

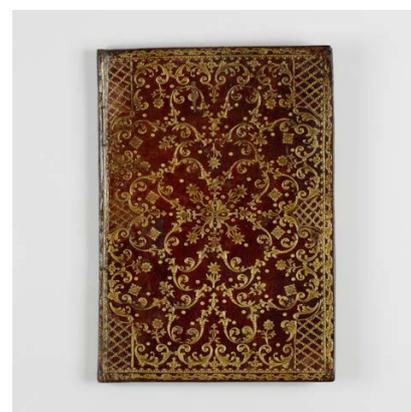
Ultra-rare. Perhaps the only complete copy ever on sale

[1] **Ackermann, R. (publisher) [Hod-**
The Cabinet of the Arts, being a new &
universal drawing book, illustrated by
(1821) \$ 8200



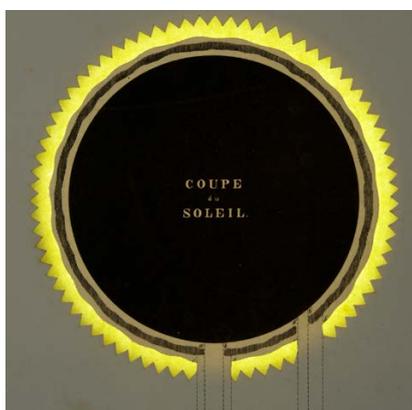
Spectacular plates showing wonderful flowers, butterflies, and more

[2] **Albert, F. [A. Calavas (ed.)]**
Les papillons et les insectes.
(1880) \$ 2150



A fine and finely preserved binding

[3] **Antique Binding**
18th-century Italian 'Notebook' with
blank pages.
(1780) \$ 1400



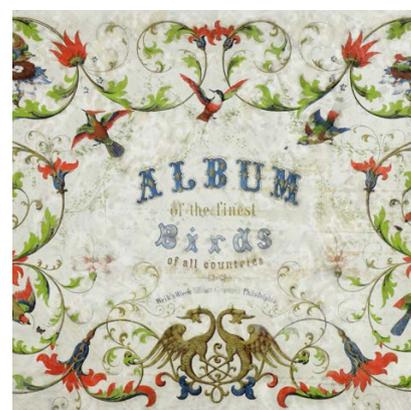
A transparent view of our solar system

[4] **[Astronomy]**
Astronomie populaire ou description
des corps célestes. Avec atlas en tab-
(1862) \$ 1480



Superb copies of the earliest examples of herpetological nature-printing

[5] **[Auer, A.]**
Ablagerungshaut einer Coluber natrix.
[From the ultra-rare Naturselbstdruck
(1853) \$ 2600



Just nine copies in libraries world-wide

[6] **Becker, W.**
Album of the finest birds of all countries.
(1854) \$ 6750



An excellent copy of a beautiful and important atlas

[7] **Bélanger, C. et al.**

Voyage aux Indes-orientales, par le nord de l'Europe, les provinces de Caucase, la (1834) \$ 5850



Rare Art Deco sealife

[8] **Belet, É.**

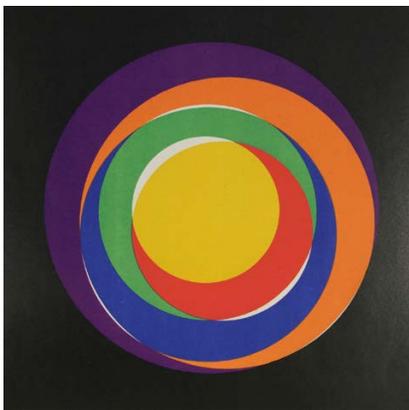
La végétation sous-marine. Algues & goëmons. Applications décoratives. 24 (1900) \$ 3500



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) \$ 5450

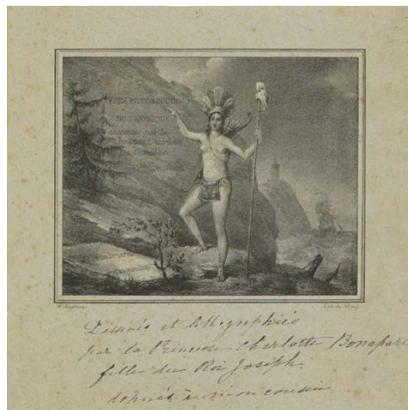


The theory of practical design made visible in a spectacular way

[10] **Bill, M.**

Quinze variations sur un même thème.

(1938) \$ 9800



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

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

Vues pittoresques de l'Amérique dessinés par la Comtesse Charlotte de (1824) \$ 27,000

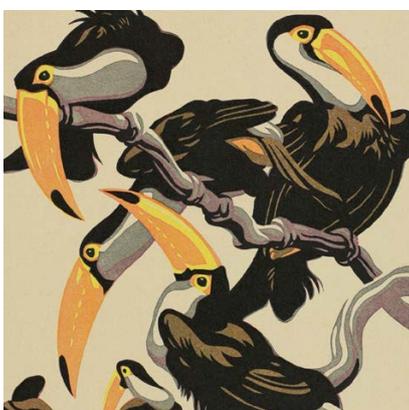


Original offprint of one of Max Born's early works on quantum physics

[12] **Born, M.**

Die träge Masse und das Relativitätsprinzip.

(1909) \$ 1650

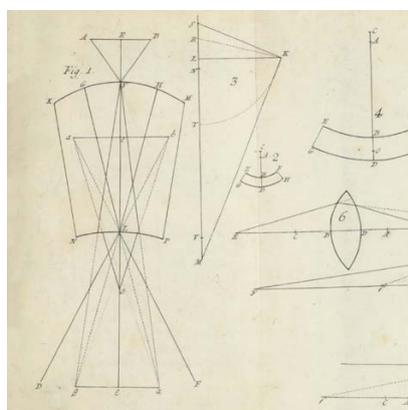


A highlight of Art Deco art

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

Pfefferfresser. Tukane. [Tucans].

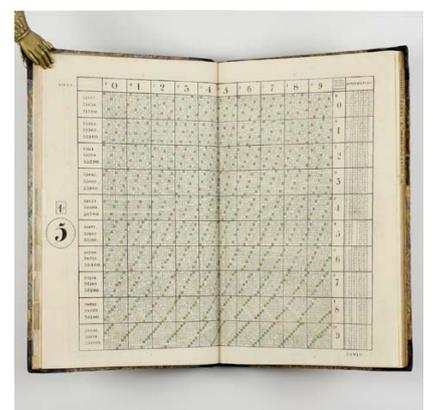
(1929) \$ 1650



The very rare first English edition

[14] **Browne, W.**

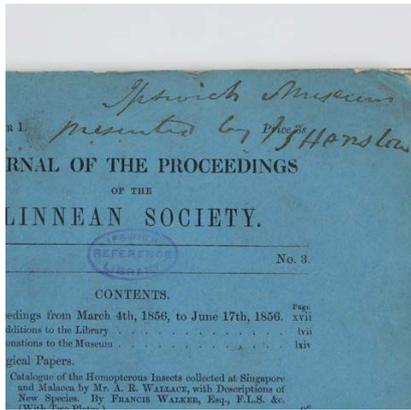
Dr. Gregory's elements of catoptrics and dioptrics. To which is added I. A (1715) \$ 5450



A work with Seven Superiorities

[15] **Byrne, O.**

New and improved system of logarithms, with a table of the logarithms of (1838) \$ 9800

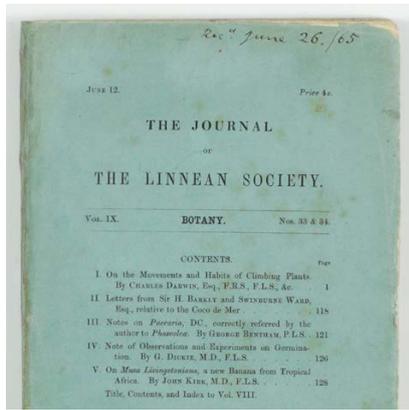


Darwin on seawater and seeds, dedicated by Darwin's friend and mentor, J. S. Henslow

[16] **Darwin, C.**

On the action of sea-water on the germination of seeds.

(1856) \$ 2000

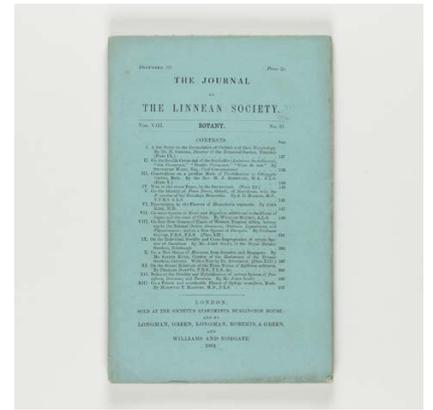


True first edition of one of Darwin's fundamental researches

[17] **Darwin, C.**

On the Movements and Habits of Climbing Plants.

(1865) \$ 7500



Darwin on sexuality and species

[18] **Darwin, C.**

On the sexual relations of the three forms of *Lythrum salicaria*.

(1865) \$ 1000



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) \$ 10,400



A wonderful, extremely well-preserved copy

[20] **Delaunay, S.**

27 tableaux vivants.

(1969) \$ 13,000



One hundred and ten pieces of art

[21] **Delaunay, S.**

Simultané. [by Sonia Delaunay].

(1964) \$ 1650

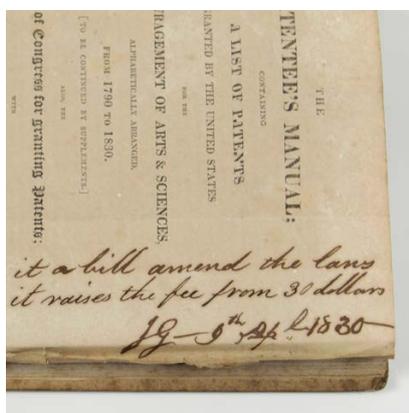


Utterly rare and perhaps the most complete copy known

[22] **Deyrolle, T.**

Illustrations zoologiques.

(1874) \$ 19,000

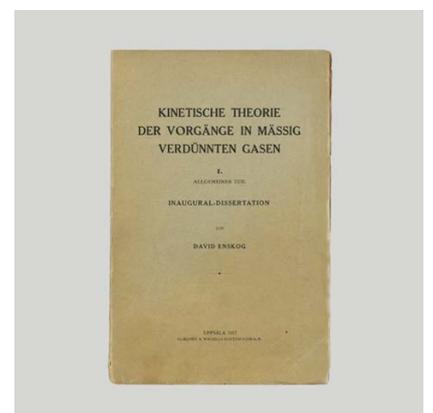


A patently rare work

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

The patentee's manual; containing a list of patents granted by the United States

(1830) \$ 1550



Extending the Maxwell-Boltzmann equations - or one step closer to the A-bomb

[24] **Enskog, D.**

Kinetische Theorie der Vorgänge in Mässig verdünnten Gasen. I. Allgemeiner

(1917) \$ 3900



The founding of Thanatophidia, signed by the author

[25] **Fayrer, J.**

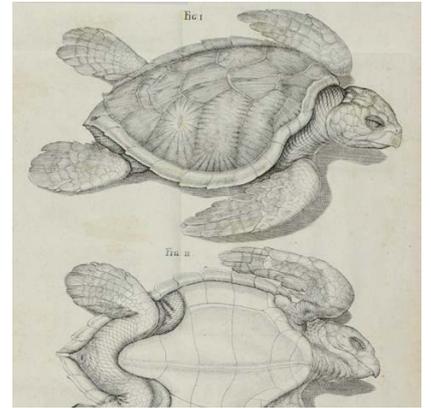
The Thanatophidia of India. Being a description of the venomous snakes of (1874) \$ 8200



An exceedingly rare contemporary coloured copy

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

Icones avium omnium, quae in historia avium. [Icones avium omnium, quae in (1555) \$ 27,000



Carus's copy of an extremely rare work on turtles

[27] **Gottwaldt, C.**

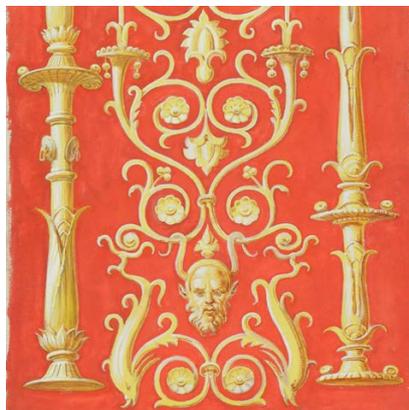
D. Christoph Gottwaldts physikalisch-anatomische Bemerkungen über (1781) \$ 8150



An excellent copy of an exceedingly rare and scientifically important herpetological work

[28] **Gravenhorst, J. L. C. [C.]**

Reptilia Musei zoologici Vratslaviensis. Recensita et descripta. Fasciculus prim- (1829) \$ 7000



A 19th-century Raphael

[29] **Green, J.**

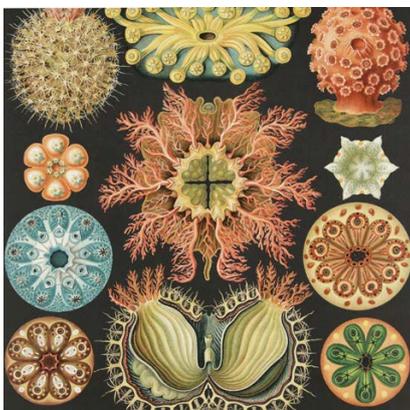
Original watercolour illustrations of fresco ornaments. (1830) \$ 4900



One of his rarest publications

[30] **Habert-Dys, J. [A.]**

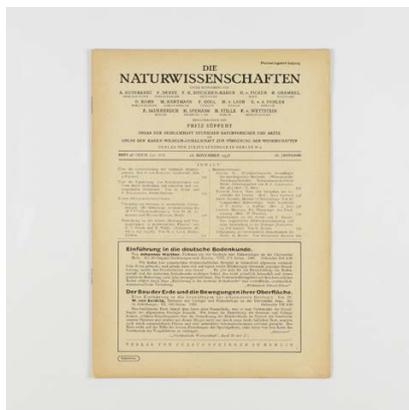
Caprices décoratifs. Des fleurs, des oiseaux, des paysages, des algues et pois- (1897-1900) \$ 1900



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

[31] **Haeckel, E.**

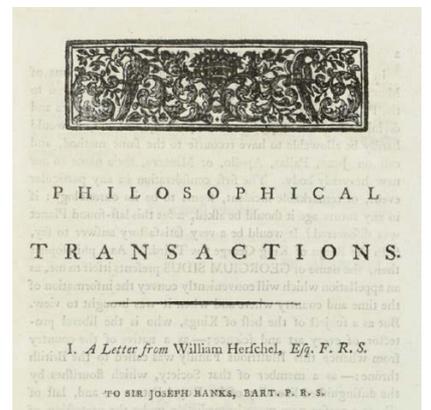
Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibendem Text, (1899) \$ 5500



The discovery of nuclear fission

[32] **Hahn, O. and F. Strassmann**

Die Entstehung von Radiumisotopen aus Uran durch Bestrahlen mit schnellen (1938) \$ 2900



PMM 227

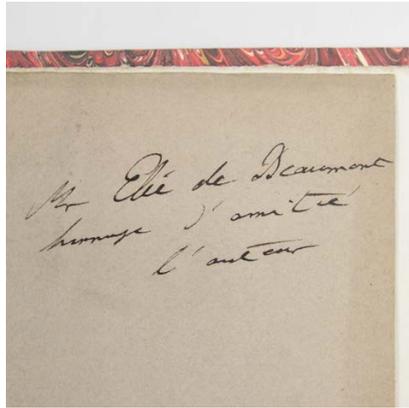
[33] **Herschel, W.**

On the Georgium Sidus. (1783) \$ 550



Double-rare: A fine work in a fine contemporary binding

[34] **Horsfield, T.**
Zoological researches in Java and the neighbouring islands.
(1824) \$ 13,000



True first edition, with a handwritten dedication by the author

[35] **Humboldt F. [H.] A. Von [Freiherr]**
Ueber die Hochebene von Bogota.
(1838) \$ 2750



