



Antiquariaat Schierenberg

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

Booth

A-30

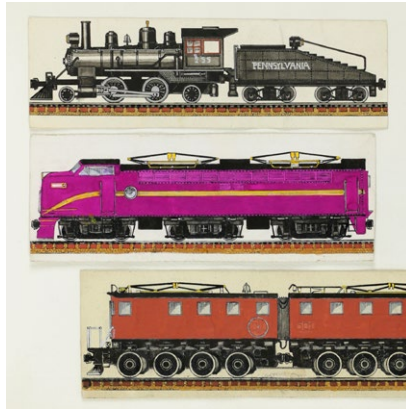


*New York International Antiquarian
Book Fair 2023*



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]) \$ 8,200



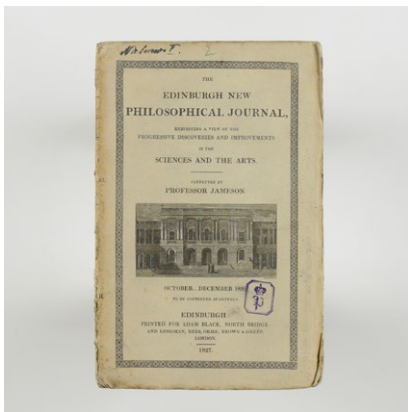
The majority of trains that rode the American tracks between 1840-1965

[2] **[Americana]**
North American Railroads and Trains.
(1965) \$ 4,200



Unique Dadaist art, bound by the most important 20th-century Swiss book designer

[3] **Arp, J. S. Delaunay, A. Magnelli**
Jean Arp, Sonia Delaunay, Alberto Magnelli, Sophie Taeuber-Arp.
(1950) \$ 6,800



A rare piece of Auduboniana

[4] **Audubon, J. J.**
Account of the habits of the Turkey Buzzard (*Vultur aura*), particularly with the
(1827) \$ 1,380



A wonderfully sensual, original drawing

[5] **Barbier, G. A.**
Model wearing haute couture [Original drawing].
(1924) \$ 1,650



Just nine copies in libraries worldwide

[6] **Becker, W.**
Album of the finest birds of all countries.
(1854) \$ 6,750



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

[7] **Bennett, J. W.**
A selection from the most remarkable and interesting of the fishes found on the
([1828]-1830) \$ 16,400



Exquisite mushroom watercolours supervised by Great Britain's foremost mycologist

[8] **[Berkeley, M. J. (ed.)]**
Lancashire fungi.
(1872-1885) \$ 15,850



Limited edition copy in a very fine, contemporary binding

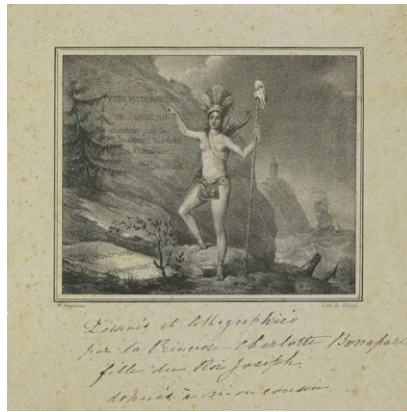
[9] **Binding [Rabelais, F.]**
La chronique de Gargantua, premier texte du roman de Rabelais. Précédé d'une
(1868) \$ 950



Major monograph with superb illustrations of Indo-Pacific murenes and eels

[10] **Bleeker, P.**

Atlas ichthyologique des Indes Orientales Néerlandaises. Publié sous les
(1862) \$ 3,000



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

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

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



Not in Adler

[12] **Borowski, G. H.**

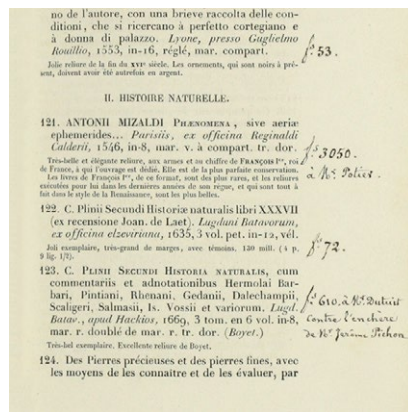
Gemeinnützige Naturgeschichte des Thierreichs, die merkwürdigsten und nützlichsten
(1783) \$ 3,850



A rare work with a wonderful binding with hunting motives

[13] **Braun, J. H.**

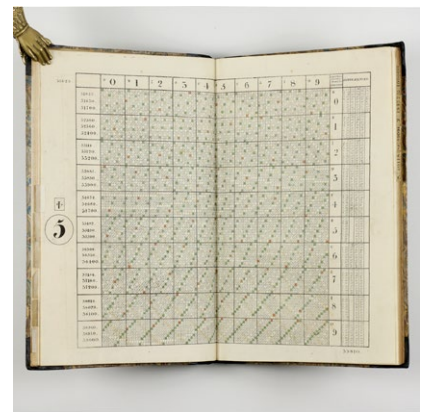
[BINDING]. Exercitatio academica ex antiquitatibus Germanicis et Francis de
(1723) \$ 1,380



With handwritten records of the sales prices and the names of the purchasers

[14] **Brunet, J. C.]**

Catalogue des livres rares et précieux composant la bibliothèque de feu M.
(1868) \$ 1,580



A work with Seven Superiorities

[15] **Byrne, O.**

New and improved system of logarithms, with a table of the logarithms of
(1838) \$ 9,800



Possibly the only copy entirely in contemporary hand-colouring

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

Les singeries humaines. Petit museum comique et grotesque.
(1825) \$ 5,700



A mysterious, extremely large and sumptuous Cadillac brochure

[17] **[Cars] Cadillac**

Cadillac. [Large, luxurious Catalogue]
(1925) \$ 1,250



Hunting meets Haute-Couture: A "wonderfur" period document

[18] **Charcot, J. B.**

Catalogue de vente de la Maison de Fourrure "A la Reine d'Angleterre".
(1921) \$ 1,600



Exceedingly rare double-suite copy of a rare and splendid work on dragonflies

[19] **Charpentier, T. de**

Libellulinae Europaeae, descriptae ac depictae a Toussaint de Charpentier.

(1840) \$ 13,200



The scientific base of pointillism - a very rare, complete copy

[20] **Chevreul, E.**

De la loi contraste simultané des couleurs et de l'assortiment des objets col-

(1839) \$ 9,800



A very good copy of the earliest binominal shell book of Great Britain

[21] **Costa, E. Mendes da**

Historia naturalis testaceorum Britanniae, or, the British conchology; containing

(1778) \$ 1,650



A "bibliophile's dream" of PMM 276

[22] **Cuvier, G. [L. C. F. D.]**

Le Regne animal distribué d'après son organisation, pour servir de base a l'his-

(1817) \$ 4,400



Exceedingly rare book on butterflies, not in any bibliography

[23] **Delarue, [J.]**

Musée des Lépidoptères. Collection de papillons de toutes les parties du monde.

(1840) \$ 8,200

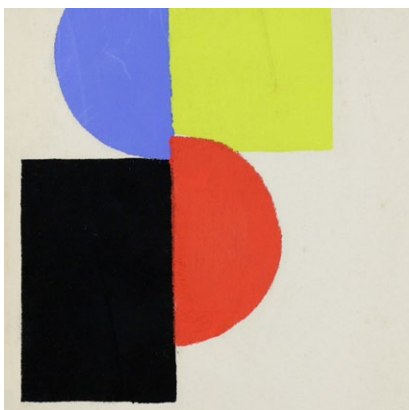


A wonderful, extremely well-preserved copy

[24] **Delaunay, S.**

27 tableaux vivants.

(1969) \$ 13,000



An unknown Sonia Delaunay

[25] **Delaunay, S.**

Original gouache design in light green, blue, red and black. Signed by the artist

([ca. 1970]) \$ 2,750



A 'capital' copy

[26] **Delaunay, S.**

[POSTER] 'ABCDEF'

([1970]) \$ 4,400



The most spectacular parrots in the world

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

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur

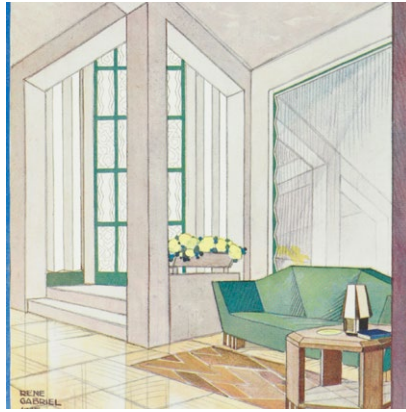
(1852) \$ 6,400



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

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

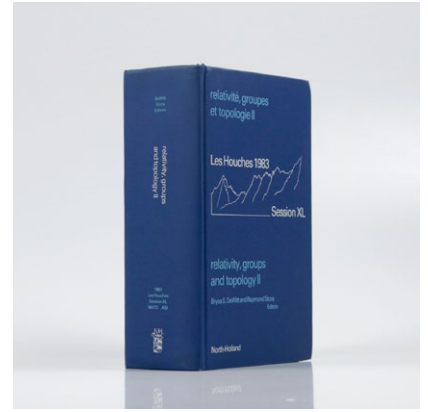
Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur
(1852) \$ 5,500



**Interiors in smashing Art Deco
colours**

[29] **Deshairs, L.**

Interieurs en couleurs. France. Exposition des Arts Décoratifs, Paris 1925.
(1925) \$ 1200



Science at the top of the mountain

[30] **DeWitt, B. S. and R. Stora (eds.)**

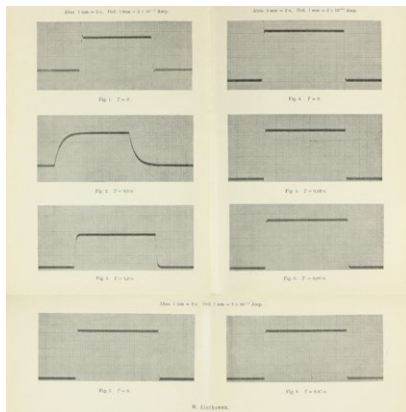
Les Houches Session XL 27 Juin - 4 Août 1983. Relativity, groups and topology II.
(1984) \$ 1,300



**A superbly illustrated work on
spectacularly colourful butterflies**

[31] **Distant, W. L.**

Rhopalocera Malayana: A description of the butterflies of the Malay Peninsula.
(1882-1886) \$ 3,850



**Nobel-prize winning
electrocardiography**

[32] **Einthoven, W.**

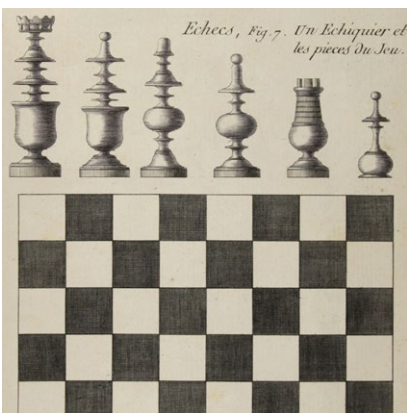
Über einige Anwendungen des Saiten-galvanometers. [AND] Über eine neue
(1904-1906) \$ 1,400



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

[33] **Fayrer, J.**

The Thanatophidia of India. Being a description of the venomous snakes of
(1874) \$ 8,200



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

[34] **[Games - Mathematics]**

Encyclopédie méthodique. Dictionnaire des jeux, faisant suite au tome III des
(1792) \$ 3,300



**Both series of this visually stunning
Art-Deco designs by Gladky**

[35] **Gladky, S.**

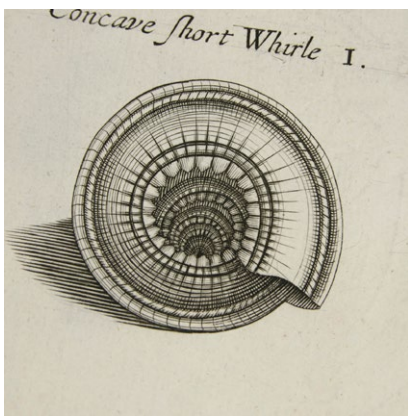
Nouvelle composition decorative 1ère série - 2me série. [Complete].
(1929) \$ 5,500



**With "Barry" the famous St Bernard
dog that saved the lives
of over 40 people**

[36] **Götz, T. [M. G.]**

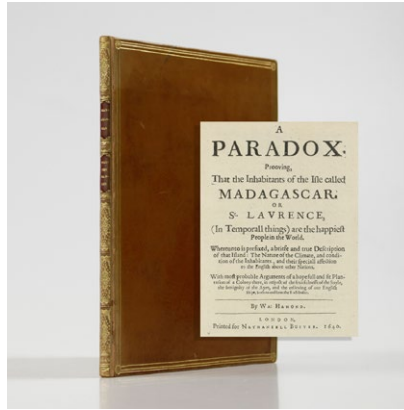
Monographie des Hundes, oder: Beschreibung seiner Zucht, Wartung
(1834) \$ 2,400



Illustrating the early collections of the Royal Society

[37] **Grew, N.**

Musaeum regalis societatis. Or a catalogue & description of the natural and (1681) \$2,850



Hamond's famous first attempt to promote Madagascar as a Paradise on Earth

[38] **Hamond, W.**

A paradox: proving, that the inhabitants of the isle called Madagascar, or St. (1640) \$15,900



With spectacular shells on fine, clean plates

[39] **Hanley, S. [C. T.] and W. Theobald**

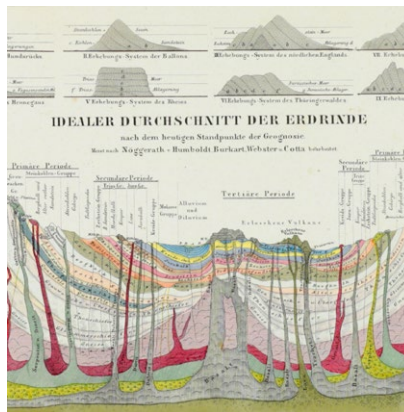
Conchologia Indica: illustrations of the land and freshwater shells of British India (1870)-1876) \$4,350



Escaped attention: A unique collection of Houdini letters, including one by his wife, on his death

[40] **Houdini, H.**

Collection of letters. Including a vivid description of his death by his wife, Be- (1925-1927) \$62,000



A rare, truly complete ensemble of PMM320

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

Kosmos. Entwurf einer physischen Weltbeschreibung. [Complete set of five text (1845-1862) \$4,200



The first book devoted to Indian birds with colour plates

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

Illustrations of Indian Ornithology.

(1847)

\$12,500



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

[43] **Junghuhn, F.**

Java-Album: Landschafts-Ansichten von Java, nach der Natur aufgenommen von (1856) \$10,400



The first use - in Latin - of the word "herpetology"

[44] **Klein, J. T.**

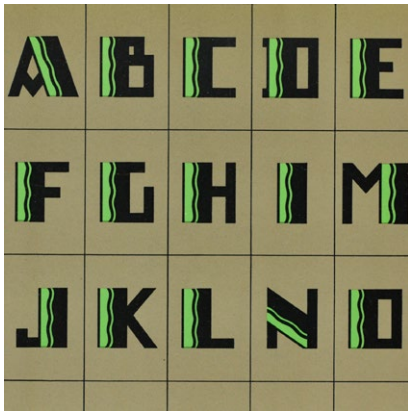
Tentamen herpetologiae. Cum perpetuo commentario. Accessit J. A. Unzeri Ob- (1755) \$4,200



Rare edition with maximum number of coloured plates

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

Entdeckungs-Reise in die Süd-See und nach der Berings-Strasse zur Erfor- (1821) \$6,000



Art Deco typography for the sake of it

[46] **Léculier, G.**
Modeles de lettres modernes.
(1925) \$ 1,950



The second coming of the birth of the binary system

[47] **Leibniz, [G. W.]**
Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1; avec
(1705) \$ 5,000



An extremely rare set exactly matching Ronsil 1766

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



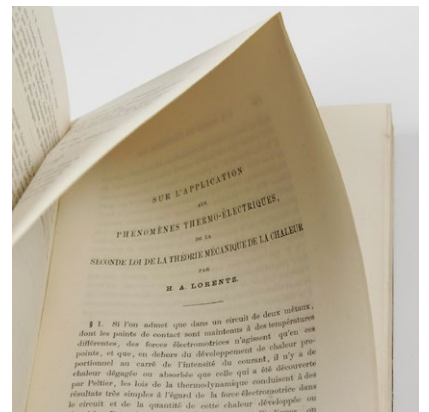
An awesome early view of Niagara Falls and Table Rock

[49] **Lewis, [F. C.] [attributed]**
Early view of Niagara Falls. [Oil on paper].
(ca. 1800-1810) \$ 1,950



One of just 20 copies

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



A mint copy

[51] **Lorentz, H. A. [AND] J. H. Van 't**
Three important papers by Nobel Prize winners.
(1886) \$ 825



From a predecessor of Muybridge: a horse shot with the first 'photographic gun'

[52] **Marey, É. J.**
Physiologie des mouvements. Four original photographs of a jumping military
(1895-1898) \$ 13,600



Méheut's animals - a seldom-seen complete set

[53] **Méheut, M.**
Études d'animaux. Tome premier - Tome second. [Complete].
(1911) \$ 3,700



Early contributions to the knowledge of New World medical plants

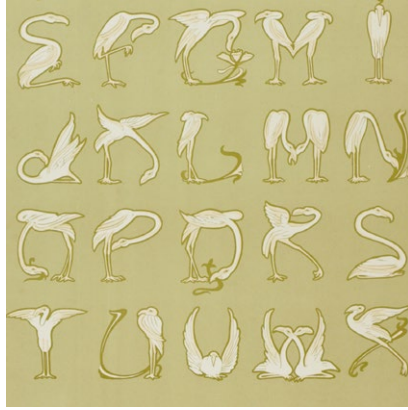
[54] **Monardes, N.**
De simplicibus medicamentis ex occidentali India delatis, quorum in medici
(1574-1582) \$ 5,250



The quintessential Art Nouveau book, by Alphonse Mucha

[55] **Mucha, A. M.**
Figures decoratives.

(1905) \$ 17,500



Art Nouveau from A to Z

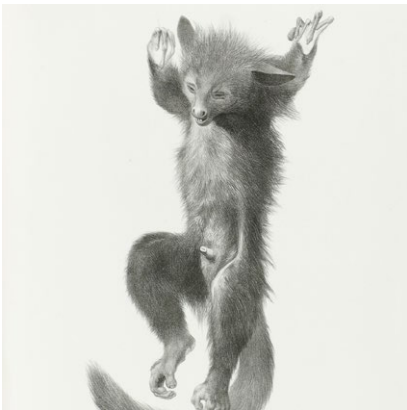
[56] **Mulier, E.**
Lettres et enseignes Art Nouveau.

