

ANTIQUARIAT
STEFAN WULF

77

rare books
manuscripts
ephemera

christmas · 2016



Rhinoceros. Mayform.

PREFACE

Dear clients, dear colleagues,

on the following pages you will find my latest catalog with offerings for this year's holiday season. For the vast majority it comprises recent additions to my stock of rare and beautiful books, manuscripts and ephemeral printing products. Items offered date from 1617 to 2013 and will mostly cover fields such as natural history, the history of science, arts and museums, but also adjacent fields of collecting.

Although I also included items for just being nicely preserved and decorative, the catalog lists rarities, bibliographically unrecorded or even unique items to a large extend.

The catalog is bi-lingual, but not in that sense that all items are described in both English and German... there would hardly be enough space to do so, especially with respect to more extensive descriptions – so some of them are held in English, others in German. Of course, you are welcome to request english translations for items that might be of interest for you!

I wish you an inspiring time with my catalog,
a peacefull holiday and a
Happy New Year
2017!

Yours, Stefan Wulf

Liebe Kunden, liebe Kollegen,

auf den folgenden Seiten finden Sie meinen diesjährigen Weihnachtskatalog. Er enthält zum ganz überwiegenden Teil in den letzten Monaten neu eingetroffene Bücher, Manuskripte und Ephemera aus der Zeit von 1607 bis 2013 und widmet sich wie gewohnt vor allem der Naturgeschichte, der Geschichte der Wissenschaften und der Kunst, sowie einigen jeweils angrenzenden Sammelgebieten.

Wenngleich einige der angebotenen Objekte in erster Linie aufgrund ihres ungewöhnlichen Erhaltungszustandes Eingang in den Katalog fanden, so sind zahlreiche Objekte von großer Seltenheit, bibliographisch unbekannt oder sogar Unikate.

Der Katalog ist zweisprachig. Jedoch nur in dem Sinne, daß einige Objekte in Englisch, andere in Deutsch beschrieben wurden – eine durchgängige Zweisprachigkeit war aus Platzgründen leider nicht zu gewährleisten. Wo eine deutschsprachige Beschreibung gewünscht wird, kann diese jedoch gerne angefordert werden!

Ich wünsche Ihnen eine anregende Lektüre,
ein friedvolles Fest sowie einen
Guten Rutsch ins Neue Jahr
2017!

Ihr Stefan Wulf

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Stefano della Bella (1610-1664).

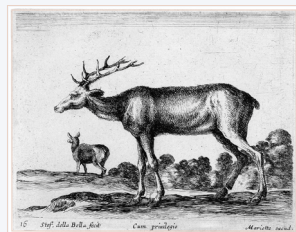
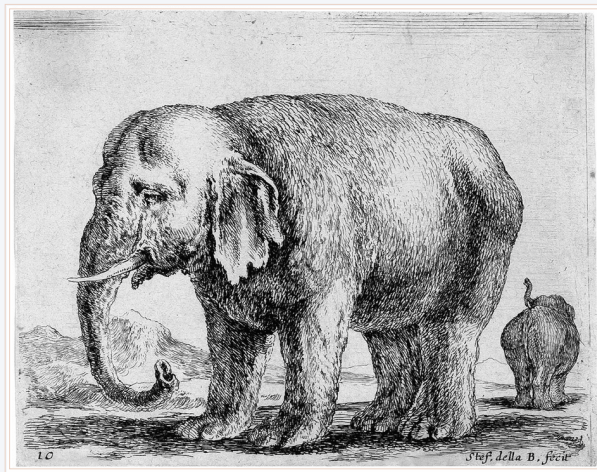
Diversi animali. The complete suite of 24 etchings of mostly mammals drawn from menageries in Paris and Florence, including the portrait of the elephant 'Hansken'. No date or place stated, but published with Pierre Mariette in Paris, 1641.

The complete animal series of 24 etchings (including the title), reversibly mounted under passepartout in 4 rows of 6 etchings. Each measuring app. 8.2 x 10.4 cm. A very few marginal and inobtrusive wears or restorations, but a very fine set.