Every page turn a surprise in shapes and colours

[36] **[Japanese fabric design] Hasega-Keikazuan.** [Illustrated book of fabric designs in three volumes].
(1905) \$ 2200



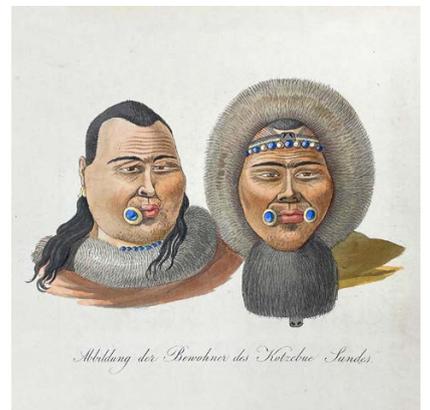
The first book devoted to Indian birds with colour plates

[37] **Jerdon, T. C.**
Illustrations of Indian Ornithology.
(1847) \$ 12,500



A very nice copy in contemporary binding with splendid chromos of palms

[38] **Kerchove de Denterghem, O. de**
Les palmiers. Histoire iconographique.
(1878) \$ 1900



Rare edition with maximum number of coloured plates

[39] **Kotzebue, O. von**
Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zur Erfordernis.
(1821) \$ 6000



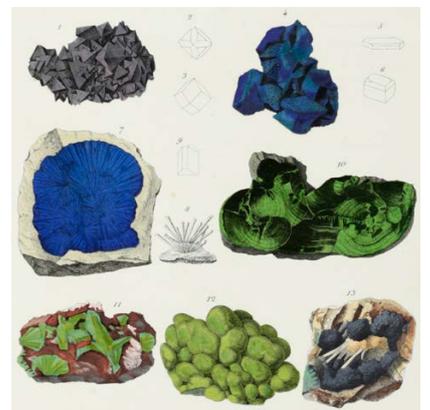
A fine copy with the very often missing printed booklet

[40] **Krenn, W.**
Aschenbrödel. Krenn's Theater Album 1. [Rare complete copy].
(1943) \$ 600



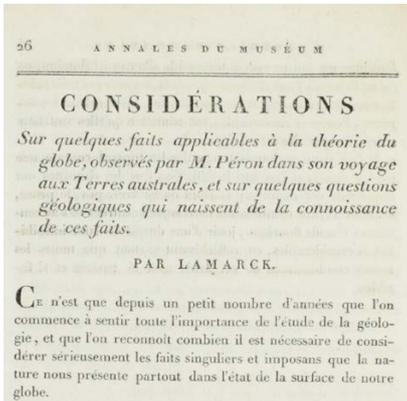
Columbus pops up in expected places

[41] **Kubasta, V.**
Christopher Columbus Genuensis. Santa Maria. [Pop up].
(1965) \$ 525



The best mineralogical illustrations of the 19th century

[42] **Kurr, J. G. Von**
Album de minéralogie.
(1859) \$ 850



Not in Ferguson: The first work on the geology of Australia

[43] **Lamarck, J. B. P. A. de Monet de**
 Considérations sur quelques faits applicables à la théorie du globe, observés par (1805) \$ 1950



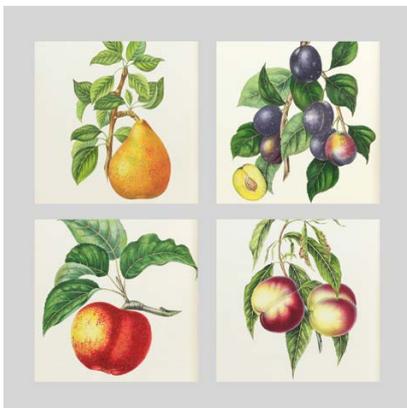
The second coming of the birth of the binary system

[44] **Leibniz, [G. W.]**
 Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1; avec (1705) \$ 5000



An extremely rare set exactly matching Ronsil 1766

[45] **Leroy, H.**
 La volière des oiseaux. (1630) \$ 6500



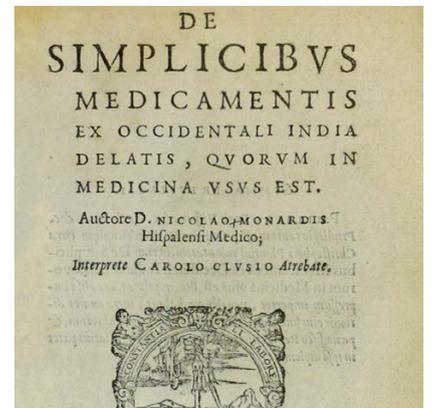
One of just 20 copies

[46] **Liron d'Airoles, J. de**
 Album de la Civélière, contenant les figures et descriptions des principales (1855) \$ 13,600



Oceania emerges

[47] **Malte-Brun, [C.]**
 Précis de la géographie universelle, ou description de toutes les parties du (1810-1812) \$ 1350



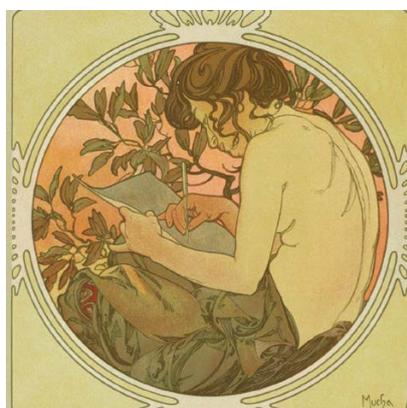
Early contributions to the knowledge of New World medical plants

[48] **Monardes, N.**
 De simplicibus medicamentis ex occidentali India delatis, quorum in medicis (1574-1582) \$ 5250



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

[49] **Mucha, A. M.**
 Documents décoratifs. Planche 19. [Examples of engraved titles] (1901) \$ 825



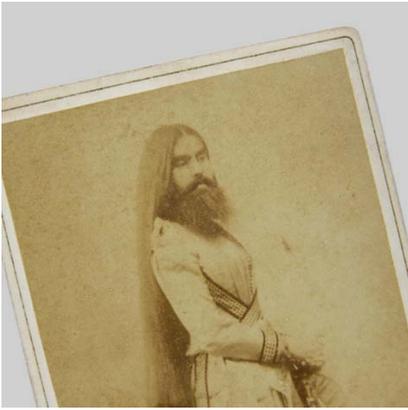
An amazing, iconic poster from Alphonse Mucha's "Documents décoratifs"

[50] **Mucha, A. M.**
 Documents décoratifs. Planche 57. [Female nude, writing - poster for Art et (1901) \$ 2250



A wonderful, iconic pair from Alphonse Mucha's "Documents décoratifs"

[51] **Mucha, A. M.**
 Documents décoratifs. Planches 21 et 22. [Female beauty in blue - posters for Art (1901) \$ 1350



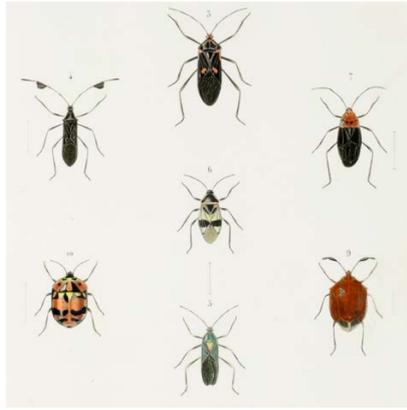
Bearded lady baffles Brussels - a rare photo

[52] **Nestler, W.**

[Photography] Bearded lady. [Annie Jones Elliot].

(1885-1890)

\$ 825



The very rare entomology of D'Orbigny's magnum opus

[53] **Orbigny, A. [C. V. M. D.] d' [Brul-**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uru-

(1834-1847)

\$ 3000



A fine well-preserved copy

[54] **[Paper Peepshow]**

Optique des Tuileries Paris.

(1830)

\$ 1900



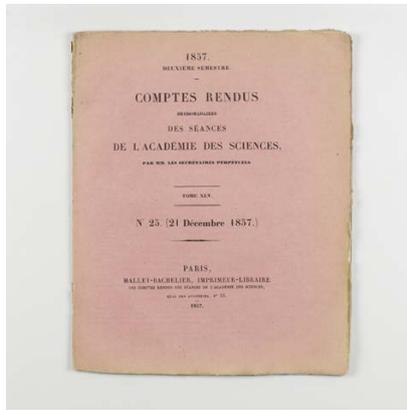
An 18th century garden in 3D

[55] **[Paper Peepshow]**

Pleasure garden.

(1750)

\$ 875



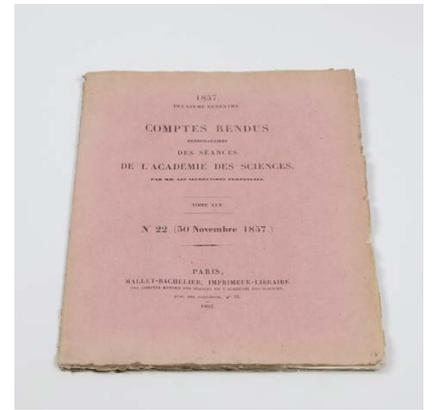
Pasteur's true first note on alcoholic fermentation

[56] **Pasteur, L.**

Mémoire sur la fermentation alcoolique.

(1857)

\$ 3800



The true first edition of the beginning of bacteriology as a science

[57] **Pasteur, L.**

Mémoire sur la fermentation appelée lactique.

(1857)

\$ 9600



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

[58] **Patrizi, F.**

Della nuova geometria di Franc. Patrici. Libri XV.

(1587)

\$ 16,500



Unknown Italian Art Nouveau

[59] **Perilla, F.**

Caratteri e fregi moderni. Con esempi di applicazioni artistiche e industriali.

(1901)

\$ 875



From a direct witness: the first Bikini bombs, exploding

[60] **[Photography]**

Atomic bombs: Operation Crossroads, "Able" and "Baker" events.

(1946)

\$ 2600



Inspired by ocean life - a near mint copy

[61] **Raskin, E. H. [Dumas, F. (ed.)]**
 Fantaisies océanographiques. En 25
 planches en couleurs. Proposit 58 fan-
 (1926) \$ 4900



A very fine example of an early Renner

[62] **Renner, G. N. and Abel**
 [Paper] Gilt-embossed brocade with im-
 ages of wild and domestic mammals.
 (1830) \$ 1800



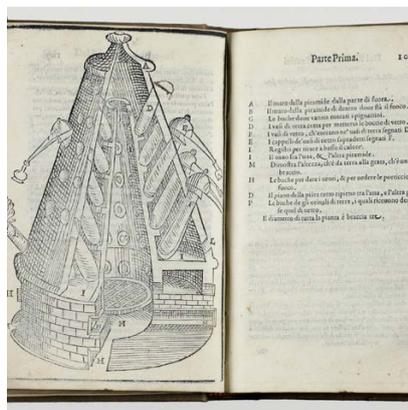
The most important of the three first 'modern' works on fishes

[63] **Rondelet, G.**
 Libri de piscibus marinis in quibus verae
 piscium effigies expressae sunt [includ-
 (1554-1555) \$ 7000



A unique copy with both the French and Spanish texts

[64] **Sagra, R. de la**
 Album d'oiseaux de Cuba réunis pen-
 dant le voyage de M. Ramon De La
 (1842) \$ 15,750



Only two copies in libraries worldwide

[65] **Santini, G. [Lucchese]**
 Ricettario medicinale di M. Giuseppe
 Santini Lucchese. Con un pieno trattato
 (1604) \$ 3800



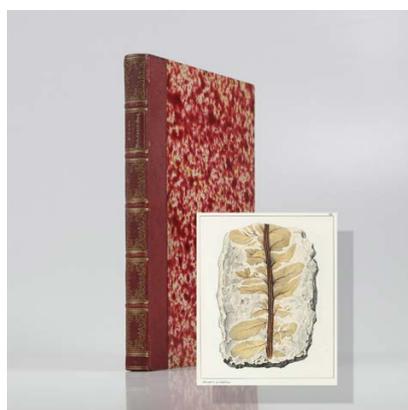
Binney's seldom-seen compilation of "scattered and generally inaccessible writings of Mr. Say"

[66] **Say, T. [Binney, W. G. (ed.)]**
 The complete writings of Thomas Say,
 on the conchology of the United States.
 (1858) \$ 1900



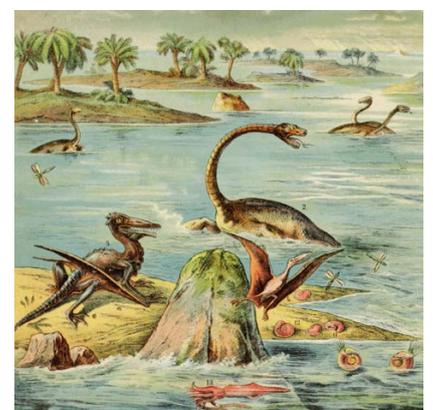
Schlegel's rarest work - of great beauty and importance

[67] **Schlegel, H.**
 Abbildungen neuer oder unvollständig
 bekannter Amphibien, nach der natur
 (1837-1844) \$ 13,600



A rare, fine copy of the first edition

[68] **Schmidt, F. A.**
 Petrefacten-Buch, oder allgemeine und
 besondere Versteinerungskunde, mit
 (1846) \$ 490



Bringing our deep past to life in intriguing panoramas

[69] **Schubert, G. H. von**
 Naturgeschichte des Mineralreichs für
 Schule und Haus. Erster Teil: Mineralo-
 ((1886)) \$ 650



The ultimate illustrations of brilliant Neotropical birds

[70] Sclater, P. L.

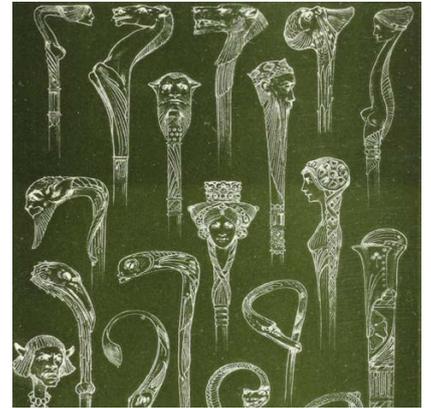
A monograph of the jacamars and puff-birds, or families Galbulidae and Bucco- (1879-1882) \$ 10,400



Fantastic Art Nouveau plates of dragons, shells and fish

[71] Seder, A.

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere. (1896) \$ 3950



Amazing and inspiring; rare designs by Anton Seder

[72] Seder, A.

Kunstgewerbliches Skizzenbuch für Metall- Glas- Industrie und Keramik. (1899) \$ 1350



As beautiful as it is rare

[73] Séguy, É. [A.]

Les fleurs et leurs applications décoratives. 30 Planches. (1902) \$ 4900



Some of the most breathtaking pochoirs ever published

[74] Séguy, E. A.

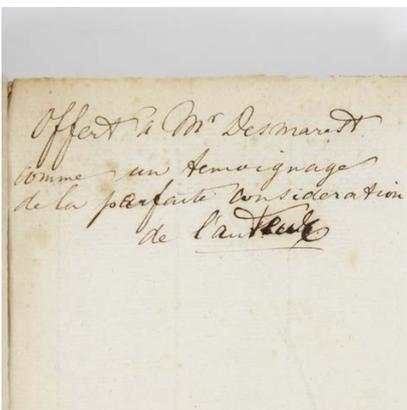
Prismes. 40 planches de dessins et coloris nouveaux. (1931) \$ 3800



Fabulous flowers by the "daughter" of Redouté and Van Spaendonck

[75] Vincent, H. A.

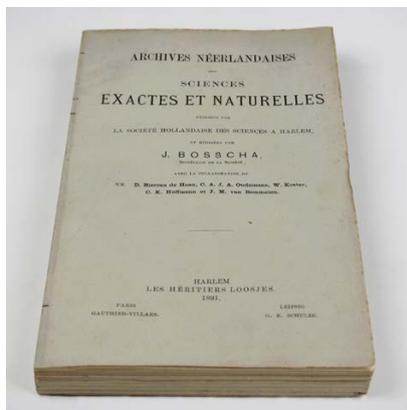
Collection de 24 bouquets de fleurs. (1835) \$ 11,400



With an author's dedication to Desmarest

[76] Vrolik, W.

