Sumner pursued overt humanist themes. They were the first artists to bring emotions into what Benthall described as the „cold and cerebral world“ of computing. Lloyd Sumner was the first to use the computer solely for aesthetic means, and his publication „Computer Art and Human response“ (1968) was the first text devoted entirely to an individual computer art practice. He was also the first artist to sell substantial amounts of his work. Sumner started producing computer generated

pictures in 1964 when he worked at the Computer Science Center at the University of Virginia. It was here he had access to a B5500 Burroughs computer and CalComp 565 plotter. Sumner made his works using extended ALGOL, a programming language, and produced plotter drawings characterised by smooth curved lines. In fact, in 1971 he funded much of his famous round-the-world-bike expedition by selling computer artworks and lecturing on the subject. One work numbered 13/25.

(Grant D. Taylor. When the Machine made Art. the troubled history of computer art); see also: Reichardt, Jasja, et al., Brown, Paul, et al., eds. White Heat Cold Logic: British Computer Art 1960 -1980. Cambridge, MA: MIT Press, 2008. not in Norman. History of Cyberspace, but in History of Information online. No work on sale in Art Price Current.





Albus, Karl Georg.

Versuch der Arithmeticae Literalis Logarithmicae/ oder/ der Buchstaben Rechen-Kunst/ da/ statt der Ziffern Buchstaben gebrauchet werden,/ in deutlichen und richtigen Exempeln/ durch/ die extractionem radicis quadratae et cubicae/ nebst andern nützlichen Rechnungen, etc./nach der kürzesten Art der Rechen-Kunst/ angestellet und solviret/ von Carl Georg Albus/ Schreib- und Rechen-Meister hieselbst/ (Saltzwedel, den 20. Junii 1747). German manuscript on paper. 12 pages in brown ink adorned with ornamental calligraphy in upper and lower margins of a few pages. Cont. German calico papers with flowers in various green and red hues. Folio (344 x 208 mm).

Interesting manuscript by a professional calligrapher and mathematician dedicated to the Prussian senator of the town of Saltzwedel Wilhelm Erdmann. The principle ideas behind this small treatise could well be used to encode text. A fine copy.

Color and the Impressionists

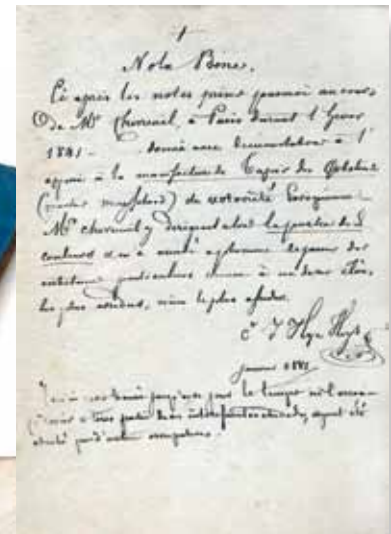
Chevreul, Michel Eugene.

Hye Hoys, Isidore. Université de Paris. Chevreul. Cours sur les couleurs 1841-42 (manuscript label on spine). French manuscript on paper. Paris, 1842. 60 unnumb. leaves with a tiny brown script, a few text illustrations and interleaved with blank leaves. Cont. blue wrappers with manuscript paper label. 8vo (158 x 114 mm). First leaf with nota bene signed and dated 1884: "Ci après les notes prises par moi au cours de Mr. Chevreuil (!), à Paris durant l'hiver 1841 donné avec démonstrations à l'exposé à la manufacture de Tapis des Gobelins ... & m'accordé à plusieurs reprises des entretiens particuliers".

Highly interesting manuscript notes taken by the former student I. Hye Hoys of a **lecture on color** given by Chevreul in 1841 at the Université de Paris.

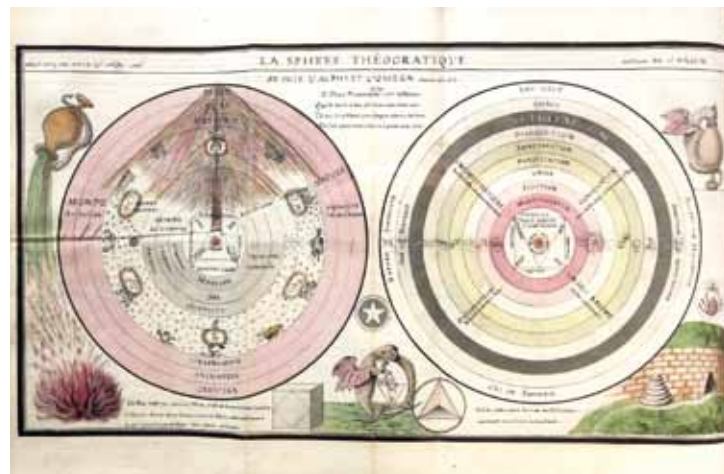
After 1824 french chemist Michel Eugene Chevreul's (1786 – 1889) career took a new direction. Soon after his appointment that year as director of dyeing at the tapestry works in Gobelins, he received complaints about the lack of vigour in tapestry colours. He found that the problem was not chemical in nature but optical. His lengthy investigation into the optical mixing of colours led to his finding several types of contrast of colour and tone and a formulation of the law of simultaneous contrast: colours mutually influence one another when juxtaposed, each imposing its own complementary colour on the other.

The Impressionists, in their search for ways to make light and colour appear more brilliant, found valuable Chevreul's advice that they should apply separate brushstrokes of pure colour to a canvas and allow the viewer's eye to combine them optically.



Sammelband with alchemical manuscripts.

France 1788-1790. Included in this collection of texts are II (resp. 27) alchemical, cabalistic and hermetical texts, mostly transcripts of earlier printed works. Ca 750 pages. Illustrated with their original plates drawn in ink and wash-colour. Bound in two volumes. Contemporary half calf with spine-label lettered 'Manuscripts'. Rubbed and soiled, hinges broken but holding firm. A condensed library of alchemical texts, compiled (1788-1790) from different sources while the French Revolution broke out. A personal compilation of texts on the question of the philosopher's stone taken from alchemical, cabalistic and hermetical texts which were already at the end of the 18th century rareties and hard to obtain in their original printing, collected and transcribed by an unknown compiler, with his anagram in hieroglyphs on each title and all with dates.

