



# Antiquariaat Schierenberg

Fine & rare books, manuscripts, photography and prints with a focus on natural history

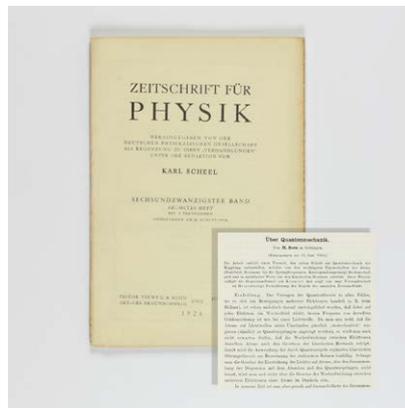
## Firsts London's Rare Book Fair 2019

### Stand E09



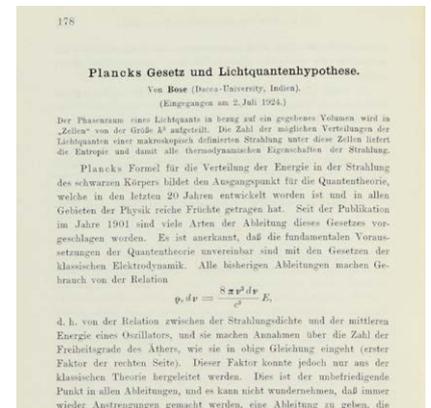
**A never recorded contemporary coloured copy of a very rare work**

[1] **[Anonymous - Hair styles - Fashion]**  
Recueil général de coiffures de différents goûts, ou l'on voit la manière  
1778 £4,400



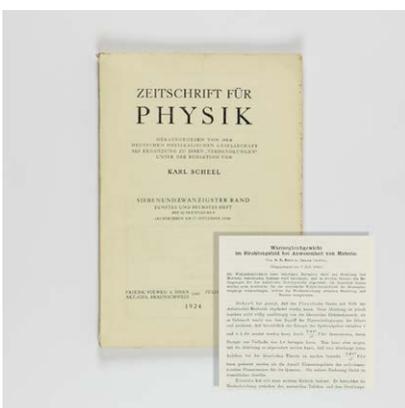
**The introduction of quantum mechanics, a fundamental theory in physics**

[2] **Born, M.**  
Über Quantenmechanik.  
1924 £840



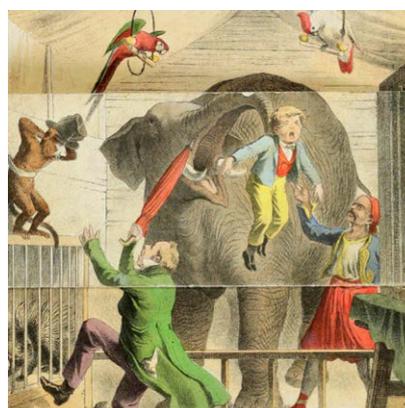
**Bose's first paper: recommended by Albert Einstein**

[3] **Bose, S. N. [AND] A. Einstein**  
Planck's Gesetz und Lichtquanten-hypothese.  
1924 £1,325



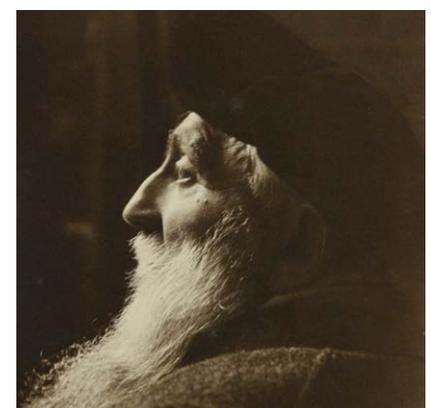
**Bose's second paper: recommended and challenged by Albert Einstein**

[4] **Bose, S. N. [AND] A. Einstein**  
Wärmegleichgewicht im Strahlungsfeld bei Anwesenheit von Materie.  
1924 £445



**Yes, German humor does exist!**

[5] **Breitschwert, W. von**  
Das wunderbare Bilderbuch. Ein Fest-geschenk voll komischer Sachen, zum  
1870 £800



**A fine photo of the "late" Rodin**

[6] **Choumoff, P. [Rodin]**  
[Original photograph of Auguste Rodin at an old age]  
1917 £1,050



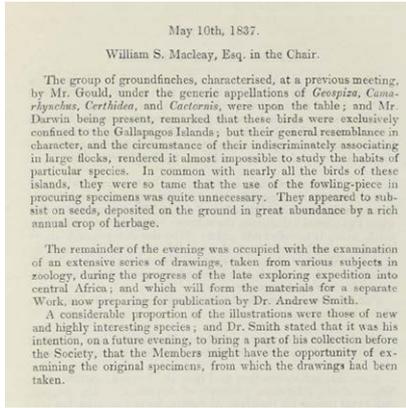
**Bird painter Keulemans at his best - and in a mint condition**

[7] **Crawshay, R.**

The birds of Tierra del Fuego.

1907

£2,125



**The fundaments of evolution: Darwin on "his" finches**

[8] **Darwin, C.**

Remarks upon the habits of the genera Geospiza, Camarhynchus, Cactornis and

1837

£3,725



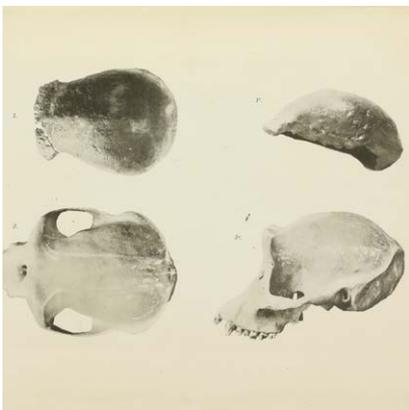
**Darwin's inquiry into the development of children**

[9] **Darwin, C.**

[The mental and bodily development of the infant].

1881

£ 530



**True first edition of the discovery of the Ape-Man from Java**

[10] **Dubois, E.**

Pithecanthropus erectus. Eine menschenähnliche Uebergangsform aus Java.

1894

£5,500



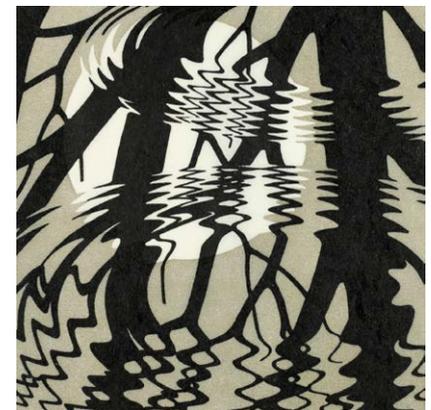
**Einstein betters Maxwell**

[11] **Einstein, A.**

Zur Theorie der Radiometerkräfte.

1924

£ 310



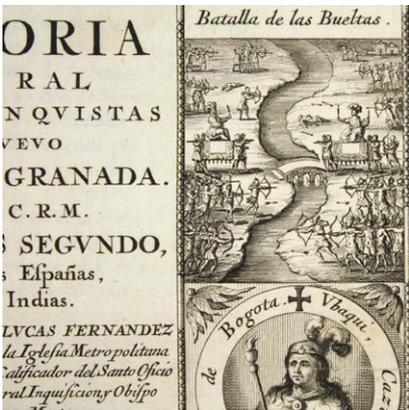
**A fine copy with a stirring image**

[12] **Escher, M. C.**

Rimpeling [Rippled surface].

1950

£ 14,600



**A very rare work; highly important for the history of the conquest of the Americas**

[13] **Fernández de Piedrahíta, [L.]**

Historia general de las conquistas del Nuevo Reyno de Granada.

1688

£13,300



**An outstanding fore-edge painting with ladies playing golf, on a very rare book**

[14] **[Fore-Edge painting] Moore,**

Songs, ballads, and sacred songs.

1852

£1,050



**Fresnel's lost paper, first issued by Gay-Lussac and Arago**

[15] **Fresnel, A.**

Mémoire sur la loi des modifications que la réflexion imprime à la lumière polarisée

1831

£ 665



**Mesmerising grotesques**

[16] **Giovannoli, A.**

Serie di Mascheroni cavati dall'antico che per la prima volta escono in luce in-  
1781 £1,330



**More mesmerising grotesques**

[17] **Giovannoli, A.**

Serie di Mascheroni cavati dall'antico che per la prima volta escono in luce in-  
1781 £1,250



**An exceptionally nicely bound copy of a rare work on lemurs**

[18] **Hoeven, J. van der**

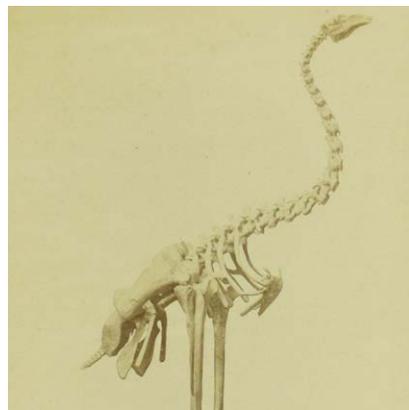
Bijdragen tot de kennis van de Lemu-  
ridae of Prosimii. [Titled Bydragen tot  
1844 £2,200



**A sumptuously bound copy com-  
memorating a regretful event**

[19] **Humphreys, H. N. and J. O. West-**

British butterflies and their transforma-  
tions, arranged and illustrated in a series  
1841 £1,285



**First fine illustrations of the extinct  
Giant Moa of New Zealand**

[20] **Jäger, G. [E.]**

Bericht über ein fast vollständiges Skel-  
et von Palapteryx ingens. Über dessen  
1863 £1,330



**Origami at its best, an excellent  
example of Kodo Kawarasaki's  
wonderful art**

[21] **Kawarasaki, K.**

Origami moyo.

1935

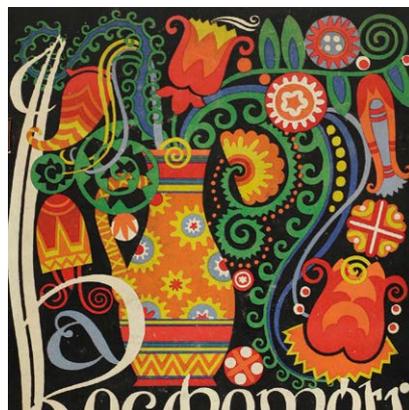
£3,000



**Rare, early work on amber and  
ambergris**

[22] **Klobius, J.**

Ambrae historiam ad omnipotentis dei  
gloriam, et hominum sanitatem.  
1666 £2,480



**An explosion of colours: Hungarian  
decorative art of the 1920's**

[23] **Kovács, J. and L. Kovács**

A Kecskeméti sablongiár mintái.

