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Botanical Garden Catalogue

ADANSON, Mme. Aglaé

Catalogue de arbres, arbustes et plantes vivaces, Cultivés En Pleine Terre, Par Mme. Aglaé Adanson à Baleine (sic).- Baleine, n.p. n.d. (ca.1836). 12mo (180 x 112 mm) 24 pp. Sewn pamphlet. In very good condition with very light browning at deckled edges; unopened. \$ 1.000.- / EUR 650.-

An early catalogue of the trees, plants and shrubs growing at the Jardin Anglaise of Aglaé Adanson, daughter of the famous botanist Michel Adanson, in Allier, Auvergne. As the daughter of naturalist and "botaniste royal" Michel Adanson at the Trianon for Louis XV, Aglaé Adanson was well equipped to begin her extra-ordinary undertaking at her inherited rural estate in 1804. She had returned to France in her late twenties after years spent escaping the Revolution in England where she developed an appreciation for the picturesque garden. Because of her skillful management of water in matters of drainage and canals along with her use of terracing and of mass planting, she was able to create a unique environment for growing exotic as well as native species. In effect, she brought about a new vision of French park landscape through her ability to cultivate and situate imported plants. Like the Empress Josephine, Adanson was able to import from the Americas in spite of then current blockades. Michel Adanson (1727 - 1806), her father, was a French botanist with scottish descendants who devised a natural system of classification and nomenclature of plants, based on all their physical characteristics, with an emphasis on families. In 1749 Adanson left for Senegal to spend four years as an employee with the Compagnie des Indes, a trading company. He returned with a large collection of plant specimens, some of which became part of the French royal collection under the super-vision of the naturalist Georges Buffon. Adanson's *Familles des plantes* (1763) described his classification system for plants, which was much opposed by Linnaeus, the Swedish botanist who had proposed his own classification system based on the reproductive organs of plants. Adanson's classification of mollusks, a group that he originally described, was based on anatomical characters. Adanson also introduced the use of statistical methods in botanical classification. Although Adanson was well known to European scientists, his system of classification was not widely successful, and it was superseded by the Linnaean system. This undated catalogue also appears in different form in a later edition of Adanson's *La maison de Campagne* and we have suggested a date on that basis.

(see M. Racine. *Createurs de Jardins et de paysages en France du XIX siecle au XXIe siecle*, pp. 6-7).

(ALCHEMY Manuscript).

An alchemical manuscript in German and Latin, ink on paper. An interesting example of 18th century alchemical writings with numerous excerpts of recipes of various sources, incl.: "Universal Medicin ex regulo stellato. Auf menschliche Leiber und Metallen: Autore Dr. Lowens et Richardi"; "Graffens Bernhardi Process mit Auslegung und application communiciert"; "Concordantiae in nostrum descriptum Processum ex variis Authoribus excerptae, ex Becheri Chymischen Glueckshafen"; "Wahre und aufrichtige Description des Menstrui Universalis Alcaheftiri: wie es mit eigner Hand von dem hochgelehrten und hochgelahrten Herrn Johann Baptista von Helmont, is geschrieben und an einem seiner Freunde communiciret worden. No place, no date [Dresden (?) Germany, after 1682 to early 18th. cent.]. 4to (252 x 185 mm). 130 pp.

Calf over wooden boards with metal clasps, spine and binding repaired, lacks second to last leaf. First and last leaves with browning, else fine. \$ 8.000.- / EUR 5.900.-

An interesting example of an 18th century alchemical manuscript with numerous excerpts of recipes from various sources, like Loewen and Richard, Bernhard Trevisanus, Johann Joachim Becher (1635-1682), Jan Baptist van Helmont (1580-1644), partly maybe from older manuscripts. From the property of the famous collector Sigismund Bacstrom (1705-1805). **Provenance:** Wagstaffe's in Brick Lane, London dated 1788 manuscript note on rear free endpaper; Sigismund Bacstrom (c. 1750-1805); Lackington & Co 1805 ("A German M.S. on Alchemy, 'This Manuscript belonged a 150 years ago to the **Prince Elector of Saxony** at Dresden, as mentioned in Kunkel von Loewenstein in his *Laboratorium Chemicum*,' The above is copied from the list of Mr. Bacstrom's books, which were purchased by Lackington & Co, 1805" manuscript note on rear free endpaper; Bernard Quaritch, 1922 (Cat. 366, no. 722). Sigismund Bacstrom (c.1750-1805) is considered by some to be "one of the most important scholars of alchemy in the last few centuries." On returning to London, he proceeded to support himself by publishing both prints of his drawings from his voyages, and esoteric texts. He translated Latin, German and French alchemical works into English and worked with members of the Societatis Rosicruciana in Anglia. Bacstrom's translation of *Catena Aurea Homeri* (Golden Chain of Homer) was published by Blavatsky in 1891. A collection of Bacstrom's manuscripts and other alchemical writings was acquired by Manly Palmer Hall in 1923. After his death in 1990 they were sold to the J. Paul Getty Museum.

Bacstrom was a doctor, a surgeon, and a notable artist of the early Maritime Fur Trade. His drawings of the people and places he encountered on his voyages show the meticulous precision of a surgeon and scientist rather than the hand of a trained artist. He was also a prominent author and translator of Alchemy and Rosicrucianism documents, many of which are still in print. Little is known of Bacstrom's early history. His name is probably Swedish, but he is believed to have been born in Germany. He claimed to have been trained as a physician, surgeon and chemist at the University of Strassburg. He served as a surgeon in the Dutch navy from 1763 to 1770, then moved to England. Bacstrom was employed by the famous naturalist Joseph Banks as a secretary from 1772 to 1775, accompanying the naturalist on a scientific exploration of Iceland. He was then engaged by Captain William Kent of the Royal Navy, a friend of Joseph Banks and collector for him, until 1779. Over the next decade he made at least six voyages as surgeon on merchant vessels, including voyages to Greenland, Guinea, and Jamaica. In the late 1780's Bacstrom found a patron, whose name is unknown, who established him in an expensive laboratory in Marylebone to conduct research in natural philosophy. When his sponsor died in 1789, Bacstrom again found himself without work. He eventually received sponsorship to collect samples for Banks on a voyage around the world via Cape Horn, Nootka Sound, China and the East Indies that was to be undertaken by a group of London merchants as a commercial venture. see: Jeremy Glatstein. Sigismund Bacstrom's Alchemical Manuscripts; in: Getty Research Journal, No. 2 (2010), pp. 161-168.

on silk-worms & mulberry trees

(ANON.)

Deutliche Anweisung, wie sich bey Anziehung derer weissen Maulbeerbäume, sowol blos durch Saamen, als durch Saamen, als durch deren Pflanzung und Fortsetzung allenthalben zu verhalten; ingleichen, was bey Zucht und Wartung der Seidenwürmer vornämlich zu beobachten und wie die Seide zu zubereiten. Zu eines jeden Unterricht öffentlich mitgetheilet. Im Jahr 1754. (without place or printer; maybe Dresden). 64 pp. Uncut printers sheet. **(with)** (anon.) Kurtz-gefaßte aufrichtige Unterweisung, welchergestalt im Abwickeln verschiedener Seyden-Arten zu mehrerer Vollkommenheit zu gelangen. (without date, place or printer; Dresden (?), 1770). Sheets, uncut, browning. \$ 1.500.- / EUR 1.200.-

I.) Anonymously published introduction to mulberry trees, silkworms and silk industry. An identical title was published in Dresden in 1770 (see Anna Amalia Bibl. Weimar).- KVK: Dresden, Leipzig, Halle, Göttingen, Erlangen-Nürnberg, München; outside Germany: Basel, Kobenhavn, Paris. II.) KVK: only Anna Amalia Bibl. Weimar (dating 1770)

First picture of the old cupola of the Reichstag

(ALTE Reichstagskuppel)

Berlin Reichstagsgebäude. Blick in das Innere der Kuppel des Reichstagsgebäudes in Berlin. anonyme Fotografie. (Berlin um 1895). Bildgröße 170 x 120 mm. Mit handschriftlichem Widmungsblatt montiert in grüne Samtmappe (300 x 250 mm). \$ 1.000.- / EUR 800.-

Bemerkenswerte Innenansicht der ursprünglichen Kuppel des 1894 vollendeten Reichstagsgebäudes. Mit Personstaffage, welche die gewaltigen Dimensionen des Gebäudes erkennen lässt. Das Widmungsblatt ist unterzeichnet von Oswald Büttner, Georg Kreusch ("Kantstr. 149"), Fritz Lucas sowie M. u. R. Uthemann. Während der Bauarbeiten des Reichstags entwickelte sich die Kuppel zum besonderen Problem. Durch verschiedene Einsprüche war Wallot gezwungen worden, sie von ihrer zentralen Position über dem Plenarsaal zur westlichen Eingangshalle zu verlegen. Nach diesem Plan wurde das Bauwerk nun von der Berliner Steinmetzfirma Zeidler & Wimmel errichtet. Je weiter der Bau vorankam, desto mehr kam der Architekt zu der Überzeugung, dass die erzwungene Änderung rückgängig gemacht werden müsse. In zähen Verhandlungen erreichte er die Zustimmung dafür. Inzwischen waren die tragenden Wände um das Plenum aber schon errichtet – zu schwach für die geplante steinerne Kuppel, wie alle Berechnungen ergaben. Erst der 1889 mit der Aufgabe betraute Bauingenieur Hermann Zimmermann fand eine Lösung: Er reduzierte die Kuppelhöhe von 85 auf knapp 75 Meter und schlug eine relativ leichte, technisch anspruchsvolle Konstruktion aus Stahl und Glas vor. Die so auf Umwegen entstandene Kuppel versorgte den Plenarsaal mit natürlichem Licht und gab dem Parlamentsgebäude den gewünschten würdigen Abschluss; darüber hinaus galt sie als Wahrzeichen für die Leistungsfähigkeit deutscher Ingenieure. Wilhelm II., seit 1888 als Kaiser im Amt, hatte anfangs noch eine recht positive Einstellung zum Reichstagsgebäude. Er unterstützte Wallot auch in der Frage, wo die Kuppel zu platzieren sei, obwohl er sie prinzipiell als Ärgernis empfand – weil er darin ein Symbol für die Ansprüche des ungeliebten Parlaments sah und weil sie höher war als die Kuppel des Berliner Stadtschlusses mit ihren 67 Metern. Seit etwa 1892 wurde eine zunehmende Abneigung des Kaisers gegenüber dem Gebäude deutlich; er bezeichnete es als „Gipfel der Geschmacklosigkeit“ und „völlig verunglückte Schöpfung“ und schmähte es inoffiziell als „Reichsaffenhaus“. Gegen Wallot entwickelte er eine deutliche persönliche Aversion, vermutlich, weil der ihm einen Änderungswunsch spontan abgelehnt hatte. Er verweigerte dem Architekten mehrere Auszeichnungen, für die er vorgesehen war. Seinem Vertrauten Philipp zu Eulenburg teilte er brieflich mit, es sei ihm gelungen, Wallot im persönlichen Gespräch mehrfach zu beleidigen.

(ANATOMY)

Anatomical Wall-Maps. Japanese anatomical manuscript. 4 huge sheets, with colored illustrations and text in kanbun (Chinese style Japanese). Late 18th century or early 19th century. (1020 x 440 mm). 4 Bll./leaves, each with one colored drawing and Japanese calligraphy with Chinese character (Kanbun) in modern wooden box. Slight spotting in places, a few minor wormholes or flaws carefully restored. Mounted on modern papers in mahogany rollers. Housed in a modern wooden box. \$ 10.000.- / EUR 8.000.-

Very rare Chinese-Japanese anatomical manuscript on 4 huge sheets, with coloured illustrations and text in kanbun (Chinese style Japanese). Late 18th century or early 19th century. Made for didactic purposes probably for the students of a physician. They are based essentially on two Chinese medical treatises: the Nan Jing (Classic of Difficulties), attributed to Bianque, and the Lei Jing Tu Yi (Illustrated Supplementary to the Classified Classics), written by Zhang Jiebin. Both works are several times cited in the appending text. Each organ is colored strictly respecting the classical Chinese coloring system.

Kampo medicine (漢方医学 Kanpō igaku), often known simply as Kanpō (漢方 Chinese [medi-cine]), is the study of traditional Chinese medicine in Japan following its introduction, beginning in the 7th century. Since then, the Japanese have created their own unique system of diagnosis and therapy. Japanese traditional medicine uses most of the Chinese therapies including acupuncture and moxibustion, but Kampo in its present-day sense is primarily concerned with the study of herbs. According to Chinese mythology, the origins of traditional Chinese medicine are traced back to the three legendary sovereigns Fuxi, Shennong and Yellow Emperor. Shennong is believed to have tasted hundreds of herbs to ascertain their medicinal value and effects on the human body and help relieve people of their sufferings. Chinese medical practices were introduced to Japan during the 6th century A.D. In 608 Empress Suiko dispatched E-Nichi, Fuku-In and other young physicians to China. It is said that they studied medicine there for 15 years. Until 838 Japan sent 19 missions to Tang China. While the officials studied Chinese government structures, physicians and many of the Japanese monks absorbed Chinese medical knowledge. During the 15th and 16th century, Japanese physicians began to achieve a more independent view on Chinese medicine. After 12 years of studies in China Tashiro Sanki (1465–1537) became the leading figure of a movement called "Followers of Later Developments in Medicine" (Gosei-ha). This school propagated the teachings of Li Dongyuan and Zhu Tanxi that gradually superseded the older doctrines from the Song dynasty. Manase Dosan, one of his disciples, adapted Tashiro's teachings to Japanese conditions. Based on own observation and experience he compiled a book on internal medicine in 8 volumes (Keiteki-shū) and established an influential private medical school (Keiteki-in) in Kyōto. His

son Gensaku wrote a book of case studies (Igaku tenshō-ki) and developed a considerable number of new herb formulas. Since the second half of the 17th century a new movement, the "Followers of Classic Methods" (Kohō-ha) evolved, that emphasized the teachings and formulas of the Chinese classic "Treatise on Cold Damage Disorders". While the etiological concepts of this school were as speculative as those of the Goseiha, the therapeutic approaches were based on empirical observations and practical experience. This return to "classic methods" was initiated by Nagoya Gen'i (1628–1696), and advocated by influential proponents such as Goto Gonzan (1659–1733), Yamawaki Toyo (1705–1762), and Yoshimasu Todo (1702–1773). Yoshimasu is considered to be the most influential figure. He accepted any effective technique, regardless of its particular philosophical background. Yoshimasu's abdominal diagnostics are commonly credited with differentiating early modern Traditional Japanese medicine (TJM) from Traditional Chinese medicine (TCM). (wikipedia)

Sehr eindrucksvolle Schautafeln, vermutlich zu didaktischen Zwecken für Schüler oder Studenten angefertigt. Sie zeigen die Organe des menschlichen Körpers von vorne (正面内景圖, „Innenansicht der Vorderseite“) und von der Seite sowie das menschliche Skelett von vorne und von hinten. Die zugehörigen, sehr ausführlichen Texte basieren vor allem auf zwei Klassikern der traditionellen chinesischen Medizin, dem Nanjing ("Klassiker der schwierigen Themen"), das Bian Que (um 400 v. Chr.) zugeschrieben wird, und dem Lei-jing Tu-yi ("Illustrierte Ergänzungen zum Lei-Jing") von Zhang Jiebin (1563-1640). Beide Werke werden mehrfach zitiert, die Farbgebung der Organe folgt streng dem chinesischen System.

(ANON.; Comets)

Vernünftige und schriftmäßige Gedanken von Cometen, bey Gelegenheit des gegenwärtigen in diesem 1744. Jahr sichtbaren Cometens. (Nürnberg): Friedrich Wilhelm Geyer, 1744. Quarto (205 x 170 mm). 24 pp. with one folding plate. New marbled boards period style. \$ 1.800.- / EUR 1.400.-

Rare pamphlet on the great comet of 1744, which is also known as Comet de Chéseaux or Comet Klinkenberg - Chéseaux. It was a spectacular comet that was observed during 1743 and 1744. It was discovered independently in late November 1743 by Jan de Munck, in the second week of December by Dirk Klinkenberg, and, four days later, by Jean-Philippe de Chéseaux. It became visible with the naked eye for several months in 1744 and displayed dramatic and unusual effects in the sky. Its intrinsic brightness was the sixth highest in recorded history and this comet is noted especially for developing a 'fan' of six tails after reaching its perihelion. The tail structure was a puzzle to astronomers for many years. Although other comets had displayed multiple tails on occasion, the 1744 comet was unique by having six. It has been suggested that the 'fan' of tails was generated by as many as three active sources on the cometary nucleus, exposed in turn to solar radiation as the nucleus rotated. It also has been proposed that the tail phenomenon was a very prominent example of the „dust striae“ seen in the tails of some comets (McNaught).

Anonyme Schrift über den großen Kometen von 1743/44 (Komet Klinkenberg), einen der hellsten des 18. Jahrhunderts. Die Kupfertafel zeigt den Lauf des Kometen im Sonnensystem.- Provenance: Aus der Sammlung des Nürnberger Hopfenhändlers und Magistratsrats Hans Hopf (1854 - 1918), mit seinem Stempel Titel verso.- VD 18 12218588; Houzeau-L. 5834; Brüning 1703.

Arboricultural Manuscript

(ARBORETUM; Marquis d'Estampes)

État des mes plantations tant en arbres forestiers qu'en arbres fruitiers pour l'entretien, décoration, et amélioration de la terre de Mauny ... French Manuscript, in ink, ruled in pencil (no place, but Mauny) ca. 1750 - 1779. Quarto (228 x 178 mm) (II), 110 pp., of which 41 have been used. 47 pages at the beginning are numbered in pen. These contain 25 pp. of penned notations of varying length; 63 unnumbered pages follow, with notations of varying lengths on only 16 of these pages. Contemporary green vellum with original cloth ties, vellum separating from boards at edges with ribbon trim fraying; "Plantations" written in ink on upper cover; minor old stains to cover; portion of 18th century stationer's label on front pastedown; 2-3 cm. Hole in rear blank and very small chip at margin edge of another blank. \$ 4.000.- / EUR 3.200.-

This is an 18th century hand-written record of fruit and forest tree planting and replacement at the pepi-nière of the estate of Mauny, property of the Marquis d'Estampes in Haute-Normandie, La Seine-Maritime. Mauny has a long history stretching back to a barony of the Middle Ages. Along with its associated sites, the property was held by a branch of the d'Estampes family for part of that history at least until the early 19th century. At the time of the writing of this record it seems that Louis Omer (Dominique ?), le Marquis d'Estampes (1734-1815) was the Marquis de

Maunay. We can assume from the introductory passage that some of the manuscript is in his hand, but there are also portions written in a different hand, possibly that of a gardener / superintendent. Although the manuscript consists primarily of lists of trees and some flowers planted at various dates, there are roughly eight pages of introductory text in which the writer stresses both the decorative and economic importance of maintaining carefully chosen plantings throughout his estate. For the most part, the notes describe what forest trees and fruit trees have been planted where, when and why, as well as what has been replaced. One note indicates that the well known botanist (Jean Baptiste Christian) Fusée - Aublet sent at least 4 plants to the estate, including a variety of sumac. For the year 1773 there is an alphabetically arranged list or Répertoire of different trees, shrubs, plants and flowers grown in the garden of the marquis. Names of people who sent plants or trees are frequently mentioned. Finally, there is a list of expenses for the plantations from 1766 to 1767. It is an irregularly kept but richly detailed manuscript diary for an extensive and ancient estate that is no more.

„The Victory Club“ Hamburg

(ARCHITECTURE) Leisinger, Karl; in collaboration with architect Walter Söhnker

Hamburg Victory - Club. Hamburg, 10. 12. 1946. Portfolio (530 x 750 mm) with approx. 200 architectural drawings by the German architect Karl Leisinger. At least 50 drawings are related to the famous Victory Club of Hamburg, the other drawings are of smaller buildings mainly around Hamburg. Hand-drawn ground plans and elevations in watercolor and ink, but also interior designs like: Layout of Ball-Room, Design A (and) Layout of Ball-Room, Design B (scale 1:100; both 920 x 630 mm); Elevations of walls to Ball-Room, Design A (scale 1: 100; 700 x 500 mm); Ground floor: Marlborough Foyer / Perspektive (3. 8. 1946) (470 x 650 mm); Fourth floor, Games & Sports Shop (420 x 630 mm); Fourth floor Card Room (520 x 710 mm). Technical drawings on tracing paper but also on contemporary plain paper, some technical drawings are in hectography. \$ 3.500.- / EUR 2.800.-

Interesting architectural portfolio from the property of the German architect Karl Leisinger with buildings built around and in Hamburg from the „Nazi“ era into the „After-war-period“ (1949) with his most prominent building: the „Victory Club Hamburg“ (Dammtorstrasse 1 / Valentinskamp).

The Victory Club Hamburg was built on the site of the former „Deutschlandhaus“ (by Fritz Block & Ernst Hochfeld, 1928/29) and later the „Ufa Palace Hamburg“ which was the largest cinema in Europe with 2667 seats during the Nazi Era: showing prominently the premiere of Leni Riefenstahl's 'Olympia' film. On October 1, 1940, the large-scale premiere of the anti-Semitic „Hetzfilm“ 'Jud Süß' by Veit Harlan (1899-1964) was given with thunderous scene applause with no critical reporting. On 10 July 1944, the cinema was largely destroyed by bombs. The remains of the burnt-out cinema were confiscated in May 1945 by the British occupation troops and from 1946 to 1949, the English occupying forces rebuilt the confiscated house, making structural alterations, and renamed it to Victory Club / Hamburg House. The destroyed cinema was not restored, but demolished. After the reconstruction, the British used the building for accommodation and care for their staff, including dance halls and kitchens. In 1952, the British authorities withdrew, the NAAFI used only one floor and two others in part. Above all clubs in Hamburg in the after war period, the "Victory Club" stood aside with 14,000 meals that were served daily. Dance, theater, games and a "Beer" tavern made the seven-storey club the central point of contact, especially for the 30.000 (mainly British) soldiers. Today there is no sign of the former 'Ufa Palace' and the Victory Club.

Beside the drawings for the Victory Club, there are architectural designs for: Landhaus „Südamerika“ (Hamburg, 1945), Friedhofs-Kapelle Weimar (1940); Reichsautobahn Tankstelle / Raststätte (under architect Bonatz-Dübbers, Stuttgart; 1940); Ausbau des Dachgeschosses im Hause Holstentor 191-193, Holzschuppen auf dem Grundstück Billstr. 27, Wohnhaus für Herrn Jander in Volksdorf, Bürogebäude Allesch, Billstr. 84, building for H.A.E. Schmidt / Lokstedt, but also interior design like „Bettstelle und Nachtschrank“. An interesting portfolio to be studied further. Regarding the architect no reference has been found.

(ART Gallery; Stuttgart)

Vorstellung deß Hochfürstl. Württembergis. in dem so genannten Thier - Garten stehenden ... Höchst-prächtigen und fast Königlichen Lust-Hauses, Samt allen dessen kunstbaren Gemälden ... in gebundener Rede dem begierigen Leser zu gefallen, kürzlich entworfen. Stuttgart, B. M. Müller, 1704. square 8vo (90 x 160 mm). 1 Bl., 32 pp. Contemporary marbled paper, used. Bunt-papierumschlag d. Zt., etwas gebraucht.

\$ 1.000.- / EUR 800.-

Exceedingly rare description of the gallery of paintings („Kunst-Gebäu“) and their Rareties in a poem, arranged in a famous Renaissance building by Georg Beer (1527 - 1600), which was later destroyed.

