

Natural History

*A Selection of Rare Books and
Manuscripts*



THE REAL LIFE INDIANA JONES

1. ANDREWS, ROY CHAPMAN, CHESTER A. REEDS, ET AL.

Natural History of Central Asia.

7 vols. (all published), FIRST EDITIONS, a very scarce complete set with innumerable plates, maps, diagrams, graphs, tables, charts, etc., original yellow cloth, 4to, New York: American Museum of Natural History, 1927-43.

£7,500

Volume I. ANDREWS, ROY CHAPMAN, ET AL. *The New Conquest of Central Asia: a narrative of the explorations of the Central Asiatic expeditions in Mongolia and China, 1921-1930*, N.Y., 1932. pp. l, 678; colour frontispiece, 128 plates, 12 figures in the text, 3 folding maps;

Volume II. BERKEY, CHARLES P, ET AL. *Geology of Mongolia: a reconnaissance report based on the investigations of the years 1922-1923*, N.Y. 1927. pp. xxxi, 475, [1]; colour frontispiece, 43 plates, 161 figures in the text; original yellow cloth.

Volume IV. GRABAU, AMADEUS W., et al. *The Permian of Mongolia: a report on the Permian fauna of the Jisu Honguer limestone of Mongolia and its relations to the Permian of other parts of the world*, N.Y., 1931. pp. xliii, 665, [1]; 35 plates, 1 folding geological map, 68 figures in the text, dustjacket (in 3 pieces) laid in.

Volume IX. NICHOLS, JOHN T. *The Fresh-Water Fishes of China*. N.Y., 1943. pp. xxxvi, 322; 110 colour plates, 143 figures in the text.

Volume X. POPE, CLIFFORD H. *The Reptiles of China: turtles, crocodylians, snakes, lizards*. N.Y., 1935. pp. lii, 604; 27 plates, 78 figures in the text, folding map, folding table;

Volume XI, parts 1 and 2. ALLEN, GLOVER M. *The Mammals of China and Mongolia*. 2 volumes. N.Y. 1938-40. pp. xxv, [1], 620; xxvi, [2], 621-1350; 20 plates, 25 distribution maps, illustrations, maps;

Volumes III, V-VIII, and XII were never published. As this publication was supported by private donations, the funding ran out during the Great Depression, and only seven of the twelve volumes were completed. Individually, these volumes are scarce.

This collection is a record of the American Museum of Natural History's (AMNH) explorations undertaken during the 1920s in the Gobi Desert under the leadership of Roy Chapman Andrews, known as The Central Asiatic Expeditions. Walter Granger was chief palaeontologist and the second in command.

The Asiatic Expeditions were a massive undertaking, one expedition alone is estimated to have cost over \$6 million in today's money. American explorer, naturalist and zoologist,

Roy Chapman Andrews (1884-1960) led AMNH's team (of up to forty scientists, drivers, and assistants) to uncover one of the world's richest fossil deposits, preserved in the dry desert landscape. They explored throughout the Gobi Desert and cemented this area as a prime location for paleontological study. The expedition's most groundbreaking discovery was the first dinosaur nest. The twelve intact dinosaur eggs were discovered in the Flaming Cliffs in the Gobi Desert, at the edges of present day Mongolia and China.

In a New York Times article reporting the finding, reporters called expedition leaders, AMNH President Henry Osborn and Andrews, "adventurers of science." Biographers also describe Andrews as a "showman" who captured the hearts of an American audience through his many writings, which described his excursions, in addition to his scientific discoveries.

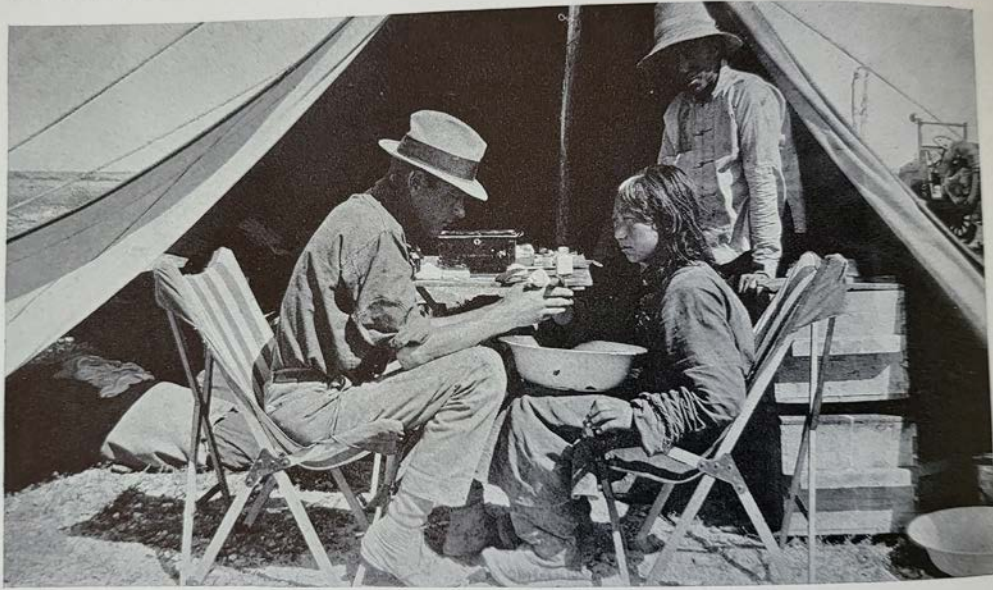
His perilous, globetrotting adventures were the inspiration for the film character Indiana Jones.

PLATE LXIV.



A DOZEN DINOSAUR EGGS DISCOVERED BY GEORGE OLSEN AT SHABARAKH USU, 1925.

PLATE XXXIII.

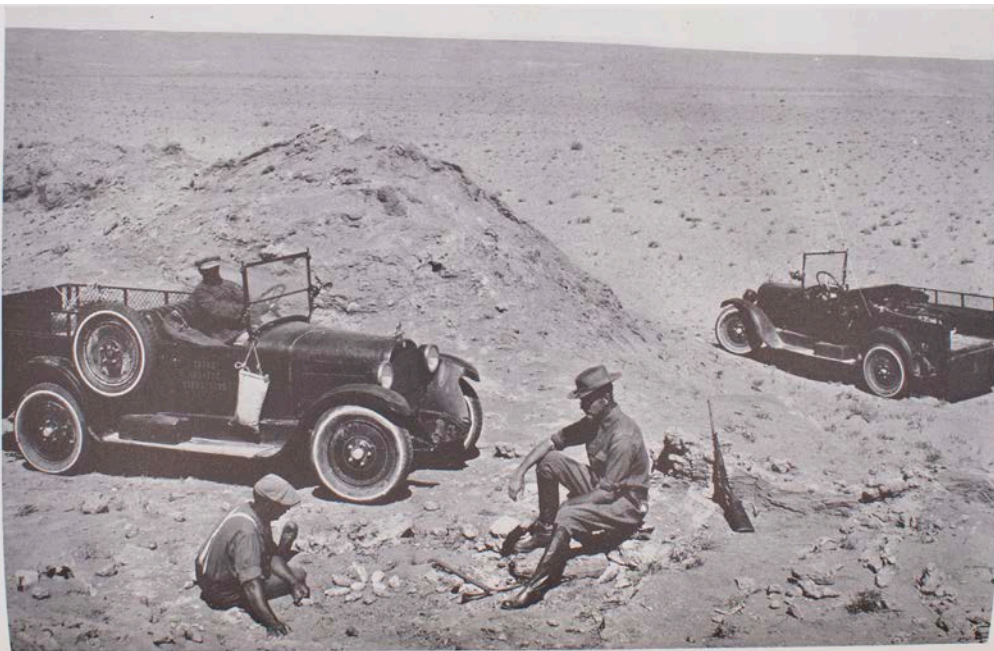


A. ANDREWS DRESSING AN INJURY TO A MONGOL GIRL, TSAGAN NOR, 1922.

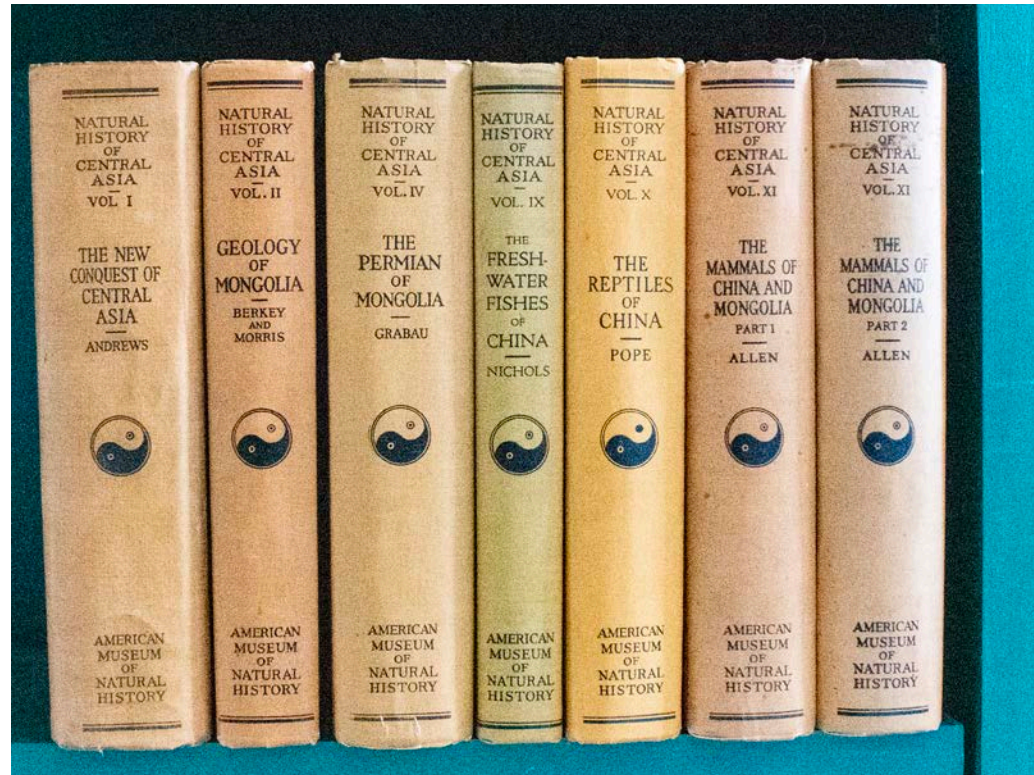
PLATE II.



1922 EXPEDITION AT TSAGAN NOR, MONGOLIA.
Bottom row: Mongol interpreters and caravan men. Second row, left to right: Morris, Colgate, Granger, Hadzajapoff, Andrews, Berkey, Larsen, Shackelford. Top row: Chinese technical and camp assistants.



ANDREWS AND OLSEN WITH TWELVE DINOSAUR EGGS AT SHARAKHI USU, 1925.



2. BATES, HENRY WALTER

The Naturalist on the River Amazons

FIRST EDITION, 2 vol., engraved frontispieces, 8 engraved plates (including folding map of the Amazon), title vignettes, 33 text illustrations, later quarter calf over marbled boards, speckled edges, text block corners rounded, 8vo, London, John Murray, 1863

£1,250

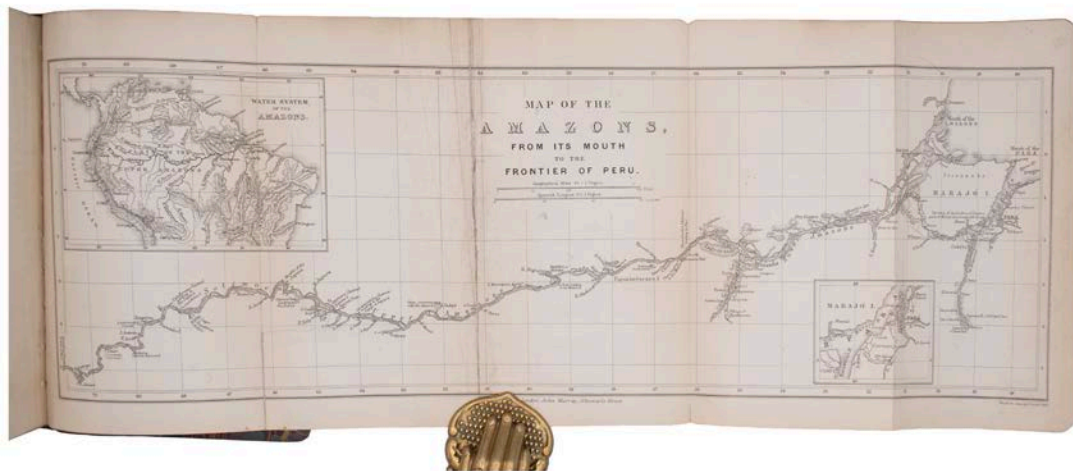
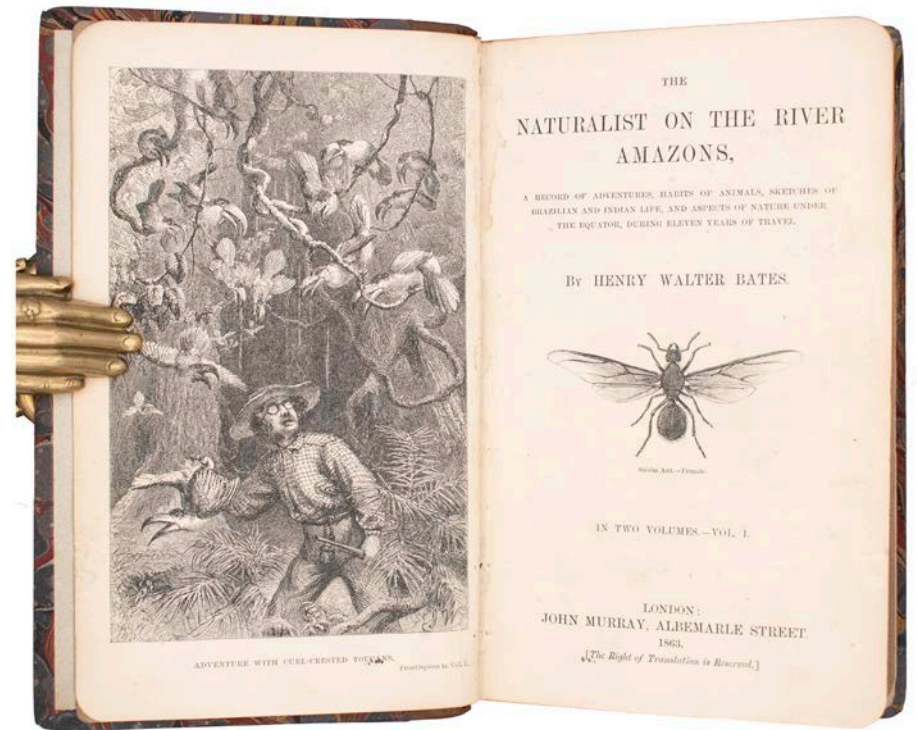
"One of the finest scientific travel books of the 19th century" - DSB

English naturalist and explorer, Henry Bates (1825-1892) is most famous for his two year expedition through the Amazon rainforest with his friend and colleague Alfred Russel Wallace. Bates returned to England in 1859, after eleven years in South America. He supported his own entomological collecting interests by supplying specimens for public and private collections. Bates sent back over 14,712 species (mostly of insects) of which 8,000 were, according to Bates, new to science.

He was encouraged to write his account by Darwin, with whom he frequently corresponded, and who recommended Bates to his own publisher, John Murray. The resulting work became "a major contribution to the knowledge and literature of Amazonia" and "an immediate success and travel classic" (ODNB), selling successfully throughout the 19th century and being translated into numerous languages. Darwin described it as "the best work of natural history travels ever published in England" (Life and Letters, p. 381).

The wood engravings in the text are after several leading natural history illustrators, including E. W. Robinson, Joseph Wolf, Josiah Wood Whymper, and Johann Baptist Zwecker.

[Borba de Moraes p.91; Sabin 3932a; Troelstra, *Natural History Travel Narratives*, pp. 55-56.]



3. BAUER, F. A.

Delineations of Exotick Plants cultivated in the Royal Garden at Kew. Drawn and coloured, and the botanical characters displayed according to the Linnean system, by Francis Bauer...

Published by W.T. Aiton. London, William Bulmer, 1796-1803. 3 vols, large folio, pp [iv]; [iv] [ii], with 30 hand-coloured etched plates; first title remargined, one plate mounted on matching paper, some occasional marginal spotting, generally a very fresh copy, in its original binding of blue paper over pasteboards, with printed paper labels on upper covers, worn and with some repairs, in a fine half-morocco box by James Brockman.

£35,000

First edition, with the especially rare third part, of Bauer's stunning depictions of *Ericas* grown at Kew from specimens collected by Francis Masson in the Cape Colony. The unsigned preface by Sir Joseph Banks, the only text in the work, speaks of Bauer's extraordinary skill: 'It will appear singular, at first sight, that engravings of plants should be published without the addition of botanical descriptions of their generic and specific characters; but it is hoped, that every Botanist will agree, when he has examined the plates with attention, that it would have been an useless task to have compiled, and a superfluous expense to have printed, any kind of explanation concerning them; each figure is intended to answer itself every question a Botanist can wish to ask, respecting the structure of the plant it represents; the situation of the leaves and flowers are carefully imitated, and the shape of each is given in a magnified, as well as in a natural size. The internal structure of the flower, respecting the shape and comparative size of its component parts, is also, in all cases, carefully displayed...' The reader is referred to the *Hortus Kewensis* for details of synonymy and specific differentiae.

According to a note by Sir Everard Home in the Natural History Museum copy, from information supplied to him by Bauer, 90 copies of the first number were printed, but ten of them were spoiled in colouring & hot pressing, of the second there were 80... of the third there were only 50...

Blunt considers Bauer to have been the greatest botanical artist of all time and notes that only in the present work can we appreciate the force of his draughtsmanship.

Dunthorne 28; Great Flower Books p 49; Henrey 437; Hunt 747; Nissen BBI 97; Stafleu and Cowan 363





Erica grandiflora



Erica verticillata

4. [BAZIN, GILLES AUGUSTIN]

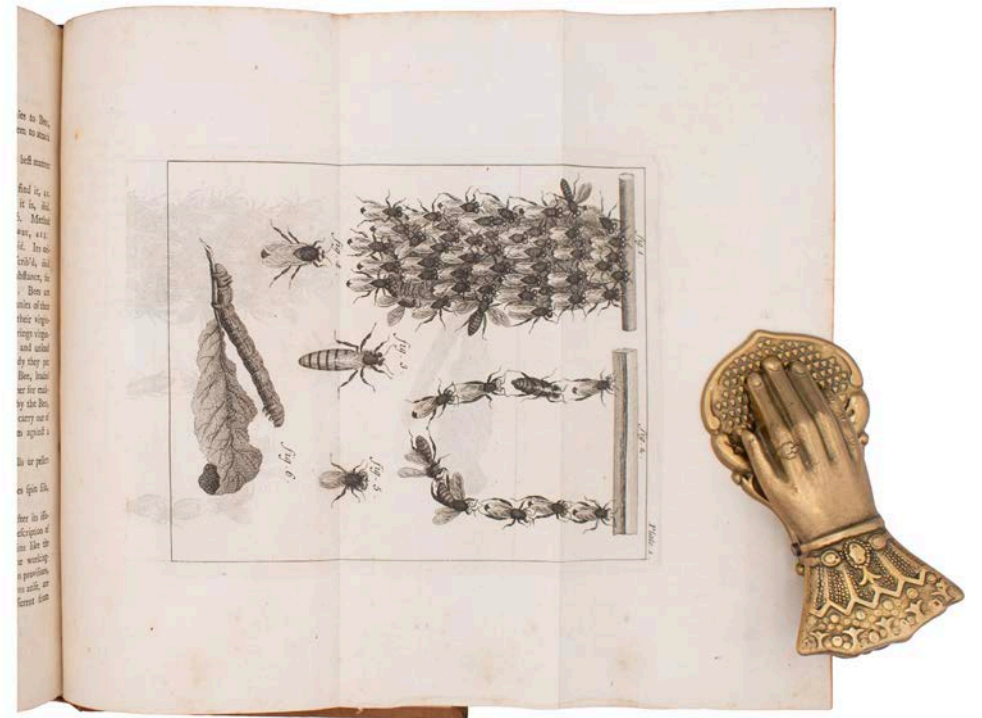
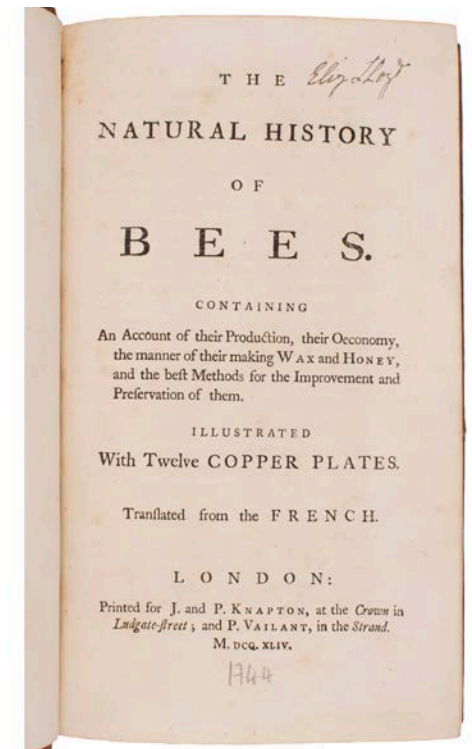
The Natural History of Bees. Containing an Account of their Production, their Oeconomy, the manner of their making Wax and Honey, and the best Methods for the Improvement and Preservation of them

FIRST EDITION, 12 engraved folding plates, ownership note on title head, F4 misnamed G4, contemporary speckled calf, "Bees" manuscript to spine, 8vo, London, for J. and P. Knapton, 1744

£1,000

A culturally significant work on honey bees, with the engraved plates illustrating the anatomy of the bee, the structure of the hive and honeycomb. This is an altered translation of de Reaumur's 'Memoires pour servir a l'histoire des insectes'. Bazin presents his version in the form of a dialogue: 'I shall content myself with representing Clarissa as the mistress of a family, residing in the country of her own estate. Eugenio, the other person of the dialogues is the author; and though he borrows almost all his facts from M. de Réaumur, though he often copies his expressions, 'tis still Eugenio, who is accountable for the use he makes of them'.

Provenance: Elizabeth Lloyd



BERMUDA DEEP SEA EXPEDITION

5. [BEEBE, WILLIAM]

BERMUDA DEEP SEA EXPEDITION PHOTOGRAPH ALBUM

A collection of 163 small format black and white photographs of the research team and their work on land and sea, manuscript captions on verso, preserved in a photo album, 45pp., oblong folio, black wrapper, [1930-1931]

£5,000

The collection was compiled by Jackson Edwin Guernsey (1910-1998), a laboratory assistant on the expedition, while he was an undergraduate at Williams College. The photographs were taken during the third Bermuda Oceanographic Expedition, led by naturalist and explorer Charles William Beebe (1877-1962). William Beebe is regarded as one of the founders of the field of ecology, as well as one of the early 20th century's major advocates of conservation.

The New York Zoological Society funded Beebe's research in developing the Bathysphere, a vessel capable of exploring the ocean at great depths. Beebe's dives in the Bathysphere off the coast of Bermuda were the first time a biologist observed deep-sea animals in their native environment.

Although no descents in the Bathysphere were made during this expedition, due to the lack of extended periods of calm weather at sea, the expedition was still successful. Numerous new species were identified, including a deep sea eel with a scarlet light organ near the tail. An intensive study was made of the characters of sharks, with eleven Bermuda species differentiated. The most important discovery was that the bottom of the deep sea area under investigation was a submerged beach, with many corals, shells and pebbles brought up in the dredge.

The scientists, research assistants, and other contributors to the project are depicted working and socialising in this fascinating album. Almost all contributors, and often the photographers themselves are identified on the backs of the photos. Along with Guernsey and Beebe, we find photographs of Gloria Hollister, who set a world record for the deepest dive performed by a woman, on her thirtieth birthday in the bathysphere; John Tee-Van, a valuable member of Beebe's famed team for over 26 years; Jocelyn Crane, who studied crustaceans and specialised in fiddler crabs; natural history illustrator for the Zoological Society's Helene-Therese Tee-Van; Kathryn Leigh [aka Binx], who served as laboratory secretary; photographer Amos Burg who took 3500 feet of film during the expedition; Patten George, who died in Bermuda, aged 18, of appendicitis; Else Bostlemann, another artist, and many others.

Many interesting visitors were also photographed, including Professor A.L. Treadwell, head of the Zoology department at Vassar College; George Putnam, one of the most successful

promoters in the US and widower to Amelia Earhart; and artist Philbrick Crouch. Several of the local people, along with animals and views of Nonsuch Island and Bermuda also appear throughout the album.

“Katherine Leigh (Binx) holding grapsus grapsus, the common land crab, tied to my water-string. On the eastern side of south point, nonsuch, bermuda. “Having nothing else to do” – we had taken a walk. June 29, 1931.”

The captions on the backs do more than simply identify the contributor and photographer, they also recount the circumstances in which the photograph was taken: “Happy Hawkins, 16 years of age, dead drunk in front of his tent – the sun helped the whiskey. July 1931. Nonsuch Bermuda.”

A charming and unique set of images from the earliest days of the development of the bathysphere.

Provenance: Jackson Edwin Guernsey (1910-1998) was raised in Shavertown, PA. After graduating from Williams College in 1931, he embarked on a career as a science teacher.





6. BEEBE, CHARLES WILLIAM

A Monograph of the Pheasants

First Edition, London, Witherby & Co, 1918-22, Folio 40.5 x 29.5 cm (16x11¾"), original maroon cloth gilt-lettered, top edges gilt. No. 197 of 600 copies.

4 volumes. Illustrated with 90 colour plates, 88 plates of photogravures (most with multiple images per plate) and 20 distribution maps.

The colour plates are on heavy paper, after paintings by Thorburn, L.A. Fuertes, H. Jones, G.E. Lodge, and others

£2,800

"Perhaps the greatest ornithological work of the present century, notable not only for its beauty and the wealth of information it contains, but also for the unusual grace of its prose" (Mengel).

Beebe's text is based not only upon his extensive expeditions through Asia, but also upon his study of the collections of the leading natural history museums around the world. This is a massive monograph on the delightful pheasant family, filled with beautiful colour plates after well-known bird artists and hundreds of photogravures of pheasant eggs, nests, breeding grounds, and general landscapes. Beebe was Curator of Birds of the New York Zoological Park.

Nissen 84.



SIKHIM HIMALAYAN BLOOD PARTRIDGE.

PLATE III

PLATE VII



THE SATYR TRAGOPAN.

7. BORLASE, WILLIAM.

The Natural History of Cornwall: The Air, Climate, Waters, Rivers, Lakes, Sea and Tides; of the Stones, Semimetals, Metals, Tin, and the Manner of Mining; the Constitution of the Stannaries; Iron, Copper, Silver, Lead, and Gold, Found in Cornwall; Vegetables, Rare Birds, Fishes, Shells, Reptiles, and Quadrupeds; of the Inhabitants, their Manners, Customs, etc...

Printed for the author by W. Jackson, Oxford: 1758. Folio, full tan calf gilt, xix, 326, (2) pp. with 28 engraved plates, large folding map; leaf of errata and directions to the binder.

£1,250

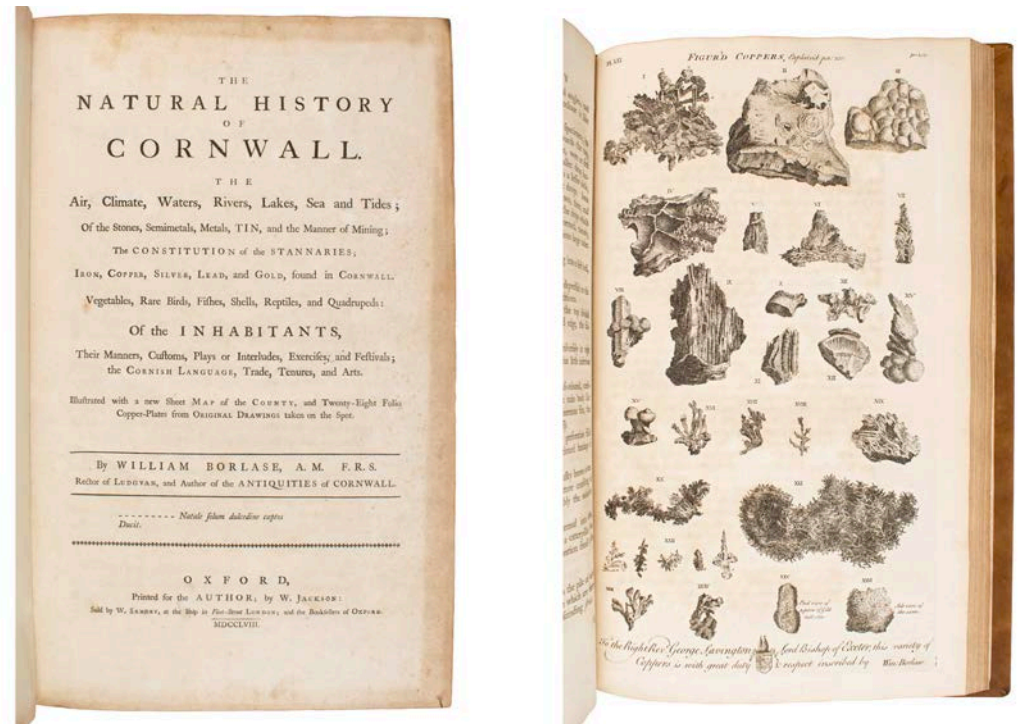
William Borlase (1695-1772), English antiquary and naturalist, was born at Pendeen in Cornwall, of an ancient family.

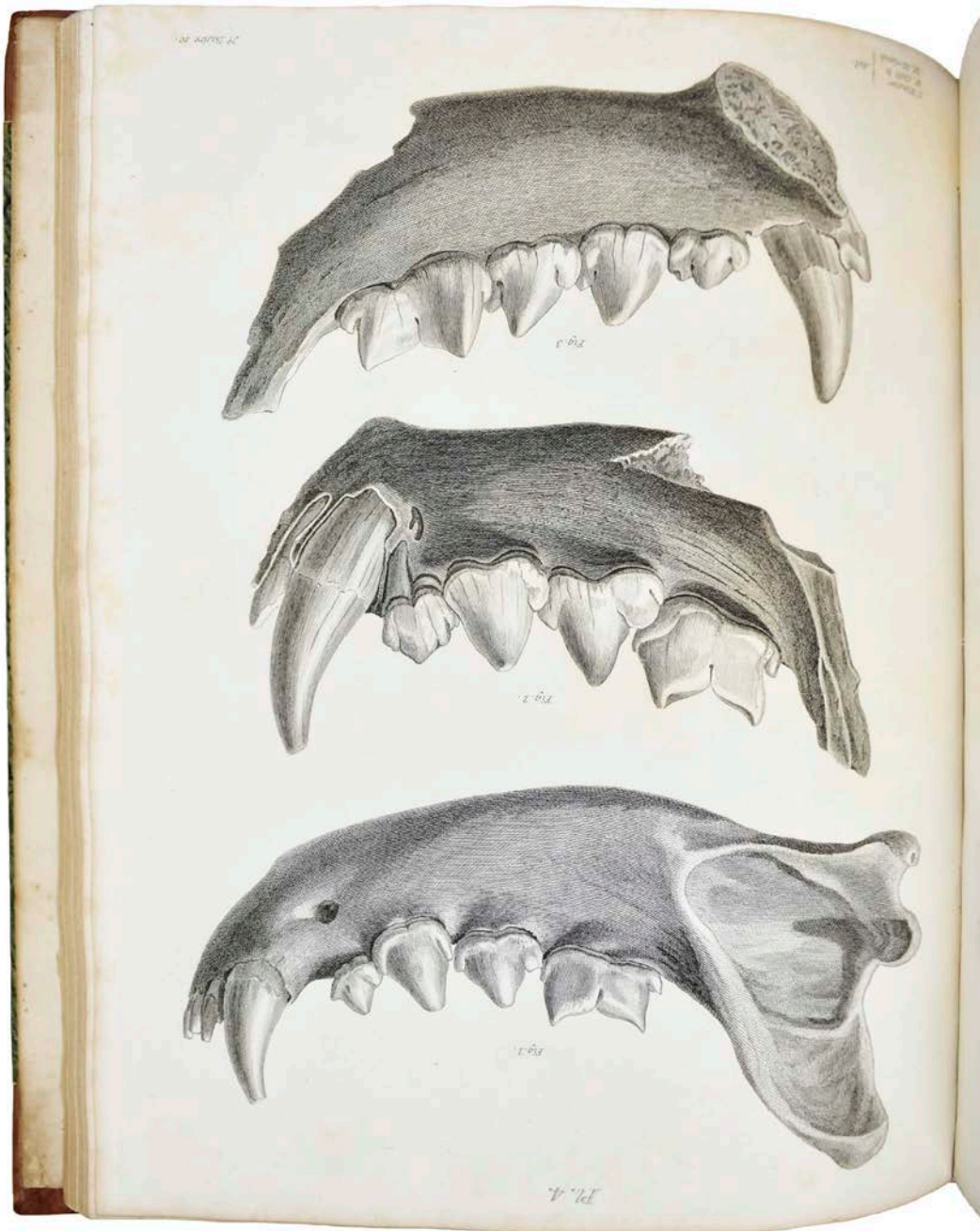
He was educated at Exeter, Oxford, and in 1719 was ordained. In 1722 he was presented to the rectory of Ludgvan, and in 1732 he obtained in addition the vicarage of St Just, his native parish. In the parish of Ludgvan were rich copper works, abounding with mineral and metallic fossils, of which he made a collection, and thus was led to study somewhat minutely the natural history of the county.

In 1750 he was admitted a fellow of the Royal Society; and, in 1754, he published, at Oxford, his *Antiquities of Cornwall* (2nd ed., London, 1769). His next publication was *Observations on the Ancient and Present State of the Islands of Scilly, and their Importance to the Trade of Great Britain* (Oxford, 1756). In 1758 appeared his *Natural History of Cornwall*.

He presented to the Ashmolean Museum, Oxford, a variety of fossils and antiquities, which he had described in his works, and received the thanks of the university and the degree of LL.D. Borlase was well acquainted with most of the leading literary men of the time, particularly with Alexander Pope, with whom he kept up a long correspondence, and for whose grotto at Twickenham he furnished the greater part of the fossils and minerals.

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8. BUCKLAND, WILLIAM

Reliquiae Diluvianae; or, Observations on the Organic Remains Contained in Caves, Fissures, and Diluvial Gravel and on Other Geological Phenomena, Attesting the Action of an Universal Deluge.

FIRST EDITION, Presentation Copy, inscribed by the author to Sir Benjamin Collins Brodie, title signed by Brodie, 23 plates, 4 folding maps (3 coloured), some offsetting, bookplate of the Marquess of Headfort to front pastedown, later half calf, 4to, John Murray, 1823.

£2,500

First edition of the first book in English on the Palaeolithic Age. Buckland's great scientific work outlined his arguments that the evidence of geology alone demonstrated that a great flood had covered the entire globe during the time of Noah. This work established his reputation as a scientist.

Buckland's focus in *Reliquiae Diluvianae* was twofold: to establish "that there has been a recent and general inundation of the globe," and to establish the nature of the native fauna at the time of the flood. After he summarised his own research and reviewed that of several other geologists, Buckland concluded that there was "the strongest evidence of an universal deluge".

William Buckland is remembered as the first man to identify and name a dinosaur (although the name dinosaur had not yet been coined by Richard Owen). This was the megalosaurus. He pioneered the use of fossilised faeces in reconstructing ecosystems, coining the term coprolites.

