

NATURAL HISTORY

A Fine Collection of Manuscripts and Books



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A Vivid Account of Mauritius

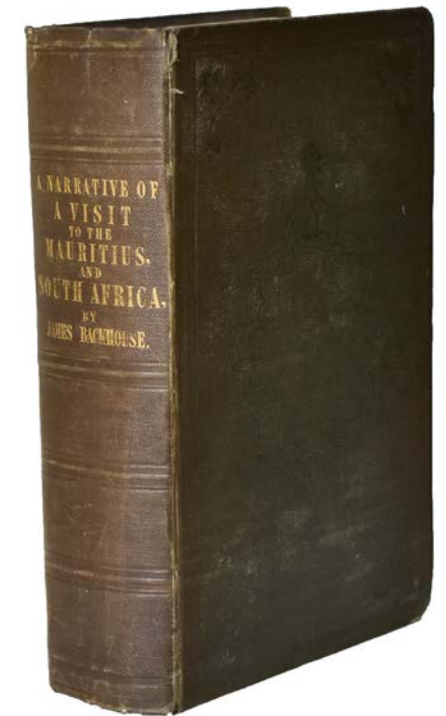
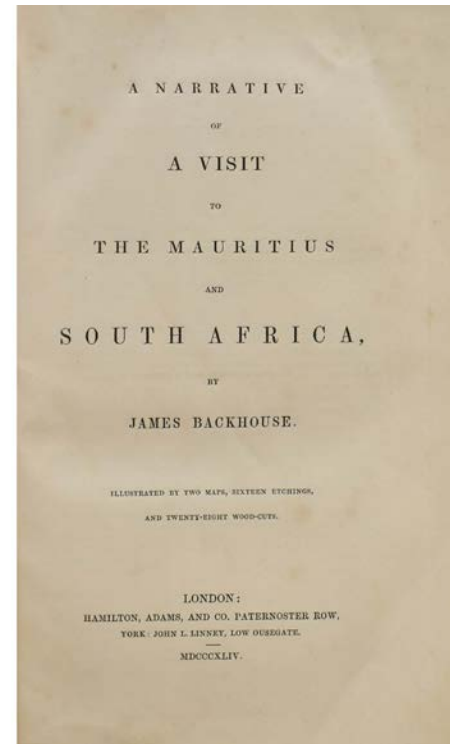
1. **BACKHOUSE, JAMES, *A Narrative of a Visit to the Mauritius and South Africa.***

Published: Hamilton, Adams & Co., London, 1844

First Edition, 648 + lvi pages appendix, frontispiece View of Table Bay - an etching from a drawing by Thomas Bowler, 2 folding maps - 1 large folding at the end (465 x 890 mm) with the author's travels marked in red, 16 etched plates and 28 woodcuts in the text, original blind stamped blue-grey cloth, gilt title on spine. Contents bright, a very good copy.

£400

James Backhouse (1794-1869) came from a family of accomplished naturalists and horticulturalists. As a Quaker, he spent several years in Australia engaged in missionary and humanitarian work, after which he returned to England via Mauritius and South Africa. The present work, first published in 1844, is adapted from his journals of that journey, providing a rich and personal account. It contains vivid descriptions of the people he encountered, particularly the indigenous communities and those involved in the slave trade, which he found revolting and unchristian. **Backhouse's horticultural interests are evident in the detailed botanical observations he made, the value of which led to a genus of shrub being named after him: *Backhousia*.** *A Narrative of a Visit to the Mauritius and South Africa* contains illustrations based on original sketches made by Backhouse during the trip, and appendices which include letters and texts relating to the mission, as well as a map of South Africa.



BERMUDA DEEP SEA EXPEDITION

2. [BEEBE, WILLIAM] BERMUDA DEEP SEA EXPEDITION

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]

£6,000

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 specialized 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.



ANNOTATED BY ORNITHOLOGIST GEORGE EDWARDS

3. BEECKMAN, CAPTAIN DANIEL

A Voyage to and from the Island of Borneo, in the East Indies : with a description of the said island: giving an account of the inhabitants, their manners, customs, religion, product, chief ports, and trade. Together with the re-establishment of the English trade there, an. 1714, after our factory had been destroyed by the Banjareens some years before. Also a description of the islands of Canary, Cape Verd, Java, Madura; of the streights of Bally, the Cape of Good Hope, the Hottentots, the island of St. Helena, Ascension, andc. The whole very pleasant and very useful to such as shall have occasion to go into those parts. Illustrated with several curious maps and cuts

London: Printed for T. Warner at the Black Boy, and J. Batley at the Dove, in Pater-noster-Row, 1718

First Edition, 8vo [190 x 125mm], Contemporary panelled calf, old calf reback, with half title, dedication to the reader, 2 engraved maps, 1 folding, and 5 engraved plates.

£5,500

GEORGE EDWARDS COPY. Annotated on Title-page 'With the best Description of the Orang-outan'. The plate of the 'Oran-ootan' annotated in Edward's hand 'This Animal seems to be the same with one figur'd by Peter Van der AA' Book refer to his book of figures in the Library of the College of Physicians Lond. Under Letter F2. 242'.

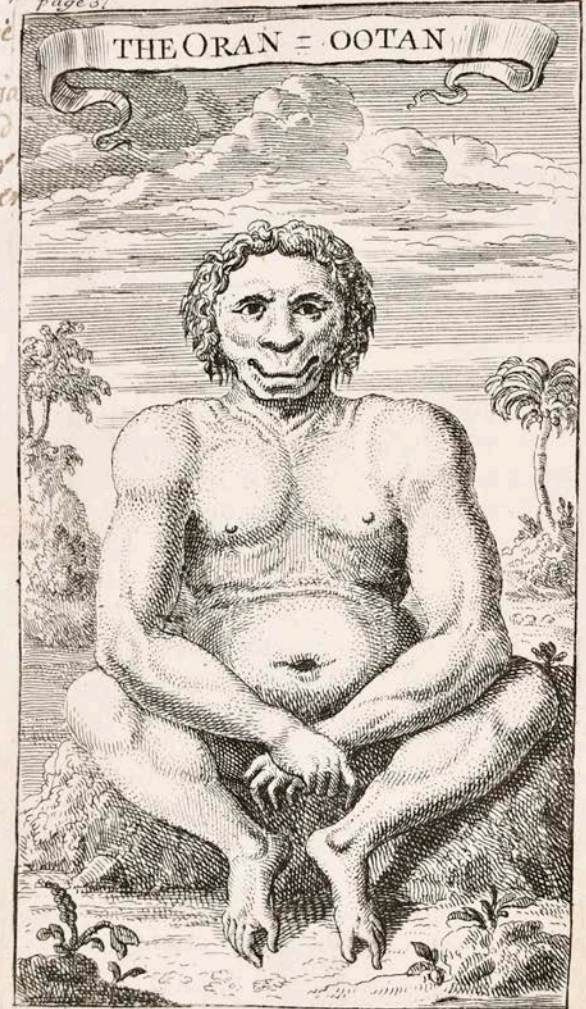
This is the first European reference to the Orangutan.

In November 1714, three British merchants (including Beekman) from the East India Company ship Borneo were granted permits to trade by the sultan of Banjar on the south coast of the island of Borneo. The issuing of trading permits was a common occurrence, but what was exceptional in this case was the form of the permit itself: a thin piece of gold stamped with the sultan's seal, with a personalised inscription naming each of the three officers. At this time the ruler of Banjar was Sultan Tahmidullah (1712-1747), and the presentation of the permits took place at his palace at Caytongee or Kayu Tangi, about a hundred miles upriver from the port of Banjarmasin.

This account is mainly of Captain Beekman's visit to South Kalimantan to gain a foothold for British merchants in the lucrative pepper trade there. Unfortunately,



This Animal seems to be the same with one figur'd by Peter Van der AA, Book seller of Leyden which he calls Orang-outang in his book of figures in the Library of the College of Physicians Lond. Under Letter F2. 242.

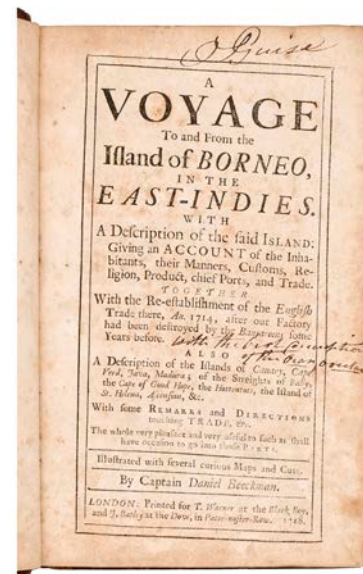
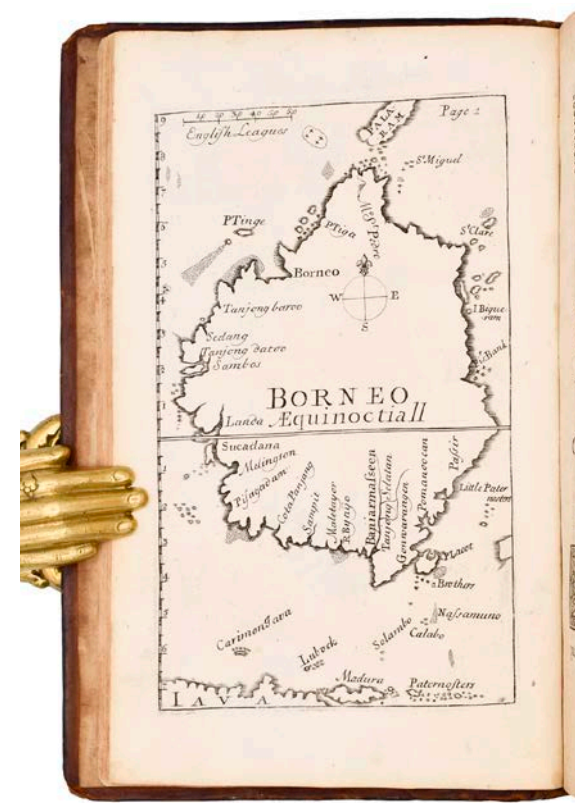


his arrival coincided with a local civil war. However, his observant eye was able to take in much about the culture of not only the town dwellers of Banjarmasin, but also of the aboriginal tribes in the vicinity. As well as the Orangutan, he also made fairly extensive notes of the other wildlife in the region.

There are also accounts of the Canary Islands, Christmas Islands, Cape of Good Hope and the Islands of St Helena and Ascension.

Engraved bookplate of George Edwards as Librarian to the College of Physicians, London.

Hill 350; Cox Vol. I, page 286



The Study of Minerals and Fossils in Cornwall

4. **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.

£1,800

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.



Presentation Copy of the first book in English on the Palaeolithic Age.

5. 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.

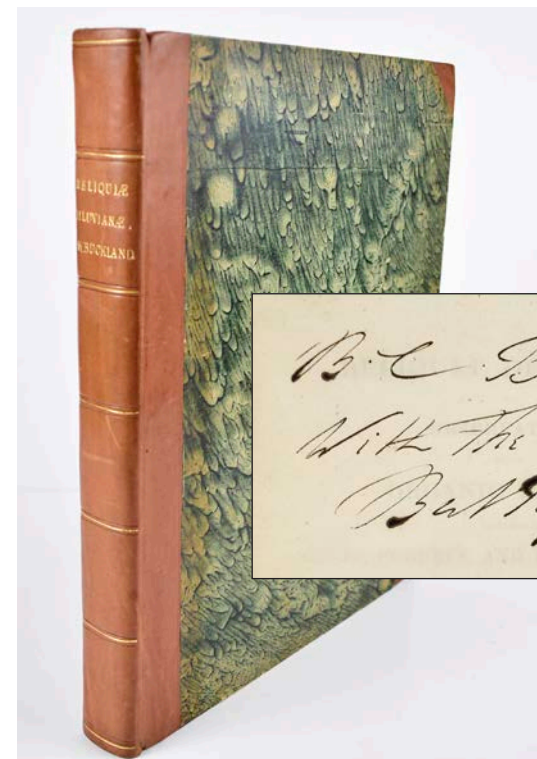
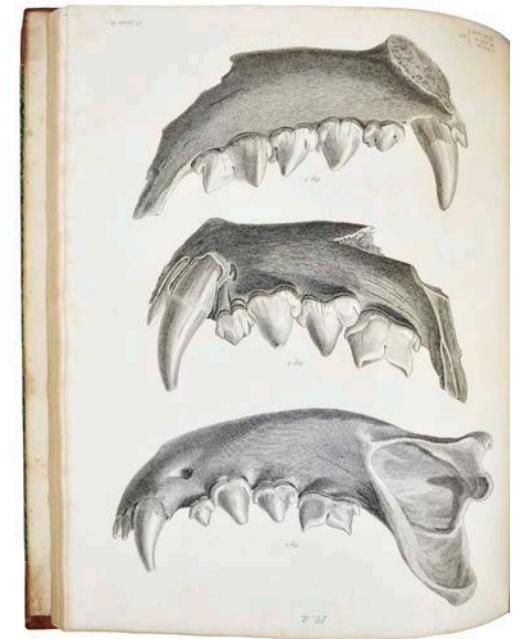
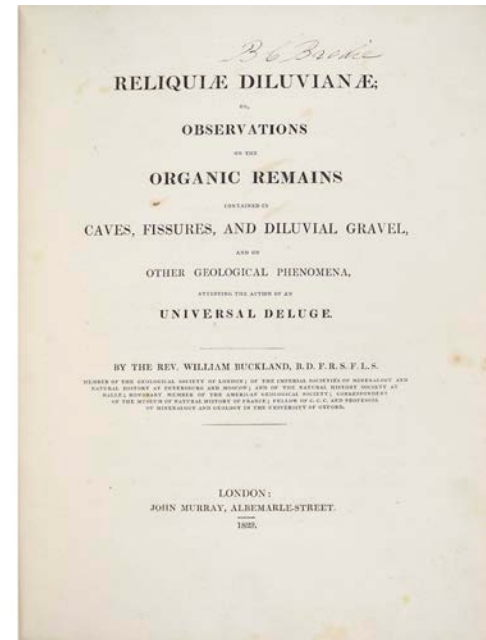
£2,500

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.