Specimen anatomico-zoölogicum de Phocis, speciatim de Phoca vitulina, (1822) \$ 2750



Van der Waals' great contribution to the Theory of Binary Solutions

[77] Waals, J. D. van der

Théorie moléculaire d'une substance composée de deux matières différentes. (1891) \$ 2400



A rare, originally hand-coloured copy

[78] Wolff, J. F.

Abbildungen der Wanzen mit Beschreibungen. Erstes - Fünftes Heft. Mit einem (1800-1811) \$ 1900



[29] Green



[61] Raskin



[64] Sagra



[67] Schlegel



[1] **Ackermann, R. (publ.) [Hodson, T. and J. Dougall**

The Cabinet of the Arts, being a new & universal drawing book, illustrated by 130 engravings from drawings by various masters. Second edition with additions. London, R. Ackermann, [1821]. Folio (28.2 x 22.5 cm). Engraved frontispiece, engraved title; 126 engraved and aquatint plates, of which 31 originally coloured by hand. Later half calf over contemporary plain boards. Spine with five raised, gilt-bordered bands and gilt title. Olive endpapers; speckled edges. \$8200

= An ultra-rare, varied and finely illustrated drawing book, containing visual instructions on how to draw people and objects, and how to deal with perspective. We found only one auction record, of an incomplete and damp-stained copy sold in 1981. The images include mythological scenes, human facial expressions, human anatomy, landscapes, cattle, shells, flowers and fruits, etc., showing different techniques. Plate 99 is in fact a transfer of a handwritten dedication by Rudolph Ackermann, to Alois Senefelder, "Inventor of the art of lithography". The work was engraved by Thomas Hodson and John Dougall, both who were active in the late 18th and early 19th century. The plates are individually numbered, but the numbers 97-101 are used twice, for different plates, as is 120 (the second clearly an error for 121). Most plates are dated by month and year, between 1819 and 1821. An earlier, 1805 edition had but 60 plates, probably none coloured. Spine renewed; some light, mostly marginal spotting or toning, but generally clean, very good. Abbey, *Life in England in Aquatint and Lithography, 1770-1860*, 146.

[2] **Albert, F. [A. Calavas (ed.)]**

Les papillons et les insectes. Paris, A. Calavas, [1880]. Large folio (44.8 x 35.3 cm). Pictorial chromolithographed title page; 15 chromolithographed plates. Original quarter cloth portfolio with pictorial front board. \$2150

= Extremely rare and very attractively illustrated romantic work, each plate featuring flowering wild plants, butterflies and other flying insects, mainly colourful beetles, but also dragonflies, etc. The plates were made by the French artist Félix Albert and printed by Becquet Frères in Paris. The artistic quality is very high with the flowers and insects drawn quite accurately; the compositions, however, vary between a typical "romantic" early Art Nouveau style, and a very realistic style. Impressions strong and vivid, outer margins slightly age toned - several a bit chipped at the edges. The boards and spine ends rubbed and a bit stained; a few plates with a diagonal fold in the margin, but otherwise it is a good copy. We found only one fairly recent auction record, of a poor copy. This wonderful publication is not recorded by any of the major biographers such as Brunet, Cat. BM(NH), Hagen, Horn-Schenkling, etc.

[3] **Antique Binding**

18th-century Italian 'Notebook' with blank pages. Italy, ca. 1780. Small folio (22.7 x 15.9 cm). 24 blank leaves of laid paper. Full burgundy calf; boards rich gilt with floral ornaments in a late Louis XV style. Patterned paste-downs. All edges gilt with floral patterns. preserved pink buckram clamshell box (23.6 x 17.1 x 2.2 cm) with gilt title on the spine. \$1400

= A fine, 18th-century Italian binding, containing nothing but blank leaves. No leaves have been written on - the pages all blank, unmarked, and not damaged in any way, or removed. No glue, no smudges - a very rare condition indeed. Slight wear to extremities and some tiny defects, upper part of spine with some loss of gilt. Watermarks present are of a Cherub on a ball, waving a sash or banner, not unlike No. 9 of the Ingeborg Hartmann Collection, but more detailed; and bearing the name of the famous Dutch paper mill Van Gelder, renowned throughout Europe for the quality of its paper. A wonderful, beautifully preserved item. Samshuijzen, J. (2021) *The Ingeborg M. Hartmann Collection of 142 Old Watermarks 15th - 19th Century*.

[4] **[Astronomy]**

Astronomie populaire ou description des corps célestes. Avec atlas en tableaux transparents, a 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. \$1480

= 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.

[5] **[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. \$2600

= 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 Fürstenhäuser, 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 Naturselfbdruck*) as he lists only Auer's quarto and octavo prints.

[6] **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. \$6750

= A very rare and beautiful, wonderfully illustrated bird atlas, much in the style of the great French bird illustrators Traviès, Prêtre, and Delarue. As it was published in the United States, American birds - including several hummingbirds - feature most prominently. But Australian-Oceanian birds - notably parrots and birds-of-paradise are well-represented too. Little is known about the 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 USA during the 19th century (mainly in Pennsylvania, Virginia, and New York), seven-and-a-half million between 1820 and 1870 alone, bringing kindergartens, Christmas trees, hamburgers, hotdogs, and strong anti-slavery sentiments with them. The work has no title page (the front board acting as such), and is not dated. The Garrett Library (Johns Hopkins University) lists 1854, perhaps based on an acquisition date. 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.

[7] **Bélanger, C. et al.**

Voyage aux Indes-orientales, par le nord de l'Europe, les provinces de Caucase, la Géorgie, l'Arménie et la Perse, suivi de détails topographiques, statistiques et autres sur le Pégou, les îles de Java, de Maurice et de Bourbon, sur le Cap de Bonne-Espérance et Sainte-Hélène, pendant les années 1825, 1826, 1827, 1828 et 1829, publié sous les auspices de LL. EE. MM. les Ministres de la Marine et de l'Intérieur, par M. Charles Bélanger. Zoologie. Texte. Atlas. [Complete]. Paris, Arthus Bertrand, 1834. 8vo (text; 21.7 x 14.4 cm) and folio (atlas; 30.5 x 22.3 cm). Text volume: xxxix, 535 pp.; Atlas: Title page; [ii (index)]; 40 finely engraved and beautifully hand-coloured plates by Jean Prêtre [(Mammifères) 1-8; Oiseaux 1-10; Reptiles 1-7; Poissons 1-5; Mollusques 1-3; Insectes 1-5; Zoophytes 1-2]. Uniform contemporary quarter calf over marbled boards. Spines with gilt ornamental bands at spines top and foot black ornaments, and red and black morocco labels with gilt title. Red edges. \$5850

= The complete zoological results of an expedition by the French naturalist and explorer Charles Bélanger (1805-1881). Based upon material collected chiefly in the Caucasus region, Burma [Myanmar] and the East Indies, as well as on several islands, such as Mauritius, Réunion (Bourbon), and, in the

Atlantic, Saint Helena in the Atlantic. With contributions by truly the foremost French zoologists of the early to mid-19th century. The zoologist anatomist, and successor of Cuvier, Isidore Geoffroy Sainte-Hilaire (1805-1861) described the mammals including two new monkeys, a new cat and a new bat; the zoologist (principally ornithologist) René Primevère Lesson (1794-1849) described the birds, reptiles - including new snakes -, amphibians and zoophytes; the ichthyologist Achille Valenciennes (1794-1865) took care of the fish; the malacologist and palaeontologist Gérard Paul Deshayes (1796-1875) covered the molluscs; and zoologist (chiefly entomologist) Félix Édouard Guérin-Méneville (1799-1874) described the insects. With a few exceptions, the fine illustrations - almost all showing new species - are by the renowned Swiss-French natural history illustrator Jean Gabriël Prêtre (1768-1849). Some rubbing to the boards; skilful repair to the atlas spine; but nearly all plates clean, free of foxing. An excellent copy. Rare; only two auction records (of mediocre atlases, without text) in this century. Nissen ZBI, 288; Ronsil, 185 (p. 35).

[8] **Belet, É.**

La végétation sous-marine. Algues & goëmons. Applications décoratives. 24 planches en couleurs. Avec notice et classification. Paris, A. Guérinet, 1900. Folio (40.1 x 29.5 cm). Full-colour illustrated heliotype title page; 24 numbered, full-colour heliotype plates (on 23 sheets). In original portfolio; quarter cloth over paper boards, with printed title. Three cloth straps. Rectangular strip with printed bookseller's name and address mounted in the lower margin of the front board. \$3500

= A very rare work - we found only one auction record after 1970 - illustrated by the French designer and illustrator Émile Belet (1840-1904). He was - as stated on the title page - a *Peintre à la Manufacture Nationale de Sèvres* (world famous for its porcelain), and is renowned both for his illustrated books and for his original art, in particular vases. The plates depict submarine sea life, in particular algae (seaweeds), shells, fish and crustaceans. In this work he set out to show the different possibilities of using these very decorative and wonderful forms in jewellery, glass, ceramics and bookbinding. A wonderful example of Jugendstil or Art Nouveau. The heliotype printer was E. le Deley from Paris. Heliotype is a photomechanically produced type of plate made by exposing a gelatine film under a negative, hardening it with chrome alum, and printing directly from it. Label on front board «*Librairie spéciale d'architecture E. Thézard Fils, éditeur à Dourdan, S-&O.*». Boards a bit toned and some wear and toning to a few edges; otherwise, a very good and clean copy. Schneider-Henn, *Ornament und Dekoration*, 231.

[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, Carolus Stephanus, 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. \$5450

= 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] **Bill, M.**

Quinze variations sur un même thème. Paris, Editions des chroniques du Jour, 1938. Square 4to (32.3 x 30.6 cm). Half-title, title, 9 pp.; 16 lithographed plates (mostly printed in colour). Original printed softcover. \$9800 = Number 186 of a limited edition of 200 copies. Max Bill (1908-1994) was a Swiss architect, artist, painter, typeface designer, industrial designer and graphic designer. From 1937 onwards he was a prime mover behind the Allianz group of Swiss artists. "Bill is widely considered the single most decisive influence on Swiss graphic design beginning in the 1950s with his theoretical writing and progressive work. His connection to the days of the Modern Movement gave him special authority. As an industrial designer, his work is characterized by a clarity of design and precise proportions. As a designer and artist, Bill sought to create forms which visually represent the New Physics of the early 20th century. He sought to create objects so that the new science of form could be understood by the senses: that is as a concrete art. Thus Bill is not a rationalist - as is typically thought - but rather a phenomenologist: one who understands embodiment as the ultimate expression of a concrete art. In this way he is not so much extending as re-interpreting Bauhaus theory. Yet curiously Bill's critical interpreters have not really grasped this fundamental issue. He made spare geometric paintings and spherical sculptures, some based on the Möbius strip - in stone, wood, metal and plaster. His architectural work included an office building in Germany, a radio studio in Zurich, and a bridge in eastern Switzerland. He continued to produce architectural designs, such as those for a museum of contemporary art (1981) in Florence and for the Bauhaus Archive (1987) in Berlin. In 1982 he entered a competition for an addition to the Neue Nationalgalerie in Berlin, built to a design by Mies van der Rohe." (Wikipedia). A tiny, skilful repair to the lower edge of the front cover and spine; otherwise, a very good, clean copy.

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

Vues pittoresques de l'Amérique dessinés par la Comtesse Charlotte de Survilliers 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. \$27,000 = 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 Survilliers (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* (shannonsel.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).

[12] **Born, M.**

Die träge Masse und das Relativitätsprinzip. Leipzig, Ambrosius Barth, 1909. 8vo (22.0 x 14.6 cm). 14 pp. [571-584]; two text figures. Original printed wrappers.

\$1650

= A rare offprint of a work by the German physicist, mathematician and Nobel laureate Max Born (1882-1970). "[He] was instrumental in the development of quantum mechanics. He also made contributions to solid-state physics and optics and supervised the work of a number of notable physicists in the 1920s and 1930s. Born won the 1954 Nobel Prize in Physics for his fundamental research in quantum mechanics" (Wikipedia). This is one of his earliest works on quantum physics. It predates his *Die Theorie des starren Körpers in der Kinematik des Relativitätsprinzips*, published in *Annalen der Physik, Band 30*, and deals more specifically with the Abraham-Sommerfeld theory. Offprint dated 12.3.09 in the lower margin of the front wrapper. Slight wear to wrapper edges including a tiny chip, small smudge on rear wrapper, faint pencilled marginalia on p. 576; otherwise a very good, clean copy.

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

Pfefferfresser. Tukane. [Tucans]. Wien, the artist, 1929. Single printed linocut in several colours (33.0 x 27.3 cm). Monogram N. B. Roth in lower right corner. \$1650

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

[14] **Browne, W.**

Dr. Gregory's elements of catoptrics and dioptrics. To which is added I. A method for finding the foci of all specula as well as lens's universally. As also for magnifying or lessening a given object by a given speculum or lens in any assign'd proportion, &c. II. A solution to those problems which are left undemonstrated. III. A particular account of microscopes and telescopes, from Mr. Huygens. With an introduction shewing the discoveries made by catoptrics and dioptrics. London, E. Curll, J. Pemberton and W. Taylor, 1715. 8vo (18.6 x 11.5 cm). 228

pp. [xvi, 111, 1-72, 65-93]; three large, multifolded plates. Contemporary full calf, elaborately blind-tooled boards. Edges speckled red.

\$5450

= The very rare first English edition of a work on optics and optometry earlier published in Latin only (1695). William Browne (1692-1774) "...was born in County Durham, and was educated in Durham and at Peterhouse, Cambridge. After graduating ..., he worked as a doctor in King's Lynn, Norfolk, for more than thirty years before moving to Bloomsbury, London, in 1749. He was President of the College of Physicians in 1765 and 1766, having been a Fellow of the college since 1726; he resigned during his five-year term of office because of a dispute. He became a Fellow of the Royal Society in 1739, and was knighted in 1748." (Wikipedia). The "Dr. Gregory" in the title is the Scottish telescope builder James Gregory [1637 (or 1638, see Marquis) -1675), who in 1663 published a work titled "*Optica promota sue Abdita radiorum reflexorum & refractorum*". Pagination in the addenda has the numbers 65-72 used twice, but the text is continuous. Skilfully repairs to binding and a few leaf edges; some pages with weaker paper. Plates with a few, tiny spots, otherwise a very good, unmarked copy. Debus, *World Who's Who in Science*, p. 701; DiLaura, *Bibliotheca Opticoria*, 262. Not in Cat. BM(NH).

[15] **Byrne, O.**

New and improved system of logarithms, with a table of the logarithms of the natural numbers, from 1 to 100,000, and by differences, from 1 to 10,000,000. The calculations have been recently made, and afterwards compared with the tables of Callet, Hutton, Vega, Briggs, Gardiner, Taylor, and Babbage. To which is added, an account of the origin, nature and use; and their application to several subjects to which they appertain. Also, an index, containing tables of trigonometrical formulae, (the notation entirely new and simple.) London, William Day, Lithographer to the Queen, and Queen Dowager, 1838. Tall folio (40.7 x 25.9 cm). Half-title, title page, [vii]-xii, 106, [i] pp.; nine double-sized, partially hand-coloured tables; a few hand-coloured text figures; mounted tabs. Contemporary half calf over marbled boards. Spine with triple gilt bands; front board with rectangular ruled morocco label with gilt ornamental borders and title. Edges speckled red.

\$9800

= An important work by the British mathematician Oliver Byrne (1810-1880). He "... was a civil engineer and prolific author of works on subjects including mathematics, geometry, and engineering. He is best known for his 'coloured' book of Euclid's Elements." (Wikipedia). The latter work (first published in 1847), renowned for its brightly coloured Mondrian-like illustrations, finds a predecessor in this work, which, although on an altogether very different, practical mathematical subject, already contains tables with typical hand-coloured squares. According to Byrne, this new work had *seven superiorities* over others of the kind, the first being: "When a number is given, to find a logarithm, the sheet in which it is, can be referred to instantly", and the last: "It is impossible, from the nature of the arrangement, for any mistake to be in the table unnoticed, as the slightest error in the calculation would leave the irregularity visible to the superficial observer." Provenance: Bookplate of Turner College Library, University of Keele, Presented by C. W. Turner, 1968, mounted on the front pastedown. One-page list of other publications by Byrne in the rear. Endpapers, blanks and half-title a bit spotted; two of the mounted tabs skilfully repaired. A very good, clean and complete copy. Hawes, S. M. and S. Kolpas (2015). *Oliver Byrne: The Matisse of Mathematics - Biography [1810-] 1830-1839 [-1870]*.