1925

£750



**A fine "case" of Parisian  
writing-jewellery**

[24] **Le Fuel**

Souvenir [brass and glass binding]

1819

£1,750

TABLE 56 MEMOIRS DE L'ACADEMIE ROYALE DES NOMBRES.

brez entiez au deffous du double du plus haut degre. Car icy, c'est com me si on ditoit, par exemple, que 111 ou 7 est la somme de quatre, de deux & un. Cette propriete sert aux Effayeurs pour pefer toutes fortes de mailles avec peu de poids, & pourroit servir dans les monnoyes pour donner plusieurs valeurs avec peu de pieces.

Cette expreſſion des Nombres eſtant eſtablie, ſert à faire tres-facilement toutes fortes d'operations.

Pour l'Addition par exemple.

110009	11016	10115	111014
110110	1117	101111	100012
110111	110113	1000116	1111111
1100112			
1110113			
111114			
111115			
1100016			
1100017			
1101118			
1101119			
1101020			
1101021			
1101122			
1101123			
1100024			

Pour la Souſtraction.

110113	10000116	1111111
1117	101111	100012
110113	10115	111014

Pour la Multiplication.

11	3	101	101
11	3	101	101
11	3	101	101
1001	9	11111	1100113

Pour la Division.

11	3	101	101
11	3	101	101
11	3	101	101

The birth of the binary system

[25] Leibniz, [G. W.]

Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1 ...

1705

£7,500



A very rare piece of Linnaeana – fewer than ten copies known

[26] [Linnaeus, C.] Fries, E. [M.] and E.

In memoriam Caroli à Linné.

1878

£5,100



A very rare, wonderfully preserved, sample box with ears and grains

[27] Maison Vilmorin-Andrieux

Wooden box with cereal ear and grain samples.

1880

£750



Colourful New World rainforest birds drawn by Keulemans

[28] Marshall, C. H. T. and G. F. L.

A monograph of the Capitonidae or scansorial barbets. The plates drawn and

1870-1871

£14,000



Paradise lost - Magnificent image found

[29] Martin, J. [and J. Milton]

Paradise lost. Adam and Eve driven out of Paradise. Large(st) mezzotint plate

[1824]-1827

£665



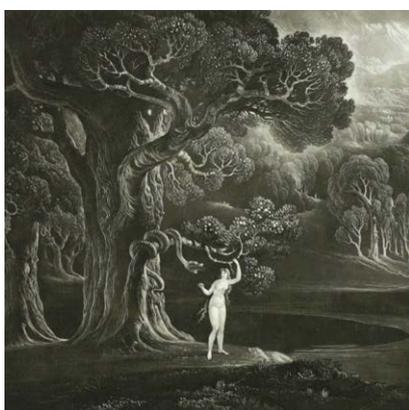
The proof is in the plate: Martin bringing Milton to life

[30] Martin, J. [and J. Milton]

Paradise lost. Satan arousing the fallen angels. Large(st) mezzotint plate from

[1824]-1827

£750



The beginning of the end

[31] Martin, J. [and J. Milton]

Paradise lost. Satan tempting Eve. Large(st) mezzotint plate from the large-

[1824]-1827

£800



Of rebels and angels...

[32] Martin, J. [and J. Milton]

Paradise lost. The fall of the rebel angels. Large(st) mezzotint plate from the large-

[1824]-1827

£800



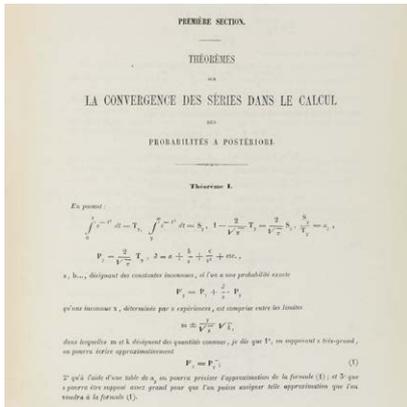
PMM 323

[33] Mayer, J. R.

Bemerkungen über die Kräfte der un-belebten Natur.

1842

£1,330



**Anton Meyer's last mathematical paper**

[34] **Meyer, A.**  
 Essai sur une exposition nouvelle de la théorie analytique des probabilités a 1857 £400



**Gardening, 18th-century style**

[35] **[Paper Peepshow]**  
 Gardening. 1750 £1,100



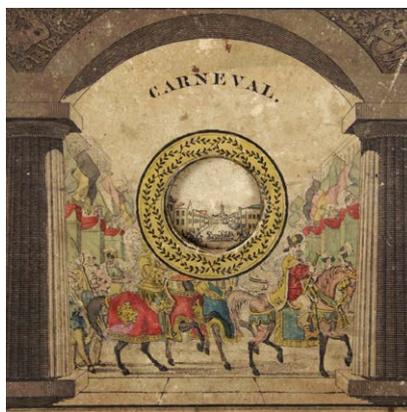
**A lively 18th-century scene of a harbour**

[36] **[Paper Peepshow]**  
 Harbour view. ca. 1780 £1,050



**Fabulous and very rare paper peepshow of a printing establishment**

[37] **[Paper Peepshow]**  
 The printer. 1750 £2,600



**Featured on the cover of Hyde's work on peepshows**

[38] **[Paper Peepshow - Tunnelbook]**  
 Carneval. 1834-1838 £1,100



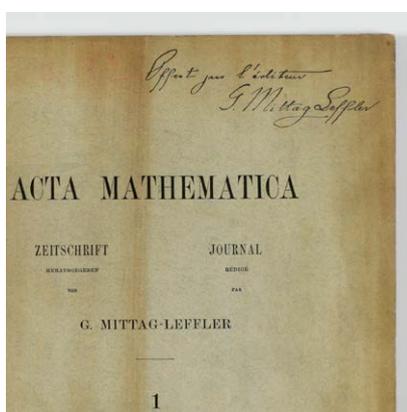
**The turning point and dividing line between ancient and modern geometry**

[39] **Patrizi, F.**  
 Della nuova geometria di Franc. Patrizi. Libri XV. 1587 £13,250



**Unique photographic eyewitness account of the Chino-Japanese War in Shanghai**

[40] **[Pfanner, P.]**  
 4 Monate Krieg [Four Months War] Shanghai 1937 [Original photos] 1937 £6,500



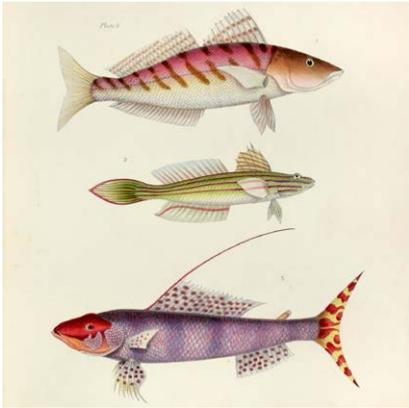
**Poincaré's founding paper on automorphic functions**

[41] **Poincaré, [J.] H.**  
 Théorie des groupes fuchsien. 1882 £2,650



**The real thing: printed by Rembrandt himself**

[42] **Rembrandt H. van Rijn**  
 Self portrait in with a velvet cap with plume. [Etching]. 2nd state (of 4). 1638-1640 £16,000



The first separately published work on Australian fishes in a near mint copy

[43] **Richardson, J.**

Icones piscium, or plates of rare fishes.

1843

£3,700



Dedication copy - and the only known with contemporary hand-colouring

[44] **Rochet d'Héricourt, [C. F. X.]**

Seconde voyage sur les deux rives de la Mer Rouge dans le pays des Adels et le

1846

£2,200



Near mint and rare start of this very rare journal with illustrations by Keulemans

[45] **Rothschild, W. and E. Hartert and**

Novitates Zoologicae. Volumes I-II.

1894-1896

£1,100



Fine original drawings of mid-19th century furniture

[46] **[Trade Catalogue]**

[Furniture design] 19th-century original ink and pencil illustrations.

1850

£750



Palaeontological researches by an early follower of Galilei

[47] **Vallisneri, A. [Vallisneri]**

De corpo marini, che fu' Monti si trovano; delle loro origine; e dello stato del

1721

£1,600



An unusually rare publication by Wolfrum

[48] **Wolfrum, F. [Publisher]**

Schablonen-Musterbuch 1912. Eine reiche Auswahl hervorragend schöner,

1912

£750



[42] Rembrandt



[44] Rochet d'Héricourt



[30] Martin



[32] Martin



[12] Escher

[1] **[Anonymous - Hair styles - Fashion]**

Recueil général de coiffures de différents goûts, ou l'on voit la manière dont se coëffoient les femmes, sous différens règnes, A commencer en 1589 jusq'en 1778. Avec des vers analogues à chaque costume. Suivi d'une collection des modes Françaises. Contenant les différens habillemens & coëffures des hommes & des femmes. La plus complete qui ait paru en ce genre. Ouvrage fort désiré de l'un & de l'autre sexe. Paris, Desnos, [1778]. Letterpress title page with engraved border; 24 engraved plates containing 48 numbered images, all in fine, contemporary hand-colouring. 19th century full morocco by Noulhac. Spine with five raised bands and gilt title; marbled endpapers; boards with gilt-lined edges and floral inner dentelles. All edges gilt. £ 4,400

= A very rare, wide-margined copy and perhaps the only one in contemporary colouring throughout. Uncoloured copies are no match. The illustrations show the hairstyles (and clothing) of the royals and upper classes between the late 16th and late 18th century in France. The colouring is rich and subtle. Each portrait is accompanied by a "gold-framed" explanatory text. This arrangement suggests that a "duodecimo" or "pocket book" binding was possible too. This copy, however, is bound with the wide margins intact. The beautiful binding is by the French master-binder Henri Noulhac (1866-1931) who worked in his town of birth, Chateauroux, and after 1890 in Paris. Binding a trifle sunned on the spine, otherwise impeccable; the title page repaired, leaving some irregular toning; repair to the outer margin of the first plate; otherwise excellent, the impressions and colouring strong. OCLC WorldCat reports only six copies world wide, none in - contemporary - colouring. Cohen, 863. Not in Brunet.

