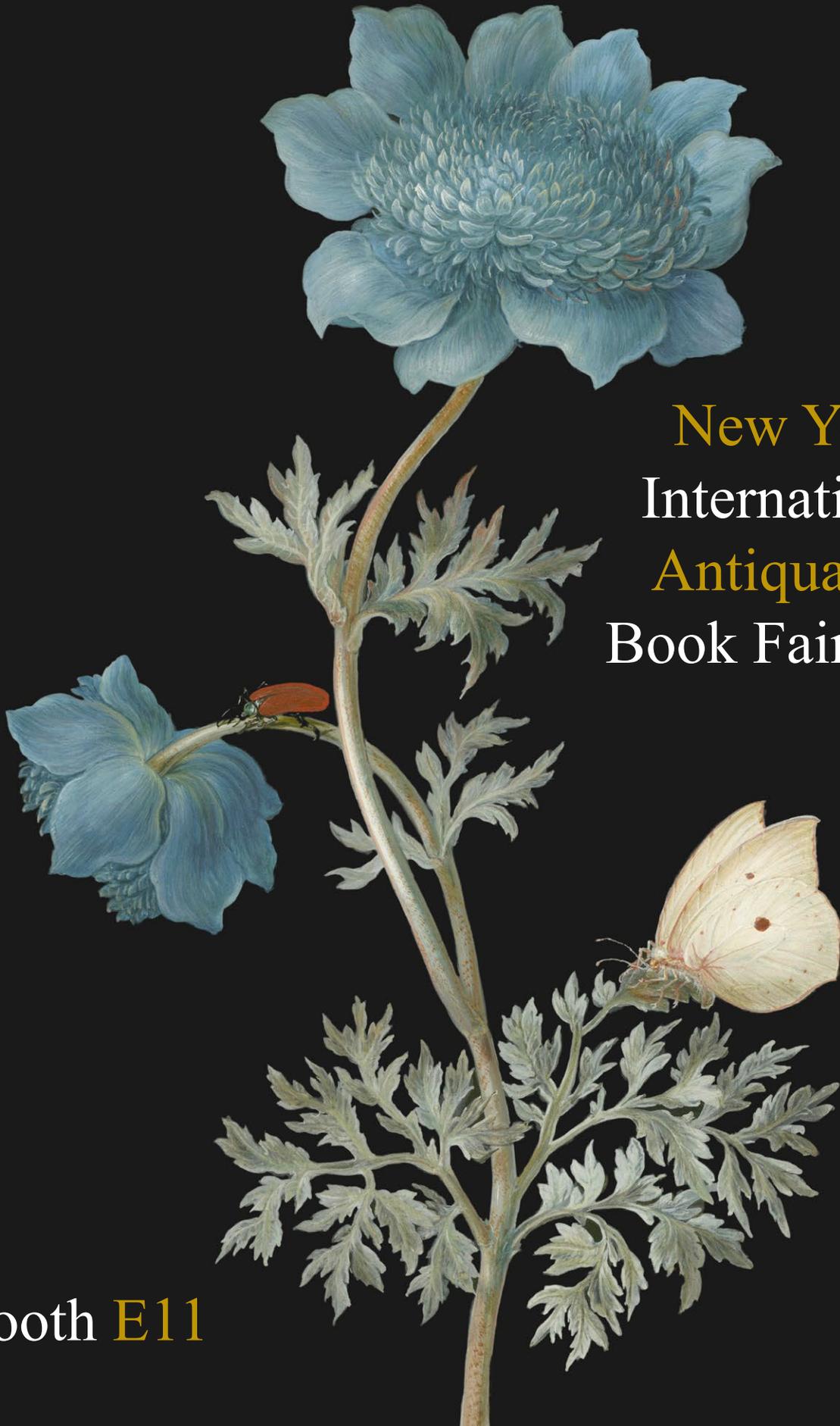




Antiquariaat Schierenberg



New York
International
Antiquarian
Book Fair 2024

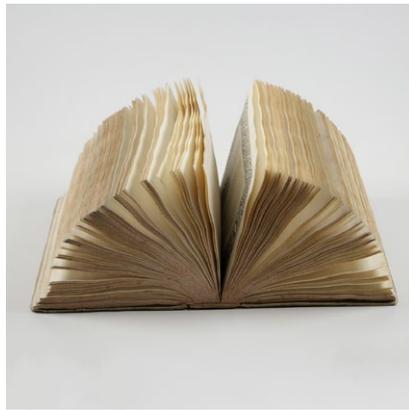
Booth E11



Tasteful quality

[1] **[Anonymous]**
Mushroom Album.

(1800) \$ 1500



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

[2] **Appianus Alexandrinus**
Historia Romana. De Bellis Civilibus.

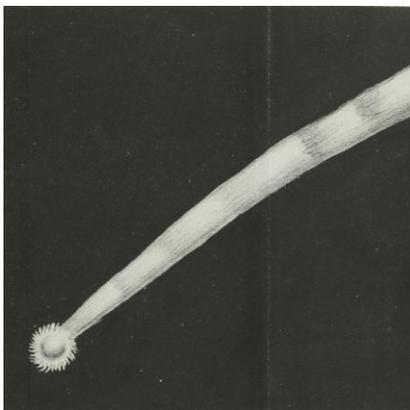
(1477) \$ 27,000



Very rare and hardly recorded

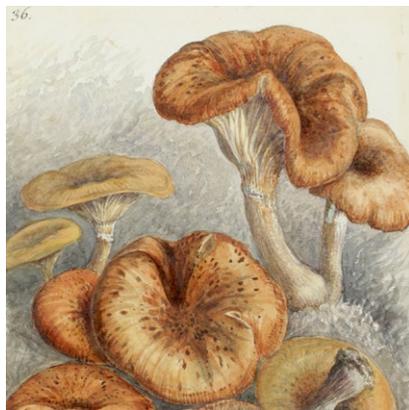
[3] **Barbey, W.**
Lydie, Lycie, Carie. 1842, 1883, 1887.
Études botaniques revues.

(1890) \$ 2400



Astronomically rare

[4] **[Bergk, J. A.]**
Die Wunder des Himmels und das System des Weltalls, in einem faßlichen
(1823) \$ 875



Exquisite mushroom watercolours supervised by Great Britain's foremost mycologist

[5] **[Berkeley, M. J. (ed.)]**
Lancashire fungi.

(1872-1885) \$ 15,700



Second copy known

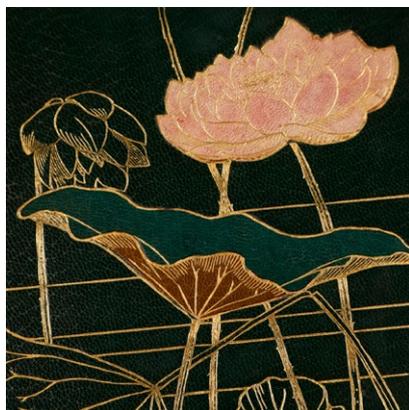
[6] **Bloemaert, A.**
Nieuw Teecken-Boeck.

(1700) \$ 2700



Licensed to quill

[7] **Bond, J.**
Birds of the West Indies. An account with full descriptions of all the birds known to
(1936) \$ 2150



Mint set of the "Lotus" edition with the fabulous Art Nouveau bindings

[8] **Brinkley, F.**
Oriental Series. Japan [and] China.
[the rare "Lotus"-edition].
(1901) \$ 15,000



Perhaps the first illustration of a rare and endangered American fish

[9] **Brown, M. E. D.**
American fish (splittail?). [Original drawing].
(1836) \$ 800



America's largest moth; a fine life-size watercolour

[10] **Brown, M. E. D.**
Attacus cecropia. [Original drawing].

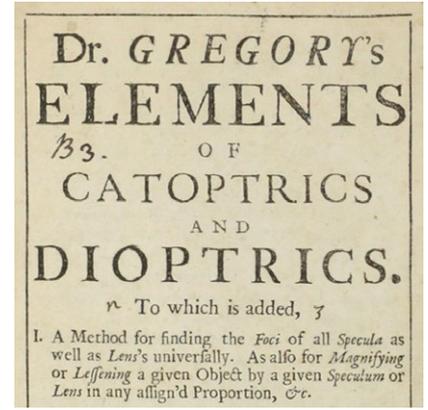
(1836) \$ 400



Wonderful after nature watercolour of a North American cutie

[11] **Brown, M. E. D.**
Chipmunk. [Original drawing].

(1836) \$ 950



The very rare first English edition

[12] **Browne, W.**
Dr. Gregory's elements of catoptrics and dioptrics. To which is added I. A method (1715) \$ 5400



Fantastic tools and equipment at the dawn of the industrial revolution

[13] **Bruyas, G.**
Guillaume Bruyas & Fils Lyon. [Trade Catalogue of locks, chains, guns, and (1860) \$ 12,500



One of Buc'hoz's rarest and most beautiful works

[14] **Buc'hoz [P. J.]**
Collection précieuse et enluminée des fleurs plus belles et les plus curieuses ([1776]) \$ 62,000



An ultra-rare complete copy

[15] **Carpeau du Saussay (ed.)**
Voyage de Madagascar, connu aussi sous le nom de l'isle de St Laurent. Par (1722) \$ 3800



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

[16] **Charpentier, T. de**
Libellulinae Europaeae, descriptae ac depictae a Toussaint de Charpentier. (1840) \$ 13,000



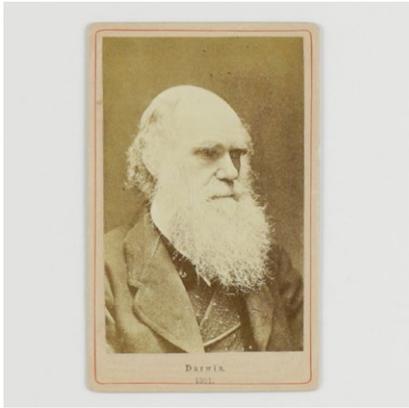
An explosion of flowers

[17] **[Colour-printed paper]**
A large sheet of pictorial, colour-printed paper. [A repetitive field of flowers]. (1800-1850) \$ 750



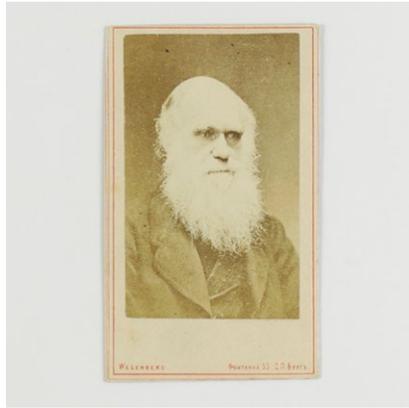
Darwin's last work - published posthumously

[18] **Darwin, C.**
The late Mr. Darwin on instinct. (1883) \$ 1950



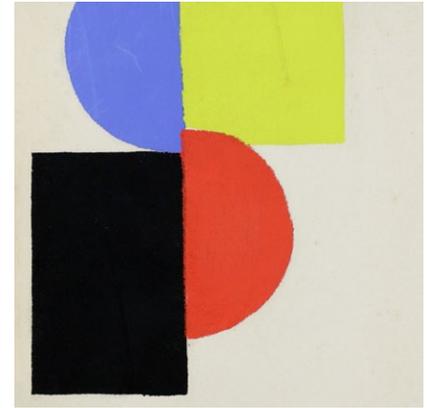
Rare Darwiniana in excellent condition

[19] [Darwin, Charles Robert]
Portrait of Darwin - Rare carte de visite.
(1874) \$ 1625



Rare Darwiniana: a possibly unrecorded Russian carte de visite

[20] [Darwin, Charles Robert]
Portrait of Darwin - Rare Russian carte de visite.
(1874) \$ 1050



An unknown Sonia Delaunay

[21] Delaunay, S.
Original gouache design in light green, blue, red and black. Signed by the artist
(ca. 1970) \$ 2700



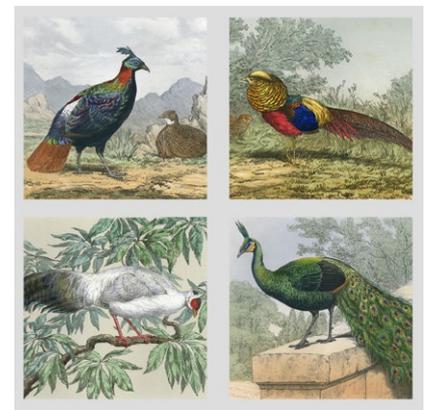
A 'capital' copy

[22] Delaunay, S.
[POSTER] 'ABCDEF'
(1970) \$ 4300



One hundred and ten pieces of art

[23] Delaunay, S.
Simultané. [by Sonia Delaunay].
(1964) \$ 1625



Utterly rare and perhaps the most complete copy known

[24] Deyrolle, T.
Illustrations zoologiques.
(1874) \$ 18,950



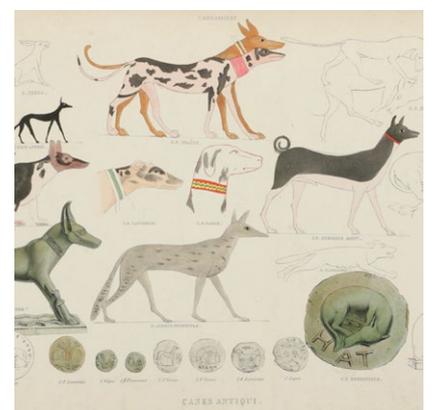
A fine example of Dietzsch's botanical and entomological paintings

[25] Dietzsch, B. R. [attributed]
A chrysanthemum, a beetle, and a butterfly. Watercolour and gouache draw-
(1770) \$ 12,500



A rarely seen set with original coloured plates and original printed boards

[26] Ducrotay de Blainville, H. M.
Manuel de Malacologie et de Conchyliologie. Texte, planches. [Complete].
(1816) \$ 2800



Massive mammals, spectacular and exceedingly rare

[27] Ducrotay de Blainville, H. M.
Osteographie ou description iconographique comparée du squelette
(1839-1864) \$ 13,500



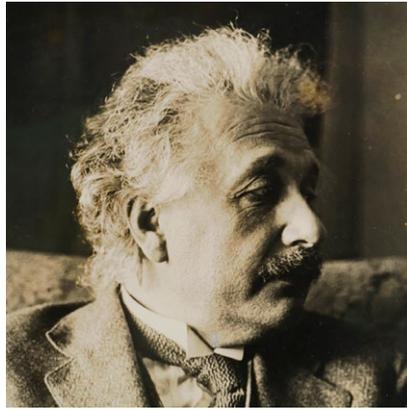
Great endpapers, a very rare work describing Europe's most important 18th-century Wunderkammer

[28] **Eilenburg, C. H.**

Kurzer Entwurf der königlichen Naturalienkammer zu Dresden.

(1755)

\$ 5000



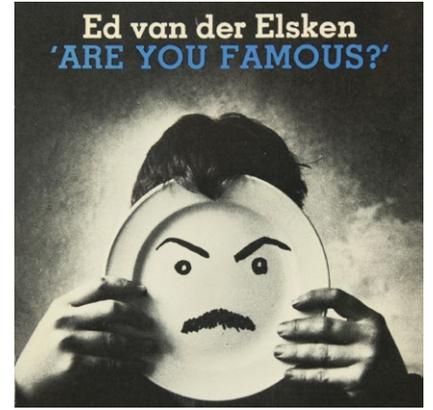
A famous photographer shooting a famous physicist

[29] **Einstein, Albert**

Original photo by Gerty Simon.

(1935)

\$ 9200



A very rare copy: signed by the artist

[30] **Elsken, E. van der**

Are you famous? La Grande Parade in het Stedelijk Museum Amsterdam.

(1985)

\$ 550



Escher on Escher on Escher - a unique collection

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

Escher Adventures in Perception. [With handwritten letter by Maurits Escher to

(1970)

\$ 13,500



Meet one of Escher's most moving works

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

Ontmoeting. [Encounter].

(1944)

\$ 40,000



The 3D Escher: endless, yet limited

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

Sphere with fish. Bol met vissen.

((1940) 1972)

\$ 5950



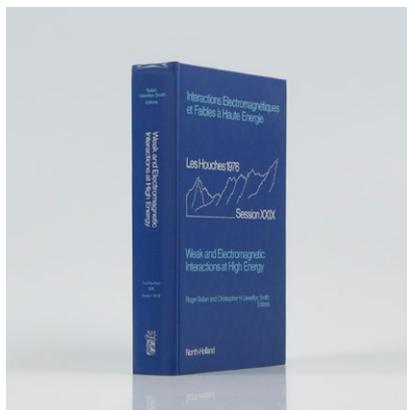
A very rare, hand-coloured copy

[34] **Feuillée, L. [É.] (Huth, G. L., ed.)**

Des Pater Ludwig Feuillée, Ordensmönchen des Heil. Francisci von Paula,

(1756-1758)

\$ 9200



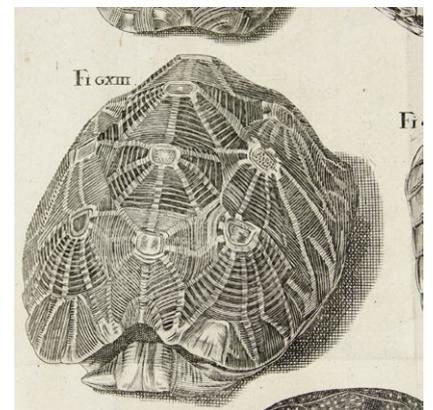
Richard Feynman lecturing on higher grounds

[35] **Feynman, R. [Balian, R. and C. H.]**

Weak and Electromagnetic Interactions at High Energy [Gauge Theories]. Les

(1993)

\$ 1250



Carus's copy of an exceedingly rare work on turtles

[36] **Gottwaldt, C.**

D. Christoph Gottwaldts physikalisch-anatomische Bemerkungen über die

(1781)

\$ 8000



A very rarely seen John Gould original watercolour

[37] **Gould, J.**
 Nyctale tengmalmi Boreal Owl. Original watercolour by John Gould.
 (1868) \$ 10,000



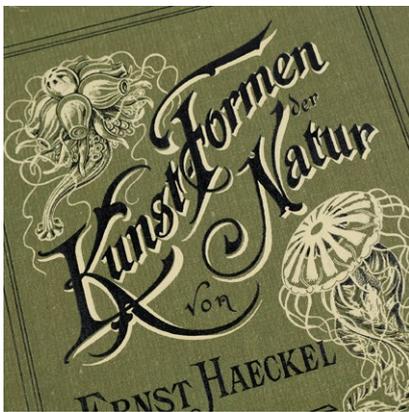
A very rarely seen John Gould original watercolour

[38] **Gould, J.**
 Scops zorca Scops Owl. Original watercolour by John Gould.
 (1868) \$ 10,000



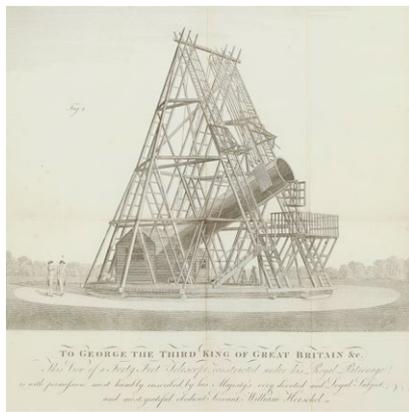
One of the first comprehensive reviews of the whales - Well-illustrated

[39] **Gray, J. E.**
 Synopsis of the species of whales and dolphins in the collection of the British
 (1867) \$ 500



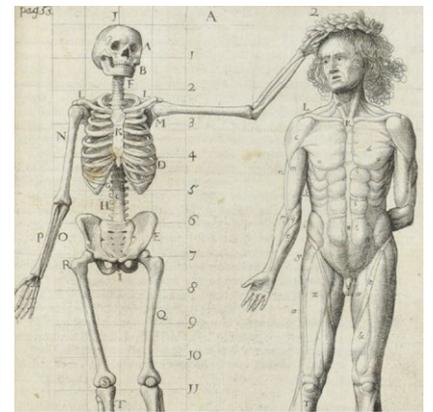
An outstandingly fine copy of this influential work on Art Nouveau (Jugendstil)

[40] **Haeckel, E.**
 Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibendem Text,
 (1904) \$ 6250



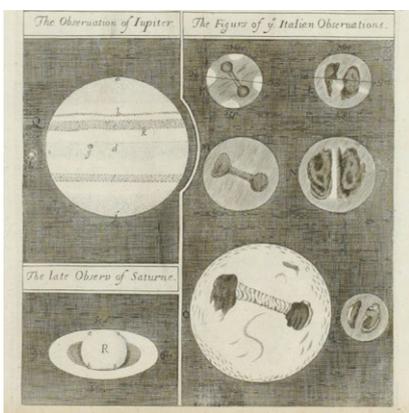
The original description of the largest telescope of the 18th century, or "the eighth wonder of the world"

[41] **Herschel, [F.] W.**
 Description of a forty-feet reflecting telescope.
 (1795) \$ 2150



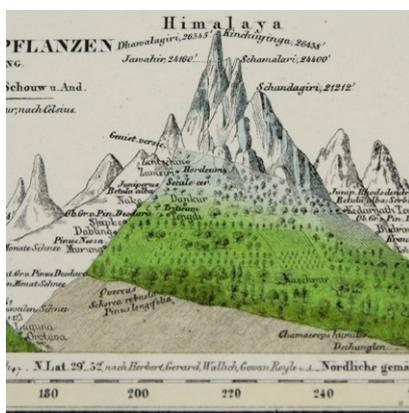
Understanding illustrating, guided by the Muses and a pupil of Rembrandt

[42] **Hoogstraeten, S. van**
 Inleyding tot de hooge schoole der Schilderkonst: Anders de Zichtbaere Werelt.
 (1678) \$ 4900



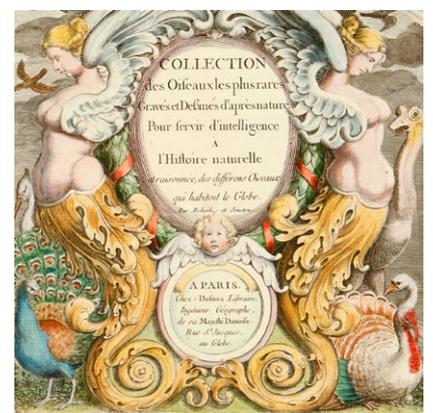
PMM 148 with some of the most important 17th-century inventions and discoveries

[43] **Hooke, R. [and] G. Cassini [and]**
 An account of a new kind of baroscope... [AND] The particulars of those observa-
 (1666) \$ 1600



A rare, truly complete ensemble of PMM320

[44] **Humboldt F. [H.] A. von [Freiherr]**
 Kosmos. Entwurf einer physischen Weltbeschreibung. [Complete set of five text
 (1845-1862) \$ 4150



A fabulous double-suite - ultra rare

[45] **Jonston, J. [AND] N. Robert [P. J.]**
 Collection d'oiseaux les plus rares, gravés et dessinés d'après nature, pour
 (1772) \$ 50,000



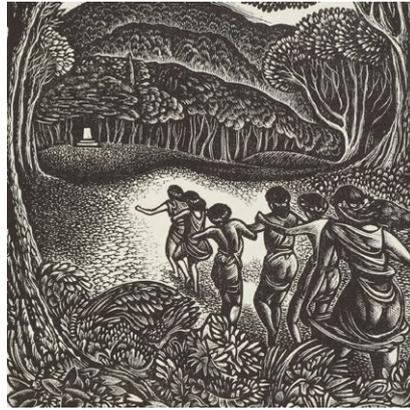
Origami at its best, an excellent example of Kodo Kawarasaki's wonderful art

[46] **Kawarasaki, K.**

Origami moyo.