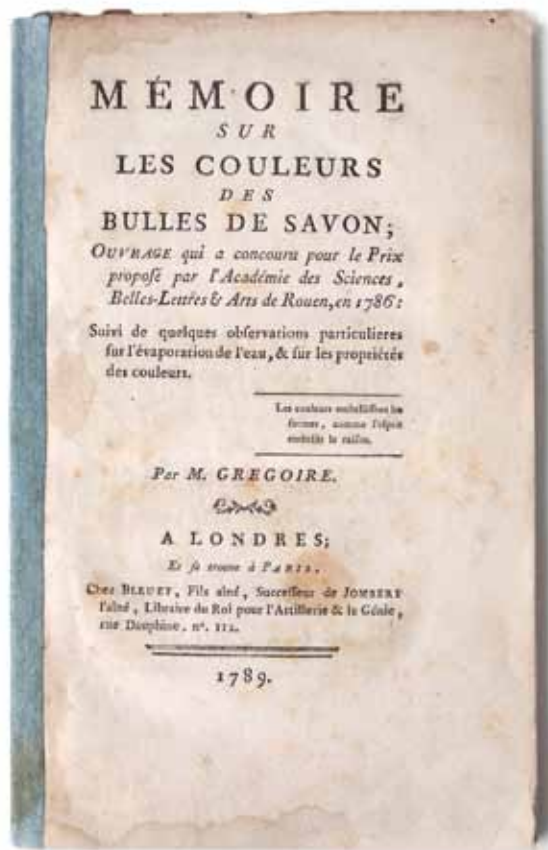


Contents:

1. Musaeum Hermeticum omnes. Frankfurt: Lucae Jennisii, 1625.
2. A french condensation of „Cabala, Spiegel der Kunst und Natur: in Alchemie“ by Michelspacher or Rummelin, after a latin printing at Augsburg: Johann Weh, 1654.
3. Traités de philosophie hermetique (Collection). a.) Coutan. Le Grand Oeuvre dévoile en faveur des enfants de la lumiere. traduit du chaldaïque par M. Coutan. Amsterdam, 1775; b.) Le Prétieux don de Dieu; c.) Commentaire par Hortulain (= Jean de Garlande); d.) Facture de l'Or d'Augurelle (= Giovanni Aurelio Augurelli); e.) Entretien de Calid avec Morien; f.) Traité de Calid fils du juif Zazig; g.) Les 12 portes d'Alchymie; h.) Johann Otto Hellwig. Introduction à la vraie physique inconnue jusqu'à présent... traduit par Massiet de la Garde. 1760. i.) Johann Otto Hellwig. Introitus in veram atque inauditam physicam. ... 1760; j.) Pantaléon

- réfuté; k.) Rubis celeste; l.) Vraie description de la Cabale, ou démonstration fondamentale et démonstrative de toute chose naturelle et surnaturelle; m.) (Vaugan). La fontaine de la philosophie chimique, le diviserai tout lact en deux parties la premier contiendra les choses qui constituent substantiellement et essentiellements les corps; n.) Physique de Mr. Marconai, médecin spagorique de Metz en 1729; o.) Abrégé de l'histoire d' Apollon. Du Pantheon mystique 2. vol, seconde lettre sur les premises Dieux ou Rois d'Egypte; p.) La nature a découvert par le chevalier inconnu (Provençal 1669).
4. Les douze clefs de Philosophie de frere Basile Valentin ... Paris: chez Pierre Moët, 1660.
5. Bernard Comte de Trevel. Traite de la nature de l'oeuf des philosophes compose par ... A Paris, 1659.
6. (Bernard Trevisan). Le Livre de la philosophie naturelle des metaux.

7. (Bernard Trevisan). Verbum demissum.
8. „La sphere theocratique“ authore De. St. Firmin.
9. Schweighardt, Theophil (= Daniel Mögling). Speculum sophericum rhodostarotitum, das ist: weitläufige Entdeckung deß Collegii unnd axiomatum von der sondern erleuchten Fraternitet Christ Rosen-Creutz (1618) with: Comencement du livre.- Stephan Michelspacher. Cabala Speculum artis et naturae in alchymia ... anno 1654.
10. Enchiridion psalmorum ex hebraica veritate... Angelo Politiano interprete.- Paris: Claudius Chevallinum, 1533. (with:) Cabala aut Magni Athanasii Opusculum in Psalmos Angelo Politiano interprete... Paris, 1533
11. Le Parnasse assiege ou la guerre declaree entre les philosophes anciennes et modernes.- A Lyon chez Antoine Boudet, 1697. For a more detailed description please ask.



Lost Color System

Grégoire, Gaspard.

Mémoire sur les couleurs des bulles de savons; ouvrage qui a concouru pour les prix proposé par l'Académie des Sciences, Belles Lettres et Arts de Rouen, en 1786. Suivi de quelques observations particulières sur l'évaporation de l'eau, et sur les propriétés des couleurs. A Londres; et se trouve à Paris, chez Bleuët, fils aîné, successeur de Jombert 1789. 75 pages. Cont. backstrip. First edition.

Gaspard Gregoire, (1751-1846), descendant of a wealthy silktrading family became famous because of his invention of chromatic velvet images by using various coloured threads in the weaving process. "Some 100 years before Albert Munsell developed his color order system, French silk merchant and inventor of a technology for producing works of art in silk velours, Gaspard Grégoire, introduced a color order system based on the color attributes hue, (relative) chroma, and lightness. Conceived in the mid-1780s, an atlas with 1350 samples was produced before 1813 and found use in French Royal manufacturing operations and educational institutions. It was followed a few years later by one with 343 samples. Grégoire's work was subsequently overshadowed by Michel-Eugene Chevreul's more complicated and less intuitive hemispherical system of 1839." (Rolf G. Kuehni. Forgotten pioneers of color order. Part I: Gaspard Grégoire (1751–1846). In: Color Research & Application, Vol. 33, pages 5–9, February 2008).