[2] **Born, M.**

Über Quantenmechanik. Braunschweig, Friedrich Vierweg & Sohn; Berlin, J. Springer, 1924. 8vo (22.8 x 15.4 cm). 17 pp. Original printed wrappers. £ 840

= First use, description, and definition of the term "quantum mechanics", the mathematical description of quantum physics. Written by the German-born (from 1939 on British) physicist and Nobel Prize winner Max Born (1882-1970). Contained in the famous *Zeitschrift für Physik*, volume 26(6), pp. 379-395. The complete issue, in its original wrappers. Original issues are much rarer than (dis)bound volumes. Some very slight marginal fraying and minimal spotting at fore edge of front wrapper. A fine, clean copy.

[3] **Bose, S. N. [AND] A. Einstein**

Planck's Gesetz und Lichtquantenhypothese. Braunschweig, Friedrich Vierweg & Sohn; Berlin, J. Springer, 1924. 8vo (22.8 x 15.4 cm). 4 pp. Original printed wrappers. £ 1,325

= First paper by the Indian physicist Satyendra Nath Bose (1894-1974) sent to Albert Einstein with the request to translate and publish it in a German physics journal. Einstein saw the huge importance of the paper and complied immediately. In a subscript Einstein emphasized its importance, stating "Boses Ableitung der Planckschen Formel bedeutet nach meiner Meinung einen wichtigen Fortschritt" and announced "Die hier benutzte Methode liefert auch die Quantentheorie des idealen Gases, wie ich in anderer Stelle ausführen will". Indeed, two weeks later, Einstein published his *On the quantum theory of monoatomic gas*, based on Bose's formula, and - meanwhile - sent a postcard to Bose stating "I have translated your paper and given it to *Zeitschrift für Physik* for publication. It signifies an important step forward and pleases me very much" (Wali). Unfortunately, the Swedish physicist Oskar Klein did not see what Einstein, Heisenberg, Schrödinger and others saw, and

withheld Bose from a well-deserved Nobel prize. Later on, "several Nobel Prizes were awarded for research related to the concepts of the boson, Bose-Einstein statistics and Bose-Einstein condensate" (Wikipedia). Contained in: *Zeitschrift für Physik*, volume 26(3). The complete issue, in its original wrappers, with additional papers by Otto Hahn, Lise Meitner (2x), Werner Heisenberg, and others. Slight bump to left bottom margin, minimal spotting to fore edge of front wrapper. A fine, clean copy. Wali, K. C. (2009). *Satyendra Nath Bose: His Life and Times: Selected Works (with Commentary)*, p. xxii.

[4] **Bose, S. N. [AND] A. Einstein**

Wärmegleichgewicht im Strahlungsfeld bei Anwesenheit von Materie. Braunschweig, Friedrich Vierweg & Sohn; Berlin, J. Springer, 1924. 8vo (22.8 x 15.4 cm). 10 pp. Original printed wrappers. £ 445

= First paper by the Indian physicist Satyendra Nath Bose (1894-1974) on thermal equilibrium in the radiation field in the presence of matter, and second paper sent to Albert Einstein with the request to translate and publish it in a German physics journal. Einstein saw the importance of the paper, but he disagreed with its contents and decided to add a lengthy comment. Subsequently Bose saw a way to circumvent Einstein's critique, but never published this rebuttal. Nearly 50 years later, Bose stated that he was disappointed by Einstein's remarks "...Bose had his own approach to quantum theory based on his views about the interconnectedness of spontaneous and induced emissions, which formed the subject matter of his second and third papers. He did not agree with Einstein's proposal to treat them as independent physical processes. Stationary states in atoms have zero widths both in the old and the new quantum theories and therefore have infinite life-times whereas in reality they do decay and jump down to lower energy states with a finite life-time. What is the origin of these finite widths? In Bose's view, they are the consequence of the interaction between atom and environment, as he attempted to show in his second and third papers. But Einstein did not agree and dismissed his views with the remark that in a world consisting of a single excited hydrogen atom and nothing else, the atom would obviously emit a photon and come down to its ground-state! Einstein did not explain what would excite an atom in such a world. Bose was very disappointed by this simply because the world does have much more than a single hydrogen atom, and inevitably every atom has an environment" (Wali). Contained in: *Zeitschrift für Physik*, volume 27(5-6). The complete issue, in its original wrappers. Upper right corner somewhat bumped throughout. Rear wrapper slightly frayed at edges; minimal spotting at the fore and bottom edges. Volume number written on spine; otherwise a very good, clean copy. Wali, K. C. (2009). *Satyendra Nath Bose: His Life and Times: Selected Works (with Commentary)*, p. xxvi.

[5] **Breitschwert, W. von**

Das wunderbare Bilderbuch. Ein Festgeschenk voll komischer Sachen, zum Staunen und Lachen für heitere Kinder. Dritte Auflage. Stuttgart, Julius Hoffmann (R. Thienemann), ca. 1870. Folio (27.6 x 21.8 cm). Title page; twelve hand-coloured lithographed plates with ditto (partial) overlays. Red pebbled half cloth over full colour pictorial front board and marbled rear board. £ 800

= A seldom seen work by the Württemberg artist Wilhelm von Breitschwert (1828-1875). Because it was meant for children, few copies survived more or less intact. This is one of the few exceptions. All plates and overlays are present. Plates irregularly toned, slight wear at folds; some marginal thumbing in the lower outer corner, otherwise, however, a highly unusual good copy.

[6] **Choumoff, P. [Rodin]**

[Original photograph of Auguste Rodin at an old age] Paris, P. Choumoff, 1917. Two original photographs (22.0 x 16.5 cm; 22.3 x 17.3 cm). £ 1,050

= Two original photographs by the famous French photographer of Russian descent, Pierre Choumoff (1872-1936). One photo shows the French sculptor, Auguste Rodin en profile, less than a year before his death. Not much later, Choumoff made photos of the deceased Rodin on his death bed. The other photo shows a sculpture of the head of Rodin's mistress, muse and equally talented colleague, Camille Claudel (1864-1943), made in 1886, and now in the Rodin Museum. Choumoff's stamp on versos. Choumoff made portraits of numerous "celebrities", such as Anatole France, Claude Monet, Fernand Léger, Léon Blum, Albert Einstein, Georges Pitoëff, Anna Pavlova, Marina Tsvetaïeva, Marc Chagall, Vladimir Maïakovski, Igor Stravinsky, and Serge Prokofiev (cf. Wikipédia Fr). Paper and glue remnants on versos; minimal fraying and minuscule irregularities at edges. Excellent impressions in a very good state of preservation.

[7] **Crawshay, R.**

The birds of Tierra del Fuego. London, Quaritch, 1907. 4to (28.0 x 20.5 cm). Half-title, title, engraved dedication page, xl, 158 pp., 21 fine hand-coloured plates by Keulemans, 23 photographic plates, one tinted (red and blue) map. Publisher's black half morocco over green linen boards, gilt lettered spine with five raised, gilt-lined bands; top edge gilt. £ 2,125

= A rare work on the birds of southern Patagonia with fine, large illustrations by the famous Dutch bird illustrator John Gerrard Keulemans (1842-1912). The illustrations are larger than often seen, and depict a wide variety of little-known yet often spectacularly feathered birds from the island Tierra del Fuego and adjacent parts of Patagonia. The author, who remained on Tierra del Fuego for one and a half years, recorded 78 species in all, and gives detailed information on the taxonomy, habits and habitats, and even noted where and when, to the day, he observed the birds. Apart from the birds there are also 23 tissue-guarded heliogravures of the landscape. This work was published in a limited edition of 300 copies only, this one, however, not numbered. A mint copy. Nissen IVB, 212; Zimmer, p. 151.

[8] **Darwin, C.**

Remarks upon the habits of the genera *Geospiza*, *Camarhynchus*, *Cactornis* and *Certhidea* of Gould. London, The Zoological Society of London, 1837. 8vo (22.7 x 13.9 cm). p. 49. Original blind blue wrappers, preserved in a green clamshell box with gilt title. £ 3,725

= First note by Darwin on the group that made him famous: the so-called Darwin's finches of the Galapagos Archipelago. As noted in *Charles Darwin: a companion*, "The importance of the fauna of [the Galapagos] islands, especially of the ground finches now called Darwin's finches ... to the development of C[harles] D[arwin]'s early thought on evolution has often been stressed". This is Darwin's fifth publication in a serial (between 1837 and 1886, another 160 were to follow - see Freeman). Published in the leading natural history periodical of the 19th century, the Society's prestigious *Proceedings*, volume 5(53), with a total of 172 [vii, 165] pp. As noted by Freeman, there are four other papers by the famous ornithologist John Gould on Darwin's South American birds, including many new species (e.g. *Rhea Darwinii*), but these are without direct comment by Darwin. Uncut, partly unopened. Wrappers with some light spotting, marginal fraying, price written in

pen to bottom of front wrapper, a few short tears, paper partly perished over the spine - otherwise a very good, clean copy. Bound (library) copies of the whole volume V are uncommon; a copy in original wrappers is decidedly rare. Freeman, 1644; Freeman *Charles Darwin: a companion*, p. 147.

[9] **Darwin, C.**

[The mental and bodily development of the infant]. London, Macmillan, 1881. Folio (28.2 x 19.6 cm). p. 565 in: issue 24(624) [pp. clxxxix-cxcvi, 553-576]. Original printed wrappers. £ 530

= In this note, on page 565, an unpublished letter of Charles Darwin, read at a Social Science meeting in Saratoga, Florida, is quoted. In this letter, Darwin outlines a scientific approach to answer questions about nurture versus nature, also in view of a supposed difference between coloured and white children (later, Darwin was proved to be right in suspecting that there was no such difference). Also present, on pp. 553-556, a long and detailed review, by George J[ohn] Romanes, on Darwin's just published *The formation of vegetable mould through the action of worms, with observations on their habits* (London, John Murray, 1881). Romanes (1848-1894) was "a Canadian-Scots evolutionary biologist and physiologist who laid the foundation of what he called comparative psychology, postulating a similarity of cognitive processes and mechanisms between humans and other animals. He was the youngest of Charles Darwin's academic friends, and his views on evolution are historically important. ... Romanes' early death was a loss to the cause of evolutionary biology in Britain." (Wikipedia). Weak, vertical fold (due to the method of dispatching), small patch of blue paper stuck to front wrapper, slight soiling and fraying to wrapper edges, otherwise a very good, clean copy. Rare. Freeman, 1797.