[16] **Darwin, C.**

On the action of sea-water on the germination of seeds. London, The Linnean Society, 1856. 8vo (22.1 x 14.1 cm). 11 pp. Original printed wrappers. \$2000
= A rarely seen contribution by Charles Darwin to studies of the germination of seeds, and in particular the effect of their being immersed in, or floating on, seawater. That seeds may travel for considerable distances borne by ocean currents was a well-known fact; however, Charles Darwin was the first to make a scientific inquiry into this phenomenon, in particular how immersion in seawater affects the vitality of different seeds. Darwin noted that De Candolle posed this question earlier, but that it remained unanswered. Published in Volume I, No. 3 of the Society's *Journal and Proceedings*, and followed by a short note on the same subject by James Salter, F.L.S.. Uncut. Wrappers somewhat soiled and creased, rear wrapper with a skilful repair. Provenance: a handwritten dedication by Darwin's friend and mentor, the botanist and priest John Stevens Henslow (1796-1861), to the Ipswich Museum, and a small stamp of the latter on the front wrapper. A very good copy. Freeman, 1694.

[17] **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. \$7500
= A rarely seen contribution to botany by Charles Darwin. Darwin, in a letter to his friend, John D. Hooker, wrote "It is strange, but I really think no one has explained simple twining plants". According to his son, Francis, "He continued his observations on climbing plants during the prolonged illness from which he suffered in the autumn of 1863, and in the following spring" (see Darwin's *Autobiography*, pp. 333-335). 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 worn at corners. In all other respects an excellent copy. Very rare. Darwin, F. (ed.) *The Autobiography of Charles Darwin and Selected Letters* (1892); Freeman, 833; 1733.

[18] **Darwin, C.**

On the sexual relations of the three forms of *Lythrum salicaria*. London, The Linnean Society, 1864 [1865]. 8vo (22.1 x 14.1 cm). 27 pp.; one large text illustration; several tables. Original printed wrappers. \$1000
= A rarely seen contribution by Charles Darwin on the purple loosestrife, a plant native to Eurasia, but now also widely occurring in North America, New Zealand, and elsewhere. Darwin concluded: "We now see that ... sexual differences - the greater or less power of fertilizing and being fertilized - may characterize and keep separate the coexisting individuals of the same species, in the same manner as they characterize and have kept separate those groups of individuals, produced from common parents during the lapse of ages or in different regions, which we rank and denominate as differ-

ent species". Published in Volume VIII, No. 31 (pp. 169-196) of the Society's *Journal (Botany section)*. Uncut. Wrappers a trifle soiled and frayed at edges, as one may expect from an uncut, original issue, and in all other aspects near mint. Very rare in this superb condition. Freeman, 1731.

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

Histoire naturelle des rainettes, des grenouilles et des crapauds. Paris, Levrault, 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 bands; compartments with gilt vignettes, and with black morocco label with gilt title. Marbled endpapers. \$10,400

= 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] **Delaunay, S.**

27 tableaux vivants. Milano, Edizioni del Naviglio, 1969. Full colour printed leporello. Original red clamshell box (31.0 x 22.8 x 4.8 cm) with blue print of Sonia Delaunay's autograph on the top board. \$13,000
= One of a series of 125 numbered copies, this being number LXXXIV. This beautifully illustrated work contains a review of 27 costume designs made and selected by the renowned French-Ukrainian Art Deco artist, Sonia Ilinitchna Delaunay, née Stern (1885-1979) [some sources say Sarah Elievna Shtern]. Together with her husband, the artist Robert Delaunay, she developed "Orphism or Orphic Cubism, a term coined by the French poet Guillaume Apollinaire in 1912, [it] was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague (WikiArt). Sonia Delaunay is the most celebrated artist of the orphism movement. Her work has been sold at auction at prices up to € 4 million (artsy net site). The text of this work is by Apollinaire and the preface is by Jacques Damase. Jacques Damase (1930-2014) was a French publisher, poet and gallery owner. Damase established his publishing house at in 1948, at the age of 17, making him (according to French Wikipedia) 'the youngest publisher in the world' of magazines. As an author, he published monographs on Chagall, Braque, Vivin, Picasso, and others. Signed, on the last page, by Sonia Delaunay and Damase. Copy from the influential Swiss designer and art Josef Müller-Brockmann

(1914-1996), signed by him in pencil, as 'Sepp'. Brockmann was a graphic designer who - like Sonia Delaunay - had a zest for bold, primary colours. "Joseph Müller-Brockmann was influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus. He is perhaps the most well-known Swiss designer" (Purcell). A wonderfully preserved copy. In mint condition. Purcell, K. W. (Biography Josef Müller Brockmann) in: *Eye Magazine*.

[21] **Delaunay, S.**

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

\$1650

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

[22] **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.

\$19,000

= 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 Phasianidés 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 pastedown. 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.

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

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

\$1550

= A very rare publication, compiled and written by William Parker Elliot (1807-1853), at that time a draughtsman at the Washington Patent Office, and a patent agent. His brother, Seth Alfred Elliot (1808-1873) was a printer in the same town, and publisher of this work. Later, he fancied himself an architect, and managed to design and build - under the guidance of a genuine architect, Robert Mills (1781-1855) - the new (1836) Patent Office Building in DC after the first one burned down with the loss of all original patents, including those described in this work (see King, pp. 177-180). The main work, concluding with an index, contains the patent laws of the United States with decisions on patents, and *An alphabetical list of all patents and patentees on record at the Patent Office*, apparently up to June 1827, as it is followed by a *Supplement to the list of patents continued. From June, 1827, to April, 1828* (pp. 111-118), and a *Supplement to the list of patents continued. From April 1828, to January, 1830* [misnumbered pp. 137-153 (recte 119-135)]. In the right margin of the title page, the follow-

ing is written in an old hand: "Congress has before it a bill [to] amend the laws relative to Patents; it raises the fee from 30 dollars to 70 dollars. JG 9th Ap. 1830." Boards a bit smudged; lower margin of the title page irregular; scattered foxing throughout. Very rare. OCLC reports only a few copies: Union College, Schenectady, NY; Columbia University, NY; Trinity College, Hartford, CT; Carnegie Library, Pittsburgh, PA; and Staatsbibliothek, Berlin. Also, in the University of Minnesota Library. None available in the book trade. No recent auction records. J. King (2014), *George Hadfield: Architect of the Federal City*; Sabin, 22247.

[24] **Enskog, D.**

Kinetische Theorie der Vorgänge in Mässig verdünnten Gasen. I. Allgemeiner Teil. Inaugural-Dissertation. Uppsala, Almqvist & Wiksell, 1917. 8vo (22.4 x 14.4 cm). [ii], 160 pp. Original printed wrappers. \$3900

= The "too good to be understood" thesis of the Swedish mathematical physicist David Enskog (1884-1947), who helped develop the kinetic theory of gases by extending the Maxwell-Boltzmann equations [This paper]. "After undergraduate studies at Uppsala University he received a licentiate degree in physics in 1911, working on gas diffusion under professor Gustaf Granqvist, who was an experimentalist. Enskog did not wish to continue with experimental physics, however, and transferred to Professor Carl Wilhelm Oseen for his Ph.D. From 1913, Enskog worked as a high school teacher in mathematics and physics to support himself and his family, while continuing his research and thesis writing in his free time. In 1917 he completed his thesis on kinetic theory of gases at Uppsala. As his thesis was considered obscure and difficult to grasp, he received a rather mediocre grade on it, which did not qualify him to become a docent, which was the essential next step in a Swedish academic career. Enskog therefore continued to work as a high school teacher, but contacted Sydney Chapman, who had worked on the same problems as Enskog. Already in 1917, Chapman recognised the importance of Enskog's work. In the 1920s Enskog's contributions to the kinetic theory of gases became more recognised. In 1929, Enskog tried to make a comeback into the academic world by applying for two professorships in Stockholm, one in mechanics and mathematical physics at Stockholm University College and one in mathematics and mechanics at the Royal Institute of Technology (KTH). Enskog did not get the professorship at the University College, and the selection committee at KTH was divided and leaning towards Hilding Faxén until Chapman, on a visit to Sweden, voiced strong support for Enskog and wrote a letter of recommendation on his behalf. Finally, Enskog was appointed professor at KTH on 12 December 1930. As a KTH professor, Enskog mainly got caught up in teaching duties, and did not do much further research. The fusion of Chapman's and Enskog's theories later became known as the Chapman-Enskog method for solving the Boltzmann equation. In a 1939 book called *The Mathematical Theory of Non-Uniform Gases*, written by Chapman and Thomas Cowling and dedicated to David Enskog, the authors expanded this theory under the Chapman-Enskog designation. Further recognition of Enskog's work came in 1945, when the Smyth Report on the US atomic weapons project was published. Chapman and Enskog were mentioned as the discoverers of thermal diffusion, which was one of the methods used to enrich uranium 235 for the first nuclear weapons. Enskog was the only Swedish scientist mentioned in this report. Enskog was elected to the Royal Swedish Academy of Engineering Sciences in 1941, and finally to the Royal Swedish Academy of Sciences on 28 May 1947, only days before his death" (Wikipedia). Uncut. Unopened. Minimal wear to lower spine end, otherwise an excellent, clean copy. Very rare, especially in this superb state.

[25] **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.

\$8200

= 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 "in grateful recognition of much professional kindness". Harris was probably a fellow physician. A very fine copy without the usual foxing or browning 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.

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

Icones avivm omnivm, quae in historia avivm. [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. All woodcuts in contemporary hand-colouring. Contemporary style, gilt-ornamented vellum. Spine with gilt bands and floral vignettes; boards with two triple-gilt borders, the innermost with gilt floral corner-pieces and diamond-shaped rectangle. \$27,000

= An extremely rare, contemporary hand-coloured copy of the first edition of Gesner's first purely ornithological book, a work that is quite rare in itself. The colouring is 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). This work should not be confused with the bird section of Gessner's great zoological work, *Historia animalium*, a 4500-page encyclopaedia of animals that also included mammals, herpetology, ichthyology, etc. 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). A German edition was published two years later. Some very light, marginal thumbing; a few small spots; a few paper-repairs to the inner top margin of the title page, and to the last index leaf; 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.

[27] **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. \$8150 = 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. 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. Small, skillful, repair to head of spine, internally very good, clean. While *Gottwaldt's* similar *Physikalisch-anatomische Bemerkungen über den Biber* (1782) is fairly rare, with eight auction records in the last 40 years, we found only a single auction record for this work on turtles, making it extremely rare. Provenance: with on the front pastedown a fine, pictorial bookplate of the famous German zoologist, Darwinist and Darwin-translator Julius Victor Carus (1823-1903). Adler II, pp. 22-23; Nissen ZBI, 1658. Not in Vanzolini.

[28] **Gravenhorst, J. L. C. [C.]**

Reptilia Musei zoologici Vratislaviensis. Recensita et descripta. Fasciculus primus. Continens Chelonios et Batrachia. [OR] Deliciae Musei zoologici Vratislaviensis. Fasciculus primus. Continens Chelonios et Batrachia. Lipsiae [Leipzig], Leopold Voss, 1829. Folio (40.0 x 25.1 cm). Half title, double title page, 106 pp. including dedication page and second half title; 17 finely engraved plates of which 13 delicately hand-coloured. Contemporary style quarter calf over marbled boards. Spine with five raised, gilt-ornamented bands; compartments with intricate gilt-rolled bands and gilt title. Marbled endpapers. Original printed label mounted before half title. \$7000

= A very rare work by the German herpetologist and entomologist Johann Ludwig Christian Carl Gravenhorst (1777-1857). We found only one auction record in this and the previous century. The work was published under two different titles, both present here. The alternate title, "*Deliciae...*" suggests that it was to be part of a larger series. This, however, is all that has been published. Nevertheless, it contains a wealth of information, including the descriptions and illustrations of many new and lesser-known species of amphibians (frogs, toads, salamanders) and turtles from Gravenhorst's private collection, which he donated to the Museum of the University of Breslau (now Wrocław), of which he became the director. The illustrations and descriptions are very detailed. The species dealt with are from various parts of the world; according to Vanzolini, three South American turtles, including at least one new species, are included. Plates I-III and V are not coloured, as always. Uncut. With the widest possible margins (i.e., text slightly larger than plates). Small, skilful paper repair and some light soiling to the last text leaf lower margin; otherwise, a carefully bound, unusually clean and unmarked copy. Adler I, p. 28; Nissen ZBI, 1682; Vanzolini I, p. 43.

[29] **Green, J.**

Original watercolour illustrations of fresco ornaments. Rome, not published, ca. 1830. 85 loose sheets (nearly all 35.0 x 25.0 cm, or slightly larger, or mounted on sheets of similar size). All set up in pencil and finely drawn in watercolour. \$4900 = An amazing collection of fine watercolours depicting, amongst others, parts of the famous Sala dei Pontefici, one of a suite of rooms in what is known as the Borgia apartments, in the Vatican Palace. The frescos in this palace were made by the great Renaissance artist Raffaello Sanzio da Urbino, better known as Raphael (1483-1520), and his workshop, but were partly redone in the early 19th century. It would be interesting to know if these illustrations were made before or after the restorations - it is possible that they were made in anticipation of the restorations. All watercolours are signed, J. Green. Although Green shows to be a skilled craftsperson, accurately rendering perspective, and with a keen eye for detail, we were unable to find any other information. Some signs of age, e.g., creasing and soiling to edges, but generally in a very good state, clean and fresh.

[30] **Habert-Dys, J. [A.]**

Caprices décoratifs. Des fleurs, des oiseaux, des paysages, des algues et poissons. Trente-deux compositions inédites en couleurs. Dessinés d'après nature. Paris, Librairie Renouard (Henri Laurens, éditeur), [1897-1900]. Folio (34.7 x 25.7 cm). Half-title, title page; v-viii; 32 lithographed plates, all finely chromolithographed, and all enriched with gold. Original green half cloth portfolio over pictorial boards. Front board with title and ornaments in white and red. \$1900 = Illustrated by the French designer and illustrator Jules-Auguste Habert-Dys (1850-1924). Habert-Dys is one of the earliest Art Nouveau artists, renowned both for his illustrated books, and for his original art, in particular vases and jewellery. *Caprices décoratives* is one of his rarest publications. It consists of four sections or chapters, as indicated in the title, which are sometimes offered separately. This copy, however, is the very rare complete edition with all four sections, and the general portfolio, introduction, and index. We found just three auction records, including only one of a complete copy. Straps - of very thin cloth - perished, otherwise truly excellent, clean. Not in Schneider-Henn.

[31] **Haeckel, E.**

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

\$5500

= First edition, first printing, of this famous and marvellous work. Ernst Heinrich Philipp August Haeckel (1834-1919) was the man who popularized Charles Darwin's work in Germany. He was a doctor, then became a professor in comparative anatomy, as well as a zoologist and a philosopher, but he was also a great artist, as is shown on these very special plates. This work had a considerable influence on decorative design in the "Jugendstil" or "Art Nouveau" period during the beginning of the 20th century and depicts bizarre, real forms and structures found in animal and plant life. Most of the plates are chromolithographs, some are plain lithographs. Others are photographic plates, halftone plates or combinations of different techniques, which makes it a special publication in regard to printing techniques. This book was first issued in 11 parts with pictorial wrappers [this copy]; once the total printing was finished in 1904, a bound version was made too. The latter is more common. Boxes and plates in a near mint condition, which is very rare indeed. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[32] **Hahn, O. and F. Strassmann**

Die Entstehung von Radiumisotopen aus Uran durch Bestrahlen mit schnellen und verlangsamten Neutronen. Berlin, Julius Springer, 1938. 4to (27.0 x 19.5 cm). 2 pp. Original printed wrappers.

