



Antiquariaat Schierenberg

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

Catalogue 90  
Women in Sciences and Arts



September 2024

[1] **Bargmann, H. E.**

The morphology of the central nervous system in the Gastropoda Pulmonata. London, Longmans, Green, and Co., 1930. Large 8vo (26.0 x 17.5 cm). 60 pp.; four text figures, five plates; table. Original printed wrappers. €75

= An important but seldom-seen paper by the British zoologist, invertebrate anatomist and formerly curator of the *Discovery Investigations* collections, Helène Elizabeth Bargmann (1896-1987), who is not listed in *2,400 Years of Malacology*. "In the bombing of London, she was responsible for the transfer of the 25,000 glass jars of specimens in the collections from the museum to a place of safety in the Duke of Wellington's country house in Hampshire." (Brown). Published in the *Journal of the Linnean Society*, volume 37(250). The whole volume, with its wrappers. Two smaller, unrelated papers in the rear. Spine ends slightly worn, otherwise a very good, clean and unmarked copy. Rare in this condition, as this journal is usually found bound, and/or with library markings. S. G. Brown (1987) *Obituary*.

[2] **Basse de Ménorval, E.**

Letter to R. P. Dollfus. Paris, 1958. Single leaf (21.2 x 21.1 cm). Typed letter with handwritten signature. €80

= Typed letter (dated 15 October 1958), by the French geologist, palaeontologist and malacologist Éliane Basse de Ménorval (1899-1985) 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 Frédéric 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, Basse de Ménorval asks Dollfus for a work written by Gustave Frédéric Dollfus, which she needs for her survey of the Meuse region in order to prepare a new geological map of the Verdun region. Basse de Ménorval went to Madagascar for the Muséum d'Histoire naturelle in Paris (1930-1932) and made geological and palaeontological observations on which she based several important papers. Back in Paris, she collaborated on the geological maps of Luxembourg and France. Later she became *directeur scientifique de recherches au Centre national de la recherche scientifique*. Trimmed in the lower margin, probably by the author. A few annotations by Dollfus, including a note that Basse was a specialist in ammonites, and that a reply was sent on the 24th of October 1958. A very good, clean item.

[3] **Basse, E. [de Ménorval]**

Contribution à l'étude du Jurassique Supérieur (faciès Corallien) en Éthiopie et en Arabie méridionale. Paris, Société Géologique de France, 1930. Large 4to (32.7 x 25.4 cm). 44 pp.; two plates. original printed wrappers. €50

= Written by the French palaeontologist Éliane Basse or Éliane Basse de Ménorval (1899-1985). In 1960 she became research director at the French National Centre for Scientific Research. Offprint from the society's *Mémoires*. On Mollusca and Brachiopoda. Uncut. Wrappers chipped at edges, as usual. Erasure on front wrapper; internally very good, clean.

[4] **Bergquist, P. R.**

The marine fauna of New Zealand: Porifera, Demospongiae, Part I, II, III. Wellington, New Zealand Oceanographic Institute, 1968-1980. Three parts in three. Large 4to (28.0 x 21.5 cm). Full colour (1) and b/w (1) frontispieces; 233 pp. [105; 85; 43]; 37 text figures [30; 3; 4], 51 plates [14; 20; 17]. Original uniform printed softcovers. €100

= The first three (of four) volumes of seldom-seen well-illustrated monograph including new taxa. Includes notes on the distribution, phylogeny, synonymies, habitats, etc., etc. These are the Institute's *Memoir* 37, 51 (published 1970), and 87. Written by Dame Patricia Rose Bergquist (1933-2009). "At the time of her death, she was professor emerita of zoology and honorary professor of anatomy with radiology at the University of Auckland" (Wikipedia). The last part co-authored by K. P. Warne. Added is Bergquist's part on Demospongiae (38 pp.; 20 text illustrations) from the *Biological Results of the Chatham Islands 1954 Expedition*, published in the same series as *Memoir* 13 (1961). Stamp on front covers and titles; small label on front cover top margins; otherwise, a very good, clean set.

[5] **Blommers-Schlösser, R. M. A.**

Biosystematics of the Malagasy frogs. I. Mantellinae (Ranidae). Amsterdam, Institute of Taxonomic Zoology, 1979. 8vo (24.3 x 15.9 cm). 77 pp., 70 illustrations (partly on three "plates", including four in full-colour). No wrappers issued. €35

= A detailed and well-illustrated paper by the Dutch herpetologist Rose Marie Antoinette Blommers-Schlösser (b. 1944), and published in *Beaufortia*, volume 29(352). Included are two new species, and several new combinations. A very good, clean copy. Adler I, p. 242.

[6] **Boone, [P.] L.**

Scientific results of the World cruises of the yachts "Ara" 1928-1929, and "Alva" 1931-1932, "Alva" Mediterranean cruise 1933, and "Alva" South American cruise 1935, William K. Vanderbilt, commanding. Marine algae, Coelenterata, Annelida, Echinodermata, Crustacea, Mollusca. Huntington, NY, Privately Published, 1938. 8vo (24.3 x 16.3 cm). 372 pp.; 152 plates. Original dark green buckram with gilt title on the spine and front boards. €50

= "The Vanderbilt Marine Museum is the privately owned depository of the marine collections of William K. Vanderbilt, Esquire, and is located on his country estate, 'Eagle's Nest,' Huntington, Long Island, New York. ...The scientific publications of the museum consist of a series of Bulletins, designed to disseminate results based on the marine zoological collections, every specimen of which was personally collected by Mr. Vanderbilt during a series of cruises in his yachts..." (from the prefaces). This is *Bulletin of the Vanderbilt Marine Museum*

volume VII (last, and one of the least common): The Mollusca (Gastropoda, Bivalvia, Polyplacophora and Cephalopoda) occupy pp. 285-361, and plates 110-152. Author is the American malacologist and - principally - crustacean specialist Pearl Lee Boone (1891-1978). One source gives 1895 or 1896 as year of birth. For a while she worked at the Smithsonian Institution in Washington, DC, but was forced to leave. "During her time at the museum she was accused of incompetence by Waldo Schmitt and other colleagues, while she claimed she was harassed by him" (Wikipedia). She edited (and wrote most of) the *Bulletin* publications. Ex library markings on spine, title, and endpapers, otherwise a very good.

