

## Catalogue 59

*Magnificent color plate books and early herbals*



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The Conrad von Megenberg and Meydenbach copies are fully digitized  
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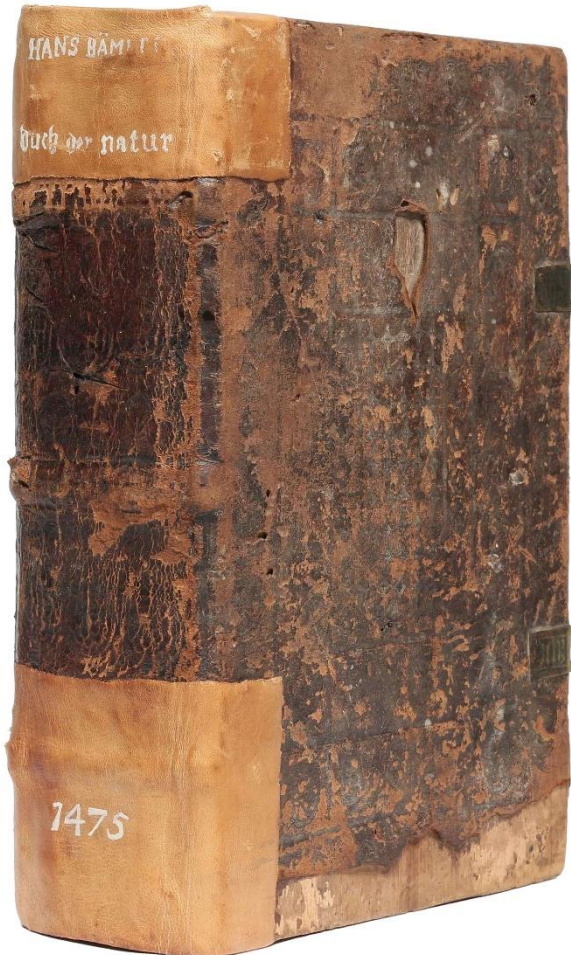
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## The Beginning of Scientific Iconography

**1** CONRAD VON MEGENBERG. *Das Buch der Natur*. Augsburg: Johann Bämmler, 30 October 1475. Folio (285 x 210 mm). 263 (of 294) unnumbered leaves, including two final blanks, but lacking 31 text leaves (f. 1-15, 24-26, 34-35, 129-136, 153, 287-288 including entire gatherings b and p). With 9 (of 12) full-page woodcut illustrations, all in original hand-color, each opening the chapters 3 to 5 and 7 to 12 (lacking the first two and that to chapter 6); two- to three-line Lombard initials printed in outline, five- to eight-line hand-colored woodcut Maiblumen-initials opening each chapter. Signatures: [a<sup>2</sup> b<sup>12</sup> c-i<sup>10</sup>



k<sup>8</sup> l<sup>6</sup> m-o<sup>10</sup> p-r<sup>8</sup> s-z<sup>10</sup> A-C<sup>10</sup> D-E<sup>8</sup> F-G<sup>10</sup> H-I<sup>8</sup> (-a<sup>2</sup>, b<sup>12</sup>, c<sup>1</sup>, c<sup>10</sup>, d<sup>1-2</sup>, d<sup>10</sup>, e<sup>1</sup>, p<sup>8</sup>, s<sup>1</sup>, l<sup>1-2</sup>). All leaves uncut with the deckle edges entirely preserved. [Bound with II.] *Regimen sanitatis - Das ist von der ordenung der gesuntheit*. Augsburg: Johann Bämmler, 13 November 1475. 46 (of 52) leaves (lacking first blank a<sup>1</sup>, the register a<sup>2</sup>, text leaves b<sup>8</sup>, b<sup>9</sup>, f<sup>1</sup> and the final colophon leaf f<sup>10</sup>). Signatures: [a<sup>2</sup> b-f<sup>10</sup>]. 28 lines, type and print space identical to the previous work. Two Maiblumen-initials, three-line Lombard initials printed in outline. Contemporary gothic Augsburg binding of blindstamped calf over thick wooden boards, spine with 3 raised bands, original brass catch- and anchor-plates preserved (straps and clasps gone). The wooden boards slightly bent, the leather heavily chipped at bottom of upper-board and fore-edge of lower board, the spine ends reinforced with broad leather patches, these hand-lettered in white, pastedowns renewed, no flyleaves. Old leather guides to chapter opening leaves preserved. Little even browning of paper throughout. Some brown spotting and finger-soiling in places; water- and lampoil staining mostly to inner margin of first and final gatherings; several leaves with clean tears and a few torn with loss (these old repaired with patches of paper manuscripts); a few wormholes; edge chipping and -fraying to a few leaves. Provenance: from a South German collection of a pharmacist, bought by collector at German auction house in 1987 (lot no. 55, €23 000); two old armorial ink stamps "Ioann Andres / Notarius Puplicus" on one text leaf. A few short annotations in ink;

Cristoff Hueber\* (long ownership inscription on final blank leaf verso and two shorter inscriptions elsewhere, all dated 1620). (#003640) € 150,000

EDITIO PRINCEPS AND OF UTMOST RARITY IN ANY CONDITION of *Das Buch der Natur* by Conrad von Megenberg, which occupies a unique position in the history of botany and zoology, for it is the first work in which a wood-cut representing plants and animals was used with the definite intention of illustrating the text, and not merely for a decorative purpose (cf. Arber). The figures are the earliest printed pictures of natural history and mark the beginning of scientific iconography.

Conrad von Megenberg (c. 1309-1374), a professor of philosophy and canon of the Cathedral of Regensburg, based his text on the *De natura rerum*, a thirteenth-century work attributed to Thomas of Cantimpré (c. 1201-63), but considered by Conrad to be in fact a work of the young Albertus Magnus, Thomas' teacher. Influenced by Bartholomaeus Anglicus' "Liber de proprietatibus rerum", Conrad revised the text before dedicating it to the Austrian Duke Rudolf IV between 1358 and 1362. The introduction to each chapter contains moralizing aphorisms and theological ideas, and Conrad's descriptions of natural phenomena are usually followed by further theological or astrological explanations.

With sections on human anatomy, astronomy and meteorology, zoology (including entomology), botany, precious and semiprecious stones and metals, and natural marvels or monsters, the *Buch der Natur* was the first such encyclopaedic work to be printed in any vernacular tongue. The late medieval knowledge about man, the heavens and the seven planets, the stars, the elements, the winds, the domestic and wild animals, the birds, the sea wonders, the fish and reptiles, the snakes, the spiders, worms, snails and insects, the trees and their fruits, their healing properties, as well as in particular detail that of the herbs is presented in 10 chapters. The eleventh



chapter deals with minerals, their properties and powers, the last with the healing properties of water, springs and wells. Each chapter is preceded by a large woodcut. Present in our copy are the woodcuts for the chapters 3 to 5 and 7 to 12: quadrupeds; birds (depiction of peacock, swan, heron, goose, etc.); fish and crustaceans; fishes and crayfishes; fish and crabs; snakes and poisonous animals; worms, grasshoppers and bees; trees; herbs; St. Ulrich in bishop's habit, holding the fish in his right hand and the crozier in his left; the last woodcut shows two springs at the top and deformed people at the bottom (cf. Muther 43). In chapters 9 and 10, on trees and plants, 173 plants are listed. Most are adapted from Cantimpré, who mentioned 114 plants, the rest being taken from Avicenna, Galen, Dioscorides, Isidore, and Conrad's own observations. The two botanical woodcuts for these chapters, showing buttercups, lilies of the valley, violets, and other plants, are the first known printed representations of identifiable species.



Of the 12 woodcuts present in the book 2 could be identified to be executed by the "Bämle Master" (chapters 1 and 6), further 3 probably by the "Sorg Master" (chapters 2, 3 and 8), who can be traced later, especially in Anton Sorg's prints. Chapters 4 and 5 are probably by the "Plant Growth Master". Bämle reused the same woodcuts in his second and third editions, but also used well-known models: For example, his two-volume edition "Der Heiligen Leben" of 1475 follows Zainer's edition (cf. Augustyn). Most of the surviving copies of the first edition of the *Book of Nature* are colored by hand. The fine contemporary coloring of our copy is typical of Augsburg and is very close to that of the Munich (BSB) and Nuremberg (GNM) copies. It is thus very likely that a part of the edition was already colored in Bämle's workshop or in an Augsburg workshop nearby commissioned by him.

\* Christoff Hueber, Vicarius der Pfarr Praitenbach in Rattenberg, Tirol. The handwritten German text reads "Ano 1620 Monats Marii hab ich Cristoff hueber dis Natur Puech von Insprugs herrn gen Glurns tragen welches Buoch meinen Vater vnnnd Schwecher Paullus Buetman gehörig gewest wekchs er mier schenckht hat, vnnnd ich das in monat Maii anno 20 Auß Pössert vnnnd veriuert hab Got sein Gnad Bob ..."

The editio princeps is of utmost rarity. Only a single complete copy is recorded to have come to trade: the Otto Schäfer copy which was offered by Jörn Günther AG (see his catalogue *Spotlight on Medieval Medicine*, 2016).



ISTC lists 32 copies in public institutions of which 15 are located in Germany and 6 in the US. Of these 32 copies, 12 are listed as imperfect.

Literature: Goff C842; H 4041\*; Klebs 300.1; Schramm III p. 14 & 25; Schr 3778; Osler(IM) 77; Pell 3048; CIBN K-18; Sajó-Soltész 2013; SI 1219; Sallander 1816; Hubay(Augsburg) 1279; Voull(B) 70; Schäfer 203; Walsh 544; Pr 1613; BMC II 333; BSB-Ink K-44; GW M16426; Zehnacker 1387; Šimáková-Vrchotka 1173; Arber, Agnes. *Herbals, their Origin and Evolution - A Chapter in the History of Botany 1470-1670*. Project Gutenberg, 2014, eBook #46889; Augustyn, Wolfgang. Buchillustration in Augsburger Inkunabeln. In: Günter Hägele und Melanie Thierbach (Hrsg.): *AUGSBURG MACHT DRUCK. Die Anfänge des Buchdrucks in einer Metropole des 15. Jahrhunderts*, 2017, p.67; Locy, William A. The Earliest Printed Illustrations of Natural History. *The Scientific Monthly*, Vol. 13, No. 3 (Sep., 1921), pp. 238-258; Pfeiffer, Franz. *Das Buch der Natur, von Konrad von Megenberg, Die erste Naturgeschichte in deutscher Sprache*. Stuttgart, 1861; Meyer, *Geschichte der Botanik*, 1857; Sudhoff, *Studien zur Geschichte der Medizin*, 1908; Davis, Hugh William, *Early German Books in the Library of G. Fairfax Murray*, 1913; Maria Effinger, Karin Zimmermann (Hrsg.): *Löwen, Liebstöckel und Lügensteine. Illustrierte Naturbücher seit Konrad von Megenberg*. Ausst. Kat. Universitätsbibliothek Heidelberg (Schriften der Universitätsbibliothek Heidelberg 9). Heidelberg 2009; Gerold Hayer (Hrsg.): *Konrad von Megenberg. Das Buch der Natur. Johannes Hartlieb. Kräuterbuch*. Farbmikrofiche-Ed. der Handschrift Heidelberg, Universitätsbibliothek, Cod. Pal. Germ. 311 und der Bilder aus Cod. Pal. Germ. 300 (Codices illuminati medii aevi 33). München 1997; *Conradus de Megenberg: Das „Buch der Natur“*. Bd. 2: Kritischer Text nach den Handschriften. Hrsg. v. Robert Luff, Georg Steer (Texte und Textgeschichte 54). Tübingen 2003; Marina Munkler: Die monstra in Konrads von Megenberg Buch der Natur. In: Claudia Märkl (Hrsg.): *Konrad von Megenberg (1309-1374) und sein Werk. Das Wissen der Zeit (Zeitschrift für bayerische Landesgeschichte Beiheft Reihe B 31)*. München 2006, S. 229-250; Ulrike Spyra: *Das „Buch der Natur“ Konrads von Megenberg. Die illustrierten Handschriften und Inkunabeln (Pictura et poesis 19)*. Köln, Tübingen 2005, 488 pp.; Benedikt Konrad Vollmann: Thomas von Cantimpre und Konrad von Megenberg. In: Edith Feistner (Hrsg.): *Konrad von Megenberg. (1309-1374). Ein spätmittelalterlicher „Enzyklopädist“ im europäischen Kontext. (Jahrbuch der Oswald-von-Wolkenstein-Gesellschaft 18)*. Wiesbaden 2011, S. 13-20.