Secrets of Wine Production

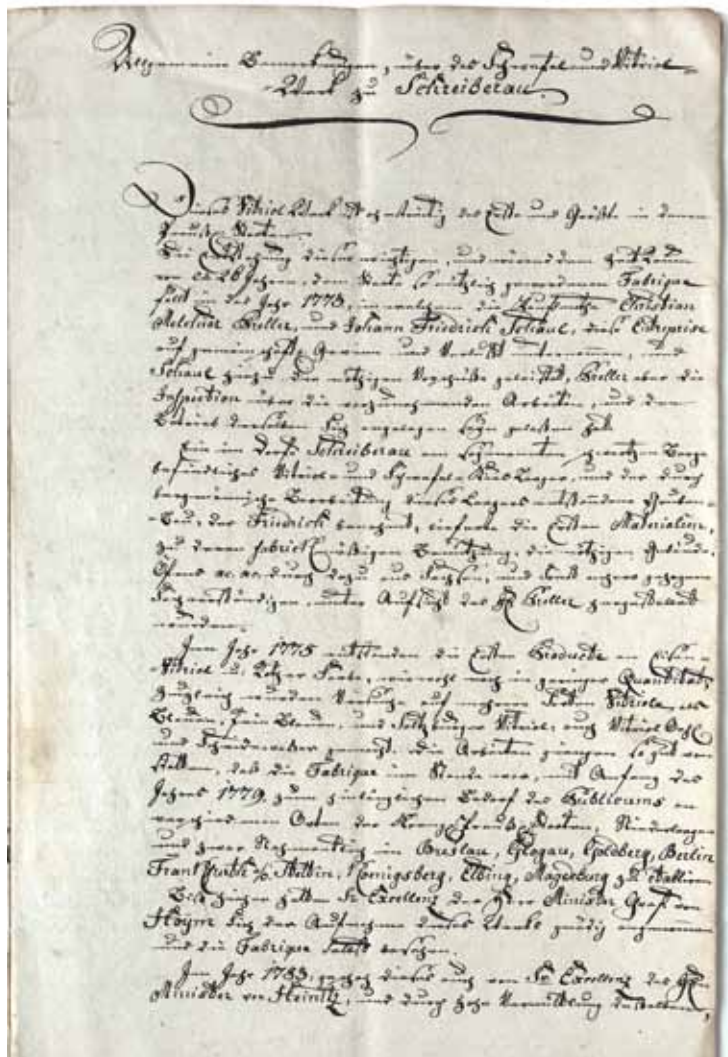
Glauber, Johann Rudolph.

Gruendliche und warhafftige Beschreibung, wie man auß der Weinhefen einen guten Weinstein in grosser Menge extrahiren soll. Erfunden, beschrieben und, dem Vatterland zum besten, an Tag gegeben. ... Nuernberg, Wolffgang des Jüngern und Johann Andreae Endter 1654. Woodcut vignette on title, (6), 25 pages. Cont. marbled paper wrappers. Small- 4to.

First and very scarce edition. Published in the same year as another edition with Amsterdam imprint. "In diesem Büchlein hat Glauber den Niederschlag seiner Arbeiten über den Wein, den Weinessig und den Weinstein gebracht, die er sich in der Zeit seines Aufenthalts in Wertheim und Kitzingen erarbeitete. Auf dieses Verfahren hatte er ein Privileg, und durch Herausgabe des Büchleins gab er sein Wissen der Allgemeinen bekannt." (Gugel, Glauber 57). A fine copy. – "Durch das von ihm entdeckte Glaubersalz (Sal mirabile Glabueri), das Natriumsulfat, ist sein Name bis in unsere Zeit überliefert. Johan Rudolph Glauber (1604-1670) betrieb in Weinheim (1651) und in Kitzingen am Main (1652/53) einen Wein- und Spirituosenhandel, forschte

in seinen Laboratorien an der Verbesserung des Weines, destillierte den Alkohol und extrahierte den Weinstein aus der Weinhefe mit grossem Gewinn. Er erhielt vom Mainzer Kurfürst ein Privilegium, vergab Lizenzen und Obligationen zur exklusiven Nutzung, beriet aber andererseits Winzer und Weinhändler mit seinem Wissen, das er letztendlich in seinem Kitzinger Weinbüchlein veröffentlichte" (Eschnauer, H. R. und G. Schwedt. Johann Rudolph Glauber, Alchimist, Chemiker, Arzt, Apotheker, Weinhändler und Oenologe. In: Dt. Weinbau-Jahrbuch 55 (2004) pp. 337-344). VD17 39:115897. Dünnhaupt III, 1635, 11.1.1. Schoene 5268. Not in Oberlé and in Ferguson.





Chemicals for the Glassindustry

Schaul, Johann Friedrich.

Allgemeine Berechnungen ueber das Schwefel- und Vitriol-Werk zu Schreiberau. German manuscript on paper. Schreiberau, 1800. 4 unnumbered leaves, sewn, with manuscript title on front wrapper. Schreiberauer Vitriol-Werk de 1800. Folio (342 x 215 mm). Slightly dust-soiled.

Schreiberhau or Schreiberau a small village in the Sudetes nowadays Poland was founded in the 15th-century as a location for glassworks and mining industry and the manufacturing of vitriol. During the 30-years war all the businesses were closed down and only in 1773 they were reopened by Christian Melchior Preller and Johann Friedrich Schaul and continued until 1817. After its shutdown in 1817 the vitriol manufacturing site was taken over by the **glassworks industrialist** Benjamin Matterné. The manuscript by Schaul shows the widespread business relations and gives a detailed account of commercial activities between 1779 and 1799 with tables and a list with specifications of various vitriols, their naming and usage. An interesting insight into an 18th-century chemical business.

Sulfuric acid is a highly corrosive strong mineral acid and has a wide range of applications including domestic acidic drain cleaner and it is also a central substance in the chemical industry. Principal uses include mineral processing, fertilizer manufacturing, chemical synthesis. In the seventeenth century, the German-Dutch chemist Glauber prepared sulfuric acid by burning sulfur together with saltpeter, in the presence of steam. In 1736, Joshua Ward, a London pharmacist, used this method to begin the first large-scale production of sulfuric acid. This process approached a 65% concentration. However, the manufacture of some dyes and other chemical processes require a more concentrated product. Throughout the 18th century, this could only be made by dry distilling minerals in a technique similar to the original alchemical processes.

The Gold of the Alchemist

Marengus, Joannes Baptista.

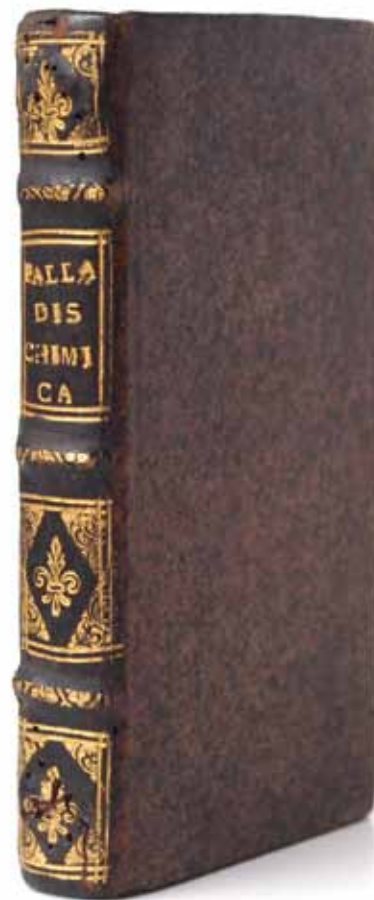
Palladis Chymicae Arcana Detecta, sive Mineralogia Naturalis, & artificialis. In Naturali ostenditur, quomodo a natura metalla in visceribus terrae generentur: in artificiali vero modus, quo per artem metalla imperfecta reducantur ad perfectionem solis, vel lunae, demonstratur. Opus plane aureum in tres partes divisum. Auctoris nomen in hoc puro anagrammate delitescit. Ianus Gobrat sapiens manet. - Genoa (Genua): typis Antonii Franchelli, 1674. 12°. 285 pp., (3) Early 18th. century polished calf, gilt spine in compartments, some worming to spine, inside with heavier stockings, but a good genuine copy in probably first binding.



