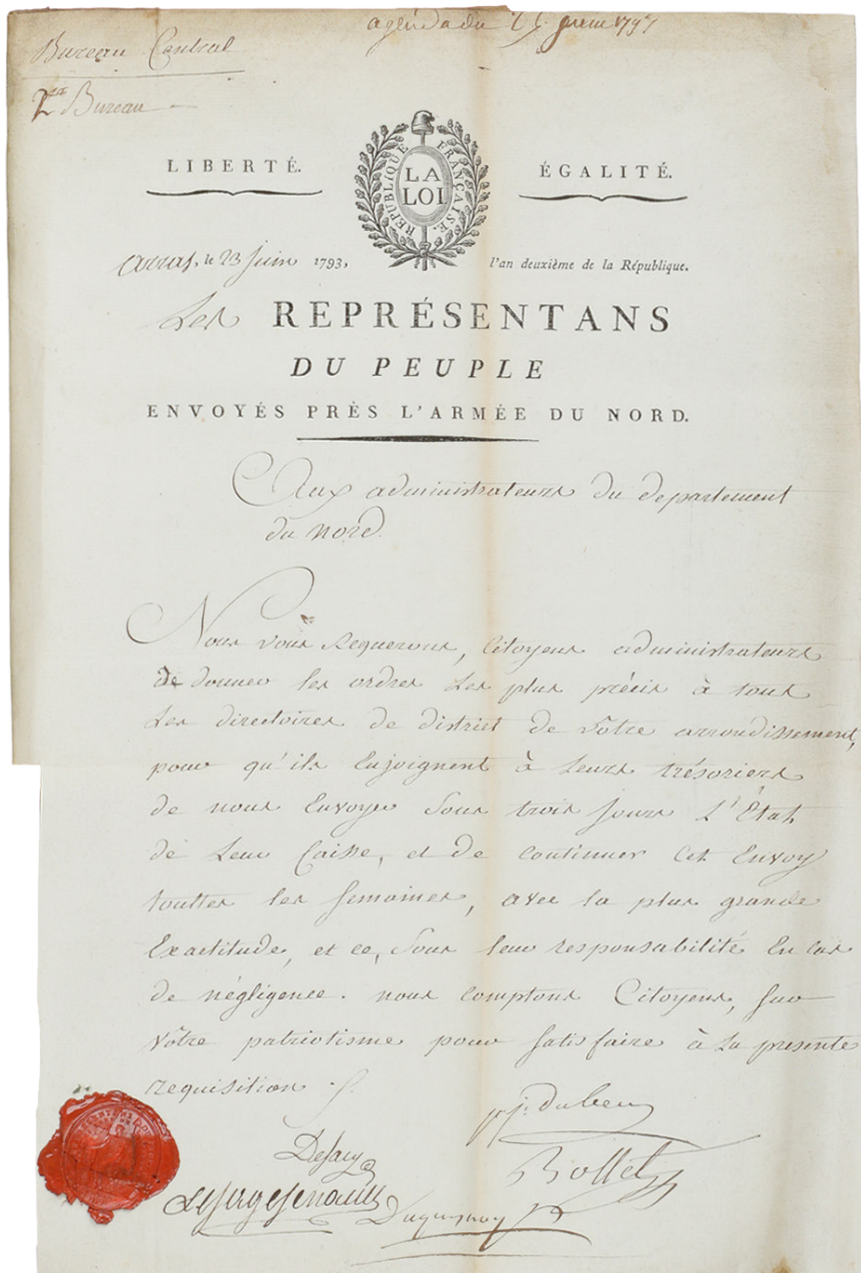




# Antiquariaat Schierenberg

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

## Catalogue 89 - Manuscripts, Original Artwork & Photography



August 2024

[1] [after T. H. Ekart]

Synopsis Hepaticarum. Descriptiones Jungermanniarum. [Original Manuscript]. France, no place, no date [ca. 1860-1880]. Small folio (24.7 x 20.0 cm). Manuscript of 46 pp. with 31 original, fine, mounted, ink drawings of liverworts, most with handwritten descriptions at the foot or on loose leaflets. Patterned quarter linen over burgundy grained linen. Marbled endpapers €750

= A fine manuscript, including a key to the species and extensive descriptions, running from Gen. 1: *Sarcoscyphus* to 23: *Aneuca*. We cannot find any trace regarding the author of this manuscript, which is scientifically accurate and written in a neat French hand from about 1860-1880. The drawings are very detailed and well-grouped. It appears that they have been copied - but favourably rearranged - from Tobias Philipp Ekart's 1832 *Synopsis Jungermanniarum in Germania vicinisque terris hucusque cognitarum* (Nissen BBI, 587), who in turn copied most figures from William Hooker's 1812-1816 *British Jungermanniae* (Nissen BBI, 916), although the latter is clearly not the source of this manuscript. In comparison with Hooker and Ekart, the nomenclature is updated, and the text, of course, is new. Front board partly abraded, corners worn, otherwise very good. ADDED: another atlas of 35 mounted ink drawings with descriptions from "Coss. et Germ. Atl. fl. Par." i.e., Cosson, E. and Germain, *Atlas de la flore des environs de Paris* (1845), all neatly arranged in a mid-19th-century booklet with limp linen covers. The handwriting seems to be identical. However, neither is signed. Covers a bit worn at edges, otherwise very good, clean. Stafleu and Cowan, 1241 (for Cosson et al.).

[2] Agassiz, A.

Original handwritten letter, signed. Paris, [not dated - after 1861]. Single leaf (20.2 x 13.3 cm). €700

= Letter written by the Swiss-American ichthyologist and marine biologist Alexander Emmanuel Rodolphe Agassiz (1835-1910), to an unknown colleague, perhaps the French zoologist Alphonse Milne-Edwards (1835-1900). Alexander Agassiz commented upon the rare work edited by Louis Maillard (1814-1865) on the island Réunion in the Indian Ocean: "Je réussis seulement à trouver le texte et les planches des mollusques et comme il y a d'autres figures qui nous seraient importantes, je vous serais fort obligé si vous pouviez par hasard me donner quelques renseignements à ce sujet [...]" ("I only succeeded in finding the text and the plates of the molluscs and as there are other figures which would be important to us, I would be very much obliged to you if you could by chance give me some information on this subject"). Apparently, Agassiz only had Gérard Paul Deshayes's (1861) part on the molluscs, and, in all probability, not the part on the crustaceans, *Faune carcinologie* (1862), written by Alphonse Milne Edwards. Left edge a bit irregular, otherwise fine.

[3] Agassiz, A.

Original handwritten letter, signed. Cambridge, MA, [not published], 1893. Single leaf (20.5 x 13.2 cm). €750

= Letter by the Swiss-American zoologist Alexander Agassiz (1835-1910), dated 12 May 93, to (by implication) the French zoologist Alphonse Milne-Edwards (1835-1900). In this letter, Agassiz records the dispatch of 50 offprints of Milne Edwards's contribution to the results of the deep-sea dredgings by the *USS Blake*, regarding the pagurids, or hermit crabs. This work is titled *Description des crustacés de la famille des paguriens recueillis pendant l'expédition. Reports on the results of dredging, under the supervision of Alexander Agassiz, in the Gulf of Mexico (1877-78), in the Caribbean Sea (1878-79), and along the Atlantic coast of the United States (1880), by the U.S. Coast Survey steamer Blake*, and published in the Museum's *Memoirs* Volume 14. This was one of the most important deep-sea cruises by an American vessel. Most species collected were entirely unknown. Written on MCZ stationery with printed text: "Museum of Comparative Zoology, Cambridge, Mass.". Originally horizontally double-folded. A tiny speck in the lower margin, otherwise clean, very good.

[4] [Anonymous]

[18th-century floral design - daffodils and butterfly] France or the Low Countries, [ca. 1750] Folio sheet (ca. 32.5 x 21.0 cm). Tipped-in in a recent passe-partout. €320

= This is an original floral drawing, with daffodils and a pretty butterfly, in pencil and ink; probably designs for tapestries, wallpaper, murals, or the decoration of wooden panels used in cupboards or other furniture. The rendering of the leaves is in Louis XV style, placing these designs in (approximately) the mid-18th century. From a suite of drawings on laid paper, three of which show a watermark with a post horn in a shield and the letters L G V below. This is Gravel SLD.346.1, found on a 1791 Thomas Jefferson letter from Richmond, VA, but doubtlessly originating from the Dutch paper mill of Lubertus Van Gerrevink, renowned worldwide for the quality of his paper. Another sheet bears the watermark IV, which indicates Jean Villedary, a French paper maker. Both watermarks have been used over a considerable period of time but are essentially 18th-century. Some light age-wear, some staining and chipping in the lower margin, otherwise in very good condition.

[5] [Anonymous]

Chinese watercolour from around 1850. *Babylonia*, *Pusio*, *Tonna* with hermite crab, turbinid operculum. China, ca. 1850. Oblong, 15.0 x 23.0 cm. Glass covered, in simple but elegant frame of 27.0 x 34.0 cm. €320

= Delicately watercoloured images of Chinese shells by an unknown artist. Most shells are from marine environments (South Chinese Sea), and large and colourful. The genera are usually very recognizable, species-level identification is less easy, but that of course was not the aim of the artist. Some light spotting and a few tiny dents, but not very distracting. A unique item.

[6] [Ant, H.]

Manuscript based on Staudinger's printed list of Palaearctic Lepidoptera. Not published, no date [but after 1936; probably ca. 1950]. Large 8vo (24.0 x 16.1 cm). 161 ruled pages with mounted strips with printed text. Mid-20th century black blind cloth over marbled boards. €250

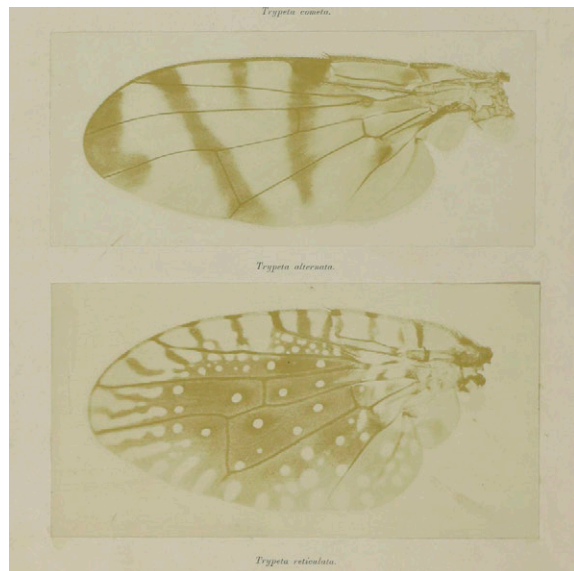
= A unique item from the collection of the malacologist, ecologist and entomologist Herbert Ant (1931-2010). It is essentially a long list of butterfly genera and species (numbered 259-402) with three columns: name, male, female, with occasional price-indications, for instance:

*Valeria Stph. oleagina* F. Male 1.20, female 1.50. This is followed by an alphabetical index of 18 pp. These printed strips are derived from the Staudinger *Preis Liste palaearktischer Lepidopteren* based on Otto Bang-Haas's *Catalogus lepidopterorum regionis palaearcticae*, and published by Staudinger and Bang-Haas in Dresden from 1937 onwards. Additional notes have been made in pencil on the ruled paper, giving the impression that the author may have bought - or perhaps sold - the specimens indicated, or - more likely - noted their occurrence. Dr. Ant's tiny stamp on the front free endpaper recto, and bottom edge. Otherwise very good, clean.

[7] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, und geselliges Leben, begleitet von Kunst-Beilagen aus mehr als 30 Druckfächern. [All photographic plates. Original prints, mounted, as issued]. Wien, Auer, [1853]-1855. Folio (34.4 x 25.6 cm). Three original albumen prints, mounted on printed boards.

€1800



= The very rare and sought-after photo plates from Alois Auer's *Faust*, published as *Beilage* to this seminal work on printing techniques including "Naturselbstdruck" or nature printing. Auer (1813-1869) is best known for re-inventing nature printing and reviving the use of it. He was also an early propagator of photography. The first photo measures 26.3 x 18.7 cm and shows the Viennese St. Stephens Cathedral (Stephansdom) seen from a rooftop near Singerstrasse in 1853. We have added another view of this cathedral - being a "*Chemitipie nach einer Fotografie*" - from the same work. The second photo (24.5 x 19.0 cm) is also an example of microtype photography, showing a small caterpillar at a magnification of 3000x; the third is in fact a set of three photos, each 18 cm wide and between 8.0 and 9.5 cm high, showing the wings of three different species of the fruit fly genus *Trypeta*, demonstrating the great usefulness of macrophotography in zoology. Photos somewhat faded, as usual; mounts slightly soiled at edges, and slightly chipped and frayed at left edge. Fischer, *200 Jahre Naturselbstdruck*, 41; Heitman, 403; Kirchner, 11246.

[8] **Barbier, G. A.**

Model wearing haute couture. [Original drawing]. Paris, not published, 1924. Original black ink and watercolour drawing heightened with gold. On fine, J. Whatman wove paper. Size 24.5 x 19.0 cm.

€1500





= A unique original aquarelle by the French artist Georges Augustin Barbier (1882-1932). Barbier was one of the foremost French Art Deco artists. "By epitomizing the more refined fantasies of the Parisian world of pleasure ... he became the most haunting of Art Deco book artists" (Ray). Barbier illustrated luxurious editions of several books, including *Les Liaisons Dangereuses*, *Les Plus Belles Heures d'Amour de Casanova*, and *l'Escapade*. He also designed theatre costumes, but he is perhaps best-known for his haute couture illustrations for such magazines as *Journal des Dames et des Modes*, and *Gazette de Bon Ton*. The present drawing may well be made for publication in the *Bon Ton*, as it features many illustrations by Barbier in the same style, i.e., without a background, in order to put emphasis on the model and her clothes. Signed: George [as often] Barbier 1924. A small blind-stamp, of paper makers J. Whatman, in the lower left corner, and lower left edges a bit irregular, for being uncut; some very weak toning, but generally in excellent condition. An archetypal Barbier: finely coloured and rich in detail. Ray, G. N. *The Art Deco Book in France*, p. 35.

[9] **Barruel, P. [L. E. A.]**

Verdin, *Auriparus flaviceps*. [Original watercolour]. Paris, Larousse, [ca. 1970, but published 2013]. Single sheet (24.4 x 17.5 cm). Original watercolour drawing with pencilled caption, and ink signature. Mounted on a larger sheet of grey paper (32.4 x 25.0 cm). €2500



= A beautiful original illustration by the French engineer, ornithologist, and natural history painter Paul Louis Ernest Adrien Barruel (1901-1982). It is the original artwork for the front board of a French book entitled *Carnets Secrets d'un Ornithologue*, by Jiguet and Etchecopar, as well as for a Japanese translation of this book. While Barruel was being trained as an engineer, observation of nature became his passion and, in the 1930s, he filled sketchbooks with animals and plants out of desire to find the names of all species he encountered. He publishes his first note on ornithology in 1934. From then on, he travelled across France and abroad to observe and illustrate birds and other wildlife. Together with his wife he visited Morocco and Spain in 1936, Spain in 1936, Brittany and Algeria in 1937, the Camargue in 1940, etc., etc. It was during this period that he began to take an interest in watercolouring, a technique that he quickly mastered and to which he remained faithful throughout his life, with only a few attempts at gouache and pastel. In 1942, he left his job as an engineer and decided to present his work at the Museum National d'Histoire Naturelle in Paris where his drawings were favourably received by Jacques Berlioz, then deputy director of the Laboratory of Zoology of Mammals and Birds and himself a watercolourist. There he also met with Robert Daniel Etchecopar who, admiring his talent, became his friend and patron for forty years. Despite the difficult context, in particular for scientific activity, due to the WWII, he soon received assignments to write and illustrate several natural history books. The current plate shows a pair of verdins and their nest. The verdin is a North American bird and in fact the only member of its family, the Remizidae or penduline tits, in the New World. The genus-name *Aegithaliscus*, neatly written in the lowerleft corner, is no longer in use for this American bird. Top and right edges uncut, therefore, a bit rough, left margin a bit soiled, otherwise fine. Etchecopar, R. D. (Larousse, 2013) *Carnets Secrets d'un Ornithologue*.

[10] **Bavay [A. R. J. B.]**

Letter to Édouard Lamy. 1916. Original handwritten letter, signed on a single leaf (22.2 x 17.2 cm), folded to 4 pp. (11.1 x 17.2 cm). €450

= Autograph letter by the French malacologist Arthur René Jean Baptiste Bavay (1840-1923), to his compatriot and colleague, Édouard Lamy (1866-1942) dated 12 April 1916. In this letter, Arthur Bavay mentions, amongst other things, the reception of dredging material from the Balearic Islands and Morocco which he accepted out of "childish curiosity" but was unable to work through due to a lack of books and reference material. In a postscript, he also promises to return material collected at Djibouti (Red Sea). Horizontal fold, weak paper toning, otherwise very good, clean.

[11] **Bédé, P. [E.]**

Letter to R. P. Dollfus. Sfax, 1935. Single printed leaf (21.5 x 27.1 cm), folded. Handwritten, signed and dated. €180

= Handwritten letter on the stationery of the *Jardin Zoologique de Sfax*, by the French born conchologist, palaeontologist, archaeologist and director of Jardin Zoologique, Paul Eugène Bédé (1883-1963), to the French marine biologist, ichthyologist, parasitologist, and director of the *Service des Pêches Coloniales*, Robert Philippe F. Dollfus (1887-1976). Dollfus was a son of the malacologist Gustave Frédérique Dollfus (co-author of the famous *Les Mollusques Marins du Roussillon*), and was interested in Mollusca himself. Paul Henri Fischer wrote his obituary in the *Journal de Conchyliologie* 114(3-4), p. 131. In this letter, Bédé asks Dollfus to send some papers on the Miocene shells of the Touraine region, showing that an early interest in conchology had not waned. In a postscript he mentions the recent death of Louis Marie Adolphe Olivier Édouard Joubin (born 1861). Bédé himself remained in Sfax until his death in 1963. Bédé is not in *2400 Years of Malacology*. See M. Sebaï, 2017, *Collections électroniques de l'INHA. Paul Bédé, un naturaliste amateur d'archéologie à Sfax dans les années 1930. Premières observations sur les activités des correspondants français de Louis Poinssot*.