II. THIRD EDITION. The first printed edition of any variant was published by Johann Bämle in 1472, included in *Lehre und Unterweisung* (see ISTC il00126000). The present edition of 1475 is his first separate edition of this text, while a previous reprint had already appeared about 1472 by Creussner in Nuremberg. Ten incunable editions followed, and the work was also reprinted in the 16th century. Issued only two weeks after Megenberg's *Buch der natur*, and using identical type and print space, the *Regimen Sanitatis* (*Ordnung der Gesundheit*) was perhaps conceived as an addition to Megenberg's book. Both works are often bound together, as in our copy.

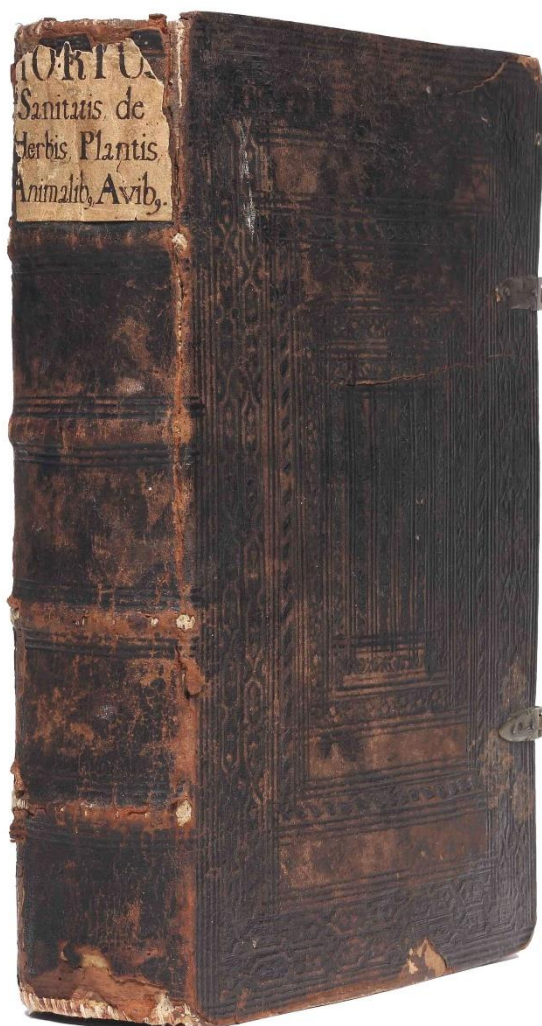


Literature: Hain 13738; Sudhoff 11; Klebs 828.3; Klebs-Sudhoff 75B; Pell-Pol 9811; BNCI R 32; BMC II, 334 (IB. 5666); Goff R 47; Christa Hagenmeyer, *Die 'Ordnung der Gesundheit' für Rudolf von Hohenberg, Heidelberg 1472*; Christa Hagenmeyer, *Das Regimen sanitatis Konrads von Eichstätt, Stuttgart 1995*.



Exceptional copy with nearly 1100 illustrations in fine hand-color

2 [MEYDENBACH, Jacob, compiler](#). [Author unknown]. *Hortus Sanitatis*. Mainz: Jacob Mydenbach, 23 June 1491. Chancery Folio (285 x 197 mm). 441 (of 454) unnumbered leaves, lacking the first printed leaf A1 and the final two gatherings <sup>2</sup>D-<sup>2</sup>E of the index including colophon (11 unillustrated text leaves and final blank). Text in two columns; spaces left blank for initials, some with



printed guide letter. 6 full-page and 1066 column-width woodcut illustrations of herbs, plants, animals and human activities in text, all in fine contemporary hand-color. Signatures: A-B<sup>8</sup> C-Z<sup>8-6</sup> a-l<sup>6-8</sup> <sup>2</sup>M<sup>8</sup> n-z<sup>8-6</sup> [et]<sup>8</sup> aa-hh<sup>6-8</sup> ii-ll<sup>6</sup> [chi]<sup>8</sup> <sup>2</sup>v<sup>6</sup> <sup>2</sup>A<sup>8</sup> <sup>2</sup>B-<sup>2</sup>E<sup>6</sup> (-A1, -D<sup>6</sup>, -E<sup>6</sup>). Leaf A4 unsigned; leaf n unsigned; leaf v1 unsigned, leaves v2-v3 signed "v j" and "v ij"; leaf ee2 unsigned; gathering [chi] signed on [chi2]-[chi4] as follows: "ij", "iij" and "iiij"; leaves <sup>2</sup>v1-<sup>2</sup>v3 signed "v", "vj" and "vij". Gathering <sup>2</sup>B misbound after <sup>2</sup>C6. Contemporary German blind-tooled goatskin over thin wooden boards, spine with 4 raised bands and hand-lettered paper label, boards ruled and with roll-stamps of bandwork, including pairs of flower buds and tendrils, pair of original brass closures, straps fixed with pins to lower board, original endpapers, green-dyed edges (some chipping of leather mainly to board edges, spine ends and joints, chipping of paper label affecting first word of title, minor rubbing of boards). Annotated throughout in different hands. The text crisp and clean with only very little age-toning of paper, some minor spotting, staining and ink smudging in places; some of the woodcuts with green hand-color cracked or chipped; some offsetting and bleeding of color; gathering D-E with a few wormtracks at upper blank margin; f.A2 with old paper repair obscuring parts of the text in first column recto; f.A7 with paper reinforcement at inner margin, f.U1 lower blank margin torn w. loss of signature and old repaired, f.n1 with clean tear at foot and chipped patches repaired with paper costing one letter recto and affecting woodcut verso, ff.r4, [et]2, [et]3, o2, [chi]1 woodcuts with chipped patches (most backed with paper from verso), f.ii6 repaired tear with

obscured letters added in manuscript. Provenance: ownership inscription on f.A2, one dated 1657 and the other 1696; from a South-German apothecary family. (#003639) € 120,000

FIRST EDITION, fully colored, of "perhaps the most important medical woodcut book printed before 1500" (Hunt I,8) and the most copiously illustrated early printed herbal. The third and broadest in scope of the three great fifteenth-century herbals, the *Hortus Sanitatis* is an encyclopaedic survey of the plant, animal and mineral kingdoms and their medical applications. Regarded the last great medieval compilation of natural history, it includes much traditional lore, and its many authorities are scrupulously cited. The book is divided into five major "treatises", on plants, animals, birds, fish and precious stones, with an additional shorter treatise on urines. The text of the *Tractatus de herbis* differs substantially from the *Gart der Gesundheit*, and the traditional bibliographic reference to these historically related but very different works as the German and Latin versions of the *Hortus Sanitatis* is incorrect (In the 16th century the *Hortus* was translated into German, but there are no Latin versions of the *Gart*). 409 of the 530 botanical woodcuts were based on the cuts of Schönsperger's smaller format editions of the *Gart*, the remainder being specially commissioned for this edition. The woodcuts of the other sections belong to several different series, cut by engravers of various levels of skill. They include a series of genre scenes showing workmen at their labors, doctors with patients, etc., probably cut by the same engraver who was responsible for the full-page woodcuts. The three succeeding German incunable editions, printed by Johann Prüss, were illustrated with copies of these cuts.

"The third of the fundamental botanical works, produced at Mainz towards the close of the fifteenth century, was the 'Hortus,' or as it is more commonly called 'Ortus Sanitatis,' printed by Jacob Meydenbach in 1491. It is in part a modified Latin translation of the German *Herbarius*, but it is not merely this, for it contains treatises on animals, birds, fishes and stones, which are almost unrepresented in the *Herbarius*. Nearly one-third of the







Plants is considerably modified from the German *Herbarius*, and the virtues of the herbs described are dealt with at greater length. The Herbarium of Apuleius Platonius is more than once quoted, though not by name. A number of new illustrations are added, some of which are highly imaginative. The Tree of Life and the Tree of Knowledge are dealt with amongst other botanical objects, a woman-headed serpent being introduced in the first case, and Adam and Eve in the second. There is a beautiful description of the virtues of the Tree of Life, in which we read that he who should eat of the fruit 'should be clothed with blessed immortality, and should not be fatigued with infirmity, or anxiety, or lassitude, or weariness of trouble.' The engraving which is named Narcissus has diminutive figures emerging from the flowers, like a transformation scene at a pantomime! It is probably, however, intended to represent the conversion of the beautiful youth, Narcissus, into a flower. Apart from these mythological subjects, there are a number of very curious engravings. A tree called 'Bausor,' for instance, which was believed to exhale a narcotic poison, like the fabulous Upas tree, has two men lying beneath its shade, apparently in the sleep of death. Among the herbs, substances such as starch, vinegar, cheese, soap, etc., are included, and as these do not lend themselves to direct representation, they become the excuse for a delightful set of genre pictures. 'Wine' is illustrated by a man gazing at a glass; 'Bread,' by a housewife with loaves on the table before her; 'Water,' by a fountain; 'Honey,' by a boy who seems to be extracting it from the comb; and 'Milk,' by a woman milking a cow. The picture which appears under the heading of Amber shows great ingenuity. The writer points out that this substance, according to some authors, is the fruit or gum of a tree growing by the sea, while according to others it is produced by a fish or by sea foam. In order to represent all these possibilities, the figure shows the sea, indicated in a conventional fashion, with a tree growing out of it, and a fish swimming in it. The writer of the *Ortus Sanitatis*, on the other hand, holds the opinion that Amber is generated under the sea, after the manner of the Fungi which arise on land. The treatises on animals and fishes are full of pictures of mythical creatures, such as a unicorn being caressed by a lady as though it were a little dog, recalling the 'Lady and Unicorn' tapestry in the Musée Cluny - a fight between a man and hydras - the phoenix in the flames - and a harpy with its claws in a man's body. Other monsters which are figured include a dragon, the Basilisk, Pegasus, and a bird with a long neck which is tied in an ornamental knot" (Arber).



In terms of freshness, sophistication and brilliance, the hand coloring of our copy is to be considered outstanding. It is strictly contemporary, indicated by the used copper-based green-color (Verdigris) which caused minor cracking of underneath paper-patches in places.

Meydenbach's *Hortus Sanitatis* is exceptionally rare, with only a few complete or fully-colored copies at auction in the past 50+ years. The last complete copy (though with several defective leaves) recorded at auction was the Fürstenberg copy (Sothebys 2007, GBP 60,500).