Sehr selten. Auf dem ersten Blatt (vor dem Titel) die Maße des „grossen Saals“. Das Neue Lusthaus zu Stuttgart gilt als eines der bedeutendsten Bauwerke deutscher Renaissance und diente als Ort höfischer Feste und Feiern. Der Stuttgarter Chronist und Denkmalpfleger Gustav Wais beschrieb den ursprünglichen Bau 1954 als „eine der edelsten Schöpfungen deutscher Renaissance, die, wenn wir sie heute noch besäßen, die Hauptsehenswürdigkeit Stuttgarts wäre“. Sowohl die Baugeschichte, als auch das Aussehen sind aufgrund der zahlreichen Überlieferungen gut bekannt. 1584 bis 1593 wurde das Neue Lusthaus im Auftrag Herzog Ludwigs durch dessen Hofbaumeister Georg Beer inmitten des Lustgartens, an der Stelle des heutigen Kunstgebäudes errichtet. Das Lusthaus war wegen des darin enthaltenen imposanten Festsaals berühmt, der 200 × 70 × 50 Fuß (57 × 20 × 14 Meter) maß und von einer freitragenden, bemalten Tonnendecke überspannt war. Es wurde weitgehend während des Umbaus von 1844/45 zum Hoftheater vernichtet: die oberen Stockwerke wurden abgebrochen, nur das Erdgeschoss wurde in den Theaterneubau integriert. Das Hoftheater wurde 1902 durch einen Brand zerstört. In diesem Brand wurde auch das noch verbliebene Erdgeschoss des Lusthauses zerstört. Verblieben ist nur der charakteristische Aufgang – die doppelläufige Freitreppe samt dem dahinter liegenden Arkadengang, der 1904 in den mittleren Schlossgarten versetzt wurde.- KVK: only Stuttgart, Tübingen.

(ARTS) Sammelband with 3 works regarding arts & crafts in the 18th cent.

I. (anon.; Christoph Ernst Prediger) Kurtze, doch nützliche Anleitung von Form- und Stahl-Schneiden, wie Buchstaben, Zierrathen, und alle vorkommende Figuren in Holtz zu schneiden ... Ferner gantze Alphabeter, Character und Zeichen ... in Stahl und Messing zu schneiden. Und endlich: Wie Gips zu brennen, Gieß-Sand zu bereiten (etc.). Der Buchdrucker-Kunst-Verwandten, Schriftgiessern, und andern curieusen Liebhabern ... entworfen. Erfurt, J. M. Funcke, 1740. 8° (170 x 110 mm). 1 Bl., 107 pp. with Woodcut frontispiece, and text woodcuts **(bound with:)** Vollkommener und gründlicher Bericht von Gold- und Silber- Drath- Ziehen, Vergulden, Platten und Spinnen, wie auch von Schmelzung der Metalle ... zu einem Muster vorgestellt von Lejisugo. Lübeck, Rüdiger, 1744. 7 Bll., 248 pp. with engraved frontispiece and 2 engraved plates **(bound with:)** Der vermehrte und wohlerfahrne Seiffen- Sieder und Kertzen- oder Lichter- Zieher ... von Oeonomo Evempiro.- Frankfurt, Leipzig u. Erfurt, Schröder, 1743. double-page title in red & black, 2 Bll., 210 pp., 3 Bll. Contemporary half calf, gilt spine in compartments, red morocco label, rubbed and soiled. Titel stamped (Stadtarchiv Rathenow) Fine. \$ 2.200.- / EUR 1.800.-

Three rare works on arts & crafts, the first two in first edition. With detailed descriptions how to produce different materials and how to prepare.- Bigmore-W. I, 244 (I).

clock design for the german chancellor

BECKER, Gustav.

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

\$ 4.200.- / EUR 3.500.-

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

This address / sheet shows the clock in beautiful, large-format watercolor painting, with five-line dedication in the lower edge. The attached dedication letter to Bismarck was written by Gustav Becker's son Richard, as Gustav Becker was seriously ill at the time. He died on 14 September 1885. The attached printed sheet gives an explanation of the clock. Gustav Eduard Becker (1819-1885) was one of the better quality, best-known clockmakers from the mid to late 19th cent.. He was trained as a clockmaker in Germany and Austria and opened in 1850 a workshop in Freiburg/Silesia. Initially, Becker struggled with untrained help, but won the „Medaille d'Or“ for design at the 1852 Silesia

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

Unified Time / Calendar Reform

BACHMEYER, Wolfgang.

Calender - Vereinigung. Das ist: Wolmeinend und unvorgreifliches Bedenken und Gutachten, wie beede, Alt und Neue Calender zuverbessern, mit einander zuvereinigen, und in eine richtige und beständige Form zu bringen. Hiebevör Anno 1654. auss sonderbaren hochwichtigen Ursachen schrifftlich verfasst und zu Papier gebracht; Anjetzo aber, mit beygefügetem Calendario perpetuo, und nothwendiger Erklärung, was zu gründlichem Verstand, und nuetzlichem Gebrauch dess Com-puti Ecclesiastici gehört, vielfältig vermehrt. Ulm, gedruckt durch Balthasar Kühnen, bestellten Buchtruckern daselbst, 1661. Quarto (190 x 150 mm) 20 Bll. (incl. engraved title), 174 pp., 21 Bll. 18th century mottled calf, green morocco lettering piece, gilt spine in compartments. From the "South Library", Shirburn Castle of the Earls of Macclesfield, with engraved Exlibris on inner cover, fine condition. \$ 4.000.- / EUR 3.400.-

Only edition, a rare work on the calendar reform by the Protestant pastor, astronomer and cartographer from Ulm, Wolfgang Bachmeyer (1597-1685), a friend of Kepler who reviewed the Rudolfinian tables, and who supported the calendar reform and the introduction of the Gregorian calendar in the Protestant areas of Southern Germany. To this end, he played a leading role in the lengthy discourse on the introduction of the Gregorian calendar in the Protestant and Reformed territories. Before he had printed this work, he submitted expert reports to the Reichstag in Regensburg in the years 1653 and 1654 in which he proved the advantage of the new calendar and recommended it to be introduced. In the appendix to this book, he published an Easter calendar for the years 1650-1800 and an everlasting church calendar. The beautiful engraved allegorical title show the asso-ciation of old & new calendar: "Dess Alten unn Newen Calenders Vereinigung".

Einzig Ausgabe. Der protestantische Ulmer Pfarrer, Astronom und Kartograph Wolfgang Bachmeyer (1597 - 1685), ein Freund von Kepler, der dessen Rudolfinischen Tafeln überprüfte, setzte sich für die Kalenderreform und die Einführung des Gregorianischen Kalenders in den protestantischen Gebieten Süd-deutschlands ein. Dazu hat er in dem langwierigen Diskurs über die Einführung des Gregorianischen Kalenders in den protestantischen und reformierten Gebieten führend mitgewirkt. Bevor er die vorliegende Schrift drucken liess, reichte er in den Jahren 1653 und 1654 Gutachten beim Reichstag in Regensburg ein, in denen er den Vorteil des neuen Kalenders nachwies und seine Einführung empfahl. Im Anhang zu der vorliegenden Schrift veröffentlichte er einen Osterkalender für die Jahre 1650-1800 und einen immer-währenden Kirchenkalender. Der gestochene schöne allegorische Vortitel mit dem Titel "Dess Alten unn Newen Calenders Vereinigung".

Überdurchschnittlich mathematisch begabt, hatte er in Tübingen Mathematik und Astronomie bei Michael Mästlin (1550-1631) studiert. Durch Mästlin wurde er mit dem württembergischen Kartographen und Astronomen Wilhelm Schickard (1592-1635) und mit dem großen Astronomen Johannes Kepler (1571-1630) bekannt. Dieser vertraute ihn mit der Überprüfung der Rudolfinischen Tafeln für den Druck an, Kepler war 1626 nach Ulm gekommen, um das Werk hier herauszubringen, was dann 1627 auch geschah. In den nächsten Jahren und Jahrzehnten folgte dann eine umfangreiche kartographische Arbeit. Von 1629 bis 1646 triangulierte Wolfgang Bachmeyer das gesamte Ulmer Gebiet. Seine Aufnahmeergebnisse sind in vier Bänden Geographische Observationen, in zwei Bänden Waldaufnahme und in einer Reihe von Karten und Plänen erfasst. Dazu hat Bachmeyer eine Anzahl der Aufnahmen zu Karten im verkleinerten Maßstab zusammengefasst, die von dem Ulmer Maler und Kupferstecher Johann Stöltzlin (1594-1680) gemalt oder gestochen wurden. Wolfgang Bachmeyers Karten gelten als die allererste Landesaufnahme des Ulmer Gebietes und bestimmten etwa ein Jahrhundert lang die dortige Kartographie. Seine Karten wurden

viel kopiert und nachgestochen. Seine Karten beruhen nicht nur auf Dreiecksmessungen, sondern auch Dreiecksberechnungen. Er arbeitete ähnlich wie Wilhelm Schickhardt und später Johann Morell. 1654 erschien in Ulm eine Schrift von ihm über eine bevorstehende Sonnenfinsternis: Gründliche und ausführliche Astronomische Beschreibung der bevorstehenden Sonnen-Finsternuß. Zwölf Jahre später erschien eine weitere Schrift über eine Sonnenfinsternis im Jahre 1666. Dazu hat er führend in dem langwierigen Diskurs über die Einführung des Gregorianischen Kalenders in den protestantischen und reformierten Gebieten mitgewirkt. In den Jahren 1653 und 1654 reichte Wolfgang Bachmayer Gutachten beim Reichstag in Regensburg ein, in denen er den Vorteil des neuen Kalenders nachwies und seine Einführung empfahl. Zum gleichen Thema gab er 1661 eine umfangreiche Schrift (Calender-Vereinigung) heraus, in der von ihm und anderen Fachleuten – unter anderem Bonifacius Stöltzlin – Beiträge zu dieser Problematik enthalten waren. Wolfgang Bachmayer ist ein allgemein anerkannter Wissenschaftler gewesen. Das beweist unter anderem sein Wirken in der Kalenderreform neben solchen Autoritäten wie Andreas Goldmayer, Jakob Ellrod, Abdias Trew, Johann Henrich Voigt, Erhard Weigel und Samuel Reyher.- VD17 39:119205A; Houzeau-Lancaster 13873.

Kepler's son in law

BARTSCH, Jacob.

Planisphaerium stellatum seu vice - globus coelestis in plano delineatus. In quomodo tam sidera praecipua, fixa pariter ... Cui adiectae sunt ephemerides. V. planetarum ab Anno MDCLXII. ad MDCLXXXVI ... Opera et studio. Andreae Goldmayeri ... Nürnberg, Paul Fürst, (1661). 4° (201 x 160 mm). 21 Bll., 148 (e.g. 152) pp.; 72 Bll., 5 Bll., with seven fold. tables, 9 (7 fold.) engraved plates, with engraved frontispiece by M. V. Sommer. Contemporary blind stamped pigskin over wooden boards, green edges, two clasps, little browned, spotted, frontispiece at lower edges with small waterstain, title with erased name, inner cover and first pages in white margins with wormtrack, one plate defective without loss, overall an excellent copy.

\$ 8.500.- / EUR 6.500.-

Later edition of his description of the planisphere and how to use it in astronomical observations, with the ephemerides of Andreas Goldmayer, and with the **three star maps often missing**.

The work begins with a long preface, citing scientists & astronomers with horoscopes of Johannes Schöner and Johannes Werner, mentioning also the death of Dürer, then begins Bartsch's work, from pp. 121 Andreas Goldmayer's work begins: „Praxis compendiosa Tabularum astronomicarum et problematum... Ephemerides solaris perpetua, Catalogus fixarum, ... from pp. 153 we have Laurentius Eichstädt's Ephemerides solaris, from pp. 189 we have Andreas Goldmayers Stellarium inerrantium ... juxta Tychonis, Brahe, Johannis Kepleri & Christian Severin..., from pp. 297 we have Cyprianum Leovitium's Tabula positionum,

„Bartsch's book *Usus Astronomicus Planisphaerii Stellati* ('Astronomical Use of the Stellar Planisphere'), published in 1624, introduced six new constellations invented by Petrus Plancius to a wider audience, much as Johann Bayer's *Uranometria* had done for the 12 southern constellations of Keyser and de Houtman two decades earlier. In both cases, the novel constellations had first appeared on globes, which inevitably had only a limited circulation. Printed charts could be produced in far greater numbers than globes and hence were more widely seen. As a result Bartsch, like Bayer before him, was often incorrectly credited with inventing the new constellations he depicted. In reality, neither Bayer nor Bartsch invented any constellations; they simply transmitted the inventions of others to a wider audience. Bartsch's book (really a manual of practical astronomy) included three fold-out star charts: a north polar planisphere (left) and two equatorial strips extending to declination 55° south. There was no south polar chart. According to the Smithsonian historian Deborah Jean Warner in her book *The Sky Explored*, Bartsch plotted 1,111 stars on his charts, about two-thirds the number on Bayer's much larger atlas. Jakob Bartsch or Jacobus Bartschius (c. 1600 – 1633), German astronomer who was married to Kepler's daughter. He was born in Lauban (Luban) in Lusatia and was taught how to use the astrolabe by Sarcephalus (Christopher Hauptfleisch), a librarian in Wrocław. He also studied astronomy and medicine at Strasbourg University. In 1624 Bartsch published a book titled *Usus astronomicus planisphaerii stellati* containing in a few copies star charts that depicted six new constellations introduced around 1613 by Petrus Plancius on a celestial globe published by Pieter van den Keere. These six new constellations were Camelopardalis, Gallus, Jordanis, Monoceros (which he called Unicornu), Tigris and Vespa. He also mentioned but did not depict Rhombus, a separate invention by Isaac Habrecht II.. Bartsch was often wrongly credited with having invented these figures. Bartsch married Johannes Kepler's daughter Susanna on 12 March 1630 and helped Kepler with his calculations. After Kepler's death in 1630, Bartsch edited Kepler's posthumous work *Somnium*. He also helped gather money from Kepler's estate for his widow. Bartsch died in Lauban in 1633.- Caspar 423 ff.; DG 12.4725; Doppelmayr 101 f.; Houzeau/L. 15252.; Zinner, *Astronom. Instr.* 245; nicht bei Honeyman u. Pogg.

BEATI, Gabriele.

Sphaera triplex artificialis, elementaris, ac caelestis. varias planetarum affectiones; & praesertium motus, facillime explicans.- Rome: Typis Varesij, 1662. 8vo (170 x 115mm). (Bll., 274 pp., 7 Bll. with woodcut device on title, initials, woodcut diagrams, tables, 5 plates, 4 of which folding, some variable waterstaining and browning throughout. Contemporary vellum, lightly stained. Overall good copy.

\$ 5.000.- / EUR 4.200.-

First edition, quite scarce, of an introduction to astronomy representing a fusion of Jesuit traditions in cosmology achieved by Giovanni Battista Riccioli (1598–1671) written here by Gabriele Beati (1607–1673), who taught mathematics at the Collegio Romano.

This little work contains an interesting cosmic section enumerating three heavens, depicting fluid planetary heavens, and expressing hexameral biblical idiom. Woodcut and engraved variants of the cosmic section offer a glimpse of Jesuit freedom to experiment with various cosmological systems (Capellan, Tychonic and semi - Tychonic).

The Sphaera triplex, organized in three books, is a small, introductory mathematical textbook, a late descendant of the sphaera and theorica traditions (Thorndike, 1949).

The first book, sphaera artificialis, briefly explains the circles used in the sphaera tradition, such as the horizon, meridian, celestial equator, or zodiac. The second book, sphaera elementaris, briefly reviews topics pertaining to the meteorological or sublunar region, such as the sphericity and location of the Earth, and the magnitudes of the Earth and elemental regions. Here, for example, Beati argued from stellar parallax for the centrality and immobility of the Earth. The final book, sphaera caelestis, occupies nearly two-thirds of the text with a survey of topics in astronomy and cosmology such as the substance of the heavens, the motion of the heavens, the order or system of the heavens, the sizes and distances of the Sun, Moon and stars, lunar and solar eclipses, the nature and movement of the planets and the nature of comets and novae. The cosmic section appears in this last and longest part of the work. Born in Bologna in 1607, Beati published his first book, a collection of sacred poetry, three years before he entered the Jesuit order (Beati, 1624). A short mathematical study appeared after his assignment to the Collegio Romano (Beati, 1644). When Beati published a four-volume quarto work on cosmology and meteorology, the title page announced that he was lecturing in philosophy in the Collegio Romano (Beati, 1650). The Sphaera triplex title page indicates that in 1662 he was teaching mathematics (Beati, 1662). One year later he was lecturing in theology, according to the title-page of a two-volume work on ethics, which was issued in a second, posthumous edition in the 18th century (Beati, 1663). Beati died in Rome on April 6, 1673. Beati was an ordinary practitioner who made no discoveries and provoked no known controversies, either within or without his order. For that very reason his work affords an interesting glimpse into the cosmological discussions of this robust and determined community of 17th-century scholars. Beati's position as a mathematics lecturer at the leading Jesuit university, however fleeting, makes him worthy of some attention, while the unremarkable character of his career suggests that the Sphaera triplex reflects typical views which were not controversial at mid-century among Jesuits in Rome. (see Kerry Magruder. Jesuit Science after Galileo: The Cosmology of Gabriele Beati, in: *Centaurus* 2009, 51: pp. 189-212).- KVK: Göttingen, MPI Berlin, ETH Zürich (all only Microfiches); COPAC: BL London, Oxford, University College; OCLC: Pierpont Morgan; Chicago / Loyola; Linda Hall; Oklahoma.

the Museum of Fishes

BLOCH, Marcus Elieser.

D. Marcus Elieser Bloch's, ... Oeconomische Naturgeschichte der Fische Deutschlands. Erster bis Dritter Theil.- Berlin: auf Kosten des Verfassers und in Commission bei dem Buchhändler Hr. Hesse, 1782, 1783 and 1784. Quarto (280 x 215 mm) (8), (6), 258 pp.; (8), 192 pp.; (8), 234 pp. with three engraved title-vignette by Bodenehr & J. C. W. Rosenberg. (and) D. Marcus Elieser Bloch's ... Naturgeschichte der ausländischen Fische ... Erster bis neunter Theil. Berlin: auf Kosten des Verfassers und in Commission in der Buchhandlung der Realschule, 1785, 1786, 1787 (ab Vierter Theil: Berlin: bey den Akademischen Kunsthändlern J. Morino & Comp., 1790, 1791, 1792, 1793, 1794) (ab Neunter Theil: Berlin: im Verlage der Morinoschen Kunsthandlung, 1795) Quarto (245 x 220 mm) (8), 136 pp.; (8), 160 pp.; X, (4), 146 pp.; X, (2), 128 pp.; (8), 152 pp.; (6), 126 pp.; X, (2), 144 pp.; (6), 174 pp.; (4), 192 pp. 12 parts text in 4 vols. and with four Plate Vols.: 106 plates. Contemporary glacé paper card boards, with two labels, binding dated 1827 in the last vol., rubbed and soiled, one vol. bound to style, some plates with

middle fold (due to sending of the plates ?). A few plates short cut as the text. Otherwise a fine copy and complete copy. \$ 80.000.- / EUR 60.000.-

First edition, complete, always rare with around six auction records in the last 20 years for a complete copy. Marcus Eliser Bloch's *Allgemeine Naturgeschichte der Fische* (1782 - 1795) is one of the most impressive early attempts to represent fish from all over the world accurately and handsomely. This encyclopedic effort was highly esteemed by contemporaries and remained a classic in ichthyology well into the nineteenth century. The work consists of two parts: the *Oekonomische Naturgeschichte der Fische Deutschlands*, which attempted to unite descriptions of local (chiefly German) fish which had been published in separate and smaller volumes, and the *Naturgeschichte der auslaendischen Fische*, a repertoire of foreign and exotic fish. The second volume, which classified and described species of fish which Bloch had never seen, relied on information provided by others. The descriptions of American species were reproduced from the work of Father Plumier, a French missionary. Although partly derivative, Bloch's work became the most comprehensive book on ichthyology then in existence. Drawn by Johann Friedrich August Krueger and engraved by Ludwig Schmidt, two Berlin artists, the plates are unmatched in the delicate beauty and fine quality of their drawings, their copper etchings, and their hand-coloring.- Nissen, ZBI 415; Nissen, *Schöne Fischbücher* 22; Thieme/ Becker XXI, 600 u. XXIX, 14; Brunet I, 975. Provenance: Hartung & Karl, 12.5.1987; Hans Dedi (20th. cent.); early stamp Paessler (?).

red dye

BREYNE, Johann Philipp.

Joannis Philippi Breynii, ... *Historia naturalis Cocci Radicum Tinctorii quod Polonicum vulgo audit; Praemissis quibusdam coccum in genere et in specie coccum ex ilice, quod grana kermes et alterum Americanum, quod Conchinilla Hispanis dicitur spectantibus. Cum figuris coloribus nativis pictis.*- Gedani: sumptibus auctoris (at the author); Cornelium a Beughem, 1731. Quarto (245 x 195 mm) 6 Bll., 22 pp., (2) with two engraved plates (one hand colored, one plain), signed F. B. (unusual) and Pet. Böse. Contemporary paper card boards. Broad margins & fine. \$ 3.000.- / EUR 2.400.-

The first major treatise about the polish cochineal (insect), including the results of his research on its physiology and life cycle and its use in the production of red dye.

Johann Philipp Breyne (1680 - 1764), a fellow of the Royal Society, was an eminent german botanist, paleontologist, zoologist and entomologist. He had a successful medical practice in his native city of Danzig and was an important natural history collector, friend of Sloane and Petiver, having his Cabinet near that of another collector, Jacob Theodor Klein. Tsar Peter visited his Cabinet in 1716. In 1765 his Cabinet was sold at auction. The Auction sale catalog itemizing the extensive natural history collections of Breyne. It was compiled by Johann Gottfried Barthelsen, and lists all manner of native specimens, including minerals and fossils found around Breyne's native city of Danzig.

The earliest known scientific study on the Polish cochineal is found in the *Herbarz Polski* (Polish Herbal) by Marcin of Urzedow (1595), where it was described as "small red seeds" that grow under plant roots, becoming "ripe" in April and from which a little "bug" emerges in June. The first scientific comments by non-Polish authors, were written by Segerius (1670) and von Bernitz (1672). Polish cochineal (*Porphyrophora polonica*), also known as Polish carmine scales, is a scale insect formerly used to produce a crimson dye of the same name, colloquially known as "Saint John's blood". The larvae of *P. polonica* are sessile parasites living on the roots of various herbs (especially those of the perennial knawel), growing on the sandy soils of Central Europe and other parts of Eurasia. Before the development of aniline, alizarin, and other synthetic dyes, the insect was of great economic importance, although its use was in decline after the introduction of Mexican cochineal to Europe in the 16th century. Ancient slavs developed a method of obtaining red dye from the larvae of the Polish cochineal. Despite the labor-intensive process of harvesting the cochineal and a relatively modest yield, the dye continued to be a highly sought-after commodity and a popular alternative to kermes throughout the Middle Ages until it was superseded in the 16th century. Polish cochineal was widely traded in Europe during the Middle Ages and the Renaissance. In the 15th and 16th centuries, along with grain, timber, and salt, it was one of Poland's chief exports, mainly to southern Germany and northern Italy as well as to France, England, the Ottoman Empire, and Armenia. In Poland, the cochineal trade was mostly monopolized by Jewish merchants, who bought the dye from peasants in Red Ruthenia and other regions of Poland and Lithuania. The merchants shipped the dye to major Polish cities to wholesalers in Breslau (Wroclaw), Nuremberg, Frankfurt, Augsburg and Venice. The advent of cheaper Mexican cochineal led to an abrupt slump in the Polish cochineal trade, and the 1540s saw a steep decline in quantities of the red dye exported from Poland. In 1547, Polish cochineal disappeared from the Poznań customs registry; a Vol-hynian clerk noted in 1566 that the dye no longer paid in

Gdańsk. Perennial knawel plantations were replaced with cereal fields or pastures for raising cattle. Polish cochineal, which until then was mostly an export product, continued to be used locally by the peasants who collected it; it was employed not only for dyeing fabric but also as a vodka colorant, an ingredient in folk medicine, or even for decorative coloring of horses' tails.- OCLC:

Vernacularization of knowledge

BRUCIOLI, Antonio.

Trattato della Sphera, nel quale si Dimostrano, & Isegnano i Principi della Astrologia Raccolto da Giovanni di Sacrobusto, & altri Astronomi, & tradotto in lingua Italiana. Venice: [no publisher; by the author], 1543. Quarto (204 x 132 mm). [2], 24 leaves. Title within borders decorated with the signs of the zodiac, initials, woodcut diagrams, one full-page, on leaf 24 recto, a woodcut globe depicts America, full-page elaborate woodcut printer's device on the verso, dii torn and repaired with slight loss to letters, some mainly marginal staining. Contemporary vellum with remnants of red morocco lettering-piece, stained.

