

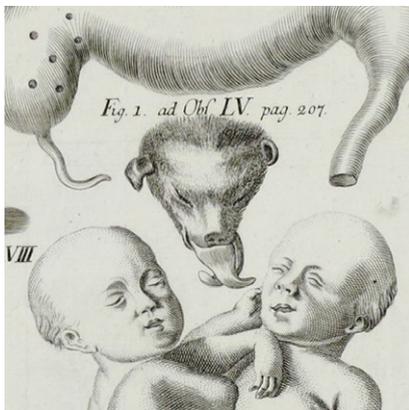


Antiquariaat Schierenberg

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

Booth
D33

New York International Antiquarian BOOK FAIR 2019



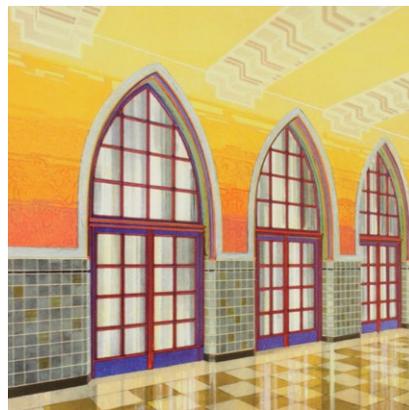
Early work on Siamese twins
(illustrated)

[1] **Albrecht, J. S.**

Foetu humano bicipiti & bicorporeo, ad pectora connato.

(1761)

\$ 575



Wandschmuck und Raumkunst, or:
rare German interior design

[2] **[Anonymous architect]**

German Art Deco interior designs.

[1925]

\$ 900



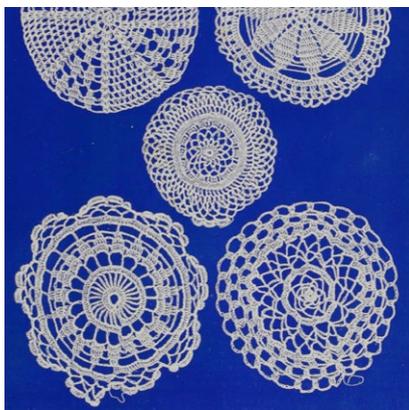
Possibly the only copy entirely in
contemporary hand-colouring

[3] **[Anonymous but probably P. C. L.]**

Les singeries humaines. Petit museum comique et grotesque.

(1825)

\$ 6,400



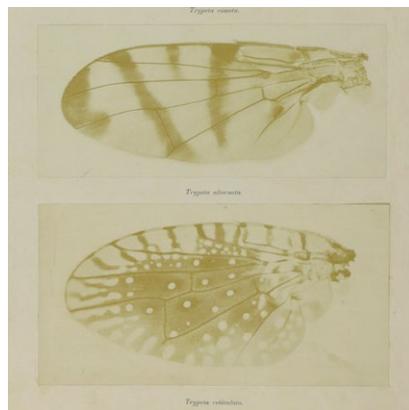
The rediscovery of nature printing in
a fabulous original set

[4] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie,

(1854)

\$ 5,700



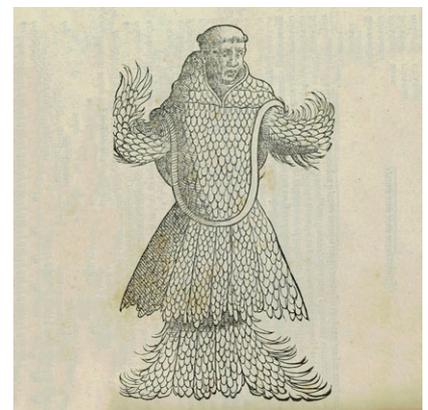
The very rare early photos from
Alois Auer's *Faust*

[5] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie,

(1855)

\$ 2,750



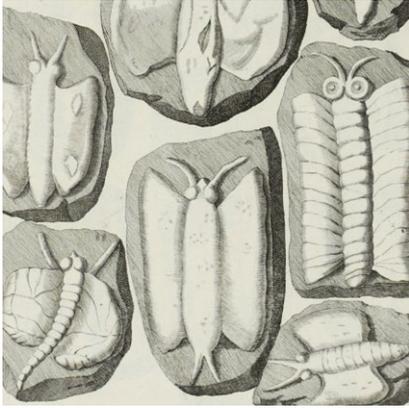
The foundation of modern
ichthyology - a wide-margined
copy of the first edition

[6] **Belon, P. [Petri Bellonii Cenomani];**

De Aquatilibus. Libro duo, cum eiconibus ad vivam ipsorum effigiem, quoad

(1553)

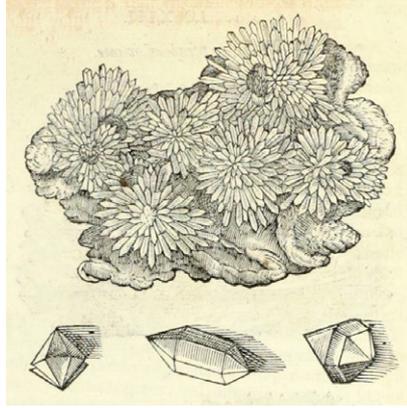
\$ 5,700



The first palaeontological fraud

[7] **Beringer, J. B. A.**

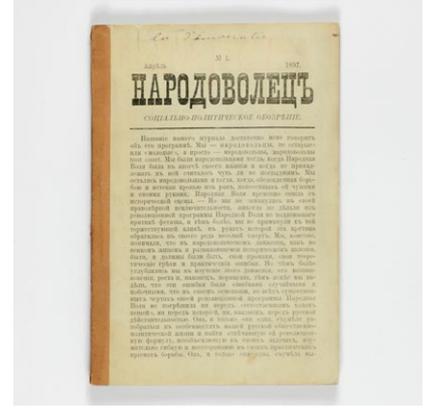
Lithographiae Wirceburgensis, ducentis lapidum figuratorum, a potiori insecti- (1726) \$ 8,600



De Boodt's fundamental manual on mineralogy and gemmology

[8] **Boodt, A., De**

Gemmarum et lapidum historia, quam olim edidit Anselmus Boetius de Boot (1636) \$ 2,175



Very rare anarchist paper - most copies probably destroyed by London Police

[9] **Bourtzeff, V. [Burtsev]**

Narodovolez. 1. (1897) \$ 4,500



Brocchi's magnum opus - the rare herpetology of the Mission Scientifique

[10] **Brocchi, [P. L. A.]**

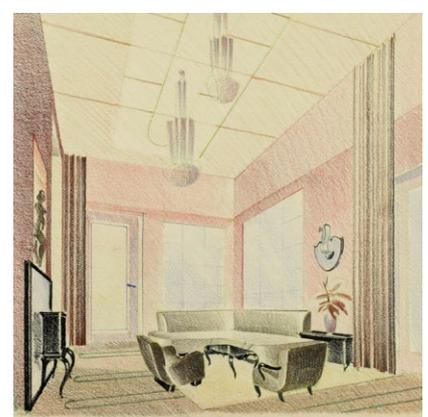
Mission Scientifique au Mexique et dans l'Amérique Centrale. Ouvrage publié (1874) \$ 5,500



A wonderful, contemporary coloured copy of the first realistic herbal

[11] **Brunfels, O. [Brunnfelsz]**

Contrafayt Kreüterbuch. Nach rechter vollkommener Art/ vnud Beschreibung (1532-1537) \$ 57,000



Rare examples of rationalism in interior design

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

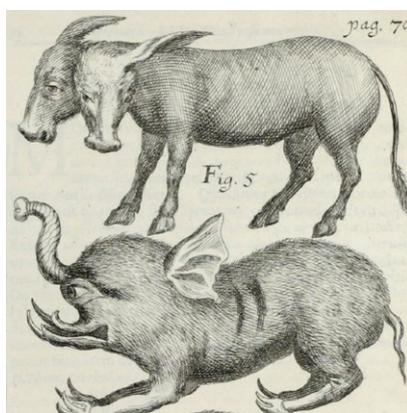
Francesco di Capitani. [Manuscript design examples]. (1935) \$ 5,500



China in the 1860's in photos: a unique collection by "Dynamite" Champion

[13] **Champion, P.**

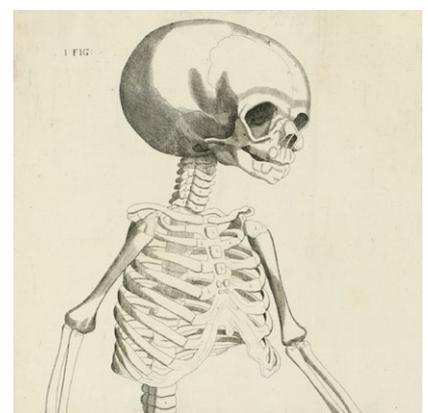
[Unique Chinese Photography Album] (1867) \$ 55,000



Fascinating observations at the dawn of modern biological science

[14] **Cleyer, A. [AND] S. Reisel**

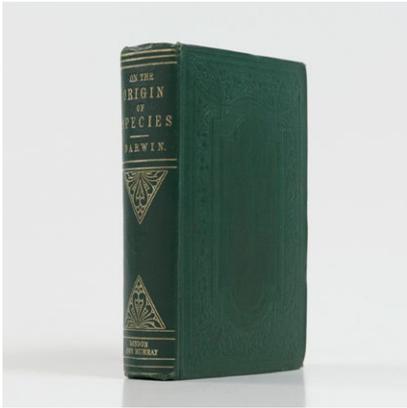
Monstrosa animalia. [AND] Infans truncus sine artibus. (1761) \$ 625



The first illustration of a skeleton of a foetus, the first monograph on the ear, and more

[15] **Coiter, V. [AND C. Gesner]**

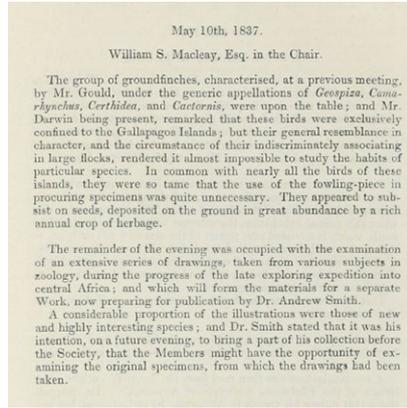
Externarum et internarum principium humani corporis partium tabulae. (1573) \$ 25,000



Fine copy, the first with Darwin's full historical sketch

[16] **Darwin, C.**

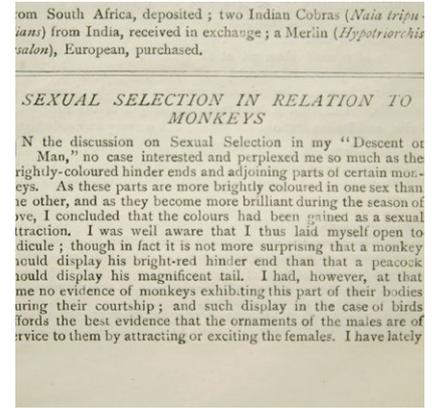
On the origin of species by means of natural selection, or the preservation of (1861) \$ 5,750



The fundaments of evolution: Darwin on "his" finches

[17] **Darwin, C.**

Remarks upon the habits of the genera *Geospiza*, *Camarhynchus*, *Cactornis* and (1837) \$ 4,750



Sex in the monkey

[18] **Darwin, C.**

Sexual selection in relation to monkeys. (1876) \$ 1,700



No complete copies known - if known at all

[19] **Delarue, J.**

Musée ornithologique. Collection d'oiseaux de toutes les parties du monde (1841-1850) \$ 32,000



Edwards's magnum opus, with extra - unpublished - plates and his handwritten explanations

[20] **Edwards, G.**

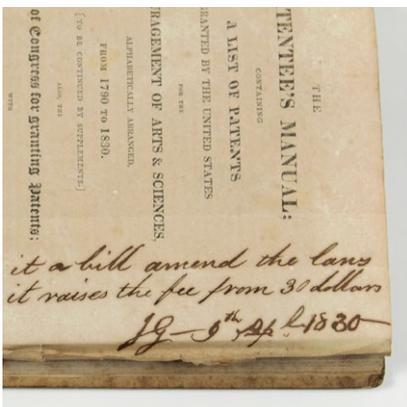
A natural history of uncommon birds and of some rare and undescribed ani- (1743-1764) \$ 45,000



The decorative second part on Middle East and African birds collected by Ehrenberg and Hemprich

[21] **Ehrenberg, C. G. and W. F. Hem-**

Symbolae physicae seu icones et descriptiones avium. Quae ex itinere per Af- (1829) \$ 1,430



A patently rare work

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

The patentee's manual; containing a list of patents granted by the United States (1830) \$ 1,600



An original 3D Escher design

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

Koekblik [cookie tin] (1963) \$ 1,400



The complete, rare, hand-coloured atlas

[24] **[Ferrario, G.]**

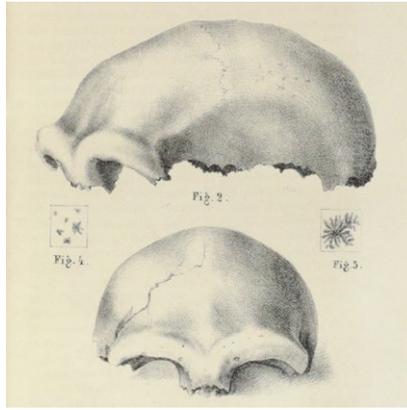
Storia [ed analisi] degli antichi romanzi [di cavalleria e dei poemi romanzeschi] (1828) \$ 850



A rare work of large size and with detailed colouring

[25] **Fitzinger, L. J. [F. J.]**

Bilder-Atlas zur wissenschaftlich-populären Naturgeschichte der Amphibien (1864) \$ 2,000



PMM 342: the birth of the Neanderthal

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

Menschliche Ueberreste aus einer Felsengrotte des Düsseldorfthals. Ein Beitrag (1859) \$ 2,000

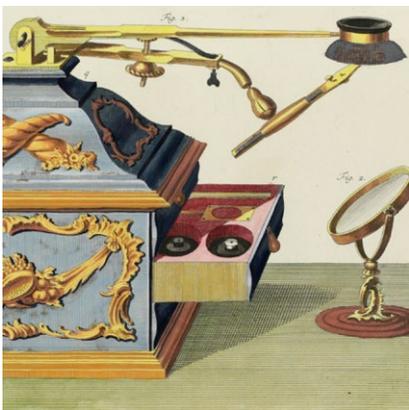


The Earth: a big puzzle (or eight)

[27] **[Games]**

Topographical puzzles.

(1890) \$ 1,000



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

[28] **Gleichen Russworm, W. F. Von**

Das Neueste aus dem Reiche der Pflanzen oder mikroskopische Unter- ([1763]-1764) \$ 7,800



Hard to disprove: Earth does NOT move

[29] **Grandami, J.**

Nova demonstratio immobilitatis terrae petita ex virtut magnetica. Demonstratio (1645) \$ 3,300



Two birdies...

[30] **Gray, J. E.**

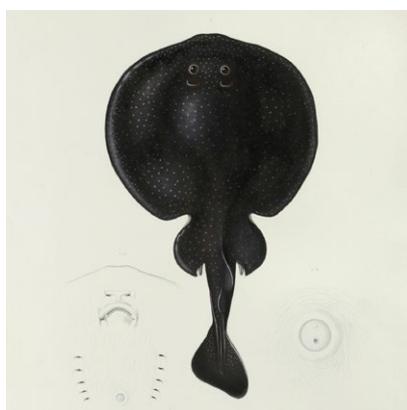
Blackheaded pheasant. Male [AND] Female [From: Illustrations of Indian Zool- (1831-1832) \$ 390



...and an eagle

[31] **Gray, J. E.**

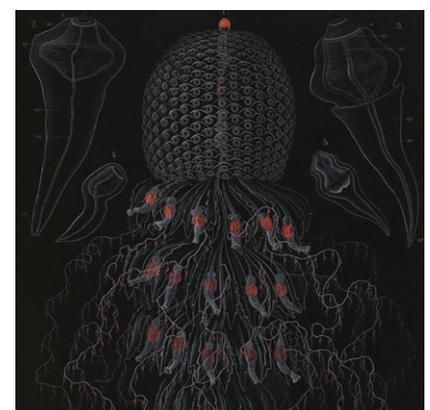
Lined fishing eagle [From: Illustrations of Indian Zoology. Chiefly selected from (1831) \$ 250



A fine copy of a very rare herpetological-ichthyological work

[32] **Guichenot, A. [A. T.]**

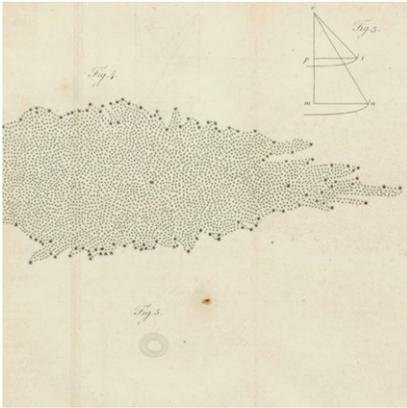
Exploration scientifique de l'Algérie, pendant les années 1840, 1841, 1842 (1850) \$ 6,400



Haeckel's hydrozooids: nature at its most artistic

[33] **Haeckel, E.**

Report on the scientific results of the voyage of H.M.S. Challenger during the (1882) \$ 4,350



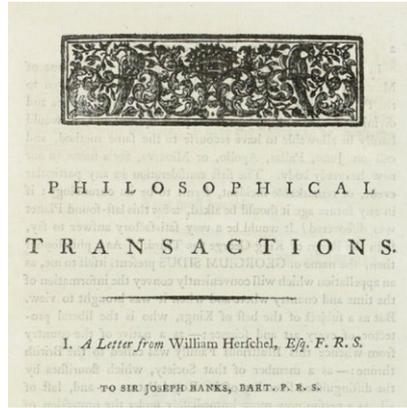
The first serious attempt to determine the shape of the Milky Way

[34] **Herschel, W.**

On the construction of the heavens.

(1785)

\$ 2,850



PMM 227: the discovery of Uranus

[35] **Herschel, W.**

On the Georgium Sidus.

(1783)

\$ 2,000



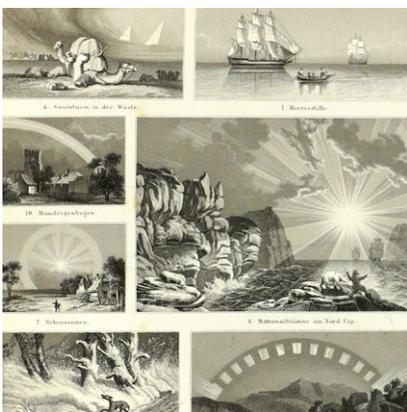
The rare start with a perhaps unknown issue-title

[36] **[Houttuyn, M.]**

Afbeelding der houten, [eerste,] tweede uitgave; van 6 naar 't leven gekleurde

(1773)

\$ 1,400



PMM 320: First edition of Von Humboldt's grand view of the universe

[37] **Humboldt, [F. H.] A. Freiherr Von Kosmos. Entwurf einer physischen Weltbeschreibung.**

(1845-1862)

\$ 1,800

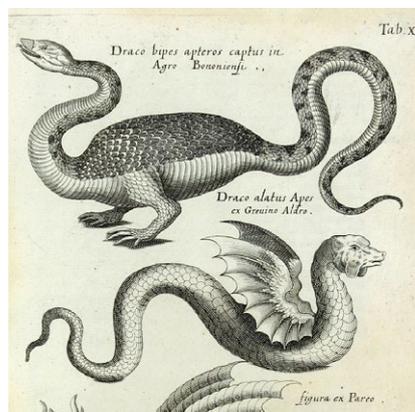


A very nice and rare catalogue of Japanese decorative designs

[38] **[Japanese fabric design] Rindo, F. Sekiminzukan. [Illustrated "lexicon" of fabric designs].**

(1899)

\$ 1,700



Superior edition of Jonston's famous work on snakes

[39] **Jonston, J.**

Historiae naturalis de serpentibus libri duo.

(1758)

\$ 2,750



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

[40] **Kerckring, T.**

Opera omnia anatomica; continentia spicilegium anatomicum, osteogeniam

(1729)

\$ 1,950



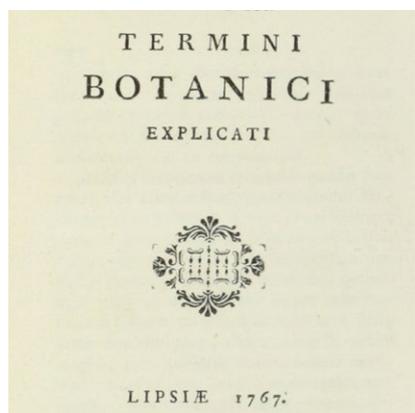
A surprise from darkest Africa

[41] **Lankester, E. R.**

On Okapia, a new genus of Giraffidae, from Central Africa.

(1902)

\$ 320



An unrecorded edition of Linnaeus

[42] **Linnaeus, C.**

Termini botanici explicati.

(1796)

\$ 1,500



Leaves, more beautiful than flowers

[43] **Lowe, E. J. & W. Howard**

Beautiful leaved plants; being a description of the most beautiful leaved plants (1868) \$250



An excellent, complete suite of Jan Luiken's finest biblical engravings

[44] **Luiken, J. [Luyken]**

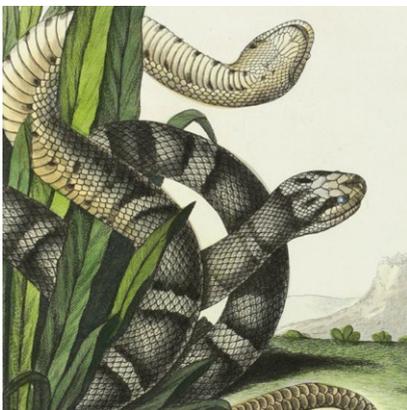
Afbeeldingen der merkwaardigste geschiedenissen van het Oude en Nieuwe (1790) \$2,950



Colourful New World rainforest birds drawn by Keulemans

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

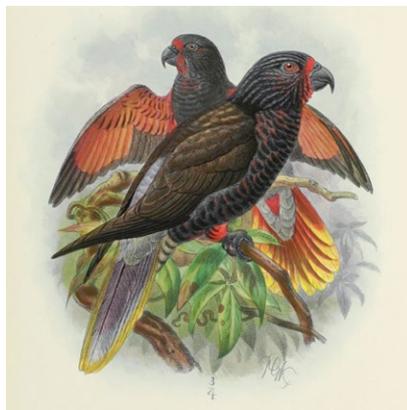
A monograph of the Capitonidae or scansorial barbets. The plates drawn and (1870-1871) \$18,000



Complete copy of Merrem's beautifully-illustrated magnum opus: a true rarity

[46] **Merrem, B.**

Beytraege zur Naturgeschichte. [Beytraege zur Geschichte der Amphibien]. (1821-1829) \$17,000



Excellent (Zimmer). A very fine copy in the rare original publisher's binding

[47] **Mivart, S. G. [J.]**

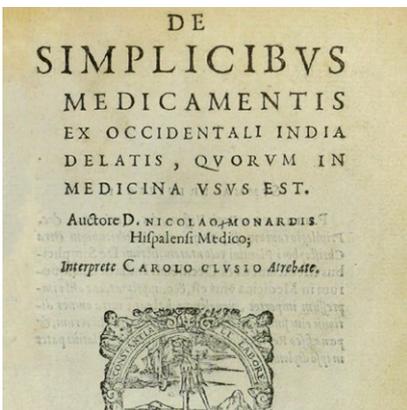
A monograph of the lorries, or brush-tongued parrots, composing the family (1896) \$12,000



The first French book on macro-photography with the first stereograph of a shell

[48] **Moitessier, A.**

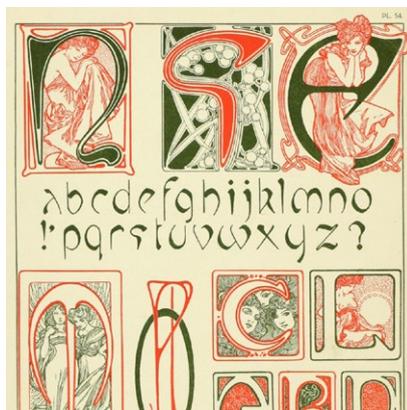
La photographie appliquée aux recherches micrographiques. Avec 41 fig- (1866) \$975



Early contributions to the knowledge of New World medical plants

[49] **Monardes, N.**

De simplicibus medicamentis ex occidentali India delatis, quorum in medici- (1574-1582) \$5,500



A wonderful print from Alphonse Mucha's "Documents decoratifs"

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

Documents decoratifs. Planche 54. [Female alphabet] (1901) \$850



Rare early work on the natural history of the tropical Americas. Copy with the publisher's logo

[51] **Nieremberg, J. E.**

Historia naturae, maxime peregrinae, libris XVI distincta. In quibus rarissima (1635) \$6,300



A paper as rare as the dodo

[52] **Owen, R.**

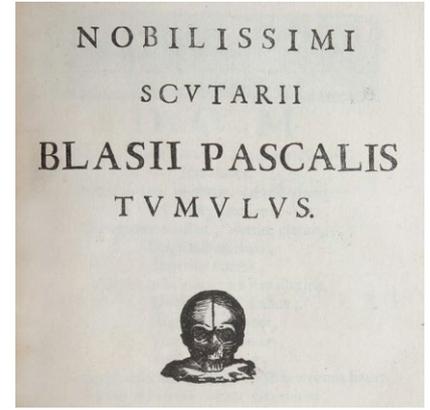
On the osteology of the dodo. [AND] On the dodo (Part II). Notes on the articulation (1867-1872) \$ 2,975



A fine copy, well-preserved in original slipcase

[53] **[Paper Peepshow]**

Optique des Tuileries Paris. (1830) \$ 2,500



PMM 140: "The first example of French prose as we know it today", by Blaise Pascal.

