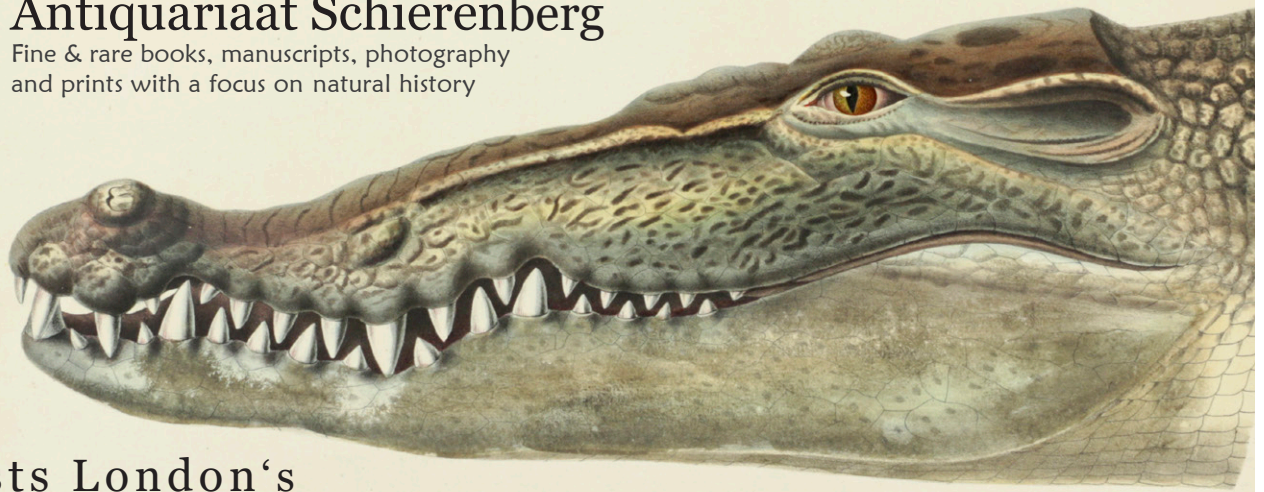




# Antiquariaat Schierenberg

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



Firsts London's  
Rare Book Fair 2022

Stand D29



First Dutch edition, and first with a  
fine map and plate

[1] **Adams, W.**

Twee brieven van William Adams; wegens zijn reys uyt Holland na Oost-Indië (1706)

£ 1075



One of the most competent faunal  
works in herpetology (Adler)

[2] **Anderson, J.**

Zoology of Egypt: volume first. Reptilia and Batrachia.

(1898)

£ 10,750



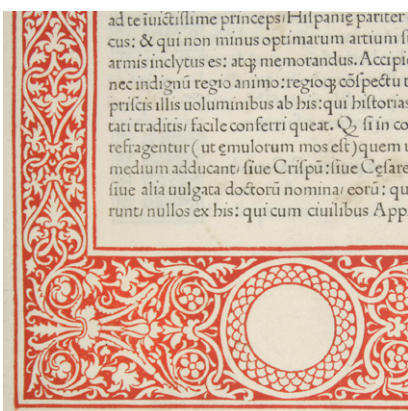
Tasteful quality

[3] **[Anonymous]**

Mushroom Album.

(1800)

£ 1200



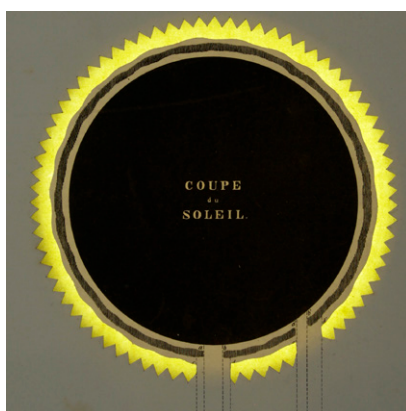
A beautifully preserved copy with  
the very rare red ornamental border  
and an interesting provenance

[4] **Appianus Alexandrinus**

Historia Romana. De Bellis Civilibus.

(1477)

£ 21,500



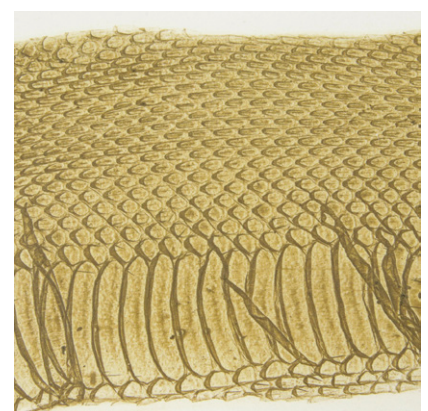
A transparent view of our solar  
system

[5] **[Astronomy]**

Astronomie populaire ou description  
des corps célestes. Avec atlas en tab-

(1862)

£ 1150



Superb copies of the earliest  
examples of herpetological  
nature-printing

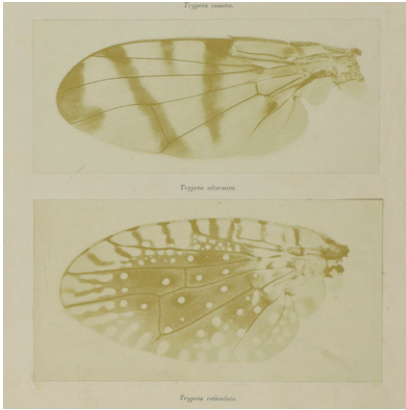
[6] **[Auer, A.]**

Ablagerungshaut einer Coluber natrix.  
[From the ultra-rare Naturselfstdruck

(1853)

£ 2050





The very rare early photos from Alois Auer's Faust

[7] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, (1855) £2150



Just nine copies in libraries worldwide

[8] **Becker, W.**

Album of the finest birds of all countries. (1854) £5350



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

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

De Aquatilibus. Libro duo, cum eiconibus ad vivam ipsorum effigiem, quoad (1553) £4300



First edition of a work on tropical marine fish with an unknown additional watercolour

[10] **Bennett, J. W.**

A selection from the most remarkable and interesting of the fishes found on the ([1828]-1830) £12,950



Exquisite mushroom watercolours supervised by Great Britain's foremost mycologist

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

Lancashire fungi.

(1872-1885)

£12,500



Famous first book on 'monsters'

[12] **Boaistuau, P.**

Histoires prodigieuses les plus memorables qui ayent esté observées depuis la (1560) £6900



An outstanding provenance for an outstanding work: The neighbour, the cousin, the future husband

[13] **Bonaparte, C. N.**

Vues pittoresques de l'Amerique dessinées par la Comtesse Charlotte de (1824) £21,500



The grandest bird book in the German language

[14] **Borkhausen, M. B. [Sussemihl, J. C.]**

Teutsche Ornithologie oder Naturgeschichte aller Vögel Teutschlands in (1800-1841) £14,250



A spectacular "Wunderkammer"

[15] **Brown, E.**

[Wunderkammer - Giant Library] Durch Niederland, Teutschland, Hungarn, Ser (1685) £1075





A rare ornithological work in a fine, contemporary binding

[16] **Cotton, J.**

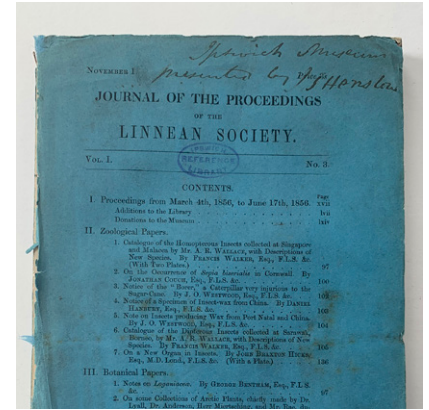
The song birds of Great Britain; containing delineations of thirty-three birds, of (1836) £ 3275



The complete 'Palmiers' (palms) of d'Orbigny's magnum opus

[17] **Orbigny, A. D. d'**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de (1847) £ 1600



Darwin on sexuality and species

[18] **Darwin, C.**

On the Movements and Habits of Climbing Plants. (1865) £ 6450



Daudin's best-illustrated work - in the very rare quarto version

[19] **Daudin, F. [M.]**

Histoire naturelle des rainettes, des grenouilles et des crapauds. (1802) £ 8200



The discovery of the birds of China in fine colours

[20] **David, A. and [J. F.] E. Oustalet**

Les oiseaux de la Chine. (1877) £ 5000



Exceedingly rare book on butterflies, not in any bibliography

[21] **Delarue, [J.]**

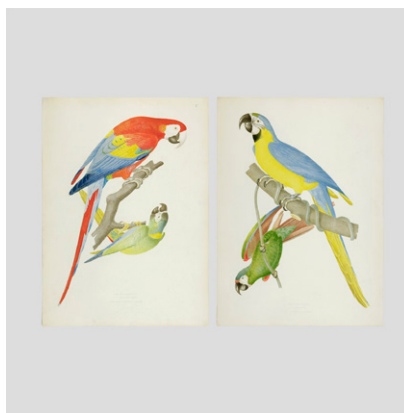
Musée des Lépidoptères. Collection de papillons de toutes les parties du monde. (1840) £ 6500



Owls of extreme beauty

[22] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 1725



The most spectacular parrots in the world

[23] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 5000



The eagle has landed in South America

[24] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 1500



**Gorgeous vultures**

[25] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 1500



**Jewels from Amazonia: four brilliantly coloured toucans**

[26] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 4300



**The largest parrot in the world**

[27] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 2600



**A giant toucan, as you can see**

[28] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur (1852) £ 2450



**Utterly rare and perhaps the most complete copy known**

[29] **Deyrolle, T.**

Illustrations zoologiques.

(1874)

£ 15,000



**A superb copy**

[30] **Dresser, H. E.**

A monograph of the Coraciidae or family of the rollers.

(1893)

£ 10,800



**One of Escher's rarer works - sealing a prolific friendship**

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

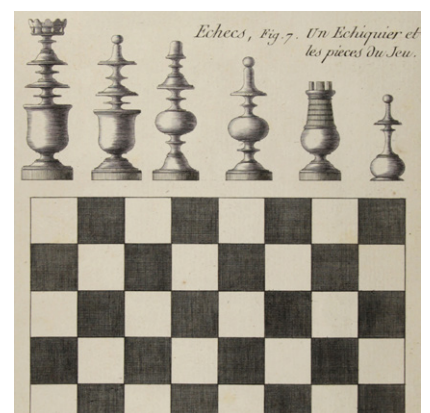
Bookplate Albert Ernst Bosman. [Ex Libris]. (1946) £ 1725



**The founding of Thanatophidia, signed by the author**

[32] **Fayrer, J.**

The Thanatophidia of India. Being a description of the venomous snakes of (1874) £ 6500



**The rare complete, illustrated game and game-theory part of the famous Encyclopédie Méthodique**

[33] **[Games - Mathematics]**

Encyclopédie méthodique. Dictionnaire des jeux, faisant suite au tome III des (1792) £ 2600

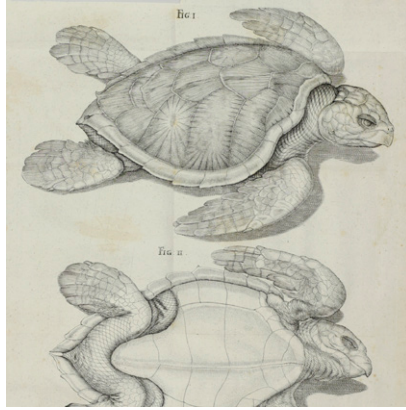




An exceedingly rare contemporary coloured copy

[34] **Gesner, C. [Gessner]**

Icones avium omnium, quae in historia avium [Icones avium omnium, quae in (1555) £21,500



Carus's copy of an exceedingly rare work on turtles

[35] **Gottwaldt, C.**

D. Christoph Gottwaldts physikalisch-anatomische Bemerkungen über (1781) £6500



Unique photos of China in turmoil - entering the 20th century

[36] **[Graf von Waldersee]**

Photo Album China.

(1900-1905)

£15,500



A beautiful copy of a rare complete set of perhaps the most amazing Art Nouveau flower book ever published

[37] **Grasset, E. (ed.)**

La plante et ses applications ornementales [AND] La plante et ses applications (1896) £5600



A work that inspired Charles Darwin

[38] **Graves, G.**

The naturalist's pocket-book, or tourist's companion, being a brief introduction to (1818) £450



An exceptionally nicely bound copy of a rare work on lemurs

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

Bijdragen tot de kennis van de Lemuridae of Prosimii. [Titled Bydragen tot (1844) £1900



The most breathtaking views of Java and its volcanos in a fabulous copy

[40] **Junghuhn, F.**

Java-Album: Landschafts-Ansichten von Java, nach der Natur aufgenommen von (1856) £8200



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

[41] **Kawarasaki, K.**

Origami moyo.

(1935)

£2900



The second coming of the birth of the binary system

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

Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1; avec (1705) £3950





The first morel monograph -  
regrettably unpublished

[43] **Leuba, [F.]**

Monographie du genre Morchella. Traité  
au point de vue historique, botanique et  
(1875) £4150



One of the richest mushroom  
manuscripts ever

[44] **Liénard, [J.] F.**

Catalogue des champignons observée  
et recuillis dans le dept de la Meuse et  
(1855-1880) £24,000



A fine, complete set of the last and  
best edition

[45] **Linnaeus, C.**

Amoenitates academicae seu dissertatio-  
nes variae physicae, medicae botanicae  
(1787-1790) £5200



Soulsby, 3159

[46] **Linnaeus, Carolus**

Carolus Linnaeus, Knight of the Polar  
Star, First Physician to the King, Profes-  
(1806) £560



Lischke's magnum opus on Japanese  
shells

[47] **Lischke, C. E.**

Japanische Meeres-Conchylien. Ein Be-  
itrag zur Kenntniss der Mollusken Ja-  
(1869-1874) £3250



A unique botanical item of great  
charm and scientific value

[48] **Mathieu, [A.] A.**

Description des bois des essences for-  
estières les plus importantes.  
(1855) £2100



A beautiful and perhaps unknown  
linocut by an influential Dutch artist  
and teacher of Maurits Escher

[49] **Mesquita, S. Jessurun de**

Markhor Goat.

([1913])

£2150



The very rare bird section of a rare  
and important work

[50] **Orbigny, A. D. d'**

Voyage dans l'Amérique méridionale (le  
Brésil, la république orientale de l'Uru-  
(1834-1847) £5900



A fantastic, large, original aquarelle  
by Jean Gabriel Prêtre

[51] **Prêtre, J. G.**

Original watercolour drawing of  
the bird, tinamon isabelle (Tinamus  
(1825) £4150



A pinnacle in the history of landscape garden design

[52] **Pückler-Muskau, H. L. H. Graf von**  
Andeutungen über Landschaftsgärtnerei verbunden mit der Beschreibung (1834) £29,500



The most important of the three first 'modern' works on fishes

[53] **Rondelet, G.**  
Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [includ- (1554-1555) £5600



One of the great classics of herpetology (Adler) with the very rare supplement

[54] **Russell, P.**  
An account of Indian serpents collected in the coast of Coromandel; containing (1797-1801) £16,000



A unique copy with both the French and Spanish texts

[55] **Sagra, R. de la**  
Album d'oiseaux de Cuba réunis pendant le voyage de M. Ramon De La (1842) £12,500



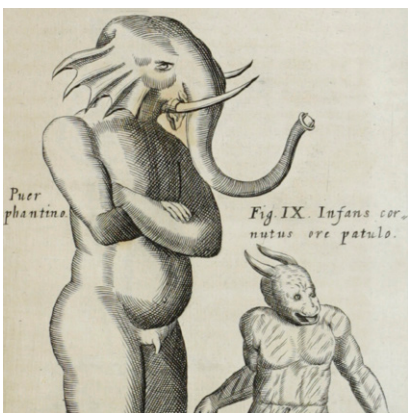
Binney's seldom-seen compilation of "scattered and generally inaccessible writings of Mr. Say"

[56] **Say, T. [Binney, W. G. (ed.)]**  
The complete writings of Thomas Say, on the conchology of the United States. (1858) £1500



Schlegel's rarest work - of great beauty and importance

[57] **Schlegel, H.**  
Abbildungen neuer oder unvollständig bekannter Amphibien, nach der natur (1837-1844) £10,800



The second, better-illustrated edition in a beautiful, contemporary binding

[58] **Schott, G.**  
Physica curiosa sive mirabilia naturae et artis libris XII comprehensa, quibus (1667) £5900



Finches in Zwijndrecht

[59] **Schouman, A.**  
European canary, finch, European goldfinch. [Original watercolour painting]. (1787) £2400



The ultimate illustrations of brilliant Neotropical birds

[60] **Sclater, P. L.**  
A monograph of the jacamars and puffbirds, or families Galbulidae and Bucco- (1879-1882) £8200





**Fantastic Art Nouveau plates of dragons, shells and fish**

[61] **Seder, A.**

Das Thier in der decorativen Kunst. Die Wasserthiere.

(1896)

£ 3100



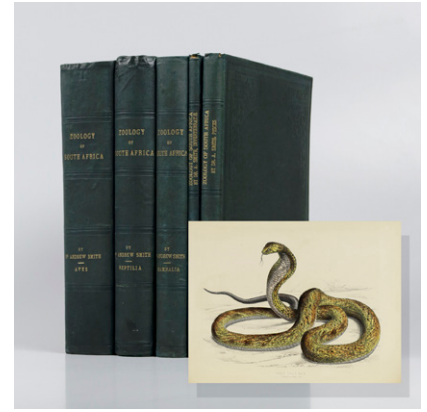
**Some of the most breathtaking pochoirs ever published**

[62] **Séguy, E. A.**

Prismes. 40 planches de dessins et coloris nouveaux.

(1931)

£ 3000



**The complete work, with nearly each specimen drawn after living or recently dead animals**

[63] **Smith, A.**

Illustrations of the zoology of South Africa; consisting chiefly of figures and

([1838-]1849)

£ 14,250



**A nice, complete copy of the finely hand-coloured edition**

[64] **Sturm, J.**

Deutschlands Fauna in Abbildungen nach der Natur mit Beschreibungen. III.

(1797-1828)

£ 2600



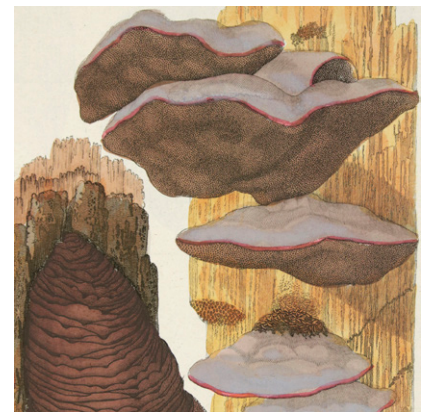
**A rara avis in ornithology**

[65] **Swagers, E.**

Collection complète des oiseaux d'Europe, dessinés et coloriés d'après nature.

