

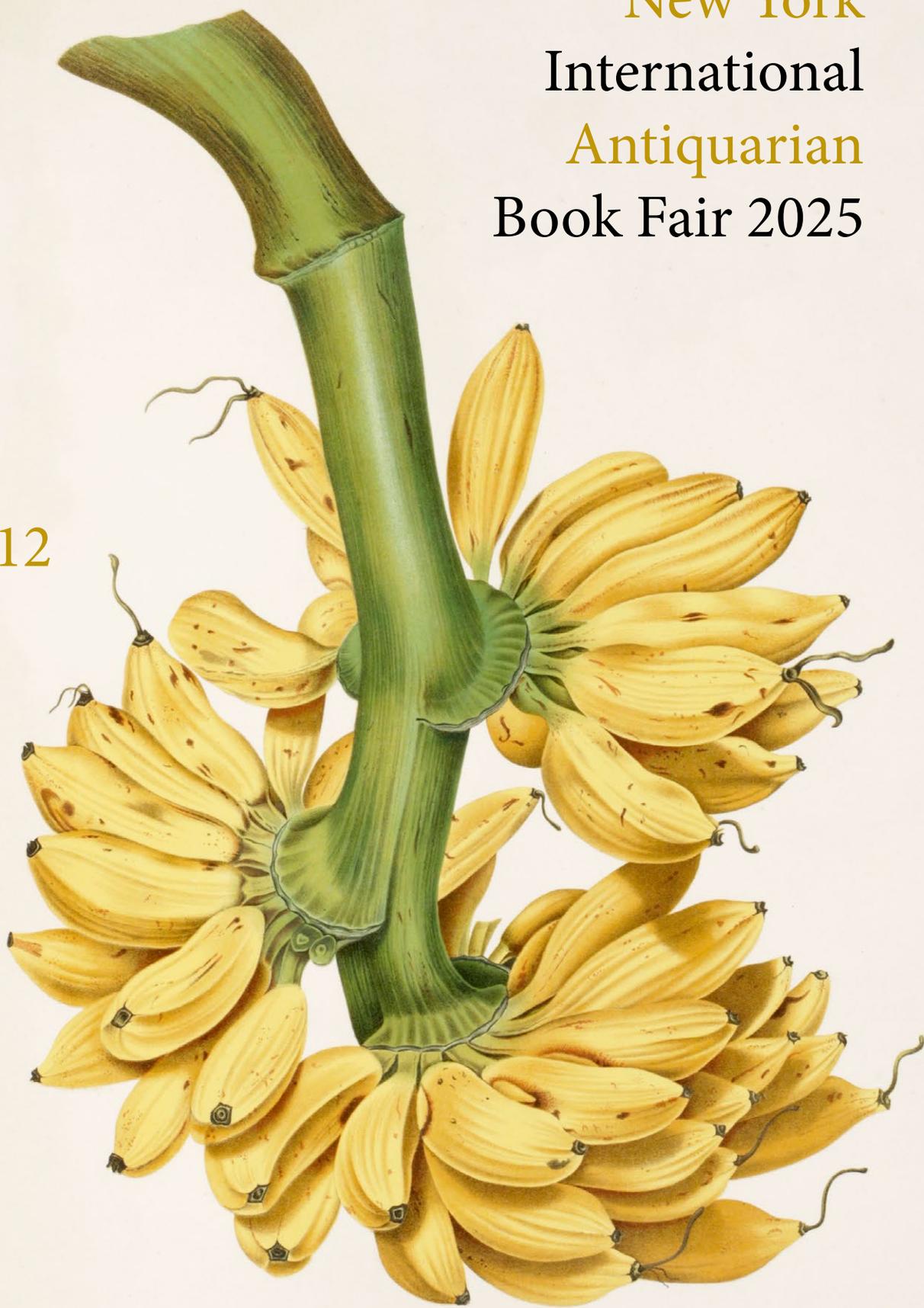


Antiquariaat Schierenberg

New York
International
Antiquarian
Book Fair 2025

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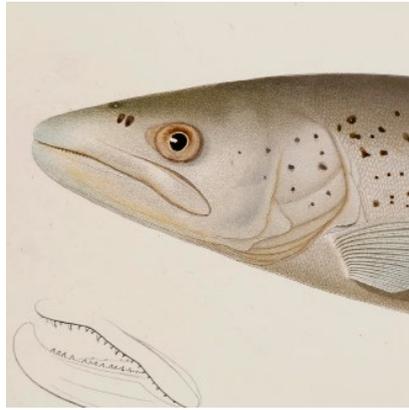




Léon Parvillée's copy

[1] [19th-Century Chinese Artist]
[Fish Album].

(ca. 1850) \$ 2700



Louis Agassiz's best illustrated work

[2] Agassiz, [J.] L. [R.] and [A. C.] C.
Histoire naturelle des poissons d'eau douce de l'Europe Centrale [AND] ...
(1839) \$ 3900



Just nine copies in libraries worldwide

[3] Becker, W.
Album of the finest birds of all countries.
(1854) \$ 4700



Perhaps the most floral "dictionary" ever - and then the rarest

[4] Belet, É.
Dictionnaire des fleurs.

(1900) \$ 2700



Such a pretty and precious "waste"!

[5] [Binding and Paper]
Vellum bifolium binding. Book block of blank bluish leaves.
(1785) \$ 1950



Wonderfully preserved

[6] Birk, M.
Mich. Birk. Tuttlingen. Deutschland. Katalog Catalogue Catalogo No. 4.
(1920) \$ 400



The secrets of the Greek language...

[7] [Book simulant]
Book simulant, "Buch Atrappe" or "Faux Livre". 17th-century vellum binding.
(1800) \$ 525



Easy reading

[8] [Book simulant]
Book simulant, "Buch Atrappe" or "Faux Livre". [Backgammon].
(1800) \$ 1350



Poetry, Essays, Biscuits: the essential products of human thinking

[9] [Book simulant]
Book simulant, "Buch Atrappe" or "Faux Livre". [Cookie Jar].
(1800) \$ 350



Genuine books, genuine surprise

[10] **[Book simulant]**

[Minibar - Five books, a bottle, and two glasses].

(ca. 1900)

\$ 1400



Including some surprising subjects

[11] **[British Artist]**

19th-Century Flower Paintings.

(1850)

\$ 3900



A lithographical incunable

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

Naturhistorische Bilder-Galerie aus dem Tierreiche gezeichnet von Carl Joseph

(1816)

\$ 10,800



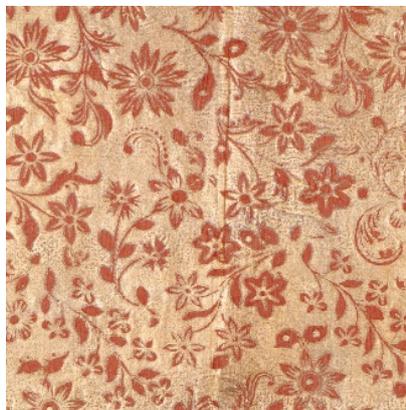
Brilliant Brokat

[13] **Brokatpapier [gilt-printed paper]**

One large, unique, gilt-embossed sheet.

(1750)

\$ 975



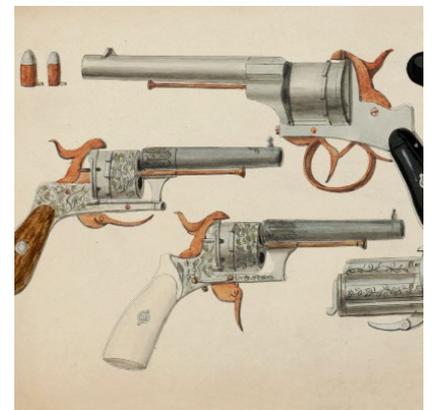
Brilliant Brokat

[14] **Brokatpapier [gilt-printed paper]**

One large, unique, gilt-embossed sheet.

(1800)

\$ 490



Fantastic tools and equipment at the dawn of the Industrial Revolution

[15] **Bruyas, G.**

Guillaume Bruyas & Fils Lyon. [Trade Catalogue of locks, chains, guns, and

(1860)

\$ 9200



The rarer first and only hand-coloured edition in contemporary red morocco

[16] **Buller, W. L.**

A History of the Birds of New Zealand.

(1873)

\$ 9500



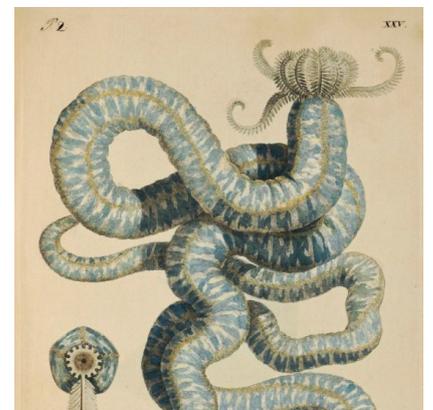
Possibly the only copy entirely in contemporary hand-colouring

[17] **[Caricature] [Probably by P. C. L.]**

Les singeries humaines. Petit museum comique et grotesque.

(1825)

\$ 4850



Not a schlemiel

[18] **Chamisso, A. von**

De animalibus quibusdam e classe vermium Linneana, in circumnavigatione

(1815)

\$ 6500



The Western Atlantic, once teeming with gods and goddesses

[19] **Columbus, Christopher**

Columbus primus inuentor Indiae Occidentalis.

(1594)

\$ 1000



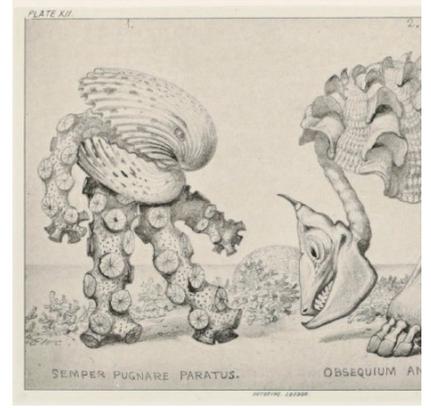
Columbus, as seen by His Majesty's Cosmographer

[20] **Columbus, Christopher**

[Portrait of Christofel Colonus]

(1671)

\$ 270



A grotesque, alternative evolution

[21] **Cooke, E. W.**

Grotesque Animals. Invented, drawn, and described.

(1872)

\$ 3200



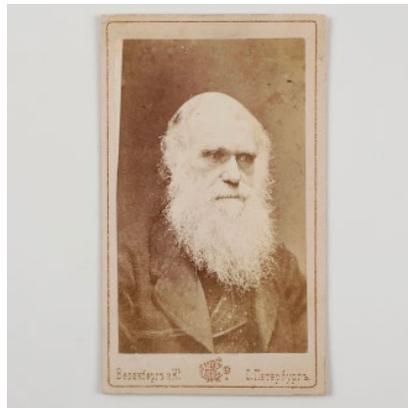
Original costume designs, possibly by a famous dancer (or two)?

[22] **[Costume designs]**

Original costume designs for plays by Marcel Pagnol and Maxim Gorky.

(1930-1954)

\$ 1600



Rare Darwiniana: a possibly unrecorded Russian carte de visite

[23] **[Darwin, Charles Robert]**

Portrait of Darwin - Rare Russian carte de visite.

(1874)

\$ 1000



Rara Americana

[24] **Dorman, R. M.**

The Origin of Primitive Superstitions. And their development into the worship

(1881)

\$ 1550



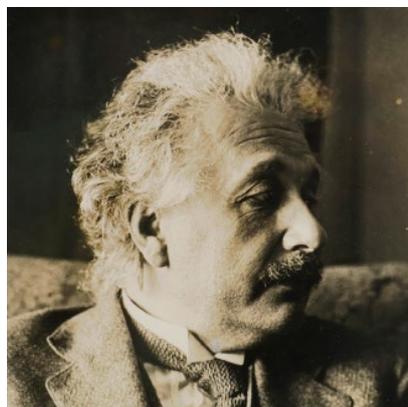
Candy and flowers

[25] **Driessen, A. [Jan Sluyters]**

Bonbondoos. [Candy Box].

(1910)

\$ 500



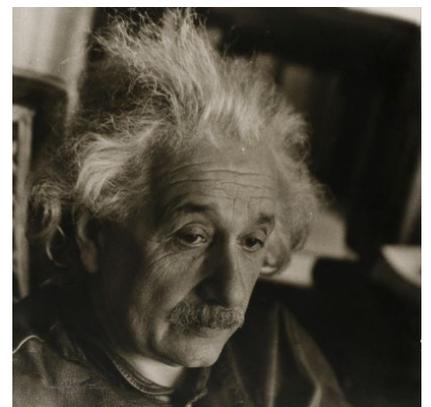
A famous photographer shooting a famous physicist

[26] **Einstein, Albert [Gertie Simon]**

Original photo by Gerty Simon.

(1935)

\$ 9200



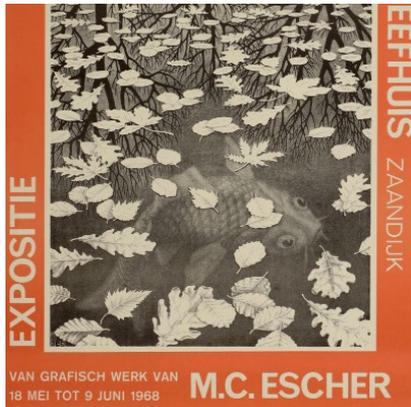
Einstein, most detailed

[27] **Einstein, Albert [Lotte Jacobi]**

Original photo by Lotte Jacobi.

(1938)

\$ 6200



Escher in Zaandijk

[28] Escher, M. C.

Poster, Expositie van Grafisch werk van M.C. Escher.

(1968)

\$ 1200



A window on Escher - Escher on a window

[29] Escher, M. C.

Poster, Grafiek en Tekeningen.

(1968)

\$ 650



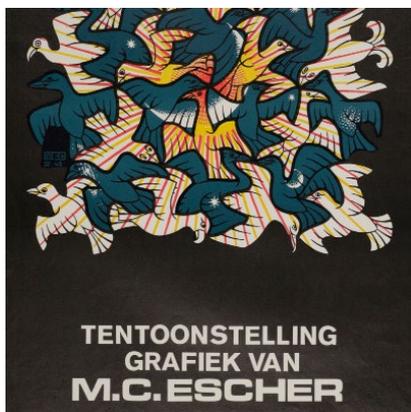
Whoever wonders, realizes a miracle

[30] Escher, M. C.

Poster, Grafiek en Tekeningen.

(1968)

\$ 900



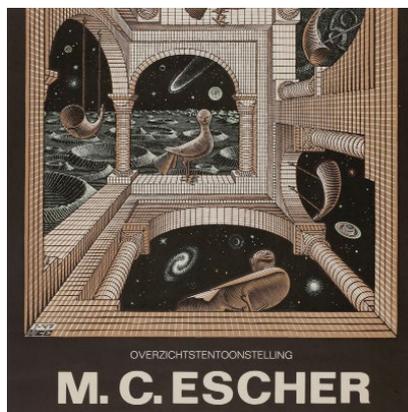
The logic of M. C. Escher: Sun, moon, or birds?

[31] Escher, M. C.

Poster, Tentoonstelling Grafiek van M.C. Escher. Koornmarktspoort Kampen.

(1968)

\$ 1200



Escher, in all dimensions, from all sides

[32] Escher, M. C.

Poster. Overzichtstentoonstelling. (Retrospective exhibition).

(1968)

\$ 1350



The 3D Escher: endless, yet limited

[33] Escher, M. C.

Sphere with fish. Bol met vissen.

((1940) 1972)

\$ 5950



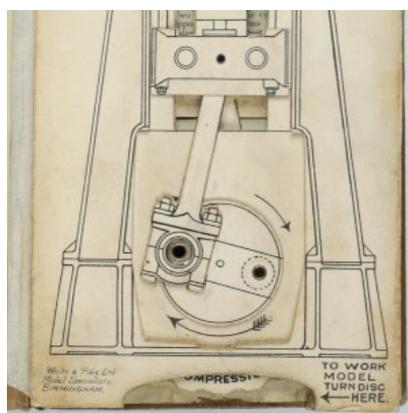
Some of the earliest shell illustrations in chromolithography

[34] Férussac, A. É. J. P. J. F. d'Audebert

Histoire naturelle générale et particulière des mollusques terrestres et fluvi-

(1820-1851)

\$ 2600



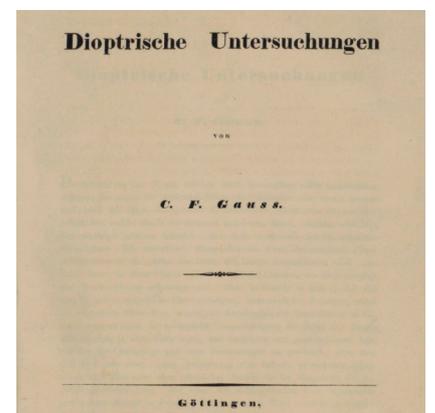
A moving model

[35] Fullagar, H. F.

The Camellaired - Fullagar balanced marine internal combustion oil engine.

(1920)

\$ 450



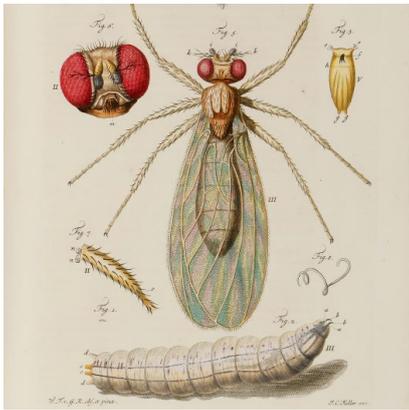
Regarded as Gauss's greatest work

[36] Gauss, C. F.

Dioptrische Untersuchungen.

(1841)

\$ 1950



An excellent copy of this important microscopical, entomological and botanical work

[37] **Gleichen Russwurm, W. F. Von**

Das Neueste aus dem Reiche der Pflanzen oder mikroskopische ...

(1763)-1764-

\$ 9250



The most gilt-rich book of the solar system

[38] **Guillemin, [V.] A.**

Le Ciel. Notions élémentaires d'astronomie physique. Cinquième édition.

(1877)

\$ 1600



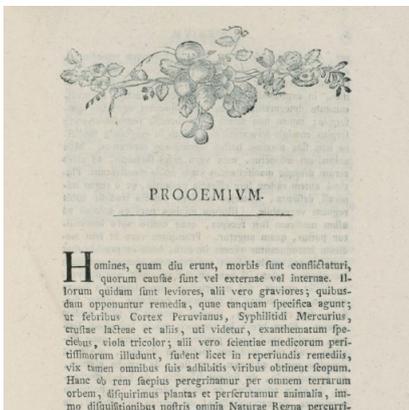
A fine copy of this influential work on Art Nouveau, including the original clamshell boxes

[39] **Haeckel, E.**

Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibendem Text,

(1899)

\$ 5200



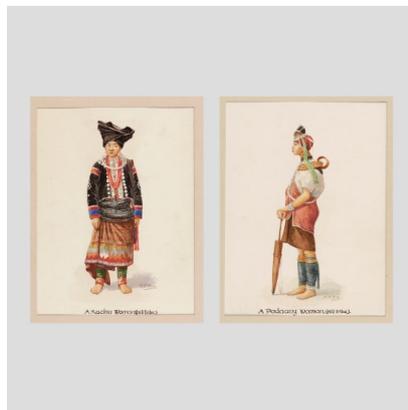
A rare thesis on the rattlesnake root

[40] **Hellmuth, L. C.**

Dissertatio medica inauguralis de Radice Senega.

(1782)

\$ 325



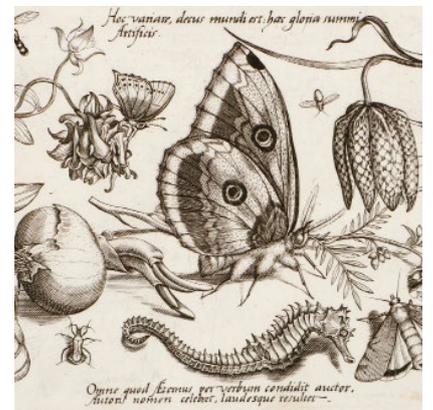
From the first Burmese artist working in a realistic style

[41] **Hla, M. T.**

[Burma - Myanmar] A pair of late nineteenth to early twentieth century ...

(1920)

\$ 1300



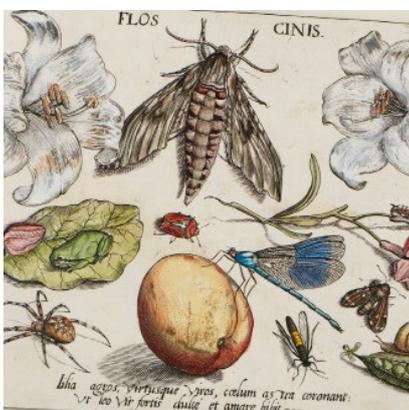
Ultra rare ultra-wide-margined copy of one of the first books accurately depicting insects

[42] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab

(Ca 1640)

\$ 30,800



A stunning hand-coloured plate, printed in the 16th Century

[43] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab

(1592)

\$ 975



A stunning hand-coloured plate, printed in the 16th Century

[44] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab

(1592)

\$ 850



A stunning hand-coloured plate, printed in the 16th Century

[45] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab

(1592)

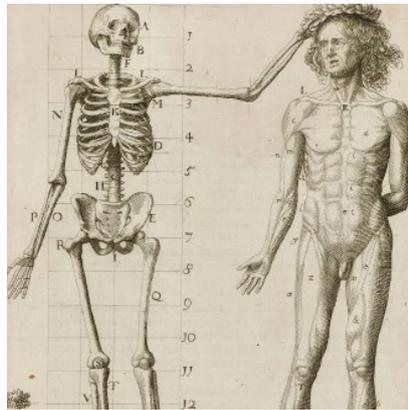
\$ 1000



A stunning hand-coloured plate, printed in the 16th Century

[46] **Hoefnagel, G.**

Archetypa studiaeque patris Georgii Hoefnagelii Iacobus F. genio duce ab (1592) \$ 925



Understanding illustrating, guided by the Muses and a pupil of Rembrandt

[47] **Hoogstraeten, S. van**

Inleyding tot de hooge schoole der Schilderkonst: Anders de Zichtbaere Werelt. (1678) \$ 4000



As rare as it gets: with the unobtainable 41st plate present

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

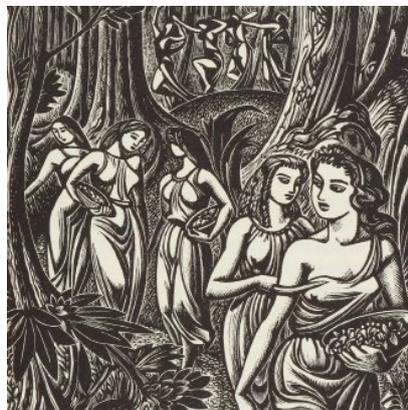
Fleurs, fruits et feuillages choisis de la flore et de la pomone de l'île de Java. (1863) \$ 20,000



Quintessential counterculture

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

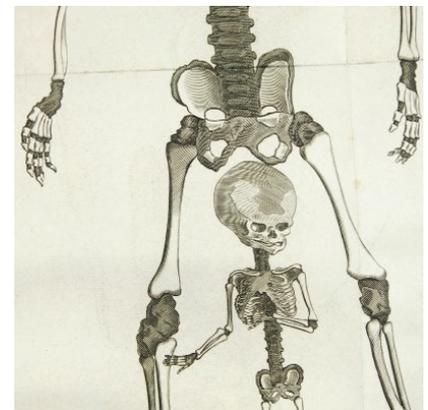
Photo of Marijke Koger "The hippest chick in town". (1965) \$ 540



Two things of beauty...