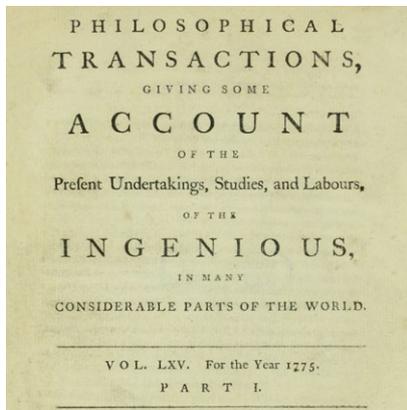
[54] **[Pascal, Blaise]. "Montalte, Louis**
Les provinciales ou lettres ecrites par Louis de Montalte à un provincial de ses (1656-1657) \$ 7,700



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

[55] **[Pfanner, P.]**

4 Monate Krieg [Four Months War] Shanghai 1937 [Original photos] (1937) \$ 8,500



The discovery of oxygen

[56] **Priestley, J.**

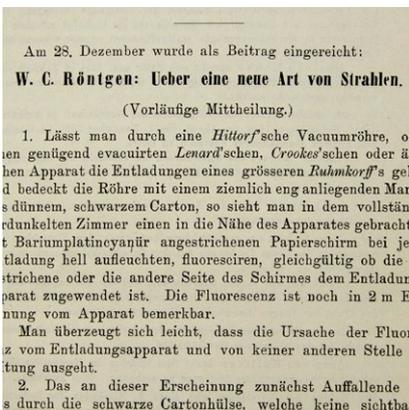
An account of further discoveries in air. [AND: Observations on different kinds (1775) \$ 2,250



Raphael meets Michelangelo

[57] **[Raphael, Michelangelo]**

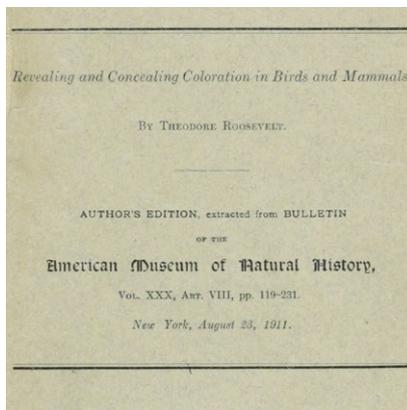
Deux candélabres composés par Raphael Sanzio d'Urbain, et Michel-Ange (1803) \$ 825



PMM 380: The discovery of X-rays

[58] **Röntgen, W.**

Ueber eine neue Art von Strahlen. (Vorläufige Mittheilung). (1894) \$ 2,800



From a time when American Presidents were educated men

[59] **Roosevelt, T.**

Revealing and concealing coloration in birds and mammals. Author's edition, (1911) \$ 225



Rare early work on crustaceans

[60] **Sachs von Loewenheim, P. J.**

Gammarologia sive gammarorum, vulgo cancrorum consideratio physico-philosophica (1665) \$ 1,000



First edition of a rare and well-illustrated work

[61] **Saucerotte, A. C.**

Éléments d'histoire naturelle, présentant dans une suite de tableaux synoptiques, (1835) \$ 900



Complete suite of original water-colours for *Pelléas et Mélisande* in fantastic master binding by Gruel

[62] **Schwabe, C. and M. Maeterlinck**

Suite des aquarelles originales exécutées par Carlos Schwab pour l'illustration de (1922) \$ 55,000



104 amazing neotropical birds in an original red morocco binding

[63] **Sclater, P. L. and O. Salvin**

Exotic ornithology, containing figures and descriptions of new or rare species (1866-1869) \$ 11,000



Fantastic Art Nouveau plates - a rare complete set

[64] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere [AND] II. Serie. (1896) \$ 8,600



Awesome monsters and skulls

[65] **Seger, G.**

Vitulus biceps. (1671) \$ 500



Kingfishers at their most beautiful

[66] **Sharpe, R. B.**

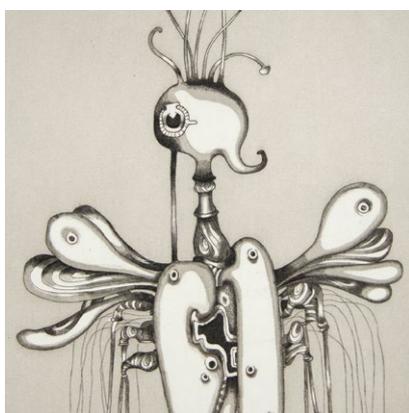
A monograph of the Alcedinidae: or, family of kingfishers. (1868-1871) \$ 16,500



Simply the best copy in a spectacular, signed binding

[67] **Shelley, G. E.**

A monograph of the Nectariniidae, or family of sun-birds. (1876-1880) \$ 20,500



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

[68] **Stöckl, R. M.**

Mondameisen. (1975) \$ 900



Bettering Buffon: Six-hundred breathtakingly beautiful plates

[69] **Temminck, C. J. and [G. M. J.]**

Nouveau recueil de planches coloriées d'oiseaux, pour servir de suite et de ([1820]-1838-[1839]) \$ 68,500



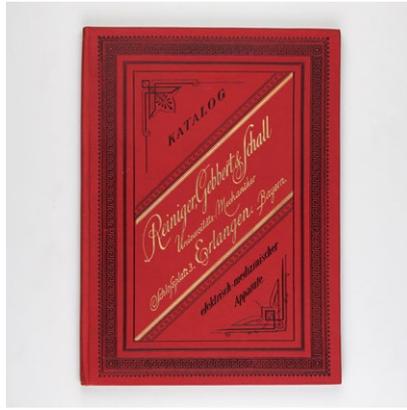
A unique ensemble of hand-coloured wallpaper border samples

[70] [Trade Catalogue]

Bordures JG 1934-35 [Wallpaper samples].

[1934-1935]

\$ 1,375



Deluxe edition of a rare trade catalogue, dedicated to the Duke of Bavaria

[71] [Trade Catalogue] Reiniger [E. M.],

Katalog der physik.-mech. Werkstätten Reiniger, Gebbert & Schall. Univer-

(1888)

\$ 500



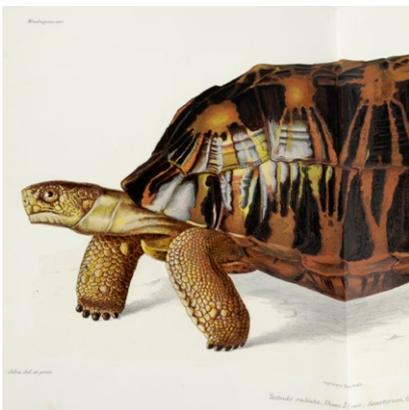
Tulips from Amsterdam

[72] [Tulips]

[A collection of seven different watercolours and hand-coloured engravings].

(1750-1850)

\$ 850



Clean copy of a rare, beautiful monograph on Madagascar's crocodiles, turtles and tortoises

[73] Vaillant, L. and G. Grandidier

Histoire physique, naturelle et politique de Madagascar publiée par Alfred et

(1910)

\$ 4,350



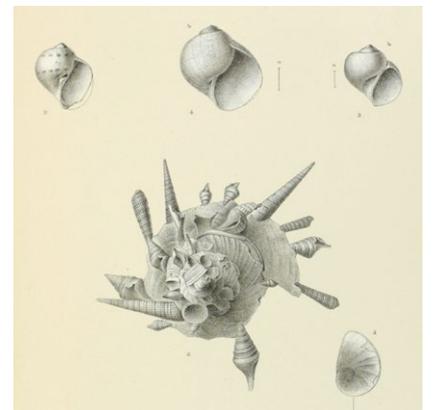
Original photographs and signed brochure of a famous French Antarctic expedition

[74] Victor, P. É. and R. Pommier et al.

Terre Adélie 1949-1951. [Original photographs and signed brochure of a French

(1949-1951)

\$ 2,950



The most famous - and important - work on deep-sea Mollusca

[75] Watson, R. B.

Report on the scientific results of the voyage of H.M.S. Challenger during the

(1886)

\$ 1,800



Wild animals popping up - rarely seen in this condition!

[76] Weedon, L. L. and E. Fletcher

The model menagerie. With natural history stories.

(1896)

\$ 1,000



After Rubens and Potter: the grimmest of all animals

[77] Weigel, C. W.

Unterschiedliche Arten von grimmig-reissenden Thieren.

(1715)

\$ 2,000



More than Zero - the work of Ewerdt Hilgemann

[78] [ZERO movement] Hilgemann, E.

Book six. 'Progressive integration of two grids'. No H 1974 series 174/2 nos. 1-12.

(1974)

\$ 1,600

Prints



Brunet does not record coloured copies

[79] **Diderot, D. and J. d'Alembert**

Giant flea [from the Encyclopédie ou dictionnaire des sciences, plate 85].

[1768] \$ 2,000



Brunet does not record coloured copies

[80] **Diderot, D. and J. d'Alembert**

Giant louse [from the Encyclopédie ou Dictionnaire des Sciences, plate 84].

[1768] \$ 1,700

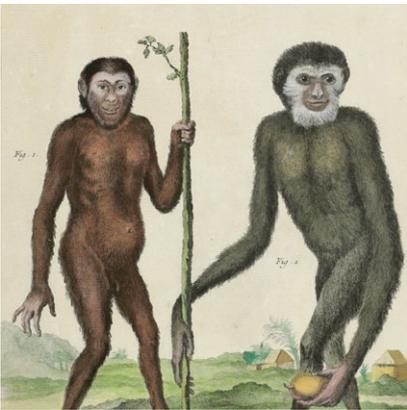


A very rare contemporarily coloured plate from Diderot and d'Alembert's *Encyclopédie*

[81] **Diderot, D. and J. d'Alembert**

Histoire naturelle Planche X. Le cougar, le linx. [Contemporarily hand-coloured

(1781) \$ 285



A very rare contemporarily coloured plate from Diderot and d'Alembert's *Encyclopédie*

[82] **Diderot, D. and J. d'Alembert**

Histoire naturelle Planche XIX. Le jocko, le gibbon [Contemporarily hand-coloured

(1768) \$ 285



A very rare contemporarily coloured plate from Diderot and d'Alembert's *Encyclopédie*

[83] **Diderot, D. and J. d'Alembert**

Histoire naturelle Planche XV. Le kabassou, l'unau, le sarigue [Contemporarily

(1768) \$ 260



A very rare contemporarily coloured plate from Diderot and d'Alembert's *Encyclopédie*

[84] **Diderot, D. and J. d'Alembert**

Histoire naturelle Planche XXIII. Le tamarin, l'ouistiti [Contemporarily hand-co-

(1768) \$ 300



A fine, clean copy showing the art of Maurits Cornelis Escher

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

Larix (appel) [Larch cone] (Bool, 440). Printing for the Henriëtte Roland

(1961) \$ 685



A fine, clean copy showing the art of Maurits Cornelis Escher

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

Vissen vignet [Fish vignette] (Bool, 398). Printing for the Henriëtte Roland

(1954) \$ 745

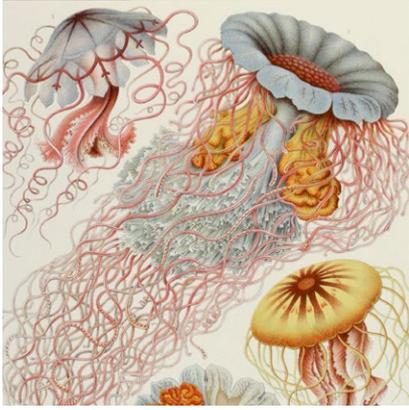


A fine, clean copy showing the art of Maurits Cornelis Escher

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

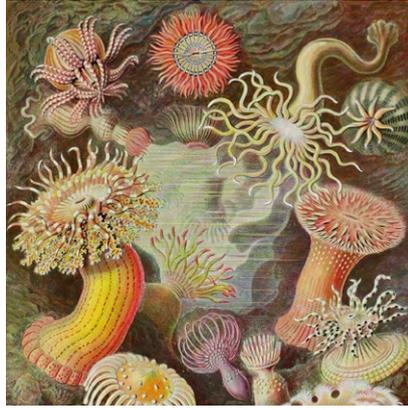
Vlakovullingsmotief met vogels [symmetrical tessellation with birds] (Bool,

(1949) \$ 745



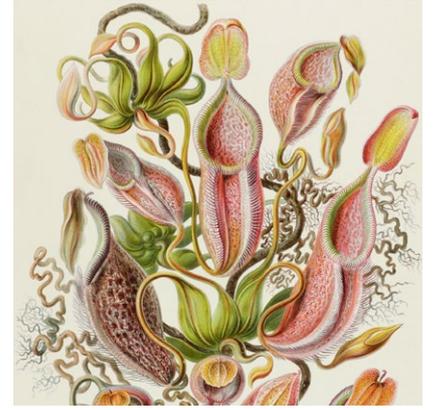
A jellyfish that inspired Art Nouveau artists

[88] **Haeckel, E.**
Kunstformen der Natur. Plate 08. Desmonema. Discomedusae - Scheibenqual-
(1899) \$ 340



Sea anemones as seen by Ernst Haeckel: wonderful shapes and colours

[89] **Haeckel, E.**
Kunstformen der Natur. Plate 49.
(1900) \$ 225



The plants that may eat rodents for dinner

[90] **Haeckel, E.**
Kunstformen der Natur. Plate 62. Nepenthes. Nepenthaceae. Kannenpflanzen
(1899) \$ 160



Wonderful Early Naturalist Botany Print

[91] **Happe, A.**
Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispen-
(1788) \$ 200



Wonderful Early Naturalist Botany Print

[92] **Happe, A.**
Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispen-
(1788) \$ 285



Wonderful Early Naturalist Botany Print

[93] **Happe, A.**
Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispen-
(1788) \$ 200



Wonderful Early Naturalist Botany Print

[94] **Happe, A.**
Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispen-
(1788) \$ 225



Wonderful Early Naturalist Botany Print

[95] **Happe, A.**
Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispen-
(1788) \$ 285



Wonderful early botanical nature print of a gooseberry

[96] **Kniphof, J. H.**
Botanica in originali seu herbarium. Plate 39 (written in pencil). Ribes.
(1757-1764) \$ 145



Wonderful early botanical nature print of a chinaberry

[97] **Kniphof, J. H.**
Botanica in originali seu herbarium. Plate 49 (written in pencil). Melia.
(1757) \$ 175



The great burnet: a wonderful early botanical nature print

[98] **Kniphof, J. H.**
Botanica in originali seu herbarium. Plate 71 (written in pencil). Sanguisorba.
(1757-1764) \$ 250



Wonderful early botanical nature print of a tropical plant

[99] **Kniphof, J. H.**
Botanica in originali seu herbarium. Plate 87 (written in pencil). Plumbago.
(1757-1764) \$ 190



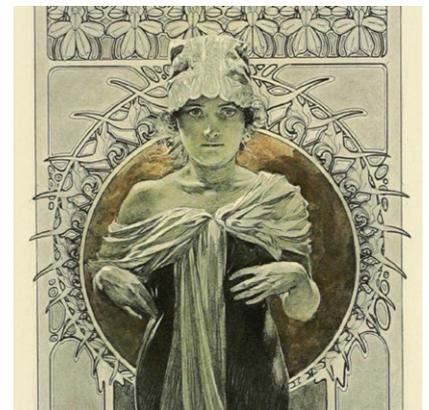
Wonderful early buttercup nature print

[100] **Kniphof, J. H.**
Botanica in originali seu herbarium. Plate not numbered. Ranunculus.
(1757-1764) \$ 195



A wonderful print from Alphonse Mucha's Documents decoratifs

[101] **Mucha, A. M.**
Documents decoratifs. Planche 16.
(1901) \$ 975



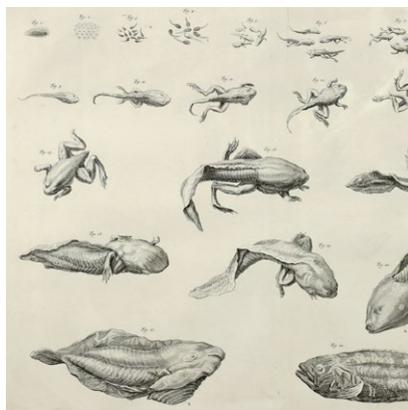
A wonderful print from Alphonse Mucha's Documents decoratifs

[102] **Mucha, A. M.**
Documents decoratifs. Planche 2.
(1901) \$ 1,200



From one of the 18th-century's most splendid and greatest natural history achievements

[103] **Seba, A.**
Crocodile and lizard [Plate 106 of Seba's Locupletissimi rerum naturalium the-
(1734) \$ 420



From one of the 18th-century's most splendid and greatest natural history achievements

[104] **Seba, A.**
Frogs and fish, development from egg to adult [Plate 78 of Seba's Locupletissimi
(1734) \$ 395



From one of the 18th-century's most splendid and greatest natural history achievements

[105] **Seba, A.**
Giant lizard, snake, small lizard and bird [Plate 99 of Seba's Locupletissimi rerum
(1734) \$ 370



[13] Champion



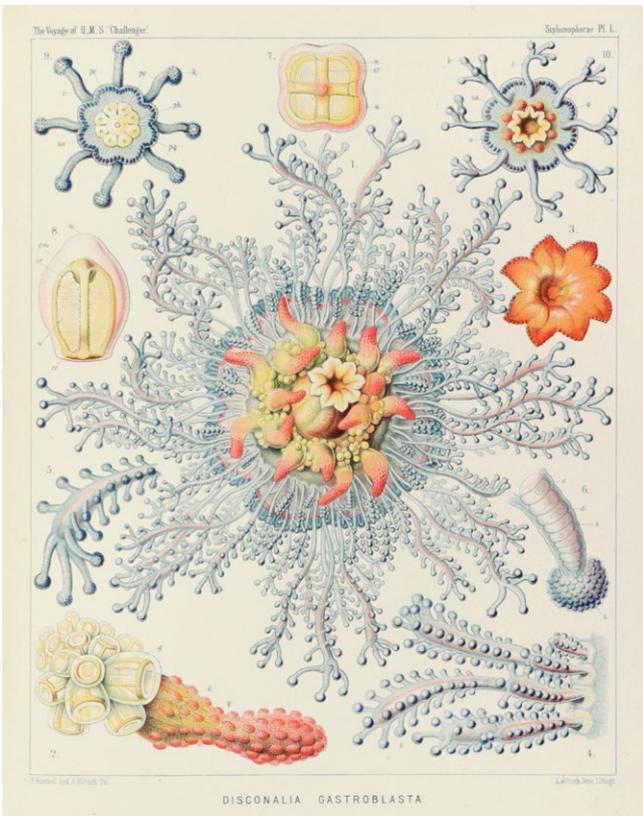
[19] Delarue



[20] Edwards



[55] Pfanner



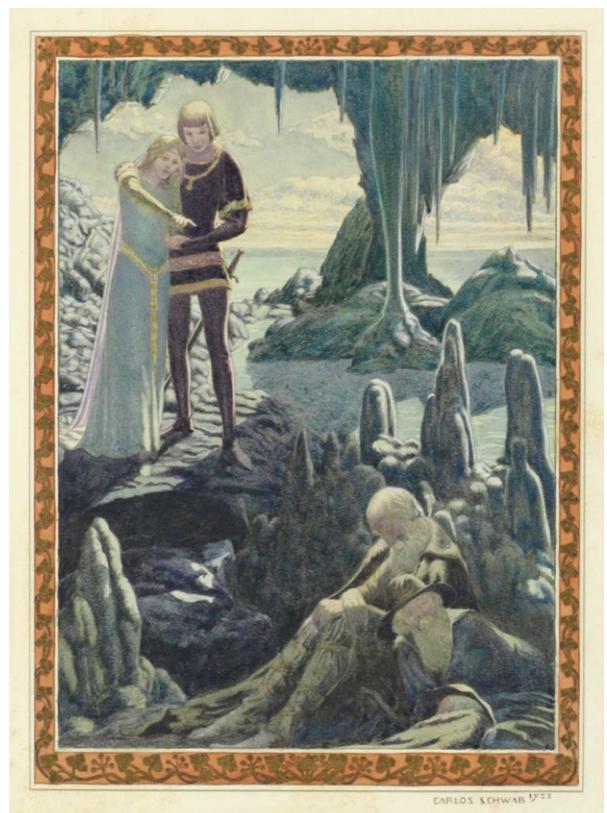
[33] Haeckel



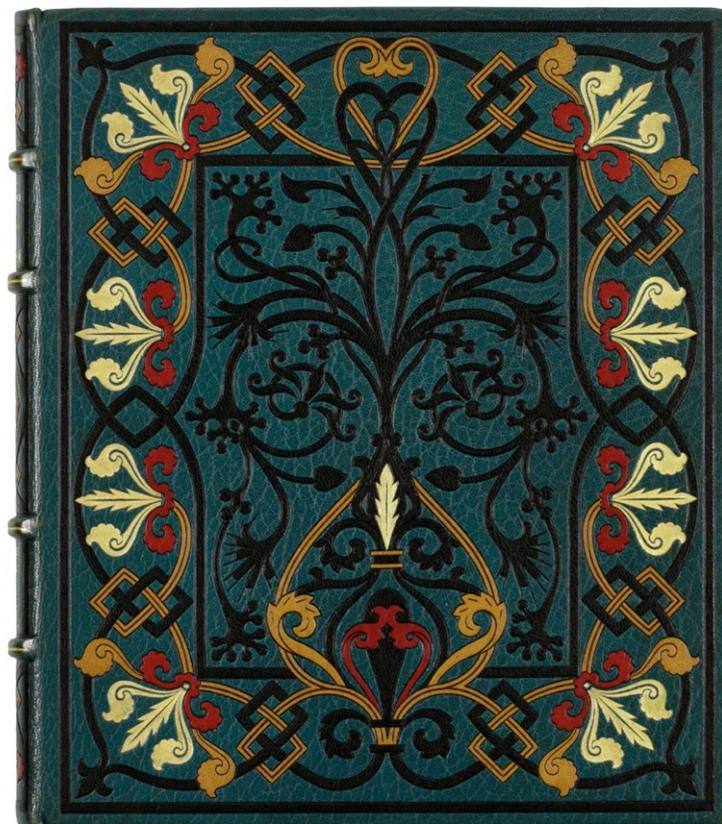
[66] Sharpe



[62] Schwabe



[62] Schwabe



[62] Schwabe



[11] Brunfels

www.schierenberg.nl

Prices are excluding the Dutch Value Added Tax of 9% on books and 21% on prints, photographs and manuscripts.
Customers within the EU with a valid VAT number and customers outside the EU are exempt.

Postage will be charged extra according to weight.

We accept payment in various ways, extra charges may apply, please inquire.
Direct bank transfers are free of charge and much preferred.



Antiquariaat Schierenberg
Zamenhofstraat 150 unit 320
1022 AG Amsterdam,
The Netherlands



info@schierenberg.nl
www.schierenberg.nl
Tel: +31 20 6362202
Mob: +31 6 55755935



[1] **Albrecht, J. S.**

Foetu humano bicipiti & bicorporeo, ad pectora connato. Neurenberg, Wolfgang Schwarzkopf, 1761. 4to (22.2 x 18.0 cm). pp. 272-282 in: *Nova Acta Physico-Medica Academiae Caesararum Leopoldinae-Carolinae Naturae Curiosorum. Tomus Secundus*. Engraved allegorical frontispiece by J. G. Pintz; title in red and black; dedication leaf with large, armorial vignette. [xvi], 421, [iii] pp.; six large, engraved, folded plates. Contemporary full calf. Spine with five raised bands, gilt-lined compartments and burgundy morocco label with gilt title.

\$575

= Important early paper on a so-called "Siamese twin", by the German medical doctor and botanist Johann Sebastian Albrecht (1695-1774). As the title indicates the twins are connected at the breast. This is volume two of the *Acta*, together with several other medical contributions, and some botanical and zoological (entomological) works. Uncut. Provenance: a small bookplate with crown, of the Library Museum of Practical Geology on the front pastedown (probably discarded due to lack of geological content), and a small oval stamp of the Society on the front free endpaper recto, frontispiece verso (not shining through) and title. Board rubbed, leather abraded at spine ends; lacking three (of nine) plates, all belonging to other papers; Albrecht plate detached, but otherwise very good, clean. Rare.

[2] **[Anonymous architect]**

German Art Deco interior designs. Germany, ca. 1925. Oblong folio (25.0 x 35.0 cm). 30 plates, numbered 1-30, each with one to three interior designs printed in colour, including silver and gilt.