References: Hain-C. \*8944; GW n0166; BMC I,44 (IB. 343-4); Goff H-486; BSB H-388; Schreiber 4247; *Early Herbals* 45; Davies, Murray *German* 193; Goff H-486; Nissen, BBI 2362; Hunt 8; Schäfer/von Arnim 170; Agnes Arber, *Herbals - Their Origin and Evolution - A Chapter in the History of Botany 1470-1670*, 2014 (Gutenberg Project).



### Rare Second edition of Brunschwig's *Grosses Destillierbuch*

3 [BRUNSCHWIG, Hieronymus](#). *Das buch zu distillieren die zusammen gethonen ding Composita genant durch die einzige(n) ding und das buch Thesaurus pauperu(m) für die armen durch experiment... zu trost un(d) heil de(r) menschen un(d) nutzlich ir leben und leib daruß zu erlengeren und in gesuntheit*



*zu behalten*. Strassburg: Johann Grüninger, 28 August 1519. Folio (305 x 200 mm). 330 leaves, Roman numbering. Black letter in two columns, title with full-page woodcut, 145 woodcut text illustration, of which one double-page, woodcut initials. Signatures: A-Z<sup>6</sup>; Aa-Zz<sup>6</sup>; a-i<sup>6</sup>. Bound in contemporary blind-tooled pigskin over beveled wooden boards, spine with 3 raised bands, brown-dyed edges, later endpapers (old repair of spine ends and joints with vellum, brass clasps and fittings gone, wooden boards wormed and worn). Lower edge in parts uncut. Internally somewhat browned, minor occasional spotting, scattered small, mostly marginal, lampoil- and waterstains (brown staining from lampoil more pronounced towards top corner of final leaves), finger- and dust-soiling, stronger to final leaves, a few occasional short tears, paper flaws, and ink smudges, first 6 leaves including title with paper restoration at fore-margin (most extensive on title-leaf affecting just a small area on the right side of the woodcut, this expertly redrawn in pen), the oversized double-page woodcut slightly shaved at both sides as often, 9 leaves with torn upper corner costing 2 letters of the Roman page number on 2 leaves (F6 and E1), paper repair at lower corner of 3 leaves outside printed area. Errors in page numberings corrected in ink. Occasional ink annotations and pen trials in contemporary hand. Provenance: Steffanus Bintz (inscribed and dated 1603 on final leaf verso, further inscribed and dated on f. XCVI); from a South German Apothecary Family collection.

Although frequently consulted in early times, still a very good and interesting copy in original (first) binding. (#003638) € 18,000

RARE SECOND EDITION of this so-called "Grosses Destillierbuch" or "The True Art of Distilling," which is especially remarkable for its richness of illustrations. It was first published 1512 in Strassburg by Grüninger. "A gigantic work far more than a mere book on distillation, a manual rather of pharmacological therapeutics" (Sigerist). Brunschwig's work was "a pharmaceutical-technical handbook that was the authority far into the sixteenth century" (DSB).

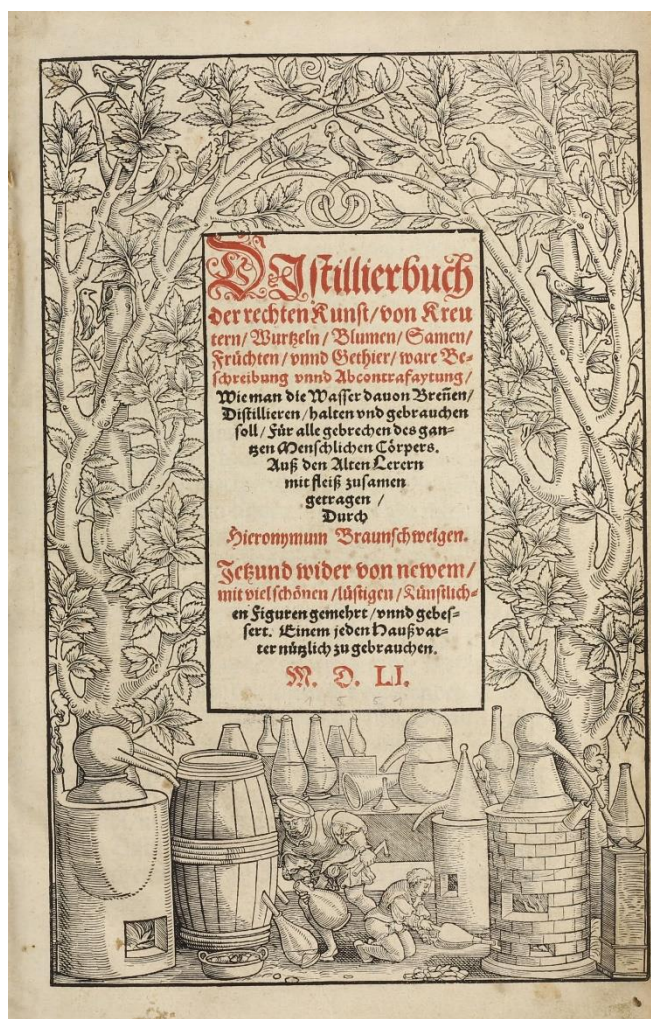
The fine woodcuts show distilling equipment, furnaces and beakers, blood-letting scenes, visit to a sick-bed, steam baths, apothecary's shops, physicians, etc. There are several interesting anatomical illustrations, two of the eye, a viscera-man (a man with the thorax opened, showing the heart), large cut of a phrenologic head, etc. Some were taken from Reisch's *Margarita philosophica* of 1504, partly from the group around or even from Baldung Grien himself. This issue contains the same illustrations as the first edition of 1512, but with some new woodcuts and also expanded in the text. It forms a completely different work as the so-called "small distilling book" first published in 1500. It is divided into five parts, general art of distillation, composita in the order of the diseases of individual organs, surgical dispensary and pharmacopoeia for the poor (*Thesaurus pauperum*).

Hieronymus Brunschwig (c. 1450-1512) was an apothecary who also practiced surgery in Strasbourg. He conceives of distillation as a technique for purifying substances, enabling the pure, therapeutically effective part to be extracted from the impure, toxic part. He advocated the replacement of traditional galenic forms of *materia medica* with a distilled form.

Literature and references: VD 16, B 8699; IA 125.934; Schmidt, *Grüninger* 167; Benzing, *Brunschwig* 32; Muller 37; Sigerist, *Hieronymus Brunschwig and his work*, 1923, pp. I-XVI; DSB II, p.546.



4 **BRUNSCHWIG, Hieronymus.** *Distillierbuch der rechten Kunst, von Kreutern, Wurtzeln, Blumen, Samen, Früchten, unnd Gethier, ware Beschreibung unnd Abconterfaytung, wie man die Wasser davon bren(n)en, distillieren, halten und gebrauchen soll.* Frankfurt am Main: H. Gölfferich, 1551. Folio (293 x 185 mm). [22], 199, [1] leaves. Title printed in red and black within elaborate woodcut border, large woodcut initials, woodcut illustrations in text (several full page); final leaf verso with printer's full-page armorial vignette. Signatures: A-B<sup>4</sup> C<sup>6</sup> D-E<sup>4</sup>, A-Z<sup>6</sup> Aa-li<sup>6</sup> Kk<sup>8</sup>. Contemporary vellum, spine with 4 raised



bands, boards paneled in blind, author and title added in manuscript to upper board, original endpapers (rubbing of spine and extremities, corners bumped, leather straps mostly gone, residue of paper label at foot of spine). Text generally quite crisp and clean with rare spotting in places, light marginal water-staining to final few leaves, first half with small wormhole at lower blank margin. Provenance: illegible ownership inscription at head of upper board; Oettingen-Wallerstein (small stamp on title verso). (#003608) € 22,000

RARE EDITION of the "Great Distilling Book", appeared also in quarto format the same year. Contrary to Nissen's statement, the woodcuts are not the small-format ones of Gölfferich's Brunfels edition of 1546, but beautiful, mostly almost full-size representations of plants. According to Röttinger, the title border and illustrations of distilling devices are from the so-called "Master of Jacobi".

Hieronymus Brunschwig (c. 1450-1512) was an apothecary who also practiced surgery in Strasbourg. He conceives of distillation as a technique for purifying substances, enabling the pure, therapeutically effective part to be extracted from the impure, toxic part. He advocated the replacement of traditional galenic forms of materia medica with a distilled form.

Literature & References: VD 16 B 8702; IA 125.975; Benzing, *Brunschwig* 35; Nissen, BBI 270 (4to edition); H. Röttinger, *Der Frankfurter Buchholzschnitt 1530-1550*.



## The rare *editio princeps* of Hildegard's Natural History and Health Care

**5** [HILDEGARD VON BINGEN, Saint](#). *Physica S. Hildegardis. Elementorum, Fluminum aliquot Germaniae, Metallorum, Leguminum, Fructuum, & Herbarum : Arborum, & Arbustorum: deniq[ue], Volatilium, & Animantium terrae naturas & operationes. IIII. libris mirabili experientia posteritati tradens. Oribasii, Medici, de Simplicibus Libri Quinque. Theodori physici Dieta, docens quibusnam salubriter utendum, uel abstinendum. Esculapii Liber Unus, De Morborum, Infirmitatum, Passionumq[ue] corporis humani caussis, descriptionibus, & cura.* Strassburg: Johann Schott, 1533. [8], 247 [1], lxxix, [5] pp.



Historiated woodcut initials, 3 full-page woodcut illustrations, general index at end. Signatures: \*<sup>4</sup> A-Hh4 a-i<sup>4</sup> k<sup>6</sup>. [Bound with:] **PRISCIANUS, Theodorus / ALBUCASIS (Abū al-Qāsim Khalaf ibn 'Abbās al-Zahrāwī)**. *Octavii Horatiani rerum Medicarum lib. Quatuor. I. Logicus, de curationibus omnium ferme morborum corporis humani, ad Euporistum, II. De Acutis & Chronicis passionibus, ad eundem, III. Gynecia, De Mulierum accedentibus, & curis eorundem, ad Victoriam, IIII. De Physica scientia, Experimentorum liber, ad Eusebium filium... Albucasis chirurgicorum omnium Primarii lib. tres. I. De Cauterio cum igne, . . . II. De Sectione & Perforatione, . . . De Vulneribus, . . . III. De restauratione & curatione dislocationis me[m]brorum. . .* Strassburg: Johann Schott, 26 February 1532. [8], 319 [1] pp. Title-page with woodcut border, woodcut initials, woodcut illustrations in text (8 full-page). Albucasis' work has woodcuts depicting the wounded man, cauterisation of a wound and surgical instruments; colophon on leaf dd6r: "Argentorati apud Ioannem Schottum librarium. XXVI. Febr. anno M.D.XXXII." Signatures: π<sup>4</sup> a-u<sup>6</sup> x<sup>4</sup> y-z<sup>6</sup> aa-bb<sup>6</sup> cc<sup>4</sup> dd<sup>6</sup>. Folio (313 x 205 mm). Bound in contemporary blind-stamped calf over wooden boards, two original brass clasps and

edge/corner protectors at foot present (rebacked, first gathering and front flyleaf re-attached, lacking both straps, upper cover stained, calf rubbed and worn at extremities). Blue-dyed edges, front flyleaf with watermark of an F in a crowned shield [Briquet 8160, dated 1520s, Metz]. Occasional minor spotting of text, first work with light pale waterstaining to lower half of blank fore-margin, occasional dust- and finger soiling, pencil text markings in first gatherings, small holes in blank margin of title-page (not affecting text), angular hole in blank fore-margin of f. k2. Second work with minor occasional spotting and dust soiling. Provenance: George Peirce, bookplate (to inner front board). Fine copy printed on strong paper. (#003370) € 60,000

I. VD 16 H 362; Heirs of Hippocrates 74. EDITIO PRINCEPS, AND EXCEPTIONALLY RARE, of Hildegard von Bingen's treatise on natural history and medical treatments (written in the mid twelfth century). Alongside this the printer Johann Schott included other medical works with various misattributions: of the five books allegedly by Oribasius, only book 4 contains the second book of his *Euporista* : books 1-3 are excerpted from Apuleius' *De herbis* and the so-called *Dynamidia Hippocratis*, while book 5 is an alphabetical reworking of material from Dioscorides. The *Dieta Theodori* is not by Theodorus Priscianus. The *Esculapius* text, dating mostly from the 6th century A.D., is a compilation containing sections of Caelius Aurelianus' *Responsiones*.





