



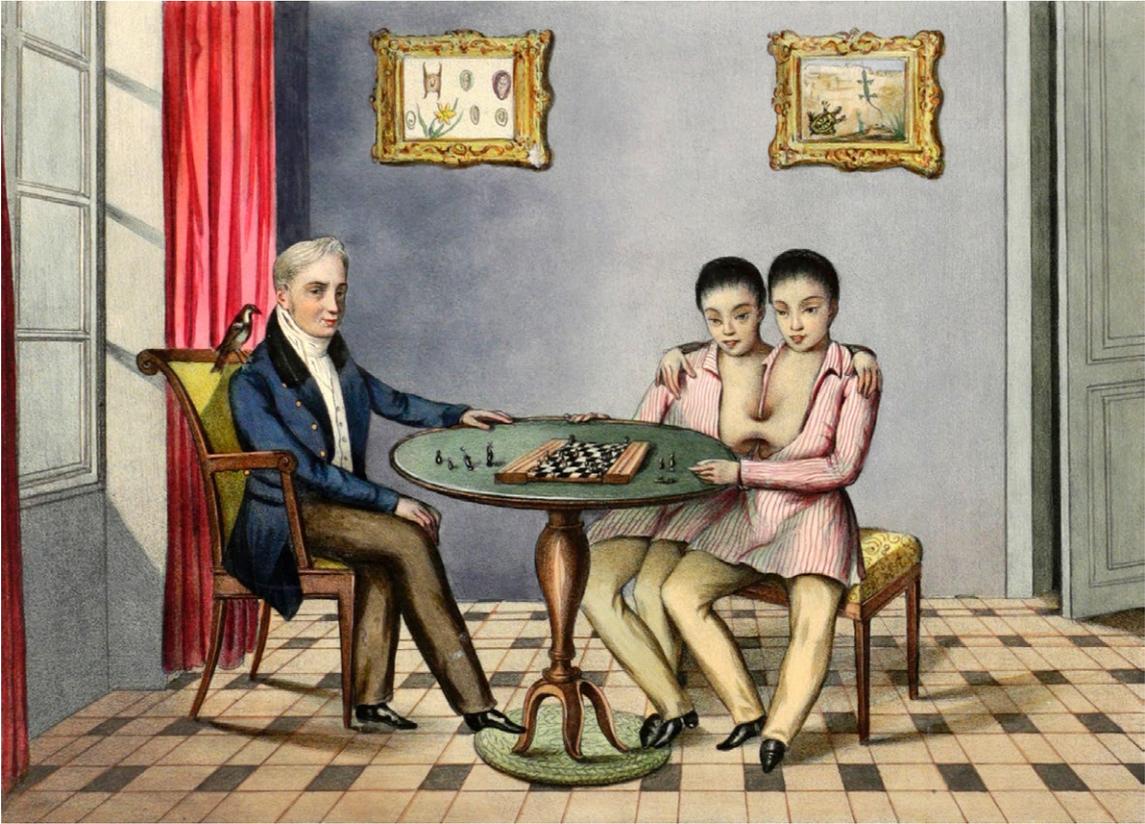
Antiquariaat Schierenberg

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

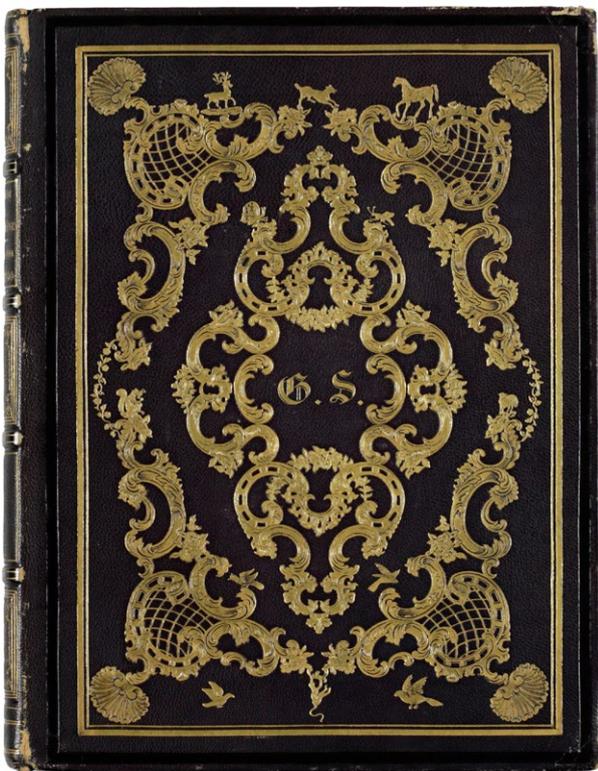
LIVRES RARES
& OBJETS D'ART
GRAND PALAIS
2019



Stand C17



[23] Gama Machado



[23] Gama Machado



[23] Gama Machado

[1] **[Anonymous]**

[Aquatic animals]. Fine drawings of fish, a crustacean and a cone-shell. No place, not published, ca. 1700. Broadsheet (28.5 x 20.3 cm). Drawings on laid paper. €600

= This item shows a number of western European fish, a crawfish, and a tropical cone shell (Conidae, genus *Conus*), drawn by the same old hand, using red ink. All illustrations are captioned, in pencil, in another old hand writing in old Dutch. This is the work of a skilled artist, at least someone familiar with the fishes of north-western Europe. Edges slightly frayed with a few very short tears, otherwise in a very good condition. A unique item.

[2] **[Anonymous but probably P. C. L. Janet]**

Les singeries humaines. Petit museum comique et grotesque. Paris, Louis Janet, ca. 1825. Oblong 8vo (19.0 x 12.3 cm). iv, 146, [i] pp.; Title page with large, engraved and finely hand-coloured vignette, 12 finely engraved, tissue-guarded plates with contemporary hand-colouring. Contemporary quarter polished calf over marbled boards. Spine with gilt bands and title, and blind tooled vignettes. €6100

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

[3] **[Apperley, C. J.] Nimrod**

The life of a sportsman. By Nimrod. With thirty-six coloured illustrations by Henry Alken. London, Rudolph Ackermann, 1842. Large 8vo (23.6 x 15.1 cm). viii, 402, [ii] pp., 36 full colour plates. Full scarlet morocco; boards with triple gilt-lined border; broad, rich gilt inner dentelles with minute name of the bookbinder; spine with five raised gilt-stippled bands, compartments with rich gilt floral patterns, title and author. Marbled endpapers, all edges gilt. Original cloth covers and spine mounted and bound in the rear. €1635

= A superbly bound copy, bound by Riviere & Son, of the first edition. The English (Huguenot descent) Robert Riviere (1808-1882) was renowned for the fine quality of his bindings: "The excellent workmanship and good taste displayed in his bindings gradually won for them the appreciation of connoisseurs, and he was largely employed by the Duke of Devonshire, Samuel Christie-Miller, Captain Francis Capper Brooke and other great collectors. He also bound for the queen and the royal family. In the Great Exhibition of 1851 he exhibited several examples of his skill, and he obtained a medal..." (Wikipedia). The work itself ranks among the best-illustrated sporting books of the early to mid-19th century. "Considered by many to be the premier coloured plate sporting book" (Tooley). Four plates printed on India paper and mounted on plate paper; something that has been recorded more often. Quite peculiar: the original linen spine and boards (front board with gilt vignette) are preserved and tipped in on extra blanks in the rear. A clean, near mint copy. Schwerdt, I, p. 37; Tooley, 65.

[4] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, und geselliges Leben, begleitet von Kunst-Beilagen aus mehr als 30 Druckfächern. [The complete Volume 1. In original printed wrappers]. Wien, Auer, 1854. Folio (37.4 x 27.7 cm). 24 issues in 21. 192 pages with text in double columns and with numerous text engravings (several page-sized); and 72 separately printed plates, (several double-sized, folded) in different (colour) printing techniques, including 17 in nature printing. 21 original printed wrappers, the first four with printed issue numbers, the remainder with numbers in pencil. €5450

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

[5] **Auer, A.**

Faust. Poligrafisch illustrierte Zeitschrift für Kunst, Wissenschaft, Industrie, und geselliges Leben, begleitet von Kunst-Beilagen aus mehr als 30 Druckfächern. [All photographic plates. Original prints, mounted, as issued]. Wien, Auer, [1853]-1855. Folio (34.4 x 25.6 cm). Three printed plates with original albumen prints, mounted. €2900

= The very rare and sought-after photo plates from Alois Auer's *Faust*, published as *Beilage* to this seminal work on printing techniques including "Naturselbstdruck" or nature printing. Auer (1813-1869) is best known for re-inventing nature printing and reviving the use of it. He was also an early propagator of photography. The first photo measures 26.3 x 18.7 cm and shows the Viennese St. Stephens Cathedral (Stephansdom) seen from a rooftop near Singerstrasse in 1853. The second (24.5 x 19.0 cm) is also an example of microtype photography, showing a small caterpillar at a magnification of 3000x; the third is in fact a set of three photos, each 18 cm wide and between 8.0 and 9.5 cm high, showing the wings of three different species of the fruit fly genus *Trypeta*, demonstrating the great usefulness of macrophotography. Photos somewhat faded, as usual; mounts slightly soiled at edges, and slightly chipped and frayed at left edge. Fischer, *200 Jahre Naturselbstdruck*, 41; Heitman, 403; Kirchner, 11246.

[6] **Berthier, P. [M.]**

Photographic panorama of Mount Etna. Paris, Paul Berthier, ca. 1863-1865. Very large board (93.0 x 45.0 cm), with original mounted albumen silver prints (panorama, in two parts of 25.0 x 36.2 and 25.0 x 35.0 cm, for a continuous image with a total width of 71.2 cm). Paul Berthier printed studio label pasted on verso. €10.000

= Paul Marcellin Berthier (1822-1912) is regarded as one of the foremost French photographers of the 19th century, as well as an accomplished impressionist painter. He is principally known as a landscape and a portrait photographer (of, e.g., the French poet Lamartine), and as a landscape painter. His landscape photos are rare and sought-after, and are, for instance, included in the collection of the Museum of Modern Art in New York, The J. Paul Getty Museum, and the Musée d'Orsay in Paris. This photograph is of geological importance too, showing a mountainside with three craters, of which two are apparently active, with clearly smoking fumaroles. The adjacent pine trees are stripped of their branches, possibly by a pyroclastic flow. The locality is not specified, but this is Mount Etna, visited by Berthier during and after its 1861-1865 eruptions. This is not the summit, as there are trees, but a part of the volcano's flank, below the Valle del Bove. The Museum of Modern Art in New York (Suzanne Winsberg Collection) possesses the left part of this panorama only. Photos with a few unobtrusive light brown traces from one point going in different directions. But mostly clean and well matching with strong contrast and a sharp impression. The board slightly damp stained in the lower left outer margin; a bit soiled, and one corner with a small bump. Otherwise very good. Not in any relevant bibliography.

[7] **Biebuyck, J. and A. Massonet**

Aux amateurs de grands vins de Champagne en Belgique. [AND] An original drawing by Massonet. Bruxelles, J. E. Goossens, 1933. Folio (35.6 x 27.1 cm). [26] pp.; 10 full colour plates. Original embossed soft boards. €650

= A sparkling, ephemeral work, published in only 350 copies, and nicely illustrated by the Belgian artist Armand Massonet (1892-1979). The single embossment has the shape of a champagne cork. A single, original watercolour drawing by Massonet, in the same style and size, has been added with a pencilled dedication, signed by the artist. "He studied at the Académie Royale des Beaux-Arts of Brussels and the Ecole National des Beaux-Arts in Paris (in the studio of Fernand Cormon), where he followed the steps of Van Gogh and Toulouse-Lautrec. During World War I, Massonet served as a stretcher-bearer for the Belgian Army while working for the art section of the Army, capturing scenes of war and devastation throughout Belgium. He published an art and literary paper called *Le Claque à Fond* while on the front line. After the war, he taught drawing in different schools and academies of Brussels while publishing books and articles on art and sketch techniques. He worked with different artists and writers of the time, such as Victor Horta, René Lyr and Victor Boin. After World War II he moved to Paris, where he painted regularly and continued to publish books on art and painting. There he became acquainted with painters such as Vlaminck. Massonet's work demonstrates a particular skill for sketching and capturing movement and light. As a painter, he produced numerous portraits and views of cities (Brussels, Paris, Venice) as well as interior scenes. His paintings also developed the theme of music and dance, portraying jazz bands and piano players. He produced numerous posters and publicity drawings for companies such as Philips and Agfa-Gevaert. His work can be found in museums in Brussels, Belgium; Rheims, France; and Riga,

Latvia" (Wikipedia). Boards a bit soiled; short tears in the right margin of the original drawing, and some unobtrusive pinpoint spotting; otherwise very good. Rare.

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

Narodovoletz. 1. London, privately printed by the author, 1897. 8vo (18.2 x 12.3 cm). 40 pp. Contemporary strip of paper to spine. €3800

= Anarchist paper (title meaning: the will of the people) inciting the assassination of Czar Nicolas II. The author, Vladimir Bourtzeff (later often spelled Burtsev), who had fled Russia after being exiled in Siberia, was subsequently arrested by London police and sentenced to 18 months of hard labour. Bourtzeff was the first Russian revolutionary to be imprisoned in Britain (Henderson). Part of the text reads: 'As regards our ultimate tasks we are Socialists, and in this respect we adhere frankly to those traditions which have elaborated by a series of generations of Russian Revolutionists ... We may say in the words of the late Stepniak- "We are revolutionists not only to the extent of a direct rising of the people, but to the extent of military conspiracies, to the extent of nocturnal invasions of the Palace, to the extent of bombs and dynamite." ... On the question what is to be done, Alexander III. reigned happily for fourteen years and this is already the third year that Nicholas II. has reigned not less happily, and that at a time when reaction ought, it would seem, to have given rise to the strongest resistance on the part of the revolutionists, and to have caused their plan of campaign to be summoned up in one point, regicide, and if it appeared necessary a whole series of regicides and a systematic political terrorism. We shall devote all our strength and faculties to the revolutionary struggle. We shall make the service of the revolutionary cause the first and principal occupations of our lives. ... We have addressed ourselves to all Revolutionists whom our organ may reach with the earnest and friendly advice to give a new direction to their activity, and we are anxious above all that our views may be heard by our companions in Russia, and that the revolutionary organizations may adopt the conscious and firm "resolution" to enter upon the path which was trodden by our standard bearers- Jeliaboff, Perovsky, Halturin, &c. The fearful mistake which the Terrorist party made was that after their victory of the 1st March, they for a moment, stopped systematic terrorism, for a moment put their sword in its sheath. If they had prepared everything beforehand and had stricken down Alexander III. on the day of the funeral of Alexander II. one of two things would have happened in Russia; either a revolution would have broken out, or a liberal constitution would have been declared.' Bourtzeff went on trial on February 7th, 1898. Meanwhile, the remaining stock of this pamphlet was seized and probably destroyed by the British authorities. Written above the drop head title in an old hand: "la démocratie". A very good, clean copy. Very rare. R. Henderson (2017), *Vladimir Burtsev and the struggle for a free Russia. A revolutionary in the time of Tsarism and Bolshevism.*

[9] **Buc'hoz, [P. J.] [Bucnoz]**

Les dons merveilleux et diversement coloriés de la nature dans le règne animal ou collection d'animaux précieusement coloriés. Paris, chez l'auteur, 1782. Large folio (42.7 x 27.9 cm). Engraved title page, [iv] pp. (explanations to plates 1-100, present twice); 156 finely engraved and exquisitely hand-coloured plates. Contemporary full red morocco. Spine with six double, gilt-stippled, raised bands separated by a ruled floral green morocco strip; compartments with two green morocco labels with gilt title and red morocco inlay with gilt border. Boards with gilt ornamental greek

key border and marbled panel in gilt-stippled border; gilt-lined edges and gilt floral inner dentelles; marbled endpapers.