First edition. An important alchemical treatise in three parts, which discuss the generation of metals in their ores, the supposed composition and properties of metals, the transmutation of base metals into silver and gold by means of the philosopher's stone, the uses of metals and their salts in medicine. Marengus (fl. 17th century) was a prominent citizen of Genoa who was distinguished in literature.

A rewritten and enlarged edition in two volumes appeared (Genoa, 1678). In 1742 Lenglet Dufresnoy

described the first edition as a „livre estimé & peu common“. In 1888 Waite said it was „rare“, and in 1906 Ferguson stated it to be „extremely rare“, with no copy in the British Museum. However, a copy has since been acquired by the British Museum. - British Library, Italian Books 17th. cent. 535; Duveen 389; Ferguson II, 76 (but not in Young Coll.), Ferguson Coll. 446; Kopp. Alchemie II, 367; Lenglet Dufresnoy III, 253; Neu 2651; Smith 316; Waite, 295.





Petzl, Joseph.

Ueber den gegenwärtigen Zustand der mineralogischen Sammlungen der königlichen Akademie der Wissenschaften nebst vorhergehender geschichtlicher Darstellung von ihrem Entstehen an bis zum gegenwärtigen Zeitpunkte. Eine Vorlesung zur Feyer der fünf- und fünfzigsten Wiederkehr des Stiftungstages ... am 28. März 1814 gehalten von Joseph Petzl, ... München, gedruckt bey Franz Seraph Storno, 1814. 4°. 28 pp. Blue Papercard boards, fresh & clean copy and strong paper.



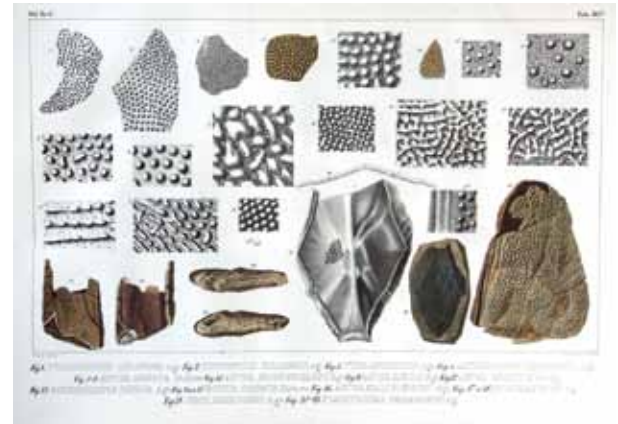
Rare work on a **mineral collection**. The work giving a detailed account of donations and collections which had formed the mineralogical cabinet of the Munich Academy of Science up to 1814. Among those listed are Karl Theodor of the Pfalz, Moll, Cobres, Dolomieu, Schreber and Hausmann. Also included are descriptions of the collections arrangement including details of the most important pieces.- Murray, Museums, 1904 [no copy listed]. Josph Petzl (1764-1817) was a german theologian & naturalist. He received an advanced degree in philosophy in 1783 and became a Deacon of the Johanniter Order. From 1790 until 1799, he lived in Malta. In 1803, he was transferred to Alten- Oetting in Bavaria, and in 1804, Petzl was made professor of physics and natural history at the Lyceum in Munich. He was elected a member of the Munich Academy of Science in 1802.



Last Word on Fossil Fishes

Agassiz, Jean Louis Rodolphe.

Monographie des poissons fossiles du vieux grès rouge ou système dévinien (old red sandstone) des Iles Britanniques et de Russie. Neuchâtel and Solothurn: H. Wolfrath for the author and Jent and Gassmann, 1844 - 1845. 2 volumes. Text volume with letterpress table; plate volume with lithographic title, 43 lithographic plates by Bachfeld, Diekmann et al. after Dinkel, Jäger and Sonrel, most hand-coloured or tinted and 2 folding.



First edition, separately published, although recommended as supplement to Agassiz' famous „Recherches sur les poissons fossiles“. By the time the follow up volume ‚Monographie des Poissons Fossiles du Vieux Grès Rouge‘ (1844-1845), had been issued Agassiz's interest had switched to other subjects such as his studies on glaciers and the ice age. In 1846 he left Europe for the United States where he widely lectured at the Lowell Institute, Harvard and Cornell Universities. Following a bout of ill health, Agassiz did briefly return to the study of Brazilian fish in the 1860s. Agassiz died on 14 December 1873, aged 66.- BM(NH) notes that the Monographie was 'regarded by the author, and given by Engelmann, as a supplement to the Recherches' (I, p.18). BM(NH) I, pp.17-18 (wrongly calling for 42 plates); Nissen ZBI 42 (wrongly calling for 42 plates); Wood p.181; Woodward and Sherborn, A Catalogue of British Fossil Vertebrata, pp. XXIX.



Tropical Plants

Bellermann, Ferdinand.

Landschafts – und Vegetations-Bilder aus den Tropen Süd – America's. Erläutert von H(ermann). Karsten, nach den Originalen photographiert und hrsg. von C. Lincke.- Berlin, Lincke, o. J. (um 1880). Folio. (370 x 285 mm) 2 Bll. text, parcard boards (350 x 280 mm) with mounted title & 24 mounted photographs of hand-drawings by Bellermann. Orig.- Publ.- Folder. Foxing throughout.



First edition of drawings by Ferdinand Konrad Bellermann (1814-1889) photographed by C. Lincke.

Ferdinand Konrad Bellermann was a German painter and naturalist, who specialized in **scenes of Venezuela**.

Bellermann was in 1841 recommended by Alexander von Humboldt to accompany an expedition to South America, initiated by a merchant from Hamburg, to make scientifically accurate representations of the plants and landscapes. He arrived in Venezuela in July, 1842 and stayed until Sept. 1845. The expedition began at the port of La Guaira, where he sketched the local inhabitants and the ruins that still remained from the 1812 Caracas earthquake. He toured most of the country, visiting sites suggested by Humboldt, amassing a huge collection of pastel, pen and pencil sketches as well as some oil paintings, depicting urban life and customs in addition to the landscapes. He arrived back in Germany in November, 1845, but continued to paint canvases relating to Venezuela for the rest of his life. In 1849, he became a Professor of drawing at the Berlin Academy of Arts, in 1866, took over the landscape painting professorship from his former teacher, Wilhelm Schirmer. During his tenure, he was an advocate for Humboldt's ideas regarding the potential use of tropical vegetation in Europe.- GK 15, 872 (GV 11, 354).-Thieme-Becker III, 243).-COPAC: Kew; OCLC; 6 copies.