5,800

De Vesme 690-713. Second state (of three), before the erasure of the publisher's name. – The animals of this series were mostly engraved after individuals kept in the menageries of the Medicis in Florence, Italy and those of the King of France in Paris, to both of which della Bella had access during his career. The series includes one of two known portraits from the hand of the artist depicting 'Hansken', an Indian elephant from Ceylon, born in 1630 and brought to Europe in 1637. Hansken toured Central Europe for almost two decades and became the most popular individual elephant of all times (his name being a diminutive version of the dutch name 'Hans'). Without doubt Hansken was as popular as the rhino Clara a century later and many historical places in Europe such as taverns still today refer to the appearance of Hansken in their names. The other illustration of Hansken by della Bella is a drawing of the elephant's skeleton was conserved and is today part of the exhibition of the Museum La Specola in Florence. Della Bella's series, however, depicts further animals, and while menageries at his time still were mixtures of hunting compounds for the nobility and what one could call an early

The complete suite of della Bella's animal etchings from menageries, including the elephant 'Hansken'.



form of zoological gardens, it contained illustrations of exotic animals and local species, including wild and domesticated species, game as well as companion animals. All, though, are mammals with the sole exception of a pair of eagles.



The complete suite in full size. Please note, that there is NO contrast or color fading from the centre to the margins in the actual item!

Johann Jakob Scheuchzer (1672-1733).

Kupfer-Bibel, In welcher die Physica Sacra, oder geheiligte Natur-Wissenschaft derer in Heil. Schrift vorkommenden Natürlichen Sachen, deutlich erklärt und bewährt [...] Ausgegeben und verlegt durch J. A. Pfeffel. In 4 Bänden. Augsburg und Ulm, C. U. Wagner 1731-35.

Folio. Mit gestochenem Frontispiz, 2 gest. Porträts (davon eines in Schabkunstmanier) und 760 Kupfern auf 758 Tafeln. Blindgeprägtes, schwarzes Schweinsleder auf Holzdeckeln der Zeit mit goldgepr. Rückentitel und umseitig punziertem Goldschnitt.

15.000

Erste deutsche Ausgabe, gleichzeitig mit der lateinischen erschienen, mit den gleichen Illustrationen. Nissen 3659. Lanck./Oehler I, 32f. Faber du Faur 1855. – Die prachtvoll illustrierte Kupfer-Bibel in einem bis auf zwei Textseiten (S. 209/210 in Bd. 1) vollständigen Exemplar. Das Werk zählt zu den schönsten Erzeugnissen der Augsbургischen Buchillustration des 18. Jahrhunderts; die Kupfer von den besten Stechern der Zeit darunter Sperling, Corvinus, Friedrich, Heumann, Sedlezky, Tyroff u. a. Die Vorlagen zeichnete der Züricher Maler Johann Melchior Füssli, der ein Freund Scheuchzers war. Die meist mit schönen und und aufwendigen Bordüren versehenen Illustrationen zu sämtlichen Bereichen der (Natur-)Wissenschaften: Botanik, Zoologie, Astronomie, Geographie, Architektur, Emblematik und Religion. – „In Scheuchzer's gigantic work, the Baroque attains, philosophically as well as artistically, its high point and its conclusion. It is the last of those elegant works which do not really contain illustrations to a text but which are, in effect, composed of splendid plates with a text to accompany them“ (Faber du Faur).

Die umfassendste jemals publizierte Synthese von Wissenschaft, Kunst und Offenbarung.



Franz Anton von Scheidel or Scheidl (ascription, 1731-1801), after Johann Elias Ridinger (1698-1767).

Rhinoceros. Naßhorn. (Manuscript captions in ink). Watercolour of 'Miss Clara' after Ridinger's b/w illustration from her visit to Augsburg in 1748. S.d., s.l., (Vienna, 1788?).