€16.000

= *Les dons merveilleux, règne animal* is one the most sought-after publications of the French zoologist, botanist, physician, naturalist and publisher Pierre Joseph Buc'hoz (1731-1807) [also spelled Buchoz, and Buch'oz]. It must be very rare as we found only one auction record during the last 50 years (in 2004). The first 100 plates form a complete volume, dealing with mammals, shells, reptiles, birds, eggs, butterflies, etc., etc., containing original images by Buc'hoz, and illustrations after others, including Maria Sybilla Merian. This is followed - in the same bound volume - by another 56 plates, again with fine zoological plates and observations. This work should not be confused with the very similarly titled work by Buc'hoz on plants: *Les dons merveilleux et diversement coloriés de la nature dans le règne végétal*, which was published near-simultaneously, with 200 plant plates. The latter is listed in the BM(NH) and Hunt catalogues, and by Nissen BBI, Sitwell's *Great Flower Books* and others. The zoology is in Nissen only, who reports 204 or 216 (with a query) plates; however, he only cites the listing of a copy in Vienna's royal library, and one with 142 plates in the Vienna natural history museum. OCLC states that both the British Museum and the Victoria & Albert Museum have copies, but the number of plates is not given for either. A copy in the American Museum of Natural History has just 31 plates. Gallica shows a copy (apparently the Bibliothèque nationale de France, Paris copy) with rather different contents and a different printed index. It's possible that none of the copies are identical. Buc'hoz himself added to the confusion by stating, in an 1801 publication, that this title was for sale in two volumes with eighty plates each. This is contradicted by both our index and that in the Gallica copy. In 2004, Christie's purportedly sold a copy with 200 plates, but - strangely - referred to the bibliographies of the *Regne végétal*. More confusion is created by the presence of yet another, near identical title by Buc'hoz, on minerals. A few isolated weak spots, otherwise a very good, clean copy, in a marvellous contemporary binding. Nissen ZBI, 651.

[10] **Burger, A.**

[Original watercolours] Roses and butterfly [AND] Iris and butterfly. Austria(?) unpublished, ca. 1920. Two fine watercolours (24.1 x 18.0 and 23.4 x 17.8 cm), in two limp cardboard frames (34.4 x 28.0 cm). Tissue-guarded.

€350

= Two artistic renderings of roses and an iris, each with a butterfly on a stem, done much in the tradition by Barbara Regina Dietzsch. Provenance: the stamp of the firm, Leopold Walter Kempl in Vienna, as well as two small, circular stamps on versos (not shing through). Pinpoint hole in the top margin of the "Rose" painting; frames with some minor fraying; otherwise very good, clean.

[11] **Burmans, J. [J. Burman; Burmann]**

Thesaurus Zeylanicus, exhibens plantas in insula Zeylana nascentes, inter quas plurimae novae species et genera inveniuntur. Omnia iconibus illustrata, ac descripta. [Including] Catalogus plantarum Africanarum, quas Paulus Hermannus botanices professor, ad Caput Bonae Spei olim observavit. [AND] Catalogus plantarum Africanarum, quas Henricus Bernardus Oldenlandus, & Joannes Hartog, botanici egregii, in Capite Bonae Spei quondam invenerunt, ac denominaverunt. Amstelaedam, Jansson-Waesberg & Salomon Schouten, 1737. 4to (25.8 x 21.5 cm). Engraved frontispiece (portrait of Burmann). Title in red and black with finely engraved title vignette;

[xvi], 235, [xv], 33 [Catalogi plantarum Africanarum], [i] pp.; 111 fine engraved plates [numbered 1-110; 18*, and one without number, not counted] of Ceylonese or Sri Lankan plants. Contemporary cat's paw calf. Spine with four raised, gilt-ornamented bands; compartments rich gilt with floral vignettes and a red morocco label with gilt title. Red edges.

€3500

= First and only edition of the first illustrated flora of Ceylon (now Sri Lanka). The work was published shortly before Burmann (1707-1780) became appointed professor of botany in Amsterdam. Carl Linnaeus, a friend of Burmann, assisted in the preparation of the work and later published his own *Flora Zeylanica* in 1747. The appendix contains a catalogue of African plants. Plate 18* preceding plate 18. A larger, folded, unnumbered plate depicting a banana tree is tipped in facing p. 46 (as called for on this plate); plate 49 bound before 47, correctly facing the accompanying text of the genus *Genista* [plates 18* and 49 as described in Hunt]. Nissen's collation misses the preliminary pages, unnumbered index, and the two aberrantly numbered plates, that of Pritzel is even less informative. The banana tree plate opposite p. 46, engraved by Hartecamp and dated 1736, is mentioned neither in Hunt nor in Stafleu and Cowan, and appears to belong to Linnaeus's *Hortus Cliffortianus*, which was also published in 1737. In the rear are - as usual - the two *Catalogi plantarum Africanum*, with new and interesting species from Cape of Good Hope, South Africa. Old, small stamp in title page lower margin, along with the name of a former owner. Some skilful repairs to the binding; endpapers renewed with contemporary-style paper; a few, inoffensive spots. A very good, complete and clean copy. Hunt, 501; Nissen BBI, 303; Pritzel, 4388; Stafleu and Cowan, 928.

[12] **Cadet de Vaux, [A. A. F.]**

De la taube. De ses moeurs et des moyens de la détruire. Paris, Au Bureau du Journal d'Economie rurale et domestique, 1803. 8vo (18.3 x 11.5 cm). 248 pp., eight engraved plates. Later, partly 19th-century, wrappers.

€700

= Possibly the first monograph on the mole, with notes on its habits and habitats, ways to exterminate the animal, and insects found in and on mole burrows and dead moles, all (including the insects) finely engraved on eight plates that have been numbered in a seemingly random order, viz. 7, 3, 4, 1, 5, 2, 8, 6. The author is the French chemist-pharmacist Antoine-Alexis-François Cadet de Vaux (1743-1828), who published several works on wine, coffee, tobacco and other economically important agricultural products. Since this work contains much practical advice to the gardener, it must have been prone to wear and loss; unsurprisingly, the title page is lacking, and the work now has become extremely rare. In fact, we have no sales or auction record of it at all. Neither is it recorded in OCLC. Binding weak. Internally quite clean. Not in Nissen ZBI.

[13] **Descourtilz, M. E.**

Flore pittoresque et médicale des Antilles, ou histoire naturelle des plantes usuelles des colonies Françaises, Anglaises, Espagnoles et Portugaises; Peinte d'après les dessins faits sur les lieux par M. J. Th. Descourtilz. Paris, Privately published by Descourtilz (1827-1829, 1833). In eight volumes. 8vo (20.2 x 12.8 cm). Half-titles, title pages, 2810 pp., 600 hand-coloured engraved plates. Beautiful contemporary style uniform black grained half calf with gilt ornaments and titles on spines.

€13.000

= The botanical magnum opus of Michel Etienne Descourtilz (1775-1835), who was a medical doctor and botanist from

France. He travelled widely in the Caribbean and northern South America. In his *Voyage d'un naturaliste et ses observations faites sur les trois règnes de la nature* (1809), he collected many of his observations made in Cuba, Haiti, and Santo Domingo where he observed a slave uprising, was shortly imprisoned and subsequently joined Toussaint Louverture's army as a doctor. In his *Flore pittoresque* he accurately described many new and rare plants and added important notes on their chemistry and medical properties. The illustrator, Jean-Théodore Descourtilz, was one of the eight sons of Michel Etienne. He not only supplied the illustrations to the *Flore pittoresque*, but also illustrated his own works on natural history - for instance, his *Oiseaux brillans de Brésil* (1834). All volumes with the small, inoffensive stamp of E. A. Del Camino on title pages, otherwise clean and bright, the colouring vivid. Some plates are a bit undulating. Volume 1 is from the second (1833) printing; volume 2 is not dated and may be either the first or second printing (identical to the first). Most sets offered are mixed. Old, private owner's stamp on titles. A few spots, a few plates with some offsetting, but generally clean. A very good, complete set. Dunthorne, 90; *Great Flower Books*, p. 89; Nissen BBI, 471; Sabin, 19693; Stafleu and Cowan, 1391.

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

Giant flea [from the *Encyclopédie ou Dictionnaire des sciences*, plate 85]. [Paris, Briasson, David, Le Breton, 1768]. Oblong folio (39.2 x 45.9 cm). Broadsheet plate with a fine, large engraving with fine, contemporary hand-colouring, gilt border and printed caption. €2150

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

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

Giant louse [from the *Encyclopédie ou Dictionnaire des Sciences*, plate 84]. [Paris, Briasson, David, Le Breton, 1768]. Oblong folio (39.7 x 67.6 cm). Broadsheet plate with a fine, large engraving with fine, contemporary hand-colouring, gilt border and printed caption. €1800

= This is a highly unusual contemporarily coloured copy of an exceptionally large plate showing an extraordinarily small and peculiar animal. It was published in the atlas of the first folio edition of the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* and is a highlight in the history of microscopy. The massive *Encyclopédie* was

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

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

Herpetology [from the *Encyclopédie ou Dictionnaire des sciences*, plates 25-29 (all)]. [Paris, Briasson, David, Le Breton, 1768]. Folio (39.2 x 25.1 cm, or wider). Five plates with large engravings, each with fine, contemporary hand-colouring, gilt border and printed caption. €1800

= This is a highly unusual contemporarily coloured complete suite of all the herpetological plates from the first folio edition of the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*. The massive *Encyclopédie* was edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 to 1772 it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon in the battle for power between secular and ecclesiastical thinkers and writers. The plates were drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that these plates come from a large-paper copy, which, according to Brunet, "sont assez rares". Brunet does not record coloured copies. Plates with modern colouring are not unknown, but this is altogether different - not only is the colouring very well done, but the printed border is carefully gilded, too. Left margins, with marginal fraying and chipping, being disbound; a few, minor, marginal spots, otherwise clean. The colouring bold and mostly accurate. A very good set. Exceedingly rare. Brunet 2, pp. 700-701; Nissen ZBI, 4622.

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

Insects [from the *Encyclopédie ou Dictionnaire des sciences*, plates 75-83]. [Paris, Briasson, David, Le Breton, 1768]. Folio (39.2 x 25.1 cm, or wider). Nine plates with large engravings, each with fine, contemporary hand-colouring, gilt border and printed caption. €1800

= This is a highly unusual contemporarily coloured suite of all the single page folio 'insect' plates (including arachnids, a scorpion and some other arthropods). It was published in the atlas of the first folio edition of the famous *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*. The massive *Encyclopédie* was edited and partly written by Diderot, d'Alembert and Voltaire, being the first true encyclopaedia, epitomizing the age of Enlightenment. Published between 1751 and 1772, it synthesized the knowledge of the time. It became not only a source of knowledge, but also a political weapon in the battle for power between secular and ecclesiastical thinkers and writers. The plates were drawn by François Nicolás Martinet and engraved by Robert Bénard. Its dimensions indicate that these plates come from a large-paper

copy, which, according to Brunet, “sont assez rares”. Brunet does not record coloured copies. Plates with modern colouring are not unknown, but this is altogether different – not only is the colouring very well done, but the printed border is carefully gilded, too. Left margins, with some marginal fraying and chipping, being disbound; a few, minor, marginal spots, otherwise clean. The colouring bold and mostly accurate. A very good set. Exceedingly rare. Brunet 2, pp. 700-701; Nissen ZBI, 4622.

[18] **Dubois, E.**

Pithecanthropus erectus. Eine menschenähnliche Uebergangsform aus Java. Mit Zwei tafeln und Drei in den Text gedruckten Figuren. Batavia, Landesdruckerei, 1894. Large 4to (32.2 x 25.9 cm). Title page, [ii], 31 pp., two plates (one with photos of a skull, the other a tinted lithograph of bones), three text illustrations. Blind quarter cloth over original printed boards. €6750

= Unique association copy of the true first edition of this ground-breaking work in human evolution, being the first unambiguous record of “the missing link”, a human species decidedly older and more primitive than *Homo sapiens*, based on well-preserved fossils found at Trinil near the Bengawan [Bengavian] Solo river in east-central Java. The Dutch anatomist, anthropologist and palaeontologist Marie Eugène François Thomas Dubois (1858-1940) was the first to deliberately search for hominid fossils, and the first to be successful at it. Dubois’ discovery was proof that humans were as much the subject of evolution as any other animal or plant. This edition precedes the edition from “Jaarboek van het Mijnwezen” and its offprint, which were both published in 1895. Dubois immediately realized the great importance of his discovery and could not wait for the “Jaarboek” to be published, let alone for a thorough description of all the mammalian fossils found at the Trinil site. In the preface, dated January 1894, Dubois stated “Für die Abfassung einer einigermaßen vollständigen Beschreibung ist die Vergleichung der gesammelten Fossilien mit ähnlichen Sammlungen, namentlich in europäischen Museen... erforderlich - und so wird die Veröffentlichung jener Beschreibung und der in mancher Beziehung wichtigen allgemeineren Untersuchungsergebnisse wahrscheinlich noch längere Zeit ausbleiben müssen. Die in der vorliegende Abhandlung beschriebene Form ist jedoch von so ganz besonderem Interesse, und giebt zu Schlüssen von so grosser und allgemeiner Bedeutung Anlass, dass... sie schon jetzt zu bearbeiten und der Öffentlichkeit zu überliefern”. It took Dubois and his fossils many years to convince the majority of the scientific world of the importance of these findings, and today it is universally regarded as a cornerstone in human palaeontology and evolution. This edition was printed at and published by the “Landesdruckerei” [actually Landsdrukkerij in Batavia, or modern-day Jakarta]. Very few copies of this edition are known to exist. Provenance: pencilled annotation on the front board, stating that this copy was received from Dubois on 16 May 1934. ADDED: Dubois’s *On Pithecanthropus erectus: a transitional form between Man and the apes.*, published in Dublin, by The Royal Dublin Society, in 1896. With 18 pp.; three text illustrations and original printed wrappers. This is Dubois’s first English work, in which he replied to much of the original criticism immediately following his initial publication (the one described above) in 1894, basically squashing all doubts about the age, properties and meaning of the skeleton parts found. The figures include a comparison of ancient and modern skulls, and a proposed phylogeny of the hominids, *Pithecanthropus* firmly placed directly preceding modern *Homo*. Published in the Society’s Scientific Transactions, volume VI (Series II), [Part] I and occupying the whole issue,

thus with its own printed wrappers. Uncut. Edges a bit soiled and abraded. Small ink annotation on the front wrapper. Otherwise a very good, clean copy. Rare. Dubois’s 1894 work with board edges a bit rubbed, a few skilful repairs. Otherwise a very good, clean copy. Garrison-Morton, 210.

[19] **Duméril, A. [H. A.] and M. [F.] Bocourt**

Mission Scientifique au Mexique et dans l’Amérique Centrale. Ouvrage publié par ordre du Ministre de l’Instruction Publique. Recherches zoologiques. Troisième partie. Étude sur les reptiles et les batraciens. Livraisons 1-15. Paris, Imprimerie Nationale, 1870-[1897]. Large 4to and matching folio (36.5 x 27.5 cm). General herpetological title; 860 pp.; 90 lithographed plates [numbered 1-68; 17bis, 18bis, 20A-G, 21A-C, 22A-J], of which 21 hand-coloured. Loose-leaved, as issued. In later portfolio. €13.600

= In 1864, two years after the start of a military campaign in Mexico, Napoleon III ordered an additional scientific expedition, modelled after the famous Egyptian scientific expedition initiated by Napoleon I, following the military campaign in that country. In contrast to the latter, the “Mexican expedition” only produced some haphazard results, mainly because the French lost interest after the end of the war. Nevertheless, a few superb monographs were among the published results. This includes the very rare part on reptiles, including tortoises, crocodiles, snakes, and lizards. The work forms part four of the “*Mission Scientifique*”, comprising 13 volumes. Also, they form part three of the “*Recherches zoologiques*”. The true amphibians were described in another part of this series. The authors themselves - the ichthyologist and herpetologist Auguste Duméril (1812-1870), and his colleague and artist, Marie Firmin Bocourt (1819-1904) - initiated the “*Mission scientifique*” series. The latter combined zoological knowledge with great artistic qualities. This volume is particularly rare, as it was published in instalments over a period of no less than 40 years. This copy lacks the last - all uncoloured - plates, viz. 69-77, and the title to the part. The general herpetological title is present. Apparently, subscription was terminated after 27 years, but before completion of the volume: According to Vanzolini, this is the whole work as published up to 1897 (or 1898, fide Flores-Villela & Bour), livraison 15. The concluding livraisons 16 and 17 were published more than ten years later, in 1908-1909: “by the last livraison, with plates drawn by F. Angel, the quality of the illustrations is noticeably poorer than Bocourt’s illustrations” (Crane Library, p. 32). “This is one of the most difficult herpetology books to obtain in its complete form” (Adler). The authors of these last parts were François Mocquard (1834-1917) and Louis Léon Vaillant (1834-1914), who took over after the death of Bocourt. Scattered light foxing, a bit more on a few plates and explanatory text leaves; several snake plates age-toned, otherwise a very good copy of this extremely rare work. Flores-Villela & Bour, *Publication history of the Mission scientifique au Mexique et dans l’Amérique Centrale, reptiles and amphibians* (2016); Adler I, pp. 43-44 (for Duméril); Adler II, pp. 87-89 (for Bocourt); Crane Library, AC44, pp. 32-33; Nissen ZBI, 1198, 4694; Vanzolini I, pp. 115-116.