(1935)

\$ 3650



Two things of beauty...

[47] **Keats, J.**

Endymion. A Poetic Romance by John Keats, with engravings by John Buck-

(1947)

\$ 7850



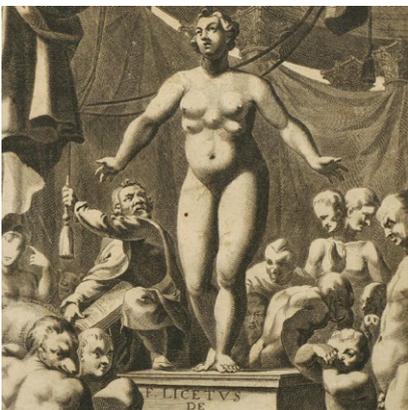
Lamarck expanding Linnaean taxonomy

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

Système des animaux sans vertèbres, ou tableau général des classes, des ordres

(1801)

\$ 3000



Early account of human monsters - real and imaginary...perhaps...

[49] **Liceti, F.**

De monstris. Ex recensione Gerardi Blasii, M.D. & P.P. Qui monstra quaedam

(1665)

\$ 3800



One of the richest mushroom manuscripts ever

[50] **Liénard, [J.] F.**

Catalogue des champignons observée et recuillis dans le dept de la Meuse et

(1855-1880)

\$ 30,000



The introduction of the modern Celsius thermometer scale

[51] **Linnaeus, C. [Naucclér, S.]**

Hortus Upsaliensis, quem cum consensu ampliss. facult. medicae in regio ad

(1745)

\$ 4000



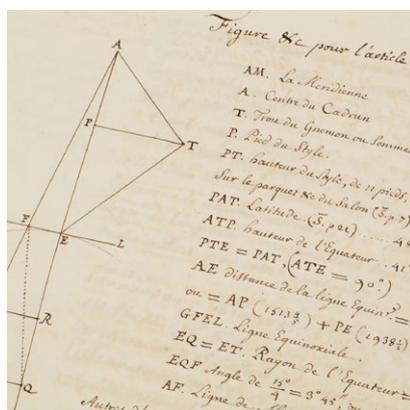
One of just 20 copies

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

Album de la Civélière, contenant les figures et descriptions des principales

(1855)

\$ 13,500



A unique astronomical-geographical manuscript

[53] **[Mairan, J. J. d'Ortois de]**

Meridienne de Sain-Port ou Saint Assise. [Manuscript].

(1761)

\$ 4800



Two ultra-rare counterproof plates

[54] **[Manetti, F. S]**

Storia naturale degli uccelli trattata con metodo e adornata di figure intagliate in

((1776))

\$ 2600



Extremely rare in contemporary hand-colouring

[55] **Miller, P.**

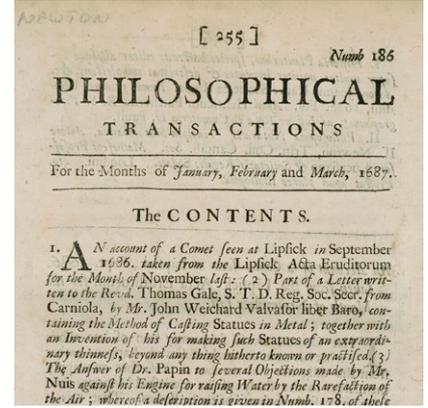
Dictionnaire des jardiniers, contenant les méthodes les plus sûres et les plus (1785-1789- \$ 8500



A set of beautiful Mucha post cards

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

Briefkaarten. [Postal cards]. (1898) \$ 1200



Announcing Newton's Principia

[57] **[Newton, I.]**

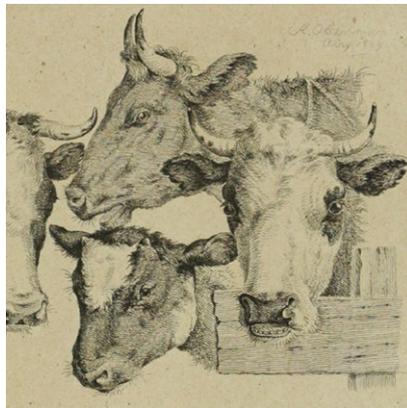
Philosophiæ Naturalis Principia Mathematica, Autore Is. Newton Trin. Coll. (1687) \$ 975



DELUXE paper copy of the first French edition

[58] **Niebuhr, C.**

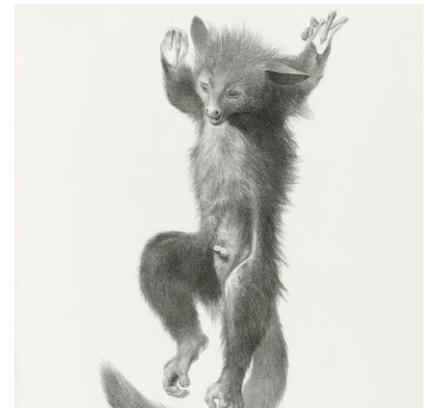
Description de l'Arabie d'après les observations et recherches faites dans le (1777) \$ 7000



No other complete suites known

[59] **Oberman, A.**

Twenty etchings of cattle. (1809-1811) \$ 1625



One of Owen's very best

[60] **Owen, R.**

On the Aye-aye (Chiromys, Cuvier; Chiromys madagascariensis, Desm.; Sciurus (1863) \$ 1625



An 18th-century garden party in 3D

[61] **[Paper Peepshow]**

Large garden party. (1750) \$ 2250



A magnificent seven super-sized dancing scene

[62] **[Paper Peepshow]**

The dance. (1780) \$ 3500



Who said there was no underground before the 1950's?

[63] **[Paper Peepshow]**

The Mineworkers. (1780) \$ 1950



An unusually fine copy of the well-illustrated first Latin edition

[64] **Paré, A.**
Opera Ambrosii Parei Regis Primarii et
Parisiensis chirurgi. A docto viro pleris-
(1582) \$ 13,500



A masterpiece of ceramic illustrations

[65] **[Pattern book]**
Musterbuch für Stahlbruck.
(1890) \$ 5850



A pinnacle in the history of landscape garden design

[66] **Pückler-Muskau, H. L. H. Graf von**
Andeutungen über Landschaftsgärt-
nerei verbunden mit der Beschreibung
(1834) \$ 36,500



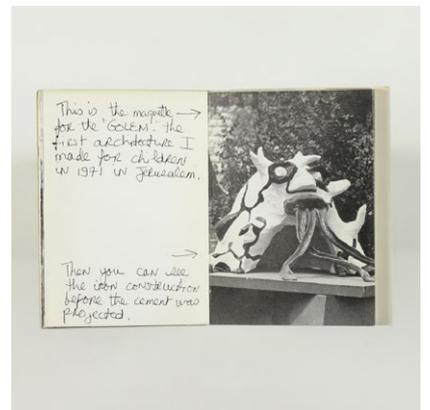
Wide-margined and (thus) rare

[67] **Rembrandt H. van Rijn**
De Dood van de Maagd. The Death of
the Virgin.
(1839) \$ 18,900



No auction records

[68] **Richard, L. C. [M.]**
Commentatio botanica de coniferis et
cycadeis, charcteres genericos singulo-
(1826) \$ 1950



A unique, signed copy

[69] **Saint Phalle, N. de**
Réalizations, & projets d'architectures
de Niki de Saint Phalle. [AND] Niki
(1974) \$ 825



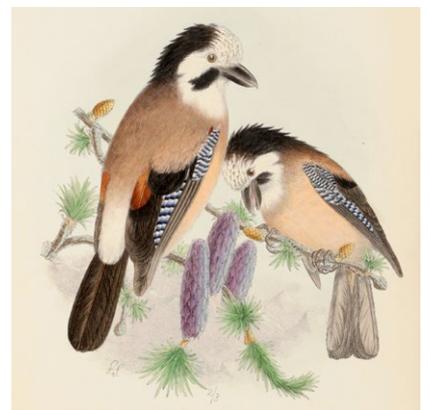
Schlegel's rarest work - of great beauty and importance

[70] **Schlegel, H.**
Abbildungen neuer oder unvollständig
bekannter Amphibien, nach der natur
(1837-1844) \$ 13,500



Fantastic Art Nouveau plates - with two magnificent ORIGINAL watercolours

[71] **Seder, A.**
Das Thier in der decorativen Kunst. I.
Serie. Die Wasserthiere [AND] II. Serie.
(1896) \$ 18,000



With fine bird plates by Keulemans, Joseph Smit and William Hart

[72] **Sharpe, R. B.**
Scientific results of the Second Yarkand
Mission; based upon the collections and
(1878)-1891) \$ 6500



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

[73] **Smith, A.**

Illustrations of the zoology of South Africa; consisting chiefly of figures and
(1838-1849) \$ 17,850



An unusual, oblong portfolio, with colouring in pochoir, and/or by hand

[74] **Stoll, C.**

Neue farbige Vorlagen für die Textil-Industrie. Serie II.
(1908) \$ 925



Spectacular scenes with a spectacular wide margin

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

Venationes ferarum, avium, piscium. Pugnae bestiariorum: & mutuae besti-
(1600) \$ 3500



A well-preserved set with an unusually high number of coloured plates and an unknown bird plate

[76] **Temminck, C. J. (ed.)**

Verhandelingen over de natuurlijke geschiedenis der Nederlandsche over-
(1839-1844) \$ 23,800



Mucha and much more

[77] **Verneuil, M. P., G. Auriol, and [A.]**

Combinaisons ornementales.
(1901) \$ 1650



A very rare work, expanding and improving the famous Hortus Sanitatis

[78] **[Villanova, A. de]**

Den groten herbarius met al den figurerender cruyden. Om die crachten d'
(1532) \$ 27,000



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

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

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



A rare, primary paper on primes

[80] **Vinogradov, I. M.**

Problema Gol'dbakha. [IN] Novyy metod b analitichkoy teorii uisel. (Gold-
(1937) \$ 1600



The copy to give or receive

[81] **Wallace, A. R.**

The Malay Archipelago: the land of the Orang-utan and the Bird of Paradise.
(1886) \$ 500



[1] [Anonymous]

Mushroom Album. France, Unpublished, [ca. 1800]. (25.2 x 19.8 cm). Wove paper blind front wrapper. 19 leaves of laid paper with fine watercolours of various larger fungi. \$1500 = A fine collection of accurately drawn mushrooms, mostly larger, edible European species. With pleasing illustrations placed in rectangular borders. Unsigned. Laid paper with a large watermark (crowned cartouche with fleurs de lis; one with a partial watermark of grapes), probably of late 18th century origin. Provenance: with on the front pastedown a small, mycological-culinary bookplate of the grand gastronomic library of Jacques and H el ene Bon. The library was assembled over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Some weak, scattered spotting. Leaves detached; last leaf with a short, marginal tear. Otherwise, a very good item.

[2] Appianus Alexandrinus

Historia Romana. De Bellis Civilibus. Venice, Bernhard Maler (Pictor), Erhard Ratdolt and Peter Loslein, 1477. Two parts in one. Folio (27.3 x 20.4 cm). 343 [211, 132] leaves. Early 17th-century full vellum. Spine with three raised bands and script title in an old hand. Edges speckled red. \$27,000 = Famous incunabulum, one of the first books that appeared with woodcut ornaments: the borders for both the *Historia Romana* and *De Bellis Civilibus* are an intricate pattern of vines and acanthus leaves, the first here printed in red, a rare process seen only in a very few copies. Usually, these ornaments are simply printed in black. Also, this is the first book with ornaments on a black background, including the large initial on the first page. Contents-wise, this is the first complete edition of the surviving portions of Appian's *Roman History*, written in Greek and translated into Latin by Petrus Candidus Decembrius. "Appian of Alexandria (ca. 95-ca. 165) was a Greek historian with Roman citizenship who flourished during the reigns of Emperors of Rome Trajan, Hadrian, and Antoninus Pius. He was born in Alexandria. After holding the chief offices in the province of Aegyptus (Egypt), he went to Rome c. 120, where he practised as an advocate, pleading cases before the emperors (probably as advocatus fisci). It was in 147 at the earliest that he was appointed to the office of procurator, probably in Egypt, on the recommendation of his friend Marcus Cornelius Fronto, a well-known litterateur. Because the position of procurator was open only to members of the equestrian order (the 'knightly' class), his possession of this office tells us about Appian's family background. His principal surviving work (*Ρομαϊκ  Romaik *, known in Latin as *Historia Romana* and in English as *Roman History*) was written in Greek in 24 books, before 165. This work more closely resembles a series of monographs than a connected history. It gives an account of various peoples and countries from the earliest times down to their incorporation into the Roman Empire, and survives in complete books and considerable fragments. The work is very valuable, especially for the period of the civil wars. *The Civil Wars*, books 13-17 of the *Roman History*, concern mainly the end of the Roman Republic and take a conflict-based view and approach to history. Despite the lack of cited sources for his works, these books of the *Roman History* are the only extant comprehensive description of these momentous decades of Roman history." (Wikipedia). The translator's division of the extant books into two parts differs slightly in its order from the Greek originals. Leaf numbering is [a-c 10 (a1 blank discarded, as usual) d12, e10-x10; a-i 10 (a1 blank) k-m 8, o10]. a2r is the translator's dedication to Pope Nicholas V. The blank 11-line space on clv and all of c2r in part 1 was left by the printers to indicate a gap in the extant manuscripts. The partnership of the printers Erhard Ratdolt and Bernhard Maler and the corrector and editor Peter Loslein lasted from 1476 to 1478. The exceptional beauty of the books printed at their press is characterized by the use of a series of very fine woodcut borders and initials along with

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

[3] Barbey, W.

Lydie, Lycie, Carie. 1842, 1883, 1887.  tudes botaniques revues. Lausanne, George Bridel, 1890. Large 4to (31.3 x 25.3 cm). 84 pp.; five lithographed plates, made by Becquet in Paris, of which two double-sized, all tissue-guarded and with explanatory text leaves. Original quarter cloth over printed boards. Gilt title on the spine. \$2400 = An extremely rare contribution by the Swiss botanist philanthropist William Barbey (1842-1914) to the botany of Turkey, in particular Lydia (now western Anatolia), Lycia (an adjacent region in southern Anatolia, and Caria, a region just west of Lycia, based on collections and observations made during explorations in 1842 by the Swiss zoologist and botanist Pierre Edmond Boissier (1810-1885) - Barbey's father in law; in 1883 by the Austrian botanist Thomas Pichler (1828-1903), and in 1887 by the Scottish physician and zoologist Charles Immanuel Forsyth Major (1843-1923). All three are quoted verbatim. Barbey described five new plants which are beautifully illustrated. The preface by Barbey, dated 4 D cembre 1889, contains a summary of 19th-century botanical expeditions in southwestern Turkey. Small damp-stain in the lower margin of the front board; some light foxing to the plates, stronger on the tissue-guards, otherwise excellent, clean. Mounted on the front free endpaper recto a printed sheet with the text "De la part de / Monsieur W. Barbey", and a handwritten date, 3 Juilliet 1890. No auction records. Not in the Plesch library. Rehder-Bradley I, 479. Tucker 57. Neither in Nissen, BBI, nor in Cat. BM(NH), nor in Stafleu and Cowan, who mention several other works by Barbey.

[4] [Bergk, J. A.]

Die Wunder des Himmels und das System des Weltalls, in einem f blichen Vortrage zur Beforderung und Erleichterung der astronomischen Kenntnisse f r Jedermann. Mit 12 Tafeln. Aus dem Englischen. Leipzig, Industrie Comptoir, F. F. Bohn, [1823]. 8vo (20.5 x 11.9 cm). Large, folded, lithographed frontispiece (= Plate 1); title page, viii, 104 pp. [pp. 99-104 form a publisher's catalogue]; 11 plates (numbered 2-12) on ten folded sheets. Contemporary marbled boards. Spine with later paper label with gilt title. All edges red. \$875 = This rare work contains 12 fine, astronomical plates on eleven sheets, the first not numbered and acting as frontispiece. Published anonymously, it has been attributed to the German philosopher and publicist Johann Adam Bergk (1769-1834). Bergk was the author - or at least wrote the introduction - of a similarly titled work, *Wunder des Mikroskops oder Darstellung der Weisheit des Sch pfers in Verh ltnism sig Kleine Gegenst nden*, by the same publisher, and

dated 1823. The *Wunder des Himmels* is not dated, but it is listed in a publisher's list in *Wunder des Mikroskops*. A supposed English source of this work, however, remains unknown. A similar title, *The Wonders of the Heavens, Being a Popular View of Astronomy*, was written by Duncan Bradford and it even includes several very similar illustrations, e.g., of William Herschel's large telescope, but it appeared in print much later, in 1837. Boards a bit worn, especially at edges, scattered, light foxing throughout; light staining to the top edge; a stamp F. Bohn (the publisher?) on the front free endpaper recto and title; otherwise very good, complete. Not in Cat. BM(NH), Houzeau & Lancaster, or any other major bibliography.

[5] **[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. \$15,700

= 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 Lancashire. 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-Wortham (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.

[6] **Bloemaert, A.**

Nieuw Teecken-Boeck. [Amsterdam], Frederick de Wit, [1700]. Small, square folio (20.4 x 17.2 cm). Engraved title page (numbered 1); 23 engraved plates (numbered 2-24). 19th-century blind half linen over marbled boards. \$2700

= A very rare publication - we know of only one other copy, in the British Museum library (see *Universal Catalogue of Books on Art*, which lists 1700 as year of publication). The title page engraved by the Dutch illustrator, cartographer and publisher Gerard Valk, or Valck (1652-1726) and 23 plates by the Dutch engraver and publisher Frederick de Wit (1630-1706), after Abraham Bloemaert (1564-1651). All engravings by De Wit show a person (all but two in the nude) twice: as a simple line-engraving, and again, in more detail, with additional hatchings, adding shades and finer details. Apparently a "Tweede Deel" (second volume) was published later, by Valck, as it is present in the collection of the Rijksmuseum in Amsterdam. The Rijksmuseum, however, does not record this (first) *Nieuw Teecken-Boeck*. All plates with ample margins, yet mounted on still larger sheets; one plate with a few small stains, and a few with light spotting in the blank margins; otherwise very good, complete. Provenance: the library of P. J. Buijnsters (1933-2022), who published on Dutch 18th-century literature, and his wife and co-author of publications about Dutch children's books, L. M.

A. Buijnsters-Smets (1937-2021), who amassed a library of fine and unusual Dutch books and Dutch editions of foreign works on subjects such as travel, history, natural history, emblemata, artist's manuals, children's books, etc. *Universal Catalogue of Books on Art*, p. 123.

[7] **Bond, J.**

Birds of the West Indies. An account with full descriptions of all the birds known to occur or have occurred on the West Indian Islands. [The rare true first edition]. Philadelphia, PA, The Academy of Natural Sciences of Philadelphia, 1936. 8vo (19.0 x 13.0 cm). xxv, 456 pp.; full colour frontispiece, numerous fine engravings. Original grey buckram with gilt title on the front board and spine. Map on front endpapers. \$2150 = The sought-after first edition, first printing of this well-illustrated and influential book on Caribbean birds. Ian Fleming named his world-famous fictional spy after its author, the ornithologist James Bond (1900-1989), after purchasing this work while staying in Jamaica. This is a must for James Bond aficionados. Ian Fleming, an accomplished birder himself, explained the use of Bond's name to Bond's wife as follows: "It struck me that this brief, unromantic, Anglo-Saxon and yet very masculine name was just what I needed, and so a second James Bond was born." The ornithologist was born in Philadelphia, worked there as a curator of the bird department of the Academy of Natural Sciences of Philadelphia and often visited the West Indies, including Jamaica, where the two men met. The "real" James Bond never complained about Fleming using his name. Provenance: the H.S.P.A. Experiment Station Library, with a label on the spine, their library stamp on the front pastedown, and a small blind-stamp on the title and one text leaf; small, weak damp-stain in top gutter; skilful repair to two text leaf margins; otherwise an excellent, clean copy, with the boards clean and fresh, and the gilt lettering strong.