II. VD 16 T 840. EDITIO PRINCEPS of the medical writings of Theodorus Priscianus (though attributed on the title-page to Octavius Horatianus), a 4th-century physician in Constantinople, together with three sections on surgery from Abu Al-Qasim's encyclopaedic and influential *Method of Medicine*, written in the late 10th century, relating to cauterisation, phlebotomy and orthopaedics, with numerous illustrations of surgical devices, amputations and other medical procedures. The Latin text of Al-Qasim on surgery (translated by Gerardus Cremonensis in Toledo) was first printed in 1497 and then 1500, and the present edition follows the illustrations from the 1500 edition. However, some of the blocks were previously used by Schott in his edition of Gersdorff's, *Feldtbuch der Wundtartzney* (1517).



6 [DORSTEN, Theoderic](#). *Botanicon, continens herbarum, aliorumque simplicium, quorum usus in Medicinis est, descriptiones, & iconas ad vivum Effigiatas; ex praecipuis tam Grecis quàm Latinis Authoribus iam recens concinnatum. Additis etiam, quae Neotericorum observationes & experientiae vel comprobarunt denuo, uel nuper invenerunt...* Frankfurt: Christian Egenolph, 1540. Folio (302 x 191 mm). [10], 306 leaves. Signatures: \*<sup>6</sup> \*\*<sup>4</sup> A-Z<sup>6</sup> a-z<sup>6</sup> 2A-2E<sup>6</sup>. Title-page showing three woodcuts of plants, over 300 woodcut illustrations in text, woodcut initials and tailpieces, colophon on f. 306 recto. Large engraved portrait of Georg Marius with text in German, Latin & Greek, pasted to the verso of the title-page. Text with light even browning, occasional minor spotting; title repaired at gutter, little soiled and brown-spotted at margins; f. 172, 232-233 with brown staining at margins, two small wormholes to the inside margin of preliminaries up to f. 18. Occasional manuscript ink corrections and annotations in contemporary hand. **[Bound with:]**



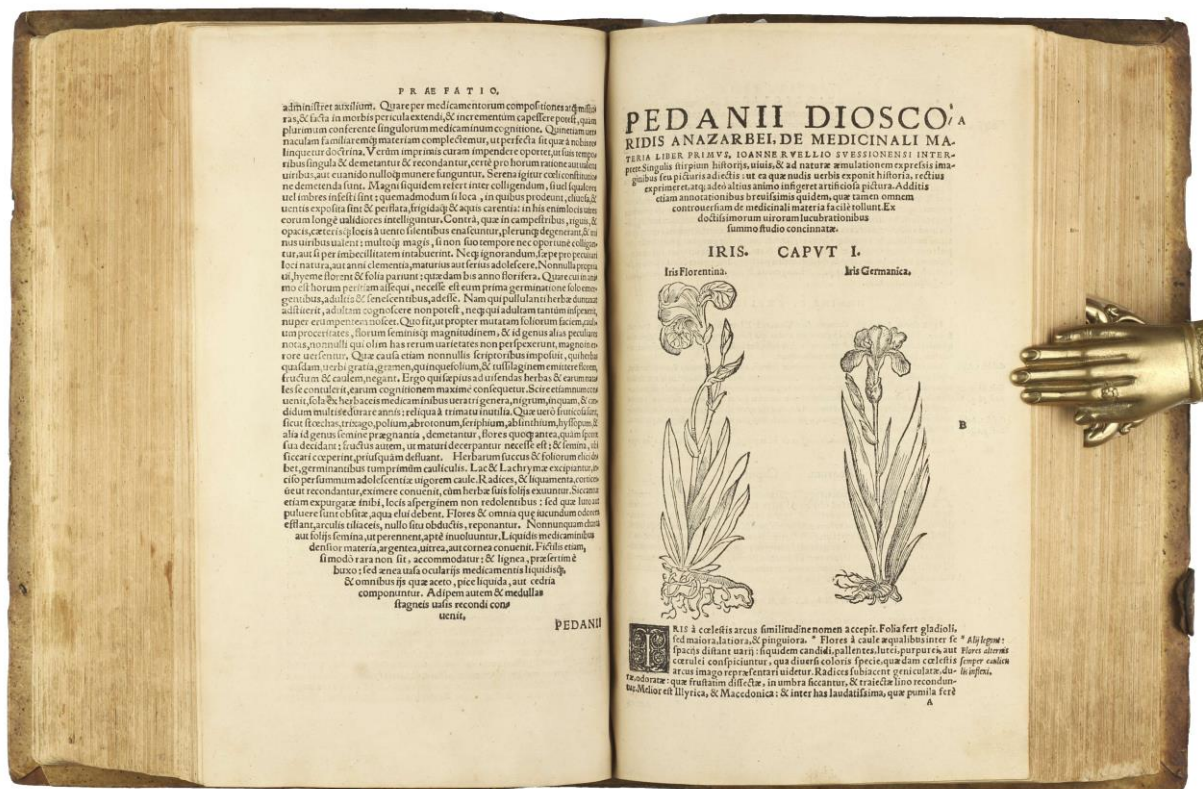
**DIOSCORIDES, Pedanius. De Medicinali Materia Libri Sex, Ioanne Ruellio Suessionensi interprete. Singulis cum stirpium, tum animantium. Accesserunt priori editioni, Valerii Cordi Simesusii annotationes doctissimae. Euricii Cordi Simesusii iudicium de Herbis & Simplicibus Medicinae. Remedia morborum, miro ordine complectitur...** Frankfurt: Christian Egenolph, April, 1549. With numerous woodcut illustrations in text. [36] (of [40]), 554, [2] pp. Signatures: 2a-2b<sup>6</sup> 2C<sup>4</sup> \*<sup>4</sup> A-Z<sup>6</sup> a-y<sup>6</sup> z<sup>8</sup>. Lacking 4 leaves of preliminaries (aa2-5). Gathering \* bound after title. Text with light even browning, occasional minor spotting; repaired clean tear at top of f. c3; some small wormholes to final gathering. Bound in contemporary blind-stamped pigskin over beveled wooden boards, spine with 4 raised bands, single brass catch present only, front board dated 1569, original endpapers present (head of spine chipped,

upper joint cracked at top, inner hinges repaired, leather soiled, extremities worn, corners scuffed). Provenance: The Horticultural Society of New York (bookplate with entry "Bequest of Kenneth K. Mackenzie" to front pastedown); old ink ownership inscription on first title canceled. A very good, wide margined copy, well preserved internally. (#003660) € 16,000

I. FIRST AND ONLY EDITION. The work is a Latin adaptation of Rösslin's *Kreutterbuch von aller Erdtgewächs* (1533). Egenolff had suggested the translation in order to also open up the foreign market for the book, using stronger paper and with the woodcut plant illustrations closer to nature. Further, with its Latin text, and plant captions in Greek, Latin and German, the edition was intended for a more scholarly audience than Egenolff's usual vernacular editions. The Latin translation appeared only once, the German version, on the other hand, had a tough life; in 1557 the newly elected Frankfurt city doctor and son-in-law of Egenolf, Adams Lonicer, took over the revision of this work (see Schmid).

References: VD 16 D 2442; Nissen 522; NLM/ Durling 1203; Wellcome I, 1861; Schmid, *Kräuterbücher* p. 100.





II. SECOND EDITION of Ryff's Dioscorides edition, the best of the 16th century, much improved compared to the first of 1543. The woodcuts are largely re-uses from Rösslin's herbal book, including some animals and illustrations of chemical-pharmaceutical apparatus. The edition comprises Jean de la Ruelle's Latin translation of the Aldine Greek edition of 1499 (first published in Paris in 1516), and adding the commentary of Ryff, first published by Egenolph in 1543. The text of the 1543 edition is extended by the addition of Valerius Cordus's *Annotationes* (pp. 449-533), Euricius Cordius's *Iudicium de herbis et simplicibus medicinae* (pp. 534-541), and Conrad Gesner's *Herbarum nomenclaturae variarum gentium* (pp. 541-554). These additions and the indices in five languages, provided most of the necessary apparatus to make de la Ruelle's translation a work of the greatest use to contemporary readers. Nissen notes that the majority of the illustrations - 786 woodcuts, rather than the 595 of Egenolph's 1543 edition - are taken from Rösslin's *Kreutterbuch* (which was also published by Egenolph).

References: VD 16 D 2005; Eimas, *Heirs of Hippocrates* 30; Adams D 664; Nissen, BBI 496; NLM/Durling 1152; Wellcome I, 1788; Benzing, *Ryff* 134.



## The rare first edition of this landmark of botanical classification

**7**     **DODONAEUS, Rembertus (DODOENS, Rembert)**. *Cruydeboeck : in den welcken die ghehee le historie : dat es tgheslacht, tfatsoen, naem, natuere, cracht ende werckinghe, van den Cruyden, niet alleen hier te lande wassende, maer oock van den anderen vremden in der medecijnen oorboorlijck,*



*met grooter neersticheyt begrepen ende verclaert es met der seluer Cruyden na tuerlick naer dat leuen conterfeytsel daer by ghestelt ... duer D. Rembert Dodoens ... [Cruydeboeck].* Antwerp: Jan van der Loe, 1554. Folio (313 x 198 mm). Six parts in one volume. 40], CCCCCCCCXVIII (i.e., 816), [20] pp. Bound without final two blanks. Several mispagnations. Title with elaborate woodcut border by A. Nicolai after P. van der Borch, half-page woodcut portrait of Rembert Dodoens (at the age of 35) on preliminary leaf, woodcut printer's device printed on verso of final leaves to part 2, 3 and 5; and 715 woodcut text illustrations by A. Nicolai after P. van der Borch. Signatures: \*<sup>6</sup> \*\*<sup>8</sup> \*\*\*<sup>6</sup> A-P<sup>6</sup>, Aa-Nn<sup>6</sup> Oo<sup>4</sup>, AA-MM<sup>6</sup>, a-f<sup>6</sup> g-h<sup>4</sup>, aa-ii<sup>6</sup> kk-ll<sup>4</sup>, aaa-iii<sup>6</sup> kkk-III<sup>4</sup> mmm<sup>6</sup>. Half-calf over beveled wooden boards of the time, spine with 4 raised bands, original brass catches and remnants of leather straps and brass pins preserved, medieval manuscript on vellum re-used (but original) pastedowns to inner boards (binding expertly restored). Minor even browning internally, some scattered finger-soiling, a few ink spots, dust-soiling to edges, a few unobtrusive brown stains; first leaves slightly frayed at fore-margin, frayed outer blank margins of f. K3 and L4 in part I repaired; outer margins of f. Gg6 in part II repaired with loss of a few letters of headline recto and closed smaller hole with minor loss, torn lower blank corner of f. li1 and cc1 repaired, small wormhole in 8 index-leaves; few text corrections in ink; some light marginal waterstains in places. Provenance: from a Dutch private collection. Three