[12] **Beneden, P. J. Van**

Original handwritten letter, signed. Louvain, 1874. Single leaf (21.1 x 13.1 cm). €400

= A neatly written letter, signed and dated 1 Juin 1874, by the Belgian palaeontologist, marine biologist, malacologist, mammalogist and Cetacea specialist, Pierre-Joseph Van Beneden (1809-1894), author of, for instance, *Description des ossements fossiles des environs d'Anvers*. In this letter, Van Beneden refers to the death of the Swiss-born American biologist and palaeontologist Jean Louis Rodolphe Agassiz (1807-1873), and applies, as a long-time correspondent, to succeed him at Harvard University. "I learned that you are part of the commission of presentation for the position left vacant by the death of Agassiz [...]. I might have a few titles to make the list and let me tell you that I would be infinitely flattered if my name could appear [...]" . Weak vertical and horizontal fold; tiny tear in top margin, otherwise very good, clean, and well-readable.

[13] **[Berkeley, M. J. (ed.)]**

Lancashire fungi. Lancashire, unpublished manuscript, 1872-1885. Folio (33.0 x 25.5 cm). 61 leaves, each with one or more (up to five) original watercolours - several heightened with gum arabic - mounted on rectos, and several additional ones on versos. Contemporary full calf. Spine with five gilt-bordered, raised bands and red morocco label with gilt title. Boards with double, gilt borders and gilt daisy corner pieces, and blind-rolled border, with blind-tooled fleur-de-lis motif corner pieces. Marbled endpapers with blind-tooled floral dentelles. All edges gilt. €14.500

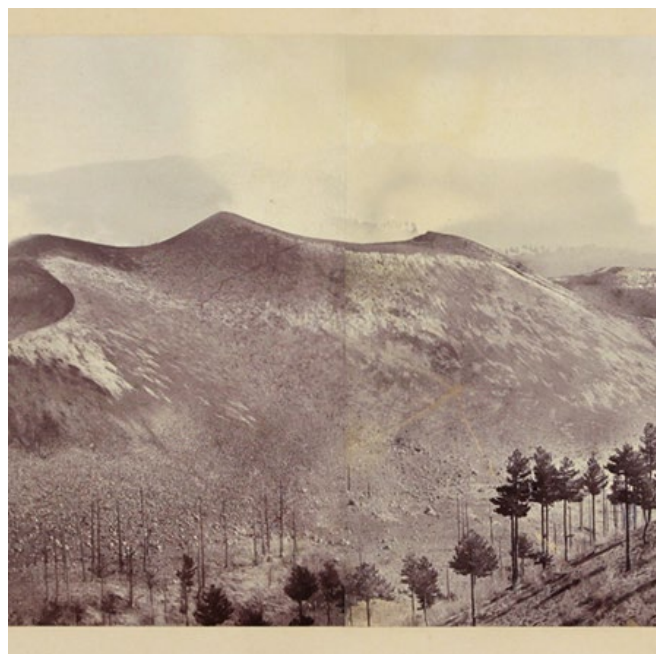


= A wonderful collection, sumptuously bound, of magnificent watercolours of British mushrooms, each enriched with detailed information on the collection locality and date. A postcard, mounted in front, signed M. J. Berkeley, deals with this collection: "Dear Sir, the drawings arrived in perfect order and are excellent. There are very few that I shall not be able to name. Those which are correctly named I mark with a note of admiration!". Miles Joseph Berkeley (1803-1889), vicar of Sibbertoft, described over six thousand species of fungi and is considered the father of modern British mycology. He produced an herbarium of nearly ten thousand species of fungi, now preserved in the collections of the Royal Botanic Gardens at Kew. The note was directed to a relative, R. Berkeley (most probably Robert Valentine Berkeley [1853-1940]) of Spetchley Park, Worcester, i.e., the estate of the Spetchley Berkeleys, to which Miles belonged, and who showed a broad interest in natural history. This estate even had a 'museum room', filled with naturalia. Localities, however, are in or near Hodder, a village (and a river) in Lancaster. The species numbering probably refers to a fungi species catalogue, perhaps Berkeley's own. Further provenance: on the front pastedown a large mycological bookplate of the British mycologist Jack Raleigh Henschman Nash-Worham

(1916-1971), and, below, a small, mycological-culinary bookplate of the grand gastronomical library of Jacques and H  l  ne Bon. The Bon library was assembled over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Some age-wear to the boards; otherwise excellent.

[14] **Berthier, P. [M.]**

Photographic panorama of Mount Etna. Paris, Paul Berthier, 1865. Very large board (93.0 x 45.0 cm), with original mounted albumen silver prints (panorama, in two parts of 25.0 x 36.2 cm and 25.0 x 35.0 cm, for a continuous image with a total width of 71.2 cm). Paul Berthier printed studio label pasted on verso.   500



= Paul Marcellin Berthier (1822-1912) is regarded as one of the foremost French photographers of the 19th century, as well as an accomplished impressionist painter. He is principally known as a landscape and a portrait photographer (of, e.g., the French poet Lamartine), and as a landscape painter. His landscape photos are rare and sought-after, and are, for instance, included in the collection of the Museum of Modern Art in New York, The J. Paul Getty Museum, and the Mus  e d'Orsay in Paris. This photograph is of geological importance too, showing a mountainside with three craters, of which two are apparently active, with clearly smoking fumaroles. The adjacent pine trees are stripped of their branches, possibly by a pyroclastic flow. The locality is not specified, but this is Mount Etna, visited by Berthier during and after its 1861-1865 eruptions. This is not the summit, as there are trees, but a part of the volcano's flank, below the Valle del Bove. The Museum of Modern Art in New York (Suzanne Winsberg Collection) possesses the left part of this panorama only. It forms a basis for Ferdinand Andr   Fouqu  's *Rapport sur les ph  nom  nes chimiques de l'  ruption de l'Etna en 1865*, published in Paris, by the Imprimerie Imp  riale (1866). Fouqu   (1828  1904) was a French mineralogist. Photos with a few unobtrusive light brown traces from one point going in different directions. But mostly clean and well matching with strong contrast and a sharp impression. The board slightly damp stained in the lower left outer margin; a bit soiled, and one corner with a small bump. Otherwise very good. Not in any relevant bibliography.

[15] **[Bertholet, D.]**

Radiations. [Results of early experiment with radiated soil and vegetables] Paris, unpublished, 1925. Two handwritten letters, dated "8 nov. 1925" and "24 12 1925", one letter typed (carbon copy) with two additional leaves, dated "le 22 novembre 1925", and a six pp. letter (carbon copy - versos blank), dated "II d  cembre 1925"". two cardboard sheets, with six and five photos respectively, showing "radiated" and "control" fields, or plants, mounted.   750

= The results of scientific research on the influence of radiated soil on the growth and productivity of vegetables. The results were forwarded to Daniel Berthelot, who, apparently, supervised this series of experiments. Daniel Berthelot (1865-1927) was a Parisian physician who published mainly in the Acad  mie des Sciences. The experiments were done by employees of the Minist  re de l'Agriculture, Institut des Recherches Agronomiques, a trio of scientists, named Roux, Bruno, and Schmid. The methods used, however, are unclear, and the results appear to be ambiguous. The photos of test fields and plants, however, are intriguing.

[16] **Biebuyck, J. and A. Massonet**

Aux amateurs de grands vins de Champagne en Belgique. [AND] An original drawing by Massonet. Bruxelles, J. E. Goossens, 1933. Folio (35.6 x 27.1 cm). [26] pp.; ten full colour plates. Original embossed soft boards.   600

= A sparkling, ephemeral work, published in only 350 copies, and nicely illustrated by the Belgian artist Armand Massonet (1892-1979). The single embossment has the shape of a champagne cork. A single, original watercolour drawing by Massonet, in the same style and size, has been added with a pencilled dedication, signed by the artist. "He studied at the Acad  mie Royale des Beaux-Arts of Brussels and the



Ecole National des Beaux-Arts in Paris (in the studio of Fernand Cormon), where he followed the steps of Van Gogh and Toulouse-Lautrec. During World War I, Massonet served as a stretcher-bearer for the Belgian Army while working for the art section of the Army, capturing scenes of war and devastation throughout Belgium. He published an art and literary paper called *Le Claqué à Fond* while on the front line. After the war, he taught drawing in different schools and academies of Brussels while publishing books and articles on art and sketch techniques. He worked with different artists and writers of the time, such as Victor Horta, René Lyr and Victor Boin. After World War II he moved to Paris, where he painted regularly and continued to publish books on art and painting. There he became acquainted with painters such as Vlaminck. Massonet's work demonstrates a particular skill for sketching and capturing movement and light. As a painter, he produced numerous portraits and views of cities (Brussels, Paris, Venice) as well as interior scenes. His paintings also developed the theme of music and dance, portraying jazz bands and piano players. He produced numerous posters and publicity drawings for companies such as Philips and Agfa-Gevaert. His work can be found in museums in Brussels, Belgium; Rheims, France; and Riga, Latvia" (Wikipedia). Boards a bit soiled; short tears in the right margin of the original drawing, and some unobtrusive pinpoint spotting; otherwise very good. Rare.

[17] **Bijlaert, J. J.**

Original watercolour of coats of arms of Dutch nobility. [Leiden], not published, 1786. Oblong vellum leaf (32.1 x 41.8 cm). With original ink drawings, finely hand-coloured, of fifteen Dutch coats of arms. €2500



= A detailed, beautifully executed watercolour on vellum *Ahnentafel* with Dutch coat of arms, by the Dutch artist and engraver Johan Jacob Bijlaert (1734-1809), also spelled Joannis Jacobus Bijlaert, Joannis Jacobus Bylaert, Jan Jacob Bylaerd, and Jan Jacob Bylaert, born in Rotterdam, but active in Leiden. Central in this work is a large coat of arms of the *Van Winter* family, joined, at its four corners, by the coats of arms (clockwise) of *Van Winter*, *Van Beeckman*, *Van Hegh*, and *Van Wittich*, and the shields of *Van Alphen* and *Van Den Santheuvel*. In the left (male) quarter are the four additional coats of arms, of the families *Van Alphen*, *Van Musschenbroek*, *Van De Wall*, *Van De Water*, and in the right (female) quarter are *Van Den Sandheuvell*, *Orisant*, *Beljaart* and *Van Steelandt*. Below, the *Ahnentafel* is signed and dated "J. J. Bijlaert fecit: Anno 1786". These families were indeed genealogically connected in several ways. For instance, the great Dutch scientist Petrus van Musschenbroek (1692-1761), who invented the Leyden jar, was married on 16 July 1724 to Adriana van de Water (1694-1732). A few families are not part of nobility, viz., *Beljaart*, *Orisant*, *Van Steelandt*, and *Van Wittich*. Works by Bijlaert are in several Dutch museums, including the Rijksmuseum in Amsterdam.

[18] **Boury, [M.] E. [A.] de**

Letter to - most probably - Louis Joubin. El Cristo, De Boury, 1913. Original hand-written, signed and dated letter on two leaves of 28.0 x 21.6 cm each. €420

= A long, autographic letter, including a few drawings, by the French malacologist Marie Eugène Aubourg de Boury (1855-1920) to – in all probability – his compatriot and colleague, Louis Marie Adolphe Olivier Édouard "Louis" Joubin (1861-1935). The addressee is not mentioned, but in the last line, De Boury inquires about the health of Madame Joubin. Interestingly, De Boury wrote this letter while staying in Cuba. El Cristo is just north of Santiago de Cuba. De Boury had difficulties walking, but – apparently – that did not stop him from travelling widely, or from collecting. In the neighbourhood of Santiago he collected molluscs and crustaceans. The latter were reported upon by Bouvier in 1918 in the *Bulletin du Muséum nationale d'Histoire naturelle* (Volume 24). Letter is folded in four, with slight fraying and some soiling and discolouring at the edges, but generally in a good condition.

[19] **Broeck, [J.] E. van den [vanden Broeck]**

Esquisse géologique et paléontologique des dépôts pliocènes des environs d'Anvers. [Author's copy - interleaved, with handwritten additions and emendations]. Bruxelles, G. Mayolez, 1876-[1878]. 8vo (25.0 x 16.3 cm). 296 pp. (printed), 296 pp. (ruled, partly annotated); folded and coloured topographical map of Antwerp and surroundings and one folding table. Original printed boards. €750

= Rare and perhaps unique interleaved copy with numerous corrections and additions by the author, the Belgian malacologist and palaeontologist Jean Ernest van den Broeck (1864-1932). The words "Notes additions et Corrections" are written on the front board. This work was published as *Les Foraminifères des Couches pliocènes de la Belgique par E. vanden Broeck et H. Miller Ire partie*, and as an offprint of the *Annales de la Société Malacologique de Belgique*. But this offprint contains a list of publications by Van den Broeck on the rear board. The additions and corrections are mostly based on correspondence with British palaeontologists and malacologists, in particular Alfred Bell (1835-1925), Frederick William Harmer (1835-1923), Joseph Prestwich (1812-1896), Searles Valentine Wood (the younger) (1830-1884), and the geologist William Herbert Dalton (1848-1929). Parts of their letters are repeated verbatim. Board rubbed at edges, otherwise a very good, unique copy. Cat. BM(NH), p. 253.

[20] **Brown, M. E. D.**

Chipmunk. [Original drawing]. The artist [Unpublished], 1836. Single sheet of wove paper (22.0 x 18.0), with a fine, original watercolour illustration, signed by the artist. €875

= This is a fine, original drawing of the Eastern North American chipmunk, *Tamias striatus*, a member of the squirrel family. It is signed, and dated 1836 by the American natural history, landscape, and portrait painter and engraver, Manneville Elihu Dearing Brown (1810-1896). "Trained ca. 1827-1831 as an artist in the prominent Boston lithographic firm the Pendletons, Brown entered the lithographic trade in Philadelphia in 1831 when he established his own shop at 5 Library Street. Brown served as the main lithographer and pressman of his shop and he designed and printed lithographs for the *Floral Magazine* (1832-1834); *American Journal of Science and Arts* (1832-1833); and *Cabinet of Natural History* (1830-1834). Brown also produced loose prints including portraits, city views, sheet music covers, and advertisements. In 1833, Brown engaged his former Pendleton colleague Nathaniel Currier as a lithographer for a year before Currier relocated to New York and Brown left Philadelphia and the trade under financial duress. The establishment despite being in operation until only 1834 produced some of the finest lithographs during the early years of the trade. During the early 1830s, Brown also drew for his former employers the Pendleton's New York firm in addition to exhibiting his artwork at the Artist's Fund Society of Philadelphia in 1835 and the National Academy of Design in 1845 and 1850. After 1834, Brown relocated to Upstate New York (Geneva and Utica) where he concentrated on portrait painting before he travelled to Europe where he studied art 1839-1849. Following this period, he returned to Utica and worked as a respected painter, particularly of portraits, until his death" (LCP). "Eastern chipmunks, the largest of the chipmunks, mate in early spring and again in early summer, producing litters of four or five young twice each year. The young emerge from the burrow after about six weeks and strike out on their own within the next two weeks. These small mammals fulfil several important functions in forest ecosystems. Their activities harvesting and hoarding tree seeds play a crucial role in seedling establishment. Chipmunks construct extensive burrows which can be more than 3.5 m (11 ft) in length with several well-concealed entrances. The sleeping quarters are kept clear of shells, and faeces are stored in refuse tunnels. The eastern chipmunk hibernates in the winter. Chipmunks play an important role as prey for various predatory mammals and birds but are also opportunistic predators themselves, particularly with regard to bird eggs and nestlings, as in the case of eastern chipmunks and mountain bluebirds. Chipmunks typically live about three years, although some have been observed living to nine years in captivity. Chipmunks are diurnal. In captivity, they are said to sleep for an average of about 15 hours a day" (Wikipedia). The present plate may have been intended for a successor of the *Cabinet of Natural History and Rural Sports*, which rather suddenly ended publication in 1834, or for another natural history publication. A clue to this, is that the phrase "From nature by MED Brown" is frequently used in the plate captions of this work. A printed version, however, is not known to us. Moreover, in the first volume, Plate 15, of the *Cabinet*, another chipmunk (as "ground squirrel") is depicted, which was not drawn and/or engraved by Brown, and of inferior quality. Some very light soiling near the edges, and a few, insignificant spots, but generally in excellent condition, the colouring vivid and accurate. *The Philadelphia on Stone Biographical Dictionary of Lithographers* (LCP), under Brown.

[21] **[Brown, M. E. D.]**

The Red-Spotted Purple. [Two original butterfly drawings]. The artist [Unpublished], ca. 1836. Single sheet of wove paper (12.5 x 18.9), with a fine, original watercolour illustration. €250

= These are two a fine, original drawings of one of North America's largest and most beautiful butterflies, showing the animal from above, with spread wings, and from the side, as it is resting. This work is not signed, but we believe that it was painted by the American natural history, landscape and portrait painter and engraver, Manneville Elihu Dearing Brown (1810-1896). "Trained ca. 1827-1831 as an artist in the prominent Boston lithographic firm the Pendletons, Brown entered the lithographic trade in Philadelphia in 1831 when he established his own shop at 5 Library Street. Brown served as the main lithographer and pressman of his shop and he designed and printed lithographs for the *Floral Magazine* (1832-1834); *American Journal of Science and Arts* (1832-1833); and *Cabinet of Natural History* (1830-1834). Brown also produced loose prints including portraits, city views, sheet music covers, and advertisements. In 1833, Brown engaged his former Pendleton colleague Nathaniel Currier as a lithographer for a year before Currier relocated to New York and Brown left Philadelphia and the trade under financial duress. The establishment despite being in operation until only 1834 produced some of the finest lithographs during the early years of the trade. During the early 1830s, Brown also drew for his former employers the Pendleton's New York firm in addition to exhibiting his art work at the Artist's Fund Society of Philadelphia in 1835 and the National Academy of Design in 1845 and 1850. After 1834, Brown relocated to Upstate New York (Geneva and Utica) where he concentrated on portrait painting before he travelled to Europe where he studied art 1839-1849. Following this period, he returned to Utica and worked as a respected painter, particularly of portraits, until his death" (LCP). The present plate may have been intended for a successor of the *Cabinet of Natural History and Rural Sports*, which rather suddenly ended publication in 1834, or for another natural history publication. A printed version, however, is not known to us. The red-spotted purple, *Limnitis arthemis astyanax* (Fabricius), "...is a beautiful forest butterfly that is also commonly seen in wooded suburban areas. It is considered to be a Batesian mimic of the poisonous pipe vine swallowtail, *Battus philenor* (Linnaeus), with which it is sympatric" (University of Florida, online). The plate is not signed, but it was found in combination with two other drawings, both signed by Brown. Stylistically, they are very similar indeed. Some very toning near the edges, mild spotting, and remnants



of former mounting on verso, the illustrations with some abrasion, but otherwise in good condition, the colouring vivid and detailed. *The Philadelphia on Stone Biographical Dictionary of Lithographers (LCP)*, under *Brown*.