[8] **Brinkley, F.**

Oriental Series. Japan [and] China. [the rare "Lotus"-edition]. Boston and Tokyo, J. B. Millet, 1901-1902. Twelve volumes in twelve. 8vo (23.1 x 15.7 cm). 3752 pp.; 255 plates, of which 115 monochrome and 114 in full colour - all with printed tissue guards, and 26 lithographed, captioned on the plates; three maps, of which two very large, multi-folded and in full colour. Uniform original full dark green morocco. Spines with three raised bands, gilt, pink-and-red inlay morocco lotus vignette and gilt title. Boards with gilt-lined borders and pink-and-red inlay morocco lotuses. \$15,000

= A fabulous, extremely well-preserved set of the most sought-after, limited edition, aptly called the "Lotus" edition. Just 26 sets of this edition were made. This one being "number" K. The work deals with the history, people, arts and crafts, and nature of Japan (nine volumes), and China (three volumes). It includes many fine and unique illustrations of landscapes, people, events, birds, art, etc., of which several (at least two per volume) printed on silk. Also included are two fine large, full-colour maps, of Japan and China, lists of emperors, etc. Each volume contains many additional notes and an index. The author, Francis Brinkley (1841-1912) was an Anglo-Irish newspaper owner, editor and scholar who resided in Meiji-period Japan for over 40 years, where he was the author of numerous books on Japanese culture, art and architecture and an English-Japanese Dictionary. He was also known as Frank Brinkley or as Captain Francis Brinkley and was the great uncle of Cyril Connolly. In 1866, on his way to Hong Kong, Brinkley visited Nagasaki and witnessed a duel between two samurai warriors. Once the victor had slain his opponent, he immediately covered him in his *haori* and "knelt down with hands clasped in prayer". It is said that Brinkley was so impressed by the conduct of the Japanese warrior that this enticed him to live in Japan permanently. In 1867 Captain Brinkley returned to Japan, never again to return home. Attached to the British-Japanese Legation, and still an officer in the Royal Artillery, he was assistant military attaché to the Japanese Embassy. He resigned his commission in 1871 to accept the post of foreign advisor to the new Meiji government, and taught artillery techniques to the new Imperial Japanese Navy at the Naval Gunnery School. He mastered the Japanese language soon after his arrival, and both

spoke and wrote it well. In 1878 he was invited to teach mathematics at the Imperial College of Engineering, which later became part of Tokyo Imperial University, remaining in this post for two and a half years. In the same year he married Yasuko Tanaka, a daughter of a former samurai from the Mito clan. Interracial marriages could be registered under Japanese law from 1873. Brinkley sought, but was refused, permission by the British Legation to register his marriage in order that his wife would have undisputed claim to British nationality (she forfeited her Japanese nationality by marrying him). He fought this refusal and eventually succeeded by appealing to the British judiciary, with the help of some influential friends. They were the parents of two daughters and a son. In 1881 until his death, Brinkley owned and edited *The Japan Mail* newspaper (later merged with *The Japan Times*), receiving financial support from the Japanese government, and consequently maintaining a pro-Japanese stance. The newspaper was perhaps the most influential and widely read English language newspaper in the Far East. The first two volumes are dated (copyright) 1901; all others are dated 1902. A perfect set, practically free of blemishes. The beauty of these amazing bindings can hardly be denied.

[9] **Brown, M. E. D.**

American fish (splittail?). [Original drawing]. The artist [Unpublished], ca. 1836. Single sheet of wove paper (12.0 x 19.8), with a fine, original watercolour illustration, signed by the artist. \$800

= This is a fine, original drawing of a North American freshwater fish. It is signed by the American natural history, landscape and portrait painter and engraver, Manneville Elihu Dearing Brown (1810-1896). "Trained ca. 1827-1831 as an artist in the prominent Boston lithographic firm the Pendletons, Brown entered the lithographic trade in Philadelphia in 1831 when he established his own shop at 5 Library Street. Brown served as the main lithographer and pressman of his shop and he designed and printed lithographs for the *Floral Magazine* (1832-1834); *American Journal of Science and Arts* (1832-1833); and *Cabinet of Natural History* (1830-1834). Brown also produced loose prints including portraits, city views, sheet music covers, and advertisements. In 1833, Brown engaged his former Pendleton colleague Nathaniel Currier as a lithographer for a year before Currier relocated to New York and Brown left Philadelphia and the trade under financial duress. The establishment despite being in operation until only 1834 produced some of the finest lithographs during the early years of the trade. During the early 1830s, Brown also drew for his former employers the Pendleton's New York firm in addition to exhibiting his artwork at the Artist's Fund Society of Philadelphia in 1835 and the National Academy of Design in 1845 and 1850. After 1834, Brown relocated to Upstate New York (Geneva and Utica) where he concentrated on portrait painting before he travelled to Europe where he studied art 1839-1849. Following this period, he returned to Utica and worked as a respected painter, particularly of portraits, until his death" (LCP). We have not yet identified the species depicted, but it is strongly reminiscent of the Sacramento splittail, an endangered species endemic to California. The present plate may have been intended for a successor of the *Cabinet of Natural History and Rural Sports*, which rather suddenly ended publication in 1834, or for another natural history publication. A clue to this, is that the phrase "From nature by MED Brown" is frequently used in the plate captions of this work. A printed version, however, is not known to us. Some very light toning near the edges, and a few, insignificant spots, and remnants of former mounting on verso, but generally in excellent condition, the colouring vivid and detailed. *The Philadelphia on Stone Biographical Dictionary of Lithographers* (LCP), under *Brown*.

[10] **[Brown, M. E. D.]**

Attacus cecropia. [Original drawing]. The artist [Unpublished], ca. 1836. Single sheet of wove paper (12.5 x 18.9), with a fine, original watercolour illustration. \$400

= This is a fine, original drawing of North America's largest moth. It is not signed, but we believe that it was painted by the American natural history, landscape and portrait painter and engraver, Manneville Elihu Dearing Brown (1810-1896). "Trained ca. 1827-1831 as an

artist in the prominent Boston lithographic firm the Pendletons, Brown entered the lithographic trade in Philadelphia in 1831 when he established his own shop at 5 Library Street. Brown served as the main lithographer and pressman of his shop and he designed and printed lithographs for the *Floral Magazine* (1832-1834); *American Journal of Science and Arts* (1832-1833); and *Cabinet of Natural History* (1830-1834). Brown also produced loose prints including portraits, city views, sheet music covers, and advertisements. In 1833, Brown engaged his former Pendleton colleague Nathaniel Currier as a lithographer for a year before Currier relocated to New York and Brown left Philadelphia and the trade under financial duress. The establishment despite being in operation until only 1834 produced some of the finest lithographs during the early years of the trade. During the early 1830s, Brown also drew for his former employers the Pendleton's New York firm in addition to exhibiting his artwork at the Artist's Fund Society of Philadelphia in 1835 and the National Academy of Design in 1845 and 1850. After 1834, Brown relocated to Upstate New York (Geneva and Utica) where he concentrated on portrait painting before he travelled to Europe where he studied art 1839-1849. Following this period, he returned to Utica and worked as a respected painter, particularly of portraits, until his death" (LCP). The present plate may have been intended for a successor of the *Cabinet of Natural History and Rural Sports*, which rather suddenly ended publication in 1834, or for another natural history publication. A printed version, however, is not known to us. Interestingly, the animal is figured from below, showing the legs in full. The plate is not signed, but it was found in combination with two other drawings, both signed by Brown. Stylistically, they are very similar indeed. Some very light toning near the edges, and a few, insignificant spots, and remnants of former mounting on verso, but generally in excellent condition, the colouring vivid and detailed. *The Philadelphia on Stone Biographical Dictionary of Lithographers* (LCP), under *Brown*.

[11] **Brown, M. E. D.**

Chipmunk. [Original drawing]. The artist [Unpublished], 1836. Single sheet of wove paper (22.0 x 18.0), with a fine, original watercolour illustration, signed by the artist. \$950

= This is a fine, original drawing of the Eastern North American chipmunk, *Tamias striatus*, a member of the squirrel family. It is signed, and dated 1836 by the American natural history, landscape, and portrait painter and engraver, Manneville Elihu Dearing Brown (1810-1896). "Trained ca. 1827-1831 as an artist in the prominent Boston lithographic firm the Pendletons, Brown entered the lithographic trade in Philadelphia in 1831 when he established his own shop at 5 Library Street. Brown served as the main lithographer and pressman of his shop and he designed and printed lithographs for the *Floral Magazine* (1832-1834); *American Journal of Science and Arts* (1832-1833); and *Cabinet of Natural History* (1830-1834). Brown also produced loose prints including portraits, city views, sheet music covers, and advertisements. In 1833, Brown engaged his former Pendleton colleague Nathaniel Currier as a lithographer for a year before Currier relocated to New York and Brown left Philadelphia and the trade under financial duress. The establishment despite being in operation until only 1834 produced some of the finest lithographs during the early years of the trade. During the early 1830s, Brown also drew for his former employers the Pendleton's New York firm in addition to exhibiting his artwork at the Artist's Fund Society of Philadelphia in 1835 and the National Academy of Design in 1845 and 1850. After 1834, Brown relocated to Upstate New York (Geneva and Utica) where he concentrated on portrait painting before he travelled to Europe where he studied art 1839-1849. Following this period, he returned to Utica and worked as a respected painter, particularly of portraits, until his death" (LCP). "Eastern chipmunks, the largest of the chipmunks, mate in early spring and again in early summer, producing litters of four or five young twice each year. The young emerge from the burrow after about six weeks and strike out on their own within the next two weeks. These small mammals fulfil several important functions in forest ecosystems. Their activities harvesting and hoarding tree seeds play a crucial role in seedling establishment. Chipmunks construct extensive burrows which can be more than 3.5 m (11 ft) in length with several well-concealed entrances. The sleeping quarters are kept clear of shells, and faeces are stored in refuse tunnels.

The eastern chipmunk hibernates in the winter. Chipmunks play an important role as prey for various predatory mammals and birds but are also opportunistic predators themselves, particularly with regard to bird eggs and nestlings, as in the case of eastern chipmunks and mountain bluebirds. Chipmunks typically live about three years, although some have been observed living to nine years in captivity. Chipmunks are diurnal. In captivity, they are said to sleep for an average of about 15 hours a day” (Wikipedia). The present plate may have been intended for a successor of the *Cabinet of Natural History and Rural Sports*, which rather suddenly ended publication in 1834, or for another natural history publication. A clue to this, is that the phrase “From nature by MED Brown” is frequently used in the plate captions of this work. A printed version, however, is not known to us. Moreover, in the first volume, Plate 15, of the *Cabinet*, another chipmunk (as “ground squirrel”) is depicted, which was not drawn and/or engraved by Brown, and of inferior quality. Some very light soiling near the edges, and a few, insignificant spots, but generally in excellent condition, the colouring vivid and accurate. *The Philadelphia on Stone Biographical Dictionary of Lithographers (LCP)*, under Brown.

[12] **Browne, W.**

Dr. Gregory’s elements of catoptrics and dioptrics. To which is added I. A method for finding the foci of all specula as well as lens’s universally. As also for magnifying or lessening a given object by a given speculum or lens in any assign’d proportion, &c. II. A solution to those problems which are left undemonstrated. III. A particular account of microscopes and telescopes, from Mr. Huygens. With an introduction shewing the discoveries made by catoptrics and dioptrics. London, E. Curll, J. Pemberton and W. Taylor, 1715. 8vo (18.6 x 11.5 cm). 228 pp. [xvi, 111, 1-72, 65-93]; three large, multifolded plates. Contemporary full calf, elaborately blind-tooled boards. Edges speckled red. \$5400

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

[13] **Bruyas, G.**

Guillaume Bruyas & Fils Lyon. [Trade Catalogue of locks, chains, guns, and other metalware - original watercolours] Lyon, Guillaume Bruyas, ca. 1860-1870. Oblong folio (26.6 x 40.2 cm). 92 leaves with 1734 original watercolour illustrations (a few leaves with blank versos, a few larger, folded, a few with printed illustrations, mounted). Original full calf. Front board with blind-stamped and gilt borders, gilt title. Marbled endpapers. \$12,500

= A wonderful, unique catalogue of a French 19th-century hardware manufacturer and store situated in the town of Lyon, the largest town in eastern France and an early centre of industrial activities. The original drawings show locks and keys, hammers, chisels, planes, files, scrapers, pincers, saws, cutlery, lamps, nuts, bolts, kitchen utensils, bells, paintbrushes, mouse traps, clocks, door fittings, garden tools, guns, including revolvers and rifles, etc., in endless variety, all drawn and coloured accurately and in great

detail. At the dawn of industrial mass-production, this catalogue shows an amazing mix of frivolous ornamental and strictly utilitarian designs. Each item is accurately and precisely illustrated in colour(s), with a keen eye to details, underscoring the craftsmanship of the items they represent. Boards a bit worn at edges; the expected workshop soiling and thumbing in the lower outer margins, mainly from repeated flipping of pages; a few old, makeshift repairs; internally otherwise very good. A unique and very desirable item.

[14] **Buc’hoz [P. J.]**

Collection précieuse et enluminée des fleurs plus belles et les plus curieuses qui se cultivent tant dans les jardins de la Chine, que dans ceux d’Europe, dirigée par le sounce et sous la conduites de Mr. Buc’hoz. Ouvrage egalement utile aux naturalistes, aux fleuristes, aux peintres, aux dessinateurs, aux directeurs des manufactures en porcelaine, en fayance et en etoffes de soye, de laine, de coton et autres artistes. Pour servir de Suite à l’Histoire naturelle et Oeconomique des 3. regnes de la nature. Partie Iere. Plantes de la Chine peints dans le pays. [AND] Idem, II. Plantes les plus belles qui se cultivent dans les jardins de l’Europe. Paris, Lacombe, [1776]. Two Parts in one. Folio (49 x 30 cm). Title pages (first in sepia, second in black); [ii] pp. (explanatory leaves); 201 finely hand-coloured engraved plates. Fabulous period-style full red morocco binding. Spine with five gilt-ornamented raised bands; compartments rich gilt with floral vignettes and borders, and gilt title. Boards with gilt-rolled floral borders and corner-pieces; gilt inner dentelles. Marbled endpapers. \$62,000

= An extremely rare uncut copy of one of the grandest publications by the French physician, botanist and publisher, Pierre Joseph Buc’hoz, or Buchoz (1731-1807), and the only one dealing principally with the rich and colourful flora, and in particular the flowers, of China, as well as those of Europe. Several plates are embellished with illustrations of butterflies, or birds, and several have a blue sky, typical for Chinese art, and even Chinese texts. Buc’hoz did not only paint Chinese plants, but was also one of the first to show them in a Chinese way. Several plates were copied from other works, notably after Maria Sybilla Merian (1647-1717), but also after Barbara Regina Dietzsch (1706-1783), both among the greatest flower painters of their time. Plate 69 in the *Europe* Part is a mirror image, with a new background, of a Dietzsch painting of a flowering chrysanthemum, a red longhorn beetle, and a European butterfly, the common brimstone. By sheer coincidence we have the original illustration by Dietzsch too. The plates in Part I (China) are numbered: Decade 1 (Right); Decade 2 (R); Decade 2 (R) (=3); Decade 5 (Left) (= 4); Decade 5 (R); Decade 8 (R) (=6); Decade 8 (R) (= 7); plates in each decade numbered individually I-X, though some in pencil; LXXI-C. Plates in Part II (Europe) are numbered as follows Cent. 2. I-XIII, XVI-XXIII, XXV-XXXIX, XLI-XLVII, XLIX-LX, LXII-C; LXXII (Left), LXXXIV (L), 69 (R), 67(R), LXXXIX (L), LXXXIII (L). The last six plates are usually not included and replace five plates listed in the index which are not included - this is quite typical for Buc’hoz’s modus operandi. An uncut copy, thus with the widest possible margin. Provenance: from the library of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973), whose library was one of the grandest natural history libraries in the United Kingdom. Edges a little irregular, sometimes a bit frayed and/or toned, as usual with uncut copies, otherwise an excellent copy with strong impressions and very vivid, marvellous and accurate colouring. Nissen BBI, 282; Pritzel, 1326. Neither in the Plesch nor in the De Belder collections.

[15] **Carpeau du Saussay (ed.)**

Voyage de Madagascar, connu aussi sous le nom de l’isle de St Laurent. Par M. de De V... Commissaire provincial de l’artillerie de France. Dedié à S. A. S. M. Le Prince de Contry. Paris, Jean-Luc Nyon, 1722. 12mo (15.4 x 9.1 cm). Engraved title «*Nouveau Voiage de Madagascard*», letterpress title, [xviii], 304 pp.; six engraved plates; large, multi-folding map. Contemporary full mottled calf. Spine rich gilt, with five gilt-

rolled raised bands; compartments with gilt floral borders and crowned shield with a lion; boards with triple gilt borders and large gilt vignettes, showing a Celtic warrior waving a banner, "Brithan" and captioned "Foy de Brehan". Gilt-lined board edges and inner dentelles. Marbled endpapers. Edges red. \$3800

= Extremely rare copy, with its frontispiece, map and six plates (which are nearly always lacking), of an anonymous work, edited by Carpeau du Saussay (1647-1722) and often, probably correctly, attributed to him. Racault stated «En l'absence de toute autre indication sur l'identité de l'auteur, on peut conserver l'attribution ancienne à Carpeau du Saussay, signataire de la lettre dédicatoire au Prince de Conti». The monsieur De V... in the title seems to be an imaginary Dutch painter travelling to the East Indies. The fine plates show animals and indigenous people. Provenance: the gilt vignettes of a Celtic warrior, as described above, indicate the library of the French diplomat and army colonel Louis Robert Hippolyte de Bréhan, comte de Plélo (1699-1734), who was killed in battle near Danzig (Gdansk) during the War of the Polish Succession (1733-1738). Old, armorial stamp, Bibliotheque Eugène de Froberville, on the letterpress title. De Froberville (1790-1871) was a French historian and ethnographer. Mild wear to the hinges, the upper hinges starting. We found only five auction records, four of which of incomplete copies, with printed text only. Grandidier, *Bibliographie de Madagascar*, 796; Racault, J. M. (2021) *Les voyageurs du XVIIe siècle devant les croyances malgaches, le cas de Souchu de Rennefort ou du témoignage documentaire à la quête métaphysique*, p. 193.

[16] **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. \$13,000

= 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.

[17] **Darwin, C.**

The late Mr. Darwin on instinct. London, Macmillan, 1883. Folio (28.2 x 19.6 cm). pp. 128-129 in: *Nature*, Issue 29(736) [pp. xli-xlvi, 121-144]. Original printed wrappers. \$1950

= The last published work of Charles Darwin (1809-1882). It deals with instinct and behaviour, two of Darwin's favourite topics. A part is abridged, but three considerable text segments (all on p. 129) are left intact and printed as written by Darwin. Freeman lists one later publication by Charles Darwin (Freeman, 1805), but that can hardly be regarded as such, as it was written by his son, Francis, and contains only some data provided by his father. In a previous issue of *Nature* (Number 735, p. 110 - which we have ADDED), a meeting of the Linnean Society on 6 December 1883 was announced, "... to be exclusively devoted to the reading of a posthumous essay on Instinct by the late Mr. Darwin. We are informed that this essay is full of important and hitherto unpublished matter with regard to the facts of animal instinct considered in the light of the theory of natural selection; and as the existence of the essay has only now been divulged we doubt not that the next meeting of the Linnean Society will be of an unusually interesting character". Both issues uncut, as issued. Weak, vertical fold (due to the method of dispatching), slight soiling, creasing and chipping to wrapper outer edges, otherwise very good, clean. Freeman, 1804.

[18] **[Darwin, Charles Robert]**

Portrait of Darwin - Rare carte de visite. Down and London, Elliott and Fry, [1874]. Albumen print, mounted on cardboard with rounded edges and a red ink border (10.0 x 6.2 cm). With the name Darwin printed in black below the photo, and red, crowned logo on verso. Preserved in transparent sleeve. \$1625

= Carte de visite. With a fine, crisp portrait of Charles Darwin at an age of ca. 68 years. This photo was probably made in the studio of Elliott & Fry, in 1874. "...while Darwin wrote and published two of his most important evolutionary tracts - Descent of Man and Expression of the Emotions in Man and Animals - he took a hiatus from sitting for his photographic image. Once these books were out, however, he needed an updated carte-de-visite that he could send out to his friends and supporters. He turned, again, to the photographers who had made his most recent cartes, Elliot and Fry". They produced at least four different poses, which Darwin would have sent to friends and admirers." (Darwin Project - photographic portraits). Van Wyhe gave the four known poses the letters a to d. This card is of his type b.4. The card bears the printed number 1391, and on its verso a red monogram "P". Very rare in such excellent condition. J. Van Wyhe in: Helvert, P. van & J. Van Wyhe, *Darwin: a Companion*, 1874 b.4 (p. 175). Not recorded by Freeman.

[19] **[Darwin, Charles Robert]**

Portrait of Darwin - Rare Russian carte de visite. Saint Peterburg, Wesenberg [Down and London, Elliott & Fry], [1874]. Albumen print, mounted on cardboard with a red ink border (10.4 x 6.3 cm). With the printed name Darwin in Cyrillic and printed Cyrillic text on recto and verso. Preserved in transparent sleeve. \$1050

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

[20] **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. \$2700

= 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.

[21] **Delaunay, S.**

[POSTER] 'ABCDEF' [Paris], [1970]. Single leaf (65.0 x 50.0 cm). Pochoir on wove paper. Signed in pencil by the artist. \$4300

= 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.