\$900

= An apparently complete suite of colourful interior design illustrations, probably from the 1920's. Although made following the highest standard of printing, the work is not signed (not even monogrammed) anywhere, except - perhaps - for an indiscernible signature on plate 17. The illustrations are reminiscent of Rudolf Zenker's *Farbiger Decken- und Wandschmuck im Geiste Frühgermanischer Kunst*; E. Reinhardt's *Praktische Vorlagenwerk für Dekorationsmaler* (Scheider-Henn, 440) and the "Sammelwerk" *Farbige Raumkunst* (Schneider-Henn, 487). Slight fraying to the lower right corner of the first plate, one very short tear (< 2 mm) in the top margin of plate 30; a few small, weak marginal spots; otherwise in very good condition. No toning; the colouring bright and bold. We found no other copies. Not in Schneider-Henn, *Ornament und Dekoration*.

[3] **[Anonymous but probably 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.

\$6,400

= A wonderfully preserved copy of a very rare, delightfully illustrated satire on human behaviour, humorously compared with the behaviour of monkeys. 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. 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 - in 1907. Not in any major bibliography, we could find.

[4] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, und geselliges Leben, begleitet von Kunst-Beilagen aus mehr als 30 Druckfächern. [The complete Volume 1. In original printed wrappers]. Wien, Auer, 1854. Folio (37.4 x 27.7 cm). 24 issues in 21. 192 pages with text in double columns and with numerous text engravings (several page-sized); and 72 separately printed plates, (several double-sized, folded) in different (colour) printing techniques, including 17 in nature printing. 21 original printed wrappers, the first four with printed issue numbers, the remainder with numbers in pencil.

\$5,700

= First edition, first - complete - volume of this seminal work on "Naturselfdruck" or nature printing, by Alois Auer (1813-1869) who is best known for re-inventing nature printing and reviving the use of it. The first volumes of this periodical contain the all-important publication of the re-invention including the description of the new method used by Auer: "*Die Entdeckung des Naturselfdruckes oder die Erfindung von ganzen Herbarien, Stoffen, Spitzen und überhaupt allen Originalen und Copien [...] auf einfache und schnelle Weise Druckformen herzustellen*". Among the 72 plates there are 34 plates in nature printing, printed from items varying from lace to flowers, and from moss to a bat. Other illustrations are chromolithographs, lithographs, steel engravings, copper engravings, woodcuts, blind embossing, etc. In bound copies, the plates are - usually - more or less randomly distributed between the text pages and the quality of the plates is such that many subscribers and later owners could not resist removing plates for their decorative value. Therefore, complete volumes are extremely rare. In this set, however, all the plates called for in the index are present indeed. The fifth issue text part with a rough top edge, plates fine; one plate with the top edge a bit soiled and a short tear; two plates with very mild foxing - all the 70 others clean - and two wrappers with some fraying and a few small tears at the edges only. Overall a sublime set, bright, unmarked, with strong impressions and exceedingly rare in the original wrappers.. Fischer, *200 Jahre Naturselfdruck*, 41; Heitman, 403; Kirchner, 11246.

[5] **Auer, A.**

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

\$2,750

= The very rare and sought-after photo plates from Alois Auer's *Faust*, published as *Beilage* to this seminal work on printing techniques including "Naturselfdruck" or nature printing. Auer (1813-1869) is best known for re-inventing nature printing and reviving the use of it. He was also an early propagator of photography. The first photo measures 26.3 x 18.7 cm and shows the Viennese St. Stephens Cathedral (Stephansdom) seen from a rooftop near Singerstrasse in 1853. The second (24.5 x 19.0 cm) is also an example of microtype photography, showing a small

caterpillar at a magnification of 3000x; the third is in fact a set of three photos, each 18 cm wide and between 8.0 and 9.5 cm high, showing the wings of three different species of the fruit fly genus *Trypeta*, demonstrating the great usefulness of macrophotography. Photos somewhat faded, as usual; mounts slightly soiled at edges, and slightly chipped and frayed at left edge. Fischer, 200 *Jahre Naturselbstdruck*, 41; Heitman, 403; Kirchner, 11246.

[6] **Belon, P. [Petri Bellonii Cenomani]**

De Aquatilibus. Libro duo, cum eiconibus ad vivam ipsorum effigiem, quoad eius fieri potuit, expressis. Paris, Carolus Stephanus, 1553. Oblong 8vo (11.1 x 17.0 cm). [xxxii (index)], 448 pp., with 187 woodcut illustrations. Contemporary limp vellum; ink title in an old hand, written on the spine. \$5,700 = First edition of a very rare book by the French naturalist and explorer Pierre Belon (1517-1564). "...there are three great authors who truly founded modern ichthyology. It is remarkable that their books appeared at almost the same time: Belon in 1553, Rondelet in 1554 and 1555, and Salviani from 1554 to 1558. All three, contrary to the compilers who mainly quoted the old Roman authors, personally saw and examined the fishes they spoke of and saw to it that they were drawn with some exactitude... In his *De Aquatilibus*, Belon provided drawings of 110 species of fishes, including 22 cartilaginous species and 17 freshwater species; and he discussed some 20 other species for which he gives no drawings. Nearly all the marine fishes are Mediterranean, but there are also some species from the Paris fish market." [Cuvier (Pietsch), p. 42]. The woodcuts show fishes as well as a turtle, hippo, crocodiles, whales and dolphins, and the famous *sea monk*. Bookplate mounted on front pastedown; tiny stamp of former owner 'Library of Robert(?) Rofen' in the lower margin of the front free endpaper recto. Old owner's signature, dated 1555, on the title page. Title page repaired at edges. This is an exceptionally wide-margined copy, which is rarely seen. A very occasional scattered spot, but in all a very clean and nice copy. Dean III, p. 216; Nissen *Schöne Fischbücher*, 13; Nissen ZBI, 302; Pietsch *Cuvier's History of the Natural Sciences: twenty-four lessons from Antiquity to the Renaissance*; Wood, p. 230.

[7] **Beringer, J. B. A.**

Lithographiae Wirceburgensis, ducentis lapidum figuratum, a potiori insectiformium, prodigiosis imaginibus exornatae specimen primum, quod in dissertatione inaugurali physico-historica, cum annexis corollaris medicis, autoritate et consensu inclytae facultatis medicae, in alma Eoo-Francica Wirceburgensium Universitate... Würzburg, Philipp Wilhelm Fuggart, 1726. Folio (32.5 x 20.8 cm). Finely engraved frontispiece. [x], 96 pp., 21 engraved plates. Contemporary half calf over speckled boards. Spine with five raised, gilt-bordered bands; brown morocco label with gilt ornamental bands and title. Edges speckled red. \$8,600 = A contemporary bound copy of the very rare true first edition of this remarkable work by the German professor of geology, Johann Bartholomeus Adam Beringer (ca. 1667-1738), which was based on what may be regarded as the first palaeontological fraud. The "fossil" stones, with fantastic images of reptiles, frogs, stars, comets, insects, soft-bodied creatures like snails, Latin and Hebrew texts, etc., etc. were planted in a mountain near Würzburg for Beringer to be found. It is still a mystery who was behind this hoax. Beringer's colleagues Johann Georg von Eckhart, and Jean Ignase Roderique have been named, even sentenced, but the latter was not in Würzburg yet when the hoax started. Some believe that Beringer knew from the beginning that the stones were fake, but quite probably he only saw the truth after receiving a stone with his own name on it, written in Hebrew. Ever since, these stones are known as the Würzburger Lügensteine (lying stones of Würzburg). Beringer went to ends to protect his status by retrieving all the copies he could find. However, he did not destroy them and after his death they resurfaced. With a new title page they were sold again, making a small fortune for Beringer's heirs, nearly 30 years after Beringer's death. Our copy does not include a short work by Georg Ludwig Hueber titled *Corollaria medica*

which essentially deals with a different subject and is sometimes included; it is however never included in the 1767 second - title - edition. Boards rubbed at edges; old, weak stamp (cancelled) on title page verso; a few short, marginal tears, otherwise a very good, clean copy. Brunet I, 788; DSB II, 15; Horn-Schenklung, 1250; Junk Rara, p. 27; Nissen ZBI, 330; Ward and Carrozi, 182.

[8] **Boodt, A., De**

Gemmarum et lapidum historia, quam olim edidit Anselmus Boetius de Boot Brugensis, Rudolphi II. Imperatoris medicus. Nunc vero recensuit, à mendis repurgavit, commentariis, & pluribus, melioribusque figuris illustravit & multo locupletiore indice auxit, Adrianus Toll Lugd. Bat. M. D. Lugdunum Batavorum, Joannis Maire, 1636. Two parts in one. Small 8vo (17.0 x 10.7 cm). Title page with wood-engraved vignette; [vi], 576 pp., [xxi] pp., two folded wood-engraved tables and numerous woodcuts in the text (among which the famous full page: "de Crystallo et pseudo Adamante". Contemporary vellum with manuscript title on the spine. \$2,175 = Second edition of De Boodt's fundamental manual on mineralogy and gemology, first published in Hanau (Germany), in 1609. De Boodt (1550-1632) was court physician to Rudolf II of Bohemia. He was the first to attempt a systematic description of minerals, noting the crystalline form, hardness, optical properties and combustibility. "In his work Boodt... enumerated 600 minerals that he knows from personal observation, and describes their properties, values, imitations and medical applications. There are also tables of values of diamonds according to their size and a short description of the polishing of precious stones" (DSB). This edition, published shortly after De Boodt's death, was edited and corrected by the Leiden medical doctor, Adriaan Toll. The woodcuts illustrate crystals, gemstones, fossils and a variety of jeweller's cutting and polishing equipment. A third edition, also edited by Toll, was published in Leiden in 1647. In the title, the word "Gemmarum" is spelled "Gemmarvm" with a "v", whereas "lapidum" is spelled with a "u". Small water stain in right top corner of first 100 pages, slight age toning, otherwise a handsome, clean copy. DSB II, pp. 292-293; Sinkankas, 778; Ward and Carozzi, 252.

[9] **Bourtzeff, V. [Burtsev]**

Narodovoletz. 1. London, privately printed by the author, 1897. 8vo (18.2 x 12.3 cm). 40 pp. Contemporary strip of paper to spine. \$4,500 = Anarchist paper (title meaning: the will of the people) inciting the assassination of Czar Nicolas II. The author, Vladimir Bourtzeff (later often spelled Burtsev), who had fled Russia after being exiled in Siberia, was subsequently arrested by London police and sentenced to 18 months of hard labour. Bourtzeff was the first Russian revolutionary to be imprisoned in Britain (Henderson). Part of the text reads: 'As regards our ultimate tasks we are Socialists, and in this respect we adhere frankly to those traditions which have elaborated by a series of generations of Russian Revolutionists ... We may say in the words of the late Stepniak- "We are revolutionists not only to the extent of a direct rising of the people, but to the extent of military conspiracies, to the extent of nocturnal invasions of the Palace, to the extent of bombs and dynamite." ... On the question what is to be done, Alexander III. reigned happily for fourteen years and this is already the third year that Nicholas II. has reigned not less happily, and that at a time when reaction ought, it would seem, to have given rise to the strongest resistance on the part of the revolutionists, and to have caused their plan of campaign to be summoned up in one point, regicide, and if it appeared necessary a whole series of regicides and a systematic political terrorism. We shall devote all our strength and faculties to the revolutionary struggle. We shall make the service of the revolutionary cause the first and principal occupations of our lives. ... We have addressed ourselves to all Revolutionists whom our organ may reach with the earnest and friendly advice to give a new direction to their activity, and we are anxious above all that our views may be heard by our companions in Russia, and that the revolutionary organiza-

tions may adopt the conscious and firm “resolution” to enter upon the path which was trodden by our standard bearers-Jeliaboff, Perovsky, Halturin, &c. The fearful mistake which the Terrorist party made was that after their victory of the 1st March, they for a moment, stopped systematic terrorism, for a moment put their sword in its sheath. If they had prepared everything beforehand and had stricken down Alexander III. on the day of the funeral of Alexander II. one of two things would have happened in Russia; either a revolution would have broken out, or a liberal constitution would have been declared.’ Bourtzeff went on trial on February 7th, 1898. Meanwhile, the remaining stock of this pamphlet was seized and probably destroyed by the British authorities. Written above the drop head title in an old hand: “la démocratie”. A very good, clean copy. Very rare. R. Henderson (2017), *Vladimir Burtsev and the struggle for a free Russia. A revolutionary in the time of Tsarism and Bolshevism*.

[10] **Brocchi, [P. L. A.]**

Mission Scientifique au Mexique et dans l’Amérique Centrale. Ouvrage publié par ordre du Ministre de l’Instruction Publique. Recherches zoologiques. Troisième partie. - 2e Section. Étude des batraciens de l’Amérique Centrale. Paris, Imprimerie Nationale, 1874. Large 4to and matching folio (36.0 x 27.5 cm). 123 pp.; 24 plates [numbered 1-21, 17bis, 18bis, 20bis], of which one stipple-engraved (plain) and 23 in (chromo)lithography (20 partly or completely coloured, and three plain). Contemporary olive half calf with gilt-lined borders over marbled boards. Spine with five raised, gilt-stippled bands; compartments with gilt triple cadres, and two (red and light brown) morocco labels with gilt titles. Marbled endpapers. \$5,500

= In 1864, two years after the start of a military campaign in Mexico, Napoleon III ordered an additional scientific expedition, modelled after the famous Egyptian scientific expedition initiated by Napoleon I, following the military campaign in that country. In contrast to the latter, the “Mexican expedition” only produced some haphazard results, mainly because the French lost interest after the end of the war. Nevertheless, a few superb monographs were among the published results. This includes the very rare part on salamanders, frogs, toads and dibamids by the French herpetologist Paul Louis Antoine Brocchi (1838-1898). In the preface, Milne Edwards explained why Brocchi wrote this part. The first plate, by Alphonse Milne Edwards and Huët [?Joseph Huet (1827-1903)] is a very fine stipple-engraving. Adler states that the coloured plates are chromolithographed; this seems to be true for the salamander plates, but most frog plates seem to be hand-coloured. Some, mostly weak foxing to several text leaves and plates but mostly clean. Boards and spine in near mint condition, without shelfwear. An excellent copy, rarely seen in such a beautiful contemporary binding. Adler II, p. 101; Crane Library, AC49; Nissen ZBI, 585 (erroneously under G. B. Brocchi); 4694 (for the whole series).

[11] **Brunfels, O. [Brunfelsz]**

Contrafayt Kreüterbuch. Nach rechter vollkommener Art/vnud Beschreibungen der Alten/ besst-berümpften Ärtzt/vormals in Teütscher sprach/ der masßen nye gesehen/ noch im Truck auszgangen. Sampt einer gemeynen Inleytung der Kreüter urhab, Erkantnüsß/ brauch/ lob/ und herzlichkeit. Strasßburg, Hans Schotten, 1532-1537. Folio (30.0 x 19.7 cm). Letterpress title page, [xvi], 332; title page with hand-coloured woodcut vignette, [xiv], 173, [iii] pp.; nearly 300 mostly full-page illustrations of plants and one with the Strassburg coat of arms; all in contemporary hand-colouring; text with wood engraved, contemporarily hand-coloured initials; those in the second part after Hans Holbein’s *Alphabet of the Death* (first published - uncoloured - in 1524). Contemporary full, blind embossed and roll-tooled pigskin-over-wooden boards. Spine with four raised bands. Boards with reverse-bevelled edges and two brass clamps. \$57,000

= A wonderfully, contemporarily and complete copy of this influential herbal by the German botanist Ot[t]ho or Otto Brunfels

[Brunfels, Braunfels] (1488-1534), and illustrated by Hans Weiditz (1495-1536). In this copy the colouring is more accurate than in an incomplete copy in the Bayerische Landesbibliothek in Munich, especially the colouring of the Holbein initials. This is the first German edition of Brunfels’s *Herbarum vivae eicones* and published near-simultaneously with the Latin edition. Brunfels ‘...is often called a father of botany, because, in his botanical writings, he relied not so much on the ancient authors as on his own observations and described plants according to the latter.’ (Wikipedia). It is the first botanical work containing accurate illustrations of plants, including flowers and roots. Weiditz’s woodcuts were made after watercolour drawings depicting “real” specimens, faithfully reproducing the actual specimen, instead of giving some idealized version: “If a plant had a broken stem or a worm-eaten leaf, that was the way it was shown” (Anderson). Cancelled leaf XCII present. The figure on page 301 erroneously omitted, as in all copies. A few leaves with a Latin name, in an old hand, added to the German plant names. Boards a bit soiled, endpapers and several other pages locally a bit stained or thumbled; annotations in an old hand on the front pastedown; several old, mostly marginal repairs; some very small and unobtrusive, marginal worming. An amazing copy with stunning contemporary hand-colouring, a real treasure. F. J. Anderson, *An Illustrated History of the Herbals*, p. 122; Nissen BBI, 258; Stafleu and Cowan, 855.

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

Francesco di Capitani. [Manuscript design examples]. Roma, di Capitani, [ca. 1935]. Large, oblong cardboard binder with two metal pins. Folio. (36.5 x 53.5 cm). 64 leaves with original drawings, of which 61 in full colour (crayon). Black morocco boards with embossed title and patterned pastedowns. Stiff brown endpapers. \$5,500

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

[13] **Champion, P.**

[Unique Chinese Photography Album] China and Japan, 1867. Elephant folio (60.9 x 47.8 cm). 23 albumen prints (each ca. 38 x 32 cm), from dry plate collodion negatives, showing scenes in China (20) and Japan (3), mounted on cards, each captioned with printed text, mounted, and (save two exceptions) with additional text, neatly handwritten by Champion himself in ink in French. Original quarter morocco over pebbled, blind-stamped cloth. Author’s name in gilt on lower front board; corners with Chinese characters. \$55,000

= A unique collection, mainly of Chinese photographs made by the traveler, photographer, chemist and dynamite manufacturer Paul Champion (1838-1884), with handwritten captions, and a long, signed dedication by the author, to a friend, the French politician Armand Leygue, dated 25 July 1867. Paul Champion’s large-plate views (up to 27 x 33 cm) are exceptionally rare. He was one of the most gifted photographers working in nineteenth-century China (1865-1866) and his work was of a very high standard” (Bennett). He was a member of the prestigious Société française de Photographie and went to China and Japan on a mission supported by the French Société Zoologique d’Acclimatation, founded in Paris on 10 May 1854 by Isidore Geoffroy Saint-Hilaire (for his itinerary see Bennett). The use of dry plate collodion instead of wet plate collodion may have been due to the fact that the former lasted much longer, and therefore was more suitable when travel-

ling over long distances. Later, Champion pioneered the production of dynamite and set up an industrial process for large-scale production of dynamite during the Franco-Prussian War and the Siege of Paris (1870-1871). Most photos in this atlas are oblong views - principally of Pékin (Beijing); the first, however, is a self-portrait of Champion in Chinese costume. Three photos are of Nagasaki (Japan), and several photos are portraits of Chinese people. The additional legends, neatly handwritten on the mounts by Champion himself, are much more extensive than the printed legends. The printing suggests publication of more copies, but in 2014 an other album by Champion was sold at Viviane Esders, however with only 18, different, smaller photos. In the accompanying description it is stated that Champion "...réalise photographies de très belle qualité dont une série "Vue de Chine". Certaines seront publiées dans un livre sur l'Exposition universelle de 1867, 'Etudes sur l'Exposition Universelle de 1867.'" A "Vue de Chine" apparently was never published, and - indeed - no other copies are known. Only "Champion's stereoviews were published as series by Charles Gaudin; B.K. Editeur. Paris [A. Block]. The series were *Chine & Japon; Asiatic Views. China; and Vue De Chine* which was a numbered set of around 100 views." (luminous-lint.com). Some fading, a few plates with small spots, perhaps from storing the undeveloped plates too long; skilful repair to the front free endpaper, a few mounts with marginal spotting. Otherwise in very good condition. T. Bennett, *Photography in Japan 1853-1912* (2003).

[14] **Cleyer, A. [AND] S. Reisel**

Monstrosa animalia. [AND] *Infans truncus sine artibus*. Neurenberg, Wolfgang Mauritz Endter, 1690. 4to (19.8 x 16.1 cm). Three pages; two large, folded plates. Contained in: *Miscellanea Curiosa medico-physica Academiae naturae curiosum sive ephemeridum medico-physicarum germanicarum curiosarum. Annus octavus*. [Observatio XXII (AND) LIV. Engraved allegorical frontispiece, engraved, folded plates. Contemporary full vellum. Title in ink in an old hand on the spine. \$625

= Two papers on teratology at the dawn of modern biological science. One (Reisel) deals with a human child, born without limbs, but otherwise healthy; the other (Cleyer) is on some peculiar mammalian specimens, including a cat with two bodies, a calf with two heads, and an altogether mythical animal which is best described as a cross between a bat, an elephant and a warthog! The German physician, botanist and Japanologist Andreas Cleyer (1634-1698) worked for the Dutch East India Company in Japan and was expelled after smuggling medically important plants out of Japan. Salomon Reisel (1625-1701) was a German medical doctor in the city of Worms. He published over one hundred papers in the *Miscellanea curiosa*. This is the complete eighth volume, with many other papers, several of zoological, medical and botanical interest, including another paper by Cleyer, one on Japanese trees *Arboribus japanensibus Fisakaky & Tutta*, with a fine plate, and two others, *Plantis japanensibus Mitznofana & Fatasiro*, and *Floribus japanensibus Kanako Juri & Jama Juri* (also with fine plates), as well as an illustrated paper on ginseng by Blumentrost. Half-title in a neat old hand; frontispiece partly hand-coloured. Lacks two plates, but the papers by Cleyer and by Reisel are complete.

[15] **Coiter, V. [AND C. Gesner]**

Externarum et internarum principalium humani corporis partium tabulae. [AND] *Historia animalium liber II. De quadrupedibus oviparis*. Nürnberg, T. Gerlach, 1573 [AND] Zürich, C. Froschouer, 1554. Folio (37.9 x 24.3 cm). Title page, (xii), 134 pp.; seven, mostly very large, folded plates [AND] Title page with engraved vignette; [iv], blank, 110 pp., blank, second title (*Appendix historiae*), 28 (last blank) pp. Contemporary full blind-tooled vellum over wooden boards [dated 1573]. Spine with five raised bands; boards with bevelled edges and two original brass clasps. \$25,000

= A wonderfully preserved copy - with the binding dated in the same year as the publication year - of Volchar (or Volcher,

Volcherus) Coiter's masterpiece. It was the first work to contain illustrations of a human foetal skeleton, and the first monograph on the ear (Garrison-Morton). Coiter (Koyter, Coyter) (1534-1576 - or 1600, fide Bayle & Thillaye and Garrison-Morton) was a Dutch medical doctor, anatomist and ornithologist who worked in Montpellier - where he became friends with Rondelet - and, later, Nuremberg. "Not only was Coiter renowned as an anatomist, surgeon, and physician accomplished in the fields of physiology, ornithology, and embryology; not only did he establish the study of comparative osteology and describe cerebrospinal meningitis before any of his peers; he was also an artist, and signed many of the finely drawn copper engravings in his books" (New York Academy of Medicine website). Bound with it is a fine, clean copy of Conrad Gesner's *Historia animalium Liber II. De Quadrupedibus oviparis*, in first edition, with its beautiful title vignette of a child sitting on a frog, and excellent woodcut illustrations of reptiles (chameleon, turtle, lizards, etc.) and amphibians (salamander, toads, frogs). Its *Appendix historiae quadrupedum viviparorum & oviparorum*, also published in 1554, contains woodcuts of oxen, deer, dogs, various other mammals and some more lizards. Boards with rolled stamp ornaments and text blocks, as follows: data est / mihi omnis; apparuit / beni et hum; defructu / ventristu; ecce agnus [sic] / dei & [?] vetolii; and one with King David playing a harp, dated 1545. The dating of the binding - 1573: the year in which Coiter's work was published - is exceptional. One central text block on the front board has the initials V. C. [i.e. Volchar Coiter]. An extraordinarily well-preserved and clean copy. OCLC reports few copies in Europe and only one in North America. Bayle & Thillaye I, p. 286-287; Garrison-Morton, 1539; Gesner: Adler I, 7-8; Nissen ZBI, 1550; PMM 77 (in part).

[16] **Darwin, C.**

On the origin of species by means of natural selection, or the preservation of favoured races in the struggle for life. Third edition, with additions and corrections (seventh thousand). London, John Murray, 1861. 8vo (19.9 x 12.5 cm). xix, 538, [ii] pp., double-folded diagram. Publisher's green, pebble-grained and blind stamped cloth. Gilt title and triangular ornaments on the spine. Brown endpapers. \$5,750

= A wonderfully preserved, brilliantly fresh copy of the first edition with Darwin's historical sketch of his theory in full form. Generally regarded as the most important edition after the first, which in itself is one of the most important works in the history of humankind. In this edition, Darwin considerably altered and corrected the text. Fore edge uncut. Provenance: Very small armorial bookplate, *Tria juncta in uno* (motto of the Order of the Bath), on the front pastedown. Scattered light spotting; several light marginalia in an old hand in pencil, including the observation that "battle of life" (p. 84) originates from Seneca's "vivere est militare", and other scholarly observations. Edmonds & Remnants book label neatly mounted in the lower inner corner of the rear pastedown. In Freeman this is variant b (no point after Murray) of two varieties, neither of which has precedence. Very insignificant wear to spine ends, a few, insignificant spots, tiny cloth imperfection to back panel, overall a really fine copy. Freeman, 381.