Watercolour over pencil on laid paper, some small details heightened with gum arabicum. The paper watermarked C. & I. Honig with a crowned fleur-de-lis. Leaf size: 14 x 19.75 inches. Minor tanning to outer margins due to previous framing (very lightly, though), but in thrilling fine condition else.

8.500

Outstanding watercolor of 'Miss Clara' that with high certainty can be ascribed to F. A. v. Scheidel, one of the foremost Austrian painters in natural history between 1750 and 1800 and especially known for illustrating the botanical works of Jacquin and (together with other artists) also the conchological works by Martini and Chemnitz. On Scheidel see: Wurzbach, XXIX, pp 166f. Thieme-Becker, XXX, p. 13 and Nissen BBI, p. 185: Scheidel was "nach Jacquins eigenen Worten im Zeichnen äußerst geschwind, so daß er noch für andere Liebhaber der scientia amabilis an die 7000 Pflanzenbilder schaffen konnte, dazu einige Tausend Conchylien, Tiere und andere Naturalien".

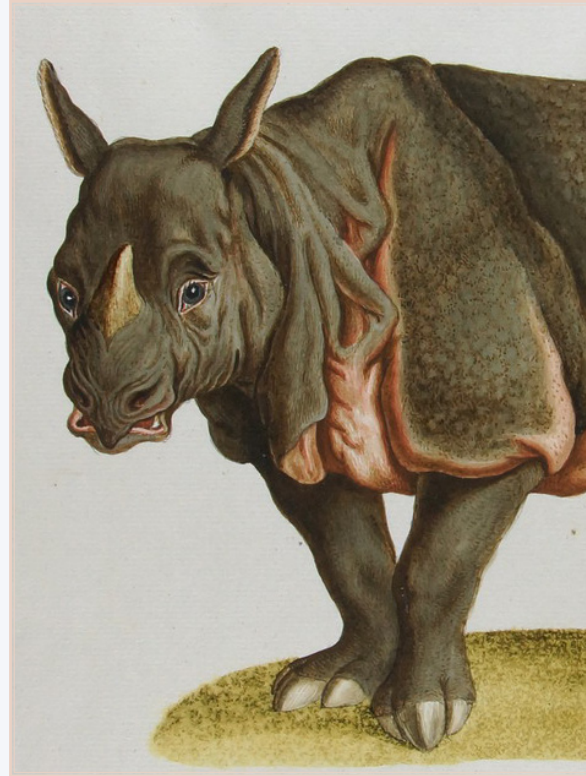
Since around 1981 some collections of his watercolors were rediscovered, some of which having found their way into public collections as that of the Austrian State Library, but a few others also sold on the free market. The most comprehensive sales were held in 1981 by Sotheby's in New York and in Munich later the same year. The Munich catalog offered watercolors from a manuscript entitled 'Natürliche Abildung deren Vierfüßigen Thieren, von Franz Anton Scheidl, Naturalien

Watercolor drawing enhancing Ridinger's Eye
Witness account of Clara's visit to Augsburg.



Mahler, in Wien 1788' and gives some indication from which period in Scheidel's oeuvre the offered watercolor originally must come from and in which context it should be seen. Although the image of Clara was not part of that sale, the authorship can be clearly linked to Scheidel by the comparison of certain characteristics of those watercolors sold in Munich (which in several cases re-appeared on the market and in some are still available as digital images online). There are several strong links: first the style of the drawing itself and its technique (for example the underlaying pencil drawing which can still be seen in a few places), then the handwriting of the captions, and especially the certain shape of some of their letters, like 'R' / 'r' and 'N' / 'n', the certain shape of the ground pedestal, which Clara is placed on and which seems to be a characteristic for a whole group of watercolors of mammals by Scheidel, as well as physical characteristics of the paper : several of the watercolors that were on the market are of exactly the same size, and many bear the same particular watermark of the dutch paper mill C. & I. Honig that includes a crowned fleur-de-lis.

