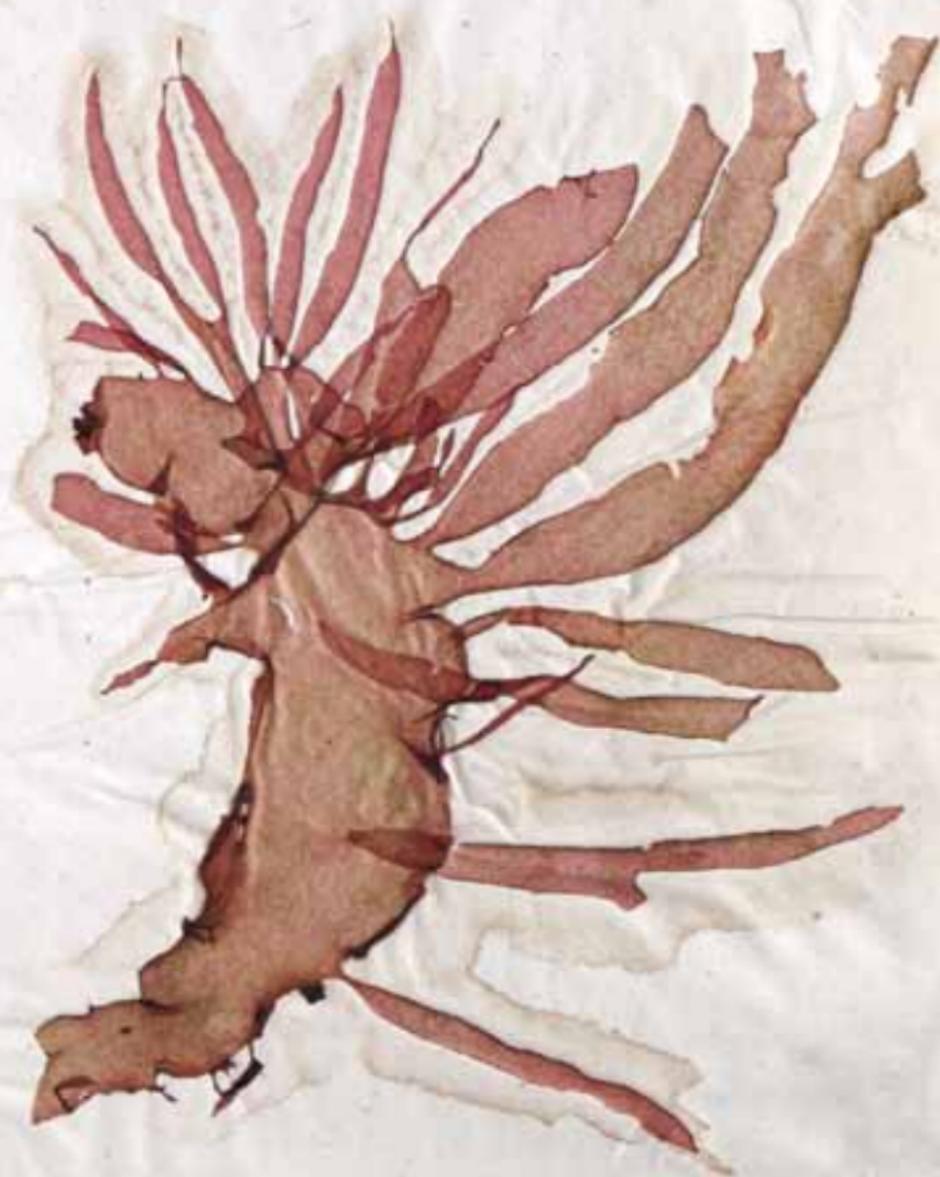


46th Californian International
Antiquarian Bookfair
February 15–17, 2013
Booth 127-128

ANTIQUARIAT
BANZHAF

ANTIQUARIAT
Michael Kühn



Dear friends & customers,

please allow us to invite you to the Book Fair show.
We really would be glad if you find time to visit our
booth 127/128. Find here a selection of our items.



Michael Banzhaf

**ANTIQUARIAT
BANZHAF**



M. Kühn
**ANTIQUARIAT
Michael Kühn**

46th California International Book Fair
February 2013, 15th-17th
Concourse Exhibition Center
635 Eight St.
San Francisco, CA 94103





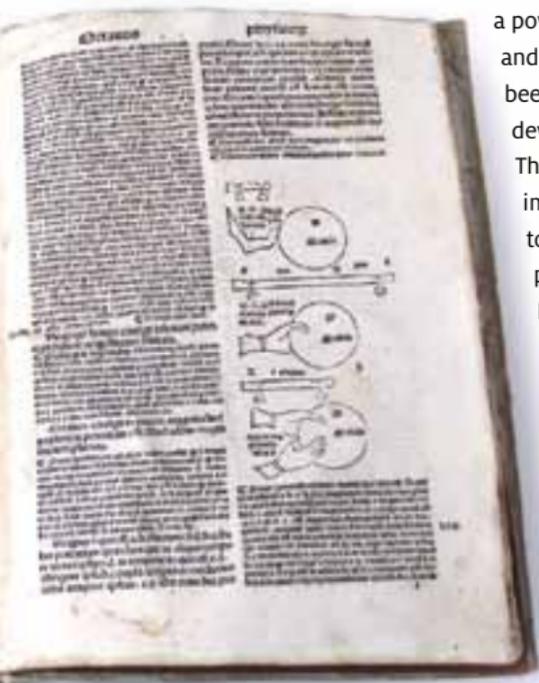
I Starting Point of Western Mathematical Science

Grosseteste, Robert. *Summa super libris Physicorum Aristotelis* ... [= Venice: Petrus de Quarengiis, Bergomensis, for Alexander Calcedonius, 22 Apr. 1500] Folio [295 x 210 mm] [116] leaves with text- ill. Printed in two columns. Aristotle's text is in larger type than the commentary; 72 lines to a full column of commentary. Woodcut of doctor lecturing to students on aIr. [with:] Duns Scotus, Johannes. *Questiones Scoti Super Uniuersalia Porphy. necnon Aristotelis Predicamenta ac Peryarmenias...* - Venetiis [Venice]: Philippum pinciu[m] Ma[n]tuanum, 1512. 101 leaves, [1, blank]