[20] **Eudes-Deslongchamps, E.**

Catalogue descriptif des trochilidés ou oiseaux-mouches aujourd’hui connus, revue d’après les exemplaires du Musée de Caen. 1er fascicule avec planches. [Complete]. Caen, F. le Blanc-Hardel, [1880]. 8vo (23.0 x 14.0 cm). Half-title, title, 489 pp., six double-sized lithographed plates. Original printed wrappers. €700

= Rare bird catalogue by the French naturalist and palaeontologist Eugène Eudes-Deslongchamps (1830-1889). “The first

part of a proposed monograph of the humming birds, with special reference to the collections of the Museum of Caen. The original publication appeared in the 'Annuaire Mus. Hist. Nat. Caen' pp. 59-534, pls. II-VI, 1880" (Zimmer). This is the repaginated offprint, with all the plates. On the front wrapper verso it is stated that "Les planches 1, 7 et 8, qui devaient paraître avec le fascicule n'étant pas prêtes, seront jointes au 2e fascicule, qui paraîtra vers la fin de l'année 1881". This, however, never happened. Uncut. With a handwritten dedication by the author to the French malacologist and ornithologist Léon Louis Vaillant (1834-1914). Some faint marginal foxing. Spine cover renewed, some small repairs to the wrappers. In all a very good and internally clean copy. Ronsil, 1023; Zimmer, p. 211.

[21] **Ferrer de Valdecebro, A.**

Gobierno general, moral y politico hallado en las Aves mas generosas, y nobles, sacado de sus naturales, virtudes, y propiedades le escribe el Padre Maestro Fray Andres Ferrer de Valdecebro...le consagra al gloriosissimo Padre, y apostol Valenciano San Vicente Ferrer. Madrid, M. Alegre, 1670. 4to (20.5 x 13.7 cm). [xl], 205 numbered leaves, 30 pp. of "tabla general" (general index), one engraved portrait of San Vicente Ferrer and 18 engravings in the text, all of the birds discussed. Limp vellum with beautifully contemporary calligraphed title on the spine. €3900

= Rare first illustrated edition. An interesting mixture of fact and fancy that throws much light on popular ideas regarding the ornithology of Spain in the 17th century, in which (with some information of value) one finds the usual pious adjuncts to be expected from this author. Although Wood only quotes 17 plates, we think it should have 18, as our copy has. It deals with the Aguila (eagle), Buytre (buzzard), Cigueña (stork), Garza or Garça (heron), Cisne (swan), Fenix, Pelicano (but the illustration suggests that the writer did not know this bird), Halcon (falcon), Gavilan (harrrier), Buho (owl), Grulla (crane), Papagayo (parrot), Anson (goose), Avestruz (ostrich), Pavo Real (peacock), Cuervo (crow), Paloma (pigeon), and the Gallo (chicken). The leaf numbering is not entirely consistent. Some marginal foxing and one right corner of the text (p. 143) with some slight loss of paper, but without touching the text itself. Later flyleaves and a library stamp on the title page. Palau mentions a first, unillustrated edition from 1668. However, we find no references to that edition elsewhere. In any case, this is the first illustrated edition, including an engraved portrait of the author. The Licencia de la Orden is dated 30 de Setiembre 1669, the Aprobation Octubre 23 de 1669. Several later editions appeared. Jerez, p. 43; Palau, 90597; Wood, p. 339.

[22] **Funk, A. F.**

De salamandrae terrestres. Vita, evolutione, formatione. Tractatus. Berlin, Duncker & Humblot, 1827. Tall folio (44.9 x 26.7 cm). xiii, 60 pp.; three fine, large, hand-coloured engraved plates. Contemporary half calf over marbled boards. Spine with gilt lines; front board with red morocco label with gilt ornamental borders and gilt title. Edges yellow. €3900

= The author, Adolph Friedrich Funk (1802-1830) might have become one of the foremost herpetologists of the 19th century, but his premature death intervened, and he published only this fine, well-illustrated work. It deals with all aspects of the fire salamander, a colourful species from Central Europe, including its anatomy, morphology, ontogenese (all illustrated on the three plates), its ecology and behaviour, the history of its descriptive zoology from Socrates to Gessner, and from Linnaeus to Merrem and Rusconi, and its place in human history, folklore, and literature, extensively quoting origi-

nal sources (some even in Hebrew, Ancient Greek, German, French and several other languages). Funk dedicated his work to H. Lichtenstein, H. F. Link, and several others. The work was printed by Johann Friedrich Starck in Berlin in 1826 and published the next year. The story of his travels and early death is found in Wilhelm Holm's *Reise durch Deutschland, Ungarn, Holland, Italien, Frankreich, Großbritannien und Irland: in Rücksicht auf medicinische und naturwissenschaftliche Institute, Armenpflege u. s. w.* (Berlin, 1831). Boards a bit rubbed, small professional repair to the head and tail of spine. A near spotless, unmarked copy in a very nice, contemporary binding. Very rare, especially in original hand-colouring. Coloured copies seem to come to the market very sporadically and are of much greater value than uncoloured copies. We could trace only three auction records of coloured copies in the last 55 years. Crane Library, AC15. Neither in Nissen, nor in Adler, nor in Cat. BM(NH).

[23] **Gama Machado, J. J. Da**

Théorie des ressemblances, ou essai philosophique sur les moyens de déterminer les dispositions physiques et morales des animaux, d'après les analogies de formes, de robes et de couleurs. Paris, Treutel et Würtz (1831), Fournier (1836-1844), J. Claye (1858). Four volumes in four. Large 4to/folio [30.0 x 22.7 (volumes 1-3)]; folio [34.5 x 26.3 cm (volume 4)]. All volumes with half title and title pages; 714 pp.; 54 (chromo-)lithographed plates, originally coloured or finished by hand. Contemporary full-pebbled morocco. Boards of volumes 1-3 rich gilt with floral patterns, adorned with various little gilt animals and scallops, and the initials G. S. (George Sand); rich gilt inner dentelles. Spines with four raised, gilt-stippled bands; compartments with gilt title, volume number, and George Sand's maxim, "Patience et persévérance". Silken, iridescent endpapers. All edges gilt. Volume four in near identical binding, however spine without motto, boards with double gilt border, edges with simple gilt line, plain endpapers and edges. €17400

= A unique and peculiar work, being one of the first to make a deeper study of resemblances in natural history. The many large plates are beautifully hand-coloured. Several observations made by Da Gama actually indicate true cases of mimicry, or true synapomorphies, but others are entirely coincidental similarities (e.g. the colours present in a bird, and in a flower). One of the mottoes on the title page of the second volume summarizes Da Gama Machado's view "La couleur est le vrai pilote de la nature, pour donner la connaissance de la valeur de ses productions dans les tres règnes, animal, végétal et minéral". A second quote is from Goethe. Apparently, Da Gama had a keen interest in entomology and ornithology, as most plates contain insects and, especially, birds. According to the title, the first volume has 20 plates, but there are actually 21. One double-sized plate depicts the famous 'Siamese twins' Chang and Eng Bunker, at a table with the author, with two of the plates from this work hanging on the wall behind them. A complete collation is as follows: Volume I: 133 pp.; 21 chromolithographed plates, finished by hand; Volume 2: 199 pp.; 11 plates (partly chromolithography), of which two larger, folding; Volume 3: xxiv, 207 pp., 11 plates; Volume 4: [iv], 147 pp.; 11 plates. George Sand's set. With here initials in gilt on the front board. Inscribed by the author on half title verso of volumes 1,2 and 3: "A Madame George Sand. Hommage tres respectueux de l'auteur, J. J. da Gama Machado 4 Nov. 1854". The French novelist, literary critic, newspaper publisher and socialist George Sand, born Amantine Lucile Aurore Dupin (1804-1876) is not only famous because of her writings (in England, by the age of 27, she became more popular than Victor

Hugo and Honoré de Balzac – vide Wikipedia), but also for her affair with Frédéric Chopin. Three mounted, printed notes – of which two on an extra leaf, bound in – relating to the presentation of the second and third volume to the academy of sciences in Lisbon (all three translated into French, and dated between 1841 and 1846). Volume 4 seems to be extremely scarce: the few libraries that have any holdings of this title don't have it, and none of the auction records (only 5 in the last 60 years) contained this volume 'rarissime'. Boards somewhat rubbed, especially at the edges. Some age-toning, and light offsetting to a few plates (mostly in volume 1) of which a few more heavy. To a few plates some sort of varnish was used which results in some browning around the image (as in all copies), otherwise clean. In all, a very good, complete set of this exceedingly rare work. Cat. BM(NH), p. 637 (first three volumes only); Nissen ZBI, 1472.

[24] **Geoffroy, E.**

Histoire abrégée des insectes, dans laquelle ces animaux sont rangés suivant un ordre méthodique; nouvelle édition, revue, corrigée, & augmentée d'un supplément considérable. Paris, Calixte-Volland, An 7 [1799]. Two volumes in two. Small 4to (24.3 x 19.2 cm). xxviii, 556, 744 pp.; 22 engraved folded and nicely hand-coloured plates and one large, folded table. Contemporary uniform full calf. Spines with five raised bands. Compartments with gilt floral vignettes and red morocco label with gilt title. Gilt dentelles. Marbled endpapers and marbled edges. €760 = A very good copy of this classic book on insects by the French naturalist Étienne Louis Geoffroy (1727-1810). This is his only entomological work. Geoffroy should not be confused with his contemporary, the naturalist Etienne Geoffroy Saint-Hilaire. It was first published in 1762. Coloured copies of any edition of this work are not common. Some light toning in the text but all plates except one are clean. Slight worming in one spot to the endpapers of volume I, but not reaching the printing. Small inoffensive blind stamp on title pages, otherwise a very good, clean copy. Horn-Schenkling, 7523; Nissen ZBI, 1522.

[25] **Gorski, J.**

Commentariorum artis dialecticae. Libri decem. Lipsiae [Leipzig], Voegel, [1563]. Small, thick 4to (15.2 x 10.0 x 5.5 cm). 1,015, [vi] pp., one larger, folded printed chart. Contemporary full calf. Spine with five raised bands, compartments with gilt vignettes; boards with elaborate tooling, gilt-stamping, and brass clasps. €1950 = An important early treatise on the art of dialectics, written by the Polish theologian, philologist, humanist, and rector of the Academy of Krakow, Jakob, or Jacob, Górski (Jacobus Gorscius, ca. 1525-1595). "Górski was an early Polish representative of Stoicism. He wrote a famous Dialectic (1563) and many works in grammar, rhetoric, theology and sociology. A professor at Kraków University, he was an erudite man whose Dialectic gives evidence of extensive acquaintance with new currents and authors, but he was more erudite than independent as a thinker. He tended to eclecticism and sought to reconcile the Stoics with Aristotle" (Wikipedia). Rare. OCLC records less than ten copies outside Poland, and none outside northern Europe. We have found no auction records during the last 50 years. Binding rubbed, corners more so. Clasps wanting. A tear in the folded chart, otherwise internally a very good, clean copy.

[26] **Gray, G. R.**

A fasciculus of the birds of China. London, Taylor & Francis, 1871. Folio (34.5 x 25.5 cm). Title page, [2]-8 pp.; 12 lithographed plates by William Swainson. Contemporary

quarter blind pebbled cloth; front board with printed label. €1000

= A work with extraordinary fine plates. As the author explains in the introduction "These twelve plates were originally intended by my brother, Dr. E. J. Gray, to form part of a series of figures of Chinese birds; but, owing to engagements on other works, ... they were put aside and have thus remained up to the present period". It is fortunate that George Robert Gray, author of, e.g., the influential *The genera of Birds* (1837-1849), decided to publish these fine illustrations nevertheless. The illustrator, zoologist, ornithologist and malacologist William Swainson (born 1789), died 16 years before publication. A few, very short tears in a few text leaf fore edges, otherwise a very good, clean copy. Nissen IVB, 389; Zimmer, p. 271.

[27] **Greve, W.**

Natuur- en geschiedkundige verhandling over de reuzen en dwergen; voorgelezen in het natuurlievend gezelschap, onder de zinspreuk: aan wetenschap gewijd, volmaakter door den tijd. Te Delft. Door Wilhelmus Greve Med. Stads- en Gasthuis Doctor. Sedert met eenige bijvoegselen vermeerderd; waar achter eenige aanmerkingen, wegens sommige verscheidenheden in den mensch, gevolgd door een beschrijving van een buitengewoon zwaar meisje. Met gekleurde platen. Amsterdam, J. C. Sepp & Zoon, 1818. 8vo (20.5 x 12.6 cm) ii, 64 pp., seven plates including one hand-coloured frontispiece of a "heavy girl", one large, triple-folded engraved plate of a remarkably large shoe size, and five hand-coloured engraved plates, showing individual adult humans of an unusual size in their contemporary clothes. Contemporary blind marbled boards. €2000

= A very nicely illustrated early work on auxology, or the study of human physical growth. The shoe size shown is that of Gerrit Bastiaansz, or the Lekkerkerkschen farmer age 21, who had size 52 (34.8 cm), which nowadays is not nearly as peculiar as it was in the early 19th century, when the average Dutchman's length was only about 163 cm, or 5'5". The size of both the "giants" and "dwarfs", however, were as extraordinary as they are today. For instance, the largest female, Trijntje Cornelisdochter Keever, stood 8 foot and one inch tall; Nicolas de Ferry, third smallest man shown, stood only 2'5" tall, both measures in Rijnlandse voeten and duimen (Rhineland feet and inches, measuring 31.4 and 2.62 cm). So Trijntje was 2.54 meter tall - she is the tallest woman who ever lived - and Nicolas was just under 76 centimetres. The illustrations are charming. Rubbing to the boards, spine a bit worn and slightly split, but holding fine, otherwise a very good, clean copy. Rare.

[28] **Guétrot, [M. P. J.] "Docteur"**

Le quarantenaire de la Société Mycologique de France (1884-1924). Paris, Société Mycologique de France, 1934. 8vo (24.1 x 15.5 cm). 412 pp. Slightly later half calf over marbled boards. Spine with four raised bands, gilt title. Marbled flyleaves. €400

= A special dedication copy with a neatly calligraphed inscription by the French medical doctor and mycologist "Docteur" Maixent Pierre Jules Guétrot (1873-1941) to the French mycologist Roger Heim (1900-1979), "le Papa de cet ouvrage à son Parrain en toute amitié". Dated 1934, with a nice caricature on the first blank of Heim under a broad-capped toadstool, as an umbrella, and holding another big mushroom. The work includes a historical sketch of mycology before Fries, and various chapters deal with the members and publications of the Société Mycologique de France, including the "Table alphabétique des noms de genres" et "Index alphabétique de toutes les espèces figurées dans le Bulletin...". A unique copy. Not in Volbracht (neither in the 2017 supplement).