([1901]) \$ 2,750



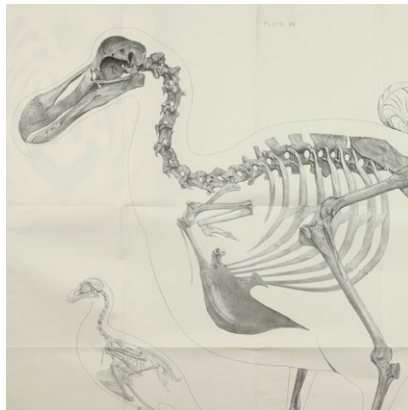
The rare complete Mollusca section of a magnificent work

[57] **Orbigny, A. [C. V.] D. d'**
Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uru-
(1834-1847) \$ 6,500



One of Owen's very best

[58] **Owen, R.**
Monograph on the Aye-aye (Chiromys, Cuvier; Chiromys madagascariensis,
(1863) \$ 1,650



A paper as rare as the dodo

[59] **Owen, R.**
On the osteology of the dodo. [AND] On the dodo (Part II). Notes on the articulat-
(1867-1872) \$ 3,100



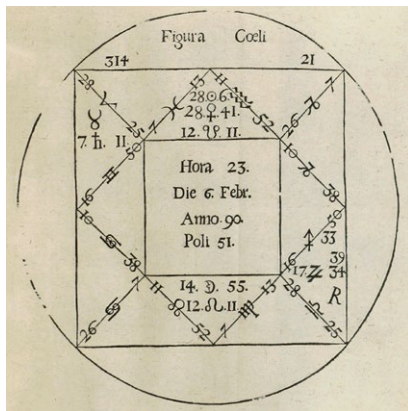
The turning point and dividing line between ancient and modern geometry first edition in fine condition

[60] **Patrizi, F.**
Della nuova geometria di Franc. Patrizi. Libri XV.
(1587) \$ 10,400



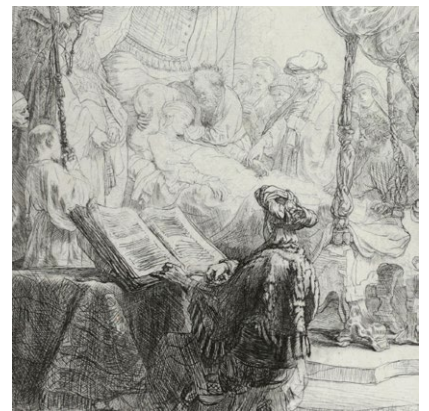
An exceedingly rare, aberrant copy of this early and influential work on comparative zoology

[61] **Perrault, C.**
Memoire pour servir à l'histoire naturelle du lion, de la lionne, du caméléon, de
(1700) \$ 3,750



It is all in the palms of your hands...

[62] **Praetorius, J. [H. Schultze]**
Collegium curiosum privatissimum physiognom-chiromant-metoposcop-an-
(1713) \$ 1,350



Wide-margined and (thus) rare

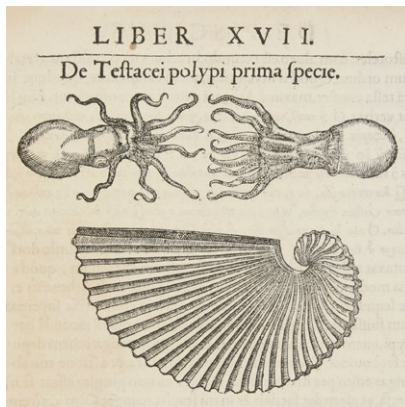
[63] **Rembrandt H. van Rijn**
De Dood van de Maagd. The Death of the Virgin.
(1839) \$ 19,000



Superb original hand-colouring,
heightened with gold

[64] **Roemer Visscher, A. [attributed]**

Liber amicorum. With a handwritten,
signed and dated poem most probably
(1590) \$ 20,000



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

[65] **Rondelet, G.**

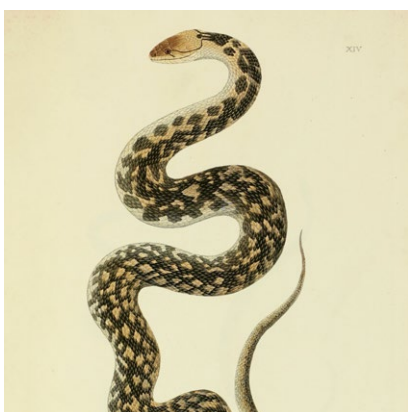
Libri de piscibus marinis in quibus verae
piscium effigies expressae sunt [includ-
(1554-1555) \$ 7,100



New discoveries in embryology

[66] **Rusconi, M. and P. Configliachi**

Del Proteo anguino di Laurenti. Mono-
grafia.
(1819) \$ 2,750



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

[67] **Russell, P.**

An account of Indian serpents collected
in the coast of Coromandel; containing
(1797-1801) \$ 20,000



A unique copy with both the French
and Spanish texts

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

Album d'oiseaux de Cuba réunis pen-
dant le voyage de M. Ramon De La
(1842) \$ 15,850



Schlegel's rarest work - of great
beauty and importance

[69] **Schlegel, H.**

Abbildungen neuer oder unvollständig
bekannter Amphibien, nach der natur
(1837-1844) \$ 13,700



The ultimate illustrations of brilliant
Neotropical birds

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

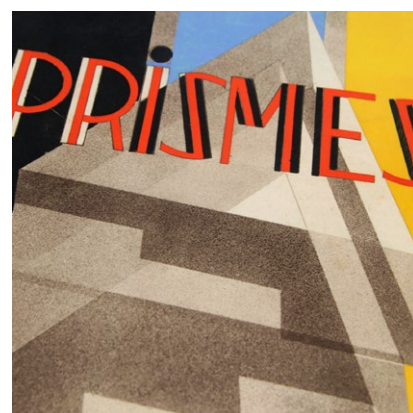
A monograph of the jacamars and puff-
birds, or families Galbulidae and Bucco-
(1879-1882) \$ 10,400



Dedication copy - signed by the
author - of the most breathtaking
pochoirs on insects ever published

[71] **Séguy, E. A.**

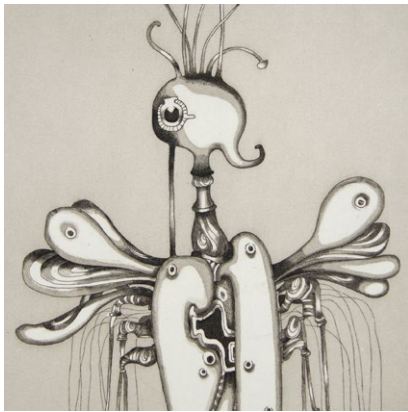
Insectes. Vingt planches en phototyp-
ie coloriées au patron donnant qua-
(1926) \$ 19,500



Some of the most breathtaking
pochoirs ever published

[72] **Séguy, E. A.**

Prismes. 40 planches de dessins et coloris
nouveaux.
(1931) \$ 3,800



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

[73] **Stöckl, R. M.**
Mondameisen.

(1975) \$ 1,350



A "lay your hands on" beauty

[74] **[Trade Catalogue]**
Walking stick knobs and handles. [Original drawings]

(1880-1900) \$ 4,850



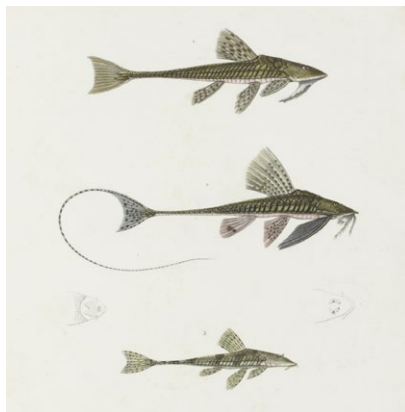
The very rare double-suite edition

[75] **Tryon, G. W.**
A monograph of the fresh-water univalve Mollusca of the United States. (In (1870) \$ 1,380



A unique and extraordinary copy from the author's library with 11 unknown plates

[76] **Vaillant, L. [L.] and M. [F.] Bocourt**
Mission scientifique au Mexique et dans l'Amérique Centrale. Recherches (1874-[1915]) \$ 13,700



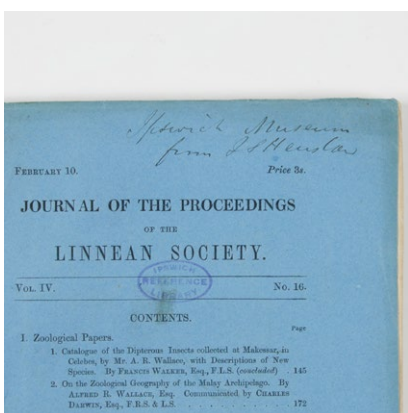
Valenciennes netting D'Orbigny's fish catch

[77] **Valenciennes, A. and A. D. d'Or-**
Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uru- (1847) \$ 1,300



Wonderful Wunderkammer illustrations

[78] **Vincent, L.**
Elenchus tabularum, pinacothecarum, atque nonnullorum cimeliorum in (1719) \$ 10,750



The discovery of the Wallace Line

[79] **Wallace, A. R. [communicated by]**
On the Zoological Geography of the Malay Archipelago. (1860) \$ 1,350



The first English edition of a stunningly bound and illustrated book

[80] **Werner, C. F.**
Nile-sketches painted from nature during his travels through Egypt. ([1870-1878]) \$ 3,950



'Without women, victory will tarry' The start of women massively joining the workforce

[81] **[Women's Liberation] [André]**
Application de la main-d'oeuvre féminine au travail des obus. [AND] (1916) \$ 7,500



[1] **Ackermann, R. (publisher) [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. \$8,200

= 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] **[Americana]**

North American Railroads and Trains. No place, not published, [n.d. but circa 1965]. Three albums with a total of 277 (on 91 sheets) mounted original ink and pen drawings of locomotives and carriages, all but four hand-coloured. Oblong folio (34 x 27 cm). Contemporary uniform full blind cloth. \$4,200

= A very well executed and colourful ensemble of North American trains (locomotives and carriages) between 1840 and 1965. Minutely and painstakingly exact reproductions in different techniques, such as ink and pencil drawings, gouache, and oil paint. Some are finished with a layer of lacquer, presumably to preserve the colours, and mimicking metal and paint gloss. An important collection, this must comprise most trains that ever rode the American tracks in the given period, including such companies as Pullman, Santa Fe, Union Pacific, Rio Grande, New Haven, Baltimore & Ohio, New York Central, Burlington, and more. All drawings in excellent condition. A fine, unique item.

[3] **Arp, J. S. Delaunay, A. Magnelli and S. Taeuber-Arp**

Jean Arp, Sonia Delaunay, Alberto Magnelli, Sophie Taeuber-Arp. [Paris] Aux Nourritures Terrestres, 1950. Folio (37.5 x 29.0 cm). Title page in five colours, index page, signed by the three authors still living at the time; ten full-colour lithographs. Contemporary intarsia calf binding by Swiss bookbinder Gérard Charrière; boards additionally painted and with iridescent synthetic silk; embossed title on the spine. \$6,800

= A beautifully produced portfolio, containing artwork by the German-born French Dadaist artist Hans "Jean" Arp (1886-1966), the Ukrainian-French artist Sonia Delaunay (1885-1979), the Italian artist Alberto Magnelli (1888-1971), and the Swiss-born French artist and spouse of Jean Arp, Sophie Taeuber-Arp (1889-1943). These are experimental joint efforts, by different "teams", as follows: five by Jean, Sophie and Alberto; one by Jean and Sophie; one by Jean and Sonia; one by Jean and Alberto; one by Jean, Sonia and Alberto; and one by Sonia and Alberto. This is one of 150 copies (this one being #143), signed by all the artists, except for Sophie Taeuber-Arp (stamped autograph) because she died, by accident, before publication. The fine binding by the French-Swiss book artist and painter Gérard Charrière (b. 1935). Work by Charrière is collectible in itself. An excellent, clean, unique copy.

[4] **Audubon, J. J.**

Account of the habits of the Turkey Buzzard (*Vultur aura*), particularly with the view of exploding the opinion generally entertained of its extraordinary power of smelling. Edinburgh, Adam Black, 1827. 8vo (22.5 x 14.4 cm). 13 pp. [numbered 172-184]. Original printed wrappers. \$1,380

= A seldom-seen work by the American ornithologist and zoologist John James Audubon (1785-1851), being a detailed account on the sense of smell in vultures, the American species now known as turkey vulture in particular. "This communication was originally intended to be sent to a friend unacquainted with the habits of birds" (Audubon, footnote on p. 172). However, Audubon went into quite some detail, and made his paper useful to both interested lay reader and experienced ornithologists. Published in the *Edinburgh New Philosophical Journal, Exhibiting a View of the Progressive Discoveries and Improvements in the Sciences and the Arts*, (conducted by Professor Robert Jameson, October - December 1826). We offer the whole issue, with 212 pp. Audubon concluded the paper on 7 December 1826, while staying in Edinburgh, but it was published in January of the following year. This paper annoyed the British ornithologist and early environmentalist Charles Waterton (1782-1865), who had previously described how vultures use smell to locate carrion. Waterton doubted Audubon's writing abilities, and hence the contents of his writings. He suggested that somebody else had written this paper. In a rebuttal, Robert Bakewell, the nephew of Lucy Audubon's grandfather, pointed out that "until the age of seventeen, Mr Audubon spoke only French, and would it not only be natural for him to ask his wife, an educated English lady from a good family, to cast her eye over his prose before he sent it off for publication? And might it also be the case, that he might ask a scientific friend to perform a similar task, just to verify his facts?" (see Hartley, M. [2013] *The Crabby Criticisms of the Cozy Connoisseur* blog). Uncut. Wrappers with some light wear, the spine ends more abraded; and a small stamp and inscription on the front wrapper. Otherwise very good, clean. Chancellor, J. (1978) *Audubon. A Biography*, pp. 187-188. Not in Cat. BM(NH).

[5] **Barbier, G. A.**

Model wearing haute couture [Original drawing]. Paris, not published, 1924. Original black ink and watercolour drawing. Framed and glazed, ca. 1950. Visible size 23.4 x 18.2 cm. \$1,650

= A unique original aquarelle by the French artist Georges Augustin Barbier (1882-1932). Barbier was one of the foremost French Art Deco artists. "By epitomizing the more refined fantasies of the Parisian world of pleasure ... he became the most haunting of Art Deco book artists" (Ray). Barbier illustrated luxurious editions of several books, including *Les Liaisons Dangereuses*, *Les Plus Belles Heures d'Amour de Casanova*, and *l'Escapade*. He also designed theatre costumes, but he is perhaps best-known for his haute couture illustrations for such magazines as *Journal des Dames et des Modes*, and *Gazette de Bon Ton*. The present drawing may well be made for publication in the *Bon Ton*, as it features many illustrations by Barbier in the same style, i.e., without a background, in order to put emphasis on the model and her clothes. Signed: George [as often] Barbier 1924. A small blind-stamp in the lower left corner; some very weak toning, but generally in excellent condition. Ray, G. N. *The Art Deco Book in France*, p. 35.

[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. \$6,750

= A very rare and beautiful, wonderfully illustrated bird atlas, with

fine illustrations after the great French bird illustrator Édouard Traviès de Villers (1809-1876) who was one of the best natural history illustrators of his time. He worked for George Cuvier, Alcide d'Orbigny and other zoologists, and published several ornithological works himself. As it was published in the United States, American birds - including several hummingbirds - feature most prominently. But Australian-Oceanian birds - notably parrots and birds-of-paradise are well-represented too. Little is known about the engraver. His name is in tiny letters on the rear board. The captions are in both English and German. The Weik & Wiecek company imported German and German-made books for their German-born customers, therefore we assume that the artist was a German. Eight million Germans arrived in the USA during the 19th century (mainly in Pennsylvania, Virginia, and New York), seven-and-a-half million between 1820 and 1870 alone, bringing kindergartens, Christmas trees, hamburgers, hotdogs, and strong anti-slavery sentiments with them. The work has no title page (the front board acting as such), and is not dated. The Garrett Library (Johns Hopkins University) lists 1854, perhaps based on an acquisition date. Slight shelf wear and staining to the silk, otherwise an excellent, clean copy. OCLC reports just nine copies: six in North American libraries, two in Australia, and one in the Netherlands. There are just two auction records since 1900. Neither in Nissen nor in any other major bibliography.

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

A selection from the most remarkable and interesting of the fishes found on the coast of Ceylon. From drawings made in the southern part of that island from the living specimens. London, Longman, Rees, Orme, Brown, and Green, [1828-] 1830. 4to (31.2 x 24.6 cm). With 30 splendidly hand-coloured engraved plates, all heightened with gum arabic, each with a descriptive leaf of text [AND] one extra original water-colour. Contemporary green ruled half calf over marbled boards; spine with gilt ornaments and title. Yellow endpapers. Top edge gilt. Preserved in a custom-made black cloth, luxurious, clamshell box with built-in cradle and black label with gilt title on the spine. \$16,400

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

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

Lancashire fungi. Lancashire, not published, 1872-1885. Folio (33.0 x 25.5 cm). 61 leaves, each with one or more (up to five) original watercolours - several heightened with gum arabic - mounted on rectos, and several additional ones on versos. Contemporary full calf. Spine with five gilt-bordered, raised bands and red morocco label with gilt title. Boards with double, gilt borders and gilt daisy corner pieces, and blind-rolled border, with blind-tooled fleur-de-lis motif corner pieces. Marbled endpapers with blind-tooled floral dentelles. All edges gilt. \$15,850

= A wonderful collection, sumptuously bound, of magnificent watercolours of British mushrooms, each enriched with detailed information on the collection locality and date. A postcard, mounted in front, signed M. J. Berkeley, deals with this collection: "Dear Sir, the drawings arrived in perfect order and are excellent. There are very few that I shall not be able to name. Those which are correctly named I mark with a note of admiration!". Miles Joseph Berkeley (1803-1889), vicar of Sibbertoft, described over six thousand species of fungi and is considered the father of modern British mycology. He produced an herbarium of nearly ten thousand species of fungi, now preserved in the collections of the Royal Botanic Gardens at Kew. The note was

directed to a relative, R. Berkeley (most probably Robert Valentine Berkeley [1853-1940]) of Spetchley Park, Worcester, i.e. the estate of the Spetchley Berkeleys, to which Miles belonged, and who showed a broad interest in natural history. This estate even had a 'museum room', filled with naturalia. Localities, however, are in or near Hodder, a village (and a river) in Lancaster. The species numbering probably refers to a fungi species catalogue, perhaps Berkeley's own. Further provenance: on the front pastedown a large mycological bookplate of the British mycologist Jack Raleigh Henchman Nash-Worham (1916-1971), and, below, a small, mycological-culinary bookplate of the grand gastronomical library of Jacques and Hélène Bon. The Bon library was assembled over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Some age-wear to the boards; otherwise excellent.

[9] **Binding [Rabelais, F.]**

La chronique de Gargantua, premier texte du roman de Rabelais. Précédé d'une notice par M. Paul Lacroix. [Limited edition in fine binding]. Paris, Jouaust, 1868. 8vo (18.8 x 10.8 cm). Full straight-grained morocco. Boards with rich gilt ornamental borders, gilt-lined edges, and triple gilt-lined inner borders with gilt rosettes on corners. Spine with five raised bands, rich gilt-stippled compartments with central floral vignettes, and gilt title. Marbled endpapers. Green book ribbon. All edges gilt. \$950

= One of a limited edition of 280 copies, being one of only 16 "sur papier Whatman", numbered 261. With a small pictorial bookplate of Albert Pascal (perhaps the Archbishop Albert Pascal [1848-1920]) mounted on the front pastedown. The binding is quite beautiful and well-preserved; the red bright and even. Weak offsetting of the book's ribbon to two text pages; very light wear to spine ends, otherwise an impeccable copy.