[22] **Bruyas, G.**

Guillaume Bruyas & Fils Lyon. [Trade Catalogue of locks, chains, guns, and other metalware - original watercolours] Lyon, Guillaume Bruyas, ca. 1860-1870. Oblong folio (26.6 x 40.2 cm). 92 leaves with 1734 original watercolour illustrations (a few leaves with blank versos, a few larger, folded, a few with printed illustrations, mounted). Original full calf. Front board with blind-stamped and gilt borders, gilt title. Marbled endpapers. €1.500



= A wonderful, unique catalogue of a French 19th-century hardware manufacturer and store situated in the town of Lyon, the largest town in eastern France and an early centre of industrial activities. The original drawings show locks and keys, hammers, chisels, planes, files, scrapers, pincers, saws, cutlery, lamps, nuts, bolts, kitchen utensils, bells, paintbrushes, mouse traps, clocks, door fittings, garden tools, guns, including revolvers and rifles, etc., in endless variety, all drawn and coloured accurately and in great detail. At the dawn of industrial mass-production, this catalogue shows an amazing mix of frivolous ornamental and strictly utilitarian designs. Each item is accurately and precisely illustrated in colour(s), with a keen eye to details, underscoring the craftsmanship of the items they represent. Boards a bit worn at edges; the expected workshop soiling and thumbing in the lower outer margins, mainly from repeated flipping of pages; a few old, makeshift repairs; internally otherwise very good. A unique and very desirable item.

[23] **Capitani, F. di**

Francesco di Capitani. [Manuscript design examples]. Roma, di Capitani, [ca. 1935]. Large, oblong cardboard binder with two metal pins. Folio (36.5 x 53.5 cm). 64 leaves with original drawings, of which 61 in full colour (crayon). Black morocco boards with embossed title and patterned pastedowns. Stiff brown endpapers. €3800

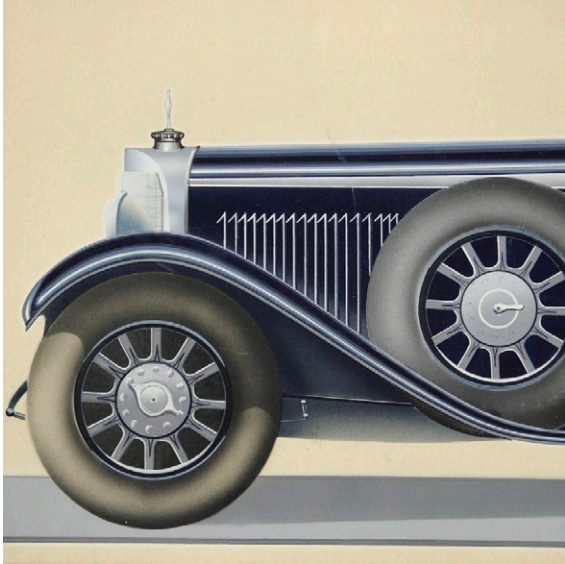


= Rare, most probably unique, large portfolio of original Italian Rationalist interior designs. Stamped in 1936, so probably dating from

1935 or early 1936. Rationalism was the favourite architectural style in pre-WWII Italy. It is related to the near contemporary German Bauhaus architecture, developed by Walter Gropius. Its chief characteristics are the functionality, uniformity, minimalism, and open spaces, which are "en vogue" again today. However, in several illustrations we see this combined in a provocative eclectic way with some seemingly more traditional, ornamented, furniture. A fine suite of truly inspirational designs, and a great rarity indeed. One leaf detached, a few creased, a few with pencilled notes. Light foxing to five plates. Otherwise in a very good condition.

#### [24] [Cars]

Large original watercolour illustration of a 1920's luxury model. [No place, no publisher, ca. 1925-1930]. Large, oblong sheet (61.6 x 22.7 cm) with watercolour (partly paint-brushed) illustration of a ca. 1925 luxury car; mounted on another contemporary card board (same size). €1000



= A marvellous, large, detailed drawing of a luxury car of the Roaring Twenties. The design is strongly reminiscent of brands like Mercedes-Benz, Maybach, Horch, Auburn and Duesenberg. We have been unable to determine the exact brand, probably because the illustration is of a special, custom-made coach design, as often with top-range cars built before WWII. Colours lively and strong. A few tiny scratches. Paper slightly age-toned, otherwise clean. In all a very good and unique item.

#### [25] [China - Boxer Rebellion]

Tagebuch Peking 1902 [Beijing Diary, 1902]. Beijing, 1902. Blind-tooled burgundy half calf over silken dark green boards. Album, and portfolio with litters. Marbled endpapers, marbled edges. €3200



= The diary of a German officer at the German Mission in Beijing, China, starting in January 1902, and ending on 13 June. He must have been a member of the staff of Philipp Alfons Freiherr Mumm von Schwarzenstein (1859-1924) (also known as Alfons von Mumm) who was a diplomat of the German Empire and succeeded the murdered Baron Clemens von Ketteler (assassinated during the Boxer Rebellion) as ambassador in Beijing in 1900. The diary deals with daily life in the Chinese capital, and in particular with the interaction between diplomats and the local authorities in the wake of the Boxer Rebellion. "The Boxer Rebellion, also known as the Boxer Uprising, the Boxer Insurrection, or the Yihetuan Movement, was an anti-foreign, anti-imperialist, and anti-Christian uprising in North China between 1899 and 1901, towards the end of the Qing dynasty, by the Society of Righteous and Harmonious Fists (Yihéquán). The group was known as "Boxers" in English because many of its members practised Chinese martial arts, which at the time were referred to as "Chinese boxing". It was defeated by the Eight-Nation Alliance of foreign powers" (Wikipedia). The German Empire was one of these foreign powers. The diary is larded with original Chinese invitations, menu cards, some photographs, news paper clippings, a programme of the Theatre Militaire de Tien-Tsin, etc. Another set of loose leaves with further observations in the same hand is loosely inserted. Boards a bit abraded at corners; perhaps one or two photos removed, or now loose, otherwise a very good, unique item.

**[26] 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). €50

= 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.

**[27] [Costumes]**

Original watercolours of 17th-century Dutch costumes. The Netherlands, not published, [ca. 1920]. Five original water-colours of 23.5 x 17.5 cm, mounted on sheets of 29.0 x 23.5 cm; including three double-sized (oblong, width 45 cm). In later blind wrapper. €400

= A nice suite of watercolours showing Dutch (Amsterdam?) citizens in their Sunday's suits and dresses. The source of these drawings is unknown. Slight age-toning, a few spots, but generally in a good condition. A unique item.

**[28] Coupin, H. [E. V.]**

Album général des cryptogames. Avec la collaboration de M[ademoiselle] Fernande Coupin. Algae. [Complete]. Paris, E. Orlhac, [1911-1912]. 4to (27.5 x 18.6 cm). 394 plates with explanatory text leaves, title pages and indexes. Contemporary half calf over marbled boards. Spine with five raised bands and gilt title. Marbled endpapers. €450

= Rare, complete atlas dealing with algae, depicting over 1,000 species. With an ALS by the author dated 1936 stating "un travail d'Hercule". The work was published in five volumes, the last consisting of three parts. Only the first three volumes were published by Orlhac; the others were privately published by the author, the French botanist and popularizer of natural history, Henri Eugène Victor Coupin (1868-1937). The second and third volume carry the subtitle *avec la collaboration....* The first title page does not mention the word "algae". Coupin wrote a less rare, similar-titled work on Fungi too. Light shelf wear, otherwise a very good, clean copy. Stafleu and Cowan, 1256.

**[29] Cranwell, T.**

New Zealand ferns. Prepared and mounted by T. Cranwell. Auckland (Parnell), T. Cranwell, no date [before 1877]. Small folio (27.8 x 22.3 cm). 30 sheets with mounted ferns, each with a small, mounted label with the Latin name. Original green leather spine and carved rimu wood-panels. Marbled endpapers. Contained in recent clamshell box (30.6 x 24.7 x 4.9 cm) of black cloth with black morocco label with gilt ornamental bands and title on the 'spine'. €1750





= A very rare herbarium with an extraordinary cover of wooden panels with bevelled edges and wood carvings of ruled lines and floral motifs. This is probably the work of the Vienna-born cabinetmaker Anton Seuffert (1815-1887), who migrated to New Zealand in the 1860's. The hand-carving of the boards suggest that this was produced in a very small edition. There were, however, other board designs as well. The mounted ferns are in very good condition. A single loose fern, perhaps of a different origin, is loosely inserted. An additional leaf, from another work, is inserted in as well. The ferns included seem to differ from copy to copy. Direct comparison to a copy on the internet shows that no less than 12 species are different. This copy contains the following: 1. *Hymenophyllum dilatatum*; 2. *Hymenophyllum aeruginosum*; 3. *Hymenophyllum demissum*; 4. *Lomaeria fraseri*; 5. *Lomaria fluviatilis*; 6. *Nephrodium hispidum*; 7. *Cyathophorum pennatim*; 8. *Pteris scaberula*; 9. *Trichomanes elongatum*; 10. *Cyathea deabata*; 11. *Adiantum affine*; 12. *Aspidium coriaceum*; 13. *Lomaria nigra*; 14. *Hymenophyllum scabrum*; 15. *Trichomanes reniforme*; 16. *Nephrodium decompositum*; 17. *Davillia novae-zealandiae*; 18. *Adiantum aethiopicum*; 19. *Leptoptera hymenophylloides*; 20. *Lindsaea lessoni*; 21. *Asplenium bulbiferum*; 22. *Adiantum cunninghamii*; 23. *Hymenophyllum flabellatum*; 24. *Aspidium aculeatum*; 25. *Lygodium articulatum*; 26. *Polypodium rugulosum*; 27. *Trichomanes strictum*; 28. *Pteris macilenta*; 29. *Polypodium tenellum*; 30. *Asplenium falcatum*. We found two auction records, both of copies inscribed in 1876. The State Library of New South Wales has a copy with 29 leaves. Spine cover with some expert repairs; crack in front board skilfully repaired; otherwise in very good condition. Internally a very good copy.

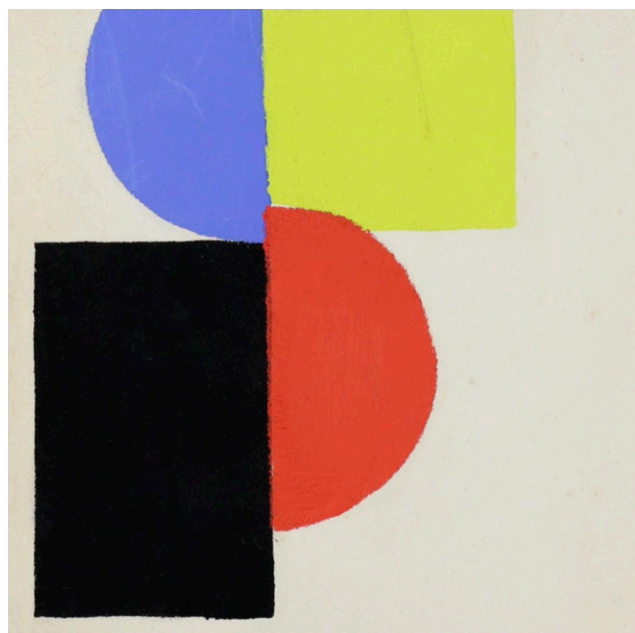
[30] **Curàtulo, G. E.**

L'arte di Juno Lucina in Roma. Soria dell'ostetricia dalle sue origini fino al secolo XX con documenti inediti. [Dedication copy]. Roma, Sallustiana, 1901. 4to (28.5 x 19.2 cm). xxiii, 248 pp.; 46 text illustrations, one large, triple-folding plate. Contemporary full vellum, rich gilt. Panels with bevelled edges, elaborate gilt floral borders and gilt vignette of the Romulus and Remus and the wolf, S.P.Q.R., on the front board. Spine with gilt patterns and title. Gilt-patterned endpapers. €500

= A rare work on the history of obstetrics from its beginnings up to the 20th century with unpublished documents. "In ancient Roman religion and myth, Lucina was the goddess of childbirth who safeguarded the lives of women in labour. Lucina was also an epithet for Juno. The name was generally taken to mean 'she who brings children into the light'" (Wikipedia). A sumptuously bound dedication copy, with the handwritten, signed and dated [12.XI.1901] dedication by the author to Duke Carl Theodor of Bavaria. Some mild foxing to the endpapers. Text clean. A unique, magnificent copy of this very rare work.

[31] **Delaunay, S.**

Original gouache design in light green, blue, red and black. Signed by the artist in black ink. [Paris], unpublished, [ca. 1970]. Single leaf (25.0 x 18.6 cm). Original gouache design on verso of printed leaf. €2500



= This is an archetypal design by the French-Ukrainian Art Deco artist, Sonia Ilinitchna Delaunay, née Stern (1885-1979). 'Together with her husband, the artist Robert Delaunay, she developed "...Orphism or Orphic Cubism, a term coined by the French poet Guillaume Apollinaire in 1912, [it] was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague" (WikiArt). On the design's verso, a black-and-white print numbered '343'; perhaps a cover design for a catalogue of Sonia Delaunay's work. However, we have not seen a published catalogue with this design. Edges a trifle toned; a few light, small spots and a scratch, otherwise in very good condition. A unique item.

[32] **Delaunay, S.**

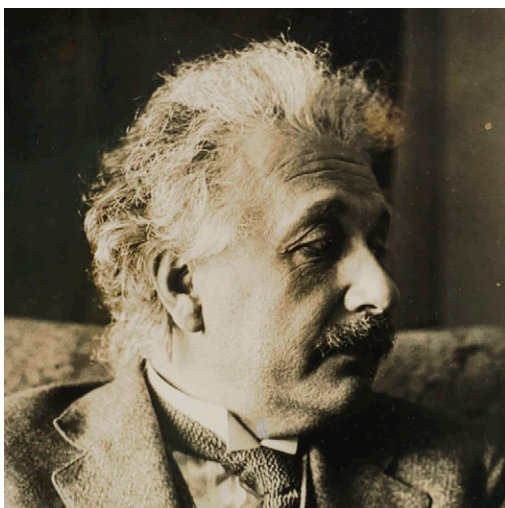
Simultané. [by Sonia Delaunay]. Bielefeld, Bielefelder Spielkarten GmbH, 1964. 16 pp. booklet, partly printed in colour (12.6 x 9.0 cm) and 110 playing cards (9.2 x 6.0 cm) [two French decks with differently coloured backs in blue, black and white, combined with, respectively, red or green, each consisting of 52 standard cards and three jokers] in original transparent plastic box (13.2 x 9.8 cm). €1500



= A beautifully designed double set of playing cards, with an additional box and booklet, by the famous French-Ukrainian artist Sonia Ilinitchna Delaunay, née Stern (1885-1979) [some sources say Sarah Elievna Shtern]. Together with her husband, the artist Robert Delaunay, she developed "Orphism or Orphic Cubism, a term coined by the French poet Guillaume Apollinaire in 1912, [it] was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague (WikiArt). One of the 'red' jokers inscribed by Delaunay and dated 1977. Bottom of the box with a narrow elongate depression, probably caused by a burning cigarette, box otherwise in very good condition. The playing cards pristine.

[33] **Einstein, Albert**

Original photo by Gerty Simon. Berlin, Gerty Simon [unpublished], ca. 1935. Original photograph (21.3 x 17.8 cm) on original cardboard mount (25.0 x 21.0 cm). €7500



= Gertrud "Gerty" Simon (1887-1970) was a German photographer who worked during the interwar period. "Born Gertrud Cohn in Bremen to a well-to-do Jewish family with her father being a lawyer, she practiced in Berlin and later in London. She captured many important political and artistic figures in Weimar Berlin, including singer and actress Lotte Lenya, her husband, composer Kurt Weill, sculptor, painter and print maker Käthe Kollwitz, her colleague Max Liebermann, and physicist Albert Einstein. Gerty Simon moved to Berlin after the First World War. Her husband, Wilhelm, like her father, was a lawyer. They had one son, Bernard (Bernd), born in 1921. Her Berlin studio was at Clausewitzstrasse. With the arrival of the Nazi Party in power in 1933 life became very difficult for Simon and her family. In 1933, her son's school, the Landschulheim Herrlingen (later the Bunce Court School), a progressive boarding school transferred from Southern Germany to Otterden, Kent. Simon followed, while her husband remained in Berlin, unable to continue as a lawyer and judge, but finding work as a notary. The family was not reunited until 1939, and father and son were both imprisoned as enemy aliens. At

19, Bernard was even sent to an internment camp in Australia (until 1942) despite having lived in the UK for seven years. Simon rapidly re-established her studio in Chelsea, and portrayed many significant individuals there, such as historian and broadcaster Sir Kenneth Clark, actress Dame Peggy Ashcroft and politician Aneurin Bevan. She stopped working as a professional photographer from 1937 for unknown reasons" (Wikipedia). The photo shows Einstein in suit and tie, looking toward his left, with a "Rembrandtesque" light falling on his right side. Signed (i.e., approved) outside the plate by the photographer. One of the lesser-known and very rare photographs of Einstein. Tiny chips to the left and upper edge and some surface damage to the outer right side, otherwise very good, the impression nice and strong. A beautiful photograph.