[10] **Dubois, E.**

*Pithecanthropus erectus*. Eine menschenähnliche Uebergangsform aus Java. Mit Zwei tafeln und Drei in den Text gedruckten Figuren. [AND] On *Pithecanthropus erectus*: a transitional form between Man and the apes. 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), three text illustrations. Blind quarter cloth over original printed boards. £ 5,500

= Very good copy of the true first edition of this ground-breaking 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 zo ganz besonderem Interesse, und giebt zu Schlüssen von so grosser und allgemeiner Bedeutung Anlass, dass... sie schon jetzt zu bearbeiten und der Oeffentlichkeit 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. ADDED: Dubois's *On Pithecanthropus erectus: a transitional form between Man and the apes.*, published in Dublin, by The Royal Dublin Society, in 1896. With 18 pp.; three text illustrations and original printed wrappers. This is Dubois's first English work, in which he replied to much of the original criticism immediately following his initial publication (the one described above) in 1894, basically squashing all doubts about the age, properties and meaning of the skeleton parts found. The figures include a comparison of ancient and modern skulls, and a proposed phylogeny of the hominids, *Pithecanthropus* firmly placed directly preceding modern Homo. Published in the Society's *Scientific Transactions*, volume VI (Series II), [Part] I and occupying the whole issue, thus with its own printed wrappers. Uncut. Edges a bit soiled and abraded. Small ink annotation on the front wrapper. Otherwise a very good, clean copy. Rare. Dubois's 1894 work with board edges a bit rubbed, later cloth spine. Provenance: pencilled annotation on the front board, stating that this copy was received from Dubois on 16 May 1934. A fine and clean copy. Garrison-Morton, 210.

[11] **Einstein, A.**

Zur Theorie der Radiometerkräfte. Braunschweig, Friedrich Vieweg & Sohn; Berlin, J. Springer, 1924. 8vo (22.8 x 15.4 cm). 6 pp. Original printed wrappers. £ 310 = On the theory of radiometer forces. "The Crookes radiometer (also known as a light mill) consists of an airtight glass bulb containing a partial vacuum, with a set of vanes which are mounted on a spindle inside. The vanes rotate when exposed to light, with faster rotation for more intense light, providing a quantitative measurement of electromagnetic radiation intensity. The reason for the rotation was a cause of much scientific debate in the ten years following the invention of the device" (Wikipedia). James Clerk Maxwell first gave a wrong, then a correct explanation. However, some subtleties still needed to be solved, and in 1924 Albert Einstein had a crack at it "A partial explanation is that gas molecules hitting the warmer side of the vane will pick up some of the heat, bouncing off the vane with increased speed. Giving the molecule this extra boost effectively means that a minute pressure is exerted on the vane. The imbalance of this effect between the warmer black side and the cooler silver side means the net pressure on the vane is equivalent to a push on the black side and as a result the vanes spin round with the black side trailing. The problem with this idea is that while the faster moving molecules produce more force, they also do a better job of stopping other molecules from reaching the vane, so the net force on the vane should be the same. The greater temperature causes a decrease in local density which results in the same force on both sides. Years after this explanation was dismissed, Albert Einstein showed that the two pressures do not cancel out exactly at the edges of the vanes because of the temperature difference there. The force predicted by Einstein would be enough to move the vanes, but not fast enough" (Wikipedia). Contained (first paper) in: *Zeitschrift für Physik*, volume 27(1). The complete issue, in its original wrappers. Front wrapper slightly spotted at the fore and bottom edges. Volume number written on spine. A very good, clean copy.

[12] **Escher, M. C.**

Rimpeling [Rippled surface]. Baarn, the author, 1950. Linocut printed in black and greyish brown (oblong, 26.0 x 32.0 cm). Signed and handwritten "eigen druk" (private printing) in pencil, monogrammed and "III-'50" in the plate, on Japanese paper. Under large, oblong passepartout (49.5 x 54.0 cm). £ 14,600

= One of the essential Escher prints, being an early - in fact earliest - exploration of a 3D effect on a 2D water surface and - simultaneously - of the border between order and chaos. Escher explored the first subject in an entirely different way in the near simultaneously made *Contrast (Order and Chaos)* (Bool, 366); and later expanded the second subject with his *Mud Pool* (Bool, 378), and *Three Worlds* (Bool, 405). Very fine, clean and faultless copy. Bool, 367.

[13] **Fernández de Piedrahíta, [L.]**

Historia general de las conquistas del Nuevo Reyno de Granada. Amberes (Antwerp), Jean Baptiste Verdussen, [1688]. Folio (29.7 x 20.9 cm). Title page, three finely engraved plates (title page and frontispieces preceding chapters) by J. Mulder, [xvi], 599, [vii] pp. Contemporary vellum. Spine with contemporary script title. £ 13,300

= A very rare work, in a very good contemporary binding, by the Spanish writer, bishop, and governor of Panamá, Lucas Fernández [de] Piedrahíta (1624-1688). According to Sabin (vol. 15, p. 97) this is "a work of the highest importance for the early history of New Grenada". The work deals with the conquest of the Americas by the Spanish. It is particularly interesting because of the descriptions of the habits of the indigenous people of the Viceroyalty of New Granada" (present-day Panama, Colombia, Venezuela, Ecuador, Guyana, southwestern Surinam, parts of northwestern Brazil, northern Peru, Costa Rica and Nicaragua). It also contains a detailed history of the Spanish invaders in the area up to the year 1563. Piedrahíta was born in Bogotá, and probably partly of Indian descent. He became a bishop and was captured, tortured, and later released by the famous English pirate Sir Henry Morgan after sacking the town of Santa Marta. The finely engraved title pages show battle scenes, and both the foremost Indian (chapter one) and Spanish (chapter three) leaders. Old, short annotation on the half title, rear flyleaf with some marginal paper loss, a few small and very skilful paper repairs. "The work in any condition is very rare" (Field). Only very few copies came to auction over the past 45 years and this is definitely the one in the best condition. A fine copy. Field 1215; Sabin, 62704.

[14] **[Fore-Edge painting] Moore, Thomas**

Songs, ballads, and sacred songs. London, Longman, Brown, Green, and Longmans, 1852. 8vo (17.0 x 11.6 cm). Engraved title page, 284 pp. 19th-century Hayday binding of ruled green morocco. Spine with elaborate gilt patten and title, boards with gilt borders. Inner gilt dentelles. All edges gilt, fore edge with polychrome painting of a 19th century golf scene. £ 1,050

= A rare little work (no copies on the internet), with a sweet fore edge painting. Sir Thomas Moore (1779-1852) is the author of "Lalla Rookh", and "Irish melodies", and the song, "Last rose of summer". The book itself is worthwhile; with its unique fore edge painting, depicting a jolly golf scene, it is a real treasure. A very fine, unique copy.

[15] **Fresnel, A.**

Mémoire sur la loi des modifications que la réflexion imprime à la lumière polarisée. Paris, Crochard, 1831. 8vo (21.5 x 14.1 cm). 40 pp. Original printed wrappers. £ 665 = First edition of an important work by the French physicist

Augustin-Jean Fresnel (1788-1827). The paper was recovered after the death of its author, and, in fact, after the death of the mathematician Joseph Fourier: "His final treatment of partial reflection and total internal reflection, read to the Académie in January 1823, was thought to be lost until it was rediscovered among the papers of the deceased Joseph Fourier (1768-1830), and was printed in 1831. Until then, it was known chiefly through an extract printed in 1823 and 1825" (Wikipedia), or - in the words of Guy-Lussac and Arago, editors of the *Annales de Chimie et de Physique*: "Ce Mémoire, qu'on croyait égaré, vient d'être retrouvé dans les papiers de M. Fourier. Comme il n'est connu que par des extraits tout-à-fait insuffisants (voyez Ann.. t. XXIX, p. 175), nous nous empressons d'en enrichir les Annales." This is the complete third (March) issue of volume 46, and is followed by a paper by Becquerel titled *Considérations générales sur les changemens qui s'opèrent dans l'état électrique des corps, par l'action de la chaleur, du contact, du frottement et des diverses actions chimiques, et sur les modifications qui en résultent quelquefois dans l'arrangement de leurs parties constituantes* (29 pp.). In total there are 111 pp. one table, and one folding plate. Uncut. Wrapper spine soiled; edges frayed, especially upper margin of first 17 leaves; slight worming in the top margin, otherwise a good, complete copy. Original issues, with their printed wrappers, are very rare.

[16] **Giovannoli, A.**

Serie di Mascheroni cavati dall'antico che per la prima volta escono in luce intagliati in rame. [Masks - group of four grotesques]. Rome, Venanzio Monaldini, 1781. Four original etchings with printed surface ca. 16.0 x 11.5 cm, on large sheets (just over 35.0 x 23.0 cm). Versos blank. Framed in passe-partouts. £ 1,330  
 = A fine set - with powerful impressions - from an extremely rare collection of four etchings of grotesque masks, after original designs by the Italian artist and engraver Aloisio Giovannoli (1550-1618). This is from the only dated edition, which is also the only one recorded in bibliographies. The lower margin has the inscription C.P. - for cum privilegio - and a plate number. Giovannoli is also known from a series of engravings depicting important buildings in Rome. This series is at least partly based upon the work of the French Renaissance artist René Boyvin (ca. 1525-1598), and inspired by leaves, fruit and shells, therefore reminiscent of the works by his contemporary, Giuseppe Arcimboldo. René Boyvin, in turn, must have been inspired by the coeval Flemish artists Frans Huys (ca. 1522-1562), who published his *Pourtraicture ingénieuse de plusieurs façons de masques* in 1555, who in turn might have been indebted to the Flemish architect and sculptor Cornelis Floris De Vriendt (1514-1575) - or, perhaps, directly by the latter. A complete suite would comprise of 38 plates. We know of only one auction record in this century, from the collection of Prince and Princess Henry De La Tour d'Auvergne Lauraguais, sold at Sotheby's in 2012 for 7500 British Pounds (ca. € 9250). All four plates with strong impressions on thick laid paper. Edges uncut, thus slightly irregular, but with widest possible margins. In excellent condition. Bénézit 4, 277; Thieme-Becker XIV, 150.