[22] **Delaunay, S.**

Simultané. [by Sonia Delaunay]. Bielefeld, Bielefelder Spielkarten GmbH, 1964. 16 pp. booklet, partly printed in colour (12.6 x 9.0 cm) and 110 playing cards (9.2 x 6.0 cm) [two French decks with differently coloured backs in blue, black and white, combined with, respectively, red or green, each consisting of 52 standard cards and three jokers] in original transparent plastic box (13.2 x 9.8 cm). \$1625

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

[23] **Deyrolle, T.**

Illustrations zoologiques. Paris, E. Deyrolle, 1874. Oblong folio (26.8 x 36.8 cm). 50 chromolithographed ("chromo-graphie") plates, finished by hand. Contemporary green morocco over green marbled boards. Spine with five raised, gilt-lined bands and title. Marbled endpapers. \$18,950

= A magnificent ornithological and mammalogical atlas, with beautiful illustrations by the French artist Théophile Louis Deyrolle (1844-1923) - mainly known as a genre and landscape painter, which shows here, and published by his elder brother, the taxidermist and natural history dealer Émile Gustave Achille Deyrolle (1838-1917). The first 48 plates, except five, are dated (*janvier* to *décembre* 1874). This includes a large suite of 40 numbered pheasant plates (numbered I-XVIII, XXIII, XXIII[bis], XXV, XXV[bis], XXVII-XXIX, XXXI-XXXIV, XXXVI-XXXIX, XXXIX[bis], XL-XLV). The second XXIII, and XXV could be errors for XXIV and XXVI, but this leaves the double use of XXXIX, as well as the absence of XIX-XXII, XXX, and XXXV unexplained. Plates with these numbers are entirely unknown. The other ten plates show poultry, dogs, and a few wild mammals, as *Rongeurs I*, *Antilopes I*, *Chiens I-II*, *Lapins I*, and *Coqs et Poules I-V*. In the rear, six more plates are bound in, all showing parrots, and numbered I-VI. They are not dated and differ in being not in "landscape" but in "portrait" format. These plates were painted and engraved by the German natural history artist Gustav Ludwig Heinrich Mützel (1839-1893) for Anton Reichenow's *Vogelbilder aus fernen Zonen*, published by Theodor Fischer in Kassel (1878-1883). Evidently a former owner decided to combine work of Deyrolle and Mützel in one volume. We did not count these extra plates in our total. According to Ronsil, «Avec les Illustrations zoologiques de Th. Deyrolle, la photochromie fait son apparition dans l'iconographie ornithologique. Ces photochromies représentent des 'figures d'animaux utiles ou pouvant être acclimatés en Europe'. Nous y trouvons une quarantaine de bonnes planches de Faisans, éditées à l'usage des aviculteurs. Ces beaux Oiseaux étaient dessinés et lithographiés par Th. Deyrolle d'après les exemplaires vivant au Jardin d'Acclimatation du Bois de Boulogne. Presque toutes ces figures sont retouchées à la main». Ronsil's description thus does not mention the mammalian plates. In his earlier *Bibliographie Ornithologique Française*, Ronsil, under «*Illustrations zoologiques*» (no author mentioned), records: «Figures d'animaux utiles ou pouvant être acclimatés en Europe. 44 (?) planches de Phasianidés numérotées I - XLIV (?) Quelques autres planches color de coqs et poules sauvages ont paru également.» In any event, these Deyrolle plates must be utterly rare, as apart from Ronsil's copy, and an incomplete copy (just 20 plates) in the British Museum, this is the only copy known to exist. In fact, Ronsil may not have seen it at all, as he did not observe the gaps in plate numbering, and the double use of several numbers. Moreover, he missed the last pheasant plate (XLV), and several of the other plates. Provenance: armorial bookplate "Cave muscam pungit" of the library of Pierre Mouchon, an important collector and writer of books on hunting, mounted on the front pastedown. The letters "L.V." on the spine foot may refer to another former owner, most probably the French physician and explorer, Louis Auguste André Marie Vaillant (1876-1963). He was a son of the French zoologist Léon Louis Vaillant (1834-1914). Ronsil, *Bibliographie*, 1435 (inaccurate); Ronsil (1957). *L'Art français dans le livre d'oiseaux* states pp. 89-90. Not in any other major reference work, such as Anker, Nissen IVB, Sitwell, and Zimmer. OCLC only records one, manifestly incomplete copy.

[24] **Dietzsch, B. R. [attributed]**

A chrysanthemum, a beetle, and a butterfly. Watercolour and gouache drawing on vellum. Germany, unpublished, ca. 1770. Single leaf (27.2 x 18.6 cm). Opaque watercolour and gouache on vellum. \$12,500

= A stunning original work of art by the German artist Barbara Regina Dietzsch (1706-1783) is renowned for her natural history illustrations, which are of an extraordinary quality, pairing accuracy with *Schwung*. Flowers, insects, and birds were her favourite subjects. Typically, they are rendered on a black background. "Like many of her female contemporaries, Dietzsch remains relatively overlooked in the mainstream narrative of European art, despite the recognition she enjoyed in her own lifetime as a flower painter

and the presence of her works in museums throughout the United States and Europe. Significant caches of Dietzsch's depictions of both flowers and fauna can be found primarily in German museum collections—such as the Staatliche Museum zu Berlin, Germanisches National Museum in Nuremberg, Städel Museum in Frankfurt, and the Staatliche Graphische Sammlung München—but stand-out examples are also found within the collections of the British Museum, the Fitzwilliam Museum in Cambridge, the Rijksmuseum, and a handful of American institutions” (Banta). The present work shows a flowering chrysanthemum, as well as a red longhorn beetle, and a European butterfly, the common brimstone. Several family members, including her sister, Margaretha Barbara (1716-1795), and brother, Johann Christoph (1710-1769), painted in much the same style, and typically, the works are not signed. However, this flower, beetle, and butterfly are known from other works by Barbara Dietzsch, who painted them accurately, in great detail. For this reason, we believe this to be her work. Moreover, the French physician, botanist and publisher, Pierre Joseph Buc'hoz, or Buchoz (1731-1807) copied this very work for his *Collection précieuse et enluminée des fleurs plus belles et les plus curieuses qui se cultivent tant dans les jardins de la Chine, que dans ceux d'Europe, part II. Plantes les plus belles qui se cultivent dans les jardins de l'Europe*, plate 65, «*L'anemone des jardins à fleurs doubles et violettes*». In Buc'hoz's work, the illustration is in mirror image, with a new background, as one would expect, but otherwise identical. Light wear to the lower margin, glue remnants on verso, otherwise in an excellent state, with bright and vivid colours. Banta, A. B. (2021) *Barbara Regina Dietzsch: Enlightened Flower Painter*. Art Herstory website.

[25] **Ducrotay de Blainville, H. M.**

Manuel de Malacologie et de Conchyliologie. Texte, planches. [Complete]. Paris, Strasbourg, Levrault, 1825-1827. Two parts in two [text and atlas]. 8vo (23.1 x 14.5 cm). Texte (1825): title page, viii, 664 pp.; two large, folded tables; Planches (1827) title page, 16 pp. (numbered consecutively, 649-664; i.e., double), 109 engraved, colour-printed plates, finished by hand, by Prêtre under the direction of Turpin. Original, near-uniform original printed boards. \$2800 = Ducrotay de Blainville coined the word *malacologie* (malacology) in this work. It also contains descriptions and illustrations of many new taxa. The fine illustrations are by one of the best natural history artists of the period, Jean Gabriel Prêtre (1768-1849). The engravings are in the rare colour-printed edition. The new additions and corrections to the text part, which are of taxonomical importance, are present twice: in the rear of the text part, and in front of the plate part. The original printed boards (pink for the text volume, green for the atlas) are rarely present. Perhaps the green boards indicate a coloured copy – all plain copies we have seen have pink covers. The general plates (1-4) are not coloured, as always. Plate numbering is erratic; see Nissen. Some shelf-wear and soiling to the boards, part of the spine covers abraded; the text leaves to the atlas rather spotted, the text volume and the plates, however, much cleaner. In all a very good copy. Caprotti II, p. 9 (173); Nissen ZBI, 391.

[26] **Ducrotay de Blainville, H. M.**

Osteographie ou description iconographique comparée du squelette et du système dentaire des mammifères récents et fossiles pour servir de base à la zoologie et à la géologie. Ouvrage accompagné de 329 planches lithographiées sous sa direction par M. J. C. Werner. Précédé d'une étude sur la vie et les travaux de M. De Blainville par M. P. Nicard. Atlas. Tome premier - quatrième. [The complete atlas]. Paris, J. B. Baillière, 1839-1864. Four parts in two. Folio (54.1 x 34.9 cm). Four title pages, five contents leaves; 323 [59; 117; 54; 93] lithographed plates of which five partly hand-coloured, and one double-sized. Contemporary black half morocco over pebbled boards. First volume's spine with four raised, gilt-rolled bands and gilt title. Second volume with a similar, blind spine. Marbled endpapers. \$13,500 = A very rare series, published over a long period and seldom found complete - if at all. This atlas is easily the most extensive and comprehensive comparative osteology of the Vertebrata, including

both recent and extinct species of mammals, and crocodiles. Written by the French zoologist and malacologist Marie-Henri Ducrotay de Blainville (1777-1850), successor of Lamarck and Cuvier at the natural history museum in Paris. This is the complete atlas. Four text volumes in octavo, although more common, are not included. This copy has five plates partly coloured. All five show ancient, mainly Egyptian (pharaonic) representations of mammals. As far as we know, there are no records of other copies with such coloured illustrations. In any case, this makes it a work of Egyptological interest too. The total number of plates stated on the titles (329) is incorrect. The plates listed on printed contents pages match the number of plates present, and their total is 323, including six bis-numbers. Second volume re-backed; stamp removed from first and third title; a few sections irregularly toned, but mostly clean. An excellent set. Cat. BM(NH), p. 170; Nissen ZBI, 394; Wood, p. 242.

[27] **Eilenburg, C. H.**

Kurzer Entwurf der königlichen Naturalienkammer zu Dresden. Dresden and Leipzig, Walther, 1755. Folio (27.8 x 20.9 cm). Title page with engraved armorial vignette; 102 pp.; two very large, multi-folded engraved plans; several engraved pictorial headpieces and woodcut tailpieces. Contemporary full calf. Spine with five raised bands and gilt title in gilt, ornamental border; boards with ruled borders. Colour-stamped floral endpapers. Edges marbled blue. \$5000 = A detailed description of a royal *Wunderkammer* in the Dresden Zwinger, a palace in the German city of Dresden, currently known as the Königliche Sammlungen für Wissenschaft und Kunst zu Dresden. The fine copper engravings by the German engraver Michael Keyl (1722-1798) show a Baroque mineral gallery built for this purpose - the Dresden Zwinger - which included a shell cabinet, a coral cabinet, an amber cabinet, a fossil cabinet, a cabinet with shells and corals, etc., and even a model of the Temple of Solomon, all described in this work by the German mineralogist and museum curator Christian Heinrich Eilenburg (1710-1771), and together forming one of the largest and richest natural history collections of its time. The Zwinger is a palatial complex designed by the German architect Matthäus Daniel Pöppelmann (1662-1736). It is one of the most important buildings of the Baroque period in Germany, and one of the most famous monuments of Dresden. During WW2 it was almost entirely destroyed, but was restored and rebuilt in the 1960s. Boards with the usual age-wear, tiny owner's initial on title, first and last blank toned, a few marginal spots to pp. 100-101, but otherwise in excellent condition. The original floral endpapers, made with the use of five different stamps, are quite beautiful. Not in any major bibliography.

[28] **Einstein, Albert**

Original photo by Gerty Simon. Berlin, Gerty Simon [unpublished], ca. 1935. Original photograph (21.3 x 17.8 cm) on original cardboard mount (25.0 x 21.0 cm). \$9200 = Gertrud “Gerty” Simon (1887-1970) was a German photographer who worked during the interwar period. “Born Gertrud Cohn in Bremen to a well-to-do Jewish family with her father being a lawyer, she practiced in Berlin and later in London. She captured many important political and artistic figures in Weimar Berlin, including singer and actress Lotte Lenya, her husband, composer Kurt Weill, sculptor, painter and print maker Käthe Kollwitz, her colleague Max Liebermann, and physicist Albert Einstein. Gerty Simon moved to Berlin after the First World War. Her husband, Wilhelm, like her father, was a lawyer. They had one son, Bernard (Bernd), born in 1921. Her Berlin studio was at Clausewitzstrasse. With the arrival of the Nazi Party in power in 1933 life became very difficult for Simon and her family. In 1933, her son's school, the Landschulheim Herrlingen (later the Bunce Court School), a progressive boarding school transferred from Southern Germany to Otterden, Kent. Simon followed, while her husband remained in Berlin, unable to continue as a lawyer and judge, but finding work as a notary. The family was not reunited until 1939, and father and son were both imprisoned as enemy aliens. At 19, Bernard was even sent to an internment camp in Australia (until 1942) despite having lived in the UK for seven years. Simon rapidly re-established her studio in Chelsea, and portrayed many significant individuals there,

such as historian and broadcaster Sir Kenneth Clark, actress Dame Peggy Ashcroft and politician Aneurin Bevan. She stopped working as a professional photographer from 1937 for unknown reasons” (Wikipedia). The photo shows Einstein in suit and tie, looking toward his left, with a “Rembrandtesque” light falling on his right side. Signed (i.e., approved) outside the plate by the photographer. One of the lesser-known and very rare photographs of Einstein. Tiny chips to the left and upper edge and some surface damage to the outer right side, otherwise very good, the impression nice and strong. A beautiful photograph.

[29] **Elsken, E. van der**

Are you famous? La Grande Parade in het Stedelijk Museum Amsterdam. Amsterdam, Landshoff, 1985. Small 8vo (15.1 x 10.6 cm). 92 pp.; numerous black-and-white photos. Original laminated pictorial paperbound. \$550

= An archetypal work by the Dutch photographer and cinematographer Ed van der Elsken (1925-1990). Signed and illustrated in ink on the title page, “1985 Ed van der Elsken”, below a simple flower motif. “His imagery provides quotidian, intimate and autobiographic perspectives on the European zeitgeist spanning the period of the Second World War into the nineteen-seventies in the realms of love, sex, art, music (particularly jazz), and alternative culture. He described his camera as ‘infatuated’, and said: ‘I’m not a journalist, an objective reporter, I’m a man with likes and dislikes.’” (Wikipedia). La Grande Parade was Edy de Wilde’s farewell exhibition as director of the Stedelijk Museum in Amsterdam in 1984. Highlights from the post-1940 painting were exhibited until mid-April, 1985. The exhibition was visited by around 400,000 people. There were masterpieces by such artists as Karel Appel (featured on the front cover of Van der Elsken’s book), Francis Bacon, Georg Baselitz, Max Beckmann, Georges Braque, Alberto Giacometti, Jasper Johns, Asger Jorn, Ellsworth Kelly, Anselm Kiefer, Yves Klein, Willem de Kooning, Fernand Léger, Sol LeWitt, Robert Mangold, Henri Matisse, Joan Miró, Piet Mondrian, Barnett Newman, Pablo Picasso, Sigmar Polke, Jackson Pollock, Mark Rothko, Frank Stella, Cy Twombly and others. At this event, Van der Elsken acted as journalist, asking smart questions and noting remarkable quotes whilst photographing. Slight wear to front joint, otherwise an excellent, clean copy. Added: a second clean and unmarked copy, in also in near mint state.

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

Escher Adventures in Perception. [With handwritten letter by Maurits Escher to Han van Gelder, who produced an Oscar-nominated film about the artist and his work]. Laren, the artist, 1970. Handwritten letter in black pen, dated “Laren, 27-XII-’70”, written on a folded postcard featuring Escher’s “Cycle”, produced in 1970 by The Vorpall Galleries in San Francisco, CA. \$13,500

= Letter by the Dutch artist Maurits Cornelis Escher (1898-1972) to “Dear Mr and Mrs van Gelder” (Han van Gelder and An Melissen), signed “Met vriendelijke groet, hoogachtend” [“With kind regards, sincerely yours”] M.C. Escher” on the inside pages. Han van Gelder (1923-2012) was a Dutch director, who made a short film on Escher titled *Adventures in Perception*, which was nominated for an Oscar. “Highlight was a film that Van Gelder made in 1969 on behalf of the Ministry of Foreign Affairs about the graphic artist Maurits Cornelis Escher: *Adventures in Perception, or With an Eye to Adventure*. The film received prizes and honourable mentions at various film festivals and was nominated for an Oscar in 1972. Escher himself was especially surprised to see in the film how his six-legged *Wentelsteefje* or *Rolpens*, (Wheel-Weevil, or Roll-Up) really started to walk, roll and stop again” (Wikipedia). The *Wheel-Weevil*, “*Pedalter-norotandomovens centroculatus articulatus*”, was invented by Escher because of his dissatisfaction with nature never having invented the wheel. The letter deals with this documentary: “I regret that I will not be able to attend the ‘Première’ of my film: in early or mid-January I will have to undergo, again, minor surgery (...). There are 2 more critical remarks: 1) Several of my friends have pointed out to me that the part of the film in which I myself appear is too red: ‘you don’t have such a brick-red face’, they say Is there what to do about it? (...) I wish you both the very best

in the new year 1971!”. Original printed card with the lithograph *Kringloop*, or *Cycle* (Bool 305) on the front side, and an explanation, in English, on the rear side. Provenance: a member of the Van Gelder family. Together with: a very rare flyer for the film, the first in the series, *The Living Arts in the Netherlands*. Also included in the lot are two original photos of Han van Gelder, both showing him holding a copy of Escher’s lithograph *Klimmen en Dalen* (*Ascending and Descending*; Bool 435), which features prominently in Van Gelder’s film. Postcard paper a bit toned and very slightly soiled, otherwise in excellent condition. Letters by Escher are very scarce. Bool 374, 375 (*Wentelsteefje*).

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

Ontmoeting. [Encounter]. Baarn, M. C. Escher, 1944. Lithography on oblong Van Gelder paper (45.9 x 56.7 cm; printed surface 34.1 x 46.5 cm), with watermarks VGZ and Holland; signed in pencil by the artist. \$40,000

= A very fine print designed and privately printed by the world-famous Dutch graphic artist Maurits Escher (1898-1972). This print, *Ontmoeting* (*Encounter*), was made in 1944, the year in which Escher helped with saving artwork made by his teacher and mentor, the Dutch artist and engraver Samuel Jessurun de Mesquita (1868-1944), shortly after De Mesquita’s arrest and murder by the Nazi German occupiers. *Encounter* shows a pessimist and an optimist going in opposite directions but ending up shaking hands. As with many Escher prints, *Encounter* was produced and sold in a limited edition of 30 copies - the last sold in 1946 - and then individually, i.e., not as part of a numbered edition. A total of 123 copies were sold during Escher’s lifetime (Hazeu). Bool records a copy numbered 13/10 (i.e., reversing usual practice), and an edition of 200, sold to the art rental programs Arta (Europe) and IGAS (United States). The present copy, however, is one that was sold individually. Some slight abrasion, in the margins on the verso only, otherwise in pristine condition. Escher’s signature in the lower left corner of the printed area. Bool 331; Hazeu, W. (1998) *M. C. Escher. Een biografie*, p. 288. This print is subject to 4% resale royalties (droit de suite) and 21% Dutch VAT, which is included in the price here. Outside the Netherlands the VAT may be different or even nihil.

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

Sphere with fish. Bol met vissen. Bentveld, Andreas Landshoff, [1940] 1972. Sphere (diameter 13.0 cm) in black polyester, with matching (original) black wooden stand. \$5950

= A quintessential M. C. Escher object, consisting of a sphere covered by 12 identical fish. There is a perfect fit: together they occupy the whole sphere without gaps. Escher carved this sphere in the spring of 1940, just before the WWII Nazi occupation of Brussels, where he and his family resided. “Escher voelde zich op zijn eenenveertigste in de kracht van zijn leven. Toen hij bijna dertig jaar later op deze tijd terugkeek vertelde hij: ‘Je geest is dan het helderst, je inventiviteit en je werkkracht maximaal. Mijn oorspronkelijkste ideeën kreeg ik in die tijd’. Zo’n nieuw idee was de ontdekking van de bol, de mooiste en eenvoudigste vorm van het onbegrensde en toch besloten vlak. Tot het gebruiken van de bol als vlak van voorstelling kwam hij na een aantal composities op het platte vlak. Hij liet een beukenhouten bol van ongeveer 14 centimeter diameter vervaardigen en bewerkte het oppervlak in bas-reliëf, met als thema één enkel vissmotief dat zich twaalf maal herhaalt; deze twaalf herhalingen vullen het gehele oppervlak. ... Escher hoopte dat hij eens een opdracht zou krijgen voor meerdere beukenhouten bollen te maken, bijvoorbeeld voor in een vijver of groot zwembad. Het is er nooit van gekomen” [“At the age of forty-one Escher felt in the prime of his life. When, almost thirty years later, he looked back on this time, he said: ‘Your mind is clearest at that time, your inventiveness and your working power are at their maximum. I got my most original ideas at that time’. One such novel idea was the discovery of the sphere, the most beautiful and simplest form of an unlimited and yet confined plane. After a number of compositions on flat planes, he came to use the sphere as a surface of presentation. He ordered a beechwood sphere of approximately 14 centimeters in diameter and decorated the surface in bas-relief, with the theme of a single fish motif that repeats itself twelve times; these

twelve repetitions fill the entire surface. ... Escher hoped that he would one day receive an assignment for to make several beech wood spheres, for example for a pond or large swimming pool. It never happened” (Hazeu). Shortly after Escher’s death, his heirs approved the production of 500 numbered copies of a facsimile of the sphere, this one being number 193. An auction house erroneously stated 5,000 copies. Included is the original certificate of authenticity, and a handwritten letter stating its provenance. The original sphere is in the Kunstmuseum [former Municipal Museum] in The Hague. Mentioned by Bool, but here is no Bool catalogue number because it is not a print. Bool, p. 57; Hazeu, M. C. Escher, *Een Biografie*, pp. 265-266.