On Alexander v. Humboldt's Trails

Karsten, Hermann.

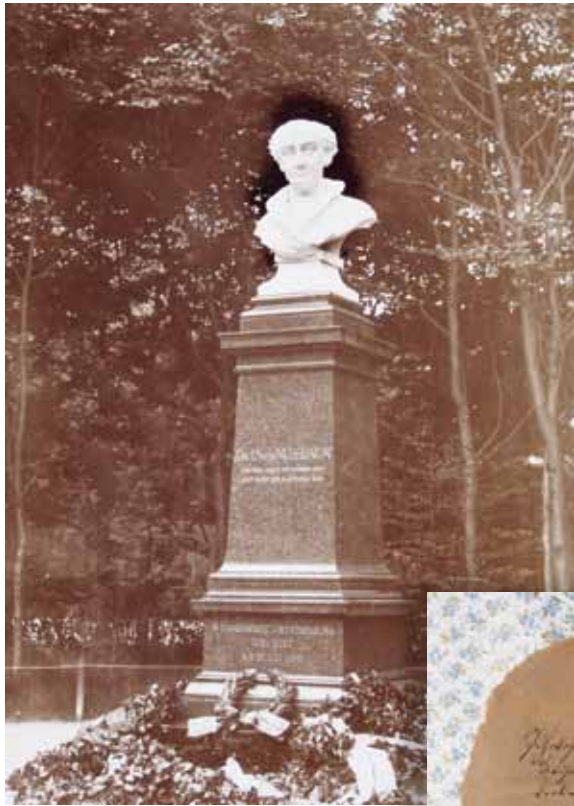
Auswahl neuer und schön blühender Gewächse Venezuela's. Beschrieben von Hermann Karsten. Mit Abbildungen von C. F. Schmidt. 2 parts in 1.- Berlin: Verlag der Decker'schen Geheimen Ober-Hofbuchdruckerei, 1848 (- 1849). SmallFolio. (320 x 240 mm) 1-40 pp. with hand-colored plates no. 1-12. Contemporary green cloth, gilt title to cover, rubbed & soiled, spine damaged in lower part and one part of one edge missing, inside spotted, but plates mainly clean.

Rare first edition, published in two installments with each 6 plates. The illustrations are by Carl Friedrich Schmidt (1811 - 1890), a German botanist, who was also a prolific botanical artist (akademischer Künstler zu Berlin) who illustrated many of the Germanic botanical works of the 19th century, like Köhler's *Medizinal Pflanzen* and Berg's *Pharmacopoea Borussica*. A fruit of his **expeditions to Venezuela in 1844 to 1846**.

Hermann Karsten (1817-1908) studied medicine and natural sciences at the University of Berlin under the direction of some of the most eminent scientists of the day. Inspired by the work of Alexander von Humboldt and assisted by the merchant Carl A. Rühs, he moved to Venezuela and settled at Port Abello and San Esteban. Between 1844 and 1846 he explored around Caracas and through the state of Carabobo, studying the numerous species of the Venezuelan flora, and in 1847 returned to Germany with live specimens of ferns and palms for the collections of the German botanic gardens. His second excursion to Venezuela was made between 1848 and 1852 taking him to Coro, the Andean States, Maracaibo and the Sierra de Perija and between 1852 and 1854 he travelled through Colombia and Ecuador. During his extensive travels he collected botanical data also fossils and geological specimens, which were sent to Berlin, and wrote several works on the geology of Colombia. Upon returning to Europe, he was first a professor at the Agricultural Research Inst. in Berlin (1856 - 68), then a professor of plant physiology at the University of Vienna (1868/72) where he established the plant physiological laboratory.—Howgego II, 312 (K2); Pritzel 4595; Sitwell & Blunt 107; Lex. Bryologen I, 231; Tryon, 1963, „Hermann Karsten, his collections and the Flora Columbiæ“, in: *Taxon*, 12 (3): 103-105.- COPAC: NHM London, BL London, Kew; OCLC: 11 copies (but some only as e-book)



Monument Destroyed



Nußbaum-Denkmal, München.

Four photographs mounted within a frame on heavy card stock. (München, no publ. & date, but 1892). Imp.Folio (550 x 430 mm) Image-Size: 235 x 160 (2) and 365 x 265 mm (2). Four card boards, loosely inserted in a representative blue cloth folder with silver applications. Specially made for the Bavarian Royalties.

Exceedingly rare portfolio, with no copies in libraries worldwide. Four photographs of the monument erected in remembrance of Johann Nepomuk von Nußbaum (1829 - 1890), a famous surgeon in Munich. The bust was designed by Theodor Haf (died 1898), a lesser known sculptor, but in 1944 the monument was destroyed by air raid. About the photographer is nothing known to us.

Johann Nepomuk Nussbaum is known as one of the pioneers in keratoprosthesis. Although the idea of an artificial cornea originated in 1771 when Guillaume Pellier de Quengsy suggested replacing an opaque cornea with a silver-rimmed glass window. Nevertheless theory was not put into practice until in 1853 Nussbaum placed a quartz crystal implant in a rabbit eye. In 1860 Nussbaum was appointed professor of surgery at the University of Munich which office he held for nearly thirty years. His lectures were noted for their practical character. He studied under Spencer Wells in England which enabled him to greatly aid the development of pelvic surgery. Later he learned antisepsis from Lister and was instrumental in introducing it into the surgical clinics of Germany. Nussbaum is also remembered for the development of innovative surgical operations. During the war of 1871 Nussbaum was consultant surgeon general to the Bavarian troops.



Sissi's Wedding

Volpi, Alessandro.

Album letterario nella faustissima occasione delle auguste nozze di s. m. i. r. a. l'imperatore Francesco Giuseppe I. d'Austria e di s. a. r. la principessa Elisabetta Amalia di Baviera. Padova, coi tipi del Seminario (Lit. Pietro Prosperini) 1854. With 6 chromolithographed leaves heightened with gold and silver (of which dedication leaf and title with added handcolouring), 32 unnumb. leaves with ornamental borders printed in silver. Publisher's red cloth, covers gilt. Paste-downs covered by white glazed paper with moiré-design. Rear endpaper with printed bookbinder's label of Adolph Schöllhorn, Buchbinder und Galanteriearbeiter, vormals Mich. Fuchs Hofbuchbinder München. All edges gilt. Folio (440 x 315 mm).