[7] **Boone, [P.] L.**

Scientific results of the World cruises of the yachts "Ara" 1928-1929, and "Alva" 1931-1932, "Alva" Mediterranean cruise 1933, and "Alva" South American cruise 1935, William K. Vanderbilt, commanding. Crustacea: Anomura, Macrura, Euphausiacea, Isopoda, Amphipoda, and Echinodermata: Asteroidea and Echinoidea. Huntington, NY, Privately Published, 1935. 8vo (24.3 x 16.3 cm). 264 pp.; 96 plates. Original dark green buckram with gilt title on the spines and front boards. €45

= "The Vanderbilt Marine Museum is the privately owned depository of the marine collections of William K. Vanderbilt, Esquire, and is located on his country estate, 'Eagle's Nest,' Huntington, Long Island, New York. ...The scientific publications of the museum consists of a series of Bulletins, designed to disseminate results based on the marine zoological collections, every specimen of which was personally collected by Mr. Vanderbilt during a series of cruises in his yachts..." (from the prefaces). This is *Bulletin of the Vanderbilt Marine Museum* volume VI (one of the least common). Author is the American malacologist and - principally - crustacean specialist Pearl Lee Boone (1891-1978). One source gives 1895 or 1896 as year of birth. For a while she worked at the Smithsonian Institution in Washington, DC, but was forced to leave. "During her time at the museum she was accused of incompetence by Waldo Schmitt and other colleagues, while she claimed she was harassed by him" (Wikipedia). She edited (and wrote most of) the *Bulletin* publications. Ex library markings on spine, title, and endpapers, rear inner joint broken, otherwise very good.

[8] **Borthwick, A. B.**

Egypt in a nutshell or a short guide to its natural history. London, privately published, [ca. 1890]. Small folio (24 x 20 cm). With 16 illustrated text sheets after sketches by the author. Original gilt-decorated crocodile leather. All edges gilt. €250

= Signed by the author, and most probably printed in a very limited edition. The sketches are both accurate and, often, humorous. The work is dedicated "to my husband and children...this little skit written during our first two months journey up the Nile". The author may be the suffragette, Alice Beatrice Borthwick, née Lister (1841-1898), who wrote "*English Women as a Political Force*" in The North American Review volume 145, issue 368 (July 1887). The gilt vignette on the front board shows a bee-like insect on top of the letter A, and the text: "Aide toi. Dieu t'aidera". No auction records found. Cover edges a bit rubbed, spine rubbed and a few small pieces missing, otherwise a very good copy. Rare.

[9] **Bosch, G. van den**

[Sculpture] Amazon parrots. ca. 1965. Bronze sculpture. Ca. 175 x 100 x 75 cm. €9900

= A beautiful cold-painted bronze of three different species of Amazon parrots, on the branches of a tree, made by the Dutch sculptor Gerda van den Bosch (born 1929). "Gerda van den Bosch was born ... on the Island of Java, then part of the Dutch East Indies. Pre-war Java was a child's paradise with exotic plants and animals. But her idyllic life was shattered by war and internment. Gerda was deprived of her greatest joy, her pets. Some 50 pigeons. In the internmentcamp she created her lost friends from pieces of wood and on small paper cuttings. All her 50 pigeons were portrayed. Today these miniatures remain a personal memoriam to these dark years. After the war Gerda completed her education by becoming a teacher. In Biology too, so enhancing her knowledge about the structure of life forms. However... the next ten years she worked together with the very skilled sculptor Marcus Ravenswaay who became her teacher. Her first major commission that brought her to the attention of the public was a bronze dog waiting for his master. This figure stands in front of a railway station. This expressive bronze produced a flood of further commissions. Her work was soon expanded to cover other animals and the human form, her figures ranging from miniatures to larger groups destined for either private collections or public display." (from her website). The species depicted in this bronze are a blue-and-yellow macaw, *Ara ararauna* Linnaeus; a scarlet macaw, *Ara macao* L., and a military macaw, *Ara militaris* L., or perhaps a hybrid. One "feather" partly broken, otherwise in very good condition; the birds accurately modelled, in lively positions, the colours bright and natural. A unique item of great beauty.

[10] **Bresslern-Roth, N. von**

Pfefferfresser. Tukane. [Tucans]. Wien, the artist, 1929. Single printed linocut in several colours (33.0 x 27.3 cm). Monogram N. B. Roth in lower right corner. €1500

= A quintessential Art Deco linocut by the great Austrian artist Norbertine von Bresslern-Roth (1891-1978). Carefully mounted on a printed sheet titled "*Jahresmappe der Gesellschaft für vervielfältigende Kunst*". The Gesellschaft (society) was founded in Vienna in 1871 with the aim of "promoting all branches of the graphic arts". It existed until 1933. "Norbertine von Bresslern-Roth is regarded worldwide as the most important animal painter of the present day. In particular, her later works, which are less of a study and more of an artistic nature, are considered unrivalled. With her linocuts, she created outstanding and progressive graphic works of art, with which she was able to position herself in the international art scene already during her lifetime. With her representations she also achieved a great broad effect. In 1952 an exhibition of her works in Graz was visited by the then unimaginable number of 10,000 people" (Wikipedia). An excellent, clean copy.

[11] **Camus, A. A. and E. G. Camus**

Notes de Botanique Publiées de 1910 à 1927, de 1912 à 1928, 1927-1934, 1924 à 1936 [Spine titles]. France, various publishers, 1910-1936. 410 papers in four thick volumes (112; 117; 73; 108). 8vo (23.5 x 15.5 cm to 25.5 x 17.5 cm). Ca. 4000 pp. in all; numerous illustrations. Contemporary half calf or half linen over marbled boards. Spines with gilt titles. €2850

= Aimée Antoinette Camus (1879-1965) was a leading French botanist. She was best known for her study of orchids and oaks. Camus also has the legacy of authoring the second highest number of land plant species among female scientists, in total naming 677 species. Camus was the daughter of Edmond Gustave Camus, also a botanist, and was born in L'Isle-Adam, about 50 kilometres north of Paris. She specialized in the study of orchids, and oaks and the anatomy of plants and worked for some time with other professional botanists such as Paul Bergon (1863-1912), Paul Henri Lecomte (1856-1934), and her father. Altogether, this is a fine and important collection on botanical and floral offprints many on France, Madagascar, and Indochina. Some papers with additional pencil notes. Some are signed. As far as we can see there are only a few duplicates. Includes such items as: *Notes floristiques sur la Chaîne des Aravis et les environs de la Clusaz (Haute-Savoie)* (1903); *A contribution to the study of spontaneous hybrids in the European flora* (1907); *Des matières premières d'origine végétale employées dans la Vannerie, la Sparterie et la Tonnellerie* (1912); *Etude botanique des Menthes cultivées* (1911); *Le Popowica Capea* (1913); *Fagacées from the Flore générale de l'Indochine* by Hickel and Camus (several). Also included are some other botanical authors. It comes from the personal library of Aimée Camus and most probably it represents all that she had published between 1885 and 1936. A few papers are larger, folded; a few are smaller; and a few have become detached from the binding. All, however, are in very good condition, the vast majority still preserved in their original printed wrappers. Added: a fifth volume, with another 33 papers by her father (a few co-authored by Aimée), published between 1885-1913, preceded by a photogravure of her father. A wonderful, unique set. Stafleu and Cowan, pp. 430-432.