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

Exploration scientifique de l'Algérie, pendant les années 1840, 1841, 1842 publiée par ordre du gouvernement et avec le concours d'une commission académique. Sciences physiques. Zoologie. V. Histoire naturelle des reptiles et des poissons. Paris, Arthus Bertrand, 1850. Folio (37.0 x 28.1 cm). Half-title, title page *Sciences physiques Zoologie V* with engraved vignette, half-title (to the reptiles and fish), iv, 144, [iv] pp., half-title (to the atlas); 12 plates (four of reptiles and amphibians, eight of fish). The plates are colour-printed engravings à la poupée and then finished by hand. Contemporary half morocco over marbled boards. Spine with five raised bands and gilt title. Marbled endpapers. €6000

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

[30] **Gumilla, J.**

Histoire naturelle, civile et géographique de l'Orenoque et des principales rivières qui s'y jettent. Dans laquelle on traite du gouvernement, des usages et des coutumes des Indiens qui l'habitent, des animaux, des arbres... Avignon, Marseille, Desaint et Saillant, 1758. In three volumes. 12mo (16.5 x 9.5 cm). One large folded engraved map of the area of the Venezuelan river Orinoco and two folded engraved plates. Contemporary uniform mottled calf with gilt vignette on front board of the first volume. Spines with gilt floral pattern and red and green morocco labels with gilt titles. Marbled flyleaves. Edges dyed red. €980

= According to Sabin, "The work of Gumilla is one of the most curious and interesting hitherto published upon the country of the Orinoco". José Gumilla (1686-1750) "...was a Jesuit priest who wrote a natural history of the Orinoco River region. In 1705 he left Spain for New Granada (today Colombia) where he studied at the Universidad Javeriana in Bogotá. He was ordained in 1714 and went to the Orinoco Mission. In 1701 he went to Venezuela and worked there for 35 years. He was sometime Rector of the School of Cartagena, Provincial Superior of New Granada, and Procurator in Rome from 1738. Here he wrote *El Orinoco Ilustrado* (Madrid, 1741). He returned to South America in 1743 with Filippo Salvatore Gilii. Gumilla introduced coffee into Venezuela in 1732. The beans were exported to Brazil" (Wikipedia). French translation of the first Spanish edition published in Madrid 1741. It describes the flora, fauna and the pre-Columbian remains and customs of

the Indian tribes in that region. Boards a bit rubbed, endpapers a bit stained, otherwise a very good, clean, unmarked set. Sabin, 29277.

[31] **Günther, A. C. L. G.**

Biologia Centrali Americana: Reptilia and Batrachia. London, Taylor & Francis, 1885-1902. Large 4to (30.3 x 24.8 cm). xx, 326 pp., 76 plates (eight in full colour). Publisher's blue cloth. Gilt title on the spine. Top edge gilt. €4000

= A great classic work and a basic contribution to the herpetology of Central America with its exceedingly fine illustrations of many new and little-known species. It is one of the most important herpetological contributions of the German-British herpetologist Albert Carl Ludwig Gotthilf Günther (1830-1914). "Günther's work on lower vertebrates was regularly cited by Charles Darwin in his book *Descent of Man* (1871)" (Adler). This edition was printed in less than 300 copies and has therefore become very scarce. The engravings, by R. Mintern, P. Smit and J. Green, are superb. The SSAR reprint, with the plates reduced by 10%, is no match. Plates 1-18 show turtles; 19-32 depict lizards; 33-59 snakes; 60-74 frogs and toads, and 75-76 other amphibians. Plates 26, 36, 38, 42, 50, 51, 62, and 71 are beautifully coloured. The number of coloured plates is known to vary. Some copies have 11 or 12 coloured plates, others none at all. Unmarked. Binding slightly weak, light shelf wear to boards, a few plates a trifle foxed, and one with vague, marginal damp staining, obviously from before binding; otherwise clean, apart from an occasional light spot, as usual. A very good copy. Adler I, p. 46; Crane Library, AC50; Nissen ZBI, 1745, 4589; Vanzolini I, p. 147.

[32] **Haas, G. et al.**

'Art Nouveau Scrapbook' Wien, not published, ca. 1908-1910. Set of 19 loose sheets (39.5 x 29.9 cm), with drawings and printings mounted. €650

= A very nice collection of Art Nouveau (Jugendstil) illustrations, including original artwork. Three sheets are dated, viz. 12 März 1908; 25 Mai 1908; and 20 April 1910 - the first and last with the place name Wien (Vienna). Captions are in various hands. For instance, the one dated 25 Mai 1908 is by Gisela Haas; the one dated 20 April 1910 is by Anna Fiala; both women (about whom little else is known) show to be skilful artists, catching the essence of contemporary art. All with minimal marginal wear, but mostly clean. A very good, varied set.

[33] **Haeckel, E.**

Report on the scientific results of the voyage of H.M.S. Challenger during the years 1873-76 under the command of captain George S. Nares, R.N., F.R.S. and the late captain Frank Tourle Thomson, R.N. prepared under the superintendence of the late Sir. C. Wyville Thomson, Knt., F.R.S., &c. and now of John Murray. Zoology. LXXXII: Report on the Deep-Sea Keratosa. By Professor Ernst Haeckel, M.D, Ph.D., Hon. F.R.S.E. London, Her Majesty's Stationery Office, 1889. 4to (29.2 x 24.6 cm). 92 pp.; eight beautiful chromolithographed plates. Original dark green blind stamped pebbled cloth. Boards with bevelled edges. Gilt title on the spine. Brown endpapers. €2150

= From the famous series, *The Zoology of the Challenger Expedition*, volume XXXII, part From the famous series, *The Zoology of the Challenger Expedition*, volume XXXII, part LXXXII. Contains descriptions and illustrations of many new species of horny sponges, all very beautifully and accurately illustrated by Ernst Haeckel himself. It were illustrations like

these which inspired the Jugendstil artists. This is the whole volume 32, as published, with two other papers, viz. George Brook's *Report on the Antipatharia* [black corals] and Studer's *Supplementary report on Alcyonari* [Octocorallia]; both, however, not taken into account regarding the pricing. A mint copy. Only some very light shelf-wear. Otherwise impeccable. Rare, especially in this magnificent state. We have never seen a better copy. Nissen ZBI, 4754.

[34] **Hamy, E. T. et al.**

Centenaire de la fondation du Muséum d'Histoire naturelle. 10 juin 1793 – 10 juin 1893. Volume commémoratif publié par les professeurs du Muséum. Paris, Imprimerie Nationale [for Les professeurs du Muséum], 1893. Large 4to (32.6 x 25.2 cm). vi, 571 pp.; 15 plates of which seven in chromolithography (of which five by Keulemans). Later green roan. Spine with elaborate period-style gilt ornaments, green inlays, and gilt title. Green roan 'endpapers'. Original printed front wrapper bound in. €800

= A superbly preserved, luxuriously bound copy of this massive work. It contains a complete list of the Muséum's professors, Hamy's historical sketch of the Muséum, and its predecessor, the Jardin du Roi, and further chapters by Henri Becquerel (on Charles-François de Cisternay du Fay), A. Milne-Edwards and E. Oustalet (on birds from the Muséum's collection, with five hand-coloured plates by J. G. Keulemans), L. Vaillant on the tortoises of Rodriguez, Gaudry (on the extinct elephant of Durfort, with a double-sized plate), S. Meunier (on the Muséum's collection of meteorites), E. Perrier on Lamarck and transformatism, and more. Two scratches on the rear board; small chips at wrapper edges, otherwise an excellent, clean copy.

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

Bijdragen tot de kennis van de Lemuridae of Prosimii. [Titled *Bydragen tot de kennis van de Lemuridae* on front board]. Leiden, S. Luchtmans and J. Luchtmans. Tall folio (45.2 x 29.4 cm). Title page, [i], 18 pp.; three lithographed plates of which two finely hand-coloured. Contemporary full bright red grained calf. Boards with intricate blind-tooled and gilt-ornamental borders, floral corner pieces and title. Pink floral endpapers. All edges gilt. €2700

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

[36] **Humphreys, H. N. and J. O. Westwood**

British butterflies and their transformations, arranged and illustrated in a series of plates by H. N. Humphreys; with the descriptions by J. O. Westwood. London, William Smith, 1841. Large 4to (26.9 x 20.8 cm). Finely hand-coloured lith-

ographed frontispiece, xii, 139 pp., 42 finely hand-coloured lithographed plates. Contemporary full Russia leather. Boards with gilt triple border, gilt lining to edges and gilt inner dentelles; front board with gilt initials; spine with five gilt-lined raised bands; compartment rich gilt with vases and floral patterns, and gilt title. Marbled endpapers. All edges gilt. €1580

= First edition of a publication by the English entomologists Henry Noel Humphreys (1810-1879) and John Obadiah Westwood (1805-1893). The front free endpaper verso contains the signatures of 28 Etonians, and tipped in on the first blank recto a folded leaf, dated 16 December 1848, in which 32 Etonians (including all those who undersigned) send their respect to a fellow Etonian who, "owing to circumstances over which you have no control are unable to continue your mastership at Eton". The initials, C. W. D. may be those of the (un) fortunate Etonian who received this book. The text is mostly by Westwood; the illustrations are by Humphreys, hence a tendency among compilers to list this work under Westwood. "62 Col. Taf." in Horn-Schenkling is an error and should read 42. This copy is complete. Plate 11 bound before 10, as usual (i.e. following the text), two pinpoint holes near the fore edge of plate 12 - apparently the binder reversed the facing. Slight spotting to the endpapers; text and plates mostly fine, exceptionally clean. An extraordinary copy. Hagen II, p. 273; Horn-Schenkling, 23753 (both under Westwood); Nissen ZBI, 2049 (under Humphreys).

[37] **Jung, C. G.**

Erinnerungen, Träume, Gedanken. [With three original photographs]. Zürich und Stuttgart, Rascher, 1962. 8vo (22.0 x 13.2 cm); 422, [ii] pp.; 25 plates including frontispiece portrait with facsimile autograph, and double-sized facsimile of a letter, and three ORIGINAL photos of the author, each measuring ca. 7 x 8 cm, mounted on the front pastedown (2), and front free endpaper recto (1). Publisher's grey linen with gilt vignette on the front board and black and gilt title on the spine. €740

= Unique copy of the autobiography (the very uncommon first edition) of the influential Swiss psychiatrist Carl Gustav Jung (1875-1961), Jung introduced such terms as *Archetype*, *Collective Unconscious*, *Extravert-Introvert* (personality traits), and *Self*. His controversies with Sigmund Freud are legendary. The photos are captioned, "Diese 3 Bilder hat K. Kolle 1939 in Küsnacht gemacht". Jung lived in Küsnacht, near Zürich, from 1900 until his death. The photographer, the South-African born German psychiatrist Kurt Kolle (1898-1975) published *Das Lehrbuch der Psychiatrie* in the year of his visit to Jung. It is tempting to assume that Kolle went to Jung to hand him a copy of his new work. Probably the photos were made in Jung's library (now part of the Museum C. G. und Emma Jung-Rauschenbach). With Kolle's autograph in pencil in the top margin of the front free endpaper. Boards with some spotting; internally a very good, clean copy.

[38] **Kerr, D. O.**

Harris Hawk on the glove. Wildy, ca. 1990. Oil on panel (43 x 33 cm). In original gilt wooden frame. €2500

= A fine oil-painting by David Ord Kerr (b. 1951), who is one of the finest contemporary British bird painters - particularly of exotic birds. His ability to combine fine detail with wonderful vibrant colours makes his subjects really come alive. He has a large and growing following of collectors around the world. David was educated at Hertford Grammar School where he concentrated on zoology, botany and painting. He has always been interested in natural history, particularly birds

and reptiles. For a period he was employed as a gamekeeper and then at a small private zoo before adopting painting as a full-time career. He worked as a painter until 1978 when, as a member of the Wallace Expedition to the Amazon, he was the expedition artist producing drawings of fish for the British Museum and plant drawings to assist with a monkey breeding project at Chester Zoo. He has undertaken a series of thirty paintings of birds and animals native to a particular Middle East country. These paintings will form part of an extensive Royal collection. The Harris's hawk (*Parabuteo unicinctus*), is a medium-large raptor which occurs from the arid southwestern United States south to Chile and Argentina. Signed on lower left corner. Art Framers, Sheringham label mounted on rear board.

[39] **Knorr, G.**

Delices de la nature ou choix de tout ce que les trois regnes de la nature renferment de plus digne des recherches d'un curieux, pour en former un cabinet ouvrage communiqué ci-devant au public par Georg Wolfgang Knorr célèbre graveur de Nuremberg continué par ses héritiers avec les descriptions et remarques de Philippe Louis Stenius Müller ... revû, corrigé et augmenté d'une préface par Mr. Jean Ernest Emanuel Walch ...traduit de l'allemand par Jaques Frederic Isenflamm. [Falcon] [Nuremberg, les héritiers de feu G. W. Knorr, 1767]. Folio (54.5 x 38.0 cm). One very beautiful hand-coloured engraved plate. €1200

= This is the splendid falconry plate of the rare first edition of Knorr's "Deliciae Naturae Selectae oder auserlesenes Naturalienkabinet...", printed on very large paper for the French market. It is a rare, truly great and sumptuously illustrated German natural history book from the 'Golden Age' of southern German printing. The plate, numbered I.3, was drawn by B. R. Dietzschin, and engraved by J. A. Eisemann. Dietzschin probably was also the colourist. This plate is much larger than those in Knorr's other works. Clean and brightly coloured. Horn-Schenkling, 12038; Nissen ZBI, 2227.

[40] **Latreille, P. A.**

Histoire naturelle générale et particulière des crustacés et des insectes. Ouvrage faisant suite aux oeuvres de Buffon, et partie du cours complet d'histoire naturelle rédigé par C. S. Sonnini, membre de plusieurs sociétés savantes. Familles naturelles des genres. Tomes 1-14. [Complete for the Arthropoda]. Paris, F. Dufart, An X-XIII (1802-1805). 14 parts in 14 (complete). 8vo. Over 5,000 pp., 112 finely engraved plates, 14 folding charts. Uniform contemporary polished tree-calf with empire style gilt borders and ornaments. Red and black morocco labels with gilt title. Marbled endpapers. Edges yellow, speckled with red. €1100

= Massive work by one of the most important entomologists of the 19th century. The work is very important to the taxonomy of the higher Arthropoda, in particular crabs, shrimps, and Insecta, and in fact a cornerstone in entomological taxonomy. Latreille's goal was to arrange the genera by taking numerous characters into consideration; his system was based essentially upon a combination of the characters that Linnaeus and Fabricius had employed. Boards with some, mainly minor rubbing, a few volumes with the leather on the boards (not the spines) more abraded, bottom of the spine in volume 13 bumped. Some light, in a few sections moderate age-toning, and some spotting throughout; the plates generally cleaner. A very good, unmarked complete, and attractively bound set. Horn-Schenkling, 12825; Junk Rara, p. 30; Nissen ZBI, 2388.

[41] **Latreille, P. A.**

Tableau encyclopédique et methodique des trois regnes de la nature. Insectes. Paris, Agasse, 1818. Folio (28.5 x 21.4 cm). 165 engraved plates (numbered 1-165). Contemporary full tree calf. Boards with gilt-ruled borders, spine with rich Louis XVI-style gilt-ornamented red and green morocco labels. Marbled endpapers. €800

= This is the "insectes" atlas of the "Tableau encyclopédique et methodique des trois regnes de la nature", a subdivision of the famous *Encyclopédie méthodique*: "Although its several volumes can be considered a part of the greater *Encyclopédie méthodique*, they were titled and issued separately" (Wikipedia). The great French zoologist and entomologist Pierre André Latreille (1762-1833) wrote the insect part. It was published as "Crustacés, arachnides et insectes", but this is the plate section on true insects only; thus without crustaceans and spiders. Latreille and Olivier wrote more parts of the *Encyclopédie méthodique* on the insects; the total entomological section of the *Encyclopédie* consists of no less than five large text volumes and nearly 400 plates. Published over a long period, complete sets are very rare and even individual parts such as this one are hard to get. The finely engraved plates, numbered 1-165, show mainly butterflies (plates 2-93) and beetles (plates 135-165), but also Odonata, Orthoptera, Hymenoptera, etc. Provenance: The Cyrillic armorial bookplate with Latin motto "Deus conservat omnia" of Count Sergiy Dmitrievich Sheremetev (1844-1918), author of a series of works on the history of Russia in the 16th and 17th centuries. The second, matching bookplate is a label from the library named after Nicolai Petrovich, Count Sheremetev (1751-1809). Spine rebaked, without title; otherwise a very good, clean copy. Bonnet, p. 438; Horn-Schenkling, 12841 (totally uninformative); Nissen ZBI, 4621.