[17] **Giovannoli, A.**

Serie di Mascheroni cavati dall'antico che per la prima volta escono in luce intagliati in rame. [Masks - group of four grotesques]. Rome, Venanzio Monaldini, 1781. Four original etchings with printed surface ca. 16.0 x 11.5 cm, on large sheets (just over 35.0 x 23.0 cm). Versos blank. Unframed. £ 1,250  
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[18] **Hoeven, J. van der**

Bijdragen tot de kennis van de Lemuridae of Prosimii. [Titled *Bydragen tot de kennis van de Lemuridae* on front board]. Leiden, S. Luchtmans and J. Luchtmans. Tall folio (45.2 x 29.4 cm). Title page, [i], 18 pp.; three lithographed plates of which two finely hand-coloured. Contemporary full bright red grained calf. Boards with intricate blind-tooled and gilt-ornamental borders, floral corner pieces and title. Pink floral endpapers. All edges gilt. £ 2,200  
 = Rare and important contribution to the knowledge of the lemurs, with a review of the genera and species, and fine illustrations of skulls, and of living specimens of the tropical African Bosman's potto, *Perodicticus potto* (Müller), and the eastern woolly lemur, *Lichanotus avahi* (= *Avahi laniger*, Gmelin) from Madagascar. The author, Jan van der Hoeven (1801-1868), was the leading Dutch comparative anatomist and zoologist during the mid-19th century. Originally published in the - rare - Tijdschrift voor natuurlijke Geschiedenis en Physiologie, and - separately - in an offprint edition of 50 copies only (this edition). Most copies ended up in Dutch and foreign university libraries, and copies rarely appear on the market. This one has an exceptionally beautiful contemporary binding. Some light rubbing to board edges; a few skilful repairs to the spine cover; small, old label in the top-left corner of the front board; label remnant in the top left. A fine, unmarked and complete copy in a marvellous binding. Nissen ZBI, 4230. Not in Wood.

[19] **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. £ 1,285  
 = 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).

[20] **Jäger, G. [E.]**

Bericht über ein fast vollständiges Skelet von *Palapteryx ingens*. Über dessen Restauration und die davon angefertigten Gypsabgrüsse; mit einigen Bemerkungen über die Aufstellung der Vogelsskelete überhaupt. Wien, Wilhelm Braumüller, 1863. Folio (32.5 x 24.7 cm). Title page, 12 pp., two large, mounted albumen photos (26.3 x 19.3 cm), tissue-guarded. Original printed wrappers; protective translucent sleeve.

£ 1,330

= A very rare paper, with very early photographs, on the North Island Giant Moa, a New Zealand bird that may have been the largest bird ever. It stood 12 feet tall and became extinct in the 1300s or slightly later. Gustav Eberhard Jäger (1832-1917) was a German medical doctor and zoologist. He is perhaps best known for his invention and promotion of Jäger clothing. Jäger used a name introduced by Richard Owen in 1844, but the bird is now known as *Dinornis novaezealandiae*, a name introduced by Owen in 1843. The use of photography in descriptive zoology and palaeontology was, at the time, a novelty. A very good, clean copy. Not in Nissen IVB and ZBI.

[21] **Kawarasaki, K.**

Origami moyo. Kyoto: Unsōdō, Shōwa 10 [1935]. Two volumes [complete] with 30 colour woodblock-printed designs. Orihon accordion style binding (leprello). In original oblong linen-covered slipcase (25.5 x 38.1 cm).

£ 3,000

= Lavish coloured woodblock prints - heightened with silver and gold - of stylized leaves, flowers, butterflies, and birds, all based on origami patterns. The artist is Kawarasaki Kōdō (1899-1973). Kawarasaki was one of the later pre-WWII Kyoto-based designers and illustrators active in the Showa period. His works are renowned for their originality - some say: origaminality - and much sought-after. Former owner's stamp on the colophon page of volume two; the original slipcase with shelf-wear to the edges, stronger on the corners, with a small defect. Both volumes in near mint condition.

[22] **Klobius, J.**

Ambrae historiam ad omnipotentis dei gloriam, et hominum sanitatem. Wittenberg, Mevius and Schumacher, Typis Henckel, 1666. 8vo (20.3 x 16.6 cm). Title page, [vi], 76 pp., three engraved plates and one folded engraved map of the world including the "Terra Australis incognita" and a peculiar map of "Iapan Olim Chrÿse". Contemporary vellum; spine with small morocco label with author's name and abridged title. Blue-grey edges. Preserved in a 20th century

green cloth box (22.3 x 18.0 x 2.3 cm) with gilt lettered morocco label.

£ 2,480

= Rare first edition of this treatise on the origins of amber and ambergris. "A book on amber, published by Justus Fidus Klobius of Wittenberg in 1666, examined eighteen opinions as to its origin and preferred the view that it was the dung of a bird native to Madagascar (illustrated in the book), the Maldives and East Indies, or possibly the excrement of a certain kind of whale" (Thorndike). Among the plates the famous and curious "shitting bird" or "Vogel mit dem Schopff... denn er setzt sich bei Nacht auf die Spitzen der hohen Klippen... was er alsdann von sich spritzt... und kömbt der Ambar von ihnen her"; a second plate shows a frog and a lizard; a third plate contains images of exotic, perhaps imaginary mammals. It also deals with the medical use of amber. Old owner's name written in ink on the title page; a few spots, but generally in very good condition. Rare. Duveen, 325; Krivatsky, 6455; Not in Nissen.

[23] **Kovács, J. and L. Kovács**

A Kecskeméti sablongiár mintái. Kec Kemét, Erste ungarische Malerschablonen-Fabrik [László Sziládi], ca. 1925. 20 full colour printed leaves (47.0 x 30.8 cm), and printed price list. In linen portfolio (47.5 x 32.0 cm) with full colour printed front (top) board, and original brown cloth straps.

£ 750

= A very seldom seen - and very well-preserved - complete suite of large Hungarian painting stencils. With 44 different, dazzling, brash designs (1-4 per leaf), designed and sold by József and Lajos Kovács, who found the first Hungarian painting template factory, and published by László Sziládi. All designs are individually numbered. Apparently, the designs are deeply rooted in Hungarian folk arts and - except for some Art Deco elements - differ widely from contemporary European art styles, in particular in figuration and gaudiness. Small piece missing from protective inner paper holding the plates in place. A clean and fresh copy in near mint condition. The added pricelist is particularly rare and gives a good idea of prices at the time. Not in Scheider-Henn.

[24] **Le Fuel**

Souvenir [brass and glass binding] Paris, Le Fuel, 1819. (10.0 x 6.8 cm). Polychrome glass in brass frames; two silk pockets, one matching silk-covered agenda with pictorial title page, and engraved vignettes for each month of the year. Gilt-plated edges.

£ 1,750

= A wonderfully preserved almanac annex notebook, carefully made of finely ornamented brass and colourful glass with floral-patterned frames, floral corner pieces and central vignette with the word "souvenir". With double metal hinges and a brass, ornamented pencilholder which act as simple key too. The multicoloured glass in green, red, yellow, and purple resembles emeralds, rubies, amethysts and other gemstones, oozing opulence. Tipped in: a *Calendrier portatif* for 1819, with engraved pictorial border, listing all name days. Several annotations in various old hands; dated (if dated) between 1822 and 1915. A small, circular shop label "A la Belle Anglaise, Palais-Royal, No. 175" (probably a shop in the Arcade adjacent to the Royal Palace in Paris) mounted on the front pocket. Very slight wear of use, otherwise in near-pristine condition.

[25] **Leibniz, [G. W.]**

Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1; avec des remarques sur son utilité, & sur ce qu'elle donne le sens des anciennes figures Chinoises de Fohy. Paris, Jean Boudot, 1705. 4to (24.5 x 18.7 cm). pp. 85-89 [Mémoires], in *Histoire de l'Academie royale*

*des Sciences. Années MDCCIII [1703]. Avec les Mémoires de Mathématique & de Physique, pour la même Année.* Engraved frontispiece; title page with engraved vignette, [viii], 148 [*Histoire*], 467, [i] [*Mémoires*] pp.; several text engravings; 12 engraved, folded plates. Contemporary full calf; Marbled endpapers, red edges. £ 7,500

= First edition, first printing of the first paper on binary numbers by the polymath - principally mathematician - Gottfried Wilhelm (von) Leibniz (1646-1716). A second printing was issued after the author's death, in 1720, a third in 1731. This is the earliest and rarest edition. "Leibniz was the first mathematician thoroughly to study the binary system, upon which all modern digital computers are based" (Heilbron). The whole volume of the *Mémoires*, with several other papers, including two important mathematical works by Jakob Bernoulli. Hinges expertly restored; paper repair to one plate (not relating to the Leibniz article). A remarkably clean, unmarked and fine copy. Heilbron, *The Oxford Companion to the History of Modern Science (Computer Science, p. 172)*.

[26] **[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. £ 5,100

= A very rare photo album depicting various Linnaea 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 (*Linnaea* 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, *Linnaea*, 260; Soulsby, 2733.

[27] **Maison Vilmorin-Andrieux**

Wooden box with cereal ear and grain samples. France, Maison Vilmorin-Andrieux, ca. 1880. Wooden box (22.3 x 18.0 x 4.8 cm) with custom-made compartments under two glass panels; with printed name-bearing labels mounted; and metal hinges and locks. £ 750

= A fine, carefully constructed sample-box, most probably made for a travelling agent of the famous French Maison Vilmorin-Andrieux, one of the leading cereal breeders and producers in western Europe. The agronomist and plant breeder Charles Philippe Vilmorin, author of *Les meilleurs blés. Description et culture des principales variétés de froments d'hiver et de printemps*, was its head, and responsible for many illustrated catalogues with new and improved cereals. This box, with one section in the upper (top) part of the box, and one in the lower (bottom) part, contains ten different ears (nine different wheats, one species of barley) - of which five with their brand name and the others with other brand names or more general names - and sixteen samples of grains; also named, and preserved in round "pockets". The upper samples are titled "Première sélection du monde" (world species); the lower samples "Première variétés françaises". Two pockets are empty. Amazing level of preservation. An excellent and beautiful item.

[28] **Marshall, C. H. T. and G. F. L. Marshall**

A monograph of the Capitonidae or scansorial barbets. The plates drawn and lithographed by J. G. Keulemans. London, the authors, 1870-1871. Large 4to (31.0 x 24.7 cm). Title page, dedication page, list of subscribers, contents, list of plates. xli, [viii] pp.; 73 hand-coloured plates, heightened with gum arabic; each with explanatory text leaves. Contemporary gilt-lined black half morocco over zaffre pebbled boards. Spine with four raised bands; compartments rich gilt with floral patterns and gilt title. Marbled endpapers. Top edge gilt. £ 14,000

= An excellent copy of a wonderful, very rare, first and best monograph of the New World barbets, a family of tropical birds which are renowned for their beautiful plumage. The name barbets comes from the whisker-like feathers near the bird's beak. Toucans are their closest relatives. The Marshall's - Charles Henry Tilson (1841-1927) and George Frederick Leicester (1843-1934) were brothers and army officers. Both served in India. The illustrator, John Gerrard Keulemans (1842-1912), is arguably the best bird painter ever. The list of subscribers, one hundred names in all, includes John Gould, William Jardine, Osbert Salvin, Hermann Schlegel, Alfred Russel Wallace, the Duke of Edinburgh, etc. Originally published in nine parts. Minimal rubbing to board edges; some occasional light spotting to some text pages, the plates generally very clean, with fine, bright colouring. Anker, 324; Nissen IVB, 591; Sitwell, p. 120; Zimmer, pp. 416-417 (describing an incomplete copy).