6. CHINESE BIRDS

Four Watercolours of Chinese Birds

[c. 1820] 250 x 170mm, Four Brightly Coloured Paintings of the Rufous-Throated Partridge; Chinese Bulbul; Jacobin Cuckoo; and Green Iora. Painted on Mulberry Paper and mounted on board.
£500



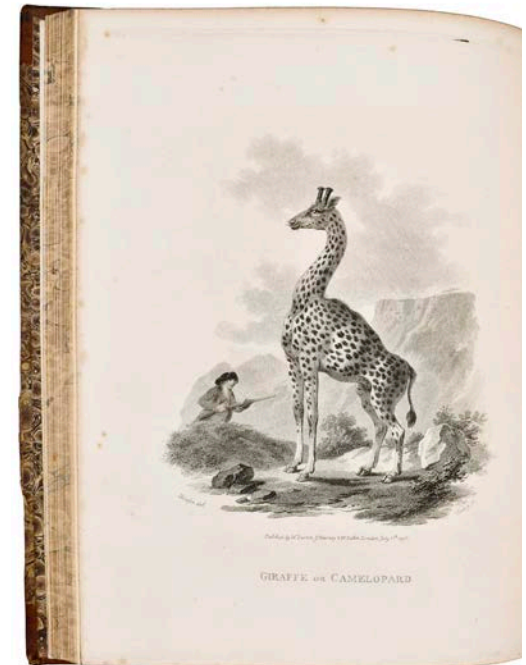
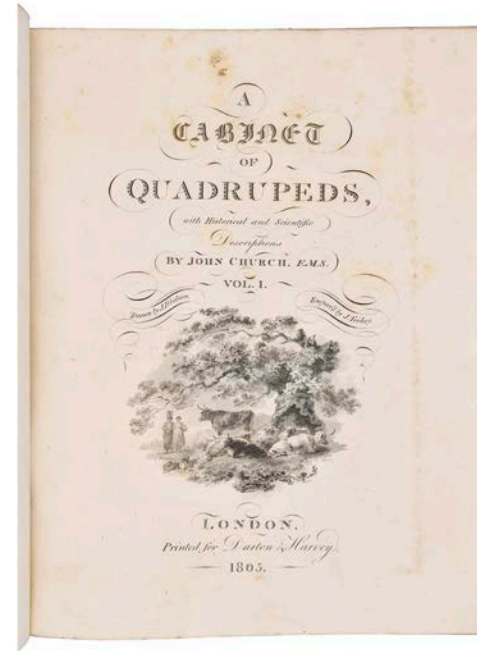
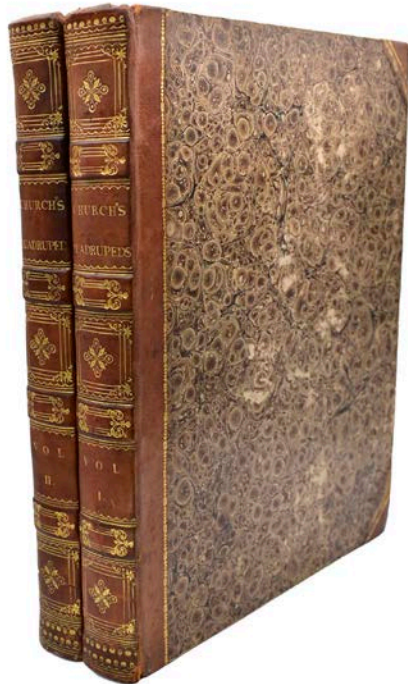
7. CHURCH, JOHN

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.



An exquisite series of watercolours of Tulips from the Golden Age of Tulipomania.

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

Three parrot tulips (purple, red and white)

Watercolours on paper, 11 ½ x 17 ¾ in. (29.5 x 45 cm) (overall); 7 ½ x 3 ½ in. (17 x 8.8 cm) (each)
£9,000

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).

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.



CRESCENTIUS & LONITZER

9. CRESCENTIUS (PETRUS DE)

De omnibus agriculturae partibus, & de plantarum animalibusque natura & utilitate lib. XII. non minus philosophiae & medicinae, quam oeconomiae, agricolationis, pastionumque studiosis utiles, 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.

£18,000

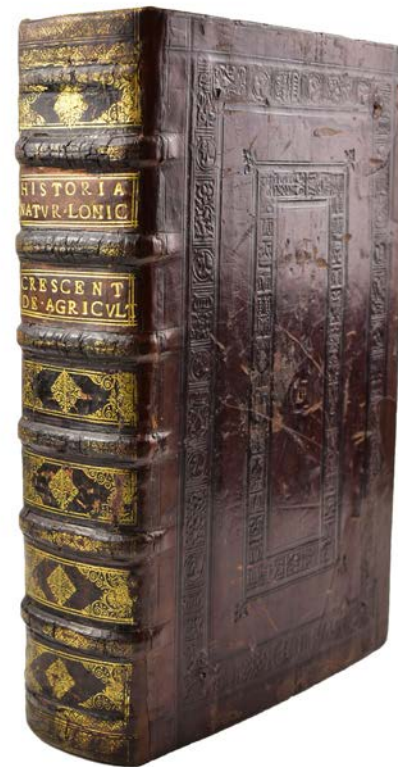
A well-illustrated edition of *Ruralia commoda*, the most important mediaeval treatise on agronomy, the first printed edition of which appeared in 1471. "The woodcuts of plants are finely cut, delicate and lively, and much in the character of the best done by Brunfels and Fuchs, though a good deal smaller"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

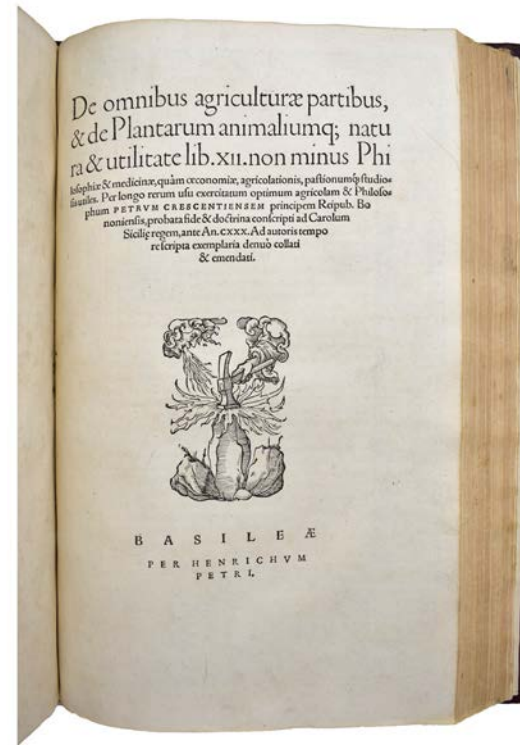
LONICERUS (ADAM)

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

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.

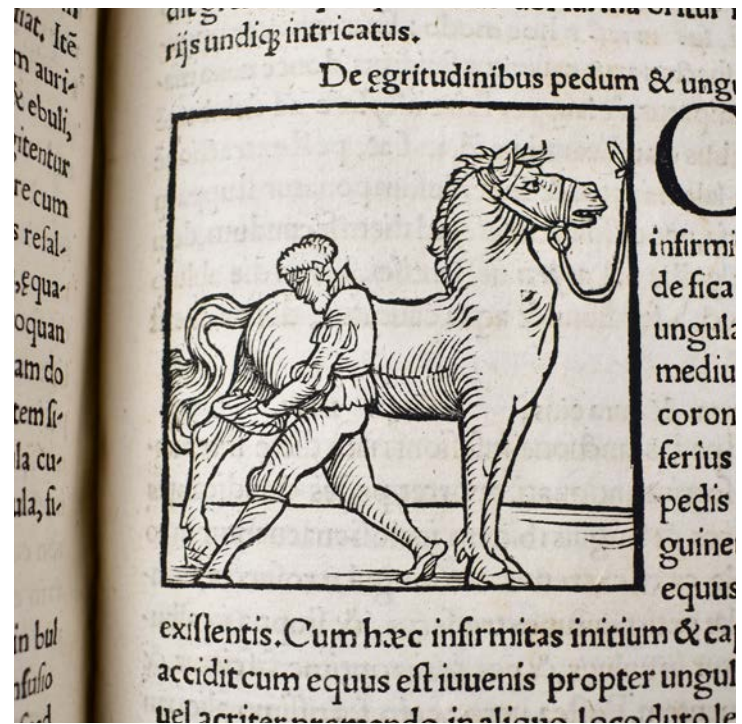
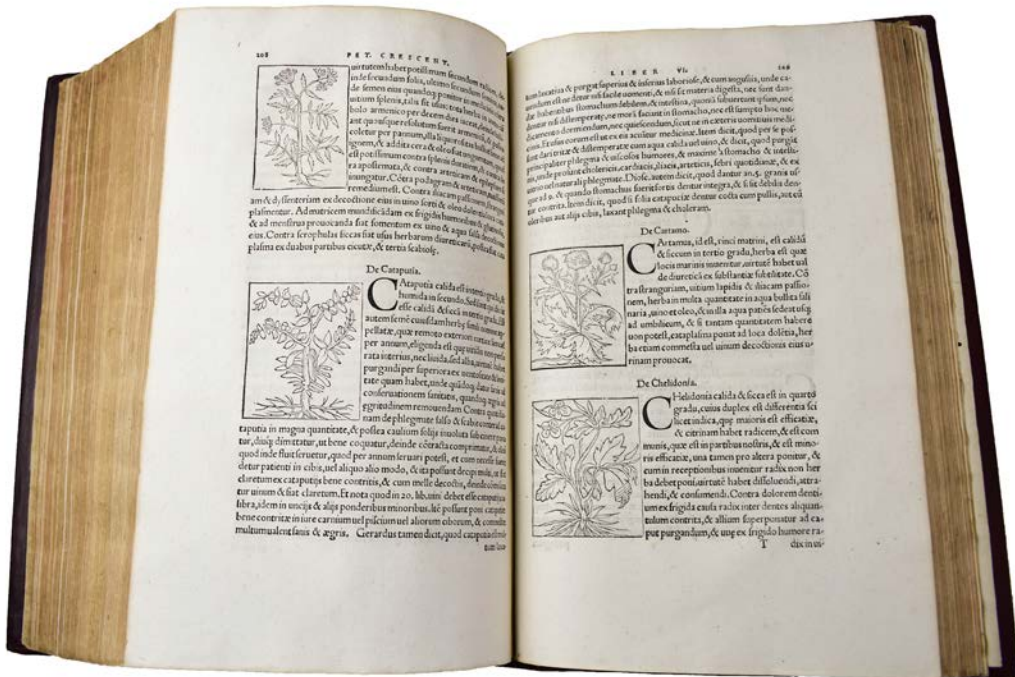
As the title makes clear, Lonicer's herbal did not solely focus on plants but also included some descriptions of animals, birds, fish and metals: The divisions within the book mirrored those in the book of Genesis and it is therefore not surprising that Lonicer began his section on plants with the apple tree. His text was not original but was a version of the *Ortus sanitatis*, 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.