€ 20.000.-

Very rare early edition, probably the first, predated only by a Venice 1498 edition [Simon da Pavia] which I could not locate. Not at Auction in the last decades. Robert Grosseteste (ca. 1168-1253), Bishop of Lincoln from 1235 to 1253, was one of the most prominent and remarkable figures in thirteenth-century English intellectual life. He was one of the first to make extensive use of the thought of Aristotle, Avicenna and Averroes. He developed a highly original and imaginative account of the generation and fundamental nature of the physical world in terms of the action of light, and composed a number of short works regarding optics and other natural phenomena, as well as

works of philosophy and theology. He made a powerful impression on his contemporaries and subsequent thinkers at Oxford, and has been hailed as an inspiration to scientific developments in fourteenth-century Oxford. The claim that Grosseteste gave a "special importance to mathematics in attempting to provide scientific explanations of the physical world" is on strong footing.- Goff R206 [3 ex.]; HCR 10110; Klebs 851.1; Es-sling 898; Sander 3979; Polain(B) 4688; Walsh 2504; Pr 5489; BMC V 514; GW M38373; Hain 10110; BM 15th cent., V, p. 514; Stillwell. The awakening interest in science, no. 761; not in Honeyman, or Roberts/Trent; II. Very rare edition of Duns Scotus.- CLC D1114; Shaaber, M.A. Brit. authors D254



2 Mechanical Sundial

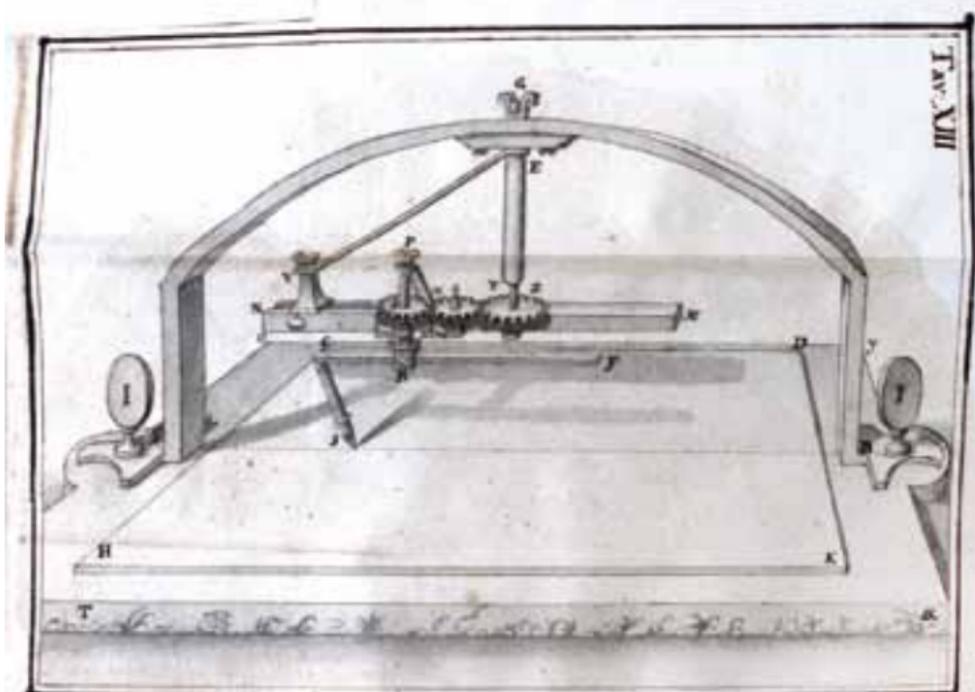
Huebsch, Johann George Gotthelff. Besonderer Einfall, von einer Universal-Sonnen-Uhr, so, nebst denen gewöhnlichen Stunden, auch die einzelnen Minuten, ohne mühsame Theilung, deutlich und genau zeigen, und doch die Grösse einer Sack- oder Taschen-Uhr nicht viel übertreffen soll, welchen dem Hoch-Edelgebohrnen Herrn, Herrn Jacob Leupolden, Königl. Preussischen Commerciën-Rathe, der Königl. Preuß- und Sächsischen Societät der Wissenschaften, ingleichen della Academia dell'onere

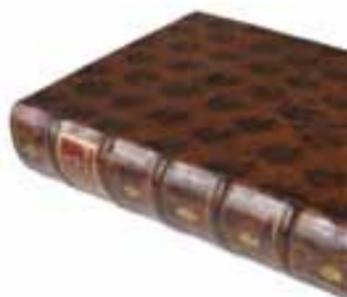


Letterario in Forli Mit-
Gliede guetigster Beurthei-
lung übergiebt ... Dresden,
nebst zugehörigem Kupffer,
zu finden bey Moritz Bo-
denehrn 1725.

€ 1200.-

First and only edition. Contents fine. Exceedingly rare book on a universal sun-dial with mechanical parts by the mathematician Johann Georg Gotthelff Hübsch (1690-1773), teacher in Schulpforta higher school. Not in COPAC & OCLC. Only two copies in Germany. 4 unnumb. leaves, one engraved plate. Cont. blue paste-boards. 4to. Covers slightly soiled.





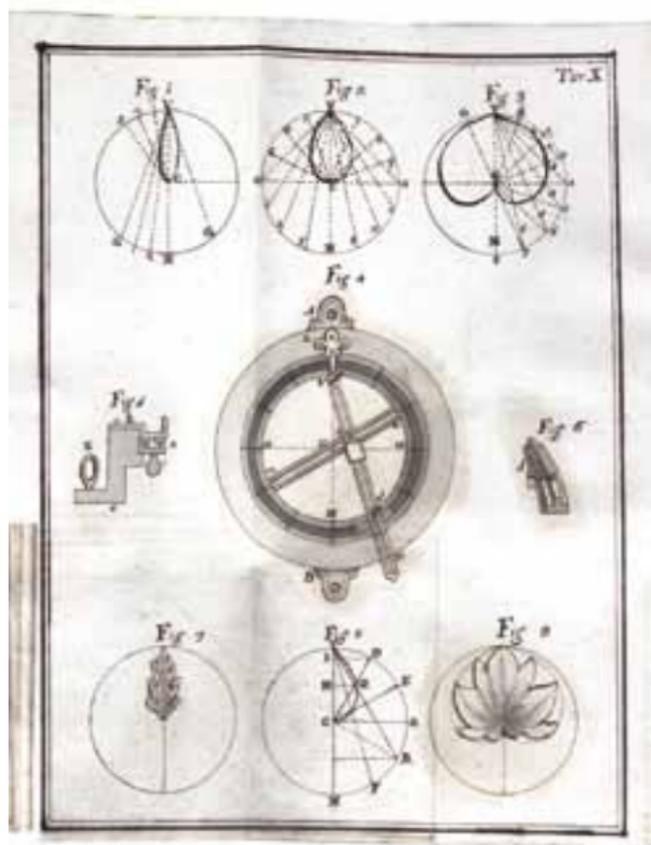
3 Unique Copy with the Original Drawings

Suardi, Giambattista. Nuovi istromenti per la descizione di diverse curve antiche e moderne e di molte altre, che servir possono alla speculazione de' geometri, ed all' uso de' pratici. Col progetto di due nuove macchine per la nautica ed una per la meccanica, e con alcune osservazioni sopra de' poligoni rettilinei regolari. Brescia, Gian-Maria Rizzardi 1752.