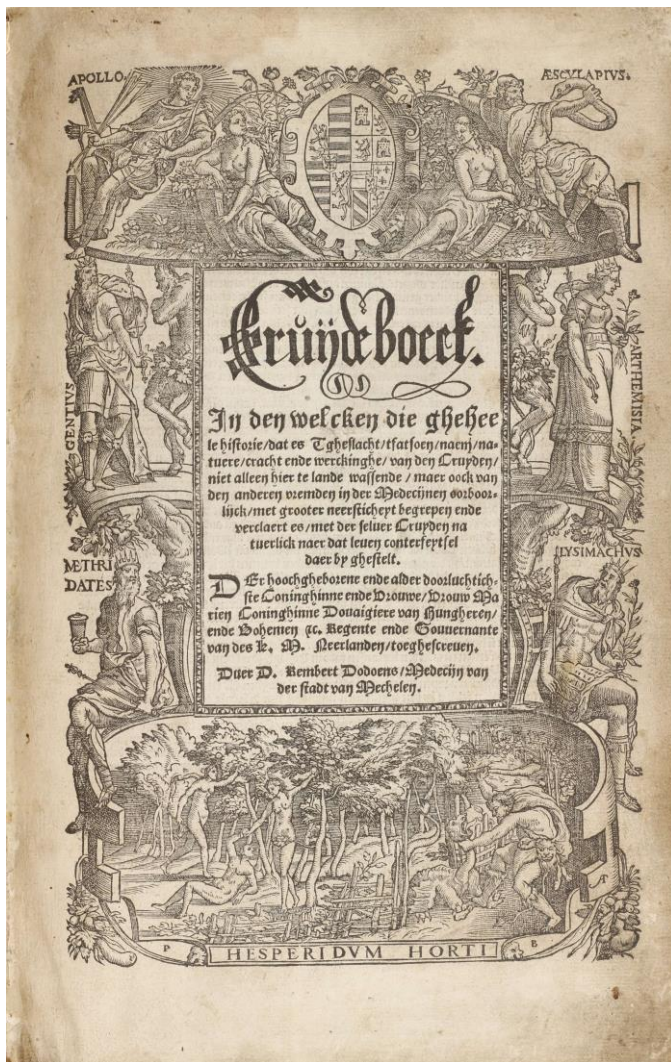
almost identical late 16th-century owner's entries in black ink, all in Dutch language, on preliminary leaf & on verso of divisional title to part 2 and 5 dated 1592 (an with illegible signature). (#003711) € 45,000

VERY RARE FIRST EDITION (only 2 copies in NCC) of this famous 16th-century herbal in old Flemish by the physician & botanist Rembert Dodoens (=Rembertus Dodonaeus, 1517-1585), illustrated with 715 botanical woodcuts by i.a. the Flemish print-maker Arnaud Nicolai (1530-1596) based on designs by the Flemish artist Pieter van der Borch (c. 1530-1608). Rather than the traditional method of arranging the plants in alphabetical order, the *Cruydeboeck* divided the plant kingdom into six groups (Deel), based on their properties and affinities. It treated in detail especially the medicinal herbs, which made this work, in the eyes of many, a pharmacopoeia. This work and its various editions and translations became one of the most important botanical works of the late 16th century.

Dodoens was very interested in botany to support his practice as a physician. He was the first to describe a large number of native and exotic plants from the ornamental gardens of wealthy citizens, and especially from the botanical garden of the Antwerp pharmacist Peeter van Coudenberghe. He therefore seized the opportunity to translate *De historia stirpium commentarii insignes* by Leonhart Fuchs into Dutch. That translation, *Den nieuwen herbarius, dat is dboeck van den cruyden*, appeared in 1543, a year after the original (Latin) version was published. However, the translation appeared under the name of Leonhart Fuchs. Jan van der Loe, an Antwerp printer, found out about this translation and asked Dodoens to draw up a plant atlas. He published the *Cruydeboeck* with him in 1554.

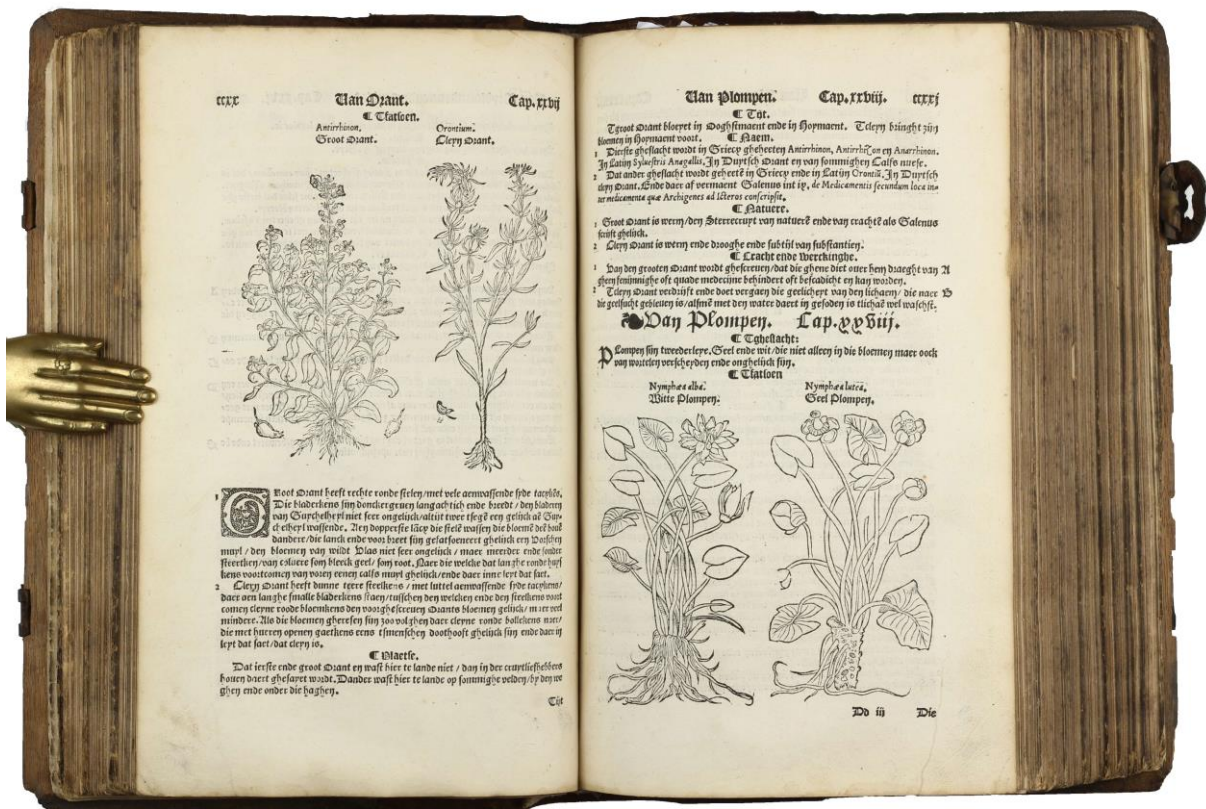
Dodoens' most important contribution to botany was that he started to search for and describe plants himself, resulting in a huge increase in number of described species. He himself described about 1340 species, of which about 600 were new. Another achievement is that he did not follow the monastics who claimed that a medicinal plant had a "sign" from which the effect of the plant could be deduced. He always thoroughly tested new medicines and followed patients for a long time in order to investigate the effect of a medicine. Further, Dodoens introduced a fundamental innovation in the classification of plants. In his *Cruydeboeck* of 1554 he breaks





resolutely with tradition by no longer arranging the plants alphabetically, but according to their external characteristics. This was of enormous importance to biology. In this way he established a systematic framework in which the plants could be placed. This first attempt was far from perfect, but 29 years later in his *Stirpium historiae pemptades sex* he divided the plants into 26 groups. These were again grouped into 6 pemptads. Many plant species were then already placed together in their current genus and family. In his system he mainly relied on vegetative characteristics of plants: leaves, stem and petals. To reflect all these new features it was crucial for him that his herbaria were well illustrated; he had them illustrated by the renowned Mechelen draftsman Pieter Van der Borcht. His main mistakes in classification were that he retained the classical classification of plants into herbs, shrubs, semi-woody and woody plants and that he often called plants male or female, even though they were two related species of different sizes. He also had no idea of the sexual function of a flower. Dodoens had already established that a fruit develops from a pistil, but according to him the function of the stamens was nothing more than protecting the pistil (wikisources).

References: Bibliotheca Belgica D107 ("Cette [première] édition du Cruijde Boeck est très rare"); Nissen (BBI) 509; Pritzel 2344 ("Editio princeps rarissima"); Hunt 67n; Blunt p. 56.





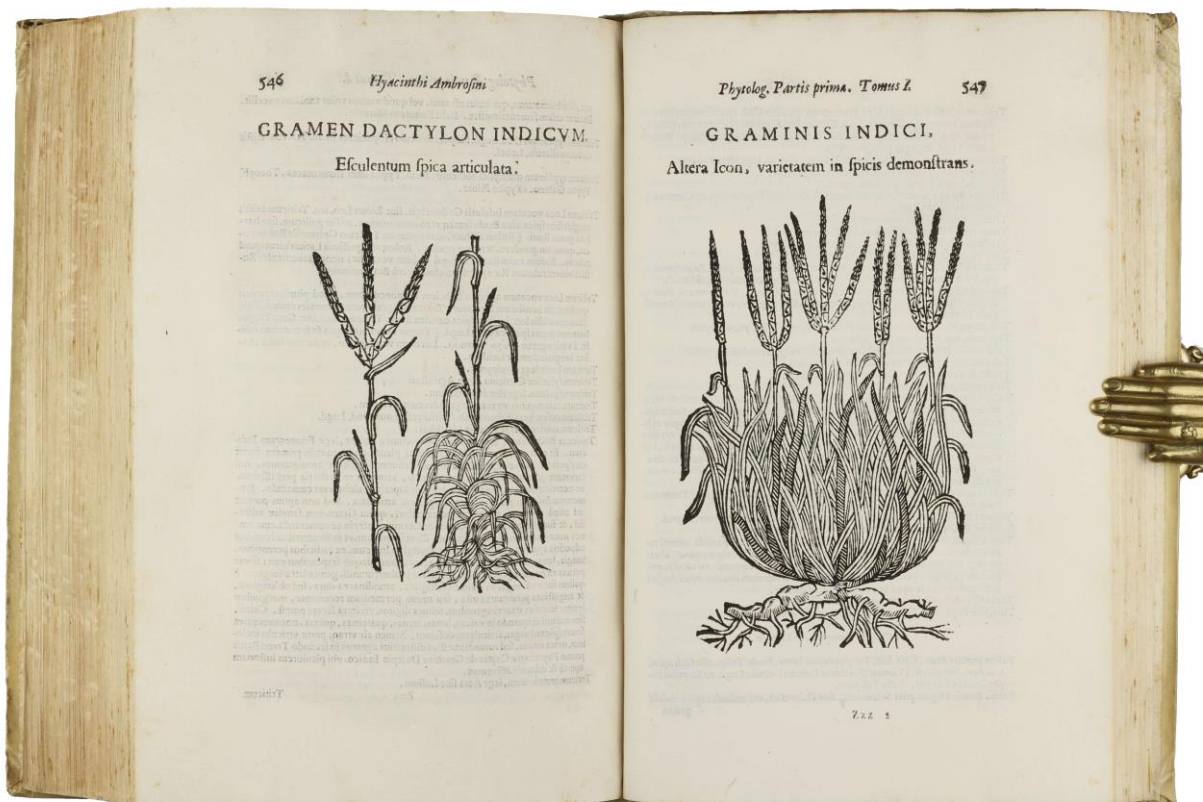
8 [AMBROSINI, Giacinto](#). *Phytologiae; hoc est De Plantis partis primae tomus primus* (all published). Bologna: Haeredes de Duccijs, 1666. Folio (313 x 208 mm). [14], 576, [72] pp., including



two blanks, allegorical engraved frontispiece by Lauren Tineus showing a large garden, title with woodcut device, woodcut initials, woodcut headpiece and 36 mostly full-page woodcut illustrations of plants in text. Contemporary vellum, spine hand-lettered in ink and with 4 raised bands, original endpapers (joints and head of spine repaired, binding a bit tight and boards bowed). Light even browning, some occasional mostly marginal foxing, few pages with light finger-soiling. Provenance: Congregazione dell'Oratorio di San Filippo Neri Bologna (oval stamp on title). A very good copy. (#003690) € 4500