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



one of the most famous scientific expeditions in history
10. 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

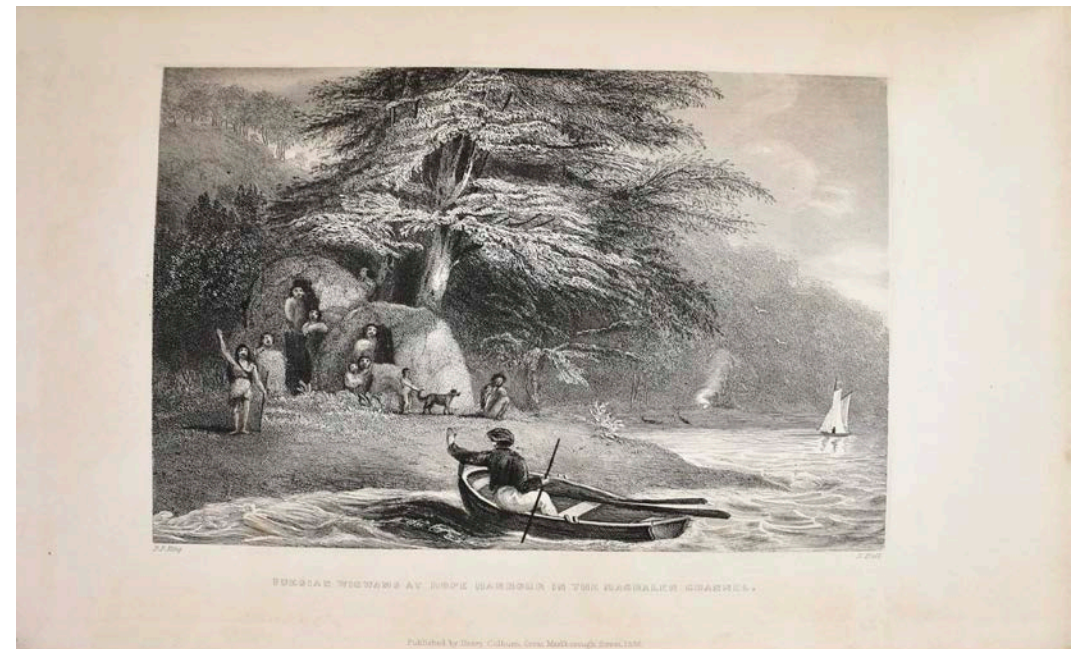
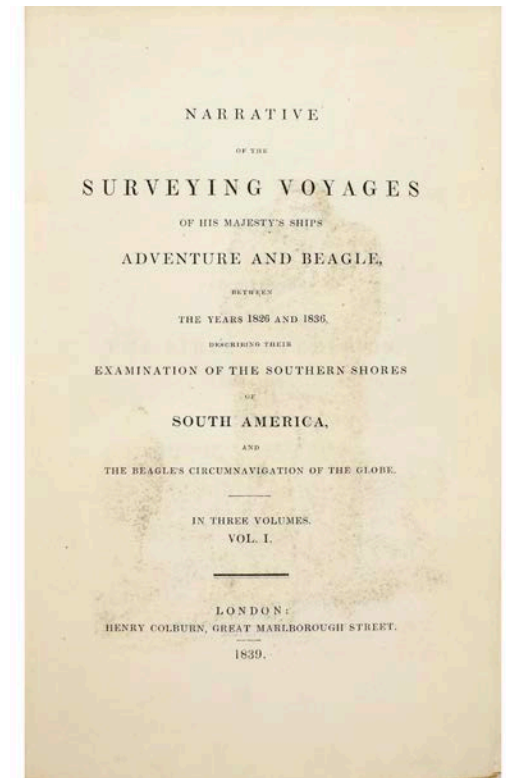
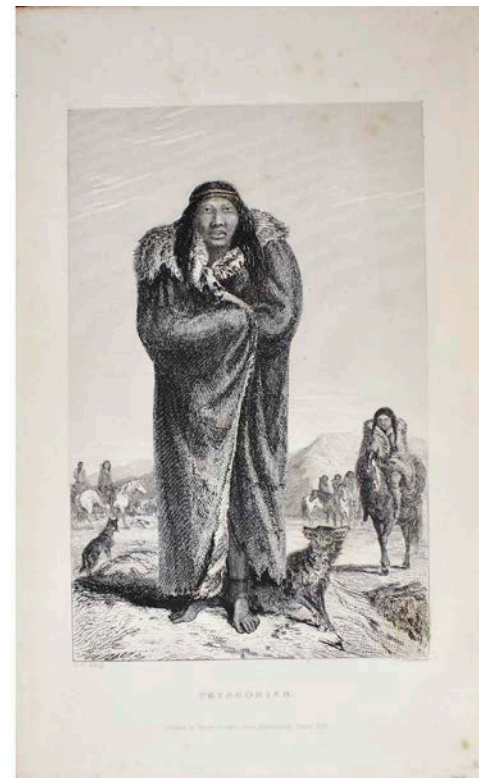
£45,000

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



A Fine Unpublished Letter to John Harmer

11. 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

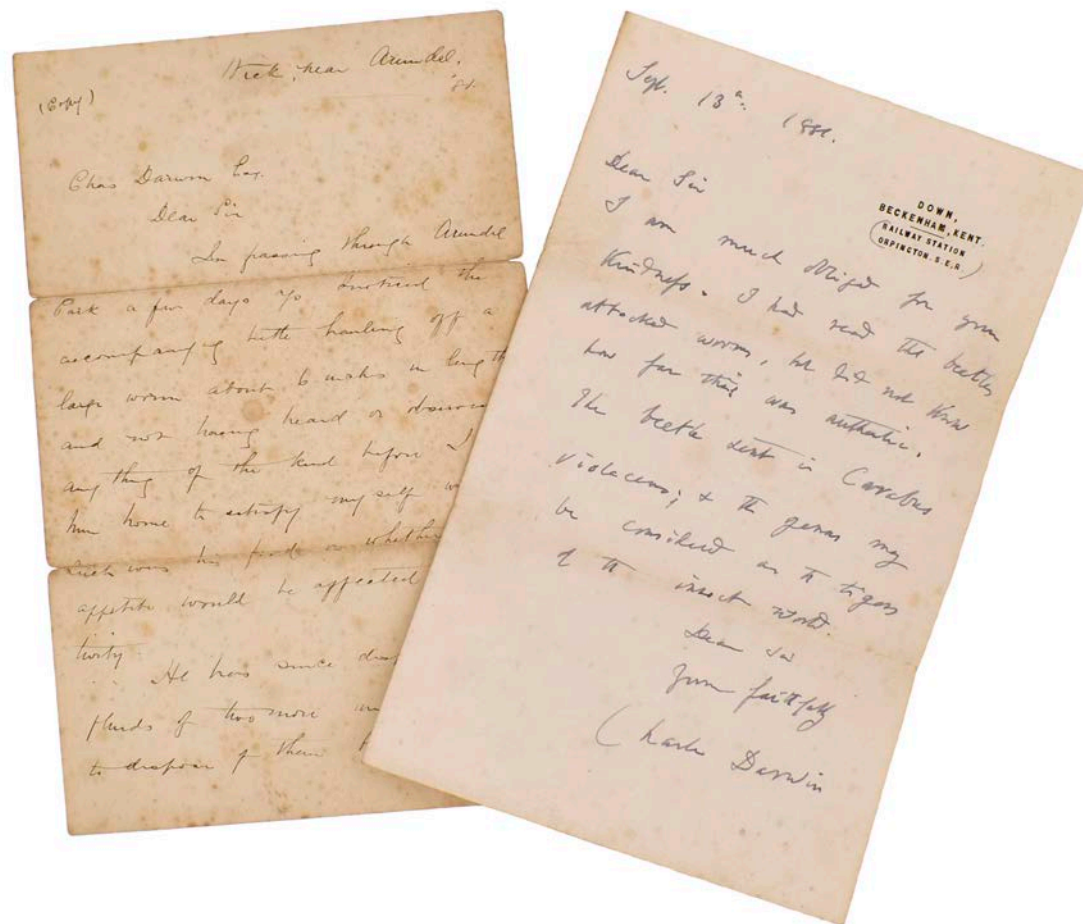
, thanking him for his account of a beetle attacking a six-inch worm, and for the beetle itself, which Harmer had enclosed.

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).



One of Three Major Monographs Published by Dresser.
12. DRESSER, HENRY EELES.

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

London, For the Author, 1884-1886, Large Folio (470 x 390mm), Contemporary maroon morocco gilt, elaborate gilt designs on covers, with 34 Fine Hand Coloured Plates,

The Meropidae was published by the author in five parts between 1884 and 1886. The descriptive text of 144pp by Dresser also included introductory notes by Frank E. Beddard mainly on the anatomy of the species.

£12,000

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.

Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His Manual of Palearctic Birds (1902) was an important contribution to the delimitation of the ranges of Palearctic birds.

The artist of these fine watercolours 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 1865-66. 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. He 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* (1876-80), William Vincen 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), Osbert Salvin's *Biologia Centrali-Americana* (1879-1904).

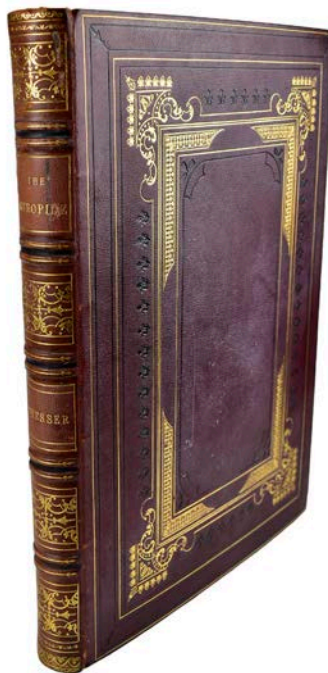
A leading figure in ornithological circles Henry Eeles Dresser was elected as a Member of the British Ornithologist's Union in 1865 and served as its secretary from 1882 to 1888. He was also a member and fellow of the Linnean and Zoological Societies of London and an honorary fellow of the American



Ornithologist's Union. He was a close friend of Professor Alfred Newton, Baron Lilford and of Sir Alfred Russel Wallace and 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 development of a close time for British birds when they could not be hunted during the 1860s, an early part of the development of the bird conservation movement. In spite of his prominence as an ornithologist, this activity had to come second to his business which, from 1870 until 1910, was in the iron business, with premises at 110 Cannon Street in The City.

Dresser left England in 1912 in order to live in Cannes for the benefit of his health; he died in Monte Carlo. His collection of birds had been in the Manchester Museum, since 1899 and was purchased for the museum by JP Thomasson (a Bolton businessman). Dresser's egg collection was acquired by the museum in 1912. The museum also contains some of Dresser's correspondence and diaries.

The Bee-Eaters are a group of near passerine birds in the family Meropidae. Most species are found in Africa but others occur in southern Europe, Madagascar, Australia and New Guinea. They are characterised by richly coloured plumage, slender bodies and usually elongated central tail feathers. All are colourful and have long downturned bills and pointed wings, which give them a swallow-like appearance when seen from afar.



The Largest and Most Complete Work on this Subject
13. DRESSER, HENRY EELES

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

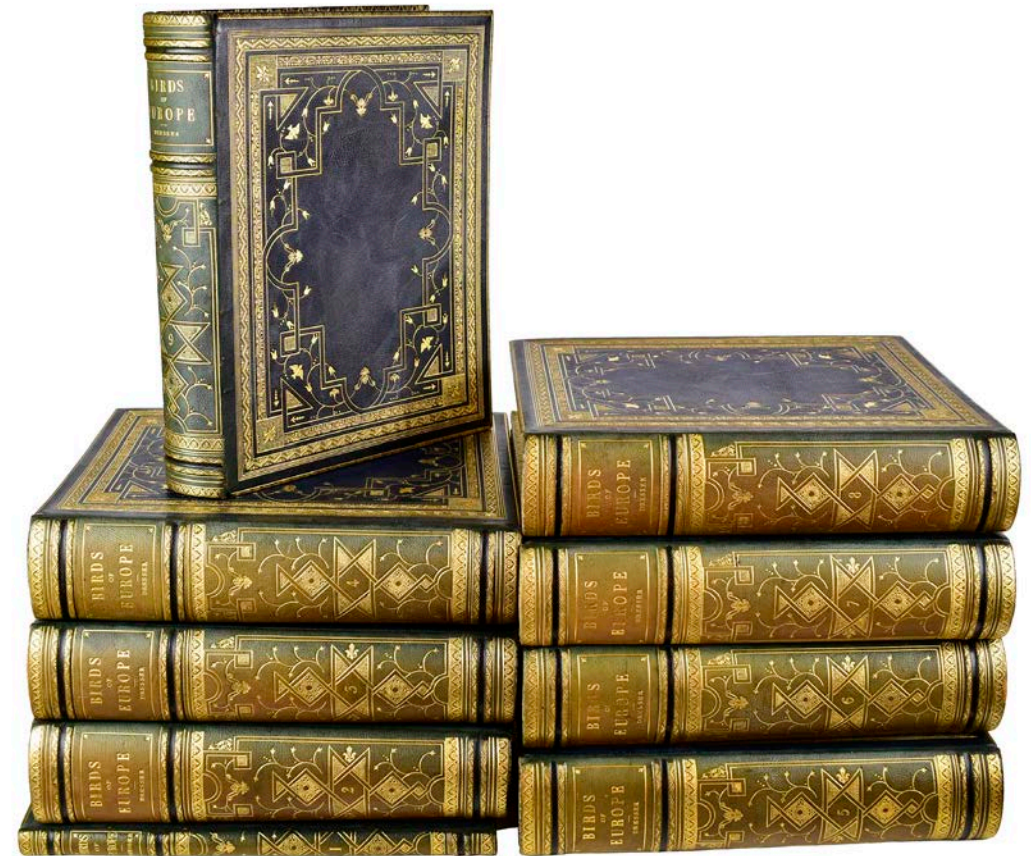
London Taylor & Francis For the Author 1871- 1896. First edition, nine volumes, including supplement, large 4to, additional vignette title and 723 lithographed plates (721 hand-coloured), after and by J.G. Keulemans, J. Wolf, E. Neale , uniformly bound in contemporary full morocco gilt, elaborate bindings, with botanical and ornithological gilt sprays, designs and arabesques, a very attractive set.

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 by Smith and W. Hart.

£16,500

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.

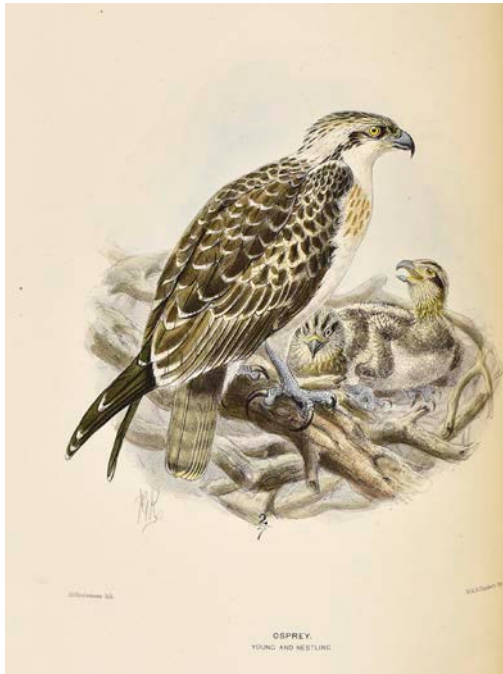
Dresser was also the author of over 100 scientific papers on birds, mostly concerned with geographical distribution and new species. His "Manual of Palaearctic Birds" (1902) was an important contribution to the delimitation of the ranges of Palaearctic birds. The principal artist Johannes Gerardus Keulemans (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.