One of 50 copies of this splendid festival book, printed to commemorate the wedding of the Austrian emperor Franz Joseph I. with the Wittelsbacher princess Elisabeth (Sissi). Text in Italian, Latin, Hebrew and French. The richly adorned title by Antonio Fracanzani with elegant coloured calligraphy within a gilt frame consisting of figural elements and the coat-of-arms of the bride and bridegroom. A few unobtrusive mild brown spots. A splendid book from the library of the Wittelsbacher at the castle of Tegernsee.





Exhibition Architecture

„Kunst-Gewerbe Ausstellung München 1888“
(cover-title). Silverprinted cloth folder with four mounted photographs on cardboards showing the architectural structures of the fairground. München, G. Stuffer, 1888. Oblong-4° (250 x 360 mm), imagesize: 160 x 215 to 200 x 300 mm. Mounts with typographical address of the fotostudio, and with blind embossed year.



Rare portfolio with 4 photographs (heliogravures) showing the architecture built by Emanuel von Seidl (1856 -1919) for the 1888 trade exhibition („Deutsch-Nationalen Kunstgewerbeausstellung) in Munich. Seidl was then a famous architect of villas and similar buildings. Georg Stuffer (no dates known) opened in 1859 a photography studio with Otto Reitmayer in Munich, Herrnstraße 8 „vis à vis den Vier Jahreszeiten“. In 1862 he finished the collaboration and Reitmayer opened an atelier by himself. Until 1866 Stuffer called himself photographer, after that he changed his business to: Handlungsbuchhalter, Buchhalter, Besitzer einer Buchhandlung, since 1875 owner of „Kunst- und Schreibmaterialienhandlung“ and from 1890 „Königlich Bayrischer Hof-Kunsthändler“, Residenzstraße 10.

Trade Exhibition

Günther, Carl (photogr.)

Cojen der Berliner Gewerbe-Ausstellung im Jahre 1879. 22 Tafeln. Berlin, Wasmuth 1880. Printed title-leaf, 22 photographs (albumen - ca 235 x 290 mm) by Carl Günther, photographer with studio in Berlin, mounted on cardboards with printed captions within printed brown borders. Loose in publisher's green cloth, gilt. Folio (555 x 430 mm). Extremities slightly worn.

The 22 photographs show each one exhibition area (Cojen) with furnishings of a bed-room, dining-room, study, boudoir, reception hall among others. Captions with information about the artists, interior designers and manufacturers. Not in Heidtmann and SMPK (ed.) Vorlagenwerke.





A Local Trade Show just before the Outbreak of World War I.

Ortloff, Alfred (photogr.)

Zur Erinnerung an den Allerhöchsten Besuch ihrer Majestäten in Ansbach. 12. Juli 1914 (cover title). Folder with 29 mounted photographs by Adolf Ortloff. All photographs titled on boards, boards also blindstamped by the photographer. (Ansbach, 1914). Folio (345 x 265 mm) Card-Size: 340 x 260 mm; Image-size: 120 x 170 to 165 x 220 mm. Contemporary brown leather folder with gilt lettered front cover. All images titled in clean handwriting (ink)

Unique (?) photograph portfolio of a trade show in Ansbach (Bavaria) at the outbreak of World War I. The original photographs, all blind-stamped by „Hofphotograph Alfred Ortloff, Ansbach“ show the trade exhibition of local products in Ansbach's Orangerie just before the outbreak of World War I., documenting of the old pre-war times. The king of Bavaria Ludwig III. visited the show and was presented this portfolio, coming from his premise. The images show the building and exhibition design, as well as the products of different local firms, companies of the local trade, like: Paschold (technical ceramics), military cannery, Arnold (metal capsule), Scheuermann (military supplier), Eichhorn & Söhne (cigars), Stössel (bedding), Popp (locksmith), Wankel (Brushes), Haubold (soaps), Langkammerer Söhne (Schnapps), Wörrlein (tapestry), Leidenberger (carpentry), Schmetzer (baby carriages), car company, et al.

Die Aufnahmen dokumentieren eine Gewerbeschau, die wohl anlässlich des Besuchs von König Ludwig III. in der Ansbacher Orangerie veranstaltet wurde. Auf Trägerkarton mit Blindstempel des Photoateliers montiert und sauber von Hand beschriftet, zeigen die Photos eine Außenansicht, den Ausstellungsraum und die einzelnen Abteilungen: die Kinderwagen-, die Knopf- u. Beinwaren-, die Motoren – u. die Militäreffektenfabrik.



Iconography of the Arts

Marillier, Clément-Pierre.

Nouveaux trophées ou cartouches représentant les arts et les sciences composées avec les attributs qui les caractérisent inventés et dédiés a Mr. Morlot peintre par son élève et son ami Marillier. Paris, chez Mondhare (1765). Engraved title within engraved architectural border and 12 engraved plates by Le Roy, Jacob, Rivet, Bose et Arrivet. Later ca (1821) blockstamped wrappers with a geometrical design in red. Folio (435 x 295 mm).

LA NATURE, EST LE LIVRE DES PHILOS



ESCUAPE KLOIGNE LA MORT

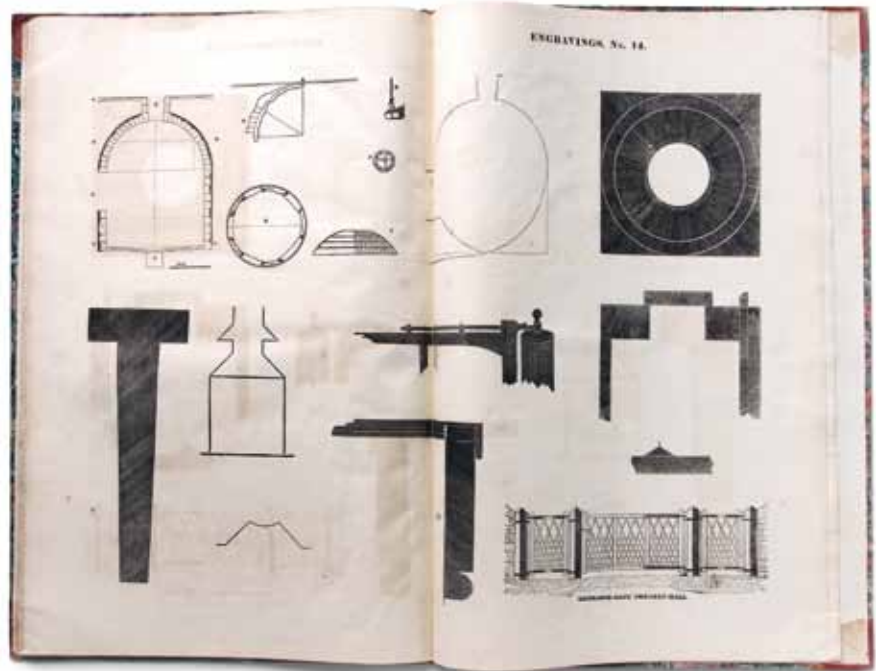
Original edition of this allegorical suite showing l'agriculture, la théologie, l'architecture, la géographie, la peinture et la sculpture, l'éloquence et la philosophie, la musique, la guerre, la médecine, l'histoire among others. Margins slightly finger-soiled, a few unobtrusive small tears, but a fine suite of plates bound in interesting wrappers made from a sheet of waste-paper from the newspaper Le Moniteur Universel, the printing overblocked by the the red geometrical design. Guilnard p. 24 no. 45. Lhuillier, Le dessinateur Marillier, 1886. Berlin cat. 461. Jervis 1984 p. 321. Cohen 683.