[17] **Darwin, C.**

Remarks upon the habits of the genera *Geospiza*, *Camarhynchus*, *Cactornis* and *Certhidea* of Gould. London, The Zoological Society of London, 1837. 8vo (22.7 x 13.9 cm). p. 49. Original blind blue wrappers, preserved in a green clamshell box with gilt title. \$4,750

= First note by Darwin on the group that made him famous: the so-called Darwin's finches of the Galapagos Archipelago. As noted in *Charles Darwin: a companion*, "The importance of the fauna of [the Galapagos] islands, especially of the ground finches now called Darwin's finches ... to the development of C[harles] D[arwin]'s early thought on evolution has often been stressed". This is Darwin's fifth publication in a serial (between 1837 and 1886, another 160 were to follow - see Freeman). Published in the leading natural history periodical of the 19th century, the Society's prestigious *Proceedings*, volume 5(53), with a total of 172 [vii, 165] pp. As noted by Freeman, there are four other papers by the

famous ornithologist John Gould on Darwin's South American birds, including many new species (e.g. *Rhea Darwinii*), but these are without direct comment by Darwin. Uncut, partly unopened. Wrappers with some light spotting, marginal fraying, price written in pen to bottom of front wrapper, a few short tears, paper partly perished over the spine - otherwise a very good, clean copy. Bound (library) copies of the whole volume V are uncommon; a copy in original wrappers is decidedly rare. Freeman, 1644; Freeman *Charles Darwin: a companion*, p. 147.

[18] **Darwin, C.**

Sexual selection in relation to monkeys. London, Nature, 1876. Folio (28.2 x 19.6 cm). pp. 17-18 in: issue 15(366) [pp. i-viii, 1-20]. Original printed wrappers. \$1,700

= This paper by Darwin deals with the "brightly coloured hinder ends ... of certain monkeys", of which Darwin wrote: "no case interested and perplexed me so much". Darwin continued by recording and interpreting observations made by the German zoologist Johann von Fischer (1850-1901), to whom he wrote a long letter. As noted by Freeman (p. 204), this paper was reprinted in *The Descent of Man*, 12th thousand, 1877 (Freeman, 948), and later printings. Uncut, as issued. Small strip of front wrapper's left outer edge evenly tanned; otherwise a very good, clean copy. Burkhardt, F. et al. (eds.), *The Correspondence of Charles Darwin*, volume 24; Freeman, 1773.

[19] **Delarue, J.**

Musée ornithologique. Collection d'oiseaux de toutes les parties du monde [AND] Galerie des mammifères [AND] Musée J. Delarue [AND] Études d'animaux dans le paysage. [Paris], J. Delarue, [after 1841]-ca. 1850. Four works in two. Oblong folio atlases. (26.5 x 34.1 cm). With 106 lithographed and finely hand-coloured plates, each captioned below the images [*Musée ornithologique* 24; *Galerie des mammifères* 32; *Musée Delarue* 30; *Études d'animaux* 20]. Uniform green, gilt-bordered half calf over green boards. Spines with four raised, gilt-ornamented bands and brown morocco label with gilt title. Marbled endpapers. All edges gilt. \$32,000

= A fine collection of four extremely rare to entirely unknown atlases, depicting birds (mostly) and mammals, as well as a few other animals, including butterflies, by the mysterious, highly skilled French bird painter, engraver and natural history author Jean Delarue (sometimes spelled De la Rue). Of the four works gathered here, only the first (*Musée ornithologique. Collection d'oiseaux de toutes les parties du monde*), second (*Galerie des mammifères*) and last (*Études d'animaux dans le paysage*) are - partially - recorded. Of the first, the Smithsonian (Cullman Library) in Washington DC holds an incomplete suite with plates 13-24 only. No complete copies are known. Of the second, also no complete copies are known, but OCLC lists one incomplete copy (15 plates), in the Waidner-Spahr Library, Dickinson College, Carlisle, PA. The title is different, namely *Galerie des mammifères: dessinés et lithographiés*, and Arnauld de Vresse is listed as publisher. The third title, *Musée J. Delarue* is entirely unrecorded. Of the fourth title (*Études d'animaux dans le paysage*), which is completely devoted to ornithology, a copy with just ten (instead of 20) plates was part of the famous H. Bradley Martin sale, and a second one (or the same?) is in Amherst College, Amherst, MA. The latter is also listed as being published by de Vresse - who added a title page - and printed by Laurant et Cie, whereas this suite of 20 plates was printed by Delarue himself. Ronsil gives 1850 as the publishing date for the de Vresse issue. The following plates, however, have never been recorded before: *Coq et poules* (cock and chickens), *dindons domestiques* (turkeys), *oies domestiques* (geese), *paons* (peacocks), *bécasses* (snipes), *ibis rouges* (red ibises), *faisan de la chine* (Chinese pheasants), *émous ou casouars sans casque* (emus), *petit coq de bruyère* (black grouse), and *outardes canepetières* (little bustards). The other three titles are virtually unknown; not even recorded by Ronsil in his *Bibliographie ornithologique française* (1948). Only in his later (1957) *l'Art Français dans le livre d'oiseaux*, he mentions, in passing, not only the abridged edition of the *Études*, but also the *Musée ornithologique* (dated 1851).

The four works present here all share the same oblong format, detailed lithography, fine hand-colouring, scientific accuracy and vivid compositions. The illustrations of the *Musée Delarue* which includes illustrations of butterflies, other insects, molluscs, reptiles and amphibians, and even fruits, flowers and minerals, are reminiscent of those in Guérin's *Dictionnaire pittoresque*, but generally they are livelier, more informative and more natural. In the captions of the *Musée ornithologique, Galerie* and *Études*, the author refers to his publication activities as à Paris, chez l'Auteur (Spécialité d'Histoire Naturelle) rue Montagne Ste. Geneviève, 6, or Paris, Codoni, rue Grenier St. Lazare, 18. The extreme rarity and exquisite colouration could be explained by assuming that these suites were printed by Delarue in very low numbers only to advertise his skills and - perhaps - to attract another publisher for wider distribution. Hence the addresses on each plate, and, presumably, the abridged de Vresse editions of the *Galerie des mammifères* and *Musée ornithologique*. The peculiar titles and the absence of title pages and additional text further support this theory. Delarue contributed to Alcide d'Orbigny's *Galerie ornithologique*, published between 1836 and 1839 (vide Sitwell Fine Bird Books, p. 92), and one other very rare bird book, namely *Oiseaux d'Europe* (recorded by Ronsil, p. 140, number 780). Delarue was a highly gifted artist in natural sciences about whom little seems to be known. The French national library records only that he was born in the 18th century, but no precise date is known. Works including his illustrations were published up to 1861. He was responsible for 30 superb plates in Alcide d'Orbigny's *Galerie ornithologique* (1836-1839), and for many insect plates in Charles d'Orbigny's *Dictionnaire universel...* (1849), and also, according to Ronsil (p. 69) in his *l'Art Français* (1958), for the four plates in John Kirk Townsend's aborted and mythically rare *Ornithology of the United States of North America* (1839). No plate is dated, but the inclusion of the hummingbird, *Ornysmia clarissii* [= *Heliangulus clarisse* (Longuemare)], which was first described in 1841 suggests a date after that year, at least for the *Musée ornithologique*. The name *Columba Zambos* for a dove from Sumatra, is nowhere recorded. It seems to be a spelling variant of *C. jambu*, the Jambu fruit-dove, but this is not certain and the name is available in zoological nomenclature, perhaps applicable to a subspecies. Boards and spines with some skillful restorations; the original gutta percha glue was dried out and replaced by a new conservation-friendly substitute, but not very solid, it needs to be handled with care. Some occasional light spotting, a few leaves with very slight thumbing in the lower margin but generally very clean; the colouring lively and naturally. Ronsil, *l'Art Français dans le livre d'oiseaux*, p. 69 [in part]; not in any other major or minor bibliography, e.g. Cat. BM(NH); Junk, *Rara*; Nissen IVB and ZBI, Ronsil, *Bibliographie ornithologique française*; Wood, Zimmer, etc.

[20] **Edwards, G.**

A natural history of uncommon birds and of some rare and undescribed animals, quadrupeds, reptiles, fishes, insects, &c. In four parts. [AND] Gleanings of natural history - Gleanures d'histoire naturelle [In three volumes]. [Complete]. London, for the author, 1743-1764. Seven volumes in seven. Folio (29.4 x 22.8 cm). Text and 370 engraved plates of which 369 finely hand-coloured, as follows: Part I: Hand-coloured frontispiece, title page with hand-coloured vignettes; wood-engraved head and tail pieces; xx, 53 pp.; 54 plates [1-52; (two not numbered)]. II. Title page, [iii]-viii, xxi-xxiv; 53-128 pp. 55 plates (including the Samojeed, uncoloured) [53-104; (one not numbered - double); 105; (Samojeed)]. III. Title page, dedication leaf, full blank, advertisement leaf, pp. 106-157; 52 plates [106-157]. IV. Title page (dated 1751), dedication leaf, [ii] pp. (preface), [ii] pp. (subscribers list); 158-248 pp.; 58 plates [158-177; (three not numbered); 178-195; (two not numbered); 196-210]. V. Frontispiece portrait of the author, title page with engraved vignettes, dedication leaf; pp. 1-108; 50 plates [211-260]. VI. Two title pages (English and French), [iii] (dedication leaves), [iv] subscribers list; xxxv (preface), 109-215, [iv] (index); 50 plates. [261-310]. VII. Two title pages (English and French),

dedication leaf, [ii] (subscribers list), vii (preface), 221-347 pp.; 52 plates [311-362]. Uniform contemporary polished calf. Spines with five raised bands; compartments rich gilt with floral patterns and two morocco labels with gilt title. Gilt-panelled boards. Inner dentelles. Marbled endpapers. Yellow edges.

\$45,000

= A magnificent (over) complete set of Edwards's magnum opus. A unique set, in fact, as there are eight additional plates, for a total of 370 plates instead of the usual 362. The additional plates comprise two zebra plates in part I; three bird plates (all parrots), in part IV, with unique, handwritten explanations by Edwards on plate versos; two South American monkey plates in part IV; and one plate which is actually double. The monkey plates - of a marmoset, "Cagui", and a baboon - are UNIQUE. No other copies are known. The Cagui is illustrated again (differently) in volume V, plate 218. The British naturalist, ornithologist and illustrator George Edwards (1694-1773) was known as the "Father of British Ornithology", a reputation founded on this work. Original material by Edwards is very rare. Perhaps this was his personal copy. "In 1733, on the recommendation of Hans Sloane, he was appointed librarian to the Royal College of Physicians in London. Sir Hans Sloane, founder of the British Museum, had employed George Edwards as a natural history painter for many years, and Edwards drew miniature figures of animals for him. Edwards visited Sloane once a week to share news and a coffee. Sloane kept track of Edwards's expenses and reimbursed him annually. Edwards served as College librarian for thirty-six years. He was chosen Fellow of the Royal Society and of the London Society of Antiquaries and was rewarded with the Copley Medal" (Wikipedia, after Holl et al.). "Edwards taught himself to etch. He turned his home at the College into a studio, the College itself into a menagerie and ... set about producing his great works, *A Natural History of Birds and Gleanings of Natural History*, in which he illustrates and vividly describes birds, animals and insects brought to him from around the world." (Mason). The vast majority of the plates show birds. Many served as examples for new species described by Linnaeus. Mammals and reptiles are represented in fair numbers too. A few fishes, and some insects (often sharing a plate with birds) are included. In the three *Gleanings* volumes, the text is in double columns, English and French (translation by J. du Plessis). Provenance: armorial bookplate of William Hardman on front pastedowns; former owner's inscription, Peter Brooke, dated October 26th 1838, on the front free endpaper recto. A few skilful repairs to the bindings. Light rubbing to boards; some - usually quite light - offsetting; scattered, mostly mild spotting to some text sections; most text leaves and plates, however, clean. This work is prone to spotting and offsetting, but this copy is only very lightly affected. Anker, 124, 126; Holl et al. (1836) *Memoir of Sir Hans Sloane, founder of the British Museum*; Mason, A. S. (1992) *George Edwards: the Bedell and his birds*; Nissen IVB, 288; Sitwell, p. 93; Zimmer, pp. 192-194.

[21] **Ehrenberg, C. G. and W. F. Hemprich**

Symbolae physicae seu icones et descriptiones avium. Quae ex itinere per Africam borealem et Asiam occidentalem. Decas secunda. Berlin, Ehrenberg, 1829. Folio size portfolio (50.8 x 35.6 cm) containing ten, fine, hand-coloured lithographed plates of birds (each 49.0 x 34.5 cm), tissue-guarded. Original printed boards with cloth ties.

\$1,430

= The very decorative second part of birds from Ehrenberg and + famous *Symbolae Physicae*. This part was printed and coloured in 1829, but not distributed at the time: thus, it is missing in many library sets of the *Symbolae*. See - for instance - Zimmer. The portfolio contains 10 beautifully hand-coloured lithographed plates of magnificent birds belonging to genera such as *Ibis*, *Vultur*, *Falco*, etc., drawn by Wilhelm Müller and Friedrich Bürde. A very good, clean copy. All the plates clean and bright, except for some minimal soiling to a few lower edges. The portfolio also in very good condition, clean, except for a few small spots, unmarked. Junk *Rara* p. 138; Nissen IVB, 290; Zimmer, pp. 203-204.

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

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

\$1,600

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

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

Koekblik [cookie tin] Amsterdam, NV de Vereenigde Blikfabrieken (Verblifa), 1963. Tin icosahedron box with cardboard bottom inserted. Diameter 17 cm.

\$1,400

= This uniquely shaped box was designed by the Dutch graphic artist Maurits Escher (1898-1972) on the occasion of the 75th anniversary of Verblifa, then one of the largest producers of tin objects in the Netherlands. It has been embossed with a typical "Escherian" regular pattern of seashells and starfish; a pattern Escher used only here. This is the so-called regular convex, or Platonic icosahedron, which is the most regular one. Few of these 20-faced cookie tins have survived. Apart from some spots to top part, this tin is in good condition, with a pentagonal cardboard bottom that is seldom seen, but probably original. Bool, p. 151.

[24] **Ferrario, G.]**

Storia [ed analisi] degli antichi romanzi [di cavalleria e dei poemi romanzeschi in Italia. Con dissertazioni sull'origine, sugl'instituti, sulle cerimonie de cavalieri, sulle corti d'amore, sui tornei, sulle giostre ed armature de' paladini, sulle cerimonie de paladini, sull'invenzione e sull'uso degli stemmi ecc. con figure tratte dai monumenti d'arte] Atlante. [Milano, privately published, 1828]. Large 8vo (15.8 x 23.2 cm). 35 hand-coloured plates (some double paged) with explanatory text on the tissue guards. 19th century brown half calf with marbled boards, spine with red and green gilt lettered morocco labels.

\$850

= The complete, rare, hand-coloured atlas belonging to parts I (10 plates) and II (25 plates) of this important Italian work on medieval history and culture by Gulio Ferrario (1767-1847), best known for his massive "Costume antico e moderno, o storia del

governo, della milizia, della religione, delle arti, scienze ed usanze di tutti i popoli antichi e moderni provata con i monumenti dell'antichità e rappresentata con analoghi disegni" in 21 parts (1815). The lesser-known work presented here was originally published in three parts; a bibliographical part (all in Italian only) was published later. This atlas depicts medieval scenes, several based on the figure of Roland (Rolando) and others, as well as castles, church interiors, knights, monks, armour (swords, helmets), coats of arms, flags, etc. L. Sabatelli, Angelo Biasoli, and others made the drawings. Bookplate of Sir Robert Shafto Adair (b. 1786, a descendant of Charlemagne and Egbert, 1st King of England) on front pastedown, marginal light foxing to a few plates, some tissue guards with a few spots, otherwise clean. Uncoloured copies are more common. Brunet II, p. 1233 [14715].

[25] **Fitzinger, L. J. [F. J.]**

Bilder-Atlas zur wissenschaftlich-populären Naturgeschichte der Amphibien in ihren Sämmtlichen hauptformen. Vienna, Kaiserlich-Königliche Hof-und Staatsdruckerei, 1864. Folio (32.9 x 25.0 cm). Title page and 109 plates (two plain and 107 in chromolithography). Contemporary half morocco over marbled boards with ornamental blind stamped edges. Spine with five raised bands, blind-tooled compartments and two morocco labels (red and black) with gilt title. Marbled endpapers. Edges red. \$2,000

= A fine natural history atlas of reptiles and amphibians with by the Austrian herpetologist Leopold Joseph Franz Johann Fitzinger (1802-1884), director of the zoos of Munich and Budapest. He is the author of the *Neue Classification der Reptilien* (1826), and the *Systema Reptilium* (1843). This explains why this Bilder-Atlas is far better than the "average" zoological atlas, both systematically/taxonomically and regarding the accuracy of the illustrations. The plates show many turtles, snakes, lizards and also some frogs, toads, and salamanders. The large size and detailed colouring explain why this book has become so rare nowadays. Nissen lists one plate less. Mild rubbing and some staining to the boards, some very light spotting to a few plates - a bit more on the title page - but generally clean and unmarked. A very good copy. Adler I, pp. 24-25; Crane Library, AC41; Nissen, ZBI, 1390a.

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

Menschliche Ueberreste aus einer Felsengrotte des Düsselthals. Ein Beitrag zur Frage über die Existenz fossiler Menschen. Nebst Tafel I. Bonn, Henry & Cohen, 1859. 8vo (21.5 x 13.3 cm). 23 pp. One fine, lithographed plate. Contemporary grained half cloth over marbled boards. Spine with gilt title. \$2,000

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

Westphalens. We offer here the complete volume 16 of the society's *Verhandlungen*, in two parts with three lithographed plates, and including the *Sitzungsberichte* and the *Correspondenzblatt*. A very good, clean copy, with the Neanderthal plate in excellent condition. DSB 5, p. 206; PMM 342.

[27] **[Games]**

Topographical puzzles. Paris, Librairie Hachette, no date (ca. 1890). A set of eight coloured topographical puzzles, showing the different continents. The puzzles are maps, mounted on wood, each divided into 42 pieces. The edges are covered with gilt paper. In the original paper & cloth box (35.5 x 26.9 x 5.0 cm), with a map of the world mounted on the lid. Inside of the box covered with light blue paper. \$1,000
= A beautiful set. Rare to see the puzzles still in their original box, and all complete. Items like this were quite popular in the late 19th century, but few have survived in such a good state. Edges of the box with light shelfwear, otherwise near fine.

[28] **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 (39.2 x 25.0 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 blind half vellum over speckled boards. Edges speckled red. \$7,800

= 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 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 front pastedown an anonymous armorial bookplate, which, however, belongs to the Löffelholz family, perhaps the forester Sigmund Friedrich Löffelholz von Kolberg (1807-1874), or the Nuremberger magistrate, Friedrich Freiherr Löffelholz von Kolberg (1775-1818). Boards and spine slightly soiled, and rubbed, especially at the edges; some weak spotting in the upper margin of a few text leaves; one leaf with a short, marginal tear; otherwise an excellent, clean copy, with strong impressions and bright colouring. Horn-Schenkling, 7960; Nissen BBI, 716; Stafleu and Cowan, 2037. Not in Nissen ZBI.

[29] **Grandami, J.**

Nova demonstratio immobilitatis terrae petita ex virtute magnetica. Demonstratio immobilitatis terrae. Terra in aeternum stat. Aequivaletia longitudinum. Meridianus universalis sine declinatione. La Flèche, George Griveau, 1645. Small 4to (20.0 x 15.3 cm). Engraved title page, [vi], 162 pp. [1-24; 33-170]; six engraved plates (of which three larger, folded), 23 (groups of) large, engraved text illustrations (some occupying a whole page), one table in the text. Early to mid-19th century

polished quarter calf over marbled boards. Spine with gilt lines and ornaments, and two red morocco labels with gilt title and date. Red edges.

\$3,300

= First edition of a beautifully illustrated attack on Copernicus's heliocentric world view by the French Jesuit priest Jacques Grandami (1588-1672). Grandami based much of his "evidence" on observations of magnetism. The spine foot bears the year 1644, probably based on the date of approbation (23 July, 1644), but it was published in 1645. As noted by another bookseller, "ABPC/RBH list only two copies sold since 1942 (neither of them presentation copies): Honeyman 1979, £700 (cont. calf worn, one plate torn and repaired), this subsequently offered by Howell in 1981 for \$3250; Christie's 2016, £7500 (modern binding, uncut)". Plate count is difficult: there are six plates with blank versos, one plate (opposite p. 140) with two figures and a page numbering but with a blank verso; and 23 illustrations with page numbering on 21 text leaves. The total plate and text illustration count is therefore either six and 25, or seven and 23. Page numbering erroneously jumping from 24 to 33, thus without loss. Wax seal removed from title page and mounted on rear pastedown. Printed title page lacking. One illustration touching an edge; a few text sections very mildly age-toned, otherwise a very good, clean copy. Honeyman, 1535. Not in Houzeau and Lancaster.

[30] **Gray, J. E.**

Blackheaded pheasant. Male [AND] Female [From: Illustrations of Indian Zoology. Chiefly selected from the collection of Major-General Hardwicke]. London, Treuttel, Wurtz, Treuttel, jun. and Richter, 1831-1832. Two plates. Folio (46.3 x 33.1 cm). Fine lithographed plates with original hand-colouring.

\$390

= A male and female blackheaded pheasant (*Phasianus melanocephalus*), a species newly described by the great British zoologist John Edward Gray (1800-1875). It is the rarest pheasant in the world, occurring only in a very small region in the Himalayas. It is also known as the western (horned) tragopan. Contrary to the norm among pheasants, the female in this species is arguably as beautiful as the male, if not more so. Both were drawn and lithographed by the British illustrator Benjamin Waterhouse Hawkins (1807-1894), who became famous as a sculptor of life-size models of dinosaurs - for instance in the Crystal Palace Park in south London, and the Academy of Natural Sciences in Philadelphia. Plates not numbered. According to Zimmer no text other than the captions was published. Sawyer, *The dates of issue of J. E. Gray's "Illustrations of Indian Zoology"*; Zimmer, pp. 272-273.

[31] **Gray, J. E.**

Lined fishing eagle [From: Illustrations of Indian Zoology. Chiefly selected from the collection of Major-General Hardwicke]. London, Treuttel, Wurtz, Treuttel, jun. and Richter, 1831. Folio (46.5 x 33.2 cm). Fine lithographed plate with original hand-colouring.

\$250

= A fine, very large illustration of a lined fishing eagle (*Haliaeetus lineatus*), a species newly described by the great British zoologist John Edward Gray (1800-1875). It was drawn and lithographed by the British illustrator Benjamin Waterhouse Hawkins (1807-1894), who became famous as a sculptor of life-size models of dinosaurs - for instance in the Crystal Palace Park in south London, and the Academy of Natural Sciences in Philadelphia. Plates not numbered. According to Zimmer no text other than the captions was published. Sawyer, *The dates of issue of J. E. Gray's "Illustrations of Indian Zoology"*; Zimmer, pp. 272-273.

[32] **Guichenot, A. [A. T.]**

Exploration scientifique de l'Algérie, pendant les années 1840, 1841, 1842 publiée par ordre du gouvernement et avec le concours d'une commission académique. Sciences physiques. Zoologie. V. Histoire naturelle des reptiles et des poissons. Paris, Arthus Bertrand, 1850. Folio (37.0 x 28.1 cm). Half-title, title page *Sciences physiques Zoologie V* with engraved vignette, half-title (to the reptiles and fish), iv, 144, [iv] pp., half-title (to the atlas); 12 plates (four of reptiles and amphib-

ians, eight of fish). The plates are colour-printed engravings à la poupée and then finished by hand. Contemporary half morocco over marbled boards. Spine with five raised bands and gilt title. Marbled endpapers.

\$6,400

= The very rare complete text and atlas of the reptiles, amphibians, and fish of this famous expedition, including several new taxa. Written by the French herpetologist and assistant to Constant Duméril, Antoine Alphonse Théodore Guichenot (1809-1876). The excellent plates were made after drawings by Vaillant and Werner, and coloured with exceptional detail. The printing technique, à la poupée, is a method of printing in colour in which two or more inks of different colours are selectively applied to different parts of a single copperplate. The inked plate is then printed in a single pass through the press. The method takes its name from the poupe (meaning 'doll' in French), the small ball-shaped wad of fabric that is used to ink the plate. Usually the plate would be finished by hand afterwards. These plates of the *Exploration scientifique* can easily be classified among the highest ranks of zoological illustrations. The zoological results of the expedition to Algeria were published over several years, and an atlas like this one has become very difficult to find. An unmarked copy. Inner hinges strengthened, front board corners skilfully repaired. The condition of the plates is exceptionally good, entirely clean. We found only one auction record - in 1956. Adler II, pp. 72-73; Nissen ZBI, 4630; Wood, p. 439. Not in the Crane library.