Anker 120; Fine Bird Books p.92; Nissen IVB 267



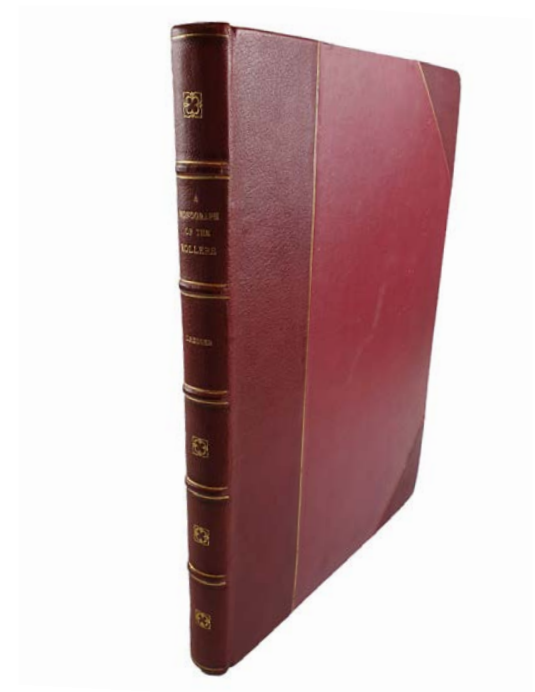
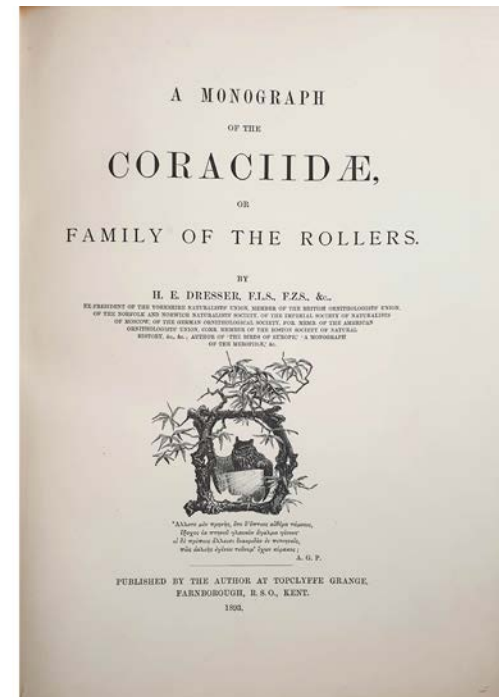
14. DRESSER, HENRY EELES
A Scarce Monograph Illustrated by Keuleman.
A Monograph of the Coraciidae, or Family of the Rollers.

Farnborough, Kent: Published by the Author, 1893

£7,500

FIRST EDITION, large 4to (374 x 275mm.), dedication leaf, list of plates, 27 hand-coloured lithographed plates, early red half morocco, marbled boards

A scarce monograph published in an edition of 250 copies only. This beautifully illustrated work was intended by the author as a companion to his 'Monograph of the Meropidae'. Keulemans was the last of the great bird illustrators. "The great value of Keulemans' work as an ornithological draughtman lay in his sureness of design of the plate and his accuracy in portraying the birds themselves. The bird figures were carefully drawn and executed down to the last scales on the feet. The feathering was neatly delineated with the different plumes receiving sympathetic treatment, the fine soft underplumage and the large flight feathers being equally well drawn" Jackson, *C.E. Bird Illustrators* p. 90; *Fine Bird Books*, p.72; *Nissen IVB 270*; *Zimmer*, p.178



“An Artist of High Talents.”

15. EDWARDS, W.H.

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

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

£1,200

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 gray 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.”
—James J. White, Curator of Art

Bulletin of the Hunt Institute for Botanical Documentation Carnegie Mellon University, Pittsburgh, Pennsylvania Vol. 19, No. 2 Fall 2007



ONE OF 50 COPIES: 140 HAND-COLOURED PLATES

16. FORBES, JAMES

Salictum Woburnense: or, a catalogue of willows indigenous and foreign in the collection of the Duke of Bedford at Woburn Abbey.

Limited edition, one of 50 copies. Folding lithographed frontispiece printed on India paper and mounted, 140 hand-coloured engraved plates after R. C. Stratford highlighted in gum arabic. Large 4to. An uncut copy in period-style half dark green morocco over marbled boards, gilt title at red spine label. Frontispiece with short marginal tears at fore-edge (not affecting printed image) repaired with archival tape on verso; small hole at bottom of p161 in margin which looks to be a paper defect; very faint damp mark in the upper left hinge of the last 20pp of the book. xvi, [4], 294pp. London, Privately Printed, 1829.

£10,000

A fine copy of this rare work on willows with beautiful hand-coloured plates, each depicting a different species of willow populating the garden at Woburn Abbey. The 140 plates are in lovely condition and the folding lithograph plate is captioned "Johnson' Willow Destroyed by a Storm Aprl 28th 1829" and was drawn by H.W. Burgess and printed by C. Hullmandel.

James Forbes states in his introduction that the "Catalogue comprises all the foreign and indigenous Willows that could possibly be procured in England, many of which are new and nondescript plants ..."

While this work was authored by James Forbes, the foundation of this garden was established by his predecessor, George Sinclair (1787-1834). Having gained acclaim for his work on the gardens of the Hon. G. Baillie of Jerviswood, Sinclair served the Gordon family and - through Lady Georgiana's marriage to John Russell, sixth duke of Bedford - was appointed gardener at Woburn Abbey. The garden boasted a collection of over 200 different species of English willow, conceived and carried out by George Sinclair, and continued by James Forbes (1773-1861), his successor.

Sinclair was also encouraged to experiment and, under the direction of Sir Humphrey Davy, dividing an area in the garden into 242 plots in which he compared the growth of different species and mixtures of grasses in different soil types. He published the results of the experiments in the third edition of *Hortus Gramineus Woburnensis: or an account of the results of experiments on the produce and nutritive qualities of different grasses*, reporting that the plots with turf having diverse plant species were more productive than the plots with fewer species planted from seed. Indeed, the results were such that a manuscript copy of Darwin's *Origin of the Species ...* contained a reference to an article describing Sinclair's work in biodiversity. Sinclair served the Duke until 1824 at which time he entered in partnership with Cormack & Son, nurserymen and seedsmen of New Cross. Hecter, A. & Hooper, R., "Darwin and the First Ecological Experiment" in *Science*, 295, (2002) pp.639-640; Nissen BBI 642; Pritzel 2960.



THE FINEST WORK ON THE BIRDS OF ASIA

17. GOULD, JOHN

The Birds of Asia.

London: For the Author, 1850-1883

FIRST EDITION, 7 volumes, folio (541 x 359mm.), contemporary green morocco list of subscribers, list of plates, 530 hand-coloured lithographed plates by Gould, H.C. Richter, Joseph Wolf and W. Hart, printed by Hullmandel & Walton, T. Walter or Walter & Cohn,

£250,000

A VERY FINE SET OF THE FIRST EDITION OF ONE OF THE MOST DIFFICULT OF GOULD'S WORKS TO ACQUIRE.

Originally issued in 35 parts, Sharpe completed the three final parts after Gould's death in 1881. The descriptions by Sharpe are identified by his initials; presumably those not bearing the initials were printed from Gould's notes. William Hart completed the lithographs from Gould's sketches. This was the most comprehensive work on Asiatic species at the time, containing illustrations of many birds not previously described and as can be imagined the subjects of the plates are amongst the most varied of Gould's folios including parrots, pheasants, trogons, kingfishers, sunbirds, woodpeckers, partridges, birds of paradise and pittas.

This massive work was dedicated to the Honourable East India Company and took thirty-four years to produce. Two hundred and seven sets were subscribed for.

John Gould was born in Lyme Regis on the Dorset coast in 1804 but was brought up in Surrey and later Windsor, where his father was one of the gardeners at the castle. The young Gould taught himself taxidermy from an early age and soon established a skill for the craft. Following a brief 18-month stint as gardener at Ripley Hall in Yorkshire, in 1824, he moved to London to establish a shop in the city.

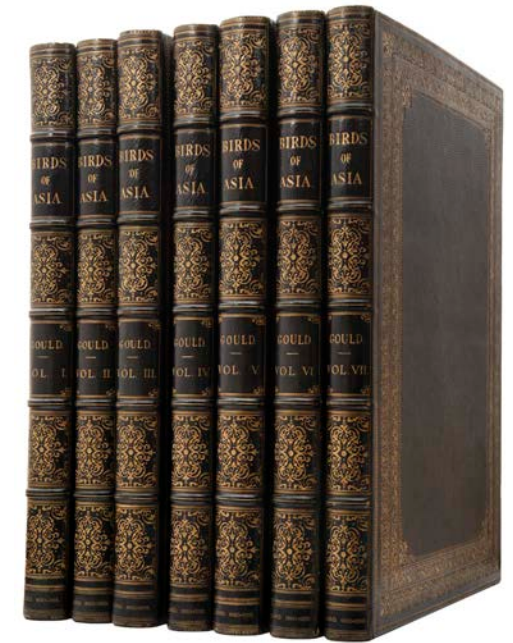
The taxidermy enterprise was a successful one and Gould counted important public figures, including George IV (for whom he stuffed a pet giraffe in 1826), among his clients. In 1828, he won a competition to become taxidermist at the museum of the Zoological Society of London and eventually became the curator of the museum where he developed connections with some of the most prominent naturalists of the day and received specimens from around the world to preserve and prepare for display. He was also noted for his own knowledge of ornithology and in 1836 assisted Charles Darwin in understanding the specimens collected from the Beagle voyage to the Galapagos, demonstrating that the birds collected were not different species as Darwin initially thought, but varieties of the same species, thus inspiring his revolutionary theory of natural selection.



Gould began to publish fine ornithological volumes from 1830. They are among the most famous and important 'bird-books' of the nineteenth century and the volumes in the Royal Library were subscribed to by Prince Albert and Queen Victoria.

Later in life, Gould worked on publishing volumes on the spectacularly diverse birds of Asia and New Guinea. Birds of Paradise are included in astounding detail in these works, but Gould died before this mammoth seven-volume work on the Birds of Asia begun in 1850, could be finished. The lithographs were finished by Hart.

Fine Bird Books, p.78; Wood, p.365; Nissen IVB 368; Anker 178.



An outstanding set in fine Publisher's bindings.

18. GOULD, JOHN; BOWDLER SHARPE, R.

A Monograph of the Trochilidae, or Family of Humming-Birds.

[with:]

Supplement completed after the author's death by R. Bowdler Sharpe.

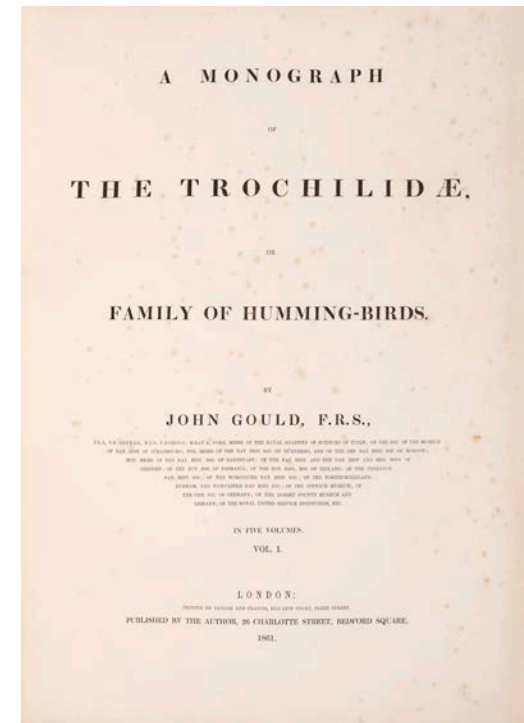
London: published by the author, [1849]-1861; supplement by Henry Sotheran & Co, 1887, Together 6 volumes, folio, complete with the posthumous supplement, Contemporary green half morocco, the spines divided into six compartments by double raised bands, gilt-lettered in two compartments, the others richly gilt, the sides with wide gilt borders built up from massed rolls, triple gilt rules to board edges, cream doublures and endpapers, turn-ins richly gilt all round, edges gilt, 418 hand-coloured lithographs, many highlighted in gold leaf over-painted with transparent oil and varnish colours, after John Gould, H. C. Richter and W. Hart.

£175,000

First editions. Gould's "masterpiece [is] an incomparable catalogue and compendium of beauties" ("Fine Bird Books"). Gould maintained an obsessive fascination for humming-birds: "These wonderful works of creation... my thoughts are often directed to them in the day, and my night dreams have not infrequently carried me to their native forests in the distant country of America" (Gould "Preface"). During his lifetime he identified more than 400 species of humming-bird; Linnaeus, by comparison, only identified 22. Gould's own remarkable collection of 1,500 mounted humming-birds was exhibited in the Zoological Gardens, Regent's Park, during the Great Exhibition of 1851. It attracted 75,000 visitors, including Queen Victoria, who recorded in her diary: "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours". In his superb hand-coloured lithographs Gould endeavoured to reproduce that brilliant natural iridescence of the humming-birds by the application of gold leaf.

