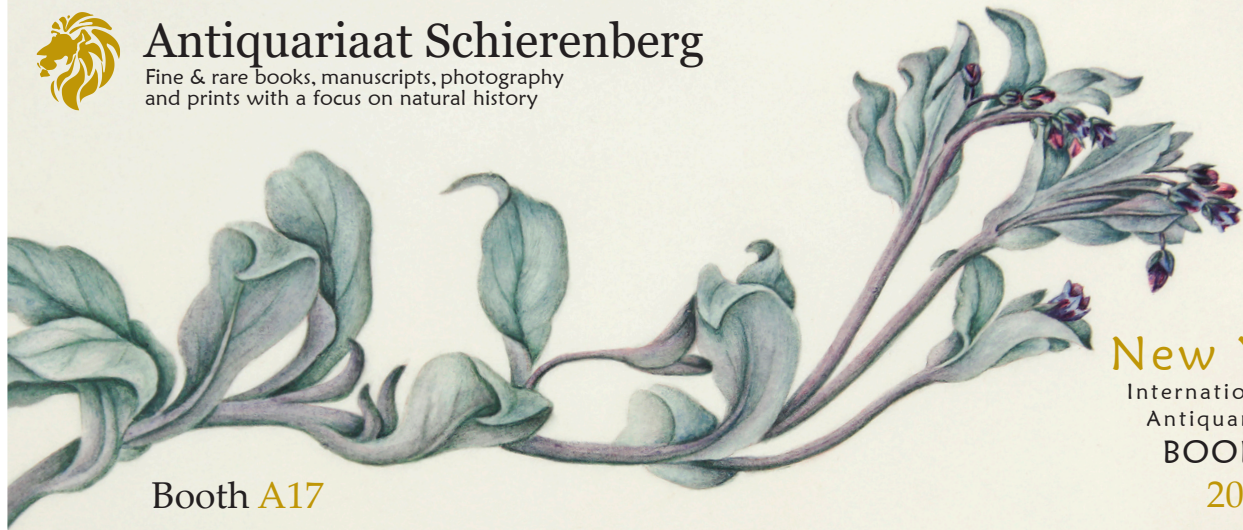




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[1] [Aratus Solinensis] Hyginus, C. I.

Arati Solensis phaenomena et prognostica. Interpretibus, M Tullio Cecerone. Rufo Festo Avieno, Germanico Caesare, una cum eius commentariis. C. Iullii Hygini astronomicon. Omnia partim è vetustis codicibus, partim è locorum collatione emendata, & emendatorum ratio exposita. Paris, G. Morel, 1559. 4to (16.8 x 22.5 cm). Title page with engraved vignette (angel and griffons; with motto in Greek) [v], 155, 56 pp., with wood engraved initials at the beginning of each chapter. 2 large, folded, engraved maps. Contemporary full vellum. Script title on the spine.

\$ 8,000

= First edition of this astronomical work by the Greek poet Aratus of Soli (ca. 315 -245 BC), and the only one with two large maps of the northern and southern celestial hemispheres, both present in this copy. Brunet lists a 1540 edition, which seems to be different, e.g. referring to comments by Virgil. This edition was edited and published by Guillaume Morel, who translated the original Latin text by Caius Julius Hyginus and added the commentaries by the early Roman authors Cicero, Rufius Festus Avienus and Germanicus Caesar. Two signatures, both in an old hand, one erased, on the title page. Boards rather soiled, and with some signs of worming; damp-stain in the top-gutter, visible on the first few leaves, no major defects. In all a very good copy. Rare - especially in contemporary binding. Brunet 1, p. 375. Not in Hazeau & Lancaster.

[2] Auer, A.

Der polygraphische Apparat oder die verschiedenen Kunstfächer der K.K. Hof- und Staatsdruckerei zu Wien. I. und II. Vortrag. Die Erklärung und praktische Anwendung des polygraphischen Apparates. Wien, Kaiserlich-königlichen Hof- und Staatsdruckerei (K. Akademie der Wissenschaften), 1853. 8vo. Tissue-guarded frontispiece, 53, [ii] pp., and 29 unnumbered plates of which two double-sized, and one (nature) colour-printed on the recto and verso of the same leaf; including two early original photographs (mounted), and six partly in nature-printed technique, which are in colour or tinted. Original printed wrappers.

\$ 5,950

= A very rare offprint of the first publication on the invention of nature printing. Next to Auer's "Entstehung des Naturselbstdruckes" it is, in fact, the rarest of all, and it is in great condition, especially considering that it is often rather foxed. This must be the very first publication on this subject, and was originally published in the journal "Sitzungsberichte der Kaiserlichen Akademie der Wissenschaften, Mathematisch-Naturwissenschaftliche Classe", Band IX, pp. 868-884. The carefully designed plates, which show a wide variety of printing techniques, are subdivided into the following: photographie, mikrotypie, lithographie, chemotypie, chalkographie, siderographie, hyalographie, guillochirung, stilographie, galvanographie, naturselbstdruck, mineralographie, mineralotypie, xylographie, typographie, and typometrie. The Fischer collation is incomplete, apparently lacking one of two nature-

printed flower plates, or the frontispiece: this is unclear. Two plates of agate are listed by Fischer as "Naturselbstdruck" but since they show polished stones, Auer's captions, "Mineralographie", and "Mineralotypie", are more accurate. Fischer's "4 Blatt typographischer Proben" are in fact two double-sized plates, thus Fischer's total is 28 plates. This copy has 30 in all, including the frontispiece. In both Fischer and our collations, the mirror image on the verso of the nature printed oak leaf are not counted. This work is usually offered as a part of the Sitzungsberichte, apparently in a more condensed version with only 17 text pages, instead of 55. Of this entirely differently paginated offprint only very few came to the market during the last 40 years. A very good copy. Fischer, 41; Heidtmann, 403. See also P. N. Heilmann, "Die Natur als Drucker" (1982).

[3] Avril, P.

Reizen door verscheidene staten van Europa en Asia, als Turkyen, Persien, Armenien, het Zuider-Tartaryen, Muscovien, Poolen, beide de Pruissens en Moldavien, gedaan zedert den Jaare 1685. tot 1692. Behelzende veele naaukeurige aanmerkingen / zoo in de natuur-kunde / land en zee-beschrijvinge / als in de historien. Nevens de beschrijvinge van Groot-Tartaryen, en de volkeren die het zelve bewoonen. Door Phil. Avril, priester onder de Societeit van Jesus, en mathematicus van sijn aller-Christelijkste Majesteit. Met kooperen plaaten verciert. Uit het Frans overgebracht door H. v. Quellenburgh. Uytrecht [Utrecht], Anthony Schouten, 1694. Near square 4to (19.8 x 15.3 cm). Engraved title page, letterpress title page with woodcut vignette, [x], 191, [vi] pp., engraved plates. Later marbled wrappers, paper label with script title on the spine.

\$ 1,475

= Rare Dutch translation of a work first published in French in 1692. With a fine frontispiece by Thomas Doesburgh (active 1683-1714). "Philippe Avril was a Jesuit explorer of the Far East. He was born at Angoulême, France on 16 September 1654. Avril was a professor of philosophy and mathematics at Paris when he was dispatched to the Jesuit missions of China. Following the instructions of Ferdinand Verbiest, another Jesuit, then at Peking, he attempted an overland journey, and traveled for six years through Kurdistan, Armenia, Astrakhan, Persia, and other countries of eastern Asia. Arriving at Moscow, Avril was refused permission to pass through Tatar, and was sent by the Government to Poland, whence he made his way to Istanbul and from there went back to France. Though exhausted by disease, he set out again on a vessel, which was lost at sea. Avril presumably died in a 1698 shipwreck. Avril's journal and writings provide a significant amount of useful material for modern historians and demographers" (Wikipedia). According to Tiele his name is d'Avril. The engraved title states "verscheide staten" by mistake. Plates (numbered after opposite pages): 18, 61, 148, 167. Old adhesion between pp. 24-25 with slight text loss; old oval stamp with book and key in the margin of p. "73" (recte: 37); larger, more or less similar stamp "bibliotheca

abbatiae St Petri de Aldenburgo” on the frontispiece verso (not shining through). Saint Peter of Aldenburg, or Oudenburg, was a Flemish monastery, founded in 1070 and largely demolished in 1797. Edges slightly age-toned and frayed, otherwise in very good condition. Cordier, 2089; Tiele, 61.

[4] **Barnard, F. A. P.**

Theory of magic squares and of magic cubes. Washington, DC, National Academy of Sciences, 1888. 4to (29.0 x 22.3 cm). 62 pp., 55 text figures. Later marbled wrappers. \$ 185
= This is the “everything you always wanted to know...” about magic squares, cubes, and even magic spheres. Published in vol. IV (5) of the Memoirs (Miscellaneous documents of the Senate of the United States). This in-depth paper is the “everything you always wanted to know...” about magic squares, cubes, and even magic spheres. Published in vol. IV (5) of the academy’s Memoirs (“Miscellaneous documents of the Senate of the United States”). Frederick Augustus Porter Barnard (1809-1889) “...was an American scientist and educator. From 1838 to 1848 he was professor of mathematics and natural philosophy, and from 1848 to 1854 was professor of chemistry and natural history in the University of Alabama, also, filling the chair of English literature. In 1854 ... he became professor of mathematics and natural philosophy in the University of Mississippi, of which institution he was chancellor from 1856 until the outbreak of the Civil War, when, his sympathies being with the North, he resigned and went to Washington. During his time at Ole Miss, Barnard was “tried” by the Board of Trustees for taking the testimony of a slave against a student who allegedly assaulted her. He was president of the American Association for the Advancement of Science in 1866” (Wikipedia). An excellent clean copy of this rare treatise.

[5] **Belon, P. [Petri Bellonii Cenomani; Pierre Belon du Mans]**

De Aquatilibus. Libro duo, cum Eiconibus ad vivam ipsorum effigiem, quoad eius fieri potuit, expressis. Paris, Carolus Stephanus, 1553. Oblong 8vo (9.9 x 16.2 cm). [xxxii (index)], 448 pp., with 187 woodcut illustrations. In contemporary hand-colouring. Late 19th-century period style green morocco. Spine with four raised, gilt-lined bands, compartments with gilt floral vignettes and gilt title. Boards with blind-tooled borders with gilt floral corner pieces, intricate gilt inner dentelles and marbled endpapers. All edges gilt. \$ 15,000
= First edition of a very rare, pioneering, ichthyological and herpetological book. Exceptionally rare in a contemporary coloured state. “...there are three great authors who truly founded modern ichthyology. It is remarkable that their books appeared at almost the same time: Belon in 1553, Rondelet in 1554 and 1555, and Salviani from 1554 to 1558. All three, contrary to the compilers who mainly quoted the old Roman authors, personally saw and examined the fishes they spoke of and saw to it that they were drawn with some exactitude... In his *De Aquatilibus*, Belon provided drawings of 110 species of fishes, including 22 cartilaginous species and 17 freshwater species; and he discussed about 20 other species for which he gives no drawings. Nearly all the marine fishes are Mediterranean, but there are also some species from the Paris fish market.” - Cuvier (Pietsch), p. 42. The woodcuts show fishes as well as a turtle (from two sides), several lizards, a chameleon, crocodiles, hippo, whales and dolphins, and the famous “sea monk”. Bookplate mounted on front pastedown; some very small contemporary notes written in old hand in the margins of pp. 1-5. Four leaves with some old paper repairs, mostly marginal but in one case touching two letters. About 12 leaves with a small and faint dampstain to corners. A very occasional scattered spot but in all a very clean and nice copy. Binding with expert repair to top left corner of cover. Dean III, p. 216; Nissen *Schöne Fischbücher*, 13; Nissen ZBI, 302; Wood, p. 230.

[6] **Bernoulli, J.**

Analysis magni problematis isoperimetrici. Leipzig, J. Gross, T. Fritsch & F. Groschuf, 1701. Small 4to (18.5 x 16.0 cm). 16 pp. [numbered 213-228]. Contemporary full blind vellum. Red edges. \$ 1,500
= The first correct solution of the isoperimetric problem, already

formulated by the ancient Greeks, which had bothered the foremost mathematicians, such as Leibniz, and Johann and Jacob Bernoulli for years. Jacob Bernoulli (1654-1705) was the first of three brothers who were all mathematicians “Jacob was the first to develop the calculus beyond the point at which it was left by Newton” (PMM, p. 107). The solution to the isoperimetric problem (which curve, if any, maximizes or minimizes the area of its enclosed region?) forms the basis of a new branch of mathematics: the calculus of variations. This first correct solution, by Jacob Bernoulli, was published in the leading scientific periodical of its days, the *Nova Actorum Eruditorum*. “After showing that a third-degree equation is required (1701), Jakob was able to furnish the proof, which Johann and Leibniz had been seeking in vain...” (DSB). This is in fact the entire 583 pp. volume for 1701, which also deals with other scientific subjects, such as: another contribution to the isoperimetric problem, by the Swiss mathematician and friend of Isaac Newton, Nicolas Fatio de Duillier (1664-1753), “Excerpta ex responsione Dn. Nic. Fatii Duillierii ad excerpta ex literis Dn. Joh. Bernoullii” (pp. 134-136, and a plate); and three other papers by Jacob’s brother, Johann Bernoulli: a work on lenses, “Disquisitio catoptrico-dioptrica exhibens reflexionis & refractionis naturam, nova & genuina ratione ex aequilibrii fundamento deductam” (pp. 19-26, and share of a plate); “Nova ratio promte construendi radios osculi seu curvaturae in Curvis quibusvis sive algebraicis in sive transcendentibus. Item methodus eosdem analytice determinandi in curvis algebraicis per vulgarem differentialium calculum eruta”, on pp. 136-140; and “Multisectio anguli vel arcus, duplici aequatione universali exhibitae inservienti generali determination omnium zonarum quadrabilium cycloideis” on pp. 170-175. In 1718, Jacob’s younger brother Johann found another solution to this problem. That one was published in the leading French scientific periodical, the “Mémoires” of the French Royal Society. Slight damage to spine cover, internally a very good, clean copy. DSB II, p. 48.

[7] **[Botanical-Entomological-Ornithological manuscript]**

Collection of 88 fine watercolours of flowers, feathers, and butterflies. Unpublished, ca. 1795. In two volumes. Folio (36.3 x 26.4 cm). 88 fine watercolour drawings (69 on vellum) of flowering plants and colourful insects, some heightened with silver and gold. Various sizes, mounted on the album sheets. Contemporary green limp boards with embossed borders (one in gilt) and green strings. Marbled endpapers. \$ 55,000
= A fine suite of 88 large to very large detailed watercolours of chiefly European plants, feathers, and insects (and one mouse, nibbling on a corn ear), drawn after nature and easily identifiable as different species. The few datings and dated watermarks point towards a late 18th century origin. Each drawing is a rare mix of beauty and accuracy, pointing towards a very skilled botanical, ornithological and entomological illustrator. The drawings of feathers are of an unusually high quality and outstanding beauty. Unknown artists of exceptional works are often named after their most famous or exemplary work as “The master of the...”. In the same vein, this artist could be described as “The master of the feathers”. The plant drawings, with butterflies, are especially reminiscent of the works of Moses Harris. Gold is applied to some butterflies, and to two images of dragonflies. One of the feather drawings is signed “W. K. fecit”, and one of the plants, captioned *Lysimache tinella*, is signed (?) “C. D. F.”. Another signature, in light pencil on a leaf with a watercolour of a lily, is of A. S. Murray. The first could indicate the Irish artist and calico-printer William Kilburn (1745-1818) (see Britten & Boulger), or the mid to late 18th century flower painter William King. One flower (thistle) and insect drawing, with a black background, is strongly reminiscent of the work of Barbara Regina Dietzsch (1706-1783) and Margareta Barbara Dietsch (1716-1795). Many illustrations are captioned, using either an English or Latin scientific name. Two illustrations are accurately dated: a bustard feather found near Halifax, dated Sept 1794, and the South American flowering plant, *Nolana prostrata* (= *N. humifusa* Gouan), dated, exactly, August 13th, 1795. One leaf of wove paper, with a yellow *Oxalis* (wood-sorrel) flower, has a 1794 J. Whatman watermark. One volume contains, on the front pastedown, the pseudo-armorial bookplate of the

international stationer Thomas Greenhill, "At ye Anchor opposite the Mansion House, London / Stationery for Exportation". This suggests that the paintings may have been made outside the United Kingdom, but perhaps by (a) British citizen(s). Of the watercolours, 69 are painted on vellum, eight on laid paper (two of which with the Dutch 18th century watermark "Vryheit"), and 11 on wove paper (some with a J. Whatman watermark, of which two dated, 1794). Some minor shelfwear to both volumes, internally clean. A unique item in very good condition. Britten & Boulger, A biographical index of deceased British and Irish botanists, 2nd ed. by A. B. Rendle, p. 173.

[8] **Breetvelt, H. L. A.**

[Art Nouveau]. Two designs for vases. Delft, unpublished, 1900-1902. Two very large watercolour drawings in two (59.0 x 18.5 cm; and 59.0 x 28.3 cm). Uniform silver-grey frames (95.0 x 48.0 cm; and 95.0 x 61.5 cm). \$ 12,500
= Two original designs made by the Dutch artist Henri Leonardus August Breetvelt (1864-1923) - known as Henri Breetvelt - for *Plateelbakkerij Zuid-Holland* (a faience factory in South-Holland) in Gouda. Breetvelt worked for the Plateelbakkerij between 1900-1902, and again after 1916. He learned drawing and designing at the polytechnic school in Delft, the Royal Academy of Art in The Hague, and - later - at the famous *De Porceleynse Fles (Royal Delft)* earthenware factory before his initial stint at the Plateelbakkerij Zuid-Holland, when the Art Nouveau style was in full swing. Breetvelt's work from this period is characterized by the inclusion of flowers and butterflies in bold colours. One design is signed HB in the lower left corner; the other has the printed stamp of Plateelbakkerij Zuid-Holland on the original cardboard frame. The Rijksmuseum in Amsterdam, Museum Boijmans Van Beuningen in Rotterdam, and the Municipal Museum of The Hague all have a small Breetvelt earthenware collection. Mounted on contemporary boards that show some staining, marginal fraying and chipping, and then mounted on later boards and framed; the second watercolour shows some smudging and scratching into the visual. Breetvelt vases from this period are quite rare and much sought-after; original designs for these vases, being of a much more ephemeral character - are virtually unknown.

[9] **Bromme, T. (ed.) [Humboldt, A. Von]**

Atlas zu Alex. v. Humboldt's Kosmos in zweiundvierzig Tafeln mit erläuterndem Texte. Stuttgart, Kraus & Hoffmann, [1851]. In two volumes. Oblong folio (28.3 x 33.7 cm). Title page, [i], 136 pp.; mounted title, 42 finely engraved and hand-coloured plates with maps, graphs, views, etc. Contemporary uniform mottled half calf over tree calf resembling paper-covered boards. Spines with gilt ornamental bands and red morocco label with gilt title. Edges yellow. \$ 1,500
= The fine, detailed atlas, produced by the German geographer and travel-writer Traugott Bromme (1802-1866) and an authorized supplement to Alexander von Humboldt's Cosmos. The atlas was thoroughly reviewed by Von Humboldt himself. Do not confuse with the so-called "Volksausgabe", which had a much more limited text. It is rare to see a copy with the text, and the plates (on much heavier paper) in two bindings. Since only one title page was published the bookbinder used part of an original printed front wrapper as title page to the second part. Plate six is - as usual - the "neue, nach A. v. Humboldt's Angabe revid. Tafel". Light wear to extremities, otherwise a very good, clean and unmarked copy. Sabin, 8201.

[10] **Browne, W.**

Dr. Gregory's elements of catoptrics and dioptrics. To which is added I. A method for finding the foci of all specula as well as lens's universally. As also for magnifying or lessening a given object by a given speculum or lens in any assign'd proportion, &c. II. A solution to those problems which are left undemonstrated. III. A particular account of microscopes and telescopes, from Mr. Huygens. With an introduction shewing the discoveries made by catoptrics and dioptrics. London, E. Curll, J. Pemberton and W. Taylor, 1715. 8vo (18.6 x 11.5 cm). 228 pp. [xvi, 111, 1-72, 65-93];

three large, multifolded plates. Contemporary full calf, elaborately blind-tooled boards. Edges speckled red. \$ 6,200

= The very rare first English edition of a work on optics and optometry earlier published in Latin only (1695). William Browne (1692-1774) "...was born in County Durham, and was educated in Durham and at Peterhouse, Cambridge. After graduating ..., he worked as a doctor in King's Lynn, Norfolk, for more than thirty years before moving to Bloomsbury, London, in 1749. He was President of the College of Physicians in 1765 and 1766, having been a Fellow of the college since 1726; he resigned during his five-year term of office because of a dispute. He became a Fellow of the Royal Society in 1739, and was knighted in 1748." (Wikipedia). The "Dr. Gregory" in the title is the Scottish telescope builder James Gregory [1637 (or 1638, see Marquis) -1675], who in 1663 published a work titled "Optica promota sue Abdita radiorum reflexorum & refractorum". Pagination in the addenda has the numbers 65-72 used twice, but the text is continuous. Skilfully repairs to binding and a few leaf edges; some pages with weaker paper. Plates with a few, tiny spots, otherwise a very good, unmarked copy. Debus, 'World Who's Who in Science', p. 701.

[11] **Brun, F.**

[Village wedding dances]. Three 16th-century engravings. [Strassburg, ca. 1560-1596]. Three oblong engravings, each 4.6 x 11.3 cm or slightly larger. Mounted on later blank paper (14.8 x 27.2 cm). \$ 300
= A nice suite of three engravings by the Strassburg artist Franz Brun (active between 1559-1596), with monogram FB - partly erased on one sheet - depicting dancing peasants, dressed in their best clothes. All three in a medium state, trimmed to the edges, with some discolouring and spotting, and the edges with a few, small chips. Nevertheless an attractive ensemble, giving a nice view into the lives of common people at the end of the 16th century, more than 400 years ago.