(1833)

£ 10,350



**Very unusual and important**

[66] **Trattinnick, L.**

Fungi austriaci delectu singulari iconibus XL observationibusque illustrati.

(1830)

£ 1950



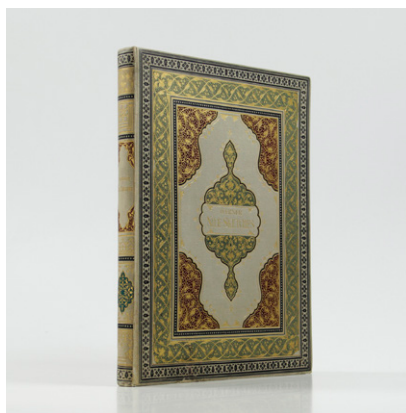
**Volbracht: "sehr selten"**

[67] **Trog, J. G.**

Die essbaren, verdächtigen & giftigen Schwämme der Schweiz.

(1843-1850)

£ 3900



**The first English edition of a stunningly bound and illustrated book**

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

Nile-sketches painted from nature during his travels through Egypt.

([1870-1878])

£ 3100



**First work against persecution and prosecution of witches, by the founder of medical psychiatry**

[69] **Wier, J.**

De praestigiis daemonum, et incantationibus ac ueneficiis libri V. recogniti, &

(1564)

£ 5600



[1] **Adams, W.**

Twee brieven van William Adams; wegens zijn reys uyt Holland na Oost-Indien, met vijf schepen, anno 1598 en vervolgens. En wat ontmoetingen hem in Japan overgekomen zijn. Nu aldereerst uyt het Engelsch vertaald. Met konst-print en register verrijkt. Leyden [Leiden], Pieter van der Aa, 1706. Small 8vo (17.6 x 11.5 cm). Title page with engraved vignette; large double-folded map of Japan and Korea; large, double-folded plate; woodcut tailpiece. 24, [iii] pp., including binder's instructions. Later blind quarter calf over marbled boards.

£1075

= A seldom seen (first, perhaps only) Dutch translation, with a fine illustration, map, and index, of letters first published in English in 1705, but then without the plate and map (see Cordier). William Adams (1564-1620), "...better known in Japanese as Miura Anjin ("the pilot of Miura"), was an English navigator who, in 1600, was the first Englishman to reach Japan leading a five-ship expedition for a private Dutch fleet. Of the few survivors of the only ship that reached Japan, Adams and his second mate Jan Joosten were not allowed to leave the country while Jacob Quaeckernaek and Melchior van Santvoort were permitted to go back to the Dutch Republic to invite them to trade. Adams, along with former second mate Joosten, then settled in Japan, and the two became some of the first (of very few) Western samurai. Soon after Adams' arrival in Japan, he became a key advisor to the shōgun Tokugawa Ieyasu. Adams directed construction for the shōgun of the first Western-style ships in the country. He was later key to Japan's approving the establishment of trading factories by the Netherlands and England. He was also highly involved in Japan's Red Seal Asian trade, chartering and serving as captain of four expeditions to Southeast Asia. He died in Japan at age 55. He has been recognised as one of the most influential foreigners in Japan during this period" (Wikipedia). The title translates into: *Two letters from William Adams; dealing with a journey from Holland to East Indies, with five ships, anno 1598 and thereafter. And what encounters happened to him in Japan. Now first translated from English. Enriched with a print and index.* Top edge of map a bit chipped; otherwise near mint. The later binding is neatly done. Cordier, p. 232; Tiele, 5.

[2] **Anderson, J.**

Zoology of Egypt: volume first. Reptilia and Batrachia. London, Quaritch, 1898. Large 4to (32.3 x 25.7 cm) [Board size 33.1 x 27.0 cm]. lxxv, 371 pp.; 59 plates [seven b/w photographic plates numbered I-VII; 52 lithographed plates, numbered I-L, XXXIIIA and XXXVIIA, of which 42 finely hand-coloured]; one coloured map; 14 text engravings. Original green, grained boards. Spine and front board with gilt lines and title. Patterned endpapers.

£10,750

= One of the finest and rarest works on African herpetology. Published in just one hundred copies of which ninety-five were for sale. Written by the Scottish physician and zoologist John Anderson (1833-1900). "His most comprehensive herpetological work, however, was the Reptilia and Batrachia volume in his 'Zoology of Egypt' series, containing some of the finest color drawings of reptiles ever published, drawn by P. J. Smit and John Green. This volume remains one of the most competent faunal works in herpetology" (Adler). Of the zoological plates, all but ten are coloured. This is as intended - and is the maximum: copies with fewer coloured plates are also known. Nissen either errs in listing 41 coloured plates, or the copy he had seen was not coloured to the maximum. Former owner inscription on the title. In the lower margin of the title page an unobtrusive perforated stamp, and another, small ink stamp on its verso, otherwise clean. Foot of spine professionally restored. A few plates are by H. Grönvold and J. Green. The *Reptilia and Batrachia* is a very rare work; there are only three auction records for it in the past 70 years, and the last one is now (2022) more than 35 years ago. Provenance: this must be the copy which was for sale by Wheldon & Wesley in 1986; it matches exactly in condition, and the former

price (verified) of £900 is still noted in pencil on the first flyleaf. An excellent copy, free of any foxing or spotting, uncut on all sides and in its original binding. Adler I, pp. 54-55; Cat. BM(NH) Supplement, p. 22; Nissen ZBI, 110.

[3] **[Anonymous]**

Mushroom Album France, Unpublished, [ca. 1800]. (25.2 x 19.8 cm). Wove paper blind front wrapper. 19 leaves of laid paper with fine watercolours of various larger fungi.

£1200

= A fine collection of accurately drawn mushrooms, mostly larger, edible European species. With pleasing illustrations placed in rectangular borders. Unsigned. Laid paper with a large watermark (crowned cartouche with fleurs de lis; one with a partial watermark of grapes), probably of late 18th century origin. Provenance: with on the front pastedown a small, mycological-culinary bookplate of the grand gastronomical library of Jacques and Hélène Bon. The library was assembled over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Some weak, scattered spotting. Leaves detached; last leaf with a short, marginal tear. Otherwise a very good item.

[4] **Appianus Alexandrinus**

Historia Romana. De Bellis Civilibus. Venice, Bernhard Maler (Pictor), Erhard Ratdolt and Peter Loslein, 1477. Two parts in one. Folio (27.3 x 20.4 cm). 343 [211, 132] leaves. Early 17th-century full vellum. Spine with three raised bands and script title in an old hand. Edges speckled red.

£21,500

= Famous incunabulum, one of the first books that appeared with woodcut ornaments: the borders for both the *Historia Romana* and *De Bellis Civilibus* are an intricate pattern of vines and acanthus leaves, here printed in red, a rare process seen only in a very few copies. Usually, these ornaments are simply printed in black. Also, this is the first book with ornaments on a black background, including the large initial on the first page. Contents-wise, this is the first complete edition of the surviving portions of Appian's *Roman History*, written in Greek and translated into Latin by Petrus Candidas Decembrius. "Appian of Alexandria (ca. 95-ca. 165) was a Greek historian with Roman citizenship who flourished during the reigns of Emperors of Rome Trajan, Hadrian, and Antoninus Pius. He was born in Alexandria. After holding the chief offices in the province of Aegyptus (Egypt), he went to Rome c. 120, where he practised as an advocate, pleading cases before the emperors (probably as advocatus fisci). It was in 147 at the earliest that he was appointed to the office of procurator, probably in Egypt, on the recommendation of his friend Marcus Cornelius Fronto, a well-known litterateur. Because the position of procurator was open only to members of the equestrian order (the 'knightly' class), his possession of this office tells us about Appian's family background. His principal surviving work (*Ῥωμαϊκὰ Ῥωμαϊκά*, known in Latin as *Historia Romana* and in English as *Roman History*) was written in Greek in 24 books, before 165. This work more closely resembles a series of monographs than a connected history. It gives an account of various peoples and countries from the earliest times down to their incorporation into the Roman Empire, and survives in complete books and considerable fragments. The work is very valuable, especially for the period of the civil wars. *The Civil Wars*, books 13-17 of the *Roman History*, concern mainly the end of the Roman Republic and take a conflict-based view and approach to history. Despite the lack of cited sources for his works, these books of the Roman History are the only extant comprehensive description of these momentous decades of Roman history." (Wikipedia). The translator's division of the extant books into two parts differs slightly in its order from the Greek originals. Leaf numbering is [a-c 10 (a1 blank discarded, as usual) d12, e10-x10; a-i 10 (a1 blank) k-m 8, o10]. a2r is the translator's dedication to Pope Nicholas V. The blank 11-line space on c1v and all of c2r in part 1 was left by the printers to indicate a gap in the extant manuscripts. The partner-



ship of the printers Erhard Ratdolt and Bernhard Maler and the corrector and editor Peter Loslein lasted from 1476 to 1478. The exceptional beauty of the books printed at their press is characterized by the use of a series of very fine woodcut borders and initials along with a strikingly clear and pleasing roman type. Although traditionally credited to Ratdolt, the design of the woodblocks and possibly of the type is more likely to have been the work of Bernhard Maler who was in charge of the press. When Ratdolt set up his own press in 1480, he apparently brought only one of the border blocks with him, the one that appears in part II of the present work, which he used again for the 1482 *Euclid*. The border used in part I appears in this edition only. Provenance: inscribed on the last text page blank verso by the Venetian senator Angelo Gabrieli (1470-1532), writer of a little-known 16 pp. treatise, *Libellus hospitalis munificentiae Venetorum in excipienda Anna regina Hungariae* (1502). "Anna of Foix-Candale (1484-1506) was Queen of Hungary and Bohemia as the third wife of King Vladislaus II. She incurred debts in Venice and was said to favour this city all her life" (Wikipedia). A few marginalia in a neat old hand. Slight wear to spine ends; first ornament border ever so slightly shaved at the top, a few leaves with minimal marginal spotting but generally remarkably clean: a wonderfully preserved copy. BMC V, 244; Essling, 221; IGI, 763; Redgrave, *Ratdolt* p. 28 n° 3; Sander, 482.

[5] **[Astronomy]**

Astronomie populaire ou description des corps célestes. Avec atlas en tableaux transparents, à l'usage des gens du monde. Troisième édition entièrement refondue d'après les documents les plus récents. Bruxelles [Brussels], Kiessling et Compagnie, 1862. Folio (29.5 x 24.2 cm). 24 pp. (including title); 12 mostly hand-coloured lithographed plates, of which nine with transparent coloured paper pasted over cut outs. Original green blind-stamped cloth portfolio with gilt title on the front board. £1150  
= The fine plates show constellations of planets, but also detailed views of the sun, moon and planets. Several plates were designed to have an illuminating effect when held up against a lamp. Rare and decorative set of plates, very handsome. Portfolio flaps with some wear at folds. Front strap not present. Scattered spotting to the text volume; the plates generally clean, with all the translucent leaves intact. A fine, complete set in a beautiful original portfolio. Rarely seen in this great condition. De Saint Albin, p. 236. Not in Hazeau and Lancaster.

[6] **[Auer, A.]**

Ablagerungshaut einer *Coluber natrix*. [From the ultra-rare *Naturselbstdruck* Album der K. K. Hof- und Staats-Druckerei Wien] Wien, K. K. Hof- und Staatsdruckerei, 1853. Two folio sized very beautifully nature-printed plates (57.2 x 40.5 cm) with wide margins. £2050  
= The only herpetological parts of an extremely rare nature-printed atlas by Alois Auer (1813-1869), most probably printed in only thirty copies or less, which never came into the trade, and are a superb example of this unique technique. Both very large plates show (different) moults of the skin of the European grass snake or ring snake, now named *Natrix natrix* (Linnaeus, 1758). One is captioned "Ablagerungshaut einer *Coluber natrix*. *Naturselbstdruck*"; the other is simply captioned "Naturselbstdruck". According to the world's leading nature-print collector, Dr Peter Heilmann from Germany, this is one of the best nature-print works ever made: "Das Portefeuille mit den Tafeln in Imperialfolio-Format (57 x 40 cm) wurde sicher nur in sehr kleiner Auflage hergestellt. Es kam wahrscheinlich nicht in den Handel, denn in keiner Veröffentlichung über lieferbare Werke der K.u.K. Hof- und Staatsdruckerei ist es erwähnt. Es wurde die Fürstenthäuser, an hochgestellte Persönlichkeiten und an wenige gelehrte Gesellschaften mit dem Text des Vortrages in english und italienisch - vielleicht auch in deutsch und französisch - versandt. Bisher konnte in keiner öffentlichen Bibliothek eine solche Ausgabe nachgewiesen werden". Only five copies could be traced in libraries worldwide. Fine copies. Exceedingly rare

and of a breathtaking quality. Heilmann, *Die Natur als Drucker*, p. 141. Apparently not known to Fischer, (*Zweihundert Jahre Naturselbstdruck*) as he lists only Auer's quarto and octavo prints.

[7] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, und geselliges Leben, begleitet von Kunst-Beilagen aus mehr als 30 Druckfächern. [All photographic plates. Original prints, mounted, as issued]. Wien, Auer, [1853]-1855. Folio (34.4 x 25.6 cm). Three original albumen prints, mounted on printed boards. £2150  
= The very rare and sought-after photo plates from Alois Auer's *Faust*, published as *Beilage* to this seminal work on printing techniques including "Naturselbstdruck" or nature printing. Auer (1813-1869) is best known for re-inventing nature printing and reviving the use of it. He was also an early propagator of photography. The first photo measures 26.3 x 18.7 cm and shows the Viennese St. Stephens Cathedral (Stephansdom) seen from a rooftop near Singerstrasse in 1853. We have added another view of this cathedral - being a "Chemitipie nach einer Fotografie" - from the same work. The second photo (24.5 x 19.0 cm) is also an example of microtype photography, showing a small caterpillar at a magnification of 3000x; the third is in fact a set of three photos, each 18 cm wide and between 8.0 and 9.5 cm high, showing the wings of three different species of the fruit fly genus *Trypeta*, demonstrating the great usefulness of macrophotography. Photos somewhat faded, as usual; mounts slightly soiled at edges, and slightly chipped and frayed at left edge. Fischer, *200 Jahre Naturselbstdruck*, 41; Heitman, 403; Kirchner, 11246.

[8] **Becker, W.**

Album of the finest birds of all countries. Philadelphia, PA, Weik & Wieck, [1854]. Oblong folio (27.2 x 36.0 cm). 25 finely lithographed plates, all in accurate original hand-colouring (14 plates with American birds; five European; one Asian; five Australian). Publisher's moiré silk covered boards, with elaborate polychrome floral pattern larded with figures of birds and two gilt dragons. All edges gilt. £5350  
= A very rare and beautiful, wonderfully illustrated bird atlas, much in the style of the great French bird illustrators Traviès, Prêtre, and Delarue. Being published in the United States, American birds - including several hummingbirds - feature most prominently. But Australian-Oceanian birds - notably parrots and birds of paradise are well-represented too. Little is known about the artist and engraver. His name is in tiny letters on the rear board. The captions are in both English and German. The Weik & Wieck company imported German and German-made books for their German-born customers, therefore we assume that the artist was a German. Eight million Germans arrived in the U.S.A. during the 19th century (mainly in Pennsylvania, Virginia, and New York), seven and a half million just between 1820 and 1870, bringing Kindergartens, Christmas trees, hamburgers, hot dogs and strong anti-slavery sentiments with them. The work has no title page (the front board acting as such), and is not dated. The Garrett library (Johns Hopkins University) lists 1854, perhaps based on an acquisition date. Very slight shelf wear and some spotting to the silk, otherwise an excellent, clean copy. OCLC reports just nine copies: six in North American libraries, two in Australia, and one in the Netherlands. There are just two auction records since 1900. Neither in Nissen nor in any other major bibliography.

[9] **Belon, P. [Petri Bellonii Cenomani; Pierre Belon du Mans]**

De Aquatilibus. Libro duo, cum eiconibus ad vivam ipsorum effigiem, quoad eius fieri potuit, expressis. Paris, Carolum Stephanum, 1553. Oblong 8vo (11.1 x 17.0 cm). [xxxii (index)], 448 pp.; 187 woodcut illustrations. Contemporary limp vellum; ink title in an old hand, written on the spine. £4300  
= 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.

[10] **Bennett, J. W.**

A selection from the most remarkable and interesting of the fishes found on the coast of Ceylon. From drawings made in the southern part of that island from the living specimens. London, Longman, Rees, Orme, Brown, and Green, [1828-] 1830. 4to (31.2 x 24.6 cm). With 30 splendidly hand-coloured engraved plates, all heightened with gum arabic, each with a descriptive leaf of text [AND] one extra original water-colour. Contemporary green ruled half calf over marbled boards; spine with gilt ornaments and title. Yellow endpapers. Top edge gilt. Preserved in a custom-made black cloth, luxurious, clamshell box with built-in cradle and black label with gilt title on the spine. £12,950

= First edition of probably the most spectacular publication on tropical fish, renowned for its accuracy and beauty. Bound in is a fine watercolour drawing on wove paper, most probably by Bennett. All plates are vividly coloured and belong to the very best ever made on the subject. ‘[C]ontains 30 hand-coloured plates which are so lovely that it is one of my favourite old natural history books on any subject’ (Buchanan). Many species were new to science. Bennett included the local names, even in the local script. The work was twice reprinted. Some say that the first edition is the best. All editions are rare. The author, John Whitchurch Bennett (1790-1853) was a British army surgeon, posted in Ceylon, and a Fellow of the Linnean Society. Among his other published works are: *The Coco-nut Palm, Its Uses and Cultivation* (1836), and *Ceylon and Its Capabilities: An Account of Its Natural Resources, Indigenous Productions, and Commercial Facilities* (1843). A fine, near spotless copy, with the fabulous colouring accurate and very bright. Buchanan, *Nature into Art*, p. 147; Nissen, *Schöne Fischbücher*, 15; Nissen ZBI, 316; Dean I, p. 100.