Gould died after the publication of part 1 of the Supplement. He had already supervised the preparation of many of the plates, and the project was completed by Sharpe for the text, W. Hart, who did the drawings, lithographs and colouring for the 58 remaining plates, and the ornithologist Osbert Salvin, who directed the general production. Soon after Gould's death his bird collections, which by then included 5,378 humming-birds, were purchased by the Zoological Society, and are now part of the British Museum's natural history collections.

Anker 177, 182; Diane Donaldson "Picturing Animals in Britain 1750-1850", pp. 59-60; "Fine Bird Books" (1990) p. 102; Nissen 380; Sauer 16, 22, 29; Wood p. 365



Lavishly Illustrated.
19. GREW, NEHEMIAH

Musæum Regalis Societatis. Or A Catalogue & Description Of the Natural and Artificial Rarities Belonging to the Royal Society and Preserved at Gresham Colledge.

FIRST EDITION, [12], 386, [6], 43 [1] 'The Comparative Anatomy of Stomachs and Guts Begun' has separate title, pagination and register, engraved portrait frontispiece, 31 copper engraved plates (1 folding), text annotations in an old hand, bookplates to pastedown, contemporary mottled calf, a.e.r. Handsomely rebacked, spine gilt, large 4to, London, by W. Rawlins, for the Author, 1681.

£3,500

Written by the physician and pioneering botanist Nehemiah Grew during his tenure as Secretary of the Royal Society; this volume is the combination of two separate works. The first, the categorisation of the Royal Society's rarities; the second is the lectures given by Grew at Gresham College on the comparative anatomy of the digestive system of various animals.

Nehemiah Grew (1641-1713) was elected a Fellow of the Royal Society in 1671 and became joint secretary of the Society with Robert Hooke after the death of Henry Oldenburg in 1677. He began cataloguing the museum of acquisitions in 1678 and finished one year later. Grew had no control over the acquisitions policy, resulting in the museum bearing a greater resemblance to a private 'cabinet of curiosities', with an emphasis on the exotic and wonderful, than to the living example of perfect scientific taxonomy to which he aspired.

The catalogue broke new ground with the detail of the descriptions. The curiosities were categorised into four sections: animals, plants, minerals, and artificial objects. The latter section is significant because it presented new innovations gifted by the inventors. The second section of the book is a series of lectures and images comparing and contrasting the anatomical structure of multiple species. This was a particularly productive time for Grew, as in addition to cataloguing the museum, he wrote various publications on plants and anthropology. His greatest work, 'The Anatomy of Vegetables' followed a year later in 1682 in which he announced the sexual reproduction of plants.

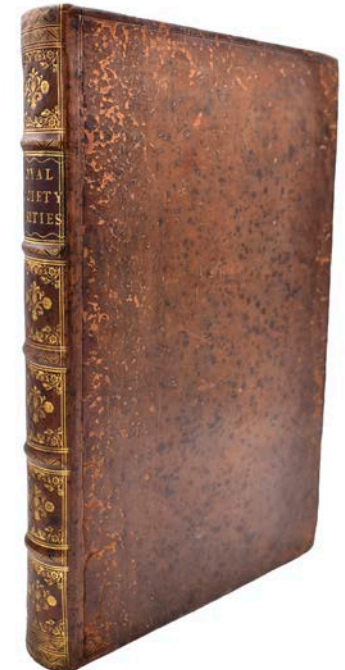
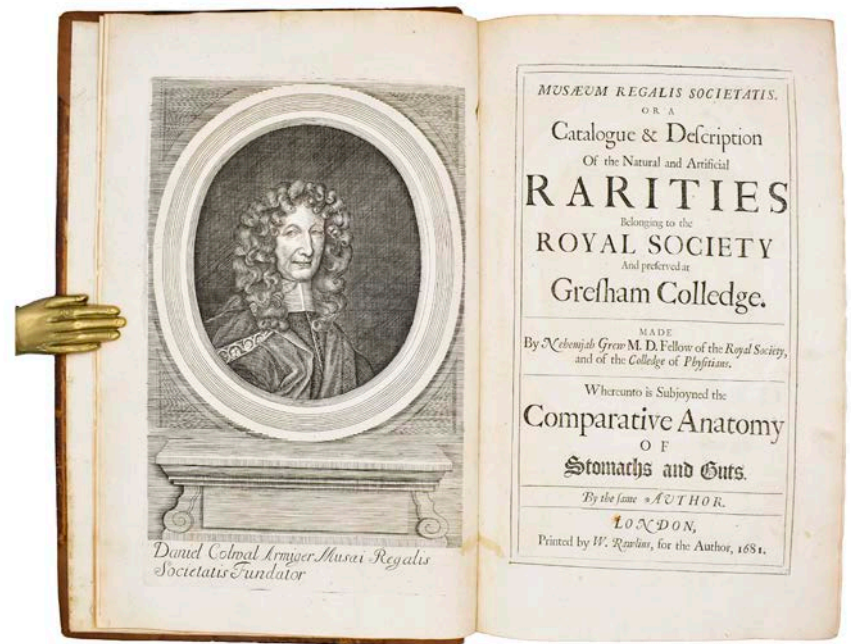
Musæem Regalis Societatus was one of the first scientific books whose production costs were paid for entirely by subscribers; a significant outlay was needed as the work is lavishly illustrated.

Provenance:

Gaddesden Library

Joseph Lyon Miller M.D. - Joseph Lyon Miller (1875-1957), an alumnus of the Medical College of Virginia and a practising physician, collected over several decades rare books, manuscripts, prints, and ephemera concerning medical history in the United States and Great Britain.

[Wing G1950; ESTC:R23326]



Original Watercolours by Hawkins.

20. HAWKINS, BENJAMIN WATERHOUSE

Drawings and Watercolours for J.E.Gray. Gleanings from the Menagerie & Aviary at Knowsley Hall...Hoofed Quadrupeds. (1846-1850).

Atlas Folio, (650 x 450mm) later half calf gilt over marbled boards, spine gilt with the gilt crest of the Earl of Derby, with 13 Watercolour Drawings by B.Waterhouse Hawkins of which 10 were used for engravings for the published work , 3 unpublished watercolours of Wild Boar.

£9,000

This collection of watercolour drawings by Hawkins are the original drawings for the companion volume of the above work, the watercolours of Wild Boar were never engraved or published.

The drawings of boar carry a watermark dated 1846, and it may be that these drawings were unused trials for Gray's Gleanings, which commences publication in that year.

Lord Stanley became the 13th Earl of Derby in 1834 and until his death in 1851 established the Knowsley Aviary & Menagerie. The collections totalled 318 species (1272) individuals of birds and 94 species (345 individuals) of mammals, in a zoological garden that covered 100 acres of land and water. There was reptiles and exotic fish as well as birds and mammals , and astonishingly 756 individuals had been bred at Knowsley. At the sale of the collection in 1851 after the Earl had died, it was described as 'the most complete and important private zoological collection in the world'. The sale catalogue was compiled by Thomas Moore, Deputy Superintendent of the living collections at Knowsley.

Lord Derby commissioned Edward Lear, Benjamin Waterhouse Hawkins and Joseph Wolf to paint the living animals in his collection and he privately published the two volumes of Gleanings, where the living animals were described by John Gray of the British Museum. The first volume included 17 species (mostly large birds and small mammals) illustrated by Edward Lear. The second volume covered ungulates, with 62 engraved plates, mostly in colour, and mainly by Benjamin Waterhouse Hawkins.

Many of the birds and mammals that had died at Knowsley are now preserved as cabinet skins in the collections of the Liverpool Museum.

Amongst Lord Derby's numerous friends, correspondents and visitors to Knowsley were John James Audubon, John Gould, Charles Darwin and the artists mentioned ; Edward Lear and Joseph Wolf.





21. HILL, JOHN.
A Special Issue in Contemporary Red Morocco

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.

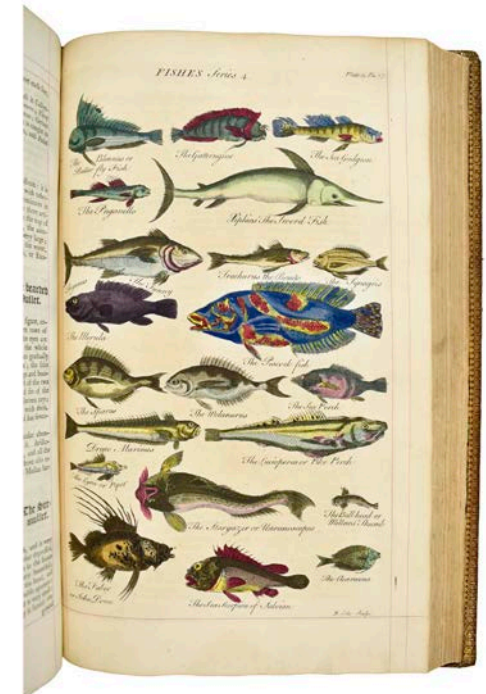
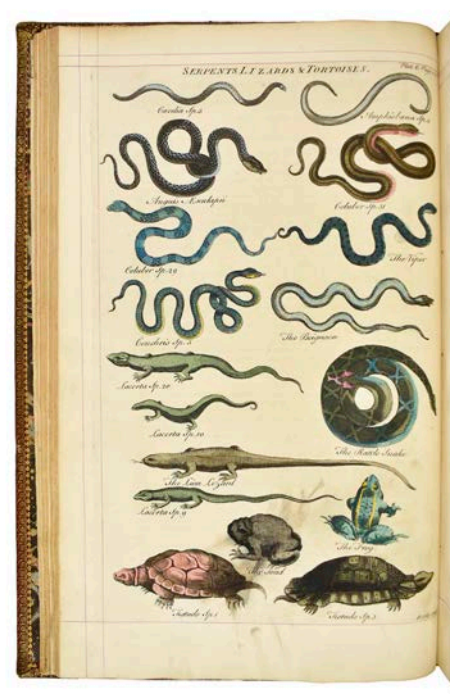
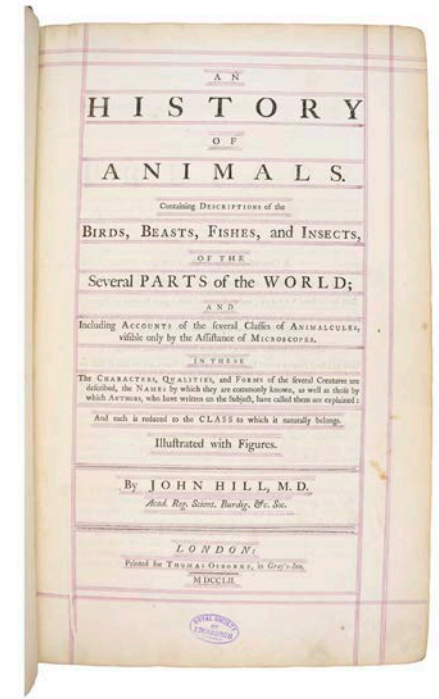
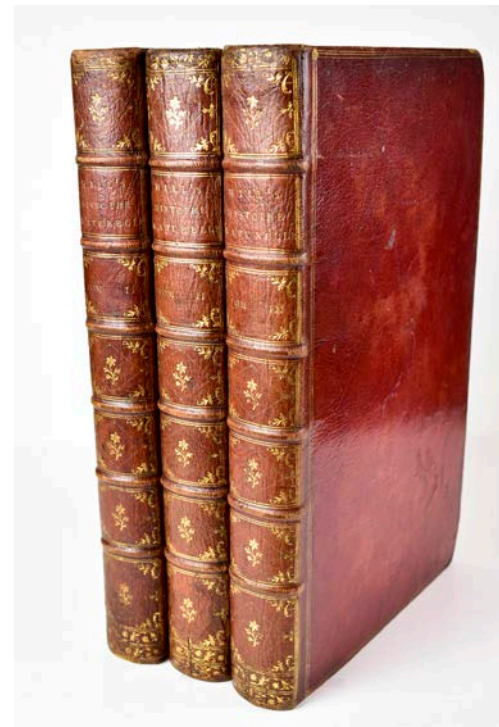
The “General Natural History” is divided into three books “A History of Fossils; A History of Plants; and a History of Animals”. The fine engravings by B.Cole display some of the newly discovered fish and shells of the Pacific Ocean and in the volume on fossils there is a series of plates that include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

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.



22. *A Scarce Print of 'Hansken' the Elephant*
HOLLAR, WENCELAUS
Elephas hic per Europam visus est

FIRST STATE, copper engraving, elephant in profile in his natural habitat, 10 smaller images showing an elephant performing tricks, central vertical fold, small print mark, slight offsetting, overall size 242 x 276mm, von der Hayden, Strasbourg, 1629.

£2,500

A scarce print showing the exhibition of the elephant 'Hansken', produced during Hollar's residence in Frankfurt. 10-year-old Hansken performed at the 1629 Easter fair. In a letter, Johannes Peitzker describes Hansken as "...not only that he be wonderful to see himself, but also that he could do thirty tricks. And it was much bigger than the one who is painted at the Schmittstuben. [translated from German]". These tricks include shooting a pistol with his trunk, blowing a trumpet and carrying a bucket of water for the audience to wash their hands.