[12] **Curie, Pierre. Marie Curie Skłodowska, a.o.**

A fine collection of 41 extracts by "the Curies" all from the *Comptes Rendus des Séances de l'Académie des Sciences*. Paris, Académie des Sciences, 1881-1934. Various sizes. In a modern, blue box (29.6 x 23.3 x 4.2 cm) with printed label on the top board. €2500

= Important collection on physics by these double Nobel Prize winners, such as: *Contractions et dilatations produits par des tensions électriques dans les cristaux hémièdes à faces inclinées* (1881); *Sur la pyro-électricité dans la blende, le chlorate de sodium* (1883); *Déformations électriques du Quartz* (1883); *Sur les répétitions et la symétrie* (1885); *Propriétés magnétiques des corps à diverses températures et sur l'emploi des condensateurs à anneau de garde et des électromètres absolus* (1892); *Propriétés magnétiques du fer à diverses températures* (1894); *Propriétés magnétiques des aciers trempés* (1897); *Sur la radioactivité provoquée par les rayons de Becquerel et sur le poids atomique du métal dans le chlorure de Baryum radifère* (1899); *Sur la charge électrique des rayons déviés du Radium* (1900); *Sur la radio-activité induite provoquée par les sels de radium et la radio-activité induite et les gaz activités par le radium* (1901); *La radio-activité induite provoquée par des sels de radium* (1901); *Sur les corps radioactifs et conductibilité des diélectriques liquides sous l'influence des rayons du radium et des rayons de Röntgen* (1902); *Sur le poids atomique du radium* (1907); *Sur le radium métallique* (1910); *Une nouveau type de radioactivité* (1934). Several title pages have a library stamp and some small marginal repairs. We have added, *Propriétés magnétiques des corps à diverses températures* [127 pp.] from the *Annales de Chimie et de Physique* Vol. 5 (1895). DSB 3, pp. 497-508.

[13] **Dechaseaux, C.**

Rudistes. I. *Diceras* et *Heterodiceras*. Paris, Société Géologique de France, 1941. 4to (32.3 x 25.1 cm). 55 pp.; a few text figures and tables, three plates with explanatory text leaves. Original printed wrappers. €60

= A well-illustrated review of these extinct groups of reef-building bivalves. Written by the French palaeontologist Colette Dechaseaux (1906-1999). She was a student of French vertebrate palaeontologist Jean Piveteau (1899-1991) and later his assistant at Paris University (Berta and Turner). Published in the society's *Mémoires*. Uncut. A very good copy. Rare. Berta, A. and S. Turner (2020) *Rebels, Scholars, Explorers: Women in Vertebrate Paleontology*, p. 71.

[14] **Delaunay, S.**

[POSTER] 'ABCDEF' [Paris], [1970]. Single leaf (65.0 x 50.0 cm). Pochoir on wove paper. Signed in pencil by the artist. €4000

= A very large copy of Sonia Delaunay's 'alphabet' design. Signed by the artist and annotated 'EA' [Épreuve d'artiste]. A similar design, on a much smaller format, was published in an edition of 180 copies, but is no match. 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). In an excellent state. Rare, especially if as well-preserved as this one.

**[15] 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.

**[16] Einstein, Albert [Gerty Simon]**

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.

**[17] Elles, G. L. and E. M. R. Wood**

A Monograph of British Graptolites. [AND] A Synoptic Supplement to "A monograph of British Graptolites by Miss G. L. Elles and Miss E. M. R. Wood". London, Palaeontographical Society, 1901-1918, 1971. In three volumes. Thick 8vo (27.1 x 21.3 cm). Text volume: Title page, 719 pp. ([e]-m, clxxi, 539); 359 text illustrations; Atlas volume: Title page, 52 lithographed plates with explanatory text leaves; Supplement: Title page, 130 pp. Uniform red buckram with black title on the spines. €450

= A massive, well-illustrated monograph which included many new and previously poorly known species. Written by the British palaeontologists Gertrude Lilian Elles (1872-1960) and Ethel Mary Reader Wood (later Dame Ethel Shakespear) (1871-1946). The fine illustrations are by Wood. With a long publishing span and, therefore, seldom found complete. It consists of the Palaeontographical Society *Monograph* series numbers 260, 265, 271, 288, 297, 305, 316, 323, and 339. The much later supplement (*Pal. Soc. Monograph* 529), was written by the graptolite specialist Isles Strachan (1924-2012). It contains historical notes, type designations, a revision of nomenclature, and addition of British species described between 1818 and 1970, and forms an essential addition to the main work. An excellent, clean set.

**[18] 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.



[19] **Featon, E. H. and S. A. Featon**

The Art Album of New Zealand Flora; being a systematic and popular description of the native flowering plants of New Zealand and the adjacent islands by Mr. and Mrs. E. H. Featon. Volume 1. Authors' edition. [All published]. Wellington, Bock & Cousins [and London, Trübner], 1889. Large 4to (29.6 x 24.6 cm). xvi, 180 pp.; chromolithographed frontispiece and 39 fine, chromolithographed plates, all tissue-guarded. Original green pebbled and embossed cloth. Gilt title on the spine and front board. Floral-patterned endpapers. €750

= A very nicely printed work with beautiful, large illustrations by Sarah Ann Featon (née Porter, 1848-1927), and text by her husband, Edward Henry Featon (1840-1909). "The album was the first full-colour art book to be published in New Zealand" (Sampson). This is the author's edition, with a list of subscribers in the rear. "The Featons set out to produce their album to debunk the widely held belief that there were no flowers in New Zealand" (Dawson). Various bindings have been described by several antiquarians, however, this seems to be the original, publisher's binding. Unmarked. In a mint state. Dawson, B. (1999). *Lady Painters : The Flower Painters of Early New Zealand*; Sampson, F. B. (1985). *Early New Zealand Botanical Art*. Not in Nissen BBI.

[20] **Fey, A.**

Les peuplements sessiles de l'infralittoral rocheux de l'Archipel de Glénan: Hydraires et bryozoaires. Paris, Faculté des Sciences de l'Université de Paris, 1967. Folio (27.0 x 20.8 cm). Over 300 pp.; numerous text figures and tables. Blind quarter cloth over stiff, printed wrappers. €90

= A thorough study by Annie Fey (later: Annie Castric-Fey) (born 1942) on sessile hydroids and bryozooids from western France (Atlantic coast - in particular from a small archipelago that is not permanently inhabited), their distribution and ecology. The author's, thesis, dated 12 July 1967. It is not clear if this was meant to be published. Inscribed by the author in the top margin of the first title. Rare.