[33] **Feuillée, L. [É.] (Huth, G. L., ed.)**

Des Pater Ludwig Feuillée, Ordensmönchen des Heil. Francisci von Paula, Königlichen Mathematici und Botanisten, wie auch Correspondentens der Königl. Academie der Wissenschaften, Beschreibung zur Arzeney dienlicher Pflanzen, welche in den Reichen des mittägigen America, in Peru und Chily vorzüglich im Gebrauch sind, in dem Land selbst auf königl. Befehl, in den Jahren von 1709. 1710. und 1711. Aufgesezet, nebst verschiedenen andern aus eben desselben Tageregister physischer Beobachtungen gesammelten und zur natürlichen Historie gehörigen Anmerkungen. Aus dem französischen ins Deutsche übersezt. Nürnberg, Johann Michael Seeligmann, 1756-1758. Two volumes in two. 4to (26.1 x 22.2 cm). Title pages, 368 pp. (I: [vi], 3-136, [vi]; II: [ii], 208, [xii]; 102 [50; 52 (two unnumbered, opposite pp. 126, 148) engraved and finely hand-coloured plates. Original hand-coloured woodcut head piece. Uniform full mottled calf. Spine with five raised, gilt-ornamented bands; compartments rich gilt with floral vignettes and borders, and red morocco label with gilt title. Boards with gilt dentelles. \$9200

= An excellent, very rare contemporary hand-coloured and very wide-margined copy of this first corrected and translated edition, edited by the German botanist and member of the Leopoldina, Georg Leonhard Huth (1705-1761). The author, the French Louis Éconches Feuillée (1660-1732) “...attracted the attention of members of the [French] Academy of Sciences and in 1699 was sent by order of the king on a voyage to the Levant with Giovanni Domenico Cassini to determine the geographical positions of a number of seaports and other cities. The success of the undertaking led him to make a similar journey to the Antilles in 1703. In the Antilles, he collected new species of flora and drew a map of Martinique; he also explored the Venezuelan coast. He returned to France in June 1706. his work won recognition from the Government, and he immediately began preparations for a more extended voyage along the western coast of South America to continue his observations. He received the title of ‘Royal Mathematician’ from Louis XIV of France, and armed with letters from the ministry, set sail from Marseilles on 14 December 1707. In 1707, he voyaged to what is now Argentina, rounded Cape Horn at the end of 1708 after a tempestuous voyage, and arrived at Concepción, Chile on 20 January 1708. He remained in that city for a month, conducting astronomic, botanical, and zoological surveys and at the end of February travelled to Valparaíso. He then travelled to Peru and returned to France in August 1711, where he published a complete inventory of his observations in three volumes (1714-1725). Louis XIV granted him a pension and built an observatory for him at the convent on the Michaelmas Plain at Marseilles” (Wikipedia). The two non-botanical plates depict a South American owl, and a sea turtle, respectively. Several plants are shown with associated insects. In this work, white or whitish plant parts are simply not coloured. Pages 126-127, and the plate opposite p. 126 in Volume II misnumbered 226-227, and p. 226, corrected in pencil. Some mild spotting, a few larger spots on the owl-plate, tiny damp-stain to the top margin of a few leaves in Vol. II, one mount with an old repair, endpapers renewed, otherwise an excellent, clean, wide-margined copy. Very rare. Rare Book Hub records no auction record of a complete, contemporary coloured copy (only a single Volume I, and a copy lacking four plates). Our copy may be compared with the one in the John Carter Brown library, but that one does not have the engraved head-piece in Volume I hand-coloured, and has a much

narrower margin. Junk *Rara* pp. 50-51; Nissen BBI, 623; Pritzel, 2882; Sabin, 24226; Staffeu and Cowan, 1767.

[34] **Feynman, R. [Balian, R. and C. H. L. Smith (Eds.)]** Weak and Electromagnetic Interactions at High Energy [Gauge Theories]. Les Houches Session XXIX. 5 Juillet - 14 Août 1976. Amsterdam, North-Holland [Elsevier Science Publishers], 1977. Thick 8vo (22.4 x 15.2 cm). xxv, 668 pp.; several photos, numerous text figures. Original blue printed cloth. \$1250

= A rarely seen publication including an important contribution by one of the 20th century’s best-known scientists, Nobel laureate Richard Phillips Feynman (1918-1988). “Feynman developed a widely used pictorial representation scheme for the mathematical expressions describing the behaviour of subatomic particles, which later became known as Feynman diagrams. During his lifetime, Feynman became one of the best-known scientists in the world. In a 1999 poll of 130 leading physicists worldwide by the British journal *Physics World*, he was ranked the seventh-greatest physicist of all time. He assisted in the development of the atomic bomb during World War II and became known to a wide public in the 1980s as a member of the Rogers Commission, the panel that investigated the Space Shuttle Challenger disaster. Along with his work in theoretical physics, Feynman has been credited with pioneering the field of quantum computing and introducing the concept of nanotechnology” (Wikipedia). The Les Houches conference, held in the French High Alps, was attended by 50 physicists, and nine lecturers presented nine courses. Feynman presented *Course 2. Gauge Theories* [pp. 121-206]. Includes a photo of Feynman, lecturing in front of a blackboard. Publisher’s archive stamp on front free endpaper recto, weak bump to spine top; otherwise a mint copy.

[35] **Gottwaldt, C.**

D. Christoph Gottwaldts physikalisch-anatomische Bemerkungen über die Schildkröten. Aus dem Lateinischen übersezt. Mit 10 Kupfertafeln. Nürnberg, Gabriel Nicolaus Raspe, 1781. 4to (24.1 x 19.0 cm). 32 pp.; ten very large, multi-folded engraved plates. Early 19th-century black marbled boards. Spine with gilt bands and red label with gilt title. Speckled edges. \$8000

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

[36] **Gould, J.**

Nyctale tengmalmi Boreal Owl. Original watercolour by John Gould. [London, the artist, (before) 1868]. Single leaf (53.2 x 35.3 cm visible). Framed and glazed. \$10,000

= This is the original watercolour painted by the great British ornithologist and bird painter, John Gould (1804-1881) for plate 36 of Part One of his famous work, *The Birds of Great Britain*. Gould depicted a specimen of the boreal owl, *Aegolius funereus* (Linnaeus) or Tengmalm’s owl. Gould used the younger name *Nyctale tengmalmi* for this species. This specimen is shown with its prey, a house mouse. The boreal owl occurs in dense coniferous forests across the northern parts of Europe, Asia, and North America (Alaska,

Great Lakes), and more southern in mountain ranges such as the Alps and the Rockies. The engraved printed version, first published in 1868 (Waterhouse), is quite faithful to this original, though in mirror image, and somewhat simpler in detail, especially the plumage, which in this original is very accurately executed. Gould added the volume and plate number in pencil, as usual. Nissen IVB, 372; Sitwell, *Fine Bird Books*, p. 102; Waterhouse, F. H. (1885) *The Dates of Publication of Some of the Zoological Works of the Late John Gould*, F.R.S., p. 13; Zimmer, p. 261.

[37] **Gould, J.**

Scops zorca Scops Eared Owl. Original watercolour by John Gould. [London, the artist, (before) 1868]. Single leaf (53.2 x 35.3 cm visible). Framed and glazed. \$10,000

= This is the original watercolour painted by the great British ornithologist and bird painter, John Gould (1804-1881) for plate 33 of Part One of his famous work, *The Birds of Great Britain*. Gould depicted two specimens of the European scops owl, sitting on a branch of a European yew, one catching a large death's-head hawk moth, *Acherontia atropos* (Linnaeus, 1758) which, with a wing span of eight to twelve cm (3"-5"), is among the largest moths in Europe and Africa. The engraved printed version, first published in 1868 (Waterhouse), is quite faithful to this original, though in mirror image, and somewhat simpler in detail, especially the plumage, which in this original is very accurately executed. Gould added the volume and plate number in pencil, as usual. Nissen IVB, 372; Sitwell, *Fine Bird Books*, p. 102; Waterhouse, F. H. (1885) *The Dates of Publication of Some of the Zoological Works of the Late John Gould*, F.R.S., p. 13; Zimmer, p. 261.

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

Synopsis of the species of whales and dolphins in the collection of the British Museum (illustrated with 37 plates, by the late William Wing). London, Bernard Quaritch, 1868. Large 4to (30.1 x 24.6 cm). 10 pp.; 38 fine, lithographed plates. Later marbled wrappers. Speckled edges. \$500

= Written by the great British zoologist and keeper of zoology at the British Museum, John Edward Gray (1800-1875). "This is one of the numerous monographs issued by the author as part of the British Museum publications" (Wood). However, this is also one of only a few in this large format - the vast majority being in 12mo or small 8vo, and without plates. "The fine illustrations were made by the entomologist and natural history artist William Wing (1827-1855). "more than half of the Plates have appeared in the 'Voyage of the Erebus and Terror'" (Gray, in his postscript). "37 plates" in the title (and also quoted by Nissen, and Wood) is incorrect, as there are two different plates numbered "32". Light pinpoint-spotting to a few plates, otherwise very good, clean, unmarked. Nissen ZBI, 1700; Casey Wood, p. 368.

[39] **Haeckel, E.**

Kunstformen der Natur. Hundert Illustrationstafeln mit beschreibendem Text, Allgemeine Erläuterung und systematische Übersicht. Leipzig and Wien, Verlag des Bibliographischen Instituts, 1904. Small folio (35.4 x 26.3 cm). Title page, [ii] pp.; 100 breathtakingly beautiful, mostly lithographed plates of which the majority are coloured or tinted, some with overlays, and each with explanatory text leaf. Original printed Jugendstil (Art Nouveau) printed cloth. Patterned endpapers. Marbled edges. \$6250

= First edition, second issue (first bound edition), of this famous and marvellous work. Ernst Heinrich Philipp August Haeckel (1834-1919) was the man who popularized Charles Darwin's work in Germany. He was a doctor, then became a professor in comparative anatomy, as well as a zoologist and a philosopher, but he was also a great artist, as is shown on these very special plates. This work had a considerable influence on decorative design in the "Jugendstil" or "Art Nouveau" period during the beginning of the 20th century and depicts bizarre, real forms and structures found in animal and plant life. Most of the plates are chromolithographs, some are plain lithographs. Others are photographic plates, halftone plates or combinations of different techniques, which makes it a special publication

in regard to printing techniques. This book was first issued in 11 parts with pictorial wrappers; once the total printing was finished in 1904, this bound version was published. A near mint copy, which is very rare indeed. Nissen ZBI, 1783; Schneider-Henn, *Ornament und Dekoration*, 220.

[40] **Herschel, [F.] W.**

Description of a forty-feet reflecting telescope. London, The Royal Society, 1795. Large 4to (29.5 x 23.2 cm). Title page to the Volume. pp. 347-399, plus 19 folding plates (numbered XXIV - XLII) showing a total of 47 figures, including the famous huge foldout plate of this enormous telescope. Later marbled boards. Front board with printed title mounted. \$2150

= The forty-foot reflector telescope that Frederick William Herschel (1738-1822) built at Slough (near Windsor) in the late 1780's was at that time the largest in the world. It was compared in the popular press to the Colossus of Rhodos and other wonders of the world. The telescope is even mentioned on the Ordnance Survey map. The construction was supported by King George III, and built by Herschel and his assistant and sister Caroline. In this paper, Herschel gives detailed insight into the construction and functionality of the telescope. The article is illustrated with 19 plates, including the famous enormous foldout view of the telescope, and was published in the *Philosophical Transactions* for the year MDCCXCV (1795), Part II. This is the original edition, not the abridged one, with just one plate included in the Herschel paper. Additional papers of interest include the massive paper titled *An account of the trigonometrical survey carried on in the years 1791, 1792, 1793, and 1794, by order of his grace the Duke of Richmond...*, presented by the Duke. This includes a very large folded map of southern England from Dorchester to Hastings, and including the Isle of Wight. This edition also includes the illustration of a new transit instrument, and a rare early paper on marsupial ontogeny titled *Some observations on the mode of generation of the Kangaroo, with particular description of the organs themselves*, by Everard Home, with fine illustrations. Short, closed tear near the adhesion point of plate XXIV, otherwise an excellent, clean, unmarked copy. DSB VI, p. 329; Houzeau & Lancaster, p. 918.

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

Inleyding tot de hooge schoole der Schilderkonst: Anders de Zichtbaere Werelt. Verdeelt in negen Leerwinkels, yder bestiert door eene der Zanggodinnen. Rotterdam, F. van Hoogstraeten, 1678. Small 4to (20.1 x 15.5 cm). Engraved title, letterpress title in red and black; [xiv], 361, [viii] pp.; Engraved frontispiece portrait by J. Oudaan; 14 folded plates, four text engravings. Contemporary full, polished calf. Spine with five raised bands; compartments rich gilt with floral vignettes and cornerpieces, and red morocco label with gilt title; boards with gilt double fillet borders and gilt floral corner-pieces; gilt floral-ruled board edges. Marbled endpapers. All edges red. \$4900

= A fine, complete copy including all five anatomical plates (A-E), and nine plates illustrating the nine Muses. This is a major work on art theory, written and illustrated by the Dutch poet and painter of the Golden Age, Samuel Dirksz van Hoogstraeten, or Hoogstraten (1627-1678), who was a pupil of Rembrandt, and painted much in his style. "Besides painting and directing a mint, he devoted some of his time to literary labours. His magnum opus is a book on painting, the Introduction to the Academy of Painting, or the Visible World (original title: *Inleyding tot de hooge schoole der schilderkonst: anders de zichtbaere werelt*, Rotterdam, 1678 [this work]) which is in length and theoretical scope one of the most ambitious treatises on the art of painting published in the Dutch Republic in the seventeenth century. It covers issues such as pictorial persuasion and illusionism, the painter's moral standards and the relation of painting to philosophy, referring to various ancient and modern authors. While reacting to international, mainly Southern European ideas on painting which Van Hoogstraten may have encountered during his travels, the treatise also reflects contemporary talk and thought on art from Dutch studios. He wrote it as a sequel to Karel van

Mander's early-17th-century book on painting and painters entitled *Het Schilder-Boeck*. One of van Hoogstraten's many students, Arnold Houbraken, later wrote the book entitled *The Great Theatre of Dutch Painters*, which included a biography of his teacher. This biography is the basis of most of the information that we have about van Hoogstraten today" (Wikipedia). Provenance: on the front pastedown a bookplate of Buijnsters-Smets. P. J. Buijnsters (1933-2022), who published on Dutch 18th-century literature, and his wife and co-author of publications about Dutch children's books, L. M. A. Buijnsters-Smets (1937-2021), amassed a library of fine and unusual Dutch books and Dutch editions of foreign works on subjects such as travel, history, natural history, emblemata, artist's manuals, children's books, etc. Their bookplate is a hallmark of quality and rarity. Light wear to the boards; hinges starting at top ends, otherwise very good. Internally clean and unmarked. Hollstein IX, p. 136.

[42] **Hooke, R. [and] G. Cassini [and] R. Boyle**

An account of a new kind of baroscope..., [AND] The particulars of those observations of the planet Mars...made at London..., [AND] Observations made in Italy...fixing the period of the revolution of Mars, [AND] Some observations... concerning the planet Jupiter, [AND] A late observation about Saturn... (etc.). [The original issue 14 of the first year of publication of the *Philosophical Transactions*]. London, The Royal Society, 1666. 4to (21.5 x 16.8 cm). The complete issue, consisting of pp. 231-254 plus one foldout plate. Spine with marbled paper cover. \$1600

= Very rare, since the earliest issues of the *Transactions* were privately financed by the Society's secretary, Henry Oldenburg, and thus printed only in a small number. Starts with a paper by Robert Boyle on his "new kind of Baroscope" (p. 231-239). This is a very early account of the instrument now known as the barometer. Robert Boyle is often mentioned as the first person to predict weather by using the barometer. This is followed by a series of important early astronomical articles by the British polymath Robert Hooke (1635-1703). Hooke is best known for his research in microscopy and mechanics, but his range was very wide, and he could be listed under a number of other sciences as well. He made many important astronomical observations and was the first to infer the rotation of Jupiter. Pages 239-247 contain the articles about his astronomical observations on the planets Saturn and Jupiter (including the discovery of the famous Great Red Spot, a super anticyclone that is still active today), and on the day length of the planet Mars (correctly determined and communicated by Giovanni Domenico Cassini, as 24 hours and 40 minutes) Cassini also discovered four of Saturn's moons, and the major gap in Saturn's ring. A spacecraft has been named after him. This is followed by Hooke's discovery of the alleged shadow of Saturn's ring. The foldout illustration relates to these articles, and contains the very first images of the surface of Mars, and Jupiter's Great Red Spot. Also included is a review of Thomas Hobbes' *De principiis et ratiocinatione geometrarum*, noting that "It seems, that this Author is angry with all Geometricians, but himself". A very good copy, with a wide outer margin. Author's names "Hook" and "Cassini" added in an old had to the titles of their papers. Faintly dampstained, mostly marginal, throughout, but not very distracting. The folding plate with a very short tear at the lower end of a fold, otherwise nice and clean. Houzeau & Lancaster, p. 1328; 1419 (Hooke); 1329 (Cassini); 1386 (Boyle, Hooke, and Cassini); Keynes, 27 (p. 56; Hooke); PMM, 148.

[43] **Humboldt F. [H.] A. von [Freiherr]**

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). 3546 pp. (1 [1845]: xvi, 394; 2 [1847]: 544; 3 [1850] 645; 4 [1858] 650; 5.1-5.2 [1862] 1-592; 593-1297). Atlas in two parts (descriptive text; maps) oblong 4to (28.1 x 34.1 cm); two title pages, [ii], 136 pp. (for a total of 3674 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. \$4150

= 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 the German geographer and travel-writer Traugott Bromme (1802-1866), not the later, abridged *Volksausgabe*. 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, former 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.

[44] **Jonston, J. [AND] N. Robert [P. J. Buc'hoz (ed.)]**

Collection d'oiseaux les plus rares, gravés et dessinés d'après nature, pour servir d'intelligence à l'histoire naturelle et raisonnée des differens oiseaux qui habite le globe. Contenant leurs noms en différentes langues d'Europe, leurs descriptions, les couleurs de leurs plumages, leurs dimensions, le temps de leur ponte, la structure de leurs nids, la grosseur de leurs oeufs, leurs caractère, & enfin tous les usages pour lesquels on peut les employer, tant pour la médecine que pour l'économie domestique. Traduite du Latin de Jonston, considérablement augmentée, & mise à la portée d'un chacun. De laquelle on a fait précéder l'histoire particulière des oiseaux de la Ménagerie du Roi, peints d'après nature par le célèbre Robert, & gravés par lui-même. Le tout orné de quatre-vingt-cinq planches; qui renferment près de neuf cens especes différentes & divisé en trois parties, dont la premiere traite des oiseaux de la Ménagerie Royale, la seconde & la troisieme, sont l'ouvrage & les planches même Jonston, dont le mérite est très-connu. Pour servir du suite à l'Histoire des Insectes & Plantes de Mademoiselle de Merian. Paris, Desnos, 1772. Folio (49.5 x 33.0 cm). Engraved, hand-coloured frontispiece, letterpress title with wood-engraved vignette; 64 pp.; double suite of 170 engraved plates, of which half originally hand-coloured, and the other half plain. Contemporary full calf. Spine with six raised, gilt-ornamented bands, compartments rich gilt with floral vignettes and corner pieces, and two red morocco labels with gilt title. Boards with triple-gilt borders, double gilt-lined edges and gilt zig-zag inner dentelles. Marbled endpapers. All edges gilt. \$50,000

= A fabulous, wide-margined, double-suite copy, in extraordinary contemporary, if not original hand-colouring. Largely written by the eminent Polish (Scottish born) naturalist John Jonston (1603-1675), who studied botany and medicine at the University of Cambridge, and edited by the French naturalist, physician, lawyer and writer Pierre-Joseph Buc'hoz (1731-1807), followed - as usual - by a suite of bird plates by the French artist Nicolas Robert (1614-1685), after exotic birds kept in the Royal Menagerie at Versailles by the French King Louis XIV (23 plates - first with engraved title), originally

published in 1676. Robert has the reputation of being the greatest natural history artist of the seventeenth century and his ornithological work is even scarcer than his famous botanical illustrations. Jonston is also known for his artistic quality. The Robert illustrations, and most of Jonston's illustrations (on 62 plates) accurately depict existing (and a few extinct) birds; the Jonston part also includes several mythological creatures, such as the harpy, the phoenix and the griffin. This edition is the first with additional information and corrections by Buc'hoz, printed on excellent paper and very beautifully coloured. Buc'hoz became a Doctor of Medicine in Nancy in 1763, He was devoted to zoology, in particular ornithology, and botany, "but [he] was also interested in the treatment of melancholy and recommended music as therapy. He travelled throughout his native Lorraine and published a 13-volume *Histoire Naturelle* of the province. Teaching botany as well, he was demonstrator at the Collège Royal des Médecins de Nancy. Author of many works of botany he also studied animals (in particular birds) and minerals" (Wikipedia). We follow Ronsil in dating this work from 1772 (date on the title page). Nissen states 1773-1774. Sometimes these works are found together with Maria Sybilla Merian's *Histoire des Insectes & Plantes*. Buc'hoz suggested (on the title page) that this work would make a useful addition to the entomological and botanical works by Merian, for which he also edited a new edition. Some skilful repairs to the spine and labels and some wear to the front and rear panels. An exceptional copy with all plates double - in a plain and a hand-coloured state. There are only two copies with the plates in colour (not double-suite) the one sold in 2002 fetched GBP 43,000. Nissen IVB, 484; Ronsil, 1503 (for Jonston), 2599 (for Robert).