[34] **Elliot, W. [P.]**

The patentee's manual; containing a list of patents granted by the United States for the encouragement of arts & sciences, alphabetically arranged, from 1790 to 1830. [To be continued by supplements.] Also, the laws of Congress for granting patents; with a digest of all decisions which have taken place in the Courts of the United States respecting patents. Washington, DC, S. A. Elliot, 1830. 8vo (22.6 x 13.6 cm). Title page, xviii, 118, 137-53 pp. Contemporary (original?) blind boards; spine with handwritten label. €1400



= A very rare publication, compiled and written by William Parker Elliot (1807-1853), at that time a draughtsman at the Washington Patent Office, and a patent agent. His brother, Seth Alfred Elliot (1808-1873) was a printer in the same town, and publisher of this work. Later, he fancied himself an architect, and managed to design and build - under the guidance of a genuine architect, Robert Mills (1781-1855) - the new (1836) Patent Office Building in DC after the first one burned down with the loss of all original patents, including those described in this work (see King, pp. 177-180). The main work, concluding with an index, contains the patent laws of the United States with decisions on patents, and *An alphabetical list of all patents and patentees on record at the Patent Office*, apparently up to June 1827, as it is followed by a *Supplement to the list of patents continued. From June, 1827, to April, 1828* (pp. 111-118), and a *Supplement to the list of patents continued. From April 1828, to January, 1830* [misnumbered pp. 137-153 (recte 119-135)]. In the right margin of the title page, the following is written in an old hand: "Congress has before it a bill [to] amend the laws relative to Patents; it raises the fee from 30 dollars to 70 dollars. JG 9th Ap. 1830." Boards a bit smudged; lower margin of the title page irregular; scattered foxing throughout. Very rare. OCLC reports only a few copies: Union College, Schenectady, NY; Columbia University, NY; Trinity College, Hartford, CT; Carnegie Library, Pittsburgh, PA; and Staatsbibliothek, Berlin. Also, in the University of Minnesota Library. None available in the book trade. No recent auction records. J. King (2014), *George Hadfield: Architect of the Federal City*; Sabin, 22247.

[35] **[Escher, B. G.]**

Java en Madoera. Blad. 1. [Unpublished map with manuscript annotations]. Unpublished, 1927. Single, oblong leaf (32.4 x 41.5 cm). Printed in colour. €500

= This a printed map of western Java (including Batavia = Jakarta) and the (in)famous island Krakatau (Krakatoa), meant for an Atlas van Tropisch Nederland (Atlas of tropical Netherlands) that was never published. Heavily annotated in the margins, by the Dutch geologist and half-brother of the famous Dutch artist M. C. Escher, professor Berend "Beer" George Escher (1885-1967). Beer was a member of a commission overseeing maps made by and for Dutch publishers, in particular maps of the Kingdom of the Netherlands which then included the Dutch East Indies (now Indonesia), and Dutch West Indies (now Suriname, Aruba, Curaçao, St. Maarten, and a few smaller Caribbean Islands which are still Dutch). As noted by Beer, the map was received on 10 December 1927. In the margins, Beer noted the scale (1:7500,000) as well as several errors regarding the topography and the printing. In the lower margin is a more detailed account of the history of this map, for whom it was meant, and why it was never published. Vertical, median fold with a very short tear at its upper end; a few weak, marginal creases, otherwise very good. A unique item.



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

Escher Adventures in Perception. [With handwritten letter by Maurits Escher to Han van Gelder, who produced an Oscar-nominated film about the artist and his work]. Laren, the artist, 1970. Handwritten letter in black pen, dated "Laren, 27-XII-'70", written on a folded postcard featuring Escher's "Cycle", produced in 1970 by The Vorpel Galleries in San Francisco, CA. €12.500



= Letter by the Dutch artist Maurits Cornelis Escher (1898-1972) to "Dear Mr and Mrs van Gelder" (Han van Gelder and An Melissen), signed "Met vriendelijke groet, hoogachtend" ["With kind regards, sincerely yours"] M.C. Escher" on the inside pages. Han van Gelder (1923-2012) was a Dutch director, who made a short film on Escher titled *Adventures in Perception*, which was nominated for an Oscar. "Highlight was a film that Van Gelder made in 1969 on behalf of the Ministry of Foreign Affairs about the graphic artist Maurits Cornelis Escher: *Adventures in Perception, or With an Eye to Adventure*. The film received prizes and honourable mentions at various film festivals and was nominated for an Oscar in 1972. Escher himself was especially surprised to see in the film how his six-legged *Wentelteefje* or *Rolpens*, (Wheel-Weevil, or Roll-Up) really started to walk, roll and stop again" (Wikipedia). The *Wheel-Weevil*, "*Pedalter-norotandomovens centroculatus articulatus*", was invented by Escher because of his dissatisfaction with nature never having invented the wheel. The letter deals with this documentary: "I regret that I will not be able to attend the 'Première' of my film: in early or mid-January I will have to undergo, again, minor surgery (...). There are 2 more critical remarks: 1) Several of my friends have pointed out to me that the part of the film in which I myself appear is too red: 'you don't have such a brick-red face', they say Is there what to do about it? (...) I wish you both the very best in the new year 1971!". Original printed card with the lithograph *Kringloop*, or *Cycle* (Bool 305) on the front side, and an explanation, in English, on the rear side. Provenance: a member of the Van Gelder family. Together with: a very rare flyer for the film, the first in the series, *The Living Arts in the Netherlands*. Also included in the lot are two original photos of Han van Gelder, both showing him holding a copy of Escher's lithograph *Klimmen en Dalen* (*Ascending and Descending*; Bool 435), which features prominently in Van Gelder's film. Postcard paper a bit toned and very slightly soiled, otherwise in excellent condition. Letters by Escher are very scarce. Bool 374, 375 (*Wentelteefje*).

[37] **Fauché, B.**

Histoire naturelle, botanique. [France, unpublished, ca. 1850]. Folio (39.8 x 28.8 cm). Title page with polychrome title and vignette, heightened with gold; 15 tissue-guarded plates with watercolour images of fungi (1) and flowering plants with explanatory text leaves in fine calligraphy. Original full embossed and pebbled black calf; gilt-stippled board edges and fine gilt inner dentelles. Iridescent endpapers. Spine with five raised bands and gilt title; front board with gilt initials "B. F." (= Berthe Fauché); rear board with gilt vignette "Maison des Oiseaux". All edges gilt. €2600



= A fine, attractively bound album of large watercolour illustrations of flowering plants (and one with fungi), showing examples of the 15 classes of plants, covering 62 "principal" families. All are very accurately drawn and coloured by Berthe Fauché. This likely follows the system designed by the French botanist Antoine Laurent de Jussieu (1748 -1836) which replaced the overly simple and arbitrary system of Linnaeus, and contained 76 families in all. The rear board vignette shows a gilt-embossed burgundy morocco bookplate of Arpad Plesch on the front pastedown. Nothing is known about Berthe Fauché, except that she was an accomplished artist. Plesch (1889-1974) was one of the foremost collectors of botanical works. Slight rubbing to boards, a few tissue guards a bit foxed, creased, partly torn or partly chipped in the margins, otherwise very good, clean, the plates not foxed. A beautiful work.

[38] **Fieber, F. X.**

Genera Hydrocoridum secundum ordinem naturalem in familias disposita. Cum tabulis quator. [AND] Species generis *Corisa* monographice dispositae cum tabulis duabus. [AND] Rhynchotographieen. Drei monographische [sic] Abhandlungen. [AND] a handwritten letter to a colleague. Prag [Prague], Gottlieb Haase Söhne, 1851. Three works in one. 4to (26.1 x 20.6 cm). 143 pp. [31; 48; 64], including three title pages; six engraved plates [4; 2; 0]. Contemporary marbled boards with green paper spine cover with script title. Speckled edges. €750

= Three works on true bugs (Hemiptera) and in particular the aquatic taxa, by the Czech entomologist Franz Xaver Fieber (1807-1872), all from the same year, which was his most productive. Containing excellent descriptions and detailed drawings - by the author - of many new or poorly known genera and species. Also published in the *Actis Regiae Bohemicae Societatis Scientiarum*, with J. G. Calve as publisher, but apparently these separately published copies are dated and - quite probably - published earlier. ADDED: a handwritten, signed and dated letter by Fieber, written in German with a French translation, to the French hemipterologist Victor Signoret (1816-1889), partly about the three works present here, which he donated to Signoret. In the top margin of the first title a small printed label of "Bibliothèque d'Histoire naturelle de Dr Maurice Royer". Maurice Royer (1878-1942) was a French entomologist and Hemiptera-specialist. Apparently, he acquired Signoret's hemipterological library. Small chip to the letter, some wear to the board and spine edges, a few pages lightly spotted but generally in a very good condition. Hagen I, p. 233; Horn-Schenkling, 6561 [*Hydrocoridum*], 6560 [*Corisa*], and 6559 [*Rhynchotographieen*].



[39] **Green, J.**

Original watercolour illustrations of fresco ornaments. Rome, not published, ca. 1830. 85 loose sheets (nearly all 35.0 x 25.0 cm, or slightly larger, or mounted on sheets of similar size). All set up in pencil and finely drawn in watercolour. €200



= An amazing collection of fine watercolours depicting, amongst others, parts of the famous Sala dei Pontefici, one of a suite of rooms in what is known as the Borgia apartments, in the Vatican Palace. The frescos in this palace were made by the great Renaissance artist Raffaello Sanzio da Urbino, better known as Raphael (1483-1520), and his workshop, but were partly redone in the early 19th century. It would be interesting to know if these illustrations were made before or after the restorations - it is possible that they were made in anticipation of the restorations. All watercolours are signed, J. Green. Although Green shows to be a skilled craftsman, accurately rendering perspective, and with a keen eye for detail, we were unable to find any other information. Some signs of age, e.g., creasing and soiling to edges, but generally in a very good state, clean and fresh.

[40] **Harrison, D. L.**

The Mammals of Arabia. Volumes I-III [Complete]. London, Ernest Benn, 1964-1972. Three volumes in three. Large 4to (29.6 x 20.3 cm). 670 pp. [I (1964) xx, 1-192 pp.; II (1968) xiv, 193-381 pp.; III (1972) xvii, 382-670 pp.]; three frontispieces, 465 distribution maps and text figures, 266 tables, one large folded map. Original uniform red buckram with gilt titles on spines. €500

= To many, Arabia seems to be a largely lifeless desert, however, this book shows that quite the opposite is true. An important monograph on the mammals of this geographically and geologically varied area, with detailed descriptions, also of skulls, etc., to facilitate unequivocal identification, even of the rare and obscure species. A fine glossary, extensive reference lists, a list of localities and an index complete the work. The author, David Lakin Harrison (1926-2015) was an English zoologist who established, with his family, the Harrison Zoological Museum, later known as the Harrison Institute. The Harrison Institute is a UK charity that specialises in mammal taxonomy and biodiversity studies in the Old World tropics and subtropics, especially southern and southeast Asia, Arabia and eastern Africa. In the last 50 years, the Harrison Institute has organised or participated in over 75 field surveys and expeditions to 36 countries in five continents. Each has been concerned with an aspect of natural history and was part of a wider programme of conservation or wildlife studies involving scientific institutions from the host country. This publication is a very special set as it includes three hand-written dedications by the author to Dr Robert E. Lewis dated 2-12-1964 to 21-6-1972 with a signed photograph pasted in dated Spring 1966, and also with an original letter, on his own stationery, dated 1 May 1968, to "Dear Bob", including the note "I must now settle down to do battle with those dreadful rodent things" and signed by "Dave (Abu Watwat)". Watwat is Arabic for bat. The American entomologist Dr Robert Earl Lewis (1929-2017) specialized in fleas (Siphonaptera) parasitising on mammals. During the 1960s he worked for the American University of Beirut, in Lebanon. The preliminary papers are not numbered consecutively, but the main text is. The boards of Volume III a bit stained, otherwise a fine set.



**[41] Heetman, A. J. A. [and] F. Heetman**

Heetman Collection of stained glass designs. Rotterdam, Heetman, 1919-ca. 1971. Various material and sizes; predominantly original designs in pencil and watercolour, or white drawing ink. Also some framed drawings, numerous photos and photo negatives of original artwork and examples obtained by Heetman from other sources, as well as printed matter containing Heetman designs. In all many hundreds of items. €2500



= The Heetman firm in Rotterdam (Pieter de Raadtstraat) was renowned for their versatility and quality in glass design. Their specialities were sandblasting and stained glass. The company was founded by the glass painter and artist Alphonsus Johannes Augustinus Heetman (1885-1957) - previously working for the design company *Aestetisch Technisch Bureau 'Kunstzin'* - and continued by his son, Gijsbertus Johannes Franciscus Heetman (1911-2004). In 1928, the firm placed advertisements in the famous Dutch avant-garde design periodical *Wendingen*. The present collection, from their archives, forms a very interesting cross section of the firm's designs, chiefly from the 1900s into the early 1970s - a period interrupted by WWII and in particular the destruction of large parts of Rotterdam by the German Luftwaffe. The earlier designs are chiefly in Art Nouveau or Jugendstil style, this gradually being replaced by Art Deco, followed by *Nieuwe Zakelijkheid* (New Objectivity). This archive comprises hundreds of original designs, several albums with illustrations of completed works, and examples of works by other firms, apparently for inspiration and reference, as well as original tools used in the stain glass industry, amongst which 6 diamond cutters, and part of its administration (several folders). Various material and sizes; predominantly original designs in pencil and watercolour, or white drawing ink. Also some framed drawings, numerous photos and glass negatives of original artwork and examples obtained by Heetman from other sources, as well as printed matter containing Heetman designs. In all many hundreds of items. All material in a very good state. A rich, versatile, and highly interesting collection, containing some stunning artwork.

**[42] [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. €2400



= 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 "Amsterdam 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.

[43] ["JAM" (R. de Bouillé, Comte)]

[Original watercolour sketches of French landscapes] [France], no place, no publisher, ca. 1863-1890. 13 oblong sheets (22.3 x 29.2 cm), all with fine watercolour paintings, either full-sized, or smaller, in a drawn rectangular frame. And one drawing on slightly smaller paper, more sketchy, in pencil. €2800



= Count Roger de Bouillé (1819-1906) was a French mountaineer (one would say "pyreneist" rather than alpinist, as he climbed solely in the Pyrenees mountains), but also a draftsman, illustrator, watercolourist and author, under the pseudonym "JAM", of several books on his ascents and explorations. In 1865, he settled in the town of Pau and from there he explored the western Pyrenees. In his works he described not only the itineraries, mountains, and landscapes, but also the local flora, fauna, and history. The present suite, however, consists mostly of drawings made during a voyage to the French-Mediterranean coast (Côte d'Azur), in 1890. One is dated much earlier. Present are: 1. "Valentin / 28 juillet 1863" [waterfall]; 2. "Ruines de l'amphithéâtre de Cimie's / Nice (14 septembre 1890)" [ruins]; 3. "Jaorge / 5 aout 1890" [view of a distant mountain village]; 4. "16 sept. 90 St. Sylvestre / Nice" [view of the area]; 5. "Route de Levens / 5 sept. 1890" [mountain road along river]; 6. "Frontiere Italienne" [landscape]; 7. "Campement du 161me au sommet du chateau / Nice 20 sept. 1890" [town view, horizontal, with soldiers]; 8. no caption [mountain view; the artist and his party (?) situated in the fore ground]; 9. no caption [unidentified fortress in mountainous surroundings, a person sitting in front]; 10. no caption [mountain scene, not completed]; 11. "Apres les Arcs 10", "Gonfaron 11", [no caption] "12", "Lion de Terre et Lion de Mer 13" [Four framed views, numbered 10-13]; 12. "Rognac" [view in drawn frame]; 13. "Berre" [view in drawn frame]; 14. [no caption, pencil sketch on slightly smaller paper, probably depicting Roman ruins near Nice]. All rich and lovely views, well-painted. All 14 leaves in a very good condition; no trace of foxing or discolouring. Left side a bit irregular, as the leaves were removed from a sketchbook, the illustrations bright and clean.



[44] **Jaring, C. [Photography]**

Original news photos of Amsterdam 1966: Provo's, Princess Beatrix & Prince Claus, riots, etc. Amsterdam, unpublished, 1966. 12 original glossy photo prints (ca. 18 x 24 cm, one smaller, 16.0 x 10.5 cm) with copyright stamp "Group 45" on versos. €900



= A suite of press photos by the Amsterdam photographer, journalist and artist Cor Jaring (1936-2013). Probably all taken on 10 March 1966, the day of the controversial wedding of the later queen of the Netherlands, Beatrix, and the German diplomat Claus von Amsberg. The wedding was controversial because Von Amsberg was German, and during WWII member of the Hitler Jugend. The photos show demonstrators (provos) and police officers making arrests on and near the Royal Palace at Dam Square. One photo shows the tour of the Gouden Koets (golden coach) with the princess and prince, heavily guarded by the police and military. Jaring is perhaps most famous for his photos of John Lennon and Yoko Ono during their "Bed-In" at the Amsterdam Hilton in 1969. Some minor signs of handling, but no other blemishes, and in general in a very good condition.

[45] **[Jazz]**

Set of 18 original photos of jazz legends, including Miles Davis, Chet Baker, Duke Ellington, and Ella Fitzgerald. The Netherlands, 1950-1991. Set of 18 original photos. Various sizes. €500

= Mostly from jazz concerts in the Netherlands in the 1950's to 1990's. Includes Ella Fitzgerald (31 March - 1 April 1962 - photos by Hans van den Busken); Duke Ellington (The Hague, 28 April 1950) together with the female crooner Kathryn Elisabeth Wimp (1920-2012, professionally known as Kay Day), Miles Davis [several, including a young (dated 1956; photo Nico van der Stam) and older Miles (photos dated 10 January 1980, and 1991; including photos by Vincent Mentzel)], Mahalia Jackson, Fela Kuti (Melkweg concert), Sidney Bechet (The Hague, 7 October 1956), Eartha Kitt (North Sea Jazz Festival, 1988), Chet Baker (photo Ernst Nieuwenhuis, 1975), etc. Several with light creasing due to handling, but otherwise a delightful set.