€ 16000.-

First edition. Large paper copy. "This is a work describing a number of instruments to draw mathematical curves. ... Suardi was the inventor of the geometric pen, and this is the first work describing it. The geometric pen is an instrument for drawing geometric curves, in which a pen attached to a revolving arm of adjustable length can be indefinitely varied by altering a set of toothed wheels" (Tomash, III, p. 1253). Unique copy with the original drawings to the plates. Engraved protrait of the doges Francesco Loredano by F. Zucchi after F. Pasquetti, engraved title-vignette, head-piece, and large initial, (10), VIII, 283 (1) pages. 34 folding engraved plates and 34 original wash-colour

drawings for the plates. Cont. calf on five raised bands, gilt label to spine. Spine gilt. Marbled endpapers, all edges red. 4to (305 x 230 mm). Poggendorff II, 950. Riccardi I/2, 479. Roberts-Trent 308f. Tomash, History of computing III, S 212.

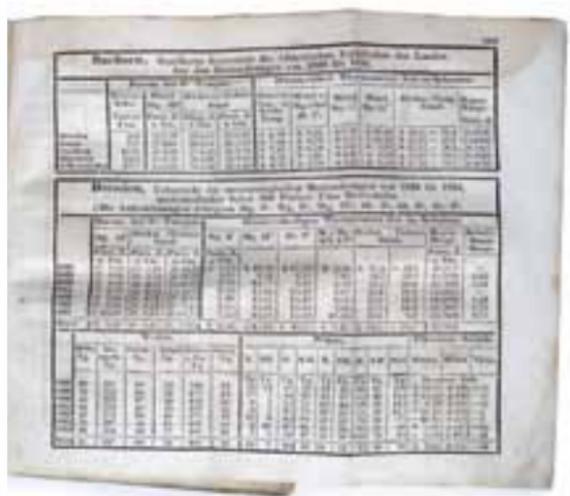


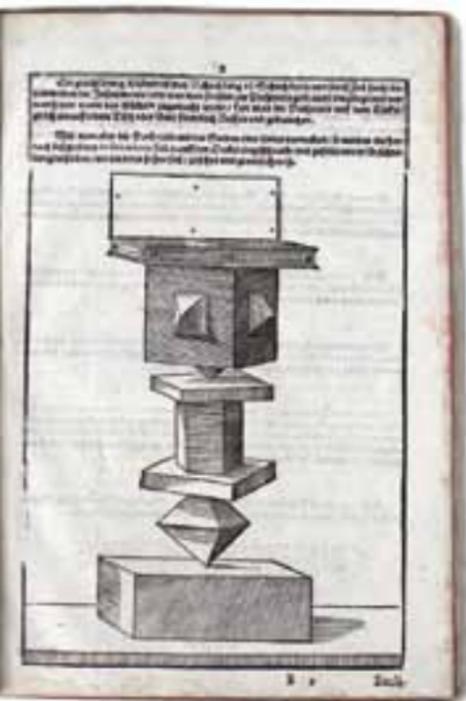


4 Collection of Mathematical Instruments

Lohrmann, Wilhelm Gotthelf. Die Sammlungen der mathematisch-physicalischen Instrumente und der Modellkammer in Dresden. Nebst einer Ansicht des mathematischen Salons zu Dresden. Dresden und Leipzig, Arnoldische Buchhandlung 1835. € 1500.-

First and only edition. First printed list of the contents of this important collection of mathematical, physical and optical instruments. Foreword with the history of the collection. Listed are globes, sextants, clocks, microscopes, weatherclasses, thermometers, magnetical and electrical apparatuses, telescopes, dioptrical and catoptrical devices, tools and architectural models. Lohrmann who was in charge of the collection was a renowned astronomer. His most important work was the atlas showing the topographical features of the moon published in 1824 *Topographie der sichtbaren Mondoberfläche*. A very scarce book. Lithogr. front. with a view of the building, XIV (XIII and XIV are folding tables), 77 (1) pages. Publisher's printed wrappers. Spine covered with paperstrip. A few faint waterstains in margins. Engelmann, *Bibliotheca-mechan.-technologica* 465. Cf. Poggendorff I, 1491 (for Lohrmann 1796-1840).





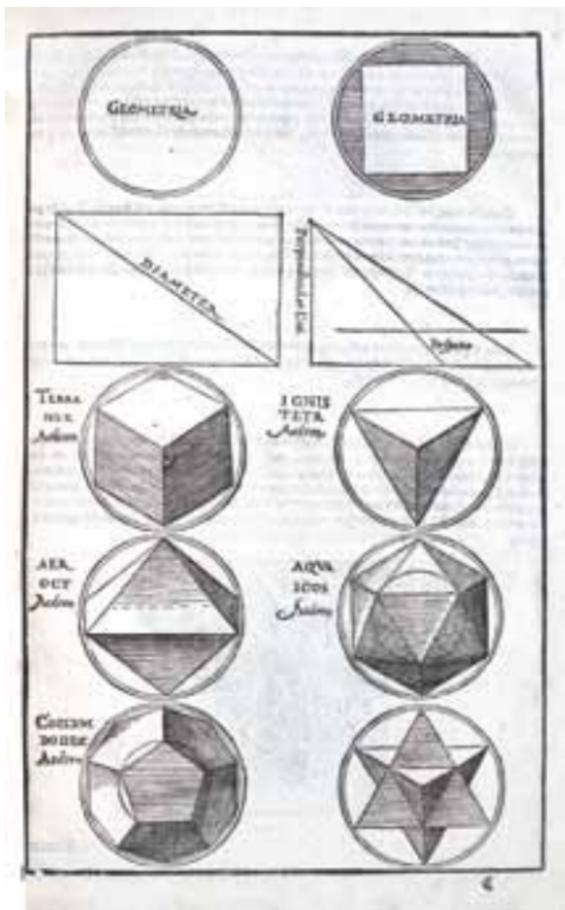
5 History of the Art of Perspective

Pfinzing, Paul. *Optica das ist Gründtliche doch Kurtze Anzeigung Wie nothwendig die Lößliche Kunst der Geometriae seye inn der Perspectiv; Augsburg, 1616. Small Folio. (3) ll., 18 (i.e. 31) pp. (= 18 leaves). Engraved title and 14 full-page woodcuts. Plain boards around 1700.*

€ 8200.-

Very rare work on perspective and optics incl. descriptions of instruments. A new edition of Pfinzing's 'Extract der Geometriae und Perspectivae' (VD16 P 2375), originally published in Nuremberg in 1599. From the Renaissance onwards many artisans and mathematicians were fascinated with the idea of creating perspective instruments and described them in their books on perspective or in separate tracts (Kemp 1990, pp. 167-180). At first two kinds of instruments are described: One like Dürer's were meant to be used for drawing the perspective image of a concrete object, and another like Jamnitzer's instrument only required a plan and elevation of the object. Both kinds of devices had the limitation that the perspective image had to be constructed pointwise. The 17th & 18th cent. witnessed the design of drawing machines that would produce a complete perspective image.