[50] **Keats, J.**

Endymion. A Poetic Romance by John Keats, with engravings by John Buck- (1947) \$ 5800



A well-illustrated early work on the development of bones in human fetuses

[51] **Kerckring, T.**

Opera omnia anatomica; continentia spicilegium anatomicum, osteogeniam (1729) \$ 1725



An early in-depth study of "monsters", with fine plates

[52] **Klinkosch, J. T.**

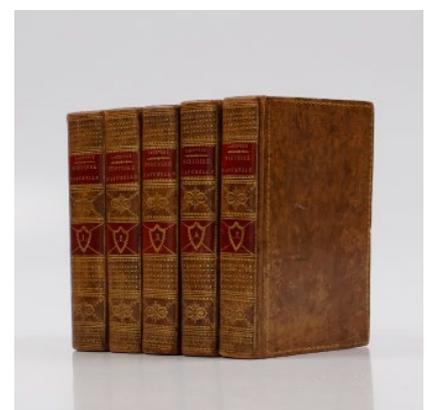
Programma quo anatomicam monstri bicorporei monocephali descriptionem (1767) \$ 1200



Early nature-printing

[53] **Kniphof, J. H.**

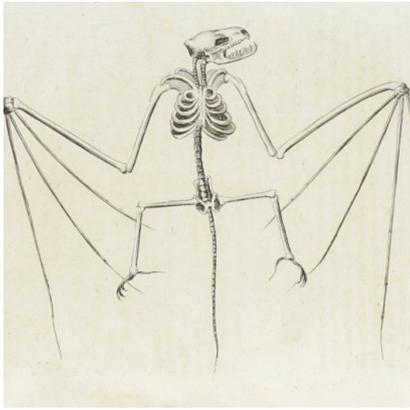
Botanica in originali pharmaceutica, das ist: Lebendig-Officinal-Kräuterbuch, in (1733) \$ 9800



Not recorded in Nissen, or Wood

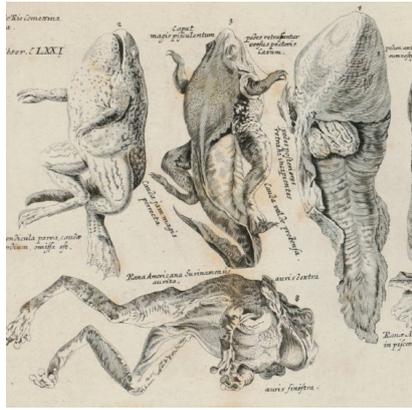
[54] **Lacépède, [B. G. É.] De**

Histoire naturelle des quadrupèdes ovipares, serpents, poissons, et cétacées. (1825) \$ 2600



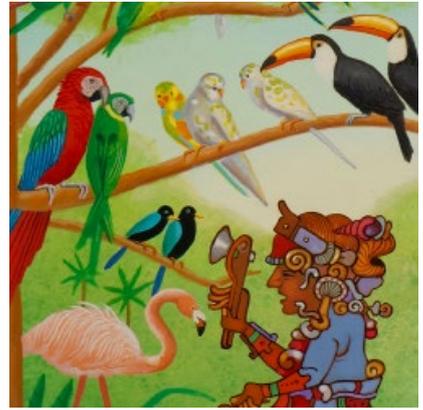
Medical anomalies and an early investigation into the peculiar turtle skeleton

[55] **Lachmund, F.**
 Testudo ex suo scuto, ut vulgus putat, exire non potest [AND] Vespertilionem (1676) \$ 540



Fiction and Science: A frog turns into a fish and Leibniz improves the barometer

[56] **Leibniz, G. W. and others**
 Academiae Caesareo-Leopoldinae Carolinae Naturae Curiosorum. (1715) \$ 1250



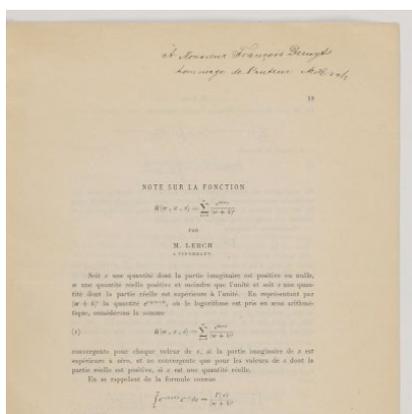
Original ornithological artwork

[57] **Leonard, T.**
 Aztec Fable [Original book illustration, signed by the artist]. (2003) \$ 375



Original art, signed by the artist and in purrrfect condition

[58] **Leonard, T.**
 Spotted Cat. [Original of a book front-cover illustration, signed by the (2005) \$ 375



First introduction of the Lerch zeta function, with his dedication

[59] **Lerch, M.**
 Note sur la fonction L(w, x, s). (1887) \$ 800



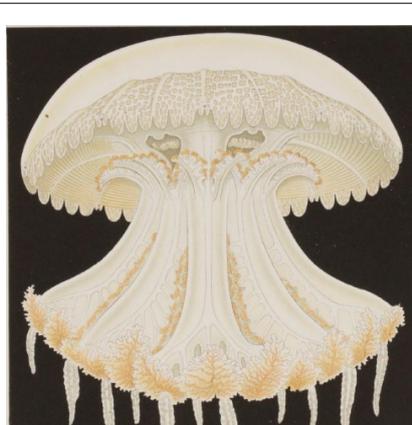
The introduction of the modern Celsius thermometer scale

[60] **Linnaeus, C. [Naucclér, S.]**
 Hortus Upsaliensis, quem cum consensu ampliss. facult. medicae in regio ad (1745) \$ 4000



Extremely rare complete copy of a ground-breaking work on distillation

[61] **Matte La Faveur, S.**
 Pratique de chymie, divisée en quatre parties, par S. Matte La Faveur, distill- (1671) \$ 10,000



A marvellous rarity

[62] **Mayer, A. G.**
 The Medusae of the World. The Hydro-medusae. The Scyphomedusae. (1910 [1977]) \$ 7000



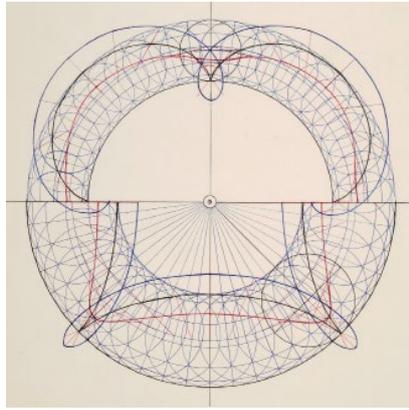
A beautiful copy of the very rare original edition

[63] **Menzies, J. H.**
 Maori Patterns. Painted and Carved. (1910) \$ 5900



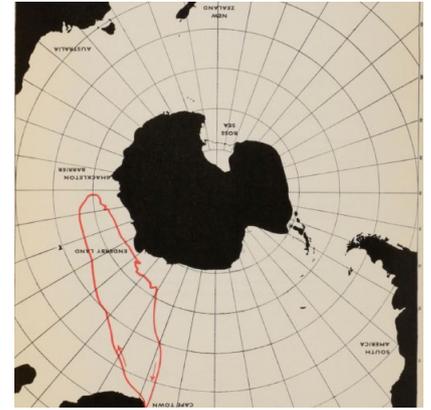
An ultra-rare complete copy of the most beautiful work on Cote d'Azur butterflies

[64] **Millière, P.**
Iconographie et description de chenilles et lépidoptères inédits. I - III. [Complete].
(1859-1874) \$ 20,000



Most wonderful project(ions)

[65] **Müller, R.**
Projectionslehre. [Album with original drawings of geometric constructions].
(1900) \$ 1950



Rare work on 20th-century Antarctic whaling by an eyewitness

[66] **Naess, E. D.**
Antarctic Journey (1934-1935).
(1936) \$ 800



An original witch in a unique master binding

[67] **Nerval, G. de and Malfredier**
Contes et Facéties.
(1925) \$ 1350



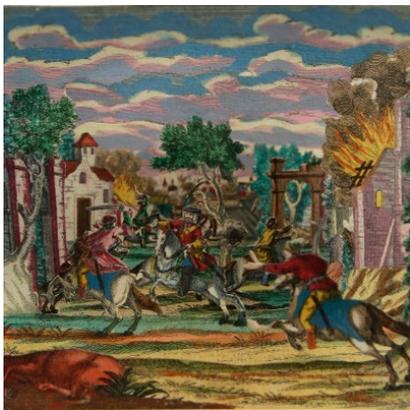
Original Japanese bird illustrations

[68] **Ohkubo, Y. ["Ichigaku"]**
Ichigaku Shasei no Tori Dzufu [Ichigaku's album of birds drawn from the life].
(1889) \$ 3700



From the age of no cops, only robbers

[69] **[Paper Peepshow]**
Den of Thieves. Bande des voleurs.
(1750) \$ 3200



Cardboard carnage

[70] **[Paper Peepshow]**
Great battle.
(ca. 1750) \$ 2150



S.O.S.!

[71] **[Paper Peepshow]**
Storm at sea. Une mer en tempête.
(1750) \$ 2850



Swinging in the 1700s: an 18th-century party scene

[72] **[Paper Peepshow]**
Venetian masked party. Masquerade vénitien.
(1750) \$ 2300



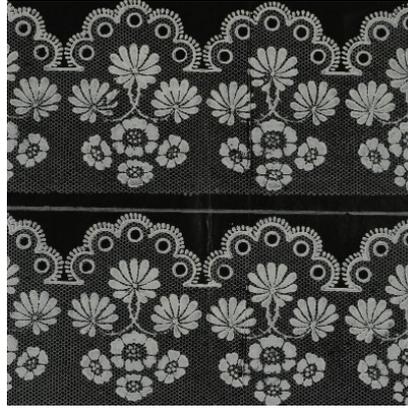
Remarkable Remondini

[73] **Papier dominoté** [Colour-printed

A large, colour-printed sheet.

(ca. 1820-1830)

\$ 850



A rare one - in black and white

[74] **Papier dominoté** [Colour-printed

A large, colour-printed sheet.

()

\$ 550



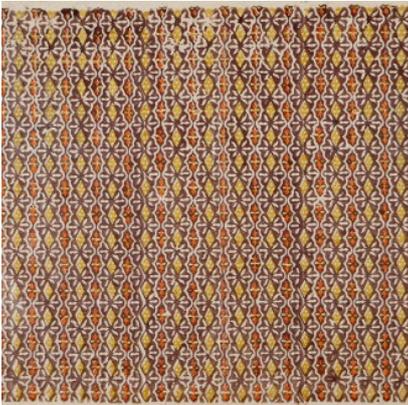
A rare one - in yellow, green and red

[75] **Papier dominoté** [Colour-printed

A large, colour-printed sheet.

(ca. 1780-1810)

\$ 750



A Remondinesque print from Austria or Germany

[76] **Papier dominoté** [Colour-printed

A large, colour-printed sheet.

(1810)

\$ 325



The turning point and dividing line between ancient and modern geometry, first edition in fine condition

[77] **Patrizi, F.**

Della nuova geometria di Franc. Patrizi. Libri XV.

(1587)

\$ 10,000



A beautiful fraud

[78] **Peringskiöld, J.**

Historia Hialmari regis Biarmlandiae atque Thulemarkiae, ex fragmento runici

((1701))

\$ 2700



Early photographs of father and son, in a beautiful and uncommon gutta-percha box

[79] **[Photobox]**

Father and son. Two portraits in pressed gutta-percha box.

(1850-1860)

\$ 485



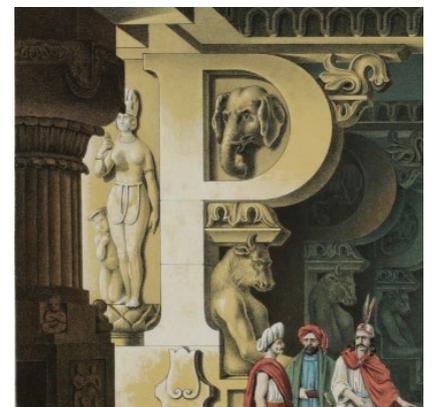
F is a fire place

[80] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter F].

(1842-1844)

\$ 820



P is petrified

[81] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter P].

(1842-1844)

\$ 980



Wood you spot a letter?

[82] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter V].

(1842-1844)

\$ 650



A remarkable scene from IndYa

[83] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter Y].

(1842-1844)

\$ 700



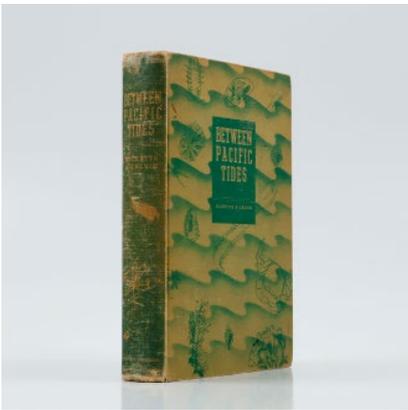
Wide-margined and (thus) rare

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

De Dood van de Maagd Maria. The Death of the Virgin Mary. [Third and last

(1639)

\$ 16,000



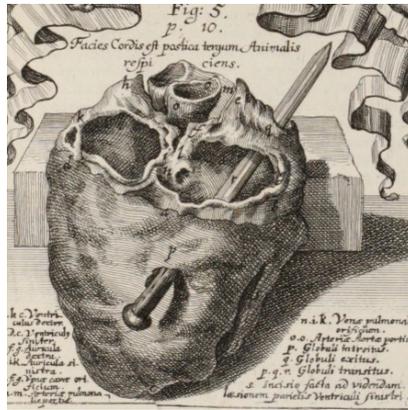
The very rare original edition

[85] **Ricketts, E. F. and J. Calvin**

Between Pacific Tides. An account of the habits and habitats of some five hundred

(1939)

\$ 1750



A rich potpourri of 17th-century science, including a four-winged bird and other "monsters"

[86] **Rumphius, E. G. [AND] Portius L.**

Miscellanea Curiosa sive Ephemeridum Medico-Physicarum Hermanicum ...

(1687-1688)

\$ 1600



One of the finest examples of a scientifically important "Wunderkammer" book

[87] **Ruysch, F.**

Alle de ontleed- genees- en heekundige werken van Fredrik Ruysch. In zijn ed.

(1739-1744)

\$ 9700



A wonder piece of "paste-time"

[88] **[Scrapbook]**

18th-century scrapbook with cut-out illustrations by Engelbrecht and/or other

(1800)

\$ 3500



Fantastic Art Nouveau plates - with two magnificent ORIGINAL water-colours

[89] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere [AND] II. Serie.

(1896)

\$ 17,000



A rare complete set of Japanese stencil designs reminiscent of Art Nouveau

[90] **Seemann, A.**

Japanische Färbeschablonen. Hundert Muster kleineren formates.

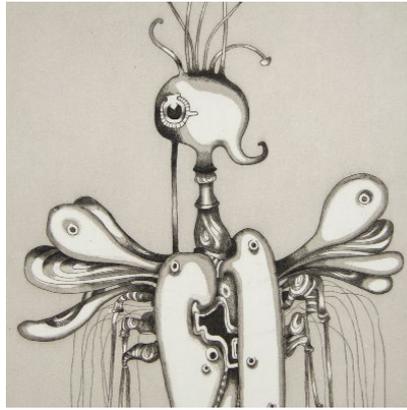
(1899)

\$ 1500



Von Siebold's Japan in a very rare elephant folio edition with ALL contemporary hand-coloured plates

[91] **Siebold, P. F. von**
Nippon. Archiv zur Beschreibung von Japan und dessen Neben- und Schutz- (1832)-1835) \$ 39,500



A fabulous work on moon ants by the "Bavarian Dali"

[92] **Stöckl, R. M.**
Mondameisen. (1975) \$ 1500



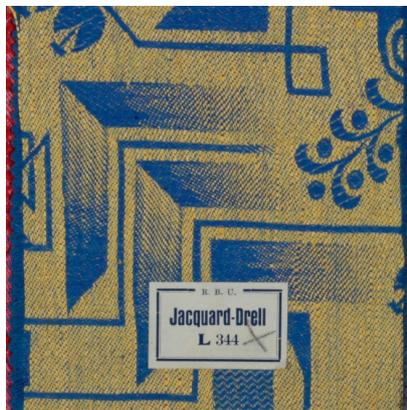
Spectacular scenes with a spectacular wide margin

[93] **Stradanus, J. [J. van Straet]**
Venationes ferarum, avium, piscium. Pugnae bestiariorum: & mutuae ... (ca. 1600) \$ 3450



Grand Initials

[94] **Suite of illuminated initials**
Album comprising 30 richly decorated, hand-painted plates with imagined 14th- (1820-1840) \$ 3250



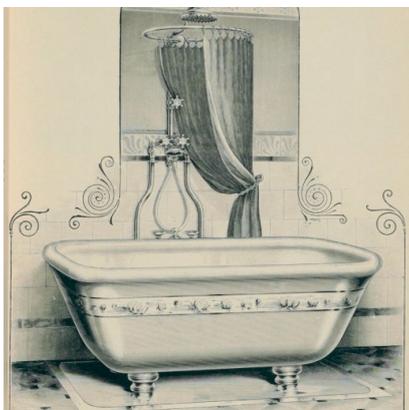
Ample samples

[95] **[Trade Catalogue]**
Fabric Sample Catalogue. (1910) \$ 400



A 'lay your hands on' beauty

[96] **[Trade Catalogue]**
Walking stick knobs and handles. [Original drawings] (1880-1900) \$ 3950



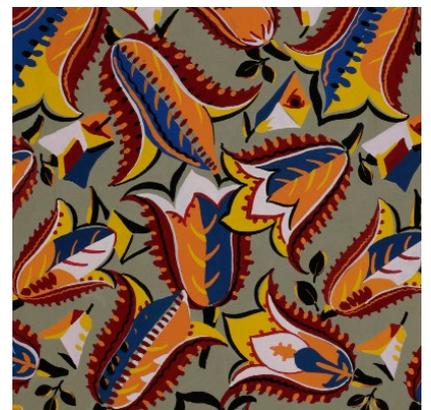
1901 state-of-the-art German loos and rubbers...

[97] **[Trade-Catalogue] Sanitas Actieng-**
1901 Haupt-Katalog der Sanitas Actiengesellschaft in Hamburg. [Bathroom and (1901) \$ 325



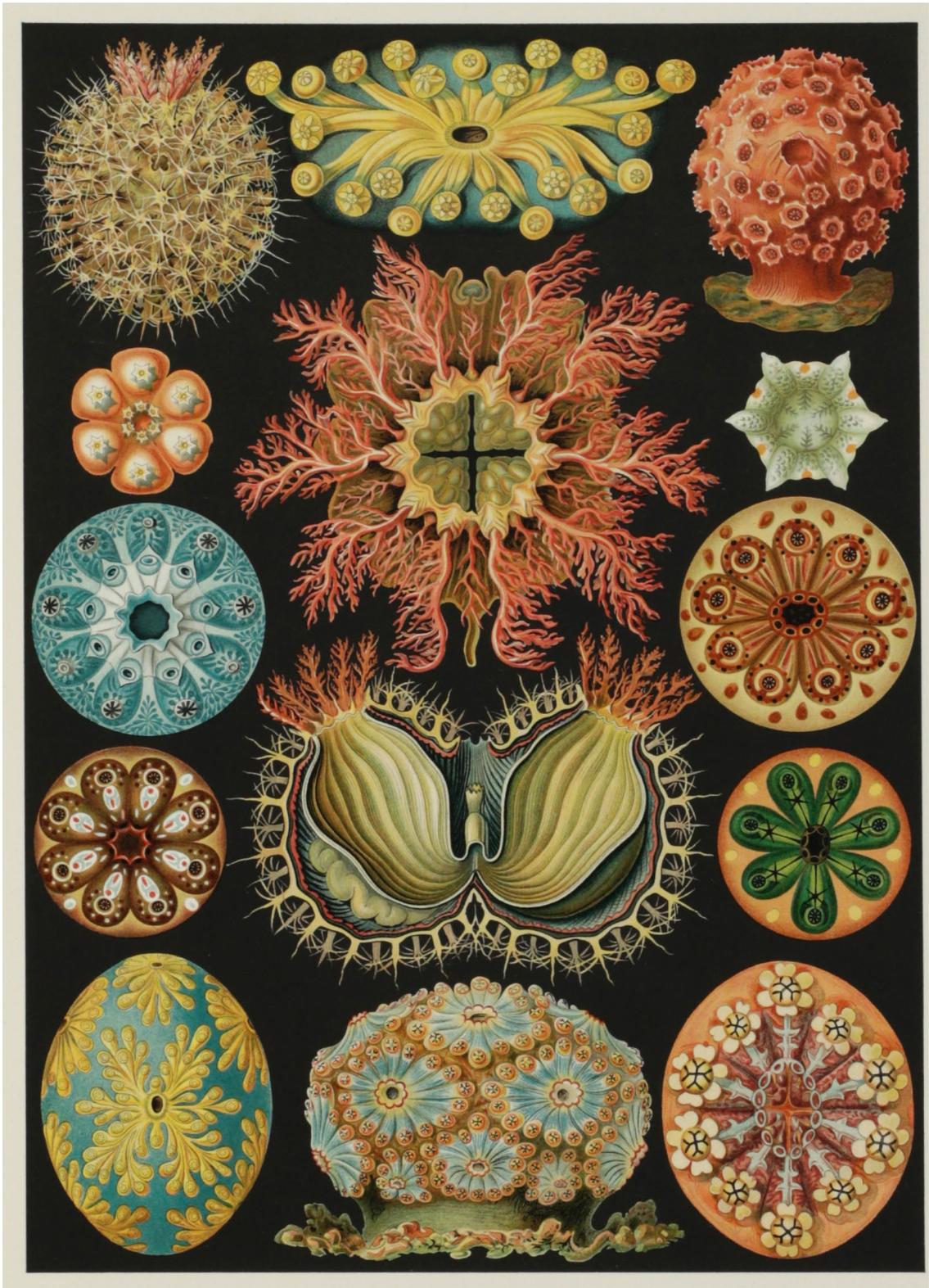
Smashing original Art Deco design

[98] **Travard [Atelier]**
Original Art Deco design for wallpaper and/or textiles. ["Blue Poppies"] (1920-1930) \$ 600



Original Art Deco Design

[99] **Travard [Atelier]**
Original Art Deco design for wallpaper and/or textiles. [Calyxes] (1920-1930) \$ 520



[39] Haeckel, E.





[62] Mayer, A. G

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[1] **[19th-Century Chinese Artist]**

[Fish Album]. China, ca. 1850. Oblong accordion (leprello) album (15.0 x 20.0 cm) with original watercolour illustrations on rice paper, augmented with gold or silver, of freshwater fish, including a goldfish; all in blue paper frames. Marbled boards.

\$2700

= A wonderful Chinese album with fine, detailed, original illustrations - of a much better than average quality. Provenance: with on the last leaf a stamp of the French sculptor and designer Léon Parvillée (1830-1885). Parvillée was a student of the famous French architect Eugène Emmanuel Viollet-le-Duc (1814-1879), and renowned for his ceramics in various designs including Japanese and other oriental styles. Apparently, he found part of his inspiration in this unique album. Some, mostly mild, signs of wear; the blue paper borders a bit creased; parts of the rice paper chipped or torn, but, with a single exception, nowhere affecting the illustrations. A very good and inspiring item.

[2] **Agassiz, [J.] L. [R.] and [A. C.] C. Vogt**

Histoire naturelle des poissons d'eau douce de l'Europe Centrale [AND] Embryologie des Salmones. [The complete Atlas]. Neuchatel, Nicolet et Petitpierre et chez l'auteur, 1839-1842. Oblong Folio (31.0 x 45.3 cm). Title page to the whole work, dedication leaf, half-title and title to Embryologie (by Vogt), explanatory leaf in three languages; all 55 fine lithographed, mostly tissue-guarded plates (that of plate D a printed overlay - effectively a 56th plate), of which 20 finely hand-coloured and seven partly hand-coloured [numbered 1, 1a, 1b, 2, 3, 3a, 3b, 4, 4b, 5, 6, 7, 7a, 8, 9, 10, 10a, 11, 12, 13, 13a, 14, 15, 15a, 16, 17, 17bis; 1, 1a, 2, 2a, 3, 3a, 4, 4a, 5, 5a, 6, 6a, 7, 7[a]; A-H, J-O]. Later brown half morocco over contemporary marbled boards; spine with five raised, gilt-stippled bands; compartments with gilt and black linings and gilt title. Edges sprinkled brown. \$3900

= Rare, complete atlas of European freshwater fishes, in particular salmon and related species, by the great Swiss (later: American) zoologist, and palaeontologist Jean Louis Rodolphe "Louis" Agassiz (1807-1873), with a contribution to the anatomy and embryology by the German ichthyologist, and anatomist August Christoph Carl, "Karl" Vogt (1817-1895). "The first embryologist who studied development of fishes by artificial fertilization was Rusconi in 1836... Vogt was the second embryologist to employ the method of Rusconi..." (Wood). Although the modest, factual title suggests otherwise, this is a famous, classic ichthyological work. No finer illustrations of salmon have ever been made: the fishes almost seem to be alive, as the illustrations are subtly heightened with silver. In the third plate-section, "numbered" from A to O, the letter I was not used. Only a few complete copies were sold in this century. Often, one or more plates are lacking. Small chips to the outer corners of the embryology title page; plate 16 lightly spotted, plate 15a more so; small chip to the outer upper corner of plate 7; some light creasing to several tissue-guards; otherwise, a very good, clean copy of the complete atlas. Nissen *Schöne Fischbücher*, 1; Nissen ZBI, 48; Wood, p. 181.

[3] **Becker, W.**

Album of the finest birds of all countries. Philadelphia, PA, Weik & Wieck, [1854]. Oblong folio (27.2 x 36.0 cm). 25 finely lithographed plates, all in accurate original hand-colouring (14 plates with American birds; five European; one Asian; five Australian). Publisher's moiré silk-covered boards, with elaborate polychrome floral pattern larded with figures of birds and two gilt dragons. All edges gilt. \$4700

= A very rare and beautiful, wonderfully illustrated bird atlas, with fine illustrations after the great French bird illustrator Édouard Traviès de Villers (1809-1876) who was one of the best natural history illustrators of his time. He worked for George Cuvier, Alcide d'Orbigny and other zoologists, and published several ornithological

works himself. As it was published in the United States, American birds - including several hummingbirds - feature most prominently. But Australian-Oceanian birds - notably parrots and birds-of-paradise are well-represented too. Little is known about the engraver. His name is in tiny letters on the rear board. The captions are in both English and German. The Weik & Wieck company imported German and German-made books for their German-born customers, therefore we assume that the artist was a German. Eight million Germans arrived in the USA during the 19th century (mainly in Pennsylvania, Virginia, and New York), seven-and-a-half million between 1820 and 1870 alone, bringing kindergartens, Christmas trees, hamburgers, hotdogs, and strong anti-slavery sentiments with them. The work has no title page (the front board acting as such), and is not dated. The Garrett Library (Johns Hopkins University) lists 1854, perhaps based on an acquisition date. Slight shelf wear and staining to the silk, otherwise an excellent, clean copy. OCLC reports just nine copies: six in North American libraries, two in Australia, and one in the Netherlands. There are just two auction records since 1900. Neither in Nissen nor in any other major bibliography.

[4] **Belet, É.**

Dictionnaire des fleurs. Paris, Librairie d'Art Décoratif (Armand Guérintet, ed.), 1900. Folio (40.0 x 30.0 cm). Title page, index; 28 chromolithographed plates. Quarter cloth portfolio; front board with printed title and floral vignette. \$2700

= A very rare work - we found no auction records at all - illustrated by the French designer and illustrator Émile Belet (1840-1904). He was a *Peintre à la Manufacture Nationale de Sèvres* (world famous for its porcelain), and is renowned both for his illustrated books, and for his original art, in particular vases. Boards a bit stained at edges; some minor spotting and a few creases to several lower margins; weak damp stain to the lower margin of the title/index leaf; otherwise very good, clean. Neither in Evers, *Ornamentale Vorlagenwerke*, nor in Schneider-Henn, *Ornament und Dekoration*.

[5] **[Binding and Paper]**

Vellum bifolium binding. Book block of blank bluish leaves. France, 1785. (36.8 x 24.4 cm). 92 bluish leaves of laid paper [numbered 40-59, 59(bis)-132], all but a few blank. \$1950

= A so-called *Makulatur-Einband*, or Pergament-makulatur (parchment waste), made in the 18th-century, using 16th-century vellum. Leaves 57 (verso), 58, 59, 59(bis), 60 (recto), 61, 62, and 68 (recto) with annotations in an old hand (ca. 1785-1786). All other leaves clean. In front, a number of leaves have been removed, probably 39 leaves, assuming pagination started with 1. Pagination is consecutive, apart from the erroneous double use of 59. The elegant, almost geometric patterns of the binding make this a particularly attractive piece.