[10] **Bleeker, P.**

Atlas ichthyologique des Indes Orientales Néerlandaises. Publié sous les auspices du gouvernement colonial Néerlandais. IV. Murènes, synbranchés, leptocéphales. Amsterdam, Fredrik Muller, 1862. Folio (45.9 x 33.2 cm). 132 pp.; 49 large, superbly chromo-lithographed plates. Contemporary half linen over grained boards with original printed front wrapper mounted on the front board. \$3,000

= This is the complete Muraenidae (moray eel) and eel section of the only major monograph of the fishes of the Indo-Pacific. It is very well executed indeed, with clear descriptions, full synonymy and, above all, splendid full-colour plates. Wilhelm Junk, in *Rara*, writes: 'les planches chromo-lithographiées sont d'une exécution magnifique et sont en effet les meilleures que la littérature moderne d'Ichthyologie a produit. Bleeker est l'auteur le plus fertile de sa science'. In 1842, the medical doctor Pieter Bleeker (1819-1878) started collecting fish when stationed in the Dutch East Indies (now Indonesia). However, it took him almost two decades of collecting and describing before the first issue of his magnum opus was published. It may be regarded as the first illustrated compilation of numerous smaller, and often unillustrated works published by Bleeker from 1846 onwards, which occupy no fewer than 20 pages in Dean's bibliography of fishes. At Bleeker's death the Atlas was still unfinished, but this part - which was also offered separately - was completed. The edition of the present work must have been very small, as Bleeker mentions only 60 subscribers in his biography. Numbering is double: plates I-XLIX for the complete Volume IV (= Moray eel and eel section); CXLV-CXCII for the whole work. Spine and board edges with some wear; a few plates slightly age-toned. Small stamp of a defunct Dutch library in the top margin of the front free endpaper and title, otherwise a very good, clean copy. Dean I, p. 130; Junk, *Rara* p. 140; Nissen ZBI, 409; Nissen, *Schöne Fischbücher*, 17.

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

Vues pittoresques de l'Amerique dessinées par la Comtesse Charlotte de Surveilliers 1824. [Picturesque American Scenes by Charlotte Napoléone Bonaparte]. [Brussels, Stapleaux et Jobard, 1824]. Oblong folio (23.8 x 30.3 cm). Lithographed pictorial title page, printed by Jobard after a drawing by Michel Stapleaux; 12 original - early - lithographs with script captions and signed *Charlotte*. Contemporary half morocco over marbled boards. Spine with five raised bands and gilt title. \$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 Surveilliers (this name also used here on the title page), lived with her father in New Jersey from December 1821 to August 1824. While there, she sketched numerous landscapes including Passaic Falls, her father's "Point Breeze" estate, the town of Lebanon, and others, some of which were engraved for a book of Picturesque American Scenes by Joubert. Extant landscape drawings by her include Passaic Falls, a view near Tuckerton, and Schooley's Mountain. She also painted portraits (Cora Monges, 1822; Emilie Lacoste, 1823) and exhibited her work at the Pennsylvania Academy of the Fine Arts. Provenance: «*Dessinés et lithographiés par la Princesse Charlotte Bonaparte fille du roi Joseph. Donnés à mon cousin*» handwritten by Charlotte on the title [AND] «*Monsieur Hopkinson*» handwritten on the title. Joseph Hopkinson (1770-1842) was a lawyer, musician, writer, politician and judge. "Joseph Hopkinson was one of Joseph Bonaparte's closest friends and neighbours in the United States. He also composed the lyrics to America's unofficial national anthem. ... His father was Francis Hopkinson, a lawyer, writer, musician and patriot who signed the Declaration of Independence and may have designed the American flag. ... In 1791, he began practicing law in Philadelphia. As a young lawyer, Hopkinson established his reputation in some of the most famous trials of the day. ... One of the things Joseph Hopkinson was renowned for during his lifetime was writing 'Hail Columbia.' This was the de facto national anthem of the United States for most of the 19th century. It remained a contender until 1931, when 'The Star-Spangled Banner' officially gained the title. 'Hail Columbia' is now the official Vice Presidential anthem. ... In addition to their home in Philadelphia, the Hopkinsons had a small farm in Bordentown. It was here that they got to know Napoleon's brother Joseph Bonaparte during his exile in the United States. Joseph Bonaparte shared Joseph Hopkinson's love of art and his interest in literature and politics. They became close friends. In Joseph's letters of introduction for Hopkinson's children when they visited Europe, he speaks of Hopkinson as 'a great friend and neighbor of mine, and my nearest neighbor in the country.' When Bonaparte returned to Europe in the 1830s, he left Hopkinson in charge of his affairs in the United States and maintained a frequent correspondence with him" (S. Selin). We assume that Charlotte first gave this copy of her work to her cousin and later husband Louis Napoleon, and later, perhaps after their marriage, to Hopkinson. In any event, this double use underscores its rarity. The title page included was drawn by the Belgian artist, Michel Ghislain Stapleaux (1799-1881) who was another pupil of David. In 1834 he was commissioned to paint the portraits of Jérôme Bonaparte's family (i.e., another brother of Napoleon Bonaparte and uncle to Charlotte), and he is known to have painted a portrait of Charlotte. Boards a bit rubbed at edges; title page and first plate spotted, otherwise very good. Bénézit, 1, p. 754 (Bonaparte), and 7, p. 279 (Robert). British Museum website; Selin, S. (2014) *Joseph Hopkinson, Joseph Bonaparte's Great Friend* (shannonselin.com). Stroud, P. T. (2005) *The Man Who Had Been King: The American Exile of Napoleon's Brother Joseph*, pp. 88-113. Not in Sablin (neither is Joubert).

[12] **Borowski, G. H.**

Gemeinnützige Naturgeschichte des Thierreichs, die merkwürdigsten und nützlichsten Thiere in systematischer Ordnung

beschrieben und die Geschlechter in Abbildungen nach der Natur vorgestellt werden. Vierter Band, von den Amphibien. Mit 36 Kupfertafeln. [The complete herpetology]. Berlin und Stralsund, Gottlieb August Lange, 1783. 8vo (20.2 x 12.5 cm). Engraved, originally hand-coloured frontispiece/title page, letterpress title, three half-titles (to each "Ordnung"), 163 pp. (x [preface, index]), 152, [i]); 36 engraved and finely hand-coloured plates. Woodcut head and tail pieces. Contemporary half calf over plain boards. Spine with five raised bands, rich gilt compartments, and red and olive morocco labels with gilt ornamental borders and title. Light olive endpapers. Red edges.

\$3,850

= A seldom-seen, well-illustrated work by the German zoologist Georg Heinrich Borowski (1746-1801). This is the very rare original hand-coloured edition. Borowski, a professor at the university of Frankfurt an der Oder, was an early follower of Linnaeus in using binominal nomenclature. In this work he introduces a new system of higher taxa, including reptiles, amphibians, and some fish. Plate numbering is odd, as follows: 1.A, 1.B, 1.C, 1.D, II[A], II.B, III, IV.A, IV.B, IV.C, IV.D, IV.E, V, VI, VII.A, VII.B, VII.C, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XIX, XX, XXI, XXII, XXIII.A, XXIII.B, XXIV, XXV. The series, *Gemeinnützige Naturgeschichte* [with other parts spelled *Gemeinnützige*], was published in ten volumes; this is the only part dealing with reptiles and amphibians, and the last one written by Borowski. Volumes 5-10 were written by the German zoologist and entomologist Johann Friedrich Wilhelm Herbst (1743-1807). Initials, in an old hand, in the top margin of the frontispiece. Boards a bit stained and worn at edges, endpapers somewhat spotted, otherwise mostly clean; one plate margin with an old repair, otherwise an excellent copy - the plates clean with bright colouring. Nissen ZBI, 472. The author not in Adler; the work not in the Crane Library Catalogue.

[13] **Braun, J. H.**

[BINDING]. Exercitatio academica ex antiquitatibus Germanicis et Francicis de Butigulariis, praecipue iis qui Norimbergae olim floruerunt quam sub praesidio Christiani Gotlib. Schwarzii com. palat. caes. et prof. publ. a.d. viii decembr a.r.s. mdccxx-iii in academico disputantium circulo as disquirendum proponit a. et r. Iohannes Hieronymus Braun. Norimbergensis. Altorfii Noricorum (Nürnberg), Iod. G. Kohlesius, 1723. Small 4to (19.0 x 16.2 cm). Title page, [ii], 100 pp., one engraved map of the Nürnberg area and one peculiar engraving showing a cross-bowman on a beehive with two coats-of-arms: one of Crenan, Leidlarius, Eschanson and Butigul, and one engraved initial letter. Wonderful medieval-style contemporary parchment binding decorated with blind-tooled roller stamp decoration of hunting scenes including deer, birds and lions. Edges red.

\$1,380

= A most curious and probably rare book, being a thesis on apiculture and forestry containing 24 chapters and appendices written in Latin. These are followed by a "*Mantissa documentorum quae ad historiam Butigulariorum item et Zeidelariorum atque Forestariorum Norimbergensium, magis illustrandam, facere possunt*" - a series of documents numbered I-XVIII [SIC] being letters in Latin and, later, High German, with Latin comments. These deal mainly with legal matters on forestry and the use of woods (known as "Wald-Ordnung"), and apiculture rights (so-called "Hönig-Geld", or "honey money") in the area around Nürnberg in southern Germany. Christian Gottlieb Schwarz (1675-1751) was a philosophy and history professor in Altdorf; Johann Hieronymus Braun was one of his students. The binding is highly unusual, and a work of art in itself. A very good, clean copy.

[14] **[Brunet, J. C.]**

Catalogue des livres rares et précieux composant la bibliothèque de feu M. Jacques-Charles Brunet. Première Partie. Livres rares et précieux. Belles reliures anciennes et modernes. [AND] Deuxième partie. Ouvrages de divers genres. Histoire littéraire. Bibliografie. [Complete]. Paris, Potier, Labitte; London, T. and W. Boone, 1868. Two volumes in two, 8vo (24.4 x 15.6 cm). Volume I: Engraved frontispiece portrait by G. Staal, xlvii, [(5)-16], 139; [(119-130; (199-208, (141)-143], 16 pp.; five tissue-guarded plates, showing bindings. Volume II: xiii, 232 pp. Uniform burgundy half morocco over marbled boards, spines with five raised bands and gilt title. Marbled endpapers, top edges gilt.

\$1,580

= Catalogue, in two volumes, of the auction of the library of rare and precious books from the collection of the famous scholar and bookseller Jacques-Charles Brunet (1780-1867), auctioned in Paris, rue Drouot, from April 20-24 and May 18-29, 1868. Brunet more or less “invented” the bibliographic dictionary. “In 1810 the first edition of his bibliographical dictionary, *Manuel du libraire et de l’amateur des livres* (3 vols.), appeared. Brunet published successive editions of the dictionary, which rapidly came to be recognized as the first book of its class in European literature. The last of the 6 volumes of the 5th edition (1860-1865) of the *Manuel du libraire* contained a classified catalogue (French: *Table Méthodique*) in which the works are arranged in classes according to their subjects. A supplement to this edition was published (1878-1880) by P. Deschamps and G. Brunet.” (Wikipedia). The auction included 2499 [713; 1786] items. Additionally bound in volume one are the rarely present, separately published price list (of the first sale only), two papers by A. Leroux de Lincy taken from *Le Bibliophile français* describing the two auctions in great detail, and another 12 pp.-article about Brunet by Jean Janin, out of the same magazine (hence the complex pagination). More importantly, it contains many marginalia of the sales prices and the names of the purchasers, written in pencil or ink in an old hand Bookplate “*Non omnes moriar*” of Mestre on title page verso. Some mild, mainly marginal spotting, but mostly clean. A very good copy, with very interesting annotated names and numbers.

[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. \$9,800

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

Les singeries humaines. Petit museum comique et grotesque. Paris, Louis Janet, ca. 1825. Oblong 8vo (19.0 x 12.3 cm). iv, 146, [i] pp.; title page with large, engraved and finely hand-coloured vignette, 12 finely engraved, tissue-guarded plates with contemporary hand-colouring. Contemporary quarter polished calf over marbled boards. Spine with gilt bands and title, and blind tooled vignettes. \$5,700

= A wonderfully preserved copy of a very rare, delightfully illustrated satire on human behaviour, humorously compared with the

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

[17] **[Cars] Cadillac**

Cadillac. [Large, luxurious Catalogue] [Detroit], Cadillac, ca. 1925. Oblong folio (41.0 x 56.0 cm). 14 large, chromolithographed plates (25.5 x 38.2 cm) mounted on printed, numbered leaves inside ornamental borders. Printed wrappers with pattern of Cadillac emblems. \$1,250

= A very fine suite of unusually large Cadillac car illustrations, each with a different cityscape in the background. Cities include New York (with the Vanderbilt II house on Fifth Avenue, demolished in 1926), Madrid, Paris, London, Rio de Janeiro, Rotterdam, Berlin, Belgrade, Brussels, etc. A few cityscapes have not been identified. We have not been able to pinpoint this brochure to a year, but the logo is of a type used in 1924-1925, perhaps 1926, with a seven-pointed crown, and a curved - rather than angular - shield. The logo was based on the coat of arms of Le Sieur Antoine de la Mothe Cadillac, founder of Detroit, Cadillac’s (and General Motors) home city. The car designs are from the mid-twenties too. The artistic quality is very high. The pages are numbered 1 to 31, and only the uneven numbers have an illustration mounted, starting with page 5. The others (pages 1, 3, and all even numbered pages) are intentionally blank, as they lack the four small, printed corners indicating where, exactly, the coloured plates had to be mounted. The absence of any sales information, or addresses is highly peculiar; perhaps this item was meant as a gift, rather than as a sales brochure. Or, the blanks allowed different dealers to adjust the basic print to their taste, e.g., by adding more information. Wrapper edges slightly worn; mounts a bit frayed at corners and somewhat spotted, mostly in the outer margins, mounted plates very lightly spotted; the colouring of the cars, however, is excellent. We have never seen another copy on the market.

[18] **Charcot, J. B.**

Catalogue de vente de la Maison de Fourrure «A la Reine d’Angleterre». Paris, Maison de Fourrure «A la Reine d’Angleterre», [1921]. Oblong folio (24.5 x 28.5 cm). 16 pp. with script text and tinted or coloured illustrations. Pictorial vellum cover, showing Sámi and palaeolithic drawings, bound with leather strap, ending in three “whalebone” amulets. \$1,600

= This unique, un-woke fur-coat advertising catalogue presents itself as an Inuit manuscript, with a parchment cover, strong paper sheets, and typography imitating handwriting. It includes an eight-page text by the famous Arctic explorer and polar scientist Jean Baptiste Charcot (1867-1936) and a four-page text by Camille d’Hoedt on fur-bearing animals, with two watercolours by the French artist Paul Édouard Mérite (1867-1941), showing the hunt of polar bears and fur seals, and eight half-page illustrations of fur coats. Mérite was a member of two Polar expeditions (in 1905 and 1909) led by the Duc d’Orléans. He gathered a large and renowned collection of Arctic ethnography. Each page has a pictorial border showing arctic hunting tools. It even includes an Inuit song about hunting, and stone-age cave drawings, including a woolly mammoth. The cover-illustration, and the illustrations of mannequins wearing coats are by the famous French designer and illustrator Victor Amable Lhuer (1876-1951). Illustrating haute-couture garments was his speciality. Uncut. A trifle spotted and soiled, which enhances the concept of posing as a manuscript from harsh, Arctic environments. Very rare. We found no auction records. OCLC records no copies anywhere.

[19] **Charpentier, T. de**

Libellulinae Europaeae, descriptae ac depictae a Toussaint de Charpentier. Cum tabulis XLVIII coloratis. Leipzig, Leopold Voss, 1840. Large 4to (30.1 x 23.0 cm). Title page, [i], 180, [i] pp.; 94 engraved plates (double suite) of which 46 finely hand-coloured (as intended). Beautiful contemporary-style gilt-bordered half calf over marbled boards. Spine with raised, gilt-rolled bands; compartments with gilt ornamental bands, vignettes and title. Marbled endpapers. All edges gilt.

\$13,200

= A wonderful work by the German geologist and entomologist Toussaint de Charpentier (1779-1847) in an unrecorded double suite state, finely and accurately hand-coloured, and plain. The latter suite to show the finer, engraved details of the external anatomy. This work on Odonata (dragonflies) is even more rare than the author's similar-titled work on Orthoptera, and is one of the most attractive and sought-after works on dragonflies ever. The title suggests that all 48 plates should be coloured (as suggested by, e.g., Hagen), however, this is entirely incorrect; two plates, one showing fossils, and one with a schematic drawing, are always plain, and hence not included twice. After Charpentier's untimely death, his collections and unfinished manuscripts were acquired by the Zoological Museum of Königsberg (now Kaliningrad). We could not find any evidence that they survived the devastating bombardments of Königsberg in August 1944, when the British Royal Airforce destroyed practically the whole city, including the Museum. According to Horn and Kahle, part of his "Neuroptera" collection went to the natural history museum of Breslau (now Wrocław), which lost about half its collection in WWII - currently their website does not list Charpentier material. Charpentier published further works on geology and mining. He was editor of the second edition (1829-1830) of Esper's milestone work on Lepidoptera, adding an index, and making it far more useful for naturalists than the book's first, 18th-century edition. Text pages partly spotted, the title page more so, but all the plates clean. In all an excellent and possibly unique copy. The fine binding reflects its quality. Hagen I, p. 122; Horn and Kahle, *Über entomologische Sammlungen*, p. 40; Horn-Schenkling, 3367; Nissen ZBI, 874.

[20] **Chevreul, E.**

De la loi contraste simultané des couleurs et de l'assortiment des objets colorés, considéré d'après cette loi dans ses rapports avec la peinture, les tapisseries des gobelins, les tapisseries de Beauvais pour meubles, les tapis, la mosaïque, les vitraux colorés, l'impression des étoffes, l'imprimerie, l'enluminure, la décoration des édifices, l'habillement et l'horticulture. Atlas. Paris, Pitois-Levrault, 1839. In two parts (text and atlas). 8vo (20.6 x 12.4 cm), and large 4to (27.3 x 24.0 cm). Half-title, title page, xv, 737 pp.; two large, folding table; contemporary half calf over marbled boards; spine with gilt and black ornamental lines and gilt title. Marbled endpapers (text volume). Title page, 2 pp.; 40 numbered plates (on 22, often larger, folded sheets) of which 37 hand-coloured, and one pop-up, as intended, as well as nine unnumbered plates on differently coloured sheets. Original quarter cloth over printed boards (atlas).

\$9,800

= Written by the founder of organic chemistry, gerontologist (he lived to be almost 103 years, hence his interest) and director of the Muséum d'Histoire naturelle in Paris, Michel-Eugène Chevreul (1786-1889). "His theories of colour 'provided the scientific basis for Impressionist and Neo-Impressionist painting.' He is one of the 72 French scientists, mathematicians, and engineers whose names are inscribed on the Eiffel Tower; of those 72, Chevreul was one of only two who were still alive when Gustave Eiffel planted the French Tricolor on the top of the tower on 31 March 1889... In 1824, Chevreul was named director of the dye works at the Gobelins Manufactory in Paris, in response to complaints about technical inadequacies. He found that some dyes were indeed deficient, but that the oft-criticized black dye was first-rate. Yet fabrics dyed with this black were perceived as weak and reddish when surrounded by deep blues and/or purples. Chevreul called this effect simultaneous contrast, defining it as the tendency for a colour to appear to shift toward the complementary of its neighbour, both in terms of hue and darkness. He explored the ramifications of the concept at book-length in 1839, intending to form a comprehensive theory for all the visual arts [this book]. It offered design principles for tapestries, carpets, furniture, mosaics, churches, museums, apartments, formal gardens, theatres, maps, typography, fram-

ing, stained glass, women's clothing, and even military uniforms. It is most noted, however, for its influence on Impressionist and Neo-Impressionist painting, particularly the Pointillist style developed by Georges Seurat and Paul Signac, which featured tiny juxtapositions of complementary colours. Camille Pissarro reported that he had interviewed Seurat, who had described the style as a search for 'the modern synthesis with scientifically based means which will be founded on the theory of colours discovered by M. Chevreul and in accordance with the experiments of Maxwell and the measurements of N. O. Rood'" (Wikipedia). Text volume inscribed by a former owner on the front free endpaper verso, Angèle Dubos, probably the French painter Laure Constance Angèle Dubos (1844-1916) from Normandy, who showed her works at the Paris Salon. "Her painting *The New Song*, dated 1879, was included in the 1905 book *Women Painters of the World*" (Wikipedia). Uniform, mostly inobtrusive, marginal toning and foxing to the text leaves. Small label on atlas spine. Boards somewhat age-worn; some light foxing, meanly to the endpapers; otherwise very good, clean, and unmarked. DSB 3, p. 241.