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

Lancashire fungi. Lancashire, not published, 1872-1885. Folio (33.0 x 25.5 cm). 61 leaves, each with one or more (up to five) original watercolours - several heightened with gum arabic - mounted on rectos, and several additional ones on versos. Contemporary full calf. Spine with five gilt-bordered, raised bands and red morocco label with gilt title. Boards with double, gilt borders and gilt daisy corner pieces, and blind-rolled border, with blind-tooled fleur-de-lis motif corner pieces. Marbled endpapers with blind-tooled floral dentelles. All edges gilt. £12,500

= A wonderful collection, sumptuously bound, of magnificent watercolours of British mushrooms, each enriched with detailed information on the collection locality and date. A postcard, mounted in front, signed M. J. Berkeley, deals with this collection: “Dear Sir, the drawings arrived in perfect order and are excel-

lent. There are very few that I shall not be able to name. Those which are correctly named I mark with a note of admiration!”. Miles Joseph Berkeley (1803-1889), vicar of Sibbertoft, described over six thousand species of fungi and is considered the father of modern British mycology. He produced an herbarium of nearly ten thousand species of fungi, now preserved in the collections of the Royal Botanic Gardens at Kew. The note was directed to a relative, R. Berkeley (most probably Robert Valentine Berkeley [1853-1940]) of Spetchley Park, Worcester, i.e. the estate of the Spetchley Berkeleys, to which Miles belonged, and who showed a broad interest in natural history. This estate even had a ‘museum room’, filled with naturalia. The species numbering probably refers to a fungi species catalogue, perhaps Berkeley’s own. Further provenance: on the front pastedown a large mycological bookplate of the British mycologist Jack Raleigh Henchman Nash-Worham (1916-1971), and, below, a small, mycological-culinary bookplate of the grand gastronomic library of Jacques and Hélène Bon. The Bon library was assembled over a very long period, and sold some time after Jacques Bon’s death on 15 January 2015, at the age of 91. Some age-wear to the boards; otherwise excellent.

[12] **Boaistuau, P.**

Histoires prodigieuses les plus memorables qui ayent esté observées depuis la nativité de Iesus Christ, iusques à nostre siecle : extraictes de plusieurs fameux autheurs, Grecz, & Latins, sacrez & prophanes: mises en nostre langue par P. Boaistuau, surn’mé Launay, natif de Bretagne, avec les pourtaictz & figures. Dediées à treshault, & trespuissant Seigneur, Iehan de Rieux, Seigneur Dasserac. Paris, Vincent Sertenas, 1560. 4to (22.0 x 15.8 cm). Title page with engraved vignette; [xxiii], 173, [v] pp.; woodcuts in the text. 18th-century full mottled calf; spine with five raised bands; compartments rich gilt with floral vignettes, and burgundy morocco label with gilt title. Marbled endpapers. Edges speckled red. £6900

= First edition. Pierre Boaistuau, also known as Pierre Launay or Sieur de Launay (ca. 1517-1566) “...was a French Renaissance humanist writer, author of a number of popularizing compilations and discourses on various subjects. Beside his many popular titles as a writer, Boaistuau was also an editor, translator and compiler. He holds a very special place in literary developments in the middle and second half of the sixteenth century as the importer of two influential genres in France, the ‘histoire tragique’ and the ‘histoire prodigieuse’. He was also the first editor of Marguerite of Navarre’s collection of nouvelles that is known today as *Heptameron*.” (Wikipedia). His *Histoire prodigieuses* “[is] a collection of extraordinary stories of monstrous births, demons, sea-monsters, serpents, creatures half-man and half-animal, precious stones, floods, comets, earthquakes and other natural phenomena.” (Wikipedia). The work is well-illustrated. Many woodcuts, in particular of monsters, have been copied by authors such as Ambroise Paré and John Jonston. “Boaistuau is the first to extract material about all the wonders of nature from their serious, learned context, he wrote not tract but stories. His *Histoires Prodigieuses* appeared in Paris in 1560. The bundle was among the best sellers in the sixteenth century. He was reprinted as early as 1561, 1564 and 1566, followed by translations and editions with additions from other authors.” (Brouwers). Perhaps most famous is Boaistuau’s illustration of Satan. “Satan is possessed of two breasts ... and appears to be pushing out ... a monster from between his legs. Boaistuau goes on to illustrate and explicate a host of gynecological monstrosities.” (Read). Provenance: bookplate of Daniel Berditchevsky (probably the Belgian bibliophile book collector, born in 1925) mounted on the front paste-down. Skillful repairs to outer hinges, several marginalia and a few underlinings in an old hand, one images censored; some light dampstaining on the upper edge of a few text leaves, but generally in a very good condition. Very rare; only five auction records since WWII. E. Brouwers (1991) *Een wonderlijk schatboek uit 1592*, p. 82; Brunet I, pp. 982-983; K. D. Read (2011) *Birthing Bodies in Early Modern France: Stories of Gender and Reproduction*, p. 138.



[13] **Bonaparte, C. N.**

Vues pittoresques de l'Amerique dessinés par la Comtesse Charlotte de Surveilliers 1824. [Picturesque American Scenes by Charlotte Napoléone Bonaparte]. [Brussels, Stapleaux et Jobard, 1824]. Oblong folio (23.8 x 30.3 cm). Lithographed pictorial title page, printed by Jobard after a drawing by Michel Stapleaux; 12 original - early - lithographs with script captions and signed *Charlotte*. Contemporary half morocco over marbled boards. Spine with five raised bands and gilt title. £21,500

= A very rare work, with scenes of the north-eastern USA in early lithography after drawings made by the French artist, socialite, and niece of the French emperor Napoleon Bonaparte, Charlotte Napoléone Bonaparte (31 October 1802 - 2 March 1839). She was the daughter of Joseph Bonaparte, the older brother of Emperor Napoleon I, and Marie Julie Clary (1771-1845), Queen Consort of Naples. Her mother was the sister of Désirée Clary, Napoleon's first love. Charlotte married her first cousin Louis Napoleon, the second son of Louis Bonaparte and Hortense de Beauharnais, on 23 July 1826. She studied engraving and lithography in Paris with the Swiss artist Louis Léopold Robert (1794-1835), who is reputed to have fallen in love with her. In Brussels she was a pupil of the great French painter Jacques-Louis David (1748-1825). After her father was deposed in 1813, he moved to America and purchased "Point Breeze", an estate on the Delaware River near Bordentown, New Jersey. His palatial house was filled with paintings and sculpture by Jacques-Louis David, Antonio Canova, Peter Paul Rubens, and Titian. The surrounding park of 1,800 acres (7.3 square km) included landscaped gardens. Joseph Bonaparte played host to many of the nation's wealthiest citizens, and his art collection played a crucial role in transmitting high European taste to America. Charlotte, known as the Countess de Surveilliers (this name also used here on the title page), lived with her father in New Jersey from December 1821 to August 1824. While there, she sketched numerous landscapes including Passaic Falls, her father's "Point Breeze" estate, the town of Lebanon, and others, some of which were engraved for a book of Picturesque American Scenes by Joubert. Extant landscape drawings by her include Passaic Falls, a view near Tuckerton, and Schooley's Mountain. She also painted portraits (Cora Monges, 1822; Emilie Lacoste, 1823) and exhibited her work at the Pennsylvania Academy of the Fine Arts. Provenance: "*Dessinés et lithographiés par la Princesse Charlotte Bonaparte fille du roi Joseph. Donnés à mon cousin*" handwritten by Charlotte on the title [AND] "*Monsieur Hopkinson*" handwritten on the title. Joseph Hopkinson (1770-1842) was a lawyer, musician, writer, politician and judge. "Joseph Hopkinson was one of Joseph Bonaparte's closest friends and neighbours in the United States. He also composed the lyrics to America's unofficial national anthem. ... His father was Francis Hopkinson, a lawyer, writer, musician and patriot who signed the Declaration of Independence and may have designed the American flag. ... In 1791, he began practicing law in Philadelphia. .... As a young lawyer, Hopkinson established his reputation in some of the most famous trials of the day. ... One of the things Joseph Hopkinson was renowned for during his lifetime was writing 'Hail Columbia.' This was the de facto national anthem of the United States for most of the 19th century. It remained a contender until 1931, when 'The Star-Spangled Banner' officially gained the title. 'Hail Columbia' is now the official Vice Presidential anthem. ... In addition to their home in Philadelphia, the Hopkinsons had a small farm in Bordentown. It was here that they got to know Napoleon's brother Joseph Bonaparte during his exile in the United States. Joseph Bonaparte shared Joseph Hopkinson's love of art and his interest in literature and politics. They became close friends. In Joseph's letters of introduction for Hopkinson's children when they visited Europe, he speaks of Hopkinson as 'a great friend and neighbor of mine, and my nearest neighbor in the country.' When Bonaparte returned to Europe in the 1830s, he left Hopkinson in charge of his affairs in the United States and maintained a frequent correspondence with him" (S. Selin). We assume that Charlotte first gave this copy of her work to her cousin and later husband Louis Napoleon, and later, perhaps after their marriage,

to Hopkinson. In any event, this double use underscores its rarity. The title page included was drawn by the Belgian artist, Michel Ghislain Stapleaux (1799-1881) who was another pupil of David. In 1834 he was commissioned to paint the portraits of Jérôme Bonaparte's family (i.e., another brother of Napoleon Bonaparte and uncle to Charlotte), and he is known to have painted a portrait of Charlotte. Boards a bit rubbed at edges; title page and first plate spotted, otherwise very good. Bénézit, 1, p. 754 (Bonaparte), and 7, p. 279 (Robert). British Museum website; Selin, S. (2014) *Joseph Hopkinson, Joseph Bonaparte's Great Friend* (shannon-selin.com). Stroud, P. T. (2005) *The Man Who Had Been King: The American Exile of Napoleon's Brother Joseph*, pp. 88-113. Not in Sabin (neither is Joubert).

[14] **Borkhausen, M. B. [Susemihl, J. C.]**

Teutsche Ornithologie oder Naturgeschichte aller Vögel Deutschlands in naturgetreuden Abbildungen und Beschreibungen. Darmstadt, 1800-1817-1841. In two parts. Folio (46.3 x 31.3 cm). 132 [67; 65] colour-printed plates, in careful, original hand-colouring. Uniform polished half calf over floral-patterned, embossed boards. £14,250

= The major German bird book of the early 19th century; sometimes seen as a German answer to the several fine, large folio French bird books from that period, of which several were colour-printed too. It differs from its French peers in occasionally having several (up to four) different plates devoted to one species, showing male and/or female and/or juvenile specimens on different plates, and in having extremely large images, often truly dominating the plates. Originally published in 21 parts ("Hefte"), of which the last one was published in 1817, six years after the penultimate part. This last part is "very rare" (Sitwell). Therefore, many a copy lacks the last six plates. The first volume is almost entirely devoted to birds of prey (eagles, falcons, owls). This book is variously attributed to Johann Conrad Susemihl (e.g., by Nissen), and - far more frequently - to Moritz Balthasar Borkhausen, or Borckhausen (e.g., Anker, Sitwell, Zimmer), or Borkhausen & Others (Cat. BM[NH]). Susemihl is in fact one of several artists, including his brother J. Th. Susemihl, and son, Eduard Susemihl. Sitwell lists Lichthammer, Bekker, Lembecke and Bekker Jun. as other authors, and ignores, ostentatiously, the Susemihls, merely mentioning them as artists. Borkhausen (1760-1806) wrote several works on zoology, and mainly entomology, for instance a *Naturgeschichte der Europäischen Schmetterlinge nach systematischer Ordnung* (1788-1794). Susemihl (1767-1847) also made the plates to, e.g., Oken's *Allgemeine Naturgeschichte für alle Stände*. According to Anker, Part 14 has an additional French text. This copy has seventeen French texts in addition to the German texts, as follows: Vol. I. Der Seeadler - *L'orfraye*; Der Wespenbussard - *La bondrée*; Der Zwergfalke - *L'emérillon*; Der Wanderfalke - *Le faucon pelerin*; Der gemeine Baumfalke - *Le hobreau*; Der Tannenfalke - *Le faucon des sapins*; Die kurzohrige Ohreule - *La chouette à courte oreille*; Die grosse Krähe - *Le corbeau*. Vol. II. Der Nussheher - *Le casse-noix*; Der Grosse graue Würger - *La pie-grièche grise*; Der rothköpfige Würger - *La piegrièche à tête rousse*; Der Goldammer - *Le bruant*; Der grüne Kernbeisser - *Le verdier*; Der schwartzkehlige Sänger - *Le rossignol de muraille*; Die Blaumeise - *La mésange bleue*; Die Haubenmeise - *La mesange huppée*; and Die Knäckente - *La sarcelle*. French texts are not often mentioned. The text to the Dohrndreher, or red-backed shrike, is not placed opposite the plate. Provenance: armorial bookplate of the Anglo-British botanist and ornithologist Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973), mounted on the front pastedown. Scattered spotting to the text, rather strong on a few leaves; the plates usually much cleaner, often without spotting or just some isolated, marginal spots. The title page is missing, as in many copies (see, e.g., Anker and Zimmer). Sometimes - but not here - one of the original wrappers to a part is used as a substitute. Very rare. Anker describes an incomplete copy (first 18 parts, 1800-1809). Anker, 52 [under Borkhausen]; Cat. BM(NH), p. 202; Nissen *IVB*, 907; Sitwell, *Fine Bird Books*, p. 79; Zimmer, p. 81 [under Borckhausen (sic)].

[15] **Brown, E.**

[Wunderkammer - Giant Library] Durch Nederland, Teutschland, Hungarn, Serbien, Bulgarien, Macedonien, Thessalien, Oesterreich, Steirnarck, Kärnthen, Carniolen, Friaul, &c. gethane ganz sonderbare Reisen... Nürnberg, Johann Ziegler, 1685. 4to (20.3 x 16.5 cm). Engraved title, letterpress title in black and red; 17 (of 19?) engraved plates, of which several larger, folding. Later blind vellum. £1075 = First German edition of medical doctor Edward Brown's description of his 'Grand Tour' through Europe, *A Brief Account of some Travels in divers Parts of Europe* (1685). With many fine plates, including one of a spectacular "Wunderkammer"-cum-library "Die Kayserliche Biblitheek und Raritäten Kamer", with the walls covered by bookcases over 20 shelves high, and various stuffed animals hanging from the ceilings. Brown (1644-1708) was assisted by his father, Thomas Brown, in writing this work (Wyatt). With a fine pictorial bookplate "Carpe Diem" of Hilda Uthemann on the front pastedown. Lacks a portrait and a plate opposite p. 312. Paper restorations to the margins of the title pages, some outer margins of plates and preliminary text leaves; diminishing stain in the margin of the first leaves; otherwise very good. Very rare. Wyatt, A. *On the Eminent Dr Edward Brown's Travels: A Familial Network of Creation in the Philosophical Transactions*.

[16] **Cotton, J.**

The song birds of Great Britain; containing delineations of thirty-three birds, of the natural size, (incl. the genus *Sylvia* of Latham,) coloured principally from living specimens, with some account of their habits, and occasional direction for their treatment in confinement. London, privately published, [1835-]1836. Title-page, [xi] pp. [prefaces]; 33 beautiful, originally hand-coloured engraved plates with explanatory text leaves. Contemporary dark green grained full morocco. Boards with double rich gilt borders with floral corner pieces; gilt lines on the edges, and inner gilt lines. Spine with ornamental gilt rectangles and title. All edges gilt. £3275 = A rare, beautifully illustrated work by the British ornithologist and artist John Cotton (1801-1849), depicting the birds with their eggs in natural size. In 1835 he published the first 17 plates privately, initially as *The Resident Song Birds of Great Britain*, followed – in 1836 – by another 16 plates, combining both suites under the present title (this copy), with two prefaces included. The second suite of 16 plates, all dealing with migratory birds, was never published separately, which means that this is in fact the complete first edition; the temporary title page of the first suite being cancelled. Only a few copies of the first suite are known; they contain the text: "The present publication is intended to form a portion of a volume on the Song Birds of Great Britain. The remaining part will comprise the summer-migrant Song Birds...". The work was reprinted in 1838. Both editions are quite rare. This copy includes the contents page of the first work, listing 17 resident song birds, and a second contents page, acting as half-title, *The Summer Migrant Song Birds of Great Britain*, listing the next 16 bird species. The fine binding is by Thomas Armstrong, Villiers Street, London. One other copy is known with an identical binding. Probably, both were bound on request of Cotton himself. Later, he migrated to Australia and started describing and illustrating the local birds, but his drawings were not published until 1974 (M. Stevenson and D. Tout-Smith, Museums Victoria online). Provenance: four successive owners' inscriptions on the front free endpaper recto. Tissue guards slightly spotted; otherwise very good, clean. A wonderfully preserved copy. Nissen IVB, 206; Wood, p. 301. Not in Anker and Zimmer, underscoring its rarity.

[17] **Orbigny, A. D. d'**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uruguay, la république Argentine, la Patagonie, la république du Chili, la république de Bolivie, la république du Pérou). Exécuté dans le cours des années

1826, 1827, 1828, 1829, 1830, 1831, 1832 et 1833. Palmetum Orbignianum. Descriptio palmarum in Paraguaria et Bolivia crescentium, secundum Alc. de Orbigny exempla, schedulas et icones digessit. [Palmiers]. Paris, P. Bertrand; Strasbourg, V. Levraut, 1847. Folio (33.8 x 25.0 cm). 140 pp.; 32 lithographed plates (numbered 1-32). Recent quarter cloth over printed boards. Spine with printed label with title. £1600

= A very important and rare monograph on the natural history of South America, being the result of years of travels and collecting by one of the foremost French naturalists and palaeontologists, the French explorer, zoologist, botanist and palaeontologist Alcide Charles Victor Marie Dessalines d'Orbigny (1802-1857). This part deals exclusively with palm trees, edited by D'Orbigny and written by the German naturalist, botanist and fellow-explorer of South America, Karl (or Carl) Friedrich Philipp (von) Martius (1794-1868), author of such important works as the '*Nova Genera et Species Plantarum quas in Itinere per Brasiliam*' (1824), '*Flora palmarum*' (1823-1850), and '*Flora Brasiliensis*' (started in 1840 and finished long after his death, in 1906). The illustrations are doubtlessly among the best ever on this subject, with much detail and realism, including the habitats and scenery. The original title is reprinted on the front board. Scattered spotting in the text, as usual, plates much cleaner, with only some light, mostly marginal spotting. An excellent, tastefully bound copy. Nissen BBI, 1471; Pritzel, 6845; Stafleu and Cowan, 5540, 7095.

[18] **Darwin, C.**

On the Movements and Habits of Climbing Plants. London, The Linnean Society, 1865. 8vo (22.1 x 14.1 cm). 118 pp.; 13 (groups of) text illustrations. Original printed wrappers. £6450

= A rarely seen contribution to botany by Charles Darwin. Published in Volume IX, combined nos. 33-34 of the Society's *Journal* (Botany section). Under No. 1733, Freeman noted: "Volume dated 1867. = No. 833". This copy with in the top margin of the front wrapper "Rec.d June 26./65". Freeman's 833 is the same, being the first of three different editions, published in quick succession. The second (Freeman 834) is Darwin's paper alone, offered commercially (i.e., omitting a few smaller papers on pp. 118-128 of the *Journal* issue); the third (Freeman 835) is Darwin's offprint. The latter two were reset. Only ten years later, a bound edition of this work was published by John Murray, Darwin's official publisher. Tipped in is a printed label "Presented to the Oxfordshire Natural History Society by [handwritten: The President Mr. G. CV. Druce M. A.] 189 [handwritten: 6]". Uncut. Wrappers a trifle soiled and frayed at edges; rear wrapper detached. In all other respects near mint. Very rare. Freeman, 833; 1733.