[21] **Forbes, F. B. and W. B. Hemsley**

Enumeration of all the plants known from China proper, Formosa, Hainan, the Corea, the Luchu Archipelago, and the island of Hongkong, together with their distribution and synonymy. London, The Linnean Society, Longmans, Green and Co., Williams and Norgate, 1886-1905. Twenty issues in 20, forming three parts. 8vo (22.2 x 14.4 cm). 1812 pp. ([ii], 521; 592; 686, xi); 24 lithographed plates [14; 10; 0], the first being a large, folded, duotone map. Original, uniform printed wrappers. €800

= A massive work - the first concise list of plants of China, Korea, and the Ryukyu archipelago of Japan, with the inclusion of many new species. Published over a long period, and seldom found complete, particularly rare in original wrappers. Written by the American opium trader and botanist Francis Blackwell Forbes (1839-1908), and the British botanist William Botting Hemsley (1843-1924), widely regarded as the principal author. The fine illustrations were made by Matilda Smith (1854-1927). She was "a botanical artist whose work appeared in *Curtis's Botanical Magazine* for over forty years. She became the first artist to depict New Zealand's flora in depth, the first official artist of the Royal Botanic Gardens at Kew, and the second woman to become an associate of the Linnaean Society. The famous British botanist Joseph Dalton Hooker was a second cousin of hers. The work consists of three parts, being the complete Volumes 23, 26, and 36 of the Society's *Journal*. Each concludes with an index, and each with page and plate numbering starting anew. Includes, in the two last parts, starting on p. 451, an enumeration of additional plants, written by M. Smith, and, in the final part, a complete index, and notes on the history of the whole publication. Stafleu and Cowan regard the Smith contribution as a first supplement, although it was not listed as such on the wrappers of Parts 19 and 20. Provenance: Parts 1-5, 7-9 inscribed and dated by the British botanist (principally phycologist) Antony Gepp (1862-1955); Part 6 with a small stamp of Alfred Newton, Cambridge, Magdalene College on the front wrapper. Newton (1829-1907) was Professor of Comparative Anatomy at Cambridge University from 1866 to 1907, and principally known as an ornithologist. Several spine covers more or less abraded at spine ends, as often; a few wrappers detached, but all are present. A few, marginal spots and some marginal toning, but generally in excellent condition; clean and unmarked. Stafleu and Cowan, 1814. ADDED: A supplementary list of Chinese flowering plants, 1904-1910. Written by Stephen Troyte Dunn, and contained in Volume 39 of the Society's *Journal*, pp. 411-506. regarded by Stafleu and Cowan as a second supplement.

[22] **Gilmartin, A. J.**

The Bromeliaceae of Ecuador. Lehre, J. Cramer, 1972. 8vo (24.0 x 16.5 cm). 255 pp.; 104 photos on unnumbered plates. several text illustrations (partly belonging to illustrated keys). Original printed wrappers. €95

= Amy Jean Gilmartin (1932-1989) was an American botanist at Washington State University. In 1975 she became the director of the Marion Ownbey Herbarium and remained there until her early death in 1989. Her main study object was the tropical New World plant family Bromeliaceae. The Herbarium acquired a collection of important bromeliads during her tenure as director. This is *Phanerogamarum Monographiae* Tomus IV. Rare. Probably issued in very low numbers. An excellent, clean copy. Not in Stafleu and Cowan.

[23] **Haas, G. et al.**

'Art Nouveau Scrapbook'. Wien, not published, ca. 1908-1910. Set of 19 loose sheets (39.5 x 29.9 cm), with drawings and printings mounted. €600

= A very nice collection of Art Nouveau (Jugendstil) illustrations, including original artwork. Three sheets are dated, viz. 12 März 1908; 25 Mai 1908; and 20 April 1910 - the first and last with the place name Wien (Vienna). Captions are in various hands. for instance, the one dated 25 Mai 1908 is by Gisela Haas; the one dated 20 April 1910 is by Anna Fiala; both women (about whom little else is known) show to be skilful artists, catching the essence of contemporary art. All with minimal marginal wear, but mostly clean. A very good, varied set.

[24] **Häberlin, [H.] P.**

Vögel. Original-lithographien. Basel, Lithographie zum Gernsberg, 1936. Small folio (23.1 x 16.4 cm). Title page 12 fine chromolithographed plates. Original red blind quarter cloth over full colour pictorial boards. €120

= A curious item with intriguing images of birds, by the Swiss artist Henriëtte Paula Häberlin née Baruch (1882-1968). In 1902-1903 Häberlin studied art and painting in Düsseldorf, under Wilhelm-Schneider Didam and Willy Spatz, and, subsequently, at the Munich Art School of the Artists' Society lead by Christian Landenberger, Heinrich Knirr and Angelo Jank. She travelled to Italy, Yugoslavia, the Netherlands, Brittany and Mallorca before settling near Basel and, from 1914, Bern. From 1906 onwards her work was shown at exhibitions in, for instance, Zurich, Basel, Munich, and Baden-Baden. She was married to the Swiss psychologist and philosopher Paul Häberlin (1878-1960). Binding and plates in fine condition. DBE 2(4), p. 324.

[25] **Hammer, M.**

Investigations on the oribatid fauna of the Andes Mountains. I. The Argentine and Bolivia. II Peru. III. Chile. IV. Patagonia. [Complete]. København, Ejnar Munksgaard, 1958-1962. Large 8vo (27.0 x 21.0 cm). 419 pp. [129; 157; 96; 37] pp., 118 [34; 43; 30; 11] plates. Original uniform printed wrappers. €70

= With numerous new species and excellent illustrations. Third volume uncut and thus a bit larger. Two covers (1st and 4th) signed by the author, the Danish mite expert Marie Hammer (1907-2002). "Marie Signe Hammer née Jørgensen (1907-2002) was a Danish zoologist and entomologist who specialized in moss mites. In the 1930s and 1940s, she undertook research in Iceland, the Faroe Islands and Greenland. She later extended her investigations to North and South America, New Zealand, and Asia, discovering some 150 new genera and almost a thousand new species. Her research supported the dispersal of species as a result of continental drift as described in her 1979 thesis together with John Anthony Wallwork, titled *A Review of the World Distribution of oribatid mites in Relation to Continental Drift*" (Wikipedia). A very good, complete set.

[26] **Hewish, A. and S. J. Bell, et al.**

Observation of a Rapidly Pulsating Radio Source. London and New York, NY, MacMillan and Co. 1968. Thick 8vo (26.7 x 17.5 cm). 1298 pp. (the essential paper on pp. 709-713). Contemporary full buckram with printed title on the spine. €400

= This discovery was made at the Mullard Radio Astronomy Observatory, Cavendish Laboratory at the University of Cambridge and was reason for the Nobel Committee to grant Antony Hewish the Nobel Prize in physics. "One of his PhD students, Jocelyn Bell, noted the radio source which was ultimately recognised as the first pulsar. The paper announcing the discovery had five authors, Hewish's name being listed first, Bell's second. Hewish and Martin Ryle were awarded the Nobel Prize in Physics in 1974 for work on the development of radio aperture synthesis and its role in the discovery of pulsars. The Nobel award to Ryle and Hewish without the inclusion of Bell as a co-recipient was controversial, and was roundly condemned by Hewish's fellow astronomer Fred Hoyle" (Wikipedia). We offer the complete *Nature* Volume 217 which consists of thirteen issues (numbered 5123-5135) covering January-March 1968, bound in one volume. Bookplate on front pastedown; library stamp in the margin of the first index leaf. Otherwise, clean; the Pulsar paper pristine.