\$2900

= This is an essential paper on the discovery that uranium could be split into several lighter elements (nuclear fission). Written by the German physicists Otto Hahn (1879-1968) and Friedrich Wilhelm „Fritz“ Strassmann (1902-1980), and published in *Die Naturwissenschaften* Herausgegeben von Fritz Süffert. Hahn won the 1944 Nobel Prize for Chemistry, although Strassmann (and Lise Meitner) played a no less important part in the discovery and understanding of nuclear fission. These is the complete, original issue of *Die Naturwissenschaften*, 26. Jahrgang. Heft 46 (pp. 745-760). It precedes Hahn and Strassmann's. *Über das Zerplatzen des Urankernes Durch Langsame Neutronen* (published in 1939 in the *Abhandlungen der Preußischen Akademie der Wissenschaften, Mathematisch-Naturwissenschaftliche Klasse*). Wrappers very weakly toned, as always, and with a few, small and very weak creases in the outer margin, otherwise fine, clean, unmarked. An excellent copy.

[33] **Herschel, W.**

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

\$550

= The discovery of Uranus by the great British astronomer William Herschel (1738-1822). Herschel first observed the new celestial body in March 1781, and in this paper he concludes that it is, indeed, a "primary planet", which he named after the British monarch King George III (first chapter of this work). The second chapter is titled 'On the diameter and magnitude of the Georgium Sidus : with a description of the dark and lucid disk and periphery micrometers'. Here, he also recorded that on "Oct. 12, 1782. The night was so fine, that I saw the

Georgium Sidus very plainly with my naked eye" (p. 11). Finally, Herschel stated that based on calculations made by the French astronomer Joseph Jérôme Lefrançois de Lalande (1732-1807) (communicated in a letter to Herschel), the new planet's distance to the sun was 18,913 times that of the Earth, while the diameter was 4,454 times that of Earth. Extract from the Society's *Philosophical Transactions* Volume 73. A very good, clean copy with ample margins. PMM 227.

[34] **Horsfield, T.**

Zoological researches in Java and the neighbouring islands. London, Kinsbury, Parbury & Allan, [1821]-1824. Large 4to (29.4 x 22.8 cm). Title page, dedication leaf, preface (2 pp.), and *General Catalogue of Javanese Birds* (8 pp.); 72 lithographed plates of which 64 finely hand-coloured, and eight plain, as intended. All with explanatory text leaves and tissue-guarded. Contemporary straight-grained morocco; spine with four broad, flat, raised bands, blind-tooled and with gilt ornaments; compartments with large symmetrical scalloped vignettes; boards with Greek key blind-tooling, broad gilt floral outer border, and inner border with elaborate gilt corners; gilt-rolled edges and inner dentelles; green endpapers. All edges gilt.

\$13,000

= A beautifully preserved copy in a fine, richly gilt-ornamented binding, of one of the most important works on the birds and mammals of the Malayan archipelago, in particular Java, but also including Sumatra, and, e.g., Singapore. Several species are described and/or illustrated here for the first time. Thomas Horsfield (1793-1859) was American medical doctor, entomologist and vertebrate zoologist. "In 1799, he accepted a post as surgeon on the vessel China, a merchant vessel that was to sail to Java. He passed through Batavia and was struck by the beauty of the region. In 1801, he applied to be a surgeon with the Dutch Colonial Army in Batavia. Taking up appointment there, he took a keen interest in the flora, fauna, and geology of the region. The East India Company took control of the island from the Dutch in 1811, and Horsfield began to collect plants and animals on behalf of the governor and friend Sir Thomas Stamford Raffles. In 1816, Java was restored to the Dutch and Horsfield moved west to Sumatra. In 1819, he was forced to leave the island due to ill health, and returned to London. On returning to London, Horsfield continued to be in contact with Sir Stamford Raffles and became a keeper of the museum of the East India Company on Leadenhall Street, London, working under Charles Wilkins. He stayed in this position, later as a curator, until his death on July 24, 1859. Horsfield took an interest in geology, botany, zoology, and entomology. He was influenced by William Sharp Macleay and his quaternary system of classification. He was a fellow of the Royal Society of London (1828) and a fellow of the Linnean Society (1820), later becoming a vice president. In 1828, he was elected a member of the American Philosophical Society. Horsfield was appointed assistant secretary of the Zoological Society of London at its formation in 1826. In 1833, he was a founder of what became the Royal Entomological Society of London. He was elected a fellow of the Royal Society in 1828" (Wikipedia). Several species were named after him, including two bats. His zoological research show that he was much interested in bats, as the work contains fine illustrations of many. Also included are several monkeys, cats, and other smaller carnivores, flying squirrels, etc. The majority of animals described, however, are birds. Birds of prey are particularly well-represented. Seven of the eight uncoloured plates show anatomy, mostly skeletons; one shows a rhinoceros. Provenance: on the front pastedown an armorial bookplate of Henry Rogers Broughton, 2nd Baron Fairhaven. His library was one of the grandest natural history

libraries in the United Kingdom. Some light offsetting from the plates to opposite text leaves, but generally quite mild. Otherwise near spotless - a rare condition for a work often found much toned and spotted. Bastin and Brommer, 139; Cat. BM(NH) p. 876; Nissen ZBI, 2002; Wood, p. 391.

[35] **Humboldt F. [H.] A. Von [Freiherr]**

Ueber die Hochebene von Bogota. [Berlin, for the author,] 1838 [1839?]. 8vo (22.5 x 13.7 cm). 23 pp. Original blind front wrapper. Later red half morocco over marbled boards. Spine with black morocco label with gilt title. Purple endpapers. \$2750

= A very rare first edition of a paper on the highlands of Bolivia, South America, by the German explorer and polymath (geographer, geologist, botanist, zoologist, philosopher) Friedrich Wilhelm Heinrich Alexander von Humboldt (1769-1859), based on Von Humboldt's own observations. Apparently this is the first edition, published on behalf of Von Humboldt. Subsequently, a more condensed version was published in the *Bericht über die zur Bekanntmachung geeigneten Verhandlungen der Königl. Preuß. Akademie der Wissenschaften zu Berlin*, Volume I, pp. 38-43. Dedicated on the front wrapper to his friend and colleague, Jean-Baptiste Armand Louis Léonce Élie de Beaumont (1798-1874), a leading French geologist during the mid-19th century. Provenance: stamp of the Élie de Beaumont library in the lower margin of the first text page; on the front pastedown a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. He amassed a great number of geological and mineralogical works. This copy was bound especially for his library. On the front free endpaper verso a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. A very good copy, with a unique provenance. Fiedler and Leitner, *Alexander von Humboldts Schriften*, p. 370. Not in Ward and Carozzi.

[36] **[Japanese fabric design] Hasegawa, K.**

Keikazuan. [Illustrated book of fabric designs in three volumes]. Kyoto, Keika Hasegawa, 1905. In three volumes. Large 8vo size (24.1 x 16.4 cm). 60 [20; 20; 20] folded leaves, each with two (recto, verso) or more hand-coloured illustrations, several heightened with silver. Original near uniform hand-coloured pictorial soft covers. \$2200

= A breathtakingly beautiful, inspiring collection of hand-coloured wood engravings by the Japanese artist Keika Hasegawa (active in the late 19th and early 20th century). The very colourful designs are in various styles: some are pictorial (e.g. a harbour scene; a boat race in "drone"-view), while others show flowers, leaves, feathers, and animals in various degrees of abstraction, often using bold and unexpected but well-balanced colours. The bookblocks and covers are original. A very good set.

[37] **Jerdon, T. C.**

Illustrations of Indian Ornithology. Madras, P. R. Hunt, American Mission Press, [1844]-1847. 4to (30.5 x 23.0 cm). Title page, contents leaf, introduction; 50 originally hand-coloured lithographed plates, each with extensive descriptive text. Contemporary, gilt-bordered brown half calf over linen boards. Spine with five raised, gilt-bordered bands and gilt title. Blue endpapers. \$12,500

= The first book devoted to Indian birds with colour plates, mainly by local Indian artists. Written by the British physician, zoologist (chiefly ornithologist and herpetologist) and botanist Thomas Caverhill Jerdon (1811-1872). "He was a pioneering ornithologist who described numerous species of birds in India. Several species of plants (including the genus *Jerdonia*) and birds including Jerdon's baza, Jerdon's leafbird, Jerdon's bushlark, Jerdon's nightjar, Jerdon's courser, Jerdon's babbler and Jerdon's bush chat are named after him" (Wikipedia). According to Burton: "Many years ago Dr. Jerdon, the well-known author of 'Birds of India', maintained at this place a staff of native artists, and taught them to paint in a much better style than they had been accustomed to. Before he took them in hand, their art was confined to quaint representations of natives of all castes and callings, and coaches drawn by impossible bullocks, and laden with yellow-skinned Eajahs and Kanees, all painted on talc or on rice paper. But under Dr. Jerdon's teaching these people became apt in faithful and laborious representation of the feathered tribes, and attained a really very high pitch of excellence. With true Hindoo patience, every feather nay, every vane, and cirrus of each feather was separately and truly shown; the pictured bird was a laboured and exact presentment of the bird itself. These also were painted on rice paper or on sheets of talc." Provenance: signature, in an old hand, of Chas J. Smith (perhaps the man who published, in 1925, a *Catalogue of second-hand books including recent purchases from the libraries of the late Prof. W.R. Ogilvie Grant [of the British Museum], chiefly on ornithology ...*) on the front free endpaper recto; and on the front pastedown an armorial bookplate of Henry Rogers Broughton, 2nd Baron Fairhaven, whose library was one of the grandest natural history libraries in the United Kingdom. One plate lightly foxed; spine skilfully re-backed, retaining the original. An excellent, clean copy. Anker 231; Burton, E. F. (1888) *An Indian Olio*, p. 61; Nissen IVB, 477; Zimmer, p. 335.

[38] **Kerchove de Denterghem, O. de**

Les palmiers. Histoire iconographique. Paris, J. Rothschild, 1878. Large 8vo (26.2 x 17.3 cm). viii, 348 pp.; 40 fine chromolithographed plates and 228 illustrations in the text. Contemporary half leather binding with decorated gilt spine and marbled boards. Red endpapers. All edges gilt. \$1900

= First edition of this sought-after work on palms. The chromolithographs are by the famous botanical artist Pieter Joseph de Pannemaeker (1832-1904) thus of a very high standard. Count Oswald de Kerchove de Denterghem (1844-1906) was the third Count in a row with a love for botany, following in his father's and grandfather's footsteps. He published several works on palms and orchids, besides having a political career. This specific title is sought after for the beautiful plates, and is quite rare now. Some light spotting, plates generally in good condition. A very nice copy. Nissen BBI, 1032; Staffeu and Cowan, 3590.

[39] **Kotzebue, O. von**

Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zur Erforschung einer nordöstlichen Durchfahrt. Unternommen in den Jahren 1815-1818 auf Kosten Sr. Erlaucht des Herrn Reichs-Kanzlers Grafen Rumanzoff auf dem Schiffe Rurick. Weimar, Hoffmann, 1821. Three Volumes in one. 4to (26.3 x 20.6 cm). [vi], 168, 176, 24, [i], xviii pp.; three nicely hand-coloured engraved frontispieces, six mostly folded engraved maps, four fine, double-sized aquatinted plates, one plain engraved plate, 12 hand-coloured engraved plates of which 11 depicting

butterflies (by Eschholtz and engraved by Erme); in total 26 plates and maps. Three folding tables. Contemporary half calf over marbled boards. Spine with gilt title and rich gilt ornamental bands. Edges speckled red.

\$6000

= A complete copy of the completely hand-coloured edition (i.e., without sepia plates replacing hand-coloured ones), and the plates on high-quality wove paper. The total number published was 490 copies only, of which just 88 completely coloured, as this one. The Baltic-German explorer Otto von Kotzebue (1787-1846) belonged to that group of outstanding Russian naval officers of the first half of the nineteenth century, which included Krusenstern, Golovnin, Lisianskii (or Lysianskyi), Sarychev, and others who were sent to explore the North Pacific regions and whose highly competent seamanship brought successful conclusions to the expeditions with which they were entrusted. Often accompanied by a staff of scientists and artists, they were responsible for the enlargement of the contemporary knowledge of the Pacific, both northern and southern, to an extent which wins our admiration today. Questions are raised over whether the Russian or German editions were published first. Some reasoning can be advanced in favour of the present German edition being an earlier one, but the evidence is not conclusive for the first two volumes. There is no doubt, however, about the third volume, which in the German edition appeared in the same year, 1821, while in the Russian edition it was not published until two years later. One should add that the Russian edition has a separate atlas of 21 maps, while the German edition has no separate atlas and only seven different maps in all three volumes. On the other hand, the 11 coloured plates of butterflies in the German edition are not present in the Russian issue. The first edition of this famous narrative, telling of the second Russian expedition into the Pacific for scientific exploration. Kotzebue, who had accompanied Krusenstern in 1803-06, left Kronstadt in 1815. "[T]he 'Rurick' mounted Cape Horn and visited Chile, Easter Islands, and the Marshall Islands. Kotzebue explored the North American coast and Hawaii and searched unsuccessfully for a passage to the Arctic Ocean. The description of the northwest coast of America is a most important contribution. The second volume contains a description of California... his account of the October 1816 visit of his ship to the Golden Gate has six plates" (Hill Collection 1, p.164/5). The Rurick had only 27 men, including several scientists, among which were A. von Chamisso, who wrote the first scientific account of the *Escholtzia californica*, or golden poppy, named after the surgeon Escholtz, also a member of the expedition. Kotzebue discovered several new island-groups, the Krusenstern group, and the Kutusoff and Suwaroff islands to the east of the Carolines. He made important contributions to the exploration of the north-west coast of America, and visiting the Sandwich Islands he also discovered New Year Island. The third part of the present work, especially, is of American interest for the observations on natural history and languages, with a comparative vocabulary by A. von Chamisso (the famous German poet) and the German entomologist and naturalist Johann Friedrich Eschscholtz (1793-1831), who also drew the designs for the fine natural history-plates" (Lada-Mocarski). The present first German edition is the only edition which has 11 plates with 52 coloured drawings of butterflies, which accompany the text of Eschscholtz's chapter on the description of new and foreign Lepidoptera. Provenance: with a stamp of Carl von Heyden on the title pages. Carl Heinrich Georg(es) von Heyden (1793-1866) was a German senator and entomologist. Small skilful restoration to spine. A very good copy in a fine contemporary binding. Horn-Schenkling, 6069; Kroepelien 670; Lada-Mocarski, *Bibliography of Books on Alaska*, 80; Sabin 38284.

[40] **Krenn, W.**

Aschenbrödel. Krenn's Theater Album 1. [Rare complete copy]. Rom[e], Leipzig, Casa Editrice Mediterranea, 1943. Oblong folio (22.7 x 26.5 cm) and 8vo (20.0 x 14.5 cm).

\$600

= One of the first and perhaps rarest of Wilhelm Krenn's fine pop-up books depicting European fairy tales, illustrated by the Italian artist Mario Zampini (1905-1963). This one depicting the universally cherished fairy tale of Cinderella. "Noted Italian stage designer, Mario Zampini in collaboration with illustrator Raimondo Centurione, developed this pop-up version of the popular fairy tale of Cinderella. The story is told in the six stage-like scenes as the flat book is unfolded into a 360 carousel third-dimensional form. Zampini, a designer of stage sets and scenery for puppet theaters, also created similarly dramatic carousels including *Sleeping Beauty* and *Ali Baba*" (Smithsonian Library website). A well-preserved specimen, with - very unusual - the accompanying text book still present, and, moreover, in a fine, clean, and unmarked state. This booklet adds a narrative and explains how this carousel book should be used optimally. Small abrasion to front board, some light wear, otherwise a fine copy.

[41] **Kubasta, V.**

Christopher Columbus Genuensis. Santa Maria. [Pop up]. Czechoslovakia, V. Kubasta, ca. 1965. (32.4 x 22.5 cm - 32.4 x 45.0 when folded out). Full colour boards with cloth spine; revolving steering wheel, three pop up ships and Caribbean scenery.