[12] **[Brunet, J. C.]**

Catalogue des livres rares et précieux composant la bibliothèque de feu M. Jacques-Charles Brunet. Première Partie. Livres rares et précieux. Belles reliures anciennes et modernes. [AND] Deuxième partie. Ouvrages de divers genres. Histoire littéraire. Bibliographie. [Complete]. Paris, Potier, Labitte; London, T. and W. Boone, 1868. Two volumes in two, 8vo (24.4 x 15.6 cm). Volume I: Engraved frontispiece portrait by G. Staal, xlv, [(5)-16], 139; [(119-130; (199-208, (141)-143], 16 pp.; and five tissue-guarded plates, showing bindings. Volume II: xiii, 232 pp. Uniform burgundy half morocco over marbled boards, spines with five raised bands and gilt title. Marbled endpapers, top edges gilt. \$ 1,850
= Catalogue, in two volumes, of the auction of the library of rare and precious books from the collection of the famous scholar and bookseller Jacques-Charles Brunet (1780-1867), auctioned in Paris, rue Drouot, from April 20-24 and May 18-29, 1868. Brunet more or less "invented" the bibliographic dictionary. "In 1810 the first edition of his bibliographical dictionary, Manuel du libraire et de l'amateur des livres (3 vols.), appeared. Brunet published successive editions of the dictionary, which rapidly came to be recognized as the first book of its class in European literature. The last of the 6 volumes of the 5th edition (1860-1865) of the Manuel du libraire contained a classified catalogue (French: Table Méthodique) in which the works are arranged in classes according to their subjects. A supplement to this edition was published (1878-1880) by P. Deschamps and G. Brunet." (Wikipedia). The auction included 2499 [713; 1786] items. Additionally bound in volume one are the rarely present, separately published price list (of the first sale only), two papers by A. Leroux de Lincy taken from Le Bibliophile français describing the two auctions in great detail, and another 12 pp.-article about Brunet by Jean Janin, out of the same magazine (hence the complex pagination). More importantly, it contains many marginalia of the sales prices and the names of the purchasers, written in pencil or ink in an old hand. Bookplate "Non omnes moriar" of Mestre on title page verso. Some mild, mainly marginal spotting, but mostly clean. A very good copy, with very interesting annotated names and numbers.

[13] **Buc'hoz [P. J.]**

Le Jardin d'Eden, le paradis terrestre dans le jardin de la reine à Trianon ou collection des plantes les plus rares, qui se trouve dans les deux hemispheres. [AND] Collection coloriée des plus belles variétés de jacinthes, qu'on montre aux curieux dans les jardins fleuristes d'Harlem, et faisant suite aux etrennes de flore. [AND] Collection coloriée des plus belles variétés de tulipes, qu'on cultive dans les jardins des fleuristes. Ou etrennes de flore aux amateurs. [AND] Bouquets de flore ou recueil de bouquets et d'autre objets d'histoire naturelle. [AND] Les dons merveilleux et diversement coloriés de la nature dans le règne animal ou collection d'animaux précieusement coloriés. [AND] Nouveau traité physique et economique, par forme de dissertations, de tous les animaux qui habitent la surface du globe; faisant la troisieme partie de l'histoire générale et économique des trois regnes de la nature. Ouvrage orné de differentes planches dessinées, gravées, coloriées d'après nature. Seconde édition, revue, corrigée, augmentée. [AND] Nouveau traité physique et economique, par forme de dissertations, de tous les plantes qui croissent sur la surface du globe; faisant la quatrième partie de l'histoire générale et économique des trois règnes de la nature. Seconde édition, revue, corrigée, augmentée [AND, idem] ... métaux, demi-métaux, fossiles, fluors, qu'on trouve dans le sein de la terre et sur sa superficie [AND, idem] ... de tous les fontaines minérales, qui coulent sur la surface du globe. Paris, chez l'auteur, 1781-1795. Nine works in six. Folio (between 42.9 x 27.6 and 46.6 x 31.3 cm). Title pages, half-titles, text, and 612 [200; 40; 51; 45 (three plain); 156; 120] finely engraved plates of which 609 exquisitely hand-coloured. Contemporary, near uniform full red morocco. Spines with six double, gilt-stippled, raised bands separated by a ruled floral green morocco strip; compartments with two green morocco labels with gilt title and red morocco inlay with gilt border. Boards with gilt ornamental Greek key border and marbled panel in gilt-stippled border; gilt-lined edges and gilt floral inner dentelles, or (the two Nouveau traité volumes) uniform contemporary red grained half morocco over marbled boards; marbled endpapers.

\$ 118,000

= A unique suite of the quintessential - and all very rare - Buc'hoz large folio works, as follows. "Le Jardin d'Eden": Paris, chez l'auteur, [1781]-1783-[1785]. Two parts in one. Folio (42.9 x 27.6 cm). Title page, [ii] ("Liste des planches"); second title page, second index (both identical to the first); 200 finely engraved and exquisitely hand-coloured plates. A very rare, complete copy of one of Buc'hoz most important works on plants from the royal botanical gardens of the Trianon Palace, Versailles, near Paris. The illustrations are among the best ever produced by the French botanist, physician, naturalist and publisher Pierre Joseph Buc'hoz (1731-1807) [also spelled Buchoz, and Buch'oz]. The index lists the plates as numbered 1-200; the numbering on the plates, however, is in Roman numerals. Nissen reports only 140 plates. Some copies have 140 plates and 60 additional plates from other works by Buc'hoz. Pritzel erroneously mentions seven additional, larger plates, but such plates are not mentioned in the index that completes this work. Stafleu & Cowan state that volume 1 was published in 1781 and volume 2 in 1783. The index, however, is dated 1785. Plate CXLIX numbered CXIX; Plate LI, *Passiflora laurifolia*, without plate number; small hole in plates LX and CXIII, not touching the images; old, skilful repair to the margin of plate CXI, otherwise a fine, clean copy. Very rare in this excellent condition. Nissen BBI, 288; Pritzel, 1330; Sitwell, *Great Flower Books*, p. 81; Stafleu & Cowan, 878; [AND] Collection coloriée des plus belles variétés de jacinthes ... [AND] Collection coloriée des plus belles variétés de tulipes Paris, chez l'auteur, [1781]-1895. Large folio (43.0 x 27.5 cm). Two engraved title pages [to Jacinthes, and to Tulipes, both dated 1781], 12 pp.; 91 [40; 51] finely hand-coloured engraved plates. Buc'hoz' only work specifically dealing with colourful bulb plants, and extremely rare in any state. Sometimes, (part of) this work is found incorporated into the author's "Le Jardin d'Eden", of which a 140 (instead of 200) plates edition exists. Certainly these plates are among the best ever produced by Buc'hoz. According to Nissen, there should be 40 hyacinth plates and 60 tulip plates. This copy has all the hyacinth plates, with their descriptive text in the 1795 (only?) edition, in which it is stated that

the pre-revolutionary plant names were maintained because they were named and known as such in Haarlem, then the centre of Dutch bulb cultivation and trade. It also contains 51 tulip plates. The first 40 tulip plates have their captions in capital letters, the following are in lower case italics with upper case initials. The first 40 plates were probably issued in 1781 (the date on the title page) too, to match the 40 hyacinth plates. Only Brunet - followed by Nissen - calls for 60 plates, and states that publication was ended in 1797. We found no auction records, or any other recent (i.e. post WWII) record, with more than 40 plates. Since our copy contains the hyacinth text of 1795, we assume that 11 additional plates were published between 1781 and 1795, and perhaps the remaining ones later, between 1795-1797. In an anonymous work, "Nachricht von den Werken des Naturforschers Büchoz" (published in August Hennings' *Der Genius der Zeit*, September 1795), under number 29, it is stated that the work on tulips contained 50 plates. All plates in our copy, except tulip plate 51 have Roman numerals, perhaps suggesting another break in production. Small burn hole in the margin of the first text leaf, several text leaves with the edges a bit damp-stained, otherwise a fine, clean copy, without any foxing, toning or marking whatsoever. Brunet, 1372 [5433]; Nissen BBI, 279 (jacinthes), 280 (tulipes). Neither in Cat. BM(NH) nor in Stafleu & Cowan; [AND] Bouquets de flore, Paris, chez l'auteur, [1782]-1794. Large folio (46.6 x 31.3 cm). Engraved and finely hand-coloured title page (title above), plain title page ("Recueil et representation des phenomenes de la nature et des monumens de l'art, qu'on remarque encore dans differens endroits de la terre"), 45 engraved plates of which 42 are finely hand-coloured, and three deliberately plain (double-suite). With seven amazingly beautiful flower bouquet plates, which is probably all that has been published, and enriched by the author with 38 other - additional - plates; all depicting plants, except one with colourful birds, one with Chinese goldfish, one with silk moths, one with a rhinoceros and an elephant, and three of French geographical-geological interest. Nissen only records the seven bouquet plates. Plate numbering is erratic. Apparently this album was custom-made using various decades and suites, in particular the first "Bouquet" series, of which all known plates are present; a decade with Arabic numbering, of which plates 2-6 are present, also containing two or more plants, combined as flower bouquets; a suite of five unnumbered *Aloe* plates, and another with, again five, *Mesembryanthemum* species (ice plants); the whole being augmented with other fine plant and animal plates in a "Wunderkammer" fashion, more to please the senses rather than to convey a coherent scientific idea. In the rear is a second engraved title, dated 1794, followed by four double-suites (hand-coloured and plain), of scenery with geological objects in the French Massif Central (Auvergne). Perhaps this set was made for someone living in the Auvergne region or with roots from that area. Many plates are without number. During the French revolution the captions below the "bouquet" illustrations, with dedication to members of the former French nobility, were carefully removed and replaced with blank paper from the same period. The captions within and above these illustrations, with botanical information, have not been altered. Nissen BBI, 278; [AND] Les dons merveilleux, Paris, chez l'auteur, 1782. Large folio (42.7 x 27.9 cm). Engraved title page, [iv] pp. (explanations to plates 1-100, present twice); 156 finely engraved and exquisitely hand-coloured plates. One of the most sought-after publications of Buc'hoz. It must be very rare as we found only one auction record during the last 50 years (in 2004). The first 100 plates form a complete volume, and deal with mammals, shells, reptiles, birds, eggs, butterflies, etc., etc., including original images by Buc'hoz, and illustrations after others, including Maria Sybilla Merian. This is followed by 56 plates of a second volume, again with fine zoological plates and observations. This work should not be confused with the very similarly titled work by Buc'hoz on plants - Les dons merveilleux et diversement coloriés de la nature dans le règne végétal - which was published near-simultaneously, with 200 plant plates. The later is listed in the BM(NH) and Hunt catalogues, and by Nissen BBI, Sitwell *Great Flower Books*, and others, while the zoology is in Nissen only, which reports 204 or 216 (with a query) plates; however, it only cites the listing of a copy in Vienna's royal library (Now officially known as the Austrian

National Library), and one with 142 plates in Vienna's Natural History Museum. In 2004, Christie's purportedly sold a copy with 200 plates, but - strangely - referred to the bibliographies of the *Regne végétal*. A few isolated weak spots, otherwise a very good, clean copy, in a marvellous contemporary binding. Nissen ZBI, 651; [AND] *Nouveau traité physique et économique, par forme de dissertations, de tous les animaux [AND] de tous les plantes [AND] métaux [AND] fontaines minérales*. Paris, chez l'auteur, 1787-1790. Large folio (43.2 x 27.6 cm). Title page, [iv], 4, 4 pp. 110 finely hand-coloured engraved plates. Half-title, second title, [iv], 6 pp. 120 [77; 43] finely hand-coloured plates. Uniform contemporary red grained half morocco over marbled boards. The title page to the *Plantes* is dated 1787, the title to the *Animaux* is dated 1790, the *Minéraux* 1796, and the *Fontaines* 1796. According to the BM(NH) catalogue, "[t]his is a distinct work, though regarded by the author as the second edition of his unfinished *Histoire universelle du Regne Végétal*. However, it contains zoology and mineralogy too. The "dissertations" mentioned in the titles are chapters on various animals or plants, of various length (1 to 46 pp.) and with one or more (up to six) hand-coloured plates. Pagination of each dissertation starts anew; plate numbering is erratic, apparently following three different systems, namely one with decade numbers and plate numbers in Roman; one with Arabic plate numbers, and one with capital letters. Many plates, however, are not numbered. This all shows that Buc'hoz made several series of plates and then used them, often more than once, for his many publications. Most works by Buc'hoz only appeared in very limited editions, and one copy may be different from another. However, many "dissertations" in this work end with a list of preceding "dissertations", and here all the plates and text that should be in these volumes is actually included, except for four text pages in the penultimate dissertation. Very rare. In 2007, a copy with only 79 plates was sold for €17,000; in 2004 another copy, with just 72 plates, was offered at €27,500. It is unknown how many plates should be included. We assume that with 110 plates this copy is complete. A few plates and text leaves have some, mostly marginal, dampstaining; a few leaves have a small gap, however, never touching letters or illustrations; one plate "Le Daim" loose and toned. Four text leaves in an unillustrated chapter wanting. There are no markings and the work is nearly entirely free of foxing; the hand-colouring is bright and accurate. In all, a very good copy. Perhaps because of its broad scope and rarity - most parts were published during the French Revolution - it is not mentioned in Nissen and Stafleu & Cowan. Cat BM(NH) p. 275. Altogether, these nine works - mostly in very fine condition - form a wonderful, unique ensemble.

[14] **Burmeister, H.**

Erläuterungen zur Fauna Brasiliens, enthaltend Abbildungen und ausführliche Beschreibungen neuer oder ungenügend bekannter Thier-Arten. Mit XXXII Tafeln. Berlin, Georg Reimer, 1856. Folio (45.4 x 32.0 cm). Title page, viii (recte vi), 115 pp., 32 lithographed plates of which 22 - of living animals - finely hand-coloured, and ten - showing skulls - plain. Early 20th-century dark blue half morocco over blue marbled boards. Gilt title on the spine. Marbled endpapers. \$2,150 = Important and rare contribution to the mammalian and herpetological fauna of Brazil, dedicated to Dom Pedro II, emperor of Brazil. The work deals with mammals (29 plates), and frogs (three plates). All frog plates are hand-coloured; among the mammal plates, ten are osteological, and plain, of which six (5-6, 11, 18-20) are printed in a smaller format and mounted. All are captioned. Karl Hermann Konrad Burmeister (1807-1892) was a German - later Argentine - zoologist, herpetologist, mammalogist and entomologist. "He traveled to Brazil from 1850 to 1852 and Argentina from 1857 to 1860, returning to Germany with zoological collections. In 1861 he went to live in Argentina, founding the Institute at the Museo Nacional in Buenos Aires" (Wikipedia). This work was based on his explorations in Brazil, and is dedicated to the emperor, Dom Pedro II. It includes descriptions of new mammals, in particular opossums, carnivores (Canidae), and frogs. Fore edge uncut. Dedication text leaf bound after contents leaf. Neatly inscribed and dated by a former owner in the top margin of the title

page; minimal rubbing to boards and spine; some light spotting to the title page and a few text pages, plates rather toned, a few with some mild foxing, otherwise a very good copy. Borbo de Moraes I, p. 136; Nissen ZBI, 761; Wood, p. 273.

[15] **[Carriages]**

Two fine, original drawings of carriages. No place, no publisher, 1906-1907. Two oblong drawings: one in thin ink lines with fine gouache colouring, over 15.0 x 23.0 cm, in oblong cardboard frame (30.5 x 23.5 cm); the other in sharp pencil, and with an overlaying, smaller board with the carriage top (over 16.2 x 24.7 cm) in oblong cardboard frame (32.1 x 43.4 cm). \$850 = Two very attractive, detailed drawings of horse-drawn carriages, made in the very early 20th century, when such carriages still were the main means of human transport. Probably originating from the Netherlands. Both are signed with the same - tiny - monogram, and dated 9-5-07 and 4-6-06 respectively. The first is very skilfully coloured; the second ingeniously shows two states: with and without a top. Paper very slightly age-toned; a bit of soiling and thumbing in the margins, otherwise in very good condition.

[16] **Chalon, J.**

[Portrait of man with hat] No place, no publisher, ca. 1788-1793. Single leaf (7.1 x 5.6 cm), drypoint mounted on a larger piece of wove paper, in a modern, white passe-partout with transparent inlay (20.2 x 14.3 cm). \$245 = Portrait drypoint, after Rembrandt, by the Dutch artist Jan Chalon (1738-1795), signed by the artist. An excellent example of the drypoint skills of this painter and engraver who was an important artist in his own right. According to Benezit he was born in Amsterdam and travelled to Paris and London, where he died. His "Rembrandtesque" drypoint engravings were made between 1788 and 1793. "The lines produced by printing a drypoint are formed by the burr thrown up at the edge of the incised lines, in addition to the depressions formed in the surface of the plate. A larger burr, formed by a steep angle of the tool, will hold a lot of ink, producing a characteristically soft, dense line that differentiates drypoint from other intaglio methods such as etching or engraving which produce a smooth, hard-edged line. The size or characteristics of the burr usually depend not on how much pressure is applied, but on the angle of the needle. A perpendicular angle will leave little to no burr, while the smaller the angle gets to either side, the larger the burr pileup. The deepest drypoint lines leave enough burr on either side of them that they prevent the paper from pushing down into the center of the stroke, creating a feathery black line with a fine, white center. A lighter line may have no burr at all, creating a very fine line in the final print by holding very little ink. This technique is different from engraving, in which the incisions are made by removing metal to form depressions in the plate surface which hold ink, although the two methods can easily be combined, as Rembrandt often did. Because the pressure of printing quickly destroys the burr, drypoint is useful only for comparatively small editions; as few as ten or twenty impressions with burr can be made, and after the burr has gone, the comparatively shallow lines will wear out relatively quickly." (Wikipedia). Paper slightly age-toned, otherwise in good condition. A very good copy. Benezit 2, p. 418.

[17] **Chastre, R. de la**

Le prototype ou tres-parfait et analogique exemplaire de l'art chimique; a la physique ou philosophie de la science naturelle. Contenant les causes principes & demonstrations scientifiques; de la certitude dudit art. Paris, J. A. Joallin, 1620. Small 8vo (10.2 x 15.8 cm). Title page, [vii], 136, [xiv] pp. Contemporary mottled calf. Spine with gilt lines and floral vignettes. Red morocco label with gilt short-title. Marbled endpapers. Red edges. \$4,800 = Extremely rare (al)chemical treatise by the French nobleman René de la Chastre (1581-after 1663). According to Caillet, it contains the fundamental principles of the "Grand oeuvre", or the process of working with base metals to create the philosopher's stone. The work has a surprisingly modern sounding title. However, "...The words in the title might make the modern reader think that this work is indeed an experimental chemical treatise

leading to an overall philosophy of natural science, but this is not the case. La Chastre's text is a traditional alchemical description of nature's perfection of gold and how the operator might duplicate its process in his laboratory" (Debus). A detailed biography, handwritten on old, blue paper, is tipped-in in front. Additionally on the front pastedown: two old sales catalogue records, as well as a loosely inserted newspaper clipping dated 1933, stating that the work is rare. The first catalogue clipping may describe this copy. Some shelf wear to spine and boards, otherwise a very good, complete copy. No auction records can be traced; we could find only one copy that was on the market in 1963 with Goldschmidt, Catalogue 127, Medicine and Science. Cailliet II, 5899; Debus, "The French Paracelsians: The chemical challenge to medical and scientific tradition in early modern France", p. 47.

[18] **Chénier, L. de**

Révolutions de l'Empire Ottoman, et observations sur ses progrès, sur ses revers, & sur l'état présent de cet Empire, Paris, l'auteur [AND] Bailly, 1789. 8vo (21.2 x 14.0 cm). xl, 388 pp. Original blind wrappers. Hand written paper label on the spine. \$ 1,200 = An important work - his last - on the Ottoman Empire and its politics, by the French consul under King Louis XVI, Louis de Chénier (1722-1796). "In his book, Chénier describes the rebellion toppling Ahmed III and Damad Ibrahim in terms of an impoverished population raising against its pleasure-headed and spendthrift leadership" (C. Erimitan, *Ottomans Looking West?*). Chénier's eldest son, the poet André Chénier (1762-1794) was a forerunner of Romanticism, and guillotined on 25 July 1794 for denouncing the excesses of the Revolution (Wikipedia). This is a very rare first edition. Only one auction record this century. Uncut. Edges a bit frayed. Minor spotting, a few leaves dog-eared, otherwise a very good copy of this very rare work. Navari, 231.

[19] **[Darwin, C.] Clark, J. W. and A. C. Seward (eds.)**

Order of the proceedings at the Darwin Celebration held at Cambridge June 22-June 24, 1909. With a sketch of Darwin's life. Cambridge, The University Press, 1909. 4to (26.0 x 20.5 cm). Frontispiece portrait, 23 pp., ten plates. Original quarter buckram over printed boards. Front board with gilt and red coat-of-arms. In transparent protective wrapper. \$ 800 = A rare and well-illustrated publication. Handed out at the Cambridge University Darwin Centenary, and most probably not in the trade. "By Grace of the Senate, March 4, 1909, it was agreed to contribute the sum of £500 from the University Chest towards the expense of the Celebration; and at a subsequent date ... an anonymous benefactor had generously offered to contribute an additional £500" (from the preface, by the editors). This work contains three portraits of Darwin, and an overview of his life. The illustrations (three supplied by Francis Darwin, one photo made for the occasion) include photos of Down House and the Sandwalk, The Mount in Shrewsbury, Darwin's lodgings in Christ's College, and portraits of Emma Darwin, John Stevens Henslow, and John Hooker, as well as an engraving of H.M.S. Beagle. According to Freeman, "Binding: brown paper printed, with parchment, some copies buckram, spine". Uncut. Front board with some damp staining, partly darkening the gilt printing, one or two tiny spots, otherwise an excellent, very clean copy. Freeman, 1481.

[20] **Darwin, C. [Darwin, F. (ed.)]**

The foundations of the origin of species, a sketch written in 1842 by Charles Darwin. Cambridge, The University Press, 1909. 8vo (22.5 x 15.0 cm). Frontispiece portrait (tissue-guarded), xxii, 53 pp., one plate with facsimile handwriting of Charles Darwin. Original quarter vellum over printed boards. In transparent protective wrapper. \$ 3,950 = A very rare and essential piece of Darwiniana, being the earliest written thoughts (1842) by Charles Darwin on evolution and natural selection. It was discovered in 1896 in a cupboard in Darwin's house in the village of Down(e), and edited by Charles Darwin's seventh child, third son and foremost biographer, the botanist Sir Francis Darwin (1848-1925) [it is rather peculiar that Charles Darwin himself never received a knighthood]. One of a limited, "unpublished" run: "Presented by the syndics of the University

Press to ...". Dr. J. Porter (handwritten in ink) "...on the occasion of the celebration at Cambridge of the centenary of the birth of Charles Darwin and of the fiftieth anniversary of the publication of *The Origin of Species*". It was handed out on June 23rd, 1909 in only a limited number of signed copies. Later in the year, another edition, for the trade, was published, in "olive-green buckram bevelled boards" (Freeman, p. 183, number 1556). Other editions followed in 1958, 1963, 1969 and 1971. Uncut. A few small spots on the boards, otherwise a meticulously clean copy. Freeman, 1555.