[6] **Birk, M.**

Mich. Birk. Tuttingen. Deutschland. Katalog Catalogue Catalogo No. 4. [Trade Catalogue]. Tuttingen, Michael Birk, ca. 1920. Large 4to (28.7 x 20.7 cm). Four section titles on red paper; 290, xxxi pp.; 26 plates, all but six in full colour (of which several double-sized), with additional colouring in silver and gold. Embossed full limp cloth. Spine with title in black and gilt; front board with ornamental early Art Deco bands, gilt title, gilt vignette and mounted b/w engraved views; rear board with large, gilt and black vignette. Grey endpapers. \$400

= A richly illustrated and wonderfully preserved - near mint - catalogue of the BIRK Cardboard Packaging Company, which was founded over 130 years ago. The text is in German, English, French, and Spanish. The firm, which still exists, was founded in 1879 by the master wainwright Michael Birk and his wife Maria, and in the early years it made cases for harmonicas of the famous Hohner brand, from Trossingen, Germany. Round the turn of the century, the firm expanded to produce a wide of the range of high-end packaging, including paper and cardboard shipping and storage containers, and

cardboard for consumer products, especially for drugstore and pharmacy supplies, tobacco, personal care products, confectionery, and, later, glass bottles and jars for pharmaceutical and clinical supplies. Between the two world wars, export trade expanded and major sales offices were established in Mexico and South America. The firm started selling medical equipment through their catalogue, as shown here. Today, their largest clients are still from the medical technology industry located in and around Tuttlingen in Swabia, southern Baden-Württemberg, near Switzerland. The town is the home of more than 600 surgical equipment companies. Fifty percent of the world's surgical equipment is manufactured there. A large segment of this catalogue shows surgical instruments and other medical devices, fewer show packaging material, but the full-colour plates show an enormous variety in packaging designs made for other companies and their medical products. The 31 Roman-numbered pages contain indexes in each of the four languages mentioned above, each on differently coloured paper. Minimal wear to board edges; small paper flaw in the right margin of the first text leaf; otherwise a fine copy - as new.

[7] **[Book simulant]**

"Book simulant", "Buch Atrappe" or "Faux Livre". 17th-century vellum binding. Geneva, Henri Estienne (the elder), 1592. Folio (33.8 x 21.6 cm). Full vellum. Half title, dedication leaf, 2 pp. Spine with six raised bands; boards blind-stamped with triple-lined border, double-lined panel with floral corner-pieces and with a central large, floral vignette. Edges speckled red. \$525 = A half-title, and preface, of the *Thesauri lingue Graecae ab Henr. Stephano constructi Tomus II*, as well as the first text page to that work cover a book simulant containing a 28.2 x 15.7 x 4.2 cm hidden compartment. The *Thesaurus* was published in Geneva, in 1572, and is a rare work itself, but the box is younger. Front hinge starting at top end, otherwise fine.

[8] **[Book simulant]**

"Book simulant", "Buch Atrappe" or "Faux Livre". [Backgammon]. Great Britain, ca. 1870. Folio-sized (46.1 x 28.0 x 9.3 cm). Full calf. Spine with gilt compartments with elaborate floral patterns and vignettes. Boards with gilt floral borders and blind-tooled floral panel. "Edges" marbled. Inside with rich gilt-decorated brown morocco panels with red and black inlays, together forming a backgammon board. \$1350 = A wonderful, high-quality backgammon board, cleverly disguised as two 17th or 18th-century folios. The presence of a middle bar, however, indicates a date after 1850, and it is in this form that backgammon is still played today. It should be noted that the absence of peg holes indicates that it is not a (French) trictrac board, although the latter is essentially the same. A pleasant surprise in any library.

[9] **[Book simulant]**

"Book simulant", "Buch Atrappe" or "Faux Livre". [Cookie Jar]. Reading, Huntley and Palmers, ca. 1910. A tin with lid, disguised as a uniform set of eight pocket-size books, bound in a "leather" strap (15.8 x 12.0 x 16.1 cm). Red painted tin. "Spines" with gilt and black bands, vignettes, and titles; front and rear "board" with black and gilt arabesques; all "edges" gilt; strap brown. \$350 = The spine titles are "History of Reading", "Biscuits", "Poetry", "Essays", "Travels", "Science", "Cakes", and "Modern Reading": the essential book categories, at least from a biscuit maker's point of view. Near the foot of the spine of the second and seventh "volume", the firm's name is printed. "Huntley & Palmers is a British company of biscuit makers originally based in Reading, Berkshire. Formed by Joseph Huntley in 1822, the company became one of the world's first global brands (chiefly led by George Palmer who joined in 1841) and ran what was once the world's largest biscuit factory. The biscuits were sold in elaborately decorated biscuit tins. In 1900, the company's products were sold in 172 countries; further, their global reach saw their advertising posters feature scenes from around the world. Over the years, the company was also known as 'J. Huntley & Son' and 'Huntley & Palmer'. In 2006, the Huntley & Palmers company was re-established in Sudbury, Suffolk. Since 1985, the New Zealand firm Griffin's Foods has made Huntley and Palmers biscuits under licence. In 2017, conservators found a 106-year-old fruitcake from the

company in the artefacts from Cape Adare. The cake is believed to have been part of the rations of Captain Robert Falcon Scott's Terra Nova Expedition in 1910-1913. At their height, they employed over 5,000 people and became the world's largest biscuit firm in 1900. The origins of the firm's success lay in a number of areas. They provided a wide variety of popular products, producing 400 different varieties by 1903, and mass production enabled them to price their products keenly. Another important part of their success was their ability to send biscuits all over the world, perfectly preserved in locally produced, elaborately decorated, and highly collectible biscuit tins. The tins proved to be a powerful marketing tool, and under their easily recognisable image Huntley & Palmers biscuits came to symbolise the commercial power and reach of the British Empire in the same way that Coca-Cola did for the United States. In 1900, Huntley & Palmers biscuits were sold in 172 countries" (Wikipedia). Corrosion to the "edges", less so to all other sides but still showing the signs of time, yet in all an attractive piece still.

[10] **[Book simulant]**

[Minibar - Five books, a bottle, and two glasses]. France, ca. 1900. A leather covered box (18 x 12 x 13 cm) consisting of five original 19th-century books, containing a bottle and two glasses. Internally decorated with leather-resembling paper. Spines with gilt bands, morocco labels and gilt titles, 'top' board with gilt armorial vignette. \$1400 = A fine 'bookalike', a cute minibar, being a 'pile' of five genuine 19th-century leather books with French titles on the spines, holding a rectangular bottle with gilt inlays and original stop, and two identical, small, engraved glasses, underscoring the pleasure of reading, nipping and sipping at the same time. Edges a bit worn, in an appropriate manner. A very quaint, unique item.

[11] **[British Artist]**

19th-Century Flower Paintings. Great Britain, unpublished, ca. 1833-1840. Folio (28.6 x 23.2 cm). "Title page" with elaborate gilt border; 83 leaves (all versos blank, and many either of coloured paper, with blind-stamped and/or colour-printed floral borders), of which 32 with original pochoirs, with watercolour and gouache, framed. Embossed full burgundy calf. Spine with gilt borders; boards with double gilt borders; gilt-bordered rectangular panel with gilt red and orange corner-pieces. Iridescent pink endpapers. Top edge gilt. \$3900 = Hidden in a beautiful, early to mid-19th-century binding we find a suite of pleasant, colourful, and detailed flower paintings (mostly). Other subjects include fruit, and a butterfly. A few paintings in shades of grey are of particular interest. Two of the latter, however, include a coloured dog. The style of the flowers and birds is distinctly oriental - one even has a bouquet in a Chinese vase. However, several others are quite British. One shows Ludlow Castle, which is in Shropshire. Several are dated on verso, e.g., 1833, 1837, 1839. The technique used seems to be pochoir, using stencils and various pigments, as promulgated by the French artist Beauvalet de Saint-Victor (1780-1857) who invented several pigments which created a "glossy" look. He publish books on artistic techniques and portfolios of various subjects such as calligraphy, Greek vases, and Japanese pottery (Lyons). Some mild wear to the board edges, a bit more so on the spine ends, but overall still very attractive. Lyons, C. (2013), *Beauvalet de Saint-Victor's "Vases grecs et étrusques"* (pp. 97-104 in: *Excalibur: Essays on Antiquity and the History of Collecting in Honour of Arthur Macgregor*).

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

Naturhistorische Bilder-Galerie aus dem Thierreiche gezeichnet von Carl Joseph Brodtmann. Lindau, Brodtmann, 1816. Folio (43.6 x 35.0 cm). Engraved title, [ii], 72 pp.; 144 lithographed plates. Contemporary half morocco over marbled boards. Spine with five embossed bands, gilt title. Marbled edges. \$10,800 = A lithographical incunable, written and illustrated by the Swiss artist and lithographer Carl [or Karl] Joseph Brodtmann (1787-1862) who was active in Zürich and Schaffhausen. Adler lists him as an illustrator to Heinrich Rudolph Schinz's *Naturgeschichte und Abbildungen der Reptilien* (1833-1835). Schinz (1777-1861) was a fellow Swiss naturalist. The *Bilder-Galerie* is remarkable for its large size. It was published in 36 parts, divided as follows: 1. Ethnography

and Mammals (18 parts, 36 text pages, 72 [12; 60] plates); 2. Birds (Parts numbered 26-33 [numbering out of sequence]; 16 text pages, 32 plates); 3. Herpetology and Entomology (Parts 19-25; 16 [6; 10] text pages, 28 [12, 16] plates); 4. Supplement to mammals (Parts 1-3; 4 text pages; 12 plates). Boards a bit rubbed at edges; endpapers toned; otherwise very good, unmarked. Very rare in any state. We found only one auction record. Adler II, p. 51. Neither in Nissen, nor in Cat. BM(NH).

[13] **Brokatpapier [gilt-printed paper]**

One large, unique, gilt-embossed sheet. Germany, ca. 1750. Single leaf (26.4 x 40.1 cm). Printed in gilt, embossed in floral patterns with leaves, twigs, grapes and berries, and coloured in shades of green, orange, and purple. \$975

= A very finely printed and well-preserved sheet of embossed brocade paper, known in German as *Brokatpapier*, or *Goldfirnishdruck* (after the printing method). A special type of *Buntpapier* (German), or *papier dominoté* (French), it was probably meant as endpapers for folio-sized books. Possibly the work of the Augsburg printer Johann Carl Munck (1750-1794), known for his prints with floral patterns. The name of his firm, however, is not included - it may be a proof print. The subtle design suggests a mid-18th-Century design. Later designs became bolder if not more crude. Edges slightly irregular, the left edge with a small, slightly tilted, plain edge; central vertical fold; a few, tiny chips, otherwise very good.

[14] **Brokatpapier [gilt-printed paper]**

One large, unique, gilt-embossed sheet. Germany, ca. 1800. Single leaf (34.8 x 42.5 cm), dyed red and printed in gilt. Printed surface 29.5 x 35.0 cm. \$490

= A finely printed and well-preserved sheet of embossed brocade paper, known in German as *Brokatpapier*, or *Goldfirnishdruck* (after the printing method). A special type of *Buntpapier* (German), or *papier dominoté* (French), it was probably meant as endpapers for folio-sized books, and shows a pattern of flowers and leaves, and garlands. Possibly the work of the Augsburg printer Johann Carl Munck (1750-1794), known for his prints with floral patterns. The name of his firm, however, is not included - it may be a proof print. The subtle design suggests an 18th- or very early 19th-century date - later, designs became bolder if not more crude. Edges slightly irregular; central vertical fold; a few, small chips (top layer of the paper at the plate edges only), otherwise very good.

[15] **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. \$9200

= 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.

[16] **Buller, W. L.**

A History of the Birds of New Zealand. London, John Van Voorst, 1873. Large 4to (30.3 x 23.7 cm). xxiii, [i], 384 pp.; 36 finely lithographed plates, of which 35 in delicate original hand-colouring, and one (frontispiece) only tinted, as intended.

Contemporary red half morocco over pebbled, triple-gilt-bordered linen boards. Spine with five raised, gilt-rolled bands; compartments rich gilt with floral patterns and gilt title. Marbled endpapers. All edges gilt. \$9500

= First edition, with all the fine plates by the great Anglo-Dutch natural history illustrator John Gerrard Keulemans (1827-1912). These large illustrations are "often quoted as being Keulemans' finest drawings" (Jackson). Written by the British ornithologist Walter Lawry Buller (1838-1906). A second, expanded edition, published 15 years later, is twice as common. It differs from the first edition in having 50 plates, but those coloured are in chromolithography, whereas in this first edition they are hand-coloured (see Anker, who, however, did not have a copy of the first edition in her library). Provenance: mounted on the front pastedown a bookplate of the New Zealand biologist (chiefly entomologist, interested in mosquitos, their behaviour and control) Marshall Laird (1923-2007). The bookplate shows New Zealand's Northern Island superimposed on Newfoundland. Light shelf-wear to board edges; a few small smudges to the boards. An excellent, clean copy in the much desired red morocco binding. Anker, pp. 109-110; Jackson, *Bird Illustrators* p. 88; Nissen IVB, 163; Sitwell, *Fine Bird Books*, p. 85; Zimmer, pp. 114-115.

[17] **[Caricature] [Probably by P. C. L. Janet]**

Les singeries humaines. Petit museum comique et grotesque. Paris, Louis Janet, ca. 1825. Oblong 8vo (19.0 x 12.3 cm). iv, 146, [i] pp.; title page with large, engraved and finely hand-coloured vignette, 12 finely engraved, tissue-guarded plates with contemporary hand-colouring. Contemporary quarter polished calf over marbled boards. Spine with gilt bands and title, and blind tooled vignettes. \$4850

= A wonderfully preserved copy of a very rare, delightfully illustrated satire on human behaviour, humorously compared with the behaviour of monkeys. The author is unknown, and, given the satire hidden behind the jolly illustrations, perhaps wisely remained anonymous. However, it seems reasonable to assume that the publisher, [Pierre Claude] Louis Janet (1788-1840) was the author, as he was known as a writer, in particular of works published by himself. Former owner's name pencilled in an old hand on the front free endpaper recto. Some (mostly light) rubbing to the boards, occasional light, marginal thumbing, a few small smudges, but generally very clean. The colouring is bright, careful and detailed. Only one auction record, most probably of a plain copy - in 1907. OCLC reports only six copies, of which only one in France (Bibliothèque nationale), one in Spain, and four in American libraries - the one in the Morgan Library & Museum being incomplete, and none reported to be more than partly hand-coloured. Not in any major bibliography, we could find.

[18] **Chamisso, A. von**

De animalibus quibusdam e classe vermium Linneana, in circumnavigatione terrae auspicante Comite N. Romanzoff, duce Ottone de Kotzebue, annis 1815-1818 peracta observatis. Fasciculus secundus, reliquos vermes continens. Cum tabulis XI aeneis pictis. Berlin, [F. Dümmler], 1821. 4to (26.1 x 20.5 cm). Title page, 30 pp. [numbered: (345)-374]; finely engraved and ten originally hand-coloured plates [numbered XXIV-XXXIII]. 20th century blue buckram with gilt title on the spine. \$6500

= Very rare first scientific work written and faithfully illustrated by the renowned German naturalist and poet of French descent, Louis Charles Adélaïde de Chamisso de Boncourt, known as Adelbert von Chamisso (1781-1838). In 1813, he wrote the prose narrative Peter Schlemihl, the man who sold his shadow to the devil, only to find that a man without a shadow is shunned by human societies. This world-famous story popularized the Yiddish word schlemiel for a hopelessly incompetent person, a bungler (Wikipedia). Interestingly, Peter Schlemihl seeks refuge in nature and travels around the world in scientific exploration, and two years later, in 1815, Chamisso himself was appointed botanist to the Russian ship Rurik, fitted out at the expense of Count Nikolay Rumyantsev, which Otto von Kotzebue commanded on a scientific voyage round the world. He collected at the Cape of Good Hope in January 1818. His diary of the expedition (*Tagebuch*, 1821) is a fascinating account of the expedition to the Pacific Ocean and the Bering Sea. During this trip Chamisso described a number of new species found in what is now the San Francisco Bay Area. Several of these, including the California poppy, *Eschscholzia*

californica, were named after his friend Johann Friedrich von Eschscholtz, the Rurik's entomologist. In return, Eschscholtz named a variety of plants, including the genus *Camissonia*, after Chamisso. On his return in 1818 he was made custodian of the botanical gardens in Berlin, and was elected a member of the Academy of Sciences" (Wikipedia). On the title page it is stated that there should be 11 plates; this, however, is an error. The plate descriptions refer only to the ten plates included here. The binding is protective rather than elegant. Rear, blind wrapper bound in. Provenance: on the front free endpaper recto a stamp of the American malacologist Richard Irwin Johnson (1925-2020). Plates lightly, evenly toned; text leaves spotted, although most leaves only in the margins. Cat. BM(NH) p. 335; Nissen ZBI, 862.

[19] **Columbus, Christopher**

Columbus primus inuentor Indiae Occidentalis. 1594. Broadsheet on laid paper (35.0 x 23.4 cm). Hand-colouring of the engraving and the initial letter. Printed surface ca. 27.0 x 21.5 cm. \$1000 = Print from Theodore (Theodorus, Theodor) de Bry's *Grands Voyages*, Part IV. The allegorical illustration shows Columbus on his ship, the waters teeming with sea gods and goddesses, and with islands and mountains in the distance. The title means (from a 16th century European perspective): "Columbus, first discoverer of the West Indies". The Flemish engraver, goldsmith (!) and publisher De Bry (1528-1598) was "... famous for his depictions of early European expeditions to the Americas. The Spanish Inquisition forced de Bry, a Protestant, to flee his native, Spanish-controlled Southern Netherlands. He moved around Europe, starting from his birth on the city of Liège in the Prince-Bishopric of Liège, then to Strasbourg, Antwerp, London and Frankfurt, where he settled. De Bry created a large number of engraved illustrations for his books. Most of his books were based on first-hand observations by explorers" (Wikipedia). A very good copy.

[20] **Columbus, Christopher**

[Portrait of Christofel Colonus] London, John Ogilby, 1671. Broadsheet, printed on laid paper (31.4 x 19.9 cm), printed surface 28.5 x 17.2 cm. \$270

= A seldom-seen image showing the great explorer Christopher Columbus in a cartouche formed by two fish, and a seashell, the seafarer holding a Jacob's staff, with an astrolabe and chart before him, and a sailing ship in the background; captioned below 'Cristofel Colonus'. This engraving was drawn and sold by the British geographer and astronomer John Ogilby (1600-1675), publisher of several lavish atlases, who became His Majesty's Cosmographer. The portrait first appeared in his atlas, *America: Being the Latest, and Most Accurate Description of the New World*. Light staining and a few, very short tears at the lower edge; weak, diagonal crease in the lower right corner; the right margin wider than the left margin; otherwise, very good. Sabin, 50089.

[21] **Cooke, E. W.**

Grotesque Animals. Invented, drawn, and described. London, Longmans, Green, and Co., 1872. Folio (31.3 x 24.7 cm.). Half-title, title page with woodcut vignette, pp. [v]-vi (preface); 24 lithographed plates by the author, each with an explanatory text leaf. Original green pebbled cloth with gilt title and vignette on the front board. Bevelled boards. All edges gilt. Yellow endpapers. \$3200

= A very rare near-mint copy of the first edition of this fantastically illustrated work by the British landscape and nautical painter, gardener, and zoologist Edward William Cooke (1811-1880). He was a Fellow of the Linnean Society, Fellow of the Geological Society, and Fellow of the Zoological Society. On the title is a little verse, "These oddities, from fancy drawn, may surely raise the question, will Darwin say - by chance they're formed, or 'Natural Selection?'" The author whimsically added the German word *Entwickelungsgeschichte* (ontogeny) above the title, and a gilt-lettered caption, "*Systema naturae non apud Linnaeum*" below the front board vignette. The animals "invented" and beautifully illustrated are assembled from parts of various real animals. Molluscs, fish, and various mammals feature prominently. Sometimes it is quite a sport to discover how many and which animals, exactly, form parts of the grotesques. As noted by

Claus Nissen, Cooke illustrated several "serious" zoological works, including William Scrope's *Days and Nights of Salmon Fishing in the Tweed* (1843), and A. G. Butler's *Illustrations of Typical Species of Lepidoptera Heterocera* (1877). Minimal age-wear (almost as new); lower edge of the front free endpaper a bit uneven, otherwise fine. Nissen ZBI II, p. 528.

[22] **[Costume designs]**

Original costume designs for plays by Marcel Pagnol and Maxim Gorky. [Paris, unpublished, ca. 1930-1954]. Sixty loose leaves. Folio (29.5 x 21.0 cm; a few smaller). Wove paper with original watercolour paintings. \$1600

= A large suite of costume designs, the majority signed "Planitz". Possibly the French dancer, and actor Clotilde Margarete Anna Edle von der Planitz (1892-1974), known professionally as Clotilde von Derp, a German expressionist dancer, and early exponent of modern dance. "Her career was spent essentially dancing together with her husband Alexander Sakharoff (1886-1963), a Russian illustrator, dancer, teacher, and choreographer who immigrated to France. The drawings show designs for *Der Fledermaus* (8 drawings), a play by the Russian writer Maxim Gorky (1868-1936), here titled *Bulytschow* (30 drawings, each with a character name and actor's surname [?]), and for a third unknown historical play, including three bandits named Müller, Häusch, and Schenk. The latter set dated [19]54. A fourth suite of drawings is clearly different, and may well be the work of Alexander. He was born Alexander Zuckermann to a Jewish family in Mariupol, Russian Empire (now Ukraine) and is known as one of the most innovative soloist dancers of the first decades of the 20th century. He trained as a painter at the Academie de Beaux Arts and the Académie Julian in Paris, which makes it quite possible that he is the artist. These costumes were made, apparently, for a play, *Goldenes Anker* [set in The Golden Anchor, a bar in Marseille] directed by "Winkler" (pencilled annotations). The play, originally titled *Marius*, was written in 1929 by the French playwright Marcel Paul Pagnol (1895-1974). In 1931 this was made into a film, also titled *Marius*, directed by Alexander Korda, who later directed a German version, titled *Zum Goldenen Anker*. Clotilde and Alexander married in 1919 and enjoyed a long-lasting relationship. As a child, Von Derp dreamt of becoming a violinist but from an early age she discovered how talented she was as a dancer. After receiving ballet lessons from Julie Bergmann and Anna Ornelli from the Munich Opera, she gave her first performance on 25 April 1910, using the stage name Clotilde von Derp. The audience were enthralled by her striking beauty and youthful grace. Max Reinhardt presented her in the title role in his pantomime Sumurun which proved a great success while on tour in London. A photo of her by Rudolf Dührkoop was exhibited in 1913 at the Royal Photographic Society. Clotilde was a member of the radical Blaue Reiter Circle which had been started by Wassily Kandinsky in 1911. Among her admirers were artists such as Rainer Maria Rilke and Yvan Goll. For his Swiss dance presentations, Alexej von Jawlensky gave her make-up resembling his abstract portraits. Her style was said to be elegant and more modern than that achieved by Isadora Duncan. After Von Derp and Sakharoff married, they appeared at the Metropolitan Opera in New York, with the financial support of Edith Rockefeller. They lived in Paris until the Second World War using the name 'Les Sakharoff'. Their 1921 poster by George Barbier to advertise their work was seen as showing a mutually complementary androgynous couple, united in dance, joined together in an act of artistic creation. In 1950 they took up an invitation to teach in Rome by Guido Chigi-Saracini. They taught at the Accademia Musicale Chigiana in Siena for Saracini and they also opened their own dance school in Rome. They stopped dancing together in 1956. They both continued to live in Rome until their deaths." (see Wikipedia). Apart from some mild signs of use all leaves in very good condition. The colouring very good.

[23] **[Darwin, Charles Robert]**

Portrait of Darwin - Rare Russian carte de visite. Saint Peterburg, Wesenberg [Down and London, Elliott & Fry], [1874]. Albumen print, mounted on cardboard with a red ink border (10.3 x 6.1 cm). With the printed name Darwin in Cyrillic and printed Cyrillic text on recto and verso. Name of Darwin stamped in Cyrillic on verso. Preserved in transparent sleeve. \$1000 = Carte de visite. With a fine, crisp portrait of Charles Darwin at

the age of 65 years. This photo was made in the studio of Elliott & Fry, in 1874. "...while Darwin wrote and published two of his most important evolutionary tracts - *Descent of Man and Expression of the Emotions in Man and Animals* - he took a hiatus from sitting for his photographic image. Once these books were out, however, he needed an updated carte-de-visite that he could send out to his friends and supporters. He turned, again, to the photographers who had made his most recent cartes, Elliot and Fry. They produced at least four different poses, which Darwin would have sent to friends and admirers." (Darwin Project - photographic portraits). Van Wyhe, identifying the four poses with the letters a to d, described the recto of this version (as variety 1874 c.7), but give no information about the card verso. However, it appears to be the same as in their 1874 c.5., and therefore, possibly, it is another edition NOT recorded by Van Wyhe. If and when it was licenced to the Wesenberg firm, located at Fontanka 55 in old Saint Petersburg, is not exactly known. Slightly over-exposed, as always. This copy in very good condition. Very rare. J. Van Wyhe in: Helvert, P. van and J. Van Wyhe, *Darwin: a Companion*, 1874 c.7. (p. 175). Not recorded by Freeman.

[24] **Dorman, R. M.**

The Origin of Primitive Superstitions. And their development into the worship of spirits and the doctrine of spiritual agency among the aborigines of America. Philadelphia, PA, J. B. Lippincott, 1881. 8vo (23.0 x 15.1 cm). 398 pp.; 21 numbered text-engravings, five plates of which four originally hand-coloured, including a tissue-guarded frontispiece (= Plate I), Original dark brown buckram. Spine with red lines, gilt pictorial vignette and title; boards with red border; front board with pictorial gilt vignette. Dark green endpapers. \$1550

= An excellent copy of the first edition of a rare work on North American indigenous religions. The illustrations are truly excellent. Rushton Mather Dorman (1849-after 1910) was an American scholar, book collector and antiquarian who lived in Chicago. His 4,000-volume library was sold at auction in New York in 1886. His library included Americana; ethnology; philosophy; Oriental literature; Greek and Latin; European mythology; Hebrew and Christian theology; occultism; chivalry and heraldry; poetry, drama, and music; European history and biography; and miscellaneous literature. Provenance: Frederick Broughton, probably of Brecon, South Wales (his armorial bookplate on the front pastedown), the Reverend E. A. Shattock of Kenley (handwritten dedication, dated August 16, 1927, on the frontispiece blank verso). One text leaf with a minor, marginal paper flaw (binding error), small ink smudge in one text leaf margin, otherwise fine. Very rare. No auction records after 1920.