[29] **Martin, J. [and J. Milton]**

Paradise lost. Adam and Eve driven out of Paradise. Large(st) mezzotint plate from the large-size edition. London, Septimus Prowett, [1824]-1827. Oblong folio (37.0 x 52.5 cm). Mezzotint plate (printed surface ca. 25 x 35 cm). £ 665

= A magnificent proof-plate from the very rare folio edition with much larger sheets than those in the "usual" quarto editions (of which the largest was ca. 27 x 37 cm), and with the plates in the larger of two states (both sets separately engraved by Martin). This wonderfully detailed plate with Rembrandtesque light and shadows, illustrates Milton's Book 12, line 641, *Driven out of Paradise*. John Martin (1789-1854) was an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the prints made from them, enjoyed great success with the general public - in 1821 Thomas Lawrence referred to him as "the most popular painter of his day...Martin began to experiment with mezzotint technology, and as a result was commissioned to produce 24 engravings for a new edition of Paradise Lost - perhaps the definitive illustrations of Milton's masterpiece" (Wikipedia). "The poem concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men." (Wikipedia). Light, marginal foxing, otherwise in excellent condition. Framed in passe-partout.

[30] **Martin, J. [and J. Milton]**

Paradise lost. Satan arousing the fallen angels. Large(st) mezzotint plate from the large-size edition. London, Septimus Prowett, [1824]-1827. Folio (52.5 x 37.0 cm). Mezzotint plate (printed surface ca. 35 x 25 cm) £ 750

= A magnificent proof-plate from the very rare folio edition with much larger sheets than those in the "usual" quarto editions (of which the largest was ca. 27 x 37 cm), and with the plates in the larger of two states (both sets separately engraved by Martin). This wonderfully detailed plate with Rembrandtesque light and shadows, illustrates Milton's Book 1, line 314, *Satan arousing the fallen angels*. John Martin (1789-1854) was an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the prints made from them, enjoyed great success with the general public - in 1821 Thomas Lawrence referred to him as "the most popular painter of his day...Martin began to experiment with mezzotint technology, and as a result was commissioned to produce 24 engravings for a new edition of Paradise Lost - perhaps the definitive illustrations of Milton's masterpiece" (Wikipedia). "The poem concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men." (Wikipedia). Light, mostly marginal foxing, otherwise in excellent condition. Framed in passe-partout.

[31] **Martin, J. [and J. Milton]**

Paradise lost. Satan tempting Eve. Large(st) mezzotint plate from the large-size edition. London, Septimus Prowett, [1824]-1827. Oblong folio (37.0 x 52.5 cm). Mezzotint plate (printed surface ca. 25 x 35 cm). £ 800

= A magnificent proof-plate from the very rare folio edition with much larger sheets than those in the "usual" quarto editions (of which the largest was ca. 27 x 37 cm), and with

the plates in the larger of two states (both sets separately engraved by Martin). This wonderfully detailed plate with Rembrandtesque light and shadows, illustrates Milton's Book 9, line 780, *Satan tempting Eve*. John Martin (1789-1854) was an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the prints made from them, enjoyed great success with the general public - in 1821 Thomas Lawrence referred to him as "the most popular painter of his day...Martin began to experiment with mezzotint technology, and as a result was commissioned to produce 24 engravings for a new edition of Paradise Lost - perhaps the definitive illustrations of Milton's masterpiece" (Wikipedia). "The poem concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men." (Wikipedia). Light, marginal foxing, otherwise in excellent condition. Framed in passe-partout.

[32] **Martin, J. [and J. Milton]**

Paradise lost. The fall of the rebel angels. Large(st) mezzotint plate from the large-size edition. London, Septimus Prowett, [1824]-1827. Folio (52.5 x 37.0 cm). Mezzotint plate (printed surface ca. 35 x 25 cm). £ 800

= A magnificent proof-plate from the very rare folio edition with much larger sheets than those in the "usual" quarto editions (of which the largest was ca. 27 x 37 cm), and with the plates in the larger of two states (both sets separately engraved by Martin). This wonderfully detailed plate with Rembrandtesque light and shadows, illustrates Milton's Book 1, line 44, *The fall of the rebel angels*. John Martin (1789-1854) was an English Romantic painter, engraver and illustrator. He was celebrated for his typically vast and melodramatic paintings of religious subjects and fantastic compositions, populated with minute figures placed in imposing landscapes. Martin's paintings, and the prints made from them, enjoyed great success with the general public - in 1821 Thomas Lawrence referred to him as "the most popular painter of his day...Martin began to experiment with mezzotint technology, and as a result was commissioned to produce 24 engravings for a new edition of Paradise Lost - perhaps the definitive illustrations of Milton's masterpiece" (Wikipedia). "The poem concerns the biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to "justify the ways of God to men." (Wikipedia). Light, mostly marginal foxing, very slight, marginal soiling; otherwise in excellent condition. Framed in passe-partout.

[33] **Mayer, J. R.**

Bemerkungen über die Kräfte der unbelebten Natur. Heidelberg, C. F. Winter, 1842. 8vo (19.2 x 12.0 cm). 8 pp. Later olive buckram with gilt title and logo of the Chemists' Club on the spine. £ 1,330

= First formulation of the law of the conservation of energy, by the German physician and physicist Julius Robert von Mayer (1814-1878), who - also in this paper - calculated the mechanical equivalent of heat. This paper, dated 31sten Mai 1842, "set out Mayer's definitive view on the conservation of energy and established his claim to priority; historically the paper also provides insight into the processes through which Mayer arrived at his theory." (DSB). Mayer started his paper as follows: "Der Zweck ... ist, die Beantwortung der Frage zu versuchen, was wir unter 'Kraften' zu verstehen haben, und wie sich solche untereinander verhalten". Mayer's paper

was published on pages 233-240 in volume 42 of the *Annalen der Chemie und Pharmacie*, edited by Friedrich Wöhler and Justus Liebig. Volume 42 is her bound together with volume 41, which was published in 1842 as well. Provenance: this copy from the Chemists' Club, New York; with their wacky chemical geezer bookplate on the front pastedown, blind stamp in the lower margin of the second title page of Band XLI, along a stamped number. Inner hinges strengthened with blue linen tape, first title pages somewhat browned. First title with small paper flaw to left margin and strengthened to inner joint. Another Chemists' Club stamp on the front free endpaper recto. The title pages to Band XLII - which contain Mayer's paper, however, are clean. DSB 9, p. 236; PMM 323.

[34] **Meyer, A.**

Essai sur une exposition nouvelle de la théorie analytique des probabilités a posteriori. Liège, H. Dessain, 1857. 4to (29.0 x 21.7 cm). Title page, [ii], 123 pp. Contemporary pebbled half cloth over marbled boards. Speckled edges.

£ 400

= Rare treatise on probabilities by the Belgian mathematician Anton Meyer (1802-1857). "Meyer's scientific opus consists of 30 papers and 12 textbooks. His publications on the calculus of probabilities were written in the latter part of his life, some of them appearing posthumously. In particular, we note his *Essai sur une exposition nouvelle de la théorie des probabilités a posteriori*, 1857. This work was at the printer's when Meyer died" (M. F. Jozeau in *Encyclopedia of Mathematics*). Small stamp on front pastedown; otherwise a very good, clean copy. See also A. I. Dale (1999). *A History of Inverse Probability: From Thomas Bayes to Karl Pearson*. 2nd edition (New York, NY, Springer), p. 395.

[35] **[Paper Peepshow]**

Gardening. [Augsburg, M. Engelbrecht, ca. 1750]. Six finely hand-coloured oblong panels (each ca. 9.8 x 14.5 cm), including five cut-outs.

£ 1,100

= A very nice, lively scene of men and women working in a vegetable garden, hoeing, weeding, and harvesting. Each panel numbered on the rear 1 to 6 in an old hand. Rear panel and panel nos. 2 and 4 with the printed caption, "P. Maj.", "DD", the number "6", and "M. Eng. ex. A.K." at the bottom; these are shaved and only half visible. Some light traces of wear, otherwise in very good condition - the colouring neat, accurate and bright. A very nice and finely executed paper peepshow with a certain cuteness about it. Not in Hyde.

[36] **[Paper Peepshow]**

Harbour view. [Augsburg, M. Engelbrecht, ca. 1780]. Six finely hand-coloured oblong panels (each ca. 9.0 x 14.8 cm), including five fine cut-outs.

£ 1,050

= A nice view of a busy harbour, with a grand town in the distance. Probably made by Christian Wilhelm Engelbrecht, son of Martin Engelbrecht (1684-17650, who continued his father's business up until his own death in 1804 (see Hyde, p. 14). Slight wear to edges, otherwise in very good condition. A fine example, because of the many tiny elements that are all intact. The colouring strong and colourful. Rare. Not in the numbered Hyde catalogue.

[37] **[Paper Peepshow]**

The printer. [Augsburg], M. Engelbrecht, ca. 1750. Six finely hand-coloured oblong panels (each ca. 9.8 x 14.5 cm), including five cut-outs.

£ 2,600

= A very nice view into the interior of a printing establishment, showing various crafts. Each panel numbered on the rear 1 to 6 in an old hand. Rear panel with the printed caption, "P. Maj.", "AA", the number "6", and "M. Eng. exc." Edges with old

reinforcements using uniform hand-stamped floral-patterned paper. Very well-preserved with even the delicate "cables" entirely intact. A very rare and fabulous example of the more elaborate and finely executed peepshows we have seen. In an excellent state. Not in Hyde.

[38] **[Paper Peepshow - Tunnelbook]**

Carneval. Germany, ca. 1834-1838. Accordion-folding with seven large, oblong panels (ca. 12.0 x 21.0 cm), including five cut-outs, and a hand-coloured cardboard front - together with the cardboard back panel forming a box - with three peep holes.