[45] **Kawarasaki, K.**

Origami moyo. Kyoto, Unsōdō, Shōwa 10 [1935]. Two volumes [complete] with 30 colour woodblock-printed designs. Orihlon accordion style binding (leprello). In original oblong linen-covered slipcase (25.5 x 38.1 cm). \$3650

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

[46] **Keats, J.**

Endymion. A Poetic Romance by John Keats, with engravings by John Buckland-Wright. [With a bookplate designed by Maurits Escher]. London, Golden Cockerel Press, 1947. Tall 4to (32.5 x 20.1 cm). 152 pp.; many woodcut illustrations (several page-sized). Original vellum over boards. Front board with gilt vignette. \$7850

= One of a hundred copies specially bound in vellum by the master binders Francis Sangorski and George Sutcliffe. This one being no. 50. With the bookplate of G. H. 's-Gravesande, designed by and printed for the Dutch graphic artist Maurits Cornelis Escher (1898-1972), on the front pastedown. Journalist, poet, critic and essayist G. H. 's-Gravesande, known by his nickname Hein (1882-1965). "Hein 's-Gravesande was one of the first critics to pay serious attention to the work of M.C. Escher, and the artist owes much to him. Hein 's-Gravesande was born Goverdus Henricus Pannekoek in Buitenzorg in the former Dutch East Indies. In 1904, he started working as a general proofreader and reporter for the liberal newspaper *Het Vaderland* in The Hague. ... He would become best known as an art journalist. In 1947, he retired as editor of *Het Vaderland*, for which he received the knighthood of Orange-Nassau. However, he remained a staff member of the newspaper. ... 's-Gravesande first saw the work of Escher when the Emblemata series appeared in book form in the summer of 1932. He decided to visit Escher while he was staying with his parents in The Hague. Shortly afterwards, he gave a lecture on graphic art on the occasion of the opening of the Joh. D. Scherft art gallery on Laan van Meerdervoort in The Hague. Escher was also featured at the opening exhibition, and 's-Graves-

ande praised his work. A year later, on 28 October 1933, he returned to the same gallery to open a solo exhibition on Escher, once again singing the praises of his prints. He continued following Escher over the ensuing years. In 1938, he wrote an article on Escher in *Elsevier's Maandschrift*, followed in 1940 by the book *M.C. Escher en zijn Experimenten: Een Uitzonderlijk Graficus* (M.C. Escher and his Experiments: An Exceptional Graphic Artist.) In the latter publication, he discusses the life and work of Escher extensively, analysing several prints in detail, including the Emblemata series, Development I and II, Metamorphosis II, Sky and Water I and II and Cycle. This was the second publication confirming Escher's artistic credibility and place in the art world, following art historian G. J. Hoogewerff's laudatory article on him in *Elsevier's Maandschrift* in 1931. In his own text, 's-Gravesande displays an excellent understanding of the themes that fascinated Escher. That insight was undoubtedly aided by the personal bond that the two had built by this point. M.C. Escher and Hein 's-Gravesande maintained a long friendship, which began in 1932 and lasted until the death of 's-Gravesande more than 30 years later. Over the years, they continued to see each other regularly and wrote each other many letters, not only corresponding on personal experiences but also discussing the individual prints that Escher was working on at the time. In his letters, the graphic artist would express doubts about a subject or technique he was using. In addition, 's-Gravesande regularly got to hear about the time it was taking Escher to print all his woodblocks himself, leaving little time for new prints. When 's-Gravesande moved to Bilthoven in 1952, Escher visited him more often. The two-hour walk was a great opportunity for him to stretch his legs. Hein 's-Gravesande became the person Escher could always turn to. A trusted confidant for the graphic artist who sometimes found himself struggling" (Kersten). The book itself is one of a limited edition, designed by Christopher Sandford (1902-1983), book designer, proprietor of the Golden Cockerel Press, a founding director of the Folio Society. The fine woodcuts are by the New Zealand-born printmaker, painter and draughtsman John Buckland Wright (1897-1954), who worked most of his life in Belgium and France. *Endymion* is one of the first major works of the British romantic poet John Keats (1795-1821). It rose to fame only after Keats's early death at 25. The opening lines, "A thing of beauty is a joy for ever: Its loveliness increases; it will never pass into nothingness" are among the most cited poetry in the world. Uncut, as published. A near mint copy. Bool, 322; Kersten, E., escherinhetpaleis.nl (accessed 2024).

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

Système des animaux sans vertèbres, ou tableau général des classes, des ordres et des genres de ces animaux. Présentant leurs caractères essentiels et leurs distribution, d'après la considération de leurs rapports naturels et de leur organisation, et suivant l'arrangement établi dans les galeries du Muséum d'Hist. Naturelle, parmi leurs dépouilles conservées; précédé du discours d'ouverture du Cours de Zoologie, donné dans le Muséum National d'Histoire Naturelle, l'an 8 de la république. Paris, l'Auteur, Deterville, 1801. 8vo (19.2 x 12.0 cm). viii, 432 pp.; seven tables (six larger, folded). Contemporary full tree calf. Spine rich gilt in Empire style with vases and intricate patterns including stars, and red morocco label with gilt title. Boards with gilt-rolled borders. Marbled endpapers. Edges speckled red. \$3000

= First edition (published by himself) of Lamarck's most important malacological contribution. In this work, the French zoologist and botanist Jean-Baptiste Pierre Antoine de Monet, Chevalier de Lamarck (1744-1829) effectively ended the reign of the original, artificial "lumping" Linnaean systematics, e.g., introducing many new animal classes and the term "invertebrates", together with numerous new genera - of shells and insects in particular. It forms a prelude to his *Philosophie Zoologique*, published in 1809. "Lamarck began as an essentialist who believed species were unchanging; however, after working on the molluscs of the Paris Basin, he grew convinced that transmutation or change in the nature of a species occurred over time. He set out to develop an explanation, and on 11 May 1800 (the 21st day of Floreal, Year VIII, in the revolutionary timescale used in France at the time), he presented a lecture at the Muséum National d'Histoire Naturelle in which he first outlined his newly

developing ideas about evolution. In 1801, he published *Système des Animaux sans Vertèbres* [this work], a major work on the classification of invertebrates. In the work, he introduced definitions of natural groups among invertebrates. He categorized echinoderms, arachnids, crustaceans, and annelids, which he separated from the old taxon for worms known as Vermes. Lamarck was the first to separate arachnids from insects in classification, and he moved crustaceans into a separate class from insects" (Wikipedia). True first edition. Without the later p. 402bis. Spine foot frayed and lower joints starting; mostly faint damp-stain in the second half of the book; otherwise an excellent copy of this rare work. Cat. BM(NH), p. 1048; Horn-Schenkling, 12685.

[48] **Liceti, F.**

De monstris. Ex recensione Gerardi Blasii, M.D. & P.P. Qui monstra quaedam nova & rariora ex recentiorum scriptis addidit. Editio novissima. Iconibus illustrata. Amstelodami, Andreae Frisii, 1665. 4to (19.3 x 15.1 cm). Engraved title (frontispiece); letterpress title; [xiv], 316, [i], [xxv] pp., with engraved title vignette "Optimi consultores mortui" and 70 text engravings (one full page), and with three engraved plates, opposite pp. 309, 310, and 316. Later (?) full felt. Spine with five raised bands, burgundy morocco label with gilt title. Edges speckled red. \$3800

= The first scientific work, written by the Italian physician Fortunio Liceti, or Licetus (1577-1657), specifically dealing with human teratology, including various "Siamese twins". The first edition was published in 1616, a new version, edited and enlarged by the Amsterdam naturalist and medical doctor Gerhard Blasius (1625-1692) was published in 1665 [this edition], followed by an Italian edition. Based on its scientific merits, Liceti's work was still referred to in medical works well into the 19th century. It includes "real" cases, quite likely examined by Liceti himself, but also several unlikely if not imaginary malformations, probably included on the authority of less credible sources. Provenance: bookplate of the Dutch medical doctor Prof. Dr Gerrit Arie Lindeboom (1905-1986) mounted on the front pastedown. Cover worn, otherwise an excellent, well-preserved copy. Bayle & Thillaye I, pp. 357-359; Brunet III, p. 1069; Nissen ZBI, 2502; Wellcome III, 514.

[49] **Liénard, [J.] F.**

Catalogue des champignons observée et recueillies dans le dept de la Meuse et figurant dans le collection de Monsieur F. Liénard. [Verdun], not published, 1855-[1871-1875]-1880. Folio (28.1 x 19.2 cm). 382 leaves of which three with a handwritten index; 23 with a handwritten half-title, and 356 with delicately drawn and coloured mushrooms. Somewhat later half morocco over marbled boards. Spine with four raised bands. Compartments with gilt title. Marbled endpapers. \$30,000

= A stunningly rich, varied, and scientifically important album of fine watercolours, accurately depicting mushrooms and other fungi collected by the French archaeologist, numismatist, entomologist, botanist and mycologist Jean-Félix Liénard (1812-1894), who lived in Verdun, north-eastern France. All illustrations are finely hand-coloured, and nearly all have a caption stating the French vernacular and Latin scientific name; the collecting locality and substrate (if any), and several other facts, e.g., on synonymies, edibility, etc. Collecting dates - to the day - are often included. The species are arranged taxonomically. Several specimens are shown in cross-section, revealing the taxonomically important inner structure. Most specimens shown are identified by Liénard, often with references to 'Flore Franc.' (i.e., the third - 1815 - edition of Lamarck and De Candolle's *Flore Française, ou descriptions succinctes de toutes les plantes qui croissent naturellement en France*). Liénard became inspector of public instruction for the Meuse Département, near the Belgian and Luxembourg borders. From 1853 to 1894, he was curator of the Verdun Museum and became broadly interested in history and natural history. He significantly enriched the museum's archaeological collections, setting up a network of correspondents, who donated antique objects from various sources. His duties as curator led him to follow activities at various archaeological digs in

the region: in 1870, he enriched the museum's collection with a vase from the Merovingian burial site at Muzeray. He was a member of several learned societies, including the Société Philomathique de Verdun, of which he was secretary and president. He produced a significant number of scholarly works, including publications on insects: *Catalogue des lépidoptères observés et recueillis aux environs de Verdun*; topography: *Le Dictionnaire topographique du département de la Meuse, comprenant les noms de lieu anciens et modernes*; and archaeology: *Archéologie de la Meuse. Description des voies anciennes et des monuments aux époques celtique et gallo-romaine*. A few specimens were collected by Liénard's correspondent, the maths teacher and fellow mycologist, Trémeau. Collecting localities include Bois de Baleycourt, Bois Saint-Michel, Gare de Verdun, Cimetière de Verdun, Chantier Lagrue, etc. Provenance: from the author and artist, then of a family member, M. Liénard Bardot. Later in the grand gastronomical library of Jacques and Hélène Bon, collected over a very long period, and sold some time after Jacques Bon's death on 15 January 2015, at the age of 91. Their small mycological-culinary bookplate mounted on the front pastedown. Minimal wear to board edges; a few plates very lightly spotted, but generally very clean, near mint, with the colouring bright and the captions well-readable.

[50] **Linnaeus, C. [Naucrér, S.]**

Hortus Upsaliensis, quem cum consensu ampliss. facult. medicae in regio ad salam lyceo, sub praesidio viri celeberrimi, d:ni doct. Caroli Linnaei, med. et botan. profess. reg. et ord. acad. imper. Regg. Monspel. Stoch. et Upsal. socio hujusque secretario. Speciminis academici loco, publicae disquisitioni subjicit Samuel Naucler. Upsaliae [Uppsala], [the author], 1745. Small 4to (17.7 x 14.1 cm). [iii], 48 pp.; folded view, folded map, and two engraved plates. Early 19th-century half vellum over marbled boards. Edges speckled red. \$4000

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

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

Album de la Civélière, contenant les figures et descriptions des principales introductions agrico-horticoles qui y on été faites depuis l'année 1851. [Royal dedication copy]. Bruxelles, F. Parent, 1855. Large 4to (36.5 x 28.0 cm). Half-title, letter-

press 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.

\$13,500

= Dedication copy of this extremely rare and attractive work on horticulture. According to Barbier only 20 copies were issued, and the number of plates is dissimilar in all copies known. For instance, a copy in the Nantes library has but 22 plates. *La Civélière* is the name of the farm and nursery near Nantes where the plants were raised. Only one part was published. However, the Plesch copy does contain a second volume, though it seems to be the sole such copy recorded. The text contains a few sections which are not illustrated, whereas several plates have no text, however, this conforms with the index. Of the pear, *Beurré clairgeau* there are two different plates, as called for in the index. In 1980, Francis Edwards sold a copy also with 28 plates, the year before it was auctioned by Sotheby's, and profited from the work then being virtually unknown. Antiquariaat Forum offered a copy in 2011 at €17,925. Both lacked the second *Beurré clairgeau* pear plate. One *Azalea* plate is mounted, facing corresponding text on p. 49, but it is from an unrelated work and not listed in the index, and, therefore, it is not counted. Provenance: With a dedication leaf to "Monseigneur le Comte de Chambord", i.e., Henri Charles Ferdinand Marie Dieudonné d'Artois, Comte de Chambord, nominally Duke of Bordeaux and "King Henry V" [believed to have reigned from 2 to 9 August 1830] (1820-1883). He the grandson of Charles X of France, and son of the assassinated Duc and Duchesse de Berry. After his grandfather's expulsion from France in 1830, he initially lived with his aunt Marie Therese, Duchesse d'Angoulême, the only surviving child of Louis XVI and Marie Antoinette. He was the last Bourbon of the main line. Provenance: Maggs Bros (printed book label in French, noting acquisition of Henri V's library); armorial bookplate on the front board verso (pastedown) of the Library of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973). Some light, inobtrusive spotting. An excellent copy. Barbier 1: 90; Plesch, 313.

[52] **[Mairan, J. J. d'Ortous de]**

Meridienne de Sain-Port ou Saint Assise. [Manuscript]. Unpublished, 1734-1761. Folio (36.0 x 23.2 cm). Half-title, contents leaf, title page, 31 pp. [numbered 1-31], 20 blank leaves. Contemporary full mottled calf. Spine with six raised bands; compartments rich gilt with lion vignettes and floral corner pieces, and burgundy morocco label with gilt title. Boards with double gilt-lined borders. Marbled endpapers.

\$4800

= A well-preserved and easily readable manuscript containing astronomical and observations made between 1738 and 1761, chiefly at Château de Sainte-Assise near Seine-Port (south-east of Paris), here spelled Sain-Port, and Château Saint Assise, or Saint Assise. In his *Voyage Pittoresque des Environs de Paris* (1757), the French landscaper, botanist and malacologist Antoine-Nicolas Dezalliers d'Argenville (1723-1796), described the Château de Sainte-Assise as follows: "Six leagues from Paris, on the banks of the Seine, is a castle of the best located. You arrive there via a crow's foot pierced in the woods and which leads to a vast esplanade followed by the forecourt and the courtyard. A beautiful terrace spanning the entire extent of the garden is in front of the castle which is a main building flanked by two pavilions. Next to it is another pavilion where is the new dining room whose decoration is very sought after. The terrace of which I have just spoken leads to the left into two groves, and to the right, into a quincunx above which is the orangery. The top of the garden is a high forest with paths. At the bottom of the terrace, opposite the castle, is a flowerbed which extends to the edge of the river." King Louis XV and the famous French Rococo painter Jean Antoine Watteau (1684-1721) were regular visitors. Although not signed, the note was most certainly written by the biologist, physicist and astronomer Jean-Jacques d'Ortous de Mairan (1678-1771), as De Mairan stated that he made scientific - in particular astronomical - observations at the chateau (*Traite Physique et Historique*

De l'Aurore Boreale, seconde edition, p. 430). "Over the course of his life, De Mairan was elected to numerous scientific societies and made key discoveries in a variety of fields including ancient texts and astronomy. His observations and experiments also inspired the beginning of what is now known as the study of biological circadian rhythms. In 1698 he went to Paris to study mathematics and physics. In 1702, he returned home to Béziers and began his lifelong study of several fields, most notably astronomy and plant rhythms. 1723, De Mairan, who had become a member of the Académie Royale des Sciences, co-founded the Académie de Béziers. Eventually, De Mairan received official lodging in the Louvre where he remained pensionnaire until 1743 and served as secretary from 1741 to 1743. [1] In 1746, he was reinstated as pensionnaire géomètre, or full-time boarding surveyor. In 1731, he published *Traite Physique et Historique De l'Aurore Boreale* (a short summary appeared in the *Philosophical Transactions* in which he put up a novel hypothesis that the Northern Lights are caused by the Sun, as the interaction of the atmosphere with the zodiacal light. At the time, the aurorae were thought to be 'flames' caused by sulfurous effluvia emanating from the Earth. In 1729, De Mairan constructed an experiment showing the existence of a circadian rhythm in plants, presumably originating from an endogenous clock. In 1718, De Mairan was inducted into the Académie Royale des Sciences. The Cardinal de Fleury and the Count of Maurepas selected De Mairan to replace Bernard le Bovier de Fontenelle as 'Secrétaire perpétuel' of the Académie in 1740, a position he accepted only for 3 years, and thus duly resigned in 1743. De Mairan also served as the Académie's assistant director and later director intermittently between 1721 and 1760. Eventually, De Mairan was appointed editor of the *Journal des Sçavans*, a science periodical, by Chancellor d'Aguesseau. Also, in 1735, De Mairan was elected a Fellow of the Royal Society and in 1769, a Foreign Member of the Royal Swedish Academy of Sciences as well as to the Russian Academy (St. Petersburg) in 1718. De Mairan was also a member of the Royal Societies of London, Edinburgh, and Uppsala; the Institute of Bologna, and the Academy of Rouen. With Jean Bouillet and Antoine Portalon, he founded his own scientific society in his hometown of Béziers, named the Académie de Béziers, around 1723. Beyond astronomical and circadian observations, De Mairan actively worked in several other fields of physics including 'heat, light, sound, motion, the shape of the Earth, and the aurora'" (Wikipedia). In the present manuscript, De Mairan added several marginalia, commenting upon his earlier observations. Several pages are left blank, most probably because he anticipated adding more data. Boards much rubbed at extremities. Spine cover dried, flaking. Internally, however, in excellent condition. A historically and scientifically important, unique item.

[53] **[Manetti, F. S]**

Storia naturale degli uccelli trattata con metodo e adornata di figure intagliate in rame e miniate al naturale. Ornithologia methodice digesta atque iconibus aeneis ad vivum illuminatis ornate. [Two counterproofs in original water colouring, of Plate 37, *Falco albanella torquata*, and of Plate 48, *Falco vulga barletto.*] [Florence, 1776]. Two single sheets (each 47.1 x 35.8 cm). Hand-coloured and captioned. \$2600

= Two fine and very rare counterproof illustrations, in original hand-colouring, of falcons, commissioned by the Italian naturalist and friend of Linnaeus, Francesco Saverio Manetti (1723-1785) and based on a bird in the collection of Marchese Giovanni Gerini. These falcons are illustrated on Plates 37 and 48 of the published work. Manetti employed two artists, Lorenzo Lorenzi and Violante Vanni. These works could thus be by either of them. These, however, are certainly not the published prints (taken from his book, which are just "rare"), because the images are reversed. Therefore, these are either original drawings, or counterproofs. When an object, such as a bird, is symmetrical, it does make sense that an engraver produces a mirror image; whereas the opposite, viz., drawing a watercolour in reverse, after a published engraving, does not make sense. Moreover, they lack a plate impression, which is always present in a direct print, but always absent in originals and counterproofs, because no copper plate is used. The presence of ultra-thin, ink lines point towards counterproofs. Counterproofs like these are known from only two sets. One is in the library of the University of Pisa, and was believed to be the set of original watercolour drawings after which the book plates were engraved, but after closer examina-

tion they showed fine, weak ink outlines, as can be expected from counterproofs, and one plate even had the engraved name of one of the artists present, in mirror image. The second set was sold at Christie's in 2002 and fetched well over €200,000. The whereabouts of the original watercolours remains unknown. These two plates are, or may belong, to a third, unknown set. It is likely that (partial) sets were made on special request by Manetti, or his patrons. In contrast to some other 18th-century books, they were not offered for sale. Sitwell regards Manetti's work as "one of the half-dozen or so Great Bird Books in the collector's sense"; counterproof plates are not just "Great", but truly outstanding. Falcons are among the most sought-after illustrated birds, and this set is definitely an excellent, clean, unique item. Sitwell, *Fine Bird Books*, p. 120. Neither in Anker nor in Zimmer.

[54] **Miller, P.**

Dictionnaire des jardiniers, contenant les méthodes les plus sûres et les plus modernes pour cultiver et améliorer les jardins de potagers, à fruits, à fleurs et les pépinières, ainsi que pour réformer les anciennes pratiques d'agriculture; avec des moyens nouveaux de faire et conserver le vin, suivant les procédés actuellement en usage parmi les vigneronns les plus instruits de plusieurs pays de l'Europe; et dans lequel on donne des préceptes pour multiplier et faire prospérer tous les objets soumis à l'agriculture, et la manière d'employer toutes sortes bois de charpente. Ouvrage traduit de l'Anglois, sur la huitième édition de Philippe Miller par une société de gens de lettres. Dédié à Monsieur. [Contemporary coloured copy]. Paris, Guillot [and] Metz, Claude Lamort, 1785-1789-[1790]. In ten volumes [1-8 and two supplements, numbered 9-10]. 4to (25.8 x 20.4 cm). Engraved portrait of Miller, allegorical frontispiece, and two identical copies of the same bird's eye view (all four finely hand-coloured); 6648 pp.; 34 engraved plates in fine, contemporary hand-colouring (for a total of 37 different full-page plates, and one - a bird's eye view - double); several woodcut head- and tailpieces. Uniform contemporary half calf over marbled boards. Spines with five, weakly-raised bands and two morocco labels (burgundy and green) with gilt ornamental borders and title. Edges speckled red. \$8500 = A very rare, deluxe and complete set, including the much later published supplement, with nine more plates and a second frontispiece, also entirely in very fine, contemporary hand-colouring. The plates show flowering plants, mostly, but also hothouses, grinding tools, etc. A detailed breakdown of the text and plates is as follows: I: 586, [ii] pp.; II: 760; III: 638; IV: 644, ii; V: 642; VI: 598; VII: 608; VIII: 279, 222, [i], 43, 43, 52, 55; IX (Supp. I): ix, 732 pp.; X (Supp. II): 759. [I: 8 plates (plus portrait, frontispiece, and first view); II: 0; III: 2; IV: 0; V: 2; VI: 8; VII: 2; VIII: 3; IX (Supp. I): 4 (plus second view); X (Supp. II): 5 plates. Staffeu and Cowan list one plate in Vol. V, seven in Vol. VI, and none in Vol. VIII, whereas our set has two, eight, and three, respectively. Translated and expanded by the French botanist Laurent Marie de Chazelles (1724-1808). The British botanist, gardener, and agronomist Philip Miller (1691-1771) was chief gardener at the Chelsea Physic Garden for nearly 50 years, from 1722. Hand-coloured copies are very rarely seen. One sold in auction in 2020 lacked the supplements. Another, auctioned in 2010, lacked a plate. A 1786 Brussels edition does not include any of the 1789-1790 supplements. In the top outer margin of the title page, and on half-title versos an old private library stamp of A. Barthelemy. A few pages a bit toned, an occasional, marginal spot, but generally in an excellent condition. Pritzel, 6237; Staffeu and Cowan, 6051, 6061 (the supplements). Not in Nissen.