[25] **Driessen, A. [Jan Sluyters]**

Bonbondoos. [Candy Box]. [Rotterdam], A. Driessen, ca. 1910. Cardboard box with lid (27.8 x 20.5 x 4.5 cm). Gilt edges, marbled sides; original chromolithograph after a gouache and colour crayon drawing mounted on front (top) board. Round, gilt vignette pasted on rear (bottom) board. \$500

= A fine box, with a fine, colourful modernist lithograph, most probably by the Dutch artist Jan Sluyters (1881-1957). Johannes Carolus Bernardus "Jan" Sluijters, or Sluyters (1881-1957) was a Dutch painter and co-founder of the *Moderne Kunstkring*. Sluijters (in English often spelled "Sluyters") was a leading pioneer of various Post-Impressionist movements in the Netherlands. He experimented with several styles, including Fauvism and Cubism, finally settling on a colorful expressionism. His paintings feature nude studies, portraits, landscapes, and still lifes. His work was part of the painting event in the art competition at the 1928 Summer Olympics in Amsterdam. This artwork most probably represents a design for a chocolate box which, however, never came into use. A. Driessen (their label on the box bottom) was a former Dutch producer and brand name of cocoa and chocolate products. They often employed well-known artists for their product designs. The A. Driessen factory was established in Rotterdam in 1820. In 1854, the Driessen Cocoa and Chocolate Factory was put into operation in the Rotterdam district of Rubroek. In 1871, the company was given the title of purveyor to the royal household. In 1893 and 1900, the factory was expanded and around 1900, Driessen was one of the most important chocolate companies in the Netherlands. As a result of a crisis on the cocoa market in 1907, raw material prices rose sharply. At the end of 1919, more than 600 people were employed here. The stock market crash of 1929 and the

subsequent Great Depression put paid to the company. In 1935, the Breda chocolate factory Kwatta purchased Driessen, and the brand name was no longer used. The firm produced a wide variety of chocolate tins, but cardboard boxes, due to their more ephemeral nature, are rarely seen. Some signs of use, in particular along the edges; a pencilled note regarding Sluyters inside; otherwise very good, clean.

[26] **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). \$9200

= 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.

[27] **Einstein, Albert [Lotte Jacobi]**

Original photo by Lotte Jacobi. [New York, Lotte Jacobi, 1938]. Original gelatin silver photo (35.8 x 27.9 cm). \$6200

= A large photo, in fact a cropped enlargement, by the photographer herself, of one of the most enigmatic photos of Albert Einstein, wearing a motor jacket. Despite the photo showing less than a quarter of the original negative, and being such a substantial enlargement, details of Einstein's face remain very sharp, and every single hair can be seen. Lotte Jacobi (1896-1990) was the fourth generation of her family of photographers and became the director of Jacobi Studio of Photography, founded in Posen (now Poznan, Poland) and later (1921) in Berlin. Between 1927 and 1935, she photographed many prominent figures from the arts and sciences, including Bertolt Brecht, Käthe Kollwitz, Lotte Lenya, Peter Lorre, Thomas Mann, Max Planck, Kurt Weill, and Albert Einstein. Jacobi is known for her use of unusual perspectives, cropped heads, and high or low angles, which places her work in line with the *Neue Sachlichkeit* (New Objectivity) school of German photography. After 1933, Jacobi concealed her Jewish identity by working under various pseudonyms, and in 1935, she moved to New York City, having to leave her archive in Berlin, where it became lost. Both she and Albert Einstein (in 1933) renounced German citizenship, because of the political take-over by the Nazis. Signed by Jacobi, to the left of the right side of the collar of Einstein's jacket. A few, tiny irregularities to the right edge and top left corner edge; otherwise fine. Very rare. In fact, we do not know of any other copy.

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

Poster, *Expositie van Grafisch werk van M.C. Escher.* Zaandijk, Het Weefhuis, 1968. Broadsheet (60.0 x 43.0 cm). Printed in black and red. \$1200

= A large, vintage poster, for an exposition of the graphic art by the Dutch artist Maurits Cornelis Escher (1898-1972). The exhibition

was in the town of Zaandijk, near Amsterdam, from 18 May to 9 June 1968. Het Weefhuis (weaving mill) was a gallery between 1960 and 1974, and again since 2004. In 1968, Escher had already become world famous, but his work was still shown in little-known regional Dutch galleries. The poster shows Escher's *Three Worlds* (Bool 405). Small, weak fold at bottom right, otherwise a fine copy. Rare, especially in this very good state.

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

Poster, Grafiek en Tekeningen. Zwolle, Erven Tijl, 1968. Poster (60.0 x 37.5 cm). Offset print in black and green. \$650 = Vintage window poster, announcing a catalogue, *Grafiek en Tekeningen* with work from the world-famous Dutch artist Maurits Cornelis Escher (1898-1972). This poster for bookshops states "Met 82 afb. hier verkrijgbaar" (with 82 ill.[ustrations], available here). Apparently, there were two varieties of this poster. This is the 'portrait' variety showing part of Escher's *Kringloop* (Cycle), a 'classic' Escher, made in 1938 (Bool 305). A weak, vertical fold, otherwise a very good, clean copy.

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

Poster, Grafiek en Tekeningen. Zwolle, Erven Tijl, 1968. Poster (46.0 x 61.5 cm). Offset print in black and green. \$900 = Vintage window poster, announcing a catalogue, *Grafiek en Tekeningen*, of graphic works by the world-famous Dutch artist Maurits Cornelis Escher (1898-1972). This poster for bookshops states "Met 82 afb. hier verkrijgbaar" (with 82 ill.[ustrations], available here), and contains a quote by Escher "De ideeën die er aan ten grondslag liggen getuigen veelal van mijn verwondering over- en mijn bewondering voor wetmatigheden die de ruimte om ons heen bevat. Wie zich verwondert, geeft zich rekenschap van een wonder" (*The underlying ideas often testify to my amazement and admiration for the laws that the space around us contains. Whoever wonders, realizes a miracle*). Apparently, there were two varieties of this poster. This is the 'landscape' (oblong) variety showing part of Escher's *Reptiles*, a 'classic' Escher, made in 1943 (Bool 327). Short tear and some creasing in lower margin, outside the printed area, otherwise a very good, clean copy.

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

Poster, Tentoonstelling Grafiek van M.C. Escher. Koornmarktspoort Kampen. 11 juni tot en met 1 juli 1968. Kampen, [Museum Koornmarktspoort], 1968. Broadsheet (61.5 x 43.5 cm). Full colour offset. \$1200 = A large, vintage poster for an exhibition of the graphic art by the Dutch artist Maurits Cornelis Escher (1898-1972). The exhibition was in the city of Kampen, the Netherlands, from 11 June to 1 July 1968. Escher had already become world famous, but his work was still shown in small, regional Dutch museums, such as the Koornmarktspoort (named after the town's 14th-century Corn Market Gate). The poster shows Escher's *Zon en Maan* (Sun and Moon), a peculiar name, given that it principally shows birds (Bool 357). Rare, especially in a mint state, such as this copy.

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

Poster. Overzichtstentoonstelling. (Retrospective exhibition). The Hague, Gemeentemuseum, 1968. Broadsheet (61.1 x 43.3 cm) Printed in full colour. \$1350 = A vintage poster for a retrospective exhibition (still in his lifetime) of the graphic art by the world-famous Dutch graphic artist Maurits Cornelis Escher (1898-1972) in the Municipal Museum of The Hague, between 8 June and 21 July 1968. Later, the Escher Museum opened in The Hague, receiving nearly 200,000 visitors in 2023. The poster is based upon Escher's *Andere Wereld* (Other World), dating from 1947 (Bool 348). Very slight creasing along edges, otherwise a near mint copy. Rare, especially in this fine state.

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

Sphere with fish. Bol met vissen. Bentveld, Andreas Landshoff, [1940] 1972. Sphere (diameter 13.0 cm) in black polyester, with matching (original) black wooden stand. \$5950 = A quintessential M. C. Escher object, consisting of a sphere covered by 12 identical fish. There is a perfect fit: together they occupy the

whole sphere without gaps. Escher carved this sphere in the spring of 1940, just before the WWII Nazi occupation of Brussels, where he and his family resided. "Escher voelde zich op zijn eenenveertigste in de kracht van zijn leven. Toen hij bijna dertig jaar later op deze tijd terugkeek vertelde hij: 'Je geest is dan het helderst, je inventiviteit en je werkkraft maximaal. Mijn oorspronkelijkste ideeën kreeg ik in die tijd'. Zo'n nieuw idee was de ontdekking van de bol, de mooiste en eenvoudigste vorm van het onbegrensde en toch besloten vlak. Tot het gebruiken van de bol als vlak van voorstelling kwam hij na een aantal composities op het platte vlak. Hij liet een beukenhouten bol van ongeveer 14 centimeter diameter vervaardigen en bewerkte het oppervlak in bas-reliëf, met als thema één enkel vissmotief dat zich twaalf maal herhaalt; deze twaalf herhalingen vullen het gehele oppervlak. ... Escher hoopte dat hij eens een opdracht zou krijgen voor meerdere beukenhouten bollen te maken, bijvoorbeeld voor in een vijver of groot zwembad. Het is er nooit van gekomen" ["At the age of forty-one Escher felt in the prime of his life. When, almost thirty years later, he looked back on this time, he said: 'Your mind is clearest at that time, your inventiveness and your working power are at their maximum. I got my most original ideas at that time'. One such novel idea was the discovery of the sphere, the most beautiful and simplest form of an unlimited and yet confined plane. After a number of compositions on flat planes, he came to use the sphere as a surface of presentation. He ordered a beechwood sphere of approximately 14 centimeters in diameter and decorated the surface in bas-relief, with the theme of a single fish motif that repeats itself twelve times; these twelve repetitions fill the entire surface. ... Escher hoped that he would one day receive an assignment for to make several beech wood spheres, for example for a pond or large swimming pool. It never happened"] (Hazeu). Shortly after Escher's death, his heirs approved the production of 500 numbered copies of a facsimile of the sphere, this one being number 193. An auction house erroneously stated 5,000 copies. Included is the original certificate of authenticity, and a handwritten letter stating its provenance. The original sphere is in the Kunstmuseum [former Municipal Museum] in The Hague. Mentioned by Bool, but here is no Bool catalogue number because it is not a print. Bool, p. 57; Hazeu, M. C. Escher, *Een Biografie*, pp. 265-266.

[34] **Férussac, A. É. J. P. J. F. d'Audebert de**

Histoire naturelle générale et particulière des mollusques terrestres et fluviatile. [Original full colour plates]. Paris, J. B. Baillière, 1820-1851. Folio (40.3 x 26.0 cm). 45 (early) chromolithographed plates. \$2600 = From one of the most beautiful and influential works on non-marine molluscs, largely written by the French malacologist André Étienne Justin Pascal Joseph François Férussac d'Audebard [Baron de] (1786-1836), and illustrated by the best natural history artists of the early 19th century. This work shows an early use of chromolithography. Present are plates 1, 2, 28, 28A, 29A, 30, 35, 36, 37, 38, 40, 41, 42, 45, 46, 47, 48, 49, 52, 53, 53A, 54B, 56, 56A, 56B, 57, 59, 60, 62A, 70, 71, 72, 73, 73A, 73B, 74, 78, 79, 80, 81, 82, 83, 104, 105, and 118. Artists include many famous French natural history illustrators, including Huet, Bessa, Prévost, Blanchard, and Prêtre. Some scattered, mostly marginal foxing. Two plates with a weak, diagonal fold, otherwise very good. Nissen ZBI, 1348.

[35] **Fullagar, H. F.**

The Camellaird - Fullagar balanced marine internal combustion oil engine. Birmingham, White & Pike, ca. 1920. Elongate folio (26.2 x 11.7 cm). Text on front and rear pastedown; thick cardboard and brass 'machine'. Mustard cloth boards with black title on the front board. \$450 = A rare description of a new type of ship engine, including a working model of this engine. The engine was patented by the British engineer Hugh Francis Fullagar (1872-1917) "as a two-stroke opposed-piston engine which offered the advantages of the Junkers-type engine with less mechanical complexity" (Grace's Guide to British Industrial History). A first working version was built in 1920 and the design appeared to be successful. Boards a bit soiled; inner joints weak, but otherwise fine, with the moving parts working in good order.

[36] **Gauss, C. F.**

Dioptrische Untersuchungen. Göttingen, Dieterich, 1841. 4to

(22.7 x 18.8 cm). Title page (verso blank) 34, [i] pp. (last leaf with Druckfehler [errata]; verso blank). Original blind blue wrappers.

\$1950

= First edition. Written by the great German mathematician and astronomer Carl Friedrich Gauss (1777-1855). "Gauss considers the path of light rays through a system of lenses and produces his most remarkable result: the reduction of complex optical system to the analysis of a single infinitely thin lens. This was the foundation of what has become Gaussian Optics" (DiLaura). This is regarded by some as Gauss's greatest work, "in any case, it was his last significant scientific contribution" (see DSB). This work was also published in the *Abhandlungen der mathematischen Classe der königlichen Gesellschaft der Wissenschaften zu Göttingen*, Volume 1 (dated 1843), but without a separate title and without the list of printing errors. On the front wrapper, a tiny label of the German bookdealer, R. Friedländer & Sohn. Wrappers a bit chipped at edges, otherwise very good, clean and unmarked. DiLaura, *Bibliotheca Opticoria*, 699; DSB V, p. 306.

[37] **Gleichen Russwurm, W. F. Von [Rußwurm, Ruswurm]**

Das Neueste aus dem Reiche der Pflanzen oder mikroskopische Untersuchungen und Beobachtungen der geheimen Zeugungstheile der Pflanzen in ihren Blüten, und der in denselben befindlichen Insekten; nebst einigen Versuchen von dem Keim, und einem Anhang vermischter Beobachtungen, beschrieben, und mit Farben nach der Natur vorgestellt. Herausgegeben, verlegt und mit den nöthigen in Kupfer gestochenen und illuminirten Abbildungen versehen von Johann Christoph Keller. Nürnberg, Christian de Launoy seel[ig] Erben, [1763]-1764-[1766]. Folio (40.2 x 25.8 cm). Title page with motto on verso, half-title with motto on verso; 159 pp. [(iv), 8, (iv), 72, 40, (vi), 26]; 51 engraved plates [numbered I-V, IIb (all showing microscopes); I-IV, A-E, V-XXX (mainly showing flowers); 1-10 (mainly showing insects)], all in fine, original hand-colouring; and decorated with several large, finely engraved headpieces. Contemporary mottled calf. Spine with seven raised, gilt-lined bands; compartments rich gilt with floral vignettes and corner pieces; brown morocco label with gilt title. Board edges gilt-rolled. Marbled pastedowns. All edges red.

\$9250

= First edition of a seminal publication by the German botanist, entomologist, microscopist and stable master of the Margrave of Bayreuth, Wilhelm Friedrich von Gleichen-Rußwurm (1717-1783). The fern genus *Gleichenia* was named in his honour. The very large and very finely coloured engravings show various types of 18th-Century microscopes, the sexual organs of many different plant species, and insects involved in the fertilisation - all in great detail. In the rear is an *Anhang vermischter Beobachtungen*, with its own title. This part contains the plates numbered 1-10 with several quite exquisite illustrations of insects. The title page is dated 1764, but Stafleu and Cowan show that it was published in instalments, starting in 1763, and the *Anhang* perhaps not published until 1766. An identical second edition, under a different title, was published in 1790, and a French translation in 1770. However, this is the rare first edition. Provenance: on the first (general) title page inscribed and dated in an old hand "ad privatum E..., 1766". Last page with some minor staining. Boards with many markings, spine bands and ends rubbed; tail of spine with a small, old reback, front board with two old repairs; some small, very light, stains in the lower margin of the first blank, title, and last two text leaves. In all a remarkably clean copy, with strong impressions and bright colouring, in a beautiful contemporary binding with many signs of use, which gives it character. Horn-Schenkling, 7960; Nissen BBI, 716; Stafleu and Cowan, 2037. Not in Nissen ZBI.

[38] **Guillemin, [V.] A.**

Le Ciel. Notions élémentaires d'astronomie physique. Cinquième édition. Entièrement refondue, considérablement augmentée. Paris, Hachette, 1877. Thick 4to (26.6 x 18.5 x 7.2 cm). Half-title, title page, iv, 970 pp.; 361 text illustrations, 62 plates of which 22 coloured. Publisher's [?] rich gilt burgundy morocco. Spine and boards with various large, astronomical vignettes in gilt and black. All edges gilt.

\$1600

= A very rare - if not unique - deluxe binding and near mint copy of this profusely illustrated work. First published in 1864, this is the

fifth, updated and expanded edition. Being a very popular work, most copies show extensive signs of use, and most come in utility bindings. This, however, is the perfect exception. It appears that the luxurious, bibliophile binding kept readers at bay, hence the book's extremely fine state after 150 years. Victor Amédée Guillemin (1826-1893) was a French mathematician and popular natural history writer, specialized in astronomy and related sciences. "He ... began to publish his scientific works on physics and astronomy, which were successful. His book *Le Ciel*, magnificently edited, was translated into several languages. His major work remains *Le Monde Physique* in five large-format volumes. He also published a whole series of small books on astronomy and physics, collected under the name *Petite encyclopédie populaire*, a solid, pleasant and scholarly collection of the sciences and their applications, published by Hachette. He contributed to a very large number of literary, scientific and political newspapers and journals, notably *La Nature*, *La République française* and the *Revue philosophique et religieuse*. He wrote the astronomy section of the second edition of Charles d'Orbigny's *Dictionnaire universel d'histoire naturelle*." (French Wikipedia). Truly minimal wear to the boards, and in fact a mint copy of this spectacular binding, a must-have for the lovers of the univers.

[39] **Haeckel, E.**

Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibendem Text, Allgemeine Erläuterung und systematische Übersicht. Leipzig and Wien, Verlag des Bibliographischen Instituts, [1899]-1904. Small folio (36.5 x 28 cm). With 100 breathtakingly beautiful, mostly lithographed plates of which the majority are coloured or tinted, some with overlays. Original uniform printed Jugendstil (Art Nouveau) wrappers, contained in the two uniform, original pictorial boxes with red edges and silk ribbon.

\$5200

= First edition, first printing, of this famous and marvellous work. Ernst Heinrich Philipp August Haeckel (1834-1919) was the man who popularized Charles Darwin's work in Germany. He was a doctor, then became a professor in comparative anatomy, as well as a zoologist and a philosopher, but he was also a great artist, as is shown on these very special plates. This work had a considerable influence on decorative design in the "Jugendstil" or "Art Nouveau" period during the beginning of the 20th century and depicts bizarre, real forms and structures found in animal and plant life. Most of the plates are chromolithographs, some are plain lithographs. Others are photographic plates, halftone plates or combinations of different techniques, which makes it a special publication in regard to printing techniques. This book was first issued in 11 parts with pictorial wrappers [this copy]; once the total printing was finished in 1904, a bound version was made too. The latter is more common. Some fraying to spines of a few wrappers, the very occasional faint spot, but almost none to the plates. One box with some minor staining to cloth, but overall this set is in a near fine condition, which is very rare indeed. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[40] **Hellmuth, L. C.**

Dissertatio medica inauguralis de Radice Senega. Erlangen, Kunstmann, 1782. 4to (21.3 x 17.0 cm). 41 pp. Contemporary plain paper spine cover.

\$325

= A rare thesis written by the German medical doctor Leonard Christoph Hellmuth. It deals with the pharmaceutical properties of a North American plant, *Senega officinalis* Spach, known as Seneca or senega snakeroot, rattlesnake root, or mountain flax. "This plant had many uses among Native Americans. The Cherokee used it as an expectorant and a diuretic, and for inflammation, croup, and common cold. The Chippewa used preparations of the root to treat convulsions and bleeding wounds. The Cree chewed the root for sore throat and toothache. According to Canadian botanist Frère Marie-Victorin, the Seneca may have been inspired to use the root to treat snakebite by its resemblance to the tail of a rattlesnake. The root was exported to Europe in the 1700s and was sold widely by pharmacists into the 1800s. It was marketed as a treatment for pneumonia. It is still in use as an herbal remedy. It is ground and made into patent medicines, mainly remedies for respiratory complaints. It is added to cough syrups, teas, lozenges, and gargles. It is toxic in large amounts, and overdose causes such symptoms as diarrhoea and 'violent vomiting'. The powdered root can be sternutatory (sneeze-inducing)" (Wikipedia). Little is known about the author. He was born

in Windsheim and lived in nearby Nuremberg. Front and rear page soiled, internally a very good, clean copy. Not in Pritzel.

[41] **Hla, M. T.**

[Burma - Myanmar] A pair of late nineteenth to early twentieth century Burmese costume studies. Burma [Myanmar], ca. 1920. Two watercolour and gouache paintings on Whatman paper. 8vo-sized (images ca. 24.0 x 19.9 cm). Heightened with white body colour; each signed "M. T. Hla" in lower right corner, uniformly mounted. Mounts 30.5 x 24.6 cm. \$1300

= A suite of two beautiful, very detailed, and accurately coloured images of women from Burma, in contemporary clothing, belonging to two different tribes, viz., a Kachin (Hill tribe) woman in traditional dress, and a young Padaung "Long Neck" woman with a parasol. "Padaung (Yan Pa Doung) is a Shan term for the Kayan Lahwi (the group in which women wear the brass neck rings). Women of the Kayan Lahwi tribe are well known for wearing neck rings, brass coils that are placed around the neck, appearing to lengthen it. Girls first start to wear rings when they are around 5 years old. Over the years, the coil is replaced by a longer one and more turns are added. The weight of the brass pushes the collar bone down and compresses the rib cage. The rings can stretch their necks to a length of about 15 inches (38 cm), pushing down the collarbone, compressing the rib cage, and pulling up about four thoracic vertebrae into the neck. Many ideas regarding why the coils are worn have been suggested. Anthropologists have hypothesized that the rings protected women from becoming slaves, making them less attractive to other tribes. It has also been theorised that the coils originate from the desire to look more attractive by exaggerating sexual dimorphism, as women have more slender necks than men. It has also been suggested that the coils give the women resemblance to a dragon, an important figure in Kayan folklore. The coils might be meant to protect from tiger bites, perhaps literally, but probably symbolically. Kayan women, when asked, acknowledge these ideas, and often say that their purpose for wearing the rings is cultural identity (one associated with beauty)." (Wikipedia). This is the work of the Burmese painter and illustrator Maung Tun Hla - also known as U Tun Hla (1874-1946), who is renowned for his oil paintings of Burmese landscapes. He "...was an early pioneer watercolour and oil painter of Burma who painted in the Western style." (Wikipedia). Signed near the feet of each person. With on the rear of each frame a large label of *Smart & Mookerdum, Booksellers Stationers, Sofaer's Buildings, Rangoon*. Remarkable for artwork made in the tropics, there is no toning or spotting. A unique ensemble of exceedingly high quality.

[42] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab ipso scalpta, omnibus philomusis amica D: ac perbenique communicat. I. Chr. Weigel excudit. [Complete with all titles and plates]. "Frankfurt am Main, J. Hoefnagel, 1592" [But Nuremberg, Paulus Fürst, shortly after 1638]. Oblong folio (extremely wide-margined copy, 29.5 x 37.0 cm). Engraved titles to the four parts. 48 engraved plates. Pars Prima, Plates 1-12; Pars Secunda, Plates 1-12; Pars Tertia, Plates 1-12, Pars Quarta, Plates 1-12. [Complete]. Period style full burgundy morocco. Spine with five raised, gilt-ornamented bands; compartments rich gilt with floral borders and floral vignettes; red morocco label with gilt title; boards with broad, gilt-rolled borders, gilt corner-pieces; tripple gilt-lined inner borders and floral corner-pieces. Gilt-rolled edges and inner dentelles. \$30,800

= An astonishing super-wide-margined complete set of this very rare work, which comprises four parts with 48 plates and four titles. The plates illustrate fruits, flowers - including tulips, irises, orchids - with many different snails, frogs, mice, crabs, etc., but above all, insects. This work is generally renowned for its finely executed entomological illustrations in particular. The Flemish painter and miniaturist Joris (Georgius) Hoefnagel (1542-1601) produced the *Archetypa* during his Frankfurt Period, which was between 1591 and 1594. His son, Joris, made the engravings. "The *Archetypa* were engraved as a reproduction of a collection of models and served in turn as a pattern book for other artists" (Vignau-Wilberg). According to Boychuck, the *Archetypa* was "[p]ossibly a way for the elder Hoefnagel to execute works outside his commitment to the emperor, the collaboration of father and son served to extend Joris' particular artistic form to a

wider audience while helping establish his son's artistic career". This work is not known in original colouring and was intended to be uncoloured. Later owners, however, often felt tempted to paint the delicate illustrations, nearly always resulting in fancy, unnatural coloration. Also, because all individual plates are quite attractive, many were framed and, therefore, complete suites, such as this one, have become very rare. Wilhelm Junk remarked that Hagen erred when the latter regarded Hoefnagel's *Diversae Insectorum Volatilium Icones* (published in 1630) as rarer: "In Wirklichkeit sind heute vollständige Exemplare der 'Archetypa' wenn möglich noch seltener als die 'Diversae Icones'". Martayan Lan once had a copy on leaves measuring 24.3 x 28.8 cm (i.e., large, although still much smaller than our copy), but usually the plates are found trimmed to the printed borders (ca. 15.0 x 20.5 cm), or with only a small margin. This suite is printed from the original plates, engraved by Joris Hoefnagel. The plates were acquired by Balthasar Caymox and then handed to the Nuremberg publisher Paulus Fürst, who had his name added, in very small letters, to the first title page, just outside the lower border. The fourth title page is unaltered, dated 1592. It may be regarded as a first edition, second printing. This copy has a few watermarks not mentioned by Vignau-Wilberg, including a post horn with, and another one without a letter S, and a vase or helmet with the letters C V H, a quartered shield with crown and the letters W M below, as well as the "double castle" described by Vignau-Wilberg. A few old, skilful repairs, otherwise near impeccable. As noted by Vignau-Wilberg for two copies of this edition (Amsterdam, Rijksprentenkabinet, and Berlin, Kupferstichkabinett, this copy has sharp, fresh impressions. A wonderful copy. In the 18th century, the plates were used once again, but by then the quality of the plates was noticeably lower, especially regarding the finer details. Boychuck, J. (2016), *Multo in Parvo: Joris Hoefnagel's illuminations and the gathered practices of central European court culture* (thesis); Brunet 3, p. 244; Hagen I, p. 371; Hollstein IX, 17-64; Horn-Schenkling, 10472; Junk, *Rara*, p. 30; Nissen ZBI, 1954; Vignau-Wilberg (1994), *Archetypa Studiaque Patris, Georgii Hoefnagelii, 1592: Nature, Poetry and Science in Art Around 1600*, Staatliche Graphische Sammlung München.