[21] **[Darwin, Charles Robert]**

Portrait of Darwin - Rare Russian carte de visite. Saint Peterburg, Wesenberg [Down and London, Elliott and Fry], ca. 1874. Albumen print, mounted on cardboard with a red ink border (10.5 x 6.1 cm). Inscribed in ink below, with the handwritten name Darwin in Cyrillic and printed Cyrillic text on recto and verso. Preserved in transparent sleeve. \$ 580 = Carte de visite. With a fine, crisp portrait of Charles Darwin at an age of ca. 64 years. This photo was probably made in the studio of Elliott & Fry, in 1874, or - perhaps - 1875. If and when it was licensed to the Wesenberg firm, located at Fontanka 55 in old Saint Petersburg, is unknown. Slightly over-exposed and age-toned. The pupils subtly retouched. Four pinpoint holes below the photo, slight soiling, otherwise in good condition. Very rare.

[22] **[Darwin, Charles Robert]**

The final portrait of Darwin. Down and London, Barraud, 1882. Original albumen print, mounted on cardboard with a red ink border (10.6 x 6.2 cm). Printed text: Barraud London. \$ 925 = A fine carte de visite with what is most probably the final portrait of Charles Darwin. It is not the "Photograph by Herbert Rose Barraud, thought by Darwin photograph scholar Gene Kritsky to be the last photograph taken of Darwin before his death in 1882" listed on the wiki page "portraits of Charles Darwin", which is another one made by Herbert Rose Barraud (1845-1896). This one differs chiefly in the angle, which is reversed, slightly from the right, showing the left part of Darwin's face a bit more prominently. In both pictures Darwin seems to wear a different jacket. Somewhat faded and with tiny white specks, otherwise in good condition, without creasing and soiling. Very rare. One copy in the National Portrait Gallery (<https://www.npg.org.uk/collections/search/portraitLarge/mw125396/Charles-Darwin?LinkID=mp01196&role=sit&rNo=19>).

[23] **Distant, W. L.**

Rhopalocera Malayana: a description of the butterflies of the Malay Peninsula. London, for the author; Penang [George Town], D. Logan, 1882-1886. Large 4to (32.1 x 25.3 cm). Half-title and title page, v-xvi, 482, [iv] pp.; 46 very fine chromolithographed plates [numbered I-XLIV, XXVIIA, XXVIIIB]; 129 fine text engravings. Contemporary green half sheep over marbled boards. Spine with five raised bands and gilt title and date. Brown endpapers. Twelve original printed (front) wrappers bound in the rear. \$ 3,400

= A rare, superbly illustrated work on the spectacularly colourful and often wonderfully shaped diurnal butterflies of the Malayan Peninsula, including many species that were new. Alfred Russel Wallace wrote: "[they] are most admirably executed in chromolithography. Some of the figures, indeed, are hardly to be distinguished from good hand-colouring. The descriptions are full and careful..." Some of the species covered are endemic to the region but many occur throughout the Malayan Archipelago and South-western Asia. This copy contains the original front wrappers bearing additional information on the publication process, including dating of the parts, as well as anomalies in the distribution of plates. In part one, a second (rear) wrapper is present, with the prospectus, stating that seven or eight parts were to be published, each with about 28 pages of letterpress and four plates. As so often, this appeared to be too modest: no less than 12 parts with 46 plates - including two bis-plates - and 502 text leaves were necessary to cover all the known diurnal butterflies from the Malay Peninsula. This is the magnum opus of the British entomologist William Lucas Distant (1845-1922). "A whaling trip with his father in 1867

(he considered 5 August 1867 as the most eventful day in his life) to the Malay Peninsula aroused his interest in natural history, and resulted in the publication of *Rhopalocera Malayana* (1882-1886), a description of the butterflies of the Malay Peninsula.” (Wikipedia). In later life he became the foremost expert in Hemiptera, or true bugs. Former owner’s name “J. Hope” written on the front free endpaper verso; leaf-edges uncut; page 358 erroneously numbered 338; spine text *Rhopalocera Mayalana*. Boards somewhat worn; slight thumbing to a few plate margins, a few light pencil markings in the text, otherwise a very good, clean copy of this rare work. Horn-Schenkling II(1), p. 603; Nissen ZBI, 1114.

[24] **Dubois, E.**

Pithecanthropus erectus. Eine menschenähnliche Uebergangsform aus Java. Mit Zwei tafeln und Drei in den Text gedruckten Figuren. [AND] An original photo of the type locality at Trinil, Java, most probably by Eugène Dubois himself. Batavia, Landesdruckerei, 1894. Large 4to (32.2 x 25.9 cm). Title page, [ii], 31 pp., two plates (one with photos of a skull, the other a tinted lithograph of bones), two text engravings. Blind quarter cloth over original printed boards. \$ 12,000

= Unique dedication copy of the true first edition of this groundbreaking work in human evolution, being the first unambiguous record of “the missing link”, a human species decidedly older and more primitive than *Homo sapiens*, based on well-preserved fossils found at Trinil near the Bengawan [Bengavian] Solo river in east-central Java. The Dutch anatomist, anthropologist and palaeontologist Marie Eugène François Thomas Dubois (1858-1940) was the first to deliberately search for hominid fossils, and the first to be successful at it. Dubois’ discovery was proof that humans were as much the subject of evolution as any other animal or plant. This edition precedes the edition from “Jaarboek van het Mijnwezen” and its offprint, which were both published in 1895. Dubois immediately realized the great importance of his discovery and could not wait for the “Jaarboek” to be published, let alone for a thorough description of all the mammalian fossils found at the Trinil site. In the preface, dated January 1894, Dubois stated “Für die Abfassung einer einigermaßen vollständigen Beschreibung ist die Vergleichung der gesammelten Fossilien mit ähnlichen Sammlungen, namentlich in europäischen Museen... erforderlich - und so wird die Veröffentlichung jener Beschreibung und der in mancher Beziehung wichtigen allgemeineren Untersuchungsergebnisse wahrscheinlich noch längere Zeit ausbleiben müssen. Die in der vorliegende Abhandlung beschriebene Form ist jedoch von so ganz besonderem Interesse, und giebt zu Schlüssen von so grosser und allgemeiner Bedeutung Anlass, dass... sie schon jetzt zu bearbeiten und der Öffentlichkeit zu überliefern”. It took Dubois and his fossils many years to convince the majority of the scientific world of the importance of these findings, and today it is universally regarded as a cornerstone in human palaeontology and evolution. This edition was printed at and published by the “Landesdruckerei” [actually Landsdrukkerij in Batavia, or modern-day Jakarta]. Very few copies of this edition are known to exist. Provenance: on the front free endpaper, Dubois wrote in a neat hand “Met broederlijke groet van den schrijver” [with brotherly regards from the author]. An oblong albumen print (11.8 x 15.8 cm) of the Bengawan Solo river, cutting through the Pleistocene deposits in which *P. erectus* was found, has been inserted. In the left lower centre is a white tent, most probably of Dubois’s team, adjacent to a cliff with outcrops of sediment layers. On the photo verso “vindplaats Pithecanthropus” [type locality of *Pithecanthropus*] is written in an old hand. A unique copy - inscribed by the author to his brother - with an original photograph. Garrison-Morton, 210.

[25] **[Ehrenberg, C. G.] Ehrenberg C. et al.**

Zum 5. November 1868 [Festschrift Christian Gottfried Ehrenberg] Unpublished manuscript, The Ehrenberg Family, 1868. Oblong folio (36.0 x 27.0 cm). Full embossed morocco. Boards with gilt borders; front board with gilt title. Iridescent endpapers; top edge gilt; brass clasps. \$ 5,900

= A unique, personal Liber Amicorum for Christian Gottfried

Ehrenberg (1795-1876), arranged chronologically. The album was carefully crafted as a present at Ehrenberg’s 50th anniversary as a doctor of science. Its artists are Ehrenberg’s daughters Helene (1834-1890), Laura (1836-****), and Clara (1838-after 1905?), and his son Hermann Alexander (1840-****). Clara, the youngest daughter, contributed most; she is also the author of a work titled “Unser Elternhaus: Ein Familienbuch für meine Geschwister und deren Kinder und Enkel” (published in 1905). Clara must have been closest to her father; she also helped him with arranging and filing his huge collections of microscopic specimens (see Lazarus & Jahn, 1998, “Using the Ehrenberg collection”), and drew specimens of Foraminifera and other minute organisms. The work is divided into four parts: “Jugendzeit” (Youth); “Africa”; “Heimath”; and “Neuere reisen” (Later travels). “Jugendzeit” starts with a fine drawing of Ehrenberg’s place of birth, Delitzsch in Saxony, a town virtually untouched during the Second World War. Today, most landmark buildings are exactly as drawn by Helene, some 150 years ago. This is followed by a suite of 13 photos (on three leaves) of Schulpforta, a boarding school of Hogwartsian proportions. Being a former Cistercian monastery, Pforta Abbey (built between 1137-1540) is a famous German boarding school for academically gifted children, now called Landesschule Pforta. Notable alumni include the philosopher Friedrich Nietzsche, the mathematician and astronomer August Ferdinand Möbius, the historian Leopold von Ranke, the poet Friedrich Gottlieb Klopstock and, between 1809-1815, Christian Gottfried Ehrenberg. A photo of Leipzig University (destroyed in WWII), from which Ehrenberg graduated in 1818, follows. His thesis dealt with fungi. The next chapter deals with Africa, in particular Egypt and the Red Sea region, including the Sinai desert, which is represented by a fine drawing by Ehrenberg’s daughter Clara, who contributed additional watercolour and pencil views of Tor and Massawa (Eritrea); as well as a 1860’s photo of Cairo. Together with Wilhelm Friedrich Hemprich (1796-1825), Ehrenberg travelled through the region twice, collecting natural history specimens. Unfortunately, Hemprich died of fever in Massawa. Returning to Germany, Ehrenberg was elected a member of the Berlin Academy of Sciences and became an assistant professor at the University of Berlin (now Humboldt University - represented by two photographs). He published much of the results of his travels, describing hundreds of new species of animals and plants, mostly in the series “Symbolae physicae”, in which Hemprich remained listed as second author. His travels through Russia, together with Alexander von Humboldt, are not recorded; the next illustrations (fine pencil drawings by Clara), are of Wismar (1831), Schoenebeck (1850), and the Bliener Felsen (a mountain near Bilina, Czechia, also visited by Goethe). Another large photo shows Dresden, visited by Ehrenberg in 1844, Boltzenhagen (1845; drawn by Clara) and Cambridge (1847; drawn by Clara). Ehrenberg visited Cambridge and Oxford; in Oxford he met Charles Darwin - they remained friends. The following sketch by Clara shows the view from Ehrenberg’s house in Berlin, followed by photos from Venice (1853), Hamburg (1854) and a fine drawing by Helene of “Das Grosse Schloss” in Blankenburg im Harz (1856). Hermann contributed one fine, detailed ink drawing of the rear and garden of the “Haus der naturforschenden Freunden zu Berlin”. Ehrenberg was a member of the Gesellschaft von naturforschenden Freunden (founded 1773). The building was later altered and then sold (1906); it no longer exists. This is followed by a large photo of the Institut de France, in Paris, a view from the Seine river that has not changed much in 150 years time. In 1832, Ehrenberg received the institute’s “Prix pour Physiologie expérimentale”. The “Neuere Reisen” starts with three views of Mount Vesuvius, Capri and Ischia (1858, all by Clara), an old, large photo of Rome’s Circus maximus, a bird’s eye view of Heligoland (1861), and a large watercolour view of the Jungfrau mountain in the Alps (1860). Next is a very accurate and delicate rendering of the Arctic-alpine plant *Dryas octopetala*, by Laura, who had married a botanist. This is followed by an oil painting on cardboard by Clara, “Schledorf am Kochelsee. 1862”; an unsigned watercolour (probably also by Clara) of “Unsere Wohnung im Park zu Aigen bei Salzburg. 1862”; another very fine plant drawing by Laura “*Cyclamen europaeum*”, dated 1862, and more views of Central European places, including a watercolour of Nice, in southern

France. This is followed by another suite of fine watercolours by Clara, and two more oil paintings in her hand, including a view on the Berner Alps, dated 1867. The final illustration is a mounted photo of the Löwenbrücke im Thiergarten bei Berlin (lion's bridge in the Berlin Zoo), which was built in 1834 and still exists. Loosely inserted are a) a drawing, presumably by Clara, of a wooden house, and b) a photo (ca. 1860-1870) of a street in Berlin, with a view towards the Marienkirche in Berlin Mitte. The use of photographs is peculiar; photographs made in or perhaps a few years previous to 1868 have been included to illustrate localities where Ehrenberg stayed long before photography had even been invented. Several, however, may have been made for this special occasion. Several pages were deliberately left blank, apparently to leave room for additional souvenirs, such as the early Berlin photo and the drawing of a wooden house. Both the map and contents in excellent condition. Truly a "museum piece".

[26] **Eiffel, G.**

Tour en fer de 300 mètres de hauteur destinée à l'Exposition de 1889. Project présenté par M. G. Eiffel ingénieur-constructeur. Dressé par MM. E. Nouguier et M. Koechlin ingénieurs de la maison Eiffel et par M. S. Sauvestre, architecte. Paris, E. Capiomont & V. Renault, 1885. 8vo (24.0 x 15.2 cm). 30 pp., two plates of which one very large, triple-folded. Later red quarter morocco over marbled boards. Gilt title on the spine. Original printed wrappers bound in.

\$2,500

= Inscribed and signed by Gustave Eiffel (1832-1923). The Eiffel tower is named after the engineer whose company designed and built the tower. "Constructed from 1887-89 as the entrance to the 1889 World's Fair, it was initially criticized by some of France's leading artists and intellectuals for its design, but it has become a global cultural icon of France and one of the most recognisable structures in the world. The Eiffel Tower is the most-visited paid monument in the world; 6.91 million people ascended it in 2015. The tower is 324 metres (1,063 ft) tall, about the same height as an 81-storey building, and the tallest structure in Paris. Its base is square, measuring 125 metres (410 ft) on each side. During its construction, the Eiffel Tower surpassed the Washington Monument to become the tallest man-made structure in the world, a title it held for 41 years until the Chrysler Building in New York City was finished in 1930. Due to the addition of a broadcasting aerial at the top of the tower in 1957, it is now taller than the Chrysler Building by 5.2 metres (17 ft). Excluding transmitters, the Eiffel Tower is the second-tallest structure in France after the Millau Viaduct. The design of the Eiffel Tower was the product of Maurice Koechlin and Émile Nouguier, two senior engineers working for the Compagnie des Établissements Eiffel, after discussion about a suitable centrepiece for the proposed 1889 *Exposition Universelle*, a world's fair to celebrate the centennial of the French Revolution. Eiffel openly acknowledged that inspiration for a tower came from the Latting Observatory built in New York City in 1853. In May 1884, working at home, Koechlin made a sketch of their idea, described by him as "a great pylon, consisting of four lattice girders standing apart at the base and coming together at the top, joined together by metal trusses at regular intervals". Eiffel initially showed little enthusiasm, but he did approve further study, and the two engineers then asked Stephen Sauvestre, the head of company's architectural department, to contribute to the design. Sauvestre added decorative arches to the base of the tower, a glass pavilion to the first level, and other embellishments. The first drawing of the Eiffel Tower, by Maurice Koechlin, included size comparisons with other Parisian landmarks such as Notre Dame de Paris, the Statue of Liberty and the Vendôme Column. The new version gained Eiffel's support: he bought the rights to the patent on the design which Koechlin, Nougier, and Sauvestre had taken out, and the design was exhibited at the Exhibition of Decorative Arts in the autumn of 1884 under the company name. On 30 March 1885, Eiffel presented his plans to the Société des Ingénieurs Civils [*This paper*]; after discussing the technical problems and emphasising the practical uses of the tower, he finished his talk by saying the tower would symbolise *not only the art of the modern engineer, but also the century of Industry and Science in which we are living, and for which the way was prepared by the great scientific movement of the eighteenth century and by the Revolution of 1789, to which this*

monument will be built as an expression of France's gratitude (after Wikipedia). Some age-toning, edges of wrappers chipped, repairs to the upper inner margin of a few leaves, otherwise a very good copy.

[27] **Forbes, D. et al.**

Report on the geology of South America. Part I. Bolivia and southern Peru: with notes on the fossils by Professor Huxley, ... J. W. Salter ... T. Rupert Jones. London, The Geological Society [Taylor and Francis], 1861. 8vo (22.2 x 14.0 cm). 84 pp., Two hand-coloured maps, one very long, multifolded profile, three lithographed plates showing fossils. Original printed wrappers.

\$460

= A rare offprint. The work is based on the research of geologist, mineralogist and Darwin-correspondent David Forbes (1828-1876), brother of the zoologist (principally malacologist), marine biologist, botanist and zoogeographer Edward Forbes (1825-1854). David Forbes travelled through the Andean regions of Bolivia, Peru and Chile between 1857 and 1860, collecting numerous fossils and making lengthy notes on the geography, palaeontology and geology of the region. One profile is over 140 cm wide; another - hand-coloured - shows the development of the knowledge of the earth layers from d'Orbigny in 1842 to Pissis (1856) to Forbes (1860). The contribution by Thomas Henry Huxley is one of his earliest. Two lithographic plates depicting marine fossils are by the artist, malacologist and publisher George Brettingham Sowerby II (1812-1884). Two old stamps on the front wrapper, edges a bit frayed; small part of the cover of spine ends perished; internally very good, clean. Not in Cat. BM(NH).

[28] **Forbes, E. & S. [C. T.] Hanley**

A history of British Mollusca and their shells. London, John van Voorst, 1848-1853. Four volumes in four. Large 8vo (24.5 x 15.2 cm). Half titles and titles; 2,064 pp., 203 finely hand-coloured engraved plates, as follows. I: lxxx, 486 pp.; plates A-I, K-U, W, AA-PP, RR-VV, XX-ZZ, AAA-SSS; II: viii, 557 pp.; III: x, 616; IV: vi, 302; plates I-CXXXIII, CXIV A-F. Contemporary full polished tree calf by F. Bedford. Spines with five raised, gilt-lined bands; compartments rich gilt with elaborate floral patterns, red and green morocco labels with gilt title; boards with gilt floral borders, gilt inner dentelles. Marbled endpapers. All edges gilt.

\$4,700

= The finest set ever of what is widely regarded as the best 19th century work on British molluscs. Written by the Manx naturalist and mentor to Thomas Henry Huxley Professor Edward Forbes (1815-1854), and the English malacologist Sylvanus Charles Thorp Hanley (1819-1899). It contains some new species, excellent illustrations and detailed descriptions, as well as critical analysis of many doubtful species and numerous interesting facts not to be found in any other work. This is the rarer coloured edition, quarto format, in a stunning, contemporary binding by the English bookbinder Francis Bedford (1799-1883). "The work of Bedford is not excelled by that of any English bookbinder of his time. If not distinguished by much originality, it is always in good taste, and although it may not be quite equal in finish to that of the best of the contemporary French binders, for soundness and thoroughness it could not be surpassed. Bedford appreciated tall copies, and a book never came from his hands shorn of its margins ... He obtained prize medals at several of the great English and French exhibitions" (DNB). For collations see Fisher and Tomlin, in the *Journal of Conchology*, and A. Reynell in the *Proceedings of the Malacological Society*. A few, minimal spots, somewhat more on the first blank of the second volume, first and second blank and front free endpaper verso of the third volume, and on plate KK; otherwise a very clean, excellently coloured set without any markings and toning whatsoever. DNB Suppl. I, p. 162; Nissen ZBI, 1406.

[29] **[Forbes, E.] Bennett, J. H.**

Memoir of the late professor Edward Forbes. Edinburgh, Sutherland & Knox, 1855. 8vo (22.3 x 14.0 cm). 24 pp. Several text engravings (after drawings by Forbes). Original printed wrappers.

\$350

= Edward Forbes (1825-1854) was one of the most prolific British

marine biologists and malacologists, publishing, in his short career, the famous "*History of British Mollusca*" (together with Sylvanus Hanley), as well as the influential *Report on the Mollusca and Radiata of the Aegean Sea*, the *Malacologia Monensis* (1938 - his first work, on the shells of his native Isle of Man in the Irish Sea). In 1848 the series of the Ray Society published his monograph on the British Naked-eyed Medusae (jellyfish). He was also the author of the Monograph of the Echinodermata of the British Tertiaries, published by the Palaeontographical Society, and numerous botanical, phytogeographical and zoogeographical studies. "Forbes theorized that the majority of British terrestrial animals and flowering plants migrated there over land bridges before, during and after the ice age" (Wikipedia). He was mentor to Thomas Henry Huxley and a friend of Charles Darwin. His "Introductory Lecture" was the best Charles Darwin ever read (acknowledged in a letter to Joseph Hooker). The biographer, John Hughes Bennett (1812-1875) was an English physician, physiologist and pathologist. "His main contribution to medicine has been the first description of leukemia as a blood disorder (1845)" (Wikipedia). This work contains a list of friends of Forbes, titled "Edinburgh bust of the late Professor Edward Forbes". Among the subscribers we find the names of William Jardine, R. Godwin Austen, Edward's brothers David and James Forbes, J. H. Balfour, Robert M'Andrew, Wyville Thomson, and the ornithologist John Gould. Uncut. This copy with a handwritten dedication by the author to "Dr Lonsdale", and a printed list of his publications on the front wrapper verso. Weak vertical fold, some light creasing from handling, otherwise a good, clean copy.

[30] **Fuchs, H.**

Original pattern designs. Vienna, not published, 1926-1929. 58 original designs. Various sizes, mostly ca. 30 x 21 cm, several considerably larger, folded, up to 62 x 62 cm; a few mounted. Signed and - mostly - dated by the artist. \$ 6,000
= A unique collection of original fabric designs by the Viennese designer Herta or Hertha Fuchs (apparently she was indifferent about the spelling of her first name). Fuchs studied at the Universität für angewandte Kunst in Vienna and was active between WWI and WWII. She was known for her affiliation with the Wiener Werkstätte, which was a successor of the famous Wiener Secession. "The Wiener Werkstätte (English: Vienna Workshop), established in 1903 by Koloman Moser and Josef Hoffmann, was a production community of visual artists in Vienna, Austria bringing together architects, artists and designers working in ceramics, fashion, silver, furniture and the graphic arts. It is regarded as a pioneer of modern design" (Wikipedia). Her designs are wonderfully colourful and explore mathematical themes that are highly reminiscent of the "De Stijl" art works by Mondriaan, van der Lek and others. Others, however, are studies in tessellation, more figurative, and depict, for instance, flowers and birds, or fantasy figurines. Here she seems to be just one step away from the later works of M. C. Escher. Interestingly, most original drawings are dated to-the-day, for instance "Wien 15.Juni 1929"; "Wien, am 17.11.1927"; "Wien, 10.IV.1928" (apparently she was also inconsequent in how she named the months) and "Wien, 18-I-1929", etc. The "floral" works are not dated, and were presumably made earlier. Several larger designs show borders and may be designs for rugs, other perhaps for wallpaper. Still others actually state that they were meant for fabric production, noting, in her neat hand, "Farbenvergleichstabelle für den Knüpfteppich", "Wolltuch. Maschineneinteilung", "Seidenstiffenpatrone", etc. Another, separate category is formed by some studies in colour and material, being neatly arranged rectangular pieces of paper or fabric. Some items have, in addition to her name and the date, an unknown abbreviation, viz. AWA, or MZ1. A few items with mild traces of age (for instance, light creasing, a few small smudges or light foxing); otherwise in excellent condition, with the colouring bright and vivid. A unique ensemble of the work of a mysterious, but surely gifted artist.