Wencelaus Hollar was a Bohemian etcher whose work includes some 400 drawings and 3000 etchings. After studying in Frankfurt under engraver and publisher Matthaus Merian, he moved to Strasbourg, and then Cologne. Here he attracted the attention of the collector Thomas, Earl of Arundel, with whom he was associated for most of his life. The range of his work covers, from views and landscapes to portraits, ships and religious figures, provides a rich source of information about the 17th century. Collections of Hollar's work are kept in the British Museum, Windsor Castle, The Fisher Library in Toronto, and the National Gallery in Prague.



23. A WONDERFUL ALBUM OF HAWAIIAN KAPA/TAPA BARK CLOTH FROM The 18TH AND 19TH CENTURIES.

Kapa/Tapa Specimens late 18th and 19th Centuries mainly from the Sandwich Islands. Some From Captain Cook's Voyages.

Oblong Folio, (32.5cm x 35cm), Half tan calf over marbled boards, red and green gilt morocco title-pieces, with a printed title page and 64 folders with 129 examples of kapa or tapa cloth, including 54 full-page and 45 mounted examples. Many of the samples have been brought back from Cook's Voyages of the 18th century and subsequent voyages during the 19th century.

£50,000

Of the Specimens at least Twenty Samples are identical or similar to the samples in Alexander Shaw. A Catalogue of the Different Specimens of Cloth Collected in the Three Voyages of Captain Cook to the Southern Hemisphere..(London 1787). The fabric referred to as tapa – disseminated at the beginning of the 19th century by English, French and American whalers and is made from the bast, the internal part of the bark of certain trees. The bast is immersed in water then beaten for a long time with a small beater engraved in low relief in order to crush and release the fibre.

In the Hawaiian Islands, these fabrics called kapa, were used to make the three types of traditional clothing: the malo (loincloth), the pa'u (skirts worn by women) and the kihei (shawl) (cf. Kooijman, 1988 : 24).

The samples brought together in this album testify to the extraordinary variety of kapa made in the Sandwich Islands since the 18th century.

Based on the essence of trees, in particular the Chinese Mulberry (brussonetia papyrifera, wauke), producing the most sought-after fabrics for their softness and clarity. Breadfruit (artocarpus , uru) and various local wild species, such as the darker pipturus (mamaki) create a thickness of the fabric and show the imprints left by the beater, engraved with patterns of various designs and finesse. The colours obtained by local plant pigments, i.e.browns, reds, yellows, greys, pinks and blues are used for backgrounds and patterns, creating the decorations made either during beating, by superimposing a virgin layer and a coloured layer or by inserting pigments after drying, by freehand or with a stencil.

This unique album features a wide, rare array of Hawaiian kapa samples. It demonstrates the richness and diversity of colours, patterns and techniques used.

See: Williams, Ryan and Howarth. 'In Cook's Wake Tapa Treasures from the Pacific'. 2018.



One of the finest colour-plate natural history books

24. KNORR, GEORG WOLFGANG & P.L.S. MULLER

Deliciae naturae Selectae of Uitgeleezen Kabinet van Natuurlyke Zeldzaamheden.

FIRST EDITION in Dutch, Number 64 of 99 Copies, 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. Dordrecht: by Abraham Blussé and Son, 1771.

£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.

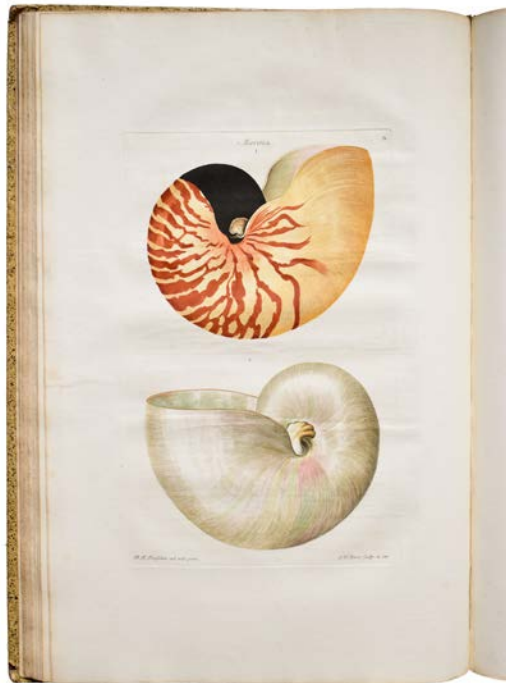
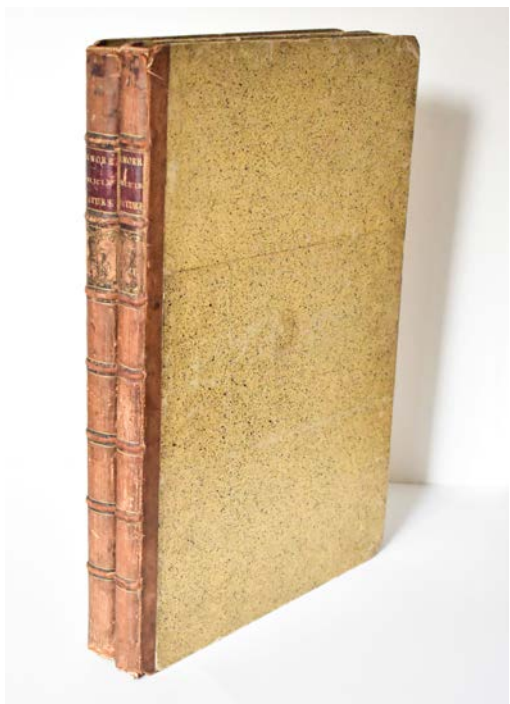
Georg Wolfgang Knorr (1705-1761), German palaeontologist, painter, engraver and art dealer, engraved portraits, landscapes and animal studies after Dürer.

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.





A MILESTONE OF MODERN BOTANY

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

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

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 Ll2v, 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. Antwerp: Christopher Plantin, 1576.

£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*). *Hunt 126-7; Nissen BBI 1218; Pritzel 5548.*

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'Écluse 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*.

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).



80 hand-coloured engravings of shells
28. MARTYN, THOMAS.

The Universal Conchologist exhibiting the Figure of every known Shell accurately drawn and painted after Nature: with A New Systematic Arrangement by the Author.

London, [Thomas Martyn], 1789. The 'South Seas' issue of Thomas Martyn's (d.1811) richly illustrated *The Universal Conchologist*, comprising 80 hand-coloured engravings of shells purchased by Martyn from specimens collected by 'several officers of the ships under the command of Captains Byron, Wallace, Cook, and others, in the different voyages made to the South Seas' (p.6).

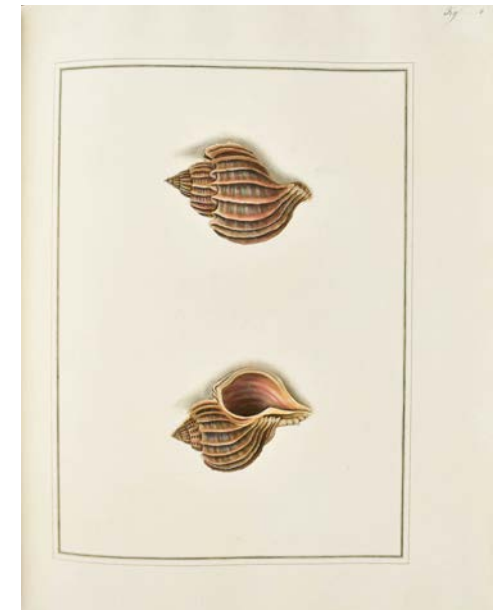
£35,000

The 'South Seas' issue; 2 vols bound as one; folio (35.5 x 29 cm, 14 x 11.5 in); two armorial bookplates to front pastedown; hand coloured etched frontispiece, two engraved parallel titles in English and French (the first with imprint also in French), engraved dedication to the King, two engraved explanatory tables, half-title, engraved plate of medals (undated), 80 hand coloured engraved plates numbered in a contemporaneous hand, with two loose contemporaneous single leaf prospectuses in English and French; contemporary full red morocco by L. Staggemeier and Welcher (with ticket), gilt-ruled borders of a Greek key roll and gilt-dotted rule, gilt spine with emblematic and classical tools offset by two green morocco contrasting lettering-pieces, all edges gilt, extremities lightly rubbed, a few minor stains to binding, very occasional spotting internally; 39, [1]pp (pagination begins half-title verso). A very fine copy.

Whilst shell collecting had been a popular amateur pastime since the seventeenth century, it was the discovery of new species by European explorers a century later that really propelled natural history to the forefront of public imagination. *The Universal Conchologist* fed into this burgeoning interest in the new world, producing hand- coloured illustrations of previously unrecorded shells comparable to watercolours in terms of quality. This copy is one of the specially produced 'select copies... in a rich extra-binding in large folio, [which] may be had at nine guineas each volume, or ten guineas and a half in Morocco' (see prospectus in English dated 1787).

Provenance:

*Frederick duCane Godman was a leading English naturalist of the Victorian era and co-editor with Osbert Salvin of the *Biologia Centrali-Americana*, an encyclopaedia of the natural history of Mexico and Central America privately printed in 215 parts between 1879-1915. John du Pont (1938-2010) founded the Delaware museum of Natural History, donating some one million shells from his private collection.*



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

29. MIVART, S.G.

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

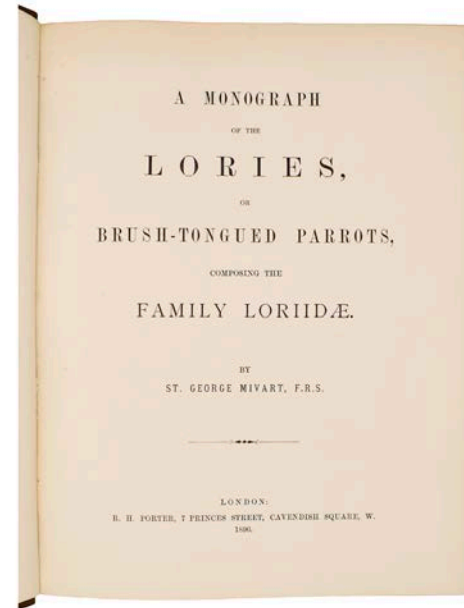
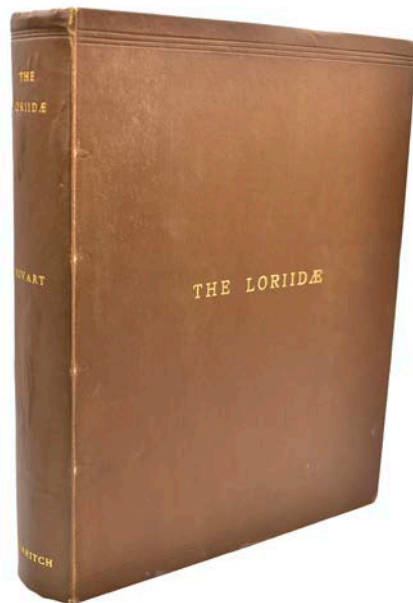
FIRST EDITION, FIRST ISSUE. London, R.H. Porter, 1896. Large-4to. pp. liii, 193, with 4 coloured maps, 61 handcoloured lithographed plates and 19 figures in the text, Publisher's tan cloth gilt.

£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.

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



30. OWEN, RICHARD
A Scarce Scientific Paper

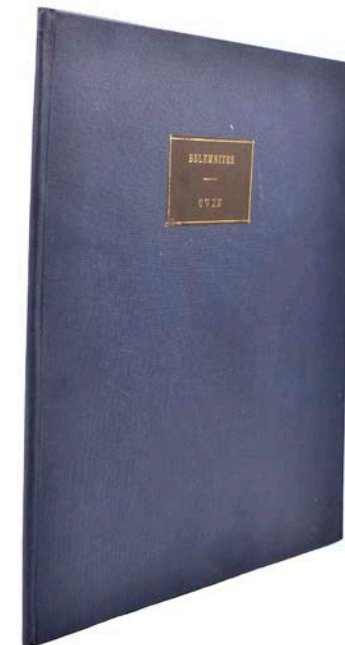
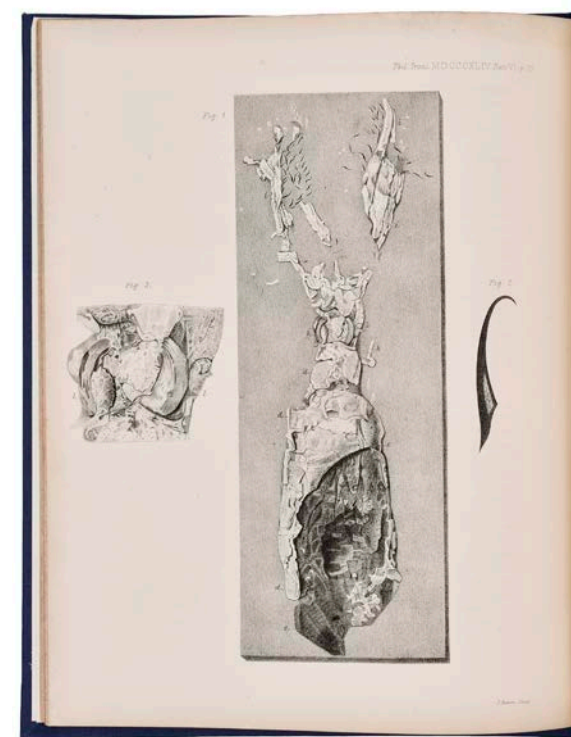
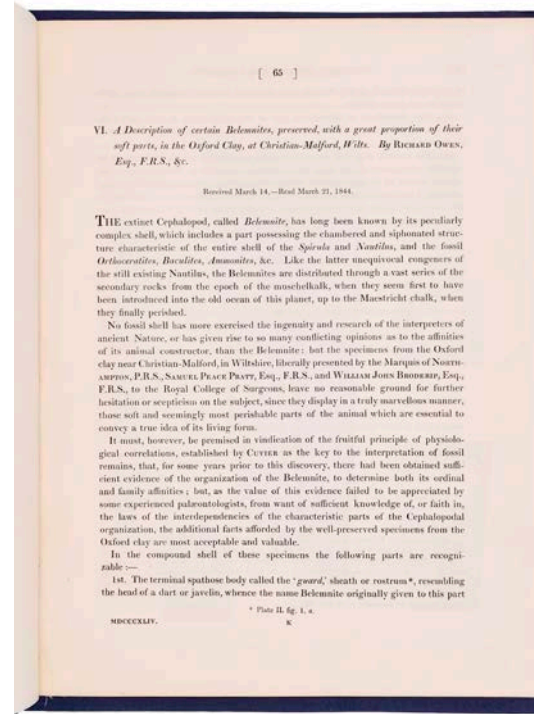
A Description of certain Belemnites, preserved, with a great proportion of their soft parts, in the Oxford Clay, at Christian-Malford, Wilts

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.