[43] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab ipso scalpta, omnibus philomusis amica D: ac perbenique communicat. I. Chr. Weigel excudit. Plate 1.8. Frankfurt am Main, 1592. Small oblong folio (18.0 x 27.0 cm). Single plate, finely and beautifully hand-coloured. \$975

= A fine plate of this very rare work which comprises four parts with 48 plates in all. All plates are very uncommon, if not rare. This plate illustrates two white tulips, a green frog, a blue dragonfly, several moths, a garden spider, etc. This work is generally renowned for its finely executed entomological illustrations. Joris (Georgius) Hoefnagel (1542-1601) produced the *Archetypa* during his 'Frankfurt period' which was between 1591 and 1594. "The *Archetypa* were engraved as a reproduction of a collection of models and served in turn as a pattern book for other artists" (quote from *Archetypa Studiaque Patris... Nature, Poetry and Science in Art around 1600*, by Thea Vignau-Wilberg, Staatliche Graphische Sammlung München, 1994). Very professional old paper repairs to the left margin, hardly visible. Some weak creasing, otherwise a fine, strong and accurately coloured print. Hollstein, IX, 17-64; Horn-Schenkling, 10472; Nissen ZBI, 1954.

[44] **Hoefnagel, G.**

Archetypa studiaque patris Georgii Hoefnagelii Iacobus F. genio duce ab ipso scalpta, omnibus philomusis amica D: ac perbenique communicat. I. Chr. Weigel excudit. Plate 2.10 Frankfurt am Main, 1592. Small oblong folio (18.0 x 27.0 cm). Single plate, finely and beautifully hand-coloured. \$850

= A fine plate of this very rare work which comprises four parts with 48 plates in all. All plates are very uncommon, if not rare. This plate illustrates a large moth, a green grasshopper, a caterpillar, bean flowers, a pomegranate, several beetles and other insects, etc. This work is generally renowned for its finely executed entomological illustrations. Joris (Georgius) Hoefnagel (1542-1601) produced the *Archetypa* during his 'Frankfurt period' which was between 1591 and 1594. "The *Archetypa* were engraved as a reproduction of a collection of models and served in turn as a pattern book for other artists" (quote from *Archetypa Studiaque Patris... Nature, Poetry and Science in*

Art around 1600, by Thea Vignau-Wilberg, Staatliche Graphische Sammlung München, 1994). Some weak creasing, and a small, old, but very professional, paper repair in the bottom margin, otherwise a fine, strong, accurately coloured print. Hollstein, IX, 17-64; Horn-Schenkling, 10472; Nissen ZBI, 1954.

[45] **Hoefnagel, G.**

Archetypa studiaeque patris Georgii Hoefnagelii Iacobus F. genio duce ab ipso scalpata, omnibus philomusis amica D: ac perbenique communicat. I. Chr. Weigel excudit. Plate 2.2. Frankfurt am Main, 1592. Small oblong folio (18.0 x 27.0 cm). Single plate, finely and beautifully hand-coloured. \$1000

= A fine plate of this very rare work which comprises four parts with 48 plates in all. All plates are very uncommon, if not rare. This plate illustrates a praying mantis, a wild red rose, a daffodil, several other flowers, an icicle radish, a spider, a woodlouse, caterpillars, a snail, two flies, and other insects, etc. This work is generally renowned for its finely executed entomological illustrations. The title, *Aeternum florida virtus*, means Eternally blooming virtue. Joris (Georgius) Hoefnagel (1542-1601) produced the *Archetypa* during his 'Frankfurt period' which was between 1591 and 1594. "The Archetypa were engraved as a reproduction of a collection of models and served in turn as a pattern book for other artists" (quote from *Archetypa Studiaeque Patris... Nature, Poetry and Science in Art around 1600*, by Thea Vignau-Wilberg, Staatliche Graphische Sammlung München, 1994). Some very weak marginal soiling. A fine, strong, accurately coloured print in excellent condition. Hollstein, IX, 17-64; Horn-Schenkling, 10472; Nissen ZBI, 1954.

[46] **Hoefnagel, G.**

Archetypa studiaeque patris Georgii Hoefnagelii Iacobus F. genio duce ab ipso scalpata, omnibus philomusis amica D: ac perbenique communicat. I. Chr. Weigel excudit. Plate 4.3. Frankfurt am Main, 1592. Small oblong folio (18.0 x 27.0 cm). Single plate, finely and beautifully hand-coloured. \$925

= A fine plate of this very rare work which comprises four parts with 48 plates in all. All plates are very uncommon, if not rare. This plate illustrates a frog, lilies, bluebells, an apple, cherries, a shell, a common garden spider, a bumblebee, a beetle, and other insects, etc. This work is generally renowned for its finely executed entomological illustrations. The title, *Nihili coaxatio in actione consistit virtus*, means: There is no coaxing, virtue consists in action. Joris (Georgius) Hoefnagel (1542-1601) produced the *Archetypa* during his 'Frankfurt period' which was between 1591 and 1594. "The Archetypa were engraved as a reproduction of a collection of models and served in turn as a pattern book for other artists" (quote from *Archetypa Studiaeque Patris... Nature, Poetry and Science in Art around 1600*, by Thea Vignau-Wilberg, Staatliche Graphische Sammlung München, 1994). Some very weak, marginal creasing, and minimal, marginal soiling. An old, skilful repair to the lower margin. Some very faint off-setting of an old, handwritten text to the paper's verso. A strong, accurately coloured print, in very good condition. Hollstein, IX, 17-64; Horn-Schenkling, 10472; Nissen ZBI, 1954.

[47] **Hoogstraeten, S. van**

Inleyding tot de hooge schoole der Schilderkonst: Anders de Zichtbaere Werelt. Verdeelt in negen Leerwinkels, yder bestiert door eene der Zanggodinnen. Rotterdam, F. van Hoogstraeten, 1678. Small 4to (19.9 x 16.0 cm). Engraved title, letterpress title in red and black; 381 pp. ([xii], 361, [viii]); engraved frontispiece portrait by J. Oudaan; 14 folded plates, four text engravings. Contemporary vellum. Spine with script title in an old hand. \$4000

= A very good, complete copy including all five anatomical plates (A-E), and nine plates illustrating the nine Muses. This is a major work on art theory, written and illustrated by the Dutch poet and painter of the Golden Age, Samuel Dirksz van Hoogstraeten, or Hoogstraten (1627-1678), who was a pupil of Rembrandt, and painted much in his style. "Besides painting and directing a mint, he devoted some of his time to literary labours. His magnum opus is a book on painting, the Introduction to the Academy of Painting, or the Visible World (original title: *Inleyding tot de hooge schoole der schilderkonst: anders de zichtbaere werelt*, Rotterdam, 1678 [this work]) which is in length and theoretical scope one of the most ambitious treatises on

the art of painting published in the Dutch Republic in the seventeenth century. It covers issues such as pictorial persuasion and illusionism, the painter's moral standards and the relation of painting to philosophy, referring to various ancient and modern authors. While reacting to international, mainly Southern European ideas on painting which Van Hoogstraten may have encountered during his travels, the treatise also reflects contemporary talk and thought on art from Dutch studios. He wrote it as a sequel to Karel van Mander's early-17th-century book on painting and painters entitled *Het Schilder-Boeck*. One of van Hoogstraten's many students, Arnold Houbraken, later wrote the book entitled *The Great Theatre of Dutch Painters*, which included a biography of his teacher. This biography is the basis of most of the information that we have about van Hoogstraten today" (Wikipedia). Some wear and staining to the boards; light pencil notes on rear free endpaper, light, very marginal damp-staining to about 30 leaves, but mostly clean and unmarked. Hollstein IX, p. 136.

[48] **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. \$20,000

= 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 Berte) 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; Staffeu and Cowan, 3025; Tongiorgi Tomasi, *An Oak Spring Flora*, p. 330.

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

Photo of Marijke Koger "The hippest chick in town". Amsterdam, Cor Jaring, 1965. Gelatine silver print (25.3 x 20.4 cm). \$540 = A quintessential 1960s countercultural photo by the Amsterdam photographer, journalist, and artist Cor Jaring (1936-2013), picturing Marianne Marijke Koger (b. 1943), known as Marijke, a Dutch designer and visual artist who now lives and works in the United States. In the early sixties, Koger took a course in fashion drawing at the Amsterdam industrial school for girls. Together with Josje Leeger, she then designed futuristic fashion (Flashing Fashion) in 1965, using plastic clothing, and was actively involved in "happenings"

and body-paintings. In 1966, Koger moved to Montagu Square in London, where she made clothes for Pattie Boyd, The Beatles and the members of Procol Harum, among others. She also designed posters and programmes for the Saville Theatre, which Brian Epstein was then operating. Together with Josje Leeger, Barry Finch, and Simon Posthuma, Koger founded the artists' collective The Fool in 1967, named after the tarot card. Koger made a cover design for *Sgt. Pepper's Lonely Hearts Club Band* with Posthuma, which was eventually rejected and replaced by the famous collage photo. The design by Posthuma and Koger, however, was used for the inner sleeve on the first edition of the record. After that, they painted the facade of the Apple Store in Baker Street, and, for example, Cream's instruments, including Eric Clapton's famous Gibson SG, Ginger Baker's drum kit, and Jack Bruce's Fender Bass VI (1967). Koger designed various record covers, including for *Picknick* by Boudewijn de Groot, for the LP *Poëzie in Carré, The 5000 Spirits or the Layers of the Onion* by The Incredible String Band, *Evolution* by The Hollies and the first LP by The Move. At the end of the sixties, Posthuma and Koger left for New York, where they recorded an album with Graham Nash as producer. Later, Posthuma and Koger recorded another LP together under the name Seemon & Marijke. The single *I Saw You*, which was produced by Booker T. Jones, reached number two in the Dutch Top 40 in 1972. Koger and Posthuma married in July 1969 in The Temple of Tarot in Los Angeles. They lived in that city for fifteen years, until they divorced in 1973. She still lives and works in Los Angeles, and is known as an artist as Marijke Koger-Dunham.

[50] **Keats, J.**

Endymion. A Poetic Romance by John Keats, with engravings by John Buckland-Wright. [With a bookplate designed by Maurits Escher]. London, Golden Cockerel Press, 1947. Tall 4to (32.5 x 20.1 cm). 152 pp.; many woodcut illustrations (several page-sized). Original vellum over boards. Front board with gilt vignette. \$5800

= One of a hundred copies specially bound in vellum by the master binders Francis Sangorski and George Sutcliffe. This one being no. 50. With the bookplate of G. H. 's-Gravesande, designed by and printed for the Dutch graphic artist Maurits Cornelis Escher (1898-1972), on the front pastedown. Journalist, poet, critic and essayist G. H. 's-Gravesande, known by his nickname Hein (1882-1965). "Hein 's-Gravesande was one of the first critics to pay serious attention to the work of M.C. Escher, and the artist owes much to him. Hein 's-Gravesande was born Goverdus Henricus Pannekoek in Buitenzorg in the former Dutch East Indies. In 1904, he started working as a general proofreader and reporter for the liberal newspaper *Het Vaderland* in The Hague. ... He would become best known as an art journalist. In 1947, he retired as editor of *Het Vaderland*, for which he received the knighthood of Orange-Nassau. However, he remained a staff member of the newspaper. ... 's-Gravesande first saw the work of Escher when the Emblemata series appeared in book form in the summer of 1932. He decided to visit Escher while he was staying with his parents in The Hague. Shortly afterwards, he gave a lecture on graphic art on the occasion of the opening of the Joh. D. Scherft art gallery on Laan van Meerdervoort in The Hague. Escher was also featured at the opening exhibition, and 's-Gravesande praised his work. A year later, on 28 October 1933, he returned to the same gallery to open a solo exhibition on Escher, once again singing the praises of his prints. He continued following Escher over the ensuing years. In 1938, he wrote an article on Escher in *Elsevier's Maandschrift*, followed in 1940 by the book *M.C. Escher en zijn Experimenten: Een Uitzonderlijk Graficus* (M.C. Escher and his Experiments: An Exceptional Graphic Artist.) In the latter publication, he discusses the life and work of Escher extensively, analysing several prints in detail, including the Emblemata series, Development I and II, Metamorphosis II, Sky and Water I and II and Cycle. This was the second publication confirming Escher's artistic credibility and place in the art world, following art historian G. J. Hoogewerff's laudatory article on him in *Elsevier's Maandschrift* in 1931. In his own text, 's-Gravesande displays an excellent understanding of the themes that fascinated Escher. That insight was undoubtedly aided by the personal bond that the two had built by this point. M.C. Escher and Hein 's-Gravesande maintained a long friendship, which began in 1932 and lasted until the death of 's-Gravesande more than 30 years later. Over the years, they continued to see each other regularly and wrote each other many letters, not

only corresponding on personal experiences but also discussing the individual prints that Escher was working on at the time. In his letters, the graphic artist would express doubts about a subject or technique he was using. In addition, 's-Gravesande regularly got to hear about the time it was taking Escher to print all his woodblocks himself, leaving little time for new prints. When 's-Gravesande moved to Bilthoven in 1952, Escher visited him more often. The two-hour walk was a great opportunity for him to stretch his legs. Hein 's-Gravesande became the person Escher could always turn to. A trusted confidant for the graphic artist who sometimes found himself struggling" (Kersten). The book itself is one of a limited edition, designed by Christopher Sandford (1902-1983), book designer, proprietor of the Golden Cockerel Press, a founding director of the Folio Society. The fine woodcuts are by the New Zealand-born printmaker, painter and draughtsman John Buckland Wright (1897-1954), who worked most of his life in Belgium and France. *Endymion* is one of the first major works of the British romantic poet John Keats (1795-1821). It rose to fame only after Keats's early death at 25. The opening lines, "A thing of beauty is a joy for ever: Its loveliness increases; it will never pass into nothingness" are among the most cited poetry in the world. Uncut, as published. A near mint copy. Bool, 322; Kersten, E., escherinhetpaleis.nl (accessed 2024).

[51] **Kerckring, T.**

Opera omnia anatomica; continentia spicilegium anatomicum, osteogeniam foetuum: nec non anthropogeniae ichnographiam. Accuratissimus figuris aeri incisus illustrata. Editio tertia. Lugduni Batavorum [Leiden], Theodorus Haak and Samuel Luchtman, 1729. Three works in one. 4to (23.2 x 18.3 cm). Frontispiece engraving by A. Blotelingh; title page with woodcut vignette "Tuta sub Aegide Pallas", xx, 303 pp., including titles to the *Osteogenia foetuum, in qua quis cuique ossiculo singulis accedat mesibus, quidve decedat, & in eo per varia immutetur tempora, accuratissimè oculis subjicitur* (with copper engraved vignette "Structa super lapidem qui ruet ista domus" and blank verso) and *Anthropogeniae ichnographia sive conformatio foetus ab ovo usque ad ossificationis principia, in supplementum osteogeniae foetuum* (with wood-engraved vignette); 40 engraved plates (several large, folding); Marbled limp paper boards, green label with script title on the spine. \$1725

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

[52] **Klinkosch, J. T.**

Programma quo anatomicam monstri bicorporei monocephali descriptionem proponit nec non sectiones, et demonstrationes suas anatomicas. Vetero-Prague, Joannis Josephi Clauser, 1767. 4to (24.0 x 20.4 cm). 31 pp.; six large, folded, engraved plates. Contemporary bind blue wrappers. \$1200

= A rare, early, well-illustrated treatise on a teratological human foetus, or 'Siamese twin', with one head, and two bodies. The author, Josef Tadeáš Klinkoš - or Thaddäus Klinkosch - (1734-1778) was a Czech anatomist and surgeon who carefully dissected the stillborn infant. This may be the first in-depth study on this subject. The fine plates - showing internal and external anatomy in great detail - are by the Czech painter Jan Jakob Quirin Jahn (1739-1802). "Jahn was the last leader of the Prague guild of painters, before the guild was dissolved as part of reforms of Joseph II." (Wikipedia). Owner's inscription in an old hand on the title page; a few small, isolated spots, otherwise a very good, clean copy. Poggendorff, p. 1275. Not in Morton.

[53] **Kniphof, J. H.**

Botanica in originali pharmaceutica, das ist: Lebendig-Officinal-Kräuterbuch, in welchen alle in denen Apothecken gebräuchlichen Kräuter so zu bekommen auf eine neue Methode von denen lebendigen ausgetruckneten Kräutern selbst abgedrucket sind. Erfurt, J. M. Funcke, 1733. In two volumes. Folio (31.0 x 19.8 cm). Title page with woodcut initial on verso; 182 pp. ([1]-116; [117]-182); 200 nature-printed plates [1-100; 101-200] with additional hand-colouring. Uniform contemporary boards. Spines with paper label, title written in ink in an old hand. \$9800

= The very rare work of the medical doctor from Erfurt, Germany, Johannes Hieronymus Kniphof (1704-1763). This work was illustrated using Kniphof's own natural printing technique, which he promoted in collaboration with the Erfurter printer Johann Michael Funcke. They were the first to commercially exploit the invention of nature-printing. Kniphof arranged the plants so that they had a natural, unpretentious appearance. Everything characteristic had to stand out clearly (see Fischer). The plates are captioned with various ornamented black labels bearing the plant name and number in white. Capital letters indicate which part of the plant are to be used. This is the main work, completed with an index. It was first published, in the same year, as an atlas only, without text (Nissen BBI, 1073). Two years later, another 16 plates were issued, but these are often not included. This was followed by several other extensions. Marginalia, in an old hand, next to many captions. Light toning or browning and scattered spotting throughout; more heavily in several text leaves, and a few plates. Some plates closely trimmed in the margin. Bindings worn and chipped. Even with these minor defects, this remains a very charming book with great appeal by the attractive plates, printed in an extremely uncommon way of printing in the 18th century. Fischer, *Naturselbstdruck*, 5; Nissen BBI, 1074. Dunthorne 169; Pritzel 4749. Not in Stafleu and Cowan, who only report two later editions.

[54] **Lacépède, [B. G. É.] De**

Histoire naturelle des quadrupèdes ovipares, serpents, poissons, et cétacés. Pour faire suite aux oeuvres de Buffon. Nouvelle édition, ornée de 115 planches et du portrait de l'auteur. Tome premier - cinquante. [Complete]. Paris, A. Eymery [AND Brussels, Avrantsart and Gust. Gastebois], 1825. Five volumes in five. 8vo (20.1 x 12.8 cm). Frontispiece portrait of Lacépède by Leroux after a drawing by Hersent; 2881 pp.; 115 finely engraved plates after Jean Gabriel Prêtre, in original hand-colouring, several augmented with silver. Uniform polished tree-calf. Spines rich gilt with geometrical patterns, and two red morocco labels with gilt title and volume number. Boards with gilt-ornamented borders; gilt dentelles. Marbled endpapers. Edges speckled bluish green. \$2600

= One of the best - and rarest - editions of Buffon's influential work on reptiles, amphibians, fish, and whales. The detailed plates are by one of the finest natural history illustrators of the early 19th century, the Swiss-born French artist Jean Gabriel Prêtre (1768-1849). A collation is as follows: I. 620 pp.; Plates 1-22 (herpetologic); II. 561 pp.; Plates 1-24 (poissons); III. 527 pp.; Plates 1-24 (poissons); IV. 585 pp.; Plates 1-22 (poissons) V. 588 pp.; Plates 1-23 (poissons; cétacés). Provenance: inscribed on the half-title of the first volume by the

French historian Maurice Jules Abel Lefranc (1863-1952) an expert on French literature, in particular Rabelais, viz., a dedication to the Belgian journalist, newspaper director and senator Zéphyrin Clovis Piérard (1896-1974). A few plates mildly toned; light marginal foxing, otherwise a very good set in an attractive, contemporary binding.

[55] **Lachmund, F.**

Testudo ex suo scuto, ut vulgus putat, exire non potest [AND] Vespertilionem habere caudam, sceleton ejus domonstrat. [Contained in:] *Miscellanea curiosa medico-physica Academiae naturae curiosum sive ephemeridum medico-physicarum germanicarum annus quartus et quintus*. Frankfurt am Main and Leipzig, Johann Fritzsche, 1676. Small 4to (20.0 x 16.5 cm). vi, 315, [xvi], [vi], 334, [ii], [ii], 76, 15 pp.; several engraved plates. Contemporary full leather. Spine with four raised bands. \$540 = With two interesting teratological papers not by Lachmund; one on a two-headed calf and the other on hydrocephalus, with a striking illustration. The two main papers of interest are by the German zoologist Friedrich Lachmund (1635-1676), both illustrated, on the skeletons of a turtle, and of a bat [pp. 240-242]. A very early examples of such osteological/anatomical studies. The papers by Lachmund are complete, the whole volume lacks a few plates on unrelated topics. Paper in a few sections toned and with a rather vague, marginal dampstain, otherwise in a good condition. Lachmund not mentioned by Adler (yet). Not in Cat. BM(NH).

[56] **Leibniz, G. W. and others**

Academiae Caesareo-Leopoldinae Carolinae Naturae Curiosorum. Ephemerides sive Observationum Medico-Physicarum a Celeberrimis viris. Centuria III & IV. Cum, Appendice. Norimbergae [Nuremberg], Wolfgang Michahelles, 1715. Small, thick 4to (20.3 x 16.4 cm). Engraved allegorical frontispiece, title, half title, 738 pp. ([xii], 484, [ii], 232, [viii]); 15 engraved plates (several larger, folded), three portraits. Contemporary full vellum. Title neatly written on the spine in an old (probably contemporary) hand. Edges speckled blue. \$1250 = A copy of Centuria 3-4 with an appendix. Includes a paper by the polymath Gottfried Wilhelm Leibniz (1646-1716) on the barometer (*Appendix*, p. 49): *Aetiologia Barometri*. Leibniz was dissatisfied with several aspects, naming five in particular, of traditional liquid barometers. Leibniz proposed a mechanical barometer instead. However, it was not until 1843 that such a barometer - the most common type today - was first built. This is followed by a paper on barometric pressure recorded by month over a four year period (1710-1713), by the German physician and botanist - the discoverer of sexuality in plants - Rudolf Jacob Camerarius (1665-1721). Also included is Rosinus Lentilius's *Ranarum in pisces curiosa metamorphosis*, with a fine, detailed, large plate. It describes and illustrates the monstrous transition from a frog into a "fish". Lentilius (1657-1733) was a German medical doctor and personal physician to the Duke of Württemberg, Eberhard Ludwig, in Stuttgart. Other papers include illustrations of fossil brachiopods, a praying mantis, locusts, the coffee plant and bean, several medical subjects, etc. Plates 11 and 12 are on one leaf. A very good, clean and unmarked copy. Cat. BM(NH) p. 4.

[57] **Leonard, T.**

Aztec Fable [Original book illustration, signed by the artist]. Philadelphia, PA, The Artist, 2003. A fine, original full colour painting (16.5 x 20.3 cm, with a 2.5 cm white border). Acrylic on cardboard, by the American animal painter Tom Leonard. \$375 = A fine original painting, designed for a book on Aztec (Middle American and Mexican) mythology. As shown, birds in particular are the subject of the Aztec's often ingenious fables. This particular illustration was specifically made for a children's book, *The Cuckoo's Sacrifice. A Tale from Yucután*, by Joseph da Silva (ISBN-13: 9780618293308), in which it formed the full page 8. The story explains why the cuckoo, once a colourful bird, had suddenly become grey. The artist, Tom Leonard, lives in Philadelphia and has been working as an illustrator and illustration teacher at the Philadelphia University of the Arts for many years. He has illustrated many books, including, e.g., *Here is the Coral Reef*, *Here is the African Savanna*, and *Who Will Plant a Tree*. A unique item in excellent condition.

[58] **Leonard, T.**

Spotted Cat. [Original of a book front-cover illustration, signed by the artist]. Philadelphia, PA, The Artist, ca. 2005. A fine, original full-colour painting (16.5 x 20.3 cm, with a 3.8 cm white border). Acrylic on cardboard, by the American animal painter Tom Leonard.

\$375

= A fine original drawing, designed as front cover for a children's book titled *Spots*, by Brown Publishing. The artist, Tom Leonard lives in Philadelphia and has been working as an illustrator and illustration teacher at the Philadelphia University of the Arts for many years. He has illustrated many books, including *Here is the Coral Reef*, *Here is the African Savanna*, and *Who Will Plant a Tree*. A unique item in prurrfect condition!

[59] **Lerch, M.**

Note sur la fonction L(w, x, s). Stockholm, G. Mittag-Leffler, 1887. Folio (29.5 x 23.0 m). Six pp. [numbered 19-24]. Original printed wrappers.

\$800

= First introduction of the *Lerch zeta function*, by the Czech mathematician Matthias Lerch (1860-1922). "In 1900, he was awarded the Grand Prize of the French Academy of Sciences for his number-theoretic work. The Lerch zeta function is named after him as is the Appell-Lerch sum. ... In mathematics, the Lerch zeta function, sometimes called the Hurwitz-Lerch zeta-function, is a special function that generalizes the Hurwitz zeta function and the polylogarithm" (Wikipedia). Offprint from *Acta Mathematica*, edited by G. Mittag-Leffler. Inscribed by the author in the top margin of the title page "À monsieur François Deruyts", i.e., the Belgian mathematician François Henri Gustave Deruyts (1864-1902) who died on the day that he was appointed as professor at the University of Liège. Uncut. Weak horizontal fold, therefore slight wear to edges, a bit more so to the thin wrappers. A very good copy with an interesting, meaningful dedication.