[42] **Lecoq, H.**

Les époques géologiques de l'Auvergne. Avec 170 planches ou figures, dont plusieurs coloriées et des autographes de Dolomieu, d'Haüy & de De Saussure et un dessin fac simile de Madame Necker de Saussure. I-V. [Complete]. Paris, Baillièrre et fils, 1867. Five volumes in five. Large 8vo (23.7 x 15.2 cm). 2,758 pp.; 180 engraved and lithographed (tinted, or chromolithographed) plates [1-141, 143-169, 41(bis), 57(bis), 89bis, 107(bis), 149bis, 152bis, 163bis, 163ter, 165bis, 165ter, 165quater, 165quinter], on 107 sheets (several double-sized). Uniform burgundy half morocco over marbled boards. Spines with five raised bands, gilt title. Marbled endpapers. Speckled edges. €4350

= The most important geological work by the French botanist (mentioned by Charles Darwin in his preface to *On the Origin of Species*) and geologist Henri Lecoq (1802-1871). The fine illustrations of geological features and views in the Massif Central of Southern France, with its many volcanoes, are by Lecoq himself. Included are three facsimile letters of the geologists Dolomieu, Haüy, and De Saussure. Because there are several bis-plates, and many "plates" are grouped on single sheets, the true number of different plates is ten more than the 170 mentioned on the title pages, but the actual number of sheets is lower. Plate 142 was not published. Plates 92 and 151 appear in two different states of colour (not counted as extras). Signed dedication by Lecoq to "Monsieur Alluaud/professeur à la faculté/hommage de l'auteur" on the half title of volume I. In the mid-19th century a Mr Alluaud was director of the Puy-de-Dôme observatory. A few pages and plates with a circular water-stain (some, apparently, from before binding), a few pages lightly spotted, but in general a very good, clean set with all the published plates. Cat. BM(NH), p. 1076; Ward and Carozzi, 1350.

[43] **Lecoq, H. and J. B. Bouillet**

Coup d'oeil sur la structure géologique et minéralogique du groupe des Monts Dores, accompagné de la description et des échantillons des substances minérales qui le composent. Paris, Levrault and Clermont-Ferrand, Bouillet, Thibaud-Landriot, 1830. 8vo (20.0 x 13.1 cm). 48 pp.; five handcoloured lithographed plates (two much larger, folded) of geological views and profiles of the volcanological region of Puy-de-Dôme. Later red quarter calf over marbled boards. Gilt title on the spine. Marbled endpapers. Speckled edges. €800

= A well-illustrated study on the geology and stratigraphy of the Massif Central in the Auvergne region in France. The views are particularly nice. It was written and illustrated by local geologist and medical doctor Henri Lecoq (1802-1871) and fellow geologist, banker, and curator at the Musée municipal de Clermont-Ferrand, Jean-Baptiste Bouillet (1799-1878). We think it must be rare as we never have even seen a copy, nor is it found in Ward and Carozzi or the Cat. BM(NH). A few light spots, one plate a bit age-toned, otherwise a very good copy.

[44] **Levaillant, F.**

Two framed prints of parrots [by Barraband] from the *Histoire naturelle des perroquets*. Paris, Levrault, 1801-1805. Two colour-printed plates with printed captions in French. In uniform glazed frames with elegant gilt wooden frames. Visible surface 34.5 x 28.0 cm; frame size 55.0 x 48.0 cm. €1800

= Two fine plates from Levaillant's *Histoire naturelle des perroquets* (1801-1805) drawn by one of the foremost natural history illustrators, Jacques Barraband (1767-1809), who also illustrated Levaillant's equally famous *Histoire naturelle des oiseaux de Paradis* (1807), and Daudin's *Histoire naturelle des rainettes, grenouilles et crapauds* (1802). "François Le Vaillant (1753-1824) was born in Paramaribo, the capital of Dutch Guiana (Surinam), the son of the French consul. When his father returned to Europe, in 1763, he studied natural history at Metz. He was sent by the Dutch East India Company to the Cape Province of South Africa in 1781, and collected specimens there until 1784. Le Vaillant died in poverty in La Noue, near Sézanne (Marne)." (Wikipedia). The birds illustrated are "Le Perroquet Jaune écaillé de rouge" [probably *Psittacus paradisi* (L.), an extinct bird from Cuba], and "Le perroquet Tavoua" [the festive amazon, *Amazona festiva* (L.), from the Amazon region in South America]. Small chip in one frame; some light spotting, otherwise in a very good condition.

[45] **[Linnaeus, C.] Fries, E. [M.] and E. Schenson**

In memoriam Caroli à Linné. Upsala, L. W. Levin, 1878. Folio (37.5 x 27.5 x 1.7 cm). 2 pp. text leaf in German and French by Fries, and 15 albumen prints of which one with careful additional hand-colouring, most probably by Schenson, each mounted on cardboard (34.8 x 26.1 cm). In original blind-stamped pebbled cloth portfolio with gilt floral ornaments on both boards, and large gilt title on the front board. Bevelled edges, interior moiré silk. €6300

= A very rare photo album depicting various Linnaeana and possibly issued in ten or fewer copies. "Soulsby's estimation of edition size may be overcompensated. Several typographical errors in the text indicate that this work may have been a proof edition done on speculation and only a handful produced, perhaps as few as 10. Furthermore, there is no bibliographical description of the work in Tullberg, except for a footnote to the description of the Bystrom marble ... which cites a Schenson carte-de-visite of the statue. No copies are listed in OCLC. The Victoria & Albert only has a broken set of about 6 of the plates

... It is a mystery why this portfolio was never published in a wider edition or why, if it was meant to be a commemorative, the text is not in Swedish or the descendants of Linnaeus did not own a copy, most notably Tycho Tullberg (1842-1920) who omitted the portfolio from his exhaustive compilation of the portraits of his great great grandfather which even included small woodcut images of Linnaeus in obscure science journals. The Fries portfolio is an extraordinary lacuna in the Tullberg work. The typographical errors are perhaps an indication that this is a printer's proof edition, perhaps issued as a prospectus for a larger work. ... The copy in the repository of the Linnaean Society of London ... was donated by Oscar Dickson, Sweden's greatest philanthropist of the nineteenth century." (artand-medicine website). The text, describing 15 plates, was written by the Swedish botanist and mycologist Elias Magnus Fries (1794-1878). The photos are by the painter and photographer Emma Sofia Perpetua Schenson (1827-1913), "one of the earliest professional female photographers in Sweden" (Wikipedia). The photos show, for instance, the house in Upsala where he lived, the Upsala botanical garden, his statue, his bedroom and study in his summer home, Hammarby, with a wonderful wallpaper of plant prints, one of his last letters, and, in colour, the plant, *Linnaea borealis*. The latter differs from the one shown on the website of artandmedicine, which is shaped in the form of an "L", whereas here it is not. Coster (Linnaeana pp. 56-55) extensively described a complete copy at the Linnaeus centennial exhibition, Amsterdam, 1878, submitted by "...den Heer Daniël R. Wolterbeek" [probably the Amsterdam banker, city councillor and trustee of the Hortus Botanicus, Robert Daniël Wolterbeek (1801-1883)]. Upsala bookseller (and publisher?) L. W. Levin's ticket in the lower inner corner of the front board pastedown. Slight rubbing to the boards, a bit more on the corners, light foxing to the text leaf, one photo - of the botanical garden - with some additional colouring, some retouched and a bit yellowed, otherwise a very good, clean copy. Very rare. Only one auction record this century. Coster, *Linnaeana*, 260; Soulsby, 2733.

[46] **Lyongrün, A.**

Vorbilder für Kunstverglasungen im stile der Neuzeit. Entwuerfe für Treppen- und Salonfenster, Vorsetzer, Lünetten, Rosetten, Oberlichte zur Ausführung in Cathedral-, Opalescent- und anderen Glassorten von Arnold Longrün. Erste Serie 16 Farbentafeln. Berlin, Bruno Hessling, 1900. Folio (48.0 x 33.9 cm). Title page, [iv] pp., 16 large chromolithographed plates in original pictorial portfolio with Jugendstil ornaments and lettering on the front board, and cloth spine. €1800

= An influential and beautifully illustrated work on stained glass (leaded glass). The rear board contains a list of publications of "Bruno Hessling Buchhandlung für Architektur und Kunstgewerbe". The firm had two addresses, one in Berlin, and one on East 12th St., Manhattan, and must have been a bridgehead in America for influential European art movements. For instance, the influence on the design of Tiffany lamps seems evident. Lyongrün's designs seems to be derived, in part, from the works of the influential Jugendstil artist Anton Seder. Some very light soiling and discolouring to the plate edges, otherwise a fine, brightly coloured set. Rare. Schneider-Henn, 206.

[47] **[Manuscript on cacti]**

Familie der Cacteen. Switzerland, unpublished, 1893-1905. Folio. (ca. 38 x 28 cm). 24 pp. of hand-written text, including an "Eintheilung nach Förster", and loose sheets (some on grey paper) with original hand-coloured illustrations of various Cacteeae, similar succulents, and a few other plants,

many after specimens in the Botanischer Garten Basel. Text in contemporary paper wrappers. €1800

= A unique portfolio of original water colour illustrations of, mostly, cacti, including specimens from the Botanical Garden in Basel, mostly dated between 1893-1896, one dated 1898, and one 1905. Thirty-seven leaves in total, some with more than one image. The quality of the paintings and the colouring varies, but the majority is very good to excellent: rich in detail and subtle in colouring and shading. Five plates show other plants (Passiflora, peony, common grape hyacinth, etc.), one is partly in sketch. A few are copied from Curtis' *Botanical Magazine*. The Förster referred to on the front leaf is C. Förster's *Handbuch der Cacteenkunde in ihrem ganzen Umfange, nach dem gegenwärtigen Stande der Wissenschaft bearbeitet*. Front leaf of the portfolio with a few creases, also affecting the opposite text. Some marginal age-toning and slight soiling, otherwise a very good and attractive item.

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

A monograph of the Capitonidae or scansorial barbets. The plates drawn and lithographed by J. G. Keulemans. London, the authors, 1870-1871. Large 4to (31.0 x 24.7 cm). Title page, dedication page, list of subscribers, contents, list of plates. xli, [viii] pp.; 73 hand-coloured plates, heightened with gum arabic; each with explanatory text leaves. Contemporary gilt-lined black half morocco over zaffre pebbled boards. Spine with four raised bands; compartments rich gilt with floral patterns and gilt title. Marbled endpapers. Top edge gilt. €17.400

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

[49] **Marsigli, L. F. Comte de Marsilli, L. Graave van**
Danubius Pannonico-Mysicus. Observationibus geographicis, astronomicis, hydrographicis, historicis, physicis perlustratus. Hagae Comitum [The Hague] Gosse, Alberts, & de Hondt; Amsterdam, Uytwerf & Changuion, 1726. Six volumes in six. Imperial folio (58.0 x 40.5 cm). Titles printed in red and black. Six engraved frontispieces, and 283 copper-engraved plates, as well as many text engravings, engraved vignettes and capitals. Signed in the first volume by all four publishers, listing all subscribers, and numbered (#93), identifying this set as that of Adriaan Deynoot (1685-1744). Contemporary uniform full morocco. Spines with eight raised, gilt-ornamented bands, rich gilt compartments and two black morocco labels with gilt titles. Boards with gilt ornamental borders, gilt corner pieces, and gilt dentelles. Marbled endpapers and edges. €27.500

= First edition of this rare, splendid and opulent work which was vastly expanded on knowledge derived from the author's

own collection of natural history specimens and artifacts - Marsigli's famous Kunstkammer in Bologna. The work deals with the natural history of the Danube river, which runs from southern Germany into Austria, through Slovakia, Hungary, along Croatia, through Serbia and Romania, and along Bulgaria, towards the Black Sea. It flows through Regensburg, Vienna, Budapest, Belgrade and numerous other cities. It is the longest river of Central Europe. Its fauna has many endemic elements, and its waters have been a major trading route since prehistoric times. Wood: "Basic work on one of Europe's greatest rivers [...] in which [Marsigli] devoted much space to a study of the riverbed and of the waters, as well as to the flora and fauna, and geology and the mineralogy of the adjacent land." DSB: "An early classic on the natural history of the River Danube with an account (vols. IV-VI) of the animals living in it and about its course, a description of the fishes, birds and their nests, the quadrupeds roaming the banks, etc.". The volumes are devoted to cartography, astronomy and hydrography (Volume 1) with maps of the whole river and spurious astronomical observations [measurements of star positions (e.g. Polaris, Arcturus, Spica) at various places along the Danube (e.g. Vienna), Jupiter and the position of the Galilean moons (in several figures), the transit of Mercury, on 3 November 1697 and its track across the solar disc (figured), and lunar phases with 16 large figures showing the terminator relative to the moon's craters]; archaeology and history of the settlements, towns, roads and bridges (Vol. 2); mineralogy (Vol. 3); fish fauna (Vol. 4), which includes one plate with shells, and two with turtles; avifauna (Vol. 5); and several other subjects, including meteorological and climatological observations, notes on the river's velocity, the insects occurring in and near the river, etc., etc. (Vol. 6). They are titled as follows: *Tomus I, in tres partes digestus : geographicum, astronomicum, hydrographicum; Tomus II. De Antiquitatibus Romanorum ad ripas Danubii; Tomus. III. De Mineralibus circa Danubium effossis; Tomus IV. De Piscibus in aquis Danubii viventibus; Tomus V. De Avibus circa aquas Danubii vagantibus, et de ipsarum nidis.; Tomus VI. De Fontibus Danubii. Observationes anatomicae. De Aquis Danubii et Tibisci. Catalogus plantarum. Observationes habitae cum barometris et thermometris. De Insectis*. Wood: "The part of ornithological plates with 74 drawings by the Italian artist Raimondo Manzini (1658-1730), including 59 birds, and 15 nests with eggs, the latter are considered the first illustrations of its kind in the history of ornithology". In several bibliographies the plate number is erroneously stated to be 284, which probably goes back to a counting error caused by inconsistencies in the numbering of figures and the distinction between engraved plates and text engravings. Complete copies have 283 plates, as should be concluded after carefully comparing the extensive plate listings. Provenance: the former owner of this copy was the original subscriber, Adriaan Deynoot from Holland, who earned his doctorate in law in Leiden and held various offices in his hometown of Rotterdam, including Commissioner for Water Regulations. He also served several times as the city's mayor. Sir Hans Sloane was among the other subscribers. Spines with some dry patches, a few skilful old repairs, some leaf-edges slightly toned or thumbled, dampstain to the top outer margin of the frontispiece of tomus tertius, but overall a fine, complete, and clean copy. Anker, 326; Cat. BM(NH), p. 1,247; Brunet III, 1474; Dean III, p. 284; Junk Rara, p. 178; Horn-Schenkling, 14610; Nissen IVB, 593; Nissen ZBI, 2697; Wood, p. 452.