Provenance: Sir Benjamin Collins Brodie (1817-80) was surgeon to George IV, William IV and Queen Victoria. He also pioneered research into bone and joint disease.

B.C. Brodie Esq.
With The Authors
Best Regards

9. CATESBY, MARK

Piscium Serpentum Insectorum aliorumque nonnullorum animalium nec non plantarum quarundam imagines quas Marcus Catesby in posteriore parte splendidi illius operis quo Carolinae Floridae et Bahamensium insularum tradidit historiam naturalem. Eiusque appendice descripsit Additis Vero Imaginibus Pisium Tam Nostrativum Quam Aliarum Regionum averit Visisque Coloribus Pictas ediderunt Nicolavus Fridiricus Eisenberger et Georgius Lichtensteger.. Die Abbildungen verschiedener Fische, Schlangen, Insecten, einiger andern Thiere und Pflanzen, welche Herr Marcus Catesby im zweyten Theil und im Anhang seines vortreflichen Wercks der natürlichen Historie von Carolina, Florida und den Bahamischen Inseln beschrieben... Hrsg. Von N. Eisenberger und G. Lichtensteger

“Catesby’s ‘Natural History’ is the most famous colour-plate book of American plants and animal life” (Hunt 486).

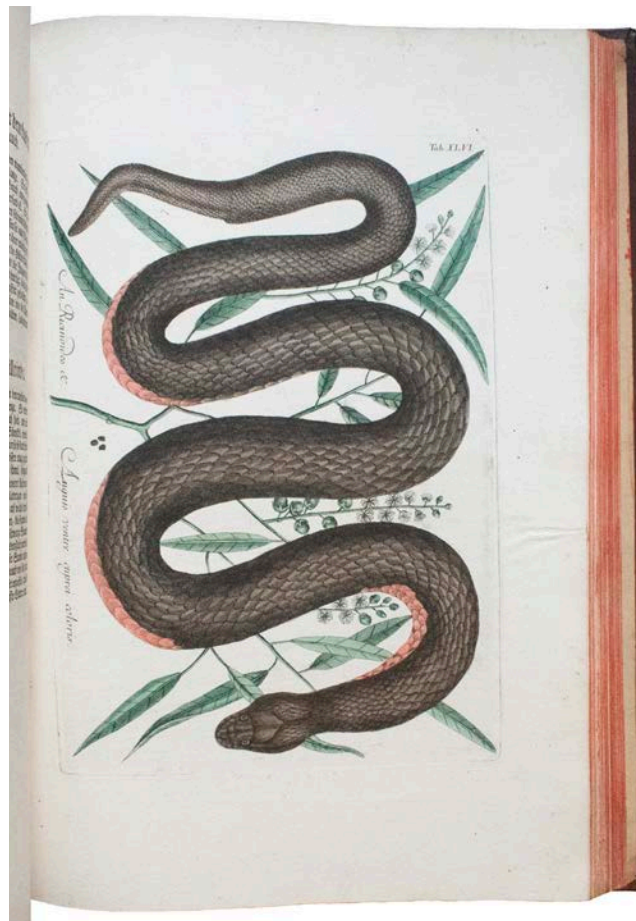
FIRST GERMAN EDITION, Nürnberg, gedruckt bey Joannis Joseph Fleischmann, 1750. Folio (500 x 360mm), Contemporary Calf with elaborately gilt floral borders on both

covers, spine with floral urns in compartments, with 100 Hand-Coloured Engraved Plates. “Catesby’s ‘Natural History’ is the most famous colour-plate book of American plants and animal life” (Hunt 486).

£95,000

The very rare German first edition of Catesby’s masterpiece with excellent colouring of the plates. The present work describes the fishes, reptiles, insects and some other animals and plants of the New World, which were published in the second volume and the appendix of the first edition of Catesby’s famous work. The first volume of Catesby’s work dealt with birds and a translation in Dutch and German was published separately by Seligmann.

“Mark Catesby, born 24 March 1682, after studying natural science in London, made two sojourns in America, 1712-19 and 1722-26? He resided in Virginia and travelled; sent back seeds; and carried back specimens that impressed Sir Hans Sloane and Dr William Sherard. The second time, he arrived in Charleston in May 1722; travelled in Carolina, Georgia, Florida, and the Bahamas, seeking materials for his projected ‘Natural History’; sent back

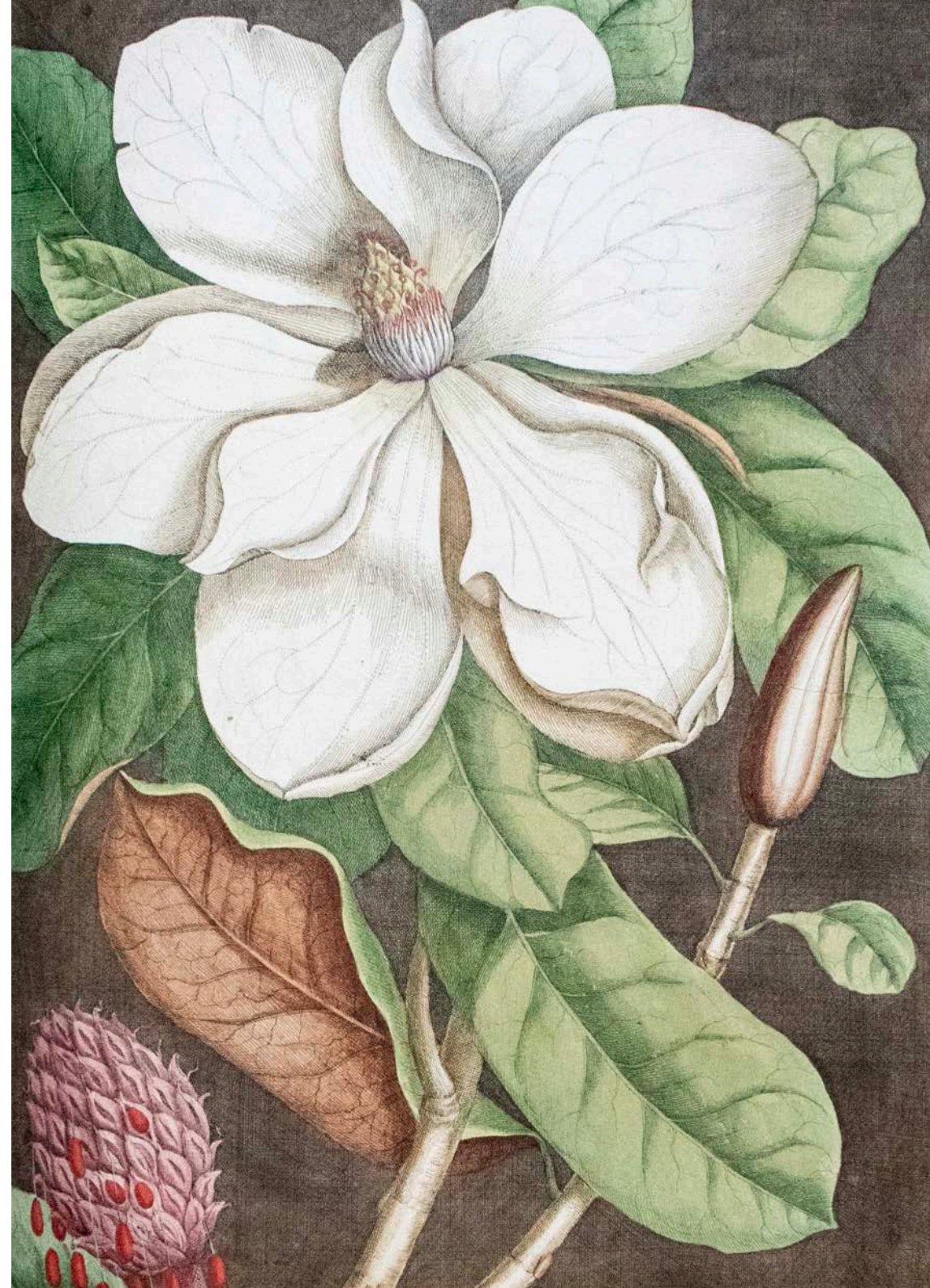
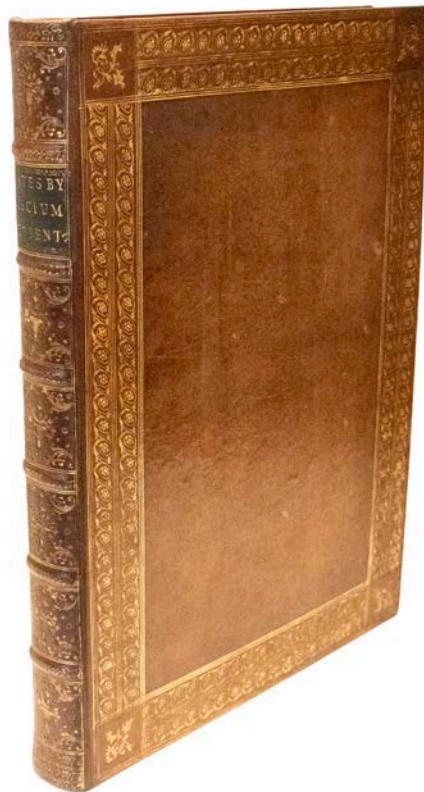


specimens. Back in London, he devoted himself to the preparation of the book. As he could not afford artists and engravers, and trusted none but himself, he studied etching under Joshua Goupy and did the work himself” (Hunt p. 143).

“Catesby described and illustrated thirty-five different kinds of amphibians and reptiles in his book. Thirty-two of these are recognized to-day as distinct species... Mark Catesby’s ability to distinguish different species of animals was exemplary. He rarely illustrated or gave different names to animals that have not been recognised by later specialists to be valid species? Statistically, this is a far better record than almost every other naturalist who has worked in North America up to the present day. Catesby was indeed a gifted and careful observer of nature” (Kraig Adler. Catesby’s fundamental contributions to Linnaeus’s binomial catalogue of North American animals, published in ‘The Curious Mister Catesby’).

An unusually fresh copy with exquisite colouring of the plates.

Nissen ZBI 846; Nissen 'Schöne Fischbücher' 40; Hunt 486 (page 144). See also 'The Curious Mister Catesby, a truly ingenious naturalist explores new worlds', edited by C. Nelson & D.J. Elliot.



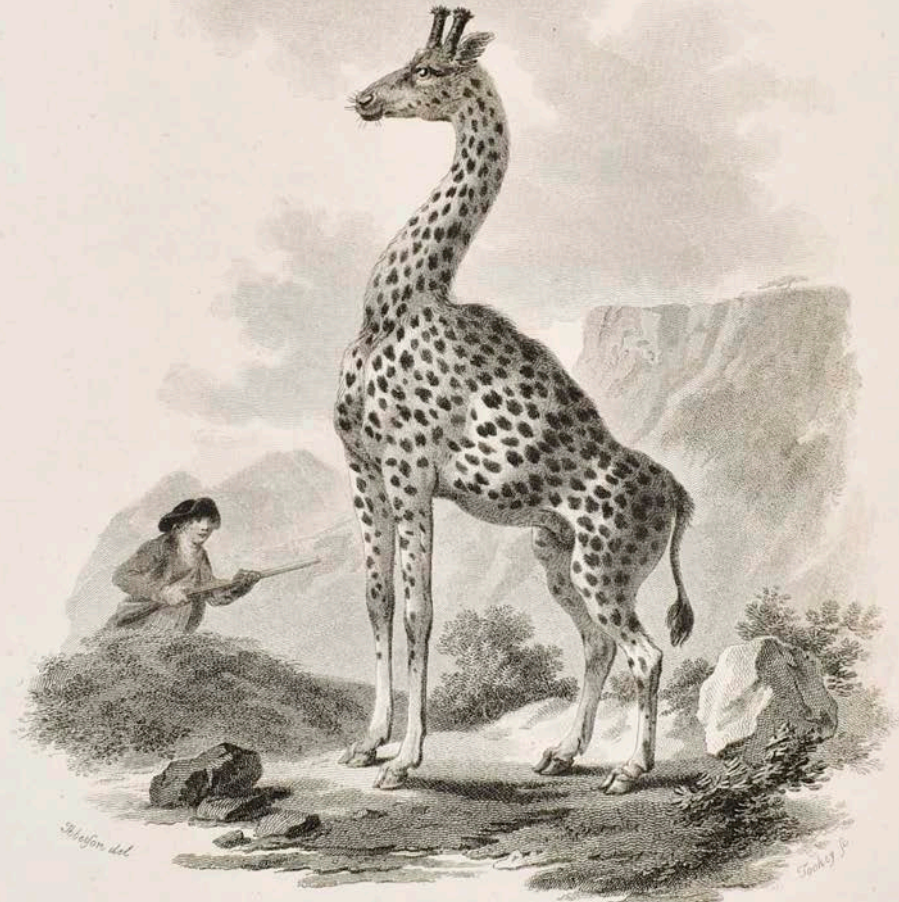
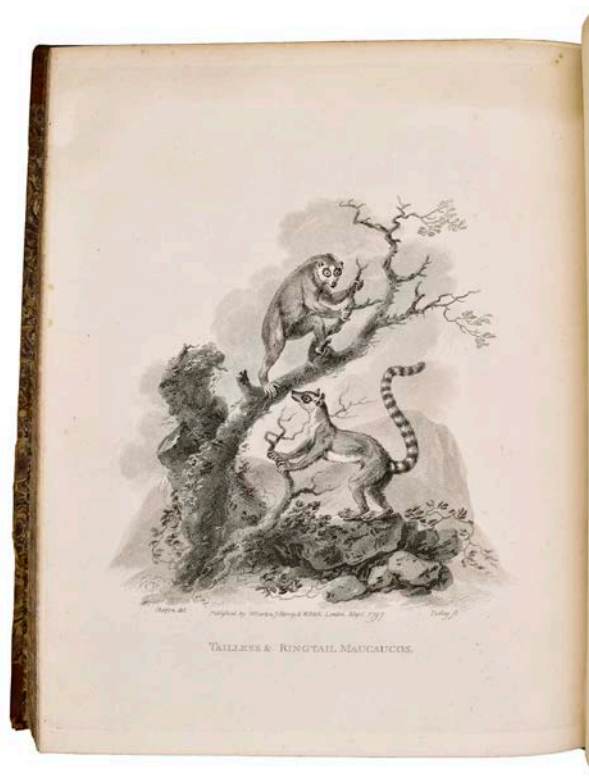
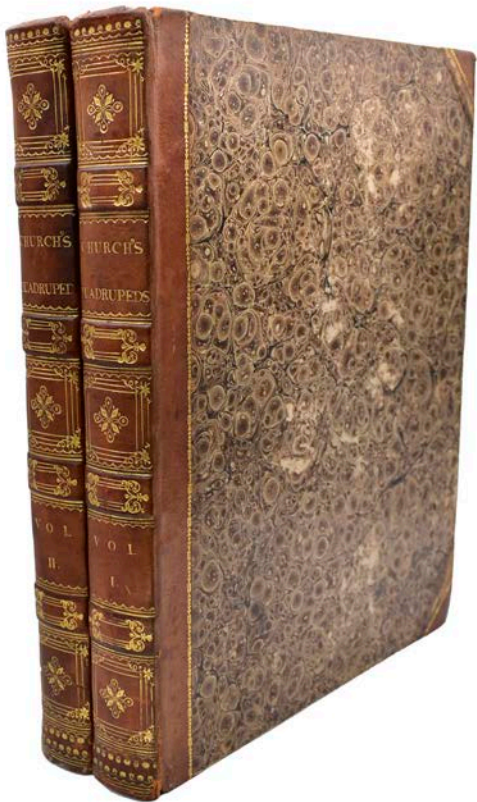
10. CHURCH, JOHN

A Cabinet of Quadrupeds; Consisting of Highly-Finished Engravings, by James Tookey; from Drawings, by Julius Ibbetson; with Historical and Scientific Descriptions, by John Church.

£750

London, Darton & Harvey, 1805, 2 volumes, small folio, (320 x 250mm), pp.[220]; [202], with Additional engraved title page in each volume and 84 engraved plates of quadrupeds by James Tookey from drawings by Julius Ibbetson, Contemporary half calf gilt, gilt spines over marbled boards.

Highly-finished engravings of domesticated and wild animals by James Tookey from drawings by Julius Ibbetson with historical and scientific descriptions by John Church. Includes a Systematic Table of Contents According to Mr. Pennant's History of Quadrupeds as well as a reworking of the classification according to the Linnean system. Originally issued in fascicles, 1795-1805.



Published by W. Darton, J. Harvey & W. Esdaile London July 1st 1806.

GIRAFFE OR CAMELOPARD

11. CLAESZ II, ANTHONY (Amsterdam circa 1607/08-1649)

A Superb Series of Eight Watercolours of Parrot Tulips

This exquisite series of watercolours of Tulips from the Golden Age of Tulipomania. These superb studies of Tulip watercolours depicts the rarer and, therefore, more valuable varieties of tulip, with their variegated, highly striped petals which were especially sought after.

Watercolours on paper, (28 x 12cm), mounted. (circa 1630).

£18,000

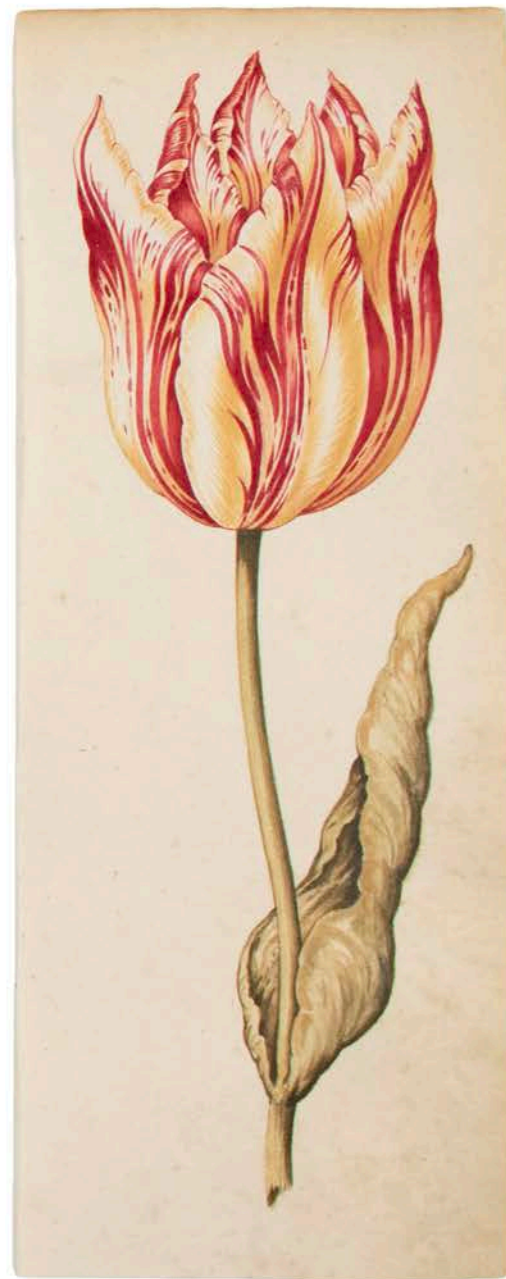
These drawings are almost identical to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, Tulips by Anthony Claesz. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649), Maastricht 1987).

Segal attributed the group to Claesz. on the basis of a serious comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1).

Anthony Claesz II, Dutch painter. He was active mainly in Amsterdam, but in 1632 he was documented in England. He was the pupil of Balthasar van der Ast but he was also influenced by Hans Bollongier. His main subjects were still-life, flower and fruit pieces.

He was the teacher of Anthony Claesz. III and Gillis Peeters.





12. CRESCENTIUS & LONITZER

CRESCENTIUS, PETRUS DE

De omnibus agriculturae partibus, & de plantarum animalibusq; natura & utilitate lib. XII. non minus philosophiae & medicinae, quam oeconomiae, agricolationis, pastionumque studiosisutiles,

woodcut device on title and final leaf, dedication within woodcut architectural border, over 180 woodcut illustrations in the text, the printer's device
Basel, Henricus Petrus, 1548, A very attractive binding in contemporary panelled calf, blind tooled borders with arabesque designs, spine gilt in compartments, leather gilt title-pieces.

£15,000

A well-illustrated edition of *Ruralia commoda*, the most important mediaeval treatise on agronomy, the first printed edition of which appeared in 1471. "The woodcuts of plants are finely cut, delicate and lively, and much in the character of the best done by Brunfels and Fuchs, though a good deal smaller" (Hunt).

Pietro de' Crescenzi was born in Bologna in about 1235; the only evidence for his date of birth is the annotation "septuagenarian" in the *Ruralia commoda*, dated with some certainty between 1304 and 1309. He was educated at the University of Bologna in logic, medicine, the natural sciences and law, but did not take his doctorate. Crescenzi practiced as a lawyer and judge from about 1269 until 1299, travelling widely in Italy in the course of his work.

In January 1274 he married Geraldina de' Castagnoli, with whom he had at least five children. She died in or shortly after December 1287. In January 1289 he married Antonia de' Nascentori, with whom he also had several children.

After his retirement in 1298 he divided his time between Bologna and his country estate, the Villa dell'Olmo outside the walls of Bologna. During this time he wrote the *Ruraliacommoda*, an agricultural treatise based largely on classical and mediaeval sources, as well as his own experience as a landowner. It is not known when de' Crescenzi died. His last will is dated 23 June 1320; a legal document dated 25 February 1321 describes him as dead, at the age of almost ninety.

The *Ruralia commoda*, sometimes known as the *Liber ruralium commodorum* ("book of rural benefits"), was completed sometime between 1304 and 1309, and was dedicated to Charles II of Naples King Charles V of France ordered a French translation in 1373. After circulating in numerous manuscript copies, Crescenzi's treatise became the first printed modern text on agriculture when it was published in Augsburg by Johann Schussler in 1471. Some 57 editions in Latin, Italian, French, and German appeared during the following century, as did two editions in Polish.

The structure and content of the *Ruralia commoda* is substantially based on the *De re rustica* of Lucius Columella written in the first century AD, even though this work was not available to de' Crescenzi, and was known only in fragments until a complete version was discovered in a monastery library of Pollio Bracciolini during the Council of Constance, between 1414 and 1418. While de' Crescenzi cites Columella twelve times, all the citations are indirect, and taken from the *Opus agriculturae* of Palladius. Like the *De re rustica* of Columella, the *Ruralia commoda* is divided into 12 parts.

Adams C2930; Hunt 58

BOUND WITH

LONICERUS, ADAM

Naturalis historiae opus novum : in quo tractatur de natura et viribus arborum, fruticum, herbarum, Animantiumque terrestrium, uolatilium & aquatilium ...

Christian Egenolff, Frankfurt, 1551. Folio, (330 x 240mm), [18], 352, [1] with over 900 woodcut illustrations.

Adam Lonicer (Lonitzer) (1528-1586) had studied in Marburg and Mainz before becoming professor of mathematics at the Lutheran University of Marburg. It was there that he received his medical degree and he later pursued a medical career as the city physician of Frankfurt. In 1554 (the same year as he received his medical degree), he married Magdalena Egenolph, the daughter of the controversial Frankfurt printer Christian Egenolph, who had been involved in one of the first copyright disputes – in this case over Egenolph's pirating of an edition of Brunfels' *Herbarum vivae eicones*. Figala (1973) points out that Egenolph specialized in the publication of herbals and whether it was a result of this or his own professional interests, Lonicer decided to produce one of his own. Lonicer's herbal proved to be the great printing success of the Egenolph firm: though by no means the most innovative of its kind, it proved to be one of the most enduring of all, and editions of it were still being produced in Germany in 1783.

As the title makes clear, Lonicer's herbal did not solely focus on plants but also included some descriptions of animals, birds, fish and metals: The divisions within the book mirrored those in the book of Genesis and it is therefore not surprising that Lonicer began his section on plants with the apple tree. His text was not original but was a version of the *Ortussanitäts*, a medieval text which had been translated in the fifteenth century by a previous city physician at Frankfurt, Johann de Cuba.

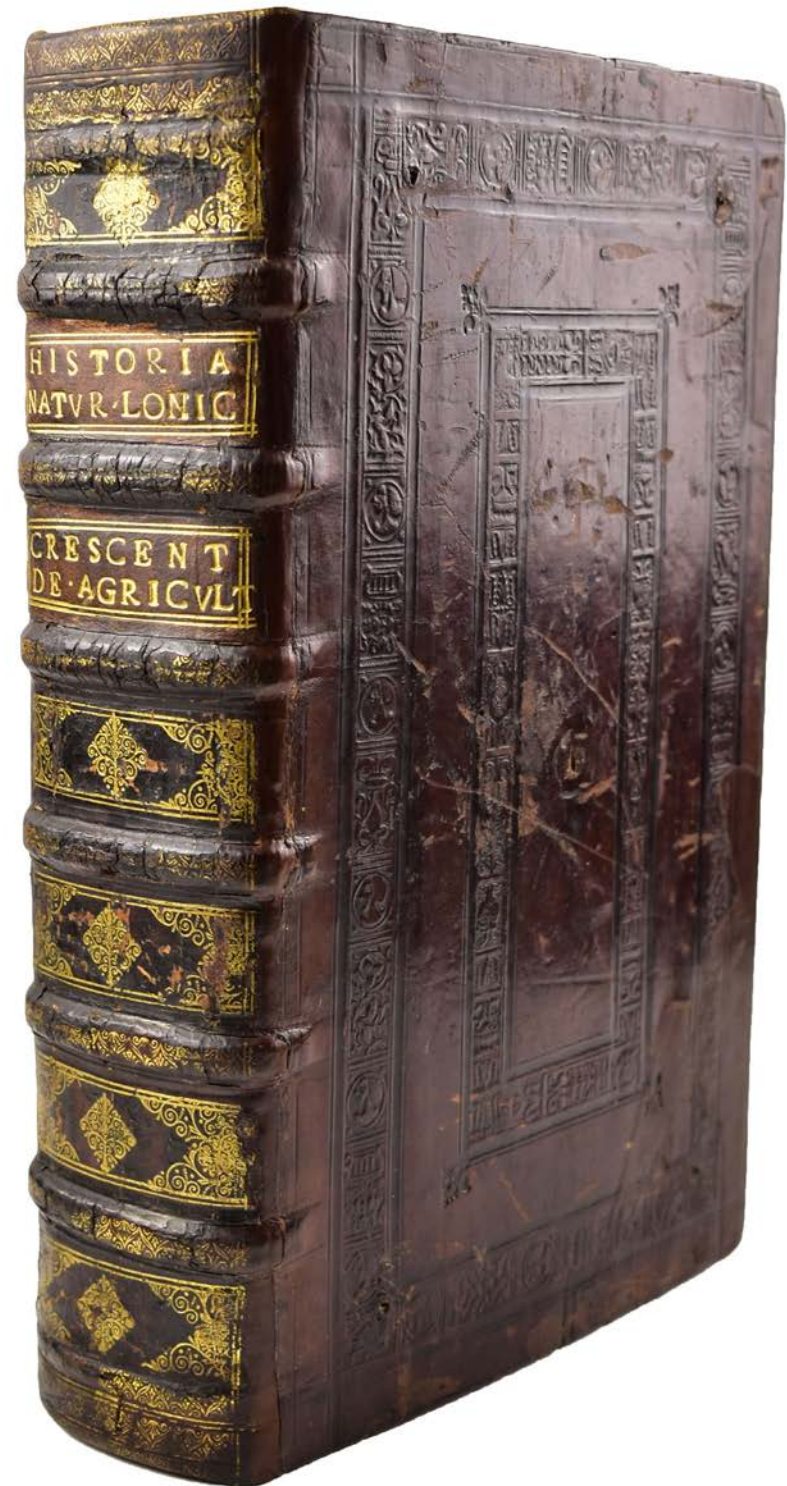
Lonicer's edition was not Egenolph's first venture with this text – he had previously published a version of it by yet another city physician of Frankfurt, Eucharius Rösslin, but it was his son-in-law's which was to prove the most effective. Just as Brunfels and Fuchs had produced the German names for plants, so too did Lonicer.

In Lonicer's *Naturae* is depicted *Paeonia officinalis* or the peony, a perennial herbaceous plant, a member of the Ranunculaceae family, which has been used for medicinal purposes for over 2000 years. Called after the Greek god Paeon or Paieon, the peony was

probably the plant Paeon used to heal the war god Ares, wounded by the Greek, Diomedes, in Book V of the Iliad. Used by Hippocrates for treating epilepsy, Pliny describes both its magical and medical use: like the mandrake it was supposed to be only uprooted at night and had many mystical associations with the moon; medicinally it was used against insanity though according to John Gerard, Dioscorides recommended it for labour pains and childbirth while Galen added that it was useful in jaundice and kidney disorders. The roots and seeds were used with a necklace of single peony roots being particularly recommended for children to prevent convulsions, a practice which seems to have continued up to at least the end of the nineteenth century in West Sussex. Herbalists divided it into two species, male and female: the male was larger with less divided foliage and appearing to have stronger powers was preferred in most remedies. A recent review (Ahmad et al. 2012) of its medicinal uses and active constituents notes its use in Arab, Indian and Chinese medicine and in homeopathy and references some animal studies suggesting antihypertensive effects. However, severe adverse reactions have also been reported: thus the role of *Paeonia officinalis* L., if any, remains to be scientifically proven.

Lonicerus was the son of Johann Lonitzer, a philologist and professor at Marburg. He received his baccalaureate in 1540 and his master's degree in 1545. In the latter year he began teaching at the Gymnasium in Frankfurt, but he returned to Marburg of disorders caused by war. He studied medicine there and later in Mainz, where he was a private tutor in the home of a Dr. Osterod. In 1553 Lonicerus became professor of mathematics at Marburg, and in 1554 he received his medical degree. Also in 1554 he married the daughter of the Frankfurt printer Egenolph Magdalena; and following the death of Graff, the municipal physician of Frankfurt, in that year, he was appointed to the post. Lonicerus worked as a proofreader in the printing shop of his father-in-law, who specialized in the revision of old herbals (for example, those of Eucharius Röslin and Dioscorides).

Lonicerus wrote extensively in many fields, including botany, arithmetic, history of medicine, and medicine, particularly public health books such as regulations for controlling the plague (1572) and regulations for midwives (1573). His herbals were so influential that in 1783 at Augsburg—almost 250 years after the first edition—KreuterBuch was still published. In addition, Linnaeus immortalized his name in the genus *Lonicera*. Lonicerus based the first, Latin edition of his herbal on Röslin's revision of the *Onus sanitatis* (1551), which contained many illustrations, most of them borrowed from Bock. The popularity of Lonicerus' herbal is shown by the many, steadily enlarged editions he brought out. Although the provision of plant names in German, Latin, Greek, French, Italian, and Spanish lends the herbal a scientific air, the inclusion of fabulous stories betrays its late medieval character. (For example, the formation of bezoars is attributed to the hardening of the tears of stags!) The herbal also lists animal and metallic medicaments and contains one of the earliest descriptions of local flora. In addition, the book distinguishes the deciduous trees from the conifers; the group composed of the yew, the cypress, the juniper, and the savin is contrasted with that containing the spruce and the fir. Lonicerus' son Johann Adam (b. 1557) edited his father's writings.



13. DARWIN, CHARLES

Important letter to Sir John Harmer on Carnivorous Beetles

Autograph letter signed, concerning carnivorous beetles. Down, Beckenham, Kent, 13th September, 1881, 8vo (205 x 131mm), horizontal mailing folds, 1pp., in fine condition, signed "Charles Darwin"; with retained copy of Harmer's letter to Darwin, Wick, near Arundel, 1881, 8vo (205 x 130mm), horizontal mailing folds, weak at folds.

£12,500

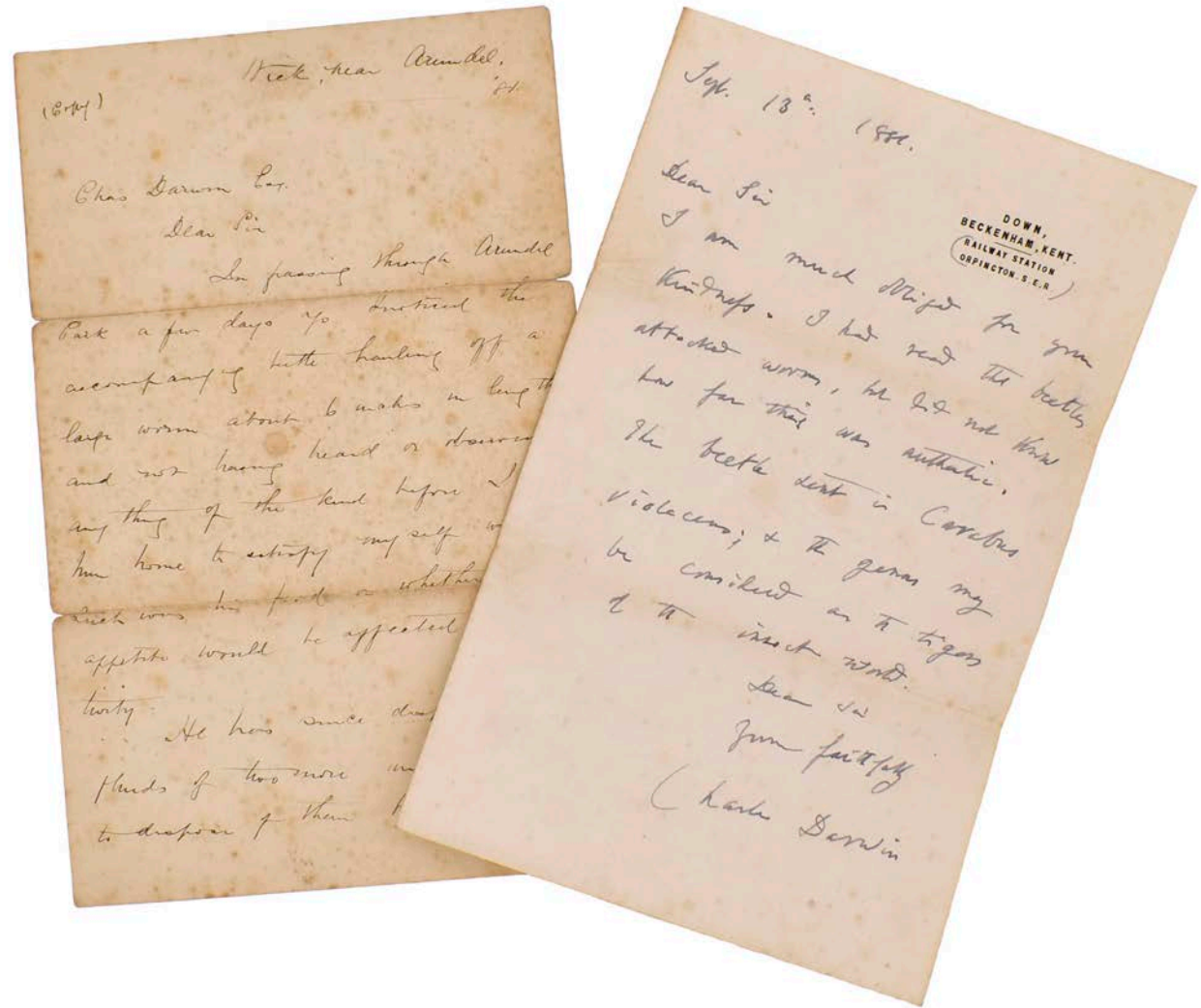
A fine unpublished letter to John Harmer, thanking him for his account of a beetle attacking a six-inch worm, and for the beetle itself, which Harmer had enclosed.