In his watercolor of Clara Scheidel precisely followed Elias Ridinger's classical, but black and white depiction of her and it therefore can be taken as granted, that Scheidel did not have a chance to study an Asian rhino in nature himself – the versatile natural history painter that he was would hardly have adopted a pre-existing illustration otherwise. Ridinger's account of Clara became included into his work 'Vorstellung der wundersamsten Hirschen sowohl als anderer besonderlicher Thiere' (Nissen ZBI, 3404). The work was published first posthumously in 1768, but the copper plate for printing the engraving is known to have been executed by Ridinger already in 1748, when he altered one of a total of six chalk drawings created during Clara's visit to Augsburg the same year. All these chalk drawings, including the one that is the (mirror-inverted) counterpart of his engraving, are today in the possession of the National Galleries of Art in Washington, where they form part of the Wolfgang Rathjen Collection; they are all accessible online. With respect to Scheidel's watercolor it is of high interest, that Ridinger's chalk drawing also contained a short description of Clara's natural



appearance, including remarks on the colors of her body: "On June 12, 1748, I drew this rhinoceros from life here in Augsburg. It was six feet tall and twelve feet long, it was mostly chestnut brown, but on its belly and in the folds of its skin flesh color" (transl. of German text as supplied by the NGA). These short lines – much worth for any artist of natural history who did not himself had a chance to see a rhino or even Clara in nature – were also included in the legend of Ridinger's printed engraving, then much amended by further information but in regards of Clara's color altered into a much less advicive, more general notation : instead of 'chestnut brown', Ridinger there much more unprecisely speaks of 'dark brown' and instead of 'flesh coloured' he now speaks of 'refracted reddish'. In regard to the color set of Scheidel's watercolor it so appears reasonable that he had been aware of Ridinger's chalk drawing with the original notations, enabling him to apply the correct colors.

Although the similarities in the chalk drawing from Ridinger's hand and the watercolor from Scheidel's are striking, some tiny, but obviously intentional, changes of the former can be detected in the latter. They affect mostly details of the facial expression/appearance, the characteristics of the skin and some adjustments to certain body parts' posture : While the eyes of Ridinger's Clara gaze in a sad and melancholic way, fixing no horizon anywhere, they look rather happy and lively in Scheidel's watercolor, meeting the spectator's eyes and not anymore leaving the impression of a tortured creature. Also, the position of the ears has changed to a minor degree and the little detail of saliva running out of Clara's maul is left away in the watercolor, but had underlined her poor look in Ridinger's drawing and its corresponding engraving. The wart-like structured skin then, which is the most characteristic feature of an Asian rhino, is of a generally more distinctive nature in Ridinger's engraving when compared to its preceding chalk drawing as well as to Scheidel's watercolor.

While Ridinger's illustration of Clara had through all times been praised for being the most realistic, Scheidel's watercolor of her – finally applying a coloring based on Ridinger's eyewitness account – must be considered one of the most natural representations of Clara ever done.



Clara as shown in Ridinger's engraving from 1748 (published in 1768).



Ridinger's chalk drawing of Clara, executed during her visit to Augsburg in 1748 – not as happy as in Scheidel's watercolor, but not as sad as in Ridinger's engraving neither.... General remarks on her appearance and advice notes on her colors in lower right corner added in ink by Ridinger himself.

Eberhard August Wilhelm Zimmermann (1743-1815).

NATURAL
CABINETS

Beschreibung und Abbildung eines ungeborenen Elephanten nebst verschiedenen bisher ungedruckten Nachrichten die Naturgeschichte der Elephanten betreffend. Erlangen, Wolfgang Walter, 1783.

Quarto. Contemporary marbled boards with manuscript title label to front. 16 pp., 1 fold-out engraved plate by I. Nußbiegel after a drawing by Fiorillo. Paper to spine defective (superficial fraying, not affecting binding), minor browning to pages. Bookplate to inner front board (Dr. J. M. W. Baumann's entomological collection) and recent, neat manuscript ownership inscription to front fly leaf. Some browning to inner front board and to recto of fly leaf. All together a very good copy.