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

Briefkaarten. [Postal cards]. The Netherlands [or Belgium], ca. 1898. Six uniform, printed cards. Oblong cards (9.3 x 14.0 cm). Printed on both sides. \$1200 = A fine set of six Art Nouveau postcards with full colour illustrations after the great Jugendstil artist, Alfons "Alphonse" Maria Mucha (1860-1939), with his autograph. The publisher is unknown. Probably published in the Netherlands, as a Belgian publisher would

more probably have printed a French as well as a Dutch text. Well-preserved. Not used. Slight age-toning, a few tiny irregularities - including a small spot on one card - at the edges, otherwise very good, unmarked. Rare, as we found no reference at all, although a very similar card is known from a French publisher.

[56] **[Newton, I.]**

Philosophiae Naturalis Principia Mathematica, Autore Is. Newton Trin. Coll. Cantab. Soc. Matheseos Professore Lucasiano, & Societatis Regalis Sodali. 4to. Londini Prostat apud plures Bibliopolas. London, The Royal Society, 1687. Small 4to (21.2 x 16.1 cm). 7 pp. [numbered 291-297]. Spine with marbled paper cover. \$975 = Published in the January to March 1687 issue of the *Philosophical Transactions*, this review announces publication, and describes the contents of Isaac Newton's magnum opus and one of the most important works in the history of science and mankind. The anonymous author describes the *Principia* as "a most notable instance of the extent of the power of the Mind". Added are the issue's pp. 255-256, containing the title and contents description. Edges slightly trimmed but still with ample margins. A very good copy.

[57] **Niebuhr, C.**

Description de l'Arabie d'après les observations et recherches faites dans le pays meme. Copenhague, Nicolas Möller, 1773. Large, thick 4to (27.8 x 21.0 cm). Title page with engraved vignette; xlvi (including dedication leaf, dated 1772, with engraved vignette), 372; 25 engraved plates and maps, of which several larger, folded; the very large map of Arabia, and two other plates with original, additional hand-colouring; one large, folded table. Contemporary mottled calf. Spine with five raised bands; compartments with gilt floral cornerpieces and central vignette, and burgundy morocco label with gilt title. Boards with gilt-rolled decorative border. Patterned endpapers. All edges gilt. \$7000 = First French edition - in a rare deluxe edition on papier vélin - of this seminal work on the Arabian Peninsula, including present-day Saudi Arabia, the Gulf states, Oman, and Yemen, and the Red Sea. This is the complete narrative by the German explorer Carsten Niebuhr (1733-1815) of his important Danish expedition to Arabia and Yemen during the years 1761 to 1767. Includes plates of the Mosque in Mekka, and in Medina. With several large and detailed maps, including one covering the whole Red Sea. the Danish Arabia expedition (1761-1767), was initiated by King Frederick V of Denmark (1722-1766). "The expedition sailed in January 1761 via Marseilles and Malta to Istanbul and Alexandria. Then the members of the expedition visited Cairo and Sinai, before traversing the Red Sea via Jiddah to Yemen, which was their main destination. In Mocha, on 25 May 1763, the expedition's philologist, Frederik Christian von Haven, died, and on 11 July 1763, on the way to Sana'a, the capital of Yemen, its naturalist, Peter Forsskål also died. In Sana'a the remaining members of the expedition had an audience with the Imam of Yemen al-Mahdi Abbas (1719-1775), but suffered from the climate and returned to Mocha. Niebuhr seems to have preserved his own life and restored his health by adopting native dress and eating native food. From Mocha the expedition continued to Bombay, the expedition's artist Georg Wilhelm Baurenfeind died on the 29th of August and the expedition's servant Lars Berggren on the following day; both were buried at sea. The surgeon Christian C. Kramer (1732-1763) also died, soon after landing in Bombay. Niebuhr was the only surviving member. He stayed in Bombay for fourteen months and then returned home by way of Muscat, Bushire, Shiraz, and Persepolis" (Wikipedia). Boards somewhat rubbed along the edges; a few plates a bit toned, but mostly very clean. The paper is thicker, and of a better quality, than usual. Margins are generous, larger than usual. Brunet 4, p. 74 (not mentioning special paper editions); Gay 3589.

[58] **Oberman, A.**

Twenty etchings of cattle. [Amsterdam, the artist], 1809-1811. Oblong folio (17.1 x 25.6 cm) [17.7 x 26.0 cm]. Mounted. Printed surface ca. 11.5 x 17.0 cm. 19th-century quarter

morocco over pebbled boards. Spine with gilt floral ornaments. Marbled endpapers. Edges speckled red. \$1625

= A fine, complete suite of cattle etchings on light-greyish wove paper, mounted on larger, white sheets, by the Dutch (Amsterdam) artist and engraver Anthony Oberman (1781-1845). Each illustration is signed, numbered and monthly dated by the artist, inside the frame. Placed in numerical and chronological order, dates range from July 1809 to January 1811. Work of Oberman is present in the Rijksmuseum and other art institutes in the Netherlands. Reproductions of his work are popular, but original printings are rare. It is very rare to see this suite complete. Provenance: the armorial bookplate of Dupont de St. Ouën, designed and/or engraved by D. de Patoul, mounted on the front pastedown. Boards with some shelfwear. Slight, marginal spotting, otherwise very good, the mounted leaves with the prints entirely clean. Kramm, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters, van den vroegsten tot op onzen tijd*, p. 1217.

[59] **Owen, R.**

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. \$1625

= 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.

[60] **[Paper Peepshow]**

Large garden party. [Augsburg, M. Engelbrecht, [ca. 1750]. Seven large, oblong cardboard sheets (ca. 16.0 x 20.0 cm), with fine hand-colouring, being six cards with delicate cut-outs and one backpanel, together forming a garden party scene. \$2250

= A wonderfully preserved set of the rarer large-size 18th century peepshows (with seven cards), which are more usually found in a "medium" (ca. 9 x 14 cm) or "small" (ca 7 x 9 cm) format, each usually with only six cards. A complete set of all seven cards, with delicate cut-outs and fine hand-colouring. The cards are numbered 29 [183]-189 in print on the versos. "Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nessenthaler (1717-

1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nessenthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century." (Marlborough Rare Books *Catalogue, List XLV*, 2009. pp. 33-34). Preserved in contemporary wrappers with handwritten text *Depart pour la Chasse de Loiseau*. A very good set, showing a seldom-seen subject. Rare.

[61] **[Paper Peepshow]**

The dance. Augsburg, Martin Engelbrecht, ca. 1760. Seven engraved and originally hand-coloured cards (20.0 x 23.2 cm). [Complete]. \$3500

= Rare ultra large-sized scenes, by Johann David Nessenthaler (ca. 1717-before 1766) for the Augsburg firm founded by and named after the German engraver, printer, and publisher Martin Engelbrecht (1684-1756), the sole firm with a royal privilege to publish these dioramas or peep-shows. This one is of a particularly large size, and, therefore, mounted on stronger cardboard than usual. Also, it consists of one frame more than usual, viz., seven, instead of six. "Normal" large-sized peepshows are approximately 16 by 20 cm. It bears the printed numbers 49 (for the item?), and 323-329, for the cards. A few old repairs, the paper of a few frames partly perished in the margins, but complete and in all an excellent copy.

[62] **[Paper Peepshow]**

The Mineworkers. Augsburg, Martin Engelbrecht, ca. 1780. Six engraved and originally hand-coloured oblong cards (9.5 x 14.2 cm). [Complete]. \$1950

= Rare scenes inside a mine, published by the Augsburger firm founded by and named after the German engraver, printer, and publisher Martin Engelbrecht (1684-1756), the sole firm with a royal privilege to publish these dioramas or peep-shows. This one shows various underground activities - proving that being a miner is all but a simple job. Richly detailed, delicately cut. Mining is a very unusual subject, and therefore a complete copy such as this one is much sought-after. Rare, especially in this excellent state: complete, and well-coloured.

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

A large sheet of pictorial, colour-printed paper. [A repetitive field of flowers]. Italy (?), ca. 1800-1850. Folio sheet of wove paper, oblong, measuring over 35 x 44 cm. Loose, as issued. \$750

= A unique, finely coloured sheet of painted paper, or *papier dominoté* (French) or *Buntpapier* (German), probably meant as endpapers for folio-sized books, as it contains a repetitive illustration or pattern, based on repeating wood block printing, or rolled printing, occasionally finished by hand. Possibly the work of Remondini, a firm of print publishers based in Bassano del Grappa and active from the mid-17th century to 1860. The flowers include roses and lilies. The edges are uncut, as issued; weak vertical fold. Some marginal fraying, otherwise excellent: the printing strong and colourful.

[64] **Paré, A.**

Opera Ambrosii Parei Regis Primarii et Parisiensis chirurgi. A docto viro plerisque locis recognita: et Latinitate donata, Iacobi Guillemeau, Regij & Parisiensis chirurgi labore & diligentia. Ad clarissimum virum Marcum Mironem Regis Archiatrum dignissimum. Paris, Iacobus Du-puys [Du-Puys; Dupuys], 1582. Folio (33.1 x 21.1 cm). Title page, [xi], 884, [xli] pp.; large woodcut portrait of the author, numerous woodcuts in the text, including many that are quite large and detailed, wood-engraved capitals and headpieces. 17th-century speckled calf. Spine with six raised, gilt-ornamented bands; compartments with gilt-lined borders and floral vignettes; gilt-rolled ornamental band at head and foot, and gilt title. All edges speckled red. \$13,500

= First Latin edition of a work first published in French in 1575, however, translated from the second, improved, 1579 edition, and

adorned with many fine woodcuts. As noted by Durling (p. 452), it is known that, despite the title, Guillemeau is not the translator. This work is not uncommon, but complete copies are rare. For instance, the Wellcome Collection in London has three copies, but none of these is complete, whereas our copy is complete, and in a very fine state indeed. Ambroise Paré (c. 1510-1590) was a French barber surgeon who served in that role for kings Henry II, Francis II, Charles IX and Henry III. He is considered one of the fathers of surgery and modern forensic pathology and a pioneer in surgical techniques and battlefield medicine, especially in the treatment of wounds. He was also an anatomist, invented several surgical instruments, and was a member of the Parisian barber surgeon guild. Moreover, he was an early debunker of pseudoscience. In 1567, Ambroise Paré described an experiment to test the properties of bezoar stones. "At the time, the stones were commonly believed to be able to cure the effects of any poison, but Paré believed this to be impossible. It happened that a cook at Paré's court was caught stealing fine silver cutlery, and was condemned to be hanged. The cook agreed to be poisoned instead, on the condition that he would be given a bezoar straight after the poison and go free if he survived. The stone did not cure him, and he died in agony seven hours after being poisoned. Thus Paré had proved that bezoars could not cure all poisons" (Wikipedia), see pp. 609-610 of the book. The fine woodcuts show, as accurate as possible, human anatomical details, and medical instruments, technology and techniques, of which many were invented or improved by Paré. Included is a chapter on monsters, both teratological and mythological, with fine, large woodcuts of several monsters, and various exotic animals, including reptiles, snails, unicorns, an elephant, rhinoceros, etc. Another well-illustrated chapter deals with distillation. Some mild, marginal staining to pp. 651-658, but nearly completely clean, with strong impressions, which is highly unusual. An excellent, clean and complete copy. Brunet 4, pp. 366-367 (also mentioning a Frankfurt 1594 edition); Durling, 3531 (describing an imperfect copy); Garrison-Morton, 5565, note (Latin translation of the second French edition).

[65] **[Pattern book]**

Musterbuch für Stahlruck. Unpublished [n.d., but ca. 1890]. Folio (32.5 x 21.0 cm). Ca. 150 leaves with over 2,500 finely hand-coloured decorative transfers in Art Nouveau and romantic styles. Black blind half calf over black boards. Front board with original, neatly handwritten label. \$5850

= A very rare and probably unique pattern book with exceedingly delicate and richly hand-coloured illustrations, using all colours and shades, including gold and white as to be used in the ceramic industry. The work was intended as an example for the colourists of fine porcelain, in particular dinnerware. The original monochrome printed transfers (often of flowers, but also of fruits, a bird, etc.) are here added to glossy paper, and then coloured with water colours as if on the ceramic object itself. The original colouring was probably done by the designer, as the accuracy and quality of the colouring is far above average indeed. Each transfer is numbered, and many have additional information. Each leaf has several (often five or more) illustrations on one side (recto). Some leaves have additional, smaller leaves with more illustrations attached; in a few cases, an illustration is added to the verso of the previous leaf. Sometimes part of a leaf has been replaced, with new illustrations added or pasted over others, apparently replacing obsolete illustrations, and a few are cut. Every page is an inspiring and surprising joy to the eye. Some faint thumbing to right bottom corner, but all pages free of spotting or foxing due to the good quality of the paper. An unusually nice item.

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

Andeutungen über Landschaftsgärtnerei verbunden mit der Beschreibung ihrer praktischen Anwendung in Muskau. [Atlas]. Stuttgart, Deutsche Verlags-Anstalt (Louis Friedrich Sachse), 1834. Oblong folio (34.0 x 48.5 cm). 45 finely engraved and original hand-coloured plates (numbered I-XXIX, XXXI-XXXIV, XXXIII[bis], XXXIV[bis]), of which two much larger, folded, and three with originally hand-coloured overlays, partly augmented with gum arabic. Contemporary full straight-grained green morocco. Spine

with four raised, gilt-ornamented green bands, and gilt ornamental head and tail pieces; boards with quadruple gilt-lined borders with floral gilt cornerpieces. Original marbled slipcase with a red morocco label with gilt ornamental border and gilt title on the front board. \$36,500

= A wonderful atlas, characterized by broad panoramas with peculiar overlays, written by the German nobleman, Count (later Prince) Hermann Ludwig Heinrich von Pückler-Muskau (1785-1871). "Pückler was born in Muskau on 30 October 1785 as a Sunday's child. During his childhood, Pückler attended various educational institutions and began to study law in Leipzig but broke off his studies one year later to join the Garde du Corps in Dresden as a lieutenant. In 1806, heavily in debt, he fled from his creditors to Vienna and set off on a four-year youth tour to Italy. When his father died in 1811, Hermann Count of Pückler inherited the estate of Muskau, the then largest estate on German territory, and developed his first landscape design plans. In Muskau Park, on which he worked from 1815 to 1845, he developed an internationally recognised 'thumb print' in the design of landscape gardens based on the English model. In 1817, he got married to Lucie, who was nine years his senior, divorced Countess of Pappenheim and daughter of the Prussian State Chancellor Karl August of Hardenberg. She shared his passion for gardens and the plan for the magnificent landscape park on the River Neisse. But the park swallowed up their assets, the debts piled up and the sale of Muskau was looming. As a last resort, Lucie proposed a formal divorce so that Pückler could find himself a wealthy bride in England. He toured for three years and although he did not find a wife in the end, Pückler devoted himself extensively to the landscape gardens and parks of England, Ireland and Wales on his journey. He reported his experiences in numerous letters to his ex-wife Lucie. In 1834, after nearly 20 years of working on the Muskau garden, Pückler published his magnum opus, *Andeutungen über Landschaftsgärtnerei*, or *Hints on Landscape Gardening*. (Pückler [Peuckler] Museum website). The peculiar overlays show the changes to the landscape of the Muskau gardens, as proposed by Pückler. The estate and park still exist. Being situated right on the post WWII border between Germany and Poland, it is now completely restored in its former glory. This is the very rare, impressive pictorial atlas only, published by the German lithographer, early photographer and art dealer, Louis Friedrich Sachse (1798-1877), whose Verlags-Anstalt was specialized in fine lithography. The slightly more frequently recorded octavo text volume and four maps are not included. In 2014 a successful reprint was published. Both the absence of a plate numbered XXX and the presence of two different plates numbered XXXIII-XXXIV is as usual. Provenance: armorial bookplate of the Anglo-British botanist and ornithologist Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973) "Si je puis" mounted on the front pastedown. Some very light shelf-wear; a few, skilful repairs to the slipcase; mostly minor, scattered foxing and toning (from gum arabic extended over the white margins), otherwise a very good, clean copy. We found eight auction records over the last 30 years, however, only five with 45 plates. Graesse V, p. 504. Not in Cat. BM(NH).

[67] **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) \$18,900

= 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 tech-

nique, however, he succeeded in developing a method of working that appears partly sketchlike, yet which could also be described as painterly. The painterly quality of his etchings is mainly due to the way in which he achieved an extraordinarily suggestive play of light and dark and how he created a convincing sense of atmospheric space using different methods of hatching. The revolutionary change that took place in Rembrandt's style between about 1627 and 1629 involved the role of light. By concentrating the light and by exaggerating the diminuendo of the force of light in relation to the distance from the light source, Rembrandt arrived at what could crudely be termed 'spotlight' effects. In order to create convincing light effects, Rembrandt-like Caravaggio, his great Italian precursor in this field-had to compensate by leaving large areas shrouded in shadow." (Britannica). A fine etching, being the third and last state, with a remarkable wide margin. Very often Rembrandt's etchings are trimmed to the margin, but this copy escaped from such barbarism. One hardly noticeable pinpoint hole, otherwise fine. In all an excellent, clean copy. Provenance: William Sharp of Manchester, a friend of Sir Mark Masterman Sykes (1771-1823), one of the great connoisseurs of the period who owned nearly 100,000 prints. Sharp's collection was sold at Sotheby's on March 1st, 1878 and 11 following days. According to Lugt, the collector's identity may also be that of William Sharp (1795-1881) of Enwood Court, Handsworth, near Birmingham 'a lead and glass merchant originally from Manchester', whom Waagen met during a visit to the midlands in 1854, or perhaps his father; Collection of Sir Lawrence Gowing (1918-1991). Hollstein XIX, B99 (p. 54).

[68] **Richard, L. C. [M.]**

Commentatio botanica de conifereis et cycadeis, characteres genericos singulorum utriusque familiae, et figuris analyticis eximiè ab autore ipso ad naturam delineatis ornatos complectens. Opus posthumum ab Achille Richard, filio. Stutgardiae, J. C. Cotta, 1826. Large quarto (34.5 x 26.1 cm). xv, 212 pp.; 30 lithographed plates [1-29, 3bis], of which one [Plate 27] double-sized. 19th-century polished half calf over marbled boards. Spine with five raised, flat-topped bands; compartments rich gilt with floral patterns, and black morocco label with gilt title. Numerous wood-engraved tailpieces. Brown endpapers. Edges speckled red. \$1950 = An excellent copy of a great rarity. Despite the Latin title, and German publisher, this work is entirely written in French. Published after the death of the author, the French botanist Louis Claude Marie Richard (1754-1821) edited by his son and fellow botanist Achille (1794-1852). Achille dedicated the work to the great polymath Alexander von Humboldt. The work deals with conifers, ginkgo, and cycads. Cycads superficially resemble palms and ferns, but are not related. They grow very slowly, and nearly all species are on the IUCN Red List. The fine, detailed illustrations are by the author. Light shelf wear; weak toning and very light spotting to the outer margins, otherwise a very good, clean and fresh copy. We found not a single auction record. Cat. BM(NH) p. 1697; Nissen BBI, 1635; Pritzel, 7640; Stafleu & Cowan, 9159.

[69] **Saint Phalle, N. de**

Réalisations, & projets d'architectures de Niki de Saint Phalle. [AND] Niki de Saint Phalle Museum Boymans-van Beuningen 22 juli - 5 september 1976. [Exhibition catalogue]. Paris, Alexandre Iolas, [1974]. Oblong, elongate leporello with 23 folds (16.1 x 590.4 cm), with stiff printed boards (16.1 x 24.6 cm). \$825 = A nearly six-meter-long, harmonica-folded publication, with a signed dedication, in ink, by the author and artist, Niki de Saint Phalle (1930-2002), to "Wim". Wim is Wim Arent Louis Beeren (1928-2000), former director of the Boymans-van Beuningen Museum in Rotterdam, and the Stedelijk Museum (municipal museum) in Amsterdam, a leading museum in the avant-garde world ever since its foundation in the late 19th century. As director of the Stedelijk Museum, Beeren was responsible for several important exhibitions, e.g. of Kasimir Malevich, Keith Haring, Jeff Koons, and Sigmar Polke. He bought works by Haring and Koons for the museum well before they became world-famous. Catherine Marie-

Agnes Fal de Saint Phalle had an exhibition in the Stedelijk in 1962. Another exhibition was held in Museum Boymans-van Beuningen in 1976. The catalogue, written by R. Hammacher-Van den Brande, was another leporello designed by Niki herself. Measuring 15.0 x 10.6 cm (unfolded 15 x 367 cm). It shows *Architecture for Children*, and a list of 33 exhibited works, including several of her famous Nanas. We have added a very good, clean copy of this work. Boards toned (as usual); a few spots; internally very good, clean. We found no other copies on the internet, and only two auction records, both of 'plain', unsigned copies.

[70] **Schlegel, H.**

Abbildungen neuer oder unvollständig bekannter Amphibien, nach der natur oder dem Leben entworfen, herausgegeben und mit einem erläuterenden Texte begleitet. [Atlas]. Düsseldorf, Arnz & Co., 1837-1844. Folio (36.5 x 27.1 cm). Engraved title page; 50 finely lithographed plates of which 49 beautifully hand-coloured and (often) heightened with gum arabic, and one plain, as intended. Contemporary style full blue calf. Spine with five raised, gilt-ornamented bands; compartments with gilt floral vignettes and title. Boards with triple-gilt borders, floral corner pieces, gilt dentelles. Marbled endpapers. All edges gilt. \$13,500 = 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. "Schlegel was tutored by the pastor and ornithologist C. L. Brehm, father of Alfred Brehm who authored the 'Thierleben' series. [M] ost of Schlegel's early work was on reptiles. Beginning in 1837 and concluding in 1844, Schlegel issued a series of 50 outstanding folio plates of amphibians and reptiles in his 'Abbildungen', together with a short text, illustrating many new species, particularly from the rich fauna of the Dutch Indies.... [G]enerally unrecognized was Schlegel's discovery and nurturing of three of the century's greatest natural history artists - J. G. Keulemans, Joseph Smit, and Joseph Wolf. Schlegel was one of the most prominent naturalists of his era, concerned with fundamental questions of the definition of species, the relationship of systematics to physical geography, and the biological meaning of variation. It was he who first used trinomial nomenclature" (Adler). Plate 32 is plain, as intended. All others are superbly coloured. Minimal spotting to only a few plates, but generally clean and bright, the colouring accurate and vivid. The binding is very attractive. Adler I, pp. 30-31; Cat. BM(NH) p. 1838; Nissen ZBI, 3680 [recording a wrong number of coloured plates]; Vanzolini I, p. 56.