[19] **Daudin, F. [M.]**

Histoire naturelle des rainettes, des grenouilles et des crapauds. Paris, Levraut, An XI (1802). 4to (28.7 x 22.2 cm). 108 pp.; 38 finely hand-coloured engraved plates. Early 19th-century polished, gilt-bordered half calf over marbled boards. Spine with five raised, gilt-ornamented vands; compartments with gilt vignettes, and with black morocco label with gilt title. Marbled endpapers. £8200

= A fine and wide-margined copy of the very scarce coloured issue of this beautifully illustrated work on frogs and toads by François Marie Daudin (1774-1804). It describes 74 species, of which many were named for the first time. The work is superbly illustrated by the best French artists of the period, such as Barraband, Prévost and Audebert. Some of the fine plates are after drawings by Daudin's wife, Adèle, who also died very young, a few months before Daudin himself. This is his rarest work. It was issued in quarto and folio, both hand-coloured or plain, but all versions are very seldom seen. Here on offer is a copy of the quarto edition in an original hand-coloured state. Plates XI and XIII before numbers. A superb copy, not only uncut, thus with the widest possible margins, but also with the pages, entirely clean, except for one small tache de beauté in the lower margin of one plate, however, all the plates unusually bright and with strong,



lively and accurate colouring. Adler I, p. 20; Cat. BM(NH) p. 425; Nissen ZBI, 1044.

[20] **David, A. and [J. F.] E. Oustalet**

Les oiseaux de la Chine. Paris, G. Masson, 1877. In two volumes (text and atlas). Large 8vo (24.7 x 16.0 cm). Text: half-title, title, vii, 573 pp.; Atlas: half-title and title, vi, [i] pp.; 124 finely hand-coloured lithographed plates by Arnoul. Uniform original brown pictorial cloth. Boards elaborately embossed; spines with black ornamental bands and gilt title; front boards with intricate black borders, the atlas with additional gilt title and large ornithological vignette. Bevelled edges. Top edge gilt. Yellow endpapers. Top edges gilt. £5000

= A quite rare and important work on the (until then) very poorly known Chinese avifauna, by the “father” of Chinese zoology, Abbé Armand David (1826-1900) and the French professor of zoology and ornithologist Jean-Frédéric Émile Oustalet (1844-1905). The fine plates, drawn and lithographed by Arnoul, depict the birds’ natural habitats. Nissen states: “probably the most important systematic monograph yet written on the birds of China”. 807 species of birds are described in this book, of which 249 are supposed to be particular to China, including new taxa. Of the illustrator, Arnoul, little is known. Even Ronsil has no information on him, although Arnoul was responsible for many fine bird plates as an illustrator and as a lithographer. Provenance: with on the front pastedown of the atlas an ornithological bookplate of J. H. Gurney F.Z.S., and his name handwritten on the front free endpaper recto of the text volume; later in the library of Henry Rogers Broughton, 2nd Baron Fairhaven. Both John Henry Gurney Sr. (1819-1890) and John Henry Gurney Jr. (1848-1922) were keen ornithologists and published several works on birds. Both were fellows of the Zoological Society of London. A newspaper clipping, relating to a Chinese birds collection, mounted on the text volume half-title. Loosely inserted a handwritten ornithological manuscript, titled *Some of the birds I have seen in Kashmer* [Two leaves, 20.3 x 25.6 cm (folded) and one 20.3 x 12.8 cm., together forming six pages of equal size.]. The first four pages list and describe birds seen by the author; the last two contain birds seen by Mr. and Mrs Clutterbuck in Kashmere during the spring and summer of 1902. Perhaps Mr. Clutterbuck is the British colonial civil servant and expert in forestry conservation, who worked as the Inspector General of Forests to the Government of India, Lieutenant-Colonel Sir Peter Henry Clutterbuck (1868-1951). The manuscript is not signed, but was found inside this book. It is not known if John Henry Gurney Jr. ever visited Kashmir. He wrote on his travels to Egypt and Russia, done before 1876, but this dates from much later. Some light creasing, otherwise fine. Nissen IVB, 221; Ronsil, *Iconographie Ornithologique*, p. 111; Wood, 311; Zimmer, p. 159.

[21] **Delarue, [J.]**

Musée des Lépidoptères. Collection de papillons de toutes les parties du monde. Paris, Arnauld de Vresse, [ca. 1840]. Folio (42.0 x 30.1 cm). Gilt-lettered title page; 12 chromolithographed plates with captions, finished by hand, some heightened with silver and gum arabic. Original green cloth with large gilt-embossed decoration and title to front panel and blind-tooled borders. £6500

= An unrecorded and very important publication on the larger and most colourful butterflies of the world with very fine, detailed, and beautiful images of Macrolepidoptera with many new, available names and quite possibly including several that are the valid names of the species figured. This publication is not recorded by any bibliographer, such as Brunet, Hagen, Horn-Schenkling, and Junk, thus of great rarity. This is most peculiar as the images are very well executed, accurate and certainly of scientific merit. It was apparently published, or to be published, by the author, Jean Delarue, an accomplished bird painter. He contributed 30 superb plates to Alcide d’Orbigny’s *Galerie ornithologique*, published between 1836-1839 (vide Sitwell), and at least two other very rare bird books, namely *Études d’animaux dans le paysage*; *Oiseaux*

*d’Europe* and at least one big and important work on entomology, *Histoire naturelle des lépidoptères ou papillons de France* by Godart and Duponchel. Delarue was a highly gifted artist in the natural sciences, about whom little seems to be known. He was responsible 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), sometimes mistakenly attributed to ‘Delorme’. In describing this and the similarly formatted work by Delarue and de Vresse, *Oiseaux d’Europe*, Ronsil remarks (p. 69) in *L’Art Français*: “Soigneusement coloriés au pinceau à l’époque, la plupart de ces lithographies constituent de délicieuses petite estampes d’une extrême délicatesse.” “Mrs. Jackson, in her *Dictionary of Bird Artists of the World* (1999) tells us (p. 220) that Jean Delarue was the name of both a father and son who specialized in various aspects of natural history depiction.” (Richard L. Soffer, in Amherst.edu). Regarding the Jackson quote, Benezit lists two Jean Delarues; however, one is from the 16th century. After a few plates were printed by Delarue, it must have been handed over to another more experienced publisher, namely Arnauld de Vresse, who in turn must have done little to distribute the work although half the plates and the gilt-lettered title page were printed on his behalf. The butterflies depicted have been named according to the Linnaean binominal system, and the localities for each are given. In all the years we have been dealing in rare books we have seen this work only once, but that copy had a red binding, instead of a green one. It definitely deserves the attention of one or several specialist lepidopterologists, if only to discover exactly how important this unknown book is and exactly where it stands in the history of entomological science. Tiny printed bookseller’s label “Rousseau Girard Livres d’Histoire naturelle 7, rue de la bourse, Paris” mounted on the front free endpaper recto. Last endpaper irregularly toned, some light, marginal thumbing, one plate with a faint marginal damp stain; however, in all a very good copy, with bright colouring. Benezit 3, p. 144; Ronsil *Bibl. Ornith. Fr.*, 780; Sitwell, p. 92 [not this work].

[22] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. Plate 5. *Otus clamator*, *Strix perlata*, and *Strix pumila*. [Striped owl, pearl-spotted owlet, and pygmy owl]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Chromolithographed plate with additional fine, original hand-colouring. £1725

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz “... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied” (Wikipedia). He died suddenly in 1855. This work depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows three owl species, viz. the striped owl, the pearl-spotted owlet, and the wonderful pygmy owl. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, pp. 260-261; Nissen IVB, 236; Nissen ZBI, 1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[23] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A pair of magnificent parrot plates. Plates 6 and 7. *Ara ararauna*, and *Ara severus* [Blue-and-yellow macaw, chestnut-fronted macaw], and *Ara aracanga*, and *Ara crysosema* [Scarlet macaw and colour variety]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Two chromolithographed plates with additional fine, original hand-colouring.

£5000

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. This work depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows four spectacular parrots, viz., the blue-and-yellow macaw, the chestnut-fronted macaw, the scarlet macaw, and a colour variety of the latter. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise exceptionally fine, clean. Borba de Moraes I, pp. 260-261; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[24] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. Plate 2. *Harpyia cristata*. [Harpy eagle]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Chromolithographed plate with additional fine, original hand-colouring.

£1500

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. His *Ornithologie brésilienne* depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows the harpy eagle in its natural surroundings. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, p. 260; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[25] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes.

Plate 1. *Sarcoramphus papa* [King vulture] and *Pernopterus jota* [Black vulture]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Chromolithographed plate with additional fine, original hand-colouring.

£1500

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. His *Ornithologie brésilienne* depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows two species of vulture, including the spectacularly coloured king vulture, and a snake. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Upper right Margin with a skilful repair. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, p. 260; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[26] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A pair of magnificent toucan plates. Plates 12 and 14. *Ramphastos ariel* and *Ramphastos dicolorus*, and *Pteroglossus aracari* and *Pteroglossus ulocomus*. [Ariel toucan and green-billed toucan; and black-necked aracari and curl-crested aracari]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Two chromolithographed plates with additional fine, original hand-colouring.

£4300

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. This work depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. These two plates show four toucans, viz., the Ariel or channel-billed toucan, green-billed toucan, black-necked aracari, and curl-crested aracari. The later two are medium-sized toucans. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, pp. 260-261; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[27] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A magnificent parrot plate. Plate 8. *Ara hyacinthus* [Hyacinth



ara]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Chromolithographed plate with additional fine, original hand-colouring. £2600

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. This work depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows the largest parrot in the world, the wonderful blue hyacinth parrot. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, pp. 260-261; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[28] **Descourtilz, J. T.**

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A magnificent toucan plate. Plate 13. *Ramphastos toco* and *Pteroglossus piperivorus* [Toco or giant toucan and Guyana toucanet]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Chromolithographed plate with additional fine, original hand-colouring. £2450

= The French ornithologist, botanist and natural history illustrator Jean Theodore Descourtilz (1796-1855) was responsible for both the magnificent plates and the informative text. Some sources claim he was born in 1798, which may well be correct. Descourtilz "... arrived in Brazil in about 1826, [He] was an interested and meticulous observer, concerned about the accuracy of his notes which concisely described the habits and appearance of each species. His poetic and flowery text was in keeping with the period, and was invariably accompanied by colour plates of the species studied" (Wikipedia). He died suddenly in 1855. This work depicts some of the most spectacular tropical birds in the world - many from the Amazone region - including toucans, parrots, and hummingbirds. This plate shows the giant toucan, and the Guyana toucanet. of the latter two specimens, one presumably a golden-collared toucanet. Borba de Moraes and Zimmer state that an English edition was published in 1856, with plates printed in London by Waterlow & Sons, chromolithographers. However, Waterlow plates have also been found combined with the 1852 French text, and probably all plates were printed by Waterlow. Very weak toning and minimal, faint spotting and creasing at the edges, otherwise an exceptionally fine, clean plate. Borba de Moraes I, pp. 260-261; Nissen IVB, 236; Nissen ZBI,1088 (part); Sitwell, *Fine Bird Books*, p. 90; Zimmer, p. 166. Neither in Anker nor in Ronsil, *Bibliographie Ornithologique Française*.

[29] **Deyrolle, T.**

Illustrations zoologiques. Paris, E. Deyrolle, 1874. Oblong folio (26.8 x 36.8 cm). 50 chromolithographed ("chromographie") plates, finished by hand. Contemporary green morocco over green marbled boards. Spine with five raised, gilt-lined bands and title. Marbled endpapers. £15,000

= A magnificent ornithological and mammalogical atlas, with beautiful illustrations by the French artist Théophile Louis Deyrolle (1844-1923) - mainly known as a genre and landscape painter, which shows here, and published by his elder brother,

the taxidermist and natural history dealer Émile Gustave Achille Deyrolle (1838-1917). The first 48 plates, except five, are dated (*janvier* to *décembre* 1874). This includes a large suite of 40 numbered pheasant plates (numbered I-XVIII, XXIII, XXIII[bis], XXV, XXV[bis], XXVII-XXIX, XXXI-XXXIV, XXXVI-XXXIX, XXXIX[bis], XL-XLV). The second XXIII, and XXV could be errors for XXIV and XXVI, but this leaves the double use of XXXIX, as well as the absence of XIX-XXII, XXX, and XXXV unexplained. Plates with these numbers are entirely unknown. The other ten plates show poultry, dogs, and a few wild mammals, as *Rongeurs I*, *Antilopes I*, *Chiens I-II*, *Lapins I*, and *Coqs et Poules I-V*. In the rear, six more plates are bound in, all showing parrots, and numbered I-VI. They are not dated and differ in being not in "landscape" but in "portrait" format. These plates were painted and engraved by the German natural history artist Gustav Ludwig Heinrich Mützel (1839-1893) for Anton Reichenow's *Vogelbilder aus fernen Zonen*, published by Theodor Fischer in Kassel (1878-1883). Evidently a former owner decided to combine work of Deyrolle and Mützel in one volume. We did not count these extra plates in our total. According to Ronsil, "Avec les Illustrations zoologiques de Th. Deyrolle, la photochromie fait son apparition dans l'iconographie ornithologique. Ces photochromies représentent des 'figures d'animaux utiles ou pouvant être acclimatés en Europe'. Nous y trouvons une quarantaine de bonnes planches de Faisans, édités à l'usage des aviculteurs. Ces beaux Oiseaux étaient dessinés et lithographiés par Th. Deyrolle d'après les exemplaires vivant au Jardin d'Acclimatation du Bois de Boulogne. Presque toutes ces figures sont retouchées à la main". Ronsil's description thus does not mention the mammalian plates. In his earlier *Bibliographie Ornithologique Française*, Ronsil, under "*Illustrations zoologiques*" (no author mentioned), records: "Figures d'animaux utiles ou pouvant être acclimatés en Europe. 44 (?) planches de Phasanidés numérotées I - XLIV (?) Quelques autres planches color de coqs et poules sauvages ont paru également." In any event, these Deyrolle plates must be utterly rare, as apart from Ronsil's copy, and an incomplete copy (just 20 plates) in the British Museum, this is the only copy known to exist. In fact, Ronsil may not have seen it at all, as he did not observe the gaps in plate numbering, and the double use of several numbers. Moreover, he missed the last pheasant plate (XLV), and several of the other plates. Provenance: armorial bookplate "Cave muscam pungit" of the library of Pierre Mouchon, an important collector and writer of books on hunting, mounted on the front paste-down. The letters "L.V." on the spine foot may refer to another former owner, most probably the French physician and explorer, Louis Auguste André Marie Vaillant (1876-1963). He was a son of the French zoologist Léon Louis Vaillant (1834-1914). Ronsil, *Bibliographie*, 1435 (inaccurate); Ronsil (1957). *L'Art français dans le livre d'oiseaux* states pp. 89-90. Not in any other major reference work, such as Anker, Nissen IVB, Sitwell, and Zimmer. OCLC only records one, manifestly incomplete copy.

[30] **Dresser, H. E.**

A monograph of the Coraciidae or family of the rollers. Farnborough, the author, 1893. Folio (37.6 x 28.3 cm). Title page with woodcut vignette (owl) and quote in Greek; xx, 111; 27 lithographed plates, all in a most careful and beautiful original hand-colouring. Contemporary full red pebbled morocco. Spine with five raised, gilt-stippled bands; compartments with central gilt vignettes and title. Boards with intricate gilt floral borders and woodcut vignette (an owl - as on the title page), bevelled edges, gilt inner dentelles. Marbled endpapers. Top edge gilt. £10,800

= A superb copy of what is one of the most beautiful bird monographs ever published: "A thoroughly detailed study of the group, with excellent hand-colored plates" (Zimmer). Written by the British ornithologist Henry Eeles Dresser (1838-1915), and illustrated by the famous Dutch bird illustrator John Gerrard Keulemans (1842-1912). Keulemans engraved the plates, and coloured the plates himself (see Jackson, who regards this

a special category, 'hand-coloured autolithographs'). The Coraciidae are known as rollers "because of the aerial acrobatics some of these birds perform during courtship or territorial flights. Rollers resemble crows in size and build, and share the colourful appearance of kingfishers and bee-eaters, blues and pinkish or cinnamon browns predominating" (Wikipedia). Rollers occur mainly in Africa, and Asia. There is one European species. With an author's inscription, in the top margin of the title page, viz., a dedication to "Colonel Magrath with kindest regards from H. E. Dresser". This, most probably, being the British ornithologist Lieutenant-Colonel Henry Augustus Frederick Magrath (1867-1940). Provenance: armorial bookplate of Ossory with the motto "Comme je trouve" (Kilkenny College, Ireland) mounted on the front free endpaper recto; armorial bookplate of the Anglo-British botanist and ornithologist Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973), mounted on the front pastedown. Jackson, *Bird Illustrators. Some Artists in Early Lithography*, p. 91; Keulemans and Coldewey, *Feathers to Brush, the Victorian Bird Artist John Gerrard Keulemans* pp. 31, 61; Nissen IVB, 270; Sitwell, *Fine Bird Books*, p. 92; Zimmer, p. 178.

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

Bookplate Albert Ernst Bosman. [Ex Libris]. Baarn, the artist, 1946. Single leaf, printed on one side (8.0 x 6.0 mm). Woodcut, Monogrammed 'MCE'. £1725  
= The world-famous Dutch artist Maurits Cornelis Escher (1898-1972) created several bookplates. One of the rarer ones was made for his neighbour, the engineer, mathematics teacher and amateur astronomer Albert Ernst Bosman (1891-1961). Bosman later put Escher into contact with the mathematician Hans de Rijk, who, under the pseudonym of Bruno Ernst, wrote several books popularizing Escher's then little-known works. Bosman is also known as the inventor of the Pythagoras tree. "The Pythagoras tree is a plane fractal constructed from squares. Invented by the Dutch mathematics teacher Albert E. Bosman in 1942. It is named after the ancient Greek mathematician Pythagoras because each triple of touching squares encloses a right triangle, in a configuration traditionally used to depict the Pythagorean theorem. If the largest square has a size of  $L \times L$ , the entire Pythagoras tree fits snugly inside a box of size  $6L \times 4L$ " (Wikipedia). It may have been Bosman who directed Escher towards the research of fractals. Escher had been interested in infinities, but struggled with finding a way to depict infinity. His first successful attempts were made after becoming friends with Bosman. The Bosman bookplate shows a 'bookworm' (actually a caterpillar) crawling over an open book. An excellent, clean copy. Bool 347.