[50] **Mayr, H. von**

Malerische Ansichten aus dem Orient, gesammelt auf der Reise Sr. Hoheit des Herrn Herzogs Maximilian in Bayern nach Nubien, Aegypten, Palaestina, Syrien und Malta im

Jahre MDCCCXXXVIII [1838] und Herausgegeben von Heinrich v. Mayr. / Vues pittoresques de l'orient recueillies dans le voyage de S. A. Monseigneur le Duc Maximilien de Bavière en Nubie, en Egypte, en Palestine, en Syrie et à Malta en MDCCCXXXVIII et publiées par Henri de Mayr. München, Heinrich von Mayr, 1839-1840. Oblong elephant folio (39.4 x 51.7 cm). Ten instalments, each of six finely lithographed and hand-coloured plates with one explanatory text leaf, for a total of 60 plates, and a hand-coloured lithographed pictorial title and dedication page; in ten uniform hand-coloured pictorial wrappers. €19.600

= Very rare complete, hand-coloured copy, as issued, of the magnificent, large, illustrations of the Holy Land, Middle East and Malta. The original wrappers are hand-coloured as well. The Nuremberg artist Heinrich von Mayr (1806-1871) accompanied the Duke Maximilian II of Bavaria (1811-1864; from 1848 onwards King of Bavaria) and his entourage as a personal painter on an eight-month "Grand Tour" from Bavaria to the Orient and back. "Ermunternd wirkten die ersten Aufträge des Herzogs Maximilian, welcher, nachdem der junge Künstler 1832 und 1833 am Hofe des Fürsten von Thurn und Taxis mehrere größere Gemälde, Cavalcaden, Jagden und dgl. ausgeführt hatte, denselben als artistischen Begleiter auf seine orientalische Reise 1838 und 1839 mitnahm. Die Titelverleihung zum herzoglichen Cabinetsmaler war nur eine auszeichnende Förmlichkeit, da der Herzog den Künstler persönlich hochhielt und mit wahrer Freundschaft ehrte. Als Frucht dieser Aegypten, Nubien, Palästina, Syrien und Malta umfassenden Reise gab M. die beiden großen, damals gerechtes Aufsehen erregenden Prachtwerke heraus "Malerische Ansichten aus dem Orient" (München und Leipzig 1839 ff., lithogr. von F. Kaiser, 60 Blätter)" (Deutsche Biographie). They travelled from Munich to Venice, Corfu, Patras, Athens, Alexandria, and Cairo to the Holy Land. They then travelled via Malta back to Munich, arriving in September 1838. The illustrations depict ancient monuments as well as ordinary life, including views of street life in Cairo, various views of Bethlehem, Nazareth and Jerusalem, Karnak, and Luxor; the Sphinx and Great Pyramids of Gizeh, and many others, including Alexandria, Malta, etc., etc. Each illustration has a different, broad, pictorial border. Some letterings heightened in gold. The text is in two columns: German and French. Title with two pieces of paper stuck to the back, some small marginal tears and an occasional brown spot. Overall a fine, clean copy of this rarity. Kainbacher, 265 ("RRR - Rarität").

[51] **Montorgueil, G. [Octave Lebesgue]**

La Parisienne. Peinte par elle-même. Vingt et une pointes sèches tirées hors texte et quarante et un compositions par Henry Somm. Paris, L. Conquet, 1897. Large 8vo (25.5 x 16.4 cm). Half-title, frontispiece, title page in red and black; vi [i.e. ii], 200 pp. 41 engravings in the text (head and tail pieces), and 21 full page etchings (all by Somm; including frontispiece). Contemporary full dark green morocco by Charles Meunier, with Art Nouveau floral inlays on the boards and inner borders. Silken, Japonism floral-patterned endpapers, marbled flyleaves, double blanks. All edges gilt. Original wrappers, including spine cover (printed on floral-pattered silk) bound in. In matching (original) marbled slipcase with dark green morocco edges and velvet interior (26.8 x 18.3 x 4.0 cm).

€2950

= An exquisitely bound copy of a finely illustrated work on the women of Paris. The impeccable binding with gilt, green and brown floral inlays is by the highly esteemed Parisian Art

Nouveau bookbinder Charles Meunier (1866-1948), and dated [18]98. Meunier is famous for creating "bindings that harmonized with the works themes, drawing on a vast repertory of motifs and symbols from botany, zoology, architecture, theology and mythology" (W. Z. Silverman, *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*). His bindings are much sought-after. Georges Montorgueil is a *nom de plume* of the Parisian journalist and author Octave Lebesgue (1857-1933). In fact, Lebesgue was better known as Montorgueil, under which name he published his best and most widely known works. The illustrations are by the French (post) impressionist painter François-Clément Sommier (1844-1907), better known as Henry Somm, who was essential in developing the *Femme fatale*-type. He "...was actually an important transitional artist between Impressionism and Symbolism. In his art ideas of fashion, feminism and a type of romantic orientalism were developed over a twenty-year period that can be documented by his prodigious output in illustrated journals... the private life of Henry Somm remains a mystery... It is clear that he sought and achieved a certain amount of anonymity..." (A. M. Tymieniecka, *The reincarnating mind, or the ontopoietic outburst in creative virtualities harmonisations and attunement in cognition, the fine arts, literature phenomenology of life and the human creative condition*). This number 135 of a limited edition of 150 signed copies on Dutch (Van Gelder) wove paper. This edition should not be confused with an edition illustrated by Henri Boutet, published in the same year by Floury. Slight rubbing to the slipcase; the book itself in mint condition.

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

Documents decoratifs. Planche 15. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print (33.9 x 25.9 cm), printed in two colours, mounted on larger sheet. €975

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

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

Documents decoratifs. Planche 43. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original monochrome print. €785

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons 'Alphonse' Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the 'Mucha Style', which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought after. This is one of the more varied plates, combining two of his favourite subjects: mysterious women and intricate ornaments. Edges with minimal wear and light toning; a few small smudges in the lower margin and a small, rather vague bump in the top left corner; otherwise fine. Very rare, especially in this excellent state.

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

Documents decoratifs. Planche 46. [Polychrome women and ornaments]. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original print. €1200

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons 'Alphonse' Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the 'Mucha Style', which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought after. This is one of the more extravagant and colourful plates, combining two of his favourite subjects: mysterious women and intricate ornaments. Edges with minimal wear and light toning; short (less than 5 mm) tear in the right margin; otherwise fine. Very rare, especially in this excellent state.

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

Documents decoratifs. Planche 5. Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original monochrome print. €1200

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons 'Alphonse' Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the 'Mucha Style', which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought after. This is one of the more mysterious plates, of a young lady looking at a hovering bird. Edges with minimal wear and light toning; small smudge in the left margin; otherwise fine. Very rare, especially in this excellent state.

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

Documents decoratifs. Planche 66. [Decorative glassware] Paris, Librairie Central des Beaux Arts, 1901. Folio (46 x 33 cm). Original monochrome print. €545

= A fine print from Alphonse Mucha's quintessential Art Nouveau book, *Documents décoratifs*. Alfons 'Alphonse' Maria Mucha (1860-1939) was a Czech decorative artist who wanted to bring aesthetic values into arts and crafts. He invented the 'Mucha Style', which soon became known as Art Nouveau. His work immediately became immensely popular and has remained very sought after. This plate shows examples of how to apply his new, highly decorative style in glassware. Edges with minimal wear and light toning; lower edge with a short crease and tear; a few minute marginal spots; otherwise fine. Very rare, especially in this excellent state.

[57] **[Paper Peepshow]**

"Bear hunting". [Augsburg, M. Engelbrecht (?), ca. 1750]. Six oblong cardboard sheets (ca. 20.0 x 16.0 cm), with fine hand-colouring, five cards with delicate cut-outs and one backpanel, together forming a scene in a forest, with hunters chasing a bear. Preserved in a nice 20th-century felt-covered wooden box with glass front and top (28 x 21 x 17.5 cm). €1200

= A wonderfully preserved, complete set of cards, with delicate cut-outs and hand-colouring showing a bear hunt in the woods. The cards are numbered 1-6 in an old hand on the versos. Preserved in a custom-made box, showing the scene as originally intended. "Martin Engelbrecht (1684-1756), a native of Augsburg was the son of a colour merchant. He began his career as an artist by the attachment to a local publishing house but had by 1708 moved to Berlin where he was engaged in the designs after Eosander von Goethe of a the Silberbüfett im Ritterall at Berlin and of a porcelain cabinet

in Charlottenberg. Returning to Augsburg he was involved in illustrating a wide variety of works after various artist mainly on subjects connected with the decorative arts. However in 1711 Engelbrecht was again in Berlin working at a fine art publishers with his older brother Christian Engelbrecht (1672-1735). They decided to start their own independent publishing house at Augsburg in 1719 where they produce a wide variety of graphic works. It was with peepshows Martin Engelbrecht excelled having the unique position of no other publishing house or place of publication to compete against him. Engelbrecht was kept busy with the many other special graphics and employed two artists, Jeremias Wachsmuth (1711-1771) and Johann David Nesselthaler (1717-1766), to produce designs for the peepshows. Wachsmuth's work can be found as early as 1731, and those by Nesselthaler starting from 1737. With Martin Engelbrecht's death in 1756 the business continued to thrive under the management of Engelbrecht's daughters and sons-in-law, and continued on well into the nineteenth century." (Marlborough Rare Books Catalogue, List XLV, 2009. pp. 33-34). However, the items - although most certainly from the late-early to mid-18th-century - are neither dated nor signed. Attribution to Engelbrecht is, therefore, only speculative. A very good set. Rare, especially in this very good condition.

[58] **[Pfanner, P.]**

4 Monate Krieg [Four Months War] Shanghai 1937 [Original photos] Shanghai, unpublished, 1937. Oblong folio (18.1 x 26.5 cm). 44 pp., each with one to four original photos, for a total of 102 photos (ca 9 x 6 cm), mounted and tissue-guarded. In Chinese embroidered cloth binding with Chinese characters. €8500

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

[59] **Pitasch, J. [AND] J. Zenker**

Landwirtschaftliche Tafeln. XII. Forstwirtschaft (Holzzucht). [AND] XIII. Forstwirtschaft (Forstbenützung).

Wien, Anton Hartinger & Sohn, 1867-1869. Two very large, oblong folded, chromolithographed sheets, (58.7 x 71.3 cm each) in uniform printed pockets (20.5 x 12 cm each).

€490

= A collection of two very large, instructive and decorative plates, with ample descriptive text, of, respectively, forest maintenance, by J. Pitasch (Royal forester and director at the forestry school in Hinterbrühl), and forest harvesting, by Josef Zenker (assistant at the forestry school in Hinterbrühl). The plates show tools and methodology, around a central illustration with a general view of a forester's activities. Very good, clean, unmarked copies. Very rare. Not in any major bibliography.

[60] **Qi Baishi [Qi, H.]**

Qi Bashi huaji. [Collected paintings of Qi Bashi]. Beijing, Rong Bao Zhai, 1952. Leporello (31.5 x 21.5 cm). Twenty-two printed watercolour drawings, one page with an image of the author and explanatory text. Pictorial multi-colour silken boards with clouds and dragons.

€1000

= A fine suite of illustrations by China's most renowned 20th-century artist. "His pseudonyms include Qi Huang and Qi Weiqing. The subjects of his paintings include almost everything, commonly animals, scenery, figures, toys, vegetables, and so on. He theorized that 'paintings must be something between likeness and unlikeness, much like today's vulgarians, but not like to cheat popular people'. In his later years, many of his works depict mice, shrimp or birds" (Wikipedia). The fine illustrations show flowers and animals, mostly birds, insects, frogs, etc. From an edition limited to 507 copies. Text in Chinese. Tiny, diminishing, dampstain to the lower outer corner of the last five folds. Otherwise a very good, clean and unmarked copy.

[61] **[Raphael, Michelangelo]**

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

€1000

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

[62] **Reichenbach, H. G. L.**

Die Vögel Deutschlands. Neue vermehrte Ausgabe mit 750 Abbildungen auf 62 Kupfertafeln und vollständigen Register der Synonymen und Provinzialnamen. [Atlas volume]. Dresden und Leipzig, Expedition der vollständigen Naturgeschichte, [1842]. 8vo (24.4 x 16.8 cm). Engraved title page in red; 20 pp.; nine engraved plates of which eight with small vignettes in the top and bottom margin; 55 finely hand-coloured, tissue-guarded, lithographed plates [numbered VIII-LXII], for a total of 64 plates. Original printed boards.

€1200

= This is the complete atlas of a very rare work by the German

naturalist – principally ornithologist and botanist – Heinrich Gottlieb Ludwig Reichenbach (1793-1879). It deals with the birds of Germany, but includes a great deal on vagrant birds. With several species the young are illustrated too. The first nine – plain – plates show bird characteristics and an overview of the orders; the hand-coloured plates show individual bird species, and often more than one specimen (male, female, young). Numbering of the coloured illustrations is consecutive and starts with number 1 on plate VIII. The text refers to these numbers. The presence of two entirely different plates VIII and IX is peculiar. Apparently, only seven plain plates were envisioned, but two more were issued [hence 64 plates, instead of 62, as mentioned on the title page]. The highest illustration number is 716, but total number of individual bird illustrations is ca. 750 – in accordance with the number mentioned on the title page – as the last two plates contain additional b and c numbers, double numbers and even a figure without a number. A printed index to these 'Supplementplatte' is mounted on the blank page 20, together with a small, printed errata sheet. Zimmer gives a detailed description of the complex publications of Reichenbach being part of or revolving around his *Die vollständige Naturgeschichte des In- und Auslandes, Abtheilung II. Vögel*, but of *Die Vögel Deutschlands* he only notes that "Deutschlands Vögel 1842... [is] sometimes considered as part of the above general work". Evidently, he had not seen it. Neither is it recorded by Anker. Sitwell, *Fine Bird Books*, only refers to Zimmer. Nissen, under *Die vollständige Naturgeschichte*, lists a "Deutschlands Vögel (auch als: Deutschlands Fauna, Th. 2) 1842. Neue vermehrte Ausg.", but his plate and page count suggest that it is not this work. More accurate is the British Museum library catalogue, where it is correctly noted that this is an alternate edition of *Deutschlands Vögel*, and where the peculiar plate numbering is noted too. This copy contains a *Vorläufige Aufzählung der Gattungen und Arten der Vögel in Deutschlands Fauna*, which is effectively an explanatory text to the plates. A text volume, described in Cat. BM(NH) is wanting. Provenance: the armorial and ornithological bookplate of Madelaine Jay (of Mount Usher Garden?) mounted on the front pastedown; inscribed and dated on the front board: "Francis Holcombe Oct. 22 1848", and "The gift of Prince Boguslaw Radziwill", and – in the same old hand on the rear board – "Mrs Holcombe to Gerald. With kindest regards and in memory of past times.". Boards rubbed at edges; small part of the spine abraded; a few tissue-guards spotted, but all the plates clean. Cat. BM(NH), p. 1669; Nissen IVB, 765 [not this work].

[63] **Schaeffer, J. C.**

Elementa ornithologica iconibus vivis coloribus expressis illustrata. Regensburg, Weiß, 1774. 4to (25.7 x 21.3 cm). Title with large copper-engraved allegorical vignette; [vi], [xxxviii], [v] pp., 70 finely engraved and contemporary hand-coloured plates with unnumbered explanatory text leaves. Contemporary black marbled boards. Spine with seven gilt lines. Edges red.

€8500

= A very rare contemporarily hand-coloured copy of the first and most important ornithological work by the German naturalist Jakob Christian Schaeffer - or Schäffer - (1718-1790). It is divided in four sections, namely: *De avium facie et structura externa*, with the first 16 plates, depicting a comparative external anatomy (bird's heads and beaks, feet and claws); *De avium classibus et ordinibus*; *Tabulae generum characteristicae*. The others plates belong to the fourth and last section, *Genera avium in Germaniae praecipue Bavaria et Palatinatu circa Ratisbonam habitantium, nidificantium et migrantium*. This section on the birds of Bavaria, Palatinate (Pfalz) and Regensburg in particular, contains beautiful full-bodied

illustrations birds from southern Germany, and - often - their tongues, which Schaeffer considered to be of special taxonomical importance. In 1779 a second edition, with a slightly different title, was issued. This, however, is the first edition. Very slight rubbing to the board edges, skilful repair to the lower gutter of the first few leaves; otherwise an excellent clean, unmarked copy, with the colouring bright and accurate. Anker, 439 (2nd edition only); Nissen IVB, 822; Sitwell, p. 138; Zimmer, pp. 550-551.