Architecture for the Country Gentleman

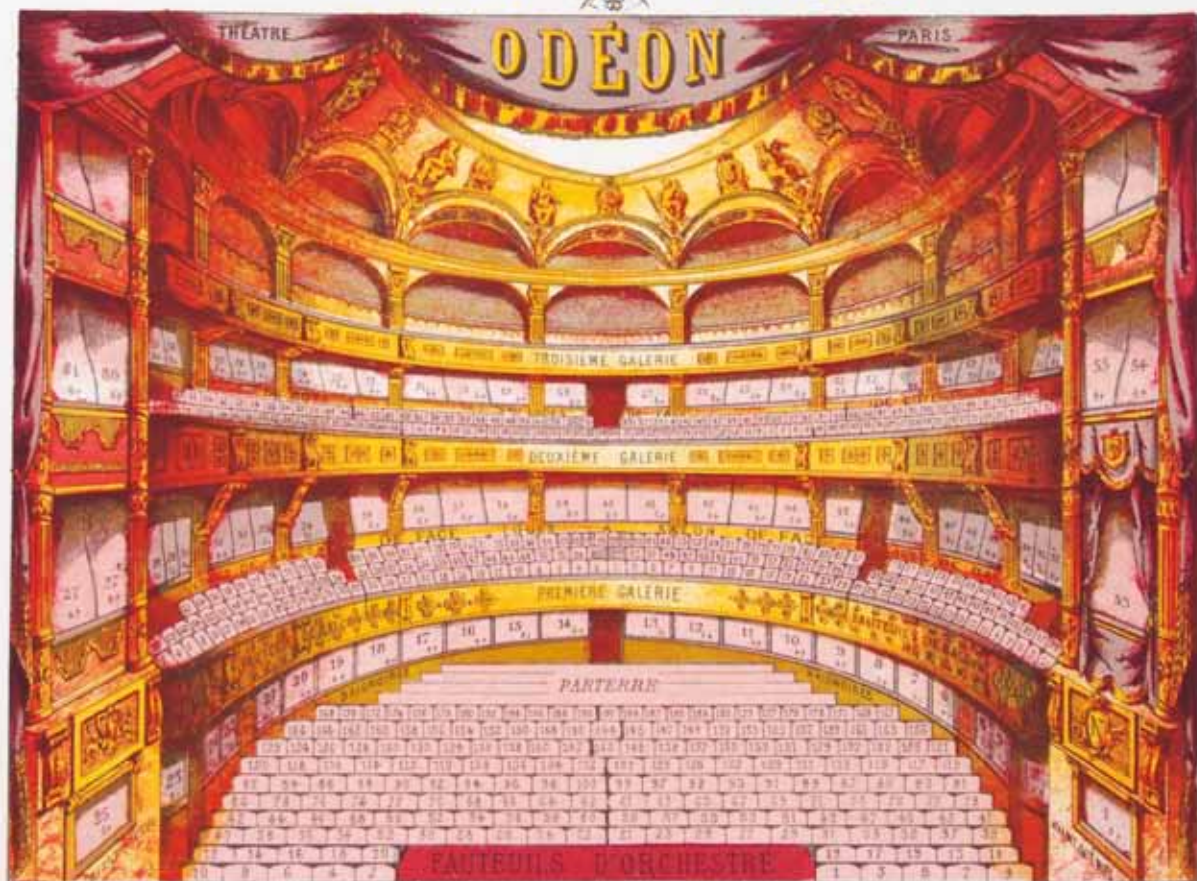
Parker, T(homas) N(etherton).

Leaves out of the book of a country gentleman, ...
Printed and sold by W. Price, Oswestry; Longman and
Co. London; and Eddowes and Leake, Shrewsbury
1847. (6), 21 (1) pages. 14 double-page woodengraved
plates, 8 engravings on 4 sheets. Cont. marbled boards,
calf spine with gilt label. Folio (485 x 315 mm). Front
cover with manuscript dedication "To Rev. John Parker
from the author". Spine-ends skillfully restored. A fine
copy.

One of a hundred copies printed according to the title-page "A hundred
copies only of this book are published – 50 for distribution, and 50 for sale
at 10s, each". A few brown spots. In the foreword the author refers to the
various printing processes included in producing the illustrations of this
volume "The following Articles are for the most part engraved on wood, a
small number on copper, and working outlines are made by metallic tapes
or printers rules". Parker, president of the Society for Bettering the Con-
dition of the Poor, in the Hundred of Oswestry, and Parishes of Chirk and
Llansilin was engaged in various ways to improve the housing conditions for
the laboring poor, among other projects he published a book on cottages at
the request of the Oswestry society in 1813. The plates of this book with
designs of a wine-cellar, pumps, a potatoe-house and various constructions
of field gates, their hinges, hanging-posts and fastenings. A broadmargined
and fine author's presentation copy. Not in Pollen.



THEATRES  PARISIENS.



Bulla Frères (éditeurs).

Paris-Théâtre. Paris, Imp. Lemerrier & Cie (ca 1860). Chromolithogr. title with a proscenium with view of a theatre building, 23 interior views of theatres, opera houses, musical halls, of one arena and one circus all in chromolithography with seat numbering. Front and rear paste-downs with printed tables with price lists. Publisher's blue cloth, richly gilt front cover. Oblong-folio (355 x 275 mm). Covers slightly soiled, extremities rubbed.