[33] **Haeckel, E.**

Report on the scientific results of the voyage of H.M.S. Challenger during the years 1873-76 under the command of captain George S. Nares, R.N., F.R.S. and the late captain Frank Tourle Thomson, R.N. prepared under the superintendence of the late Sir. C. Wyville Thomson, Knt., F.R.S., &c. and now of John Murray. Zoology. LXXVII. Report on the Siphonophorae. By Professor Ernst Haeckel, M.D., Ph.D., Hon. F.R.S.E. London, Her Majesty's Stationery Office, 1888. 4to (29.2 x 24.6 cm). 388 [380, 8] pages, seven woodcuts in the text, and 50 plates, of which 11 in beautiful chromolithography, the others mostly tinted or duotone, and a few plain. Original dark green blind stamped pebbled cloth. Boards with bevelled edges. Gilt title on the spine. Brown endpapers.

\$4,350

= A rare and sought-after complete part from the famous series, *The Zoology of the Challenger Expedition*, volume XXVIII, part LXXVII. Contains descriptions and illustrations of many new species of jellyfish-like Hydrozoa, all very beautifully and accurately illustrated by the great naturalist and influential artist Ernst Haeckel himself. It were illustrations like these which inspired the Jugendstil artists. This is the whole volume 28, entirely occupied by Haeckel's paper. A truly excellent, unmarked copy. Some minimal shelf-wear; the binding, which is usually weakened due to the heavy book block, and often found with the endpapers cracked on the fold, is entirely intact. Rare, especially in this sublime state. We have never seen a better copy. Nissen ZBI, 4754.

[34] **Herschel, W.**

On the construction of the heavens. London, The Royal Society, 1785. 4to (27.4 x 21.1 cm). Engraved title page; 54 pp., and one very large, double folded plate. Later quarter calf over marbled boards in a beautiful, contemporary style. Spine with five raised, gilt-ornamented bands; compartments rich gilt with floral vignettes, and two red morocco labels with gilt title. All edges red.

\$2,850

= The first serious attempt to determine the shape of the Milky Way, "our" galaxy, by the German-born English astronomer and composer Friedrich Wilhelm Herschel - later Frederick William Herschel - (1738-1822), who was the first to have built a telescope powerful enough not only to dissolve the Milky Way into its millions of stars and nebulae (this had already been done by Galilei) but also to give an indication of its general shape by counting the number of stars in different directions. The original paper was read on February 3rd, and published in the Society's *Philosophical Transactions*, volume 75 (I), pp. 213-266. This is the complete volume 75(I) of the original edition (i.e. not from

the later abridged edition) with 14 other papers, including one by Charles Darwin's grandfather Erasmus; the second *Catalogue of double stars* by Herschel (86 pages, and a plate, adding 484 double stars to his first list), as well as three other astronomical publications, for a total of vii + 309 pages and nine plates. An unmarked, wide-margined copy in a beautiful contemporary style binding. Rare - especially in this good state. Houzeau & Lancaster II, p. 771.

[35] **Herschel, W.**

On the Georgium Sidus. London, The Royal Society, 1783. 4to (26.0 x 20.4 cm). 14 pp. Later, period style, marbled wrappers.

\$2,000

= The discovery of Uranus by the great British astronomer William Herschel (1738-1822). Herschel first observed the new celestial body in March 1781, and in this paper he concludes that it is, indeed, a "primary planet", which he named after the British King, George the Third (first chapter of this work). The second chapter is titled *On the diameter and magnitude of the Georgium Sidus: with a description of the dark and lucid disk and periphery micrometers*. Here, he also recorded that on "Oct. 12, 1872. The night was so fine, that I saw the Georgium Sidus very plainly with my naked eye" (p. 11). Finally, Herschel stated that based on calculations made by the French astronomer Joseph Jérôme Lefrançois de Lalande (1732-1807) (communicated in a letter to Herschel), the new planet's distance to the sun was 18.913 that of the Earth, while the diameter was 4.454 times that of Earth. Disbound from the Society's *Philosophical Transactions* volume 73. A very good, clean copy with ample margins. PMM 227.

[36] **[Houttuyn, M.]**

Afbeelding der houten, [eerste,] tweede uitgave; van 6 naar 't leven gekleurde platen... Amsterdam, Jan Christiaan Sepp, 1773. Folio (30.5 x 23.5 cm). Five title pages and five prefaces (in Dutch, German, English, French, and Latin); vi pp.; 12 engraved and finely hand-coloured plates. Original printed wrapper (to second part).

\$1,400

= The first two instalments (of 18), with 12 (of 108) plates and accompanying descriptive text, as well as all the prefaces and titles, in five languages (Dutch - first - title *Afbeelding van in- en uitlandsche houten, zo wel van boomen als heesters, welken door de liefhebbers der natuurlyke historie in hunne naturaliën-cabinetten, tot vermaak en nuttigheid, verzameld worden; volgens hunne inwendige hoedanigheid en natuurlijke koleuren, ook met bygevoegde Hollandsche, Hoogduitsche, Engelsche, Fransche en Latynsche benaamingen, in 't licht gegeven.*) The whole work was also titled: *Houtkunde, behelzende de afbeeldingen van meest alle bekende, in- en uitlandsche houten: de tot den huis- en scheepsbouw, tot schryfwerk, werktuigen en gereedschappen, tot verwt-offen en in de geneeskunde, worden gebruikt: op zulk eene manier, als die door de liefhebbers der natuurlyke historie, tot vermaak en nuttigheid, worden verzameld en bewaard: met aanwyzing van derzelver afkomst, hoedanigheden en gebruik: voorgesteld in de natuurlyke tekening en koleuren, volgens de Hollandsche, Hoogduitsche, Engelsche, Fransche en Latynsche benaamingen, en met uitvoerige bladwyzers verrykt*. Here, however, a widely different wrapper-title is present: *Afbeelding der houten, tweede uitgave; van 6 naar 't leven gekleurde platen, Tab. VII. VIII. IX. X. XI. XII. vertoonende 54 voorwerpen, nevens derzelver benaamingen. In 't Hollandsch, Hoogduitsch, Engelsch, Fransch en Latyn, à 15 stuiv. pr. plaat*. This is followed by a description of the scope of this work, the publication scheme (anticipating 40 or 50 plates in all), and references to the earlier work by "Wynmann" (i.e. Johann Wilhelm Weinmann's *Phytanthoza Iconographia*). The 15 stuiv[er], or 0.75 Dutch florin has a current value of approximately € 7 (cf. website of the Internationaal Instituut voor Sociale Geschiedenis). Landwehr does not mention printed wrappers. Perhaps they were not always issued and because of their ephemeral nature, few must have been retained. Edges uncut, somewhat frayed; otherwise very good, clean. Landwehr, 84; Stafleu and Cowan, 3082.

[37] **Humboldt, [F. H.] A. Freiherr Von**

Kosmos. Entwurf einer physischen Weltbeschreibung. Stuttgart und Tübingen, J. G. Cotta; Stuttgart, Kraiss & Hoffmann, 1845-1862. Six volumes in eight. 8vo (seven text volumes; 22.5 x 14.5 cm), and oblong 4to (atlas; 34.0 x 27.2 cm). Text volumes: title pages and 3,598 pp. [I (1845): xvi, 439; II (1847): 544, [i], [vi]; III-I (1851): iv, 310; III-II (1851): pp. 305-445; IV (1858): 645; V-I (1862): 640; V-II (1862): pp. 641-1297], one folded chart; Atlas: [ii], 136 pp., 42 lithographed and engraved maps and plates of which 39 (all the illustrated maps) are hand-coloured or in chromolithography. The text volumes in uniform later plain boards with printed front and rear wrappers mounted, and printed labels on the spines. The atlas in later mottled half calf; morocco spine with five raised bands, embossed vignettes and title. Dark green endpapers.

\$1,800

= One of the great 19th century German classics. A rare (super) complete set including the 5th volume (with index and corrections) that was published much later (1862) and is often lacking. The second volume has a six pp. description of the Berghaus Atlas, often not recorded. The third volume is here present in two parts, with pp. 305-309 printed twice, another rarely noted fact. This set also has the original 1851 atlas by Bromme, not the later (1861) "Volksausgabe", which has less text. Plate 6 is in the version revised by von Humboldt. According to Keller, von Humboldt planned this work for 50 years and regarded it as his magnum opus. He saw nature as a whole and man as a part of nature. The outlines of Humboldt's view of the universe - or, in Humboldt's words, "the picture of nature" - are presented in the first volume, with details appearing in the third and fourth volumes. The third volume focuses on astronomy and the fourth on geology. The fifth volume is the much later published index (1862), which is very often lacking. An excellent set. Fore edges of the text volumes uncut. A few small spots, mostly in the margins, one larger stain to plate 6 (from before binding); small library label and vague stamp on atlas title. This, however, remains by far the cleanest set we have ever seen, as the text pages are, usually, quite prone to foxing. Ward and Carozzi, 1141; PMM, 320.

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

Sekiminzukan. [Illustrated "lexicon" of fabric designs]. Tokyo and Kyoto, Yamada Naosaburo and Fujii Rindo, 1899. In four parts. Large 8vo size (24.2 x 16.5 cm). 95 pp. Original near uniform colour-printed pictorial soft covers.

\$1,700

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

[39] **Jonston, J.**

Historiae naturalis de serpentibus libri duo. Heilbronn, F. J. Eckebrecht, 1758. Folio (37.7 x 22.6 cm). 55, [iii] pp.; 12 engraved plates. Contemporary (possibly original) paper-covered boards. Short title in script on spine.

\$2,750

= The complete part on snakes and "dragons" of John Jonston's famous "Historiae naturalis". This part, with fine illustrations of real snakes, as well as both a charming and bewildering variety of little dragons has always been one of the most popular parts. Perhaps that is why the German printer and publisher Frank Joseph Eckebrecht fully reprinted this work in 1758. Nine years later he also reprinted Jonston's book on fishes. 1758, of course is the year in which Linnaeus saw the tenth edition of his *Systema Naturae* published, a point in time when the existence of real dragons was much in doubt among serious zoologists. This may be the reason for Eckebrecht to shorten the title from the original *Historiae naturalis de serpentibus et draconibus*. Linnaeus, however, based some of his new species on Jonston's descriptions and illustrations. Today, this edition, which was printed on much

better, thicker paper, is much rarer than the earlier Frankfurt and Amsterdam *thin paper* editions, and not recorded in the major bibliographies. Uncut. Slight staining and wear to the boards; spine ends slightly abraded; title page with very slight foxing and a faint damp stain in the lower margin; two plates rather toned. Plate 8 bound after plate 9, otherwise the binder's instructions are followed. Otherwise a very good, clean copy. This edition is quite rare. Adler II, p. 15; Nissen ZBI, 2135 (Amsterdam and Frankfurt editions); Wood, p. 409 (another edition). This edition not in the Crane library.

[40] **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 Luchtmans, 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 subijcitur" (with copper engraved vignette "Structa super lapidem qui ruet ista domus" and blank verso) and "Anthropogeniae ichnographia sive conformatio foetus ab ovo usque sad ossificationis principia, in supplementum osteogeniae foetuum" (with wood-engraved vignette); 40 engraved plates (several large, folding); Marbled limp paper boards, green label with script title on the spine. \$1,950

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

[41] **Lankester, E. R.**

On *Okapia*, a new genus of Giraffidae, from Central Africa. London, The Zoological Society of London, 1902. Large 4to (32.2 x 26.0 cm). 36 pp., 14 text engravings, three lithographed plates (of which one in fine chromolithography). Original printed wrappers. \$320

= The first detailed description of the eternally mysterious okapi, by the British zoologist Ray Lankester (1847-1929) - who introduced the genus *Okapia* here - and Philip Lutley Sclater (1829-1913), to whom the species name *johnsoni* (after the discoverer of

the animal) was referred. Lankester showed that this animal from the tropical rain forest was a relative of the long-necked giraffe of the African plains. The paper tells the story of its discovery and gives a detailed account of its morphology and anatomy. Original issue of the Society's *Transactions* with a fine full colour plate of the living animals by the renowned natural history artist Joseph Smit, and two plates showing skeletal parts. Uncut, untrimmed. The fore and lower edge a bit frayed; circular damp-stain in the inner-top corner of the two skeletal plates - the chromolithographed plate, however, clean. Rare. Not in Nissen (who only lists Lankester's later - 1910 - *Monograph of the Okapi*).

[42] **Linnaeus, C.**

Termini botanici explicati. Taurini, Typographia Sociali retro aedem oratorium D. Philippi, 1796. 8vo (20.7 x 13.6 cm). 39 pp. Original blind wrappers. \$1,500

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

[43] **Lowe, E. J. & W. Howard**

Beautiful leaved plants; being a description of the most beautiful leaved plants in cultivation in this country; to which is added an extended catalogue. London, Groombridge & Sons, 1868. Small 4to (25.0 x 15.7 cm). 144 pp., 60 fine chromolithographed plates (some finished by hand) and nearly as many fine text engravings. Embossed green cloth, rich gilt floral pattern and title on spine, front cover extensively blind-tooled and with gilt floral vignette. \$250

= First published in 1861 this seems to be the second edition, although it is not marked as such. It was reprinted again in 1872 and 1891 ("3rd" edition), and translated into French. Plates bright and with stunning colours. Frontispiece detached without loss, light spotting to title page and last text leaf, some spotting and offsetting to tissue guards; otherwise a very good copy of this scarce work with clean plates. Stafleu and Cowan, 5042.

[44] **Luiken, J. [Luyken]**

Afbeeldingen der merkwaardigste geschiedenissen van het Oude en Nieuwe Testament, in het koper gebragt door den vermaarden en kunstryken Jan Luiken. Amsterdam, H. Keyzer, H. Gartman en W. Vermandel, 1790. Tall folio (54.7 x 34.7 cm). Title in red and black, with engraved vignette; [ii] pp.; 62 double-paged, slightly oblong engravings. Later, contemporary style full calf. Spine with six raised, gilt-ornamented bands; compartments rich gilt with floral patterns and gilt title. Boards with triple gilt borders and floral corner pieces. Marbled endpapers. Top edge speckled red. \$2,950

= A fine, complete collection of large (each ca. 33 x 44 cm) engravings by the Dutch artist Jan Luyken, or Luiken (1649-1712). A major street in Amsterdam is named after him. "He was born and died in Amsterdam, where he learned engraving from his father Kaspar Luyken... He married at 19 and had several children, of whom Kasparus Luiken also became a renowned engraver... In his twenty-sixth year, he had a religious experience that inspired him to write moralistic poetry." (Digital Library of Dutch Literature). Most plates first issued by the Amsterdam publishers and booksellers Covens and Mortier as *Icones biblicae Veteris et Novi Testamenti* (1708), and signed "Johannes Luyken". A second edition appeared in 1729, a third in 1748. This seems to be the fourth. All are very rare, because for a long time the

individual plates sold better than the bound book. Plates 23 and 30 consist of four separate scenes; plate 35 is a map of Jerusalem. Very wide margins. Light shelf wear; some small, inoffensive, marginal stains and spots, but generally quite clean and in all a very good copy in a beautiful binding. Benezit 5, p. 669; Brunet, 3, pp. 1245-1246.

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

A monograph of the Capitonidae or scansorial barbets. The plates drawn and lithographed by J. G. Keulemans. London, the authors, 1870-1871. Large 4to (31.0 x 24.7 cm). Title page, dedication page, list of subscribers, contents, list of plates. xli, [viii] pp.; 73 hand-coloured plates, heightened with gum arabic; each with explanatory text leaves. Contemporary gilt-lined black half morocco over zaffre pebbled boards. Spine with four raised bands; compartments rich gilt with floral patterns and gilt title. Marbled endpapers. Top edge gilt. \$18,000

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

[46] **Merrem, B.**

Beytraege zur Naturgeschichte. [Beytraege zur Geschichte der Amphibien]. Parts I-III [Complete]. Duisburg und Lemgo, Auf Kosten des Verfassers, und in Commission in der Meyersche Buchhandlung, [1790] [Erstes Heft]; Leipzig, In der Verlagshandlung der Gelehrten, 1790 [Zweytes Heft]; Essen, G. D. Baedeker, 1821 [Drittes Heft]. Three volumes in one. 4to (20.5 x 25.7 cm). Six title pages, two dedication leaves; [ii], 47 pp.: 59, [i] pp.; ii, 141, [ii] pp. Several text engravings; 37 mostly engraved plates (those in volume three in early lithography) of which 36 in fine, contemporary hand-colouring. Contemporary half calf over marbled boards, spine with gilt lines and burgundy morocco label with gilt title. Edges speckled red. In a later protective light brown cloth slipcase. \$17,000

= Exceedingly rare, true first edition. The chief herpetological contribution by the German naturalist (mainly ornithologist) Blasius Merrem (1761-1824), a student of Blumenbach. The first part was published without a date, but known to be from 1790 (fide Adler, and Schmidler). In the first two parts, a second title, *Beytraege zur Geschichte der Amphibien*, is present; and the second part even includes a third title, *Beschreibung der Amphibiensammlung des Herrn Doctors und Medicinalraths Janssen in Dusseldorf*. More than 30 years later, a third part was published (with the second title now as full title, and with *Beitraege* instead of *Beytraege*). The third part has two additional drop-head titles, namely I. *Verbesserungen und Zusätze zu den beiden ersten Heften der Beiträge zur Geschichte der Amphibien* (p. 1), and II. *Bemerkungen über die Amphibien des Vorgebirges der guten Hoffnung und beschreibungen einiger derselben* (p. 63). The latter section deals with (new) reptiles from the Cape region in South Africa. The first two parts - which had both been long out of print - were republished in, respectively, 1821 and (after the author's death) 1829. "His most elaborate herpetological book is little known today because it was published mostly at Merrem's own expense and thus in such a small edition that it is now very rare. ... it is a more competent work than that of Count de Lacepède

or Merrem's other contemporaries" (Adler). Vanzolini wrote that he had seen only one copy. Sometimes, this work is stated to have 38 plates. However, as Schmidler points out: "Das erste und das zweite Heft enthalten je 12 handkolorierte Kupfertafeln mit Schlangen. Hinzu kommen im ersten Heft noch die bereits besprochene Kupfervignette ... und im zweiten Heft drei unkoloreierte Textabbildungen... Vom zweiten Heft ... wurde im Jahre 1829 eine zweite Auflage, inhaltlich unverändert, aber Plat sparend, gedruckt. Dabei wurden die drei Textfiguren aus der ersten Auflage ... mit Körperteilen von Schlangen, auf einer dreizehnten Tafel vereinigt". The inclusion of lithographed plates in the third part makes it a "lithographic incunable" (see Dussler); it is perhaps the first German herpetological work with lithographs. As in most early German herpetological publications, 'Amphibien' should not be read as 'Amphibia', as it covers all reptiles too. In fact, snakes form the essential part of Merrem's work, and only the last section, on South African herpetology, includes other orders. A beautiful work which rarely appears on the market; only two complete copies appear in auction records in the last 60 years, of which only one was entirely in the real first edition (this copy). Several plates - in particular in the third part - with the fore edge a bit shorter, as issued. Some light wear to binding, mostly at the top edges; short, marginal tear in the fore edge of the third title to the *zweytes Heft*; Latin names added in pencil in the lower plate margins. Provenance: on the front free endpaper the name and signature of Caspar Georg Carl Reinwardt (1773-1854), a Dutch chemistry and natural history professor of German descent and founder of the famous botanical gardens of 's Lands Plantentuin at Buitenzorg, which still exists as Kebun Raya Bogor, in Indonesia. Some record his name as C. G. L. or C. G. S. Reinwardt. A fine, spotless copy of this herpetological gem. Adler I, pp. 15-16; Dussler, L. *Die Incunabeln der deutschen Lithographien* (1796-1821); Nissen ZBI, 2792; Schmidler, J. F. (2006); *Merrem's (1790) „Beytraege zur Geschichte der Amphibien“ - eine neue Ära in der Methodik der Schlangen-Darstellung*; Vanzolini I, pp. 9-10, 26, 44. Not in the Crane Library. Not in Wood.

[47] **Mivart, S. G. [J.]**

A monograph of the lorries, or brush-tongued parrots, composing the family Loriidae. London, R. H. Porter, 1896. Large 4to (31.5 x 25.3 cm). Title page, liii, 194 pp. [1-193, 24A]; four chromolithographed maps, 61 hand-coloured lithographed plates heightened with gum arabic; 19 groups of text figures. Original brown morocco with gilt lines and title on the front board and spine. Bevelled edges. Top edge gilt. \$12,000

= A magnificent monograph - in a very seldom-seen original binding in excellent state - entirely devoted to the small and colourful arboreal parrots known as lorries, which occur in the forests of tropical Australasia. They possess a specialized brush-tipped tongue adapted to eating soft fruits and nectar. Several new lorry species are described and illustrated here for the first time. The author, St. George Jackson Mivart (1827-1900) was a British biologist and early supporter of Darwin's theory of natural selection. Later in life he abandoned his support because he could not reconcile it with his Roman Catholicism (to which he converted when 17). Still later he brought himself into conflict with the Catholic Church too. "Six weeks before his death he was excommunicated" (DSB). Even after his death he remained controversial: "After his death, a long final struggle took place between his friends and the church authorities. On 6 April 1900, his remains were deposited in Catacomb Z beneath the Dissenters' Chapel, in the unconsecrated ground of the Dissenters' Section of the General Cemetery of All Souls, Kensal Green, in a public vault reserved for 'temporary deposits' (most of which were destined for repatriation to mainland Europe or the Americas). His remains were finally transferred to St. Mary's Roman Catholic Cemetery, Kensal Green, on 16 January 1904, for burial there on 18 January 1904." (Wikipedia). His work on the lorries, however, stood the test of time and is still regarded as a highly valuable contribution to ornithology. The fine illustrations ("excellent", according to Zimmer) are all by the renowned bird painter John Gerrard

Keulemans (1842-1912). Some toning from a small, low-grade paper sheet once inserted before page 131, otherwise a spotlessly clean copy. Very rare in this extraordinary state. DSB vol. 9, p. 428; Nissen IVB, 640; Sitwell, p. 125; Zimmer, p. 439. Not in Anker (that is: not present in the Copenhagen University Library).

[48] **Moitessier, A.**

La photographie appliquée aux recherches micrographiques. Avec 41 figures gravées d'après des photographies et trois planches photographiques. Paris, J. B. Baillière, 1866. 8vo (17.4 x 10.7 cm). Half-title, list of author's publications, title, 334 pp., 41 text engravings, three original photographs (one in stereo). Contemporary half cloth over dark purple marbled boards, spine with small label with handwritten title, marbled endpapers. \$975

= Rare. The first French account on microscopical natural history photography, or macro-photography (although this word was coined 33 years later, in 1899). The work was written by the medical doctor Albert Moitessier (1833-1889). His list of publications on the half-title verso also shows an interest in chemistry. The albumen photos show microscopic objects such as crystals, diatoms, cells, and a mite; the stereo photo is of a small terrestrial snail, *Helix* (now *Vallonia*) *costata*. This is no coincidence, as the author's father, Prosper-Antoine Moitessier (1807-1869), was one of France's leading malacologists. The photos were made by a French photographer, Armand Varroquier (born in 1829, year of death unknown - see the website of the French *Bibliothèque Nationale*). This is but the third work devoted to macrophotography, preceded only by an English work from 1856, and a German publication from 1864. A German translation, *Die Photographie als Hilfsmittel mikroskopischer Forschung*, was published by Berthold Adolf Beneck. Boards a bit rubbed, lightly stained; old former owner's name and stamp on half-title, some mild foxing, weak fold ending in a tear in the first photo, short tear in the margin of the third; otherwise a very good copy. Epstein, 1046; Roosens & Salu, 8386.

[49] **Monardes, N.**

De simplicibus medicamentis ex occidentali India delatis, quorum in medicina usus est. Nicolao Monardis Hispalensi Medico. Interprete Carolo Clusio atrebat. [AND] Simplicium medicamentorum ex nova orbe delatorum, quorum in medicina usus est, historiae liber tertius. Nicolao Monardes Hispalensi Medico: nunc verò primum Latio donatus, & notis illustratus à Carolo Clusio a. Antverpiae, Christophor Plantin, 1574-1582. Two works bound in one. 8vo (16.3 x 10.5 cm). 88, [vii] pp., ten wood-engravings in the text of which six page-sized; 47 pp., two text illustrations including one page-sized wood-engraving. Near contemporary marbled wrappers. In new protective cloth box (18.2 x 12.4 x 1.9 cm) with gilt lettered label on the spine. \$5,500

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

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

Documents decoratifs. Planche 54. [Female alphabet] Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print in black and red. \$850

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

[51] **Nieremberg, J. E.**

Historia naturae, maxime peregrinae, libris XVI distincta. In quibus rarissima naturae arcana, etiam astronomica, & ignota Indiarum animalia, quadrupedes, aves, pisces, reptilia, insecta, zoophyta, plantae, metalla, lapides, & alia mineralia, fluviorumque & elementorum conditiones, etiam cum proprietatibus medicinalibus, describuntur; novae & curiosissimae questiones disputantur, ac plura sacrae scripturae loca eruditè enodantur. Accedunt de miris & miraculosis naturis in Europâ libri duo: item de iisdem in terrâ Hebraeis promissâ liber unus. Antverpia, Plantiniana, Balthasar Moret, 1635. Folio (35.4 x 22.0 cm). [vi], 502, [xvi, lxxxviii, iv] pp. with a nice engraved title vignette and 69 woodcuts of plants and animals in the text. Large Plantin vignette "Labore Constantia" on last printed leaf. Contemporary full calf, boards with gilt-lined borders, spine with five raised bands and gilt-bordered red morocco title label. \$6,300

= Only edition of this uncommon work on the natural history of, mainly, Central America and the West Indies and especially on Mexico. In total, 54 figures depict animals. 17 of these are on new world birds, including the famous "Hoitzlaquatzin" and "Tlaquatzin" (with its infants), a fine plate of the snake "Domina Serpenteum", some other reptiles, and fine figures of the "Emeu" and the "Xochitencatli" birds (a toucan). Among the mammals there are no less than three different species of armadillo. An interesting woodcut shows two whales, of which one apparently has a giant squid or octopus on its nose. 15 wood engravings are on spice plants. Several figures are of animals never depicted before; for instance, the manatee ("manati") on page 247. Another woodcut shows a bird reminiscent of the dodo; birds-of-paradise are illustrated as well. A copy with wide margins. The paper is locally slightly age-toned but nowhere near as much as usual. Spine rebaked some time ago. Some ancient annotations on the title page and front pastedown; lower outer margin of pp. 435-438 with some paper loss. The publisher's leaf with large logo, often missing, is present in the rear. Overall, a very good copy. Nissen IVB, 676; Nissen ZBI, 2974; Sabin 55268.