[60] **Linnaeus, C. [Naclér, S.]**

Hortus Upsaliensis, quem cum consensu ampliss. facult. medicae in regio ad salam lyceo, sub praesidio viri celeberrimi, d:ni doct. Caroli Linnaei, med. et botan. profess. reg. et ord. acad. imper. Regg. Monspel. Stoch. et Upsal. socio hujusque secretario. Speciminis academicvi loco, publicae disquisitioni subjicit Samuel Nacler. Upsaliae [Uppsala], [the author], 1745. Small 4to (17.7 x 14.1 cm). [iii], 48 pp.; folded view, folded map, and two engraved plates. Early 19th-century half vellum over marbled boards. Edges speckled red.

\$4000

= A description of the botanical gardens in Uppsala, Sweden, written by the great 18th-century naturalist and founder of modern taxonomy and nomenclature, Carolus Linnaeus (1707-1778), with fine illustrations. As usual, this work was presented as a thesis and defended by one of Linnaeus's pupils, Samuel Naclér (1724-1770). It was in this work (on p. 23) that the centigrade or Celsius thermometer was presented for the first time in its current form, with a freezing point at 0° and a boiling point at 100°, instead of the other way around, as initially - and less logically - proposed by the Swedish astronomer Anders Celsius (1701-1744). Some credit this scale to the French physicist, mathematician, astronomer, Jean-Pierre Christin (1683-1755), but Christin did not publish about this. PMM errs in crediting Celsius himself for putting the boiling point at 100° and the freezing point at 0°. Today, this scale in this form is almost universally adopted, except for six countries that still use Fahrenheit, namely the USA, Liberia, Antigua and Barbuda, St. Kitts and Nevis, Palau, and the Federated States of Micronesia. Naclér became the first provincial doctor of the county of Västra Götaland, being stationed in Uddevalla between 1759 and 1767. In addition to a description of the gardens and its history this work contains a list of all plants present, including, e.g., several cacti, definitions of climate zones, and a chronological listing of European botanical gardens. Provenance: armorial bookplate of the Swedish farmer, writer, and politician Carl [Johan] Trolle Bonde (1843-1912), engraved by the Swedish artist and engraver Robert Ludvig Haglund (1844-1930), mounted on the front pastedown, next to an old inscription, F. Wulff, dated 1894 (possibly the Swedish novelist and professor of phonology and linguistics, Fredrik Amadeus Wulff [1845-1930]), and a small, round stamp of an antiquarian, C. Nilsson, in Lund. On the front board a small label with handwritten title and engraved initials CTB (i.e., Carl Trolle Bonde). A few marginalia in light pencil, otherwise clean, excellent. Very rare. PMM, p. 109; Soulsby, 1424; Stafleu & Cowan, 4733.

[61] **Matte La Faveur, S.**

Pratique de chymie, divisée en quatre parties, par S. Matte La Faveur, distillateur & démonstrateur ordinaire de la chymie en la faculté de Medecine de Montpellier. Avec un avis sur les eaux minerales. Montpellier, Daniel Pech, 1671 [1672]. Small 8vo (15.7 x 9.8 cm). [x], 360, 10 (explanatory leaves), [xxxii] pp.; engraved (armorial) frontispiece, 14 engraved plates on 12 large, folded leaves, one being a table of chemical symbols. Contemporary full calf. Spine with five raised bands, rich gilt compartments with floral vignettes and gilt title. Edges mottled red. \$10,000 = "Extremely rare" (Neville) complete copy, with all the plates, of a groundbreaking work on distillation by the self-taught French chemist Sébastien Matte La Faveur (1626-1714). According to Wikipedia, his discovery of styptic water and other important research merited him the position of Demonstrator of Chemistry at the Faculty of Medicine of Montpellier, a position created for him in 1675. He was the inventor of a lavender distillate, "the water of the Queen of Hungary", which became very popular in European courts. Perhaps as a consequence he became the private pharmacist of King Louis XIV and was awarded the privilege of teaching chemistry at the Sorbonne, and at the University of Montpellier. Later he became intendant of the chair of chemistry at the Jardin du Roi (1680 to 1684). This book is his most important work. Daniel Pech was perhaps merely the printer; the title page states that the work was sold by Matte La Faveur. Although the title page is dated 1671, the final print date is stated to be "le premier Fevrier 1672". The explanatory leaves are numbered 1-10, of which 1-2 have been moved to the first folded plate, between pp. 46-47. The first folded leaf contains the first three plates, a fact not noted in some other collations. The frontispiece, which shows a coat-of-arms, should not be counted as a plate. A complete description of the plates and explanatory leaves is as follows: 1. Planche des vaisseaux, with explanatory leaf [pp. 1-2] (between pp. 46-47); 2. Bain Marie (included on the folding Planche des vaisseaux), [explanation on p. 3 after p. 360]; 3. Petit fourneau de reverbere clos (included on the folding Planche des vaisseaux), [explanation p. 3 after p. 360]; 4. Table l'explication des caracteres chymiques (between pp. 58-59; there is no separate explanatory leaf because the explanations are next to the symbols); 5. Bain vapoureux [placed after explanation p. 4]; 6. Bain sec [between explanation pp. 4-5]; 7. Fourneau ou l'on distille par le serpent [before explanation on pp. 5-6]; 8. Grand fourneau de reverbere clos [after explanation p. 6]; 9. Fourneau de reverbere decouvert [after explanation p. 6]; 10. Fourneau a vent ou de fonte [before expl. p. 7]; 11. Athenor [before expl. pp. 7-8]; 12. Vaisseau pour faire l'esprit de souffre [between expl. pp. 8-9]; 13. Fourneau de digestion [before expl. p. 9]; 14. Vaisseau pour faire les fleurs de souffre [before expl. pp. 9-10]. "Less than a dozen copies are known to exist, most imperfect with missing leaves and fewer plates" (Neville). Boards rubbed, mainly at the joints. Old inscription "1662" in the lower margin of the title page; a note in old hand "ce livre est rare à montpellier..." on the front pastedown, a very good copy. Neville II, pp. 153-154; Poggendorf II, p. 78; Thorndike VIII, pp. 141-144. Not in Brunet, not in Cat. BM(NH).

[62] **Mayer, A. G.**

The Medusae of the World. The Hydromedusae. The Scyphomedusae. [Complete in three volumes]. Washington, DC, The Carnegie Institute of Washington, 1910. Three volumes in three Large 4to (29.6 x 23.4 cm). 769 pp. [1-230, xv; 231-498, xv; iv, 499-735]; 77 chromolithographed plates [numbered 1-76, 64A], except Plates 70-72, which are black-and-white photographic plates; 428 text illustrations; one folding table. Uniform publisher's embossed cloth with gilt title on the spines. \$7000 = A surprisingly rare, massive, definitive monograph on jellyfish with fine illustrations showing taxonomically and systematically important characters, and amazing full-colour plates of living animals (and a few photographs). This is the original publication, in three parts. A much later reprint came in two, smaller volumes, and is no comparison. It is hard to understand why this beautifully produced work is such a rarity. The author, the American invertebrate zoologist and marine biologist Alfred Goldsborough Mayer (1868-1922) later changed his name to Mayor. Nearly all the fine plates were drawn by himself. This is *Carnegie Institution of Washington Publication 109*. A stamp on the title page verso states the actual day of publication (9, 9, and 25 August respectively). Provenance: Collection on the History, Government and Institutions of the United States given by the Carnegie Endowment for International Peace (their bookplate

on each front pastedown). Skilful repairs to two spines; some light foxing to the first and last few leaves of each part; otherwise a very good, clean set. Cat. BM(NH) Supplement p. 816; Nissen ZBI, 2756.

[63] **Menzies, J. H.**

Maori Patterns. Painted and Carved. Christchurch, Smith and Antony, [1910]. Oblong folio (36.6 x 50.1 cm). Engraved title page in red and black; explanatory leaf; 28 plates. Original white linen boards with colour-printed title mounted. Preserved in protective clamshell box of blue half morocco over blue linen boards; "spine" with wavy giltlines and gilt title. Marbled inside.

\$5900

= Rare only edition of an interesting pattern book of Māori decoration and ornament, featuring carvings and rafter patterns (kowhai-whai), as well as Māori texts, the latter translated by Hare Hongi on a separate, printed page. The author, John Henry Menzies (1839-1919) was born in Liverpool of Scottish descent. He arrived in New Zealand in 1860, and settled first in Southland, where he bought, developed and sold land. In 1878, he moved to McIntosh Bay on Banks Peninsula (Horomaka), near Christchurch. He bought the land from Tom McIntosh, and in 1879 built the homestead "Glen Mona". in the place of McIntosh's simple cottage. The new homestead was elaborately decorated with carvings of Māori patterns and flower motifs. The bay was renamed to Menzies Bay. Menzies put his usual energy into developing the property (about 4,400 acres). He studied Māori patterns and felt that he had gained an inkling of what they stood for (J. Hector, on astro-uni website). The introduction by Menzies consists of a short history of Māori carving. "I have attempted to collect and perpetuate these beautiful patterns, painted and carved... carved most of them in wood and stone myself, and have been more and more struck by the good taste and art shown in them. They belong only to New Zealand, are not found in the other islands inhabited by a people calling themselves Māori in the Pacific" (Menzies). We found only one auction record. OCLC records fewer than ten copies, including four in the USA, viz., Bernice P. Bishop Museum Library, Connecticut College, Indiana University, and Northwestern University. Bookplate of the publisher mounted on front and rear pastedown. Boards a bit soiled; edges with light shelf-wear; front free endpaper a bit spotted, otherwise very good.

[64] **Millière, P.**

Iconographie et description de chenilles et lépidoptères inédits. I - III. [Complete]. Lyon, F. Dumoulin (Vol. I, Parts 1-10), 1859- [1864]; Paris, F. Savy, 1864-1874 (Vol. II, Parts 11-22; Vol. III., Parts 23-35); Lyon H. Georg, (for the Société Linnéenne de Lyon), 1878. 36 parts in four. 4to (27.2 x 17.5 cm). 1430 pp. [424; 506; 488; 12]; 155 finely hand-coloured, lithographed and tissue-guarded plates [50; 50; 54; 1]. Three main volumes in uniform contemporary half morocco over double gilt-bordered marbled boards. Spines with five raised, gilt-stippled bands; compartments rich gilt with floral fields, gilt title and volume number. Marbled endpapers. Top edge gilt. Last part in original wrappers.

\$20,000

= Dedication copies of an exceedingly rare work, especially with the never included plate 155. Written and illustrated by the French pharmacist and entomologist Pierre Millière (1811-1887), who settled in Cannes, Cote d'Azur, and then enthusiastically surveyed its typical Mediterranean lepidopterological fauna, resulting in one of the most beautifully illustrated entomological works of the time. Each plate shows various butterflies and/or moths, and their caterpillars, pupae, and fodder plants, in fine lithography and exquisite colouring. Millière, being an entomologist himself, knew as no other how to draw even the finest detail with great accuracy. The lay-out of the plates, and fine colouring shows that he was a gifted artist, too. Published in instalments over a long period, during troubled times, with the Franco-Prussian War and Paris Commune creating much economic and political uncertainty. Therefore, complete(d) copies are quite rare. The parts up to 28 were published in the *Annales du Société Linnéenne de Lyon* (most copies with the plates uncoloured), but parts 29-35 "n'ont jamais paru dans un publication périodique mais n'ont été imprimées que séparément dans un nombre très-restrait d'exemplaires" [have never appeared in a periodical publication but have only been printed separately in a very limited number of

copies] (Junk). Junk states that the third volume is "rarissime", and about the whole work: "très rare; son prix monte toujours". The first two volumes each have an index; the third volume has an index for all three volumes, indicating that the author considered the work as completed. Nonetheless, in 1878, yet another part, consisting of 12 text pages, and one plate, numbered 155, were published - again in the *Annales* (Volume 25). This part, which is nearly always overlooked, is included in our set. In the first six parts, the plate numbering starts anew. From Part 7 (Plate 33) onwards, plate numbering is consecutive. All parts have four plates, except Part 2 (6 plates), 3 (10), 10 (6), 16 (6), 35 (6), and 36 (1). Plates 147-148 are probably incorrectly dated 1873, as plates 145-146 are dated 1874 and all other plates are published strictly chronologically. Horn-Schenkling's collation is widely incorrect. Provenance: first blanks of the first two bound volumes a signed, handwritten dedication by Millière to the French zoologist and entomologist Émile Blanchard (1819-1900). Light shelf wear to the boards, internally very crisp & clean, unmarked. An excellent, beautiful and truly complete set. Of complete copies (and even of copies with all but the 155th plate) there are no auction records ever. Hagen I, p. 542; Horn-Schenkling II(3) pp. 104-105; Junk Rara II, p. 143; Nissen ZBI, 2823.

[65] **Müller, R.**

Projectionslehre. [Album with original drawings of geometric constructions]. Germany, unpublished, ca. 1895. Oblong folio (33.0 x 50.2 cm). 36 leaves with numerous original drawings of geometric constructions in black, red, and blue ink. Contemporary blind half linen over marbled boards. Gilt title and author's name on the front board. Pictorial, early Jugendstil endpapers.

\$1950

= A unique album, with gradually more complex geometrical drawings of 2D and 3D objects, together forming a course in mathematical projection. All plates are numbered, and signed "Richard Müller M.1 A b.", or "M.1 A b.". A mathematician, Richard Gottfried Karl Müller (1862-1943) published his thesis *Über eine gewisse Gleichung 2n-ten Grades, deren Specialfälle n=2 und n=3 beim Normalenproblem der Ellipse und des Ellipsoides auftreten* in Berlin, in 1884. From 1892 to 1906, this Müller was a private lecturer in differential and integral calculus and pure mathematics at Department V (from 1894 Department VI) for general sciences, especially mathematics and natural sciences, at the Königlichen Technischen Hochschule in Berlin. As this album deals with similar issues, we are convinced that this work belonged to him. At any rate, the drawings are of a very high quality, each illustration flawlessly executed, and much care has been taken to add more value by using an individually marked cover. Plates 17 and 18 erroneously numbered 18 and 17 (18 precedes 17, but the latter, arguably, shows more complex projections). Some wear to board ends, and a bit more to the spine foot; the inner joints weak due to the comparatively heavy book block. Otherwise, very good, clean, unmarked and unique item.

[66] **Naess, E. D.**

Antarctic Journey (1934-1935). London, the author, 1936. 4to (24.8 x 15.6 cm). 96 pp.; three photographic plates; one map with additional colouring in red (on p. 2). Publisher's grey buckram with gilt title on the front board.

\$800

= A very rare "amateur" publication, printed, in a very limited edition, for the author: the Norwegian ship owner and businessman Erling Dekke Næss (1901-1993). Næss was Deputy Head of Nortraship's New York office from 1942 to 1946 and the initiator behind the OBO carrier. He is also credited as the proposer of the Norwegian International Ship Register, which allowed Norwegian shipowners to compete on an equal footing with flags of convenience. "In 1927, Næss got to know Rupert Trouton, and he presented Næss with a plan to buy control of his father-in-law's whaling enterprise, the Norwegian company A/S Hektor. In establishing the Hektor Whaling Ltd, Næss developed his banking experience and contacts in City. Næss took £50,000 of the company's total capital of £600,000, a gamble that was to make him a huge profit. Due to his success in this enterprise, he was contacted by the Norwegian whaling pioneers Torger Moe and Johan Rasmussen in the summer of 1928. They asked for his help to arrange financing of their Viking Whaling Company Ltd, as they planned to build one of the world's first whale factory ships. The vessel *Vikingen* was to be built as a tanker, with the whale processing factory on its

deck; thus being able to trade both as a factory ship and a tanker” (Wikipedia). Naess wrote a diary during a journey on board the SS *Vikingen*, starting in Cape Town on 16 December 1934 and terminating in the same harbour on the 18th February, 1935. “This diary is not intended to be of interest outside a small circle of friends connected with the Rasmussen group of whaling companies. The fact that the honour of printing has been bestowed upon it does not imply that ‘Folie de grandeur’ exists with regard to it. ... The diary was entirely written on board the s.s. *Vikingen* while at sea.” (from the preface). The diary describes the daily activities, the position of the ship, the wind, air and seawater temperature and barometer each day at noon; as well as the number and species of whales taken, and the cumulative tonnage caught. The movements of other, passing whalers are recorded as well. Several drawings show the ship’s meat factory, tank situations, a crash between the *Vikingen* and another whaling vessel, the principle Antarctic whales, etc. The photographic plates show harpooning, and various deck operations, and some crew members, including Naess. Eight appendices in the rear provide further information, e.g., on the Agulhas Current, the food consumption on board, the fuel consumption, and even a complete crew list, and their wages, from 15.358 Kroner for the captain, 8,692 for the first officer, down to 1,020 for a deck cabin boy, and 964 for a mess boy. Their monthly wages and bonuses are given separately. A proper title-page was not issued. Some wear to spine top and foot, otherwise fine.

[67] **Nerval, G. de and Malfredier**

Contes et Facéties. Paris, Éditions Art et Pensée, 1925. Folio (26.7 x 21.4 cm). 103 pp.; Full-colour frontispiece; title page in gilt and black, numerous full-colour pochoir illustrations. (Near) contemporary full green morocco. Spine with gilt title. Boards with a gilt-bordered, raised lattice with inlaid green and red rhombi. Green silk-covered endpapers. Pastedowns with double gilt linings. Original printed wrappers, including the spine cover, bound in. Contained in matching green, pebbled morocco-covered slipcase (28.0 x 21.5 x 3.4 cm). \$1350
= One of only 30 copies printed on larger, Japanese paper, this one (numbered 6) in a unique, contemporary master binding with mosaic pattern, and embellished with an original watercolour, signed by Malfredier, and dated by him [19]25. The original watercolour, opposite the title page, acting as frontispiece, depicts a witch, with her monkey and a set of dices. As the title says, this is a series of stories and jokes written and compiled by the influential French novelist, poet, travel writer, and translator “Gérard de Nerval” (1808-1855), actually a pseudonym of Gérard Labrunie. Next to nothing is known about the illustrator, Malfredier. Probably it is a pseudonym too. Professional repair to the outer joints; cardboard sleeve with some light shelf-wear at the edges, otherwise very good, clean. A unique, gorgeous book.

[68] **Ohkubo, Y. [“Ichigaku”]**

Ichigaku Shasei no Tori Dzufu [Ichigaku’s album of birds drawn from the life]. Tokyo, unpublished, 1889. 80 loose leaves. Folio (ca. 37.0 x 27.0 cm). On Japanese paper, (all but one) mounted on original, larger sheets of Japanese paper measuring ca. 44.0 x 32.5 cm. Four contain text only, 76 contain illustrations of complete birds (the vast majority), or parts (e.g., wings). A few have additional, smaller sheets with text attached. 79 are preserved in a wooden box (49 x 36 x 9 cm); one is framed (53 x 41 x 3 cm) in a modern, oriental-style lacquered wooden frame with bevelled edges. \$3700
= A fine suite of bird paintings by the Japanese artist Okubo Yoshitomo (published under the pseudonym Ichigaku, with a preface by Kimura Masakoto). It consists, it seems, of ink drawings of birds, either whole specimens, or, e.g., wings, or tails. So-called *hanshita-e* are original drawings, on Japanese paper, for a woodblock printed book. A very fine series. The birds are naturally and accurately drawn, mostly after life. A similar but larger collection with exactly the same date and other details was auctioned by Sotheby’s in 1999, viz., *Album of Birds Drawn from Life*, text in Japanese, 15 hand-coloured wood-engraved plates of Japanese birds (3 parrots and 12 birds of prey) by Ohkubo Yoshitomo, Lord Lilford’s copy, half red morocco, folio, spine gilt lettered ‘Japanese Birds’, with Lilford’s monogram and crest, folio (388 x 297mm.)”. The present suite is much larger, with individual leaves of similar size, however, without additional colours, apparently as intended. Very rare in any event. All leaves in very good condition. The images strong, the paper not discoloured.

[69] **[Paper Peepshow]**

Den of Thieves. Bande des voleurs. [Augsburg, M. Engelbrecht, [ca. 1750]. Seven large, oblong cardboard sheets (ca. 16.0 x 20.0 cm), with fine hand-colouring, being six cards with delicate cut-outs and one backpanel, together forming a single scene. \$3200

= A rare view into a den of thieves, having a jolly good time. Given the age and subject, we assume that this item was produced by the Augsburg firm of M. Engelbrecht. “Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth’s work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht’s death in 1756 the business continued to thrive under the management of Engelbrecht’s daughters and sons-in-law, and continued on well into the nineteenth century.” (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34). Number in and old hand written in the upper margin (except the curtain), various numbers and titles on versos.

[70] **[Paper Peepshow]**

Great battle. [Augsburg, M. Engelbrecht, ca. 1750]. A complete set of six engraved and carefully hand-coloured card-backed oblong prints (five with careful cutaways). Each 9.3 x 14.1 cm. \$2150

= A wonderfully preserved, complete set of cards, with delicate cut-outs and splendid hand-colouring. This peepshow consists of six cards which together form a battle scene. Given the age and subject, we assume that this item has been produced by the Augsburg firm of M. Engelbrecht. “Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth’s work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht’s death in 1756 the business continued to thrive under the management of Engelbrecht’s daughters and sons-in-law, and continued on well into the nineteenth century.” (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34). A very good set, showing a seldom-seen subject. Very slight rubbing to the edges, otherwise a very good, clean. Rare.

[71] **[Paper Peepshow]**

Storm at sea. Une mer en tempête. [Augsburg, M. Engelbrecht, [ca. 1750]. Seven large, oblong cardboard sheets (ca. 16.0 x 20.0 cm), with fine hand-colouring, being six cards with delicate cut-outs and one backpanel, together forming a scene - seen from a rocky cove - from a violent, ship-wrecking storm at sea. \$2850

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring. This peepshow consists of seven cards which together form a view, from a harbour mouth towards the sea, with numerous sailing ships, braving the waves. Given the age and subject, we assume that this item has been produced by the Augsburg firm of M. Engelbrecht. "Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century." (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34). Very slight rubbing to the edges, otherwise a very good, clean set. Rare.

[72] **[Paper Peepshow]**

Venetian masked party. Masquerade vénitien. [Augsburg, M. Engelbrecht, [ca. 1760]. Seven large, oblong cardboard sheets (ca. 16.0 x 20.0 cm), with fine hand-colouring, being six cards with delicate cut-outs and one back panel, together forming a carnivalesque scene. \$2300

= Given the age and subject, we assume that this item was produced by the Augsburg firm of M. Engelbrecht. "Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century." (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34).

[73] **Papier dominoté [Colour-printed paper]**

A large, colour-printed sheet. [Bassano del Grappa, Remondini, [ca. 1820-1830]. Large, folio sheet of wove paper, oblong (37.2 x 44.0 cm). Loose, as issued. \$850

= A finely coloured sheet of printed and painted paper, or *papier dominoté* (French) or *Buntpapier* (German), probably meant as endpapers for folio-sized books. Double wood block printing of two floral bands, separated by "wrought gold chains". The floral bands printed in blue, red, yellow, and green. The chains printed in yellow and red, with some additional green. The work of Remondini, a firm of print publishers based in Bassano del Grappa and active from the mid-17th century to 1860. In this case, it is an early 19th-century (re) print, most probably with the use of 18th-century woodblocks. Uncut, the edges, therefore, a bit uneven; central vertical fold, otherwise,

very good: the printing strong. Kopylov, *Italiens*, 130.

[74] **Papier dominoté [Colour-printed paper]**

A large, colour-printed sheet. [Bassano del Grappa, Remondini, ca. 1840]. Large, folio sheet of wove paper, oblong (36.0 x 46.0 cm). Loose, as issued. \$550

= A very unusual sheet of printed and painted paper, or *papier dominoté* (French) or *Buntpapier* (German), probably meant as endpapers for folio-sized books, or as a wallpaper example. The sheet is dyed black, with floral and honeycomb woodblock printing in white gouache - a very rare combination. This may be the work of Remondini, a firm of print publishers based in Bassano del Grappa and active from the mid-17th century to 1860. old strip of paper to verso, to strengthen the margin. Some off-setting to the verso from a contemporary sheet which looks like some sort of game. Some marginal fraying, otherwise very good, the printing strong.

[75] **Papier dominoté [Colour-printed paper]**

A large, colour-printed sheet. [Bassano del Grappa, Remondini, ca. 1780-1810. Large, folio sheet of wove paper, oblong (36.0 x 46.0 cm). Loose, as issued. \$750

= A unique sheet of printed and painted paper, or *papier dominoté* (French) or *Buntpapier* (German), probably meant as endpapers for folio-sized books, or as a wallpaper example. The sheet is dyed yellow, with undulating, semicircular red floral bands around yellow and blue fields with floral elements, and smaller crosses of red and blue. This may be the work of Remondini, a firm of print publishers based in Bassano del Grappa and active from the mid-17th century to 1860. Uncut, hence the edges a bit irregular. Some marginal fraying, and wrinkling, probably as a result of the dyeing, and with a central, vertical fold. In excellent condition: the printing strong.

[76] **Papier dominoté [Colour-printed paper]**

A large, colour-printed sheet. Germany or Austria, ca. 1810. Large, folio sheet of wove paper, oblong (36.2 x 45.5 cm). Loose, as issued. \$325

= A unique, finely coloured sheet of printed and painted paper, or *papier dominoté* (French) or *Buntpapier* (German), probably meant as endpapers for folio-sized books. Wood block printing in dark brown, yellowish-green and red. Reminiscent of the work of Remondini, a firm of print publishers based in Bassano del Grappa and active from the mid-17th century to 1860, but this print is by an Austrian or perhaps German printer. The edges are uncut, as issued. Central, vertical fold. Some marginal fraying or weak creasing, otherwise excellent: the printing strong.