\$ 4.500.- / EUR 3.800.-

Rare first edition, a commentary on Sacrobosco in the vernacular (volgare) language. After his bible translation became controversial Brucioli began in particular the vernacularization of Aristotelian treatises in competition with Bernardo Segni, a member of the Accademia Fiorentina.

Antonio Brucioli (1495 - 1566) was an Italian humanist whose controversial translation of the Bible led to his being tried three times by the Inquisition on charges of Lutheranism. After involvement in a plot against Cardinal Giulio de' Medici (later Pope Clement VII) in 1522, Brucioli fled to Lyon. In 1527, after the fall of the Medici, he returned to Florence and wrote against ecclesiastical abuses. Accused of Lutheranism and exiled, he went to Venice, where he translated the Bible into Italian (1532); he followed the Latin versions of Erasmus for the New Testament and of the Italian Dominican Hebrew scholar Santes Pagninus for the Old Testament. Brucioli's translation was destined, with some alterations, to become the Bible for Italian Protestants. Brucioli's expression of Protestant doctrines in the dedication and in his commentaries led to his call before the Inquisition. After the first prosecution in 1548 he was fined and banished to Ferrara. The second in 1555 ordered him to abjure, subjected him to penitence, and required him to compose a retraction. When he failed to retract, the third prosecution (1558-59) sentenced him to imprisonment. In addition to his translation of the Bible, Brucioli wrote philosophical dialogues and a translation of the *Natural History* of Pliny and a commentary on Sacrobosco.- Olschki Choix 4,4211. Houzeau & Lancaster 1662. Sabin 74810. JCBi p. 135. Sander 6672 n. Alden - Landis 543/17. BMSTC it. books p. 597. OCLC: NYP, Yale, Columbia, Princeton.

the first person who found a solution for the three-body problem

CLAIRAUT, Alexis Claude.

Sur la question si toutes les inegalités, qu' on a observées dans le mouvement de la lune, s'accordent avec la theorie Newtonienne... Piece qui a remporté le prix de l'Academie imperiale des sciences de St. Petersbourg proposé en M. DCCL.- A St. Petersbourg: De l'Imprimerie de l'Acad. imperiale des sciences, 1752. Quarto (248 x 205 mm) 92 pp. with one folding engraved plate. Contemporary marbled wrappers. A little rubbing to wrappers, faint circular rubberstamp to title page, some light staining within, but a very good copy.

\$ 8.000.- / EUR 6.500.-

Quite rare - though there are fifteen copies listed in OCLC, but no copies have sold at auction since at least 1975, according to American Book Prices Current, and there are no copies listed in Rare Book Hub.

First edition of Clairaut's epochal work on the lunar orbit, "the first approximate resolution of the three-body problem in celestial mechanics" (DSB). The treatment of the movement of the moon's apogee in Newton's Principia was deficient, with the result that doubts were cast on the validity of Newton's system as a whole. Clairaut, along with d'Alembert and Euler, sought to complete the analytical description.

"In 1749 Clairaut established that the difference between theory and observation was due to the fact that he and others solving the corresponding differential equation had restricted themselves to the first approximation. When he calculated the second approximation, it was satisfactorily in accordance with the observed data. Euler did not at once agree. To put his doubts at rest, he advised the St. Petersburg Academy to announce a competition on the subject. Euler soon determined that Clairaut was right, and on Euler's recommendation his composition received the prize of

the Academy" (Youschkevitch in DSB under Euler).- Provenance: Bureau de Longitude to title page, small shelf label on front wrapper; Richard E. Bateman.

rare german prognosticon

CNOLLIUS (Knoll), Christoph.

Prognosticon generale perpetuum. Ein allgemeine Practica/ auff alle und jede Jahr/ biß ans ende der Welt/ nützlich zugebrauchen/ in drey besondere Theyl unterschieden. Das Erste ist von den Morgens/ Mittags/ Abends und Nacht Zeichen und Vorbothen des vorstehenden Gewitters: Von bedeutunge der Finsternüsse (sic) der Sonnen und des Mondes/ der Cometen und ungewöhnlichen Zeichen am Himel (sic): Von Vorbothen der fruchtbaren oder unfruchtbaren Zeit: Kranckheiten/ Pest/ Krieges und allerley Verenderungen (sic). Das Ander von natürlichen erwehltten Jahreszeiten und Tagen zu Säen/ Pflantzen/ Pfröpfen/ Holtzfällen/ Artzneyen/ Aderlassen und Schrepffen (sic) dienstlich. Das Dritte von den zugelassenen natürlichen Vorsagungen aus der unleugbarn krafft der Sternen: ... Zusammen getragen und beschrieben durch Christophorum Cnollium. Görlitz, H. Rambau, 1616 (in chronogram). Quarto (180 x 155 mm) 9 Bll., 112 pp., 3 Bll. Flexible contemporary vellum, using a late 14th century musical page from a Breviarium. Rubbed and soiled, inner hinges with small worm track in first gathering.

\$ 4.500.- / EUR 3.500.-

Very rare astrological prognosticon of the preacher of Sprottau near Görlitz who defended here Kepler, Peucer and Tycho Brahe.

Äußerst seltene astrologische Schrift des Sprottauener Diakonus und Kirchenlieddichter Christoph Cnoll (ca. 1588 - nach 1638; zwischen 1616 - 1638 tätig). Er verteidigt darin Kepler, Peucer und Tycho Brahe. Christoph Knoll wurde in Sprottau (Szprotawa) nördlich von Görlitz als Sohn des gleichnamigen Christoph Knoll d. Ältere (1563 - 1630) geboren, studierte privatim mit Bartholomaeus Scultetus und an der Universität Wittenberg. Während dieser Zeit setzte er sich bereits mit Mathematik und Astronomie auseinander. 1584 oder 1586 wurde er Lehrer in der Schule von Sprottau. Seit 1591 wirkte er dort als Diakon, später beschäftigte er sich gern mit astrologischen Untersuchungen und verfaßte Kalender.

Christoph Cnoll der Jüngere studierte seit Juli 1606 an der Universität in Frankfurt an der Oder (Friedländer, 1887, Bd. 1, S. 505 „[Mense Julio 1606] Christophorus Cnollius Sprottaviensis Silesius“). Hieraus ergibt sich das ungefähre Geburtsjahr 1588. Im Mai 1612 schrieb sich Christoph Cnoll gemeinsam mit Johannes Cnoll, einem jüngeren Bruder, an der Universität in Wittenberg ein. Offenbar erwarb er irgendwann auch die Magisterwürde, denn auf dem Kalender für 1631 bezeichnete er sich als Magister. 1616 wurde er Kantor in Sprottau, erlangte dort am 8. Mai 1617 das Bürgerrecht und wurde am 6. April 1623 als Pfarrer in Eulau (poln. Hława) bei Sprottau ordiniert. Seinen ersten Schreibkalender verfaßte Cnoll für das Jahr 1623. Das folgt aus dem Widmungsschreiben an „Herrn Sigmund/ Freyherrn von Kittlitz [...] und Herrn Christoph von Scopp/ auff Parchaw vnd Ottendorff“ im nächstfolgenden Kalender für 1624, denen Cnoll „diesen seinen andern SchreibCalender vnd Prognosticon“ widmete. Daß es sich bei dem Kalendermacher um Christoph Cnoll den Jüngeren handelt, folgt zweifelsfrei aus der Selbstbezeichnung auf dem Titelblatt des Kalenders für 1624. Er richtete seine Kalender „auff den GroßGlogischen Horizont, zu Nutz allen Haußwirthen/ vnd denen/ die mit dem Ackerbaw vmbgehen“. In der Universitätsbibliothek Toruń ist ein „New vnd Alt Schreib Calender“ für 1625 überliefert, der gestellt wurde „durch Christophorum Cnollivm Seniore[m] Bolesl: Silesium, der Christlichen Gemeine zur Sprottaw 32 jährigen Diaconum“, was wiederum zweifelsfrei der ältere Cnoll ist. Da dieser Kalender für 1625 (von Cnoll d. Ä.) von dem gleichen Drucker gedruckt wurde wie die Kalender für 1623 und 1624 (von Cnoll d. J.) und ein Exemplar für 1625 des jüngeren Cnoll nicht nachgewiesen werden kann, wird angenommen, daß Cnoll d. Ä. lediglich aushilfsweise diesen einen Jahrgang anstelle seines (vielleicht verhinderten) Sohnes Cnoll d. J. verfaßt hat. Dieser von Cnoll d. Ä. verfaßte Jahrgang enthält einen Text über die „Vmbkehrung/ Verkehrung vnd Veränderung der alten Erden“, in dem der Verfasser auf die damals viel diskutierte Frage nach einer möglichen Bewegung der Erde einging. Cnoll bezieht sich zunächst auf Johannes Schöner (1533), der die Beweglichkeit der Erde widerlegt hatte, wohingegen andere Mathematiker sich für eine Bewegung der Erde (Rotation) aussprachen. Dagegen würden wiederum die Aristoteliker, Theologen und Mathematiker streiten, deren gegensätzliche Positionen Cnoll kurz andeutet und dann resümiert. (Christoph Cnoll d. Ä.: Schreib Calender für 1625, zweiter Teil, S. E1a-E2a). Klaus-Dieter Herbst: Biobibliographisches Handbuch der Kalendermacher von 1550 bis 1750. STC C 745, Brüning 728, ADB XVI, 320. Vgl. VD17 23:265570A; Houzeau-Lancaster 15046; Zinner n. 4539; Cantamessa N. 1720. Koch, Gesch. des Kirchenlieds u. s. f., 3. Aufl., Bd. II, S. 271 f.; Wackernagel, Das deutsche Kirchenlied, Bd. I, S. 814; Bd. V, S. 350; Fischer, Kirchen-

liederlexikon, 1. Hälfte, S. 291 f. KVK: Stabi Berlin, HAB, Hannover, Kiel, Stabi München (only Microfiches); COPAC: BL London; OCLC: only NOAA.

early astronomical instrument

COPP, Johannes / Bornmann, Zacharias.

Astrolabium sampt einem kurtzen Unterricht, wie man solch Instrument brauchen sol, nicht allein den Erzten, sondern auch den Bawmeistern, Bergleuten, Büchssenmeistern, und andern, so sich der Astronomischen und Geometrischen Kunst gebrauchen. Erstlich Anno 1525 aus dem Latein inns Deudsche gebracht. Jetzo aber auff's newe uberschen und gebessert durch Z. Bornman, Jlluministen zu Bresslaw. Bresslaw (Breslau): Johann Scharffenberg, 1584. Quarto (205 x 160 mm). 45 nn. leaves (Bll.) with 5 folding engraved plates. Modern vellum period style, fine. Moderner Pergamentbd. im alten Stil, im Schubert. Sauber u. frisch. \$ 6.000.- / EUR 4800.-

First edition of Zacharias Bornmann (1500-1599) revision of Johannes Copp's Astrolabium, first published in 1525. Johannes Copp von Raumenthal, also known as Johan Copp (ca. 1487 - died before 1563) came from a southern german nobility family. He worked as physician at Joachimsthal, Vienna University and at the Imperial Court in Prague (under Ferdinand I.) and was asked by Gustav Vasa in 1555 to become his personal physician. He was summoned by Gustav Vasa to Sweden. He served as a kind of mediator of the king and the dukes. Copp seems to have been a well-educated person for his time. Zacharias Bornmann is also known through his published star atlas: *Astra* (1596). An astrolabe (*al-Asturlāb*) is an elaborate inclinometer, historically used by astronomers and navigators to measure the inclined position in the sky of a celestial body, day or night. It can thus be used to identify stars or planets, to determine local latitude given local time (and vice versa), to survey, or to triangulate. It was used in classical antiquity, the Islamic Golden Age, the European Middle Ages, and the Renaissance for all these purposes. The astrolabe is effective for determining latitude on land or calm seas, although it is less reliable on the heaving deck of a ship in rough seas. Zweite Ausgabe, die erste in der Bearbeitung von Z. Bornmann. Johannes Copp (1487-1563) war Arzt in Joachimsthal u. wurde von Ferdinand I. zum Königl. Arzt in Prag ernannt. 1524 verfasste er eine lateinische Schrift über das Astrolab, die er selbst übersetzte und 1525 erstmals veröffentlichte. Auf Betreiben von Zacharias Bornmann wurde die Schrift 1584 neu aufgelegt und von ihm erweitert.- VD 16, B 6731; IA 144.404; Adams C 2605; Zinner, Literatur 3132 u. Instrumente 282; Houzeau-L. 3259.

art of water-colour

DAYES, Edward.

Eduard Dayes, Maler in London, Ueber Malerei vorzüglich der Historischen. Aus dem Englischen mit Anmerkungen von Joseph Pichlhofer.- Nürnberg: bei Bauer und Weicht, 1804. 8°. (200 x 115 mm) VIII, 136 pp. Contemporary paper card boards, title stamped recto by Donaueschingen Library. Otherwise fine. \$ 1.200.- / EUR 1.000.-

Rare german translation of essays by the english water-colour painter and engraver Edward Dayes (1763 - 1804), translated from the *Universal Magazin* in 1802 and 1803. Dayes had studied under William Pether, and began to exhibit at the Royal Academy in 1786, when he showed a portrait and views of *Wal-tham Cross* and *Canterbury*. In the three following years he exhibited both miniatures and landscapes. He continued to exhibit at the Academy regularly until the year of his death, contributing a total of 64 works. He also was an exhibitor at the Society of Artists. Much of his topographical work depicted ruins, painted in a palette dominated by blues and greens, which had an influence on the early work of J.M.W. Turner. He laid out detailed rules for the correct method of laying down the colours in landscape in his *Instructions for Drawing and Colouring Landscapes*, published posthumously. The art historian Graham Reynolds sees Dayes' work as "mark[ing] the transition from the eighteenth to the nineteenth century". With *Essays on: On the elements of beauty, on the sensible qualities of beauty, on grace, on invention, on composition, on the effect and utility of drawing, on fashion, on style* (= *Ueber Geschmck, Ueber die Elemente der Schönheit, Von den fühlbaren Eigenschaften der Schönheit, Ueber Grazie, Ueber Erfindung, Ueber Composition, Ueber die Wirkung und den Nutzen des Zeichnens, Ueber Manier, Ueber den Stil*).

Norse mythology after Richard Wagner - only copy (?)

EHRENBERG, Carl.

Bilder - Cyclus aus der Nordisch - Germanischen Götter - Sage. Erläuternder Text von Dr. Wilhelm Wägner.- Dresden, W. Hoffmann, 1885. Imperial - Folio. (625 x 470 mm). 12 heliogravure plates after photographs of the original drawings by Carl Ehrenberg mounted under Passepartout and 4 leaves printed text in original publisher cloth folder (650 x 485 mm), front cover printed with black and embossed with gilt. \$ 5.500.- /EUR 4.500.-

Unobtainable. Large format illustrations of two cycles of images on Norse - Germanic mythology painted by Gottfried Ferdinand Carl Ehrenberg in 1880/81 and 1882/83 and here photographed. This is the only copy as declared on the printed dedication sheet, given to Otto von Bismarck ("... this only copy ..."). The photographs of the first six charcoal drawings had appeared under an almost identical title in 1882 at Gilbers (Gilbers'sche kgl. Hof- Verlags- Buchhandlung) in Dresden, apparently the complete episode (12 images) is only printed once in a single copy and given to Otto von Bismarck as birthday present (here). Ehrenberg (1840-1914) was a student of Julius Schnorr von Carolsfeld, and worked in Munich, Antwerpen and since 1875 in Dresden. He was particularly well known for his portrait of Franz Liszt. He is known as illustrator and painter of historical paintings. After the performances of the opera cycle of Richard Wagner (*The Ring of the Nibelung*), composed over the course of about twenty-six years (1848 - 1874), the Norse mythology became very fashionable in Germany and abroad and inspired other artists.- Thieme- B. X, 392 f.; Vollmer V, 451. KVK: Frankfurt, BL London, Cleveland Public Library (all for the 6 plate edition of 1882)

EICHSTAEDT(Eichstad), Lorenz

Ephemerides Astro- Meteorologicae ad Annos Aerae Christianae 1630. 1631. 1632. 1633. Oder, Teutsche Almanach und Special Prognostica auff folgende vier Jahr nach der Heylsamen Geburt Jesu Christi ... Mit sonderbarem Fleiß nach der neuen Tychonischen Astronomy und Alten Calender gerechnet Leipzig, Grosse, 1631. Quarto (185 x 154). 4 Bll., 115 pp. Later Wrappers. Neuerer Umschlag. Papierbedingt gebräunt u. teils etwas fleckig, Titel mit zwei kleinen Einträgen. \$ 1.800.- / EUR 1.500.-

First edition of his astro-meteorological forecasts for 1630 to 1633. Laurentius Eichstadius (1596-1660) was an astrologer and ephemeris writer; in his works, he declared himself to be not only a doctor of medicine, an ordinary civic health officer in the city of Szcecin, but also an Iatro Physicus. For an unknown length of time, Eichstad was professor of medicine and mathematics in Danzig. His shorter writings began to appear in 1622 and involved the great conjunctions between Jupiter and Saturn along with their astrological consequences, later a defence of astrology against the reproach of being a form of forbidden magic, an issue within discussions at the time. His major publications were the Ephemerides published from 1634 to 1644 in three parts. Ephemerides were of great importance because they were used to cast horoscopes and to construct the popular astronomical-astrological calendars. (Jürgen Hamel, in: BEAI, 327-28)

Erste Ausgabe dieser Prognostik für die Jahre 1630-1633 mit Vorhersagen über "der Sternen Lauff, Zu-sammenkunfften, Aspecten, Eintritt in neue Zeichen, Auffgang, Untergang und Culminationes der Plane-ten mit den Fixsternen und allerhand Constellationes, so etwa die Lufft Verenderung des Gewitters antreiben können...". Der Autor Lorenz Eichstaedt (1596-1660) war Arzt in Stettin, Astronom und Kalendermacher. Nach dem Besuch des Gymnasiums in Stettin studierte er an 1612/1613 in Greifswald, danach ab 1614 in Wittenberg bei Daniel Sennert. In der Zeit von 1617 bis 1619 studierte er an verschiedenen Universitäten in Deutschland und Holland, praktizierte dann ab 1619 bei dem Arzt David Faber in Altenburg. 1621 promovierte er in Wittenberg und ließ sich dann als Arzt in Stargard in Pommern nieder. 1624 wurde er - nur 24 Jahre alt - Stadt in Stettin. Nach über 20 Jahren Arbeit in Stettin wurde er 1645 als Stadtphysicus und Professor für Medizin, Mathematik und Physik am Akademischen Gymnasium nach Danzig berufen, wo er bis zum Ende seines Lebens wirkte. In Danzig lernte er den damals noch jungen und unbekanntenen Astronomen Hevelius kennen, für dessen 1647 erscheinende *Selenographia* er ein Lobgedicht in lateinischen Hexametern verfasste, das mit dem Werk abgedruckt wurde. Eichstaedt hatte schon in Stargard ein astronomisches Werk über eine Konjunktion der Planeten Jupiter und Saturn verfasst, das 1622 in Stettin erschienen war. In den folgenden Jahren erschienen weitere Werke, sowohl medizinische als auch astronomische Gegenstände betreffend, von denen das wichtigste die zwischen 1634 und 1644 erschienenen Ephemeriden waren. Dies waren Tafeln, in denen für den Gebrauch von Geographen, Seefahrern und Astronomen die vorausberechneten Positionen der Planeten verzeichnet waren. Sie setzten die berühmten, von Kepler erstellten, 1627 erschienenen Rudolfinischen Tafeln fort.- VD17 3:670197L, KVK: HAB, Greifswald, Halle, Stabi Berlin; not in COPAC or OCLC

Wood Graining & Marbleizing

RICHARD, Alfred.

„Imitation de Bois.“ „Imitation de Marbre d’apres Nature.“ 42 hand drawings on graining and marbleizing (size: 630 x 455 mm) by a lesser known artist in a portfolio (650 x 470 mm). (no place, France (?) dated from 1903 to 1908). Spine broken. In modern cloth preservation box. All plates are hand drawn and often signed, the subtitles look like printed, but are also hand drawn. 4 plates on decorative painting, the plates on marbling are titled: plate 3: Bleu fleuri, plate 5: Waulsort, plate 8: Napoleon, plate 10: Complanchien, plate 11: Henriette; plate 12: Languedoc; plate 13. Breche-Caroline; plate 15: Jaune de Sienne; plate 16: Garrancollin; plate 19: Marbre blanc; plate 26: Jaune Lamartine; plate 25: Griotte d’ Italie; plate 27: Creche-blanche; the plates on marbling are titled: plate 1: Sapin, plate 1a: Chene vert (moyen); plate 1b. Palisandre, Ivoire; plate 1c: bois des Roses; plate 1d: Chene moyen; plate 2: Pitsch-pin americain; plate 2b: Acajou-Nacre; plate 2c: Paysage; plate 2d Acajou; plate 3: Jeune Chene; plate 3d: Noyer; plate 4: Chene moyen; plate 5: Vieux Chene; plate 6: Chene moyen (ordinaire); plate 8: Erable gris; plate 9. Palisandre; plate 10: Bois de Russe; plate 11: Peuplier; plate 12: Cedre; plate 13: Acajou; plate 14: Acajou mouchete; plate 15: Acajou gerbé; plate 17: Racine de Noyer; plate 18: Noyer frisé; plate 19: Tuya. Plate numbering erratic, maybe some plates missing. The plates are often signed by the artists. \$ 24.000.- / EUR 19.000.-

Very fine executed early 20th century french manuscript manual on wood graining and faux marbling.

This manuscript was made in the early 20th century, when the technique was already in decline, aesthetically and economical, not least because the „members of the trade who decry graining because they prefer to rush over a job more cheaply and quickly, and do not want it to last too long.“ (Pearce. *Painting and Decorating*, 1868) The imitation in paint of materials usually more expensive, or exotic, is thought to have been carried out since ancient times. However, as a means of decoration in interiors, wood graining seems to have originated in the mid 16th century. By the following century, the effects of years of cutting down native oak trees for ship- and house-building were being felt. In addition, the Great Fire of London in 1666 led to an increased demand for softwood for the building and internal cladding of houses. This softwood needed protection in form of paint, and sometimes painted imitations were employed to make it resemble hardwood. John Smith referred to imitation of „olive wood“ and „walnut tree“, and described them being veined over with a darker pigment. The art of graining and marbling probably reached its zenith in the mid nineteenth century. At the Paris Exposition Universelle of 1855, Thomas Kershaw, the Bolton grainer, won a gold medal. But the decline of the technique followed soon. Already in 1868 the very influential Eastlake made common feelings very clear in his: *Hints on Household Taste*: „The practice of graining wood has not, however been so long in vogue in this country as to command a traditional respect. It is an objectionable and pretentious deceit, which cannot be excused even on the ground of economy.“ Walter Pearce called it in 1898: „an admissible sham“. Marbleizing or faux marbling is the preparation and finishing of a surface to imitate the appearance of polished marble. It is typically used in buildings where the cost or weight of genuine marble would be prohibitive. Faux marbling is a special case of faux painting used to create the distinctive and varied patterns of marble - the most imitated stone by far. Faux stone painting was widely used in Pompeii, but it really took off in Europe during the Renaissance with two schools of faux painting developing. The Italian school was loose and artistic, the French school was formal and realistic. It typically took an apprentice 10 years or more to fully master the art. The sophistication of the techniques are such that visitors are frequently unable to distinguish between false and real marble in many churches, palaces and public buildings in Europe. The techniques were perfected by the 17th century and have been used in all styles of construction well into the 20th century, including Baroque, Palladian, neoclassical and historical revival styles as well as Art Nouveau and Art Deco buildings. Thomas Kershaw achieved international fame, winning a number of the most prestigious awards at the major exhibitions of the age; The Great Exhibition, London, 1851 - a first prize medal; Exposition Universelle, Paris, 1855 - a first class medal; London Exhibition, 1862 - first prize. Kershaw’s work was so good that it was often considered to be indiscernible from the original. In 1858 he produced one of his important works in the Blue Room in Buckingham Palace where all the pillars were done in imitation marble. About Alfred Richard further research must be done.

Guglielmini against Denis Papin

GUGLIELMINI, Domenico.