\$525

= A formidable popup by the great 20th-century popup designer, the Czech artist Vojtech Kubasta [Vojtěch Kubašta] (1914-1990). The central scene depicts Columbus's ships, *Santa Maria*, *Niña* and *Pinta*, at an anchorage near a tropical island, presumably Hispaniola or Cuba. On the front cover is a view from the wheel towards the stern with an island in the background. Turning the wheel reveals Columbus's itinerary on a map. The rear board shows a portrait of Columbus; Columbus showing the new route to China to Isabella of Castile; the landing at Guanahani and first contact with the local Indians, Columbus's famous egg trick, and Columbus's coat of arms. A skilful repair to a steering wheel knob. In near mint condition. Rare.

[42] **Kurr, J. G. Von**

Album de minéralogie. Paris, Firmin-Didot frères, 1859. Folio (43.6 x 24.7 cm). Title page, 7 pp.; 22 lithographed plates [numbered A, B, I-XX] of which 21 finely hand-coloured and heightened with gum arabic. Original printed glossy paper boards.

\$850

= Very rare French edition of an almost equally rare German work written by the German chemist, botanist, and mineralogist Johann Gottlob von Kurr (1798-1870). The illustrations of minerals are truly excellent, with bright colours and fine details. Provenance: on the pastedown a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. Boards with some age-wear and stains, title page toned; otherwise an excellent, clean copy. Cat. BM(NH) p. 1037 (German edition only). Not in Ward and Carozzi.

[43] **Lamarck, J. B. P. A. de Monet de**

Considérations sur quelques faits applicables à la théorie du globe, observés par M. Péron dans son voyage aux Terres Australes, et sur quelques questions géologiques qui naissent de la connoissance de ces faits. Paris,

Levrault Schoell, et Cie., An XIII - 1805. 4to (27.5 x 21.3 cm). 27 pp. [numbered 26-52]. Original printed wrappers.

\$1950

= This work by the eminent French naturalist Jean-Baptiste de Lamarck (1744-1829) is very important for two reasons. First, it is the first work to contain observations on the geology of Australia, in particular answering the question whether a higher sea-level in past geological time was, or was not a global phenomenon. Lamarck received crucial information from the French naturalist and explorer François Péron (1775-1810), who was on board when the expedition by Baudin set sail with the ships *Naturaliste* and *Geographe*. Dispatched by Napoleon, the aim of the expedition was to investigate and possibly claim the unknown South-Land before the British. Péron sent his data before he himself and the appointed geologists of Baudin's expedition published their "official" accounts. The second reason why this paper is important to the history of science is that it contains the first version of Lamarck's own "theory of the earth" forming the basis for his evolution-theory and showing Lamarck's way of thinking and thus why his colleagues and competitors frowned upon his work. As Frederick Gregory pointed out: "To Lamarck hypothetical reasoning was a necessary piece of a scientist's equipment. Certainly one must not abuse the judicious application of hypotheses by creating a theory out of mid air - Lamarck was not one to condone lack of attention to fact and detail. But to refuse to generalize at all beyond the immediate testimony of the facts was an equally faulty scientific procedure: I believe that the course of silence is good for nothing. Every effort to lift the veil which hides nature's operations from us is useful. A mediocre idea often gives birth to a better one, and by force of trying one will perhaps obtain some success. All that is important in such circumstances is to give as certain only that which is clearly demonstrated.'" Lamarck's Neptunian views were later proven to be wrong but they do form a basis for his famous theory of natural selection. Later challenged successfully by Darwin, it now appears from gene-data that several aspects of Lamarck's theory may in fact be operational in natural selection. This paper was published in the famous *Annales du Muséum d'Histoire Naturelle*. With the original printed wrappers and accompanied by two other geological papers, by Faujas-Saint-Fond (*Voyage géologique à Oberstein*), and by Vauclin (*Analyse des topazes de Saxe, de Sibérie et du Brésil*). Uncut. Wrappers a bit frayed at edges, as usual with uncut items. Some scattered spotting, otherwise a very good, clean copy. F. Gregory, *J.-B. Lamarck and the Philosophy of Nature in France* (University of Florida edu website). Not in Ferguson.

[44] **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-Estienne 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 MDCCLIII [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.

\$5000

= 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)*.

[45] **Leroy, H.**

La volière des oiseaux. [Paris, Leroy, ca. 1630]. Small oblong folio (16.0 x 23.3 cm). Three suites consisting 20 (8; 6; 6) engraved bird plates by Leroy, including the engraved title page. The first two with arabic numerals, the third with Roman numbers. Bound with this set is one extra, old, engraved bird plate by an unknown artist. In a later (but not recent) black morocco binding with gilt lettering on the spine, and preserved in a modern protective slipcase (17.0 x 23.8 x 1.6 cm) with marbled paper boards.

\$6500

= An extremely rare set of this fine suite of bird engravings by the French engraver of Dutch descent, Henry Leroy or Le Roy (1579-1651). Each plate shows a group of birds in its natural surroundings. Leroy shows local and exotic birds - birds of prey, a toucan, and parrots, among others. The engravings are very delicately executed. Our set matches exactly with Ronsil 1766: the first plate shows a birdcage in which the title is printed, followed by seven numbered plates. This followed by a suite of six numbered plates and then another suite of six numbered plates. In total 12 of the plates are signed by Leroy and one is signed by Herman Wynen (as in Ronsil); the others have no signature. Seven plates have Latin names printed next to the bird figures. This set is sometimes described as three suites, as we do, based on the numbering and a corresponding slight change in style. A very nice suite by Leroy with wide margins on its original paper. Nissen IVB, 544, Ronsil, 1766.

[46] **Liron d'Airoles, J. de**

Album de la Civélière, contenant les figures et descriptions des principales introductions agrico-horticoles qui y on été faites depuis l'année 1851. [Royal dedication copy]. Bruxelles, F. Parent, 1855. Large 4to (36.5 x 28.0 cm). Half-title, letterpress title with woodcut floral vignette; additional pictorial lithographed title with woodcut vignette on verso; dedication leaf by the author to the Comte de Chambord; ix, 64 pp.; 28 hand-coloured lithographed plates with explanatory text. Original printed wrappers, loosely inserted into a contemporary - custom made - dark blue pebbled morocco portfolio. "Spine" with five raised bands and gilt title; front (upper) board with gilt title. Iridescent silky paper on pastedowns.

\$13,600

= Dedication copy of this extremely rare and attractive work on horticulture. According to Barbier only 20 copies were issued, and the number of plates is dissimilar in all copies known. For instance, a copy in the Nantes library has but 22 plates. *La Civélière* is the name of the farm and nursery near Nantes where the plants were raised. Only one part was published. However, the Plesch copy does contain a second volume, though it seems to be the sole such copy recorded.

The text contains a few sections which are not illustrated, whereas several plates have no text, however, this conforms with the index. Of the pear, *Beurré clairgeau* there are two different plates, as called for in the index. In 1980, Francis Edwards sold a copy also with 28 plates, the year before it was auctioned by Sotheby's, and profited from the work then being virtually unknown. Antiquariaat Forum offered a copy in 2011 at €17,925. Both lacked the second *Beurré clairgeau* pear plate. One *Azalea* plate is mounted, facing corresponding text on p. 49, but it is from an unrelated work and not listed in the index, and, therefore, it is not counted. Provenance: With a dedication leaf to "Monseigneur le Comte de Chambord", i.e., Henri Charles Ferdinand Marie Dieudonné d'Artois, Comte de Chambord, nominally Duke of Bordeaux and "King Henry V" [believed to have reigned from 2 to 9 August 1830] (1820-1883). He the grandson of Charles X of France, and son of the assassinated Duc and Duchesse de Berry. After his grandfather's expulsion from France in 1830, he initially lived with his aunt Marie Therese, Duchesse d'Angoulême, the only surviving child of Louis XVI and Marie Antoinette. He was the last Bourbon of the main line. Provenance: Maggs Bros (printed book label in French, noting acquisition of Henri V's library); armorial bookplate on the front board verso (pastedown) of the Library of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973). Some light, inobtrusive spotting. A very good copy. Barbier 1: 90; Plesch, 313.

[47] **Malte-Brun, [C.]**

Précis de la géographie universelle, ou description de toutes les parties du monde, sur un plan nouveau d'après les grandes divisions naturelles du globe. Précédée de l'histoire de la géographie chez les peuples anciens et modernes, et d'une théorie générale de la géographie mathématique, physique et politique. Collection de cartes géographiques. [AND] Atlas supplémentaire du Précis de la géographie universelle de M. Malte-Brun; dressé conformément au texte de cet ouvrage et sous les yeux de l'auteur, par M. Lapie, capitaine ingénieur géographie. [Atlases]. Paris, François Buisson, 1810-1812. Two parts in one. Folio (34.0 x 25.8 cm). Title pages, 14 pp. [ii; 12]; 75 [24; 51] engraved and hand-coloured maps. 19th-century black quarter calf over black pebbled boards. Spine with four slightly raised, gilt-lined bands; compartments with triple-gilt borders and title. Marbled endpapers. All edges gilt. \$1350

= The rare, complete atlases - both in first edition - of a work that also consists of five text volumes (here not present), all written by the French geographer of Danish descent, Conrad Malte-Brun (1775-1826), founder of the *Annales des Voyages* and first secretary of the Société de Géographie. In the first atlas, the name *Océanique* (Oceania) was used for the first time ever, and described as *Cinquième partie du Monde* (fifth continent). The fine plates are originally hand-coloured by Madame Biot, as stated in the first *Liste des cartes*. The second, supplemental atlas was made by the French cartographer Pierre Lapie (1779-1850). Several maps are historical, e.g., *Géographie primitive des Grecs*, with *Voyages des Argonautes et d'Ulysse*. Three maps are double-sized *mappae mundi*, clearly showing which regions of the globe - in particular Antarctica and Central Africa - were still "Terra incognita" in Napoleonic times. Provenance: on the front pastedown a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. Boards slightly rubbed at edges; occasional weak, inobtrusive spotting; otherwise an excellent clean copy. Sabin, 44159. Not in Cat. BM(NH).

[48] **Monardes, N.**

De simplicibus medicamentis ex occidentali India delatis, quorum in medicina usus est. Nicolao Monardis Hispalensi Medico. Interprete Carolo Clusio atrebate. [AND] Simplicium medicamentorum ex nova orbe delatorum, quorum in medicina usus est, historiae liber tertius. Nicolao Monardes Hispalensi Medico: nunc verò primum Latio donatus, & notis illustratus à Carolo Clusio a. Antverpiae, Christophor Plantin, 1574-1582. Two works bound in one. 8vo (16.3 x 10.5 cm). 88, [vii] pp.; ten wood-engravings in the text of which six page-sized; 47 pp.; two text illustrations including one page-sized wood-engraving. Near contemporary marbled wrappers. In new protective cloth box (18.2 x 12.4 x 1.9 cm) with gilt lettered label on the spine. \$5250

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

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

Documents decoratifs. Planche 19. [Examples of engraved titles] Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print. \$825
= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons "Alphonse" Maria Mucha (1860-1939) was a Czech decorative artist, who wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style" which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. This plate shows examples of how to apply his new, highly decorative style in books - hence the black and white printing. Edges with minimal wear, otherwise fine. Very rare, especially in this excellent state. Not in Schneider-Henn (apparently due to its rarity).

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

Documents decoratifs. Planche 57. [Female nude, writing - poster for *Art et Décoration Revue mensuelle d'Art moderne*]. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print in full colour. \$2250
= A fine print from Alphonse Mucha's quintessential Art Nouveau book, "Documents décoratifs". Alfons "Alphonse" Maria Mucha (1860-1939) was a Czech decorative artist, who wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style" which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. This is one of the most iconic plates. Very light toning, tiny bump to upper left outer corner, otherwise fine. A rare print.

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

Documents décoratifs. Planches 21 et 22. [Female beauty in blue - posters for *Art et Décoration Revue mensuelle d'Art moderne*]. Paris, Librairie Central des Beaux Arts, 1901. Two plates. Folio (46.0 x 33.0 cm). Original prints in blue, on blue paper, mounted on white paper with printed number.

\$1350

= A fine, uniform set of prints from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons "Alphonse" Maria Mucha (1860-1939) was a Czech decorative artist, who wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style", which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought-after. These two plates show Mucha's iconic dedication to female beauty, pairing seemingly contradictory quick sketching with a fabulous eye for detail and expression. Very light toning, tiny tear to the up to upper right outer corner of the first plate, otherwise fine. Rare.

[52] **Nestler, W.**

[Photography] Bearded lady. [Annie Jones Elliot]. Bruxelles, Wilhelm Nestler, ca. 1885-1890. (10.3 x 6.4 cm). Original albumen print mounted on printed board, printed on both sides, with rounded corners.

\$825

= Photograph by the Brussels-based photographer Wilhelm Nestler (active in the 1880s-90s), depicting the famous American 'woman with a beard', Annie Jones Elliot (1865-1902). "She toured with showman P. T. Barnum as a circus attraction. Whether the cause of her condition was hirsutism or an unrelated genetic condition that affects children of both sexes and continues into adult years is unknown. Many photographers, including Mathew Brady, took her portraits during her lifetime, which were widely distributed. As an adult, Jones became the country's top 'bearded lady' and acted as a spokesperson for Barnum's 'Freaks', a word she tried to abolish from the business. Jones married Richard Elliot in 1881, but divorced him in 1895 for her childhood sweetheart William Donovan, who died, leaving Jones a widow. In 1902, Jones died in Brooklyn of tuberculosis. Jones was born in Marion, Virginia, the county seat of Smyth County, in the southwestern end of the Commonwealth, on July 14, 1865. When Jones joined Barnum's exhibition as a child of only nine months, Jones' parents received a \$150-a-week salary. She was billed as a new 'infant Esau'. By the age of five, she had a mustache and sideburns, beard and became well known as the 'Bearded Girl'. US photographer Mathew Brady took Jones' portrait as a child in 1865. A number of additional portraits were taken of Jones during her lifetime and were widely distributed. In an incident which may have been one of Barnum's publicity stunts, a New York phrenologist kidnapped Jones when she was a young child. Barnum and the police found her exhibited in a church fair. When the man claimed the child as his, the matter went to court. The judge had Jones separated from the others before it was her time to testify. When the child was taken to the courtroom, she went straight to her parents when she saw them. The judge declared the case closed." (Wikipedia). The name Annie Jones in an old hand in thin pencil on verso. Weak traces of handling, slightly toned, but generally clean and in a very good condition; the photo has not faded.

[53] **Orbigny, A. [C. V. M. D.] d' [Brullé, G. A. and C. É. Blanchard]**

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

Bolivia, la république du Pérou). Exécuté dans le cours des années 1826, 1827, 1828, 1829, 1830, 1831, 1832 et 1833. Tome sixième. 2.e Partie: Insectes. Paris, P. Bertrand; Strasbourg, V. Levrault, 1837-1846. Text and atlas. Large 4to and folio (33.3 x 24.9 cm). 220 pp.; 32 finely lithographed and delicately hand-coloured plates [numbered 1-32] with captions providing the species names. Recent quarter cloth over printed boards. Spine with printed label with title.

\$3000

= The complete entomological section, a beautifully illustrated work by one of the most eminent malacologists of all time, the French explorer, zoologist, botanist and palaeontologist Alcide Charles Victor Marie Dessalines d'Orbigny (1802-1857). Entirely based on his own collections and researches. The description of D'Orbigny's insects was started by the French entomologist Gaspard Auguste Brullé (1809-1873), but being appointed to a professorship at the university of Dijon, he left Paris and handed the work over to his compatriot and colleague Charles Émile Blanchard (1819-1900) who wrote all text after page 60. The work deals mainly with the very diverse and often colourful tropical beetles. Some light, scattered spotting. This work is prone to foxing, but this is by far the cleanest copy we have ever seen. Horn-Schenkling, 2705 (under Brullé); Nissen ZBI, 3021.

[54] **[Paper Peepshow]**

Optique des Tuileries Paris. Paris, ca. 1830. Paper peepshow harmonica, oblong (13.5 x 19.0 cm; 45 cm deep when fully extended).