[77] **Patrizi, F.**

Della nuova geometria di Franc. Patrici. Libri XV. Ferrara, Vittorio Baldini, 1587. Small 4to (20.0 x 15.0 cm). Title page with engraved vignette; [vi], 218, [i] pp.; numerous text illustrations. Contemporary limp vellum with handwritten title in an old hand on the spine. \$10,000

= A very well-preserved copy of the rare, true first edition of this work on geometry and space by the Italian neoplatonist philosopher and mathematician of Croatian descent, Franciscus Patricius, or Francesco Patrizi (1529-1597). "In December 1586 [he] published, in Ferrara, a singular treatise *Della nuova geometria* (On a New Geometry), in which he claimed to have finally found that *via regia* to the discipline here in question which had escaped Euclid and all the mathematicians before him. It was, of course, a very imperfect work, in which Patrizi's mathematical incompetence quickly comes to the fore; nor does it contain a single relevant geometrical result. The material it deals with - at great length over 15 books, 238 theorems and more than 200 pages - does not in fact extend beyond the simplest results of Euclid's Elements. In fact, it scarcely covers the first half of Book One of this work. On the other hand, it contains quite a few mistakes. This unfortunate book, nonetheless, remains one of the most significant and important documents for the history of mathematical epistemology in the Renaissance, and might indeed almost be considered the turning point and dividing line between ancient and modern geometry. Its contents, very innovative for its age, consist in an almost uninterrupted chain of logical arguments in forma which proceed from simple definitions and aim (mostly by simple *modus tollens*) to prove the principal theorems of elementary geometry." (De

Risi). Patrizi was appointed to the Chair of Philosophy at the University of Ferrara by Duke Alfonso II; this work, however, was dedicated to Carlo Emanuele di Savoia (1562-1630), Duke of Savoy from 1580 to 1630. Later, this work was translated into Latin. "Franciscus Patricius was born in Cres (Italian: Cherso), today in Croatia, then the territory of the Republic of Venice. According to the family legend, the Petriš family (Patricius was his Latin name) was of noble (patrician) origin from Kingdom of Bosnia and was forced to flee from the crumbling Bosnian kingdom after the Ottoman invasion. As a young man, he traveled the Mediterranean with his uncle Georgius (Juraj) Patricius, who commanded a galley in the wars against the Ottoman Empire. He gained the patronage of the Greek Orthodox Bishop of Cyprus, who brought him to Venice, where his abilities were immediately recognized. He studied economy in Venice, then he moved to study in Ingolstadt under the patronage of his cousin Matthias Flacius (Matija Vlačić). Then he went to study medicine and philosophy at the University of Padova. Here he was elected twice as a representative of the students from Dalmatia. After graduation he lived in different cities in Italy: Ancona, Rome, Bologna, Ferrara, Venice. He later moved to Cyprus where he spent seven years. Here he attended upon the Bishop of Cyprus who send him back to Italy, where he traveled to Venice, Padova, Genoa, and even to Barcelona. He finally went to live in Ferrara, a center of Platonism in Italy, where he was appointed to the chair of philosophy at the University of Ferrara by Duke Alfonso II. He was subsequently invited in Rome by Pope Clement VIII in 1592, where he spent five years as the chair of Platonic philosophy. Here he became a member of the Council of St. Jerome, at the Illyrian College of St. Jerome. Patricius died in Rome, and he was buried in the church of Sant'Onofrio, in the tomb of his colleague Torquato Tasso. In spite of his continual controversies with the Aristotelians, Patricius managed to make a comprehensive study of contemporary science, publishing in 15 books a treatise on the New Geometry [this work], as well as works on history, rhetoric and the art of war. He studied ancient theories of music, and is said to have invented the thirteen-syllable verse form known subsequently as *versi martelliani*. In his philosophy he was mainly concerned to defend Plato against the followers of Aristotle." (Wikipedia). Includes the errata leaf. With wide margins. Old ink erasures on title page. four neat, additional ink drawings in an old hand, added in the margin of pages 111-112. Small cut to spine and one corner slightly frayed, ties wanting. An untouched copy in its contemporary vellum binding. In very good condition. Vincenzo De Risi (2015) *Francesco Patrizi and the New Geometry of Space*.

[78] **Peringskiöld, J.**

Historia Hialmari regis Biarmlandiae atque Thulemarkiae, ex fragmento runici MS.ti literis recentioribus descripta, cum gemina versione Johannis Peringskiöldi. [Stockholm, Johan Peringskiöld Sr., 1701] Folio (30.5 x 20.0 cm). [43] p., including woodcut facsimile on pp. [3-18], printed in red on pp. [3-4]. Full polished leather with marbled leather rectangular inlay. Spine with gilt ornamental bands and red morocco label with gilt title. Boards with elaborate gilt-rolled or stippled borders, gilt corner-pieces, and central vignette. gilt-rolled edges and inner dentelles. Marbled endpapers. Speckled edges, top edge gilt. 11 additional blanks bound in the rear. In later marbled slipcase (31.7 x 20.7 x 1.6 cm). \$2700

= Published on behalf of Sweden's Riksantikvarie ("State Antiquarian") Johan Peringskiöld the Elder (1654-1720), who added translations in Swedish and Latin. The fine binding is by the successful Swedish master bookbinder Gustaf Hedberg (1859-1920), who became bookbinder to the Swedish royal court in 1901, and whose workplace once had more than 100 employees. He was active between 1878 and, approximately, 1908. The saga of Hjalmar (Hialmari) and Hramer (*Hjalmar och Hramers saga*) tells the story of King Hjalmar and his close friend Ramer as they engage in various conflicts set in ancient Scandinavia. Allegedly, the manuscript had been found at and bought from a farmer in the district of Rasbo in Uppland. Being the only known runic manuscript at the time, it attracted considerable attention. It was heralded as a national treasure from its "discovery" in 1690 until 1744, when it was shown to be a forgery in a brilliant Uppsala dissertation (*Monumenta suiogothica*) supervised and written by C. G. Nordin (1749-1812). The language presented in the runes is similar to Old Norse but with a haphazard grammar and a vocabulary which at times is closer to early modern Swedish. While Halpap

clearly played a role in the appearance of the forgery, there has been disagreement as to who was the intellectual author, although most agree that it stems from the circle of scholars close to Olof Rudbeck (1630-1702) at Uppsala University. Meanwhile, the young law student Carl Lundius has been identified as the main suspect in this manuscript fake. The present edition was based on a manuscript, with a runic text. Peringskiöld's edition served as the basis for the text which appeared in 1703 in George Hickes' *Linguarum veterum septentrionalium thesaurus grammatico-criticus et archaeologicus*. Today, the manuscript is kept in the curiosities collection of the Royal Library at Stockholm (shelfmark V. r. 1a). Provenance: From the collection of Gustaf Bernström (1877-1966), with his gilt owner's stamp to front cover. Bernström was a Göteborg pharmacist, financier, and bibliophile, and one of the most important Swedish book collectors of the 20th century. Leather on spine slightly faded. Slipcase slightly rubbed on extremities. Else in fine condition. *Bibliotheca Fictiva* 347. Warmholtz, *Bibliotheca Historica Sueo-Gothica* 2563. Fiske, *Icelandic Collection*, p. 245.

[79] **[Photobox]**

"Father and son". Two portraits in pressed gutta-percha box. Locality unknown, ca. 1850-1860. A richly decorated box with two fine, glazed prints in, respectively, a rectangular frame with rounded corners, and an oval frame (both ca. 8.2 x 6.5 cm), each surrounded with an elaborate gilt border. The first is an ambrotype, the second a tintype photo. The exterior with raised, rococo borders and oval cartouche. Edges hollowed. \$485 = 19th-century photo boxes are common, but rather few are as opulent as this one, made of gutta-percha. "Gutta-percha is a tree of the genus *Palaquium* in the family Sapotaceae, which is primarily used to create a high-quality latex of the same name. The material is rigid, naturally biologically inert, resilient, electrically nonconductive, and thermoplastic, most commonly sourced from *Palaquium gutta*; it is a polymer of isoprene which forms a rubber-like elastomer. The word 'gutta-percha' comes from the plant's name in Malay: *getah* translates as 'sticky gum' and *percha* (percha) is the name of a less-sought-after gutta tree. The western term therefore is likely a derivative amalgamation of the original native names. Long before gutta-percha was introduced into the Western world, it was used in a less-processed form by the natives of the Malaysian archipelago for making knife handles, walking sticks, and other purposes. The first European to study this material was John Tradescant, who collected it in the Far East in 1656. Scientifically classified in 1843, it was found to be a useful natural thermoplastic. Gutta-percha was particularly important for the manufacture of underwater telegraph cables. Compared to rubber, it does not degrade in seawater, is not damaged by marine life, and maintains good electrical insulation. These properties, along with its mouldability and flexibility made it ideal for the purpose, with no other material to match it in the 19th century. Michael Faraday discovered its value as an insulator soon after the introduction of the material to Britain in 1843. Gutta-percha was used to make 'mourning' jewelry, because it was dark in color and could be easily molded into beads or other shapes" (Wikipedia). The last-mentioned quality may be the reason that gutta-percha was used for this particular box - the photographs perhaps being of two deceased persons. The photo (tin type) of the boy has a delicate touch of rouge added to his cheeks. The "father" photo is an ambrotype (known as a collodion positive in the UK), a positive photograph on glass made by a variant of the wet-plate collodion process. A fine, flawless, moving, item.

[80] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter F]. Wien, Leopold Müller, 1842-1844. Broadsheet (30.5 x 23.5 cm). Chromolithograph. In passe-partout frame. \$820 = This is the work of architecture illustrator and decorative painter Giovanni Battista (also Jean or Johann Baptist) de Pian (1813-1857). Originally, 26 sheets were published, each with a different letter of the Roman capital alphabet. The letters are functionally integrated into the architecture of building sections and buildings in a more-or-less realistically conceived landscape. Complete copies of the *Alphabet Pittoresque* are extremely rare, and even individual sheets are almost impossible to find. Only one complete copy is documented worldwide (WorldCat), and only one complete copy is documented at auction: Christie's New York, Sale 2781 (Vershbow Collection),

No. 818 (2013), and Forum Auctions, London (2020; same copy). Trimmed (as is the copy at Christie's/Forum), thus omitting the printer's imprint. Reprinted under the title *A Decorative Alphabet from Vienna* (with an essay by Anton Durstmüller), Stuttgart 1973. Not in Twyman, *Chromolithography*. See also J. Kiermeier-Debre and F. F. Vogel, *Antonio Basoli - Alfabeto Pittorico 1839*.

[81] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter P]. Wien, Leopold Müller, 1842-1844. Broadsheet (30.5 x 23.5 cm). Chromolithograph. In passe-partout frame. \$980 = This is the work of architecture illustrator and decorative painter Giovanni Battista (also Jean or Johann Baptist) de Pian (1813-1857). Originally, 26 sheets were published, each with a different letter of the Roman capital alphabet. The letters are functionally integrated into the architecture of building sections and buildings in a more-or-less realistically conceived landscape. Complete copies of the *Alphabet Pittoresque* are extremely rare, and even individual sheets are almost impossible to find. Only one complete copy is documented worldwide (WorldCat), and only one complete copy is documented at auction: Christie's New York, Sale 2781 (Vershbow Collection), No. 818 (2013), and Forum Auctions, London (2020; same copy). Trimmed (as is the copy at Christie's/Forum), thus omitting the printer's imprint. Otherwise very good. Reprinted under the title *A Decorative Alphabet from Vienna* (with an essay by Anton Durstmüller), Stuttgart 1973. Not in Twyman, *Chromolithography*. See also J. Kiermeier-Debre and F. F. Vogel, *Antonio Basoli - Alfabeto Pittorico 1839*.

[82] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter V]. Wien, Leopold Müller, 1842-1844. Broadsheet (30.5 x 23.5 cm). Chromolithograph. In passe-partout frame. \$650 = This is the work of architecture illustrator and decorative painter Giovanni Battista (also Jean or Johann Baptist) de Pian (1813-1857). Originally, 26 sheets were published, each with a different letter of the Roman capital alphabet. The letters are functionally integrated into the architecture of building sections and buildings in a more-or-less realistically conceived landscape. Complete copies of the *Alphabet Pittoresque* are extremely rare, and even individual sheets are almost impossible to find. Only one complete copy is documented worldwide (WorldCat), and only one complete copy is documented at auction: Christie's New York, Sale 2781 (Vershbow Collection), No. 818 (2013), and Forum Auctions, London (2020; same copy). Trimmed (as is the copy at Christie's/Forum), thus omitting the printer's imprint. Some foxing in the margins, otherwise very good. Not in Twyman, *Chromolithography*. See also J. Kiermeier-Debre and F. F. Vogel, *Antonio Basoli - Alfabeto Pittorico 1839*.

[83] **Pian, G. B. de**

Alphabet Pittoresque [Hidden letters in architectural views: the letter Y]. Wien, Leopold Müller, 1842-1844. Broadsheet (30.5 x 23.5 cm). Chromolithograph. In passe-partout frame. \$700 = This is the work of architecture illustrator and decorative painter Giovanni Battista (also Jean or Johann Baptist) de Pian (1813-1857). Originally, 26 sheets were published, each with a different letter of the Roman capital alphabet. The letters are functionally integrated into the architecture of building sections and buildings in a more-or-less realistically conceived landscape. Complete copies of the *Alphabet Pittoresque* are extremely rare, and even individual sheets are almost impossible to find. Only one complete copy is documented worldwide (WorldCat), and only one complete copy is documented at auction: Christie's New York, Sale 2781 (Vershbow Collection), No. 818 (2013), and Forum Auctions, London (2020; same copy). Trimmed (as is the copy at Christie's/Forum), thus omitting the printer's imprint. Some light creasing, juvenile drawing on verso; otherwise very good. Reprinted under the title *A Decorative Alphabet from Vienna* (with an essay by Anton Durstmüller), Stuttgart 1973. Not in Twyman, *Chromolithography*. See also J. Kiermeier-Debre and F. F. Vogel, *Antonio Basoli - Alfabeto Pittorico 1839*.

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

De Dood van de Maagd Maria. The Death of the Virgin Mary. [Third and last state, with a remarkable wide margin]. Amsterdam, Rembrandt van Rijn, 1639. Broadsheet. 43.1 x 33.6

(print size 39.2 x 31.0 cm)

\$16,000

= The Death of the Virgin ranks amongst Rembrandt's most impressive and typical etchings, especially among his works dealing with scenes from the New Testament. "About 1628 Rembrandt made his first etchings. Unlike drawing, etching is not a natural counterpart to painting, and his decision to begin etching meant taking a significant new direction in his career. Much of his international fame during his lifetime would be based on the widely disseminated prints he produced from the 300 or so etchings he made over the course of his career. Analysis of Rembrandt's early etched oeuvre gives the impression that he was basically self-taught in this field. Whereas Rembrandt's contemporaries adopted the regular, almost stylized manner of applying lines and hatchings that could be found in the much more common copper engravings, Rembrandt almost from the outset used a much freer technique, which at first strikes the viewer as uncontrolled, even nervous. Thanks to this new technique, however, he succeeded in developing a method of working that appears partly sketchlike, yet which could also be described as painterly. The painterly quality of his etchings is mainly due to the way in which he achieved an extraordinarily suggestive play of light and dark and how he created a convincing sense of atmospheric space using different methods of hatching. The revolutionary change that took place in Rembrandt's style between about 1627 and 1629 involved the role of light. By concentrating the light and by exaggerating the diminuendo of the force of light in relation to the distance from the light source, Rembrandt arrived at what could crudely be termed 'spotlight' effects. In order to create convincing light effects, Rembrandt-like Caravaggio, his great Italian precursor in this field-had to compensate by leaving large areas shrouded in shadow." (Britannica). A fine etching, being the third and last state, with a remarkable wide margin. Very often Rembrandt's etchings are trimmed to the margin, but this copy escaped from such barbarism. One hardly noticeable pinpoint hole, otherwise fine. In all an excellent, clean copy. Provenance: William Sharp of Manchester, a friend of Sir Mark Masterman Sykes (1771-1823), one of the great connoisseurs of the period who owned nearly 100,000 prints. Sharp's collection was sold at Sotheby's on March 1st, 1878 and 11 following days. According to Lugt, the collector's identity may also be that of William Sharp (1795-1881) of Enwood Court, Handsworth, near Birmingham 'a lead and glass merchant originally from Manchester', whom Waagen met during a visit to the midlands in 1854, or perhaps his father; Collection of Sir Lawrence Gowing (1918-1991). Hollstein XIX, B99 (p. 54).

[85] **Ricketts, E. F. and J. Calvin**

Between Pacific Tides. An account of the habits and habitats of some five hundred of the common, conspicuous seashore invertebrates of the Pacific Coast between Sitka, Alaska, and northern Mexico. Stanford University Press, 1939. Large 8vo (22.8 x 15.6 cm). xxii, 320 pp.; 46 numbered plates, 112 illustrations on unnumbered plates. Publisher's pictorial cloth. Green endpapers. \$1750

= The very rare first edition of what became an immensely popular book written by a great friend of Nobel laureate John Steinbeck, "Ed" or "Doc" Ricketts. "By 2004, the book had sold around 100,000 copies, making it one of the best-selling books published by Stanford University Press" (Wikipedia). Edward Flanders Robb Ricketts (1897-1948) was a marine biologist and ecologist. "He became renowned as the inspiration for the character Doc in John Steinbeck's 1945 novel Cannery Row, Rickett's professional reputation is rooted in *Between Pacific Tides* (1939), a pioneering study of intertidal ecology. A friend and mentor of Steinbeck, they collaborated on and co-authored the book, *Sea of Cortez* (1941)" (Wikipedia). *Sea of Cortez* narrates a joint expedition by Ricketts and Steinbeck to the Gulf of California in order to study and collect tropical marine life in an area just south of that covered by *Between Pacific Tides*. Ricketts was tragically killed when his car collided with a train. At the time, he was contemplating another zoological-ecological expedition together with John Steinbeck. Printed errata leaf tipped in on Plate IV. Provenance: small name stamp of George Piternick in the top margin of the front free endpaper, and top edge. Piternick (1918-1999) was a Professor at the School of Library, Archival and Information Studies, at the University of British Columbia. "...he received an A.B. from the University of California at Berkeley in 1939. He pursued graduate studies in Zoology at the University of Hawaii and The University of California at Berkeley. ... [H]e received

a BLS in 1947, and joined the staff of the library first as a Cataloguer and a Catalogue Analyst, then as a Library Administrative Analyst until 1961, when he was appointed Assistant Director of Libraries at the University of Washington. In 1965 he joined the faculty of the School of Librarianship, the University of British Columbia as Associate Professor, and was promoted to Professor in 1970. He taught courses in Resources in Science and Technology, Research Methods, College and University Librarianship, and Sources of Information. ...He was a frequent contributor to and reviewer for library journals in Canada and the US, specializing in topics relating to catalogues, technical services, statistics and physical storage." (Anonymous). It is no wonder that this former owner treated this book with the upmost respect. Pictorial bookplate, of Stanford University Press "Take my money but leave my book" mounted on the front pastedown. Boards a bit rubbed, more so at spine ends; tiny smudge on front board; a few marginalia in light pencil, otherwise an excellent, clean copy. Very rare. We found no auction records. Anonymous (1999) *George Piternick (1918-1999) ExLibris News 215*, p. 10. Not in Nissen.

[86] **Rumphius, E. G. [AND] Portius L. A., and others**
Miscellanea Curiosa sive Ephemeridum Medico-Physicarum Hermanicrum Academiae Imperialis Leopoldinae Naturae Curiosorum. Decuriae II. Annus quintus. [AND] Annus sextus. Norimbergae [Nuremberg], Wolfgang Moritz Endter, 1687-1688. Small, thick 4to (19.7 x 15.6 x 10.0 cm). Half-titles, frontispieces, titles; [xxii], 478 206, [xxiv], [blank]; [xxx]; 572, 245, [xxix] pp.; numerous engraved plates (several larger, folded). Contemporary full vellum. Spine with gilt title. All edges red. \$1600
= A rarely seen collection of medical, botanical, zoological, and mineralogical observations and discoveries published in one of the earliest scientific journals. Among the teratological articles there is a multi-winged bird, a woman with three nipples on each breast, a curious anomaly of a creature described here as a monstrosity, resembling Doby the elf from Harry Potter and much more. One of the best illustrated works is one by Georg Everhard Rumphius on cowries and allied marine gastropods (Cypraeidae and Ovulidae), using a binominal nomenclature, and one of the earliest works on the anatomy of lobsters by the Italian philosopher Lucantonio Porzio (1639-1723). A work by the physician, botanist, and sinologist Christian Mentzel (1622-1701) deals with ginseng and contains illustrations of the plant and roots, as well as descriptions in Chinese. Included are several medical treatises dealing with human teratology, with illustrations of "monsters". Bound in the rear is a large and important work on the panacea myrrh written by the German medical doctor Gottfried Samuel Polisius (1636-1700) and published by Endter in the same year (1688), *Myrrhologia seu Myrrhae Disquisitio Curiosa*. This includes a separate half-title, title page, and 356 pp. ([xii], 339, [iv]). Apparently, this is an annex to the *Miscellanea Curiosa*. Other papers are on subterranean mining, on Chinese herbs (including Chinese texts), another on hydrocephalus, yet another on the badger and its skeleton (all four with a fine illustration), etc. The first volume lacks one text leaf and several plates (probably 13, with 23 present). Those works mentioned are complete. Some light wear to the boards and spine, otherwise very good, clean, unmarked.

[87] **Ruysch, F.**
Alle de ontleed- genees- en heelkundige werken van Fredrik Ruysch. In zijn ed. leven vermaard geneesheer en hoog-leeraar in d'ontleed- en kruidkunde tot Amsterdam; als mede lid der Keyserlyke, Londense en Parysse genootschappen. Met veele koperen plaaten. Eerste - Tweede - Derde deel. [Complete]. Amsterdam, Jansoons van Waesberge, [1739]-1744. Three volumes in three. 4to (27.1 x 22.2 cm). Engraved allegorical "Wunderkammer" frontispiece and engraved portrait of Ruysch. Three half-titles, three titles in red and black, additional title in black; 1575 pp. (104; 483 [of which pp. 30-44 not numbered]; [484]-932, 546[bis]-552[bis]; [933]-1280, [clxxxiii]). 133 engraved, mostly folded plates (Neerd 8-72; 73-119, 93*; 120-139), of which several spectacularly large, and eight (groups of) numbered text illustrations, numbered I-IX, 3-4, but with III-V in one figure]. Contemporary uniform quarter calf over marbled boards. Spines with five raised bands; compartments with gilt floral borders and vignettes, and red and black morocco labels with gilt title. \$9700

= A very rare complete, and uncut copy, including all the spectacular "Wunderkammer" plates and the fine portrait of Fredrik, or Frederik, Ruysch (1638-1731) by the Dutch artist and engraver Jan Wandelaar (1690-1759), who, for instance, also engraved the allegorical frontispiece and plants in Linnaeus's *Hortus Cliffortianus*, and the anatomical plates of Albinus's *Tabulae sceleti et musculorum corporis humani*. Central to this work are the bizarre, but anatomically correct illustrations of foetuses and anatomical preparations. "Ruysch drew on his art not only for strict medical science but also for flights and fancy. He often made up preparations in a rather romantic, dramatic way. He prepared the corpse of a child as if it were still alive so that Peter the Great was inclined to kiss it. A hydrocephalid child was prepared, seated on a cushion and with a placenta in its hands. Ruysch displayed these preparations ... and this 'cabinet' became a major attraction for foreign visitors. ... In 1715 he announced the sale of his collection but no buyers presented themselves before 1717 when Peter the Great bought it for 30,000 guilders" (DSB). The work consists of three main parts, and an index, or *Breedvoerige blad-wyzer van alle uytgegevene zoo ontleedt- genees- als heelkundige werken van Frederik Ruysch*, compiled by Bavius Baarda (183 unnumbered pages). The main part is preceded by a 104 pp. *Verhaal van 't leven en de verdiensten* [story of the life and merits] van *Frederik Ruysch*, written by J. F. Schreiber. The extended titles of the three parts, which describe the contents, are as follows. *Eerste deel: Behelzende, het leven van den autheur, d'ontdekking van de klapvliessen, d'anatomische en chirurgicale aanmerkingen, en catalogus van rariteyten; als mede all d'ontleedkundige voorgestelde brieven met verscheide geleerde lieden gewisselt. Tweede deel: Behelzende, alle d'anatomische cabinetten, beneffens de laatste en vernieuwende oeffeningen* [i.e. the description of Ruysch's 'Wunderkammer' artefacts]; *Derde deel: Behelzende, het eerste, tweede en derde tiental van ontleed- genees- en heelkundige oeffeningen, d'ontleedkundige verhandelinge van een spier in de grond des baarmoeders en briefwisseliinge* [sic] *daar over van A. Vater en Hequet, d'ontleedkundige verhandelinge over het maakzel der klieren in 't menschelyke lichaam door Hermanus Boerhaven, Bohlius over het gebruik der spruyten van de holader, en het cabinet der dieren, beneffens een generaal register*. All are translated in *Nederduytisch* (Low German, i.e., Dutch) by the Dutch medical doctor Ysbrand Gysbert Arlebout. A few pages are misnumbered, as always: page 47 as 45, p. 296 as 395, p. 351 as 315; p. 553 as 554, and 554 as 546; p. 1252 as 252, and after the misnumbered p. 554 there are extra pages, numbered 547-554. Text, however, is continuous. Several book dealers and libraries report 134 plates, but then include the frontispiece and portrait, and, apparently, overlook or miss Plate 93*. Some include the text illustrations in their tally; however, the two text illustrations on p. 47 of the main work are often overlooked. Our set is absolutely complete, uncut, therefore extremely wide-margined (a few leaves unopened at the top end), and bound in a contemporary binding. Small pieces missing of the heads and tails of the spines and some wear to the board edges, otherwise very good. DSB 12, pp. 39-42; Fearnington, *Rooms of Wonder*, 43 [Latin ed.].

[88] **[Scrapbook]**
18th-century scrapbook with cut-out illustrations by Engelbrecht and/or other publishers. Germany, ca. 1800. Elongate folio (40.6 x 16.8 cm). 42 leaves of blue laid paper with ca. 175 figures mounted and another ca 100 figures not yet cut-out. In later clamshell box (44.6 x 19.5 x 2.5 cm). \$3500
= A wonderful, extraordinarily shaped scrapbook, allowing maximal use of elongated illustrations. These are taken from 18th-century prints by firms from the Augsburg school, and, probably, in particular those designed and printed by Martin Engelbrecht (1684-1756) and his brother Christian, who were successful German illustrators and engravers during most of the 18th century. Martin Engelbrecht was probably the first to create cards especially designed for miniature theatres: portable dioramas that became highly successful in the second half of the 18th and early part of the 19th centuries, before being replaced by the magic lantern, home film and video, the DVD, etc. They were, however, also used in scrapbooks, as is done here. It is rare to see so many of his engravings combined. Some show people, others are very accurate images of wild and domestic animals, garden objects, scenery, etc. Many are simply placed thematically together, but others are used to create whole page scenes. The majority are in contemporary hand-colouring. Leaves uncut. Paper strong and clean, except for a weak horizontal fold, that in the first, blank leaf resulted

in a tear with an old repair, and in the two subsequent leaves in a small, marginal repair. Printing and colouring bright and contemporary. Loosely inserted are another four partly clipped leaves, one leaf with 33 small cut-outs showing various people, mostly in rural settings, mounted; together with three other, loose cut outs (a vase with a plant, three birds, some people on horseback). The inside of the clamshell box is covered in green-dyed paper. It contains a mounted label, with printed text "Die Wahre Freiheit Wird Im Geist Geboren" [true freedom is born in the mind], and a vignette resembling an envelope, but probably representing the initials MB, or MVB. A unique item.