[31] **Fuhlrott, [J.] C.**

Menschliche Ueberreste aus einer Felsengrotte des Düsselthals. Ein Beitrag zur Frage über die Existenz fossiler Menschen. Nebst

Tafel I. Bonn, Henry & Cohen, 1859. 8vo (21.5 x 13.3 cm). 23 pp. One fine, lithographed plate. Contemporary grained half cloth over marbled boards. Spine with gilt title. \$ 2,200

= The rare first treatise on the Neanderthal Man, by German anthropologist Johann Carl Fuhlrott (1803-1877). DSB: "In August 1856, Fuhlrott received an assortment of fossilized bones found by two quarry workers in the Feldhofer cave of the Neander Valley. These men had uncovered what they thought to be the skeleton of a cave bear and were carelessly discarding it when the quarry owner persuaded them to save some of the remains for the Elberfeld teacher. Portions of the skull and pelvis, along with the larger limb bones, were delivered to Fuhlrott. He studied the specimens and began to suspect that they were not bear bones but the remains of an ancient and primitive form of human being. It was physically built smaller than that of modern man, this creature with low, retracted forehead had plodded along on bowed legs, its head and chest hunched forward. Fuhlrott recognized the importance of this find and rushed to the grottoes in time to retrieve some ribs, the right radius, the left ulna, and part of the right scapula - all that remained of the probably perfect skeleton. They gained an important ally in Sir Charles Lyell, who journeyed from England in 1860 to investigate the discovery site of the disputed fossils. His visit to Fuhlrott convinced Lyell that the specimen was authentically human, *Homo neanderthalensis*. But it was not until after Fuhlrott's death and the discovery of fossils at Spa, Belgium, and at Gibraltar, that opposition to the notion of Neanderthal man was finally silenced. Published on behalf of the Naturhistorische Verein der Preussischen Rheinlanden und Westphalens. We offer here the complete volume 16 of the society's "Verhandlungen", in two parts with three lithographed plates, and including the Sitzungsberichte and the Correspondenzblatt. A very good, clean copy, with the Neanderthaler plate in excellent condition. DSB 5, p. 206; PMM 342.

[32] **[Games - Mathematics]**

Encyclopédie méthodique. Dictionnaire des jeux, faisant suite au tome III des mathématiques. [AND] Dictionnaire des jeux familiers, ou des amusemens de société; faisant suite au dictionnaire des jeux, annexé au tome III des mathématiques. [AND] Dictionnaire des jeux mathématiques, contenant l'analyse, les recherches, les calculs, les probabilités & les tables numériques, publiés par plusieurs célèbres mathématiciens, relativement aux jeux de hasard & combinaisons; et suite du dictionnaire des jeux. Paris, Pancoucke, 1792. 4to (25.4 x 19.0 cm). Title page, iii, 316 pp., 16 engraved plates; Paris, Agasse, An V (1798 or 1799). Half-title, engraved title page, ii [erroneously numbered viii], 172 pp.; Paris, H. Agasse, An VII (1801 or 1802). viii, 212 pp., numerous text engravings. Contemporary full mottled calf, spine with five raised bands, Louis XVI style gilt bands and vignettes, and brown morocco label with gilt title. \$ 3,750

= The very rare section on mathematical games, game theory, etc., of the greatest encyclopaedia ever published. The second and third parts are exceptionally rare, as they were published during the turmoil of the revolution. The first part specifically deals with games, and contains fine plates, which show various board games, card games, billiards, etc. The two later parts have numerous text figures. The three parts bound in reverse order. Boards and spine a bit worn and rubbed at extremities, two plate edges shaved, otherwise a very good, clean, unmarked copy. Brunet II, pp. 973-974.

[33] **Greve, W.**

Natuur- en geschiedkundige verhandling over de reuzen en dwergen; voorgelezen in het natuurlievend gezelschap, onder de zinspreuk: aan wetenschap gewijd, volmaakter door den tijd. Te Delft. Door Wilhelmus Greve Med. Stads- en Gasthuis Doctor. Sedert met eenige bijvoegselen vermeerderd; waar achter eenige aanmerkingen, wegens sommige verscheidenheden in den mensch, gevolgd door een beschrijving van een buitengewoon zwaar meisje. Met gekleurde platen. Amsterdam, J. C. Sepp & Zoon, 1818. 8vo (20.5 x 12.6 cm) ii, 64 pp., seven plates including one hand-coloured frontispiece of a "heavy girl", one large, triple-folded engraved plate of a remarkably large shoe size, and five hand-coloured engraved plates, showing individual adult humans

of an unusual size in their contemporary clothes. Contemporary blind marbled boards.

\$ 2,400

= A very nicely illustrated early work on auxology, or the study of human physical growth. The shoe size shown is that of Gerrit Bastiaansz, or the Lekkerkerkschen farmer age 21, who had size 52 (34.8 cm), which nowadays is not nearly as peculiar as it was in the early 19th century, when the average Dutchman's length was only about 163 cm, or 5'5". The size of both the "giants" and "dwarfs", however, were as extraordinary as they are today. For instance, the largest female, Trijntje Cornelisdochter Keever, stood 8 foot and one inch tall; Nicolas de Ferry, third smallest man shown, stood only 2'5" tall, both measures in Rijnlandse voeten and duimen (Rhineland feet and inches, measuring 31.4 and 2.62 cm). So Trijntje was 2.54 meter tall - she is the tallest woman who ever lived - and Nicolas was just under 76 centimetres. The illustrations are charming. Rubbing to the boards, spine a bit worn and slightly split, but holding fine, otherwise a very good, clean copy. Rare.

[34] **Guettard, J. E.**

Histoire de l'Académie Royale des sciences, Année MDCCLI [1751], avec les mémoires de mathématique & de physique, pour la même année. Tirés des registres de cette académie. Paris, l'Imprimerie Royale, 1755. 4to (25.1 x 18.9 cm). 738 [202, 536] pp, 23 mostly large, folded plates. Contemporary full tree-calf. Spine with five raised bands, gilt title and gilt vignettes. Marbled endpapers. Red edges.

\$ 2,200

= A complete volume, with text and plates, containing many original scientific contributions, the most important of which is the work by the renowned early French geologist and palaeontologist Jean Étienne Guettard (1715-1786): "Mémoire sur les granits de France, comparés a ceux d'Égypte", with the FIRST mineralogical / geological map of the eastern Mediterranean and the Middle East. This map precedes the earliest such map recorded by Sharief and Naji (Bibliography of the Geology of the Arabian Gulf and Adjacent Areas, 1989) by nearly 100 years. Other contributors include botanists such as Du Hamel, Daubenton, etc., etc. Bindings very worn at spine ends and board edges, but contents very good, without foxing. Ward & Carozzi, 971.

[35] **Hooker, J.**

Anniversary dinner of the Royal Society. November 30th, 1887. Sir Joseph Hooker's reply to the toast proposed by the Treasurer, R.S. "The medallists". Gloucester, John Bellows [for Lady Hooker], 1887. 8vo (22.3 x 14.7 cm). 14 pp. Original printed wrappers.

\$ 195

= A rare paper, "for private distribution" only, and a dedication copy, "With Lady Hooker's kind regards", to Frank Oliver Esq. (name handwritten). It contains a review of Sir Joseph Dalton Hooker's achievements by M. Foster, secretary of the Royal Society, and the official statement of Hooker's "claims" for the Copley Medal, issued by Royal Society, on November 30, 1887. The Copley Medal, first issued in 1731 "is a scientific award given by the Royal Society, for 'outstanding achievements in research in any branch of science.' It alternates between the physical and the biological sciences. Given every year, the medal is the oldest Royal Society medal still awarded, and is the oldest surviving scientific award in the world" (Wikipedia). Among the recipients are Benjamin Franklin, Joseph Priestley, James Cook, Charles Hutton, William Herschel, Alessandro Volta, Hans Christian Ørsted, Michael Faraday, Alexander von Humboldt, Charles Darwin, Louis Pasteur, Dmitri Mendeleev, Hendrik Lorenz, Albert Einstein, Stephen Hawking... but to name a few. Frank Oliver is most probably the botanist Francis Wall Oliver FRS (1864-1951), son of the botanist (at Kew) Daniel Oliver (cf. Freeman). Lady Hooker was Joseph's second wife, Hyacinth Jardine (1842-1921). Uncut. Small old oval stamp on the front wrapper and title page top margin, otherwise a very good, clean copy. Freeman, *Charles Darwin, a companion*, p. 218).

[36] **[Hooker, J. D.] Bower, F. O.**

Sir Joseph Dalton Hooker O.M., G.C.L.S., C.B., F.R.S., M.D., etc., etc. 1817-1911. An oration. Delivered in the University of Glasgow

on Commemoration Day, 25th June, 1912. Glasgow, James MacLehose and Sons [Glasgow University], 1912. 8vo (22.9 x 14.6 cm). Original printed wrappers.

\$ 115

= A presentation copy, signed by the author to W. Baker. Hooker "...was a British botanist and explorer in the 19th century. He was a founder of geographical botany and Charles Darwin's closest friend. For twenty years he served as director of the Royal Botanical Gardens, Kew, succeeding his father, William Jackson Hooker, and was awarded the highest honours of British science" (Wikipedia). Bower describes Hooker's time on the Ross Antarctic Expedition, exploring the region between 1839-1843 [resulting in Hooker's *Flora Antarctica* (1844-1847), *Flora Novae-Zelandiae* (1853-1855) and *Flora Tasmaniae* (1855-1860)], his Himalayan travels (1847-1851), his relationship with Charles Darwin, and his works on botany and classification. The two plates depict Hooker in 1855 (frontispiece drawing), and Hooker with his second wife, Lady Hyacinth Jardine (1842-1921), at an old age (photo). The British botanist Frederick Orpen Bower (1855-1948) "...was elected a Fellow of the Royal Society in 1891. He was awarded the Gold Medal of the Linnean Society in 1909 and the Darwin Medal of the Royal Society in 1938. ...In 1880 he acquired a position as assistant lecturer in Botany at University College, London under Prof Thomas Huxley" (Wikipedia). Uncut. Tiny smudge on front wrapper, scattered foxing to several text pages, otherwise good. Rare.

[37] **Humphreys, H. N. and J. O. Westwood**

British butterflies and their transformations, arranged and illustrated in a series of plates by H. N. Humphreys; with the descriptions by J. O. Westwood. London, William Smith, 1841. Large 4to (26.9 x 20.8 cm). Finely hand-coloured lithographed frontispiece, xii, 139 pp., 42 finely hand-coloured lithographed plates. Contemporary full Russia leather. Boards with gilt triple border, gilt lining to edges and gilt inner dentelles; front board with gilt initials; spine with five gilt-lined raised bands; compartment rich gilt with vases and floral patterns, and gilt title. Marbled endpapers. All edges gilt.

\$ 1,800

= First edition of a publication by the English entomologists Henry Noel Humphreys (1810-1879) and John Obadiah Westwood (1805-1893). The front free endpaper verso contains the signatures of 28 Etonians, and tipped in on the first blank recto a folded leaf, dated 16 December 1848, in which 32 Etonians (including all those who undersigned) send their respect to a fellow Etonian who, "owing to circumstances over which you have no control are unable to continue your mastership at Eton". The initials, C. W. D. may be those of the (un)fortunate Etonian who received this book. The text is mostly by Westwood; the illustrations are by Humphreys, hence a tendency among compilers to list this work under Westwood. "62 Col. Taf." in Horn-Schenkling is an error and should read 42. This copy is complete. Plate 11 bound before 10, as usual (i.e. following the text), two pinpoint holes near the fore edge of plate 12 - apparently the binder reversed the facing. Slight spotting to the endpapers; text and plates mostly fine, exceptionally clean. An extraordinary copy. Hagen II, p. 273; Horn-Schenkling, 23753 (both under Westwood); Nissen ZBI, 2049 (under Humphreys).

[38] **[Huxley, Thomas Henry]**

Thomas Henry Huxley [portrait of "Darwin's bulldog"] Great Britain, ca. 1875 [Printed/published in New York, NY]. Carte de visite. Original albumen print, mounted on cardboard with rounded edges (10.5 x 6.2 cm). Inscribed in pencil below, and 707 Broadway, N.Y. printed on recto. Some pencilled annotations on verso. Preserved in transparent sleeve.

\$ 420

= A well-preserved carte de visite with a fine, sharp portrait of the British zoologist, medical doctor, comparative anatomist and Darwinist Thomas Henry Huxley (1825-1895), known for his staunch defence of Darwinism, and "beating" the great anatomist and anti-Darwinist Richard Owen on the subject of humankind's place in nature by demonstrating that no single anatomical character set *Homo sapiens* apart from the great apes: "Huxley's famous debate in 1860 with Samuel Wilberforce was a key moment in the wider acceptance of evolution and in his own career. Huxley had been planning to leave Oxford on the previous day, but, after

an encounter with Robert Chambers, the author of *Vestiges*, he changed his mind and decided to join the debate. Wilberforce was coached by Richard Owen, against whom Huxley also debated about whether humans were closely related to apes.” (Wikipedia). He was also the first to point out that birds were descendants of dinosaurs. Later, Huxley coined the word “agnostic”, the view that the existence of God, the divine or the supernatural is unknown or unknowable: “Agnosticism is of the essence of science, whether ancient or modern. It simply means that a man shall not say he knows or believes that for which he has no grounds for professing to believe”. The portrait shows Huxley in his late forties or early fifties. Very slight toning, otherwise a fine item. Rare - especially in this good state.

[39] **[J. Brandt & Zoon]**

Decorative leathers applied to modern furniture. Amsterdam, J. Brandt & Zoon, ca. 1910-1916. Folio (37.0 x 30.0 cm). With 36 original photographs of furniture leather crafting such as, chairs, clocks and smoking stands, each with a handwritten caption, on 34 leaves. Original full leather, with gilt title and vignette on the front board. Marbled endpapers. \$ 3,250

= J. Brandt & Zoon was an Amsterdam based bookbinder and paper wholesaler, active from 1742 until the mid-20th century, when it merged with P. Proost & Zoon, another Amsterdam firm, founded in 1842. The present volume is apparently a display of their craftsmanship, as it is meticulously bound and gilded. It contains 33 framed photographs of contemporary decorative furniture, all in a style transitional between Jugendstil, or Art Nouveau, and Art Deco. Many items show the characteristic ornamentation of the “Amsterdamse School”, a mainly architectural art movement characterized by the profuse use of ornaments, chiefly inspired by nature and by Indonesian art. Buildings and interiors in typical Amsterdamse School style were made between 1912 and 1925. What we see here are early examples, in which the use of fluent, curved lines - more typical for Art Nouveau, are still present. A few boards in the rear removed. Firm stamp on front flyleaf verso. A unique item in a very good state.

[40] **[Japanese fabric design] Hasegawa, K.**

Kyokazuan. [Illustrated book of fabric designs in three volumes]. Kyoto, Keika Hasegawa, 1905. In three volumes. Large 8vo size (24.1 x 16.4 cm). 60 [20; 20; 20] folded leaves, each with two (recto, verso) or more hand-coloured illustrations, several heightened with silver. Original near uniform hand-coloured pictorial soft covers. \$ 1,500

= A breathtakingly beautiful, inspiring collection of hand-coloured wood engravings by the Japanese artist Keika Hasegawa (active in the late 19th and early 20th century). The very colourful designs are in various styles: some are pictorial (e.g. a harbour scene; a boat race in “drone”-view), while others show flowers, leaves, feathers, and animals in various degrees of abstraction, often using bold and unexpected but well-balanced colours. The bookblocks and covers are original. A very good set.

[41] **[Japanese fabric design] Rindo, F.**

Sekiminzukan. [Illustrated “lexicon” of fabric designs]. Tokyo, Yamada Sensaburo and Fujii Rindo, 1879. In four parts. Large 8vo size (24.2 x 16.5 cm). 95 pp. Original near uniform hand-coloured pictorial soft covers. \$ 3,000

= A wonderful collection of 95 hand-coloured wood engravings by the Japanese artist Fujii Rindo (active in the last quarter of the 19th and early 20th century). The designs are in a style reminiscent of the European Jugendstil, but in fact from an earlier date, and including more or less stylized cranes, swallows, shells, butterflies, lions, horses, lotus flowers, and mythological creatures; several are geometrical or bordering the abstract. The bookblocks and hand-coloured covers are original. A very good set.

[42] **[Japanese fabric design] Tsuji, S. (ed.)**

Senshoku Taikan Ori no bu san [Great encyclopedia of dyeing and weaving]. Kyoto, Taisho, 1914. In two volumes (of three). Large 8vo size (25.0 x 18.1 cm). 42 [21; 21] leporello “pages”, each with pochoir illustrations, several heightened with silver, and either

double-sized, covering two pages, one page sized, or smaller, with two or more on one page, for a total of 78 [39; 39] different designs. Original near uniform printed soft covers, heightened with silver and gold. \$ 960

= An amazing, inspiring collection of pochoir [stencil] designs, apparently for wallpaper and fabrics. Edited by Shôkyô Tsuji. Volume II is devoted to dyeing and volume III to weaving. Many of the very colourful illustrations are reminiscent of the Art Deco style, yet more daring and colourful, often using bold and unexpected colours, and - of course - slightly ahead of the Art Deco period in western countries. The volumes are numbered two and three in Japanese. Volume I is not included. The bookblocks and covers are original. One leaf with some creasing (before printing), another a bit smudged due to offsetting of silver; tear in one fold, otherwise a very good, clean set.

[43] **[Japanese fabric design] Yamada, N. (ed.)**

Hana fukusa. Kyôto, Geisôdô, Meiji 38 [1905]. Folio (30.8 x 21.1 cm). Limp boards with handwritten title. Three pages with text and 46 with colourful pochoir illustrations. \$ 985

= This work contains designs and illustrations based on Indonesian art, including batik, which in the 18th century had been introduced in Japan by the Dutch and had a distinct influence on Japanese art, in particular on textile design. With an introduction by the Kyôto painter Tomioka Tessai (1837-1924). Yamada Naosaburô was the printer and editor. This is one of two volumes. A vague dampstain to the lower front board. Internally a very good, clean copy. Rare.

[44] **[Jennings, E. [and Stuart Bevan]**

The everlasting animals and other stories. London, Duckworth & Co., 1898. 4to (26.0 x 19.7 cm). [iii], 87 pp., seven chromolithographed plates. Original full orange and silver pictorial buckram. Black title on the spine, black vignette on the rear board. Large original, hand-coloured drawing by Bevan on the front pastedown and front free endpaper recto. \$ 925

= A unique copy of a very rare work. The seven stories were written by Edith Jennings, and illustrated by Stuart Bevan. The latter provided an extra, 26 x 39.5 cm illustration, dedicated to the British comedian and writer, George Grossmith (1847-1912), with a caricature of the latter as a painter. Bevan was married to Grossmith's daughter, Sylvia. OCLC records just five copies; four in the UK, one in Australia. Boards somewhat soiled, a few pages a bit toned, one plate with a small spot, otherwise a very good, clean copy with a unique provenance.

[45] **[Kaempfer, E.]**

De beschryving van Japan, behelsende een verhaal van den ouden en tegenwoordigen staat en regeering van dat Ryk. The Hague, P. Gosse and J. Neaulme; Amsterdam, Balthasar Lakeman, 1729. Folio (37.5 x 25.0 cm). 500 pp. Half-title, title page explanation, frontispiece (engraved title) by I. C. Philips, letterpress title in red and black; 48 double-sized maps and plates (I-XVII, XXX-XLV, XXIV*, A-BXXVIII, A-BXXIX). Contemporary full mottled calf; spine with six raised bands; compartments rich gilt with fine, elaborate floral ornaments, and red morocco label with gilt title; boards with double gilt roll stamped border, gilt floral corner pieces and central vignettes. Mottled edges. \$ 14,900

= Beautiful large paper copy of the rare first Dutch edition, translated by Sir H. Sloane after J. G. Scheuchzer's English translation of the original edition. A most valuable and accurate account of 17th-century Japan in Dutch by Kaempfer (1651-1716), German physician to the Dutch embassy of Japan in 1690. It was first published in English in 1727. Depicts views, costumes, the alphabet, plans, temples, Japanese fauna and flora, ships, coins, etc., and includes maps of Meinam, Japan, Nagasaki. With the exceptional bookplate of Anselmus Van den Bogaerde, showing the owner in his study. Notes on Kaempfer and his publications in a very neat, old hand on the front free endpaper recto, and another note “superbe exemplaire sur grand papier...” on the front free endpaper verso. Plate VIII is a triple-folded, very large map of Japan. Plate XLV bound after p. 60; plate XXXIII after p. 322; XXIV* after p. 332, AXXVIII before XXVII. Leather a bit dried, extremities worn, especially at spine head and corners; joints starting; damp

staining to a few plate corners; light smudge to p. 470; otherwise text - and most plates - clean. In all, a very good, large paper copy in an exceptional contemporary Dutch binding. Cordier, Bibliotheca Japonica, 417-418; Landwehr VOC, 531; Thiele, 584.

[46] **Kerckring, T.**

Opera omnia anatomica; continentia spicilegium anatomicum, osteogeniam foetuum: nec non anthropogeniae ichnographiam. Accuratissimus figuris aeri incisus illustrata. Editio tertia. Lugduni Batavorum [Leiden], Theodorus Haak and Samuel Luchtman, 1729. Three works in one. 4to (23.2 x 18.3 cm). Frontispiece engraving by A. Blotelingh, title page with woodcut vignette "Tuta sub Aegide Pallas", xx, 303 pp., including titles to the "Osteogenia foetuum, in qua quis cuique ossiculo singulis accedat mesibus, quidve decedat, & in eo per varia immutetur tempora, accuratissimè oculis subjicitur" (with copper engraved vignette "Structa super lapidem qui ruet ista domus" and blank verso) and "Anthropogeniae ichnographia sive conformatio foetus ab ovo usque ad ossificationis principia, in supplementum osteogeniae foetuum" (with wood-engraved vignette); 40 engraved plates (several large, folding); Marbled limp paper boards, green label with script title on the spine. \$ 1,950

= A major work on the development of bones in human fetuses. Theodor, or Dirk Kerckring (also Kerckeringh or Kerckerinck) (1638-1693) was a Dutch anatomist and chemical physician. According to Morton (Garrison-Morton, 4th ed.), his full name was Thomas Theodor, and he was born in 1640. "Kerckring is remembered for his Spicilegium anatomicum, which is an anatomical atlas of clinical observations, medical curiosities, autopsy discoveries along with general anatomical information. He is credited with describing 'Kerckring's ossicles', which is an occasional ossification centre in the occipital bone that appears around the 16th week of gestation. He also provided a comprehensive description of the folds of the mucous membrane of the small intestine. These anatomical folds go by several different names, including the 'valves of Kerckring', 'Kerckring's folds', plicae circulares and valvulae conniventes. Kerckring used a microscope made by Spinoza." (Wikipedia). This third edition combines works previously published separately, as is shown by the two additional titles which are integral parts of the work but give as place, publisher and publication year "Lugduni Batavorum, Corn. Boutesteyn, 1717". Most "plates" are small to large (several page-sized) text engravings. The numbering is not coherent at all and quite confusing, it is as follows: I, II (a "true" plate, very large, double-folded), III, 4, XXVII, VI, [p. 46 (no number)], VIII-XXVI, XXVII (the same as between 4 and VI), XXVIII, XIX (a "true" plate, large, double-folded), XXX (do.), XXXI (do.); in the second paper it continues as; XXXII-XXXIV, XXXV (a "true", folded plate), XXXVI (do., larger, double-folded), XXXVII (do.), XXXVIII (do.), XXXIX (do.), [p. 301 (no number)]. Apparently plate XXVII also serves as plate V. Boards rubbed and abraded near the edges, corners frayed. Text pages and plates - except for some very occasional, mostly marginal spotting - clean, with bright impressions. Rare. Garrison-Morton, 383.