Pfinzing describes a mathematical instruments designed by Wenzel Jamnitzer (ca. 1507-1585). Pfinzing writes that one of Jamnitzer's instruments [fol. 14] was an apparatus, which he had created by elaborating on some of the ideas shown in Dürer's drawings. Pfinzing also reports that Hans Hayden improved Jamnitzer's instrument. For this edition the engraver Lucas Kilian added a new decorative engraved title leaf. VD17 12:162471N; Holzmann/B. 7706; Andersen, *Geometry of an art* 225 ff. Berlin cat. 4702. Not in COPAC; OCLC: Getty Research; Harvard Houghton; Menil Collection; National Gallery of Arts; Oberlin; NYPL; Yale.



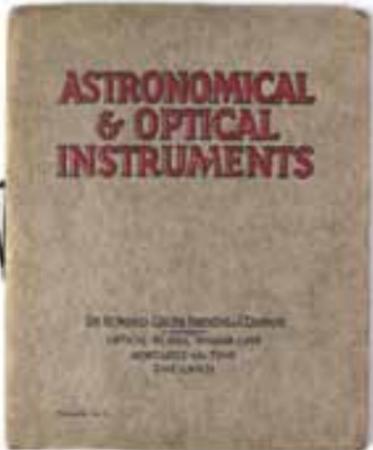


6 Trade Catalogue

Verlag des Geographischen Instituts (ed.). *Anleitung zum Gebrauche der Erd- und Himmelsgloben*. Weimar, im Verlage des Geographischen Instituts 1844. € 1300.—

First edition. A detailed manual on the use of the various globes produced by this firm with a three-page sale catalogue with globes. "Das aus dem Landes-Industrie-Comptoir hervorgegangene, 1806 von

Friedrich Justin Bertuch (1747-1822) gegründete Geographische Institut war in den ersten drei Dezennien des 19. Jahrhunderts zu einem Zentrum der Kartographie und Globenherstellung geworden" (Arnhold in: Allmayer-Beck, *Modelle der Welt* p. 266). Fingersoiled. Title with tiny brown spot. 41, 3 pages. Publisher's printed wrappers. 8vo. Covers soiled. Cf. Allmayer-Beck, *Modelle der Welt* p. 266.



7 Trade Catalogue

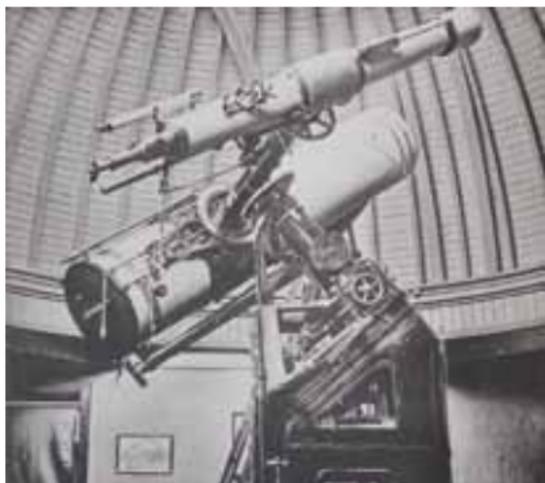
Sir Howard Grubb Parsons & Company. *Astronomical & optical instruments*. Newcastle-on-Tyne 1926. € 600.—

Rare trade catalogue by the Victorian telescope maker Howard Grubb (1844-1931). Howard Grubb and his father Thomas Grubb were noted

anglo-irish telescope makers who supplied instruments to many british and other observatories during the 19th and early 20th cent. [Hockey, BEA I, 446-448] The mounted plates show different astronomical instruments, incl. lenses and whole observatories. Coming with: one leaf of about a new reflector done for the Russian Ob-

servatory at Pulkova. Quarto [305 x 245 mm] 48 pp. with 48 partly mounted phototypien and one double-page ill. Original printed wrappers. Montierte Tafeln mit Abb. der Refraktoren, Linsen und ganzer Observatorien sowie der verschiedenen Abteilungen der Firma.



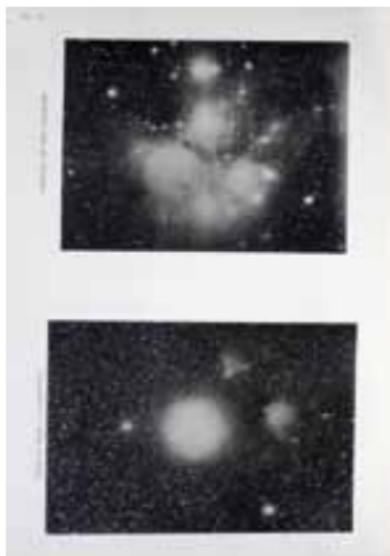


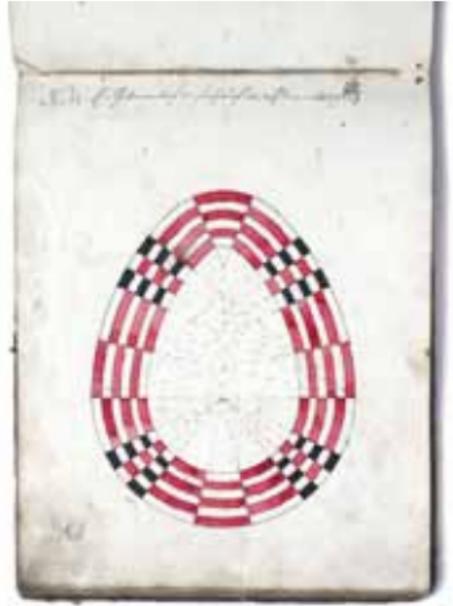
8 Astrography

Roberts, Isaac. Selection of photographs of stars, star-clusters and nebulae, together with information concerning the instruments and the methods employed in the pursuit of celestial photography. 2 volumes. London, Universal Press (1893-1899).