\$1900

= A beautiful neo-classicist optical view of the Parisian Arc de Triomphe de Carroussel, and the Palais des Tuileries, or Tuileries Palace, a royal palace built in the 16th and 17th centuries and the residence of French kings and emperors from Henry IV to Napoleon III. During the so-called Paris Commune (1871) it was deliberately destroyed, although the walls still stood until 1883, and there are recent plans to rebuild it. This panorama shows the palace (front) and a view back through its garden towards the Arc de Triomphe (Place Etoile/General de Gaulle) as it appeared in the early 19th century, when it was at its grandest. In contrast with the earlier 18th century "Engelbrecht" peepshows, this one offers three separate views, instead of one. Copy with three round holes. Copies with a central square hole are known; easier to produce, these probably were later, cheaper editions. Some light wear to corners, otherwise in very good condition. A beautiful item. Not in the Hyde catalogue, where under number 198 a different, later (ca. 1852) Tuileries peepshow is described which, however, may "...be a reissue of an earlier peepshow updated with a new front-face".

[55] **[Paper Peepshow]**

"Pleasure garden". [Augsburg, M. Engelbrecht (?), ca. 1750]. Six oblong cardboard sheets (ca. 9.2 x 7.4 cm), with fine hand-colouring, five cards with delicate cut-outs and one back panel, together forming a garden scene.

\$875

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring. The cards are numbered 1-6 in an old hand on the versos. "Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly

on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century." (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34). However, the item - although most certainly from the late-early to mid-18th-century - is not dated, but C. P. Mai, who worked for Engelbrecht, is indicated as the engraver. A very good set. Small repair to the bottom of one card, otherwise very good. Rare.

[56] **Pasteur, L.**

Mémoire sur la fermentation alcoolique. Paris, Mallet-Bachelier (for l'Académie des Sciences), 1857. 4to (28.3 x 22.6 cm). On five pp. (pp. 1032-1036). Original printed wrappers. \$3800

= Pasteur's true first note on alcoholic fermentation, PRECEDING his identically titled 1860 publication in the *Annales de Chimie et de Physique*, usually regarded as the first work in which he demonstrated that fermentation was not a purely chemical process, but needed the action of microscopic organisms. It is very rare to see this first contribution, as published, uncut, and without any library marking. Louis Pasteur (1822-1895) was "A chemist by training and profession [who] in a career of intense and brilliant work, rose to eminence in the fields of immunology, medicine and public health. Biological chemistry and the food and silk industries owe him eternal gratitude" (Dibner). We offer the complete issue 45(25) (21 December 1857; pp. 1025-1060) of the *Comptes Rendus des Séances de l'Académie des Sciences*. Wrappers ever so slightly faded at edges (as often with pink wrappers), and a bit frayed and chipped, as usual with uncut wrappers; very faintly dampstained in the lower margin; otherwise in a truly excellent state. Dibner, *Heralds of Science*, 198; DSB X, p. 363.

[57] **Pasteur, L.**

Mémoire sur la fermentation appelée lactique. Paris, Mallet-Bachelier (for l'Académie des Sciences), 1857. 4to (28.3 x 22.6 cm). 4 pp. (pp. 913-916). Original printed wrappers. \$9600

= First announcement of the "first demonstration of the connection between a specific fermentation and the activity of a specific microorganism" (Garrison and Morton), and "The birth of bacteriology based on the isolation of the organisms which cause milk to sour" (Horblit). This publication PRECEDES Pasteur's famous *Mémoire sur la fermentation appelée lactique* (1858). Louis Pasteur (1822-1895) was "A chemist by training and profession [who] in a career of intense and brilliant work, rose to eminence in the fields of immunology, medicine and public health. Biological chemistry and the food and silk industries owe him eternal gratitude" (Dibner). It is rare to see this publication, especially in its original wrappers, uncut, and without any library marking. We offer the complete issue 45(22) (30 November 1857; pp. 909-940) of

the *Comptes Rendus des Séances de l'Académie des Sciences*. Wrappers ever so slightly faded at edges (as often with pink wrappers), and a bit frayed and chipped, as usual with uncut wrappers; otherwise in a truly excellent state. Dibner, *Heralds of Science*, 198; DSB X, p. 363; Garrison and Morton, 2472; Horblit, 82.AC

[58] **Patrizi, F.**

Della nuova geometria di Franc. Patrici. Libri XV. Ferrara, Vittorio Baldini, 1587. Small 4to (20.0 x 15.0 cm). Title page with engraved vignette; [vi], 218, [i] pp.; numerous text illustrations. Contemporary limp vellum with hand-written title in an old hand on the spine. \$16,500

= A very well-preserved copy of the rare, true first edition of this work on geometry and space by the Italian neoplatonist philosopher and mathematician of Croatian descent, Franciscus Patricius, or Francesco Patrizi (1529-1597). "In December 1586 [he] published, in Ferrara, a singular treatise *Della nuova geometria* (On a New Geometry), in which he claimed to have finally found that *via regia* to the discipline here in question which had escaped Euclid and all the mathematicians before him. It was, of course, a very imperfect work, in which Patrizi's mathematical incompetence quickly comes to the fore; nor does it contain a single relevant geometrical result. The material it deals with - at great length over 15 books, 238 theorems and more than 200 pages - does not in fact extend beyond the simplest results of Euclid's Elements. In fact, it scarcely covers the first half of Book One of this work. On the other hand, it contains quite a few mistakes. This unfortunate book, nonetheless, remains one of the most significant and important documents for the history of mathematical epistemology in the Renaissance, and might indeed almost be considered the turning point and dividing line between ancient and modern geometry. Its contents, very innovative for its age, consist in an almost uninterrupted chain of logical arguments in forma which proceed from simple definitions and aim (mostly by simple *modus tollens*) to prove the principal theorems of elementary geometry." (De Risi). Patrizi was appointed to the Chair of Philosophy at the University of Ferrara by Duke Alfonso II; this work, however, was dedicated to Carlo Emanuele di Savoia (1562-1630), Duke of Savoy from 1580 to 1630. Later, this work was translated into Latin. "Franciscus Patricius was born in Cres (Italian: Cherso), today in Croatia, then the territory of the Republic of Venice. According to the family legend, the Petriš family (Patricius was his Latin name) was of noble (patrician) origin from Kingdom of Bosnia and was forced to flee from the crumbling Bosnian kingdom after the Ottoman invasion. As a young man, he traveled the Mediterranean with his uncle Georgius (Juraj) Patricius, who commanded a galley in the wars against the Ottoman Empire. He gained the patronage of the Greek Orthodox Bishop of Cyprus, who brought him to Venice, where his abilities were immediately recognized. He studied economy in Venice, then he moved to study in Ingolstadt under the patronage of his cousin Matthias Flacius (Matija Vlačić). Then he went to study medicine and philosophy at the University of Padova. Here he was elected twice as a representative of the students from Dalmatia. After graduation he lived in different cities in Italy: Ancona, Rome, Bologna, Ferrara, Venice. He later moved to Cyprus where he spent seven years. Here he attended upon the Bishop of Cyprus who send him back to Italy, where he traveled to Venice, Padova, Genoa, and even to Barcelona. He finally went to live in Ferrara, a center of Platonism in Italy, where he was appointed to the chair of philosophy at the University of Ferrara by Duke Alfonso II. He was subsequently invited in Rome by Pope Clement VIII in 1592, where he spent five years as the chair of Platonic

philosophy. Here he became a member of the Council of St. Jerome, at the Illyrian College of St. Jerome. Patricius died in Rome, and he was buried in the church of Sant'Onofrio, in the tomb of his colleague Torquato Tasso. In spite of his continual controversies with the Aristotelians, Patricius managed to make a comprehensive study of contemporary science, publishing in 15 books a treatise on the New Geometry [this work], as well as works on history, rhetoric and the art of war. He studied ancient theories of music, and is said to have invented the thirteen-syllable verse form known subsequently as *versi martelliani*. In his philosophy he was mainly concerned to defend Plato against the followers of Aristotle.” (Wikipedia). Includes the errata leaf. With wide margins. Old ink erasures on title page. four neat, additional ink drawings in an old hand, added in the margin of pages 111-112. Small cut to spine and one corner slightly frayed, ties wanting. An untouched copy in its contemporary vellum binding. In very good condition. Vincenzo De Risi (2015) *Francesco Patrizi and the New Geometry of Space*.

[59] **Perilla, F.**

Caratteri e fregi moderni. Con esempi di applicazioni artistiche e industriali. Milano, Antonio Vallardi, [1901]. Oblong folio (21.3 x 30.7 cm). Colour-printed pictorial front board and 20 lithographed plates, of which several tinted, or in one or more colours. \$875

= A very rare work in Art Nouveau or Jugendstil style, showing a wide variety of designs and letterings, e.g., for menu cards, invitations, book covers, etc. The title translates as “Modern fonts. With examples of artistic and industrial applications”. The date is uncertain - one design is dated 1901. Next to nothing is known about the artist, Fortunato Perilla. A 1920 magazine records an exhibition of his works, in particular Tunisian landscape paintings, in Tunis. Antonio Vallardi was a Milanese publishing firm, active from 1843 to the 1970s. Somewhat thumbed and spotted in the lower margin of a few plates; front wrapper edges rather worn, a rear wrapper may have been issued, but is not present. Otherwise a very good copy. Not recorded in Schneider-Henn, *Ornament und Decoration*.

[60] **[Photography]**

Atomic bombs: Operation Crossroads, “Able” and “Baker” events. Bikini, [not published], 1946. Two original photo prints. Each 25.4 x 20.6 cm. \$2600

= Original photographs, made by a military observer from an aircraft and not by a monitoring camera, as most known photographs from these tests. These were the first open air atomic detonations on the Bikini Atoll. The photographs most probably come from the personal collection of John T. “Chick” Hayward (1908-1999), a decorated aviator who later became a Navy vice admiral and who participated in the Manhattan Project, which developed the atomic bomb. He was born in New York. As a youth, he was a batboy for the New York Yankees baseball team. When he was 16, he joined the Navy after being expelled from military school for disciplinary reasons and dropping out of high school. He was such an exemplary seaman that he was one of the few enlisted men accepted by the U.S. Naval Academy at Annapolis. He graduated from the U.S. Naval Academy at Annapolis in 1930. In the early part of World War II, he flew dozens of bombing missions in the South Pacific before participating in the Manhattan Project. Admiral Hayward joined the Manhattan Project at the China Lake Naval Ordnance Test Station in California in 1944. He helped develop the implosion components of the bomb dropped over Nagasaki, Japan. He was not involved in the development of the atomic bomb dropped on Hiroshima

three days earlier. After the war, he went to Japan to study the aftereffects on Nagasaki and Hiroshima. In 1946, he was in charge of the first attempt to photograph a nuclear explosion on the Bikini atoll, with equipment that shot 800,000 frames per second. In the early 1950s, he helped plan atomic weapons laboratory work at Los Alamos and Sandia. He also worked on the foundation of the Livermore Laboratory program in 1952 in close collaboration with Edward Teller. Over the years, he had worked on systems for ground- and air-launched rockets and became a pioneer in the development of weapons used to fight submarines. He also commanded the first nuclear-powered task force in naval history, leading the aircraft carrier Enterprise. Admiral Hayward served as president of the Naval War College in Newport, Rhode Island, from 1966 until retiring from active duty in 1968. He later worked for General Dynamics as a vice president for international programs. His Navy decorations included two awards of the Distinguished Service Medal and the Silver Star, the Legion of Merit, the Distinguished Flying Cross and the Air Medal. These photos document the first Bikini atoll explosions, known as the Operation Crossroads, “Able” and “Baker” events. Operation Crossroads was a series of nuclear weapon tests conducted by the United States in the summer of 1946. Its purpose was to investigate the effect of nuclear weapons on naval ships. The series consisted of two detonations, each with a yield of 23 kilotons. The first photo records Test Able, which was detonated at an altitude of 520 feet (158 m) on July 1, 1946. The second photo is from Test Baker, which was detonated 90 feet (27 m) underwater on July 25, 1946. American, German, and Japanese battleships are in the foreground, earmarked for tested destruction. A third burst, Charlie, planned for 1947, was cancelled primarily because of the Navy’s inability to decontaminate the target ships after the Baker test. The Crossroads tests were the fourth and fifth nuclear explosions conducted by the United States (Trinity, in the New Mexico desert was first, Hiroshima and Nagasaki were the second and third). They were the first of many nuclear tests held in the Marshall Islands, and the first to be publicly announced beforehand and observed by an invited audience, including a large press corps. Admiral Hayward was in charge of photographing the two detonations seen on these two pictures. Original file numbers, release dates and further information are printed on the print verso “IT FLIES THROUGH THE AIR WITH THE GREATEST OF HEAT - The atom bomb burst, in its test of the fleet. Looking for all the world like a giant cauliflower head suspended to an ever-stretching neck, Bikini’s billowing cloud of smoke and flame was caught in its various stages of formation by a Navy patrol bomber flying just beyond range of the deadly explosion..”. This remarkably poetic text on the back suggest a great admiration for these weapons of mass destruction. The photographer(s) of these were close enough to the detonation that they were exposed to radioactive contamination. “Able” was the first detonation at Bikini Atoll. It required that the entire native population be relocated, which is still controversial. They were told they could return but the island is still too radioactively contaminated to this day. Both photos are of great historical value. Very light marginal creasing, otherwise fine. Very rare. Also present are “How to photograph an atomic bomb” published by VCE, Inc in 2006 and a copy of “Bluejacket Admiral” by John T. Hayward and C.W. Borklund, Naval War College Foundation, 2000, with a nice dedication by Hayward’s daughter, Victoria. The original photographs came with the book, supporting the claim that these came from the personal collection of Admiral Hayward.

[61] **Raskin, E. H. [Dumas, F. (ed.)]**

Fantaisies océanographiques. En 25 planches en couleurs. Proposant 58 fantaisies inédites. Paris, F. Dumas, 1926.

Folio (37.5 x 27.5 cm). Pochoir title page; 25 numbered pochoir plates. Quarter cloth portfolio over marbled boards. Front board with aquamarine printed title. Three linen straps. \$4900

= A very rare - near mint - copy of arguably one of the most beautiful and inspiring original Art Deco portfolios. Illustrated by the French artist, E. H. [or H. E.] Raskin about whom not much else is known. As more often in the early 20th century, the designers of original artwork for, e.g., wall-paper, were seen as lower paid craftsmen, rather than as higher paid artists, and often little was revealed about their identity. The quality of Raskin's work is, nevertheless, outstanding and this work is much sought-after. This copy must have been well-shielded against (ab)use, and after nearly 100 years it remains in a now very rare, near-pristine state. Not in Schneider-Henn *Ornament und Decoration*.

[62] **Renner, G. N. and Abel**

[Paper] Gilt-embossed brocade with images of wild and domestic mammals. [Neurenberg], G. N. Renner & Abel, ca. 1830. Oblong broadsheet of blue wove paper with gilt print (33.8 x 39.2 cm) \$1800

= Georg Nikolaus Renner (1803-1854) was an innovative paper maker, art dealer and publisher in Nuremberg, Germany, active from 1826 to his death. His firm existed until 1868. This, however, is an early work. Works by Renner are preserved in the Rijksmuseum in Amsterdam and many other major art institutes. Little is known about Abel. He might have been the artist. Uncut, with an even and very strong gilt impression, overall in exceptionally fine condition, which is rarely seen.

[63] **Rondelet, G.**

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] Universae aquatilium 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). 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 dated 1676. Brass clasps. Edges speckled red. \$7000

= 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 aquatilium 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.

[64] **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. \$15,750

= 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).