A scarce work by Sir Richard Owen.

31. [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

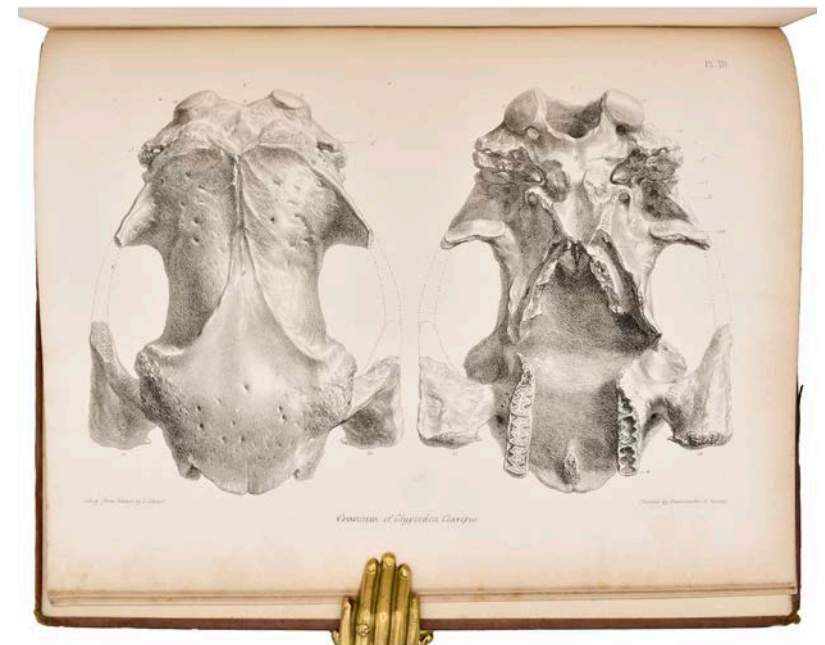
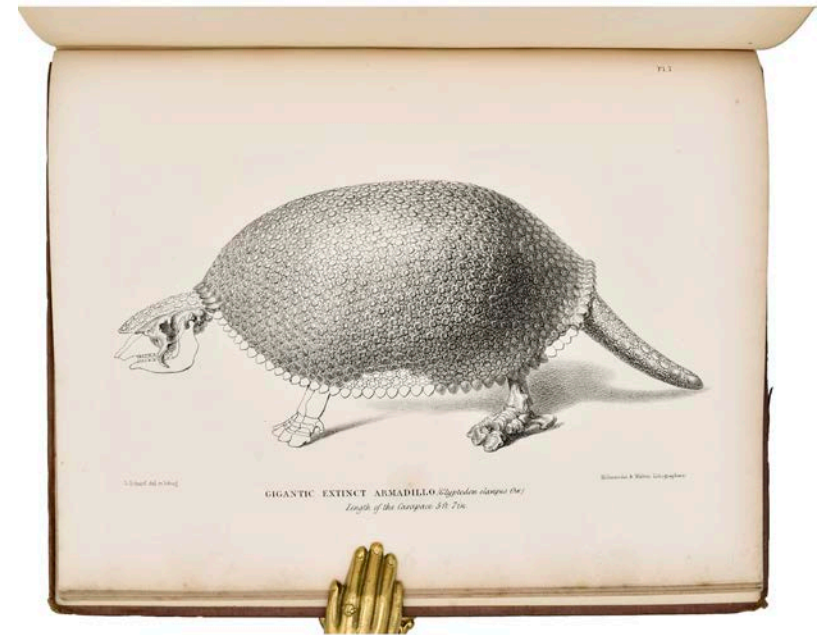
FIRST EDITION, vii, [1], 391, [1], 10 lithograph plates, wood engraved, crest of the Royal College of Surgeons of England, two library stamp to text leaf, occasional light foxing, original cloth boards, spine worn, 4to, London, Richard and John E. Taylor, 1845

£1,250

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.



Owen's First Monograph.

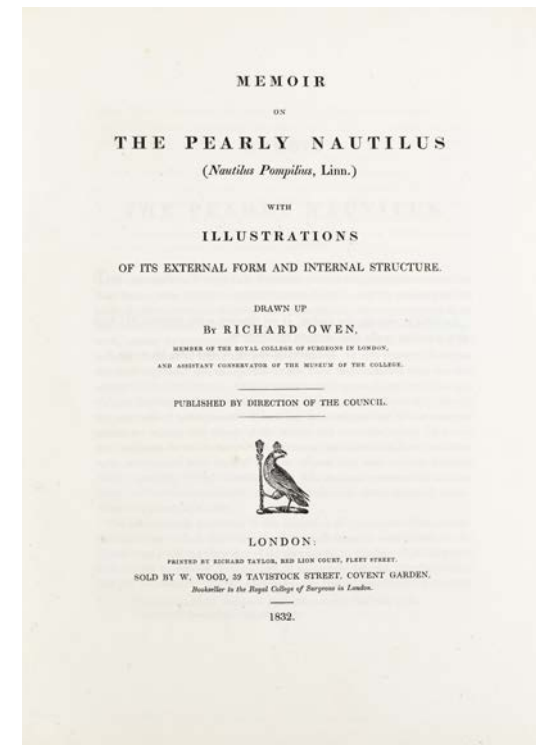
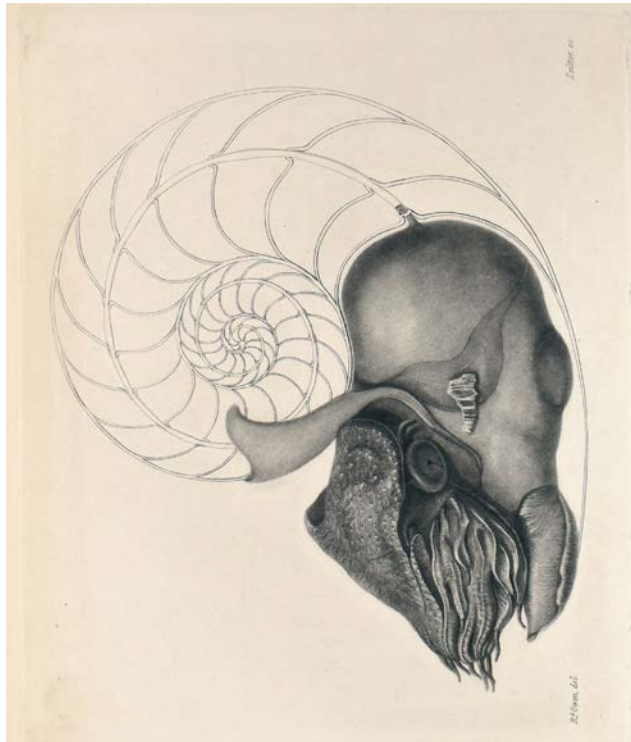
32. OWEN, RICHARD.

Memoir on the Pearly Nautilus (Nautilus Pompilius, Linn.) with illustrations on its external form and internal structure.

London, printed by Richard Taylor, . First edition., 1832. Pp. (4), 2-68; 8 full page monochrome lithographed plates (15 total lithographs, many are two-page). 4to (293 x 232 mm), original purple cloth, paper label. £750

£800

According to DSB X, p. 261, "The attention of the scientific community was first focused on Owen in 1832 when he published Memoir on the Pearly Nautilus. which was based on a single specimen of this delicate organism that was previously known only by its shell. In this superb piece of descriptive anatomy he also modified Cuvier's Cephalopoda and proposed two orders that were considered valid until 1894."



A Fine and Interesting Subscriber's Copy Gifted to the Poet Robert Southey.

33. PLOT, ROBERT

The Natural History of Stafford-shire

FIRST EDITION. Folio (350 x 230 cms) Full Contemporary Panelled Calf with gilt Coat of Arms on Upper and Lower Covers, rebacked, pp.xiv, 450pp,+10pp index. two ll list of subscribers, 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 and the usually missing heraldic plate, Oxford The Theatre, 1686.

Manuscript list of churches and chapels in 1728 on front endpaper.

£2,500

The Poet Robert Southey's Copy Presented to him by Sir Edward Littleton 4th Baronet of Pillaton Hall, Staffordshire. This copy is likely to be the 2nd Baronet Edward Littleton's copy as he was one of the Subscribers.

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 Oxford-shire*, 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 Stafford-shire* 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.

Provenance: Sir Edward Littleton, Subscriber; Sir Edward Littleton 4th Baronet. Gift to Robert Southey. Bookplate with manuscript presentation to Robert Southey. Upcot 1172



34. PLOT, ROBERT

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

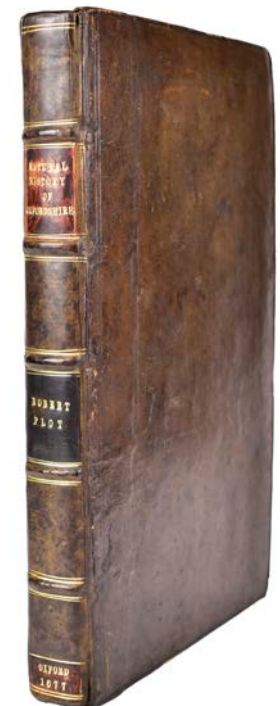
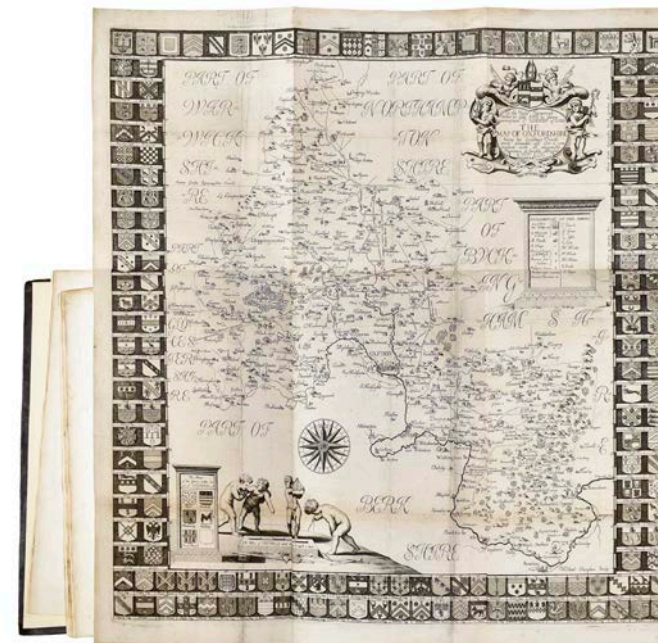
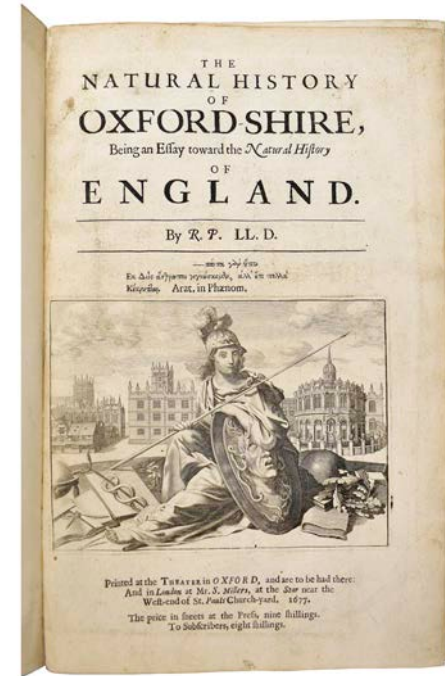
FIRST EDITION, Printed at the Theatre, Oxford. 1677, Folio, contemporary calf gilt, with engraved title, folding engraved map, and 16 engraved plates.

£1,800

Born in Borden, Kent 1640 and died in Borden, 1696, 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 fossilised 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.



First Edition of One of the Greatest British Works on Pines.

35. RAVENSCROFT, EDWARD JAMES

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

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, Edinburgh and London: W. Blackwood & Son, [1863]-1884. Plates in fine condition, a very handsome copy.

The *Pinetum Britannicum* is regarded as a landmark publication on conifers, and both Napoleon III and Queen Victoria subscribed to its first edition.

£12,500

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.

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



An Extraordinary Work of the Fishes of the East Indies.

36. 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...