[71] **Seder, A.**

Das Thier in der decorativen Kunst. I. Serie. Die Wasserthiere [AND] II. Serie. Vögel. [Complete]. Together with two amazing original watercolours (of plates 21 and 25) drawn by the artist himself. Wien, Gerlach & Schenk, 1896. Two large folio portfolios (57.9 x 44.3 cm) with one page of text, one illustrated title page and 29 stunning chromolithographed plates showing animals in a fabulous Art Nouveau style. Each original quarter linen portfolios has an impressive dragon on front, with the title artistically arranged around it [AND] Two original watercolours by Seder, being the originals examples for plates 21 and 25. \$18,000 = A very rare work with the finest and most stunning plates of Art Nouveau book design. The plates in this portfolio depict dragons, reptiles, shells and other sea life (first portfolio), as well as birds (second portfolio). Included are two original watercolours, drawn and coloured by the artist himself, of plates 21 and 25. These dazzling, extremely well-preserved originals depict eagles, and vultures, respectively, in colours bolder than in the printed edition. It is hard to underestimate the beauty and importance of this work by the famous Art Nouveau painter and art professor Anton Johann

Nepomuk Seder (1850-1916). Each plate is a true highlight of artistic design and absolutely breathtaking. Seder's work had many followers in the Art Nouveau and Art Deco movements and afterwards; genuine individual plates are still highly in demand. Consequently, complete portfolios in good condition, such as this one, are extremely rare. Authentic artwork, as present here, is truly unique. The quality of these chromolithographs is absolutely first class, the frequent use of gold and many different colours gives these plates a great depth which is not even possible with the most advanced printing techniques of today. Somme light browning to the margin of the frontispiece, but overall a fine copy with the plates in the best possible sharpness and colouring. An exceptionally well-preserved ensemble with a unique extra. Schneider-Henn, 200.

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

Scientific results of the Second Yarkand Mission; based upon the collections and notes of the late Ferdinand Stoliczka, Ph.D. Aves. London, Taylor and Francis [by order of the Government of India], [1878]-1891. Large 4to (31.4 x 25.7 cm). Titlepage, [iii]-xviii, 153 pp.; 24 finely hand-coloured, lithographed plates, mostly by J. G. Keulemans. 20th-century red half morocco over red linen. Spine with five raised, gilt-stippled bands; compartments gilt-lined; gilt title. Marbled endpapers. \$6500

= The complete ornithology of a region until then hardly visited by naturalists. Yarkand [now Yarkant County, also Shache County, also transliterated from Uyghur as Yakan County], is a county in the Xinjiang Uyghur Autonomous Region, China, located on the southern rim of the Taklamakan Desert in the Tarim Basin. The county, usually referred to as Yarkand in English, was the seat of an ancient Buddhist kingdom on the southern branch of the Silk Road and the Yarkand Khanate. The county sits at an altitude of nearly 1200 metres. The Mission was led by the British diplomat Sir Thomas Douglas Forsyth (1827-1886) and for the scientific part by the Moravian zoologist and palaeontologist Ferdinand Stoliczka (Czech Stolička) (1838-1874). He "studied geology and palaeontology at Prague and the University of Vienna under Professor Eduard Suess and Dr Rudolf Hoernes. ... In 1862 Stoliczka joined the Geological Survey of India (GSI) under the British Government in India after being recruited by Dr Thomas Oldham (1816-1878)" (Wikipedia). This work was published in 14 Parts between 1878 and 1891. "The ornithological collections were first treated by Allan Hume, but his manuscript was stolen and sold as wastepaper ... In an appendix (pp 149-152) mention is made of some Indian birds, which are figured on Pl. XVI-XXIV" (Anker, p. 195). This published version was written by the British zoologist (chiefly ornithologist) and librarian Richard Bowdler Sharpe (1847-1909), author of many fine bird books. According to Zimmer (p. 580), despite the title, the work includes observations made by Dr Henderson during the First (1873) Yarkand Mission, which was much less centred on natural history. Of the fine plates, 15 were made by the famous Anglo-Dutch explorer, ornithologist, and artist John Gerrard Keulemans (1842-1912), who previously illustrated Sharpe's *Monograph of the Alcedinidae (Kingfishers)* (1868-1871), the other plates are by the British zoological illustrator William Matthew Hart (1830-1908), who also worked for the famous ornithologist John Gould. However, Anker (p. 192) states that some plates may have been made by another famous Anglo-Dutch natural history artist, Joseph Smit (1836-1929), and, indeed, the last two - Indian - bird plates are signed by Smit. Jackson is inaccurate suggesting that both Hart (p. 58) and Keulemans (p. 92) were responsible for all 24 plates. Minimal toning of the top edge of several pages; one plate with limited, minimal foxing, otherwise an entirely clean, absolutely mint copy. Anker, 465; Jackson, *Bird Illustrators. Some Artists in Early Lithography*, pp. 58, 92; Keulemans, T. and J. Coldewey, *Feathers to Brush*, p. 65; Nissen IVB, 861; Nissen ZBI, 4760 (incomplete listing); Sitwell, *Fine Bird Books 1700-1900*, p. 142; Zimmer, p. 580.

[73] **Smith, A.**

Illustrations of the zoology of South Africa; consisting chiefly of figures and descriptions of the objects of natural history collected during an expedition into the interior of South Africa, in the years 1834, 1835, and 1836; fitted out by "The

Cape of Good Hope Association for Exploring Central Africa". Published under the authority of the Lords Commissioners of Her Majesty's Treasury. Mammalia. Aves. Reptilia. Pisces. Invertebratae. [Complete]. London, Smith, Elder and Co., [1838]-1849. Five volumes in five. Large 4to (31.6 x 26.6 cm). Reptilia: (ii [index], 28 [appendix] pp., errata leaf; 78 plates (75 plates hand-coloured, plates 30, 42, and 48 plain as intended); Mammalia: vii pp. (including index); 52 plates (numbered I-XVII, XIX-XXXVI, XXXVIII-LIII, VIIIbis); 48 hand-coloured, four (8bis, 15, 21, 25, plain, as intended); plates 18 and 37 not published - see Mammalia index list); Pisces: [i] p. (index); 31 hand-coloured plates; Aves: [ii] pp.; 114 hand-coloured plates; Invertebratae: [ii], 75 pp.; four hand-coloured plates, making a total of 279 plates (272 hand-coloured) most by and after George H. Ford, and all with descriptive text on unnumbered leaves. Uniform publisher's green blind-stamped cloth with floral pattern on the boards and gilt title on the spines. Brown endpapers. \$17,850

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

[74] **Stoll, C.**

Neue farbige Vorlagen für die Textil-Industrie. Serie II. Plauen im Vogtland, Christian Stoll, [1908]. Oblong folio (32.1 x 48.2 cm). Title page; 24 hand-coloured engraved plates, loose in original portfolio, quarter cloth over printed boards. \$925
= A rare collection of designs for the textile industry. The *Centre De Documentació I Museu Tèxtil* in Terrassa states that this suite was published in 1908. A few designs, with floral elements, are comparable to those by Atelier Haebler in Stoll's *Ornamentik der Gegenwart*, which was published in 1905-1906. Comparing a few copies revealed that a considerable part of the colouring is in pochoir, and/or by hand. The oblong format of the portfolio is unusual. We have more often seen a 'normal-sized' portfolio. An inscription on the front board verso is dated 1909. With an oval stamp of 'F. Schaeue - Dessinateur - Mulhouse (Alsace)' on the blank versos (not shining through). One plate with a small dampstain, creating a red smudge; some marginal thumbing; otherwise very good, clean. Not recorded by Schneider-Henn.

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

Venationes ferarum, avium, piscium. Pugnae bestiariorum: & mutuae bestiarum. [Antwerpen,] Philip Galle, [ca. 1600]. Oblong folio (27.4 x 35.5 cm). Engraved allegorical titlepage; 21 engraved plates with engraved captions. Near contemporary blind quarter vellum over marbled boards. \$3500
= A rare, unusually wide-margined copy; in fact, possibly the widest margins ever recorded. The amazingly detailed engravings depict fierce battles between men and "beasts", including elephants, lions, leopards, bears, wild oxen, crocodiles, etc. Some scenes are hunt-

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

[76] **Temminck, C. J. (ed.)**

Verhandelingen over de natuurlijke geschiedenis der Nederlandsche overzeesche bezittingen, door de Leden der Natuurkundige commissie in Indië en andere schrijvers. Uitgegeven op last van de Koning. Leiden, S. Luchtmans and J. Luchtmans, 1839-1844. Three volumes in five, including a matching drop box. Folio (42.6 x 29.1 cm). 1379 pp.; 258 plates on 257 sheets (and one double, not counted), of which all but 81 finely hand-coloured, and four maps, of which one double-sized, and all but one partly hand-coloured. Uniform contemporary dark green half morocco over grained boards. Spines with five raised bands; gilt ornaments at head and foot, and gilt title. Speckled edges. \$23,800

= An unusually well-preserved set - without the usual brittleness, toning and foxing. Carefully bound in five, contemporary, equal-sized volumes; the zoology in two parts, and the ethnography plates as issued, in a drop box. This is by far the most extensive and detailed work on the rich and diverse fauna, flora, and ethnology of the former Dutch East Indies (now Indonesia). Edited by the Dutch ornithologist Coenraad Jacob Temminck (1778-1858), this is largely the work of the German - later Dutch - zoologist Salomon Müller (1804-1863), who was employed by the Zoological Museum of Leiden. The botany is by the Dutch botanist Pieter Willem Korthals (1807-1892). Only 255 copies were printed (A detailed collation is as follows: *Zoologie* [Zoology]. Engraved title page; [i-iv] (systematic list of the vertebrates and preface)], half-title to *De zoogdieren* (mammals), pp. 1-228; plates 1-45, 7bis, 10bis, 12bis, 28bis; 1-228; (birds) pp. 1-72; plates 1-11, 4bis, I-II; (crocodiles, and other reptiles) pp. 1-72, plates 1-10; (fish) pp. 1-26, plates 1-6; (Papilionidea by De Haan, etc.) pp. 1-248; plates 1-23. Mostly written by Salomon Müller, Hermann Schlegel and Coenraad Temminck. *Land- en volkenkunde* [ethnography, topography and geography]. 1839-1844. Engraved title page, half-title, 472, v-viii pp.; four maps (first double-sized, with two coloured views; following three single-paged of which two partially coloured and one plain); plates 1-86, of which 1-4, 6-8, 13-33, 36-38, 43, 46-48, 50-55, 61-80, 82-87 plain; and all others finely hand-coloured. Plate 84-85 together on one double-sized sheet. Plate 14 double: both known states are present: *Fort Rotterdam* with choppy water, and *Gezigt op den berg van Bonthain* with smooth water, and the same views with the strength of the waves reversed, and, for example, different clouds, the latter probably the more accurate replacement of the former. The presence of both these plates is unusual. Plate 67 is without a printed number, plate 79 is on tinted paper. This part is completely written by Salomon Müller, who travelled extensively throughout the region. It includes additions to the zoology part including the descriptions of new species of birds. The difference between maps (not numbered) and plates (numbered) is vague: some plates are in fact maps. The third map (a part of Borneo) is in fact two maps, one with colouring and the other without. *Botanie* [botany]. 1839-1842. Half-title, engraved title page. This volume contains a single paper, *Kruidkunde*, by P. W. Korthals. pp. 1-259, [i-ii] (index)]. Plates 1-70, of which 4, 20-22 plain, as intended. The plate order is erratic. Plate 33 is double, one coloured, one plain. This is quite unusual. In fact, this set seems to have more coloured plates than any copy recorded or seen by us before. The zoology contains 102 plates, of which 82 in colour, and 20 plain; botany contains 70 plates of which 66

in colour and four plain; ethnography contains 86 plates of which 29 in colour and 57 plain, for a total of 258 plates of which 177 in colour and 81 plain. Preliminary pages (index) of the ethnography part not included. This set includes, in the ornithological section, two rare and beautifully coloured bis plates by Joseph Wolf, which were published later and usually not present. Slight wear to board edges; mild toning to a few plates, light foxing of text leaves and plate margins in places, however, by far less than in any other copy we have seen, and all in all a splendid set. Bastin and Brommer, p. 14; Cat. BM(NH), p. 862; Landwehr, 197, 454 (the part by Müller); Nissen BBI, 1092 (under Korthals); Nissen ZBI, 4802; Pritzel, 4829 (under Korthals).

[77] **Verneuil, M. P., G. Auriol, and [A. M.] Mucha**

Combinaisons ornementales. Paris, Librairie Centrale des Beaux-Arts, [1901]. Oblong folio (21.7 x 25.0 cm). Title page, 2 pp.; 58 illustrations in three different colours [numbered 3-60]. In original portfolio with quarter blind grey cloth over pictorial boards. \$1650

= A wonderful collection of ornamental designs in Jugendstil or Art Nouveau style. Each printed in three colours, although the colours selected vary from plate to plate. Each design is monogrammed, either M for the great Czech Art Nouveau artist Alfons Maria "Alphonse" Mucha (12 designs); MPV for Verneuil (37 designs), or C-L (apparently for Georges Auriol; 11 designs). The plate numbers one and two are used for the ornamented title page and first preface page. The text was written by the French designer and illustrator Maurice Pillard Verneuil (1869-1942), one of the foremost French Art Nouveau artists. Jean-Georges Huyot (better known as Jean George Auriol, or just George Auriol; 1863-1938) was known as a graphic designer, and typographer. As noted by Schneider-Henn, Mucha's contributions are mostly linear, although some are pictorial, and those by Auriol clearly show a Japanese influence. Boards soiled, worn at edges; tear in the top margin of Plate 21; stain in the right margin of Plate 23; fold in the lower outer margin of Plate 42, but apart from these few signs of age and use a very good, complete copy. Schneider-Henn, *Ornament und Dekoration*, 277.

[78] **[Villanova, A. de]**

Den groten herbarius met al den figuerender cruyden. Om die crachten d' cruyden te onderkennen ... Een tractaet om alle orijnen te iudicerene. Utrecht, Jan van Doesborch, 1532. Folio (26.1 x 19.2 cm). 392 pp., including title in red and black with three woodcuts; a further 697 woodcuts including two page-sized: one, on p. 335, of a human skeleton, the other on the final page; numerous woodcut capitals and ornaments. Near contemporary blind vellum. Script title in an old hand on the spine. Edges speckled red. \$27,000

= The third, enlarged, Dutch edition, and the only edition of *Den Groten Herbarius* (The Great Herbal) by Van Doesborch, a work traditionally attributed to the Catalan physician Arnaldus de Villa Nova (c. 1240-1311), or, erroneously, to the German scholar Johann von Wonnecke Caub, also known as Johannes de Cuba (1430-1503). *Den Groten Herbarius* "contain[s] 435 short, numbered chapters on plants and other natural resources that have medicinal qualities. Each chapter is preceded by a woodcut illustration and then gives a brief characterisation of a plant's qualities, its appearance, the workings of its various parts, and medicinal recipes for its application. Short additional treatises at the end of the book, increasing in number in each new edition, deal with such topics as uroscopy, anatomy, the preparation of ointments and plasters and other medicines, and cultivating trees. ... [It] contains several indications that its producers combined and adapted different sources in order to appeal to an audience that extended well beyond medical practitioners, and that the illustrations played a key role in this presentational strategy" (Leerdam). The basis of this work was the famous incunable, *Hortus Sanitatis*, but the present work contains many additions and corrections. The other Dutch editions were all printed in Antwerp, in 1514, 1520, 1526, 1533 (as a reaction to this edition), and 1547. "Many of the surviving copies [of any edition] were apparently heavily used, though not read to destruction" (Leerdam). This copy, however, has miraculously escaped this fate and is in a wonderful condition. Probably the rarest edition. Van Leerdam records only two copies,

in the National Library of Medicine (Bethesda, MD), and in the Library of Congress (Washington, DC). Elsewhere (*Jaarboek voor Nederlandse Boekgeschiedenis* 26, 2019), Van Leerdam mentions one other copy, in the Hendrik Conscience Heritage Library in Antwerp (Belgium). A few marginalia and other annotations in an old hand; some skilful repairs to a few margins; old, repaired tear in pp. 299-300, otherwise an excellent, clean copy. Leerdam, A. van (2011) *Popularising and Personalising an Illustrated Herbal in Dutch in Nuncius. Journal of the Material and Visual History of Science*, 26; Leerdam, A. van (2019) *Talking heads. The visual rhetoric of recurring scholar woodcuts in a sixteenth-century handbook on chiromancy*; Nissen BBI, 2292; Pritzel, 10834 (1514 ed. only). Not in Cat. BM(NH).

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

Collection de 24 bouquets de fleurs. Paris, Lambert, 1835. Small folio (27.0 x 20.7 cm). Hand-coloured engraved title; 24 stipple-engraved plates, printed in colour and finished by hand. Contemporary quarter calf over marbled boards. Spine with gilt floral ornaments and title. Marbled endpapers. \$11,400

= A very rare work on flowers and flower bouquets by the botanical artist Henriette Antoinette Vincent née Rideau du Sal (1786-1834), who studied painting in Paris under the tutelage of the esteemed flower painters and French court artists Gerard van Spaendonck (1746-1822) and Pierre-Joseph Redouté (1759-1840). This work is certainly as beautiful and detailed as her much-acclaimed *Études de Fleurs et de Fruits* (see Dunthorne, and Blunt), only much rarer. Uncut, with the widest possible margins. Provenance: on the front pastedown the armorial bookplate of Henry Rogers Broughton, 2nd Baron Fairhaven, whose library was one of the grandest natural history libraries in the United Kingdom. Extremities rubbed; a few marginal spots; otherwise, a very good, clean and complete copy. Blunt, *The Art of Botanical Illustration*, pp. 181-182; Dunthorne 322. Neither in Nissen (who lists three other works by Vincent, underscoring its rarity), nor in the Plesch library.

[80] **Vinogradov, I. M.**

Problema Gol'dbakha. [IN] *Novyy metod b analitichkoy teorii uisel.* (Goldbach's Problem [IN] *A new method in the analytic theory of Wisel*). Moskva, Akademii Nauk USSR, 1937. 8vo (25.0 x 17.0 cm). 122 pp. Original printed wrappers. \$1600

= An important, direct proof of Goldbach's weak conjecture by the Russian mathematician Ivan Matveevich Vinogradov (1891-1983) "who was one of the creators of modern analytic number theory, and also a dominant figure in mathematics in the USSR. He graduated from the University of St Petersburg, where in 1920 he became a professor. From 1934 he was a Director of the Steklov Institute of Mathematics, a position he held for the rest of his life, except for the five-year period (1941-1946) when the institute was directed by Academician Sergei Sobolev. In analytic number theory, Vinogradov's method refers to his main problem-solving technique, applied to central questions involving the estimation of exponential sums. Vinogradov tackled questions such as the ternary Goldbach problem in 1937 (using Vinogradov's theorem), and the zero-free region for the Riemann zeta function. Vinogradov served as director of the Mathematical Institute for 49 years. The house where he was born was converted into his memorial - a unique honour among Russian mathematicians. As the head of a leading mathematical institute, Vinogradov enjoyed significant influence in the Academy of Sciences and was regarded as an informal leader of Soviet mathematician" (Wikipedia). In number theory, Goldbach's weak conjecture, also known as the odd Goldbach conjecture, the ternary Goldbach problem, or the 3-primes problem, states that, "Every odd number greater than 5 can be expressed as the sum of three primes". In 1923, Hardy and Littlewood showed that, assuming the generalized Riemann hypothesis, the weak Goldbach conjecture is true for all sufficiently large, odd numbers. In 1937, Ivan Matveevich Vinogradov eliminated the dependency on the generalised Riemann hypothesis and proved directly that all sufficiently large, odd numbers can be expressed as the sum of three primes [this paper]. Published in the *Travaux de l'Institut Mathématique Stekloff* (Volume 10). The paper on Goldbach's Theorem occupies

pp. 106-122. Front wrapper a bit spotted at fore edge; small hole (original paper flaw) in the margin of the last text leaf, otherwise an excellent, clean copy. Rare.

[81] **Wallace, A. R.**

The Malay Archipelago: the land of the Orang-utan and the Bird of Paradise. A narrative of travel, with studies of Man and Nature. London, MacMillan, 1886. 8vo (18.7 x 12.6 cm). Half-title, title page, dedication to Charles Darwin, xvi, 653, [ii] pp.; engraved frontispiece, seven engraved plates, two folded, tinted maps, and numerous steel-engravings in the text. Original green cloth. Spine with black bands, gilt title, and gilt vignette of a bird of paradise; front board with black blind-stamped border and gilt central vignette with an orang-utan. Green endpapers. \$500

= An excellent copy, in a highly desirable state, of this classic work on the zoology, botany, and ethnography of the Malay Archipelago, or present-day Malaysia, Singapore, Timor-Leste, and, above all, Indonesia. It was during Alfred Russell Wallace's travels in this region that he came up with the theory of natural selection that made Charles Darwin and himself world famous. Provenance: inscribed in an old hand in the top margin of the title page, Carry J. Hart, and dated Apr. 1891. Very light shelf-wear, with minimal rubbing to board corners and spine ends. Otherwise, in near-perfect condition, the interior clean and fresh. Cat. BM(NH) p. 2256.



[14] Buc'hoz

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