2.700

First edition, scarce. Published simultaneously in French and in German. Nissen, ZBI 4505. – A rare, but well known treatise on an elephant fetus from Ceylon preserved at the natural cabinet in Brunswick. Although the specimen measured only one foot in length and therefore had been considered as being of an early fetal state, the clear 'elephant shape' of its body caused considerable attention by contemporary natural historians. Conserved in spirits, the specimen was sent to Brunswick by Marcel de Bles, secretary to the Dutch governor in Ceylon and a keen observer of elephant life, in 1780. It is still part of the collection of the local Natural History Museum today, being one of its oldest items. The treatise includes many extracts from letters of de Bles, most of which having been in contrast to major contemporary opinions on the natural history of elephants, but later proving to be correct.



Carl Joseph Brodtmann (1787–1862) & Heinrich Rudolf Schinz (1777–1861).

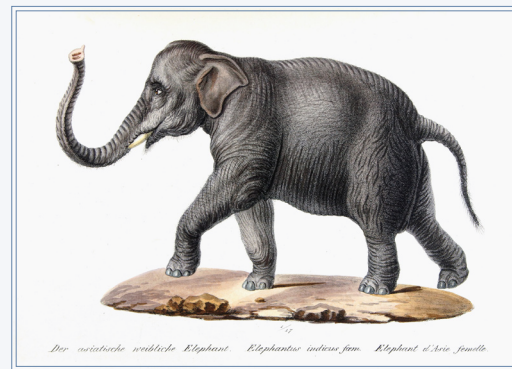
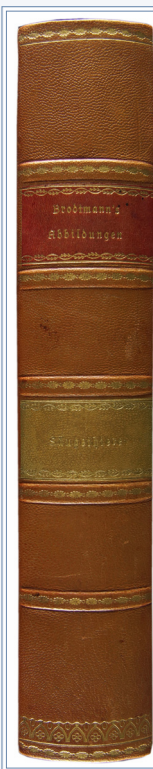
Naturhistorische Abbildungen der Säugethiere. Tafelband. Zürich, 1824–1829.

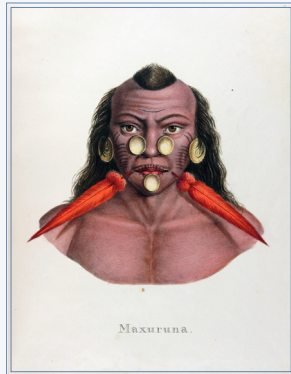
Folio. Aufwendiges Halbleder des frühen 20. Jahrhunderts aber im zeitgenössischen Stil. Mit koloriertem lithographischem Titel und 177 lithographischen Tafeln, davon 175 koloriert. Wenige Tafeln im Rand mit kleinen Hinterlegungen, insgesamt jedoch von außerordentlich guter Erhaltung.

verkauft

Nissen, ZBI 3672. – Erste Ausgabe dieser der Frühzeit der Lithographie zuzuordnenden Tafeln zur Naturgeschichte der Säugetiere, einschließlich des Menschen und daher auch mit Abbildungen ethnographischen Inhalts versehen (hierunter diverse frühe Illustrationen zu Südseevölkern). Der Tafelband erschien mit eigenem lithographisch gedrucktem Titel, stellt aber zugleich den Abbildungsteil von H. R. Schinz' „Naturgeschichte und Abbildungen der Säugethiere“ dar, die von 1824 bis ca. 1829 in 29 Lieferungen erschien. Ob die Tafeln auch als eigenständiges Abbildungswerk vertrieben wurden (was der separate Titel in der Tat nahelegt) ist aus bibliographischer und verlagsgeschichtlicher Sicht bislang nicht eindeutig geklärt. Die überwiegend blattgroßen Darstellungen zeigen Affen, Elefanten, Nashörner, Geparden, Löwen, Pferderassen (sehr zahlreich!), Hunde, Waale, Bären, Fledermäuse etc., die ersten 17 Tafeln mit den oben erwähnten ethnographischen Darstellungen zu den Menschenrassen.

Vollständiges, koloriertes Exemplar des Tafelbandes zu den Säugetieren (inkl. der Menschenrassen).