[47] **Linnaeus, C.**

Termini botanici explicati. Taurini, Typographia Sociali retro aedem oratorium D. Philippi, 1796. 8vo (20.7 x 13.6 cm). 39 pp. Original blind wrappers. \$ 1,600

= The full title reads: "Car. a Linné equ. aur. de stella polari archiatri regii med. et botan. profess. Upsal. acad. reg. Parisin. sod. etc. Termini botanici explicati." It is the first Italian [Turin] edition of a work first published in 1762 and subsequently enlarged in 1767 as Editio nova auctior, published in Leipzig (Soulsby 2183). The Italian edition is based on that edition, however it refers to a 1767 Upsala edition, which is not in Soulsby. Perhaps 'Upsala' is an error for 'Lipsiae', but more peculiar is the fact that that this Italian edition is not in Soulsby either, who only records an 1805 Naples printing with a longer title. Neither can it be found in Swann's catalogue of the DuPont collection. Apparently this is a very rare and possibly unrecorded edition. Uncut. Small hole in rear wrapper, paper cover split at spine, otherwise very good, clean and without any markings. Neither in Cat. BM(NH) nor in Soulsby.

[48] **[Linnaeus, C.] Fries, E. [M.] and E. Schenson**

In memoriam Caroli à Linné. Upsala, L. W. Levin, 1878. Folio (37.5 x 27.5 x 1.7 cm). 2 pp. text leaf in German and French by Fries, and 15 albumen prints of which one with careful additional hand-colouring, most probably by Schenson, each mounted on cardboard (34.8 x 26.1 cm). In original blind-stamped pebbled cloth portfolio with gilt floral ornaments on both boards, and large gilt title on the front board. Bevelled edges, interior moiré silk.

\$ 6,750

= A very rare photo album depicting various Linnaeana and possibly issued in ten or fewer copies. "Soulsby's estimation of edition size may be overcompensated. Several typographical errors in the text indicate that this work may have been a proof edition done on speculation and only a handful produced, perhaps as few as 10. Furthermore, there is no bibliographical description of the work in Tullberg, except for a footnote to the description of the Bystrom marble ... which cites a Schenson carte-de-visite of the statue. No copies are listed in OCLC. The Victoria & Albert only has a broken set of about 6 of the plates ... It is a mystery why this portfolio was never published in a wider edition or why, if it was meant to be a commemorative, the text is not in Swedish or the descendants of Linnaeus did not own a copy, most notably Tycho Tullberg (1842-1920) who omitted the portfolio from his exhaustive compilation of the portraits of his great great grandfather which even included small woodcut images of Linnaeus in obscure science journals. The Fries portfolio is an extraordinary lacuna in the Tullberg work. The typographical errors are perhaps an indication that this is a printer's proof edition, perhaps issued as a prospectus for a larger work. ... The copy in the repository of the Linnaean Society of London ... was donated by Oscar Dickson, Sweden's greatest philanthropist of the nineteenth century." (artandmedicine website). The text, describing 15 plates, was written by the Swedish botanist and mycologist Elias Magnus Fries (1794-1878). The photos are by the painter and photographer Emma Sofia Perpetua Schenson (1827-1913), "one of the earliest professional female photographers in Sweden" (Wikipedia). The photos show, for instance, the house in Upsala where he lived, the Upsala botanical garden, his statue, his bedroom and study in his summer home, Hammarby, with a wonderful wallpaper of plant prints, one of his last letters, and, in colour, the plant, *Linnaea borealis*. The latter differs from the one shown on the website of artandmedicine, which is shaped in the form of an "L", whereas here it is not. Coster (Linnaeana pp. 56-55) extensively described a complete copy at the Linnaeus centennial exhibition, Amsterdam, 1878, submitted by "...den Heer Daniël R. Wolterbeek" [probably the Amsterdam banker, city councillor and trustee of the Hortus Botanicus, Robert Daniël Wolterbeek (1801-1883)]. Upsala bookseller (and publisher?) L. W. Levin's ticket in the lower inner corner of the front board pastedown. Slight rubbing to the boards, a bit more on the corners, light foxing to the text leaf, one photo - of the botanical garden - with some additional colouring, some retouched and a bit yellowed, otherwise a very good, clean copy. Very rare. Only one auction record this century. Coster, Linnaeana, 260; Soulsby, 2733.

[49] **Loche, [V.]**

Exploration scientifique de l'Algérie, pendant les années 1840, 1841, 1842 publiée par ordre du gouvernement et avec le concours d'une commission académique. Sciences physiques. Zoologie. V. Histoire naturelle des mammifères. Paris, Arthus Bertrand, 1867. Folio (37.3 x 28.1 cm). Half-title, title page, 123 pp.; seven colour-printed engraved plates à la poupée, finished by hand. Somewhat later half morocco over floral boards. Spine with gilt title. Brown endpapers. \$ 1,475

= The very rare complete mammal volume of the vertebrates of this famous expedition, written by the French naturalist Victor Loche (1806-1863). "In 1856-1857, he participated in an expedition to the Algerian part of the Sahara, and described the mammals and birds of Algeria in the book *Catalogue des mammifères et des oiseaux* published in 1858. He first described the sand cat *Felis margarita* from a specimen found in the area of Négonça in the Sahara, and proposed to name the cat in recognition of Jean Auguste Margueritte who headed the expedition" (Wikipedia). The excellent plates were made after drawings by Vaillant and

Werner, and coloured with exceptional detail. The printing technique, à la poupée, is a method of printing in colour in which two or more inks of different colours are selectively applied to different parts of a single copperplate. The inked plate is then printed in a single pass through the press. The method takes its name from the “poupe” (meaning “doll” in French), the small ball-shaped wad of fabric that is used to ink the plate. Usually the plate would be finished by hand afterwards. These plates of the *Exploration scientifique* can easily be classified as among the highest ranks of zoological illustrations. The zoological results of the expedition to Algeria were published over several years, and any part has become very difficult to find. Old owner's signature and date of purchase in the top margin of the title page. Board edges a bit rubbed, lower front hinge starting; the condition of the text and plates is exceptionally good, spotless and bright. A very good copy. Nissen ZBI, 4630; Wood, p. 439.

[50] **Mayr, H. von**

Malerische Ansichten aus dem Orient, gesammelt auf der Reise Sr. Hoheit des Herrn Herzogs Maximilian in Bayern nach Nubien, Aegypten, Palaestina, Syrien und Malta im Jahre MDCCCXXXVIII [1838] und Herausgegeben von Heinrich v. Mayr. / Vues pittoresques de l'orient recueillies dans le voyage de S. A. Monseigneur le Duc Maximilien de Bavière en Nubie, en Egypte, en Palestine, en Syrie et à Malta en MDCCCXXXVIII et publiées par Henri de Mayr. München, Heinrich von Mayr, 1839-1840. Oblong elephant folio (39.4 x 51.7 cm). Ten instalments, each of six finely lithographed and hand-coloured plates with one explanatory text leaf, for a total of 60 plates, and a hand-coloured lithographed pictorial title and dedication page; in ten uniform hand-coloured pictorial wrappers. \$ 22,000

= Very rare complete, hand-coloured copy, as issued, of the magnificent, large, illustrations of the Holy Land, Middle East and Malta. The original wrappers are hand-coloured as well. The Nuremberg artist Heinrich von Mayr (1806-1871) accompanied the Duke Maximilian II of Bavaria (1811-1864; from 1848 onwards King of Bavaria) and his entourage as a personal painter on an eight-month “Grand Tour” from Bavaria to the Orient and back. “Ermunternd wirkten die ersten Aufträge des Herzogs Maximilian, welcher, nachdem der junge Künstler 1832 und 1833 am Hofe des Fürsten von Thurn und Taxis mehrere größere Gemälde, Cavalcaden, Jagden und dgl. ausgeführt hatte, denselben als artistischen Begleiter auf seine orientalische Reise 1838 und 1839 mitnahm. Die Titelverleihung zum herzoglichen Cabinetsmaler war nur eine ausgezeichnete Förmlichkeit, da der Herzog den Künstler persönlich hochhielt und mit wahrer Freundschaft ehrte. Als Frucht dieser Aegypten, Nubien, Palästina, Syrien und Malta umfassenden Reise gab M. die beiden großen, damals gerechtes Aufsehen erregenden Prachtwerke heraus “Malerische Ansichten aus dem Orient” (München und Leipzig 1839 ff., lithogr. von F. Kaiser, 60 Blätter)” (Deutsche Biographie). They travelled from Munich to Venice, Corfu, Patras, Athens, Alexandria, and Cairo to the Holy Land. They then travelled via Malta back to Munich, arriving in September 1838. The illustrations depict ancient monuments as well as ordinary life, including views of street life in Cairo, various views of Bethlehem, Nazareth and Jerusalem, Karnak, and Luxor; the Sphinx and Great Pyramids of Gizeh, and many others, including Alexandria, Malta, etc., etc. Each illustration has a different, broad, pictorial border. Some letterings heightend in gold. The text is in two columns: German and French. Title with two pieces of paper stuck to the back, some small marginal tears and an occasional brown spot. Overall a fine, clean copy of this rarity. Kainbacher, 265 (“RRR - Rarität”).

[51] **Monardes, N.**

De simplicibus medicamentis ex occidentali India delatis, quorum in medicina usus est. Nicolao Monardis Hispalensi Medico. Interprete Carolo Clusio atrebat. [AND] Simplicium medicamentorum ex nova orbe delatorum, quorum in medicina usus est, historiae liber tertius. Nicolao Monardes Hispalensi Medico: nunc verò primum Latio donatus, & notis illustratus à Carolo Clusio a. Antverpiae, Christophor Plantin, 1574-1582. Two works bound in one. 8vo (16.3 x 10.5 cm). 88, [vii] pp., ten wood-engravings in the

text of which six page-sized; 47 pp., two text illustrations including one page-sized wood-engraving. Near contemporary marbled wrappers. In new protective cloth box (18.2 x 12.4 x 1.9 cm) with gilt lettered label on the spine. \$ 5,900

= Two works bound in one. The first Latin translation by the great 16th century botanist and physician Charles de l'Écluse of the most important early source on the medical-botanical discoveries made in the New World. For instance, it introduces and illustrates the tobacco plant. This translation consists of the first two books of the Spanish botanist and physician Nicolás Bautista Monardes (1493-1588) and a Latin translation of the later published third book, completing the work (see Sabin). This work on the medical plants of the New World was originally written in Spanish. Next to tobacco it discusses sassafras, and many other herbs and spices. The translator and editor, also known as Carolus Clusius (1526-1609), “...seigneur de Watènes, was a Flemish doctor and pioneering botanist, perhaps the most influential of all 16th-century scientific horticulturists” (Wikipedia). Pictorial bookplate “Inde Tuyn der Gesontheit / L. Façee Schaeffer” (“In the garden of health” - depicting plants and a snake) most probably belonging to the Deventer (later) Zoetermeer general practitioner Leo Façee Schaeffer. A few small ink marginalia in an old hand, otherwise very good. Pritzel, 6366 (early Spanish and Latin editions); Sabin 49941 and 49943.

[52] **Mucha, A. M.**

Documents decoratifs. Planche 4. [The *other* woman-with-a-bear]. Paris, Librairie Central des Beaux Arts, 1901. Folio, oblong (33 x 46 cm). Original print. \$ 600

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, “Documents décoratifs”. Alfons “Alphonse” Maria Mucha (1860-1939) was a Czech decorative artist, who wanted to bring aesthetic values into arts and crafts. He invented the “Mucha Style” which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. This blue plate shows an iconic nude on a bearskin. Edges with minimal wear, otherwise fine. Very rare, especially in this excellent state.

[53] **Mucha, A. M.**

Documents decoratifs. Planche 57. [Female nude, writing - poster for *Art et Décoration Revue mensuelle d'Art moderne*]. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print in full colour. \$ 2,200

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, “Documents décoratifs”. Alfons “Alphonse” Maria Mucha (1860-1939) was a Czech decorative artist, who wanted to bring aesthetic values into arts and crafts. He invented the “Mucha Style” which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. This is one of the most iconic plates. Very light toning, tiny bump to upper left outer corner, otherwise fine. Very rare.

[54] **Newton, I.**

Rare collection of published letters by Isaac Newton on his theory of light, and on Newton's telescope. [Philosophical Transactions of the Royal Society, volume 7]. London, John Martyn, 1672-1673. 4to (22.0 x 16.1 cm). This is a collection of all original issues forming the true first edition of volume 7 of the “Philosophical Transactions” (issues 81-91), including a general title page for the entire volume. These issues comprise pages 3,999-5,172, plus an index and four foldout plates. Many figures in the text. Contemporary leather panels with a fine, old style leather spine with five raised, gilt-ornamented bands, rich gilt compartments with floral pattern and two burgundy morocco labels with gilt title. Mottled edges. \$ 9,850

= One of the most important volumes of the ‘Philosophical Transactions’. Isaac Newton published his famous theory of light and colours in volume 6 (no. 80) of the Transactions. It was a publication that shook the scientific world of that day, and is still considered one of the cornerstones of science. Naturally, a lively debate followed - staged partly in the “Philosophical Transactions”

during the following year. His theory, which included the notion that white light was in fact a combination of colours, also explained chromatic aberration. Consequently, Newton turned his attention to telescopes and devised a new type of telescope that combined refraction with reflection. It is the first paper in this volume, which is the collection of original issues of the Transactions from 1672 and 1673, and thus a fascinating window to the period just after the publication of Newton's theory of light. Apart from Newton's answers to his critics on his new theory of light, and some letters of his critics (the Jesuit Ignatius Pardies in particular used the Transactions to publish his critiques on Newton's theory), this volume contains several additional papers by Newton and others on Newton's telescope. This type of telescope, with a cleverly constructed short tube, is still very popular among amateur astronomers. "Newton built his reflecting telescope because he suspected it could prove his theory that white light is composed of a spectrum of colours. Colour distortion (chromatic aberration) was the primary fault of refracting telescopes of Newton's day, and there were many theories as to what caused it. During the mid-1660s with his work on the theory of colour, Newton concluded this defect was caused by the lens of the refracting telescope behaving the same as prisms he was experimenting with, breaking white light into a rainbow of colours around bright astronomical objects. If this was true, then chromatic aberration could be eliminated by building a telescope which did not use a lens - a reflecting telescope." (Wikipedia). Furthermore there are important contributions on, for example, astronomy and science by Flamsteed, Cassini, Hevelius, Boyle, Huygens and others, and natural history by Lister, and others. This volume contains the following contributions by Newton (which deviates from those listed in Gray, p. 45, who records one paper less): "An accompt of a new catadioptrical telescope, invented by Mr. Newton", pp. 4004-4009, with a folding plate; "An extract of a letter, received very lately (March 19th) from the inventor of this new telescope", pp. 4009-4010; "Mr. Newton's letter to the publisher of March 26, 1672, containing some more suggestions about his new telescope" pp. 4032-4035; "An extract of another letter of the same to the publisher, dated 30 March. 1672. by way of answer to some objections, made by an ingenious French philosopher to the new reflecting telescope", pp. 4034-4034; "Mr. Isaac Newton's considerations upon part of a letter of monsieur de Bercé printed in the eighth French Memoire, containing the catadioptrical telescope, pretended to be improv'd and refined by M. Cassegrain", pp. 4056-4059; "Some experiments propos'd in relation to Mr. Newtons Theory of light, printed in Numb. 80; together with the observations made thereupon by the author of that theory; communicated in a letter of his from Cambridge, April 13. 1672.", pp. 4059-4062; "Mr Newtons letter of April 13. 1672. ft. v. written to the publisher, being an answer to the foregoing letter of P. Pardies", pp. 4091-4093 (Pardies' letter, regarding Newton's theory of light, is on pp. 4087-4090); "A serie's of Quere's propounded by Mr. Isaac Newton, to be determin'd by experiments, positively and directly concluding his new Theory of light and colours; and here recommended to the industry of the lovers of experimental philosophy, as they were generously imparted to the publisher in a letter of the said Mr. Newtons of July 8. 1672.", pp. 4004 [recte 5004]-5007; "Mr. Newton's answer to the foregoing letter (by P. Pardies, regarding Newtons theory of light, on pp. 5012-5013), pp. 5014-5018; "Mr. Newtons answer to some considerations upon his doctrine of Light and colors, which doctrine was printed in Numb. 80 of the tracts.", pp. 5084-5103 (20 pp. in total). Spine and endpapers renewed in period style hardly distinguishable from an original period binding. A fine copy. Gray, 231 (2-10).

[55] **[Nodier, C.]**

Catalogue d'une partie de livres rares, singuliers et précieux dépendant de la bibliothèque de M. Charles Nodier, homme de lettres. [AND] Catalogue des livres curieux, rares et précieux (...) de M. Ch. Nodier... [AND] Catalogue de la bibliothèque de feu M. Charles Nodier... Paris, J.-S. Merlin, 1827-1844. Three works in one. 8vo (19.8 x 12.5 cm). I (1827): [2]-ii-58-[2] pp.; II (1829), iv-130-[2] pp.; III (J. Techener, 1844): viii-200 pp. Contemporary half morocco over marbled boards; spine with four raised bands;

compartments with hand-tooled rectangular borders and gilt title. Marbled endpapers.

\$ 2,300

= A nicely bound ensemble of three very rare and important catalogues of the three auctions of the collection of the famous French author, librarian and book collector, Charles Nodier (1780-1844). The publisher of the third catalogue, J. Techener, wrote in its preface: "Voici l'une de ces perles précieuses dont la vue seule intéressera vivement tous les bibliophiles véritablement dignes de ce beau nom, c'est la collection de M. Charles Nodier". Many of the 15th- to 18th-century books listed, described and sold are - and were - very rare. All three catalogues with handwritten auction prices in the margins. An unmarked 24 pp. book catalogue - dated 1843 - of the "Librairie Historique et Curieuse de J. Techener" and listing 169 items, is bound in the rear. Light shelfwear to extremities; some minimal, scattered spotting; traces of a bookplate on the front pastedown; otherwise a very good copy. Brunet 4, p. 89.

[56] **Nozeman, C., M. Houttuyn and J. C. Sepp**

Nederlandsche vogelen; volgens hunne huishouding, aert, en eigenschappen beschreeven. *Strix nyctea*. Amsterdam, Jan Christiaan Sepp, 1770. Single sheet, large folio (52.4 x 37.3 cm). Printed surface 40.0 x 34.9 cm. Hand-coloured copper-engraved plate of an owl, *Strix nyctea* (L.). In white cardboard passe-partout (68.0 x 49.5 cm) with transparent overlay.

\$ 640

= This plate shows a snowy owl. This bird, of Harry Potter fame, occurs in the tundra of North America, Europe and Asia. The name given by Nozeman is the one introduced by Linnaeus for the female snowy owl. Apparently, Linnaeus was unaware that his *Strix scandiaca* was the male of the same species, not a different species. The latter name is now used for this bird. Cornelius or Cornelis Nozeman (1720-1786) was a Dutch Remonstrant churchman and naturalist. "It was in Rotterdam that he began preparations for his great work on *Nederlandsche Vogelen (Birds of the Netherlands)* that was published in installments by Christiaan Sepp starting in 1770. This work, finished well after both men had died in 1829, was the first 'encyclopedic' book of the birds of the Netherlands" (Wikipedia). A very good, clean plate. Rare. Anker, 369; Nissen IVB, 684; Sitwell, Fine bird books, p. 129; Zimmer, p. 469.

[57] **Nozeman, C., M. Houttuyn and J. C. Sepp**

Nederlandsche vogelen; volgens hunne huishouding, aert, en eigenschappen beschreeven. *Falco leucocephalus hornotinus*. Amsterdam, Jan Christiaan Sepp, 1770. Single sheet, large folio (52.5 x 34.9 cm). Printed surface 42.0 x 27.0 cm. Hand-coloured copper-engraved plate of the head, claw and one feather of *Falco leucocephalus hornotinus*.

\$ 550

= This plate shows the white-tailed eagle, one of the largest eagle species in the world and a close relative of the bald eagle. It is an uncommon bird in the Netherlands. Cornelius or Cornelis Nozeman (1720-1786) was a Dutch Remonstrant churchman and naturalist. "It was in Rotterdam that he began preparations for his great work on *Nederlandsche Vogelen (Birds of the Netherlands)* that was published in installments by Christiaan Sepp starting in 1770. This work, finished well after both men had died in 1829, was the first 'encyclopedic' book of the birds of the Netherlands" (Wikipedia). A few short tears, skilfully repaired, in the outer margins; the right margin a bit narrow, otherwise a very good, clean plate. Rare. Anker, 369; Nissen IVB, 684; Sitwell, Fine Bird Books, p. 129; Zimmer, p. 469.

[58] **[Paper Peepshow]**

"Bear hunting". [Augsburg, M. Engelbrecht, ca. 1750]. Six oblong cardboard sheets (ca. 20.0 x 16.0 cm), with fine hand-colouring, five cards with delicate cut-outs and one backpanel, together forming a scene in a forest, with hunters chasing a bear. Preserved in a nice 20th-century felt-covered wooden box with glass front and top (28 x 21 x 17.5 cm).

\$ 1,350

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring showing a bear hunt in the woods. The cards are numbered 1-6 in an old hand on the versos. Preserved in a custom-made box, showing the scene as originally intended.

“Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth’s work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht’s death in 1756 the business continued to thrive under the management of Engelbrecht’s daughters and sons-in-law, and continued on well into the nineteenth century.” (Marlborough Rare Books Catalogue, List XLV, 2009. pp. 33-34). However, the items - although most certainly from the late-early to mid-18th-century - are neither dated nor signed. Attribution to Engelbrecht is, therefore, only speculative. A very good set. Rare, especially in this very good condition.