[21] **Costa, E. Mendes da**

Historia naturalis testaceorum Britanniae, or, the British conchology; containing the descriptions and other particulars of natural history of the shells of Great Britain and Ireland: illustrated with figures. In English and French. London, for the Author, 1778. Large 4to (29.8 x 23.3 cm). xii, 254, viii pp. 17 finely engraved plates in excellent original hand-colouring. 19th-century French red half morocco over marbled boards. Spine with five raised bands; compartments with gilt floral vignette and title. Marbled endpapers. All edges gilt.

\$1,650

= The first great British work entirely devoted to molluscs following the Linnaean binominal classification. Many species described and named here for the first time are still valid today. The work is useful for the British seas and islands, and the adjacent continent and coastal waters. The title page and text, therefore, is bilingual, in English, and in French. The short title on the spine is in French, proving that the work was appreciated outside Great Britain. Unusual for the time is the author's attention to even the smallest species. It was written by the British malacologist Emanuel Mendes da Costa, (1717-1791), whose unfortunate business endeavours have been described widely in malacolo-historical papers. One may say that he was ahead of his time and this work deserved far more appreciation by a much wider audience than it actually achieved. Among the list of subscribers, however, we find well-known naturalists such as John Adams, Dru Drury, George Humphrey, Thomas Martyn, Thomas Pennant, and the Dowager Duchess of Portland. Some, rather light, age-wear to the boards; some quite light, scattered, mostly marginal foxing, mainly to some text leaves; paper remnant on the front pastedown, otherwise a very good, clean copy. Nissen ZBI, 2785 [under Mendes da Costa].

[22] **Cuvier, G. [L. C. F. D.]**

Le Règne animal distribué d'après son organisation, pour servir de base à l'histoire naturelle des animaux et d'introduction à l'anatomie comparée. Avec figures, dessinées d'après nature. Paris, Deterville, 1817. Four volumes in four. 8vo (21.0 x 13.4 cm). 2072 pp. [I: xxxvii, 540; II: xviii, 532; III: xxix, 653; IV: viii, 255]; 15 engraved plates. Uniform contemporary full mottled calf. Spines rich gilt with floral vignettes and ornamental, straight and stippled bands; two red morocco labels with gilt title. Boards with elaborate gilt borders. Edges gilt-lined; gilt inner dentelles. Marbled endpapers. Marbled edges.

\$4,400

= Superbly bound, first edition of this ground-breaking work by the French zoologist and anatomist Georges [Jean] Léopold Dagobert Cuvier (1769-1832), which lays the foundation for comparative zoology and phylogeny. Cuvier "laid the foundations of comparative anatomy. ... It is in his classification of the animal kingdom into four main groups, Vertebrata, Mollusca, Articulata and Radiata, that he so notably succeeded in giving a lead that has been followed by all his successors. In contradiction to the current view that the structure of an animal determined its functions and habits Cuvier held that an animal's structure was due to its functions and habits. ... He also saw that ... homogeneity in an individual should enable a competent naturalist to reconstruct a complete animal from any significant part of its anatomy" (PMM). Provenance: on the front pastedowns the modest armorial bookplate of Amable Guillaume Prosper Brugière, Baron de Barante (1782-1866) a French statesman and historian, his ancestors

and his heirs. Associated with the centre-left, he was described in France as “the first man to call himself, without any embarrassment or restriction, a Liberal” (Wikipedia). The French poet, Anatole France called him an «Homme de beaucoup de tact, de sens et de finesse». A very beautiful and attractive copy. Nissen ZBI, 1013; PMM 276.

[23] **Delarue, J.**

Musée des Lépidoptères. Collection de papillons de toutes les parties du monde. Paris, Arnauld de Vresse, [ca. 1840]. Folio (42.0 x 30.1 cm). Gilt-lettered title page; 12 chromolithographed plates with captions, finished by hand, some heightened with silver and gum arabic. Original green cloth with large gilt-embossed decoration and title to front panel and blind-tooled borders. \$8,200

= An unrecorded and very important publication on the larger and most colourful butterflies of the world with very fine, detailed, and beautiful images of Macrolepidoptera with many new, available names and quite possibly including several that are the valid names of the species figured. This publication is not recorded by any bibliographer, such as Brunet, Hagen, Horn-Schenkling, and Junk, thus of great rarity. This is most peculiar as the images are very well executed, accurate and certainly of scientific merit. It was apparently published, or to be published, by the author, Jean Delarue, an accomplished bird painter. He contributed 30 superb plates to Alcide d'Orbigny's *Galerie ornithologique*, published between 1836-1839 (vide Sitwell), and at least two other very rare bird books, namely *Études d'animaux dans le paysage; Oiseaux d'Europe* and at least one big and important work on entomology, *Histoire naturelle des lépidoptères ou papillons de France* by Godart and Duponchel. Delarue was a highly gifted artist in the natural sciences, about whom little seems to be known. He was responsible for many insect plates in Charles d'Orbigny's *Dictionnaire Universel...* (1849), and also, according to Ronsil (p. 69) in his *L'Art Français* (1958) for the four plates in John Kirk Townsend's aborted and mythically rare *Ornithology of the United States of North America* (1839), sometimes mistakenly attributed to 'Delorme'. In describing this and the similarly formatted work by Delarue and de Vresse, *Oiseaux d'Europe*, Ronsil remarks (p. 69) in *L'Art Français*: «Soigneusement coloriés au pinceau à l'époque, la plupart de ces lithographies constituent de délicieuses petite estampes d'une extrême délicatesse.» “Mrs. Jackson, in her *Dictionary of Bird Artists of the World* (1999) tells us (p. 220) that Jean Delarue was the name of both a father and son who specialized in various aspects of natural history depiction.” (Richard L. Soffer, in Amherst.edu). Regarding the Jackson quote, Benezit lists two Jean Delarues; however, one is from the 16th century. After a few plates were printed by Delarue, it must have been handed over to another more experienced publisher, namely Arnauld de Vresse, who in turn must have done little to distribute the work although half the plates and the gilt-lettered title page were printed on his behalf. The butterflies depicted have been named according to the Linnaean binominal system, and the localities for each are given. In all the years we have been dealing in rare books we have seen this work only once, but that copy had a red binding, instead of a green one. It definitely deserves the attention of one or several specialist lepidopterologists, if only to discover exactly how important this unknown book is and exactly where it stands in the history of entomological science. Tiny printed bookseller's label “Rousseau Girard Livres d'Histoire naturelle 7, rue de la bourse, Paris” mounted on the front free endpaper recto. Last endpaper irregularly toned, some light, marginal thumbing, one plate with a faint marginal damp stain; however, in all a very good copy, with bright colouring. Bénézit 3, p. 144; Ronsil *Bibl. Ornith. Fr.*, 780; Sitwell, p. 92 [not this work].

[24] **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*.

[25] **Delaunay, S.**

Original gouache design in light green, blue, red and black. Signed by the artist in black ink. [Paris], unpublished, [ca. 1970]. Single leaf (25.0 x 18.6 cm). Original gouache design on verso of printed leaf. \$2,750

= This is an archetypal design by the French-Ukrainian Art Deco artist, Sonia Ilinitchna Delaunay, née Stern (1885-1979). ‘Together with her husband, the artist Robert Delaunay, she developed “... Orphism or Orphic Cubism, a term coined by the French poet Guillaume Apollinaire in 1912, [it] was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague” (WikiArt). On the design's verso, a black-and-white print numbered ‘343’; perhaps a cover design for a catalogue of Sonia Delaunay's work. However, we have not seen a published catalogue with this design. Edges a trifle toned; a few light, small spots and a scratch, otherwise in very good condition. A unique item.

[26] **Delaunay, S.**

[POSTER] ‘ABCDEF’ [Paris], [1970]. Single leaf (65.0 x 50.0 cm). Pochoir on wove paper. Signed in pencil by the artist. \$4,400

= A very large copy of Sonia Delaunay's ‘alphabet’ design. Signed by the artist and annotated ‘EA’ [Épreuve d'artiste]. A similar design, on a much smaller format, was published in an edition of 180 copies, but is no match. This is an archetypal design by the French-Ukrainian Art Deco artist, Sonia Ilinitchna Delaunay, née Stern (1885-1979). “Together with her husband, the artist Robert Delaunay, she developed ‘Orphism’ or ‘Orphic Cubism’, a term coined by the French poet Guillaume Apollinaire in 1912, [it] was an offshoot of Cubism that focused on pure abstraction and bright colors, influenced by Fauvism, the theoretical writings of Paul Signac, Charles Henry and the dye chemist Eugène Chevreul. This movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of color during the monochromatic phase of Cubism. The meaning of the term Orphism was elusive when it first appeared and remains to some extent vague” (WikiArt). In an excellent state. Rare, especially if as well-preserved as this one.

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

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A pair of magnificent parrot plates. Plates 6 and 7. *Ara ararauna*, and *Ara severus* [Blue-and-yellow macaw, chestnut-fronted macaw], and *Ara aracanga*, and *Ara cryssosema* [Scarlet macaw and colour variety]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Two chromolithographed plates with additional fine, original hand-colouring. \$6,400

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

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

Ornithologie brésilienne. Ou histoire des oiseaux du Brésil, remarquables par leur plumage, leur chant ou leurs habitudes. A pair of magnificent toucan plates. Plates 12 and 14. *Ramphastos ariel* and *Ramphastos dicolorus*, and *Pteroglossus aracari* and *Pteroglossus ulocomus*. [Ariel toucan and green-billed toucan; and black-necked aracari and curl-crested aracari]. Rio de Janeiro, Thomas Reeves, [1852]. Folio (62.0 x 45.0 cm). Two chromolithographed plates with additional fine, original hand-colouring. \$5,500

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

[29] **Deshairs, L.**

Interieurs en couleurs. France. Exposition des Arts Décoratifs, Paris 1925. Paris, Albert Lévy, 1926. Folio (32.6 x 25.2 cm). Half-title, title page, [vii] pp. (preface and contents leaf); 50 full-colour plates. Original printed portfolio in silver and red. \$1200

= Preface by the editor, the renowned French art historian Léon Deshairs (1874-1967). He was professor of art history at the École du Louvre and during the 1920's both editor-in-chief of the magazine, *Art et Décoration* and chief editor at the publishing house, Éditions Rieder. This colourful work shows interior designs by the foremost French Art Deco designers of the 1920's, as shown on Exposition des Arts Décoratifs in Paris, 1925, including, e.g., René Lalique, Maurice Dufrene, Marcel Damas, and Madeleine Sougez. Some, mostly minimal staining at one edge, a bit more so, but still strictly marginal in plates 41 and 43. Otherwise in excellent condition. Not in Schneider-Henn, *Ornament und Dekoration*.

[30] **DeWitt, B. S. and R. Stora (eds.) [Stephen Hawking]**

Les Houches Session XL 27 Juin - 4 Août 1983. Relativity, groups and topology II. Relativité, Groupes et Topologie II. [With a contribution by Stephen Hawking]. Amsterdam, North-Holland, 1984. Thick 8vo (22.3 x 15.2 cm). xxxvi, 1323 pp.; several illustrations. Original printed cloth. \$1,300

= A massive work, containing 11 courses by various physicists, presented at the famous yearly conferences (since 1951) in the French town of Les Houches, high up in the French Alps. One of the participants and contributors was Stephen Hawking, who wrote Course 4. *Quantum cosmology*, with the following chapters: 1. *Introduction*, 2. *Euclidian Quantum Field theory*, 3. *Quantum Fields in Curved Space*, 4. *GUT Era Inflation* (discussing four models), 5. *Quantum Gravity*, 6. *The Conformal Factor*, 7. *The Boundary Conditions*, 8. *Minisuperspace* (in two parts: *De Sitter Space*, and *Our Universe?*), 9. *Conclusion*, and *References*. Other contributions include Course 1. *Mathematics and Physics since 1800 (Discord and Sympathy)* by Res Jos; Course 2. Some chapters for a history of quantum field theory: 1938-195 by S. S. Schweber (well-illustrated), (Course 3. *Topological Investigations of Quantized Gauge Theories* by Robert Jackiw, and Course 6, *Positive-Energy Theorems* by Yvonne Choquet-Bruhat, the first woman to be elected to the French Academy of Sciences, and a very thorough Course 5, by Bryce Dewitt, titled *The Spacetime Approach to Quantum Field Theory*. Volume I was published twenty years earlier but is, except for the title, entirely different. The preface is in French and English, all papers are in English. Cancelled stamp on front free endpaper recto, half-title and title; otherwise very good, clean.

[31] **Distant, W. L.**

Rhopalocera Malayana: A description of the butterflies of the Malay Peninsula. London, West, Newman & Co. (for the author) [AND] Penang [George Town], D. Logan, 1882-1886. 12 parts in one. 4to (31.6 x 24.7 cm). xvi, 482, [iv] pp.; 129 woodcuts, 46 fine chromolithographed plates [numbered I-XLIV, XXVIIa, XXVIIb]. Contemporary olive, gilt-bordered morocco over marbled boards. Spine with five raised, gilt-bordered bands and gilt title. Marbled endpapers. Top edge gilt. Original printed wrappers (12) bound in. \$3,850

= A rare and superbly produced monograph on the spectacularly colourful and often wonderfully shaped diurnal butterflies of the Malay Peninsula, including many species that were new. In total, 503 species are described in 143 genera. Alfred Russel Wallace wrote: "[they] are most admirably executed in chromo-lithography. Some of the figures, indeed, are hardly to be distinguished from good hand-colouring. The descriptions are full and careful...". Some of the species covered are endemic to the region but many occur throughout the Malay Archipelago and South-western Asia. This copy contains the original front wrappers bearing additional information on the publication process, including dating of the parts, as well as anomalies in the distribution of plates. Part XII is described as a "double part". This is the magnum opus of the British entomologist William Lucas Distant (1845-1922). "A whaling trip with his father in 1867 (he considered 5 August 1867 as the most eventful day in his life) to the Malay Peninsula aroused his interest in natural history, and resulted in the publication of *Rhopalocera Malayana* (1882-1886), a description of the butterflies of the Malay Peninsula." (Wikipedia). In later life he became the foremost expert in Hemiptera, or true bugs. Page 358 erroneously numbered 338. A very good, clean copy with the original wrappers bound in. Horn-Schenkling II(1), p. 603; Nissen ZBI, 1114.

[32] **Einthoven, W.**

Über einige Anwendungen des Saitengalvanometers. [AND] Über eine neue Methode zur Dämpfung oszillierender Galvanometerausschläge“ [AND] Weiter Mitteilungen über das Saitengalvanometer. Analyse der saitengalvanometrischen Kurven. Masse und Spannung des Quarzfadens und Widerstand gegen die Fadenbewegung. Leipzig, Johann Ambrosius Berth, 1904-1906. Three papers in three. 8vo (22.5 x 14.5 cm). 11 pp.; one text figure (*Anwendungen*) [AND] 12 pp.; two text figures, large, folded plate (*Dämpfung*) [AND] 68 [32, 36] pp.; five text figures (*Weitere Mitteilungen*). Original uniform printed wrappers. \$1,400

= The Dutch medical doctor, physicist, and Nobel Prize winner Willem Einthoven (1860-1927) invented the first practical electrocardiogram (ECG) by creating a string galvanometer in 1903. In 1924, he received the Nobel Prize in Medicine for this invention. The present papers are the very rare offprints, “Überreicht vom Verfasser”, of his reports on the structure and use of his string galvanometer, and form the basis for his Nobel Prize. Einthoven was only 26 when he was appointed professor of physiology at Leiden University. He coined the word electrocardiogram, and then invented the string galvanometer with the sole purpose to measure, accurately and meaningfully, the electrical activity of the heart over time. “In 1903 he defined the standard measure for general use - one centimeter movement of the ordinate for one millivolt tension difference and a shutter speed of twenty-five millimeters per second” (DSB). The work was published in the famous *Annalen der Physik, Vierte Folge*, Band 14, 16, and 21 - the leading scientific journal of its day, and in which many Nobel Prize winners, including Einstein, published their most important scientific discoveries. The third paper is a consolidated offprint, originally published in two parts, with new pagination but continuous figure numbering. Tiny chip and stain to rear wrapper of the third paper. Otherwise very good, clean copies. Very rare. DSB IV, pp. 333-335.

[33] **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. \$8,200

= 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.

[34] **[Games - Mathematics]**

Encyclopédie méthodique. Dictionnaire des jeux, faisant suite au tome III des mathématiques. [AND] Dictionnaire des jeux familiers, ou des amusemens de société; faisant suite au dictionnaire des jeux, annexé au tome III des mathématiques. [AND]

Dictionnaire des jeux mathématiques, contenant l’analyse, les recherches, les calculs, les probabilités & les tables numériques, publiés par plusieurs célèbres mathématiciens, relativement aux jeux de hasard & combinaisons; et suite du dictionnaire des jeux. Paris, Pancoucke, 1792. 4to (25.4 x 19.0 cm). Title page, iii, 316 pp.; 16 engraved plates; Paris, Agasse, An V (1798 or 1799). Half-title, engraved title page, ii [erroneously numbered viii], 172 pp.; Paris, H. Agasse, An VII (1801 or 1802). viii, 212 pp., numerous text engravings. Contemporary full mottled calf, spine with five raised bands, Louis XVI style gilt bands and vignettes, and brown morocco label with gilt title. \$3,300

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

[35] **Gladky, S.**

Nouvelle composition decorative 1ère série - 2me série. [Complete]. Paris, Éditions d’art Charles Moreau, ca. 1929. Two series in two. Folio (33.0 x 25.7 cm). Title pages, [ii] pp. (introduction); 96 pochoir plates [48; 48]. Near-uniform pochoir portfolios. \$5,500

= One of the finest and most sought-after Art Deco portfolios. Designed by the Russian-French artist Serge Gladky (1880-1930), with an introduction by the French interior designer and director of the École des Arts appliqués de la Ville de Paris, Georges Rémon (1889-1961). Gladky’s designs are characterized by bold, contrasting colours, and abstract designs (1st series), or near-abstract, figurative designs (second series) exploring the limits of symmetry and abstraction. In the second volume, elements suggesting butterflies, birds, ‘snakes, and fish feature prominently. Rémon’s preface suggests that Gladky was still alive when these series were published. Plate 15 with a small crease in the lower left margin and some minor, light stains in the lower margin; all others fine, (near) mint. Because of the high quality and great visual impact, plates of this work are often sold separately, and complete portfolios, such as this one, are very rare. Schneider-Henn, 456 (second volume only - dated „um 1925“).