[89] **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 portfolio 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.

\$17,000

= 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. Somme 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.

[90] **Seemann, A.**

Japanische Färbeschablonen. Hundert Muster kleineren formates. In Originalgrösse herausgegeben und mit einer Einleitung versehen von Artur Seemann. Leipzig, Berlin, E. A. Seemann, 1899. Folio (42.0 x 27.5 cm). Title page, 2 pp. introduction; two loose sheets with Japanese text; 100 coloured prints with Japanese stencil designs. In original portfolio (43.0 x 28.4 x 2.2 cm) with red linen spine cover and orange, grained boards. Front board printed in black, with diapositive titles and spiderweb illustration.

\$1500

= A rare set of Japanese stencil designs, which are reminiscent of the then-popular Art Nouveau style. Artur Seemann edited similar, but smaller-sized collections, for instance of Japanese woodcuts, and Japanese architecture, but this edition is by far the most rare. The plates were lithographed at the Kunstanstalt H. F. Jütte in Leipzig. It was originally published by Seemann, also in Leipzig, but a printed label of the Stoll firm was pasted over his name, suggesting they bought the rights, or the stock. There are no other copies on the internet. Top flap of portfolio lacking; several plates with some marginal soiling and minimal fraying; the portfolio rather rubbed at edges. Otherwise a very good copy with alluring plates. Because the individual plates are quite attractive and easily sold when framed, complete copies are truly very rare. Schneider-Henn, *Ornament und Dekoration*, 223.

[91] **Siebold, P. F. von**

Nippon. Archiv zur Beschreibung von Japan und dessen Neben- und Schutzländern. Jezo mit den südlichen Kurilen, Krafto, Koorai und den Liukiu-Inseln, nach japanischen und europäischen Schriften und eigenen Beobachtungen. Atlas. Leiden, privately published by the author, [1832]-1835. Seven parts in three. Folio (54.8 x 35.4 cm [loose plates]; 58 x 39 cm [bound volumes]). Allegorical frontispiece (much larger and far more finely engraved than the similar one in the quarto edition), 2 pp. "Erklärung des Titelbildes"; 296 (of 365) plates and maps, of which 45 hand-coloured (including a few partially coloured). Captions in Dutch and German, partly in Japanese. Uniform contemporary style polished half calf over marbled boards. Spines rich gilt with arabesque patterns, and two red morocco labels with gilt title. \$39,500

= The very rare large paper edition (indeed much larger than the quarto edition, and the only one with finely coloured plates) of the famous pictorial atlas of the topography, scenery, people, and customs of Japan and adjacent countries under Japanese influence - Korea, in particular - all finely engraved or lithographed and with all the original hand-coloured plates recorded by Landwehr. A smaller, quarto edition was published simultaneously. It has a simpler rendering of the allegorical frontispiece, and is without hand-colouring. The quarto edition is more common, yet still rare. Text volumes (not included) are always in large quarto. Various descriptions, especially at auction houses, give very different numbers of plates. Since nearly all plates are numbered and Von Siebold himself made no distinction between maps and illustrations, determining the exact number of plates should be relatively easy, however, complications exist. Several plate numbers have not been used, some others have been used twice, there are several bis numbers, and some plates have additional letters. Several plates were not issued in the original edition during Von Siebold's lifetime, and several plate numbers have not been used at all. Possibly, a few plates were only issued in a quarto format. The present copy contains plates from the folio edition only. According to some bibliographers, the quarto edition is plain, and this much rarer folio edition is, in part, originally hand-coloured. In all the coloured plates of this copy the colouring is subtle, yet rich in detail, occasionally augmented with gold, often adding additional important details not shown in the plain plates (e.g., in the design of clothes or curtain fabrics), but nowhere is the colouring fancy. All colouring is original. The magnificent hand-coloured plates include those depicting the emperor, the empress, the shogun, various noble men and women, but also soldiers, farmers, and the interiors of various temples. In one quarto copy we have seen a second, rather simple frontispiece of a European monumental needle, the "Schilling-Cannstadt Denkmahl". It is not certain that it was ever intended for the folio edition. Two numbered charts, present in volume III, viz., [a]X, and [a]XI, are not recorded by Landwehr. As often - if not always, this copy does not have all the plates known. In fact, such a copy seems purely hypothetical. Our copy does not have the following plates (all plain), most probably because they were the last ones published, or only published in quarto format. Nippon I: III. map of the Chinese coast and Formosa; V. map "Gedane ontdekkinghe onder den Commandeur Marten Gerritsen Vries. Anno 1643" [not recorded by Landwehr]; VII; double-sized map of the south- and southwest coast of Japan, Kiu Siu and surrounding islands. *De vaarwateren...* [Not in Landwehr]. Nippon II: d XXVI *Zeemans-gids voor de vaarwaters en koersen van Nagasaki naar Ohosaka*. These four historical maps on one leaf, copied from other works, were published later with certainty; d XXXIX *Panorama van Jedo*; i XI to i XV, and k I to V (ten plates dealing with houses, and falconry). Nippon IV: a V (with surgical instruments). Nippon V: XI-XL, 30 plates (all with Japanese characters and small, Buddhist figurines). Nippon VI: III, VI, VII, a II, a III, a X, b IV, b IX, b XII (mostly dealing with farming utensils). Nippon VII: XVI-XXIX (the last 14 plates). Also lacking is a title page, "Erster band: Abtheilungen I und II". The following plates have never been published with certainty: Nippon I: b II-IV. Nippon II: c XXVIII, c XXX, d XXV, d XXVII, d XXIX-XXX, h XIII-XIV. Nippon IV: a III-IV. Nippon VI: IV-V, a IV-IX, b V-VIII, b X-XI. A few other plate numbers have not been used either. Boards rather worn. Old Japanese stamp in the top margin of the *Erklärung* leaf. A few marginal irregularities, mainly due to the plates being uncut. Otherwise fine, clean. Provenance: Joseph Maximilian Hartl (1888-1957); his visiting card, acting as a bookplate, mounted on

front pastedowns. Between 1929 and 1935 he was German consul in Fuzhou, China. Also, with a bookplate of a German monastery in Beijing. Landwehr, 435; Cordier 477-48; Assignment Japan, Von Siebold pioneer and collector pp. 22-25; Nipponalia 1135; Alt-Japan Katalog 1396.

[92] **Stöckl, R. M.**

Mondameisen. Vaduz, Galerie Haas, ca. 1975. Twelve loose-leaved etchings (52.4 x 40.2 cm each). In clamshell box (53.7 x 42.0 x 2.3 cm) with handwritten label mounted on the top board.

\$1500

= A fine example of the work of the widely acclaimed German artist, Rupert Maria Stöckl (1923-1999), who became known as the "Bavarian Dali" although he always remained an innovative and influential artist in his own right. Each plate signed by the artist. This is number 65 of 90 numbered copies. Stöckl's moon ants are "reshapings" of natural history objects following the artist's own concept of evolution and adaptation which, however, is visually and imaginatively firmly embedded in a long artistic tradition of 16th to 18th century baroque "Kunstkammern". Stöckl purposely added an ironic classification scheme with absurd comical twists. The etchings are all in perfect condition, showing a varied menagerie of lunar-lunatic creepy-crawlies. A very good copy of this fun and fabulous work.

[93] **Stradanus, J. [J. van Straet]**

Venationes ferarum, avium, piscium. Pugnae bestiariorum: & mutuae bestiarum. [Antwerpen.] Philip Galle, ca. 1600. Oblong folio (27.4 x 35.5 cm). Engraved allegorical titlepage; 21 engraved plates with engraved captions. Near contemporary blind quarter vellum over marbled boards.

\$3450

= A rare, unusually wide-margined copy; in fact, possibly the widest margins ever recorded. The amazingly detailed engravings depict fierce battles between men and "beasts", including elephants, lions, leopards, bears, wild oxen, crocodiles, etc. Some scenes are hunting scenes, one shows a Roman circus, with gladiators, three others feature large dragons. A few show bird-catching. The fine, lively scenes were engraved by Jan Collaert I (ca. 1530-1581), Karel van Mallery (1571-1635), and Cornelis Galle I (1576-1650), all after original drawings by Jan van der Straet, called Stradanus (1523-1605). This suite was reprinted several times, into the 19th century. This however, is a very early printing. A complete suite should contain 102 plates. This is the rare start, without interruptions, and arguably containing the most spectacular scenes (later plates deal with, e.g., silkworms). The date 1578, sometimes quoted, cannot be correct because Van Mallery, who contributed four plates, was only seven years old then. Some, mostly marginal fraying, and mostly very weak toning - far less than we have seen in other copies with much smaller margins. Generally in an excellent condition. Dean III, p. 320; Hollstein XI, p. 161; Nissen ZBI, 4012; Schwerdt II, 227-228.

[94] **Suite of illuminated initials**

Album comprising 30 richly decorated, hand-painted plates with imagined 14th-15th century illuminated initials. France (?) ca. 1820-1840. Oblong small folio (16.5 x 20.4 cm). "Title" or frontispiece illustration with floral border; 29 illustrations of initials (height ca. 15 cm, various widths), in watercolour and gouache, gilded, and some partly with gold foil; all on wove paper. Full red morocco. Spine with four raised gilt-stippled bands; compartments with gilt lines and gilt vignettes; boards with gilt-rolled floral borders; blind-tooled rectangular frame with gilt arabesque corner-pieces, central gilt frame of four connected, involute gilt lines around a gilt eagle. Gilt floral dentelles. Iridescent red and white silk endpapers. All edges gilt.

\$3250

= A unique and wonderful, complete album. The first illustration shows a woman holding two blazons in silver and blue, and red, the following 29 plates contain an initial letter in medieval style, all splendidly executed in watercolour, gouache, and profusely added gilt. These initials do not seem to be straight copies of 14th- to 15th-century specimens, but, rather, entirely original designs, only using, sometimes paraphrasing, the ornaments and style of those initial found in in medieval books of hours. As such they belong to a retrospective fashion among mid-18th- to mid-19th-century bibliophiles, analogous to the revival of classic Greek and Roman art during the Renaissance. The most famous examples of this trend are illumina-

tions made for the collection of the Italian bibliophile Angelo d'Elci (1751-1824) (see A. Dillon Bussi, *Le Aldine Miniature delle Biblioteca Medicea Laurenziana*, in: *Aldus Manutius and Renaissance Culture*, pp. 201-205. One illustration, however, contains a coat of arms seemingly belonging to the town of Landrethun-le-Nord (Old Flemish name Landerten) in the French *departement* Pas-de-Calais, or the De Rascas family of Languedoc and Provence (southern France): both shields show a narrow azure field with a lone star above a broader or (yellow) field with a red cross, but the resemblance to the latter is much stronger: both have an eight-pointed star (five in the Landrethun shield), and the cross has a pointed edge at the foot (all cross ends identical, bifurcated, in the Landrethun shield). The artist of this suite seems to have a preference for the letter D. The sequence of letters appears to be H, A, B, B, C, C, D, D, D, E, G, G, H, I, I, I, L, M, O, O, D, P, P, Q, R, S, and three that look like an inverted D. The last two being not as refined as the others, and perhaps subsequent imitations. This needs more research. Slight wear to board edges, corners, and spine ends, and some staining. Interior, however, clean and fresh; the colouration bright.

[95] **[Trade Catalogue]**

Fabric Sample Catalogue. Germany, ca. 1910. Oblong (12.5 x 20.0 cm). 40 textile samples. In plain limp brown boards. \$400 = A rare sample book with Jacquard twill, a twill specially made on a Jacquard machine: a weaving machine which can produce large and complex patterns, using various materials such as cotton, and silk. This process goes back to the French weaver and merchant Joseph-Marie Jacquard. Jacquard fabrics may also include brocade and damask enriched with gold and silver threads. With label R.B.U. Jacquard-Drell (25x), or R.B.U. Satin (15 x), and a product number. R.B.U. seems to be the firm name, but it has not yet been identified. One sample bears a colour-printed label for Indanthren, a trade name for a blue dye used for cotton, and naming its properties, Was[checht], Lichtecht, and Wetterecht (wash-, light-, and weatherproof). Small part of the label rubbed, otherwise very good. In all a rare, attractive item in a very good state.

[96] **[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. \$3950 = 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.

[97] **[Trade-Catalogue] Sanitas Actiengesellschaft**

1901 Haupt-Katalog der Sanitas Actiengesellschaft in Hamburg. [Bathroom and toilet furniture catalogue]. Hamburg, Sanitas Actiengesellschaft, 1901. Folio (28.9 x 22.7 cm). 96 pp.; numerous steel-engravings, including several printed in colour. Original Jugendstil (Art Nouveau) style printed wrappers. \$325 = A richly illustrated catalogue, mainly showing bath tubs and toilets, urinals, cisterns, wash bowls, faucets, etc. in an amazing variety. Three pages show in total six large photos of the factory, production processes, and inventory. The company was founded in the second

half of the 19th century, and renamed Sanitas-Gesellschaft, in 1899. It produced sanitary facilities for residential and commercial buildings, factories, barracks, hospitals, train stations and ships. In 1959, the company was converted into Sanitas-AG Nachf. S. Jens KG. By then, the firm traded in sanitary ware, as well as in ceramic wall and floor tiles, mosaics and associated products. Currently it is known as Sanitas Sanitärgrößhandel GmbH, being a wholesale company rather than a factory. This catalogue is titled Liste 215 and dated 1 August 1901 on the title page. A printed errata slip is tipped in in front of the title page. Spine ends and fore edge of the wrappers a bit chipped, otherwise very good. Very rare.

[98] **Travard [Atelier]**

Original Art Deco design for wallpaper and/or textiles. [“Blue Poppies”] Lyon, Atelier Travard, circa. 1920-1930. Broadsheet (65.5 x 51.0 cm). Original pochoir with additional, extensive gouache painting. \$600

= The French firm of Travard was a major designer of wallpaper and textile used for curtains and furniture. Their designs made during the 1920's, rank among the most beautiful Art Deco designs. The designers used various templates in their compositions, and a wide variety of motifs and colours. This one, on black paper, shows poppy-like flowers, in shades of blue, or in a contrasting combination of red, orange, light green and some blue, as well as some curved grey lines, suggesting movement. Travard blind-stamp in the lower right corner. Four pinpoint holes in the margins, some marginal chipping, and short tears, otherwise fine, the colouring fresh and bright.

[99] **Travard [Atelier]**

Original Art Deco design for wallpaper and/or textiles. [Calyxes] Lyon, Atelier Travard (attributed), circa. 1920-1930. Broadsheet (61.0 x 50 cm). Original pochoir with additional, extensive gouache painting on olive green paper. \$520

= The French firm of Travard was a major designer of wallpaper and textile used for curtains and furniture. Their designs made during the 1920's, rank among the most beautiful Art Deco designs. The designers used various templates in their compositions, and a wide variety of motifs and colours. This one shows an irregular pattern of colourful calyxes, in red, orange, yellow, white, and blue. Pencilled guide lines. Without Travard blind-stamp, but found among a set of highly similar sheets, many of which with this stamp. Four pinpoint holes in the margins, a few, tiny chips in the edges, otherwise fine, the colouring fresh and bright.

[100] **Travard [Atelier]**

Original Art Deco design for wallpaper and/or textiles. [Repeating Pattern]. Lyon, Atelier Travard (attributed), circa. 1920-1930. Broadsheet (51.3 x 43.0 cm). Original pochoir with additional, extensive gouache painting. \$440

= The French firm of Travard was a major designer of wallpaper and textile used for curtains and furniture. Their designs made during the 1920's, rank among the most beautiful Art Deco designs. The designers used various templates in their compositions, and a wide variety of motifs and colours. This one, with a painted surface of 30 x 19 cm, and very wide margins, shows a potpourri of leaves dots, and triangles in green, pink, red, and three more colours, neatly indicated by six dots below the illustration itself. Pencil lines indicate the place where the pattern starts repeating, indicating that the design was indeed meant for wallpaper. Without Travard blind-stamp, but found among a set of highly similar sheets, many of which with this stamp. A fine item, the colouring fresh and bright.

[101] **Travard [Atelier]**

Original Art Deco design for wallpaper and/or textiles. [Roses]. Lyon, Atelier Travard, circa. 1920-1930. Broadsheet (65.0 x 50.0 cm). Original pochoir with additional, extensive gouache painting. \$500

= The French firm of Travard was a major designer of wallpaper and textile used for curtains and furniture. Their designs made during the 1920's, rank among the most beautiful Art Deco designs. The designers used various templates in their compositions, and a wide variety of motifs and colours. This plate, without any outline printing, shows a circular field with stylized roses in shades of pink, purple, orange, red, silvery grey, and green. Travard blind-stamp in the lower right

corner. Four pinpoint holes in the margins, some marginal creasing, otherwise fine, the colouring fresh and bright.

[102] **[Underwear]**

Corset 3ème année. [A collection of samples]. France, ca. 1960/'70. Large folio. 12 oblong leaves (33.0 x 50.0 cm) with wide, lace borders, and all but the first (“title page”) with real examples of corsets and brassieres mounted, the majority with additional, original illustrations in ink on transparent paper. The front leaf with a handwritten title and a photo of a young woman mounted. Bound together with pink ribbons. \$1900

= A wonderful collection of ladies' underwear from around 1960-1970. Apparently a unique item, made for a salesperson who preferred showing actual garments instead of those merely pictured. Tipped in: a transparent plastic folder of the Parisian Têtu firm, with stockings of the Le Bourget brand. Perhaps the garments included are from the same brand. All items in very good condition.

[103] **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. \$13,500

= 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 Lacepède 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.

[104] **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. \$11,400

= 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.

[105] **[Wallpaper]**

A complete roll of an Art Deco-design. France, ca. 1920-1930. Single sheet (50.2 x 595.0 [!] cm). Black, silver, ultramarine blue, and gold printing on dark grey paper. \$800

= A rare, if not unique, and extremely long and decorative example of Art Deco wallpaper. The design is a simple tessellation of rhomboid parallelograms, resulting in a pleasant repetitive pattern. The blue very closely resembles Yves Klein blue, *avant la lettre*. Preserved in a roll. Slight fraying, with very short tears and minuscule chips at the edge, and a few somewhat longer tears (up to 2.0 cm) at the front-end, but mostly fine, with the colouring bright and strong.

[106] **Werner, C. F.**

Nile-sketches painted from nature during his travels through Egypt. Wandsbeck near Hamburg, Gustav W. Seitz; London, Hildesheimer & Faulkner, [1870-1878]. Folio (37.4 x 29.1 cm). Frontispiece map in red and black; title in red and black; 71 pp.; 24 chromolithographed page-sized views, each with a printed tissue-guard. Publisher's very rich gilt polychrome, decorative cloth. Gilt title on the spine and front board. Pictorial endpapers. All edges gilt. \$3000

= First English edition of the author's *Nilbilder*, which was first published in German in issues between 1871-1875, and again in 1881 in a form highly similar to this edition, which, according to OCLC was published near simultaneously between the two dates mentioned above. Carl (also Karl) Friedrich Heinrich Werner (1808-1894), one of the most important watercolour painters of his time, travelled to Egypt in 1864 (his third voyage to the Orient) and went up the Nile all the way to Nubia. These fascinating and very fine chromolithographs were produced from his original paintings, showing magnificent views and genre scenes, such as temples, mosques, Nile views, views of Cairo, pyramids, and so on. Each illustration comes with descriptive text by scholars, in particular the famous German naturalist - chiefly ornithologist - Alfred Edmund Brehm (1829-1884) and the Egyptologist Johannes Dümichen (1833-1894), who jointly wrote the preface. Dümichen "was tasked by the Prussian government to explore the Nile Valley in 1862 and 1868. On the first expedition (1862-65), along with investigations of the Nile Valley in Egypt, he also conducted extensive research in Nubia and the Sudan. In 1869 he accompanied the Prussian Crown Prince to Egypt on the occasion of the opening of the Suez Canal. On his fourth trip to Egypt (1875), he studied the inscriptions of the largest private tomb in the Theban Necropolis. In 1872 he was chosen professor of Egyptology at Strasbourg, where a new chair was created to compete with the famous chair of Egyptology at the Collège de France" (Wikipedia). One entry, not signed, is by Eduard Meyer. Bound in its original, very decorative, blind-stamped and coloured cloth with elaborate gilt, by J. F. Rösenberg in Leipzig. The binding is very well-preserved, with only some slight wear at the spine foot and bottom edge. Old owner's inscription in the top margin of the first blank recto; old repair to one tissue-guard; short tear in the margin of the leaf containing pp. 37-38. All the plates in excellent condition, spotless, and with strong impressions. A very good copy of this stunningly bound, luxurious classic. Kainbacher, p. 448 (German ed.).

[107] **Wurffbain, J. P.**

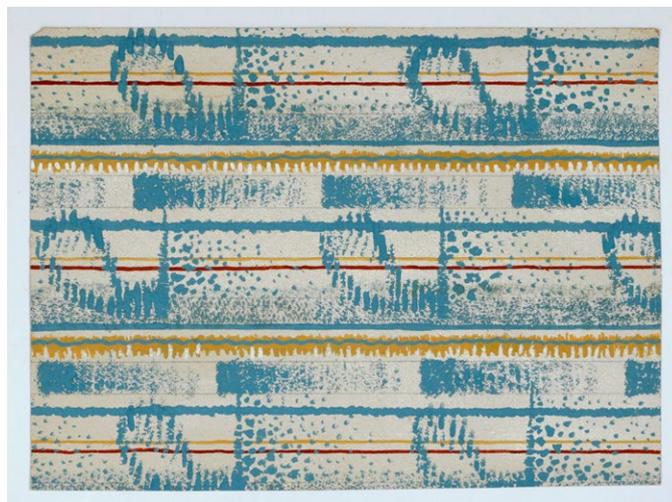
Salamandrologia, h. e. descriptio historico-philologico-philosophico-medica salamandrae quae vulgo in igne vivere creditur, S. R. J. Academiae Naturae Curiosis exhibita, atq. Novis aliquot capitibus, experimentis, figurisq; aeri eleganter incisus, nec non rerum & verborum indice adaucta. [Complete with the rare allegorical frontispiece]. Norimbergae [Nürnberg], Georg Scheurer, 1683. Small 4to (19.6 x 15.4 cm). Engraved title page and letterpress title page with wood-engraved vignette; iv, 133, [xv] pp. (including Bericht an den Buchbinder and Errata praecipua); five folded engraved plates. Contemporary full mottled boards and skilfully renewed spine with four raised bands and red morocco label with gilt title and date. \$3000

= A very rare work on salamanders and newts by the German physician and member of the Kaiserlich Leopoldinisch-Carolinische Deutsche Akademie der Naturforscher, Johann Paul Wurffbain [also spelled Wurf Bain] (1655-1711). Wurffbain was the first person to devote an entire book to these groups. "Wurffbain had a special interest in salamanders, which formed the basis for his medical dissertation" (Adler). In this work, Wurffbain debunked all the myths surrounding these animals that had persisted since the days of Pliny. Instead, he showed their many interesting characteristics, including viviparity and ovoviviparity in Salamandra. The often missing allegorical title page (frontispiece) by Johann Meyer Tigurinus (1655-1712) is present. Provenance: Armorial bookplate "In Promptu" of the Scottish book collector John Trotter (1667-1718) mounted on the front pastedown. The Trotter library was sold in auction in 1947. Spine expertly renewed; some mild toning to the text; plates clean, and in all a very good, complete copy. Adler, *Contributions to the History of Herpetology* 2, p. 18; Cat. BM(NH) p. 2368; Nissen ZBI, 4485. Not in the Crane library.

[108] **Zwanziger, M.**

Original illustrations and designs for carpets or wallpaper Berlin, unpublished, 1934-1941. 23 separate designs including 17 for carpets and wallpaper (mainly in Art Deco style), four botanical drawings, and two detailed designs on graph paper; and one printed and partly handwritten certificate. Various sizes (30.5 x 22.0 cm up to 64.0 x 43.5 cm [two on graph paper very large, 70.2 x 59.0 cm, folded]). \$950

= A rich, varied collection of works by a single, German artist, Marie Zwanziger (later: Marie Knippschild). Both the apparently "free" studies in of flowering plants (watercolours) and the somewhat later gouache textile and wallpaper designs nearly all have a distinct Jugendstil, transitional to Art Deco "feel". Some with monogram MZ. Most are dated, probably by the artist. A Third Reich certificate in Fraktur (dated 1936) states that she completed a study at a Deutsche Hoch- und Fachschule. One design has a partial stamp, "Technicum für Textil", i.e., of the Staatlichen Technikum für Textil-Industrie, a research institute in Reutlingen which laid the scientific and technical foundations for the emerging textile industry in Reutlingen, a large town in Baden-Württemberg, Germany. Some light wear to edges; a few items folded, but mostly in very good condition.





J. Gruber del.

STAATIEKLEEDING. * STAATKLEIDUNG.

[91] Siebold, P. F. von



[94] Suite of illuminated initials

VAT

All prices are excluding VAT (Value Added Tax). The percentage of VAT charged is determined according to the customer's country of residence within the EU. All customers outside the EU or with a valid VAT number are exempt from this tax. We are happy to inform you about the exact amount upon request – generally, it is around 5%-10% on books and 17%-25% on prints, manuscripts and original photography.

Please note that these fees must be paid by us, in full, to the tax authorities.

Postage and Insurance

Postage will be charged extra according to weight. We have very good contracts with several courier services and we receive good discounts, which are always passed on to the customer. All shipments are fully insured by us, for which the customer does not pay any extra fees.

Payment

We accept payment in various ways: we can send you a secured link for a payment by all major credit cards, the Ideal system and PayPal. Much preferred are direct bank transfers via the swift system.

Payment via PayPal can also be realised directly, please always ask us for an invoice first. Unfortunately, cheques are no longer accepted by our banks, please ask us about alternatives.



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