[46] **Jeffreys, J. G.**

A synopsis of the testaceous pneumonobranchous Mollusca of Great Britain. In a letter addressed to L. W. Dillwyn. [AND] A supplement to the 'Synopsis of testaceous pneumonobranchous Mollusca of Great Britain'. London, The Linnean Society, [1830-] 1833. 4to (25.8 x 20.2 cm). 89 pp. [numbered 323-392; 505-523]. Contemporary half calf over marbled boards. Spine with five raised bands; compartments with gilt ornaments and title. Red edges. €1200

= The first malacological contributions by the great Welsh malacologist John Gwyn Jeffreys (1809-1885): a rarely seen work, especially with the supplement included. Interleaved copy, apparently for the author, with occasional annotations (additions, corrections, e.g., one dated 17th September 1837) by the author on the blanks, apparently for a new edition, perhaps his famous magnum opus, *British conchology, or an account of the Mollusca which now inhabit the British Isles and the surrounding seas* (1863-1869). The main paper was submitted by another important British malacologist, porcelain manufacturer, parliamentarian, and fellow of the famous Linnean Society of London, Lewis Weston Dillwyn (1778-1855) for publication in the Society's *Transactions*. The text was read before the Society's members on 18 November and 16 December 1828, when the author was just 19 years old. When the supplement was submitted, and read for the Society on 21 June 1831, Jeffreys had become a member of this prestigious Society himself. Mounted on the front pastedown is the author's small, herpetological-mythological bookplate. On the first blank, an annotation in an old hand: "This book was given to A. S. Kennard by W. J. Wintle". Alfred Santer Kennard (1870-1948) was a British malacologist, palaeontologist and malaco-historian; William James Wintle (1861-1934) was a British journalist and fellow malacologist, with - like Kennard - a keen interest in British non-marine molluscs. On the first text leaf, above the drophead title, a stamp of the American malacologist Richard Irwin Johnson (1925-2020). Some foxing, mainly to the endpapers, but generally quite clean. A unique copy. Not in Caprotti.



[47] **Jordan, D. S.**

Fishes. [AND an autographed letter by the author]. New York, NY, D. Appleton, 1925. 4to (25.5 x 18.1 cm). xv, 773 pp.; Chromolithographed frontispiece with printed tissue-guard, and 17 other full colour plates after original watercolours, and 763 fine text figures. Original blind-stamped and gilt-lettered cloth. Top edge gilt. €450

= An uncommon, finely produced work by the leading American ichthyologist (and peace activist) during the last quarter of the 19th and first half of the 20th century, David Starr Jordan (1851-1931). Profusely illustrated. This the revised edition, in which "the writer has tried to compress all that an educated man is likely to know, or care to know, about fishes...it will answer all questions likely to be asked by anglers" (from the author's preface to this edition). Bookplate of the Monica library on the front free endpaper recto, together with the written inscription "Henry Lamond/19th Nov. 1925", [AND] with an ALS, single leaf, double sided, to the Scottish ichthyologist Henry Lamond (1869-1934), dated Aug. 21 1925. Among naturalists, Lamond is best remembered as the writer of *The Sea-Trout: a Study in Natural History* (1916). A loosely inserted newspaper clipping from 1927 show Lamond, meeting Queen Mary of Teck. Contemporary review (newspaper clipping) on the front paste-down, inner hinges a bit weak (the bookblock is quite heavy), otherwise a very good, clean copy with an interesting provenance. Not in Nissen.

[48] **Lacaze-Duthiers, [F. J.] H. de**

Three important, published works by Henri Lacaze-Duthiers, including a collection of proof copies and handwritten notes and corrections to one of them. Paris, 1877-1885. Various sizes. 468 pp. [160, 220, 88]; 28 [8; 14; 6] lithographed plates, of which 22 hand-coloured. Preserved in a clamshell box covered in burgundy cloth (30.4 x 25.2 x 9.2 cm) with printed label. €2400



= Unique collection of three important works, including manuscript corrections, by Felix Joseph Henri de Lacaze-Duthiers (1821-1901), one of the great French marine invertebrate and embryogenetic scholars from the 19th century and founder of the *Archives de Zoologie Expérimentale*. Lacaze-Duthiers studied medicine in Paris and was an assistant of Ducrotay de Blainville and Henri Milne-Edwards. He succeeded Achille Valenciennes as professor of the Mollusca, Vermes and zoophytes at the Paris Muséum National d'Histoire Naturelle in 1865, and in 1871 he was elected member of the Académie des Sciences. He founded the marine laboratories of Roscoff (on the Atlantic coast) and Banyuls-sur-Mer (French Mediterranean coast). The collection consists of: I. *Histoire de la Laura gerardiae, type nouveau de crustacé parasite*. Paris, Institut de France, *Memoires de l'Académie des Sciences*, 1882. 4to. 160 pp., eight hand-coloured engraved plates. Green cloth with Lacaze-Duthiers' own gilt library stamp and family crest. II. The same work in loose correction sheets, pp. 1-72, 1-160 and descriptions of plates I-VIII in many duplicates and with hundreds of corrections, and with stamps of Typographe Chamerot, dated 1881-1882, and several handwritten additions and corrections on loose sheets. III. *Histoire des Ascides simples des Côtes de France* partie 2: *Etudes des Espèces*. Paris, *Archives de Zoologie Expérimentale*, 1877. 220 pp., and 14 partly hand-coloured engraved plates, also in original green cloth with Lacaze-Duthier's own gilt stamp and family crest. IV. *Mémoire sur l'Anatomie et l'Embryogenie des Vermets* (Vermetus triquetus et Vermetus semisurrectus Phil.) Partie 1: *Anatomie* (1885). 88 pp., including all engraved plates, numbered 4-9 [1-5 to this work], and their description. From Lacaze's own library, but this title without his corrections. See DSB 7, pp. 545-546.

[49] **Lacretelle, J. C. D., De**

*Histoire de France, pendant le dix-huitième siècle.* Paris, Treuttel et Würtz, 1819-1826. 14 parts in 14. 8vo (21.5 x 13.5 cm). Frontispiece (portrait of the author), 6,136 pp.; seven additional frontispieces, 204 portraits, (four hand-coloured), 69 original letters of which many large, folded, six letters in facsimile, 12 signed printed documents, 13 original printed billets, 67 other engraved plates of which 13 tinted and two large, folded and hand-coloured. Uniform original red half morocco over red grained boards. Rich gilt spines. €15.000



= A unique set of this rare work as it contains many additional original letters, autographs and portraits of kings, dukes, marquises, scientists, revolutionaries and other major figures of 18th century France, including autographed or signed letters by Louis XIV, Louis XV, and Napoléon Bonaparte, as well as portraits of people who had a great influence on French history and politics, such as Charlemagne, Voltaire, Corneille, Jean Baptiste Colbert (d. 1683), James Cook, Benjamin Franklin, George Washington, etc., including hand-coloured plates of the Duc d'Enghien, Marie Thérèse, and Louis XVIII. Also included is a hand-coloured plate of the first flight with a helium balloon by Jacques Charles and Nicolas-Louis Robert (1783). This is the major work of the French historian Jean Charles Dominique De Lacretelle (1766-1855), also known as "Lacretelle le jeune". The first volume is titled "quatrième édition" but all early editions are rare. In part VII, many illustrations depict events leading to and playing a role in the French Revolution. The portraits and some of the engravings of revolutionary events date from later, 19th century publications. Of many, the source is unknown. This work was first, partly, published as *Précis historique de la révolution* in six parts (Brunet, 23941). The author wrote a *Histoire de France pendant le xviii<sup>e</sup> siècle* separately, also in six parts (Brunet, 23882), which was followed by this apparently expanded and corrected combined edition in 14 parts, not mentioned by Brunet. Uncut. Two 40 pp. Treuttel & Würtz catalogues and some smaller catalogues bound in the rear of several volumes. The "Table des sommaires de ce volume" of volume VII is bound in the rear of volume VIII. Slight rubbing to the boards, some scattered foxing, some manuscript letters a bit soiled, but overall a clean and really attractive set. The "naked" version of this work is rare, this "dressed" copy is downright unique. Brunet III, p 731. Not in Tissandier, *Bibliographie aéronautique*.

[50] **Leuba, [F.]**

*Monographie du genre Morchella. Traité au point de vue historique, botanique et chimique.* [Switzerland], unpublished, 1875. Folio (31.2 x 24.0 cm). Script title page with watercolour vignette, handwritten preface by the author, dated 15 Août 1875 (verso blank), 16 pp. of handwritten descriptive text; nine watercolour plates with script captions. Later half morocco over marbled boards. Marbled endpapers. €4800

= A finely illustrated manuscript on the culinary highly esteemed morel mushrooms, by the Swiss pharmacist, botanist and mycologist Fritz Leuba (1848-1910), author of the formidable *Die essbaren Schwämme und die giftigen Arten mit welche dieselben verwechselt werden können* (1892; also published as *Les champignons comestibles et les espèces vénéneuses avec lesquelles ils pourraient être confondus. décrits et peints d'après nature*). The plates, drawn by the author, are of an outstanding quality. Leuba, as a pharmacist, was very interested in poisonous and edible mushrooms. Morels are known to be a culinary treat if handled correctly, but very poisonous when eaten raw or undercooked. The illustrations are widely different - based on different specimens - from those used in his published works. Provenance: a small, mycological-culinary bookplate of the grand gastronomical library of Jacques and Hélène Bon. The Bon library was assembled over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. One plate deliberately (?) cut short; otherwise in excellent condition.



[50] Leuba

[51] **Licent, É.**

Vingt deux années d'exploration dans le Nord de la Chine, en Manchourie, en Mongolie et au Bas-Tibet. (1914-1935). Tientsin [Tianjin], Musée Hoang ho Pai ho, [1936]. Folio (30.9 x 23.0 cm). 42 pp.; numerous illustrations; one very large, double-folded map in two colours showing the itineraries of Licent's expeditions. Original pictorial wrappers. €750

= The author's copy. Written by the French Jesuit trained as a natural historian, Émile Licent (1876-1952). "...He spent more than twenty-five years researching in Tianjin. His expeditions spread across various parts of Northern and Central China (including the provinces of Shandong, Hebei, Shanxi, Henan, Shaanxi, Gansu, Inner Mongolia and eastern part of the Tibetan Plateau). Upon his first arrival at Tianjin in 1914, he established the Musée Hoangho Paiho (it was known as the 'Beijiang Museum' among the Chinese), one of the earliest of its kind in China. The Museum survived the Second World War and changed its name to Tianjin Natural History Museum (TMNH) in 1952. He was a colleague of Pierre Teilhard de Chardin in conducting archaeological research in northern provinces of China in the 1920s...Nothing much is known about his life or religious activities in France before and after his stay in China." (Wikipedia). Vicent's autograph in the top margin of the front free endpaper. Small, round stamp "Archigymnas. Insulensis Cathol." (a gymnasium in Lille, France) on the front wrapper, which may suggest that he retreated to Lille after his stay in China. This work describes the museum he founded, and still exists. Wrappers slightly age-toned, front wrapper with a weak fold in lower outer corner, otherwise in excellent condition. Rare. We have never seen another copy.



[52] Liénard, [J.] F.

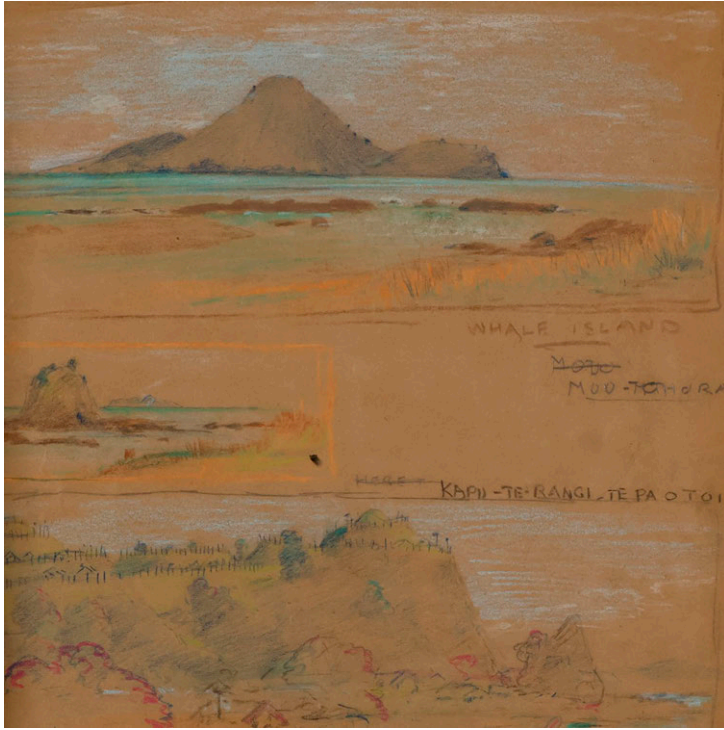
Catalogue des champignons observée et recuillis dans le dept de la Meuse et figurant dans le collection de Monsieur F. Liénard. [Verdun], unpublished manuscript, 1855-[1871-1875]-1880. Folio (28.1 x 19.2 cm). 382 leaves of which three with a handwritten index; 23 with a handwritten half-title, and 356 with delicately drawn and coloured mushrooms. Somewhat later half morocco over marbled boards. Spine with four raised bands. Compartments with gilt title. Marbled endpapers. €28.000



= A stunningly rich, varied, and scientifically important album of fine watercolours, accurately depicting mushrooms and other fungi collected by the French archaeologist, numismatist, entomologist, botanist and mycologist Jean-Félix Liénard (1812-1894), who lived in Verdun, north-eastern France. All illustrations are finely hand-coloured, and nearly all have a caption stating the French vernacular and Latin scientific name; the collecting locality and substrate (if any), and several other facts, e.g., on synonymies, edibility, etc. Collecting dates - to the day - are often included. The species are arranged taxonomically. Several specimens are shown in cross-section, revealing the taxonomically important inner structure. Most specimens shown are identified by Liénard, often with references to 'Flore Franc.' (i.e., the third - 1815 - edition of Lamarck and De Candolle's *Flore Française, ou descriptions succinctes de toutes les plantes qui croissent naturellement en France*). Liénard became inspector of public instruction for the Meuse Département, near the Belgian and Luxembourg borders. From 1853 to 1894, he was curator of the Verdun Museum and became broadly interested in history and natural history. He significantly enriched the museum's archaeological collections, setting up a network of correspondents, who donated antique objects from various sources. His duties as curator led him to follow activities at various archaeological digs in the region: in 1870, he enriched the museum's collection with a vase from the Merovingian burial site at Muzeray. He was a member of several learned societies, including the Société Philomathique de Verdun, of which he was secretary and president. He produced a significant number of scholarly works, including publications on insects: *Catalogue des lépidoptères observés et recueillis aux environs de Verdun*; topography: *Le Dictionnaire topographique du département de la Meuse, comprenant les noms de lieu anciens et modernes*; and archaeology: *Archéologie de la Meuse. Description des voies anciennes et des monuments aux époques celtique et gallo-romaine*. A few specimens were collected by Liénard's correspondent, the maths teacher and fellow mycologist, Trémeau. Collecting localities include Bois de Baleycourt, Bois Saint-Michel, Gare de Verdun, Cimetière de Verdun, Chantier Lagrue, etc. Provenance: from the author and artist, then of a family member, M. Liénard Bardot. Later in the grand gastronomical library of Jacques and Hélène Bon, collected over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Their small mycological-culinary bookplate mounted on the front pastedown. Minimal wear to board edges; a few plates very lightly spotted, but generally very clean, near mint, with the colouring bright and the captions well-readable.

[53] **Lloyd, T.**

Trevor Lloyd's sketchbooks of New Zealand. New Zealand, ca. 1925. In two volumes. Folio (35 x 25 cm, and 36 x 33 cm). The first of white paper, with his name handwritten on the second leaf, and (68 groups of) illustrations, mostly on leaf rectos only, a few using both sides of a leaf. The second, largest, of brown paper, with his name written on the front cover. Inserted: one sheet of trace paper with pencil drawing, and 24 leaves with colour pencil sketches of New Zealand landscapes, and people. €600



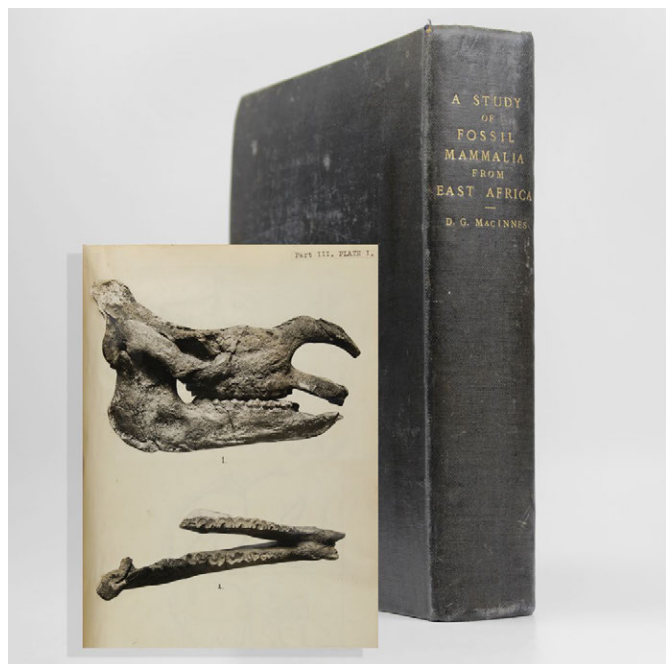
= Trevor Lloyd (1863-1937) was a New Zealand artist, illustrator and cartoonist. "...Lloyd was born in Silverdale, Auckland ... [his] work is evocative of the New Zealand bush and his work often contained Maori motifs. Lloyd exhibited with the Auckland Society of Arts in 1883, 1896, 1898, 1899 and 1907 and in 1927 at the New Zealand Academy of Fine Arts. Some examples of his work are available online. Lloyd was employed as an illustrator for New Zealand Illustrated Magazine from November 1901 until its last edition in 1905 (in which he was acknowledged). He also worked as an illustrator for Auckland Weekly News and as a cartoonist for The New Zealand Herald, retiring in 1936 after 34 years" (Wikipedia). The first sketchbook mainly shows a) scenes and people, observed and drawn by Lloyd during a boat trip, perhaps on a ferry; and b) spectacular solitary trees and ferns, in rectangular frames. The latter seems to be one of his favourite subjects: several New Zealand museums and art galleries possess tree etchings in his hand, and at least one of the drawings in this manuscript can be identified as the basis of one of his etchings. The former are not without humour: a harbour scene has, in the margin, the sketch of a surprised looking young girl, captioned "He's drawing in ink". Trevor Lloyd was, after all, also one the country's leading cartoonists. Of his India ink sketches those of landscapes are quite detailed; those of people more sketched -some in pencil. Among the pencilled illustrations is one of a cat sleeping in a man's arm, captioned "the prisoner", which left us to wonder who the prisoner was: the cat, or the man? The second sketchbook contains fine, balanced, crayon illustrations of New Zealand landscapes, and people, many captioned with the name of the location (e.g. Whale Island, in the Bay of Plenty, or Umu-Pura Pura, or a short description of the situation (e.g. "'One of our backbones'", "A warm day"). On some drawings a white tent is visible, suggesting that Lloyd went on a trip through part of New Zealand's Northern Island. Both sketch books show signs of travel and working in the open air. Thus edges frayed, a few smudges and small holes in some leaves, but generally in good condition. In all, a rich cross-section of Lloyd as an observer and artist. See also: John F. Perry. 'Lloyd, Trevor', from the Dictionary of New Zealand Biography.