[36] **Götz, T. [M. G.]**

Monographie des Hundes, oder: Beschreibung seiner Zucht, Wartung und Pflege sämtlicher Racen, deren Krankheiten und der Gebrauchsmittel dagegen, sowie Bekanntmachung des ursprünglichen Vaterlandes und Gebrauchs jeder Race. Für alle, deren Geschäft und Stand es erfordert, dieses Thier-Geschlecht halten zu müssen, so wie für jeden Liebhaber desselben. Gesammelt und herausgegeben. Gotha, Hennings und Hopf, 1834. 8vo (18.3 x 11.3 cm) [vi], 114, [6] pp.; engraved, very large, folding frontispiece and 39 hand-coloured plates (several larger, folded). Contemporary sprinkled boards. Spine with gilt bands and red morocco label with gilt title. Edges red. \$2,400

= A very rare work on dogs, written and illustrated by the German natural history artist and engraver Theodor Maximilian Georg Götz (1779-1853). On the plates he signed with Goetz. Each plate shows a different dog race, except the last plate, which shows plans of dog kennels. The large frontispiece shows Barri, or Bari, or Barry “der Menschenretter (1800-1814) ... a dog of a breed which was later called the St. Bernard that worked as a mountain rescue dog in Switzerland and Italy for the Great St Bernard Hospice. He predates the modern St. Bernard, and was lighter built than the modern breed. He has been described as the most famous St. Bernard, as he was credited with saving more than 40 lives during his lifetime, hence his byname Menschenretter meaning “people rescuer” in German (Wikipedia). Bound with: A. L. Hohnau, *Anleitung zur Zucht und Dressur aller Arten der Jagdhunde, insbesondere des Hühner-, Leit-, Schweinhundes, des Saufinders, des Hess-, Sau-, oder Packhundes, der Jagdhunde zur deutschen und zur französischen oder Par-Forcejagd, der Windhunde, des Dachsfinders, der Dachshunde, des Trüffelhundes &c. Nebst den neuesten, besten Mitteln, die am häufigsten vorkommenden Krankheiten der Hunde zu heilen. Eine*

nützliche Schrift für Jäger und Jagdfreunde. Quedlinburg and Leipzig, G. Basse, 1833. 126 pp. Another, very uncommon, tract, published without illustrations. Provenance: mounted on the front pastedown a pictorial hunting bookplate, in medieval style, of Hans Dedi, probably the German (although born in Basel) merchant Hans Dedi (1918-2016). Spine slightly rubbed, with an old, brown paper label; a few plates with plate number cropped, or the illustrations very close to the gutter; some scattered, light foxing to the text; the plates all clean. Lindner 11.0749.01/991.01. Not in Nissen, ZBI.

[37] **Grew, N.**

Musaeum regalis societatis. Or a catalogue & description of the natural and artificial rarities belonging to the Royal Society and preserved at Gresham Colledge. Whereunto is subjoyned a rare and excellent discourse of minerals, stones, gums, and rosins; with the vertues and use thereof. By Arnold de Boate. London, the author, 1681. Folio (32.0 x 19.5 cm). rontispiece portrait of the author, title page, dedication leaf, [viii], 386, [ii] pp.; second title, *The comparative Anatomy of Stomachs and Guts begun. Being several lectures read before the Royal Society. In the year, 1676*. By Nehamjah Grew M. D. Fellow of the Royal Society, and of the Colledge of Physitians; 31 pengraved plates, of which one larger, double-folded. Contemporary full, panelled calf. Spine with four raised bands, and burgundy morocco label with triple-gilt borders and title. Boards partly speckled, partly with "cat paw" markings; blind-tooled with ornamental borders and floral cornerpieces. Board edges with gilt-rolled dentelles. Edges speckled red. \$2,850

= Written by and based upon the collection of the British medical doctor and botanist Nehemiah Grew (1641-1711), an early member of the Royal Society. In 1672 Grew became the Society's curator, jointly with Robert Hooke. The present work is an inventory of Society's museum, dealing with the various acquisitions, notably zoological, botanical, and mineralogical specimens, up to 1678. "The clergyman and microanatomist Nehemiah Grew assembled this catalogue during his tenure as Secretary of the Royal Society. The collection contains many specimens from travellers to distant lands. This was a particularly productive time for Grew as seen in the appended work of comparative anatomy" (Sydney Library). Provenance: armorial bookplate "fides obsequens" of the Daresté de Saconay family, mounted on the front pastedown. Later (18th or 19th-century) spine label; slight age-wear to the board edges, endpapers a bit toned; otherwise a truly excellent, clean copy. Freeman *British Natural History Books. 1495-1900. A Handlist*, 1464; Nissen ZBI, 1714.

[38] **Hamond, W.**

A paradox: proving, that the inhabitants of the isle called Madagascar, or St. Laurence, (in temporall things) are the happiest people in the World. Whereunto is prefixed, a briefe and true description of that island: the nature of the climate, and condition of the inhabitants, and their speciall affection to the English above other nations. With most probable arguments of a hopefull and fit plantation of a colony there, in respect of the fruitfulness of the soyle, the benignity of the ayre, and the relieving of our English ships, both to and from the East-Indies. London, Nathaniell Butter, 1640. 4to (18.7 x 14.4 cm). Original second blank; title page, half title, half-title (placed after 12th text page) [xii, xxi] pp., Mid-19th century brown crushed morocco. Spine with five raised, gilt-stippled bands; compartments rich gilt with floral patterns and gilt title; boards with triple gilt borders and rosettes; gilt-lined edges and elaborate gilt inner dentelles. \$15,900

= Very rare first edition of the first of two accounts of Madagascar by a ship's surgeon in the service of the East India Company, Walter Hamond (d. 1648). The first work was written as an encouragement to colonise Madagascar, something that was scheduled for 1639. That plan never came to fruition. After Hamond published a second, similar work, the Englishman John Bond led an expedition to the island and established a colony - with about 300 settlers - in 1645. It proved to be not the Utopia promoted by Hamond, and was abandoned the next year after a huge death toll. A fabulous and clean copy, with ample margins. DNB 8, p. 1137. Games, A (2008) *The Web of Empire: English Cosmopolitans in an Age of Expansion*, p. 344.

[39] **Hanley, S. [C. T.] and W. Theobald**

Conchologia Indica: illustrations of the land and freshwater shells of British India. London, L. Reeve, [1870]-1876. 4to (27.2 x 20.8 cm). xviii, 65 pp.; 160 hand-coloured, lithographed plates. 20th-century dark green buckram. Gilt title on the spine. \$4,350 = The magnum opus of both authors, the British malacologist Sylvanus Charles Thorp Hanley (1819-1899), and the British-Indian malacologist William Theobald (1829-1908). The fine plates are by George Brettingham Sowerby II. Both the land and freshwater fauna are highly diverse and contain an unusual number of colourful and peculiarly shaped shells. Many are described and illustrated here for the first time. ADDED: Prasad's 1927 work *On the Dates of Publication of Hanley and Theobald's "Conchologia Indica"* (J. Asiatic Soc. Bengal N.S. 22 [1927]), showing the actual publishing data of the parts, between 1870 and 1876; and a photocopy of an additional work, by Coan and Kabat (2002) on dating Hanley's taxa (in *The Festivus* Vol. 34). Marginal repairs to the last plate, tiny chip in the title page fore edge; a few, light spots to a few plates; otherwise a very good, clean and complete copy. Nissen ZBI, 1828.

[40] **Houdini, H.**

Collection of letters. Including a vivid description of his death by his wife, Beatrice in a letter to a friend. New York, NY, [Harry Houdini], [United States of America (various places) and Germany], 1925-1927. 19 letters by Harry Houdini, two by his wife Beatrice, and 25 letters and postcards by various Houdini correspondents (dated up to 1929). \$62,000

= A fine and highly interesting collection of, mainly, letters - in particular on exposing fraudulent mediums, and some gossip - by the great illusionist and stunt performer Harry Houdini (24 March 1874 - 31 October, 1926), to a German fellow sceptical enquirer, Carl Ludwig Friedrich Otto Graf von Klinckowstroem (1884-1969). Houdini writes a lot about American psychics, their methods and their croonies, to which von Klinckowstroem added information on their European counterparts. Fellow sceptics formed the subject of more, sometimes anecdotal, information. This collection contains a few ephemera too; notably a brochure about Houdini and his work, a printed cartoon depicting Houdini (apparently additional to Houdini's books when sold as Christmas gifts) and a photograph of Graf Carl von Klinckowstroem, as well as some correspondence of the latter, partly dealing with Houdini and his methods and legacy. The following letters form nearly half the total. Descriptions of the other letters can be received on request. (NB: all Houdini letters with the printed letter head "Houdini/278 West 113th Street/New York, N. Y.", and written there except when noted otherwise): 1. A typed letter, signed in pencil by Houdini, to Herr Graf Karl von Klinckowstroem, dated May 15, 1925, in which Houdini reports that Remigius Weiss is still alive "He is not an old medium, he is an old investigator of mediums". Houdini "...bought the collection of Remigius Albus of Philadelphia, who obtained the great spiritualist collection of Dr R. H. Pease from the heirs" (forums geniimagazine website). Weiss died in 1941 at the age of 89. 2. A copy of a typed letter [from Houdini], dated June 29, 1925, to President A. Lawrence Lowell of Harvard University, in which Houdini states "I am afraid that the prestige of Harvard University is being used for a purpose unworthy of the institution - I refer to the seances being conducted at Emerson Hall at which Mrs Crandon, better known as "Margery" is being tested. I have no hesitancy in saying that in my opinion ... Mrs Crandon ... is a physical trickster". Further he offered "...to forfeit \$ 10,000 if I am permitted to attend three of her seances and if I do not ... prove that all [seances] were performed by natural means and by no supernatural powers whatsoever." 3. A typed letter on two sheets, the second signed in ink by Houdini, to von Klinckowstroem, dated July 8, 1925, in which Houdini discusses several cases, and stated "Have obtained about five hundred letters of the brand of spirit medium. In fact I have the largest library in the world on this subject". 4. A typed letter, signed in ink by Houdini, to von Klinckowstroem, dated July 10, 1925, in which Houdini asks for von Klinckowstroem's *Der physikalische Mediumismus*, and *Psychische Studien*. Houdini also reports on a recent investigation, rejects the notion of a Dr v. Schrenck-Notzing that he (Houdini) is a "Gaukler", and complains about the sloppy editing at Harper Brothers "there are a number of names and words misspelled in my book but that is no fault of mine". 5. A copy of a typed letter, with ink paragraph of Houdini, to Miss Ada Bessinet,

Toledo OH, dated July 13, 1925, in which Houdini he wrote "...having sent you a copy of a letter of introduction given to me by Sir Arthur Conan Doyle ... I hereby challenge you \$10,000, the money to be given to charity, if you will permit me at three of your seances and if I do not detect you in every manifestation present", and "if I do not hear from you in forty-eight hours on the above, I will publicly issue my challenge". 6. A copy of a typed letter, signed by Houdini in ink, to the Toledo Blade, Toledo, OH, dated July 31, 1925, in which Houdini elaborates on his July 13th letter to Mrs Bessinet (enclosed), granting the newspaper full permission to publish the letter or challenge. In a postscript Houdini writes "This investigation has cost me thousands of dollars but I would be amply repaid should Fate decree that I am the first one to find a genuine medium, that is one, who would stand the test of a qualified committee". 7. A copy of a typed letter by Houdini (but signed/authenticated by him) to F. M. Heller, editor of the Toledo News Bee, dated August 1, 1925. In this letter, Houdini corrected an anonymous ("H. L. B.") writer who falsely claimed that the exposure of Margery, the Boston Medium, was indeed corroborated by four other members of the investigating committee. 8. A typed letter, on two leaves, signed by Houdini in ink on the second, to von Klinckowstroem, dated August 3, 1925, in which Houdini showed a trick, used by the fraudulent medium Rev. Dr Frederick A. Wiggin, before a Grand Jury: "He used a pair of black silk eye glasses...I showed exactly how you could read any message with those blinding (?) glasses attached to your eyes". He continued listing the number of arrests of mediums in the last twelve years: seventy in Los Angeles, two dozen in San Francisco, twenty-five in Cleveland... Houdini continued with describing several recent cases. 9. A typed letter, signed in ink by Houdini, to von Klinckowstroem, dated August 15, 1925, in which Houdini thanked him for sending his book and "looking for a German to translate the 'Studien' so I can reply." 10. A typed letter, signed in pencil by Houdini, to von Klinckowstroem, dated August 24, 1925, and a copy of a letter, by Houdini, to the editor of the Neues Wiener Journal, bearing the same date. In his letter to von Klinckowstroem, Houdini writes "Enclosed you will find a copy of a letter I am sending to the Neues Wiener Journal. I am having it translated into German here and send it direct". The letter in copy refers to an earlier incident, in which fraudsters assumed Houdini's identity, using a former address. Houdini approached them, a fight ensued after Houdini was locked in a room and was told to get "a trip to the hospital". However, Houdini won, beating four assailants, and after the police was called, Houdini was not arrested. In the letter to von Klinckowstroem, Houdini explains the American practice of beatings by hired thugs "We call them 'gorillas' and paid gun men do exist". 11. A handwritten letter of three leaves on special "Harry Houdini" paper (i.e. leaves with a preprinted portrait of Harry Houdini, after a photograph, and black edges), by Houdini's widow (and his former stage assistant) Wilhelmina Beatrice "Bess" Rahner (1876-1943), signed Beatrice, and dated November 9th 1926, to Graf. C. Klinckowstroem, replying to the latter's letter of condolence, after Houdini's death on the 31st of October "at 1.26" of that year. "...the shock of his untimely end, a severe blow to me, consequently I became, and are still very ill..." She continued with providing von Klinckowstroem with some background information about her late husband "...he never had a serious illness in his life...", and a detailed description of how and why he died, describing the whole event. Further, she mentions his collection of books, pamphlets and memorabilia, about which von Klinckowstroem apparently had inquired, naming the beneficiary institutions, and noting that she kept a collection herself of "things ... too valuable to get into the hands of people who would not understand the proper use", announcing she would be glad to hand these over to von Klinckowstroem, excusing herself for being able to speak but not write in German, ending with "Forgive this long letter but it is so wonderful [sic] to write to one, who will fight his battle for him". 12. One postcard and eight letters (seven typed, one handwritten, sent between November 13th 1926 and August 23rd 1927) by Walter Franklin Price, founder of the Boston Society for Psychical Research, to von Klinckowstroem, occasionally referring to Houdini (e.g. "If a case was a fraudulent, particularly in the physical field, he [Houdini] would almost certainly find it out, but I do not think that his methods were adapted in all cases to isolate and recognize a genuine case of mental description...and like all enthusiasts [he] went too far and thought everyone was a fraud"). 13. Sixteen letters by Harry Price of the National Laboratory of Psychical Research in Kensington, London, sent to von Klinckowstroem between 17 September 1928

and 14 June 1929 - all typed and signed in ink, except two that are entirely handwritten. Harry Price (1881-1948) no relative of Walter Franklin Price, was a British psychic researcher and author, a friend of Houdini and fellow debunker of fraudulent spiritualist mediums. In one of these letters, Price states: "Houdini's library was dispersed. Most of it went to the Congress Library, but I have many items, ... I have just finished my card index of my library ---- 6,050 titles". Much Houdini material is dispersed indeed. There are a few larger collections. According to Wikipedia, "In 1934, the bulk of Houdini's collection of American and British theatrical material, along with a significant portion of his business and personal papers, and some of his collections of other magicians were sold to pay off estate debts ... A large portion of Houdini's estate holdings and memorabilia was willed to his fellow magician and friend, John Mulholland (1898-1970). In 1991, illusionist and television performer David Copperfield purchased all of Mulholland's Houdini holdings from Mulholland's estate. These are now archived and preserved in Copperfield's ... headquarters in Las Vegas. It contains the world's largest collection of Houdini memorabilia." [A more detailed description is available on request].

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

Kosmos. Entwurf einer physischen Weltbeschreibung. [Complete set of five text volumes and the authorized atlas by Bromme]. Stuttgart and Tübingen, J. C. Cotta, 1845-1862. Six volumes (text and atlas) in seven. 8vo (21.0 x 13.1 cm). 4138 pp. (1 [1845]: xvi, 394; 2 [1847]: 544; 3 [1850] 645; 4 [1858] 650; 5.1-5.2 [1862] 592; 593-1297). Atlas in two parts (descriptive text; maps) oblong 4to (28.1 x 34.1 cm); two title pages, [ii], 136 pp.; 42 lithographed and engraved maps of which 39 originally hand-coloured. Text volumes: Uniform brown, grained half morocco over pebbled boards. Spines with gilt ornamental bands and vignettes. Yellow endpapers. Mottled edges. Atlas volumes: uniform brown full cloth. Spines with gilt ornamental bands and title. Original printed wrapper bound in. \$4,200

= One of the great 19th-century German classics. A rare complete set including the 5th text volume that was published much later and is often lacking. This set also has the original atlas by Bromme, not the later, abridged *Volksausgabe*. One of the great 19th-century classics in science, written by the German explorer and polymath (geographer, geologist, botanist, zoologist, philosopher) Friedrich Heinrich Alexander von Humboldt (1769-1859). Alexander von Humboldt "resurrected the use of the word cosmos from the ancient Greek and assigned it to his multivolume treatise, *Kosmos*, in which he sought to unify diverse branches of scientific knowledge and culture. This important work also motivated a holistic perception of the universe as one interacting entity, which introduced concepts of ecology leading to ideas of environmentalism" (Wikipedia). According to Keller, Humboldt planned this work for 50 years and it is what he regarded as his magnum opus. The outlines of Humboldt's view of the universe, or in Humboldt's words "the picture of nature" are presented in the first volume and explored in detail in the third and fourth. The third volume focuses on astronomy and the fourth on geology. Later, a fifth volume was added, which is rare and seldom included, but present in this set. Plate 6 is in revised edition, approved by von Humboldt, and replacing an earlier version which contained a serious mistake. Endpapers of the last three text volumes spotted; text leaves, however, nearly all entirely clean, or with just a few, small spots - a very uncommon, superior condition; atlas volumes with small, old private owner's inscription, rear boards of the atlas volumes spotted; several plates very slightly age-toned, and a bit of thumbing in the lower margins, otherwise very good, complete. PMM 320; Sabin, 33726; Sparrow, *Milestones of Science*, 106; Ward and Carozzi 1141.

[42] **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.

[43] **Junghuhn, F.**

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

\$10,400

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

[44] **Klein, J. T.**

Tentamen herpetologiae. Cum perpetuo commentario. Accessit J. A. Unzeri Observatio de taeniis. Latine reddita, cum dubiis circa eandem. Leidae & Gottingae, Elias Luzac Jun., 1755. 4to (26.2 x 21.0 cm). Title in red and black; [ii], 72 pp.; two large, double-folded engraved plates. Contemporary blind half vellum over marbled boards. Speckled edges.

\$4,200

= Written by the German zoologist Jacob Theodor Klein (1685-1759), who coined the word herpetology, which was used for the first time in this work. Klein included snakes, and leg-less lizards, as well some invertebrates, but not turtles and crocodiles. Provenance: the fine, pictorial bookplate of the American zoologist and marine biologist Charles Atwood Kofoid (1865-1947) mounted on the front pastedown; signed by the American herpetologist Hobart Muir Smith (1912-2013) on the front free endpaper recto, and a pencilled note, presumably by the Swedish herpetologist Richard Wahlgren (1946-

2019) "From Kraig Adler 6.II.95 ... xchange with Prince Max + others". "At 100 years of age, [Hobart Muir] Smith continued to be an active and productive herpetologist. Having published more than 1,600 manuscripts, he surpassed all contemporaries and remains the most published herpetologist of all time" (Wikipedia). Richard Wahlgren once had one of the largest - if not the largest - herpetological libraries in Europe. Boards rubbed; a few marginalia in an old hand. Endpapers and a few adjacent leaves mildly foxed, but mostly very clean, and in all a very good, unmarked copy. Rare. Only three auction records in the last 50 years. Adler I, pp. 9-10; Cat. BM(NH) p. 992; Nissen ZBI, 2210.

[45] **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.

\$6,000

= 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 accom-

pany 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.

[46] **Léculier, G.**

Modeles de lettres modernes. Dourdan, Librairie spéciale d'Architecture Émile Thézard et Fils, ca. 1925. Folio (44.0 x 32.5 cm)). Title page in red and black; 24 tinted, duo-tone, or full-colour (pochoir) plates. In original portfolio. Blind quarter cloth over red and black printed boards. \$1,950

= A wonderful and inspiring collection of Art Deco alphabets, designed and compiled by the French artist and typographer Georges Léculier (active in the early 20th-century). Designed with a keen eye for detail and harmony, and probing the limits of aesthetics and readability, this is a completely new font family in its own right. Boards slightly soiled; some scattered, mostly quite weak and marginal foxing, otherwise in excellent condition. Rare. We found only two auction records.