[65] **Santini, G. [Lucchese]**

Ricettario medicinale di M. Giuseppe Santini Lucchese. Con un pieno trattato intorno alla cognitione del provedere, eleggere, conseruare, preparare e comporre ogni sorte di medicamento. Serravalle di Vinetia, Marco Claseri, 1604. Small 4to (19.8 x 14.4 cm). Title page with

large, allegorical vignette; xviii, 504 pp.; three page-sized engravings with explanatory text on opposite leaves. Early 20th-century boards and endpapers. Spine with two morocco labels with gilt borders, and title. \$3800

= First edition of an exceedingly rare work on the preparation and production of medicines. OCLC reports just two copies: one in Rome, one in Paris. In 1661 a German translation, *Josephi Santini güldene Apoteck : von Praeparirung und Bereitung allerley Artzneyen, deren man heut zu Tag sich gebracht wider allerhand Schwachheiten und Gebrechen ; ehe dessen in italianischer Sprach beschrieben, anjetzo aber ins Teutsch übersetzt* was published. That later edition is also rare; OCLC reports only six copies - all in German libraries. The author, Giovanni Santini from Lucchese should not be confused with the 18th century mathematician of the same name. Page 84 misnumbered as 88; 86-87 as 66-67; 90-91 as 72-73; 93 as 89; 178-179 as 180-181; 190-191 as 188-189. Mostly marginal damp-stains (diminishing) to the title and preliminary pages, and again, diminishing, from the last page back to p. 479. Otherwise a very well-preserved copy. No auction records. Neither in Garrison-Morton, nor in Brunet, nor in Cat. BM(NH).

[66] **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. \$1900

= 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.

[67] **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. \$13,600

= 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 trinomial 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.

[68] **Schmidt, F. A.**

Petrefacten-Buch, oder allgemeine und besondere Versteinerungskunde, mit Berücksichtigung der Lagerungsverhältnisse, besonderes in Deutschland. Stuttgart, Hoffmann, 1846. 4to (26.4 x 20.6 cm). Title page, 174 pp.; 64 engraved plates of which 56 finely hand-coloured, some heightened with gum arabic, or gold. Contemporary half morocco over marbled boards. Spine with five raised, gilt-ornamented bands; compartments rich gilt with floral borders and gilt title. Marbled endpapers; marbled edges. \$490

= First edition of this beautifully illustrated work. Mesozoic invertebrates, particularly molluscs, but also corals, brachiopods, etc., feature prominently. Written by the German medical doctor, geologist, mineralogist and palaeontologist Friedrich Wilhelm Christian Schmidt (1799-1863). Why he changed his initials to F. A. is a mystery. Plates 27, and 58 to 63 are uncoloured, showing mainly Tertiary and Quaternary mammal skeletons; the last plate is a diagram of the Jurassic in the Swiss Alps. Provenance: stamp of the Belgian polymath Albert Jacques Joseph van de Velde, (1871-1956) "A. J. J. Van de Velde Gandav." [Gandavensis = from Gand, Ghent, or Gent] on the first blank recto; and on the front pastedown a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. Apart from some minimal foxing on a few text leaves, an excellent, clean copy. Very rare in this superb state. Cat. BM(NH) p. 1847; Nissen ZBI, 3721. Not in Ward and Carozzi.

[69] **Schubert, G. H. von**

Naturgeschichte des Mineralreichs für Schule und Haus. Erster Teil: Mineralogie. Vierte verbesserte Auflage. Zweiter Teil: Geologie und Paläeontologie. Esslingen, J. F. Schreiber, [1886]. Large 4to (32.1 x 22.1 cm). Half-title, two title pages, 121 pp. (74; 40, [7]); 41 chromolith-

ographed plates (24; 18 [of which several double-sized]), finished by hand and heightened with gum arabic, and one plain plate (showing crystal structures). Contemporary brown grained and embossed cloth; spine with black and gilt ornaments and title; front board with chromolithographed pictorial title mounted. Bluish endpapers, blue edges.

\$650

= An unusually fine copy of a beautifully illustrated work, originally written by Von Schubert, and in this edition - comprising mineralogy, geology and palaeontology - edited by the German mineralogist [Johann] Gustav Adolf Kenngott (1818-1897) and by his compatriot, the palaeontologist and zoologist Friedrich Rolle (1827-1887). Above is the stand-alone title. This work was also part of a series, with the alternate title: *Naturgeschichte des Tier-, Pflanzen-, und Mineralreichs in kolorierten Bildern nebst erläuterndem Text für Schule und Haus. Dritte Abteilung: Naturgeschichte des Mineralreichs*. In this copy, both titles are present. Provenance: on the front pastedown a mineralogical bookplate of the French mineralogist and professor at the École des Mines, Claude Jean Guy Guillemin (1923-1994), who was a co-founder of the International Mineralogical Association. Unusually well-preserved. Very rare in this superb condition. This book was meant for (teaching) children and lay persons, therefore the average copy shows many signs of use. Light foxing to titles, otherwise, a truly exceptionally excellent, clean copy. Not in any major bibliography.

[70] **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.

\$10,400

= 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 and opposite blank free endpaper versos 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 & Coldey, "Feathers to Brush, the Victorian Bird Artist John Gerrard Keulemans"; Nissen IVB, 840; Zimmer, p. 561.

[71] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. 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.

\$3950

= 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.

[72] **Seder, A.**

Kunstgewerbliches Skizzenbuch für Metall- Glas- Industrie und Keramik. Stuttgart, Julius Hoffmann, 1899. Folio (34.7 x 25.0 cm). Title page, [iii] pp. [preface]; 50 lithographed plates. Original green quarter cloth over pictorial boards.

\$1350

= Extremely rare, early work by the famous Art Nouveau painter, designer, and art professor Anton Johann Nepomuk Seder (1850-1916), showing beautiful original Art Nouveau ("Jugendstil") designs for the production of ceramics, glass and metal luxury goods, including lamps, vases, cutlery, mirrors, etc. The plates are individually dated by Seder, either 1897 or 1898. Several plates are printed in green, sepia, or brown. Light wear to boards; the gutta-percha perished without loss; very light, mostly marginal toning and spotting, but generally quite clean. A very good copy. Schneider-Henn 200 (note).

[73] **Séguy, É. [A.]**

Les fleurs et leurs applications décoratives. 30 Planches. Paris, Librairie des Art Decoratifs A. Calavas, [1902]. Folio (49.9 x 47.1 cm). Engraved title page and 30 pochoir plates, partly finished by hand. In original pictorial portfolio; with blind quarter cloth "spine" and decorative front board. Flaps and front board verso with floral patterns.

\$4900

= A very rare work - including the original portfolio - of this enigmatic work on flowering plants by the French Art Nouveau and Art Deco painter and naturalist Émile Allain Séguy (1877-1951), using a pochoir technique, of which he was a true master. "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). Eight plates show flowering plants, including an orchid, a poppy, etc.; true to nature, the other 22 plates show variously stylized versions of these plants in original Art Nouveau designs. Originally, two suites of 30 plates each were issued. This is the first. Both are very rare. Bookshop stamp, "G. Prévot, Paris" on front board verso; a few edges a bit frayed, one with a small chip, the title leaf with a marginal repair; a few plates a bit foxed, otherwise in very good condition. Hardy, A. R. (2015) *Émile Allain Séguy. Ornemaniste Art Deco*. Bulletin S.A.B.F 202, pp. 30-32; Schneider-Henn, 273; 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.

[74] **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. \$3800
 = 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.

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

Collection de 24 bouquets de fleurs. Paris, Lambert, 1835. Small folio (27.0 x 20.7 cm). Hand-coloured engraved title; 24 stipple-engraved plates, printed in colour and finished by hand. Contemporary quarter calf over marbled boards. Spine with gilt floral ornaments and title. Marbled endpapers. \$11,400
 = A very rare work on flowers and flower bouquets by the botanical artist Henriette Antoinette Vincent née Rideau du Sal (1786-1834), who studied painting in Paris under the tutelage of the esteemed flower painters and French court artists Gerard van Spaendonck (1746-1822) and Pierre-Joseph Redouté (1759-1840). This work is certainly as beautiful and detailed as her much-acclaimed *Études de Fleurs et de Fruits* (see Dunthorne, and Blunt), only much rarer. Uncut, with the widest possible margins. Provenance: on the front pastedown the armorial bookplate of Henry Rogers Broughton, 2nd Baron Fairhaven, whose library was one of the grandest natural history libraries in the United Kingdom. Extremities rubbed; a few marginal spots; otherwise, a very good, clean and complete copy. Blunt, *The Art of Botanical Illustration*, pp. 181-182; Dunthorne 322. Neither in Nissen (who lists three other works by Vincent) underscoring its rarity, nor in the Plesch library.

[76] **Vrolik, W.**

Specimen anatomico-zoölogicum de Phocis, speciatim de *Phoca vitulina*, quod, favente deo, praeside viro clarissimo N. C. de Fremery ad publicam disceptionem proponit. Traiectum ad Rhenum [Utrecht], O. I. Paddenburg, 1822. 8vo (23.3 x 13.9 cm). Half-title, title page, 140 pp.; four large, folded, engraved plates. Original blind boards. \$2750
 = The author's thesis, on the common seal, published at quite a young age. With a hand-written dedication to the great French zoologist Anselme Gaëtan Desmarest (1784-1838) who had published the first monograph on the Phocidae, or family of seals, just four years earlier. The Dutch medical doctor, zoologist, anatomist and pathologist Willem Vrolik (1801-1863) is perhaps better known for his work on human anatomy and embryology, but he also wrote on various other mammals, including the chimpanzee and babirusa. A museum devoted to his achievements is situated in Amsterdam. "Along with specimens collected by his father, anatomist Gerardus Vrolik (1775-1859), he had amassed an impressive anatomical collection during his career. After Willem's death, donations from various sources have added significantly to the collection. The 'Museum Vrolikianum' consists of various human and zoological body parts, fetuses and plaster casts that exhibit different aspects of embryology, pathology and anatomy. The museum also contains numerous examples of congenital malformations. Willem Vrolik published teratological works on cyclopia, the pathogenesis of congenital anomalies, and a treatise on conjoined twins. In the 1840s he published a *Handboek der ziektekundige ontleedkunde* (Handbook of pathological anatomy), as well as *Tabulae ad illustrandam embryogenes in hominis et mammalium tam naturalem quam abnormem*. The latter book contained numerous illustrative plates on the embryogenesis of vertebrates, including congenital anomalies of various species, including man. In 1850, the book won the Prix Montyon from the French Academy of Sciences" (Wikipedia). Uncut. Shelf-wear to boards, otherwise a good, clean copy. Rare. Cat. BM(NH), p. 2242. Neither in Nissen ZBI nor in Wood.

[77] **Waals, J. D. van der**

Théorie moléculaire d'une substance composée de deux matières différentes. Haarlem, Les Héritiers Loosjes, 1891. 8vo (23.7 x 15.0 cm). vii, 442 pp.; 15 engraved plates. Original printed wrappers. \$2400

= A ground-breaking work by the Dutch physicist and Nobel Prize winner Johannes Diderik van der Waals (1837-1923). "In 1890, van der Waals published a treatise on the Theory of Binary Solutions in the Archives Néerlandaises. By relating his equation of state with the Second Law of Thermodynamics, in the form first proposed by Willard Gibbs, he was able to arrive at a graphical representation of his mathematical formulations in the form of a surface which he called Psi surface following Gibbs, who used this Greek letter for the free energy of a system with different phases in equilibrium." (Wikipedia). This is an uncut and unmarked copy of the "Archives", with the 'van der Waals contribution on pp. 1-56. Uncut, with the widest possible margins. Rear wrapper very lightly spotted, otherwise a fine copy. Very rare in this state.

[78] **Wolff, J. F.**

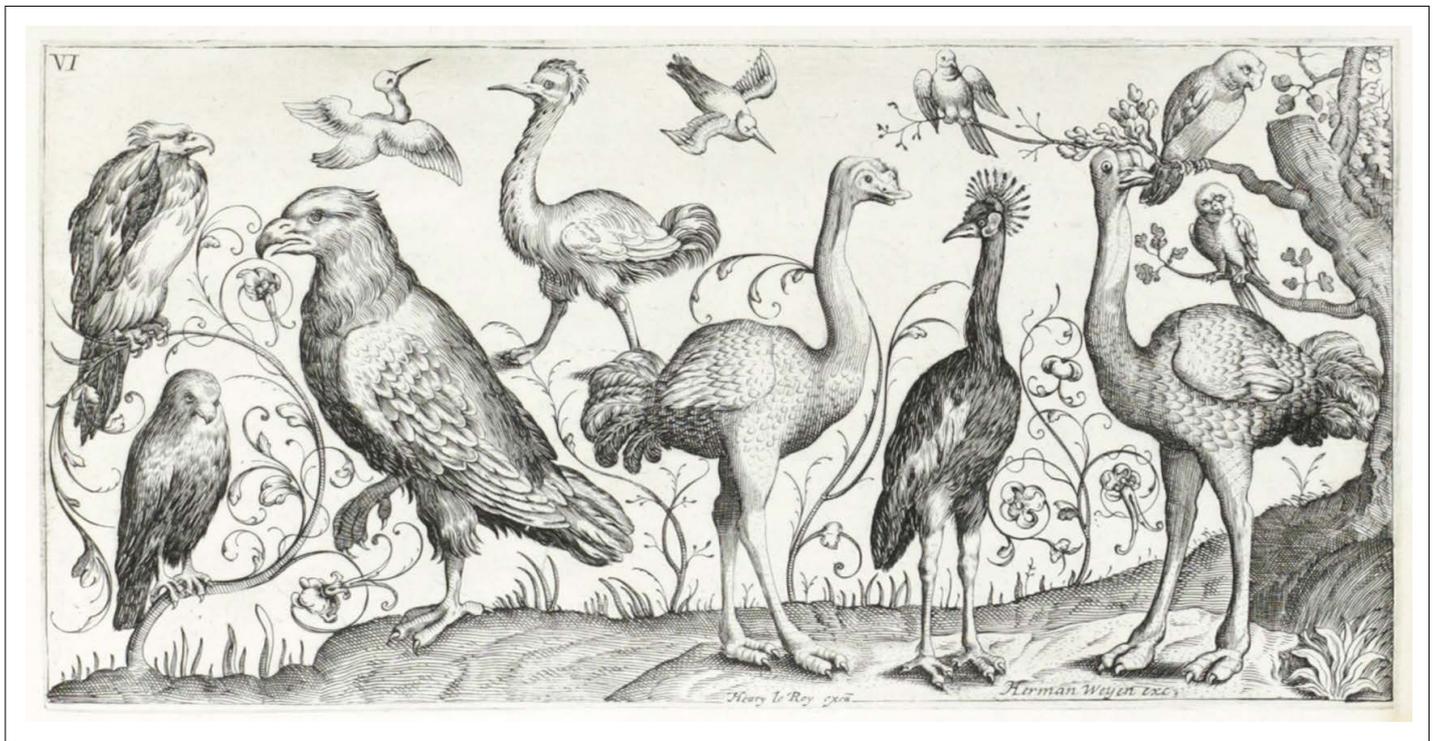
Abbildungen der Wanzen mit Beschreibungen. Erstes - Fünftes Heft. Mit einem Register über die fünf Hefte. [Complete]. Erlangen, Johann Jakob Palm, 1800-1811. Five parts in one. 4to (25.2 x 20.1 cm). First title page

(verso blank), [ii (preface)], [iv], [ii], [iii-iv; vii-viii; v-[vi], 208 pp. (with second title [1801], third title [1802], fourth title [1804], and fifth (last) title [1811]); 20 finely engraved plates with beautiful original hand-colouring. Later 19th-century full embossed cloth. Spine with gilt ornaments and title; boards with blind-stamped ornamental borders. Marbled edges. \$1900

= Doubtlessly the most important entomological contribution by the German medical doctor and zoologist (chiefly entomologist and botanist) Johann Friedrich Wolff (1778-1806). This German edition was published simultaneously with a Latin edition (*Icones cimicum*). Both are rare, especially in a complete state. It contains many new species that are beautifully illustrated. Originally hand-coloured copies, such as this one, are very rare. Wolff died prematurely at the age of 28, while caring for French soldiers taken as prisoners during the Napoleonic Wars, and, according to Hagen, the last part was published in 1811 by Wolff's father, the botanist Johann Philipp Wolff (1743 or 1747-1825). The preliminary pages to the parts are sometimes chaotically numbered, but all are present. A few pencilled annotations in an old hand. Text leaves rather foxed; the plates, however, much cleaner, and in all a very good copy. Rare. Hagen II, p. 294; Horn-Schenkling, 24336; Nissen ZBI, 4439.



[10] Bill



[45] Leroy

VAT

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