[32] **Fayrer, J.**

The Thanatophidia of India. Being a description of the venomous snakes of the Indian peninsula with an account of the influence of their poison on life and a series of experiments. second edition, revised and enlarged. London, J. and A. Churchill, 1874. Folio (43.7 x 31.8 cm). [Board size 44.5 x 33.0 cm]. xii, 178 pp.; 31 lithographed plates of which 28 in fine chromolithography, of which two double-sized. Contemporary polished half calf over marbled boards. Spine with six raised, gilt-ornamented bands; compartments rich gilt and with red and blue morocco labels with gilt title. Edges speckled red. £6500

= A splendid copy of this beautifully illustrated and scientifically important work written by Joseph Fayrer (1824-1907), an army surgeon with a keen interest in venomous snakes. "[O]ne of the classics on venomous snakes....The double-page illustration of the king cobra is one of the most imposing drawings of a snake ever published" (Adler). Thanatophidia, a word coined by Fayrer, combines the Greek words for death and snakes, thus aptly summarizing, in a single word, what this work is all about. It is very much reminiscent of Patrick Russell's equally rare work on venomous Indian snakes published some 80 years earlier, but Fayrer's illustrations are arguably more natural - and science had made quite some progress, as becomes evident when comparing

the experiments both authors described in their respective works. The three uncoloured plates, depicting safe treatment of living snakes, their fangs, and anatomy, are intentionally not coloured. Inscribed by the author, being a hand-written dedication to Dr A. B. Harris, dated 4 July 1905. Harris was probably a fellow physician. A very fine copy without the usual foxing or brownning and in a beautiful binding, highly desirable indeed. Adler II, pp. 96-97; Das, I. (2004) *Herpetology of an Antique Land: The History of Herpetological Explorations and Knowledge in India and South Asia*; Nissen ZBI, 1339.

[33] **[Games - Mathematics]**

Encyclopédie méthodique. Dictionnaire des jeux, faisant suite au tome III des mathématiques. [AND] Dictionnaire des jeux familiers, ou des amusemens de société; faisant suite au dictionnaire des jeux, annexé au tome III des mathématiques. [AND] Dictionnaire des jeux mathématiques, contenant l'analyse, les recherches, les calculs, les probabilités & les tables numériques, publiés par plusieurs célèbres mathématiciens, relativement aux jeux de hasard & combinaisons; et suite du dictionnaire des jeux. Paris, Pancoucke, 1792. 4to (25.4 x 19.0 cm). Title page, iii, 316 pp.; 16 engraved plates; Paris, Agasse, An V (1798 or 1799). Half-title, engraved title page, ii [erroneously numbered viii], 172 pp.; Paris, H. Agasse, An VII (1801 or 1802). viii, 212 pp., numerous text engravings. Contemporary full mottled calf, spine with five raised bands, Louis XVI style gilt bands and vignettes, and brown morocco label with gilt title. £2600

= The very rare section on mathematical games, game theory, etc., of the greatest encyclopaedia ever published. The second and third parts are exceptionally rare, as they were published during the turmoil of the revolution. The first part specifically deals with games, and contains fine plates, which show various board games, card games, billiards, etc. The two later parts have numerous text figures. The three parts bound in reverse order. Boards and spine a bit worn and rubbed at extremities, two plate edges shaved, otherwise a very good, clean, unmarked copy. Brunet II, pp. 973-974.

[34] **Gesner, C. [Gessner]**

Icones avium omnium, quae in historia avium [Icones avium omnium, quae in historia avium] Tiguri, C. Froschovervs, 1555. Folio (36.5 x 24.4 cm). Title page with hand-coloured woodcut vignette, dedication on verso; pp. 3-127 (descriptions and illustrations). Index on pp. [128-135]. End-piece woodcut portrait of the author; verso [p. 136] blank. Ornamented blind vellum. £21,500

= An extremely rare, contemporary hand-coloured copy of a work that is quite rare as such. The colouring often subtle - never fancy. Written by the German early zoologist Conrad Gesner, or Gessner (1516-1566), "One of the great scholars of the Renaissance" (Adler). "Born into a poor family in Zürich, Switzerland, his father and teachers quickly realised his talents and supported him through university, where he studied classical languages, theology and medicine. He became Zürich's city physician, but was able to spend much of his time on collecting, research and writing. Gessner compiled monumental works on bibliography (Bibliotheca universalis 1545-1549) and zoology (Historia animalium 1551-1558) and was working on a major botanical text at the time of his death from plague at the age of 49. He is regarded as the father of modern scientific bibliography, zoology and botany. He was frequently the first to describe species of plants or animals in Europe, such as the tulip in 1559. A number of plants and animals have been named after him" (Wikipedia). Gessner's great zoological work, Historia animalium is a 4500-page encyclopedia of animals, considered to be the first modern zoological work. It combines ancient sources (e.g., Aristotle, Pliny) and modern science, the latter mostly based on his own observations. "Even though he sought to distinguish observed facts from myths and popular errors and was known for



his accurate depiction of many animals in *Historia animalium*, he also included many fictional animals such as the Unicorn and the Basilisk, which he had only heard about from medieval bestiaries. But when Gessner doubted the accuracy of the opinions he relayed in his own writings, or the validity of the illustrations he included, he clearly said so" (Wikipedia). This is his complete contribution to ornithology. A German edition was published two years later. Some light, marginal soling and thumbing; a few small spots; a few skilful repairs; otherwise very good - if not excellent, given its age. Adler I, pp. 7-8; Cat. BM(NH) p. 668; Nissen IVB, 352 (Gessner). Neither in Anker nor in Sitwell, nor in Zimmer, underscoring its rarity.

[35] **Gottwaldt, C.**

D. Christoph Gottwaldts physikalisch-anatomische Bermerkungen über die Schildkröten. Aus dem Lateinischen übersezt. Mit 10 Kupfertafeln. Nürnberg, Gabriel Nicolaus Raspe, 1781. 4to (24.1 x 19.0 cm). 32 pp.; ten very large, multi-folded engraved plates. Early 19th-century black marbled boards. Spine with gilt bands and red label with gilt title. Speckled edges. £6500

= Single herpetological contribution - and one of his rarest works - by the German physician and naturalist Christoph Gottwaldt (1633-1700), also famous for his Wunderkammer book, *Musei Gottwaldiani Testaceorum Stellarum Marinarum et Coralliorum...* (1782). Both works were published long after his death, but his illustrations were in accuracy far ahead of his time (see Adler). His collection of natural curiosities was purchased - also long after his death - by Czar Peter the Great of Russia. The illustrations, of turtles and tortoises, are truly excellent. Provenance: with on the front pastedown a fine, pictorial book-plate of the famous German zoologist, Darwinist and Darwin-translator Julius Victor Carus (1823-1903). Small stamp of a Swedish institute on the front free endpaper recto, and another, pictorial stamp of the same institute in the title page margin. Wear to board edges and spine ends, internally very good, clean. While *Gottwaldt's* similar *Physikalisch-anatomische Bemerkungen über den Biber* (1782) fairly rare is, with eight auction records in the last 40 years, we found only a single auction record for this work on turtles. Adler II, pp. 22-23; Nissen ZBI, 1658. Not in Vanzolini.

[36] **[Graf von Waldersee]**

Photo Album China. Shanghai, etc., [not published], 1900-1904. Folio (37.5 x 32.5 cm). With over 220 individual silver gelatine and albumen photographs in original printing, and with original handwritten captions. Mounted on 36 cardboard sheets. Photo sizes from 8.5 x 8.0 cm to 2.0 x 27.0 cm. Later green quarter calf over plain dark blue contemporary cloth. Green endpapers. First and last board backed with floral paper. £15,500

= A fine collection of highly unusual and informative photos, including many made in China, being a "journalistic" view of the travels, of German military officer Alfred Heinrich Karl Ludwig, Graf von Waldersee (1832 -1904), and his circle. After education in the cadet institutions in Potsdam and Berlin, Graf Waldersee enlisted with the army on 27 April 1850, as a second lieutenant in the Guard Artillery Brigade of the Guard Corps (in 1874 renamed the 7th Field Artillery Regiment). He graduated from the Artillery and Engineering School in 1852. During the German Civil War, Von Waldersee served as an adjutant and - finally - chief of staff in the Royal Prussian headquarters. "Born into a prominent military family, von Waldersee saw distinguished service as an artillery officer, and became Prussian military attaché at the Paris embassy in 1870. This gave him insight into the French defences that would prove crucial in the upcoming Franco-Prussian War, in which he played a significant role. Later, as principal assistant to Field-Marshal Helmuth von Moltke the Elder, Chief of the Imperial General Staff, von Waldersee gained influence with the future Kaiser Wilhelm II, who promoted him Chief of Staff on his accession. When the Peking legation compound was besieged by the Boxer insurgents in 1900, von

Waldersee was appointed as head of an 8-nation relief force. Although he arrived too late to take part in the fighting, he conducted punitive expeditions which succeeded in pacifying the Boxers." (Wikipedia). The present album deals with this important phase of Chinese history. Provenance: Wolf Erhard Freiherr von Marschall von Altengotten (1888-1960), an air force officer in World War I. His father, Wolf Rudolf Freiherr Marschall von Altengotten, who probably compiled this album, was on Graf von Waldersee's staff. This is an important album from the circle of the German Kaiserzeit-Generalität, or German colonial administration, shortly after the Boxer Rebellion, with numerous scenes from everyday life, partly in large format. It shows, for instance, Graf von Waldersee in his study in Hanover; a tour of the Military Riding Institute (Pyrmonts Kurgarten); Von Sydow, Von Rundstedt, Freiherr Marshall v. Poland, Count Rittberg, Von Mitzlaff, Mouteton, Von Rundstedt, Von Kapherr, Freiherr Maltzan, Von Suhr, Griepnitz (Gribnitz) tour XVIII; Army Corps Spring 1900 (Mainz, Frankfurt, Rome); on board the Sachsen; coastal voyage in Umbria, Suez, Suez Canal, Port Said; Count York in bathrobe; at the Consul Freudenberg in Colombo; Penang (botanical garden, Governor's House); Singapore, Hong Kong (Welsh Fusiliers in parade at the port), Shanghai (way to the parade ground, gate, city wall; Chinese Guard, German troops, French troops at the market, cormorant fishermen); Tientsin, Astor House, train station, American camp, Indian camp; transfer of the Red Eagle Order to the Russian General Stössel; Tongku (pacing of the troops), General Gaselee's staff from Beijing to Paoting-Fu Battery Blottnitz (officers); Siling Imperial tombs; Marble Bridge, Animal Avenue; Army High Command in front of the Theatre in the Winter Palace, General Fukushima and Major Tachibana; Major Chaurand de St. Eustache, Colonel Garrione, Colonel Salsa, Captain Ferigo, General Voyron, General Bailloud, Count Eulenburg with cavalry staff guard; General von Schwartzhoff in his study; breakfast party in the harem garden, breakfast with General Tamon Yamaguchi, Von Boehn, Ferigo, Gayl, Goltz, Gaselee, Voyron, Blottnitz; International Music Grand Piano with German, French, Japanese; entrance to the Winter Palace (headquarters); pavilions in the old harem; Li-Hung-Tschang (i.e., Li Hongzhang) with General Waldersee; coal hill, gate from the south foot of the coal hill; residence of Bishop Favier in Petang monastery; Petang monastery, Richthofen, Bergen, Mumm, Bohlen; German ambassador's apartment; Kettler's grave in the ambassador's garden; Kettler's murderer and his execution at the scene of the crime, January 1901; funeral service for Count York, stepbrothers of the Emperor of China in the German Legation, January 1901; morning music of the Indian Pipers on Waldersee's birthday; Li Hongzhang after dinner in front of the apartment of Field Marshal Waldersee and Prince Chun II (Zaifeng); General Yinchang, Prince Ching, Waldersee, Chofu; the peace broker Chofu near Waldersee; a Chinese princess during a visit Goltz, Wilberg, Königsmark; battery with American horses and mules, a Field Marshall in Shanghai 1901; marble pagoda north of Beijing (staircase, entrance gate, marble relief); Wilberg, Chairrand, Hauptmann Meister, Müller, Krickmeyer, Eulenburg, Grierson, Wedrich; departure June 3, 1901, etc., etc. It is interesting to see photos of General Yinchang (also romanized as Yin Chang or In-ch'ang) and Li Hongzhang, Marquess Suyi (also romanized as Li Hung-chang; 1823-1901). The latter "was a Chinese politician, general and diplomat of the late Qing dynasty. He quelled several major rebellions and served in important positions in the Qing imperial court, including the Viceroy of Zhili, Huguang and Liangguang. Although he was best known in the West for his generally pro-modern stance and importance as a negotiator, Li antagonised the British with his support of Russia as a foil against Japanese expansionism in Manchuria and fell from favour with the Chinese after their defeat in the First Sino-Japanese War. His image in China remains controversial, with criticism on one hand for political and military defeats and praise on the other for his success against the Taiping Rebellion, his diplomatic skills defending Chinese interests in the era of unequal treaties, and his role pioneering China's industrial and military modernisation. He was presented the Royal Victorian Order by Queen Victoria"

(Wikipedia). The former, Yin Chang (1859-1928) was a military official, ambassador to Germany, and educational reformer in the Qing Dynasty and the Republic of China. He was appointed the nation's first Minister of War in the late Qing Dynasty. Later, he also became the military chief of staff in the Beiyang Government. He was ethnic Manchu, and his family belonged to the Plain White Banner Clan of the Manchu Military Organization; he held the title of prince of that clan. It is said that during the Boxer Rebellion, when the troops of the Eight-Nation Alliance stormed Beijing to relieve the besieged Legations, Yin Chang, with his German-equipped soldiers, escorted the Emperor and the Empress Dowager Cixi to safe passage through the back gates of the Forbidden City, into the safety of Shaanxi Province, where the foreigners could not reach her. In August 1901, he was appointed the Chinese Ambassador to Germany (in Berlin). In September 1901, by Imperial Edict, Yin Chang was charged with accompanying Zaifeng, Prince Chun to Germany with the special mission to convey China's regret to Kaiser Wilhelm II for the murder of Baron Clemens von Ketteler during the Boxer Rebellion. The mission proved an unexpected success, and Prince Chun was eagerly greeted by crowds" (Wikipedia). Enclosed are two menus of the festive dinner dedicated to the 50th annual military service anniversary. A few photographs somewhat faded, otherwise in very good condition. In all a highly important album with many unique photographic prints showing events typical for Western expansionism and crucial in China's history.

[37] **Grasset, E. (ed.)**

La plante et ses applications ornementales [AND] La plante et ses applications ornementales. Deuxième série. [Complete]. Paris, Librairie Centrale des Beaux Arts E. Lévy, 1896. Two parts in two. Folio (45.6 x 34.4 cm). Two half-titles, and two title pages in red and black, iii pp. (introduction by Grasset); 144 chromolithographed plates [72; 72]. Original pictorial boards. £5600

= One of the largest and most beautifully illustrated works on flowers and their application in the arts. Edited by the Swiss Art Nouveau artist Eugène Grasset (1841-1917), with contributions by the famous French illustrators Maurice Pillard Verneuil (1869-1942), who published many works under his own name, Schlumberger, Milesi, Anna Martin, and others. The plants, and in particular their flowers, are illustrated after nature, with a clear Art Nouveau touch, followed by stylized illustrations of the same, on one or two subsequent plate(s). The first volume in its original green cloth binding; the second, in original quarter cloth over printed boards. Plate 62 of Part II misnumbered "60". Pictorial bookplate "Le Gout" of Henri Tak (most probably the Dutch librarian, historian and bibliophile Henri Tak [1844-1910]) on the front pastedowns, and another pictorial bookplate, of Heyze-Tak (a spouse or daughter in law?), on the front free endpapers' rectos. Slight wear to board edges; endpapers a bit toned. Not in Schneider-Henn, who lists several other Grasset titles, underscoring its rarity.

[38] **Graves, G.**

The naturalist's pocket-book, or tourist's companion, being a brief introduction to the different branches of natural history, with approved methods for collecting and preserving the various productions of nature. London, Longman, Hurst, Rees, Orme, and Brown, 1818. 8vo (22.5 x 14.0 cm). [iv], viii, [ii], 335 pp. Eight engraved plates of which five zoological plates in original hand-colouring (as intended). Original pink boards with original printed label on the spine. £450

= Written by the printer, publisher and naturalist George Graves (1784-1839), this is a little-known review of the Linnaean systematics, larded with advice about collecting and preserving natural history objects. "Written in the tradition of Francis Bacon, it expressed the belief that natural history was about the exploration of nature's bounty for the benefits it could bring to humans: It is not by the mere accumulating [of] a large variety of curious species that the science is advanced, but it is by acquiring a knowledge of the habits and propensities, the contrasts, the simi-

larities, the uses or injuries they offer to mankind, that gives life and spirit to the science; and in fact is the true and only real use of the study. The book included sample pages showing the layout which Graves used in his own field notebook, with columns for recording important facts about these points as each item was observed. This encouraged collectors to keep a field notebook recording the information needed for accurate labelling and a formal description of the object. Excerpts from these field notebooks were often included in published descriptions" (Wikipedia). This work inspired Charles Darwin: "In August 1825 the young Charles Darwin bought a copy of *A Naturalist's Companion* by Graves in anticipation of seaside walks with his older brother Erasmus Alvey Darwin once he went up to Edinburgh in October of that year to begin his undergraduate studies at the University of Edinburgh. The brothers went for regular Sunday walks on the shores of the Firth of Forth and Darwin kept a diary recording their finds, which included a sea mouse and a cuttlefish. In his second year Charles became active in student societies for naturalists, and joined with others interested in collecting on the shores of the Firth" (Wikipedia). There appear to be two editions of this work. Initially, it was sold by the author, who was also one of the printers. This was shortly followed by this Longman et al. edition (a new title edition, as the main text was from the same, unaltered). The British Museum library catalogue errs in suggesting that all plates are coloured. Only the two ornithological plates, the entomological plate and the two malacological plates, are hand-coloured. The equipment plates are always plain. Uncut. Bound in front: a four-page catalogue of Longman et al. titles (dated April 1818), and a two-page catalogue of other works by Graves. A handwritten dedication, by E. N. Muir (?), to "the museum of his nephew at Beeston", dated 7 May 1839. An old pencil drawing of a building (unsigned and not connected to this work) loosely inserted. Some wear to the board edges and spine ends, a few leaves a trifle spotted; otherwise very good. Cat. BM(NH) p. 709. Not in Nissen.