Harmer had captured the beetle in Arundel Park in Sussex, after witnessing the beetle attack the worm he writes "not having noticed any thing of the kind before I carried him home to satisfy myself whether such was his food or whether his appetite would be affected by captivity. He has since disposed of the fluids of two more which he cuts up in a very business like manner." Harmer fed it more worms, then sent it to Darwin in case there was "an element of interest in the circumstance".

Darwin's response reads "I am much obliged for your kindness. I had read that beetles attacked worms, but did not know how far this was authentic. The beetle sent is *Carabus Violaceus*; & the genus may be considered as the tiger of the insect world."

The posthumous revised edition of "The Formation of Vegetable Mould, Through the Action of Worms" (1882) notes that "the larger species of *Carabus* and *Staphylinus*... attack... [worms] ferociously". This observation is absent from the first edition of 1881, so it seems Harmer's efforts were put to good use.

Not in the Darwin Correspondence Project, but Harmer's letter to Darwin is (DCP-LETT-13332).



14. DARWIN, CHARLES

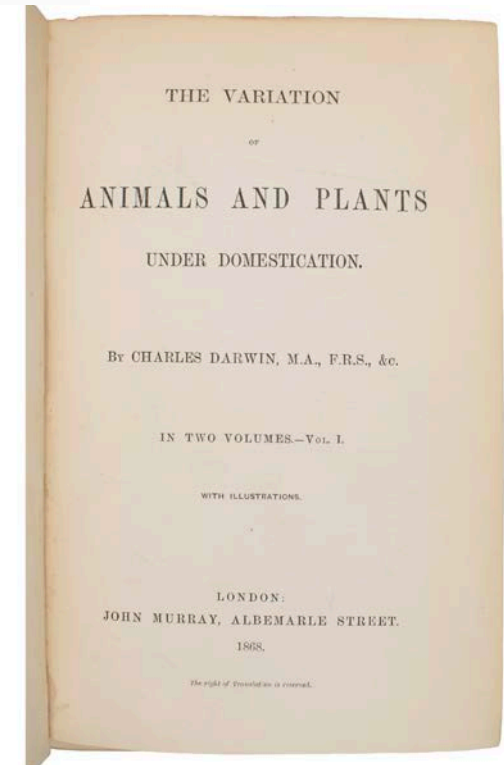
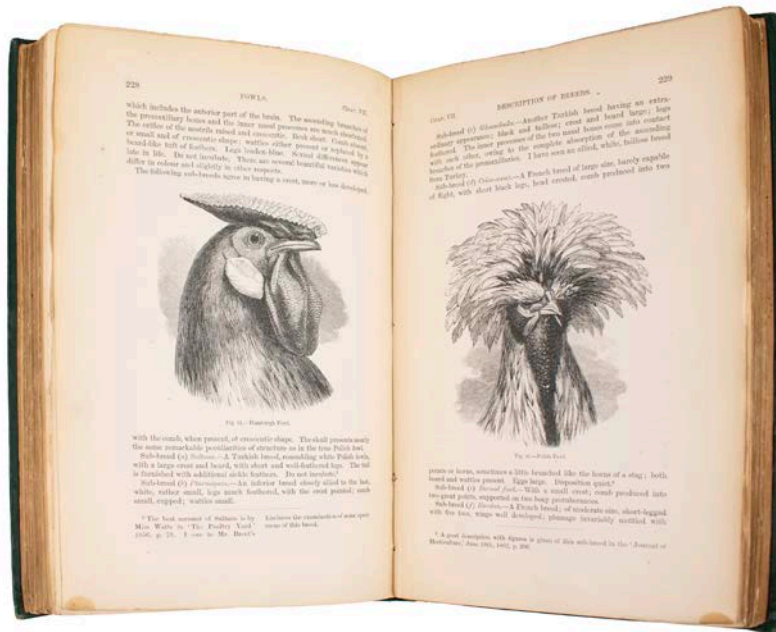
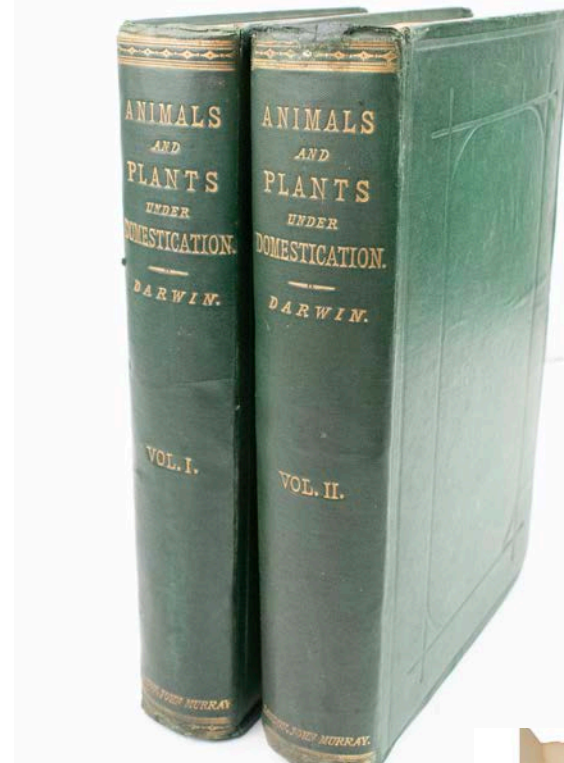
The Variation of Animals and Plants Under Domestication.

London John Murray 1868, 1868. 2 volumes. First edition, First issue, with five-line errata in Vol. I and seven-line errata in Vol. II, advertisements and 43 engraved illustrations. tall 8vo, original green cloth gilt lettered and decorated on the spines, decorated in blind on the covers. viii, 411, publisher's catalogue; viii, 486, ads.
A very bright and clean copy.

£2,500

"This represents the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponds to its first two intended chapters. It contains, in Chapter xxvii, his provisional hypothesis of pangenesis; one which he thought was new, but has a long back history" (Freeman 877).

The second part of his 'big book' was not published until 1875, under the title Natural Selection. It was in this work that Darwin attempted to finalise the understanding of pangenesis and an explanation of acquired characteristics and hereditary resemblance. These subjects were near to impossible to explain in Darwin's time as scientific methodology and technology had simply not developed to the point at which finite and provable studies on genes and chromosomes could be explored.
Freeman 877



15. DARWIN, CHARLES

Journal of Researches into the Geology and Natural History of the various countries visited by H.M.S. Beagle...

London, Henry Colburn, 1839, FIRST EDITION, FIRST ISSUE, publisher's cloth, rebacedreplacing original spine. 8vo, uncut, pp xiv [i.e. xii] 615 [1, blank], Addenda 609-629, two folding charts (a little foxing to charts as usual), with 16 pp inserted publisher's advertisements dated August 1839, 8pp prospectus for other publications.

£15,000

First edition, first issue, an attractive copy of the first separate issue of Darwin's *Journal*, his first formal publication and a classic of natural history travel narrative. It was perhaps the most important scientific voyage ever undertaken, for it gave impetus and direction to all of Darwin's later research. 'The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since the creation but had undergone change. He also developed doubts of the value of the Scriptures as a trustworthy guide to the history of the earth and of man, with the result that he gradually became an agnostic. The experiences of his five years in the Beagle, how he dealt with them, and what they led to, built up into a process of epoch-making importance in the history of thought' (Gavin de Beer in DSB).

The *Journal of Researches* was issued as part of the *Voyage of the Beagle* volumes and also as a separate book as above; this separate issue comprises sheets from the same print-run, but with cancel half-title and title-page. Both were published and available in June 1839.

Freeman 11



16. DARWIN, CHARLES AND ROBERT FITZROY.

Narrative of the Surveying Voyages of His Majesty's Ships Adventure and Beagle, between the Years 1826 and 1836, describing their Examination of the Southern Shores of South America, and the Beagle's Circumnavigation of the Globe.

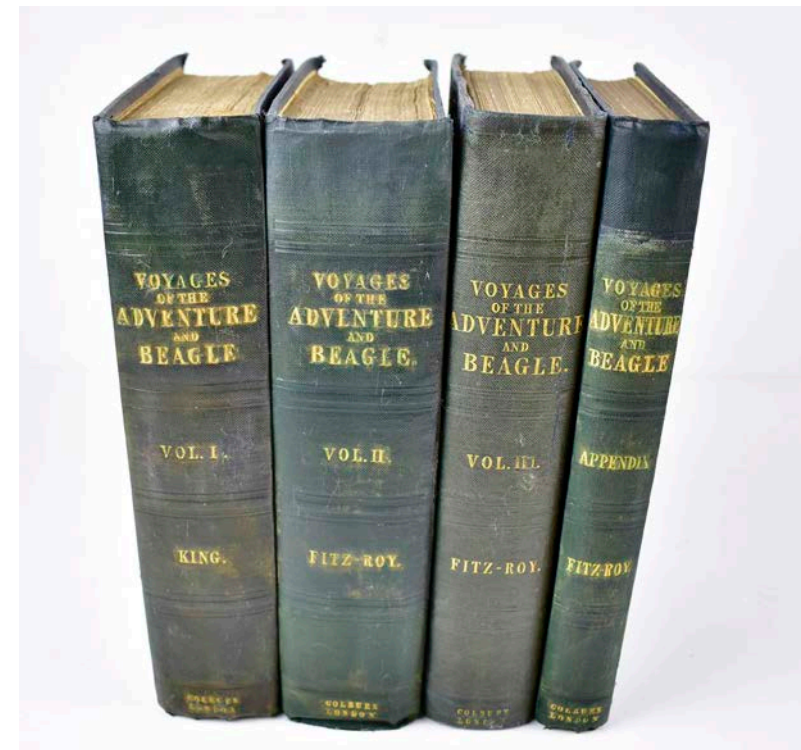
London, Henry Colburn, 1839, 3 vols in four (vol 2 having a separate Appendix), 8vo (235 x 145 mm), pp xxviii [iv] 1-559, 556-597 [recte 601]; xiv [ii] 694 [2]; viii 352; xiv 629 [609]–615, with 8 engraved folding maps and charts (loosely inserted in pockets at the front of each volume, as issued, the ribbon for extracting the charts still present in each pocket except one), 48 plates and charts, and 6 text illustrations, without the foxing that often occurs, in original publisher's cloth, partially unopened, a little restoration to the bindings, hinges of volume 3 repaired, a remarkably fresh and clean copy

£40,000

First edition, a very attractive set, of the complete narrative of 'one of the most famous scientific expeditions in history' (DSB). The third volume comprises Darwin's own journal of his voyage in the Beagle, which is the first issue of his first published book. Darwin's Journal of researches as it became known was his first formal publication and a classic of natural history travel narrative. It was perhaps the most important scientific voyage ever undertaken, for it gave impetus and direction to all of Darwin's later research. 'The five years of the voyage were the most important event in Darwin's intellectual life and in the history of biological science. Darwin sailed with no formal scientific training. He returned a hard-headed man of science, knowing the importance of evidence, almost convinced that species had not always been as they were since the creation but had undergone change. He also developed doubts of the value of the Scriptures as a trustworthy guide to the history of the earth and of man, with the result that he gradually became an agnostic. The experiences of his five years in the Beagle, how he dealt with them, and what they led to, built up into a process of epoch-making importance in the history of thought' (Gavin de Beer in DSB).

Volume I of the Narrative concerns the initial surveying expedition, 1826–30, under Philip Parker King in the Adventure, during which FitzRoy succeeded Pringle Stokes as commander of the accompanying Beagle. Volume II describes FitzRoy's continuation and completion of the survey with the Beagle alone, ending in 1836. 'The surveys he carried out in South American waters established FitzRoy as a first-rate hydrographer and won for him the gold medal of the Royal Geographical Society (1837). Because his marine surveys were accurate to such a high degree they are still used as the foundation for a number of charts of that area' (DSB).

Freeman 10; Freeman Companion p 213; Norman 584



17. DE BRY, JOHANN THEODORE; after KEMPENER, JACOB
[Six Bunches of Flowers in Vases] A Suite of Emblematic Florilegium Engravings

Set of six engraved plates numbered I-III [-IV-VI], featuring bouquets in ornate vases, surrounded by insects, and one snail, engraved mottos on scrolls beneath, plate size 288 x 255mm, each mounted separately, [Cologne, engraved and produced by Johann Bussemacher after Theodor de Bry, 1604]

£6,500

An Extremely Rare Complete Suite Of These Attractive And Beautifully Engraved Emblematic Images Of Bouquets In Striking Baroque Vases, With Mottos.

These images were originally commissioned and engraved by Theodor de Bry after a series of paintings by the floral artist Jacob Kempener. De Bry's prints were innovative in introducing the subject into the graphic media. In all of them the flowers are arranged in such a way as to establish a strong degree of lateral symmetry: what Bergström called the 'radial composition' (Bergström, 1973). The verse mottos run through the declensions of the Latin word for flower, Flos, and seem to comment on the arrangements depicted—tender buds for tender youth, wilting blooms for age, etc. It is interesting that different kinds of meanings are attributed to the flowers, they are not just monotonously to remind us of our mortality.

The series was published in Frankfurt c.1600, with the first engraving titled Polyptoton de Flores (The Variations of Flowers). The present set was re-engraved in reverse (excepting the inscriptions) in Cologne by Johann Bussemacher.

[New Hollstein, IV 43; De Jong and De Groot, Ornamentprenten in het Rijksprentenkabinet I (1988), n 355.]



18. DONOVAN, EDWARD

The Natural History of British insects.

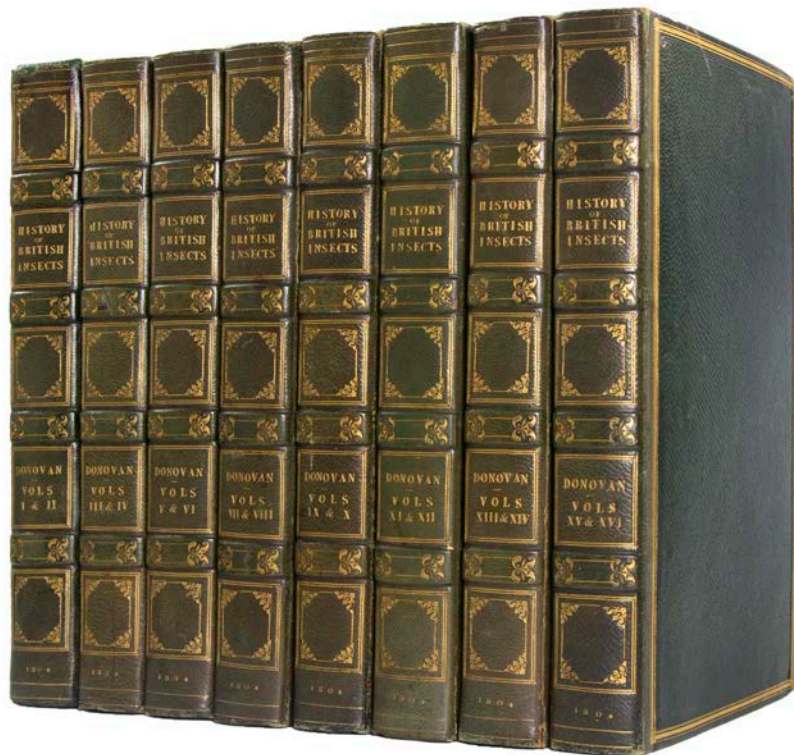
London, for the author and for F. and C. Rivington, 1796-1813.

16 vols in 8 complete set, 8vo, 576 hand-coloured copper plates, some upper hinges split but still firm, some light offsetting and sporadic foxing, mostly light but heavier in a few instances and in the main, not affecting plates; contemporary green morocco gilt, all edges gilt, a very handsome set.

£7,500

With over 500 hand-coloured plates. The work that established Donovan's reputation. Each volume contains high quality plates illustrating the life-cycles of the insects, which he often drew from life. It was initially intended to consist of 10 volumes, but he later added a further six.

Edward Donovan (1768-1837) was an avid collector of natural history specimens purchased mainly at auctions of specimens from voyages of exploration. He was a fellow of the Linnean Society and the Wernerian Society which gave him access to the best collections and libraries in London. It was quite common for private collectors to open small public museums, and in 1807 he founded the London Museum and Institute of Natural History. *Nissen, ZBI 1142.*



19. DONOVAN, EDWARD

An epitome of the natural history of the insects of China.

London, Printed for the author, by T. Bensley, 1798.

FIRST EDITION. 4to, [iv], [92], [2], (index) pp., 50 hand-coloured engraved plates all with slight brown toning, contemporary tree calf, red morocco label, neat repairs to joints, a very good example.

£6,500

Little is known of the early life of Edward Donovan (1768–1837). His interest in natural history started with the collecting of shells and preservation of insects, probably before 1788. He was a prolific author and skilled artist who etched and engraved the plates for all his works. He became a fellow of the Linnaean Society.

Donovan's main interest was entomology and his published works included sixteen volumes of *British Insects* (1792–1813) and the three 'magnificently illustrated' (Dunbar) volumes on *The Insects of China, India and New Holland*, the last being dedicated to Sir Joseph Banks, and acknowledging use of his collections and library. Donovan's approach was to show species that had not been illustrated before, and many previously undescribed. The illustrations of tropical butterflies, moths, and other insects set against backgrounds of plants and flowers represent a significant advance in compositional style which seem likely to have influenced others in the ensuing Victorian era, in particular H. Noel Humphreys.

Dunbar (British Butterflies), page 48; *Nissen ZBI 1143*.



20. DRESSER, HENRY EELES

A History of the Birds of Europe, including all the species inhabiting the western Palaearctic Regions.

London Taylor & Francis For the Author 1871- 1896. First edition, nine volumes, including supplement, large 4to, additional vignette title and 723 lithographed plates (721 hand-coloured), after and by J.G. Keulemans, J. Wolf, E. Neale, Contemporary half burgundy morocco, elaborately gilt spines, supplement in slightly different gilt design. The Preface, Introduction, List of Subscribers and Index bound as volume I. 2 uncoloured plates, some illustrations in the text, after J.G. Keulemans, Joseph Wolf and E. Neale, the colouring is by Smith and W. Hart.

£15,000

An important monograph, "A History of the Birds of Europe" is one of three major monographs published by Dresser. Still the largest and most complete work on this subject. The others are his "A Monograph of the Meropidae, or Family of the Bee-Eaters", 1884-1886, and "A Monograph of the Coraciidae", 1893. All of these works contain illustrations by Keulemans.

Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His "Manual of Palaearctic Birds" (1902) was an important contribution to the delimitation of the ranges of Palaearctic birds. The principal artist Johannes Gerardus Keulemans (1842-1912), began his career as a taxidermist providing stuffed birds to the State Museum of Natural History at Leiden. The director of that museum encouraged Keulemans to pursue his love of natural history, where he obtained a scientific appointment after an expedition to West Africa in 1865 and 1866. His accomplishments in illustration came to the notice of Richard Bowdler Sharpe, later a director of the British Museum, who encouraged him to move to England. Keulemans quickly achieved wide recognition and established himself as the most popular bird artist of the late Victorian period. He regularly provided illustrations for "The Ibis" and "The Proceedings of the Zoological Society". He illustrated many important bird books as well as those by Dresser, including Buller's "A History of the Birds of New Zealand" (1873), Shelley's "Monograph of the Sun-Birds" (1876-1880), William Vincent Legge's "Birds of Ceylon" (1880), Daniel Giraud Elliot's "Monograph of the Hornbills" (1887-1892), Richard Bowdler Sharpe's "Monograph on Kingfishers" (1868-1871), Henry Seebohm's "Monograph on Thrushes" (1902), and Osbert Salvin's "Biologia Centrali-Americana" (1879-1904). Keulemans has painted remarkable pictures of extinct birds, like the Choiseul Crested Pigeon, Kangaroo Island Emu, Huia, Stephens Island Wren, Hawaii Oo, Hawaii Mamo, Oahu Oo, Guadalupe Petrel, and the Laughing Owl.

A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of the British Ornithologists' Union in 1865 and served as its secretary from 1882 to 1888. He was also a member and fellow of the Linnean and Zoological societies of London and an honorary fellow of the American Ornithologists' Union. He was a close friend of

Professor Alfred Newton, Thomas Littleton Powys, 4th Baron Lilford and of Sir Alfred Russel Wallace. He knew all of the leading ornithologists of the day. He was particularly well-known to European, American and Russian ornithologists. He worked with Alfred Newton on the promotion of a "close time" for British birds, a period, during 1862, when birds could not be hunted. This early effort aided in the commencement of the bird conservation movement. In spite of Keulemans' prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in iron, with premises at 110 Cannon Street in The City.





J. G. Richardson del. et sculp.

Moderns. Brock. 1840

EGYPTIAN EAGLE-OWL
BUBO ASCALAPHUS



J. G. Richardson del.

H. L. S. sculp.

FLAMINGO.
PHENICOPTERUS ROSEUS.

21. DRESSER, HENRY EELES.

A Monograph of the Meropidae, or Family of the Bee-Eaters.

London, For the Author, 1884-1886, Large 4to (470 x 390mm), Contemporary half morocco, with 34 Fine Hand Coloured Plates, with the original Prospectus bound in before the text, including an extra example of one of the coloured plates.

The Meropidae was published by the author in five parts between 1884 and 1886.

The descriptive text of 144 pages by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species.

£12,500

An important monograph, 'The Meropidae' is one of three major monographs published by Dresser. The others 'History of the Birds of Europe 1871-96' still the largest and most complete work on this subject, and 'A Monograph of the Coraciidae 1893'. All have illustrations by Keulemans.

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WHITEFRONTED BEE EATER
MELTOTHACUS BULLOCKI

22. EDWARDS, WH

A Fine Pair of Watercolours of Papaver Somniferum and Convolvulaceae (morning glory).

On paper, c. 1800. [470 x 340 & 390 x 330mm].

£1,500

In 1952 Rachel McMasters Miller Hunt acquired 25 gilt-edged watercolours, approximately 30.5×23 cm, trimmed, often cut into the signature “WH Edwards Delt [delineavit], No 15 Southampton Row, Russell Sqr London.” Descriptions of the works (images not yet posted) can be found under accession 0850 on our Web site. While some of the compositions are of single flowers, others are paired or in bouquets. Nine depict roses, and the collection contains at least two each of Auricula, Crataegus and Ranunculus.

William Henry Camden Edwards (b. Monmouthshire ca.1773, d. Bungay, Suffolk 22 August 1855) exhibited at the Royal Academy (1793–1841) and the Society of British Artists, London (1840–1844). He engraved plates in W. J. Hooker’s *British Jungermanniae* (1812–1816), *Musci Exotici* (1818–1820) and *Muscologia Britannica* (1818) and W. Roxburgh’s *Plants of the Coast of Coromandel* (1795–1820) and wrote his own *Young Artist’s Guide to Flower Drawing and Painting in Watercolours* (1820).

His wife exhibited fruit studies at the Royal Academy and the Society of British Artists in 1847. The information above, from Ray Desmond’s *Dictionary of British and Irish Delectus Huntiana* 43 W. H. Edwards paintings Clockwise from top left: Jonquil & French poppy [Narcissus & Papaver], HI accession 0850.02; St. Johns Wort [Hypericum], HI accession 0850.06; Polyanthus [Auricula], HI accession 0850.10; [Briar and Rose], HI accession 0850.18; Ranunculus & Anemone, HI accession 0850.21, watercolours by W. H. Edwards. *Botanists and Horticulturists* (London, 1994), seems to be the most complete account of Edwards’ work.

The *Young Artist’s Guide*... With instructions and examples, described in Bridson and White’s *Plant, Animal & Anatomical Illustration in Art & Science* (1990), was published in London by J. Watson and contains 11 pages and 23 plates (5 uncoloured line, 4 uncoloured aquatint, 7 colour-printed and 7 hand-coloured). Regarding *Muscologia Britannica*, Malcolm Beasley of the Natural History Museum, London, reports five unsigned annotated pen and ink drawings (with occasional grey wash) on paper. These are by artists identified in the plates engraved by Edwards, who was described by Hooker and Taylor in the introduction as “an artist of high talents.” *Bulletin of the Hunt Institute for Botanical Documentation Carnegie Mellon University, Pittsburgh, Pennsylvania* Vol. 19, No. 2 Fall 2007



THE MOST PERFECT SAUROPOD SKELETON EVER DISCOVERED

23. GILMORE, CHARLES W.

A Nearly Complete Articulated Skeleton of Camarasaurus, a Saurischian Dinosaur from the Dinosaur National Monument, Utah [and] Osteology of Ornithomimid Dinosaurs from the Dinosaur National Monument, Utah - Extracted from Memoirs Carnegie Museum, Vol. X. No. 3, pp.347-410. Issued July 10, 1925

Rare Offprint, 6 plates (including 1 folding), unopened, original printed wrappers, folio, Pittsburgh, PA, Carnegie Museum, 1925.

£350

This offprint was previously bound in an over-sized card binding applied by a library, with the upper and lower wrapper each having an additional stiff paper backing applied. The card binding has been removed by Bainbridge Conservation, who professionally conserved the spine with tissue, but the staff paper backing on the wrappers has been left intact. Some loss from the corners of the original wrappers, especially the upper wrapper, but not affecting text.

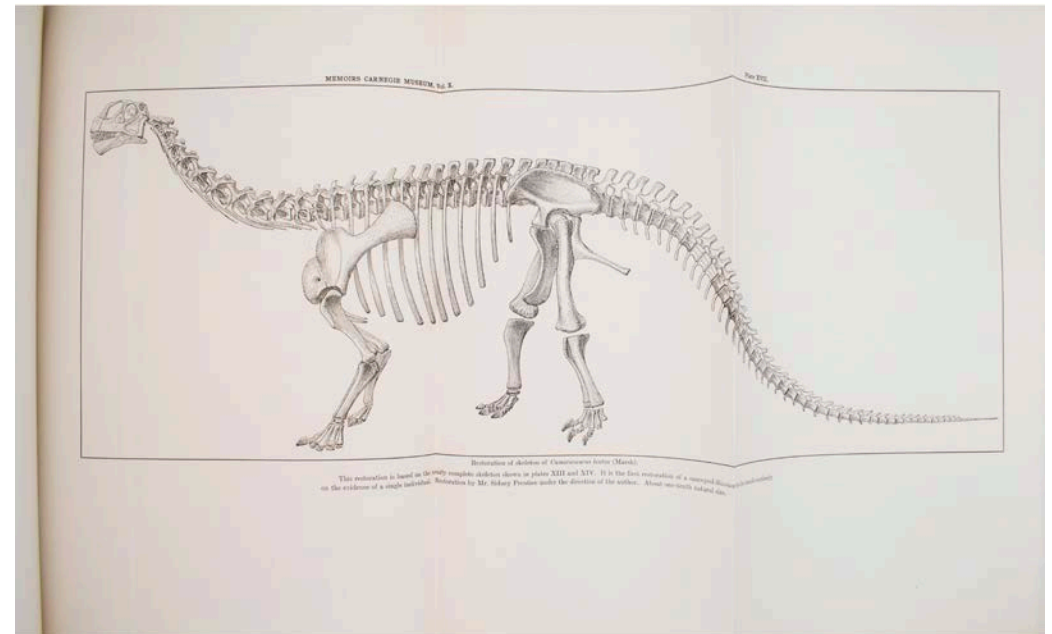
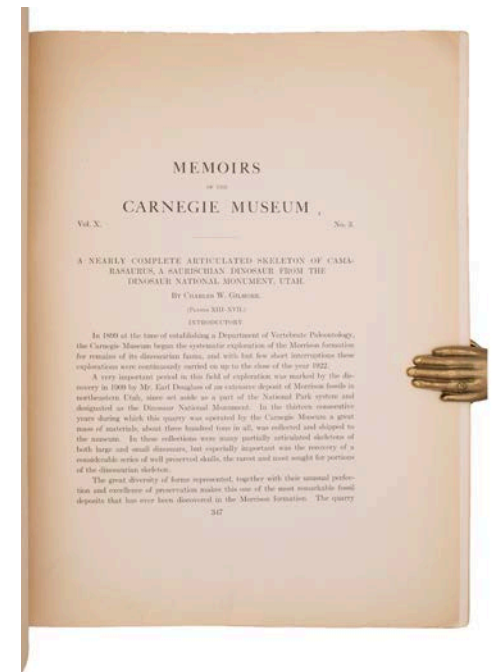
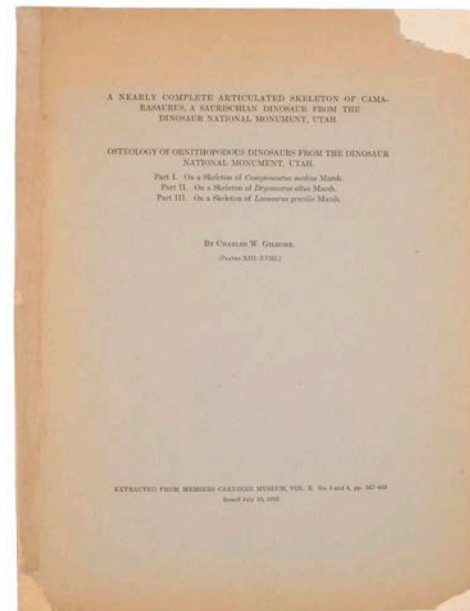
Camarasaurus is one of the most famous and abundant sauropod dinosaurs found in the Late Jurassic-age rocks of the Morrison Formation, which the dinosaur National Monument is famous for. Six skulls, the largest skulls of all the sauropods, and three nearly complete skeletons have been discovered at the historic Carnegie Quarry in the Dinosaur National Monument. The most well-known specimen is the subject of this work.

The nearly complete juvenile specimen still holds the title for the best preserved and most complete sauropod skeleton ever found. Collected between 1919 and 1920, it has been on exhibit at the Carnegie Museum of Natural History since 1924, and replicas can be seen in numerous museums.

Author, Charles W. Gilmore, describes the specimen in detail, and provides a photo of the fossil as it was found and later as it was displayed. The articulation of the bones allowed Gilmore to conclude Camarasaurus did not have its highest elevation at the shoulders, but rather stood highest at the hips, like Apatosaurus and Diplodocus.

A Very Scarce Off Print

[Fantastic Camarasaurus (from Dinosaur National Monument) and Where to Find Them, Hunt-Foster, Ashworth, Paper Dinosaurs 40]



24. GOULD, JOHN.

A Monograph of the Trogonidae, or Family of Trogons.

London, Taylor & Francis, [1858] – 75, Folio, (547 x 365mm), Full Green Morocco Gilt, Elaborate Gilt Arabesque Designs in Compartments, All Edges Gilt, with 47 brilliantly hand-coloured plates, enhanced with gum Arabic.

£35,000

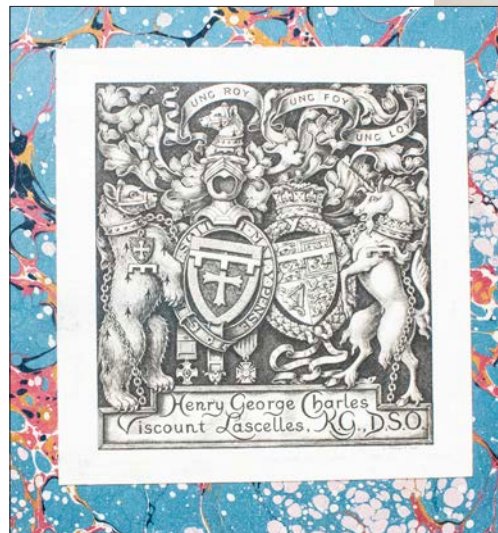
A Stunning Copy of the Enlarged Second Edition.

Although titled the second edition Gould considered the present volume a new work. The text being re-written and all the plates were redrawn and supplemented by twelve entirely new plates of subsequently recognised species.

The beauty of many of the subjects in this edition is enhanced by the addition of backgrounds of tropical flora and smaller birds.

Gould's second monograph was first published in three parts and contained four species of trogons, twelve more than had hitherto been known to science; the majority were inhabitants of America and its islands, although ten were of the Indian islands and India, and one of Africa. These vividly coloured birds were among Gould's favourites: 'Denizens of the intertropical regions of the Old and New World, they shroud their glories in the deep and gloomy recesses of the forest... dazzled by the brightness of the meridional sun, morning and evening twilight is the season for their activity' (Introduction).
Fine Bird Books, p.77; Suer 21; Nissen IVB 381, Anker 171; Zimmer p253.

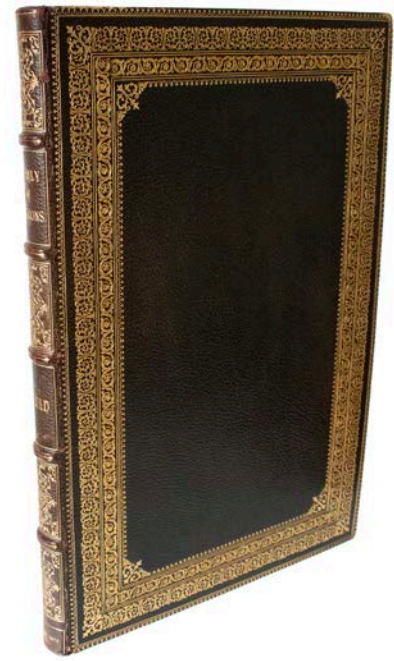
Provenance: Henry George Charles, Viscount Lascelles





PHAROMACRUS AURICEPS,
IMMATURE MALE.

Illustrated & Engraved by Gould.



MONOGRAPH
OF
THE TROGONIDÆ,
OR
FAMILY OF TROGONS.
BY
JOHN GOULD, ERS. &c.

LONDON:
Printed and Sold by G. & C. B. Whittaker, 10, Pall Mall, and by the Author, in Colchester Street, London and New York.



HAPLOPETES FULVUS.



TROGON CHLORASTRIA.

Illustrated by Gould.

25. GOULD, JOHN

A Monograph of the Ramphastidae or Family of Toucans.

London: the author, 1834-35, First Edition, folio (540 x 368 mm.), Contemporary half green morocco gilt, spine gilt in compartments, dedication leaf, list of subscribers, and 33 Fine Hand-coloured Lithographed Plates by and after Edward Lear, John and Elizabeth Gould, each heightened with gum arabic, one uncoloured lithographed anatomical plate by and after G. Scharf

£60,000

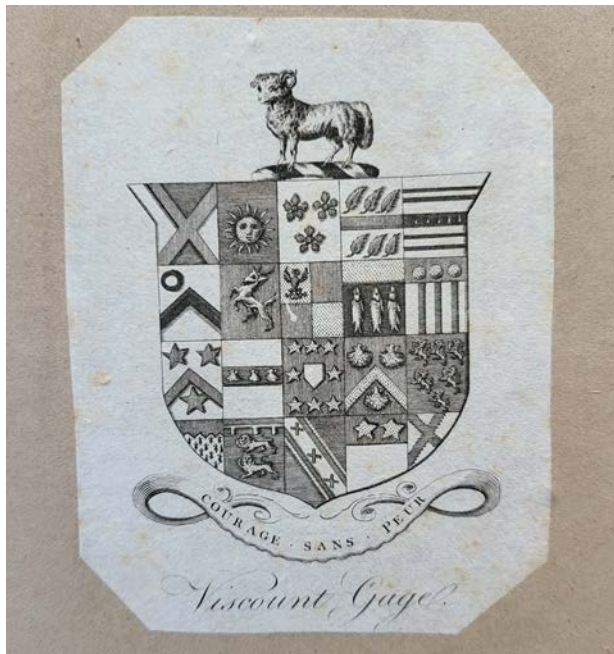
SUBSCRIBER'S COPY OF GOULD'S FIRST MONOGRAPH.

The Toucan family is limited to Mexico, Central and South America and some West Indian islands.