[52] **Owen, R.**

On the osteology of the dodo. [AND] On the dodo (Part II). Notes on the articulated skeleton of the Dodo (*Didus ineptus*, Linn.) in the British Museum. London, Zoological Society of London, 1867-1872. Two papers in two. Large 4to (32.5 x 25.7 cm). [I] (1867): 37 pp. [numbered 49-85], and ten lithographed plates [numbered 15-24], of which one very large, folded, giving a life-size outline of the bird; II (1872): 13 pp. (numbered 213-225), three lithographed plates (30.7 x 24.5 cm). Original printed wrappers for first part only. Together in one modern portfolio. \$2,975

= 'On the osteology of the dodo' is a marvellous, very rare paper on the first bird known to become extinct in modern times. Written and illustrated by the greatest comparative anatomist and osteologist of the 19th century, Richard Owen (1804-1892). This is the complete volume 6(III) of the *Transactions of the Zoological Society of London* with its wrappers (part "I"), and pp. 513-525 of volume 7(VII) (part II). Plate 15 is a large, folding plate of the entire skeleton and outline of the animal. Initially it was written

as a single, complete publication (hence the 1867 paper does not contain the words 'Part I'). Retroactively it became "Part I" with the 1872 publication of a 'Part II' which contains some corrections and additions, based on new material submitted to Owen after the 1867 work was published. "Owen fitted the skeleton into an outline traced around Savery's Dodo image, which he believed ... to have been painted from a living bird. This produced an unnatural, squat and overly obese Dodo, which became the orthodox image of the bird. Owen published again on the Dodo three years later, this time rectifying his mistake by reconstructing the bird in a natural more upright position, but the original image stuck; Owen has been associated with it ever since" (Hume et al.). Uncut. Wrappers a bit spotted and with an expert repair to the spine; contents clean. An excellent copy. The additional Part II without wrappers, edges trimmed. Internally a very good, clean copy. Hume et al., 2009 *How Owen 'stole' the Dodo*, p. 45; Nissen IVB, 703. Not in Zimmer.

[53] **[Paper Peepshow]**

Optique des Tuileries Paris. Paris, ca. 1830. Paper peepshow harmonica, 45 centimetres deep when fully extended. Original marbled slipcase (19.2 x 14.0 x 0.9 cm) with printed label mounted. \$2,500

= A beautiful neo-classicist optical view of the Parisian Arc de Triomphe de Carroussel, and the Palais des Tuileries, or Tuileries Palace, a royal palace built in the 16th-and 17th-centuries and the residence of French kings and emperors from Henry IV to Napoleon III. During the so-called Paris Commune (1871) it was deliberately destroyed, although the walls still stood until 1883, and there are recent plans to rebuild it. This panorama shows the palace (front) and a view back through its garden towards the Arc de Triomphe (Place Etoile/General de Gaulle) as it appeared in the early 19th century, when it was at its grandest. In contrast with the earlier 18th century "Engelbrecht" peepshows, this one offers three separate views, instead of one. Copy with three round holes. Copies with a central square hole are known; easier to produce, these probably were later, cheaper editions. Some light wear to corners, otherwise in very good condition. A beautiful item.

[54] **[Pascal, Blaise]. "Montalte, Louis de"**

Les provinciales ou lettres écrites par Louis de Montalte à un provincial de ses amis et aux RR. PP. Jésuites: sur le sujet de la morale, & de la politique de ces pères. [First edition]. "Cologne" [Paris], Pierre de la Vallée, [1656-]1657. 4to (23.0 x 17.2 cm). pp. i-xiii [title and Notice (in first state)]; 1-8 (1st letter); 1-8 (2nd); 1-8 (answer from the Provincial and 3rd letter); 1-8 (4th); 1-8 (5th); 1-8 (6th); 1-8 (7th); 1-8 (8th); 1-8 (9th); 1-8 (10th); 1-8 (11th); 1-8 (12th); 1-8 (Refutation of response of 12th letter); 1-8 (13th); 1-8 (14th); 1-8 (15th); 1-12 (16th); 1-8 (17th); 1-12 (18th). Fine full red morocco with raised bands, gilt spine lettering, marbled end-papers, all edges gilt, elaborately gilt blind-tooled inner dentelles, engraved armorial book plate on front board. \$7,700

= The rare first edition. "The Lettres provinciales (Provincial letters) are a series of eighteen letters written by French philosopher and theologian Blaise Pascal under the pseudonym Louis de Montalte. Written in the midst of the formulary controversy between the Jansenists and the Jesuits, they are a defense of the Jansenist Antoine Arnauld from Port-Royal-des-Champs, a friend of Pascal who in 1656 was condemned by the Faculté de Théologie at the Sorbonne in Paris for views that were claimed to be heretical. The First letter is dated January 23, 1656 and the Eighteenth March 24, 1657. A fragmentary Nineteenth letter is frequently included with the other eighteen. In these letters, Pascal humorously attacked casuistry, a rhetorical method often used by Jesuit theologians, and accused Jesuits of moral laxity. Being quickly forced underground while writing the Provincial Letters, Pascal pretended they were reports from a Parisian to a friend in the provinces, on the moral and theological issues then exciting the intellectual and religious circles in the capital. In the letters, Pascal's tone combines the fervor of a convert with the wit and polish of a man of the world. Their style meant that, quite apart

from their religious influence, the Provincial Letters were popular as a literary work. Adding to that popularity was Pascal's use of humor, mockery, and satire in his arguments. The letters also influenced the prose of later French writers like Voltaire and Jean-Jacques Rousseau. Brilliantly written by Pascal, the Provincial Letters would not have been possible without the work of theologians from Port-Royal; indeed, most of the arguments Pascal deployed were already to be found in Arnauld's *Théologie morale des Jésuites*, something which led the Jesuit Nicolas Caussin to reply to Pascal's perceived libel. Pascal's main source on Jesuit casuistry was Antonio Escobar's *Summula casuum conscientiae* (1627), several propositions of which would be later condemned by Pope Innocent XI. Paradoxically, the Provincial Letters were both a success and a defeat: a defeat, on the political and theological level, and a success on the moral level. Thus, King Louis XIV ordered that the book be shredded and burnt in 1660. The final letter from Pascal, in 1657, had defied the Pope himself, provoking Alexander VII to condemn the letters. But that didn't stop most of educated France from reading them. Moreover, even Pope Alexander, while publicly opposing them, nonetheless was persuaded by Pascal's arguments. Just a few years later (1665-66, and then 1679), Alexander condemned 'laxity' in the church and ordered a revision of casuistical texts" (Wikipedia, partly after PMM). This copy bound with *Nobilissimi Scutarii Blasii Pascalis tumulus* (1662), pp. [1-2] 3-4; and with *l'Apologie pour les casuists contre les calomnies des iansenistes: par un theologien & Professeur en droit Canon. Condamnée par nosseigneurs les prelats, & par la Faculté de Theologie de Paris*. Paris, 1659. pp [i-iv], 1-191. In all a beautiful copy of Pascal's 18 Provincial letters, bound in fine red morocco in 1865 by Chambolle-Duru, for the collection of Benzon (?) and including two other rare works relating to Pascal. Further provenance: inscription to title 'Ex libris Congregationis domus Missionis Trecensis', repeated on the 8th letter. PMM, 140.

[55] **[Pfanner, P.]**

4 Monate Krieg [Four Months War] Shanghai 1937 [Original photos] Shanghai, unpublished, 1937. Oblong folio (18.1 x 26.5 cm). 44 pp., each with one to four original photos, for a total of 102 photos (ca 9 x 6 cm), mounted and tissue-guarded. In Chinese embroidered cloth binding with Chinese characters. \$8,500

= A unique ensemble of original photographs by the Swiss commercial traveller and amateur entomologist Pierre Pfanner (1901-1985), who happened to be in Shanghai in 1937, when the Chino-Japanese war started, or intensified, depending on the point of view. Pfanner was in the thick of it and compiled a chronological photo album of the events. The rather small but very sharp photos show atrocities, mainly by bombing, from both warring sides, and the destruction of large parts of Shanghai. For instance, four photos depict the situation on 14 August: "Kurze Zeit später fallen nochmals 2 Bomben an der Ecke Yu-Ya-Ching Road und Av. Edward VII welche circa 1300 Menchen töteren und verwundeten" (*A short time later again two bombs fell on the corner of Yu-Ya-Ching Road and Av. Edward VII which killed and wounded about 1300 people*); another photo is captioned "In der Nacht von 26 zum 27 Okt. zogen sich die Chinesen aus Chapei unter Brandstiftung zurück, eine übriges taten die Japaner und am 27 Okt. erstreckte sich der Brand auf 9 Kilometer" (*On the night of 26 to 27 Oct. the Chinese withdrew from Chapei, arsoning; the rest [of the destruction] was done by the Japanese and on 27 Oct. the fire extended 9 kilometers*). The photos are captioned with very neat German handwriting in white on black. One photo was not made by Pfanner - it shows the British Army officer Major-General Alexander Patrick Drummond Telfer-Smollett (1884-1954), chairman of the Chinese International Relief Committee with Father Jaquinot, standing in a Chinese street. The French Jesuit Robert de Besange "Prêtre Jaquinot" (1878-1946) set up a successful model of safety zones that saved over half a million Chinese people during the Second Sino-Japanese War. The portfolio, all the photos, leaves and tissue-guards in pristine condition. An exceptional item.

[56] **Priestley, J.**

An account of further discoveries in air. [AND: Observations on different kinds of air]. London, The Royal Society, 1775. 4to (24.2 x 18.6 cm). 11 pp. Later red cloth with gilt title on the spine [AND] 4to (23.0 x 18.0 cm). 118 pp.; one large, double-folded plate. Later marbled wrappers. \$2,250

= The discovery of oxygen. This is the first published account of the identification and recognition of the third most common element in the universe and the most important element in the history of life on earth. Contained in *Philosophical Transactions*, volume 65, for the year 1775, paper 38, with many other papers in the fields of chemistry, physics, natural history, and mathematics. "On 1 August 1774 he carried out his historic experiment of heating calx of mercury (mercurid acid) in a small tube by focussing light from a burning glass on it; and thus discovered oxygen" (PMM). The reference, in PMM, to Priestley's earlier (1772) paper, *Observations on different kinds of air*, is erroneous. However, for the sake of completeness we have ADDED it (118 pp., one large, double-folded plate). Here, Priestley described the new material and methods which were used by him in his later (1774) experiments that did lead to the discovery of oxygen indeed. Contained in *Philosophical Transactions*, volume 62, for the year 1772, paper 19, read on March 12, 19, and 26 of that year. In the main work (1774), the index to the second part is bound after the index to the first part. Old bookplate on the front flyleaf recto, small old stamp on the volume's title page verso, and top margin of the advertisement, otherwise clean. PMM, 217.

[57] **[Raphael, Michelangelo]**

Deux candélabres composés par Raphael Sanzio d'Urbino, et Michel-Ange Buonarroti; d'après le concours ouvert entr'eux, par les Papes Jules II et Léon X, environ l'an 1518. Dédiés au citoyen Chaptal, Ministre de l'Intérieur, membre de l'Institut national de France. Paris, Joubert, 1803. Large Folio (59.5 x 41.5 cm). 4 pp. Four large, engraved plates. Later mottled half sheep over paper boards resembling tree calf. Black morocco label with gilt title. Original printed wrappers bound in. \$825

= This work shows two - probably life-size - designs for candlesticks, designed by Renaissance artists Raphael and Michelangelo, on the occasion of a contest organized by Popes Julius II and Leo X. Each leaf shows either the top, or the foot of a candle. The wrapper text, extensively describing the candlesticks is printed in French and in English, in two columns, Armorial bookplate on the front pastedown. Some, mostly marginal, spotting. Otherwise a very good copy. Rare. Not in Brunet.

[58] **Röntgen, W.**

Ueber eine neue Art von Strahlen. (Vorläufige Mittheilung). Würzburg, Sitzungsberichte der Physik.-Med. Gesellschaft zu Würzburg, 1895 [1896]. 8vo. 9 pp. [numbered 132-141], including several calculations. Contemporary half cloth over marbled boards. Spine with gilt title. \$2,800

= The discovery and first announcement of X-rays, or Röntgen rays, in the Sitzungsberichte of the society, year 1895, number 9: "Am 28. Dezember wurde als Beitrag eingereicht: W. C. Röntgen: Ueber eine neue Art von Strahlen". This discovery brought Wilhelm Conrad Röntgen (1845-1923) the first Nobel Prize in Physics (1901). The importance of this discovery was immediately understood and almost instantly this paper was translated into English and republished in *Nature* on the 23rd of January, 1896. The later *Nature*-edition is better known in the English-speaking world. The publisher, meanwhile, rushed out six editions of the offprint, enhancing the layout with each edition, adding printed wrappers, then title pages, and then additional advertising bands, and almost immediately announced translations into French, Italian and English (Glasser, pp. 23-24). The offprints may in fact be more common than the official publication in the Sitzungsberichte. We offer the complete year 1895, bound with the year 1894. The 1894 volume contains two more papers by Röntgen, namely "Mittheilung einiger Versuche mit einem rechtwinkligen Glasprisma", and "Ueber den Einfluss des Druckes auf die Dielectricitäts Constanten des Wassers und des

Aethylalkohols (Schluss)". Stamp on the title of the 1895 volume, and vague stamp on the title of the 1894 volume; otherwise a very good copy. Glasser 767 (with printing error "Dez. 1896" for "Dez. 1895"); Sparrow, 171; PMM, 380.

[59] **Roosevelt, T.**

Revealing and concealing coloration in birds and mammals. Author's edition, extracted from *Bulletin of the American Museum of Natural History*. New York, NY, The American Museum of Natural History, 1911. 8vo (24.5 x 16.3 cm). 113 pp. Original printed wrappers. \$225

= A rarely seen scientific paper by the 26th President of the United States of America and Nobel Peace Prize winner Theodore Roosevelt (1858-1919). Roosevelt, who studied at Harvard, is widely known for his interest in natural history. "Of all Roosevelt's achievements, he was proudest of his work in conservation of natural resources, and extending federal protection to land and wildlife... In March 1909, shortly after the end of his presidency, Roosevelt left New York for the Smithsonian-Roosevelt African Expedition, a safari in east and central Africa.... Financed by Andrew Carnegie and by his own writings, Roosevelt's party hunted for specimens for the Smithsonian Institution and for the American Museum of Natural History in New York" (Wikipedia). Private owner's stamp and handwritten name of the American palaeontologist Richard Swann Lull (1867-1957), Yale University, New Haven, Connecticut, and dated 1911; blindstamp of the Peabody Museum Library in New Haven, CT. Uncut. Spine covered with a slightly irregular cloth strip. Internally a very good, clean copy.

[60] **Sachs von Loewenheim, P. J.**

Gammarologia sive gammarorum, vulgo cancrorum consideratio physico-philologico-historico-medico-chymica, in qua, praeter gammarorum lingularem naturam, indolem & multivarium usum non minus reliquorum crustatorum instituitur tractatio ad normam collegii naturae curiosum, plurimis inventis secretionibus naturae artisque locupletata. Frankfurt, Leipzig and Breslau, E. Fellgibel, 1665. Thick 8vo (15.9 x 9.3 cm). [xlii], 962, [lxxviii] pp.; engraved double-sized, folding title, ten engraved plates. Contemporary vellum with script title on the spine. Edges black. \$1,000

= Philipp Jakob Sachs (von Lewenheim, or Loewenheim) (1627-1676) "...was a German physician, naturalist, and editor of *Ephemerides Academiae naturae curiosorum*, the first ever learned journal in the field of medicine and natural history. He was a state physician in Breslau, and one of the founders of the *Academia Naturae Curiosorum* (Leopoldina)" (Wikipedia). This early work on crustaceans is his best-known work. First edition, with the species and genera, as well as with medical implications and applications: one plate shows a girl with a claw-foot, but the other nine plates depict crustaceans. Pictorial bookplate on front pastedown; old repair to spine top, first three plates with fore-edge cut a bit short with some minimal loss; otherwise a very good, clean copy, complete with the fine, double-sized allegorical frontispiece. Nissen ZBI, 3545.

[61] **Saucerotte, A. C.**

Éléments d'histoire naturelle, présentant dans une suite de tableaux synoptiques, accompagnés de figures. Un précis complet de cette science; ouvrage destiné aux élèves des facultés, aux collèges, aux écoles normales-primaires, aux écoles primaires-supérieures, aux institutions et aux personnes qui commencent l'étude de l'histoire naturelle. Minéralogie-géologie, botanique et zoologie. Paris, Auguste Delalain, Germer-Baillièrre, 1835. 4to (26.1 x 20.4 cm). 233 [ix, 72; 59; 80, (ii), xi] pp., 33 [5, 14; 14] contemporary hand-coloured engraved plates. Contemporary mottled half calf over tree-calf resembling boards. Spine with four raised bands; gilt ornaments at head and foot and two morocco labels with gilt title. Marbled endpapers. Blue speckled edges. In protective cloth box (28.5 x 23.2 x 3.5 cm) with red felt inlay. \$900

= Rare first edition, with very rare contemporary hand-colouring. A second edition - also rare - was published in 1836. Of that

edition, which has more plates, we do not know any coloured copy. Author is the French, Moscow-born medical doctor, writer and educator Antoine Constant Saucerotte (1805-1884). In 1830, he obtained the Chair of Philosophy at the college of Lunéville. He wrote several books, mainly on hygiene and medical issues. The fine lithographs in this work are by the well-known Metz engraver Adrien-Népomucène Dembour (1799-1887), the colouring is rather simple, but accurate. Boards rubbed at edges and spine ends, old paper repair to title without loss; some scattered foxing to the text toning to the mineralogy and first zoology plate, facing a text page, but most plates mostly clean and bright. In all a very good copy, Not in any major reference work.

[62] **Schwabe, C. and M. Maeterlinck [Illustrations de Carlos Schwab]**

Suite des aquarelles originales exécutées par Carlos Schwab pour l'illustration de *Pelléas et Mélisande*. Paris, H. Piazza, [1922]. Folio (29.2 x 24.8 cm). Original pictorial title page to the work of Maeterlinck in black ink; original black and green title – with printed text and hand-coloured Jugendstil border (with Carlos Schwabe's logo) – to this suite, mounted; ditto original dedication to Albert Dubosc; ditto original half title; and 31 original watercolours of which several mounted, and all signed and dated by Carlos Schwabe. Contemporary full blue morocco by Gruel; with intricate morocco inlays in red, black, yellow and gilt; gilt-lined edges, gilt, black and yellow borders inside; gilt silk endpapers; all edges gilt. Preserved in original, matching protective sleeve (30.3 x 27.2 cm) with blue half morocco over marbled blue paper covered boards, brown calf versos, four raised bands and gilt title on the 'spine'. This in turn protected in an original, matching blue marbled slipcase.

\$55,000

= A unique suite of exquisite original watercolours executed by the German-born Swiss Symbolist painter Carlos Schwab, or Schwabe (1866-1926) for the illustration of Maurice Maeterlinck's *Pelléas et Mélisande*. Preserved, in a superb, tailor-made contemporary binding, containing 31 original watercolours, not counting the preliminaries. The printed edition - with text and printed illustrations - was published in 1924, and contains the same 31 illustrations, dated 1923. However, in this copy the illustrations are dated 1922. There are noticeable differences between the two versions. These earlier versions were made with the utmost care and delicacy. Schwab "...illustrated the novel *Le rêve* (1892) by Émile Zola, Charles Baudelaire's *Les Fleurs du mal* (1900), Maurice Maeterlinck's *Pelléas et Mélisande* (1892), and Albert Samain's *Jardin de l'infante* (1908), but also texts by Haraucourt, Mallarmé, Blondel, Mendès, Lamennais etc. The most important works by Schwabe belongs to the Musée d'Orsay in Paris, the Musée d'Art et d'Histoire in Geneva, the Museu Nacional de Belas Artes in Rio de Janeiro, the Van Gogh Museum in Amsterdam, the Royal Museums of Fine Arts of Belgium in Brussels and in private collections. Schwabe received the French Légion of Honor in 1902." (Wikipedia). In 2007, a series of only three watercolours made by Schwabe for Maeterlinck's work - all three signed and dated 1923 - were sold at Sotheby's in Paris for €17,000. *Pelléas et Mélisande* is a Symbolist play by the Belgian writer Maurice Maeterlinck (1862-1949) "...about the forbidden, doomed love of the title characters. It was first performed in 1893. The work was very popular. It was adapted as an opera by Claude Debussy, and it inspired other contemporary composers, including Gabriel Fauré, Arnold Schoenberg, and Jean Sibelius" (Wikipedia). The binding, by Gruel, is most fitting in several ways: the colours balance with those prominent in Schwabe's work; it matches stylistically and is fine in its choice of material and detailing. The Parisian bookbinder's firm Gruel already existed in the 1840s. Léon Gruel (1841-1923), became sole owner of the workshop in 1891. Already being a renowned practitioner, Leon Gruel turned part of his shop into a bookbinding museum, and also achieved fame as a bookbinding historian. In 1887 he published a *Manuel historique et bibliographique*, followed by a second volume in 1905, which retraces, after a brief introduction to styles, the history of binding and its artisans

in the form of an abundantly illustrated alphabetical directory. "In it he gave examples of historic fine bindings but he also called on his contemporaries to demonstrate greater innovation in binding design. New materials, techniques and audiences had transformed the way books were produced, but firms such as Gruel were striving to maintain traditional skills and satisfy a rapidly changing market at the same time" (Victoria and Albert Museum website). In 1889, Gruel was also one of the founding members of the *Syndicat de la Reliure-Dorure-Brochure*, which acquired its definitive structure in 1891 and of which he became president in 1900. He was also a member of the *Cercle de la Librairie*, where he served as vice-president in 1895. At the turn of the 20th century, his firm had a truly worldwide reputation of excellence. Provenance: 'Exemplaire appartenant a Albert Dubosc'. Albert Dubosc was a French politician born March 7, 1874 in Gravelle-Sainte-Honorine (now attached to Le Havre, Seine-Maritime) and died November 22, 1956 in Nice. He was a member of the Chambre de Commerce of Le Havre, and administrator of the Port Authority, when he turned to politics. He became city councillor of Sainte-Adresse and was elected general councillor of the Département Seine-Inférieure in 1922. Finally, in the 1936 elections, with the support of René Coty, he won a seat in the French parliament as an independent radical candidate, joining the group of the Independent Democratic and Radical Left. On July 10, 1940, he voted in favour of handing over full powers to Pétain and then completely disappears from the political scene, settling first in the Département Haute-Garonne and, later, in Nice where he died at the age of 82. In 1946, he donated the castle of Fréfosé in Tilleul, to the city of Le Havre so that it is used "for works of assistance and education or hygiene of childhood and youth and presenting an exclusively disinterested character". Half title spotted; scattered, mostly light and marginal foxing throughout, but most plates clean, and the illustrations not affected. Some weak spotting on the mounts, very light wear to sleeve edges. In all a wonderfully preserved, magnificent item in a stunning master binding by the famous French Gruel workshop.

[63] **Sclater, P. L. and O. Salvin**

Exotic ornithology, containing figures and descriptions of new or rare species of American birds. London, Bernard Quaritch, 1866-1869. Large 4to/Folio (36.4 x 28.1 cm). Title page, vi [recte iv], pp.; 100 plates [I-C; Roman numerals] by Joseph Smit, with explanatory text leaves (numbered consecutively), a few text engravings. Contemporary red gilt-bordered half morocco over marbled boards. Spine with five raised bands; compartments rich gilt with floral patterns and gilt title. Marbled endpapers. Top edge gilt.