[59] **[Paper Peepshow]**

“Circus parade”. [Augsburg, M. Engelbrecht, ca. 1750]. Six oblong cardboard sheets (20.0 x 15.5 cm), with fine hand-colouring, five with delicate cut-outs and one backpanel, together forming a circus parade street scene with wild animals being shown to passers-by. Preserved in a contemporary blank, folded sheet.

\$ 2,750

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring. The animals depicted include an elephant, dancing bears, a dog on a right rope, monkeys, etc. The cards are numbered 1-6 in an old hand on the versos. “Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth’s work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht’s death in 1756 the business continued to thrive under the management of Engelbrecht’s daughters and sons-in-law, and continued on well into the nineteenth century.” (Marlborough Rare Books Catalog, List XLV, 2009. pp. 33-34). However, the items - although most certainly from the late-early to mid-18th-century - are neither dated nor signed. Attribution to Engelbrecht is, therefore, only indicative. Regardless, the quality is certainly of the highest level. A very good set. Rare, especially in this mint condition.

[60] **[Paper Peepshow]**

“Horse riding School”. [Augsburg, M. Engelbrecht, ca. 1750]. Six oblong cardboard sheets (20.0 x 15.7 cm), with fine hand-colouding, five with delicate cut-outs and one backpanel, together forming a scene within a horse riding school. Preserved in a contem-

porary blank, folded sheet.

\$ 2,750

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring showing the interior of a riding academy, with various, elegantly dressed people on horseback. The cards are numbered 1-6 in an old hand on the versos. “Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-1766), to produce designs for the peepshows. Wachsmuth’s work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht’s death in 1756 the business continued to thrive under the management of Engelbrecht’s daughters and sons-in-law, and continued on well into the nineteenth century.” (Marlborough Rare Books Catalogue, List XLV, 2009. pp. 33-34). However, the items - although most certainly from the late-early to mid-18th-century - are neither dated nor signed. Attribution to Engelbrecht is, therefore, only indicative, but the quality is certainly of the highest level. A very good set. Rare, especially in this mint condition.

[61] **[Pascal, Blaise]. “Montalte, Louis de”**

Les provinciales ou lettres écrites par Louis de Montalte à un provincial de ses amis et aux RR. PP. Jésuites: sur le sujet de la morale, & de la politique de ces pères. [First edition]. “Cologne” [Paris], Pierre de la Vallée, [1656-]1657. 4to (23.0 x 17.2 cm). pp. i-xiii [title and Notice (in first state)]; 1-8 (1st letter); 1-8 (2nd); 1-8 (answer from the Provincial and 3rd letter); 1-8 (4th); 1-8 (5th); 1-8 (6th); 1-8 (7th); 1-8 (8th); 1-8 (9th); 1-8 (10th); 1-8 (11th); 1-8 (12th); 1-8 (Refutation of response of 12th letter); 1-8 (13th); 1-8 (14th); 1-8 (15th); 1-12 (16th); 1-8 (17th); 1-12 (18th). Fine full red morocco with raised bands, gilt spine lettering, marbled endpapers, all edges gilt, elaborately gilt blind-tooled inner dentelles, engraved armorial book plate on front board.

\$ 8,400

= The rare first edition. “The Lettres provinciales (Provincial letters) are a series of eighteen letters written by French philosopher and theologian Blaise Pascal under the pseudonym Louis de Montalte. Written in the midst of the formulary controversy between the Jansenists and the Jesuits, they are a defense of the Jansenist Antoine Arnauld from Port-Royal-des-Champs, a friend of Pascal who in 1656 was condemned by the Faculté de Théologie at the Sorbonne in Paris for views that were claimed to be heretical. The First letter is dated January 23, 1656 and the Eighteenth March 24, 1657. A fragmentary Nineteenth letter is frequently included with the other eighteen. In these letters, Pascal humorously attacked casuistry, a rhetorical method often used by Jesuit theologians, and accused Jesuits of moral laxity. Being quickly forced underground while writing the Provincial Letters, Pascal pretended they were reports from a Parisian to a friend in the provinces, on the moral and theological issues then exciting the intellectual and religious circles in the capital. In the letters, Pascal’s tone combines the fervor of a convert with the wit and polish of a man of the world. Their style meant that, quite apart from their religious influence, the Provincial Letters were popular as a literary work. Adding to that popularity was Pascal’s use of humor, mockery, and satire in his arguments. The letters also influenced the prose of later French writers like Voltaire and Jean-Jacques Rousseau. Brilliantly written by Pascal, the Provincial Letters would not have been possible without the work of theologians from Port-Royal; indeed, most of the arguments Pascal deployed were already to be found in

Arnauld's *Théologie morale des Jésuites*, something which led the Jesuit Nicolas Caussin to reply to Pascal's perceived libel. Pascal's main source on Jesuit casuistry was Antonio Escobar's *Summula casuum conscientiae* (1627), several propositions of which would be later condemned by Pope Innocent XI. Paradoxically, the Provincial Letters were both a success and a defeat: a defeat, on the political and theological level, and a success on the moral level. Thus, King Louis XIV ordered that the book be shredded and burnt in 1660. The final letter from Pascal, in 1657, had defied the Pope himself, provoking Alexander VII to condemn the letters. But that didn't stop most of educated France from reading them. Moreover, even Pope Alexander, while publicly opposing them, nonetheless was persuaded by Pascal's arguments. Just a few years later (1665-66, and then 1679), Alexander condemned 'laxity' in the church and ordered a revision of casuistical texts" (Wikipedia, partly after PMM). This copy bound with "Nobilissimi Scutarii Blasii Pascalis tumulus" (1662), pp. [1-2] 3-4; and with "l'Apologie pour les casuists contre les calomnies des iansenistes: par un theologien & Professeur en droit Canon. Condamnée par nosseigneurs les prelatz, & par la Faculté de Theologie de Paris". Paris, 1659. pp [i-iv], 1-191. In all a beautiful copy of Pascal's 18 Provincial letters, bound in fine red morocco in 1865 by Chambolle-Duru, for the collection of Benzon (?) and including two other rare works relating to Pascal. Further provenance: inscription to title 'Ex libris Congregationis domus Missionis Trecensis', repeated on the 8th letter. PMM, 140.

[62] **[Pattern book]**

Musterbuch für Stahlruck. Unpublished [n.d., but ca. 1890]. Folio (32.5 x 21.0 cm). Ca. 300 pages, with over 2,500 finely hand-coloured decorative transfers in Art Nouveau and romantic styles. Black blind half calf over black boards. Front board with original, neatly handwritten label. \$7,600

= A very rare and probably unique pattern book with exceedingly delicate and richly hand-coloured illustrations, using all colours and shades, including gold and white was to be used in the ceramic industry. The work was intended as an example for the colourists of fine porcelain, in particular dinnerware. The original monochrome printed transfers (often of flowers, but also of fruits, a bird, etc.) are here added to glossy paper, and then coloured with water colours as if on the ceramic object itself. The original colouring was probably done by the designer, as the accuracy and quality of the colouring is far above average indeed. Each transfer is numbered, and many have additional information. Each leaf has several (often five or more) illustrations on one side (recto). Some leaves have additional, smaller leaves with more illustrations attached; in a few cases, an illustration is added to the verso of the previous leaf. Sometimes part of a leaf has been replaced, with new illustrations added or pasted over others, apparently replacing obsolete illustrations, and a few are cut. Every page is an inspiring and surprising joy to the eye. Some faint thumbing to right bottom corner, but all pages free of spotting or foxing due to the good quality of the paper. An unusually nice item.

[63] **Perrault, C.**

Memoire pour servir à l'histoire naturelle du lion, de la lionne, du caméléon, de l'ours, de la gazelle, du chat-pard, du renard marin, du loup-cervier, de la loutre, de la civette, de l'élan, du veau marin & du chamois; par Charles Perrault, avec douze figures gravées d'après Séb. Leclerc, par de bons artistes. Paris, l'Imprimerie du Louvre, 1700. Folio (42.2 x 28.0 cm). Half title, title page with engraved vignette, 124 pp., 20 large, finely engraved plates. Contemporary full calf. Spine with six raised bands, compartments with gilt ornaments. Marbled endpapers. Edges speckled red. \$4,200

= A rare and perhaps unique copy of this early and influential work on comparative zoology, morphology and anatomy by the French zoologist, Latinist, architect, and founding member of the Académie de Sciences, Claude Perrault (1613-1688). According to a note written below the advice to the binder, this is the 1688 edition, augmented with eight additional plates. Indeed, apart from the animals mentioned in the title (lion, lioness, chameleon, bear, gazelle, leopard, shark, lynx, otter, civet, eland, sea cow (actu-

ally a seal), and chamois) there are images of a pangolin, caracal, hog-like animal, two species of stork, spoonbill, ostrich, gazelle, hedgehog and porcupine, the latter two on one plate. Only the gazelle has an additional description, whereas on pp. 119-123 there is an extensive description of the cormoran (cormorant) and on p. 124 a one-page description of the cocq-indien (curassow) which, however, are not figured. There is only one copy mentioned in an antiquarian catalogue during the last 40 years, and one copy in a French library, however, with 12 plates and 118 pages only. Brunet states that the 1688 edition has four, not eight, additional plates and 124 text pages, and the 1700 title edition had only 16 plates and 118 text pages, that is: the same as the one copy on record in a French library. On the title page the author is named Charles Pérault, a double error for Claude Perrault. Perrault had died more than a decade before and apparently nobody cared to check his name. Charles was the name of Claude's younger brother, who was best known for creating a new literary genre: the fairy tale. The "Memoire" in the title is a small error for "Mémoires" but apart from these peculiarities this edition is carefully executed. Boards and spine rubbed and a bit dry, spine label absent, small wormhole through several text and plate leaves, inscribed by former owner in the half-title top margin, old annotation in the margin of the front flyleaf verso, some scattered marginal foxing or light soiling but internally still a good clean copy. Very rare. Brunet IV, p. 507; Nissen ZBI, 3122 (for the smaller and shorter 1669 edition).

[64] **[Photo Album]**

Reise-Erinnerungen [China and Berlin] Germany, ca. 1900. Oblong folio (28.0 x 41.0 cm). Original blind black quarter leather over patterned green boards. Gilt title on front board. Patterned endpapers. Edges red. \$2,450

= Photo album with mostly original photos, each of 16 x 11 cm or slightly larger. Two pages with five mountain views, presumably the Alps; ten pages with 31 original photos from China - for instance, the Yu Nui San lighthouse near Tsingfau; a temple and buddhist statues inside a temple; one photo of the inauguration of the Iltis monument in Shanghai on 21 November 1898 ["The Iltis Monument - the Iltis Denkmal - commemorated the 77 dead German naval personnel, whose ship, the gunboat SMS Iltis, had foundered off the Shandong coast in July 1896. As the vessel sank the men were reported to have gathered around the mast and sung a hymn: 'Now thank we all our God'." (Lost monuments and memorials on the Shanghai Bund, 3)]; four street view, probably Shanghai, four photos, possibly from the Shanghai area, two showing capital punishment by beheading, one with local people watching, the other with European spectators; four with views, mainly of Shanghai, including the Bund, before 1900, the results of an earthquake (?), a racing track; the peculiar stone arched Jade Belt bridge, in Beijing, the Summer Palace (which still exists and is on the UNESCO World Heritage list); the Great Wall, statues of, quite possibly, the Stone Elephants Road in Nanjing (however, here the elephants are in a field, rather than along a road). Other photos show people, including two men smoking opium etc., etc. This is followed by 12 professional photo prints of Berlin, ca. 1900. All photos in very good condition, without fading or discolouring. Binding a bit shaky, in all, a very good album with many surprising if not astounding pictures of China.

[65] **[Photography]**

Atomic bombs: Operation Crossroads, "Able" and "Baker" events. Bikini, [not published], 1946. Two original photo prints. Each 25.4 x 20.6 cm. \$3,000

= Original photographs, made by a military observer from an aircraft and not by a monitoring camera, as most known photographs from these tests. These were the first open air atomic detonations on the Bikini Atoll. The photographs most probably come from the personal collection of John T. "Chick" Hayward (1908-1999), a decorated aviator who later became a Navy vice admiral and who participated in the Manhattan Project, which developed the atomic bomb. He was born in New York. As a youth, he was a batboy for the New York Yankees baseball team. When he was 16, he joined the Navy after being expelled from military school for disciplinary reasons and dropping out of high school. He was

such an exemplary seaman that he was one of the few enlisted men accepted by the U.S. Naval Academy at Annapolis. He graduated from the U.S. Naval Academy at Annapolis in 1930. In the early part of World War II, he flew dozens of bombing missions in the South Pacific before participating in the Manhattan Project. Admiral Hayward joined the Manhattan Project at the China Lake Naval Ordnance Test Station in California in 1944. He helped develop the implosion components of the bomb dropped over Nagasaki, Japan. He was not involved in the development of the atomic bomb dropped on Hiroshima three days earlier. After the war, he went to Japan to study the aftereffects on Nagasaki and Hiroshima. In 1946, he was in charge of the first attempt to photograph a nuclear explosion on the Bikini atoll, with equipment that shot 800,000 frames per second. In the early 1950s, he helped plan atomic weapons laboratory work at Los Alamos and Sandia. He also worked on the foundation of the Livermore Laboratory program in 1952 in close collaboration with Edward Teller. Over the years, he had worked on systems for ground- and air-launched rockets and became a pioneer in the development of weapons used to fight submarines. He also commanded the first nuclear-powered task force in naval history, leading the aircraft carrier Enterprise. Admiral Hayward served as president of the Naval War College in Newport, Rhode Island, from 1966 until retiring from active duty in 1968. He later worked for General Dynamics as a vice president for international programs. His Navy decorations included two awards of the Distinguished Service Medal and the Silver Star, the Legion of Merit, the Distinguished Flying Cross and the Air Medal. These photos document the first Bikini atoll explosions, known as the Operation Crossroads, "Able" and "Baker" events. Operation Crossroads was a series of nuclear weapon tests conducted by the United States in the summer of 1946. Its purpose was to investigate the effect of nuclear weapons on naval ships. The series consisted of two detonations, each with a yield of 23 kilotons. The first photo records Test Able, which was detonated at an altitude of 520 feet (158 m) on July 1, 1946. The second photo is from Test Baker, which was detonated 90 feet (27 m) underwater on July 25, 1946. American, German, and Japanese battleships are in the foreground, earmarked for tested destruction. A third burst, Charlie, planned for 1947, was cancelled primarily because of the Navy's inability to decontaminate the target ships after the Baker test. The Crossroads tests were the fourth and fifth nuclear explosions conducted by the United States (Trinity, in the New Mexico desert was first, Hiroshima and Nagasaki were the second and third). They were the first of many nuclear tests held in the Marshall Islands, and the first to be publicly announced beforehand and observed by an invited audience, including a large press corps. Admiral Hayward was in charge of photographing the two detonations seen on these two pictures. Original file numbers, release dates and further information are printed on the print verso: "IT FLIES THROUGH THE AIR WITH THE GREATEST OF HEAT - The atom bomb burst, in its test of the fleet. Looking for all the world like a giant cauliflower head suspended to an ever-stretching neck, Bikini's billowing cloud of smoke and flame was caught in its various stages of formation by a Navy patrol bomber flying just beyond range of the deadly explosion." This remarkably poetic text on the back suggest a great admiration for these weapons of mass destruction. The photographer(s) of these were close enough to the detonation that they were exposed to radioactive contamination. "Able" was the first detonation at Bikini Atoll. It required that the entire native population be relocated, which is still controversial. They were told they could return but the island is still too radioactively contaminated to this day. Both photos are of great historical value. Very light marginal creasing, otherwise fine. Very rare. Also present are "How to photograph an atomic bomb" published by VCE, Inc in 2006 and a copy of "Bluejacket Admiral" by John T. Hayward and C.W. Borklund, Naval War College Foundation, 2000, with a nice dedication by Hayward's daughter, Victoria. The original photographs came with the book, supporting the claim that these came from the personal collection of Admiral Hayward.

[66] **Porta, I. B. [J. B. Porta]**

Magiae naturalis, sive de miraculis rerum naturalium, libri IIII. Antverpiae, Christophori Plantin, 1560. 8vo (16.3 x 10.6 cm). Title page with woodcut vignette, [xiv], 136, [i] pp. Contemporary full limp, blind vellum. \$ 2,800
 = Very rare, early Plantin edition (Privilegio dated 25 Octob. 1559) of the first work by the Neapolitan mathematician and natural philosopher Giambattista [here Ioan Baptista] Della Porta (1535-1615). The first edition was published in Naples in 1558, and is very rare too. This work includes the very first description of the camera obscura or dark room; in other words, the description of the first technical device allowing the projection of an image. Also contains various observations and thoughts regarding geology, metallurgy and magnetism, as well as poisons, drugs, perfumes, etc. "Della Porta was an Italian scholar, polymath and playwright who lived in Naples at the time of the Scientific Revolution and Reformation. Giambattista della Porta spent the majority of his life on scientific endeavours. He benefited from an informal education of tutors and visits from renowned scholars. His most famous work, first published in 1558, is entitled *Magiae Naturalis* (Natural Magic). ... He was also referred to as 'professor of secrets' ... His private museum was visited by travelers and was one of the earliest examples of a natural history museum. It inspired the Jesuit Athanasius Kircher to begin a similar, even more renowned, collection in Rome. Della Porta was the founder of a scientific society called the *Academia Secretorum Naturae* (*Accademia dei Segreti*). This group was more commonly known as the *Otiosi*, (Men of Leisure). Founded sometime before 1580, the *Otiosi* were one of the first scientific societies in Europe and their aim was to study the 'secrets of nature'. Any person applying for membership had to demonstrate they had made a new discovery in the natural sciences" (Wikipedia). Pictorial bookplate "*virtutis regia merces*" of the Skene Library mounted on the front pastedown. Some old, skilful repairs to the binding. Internally a very good, clean and unmarked copy. DSB XI, pp. 95-98; Voet, 2085.

[67] **Reineck, A.**

Anglertagebuch. Meine Erlebnisse am Wasser. [Frankfurt am Main, unpublished, 1930-1933]. Oblong folio (20.5 x 26.4 cm). "Frontispiece" self-portrait of the author in pencil and watercolour; 40 pp. with handwritten text [in German] and numerous illustrations in pencil or ink, a cut-out ink drawing by the author mounted on the rear board. Bound in gilt-green-black pochoir "camouflage" boards. In a custom-made marbled slipcase (27.3 x 22.4 x 1.9 cm), with a photocopy of the latter drawing mounted on the front board. \$ 1,500
 = A unique handwritten and originally illustrated angler's diary, spanning a period from April 17, 1930 to May 25, 1933. Mainly dealing with pike fishing in the neighbourhood of Frankfurt am Main, including lists of catches, and spurious notes on the fishing localities, their fish and bird faunas, weather conditions, etc. The author/artist is August Reineck, of whom little else is known. Inner joints weak, otherwise a very good, clean item.

[68] **Révoil, G. (ed.)**

Faune et flore des pays Çomalis (Afrique Orientale). Paris, Challamel Aîné, 1882. Thick 8vo (24.3 x 16.1 cm). Half-title, title page, chromolithographed frontispiece, 489 [viii, 480, (i)] pp., including dedication leaf to Alfred Rabaul and preface by Révoil, and list of papers included; 23 engraved or lithographed plates of which three in full colour (original hand-colouring), and 15 (groups of) text engravings. Contemporary half morocco over marbled boards. Spine with five raised bands, compartments with gilt floral vignettes and gilt title. Marbled endpapers. Top edge gilt. \$ 4,650
 = This is the complete collection of scientific reports of a zoological, botanical, ethnological, geographical, and geological expedition to the Horn of Africa (Somalia in particular) by the French diplomat, explorer and photographer Georges Révoil (1852-1894), in a fine binding by Zaehnsdorf. This desert-like region was greatly under-explored, hence many new species could be described as new. The volume consists of ten scientific papers on major animal groups, such as molluscs (one of Jules René Bourguignat's better

illustrated papers); entomology (beetles); lizards, snakes and frogs; anthropology and botany. The complete list of contents is as follows: (1) E. T. Hamy: "Quelques observations sur l'anthropologie des Çomalis". 16 pp., seven text figures; (2) J. Heut: "Note sur le *Macrosclides revoilii*". Includes new species. 14 pp., two lithographed plates (one tissue-guarded chromolithographed plate by J. Tervier, of the whole animal, one plain, showing the skull, etc.); (3) E. Oustalet: "Note sur les oiseaux recueillis dans le pays des Çomalis par M. G. Révoil". 14 pp., one finely hand-coloured lithographed plate of a new species, *Merops revoilii*; (4) L. Vaillant: "Reptiles et batraciens". 25 pp., three lithographed plates. Deals with 20 species (three new); (5) H. E. Sauvage: "Note sur les *Cyprinodon* du groupe du *C. Calaritanus*". 12 pp., shares one plate with the herpetology; (6) J. R. Bourguignat: "Mollusques terrestres et fluviatiles". Many new species, some new genera. 108 pp., two unnumbered anatomical plates (lithographed), and four lithographed plates with shells (numbered I-IV); (7) A. T. De Rochebrune: "Observations géologiques et paléontologiques sur la région habitée par les Çomalis et plus spécialement sur les montagnes des Ouarsanguélis". 39 pp., three text engravings (profiles), four lithographed plates (I-IV), includes several new mollusc species, e.g. *Cardiidae*, a *Conus*, etc.; (8) L. Fairmaire, V. Lansberge et Bourgeois: "Coléoptères recueillis par M. G. Révoil chez les Çomalis". With many new species. iv, 104 pp., one fine, chromolithographed plate, finished by hand and augmented with gum arabic.; (9) A. Franchet: "Sertulum somalense". Includes new species. 70 pp., six engraved plates; (10) A. T. de Rochebrune and A. Arnaud: "Recherches chimiques et toxico-physiologiques sur le Ouabaïo poison a flèches des Çomalis". 78 pp., five (groups of) text figures. The work concludes with a one-page list of errata, with corrections to the parts on mollusques, paléontologie, and Sertulum. A wide-margined copy. Fore edges uncut. Small oval bookplate with the initials "HW" on the front pastedown. Zaehnsdorf's tiny stamp in the lower margin of the front free endpaper verso. Light shelfwear to edges; light, scattered spotting to a few leaves. In all, a very good copy. The rarity of this work is underscored by the absence of any references in Nissen BBI, and ZBI. Cat. BM(NH), p. 1689; Zimmer, p. 519.