[54] **MacInnes, D.G.**

A study of fossil Mammalia from East Africa [original manuscript]. Unpublished [n.d., but ca 1938.] 4to (26.0 x 20.4 cm). Original typed manuscript with 336 pp.; 143 original photographs in various sizes, and some original drawn maps. Full contemporary dark blue cloth with gilt title on spine. €4000

= A very neat and interesting manuscript by the British mammalogist and palaeontologist Donald Gordon MacInnes who participated in Louis Leakey's famous 1932 and 1935 expeditions in search of fossil hominids. It contains five parts, as follows; Part I: *Some Miocene Proboscidea from East Africa*; Part II: *Some post-Miocene Proboscidea from East Africa*; Part III: *Rhinocerotidae*; Part IV: *Some Miocene Anthracotheriidae from East Africa*. Part V: *Preliminary notes on the remainder of the collection*. This includes original photos of fossil bones of the possible hominid precursor Proconsul. Several of these manuscripts, which contain descriptions of new species, were published, but their illustrations were always much smaller. The rear contains a copy of a published paper: *A new genus of fossil deer from the Miocene of Africa*, being an offprint dated 27 April 1936, from the *Journal of the Linnean Society - Zoology* volume 39(267). Two photos have been loosely inserted: of a fossil elephant molar, and one of a group of people standing on the stairs of the City Council building in Nairobi. This could be from the first Pan-African Congress of Prehistory, organized by Leakey in 1947. A key archaeological outcome of the 1st Congress, for example, was the first agreement to standardise the use of Stone Age terminology across all parts of

Africa. While 'Prehistoric Archaeology' has been a primary focus of all congresses, the mixture of disciplines represented at the 1st Congress has given the organisation a decidedly multi-disciplinary heritage that continues to this day. As J. Desmond Clark noted in his address to the 8th Congress: "Before 1947, archaeologists in Africa worked usually in watertight compartments; immense distance often separated one lone worker from another and they rarely, if ever, met. The 1947 Congress was significant in that, for the first time, it brought together prehistorians, palaeontologists and geologists from one end of the continent to the other and it served to provide a forum for the exchange of information and ideas." (panafprehistory site).



[55] [Manetti, F. S]

Storia naturale degli uccelli trattata con metodo e adornata di figure intagliate in rame e miniate al naturale. Ornithologia methodice digesta atque iconibus aeneis ad vivum illuminatis ornate. [Two counterproofs in original water colouring, of Plate 37, *Falco albanella torquata*, and of Plate 48, *Falco vulga barletto*.] [Florence, 1776]. Two single sheets (each 47.1 x 35.8 cm). Hand-coloured and captioned. €2400



= Two fine and very rare counterproof illustrations, in original hand-colouring, of falcons, commissioned by the Italian naturalist and friend of Linnaeus, Francesco Saverio Manetti (1723-1785) and based on a bird in the collection of Marchese Giovanni Gerini. These falcons are illustrated on Plates 37 and 48 of the published work. Manetti employed two artists, Lorenzo Lorenzi and Violante Vanni. These works could thus be by either of them. These, however, are certainly not the published prints (taken from his book, which are just "rare"), because the images are reversed. Therefore, these are either original drawings, or counterproofs. When an object, such as a bird, is



symmetrical, it does make sense that an engraver produces a mirror image; whereas the opposite, viz., drawing a watercolour in reverse, after a published engraving, does not make sense. Moreover, they lack a plate impression, which is always present in a direct print, but always absent in originals and counterproofs, because no copper plate is used. The presence of ultra-thin, ink lines point towards counterproofs. Counterproofs like these are known from only two sets. One is in the library of the University of Pisa, and was believed to be the set of original watercolour drawings after which the book plates were engraved, but after closer examination they showed fine, weak ink outlines, as can be expected from counterproofs, and one plate even had the engraved name of one of the artists present, in mirror image. The second set was sold at Christie's in 2002 and fetched well over €200,000. The whereabouts of the original watercolours remains unknown. These two plates are, or may belong, to a third, unknown set. It is likely that (partial) sets were made on special request by Manetti, or his patrons. In contrast to some other 18th-century books, they were not offered for sale. Sitwell regards Manetti's work as "one of the half-dozen or so Great Bird Books in the collector's sense"; counterproof plates are not just "Great", but truly outstanding. Falcons are among the most sought-after illustrated birds, and this set is definitely an excellent, clean, unique item. Sitwell, *Fine Bird Books*, p. 120. Neither in Anker nor in Zimmer.

#### [56] Mohs, [C.] F. [C.]

Gleichungen zur Entwicklung und Berechnung zusammengesetzter Crystall-Gestalten des rhomboedrischen, pyramidalen und prismatischen Systems, nebst einige Beispielen ihren Anwendung. Leipzig, Johann Ambrosius Barth, 1821. 8vo (21.8 x 13.5 cm). 40 pp., including title page; one engraved plate. 20th-century full cloth. Spine with paper label with script title. Original marbled front wrapper bound in. €650

= Written by the German mineralogist Carl Friedrich Christian Mohs (1773-1839), who is best-known for his hardness scale. Offprint, with new pagination (the journal edition started on p. 379) and title, from Gilbert's *Annalen der Physik* Stück 8 (= Band 68). Bound in: an extra leaf with handwritten formulae, additional to p. 15, in an old, German hand - according to a pencilled note on the front free endpaper recto, this is an original correction by Mohs himself. Provenance: in the lower margin of the title page and p. 40, and on the plate verso a decommission stamp, dated 1875, of the library of the French geologist Jean-Baptiste Armand Louis Léonce Élie de Beaumont (1798-1874). A unique item.

#### [57] [Original drawings]

Mongolian horsemen with falcons, cats and rabbits. [Eight original paintings on silk]. Mongolia, mid to late 19th to early 20th century. Oblong (27 x 35 cm). Eight paintings on silk, each mounted on large, iridescent silk sheets, and framed behind glass. Early to mid-20th century black varnished, bevelled wooden frames, each measuring 38.0 x 47.5 cm. €1600



= A suite of eight, uniform-sized paintings, each depicting a hunting scene, and all in uniform frames. The animals, including a cat or lynx, and a white rabbit, may be of a symbolic nature; two paintings, however, showing falcons, depict a genuine hunting method. One frame differs slightly from the others in being thinner, without bevelled edges. Some wear to the frames, the varnish partly abraded; silk irregularly spotted, as if it has been painted on the versos too. Colouring vivid and strong. A very nice, unique ensemble.

[58] [Pfanner, P.]

Stereo slides. Afrique - Africa - early 1960's. [AND] Malaysia - India - Indonesia - Hong Kong - Cambodia - Australia, etc. (1973-1975). Switzerland, unpublished, (before) 1966-1975. A large collection of colour stereo slides, in uniform trays, and boxes, preserved in four leather suitcases. With the original stereo camera; and a contemporary stereoscope with working light. €2600



= A very impressive total of about 3050 stereo slides of an extremely precise and well-documented travelogue. Many showing daily life, scenic views, etc. of a world gone by and from before mass tourism. Mostly with short annotations and dated. Places included, are Léopoldville (now Kinshasa), the Zongo Falls, Ituri Province, Kivu Province, Ruwenzori, Elisabeth Park, Lake Kivu, Kasai, Gombe, Ngorongoro, Kilimanjaro, and Elisabethville (now Lubumbashi, renamed in 1966). All in very good condition. The photos were made by the Swiss commercial traveller and amateur entomologist Pierre Pfanner (1901-1985). INCLUDED: a typed index list of the photos with more detailed descriptions (in French) of the images, as well as an overview of the itinerary, stating numbers of months and days stayed in countries regions, and cities. About a third is from Africa; the others are from mostly lesser-visited countries in Asia, apparently mostly from a 202 days journey made from Geneva to Singapore, and then to Penang - Hongkong - Taipeh - Port Moresby - Cairns - Sidney - Ubud - Jogjakarta - Penang Tapah - Kuala Lumpur - Bangkok - Rangoon [Yangon] - Calcutta [Kolkata] - Darjeeling - Benares [Varanasi] - Agra - Delhi - Karachi - Sydney - USA and back to Geneva (dated from 1973 to 1975). The African places visited includes various places in South Africa. Fewer are from the Americas. Many photos show wildlife parks, and other nature reserves, wild animals, rivers, towns and villages, and their people. Several show daily life in Switzerland in the 1970's, a few show butterflies. Pfanner was known as an entomologist, specialized in Lepidoptera. A beetle was named after him, based on specimens collected by him in Malaysia. A unique window on a less-photographed world in the 1960's and 70's.

[59] [Photography]

Atomic bombs: Operation Crossroads, "Able" and "Baker" events. Bikini, [not published], 1946. Two original photo prints. Each 25.4 x 20.6 cm. €2400



= 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. J. Robert Oppenheimer, the "father of the atomic bomb",

declined an invitation to attend the test and wrote President Truman about his objections to it, arguing that any data obtained from the test could be obtained more accurately and cheaply in a laboratory. 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 versos "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.

#### [60] Plarre, O.

Die Erklärung der Abänderungs- und Vererbungerscheinungen. Geschichte und Kritik. Inaugural-Dissertation der philosophischen Facultät zu Jena. Jena, A. Neuenhahn, 1882. 8vo (21.8 x 14.0 cm). 41 pp. Original blind wrappers with hand-written title. €250

= The author's thesis with a hand-written dedication by the author to an E. Zimmermann. Otto Plarre (1855-1937) was a correspondent of Ernst Haeckel. "Dr. Otto Plarre ... comes from an old Geraer family of tanners. In his youth, Dr. Plarre an avid gymnast. In Gera he was at the forefront of the gymnastics movement. Since 1894 he worked as a state-certified gymnastics instructor; in particular, he promoted swimming. Thanks to his active involvement, a gymnasium was created on the farm meadows and the summer pool and forest hospital were created on his initiative. In 1899 he founded the "Gera swimming club". From 1906 to 1910 he was a member of the municipal council. As a student and friend of Ernst Haeckel, Dr. Plarre for the ordination classes in schools and fought for the establishment of a crematorium in the Ostfriedhof. The Geraer "Arbeiterdokter", as it was called, founded the "Monistenbund" ... in Jena." (Archiv Thüringen). Small former owner's stamp on the title page, otherwise a very good, clean copy. Very rare.

#### [61] Pogédaieff, G. A. de

Design for three theatre costumes. [Dryad and Sylvan Spirits] Paris, unpublished, ca. 1930. Oblong cardboard (35.8 x 44.7 cm). Gouache, watercolour, and pencil, heightened with silver. €3500

= An original design by the great illustrator, set and costume designer, painter and poet, Georges de Pogédaieff (Grigory Anatolyevich Pozhydaev - or Pozhidaev) (1897-1971). Artnet gives the following timeline: 1913, student of A. Arkhipenko and N. Kasatkin in the Moscow Art, Sculpture and Architecture School; 1918, worked as designer in St Petersburg; 1918-1919, joint exhibitions with Goleyzovski in Moscow; 1920, emigrated to Berlin, Germany; 1922, personal exhibition in Berlin; 1924, exhibited in the Neue Gallery in Vienna; 1946, exhibited in Paris Gallery L. Reimann; 1955, exhibited in Paris Gallery Marguerite; 1930-1971, lived and worked in Paris, France (until his death in 1971). De Pogédaieff is best known for his work as a theatre set designer and costume designer, and for being a portrait painter: his portrait of Nathan Altman was sold at auction in 2014 for £37,500. His designs were commissioned by the Bolshoi Theatre, and, after the Russian revolution, leading theatres in Berlin, Vienna, and Paris. The current design shows three costumes, for two sylvan spirits and a dryad, clad in leaves. The signature in the top left corner is Pogédaieff's. This is possibly a design for a ballet production of Rimsky-Korsakov's opera *Le Coq d'Or* [The Golden Cockerel]; circa 1925-27, as noted in a Parke Bernet catalogue. Board a bit toned, but the colouring of the illustrations fresh and vivid. A very good unique item.





[61] Pogédiaeff

[62] Poirier, J.

A collection of offprints, proof plates and original art work. Paris, various publishers, 1884-1886. Nine items in nine (including an original drawing and a manuscript note). 4to and 8vo. Numerous pages and plates. Partly in original wrappers. €50

= Examples of work by the French invertebrate zoologist [Nicolas] Justin Poirier (1849-1912), who specialized in molluscs and worms. The mollusc genus *Poirieria* Jousseaume was named after him. Included are the following: 1. *Contribution à l'histoire des trématodes*. 8vo. 160 pp. [numbered 465-624], 12 lithographed plates [numbered XXIII-XXXIV]. Uncut, from the *Archive de Zoologie Expérimentale et Générale*, Volume III. Without front wrapper; 2. *Appareil excréteur et système nerveux du Duthiersia expansa* Edm. Perrier, et du *Solenophorus megaloccephalus Creplin*. 4to. 4 pp. Blind blue wrappers. Signed by Poirier, in pencil, above the drophead title "A ma Miette, cocotte chérie et adorée son vilain coquin de gueux. Justin"; 3. (Co-authored with A. T. de Rochebrune) *Sur un type nouveau de la classe des Hirudinées*. 4to. 4 pp. Blind blue wrappers. Signed by Poirier, in pencil, above the drophead title "A ma bien chère Léontine. Hommage de son bien aimant mari. Justin"; 4. *Description d'Helminthes nouveaux du Palonia frontalis*. 8vo 7 pp.; one lithographed plate; original blind wrappers. An offprint of the *Bulletin de la Société Philomathique de Paris*. Séance du 27 janvier 1883. 5. A second copy of the same; 6. A fine pencil drawing (18.0 x 27.5 cm) of a fresh-water mussel, related to, but probably not identical with the European fresh water pearl mussel, *Margaritifera margaritifera* (L.); 7. an autographed note (bifolium), by Poirier, relative to the reproduction of mushrooms, and to palaeontology, written on stationery of the Faculté des Sciences in Paris; 8. *Diplostomidae*. Two joint proof plates in lithography with additional colouring, and some corrections in pencil. The plates [numbered XIX and XVIII] were published in the *Archive de Zoologie Expérimentale et Générale*, Volume IV; 9. *Justin Poirier 1849-1912*. 8vo. 6 pp.; an undated obituary of Poirier, written by J. Poirier and E. Roubaud. The last item brittle at the edges, due to the low paper quality, with the margins of two leaves creased; all other items very good. Combining examples of Poirier's scientific papers, handwriting, artwork, proofreading, and dedications, this forms a unique ensemble, summarizing his skills, and his importance to zoology.

[63] Prêtre, J. G.

of the bird, tinamon isabelle (*Tinamus rufescens* Temminck), or guazu. [Paris], Prêtre, 1825. Folio (43.8 x 33.8 cm). Single leaf with original water colour. Framed. €4800

= A very rare original watercolour by the great Swiss-born French natural history artist Jean Gabriel Prêtre (1768-1849), arguably one of the best French natural history illustrators of the 19th century. He illustrated several of the most important and beautiful travel, exploration and natural history publications, including works by Ramon de la Sagra, Alcide d'Orbigny, Paul Deshayes, Frédéric Cuvier, Antoine Risso, René Primevère Lesson, André Duméril, Isidore Geoffroy Saint-Hilaire, and others. Several bird species and a lizard were named after him. Prêtre made this illustration for the *Nouveau recueil de planches colorées d'oiseaux, pour servir de suite et de complément aux planches de Buffon*, a massive and amazingly illustrated contribution to ornithology, written by the greatest Dutch ornithologist, Coenraad Jacob Temminck (1778-1858), with some help by one of Europe's foremost private collectors of birds, the botanist, ornithologist, politician and heritage guardian, Baron Guillaume Michel Jérôme Meiffren Laugier (1772-1843). This may be regarded as Temminck's magnum opus in size, in scope and in beauty. The bird illustrated is the tinamon isabelle, or guazu, Latin name *Tinamus rufescens* Temminck, a bird from



South America (Peru, Bolivia, Paraguay, Argentina, Brazil). Single printed plates of this work are much in demand. In 2006, three other original drawings, made for the same work, were auctioned by Christies and each fetched a price above €5000. Signed and dated by the artist. Slight rectangular toning from earlier framing, otherwise fine. Anker, 503; Junk, *Rara*, p. 72; Landwehr, 196; Nissen IVB, 932; Ronsil, 2892; Sitwell, *Fine Bird Books*, p. 147; Zimmer, pp. 626-628.