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

Suite des aquarelles originales exécutées par Carlos Schwab pour l'illustration de *Pelléas et Mélisande*. Paris, H. Piazza, [1922]. Folio (29.2 x 24.8 cm). Original pictorial title page to the work of Maeterlinck in black ink; original black and green title – with printed text and hand-coloured Jugendstil border (with Carlos Schwabe's logo) – to this suite, mounted; ditto original dedication to Albert Dubosq; ditto original half title; and 31 original watercolours of which several mounted, and all signed and dated by Carlos Schwabe. Contemporary full blue morocco by Gruel; with intricate morocco inlays in red, black, yellow and gilt; gilt-lined edges, gilt, black and yellow borders inside; gilt silk endpapers; all edges gilt. Preserved in original, matching protective sleeve (30.3 x 27.2 cm) with blue half morocco over marbled blue paper covered boards, brown calf versos, four raised bands and gilt title on the 'spine'. This in turn protected in an original, matching blue marbled slipcase. €48.000

= A unique suite of exquisite original watercolours executed by the German-born Swiss Symbolist painter Carlos Schwab, or Schwabe (1866-1926) for the illustration of Maurice Maeterlinck's *Pelléas et Mélisande*. Preserved, in a superb, tailor-made contemporary binding, containing 31 original watercolours, not counting the preliminaries. The printed edition - with text and printed illustrations - was published in 1924, and contains the same 31 illustrations, dated 1923. However, in this copy the illustrations are dated 1922. There are noticeable differences between the two versions. These earlier versions were made with the utmost care and delicacy. Schwab "...illustrated the novel *Le rêve* (1892) by Émile Zola, Charles Baudelaire's *Les Fleurs du mal* (1900), Maurice Maeterlinck's *Pelléas et Mélisande* (1892), and Albert Samain's *Jardin de l'infante* (1908), but also texts by Haraucourt, Mallarmé, Blondel, Mendès, Lamennais etc. The most important works by Schwabe belongs to the Musée d'Orsay in Paris, the Musée d'Art et d'Histoire in Geneva, the Museu Nacional de Belas Artes in Rio de Janeiro, the Van Gogh Museum in Amsterdam, the Royal Museums of Fine Arts of Belgium in Brussels and in private collections. Schwabe received the French Légion of Honor in 1902." (Wikipedia). In 2007, a series of only three watercolours made by Schwabe for Maeterlinck's work - all three signed and dated 1923 - were sold at Sotheby's in Paris for €17.000. *Pelléas et Mélisande* is a Symbolist play by the Belgian writer Maurice Maeterlinck (1862-1949) "...about the forbidden, doomed love of the title characters. It was first performed in 1893. The work was very popular. It was adapted as an opera by Claude Debussy, and it inspired other contemporary composers, including Gabriel Fauré, Arnold Schoenberg, and Jean Sibelius" (Wikipedia). The binding, by Gruel, is most fitting in several ways: the colours balance with those prominent in Schwabe's work; it matches stylistically and is fine in its choice of material and detailing. The Parisian bookbinder's firm Gruel already existed in the 1840s. Léon Gruel

(1841-1923), became sole owner of the workshop in 1891. Already being a renowned practitioner, Leon Gruel turned part of his shop into a bookbinding museum, and also achieved fame as a bookbinding historian. In 1887 he published a *Manuel historique et bibliographique*, followed by a second volume in 1905, which retraces, after a brief introduction to styles, the history of binding and its artisans in the form of an abundantly illustrated alphabetical directory. "In it he gave examples of historic fine bindings but he also called on his contemporaries to demonstrate greater innovation in binding design. New materials, techniques and audiences had transformed the way books were produced, but firms such as Gruel were striving to maintain traditional skills and satisfy a rapidly changing market at the same time" (Victoria and Albert Museum website). In 1889, Gruel was also one of the founding members of the *Syndicat de la Reliure-Dorure-Brochure*, which acquired its definitive structure in 1891 and of which he became president in 1900. He was also a member of the *Cercle de la Librairie*, where he served as vice-president in 1895. At the turn of the 20th century, his firm had a truly worldwide reputation of excellence. Provenance: 'Exemplaire appartenant à Albert Dubosc'. Albert Dubosc was a French politician born March 7, 1874 in Graille-Sainte-Honorine (now attached to Le Havre, Seine-Maritime) and died November 22, 1956 in Nice. He was a member of the Chambre de Commerce of Le Havre, and administrator of the Port Authority, when he turned to politics. He became city councillor of Sainte-Adresse and was elected general councillor of the Département Seine-Inférieure in 1922. Finally, in the 1936 elections, with the support of René Coty, he won a seat in the French parliament as an independent radical candidate, joining the group of the Independent Democratic and Radical Left. On July 10, 1940, he voted in favour of handing over full powers to Pétain and then completely disappears from the political scene, settling first in the Département Haute-Garonne and, later, in Nice where he died at the age of 82. In 1946, he donated the castle of Fréfosse in Tilleul, to the city of Le Havre so that it is used "for works of assistance and education or hygiene of childhood and youth and presenting an exclusively disinterested character". Half title spotted; scattered, mostly light and marginal foxing throughout, but most plates clean, and the illustrations not affected. Some weak spotting on the mounts, very light wear to sleeve edges. In all a wonderfully preserved, magnificent item in a stunning master binding by the famous French Gruel workshop.

[65] **Silvestri, O.**

Etna. Eruzione e terremoti del Maggio-Giugno 1879. Fotografie fatte per incarico del R. Governo Italiano sotto la direzione del Prof. Orazio Silvestri. [Catania], A. T. Tagliarini, "1879" [1880]. Oblong folio, with 30 (of 33 or 34?) original albumen prints of slightly variable size, on average 17.5 x 32.0 cm (plates 1-22), or four times 19 x 24 cm (plates 23-24), all mounted on 24 (of 25?) very large printed boards, each 48.5 x 56.8 cm and with a gilt frame of 29.2 x 39.1 cm (plates 1-22), or four times 20.4 x 25.8 cm (plates 23-24) with printed captions mounted, and printed captions on the boards. In clamshell box of navy pebbled cloth over marbled boards (58.3 x 51.4 x 3.7 cm) with original printed labels on the front board recto and verso. €24.200

= An excessively rare work with spectacular original photos of the 1879 double-eruption of Mount Etna. All gilt-captioned "Eruzioni dell'Etna" or "Terremoti successivi all'eruzione 1789", and with additional, explanatory captions laid on the negatives and thus part of the photos. The photos were made

under very difficult circumstances, mainly due to the unstable terrain, heat and sulphurous damps. The author, Orazio Silvestri (1835-1890) was an Italian geologist and volcanologist. He graduated in Pisa in philology and literature. Later he devoted himself to the study of natural sciences at the Scuola Normale Superiore, in Pisa, and for a time, he taught natural history at a high school in the same city. In 1862 he became assistant professor of industrial chemistry at the University of Naples. During that time he developed an interest in the geology and mineralogy of Mount Vesuvius, perhaps the most (in)famous volcano in the world. In 1863, he organized the first chemical laboratory of the University of Catania. The eruption of Mount Etna in 1865 turned his attention back to volcanology. Between 1874 and 1877 he was professor of chemistry at the Technological Industrial Museum of Turin. Then he returned to the University of Catania, to the chair of geology and mineralogy. He organized the new 'Institute Volcanologico' and promoted the founding of the 'Servizio geodinamico dell'Etna' with its purpose to observe and study the seismic and eruptive phenomena of the most famous Sicilian volcano. This 1879 publication deals with the May-June eruption and earthquakes which caused much damage. Very rare; OCLC reports only one copy, in the Biblioteca R. Malaroda in Torino. This copy is described as having three earthquake plates with, respectively, 4, 4, and 3 photos. Since the photos on our two plates are numbered 1-3, 5-7, 10 and 12, we assume that the Turino copy may not be complete either, and the total number should be 12. Some shelf wear to the boards, the photos all clean, with clear impressions. Except for the lack of the final earthquake leaf an excellent copy. The Cat. BM(NH) lists Silvestri's work on the later, 1886 eruption, but not this one. A. Pantanè (L'attività scientifico-operativa del prof. Orazio Silvestri a Catania), pp. 183-184.

[66] **Tizard, T. H. et al. (eds.) [Thomson, C. W. and J. Murray (general editors)]**

Report on the scientific results of the voyage of H.M.S. Challenger during the years 1873-76 under the command of captain George S. Nares, R.N., F.R.S. and the late captain Frank Tourle Thomson, R.N. prepared under the superintendence of the late Sir. C. Wyville Thomson, Knt., F.R.S., &c. and now of John Murray. Volumes I - II. Narrative of the Cruise. [The complete narrative]. London, Her Majesty's Stationery Office, 1882-1885. Two volumes in three. 4to (29.2 x 24.6 cm). Volume I (in two parts) (1885): liv, 1111 pp.; two elongate photographic frontispieces; 340 numbered (groups of) woodcuts and many unnumbered, often acting as head- or tailpieces; 75 charts, 35 numbered photographic plates; 15 chromolithographed plates (numbered A-I, K-P), and a very large map (in two parts) of both hemispheres – with the complete itinerary, in a rear pocket in part I; a second, very long, full-colour map on the oceans' salinity in part 2. Volume II (1882): viii, 744, 42, 29 pp.; several text engravings and two plates of which one in chromolithography, and a tipped-in note on the reason for publishing volume II ahead of volume I. Original, uniform, dark-green blind stamped pebbled cloth. Boards with bevelled edges. Gilt title on the spines. Brown endpapers. €4350

= The complete narrative of the grandest and most influential circumglobal scientific cruise, and the largest natural history endeavour of the 19th century, published in over 50 volumes dealing with numerous kinds of – mostly marine – life forms. Contains descriptions and illustrations of the ship (including a very large, double-folded plate), equipment (including scientific instruments), and numerous maps and

views, for instance a double-sized photographed panorama of Christmas Harbour, Kerguelen (southern Indian Ocean), with the vessel in the distance. Also with photos, wood engravings, and chromolithographs, of landscapes, people, and natural structures and phenomena. In all a treasure trove of new and unique oceanographical, geological, zoological, botanical, and ethnographical observations. The title given above is that for both parts; the first part has a second, alternate title, viz. *Narrative of the Cruise of H.M.S. Challenger with a general account of the scientific results of the expedition by Staff-Commander T. H. Tizard, R.N.; Professor H. N. Moseley, F.R.S.; Mr. J. Y. Buchanan, M.A.; and Mr. John Murray, Ph.D.; members of the expedition. Partly Illustrated by Dr. J. J. Wild, artist to the Expedition. Parts First and Second*. This volume was published in 1885. The second volume was in fact published earlier – in 1882. It includes *Magnetical results*. By Commander Maclear, R.N.; Lieutenant Bromley, R.N.; Staff Commander Tizard, R.N.; and Staff-Commander E. W. Creak, R.N.; with *Instructions and Memorandum prepared under the Superintendence of the Hydrographer of the Admiralty; Meteorological observations*. By Staff-Commander Tizard, R.N., assisted by other Officers of the Expedition. *Pressure errors of the Challenger thermometers*. By Professor P. G. Tait, M.A., Sec. R.S.E. (Appendix A.); *Petrology of St. Paul's Rocks (Atlantic)*. By the Rev. Professor A. Renard, F.G.S., F.R.M.S., &c. (Appendix B.). This includes one chromolithographed plate showing minerals. Saint Paul's Rock (now known as the Saint Peter and Saint Paul Archipelago, belonging to Brazil) is the only part of the mid-Atlantic ridge protruding – barely – above sea level. Charles Darwin visited the islets in 1832, during the voyage of the Beagle. A near-mint set. Uncut. Only some very light shelf-wear and the endpapers partly cracked at the inner joints, due to the heavy book blocks; lower outer corner of part I (2) slightly bumped, and two or three sheets a bit spotted. Otherwise impeccable. Rare, especially in this magnificent state. We have never seen a better set. Nissen ZBI, 4754.

[67] **Tournefort, J. de**

Institutiones Rei herbariae. Editio tertia, appendicibus aucta ab Antonio de Jussieu. Lyon, Typographia Regia, 1769. Three parts in two thick volumes. 4to (24.8 x 19.1 cm). Two engraved titles and one engraved title vignette, one nice engraved text vignette, xxxii, [xvi], 695, [vi], 58 pp., and 489 engraved plates. Uniform contemporary style grained half morocco over marbled boards. Spines with gilt lines, vignettes and title. Marbled endpapers. €1600

= This edition includes the "Tabulae Generum" (58 pp.) and "Corollarium Institutionum Rei Herbariae in quo plantae 1356 munificentia L. Magni in orientalibus reg. observatae recensentur..." (3 ll.). "The significance of Tournefort to eighteenth-century botany, and to that of today, lies in his having classified all plants into genera... The *Institutiones* (1700) was in the main a translation of the *Eléments de botanique* into Latin; and the *Corollarium Institutionum Rei Herbariae* (1703) was a supplement written on his return from his travels into the Near East, describing 1350 genera which he had found there" (Hunt). This is a later printing of the third (1719) edition, which is more common. A nice copy with broad margins. Plate 270 bound in upside down; tear in the lower margin of the half-title to the "Tabulae generum"; inoffensive dampstain to the gutter, only in the rear, a bit more so on the very last few leaves. Some very light spots in the margins of the text and one plate repaired at the edge. Overall a very good copy, with broad margins. Hunt 450; Nissen BBI, 1977; Stafleu and Cowan, 14.783.

[68] **Trattinnick, L.**

Auswahl merkwürdiger Pilze. Wien, Rudolf Sammer, 1851. Folio (39.6 x 26.2 cm). Title page with plate explanations on verso, 16 large, hand-coloured engraved plates. Later marbled wrappers. €3150

= Important and very rare work on mushrooms living on trees by the Austrian botanist Leopold Trattinnick (1764-1849), curator of the k.k. Hof-Naturalienkabinete from 1809 to 1835. Several species were named and described by the author, others by Persoon, and Fries. According to Stafleu and Cowan (VI: pp. 436, 441), Trattinnick sold wax models of mushrooms. The publisher, Sammer, took the plates from the estate, hence the posthumous publication. The plates were drawn by Frister, Schmid, Strenzel, and others, and engraved by Leitner. According to Volbracht, who copied a plate (one of the few plates thought important enough to fill a whole page of his *Myko Libri!*), this work is "Sehr Selten" [very rare]. There is also a plain edition, but this is the rare and finely coloured one, producing some stunning plates. Stafleu and Cowan, 14890; Volbracht, 2122.

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

Histoire physique, naturelle et politique de Madagascar publiée par Alfred et Guillaume Grandidier. Volume XVII. Histoire naturelle des reptiles. Première partie: crocodiles et tortues. Paris, Le Garde des Sceaux, 1910. Large 4to (31.0 x 23.8 cm). Half-title and title page, 86 pp., 27 plates of which nine in chromolithography, partly augmented with gum arabic, 17 in lithography and one heliogravure. Later pebbled half cloth over marbled boards. Spine with six raised bands, compartments with gilt title and vignettes. Greenish endpapers. €4000

= The entire section on the crocodiles, turtles and tortoises of this immense series of monographs on the natural history of Madagascar, founded and edited by the French explorer and naturalist Alfred Grandidier (1836-1921). Very rare today because the remaining copies were burned by an antiquarian bookseller when he moved his stock from Liechtenstein to the U.S. This is the only herpetological part. Léon Louis Vaillant (1834-1914) was a talented and prolific French herpetologist, ornithologist and malacologist who worked at the Natural History Museum in Paris. Alfred's son, Guillaume Grandidier (1873-1957) was an accomplished geographer, ethnologist and zoologist who published a great deal on the natural history of Madagascar, including many contributions in the *Histoire physique, naturelle et politique de Madagascar*, which was published between 1875 and 1942. Most parts, including this one, are scientifically very important and rare. "His most magnificent work in herpetology, co-authored with Guillaume Grandidier, was the volume on turtles and crocodiles (1910) in the *Histoire Physique, Naturelle et Politique de Madagascar* series, with its exquisite coloured plates. Regrettably, no other herpetological volumes were issued in this series" (Adler). Plate 27 with corrected (printed) caption mounted, as it should be. A very good, clean copy: this work is usually found quite foxed, but this copy has only some, mostly marginal foxing - nearly all the coloured plates are entirely clean. Adler I, pp. 58-59 (for Vaillant); Adler II, pp. 89-90 (for Grandidier); Nissen ZBI, 1676. Not in the Crane Library.