£ 1,100

= An amazing tunnelbook: large, lively, accurate, and very rich in details. It is not surprising that this carnivalesque tunnelbook - different from a peepshow in having joint panels - is featured on the front cover of Ralph Hyde's *Paper peepshows. The Jacqueline and Jonathan Gestetner Collection*. This copy differs from the one in the Victoria and Albert Museum, shown in Hyde (front dust jacket and p. 133), in being somewhat better preserved, and in having a slightly different colouring. Slight spotting to last panel, some wear to edges and front, "box" wanting one side strip. For its age and use in very good condition. Hyde, 99.

[39] **Patrizi, F.**

Della nuova geometria di Franc. Patrici. Libri XV. Ferrara, Vittorio Baldini, 1587. Small 4to (20.0 x 15.0 cm). Title page with engraved vignette; [vi], 218, [i] pp.; numerous text illustrations. Contemporary limp vellum with handwritten title in an old hand on the spine.

£ 13,250

= A very well-preserved copy of the rare, true first edition of this work on geometry and space by the Italian neoplatonist philosopher and mathematician of Croatian descent, Franciscus Patricius, or Francesco Patrizi (1529-1597). "In December 1586 [he] published, in Ferrara, a singular treatise *Della nuova geometria* (On a New Geometry), in which he claimed to have finally found that *via regia* to the discipline here in question which had escaped Euclid and all the mathematicians before him. It was, of course, a very imperfect work, in which Patrizi's mathematical incompetence quickly comes to the fore; nor does it contain a single relevant geometrical result. The material it deals with - at great length over 15 books, 238 theorems and more than 200 pages - does not in fact extend beyond the simplest results of Euclid's *Elements*. In fact, it scarcely covers the first half of Book One of this work. On the other hand, it contains quite a few mistakes. This unfortunate book, nonetheless, remains one of the most significant and important documents for the history of mathematical epistemology in the Renaissance, and might indeed almost be considered the turning point and dividing line between ancient and modern geometry. Its contents, very innovative for its age, consist in an almost uninterrupted chain of logical arguments in forma which proceed from simple definitions and aim (mostly by simple *modus tollens*) to prove the principal theorems of elementary geometry." (De Risi). Patrizi was appointed to the Chair of Philosophy at the University of Ferrara by Duke Alfonso II; this work, however, was dedicated to Carlo Emanuele di Savoia (1562-1630), Duke of Savoy from 1580 to 1630. Later, this work was translated into Latin. "Franciscus Patricius was born in Cres (Italian: Cherso), today in Croatia, then the territory of the Republic of Venice. According to the family legend, the Petriš family (Patricius was his Latin name) was of noble (patrician) origin from Kingdom of Bosnia and was forced to flee from the crumbling Bosnian kingdom after the Ottoman invasion. As a young man, he traveled the Mediterranean with his uncle Georgius (Juraj) Patricius, who commanded a galley in the wars against

the Ottoman Empire. He gained the patronage of the Greek Orthodox Bishop of Cyprus, who brought him to Venice, where his abilities were immediately recognized. He studied economy in Venice, then he moved to study in Ingolstadt under the patronage of his cousin Matthias Flacius (Matija Vlačić). Then he went to study medicine and philosophy at the University of Padova. Here he was elected twice as a representative of the students from Dalmatia. After graduation he lived in different cities in Italy: Ancona, Rome, Bologna, Ferrara, Venice. He later moved to Cyprus where he spent seven years. Here he attended upon the Bishop of Cyprus who send him back to Italy, where he traveled to Venice, Padova, Genoa, and even to Barcelona. He finally went to live in Ferrara, a center of Platonism in Italy, where he was appointed to the chair of philosophy at the University of Ferrara by Duke Alfonso II. He was subsequently invited in Rome by Pope Clement VIII in 1592, where he spent five years as the chair of Platonic philosophy. Here he became a member of the Council of St. Jerome, at the Illyrian College of St. Jerome. Patricius died in Rome, and he was buried in the church of Sant'Onofrio, in the tomb of his colleague Torquato Tasso. In spite of his continual controversies with the Aristotelians, Patricius managed to make a comprehensive study of contemporary science, publishing in 15 books a treatise on the New Geometry [this work], as well as works on history, rhetoric and the art of war. He studied ancient theories of music, and is said to have invented the thirteen-syllable verse form known subsequently as *versi martelliani*. In his philosophy he was mainly concerned to defend Plato against the followers of Aristotle." (Wikipedia). Includes the errata leaf. With wide margins. Old ink erasures on title page. 4 neat additional ink drawings in an old hand, added in the margin of pp. 111-112. Small cut to spine and one corner slightly frayed, ties wanting. An untouched copy in its contemporary vellum binding. In very good condition. Vincenzo De Risi (2015) *Francesco Patrizi and the New Geometry of Space*.

[40] **[Pfanner, P.]**

4 Monate Krieg [Four Months War] Shanghai 1937 [Original photos] Shanghai, unpublished, 1937. Oblong folio (18.1 x 26.5 cm). 44 pp., each with one to four original photos, for a total of 102 photos (ca 9 x 6 cm), mounted and tissue-guarded. In Chinese embroidered cloth binding with Chinese characters. £ 6,500

= A unique ensemble of original photographs by the Swiss commercial traveller and amateur entomologist Pierre Pfanner (1901-1985), who happened to be in Shanghai in 1937, when the Chino-Japanese war started, or intensified, depending on the point of view. Pfanner was in the thick of it and compiled a chronological photo album of the events. The rather small but very sharp photos show atrocities, mainly by bombing, from both warring sides, and the destruction of large parts of Shanghai. For instance, four photos depict the situation on 14 August: "Kurze Zeit später fallen nochmals 2 Bomben an der Ecke Yu-Ya-Ching Road und Av. Edward VII welche circa 1300 Menchen töteren und verwundeten" (*A short time later again two bombs fell on the corner of Yu-Ya-Ching Road and Av. Edward VII which killed and wounded about 1300 people*); another photo is captioned "In der Nacht von 26 zum 27 Okt. zogen sich die Chinesen aus Chapei unter Brandstiftung zurück, eine übriges taten die Japaner und am 27 Okt. erstreckte sich der Brand auf 9 Kilometer" (*On the night of 26 to 27 Oct. the Chinese withdrew from Chapei, arsoning; the rest [of the destruction] was done by the Japanese and on 27 Oct. the fire extended 9 kilometers*). The photos are captioned with very neat German handwriting in white on black. One photo was not made by Pfanner - it shows the British Army officer Major-General Alexander Patrick Drummond Telfer-

Smollett (1884-1954), chairman of the Chinese International Relief Committee with Father Jaquinot, standing in a Chinese street. The French Jesuit Robert de Besange "Prêtre Jaquinot" (1878-1946) set up a successful model of safety zones that saved over half a million Chinese people during the Second Sino-Japanese War. The portfolio, all the photos, leaves and tissue-guards in pristine condition. An exceptional item.

[41] **Poincaré, [J.] H.**

*Théorie des groupes fuchsien*s. Stockholm, F. & G. Beijer, 1882. 4to (28.5 x 22.0 cm). 62 pp. Original printed wrappers. £ 2,650

= Rare first paper by Jules Henri Poincaré (1854-1912) on his most noticeable contributions to mathematics, namely his "founding" paper on automorphic functions, in which he also introduced the term 'Fuchsien'. "In the summer of 1880, the 26-year-old Henri Poincaré, who was trying to construct automorphic functions, suddenly found the right way to do it, while entering the bus... Poincaré has found Fuchsians groups with brilliant geometrical intuitions and has defined some of the fundamental notions of discrete group theory" (Bohnke). "The development of mathematics in the nineteenth century began under the shadow of a giant, Carl Friedrich Gauss; it ended with the domination by a genius of similar magnitude, Henri Poincaré ... before he was thirty years of age, Poincaré became world famous with his epoch-making discovery of the 'automorphic functions' of one complex variable" (DSB). Published in the first volume of *Acta Mathematica*. A few, much smaller, unrelated contributions follow on pp. 63-96. Provenance: donated by the editor of the *Acta Mathematica*, G. Mittag-Leffler (inscription on the front wrapper). Some soiling and toning to wrappers, spine ends cover slightly chipped, front wrapper starting; otherwise very good, clean. G. Bohnke (1996) *Henri Poincaré et la découverte des groupes fuchsien*s ou la géométrie en action *Philosophia Scientiae*(4) pp. 97-105; DSB 11, pp. 51-61.

[42] **Rembrandt H. van Rijn**

Self portrait in with a velvet cap with plume. [Etching]. [Amsterdam], the artist, [ca. 1638-1640]. Single leaf of laid paper (13.6 x 10.5 cm). Signed and dated upper left; verso blank, except for a light pencil tracing of the watermark. Framed in a modern passepartout (26.5 x 30.0 cm). £ 16,000

= A fine, original etching by the greatest Dutch painter and greatest etcher ever. Rembrandt shows himself full of confidence and artistic power. In 1639 "...He moved to a prominent newly built house (now the Rembrandt House Museum) in the upscale 'Breestraat' (eng.: 'Broadway'), today known as Jodenbreestraat ... in what was becoming the Jewish quarter; then a young upcoming neighbourhood. The mortgage to finance the 13,000 guilder purchase would be a primary cause for later financial difficulties" (Wikipedia). In 1640 he started to work on his magnificent *The Militia Company of Captain Frans Banning Cocq*, commonly known as the *Night Watch*. This selfportrait was made and first printed in 1638; this is the second - with small improvements - of four states, with the artist's etched autograph above the left side of the cap. On laid paper with the Strasbourg Lily WR watermark - compare Hinterding, p. 417. In good condition, the printing strong; no creasing, soiling or spotting, the image uncut. Bartsch, 20; Hinterding (2006; Dutch ed. 2001) *Rembrandt as an Etcher: The Practice of Production and Distribution*; NHD, 170 II(IV); RvR, 24.