**[64] Raspail, X.**

Les procédés de Pasteur. Jugés en 1882 par l'éminent chimiste Duclaux, nommé en 1895, directeur de l'institut Pasteur, fonction qu'il a occupée jusqu'à sa mort, en 1904 [AND] Le centenaire de Pasteur, a servi, pendant 18 mois, à lui édifier une apothéose mondiale, par une accumulation journalière, dans la presse française, de faux scientifiques et de mensognes scandaleux. Gouvieux, [the author?], 1924. Small 8vo (17.3 x 11.0 cm). 20 pp. Original printed wrappers. €350

= A very rare publication, containing three polemical essays by the French medical doctor Xavier Raspail (1840-1926), the son of the famous naturalist François Victor Raspail (1794-1878), who is principally known as an ornithologist. Inscribed and signed by the author above the first drop-head title: à l'Académie des sciences d'Amsterdam, hommage de l'auteur, Xavier Raspail à Gouvieux (Oise), and with the academy's stamp on the front wrapper. The pagination is odd: [v]-xxiv, which may suggest that it is a separate offprint from a larger work, but this remains uncertain. The first essay, not mentioned in the title, is titled *Avertissement de la 79e année du Manuel de la Santé*. Fold, stamp (as noted) and handwritten number on the front wrapper, otherwise a very good copy. Rare, especially with the author's inscription. Not in any major bibliography.

**[65] Ratzeburg, J. T. C.**

Die Waldverderbniss oder dauernder Schade, welcher durch Insektenfrass, Schälen, Schlagen und Verbeissen an lebenden Waldbäumen entsteht. Zugleich ein Ergänzungswerk zu den Abbildung und Beschreibung des schädlichsten Forstinsekten. Zweiter Band. Tanne, Lärche, Laubhölzer, und entomologischer Anhang. Berlin, Nicolai, 1868. 4to (28.9 x 23.1 cm). xvi, 464 pp.; 26 [numbered 34-51, 41A, 43A, 45A, I-V] engraved plates of which 13 in chromolithography with additional hand-colouring and partly heightened with gum arabic. Original green boards with raised panels with gilt floral ornaments, and gilt borders. Spine with gilt bands and title. Iridescent silk endpapers. All edges gilt. €350

= A very successful work by the German entomologist Julius Theodor Christian Ratzeburg (1801-1871). This is the second part only, which deals with fir, larch, and deciduous trees, and contains an entomological appendix. The first part (not present, although more common) contains a general introduction, pine and spruce. ADDED are two letters, in the same old hand - possibly by Ratzeburg - dated 1856, and 1868. In the latter, the handwriting has deteriorated. Scattered spotting (as usual), the binding slightly warped and with some shelf wear. Front free endpaper soiled. Horn-Schenkling, 17685; Nissen ZBI, 3310.

[66] **Reinburg, [M. J. G.] P.**

Mission officielle commanditée par le Ministère de l'Instruction Publique pour un voyage d'étude en Amérique latine (1909-1913). Paris, unpublished, 1909-1913. 266 framed glass positives (including colour positives), 9.9 x 8.5 cm with handwritten descriptive labels (positive size 7.0 x 7.0 cm); preserved in one wooden box (28.5 x 11.0 x 11.1 cm) and 25 contemporary cardboard boxes, mostly with pictorial printed labels. €600



= A rich collection of photos on glass from a time and area poorly documented. All the photos were made during a little-known geographical and anthropological expedition to Ecuador, Peru and Chile between 1909 and 1913. They show people, buildings (churches, factories), views, including street views, mountain views, etc., as well as volcanoes, geological features, sometimes including expedition members and material, of, chiefly, Ecuador, and of northern Chile, and Peru, including the upper Amazon. Over 200 photos are from Ecuador, several showing volcanoes, including some with mission crew-members amidst fumaroles. Other photos are anthropological, showing the people of the (high) Andes, as well as from the Amazon region, and people in cities such as Lima, Santiago, and Quito. Pictures include the Trans-Andean railroad (several views); views of harbours (Valparaiso, Callao), streets, bridges, statues, a Roman Catholic procession, the army of Ecuador, and of Chile, on parade. A few show maps, with the expedition's itineraries. Still others show llamas, a flying condor, the unloading of a cow from a ship, Indian pottery, a beautiful girl from Chile (twice!), etc., etc. In general, there are 14 photos of expedition members and camps, 175 of various views on very diverse landscapes from the tropical rainforest to the glaciers of the high Andes. 17 volcanological photos and 19 others. The Parisian medical doctor, anthropologist, and member of the French 'Société de Géographie', Marie Joseph Gabriel Pierre Reinburg (1877-1936) came from a family of organ builders in Strasbourg. He published on the Marawan (Guyane) Indians (1921), and a paper titled *Le Vénézuéla pacifique et travailleur* (1927). He also wrote a paper on South American plant hallucinogens *Contribution à l'étude des boissons toxiques des Indiens du Nord-Ouest de l'Amazonie: l'ayahuasca, le yajé, le huánto. Étude comparative toxico-physiologique d'une expérience personnelle*. He was a member of the 'Société des Américanistes'. For an unknown reason (perhaps the outbreak of WWI) the material gathered during this Andes-expedition remained unpublished and has been lying dormant for more than a century. The Muséum national d'Histoire naturelle in Paris contains his manuscript on the Peruvian Indian Jivaro language, which may have been based on data collected during the same expedition, also never published. It seems likely that the glass positives were used as lantern slides, but there are no records of this use. A few photos are partly toned and very few with a broken glass or without the second (protective) part of the glass; several are in full colour, or enhanced with colour. Nearly all positives are in a very good state, crisp, without fading. Very interesting, unrecorded expedition waiting to be discovered and researched.

[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. €900

= 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 various 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] **Sand, M.**

Manuscript of: *Catalogue raisonné des lépidoptères du Berry & de l'Auvergne (Cher, Indre, Creuse, Puy-de-Dôme, Cantal) (France centrale) Deuxième Partie - Microlepidoptera*. Paris, E. Deyrolle [published edition], 1871-[shortly before] 1879. 4to (22.1 x 14.6 cm). [179] pp., followed by ca. 100 blanks. Original green half sheep over marbled boards. Printed label on front board. [AND] 12 pages of manuscript text pertaining to this work and in particular the preface. In a contemporary envelope [AND]. A signed letter (draft?) 92 pp. (folded), by the author on paper with his blind-stamp, directed to one of his correspondents. €2500



= This is the original manuscript of a very seldom-seen catalogue, written by the French entomologist, writer, artist and son of the famous writer George Sand, Jean-François-Maurice-Arnauld Dudevant, known as Baron Dudevant and better known by his pseudonym Maurice Sand (1823-1889). Sand started collecting butterflies in 1852 and started writing this catalogue in 1871. Apparently, it was completed in or just before 1879. Sand arranged the list following the numbering used by O. Staudinger and M. Wocke, in their 1871 catalogue, *Catalog der Lepidopteren des Europäischen Faunengebietes. Catalogue ou énumération méthodique des Lépidoptères qui habitent le territoire de la faune européenne. I. Macrolepidoptera. II. Microlepidoptera*. He recorded the localities and rarity of each species identified, and added the months in which caterpillars and adults were observed, as well as the presence of varieties and aberrant specimens. The region covered is in Central France, which is quite diverse in landscape and climate, reflected in a high number of moth species. Sand observed that 80 per cent of all European butterflies occurred in France, and, in turn, the area covered by his work contained 80 per cent of all French butterflies. This manuscript gives an insight of how the printed edition became final. Many text corrections are included, and, for instance, we see that species 2532 was first listed, but subsequently erased, perhaps because of a wrong determination. A few appear only in pencil, and were subsequently left out. Even the title seems to have undergone a late change, being pasted over a previous version. Included are two additional manuscript parts. One (of four loose leaves) heavily edited by Sand, dealing with the geology and climate of the area covered, and not included in the published work. The other (8 pp.), similar, with many modifications and corrections by Sand, being the draft of the preface of the published work. This manuscript shows even more how carefully Sand arranged his facts and crafted his prose. Also added, a draft of a letter or paper by Sand in reply to information provided by a Docteur Vallentini in the town of Angoulême, dealing with some butterflies. Spine felted, otherwise very good; the handwriting well-readable. Horn-Schenkling II(4), p. 13 [published edition].

[69] **Schouman, A.**

European canary, finch, European goldfinch. [Original watercolour painting]. [Dordrecht, not published, 1787]. (29.0 x 23.2 cm). Signed lower right in pencil: A Schouman 1787. €2750

= Aert - or Aart - Schouman (1710-1792) was a Dutch artist renowned for his portraits, landscape paintings, glass-engravings, and - above all - for his fine zoological illustrations. For instance, he provided all the bird illustrations for Aernout Vosmaer's *Regnum Animale: Natuurkundige beschrijving eener uitmuntende verzameling van zeldsaame gedierten* (French edition: *Description d'un Recueil Exquis d'Animaux Rares*). The present illustration is archetypal Schouman: a balanced composition of three colourful birds, accurately depicted, sitting in a tree, with a detailed, realistic landscape in the distance. Here, the landscape is typically Dutch, with a windmill and a house with a bell-gable, bordering a wide, slow, placid river. Another (1746) watercolour by Schouman shows definitively the same windmill. A caption, written by Schouman, indicates that this is a tuff-grinding mill named "Welgelegen" (well-located) in Zwijndrecht, near Dordrecht, where Schouman lived most of his life. The water in front is the Oude Maas River (Old Meuse; a branch of the Rhine) Actually, Schouman's drawing of this windmill even includes the same passing hay barge visible in this "finches" plate. All three finches occur in the Netherlands, but the canary has become rare. Works of Schouman are present in several Dutch and French museums, including the Rijksmuseum in Amsterdam, and in the Institut Néerlandais in Paris (see Landwehr). Inscribed on verso, in two different old hands: A Schouman 1730 (incorrect), and A Schouman. Remnants of adhered paper on verso corners, otherwise clean, very good. Dumas, G. (ed.; 2017) *Een Koninklijk Paradijs. Aert Schouman en de Verbeelding van de Natuur*. Landwehr, 204; Sitwell, *Fine Bird Books*, p. 151 (for Vosmaer).

[70] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere [AND] II. Serie. Vögel. [Complete]. Together with two amazing original watercolours (of plates 21 and 25) drawn by the artist himself. Wien, Gerlach & Schenk, 1896. Two large folio portfolios (57.9 x 44.3 cm) with one page of text, one illustrated title page and 29 stunning chromolithographed plates showing animals in a fabulous Art Nouveau style. Each original quarter linen portfolios has an impressive dragon on front, with the title artistically arranged around it [AND] Two original watercolours by Seder, being the originals examples for plates 21 and 25. €16.500

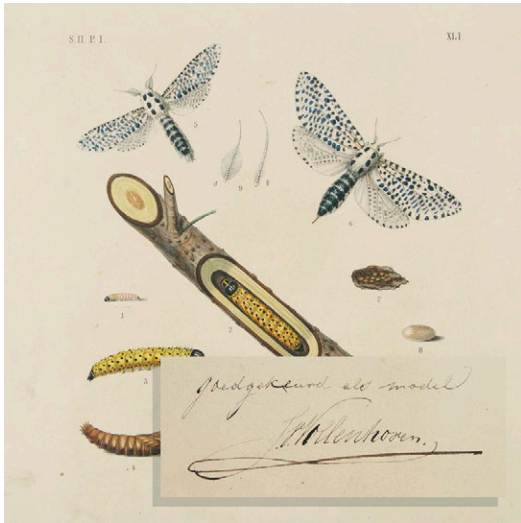


= A very rare work with the finest and most stunning plates of Art Nouveau book design. The plates in this portfolio depict dragons, reptiles, shells and other sea life (first portfolio), as well as birds (second portfolio). Included are two original watercolours, drawn and coloured by the artist himself, of plates 21 and 25. These dazzling, extremely well-preserved originals depict eagles, and vultures, respectively, in colours bolder than in the printed edition. It is hard to underestimate the beauty and importance of this work by the famous Art Nouveau painter and art professor Anton Johann Nepomuk Seder (1850-1916). Each plate is a true highlight of artistic design and absolutely breathtaking. Seder's work had many followers in the Art Nouveau and Art Deco movements and afterwards; genuine individual plates are still highly in demand. Consequently, complete portfolios in good condition, such as this one, are extremely rare. Authentic artwork, as present here, is truly unique. The quality of these chromolithographs is absolutely first class, the frequent use of gold and many different colours gives these plates a great depth which is not even possible with the most advanced printing techniques of today. Some light browning to the margin of the frontispiece, but overall a fine copy with the plates in the best possible sharpness and colouring. An exceptionally well-preserved ensemble with a unique extra. Schneider-Henn, 200.



[71] **Sepp, J. C. [S. C. Snellen Van Vollenhoven]**

Proof prints from: *Nederlandsche insecten, naar hunne aanmerkelijke huishouding, verwonderlijke gedaantewisseling en andere wetenswaardige bijzonderheden, beschreven en afgebeeld door Jan Christiaan Sepp. Tweede Serie. Eerste - Tweede deel. Amsterdam, J. C. Sepp & Zoon, 1860-1870. 79 folio sheets (26.5 x 21.3 cm), numbered V-L (first part), and I-XXXIII (second part).* €2400



= A collection of proof (pattern) plates of one of the most important works on Dutch butterflies and moths, written by the Dutch entomologist Samuel Constant Snellen van Vollenhoven (1816-1880). All plates approved as examples for colouring, and signed by Snellen in pencil or ink, except a few signed by the Dutch engraver, Abraham Jacobus Wendel (1826-1915) (Series I, Plate XXIII, XXIV, XXXV, XXXVI) "model ter keuring" (example to be judged). Plate XXIX of the second series is not coloured and (therefore) not signed. Interestingly, a tiny figure on Plate 30 of the first series is finely coloured, but Snellen wrote "behoeft niet gekleurd te worden" (does not need to be coloured). These pattern plates all show western European moths (all occurring in the Netherlands), their caterpillars, eggs, pupae, and fodder plant. Edges sometimes a bit frayed or minimally chipped, one plate (Series 2, XXX) smaller; some general, light toning, a few with small spots or smudges, but generally clean and in all a very well-preserved set, revealing much about the genesis of this work. Horn-Schenkling, 22868; Horn-Schenkling II, p. 347; Landwehr, 202 [published editions].

[72] **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.* €18.000



= 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 'Istituto 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 Torino 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.

### [73] Stainton, H. T.

A Manual of British Butterflies and Moths. Volumes I-II. [Complete]. London, John van Voorst, 1857-1859. Two volumes in two. 8vo (17.7 x 10.5 cm). I (1857): xii, [v; on five leaves], 2, 338 pp.; II (1859): xi 480 pp., [xviii; on 18 leaves], numerous woodcuts. Uniform contemporary half calf over marbled boards, blind-tooled spine with five raised, gilt-bordered and stippled bands, red morocco label with gilt title. €750

= An interleaved copy with additional watercolours and numerous notes also in the text itself, at one point stating: "S. denotes that the insect has been taken at Southgate"; "O. denotes... at Oakley, Tubney or neighbourhood", and numerous species are marked as such. The findings are dated (to the month and day) between 1857 and 1875. One loose sheet inserted (dated 1875). One woodcut has been coloured and 25 original hand-coloured drawings are mounted on interleaved sections, especially in Volume II. In the second volume is the statement: "List of moths sent by me to Francis Walker of Highgate, of Wanstead, named by him". The first volume is inscribed: "With all good wishes from Edith Place, June 1926," in a different handwriting. An interesting rare annotated lepidopterological manual of the United Kingdom. Publication dates given are as on the title pages. According to Horn-Schenkling the work was published in parts from 1856 to 1859. Boards a bit rubbed, front inner hinge of Volume I broken, otherwise a very good set. Cat. BM(NH) p. 1,999; Hagen II, p. 185; Horn-Schenkling, 21107.

### [74] Sturm, J. [or J. A. Boerner]

Four beetles. [Original watercolour]. Germany, [the artist], [before] 1835. Single leaf (8.9 x 7.1 cm) with four small, detailed drawings of beetles, mounted on a larger sheet (17.5 x 11.7 cm). Preserved in a larger, modern cardboard frame (37.4 x 25.6 cm). €600

= A beautiful, scientifically accurate illustration of four beetles. Included are a cardinal beetle (*Pyrochroa coccinea*), a carrion beetle (*Dendroxena* sp.), a rhinoceros beetle (*Oryctes*, female), and another, smaller beetle which we leave to the experienced coleopterists to identify. On the verso, the following genera are written in an old hand: *Pyrochroa*, *Buprestis*, *Scarabeus*, and *Sylpha*. Signed on the larger sheet, in an old hand, Jac. Sturm del., i.e., the German naturalist, engraver, and publisher Jakob, or Jacob, Sturm (1771-1841). Sturm illustrated many zoological, botanical, and entomological works, e.g., *Abbildungen zu Karl Illiger's Übersetzung von Oliviers Entomologie*, and *Deutschlands Fauna in Abbildungen nach der Natur mit Beschreibungen*. However, on the sheet verso itself, inscribed in a different old hand, viz., J. A. Boerner, i.e., the German painter, etcher, lithographer, auctioneer, print collector and dealer, Johann Andreas Boerner (1785-1862). It is quite possible that this is, actually, Sturm's work, and that Boerner merely added his name as an owner. Boerner did paint animals, however, no other entomological drawings are known from his hand. On stylistical grounds we rather attribute these drawings to Sturm. Moreover, they were found in a map with drawings and print proofs that are certainly from the latter. Some very light foxing, otherwise an excellent, clean item with the colouring accurate and bright.

### [75] Tollmann, A.

Das Neogen am Südwestrand des Leithagebirges zwischen Eisenstadt und Hornstein. Dissertation zur Erlangung des Doktorgrades an der Philosophischen Fakultät der Universität Wien. Wien, [not published], 1953. Small folio (29.8 x 21.0 cm). 226 pp.; 28 text figures (tipped in), three large folded maps (one hand-coloured), five folded tables and graphs. Black half cloth. Hand-written label on the spine. €1000

= The original, signed manuscript of the thesis of the Austrian geologist Alexander Tollmann (1928-2007), being a bound carbon copy with the original figures in his hand, as well as his corrections. This work remained unpublished. It does, however, contain descriptions and illustrations of fossil molluscs, echinoderms, Bryozoa, and other invertebrates, including the crab, *Dromilites koberi*, (illustrated with a tipped-in photo) later validly described by Bachmeyer and Tollmann. Tollmann's thesis should not be confused with his published work, *Das Neogen am Nordwestrand der Eisenstädter Bucht*, a work without illustrations. Binding a bit weak, otherwise very good, clean.