\$11,000

= One of the most beautiful books on tropical American birds, with fine, large plates. Written by the British ornithologists Philip Lutley Slater (1829-1913) and his fellow member of the Royal Society, Osbert Savin (1835-1898), with fine plates by the "other" (some say better) Dutch bird painter, Joseph Smit (1836-1923). "As soon as Smit arrived in England Slater entrusted to him both the drawings and lithography for the illustrations to his *Exotic ornithology* ...Smit has done an excellent job with these plates, for the lovingly detailed birds stand out sharply against their backgrounds of trees, branches and leaves. It is obvious that Smit enjoyed painting the leaves as well as the birds ... When Wolf died in 1899, Smit was considered the best animal painter in this country" (Jackson). Anker regards this work as "A late continuation of Buffon's *Planches enluminées*". A detailed dating of the 13 parts is given by Zimmer. Provenance: Bookplate of the Avicultural Society - *T. H. Newman bequest 1944* - on the front pastedown. Skilful repair to the front board edge and front hinge. Endpapers spotted, title page less so, but the text - save the odd light spot - and the plates absolutely clean. An excellent copy. Anker, 450; Jackson, *Bird illustrators*, pp. 75-83; Nissen IVB, 844; Sitwell, *Fine Bird Books*, p. 139; Zimmer, p. 560.

[64] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere [AND] II. Serie. Vögel. [Complete]. Wien, Gerlach & Schenk, 1896. Two large folio portfolios (57.9 x 44.3 cm) with one page of text, one illustrated title page and 29 stunning chromolithographed plates showing animals in a fabulous Art Nouveau style. Each original quarter linen portfolios has an impressive dragon on front, with the title artistically arranged around it.

\$8,600

= 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). 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. 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. Slight wear to portfolios. A few plates slightly - evenly - toned; one with some browning in one outer margin and to illustrated title page, but otherwise in excellent state, in all an exceptionally well-preserved ensemble. Schneider-Henn, 200.

[65] **Seger, G.**

Vitulus biceps. Wratislaw, Esaias Fellgibel, 1671. 4to (19.3 x 15.6 cm). p. 168, large, double-folded plate. Contained in: *Miscellanea Curiosa medico-physica Academiae naturae curiosum sive ephemeridum medico-physicarum germanicarum curiosarum. Annus secundus.* (Observatio XCIV). Contemporary full calf. Spine with four raised, blind-tooled bands. Compartment with title in black.

\$500

= Well-illustrated work on teratology, in particular "Siamese twins" in rodents and ungulates, with a fine, double-folded illustration. "Vitulus biceps" literally means: "The cow with two heads". The figured hare, however, has one head and two bodies. Contained in an early (second) volume of the *Miscellanea Curiosa* - one of the oldest scientific periodicals, founded the previous year (1670), and just five years later than the *Philosophical Transactions* (Great Britain) and the *Journal des Sçavans* (France). The title page and a wonderful, allegorical frontispiece are included. The volume itself is not complete, but Seger's contribution is. In addition, there are two other papers on monstrous hares: *Lepus monstrosus*, by Salomon Reisel (with a fine plate of a hare with two heads), and *Monstrum leporinum*, by Georg Sebastian Jung, with a large text engraving of a hare with three ears and two bodies. Also present is the wonderful illustration - *Ruta muraria cum musco crustaceo in cranio humano anno 1652 inventa* - of a human skull partly covered by mosses and ferns, as well as its description, by Dr Martini Bernhardi, à Bernitz. Slight foxing and damp-staining; the boards a bit worn, otherwise very good.

[66] **Sharpe, R. B.**

A monograph of the Alcedinidae: or, family of kingfishers. London, the author, 1868-1871. Large 4to (30.5 x 23.1 cm). Title page, dedication leaf, contents leaf, list of plates; lxxi, xi pp., plain plate of generic characters (showing mainly heads and beaks); hand-coloured map of the family, two half-titles (to the subfamilies), 120 finely hand-coloured lithographed plates, with ca. 200 pp. of descriptive text. Contemporary gilt-bordered red half morocco over marbled boards. Spine with five raised bands; compartments with rich-gilt floral patterns and title. Marbled endpapers. Top edge gilt.

\$16,500

= This finely illustrated work is the first and most important monograph of the kingfishers. According to Zimmer 'A thorough monograph of the subject, containing all the available information respecting the birds in question and illustrated by fine hand-

colored plates'. Included are a new genus and a new species. The 120 fine plates are by John Gerrard Keulemans (1842-1912). The author is one of Britain's foremost ornithologists, Richard Bowdler Sharpe (1847-1909), also the principal author of the massive list of ornithological species in the British Museum of Natural History (where he was curator of the birds and augmented the collection from a 'mere 35,000' to nearly a million specimens) and many other fine avian works. Among the subscribers we find the names of both Charles Darwin and Alfred Russel Wallace. Provenance: armorial bookplate of Harvey Ralph Goring Clarke (1868-1929) on the front pastedown. Species 40 bound after 41 in accordance with the list of plates; repaired tear, touching a few letters, through the text leaf of species 43, Dillwyn's kingfisher. All plates fine. A very nice, complete copy. Anker, 464; Nissen IVB, 864; Sitwell, *Fine Bird Books*, p. 141; Zimmer, pp. 575-576.

[67] **Shelley, G. E.**

A monograph of the Nectariniidae, or family of sun-birds. London, the author, 1876-1880. Large 4to (31.2 x 24.5 cm). Title page, cviii, 389 pp.; printed binders instructions; 121 hand-coloured lithographed plates by and after J. G. Keulemans, often heightened with gum arabic. Contemporary full morocco. Spine with five raised, gilt-lined bands, compartments with gilt vignettes and title; boards with gilt ornamental borders, and circular "daisy wheel" centre and corner pieces, gilt lined edge and gilt inner morocco borders with gilt ornamental lines by Morley of Oxford. Marbled endpapers. All edges gilt.

\$20,500

= A gorgeous binding, containing the ultimate monograph of the sun birds, a group reminiscent of the American hummingbirds, but from the Old World tropics. "Many are brightly coloured, often with iridescent feathers, particularly in the males. Many species also have especially long tail feathers. Their range extends through most of Africa to the Middle East, South Asia, Southeast Asia and southern China, to Indonesia, New Guinea and northern Australia. Species diversity is highest in equatorial regions" (Wikipedia). The author, George Ernest Shelley (1840-1910) was a British ornithologist and geologist. He was a nephew of Percy Bysshe Shelley, and saw poetry in the endless variation in plumage colours and patterns. The wonderful plates are by John Gerrard Keulemans (1842-1912), arguably the best bird illustrator of his time. Except for the mildly foxed notes for the binder (not always present) internally a spotless copy. The plates are wonderfully clean and bright. The best copy we have ever seen. Nissen IVB, 873; Sitwell, *Fine Bird Books*, p. 142; Zimmer, p. 588. Not in Anker, as this rare book is not present in the library of the Copenhagen University.

[68] **Stöckl, R. M.**

Mondameisen. Vaduz, Galerie Haas, ca. 1975. Twelve loose-leaved etchings of 52.4 x 40.2 cm each, in clamshell box with handwritten label.

\$900

= 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.

[69] **Temminck, C. J. and [G. M. J.] Meiffren Laugier de Chartrouze**

Nouveau recueil de planches coloriées d'oiseaux, pour servir de suite et de complément aux planches enluminées de Buffon, édition in-folio et in-4o de l'Imprimerie royale, 1770. Paris, F. G. Levrault, [1820]-1838-[1839]. In five volumes. Royal folio

(54.5 x 35.4 cm). Titles, half-titles, dedication to Cuvier, *Table méthodique*; 600 hand-coloured engraved plates [I: 1-117; II: 118-236; III: 237-361; IV: 362-483; V: 484-600], all with unnumbered accompanying text leaves. Uniform contemporary half morocco over marbled boards. Spines with five gilt-stippled raised bands; compartments with gilt ornamental lines and title. Marbled endpapers. Top edges gilt. \$68,500

= The rare large-paper *De Luxe* edition. A special copy with an original watercolour for plate 317 by Prêtre (see note end of description). A massive and amazingly illustrated contribution to ornithology by the greatest Dutch ornithologist, Coenraad Jacob Temminck (1778-1858), with some help by one of Europe's foremost private collectors of birds, the botanist, ornithologist, politician and heritage guard, Baron Guillaume Michel Jérôme Meiffren Laugier (1772-1843). This may be regarded as Temminck's magnum opus in size, in scope and in beauty. The fine illustrations are by the best natural history artists of the period, Jean Gabriel Prêtre (1768-1849) and Nicolas Huet le Jeune (1770-1830). Especially the larger illustrations by Prêtre are among the best natural history illustrations ever made. The plates have about 800 figures of birds representing 661 species. The present copy is almost twice as large as the usual 4to.-edition, the colouring being much better. Large-paper copies of the present work seem to be much rarer than the large-paper edition of Buffon's *Planches Enluminées*. The work is a supplement, as stated on the title to Buffon's magnum opus, *Planches Enluminées*. The first volume contains a *Table méthodique* following the index to Buffon's work in 109 pages. The *Nouveau recueil* surpasses Buffon's work in scientific accuracy and importance, while the plates are arguably better, more natural and more detailed. A former owner added helpful captions in light pencil to several plates bound far from the descriptive text (conform Temminck's intent). Plate 512 erroneously numbered 112; species (plate) 572 misnumbered 570 in the text. These errors were not recorded by Zimmer, who is otherwise very detailed and accurate. Slight rubbing to boards, some other signs of age, e.g., a few sections with some light to moderate spotting to the text; a few plates slightly toned, but generally very clean and bright, with absolutely brilliant colouring. Original watercolour (48.0 x 35.0 cm) signed *J G Prêtre 1824*, for plate 317 of three birds (Oiseau mouche médiastin, male adulte & jeune male & femelle), all standing on a branch. A superbly executed, watercolour of an adult male, female and young stripe-breasted starthroat (*Heliomaster squamosus*), a species of hummingbird found in Brazil. Uncut; margins a bit uneven with a few small chips and fraying; pencilled annotations in an old hand (perhaps by Prêtre), otherwise very good, clean. Anker, 503; Junk, *Rara*, p. 72; Landwehr, 196; Nissen IVB, 932; Ronsil, 2892; Sitwell, *Fine Bird Books*, p. 147; Zimmer, pp. 626-628.

[70] **[Trade Catalogue]**

Bordures JG 1934-35 [Wallpaper samples]. France [?], JG, 1934. Oblong limp cardboard binder (8.0 x 28.8 cm) with two brass pins and with a printed title on the front wrapper, holding 107 wall-paper samples, most probably in pochoir. \$1,375
= One hundred and seven fine, colour printed examples of wall-paper borders of which several heightened with silver or gold, several printed on silk-like paper, or embossed and glazed, all with classic or Art Deco designs, and numbered on the versos. We found no information on a firm named JG (or GJ), however, given the word Bordures, this item possibly originates in France, Belgium, or Switzerland. One stroke with a tear from before cutting, wrappers slightly frayed at edges, otherwise very good, clean. A very good, unique copy.

[71] **[Trade Catalogue] Reiniger [E. M.], [M.] Gebbert & [K. F.] Schall**

Katalog der physik.-mechan. Werkstätten Reiniger, Gebbert & Schall. Universitäts-Mechaniker Erlangen (Bayern). Schlossplatz 3. [Illustrated trade catalogue]. Erlangen, Reiniger et al., 1888. 4to (27.1 x 19.5 cm). 75 pp. (including index). Contemporary red, blindstamped cloth; front board printed in black and gilt, rear board with black printed vignette. Patterned

endpapers. Text pages printed in red and black. \$500
= A sumptuously bound trade catalogue. It is likely that this was a special copy: in the top margin, the following was written in a neat hand: "Kgl. Hoheit Herzog Dr Carl Theodor in Bayern in tiefsten Ergebenheit gewidmet...". The firm was founded by Erwin Moritz Reiniger (1854-1909), Max Gebbert (1856-1907) and Karl Friedrich Schall (1859-1925), and grew to an international business with offices in Stuttgart and New York. After the crash of 1923 it was bought by Siemens. According to the title page, the firm had as "Specialität: Elektrisch-medizinische Apparate und Instrumente". This is amply show on the following pages, which contain steel-engravings of various medical devices, usually with electrical components. A very beautiful, and clean copy. Very rare.

[72] **[Tulips]**

[A collection of seven different watercolours and hand-coloured engravings]. Various places, various artists, ca. 1750-1850. Eight loose sheets, of which two mounted, and one framed. Paper size between 33 x 19 cm and 12.5 x 17.8 cm. \$850
= A lovely collection of tulips, showing a wide variety, not only in the shape and colour of specimens, but also in artistic views and techniques. One watercolour is monogrammed E. L. A few with irregular edges, one or two with some light soiling, otherwise a very good, and attractive set.

[73] **Vaillant, L. and G. Grandidier**

Histoire physique, naturelle et politique de Madagascar publiée par Alfred et Guillaume Grandidier. Volume XVII. Histoire naturelle des reptiles. Première partie: crocodiles et tortues. Paris, Le Garde des Sceaux, 1910. Large 4to (31.0 x 23.8 cm). Half-title and title page, 86 pp., 27 plates of which nine in chromolithography, partly augmented with gum arabic, 17 in lithography and one heliogravure. Later pebbled half cloth over marbled boards. Spine with six raised bands, compartments with gilt title and vignettes. Greenish endpapers. \$4,350
= The entire section on the crocodiles, turtles and tortoises of this immense series of monographs on the natural history of Madagascar, founded and edited by the French explorer and naturalist Alfred Grandidier (1836-1921). Very rare today because the remaining copies were burned by an antiquarian bookseller when he moved his stock from Liechtenstein to the U.S. This is the only herpetological part. Léon Louis Vaillant (1834-1914) was a talented and prolific French herpetologist, ornithologist and malacologist who worked at the Natural History Museum in Paris. Alfred's son, Guillaume Grandidier (1873-1957) was an accomplished geographer, ethnologist and zoologist who published a great deal on the natural history of Madagascar, including many contributions in the *Histoire physique, naturelle et politique de Madagascar*, which was published between 1875 and 1942. Most parts, including this one, are scientifically very important and rare. "His most magnificent work in herpetology, co-authored with Guillaume Grandidier, was the volume on turtles and crocodiles (1910) in the *Histoire Physique, Naturelle et Politique de Madagascar* series, with its exquisite coloured plates. Regrettably, no other herpetological volumes were issued in this series" (Adler). Plate 27 with corrected (printed) caption mounted, as it should be. A very good, clean copy: this work is usually found quite foxed, but this copy has only some, mostly marginal foxing - nearly all the coloured plates are entirely clean. Adler I, pp. 58-59 (for Vaillant); Adler II, pp. 89-90 (for Grandidier); Nissen ZBI, 1676. Not in the Crane Library.

[74] **Victor, P. É. and R. Pommier et al.**

Terre Adélie 1949-1951. [Original photographs and signed brochure of a French Antarctic expedition]. France and Terre Adélie (Antarctica), 1949-1951. A suite of 12 original photos [size between 17 x 13 cm (two) and 24 x 18 cm (all others)]; and one printed brochure (27.0 x 20.8 cm) with four pp. of text and illustrations, and original printed wrappers. \$2,950
= Photos by the French polar explorer and photographer, Robert Pommier (1919-1961), and initiator of the *Paul-Émile Victor*

Expedition, a scientific expedition to Terre Adélie (French Antarctica). The photos include two by Paul-Émile Victor of the research vessel *Commandant Charcot*, moored in a French harbour (Rouen); eight of crew members, and two of Antarctic land and seascapes (both by Pommier). It includes one of four crew members shortly before departure, and several photos of André-Frank Liotard (1905-1982), leader of the expedition, including two (an original print, and an enlarged one) of Liotard meeting a chinstrap penguin (*Pygoscelis antarctica*). In November 1948, the '*Commandant Charcot* set sail for Terre Adélie, arriving in February 1949. Because the pack ice had already formed, attempts to dock ended in failure. One crew member, the cinematographer J. A. Martin, died while at the expedition was still at sea and was buried in Cape Town. A new departure in September 1949 resulted in a successful landing on January 20, 1950. A team of eleven men, under the direction of André-Frank Liotard installed a new Antarctic observation and research base, named Port-Martin. Before leaving, Liotard was appointed head of government of Terre Adélie. As such, he opened the southernmost French post office. On his return in March 1951, after a year in which all the objectives were achieved (installation of a base, scientific work, geographical exploration), Liotard was put in charge of public relations for the French Polar Expeditions. An illustrated four pp. brochure is added - made under the direction of Liotard and signed by him on the front cover - announcing a documentary and presentation by crew members regarding the expedition, and its 12 participants. This brochure is also signed by Paul-Émile Victor. Paul-Émile Victor (born Paul Eugène Steinschneider; 1907-1995) "...was a French ethnologist and explorer. In 1934, he participated in an expedition traversing Greenland. During World War II, he enlisted with the US Air Force. After the war, he initiated the Expéditions polaires françaises. He died in 1995 on Bora Bora, to which he had retired in 1977. In 1952 he was awarded the Patron's Gold Medal by the Royal Geographical Society of London. Mount Victor, in the Belgica Mountains of Antarctica, is named for him" (Wikipedia). Photos stamped on verso "Expéditions polaires françaises" with address in Paris, "Cliché R. Pommier" or "Photo Paul-Émile Victor" (and a few without stamp), several photos inscribed (some dated) in the lower end by "Frank" (i.e. Liotard), otherwise clean, without creasing; Brochure with light staining and toning of the wrappers, otherwise a very good - and unique - copy. Not in Conrad, *Bibliography of Antarctic Exploration 1768-1960* (focussing too much on Anglo-Saxon endeavours).

[75] **Watson, R. B.**

Report on the scientific results of the voyage of H.M.S. Challenger during the years 1873-76 under the command of captain George S. Nares, R.N., F.R.S. and the late captain Frank Tourle Thomson, R.N. prepared under the superintendence of the late Sir. C. Wyville Thomson, Knt., F.R.S., &c. and now of John Murray. Zoology. XLII: Report on the Scaphopoda and Gasteropoda. By Rev. Robert Boog Watson, F.L.S. London, Her Majesty's Stationery Office, 1886. 4to (29.2 x 24.6 cm). 761 [756, 5] pages with 53 lithographed plates, partly tinted plates and six woodcuts in the text. Original dark green blind stamped pebbled cloth. Boards with bevelled edges. Gilt title on the spine. Brown endpapers. \$1,800

= From the famous series *The Zoology of the Challenger Expedition*, volume XV, part LXXVII. Contains descriptions and illustrations of many new species. This is the complete volume 15, near entirely occupied by Watson's paper on the gastropods - mainly from deeper water, and nearly all not previously described - of one of the most famous natural history expeditions. Two other, smaller, papers deal with Mollusca too, viz. part XLI, *Report on the Marseniadæ*, by Rudolph Bergh (25 pages with one plate; this is currently known as Lamellariidae in Cypraeoidea), and part XLIII, *Report on the Polyplacophora*, by Professor Alfred C. Haddon (51 pages with three plates, including one in chromolithography). A near mint copy. Only some minimal shelf-wear. Otherwise an impeccable copy. Rare, especially in this excellent state. We have never seen a better copy. Nissen ZBI, 4754. NB:

[76] **Weedon, L. L. and E. Fletcher**

The model menagerie. With natural history stories. London, E. Nister, New York, NY, E. P. Dutton, [1896]. Oblong folio (26.6 x 35.0 cm). Original full colour pictorial boards. Six multiple-layered, cut-out, full colour figures. Cloth covered spine, patterned endpapers. \$1,000

= A very nicely illustrated pop-up ("3D") book with scenes from zoos, including tigers, elephants and monkeys, often in the company of colourful parrots. The delicate 3-D elements are perfectly preserved, including tiny details such as parrots' tails and crests. Apart from the pop-ups, the work is illustrated by many nice text illustrations after original grey aquatints by "E.B.S.M.", an unidentified artist who managed to pair realism with an obvious sense of humour. As often with such intricate pictorial works, it was printed in Bavaria. Some old repairs to text page margins, rear flyleaf missing, text pages margins age-toned; the full colour plates, however, in near mint condition.

[77] **Weigel, C. W.**

Unterschiedliche Arten von grimmig-reissenden Thieren. Nürnberg, J. C. Weigel, ca. 1715. Oblong folio (16.8 x 27.8 cm). Engraved title page and 11 engraved plates. Later blind blue paper-covered boards. \$2,000

= A very rare and beautifully executed suite of 12 illustrations of "grim-snatching" animals, partly based on earlier works by Paulus Potter and others. Includes lions, jaguars, hyenas, bears, and a wolf. The lions are especially grim indeed. Several lions are after Peter Paul Rubens (1577-1640); in particular, the engravings by the Dutch artist Abraham Blooteling (1640-1690) of Rubens' Daniel in the Lion's Den, and other works. The engraver, Johann Christoph Weigel (1661-1725), was active in Neurenberg, publishing atlases, including an *Atlas portalis*, and books on various subjects ranging from sundials to musical instruments. Title page rather spotted, with a weak damp stain in the top right margin; one other plate also lightly foxed, the others with an occasional spot or marginal smudge, but generally clean. We found no references in any of the larger bibliographies.

[78] **[ZERO movement] Hilgemann, E.**

Book six. 'Progressive integration of two grids'. No H 1974 series 174/2 nos. 1-12. Amsterdam, Galerie Swart, 1974. Square folio (30.5 x 30.1 cm). Printed title leaf with additional pencilled text by the artist; and 12 printed leaves in original blank portfolio in original transparent sleeve. \$1,600

= Signed by the artist. Number 2 of a series of just ten copies, containing all 12 low relief cardboard panels. Ewerdt Hilgemann (1938) '...was born in Witten, Germany and after a brief study at Westfälische Wilhelms-University in Münster, he attended Werkkunstschule and University of Saarland in Saarbrücken. In the 1960s he had residencies at Kätelhöhn Printers in Wamel, Asterstein in Koblenz and Halfmannshof in Gelsenkirchen, Germany. Hilgemann started to exhibit his work across Europe in the early 1960s....' (Wikipedia). 'Zero is an artist group founded in Düsseldorf by Heinz Mack and Otto Piene. The word "zero" expressed, in Piene's words: "a zone of silence and of pure possibilities for a new beginning". In 1961 Günther Uecker joined the Zero group. ZERO, zero written with capitals, stands for the international movement, with artists from Germany, Holland, Belgium, France, Switzerland, and Italy. The movement is commonly interpreted as a reaction to Abstract Expressionism by arguing that art should be void of color, emotion and individual expression' (Wikipedia). 'In 2014 Hilgemann was invited by the Park Avenue Sculpture Committee to exhibit his work on the median along Park Avenue in New York City for a period of three months, starting in August. For this prestigious environment Hilgemann designed new works for seven locations between 52nd and 67th Street, all made of stainless steel in different configurations, single pieces as well as groups of two or more.' (Wikipedia). Portfolio slightly toned towards the margins; slight, superficial abrasion on the rear board, otherwise very good. The title leaf and prints in mint condition.

[79] **Diderot, D. and J. d'Alembert (eds.)**

Giant flea [from the *Encyclopédie ou dictionnaire des sciences*, plate 85]. [Paris, Briasson, David, Le Breton, 1768]. Oblong folio (39.2 x 45.9 cm). Broadsheet plate with a fine, large engraving with fine, contemporary hand-colouring, gilt border and printed caption.

\$2,000

= This is a highly unusual contemporarily coloured copy of an exceptionally large plate showing an extraordinarily small and peculiar animal. It was published in the atlas of the first folio edition of the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* and is a highlight in the history of microscopy. The massive *Encyclopédie* was edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the Age of Enlightenment. Published between 1751 to 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard after the famous image of Robert Hooke's *Micrographia* from 1665. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). A vertical fold (as always); some weak, marginal fraying, a short tear in the left margin; a few, minor, marginal spots; otherwise clean. The colouring bold and accurate. A very good copy. Exceedingly rare. Brunet 2, pp. 700-701; Nissen ZBI, 4622.

[80] **Diderot, D. and J. d'Alembert (eds.)**

Giant louse [from the *Encyclopédie ou Dictionnaire des Sciences*, plate 84]. [Paris, Briasson, David, Le Breton, 1768]. Oblong folio (39.7 x 67.6 cm). Broadsheet plate with a fine, large engraving with fine, contemporary hand-colouring, gilt border and printed caption.

\$1,700

= This is a highly unusual contemporarily coloured copy of an exceptionally large plate showing an extraordinarily small and peculiar animal. It was published in the atlas of the first folio edition of the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* and is a highlight in the history of microscopy. The massive *Encyclopédie* was edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the Age of Enlightenment. Published between 1751 to 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard after the famous image of Robert Hooke's *Micrographia* from 1665. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). Two vertical fold (as always); a few, minor, marginal spots, otherwise clean. The colouring bold and accurate. A very good copy. Exceedingly rare. Brunet 2, pp. 700-701; Nissen ZBI, 4622; PMM, 200.

[81] **Diderot, D. and J. d'Alembert (eds.)**

Histoire naturelle Planche X. Le couguar, le linx. [Contemporary hand-coloured plate]. Paris, Briasson, 1770. Single sheet. Folio (39.8 x 25.4 cm). Engraved plate with printed caption; finely hand-coloured; frame gilded.