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

Bijdragen tot de kennis van de Lemuridae of Prosimii. [Titled *Bydragen tot de kennis van de Lemuridae* on front board]. Leiden, S. Luchtmans and J. Luchtmans. Tall folio (45.2 x 29.4 cm). Title page, [i], 18 pp.; three lithographed plates of which two finely hand-coloured. Contemporary full bright red grained calf. Boards with intricate blind-tooled and gilt-ornamental borders, floral corner pieces and title. Pink floral endpapers. All edges gilt. £1900

= Rare and important contribution to the knowledge of the lemurs, with a review of the genera and species, and fine illustrations of skulls, and of living specimens of the tropical African Bosman's potto, *Perodicticus potto* (Müller), and the eastern woolly lemur, *Lichanotus avahi* (= *Avahi laniger*, Gmelin) from Madagascar. The author, Jan van der Hoeven (1801-1868), was the leading Dutch comparative anatomist and zoologist during the mid-19th century. Originally published in the - rare - *Tijdschrift voor natuurlijke Geschiedenis en Physiologie*, and - separately - in an offprint edition of 50 copies only (this edition). Most copies ended up in Dutch and foreign university libraries, and copies rarely appear on the market. This one has an exceptionally beautiful contemporary binding. Some light rubbing to board edges; a few skilful repairs to the spine cover; small, old label in the top-left corner of the front board; label remnant in the top left. A fine, unmarked and complete copy in a marvellous binding. Landwehr, 78; Nissen ZBI, 4230. Not in Wood.

[40] **Junghuhn, F.**

Java-Album: Landschafts-Ansichten von Java, nach der Natur aufgenommen von Franz Junghuhn. Leipzig, Arnoldische Buchhandlung, 1856. Oblong folio (38.0 x 53.8 cm). Letterpress title, and two-page description of the plates; eleven fine chromolithographed plates, some finished by hand. Loose as issued in original pictorial portfolio, front cover with mounted lithographed illustration and an embossed glazed gilt decoration. £8200



= Junghuhn's rarest and probably also most delicately printed work, with striking views of volcano craters, mountainous landscapes, shores and forests of Java. Franz Wilhelm Junghuhn (1809-1864) was a German geographer, cartographer, geologist and naturalist who became one of the most important early explorers of Java. Following the example of the explorer and naturalist Alexander von Humboldt, whom he saw as an example and with whom he corresponded, Junghuhn illustrated his books and travelogues with coloured lithographs, which gave the public in Europe a new insight into the distant East Indies. In the time in which both Humboldt and Junghuhn lived, however, the natural sciences increasingly specialized in different areas such as botany, geology, palaeontology or geography. Junghuhn, therefore, was one of the last true polymaths who studied all parts of nature simultaneously (see Dutch Wikipedia). The original binding with some slight age-wear. Title and few plates with a short, closed, marginal tear, occasionally very slightly frayed at edges. Overall, a truly excellent copy of this fabulous work with strong colours. This work is prone to foxing, but this copy is amazingly clean. Henze II, 721, 726; Muller, Junghuhn Bild., 336; Bastin-Brommer, N 473.

[41] **Kawarasaki, K.**

Origami moyo. Kyoto: Unsōdō, Shōwa 10 [1935]. Two volumes [complete] with 30 colour woodblock-printed designs. Orihon accordion style binding (leporello). In original oblong linen-covered slipcase (25.5 x 38.1 cm). £2900

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

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

Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & I; avec des remarques sur son utilité, & sur ce qu'elle donne le sens des anciennes figures Chinoises de Fohy. Paris, Charles-Etienne Hochereau, 1720. 4to (24.5 x 18.7 cm). pp. 58-63 [Histoire]; pp. 85-89 [Mémoires], in *Histoire de l'Académie royale des Sciences. Années MDCCIII [1703]. Avec les Mémoires de Mathématique & de Physique, pour la même Année*. Engraved frontispiece; title page with engraved vignette, [viii], 148 [Histoire], 467, [i] [Mémoires] pp.; several text engravings, 12 engraved, folded plates. Contemporary full polished calf; spine with five raised bands and two burgundy morocco labels. Boards with gilt floral border, gilt line on edge and gilt inner dentelles. Marbled endpapers, marbled edges. £3950

= First edition, second printing of the first paper on binary numbers by the polymath - principally mathematician - Gottfried Wilhelm (von) Leibniz (1646-1716) [here: Leibnitz]. The first printing was issued in 1705, a third in 1731. "Leibniz was the first mathematician thoroughly to study the binary system, upon which all modern digital computers are based" (Heilbron). The whole volume of the *Mémoires*, with several other papers, including two important mathematical works by Jakob Bernoulli. Provenance: the Bath Royal Literary and Scientific Institution; their circular bookplate with the date 1824 mounted on the front pastedown. Light wear to the boards; frontispiece with old, marginal paper reinforcement, a few skilful repairs. Otherwise an excellent, very clean, complete copy. Heilbron, *The Oxford Companion to the History of Modern Science (Computer Science, p. 172)*.

[43] **Leuba, [F.]**

Monographie du genre *Morchella*. Traité au point de vue historique, botanique et chimique. Unpublished, 1875. Folio (31.2 x 24.0 cm). Script title page with watercolour vignette, handwritten preface by the author, dated 15 Août 1875 (verso blank), 16 pp. of handwritten descriptive text; nine watercolour plates with script captions. Later half morocco over marbled boards. Marbled endpapers. £4150

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

[44] **Liénard, [J.] F.**

Catalogue des champignons observée et recueillis dans le dept de la Meuse et figurant dans le collection de Monsieur F. Liénard. [Verdun], not published, 1855-[1871-1875]-1880. Folio (28.1 x 19.2 cm). 382 leaves of which three with a handwritten index; 23 with a handwritten half-title and 356 with delicately drawn and coloured mushrooms. Somewhat later half morocco over marbled boards. Spine with four raised bands. Compartments with gilt title. Marbled endpapers. £24,000

= A stunningly rich, varied, and scientifically important album of fine watercolours, accurately depicting mushrooms and other fungi collected by the French archaeologist, numismatist, entomologist, botanist and mycologist Jean-Félix Liénard (1812-1894), who lived in Verdun, north-eastern France. All illustrations are finely hand-coloured, and nearly all have a caption stating the French vernacular and Latin scientific name; the collecting locality and substrate (if any), and several other facts, e.g., on synonymies, edibility, etc. Collecting dates - to the day - are often included. The species are arranged taxonomically. Several specimens are shown in cross-section, revealing the taxonomically important inner structure. Most specimens shown are identified by Liénard, often with references to 'Flore Franc.' (i.e., the third - 1815 - edition of Lamarck and De Candolle's *Flore Française, ou descriptions succinctes de toutes les plantes qui croissent naturellement en France*). Liénard became inspector of public instruction for the Meuse Département, near the Belgian and Luxembourg borders. From 1853 to 1894, he was curator of the Verdun Museum and became broadly interested in history and natural history. He significantly enriched the museum's archaeological collections, setting up a network of correspondents, who donated antique objects from various sources. His duties as curator led him to follow activities at various archaeological digs in the region: in 1870, he enriched the museum's collection with a vase from the Merovingian burial site at Muzeray. He was a member of several learned societies, including the Société Philomathique de Verdun, of which he was secretary and president. He produced a significant number of scholarly works, including publications on insects: *Catalogue des lépidoptères observés et recueillis aux environs de Verdun*; topography: *Le Dictionnaire topographique du département de la Meuse, comprenant les noms de lieu anciens et modernes*; and archaeology: *Archéologie de la Meuse. Description des voies anciennes*

*et des monuments aux époques celtique et gallo-romaine.* A few specimens were collected by Liénard's correspondent, the maths teacher and fellow mycologist, Trémeau. Collecting localities include Bois de Baleycourt, Bois Saint-Michel, Gare de Verdun, Cimetière de Verdun, Chantier Lagrue, etc. Provenance: from the author and artist, then of a family member, M. Liénard Bardot. Later in the grand gastronomical library of Jacques and Hélène Bon, collected over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Their small mycological-culinary bookplate mounted on the front pastedown. Minimal wear to board edges; a few plates very lightly spotted, but generally very clean, near mint, with the colouring bright and the captions well-readable.

[45] **Linnaeus, C.**

*Amoenitates academicae seu dissertationes variae physicae, medicae botanicae antehac seorsim editae nunc collectae et auctae ... editio tertia curante D. Jo. Christiano Daniele Schrebero.* Erlangen, J. Jacob Palm, 1787-1790. Ten volumes in ten. 8vo. Title pages, 4,691 pp. (1: [ii], 571; 2: [ii], 472; 3: [ii], 464; 4: [ii], 600, [ii]; 5: [ii], 583, [ix]; 6: [ii], 486, [vi]; 7: [ii], 506, [iv]; 8: [ii], 332, [i]; 9: [ii], 331; 10: [iii], 172, 131); 59 folded, engraved plates [17;4;4;4;11 [numbered I-III, I-VIII];6;7;6;0;0]. Uniform contemporary half calf over speckled boards. Spines with gilt bands and two light brown, gilt-bordered morocco labels with gilt titles and volume numbers (small, oval labels).

£5200

= A very fine set of the third and last - much expanded - edition, showing the width and depth of Linnaeus's interests, methods, and reasoning. The ninth volume contains an index, listing 186 theses written by Linnaeus between 1743 and 1776 and defended by his pupils, listing each of them and their inauguration dates. The tenth volume contains another ten, later, theses and four papers written by Linnaeus but defended after his death, for a total of 200 different works. Subjects are medical, zoological, or botanical. In the last volume - the only one with an additional half-title - all are botanical. Zoological subjects include birds, snakes, molluscs, beetles, and other invertebrates. All are edited by the German naturalist and last of Linnaeus's pupils, Johann Christian Daniel von Schreber (1739-1810). The last three volumes are first editions solely published by Palm; the others were reedited by Schreber, thus being in the third edition (Volumes 1-2), and second edition (Volumes 3-7). The list of plates to Volumes 2 and 3 are bound in Volume 5; the plates to Volume 8 are also bound in Volume 5; the plates of Volume 10 are bound in Volume 8. Discrete armorial bookplate of the Barante library on the front pastedowns. Amable-Guillaume-Prosper Brugière, Baron de Barante (1782-1866), was a French historian, writer and politician who amassed a very large bibliophile library in his castle near Clermont-Ferrand. The French poet, Anatole France called him an "*Homme de beaucoup de tact, de sens et de finesse*". An excellent, clean, and complete set. Rare. Copies we could trace in the trade in the last 40 years were almost always incomplete. Only two auction records of complete copies could be found, the last dating from 1976. Soulsby, 1283, 1289, 1294, 1298, 1302, 1306, 1310, 1312-1317.

[46] **Linnaeus, Carolus**

Carolus Linnaeus, Knight of the Polar Star, First Physician to the King, Professor of Botany in the University at Upsal, &c &c. [Portrait]. London, Dr. Thornton, 1806. Single leaf (50.4 x 37.7 cm). Mezzotint in colour. Printed surface 48.0 x 34.6 cm.

£560

= A fine print, after an original drawing of Linnaeus by his pupil "Hollman" [i.e. Magnus Hallman], and engraved by Bartolozzi (the ornamental garlands and cupids) and Ogburne. First published in 1806 Thornton's *The Temple of Flora*, as "From the Original Picture in the Possession of Aylmer Bourke Lambert Esq. Vice President of the Linnaean [sic] Society." Slight soiling to margins; a few weak, small spots; otherwise very good. Rare. Soulsby, 3159; Tulberg 145b.

[47] **Lischke, C. E.**

*Japanische Meeres-Conchylien. Ein Beitrag zur Kenntniss der Mollusken Japan's, mit besonderer Rücksicht auf die geographische Verbreitung derselben. I - III. [Complete].* Cassel [Kassel], Theodor Fischer, 1869-1875. Three volumes in one. 4to (28.2 x 21.7 cm). Three title pages; 503 pp. ([ii], 192; [ii], 184; 123); 37 [14; 14; 9] fine, hand-coloured lithographed plates. Later grained green half calf over marbled boards. Spine with four raised, gilt-ornamented bands and two green morocco labels with gilt title.

£3250

= The Magnum Opus of the German mayor and malacologist Carl (or Karl) Emil Lischke (1813-1886). In 1875, Lischke travelled to the East Indies, but he never visited Japan. He had extensive contacts among diplomats, merchants and sea captains, providing him with many shells, and he managed to amass perhaps the largest collection of Japanese shells outside Japan. In this pioneering work, many species are described as new, or figured here for the first time. The third part contains an 18-page preface with malaco-geographical considerations. The three dedications are to the German malacologist and first European to write specifically about the Japanese fauna, Wilhelm Bernard Rudolph Hadrian Dunker (1809-1885); the Russian malacologist Peter Leopold Ivanovich von Schrenck (1826-1894), and the German malacologist Franz Hermann Troschel (1810-1882). Provenance: stamp of the American malacologist Richard Irwin Johnson (1925-2020) in the top margin of the title pages. This work is rarely seen complete; there are only three auction records after 1950, and a few of Part 1 only. Scattered foxing, as always, but usually very light, and with many leaves clean. A very good, attractive, and complete copy. Lutaenko, K. A. (2014) *Carl Lischke historical molluscan collection in the Zoological Institute, St.-Petersburg (Birileff'schen Sammlung)* pp. 60-63 in: *Abstracts of the Conference Mollusks of the Eastern Asia and Adjacent Seas October 6-8, 2014, Vladivostok, Russia*; Nissen ZBI, 2423.

[48] **Mathieu, [A.] A.**

*Description des bois des essences forestières les plus importantes.* Nancy, Grimblot et Veuve Raybois, 1855. Text volume 8vo (20.2 x 13.4 cm). 39 pp. Original printed wrappers; "Atlas volume" consisting of a folded sheet with half-title, title, preface, and alphabetical index, and 60 thin wood-slices mounted on folded paper sheets (13.4 x 10.0 cm), each with a printed oval label with a species name. Preserved in original book-resembling clamshell box; with quarter red calf over grained green boards, gilt-ornamented, rounded spine and marbled edges.

£2100

= A very rare item, written by the French botanist and agronomist Antoine Auguste Mathieu (1814-1890), author of the *Flore forestière* (1858). Thin slices of sixty wood-specimens of as many different trees are neatly tipped in in uniform passepartouts, consisting of folded sheets with a central, oval hole, exposing the samples on one side, and protecting them at the other side. The text volume folded horizontally, so as to fit neatly in the box. Armorial bookplate with the initials O. G. [i.e., Marie-Charles Barthélémy Victor "Octave" Grandjean, Baron d'Alteville (1820-1861)] mounted on the inside of the lid. Inscribed in an old hand on the rear wrapper, "Mr Nördlinger, profess. de Sylviculture à Hohenheim", this being the German forester, botanist, and entomologist Hermann von Nördlinger (1818-1897). Stamp of Bde [Baron] Grandjean d'Alteville, Sous-inspecteur des Forêts, on the blank verso of the first leaf, next to a round stamp with the text: "*Preismedaille IV - London - Ausstellung - 1851 - Nördlinger*." An excellent copy. Neither in Cat. BM(NH) nor in Stafleu and Cowan, nor in Brunet.

[49] **Mesquita, S. Jessurun de**

*Markhor Goat.* Amsterdam, the artist, [1913]. Single folio leaf (31.0 x 21.6 cm; printed surface 24.5 x 17.7 cm). Printed on one side and signed in pencil, Mesquita.

£2150



= A fine, original woodcut print, signed by the artist, the Dutch graphic artist, craftsman and painter Samuel Jessurun de Mesquita (Amsterdam, 6 June 1868 - Auschwitz, 11 February 1944). The print, known in Dutch as "Markhorgeit (Zittend hert in een kooi)" [Markhor goat (Sitting deer in a cage)], depicts a goat species - also known as screw-horn goat - from the Himalayas, Pakistan and Afghanistan, resting in a stable, on a floor strewn with hay. Another, slightly different copy is in the Rijksmuseum in Amsterdam. Apparently, there are two editions. The other print has the author's monogram in the upper right, with the date [19]13 added. In that version, the hay on the floor is engraved more schematically. The present copy probably represents an (unknown?) early state. In 1915, De Mesquita made another, very different, woodcut of this goat species. De Mesquita was best known for his "sensitivist drawings", bizarre, often caricatural depictions. He would continue to make them for the rest of his life. He is also known as a teacher and friend of the famous Dutch graphic artist Maurits Cornelis Escher. De Mesquita was deported to Auschwitz on 1 February 1944, where he was presumably killed by the Nazis immediately upon arrival" (cf. Dutch Wikipedia). With the artist's monogram in the top left corner, and his signature, in pencil, in the lower right margin, just below the printed surface. An excellent, clean copy. Rare, especially in this outstanding state.

[50] **Orbigny, A. D. d'**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uruguay, la république Argentine, la Patagonie, la république du Chili, la république de Bolivie, la république du Pérou). Exécuté dans le cours des années 1826, 1827, 1828, 1829, 1830, 1831, 1832 et 1833. Tome cinquième. 3.e Partie: Oiseaux. Paris, P. Bertrand; Strasbourg, V. Levrault, 1835-1844. Large 4to and folio (33.3 x 25.1 cm). Half title (to the Voyage), title page and half title (to the Oiseaux); iii, 395 pp.; 67 finely lithographed and delicately hand-coloured plates [numbered 1-66; 6bis]. Excellent period style half morocco over marbled boards. Spine with six gilt-stippled, raised bands; compartments with floral vignettes and title. Marbled endpapers. Edges speckled red. £5900

= The complete ornithological section of a beautifully illustrated work by one of the most eminent naturalists of all time, the French explorer, ornithologist, zoologist, malacologist, botanist and palaeontologist Alcide Charles Victor Marie Dessalines d'Orbigny (1802-1857). Entirely based on his own collections and researches - the results of seven years of travel and exploration in remote parts of South America. Many birds are carefully described as new. This is his magnum opus. The fine illustrations, including many colourful species, are by the renowned French natural history painter Édouard Traviès de Villers (1809-1876). The binding is an example of superior craftsmanship. Light, scattered spotting and some very mild toning. This work is prone to foxing, but this is by far the cleanest copy we have ever seen. Anker, 382; Nissen IVB, 698; Nissen ZBI, 3021.