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

Explication de l'arithmétique binaire, qui se sert des seuls caractères 0 & 1; 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 MDCCIII [1703]. Avec les Mémoires de Mathématique & de Physique, pour la même Année*. Engraved frontispiece; title page with engraved vignette, [viii], 148 [*Histoire*], 467, [i] [*Mémoires*] pp.; several text engravings, 12 engraved, folded plates. Contemporary full polished calf; spine with five raised bands and two burgundy morocco labels. Boards with gilt floral border, gilt line on edge and gilt inner dentelles. Marbled endpapers, marbled edges. \$5,000

= 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).

[48] **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 slip-case (17.0 x 23.8 x 1.6 cm) with marbled paper boards. \$6,500

= 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 bird-cage 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.

[49] **Lewis, [F. C.] [attributed]**

Early view of Niagara Falls. [Oil on paper]. Unpublished, ca. 1800-1810. Oil on paper (25.34 x 18.0 cm). \$1,950

= This unique image of the Niagara Falls from below is reminiscent of the 1810 *View of the Great Pitch from Below*, engraved by George Cooke after a sketch by A. Wilson (see Dow). However, this view is made even more dramatic by showing a long overhanging ledge, with some tiny figures - apparently a family with a child - on top. More tiny people are standing below the cliff, close to the torrent, emphasizing the magnificence of the falls. In this, the present painting is much closer to Frederick Christian Lewis's (1804) *A View of the West Branch, of the Falls of Niagara: Taken from the Table Rock, Looking up the River, over the Rapids*, which shows two, similar ledges (one was known as Table Rock - it collapsed partly in 1818, and entirely in 1850). Lewis made his aquatint after an original sketch by John Vanderlyn. The British artist Frederick Christian Lewis (1779-1856) is known as the etcher of a work titled *Etchings of the Scenery of the Rivers of England and Wales* (1845-1847, cf. Wikipedia). Signed in red in the lower right margin. Near-illegible, but in our opinion "Lewis". A few scratches, and other, small imperfections at the lower edge; small piece missing in the top right corner, otherwise in very good condition. A unique item. Dow, C. M. (1921) *Anthology and Bibliography of Niagara Falls*.

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

Album de la Civielière, 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 Civielière* 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. An excellent copy. Barbier I: 90; Plesch, 313.

[51] **Lorentz, H. A. [AND] J. H. Van 't Hoff [AND] W. Einthoven**

Three important papers by Nobel Prize winners. Haarlem, Les Héritiers Loosjes, 1886. 8vo (23.6 x 15.0 cm). v, 454 pp.; 12 plates. Original printed wrappers. \$825

= A rare copy of volume 20 of the *Archives Néerlandaises des Sciences exactes et naturelles*, with works by three Nobel Prize winners: Lorentz (Physics, 1902), Van 't Hoff (Chemistry, 1901), and

Eindhoven (Medicine, 1924). Hendrik Lorentz' contribution, on pp. 129-170 is titled *Sur l'application aux phénomènes thermo-électriques de la seconde loi de la théorie mécanique de la chaleur*; Henry van 't Hoff's paper is titled *L'équilibre chimique dans les systèmes gazeux ou dissous à l'état dilué* (pp. 239-302). This is the first appearance of an important paper in which van't Hoff "...showed from quantitative experiments on osmosis that dilute solutions of cane sugar obey the laws of Boyle, Gay-Lussac, and particularly leading to an extension of Avogadro's law. He here announced the laws which bears his name and which apply to ideal solutions *solutions which are diluted to such an extent that they are comparable to ideal gases*. Einstein in 1905 and later made important applications of these laws. Thus van't Hoff was able to prove that the laws of thermodynamics are valid not only for gases but also for dilute solutions. His pressure law gave general validity to the electrolytic theory of Arrhenius, consequently van't Hoff became an adherent of the theory of electrolytic dissociation." (DSB); Willem Eindhoven's contribution (pp. 361-387, plate) is titled *Stéréoscopie dépendant d'une différence de couleur*, the first French edition of his thesis which is fundamental to the theory of stereoscopic effects caused by colour differences. Uncut, unopened. Short tear in rear wrapper fore edge and in one leaf top margin (not in one of the papers mentioned above), otherwise a near mint copy. DSB XIII, p. 579 (for van 't Hoff).

[52] **Marey, É. J.**

Physiologie des mouvement. Four original photographs of a jumping military horse. France, É. J. Marey, 1895-1898. A series of four original albumen silver print plates (16.3 x 23.1; 16.4 x 23.0; 16.2 x 23.0; and 16.2 x 23.1 cm). Preserved in protective sleeves.

\$13,600

= A fine set of four, consecutively shot, full-view photographs, with a timing clock visible, of 'sauts du cheval', showing a military horse jumping over a fence. An important contribution to the history of animal motion, bionics, physiology, and even cinematography because of the use of Marey's self-invented 'photographic gun' (1882), which created images like those in the well-known works of Edward James Muggeridge, or 'Eadweard Muybridge' (1830-1904) as he preferred to be known, but actually preceding the latter's work. And in contrast to Muybridge, the French medical doctor and inventor Étienne-Jules Marey (1830-1904, by sheer coincidence) was a scientist who knew the scientific importance of his photographs and methodologies. He was a member of the Académie nationale de Médecine and authored a well-illustrated, technical book on the flight of birds, *Physiologie du mouvement. Le vol des oiseaux*, based on photos made with the same technique. "He published *La Machine animale* in 1873 (translated as *Animal Mechanism*). The English photographer Eadweard Muybridge carried out his 'Photographic Investigation' in Palo Alto, California, to prove that Marey was right when he wrote that a galloping horse for a brief moment had all four hooves off the ground. Muybridge published his photos in 1879 and received some public attention. Marey hoped to merge anatomy and physiology. To better understand his chronophotographic images, he compared them with images of the anatomy, skeleton, joints, and muscles of the same species. Marey produced a series of drawings showing a horse trotting and galloping, first in the flesh and then as a skeleton. His work was significant in the development of cardiology, physical instrumentation, aviation, cinematography and the science of laboratory photography. Marey is widely considered to be a pioneer of photography and an influential pioneer of the history of cinema. He was also a pioneer in establishing a variety of graphical techniques for the display and interpretation of quantitative data from physiological measurement. ... He adopted and further developed animated photography into a separate field of chronophotography in the 1880s. His revolutionary idea was to record several phases of movement on one photographic surface." (Wikipedia). This set of photos was made between 1895 and 1898, and features a horse named Odette. Marey created a 'movie' by revolving the 'photographic gun' photos in a speed close to the actual speed of the horse. Very slight marginal creasing; the prints strong. An excellent set. DSB IX, pp. 101-103.

[53] **Méheut, M.**

Études d'animaux. Tome premier - Tome second. [Complete]. Paris, Albert Lévy, 1911. Two parts in two [and an addition, described below]. Folio (44.0 x 34.0 cm). Title page in red and black, pp. 5-9 (introduction), index leaf; second title page in red

and black, half-title; 100 [42; 58] loose, unnumbered plates in original, printed passepartouts. Uniform quarter cloth portfolios (45.0 x 35.0 cm); front boards with large vignette and printed title.

\$3,700

= A rarely seen and much sought-after complete set of fine illustrations by the French designer and illustrator Mathurin Méheut (1882-1958). These two volumes are all that was published. "Méheut was born into a family of artisans in Lamballe, Brittany, and apprenticed to a house painter before entering the École des Beaux-Arts de Rennes in 1898, from which he graduated at age 20. He then attended the École nationale supérieure des arts décoratifs in Paris, working for the revue Arts et Décoration to finance his studies. In 1906 he exhibited with the Société des Artistes Français. From 1910 to 1912 Méheut collaborated with naturalists at the Roscoff marine biology station to depict marine life. This period culminated in a book (*Etude de la mer, flore et faune de la Manche et de l'Océan*) and 450 works exhibited at the Musée des Arts Décoratifs in 1913. In 1914 he was awarded a travel scholarship by the Foundation Albert Kahn for visits to Hawaii and Japan in 1914, but his trip was cut short by World War I. In 1921 Méheut became the French Ministry of Defence's official painter and in 1925 began decorating commercial passenger ships, including the SS Normandie. Between world wars, he illustrated books for authors including Colette, Maurice Genevoix, and Pierre Loti, and created ceramics at Henriot in Quimper, at the Manufacture nationale de Sèvres, and at Villeroy & Boch in Sarre. During the 1940s he taught at the École des Beaux-Arts de Rennes, served as decorator for the Institut de Géologie de Rennes, and completed his celebrated illustrations of Florian Le Roy's *Vieux métiers bretons*. The Musée Mathurin Méheut in Lamballe, created in 1972, preserves his work" (Wikipedia). We only found six auction records this century for a complete suite. Marginal spotting, mostly restricted to the passepartouts, stronger on a few blank versos; otherwise very good, clean and unmarked. Added: an offprint from the December 20th, 1913 issue of the French weekly *l'Illustration*, containing a story about Méheut, including a photo of the artist drawing from nature in a tide pool, and including six large, full colour drawings of marine wildlife by him, mounted on large (40.7 x 30.1 cm) sheets. Schneider-Henn, *Ornament und Dekoration*, 385a.

[54] **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.

\$5,250

= 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.

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

Figures decoratives. Paris, Librairie Centrale des Beaux Arts (Émile Lévy), [1905]. Large folio (45.7 x 33.0 cm). Half-title, title in red and black; 40 tinted, lithographed plates. In original portfolio, quarter linen over pictorial boards. \$17,500

= Perhaps the quintessential Art Nouveau book, by the famous Czech decorative artist and jewellery designer, Alfons "Alphonse" Maria Mucha (1860-1939), sometimes called the High Priest of Art Nouveau. Mucha wanted to bring aesthetic values into arts and crafts. He invented the "Mucha Style", which soon became known as Art Nouveau. "At the end of 1894 his career took a dramatic and unexpected turn when he began to work for French stage actress Sarah Bernhardt. As Mucha later described it, on 26 December Bernhardt made a telephone call to Maurice de Brunhoff, the manager of the publishing firm Lemercier which printed her theatrical posters, ordering a new poster for the continuation of the play *Gismonda*. The play, by Victorien Sardou, had already opened with great success on 31 October 1894 at the Théâtre de la Renaissance on the Boulevard Saint-Martin. Bernhardt decided to have a poster made to advertise the prolongation of the theatrical run after the Christmas break, insisting it be ready by 1 January 1895. Because of the holidays, none of the regular Lemercier artists were available. When Bernhardt called, Mucha happened to be at the publishing house correcting proofs. He already had experience painting Bernhardt; he had made a series of illustrations of her performing in *Cleopatra* for Costume au Théâtre in 1890. When *Gismonda* opened in October 1894, Mucha had been commissioned by the magazine *Le Gaulois* to make a series of illustrations of Bernhardt in the role for a special Christmas supplement, which was published at Christmas 1894, for the high price of fifty centimes a copy. Brunhoff asked Mucha to quickly design the new poster for Bernhardt. The poster was more than life-size; a little more than two meters high, with Bernhardt in the costume of a Byzantine noblewoman, dressed in an orchid headdress and floral stole, and holding a palm branch in the Easter procession near the end of the play. One of the innovative features of the posters was the ornate rainbow-shaped arch behind the head, almost like a halo, which focused attention on her face; this feature appeared in all of his future theatre posters. Probably because of a shortage of time, some areas of the background were left blank, without his usual decoration. The only background decoration were the Byzantine mosaic tiles behind her head. The poster featured extremely fine draftsmanship and delicate pastel colours, unlike the typical brightly-coloured posters of the time. The top of the poster, with the title, was richly composed and ornamented, and balanced the bottom, where the essential information was given in the shortest possible form: just the name of the theatre. The poster appeared on the streets of Paris on 1 January 1895 and caused an immediate sensation. Bernhardt was pleased by the reaction; she ordered four thousand copies of the poster in 1895 and 1896, and gave Mucha a six-year contract to produce more. With his posters all over the city, Mucha found himself quite suddenly famous" (Wikipedia). His work remained immensely popular and very sought-after. This work shows, in its entirety, Mucha's iconic dedication to female beauty, pairing seemingly contradictory quick sketching with a fabulous eye for detail and expression. Plates with some slight irregularities to a few bottom edges, one plate with a pinpoint hole and some repairs in the top margin, but generally in an absolute great condition. Single plates are scarce - complete suites, such as this one, are nearly "introuvable". Not in Schneider-Henn, underscoring its rarity.

[56] **Mulier, E.**

Lettres et enseignes Art Nouveau. Dourdan, Ch. Juliot, [1901]. Folio (43.1 x 32.3 cm). 10 pp. (title and explanatory text); 28 numbered, full-colour plates in original, pictorial portfolio. \$2,750

= A rare complete suite of beautiful Art Nouveau letters and shop signs designed by the French artist and typographer Étienne Mulier (active between 1900-1927). He is listed as "Professeur de Composition decorative", but it is not known where. Mulier won several medals at the *Expositions Universelles* of 1889 (of Eiffel Tower fame) and 1900, two of the most important world fairs of the late 19th century. In one alphabet the letters are made of flamingos. The last ten plates show sign boards and store fronts in Jugendstil style. Some light signs of use, a few, marginal stains; one plate (Plate 21) with a short, marginal tear, but, apart from some - mostly very mild - foxing (a bit stronger on Plate 26), generally in excellent condition. Not in Schneider-Henn, who records only his *Peinture d'art nouveau*.

[57] **Orbigny, A. [C. V.] D. d'**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uruguay, la république Argentine, la Patagonie, la république du Chili, la république de Bolivie, la république du Pérou). Exécuté dans le cours des années 1826, 1827, 1828, 1829, 1830, 1831, 1832 et 1833. Tome cinquième. 3.e Partie: Mollusques. Paris, P. Bertrand; Strasbourg, V. Levrault, 1834- [1847]. In two volumes (text and atlas). Large 4to and folio (33.0 x 25.4 cm). Half-title to the *Voyage*, title to the *Mollusques*, half-title to the *Mollusques*; xliii, 758 pp.; 86 finely lithographed and delicately hand-coloured plates [numbered 1-85; 41bis; plates 83-85 not coloured, as always]. Uniform period style half calf over marbled boards. Spines with five raised, gilt-stippled bands; compartments with gilt vignettes and title. Marbled endpapers. Speckled edges. \$6,500

= The complete Mollusca section (shells, slugs, and cephalopods) of a very important, utterly rare, and extraordinarily illustrated monograph on the natural history of South America, being the results of seven years of travels and collecting by one of the foremost French naturalists, the French explorer, botanist, zoologist, and palaeontologist Alcide Charles Victor Marie Dessalines d'Orbigny (1802-1857). This is his magnum opus. A complete set of the scientific results of D'Orbigny's seven years of travel and exploration in South America is a true rarity, and even the individual parts, such as this one, are all very rare because the production of this work, which started two years after his return in 1835, took 15 years before completion. The fine plates are by the best French natural history artists of the period, such as Jean Gabriel Prêtre (1768-1849) and Paul Louis Oudart (1796-1860). The published results are based entirely on D'Orbigny's own collections and researches. Molluscs were special to him (in his series, *Paléontologie française*, he started with describing the molluscs), and he carefully examined, described, and illustrated even the smallest species, drawing important conclusions about their taxonomy, zoology, and distribution. The half-title to the *Mollusques* section bears the date 1835-1843, but it is known to be published in 90 livraisons, dated from 1834 to 1847 (see Coan and Kabat). Some light, scattered spotting. This work is prone to foxing, but this is by far the cleanest copy we have ever seen. Coan, E. V. and A. R. Kabat, 2400 *Years of Malacology - Book Collations*, pp. 31-33 (2022 ed.); Nissen ZBI, 3021.

[58] **Owen, R.**

Monograph on the Aye-aye (*Chiromys*, Cuvier; *Chiromys madagascariensis*, Desm.; *Sciurus madagascariensis*, Gmel. Sonnerat; *Lemur psilodactylus*, Schreber, Shaw). London, Taylor and Francis, 1863. Large 4to (32.5 x 25.1 cm). 72 pp.; 14 lithographed plates including two very large, double folded. Original printed wrappers. \$1,650

= The aye-aye (*Daubentonia madagascariensis*) is the world's largest nocturnal primate. It occurs in Madagascar and is known for its very peculiar, long, thin middle finger, which it uses to grab insects from holes. As Owen stated, the name aye-aye is based on a cry of astonishment by west coast Madagascans, who had never seen the animal before until the French explorer Sonnerat showed it to them about the year 1780. Owen continued with an overview of the aye-aye in natural history literature, its disputed taxonomy and a very detailed description of the animal - firmly establishing that it is a lemur. The fine plates are by the great German-British mammal and bird painter Joseph Wolf (1820-1899), who "established wildlife art as a genre" (Wikipedia). Small annotation on front wrapper regarding the pagination. Some light, scattered foxing, a bit more in the fore margin of the last two plates; last plate and rear wrapper with a short, marginal, closed tear. Spine professionally repaired, otherwise a very good, clean copy. Nissen ZBI, 3040; Schulze-Hagen and Geus, *Joseph Wolf (1820-1899) Tiermaler - Animal Painter*, pp. 299-303; Wood, p. 509.

[59] **Owen, R.**

On the osteology of the dodo. [AND] On the dodo (Part II). Notes on the articulated skeleton of the Dodo (*Didus ineptus*, Linn.) in the British Museum. London, Zoological Society of London, 1867-1872. Two papers in two. Large 4to (32.5 x 25.5 cm). [I] (1867): 37 pp. [numbered 49-85]; ten lithographed plates [numbered 15-24], of which one very large, folded, giving a life-size outline of the bird; II (1872): 13 pp. (numbered 213-225); three lithographed plates (30.7 x 24.5 cm). Recent marbled

boards. Red morocco label with gilt ornamental borders and gilt title mounted on the front board.

\$3,100
= 'On the osteology of the dodo' is a marvellous, very rare paper on the first bird known to become extinct in modern times. Written and illustrated by the greatest comparative anatomist and osteologist of the 19th century, Richard Owen (1804-1892). Published in two parts, with a five-year gap. The first in Volume 6(III) of the *Transactions of the Zoological Society of London*, the second on pp. 513-525 of Volume 7(VII). Initially it was written as a single, complete publication (hence the 1867 paper does not contain the words 'Part I'). Retroactively it became "Part I" with the 1872 publication of a 'Part II' which contains some corrections and additions, based on new material submitted to Owen after the 1867 work was published. Plate 15 is a large, folding plate of the entire skeleton and outline of the animal. "Owen fitted the skeleton into an outline traced around Savery's Dodo image, which he believed ... to have been painted from a living bird. This produced an unnatural, squat and overly obese Dodo, which became the orthodox image of the bird. Owen published again on the Dodo later, this time rectifying his mistake by reconstructing the bird in a natural more upright position, but the original image stuck; Owen has been associated with it ever since" (Hume et al.). Uncut. Some isolated spotting; a few, weak folds; otherwise an excellent, clean copy, attractively bound. Hume et al., 2009 *How Owen 'stole' the Dodo*, p. 45; Nissen IVB, 703. Not in Zimmer.

[60] **Patrizi, F.**

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

\$10,400
= 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*.

[61] **Perrault, C.**

Memoire pour servir à l'histoire naturelle du lion, de la lionne, du caméléon, de l'ours, de la gazelle, du chat-pard, du renard marin, du loup-cervier, de la loutre, de la civette, de l'élan, du veau marin & du chamois; par Charles Perrault, avec douze figures gravées d'après Séb. Leclerc, par de bons artistes. Paris, l'Imprimerie du Louvre, 1700. Folio (42.2 x 28.0 cm). Half-title, title page with engraved vignette, 124 pp.; 20 large, finely engraved plates. Contemporary full calf. Spine with six raised bands, compartments with gilt ornaments. Marbled endpapers. Edges speckled red.