\$285

= A very rare contemporarily coloured plate published in the atlas of the first - folio - edition of the famous great *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, a massive work, edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 to 1772, it synthe-

sized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). The animals figured are the Eurasian and North American Lynx (figure 2, top), and the North American Cougar, or Mountain Lion (figure 1, bottom). The engraving is by Prévost, after an original drawing by Martinet. Pinpoint holes in the left margin, and a thin red line on the other three edges indicate that this plate comes from a once bound copy. Small chip in lower left corner, a tiny smudge in the left margin, otherwise a very good copy. Brunet 2, pp. 700-701; Nissen ZBI, 4622; PMM, 200.

[82] **Diderot, D. and J. d'Alembert (eds.)**

Histoire naturelle Planche XIX. Le jocko, le gibbon [Contemporary hand-coloured plate]. Paris, Briasson, 1768. Single sheet. Folio (39.8 x 25.6 cm). Engraved plate with printed caption; finely hand-coloured; frame gilded.

\$285

= A very rare contemporarily coloured plate published in the atlas of the first - folio - edition of the famous great *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, a massive work, edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 to 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). The animals figured are two primates, "le jocko", that is: a chimpanzee (but obviously not actually seen by Martinet himself), and "le gibbon", which is a gibbon indeed. The engraving is by Prévost, after an original drawing by Martinet. Pinpoint holes in the left margin, and a thin red line on the other three edges indicate that this plate comes from a once bound copy. Some toning - stronger in the margins, otherwise a very good copy. Brunet 2, pp. 700-701; Nissen ZBI, 4622; PMM, 200.

[83] **Diderot, D. and J. d'Alembert (eds.)**

Histoire naturelle Planche XV. Le kabassou, l'unau, le sarigue [Contemporary hand-coloured plate]. Paris, Briasson, 1768. Single sheet. Folio (39.8 x 25.4 cm). Engraved plate with printed caption; finely hand-coloured; frame gilded.

\$260

= A very rare contemporarily coloured plate published in the atlas of the first - folio - edition of the famous great *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, a massive work, edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 to 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). The animals figured are three New World animals, including two marsupials, namely le kabassou (cabassou, or southern naked-

tailed armadillo) and le sarigue, a South American opossum. The third animal is l'anau, or two-toed sloth, however, illustrated standing, much like a dog. The engravings are by Prévost, after an original drawing by Martinet. Pinpoint holes in the left margin, and a thin red line on the other three edges indicate that this plate comes from a once bound copy. Very slight marginal toning, otherwise a very good, clean copy. Brunet 2, pp. 700-701; Nissen ZBI, 4622; PMM, 200.

[84] **Diderot, D. and J. d'Alembert (eds.)**

Histoire naturelle Planche XXIII. Le tamarin, l'ouistiti [Contemporary hand-coloured plate]. Paris, Briasson, 1768. Single sheet. Folio (39.8 x 25.2 cm). Engraved plate with printed caption; finely hand-coloured; frame gilded. \$300 = A very rare contemporarily coloured plate published in the atlas of the first - folio - edition of the famous great *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, a massive work, edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 to 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon on the battleground for power between secular and ecclesiastical thinkers and writers. The plate was drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that this plate comes from a large-paper copy, which, according to Brunet, "...sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unheard of, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded too (often yellow in modern colouring). The animals figured are the South American (New World) monkeys Le tamarin (probably the black handed tamarin, *Saguinus niger* Geoffroy) from the Amazon region; and l'ouistiti, or common marmoset [*Callithrix jacchus* (L.)], from Pernambuco, Brazil. The engraving is by Prévost, after an original drawing by Martinet. Pinpoint holes in the left margin, and a thin red line on the other three edges indicate that this plate comes from a once bound copy, otherwise a very good, clean copy. Brunet 2, pp. 700-701; Nissen ZBI, 4622; PMM, 200.

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

Larix (appel) [Larch cone] (Bool, 440). Printing for the Henriëtte Roland Holst-Stichting. Hilversum, Henriëtte Roland Holst-Stichting, 1961. Small folio (14.6 x 11.5 cm). Folded oblong. Front with Escher engraving, verso with the text "Houtgravure van M. C. Escher", third page with a poem by the Dutch poet Roland Holst (1869-1952), rear with the Stichting's address. On heavy, fine quality paper. \$685

= A fine example of the art of Maurits Cornelis Escher (1898-1972). The Escher logo with date [19] 61 on the lowermost scale. Bool dates this work as from 1961 (no more precise date). The number of copies issued is not known but publications by the Henriëtte Roland Holst-Stichting typically consisted of only circa 300 copies. This woodcut was listed as used by the Henriëtte Roland Holst Stichting, but Escher used it himself as Christmas 1961 greetings card to some friends. A near mint copy. Bool, 440.

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

Vissen vignet [Fish vignette] (Bool, 398). Printing for the Henriëtte Roland Holst-Stichting. Hilversum, Henriëtte Roland Holst-Stichting, 1954. Small folio (14.6 x 11.5 cm). Folded oblong. Front with Escher engraving, verso with the text "Houtgravure van M. C. Escher", third page with a poem by the Dutch poet Roland Holst (1869-1952), rear with the Stichting's address. On heavy, fine quality paper. \$745

= A fine example of the art of Maurits Cornelis Escher (1898-1972). The Escher logo in the top white fish; Bool dates this work as from August 1954. The number of copies issued is not known but publications by the Henriëtte Roland Holst-Stichting typically consisted of only circa 300 copies. This woodcut was solely used by the Henriëtte Roland Holst Stichting. A near mint copy. Bool, 398.

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

Vlakvullingsmotief met vogels [symmetrical tessellation with birds] (Bool, 361). Printing for the Henriëtte Roland Holst-Stichting. Hilversum, Henriëtte Roland Holst-Stichting, 1949. Small folio (14.6 x 11.5 cm). Folded oblong. Front with Escher engraving, verso with the text "Houtgravure van M. C. Escher", third page with a poem by the Dutch poet Roland Holst (1869-1952), rear with the Stichting's address. On heavy, fine quality paper. \$745

= A fine example of the art of Maurits Cornelis Escher (1898-1972). The Escher engraving without the artist's logo, which is very unusual; Bool dates this work as from April 1949. The number of copies issued is not known but publications by the Henriëtte Roland Holst-Stichting typically consisted of only circa 300 copies. This woodcut was solely used by the Henriëtte Roland Holst Stichting. A near mint copy. Bool, 361.

[88] **Haeckel, E.**

Kunstformen der Natur. Plate 08. Desmonema. Discomedusae - Scheibenquallen. [Jellyfish]. Leipzig and Wien, Verlag des Bibliographischen Instituts, 1899. Folio-sized sheet, printed on one side (36.3 x 27.3 cm). Chromolithograph. \$340

= A very fine, chromolithographed plate, showing the delicate shape and colour of three different species of large and colourful jellies, all finely drawn by the author. Ernst Haeckel - a gifted artist, keen observer, and great zoologist - was the first to explore the riches of nature in microscopic and macroscopic forms, shapes, textures, and ornaments. This greatly influenced the Art Nouveau and Jugendstil movements in the fine and applied arts. Plate in a fine, spotless condition, the colours vivid and bright. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[89] **Haeckel, E.**

Kunstformen der Natur. Plate 49. Leipzig and Wien, Verlag des Bibliographischen Instituts, 1900. Folio-sized sheet, printed on one side (36.2 x 27.2 cm). Chromolithograph with printed transparent overlay. \$225

= A very fine, chromolithographed plate, showing a wide array of spectacular Actiniae or sea anemones, all finely drawn by the author. Ernst Haeckel - a gifted artist, keen observer, and great zoologist - was the first to explore the riches of nature in microscopic and macroscopic forms, shapes, textures, and ornaments. This greatly influenced the Art Nouveau and Jugendstil movements in the fine and applied arts. Plate in very good condition, a few small, faint, marginal spots; the tissue-guard with a few vertical creases. The plate colouring is vivid and bright. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[90] **Haeckel, E.**

Kunstformen der Natur. Plate 62. *Nepenthes*. Nepenthaceae. Kannenpflanzen [insect eating plants]. Leipzig and Wien, Verlag des Bibliographischen Instituts, 1899. Folio-sized sheet, printed on one side (35.0 x 25.9 cm). Chromolithograph. \$160

= A very fine, chromolithographed plate, showing the marvellous shapes and colours of these enigmatic tropical pitcher plants, all finely drawn by the author. Ernst Haeckel - a gifted artist, keen observer, and great zoologist - was the first to explore the riches of nature in microscopic and macroscopic forms, shapes, textures, and ornaments. This greatly influenced the Art Nouveau and Jugendstil movements in the fine and applied arts. Pitcher plants are carnivorous, and are also known as monkey cups, because monkeys have been observed drinking from them. "Prey usually consists of insects, but the largest species (e.g. *Nepenthes rajah* and *N. rafflesiana*) may occasionally catch small vertebrates, such as rats and lizards" (Wikipedia). Very slight toning and a few weak creases near the edges, otherwise in a fine, spotless condition, the colours vivid and bright. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[91] **Happe, A.**

Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispensatoris recentur, cum Iconibus... Plate 202. *Gentiana lutea*. Berolini (Berlin), 1788. Folio-size (35.9 x 22.1 cm) delicately hand-coloured loose engraving of plants with script caption. \$200

= The *Farmaceutica* is a very rare work, seldom found complete - even individual plates of plants are rare. This print shows the great yellow gentian, "a species of gentian native to the mountains of central and southern Europe. *Gentiana lutea* is remarkable for the intense bitterness of the root and every part of the herbage. Before the introduction of hops, gentian was used occasionally in brewing. Gentian root has a long history of use as an herbal bitter and is an ingredient of many proprietary medicines" (Wikipedia). This plate is in excellent condition; only some very minor and vague, marginal spotting, very light toning at the edges, no dents or tears present. Nissen BBI, 784.

[92] **Happe, A.**

Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispensatoris recentur, cum Iconibus... Plate 61. *Iris germanica*. Berolini (Berlin), 1788. Folio-size (36.0 x 22.2 cm) delicately hand-coloured loose engraving of plants with printed caption. \$285

= The *Farmaceutica* is a very rare work, seldom found complete - even individual plates of plants are rare. This print shows the bearded iris, or German bearded iris. This plate is in excellent condition; only some very minor and vague, marginal spotting, left edge a bit rough; very light toning at the edges, some very light creasing; no dents or tears present. The colours are very strong and natural. Nissen BBI, 784.

[93] **Happe, A.**

Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispensatoris recentur, cum Iconibus... Plate 223. *Fucus vesiculosus*. Berolini (Berlin), 1788. Folio-size (36.2 x 22.1 cm) delicately hand-coloured loose engraving of plants with printed caption. \$200

= The *Farmaceutica* is a very rare work, seldom found complete - even individual plates of plants are rare. This print shows a seaweed known under various names, such as bladder wrack, black tang, rockweed, bladder fucus, sea oak, black tany, cut weed, dyers fucus, red fucus, and rock wrack. It "is a seaweed found on the coasts of the North Sea, the western Baltic Sea, and the Atlantic and Pacific Oceans. It was the original source of iodine, discovered in 1811, and was used extensively to treat goitre, a swelling of the thyroid gland related to iodine deficiency" (Wikipedia). This plate is in excellent condition; a small paper-flaw, with an old repair; some very minor and vague, marginal toning and spotting; no dents or tears. The colouring is strong and natural. Nissen BBI, 784.

[94] **Happe, A.**

Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispensatoris recentur, cum Iconibus... Plate 242. *Curcuma longa*. Berolini (Berlin), 1788. Folio-size (36.3 x 22.1 cm) delicately hand-coloured loose engraving of plants with script caption. \$225

= The *Farmaceutica* is a very rare work, seldom found complete - even individual plates of plants are rare. This print shows the turmeric, a plant from the ginger family and well-known as a spice. "When not used fresh, the rhizomes are boiled in water for about 30-45 minutes and then dried in hot ovens, after which they are ground into a deep orange-yellow powder commonly used as a coloring and flavoring agent in many Asian cuisines, especially for curries, as well as for dyeing. Turmeric powder has a warm, bitter, black pepper-like flavor and earthy, mustard-like aroma" (Wikipedia). This plate is in very good condition; only some toning at the right outer edge, a diagonal crease in the lower outer corner, outside the printed surface. No dents or tears present. Nissen BBI, 784.

[95] **Happe, A.**

Botanica Pharmaceutica exhibens plantas officinalis quarum nomina indispensatoris recentur, cum Iconibus... Plate 63. *Nymphaea alba*. Berolini (Berlin), 1788. Folio-size (36.0 x 22.1 cm) delicately hand-coloured loose engraving of plants with script caption. \$285

= The *Farmaceutica* is a very rare work, seldom found complete and even individual plates of plants are rare. This print - which is perhaps the largest of all - shows the European white water lily, white water rose or white nenuphar, an aquatic flowering plant of the family Nymphaeaceae. It is native not only to Europe but also to North Africa, temperate Asia, and even tropical parts of India. The genus name *Nymphaea* is spelled *Nymphaea* on the plate. This plate is in very good condition; only mild creasing at the left outer edge, probably due to previously binding. No dents or tears present. Nissen BBI, 784.

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

Botanica in originali seu herbarium. Plate 39 (written in pencil). *Ribes*. Halle, Trampe, 1757-1764. Folio-size loose nature printing (36.1 x 22.7 cm). Well preserved nature printing with additional hand-colouring and printed caption. \$145

= A rare, early example of nature printing of the white-stemmed gooseberry from western North America. This print in good condition. Some very occasional light spotting apart from a few larger spots at right outer margin; weak elongate stain in the left side, into the printed area. Five tiny holes on left hand side. No creases, dents or tears present. Fischer *Zweihundert Jahre Naturselbstdruck*, 7; Stafleu and Cowan, 3763.

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

Botanica in originali seu herbarium. Plate 49 (written in pencil). *Melia*. Halle, Trampe, 1757-1764. Folio-size loose nature printing (36.0 x 21.8 cm). Well preserved nature printing with additional hand-colouring and printed caption. \$175

= A rare, early example of nature printing, showing the leaves and flowers of a Chinaberry or Persian lilac. This print in very good condition. Some very occasional light spotting; edges a bit toned; tiny tear in the right margin. Five tiny holes on left hand side. No creases or dents present. Fischer, *Zweihundert Jahre Naturselbstdruck*, 7; Stafleu and Cowan, 3763.

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

Botanica in originali seu herbarium. Plate 71 (written in pencil). *Sanguisorba*. Halle, Trampe, 1757-1764. Folio-size loose nature printing (36.5 x 22.7 cm). Well preserved nature printing with additional hand-colouring and printed caption. \$250

= A rare, early example of nature printing, showing the leaves and flowers of the great burnet. "*Sanguisorba officinalis*, the great burnet, is a plant in the family Rosaceae, subfamily Rosoideae. It is native throughout the cooler regions of the Northern Hemisphere in Europe, northern Asia, and northern North America. It is a herbaceous perennial plant growing to 1 m tall, which occurs in grasslands, growing well on grassy banks. It flowers June or July. *Sanguisorba officinalis* is an important food plant for the European large blue butterflies *Maculinea nausithous* and *M. teleius*." (Wikipedia). This print in very good condition. Some very occasional light spotting and toning to the lower margin; edges a bit frayed; a few tiny, marginal tears. Fischer, *Zweihundert Jahre Naturselbstdruck*, 7; Stafleu and Cowan, 3763.

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

Botanica in originali seu herbarium. Plate 87 (written in pencil). *Plumbago*. Halle, Trampe, 1757-1764. Folio-size loose nature printing (36.2 x 22.2 cm). Well preserved nature printing with additional hand-colouring and printed caption. \$190

= A rare, early example of nature printing, showing the leaves and flowers of the Ceylon leadwort, or doctorbush, a beautiful (sub) tropical plant. "Early folk medicine used the crushed plant internally and externally as an abortifacient as well as a treatment for leprosy" (Wikipedia). This print in very good condition. Some very occasional light spotting and toning; corners very slightly

frayed. Fischer, *Zweihundert Jahre Naturselfdruck*, 7; Stafleu and Cowan, 3763.

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

Botanica in originali seu herbarium. Plate not numbered. *Ranunculus*. Halle, Trampe, 1757-1764. Folio-size loose nature printing (35.5 x 22.5 cm). Well preserved nature printing with additional hand-colouring and printed caption. \$195

= A rare, early example of nature printing, showing the leaves and flowers of a mountain buttercup from Central Europe. This print in very good condition. Some marginal fraying and mostly marginal, lights spotting; a small but slightly larger reddish smudge in the top right outer margin. Five tiny holes on left hand side. No creases or dents present. Fischer, *Zweihundert Jahre Naturselfdruck*, 7; Stafleu and Cowan, 3763.

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

Documents decoratifs. Planche 16. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print (38.8 x 26.2 cm), printed in two colours, mounted on larger sheet. \$975

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons "Alphonse" Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style" which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. In contrast to most other plates in the *Documents décoratifs*, this one - with mysterious, angelic women - is printed on bluish laid paper, and pasted on a larger mount. Mount edges with minimal wear and some toning at the edges, a few, weak, marginal spots; faint bump in the left upper corner, well away from the printed surface; otherwise fine. Very rare, especially in such a good state.

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

Documents decoratifs. Planche 2. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print, printed in sepia and grey tones. \$1,200

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons "Alphonse" Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style" which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. This plate shows a typical Mucha *femme*. Mucha signed and dated the illustration, which is not always the case. Edges with minimal wear, a few very short tears and creases at the edges; faint bump in the left upper corner, well away from the printed surface; otherwise very good - near mint. Very rare, especially in such an excellent state.

[103] **Seba, A.**

Crocodile and lizard [Plate 106 of Seba's *Locupletissimi rerum naturalium thesauri accurata descriptio*]. Amsterdam, Jansson-Waesberg, J. Wetsteen and William Smith, 1734. Large folio (56.5 x 49.5 cm). Double-sized engraved plate. \$420

= A fine herpetological plate from one of the most splendid and largest natural history works from the mid-18th century, fully titled: *Locupletissimi rerum naturalium thesauri accurata descriptio et iconibus artificiosissimus expressio per universam physices historiam. Opus, cui, in hoc rerum genere, nullum par exstisit. Ex toto terrarum orbe collegit, digessit, descripsit, et depingendum curavit Albertus Seba, Etzela Oostfrisius, Academiae Caesareae Leopoldino Carolinae Naturae Curiosorum collega xenocratus dictus; Societatis Regiae Anglicanae, et Instituti Bonensis, sodalis*. Seba's *Cabinet of Natural Curiosities* as it is generally known, is regarded as one of the 18th century's greatest natural history achievements and remains one of the most prized natural history books of all time. Though it was common for men of his profession to collect natural specimens for research purposes, Amsterdam-based pharmacist Albertus Seba (1665-1736), who made a fortune working for the VOC (Dutch East India Company), had a passion

that led him far beyond the call of duty. His collection of natural history objects was displayed in four very large volumes, which are now very rare. This plate shows a "Crocodile d'Amérique, Amphibie" (see Landwehr, p. 521). Slight fraying and toning to the very outer margins; weak central, vertical fold; the left margin a bit uneven from previous binding; otherwise a very good, clean copy. Landwehr, 178; Nissen ZBI, 3793.

[104] **Seba, A.**

Frogs and fish, development from egg to adult [Plate 78 of Seba's *Locupletissimi rerum naturalium thesauri accurata descriptio*]. Amsterdam, Jansson-Waesberg, J. Wetsteen and William Smith, 1734. Large folio (59.0 x 49.5 cm). Double-sized engraved plate. \$395

= A fine herpetological plate from one of the most splendid and largest natural history works from the mid-18th century, fully titled: *Locupletissimi rerum naturalium thesauri accurata descriptio et iconibus artificiosissimus expressio per universam physices historiam. Opus, cui, in hoc rerum genere, nullum par exstisit. Ex toto terrarum orbe collegit, digessit, descripsit, et depingendum curavit Albertus Seba, Etzela Oostfrisius, Academiae Caesareae Leopoldino Carolinae Naturae Curiosorum collega xenocratus dictus; Societatis Regiae Anglicanae, et Instituti Bonensis, sodalis*. Seba's *Cabinet of Natural Curiosities*, as it is generally known, is regarded as one of the 18th century's greatest natural history achievements and remains one of the most prized natural history books of all time. Though it was common for men of his profession to collect natural specimens for research purposes, Amsterdam-based pharmacist Albertus Seba (1665-1736), who made a fortune working for the VOC (Dutch East India Company), had a passion that led him far beyond the call of duty. His collection of natural history objects was displayed in four very large volumes, which are now very rare. This plate shows a the development of frog eggs into tadpoles and then into adult frogs (Figs 1-15), as well as the supposed transition of a frog-like animal into a fish (Figs 16-22) - a curious and interesting mix of accurate scientific observations and of speculative pseudoscience. Slight fraying to the very outer margins; a few small, weak spots; weak central, vertical fold; the left margin a bit uneven from previous binding; otherwise a very good, clean copy. Landwehr, 178; Nissen ZBI, 3793.

[105] **Seba, A.**

Giant lizard, snake, small lizard and bird [Plate 99 of Seba's *Locupletissimi rerum naturalium thesauri accurata descriptio*]. Amsterdam, Jansson-Waesberg, J. Wetsteen and William Smith, 1734. Large folio (58.3 x 49.5 cm). Double-sized engraved plate. \$370

= A fine herpetological plate from one of the most splendid and largest natural history works from the mid-18th century, fully titled: *Locupletissimi rerum naturalium thesauri accurata descriptio et iconibus artificiosissimus expressio per universam physices historiam. Opus, cui, in hoc rerum genere, nullum par exstisit. Ex toto terrarum orbe collegit, digessit, descripsit, et depingendum curavit Albertus Seba, Etzela Oostfrisius, Academiae Caesareae Leopoldino Carolinae Naturae Curiosorum collega xenocratus dictus; Societatis Regiae Anglicanae, et Instituti Bonensis, sodalis*. Seba's *Cabinet of Natural Curiosities*, as it is generally known, is regarded as one of the 18th century's greatest natural history achievements and remains one of the most prized natural history books of all time. Though it was common for men of his profession to collect natural specimens for research purposes, Amsterdam-based pharmacist Albertus Seba (1665-1736), who made a fortune working for the VOC (Dutch East India Company), had a passion that led him far beyond the call of duty. His collection of natural history objects was displayed in four very large volumes, which are now very rare. This plate shows a "Tejuguacu d'Amérique, très grand qu'on appelle aussi Sauvegarde, Amphébie & marbré par tout le corps", as well as a smaller lizard, snake and bird (see Landwehr, p. 521). Slight fraying and toning to the very outer margins; weak central, vertical fold; the left margin a bit uneven from previous binding; otherwise a very good, clean copy. Landwehr, 178; Nissen ZBI, 3793.

Subject index

Africa	21,41,46,73
Americas	10,17,22,45,49,51,59,63,81,83,84,96
Anthropology	24
Architecture	2,12,53,57
Astronomy	29,34,35,37
Botany	11,36,42,43,49,72,90-100
Chemistry	8,56
China	13,55
Darwiniana	16,17,18
Decorative Arts	2,12,23,38,57,68,70,78,101-102
Entomology, insects	5,19,28,79,80
Escher	23,85-87
Evolution	16,17,18,26,59
Geology	7,8,37
Herbals	11,49
Herpetology	10,15,25,32,39,46,73,103-105
History	24,44,55
Ichthyology, fish	6,32
Japan	13,14,38,55
Illustrated works	2,3,4,7,15,19, 24,27,36,37,38,43,44,45,53,57,61,62,64,68,72,76,77
Linnaeana	20,42
Malacology, conchology, shells	23,47,64,75
Mammals	3,14,15,18,19,41,77,81-84
Manuscripts and original art work	12,62,70,72
Maps	27
Medicine, Human anatomy	1,14,15,40,65,71
Microscopy	28,48,79,80
Mineralogy	8,61
Nature Printing	4,96-100
Ornithology, birds	19,20,21,30,31,45,47,52,63,66,67,69
Palaeontology, fossils	7,8,26
Philosophy	37,54
Photography	5,13,48,55,58,74
Physics	29,58
PMM	26,35,37,54,56,58, [80-84]
Politics	9
Prints	2,30,31,50,57,72,79 to 105
Russia	9
Theology, biblical history	44
Theory of the Earth	29,37
Trade catalogues	12,70,71
Travel and Exploration	10,13,33,74,75
United States, Americana	22,59,81,96
Zoology	3,5,6,10,14,15,18,19,28,33,39,41,51,59,60,61,64,88-89



[64] Seder

www.schierenberg.nl

Prices are excluding the Dutch Value Added Tax of 9% on books and 21% on prints, photographs and manuscripts.
Customers within the EU with a valid VAT number and customers outside the EU are exempt.

Postage will be charged extra according to weight.

We accept payment in various ways, extra charges may apply, please inquire.
Direct bank transfers are free of charge and much preferred.



Antiquariaat Schierenberg
Zamenhofstraat 150 unit 320
1022 AG Amsterdam,
The Netherlands



info@schierenberg.nl
www.schierenberg.nl
Tel: +31 20 6362202
Mob: +31 6 55755935