[51] **Prêtre, J. G.**

Original watercolour drawing of the bird, tinamon isabelle (*Tinamus rufescens* Temminck), or guazu. [Paris], Prêtre, 1825. Folio (43.8 x 33.8 cm). Single leaf with original water colour. £4150

= A very rare original watercolour by the great Swiss-born French natural history artist Jean Gabriel Prêtre (1768-1849), arguably one of the best French natural history illustrators of the 19th century. He illustrated several of the most important and beautiful travel, exploration and natural history publications, including works by Ramon de la Sagra, Alcide d'Orbigny, Paul Deshayes, Frédéric Cuvier, Antoine Risso, René Primevère Lesson, André Duméril, Isidore Geoffroy Saint-Hilaire, and others. Several bird species and a lizard were named after him. Prêtre made this illustration for the *Nouveau recueil de planches colorées d'oiseaux, pour servir de suite et de complément aux*

*planches de Buffon*, a massive and amazingly illustrated contribution to ornithology, written by the greatest Dutch ornithologist, Coenraad Jacob Temminck (1778-1858), with some help by one of Europe's foremost private collectors of birds, the botanist, ornithologist, politician and heritage guardian, Baron Guillaume Michel Jérôme Meiffren Laugier (1772-1843). This may be regarded as Temminck's magnum opus in size, in scope and in beauty. The bird illustrated is the tinamon isabelle, or guazu, Latin name *Tinamus rufescens* Temminck, a bird from South America (Peru, Bolivia, Paraguay, Argentina, Brazil). Single printed plates of this work are much in demand. In 2006, three other original drawings, made for the same work, were auctioned by Christies and each fetched a price above € 5000. Signed and dated by the artist. Slight rectangular toning from earlier framing, otherwise fine. Anker, 503; Junk, *Rara*, p. 72; Landwehr, 196; Nissen IVB, 932; Ronsil, 2892; Sitwell, *Fine Bird Books*, p. 147; Zimmer, pp. 626-628.

[52] **Pückler-Muskau, H. L. H. Graf von**

Andeutungen über Landschaftsgärtnerei verbunden mit der Beschreibung ihrer praktischen Anwendung in Muskau. [Atlas]. Stuttgart, Deutsche Verlags-Anstalt (Louis Friedrich Sachse), 1834. Oblong folio (34.0 x 48.5 cm). 45 finely engraved and originally hand-coloured plates (numbered I-XXIX, XXXI-XXXIV, XXXIII[bis], XXXIV[bis]), of which two larger, folded, and three with originally handcoloured overlays. Contemporary full straight-grained green morocco. Spine with four raised, gilt-ornamented green bands gilt ornamental head and tail pieces; boards with quadruple gilt-lined borders with floral gilt cornerpieces. Original marbled slip-case. £29,500

= A wonderful atlas, characterized by broad panoramas with peculiar overlays, by the German nobleman, Count (later Prince) Hermann Ludwig Heinrich von Pückler-Muskau (1785-1871). "Pückler was born in Muskau on 30 October 1785 as a Sunday's child. During his childhood, Pückler attended various educational institutions and began to study law in Leipzig but broke off his studies one year later to join the Garde du Corps in Dresden as a lieutenant. In 1806, heavily in debt, he fled from his creditors to Vienna and set off on a four-year youth tour to Italy. When his father died in 1811, Hermann Count of Pückler inherited the estate of Muskau, the then largest estate on German territory, and developed his first landscape design plans. In Muskau Park, on which he worked from 1815 to 1845, he developed an internationally recognised 'thumb print' in the design of landscape gardens based on the English model. In 1817, he got married to Lucie, who was nine years his senior, divorced Countess of Pappenheim and daughter of the Prussian State Chancellor Karl August of Hardenberg. She shared his passion for gardens and the plan for the magnificent landscape park on the River Neisse. But the park swallowed up their assets, the debts piled up and the sale of Muskau was looming. As a last resort, Lucie proposed a formal divorce so that Pückler could find himself a wealthy bride in England. He toured for three years and although he did not find a wife in the end, Pückler devoted himself extensively to the landscape gardens and parks of England, Ireland and Wales on his journey. He reported his experiences in numerous letters to his ex-wife Lucie". In 1834, after nearly 20 years of working on the Muskau garden, he published his magnum opus, *Andeutungen über Landschaftsgärtnerei*, or *Hints on Landscape Gardening*. (Pueckler Museum website). The peculiar overlays show the changes to the landscape of the Muskau gardens, as proposed by Pückler. The estate and park still exist. Being situated right on the post WWII border between Germany and Poland, it is now completely restored in its former glory. This is the very rare, impressive pictorial atlas only, published by the German lithographer, early photographer and art dealer, Louis Friedrich Sachse (1798-1877), whose Verlags-Anstalt was specialized in fine lithography. The slightly more often recorded octavo text volume and four maps are not included. In 2014 a successful reprint was

published. Both the absence of a plate numbered XXX and the presence of two different plates numbered XXXIII-XXXIV is as always. Some minor, scattered foxing, otherwise a very good, clean copy. We found eight auction records over the last 30 years, however, only five with 45 plates. Graesse V, p. 504. Not in Cat. BM(NH).

[53] **Rondelet, G.**

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus. Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). Contemporary embossed vellum. Spine with five raised bands and script title. Boards richly blind-tooled, with rolled, floral borders and central oval cartouche with coat of arms. Brass clasps. Edges speckled red.

£5600

= This is widely regarded as the most important of the three first works on fishes published almost simultaneously in the 16th century. It covers more species than the works of Belon (1553) and Salviani (1554-1557). As indicated by the Latin title, this work deals with real marine fish: the descriptions and illustrations are not fantasies. This mostly true, but the work does also contain some mythological sea creatures. All are represented in nice, detailed woodcuts. Apart from fishes, over a hundred molluscs and several other invertebrates, notably echinoderms and crustaceans are illustrated. A few shells are clearly from other locations, notably the West and East Indies. In the rear there is a section on freshwater fishes and invertebrates, as well as some terrestrial species, mainly amphibians and reptiles. "In his own day Rondelet was almost as well-known as an anatomist as a zoologist. A popular lecturer, Rondelet attracted scholars from all over Europe: ... Gesner and Aldrovandi also studied briefly under him ... For those fish he could inspect on the coast of Languedoc, Rondelet is thorough and usually accurate" (DSB). This work actually consists of two books; the second, which appeared a year later, is titled *Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus*. The second book includes a long poem and - again - Rondelet's portrait. Usually, these two books are found bound together, as in this copy. Here they are bound in reverse order. A replacement woodcut of a fish is mounted on page 238 of the first book (as usual). A fine, complete copy with strong impressions, in an attractive 17th century binding. The spine label is from a later date. Light damp-staining to the lower margin of the last few leaves, stronger on the rear free endpaper; a few, shallow, traces of worming in the inner boards; otherwise, surprisingly clean inside; no foxing and hardly any browning. Skilful repair to the clasps. Excellent for a book that is well over 450 years old. Caprotti I, pp. 18-19; Dean III, p. 309; DSB XI, pp. 527-528; Nissen *Schöne Fischbücher*, 105; Nissen ZBI, 3475.

[54] **Russell, P.**

An account of Indian serpents collected in the coast of Coromandel; containing descriptions and drawings of each species; together with experiments and remarks on their several poisons. [WITH] A continuation of an account of Indian serpents containing descriptions and figures from specimens and drawings transmitted from various parts of India. [Complete]. London, 1796-1801. Two volumes in one. Elephant folio (51.5 x 35.3 cm) (Board size 52.5 x 37.0 cm). Volume I (1796): 91 pp.; Volume II (1801): v, 45, [iv] pp.; Appendix I-III [1804-1809]: pp. 47-53, [iv]; and 91 [46; 42; 3] finely engraved and mostly hand-coloured plates on 87 sheets (first plate 31 and 46, and three *Appendix* plates intentionally uncoloured). Contemporary blind-tooled half calf over

marbled boards. Spine with rich gilt bands and morocco label with gilt title.

£16,000

= A splendid, rare work including the extremely rare second part with original hand-colouring. Written by the Scottish physician and naturalist to the British East India Company, Patrick Russell (1726-1805). According to Adler, this work "may well be the most physically imposing book ever written exclusively on a herpetological topic". All species are extensively described, and their local names are added. In several, orthographic varieties are noted between the name as noted in the descriptive text and the same on the plates. "As a physician as well as a naturalist to the East India Company in the Carnatic he was concerned with the problem of snakebite and made it his aim to find a way for people to identify venomous snakes. He also made a large collection of plants. One of the snakes he identified was Katuka Rekula Poda which he noted was not well known to Europeans but was second only to the cobra in its lethality. Russell attempted to classify the snakes using the nature of scales but his quest was to find an easy way to separate the venomous snakes from the non-venomous. He conducted envenomation experiments on dogs and chicken and described the symptoms. He tested remedies claimed for snakebite" (Wikipedia). Indeed, in this work several experiments with snake venom and possible cures are described. The three appendices contain papers and illustrations published earlier, in a smaller format, in the Philosophical Transactions of the Royal Society of London. Provenance: Newcastle-upon-Tyne Public Library (their labels on front pastedown and front free endpaper recto, and their small, weak stamp in several text page margins, and unobtrusive and weak blind-stamp on lower plate margins); purchase note on front free endpaper by the Swedish herpetologist Richard Wahlgren. Slight rubbing to board edges. Weak, small library label in the top margin of the last index page; weak, circular dampstain to the lower margin of the portrait frontispiece, some occasional light spotting; pencilled annotation, dated 1852 on Plate 16 of the first part; otherwise an excellent copy. Of copies including the second part, we found only three auction records in the last 50 years. OCLC is vague about the number of complete, originally coloured copies, but the number is probably lower than ten, worldwide. Many copies are not coloured, incomplete, or severely affected by humidity and worming. This copy, however, is in a very good condition, with most plates clean, and the colouring bright. Adler I, pp 16-17; Cat. BM(NH) p. 1770; Crane Library, AC10 (first part only); Nissen ZBI, 3539; Wood, p. 547.

[55] **Sagra, R. de la**

Album d'oiseaux de Cuba réunis pendant le voyage de M. Ramon De La Sagra. Dédié à S. M. la Reine Isabelle II. Album de Aves Cubanas, reunidas durante el viage de D. Ramon De La Sagra. Dedicado a S. M. Doña Isabel II. Paris, Maulde et/y Renou, 1842-1843. Folio (38.8 x 26.6 cm). French half-title, title page (dated 1843) with engraved vignette, pp. 5-16; idem in Spanish (title dated 1842), pp. 5-15. 33 fine hand-coloured engraved plates (I-XXXII, XIXbis). Twentieth-century half calf over cloth boards, five raised bands, gilt ornaments and title on spine.

£12,500

= For the series *Historia Fisica, Politica y Natural de la Isla de Cuba*, edited by Ramón de la Sagra (1801-1871). The bird part of the zoology section (published in 1839) was written by Alcide d'Orbigny (1802-1857) and illustrated by the great natural history artists Édouard Traviès de Villers (1809-1876) and Jean Gabriel Prêtre (1768-1849). Apparently, this work was considered to be beautiful enough to warrant a separate edition for a wider public, using the same plates and artists. De La Sagra provided a new introduction and synoptic table and dedicated the work to the young Spanish heir Isabella II. Nissen and Zimmer list the French version (1843). In this copy, however, it is combined with the very rare earlier Spanish edition (1842). Provenance: a dedication by De La Sagra himself to a "Madame Wakefield", about whom nothing else is known, and an armorial bookplate of the Anglo-



British botanist and ornithologist Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973), mounted on the front pastedown. Broughton was renowned for his exquisite botanical-ornithological library. Some scattered spotting, mainly to the French text and tissue-guards; one plate (Pl. VIII) toned. Most text and plates, however, unusually clean, the images vividly coloured and of an extremely high quality and precision. A very fine copy. All major ornithological bibliographies list the French edition, apart from the catalogue, *Ornithology Books, Trinity College, Hartford*, p. 207, listing a very incomplete Spanish copy. There are only four Spanish copies known in libraries worldwide, of which three are in the USA and only one in Europe, in the Biblioteca Nacional de España in Madrid. A 'double text' copy, such as this one, is unrecorded. Anker, 383 (under d'Orbigny, French edition only); Sitwell, *Fine Bird Books*, p. 137 (French ed. only); Zimmer, pp. 538-539 (French ed. only).

[56] **Say, T. [ Binney, W. G. (ed.)]**

The complete writings of Thomas Say, on the conchology of the United States. New York, NY, H. Baillière, 1858. 8vo (21.5 x 13.8 cm). 252 pp.; 73 fine lithographed plates. Contemporary half calf over marbled boards, red and black morocco labels with gilt title on spine. Four pp. Baillière's "works on conchology and geology" (late 1858) bound in the rear. £1500 = This is a compilation of all the works of America's greatest malacologist, Thomas Say (1787-1834) on the malacology of the United States. It includes his magnum opus, *American Conchology*, and also various other papers, often published in quite ephemeral journals and newspapers, or, as William Binney put it in 1856: "I ...now publish... the scattered and generally inaccessible writings of Mr. Say" (p. 3). This inaccessibility has, of course, become worse over the years. A complete list of Say's writings is included, as is some unpublished material. Binney included two prefaces, showing that the work was expanded after initially being restricted to the terrestrial species. The Baillière catalogue has a very interesting list of titles for, in retrospect, stunning prices. This work is much rarer than John Le Conte's 1859 *The complete writings of Thomas Say, on the entomology of the United States*. Pictorial, palaeontological bookplate of Jeffrey Darl Stilwell mounted on the front pastedown. A few skilful repairs; pp. 1-44 on slightly shorter paper. Endpapers toned; old cancellation stamp on front free endpaper recto, otherwise a very good, clean, attractively bound copy of this rare work. Caprotti II, p. 55 [219]; Nissen ZBI, 3615.

[57] **Schlegel, H.**

Abbildungen neuer oder unvollständig bekannter Amphibien, nach der natur oder dem Leben entworfen, herausgegeben und mit einem erläuterenden Texte begleitet. [Atlas]. Düsseldorf, Arnz & Co., 1837-1844. Folio (36.5 x 27.1 cm). Engraved title page; 50 finely lithographed plates of which 49 beautifully hand-coloured and (often) heightened with gum arabic, and one plain, as intended. Contemporary style full blue calf. Spine with five raised, gilt-ornamented bands; compartments with gilt floral vignettes and title. Boards with triple-gilt borders, floral corner pieces, gilt dentelles. Marbled endpapers. All edges gilt. £10,800

= A very rare work with "[e]xcellent plates" (Vanzolini) of great taxonomical importance, written by the German-Dutch herpetologist and ornithologist Hermann Schlegel (1804-1884). This was Schlegel's first major work - and his rarest. OCLC reports just nine copies in libraries worldwide (in Australia, Canada, Germany [three copies], Great Britain, USA, and Switzerland) some with either only the text part, which was published in octavo, or only the atlas. We found only two auction records, including a partial (27 plates) atlas. "Schlegel was tutored by the pastor and ornithologist C. L. Brehm, father of Alfred Brehm who authored the 'Thierleben' series. [M]ost of Schlegel's early work was on reptiles. Beginning in 1837 and concluding in 1844, Schlegel issued a series of 50 outstanding folio plates of amphibians and reptiles in his 'Abbildungen', together with a short text,

illustrating many new species, particularly from the rich fauna of the Dutch Indies.... [G]enerally unrecognized was Schlegel's discovery and nurturing of three of the century's greatest natural history artists - J. G. Keulemans, Joseph Smit, and Joseph Wolf. Schlegel was one of the most prominent naturalists of his era, concerned with fundamental questions of the definition of species, the relationship of systematics to physical geography, and the biological meaning of variation. It was he who first used trinominal nomenclature" (Adler). Plate 32 is plain, as intended. All others are superbly coloured. Minimal spotting to only a few plates, but generally clean and bright, the colouring accurate and vivid. The binding is very attractive. Adler I, pp. 30-31; Cat. BM(NH) p. 1838; Nissen ZBI, 3680 [recording a wrong number of coloured plates]; Vanzolini I, p. 56.

[58] **Schott, G.**

Physica curiosa sive mirabilia naturae et artis libris XII comprehensa, quibus pleraque quae de angelis, daemonibus, hominibus, spectris, energumenis, monstris, portentis, animalibus, meteoris. Herbipoli (Würzburg), Johann André Endter & Wolfgang Endter junior, 1667. Thick 4to (20.6 x 16.8 cm) [21.6 x 19.5 x 9.8 cm]. Half-title, engraved title by I. Sandrart, letterpress title page in red and black, verso with engraved coat of arms 'Honi soit qui mal y pense'. 1460 ([I], 1389 [xxi]) pp.; 61 engraved plates, numbered I-LVIII; A-C, of which six larger, double-folded. Contemporary, extensively blind-tooled pigskin boards. Spine with four raised bands. Boards with bevelled edges and with two leather straps and brass clasps. Edges blue. £5900

= A copy in an extraordinarily nice, contemporary binding. The (better) second, expanded edition of this well-illustrated work dealing with the wonders and curiosities of nature; monsters, demons and more composed by the Jesuit priest and polymath Gaspar Schott (1608-1666). Schott was the principal disciple of another Jesuit polymath, Athanasius Kircher (1602-1680), whose influence on this work is evident. With 61 fine plates (numbered I-LVIII and A-C, of which six larger, folded), depicting teratology in - mostly - humans (a third of all plates), various rare, remarkable, or little-known animals - chiefly larger mammals - (about half the plates), and a few birds, meteorological/astromonomical observations, and some other subjects. Nissen errs in stating that this edition has but 60 plates. Those plates placed at the beginning of the volume show monstrous creatures, with extensive comments in the accompanying text. Coat of arms with the motto of the British chivalric Order of the Garter, 'Honi soit qui mal y pense', engraved on copper with full page on the verso of the title. Text leaves occasionally mildly spotted, a few sections toned, sometimes rather strong. Plates generally much cleaner, mostly quite clean, all in all an excellent copy. Caillet, 10004; Nissen ZBI, 3746.