MENAGERIES

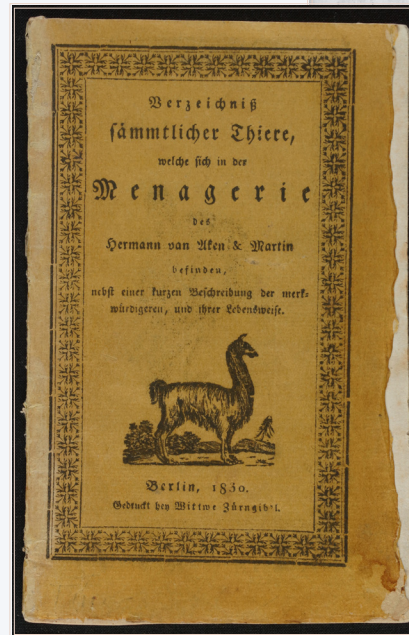
Hermann van Aken (1797-1834), Henri Martin (1793-1882).

Verzeichnis sämtlicher Thiere, welche sich in der Menagerie des Hermann van Aken & Martin befinden, nebst einer kurzen Beschreibung der merkwürdigeren, und ihrer Lebensweise. Berlin, printed with the widow of Zürrigib'l, 1830.

Octavo. Printed wrappers with woodcut bordures and illustrations to front and rear wrapper (on front: an Alpaca, on rear: van Aken showing his famous trick of laying his head inside of one of his lions' gaping maul). 32 pp., 1 f. (last page with misprinted pagination '17'). Lacks a fold-out plate with illustrations (see comments below, please!). Front wrapper has the right margin uncut. Obviously taken from a 'Sammelband' of smaller pamphlets, spine and rear wrapper therefore with some paper remains from the previous co-bindings. Marginal light browning applies to some of the text leaves, but in very good condition.

1.800

Apparently the only known copy. – I could not find another copy of this brochure in libraries nor bibliographies or digital sources. Some four or five pamphlets of comparable contents, yet varying designs – all published in the late 1820s or early 1830s – are known to exist from Aken's menagerie. Each one of them though had undergone changes: the species chosen for the title illustrations vary, as do the imprint, the number of pages, the order of chapters and the selection of animals described. However, most of these pamphlets, though not all, appear to have a fold-out plate with woodcut illustrations of the animals displayed at the end. Such is not present here but must have been part of the pamphlet as remains of a torn-out plate are still present. The price above reflects this condition issue, and because of that, the pamphlet would normally not be offered by us, if it not at the same time appeared to be the only



known copy showing significant changes in design and collation compared to the other editions. Moreover, the register at the end of this copy, which lists all the animal species of the menagerie, has some short annotations in pencil (crosses and numbers), most likely marking the species that have effectively been on display as well as the number of individuals shown.

Die nord- und südafrikanische Löwenfamilie (Felis Leo),

ptächlich durch Kopf und Mähne un-
hört der barbarischen Roge an. Von
nischen Vbart, welche sich durch die
e und den gewölteren Kopf von der
unterscheidet, befinden sich hier 2 Paare,
ein junges, welches den 23. Nov 1826
geworfen wurde. Der alte Löwe, der
Jungen, ist unfreieitig das schärfste, kräf-
te, welches je gesehen wurde. Diese
laut in vielen öffentlichen Blättern aus-
d an jedem Aufenthaltsorte erregte die
größte Aufmerksamkeit und Bewunderung.
so uns durch Schriftsteller dieser König-
rieben wurde, wo uns die Allen von
wandheit, Großmuth dieses Thieres er-
sich uns unwillkürlich der Wunsch auf-
che Meisterstück der Natur zu sehen; und
ann der Naturfreund in seiner Meinung
er, wie es häufig der Fall ist, unvol-
stapelte Exemplare sieht; dieser hier sich
welchen man mit Recht einen Meesen-
kann, wird nicht nur der Vorstellung;
son dem majestätischen Thiere macht;
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