Epistolae duae hydrostaticae altera. Apologetica adversus Observationes contra Mens. Aquarum Fluentium ... Altera de velocitate, & motu fluidorum in siphonibus recurvis suctorijs. Bologna: Apud HH. Antonij

Pisarij, 1692. 4to (224 x 162 mm). 4 Bll., 40 pp. with half title, head-piece and initial, one folding engraved plate at the end. Attractively bound in contemporary armorial calf, covers with central stamped coat-of-arms and roll-tool foliate borders, spine gilt with raised bands, red edges. Large paper copy.

\$ 4.500.- / EUR 3.600.-

Rare first edition. The text is addressed to Gottfried Wilhelm Leibniz (1646-1716) and answers some objections to the last three books of his *Aquarum Fluentium Mensura* raised by Denis Papin in the *Acta Eruditorum*. The controversy was centered about the flow of water in siphons. Papin argued that water in a siphon inclined on the horizontal does not accelerate; thus it did not follow Galileo's law of falling bodies, a claim rejected by Guglielmini. The second letter is addressed to Ant. Magliabechi. In his work on hydrostatics the author presented an entirely new method of measuring flowing water. The last three books of the work, criticized by Denis Papin, concerns the measure of water flow in an inclined canal, the fundamentals of the proportional distribution of water from aqueducts, canals or reservoirs. Domenico Guglielmini (1655-1710) was the leading Italian scholar on river hydraulics toward the close of the 17th cent.. He was a student of Marcello Malpighi in medicine and Geminiano Montanari in mathematics. His field observations of the flow of rivers resulted in the earliest qualitative understanding of the equilibrium between the velocity of the water and the resistance to flow of the river-bed. They tended to disprove entrenched misconceptions about the distribution of velocity through the depth of the river. His work on hydraulics was completed while he was professor of mathematics at the University of Bologna. His first mathematical writings topic was astronomy, but later he focused his studies on hydraulics. In 1686 he was named "Bologna General Water Administrator", an important role due to the large number of watercourses existing in the area and the frequent flooding that required surveillance. The experience gave inspiration for his well known work "Della natura dei fiumi" which is considered a masterpiece of modern river hydraulics. He also practiced medicine and eventually abandoned his studies of hydraulics to devote himself completely to medicine.- not in Rouse, Historic; Roberts/Trent 151; Bertoloni Meli. Thinking with objects, 181.

[GUGLIELMINI, Domenico].

Observatio solaris eclipsis anni M.DC.LXXXIV. Bononiae habita die 12. Iulij eiusdem anni.- Bologna: Apud HH. Antonij Pisarij, [1684]. 4to (223 x 160 mm). 4 Bll. with woodcut device on title, headpiece and initial, ornament, and one folding engraved plate Modern vellum, new endpapers, title spotted with ink and lightly stained, some light mainly marginal spotting and staining. \$ 2.800.- / EUR 2.400.-

Exceedingly rare work on a hybrid eclipse of the sun which occurred on Wednesday 12 July, 1684 UT and which lasted for just 23 seconds at the point of maximum eclipse. Early work by Guglielmini still under the influence of Geminiano Montanari. While his cartesian comet theory of 1681 didn't receive much favor, these observations were praised for their accuracy. Giovanni Domenico Guglielmini (born Sept. 27, 1655, in Bologna, Papal States—died July 11, 1710, Padua, Republic of Venice), mathematician and hydrologist, considered a founder of the Italian school of hydraulics, which dominated the science in the 17th and early 18th centuries. His field observations of the flow of rivers resulted in the earliest qualitative understanding of the equilibrium between the velocity of the water and the resistance to flow of the riverbed. They tended to disprove entrenched misconceptions about the distribution of velocity through the depth of the river. His work on hydraulics was completed while he was professor of mathematics at the University of Bologna. He also practiced medicine and eventually abandoned his studies of hydraulics to devote himself completely to medicine.- KVK: München, Hannover (Leibniz copy), Berlin (lost in war); COPAC: UCL, Oxford; OCLC: only NY Public.

GUGLIELMINI, Domenico.

Volantis flammae a per illustri,... Geminiano Montanario, ... Epitropeia sive propositiones geographico - astronomico - geometrico - opticae ... Bologna, ex Typographia Manoiesiana, 1677. 4to (220 x 155 mm) 74 pp., (2) with an engraved plate and folding letterpress table (a thesis paper, dated 1677). Later plain paper boards, partly uncut, partly with Off-setting of another print. Over-all fine. \$ 2.800.- / EUR 2.400.-

First work of Domenico Guglielmini, the 15 propositions issued by Montanari in his controversy with Pietro Maria Cavina, reissued with explanations and defense by Guglielmini, most probably assisted by Montanari. At the end is the thesis leaf written by Guglielmini on „Volantis flammae“, dated 1677, which is otherwise not present and might be published separately (see Univ. Firenze Library).

Guglielmini entered into the dispute between Montanari and Cavina concerning the extraordinary luminous meteor which was observed in most parts of Italy in 1676 and he supported here the opinions of Montanari. On 21st of March 1676, people in the south of Italy witnessed a great ball of fire flying on the sky. The words about it spread fast and Geminian Montanari from Bologna decided to collect them. He triangulated the trajectory from the witness reports and concluded that the ball of fire was at least 38 miles above the ground. This prompted him to take a closer look at some reports of a hissing noise heard during its flight. Years later, Sir Edmund Halley, in his letter to the Royal Society of London in 1714, cites the Montanari's conclusion that "*it cannot be wonder'd that so great a Body moving with such an incredible Velocity thro' the Air, tho' so much rarefied as it is in its upper Regions, should occasion so great a hissing Noise, as be heard as such a Distance as this was*". The inevitable conclusion was that these simultaneous, so called "anomalous", sounds, traveling faster than the speed of sound, are nothing else than just an imagination of observers. However, in the 18th century, the origin of meteors was still unknown. One of the popular ideas was that meteors are similar to lightning, but happen at much higher altitude. The great Leonid meteor storm of 1833 over North America helped Denison Olmsted to prove that meteors are low density objects from space that burn-out high in the atmosphere. Nevertheless, the Halley's explanation of anomalous sounds as imagination of observers was widely accepted.

„Montanari (1633-1687) (and his student Guglielmini) were keen observer of comets and other celestial phenomena, as demonstrated by the observations he made of the meteor that crossed the sky of central Italy in 1676 or those of the comet of 1682, the same observed by Edmond Halley. He believed comets to be above the moon, pace the Aristotelians, because he was able to measure the parallax (with a telescope equipped with a micrometer) and the distance, confirming Tycho Brahe's and Cassini's observations. He mistakenly maintained that meteors are similar to lightning and that rocks sometimes found at impact sites are terrestrial in origin.“ (F. Bonoli in BEA II, 801). Some years later upon the appearance of the remarkable comet in the years 1680/81 Guglielmini published a treatise with a new comet theory. With a cartesian vortex theory he tried to explain all phenomena of heavenly bodies (meteors, comets) but did not meet with the approbation of the scientific world.- KVK: Göttingen, Hannover, MPIWG Berlin (all without thesis-paper, which was published separately)

early medical educational & zoological film

[EDUCATION / Film Album].

Arnold Kühnemann Film. Aus unserer Produktion (from our Production).- [Berlin]: (Arnold Kühnemann-Film), [late 1920's]. Folio (340 x 500 mm) With around 500 mounted original photographs (90 x 120 mm), a few larger (190 x 230 mm) on 50 sheets of heavy paper boards. Original gilt printed full leather album with gilt edges. Light sunning to front, occasional wear. Cockling to mounts, prints in excellent condition with the exception of a few which has some silver-mirroring to the edges. Overall in fine to excellent condition. \$ 4.500.- / EUR 3.600.-

A fine unique photography album by the film producer Arnold Kühnemann Film from the late 1920's showing their film production in selection. Arnold Kühnemann (Königswusterhausen near Berlin) specialized in producing scientific, educational and instructional films between 1922 and 1935, mostly for the agri-culture and veterinary industries. He was a learned farmer and veterinary, and a founding member of the Zoological Society of Germany, and owner of a fur farm near Berlin. He was active in film politics as „Verbandsvorsitzender“ also after 1933, but committed suicide due to the film politics of the Nazi (see Hans Nachtsheim, 1951). However as a conservative he supported the new film politics under the Nazi and also seems to have produced a sort of propaganda film like „Kamerad Pferd ist krank. Ein Film von der Betreuung des Pferdes im Heere“ (1942). Filmportal.de list only films until 1935. This album commemorates different films from his production, dated in „filmportal.de“ from 1922 to 1926: „Die Gangarten des Pferdes“ (different horse paces); „Wie ein Schaf geboren wird“ (birth of a sheep); „Vom Hamster“ (On the hamster); Zwanzig Jahre Kulturarbeit auf Domäne Friedeburg“, „Das Münsterland“ (Münster region); „Westfalens rotbuntes Niederungsvieh“ (German Red Pied), „Das Karakulschaf“ (Qarakul); „Warmblutgestüt Klein Luckow“ (stud farm Klein Luckow), „Die ansteckende Blutarmut und ihre Bekämpfung“ (Anaemia and veterinary medicine); „Die Schafräude und ihre Bekämpfung“ (Scabies); „Wie ein Pferd beschlagen wird“ (how to hoof a horseshoe); „Was der Floh erzählt“ (flea), „Wanzen“ (bugs); „Von den Läusen und ihrer Bekämpfung“ (how to fight against lice), „Kaltblutgestüt Schloss Löbnitz“ (horse breeding at Castle Löbnitz); Gestüt Tornow (horse breeding at Tornow), ... „Schafzüchter der Provinz Brandenburg“, „Die deutsche Krankenversicherung“ (german health care). The film on the birth of a sheep was not allowed for children to look at, only in school or with a scientific adviser. A similar album on one of Kühnemann's films: Wut (rabies) was offered by an english colleague.

a mechanical planetarium

FERGUSON, James.

A dissertation upon the phaenomena of the harvest moon. Also, the description and use of a new four-wheel'd orrery, and an essay upon the moon's turning round her own axis.- London: printed for the author, 1747. 8°. 72 [i.e. 74] pp., with three folded engraved plates. Red morocco, gilt spine in compartment, gilt cover borders, gilt edges, spine renewed. Inside clean & fresh. A fine copy. \$ 3.600.- / EUR 3.000.-

Very rare description of an invention of him: an orrery or mechanical planetarium. His first work.

James Ferguson (1710-1776) was the son of a Scottish tenant farmer and received little formal education. While working at a variety of domestic jobs, he mastered the elements of surveying, horology, astronomy and portraiture.

Colin Maclaurin discovered Ferguson's mechanical abilities and introduced him to Martin Folkes, who encouraged Ferguson to lecture to the Royal Society about his astronomical contrivances. A skilled designer of clocks and planispheres (as well as a 'solar eclipsareon'), he became an accomplished public speaker and expounder of Newtonian ideas, especially after the publication of his *Astronomy Explained Upon Sir Isaac Newton's Principles* (1756), which went through seventeen editions.

An orrery is a mechanical model of the solar system that illustrates or predicts the relative positions and motions of the planets and moons, usually according to the heliocentric model. It may also represent the relative sizes of these bodies; but since accurate scaling is often not practical due to the actual large ratio differences, a subdued approximation may be used instead. Though the Greeks had working planetaria, the first orrery that was a planetarium of the modern era was produced in 1704, and was presented to Charles Boyle, 4th Earl of Orrery – whence came the name. They are typically driven by a clockwork mechanism with a globe representing the Sun at the centre, and with a planet at the end of each of the arms. Clock makers Georg Graham and Thomas Tompion built the first modern orrery around 1704 in England. Graham gave the first model, or its design, to the celebrated instrument maker John Rowley of London to make a copy for the Prince Eugene of Savoy. Independently, Christiaan Huygens published details of a heliocentric planetary machine in 1703, which he built while resident in Paris between 1665 and 1681. He calculated the gear trains needed to represent a year of 365.242 days, and used that to produce the cycles of the principal planets. Joseph Wright's painting „A philosopher giving a Lecture on the Orrery in which a lamp is put in place of the sun“ (ca. 1766), which hangs in Derby Museum & Art Gallery, depicts a group listening to a lecture by a natural philosopher. Some identify the lecturer and the instrument with James Ferguson and the instrument described here. The Sun in a brass orrery provides the only light in the room. The orrery depicted in the painting has rings, which give it an appearance similar to that of an armillary sphere. The demonstration was thereby able to depict eclipses.- Houzeau & Lancaster 9945;

<http://www.revolutionaryplayers.org.uk/a-philosopher-lecturing-on-the-orrery-1764-1766/>

instrument for engineers

HENRION, Denis (Didier).

L'usage du meconmetre. Qui est un instrument geometrique avec lequel on peut tres facilement mesurer toutes sortes - Paris: Jean d' Houry, 1677. sm.8°. (170 x 100 mm) (8), 192 pp. with two folding plates by Philippe Charbonnier, which shows the invented instrument. Contemporary calf gilt spine in compartments, lower spine with traces of worming, rubbed and soiled, browning throughout due to paper quality.

\$ 2.500.- / EUR 1.800.-

Later, second edition. Henrion may possibly be a pseudonym for Clement Cyraique de Mangin. He was an engineer in the army of the Prince of Orange before taking up residence in Paris in 1607. Henrion is known to have given private lessons in mathematics and to have translated (or edited) latin mathematical texts into french. He is remembered as the first French mathematician to write on logarithms.

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 Regio-

montanus. "Henrion was greatly interested in mathematical instruments, especially in the proportional divider" (DSB).- DSB 6, 271; vgl. Poggendorff I, 1068; Tomash H 118.

Globes

HUBERIN(us), Moritz (Mauritius).

Globorum Coelestis et Terrestris Fabrica et Usus. Das ist: Eygentliche und gründtliche Unterweisung / wie man beyde Kugeln / so wol die Him(m)lische als Irrdische / künstlich zurichten und nützlich gebrauchen soll / dergleichen zuvor in Deutscher Sprach nicht gesehen worden allen dieser Edlen Kunst Liebhabern, welche der Lateinischen Sprach nicht kündig ... zusammen ge-tragen unnd in Truck verfertigt Durch Mauritium Huberinum Astronomiae Studiosum.- Nürnberg, gedruckt vnd verlegt durch Georg Leopold Fuhrmann, 1615. Quarto (200 mm) 64 Bl. / leaves (Sign.: A-Q⁴ ; leaf E₂ mis-signed D₂) with title page in red and black and showing a globe, Printer's headpieces, Engraved initials, dedication in Latin, text in German. Little later wrappers. \$ 4.500.- / EUR 3.800.-

Rare work (especially outside Germany) on globe production & design by the Nuremberg based mathematician and astronomer Moritz Huberinus (Huber or Huberin) (died after 1637), who produced astronomical calendar. Huberin might have come from a small town north of Wittenberg. Since 1605 he worked in Nuremberg als mathematician and astronomer and we have a calendar for 1616 which was produced in competition to those of Johann Praetorius and Johann Caspar Odontius. He gave lectures in mathematics and astronomy for the laymen. The work here cite in the dedication 24 of his private pupils which he educated in mathematics in Nuremberg. Writing further: „Omnibus suis quondam discipulis, nunc verò partim in Academia patria Altorffina, partim etiam adhuc sub ipsius & aliorum privata institutione, in musarum castris strenuè militantibus“.

This book on globes was deliberately written by Huberinus "in native tongue" for persons interested in astronomy who do not speak Latin. Like Johannes Magirus who was one of the first to establish German as language of science in Germany. In describing objects in the sky in the book, he also looked at the latest achievements and discoveries of Nicolaus Copernicus, Tycho Brahe, Johannes Kepler, Galileo Galilei, and Simon Marius (D3b-4a). He praises the new discoveries published in Galileo's *Sidereus Nuncius* and in Simon Marius *Mundo Joviali*. (E2a). In 1614 Marius published his work *Mundus Iovialis* describing the planet Jupiter and its moons. Here he claimed to have discovered the planet's four major moons some days before Galileo Galilei. This led to a dispute with Galileo, who in *Il Saggiatore* in 1623 accused Marius of plagiarism. Beside his calendars Huberin published in 1630 a pamphlet on a meteor shown at the sky: *Pareliorum, das ist: dessen den 19. Aprilis anno 1630 in Nürnberg erschienenen und observierten Meteori inusitati,...* - Bircher A 1078; DBA 575,72 f.; VD17 39:121925V; H.P. Kraus. cat. 51: Early Geography, no. 29; Bausch Bibl. 704; KVK: some copies in Germany; COPAC: UCL; OCLC: Urbana, Smithsonian, Emory, Yale. Erste Ausgabe, selten. Das Globen-Buch verfaßte Huberinus bewußt „in vnsrer Muttersprach/ den jenigen zu gut/ so der lateinischen Sprach vnerfahren/ vnnnd doch zu den Astronomischen Künsten lust haben“, auch wolle er sich künftig „befeissigen noch andere Sachen mehr dem Vatterland zu gut in Teutscher Sprach an tag zu geben/ welche bißher gar nicht gesehen worden“ (B2b). Bei der Beschreibung der Objekte am Himmel ging er auch auf die neuesten Leistungen und Entdeckungen von Nicolaus Copernicus, Tycho Brahe, Johannes Kepler, Galileo Galilei und Simon Marius ein (D3b-4a). Und daß es noch viele bisher nicht gesehene Sterne gibt, begründete er mit folgenden Worten: „Darnach beweisen solches etliche neue Astronomi/ welche mit gewissen perspectivischen Instrumenten/ darthun/ daß nicht allein vnter Fixsternen/ sondern auch vnter den Planeten am Himmel gefunden werden/ welche sonst nicht wie die andern sichtbarlich erscheinen/ wie auß dem Nuncio Syderio deß fürtrefflichen Mathematici Galilaei de Galilaeis, wie auch auß dem Mundo Joviali Simonis Marii Guntzenhusani zu sehen“ (E2a). Das Werk enthält 12 Seiten »Tafel der Fixsterne nach Kopernikus und preußischen Tafeln, rektifiziert auf das Jahr 1620«. Sein Groß Prognosticon und Practica genannter Kalender erschien von 1616 bis 1643 bei den Verlegern Fuhrmann und Satorius in Nürnberg. 1669 kam nochmals ein Chronologischer Schreib Kalender unter seinem Namen heraus. 1630 gab er noch eine Flugschrift über am 19. April 1630 beobachtete Nebensonnen heraus. Für 1638 erschien der letzte überlieferte Schreibkalender. Wann genau nach 1637 (in dem Jahr schrieb er noch den Kalender für 1638) Huberinus starb, ist nicht bekannt. 1642 war er bereits gestorben, denn Wolfgang Endter d. Ä. brachte für 1643 einen Kalender unter dem Namen des nicht mehr lebenden Kalendermachers heraus (ebd., Sp. 1139). Auf Huberinus' Namen als verkaufsförderndes Mittel setzte offenbar auch Johann Philipp Miltenberger, als er für 1669 noch einmal einen Kalender unter dem Namen des längst verstorbenen Astronomen herausbrachte. (Bio-Bibliograph. Handbuch der Kalendermacher von 1550 bis 1750; online) Lit.: Klaus Matthäus: Zur Geschichte des Nürnberger Kalenderwesens. Die Entwicklung der in Nürnberg gedruckten Jahreskalender in Buchform. In: Archiv für Geschichte des Buchwesens, Frankfurt am Main 1969, Bd. IX, Sp. 967-1396, hier Sp. 1137-1139; Eva

Seidenfaden. Halos as signs - the 1630 Nuremberg halo display. In: Dick, Wolfgang R.; Hamel, Jürgen: Beiträge zur Astronomiegeschichte, Band 13. Leipzig: Akademische Verlagsanstalt 2016, S. 165-197, hier S. 187-194; Will, IV, 428; Zinner, Instrumente 392

The Art of Medical Drawing

LÉVEILLÉ, Jean - Baptiste (artist); Maisonneuve, Jacques-Gilles.

Large set of **86 leaves** with original full color hand-drawings of human anatomy, clinical pathology & urology, mostly signed by Jean - Baptiste Léveillé and titled by another hand (Maisonneuve ?). 136 detailed original drawings on 86 mostly thick, stiff boards mounted within passe-partout in modern cloth portfolio's. Most of the images or drawings are signed by Leveillé (75 sheets). Nine are unsigned or signed by other contemporary medical illustrators (including one by Lackerbauer). Sheet size varying from 13.0 x 14.2 cm to 50.0 x 63.1 cm the majority with a width of well over 25 cm (10"). Most of the images are titled by hand and often after operations by Maisonneuve.- Paris, 1851 - 1863. \$ 50.000.- / EUR 40.000.-

Unique and very fine set of 136 original medical hand-drawn watercolors by the french artist Jean-Baptiste Léveillé, who belongs with Nicolas Henri Jacob (1782-1871) to the great french school of lithographic anatomical illustrators working with Jean Marc Bourgery (1797-1849), Ludovic Moritz Hirschfeld (1816 - 1876) and Claude Bernard (1813-1878). All drawings of pathological specimens are done after operations by Jacques Gilles (or Jules Germain Francois) Maisonneuve at different Paris Hospitals in the period from 1851 to 1863.

The artist:

Jean Baptist Léveillé (around 1810 to early 1870's) was Nicolas Henri Jacob's most brilliant and most prolific students in the field of anatomical and medical illustration. He should not be confused with Jean Baptiste Léveillé (1769-1829) author of a *Traité élémentaire d'anatomie* (1810) who translated into french several works by the Italian anatomist and surgeon A. Scarpa.

With Jacob, Hirschfeld, Bernard, Charlotte Hublier, Pochet and Roussin the artist Léveillé worked on Jean Marc Bourgery's monumental *Complete Treatise of Human Anatomy*, producing officially 44 of the 725 plates in the book representing 213 figures. His collaboration begun with the fourth volume going on until the seventh volume. In addition, Léveillé made from Jacob's drawings the lithographs of the plates for Bourgery & Jacob's *Anatomie élémentaire* in large folio format, published in 1834 - 1835. Amongst the anatomical illustrations later made by Léveillé are worthy of mention: the plates for Antonin Bossu's work: *Anatomie descriptive des corps humain...*, published in 1849 in Paris. He also made lithographs for *Galerie des representants du peuple* (1848), Fau's *Anatomie artistique*, Cazeaux's *Traité théorique et pratique de l'art des accouchements* (1856), Claude Bernard's *Memoire sur le pancreas*, Ernest Godard's *Etudes sur la Monorchidie* (1857), Guerin's *Elemens de chirurgie operatoire* (1858), Godard's *Recherches tératologiques* (1860), Cullerier's *Iconographie des Maladies veneriennes* (1860), Duguet's *De la hernie dia-phragmatique* (1866). In total, Léveillé contributed many hundreds of illustrations to at least 14 major anatomical works, and to numerous smaller studies published in (mainly French) medical journals. Among his works is also a suite of 22 plates illustrating human races as part of Dumont d'Urville's "*Voyage au Pôle Sud et dans LOcéanie*".

But Léveillé's main work was, without a doubt, the creation of the 92 superb coloured lithographic plates for Ludovic Moritz Hirschfeld's *Névrologie ou description et iconographie du systeme ner-veux*, published in 1853. With Hirschfeld he had already worked on Bourgery's *Atlas*. The details and the three dimensional perspectives reflect he high skills of the artist. Noteworthy is the similarity of the high scholarly and artistic achievement.

Ludwig Moritz Hirschfeld was born into a jewish ghetto near Rawa in Poland. He was destined for theological studies, but he escaped from his father's house, abandoning the study of Talmud, walking on foot to Breslau (Wroclaw), Berlin, then Paris, playing violin to earn his modest livelihood. Hirschfeld arrived in Paris around 1836 and was received by Bourgery, who employed him as a preparator. M. Ludovic is often (on 44 plates) mentioned in the book with the anatomical preparations (prepared by Ludovic) which is exceptional among Bourgery for most of the plates no preparator's name is indicated. In 1853, on the strength of his experience acquired during his anatomical preparations for the 4th volume of Bourgery's *Treatise*, dedicated to neuroanatomy, published nearly ten years earlier (1844), Hirschfeld published the work *Névrologie...* which is illustrated with the detailed and fantastic coloured lithographs by Léveillé. The excellent neurological anatomical illustrations and Léveillé's contribution was regarded as substantive enough to consider him as co-author. In 1859 on the occasion of the creation of the Medical School in Warsaw, Hirschfeld returned to Poland to take up the chair of anatomy which he held until 1875. The collaboration with Léveillé ended then.