Lear's remarkable images of Toucans, which fill the plate, showing the young birds with the fully grown, are regarded as among the best of his zoological drawings; the uncoloured plate accompanies Richard Owen's final chapter on the anatomy of the toucan, written especially for the work

Henry Hall Gage, 4th Viscount Gage (1791-1877): named on List of Subscribers ("Gage, the Right Hon. Viscount, M.A., M.R.I., F.Z.S..."), with his bookplate.

Anker 170; Ayer/Zimmer 252; Balis 102; Fine Bird Books 77; McGill/Wood 364; Nissen IVB 378; Sauer 3





RAMPHASTOS TOCO (Linn.)
Toucan Toucan.

Printed by C. Bulmer.



RAMPHASTOS ERYTHORHYNCHUS (Linn.)
Red-billed Toucan.



RAMPHASTOS ERYTHORHYNCHUS (Linn.)
Red-billed Toucan.



RAMPHASTOS ERYTHORHYNCHUS (Linn.)
Red-billed Toucan.



RAMPHASTOS ERYTHORHYNCHUS (Linn.)
Red-billed Toucan.

**SUBSCRIBER'S COPY OF THE FIRST ISSUE WITH MANUSCRIPT BY THE
COUNTESS OF AYLESFORD**

26. HARRIS, MOSES.

The Aurelian :or natural History of English Insects ; namely, Moths and Butterflies.

London :for the Author,1766,folio , Large Paper (480 x 300mm),with engraved hand-
coloured Frontispiece, Engraved Vignette Title and 41 fine hand-coloured plates,
Contemporary calf, hinges repaired.

A Special Copy probably Prepared for the Countess of Aylesford, Packington, Warwicks,
with the Earl of Aylesford's Engraved Bookplate on the verso of the Title. One of the
Subscribers, Plate 13 is Dedicated to the Countess with 4 leaves mounted probably by the
Publisher. A Contemporary Manuscript Index and List of the Lepidoptera and works in
which the subjects were described, all descriptions of the Lepidoptera in English have a
Latin description in manuscript. (In the hand of the Countess).

£12,500

A BEAUTIFUL SUBSCRIBER'S COPY OF THE FIRST EDITION, FIRST ISSUE.

"One of the most outstanding authors of entomological literature during the eighteenth
century. Inspired by an uncle of the same name and being in comparatively easy
circumstances, Harris began to take an active interest in entomology about the age of
twelve and, in spite of his lack of education,was an accurate and original observer. He
was, it is believed,the first to draw attention to the importance of wing neuration in the
classification of lepidoptera and upon this principle he arranged the species of his published
works, illustrating them in colour with a high degree of accuracy. He certainly contributed
much to the knowledge of the science and was one of the leading entomologists of his
century."Lisney .

Harris drew from live specimens. His plates are amongst the most beautiful of their
kind, showing dorsal and ventral views of all the subjects, together with various stages of
development (egg, caterpillar, chrysalis), each with their preferred food.

Cf. Lisney 234; Nissen ZBI 1835.





No.	Species	Length	Span	Weight	Time of Flight
1	Common Blue	1.5	2.5	0.1	June
2	Small Tortoiseshell	1.2	2.0	0.1	June
3	Large Tortoiseshell	1.8	3.0	0.1	June
4	Red Admiral	2.0	3.5	0.1	June
5	Black and White	1.5	2.5	0.1	June
6	Orange Tip	1.0	1.5	0.1	June
7	Peacock	2.5	4.0	0.1	June
8	Comma	1.5	2.5	0.1	June
9	Small Copper	1.2	2.0	0.1	June
10	Large Copper	1.8	3.0	0.1	June
11	Small Tortoiseshell	1.2	2.0	0.1	June
12	Large Tortoiseshell	1.8	3.0	0.1	June
13	Red Admiral	2.0	3.5	0.1	June
14	Black and White	1.5	2.5	0.1	June
15	Orange Tip	1.0	1.5	0.1	June
16	Peacock	2.5	4.0	0.1	June
17	Comma	1.5	2.5	0.1	June
18	Small Copper	1.2	2.0	0.1	June
19	Large Copper	1.8	3.0	0.1	June
20	Small Tortoiseshell	1.2	2.0	0.1	June
21	Large Tortoiseshell	1.8	3.0	0.1	June
22	Red Admiral	2.0	3.5	0.1	June
23	Black and White	1.5	2.5	0.1	June
24	Orange Tip	1.0	1.5	0.1	June
25	Peacock	2.5	4.0	0.1	June
26	Comma	1.5	2.5	0.1	June
27	Small Copper	1.2	2.0	0.1	June
28	Large Copper	1.8	3.0	0.1	June
29	Small Tortoiseshell	1.2	2.0	0.1	June
30	Large Tortoiseshell	1.8	3.0	0.1	June
31	Red Admiral	2.0	3.5	0.1	June
32	Black and White	1.5	2.5	0.1	June
33	Orange Tip	1.0	1.5	0.1	June
34	Peacock	2.5	4.0	0.1	June
35	Comma	1.5	2.5	0.1	June
36	Small Copper	1.2	2.0	0.1	June
37	Large Copper	1.8	3.0	0.1	June
38	Small Tortoiseshell	1.2	2.0	0.1	June
39	Large Tortoiseshell	1.8	3.0	0.1	June
40	Red Admiral	2.0	3.5	0.1	June
41	Black and White	1.5	2.5	0.1	June
42	Orange Tip	1.0	1.5	0.1	June
43	Peacock	2.5	4.0	0.1	June
44	Comma	1.5	2.5	0.1	June
45	Small Copper	1.2	2.0	0.1	June
46	Large Copper	1.8	3.0	0.1	June
47	Small Tortoiseshell	1.2	2.0	0.1	June
48	Large Tortoiseshell	1.8	3.0	0.1	June
49	Red Admiral	2.0	3.5	0.1	June
50	Black and White	1.5	2.5	0.1	June
51	Orange Tip	1.0	1.5	0.1	June
52	Peacock	2.5	4.0	0.1	June
53	Comma	1.5	2.5	0.1	June
54	Small Copper	1.2	2.0	0.1	June
55	Large Copper	1.8	3.0	0.1	June
56	Small Tortoiseshell	1.2	2.0	0.1	June
57	Large Tortoiseshell	1.8	3.0	0.1	June
58	Red Admiral	2.0	3.5	0.1	June
59	Black and White	1.5	2.5	0.1	June
60	Orange Tip	1.0	1.5	0.1	June
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63	Small Copper	1.2	2.0	0.1	June
64	Large Copper	1.8	3.0	0.1	June
65	Small Tortoiseshell	1.2	2.0	0.1	June
66	Large Tortoiseshell	1.8	3.0	0.1	June
67	Red Admiral	2.0	3.5	0.1	June
68	Black and White	1.5	2.5	0.1	June
69	Orange Tip	1.0	1.5	0.1	June
70	Peacock	2.5	4.0	0.1	June
71	Comma	1.5	2.5	0.1	June
72	Small Copper	1.2	2.0	0.1	June
73	Large Copper	1.8	3.0	0.1	June
74	Small Tortoiseshell	1.2	2.0	0.1	June
75	Large Tortoiseshell	1.8	3.0	0.1	June
76	Red Admiral	2.0	3.5	0.1	June
77	Black and White	1.5	2.5	0.1	June
78	Orange Tip	1.0	1.5	0.1	June
79	Peacock	2.5	4.0	0.1	June
80	Comma	1.5	2.5	0.1	June
81	Small Copper	1.2	2.0	0.1	June
82	Large Copper	1.8	3.0	0.1	June
83	Small Tortoiseshell	1.2	2.0	0.1	June
84	Large Tortoiseshell	1.8	3.0	0.1	June
85	Red Admiral	2.0	3.5	0.1	June
86	Black and White	1.5	2.5	0.1	June
87	Orange Tip	1.0	1.5	0.1	June
88	Peacock	2.5	4.0	0.1	June
89	Comma	1.5	2.5	0.1	June
90	Small Copper	1.2	2.0	0.1	June
91	Large Copper	1.8	3.0	0.1	June
92	Small Tortoiseshell	1.2	2.0	0.1	June
93	Large Tortoiseshell	1.8	3.0	0.1	June
94	Red Admiral	2.0	3.5	0.1	June
95	Black and White	1.5	2.5	0.1	June
96	Orange Tip	1.0	1.5	0.1	June
97	Peacock	2.5	4.0	0.1	June
98	Comma	1.5	2.5	0.1	June
99	Small Copper	1.2	2.0	0.1	June
100	Large Copper	1.8	3.0	0.1	June

ORNITHOLOGICAL WATERCOLOURS.

27. HAYES, CHARLES

A Rare and Extremely Fine Collection of Watercolours by the noted ornithological artist, Charles Hayes.

Collections of his work are very rare: this is only the fifth substantial collection to be recorded.

£75,000

2 volumes, 115 original watercolour drawings of birds by Hayes on thick card, each within an ink ruled border, all titled and signed by the artist, 7 dated 1808, 3 dated 1811, 44 dated 1812 and 12 dated 1813 (occasional faint and insignificant marginal staining, occasional minor scattered spotting); Contemporary Polished Calf Gilt, folio (44 x 28.3 cm); London, 1808-1813.

William Hayes (1729-1799) was a bird illustrator from Southall, Middlesex. Nissen IVB 421-422 identifies two printed books, and Mullens and Swann (pp.286-288) four printed books giving William as the author. The advertisement for each of the two volumes of William Hayes's *Portraits of rare and curious birds... at Osterley Park (1794-1799)* informed the reader that the work on the plates had been done by himself and 'seven of his pupils'. We know that the Hayes family did all the work on the text, drawing, etching and stippling, also the colouring of the plates, and that the seven pupils were Hayes's children, perhaps also his wife Anne. Charles is named as one of the sons of William on the title page of *The Portraits of British Birds 1808-1816*, and perhaps these original watercolours were part of that production.



Barnes Owl

*C. Hayes
1813*



Teal Male *C. G. S. P.*



Kestrel Male *C. G. S. P.*

28. HILL, JOHN.

A General Natural History; or, New and Accurate Descriptions of the Animals, Vegetables, and Minerals, of the Different Parts of the World; with Their Virtues and Uses, as far as hitherto certainly known, in Medicine and Mechanics...

London, for Thomas Osborne, 1748-52, First Edition, 3 volumes, folio, (380 x 240mm) Large Paper Copy, full Contemporary Red Morocco Gilt, with 56 hand-coloured engraved plates and one engraved folding table of fossils, one plate remargined, a fine clean set.

£9,500

A Special Issue of this beautifully illustrated work by one of the most important naturalists of the eighteenth century. The plates and text are ruled in red and were intended to denote specially bound coloured copies for Subscribers.

Author of one of the largest botanical publication “The Vegetable System”, Hill developed his own system for plant classification., and due to his enthusiasm was a prolific author of natural history works.

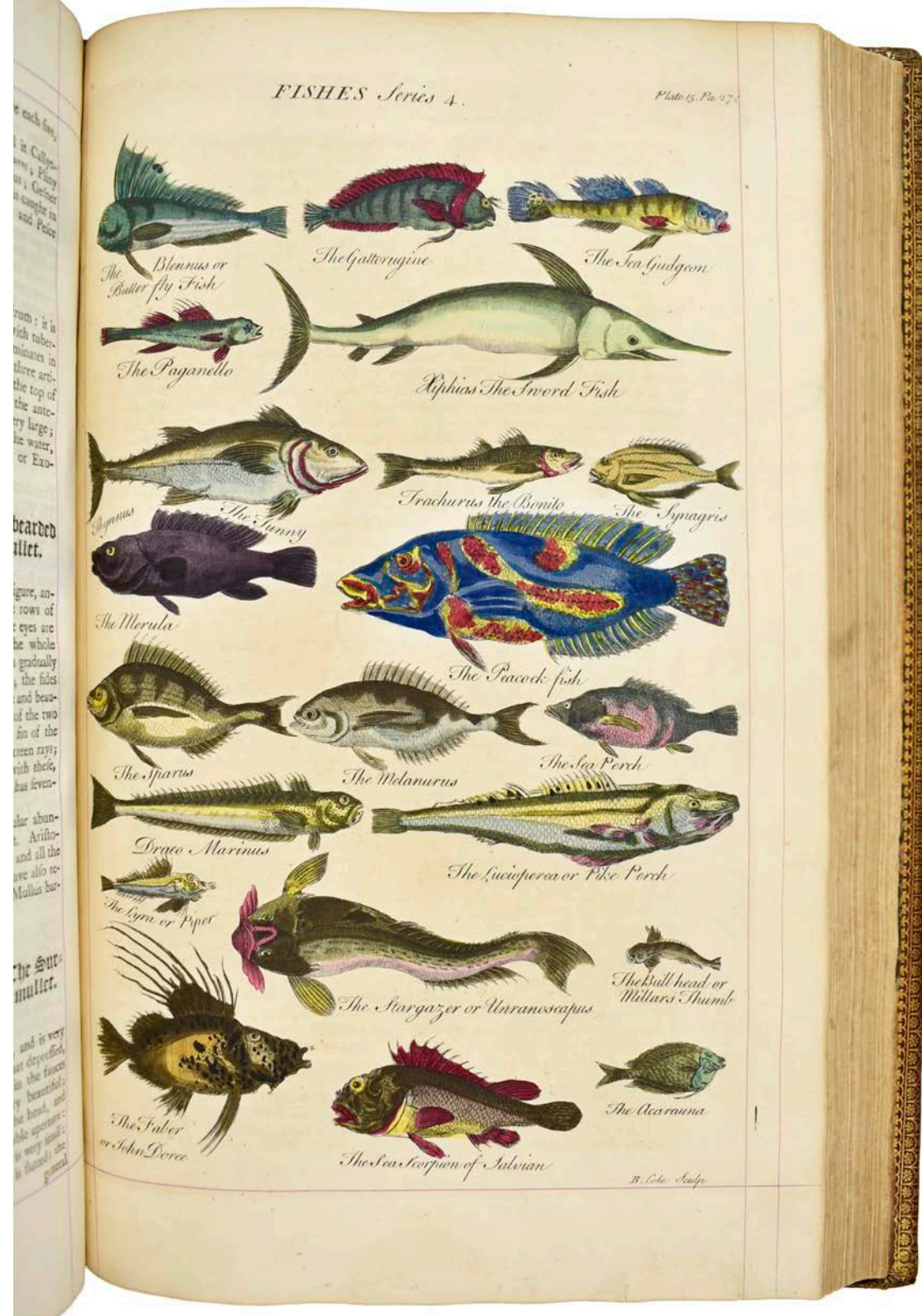
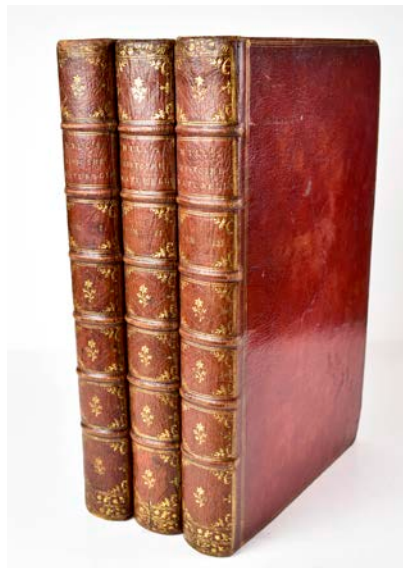
The “General Natural History” is divided into three books “A History of Fossils; A History of Plants; and a History of Animals”. The fine engravings by B. Cole display some of the newly discovered fish and shells of the Pacific Ocean and in the volume on fossils there is a series of plates that include shark teeth, shells and coral.

“Not only was Hill industrious and energetic, but his writings show him to have been a man of real ability and genius”. Henry.

He is famous for his attack on the Royal Society and its Transactions, of which he was never allowed membership. He died after a long dispute with the Earl of Bute, leading to bankruptcy.

Provenance Royal Society of Edinburgh

[Henry 809; Anker 210; Pritzel 4061.]



29. HOOKER, WILLIAM JACKSON, SIR (1785-1865) AND WALTER HOOD FITCH (1817-1892).

Victoria Regia, or illustrations of the Royal Water-Lily, in a series of figures chiefly made from specimens flowering at Syon and at Kew.

London: Reeve and Benham, 1851.

Broadsheet folio (747 x 545 mm). 4 lithographs with hand-colouring; 11 letterpress leaves: title-page, dedication leaf, pp. [7]-20, [21]. A few very minor repairs to a few pin holes. Modern blue morocco retaining an old (original?) blue morocco gilt title-label on upper cover.

£25,000

“The giant waterlily (*Victoria amazonica*) is the largest of the waterlilies and the national flower of Guyana. On its classification by John Lindley in 1837, the plant was named *Victoria regia* in honour of Queen Victoria, who had recently acceded to the throne. The name was amended to its present form following the Queen’s death in 1901. The first attempts to cultivate the plant by the German-born explorer Robert Schomburgk in Guyana failed, and in 1846 seeds were sent to Kew where attempts to grow them were also unsuccessful. The director of the gardens, Sir William Jackson Hooker, published an account of the attempts in the first issue of Curtis’s *Botanical Magazine* in 1847. Further seeds and rhizomes (rootstalks) were sent to Kew in 1848, followed by a group of live plants in 1849, but none of these were able to survive.

The prestige of being the first to successfully grow and cause the waterlily to bloom in Britain soon developed into a competition between botanically-minded members of the landed gentry (primarily the Dukes of Devonshire and Northumberland and their gardeners), and much money was invested in developing new technologies that could better replicate the climate of the Amazon rainforest.

In February 1849, further seeds were sent to Kew, and some of these were passed on to Joseph Paxton to propagate in his new greenhouse at Chatsworth, the residence of the Duke of Devonshire. In November 1849, Paxton managed to get the plant to bloom successfully, and cuttings were sent to Queen Victoria. The following year saw the first specimen of the plant to bloom at Kew, and in 1851 Hooker published this comprehensive account, illustrated with spectacular lithographs by the Scottish artist Walter Hood Fitch, of specimens in bloom at Kew and at neighbouring Syon House (the London home of the Duke of Northumberland).

Using Paxton’s technology, lilies were soon grown successfully in greenhouses around Britain. So inspired by the structure of the lily pad, Paxton used it as the basis for future designs of his glasshouses, including the Crystal Palace.” Royal Collections Trust. “One of the most celebrated plants from this period was the water-lily *Victoria Amazonica*, originally called the *Victoria regia* by [John] Lindley in honour of England’s reigning

monarch. Discovered at the beginning of the century by European explorers, it created a veritable sensation in England when the eclectic and versatile Joseph Paxton (1803-1865) managed to coax the plant to flower [in 1849] while working at Chatsworth and Chiswick as head gardener for the Duke of Devonshire.” (*An Oak Spring Flora* p.378). With its large floating leaves and white flower, the *Victoria Amazonica* attracted queues of visitors to the gardens where it was cultivated. When he designed the glass and iron Crystal Palace for the Great Exhibition in 1851, Paxton was reportedly inspired by the structure of the leaves of the plant. *Great Flower Books*, p. 60.

Provenance: Massachusetts Horticultural Society (bookplate recording the gift of George W. Smith, 1852, and one other bookplate).

Nissen BBI 919; Stafleu & Cowan TL2 3014 (noting 20 pages letterpress, and not noting p. [21]: “References to the Plates”).





VICTORIA REGIA

Sagittaria, Linn.

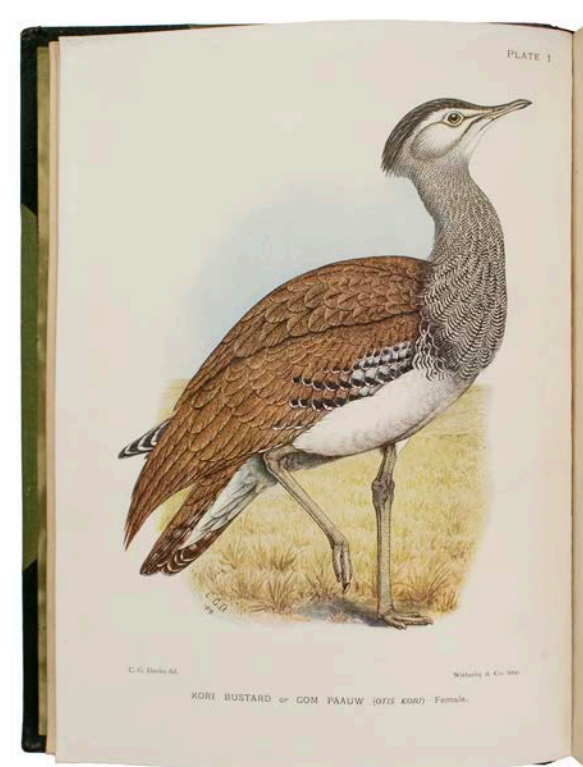
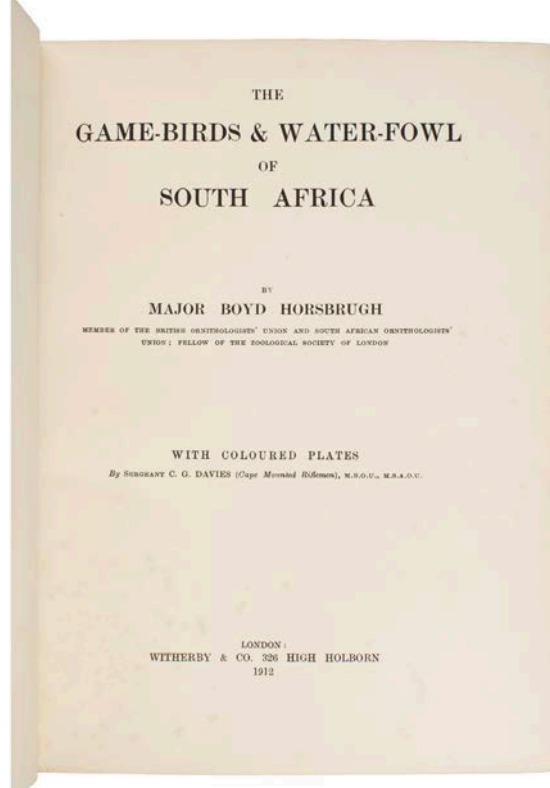
30. HORSBRUGH, MAJOR BOYD.

The Game-Birds and Water-Fowl of South Africa.

London: Witherby & Co., 1912. First edition, 4to (239 x 176mm.) 67 plates in colour. Original half-morocco over green cloth, five raised bands, lettered in gilt, g.e.

£550

From the preface: 'In this volume I have endeavoured to give descriptions of the Game-Birds and Water-fowl found within South African limits - that is to say, south of a line drawn through the Zambesi River from east to west. With regard to the habits of many species, I am greatly indebted to Serg. C.G. (Finch) Davies, Cape Mounted Riflemen, whose excellent field work has been of the greatest help to me. All notes referring to Pondoland and Griqualand have been communicated to me by him



31. JARDINE, SIR WILLIAM

The Naturalist's Library

Edinburgh & London, WH Lizars, [1833-43], 40 vol., small 8vo (180 x 110mm) fine half calf gilt by Zaehnsdorf, with engraved portraits and titles, c.1280 plates, mostly hand-coloured. 6 vols have the hinges repaired.

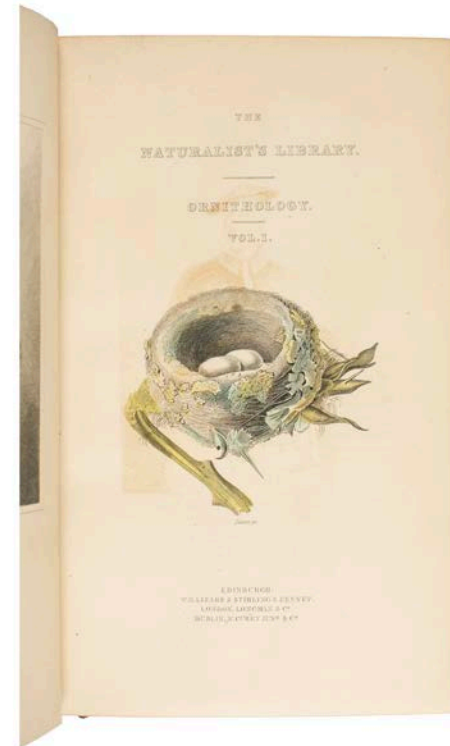
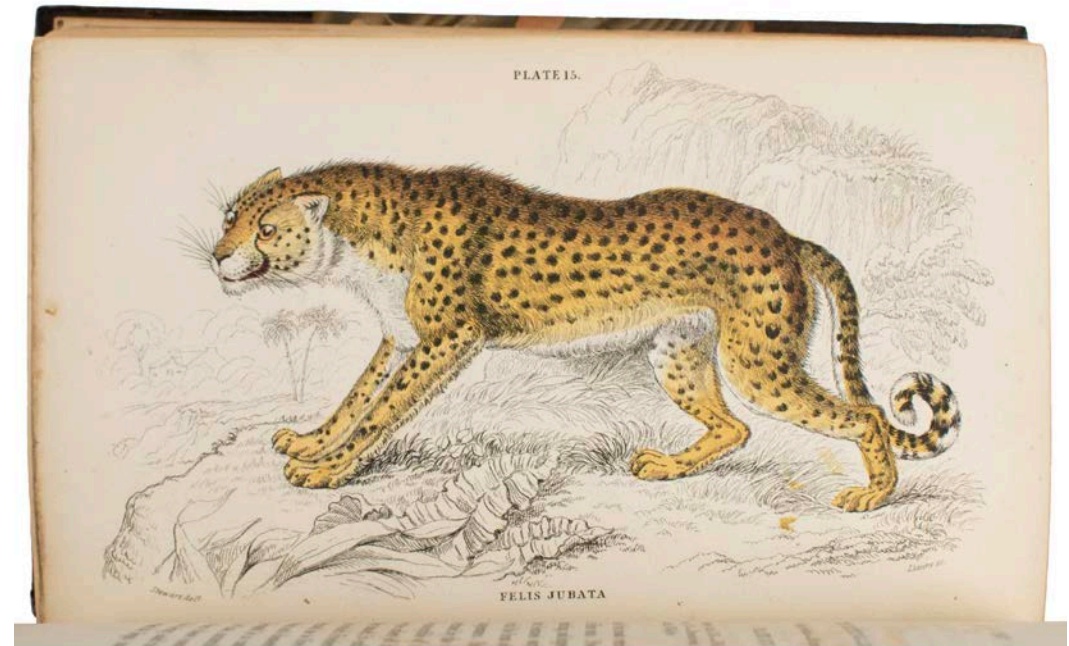
£5,500

Jardine's Wonderfully Illustrated Work of Natural History.

Jardine was born on 23 February 1800 at 28 North Hanover Street in Edinburgh, the son of Sir Alexander Jardine, 6th baronet of Applegarth and his wife, Jane Maule. He was educated in both York and Edinburgh then studied medicine at Edinburgh University.

He made natural history available to all levels of Victorian society by editing the hugely popular forty volumes of *The Naturalist's Library* (1833–1843) issued and published by his brother-in-law, the Edinburgh printer and engraver, William Home Lizars. The series was divided into four main sections: Ornithology (14 volumes), Mammalia (13 volumes), Entomology (7 volumes), and Ichthyology (6 volumes); each prepared by a leading naturalist. James Duncan wrote the insect volumes. The artists responsible for the illustrations included Edward Lear. The work was published in Edinburgh by W.H.Lizars. The frontispiece is a portrait of Pierre André Latreille.

Nissen ZBI 4708; Wood, p.405; Zimmer, p.326



LEPIDOPTERA AND REPTILES

32. [JAPAN - MEIJI PERIOD]

A Collection of 12 pages of Gouache Paintings of Insects of Reptiles

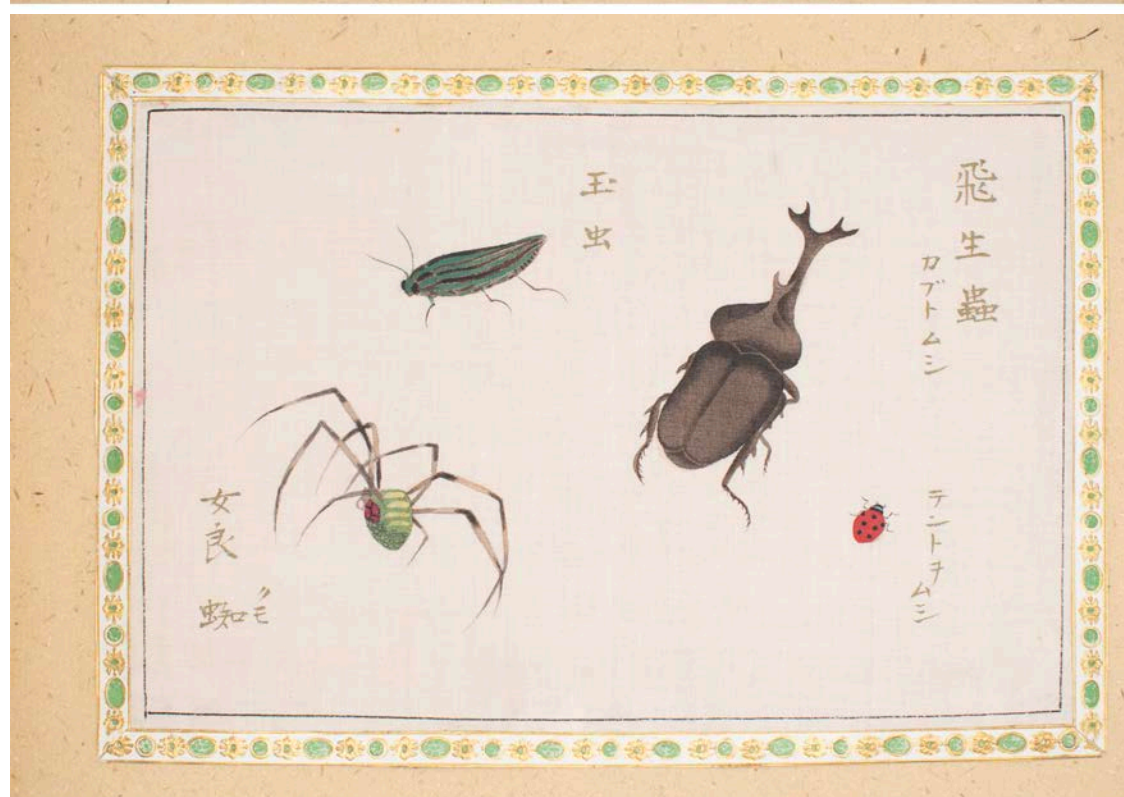
Manuscript, 12pp. of gouache paintings, on fine cloth pages, calligraphic labels in Japanese next to each specimen, tipped into a modern binding with a gilt appliqué border, 150 x 230mm, c.1880

£1,500

This album contains illustrations of moths, butterflies, dragonflies, a spider, a stag beetle, a lady bird, a wasp, lizards, frogs and toads, cicadas, grasshoppers, hornets, a cockroach, a centipede, and the full life cycle of a silkworm, executed by a skilled artist in gouache.

This was produced during the Meiji period, an important time for Japanese art. In 1868 the restoration of imperial rule in Japan brought the Edo shogunate to an end, and marked the start of the Meiji era, which would last until the death of Emperor Meiji in 1912. During this brief period Japan transformed itself from an isolated feudal nation to a world power. The historic skills of Japan's traditional arts played a vital part in the struggle to compete in international markets.

The masterpieces of Meiji art, in a unique style blending the best of traditional design with prevailing international taste, are unrivalled in the quality of their craftsmanship and were avidly sought by Western collectors. The blending of styles can be seen in this album of illustrations which were most likely produced for export. The addition of the european-style gilt border exemplifies this.



蟾
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33. KNORR, GEORG WOLFGANG & P.L.S. MULLER

Deliciae naturae Selectae of Uitgeleezen Kabinet van Natuurlyke Zeldzaamheden.

Dordrecht: by Abraham Blussé and Son, 1771.

2 volumes in one, Folio (524 x 345mm) 2 volumes, folio (524 x 345mm). Hand-coloured engraved frontispiece and 91 fine hand-coloured engraved plates, one double-page, by or after Knorr, B.R. Dietschlin, G.F. Dietsch and others, 4pp. list of subscribers).

Contemporary calf-backed speckled boards, title labels on spines.

FIRST EDITION in Dutch, Number 64 of 99 Copies.

£16,000

One of the finest colour-plate natural history books, illustrating specimens from the leading collections of Nuremberg. The plates depict mainly marine and zoological subjects, but also include a number of fine depictions of minerals. It is often said that the beauty of these illustrations exceeds that of their models.

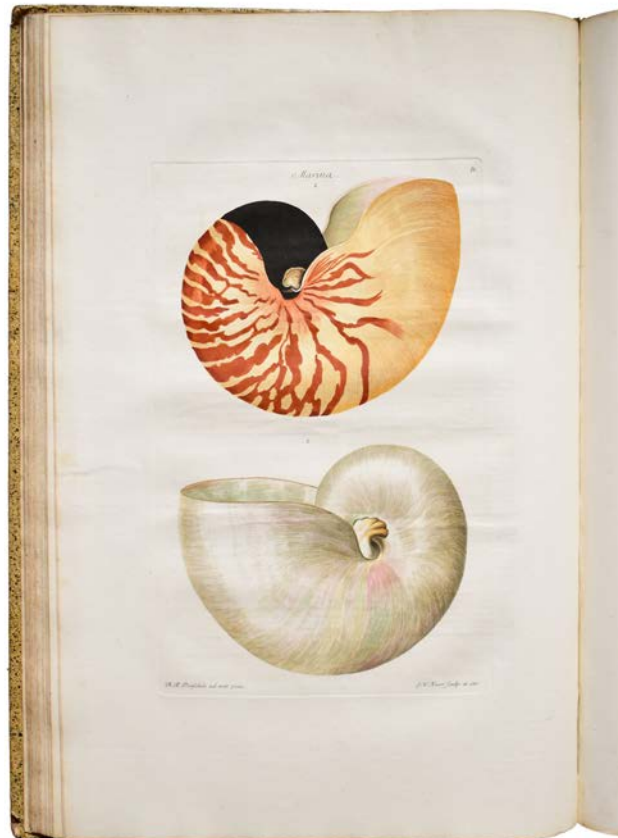
Georg Wolfgang Knorr (1705-1761), German palaeontologist, painter, engraver and art

dealer, engraved portraits, landscapes and animal studies after Dürer.

In the eighteenth century, Nuremberg became the leading city in the production of fine illustrated natural history books. This was due to the stimulus of J. Trew, a wealthy Nuremberg physician, who assembled a number of artists and scientists around him like Knorr himself, J.F. Dietsch, J.C. Keller, C.N. Kleemann, C. Leinberger, A. Hoffer, J.A. Eissenmann and J.F. Schmidt. They contributed to the drawings, engravings and hand-colouring of the plates of the present work. Trew owned a natural history collection and menagerie. Many animals and curiosities described and depicted in the *Deliciae Naturae Selectae* originated from his collection. This is indicated by the text: 'Ex. Museo Excell. D.D. Chris. Jac. Trew' at the bottom of each plate. But there are also contributions by other natural history collections made by P. L. S. Muller, D. Schadeloock, Knorr himself and others.

The plates are arranged as follows; vol I: corals and seaweeds 15, shells 7, butterflies 6, urchins 4, minerals 6; vol II: crustaceans and spiders 7, starfishes 4, fishes 9, birds 7, quadrupeds 14, reptiles and amphibians 12 (one folding).

Nissen ZBI 2228; Brunet III, 682.



K.IX.



Ex Museo quondam Besteriano.

A. G. Keller pinxit.

Sc. - Ludov. Giffmann fecit.