RARE FIRST EDITION. The *Phytologiae* was intended to be the first of a two-volume dictionary of plants with the second volume planned to be devoted to trees never published due to Ambrosini's death. The woodcuts in this work on herbaceous plants were done by Lorenzo Tinti. "Giancinto (Hyacintho) was director of the Botanical Gardens at Bologna from 1657-1665, following the directorship of his brother Bartolomeo. The genus *Ambrosinia* was named after the two brothers" (Hunt). The book contains a description of the tobacco plant on p. 377/378.

References: Nissen, BBI 22n; Hunt 303; Pritzel 132; BM(NH) 36; Wellcome II, 39.





**A most unusual copy with all the plates hand-colored**

9 **DEZALLIER D'ARGENVILLE, Antoine-Joseph.** *L'Histoire naturelle éclaircie dans deux de ses parties principales, la Lithologie et la Conchyliologie, dont l'une traite des pierres et l'autre des coquillages. Ouvrage dans lequel on trouve une nouvelle méthode & une notice critique des principaux auteurs qui ont écrit sur ces matières.* Paris: De Bure l'Aîné, 1742. Two parts in one volume. 4to (289 x 220 mm). [8], 1-230, [4], 231-491 [1] pp. Title printed in red and black, engraved and hand-colored allegorical frontispiece by Chedel after Boucher and 32 engraved plates, all in fine contemporary hand-coloring, woodcut head- and tailpieces. Without the later issued Appendix found in a few copies only. Bound in contemporary French calf, rebacked and recorned with most of the original spine leather and morocco label preserved, marbled endpapers, red-dyed edges, both boards with gilt-stamped central supralibros (leather rubbed and scratched). Text somewhat evenly browned, minor occasional spotting, single wormtrack in blank fore-margin of pp. 393-426. Provenance: Leo Laigurei (signed and dated 1930 on first flyleaf). A very good copy with wide margins and with the plates in fresh and vivid colors. (#003387) € 12,000

FIRST EDITION, AND EXCEPTIONALLY RARE WITH THE PLATES IN FINE HAND-COLORING, of this illustrated



inventory and classification of seashells in eighteenth-century France. Dezallier d'Argenville (1680-1765), originally a painter, became interested in natural history and during his long life and extensive travels formed one of the finest rarity cabinets in France. In this work he describes his extensive collection of rare minerals, fossils and other geological curiosities such as petrified wood. The second part contains a treatise on shells and other molluscs which at the same time constitutes an interesting attempt at the grouping of these species into families on account of physiological similarities. Both parts are illustrated with splendidly engraved plates, each showing up to 28 different species of shells. The engraving of the plates was paid for by high ranking acquaintances and friends of the author, such as the Duke of Sully, the Abbots of Pomponne and Joly de Fleury, the Count of Egmond, etc. The names of the donors are found in the plate legend. This book was highly appreciated by collectors, because it made it easier to determine shells, whether marine, river or terrestrial, fossil or current. Chapters IX and X deal with the arrangement of a cabinet for natural history and the most famous cabinets in Europe relating to natural history. Carl von Linné used it for the organization of

his own collection. Dezallier left on his death in 1765 a third unfinished edition, finally published by the Favanne in 1780.

References: Nissen (ZBI) 144; Barbier II:819; Schuh, *Bibliography of Mineralogy*, 1337.



**With 357 hand-colored plates**

**10 RÖSEL VON ROSENHOF, August Johann.** *Der monatlich-herausgegebenen Insecten-Belustigung, erster (-vierter) Theil.* Nürnberg: Fleischmann für den Verfasser, 1746-1761. 4 parts in 4 volumes. 4to (207 x 172 mm). 3 hand-coloured engraved additional titles (as called for in vols. I-III), engraved portrait of the author in vol. IV, and a total of 357 hand-coloured engraved plates with Roman numbering on 286 sheets (of which 4 folding), woodcut initials and tailpieces. [With vol. V:] **KLEEMANN, Christian Friedrich Carl.** *[Der beyträge zur Natur-oder Insecten-Geschichte erster Theil, erste Tabelle [-vier und vierstigste Tabelle] . . .].* [Nuremburg]: [1776]. Issue with drop title only. 376 pp., 44 hand-colored engraved plates. Bound in uniform 20th century half tan morocco and marbled paper over boards, each spine with 5 raised bands gilt-lettered and blind-tooled in compartments, marbled edges, new endpapers. Engraved titles, portrait and plates in first 4 volumes protected by tissue paper. Text and plates generally somewhat browned, occasional spotting mostly to outer margins, title of vol. IV trimmed close just touching first line of title. Provenance: collection of Roman Vishniac, Russian-American biologist, photographer and pioneer in photomicroscopy. A very good copy, collated and complete. (#003668) € 7800

FIRST EDITION of an important entomological work, profusely illustrated with a total of 286 hand-coloured engraved plates. Included in our set is the much rarer posthumous supplementary work in FIRST EDITION, completed by his daughter Katharina and her husband, artist and astronomer Christian Friedrich Carl Kleemann. It was issued with no general title as can be seen from the digitized copy at Wellcome Library and copies in other institutional libraries, including that at Oxford University. A further volume of the supplement was completed after Kleemann's death by C. Schwarz and published for the first time in a new edition of this work in 1792-93. Born to an aristocratic family in Austria, August Johann Rösel was raised by his uncle, noted animal painter Wilhelm Rösel von Rosenhof, from whom he inherited the "von Rosenhof" title. His observations in this work cover marine invertebrates as well as insects, and his detailed classifications made him a pioneer among European entomologists, influencing Carl Linnaeus, among others.



References and Bibliography: Nissen ZBI 3466 (calls for 287 plates but most copies appear to be complete with 286); DSB XI, p.503.

Collation of volumes:

Vol. I: *In welchem die in sechs Classen eingetheilte Papilionen ... beschrieben ... nach dem Leben abgebildet worden ... Mit einer Vorrede ... von C.F.C.Kleemann.* [40], [8], 64; [12], 60; [12], 64; [8], 312; [16], 48; 48, [24] pp., 122 plates on 78 sheets. Signatures: A-E<sup>4</sup> )(<sup>4</sup> A-H<sup>4</sup> )(<sup>4</sup> 2)(<sup>2</sup> A-B<sup>4</sup> C<sup>2</sup> D-H<sup>4</sup> )(<sup>4</sup> 2)(<sup>2</sup> a-h<sup>4</sup> )(<sup>4</sup> a-qq<sup>4</sup> )(<sup>4</sup> )(, (alpha)-(zeta)<sup>4</sup> A-F<sup>4</sup> A-E<sup>4</sup>. Long clean tear in E3.

Vol. II: *Welcher acht Classen verschiedener sowohl inländischer, als auch einiger ausländischer Insecten enthält ... Mit ... Beobachtungen und Anmerkungen vermehrt von ... C.F.C. Kleemann.* [8], 24; 72; 28; 16; [4], 32; [8], 76;



*Fortsetzung Der beyträge zur Natur-oder Insecten-Geschichte erster Theil.* 376 pp. 44 sheets of plates. Signatures: A-D<sup>4</sup> E<sup>2</sup> F-G<sup>4</sup> H<sup>2</sup> I<sup>4</sup> K<sup>2</sup> L-X<sup>4</sup> Y<sup>2</sup> Z<sup>4</sup> Aa-Bb<sup>4</sup> Cc<sup>2</sup> Dd-Nn<sup>4</sup> Oo<sup>2</sup> Pp<sup>4</sup> Qq<sup>2</sup> Rr<sup>4</sup> Ss<sup>2</sup> Tt-Zz<sup>4</sup> Aaa-Eee<sup>4</sup>. Light pale brown-staining to lower corner and fore-margin of some gatherings.

200; 64; 52, [18] pp., 94 plates on 76 sheets (4 double page). Signatures: )( <sup>4</sup>A-C<sup>4</sup> A-I<sup>4</sup> A-B<sup>4</sup> C<sup>2</sup> D<sup>4</sup> A-B<sup>4</sup> )( <sup>2</sup>A-D<sup>4</sup> )( <sup>4</sup>A-G<sup>4</sup> C<sup>2</sup> D-K<sup>4</sup> A-Bb<sup>4</sup> Cc<sup>2</sup> Dd<sup>4</sup> A-G<sup>4</sup> H<sup>2</sup> I<sup>4</sup> A-D<sup>4</sup> E<sup>2</sup> F-G<sup>4</sup> A-B<sup>4</sup> C<sup>2</sup>. Including final leaf C2 (directions to the binder), brown staining to upper margin of final pages.

Vol. III: *Worinnen ... zu denen in den beeden ersten Theilen enthaltenen Classen ... auch ... Arten von acht neuen Classen.* [8], 1-186, [2], 187-624 (i.e. 618), [8] pp. (p. 305-306 repeated, pp. 409-416 skipped but not lacking), 101 plates on 92 sheets. Signatures: A<sup>4</sup> A-K<sup>4</sup> L-M<sup>2</sup> N-Z<sup>4</sup> Aa<sup>4</sup> Aa\*<sup>4</sup> Bb-Kkkk<sup>4</sup>. Including unnumbered leaf Aa\*<sup>4</sup> (directions to the binder).