[70] **Vernier, C.**

Au bal masqué. [two original, hand-coloured and signed prints] France, ca. 1870. Two single sheets (visible surface: 26.0 x 18.7 cm). Printed, finely hand-coloured chromolithographs. In later, near uniform, gilt wooded frames (41.9 x 34.6 and 35.5 cm). €1800

= Two fine lithographs made and signed by the French illus-

trator Charles Vernier (1813-1892). He is perhaps best-known for his contributions to *Le Charivari*. "Le Charivari was an illustrated magazine published in Paris, France, from 1832 to 1937. It published caricatures, political cartoons and reviews. After 1835, when the government banned political caricature, Le Charivari began publishing satires of everyday life. The name refers to the folk practice of holding a charivari, a loud, riotous parade, to shame or punish wrongdoers" (Wikipedia). These two illustrations seem to belong to a series named *Au bal masqué*, but the actual images have not been linked to this series and no similar illustrations have been found in the internet archives - with over a thousand Vernier images - of French and other museums.

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

Terre Adélie 1949-1951. [Original photographs and signed brochure of a French Antarctic expedition]. France and Terre Adélie (Antarctica), 1949-1951. A suite of 12 original photos [size between 17 x 13 cm (two) and 24 x 18 cm (all others)]; and one printed brochure (27.0 x 20.8 cm) with four pp. of text and illustrations, and original printed wrappers. €3000

= Photos by the French polar explorer and photographer, Robert Pommier (1919-1961), and initiator of the *Paul-Émile Victor Expedition*, a scientific expedition to Terre Adélie (French Antarctica). The photos include two by Paul-Émile Victor of the research vessel *Commandant Charcot*, moored in a French harbour (Rouen); eight of crew members, and two of Antarctic land and seascapes (both by Pommier). It includes one of four crew members shortly before departure, and several photos of André-Frank Liotard (1905-1982), leader of the expedition, including two (an original print, and an enlarged one) of Liotard meeting a chinstrap penguin (*Pygoscelis antarctica*). In November 1948, the *Commandant Charcot* set sail for Terre Adélie, arriving in February 1949. Because the pack ice had already formed, attempts to dock ended in failure. One crew member, the cinematographer J. A. Martin, died while at the expedition was still at sea and was buried in Cape Town. A new departure in September 1949 resulted in a successful landing on January 20, 1950. A team of eleven men, under the direction of André-Frank Liotard installed a new Antarctic observation and research base, named Port-Martin. Before leaving, Liotard was appointed head of government of Terre Adélie. As such, he opened the southernmost French post office. On his return in March 1951, after a year in which all the objectives were achieved (installation of a base, scientific work, geographical exploration), Liotard was put in charge of public relations for the French Polar Expeditions. An illustrated four pp. brochure is added - made under the direction of Liotard and signed by him on the front cover - announcing a documentary and presentation by crew members regarding the expedition, and its 12 participants. This brochure is also signed by Paul-Émile Victor. Paul-Émile Victor (born Paul Eugène Steinschneider; 1907-1995) "...was a French ethnologist and explorer. In 1934, he participated in an expedition traversing Greenland. During World War II, he enlisted with the US Air Force. After the war, he initiated the Expéditions polaires françaises. He died in 1995 on Bora Bora, to which he had retired in 1977. In 1952 he was awarded the Patron's Gold Medal by the Royal Geographical Society of London. Mount Victor, in the Belgica Mountains of Antarctica, is named for him" (Wikipedia). Photos stamped on verso "Expéditions polaires françaises" with address in Paris, "Cliché R. Pommier" or "Photo Paul-Émile Victor" (and a few without stamp), several photos inscribed (some dated) in the lower end by "Frank" (i.e. Liotard), otherwise clean, without creasing; Brochure with light staining and toning of the wrappers, otherwise a very good - and unique - copy. Not

in Conrad, *Bibliography of Antarctic Exploration 1768-1960* (focussing too much on Anglo-Saxon endeavours).

[72] **Vieillot, L. P.**

Histoire naturelle des oiseaux de l'Amérique Septentrionale, contenant un grand nombre d'espèces décrites ou figurées pour la première fois. Tome premier. Paris, Desray, 1807. Folio (50.7 x 34.0 cm). Half-title, title page. iv, 90 pp., 61 finely engraved and delicately hand-coloured plates [numbered (1)-57; 2bis, 3bis, 10bis, 14bis]. Later full morocco. Spine with eight raised bands, gilt bird vignettes; boards with double gilt borders. Original printed front wrappers bound in. €7000

= The rare and beautiful first edition in "*Format grand in-folio sur papier vélin superfine dit Nom de Jésus*". With the first ten original wrappers, which are virtually unknown containing much information not present anywhere else and seen for the first time. For instance, the text "à commencer du 1er août 1807" is corrected in an old hand to septembre on all ten wrappers. The livraison numbers 1 - 10 are added in the same old hand; suggesting that at least the first, and perhaps all these parts date from September 1807. Many birds were obtained in Santo Domingo (Dominican Republic), where the author resided on the eve of the French revolution. Louis Jean Pierre Vieillot (1748-1831) wrote several other ornithological works. This is one of his finest. This is volume I of a two-volume set with in total 131 plates of a projected 250. Raptors and owls are prominent. Plate one, showing 16 different beaks, bears no number. Some light foxing to the text leaves, the plates generally quite clean (one with a small ink blot in the lower margin), which is certainly unusual for a work known to be prone to foxing. Anker, 515; Nissen IVB, 957; Ronsil, 3030; Sitwell, *Fine Bird Books*, pp. 149, 151; Zimmer, pp. 654-655.

[73] **Visscher, N. J.**

Piscium vivae icones. Inventae ab Adriano Collardo et excusae a Nicolao Ioannis Visscher. [Amsterdam, N. J. Visscher], 1634. Oblong folio (20.1 x 30.3 cm). Engraved title page or frontispiece with title in cartouche, and 19 finely engraved plates [together numbered (1)-20], each with a print-size of 12.5 x 19.0 cm. Bound without covers. €4900

= A fine suite of fishes, marine mammals and several crustaceans, engraved by the Dutch engraver, mapmaker and publisher Claes Jansz Visscher (1587-1652), after Adriaen Collaert. Visscher (Fisher) was also known as Nicolas Joannes Piscator - an apt name, given the subject of this work. A coherent suite with strong impressions. Often such suites are found trimmed to the border and mounted; this one, however, has fine, broad margins, even wider than those of the copy in the British Museum (see the British Museum Research Collection online). In contrast with Collaert, who placed his fish in landscapes - as if stranded - Visscher "freed" his subject from picturesque settings and clutterings of irrelevant artefacts, and made the images more suitable for comparison and identification. The individual fishes, whales, crabs, turtles, and other animals (including a crocodile, and hermit crab), have captions with their Latin and Dutch names. The title page shows a fisherman in an allegorical setting, and the text "van Godt alleen" (from God only). Dean reports a copy with 26 plates and "without descriptions": evidently this is at odds with all other sources (e.g. OCLC). We found only two auction records in the last 70 years. Old ink inscription in the left margin of the title; title leaf and last plate edges slightly soiled, frayed, and partly chipped in the margins, much less frayed in the others. In all, a truly well-preserved suite. Rare. Dean III, p. 327; Nissen ZBI, 925 (under Collaert).

[74] **Voet, J. E.**

Catalogus systematicus coleopterorum. Catalogue systematique des coleopteres. Systematische naamlijst van dat geslacht van insecten dat men torren noemt. Tomus I - II. [Complete]. La Haye [The Hague], G. Bakhuysen, [1769-1804]. Two volumes in two. 4to (24.3 x 20.2 cm). Half titles and titles to the volumes, titles to to the text in each language; 555 pp. [(iv), 74; 114, 111; 82, (i), 86, 87]; 105 [55; 50] engraved and finely hand-coloured plates. Later uniform quarter mottled calf over yellow paper boards. Spines with five raised bands; compartments with gilt floral vignettes and two (red and black) labels with gilt title and volume number. Edges marbled red. €3450

= So called second, expanded, edition of this beautifully and accurately illustrated, scientifically important work on beetles by the Dutch medical doctor, entomologist and poet Johannes Eusebius Voet (1706-1778). This edition has 105 plates, whereas a "first" had only 72. However, Horn and Schenkling state that there is no real first edition, only incompletely published copies of the parts edited by Voet before his death. There is also a title edition, or second state, with different title pages, dated 1806 and with *naamlyst* instead of *naamlijst* - which is more common -, and a later German edition. Voet, being an early modern entomologist - following the Linnaean binominal nomenclature and systematics -, introduced many new names that are still valid today. Several plates were made by the entomologist and son-in-law of August Johann Roesel von Rosenhof, Christian Friedrich Carl Kleemann (1735-1789) - see Junk, *Rara*. The work is entirely trilingual, with the whole descriptive text in Latin, French, and Dutch. The fine binding is later, but not modern. A wonderfully clean copy. Horn-Schenkling, 22791; Junk, *Rara*, p. 161; Landwehr, 201; Nissen ZBI, 4259.

[75] **Wasson, R.**

Soma, divine mushroom of immortality. The Hague, Mouton, 1968. 4to (29.8 x 20.5 cm). xiii, 381, [i] pp., two full colour plates (illustrations), 17 tipped-in full colour photographic plates (I-XV, XXII; plate VIII with two photos tipped in, the second not counted), and six black and white photos (XVI-XX, and one not numbered), 10 numbered text figures, including one unnumbered text figure - possibly number 8 - tinted with red, three maps (labelled A, B, C), one folded chart. Original blue half calf with gilt border and gilt title on the spine. €1,000

= True first, being number 32 of the limited edition, described in the book as follows: "Of this book 680 copies have been made, designed by Giovanni Mardersteig and set in Dante type, of which two are designed A & B and the others are numbered from 1 to 678. The text and the illustrations have been printed by the Stamperia Valdonegga in Verona, except for the two plates in pochoir, which were executed in Paris by Daniel Jacomet et Cie. The paper was made by hand by Fratelli Magnani, Pescia, and the printing was finished in October 1968". This edition was published in the Hague, and is not a New York, NY Harcourt Brace edition, which is the simpler trade edition published after 1969. Oddly, there are New York copies on the market that supposedly belong to the same limited edition, but in their internet descriptions the number of illustrations (lower in the New York trade edition) is "wisely" not mentioned. This is *Ethno-Mycological Studies I* (sometimes erroneously listed as "*Ethno-Mythological Studies*"). In this work the writer, ethnomycologist and banker Robert Gordon Wasson (1898-1986), provides ample evidence for the important role that hallucinogenic mushrooms - in particular the ubiquitous mushroom *Amanita muscaria* (fly agaric) - play in various ancient and modern cultures. Fore edge uncut. Slipcase wanting, otherwise a fine, unmarked, spotless copy. Volbracht, 2230.

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

Unterschiedliche Arten von grimmig-reissenden Thieren. Nürnberg, J. C. Weigel, ca. 1715. Oblong folio (16.8 x 27.8 cm). Engraved title page and 11 engraved plates. Later blind blue paper-covered boards. €1950

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

[77] **Westphal, O.**

[Jugendstil gouache] “Roter mohn” [Poppy]. Dresden, not published, ca. 1898. Single sheet (40.0 x 39.6 cm), mounted on larger, blank sheet (60.7 x 48.8 cm). Gouache, painted on one side. €540

= A fine original work – of a typical Jugendstil design with poppies – by the German artist Otto Westphal (1878-1975), apparently a design for a rug. “Westphal attended the Kunstgewerbeschule Kassel from 1894 to 1896 and from 1896 the Prussian Höhere Fachschule für Textilindustrie / Webschule Krefeld. He then worked in the arts and crafts style. In 1899 he went to Berlin and was a pupil of the educational institution of the Museum of Applied Arts in Berlin and in the study studio for painting and sculpture, the so-called Lewin Funcke School in Berlin-Charlottenburg. From 1904 to 1907 he studied at the Dresden Academy of Arts under Richard Müller and Carl Bantzer. Subsequently, he worked freelance in Dresden” (Wikipedia). Some light creasing to the edges and a few short, marginal tears, otherwise in very good condition. A unique item.

[78] **X-Rays: Friedrich Haller & Söhne Atelier und Laboratorium mit Röntgen’schen Strahlen**

Very early applied radiology [Röntgen photographs, X-rays] including the first use of X-rays in authentication of fine art (i.e. painting by Albrecht Dürer). Munich, Friedrich Haller & Söhne, Atelier und Laboratorium mit Röntgen’schen Strahlen, 1897. Loose in folio album. Set of nine extremely early, mint conditioned X-Ray-photographs mounted on six presentation cardboards (three with two photographs each) and with manuscript descriptions; the photographs measuring between 6.6 x 5.6 cm, and 34.4 x 23.6 cm, all housed in contemporary gilt cloth portfolio titled *Album*. €30.000

= A set of very early Röntgen photos; in all, seven anatomical and two art-historical X-rays, as follows: (1) the large-scaled (34.4 x 23.6 cm) negative of a painting ascribed to Albrecht Dürer, named “Der segnende Heiland” (Christ with a crown of thorns). The painting, once owned by Mr. Friedrich Burger, who ran an art gallery in Munich, had first been extensively described by Dr. Oscar Freiherr Lochner von Hüttenbach in a paper in 1894, where Hüttenbach clearly states that the painting should be attributed to Albrecht Dürer. Apparently Mr. Burger still had trouble selling the painting, because in January 1897, he let Friedrich Haller & Söhne try a completely new method of authenticating his painting; by means of X-ray. According

to a newspaper article clipped from the “Allgemeine Zeitung”, mounted on the backside of the card board, and dated in a contemporary hand “26/I 97” (= January 26th 1897) this X-ray indeed proved that this was a true Dürer, marking the photographs for sale as the first known attempt to verify a painting’s authorship by this revolutionary method. The story was considered so important, it was repeated at length in the New York Daily Tribune of 11 April 1897: “A new test for old paintings. The genuineness of an Albrecht Duerer proven by X-Rays. The practical value of Röntgen’s famous discovery lies in its revelations of the unseen. While the applications of this instrument of research have hitherto been confined almost entirely to surgical diagnosis, yet there are other important uses to which it can be put...” The X-rays reveal the date 1524, whereas previously the work was thought to date from 1521, and a previously unknown Gothic text. This is the oldest known verification of a piece of fine art by the means of X-rays revealing information about an old masters paintings’ history hidden behind layers of paint, varnish, and dirt. The present whereabouts of this painting are unknown. We presume it was lost during WWII, or (less likely) it is hidden away somewhere in a private collection. It was not until the 1920’s that X-rays were regularly used in the analysis of old paintings. From the newspaper article we learn something interesting about the rarity of these particular X-ray photographs, too; as it states that only a few copies were sent to a handful of distinguished people in Europe. “The Queen Regent of Spain having been thus complimented, she sent her specimen to one of the academies of art in Spain, and it was the subject of favorable comment there.” (2) the somewhat smaller scaled positive of the former number (21.5 x 15 cm), here the painting is depicted much more clearly with better contrast; (3) a 42-year-old woman’s skull; (4) a man’s hand, signed in the photographic plate “Armin Flümthal - similar to the first X-Ray in history, depicting either Röntgen’s or his wife’s hand”; (5) the lower part of the body of a 13-year-old female with malformed legs; (6) a man’s foot with a crooked grown fracture; (7) the pelvis of a 17-year-old woman with a deformed pin to fix a fracture; (8) the pelvis of a 12-year-old boy - all of which so far are negative proofs; (9) the large-scaled (life-sized?) positive of #4 above, stating the time of exposure of three minutes (!) All photos in an exceptionally mint condition. All with the atelier’s label mounted to the back side. Provenance: the medical doctor, Karl Theodor, Duke in Bavaria (1839-1909), who founded the Augenlinik Herzog Carl Theodor (the Duke Charles Theodore Eye Clinic) in Munich in 1895.



[78] X-Rays



[9] Buc'hoz



[63] Schaeffer





[64] Schwabe

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