[43] **Richardson, J.**

Icones piscium, or plates of rare fishes. Richard and John E. Taylor, 1843. Large 4to and folio (32.1 x 25.6 cm). 8 pp., five chromolithographed plates. Original printed wrappers. Preserved in modern, protective clamshell box (33.5 x 27.0 x 1.0 cm) £ 3,700

= A finely illustrated work on Australian fish, with the description and illustration of beautiful new and rare marine species. This is the first separately published work on Australian fishes. As noted by Richardson, this work "...contains exact copies of drawings from the portfolio of James B. Emery, Esq., late first-lieutenant of the *Beagle* surveying vessel employed on the western coasts of Australia". James Barker Emery (c.1794-1889) was first lieutenant aboard the *Beagle* during her survey of the Australian coast from 1837 to 1841. His watercolours are preserved in the National Library of Australia. "Emery identified some of the fish by their scientific names. Where he did not know the name, he recorded as much useful data as possible. His paintings are mostly unpublished, although six [*sic*] were reproduced in "Icones piscium or Plates of Rare Fishes" by Sir John Richardson in London in 1843. ... Point Emery, in northern Australia, was named during the voyage in honour of Emery's successful searches for water there." (National Library of Australia website). 'Four Coloured Plates', printed on the front wrapper, corrected, as usual, in an old hand to 'five'. Otherwise a meticulous, clean copy. Provenance: the bookplate of Alan John Jarvis mounted on the inside of the box top board, and on the front wrapper verso; sold in 2012 for £ 4,375 (€ 4,953) incl. premium at Bonhams, London in *The Angling Library of Alan Jarvis*, where it was described as "An extremely fine copy of a very rare work, and the first to specialise on Australian fish". Rare, especially in this near mint condition. Dean II, p. 345.

[44] **Rochet d'Héricourt, [C. F. X.]**

Seconde voyage sur les deux rives de la Mer Rouge dans le pays des Adels et le royaume de Choa. Paris, Arthus Bertrand, 1846. 8vo (23.0 x 14.8 cm). Half-title, title, xlviii, 406 pp.; hand-coloured frontispiece; 14 plates of which seven tinted (three in two colours) and seven finely hand-coloured; large, multifolded, hand-coloured map. Contemporary red blind-tooled, diced morocco. Boards with gilt double borders; spine with gilt title and gilt floral ornaments. Iridescent silk endpapers. All edges gilt. £ 2,200

= A rare work by the French explorer and one time vice-consul of Massawa (now in Eritrea), Charles François Xavier Rochet dit Rochet d'Héricourt (1801-1854). He died in Djeddah (Saudi Arabia). This is the complete publication of the author's second voyage along the coasts of the Red Sea. He first travelled the region in 1838-1840, and published a record, *Voyage sur la côte orientale de la mer Rouge, dans le pays d'Adel et dans le Choa* (1841), with 12 lithographs. From 1842 to 1845, he travelled with Théophile Lefebvre and Antoine Petit to the "Gallas" and the country Soldo and was appointed governor of the province. He returned to France in the spring of 1845. This is the complete itinerary, narrative, and "results" of this - longer - second expedition. The Académie des Sciences had handed him several instruments to measure; for instance, magnetism and barometric pressure, on which he reported in this work too. In 1847, he went on a third expedition, to Massawa through Tigré to Lake Tana (Eritrea and Ethiopia). The manuscript of the third voyage remained largely unpublished - see Henze (there is only a short report of this third expedition, in the *Comptes rendu* of the Académie des Sciences), A "normal" copy of the present work would contain 15 plain or tinted lith-

ographed plates. This copy, however, is illustrated with seven tinted plates, and eight plates in excellent hand-colouring (one acting as frontispiece). The finely hand-coloured plates mainly show people - including the King of Choa - and botany, but also pottery, a ceremonious weapon, etc. The botany is of interest, and preserved in the Muséum national d'Histoire naturelle in Paris, and Herbarium Universitatis Florentinae, in Florence, as noted by Stafleu and Cowan. Among the tinted plates is one of the skull of a hippopotamus; those tinted in two colours show landscapes. This is the only copy known with contemporary hand-colouring. In fact this is a deluxe presentation copy, with, on the first blank the author's signed dedication to Madame Robin du Tarn. Some light rubbing, mainly to board edges and spine ends; scattered, very light foxing; a weak, circular water stain in the fore margin; repaired tear in the map margin near the adhesion point part of the map outer margin toned; otherwise a very good, complete copy. Gay, 115; Henze 4, pp. 630-632; Stafleu and Cowan, 9321. Neither in Brunet nor in Nissen ZBI.

[45] **Rothschild, W. and E. Hartert and K. Jordan (eds.)**

Novitates Zoologicae. Volumes I-II. Tring, The Zoological Museum, 1894-1896. 4to (28.5 x 19.8 cm). I: 723 pp., 15 lithographed plates (13 hand-coloured); II: 542 pp., ten lithographed plates (five hand-coloured, heightened with gum arabic and - one - with gold, four in chromolithography, one plain), for a total of 25 plates. All issues in uniform original wrappers. £ 1,100

= Very rare start of this very rare journal, financed by Walter Rothschild (1868-1937), founder of the Zoological Museum, and one of contributors of scientific papers. "His interest in natural history began when he was a child, collecting butterflies, and as a child, Walter knew exactly what he wanted to do when he grew up, announcing at the age of seven, 'Mama, Papa, I am going to make a museum...'. By the time he was ten, Walter had enough natural history objects to start his first museum, in a garden shed. Before long, Walter's insect and bird collections were so large they had to be stored in rented rooms and sheds around Tring. Then in 1889, his father gave him some land on the outskirts of Tring Park as a 21st birthday present. Two small cottages were built, one to house his books and insect collection, the other for a caretaker. Behind these was a much larger building, which would contain Lord Rothschild's collection of mounted specimens. This was the beginning of his Zoological Museum, which opened to the public in 1892. Walter accumulated new research material so rapidly that he and his professional zoologist curators, Ernst Hartert and Karl Jordan, began to issue the Museum's own scientific journal, '*Novitates Zoologicae*' launched in 1894. Over the course of 45 years, they published more than 1,700 scientific books and papers, and described more than 5,000 new species of animals." (the Rothschild Archive). The journal dealt mainly with birds and butterflies, many described as new. Mammals and beetles are strongly represented as well. One paper is on turtles. The illustrations, many by the great Dutch - later British - bird painter John Gerrard Keulemans (1842-1912), are among the best ever published. The last four plates (volume II, plates VII-X) were issued later, but present here in a separate envelope. Some very small chips and light wear to spines or wrappers, one wrapper with a crease, but generally this set is in a near mint condition. Nissen IVB, 683.

[46] **[Trade Catalogue]**

[Furniture design] 19th-century original ink and pencil illustrations. Central Europe, ca. 1850. Oblong folio (26.3 x 36.0 cm). 177 fine, individual drawings on thin drawing paper (several with more than one design) mounted on 94

leaves (11 with blank verso). Contemporary blind quarter morocco over black sharkskin boards. £ 750

= A fine, large and richly illustrated catalogue of very carefully drawn furniture, with each item numbered - most probably the catalogue of a cabinet-maker in southern Germany or environs. The designs are of chairs, tables, cupboards, cabinets, folding tables, side tables, dressing tables, mirrors, coat racks, lecterns, etc., etc. Many with Louis XIV, Louis XV or Empire style ornaments, typical for the revival architecture that was popular in the first half of the 19th century. Boards a bit rubbed, especially at the edges. One leaf with two illustrations partly torn and repaired, overall in very good condition. All leaves are used - no blank leaves in the rear. A unique item with very fine drawings.

[47] **Vallisneri, A. [Vallisneri]**

De corpi marini, che fu' Monti si trovano; delle lore origine; e dello stato del Mondo avanti'l Diluvio, nel Diluvio, e dopo il Diluvio: lettere critiche di Antonio Vallisneri. ... con le annotazioni alle quali s'aggiungono tre altre lettere critiche contre le opere del Sig. Andry, Francese, e suoi Giornali. Venezia, Dominico Lovisa, 1721. 4to (21.9 x 16.2 cm). Contemporary limp vellum. Spine with title written in ink in an old hand. Edges speckled red. £ 1,600

= The rare first edition of this important work on the famous well-preserved fossils of Monte Bolca by the Italian naturalist and medical doctor Antonio Vallisneri, or Vallisneri (1661-1730). "He is known for being one of the first researchers in medicine to have proposed abandoning the Aristotelian theories for an experimental approach based on the scientific principles suggested by Galileo Galilei. Vallisneri stated that scientific knowledge is best acquired through experience and reasoning. This principle was followed in his anatomical dissections and carefully drawn descriptions of insects. For this reason, his medical career was at the center of heated controversy, as many of his contemporaries could not abandon prevailing medieval theories, even in the face of glaring experimental evidence. He also was keenly interested in the natural sciences, and over his lifetime collected numerous specimens of animals, minerals and other natural objects. Unfortunately his scientific method was limited when it came to interpreting fossil evidence on mountain tops; the only possibility he allowed for was a miraculous Biblical Flood (Flood geology) as the cause for their deposition." (Wikipedia). Neat former owner's inscription, Luigi Moriani, dated 1821, on front free endpaper verso; earlier name on title page erased. Plate IV erroneously numbered XIV, as always. Slight, mostly light, unobtrusive marginal foxing; overall a very nice and clean copy. Nissen ZBI, 4220; Ward and Carozzi, 2215.

[48] **Wolfrum, F. [Publisher]**

Schablonen-Musterbuch 1912. Eine reiche Auswahl hervorragend schöner, geschmackvoller und sehr praktischer Schablonen... Wien, Friedrich Wolfrum & Co., 1912. Folio (28.3 x 21.8 cm). [ii], 60 full colour leaves with wall-paper designs (versos blank). Blind quarter cloth over original printed wrappers. £ 750

= Schneider-Henn's *Ornament und Dekoration* lists many works published by Wolfrum, but not this one, which must be rare. The full title - explaining the purpose of this work - reads: Schablonen-Musterbuch 1912. Eine reiche Auswahl hervorragend schöner, geschmackvoller und sehr praktischer Schablonen, wie: einfache und reichere moderne Wanddekorationen und Plafonds, ferner Treppenhäuser, grössere und kleinere Friese aller Art, Rosetten, Eck- und Mittelstücke, ein- und zweischlägigw Spezial-Wandmuster (keine Versatzmuster!) nebst dazu passenden Friesen u.v.a.,

alles im modernsten geschack und in allen gebräuchlichen Stilarten! [Template sample book 1912. A rich selection of beautiful, tasteful and very practical stencils, such as: simple and richer modern wall-decorations and ceilings, staircases, larger and smaller friezes of all kinds, rosettes, corner and center pieces, wall patterns (no offset patterns!) and matching friezes and much more, all in the most modern taste and in all common styles!] Many examples are in a Jugendstil (Art Nouveau) or related style; others are in more traditional, figurative styles. Slight soiling and a few light smudges to th front wrapper; short, marginal tear to the first few leaves, repaired tear in one plate; otherwise in very good condition: internally clean, unmarked. Intended for intensive use, a complete copy - with an original price list - is decidedly rare.



[1] [Anonymous - Hair styles - Fashion]

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