The present set of plates consists of original, mostly finished drawings of the human anatomy: in anatomical pathology, urology including ulcerating tumors. The majority of the drawings were made by Lévillé (and signed with date) after organs or operations executed by "Mr Maisonneuve", a French surgeon at l' Hôtel-Dieu in Paris and student of Guillaume Dupuytren. Maisonneuve is notable as the first surgeon to explain the role of external rotation in the production of ankle fractures. Apparently Maisonneuve also had a keen interest in cancers, in particular those of the oral cavity and jaw, and in the reproductive organs. Several plate captions were written by Maisonneuve, and one is signed by him. Other organs are less well-represented in Lévillé's drawings, but we see detailed illustrations of tumors in the neck, bladder, eye, and in several other organs. A few hand drawings were made by other artists. One is signed "P. Lackerbauer ad nat. pinx[it] 1852" with whom Lévillé worked on Claude Bernard's book on the pancreas.

„In 1829 a young anatomist, only two years after his medical doctorate, decided that he would produce an atlas of the whole of anatomy. Cuvier, the great anatomist, gave Jean-Baptiste Marc Bourgety (1797-1849) encouragement in this project, but warned him that it could well turn out to be the work of a lifetime. A first volume appeared in 1831/2, the text of the eight and last volume is dated 1854. There were re-issues, including a complete set in 1866-1871 with additional plates and alte-red text. The artist who directed the massive program of prosection, and who was responsible for 512 of the spectacular illustrations, was Nicholas-Henri Jacob (1782-1871), a student of the neo-classical painter of the French Revolution, Jacques-Louis David. Bourgety considered Jacob his full collaborator in the project. The influence of the highly finished style of David is evident in the plates for this work. Before embarking on this project Jacob had gained considerable experience drawing on stone for lithographic publications. Jacob's artistic collaborators on the project were his wife, Charlotte Hublier-Jacob and Jean Baptiste Leveillé.“

"The *Traité de l'Anatomie* by Bourgety and Jacob and the *Néurologie* by Hirschfeld and Lévillé are among the best works in medical iconography. They are considered to rank in importance with other magnificent atlases due to their excellent plates and precise descriptive text. They set a new standard in anatomical illustration and made the artist devoted to anatomy a scientific collaborator of his scientist in anatomy." [R. Hildebrand, in *Anat Anz.* (1985) 158 (4), pp. 363-372].- not in Thieme/Becker or similar „Künstler-Lexika“.

The surgeon: Most of the titles of the drawings indicate that the images were made after the operation directly in the hospital or operation room, often telling the diagnosis, the operation and sometimes the patient and the exact date. The surgeon was always Maisonneuve (1809– 1897), an enterprising and versatile surgeon at the Bicetre, Cochin, Pitié and Hotel - Dieu, who was specialized in the treatment of carcinoma, scirrhous, and other recurrent fibrous tumors.

„The boldest and readiest operator at this moment (10th Nov. 1853), is, beyond all dispute, M. Maisonneuve, Surgeon of the Hospital Cochin. So frightful have been many of the operations performed by this gentleman within the last year or two, that some of his professional brethren, not acquainted with the circumstances under which he operated, have been unkind enough to charge him with charlatanism. If it had been charged that M. Maisonneuve has dared to go beyond the approved limits of surgical intrepidity, it would possess a coloring of truth; but as the charge stands it is groundless, and only gives rise to disagreeable reflections.

As remarked in a former letter, it is to the younger branch of surgeons in Paris that the profession is now to look for remarkable developments in surgery; for at no time perhaps has the city ever numbered so many young men of decided merit, devoted mind and body to the advancement of that science. Foremost in this class stand Messrs. Maisonneuve, Jobert and Nelaton; but the first named is much the best operator of the three. He was formerly an interne of Dupuytren at Hôtel-Dieu, and from him, no doubt, learned much of his boldness as well as accuracy. When his tutor and friend Recamier died a few years ago, he left to M. Maisonneuve his practice, worth 60.000 francs a year; and he is now, with that and his entire surgical charge of the Hospital Cochin, in a fair way to achieve a fortune and a reputation. To his thorough knowledge of surgery, M. Maisonneuve unites a character and a physique which give him coolness and confidence with the knife, while his lectures are extremely clear, practical and forcible.“ (W. E. Johnston, M. D. *Surgical Notes in the service of M. Maisonneuve*; in: *New York Medical Times* (Vol. 2) 1854, pp. 172 ff. & 215 ff.)

Maisonneuve was a recognized authority on venereal diseases and in 1853 he had published a hand-book on such illnesses. The treatment of tertiary syphilis of the time was limited to an ineffective therapeutic regimen of mercury or potassium iodide. Maisonneuve's own work devoted attention to fibroplastic muscle degeneration, which he distinguished from muscular atrophy caused by myositis or cancer. He invented the urethrotome in 1855 and performed intestinal anastomosis in animals in 1845, introduced osteoclasis of the neck of the femur in ankylosis, and devised and popularized forced dilatation of the anus in fissures.

„In 1845, Maisonneuve introduced instrumentation à la suite, the system of filiforms and de-tachable followers., a most important innovation. This technique was first designed to guide the catheter along the urethra distorted by prostatic hyperplasia, but the guiding filiform was soon applied to other instruments, including dilators, Mayor's

bougies, caustic carriers, etc. Ten years later, he used this method for the introduction of his urethrotome.“ (Murphy, The history of Urology, pp. 157) Hirsch-H. IV, Larousse Grande Encyclopedie XXVII, 1017; Page 1079: „er gehörte zu den kühnsten und unternehmendsten Pariser Operateuren“

Note: A discrepancy exists between Larousse La Grande Encyclopedie (XXVII, 1017) and contemporary library records as to his first names. (Nancy Locke. Manet and the Family Romance pp. 189)

One source divide the person „Maisonneuve“ in two: „The young man is a descendant of **Maisonneuve**, the famous French surgeon, **1809-1897**, and bears the same name“ (Medical Association 1906, pp. 640) with similar dates (1809-1894). The printed plates are proof prints from: Maisonneuve. Mémoire sur la désarticulation totale de la mâchoire inférieure ... le 10 Aout 1857 ... Paris: Labé, 1859.

Tsar Peter's instrument maker

LEUTMANN, Johann Georg.

Instrumenta Meteorognosiae Inservientia, I. Thermoscopia, II. Baroscopia; III. Hygroskopium; IV. Anemometrum, V. Plagoscopium, VI. Hyetometrum, quorum constructio in plurimis correcta ...- Wittenberg: Sumptibus B. Godofr. Zimmermanni, 1725. 8vo (168 x 105 mm). 14 Bll. incl. fron-tispiece, 175 pp., (1) with mezzotint frontispiece, title printed in red and black, head-pieces, tables, 16 engraved plates, partly folding. Contemporary half vellum, rubbed and chipped, some browning, but a fine copy in original binding.
\$ 3.000.- / EUR 2.600.-

First edition, rare book on instruments, especially for meteorology. Johann Georg Leutmann (Leitmann) (1667 - 1736), a learned and versatile glass cutter & instrument maker from Wittenberg, was one of the academics from Germany, who worked at the St. Petersburg Academy of Sciences. After completing his studies at Wittenberg University, he worked as a pastor in nearby Dabrun, where he set up his own mechanical workshop. At that time he wrote a book on the basics of heating technology and demanded an effective heating system with the lowest possible consumption of fuels. Also in 1718, his book on watches appeared, which aroused the interest of tsar Peter I who invited Leitmann to St. Petersburg in 1726. He became Professor of Mechanics and Optics at the Academy of Sciences there. He devoted himself to the construction of various apparatuses and instruments like measuring instruments, pumps, microscopes, binoculars and rifles.- VD18 11412674 (Note; the plates are numbered I-XI, but V.a-f and VI.a+b. Plate III is bound later as listed in binder's report).- COPAC: BL London, Royal Society; OCLC: Harvard, National Oceanic; Madison, Wisc.; Vancouver.

discovery of the Uranus

LEXELL, Anders (Leksel, Andrei Ivanovich)

Recherches sur la nouvelle planete, decouverte par M. Herschel & nominee Georgium Sidus lues a l'assemblee publique de l' Academie Imperiale des Sciences de St. Petersburg, le 11. de mars 1783 ... St. Petersburg: De l'Imprimerie de l'Académie des Sciences, 1783. Quarto (260 x 200 mm) (2), 16 pp. Contemporary wrappers. Fine.
\$ 3.600.- /EUR 3.000.-

Exceedingly rare Off-Print, first edition of this important work.

Anders Lexell was the first to compute the orbit of Uranus and to actually prove that it was a planet rather than a comet as proposed by William Herschel in 1781.

What is more important, seeing something for the first time, or understanding what it is, for the first time ?

Anders Lexell was on his European Grand Tour passing through London and Oxford in 1781 when the discovery of a new celestial object was announced by Herschel. Lexell started immediately to calculate its elements based on Herschel's and Maskelyne's observations and found that the observations fitted a circular orbit better than a parabolic one. It took more than a year of new evidence to convince him that the orbit was really planetary. Lexell then found the record of a star observed in 1759 by Christian Mayer in Pisces that was neither in the Flamsteed catalogues nor in the sky by the time Bode sought it. Lexell presumed that it was an earlier sighting of the same astronomical object and using this data he calculated the exact orbit. He showed that it was a planet (later named Uranus) twice as far from the sun as Saturn, rather than a comet as had been thought first. Although he did not predict the position of Neptune, as did later Le Verrier, Lexell's initial calculations of the orbit of Uranus showed that it was being perturbed and he deduced that the perturbations were due to another more distant planet.

Anders Lexell (1740-1784) was a finnish mathematician, professor of mathematics at the Uppsala Nautical School, who was invited by Leonhard Euler to work with him at the Petersburg Academy. They shared and discuss ideas and

Lexell helped Euler with the publication of his third lunar theory (1772). Lexell made a large contribution to lunar theory and especially to determining the parallax of the sun from the results of observations of the transit of Venus. In 1771 Lexell was appointed professor of astronomy at the Academy in Petersburg.- Lit.: Mauri Valtonen, Joanna Anosova; Konstantin Kholoshechnikov. The three-body problem from Pythagoras to Hawking. 2016. OCLC locates only seven copies of this French language edition, and fewer of the Russian.

Political Caricature and Franco-German War

MAESS, Julius (Camillo).

Zur Geschichte des gallischen Hahnes, oder: "Hochmuth kommt von dem Fall," politisch - satyrische Erinnerungs-Blätter.- München, May & Widmayer, 1871. Square-Imperial-Folio. (400 x 580 mm). Wood-engraving title and 5 plates in chalk lithograph by Julius Maess. One printed text leaf with explanations. In dark red leather folder (600 x 435 mm), front cover with different colored leather and metal applications, in the middle field a metal badge with mounted year „1870“ . \$ 2.200.- / EUR 1.800.-

A present for **Johanna von Bismarck**, wife of Otto v. Bismarck, with dedication letter by the artist, dated Munich 25. March 1871.

Exceedingly rare portfolio, only one complete copy (world wide) in Library of Congress. Series of German cartoons lampooning French pretensions in the Franco - Prussian War of 1870-71 with title: The history of the Gallic rooster, or, Pride comes before a fall. Napoleon III is caricatured as the Gallic cock being prepared for a soup or imprisoned in a cage. Rhymed couplet captions in German under each drawing: "Lieb' Gockelein magst ruhig sein, sonst brock ich Dir die Suppe ein" [Dear little rooster, be still, or I'll break you in pieces into the soup]; "Und weil er hält den Schnabel nicht, thut Küchenmeister seine Pflicht" [And because he didn't hold his beak and keep quiet, the master cook did his duty]; "Der Inhalt wirkt wie Explosion, die Nachbarn werden scheu davon" [The ingredients worked like an explosion, the neighbors were scared away by it]; "Er stützt gar todesmuthiglich ins unneidbare Schicksal sich" [Wanting to die he struggled against his unavoidable fate]; "Schwer drückt auf Ihn des Unglücks Wucht umsonst hat Er dem Tod gesucht" [The force of his unhappiness weighed on him for he looked for death in vain]. Exceedingly rare with no complete copy in German Libraries (?); only one copy in OCLC: Library of Congress.

Seltene karikaturistische Folge des Malers, Zeichners und Kunstgewerblers Julius Camillo Maess (1845 - 1927), in der die französischen Gebietsansprüche im Deutsch-Französischen Krieg 1870/1871 verspottet werden. Napoleon III. wird als gallischer Hahn dargestellt, für den eine Suppe vorbereitet wird und der im Käfig landet, während der "berühmte diplomatische Küchenmeister" die Züge Bismarcks trägt. Beiliegt ein eigenhändiger Widmungsbrief des Künstlers an Johanna von Bismarck, datiert München, 25. März 1871 (1 Seite auf 1 Folio-Doppelblatt). Der gebürtige Münchner Julius Camillo Maess besuchte das dortige Gymnasium sowie die Kunstgewerbeschule und die Akademie. Danach arbeitete er "1881 in Stuttgart und 1882 in Nürnberg, später fertigte er Malereien in Padua und Vicenza an. Er kopierte vor allem Maler und Kupferstecher des 17. Jh. Von seinen größeren Arbeiten in Kirchen z. B. ist wenig erhalten, da die Qualität seiner Kunstwerke wegen schlechter Technik nicht von Dauer war, die meisten sind verblaßt oder verloren gegangen." (Heraldik-Seite: Dr. Bernhard Peter) 1886 zieht er nach Berlin Friedenau und beginnt Exlibris im Stil von Sattler und Doepler zu gestalten.- OCLC: nur ein komplettes Exemplar (Library of Congress/ Washington); Staatsbibl. Berlin mit nur 3 von fünf Tafeln.

a most complete set: shells, butterflies, minerals, trees, et al.

MARTINI, Friedrich Heinrich Wilhelm

Allgemeine Geschichte der Natur in alphabetischer Ordnung; fortgesetzt von einer Gesellschaft Gelehrten, und herausgegeben von Johann Georg Krünitz. 11 Vols. (A - Coquille; all publ.). Berlin and Stettin: Pauli 1774 - 1793. 8° (193 x 120 mm) With 559 (plus 12 additional), mostly colored engraved plates, eleven engraved portraits and engraved title vignette. Contemporary calf, gilt spine in compartments, two morocco labels. Browning here and there due to paper quality, otherwise an excellent most complete copy.

\$ 7.000.- / EUR 5.500.-

Very rare in complete form & colored. With all plates mentioned and 12 additional plates with shells probably from another work bound in. „Allgemeine Geschichte der Natur“ ("The General History of Nature") by Friedrich Heinrich Martini and J. Georg Krünitz is one of a number of large, comprehensive dictionaries of nature that were published during the 18th century. Written in the style of the French dictionaries like Valmont de Bomare's, this work on natu-

ral history and botany covers animals, entomology, shells, plants, geology, minerals, fossils, and more, with many of the illustrative plates designed by the distinguished artists of the age. These plates were mostly engraved by J. Schmidt in Berlin.

Unlike many of the contemporary French works, however, this book is alphabetical in its treatment of the subject. Apparently it was not a profitable venture either, and was never completed, with the 11 volumes that appeared extending only from the letter A through entries beginning with ‚Coquille‘. The compilers of dictionaries had two large banks from which to rob: Linnaeus‘ *Systema Naturæ* and Buffon‘ *Histoire Naturelle*. They would abstract and arrange the contents of these works alphabetically. As a result the reader got Linnaeus‘ exactness and Buffon‘ fine writing in both science and literature. Creation of such dictionaries reached its zenith with the extravagant works of Houttun‘ *Natuurkyke Historie of Uitvoerige Beschryving der Dieren, Planten en Mineralen*, published in thirty-seven volumes (1761 - 1785), and Valmont de Bomare‘ *Dictionaire Raisonné Universel d‘Histoire Naturelle*, that appeared in at least five editions, and in Danish, Dutch, Italian and Russian translations. Martini‘ *Allgemeine Geschichte der Natur in alfabetischer Ordnung* (1774), which ambitiously built on Bomare‘ *Dictionaire* and invited its readers to participate in making a new edition by filling out pages left blank for the purpose. Friedrich Heinrich Wilhelm Martini (1729 – 1778) was a German physician, translator of natural history works and shell collector. Martini who worked as physician in Hamburg, before relocating to Berlin where he founded the important and influential *Gesellschaft Naturforschender Freunde*. Martini began to publish in 1769 a famous book on shells: *Neues systematisches Conchylien- Cabinet* published by Raspe at Nürnberg. But he died after the publication of the third volume. His work was continued by Johann Hieronymus Chemnitz (1730–1800) who added eight volumes between 1779 and 1795. Even though the work does not use the binomial system both are considered author of the new species figured. His „*Allgemeine Geschichte der Natur*“ incorporates many articles on shells and images of specimens from different shell collections.- Dance. *Shell Collecting. An illustrated History* (1966); Zischka, *Allgemeines Gelehrten- Lexikon*, 208; Nissen, *ZBI 2721* (556 plates).; Hagen, 523 (only 511 plates).

Collation: I.) Portrait of Linne, XXXXII, 384 pp., (2), 389-764 pp. with 25 engraved plates (num-bered, 1-24); II.) Portrait of Haller, XXXII, (2), 690 pp. with one fold. table, plates 25-73; III.) Portrait of Buffon, XX, 706 pp. with plates 74 - 119; IV.) portrait of Lorenz Spengler, XXIV, 702 pp. with plates 120 - 162; V.) Portrait of Martini, XXII, 710 pp. with plates 163-195; VI.) portrait of Bonnet, VI, 704 pp. with plates 196-235; VII.) Portrait of Pallas, XII, 758 pp. with plates 236 - 282; VIII.) portrait of Georgi, (6), 832 pp., 66 plates; IX.) Portrait of Otto, VI, 720 pp. with 66 plates; X.) Portrait of Panzer, VI, 840 pp. with 71 plates; XI.) Portrait of Gmelin, VI, 799 pp., (1, blank) and with 74 plates. Two plates to Vol. XI are bound in vol. IX. In Vol. XI are 12 colored engravings bound with the article: Cochin (shells) which probably are not belonging to this work (not counted in plate numbering). Vol. 5 and 6 edited by the naturalist Bernhard Christian Otto (1745 - 1835), from Vol. 7 edited by Johann Georg Krünitz. After the entry „Coquille“ the publication declined. **Provenance:** J. S. von Arnim, Coblenz 1854; Heinrich Haas, Regierungsbaumeister a. D.

Civil Engineering & Architecture

MEINERT, Friedrich.

Die schöne Landbaukunst oder neue Ideen und Vorschriften zu Landgebäuden, Landhäusern und Oekonomie-Gebäuden im gefälligen; Ideen zu Gebäuden für öffentliche und Privatbelustigung in gleichen zu Gebäuden für im ernsthaften aber edlen Style, in Grundrissen, Aufrissen und Durchschnitten; dargestellt durch Kupfertafeln von einigen der besten Baumeister und Conducteure in Sachsen. Erläutert von 4 parts.- Leipzig: bei Friedrich August Leo, 1798. small-folio (300 x 235 mm) (6), 31 pp., (1) plate 1-5, 6a, 6b, 7-11; (2), 35-58 pp., (2), plates 13-25; (2), 61-86 pp., plate 26-29, 31-38, 30; (2), 89-114 pp., plates 39-50. Early 19th century half calf, rubbed and soiled, inside throughout brown spotted, ownership entry in ink on title: „Gierth“, mostly probably the author of „Wiener Zimmermann“.

\$ 2.900.- / EUR 2.400.-

Very rare architectural work, as the foreword writes intended to give: „Ideas for the refinement of larger objects“ („Ideen zur Veredelung grösserer Gegenstände“) similar to Grohmann‘ *Ideen-Magazin*. The publisher Friedrich August Leo found in Friedrich Meinert the person to collect and comment on the architectural designs of Saxonian architects. Meinert‘ s text for each design is disciplined and strictly systematic. It starts with a brief characterization, describes the respective ground plan in its functional arrangement, then goes over to the exterior views and makes suggestions for the color design and the ideal surrounding situation for the building. Finally, there are some details about the ideal resident of the respective house. Friedrich Meinert (1757-1828), was professor of philosophy at the University of Halle. In 1797 he began his military career as a Royal Prussian Lieutenant in the Second En-

gineers Brigade; taught fortifications and fortress war at the Military Engineering Academy in Potsdam. Compiled the „Encyclopädie der Kriegswissenschaften und der Kriegskunst“. He was a prolific scientist who wrote on astronomy, geodesy, economics and architecture. He was the first to “apply mathematics for the well-being of the state and its citizens, not so much to questions of distribution and political welfare as to economic law and theory, and above all to a multitude of technical questions that fall under the jurisdiction of the government: structural engineering in construction inspections; ballistics for artillery; mechanics and machinery in mills, transport, manu-facturing, and mining.” - not in Millard, Fowler, et al. Lit.: Rüdiger Campe: "The Game of Probability: Literature and Calculation from Pascal to Kleist" (2012). Klaus Jan Philipp. Um 1800. Architekturtheorie und Architekturkritik in Deutschland. 1997. pp. 134 - 139.

„Als Ergänzung zum Magazin für Freunde des guten Geschmacks“ hatte der Verleger Friedrich August Leo 1798 ein weiteres illustriertes Lieferungswerk aus der Taufe gehoben, das „Ideen zur Veredelung grösserer Gegenstände“ enthalten sollte. ... Wie Leo im Vorbericht schreibt, habe es in Deutschland bislang an einem solchen Werk gefehlt, und er hofft, dass die „Schöne Landbaukunst“ zu einem Zeitpunkt, da der deutsche Geschmck sich allmählich heraufarbeitet, Anklang finden werde. Wenn Leo natürlich die schöne Architektur des Alterthums zum idealen Mastab setzt, sieht er - auch um die Gefahr des andauern-den ängstlichen Kopierens ausländischer Architektur entgegenzuwirken - die Chance einer Durchsetzung des „einheimischen Geschmacks“. Für Sammlung und Kommentierung der Entwürfe von ausschließlich sächsischen Architekten gewann Leo den Potsdamer Friedrich Meinert, der bereits durch bautechnische Bücher bekannt war. Meinert hatte nach einem Studium der Philosophie eine militärisch Laufbahn eingeschlagen und war 1798 zum Kapitän der zweiten preussischen Ingenieur-Brigade ernannt worden. Zugleich hatte er eine Stelle an der Königl. Ingenieur-Akademie in Potsdam. Meinerts Text zu jedem Entwurf ist diszipliniert und streng systematisch geordnet. Er beginnt jeweils mit einer kurzen Charakterisierung, beschreibt den jeweiligen Grundriß in seiner funktionalen Anordnung, geht dann auf die Außenansichten über und macht Vorschläge für die farbliche Gestaltung und die ideale Umgebungssituation für das Gebäude. Schließlich folgen noch Angaben über den idealen Bewohner des jeweiligen Hauses.“ Friedrich Meinert (Göllschau/Liegnitz 1757 – 1828 Schweidnitz) war Sohn eines Unteroffiziers. 1786 promovierte er in Halle und wurde ein Jahr darauf a.o. Professor der Philosophie an der dortigen Universität, wie auch Inspektor der königl. Freitische. Den militärischen Wissenschaften näherte er sich über Veröffentlichungen zu deren mathematischen Aspekten seit 1788. 1797 begann er seine militärische Laufbahn als Königl. Preussischer Lieutenant in der zweiten Ingenieurbrigade und wurde 1799 als Lehrer der Fortifikation und des Festungskriegs an die damalige Königl. Ingenieur-Akademie zu Potsdam versetzt. Seine Karriere setzte er fort als Seconde-Capitain (1800), Premier-Capitain (1810), Major (1814) und Oberst-Lieutenant (1822). 1825 schied er als Obrist aus dem aktiven Militärdienst aus. Zuletzt war er „Lehrer der Fortification bey der allgemeinen Kriegsschule, wie auch Lehrer der speciellen Kriegskunst und der Civilbaukunst nach Kriegszwecken für die Ingenieure der ersten Klasse bey der vereinigten Artillerie- und Ingenieur-Schule zu Berlin.“ (Hamb./M.). Die mir zugänglichen biographischen Quellen sagen nichts über Einsätze während der damaligen Feldzüge. Er scheint seine gesamte Laufbahn als Lehrer verbracht zu haben, was auch seinem Status als Mitglied „vieler gelehrten und gemeinnützigen Gesellschaften“ (Gelehrtes Berlin im Jahre 1825) eher entsprach. Neben seinen Veröffentlichungen zu miltärwissenschaftlichen Problemen verfaßte er Schriften zur Astronomie, Geodäsie, Ökonomie und Architektur (neben der Fortifikation auch zur „schönen Landbaukunst“).