€ 3800.-

First edition of this famous work in astrophotography and celestial photography of the deep sky. He saw that the future of observational astronomy lay with big reflectors, ... the giant instruments erected by Ritchey and Hale [Mount Wilson], James Keeler [Lick] and Ritchey [Yerkes] bore witness to the value of Roberts assessment." With 53 photographic plates in the first vol. and 28 collotype plates by Direct Photo Engraving Co., Barnsbury in the second vol. Original cloth. "Isaac Roberts, a pioneer astrophotographer, demonstrated that long exposures in large, well-mounted reflecting telescopes could record details of nebulae not visible to the naked eye. His photographs of Andromeda, Orion, and many other nebulae surpassed all prior efforts" (L. B. Abbey in Hockey BEAll, 976-978.





9 Art of a Cooper

[Wine Barrel; Manuscript] Un-

titled german handwritten manuscript around 1750 to 1800 by a cooper explaining how to construct wine barrels and other casks, tuns, etc. with sketches and drawings in ink and washed colours.

Some introductory notes and explanations on how to calculate and measure the content / volume. [Watermark: C & I. Honig] Contemporary half calf, used and rubbed, inside als traces of use. Long Quarto [265 x 210 mm] 23 leaves, 5 blank leaves; 10 leaves [written other-way-round]

€ 3000.-

Fine manuscript by unknown german hand of the handicraft of a cooper, probably for use of educating pupils, assistants or fellow guild members. It shows how to construct barrels and for the beginners to calculate the width of the barrel. For nearly 2,000 years barrels [cooperage] were the most convenient form of shipping or storage container for those who could afford them. All kinds of bulk goods, from nails, wine to gold coins, were stored in them. Bags and most crates were cheaper, but they were not as sturdy and they were more difficult to manhandle for the same weight. The use of barrels for the transportation of bulk goods slowly lost its importance in the 20th century with the introduction of pallet-based logistics and containerization. However, they are still of great importance in the aging of wines and spirits.



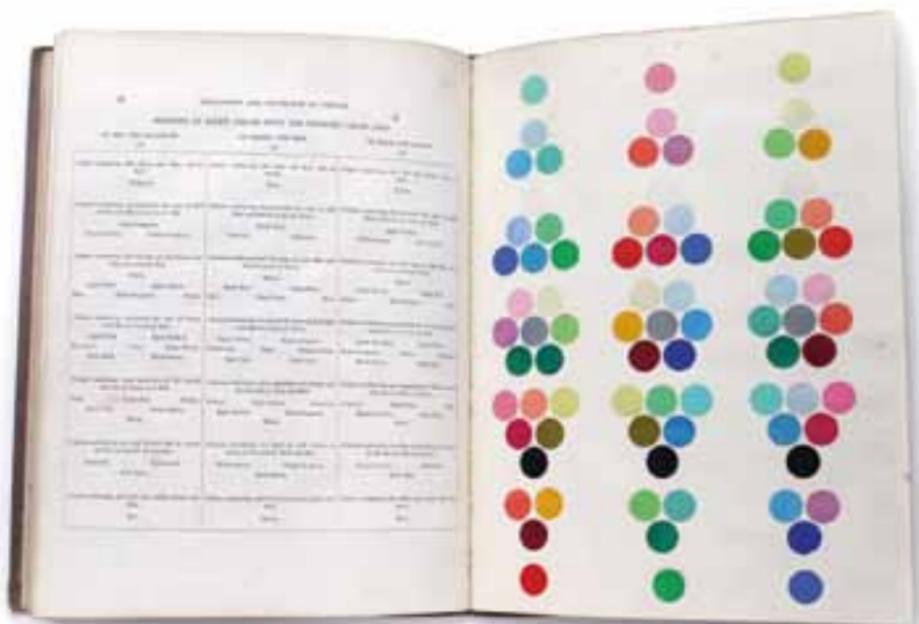
IO Mining Exposition

(Bude, Leopold ?). Österreichisch Alpine Montangesellschaft.
Landesausstellung Graz 1890. (Graz, no imprint 1890).

€ 1700.-

First and only edition. The photographs with interior views of an exposition of the leading Austrian mining firm and steel manufacturer Oesterreichisch-Alpine Montangesellschaft, founded in 1881. All photographs in very good condition. 6 original photographs by Leopold Bude – albumen each ca 348 x 285 mm mounted under publisher's passe-partouts with gilt edges (508 x 445 mm). Loosely contained in publisher's cloth portfolio with gilt title to front cover "Österreichisch Alpine Montangesellschaft. Landesausstellung Graz 1890". Not in Heidtmann. Cf. Starl and others: Geschichte der Photographie in Österreich II, 107. Bude (1840-1907) was the leading photographer in Graz in the 19th century.





II First Colour-System based on a Cube

Benson, William. Principles of the science of colour concisely stated to aid and promote their useful application in the decorative arts. London, Chapman & Hall 1868. € 2600.—

First edition, second issue. The architect William Benson published his cuboid system in 1868, in London. The first colour-system to be based on a cube after ideas of the physicist James Maxwell. William Benson attempted to master both the additive and subtractive mixing systems. The cube stands on its black corner, and three edges extend outwards to the basic colours of red, green and blue. From the white tip, the edges lead to a yellow, a "sea-green" and a pink corner. Benson preferred the unusual pink to the violet one would normally expect; this, in his opinion, was too dark. VI, [4], 48 pages with num. tables and illustrations in the text, incl. two hand coloured, 6 lith. pl. and 5 plates with round colour patterns. Cont. half calf.



I2 Dying Manual

Schrader, Hermann. Praktisches Lehrbuch der gesamten Baumwollen-, Leinwand- und Seidenfärberei, nebst einer gründlichen Anleitung zur Tuerkisch-Roth-Faererei, zu den neu entdeckten und beim Färben der Seide anzuwendenden Physik-Baedern. ... Berlin, C. Fr. Amelang 1832.

€ 680.—

XVI, 236 pages. Cont. blue paste-boards. Cf. Ron, Bibliotheca tinctoria 946 (second edition 1846). Engelmann, Bibliotheca mechanico-techn. 347. First edition. Slightly browned here and there.