[69] **Richthofen, [P. W.] F. Freiherr Von**

China. Ergebnisse eigener Reisen und darauf gegründeter Studien. Erster Band. Einleitender Theil. Mit XXIX Holzschnitten und XI Karten. Berlin, Dietrich Reimer, 1877. 4to (28.2 x 20.8 cm). xlv, 758 pp.; 29 text engravings, 11 finely coloured, folded, or double-folded maps. Original pictorial red cloth. Spine with gilt title and black vignette (Chinese dragon). Front board with gilt and black patterned borders, gilt title and black landscape with dragons, turtle with epitaph, and mountains. Bevelled edges. Brown endpapers. Marbled edges. \$2,400

= The first volume of this important series, which is rarely found complete. This is the volume that contains the introduction of the "Silk Road" (Seidenstraße) as an entity. In 2015, Sotheby's sold a complete set for GBP 47,500: "7 volumes, comprising 5 volumes text, 4to (282 x 200mm) and 2 volumes atlas, large oblong folio (455 x 560mm), numerous plates and maps in text volumes, illustrations, atlases with 54 coloured maps, original pictorial cloth. A fine copy of a rare work. Because the publication project spanned thirty-five years, complete sets are very rare and we have been unable to trace any at auction. These monumental volumes are the fruit of Richthofen's seven celebrated journeys throughout China in 1868-72. The first volume is the introduction; the second volume covers Northern China, the third, Southern China. The fourth and fifth volumes are devoted to palaeontology and conclusions. The works encompass Richthofen's geographical, geological, economic, and ethnological findings. Richthofen coined the term 'Silk Road' (Seidenstrasse), referring to the route by which silk came from China to ancient Rome, in the first volume of this work in the chapter on 'Trade Routes in Tarim Basin in the 1st-2nd Centuries.'" Contains large text engravings and fine, large, coloured maps of various parts of China, and larger parts of Asia. Very slight rubbing to spine ends; old Czech library stamp on front cover (non obtrusive), front free endpaper recto and title, otherwise a very good, clean copy. Cordier I, 96; DSB, Vol. 11, pp. 439-440; Henze IV, 613.

[70] **Risso, [J.] A. and [P.] A. Poiteau**

Histoire des orangers. Ouvrage orné de figures peintes d'après nature; dédié à son Altesse Royale Madame la Duchesse de Berri. Livraison 2 - 12. Paris, Mme hérisant Le Doux, 1818-1819. Folio (36.5 x 27.0 cm). 82 (of 109) Colour-printed plates, finished by hand and 172 (of 280) pages with plate descriptions. Original printed wrappers. \$8,950

= The most beautifully illustrated work on citrus fruits ever, written by the French pharmacist, botanist, malacologist and geologist Joseph Antoine Risso (1777-1845) in cooperation with the French illustrator Pierre Antoine Poiteau (1766-1854). "It contains exquisite drawings of every variety of orange, lemon and grapefruit, and their congeners... A beautiful and inspiring work" (Sitwell). Complete copies are rare, coloured copies, such as in this set, utterly rare and expensive. This is a very large part in original wrappers. Present are the livraisons 1-12 (pp. 1-104, 109-172; plates 1-72). Lacking are the livraisons 13-19, and two text sheets (pp. 105-108). The livraisons are numbered by hand, and this appears to be partly faulty. The contents differ widely from the listing - "by inference" - in Stafleu & Cowan. The original wrappers are usually discarded in bound copies and now very rare. Plate 15 number corrected in pencil. Wrappers chipped and frayed at edges and at spine fold, a few split along the fold, or with larger tears. All unmarked. The text and plates with minimal fraying at the outer edges, a few plates somewhat toned, one text section and a few plates with a weak, circular dampstain in the outer margin, otherwise very good, clean. Nissen, BBI 1640; Sitwell-Blunt, 73; Stafleu & Cowan, 9248.

[71] **Rolle, F.**

Chs. Darwin's Lehre von der Entstehung der Arten im Pflanzen- und Thierreich in ihrer Anwendung auf die Schöpfungsgeschichte. dargestellt und erläutert. Mit Holzschnitten. Frankfurt am Main, Johann Christian Hermann, 1863. 8vo (21.0 x 13.3 cm). [vi], 274 pp., several woodengravings in the text. Original full cloth with gilt title on the spine. Speckled edges. \$925

= Very rare, early German contribution to the dissemination of Darwin's ideas in Germany by the palaeontologist and zoologist Friedrich Rolle (1827-1887): "Er gilt als Vorkämpfer eines neuen biologischen Denkens in Deutschland („Darwinist“)" (Wikipedia). The Stuttgart, Schweizerbart edition by H. G. Bronn (Freeman 672), is a direct translation of "The Origin", whereas Rolle's version is a more free translation of Darwin's ideas. The engravings include *Leptoconchus jeageri* (a gastropod species) and *Chitonellus weinlandi* (a chiton), both described by Rolle himself, as well as others such as *Pterodactylus*, and *Dinotherium*. Currently there are no other copies available on the internet. Boards a trifle rubbed. A very good, unmarked copy. Not in Freeman; not in Nissen; not in Ruhoff.

[72] **Rösel van Rosenhof, A. J.**

De natuurlyke historie der insecten; voorzien met naar 't leven getekende en gekleurde plaaten. Volgens eigen ondervinding beschreeven, door den heer August Johan Rösel van Rosenhof, miniatuur-schilder. Met zeer nutte en fraaie aanmerkingen verrykt, door den heer C. F. C. Kleemann, lid van het Koninglyke Gezelschap der Natuur-onderzoeking te Berlin. Uit den echten Hoogduitschen druk van den heer Rösel, en geschreeven aanmerkingen van den heer Kleemann, vertaald, onder het toezicht en de beschaaving van eenige voorname liefhebbers [AND] Vervolg op de natuurlyke historie der insecten van August Johan Rösel door C. F. C. Kleemann [AND] Tyd-wyzer der rupsen, vervattende, van maand tot maand, den tyd der verschyning van de door Rösel en Kleemann, beschreeven en afgebeelde rupsen, benevens haar voedzel. Ten nutte en dienst der liefhebbers opgesteld. Uit het Hoogduitsch. Vermeerderd met eene naamlyst der planten, volgens het samenstel van Linnaeus. Haarlem, Amsterdam, C. H. Bohn en Zoon, H. Gartman, [1764-1783]. Four volumes and two supplements in ten. Large 4to (21.5 x 27.8 cm). Three engraved and hand-coloured frontispieces and one engraved frontispiece portrait (of Rösel), double (in volume I and IV); 385 numbered plates on 318 leaves, of which three larger, double-folded. Contemporary uniform speckled half calf

over speckled boards. Spines with five raised, gilt-bordered bands and blue morocco label with gilt title (Rösel); quarter calf over speckled boards. Spine with meander gilt bands and red morocco label with gilt title (Kleemann, “vervolg”) [AND] Haarlem, C. H. Bohn, 1779. 8vo (20.6 x 13.0 cm). Title page, [vi], 161 pp. with meander gilt bands and red morocco label with gilt title (Mader and Kleemann).

\$ 15,400

= A very rare uncut set, with wide margins, of the Dutch edition of this famous work, regarded as superior to the German edition (Nuremberg 1746-1792) in the colouring of the figures and quality of the paper. The rare, and nearly always absent “Vervolg” (continuation) by Rösel (or Roesel)’s son-in-law, Kleemann, with 26 additional plates, is included, as is the supplement, “Tyd-wyzer der Rupsen” (time table of caterpillars) by Mader and Kleemann. The number of plates and leaves containing plates in the main work vary according to several bibliographers. Horn-Schenkling lists the work as “Unvollendet” with 287 plates. Nissen records 356 plates on 288 (or 286?) leaves, Landwehr 384 plates on 314 leaves. Our copy of the rare volume five (by Kleemann) is the very rare third of three variants described by Landwehr. This variant has two more text pages than variants 1 and 2, which both seem to be of a later date as they omit the last descriptions referring to the never-published plate 27. Of the third variant, Landwehr had seen only one copy. Kleemann himself claimed that he had 44 plates published (footnote on p. 3 of his work) but there is no evidence of this. The Mader and Kleemann supplement is the carefully produced first Dutch expanded edition, published two years after the German version, titled *Raupenkalender, oder Verzeichnis aller Monate in welchen die von Rösel und Kleemann beschriebene abgebildete Raupen nebst ihrem Futter zu finden sind*. It differs in part by adding a useful list of fodder plants according to the system of Linnaeus. The preface is by Kleemann, as in the German edition, the main part is by the German entomologist Johann Mader (1745-1815). The death of Linnaeus is mentioned. This is an extremely rare work. The present set of the main work contains 359 numbered plates; the Kleemann supplement has 26, a number we have seen more often. Thus our total is 385 (on 318 leaves). The Kleemann supplement has never been completed. There are no bis-plates, except in volume I, part II, with plate numbers XXXVa, and XXXVb, both full-sized plates. These are counted as different plates. Often, there is more than one plate number on one sheet; therefore the number of sheets is lower than the combined number of “plates”. Plate XIII (Bombyliorum) of volume II erroneously bound in volume I. Uncut, with the widest possible margins. The main work is a very good, unmarked and clean set, absolutely free of foxing and staining: volume I, part I with some weak offsetting to some plates; the half-title, title, frontispiece and privilege with smaller margins and possibly from another copy; the Mader and Kleemann supplement with the spines skilfully renewed; internally with some mild, unobtrusive marginal spotting, and also unmarked. Rare, especially in this very good condition, and with the Kleemann supplement in the third, largest variant described by Landwehr. Horn-Schenkling 18287; Landwehr, 161; Nissen ZBI, 3467. For Mader and Kleemann: Hagen I, p. 531; Horn-Schenkling, 14398.

[73] **Saussure, H. [L. F.] De**

Mission scientifique au Mexique et dans l’Amérique Centrale, ouvrage publié par ordre de S. M. l’Empereur et par les soins du Ministre de l’Instruction publique. Recherches zoologiques. Recherches zoologiques pour servir à l’histoire de la faune d’Amérique Centrale et du Mexique. Publiées sous la direction de M. Milne Edwards. Sixième partie. Études sur les myriapodes et les insectes. Paris, Imprimerie Impériale, 1870-1879. Large 4to and matching folio (36.0 x 27.5 cm). Orthoptères: 533 pp.; eight lithographed plates of which five finely hand-coloured [as intended]; Myriapodes (co-authored by A. Humbert) 211 pp.; six lithographed plates of which two hand-coloured (as intended). Contemporary olive half calf with gilt-lined borders over marbled boards. Spine with five raised, gilt-stippled bands; compartments with gilt triple cadres, and two (red and light brown) morocco labels with gilt titles. Marbled endpapers.

\$ 5,600

= This is the extremely rare complete Insecta section of the

published results of a famous French expedition to Mexico and adjacent regions under Napoleon III, modelled after the similar Egypt expedition by Napoleon I. This part written by the Swiss mineralogist and entomologist Henri Louis Frédéric de Saussure (1829-1905). It deals with Orthoptera, Phasmatodea, Mantodea, Blattoidea, and Myriapoda - the latter group treated separately and co-authored by another Swiss palaeontologist, entomologist and renowned myriapod specialist, Alois Humbert (1829-1887). The illustrations are very detailed, and many are beautifully coloured by hand. Many species are here described and illustrated for the first time. Armorial bookplate of the Barante Library on the front pastedown; plates lightly spotted, otherwise a very good, clean copy in a very nice contemporary binding. We found no auction records in the last 50 years. Horn-Schenkling II(3), p. 110 and II(4), p. 28; Nissen ZBI, 3595, and 4694.

[74] **Séguy, E. A.**

Les laques du Coromandel. Paris, Librairie Centrale des Beaux-Arts, [1926]. Folio (39.5 x 29.8 cm). Half-title, title page, [ii] pp., 50 plates of which 16 in full colour. Original quarter cloth portfolio over gilt-embossed boards. Large, full colour pictorial label pasted on the front (top) board.

\$ 560

= A well-preserved copy of this enigmatic work by the French Art Deco painter, decorator and entomologist Émile Allain Séguy (1877-1951, not to be confused with the dipterologist Eugène Séguy - see Young for details, including the “invented” middle name of Eugène Séguy). This publication deals with the famous Chinese lacquers of the province of Ho-Nan, south of Beijing, called Coromandel, notable for their degree of detail, delicacy and realism. Portfolio with some minor shelfwear, slightly worn at hinges, number handwritten on the spine; plates with very slight toning, a few small, marginal spots and a blue pencilled number on versos (not shining through). In excellent condition. Young, designobserver website. Not in Schneider-Henn.

[75] **Silvestri, O.**

Etna. Eruzione e terremoti del Maggio-Giugno 1879. Fotografie fatte per incarico del R. Governo Italiano sotto la direzione del Prof. Orazio Silvestri. [Catania], A. T. Tagliarini, “1879” [1880]. Oblong folio, with 30 (of 33 or 34?) original albumen prints of slightly variable size, on average 17.5 x 32.0 cm (plates 1-22), or four times 19 x 24 cm (plates 23-24), all mounted on 24 (of 25?) very large printed boards, each 48.5 x 56.8 cm and with a gilt frame of 29.2 x 39.1 cm (plates 1-22), or four times 20.4 x 25.8 cm (plates 23-24) with printed captions mounted, and printed captions on the boards. In clamshell box of navy pebbled cloth over marbled boards (58.3 x 51.4 x 3.7 cm) with original printed labels on the front board recto and verso.

\$ 32,650

= An excessively rare work with spectacular original photos of the 1879 double-eruption of Mount Etna. All gilt-captioned “Eruzioni dell’Etna” or “Terremoti successivi all’eruzione 1789”, and with additional, explanatory captions laid on the negatives and thus part of the photos. The photos were made under very difficult circumstances, mainly due to the unstable terrain, heat and sulphurous damps. The author, Orazio Silvestri (1835-1890) was an Italian geologist and volcanologist. He graduated in Pisa in philology and literature. Later he devoted himself to the study of natural sciences at the Scuola Normale Superiore, in Pisa, and for a time, he taught natural history at a high school in the same city. In 1862 he became assistant professor of industrial chemistry at the University of Naples. During that time he developed an interest in the geology and mineralogy of Mount Vesuvius, perhaps the most (in)famous volcano in the world. In 1863, he organized the first chemical laboratory of the University of Catania. The eruption of Mount Etna in 1865 turned his attention back to volcanology. Between 1874 and 1877 he was professor of chemistry at the Technological Industrial Museum of Turin. Then he returned to the University of Catania, to the chair of geology and mineralogy. He organized the new ‘Institute Vulcanologico’ and promoted the founding of the ‘Servizio geodinamico dell’Etna’ with its purpose to observe and study the seismic and eruptive phenomena of the most famous Sicilian volcano. This 1879 publication deals with the May-June eruption and earthquakes which caused much damage. Very rare;

OCLC reports only one copy, in the Biblioteca R. Malaroda in Torino. This copy is described as having three earthquake plates with, respectively, 4, 4, and 3 photos. Since the photos on our two plates are numbered 1-3, 5-7, 10 and 12, we assume that the Turino copy may not be complete either, and the total number should be 12. Some shelf wear to the boards, the photos all clean, with clear impressions. Except for the lack of the final earthquake leaf an excellent copy. The Cat. BM(NH) lists Silvestri's work on the later, 1886 eruption, but not this one. A. Pantanè (L'attività scientifico-operativa del prof. Orazio Silvestri a Catania), pp. 183-184.

[76] **Strickland, H. E. and A. G. Melville**

The dodo and its kindred; or the history, affinities, and osteology of the dodo, solitaire, and other extinct birds of the islands Mauritius, Rodriguez, and Bourbon. London, Reeve, Benham, and Reeve, 1848. 4to (31.6 x 25.3 cm). Full colour frontispiece (= plate I), title page with engraved vignette, two half titles (to Part I by Strickland, and to Part II by Melville), [v], [141], [12] pp.; 17 other engraved plates numbered II-III, III*, IV, IV*, V-IX, IX*, X-XV; several text engravings. The frontispiece and plate III are finely hand-coloured; plate III* is larger, double-folded and tinted, plate IV* is tinted. Publisher's original blue embossed cloth with gilt title on the spine and a large gilt vignette on both boards. Yellow endpapers. Top edge gilt. Printed errata sheet bound in; publisher's 12 pp. catalogue bound in the rear. \$ 11,800

= The rare original edition, with a list of subscribers. "The interest which has always attached to that singular bird, the Dodo, having been recently much increased by the discovery of evidence which proves that each of the three islands, Mauritius, Rodriguez, and Bourbon, formerly possessed distinct species of birds of the same anomalous families, it has been thought desirable to collect the scattered facts and records, and publish a complete monograph of the present state of the Didinae, in order to remove the many erroneous statements which are current, and to restore these lost organisms to their rank in the Natural System" (from the publisher's catalogue, bound in the rear). Strickland wrote part I, on the history and external characters of the dodo, solitaire and other brevipennate birds of Mauritius, Rodriguez, and Bourbon; whereas Melville contributed with "Part II - Osteology of the Dodo and Solitaire". In the rear is a chapter containing translations of foreign texts, and a bibliography. INCLUDED: one ALS, written and signed by the first author, to John Wolley in an envelope with the latter's address: "To John Wolley Esq. A slight return for his friendly aid in the preparation of the present work", dated 26 Sept. 1848. Strickland here reports some shortcomings, and limitations, and acknowledges the help of Wolley: "Again thanking you for your many valuable suggestions on connection with this subject". John Wolley (1823-1859) "...was an English naturalist best known for his large collection of bird eggs and studies on the dodo and great auk" (Wikipedia). Also included are two handwritten notes, both in an old hand, with discussions about the dodo. In one, Piso's rendering of Bontius's description of the dodo is discussed in view of Piso's own work on birds from Brazil, and on a bird in the collection of the Prince Maurice of Nassau (perhaps written by Wolley); the other - smaller - one, in a different handwriting, comments upon what was written on p. 47 regarding the bird's anatomy. The binding is by Westleys & Clark, London (their tiny label in the rear pastedown lower inner margin). Spine ends a bit frayed, boards and spine slightly sunned; rear board with faint dampstain; scattered foxing, mainly to plate margins, as often; otherwise a very good, clean, complete copy. Anker, 486; Nissen IVB, 900; Sitwell *Fine Bird Books*, p. 145; Zimmer, p. 606.

[77] **[Trade Catalogue]**

Overhoff. Catalogue of nearly 1,000 buttons. Lüdenscheid, Overhoff, ca. 1900. Large, thick folio (36.0 x 28.0 x 13.0 cm). Ten sturdy, cardboard "leaves" (34.5 x 26.0 cm) with nearly one thousand buttons, mounted and numbered by hand. Front boards and spine with paper label. \$ 6,000

= A unique collection of carefully designed and crafted buttons from a firm founded in 1896 by Gustav Overhoff in Lüdenscheid, a German town known for its small- to medium-sized metal industry, and which still houses a "Knopfmuseum" (Button Museum).

The firm was active until well after World War II, but seems to be dissolved now. Button materials include copper, brass, nickel, pewter, iron and chrome, as well as enamel, mother-of-pearl, cut glass, polychrome and transparent glass, fabrics, etc. Overhoff sold buttons to the German army (Bundeswehr) in both World Wars. These buttons, however, are from an earlier, more peaceful period. Button diameters mostly between 17 and 30 millimeters, some larger, or smaller: nearly 70 are about 7 millimeters in diameter; a few are not round but oval, etc. There is considerable variation in design: we see flowers, anchors, shooting stars, crosses, swastikas, and a multitude of geometrical patterns. A few open spaces indicate buttons that were removed a long time ago, perhaps because they were sold out or deemed old fashioned. Boards very worn, but all buttons in very good condition. In all, a very good, wonderful and unique item.

[78] **[Trade Catalogue. H. Platow]**

J. C. H. Eckert & Sohn Nachf. Illustrationen zum Engros-Preiscourant über Muschel, Muschelwaren, Gorgonien und Seetiere etc. [Illustrated catalogue and two price lists, of which one illustrated] Hamburg, J. C. H. Eckert & Sohn Nachf. Muschel- und Perlmutterwaren-Fabrik Naturalienhandlung, ca. 1890. Folio (34.0 x 27.4 cm). [i] p.; 19 lithographed plates, of which six printed in full colour. Original pictorial wrappers, with additional printed address label, mounted [AND] 4 pp.; nine photographic plates, Printed wrappers [AND] 8 pp. Printed wrappers. \$ 620

= An unusually finely illustrated catalogue of a shell dealer in Hamburg. The author, Heinrich Platow, apparently took over the business of J. C. H. Eckert and Sohn. Separately from the illustrated stock list, he produced two printed price lists, with pictorial front covers. The first contains an additional nine photographic plates with various shell *Schmuck* including boxes, ashtrays, and souvenirs, as well as carved, painted and unaltered shells, and bags with assorted shells, listing 500 items in all. A second, similar price list, contains 317 items. This list seems to be a bit younger, but both are not dated. They do, however, contain a telephone number, while the main catalogue does not. This dates them around 1885-1890. Little is known about Heinrich Platow, except that in the 1870s he was known as a dealer of naturalia, with a 'travelling museum', touring places like Braunschweig, Bochum, Breslau and Solingen. Apparently he later settled in Hamburg. Small label of a former owner in the lower outer corner of the front wrapper verso. Wrapper edges a bit frayed and with a few small chips; one price list with punch holes, otherwise a fine set. Very rare. Not in any bibliography.

[79] **Trigault, N. [and others]**

Regni Chinensis descriptio (varijs authoribus). Lugdunum Batavorum, Elzevir, 1639. Very small 8vo ["16mo"] (11.0 x 5.6 cm). Engraved title page, [vi], 365, [ix] pp.; two engraved plates. Contemporary vellum with script "title" on the spine top. \$ 930

= An early compilation of travelogues about China. It includes writings by Matteo Ricci, Nicolas Trigault, and others: "The main parts of the book are taken from *De Christiana expeditione apud Sinas* (1615), originally written by Matteo Ricci SJ (1552-1610) and published by Nicolas Trigault SJ (1577-1628), as well as from the travel collection edited by Samuel Purchas (c. 1577-1626)" (Bibliotheca Sinica website). The engraved title includes a map of China, showing the Great Wall, the main rivers and the island of Taiwan. The plates, showing a man and a woman in traditional dress, are between pp. 296-297. "China" written in ink by an old hand on the spine. Boards a bit soiled, very slight toning in the margins, but otherwise very clean. A rare, unmarked, undamaged copy. Cordier Sinica, 23.