\$3,750
= Perhaps unique copy of this early and influential work on comparative zoology, morphology and anatomy by the French zoologist, Latinist, architect, and founding member of the Académie de Sciences, Claude Perrault (1613-1688). According to a note written below the advice to the binder, this is the 1688 edition, augmented with eight additional plates. Indeed, apart from the animals mentioned in the title (lion, lioness, chameleon, bear, gazelle, leopard, shark, lynx, otter, civet, eland, sea cow (actually a seal), and chamois) there are images of a pangolin, caracal, hog-like animal, two species of stork, spoonbill, ostrich, gazelle, hedgehog and porcupine, the latter two on one plate. Only the gazelle has an additional description, whereas on pp. 119-123 there is an extensive description of the cormoran (cormorant) and on p. 124 a one-page description of the cocq-indien (curassow) which, however, are not figured. There is only one copy mentioned in an antiquarian catalogue during the last 40 years, and one copy in a French library, however, with 12 plates and 118 pages only. Brunet states that the 1688 edition has four, not eight, additional plates and 124 text pages, and the 1700 title edition had only 16 plates and 118 text pages, that is: the same as the one copy on record in a French library. On the title page the author is named Charles Pérault, a double error for Claude Perrault. Perrault had died more than a decade before and apparently nobody cared to check his name. Charles was the name of Claude's younger brother, who was best known for creating a new literary genre: the fairy tale. The "Memoire" in the title is a small error for *Mémoires* but apart from these peculiarities this edition is carefully executed. Boards and spine rubbed and a bit dry, spine label absent, small wormhole through several text and plate leaves, inscribed by former owner in the half-title top margin, old annotation in the margin of the front flyleaf verso, some scattered marginal foxing or light soiling but internally still a good, clean copy. Exceedingly rare. Adler III, pp. 18-20; Brunet IV, p. 507; Nissen ZBI, 3122 (for the smaller and shorter 1669 edition).

[62] **Praetorius, J. [H. Schultze]**

Collegium curiosum privatissimum physiognom-chiromant-metoposcop-anthropologicum ... Oder ein sehr nützliches Werck, darinnen curieus und doch vollkömmlich abgehandelt wird, was zur Physiognomie, Chiromantie, Metoposcopie und Anthropologie gehöret. [BOUND WITH] Die von Aberglauben Vanitaeten und Zeuscherey gereinigte Chiromantia und Physiognomia. Frankfurt und Leipzig, Philipp Wilhelm Stock, 1713. Small 8vo (16.4 x 9.6 cm). Title page in red and black; [xii], 128 pp.; nine (five copper-engraved, four woodcuts) multi-folded

plates, three large text woodcuts. [AND] Title in red and black, 61 pp.; engraved frontispiece and 20 engraved plates; a few woodcut endpieces. Contemporary full vellum. Gilt title between gilt ornamental lines on the spine. Speckled edges. \$1,350

= An attractive combination of two near-contemporary work on chiromancy, or palmistry, which is "[t]he claim of characterization and foretelling the future through the study of the palm, also known as chiromancy, or in popular culture as palm reading. The practice is found all over the world, with numerous cultural variations. Those who practice chiromancy are generally called palmists, hand readers, hand analysts, or chirologists" (Wikipedia). The second work, published by the same publisher in 1703, was written by Christian Schalikens, or Schalit, about whom little is known. Currently there is one other copy of these two works combined on the market, however, with the Schalikens work with only nine plates instead of the 20 included here. A very fine copy, without markings or other faults. Rare in this superior condition.

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

De Dood van de Maagd. The Death of the Virgin. Amsterdam, Rembrandt van Rijn, 1639. Broadsheet. 43.1 x 33.6 (print size 39.2 x 31.0 cm) \$19,000

= The Death of the Virgin ranks amongst Rembrandt's most impressive and typical etchings, especially among his works dealing with scenes from the New Testament. "About 1628 Rembrandt made his first etchings. Unlike drawing, etching is not a natural counterpart to painting, and his decision to begin etching meant taking a significant new direction in his career. Much of his international fame during his lifetime would be based on the widely disseminated prints he produced from the 300 or so etchings he made over the course of his career. Analysis of Rembrandt's early etched oeuvre gives the impression that he was basically self-taught in this field. Whereas Rembrandt's contemporaries adopted the regular, almost stylized manner of applying lines and hatchings that could be found in the much more common copper engravings, Rembrandt almost from the outset used a much freer technique, which at first strikes the viewer as uncontrolled, even nervous. Thanks to this new technique, however, he succeeded in developing a method of working that appears partly sketchlike, yet which could also be described as painterly. The painterly quality of his etchings is mainly due to the way in which he achieved an extraordinarily suggestive play of light and dark and how he created a convincing sense of atmospheric space using different methods of hatching. The revolutionary change that took place in Rembrandt's style between about 1627 and 1629 involved the role of light. By concentrating the light and by exaggerating the diminishing of the force of light in relation to the distance from the light source, Rembrandt arrived at what could crudely be termed 'spotlight' effects. In order to create convincing light effects, Rembrandt-like Caravaggio, his great Italian precursor in this field-had to compensate by leaving large areas shrouded in shadow." (Britannica). A fine etching, being the third and last state, with a remarkable wide margin. Very often Rembrandt's etchings are trimmed to the margin, but this copy escaped from such barbarism. One hardly noticeable pinpoint hole, otherwise fine. In all an excellent, clean copy. Hollstein XIX, B99 (p. 54).

[64] **Roemer Visscher, A. [attributed] and Abraham de Bruyn [artist]**

Liber amicorum. With a handwritten, signed and dated poem most probably by Anna Roemers Visscher. Low Countries, 1590. Broad 8vo (17.0 x 14.0 mm). Nine (of 11) explanatory text leaves; 91 engraved plates, in fine, contemporary hand-colouring, often augmented with gilt, and interleaved with numerous blanks. 22 plates show a blank crest, flanked by a noble man and lady; 24 have a blank crest within a floral border; 45 (of 52) show different equestrians from Europe, North Africa, and the Near and Middle East. Two show dromedaries, instead of horses. Original full brown calf, Spine with four raised bands; compartments with gilt vignettes. Boards blind-tooled and gilt ornamental borders, floral cornerpieces, gilt diamond and intricate vignettes; letters R, V, B, H, Z, C, V, F, and C stamped on front board, date 1590 stamped on rear board. \$20,000

= An spectacularly coloured, 16th-century liber amicorum. As so often, this liber amicorum is made on the basis of an already exist-

ing book of emblems by the Flemish engraver Abraham de Bruyn (ca. 1538-1587), viz., the *Equitum descriptio, quomodo equestres...* (1576), republished as *Diversarum gentium armatura equestris* published in Cologne in 1577. The original suite of equestrian engravings is stated to comprise 52. However, not present are 2, 21, 27, 35-36, 51-52. Each engraving shows a horseman from a particular country or region, including Germany, the Low Countries, France, Ireland, Italy, Spain, Russia, Romania, Hungary, Poland, Turkey, Persia, Egypt, Arabia, etc. Two depict riders on a dromedary. All are finely hand-coloured in great detail. De Bruyn's engravings were altered and expanded by the Flemish artist, Caspar Ruts (1530-1607), who later moved to Germany. Bénédit lists him as Rutz, whereas Hollstein does not (yet) list him at all. Ruts added two different plates aimed at drawing family crests: the first with a crest flanked by a woman and a man (both finely coloured in a great variety of hues), and signed on the plate "Caspar Ruts excudit"; the second showing a crest in an ornamental frame. This frame is present in several versions: one type contains fruit and insects; a second one contains parrots, squirrels and fruit; a third shows flowers, berries and butterflies. All have the frame finely coloured, and few contain extra water-colour illustrations, e.g., of family crests, including a large one on the rear pastedown. Many blanks and several engravings are inscribed in ink. The original suite of equestrian engravings is stated to comprise 52. However, nos. 2, 21, 27, 35-36, and 51-52 are not present here. Several are dated, between 1594 and 1615. One is dated 1589, but that seems to be an error. The usual language used is French, but some are in German. Inscribers have Spanish, Dutch, Flemish, or German surnames. One of the inscribers seems to be the Dutch poet Anna Roemers Visscher (1583-1651). Visscher "...was the eldest daughter of Amsterdam merchant and poet Roemer Visscher and the sister of Maria Tesselschade Visscher. Her family's economic and social status in Amsterdam enabled Visscher to be schooled in languages, calligraphy, embroidery, drawing, painting, glass engraving and other arts. ... Visscher lived during the Renaissance when women poets were often praised for who they were more than for their literary work. She was amongst the group of artists, writers and musicians who formed the Muiderkring or Muiden Circle. She was highly admired by the artistic elite such as P. C. Hooft, Jacob Cats, Joost van den Vondel, Constantijn Huygens and others. They called her a muse, the second Sappho, a fourth grace and more, and often dedicated works to her. Jacob Cats, for example, dedicated Maagdeplicht (The Duties of a Maiden) to Visscher. The Flemish painter Peter Paul Rubens dedicated an engraving of his Susanna and the Elders, executed by Michel Lasne (ca. 1617-18) under Rubens's supervision, to Anna Visscher; the inscription praises her virtue. A second engraving, executed by Lucas Vorsterman (1620) after another of Rubens's Susanna and the Elders, carries the same dedication from Rubens to Visscher. Visscher is particularly regarded for her diamond-point glass engraving. Additionally, she had an apparent interest in emblem books, as she translated into Dutch thirteen epigrams from Georgette de Montenay's *Emblèmes, ou devises chrestiennes* (originally published in 1584). She also contributed poetry to the 1618 emblem book, *Silenus Alcibiadis, Sive Proteus* (Wikipedia). The poem included is not present in either work, nor could we trace it on the internet, and, therefore, we believe it to be very probably unknown. Other contributions are by, e.g., René de Baraigne (an alderman from Kortrijk, or Courtrai), Jeane (?) Dontremont, Odile de Wiltz, Anne de Brecht, René de Chalon, Konstantin I, Freiherr Fugger, Herr zu Zinnenberg (1569-1627), Marguerite de Horion d'Ordene; dame de Richoven. dame de Loye, and Fernando Lopez de Villanueva, who lived in Cologne. Other contributors are from the Low Countries and Rhineland too. Several belong to the bourgeoisie and minor nobility of the Southern Netherlands. René de Chalon (d. 1624) is a grandson of the first Prince of Orange, also named René de Chalon (1519-1544). René de Baraigne owned a fiefdom, his entry is a remembrance «tout se passe ... sans elle ne puis» of Lady Antoinette de Bourgogne (1529-1588). Odile (Marie) de Wiltz was a daughter of Johann Freiherr von und zu Wiltz (1535-1607). Little else is known about her, except that she married Charles de la Hamaide (1580-1649) and that she was a descendent from Johann I von Nassau Dillenburg and Egbert I van Amstel, therefore, a distant relative of René de Chalon. Another entry is signed Franschoise de la Hamaide - evidently a family member of Charles, but their exact relation is not known. Anne de Brecht married Philippe Schoyte, a mayor of Antwerp. Another entry is by Jean De Visschere, "Vieu Echeum de la ville Danners" [i.e. d'Anvers, or Antwerp], yet another entry is by Charles, Conte de Manderscheidt,

Blankenheim & Gerholstein, Seigneur de Bettingen [his spelling]. Interestingly, the Bayerische Staatsbibliothek keeps a very similar copy, also lacking the first descriptive text leaf (and half of the second - entirely present here), without the engravings signed by Ruts, and in an inferior colouring: nearly all borders plainly coloured yellow, no use of gilt, and with fewer plates. Spine and corners worn; hinges split, rear board detached. The explanatory text in front describes the plates numbered 13-52, i.e., those of plates 1-11, on one leaf, are absent. Otherwise very good, the colouring bright. BSB, *Cod. icon.* 320; Hollstein IV, p. 7 (for De Bruyn).

[65] **Rondelet, G.**

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] *Universae aquatiliū historiae pars altera cum veris ipsorum imaginibus*. Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). 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. \$7,100

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

[66] **Rusconi, M. and P. Configliachi**

Del Proteo anguino di Laurenti. Monografia. Pavia, Galeazzi, 1819. Large 4to (30.0 x 22.4 cm). Title page, [iv], 119 pp., four lithographed plates, of which two in double-suite: line drawings and lithographs, (partly) hand-coloured by the second author. Late 19th-century pebbled morocco over marbled boards. Spine with polished morocco label with gilt title. Marbled endpapers, speckled edges. \$2,750

= The rare first (co)authored work by the Italian zoologist and anatomist Mauro Rusconi (1776-1849), who studied with George Cuvier in Paris, and made many new discoveries in the field of embryology, based on his studies of amphibians. "Mauro Rusconi was an Italian embryologist who studied the development of amphibians and fishes. Rusconi was born in Pavia and became a pupil of Spallanzani. In a famous paper, *Del Proteo anguino di Laurenti* (1819), Rusconi demonstrated that the olm (*Proteus*) is an adult animal and not a larval form that maintains gills during development. Some of Rusconi's other research concerned the reproduction of the salaman-

der and the artificial insemination of fish. His most important embryological studies were on the development of the frog's egg, in which he observed and correctly interpreted the process of segmentation, the first divisions of the egg. The Institut de France gave Rusconi a gold medal for science in 1831" (socialarchive, internet site). The olm, *Proteus anguinus* Laurenti, 1768, is illustrated with very precise and detailed drawings, partly in line drawings and "normal" drawings, in order to show various anatomical and morphological aspects within the same specimen of this enigmatic species from the western Balkans. The beauty of these illustrations shows that Rusconi was both a fine zoologist and an artist. His co-author, Pietro Configliachi (1777-1844), was the successor of Alessandro Volta as professor of physics at the University of Padua. Although Configliachi is listed as first author on the title page, this work is usually attributed to *Rusconi and Configliachi*. The rarity of this and most other works by Rusconi is underscored by Wilhelm Junk in his *Rara*: "...alle, wissenschaftlich so grundgelegen Werke R.'s [sind] von einer solchen Seltenheit...dass sie als unauffindbar gelten können. Keines - mit Ausnahme der ersten - is nämlich (ganz unbegreiflicherweise) in einer höheren Auflage als 100, einzige sogar bloss 25 Exemplaren gedruckt. So ist auch der Preis eines jeden Werkes, wenn wirklich eines einmal auftaucht, trotz des geringen Umfanges 100 bis 200 M[ark]k". With the fine, pictorial and herpetological bookplate of Gaston François de Witte (1897-1980), *Ex Africa semper aliquid novi*, with an African landscape and chamaeleon. As Adler notes, he was a "specialist on the herpetology of Central Africa", and a protégé of the great Belgian/British herpetologist George Boulenger. De Witte's stamp in the top margin of the half-title. Light creasing to a few plate margins. Some, mostly light, foxing throughout. Still a very good copy in an attractive binding. Adler I, p. 122 (for De Witte); Adler II, pp. 44-46 (for Rusconi); Junk, *Rara*, p. 156; Nissen ZBI, 940.

[67] **Russell, P.**

An account of Indian serpents collected in the coast of Coromandel; containing descriptions and drawings of each species; together with experiments and remarks on their several poisons. [WITH] A continuation of an account of Indian serpents containing descriptions and figures from specimens and drawings transmitted from various parts of India. [Complete]. London, George Nicol, 1796-1801. Two volumes in one. Elephant folio (51.5 x 35.3 cm) (Board size 52.5 x 37.0 cm). Volume I (1796): 91 pp.; Volume II (1801): v, 45, [iv] pp.; Appendix I-III [1804-1809]: pp. 47-53, [iv]; and 91 [46; 42; 3] finely engraved and mostly hand-coloured plates on 87 sheets (first plate 31 and 46, and three *Appendix* plates intentionally uncoloured). Contemporary blind-tooled half calf over marbled boards. Spine with rich gilt bands and morocco label with gilt title. \$20,000

= A splendid, rare work including the extremely rare second part (published by G. and W. Nicol) with original hand-colouring. Written by the Scottish physician and naturalist to the British East India Company, Patrick Russell (1726-1805). According to Adler, this work "may well be the most physically imposing book ever written exclusively on a herpetological topic". All species are extensively described, and their local names are added. In several, orthographic varieties are noted between the name as noted in the descriptive text and the same on the plates. "As a physician as well as a naturalist to the East India Company in the Carnatic he was concerned with the problem of snakebite and made it his aim to find a way for people to identify venomous snakes. He also made a large collection of plants. One of the snakes he identified was Katuka Rekula Poda which he noted was not well known to Europeans but was second only to the cobra in its lethality. Russell attempted to classify the snakes using the nature of scales but his quest was to find an easy way to separate the venomous snakes from the non-venomous. He conducted envenomation experiments on dogs and chicken and described the symptoms. He tested remedies claimed for snakebite" (Wikipedia). Indeed, in this work several experiments with snake venom and possible cures are described. The three appendices contain papers and illustrations published earlier, in a smaller format, in the Philosophical Transactions of the Royal Society of London. Provenance: Newcastle-upon-Tyne Public Library (their labels on front pastedown and front free endpaper recto, and their small, weak stamp in several text page margins, and unobtrusive and weak blind-stamp on lower plate margins); purchase note on front free endpaper by the Swedish herpetologist Richard Wahlgren. Slight rubbing

to board edges. Weak, small library label in the top margin of the last index page; weak, circular dampstain to the lower margin of the portrait frontispiece, some occasional light spotting; pencilled annotation, dated 1852 on Plate 16 of the first part; otherwise an excellent copy. Of copies including the second part, we found only three auction records in the last 50 years. OCLC is vague about the number of complete, originally coloured copies, but the number is probably lower than ten, worldwide. Many copies are not coloured, incomplete, or severely affected by humidity and worming. This copy, however, is in a very good condition, with most plates clean, and the colouring bright. Adler I, pp 16-17; Cat. BM(NH) p. 1770; Crane Library, AC10 (first part only); Nissen ZBI, 3539; Wood, p. 547.

[68] **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 viaje de D. Ramon De La Sagra. Dedicado a S. M. Doña Isabel II. Paris, Maulde et/ 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. \$15,850

= 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).

[69] **Schlegel, H.**

Abbildungen neuer oder unvollständig bekannter Amphibien, nach der natur oder dem Leben entworfen, herausgegeben und mit einem erläuternden 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. \$13,700

= A very rare work with "[e]xcellent plates" (Vanzolini) of great taxonomical importance, written by the German-Dutch herpetologist and ornithologist Hermann Schlegel (1804-1884). This was Schlegel's first major work - and his rarest. OCLC reports just nine copies in libraries worldwide (in Australia, Canada, Germany [three copies], Great Britain, USA, and Switzerland) some with either only the text part, which was published in octavo, or only the atlas. We found only two auction records, including a partial (27 plates) atlas. "Schlegel was tutored by the pastor and ornithologist C. L. Brehm,

father of Alfred Brehm who authored the 'Thierleben' series. [M]ost of Schlegel's early work was on reptiles. Beginning in 1837 and concluding in 1844, Schlegel issued a series of 50 outstanding folio plates of amphibians and reptiles in his 'Abbildungen', together with a short text, illustrating many new species, particularly from the rich fauna of the Dutch Indies.... [G]enerally unrecognized was Schlegel's discovery and nurturing of three of the century's greatest natural history artists - J. G. Keulemans, Joseph Smit, and Joseph Wolf. Schlegel was one of the most prominent naturalists of his era, concerned with fundamental questions of the definition of species, the relationship of systematics to physical geography, and the biological meaning of variation. It was he who first used trinominal nomenclature" (Adler). Plate 32 is plain, as intended. All others are superbly coloured. Minimal spotting to only a few plates, but generally clean and bright, the colouring accurate and vivid. The binding is very attractive. Adler I, pp. 30-31; Cat. BM(NH) p. 1838; Nissen ZBI, 3680 [recording a wrong number of coloured plates]; Vanzolini I, p. 56.