13 Arabian Architecture

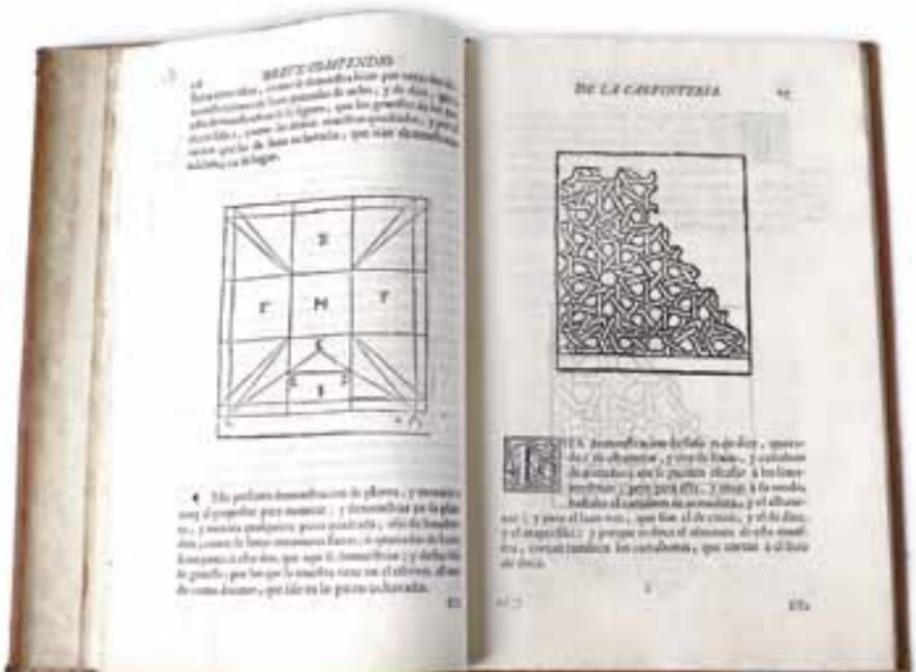
Lopez de Arenas, Diego. Breve compendio de la carpinteria de lo blanco: y tratado de alarifes, con la conclsion de la regla de Nicolas Tartaglia, y otras cosas tocantes a la geometria, y puntas del compas ...

- Sevilla: Manvel de la Puerta, 1727.

Folio [300 x 200 mm] [8], 126 pp., [2]; [4], 16 pp. Slightly later polish calf, a fine and clean copy.

€ 3900.-

Second edition, the first being published in 1633. Early work on geometry, carpentry, architectural woodworks, geometrical drawing and sun-dials, discussing especially geometrical patterns in architecture. The first edition being extremely rare [Palau], this second edition is also rare. Diego López de Arenas, carpenter, constructor, alarife y tradadista ["one who understands the art of building"; old Spanish Moorish term used to describe a professional individual that specializes in both the design and building of architecture] in 17th cent. His was one of the master in geometrical pattern roof timbering. His Breve compendio de la Carpintería is built on geometry because „according to the Royal Orders of the Kingdom of Seville” every alarife [constructor] has the specific obligation to understand properly geometry. Attached are a treatise on relojes [sun-diales, compass] and a treatise on Tartaglia’s rule, which is an approximate method to square the circle.- Palau 140681; KVK: no copy; COPAC: Library Scotland; V&A Museum; BL [1663 ed.]; OCLC: no copy [only later/recent editions]





15 Colour Theory after Goethe

Crum, Walter. *An experimental inquiry into the number and properties of the primary colours, and the source of colour in the prism.* Glasgow, Atkinson & Co. London, Longman & Co. Paris, Treuttell & Würtz. Berlin, Dümmler 1830. 47 (1) pages, a few woodcut diagrams in the text, 3 plates with five handcoloured colour samples with handwritten numbering. Cont. green half calf, gilt title to spine. Spine-ends slightly damaged. Covers soiled.

€ 3500.-

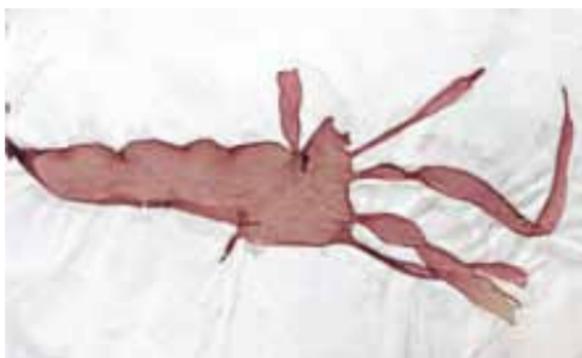
First edition. "Crum (1797-1867), devoted himself for a period of forty years to the improvement of calico printing by the application of chemical knowledge. His European reputation was established by his first paper on the analysis of indigo. He also made several valuable contributions to analytical chemistry. He discovered the lead dioxide test for manganese and in 1847 he developed a method for the analysis of nitrates. ... In an earlier work (1830) Crum wrote on colors and presented a color theory resembling Goethe's in that the prismatic colors were produced, contrary to Newton, not from white light but from blackness. Crum had made prismatic experiments since 1822 and concluded that white light did not contain any colors and that black was the source of the three primary colors – red, yellow and blue - as proved, said Crum, by his experiments in which the recomposition of light from these colors produced black, not white" (A. B. Costa in DSB III, 489). A nice and broadmargined copy. Faber Birren QC495 C95X (Internet database). DSB III, 488.



16 Amusement of a Princess

Herbarium with algae. Two volumes. No place or date (Germany around 1850). With altogether 102 mounted and desiccated specimens of algae. Mounted on various coloured stock. Two cont. dark brown morocco bindings lavishly gilt and decorated. Gilt edges. Oblong- 4to (295 x 220 mm) and oblong-small- 4to (250 x 190 mm). € 2500.-

A fine set, with the algae specimens well preserved in lavishly decorated contemporary German bindings similar to Selenka bindings. Provenance: circle of Max von Bayern, maybe Marie Sophie Amalie.





17 Nature-Printing

Fink, F. W. Erster Versuch, vollständige Pflanzen, oder Theile von Pflanzen auf eine leichte, und durchaus nicht kostspielige Weise, zum Behufe der Herausgabe von botanischen, insbesondere Unterrichtswerken vollkommen naturgetreu darzustellen. Nach Angabe von F. W. Fink, erzherzogl. Officialen, durch die lithogr. Anstalt des Leop. Müller (Wien, Vorstadt Wieden, Laimgrube, Dreihufeisengasse Nr. 16) ausgeführt, im August 1851.