ONE OF THE BEST DESCRIPTIONS OF ANY TYRANNOSAURID

34. LAMBE, LAWRENCE M.

The Cretaceous Theropodous Dinosaur Gorgosaurus

FIRST EDITION, 7 engraved folding plates, 4 heliotypes, 38 text illustrations, original grey printed wrappers, ink stamps of the Geological Society of London to the upper wrapper and title, ownership stamp of William P. Ogilvie to the upper wrapper, spine slightly toned, hinges reinforced with tape, 8vo, Ottawa, Government Printing Bureau, 1917

£350

First edition of this important and copiously illustrated monograph that was one of the first publications to illustrate a dinosaur in non-standing positions.

Canadian palaeontologist, Lawrence Lambe, “was one of the first dinosaur hunters to discover the richness of the Red Deer River beds in Alberta around the turn of the century, but he was not an avid field worker, and he moved on to become Chief Paleontologist for the Geological Survey of Canada.” (Paper Dinosaurs)

His published work, describing the diverse and plentiful dinosaur discoveries from the fossil beds in Alberta, did much to bring dinosaurs into the public eye and helped usher in the Golden Age of Dinosaurs.

Gorgosaurus libratus (now *Albertosaurus*) was first described by Lambe in 1914, from a well-preserved skeleton from today’s Dinosaur Provincial Park. He followed it up in 1917 with this work, considered one of the best descriptions of any tyrannosaurid.

Lambe supplemented his thorough description with photographs of the field excavation, a drawing of the fossil as found, and a full skeletal restoration. However, the most innovative part of this work is a set of four very faint pen drawings showing the life of *Gorgosaurus* in standing, sitting, feeding and lying positions. The drawings, done by Arthur Miles under Lambe’s direction, were among the first to show a dinosaur in positions other than the standard standing posture.

Additional species of *Albertosaurus* and *Gorgosaurus* were described by Parks (1928) and Gilmore (1946).

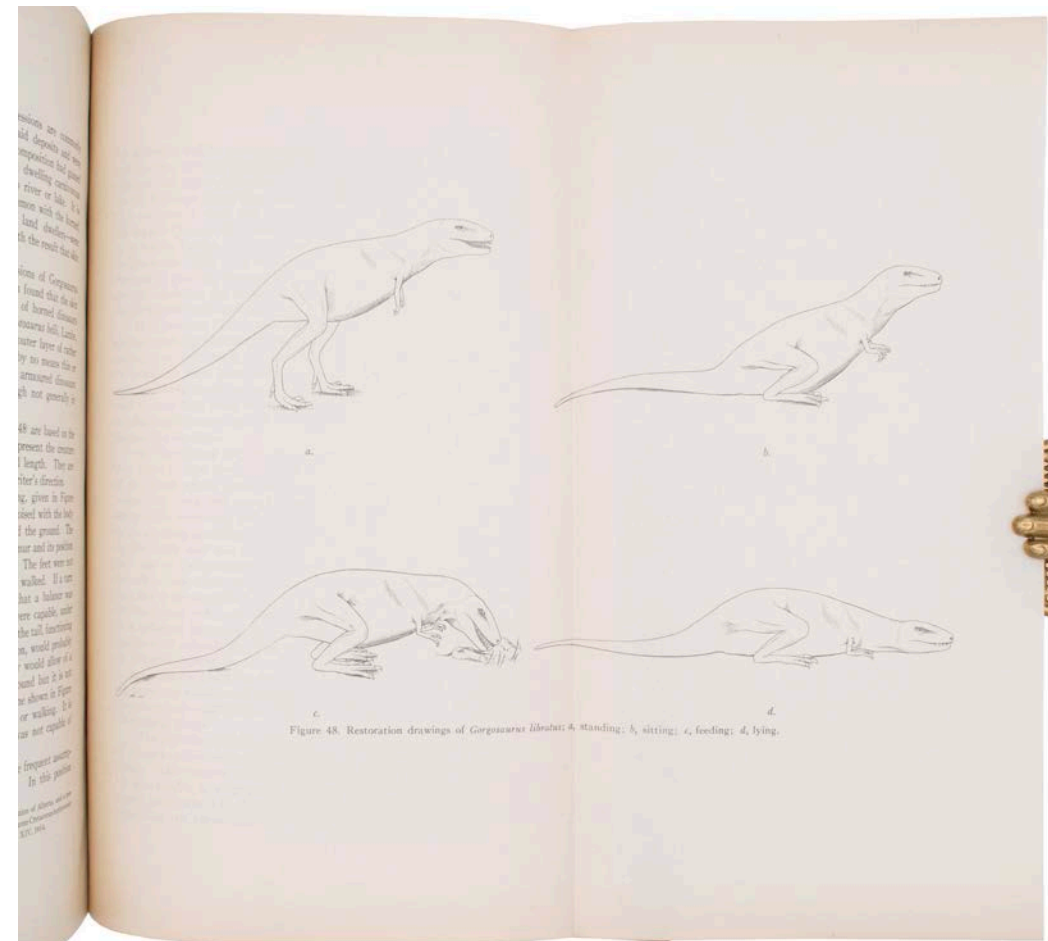
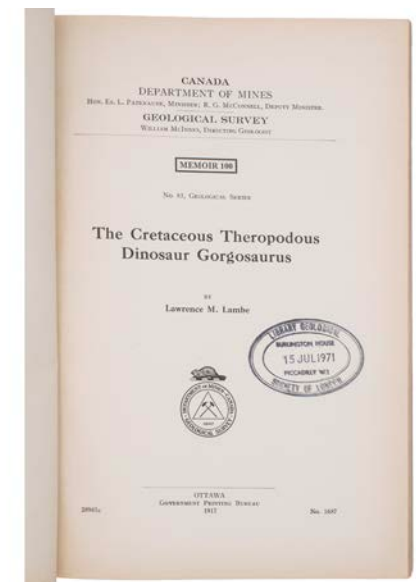
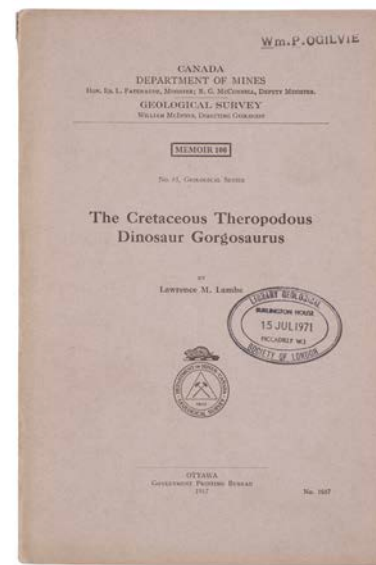
A very good copy of a scarce work, important in the history of dinosaurs.

Provenance:

Geological Society of London

William P. Ogilvie

[*A New Carnivorous Dinosaur from the Lance Formation of Montana, Gilmore, 1946; Paper Dinosaurs 36, Ashworth*]



35. LAYARD, EDGAR LEOPOLD

The Birds of South Africa...

London, Bernard Quaritch, 1875-1884--New Edition. Thoroughly Revised and Augmented by R. Bowdler Sharpe.

Second & Best Edition, Large 8vo, with 12 hand-coloured lithographed plates, some light spotting, edges untrimmed in original half Morocco.

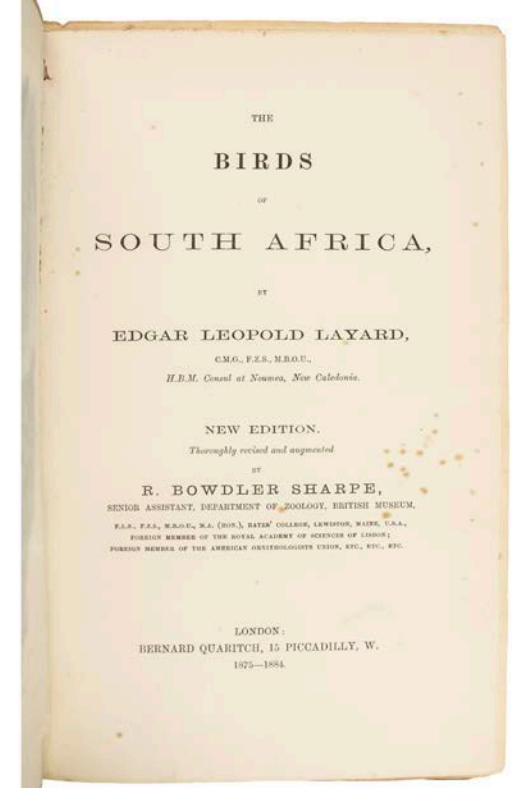
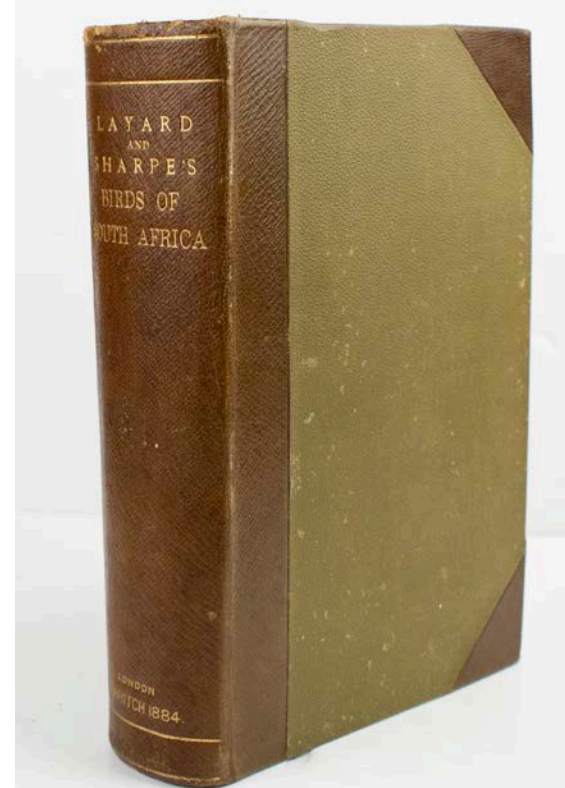
£850

Edgar Leopold Layard (1824 – 1900) was a British diplomat and a naturalist mainly interested in ornithology and to a lesser extent the molluscs. He worked for a significant part of his life in Ceylon South Africa, Fiji and New Caledonia. He studied the zoology of these places and established natural history museums in Sri Lanka and South Africa. Several species of animals are named after him. He arrived in the Cape in 1854 to take up a post in the Civil Service, and was appointed to the Colonial Secretary's office. Recommended by the Governor of the Cape, Sir George Grey, he took charge of the Museum collection in his spare time which he transformed into The South African Museum. Layard was the Curator until 1872, when he was succeeded by Roland Trimen.

His interests were more ornithological and conchological than mammalian, but he was also an enthusiastic collector of invertebrates as well as vertebrates. Minerals, fossils and ethnological material were also accepted and displayed. He believed that the Museum should have "something for everybody" and followed this principle throughout his curatorship. He realized the need to place his collections before the public and the displays he set up, usually with his own hands, were well received.

In 1865 he found an extraordinary whale stranded near Cape Town and although it was thought to be a new genus at the time, it still retains layardii as its specific name, and is known as Layard's Beaked Whale, (*Mesoplodon layardii*).

Fine Bird Books, p.115; *Mendelssohn I*, p.872; *Nissen IVB 524*; *Wood*, p.428; *Zimmer*, p.378





36. LEIGH, CHARLES

The Natural History of Lancashire, Cheshire, and in the Peak in Derbyshire, with an Account of the British, Phoenician, Armenian, Greek, and Roman Antiquities in those Parts.

Oxford, 1700. Folio, [20], 4pp list of subscribers, [4], 196, [1]; [2], 97, [1]; 112, [35] pp. Engraved frontispiece portrait, 23 plates (including two plates of coats-of-arms), and one double-page coloured map. Contemporary tan calf, spine gilt in compartments, a fine copy.

£2,000

First edition. Leigh, in his preface, explains the structure of his work: “This work is therefore divided into 3 Books, the 1st relating to Natural Philosophy; the 2nd chiefly Physick; and the 3rd, the British, Phoenician, Armenian, Greek and Roman Antiquities of these Counties”.

In the first book, Leigh investigates characteristics of the physical environment (the temperature and pressure of air, the “principles” of mineral waters, soil and coal, minerals and metals) and performs experiments to demonstrate the properties of these various substances and their effects upon humans and animals. There are also descriptive analyses of flora and fauna, with several long passages on trees and plants, and an entire chapter dedicated to marine biology and “Fossile Plants”. In the course of his investigations, Leigh demonstrates the historical reality of the “Universal Deluge” by producing artefacts in Lancashire that were never naturally-occurring and therefore must have been swept to England in the Flood.

‘In Book II, Leigh turns to a discussion of Physick, beginning with a description and comparison of variously textured solid substances, including shells, taken from “a man’s leg, a man’s stool, the bladder of a hog” and other surprising places. The rest of the second book concerns various ‘distempers’ including an account of a “The Pestilential Fever raging in Lancashire, in the years 1693, 94, 95, 96”. Leigh discusses the symptoms of each illness, provides case studies, offers medicinal cures, and posits causes, citing authorities.

This book presents a fascinating, multi-layered investigation of the “Philosophy, Physick, and History” of the Lancashire region. The plates, executed by “the best Artists [Leigh] could meet with” are beautifully and expertly executed and contain the most varied and curious representations: fossil marine animals, a head “of a stag of Canada found under the Moss”, the patella “that lies betwixt the vertebrae of the back of a whale”, the skull of a hippopotamus, a cheshire woman “who had horns”, a full page of various birds, and numerous other subjects. The volume concludes with a suite of engravings depicting ancient artefacts, including coins, inscriptions and statues.

Wing L-975; Freeman, British Natural History Books, 2211. McGill/Wood, p.431; Nissen, ZBI, 2436; Yale/Riply, p.167; Upcott I, pp. 455-7.



A MILESTONE OF MODERN BOTANY

37. LOBEL, MATTHIAS DE. 1538-1616 & PENA, PIERRE

Plantarum seu Stirpium Historia [Bound with]: PENA, PIERRE and MATTHIAS DE LOBEL. *Nova stirpium adversaria*.

Antwerp: Christopher Plantin, 1576.

Folio (315 x 225 mm). 2 parts in 1. Title within woodcut architectural border, woodcut illustrations by Antonii van Leest, Gerard Janssen van Kampen, et al. throughout, pasted-in illustrations on R3r and R4v, second work with 2 pasted-in illustrations on X6v and L12v, and 3 slips with woodcut illustrations tipped onto A6, C5 & N4. Contemporary blind-tooled pigskin over beveled wooden boards, roll-tooled roundels of Luther, Erasmus and Melancthon on upper and rear boards, paper spine label, metal clasps, minor repairs to title.

£10,000

FIRST EDITION OF LOBEL'S STIRPIUM OBSERVATIONES AND THE SECOND, ENLARGED ISSUE OF NOVA STIRPIUM ADVERSARIA.

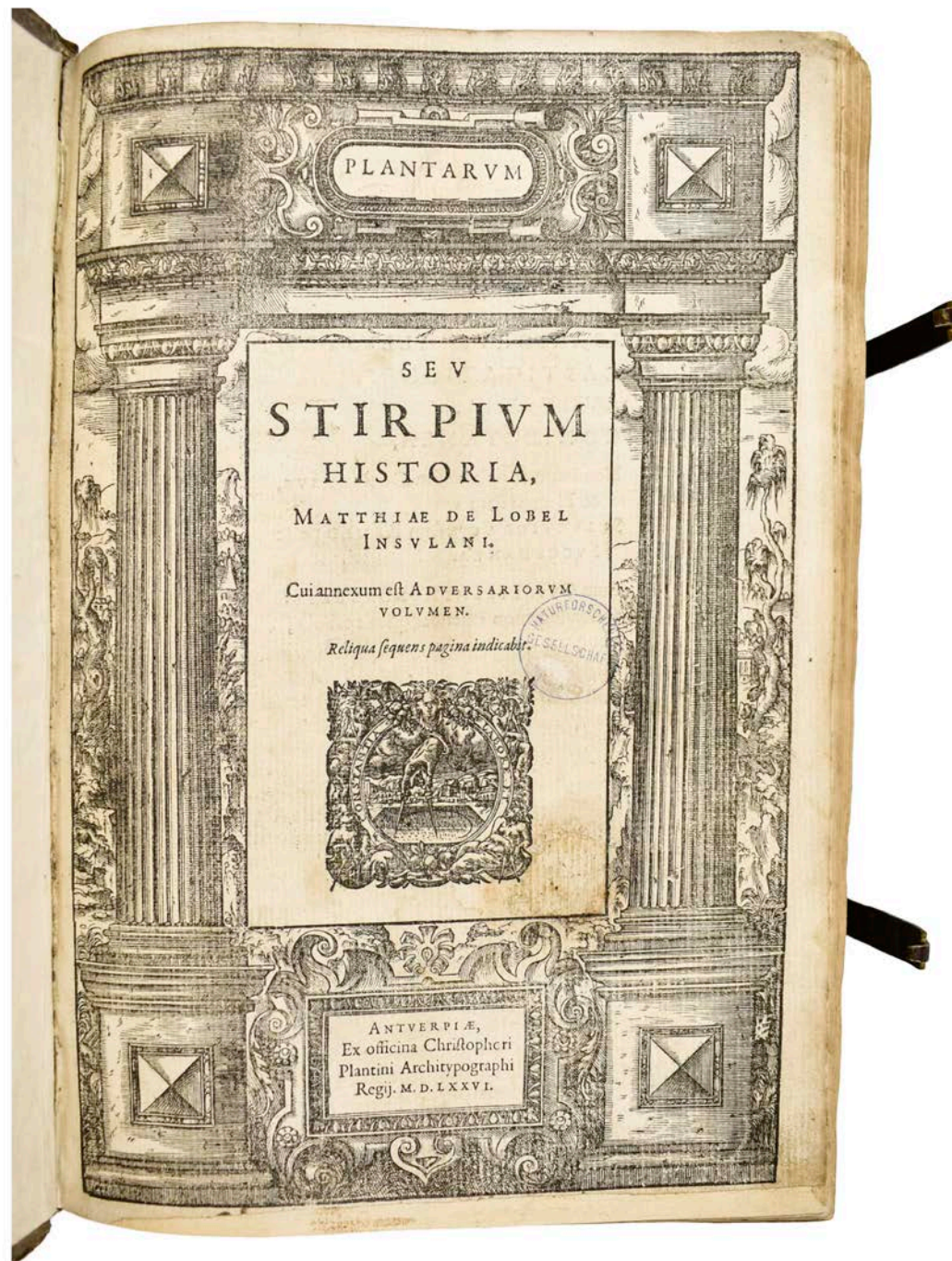
The first work is a companion to the *Nova Stirpium Adversaria*, "one of the milestones of modern botany" (DNB), first published in London 1570-1 by Thomas Purfoot. Plantin purchased 800 copies of the London printing, re-issuing the original sheets with a new title page and expanded end matter and publishing it together with the first edition of De Lobel's *Plantarum seu Stirpium Historia*. "The chief importance of this herbal lies in its system of classification which is better than that used by any contemporary botanist" (Hunt I, p 28).

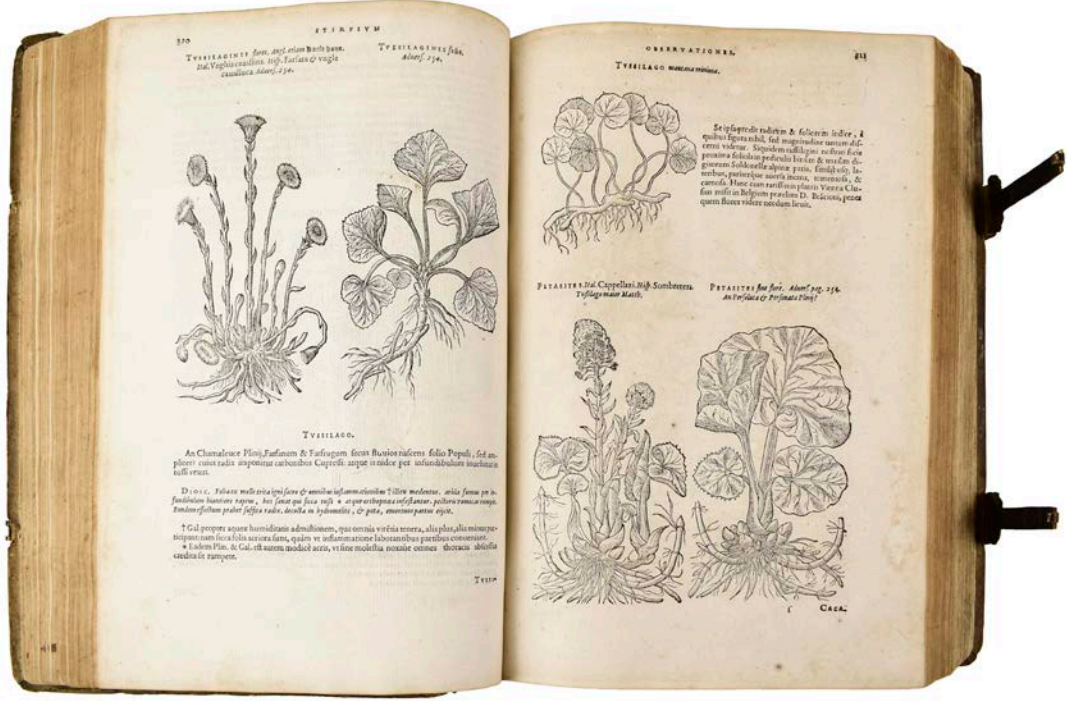
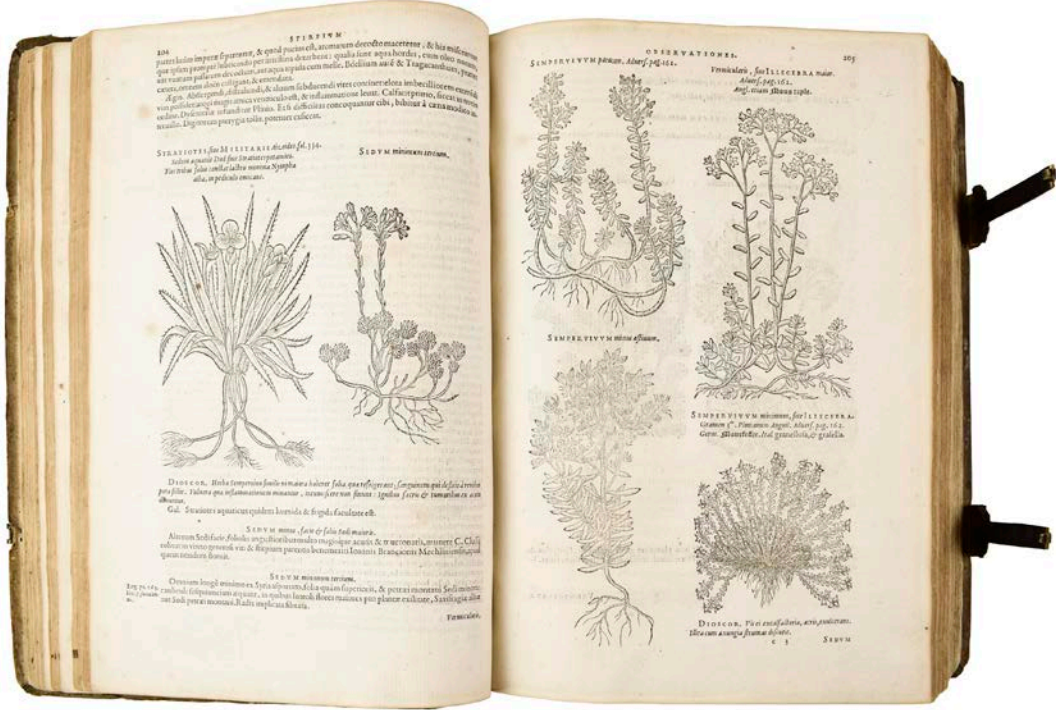
Lobel's efforts towards developing a system of plant classification, which was far in advance of other systems then in use. Plants in herbals had until then been arranged either alphabetically or by the symptoms they were appropriate to or other medicinal characteristics. Lobel sought to classify plants according to botanical criteria only; the system he alighted on was based on leaf form. This resulted in a formative distinction of monocotyledons and dicotyledons, and some other approximations of natural taxa. Although his system was not satisfactory, and exerted an inhibiting influence on the development of botany, it nonetheless pointed the way to the future, and was instrumental in the emergence of botany as a discipline in its own right, distinct from its medical precedents. This work utilises the corpus of woodcuts from the Plantin studio that were used to illustrate the works of L'Ecluse and Dodoens. According to Nissen, Antonii van Leest cut 708 and van Kampen was paid for cutting 74. The armorial insignia of the author has the initials Ahasuerus van Londerseel (Johnston). This features a woman standing between two trees, within an oval frame surrounded by fruits and flowers, and the motto Candore et Spe.

Hunt 126-7; Nissen BBI 1218; Pritzel 5548.

Adams L1382; Durling 2829; Hunt 126; Johnston 114; Nissen BBI 1218; Stafleu and Cowan 4907; Voet 1578

Provenance: ink drawing of palm tree with ms notes by an early owner on rear paste-down; "Kroeber" (signature to front free endpaper); Naturforschende Gesellschaft (ink stamp on title).





38. MANTELL, GIDEON

The Fossils of the South Downs; or, Illustrations of the Geology of Sussex

FIRST EDITION, 42 engraved plates (2 folding), including the hand-coloured map, half title, 1p. Publisher's advertisement at rear, some staining to frontispiece and plates, some leaves reinforced, modern half calf, gilt, 4to, Lupton Relfe, 1822

£2,500

First edition of Mantell's first and most important work. The work contains his early research into the fossil remains of the South Downs in southern England. Arranged according to rock type and strata, Mantell provides descriptions and analysis of fossil tropical plants, fish, molluscs and what he described as 'an animal of the lizard tribe, of enormous magnitude'. Seventy-six of these fossils, new to science, were here named by him for his scientific friends.

This volume was the first published work to describe a collection of dinosaur remains. Mantell's subsequent work on these remains was the origin of the scientific study of dinosaurs.

39. MARTYN, THOMAS

Figures of non-descript Shells collected in the different Voyages to the South Seas since the year 1764 ... [vols. I & II]

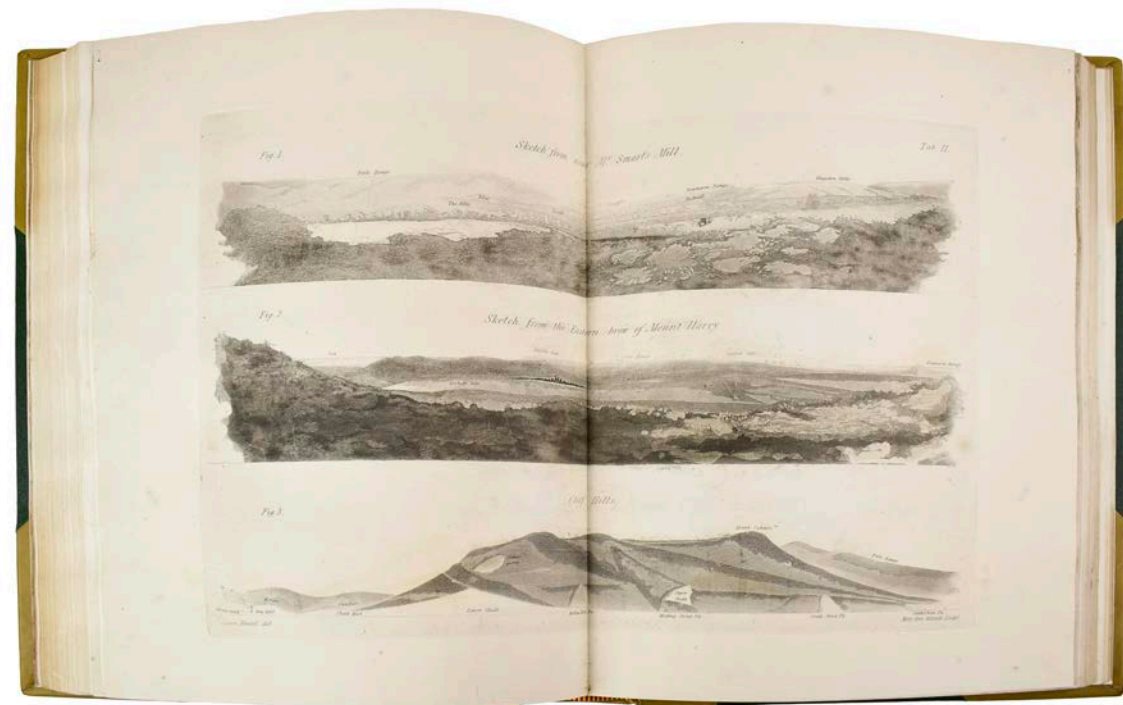
The Universal Conchologist, exhibiting the Figure of every known Shell, accurately drawn and painted after Nature: with a new systematic arrangement by the Author... [vols. III & IV].

London, sold at his house no. 16 Great Marlborough Street, [1784–] 1789 [–1812]
4 vols, 4to (335 x 273 mm), vol I with engraved frontispiece of a shell, engraved title, engraved dedication to the King, two engraved plates of medals, pp 27 [1, blank] letterpress text in English and French, engraved 'Explanatory Table' listing the shells and their sources, the three further volumes with engraved title and 'Explanatory Table' for each vol, with a total of 160 hand-coloured aquatint and watercolour plates (not counting the frontispiece) containing 355 figures, mostly depicting two views of a shell within a quadruple-ruled border; a few faint marginal waterstains on a few leaves, some very occasional marginal spotting, generally a very fresh, attractive copy, bound in contemporary full red straight-grained morocco, panelled in blind with interlocking panels on sides, spines tooled in blind, gilt ornaments on the turn-ins, gilt edges, with the bookbinder Welcher's label on free front endleaves.

£75,000

The rare complete series of plates of *The Universal Conchologist*, in the large-format 'deluxe' issue (see below). A fine copy of one of the most attractive shell books ever produced. The first two volumes, devoted to shells of the South Seas, were originally published as a separate work in 1784. Martyn then extended the work to four volumes with an additional 80 plates. 'From the introduction to *The universal conchologist* we learn that it was "to commence with the figures of shells (most of them rare and nondescript) which have been collected by several officers of the ships under the command of Captain Byron, Wallis, Cook, and others made to the South Sea" ... When the *Resolution* and the *Discovery* returned from the third and last voyage in 1780 [the dealer] Humphrey purchased some more shells, but the bulk of the conchological spoils went this time to Thomas Martyn, a knowledgeable dealer, versatile writer and gifted artist ... Unlike Humphrey and other dealers who snapped up the Cook shells Thomas Martyn had more than a pecuniary interest in his purchases. Martyn's reason for wanting to corner the market in South Seas shells was entirely praiseworthy; although he sold many of the shells he had bought, he illustrated the finest in *The Universal Conchologist*, his magnum opus [and] a work which, for beauty, has seldom been surpassed in the history of conchological iconography' (Dance, *A history of shell collecting*).

Martyn purchased shells brought back from Cook's third voyage, although, as he wrote to Henry Seymer on 9 December 1780, 'I have purchased, amounting to 400 gns, more than 2 thirds of the whole brought home, Nevertheless I do not abound either in the variety of the new or many duplicates of the known ones that are valuable'. As a result, he modified his project and instead of presenting two shells on each plate, presented only one but depicted in two different views. Besides the specimens deriving from Cook's voyages, Martyn



included specimens from the collections of the Duchess of Portland, the Countess of Bute, John Hunter, the Forsters, and others.

The fine plates were drawn by Martyn and engraved and coloured by his 'Academy' of young men whom he had trained as natural history artists. The plates, each showing a single species in two positions, were engraved in soft aquatint and printed lightly inked, so that when hand-coloured they would resemble watercolours.

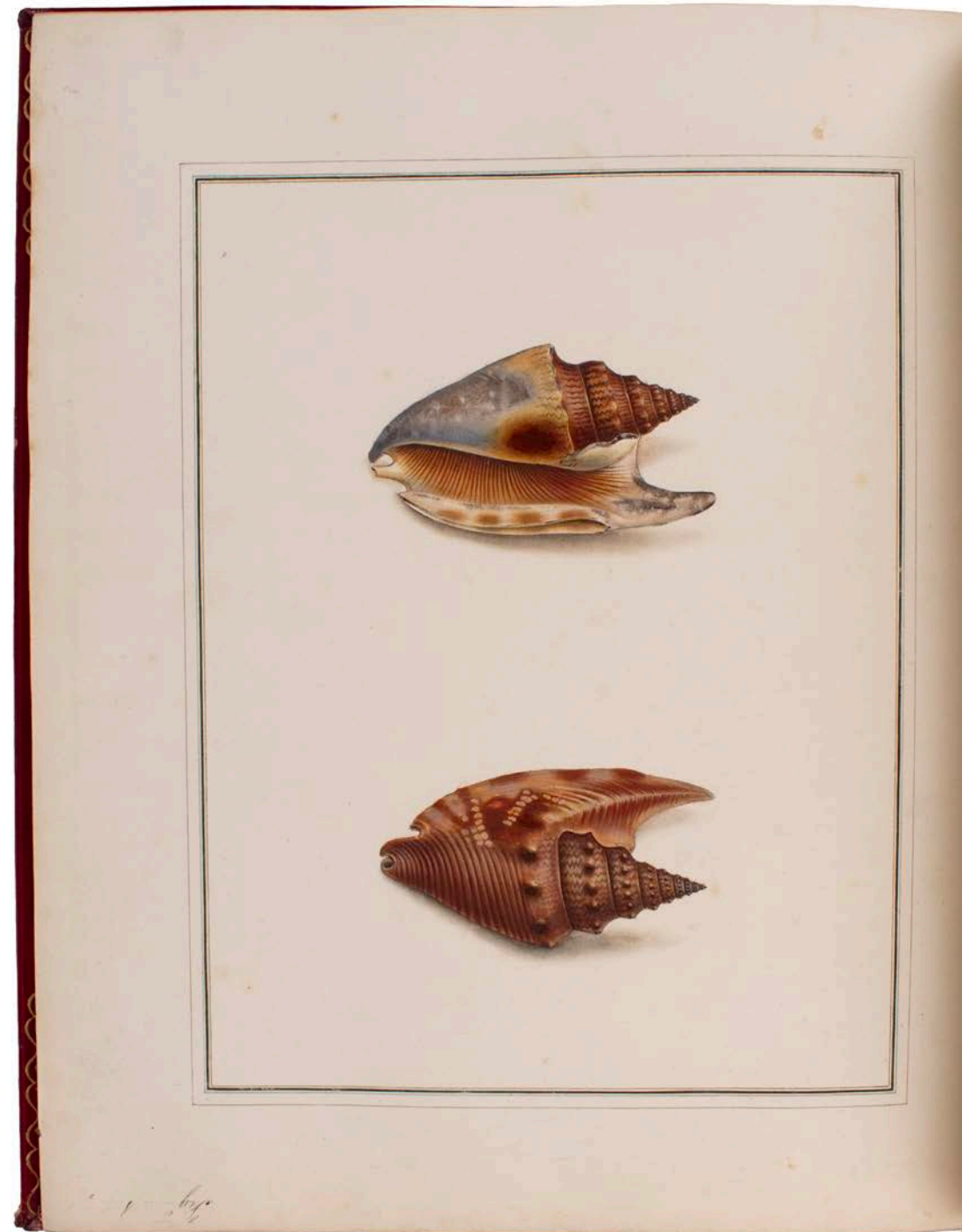
Thomas Martyn (ca 1760–1816) was a native of Coventry, who lived in London at various addresses, most notably 10, Great Marlborough Street, Westminster, where he established his academy for the painting of Natural History. Besides the present work, his chef d'oeuvre, he published works on a dirigible balloon he designed, and various works of entomology, and colour theory.