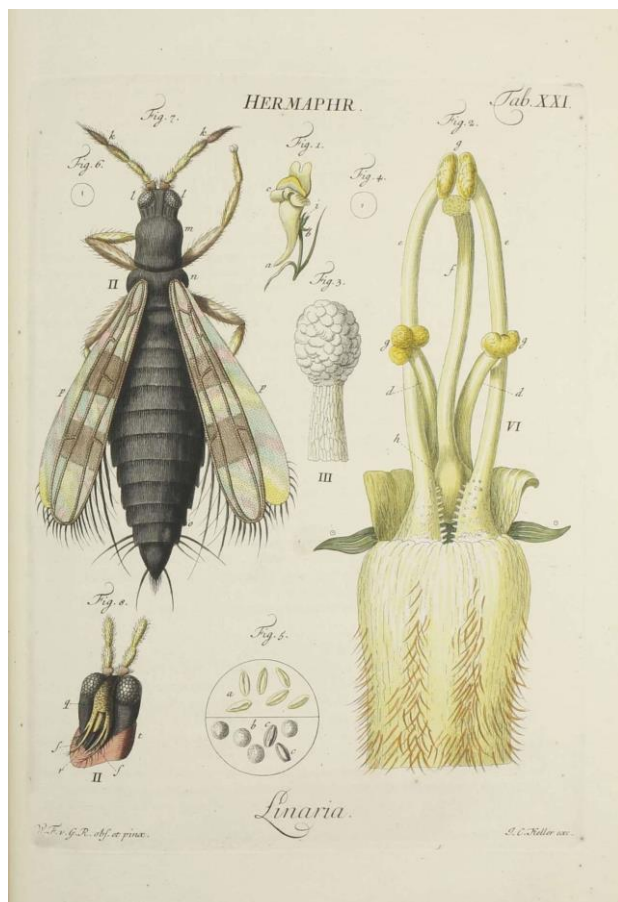
Vol. IV: *In welchem ... die hiesige grosse Kreutz Spinne ... beschrieben und in 40 ... illuminirten Kupfern ... abgebildet und vorgestellt worden.* [12], 48, 264, [4] pp., 40 sheets of plates, engraved portrait of the author bound as frontispiece. Signatures: )( <sup>4</sup>2)( <sup>2</sup>A-F<sup>4</sup> A-Kk<sup>4</sup> Ll<sup>2</sup>. Plate XV creased.

Vol. V: Drop title on p.1: *Kurzer Vorbericht zu der Natur- und Insecten-Geschichte ersten Beytrag, oder, Vorläufige Nachricht von desselben Einrichtung und künftigen*



With all plates hand-colored

**11** [GLEICHEN-RUSSWORM, Wilhelm Friedrich von](#). *Découvertes les plus nouvelles dans le règne végétal ou Observations microscopiques sur les parties de la génération des plantes . . . & sur les insectes . . . Traduit par J.F. Isenflamm*. Nürnberg & Paris: Keller & Chez la veuve de Chretien de Launoy, 1770. 3 parts in one volume. Large folio (414 x 258 mm). [8], 76, 48, [8], 24 pp. With a preface by Casmir Christoph Schmidel, 51 hand-colored engraved plates by J.C. Keller (including 10 in the supplement/part III), 3 large engraved head-pieces by J.M. Stock after J.C. Keller after the author, numerous tail-pieces. Bound in morocco backed marbled paper boards, spine ruled and titled in gilt, new endpapers. Text and plates crisp and bright, occasional minor dust soiling to top margin, one plate finger-soiled. Provenance: collection of Roman Vishniac, Russian-American biologist, photographer and pioneer in photomicroscopy. A fine copy. (#003664) € 3800



the supplement/part III), 3 large engraved head-pieces by J.M. Stock after J.C. Keller after the author, numerous tail-pieces. Bound in morocco backed marbled paper boards, spine ruled and titled in gilt, new endpapers. Text and plates crisp and bright, occasional minor dust soiling to top margin, one plate finger-soiled. Provenance: collection of Roman Vishniac, Russian-American biologist, photographer and pioneer in photomicroscopy. A fine copy. (#003664) € 3800

RARE FIRST EDITION IN FRENCH of Baron Wilhelm Friedrich von Gleichen-Russworm's *Das neueste aus dem Reiche der Pflanzen* (1764). Von Gleichen-Russworm was a naturalist and musicologist who worked in the service of the Margrave of Bayreuth. In 1760 he met microscopist Martin Ledermüller, leading him to also take up the microscope to conduct research. Most of his work concentrated on the fertilization and pollination of plants. In this study of microorganisms, Gleichen-Russworm introduced the process of phagocytic staining, a technique that was not commonly used until the 19th century. The plates in this work were engraved by J.C. Keller after Gleichen-Russworm, and the headpieces by J.M. Stock after Keller. 45 of the plates illustrate details of floral structure, various pollens, or insects. The first

six plates are devoted to the specially constructed microscope and its accessories with which Gleichen conducted his researches.

References: Brunet II 1624; Nissen BBI 717; Pritzel 3367; Stafleu-Cowan TL2 2037.



## The only known copy of the second edition

**12** [KNORR, Georg Wolfgang](#). *Vergnügen der Augen und des Gemüths, in Vorstellung einer allgemeinen Sammlung von Schnecken und Muscheln, welche im Meer gefunden werden*. Nürnberg: Knorrs Erben, 1776. Six parts in two volumes. 4to (252 x 204 mm). Text volume: [5] 6-127 [1], [3] 126-240, [5] 6-52, [5] 6-48 [14], [3] 4-46, [3] 4-76, [1] 2-18, [3] 4-7 [1]. Separate title pages to each part: part 1 dated 1776, part 2 dated 1784, part 3 dated 1768, part 4 dated 1769, part 5 dated 1771, part 6 dated 1772, registers bound at the end of part 4 and 6, 7 pp 'Ehrenrettung' bound at the end of this volume. The first two parts of the revised edition printed on stronger paper than the remaining parts. Plate volume: separate engraved and hand-coloured frontispieces to each part, 190 engraved plates (30 hand-coloured for each part and additional 10 uncoloured white on dark ground in part 6, numbered I-XXX, I\*-XXX\*, I\*\*-XXX\*\*, I\*\*\*-XXX\*\*, I\*\*\*\*-XXX\*\*, I\*\*\*\*\*-XL\*\*\*\*\*), 100 pages of general register to all 6 parts bound at end. Only a few light brown spots and thumb soling can occasionally be found. First title-page and final text pages very little browned, otherwise bright and clean. Mid 19th century half calf, spines ruled and titled in gilt and with gilt supralibros (a crowned monogramme 'Ph'), marbled edges and endpapers. Boards and extremities rubbed, corners worn, upper hinge



of text volume repaired. Provenance: illegible signature to title-pages. Overall a crisp set internally with strong and vivid plate coloration, paper completely unrestored, unstained and unmarked and unique with text and plates in revised edition. (#002405) € 35,000

SECOND EDITION OF THE FIRST TWO PARTS OF TEXT AND THE FIRST FOUR PARTS OF PLATES, first edition of the remaining parts and plates. NO COPY OF THE SECOND EDITION CAN BE TRACED BY US. "According to two sources (Agassiz, 1852: 375; Bequaert, 1950: 149), two volumes of an entirely new German edition were published. The first part appeared in 1776 with revised text by P. E. S. Müller, and the second part in 1784 with a revised text by Meuschen. The pagination is stated to be continuous through the two parts (pages 1-240)" (Henrik H. Dijkstra, *A collation of the three editions of Georg Wolfgang Knorr's conchological work "Vergnügen" (1757-1775)*, Basteria, vol. 74(1-3), p.38). Both Agassiz and Bequaert referred to Boehner (1786), a work Dijkstra has not seen and no copy of this Knorr edition could be located by him. "Der zweyte Theil erschien 1784 in fortlaufenden Zahlen von S. 125-240." (Boehmer, *Bibliotheca scriptorum historiae naturalis...*, 1786, p. 444). In fact, no copy of the revised edition could be located by us in any public library and thus this may be the only copy known to exist.

In this revised edition, also the text of the engraved frontispieces for the first two parts has been reset from 'Schnecken und andere Geschoepffe...' (as given in the first edition) to 'Schnecken und Muscheln...' in order to match the text of the part 3 to 6 frontispieces. A couple of figures and plate signatures have been redrawn in this edition, especially in parts II and III (e.g. the plates XIV\* fig. 2, 3; XV\* fig. 4; XXIII\* fig. 2, 4, 5; XXIV\* fig. 4; XXV\* and XXVI\* all fig.; XXVII\* fig. 1; XXVIII\* fig. 1, 3, 4; XXIX\* all fig.; XXX\* fig. 2, 3; I\*\* to III\*\* all





fig. and IV\*\* fig. 2-5). These changes appear to be identical with the Dutch editions *Verlustiging der oogen...* of part I (1771) and II (1772). Further, the part designation (e.g. "P.III", "P.IV") has been added to the top-left corner of each plate for parts III and IV compared to the first edition where only the final parts V and VI have those signatures. Part 6 contains 10 additional plates depicting white specimens. These plates are uncoloured and the black background is painted in. The plate numbering was done in white paint.

With its hand-coloured engraved plates, Knorr's *Vergnügen der Augen...* can be regarded as one of the finest 18th-century works on shells. Knorr started his work at a time when Linnaeus finished the 10th edition of his *Systema Naturae*, the starting point for the binominal nomenclature in zoology. Whereas the most important 18th-century conchological works that uses binominal nomenclature are not illustrated, Knorr's work with the specimen names given in vernacular can be regarded purely non-binominal. For its iconotype figures of type specimens, Knorr's work was still of high value for those authors applying binominal nomenclature, such as Linnaeus, Gmelin or Röding. Röding (*Museum Boltenianum...*, 1798) alone referred to 250 Knorr figures (Henrik H. Dijkstra, ref. cit.)

References: Nissen, ZBI 2234; Corbes 428; Ludwig 346.



**All illustrations of the Danish fauna in fine hand-color**

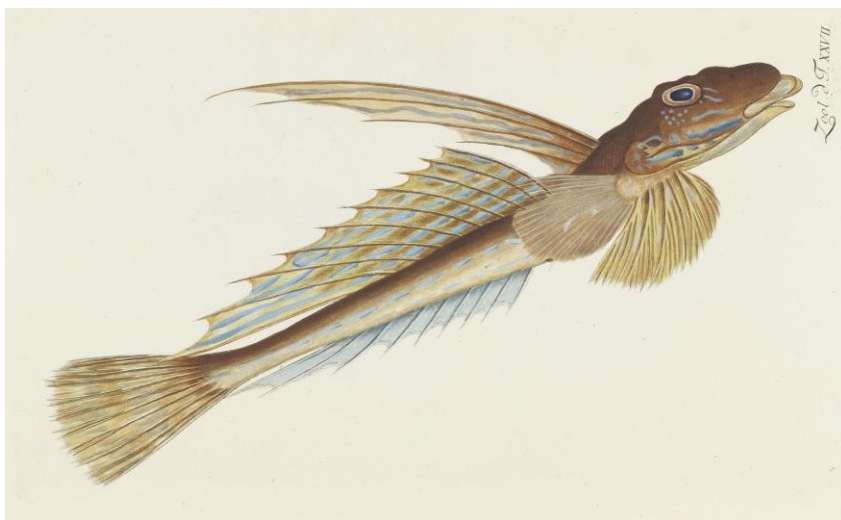
**13**     **MÜLLER, Otto Frederik.** *Zoologia Danica seu Animalium Daniae et Norvegiae rariorum ac minus notorum descriptiones et historia. Volumen Primum . . . Tertium.* Copenhagen: Typis N. Mulleri (vol. I-III), N. Christensen (vol. IV), 1788-1806. 4 parts bound in two volumes. Folio (376 x 232 mm). [2], v [1], 52; [4], 56; [4], 71 [1]; [6], 46 pp. 40 plates to each part numbered I-CLX. Each title with large engraved vignette. In total 160 (of 160) engraved and hand-colored plates. Index leaf of vol. IV misbound after p.46. 20th century morocco-backed, marbled-paper boards, gilt-decorated spines with 5 raised bands, preserving original gilt-lettered morocco spine labels in first compartment, red-dyed edges, new endpapers (wear to paper over board edges). First title a bit finger soiled and very light spotting of the first two plates in vol. IV; text and plates otherwise very bright and crisp throughout. Provenance: Wilhelm Friedrich Graf von Redern, Berlin (small ink stamp to first title and armorial bookplate "Gräfllich von Redern'sche Bibliothek" to front pastedown of vol. I); collection of Roman Vishniac, Russian-American biologist, photographer and pioneer in



photomicroscopy. An exceptionally crisp and clean set. (#003666)

€ 25,000

FIRST COMPLETE FOLIO EDITIONS OF *ZOOLOGIA DANICA* WITH ALL THE ILLUSTRATIONS IN FINE HAND-COLOR AND IN SPLENDID STATE OF PRESERVATION. The foremost Danish naturalist of the Linnean period, Otto Müller began his work in 1779, intending it as a complete look at the Danish and Norwegian fauna. He first published two octavo volumes with the title *Zoologiae Danicae prodromus* before his death in 1784. The project was expanded by his brother and others to folio format and two additional volumes were added between 1788 and 1806. The last volume was prepared by Müller's colleague Peter Christian Abildgaard, founder of the veterinary school in Copenhagen. Müller was gifted with powers of observation which enabled him to establish the classification of several groups of animals completely disregarded by Linnaeus. Although the work never fulfilled Müller's vision, it does contain pictures and descriptions of a number of new species of mollusks and zoophytes (see Knight, *English Cyclopaedia*, p 381). His work can be regarded as "the first manual on this topic and was for many years the most comprehensive.