€ 6500.-

Exceedingly rare. We could not trace another copy outside of Austria. Probably printed in less than 10 copies. Fink began as early as in 1849 to test various processes to reproduce nature printed images by means of lithography, but only a few samples could be traced by Fischer in Vienna at the Graphischen Lehr- und Versuchsanstalt. No publication mentioned in any of the standard reference works. Copy with a special provenance: Manuscript inked dedication by the son of the author to „Dombaumeister Schmidt“ dated April 1871 on front cover. 13 loose nature-printing plates (of which 5 printed in green and 12 mounted on large sheets of paper) reproduced by lithography. Publisher's paper-portfolio with mounted coloured lithographed title-label on front cover. Contained in modern half leather box. Large- folio (540 x 370 mm). Paper-portfolio restored. Cf. Fischer, *Naturselbstdruck* p. 190 footnote. Not in Nissen. No copy found in any library on KVK.



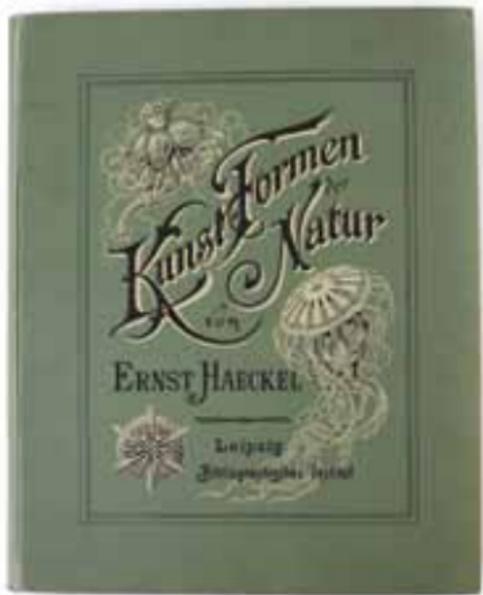
18 Fun of Collecting – Labor of Preserving

Luedersdorff, Friedrich Wilhelm. *Das Auftrocknen der Pflanzen für's Herbarium, und die Aufbewahrung der Pilze, nach einer Methode, wodurch jenen ihre Farbe, diesen außerdem auch ihre Gestalt erhalten wird.* - Berlin: Haude- u. Spenerschen Bhdln., 1827. 8° [185 x 100 mm] XVI, 150 pp., [I] With etched & col. vignette and one plate. Contemporary plain boards. Little spotted but fine. € 1200.-

An uncommon work on the art of collecting plants, preparing herbariums and how to preserve the specimens. Included is a long chapter on the question how to preserve the beautiful colours of some of the specimens. Some of the work is devoted to the collection of mushrooms. Friedrich Wilhelm Lüdersdorff (1801–1886), was a German

chemist, politician and landlord. - Vollbracht 1253; Stafleu 5074; Uellner 1052. COPAC: NHM London; OCLC: Fenwick Library; Lehigh University; NY Botanical; Chicago; Texas.





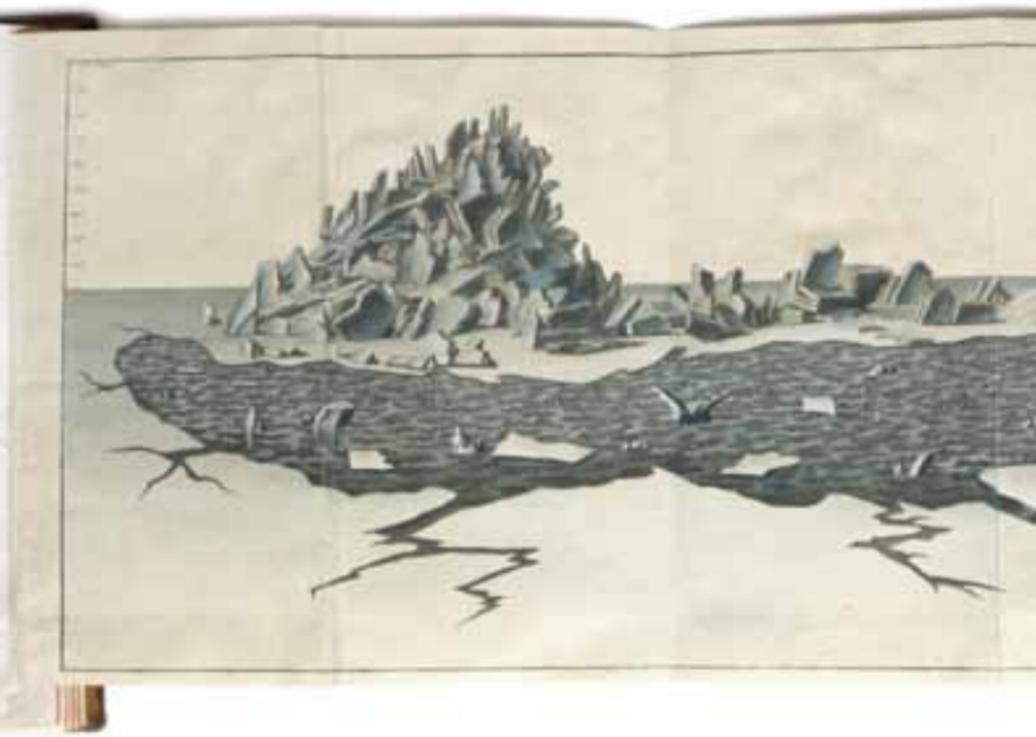
19 Paragon of Beauty

Haeckel, Ernst. *Kunstformen der Natur*. Hundert Illustrations-tafeln mit beschreibendem Text, allgemeine Erläuterung und systematische Übersicht. Mit 100 teils chromolithogr. Tafeln. 10 Lieferungen u. Supplement in 11 Heften. – Leipzig u. Wien: Bibliograph. Institut, [1899] – 1904. 112 Bl., 51 pp. Folio. Illustr. Wrappers in two original printed cloth boxes with an autograph of Haeckel pasted inside covers. Plates stamped unobtrusively by an artist.

€ 3200.-

First edition. *Kunstformen der Natur* (Art Forms of Nature) is a book of lithographic and autotype prints by German biologist Ernst Haeckel. Originally published in sets of ten between 1899 and 1904 and collectively in two volumes in 1904, it consists of 100 prints of various organisms, many of which were first described by Haeckel himself. Over the course of his career, over 1000 engravings were produced based on Haeckel's sketches and watercolors; many of the best of these were chosen for *Kunstformen der Natur*, translated from sketch to print by lithographer Adolf Giltsch. According to Olaf Breidbach (the editor of modern editions of *Kunstformen*), the work was „not just a book of illustrations but also the summation of his view of the world.“ The over-riding themes of the *Kunstformen* plates are symmetry and organization. The subjects were selected to embody organization, from the scale patterns of boxfishes to the spirals of ammonites to the perfect symmetries of jellies and microorganisms, while images composing each plate are arranged for maximum visual impact. Among the notable prints are numerous radiolarians, which Haeckel helped to popularize among amateur microscopists; at least one example is found in almost every set of 10. Cnidaria also feature prominently throughout the book, including sea anemones as well as Siphonophorae, Semaestomeae, and other medusae. The first set included *Desmonema annasethe* (now *Cyanea annasethe*), a particularly stunning jellyfish that Haeckel observed and described shortly after the death of his wife Anna Sethe. *Kunstformen der Natur* was influential in early 20th century art, architecture, and design, bridging the gap between science and art. In particular, many artists associated with Art Nouveau were influenced by Haeckel's images, including René Binet, Karl Blossfeldt, Hans Christensen, and Émile Gallé. One prominent example is the Amsterdam Commodities Exchange designed by Hendrik Petrus Berlage, which was in part inspired by *Kunstformen* illustrations.