[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 & Coldewey, "Feathers to Brush, the Victorian Bird Artist John Gerrard Keulemans"; Nissen IVB, 840; Zimmer, p. 561.

[71] **Séguy, E. A.**

Insectes. Vingt planches en phototypie coloriées au patron donnant quatre-vingts insectes et seize compositions décoratives. Paris, Duchartre et Van Buggenhoudt, [1926]. Folio (45.0 x 32.6 cm). [iv] pp. (Title page, preface and index of scientific names), 20 very fine full colour pochoir plates. The original publisher's portfolio with linen spine and full colour pictorial boards, some lettering in gold. Original ties intact. \$19,500

= A presentation copy, signed and dated by the artist, of a fabulous and 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 (1890-1985) - see Young for details, including the 'invented' middle name of Eugène Séguy). This work is even somewhat rarer than his very similar sized and styled work on papillons (butterflies). The first 16 plates contain much-enlarged, finely detailed insects (the majority being Coleoptera); the last four have patterns, presumably for wallpaper or curtain designs, based on these figures. "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). The insects are absolutely spectacular, but they are not fantasies. Hence this work is listed in Nissen's *Die zoologische Buchillustration*. Nissen dates the work from 1926. According to the Metropolitan Museum of Art in New York, the date is 1929 (see: www.metmuseum.org/art/collection/search/356920). This copy signed and dated, in the top margin of the title page: "Pour Colette Gueden / la Fée primavera / Son ami E A Seguy / Juillet 39". Colette Gueden (1905-2000) was a French designer associated with Primavera, the design studio of the famous department store chain Printemps, which is still active - and successful - today. "The workshop aimed to provide furniture and objects of modern style to affordable prices to everyone. Colette Gueden, which defined her work as "tabletterie" (a form of high-end creative wood-turning), directed her early research into new materials (horn, glass, metal, mother of pearl). Her style can be placed under the heading "fantasy". This "fantasy" applied brilliantly to all projects: wallpapers, jewelry, ornaments and especially in ceramics. In the mid-30s, Colette she created table services on the themes of 'Monuments of Paris' & the 'Coast of France'. In the 1940's she created at Saint-Leu-la-Forêt a series of busts and female faces partially glazed decorated with shells and gently wavy hair. In the 50's Colette Gueden she was able to adapt easily to new trends and was surrounded by a team of young designers fresh out of art schools: Alain Le Foll, Geneviève Pons, Peter Broc who helped organize small fairs in the spring (from 1950 to 1967) on various topics "Plein Air", "Galot Spring", "Alcove". Gueden Colette made drawings for ceramics that were created elsewhere by Pol Chambost, the workshops in Vallauris or those of Limoges. She also received prestigious commissions: she designed furniture for President Vincent Auriol, for the steamer La Marseillaise (1949) she created large bas-reliefs decorated with still life. Colette Gueden worked on at Primavera until 1972" (Magen H Gallery website). The portfolio cover slightly age-toned; the plate edges with some toning and some staining (far from the printed surfaces). In all a very good, complete copy, with brightly coloured, attractive illustrations, and absolutely unique with a great provenance. Nissen ZBI, 3796; Young, *Insect men* (designobserver website, 27.V.2015). Not in Schneider-Henn.

[72] **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. \$3,800

= 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'Emile 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.

[73] **Stöckl, R. M.**

Mondameisen. Vaduz, Galerie Haas, ca. 1975. Twelve loose-leaved etchings (52.4 x 40.2 cm each). In clamshell box (53.7 x 42.0 x 2.3 cm) with handwritten label mounted on the top board. \$1,350

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

[74] **[Trade Catalogue]**

Walking stick knobs and handles. [Original drawings] France, unpublished, ca. 1880-1900. Folio (39.0 x 28.0 cm). 151 cards, each with one to four individual pencil or ink designs, mounted on 52 stiff paper leaves. Dark green limp cloth. Spine with blind-stamped rectangular compartments, central floral vignettes and title; front board with gilt and black ornamental border, rear board with large, black intricate, oriental vignette. \$4,850

= A beautiful, varied, and inspirational album with original drawings of walking stick handles. All designs are carefully drawn in pencil and ink; several are partly coloured. The numerous designs are in various art styles. Many are floral and ornamental, following the baroque Louis XV style, others seem to be influenced by tribal art, some are geometrical; still others show elements reminiscent of an early Jugendstil or Art Nouveau style; and there are even some naturalistic and neogothic designs. Individual drawings are on usually white (a few blue) sheets of paper, on average some 13.5 x 8.5 cm, and mounted single, in pairs (most often), or quartets on 52 sheets. Several cards contain annotations in light pencil in an old hand. Invariably these are in French, strongly suggesting a French origin. Of several handles and knobs the height is given in centimetres. In all a quite varied and intriguing ensemble, in good condition. Spine ends a bit frayed; the drawings with signs of handling, and annotated with catalogue numbers; in the rear several mounts left blank; the mounts toned towards the edges, with a bit of marginal wear, but not more than one might expect from a utility art portfolio.

[75] **Tryon, G. W.**

A monograph of the fresh-water univalve Mollusca of the United States. (In continuation of Prof. S. S. Haldeman's work, published under the above title). Turbidae. Physidae. Philadelphia, PA, The Conchological Section of the Academy of Natural Sciences 1870. 8vo (22.1 x 14.4 cm). 238 pp; 17 lithographed plates in double suite: hand coloured, and tinted (for a total of 34 plates) [*Paludina* 12-17; *Limnea* 16-18; *Physa* 6-9; *Planorbis* 5-7; *Ancylus* 2.] Later blue buckram with gilt title on the spine. Speckled edges. Original wrappers bound in. \$1,380

= The very rare double-suite edition of a continuation of the first major work exclusively on the freshwater snails of North America, written by the American malacologist George Washington Tryon (1838-1888). Originally published in four parts. The four original wrappers are all present. As stated in the title, this work is subsequent to a work by another American malacologist, Samuel Stehman Haldemann (1812-1880), hence the peculiar plate-numbering. Provenance: stamp of the American malacologist Richard Irwin Johnson (1925-2020) in the top margin of the front free endpaper recto and title. First front wrapper partly torn and rebaked; title page with two faint stains, and the top outer section of the pages towards the end ever so slightly cockled. Otherwise a very good, clean copy. Only three auction records found

in the last 100 years. A handful of libraries around the world, mostly in the USA, have a copy and not always in the hand-coloured edition. We could not find a single double-suite copy anywhere else, or ever on the market before. Nissen ZBI, 4173.

[76] **Vaillant, L. [L.] and M. [F.] Bocourt**

Mission scientifique au Mexique et dans l'Amérique Centrale. Recherches zoologiques pour servir à l'histoire de la faune d'Amérique Centrale et du Mexique. Poissons. Paris, Mission du Mexique et dans l'Amérique Centrale, 1874-[1915]. Large 4to (35.5 x 27.5 cm). Title to the Zoology section, title to part IV, half title to the ichthyology, [i ("avis"), 265 pp.; 31 plates, numbered 1-16, 1bis, 1ter, 5bis, 5ter, 5quat, 8bis, 9bis, 10bis, 10ter, 11quint (error for 10quint?), 11bis, 11ter, 11quat, 13bis, 13ter; all with original descriptive text leaves, of which 26 in fine chromolithography with additional hand-colouring; plates 1bis, and 1ter tinted, and plates 9bis, 10ter, and 10quint plain, as always. Printed wrappers to part IV, dated 1874, bound in. Contemporary half morocco over marbled boards. Spine with five raised bands, and gilt title. Marbled endpapers. Top edge gilt. \$13,700

= A fine and unique "over"-complete copy of this superbly illustrated work on the fishes of Central America and the Caribbean, with the descriptions and illustrations of many new and poorly known species. The work forms part four of the *Mission Scientifique* comprising 13 volumes. This volume is particularly rare, as it was published in instalments over a period of over no less than 40 years. Even more exceptional are the following plates, present in this copy, that have NEVER BEEN RECORDED BEFORE: 11, 12, 13, 14, 15, 16, 11bis, 11ter, 11quat, 13bis, and 13ter. "Normal", complete copies have 20 plates. This one has 11 more. Previously, it was thought that plate 11quint was an error for 10quint. However, with all the additional, otherwise unpublished plates present, 11quint, although placed here after 10quat, may indeed follow plate 11quat. Many of the fine coloured plates, heightened with gum-arabic, are by Bocourt and lithographed by Mesnel. "This well-known study of Central American natural history was issued in parts, some of the sections being still incomplete" (Wood). Léon Louis Vaillant (1834-1914) was a noted French ichthyologist and herpetologist and professor of reptiles and fishes at the Muséum national d'Histoire naturelle in Paris and "thus came to hold the chair of Count de Lacépède and Duméril and inherited responsibility for the then-largest collections of reptiles and fishes in the world" (Adler). Marie Firmin Bocourt (1819-1904) combined zoological knowledge with great artistic qualities. It was in fact he who initiated the *Mission scientifique* series, together with the ichthyologist and herpetologist Auguste Duméril (1812-1870). «Exemplaire unique de la bibliothèque Vaillant» appears in gilt on the spine foot of this copy. This indicates that the book was from Vaillant's library. However, it must have been bound, or adjusted, after his death, as it includes a notice of his passing: «Après la mort de M. le professeur Léon Vaillant, il a été impossible de retrouver la fin de son manuscrit sur Les Poissons du Mexique. En conséquence cette livraison sera dernière et clôturera le volume» (the «Avis» preceding the text). Some scattered, mostly marginal foxing to a few plates, otherwise a very good, clean copy. Dean II, p. 574; Nissen ZBI, 4210, 4694. Not in Sabin.

[77] **Valenciennes, A. and A. D. d'Orbigny**

Voyage dans l'Amérique méridionale (le Brésil, la république orientale de l'Uruguay, la république Argentine, la Patagonie, la république du Chili, la république de Bolivie, la république du Pérou). Exécuté dans le cours des années 1826, 1827, 1828, 1829, 1830, 1831, 1832 et 1833. Tome cinquième, 2e partie: Poissons. Catalogue des principales espèces de poissons rapportées de l'Amérique méridionale. Paris, P. Bertrand; Strasbourg, V. Levrault, 1847. Folio (33.8 x 25.0 cm). 11 pp.; 16 lithographed plates (numbered 1-16) in fine, original hand-colouring. Later quarter linen over printed boards. \$1,300

= A very important and rare monograph on the natural history of South America, being the results of years of travels and collecting by one of the foremost 19th-century French naturalists, the explorer, geographer, anthropologist, palaeontologist, zoologist, and botanist, Alcide Charles Victor Marie Dessalines d'Orbigny (1802-1857). Entirely based on his own collections and researches. This part deal-

ing with fish - both marine and fresh water. D'Orbigny wrote most of the results of his collections and observations himself, but in this case he handed the material to a true specialist, the great French ichthyologist Achille Valenciennes (1794-1865). Many species were described as new. The fine illustrations are by a renowned natural history artist, Paul Louis Oudart (1796-1860), partly after original drawings of living specimens by D'Orbigny. Some light, scattered spotting; otherwise a very good, clean, unmarked copy. Dean II, p. 575; Nissen ZBI, 3021.

[78] **Vincent, L.**

Elenchus tabularum, pinacothecarum, atque nonnullorum cimeliorum in gazophylacio = Description abrégée des planches, qui représentent les cabinets & quelques-unes des curiosités, contenuës dans le théâtre des merveilles de la nature. Harlem [Haarlem], aux dépens de l'auteur, 1719. 4to (25.1 x 20.3 cm). Two title-pages (Latin and French), engraved frontispiece by J. v. Viane after Romeijn de Hooghe; [22]-52 pp., each with a title-vignette; one unnumbered folded plate by A. van Buijsen, and seven numbered folded plates representing the different closets of the collection. 20th-century blind vellum. \$10,750

= A finely illustrated catalogue of one of the most beautiful cabinets of curiosities, compiled over 40 years of collecting by the rich Dutch designer and merchant of luxurious textiles, Livinus Vincent (1658-1727). He collected both *naturalia* (shells, insects, corals, birds, lizards, and small mammals) and *artificialia* (works, such as art or antiques, modified by humans). Vincent had one of the foremost *Wunderkammern* in Holland, visited by among others Tsar Peter the Great and King Charles III of Spain. "Vincent and his wife, Joanna van Breda, took a lot of effort to present their collectables in a pleasurable and instructive spectacle. They ordered their shells and insects in elegant designs that resembled magnificent pieces of embroidery" (Wikipedia). He "considered it his task to create an order in the collection. He classified and catalogued insects, butterflies, and shells, among other things. His collection could be visited. The entry price was two guilders in 1726: a substantial sum. Vincent saw nature as a reflection of God's omnipotence and, according to his own words, his collection had people turned to God because they were impressed by His ability" (website of the Stadsarchief Gemeente Amsterdam). "After the death of his second wife in 1715, he remarried a woman who did not like his collection or hobby. Vincent moved to The Hague, hoping to find a buyer for his cabinet among the town's many diplomats. He corresponded with such friends as James Petiver and Hans Sloane in England." (Wikipedia). The plates had been published earlier, in 1706 as *Wondertooneel der Nature*, which translates as: Wonder Show of Nature. A very good, clean copy. Fearrington, F. (2012) *Rooms of Wonder*, 96; Nissen ZBI, 4254.

[79] **Wallace, A. R. [communicated by Charles Darwin]**

On the Zoological Geography of the Malay Archipelago. London, Longman, Green, Longmans & Roberts, and Williams and Norgate [for the Linnean Society], 1860. 8vo (22.2 x 14.2 cm). 13 pp. [numbered 172-184]. Original blue, printed wrappers. \$1,350

= A rare, early work on zoogeography, by the British naturalist, and co-founder of Darwin's evolution theory, Alfred Russel Wallace (1823-1913). Wallace's interest in zoogeography would help shape his thoughts on natural selection, leading to the world-famous joint publication with Charles Darwin, *On the Tendency of Species to Form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection* (published in the Society's *Journal of the Proceedings* Volume III, No. 9), and culminate in his "monumental" (DSB) 1876 book, *The Geographical Distribution of Animals with a Study of the Relations of Living and Extinct Faunas as Elucidating the Past Changes of the Earth's Surface*. Earlier, the British ornithologist Philip Lutley Sclater (1829-1913) divided the world into six ornithogeographical regions, noting, amongst others, a difference between the Australian and Malayan region. This inspired Alfred Russel Wallace to write his both more general and much more detailed and thorough zoogeographical paper on what is now known as the Wallace Line - the fascinating boundary between the Asian and Australian faunal provinces. "Wallace's investigations made it quite clear that zoogeography should be based on a wide range of geographical and geological facts interpreted by evolutionary doctrines" (DSB). We offer the Society's complete *Journal of the Proceedings*, Volume IV, No. 16,

with, e.g., also a paper on Malayan flies collected by Wallace. Uncut. With handwritten dedication by Darwin's friend and mentor, the botanist and priest John Stevens Henslow (1796-1861), to the Ipswich Museum ("from J. S. Henslow"), a small stamp and a library label of the latter on the front wrapper. Wrappers a bit soiled, and a very weakly creased at edges; otherwise an excellent, unopened, clean copy. DSB XIV, p. 138.

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

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

\$3,950

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

[81] **[Women's Liberation] [André Citroën]**

Application de la main-d'oeuvre féminine au travail des obus. [AND] Usines André Citroën. Vues photographiques des usines André Citroën de mars à octobre 1915 [at] 143 quai de Javel, Paris. Paris, Citroën, [1915]-1916. In two volumes. Oblong folio (31.5 x 43.7 cm). 71 original photographs (22.0 x 28.5-35.5 cm) mounted on grey cardboard with printed captions [60; 11]. Uniform full mottled calf. Boards with double gilt-rolled ornamental borders and gilt title.

\$7,500

= A very rare set, both volumes dealing with the Parisian factory founded by André-Gustave Citroën (1878-1935), renowned for its technologically advanced cars, but also for its contributions to the French war industry during WWI, and in particular the contributions women made as factory workers in the mass production of artillery shells. The first volume is entirely devoted to this subject, showing the female munitions-workers at work. André Citroën played an essential part in French women's emancipation: once the women had left their traditional, singular role as homemakers, replacing the men who fought in the trenches, there was no looking back, and after the war their participation in the country's workforce became permanent. "World War I radically changed women's role in society, as they stepped into the boots of men gone to fight for their countries. In cities across Europe, women took on traditionally 'male' jobs - waiting on

tables, delivering the mail, teaching in boys' schools or handling cash as bank clerks. 'Women rapidly became indispensable, not only in the nursing and welfare services but in offices and factories and agriculture, changing the whole balance of society in the process,' says historian Michael Howard. As soon as war broke out in 1914, France's prime minister René Viviani called on women to 'replace in the workplace those who are on the battlefield'. ... From 1915 onwards, Europe's industry - devoted to the war effort - relied massively on the female workforce, as did that of the United States from 1917. 'Without women, victory will tarry,' warned Britain's soon-to-be prime minister David Lloyd George in 1915. Some 400,000 women were toiling in France's war factories by 1918 - a quarter of the workforce - handling some 2,500 shells per exhausting 11-hour shifts" (AFP). The second volume records the building and operational start of the factory itself. It shows the evolution of the works, starting with a photo of the still-vacant lot (save for gardens and sheds), followed, chronologically, by views of all building developments, including one with the famous Eiffel Tower in the distance. Groundwork started in March 1915, and by the 28 September the largely female workforce had already become fully active. The final photo shows the official ceremonial opening of the factory, on 24 June 1916, revealing decorations given by General Gilinski on behalf of the Russian emperor. "As soon as war was declared in August 1914, André Citroën was mobilized as a lieutenant, then as captain in the 2nd Grenoble Artillery Regiment. On the eastern front he was able to witness France's lack of artillery and ammunition to counter the German forces. Following the death of his brother, Bernard, on the front, André Citroën was determined not only to do his duty, but also to repel the enemy as far as possible. In January 1915, he proposed to General Louis Baquet, director of artillery at the Ministry of War, which was sorely lacking in ammunition, to apply Fordism in a factory built in three months, and capable of producing 5,000 to 10,000 artillery shells of Type 75 per day. Thanks to his savings, those of his right-hand man Georges-Marie Haardt, and especially financing from a rich diamond dealer of Armenian origin, Atanik Eknayan, who had already saved his fragile Mors 12 car business, Citroën erected a huge ultramodern factory on 15 hectares of vacant land and vegetable gardens on the Quai de Javel. With some 13,000 workers, the factory produced 23 million shells at a rate of 10,000 per day, an unprecedented rate at the time. 'You have to produce quickly, well, and economically to put the products manufactured within the reach of the greatest possible number of consumers', he said. The pace the factories imposed on workers was tiring, and as a result André Citroën was sometimes considered a despot. Nevertheless, he was one of the first manufacturers concerned about the well-being of his workers, and avoided imposing repetitive tasks. André Citroën's ammunition business quickly gained a reputation and became a model of organization, efficiency, and social responsibility. Major personalities, both civil and military, visited the factory. Between 1917 and 1918, the government also charged Citroën with reorganizing supplies for the armaments industry, the military postal services, and with the distribution of bread ration tickets in the Paris region. When the war was over, André Citroën decided to convert his factory on the Quai de Javel into a car manufacturing plant" (taken from French Wikipedia). Boards a bit rubbed; a skilful repair to one joint; otherwise in an excellent state.



[55] Mucha

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