[27] **Hoola van Nooten, B.**

Fleurs, fruits et feuillages choisis de la flore et de la pomone de l'île de Java. peints d'après nature. Ouvrage dédié à s majesté la reine de Hollande. Bruxelles, Émile Tarlier, 1863. Large folio (55.6 x 40.8 cm). Title page, [ii] pp. (preface), dedication leaf; 41 chromolithographed plates, some finished by hand, with explanatory text leaves. Contemporary half calf over over burgundy linen boards. Spine blind-tooled with four low, wide bands, and dark brown morocco label with gilt title. Light, greyish green endpapers. €19.500

= First edition - with the very rare 41st plate present - of this magnificent work on the fruits and flowers of Java by the Dutch educator, botanist, and painter Berthe (or Bartha, or Berthe) Hendrica Philippina Hoola van Nooten née van Dolder (1817-1892). The descriptive text, by herself, is bilingual (English and French) in two columns. The author led an adventurous life and the publication of this work once saved her from bankruptcy. "Van Nooten was clearly a more than competent artist, for the splendid tropical plants, with their lush foliage, vividly coloured flowers and exotic fruit, have been depicted with great skill. She managed to accentuate the splendour of each species by adopting a style that combined great precision and clarity with a touch of neo-Baroque exuberance, revealing in the rich forms and colours of the tropics. The reader's eye is immediately captured by the dark leaves, shown furled or crumpled or partly nibbled away by insects, the delicately rendered details of the follicles and seeds, and the heavy clusters of flowers that cascade down the page. The excellent reproduction of the artist's drawings in the form of chromolithographs lends a tactile quality to these striking images." (*An Oak Spring Flora*). The 41st plate shows beautiful, large, leaf insects, *Phyllium pulcherrifolium*. Perhaps this plate was suppressed later because it shows leaf-mimicking insects (Phasmatodea), rather than plants. Bubb Kuyper noted "practically all copies come with 40 plates". Neither the copy shown on the website of Teylers Museum nor the copy in the Biodiversity Heritage Library contain this plate. We found only one auction record: a copy sold at Christie's in Paris in 2011, wrongly stated to have 40 plates, contained plate 41, but lacked another text leaf, yet it fetched the second highest all-time auction price. Our copy is also superior in having almost no foxing or toning. The work is known to be prone to this. Copies that have been in the tropics are usually very badly affected. Nowadays, clean individual plates are still offered for € 300-600, even more, depending on the image. Therefore, a fine, clean copy with 40 plates has become very rare, and a fine, clean and truly complete copy with 41 plates, such as this one, is excessively rare. Landwehr, 79; Nissen BBI, 931; Sitwell, p. 103; Stafleu and Cowan, 3025; Tongiorgi Tomasi, *An Oak Spring Flora*, p. 330.

[28] **Kan, C. M. and N. W. Posthumus (eds.)**

Tijdschrift van het Aardrijkskundig Genootschap, gevestigd te Amsterdam. Eerste Deel [Journal of the Geographical Society in Amsterdam, Volume 1]. Amsterdam, C. F. Stemler, 1876. 4to (28.2 x 24.0 cm). xl, 405 pp.; 11 maps, including several (very) large and/or coloured. Original brown pebbled cloth, richly embossed in gilt and black. €250

= First volume of the most important Dutch geographical journal, with fine, often multi-coloured maps, in particular of the Dutch West and East Indies, and the Netherlands itself. However, in this volume also two maps of the Nile region, with the itinerary of Lady Alexandrine "Alexine" Pieterella Françoise Tinne (1835-1869). Alexine Tinne was a photographer and one of the first female explorers in history. She was the first European woman to attempt to cross the Sahara. She was murdered in Libya. "Tinne successfully photographed during her 1862-1864 trip up the Nile and in the Bahr-el-Ghazal region, making her the author of the first known views of Gondokoro (1862), as well as of inhabitants of the areas explored. The extreme rarity of these photographs led them to be used as models for engravings illustrating several articles and books on these regions in the 1860s and 1870s. Her botanical collections were described in a book entitled *Plantae Tinneanae*. It included the description of the new genus *Blastania*. *Crinum tinneanum* Kotschy & Peyr. ... was named in her honour" (Wikipedia). Old library stamp on half-title and title; paper remnant on the front free endpaper, otherwise a very good clean copy in the original official binding. Rare in this state. Not in Cat. BM(NH).

[29] **Kermack, D. M.**

Report of investigations made into the anatomy and physiology of the common dolphin from April 26th to September 16th 1948. London, Imperial College, R. N. Physiological Laboratory, 1948. Folio (32.6 x 20.1 cm). Title page, [ii], 15 pp.; 32 photographic plates. Printed wrappers. €150

= An initially confidential paper, written on request of the Royal Navy by the British palaeontologist and marine biologist Doris Mary Kermack (1923-2003). "In 1988 she was awarded the Linnean Gold Medal for outstanding service to the society." (Wikipedia). The photos are excellent in size and detail. The plates are true photoprints on thick paper, which have become a bit warped over time. The front wrapper is detached, but otherwise this is a very good copy of a rare and important publication.

[30] **Kristan, E. M. K.**

Die Geologie der Hohen Wand und ihrer Umgebung (N.Ö.). Wien, Edith Kristan, 1958. Folio (29.5 x 20.9 cm). 165, [i] pp.; 23 text illustrations (mounted); six maps and charts in rear pocket. Blind black quarter cloth over black pebbled paper boards. €500

= The author's thesis and her private copy. In cyclostyle with blank versos - the illustrations (original drawings, original photographs) carefully mounted and captioned. Based on field work and other research between 1955-1957. Subsequently the work was published in the *Jahrbuch der Geologischen Bundesanstalt* 101(2), however, with fewer maps and illustrations. Edith Maria Katharina Kristan (1934-1995) was an Austrian geologist and micropalaeontologist who later married the Austrian geologist Alexander Tollmann (1928-2007). Together and separately they wrote many contributions to the geology of Austria and the Alpine region. A unique item.

[31] **Linnaeus, C., Linnaea, E. C. [and others]**

Kongl. Svenska Vetenskaps Academiens Handlingar, för År 1762. Vol: XXIII. Stockholm, Lars Salvius, 1762. In four issues. 8vo (22.0 x 14.0 cm). 325, vi pp.

Original blind wrappers. €350

= The official journal of the Swedish Academy of Sciences for the year 1762, with contributions by Linnaeus, Modeer, O. F. Müller, others, and...Linnaea! Topics include astronomy, botany, mineralogy, medicine, opium, mathematics, meteorology, etc. Included are a paper by Linnaeus, viz., *Om åkerbårs plantering*, and a paper by his daughter and fellow botanist, Elisabet [original spelling] Christina Linnaea (1743-1782), viz., *Om Indianska Krassens blickande*. "Elisabeth Christina von Linné was 19 years old when she discovered a light phenomenon in orange plants at dusk. With the support of her father Carl von Linné, she had her discovery published in 1762 in an essay for Kungliga Vetenskapsakademiens Handlingar [this paper]. There she gave an account of how she had observed lightning-like flashes at dusk in the orange nasturtium *Tropaeolum majus* L. at the family farm in Hammarby, Uppsala. Thereafter she got others to observe the plant to confirm whether or not they also saw the flashes. In her essay, she reasoned about the possible causes of the lightning flashes. One of her theories was that it might be caused by the constitution of the eye itself" (*Svenskt kvinnobiografiskt lexikon* online). Soulsby seems to have made a mistake, adding two different catalogue numbers to the same work. Uncut, creating a mix of "normal", and very wide margins. Spines singed, fraying and a few short tears to the fore margins otherwise a good, clean set. Soulsby, 560 (åkerbär), 563 and 3802 (Indianska Krassen).