### [76] [Trade Catalogue]

Walking stick knobs and handles. [Original drawings] France, unpublished, ca. 1880-1900. Folio (39.0 x 28.0 cm). 151 cards, each with one to four individual pencil or ink designs, mounted on 52 stiff paper leaves. Dark green limp cloth. Spine with blind-stamped rectangular compartments, central floral vignettes and title; front board with gilt and black ornamental border, rear board with large, black intricate, oriental vignette. €4400



= A beautiful, varied, and inspirational album with original drawings of walking stick handles. All designs are carefully drawn in pencil and ink; several are partly coloured. The numerous designs are in various art styles. Many are floral and ornamental, following the baroque Louis XV style, others seem to be influenced by tribal art, some are geometrical; still others show elements reminiscent of an early Jugendstil or Art Nouveau style; and there are even some naturalistic and neogothic designs. Individual drawings are on usually white (a few blue) sheets of paper, on average some 13.5 x 8.5 cm, and mounted single, in pairs (most often), or quartets on 52 sheets. Several cards contain annotations in light pencil in an old hand. Invariably these are in French, strongly suggesting a French origin. Of several handles and knobs the height is given in centimetres. In all a quite varied and intriguing ensemble, in good condition. Spine ends a bit frayed; the drawings with signs of handling, and annotated with catalogue numbers; in the rear several mounts left blank; the mounts toned towards the edges, with a bit of marginal wear, but not more than one might expect from a utility art portfolio.

#### [77] **Tübke, A.**

Burdocks. [Original watercolour and gouache painting]. Dalliendorf, the artist, 1985. Single sheet (visible surface 32.5 x 22.5 cm). Framed and glazed. Wooden, gilded and rounded frame. €50

= A fine illustration of flowering burdocks, with a hilly landscape in the distance, made by the German artist Angelika Tübke (b. 1935), known for her fine portraits and still-lives. She was the first wife of the German painter Werner Tübke (1929-1904). After a study at the Die Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig, she started her career in 1959. Burdock is a traditional medicinal herb used for many ailments. Signed by Tübke in the top margin. An attractive work in a fine state.

#### [78] **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. €12.500

= 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. Not in Sabin.

#### [79] Vanhauadt, J.

[Original watercolours of birds] Flanders or northern France, ca. 1750. Four original watercolours (each ca 21 x 25 cm), mounted on larger sheets (each ca. 28 x 35 cm). €1480



= A collection of four detailed and accurate watercolours of birds, each in a natural setting, captioned with the bird's French vernacular name, and signed by the artist, "J. Vanhauadt", possibly the Fleming Joannis van Haudt (1697-1784). One signature is erased for an unknown reason. All four are made on laid paper and pasted on a larger sheet of laid paper with Dutch watermarks: J. Honig & Zoonen, "Pro Patria" and J. Honig & Zoonen, with a beehive (3x). Paper by J. Honig, renowned for its quality, was widely used in the 18th century. The birds depicted are the "Veille Bécassine Mâle" (snipe); Bécasse (woodcock); Pluvier d'ore (golden plover); and Grive vulgairement le mauvis (redwing). The first three are indigenous to north-western Europe, the fourth is a wintering bird. Van Haudt drew it sitting on a stump, next to an autumn leaf. Two are mounted with the upper piece of paper to a stiffer later carton board. Some faint creases, but all four watercolours in a good state, with a few small spots only. A very good, unique set.



[80] **Verneau, F.**

Cratere del Vesuvio nel mese di Febbraio 1862. [Napoli], B. Calao, [1862]. Broadsheet (37.0 x 26.8 cm). Original lithograph. €300

= A fine lithograph, showing the crater of Mount Vesuvius from above in scale 1:10,000. The caption includes notes on its height, size, and orientation. The drawing, made after the rather spectacular 1861 eruption, is by Verneau himself, the lithography by B. Colao. In the top margin is the hand-written dedication, signed by Verneau, to "Carlo Ste Claire Deville", i.e. the French geologist, mineralogist, and oceanographer Charles Joseph Sainte-Claire Deville (1814-1876). Some light soiling, otherwise a very good, clean copy. Furchheim, *Bibliografia del Vesuvio, Carte e vedute* (maps and views) p. 217.

[81] **Vuijk, J.**

[Original orchid drawings and descriptions] Amsterdam, [unpublished], ca. 1950-1975. A huge collection of more than a thousand sketches, drawings (b/w line drawings in pencil or ink, and in [full] colour) of wild orchids, with additional annotations - in Dutch, with Latin names. On 376 leaves, including 41 partially or (near) completely in original watercolours. Preserved in contemporary folders, titled by the author. €4800



= Jan Vuijk was a botanist and artist specialized in drawing orchids, at the Hugo de Vries Laboratorium, the University of Amsterdam's botanical research centre. He illustrated many botanical publications and wrote at least one paper on orchids, viz., *A misrepresentation through a misleading diagnosis in Winberg's Florula Javanica* (Blumea 11, 1961). He became active in the 1950s and still made drawings of orchids as late as 1975. He was a plant photographer, too (see, for instance, W. M. Docters van Leeuwen, *Generatiewisseling en wisseling van waardplant bij vier Nederlandse galwespen* in: *De Levende Natuur* 62 [1959]). Also, he made wall charts with botanical subjects, including distribution maps. Many of these are still preserved in University of Amsterdam collections (see the university's online data archive). The present item is divided into several folders, ordered by genus (e.g., *Spiranthes*), tribe, or family, and/or zoogeographical (e.g. Azië [= Asia]). This suggests that it was not meant as the basis for a single publication but, rather, a collection of drawings, descriptions and notes made for different publications. Doubtless, part of the work present here remained unpublished. The individual folders are arranged and named as follows: Folder 1. *Bulbophyllum*; Folder 2. Cypripedieae; Folder 3. Ophrydeae, Neottieae Europa + Middellandse Zee [Mediterranean]; Folder 4. Ophrydeae Noord Amerika [North America]; Folder 5. Ophrydeae Azië [Asia]; Folder 6. Ophrydeae Australië [Australia]; Folder 7. *Spiranthes*; Folder 8. Afrika [Africa]; Folder 9. Amerika [America]; Folder 10. Australië [Australia]; Folder 11. Azië [Asia]. Two random examples of the contents: the Ophrydeae Azië folder contains six leaves, with 40 illustrations, whereas the Cypripedieae folder contains 81 leaves, with 176 illustrations, and a great number of smaller leaves with descriptive text, etc. Due to less than careful handling in the past, some of the illustrations may have been placed in a wrong folder, and several are not placed in a particular folder. Fortunately, nearly all leaves contain clear, unambiguous information on particular species and even specimens, which will ease any attempt to rectify the contents. In total there are well over a thousand separate drawings in pencil, ink or watercolour, the majority in fine pencil, but at least 41 are for the larger part or completely hand-coloured by Vuijk. In all a well-preserved, unique item of great botanical value.

[82] **Weech, S. V.**

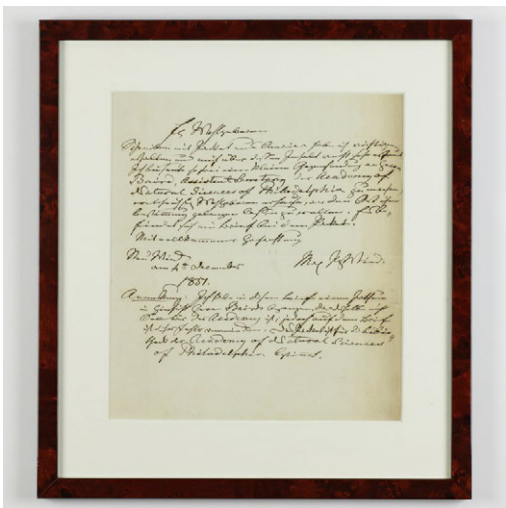
Original hand-coloured pen & ink drawings and watercolours of flowers. Germany, not published, 1940-1947. A total of seven original drawings of which four are hand-coloured pen & ink, and three are watercolours. Various sizes. Loose in recent portfolio. €1250



= The pen and ink drawings are signed, dated and framed in passe-partouts [size 48.3 x 35.7 cm]. Most probably the work of the German graphic artist and textile designer Sigmund Franz Xaver Wilhelm Otto von Weech (1888-1982). The watercolours are mounted on thick stock paper (50.0 x 35.0 cm), and are only dated in pencil in the outer right bottom corner (various sizes: 35.7 x 21.6 cm; 41.9 x 33.2 cm; 44.0 x 33.2 cm). A very well executed ensemble; Weech had the gift of simplifying the image, but giving it extra strength in doing so. The two watercolours of tulips are particularly magnificent. A unique item. Vollmer 5, p. 94.

[83] **Wied [ -Neuwied], [M. A. P. Prinz zu]**

[Original letter, signed] Germany, not published, 1851. Framed between double glass with mottled wooded frame, frame size 33.0 x 30.0 cm. €1200



= A handwritten letter by the German explorer, ethnologist, naturalist and herpetologist Prince Alexander Philipp Maximilian zu Wied-Neuwied (1782-1867). "He led a pioneering expedition to southeast Brazil between 1815-1817, from which the album *Reise nach Brasilien*, which first revealed to Europe real images of Brazilian Indians, was the ultimate result. It was translated into several languages and recognized as one of the greatest contributions to the knowledge of Brazil at the beginning of the nineteenth century. In 1832 he embarked on another expedition, this time to North America, together with the Swiss painter Karl Bodmer" (Wikipedia). The letter, written in German, and in a rather difficult handwriting, is addressed to the German/Dutch zoologist and naturalist Hermann Schlegel (1804-1884), and dated 4 December 1851. Schlegel is perhaps best remembered as a herpetologist and ornithologist, director of the natural history museum in Leiden, and 'discoverer' of the famous bird painters John Gerrard Keulemans, Joseph Smit and Joseph Wolf. The letter by Wied deals with material to be sent to "Baird, Assistant Secretary at the Academy of Natural Sciences of Philadelphia". Most probably the "Baird" mentioned was the American ornithologist, herpetologist and ichthyologist Spencer Fullerton Baird (1823-1887), who, however, was not connected to the Academy in Philadelphia but to the Smithsonian Institution in Washington DC, where - in 1850 - he had become, indeed, assistant secretary. Perhaps Wied needed confirmation of Baird's whereabouts, and Schlegel most probably knew the answer. Some toning at the right margin, otherwise in very good condition. Adler I, pp. 22-23.

[84] [Women's Liberation] [André Citroën]

Application de la main-d'oeuvre féminine au travail des obus. [AND] Usines André Citroën. Vues photographiques des usines André Citroën de mars à octobre 1915 [at] 143 quai de Javel, Paris. Paris, Citroën, [1915]-1916. In two volumes. Oblong folio (31.5 x 43.7 cm). 71 original photographs (22.0 x 28.5-35.5 cm) mounted on grey cardboard with printed captions [60; 11]. Uniform full mottled calf. Boards with double gilt-rolled ornamental borders and gilt title. €6800



= A very rare set, both volumes dealing with the Parisian factory founded by André-Gustave Citroën (1878-1935), renowned for its technologically advanced cars, but also for its contributions to the French war industry during WWI, and in particular the contributions women made as factory workers in the mass production of artillery shells. The first volume is entirely devoted to this subject, showing the female munitions-workers at work. André Citroën played an essential part in French women's emancipation: once the women had left their traditional, singular role as homemakers, replacing the men who fought in the trenches, there was no looking back, and after the war their participation in the country's workforce became permanent. "World War I radically changed women's role in society, as they stepped into the boots of men gone to fight for their countries. In cities across Europe, women took on traditionally 'male' jobs - waiting on tables, delivering the mail, teaching in boys' schools or handling cash as bank clerks. 'Women rapidly became indispensable, not only in the nursing and welfare services but in offices and factories and agriculture, changing the whole balance of society in the process,' says historian Michael Howard. As soon as war broke out in 1914, France's prime minister René Viviani called on women to 'replace in the workplace those who are on the battlefield'. ... From 1915 onwards, Europe's industry - devoted to the war effort - relied massively on the female workforce, as did that of the United States from 1917. 'Without women, victory will tarry,' warned Britain's soon-to-be prime minister David Lloyd George in 1915. Some 400,000 women were toiling in France's war factories by 1918 - a quarter of the workforce - handling some 2,500 shells per exhausting 11-hour shifts" (AFP). The second volume records the building and operational start of the factory itself. It shows the evolution of the works, starting with a photo of the still-vacant lot (save for gardens and sheds), followed, chronologically, by views of all building developments, including one with the famous Eiffel Tower in the distance. Groundwork started in March 1915, and by the 28 September the largely female workforce had already become fully active. The final photo shows the official ceremonial opening of the factory, on 24 June 1916, revealing decorations given by General Gilinski on behalf of the Russian emperor. "As soon as war was declared in August 1914, André Citroën was mobilized as a lieutenant, then as captain in the 2nd Grenoble Artillery Regiment. On the eastern front he was able to witness France's lack of artillery and ammunition to counter the German forces. Following the death of his brother, Bernard, on the front, André Citroën was determined not only to do his duty, but also to repel the enemy as far as possible. In January 1915, he proposed to General Louis Baquet, director of artillery at the Ministry of War, which was sorely lacking in ammunition, to apply Fordism in a factory built in three months, and capable of producing 5,000 to 10,000 artillery shells of Type 75 per day. Thanks to his savings, those of his right-hand man Georges-Marie Haardt, and especially financing from a rich diamond dealer of Armenian origin, Atanik Eknayan, who had already saved his fragile Mors 12 car business, Citroën erected a huge ultramodern factory on 15 hectares of vacant land and vegetable gardens on the Quai de Javel. With some 13,000 workers, the factory produced 23 million shells at a rate of 10,000 per day, an unprecedented rate at the time. 'You have to produce quickly, well, and economically to put the products manufactured within the reach of the greatest possible number of consumers', he said. The pace the factories imposed on workers was tiring, and as a result André Citroën was sometimes considered a despot. Nevertheless, he was one of the first manufacturers concerned about the well-being of his workers, and avoided imposing repetitive tasks. André Citroën's ammunition business quickly gained a reputation and became a model of organization, efficiency, and social responsibility. Major personalities, both civil and military, visited the factory. Between 1917 and 1918, the government also charged Citroën with reorganizing supplies for the armaments industry, the military postal services, and with the distribution of bread ration tickets in the Paris region. When the war was over, André Citroën decided to convert his factory on the Quai de Javel into a car manufacturing plant" (taken from French Wikipedia). Boards a bit rubbed; a skilful repair to one joint, one photograph with a brown spot in the top left corner; otherwise in an excellent state.



**[85] X-Rays: Friedrich Haller & Söhne Atélier und Laboratorium mit Röntgen'schen Strahlen**

Very early applied radiology [Röntgen photographs, X-rays] including the first use of X-rays in authentication of fine art (i.e. painting by Albrecht Dürer). Munich, Friedrich Haller & Söhne, Atélier und Laboratorium mit Röntgen'schen Strahlen, 1897. Loose in folio album. Set of nine extremely early, mint conditioned X-Ray-photographs mounted on six presentation cardboards (three with two photographs each) and with manuscript descriptions; the photographs measuring between 6.6 x 5.6 cm, and 34.4 x 23.6 cm, all housed in contemporary gilt cloth portfolio titled *Album*. €20.000



= A set of very early Röntgen photos; in all, seven anatomical and two art-historical X-rays, as follows: (1) the large-scaled (34.4 x 23.6 cm) negative of a painting ascribed to Albrecht Dürer, named "Der segnende Heiland" (Christ with a crown of thorns). The painting, once owned by Mr. Friedrich Burger, who ran an art gallery in Munich, had first been extensively described by Dr. Oscar Freiherr Lochner von Hüttenbach in a paper in 1894, where Hüttenbach clearly states that the painting should be attributed to Albrecht Dürer. Apparently Mr. Burger still had trouble selling the painting, because in January 1897, he let Friedrich Haller & Söhne try a completely new method of authenticating his painting; by means of X-ray. According to a newspaper article clipped from the "Allgemeine Zeitung", mounted on the backside of the card board, and dated in a contemporary hand "26/I 97" (= 26 January, 1897) this X-ray indeed proved that this was a true Dürer, marking the photographs for sale as the first known attempt to verify a painting's authorship by this revolutionary method. The story was considered so important, it was repeated at length in the New York Daily Tribune of 11 April 1897: "A new test for old paintings. The genuineness of an Albrecht Duerer proven by X-Rays. The practical value of Röntgen's famous discovery lies in its revelations of the unseen. While the applications of this instrument of research have hitherto been confined almost entirely to surgical diagnosis, yet there are other important uses to which it can be put..." The X-rays reveal the date 1524, whereas previously the work was thought to date from 1521, and a previously unknown Gothic text. This is the oldest known verification of a piece of fine art by the means of X-rays revealing information about an old masters paintings' history hidden behind layers of paint, varnish, and dirt. The present whereabouts of this painting are unknown. We presume it was lost during WWII, or (less likely) it is hidden away somewhere in a private collection. It was not until the 1920's that X-rays were regularly used in the analysis of old paintings. From the newspaper article we learn something interesting about the rarity of these particular X-ray photographs, too; as it states that only a few copies were sent to a handfull of distinguished people in Europe. "The Queen Regent of Spain having been thus complimented, she sent her specimen to one of the academies of art in Spain, and it was the subject of favorable comment there." (2) the somewhat smaller scaled positive of the former number (21.5 x 15 cm), here the painting is depicted much more clearly with better contrast; (3) a 42-year-old woman's skull; (4) a man's hand, signed in the photographic plate "Armin Flümthal - similar to the first X-Ray in history, depicting either Röntgen's or his wife's hand"; (5) the lower part of the body of a 13-year-old female with malformed legs; (6) a man's foot with a crooked grown fracture; (7) the pelvis of a 17-year-old woman with a deformed pin to fix a fracture; (8) the pelvis of a 12-year-old boy - all of which so far are negative proofs; (9) the large-scaled (life-sized?) positive of #4 above, stating the time of exposure of three minutes (!). All photos in an exceptionally mint condition. All with the atelier's label mounted to the back side. Provenance: the medical doctor, Karl Theodor, Duke in Bavaria (1839-1909), who founded the Augenklinik Herzog Carl Theodor (the Duke Charles Theodore Eye Clinic) in Munich in 1895.



[52] Liénard, [J.] F.

#### VAT

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