The complete four-volume work is complicated by various issue points and varieties of format, dating, etc. There are variants amongst some of the plates, some being intended for the standard quarto issue, and others being adapted for the 'select' issue, which is often mounted on large sheets of blank blue-grey paper. Unusually, the present copy contains the 'select' issue plates, but unmounted.

The single shell that serves as a frontispiece usually bears the caption 'Aphrodite' in Greek, and is framed by a gilt Greek key design; here it is uncaptioned and unframed. Several of the plates are also unframed. Otherwise the present copy conforms to the issue points of the 'select', folio issue, with the plates within larger frames. The following differences were first noticed by Dall: Plate 43 has two views of shell. There is only one view in the quarto. Plate 57 and 59; same remark. Plates 61 and 63, the figures are side by side. In the quarto (owing to the smaller page?) they are placed diagonally' (Dall, 'Supplementary notes' p 186). I have also noticed that the following plates also differ, with the ones in the present copy being placed side-by-side within larger frames: 2, 30, and 35.

The plates are on heavy woven paper, some of it with an undated Whatman watermark. The format of the plates is altered from portrait to landscape, in rectangular rather than mostly square-ruled frames, and with the rules quadruple rather than double. As a result, here they are bound in sideways, with the plate numbers in the upper inner corner. Nine plates in the present copy (see below) are signed by one of the artists trained by Martin, John Harris, who was an accomplished illustrator of numerous natural history works of the late eighteenth, early nineteenth century.

John Harris (1767–1832), watercolour painter and illustrator, was born in London on 5 June 1767, the second son of Moses Harris (1730–c. 1788), the artist and entomologist. He was brought up at Deptford, which gave him a taste for marine subjects. He was articled c. 1780 to the entomologist Thomas Martyn, whose Academy for Illustrating and Painting Natural History was in Great Marlborough Street. Until about 1789 he also worked for James Edwards, the bookseller in Pall Mall, colouring prints and books. He exhibited landscapes and topographical subjects in watercolour at the Royal Academy from 1797, when he was living at Amelia Street, Walworth, to 1815, by which time he had moved to 27



Mansion House Row, Kennington.

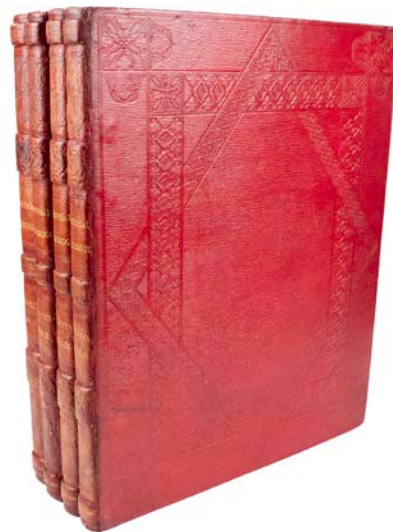
'... According to a memoir by the son, which is tipped in a Bible now at the Houghton Library, Harvard, "as an Artist in the painting of Subjects of natural History Viz Insects, Shells &c &c He was I Believe, without a rival" (Weimerskirch, 249)' (Huon Mallalieu in ODNB; see P. J. Weimerskirch, 'John Harris, sr., 1767-1832: a memoir by his son', *Book Collector*, 42 (1993), pp 245-52).

Eight of the plates in vols III and IV are signed in ink 'J.H. pinx[i]t' and one, plate 144, is inscribed 'Paintd by J Harris Mansion House Street Kennington 1812' (plates 86, 87, 94, 119 in vol III and 138, 144 [signed], 150, 151, and 159 in vol IV). This date accords with other evidence that the last volume was not completed until early in the nineteenth century. It also tallies with the watermark date 1811 on the free endleaf of the final volume, indicating that the volumes were bound about that time.

The binder, Samuel Welcher, was partner with the other binder of 'select' copies, L. Staggemeier, at nos 11 and 12 Villiers Street in the Strand. Both were German émigrées and were in partnership as Staggemeier and Welcher from 1799 to 1809, after which Welcher remained at 12 Villiers Street.

The 'select' issue also differs in the letterpress setting and text in volume one, having the half-title 'The Universal Conchologist' on p 1, and 27 pages of text; the ordinary issue has 39 pages, divided into 'Introduction' and 'Preface'.

The engraved plate of medals honours noble patrons of the work (the Emperor of Germany, the King of Naples, the Pope). The first is dated 1788. and the second 1792. see William Healey Dall, 'Thomas Martyn and the Universal Conchologist', *Proceedings of the United States National Museum*, vol XXIX, pp 415-432 (Washington 1905), and 'Supplementary Notes ...', *idem*, vol XXXIII, pp 185-192 (Washington 1907) cf Ferguson I 4,40; Forbes I 79, 80, 175, 176; Nissen ZBI 2728



40. MERCATI, MICHEL

Metallotheca. Opus posthumum, auctoritate, & munificentia Clementis undecimi Pontificis Maximi ex tenebris in lucem eductum; Opera autem, & studio Joannis Mariae Lancisii... illustratum. Cui accessit appendix cum XIX. recens inventiis iconibus.

First edition, First issue.

Rome, ex officina: Jo. Mariae Salvioni, 1717, folio (384 x 248 mm), pp [x, including half-title and frontispiece] xiii-lxiv 378 [18] with engraved frontispiece, portrait of Mercati, 6 engraved plates of which 2 are double-page, 139 engravings in text (several full-page), and engraved vignettes on title, 2 initials and one tailpiece; a large, and exceptionally clean copy, with only a few pages with browning that usually affects this work, Contemporary half calf, an excellent copy.

£8500

First edition, First Issue of the first catalogue of the first significant European mineralogical museum. This is one of the most attractive 'museum' books ever published, with excellent engravings of fossils, minerals, statues, etc. Mercati (1541-1593), director of the Vatican botanical garden, had prepared this catalogue of the Vatican collection of fossils and minerals, assembled under the aegis of Pope Sixtus V, as early as 1574, although some 150 years elapsed before Lancisi edited and published this work. Besides Mercati's text, Lancisi discovered the original copper-plates for the engravings, which are printed here for the first time. The collection, 'one of the most important such collections in Europe' (Torrens, The origins of museums), contained minerals, fossils, classical statues, palaeolithic tools, and various other natural and man-made artefacts exhibiting the general property of 'stoniness'. As a record of an important renaissance palaeontological museum, Mercati's work is of great significance, even though his views on fossils are typical: he believed them to be *lusus naturae*, and in fact illustrates, side by side, *Glossopetrae* (fossilised sharks' teeth) with the famous depiction of a shark's head with teeth, commenting that one should not be deceived by their apparent similarity. Mercati did understand the artefact nature of palaeolithic stone tools, at the time generally held to be products of lightning bolts. It is fitting that Mercati, the great catalogue of 'stones', suffered from bladder and kidney stones which contributed to his death; his autopsy, possibly done by his mentor Cesalpino, revealed 98 stones. One of the engravings in the text illustrates bladder stones extracted from Pope Pius V. 'The Vatican collection consists of a series of cabinets with drawers, or 'armaria', in which are housed collections of earths, salts, alums, gums and resins, marine products, ores, fossils, marbles, and other objects collected by Mercati... The plates can scarcely be equalled for fidelity to originals and the exquisite care employed in their engraving and printing' (Sinkankas, Gemology, an annotated bibliography). The frontispiece, depicting the presentation of Mercati's *Metallotheca* to Clement XI, is by Jakob Frey after Pietro Bianchi. The portrait of Mercati is by Benoit Farjat after Pietro Nelli's copy of Tintoretto's original. Most of the plates of antique statues in the Marmora section are by Vincenzo Franceschini and Louis Gaumier, in part after G.D. Campiglia. The majority of illustrations in the text are from the original sixteenth-century plates prepared for Mercati, printed here for the first time..

Hoover 582; Cobres p. 107 n 20; Sinkankas 4390; Ward and Carozzi 154





Edward's Lory.
TRICHOGLOSSUS HEMATODES.
Published by R.H. Porter.

41. MIVART, S.G.

A Monograph of the Lorries, or Brush-Tongued Parrots, composing the family Loriidae.

First Edition, First Issue

London, R.H. Porter, 1896. Large-4to. pp. liii, 193, with 4 coloured maps, 61 handcoloured lithographed plates and 19 figures in the text, fine later half Morocco gilt.

£15,000

"A thorough treatise on the group in question, with excellent handcoloured plates". The introduction (pp. xix-xxxix) contains careful observations on the anatomy of the Loriidae, about which D.N.B. writes: "In mastery of anatomical detail he had few rivals, and perhaps no superior, among his contemporaries". The lively and attractive plates are all after J.G. Keulemans, probably the most famous bird illustrator at the end of the 19th century.

"The family is remarkable for its brilliancy and gay colouration; but it is not only the appearance of these birds which make them attractive. Some of them, as those of the genus 'Chalcopsittacus', will spontaneously approach human dwellings" (From the Introduction). They range from what is generally known as 'the Australian region' and over a very large part of Polynesia.

An excellent copy of one of the most attractive works on parrots.

Fine Bird Books 94; Nissen IVB, 640; Zimmer 439

**"PROBABLY THE GREATEST WORK EVER TO BE PUBLISHED
EMBODYING THE RESULTS OF A SINGLE PIECE OF RESEARCH BY ONE
MAN."**

42. MURCHISON, RODERICK IMPEY, SIR (1792-1871).

The Silurian System, Founded on Geological Researches in the Counties of Salop, Hereford, Radnor, Montgomery, Caermarthen, Brecon, Pembroke, Monmouth, Gloucester, Worcester, and Stafford; With Descriptions of the Coal-Fields and Overlying Formations,

London: John Murray, 1839. with The Silurian Region and Adjacent Counties of England & Wales Geologically Illustrated. London: J. Gardner, [1839]. Engraved map in 3 large sections with linen backing.

FIRST EDITION, 3 volumes, large 4to (260 x 330mm), half calf, map in slip-case. with 56 plates, views and maps, including 12 hand-coloured geological profiles, numerous text illustrations. With the Rare and Important Hand-Coloured Geological Map on Three Sheets.

£9,500

"THE GREATEST WORK EVER TO BE PUBLISHED EMBODYING THE RESULTS OF A SINGLE PIECE OF RESEARCH BY ONE MAN. This work detailed and established practically the whole succession of the stratigraphical formations and their fossil contents (and associated igneous rocks) of what we now know as the Ordovician and Silurian systems, in their type areas" (Challinor 141).

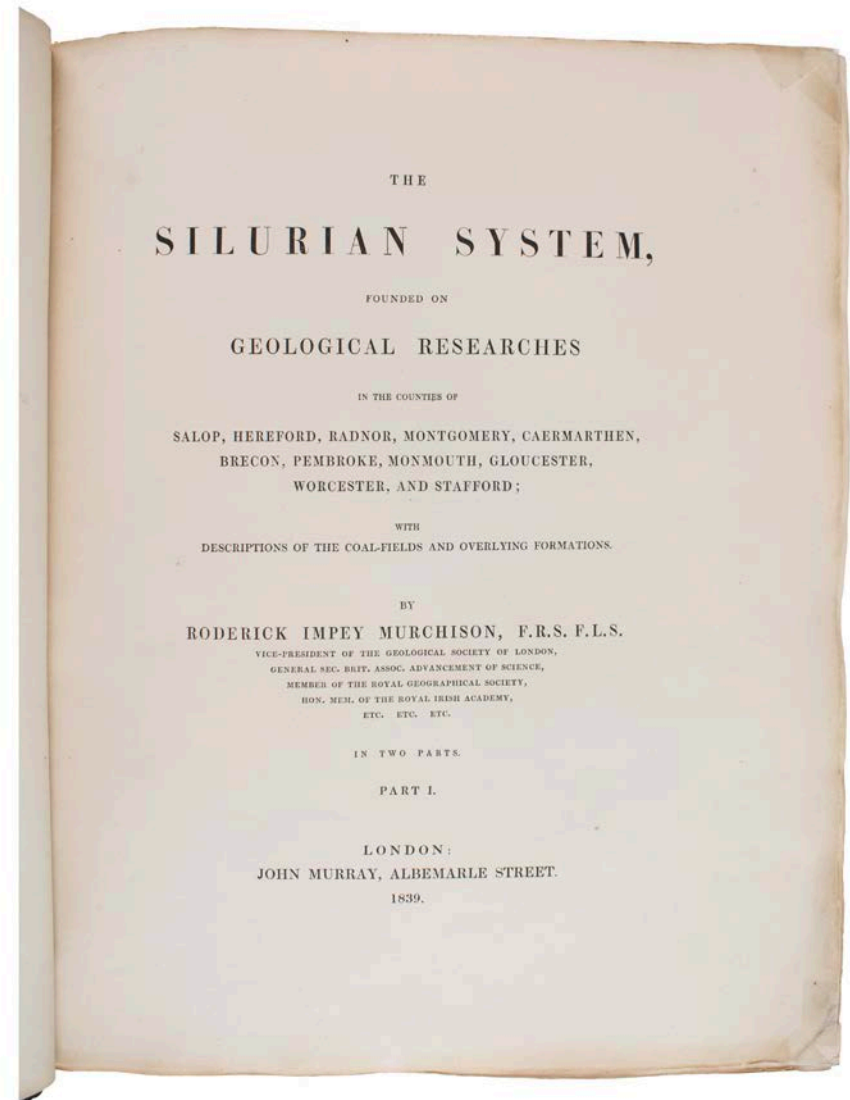
Sir Roderick Impey Murchison, born in Tarradale, Ross-shire, Scotland is the geologist who first established the geologic sequence of Early Paleozoic strata (the Paleozoic Era began 542 million years ago and ended about 251 million years ago).

In 1831 he was elected president of the Geological Society, after serving as secretary for five years. In that same year he began his studies of the Early Paleozoic rocks in South Wales. His findings were embodied in the monumental work *The Silurian System* (1839). Following the establishment of the Silurian System, Murchison and Sedgwick founded the Devonian System, based on their research of the geology of southwestern England and the Rhineland. Murchison then went on an expedition to Russia and wrote, with others, *The Geology of Russia in Europe and the Ural Mountains* (1845). In 1841 he proposed the establishment of the Permian System (strata 299 million to 251 million years old), based upon his Russian explorations.

Murchison was knighted in 1846, and in 1855 he was appointed director general of the Geological Survey of Great Britain and director of the Royal School of Mines and the Museum of Practical Geology, London. He prepared successive editions of his work *Siluria* (1854; 5th ed. 1872), which presented the main features of the original Silurian System together with information on new findings. In addition, he fought unsuccessfully against

the splitting of his original Silurian System into three parts: the Cambrian Period (about 542 million to 488 million years ago), the Ordovician Period (about 488 million to 444 million years ago), and the Silurian Period (about 444 million to 416 million years ago). In 1871 he founded a chair of geology and mineralogy at the University of Edinburgh, and in his will he provided for the establishment of the Murchison Medal and Geological Fund, to be awarded annually by the Geological Society. Among the Subscribers were Charles Darwin and Sir John Herschel.

Nissen ZBI 2944. BM(NH) III, 1380; Challinor 141; Dibner Heralds 97; Norman 1569; J.C. Thackray 'R.I. Murchison's Silurian System (1839)' in J. Soc. Biblphy nat. Hist. (1978) 9 (1): 61-73; Ward & Carozzi 1620.



THE SILURIAN REGION

AND ADJACENT COUNTIES OF

ENGLAND & WALES

GEOLOGICALLY ILLUSTRATED

BY ROBERT EMER MURCHISON, F.R.S. F.L.S.

First President of the Geological Society

and F.R.S. of the Geological Society

and F.R.S. of the Geological Society

and F.R.S. of the Geological Society

FROM THE ORIGINAL SURVEY DRAWINGS IN THE YEAR

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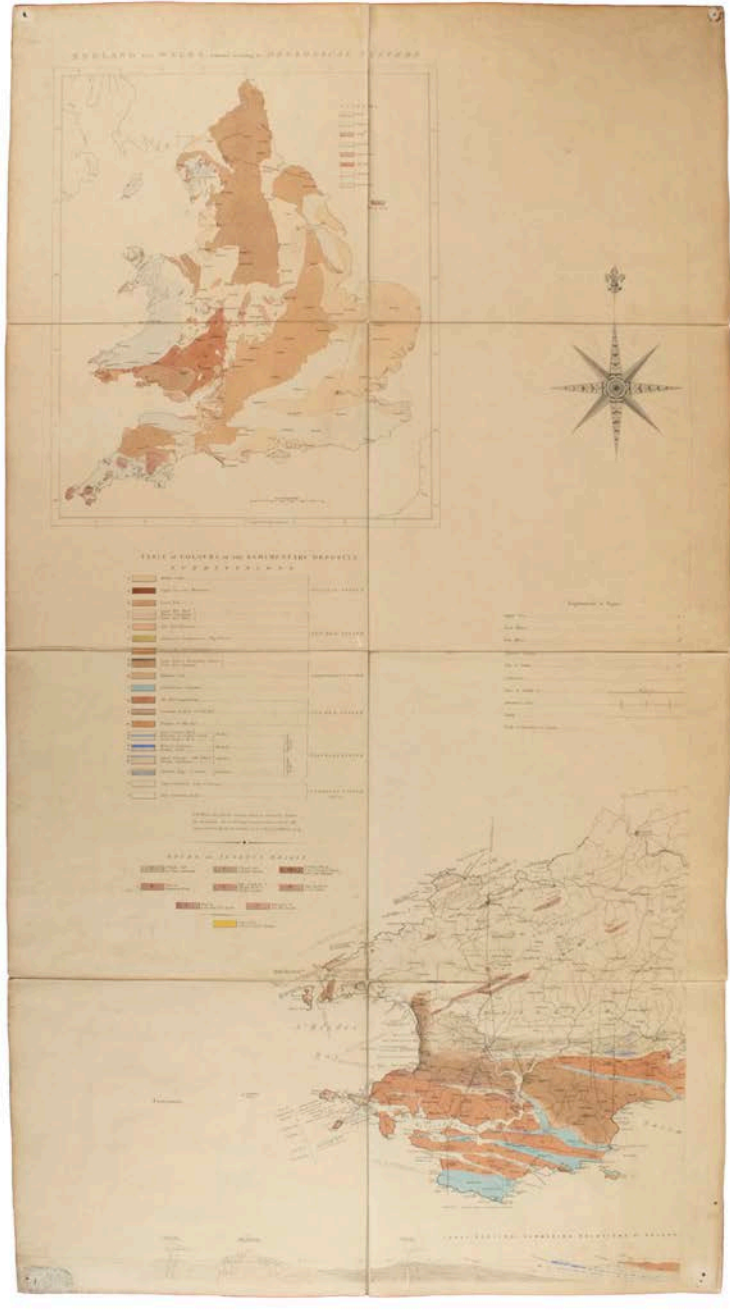
1896

1897

1898

1899

1900



43. OLIVER, LIEUT. SAMUEL PASFIELD
Manuscript Journal of a Voyage to Madagascar.

**AUTHOR'S ORIGINAL MANUSCRIPT FOR THE PUBLISHED BOOK
 'MADAGASCAR AND THE MALAGASY'.**

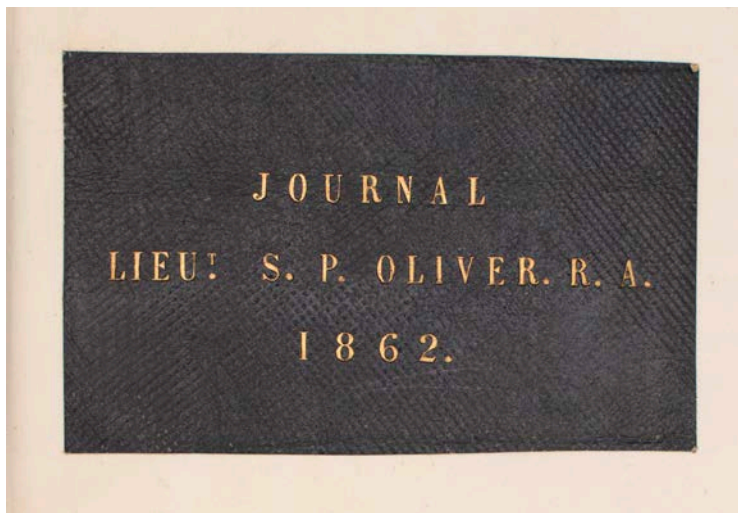
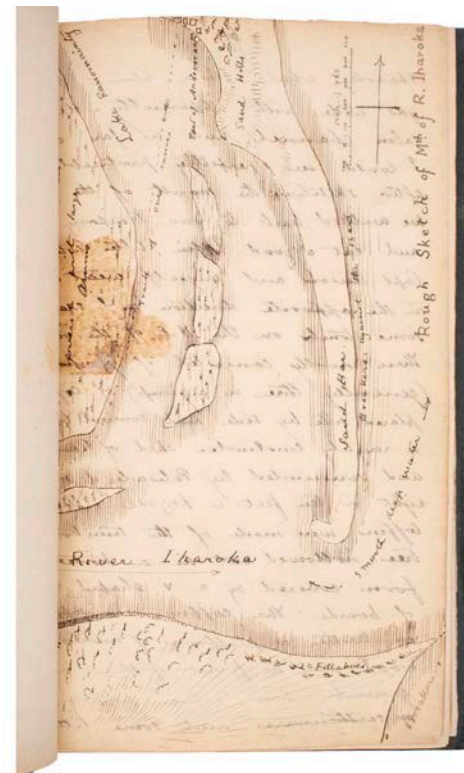
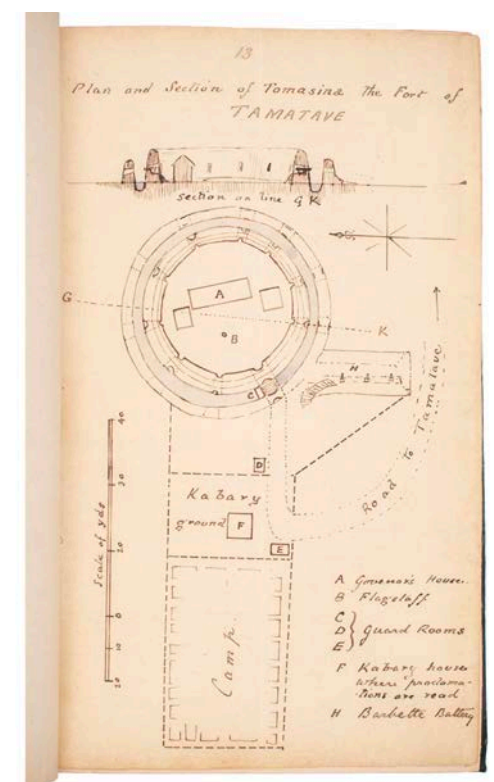
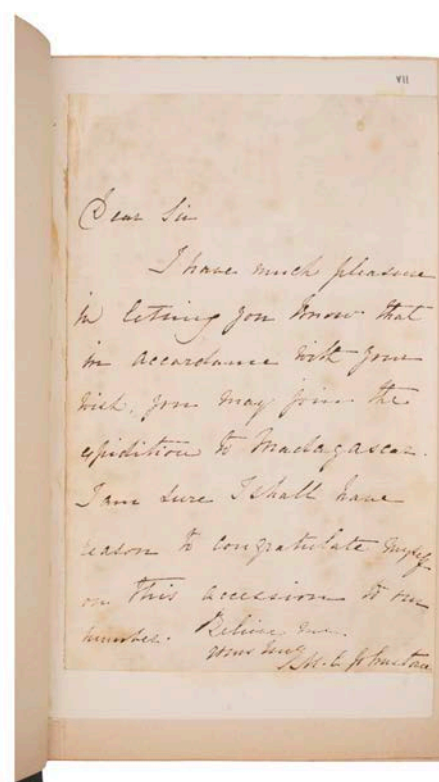
£5,000

Manuscript account written in the Author's clear and neat hand with 25 pen and ink sketches of topographical views, indigenous tribes, maps and charts and a total of approximately Octavo, 300 pp, initially numbered pp. 1-228, followed by contents leaves and a separately paginated 'Diary of our trip to Bourbon', interleaved with blanks, additionally 7 pages of notes on Madagascar, 6 pages of botanical notes and 16 pages of a description of the revolution in Madagascar, original gilt-titled album label for Oliver dated 1862 pasted on initial blank leaf, original green pebbled cloth, morocco backed case.

This manuscript on Madagascar was published as Oliver's anonymous book 'Madagascar and the Malagasy' [1866], and the second edition was published in his book 'On and Off Duty, Leaves from an Officer's Note-book', 1881.

Samuel Pasfield Oliver (1838-1907), geographer and antiquary, received a commission in the Royal Artillery in 1859 and then went out to China and Japan. In 1861 he was transferred to Mauritius, and went thence to Madagascar where he spent some months exploring, witnessing the King's coronation. An autograph letter signed from Major General M.C. Johnstone, under whom Oliver served on the mission, welcoming Oliver to the expedition is tipped in at the front of the volume. Oliver made a second brief visit to the island in June 1863 following the King's 'assassination'.

Provenance: Royal Geographical Society with cancelled stamps.



44. OSBORN, HENRY FAIRFIELD.

Memoirs of the American Museum of Natural History. Volume I, Parts IV and V. Part IV. — A Complete Mosasaur Skeleton, Osseous and Cartilaginous. Part V. — A Skeleton of Diplodocus.

FIRST EDITION, First Printing, 7 photographic plates on glossy paper, 1 folding diagram, numerous text illustrations, leaves unopened, original grey wrappers, title printed in black, faint toning to spine and extremities, folio, New York: The Knickerbocker Press for the American Museum of Natural History, 25th October, 1899.

£300

A scarce first edition of Osborn's proposal that the Diplodocus may be regarded as relatively nimble and able to raise itself up onto its two hind legs with the aid of its long tail.

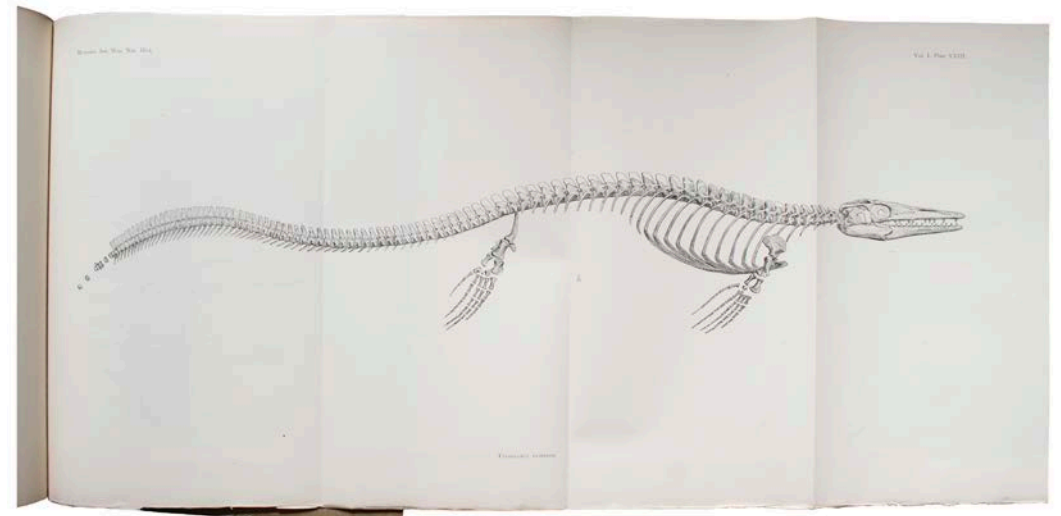
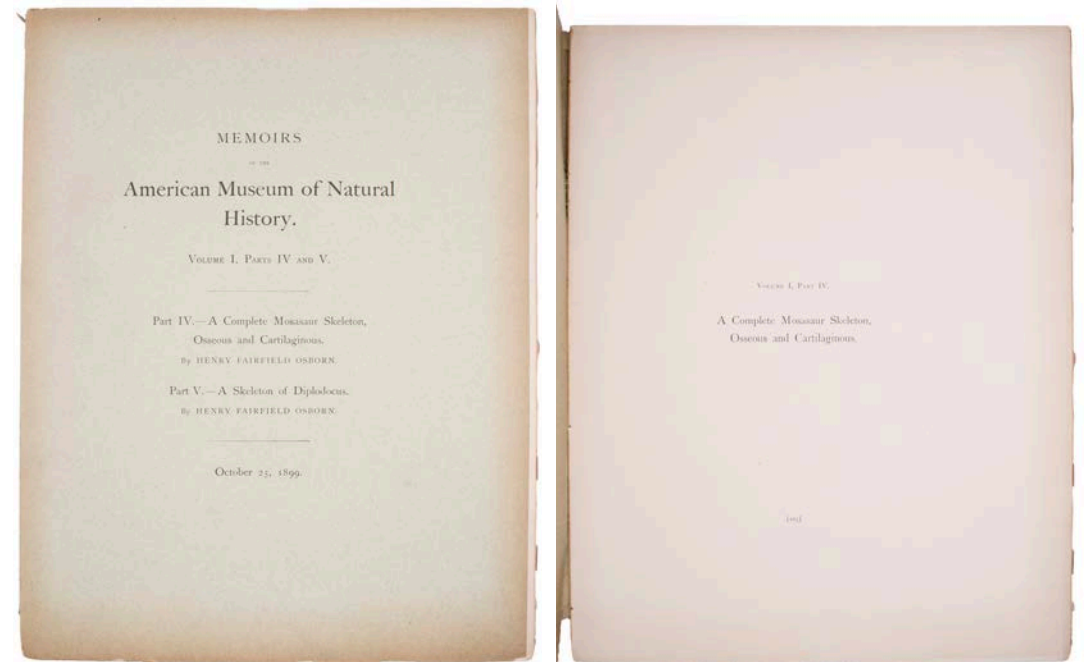
First discovered in 1877, the Diplodocus, like other sauropods, was believed to be a semi-aquatic creature who resided in swamps. The ones who made it onto land were shown in displays and illustrations as big, slow reptiles.

This work describes a partial Diplodocus skeleton unearthed in Wyoming's Como Bluffs by Barnum Brown and J. L. Wortman in 1897. Established using this skeleton, Osborn challenged the theory that Diplodocus were "ponderous and sluggish", writing "This view may apply in a measure to Brontosaurus. In the case of Diplodocus it is certainly unsupported by facts" (p. 213). To him, the posterior half of the tail looked well-suited to supporting the weight of Diplodocus when it reared up on its hind legs. That Diplodocus was capable of such activities was made clear by the relatively lightness of its skeleton compared to other saurapods. "This power was certainly exerted while the animal was in the water, and possibly also while upon land" (p. 213). Modern research has confirmed Osborn's assumptions, showing that Diplodocus's musculo-skeletal structure probably allowed it to rear up on its hind legs with relative ease.

Palaeontologist Henry Fairfield Osborn (1857-1935) was president of the American Museum of Natural History for twenty-five years, during which he oversaw significant work on the discovery, description, and naming of new dinosaur species discovered in western North America, most notably Tyrannosaurus rex, Velociraptor, Albertosaurus, and Ornitholestes. As an administrator Osborn put new emphasis on museum displays, making them more visually appealing and accessible, though he also incorporated his profoundly racist and eugenicist views into the ones he designed for the Museum of Natural History.

An excellent copy. An unusually fresh and attractive copy, the contents unopened.

[Linda Hall Library, Paper Dinosaurs 1824-1969]



45. OWEN, RICHARD

A Description of certain Belemnites, preserved, with a great proportion of their soft parts, in the Oxford Clay, at Christian-Malford, Wilts

FIRST EDITION, 65-85, [1], 7 lithograph plates, rebound in navy cloth, folio, from Philosophical Transactions of the Royal Society of London. For the year MDCCCXLIV., 1844

£450

Owen's paper is an early recreation of the soft body parts that produced the fossil sea-shells of the belemnite, an extinct cephalopod. Owen begins by summarising the various opinions of different authors regarding the nature of the belemnite. He then refers to the discovery of the ink-bag of the Belemnite which led him to place the belemnite in the order of the naked Cephalopods, removing it from the Polythalamacea of De Blainville. Owen goes on to describe the structure of the shell and, as the specimens was well preserved, he was able to describe the form and extent of the mantle—its continuation over the exterior of the shell, and the arrangement of its muscular fibres.

In 1837 Richard Owen, acknowledged as the greatest comparative anatomist of his day, changed the focus of his work to palaeontology when he began to study Darwin's South American fossils.

46. OWEN, CHARLES

An Essay towards a Natural History of Serpents: In Two Parts

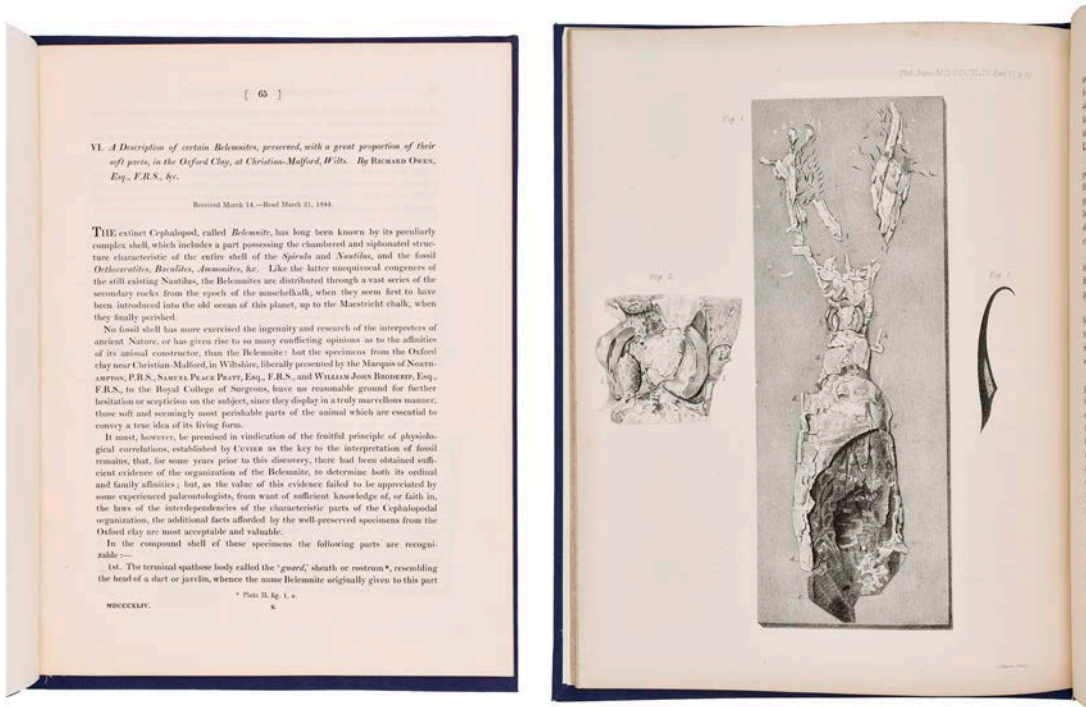
FIRST EDITION, 7 engraved plates, 15-page list of subscribers, contemporary calf twice ruled in gilt, spine gilt, spine rubbed, 4to, London, for the Author, 1742.

£1,250

A work by Presbyterian minister and political dissenter, Charles Owen. This work on natural history is a strange mixture of fact and fable, as much symbolic as it is scientific. Owen draws on classical, Biblical and mythological sources for his information on snakes, turtles, wasps and scorpions. He also examines the physical nature of serpents, including a section on poison and antidotes, and describes the folklore associated with such animals in all countries of the world. Owen's aim was not just to inform and entertain, but to share his belief that the natural world, as created by God, had moral qualities, which could guide people as to how to live their lives.