A rare and highly interesting work regarding interior designs and various entrance fees of Paris theatres, opera houses and musical halls, which of course is a mark for their prestige. The following theatres are shown on the plates: 1. Opéra. 2. Italiens. 3. Opéra-comique. 4. Lyrique. 5. Français. 6. Odéon. 7. Gymnase. 8. Ambigu-Comiques. 9. Porte-Saint-Martin. 10. Variétés. 11. Vaudeville. 12. Châtelet. 13. Gaîté. 14. Palais-Royal. 15. Folies-Dramatiques. 16. Cluny. 17. Bouffes-Parisiens. 18. Menus-Plaisirs. 19. Athénée. 20. Folies-Marigny. 21. Cleverman. 22. Cirque Napoléon. 23. Manège Lalanne. Plates with a few brown spots in margins. Not in SMPK, Ornamentale Vorlagenwerke des 19. Jahrhunderts.





**This is not Long Island
but nice as well**



Ruths, V(alentin).

Panorama der Landhäuser an der Alster bis nach Harvestehude. —

Panorama of the country seats alongside the right shore of the river Alster as far as Harvestehude.

— Panorama des maisons de campagne situées sur la rive droite de l'Alster jusqu'à Harvestehude.

Hamburg, Druck & Verlag des lith. Instituts von Charles Fuchs (1850). Lithogr. title with gilt lettering richly adorned and with a vignette with a view, 9 numb. lithogr. and tinted plates in beautiful contemporary colouring within ochrecoloured frames by Valentin Ruths. Later half vellum. Title-leaf washed, endpapers renewed. Oblong folio (510 x 218 mm).

A beautiful and scarce work on the villas and parks alongside the right shore of the river Alster in the neighbourhood of Hamburg. Especially scarce if in contemporary colouring like our copy.

Johann Georg Valentin Ruths (1825-1905) in his time a renowned landscape painter and lithographer. In 1843 he started his training as a lithographer with the Hamburg painter and lithographer Carl Friedrich Beer. After 3 years he moved on to Munich and studied at the Academy there. 1848 he returned to Hamburg to enter the lithographic establishment of Charles Fuchs. But his real aim was to become a painter and so he studied between

1851 to 1854 at the art academy in Düsseldorf with the landscape painter Johann Wilhelm Schirmer. After a two years sojourn in Italy from 1855 to 1857 he became a member of several important art academies (Berlin and Vienna among others). His paintings, mostly landscape, had been exhibited at nearly all important art exhibitions of his time in Berlin, Vienna, Dresden, Antwerp and of course in his hometown Hamburg. He was esteemed for his Italian and Swiss landscape paintings and the paintings of the Elbe region near his hometown Hamburg.

E. Zimmermann, *Geschichte der Lithographie in Hamburg* 1896, pp. 53/54 (for the artist Ruths).



A Bourbon Villa near Parma

R. Villa delle Pianore (cover-title).

Photographic architectural album with 18 photographs showing the outside of the villa and decoration inside of the building. The photographs, partly by Magrini, are mounted on heavy card-stock and put within a card frame (passe-partout). (Camaione, around 1893). square-folio (245 x 325 mm) image-size: 115 x 170 mm. An exceptional presentation binding, gilt printed vellum, gilt edges, cloth dustwrapper, with original box. Mint.



Presentation copy given to the bavarian Royalties after the occasion of the marriage of Maria Luisa, daughter of Roberto di Borbone to Prince Ferdinand I. of Bulgaria. Seven images show the building from outside and eleven from the inside. One of the photos is from the photographer G. Magrini from Viareggio, the others are unsigned. The oldest building of the Villa belonged to the Orsucci family who gave it up to Maria Teresa of Savoia in 1826. The Lucchese architect Domenico Martini worked on the villa from 1878 to 1888. He was commissioned by Roberto di Borbone, the nephew of the Duke of Lucca, Carlo Ludovico and realised the impressive three floored building as well as the changes to the 16th century chapel. In 1893 the wooden façade

of the church was constructed. The layout of the park, coeval with the Martini construction, is the work of the architect and landscape painter Dechamps. The central body, which is the oldest part of the villa, is modest in its dimensions and is fruit of the restructuring of a mill. The Duchesse of Lucca, Maria Teresa di Savoia converted it into a villa. A chapel was attached to the building and many changes were made to it during the 1800's. Today, it has a curious neo-renaissance façade which was realised using a structure of painted wood with an architraved entrance, tympanum and a carved lunette which simulates the ceramics of Della Robbia. The structure was realised in 1893. Two frames empty.





Münchener **G**edenkblätter
 aus
 vergangener **Z**eit.

der **K**öniglichen **H**ochzeit
 des
Fürsten **B**erzog **M**aximilian
 in **B**ayern.

in
 allerhöchster **E**rlaubnis **g**edruckt
 von

J. G. Schickel.



Documenting Art with Photographs

Höchl, Anton.

„Münchener Gedenkblätter aus vergangener Zeit“ (title of the dedication) and „Photographien nach künstlerischen Versuchen des Anton Höchl 1869“ (cover title). Two presentation boxes with 12 resp. 20 mounted photographs after paintings and drawings of Anton Höchl, a german romantic painter. (dated Munich, 1868 and 1869) Gr.Folio (420 x 350 mm) the mounted photographs are between 105 x 155 mm and 205 x 185 mm. Mounted on Card-boards and within presentation folder. Added are 40 single photographs of other drawings & paintings of Anton Höchl, some of them titled and sign. Spotted throughout.

Fine example of documenting art work with early photographs. About the photographer nothing is known, but Joseph Albert would be a possibility, because he worked for the Bavarian Royalties (were these come from) and beside his architectural photographs he also produced albums with photographs of paintings (from artists like Kaulbach). Two elaborate presentation or gift boxes with early photographs of romantic bavarian themes painted or drawn by Anton Höchl (1820-1897) with dedication leaf in handwritten style similar to late medieval manuscripts. Both boxes were presented to Bavarian Royalties. Anton Höchl (1818-1897) was first a bavarian brickyard owne and an architectural painter. After the death of his father in 1838 Anton inherited

his land and brickyards in Bogenhausen and in 1841 he appointed a manager, in order to devote more of his time to the arts. He produced architectural & landscape drawings in the romantic manner. From 1838 he invited artists and friends to music evenings to his castle (Höchl-Schlössl) in which he played the cello, viola or flute, and which were also attended by the Royal Max Joseph of Bavaria, where these boxes came from. His collection of paintings Anton Höchl inherited to the Neue Pinakothek in Munich.- KVK: one copy only at Bavarian National Museum Munich (with 86 plates); this second copy here has altogether 72 plates and gives a good overview of the oeuvre of this lesser known artist.



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