References: Anker 348; Nissen ZBI 2932; Casey Wood 475; DSB IX, pp. 575-76.

**A monument of botanical illustration with more than 700 hand-colored plates**

**14** [HUMBOLDT, Alexander von; BONPLAND, Aimé & KUNTH, Carl Sigismund \(editor\)](#). *Nova Genera et Species plantarum quas in peregrinatione orbis novi collegerunt, descripserunt . . . Tomus primus [-septimus]. Voyage de Humboldt et Bonpland. Sixième partie, botanique*. Paris: Librairie Grecque-Latine-Allemande, N.Maze, and Gide Fils, 1815-1825. 7 volumes (all published). Elephant Folio (530 x 345 mm). Half-title and general title to each volume, section titles to volumes I and VII, dedication to Nicolaus Jacquin, 714 engraved plates by Turpin, all but two (3 and 96) with fine hand-color, the plates numbered to 700, including all "bis", "1"/"2" or "a"/"b" plates (332(1)/(2), 481(a)/(b), 483(a), 499(a)/(b), 514(b), 532(b), 547bis, 548(b), 562bis, 645bis, 647bis, 659bis, 660bis, and 688bis. Present are the cancel plates 216, 479 and 480, but the respective cancellanda were not bound-in. The plate numbering is not in order in several places but generally follows the text. Vol. I of our set is lacking the diagram showing the vegetation zones (never bound in). Pagination: [8], xlvi, 302; [8], 324; [8], 356; [8], 247 [1]; [8], 338; [8], 420, [2]; [8], 399 [1] pp. The set in magnificent and uniform binding of the mid 19th-century in red morocco; spines with 5 raised bands each, with gilt-lettering and rich gilt-tooling in compartments; board-margins, -edges and -turn-ins with rich gilt tooling, all book-block edges gilt, blue marbled endpapers (extremities very little rubbed, binding and joints sound and firm). Text with some scattered foxing, generally a bit stronger to first and final pages in each volume; the plates with only very little occasional spotting; the plate 527 with repaired burn(?) hole not affecting illustration. In all a crisp, clean and bright set. Provenance: Christopher Turnor (1809-1886), Stoke Rochford Library (armorial bookplate to front pastedowns); Henry Rogers Broughton, 2nd Baron Fairhaven (armorial bookplate to first free endpapers). (#003771) € 95,000

**RARE FIRST EDITION, LARGE PAPER COPY, IN OUTSTANDING MOROCCO BINDINGS.** All volumes are in the "vellum" edition with the (when appeared) fine hand-colored engravings. It constitutes one of a very small number of colored sets that were produced. It can well be regarded complete as only the three cancelled (erroneous) plates are absent. Our set conforms in number of plates with Sitwell who, as well as Stafleu-Cowan, does not mention the missing frontispiece diagram.



Alexander von Humboldt's five-year voyage to America, which he undertook with his companion Aime Bonpland in the years 1799-1804 and which took the two explorers to the territory of the present-day states of Venezuela, Cuba, Colombia, Ecuador, Peru and Mexico, is considered one of the most important expeditions in history. With



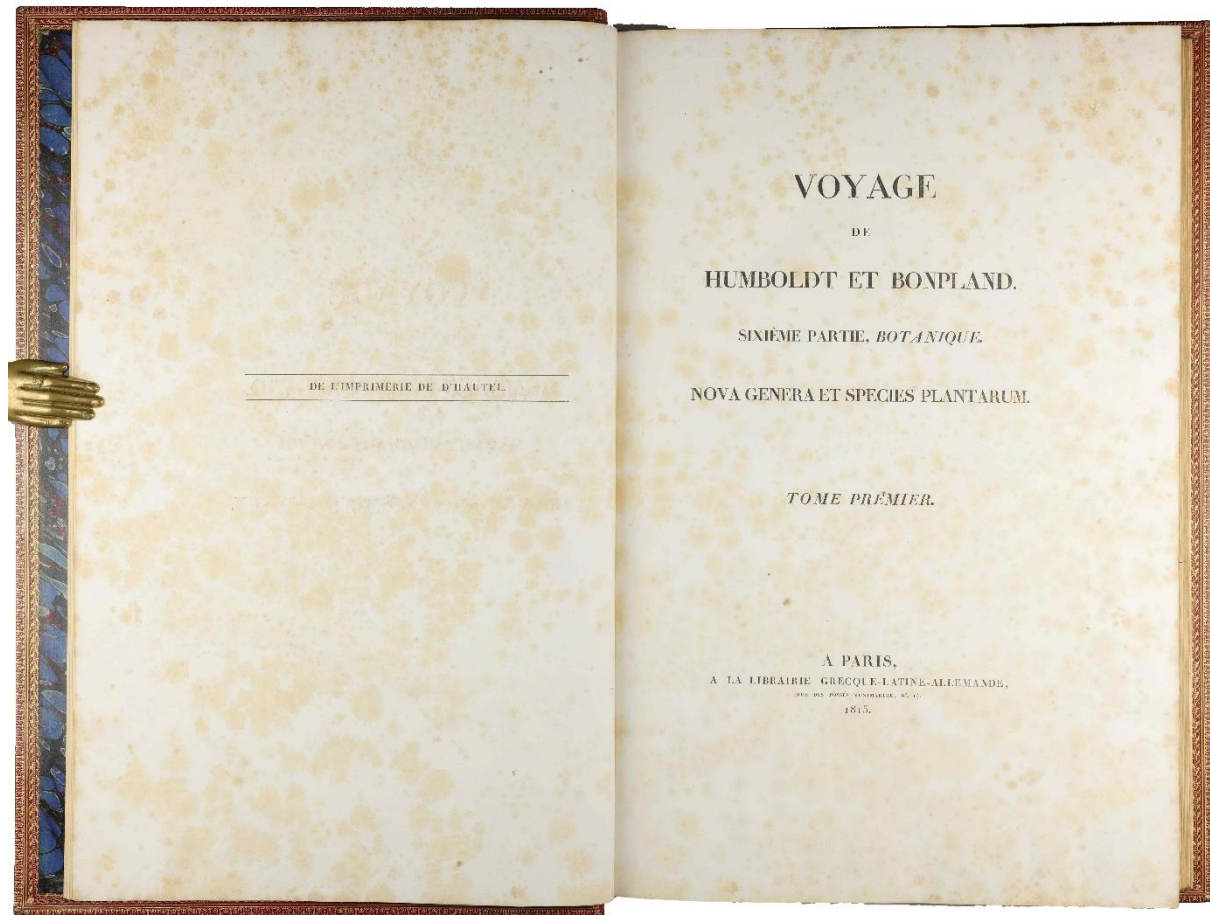


his research results, Alexander von Humboldt became the second, scientific discoverer of Latin America and at the same time the founder of modern scientific voyages of discovery. For Humboldt, botany was the gateway to the natural sciences. On his return to Europe, Humboldt almost immediately set about publishing his findings. The resulting work *Le voyage aux regions equinoxiales du Nouveau Continent* (The Voyage to the Equinoctial Regions of the New Continent) was published in 30 volumes (20 in folio and ten in large quarto) between 1807 and 1828. Five additional volumes by other authors were printed up to 1834. Employing around 50 artists, cartographers, naturalists and engravers and produced by a consortium of publishers, the project was principally funded by Humboldt himself with some grants from the French and Prussian government. It is said to have been the most expensive scientific book published at the time, which is why it is rarely found complete in public collections today. The work included theories that would come to influence scientific thought throughout the nineteenth century and serves as an important milestone in the scientific exploration and natural history of the Americas.

Of the 30 volumes published, the folio volumes detailing plants, known as the *Botanique*, were among the most significant. The text of the plant-geographical volume, which was the first of the entire travel work, was written by Humboldt himself. Humboldt had agreed with Bonpland that the latter should be responsible for writing the botanical parts. After the first deliveries of the *Plantes equinoxiales* and the *Melastomacees* had appeared quickly, the publication slowed down, because Bonpland could not fulfill the expectations placed in him by other commitments and simply because of the unique monumentality of the production (4,528 plants were listed with over 1,300 copperplate engravings commissioned to illustrate them). This period around 1810 also saw the separation of the publishing houses Cotta and Schoell, which until then had jointly published the volumes of the travel work (cf. Fiedler/Leitner p. 251). Humboldt subsequently commissioned the important Berlin botanist C. L. Willdenow to edit the *herbarium* and Bonpland's *Journal botanique*. However, after Willdenow's death in 1812, his student K. S. Kunth was recruited for this task. For the *Nova genera* Kunth, who also finished the interrupted works of the *Plantes equinoxiales* and the *Melastomacees*, finally became the editor and author. The work done by Kunth is still considered admirable and of outstanding importance. "It was Kunth who, at Humboldt's instigation, visited Bonpland in Le Havre in 1816, who was embarking for Buenos Aires, and implored him to hand over, if not the parts of the herbarium of the American voyage already stored on board and in his possession, then at least the *Journal botanique* (the six leather-bound volumes of the field diaries), without which Kunth would not have been able to continue the systematic recording and publication of the botanical yield of the voyage. In these field diaries Bonpland and Humboldt entered their daily descriptions of the plants (numbered from 1 to 4528) and animals observed in the field, together with preliminary determinations, "each entry beginning with a number, followed by a preliminary determination, a description, and usually an indication of the locality" (Lack). Unfortunately, however, the field books do not contain daily dates, latitude and longitude



measurements, or any elevation data, so that assigning plants to specific locations and their elevation above sea level poses major problems to this day (cf. Moret).



Literature and references: J. H. Barnhart, *Dates of the "Nova Genera" of Humboldt, Bonpland and Kunth*, in Bull. Torrey Bot. Club 29, pp. 585-598; S. Sitwell, *Great Flower Books 1700-1900*, p. 109; Nissen BBI 954; Sabin 33761; Stafleu-Cowan TL2 3143; H. W. Lack, *Alexander von Humboldt und die botanische Erforschung Amerikas*. München, London, New York, 2018; P. Moret et al., Humboldt's Tableau Physique revisited. In: *Proc. Natl. Acad. Sci. USA* 116: 12889–12894, 2019.



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