[59] **Schouman, A.**

European canary, finch, European goldfinch. [Original watercolour painting]. [Dordrecht, not published, 1787]. (29.0 x 23.2 cm). Signed lower right in pencil: A Schouman 1787. £2400 = Aert - or Aart - Schouman (1710-1792) was a Dutch artist renowned for his portraits, landscape paintings, glass-engravings, and - above all - for his fine zoological illustrations. For instance, he provided all the bird illustrations for Aernout Vosmaer's *Regnum animale. Natuurkundige beschryving eener uitmuntende verzameling van zeldsaame gedierten* (French edition: *Description d'un recueil exquis d'animaux rares*). The present illustration is archetypal Schouman: a balanced composition of three colourful birds, accurately depicted, sitting in a tree, with a detailed, realistic landscape in the distance. Here, the landscape is typically Dutch, with a windmill and a house with a bell-gable, bordering a wide, slow, placid river. Another (1746) watercolour by Schouman shows definitively the same windmill. A caption, written by Schouman, indicates that this is a tuff-grinding mill named "Welgelegen" (well-located) in Zwijndrecht, near Dordrecht, where Schouman lived most of his life. The

water in front is the river Oude Maas (Old Meuse; a branch of the Rhine) Actually, his drawing of this windmill includes even the same passing hay barge visible in this “finches” plate. All three finches occur in the Netherlands, but the canary has become rare. Works of Schouman are present in several Dutch and French museums, including the Rijksmuseum in Amsterdam, and in the Institut Néerlandais in Paris (see Landswehr). Inscribed on verso, in two different old hands: A Schouman 1730 (incorrect), and A Schouman. Remnants of adhered paper on verso corners, otherwise clean, very good. Dumas, G. (ed.; 2017) *Een koninklijk paradijs. Aert Schouman en de verbeelding van de natuur*. Landwehr, 204; Sitwell, Fine Bird Books, p. 151 (for Vosmaer).

[60] **Sclater, P. L.**

A monograph of the jacamars and puff-birds, or families Galbulidae and Bucconidae. London, the author, 1879-1882. Folio (32.3 x 25.5 cm). lii, [i], 171 pp.; 55 lithographed and finely hand-coloured plates, 13 groups of steel engravings in the text, showing taxonomically important parts, including heads, bills, etc. Contemporary red half morocco over gilt-bordered, red pebbled cloth. Spine with five raised, gilt-stippled bands. Compartments with gilt floral vignettes, title and date. Marbled endpapers. Top edge gilt. Original printed [and dated] wrappers, of all seven instalments, bound in rear. £8200

= A work not only renowned for its scientific accuracy and wealth of (new) information, but above all for its astonishing illustrations. All “excellent” (Zimmer) plates are by the famous Dutch bird illustrator John Gerrard Keulemans (1842-1912). The text is by the renowned British zoologist (chiefly ornithologist) Philip Lutley Sclater (1829-1913). Both bird families occur only in South and Central America up to Mexico. Puffbirds get their common name from their fluffy plumage. The list of subscribers, present in all but the last (July 1882) wrappers, mentions between 37 and 46 individuals, societies, and institutional libraries (including one book dealer, presumably for a single customer). In the last instalment, a final list of 48 subscribers is present (dated July 1882). Provenance: armorial bookplate of the Anglo-British botanist and ornithologist Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973), mounted on the front pastedown. Light shelf wear, mostly to the front upper hinge; Plates 44 and 54 somewhat spotted, as are the adjacent text leaves; first and last blank more extensively foxed; all other leaves clean, or only very mildly spotted. Anker, 451; Goode, G. B. (1896) *The Published Writings of Philip Lutley Sclater*, 15; Keulemans & Coldewey, “*Feathers to Brush, the Victorian Bird Artist John Gerrard Keulemans*”; Nissen IVB, 840; Zimmer, p. 561.

[61] **Seder, A.**

Das Thier in der decorativen Kunst. Die Wasserthiere. Wien, Gerlach & Schenk, 1896. Large folio (55.8 x 43.1 cm). Marvellous chromolithographed title page; one page of text [author’s preface]; 14 stunning chromolithographed plates showing animals in a fabulous Art Nouveau style. Contemporary pebbled half linen over brown boards. Front board with gilt title in Jugendstil lettering; spine with gilt title. Patterned endpapers. £3100

= A rare work with the finest and most stunning plates of Art Nouveau book design. The plates in this portfolio depict dragons, reptiles - including snakes, shells, crustaceans and other sea life. The dragons are of course fantasy - yet convincingly ‘real’ regarding their herpetological characteristics; the other animals and the shells mostly really exist. 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, intact copies in good condition, such as this one, are 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 possible even with the most advanced printing techniques of today. Slight wear to board edges, one round stain to cloth front panel, weak fold in the text leaf margin; plate 3 a bit toned, as always, overall in an excellent state, which is rare. Schneider-Henn, 200. Apart from the dragons, most animals are accurate representations of real animals, however, the work is not in Nissen ZBI.

[62] **Séguy, E. A.**

Prismes. 40 planches de dessins et coloris nouveaux. Paris, Editions d’Art Charles Moreau, [1931]. Folio portfolio (33.5 x 25.5 cm). [iv] pp. (half-title and title page); 40 very fine full colour pochoir plates. The original publisher’s full-colour pictorial portfolio. £3000

= A very rare and well-preserved, complete copy of this enigmatic work by the French Art Deco painter, decorator and entomologist Émile Allain Séguy (1877-1951) (not to be confused with the dipterologist Eugène Séguy - see Young for details, including the “invented” middle name of Eugène Séguy). This is his last work (see, e.g., Hardy, and Vallée). The plates, on wove paper, contain illustrations based on minerals, finely coloured using *pochoir*. “Simply stated, *pochoir* is the French word for stencil. In the 1920’s and 30’s Art Deco era, the colour application process of the stencil was rejuvenated by the French, bringing color illustration processes for books and prints to new glorious heights. This interest in exploring the stencil process came in reaction to the proliferation of machine printing and the poor quality of color reproductions in publishing. With pochoir printing, the hand application of layers of pigment created dazzling effects that the camera or printing press could never replicate. Earlier stencil works, typically used for decorative surface ornament were quite primitive, with applied color areas outlined by the supporting cutout framework. New experimental techniques in pochoir refined the process using multiple layers of color applications for a single print. Pochoir printing was also easily combined with images made by lithography, woodcut, wood engraving, line drawings, or etchings, thus turning a decorative technique into fine art” (RISD library website). Some minor wear to binding, overall a very good copy. The colouring is absolutely spectacular. Hardy, A. R. (2015) *Émile Allain Séguy. Ornemaniste Art Deco*. Bulletin S.A.B.F 202, pp. 30-32; Vallée, M. (2015) *Les portfolios d’ornements d’Émile Allain Séguy (E.A Séguy 1877-1951): de la flore étrange et contournée aux ordonnancements rationnels*. Mémoire de Master 1, Université Paris Sorbonne. Young, T. (2015) *Insect Men*. Design Observer (website). Not in Schneider-Henn.

[63] **Smith, A.**

Illustrations of the zoology of South Africa; consisting chiefly of figures and descriptions of the objects of natural history collected during an expedition into the interior of South Africa, in the years 1834, 1835, and 1836; fitted out by “The Cape of Good Hope Association for Exploring Central Africa”. Published under the authority of the Lords Commissioners of Her Majesty’s Treasury. Mammalia. Aves. Reptilia. Pisces. Invertebratae. [Complete]. London, Smith, Elder and Co., [1838]-1849. Five volumes in five. Large 4to (31.6 x 26.6 cm). Reptilia: (ii [index], 28 [appendix] pp., errata leaf; 78 plates (75 plates hand-coloured, plates 30, 42, and 48 plain as intended); Mammalia: vii pp. (including index); 52 plates (numbered I-XVII, XIX-XXXVI, XXXVIII-LIII, VIIIbis); 48 hand-coloured, four (8bis, 15, 21, 25, plain, as intended); plates 18 and 37 not published - see Mammalia index list); Pisces: [i] p. (index); 31 hand-coloured plates; Aves: [ii] pp.; 114 hand-coloured plates; Invertebratae: [ii], 75 pp.; four hand-coloured plates, making a total of 279 plates (272 hand-coloured) most by and after George H. Ford, and all with descriptive text on unnumbered leaves. Uniform publisher’s green blind-stamped cloth with floral pattern on the boards and gilt title on the spines. Brown endpapers. £14,250

= This is a rarely seen complete copy, in a fine condition, of this



magnificent magnum opus of the British naturalist Sir Andrew Smith (1797-1872), regarded as “the father of South African Zoology” (Adler). All parts on vertebrates were written by Smith, with fine plates, nearly all by George Henry Ford (1808-1876). As member of the expedition he was able to draw each specimen after living or recently dead animals. Included is the often missing complete invertebrate section to which Smith acted as editor only. The text is by William Sharp Mac’Leay (1792-1865). It consists of four parts, viz. *On the Cetoniidae of South Africa* (52 pp., one plate); *On the brachyurous decapod Crustacea brought from the Cape by Dr. Smith* (19 pp., two plates); and *On a new species of Cerapterus* (four pp., one plate). Provenance: The North Devon Athenaeum, Barnstaple (Rock Trust), with their small stamp “bequeathed by H. H. Sharland” (probably the wholesale optician and zoologist Herbert Henry Sharland [d. 1894]), on title page verso and in a few text leaf lower margins. A cancellation letter, written by the Athenaeum’s Head Librarian, and directed to Wheldon & Wesley, loosely inserted. Minimal shelf-wear, mainly to spine bottom edges. Invertebrate plates mildly foxed, as usual, otherwise only an occasional small spot, and in all a truly excellent set. Adler I, p. 36; Cat. BM(NH) p. 1942; Crane Library, AC24; Horn-Schenkling, 14355 (for Mac’Leay); Nissen ZBI, 3868; Wood, p. 570.

[64] **Sturm, J.**

Deutschlands Fauna in Abbildungen nach der Natur mit Beschreibungen. III. Abtheilung. Die Amphibien. Mit 61 Kupfertafeln. Nürnberg, J. Sturm, 1797-1828. Small 8vo (12.8 x 8.7 cm). Title page, 45 pp.; one plain plate and 60 finely hand-coloured plates, with 196 unnumbered explanatory text pages (excluding a few blanks). 20th-century dark green pebbled morocco. Boards with gilt border; spine with gilt bands and brown label with gilt title. Marbled endpapers. Marbled edges. £2600

= A finely illustrated work, originally published in six parts over a very long period. The last issue, combining Parts 5 and 6, was published 23 years after the fourth, and was written by the German zoologist and entomologist Carl Ludwig Koch (1778-1857). Author of the first part was the German naturalist, natural history dealer (see Adler) and illustrator Jacob Sturm (1771-1848); Parts 2-4 were written by the naturalist, herpetologist and malacologist, Johann Wolf (1765-1824). It is not known why Sturm abandoned writing the text, whereas he continued contributing delicate and accurate illustrations. Only modesty could explain the absence of the name of Wolf from the named authors. Provenance: the oval stamp of “Biblioth. Duc Altenburg” on the title page verso; and a pictorial bookplate of “Emslie John Horniman, Garden Corner Chelsea”, mounted on the front pastedown. Emslie John Horniman (1863-1932) was a British anthropologist, philanthropist and Liberal Party politician. Very rare (only one auction record in the last 50 years). The binding is modest but carefully done. A few notes in light pencil, one caption added in ink, otherwise a near mint copy. Adler III, pp. 53-54; Cat. BM(NH), p. 2043; Nissen ZBI, 4033. Not in the Crane Library.

[65] **Swagers, E.**

Collection complète des oiseaux d’Europe, dessinés et coloriés d’après nature. Amiens, [the author, 1833]. Folio (30.7 x 23.0 cm). 11 unnumbered printed text sheets; 87 (of 88) lithographed plates in fine, original hand-colouring. Original printed wrappers. Preserved in brown cloth clambox (32.5 x 25.3 x 3.6 cm). “Spine” with red morocco label with gilt title. £10,350

= An extremely rare work on European birds, published by the author in instalments. Ronsil mentions only the first four instalments. Each instalment consists of eight plates showing a single bird, its French vernacular name, an enlargement, and one sheet of descriptive text with French vernacular and Latin names. Titles to the instalments are: [1] l’Ordre premier. Rapaces - Rapaces [first bird of prey suite]; [2] Suite de l’ordre Rapaces - Rapaces

[second bird of prey suite]; [3] Suite de l’ordre premier. Rapaces - Rapaces [third bird of prey suite]; [4] Suite de l’ordre premier. Rapaces - Rapaces [fourth bird of prey suite]. [5] Suite de l’ordre premier. Rapaces - Rapaces [fifth bird of prey suite]; [6] Rapaces - Rapaces [sixth and last bird of prey suite] combined with: Ordre deuxième. Omnivores - omnivores [first “crows” suite]; [7] Suite de l’ordre deuxième. Omnivores - omnivores [second “crows” suite, including some similar “omnivorous” (song) birds]; [8] Suite de l’ordre Omnivores - omnivores [third “omnivorous” (song) birds suite], combined with l’Ordre troisième Insectivores - insectivores [first suite of insectivorous birds]; [9] Suite de l’Ordre troisième insectivores - Insectivores [second suite of insectivorous birds]; [10] Suite de l’Ordre troisième Insectivores - insectivores [third suite of insectivorous birds]. [11] Suite de l’Ordre troisième Insectivores - insectivores [fourth suite of insectivorous birds]. Birds of prey thus form a large section of this work, as do passerine birds and other songbirds. Many of the birds shown are larger and more colourful than the average European bird. To be completed, the work should have about fifty instalments, but publications ended much earlier - only fourteen instalments were published, of which this set has the first eleven. Nissen calculated that exactly 50 parts with 400 plates were to be published, but offers no explanation, and records only the first four. Sitwell uncritically lists “400 plates”, and dates the work as published in 1833 only. The fine lithographs are by A. Leprince. Several instalments and single plates are published on slightly smaller paper (29.2 x 22.1 cm). Most text sheets partly split at fold; some - mostly marginal - spotting; the plate with the owl, Chouette chevêchette, with a marginal tear; one plate with a small (2 mm) hole below the caption; lacking the plate of the Chouette effraie. A few plates with the Dutch vernacular name written near the edge at the lower right margin; a few plates with a small, marginal damp-stain or chip, but generally in very good condition; the hand-colouring accurate and strong. OCLC reports copies (without details) in the University of Manchester Library, and the Bibliothèque nationale de France. Nissen IVB, 910; Ronsil, *Bibliographie Ornithologique Française*, 2851 (p. 461). Sitwell, *Fine Bird Books*, p. 146. Neither in Anker, nor in Cat. BM(NH), nor in Zimmer.

[66] **Trattinnick, L.**

Fungi austriaci delectu singulari iconibus XL observationibusque illustrati. Editio nova. Oesterreichs Schwämme in einer Auswahl durch vierzig Abbildungen und Beobachtungen beleuchtet. Neue Ausgabe. Wien, Carl Gerold, 1830. 4to (24.9 x 20.8 cm). Title page, dedication leaf, 210 pp.; 20 engraved plates, containing 40 illustrations in fine, original hand-colouring. Original printed wrappers. £1950

= Written by the Father of Austrian mycology, Leopold Trattinnick (1764-1849) and widely regarded as his best work. The colouring is exceptionally fine, both bold and accurate. “Rare in a complete state” (Volbracht). We found only seven auction records, of which only one in this century. Text is bilingual in two columns, Latin and German. Provenance: small mycological-culinary bookplate of the French mycologists Jacques and Helene Bon mounted on the front wrapper verso. The Bon library was assembled over a very long period, and sold some time after Jacques Bon’s death on 15 January 2015, at the age of 91. Very unusual to see in its original printed wrappers. Some age-wear to the wrappers, in particular the spine ends. Old repair to the front wrapper (closed tear). Nissen BBI, 1987; Volbracht, 2120. Not in Stafleu and Cowan.

[67] **Trog, J. G.**

Die essbaren, verdächtigen & giftigen Schwaemme der Schweiz. Bern, [privately published], [1843-1850 or 1866]. Folio (38.3 x 28.5 cm). Title (mounted), 46, [ii] pp.; 36 finely hand-coloured lithographed plates. Contemporary dark green grained paper boards. Gilt lines on the spine. £3900  
= The first edition of a very rare work (Volbracht: “sehr selten”) by the botanist and mycologist Jakob Gabriel Trog (1781-1865). It is the first full-colour book on Swiss mushrooms and depicts and

describes the edible, “suspect”, and poisonous species, all beautifully drawn and coloured by the Swiss artist, Jacob Christian Bergner (1812-1877). The work, on large paper, was published in six parts between 1843 and 1850. An unaltered reprint (title edition) was published in 1866, shortly after the author's death. Only the title page was partly altered. Since this copy has the title reduced in size, it is not clear which edition it is. The lithographed plates were printed by Hartmann in Bern, but Hartmann is not the publisher. Provenance: on the front pastedown a small, mycological-culinary bookplate of the grand gastronomical library of Jacques and Hélène Bon. The Bon library was assembled over a very long period, and sold some time after Jacques Bon's death on January 15th 2015, at the age of 91. We could not trace any auction records in the last 40 years. A very good copy in a contemporary binding, with wide margins and clean plates. Nissen BBI, 2005; Stafleu & Cowan, 15194; Volbracht, 2129.

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

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

£3100

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

[69] **Wier, J.**

De praestigiis daemonum, et incantationibus ac ueneficiis libri V. recogniti, & ualde aucti. Authore Ioanne Vviero Graviano, illustrißimi ducis Cliuia, Iuliae, &c. medico. Praeter locupletem accessionis cumulum, ut lectoris memoriae consuleretur, in capita quoque iam sectus est quilibet liber: cuius argumentum in praefatione comperies. Acceßit index amplißimus. Basilae, Ioan Oporin, 1564. 8vo (16.5 x 10.8 cm). 565, [lxviii]

pp. Contemporary limp vellum. Two leather straps (perished).

£5600

= Rare, second edition (first 1562). Johannes Wier (also Weijer, Weyer, Wierus, or Piscinarius) (ca. 1515-1588), was a Dutch medical doctor who was one of the first to protest against the persecution of witches. He is considered “the founder of medical psychiatry” (Garrison-Morton), and a human rights defender *avant la lettre*. He published on rare diseases and sexual abuse. Wier influenced contemporaries such as Michel de Montaigne and later thinkers such as Victor Hugo, Karl Marx and Sigmund Freud. His motto was “Vince te ipse” (Conquer yourself). He was one of “the most outstanding doctors of his time. His greatest merit lies in the clarity and courage in which he systematically first undertook the fight against the witch trials” (ADB). “His major achievement was ‘*De praestigiis daemonum*’. Strongly objecting to superstition and the random criteria of the witch hunters of the time, it is a work against the witchcraft trials and their gruesome outcome, which was haunting Germany and which Weier fought with all the weapons of Science” (Robbins; see also Thorndike). Last ten index pages with a single, small worm hole, with loss of a few letters but hardly obtrusive. Old hand notes on the flyleaf and title, few old underlinings. In all a very good, clean and crisp copy. Only three auction records in the last 50 years. ADB XLII, p. 266; Garrison-Morton 4916; Robbins (1972), *Encyclopedia of Witchcraft*; Thorndike, L. (1941). *A History of Magic and Experimental Science*, pp. 515-516.





[11] [Berkeley, M. J. (ed.)]

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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