Some of the snakes Owen describes are familiar link adders and blind snakes but others are purely mythological, such as dragons, basilisks and griffins, all of which he classified under the title 'serpent'. There is a surprising amount of biological information on dragons, given that they don't exist. "Dragons are Inhabitants of Africa and Asia; those of India exceed most in Largeness and Longitude: In the Tower of London, is the Skin of one, which is of vast Bulk". p. 74. It is possible that these reports are sightings of the large snakes that inhabit these areas. Burmese pythons and reticulated pythons are found across South East Asia, and African rock pythons in Africa. These species are the giants of the snake world, with reticulated pythons reaching over seven and a half metres.

[ESTC: T99397.; Nissen ZBI 3033]



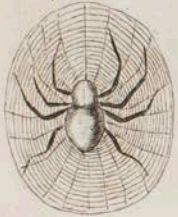
Salamander



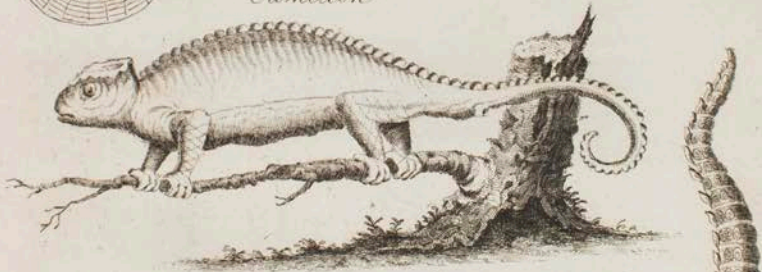
Bee



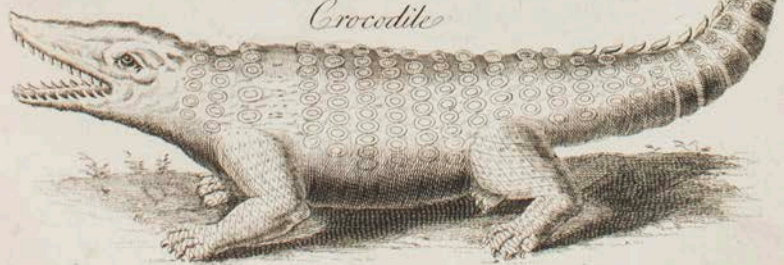
Spider



Camelion



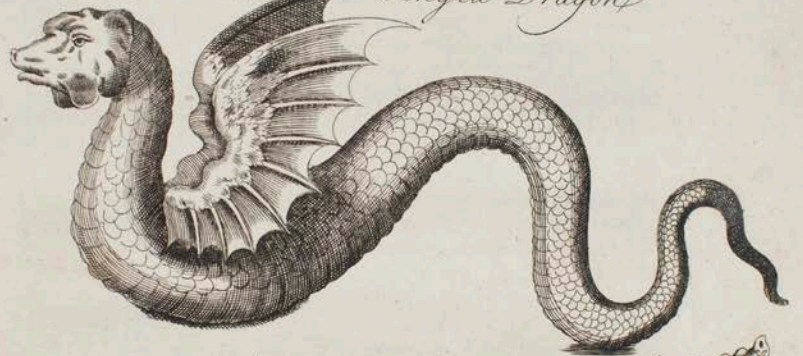
Crocodile



The Common Asp



The Winged Dragon



The Ethiopian Dragon



The Scytalus



47. [OWEN, RICHARD]; THE ROYAL COLLEGE OF SURGEONS OF ENGLAND

Descriptive and Illustrated Catalogue of the Fossil Organic Remains of Mammalia and Aves contained in the Museum of the Royal College of Surgeons of England

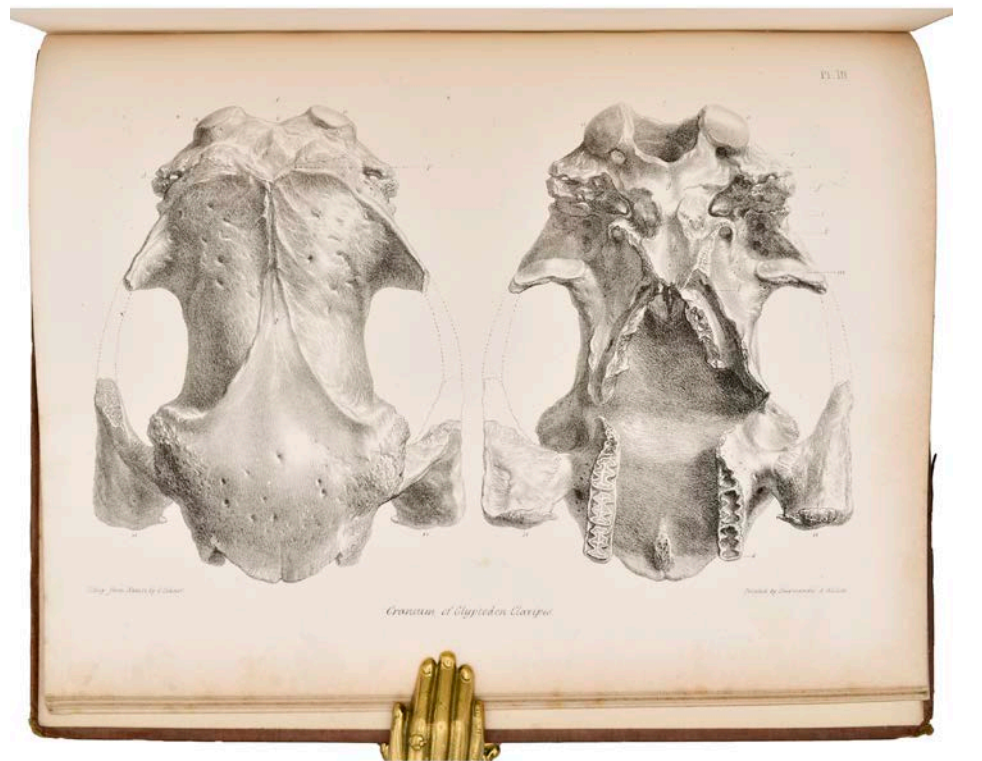
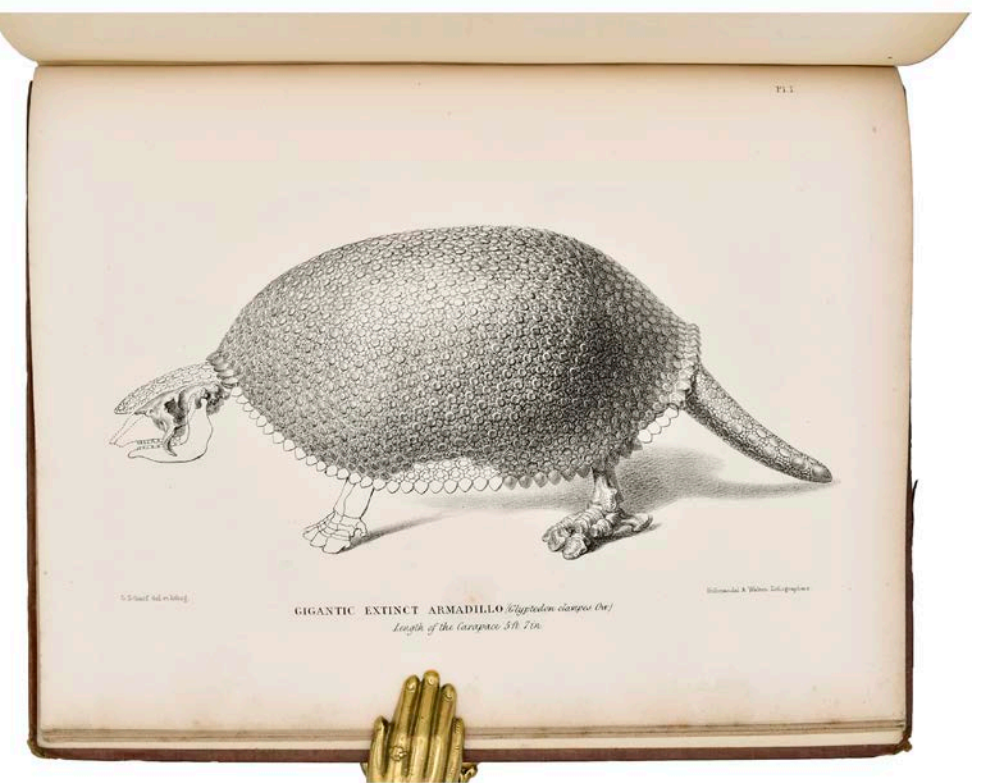
FIRST EDITION, vii, [1], 391, [1], 10 lithograph plates, wood engraved, crest of the Royal College of Surgeons of England, two library stamp to text leaf, occasional light foxing, original cloth boards, spine worn, 4to, London, Richard and John E. Taylor, 1845

£1,250

A scarce work by Sir Richard Owen. Owen was the leading comparative anatomist and palaeontologist of his time, best known for coining the word dinosaur. The work is a catalogue of the fossil remains of mammals and birds in the collection of the Royal College of Surgeons of England, where Owen held the position of Hunterian Professor of Comparative Anatomy from 1836. Owen gives each of the fossils a vivid description, comparing the prehistoric species to their contemporaries, or providing details vital for understanding the characters and resemblance of previously unknown species. Some of the fossil specimens were collected by Charles Darwin during the voyage of the Beagle and presented by hi to the Royal College of Surgeons.

This collection was illustrated in the twenty-four lectures given by Richard Owen annually until 1855. The lectures formed the basis of the work "Anatomy and Physiology of the Vertebrates". Through his lectures and written work he became known to the public as one of the leading scientific men of their time.

After a failed campaign to convert the collection into a National Museum, he resigned in 1856 and undertook to act as Keeper of the Natural History Collection at the British Museum, which later became the Natural History Museum, London.



48. PENNANT, THOMAS.

Zoologia Britannica, tabulis aeneis CXXXII illustrata.

Augsburg, Johan Jacob Haid und Sohn, 1771

Large folio. Title and text in Latin and German, 132 fine hand-coloured etched plates, (11 of mammals, 121 of birds), UNCUT in contemporary calf-backed marbled boards, a little worn, the plates in fine condition with bright colouring, etched by P. Mazell after P. Paillou and others, an excellent copy.

£37,500

The first coloured illustrations of birds in a book which attempted to list and portray all of the British species, many of them life-size. The birds are divided into land birds and water birds, and under each species some synonyms and references to the literature are given, to which are added a brief description and remarks on the habit of the bird. The English edition was published 1761-1766.

Anker 392; Fine Bird Books, page 99; Jackson, Etchings, page 106; Mullens & Swann, 465; Nissen IVB 710; Wood, p.515; Zimmer, p.487.



49. PLOT, ROBERT

The Natural History of Oxford-Shire, Being an Essay toward the Natural History of England.

Printed at the Theatre, Oxford. 1677, Folio, old diced panelled calf gilt, rebacked, with engraved title, folding engraved map, and 16 engraved plates.

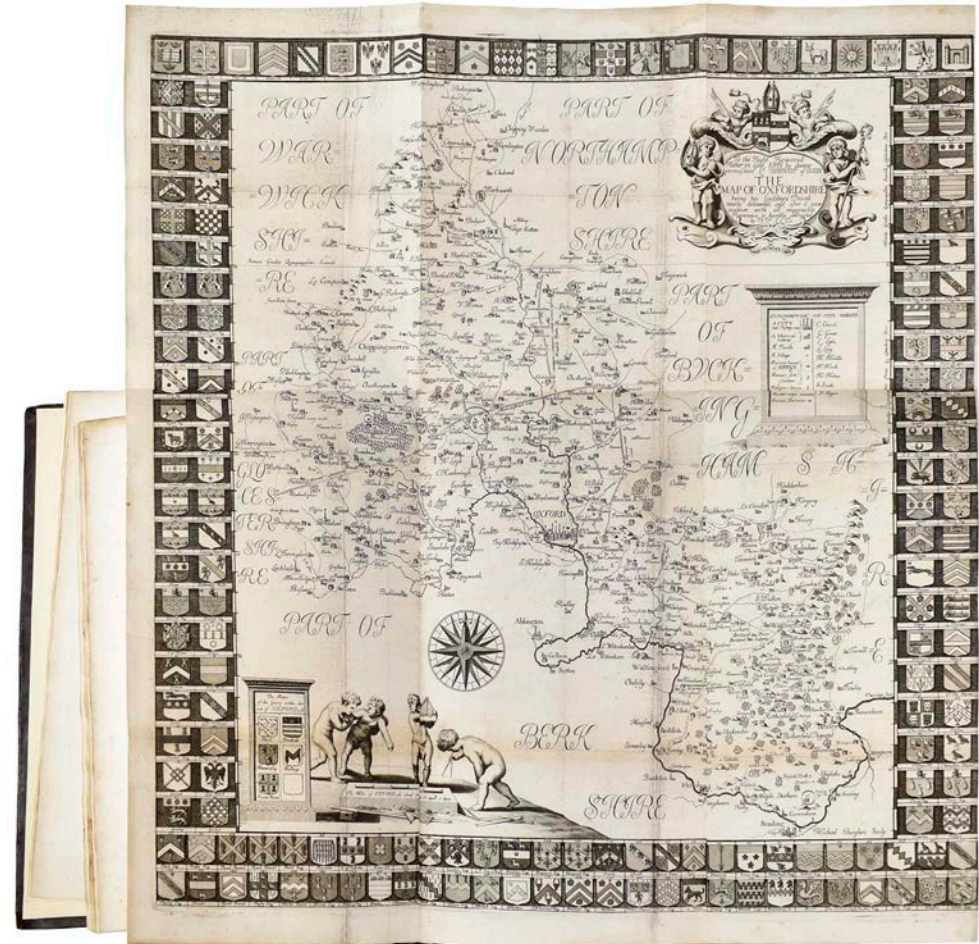
£1,800

First Edition

Born in Borden, Kent, England, 1640 and died December 13 - Borden, 1696 April 30, Plot was a British naturalist, Professor of Chemistry at Oxford University and the first keeper of the Ashmolean Museum.

He is known for looking for natural curiosities in several English counties, writing *Natural History of Oxfordshire* in which he described the fossilized femur of a giant (now known to be from the dinosaur *Megalosaurus*) and *Natural History of Staffordshire*, in which he describes a double sunset.

In 1677 he became a fellow of the Royal Society due to his exhibit of minerals, and in 1682 became the society's Secretary and joint editor of the *Philosophical Transactions*. In the field of chemistry, he searched for a universal solvent that could be obtained from wine spirits, and believed alchemy was necessary for medicine. After 1686 Robert Plot focused more on archaeology, but misinterpreted Roman remains as Saxon. He stressed the unusual, studied echoes to learn about air, mineral waters, and recognised types of earth in layers, but believed fossil shellfish were coincidental mineral crystallisations, and that some spring water must originate from the sea flowing through underground channels.



50. PLOT, ROBERT.

The Natural History of Staffordshire

Oxford The Theatre, 1686. First edition.

Folio (350 x 230 cms) Full contemporary panelled calf, rebacked, pp. xiv, 450pp, + 10pp index. two ll list of subscribers bound at end, Engraved title page, Dedication, Large folding engraved Map, 37 engraved plates of which 26 are double page or folding, and mostly of the Great Houses of the County, and their Gardens the other plates illustrate curiosities and natural phenomena without the usually missing heraldic plate. A fine unpressed copy.

£2,000

Robert Plot, 1640-1696, was born at the family home of Sutton Barne in Borden Kent. He was educated at Wye and then at Magdalen Hall, Oxford, graduating with BA in 1661, MA in 1664, DCL in 1671. His research interests were primarily concerned with the study of natural history and antiquities in England. He began his study for a multi-volume work in Oxfordshire, where he was living at the time, which resulted in the publication in 1677 of *The Natural History of Oxfordshire*, being an essay towards the Natural History of England. Subsequently, in 1683, he was appointed Professor of Chemistry and the first Keeper of the Ashmolean Museum at the University of Oxford. Plot's second volume in the series of natural histories, *The Natural History of Staffordshire* was published in 1686, his investigation of Staffordshire having been instigated at the invitation of Walter Chetwynd of Ingestre Hall. Plot dedicated the *Natural History of Staffordshire* to James II and in 1688 was subsequently named Historiographer Royal. His ambition to continue the multi-volume series for all England was however, never realised.

Plot's work on Staffordshire combines scientific enquiry with local folklore to provide an intriguing account not merely of the county's natural history, but also its geology, pre-industrial manufacturing and culture during the 17th century. The selected chapters available for access from *The Natural History of Staffordshire* include: Chapter 3; Of the Earths, Chapter 4; Of the Stones, Chapter 5; Of Formed Stones and Chapter 9; Of the Arts. Chapter 3 is of particular interest to ceramic historians, in its description of pre-industrial pottery manufacture in Staffordshire

Upcot 1172



51. RAVENSCROFT, EDWARD JAMES

The Pinetum Britannicum. A descriptive account of Hardy Coniferous Trees, cultivated in Great Britain.

Edinburgh and London: W. Blackwood & Son, [1863]-1884.

First Edition, 3 volumes, Folio (555 x 417 mm), pp. (6), errata leaf, 110; (2), 111-216; (2), 217-330, Contemporary Red Half Morocco, with 48 hand-coloured lithographed plates, 4 mounted albumen prints, 1 engraved map, occasional light foxing of text, plates in fine condition, a very handsome copy.

£12,500

FIRST EDITION of one of the greatest British works on Pines. *The Pinetum Britannicum* is regarded as a landmark publication on conifers, and both Napoleon III and Queen Victoria subscribed to its first edition.

This wonderful, illustrated work was the result of over twenty years of collaboration and research. The tree portraits in colour are predominantly from the original drawings of William Richardson, those of cones and leaves by Dr Greville and James and Robert Black, and the characteristic sketches of the Deodar Cedars in vol. 3 were captured 'in the field' by Lady Canning during her time in India.

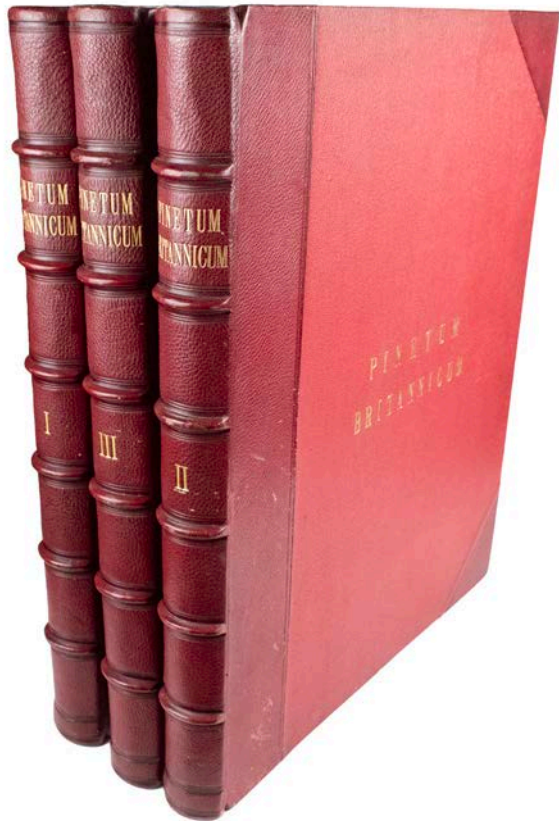


ABAUCCARIA IMBERCATA.

The extensive woodcut illustrations throughout the text were also executed by multiple hands; Andrew Murray, James M'Nab, Dr Greville and Dr Maxwell T Masters. Meanwhile, leading conifer specialists of the day, from institutions such as the British Museum, Royal Horticultural Society and Royal Botanical Gardens, as well as individual professors from Florence, Berlin and Paris, and several private experts, all contributed to enhance the publication.

On its commencement in 1863, the project received immediate royal support; Queen Victoria requested the work be dedicated to the memory of the recently deceased Prince Albert and provided photographs of two specimens at Osborne House for inclusion, while Emperor Napoleon III secured thirty copies for distribution among French schools of Forestry and Agriculture. Considered one of the great British works on coniferae, the *Pinetum Britannicum* is ONE OF THE GREATEST CONIFEROUS ICONOGRAPHIES OF THE NINETEENTH CENTURY.

Nissen BBI 1588; Great Flower Books p. 71; Stafleu-Cowan TL2 8685



A VERY RARE AND ATTRACTIVE COPY OF THIS EXTRAORDINARY AND BEAUTIFUL WORK ON THE FISHES TO BE FOUND IN THE INDIAN OCEAN AND ARABIAN SEA.

52. RENARD, LOUIS

Poissons, Ecrevisses et Crabes de diverses couleurs et figures extraordinaires, que l'on trouve autour des Isles Moluques, et sur les côtes des Terres Australes: Peints d'après nature durant la Regence de Messieurs Van Oudshoorn, Van Hoorn, Van Ribeeck & Van Zwoll, successivement Gouverneurs-Généraux des Indes Orientales pour la Compagnie de Hollande. Ouvrage, auquel on a employé près de trente Ans, & qui contient un très-grand nombre de Poissons les plus beaux & les plus rares de la Mer des Indes...

Amsterdam, Louis Renard, [1718-19]

Two parts in one vol, folio (405 x 250 mm), ff [8, without half-title to vol I], with titles in red and black, engraved arms of George I on dedication leaf, and 100 hand-coloured engraved plates (43 in first part, 57 in second part); there is considerable highly professional restoration at an early date to occasional tears in the plate margins, but great care has been taken that all the plates retain their original bright colouring.

A large copy in contemporary French red morocco, gilt fillets on sides, spines with gilt floral panels.

£60,000

The Very Scarce First edition of the most beautiful and rarest of all illustrated fish books, with stunning, brilliantly coloured, and often bizarrely depicted images of tropical fish, crabs, and lobsters.

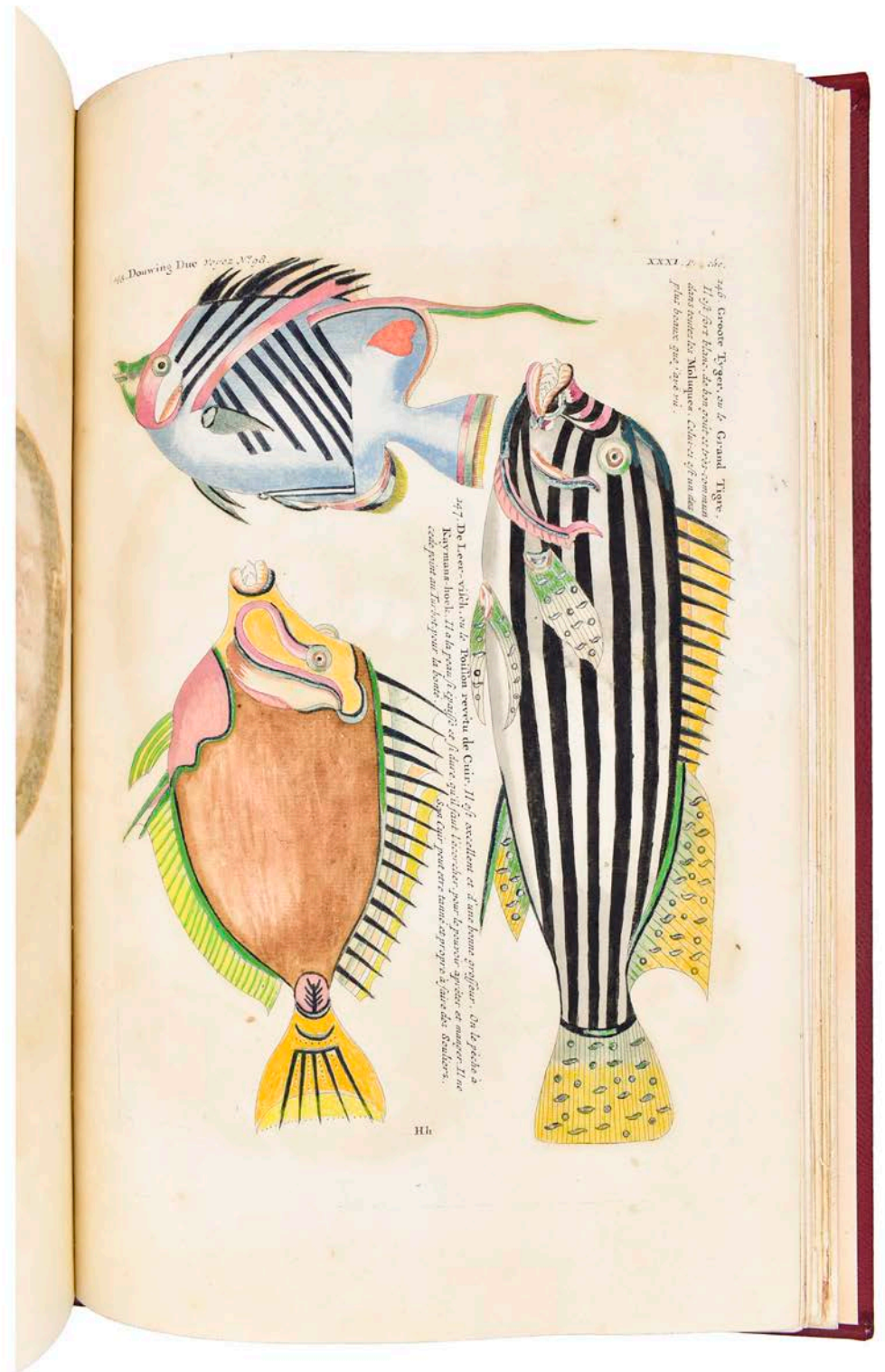
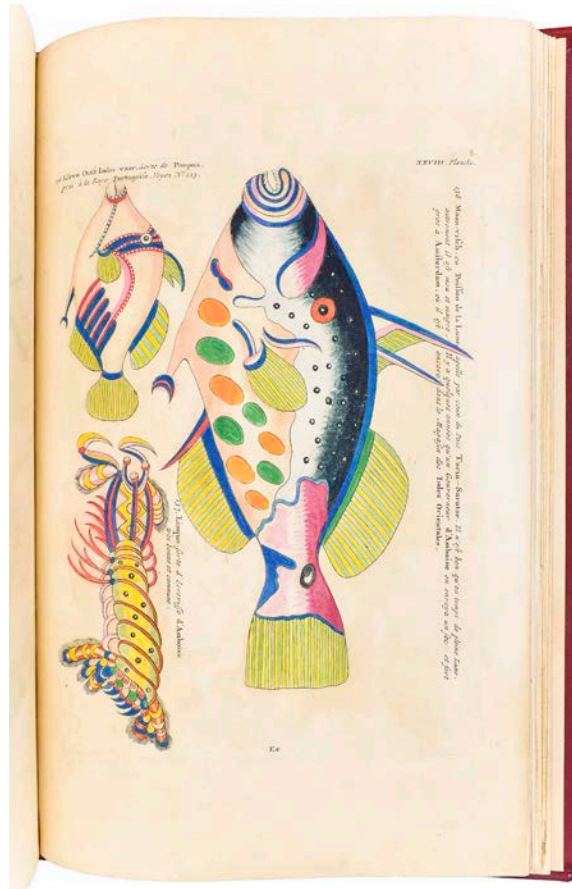
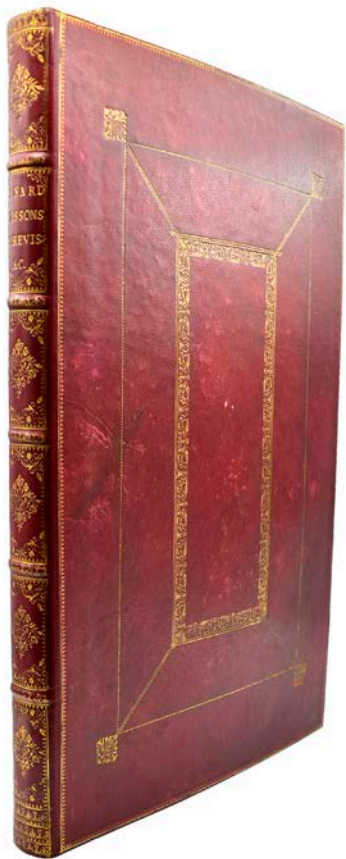
This is the first fish book illustrated with colour plates, published in an edition of 100 copies only, of which only fourteen copies are recorded today. 'The first edition . . . published in 1719 by Renard himself, is quite rare. Of the 100 copies originally printed, only fourteen are known, all but two held in European libraries' (Pietsch).

The first volume contains 43 plates illustrating 227 fish, mostly naturalistic in execution. They were engraved after paintings made by Samuel Fallours for the governor of Amboina, Balthasar Coyett. They were brought from the Dutch East Indies to Amsterdam by the son of the governor and found their way to Renard.

The second volume contains 57 plates illustrating 241 fish, crabs, and other marine creatures of the Indian Ocean. These were engraved after paintings made at Ambon by Samuel Fallours during the governorship of Adriaen van der Stel. Fallours brought them to Holland in 1715. It is the second volume particularly which has attracted interest and generated the renown of Renard's publications, for the fish depicted often border on the surreal. However, despite Fallour's artistic licence, evident in many fantastic images, ichthyologists have been able to identify the genus and often the species of almost all of

them (with a few obvious exceptions such as the mermaid). The colouring of the plates is brilliant and follows closely the originals. The work contains no text apart from the engraved descriptions on the plates themselves, but this text is quite extraordinary. Almost every fish is assessed in terms of edibility, and for many Fallours has given brief recipes, a feature virtually unique to zoological books of this period. For example, on plate 38, figure 170, Fallours writes: 'On le fait secher, puis on le met rottir sur un gril dans du papier graissé de beurre, et il a le gout approchant de celui des Cotelletes de Mouton'. Testimonials are given at the beginning of the work to the veracity of the illustrations, one of which cites the author François Valentijn to the effect that not only did he see the fish painted by Fallours in Amboina but also that he ate them on many occasions with Fallours!

Provenance: engraved bookplate of Frédéric-Jules, Malatou de Guernes on front pastedown *Landwehr 158; Nissen ZBI 3361; see Theodore W. Pietsch Fishes, Crayfishes, and Crabs. Louis Renard's Natural History of the Rarest Curiosities of the Seas of the Indies, 1995, for a detailed account of the genesis of this work and for modern determinations of the images; NUC and OCLC list only the second edition of 1754*



53. RICHARDSON, SIR JOHN, WILLIAM SWAINSON & WILLIAM KIRBY
Fauna Boreali-Americana, or, The Zoology of the Northern Parts of British America: containing descriptions of the objects of natural history collected on the late northern land expeditions, under command of Captain Sir John Franklin, R.N.

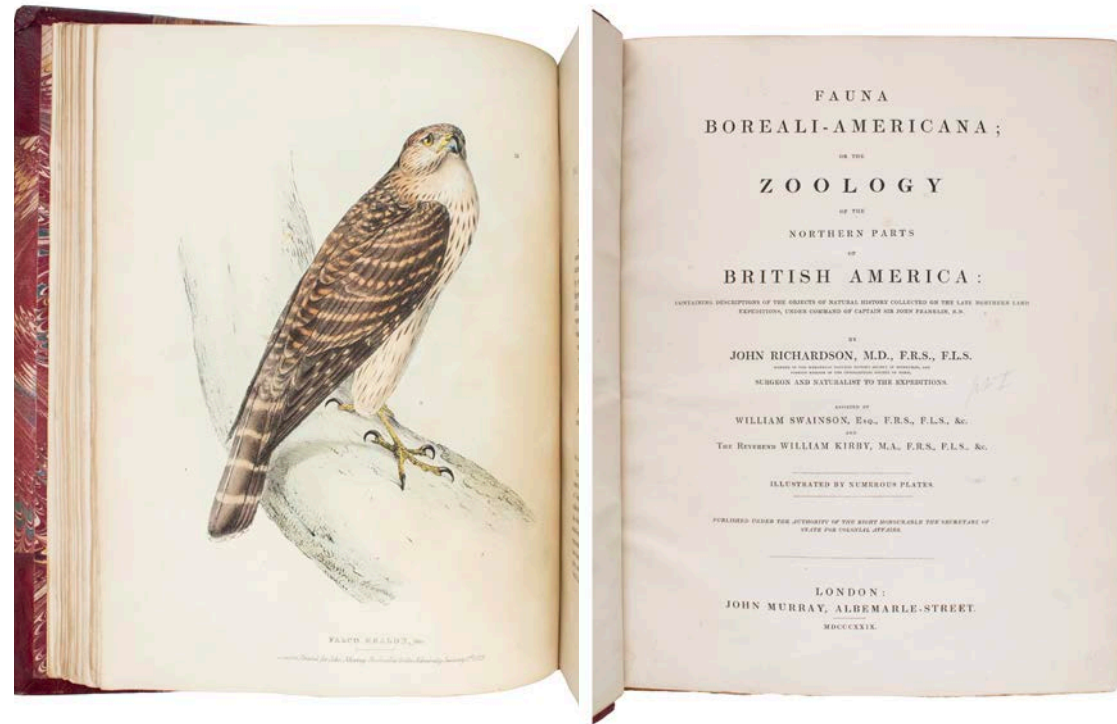
London: John Murray, Richard Bentley and Josiah Fisher, 1829- 1837, 4 vols, 4to, (275 x 200mm), Contemporary red half morocco gilt, 2 vols rebacked replacing original spines, with 110 engraved plates of which 72 are hand-coloured, a very nice large uncut copy.

£30,000

Scarce Complete Copy of the First Edition of this Rare Work on the Natural History of the Arctic.

Sir John Richardson (1787–1865), surgeon, naturalist and Arctic explorer, went on Sir John Franklin's first two Arctic expeditions as ship's doctor and naturalist, and made observations and collected a large number of plant and animal specimens from the Canadian Arctic.

On his return to England after the second expedition he began to write this four-volume work of natural history, first published between 1829 and 1837. A volume is dedicated to each of the classes of mammal, bird, fish and insect, which are found in the Canadian Arctic. This work is an interesting example of pre-Darwinian natural history, full of detailed descriptions of the appearance, anatomy and behaviour of the different species. Volume 2 was first published in 1831 and focuses on the species of birds found in the Canadian Arctic. It was co-authored with naturalist and illustrator William Swainson (1789–1855) and contains many illustrations.



54. RONDELET, G.

Libri de piscibus marinis in quibus verae piscium effigies expressae sunt [including] Universae aquatilium historiae pars altera cum veris ipsorum imaginibus.

Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). Embossed vellum. Spine with five raised bands and script title. Boards richly blind-tooled, with rolled, floral borders and central oval cartouche with coat of arms dated 1676. Brass clasps. Edges speckled red.

£10,000

This is widely regarded as the most important of the three first works on fishes published almost simultaneously in the 16th century. It covers more species than the works of Belon (1553) and Salviani (1554-1557). As indicated by the Latin title, this work deals with real marine fish: the descriptions and illustrations are not fantasies. This mostly true, but the work does also contain some mythological sea creatures. All are represented in nice, detailed woodcuts.

Apart from fishes, over a hundred molluscs and several other invertebrates, notably echinoderms and crustaceans are illustrated. A few shells are clearly from other locations, notably the West and East Indies. In the rear there is a section on freshwater fishes and invertebrates, as well as some terrestrial species, mainly amphibians and reptiles. "In his own day Rondelet was almost as well-known as an anatomist as a zoologist. A popular lecturer, Rondelet attracted scholars from all over Europe: ... Gesner and Aldrovandi also studied briefly under him ... For those fish he could inspect on the coast of Languedoc, Rondelet is thorough and usually accurate" (DSB).

This work actually consists of two books; the second, which appeared a year later, is titled *Universae aquatilium historiae pars altera cum veris ipsorum imaginibus*. The second book includes a long poem and - again - Rondelet's portrait. Usually, these two books are found bound together, as in this copy. Here they are bound in reverse order. A replacement woodcut of a fish is mounted on page 238 of the first book (as usual).