„fool from Urbino“ against Puteanus

MICALORI, Giacomo (1570-1645).

Antapocrisi ovvero Replica del. Sig. Iacomo Micalori, Canonico d’Urbino. Nella quale si ribatte l’ apocrisi, o vero le Vindice del Sig. Ericio Puteano, ... intorno al Circolo Urbaniano,... Roma: appresso Francesco Cavalli, 1635. 4° (210 x 153 mm). (8), 120 pp, (5) title with printers woodcut. Later vellum contemporary style, red morocco label, fine. \$ 4.400.- / EUR 3.600.-

Exceedingly rare book on the meridian.

Since antiquity, geographers and mapmakers located the prime meridian through the Canary Islands (often called the “Isles of the Blessed”), which were the most westerly known regions inhabited by man. In 1612 the French historian Nicolas Bergier published a work entitled *Le point du jour, ou traité du commencement des jours et de l’endroit où il est étably sur la terre* in which he proposed to adopt the meridian opposite to the one passing through the Azores, the prime meridian proposed by the renowned Flemish-German cartographer Mercator, as a suitable date line. Apparently unaware of Bergier’s earlier proposal, the Louvain humanist and scholar Erycius Puteanus published a work in 1632 in which he argued for the adoption of a prime meridian running through Rome, which, in honour of the ruling Pope Urban VII, he proposed to name the ‘Circulus Urbanianus’. The meridian opposite to that of Rome he named

the 'Linea Archemerina' and marked the line where the calendar date changed. Puteanus pointed out that in order to be useful a date line should pass only over water without crossing any land and he conceded that his date line would have to make an eastward excursion at the latitude of 'New Albion' in order to satisfy this condition. His proposal was vigorously attacked by Giacomo Micalori (1570-1645), a professor of theology and philosophy at Urbino, who described it as "mancus, supervacaneus, imaginarius et, ut omnia dicerentur, nullus". Puteanus countered the objections from the "fool from Urbino" in a work published in the following year that in turn was criticized by Micalori in 1635.- Riccardi II 155; Sotheran First Suppl. 2526; Vinciana 1583; Michel-Michel V, 172; Parenti "Prime Edizioni" 347; Cinti, 78; Honeyman 2228; Parenti 223, not in Lalande, Houzeau-L.; KVK: no copies in Germany, not in ETH, not in COPAC.

Paper instrument

MINOTDEMAROLLES, Armand.

Hypothese Demonstrative, Philosophique, Physique et Geometrique, sur le Flux et Reflux de la Mer. Dédiée à Milord Comte de Malton.- Geneva: De l' Imprimerie de Henri - Albert Gosse, 1748. 4to (255 x 215mm). 8 pp., with woodcut device on title, woodcut illustration above dedication, woodcut plate with a volvelle, head-piece and initial. Later wrappers. \$ 1.000.- / EUR 800.-

First edition, rare work on tides with a small paper instrument (volvelle) by an lesser known author. Only a few copies world wide. Dedicated to Charles Watson-Wentworth, 2nd Marquess of Rockingham (1730 – 1782), a British Whig statesman, most notable for his two terms as Prime Minister of Great Britain and who was on Grand Tour in 1748, maybe visiting the author.

Mirrors, Light, Magic & Enjoyment

MIRAMI, Rafael.

Compendiosa introduzione alla prima parte della specularia, cioe della scienza de gli specchi. Opera nova, nella quale brevemente, e con facil modo si discorre intorno agli specchi e si rende la cagione, di tutti i loro miracolosi effetti. [with:] Tavole della prima parte della specularia, cioè della scienza degli specchi. 2 parts in 1.- Ferrara, heirs of Francesco Rossi, & Paolo Tortorino, 1582. Quarto. (198 x 147 mm) [4] ff., 70 pp., [1 leaf], [12, 2 leaves], with numerous diagrams in the text; Woodcut title device and opening initials. Title browned, slightly stained and with repair to blank area, water-staining at upper margins of early quires, light browning to quire C, some light marginal spotting. Contemporary limp vellum, manuscript title on spine, crinkled, ties lacking. Provenance: Carolus [?] Gelerani, chemist at the sign of the leopard, contemporary inscription on front free endpaper); Pierpaolo Vaccarin (stamp on front free endpaper) \$ 6.000.- / EUR 4.800.-

First edition of the first work entirely devoted to optical & magical mirrors, complete with the often lacking 'tavole'. Rafael Mirami was a Jewish physician and mathematician from Ferrara with a special interest in mirrors, optics, and poetry, which is reflected in the numerous quotes from Dante, Horace, and Petrarch contained in the book, as Mirami 'strives to elevate the study of mirrors from a mere mechanical art to an intellectual science. Attempting to counteract mirrors' association with vanity and "lascivious use," Mirami opens with a chapter on the "Utilities that are drawn from the Science of Mirrors," in which he asserts the usefulness of mirrors for astronomy, natural philosophy, theology, and moral reflection' (George W. McClure, *The Culture of Profession in Late Renaissance Italy* p. 171). In addition it contains an interesting essay on the secret meaning of mirrors. However, the lack of documentation about his life suggests that the name may be a pseudonym.

"The work is divided into twenty five chapters and goes into several aspects of reflection thoroughly. Besides its practical applications, Mirami dealt with the technique of mirrors construction and the issue of images which may be true or deceptive in their deformations. There are descriptions of the columnar and pyramidal mirrors, the burning mirrors and the multiplication of images. In the second part of the work, Mirami mentioned the curious application of mirrors to create sundials in shaded zones, anticipating the catoptrics sundials by Athanasius Kircher and Emmanuel Maignan' (Cristina Cándito, *Drawing and Light* p. 159). Whilst the titles to both parts indicate this to be a 'prima parte', no more is known to have been published.- The second work is treated as a separate work by SBN though not so by Wellcome, it is for all practical purposes a dependant part.- BL/STC Italian Books p.440; Wellcome I, 44341; Riccardi I 162: „opera rara“; De Rossi, *Dizionario storico degli Autori Ebrei e delle loro opere* II p. 63; Kästner, *Geschichte Mathematik* II, 301; Eileen Adair Reeves. *Galileo's Glassworks: The Telescope and the Mirror*. 36 f.; L'art

ancien 1200. OCLC locates copies at the Library of Congress, Kentucky, Brandeis, Harvard, Michigan, Jewish Theological Seminary, Hebrew Union College (Ohio), Burndy, and Toronto for North America; the BL copy is the sole location of the UK.

Moon relief

(MOON) Zentralinstitut für Geodäsie und Kartographie (CSSR) / KOSMOS.

Relief Moon.- Prag, 1960. Three-dimensional relief calotte of the moon. Embossed and printed in yellow, green and blue thermoplastic. Mounted under a black passe-partout and reversibly framed. Outer size: 85 x 65 cm. Diameter of the lunar calotte: 50 cm. The heights of the craters are more than 10 times oversized (the craters on the other hand stenciled); the dome rises about 8 cm in the middle and drops to zero towards the edges. In red color imprinted with the names of the main visible geological formations of the moon. Erhaben gedruckte, dreidimensionale Reliefkalotte des Mondes. Prag, 1960. Geprägte und in Gelb, Grün und Blau bedruckte Thermoplastik. Unter Passepartout gefaßt und in eloxierter Aluminiumschiene reversibel gerahmt. Äußere Rahmengröße: 85 x 65 cm. Durchmesser der Mondkalotte: 50 cm. Das Relief erhaben und in den Höhen mehr als 10-fach überdimensioniert (die Krater dagegen schablonenhaft geprägt); die Kalotte erhebt sich in der Mitte um etwa 8 cm und fällt zu den Rändern hin auf Null ab. In roter Farbe eingedruckt an den sich die Bezeichnungen der wesentlichen sichtbaren geologischen Formationen des Mondes. Das Relief tadellos erhalten, die Einrahmung jüngeren Datums und praktisch neuwertig. Nicht ausgerahmt. Sehr eindrucksvolles Objekt. \$ 2.500.- / EUR 2.000.-

Very impressive relief moon. Rarely offered and apparently only produced in small numbers. The unusually large relief was originally made in Czechoslovakia for export to Great Britain and West Germany; the context of its origins is certainly to be found in the race for the moon staged during the Cold War, the first Apollo missions to investigate possible landing sites of a lunar module started in 1961, only one year before the appearance of the object offered.

Selten angeboten und offenbar nur in kleiner Stückzahl hergestellt. Das ungewöhnlich groß dimensionierte Relief wurde ursprünglich in der Tschechoslowakei zum Zwecke des Exports nach Großbritannien und Westdeutschland angefertigt; der Entstehungszusammenhang ist sicherlich im während des Kalten Krieges medienwirksam inszenierten ‚Wettlauf um den Mond‘ zu suchen, die ersten Apollo-Missionen zur Erkundung möglicher Landeplätze einer Mondfähre starteten im Jahre 1961, also nur ein Jahr vor Erscheinen des angebotenen Objektes.- Karel Fischer: Beiträge zur Geschichte der Mondgloben (1966), S. 155f., mit Abbildung.

manuscript on inks, paints, colors from 1726

MORGENSTERN, Johann Christoph (et al.)

„Nachrichten Einiger nützlichen Lacc-Fürnissen“. German manuscript on paper. Rudolstadt, 1726 and also later. 221 hand numbered pages incl. 9 blank, 70 not numbered leaves (37 blank), 274 pages with 3 original drawings in sepia and pencil. Each page with 18-20 lines. Quarto (190 x 160 mm) Contemporary leather binding, heavily used, rubbed and soiled, edges bumped, gilt spine in compartments, covers with initials: I. C. M. and 1726. One leaf loose at the beginning. Throughout due to paper quality browned, the paper is fragile due to the use of „Eisengallus - Tinte“, the acidity with very few exceptions is not yet too heavy. However, the paper is correspondingly fragile in the affected areas. \$ 16.000.- / EUR 14.500.-

Hand-written manuscript, not yet printed, by the Rudolstadt painter Johann Christoph Morgenstern. The manuscript with several hundred recipes for the production of varnishes, paints, glues, resins, binders, etc., as well as practical tips and instructions for the correct application of these in painting and arts and crafts, written by the Rudolstädter portrait painter Johann Christoph Morgenstern (1697-1767) and continued by later hands. In the first part (of three), the manuscript, mainly deals with the production and professional application of various varnishes for paintings, moldings and frames, works of art made of wood and metal, for restoration, priming, etc. Gold powder, silver bronze, iron varnish, glass varnish, gold varnish, linseed oil varnish, tree resin, copal resin, varnish oil and mastic varnish, water varnish, paper varnish, "old and new glittering smiles", "that the lordship of the Holtz", "pomade furnis", "Reducier Fürnis", "Retouchir var-nish", "prepare dry sheaves", "Florentine Lacquer", pastel colors, shell colors, amber varnish, white and gray varnish, "how to mill on chalk" etc. The second part deals with the processes of gilding and silvering as well as the production of gold ink, u. a. "How to make gold and silver to grind", "to give gold to the teeth," "to prepare golden leather," "silver smoothness," poliments, and also to the coloring of linen, wood, parch-

ment, leather, and horn, "as in Steel and iron shall be scribed and etched, "polishing of amber and precious stones, production of pearls and marble papers, processing of mercury, hardening of glue, etc." The final third, the narrowest part contains some medical prescriptions and home remedies z. Against melancholia, over the preparation of mastic, "eyewash", "Haber Tranck", "juniper Elixir" etc., including a page with a small list of 18 pharmacist's marks for various metallic materials such as gold, silver, lead, mercury, Saltpetre, cinnabar, etc. At the end of a family chronicle reaching into the 20th century, probably the previous owner of the manual. The portrait painter Johann Christoph Morgenstern, originally from Altenburg, was called to the Schwarzburg court in Rudolstadt in 1725 by Sophie Wilhelmine of Saxe-Coburg-Saalfeld (1693 - 1727), the first wife of Prince Friedrich Anton (1692-1744), where he has been since 1736 the title of court painter and created numerous representation portraits. A workbook created by him in 1718 records 2823 works. This handbook, unpublished and probably intended only for private use, was created by Morgenstern in his first year of service to the prince. It was presumably in his possession for decades and served as a reference work in carrying out his numerous commissioned works. The cover bears Morgenstern's initials "I. C. M." as well as the year of the transcript „1726". It was later used in his family for centuries.- Thieme-Becker XXV, 149.

drawing instrument

MÜLLER, Friedrich Christoph.

Friedrich Christ. Müllers Gebrauch der Transparente zum Zeichnen nach der Natur; nebst Anleitung zum Portraitiren, zur Verfertigung und dem Gebrauch der Pastellfarben, und einem eingeschobenen Raisonnement über die Physiognomik. Mit einer Kupfertafel.- Frankfurt, Leipzig, Münster, Hamm: Perrenon, 1776. 8° (172 x 102 mm). 1 Bl., 252 pp., 1 fold. plate showing the instrument. Plain paper-card boards, sun faded, little spotted throughout, else fine. \$ 1.200.- / EUR 1.000.-

Very rare work on a drawing instrument to be use for portraits, on the fabrication and use of different colors and inks, and a chapter on physiognomy. Christoph Friedrich Müller (1751 - 1808) was a preacher and cartographer in Schwelm. Mueller had studied theology, mathematics, astronomy and the sciences at Rinteln University. In addition, he learned four languages and travelled through Northern Germany, the Low Countries and the Natherlands. He was pastor from 1776 in Bad Sassendorf, and from 1782 in Unna, and then in Schwelm and became a corresponding member of the Berlin Akademy of Sciences. „Sein wertvollstes Werk ist die "Chorographie von Schwelm" von 1789 mit zahlreichen Illustrationen zum Handwerk und Industrie. Müller widmete seine Publikation dem König von Preußen und warb mit dem Reichtum im Bergischen Land für die staatliche Industrieförderung im grenznahen Schwelm. In der Publikation befinden sich wohl die ersten Abbildungen von Frauen als Arbeiterinnen in den Textil-Manufakturen. Für die Landestriangulation in den Jahren 1789 und 1790 verwendete er einen Theodoliten aus der Werkstatt von John Dollond.“

the geology of Norway

NAUMANN, Carl Friedrich

Beyträge zur Kenntniß Norwegen's. Gesammelt auf Wanderungen während der Sommermonate der Jahre 1821 und 1822 von 2 Vols. Leipzig, Wienbrack, 1824. Octavo (175 x 105 mm) XX, 243 pp., (1, blank); XVI, 406 pp., 1 Bl. Errata with 9 fold.(4 partly colored) plates incl. maps. Contemporary marbled boards, red morocco label, rubbed and soiled, title stamped recto. Fine copy. \$ 1.800.- / EUR 1.400.-

First edition of his description of a travel to study minerals & the geology of Norway in summer 1821 and 1822.

Carl Friedrich Naumann (1797 – 1873) was a german mineralogist and geologist, born in Dresden as the son of a distinguished musician and composer. He received his early education at Pforta, studied at Freiberg under the famous Werner, and afterwards at Leipzig and Jena. He graduated at Jena, and was occupied in 1823 in teaching in that town and in 1824 at Leipzig. In 1826 he succeeded Mohs as professor of crystallography. In 1835 he became professor og geognosy at Freiberg Bergakademie and in 1842 he was appointed professor of mineralogy and geognosy at Leipzig Univ. At Freiberg he was charged with the preparation of a geological map of Saxony, which he carried out with the aid of Bernhard von Cotta in 1846. Naumann was a man of encyclopedic knowledge, lucid and fluent as a teacher. Early in life (1821-1822) he traveled in Norway, and published his observations on that country, and in his subsequent publications on crystallography, mineralogy and geology. He was elected a Foreign Honorary Member of the American Academy of arts & Sciences. Bericht über eine mineralogische Reise in den Sommermo-

naten der Jahre 1821 und 1822. Carl Friedrich Naumann (1797-1873) war später ein bedeutender Lehrer der Mineralogie und Geognosie in Leipzig und an der Bergakademie in Freiberg.- Schiötz 719. Poggendorff I, 257.

(Neogothical DESIGN)

Congratulatory address in latin of the students of Leipzig Higher Schools on occasion of Bis-marck's 80th birthday. Manuscript. Hand-Painting in neo-gothical style on parchment. Leipzig 1895. (335 x 270 mm). 1 double - page sheet. With a large initial "P" in blue, red and blue. Opaque white on a gold background with colored floral foothills, 7 single-line initials in blue, red and yellow. Gold with opaque white ornaments and a four-sided filigree border in black feather, gold a. Brown pigskin portfolio over wooden boards with rich embossed initials (380 x 290 mm), on the front cover Bismarck's coat of arms as diamond-shaped center piece, green moire silk mirror. Manuscript slightly stained, folder slightly rubbed. \$ 1.000.- / EUR 800.-

Very beautiful manuscript birthday address in the style of the Middle Ages illuminated manuscripts. The first sheet recto with a six-line dedication and large ornamental initial, the second with a Latin poem in 14 hexameters, framed by an extremely finely crafted border of acanthus, various flowers and oak leaves. Glückwunschworte der Schüler Leipziger Gymnasien zu Bismarcks 80. Geburtstag, in lateinischer Sprache. Mit einer großen Initialen "P" in Blau, Rot u. Deckweiß auf Goldgrund mit farbigen floralen Ausläufern, 7 einzeligen Initialen in Blau, Rot u. Gold mit Deckweißornamentik und einer vierseitigen filigranen Bordüre in schwarzer Feder, Gold u. Farben. In brauner Schweinsledermappe über Holzdeckeln mit reicher Blindprägung, beide Deckel mit je 4 durchbrochenen Metall-Eckbeschlägen, auf dem Vorderdeckel Bismarcks Wappen als rautenförmiges Mittelstück, grüne Moiré-seidenspiegel. Sehr schöner, im Stil des Mittelalters illuminiertes Pergamentdruck. Das erste Blatt recto mit sechszeiliger Widmung und großer Schmuckinitialen, das zweite mit einem lateinischen Gedicht in 14 Hexametern, eingefasst von einer äußerst fein gearbeiteten Bordüre aus Akanthus, verschiedenen Blüten und Eichenblättern.

paper crystal models

PECIRKA, Josef.

Krystallnetze zu Modellen der sämtlichen einfachen Krystallgestalten nebst einigen Combinationen. Herausgegeben von Dr. Joseph Pečírka. Sechs lithogr. Tafeln. Prag, Verlag der J.G. Calve'schen Buchhandlung. / F. Tempsky, 1853. 8° (220 x 125 mm) [8] pp., 6 folding plates of cut-out and paste crystal models. \$ 1.400.- / EUR 1.200.-

Exceedingly rare german edition, published also parallel as part of: *Nerostopis pro Nižší Gymnasia a Realní Školy* (Prague, 1853). The plates are the same as the in the czech edition. Josef Pecirka (1818 - 1870) published in 1853 an introductory work for high school students to crystallography in the Czech language; however, the author utilizes both Czech and German terminology in his mineral names (the German printed in a distinctive Swabach font). At the end are six lithographic plates showing 30 figures that were intended to be cut out, folded and glued to create paper crystal models - these are probably the first Czech ones ! Pečírka was a Czech physician, teacher, writer and translator. He studied medicine, but he did not practice medical practice. In 1843 he contributed to Tyl's magazine Květy. During the Revolution of 1848 he was a member of the student legion and deputy to Vienna. In 1850 he made his way to Stockholm, where he studied Czech manuscripts. He discovered here, for example, Legendu on St. Katerina. In the 1850s he worked as a teacher at a grammar school in Prague. He has written and translated over one hundred literary works, especially textbooks, books for the youth, and popularizing writings for the general public.- KVK: Hannover, Freiberg; Madrid; COPAC: BL London; no copy in U.S.A. (OCLC)

Optics, Experiments & Wonder

PORTA, Giovan Battista della.

Magiae naturalis libri XX. Naples: Orazio Salviani, 1589. 2° (291 x 206 mm). 8 Bll., 303 pp. Title within wide woodcut border, author's medallion portrait on title verso, 21 woodcut illustrations and diagrams in text, woodcut head- and tailpieces, and initials. Brown stain in inner upper corner of first gathering, affecting woodcut border on title, some browning and spotting. 19th-century marbled boards, patterned slip-case. Provenance: a few marginalia. \$ 6.000.- / EUR 4.800.-

Rare and best edition, the first complete edition.

The second enlarged version (now the complete text in twenty books),- an augmented version of a work first published in four books in 1558: „a storehouse of very miscellaneous lore“ (Partington).

„Galileo’s main sources for optics were Ausonio’s *Theorica speculi concavi* and della Porta’s *Magiae naturalis* (1589) and *De refractione* (1593).“ (Valleriani 64)

The experimental research in optics (pp. 259-286) and other fields by the Italian natural philosopher Giovanni Battista Della Porta (1535?–1615) was undermined by his credulous preoccupation with magic and the miraculous. His major work is *Magia naturalis* (4 books, 1558; “Natural Magic”; 2nd ed., in 20 books, 1589), in which he treats the wonders and marvels of the natural world as phenomena underlain by a rational order that can be divined and manipulated by the natural philosopher through theoretical speculation and practical experiment. The work discusses such topics as demonology, magnetism, and the camera obscura (prototype of the camera), which made della Porta one of the pioneers in the use of the lens.

As Mortimer notes, the scrollwork title border in four parts, the upper piece containing Porta’s device of a lynx, had been designed for Porta’s *Phytognomica*, but ‘it is probably its appearance in the *Magia* that provided the inspiration for the emblem of the Accademia dei Lincei ... The 1588 text was Della Porta’s earliest published work, and the 1589 volume is essential to an understanding of Della Porta and the science of his day’.

„A large part of Porta’s philosophical speculation is contained in the two versions of his *Magia naturalis* (1558, 1589), crystallized in the persona of the natural magus. Porta seeks to avoid all religious topics, as well as even the remotest hint of ceremonial magic; other than in the third book of Heinrich Cornelius Agrippa of Nettesheim’s (1486–1535) *De occulta Philosophia*, for instance, there are no instructions for prayers, fasting, or invocations (Klaassen 2013). Porta’s magic is thus less a way to improve one’s own mind or to communicate with divine forces, and more a means to manipulate objects and human beings with crafty tricks. Porta developed this secular approach to magic in the face of ecclesiastical prosecution, for it seems that he was condemned for exercising ceremonial magic (Zambelli 2007). Porta’s magus is a decidedly male figure who unites the physical dexterity of the trickster, the experience of the alchemist, the erudition of the humanist, the astrologer’s command of mathematics, and the intuitive knowledge of the psychic medium in order to embody a superhuman, ideal man capable of manipulating everything and everybody. The magus must be talented, rich, educated, and hard-working; magic is the most noble part of philosophy for Porta. Instead of a priest or metaphysician in quest of the divine—as in Pico della Mirandola or John Dee—, Porta’s magus is thus depicted as an artifex (a craftsman or mastermind) who knows how to manipulate the natural and occult properties of certain bodies. Here, the attractive power a magnet exercises on iron is taken as a paradigm: the speculation is that all bodies have an inherent property to attract certain other bodies. According to Porta, these qualities are occult because their workings cannot be grasped by our intellect. Yet he infers that occult properties derive from formal, not material causes—partly because a very small quantity of matter often may have an enormous effect. Magic is therefore a specific science of natural objects (animals, herbs, stones), the servant or minister of nature. (Stanford Encyclopedia of Philosophy).- Mortimer/Harvard Italian 400; Riccardi I(ii) 307; Partington II, 17; Wellcome I, 5184.

Optics & Vision

PORTA, Giovan Battista della.