[32] **Lodder, J. [AND] Diddens, H. and J. Lodder**

Die Hefesammlung des "Centraal-Bureau voor Schimmelcultures". Beiträge zu einer Monographie der Hefearten. II. Teil. Die Anaskosporogenen Hefen. Erste Hälfte. Proefschrift. [AND] Zweite Hälfte. [Complete]. Amsterdam, privately published [thesis], [AND] Noord-Hollandsche Uitgevers Maatschappij, 1934-1942. Two parts in one. Large 8vo (25.6 x 17.4 cm). 792 [xiii, 256; xii, 511] pp., 213 [114; 99] text figures. Near contemporary burgundy buckram with gilt title and vignette on the spine. Original printed wrappers bound in. €100

= A rare *complete* copy of this large monograph of the anaskosporogenous yeasts, of which the first part was written by the Dutch botanist Jacomina Lodder (1905-1987) alone, and acting as her thesis defended at the University of Utrecht. Included is the printed list of "stellingen", which however, is bound in upside down. There are several copies of either the first or the second part on the internet (mostly in wrappers), but none of the bookdealers seem to realise that there should be two parts. The binding of our complete copy is nice and



strong. Inscribed by the first author on the first front wrapper, otherwise a very good, clean copy. Stafleu and Cowan, 4911. Not in Volbracht.

[33] **McKelvey, S. D.**

The lilac. A monograph. New York, The MacMillan Company, 1928. Large 4to (29.1 x 21.0 cm). 597 pp., 172 photographic plates, four coloured charts with 54 different colours, mounted and with printed semi-transparent overlay, in rear pocket. Original green cloth with gilt title on the spine. €125

= First edition of this well-illustrated monograph of the genus *Syringa*, which includes several of the most beautiful garden plants. The author, the botanist - and cousin of the American President Franklin Delano Roosevelt - Susan Delano McKelvey (1883-1964) was a leading expert in this plant group and wrote several books on flowering plants. This is perhaps her best known work, together with her *Yuccas of the South Western United States*. Some minimal wear to spine edges, small blemish to title page outer edge, otherwise a near mint, clean and unmarked copy. Very uncommon in this state. Stafleu and Cowan, 5184.

[34] **Ogilvie, M. M.**

Microscopic and Systematic Study of Madreporarian Types of Corals. London, The Royal Society, 1896. 4to (29.2 x 22.3 cm). Drophead title, 263 pp. [numbered 83-345]; 76 woodcuts in the text (several in two colours); large, double-folded chart. Contemporary polished half calf over marbled boards. Spine with gilt bands and black calf label with gilt title. Speckled edges. Original printed front wrapper bound in. €850

= An early paper on a new approach of understanding coral evolution, morphology, and systematics, which represents the first study in the field of systematics and evolution based on microscopic researches by a female scientist. Maria Matilda Ogilvie (later, Dame Maria Matilda Gordon) (1864-1939) was the first British woman to receive a PhD in geology. "She was also a supporter and campaigner for the rights and equality of children and women" (Wikipedia). This work includes an historical review of the growing knowledge of coral diversity and systematics. Published in the Society's *Philosophical Transactions* Volume 187, this, however, being an offprint. The paper was communicated to the Society by another great Scottish geologist, Sir Archibald Geikie. Signed by the author in the top margin of the front wrapper. Boards worn at extremities; library label on front pastedown and weak stamp of the same on titlepage; binding with some crude repairs to the spine top and bottom. Neither in Cat BM(NH) (which, however, lists several of her later papers), nor in Nissen.

[35] **Pasteur-Humbert, C.**

Les mollusques marins testacés du Maroc. Catalogue non critique. I. Les gastéropodes. [AND] II. Les lamellibranches et les scaphopodes. [AND] Premier supplément. Rabat, Institut Scientifique Chérifien, 1962-1973. Three parts in three. 8vo (24.1 x 15.3 cm). 573 [245; 184; 144] pp.; 104 [42; 39; 23] plates, some text figures, one folded map; errata leaf to the third part tipped in. Near contemporary full cloth with gilt title on the spine. Original, uniform printed wrappers bound in. €150

= Covering the fauna of Morocco and adjacent seas (Northeast Atlantic, Strait of Gibraltar, and Mediterranean). Includes the smaller and rarer species. With good illustrations by the author, the French-Moroccan malacologist Chantal Pasteur-Humbert (later: Bellon-Humbert) (b. 1929). The supplement, especially (published 11 years after the first two parts) is seldom-seen. A well-bound copy. Small stamp of the American malacologist Richard Irwin Johnson (1925-2020) in the top margin of the front free endpaper recto and first two front wrappers. A very good, complete copy. Bound, complete, copies, such as this one, are rare.

[36] **Paulucci, M. [P. X., Marquesa d'Aragona]**

Escursione Scientifica nella Calabria. Fauna malacologica specie terrestri e fluviatili enumerate e descritte con nove tavole illustrative. Roma, F.lli Bocca Librai, [1879]-1880. Large 8vo (24.0 x 16.7 cm). xix, 223 pp.; nine lithographed plates with explanatory text leaves. Mid-20th-century green buckram with gilt title on the spine. Original printed wrappers bound in. €120

= An uncommon work by the Italian malacologist Marianna Panciatici Ximenes Paulucci, Marquesa d'Aragona (1835-1919). Includes descriptions and fine illustrations of lesser-known, rare, and new species of continental molluscs. The plates, by the Italian artist and engraver Edoardo Ximenes (1852-1932), are truly excellent. Small stamp of the American malacologist Richard Irwin Johnson (1925-2020) in the top margin of the front free endpaper recto and front wrapper. Bound copies, such as this one, are seldom-seen. The binding is protective and not inelegant. Vague, small damp stain in upper outer margin; repair to rear wrapper edge, otherwise very good, clean. Not in Nissen.

[37] **Pfaehler-Erath, I.**

Sur quelques *Grossouvria* et *Choffatia* du Callovien de Chézery (Jura français). Genève, Société Paléontologique Suisse, 1938. 4to (31.5 x 23.7 cm). 30 pp.; four fine, phototype plates, nine text figures including a page-sized graph. Later green wrappers with typed title. €75

= A well-illustrated study, dealing with well-preserved Jurassic ammonites. Written by the Swiss palaeontologist Irène Pfaehler-Erath. It was also her thesis. Unfortunately, little else is known about her. Published in the society's *Mémoires*, but this seems to be an offprint. Wrapper protective rather than elegant, plates detached, but otherwise a very good, clean copy. Not in any major bibliography.