A fine, complete copy with strong impressions, in an attractive 17th century binding. The spine label is from a later date. Light damp-staining to the lower margin of the last few leaves, stronger on the rear free endpaper; a few, shallow, traces of worming in the inner boards; otherwise, surprisingly clean inside; no foxing and hardly any browning. Skilful repair to the clasps.

Caprotti I, pp. 18-19; Dean III, p. 309; DSB XI, pp. 527-528; Nissen Schöne Fischbücher, 105; Nissen ZBI, 3475.



CAPUT XXI.

MONSTRVM Aliud multò superiore mirabilius subiungo, quod accepi à Gisberto Germano medico, cuius antè aliquoties memini, qd' ipse ab Amsterodamo cum literis acceperat, quibus ille affirmabat anno 1531. in Polonia visum id monstrum marinũ Epifcopi habitu, & ad Poloniae Regem delatum, cui signis quibusdam significare videbatur vehementer se cupere ad mare reuerti, quo deductus statim in id se coniecit. Sciens omitto plura, quæ de hoc monstro mihi narrata sunt, quia fabulosa esse arbitror. Ea est enim hominum vanitas, vt rei per se satis mirabili præter verum plura etiam affingant, ego qualem monstri iconem accepi, talem omnino exhibeo. Vera ea sit an non, nec affirmo, nec refello.

De Nereide.

CAPUT XXII.

PRO ET Æ Nereides esse finxerunt Nerei & Doridos filias, quarum pars nare videtur, inquit Ouidius, Pars in mole sedens virides siccare capillos, Pifce vehi quadam, facies non omnibus vna: Non diuersa tamen, qualem decet esse sororum.

55. SCLATER, P.L.

A Monograph of the Jacamars and Puff-Birds or Families Galbulidae and Bucconidae.

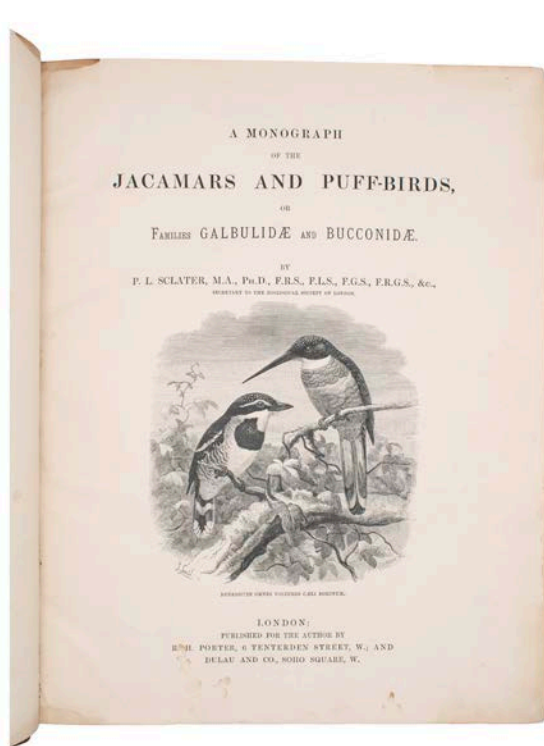
London, Printed for the Author by R.H. Porter and Dulau & Co., 1879-1882. 4to (313 x 245mm). pp. lii, (i), 171, with 55 hand-coloured lithographed plates by J.G. Keulemans, Contemporary half calf gilt.

£8,000

Bound from the original seven parts.

Jacamars and Puff-birds are closely related insect-eating species native to the tropical areas of South and Central America. "The introduction to the monograph gives, among other information, a general account of the two groups of birds and a comprehensive bibliography. The special part of the work contains detailed synonymies, descriptions, information about geographical descriptions and other facts relating to altogether 62 forms, 60 of which [this includes some plates with two birds] are figured on the beautiful plates, executed in hand-coloured lithography." (Anker). The list of subscribers includes Dresser, Lilford, Meyer and Seebohm.

Anker 451 Nissen IVB, 840



56. SEBA, ALBERTUS

Locupletissimi rerum naturalium thesauri accurata descriptio, et iconibus artificiosissimis expressio, per universam physices historiam.

FIRST EDITION

Amsterdam: J. Wetsten, Gul. Smith, and Jansson-Waesberg [volumes 1 and 2]; Jansson-Waesberg [volume 3]; H. C. Arkesteum and H. Merckum, Peter Schouten [volume 4], 1734-1765

Folio (510 x 335mm). pp. (xxxiv), 178; (xxxiv), 154; (xxvi) 212 (recte 216); (iv), 42, 214, with engraved frontispiece, vignette on titles, portrait of Seba, 5 head-pieces, and 449 engraved plates, of which 174 are double-page, text in Latin and Dutch. Contemporary Dutch Calf

£95,000

A SPLENDID COPY OF ONE OF THE GREATEST NATURAL HISTORY BOOKS OF ALL TIME

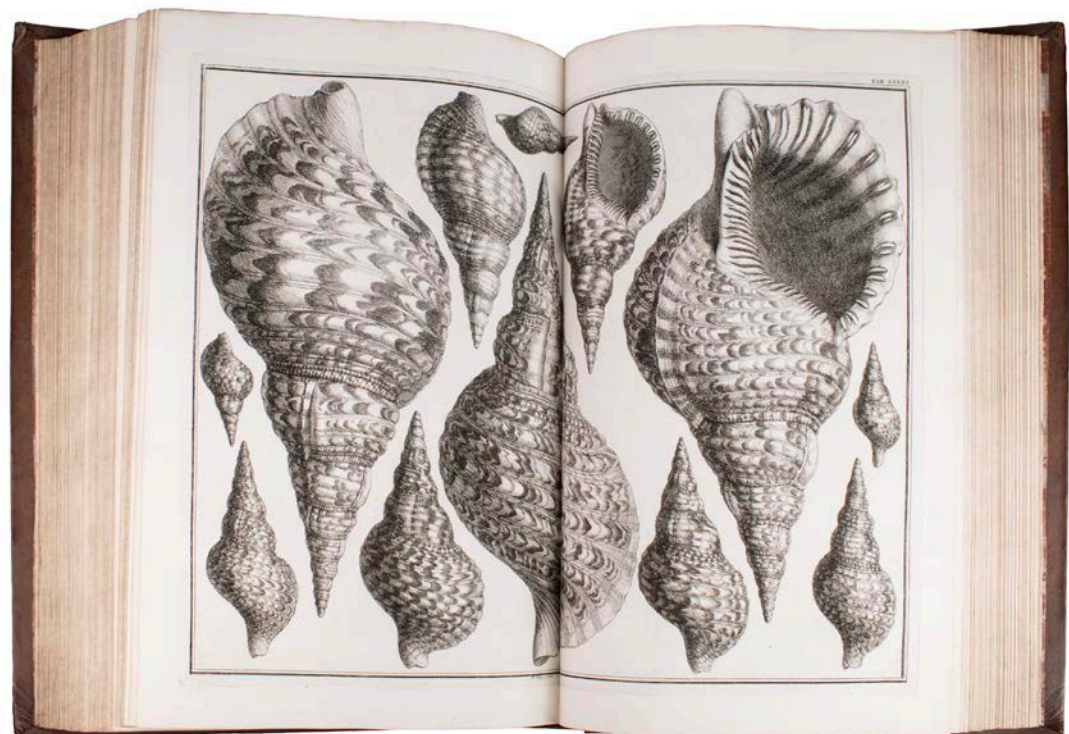
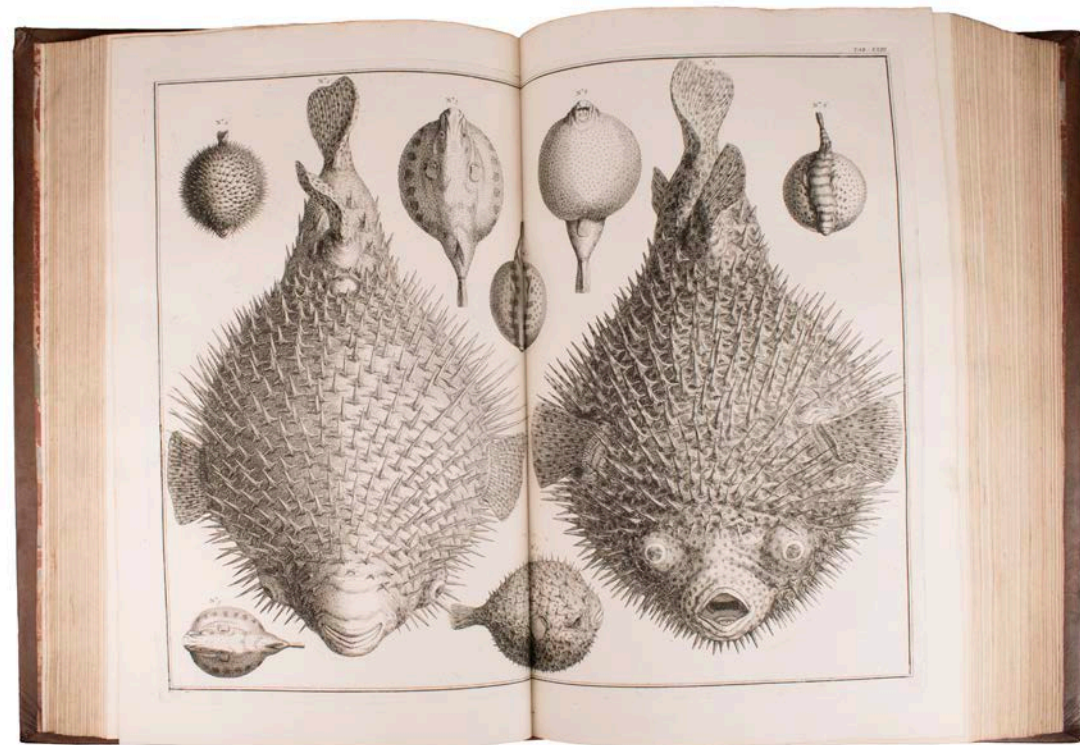
The most finely illustrated and lavish record of an eighteenth-century natural history cabinet. The stunning plates depict exotic plants, animals, insects, minerals, fossils, and shells, along with some monstrosities. The shell plates are particularly impressive, with 60 plates depicting several thousand shells arranged in decorative patterns.

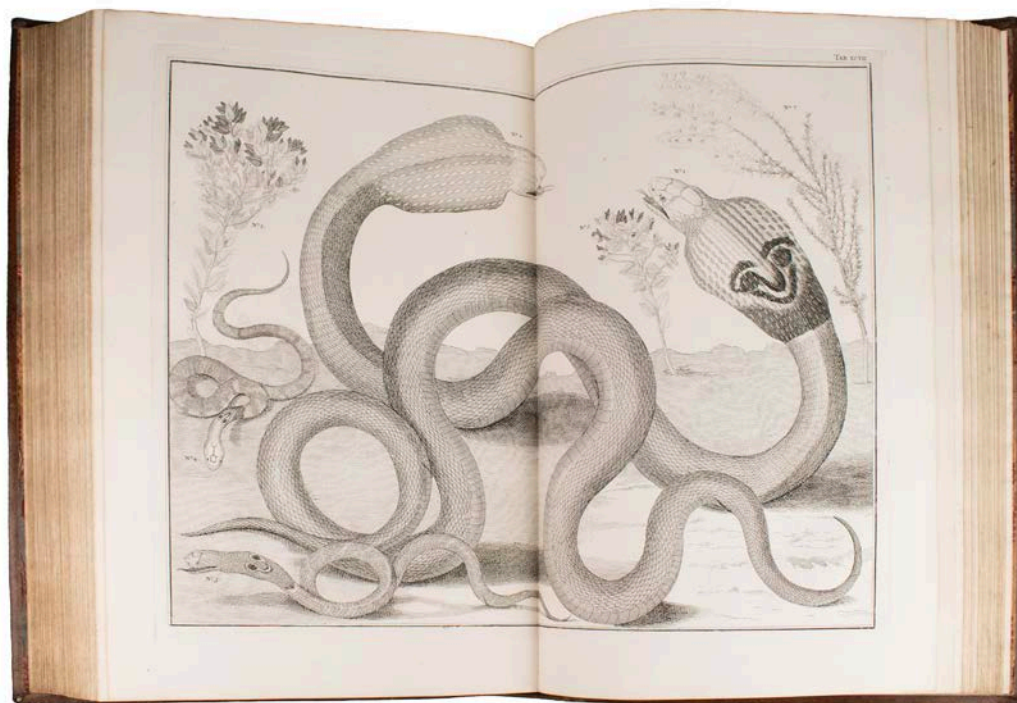
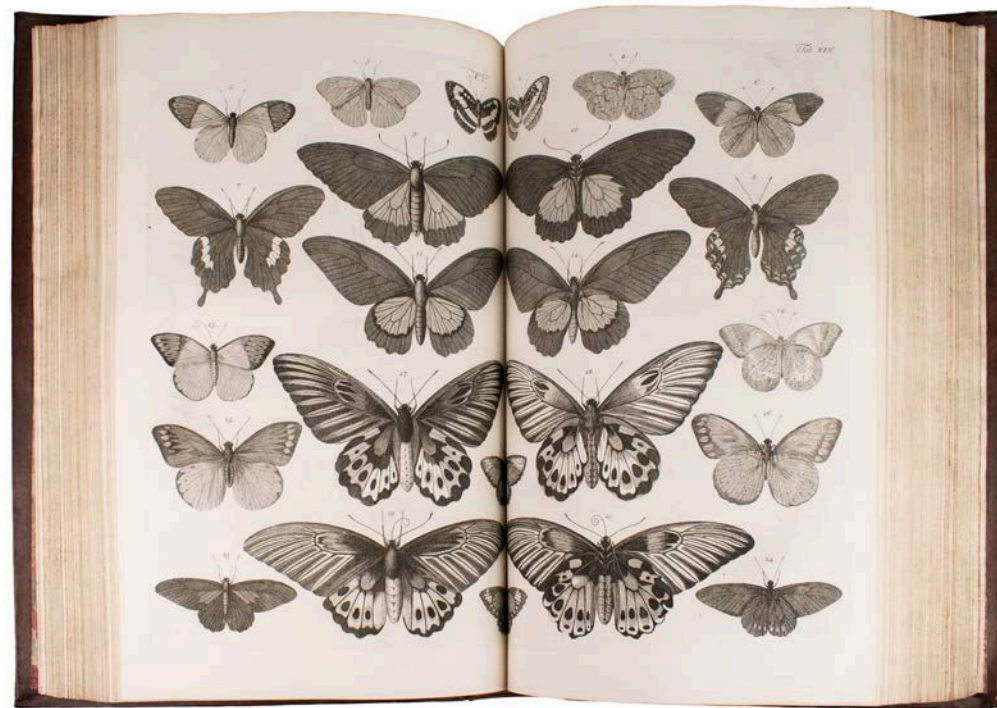
Albertus Seba (1665-1736), the son of a Frisian peasant, became an apothecary in Amsterdam and amassed a considerable fortune in the service of the Dutch East India Company. His wealth and contacts enabled him to accumulate an internationally renowned collection of natural wonders, and his private museum was one of the 'sights' of Amsterdam and was visited by both nobility and naturalists. In 1717 he sold his collection to Peter the Great for the then enormous sum of 15000 guilders, but embarked immediately upon forming a second collection, even grander than the first. It is this second collection which is commemorated in the present work, published over thirty years with no expense spared in its production. Seba himself died in 1736, after the first two volumes had appeared. His collection was auctioned in 1752 in order to provide funds to complete the publication. The drawings of plants are now in the Sate Herbarium at Leiden. A collection of fossils and minerals, known as the Seba collection, is in the Palaeontological Museum in Copenhagen. It was purchased at the 1752 auction by Count Moltke.

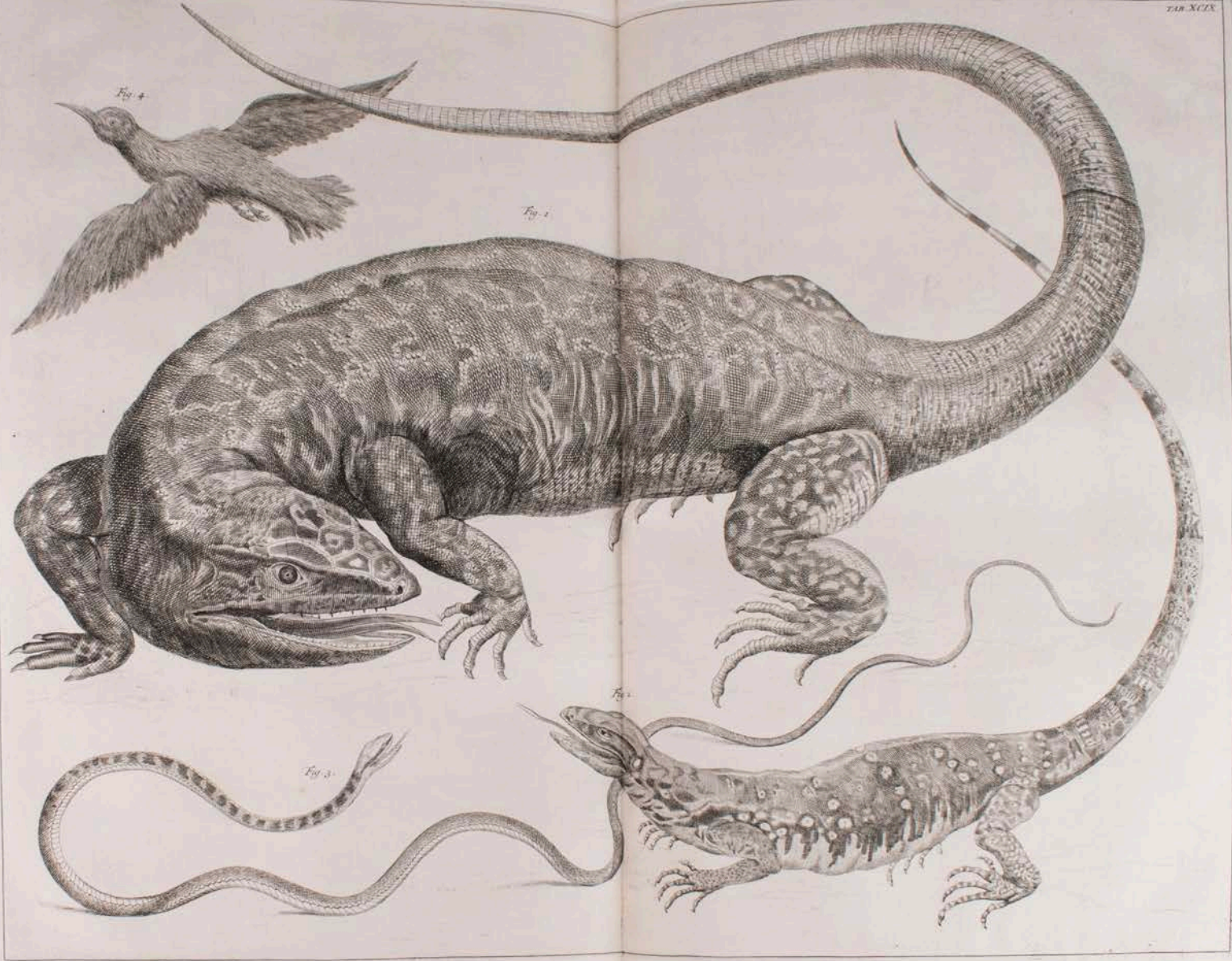
Seba was assisted in the preparation of the text by such eminent naturalists as Boerhave, Artedi, Gaubius, Musschenbroek, et al. Aernout Vosmaer (1720-1799) was the editor of the last two volumes, assisted by Pallas and Houttuyn. Vosmaer was Director of the menageries of the 'Natuur- en Kunstcabinetten' of the Stadtholder William V.

The frontispiece, an allegory of the personified continents offering up their natural treasures, is engraved by Pieter Tanjé after L.F. Dubourg, the portrait of Seba is engraved by J. Houbraken after J.M. Quinkard, and the five head-pieces are also by Tanjé. The plates are by Tanjé and other artists and engravers, for whom see Nissen.

Nissen BBI, 1825; Nissen ZBI, 3793; Landwehr 178, 179; Fine Bird Books p. 106.







EXTRAORDINARY AND UNIQUE COPY

57. SOWERBY, JAMES

The Mineral Conchology of Great Britain, or Coloured Figures and Descriptions of those Remains of Testaceous Animals or Shells which Have Been Preserved at Various Times and Depths in the Earth.

FIRST EDITION, 7 vol., including the scarce Supplement volume, 648 hand coloured engraved plates, several folding, 103 pp. are supplied in contemporary manuscript with corrections and additions, paper watermarked FELLOWS 1833, corrections and annotations throughout, page numbers corrected in manuscript, half morocco over marbled boards, spines gilt, a.e.g., bookplates to pastedown, 8vo, London: printed by Benjamin Meradith, 1812-1829-[1846]

'Still considered the supreme work of British topographical mineralogy' (Conklin, James Sowerby, His Publications and Collections, 1995).

£35,000

An Extraordinary and Unique Copy with Over 100 additional pages supplied in manuscript by the Palaeontologist Henry Humphrey Goodhall. This work includes illustrations of the fossils supplied by Goodhall.

James Sowerby (1757-1822), was an outstanding artist and natural historian, renowned for his discoveries and prodigious output of beautiful, scientific books during the Age of Enlightenment in Great Britain. This work on invertebrate palaeontology contains detailed illustrations of Sowerby's own fossil collection, accompanied by detailed descriptions. The Mineral Conchology of Great Britain was very popular, in part because of the handsome hand-coloured illustrations, but also due to Sowerby's engaging writing style. This work became a classic in the field, as he named numerous new species and palaeontologists still cite his work.

Goodhall was in the service of the East India Company from 1783 until his death in 1835. From 1822 he was the tea-warehouse-keeper. According to the Gentleman's Magazine he "made considerable manuscript collections respecting the history and topography of Britain". His interest in history included palaeontology, as he was a Fellow of the Geological Society and wrote his notes on watermarked Fellows 1833 paper. Goodhall knew Sowerby, having correspondence and supplying Sowerby with fossils from his own collection to be described and illustrated in his works.

Goodall made additions to the text and handwritten index lists. The pages have been renumbered and many of the specimen titles have been crossed out and corrected. In Vol. IV, page 39 and 40 are completely handwritten.

The later Supplement has no alterations as it was published after the death of both Sowerby

and Goodhall.

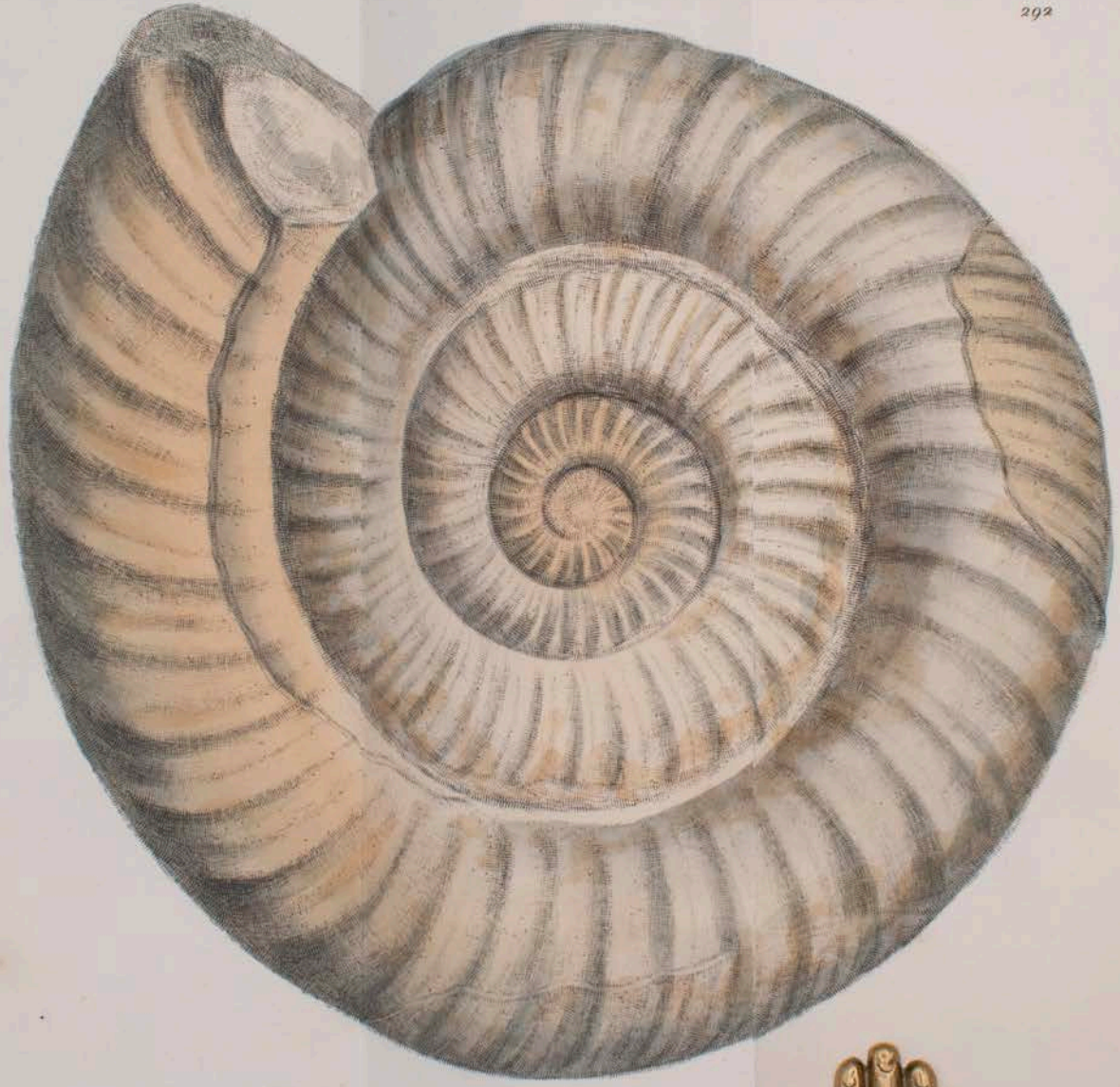
Exceedingly scarce with the unfinished seventh volume which expanded the number of plates from 611 to 650.

Provenance:

Edward Braxton Reynolds
[Henry Humphrey] Goodhall

[Nissen ZBI 3917; Ward & Carozzi 2093; Conklin, James Sowerby, His Publications and Collections, 1995]





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58. WALLACE, ALFRED RUSSEL

Contribution to the Theory of Natural Selection. A Series of Essays.

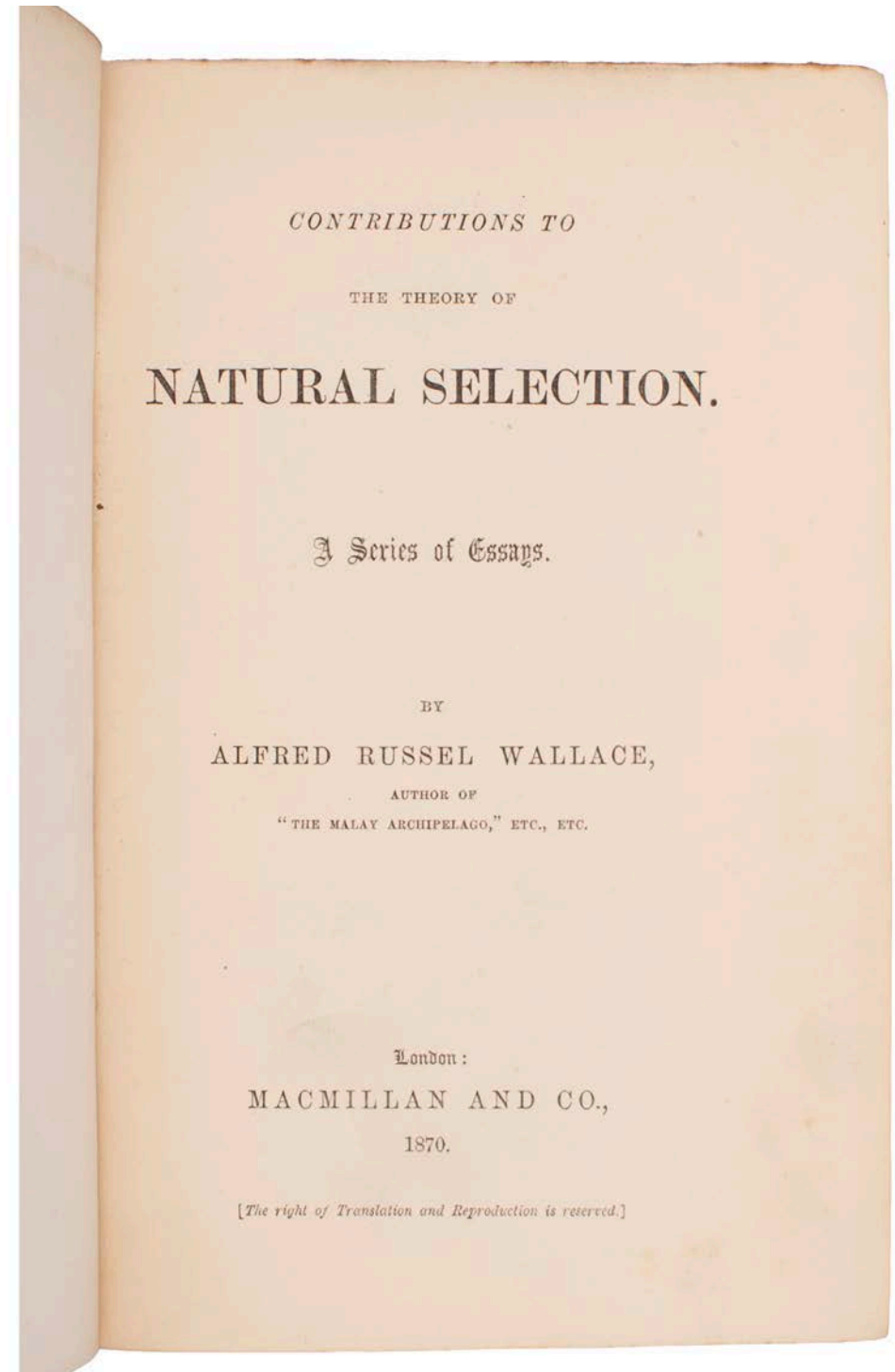
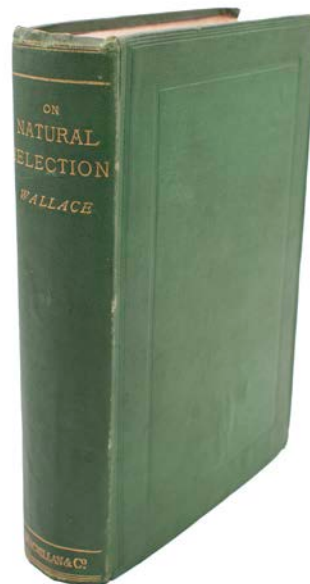
FIRST EDITION, xvi-384p., text block clean, 44pp catalogue dated Jan 1870, publishers green cloth, blind topped, title gilt to spine, 8vo, London, Macmillan and Co., 1870

£2,800

Alfred Russel Wallace was a naturalist who independently proposed the theory of evolution by natural selection. Like fellow naturalist and colleague Charles Darwin, Wallace travelled the world, observing and collecting samples of species. Wallace's thesis argues that natural selection alone is unable to account for human intellect and consciousness and therefore cannot fully explain the evolution of man. Prior to this work, Wallace's independently proposed theory of natural selection prompted Darwin to publish his own earlier than intended.

In 1858, he sent Darwin a letter outlining his ideas about evolution. Darwin sought the advice of his friends, who determined that the ideas of both men would be presented at a meeting of the Linnean Society. The two collaborated on a scientific paper, discussing their evidence for natural selection and evolution. Darwin's masterpiece, *The Origin of Species*, came out the following year.

From that time on, Darwin overshadowed Wallace and it has usually been his name alone associated with the theory of evolution by natural selection. Wallace expressed no resentment at this - in fact the scientific friendship between Wallace and Darwin has become one of the most famous relationships in the history of science. His role in the matter, and Darwin's support, ensured his entry to the highest ranks of the scientific establishment.



WARNER'S MAGNUM OPUS

59. WARNER, ROBERT; WILLIAMS, BENJAMIN SAMUEL; MOORE, THOMAS; FITCH, JOHN NUGENT.

The Orchid Album, comprising Coloured Figures and Descriptions of New, Rare and Beautiful Orchidaceous Plants.

London: Published by B. S. Williams, at the Victoria and Paradise Nurseries, 1882-1897.

FIRST EDITION. 11 vols., 528 lithographic plates by and after John Nugent Fitch on 527 sheets, partly hand-coloured, partly colour-printed, browning to a small minority of plates, Beautifully bound in contemporary full dark green straight-grained morocco by Charles E. Lauriat of Boston, the sides framed in gilt and blind foliate borders, spines with raised bands and gilt-decorated compartments, titles and dates lettered in gilt directly to spines, inner dentelles gilt, marbled endpapers, red silk ribbon page-markers to each volume, all edges gilt. A few minor repairs, mostly to extremities of spines, overall an magnificent, complete set in particularly handsome bindings, large 4to (300 x 240 mm),

£25,000

Benjamin Samuel William's obituary, appearing in volume 9, recounts the intentions of this magnificent work: "In 1881 he commenced his magnum opus, the Orchid Album, which was projected with the idea of supplying a demand for illustrations of Orchidaceous plants, with botanical descriptions of the plants figured, and notes on their cultivation... Its appearance was hailed with great satisfaction in horticultural circles throughout the world, and it numbers among its subscribers nearly all lovers of Orchids and many of our leading and most influential horticulturalists." The illustrator, John Nugent Fitch (1840-1927), was the nephew of the equally-prolific botanical artist Walter Hood Fitch. His original drawings for The Orchid Album are in the Natural History Museum, South Kensington.

Nissen BBI, 2107; Great Flower Books, p. 149.



60. WOLF, JOSEPH

Watercolour of the Greater Flamingo

Framed Watercolour [120 x 80mm], Flamingos Signed Joseph Wolf.

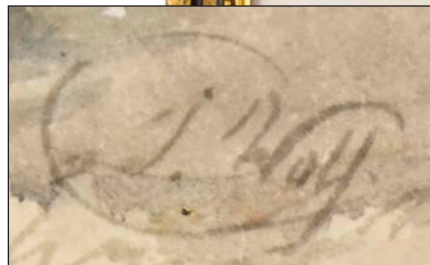
A very attractive small watercolour of a group of Flamingos in a marshland setting by the renowned natural history artist Joseph Wolf.

£2,500

Prussian-born Joseph Wolf settled in London in 1848 and provided illustrations for, among others, the celebrated ornithologist John Gould, the Royal Zoological Society and Charles Darwin.

He is known predominantly through his illustrations and subsequent lithographs, but he also exhibited oil paintings and many of these transcend the meticulous academic depictions seen in his illustrations. His subjects are rich in characterisation, full of grace and nobility.

He was highly regarded by his peers, with Sir Edwin Landseer describing him as 'the best all-round animal painter who ever lived'. The young Archibald Thorburn was a regular visitor to Wolf's studio and painted several works very similar in style and composition to Wolf, including a gyrfalcon, and thought Wolf's work 'not only faultless as regards truth to nature, but there is, besides, an indescribable feeling of life and movement never attained by any other artist... This shows not only his great power of observation, but also how much poetry there is in his nature' (*A.H. Palmer, The Life of Joseph Wolf, London and New York, 1895, p. 286*).



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