De refractione optices parte: libri novem.- Naples: Horatius Salvianus for Joannes Jacobus Carlinus and Antonio Pace, 1593. 4^o (215 x 150mm). (2), (6), 7-230 pp., [1] Bl. Title device, woodcut diagrams and ornaments. Title with large repair at lower margin, browning and waterstaining mainly in earlier part, else uncut. 20th-century vellum-backed boards. \$ 6.000.- / EUR 4.800.-

Very rare first edition. The „*De refractione*“ was an expansion of book XVII of the *Magiae naturalis* of 1589 (see above) on the properties of refracting lenses. *De refractione*, as the title might suggest, is an attempt to deal with the problem of refraction in all its ramifications. Book 1 treats refraction in general terms, and book 2 treats refraction through glass spheres. Books 3-7 are devoted to the visual process, and books 8 and 9 treat spectacles and meteorological phenomena involving refraction. della Porta ‘did not invent the camera obscura, but he is the first person to report adding a concave lens to the aperture. He also juxtaposed concave and convex lenses and reports various experiments with them. But ... he limits his purposes to clarifying the image and to a geometrical explanation of the refracting properties of such lenses. Despite his claim to priority he did not invent the telescope’ (DSB XI, 97). This copy has the dedication leaf to Ottavio Pisani inserted in quire A. - Adams P-1929 (calls for a blank A5 not present here); BL/STC Italian Books p.536; Riccardi I(ii), 309: „interessantissima e rara opera’. see: Arianna Borrelli, Giora Han, Yaakov Zik (eds.) *The Optics of Giambattista Della Porta (ca. 1535–1615): A Reassessment* (2017).

PRUSSIAN Monuments.

Wilhelm I., deutscher Kaiser, König von Preussen. Friedrich, deutscher Kaiser, König von Preussen. Denkmale zu Elberfeld, enthüllt 18. Oktober 1893 (cover-title / Deckeltitel). Elberfeld, 1893. Series of **5 photographs by Raphael Schlegel** (image-size ca. 380 x 325 to 520 x 405 mm), mounted on cardboard (780 x 615 mm). In light brown leather folder (800 x 635 mm) with gold-embossed cover title, inner lid with silk cover. Photos partially retouched, one with little defect at the edge. Folder a bit blotchy, flap flaps torn at the joints, outer flap missing. Fine. \$ 1.800.- / EUR 1.500.-

Very large-format photographs by Raphael Schlegel of the monuments designed by Gustav Eberlein (1847 - 1926) for Emperor Wilhelm I (award-winning) and Emperor Friedrich III. in Elberfeld. Both monuments no longer exist today. "Eberlein's peculiarity consists in working out the groups in front of and at the side of the pedestal in quite loose movements and free independence" (Thieme-B. X, 303 f., mentions both monuments).

Four of the photos bear the copied signature (partially cut) of the Elberfeld photographer Raphael (Lucian Bossard) Schlegel, son of photography pioneer Jenny (Bossard-) Biow and nephew of Hermann Biow. Hermann Biow (1804-1850) was an early German photographer who worked with daguerreotypes. After creating a partnership with Carl Ferdinand Stelzner, he opened Germany's first daguerreotype studio in Hamburg in 1841. He is remembered above all for his images of the Hamburg fire in May 1842. When he moved to Dresden in the late 1840s, his sister Jenny Bossard-Biow took over the Hamburg studio where she continued to produce daguerreotypes. Biow died in Dresden in 1850 due to fumes from producing his photographs. Jenny Bossard-Biow (1813 - after 1858) was possibly the first woman in Germany to have worked with the daguerreotype process. She continued to run the Hamburg studio of his brother Hermann. After the divorce from her first husband (in 1841), the painter and later psychologist Heinrich Bossard, she married in 1850 the photographer Julius Schlegel, with whom she also worked together for a while. Julius Schlegel educated his son Raphael in photography. *Schr großformatige Fotografien der von Gustav Eberlein (1847-1926) entworfenen Denkmäler für Kaiser Wilhelm I. (preisgekrönt) und Kaiser Friedrich III. in Elberfeld. "E.s Eigenart besteht darin, die Gruppen vor und seitlich vom Sockel in ganz lockeren Bewegungen und freier Selbständigkeit herauszuarbeiten"* (Thieme-B. X, 303 f., erwähnt beide Standbilder). Beide Denkmäler existieren heute nicht mehr. Vier der Fotos tragen die einkopierte Signatur (teilw. angeschnitten) des Elberfelder Fotografen Raphael (Lucian Bossard-)Schlegel, Sohn der Fotografie-Pionierin Jenny Bossard-Biow.

RENGGER, Albrecht.

Beyträge zur Geognosie, besonders zu derjenigen der Schweiz und ihrer Umgebungen. Herausgegeben von A. Rengger. Erster Band, Erste Lieferung (= all publ.)- Stuttgart und Tübingen: in der J. G. Cotta'schen Buchhandlung, 1824. Octavo (205 x 125 mm) & Bll., 254 pp. with three engraved plates incl. maps. Contemporary paper card boards, label on lower spine, title stamped (Bibliotheca Benzekis (?)), first gathering little water-stained, else fine. \$ 1.000.- / EUR 800.-

Only edition, published in 512 copies, on geological problems relating to Switzerland.

Albrecht Rengger (1764 - 1835) was a Swiss physician, geologist and politician. He had studied in Göttingen and Pavia and worked since 1788 as physician in Bern. He welcomed the French Revolution and was elected in the Bern parliament. As interior minister, he promoted numerous advanced projects, such as the institution of Johann Heinrich Pestalozzi. After the Napoleonic intervention in the fall of 1802, Rengger retired from politics and practiced in Lausanne until 1814 as a doctor. In 1814 he participated in the new Aargau constitution and represented the interests of Aargau at the Congress of Vienna against the claims of Bern. He then lived until his death as a private citizen in Aarau and devoted himself to geognostic studies. He supported Johann Rudolf Rengger's eight-year-long study trip to South America and under Albrecht Rengger's guidance two works on Paraguay written by his nephew were published after J. R. Rengger's death.- Poggendorff II, 605. ADB XXVIII, 219. MNE II, 159. Fischer 1477 (Auflagenhöhe: 512 Exemplare).

a source for Darwin

RENGGER, Johann Rudolph.

Naturgeschichte der Säugethiere von Paraguay von ... - Basel: in der Schweighauser'schen Buchhandl., 1830. 8°. (190 x 120 mm) XVI, 394 pp. Green half calf, lettered in gilt on spine, hinges rubbed, inside spotted throughout, first gathering little loosening. \$ 1.500.- / EUR 1.200.-

Rare work on the mammals of Paraguay.

First edition of a book that was taken by **Charles Darwin** on board of the Beagle around the world, cited in his Journal of Researches and there are some notes regarding Rengger in Darwin's early transmutation notebooks. Johann Rudolph Rengger (1795-1832) was a swiss naturalist traveling in Paraguay in 1818. Rengger became one of the few foreigners, together with his friend, colleague and travel partner Marcel Longchamp, who witnessed life in Paraguay in the early days of the independence. He stayed eight years in Paraguay. His Reise nach Paraguay stands out for its breadth and rich view of its zoological, botanical, ethnographic and sociological observations related to the time from 1818 until 1826. They were published after his death by his uncle Albrecht Rengger.- **Provenance:** M. Edwards (lettered on lower spine).- Wood 533.

man-made waterfall and canal problems

RICCARDI, Giuseppe.

Ricerche storiche e fisiche sulla Caduta delle Marmore ed osservazioni sulle adiacenze di Terni. Quinta edizione accresciuta dall' autore e corredata di nuove tavole.- Roma: nella Stamperia di Fili-po e Nicola de Romanis, 1825. 8° (210 x 134 mm) 95 pp., (1) with three folding plates. Very fine copy in red morocco, gilt edges, strong better paper. Clean and fresh. Cover with gold crest of a cardinal (?). Inner front cover with handwritten note: dono del C. Mario Mattei, dec. 1885. \$ 1.400.- / EUR 1.000.-

Later edition with corrections and new plates in fine binding.

The Cascata delle Marmore (Marmore's Falls) is a man-made waterfall created by ancient Ro-mans Engineers. Its total height is 165 m (541 feet), making it the tallest man-made waterfall in the world. Of its 3 sections, the top one is the tallest, at 83 m (272 feet). It is located 7.7 km from Terni, a provincial capital of the Italian region of Umbria. Its source is a portion of the waters of the river Velino (the rest of the river flows into a hydroelectric power plant), after flowing through Piediluco lake near the community of Marmore. It pours into the valley below formed by the river Nera. The Velino river flows through the highlands that surround the city of Rieti. In ancient times, it fed a wetland in the Rieti Valley that was thought to bring malaria. To remove that threat to the city of Rieti, in 271 BC, the Roman consul Manius Curius Dentatus ordered the construction of a canal (the Curiano Trench) to divert the stagnant waters into the natural cliff at Marmore. From there, the water fell into the Nera river below. However, that solution created a different problem: when the Velino river was in flood stage, its water flowed through the Nera toward the city of Terni, threatening its population. The Senate did nothing about the problem, and the problem remained the same for centuries. Lack of maintenance in the canal resulted in a decrease in the flow, until eventually the wetland began to reappear. In 1422, Pope Gregory XII ordered the construction of a new canal to restore the original flow (the Gregorian Trench or Rieti Trench). In 1545, Pope Paul III ordered that a new canal be built (the Pauline Trench). The plan was to expand the Curian Trench and to build a regulating valve to control the flow. Upon its completion some 50 years later (in 1598), Pope Clement VIII inaugurated the new work, and named it after himself: the Clementine Trench. In the following two centuries, the presence of the canal was problematic for the countryside in the valley below, as the Nera often flooded it. In 1787, Pope Pius VI ordered architect Andrea Vici to modify the leaps below the falls, giving the falls its present look and finally resolving the majority of the problems. In 1896, the newly formed steel mills in Terni began using the water flow in the Curiano Trench to power their operation. In the following years, engineers began using the water flow to generate electricity.

mosses - a classical work

RÖHLING, Johann Christoph.

Moosgeschichte Deutschlands. Erster Theil. Die Beschreibung aller in Deutschland entdeckten Moosarten enthaltend. Herausgegeben von Johann Christoph Röhling.- Bremen: bey Friedrich Wilmans, 1800. (= Deutschlands Moose. Nach der neuesten Methode geordnet und beschrieben; front title) 8° (200 x 123 mm) (2), XLI, (1), 436 pp. Contemporary black papercard boards (Kleisterpapier), red morocco title label, red edges, rubbed and soiled, else fine and clean copy. \$ 1.500.- / EUR 1.200.-

Rare first edition, early german work on mosses. Johann Christoph Röhling (1757 – 1813) was a German botanist and clergyman. He had studied theology in Giessen, and later taught at a school in Frankfurt am Main. In 1792 he became a pastor in Braubach, and in 1800, a parish priest in Breckenheim. Röhling was the author of "Deutschlands Flora", an important treatise on German flora, of which the first edition was published in 1796. He was the taxonomic authority of the plant genus Melandrium (family Caryophyllaceae).

Galileo's defender

ROFFENI, Giovanni Antonio.

Discorso Astrologico delle Mutationi de Tempi, con Altri Notabili Accidenti, sopra l' Anno 1609. Bologna: Appresso Gio. Battista Bellagamba, 1609. 4to (220 x 155 mm). 30 pp. with title within woodcut border and with printer's device, initials, tables, missing the last blank leave, uncut, some light staining and spotting. Later polished calf gilt, rubbed and scuffed. \$ 2.800.- / EUR 2.400.-

Rare first edition. „It is the first astrological prediction of the indefatigable Roffeni ... as usual the forecasts are divided by seasons and by single months“ (Cantamessa)

Giovanni Antonio Roffeni (1583 - 1643) studied Astronomy under the guidance of Pietro Antonio Cataldi and Giovanni Antonio Magini, the latter becoming a friend and advisor. He graduated in Philosophy and in Medicine in Bologna in 1607 and became Professor of Philosophy and Rector at the Bolognese Studio. It was in this capacity that in 1616 he invited Johannes Kepler to teach in Bologna at the Chair of Mathematics as successor of Magini. He was also in correspondence with Galileo Galilei whom he defended against the critic of the astronomer and Bohemian astrologer Martin Horky von Lochowitz about the "Sidereus nuncius" and the discovery of the four Jupiter planets . Roffeni was, from 1607 until his death, the author of numerous forecasts all published with the same title „Astrological Discourse ...“, a text that is predominantly of "meteorological" astrology. His predictions were drawn up with such diligence and seriousness as to be appreciated by many, for example by Galileo Galilei himself. A strenuous defender of astrology, from his earliest works he was concerned "to rigorously trace the border that separates the philosopher, expert in astrological science necessary to the doctors, from the false scholars who deceive people with wrong predictions".- Cantamessa 6791; Provenance: Charles F. Cox, New York (label); Houzeau - Lancaster 15032 (later editions), Riccardi I,2 387 (later editions); Rosenthal 3517 (later editions); Thorndike VII, 117-118; Cantamessa 6791.

mechanization of construction sites

ROTARI, Giuseppe.

Geanaforo Economico per Trasportar terra per Aria a Qualunque Altezza inventato del Nob. Giuseppe Rotari Veronese Verona: Preso la Topgrafia Ramanzini, 1822. 4to (292 x 217 mm). 23 pp. with 5 fol-ding engraved plates at the end, some very light mainly marginal spotting and staining. Decorated paper boards, extremities rubbed. \$ 1.400.- / EUR 1.200.-

Exceedingly rare work by the lesser known member of the Agricultural Academy of Verona.

In this beautifully illustrated treatise, Rotari describes an aerial ropeway system of his own invention for transporting soil from the bottom of a slope up the hill as used in canal or water construction or to form terraces on steep and barren hillsides, on which to plant vines and olives. This „Geanaforo“ (composed of three greek words meaning earth, height and carry) was originally designed in 1819 and used for the first time at Grezzano and at Quito, both near Verona. A combination of two or more machines could be used where the site was particularly high, and it was both economic, needing few men to run it, and much faster than moving soil by hand. The engravings were designed by P. Lonardo Manzati and etched by Giuseppe Mazza. Practically nothing is known about the engineer Giuseppe Rotari, But he might have been related to the italian painter Pietro Antonio Rotari (1707-1762) from Verona who painted mainly portraits of member sof the russian court in St. Petersburg. In 1756, he was invited to Russia by the court of the Tsarina Elizabetta Petrovna. From there he moved to Dresden to work with the court of Augustus III of Poland. He returned to St Petersburg to work with the court of Catherine II. and died there. (not with A. Fava, Diz. Univers. Storico - Mitologico - Geografico, Vol. 3, Torino 1856). Fumi 1589; Phillips 45, 107; not in TIB Hannover; ETH Zürich; Harvard, Michigan, Colorado School of Mines.

An „astronomical bestseller“ annotated

SACROBOSCO, Johannes de (John of Holywood).

Sphaera mundi (Opusculum Magistri Johannis de Sacrobusto spericum per venerabilem virum Magistrum Wenceslaum Fabri de Budweyß Medicine doctorem ...). Leipzig, Wolfgang Stöckel (Baccalarin Wolfgangu Monascensem), 1499. small Quarto (215 x 150 mm). 49 not numbered leaves. Printed in Got. Type. with 28 (1 full page) woodcut diagrams and Stöckel's device. Some spotting and thumbing, a few leaves lightly

browned, corner restoration to E1 (just affecting wood-cut neatline), paper crack to B4 (affecting printed area), without the final blank leaf. With numerous neat contemporary annotations and diagrams in brown and red ink, a few woodcuts partly colored in red, printer's device colored in red and green. Title with ownership inscription from Nysa (Upper Silesia), dated 1650. Recent full brown morocco, slipcase.

\$ 15.000.- / EUR 12.000.-

Widely commented upon, corrected and republished all over Europe: this work sets out the basic principles of spherical astronomy, from the divisions of the celestial sphere to the explanation of eclipses. John of Holywood's works were an established component of the university arts curriculum well into the 17th century.

Very rare edition, GW records only 12 copies in public libraries only, two of which in the United States.

A close reprint of Landsberg's edition of ca. 1497 with commentary by Wenzel Faber von Budweis (1455 - 1518), an astronomer, astrologer and theologian from Bohemia, who was the leading author of *Practicas* in the late 15th century, making him one of the most widely printed authors of his time. He was first lecturing in Leipzig, being the director of the University in 1488, before he became town physician in Brüx in 1499 and preacher in Budweis in 1505. About 1230, Sacrobosco's best-known work, *Tractatus de Sphaera* (On the Sphere of the World) was published. In this book, Sacrobosco gives a readable account of the Ptolemaic universe. Ptolemy's (updated) *Almagest* had been translated into Latin in 1175 by Gerard of Cremona from the Arabic translation held in Toledo and copies had quickly found their way to Paris. In addition Sacrobosco was able to draw on translations of the Arabic astronomers Thabit ibn Qurra, al-Biruni, al-Urdi and al-Fargani. Sacrobosco's sphere was the imaginary backdrop of the stars in the sky, which was the meaning of the word 'world' at that time, not the earth as we know it. Though principally about the heavens it also contains a clear description of the Earth as a sphere, in the first chapter. The Sphere was required reading by students in all Western European universities for the next four centuries.

Sehr seltene Ausgabe der "Sphaera", GW verzeichnet lediglich 12 Exemplare in öffentlichen Bibliotheken. Mit dem Kommentar des Wenzel Faber von Budweis, der zuerst in der um 1497 von Martin Landsberg gedruckten Ausgabe enthalten war. Auch die Illustrationen folgen der Ausgabe Landsberg's, allerdings sind hier die Bildlegenden in Holzschnitt, nicht wie bei Landsberg in Typendruck ausgeführt. Mit zahlreichen interessanten zeitgenössischen Marginalien in roter und brauner Tinte, vielfach durch saubere Federzeichnungen illustriert (auch auf dem Titel), einige Holzschnitte rot ankloriert. Titel mit Besitzvermerk des Johann Heinrich Schimbersky aus Neisse (Oberschlesien), dat. 1650.- Hain 14123; GW M 14592; BMC III, 655; Goff J-420; Hamel 30; not in Harrasowitz, *Opus Sphaericum* 1350-1626.

Cryptography - before ENIGMA

SCHOTT, Caspar; Johannes TRITHEMIUS.

Schola steganographica, in classes octo distributa, quibus, praeter alia multa, ac jucundissima, expli-cantur artificia nova, quaeis quilibet, scribendo epistolam qualibet de re, & quocunque idiomate, potestalteri absenti, eorundem artificiorum conscio, arcanum animi sui conceptum, sine ulla secreti latentis suspicione manifestare; & scriptam ab aliis eadem arte, quacunquē lingua, intelligere, & interpretari- Nürnberg, Jobst Hertz for Johann Andreas and Wolfgang Endter, 1665. Quarto (210 x 165 mm). XXXVI, including half-title and additional engraved title/frontispiece, 346 pp., [10], title in red and black, with engraved additional title/frontispiece, engraved arms on verso of letterpress title, 4 folding engraved plates of instruments, 4 folding engraved plates of tables, 3 folding letterpress tables, and 6 engravings in the text; some marginal spotting, two gatherings at end browned, a very attractive copy in contemporary vellum. Old annotations (with a *Tabula combinatoria*) to front free endpaper. **(bound with:)** Johannes TRITHEMIUS. *Steganographia. Nunc tandem vindicata ... ubi coniurationes spirituum ex arabicis, hebraicis, chaldaicis & graecis spirituum nominibus conglobatae. Deinde solvuntur & exhibentur artificia nova steganographica* auctore W. E. Heidel. Mainz, C. Kuchler, 1676. 4to. 4 Bll, 394 (recte 396) pp., 2 Bll.

\$ 4.000.- / EUR 3.200.-

Nice Sammelband on the art of cipher.

First edition of Caspar Schott's treatise on cryptography. It is largely a compilation of cipher systems inspired by, or derived from, Athanasius Kircher, who had published his own *Polygraphia* on the subject two years earlier. Schott (1608-1666) was Kircher's chief disciple and advocate, and his publications are important supplements to those of his mentor. The work discusses different encrypting and deciphering systems, along with the mechanical instruments involved in some. Schott presents cryptographer's cases of his own invention, the 'Arca Clottotactica' and the 'Cistula Steganographica' and a 'Mensula Stegano-graphica'. The cases resemble typographers' cases and work by creating

permutations of different sets of substituted letters and numbers. There are various devices including rotary dials and encrypting clocks described and illustrated, and also a system of musical encryption, with musical scores printed in the text. There is further discussion of other methods of secret communication, including sign language and magnetic signalling. The final leaf of text lists various publications by, or edited by, Schott.- BL 17th-C German S1254; Sommervogel VIII 910 12; VD 17 3:006423R; Dünnhaupt 3820, 12.1; Caillet 10.007. II. First edition of Heidel's revision. Trithemius' most famous work, *Steganographia* (written around 1499; published in Frankfurt, 1606), was placed on the *Index Librorum Prohibitorum* in 1609 and removed in 1900. This book is in three volumes, and appears to be about magic –specifically, about using spirits to communicate over long distances. Since the publication of the decryption key to the first two volumes in 1606, they have been known to be actually concerned with cryptography and steganography. Until recently, the third volume was widely still believed to be solely about magic, but the "magical" formulae have now been shown to be covertexts for yet more cryptographic content. However, mentions of the magical work within the third book by such figures as Agrippa and John Dee still lend credence to the idea of a mystic-magical foundation concerning the third volume. Additionally, while Trithemius's steganographic methods can be established to be free of the need for angelic–astrological mediation, still left intact is an underlying theological motive for their contrivance. The preface to the *Polygraphia* equally establishes, the everyday practicability of cryptography was conceived by Trithemius as a "secular consequent of the ability of a soul specially empowered by God to reach, by magical means, from earth to Heaven". Robert Hooke suggested in the chapter *Of Dr. Dee's Book of Spirits*, that John Dee made use of Trithemian steganography, to conceal his communication with Queen Elizabeth I. Johannes Trithemius (1462 – 1516), born Johann Heidenberg, was a German Benedictine abbot and a polymath active in the German Renaissance as a lexicographer, chronicler, cryptographer and occultist. He had considerable influence on the development of early modern and modern occultism. His students included Heinrich Cornelius Agrippa and Paracelsus. Erste von Heidel besorgte Ausgabe, einer von zwei Drucken mit abweichender Verlagsangabe. Das bekannte, erstmals 1518 gedruckte Kompendium zur Verschlüsselung von Nachrichten, auch in die Bereiche der Mnemotechnik und trägerlosen Datenübermittlung ("modum nunciandi secreta sine verbis, sine scriptis, sine signis") einschlagend. Mit Vita des der Zauberei verdächtigten Abtes sowie ausführlichem Kommentar Heidel's unter Einbeziehung der Erörterungen Athanasius Kircher's und Caspar Schott's zum Thema.- VD 17 23:682444H; Rosenthal 6103; Caillet 10856; see Dorbon 4961 and Thorndike IV, 524, n. 43 (both edition 1721) and Young 78 (unter Cuirot).

educational wall charts for obstetrics

SCHULTZE, Bernhard Sigmund.

Wandtafeln zur Schwangerschafts- und Geburtskunde. Zwanzig Tafeln in grösstem Landkarten - Imperial-Format. Gezeichnet und mit erläuterndem Texte herausgegeben. Atlas- and text-volume bound in 2 vols. Leipzig, E. J. Günther 1865. 4to (365 x 270 mm) text: 24 unnumb. leaves; and Imperial - folio (910 x 645 mm) atlas: with 20 partly coloured lithographed plates mounted on cloth. Contemporary cloth and cont. half calf. \$ 5.000.- /EUR 4.200.-

Very rare first edition of these obstetrical & gynaecological wall charts used as a teaching aid and to be hung in hospitals and laboratories to study. Most of these wall charts had been destroyed and libraries often hold only the text volume. The large, almost life-size plates were printed at the Lithographische Anstalt von Oscar Fürstenau in Leipzig. (Klimsch, *Adressbuch der Buch- und Steindruckereien* p. 104).

"Die Darstellungen betreffen meist normale Verhältnisse; in den meisten wurde die natürliche Grösse beibehalten." (Preface). "Weite Verbreitung fanden die großen Wandtafeln ... Sie sind mit großer Meisterschaft entworfen und ausgeführt." (*Monatsschrift für Geburtskunde* vol.VI, p. 379).