A very fine and fresh copy, rare with all wrappers.



20 From Heart to Heart

Silk folder with embroidery, Germany around 1820, an unusual family album including handwritten notes, handmade paper crafts, and similar paper items out of the property of G. W. Marburg. Pappband mit dunkelblauem Seidenbezug und Silberplättchenstickerei. [205 x 125 mm] € 690.–

A fine „Biedermeier“ friendship book with silk embroidery incl. fine handmade paper items of high quality: lockstitch paper, ink and colourwash paintings etc. Sehr hübsche Stammbuchmappe mit dunkelblauem Seidenbezug, der auf den Deckeln mit einer Schlingenornamentbordüre auf winzigen, hier oxidierten, Silberplättchen geziert ist. Inhalt: Jeweils ein Lochstichblatt und eine Seidenstickerei mit Stele zwischen Bäumchen und 4 weitere Albumblätter mit hübschen aquarellierten Zeichnungen „Denkmal der Freundschaft von G. W. Marburg“ u. a. Alle Blätter verso gestempelt („Familiensammlung Oeltze“).





21 Scientific Study of the Arctic

[Wrangel, Ferdinand Petrovich]

Physikalische Beobachtungen während seiner Reisen auf dem Eismeere in den Jahren 1821, 1822 und 1823.

Hrsg. u. bearbeitet von G. F. Parrot.- Berlin: G. Reimer, 1827.
8° [205 x 120 mm]. 99 pp. with fold. map and 4 colored aquatints plates. Contemporary Halfcalf, fine copy.

€ 2600.-

First edition of the physical researches of his famous expedition, rare in complete form. Ferdinand Petrovich Wrangel (1796-1870) was a russian explorer and founder of the Russian Geographic Society. He is best known as chief manager of the Russian-American Company, in fact governor of the Russian settlements in present day Alaska. After graduating from the Naval Academy of St. Petersburg Wrangel took part in three round-the-world expeditions. The one that brought him fame was a Polar expedition to the north-east of Siberia carried out from 1820 to 1824. Its aim was to explore Russia's arctic coast between the Kolyma river and the Bering Strait and furnish evidence that there was no neck of land between Asia and America. It was a risky venture. Because of severe frost dog sledges couldn't make more than 20 to 26 miles a day. Here is an excerpt from Ferdinand Wrangel's notes which shows what challenges he and his mates faced in that expedition. The material collected by Wrangel during that expedition was of great value for the further exploration and development of the arctic.





22 Dürer Revival

Stillfried-Alcantara, R(udolph Maria Bernhard) von. Albrecht Dürer's Handzeichnungen im Königlichen Museum zu Berlin. Zum 400jährigen Dürer-Jubiläum herausgegeben. In der Originalgröße photolithographirt von Gebrüder Burchard in Berlin.

€ 1400.—



3 parts in 3 instalments (= all published). Nürnberg, Sigmund Soldan Hof-Buch & Kunst-Handlung (1871). 4 text-leaves, 72 toned photolithogr. plates. Loosely contained in publisher's printed wrappers. Folio (510 x 380 mm). Wrappers with marginal tears and dog-eared. Front wrapper with stamp of the Hofbibliothek Donaueschingen. First and only edition. A few plates with slight edge wear and mild browning to mounts.





23 Networking in the Publishing Trade

Album amicorum of Johann Hermann Klostermann. St. Petersburg, Leipzig, Paris and other places 1798–1805. With 85 manuscript entries and 42 illustrations in various techniques (watercolours, embroidery work on paper and silk, handcoloured engravings, paintings on vellum, calligraphy among others).

€ 5800.–

With a signed and dated (Leipzig, 29. May 1804) watercolour painting by the German artist C. G. H. Geissler showing Russian peasants dancing. Altogether 152 leaves (of which 33 blank) and 4 leaves index. Cont. red morocco, spine richly gilt, covers framed by gilt borders. All edges gilt. Paste-downs and flying endpapers covered with green silk. Oblong- 8vo (128 x 200 mm). Upper spine-end damaged. Covers rubbed. A richly adorned friendship album with numerous entries of famous European publishers and booksellers like Hartknoch, Humblot, Hinrichs, Knobloch, Jombert, Treuttel, Baumgartner among others. Klostermann was in the book-business of his father Germain Klostermann, a bookseller based in St. Petersburg, who since 1777 had been commissioned publishers of the Imperial Academy of Science in St. Petersburg. (Cf. Goldfriedrich, Geschichte d. dt. Buchhandels III, 535). A few later entries around 1850 mostly by members of the Klostermann family.



Sehr schön erhaltenes und reichhaltig ausgestattetes Album amicorum des Sohnes von Germain Klostermann, Buchhändler in St. Petersburg und seit 1777 Kommissionär der Kaiserlichen Akademie der Wissenschaften. (Vgl. Goldfriedrich, Geschichte d. dt. Buchhandels III, 535). Unter den Beiträgern sind Verleger und Buchhändler wie Hartknoch, Humblot, Hinrichs, Knobloch, Jombert, Treuttel, Baumgartner u. a. Einige wenige Einträge aus späterer Zeit zumeist um 1850 von Mitgliedern der Familie Klostermann.





ANTIQUARIAT
BANZHAF

Mömpelgarder Weg 17 · 72072 Tübingen · Germany

Phone 0049 · (0)7071 · 55 23 14

Fax 0049 · (0)7071 · 55 23 15

antiquariat-banzhaf@t-online.de

www.antiquariat-banzhaf.de

ANTIQUARIAT
Michael Kühn

Erdmannstr. 11 · 10827 Berlin · Germany

Telefon 0049 · (0)30 · 86 39 69 34

Fax 0049 · (0)30 · 86 39 69 55

kuehn.rarebooks@arcor.de

www.kuehn-books.de