[38] **Prieser, T.**

Beiträge zur Systematik und Stammesgeschichte der europäischen Peltoceraten. Stuttgart, E. Schweizerbart (Erwin Nägele), 1937. Large 4to (29.2 x 22.4 cm). 144 pp.; nine heliographic plates, seven text figures, five folding plates with line drawings. Burgundy leatherette. Spine with black morocco label with gilt title. €90

= A very detailed study with several new species, written by the German palaeontologist Thea Prieser. The fine plates show generally well-preserved specimens. This is an offprint from *Palaeontographica*, volume 86. Little is known about the author; she is not mentioned in 2400 years of malacology. Title page mounted. A very good, clean, and decently bound copy.

[39] **Pruvot-Fol, A.**

Letter to R. P. Dollfus. Banyuls-sur-Mer, 1935. Single printed leaf (21.0 x 13.5 cm). Handwritten, signed and dated. €175

= Handwritten letter on the stationery of the *Faculté des Sciences de Paris Laboratoire Arago Banyuls-sur-Mer*, by the French malacologist Alice Pruvot-Fol (1873-1972) to her colleague, the French marine biologist, ichthyologist, parasitologist, and director of the *Service des Pêches Coloniales*, Robert Philippe F. Dollfus (1887-1976). He 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, Pruvot-Fol thanks Dollfus for trying to research some information, to no avail. She continues with a note on the progress made by her son, who became a geologist and finally she writes that she has obtained the opisthobranch library of another French malacologist [Albert Jean-Baptiste Marie Vayssière (1854-1942)], yet with some gaps remaining. A few years earlier, Pruvot-Fol had described the opisthobranchs collected by Dollfus during his "Mission Robert Ph. Dollfus en Égypte (Décembre 1927-Mars 1929)".

[40] **Raunkiaer, C. [C.] and I. [M.] Raunkiaer**

De Danske Blomsterplanter Naturhistorie. Første bind: Enkimbladede. Med 1089 figurer i 293 figurgrupper for størse delen. Kjøbenhavn, Hos Gyldendal, 1895-1899. Thick 8vo (25.2 x 18.0 cm). lxxix, 724 pp.; 1,089 text figures. Later green half cloth over marbled boards. Spine with green leather label with gilt title. Brown endpapers. Speckled edges. Original printed front wrapper bound in. €300

= A seldom-seen work with many illustrations, dealing with the phanerogams of Denmark, containing a large bibliography of 960 titles. Written by Ingeborg Marie Raunkiaer (1863-1921), a Danish writer, and her husband, the plant ecologist Christen Christensen Raunkiaer (1860-1938). Ingeborg made the fine, clear drawings. Botanical bookplates of the Swedish agriculturist and professor of forest botany, Nils [Olov Waldemar] Sylvé (1880-1969) on the front wrapper verso and half title verso; and fellow countryman and botanist Ove Almborn (1914-1992) on the front pastedown. Sylvé's autograph and acquisition date on the front wrapper. An excellent copy with an interesting provenance. Stafleu and Cowan, 8655.

[41] **Regnault, [N. F.]**

Cochon d'Inde à deux corps. [*Les écarts de la nature, ou recueil des principales monstruosités que la nature produit dans le genre animal planche 2*]. [Paris], Regnault, [1775]. Single sheet (26.6 x 18.7 cm). Engraved and finely hand-coloured plate with printed caption. €650

= A very rare illustration of a guinea pig with one head and two bodies, owned by a certain Mr Cotellet in Paris. Engraved by the French engraver Geneviève de Nangis (1746-1802) after a drawing by her husband, the French naturalist, engraver and publisher Nicolas François Regnault (1746-1810). This plate – numbered 2 – belongs to a suite of ten plates forming a first series of illustrations on teratological mammals. This suite was recorded in May 1775 as being published earlier in that year, apparently with a temporary title, *Jeux de la nature ou recueil des monstres* (see: *Affiches, Annonces, et Avis Divers* 18, p. 71). In total, 40 plates were printed. All are very rare. There are no auction records whatsoever. Right edge a bit uneven, slight staining at the lower edge, otherwise very good, clean and well-coloured. Brunet IV, p. 1187. Neither in Cat. BM(NH) nor in Nissen.

[42] **Saint Phalle, N. de**

Réalisations, & projets d'architectures de Niki de Saint Phalle. [AND] Niki de Saint Phalle Museum Boymans-van Beuningen 22 juli - 5 september 1976. [Exhibition catalogue]. Paris, Alexandre Iolas, [1974]. Oblong, elongate leporello with 23 folds (16.1 x 590.4 cm), with stiff printed boards (16.1 x 24.6 cm). €750

= A nearly six-meter-long, harmonica-folded publication, with a signed dedication, in ink, by the author and artist, Niki de Saint Phalle (1930-2002), to "Wim". Wim is Wim Arent Louis Beeren (1928-2000), former director of the Boymans-van Beuningen Museum in Rotterdam, and the Stedelijk Museum (municipal museum) in Amsterdam, a leading museum in the avant-garde world ever since its foundation in the late 19th century. As director of the Stedelijk Museum, Beeren was responsible for several important exhibitions, e.g. of Kasimir Malevich, Keith Haring, Jeff Koons, and Sigmar Polke. He bought works by Haring and Koons for the museum well before they became world-famous. Catherine Marie-Agnès Fal de Saint Phalle had an exhibition in the Stedelijk in 1962. Another exhibition was held in Museum Boymans-van Beuningen in 1976. The catalogue, written by R. Hammacher-Van den Brande, was another leporello designed by Niki herself. Measuring 15.0 x 10.6 cm (unfolded 15 x 367 cm). It shows *Architecture for Children*, and a list of 33 exhibited works, including several of her famous Nanas. We have added a very good, clean copy of this work. Boards toned (as usual); a few spots; internally very good, clean. We found no other copies on the internet, and only two auction records, both of 'plain', unsigned copies.

[43] **Sanders, M.**

Die fossilen Fische der Alttertiären Süßwasserablagerungen aus Mittel-Sumatra. Amsterdam [Delft], Geologisch Mijnbouwkundig Genootschap, 1934. 4to. xii, 143 pp.; nine plates. Original printed wrappers. €45

= The author's thesis, printed separately from the society's *Verhandelingen*, with a new title, summary in Dutch, and loose-leaf printed "Stellingen" (propositions). The plates show well-preserved specimens, some of new species described by Sanders. With the small stamp of the Dutch geologist G. A. F. Molengraaff (1860-1942) on the front wrapper and title page. On the front wrapper the hand-written note below the author's printed name: "Mevrouw M. Brongersma Sanders". Margaretha Sanders (1905-1996), "palaeontologist, pioneer geochemist, geobiologist and oceanographer" (see S. Turner & G. C. Cadée *Zool. Meded. Leiden*, 2005) married the Dutch herpetologist Leo Daniel Brongersma (1907-1994) shortly after publication of her thesis. A very good copy.