The German gynaecologist Schultze (1827-1919) is regarded as a founder of modern gynaecology and reformer of obstetrics. He was one of the first to reform obstetrical education through simulators and through better iconography. „In 1864 Schultze wrote a scientific paper on obstetric simulation in education and practice: Improvement of the phantom for practising obstetric procedures. It is he explained he had begun teaching using a simulator five years earlier which was the year he moved to Jena. Improvements Schultze described for an obstetric simulator were a mechanism to allow the simulator to be used on either side and a thick rubber pelvic floor that better replicated crowning of the fetal head in normal and assisted deliveries. Schultze's modification to the pelvic floor of the obstetric simulators had another advantage, female genitalia and internal organs could be taken from a corpse and attached to the Schultze phantom for gynaecological procedures. The Schultze simulator was used widely in Germany and was exported around the world." (Harry Owen. *Simulation in healthcare education*. 2016. pp. 143)

Hirsch/H. V, 164; Pagel 1551-1553; KVK: Bamberg, Mainz, (only text), Leipzig, Freiburg, OCLC: Harvard Countway, NY Academy Med.; NLM Bethesda, Chicago, Univ. Michigan

description of the elephant of Charles of Bourbon a present of Mahmut I.

SERAO, Francesco.

Opuscoli di fisico argomento 1. Descrizione dell'elefante. 2. Saggio di considerazioni anatomiche fatte su d'un leone. 3. Osservazioni sopra un fenomeno occorso nell'aprire un cinghiale.- In Napoli, per Giuseppe De Bonis, 1766. Quarto (240 x 180 mm) XII, 99 pp., (1), with one fold. engraved plate showing the elephant. (Sign.: *6 A-L4 M6, H4 blank). Carta rustica. Broad-margined copy with only minor spotting.

\$ 1.800.- /EUR 1.400.-

First published in a private printing in 1742, this is the first commonly available edition, also rare. An early description of the elephant (comparative anatomy) presented to Charles of Bourbon by Mahmut I. of Constantinople. The two other parts deal with the lion and the wild hog.

„In 1742, Charles of Bourbon hired the architect Ferdinando Sanfelice to oversee the construction of a zoo at Naples at the Maddalena Bridge over the Sebeto River, on the road to the Royal Palace of Portici. It housed lions, ostriches, and camels, along with other animals that had been given by ambassadors and diplomatic envoys or purchased by the king. The lake even housed dolphins, and there was an amphitheater for animal fights. Many artists, among them the Vassallo brothers, visited Portici's zoo and gardens to study the anatomy of animals that they were sculpturing for creches. But the animal that aroused the greatest astonishment and wonder in the eighteenth-century Naples was also the one that Charles most insisted on acquiring: the elephant. The king's goal was finally achieved on November 1, 1742 when a pachyderm landed in the port of Brindisi, sent as a gift from Constantinople by Mahmut I. As soon as the elephant arrived in Naples, Charles showed it to his family. The naturalist Francesco Serao recorded the event, including a precise description of the animal's anatomy. Serao also reported that the king kept the elephant „on display, to satisfy the understandable curiosity of the whole populace.“ Charles next ordered his artists to study and depict the animal. This resulted in many works, including a painting by the court painter Giuseppe Bonito, which was sent to Spain, and a terra-cotta sculpture by Gennaro Reale, an animal sculptor for the king's creche. Recently, a marble model of the elephant, dated 1742, was found in the collection of the Museo di Capodimonte. It matches the engraving that appears with the published version of Serao's text.“

Francesco Serao (1702 - 1783) was an Italian physician, physicist & geologist who was since 1732 professor of anatomy, then of medicine in Naples and who was member of several learned societies (Paris, Berlin, London).- Wood 563 (this ed.)

the brain

STRÜMPELL, Adolf; Christfried JAKOB (ed.)

Neurologische Wandtafeln zum Gebrauch beim klinischen, anatomischen und physiologischen Unterricht.- München: Lehmann, 1897. Portfolio with 13 wall-charts with brain diagrams and neurological schemes. Plates 1-3,6-10 and 12-13 are 800 x 1100 mm large, the plates 4,5 and 11 are 1600 x 2200 mm double-size large. On each corner of each plate is a label with descriptive title. Publ. half-cloth portfolio rubbed and soiled, cover title label partly missing. Inside of the portfolio there is a waterstained, but the plates are not heavily effected.

\$ 7.000.- / EUR 5.000.-

Wall charts with Brain Diagrams utilized for teaching and instruction on the anatomy of the brain and its coordinating pieces. A collaborative work by the Baltic German neurologist Ernst Adolf Gustav Gottfried von Strümpell (1853-1925) and the neuropathologist Christfried Jakob. This series of the neurologic charts or wall tables show mainly the representation of the brain and its coordinating pieces: like a schematic representation of the motor and sensory fibers; the segmental skin representation; the peripheral nerve representation; the arteries of the brain; the visual projection system in its entirety; the spinal segments in relation to the vertebrae, showing at the same time the muscles and reflex centers; the cell and myelin architecture of the cerebrum; the intra-uterine development of the brain; the myelin development of the brain and cord in a new-born infant, and the sympathetic innervation of the neck, chest and abdomen.

„It would be impossible to overestimate the value of these charts from a teaching standpoint. They make teaching easier. They are clearcut and large enough.“ (Review) Adolf Strümpell received his medical doctorate from the University of Leipzig, where he had as instructors Carl Wunderlich (1815-1877), Karl Thiersch (1822-1895) and

Carl Ludwig (1816-1895). In 1883 he was an associate professor at Leipzig, and from 1886 to 1903 was a full professor at the Erlangen University, succeeding Wilhelm O. Leube (1842-1922) as director of the medical clinic. Afterwards he was a professor at the Universities of Wroclaw (from 1903), Vienna (from 1909) and Leipzig (from 1910), where in 1915 he was appointed rector. Along with French neurologist Pierre Marie, he is credited with identifying and diagnosing an arthritic spinal deformity that was to become known as the Marie-Strümpell disease. Together with French physician Maurice Lorrain, the eponymous Strümpell- Lorrain disease is named for an hereditary spastic paraplegia. Christfried (also Christian or Christofredo) Jakob (1866 - 1956), was a German-born neuropathologist who adopted Argentina as his country of vocation. He was a student of Strümpell. Rated by von Economo and Koskinas among the three most important pre-1925 cortical neuroanatomists, alongside Ramón y Cajal, Jakob is little known in the English literature. He has left an impressive record of publications, 30 richly illustrated monographs and 200 articles that span over a vast array of neurological themes, including cortical development and evolution, and the visceral brain.

Secrets in Medicine & the Arts

(WEHDEMANN, Johann Friedrich)

„Allerley nützliche Zubereitungen aus der Artzeney = Mahlerey = Haushaltungs und anderen künstlichen = Wißenschaften nicht ohne Mühe und Kosten gesamlet von Joh. Frid. Wehdemann, p.t. Pastoren zu Bliedersdorff und Neukloster angefangen 1755, von 1767 an p.z. Heesling, von 1775 an, Pastor zu Bederkesa, von 1784, d. 8. Januar an Probst der Bederkesichen Praepositur.“ Latin and German Manuscript in brown ink on contemporary paper. 477 leaves including Index at the end, erratically numbered beginning with unnumbered leaves, I - LXII, unnumbered leaves, pp. 1 - 751, a few unnumbered pages and a few blanks, Index (on 36 leaves), and 5 pages on knots. Quarto (210 x 175 mm) Contemporary papercard boards, spine weak, uncut paper, heavily used and rubbed, else fine. \$ 3.200.- / EUR 2.600.-

Bedeutende Sammelhandschrift als universales Hausväterbuch angefertigt von Johann Friedrich Wehdemann (1719 - 1790), der zunächst Pastor in Heeslingen und ab 1776 Pastor zu Bederkesa nahe Bremervörde, in dem Gebiet zwischen Hamburg, Bremen, Bremerhaven und Cuxhaven war, dann Probst und zuletzt Bederkesischer Praepositur“ war. Wehdemann nennt sich am Titel und fügt hinzu „dahero ist mein des Sammlers Wille, dass dies Buch bei meiner Familie bleiben, bei den besten Sachen verwahrt werden und nicht ausgeliehen, noch unverständiger Jugend in die Hände gegeben werden soll, damit es nicht von handen komme, zumahl da hierin sich verschieden rare Stücke befinden, so nur wenigen bekannt und ganz bewährt sind.“ Der Textkorpus umfasst ca. 850 beschriebene Seiten mit Rezepturen und Müllerknoten, eine Flechtanleitung für ein Uhrarmband und ein Rezept zum Ansetzen einer Küpe zum kalten Blaufärben (indigo). Mehrere Zettel sind nachträglich eingelegt. Die Terminologie ist zumeist latein, der Text mit Beschreibung deutsch. Der eigentliche Text setzt ein mit einem Verweis auf das „größte, beste und vollständigste Dispensatorium“ (im Druck) von Daniel Wilhelm Triller von 1764: „Dispensatorium ... Trillero“. Dem folgt ein dreiseitiges Verzeichnis der vom Autor selbst verwendeten alchemistischen Symbole. Den größten Teil des Buches nehmen Notizen über die Heilwirkungen von Pflanzen und pflanzlichen Aromastoffen, Hölzer, Pilzen, etc. ein sowie von Mix- bzw. Tinkturen, Säften etc. und über ihre Anwendungen. Die Gesundheitsrezepte betreffen die Behandlung von Beschwerden, Verletzungen und anderen Krankheiten von Menschen, in einigen Fällen auch von Tieren, sowie die Verarbeitung von Wirkstoffen zu Pulver, Salben, tinkturen, Ölen, Balsamen, Klistieren und Pflaster gegen Infektionen, Bisse, Blutungen, Brüche, Krankheiten und Beschwerden aller Art. Daneben finden sich auch zahlreiche Rezepte und Anwendungsvorschläge für Textil- und andere Farben bzw. das Färben, Tinten, Lacke, außerdem solche, die die Haltbarmachung von Obst und Früchten, von Gemüse etc. betreffen. Zudem auch Koch- und Backrezepte, die Zubereitung von Wurst, Braten und Konfekt, Anweisungen verschiedenster Art für Garten, Haus und Haushalt, Kosmetik oder zum Bekämpfen von Schädlingen (Maulwürfe, Raupen, etc.), Fleckenentferner, Seife, Stärke. Schließlich finden sich auch alchemistische Rezepte für Gold / Silber. Die Einträge erfolgen überwiegend in einzelnen unterschiedlich langen wechselnden Themengruppen und sind durch Register teils erschlossen. Eine wenige Exzerpte aus der zeitgenössischen Literatur (1738-1779) sind eingefügt.

Provenienz: Der Verfasser, Johann Friedrich Wehdemann (Wedemann) wurde 1719 in Dorfmark als Sohn des Quartiermeisters des Schlüter'schen Kavallerieregiments geboren und starb 1790 im heutigen Bad Bederkesa. Er heiratete 1754 in Bliedersdorf Catharina Margaretha Louise Diekmann (1725-1791) und das Paar hatte fünf Kinder. Nach dem Besuch des Gymnasium in Stade und Studium der Theologie in Göttingen und Rostock, wurde er 1754 evangel. luth. Prediger in Neukloster (Bliedersdorf), 1767 in Heeslingen und 1775 in Bederkesa. 1791 versteigerte seine Witwe die Bibliothek Wehdemanns mit 751 Titeln aus diversen Wissensbereichen (Theologie, Physik, Geographie und Medizin).- H. Schlichthorst (ed.) Beyträge zur Erläuterung der ältern und neuern Geschichte der

Herzogthümer Bremen und Verden.- Hannover 1796. I, 240 ff. Gerrit Aust. Verzeichniß der von Herrn Probst Wehdemann zu Bederkesa nachgelassenen Bücher ...

the hydraulic machine of Marly

WEIDLER, Johann Friedrich.

Tractatus de machinis hydraulicis toto terrarium orbe maximis Marlyensi et Londinensi et aliis rarioribus similibus in quo mensurae prope ipsas machinas notatae describuntur, et de viribus earum luculenter disseritur.- Wittenberg: Sumtibus [sic] Vidvae Gerdesiae, 1728. 4to (212 x 160 mm). (8), 104 pp. with 5 engraved plates, head-pieces and initials, including the last captioned "The Engine for Rising [sic] Water by Fire" Modern boards, very heavily browned throughout, some mainly marginal waterstaining.

\$ 2.400.- / EUR 2.000.-

First edition, a very rare early description of Marly hydraulic works. A description of hydraulic systems of Marly and London visited during a trip to these countries by the German mathematician Johann Friedrich Weidler, who succeeded Christian Wolff at the University of Wittenberg. The Machine of Marly was a large hydraulic system in Yvelines (France), built in 1684 to pump water from the river Seine and deliver it to the Palace of Versailles. Louis XIV needed a large water supply for his fountains at Versailles. Before the Marly Machine was built, the amount of water delivered to Versailles already exceeded that used by the city of Paris, but this was insufficient, and fountain-rationing was necessary. Ironically most of the water pumped by the Marly Machine ended up being used to develop a new garden at the Chateau de Marly. However, even if all the water pumped at Marly (an average of 3,200 cubic metres per day, or 845,351 gallons per day) had been supplied to Versailles, it still would not have been enough: the fountains running à l'ordinaire (that is, at half pressure) required at least four times as much. The Machine de Marly, based on a prototype at Modave Castle, consisted of fourteen gigantic water wheels, each roughly 11.5 meters or 38 feet in diameter, that powered more than 250 pumps to bring water 162 metres (177 yd) up a hillside from the Seine River to the next aqueduct. Louis XIV had countless schemes and inventions that were supposed to bring water to his fountains. The Machine de Marly was by far his most extensive and costly plan. After three years of construction and a cost of approximately 5.500.000 livres, the massive contraption, considered the most complex of the 17th century, was completed. "The chief engineer for the project was Arnold de Ville and the 'contractor' was Rennequin Sualem." Both men had experience in pumping water from coal mines in the region of Liege (Belgium). The machine suffered from frequent breakdowns, required a permanent staff of sixty to maintain, and often required costly repairs, but worked 133 years. Destroyed in 1817, it was replaced by a "machine temporaire" during 10 years and then a steam engine entered in service from 1827 to 1859. Johann Friedrich Weidler (1691-1755) was a German astronomer and mathematician. He was a professor of mathematics at University of Wittenberg and a fellow of the Royal Society. In 1726 and 1727 he interrupted his teaching activities to undertake a trip to Holland, England, France and Switzerland. Of the books that he wrote as the basis of his lectures, the "Institutiones mathematicae", which also included astronomy, were so well received that they were launched five times to Weidler's lifetimes and had further editions after his death. With the "Institutiones subterraneae" Weidler created the first scientific compendium of mining sheath art. His greatest work, however, was the story of his favorite subject, astronomy, which contains a wealth of biographical and bibliographic data and is considered very reliable. In addition, he wrote a description of the Mercury passes through the sun (1736). Since 1730 he was a foreign member of the Royal Prussian Society of Sciences.- Not in Roberts/ Trent or Rouse, Historic; VD18 14768216

Proclamation of the German Empire

WERNER, Anton von (attr.).

Versailles (cover title). 3 leaves with original pencil sketches on paper from Versailles, most probably made by Anton von Werner and used for his monumental paintings. A present for Otto von Bismarck by the painter to his 70th birthday. (Versailles, February 26 and 28, 1871). Image-size: 190 x 285 mm. Mounted under double-sided passe-partout in a dark brown leather wallet. 3 Bl. mit Bleistiftskizzen aus Versailles, vermutlich von Anton von Werner. Auf Papier. Versailles, 26. u. 28. Feb. 1871. Unter doppelseitigen Passepartouts montiert. In dunkelbrauner Ledermappe.

\$ 6.500.- / EUR 5.000.-

From the **Otto von Bismarck Estate**, original drawings by Anton von Werner from Versailles (1871).

Remarkable sequence of original drawings from the time of the proclamation of the German Empire and the peace negotiations between the German Reich and France in Versailles in 1871. They show the "great staircase in the

prefecture" (dated 26/2 71), the "room of Count Bismark (!) in which the peace was signed" (dated 28/2 71) and the "Gesellschaftszim(mer) of Count Bismark in the Villa Jessé, with the prince seated in an armchair by the fireplace" (dated 28/271). These are evidently preliminary studies of paintings, since many of the depicted objects are provided with legends or color specifications. The Proclamation of the German Empire (18 January 1871) is the title of several historical paintings by the German painter Anton von Werner. On 18 January 1871, Anton von Werner was present at the proclamation of the German Empire in Versailles in his capacity as a painter. In the following years, he produced several versions of the imperial proclamation at greater intervals, two of which were shown in prominent places in Berlin. Only a third version was preserved to Otto von Bismarck's last residence, Friedrichsruh, and is now open to the public. It is the most reproduced picture of the Imperial Proclamation. Since the three paintings show strong differences, the images are of great documentary and historical dichotomy. Von Werner obviously adapted them to the wishes of his respective clients. The clothes worn by Bismarck in the first painting do not match with the other two paintings. Bismarck is wearing his white parade uniform in the second and third painting, which places him in the focus of the viewer. In fact, in Versailles, he was wearing a blue gun coat. In addition, he was holding the Order of Pour le Mérite on his white uniform, which he received in 1884. Minister of War Albrecht von Roon, who did not participate in the proclamation of Versailles, was also included in the third version. In the first, second, and third paintings, the Grand Duke of Baden summons the new emperor. The perspective makes it appear that the imperial proclamation was above all a work of the princes and of the military. Von Werner (1843-1915) began working on the picture as one of the most active and influential German artists. One of the most famous painters of his time, he is regarded a main protagonist of the Wilhelmine Period. Upon the outbreak of the Franco-Prussian War, Werner was sent with the staff of the 3rd *Corps d'Armée* under the command of Prince Friedrich Wilhelm of Preußen in October 1870. In January 1871, he was summoned to the Prussian headquarters in Versailles and commissioned to immortalize the proclamation of the German Empire at the Hall of Mirrors. This painting marked Werner's final breakthrough, he became acquainted with numerous German federal prin-ces he portrayed, met with Chancellor Otto von Bismarck and Field Marshal Helmuth von Moltke, as well as with Emperor Wilhelm I.- Thieme-B, XXXV, 403.

Bemerkenswerte Folge von Zeichnungen aus der Zeit der Proklamierung des deutschen Kaiser-reiches und der Friedensverhandlungen zwischen dem Deutschen Reich und Frankreich in Versailles. Sie zeigen die "große Treppe in der Präfektur" (dat. 26/2 71), das "Zimmer des Grafen Bismark (!) in welchem der Frie-de unterzeichnet wurde" (dat. 28/2 71) sowie das „Gesellschaftszim(m)er des Grafen Bismark" in der Villa Jessé, wobei der Fürst in einem Sessel am Kamin sitzend dargestellt wird (dat. 28/2 71). Verso jeweils weitere, weniger detailliert ausgeführte Skizzen. Es handelt sich hierbei offenbar um Vorstudien zu Ge-mälden, da viele der dargestellten Objekte mit Bildlegenden oder Farbangaben versehen sind. Als Urheber der Zeichnungen kommt vor allem Historienmaler August von Werner (1843-1915) in Betracht, der im Januar 1871 im Auftrag von Kronprinz Friedrich Wilhelm nach Versailles gereist war, um dort die Prokla-mation des Deutschen Kaiserreiches bildlich festzuhalten.

"Von den damals gesammelten Eindrücken hat Werner's Kunst noch 25 Jahre später gezehrt: die Haupt-bilder der 70er, 80er und selbst noch der 90er Jahre greifen gegenständlich zurück auf die Ereignisse aus dem Deutsch - Französischen Kriege" (Thieme-B. XXXV, 403). 1885 schuf Werner eine Neufassung sei-ner berühmten Darstellung der Kaiserproklamation, die Bismarck zu seinem 70. Geburtstag im Jahr 1885 überreicht wurde und im Bismarck Museum in Friedrichsruh ausgestellt ist. Diese Zeichnungen hier sind bislang unbekannt geblieben und wurden erst jetzt restituiert.- Provenance: Bismarck Estate.

Microscope, telescope and magic lantern

ZAHN, Johann.

Oculus artificialis teledioptricus sive telescopium ... Fundamento physico seu naturali. I.: 1 In Quo Comprimis de Oculo Naturali, eius structura & partibus: Deinde de proprio & adaequato sensibili visus obiecto: Dum etiam de ipsa visione modoque Naturaliter videndi, Solide ac methodice tractatur; II.: In quo Comprimis de materia & forma Artificiali apti Diaphani ad perfectionem Oculi Artificialis Teledioptrici: Deinde de varia lentium diaphanarum tam inter se quam cum Oculo Naturali combinatione: Tandem & de ipsis machinis sive instrumentis Teledioptricis cum Oculo Naturali comparatis Methodice, Genuine, ac Mathematice tractatur; III.: In Quo Comprimis de perfecta superficie sphaerica tam concava in patinas, quam convexa in globos inducenda: Deinde de vera, expedita, certaue praxi elaborandarum quarumvis lentium ope praeparatarum patinarum vel globorum: De Usu quoque, applicatione & varia combinatione lentium ad Machinas & Artificia Teledioptrica, deque variis aliis, quae quovis modo ad eadem requiruntur: De Tubis item Astronomicis, eorumque usu & tractatione ad quaevis corpora coelestia accuratius observanda: Nec non & de reconditoribus quibusdam Artificiis Thaumaturgis magico-dioptricis; Practice

& Mechanice tractatur. 3 Vols.-Würzburg, Heyl, 1685 - 1686. Folio. (325 x 210 mm). [8] Bl., 46 pp., [1] fold. table, pp. 47 - 190 [i.e. 218] pp. with 23 text engravings as called for and numerous text woodcuts, and one fold. table.; [4] Bl., 200 pp., [1] fold. leaf, pp. 201 - 236, [1] fold. leaf, pp. 237 - 271, together [6] fold. tables and Iconismus (text engravings): I-XVIII as called for; [5] Bl., 281 pp. with 2 fold. tables, 2 fold. engraved plates, numerous woodcuts (The engravings complete but erratically numbered). With together 30 engraved plates, 40 engravings within the text, 9 double page or folding tables and numerous woodcuts. Title of vol. one mounted, one preliminary leaf with closing tear. Stamp of a notary's office to all titles and last leaves. Contemporary full calf, rubbed and soiled, edges gilt. Gilt edges, gilt spine in compartments, but faded. Some foxing, occasional heavier browning. A honest copy of a rare book. \$ 6.000.- /EUR 4.800.-

First edition, first printing. The first printing is yet without the engraved portrait, dedication and the engraved title (dated 1687) - all were added only with copies bound after 1687 (VD17 12:182357W; see the variants in VD17). Also without the later published appendix not present in the first edition and only added to the 1702 second edition. The title of the copy in Gotha Forschungsbibliothek is also mounted as here.

Johann Zahn (1641 – 1707) was a canon of the Premonstratensian monastery of Oberzell near Würzburg. His treatise on the microscope and the telescope is particularly valuable for its illustrations of both simple and compound microscopes of the period, including the type of compound instrument used by Robert Hooke. It contains many descriptions and diagrams, illustrations and sketches of both the camera obscura and magic lantern, along with various other lanterns, slides, projection types, peepshow boxes, microscopes, telescopes, reflectors, and lenses. As a student of light, Zahn is considered the most prolific writer and illustrator of the camera obscura. The first camera that was small and portable enough to be practical for photography (that is, actually capturing the image on some sort of medium) was envisioned by Zahn in 1685, though it would be almost 150 years before technology caught up to the point where this was possible to actually build.

In *Oculus Artificialis*, Zahn's comprehensive description of the magic lantern (along with twelve other different lanterns) includes some of these lanterns showing for the first time lens covers. This was a very important evolution in the history of the camera, because it meant that the screen could be kept dark while the operator changed the slide. Zahn used the magic lantern, whose invention he credited to Athanasius Kircher, for anatomical lectures. He also illustrated a large workshop camera obscura for solar observations using the telescope and scioptric ball. Zahn also includes an illustration of a camera obscura in the shape of a goblet, based on a design described (but not illustrated) by Pierre Hérigone. Zahn also designed several portable camera obscuras, and made one that was 23 inches long. He demonstrated the use of mirrors and lenses to erect the image, enlarge and focus it.- VD 17 39:124893H (VD17 39:124911W; VD17 39:124916K; VD17 39:124921C); Garrison-M. 236: 'includes the first complete history of early microscopes'; Krivatsy 13208; Duncan 15151; Norman 2278 (only 27 plates); Waller 11455; de Martin 239.

THE END

Thanks!