[80] **Ujfalvy, K. E. von**

Aus dem westlichen Himalaya. Erlebnisse und Forschungen von Karl Eugen von Ujfalvy. Leipzig, F. A. Brockhuys, 1884. 8vo (21.9 x 13.8 cm). Engraved frontispiece (tissue-guarded). xxiv, 330 pp.; 181 text engravings; four large, multi-folded tables; five maps, of which four double-folded and (multi)-coloured. Original red cloth, richly decorated in gilt and black; gilt title, bands and

vignettes on the spine; intricate borders, title and large vignette with an elephant on the front board. Floral endpapers. Lightly marbled edges. \$ 1,200

= A well-written account by the Hungarian explorer, ethnographer, linguist and mountaineer Károly Eugenius Ujfalvi de Mezökövesd, or - in German - Karl Eugen von Ujfalvy (1842-1904). This is a "[n]arrative of the exploration in the Karakoram and the Baltoro glacier in 1881; *Skardo, Shigar, Askole, Bashia, Zoji La, and Srinagar*" (Yakushi). Half-title evenly toned, otherwise an excellent, clean and unmarked copy. Very rare in this exceptional condition. Yakushi, U08.

[81] **Vaillant, L. [L.] and M. [F.] Bocourt**

Mission scientifique au Mexique et dans l'Amérique Centrale. Recherches zoologiques pour servir à l'histoire de la faune d'Amérique Centrale et du Mexique. Poissons. Paris, Mission du Mexique et dans l'Amérique Centrale, 1874-[1915]. Large 4to (35.5 x 27.5 cm). Title to the Zoology section, title to part IV, half title to the ichthyology, [i ("avis")], 265 pp.; 31 plates, numbered 1-16, 1bis, 1ter, 5bis, 5ter, 5quat, 8bis, 9bis, 10bis, 10ter, 11quint (error for 10quint?), 11bis, 11ter, 11quat, 13bis, 13ter; all with original descriptive text leaves, of which 26 in fine chromolithography with additional hand-colouring; plates 1bis, and 1ter tinted, and plates 9bis, 10ter, and 10quint plain, as always. Printed wrappers to part IV, dated 1874, bound in. Contemporary half morocco over marbled boards. Spine with five raised bands, and gilt title. Marbled endpapers. Top edge gilt. \$ 15,500

= A fine and unique "over"-complete copy of this superbly illustrated work on the fishes of Central America and the Caribbean, with the descriptions and illustrations of many new and poorly known species. The work forms part four of the *Mission Scientifique* comprising 13 volumes. This volume is particularly rare, as it was published in instalments over a period of over no less than 40 years. Even more exceptional are the following plates, present in this copy, that have NEVER BEEN RECORDED BEFORE: 11, 12, 13, 14, 15, 16, 11bis, 11ter, 11quat, 13bis, and 13ter. "Normal", complete copies have 20 plates. This one has 11 more. Previously, it was thought that plate 11quint was an error for 10quint. However, with all the additional, otherwise unpublished plates present, 11quint, although placed here after 10quat., may indeed follow plate 11quat. Many of the fine coloured plates, heightened with gum-arabic, are by Bocourt and lithographed by Mesnel. "This well-known study of Central American natural history was issued in parts, some of the sections being still incomplete" (Wood). Léon Louis Vaillant (1834-1914) was a noted French ichthyologist and herpetologist and professor of reptiles and fishes at the Muséum national d'Histoire naturelle in Paris and "thus came to hold the chair of Count de Lacépède and Duméril and inherited responsibility for the then-largest collections of reptiles and fishes in the world" (Adler). Marie Firmin Bocourt (1819-1904) combined zoological knowledge with great artistic qualities. It was in fact he who initiated the *Mission scientifique* series, together with the ichthyologist and herpetologist Auguste Duméril (1812-1870). "Exemplaire unique de la bibliothèque Vaillant" appears in gilt on the spine foot of this copy. This indicates that the book was from Vaillant's library. However, it must have been bound, or adjusted, after his death, as it includes a notice of his passing: "*Après la mort de M. le professeur Léon Vaillant, il a été impossible de retrouver la fin de son manuscrit sur Les Poissons du Mexique. En conséquence cette livraison sera dernière et clôturera le volume*" (the "Avis" preceding the text). Some scattered, mostly marginal foxing to a few plates, otherwise a very good, clean copy. Dean II, p. 574; Nissen ZBI, 4210, 4694.

[82] **Varin, A. [illustrator], [J. B.] E. Nus and A. Méray**

Les papillons métamorphoses terrestres des peuples de l'air. Tome premier - tome second. [Complete]. Paris, Gabriel de Gonet, [1852]. 4to (25.7 x 17.4 cm). 496 pp. [232, [iii]; 258 (iii)]. Two half-titles, two letterpress titles, and 34 [20; 14] hand-coloured, lithographed plates, of which the first in each volume acting as frontispiece or engraved title. Contemporary pebbled black half morocco over ruled paper boards. Marbled endpapers. \$ 1,250

= A series of romantic stories, taking place in France, China, Tibet, and elsewhere. The illustrations by the French artist Amédée

Varin (1818-1883) a member of the Beaux Art School are strongly reminiscent of those which he made for the well-known *Fleures Animées* written by J. J. Grandville, but here the characters are butterflies, dragonflies and other flying insects, instead of flowers. This work is less known and certainly much rarer than those of Grandville. The first author, Jean Baptiste Eugène Nus (1816-1894) was a well-known romantic writer, humorist and poet. His colleague, Antony Méray (1817-1889) was co-author with Nus on a work titled *Les nouveaux jeux floraux* too. The work includes "Les papillons, entomologie des dames. Lettres sur l'entomologie" by Louis-François Raban, or "Le Comte Foelix" (pp. 155-258 of part two, with half-title, and several text illustrations of insects and entomological equipment, including nets, tweezers, etc.). Raban (1795-1870) wrote several popular science books and chapters "for ladies". Pages 84-86 of volume two contain the musical score and text of "Le pays absent", by the French politician, writer, translator, journalist and composer Allyre Bureau (1810-1859). 34 plates, including the frontispieces, are called for on the "placements des gravures". A total number of 35 plates, recorded by some book dealers, is erroneous. Pictorial bookplate, with dragon and ram's head, of Claud Lambton on the front pastedown. Some shelfwear, especially to the edges; some very light, occasional foxing; slight toning to the leaf edges, but overall a very good, complete copy.

[83] **Velden, M. Van**

Philosophia logica, metaphysica, physica. [In defense of Cartesian philosophy]. Lovani [Leuven, Louvain], AE. Denique, 1693. Broadsheet (50.0 x 34.0 cm). Folded in six, and preserved in 18th-century marbled boards. \$ 1,850

= This large pamphlet contains a treatise on Cartesian philosophy by Martin van Velden, from The Hague, professor at the University of Leuven, or Louvain - the oldest and largest university in the Low Countries. It was (to be) defended at the Scholis Artium on the 27th of July, 1693. Just two years earlier, van Velden had been punished for openly defending Cartesian philosophy, which only very gradually replaced the prevailing Aristotelian philosophy at the university and in Roman Catholic countries in general. In 1681 Maarten Etienne van (de) Velden (1664-1724) enrolled at the Faucon college in Leuven, and in 1683 in the faculty of arts. From 1688, his name appeared on promotional lists as the primary philosophy teacher of that college. Subsequently, he became a professor of mathematics, a chair once occupied by the Cartesian van Gutschoven; there, he showed himself to be a 'famosus in experimentis' follower of the newer [Cartesian] ideas and in 1690 he visited the famous Dutch scientist and mathematician Christiaan Huygens. On January 15, 1691 van Velden wanted his students to defend two propositions, including an 'indubitatum est systema Copernici' etc.' Despite mediation by [Cardinal] Giulio Piazza in Brussels, this caused major difficulties with the faculty. Although obliged to submit, he wrote a three-fold series of statements about logic, physics and metaphysics, in which he added a corollary, confirming the Copernicus system once more. This gave rise to a second process, with local authorities, the Council of Brabant, and the internuntius intervening. After a great deal of back and forth, van Velden gave in in 1692. Earlier, he received the help of Christiaan Huygens in a letter dated Aug. 9, 1691, and by Christiaan's brother Constantijn Jr. in a letter dated July 19, 1691, in which the latter called in the army at Charleroi. In 1695 he defended yet another proposition in which one of Descartes's world system is advocated, i.e. the mechanism to explain the system of Copernicus. (DBNL, p. 1295). The present work shows that van Velden views had been pushed once more, in 1693, and - most probably - had finally become accepted, as it was supported and/or approved by the following scholars: Henricus Hollen Leendanus, Henricus le Merchier, Antwerpen, Gaspar de Bauffe, Athenis and Joannes Baptista Thomas, Namen. van Velden corresponded not only with Christiaan Huygens but also with Antonie van Leeuwenhoek. No doubt his involvement in new scientific approaches and discoveries had everything to do with his philosophical views. Boards worn at extremities; the pamphlet itself very slightly age-toned and with a few, very small marginal spots, a single letter pencil mark in the right margin, and a short (< 5 mm) tear at the adhesion point, otherwise a very good, clean copy. No other copies known.

[84] **Vincendon-Dumoulin, [C. A.] and C. [L. F.] Desgraz**
 Iles Taïti. Esquisse historique et géographique précédée de considérations générales sur la colonisation française dans l'Océanie. Première Partie - Deuxième Partie. [Complete]. Paris, Arthus Bertrand, 1844. In two parts. 8vo (21.5 x 14.1 cm). Half-titles, title pages, 1056 pp. (pagination continuous); two large, engraved maps. Original uniform, printed wrappers. \$ 3,000
 = Clément Adrien Vincendon-Dumoulin (1811-1858) was a hydrographic engineer with the French Navy. He took part in the voyages of the *Astrolabe* under the command of Dumont d'Urville, exploring the southern seas, during which he was the chief hydrographer. He made the first calculation of magnetic inclination, thus enabling the magnetic South Pole to be located. He was also the first to draw a map of the Antarctic Terre Adélie (1840). The Dumont d'Urville expedition (1837-1840) touched several islands in the South Pacific, and Vincendon-Dumoulin kept on publishing facts about these islands and their inhabitants. This is his magnum opus on Tahiti, written jointly with César Louis François Desgraz (1816-1865), secretary to Dumont d'Urville on board the *Astrolabe*, and allegedly the only person who could read the latter's handwriting. Uncut. Edges a bit frayed. Front wrapper to first part detached; scattered light spotting throughout, maps, however, mostly clean. A good, complete copy of this rare work. O'Reilly and Reitman, Bibliographie de Tahiti, 6271.

[85] **Visscher, N. J.**
 Piscium vivae icones. Inventae ab Adriano Collardo et excusae a Nicolao Ioannis Visscher. [Amsterdam, N. J. Visscher], 1634. Oblong folio (20.1 x 30.3 cm). Engraved title page or frontispiece with title in cartouche, and 19 finely engraved plates [together numbered (1)-20], each with a print-size of 12.5 x 19.0 cm. Bound without covers. \$ 5,600
 = A fine suite of fishes, marine mammals and several crustaceans, engraved by the Dutch engraver, mapmaker and publisher Claes Jansz Visscher (1587-1652), after Adriaen Collaert. Visscher (Fisher) was also known as Nicolas Joannes Piscator - an apt name, given the subject of this work. A coherent suite with strong impressions. Often such suites are found trimmed to the border and mounted; this one, however, has fine, broad margins, even wider than those of the copy in the British Museum (see the British Museum Research Collection online). In contrast with Collaert, who placed his fish in landscapes - as if stranded - Visscher "freed" his subject from picturesque settings and clutterings of irrelevant artefacts, and made the images more suitable for comparison and identification. The individual fishes, whales, crabs, turtles, and other animals (including a crocodile, and hermit crab), have captions with their Latin and Dutch names. The title page shows a fisherman in an allegorical setting, and the text "van Godt alleen" (from God only). Dean reports a copy with 26 plates and "without descriptions": evidently this is at odds with all other sources (e.g. OCLC). We found only two auction records in the last 70 years. Old ink inscription in the left margin of the title; title leaf and last plate edges slightly soiled, frayed, and partly chipped in the margins, much less frayed in the others. In all, a truly well-preserved suite. Rare. Dean III, p. 327; Nissen ZBI, 925 (under Collaert).

[86] **Waals, M. J. D. van der**
 Théorie moléculaire d'une substance composée de deux matières différentes. Haarlem, Les Héritiers Loosjes, 1891. 8vo (23.7 x 15.0 cm). vii, 442 pp., 15 plates. Original printed wrappers. \$ 2,700
 = A ground-breaking work by the Dutch physicist and Nobel Prize winner Johannes Diderik van der Waals (1837-1923). "In 1890, van der Waals published a treatise on the Theory of Binary Solutions in the Archives Néerlandaises. By relating his equation of state with the Second Law of Thermodynamics, in the form first proposed by Willard Gibbs, he was able to arrive at a graphical representation of his mathematical formulations in the form of a surface which he called Psi surface following Gibbs, who used this Greek letter for the free energy of a system with different phases in equilibrium." (Wikipedia). This is an uncut and unmarked copy of the "Archives", with the 'van der Waals contribution on pp. 1-56. Uncut, with the widest possible margins. Rear wrapper very lightly spotted, otherwise a fine copy. Very rare in this state.

[87] **Wallace, A.**
 Die geographische Verbreitung der Thiere, nebst einer Studie über die Verwandtschaften des lebenden und ausgestorbenen Faunen in Ihrer Beziehung zu den früheren Veränderungen der Erdoberfläche. Dresden, R. v. Zahn, 1876. Two volumes. 8vo (21.3 x 13.8 cm). Double title pages (for the work, and for the two volumes); 1266 pp. [xxix, 579; viii, 658]; seven [5; 2] full-colour maps (several folded), 20 [13; 7] wood-engraved plates. Uniform half calf over marbled boards. Gilt title on spines. \$ 1,150
 = Rare first German edition, published in the same year as the English edition. Wood: "To those more interested in facts than in theories, this book will serve as a kind of dictionary of the geography and affinities of animals. By means the copious index, the native country, the systematic position and the numerical extent of every important and well-established genus of land-animal may be at once discovered, - information (until the publication of the author's monograph) scattered through hundreds of other volumes". The German translation is by the medical doctor, ornithologist, entomologist, and herpetologist Adolf Bernhard Meyer (1840-1911) and includes an additional preface. Meyer was director of the Anthropological and Ethnographic Museum in Dresden. Boards lightly rubbed at extremities, hinges a trifle weak, the large, first, folded map with a few small tears in the folds; small, unobtrusive private owner's stamp, as well as a different, older signature on the second titles, the same stamp in the front free endpapers top margin, tiny dampstain to the top margin of a few leaves; otherwise very good, clean and complete. Another book dealer claims the presence of 27 plates but that must be an error (being the complete number of plates and maps). A very good set. Nissen ZBI, 4331; Wood, p. 617.

[Wallpaper]
 A collection of ten rolls of wallpaper, mainly borders, in late Jugendstil or early Art Deco "Amsterdamse School" style. The Netherlands, unknown firm, ca. 1910. Various sizes. Height between 10 and 32 centimetres; five rolls, each with a length of more than 5 metres (547, 618, 621, 690 and 695 cm). Colour-printed and *pochoir*, some with add. hand-colouring. \$ 995
 = A nice, varied collection of wallpapers in different sizes and styles, some romantic, e.g. with roses, others extravagant, with multiple colourful flowers and birds, yet others with dazzling geometric patterns. A few with some creases and folds, but mostly in a good condition. All five are quite long, and all could still be applied. Seven similar, shorter rolls (21-297 cm) added, An inspirational set.

[88] **Worm, P. and J. Baker**
 Ein Buch von Piet Worm. Die Regenbogen Kinder. Text von Joséphine Baker unter Mitwirkung von Jo Bouillon. Emmerich am Rhein, Mulder, [1957]. Folio (28.5 x 21.5 cm). Preface leaf; title page, [56] pp. each with full colour illustrations. Original full colour boards. Pictorial endpapers. \$ 560
 = A unique copy of a surprisingly rare book. The full colour illustrations were made by the Dutch artist Petrus Johannes Franciscus Maria ("Piet") Worm (1909-1996). Text written by the American - later French - dancer, singer, French Resistance agent and Civil Rights activist Joséphine Baker (1906-1975). "Baker was the first person of colour to become a world-famous entertainer and to star in a major motion picture, the 1934 Marc Allégret film Zouzou. Baker refused to perform for segregated audiences in the United States and is noted for her contributions to the Civil Rights Movement. In 1968 she was offered unofficial leadership in the movement in the United States by Coretta Scott King, following Martin Luther King Jr.'s assassination. After thinking it over, Baker declined the offer out of concern for the welfare of her children. She was also known for aiding the French Resistance during World War II. After the war, she was awarded the Croix de guerre by the French military, and was named a Chevalier of the Légion d'honneur by General Charles de Gaulle." (Wikipedia). The story centres around her adopted children, who formed a family she called "The Rainbow Tribe". Handwritten, signed and dated dedication by Joséphine Baker on the preface blank verso. Rare. Currently only one copy - not signed by the author - available on

the internet. Boards rubbed at edges; some loss of paper on the spine, front cover slightly warped, several pencil markings, otherwise very good. A unique copy.

[89] **Zoological Society of London**

Proceedings of the Zoological Society of London. Volumes 16-29 [1848-1861]; 31-34 [1863-1866]. London, The Zoological Society of London, 1848-1861; 1863-1866. 8vo (22.2 x 15.1 cm). 7849 pp., 653 mostly hand-coloured lithographed plates. Uniform contemporary full polished tree calf. Spines with five raised, gilt-stippled bands; compartments with elaborate intricate gilt ornaments and red and green morocco labels with gilt title. Marbled endpapers, marbled edges.

\$ 28,000

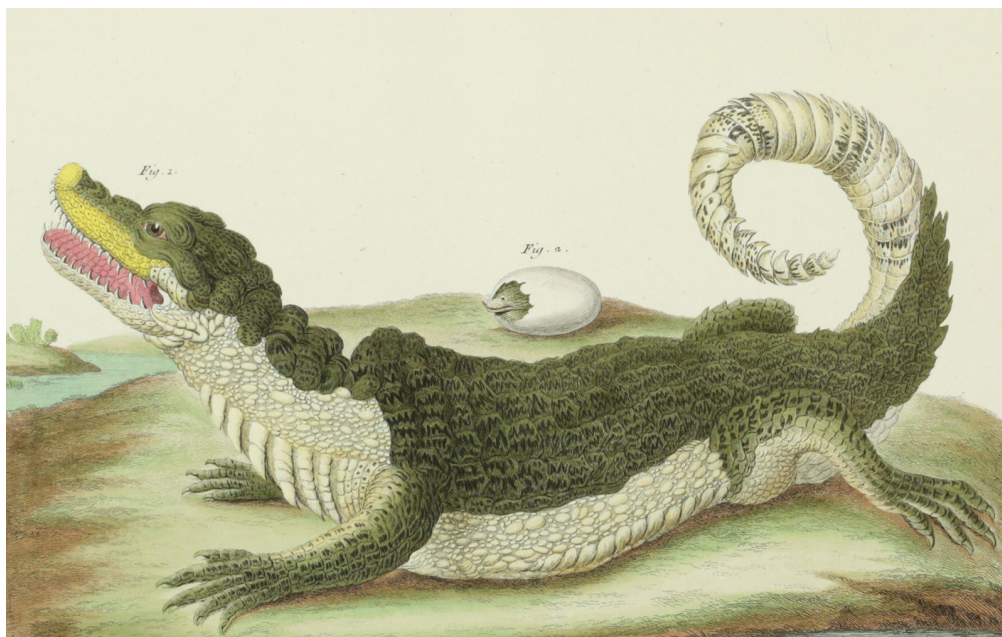
= An exceptionally fine set of one of the most important zoological periodicals of the 19th century, if not in the entire history of descriptive and illustrated zoology. Started in 1833, the first volumes, up to 1847, contained only text. This set starts with the first illustrated volume, being volume 16 (1848). The early volumes contained 200 pages at most, but in the period covered, the number of pages and plates grew steadily and rapidly. Subscribers could choose between unillustrated copies, plain copies, and hand-coloured copies, the latter being much more expensive and sought after. Most plates in this set are hand-coloured; several are intentionally not coloured. In the volumes up to 1860, the plate numbering was separated into seven main groups: mammals [78 plates], birds [173 plates], reptiles [32 plates], fish [11 plates], molluscs [51 plates], "Annulosa" (arthropods, including insects and crustaceans) [72 plates] and Radiata (including corals and echinoderms) [18 plates]. The numbers between brackets are the highest in each category, showing that ornithology is best represented, followed by Mammalia, "Annulosa" and Mollusca. From 1861 onwards, plates were numbered consecutively per volume. Most papers deal with new and little-known species - in particular from the tropics - others are monographic revisions, with a strong preference for the more gaudy and exotic birds, mammals, reptiles, insects, and shells. Small chip to the lower cover of volume 29; lacking nine plates in the first volume, and one in the 1850 volume; one plate of the 1849 volume bound into the 1850 volume; a few plate numbers and captions shaved, but all the images complete; the volume for 1862 not present; scattered foxing to several plain plates, but the hand-coloured plates were printed on superior paper and are hardly affected at all. In fact, we have never seen a set as clean and bright as this one. The bindings are nothing short of spectacular. Anker, 547; Nissen ZBI, 4744.

[90] **Zoological Society of London**

Transactions of the Zoological Society of London. Volumes 1-5, and 6 [Partial]. London, The Zoological Society of London, 1835-1866. 4to (31.3 x 24.5 cm). 2238 pp. Several text engravings, 359 plates, of which 87 finely hand-coloured and one tinted, and 44 larger (multi-) folded. Uniform contemporary polished half calf over marbled boards. Spines with five raised, gilt-stippled bands; compartments with elaborate intricate gilt floral ornaments and red and green morocco labels with gilt title and volume number. Marbled endpapers, marbled edges.

\$ 12,000

= A superbly bound set of the first five-and-a-half volumes of the Zoological Society *Transactions*, which differ from the *Proceedings* in their much larger size, and in containing the more substantial monographs, rather than short(er) papers. For instance: Richard Owen's monograph on the osteology of the dodo (in volume 6), and his finely illustrated on the external characters of the gorilla, as well as his many other contributions to the knowledge of the great apes, *Dinornis* (the extinct giant moas from New Zealand), the juvenile duck bill platypus, etc.; Alder & Hancock's wonderfully illustrated paper on Indian nudibranchs - with many new species; Broderip's contribution to 'dodoology'; Strickland's further observations on the same; Richardson's finely illustrated accounts of new Australian fish; Hope on new Australian beetles; Broderip and Owen's contributions to the Calyptraeidae (slipper snails or "limpets", cup-and-saucer snails, and Chinese hat snails; Gastropoda), and much, much more. First front wrapper of volumes 4 and 6 bound in, replacing printed titles. The first monograph of volume 5 not bound in; those in volume 6 present up to pp. 225 (of 494). Apparently subscription was terminated halfway through volume six, but the part present was as nicely bound as the first five volumes. Scattered foxing to several plates - notably plain plates depicting fossils - but the coloured plates nearly all clean. In all, a very good, unmarked, and extremely well-bound set. Anker, 548; Nissen ZBI, 4788.





[7] **[Botanical-Entomological-Ornithological manuscript]**

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