[44] **Schütte-Lihotzky, M.**

Soziale Architektur. Zeitzeugin eines Jahrhunderts. Wien, Böhlau, 1996. 4to (28.0 x 21.0 cm). 304 pp.; numerous colour photos and figures. Cloth with gilt title on spine, and full colour pictorial dustjacket. €90

= Margarete Schütte-Lihotzky (1897-2000) was the first female architect in Austria, and hugely influential. The book deals with architecture in Frankfurt, Vienna, France and Turkey. Ex library copy with cancelled stamp on front free endpaper, title page and a small label at the dust jacket spine foot. Otherwise, a very good and clean copy - almost as new.

[45] **Skłodowska-Curie, M. S. [Madame P. Curie]**

Die Radioaktivität von Mme P. Curie. Autorisierte deutsche Ausgabe von B. Finkelstein. Mit einem für die Deutsche Ausgabe verfaßten Nachtrag. 2 Bände mit 1 Porträt, 7 Tafeln und zirka 200 Figuren im Text. Leipzig, Akademische Verlagsgesellschaft M. B. H., 1912. Two volumes in one. Thick 8vo (22.3 x 15.7 cm). 1024 pp. [xv, 420; vi, 583]; heliogravure portrait of Pierre [!] Curie (1859-1906), seven plates, numerous text figures. Half cloth over marbled boards. Speckled edges. Spine with paper label. €200

= A surprisingly rare complete copy of the first German edition. The second volume seems to be somewhat more common. Written by the Nobel-laureate Marie Salomea Skłodowska-Curie (1867-1934), or "Madame P. Curie". "She was the first woman to win a Nobel Prize, the first person and the only woman to win the Nobel Prize twice, and the only person to win the Nobel Prize in two scientific fields. She was the first woman to become a professor at the University of Paris in 1906" (Wikipedia). Well-illustrated. Vague library stamps on first title, clearer on second title page. Spine label blank. Boards rubbed, with some paper loss; inner joints reinforced, otherwise a very good, complete copy.

[46] **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. Rounded gilt wooden frame. €950

= 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 studying at 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.

[47] **Tübke, A.**

Magnolias. [Original watercolour and gouache painting]. Dalliendorf, the artist, 1982. Single sheet (visible surface 32.5 x 22.5 cm). Framed and glazed. Wooden, gilt and rounded frame. €950

= A fine illustration of flowering magnolia, with a sky colour echoing the flower's colours, and 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 Die Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig, she started her career in 1959. Signed by Tübke in the top margin. An attractive work in a fine state.

[48] **Tübke, A.**

Poppies. [Original watercolour and gouache painting]. Dalliendorf, the artist, 1984. Single sheet (visible surface 32.5 x 22.5 cm). Framed and glazed. Wooden, gilt and rounded frame. €1250

= A fine illustration of wonderful deep-red flowering poppies, 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 Die Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig, she started her career in 1959. Signed by Tübke in the top margin. An attractive work in a fine state.

[49] **Vincent, H. A.**

Collection de 24 bouquets de fleurs. Paris, Lambert, 1835. Small folio (27.0 x 20.7 cm). Hand-coloured engraved title; 24 stipple-engraved plates, printed in colour and finished by hand. Contemporary quarter calf over marbled boards. Spine with gilt floral ornaments and title. Marbled endpapers. €10.500

= A very rare work on flowers and flower bouquets by the botanical artist Henriette Antoinette Vincent née Rideau du Sal (1786-1834), who studied painting in Paris under the tutelage of the esteemed flower painters and French court artists Gerard van Spaendonck (1746-

1822) and Pierre-Joseph Redouté (1759-1840). This work is certainly as beautiful and detailed as her much-acclaimed *Études de Fleurs et de Fruits* (see Dunthorne, and Blunt), only much rarer. Uncut, with the widest possible margins. Provenance: on the front pastedown the armorial bookplate of Henry Rogers Broughton, 2nd Baron Fairhaven, whose library was one of the grandest natural history libraries in the United Kingdom. Extremities rubbed; a few marginal spots; otherwise, a very good, clean and complete copy. Blunt, *The Art of Botanical Illustration*, pp. 181-182; Dunthorne 322. Neither in Nissen (who lists three other works by Vincent, underscoring its rarity), nor in the Plesch library.

[50] **Willcox, M. A.**

Zur Anatomie von *Acmaea fragilis* Chemnitz. Jena, Gustav Fischer, 1898. 8vo. (22.5 x 14.8 cm). 46 pp.; three large, folded plates. Original printed wrappers and blind, protective wrappers. €75

= A rare offprint signed by the author, the American malacologist Mary Alice Willcox (1856-1953). This was her thesis. "She taught at the Frederick Female Seminary in Maryland, 1875-76, and Charlestown High School in Boston, 1876-78. During the summers of 1877 and 1878, she attended the marine laboratory of Alexander Agassiz. She studied at the Massachusetts Institute of Technology and the Boston Society of Natural History from 1878 to 1880. For her undergraduate education, in 1880 Willcox travelled to England and studied at Newnham College. She completed her studies in 1883, but, at the time, Cambridge University did not grant degrees to women. With the help of her father, Willcox gained a position in the zoology department at Wellesley College in Massachusetts. Her mother, however, regretted the decision since it meant 'giving up all possibilities of marriage'. Very little in the way of zoological course work had been developed at Wellesley to that point, and Willcox had the task of essentially building a zoology department from scratch. She introduced a number of innovative teaching methods. For a time, her department became one of the foremost in the country, attracting a number of women who would become productive zoologists. Her interest during this period was in ornithology, and in 1895 she published *Pocket Guide to the Common Land Birds of New England*. To improve her job security at Wellesley, in 1896 Willcox took a leave of absence to study for a Ph.D. at the University of Zurich. In 1898 she was at the Naples Zoological Station. She completed her degree program in 1898 with a dissertation On the Anatomy of *Acmaea fragilis* (Chemnitz) [this paper], and was allowed to return to her position at Wellesley as head of the department. Much of her research at the college was on comparative anatomy of molluscs, a phylum of invertebrate animals, and of Acmaeidae, a family of sea snails. She authored a number of scientific papers in zoological publications. Her last paper, published in 1906, was on the anatomy of *Acmaea testudinalis*. Willcox retired in 1910 as professor emeritus, supposedly as a result of poor health. The exact cause is unclear, but a 1928 letter mentioned rheumatism. Following retirement, she became active in the League of Women Voters, Federation of Women's Clubs, National Audubon Society, and the Boston Society of Natural History" (Wikipedia). Apparently, Willcox learned German during her stay in Zürich and Naples. From the library of the American malacologist Richard Irwin Johnson (1925-2020), with his stamp in the top margin of the front wrapper, and the front wrapper and first page top margin. Weak crease to lower outer margin of the first few leaves, otherwise very good.

[51] **[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.



[27] Hoola van Nooten, B.

#### **VAT**

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