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); a few plates with some restoration, very occasional light spotting, one with some marginal waterstaining, a fine, large copy in contemporary French red morocco, gilt fillets on sides, spines with gilt floral panels. Amsterdam, Louis Renard, [1718-19].

£75,000

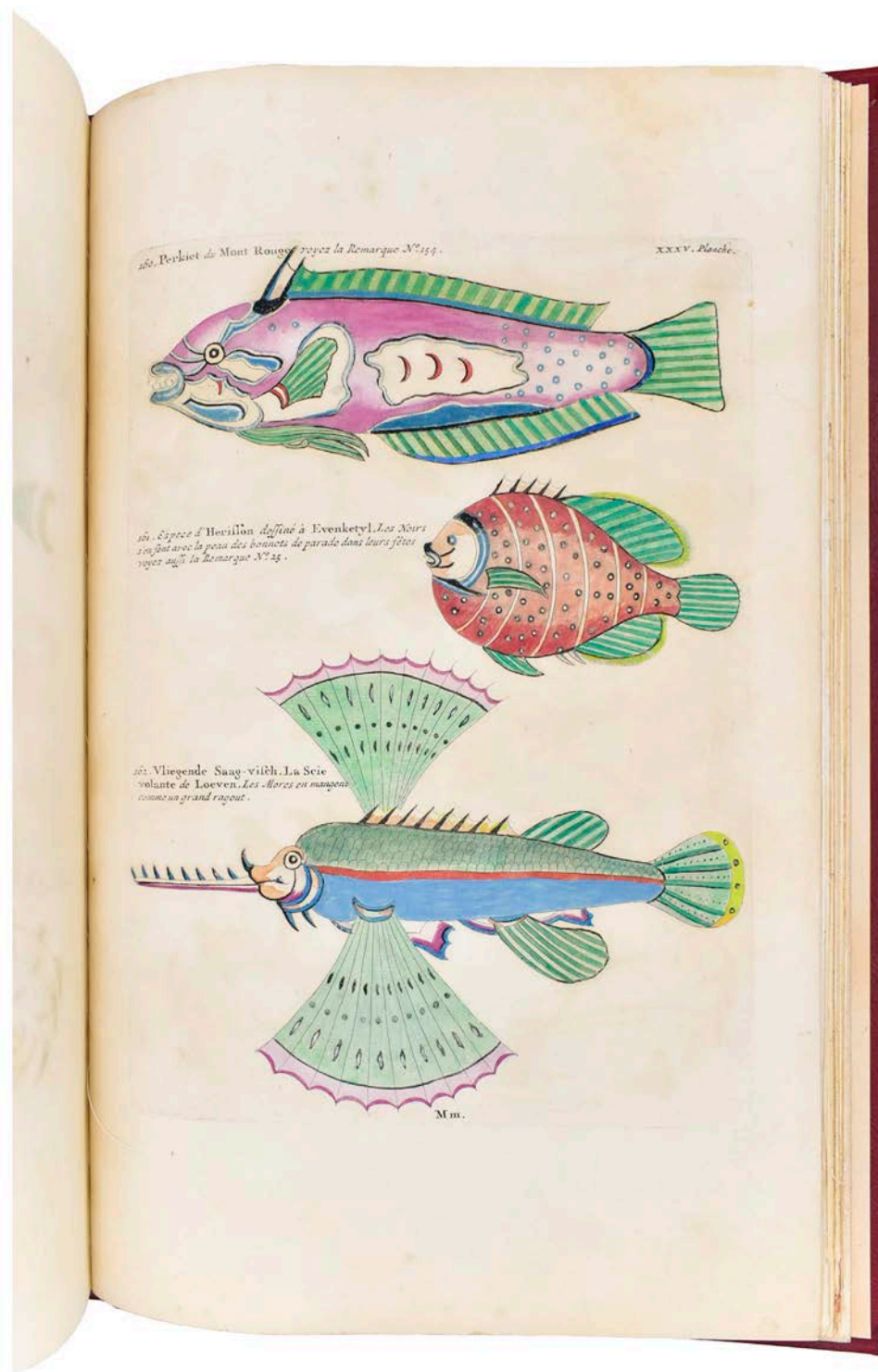
A VERY RARE AND ATTRACTIVE COPY OF THIS EXTRAORDINARY AND BEAUTIFUL WORK ON THE FISHES TO BE FOUND IN THE INDIAN OCEAN AND ARABIAN SEA.

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

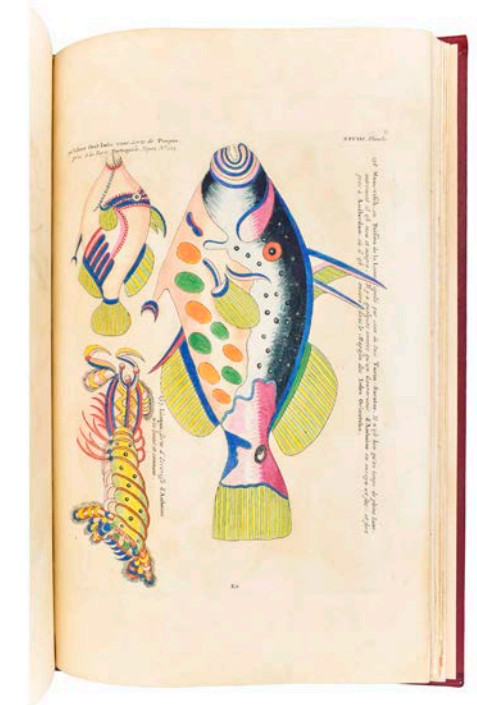
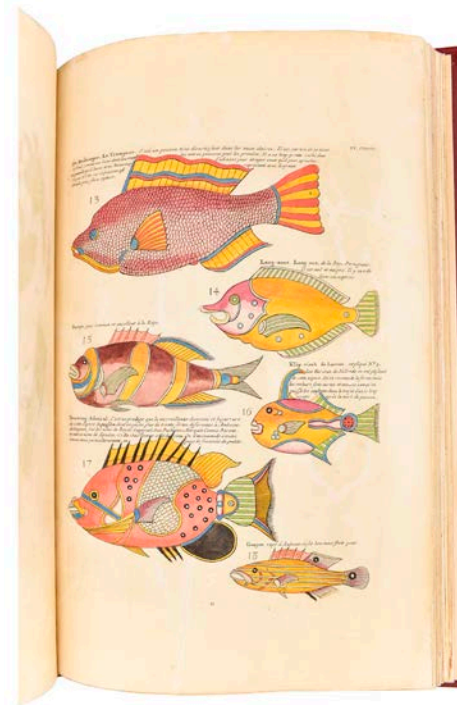
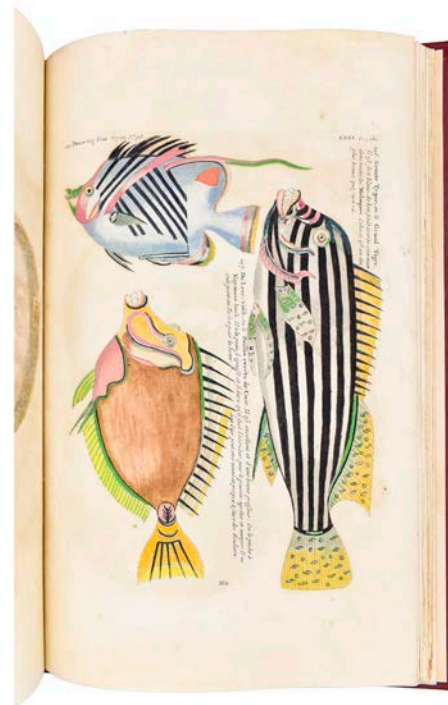
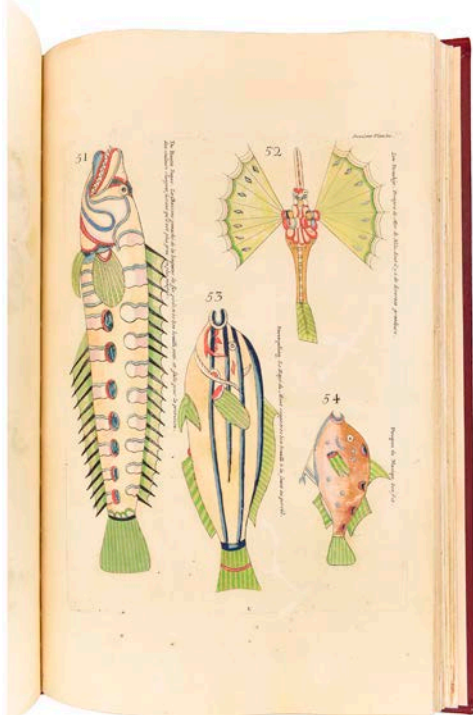
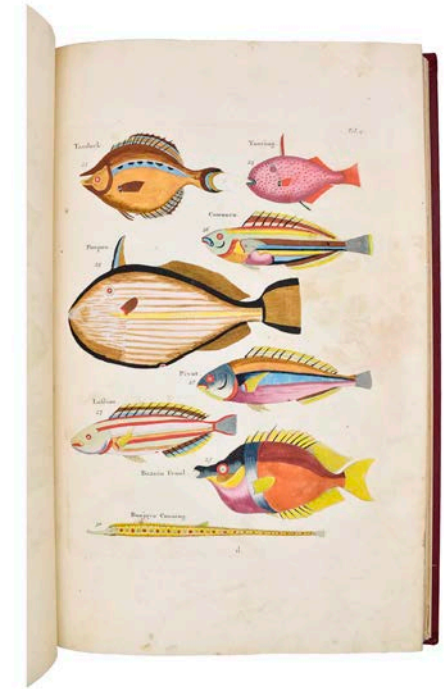
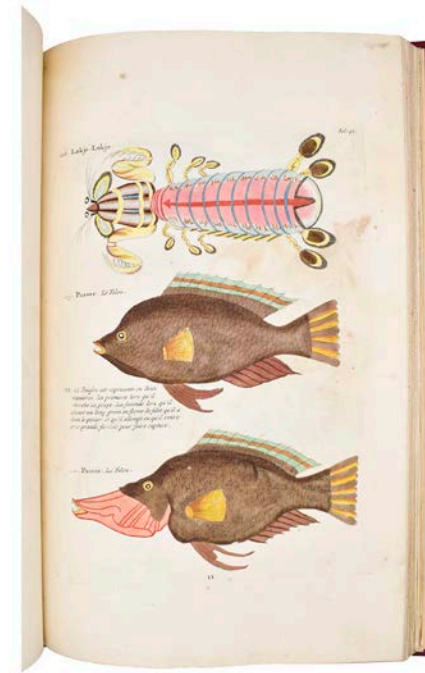
Samuel Fallours during the governorship of Adriaen van der Stel. Fallours brought them to Holland in 1715. It is the second volume particularly which has attracted interest and generated the renown of Renard's publications, for the fish depicted



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 beure, 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



37. RICHARDSON, SIR JOHN, WILLIAM SWAINSON & WILLIAM KIRBY

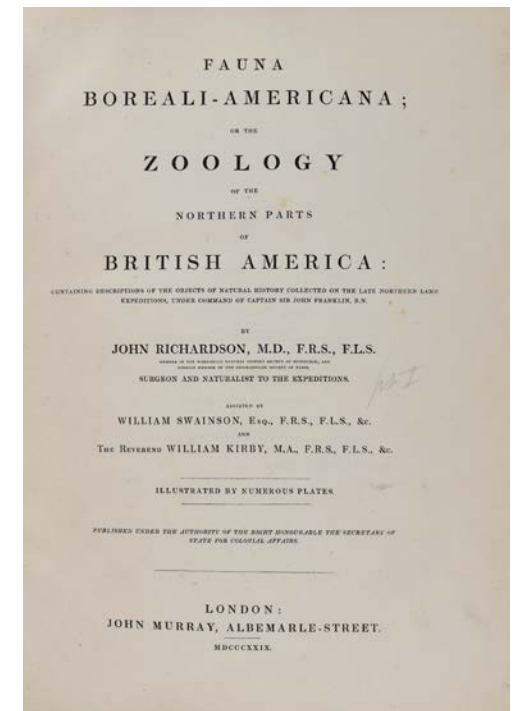
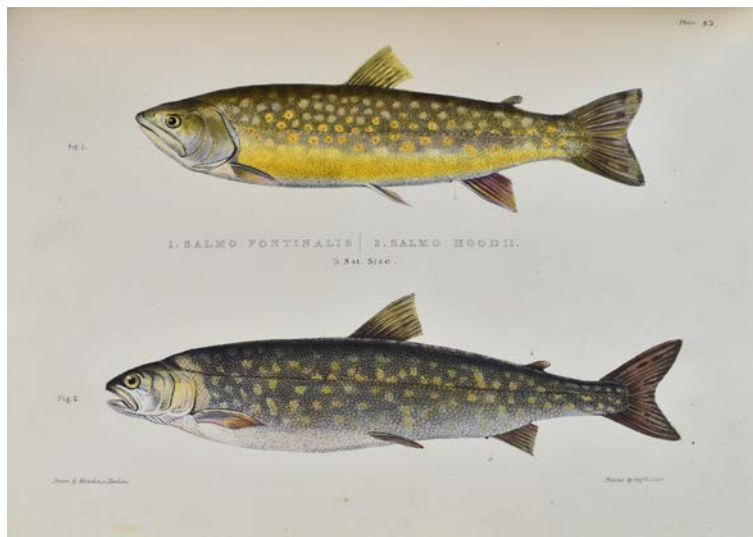
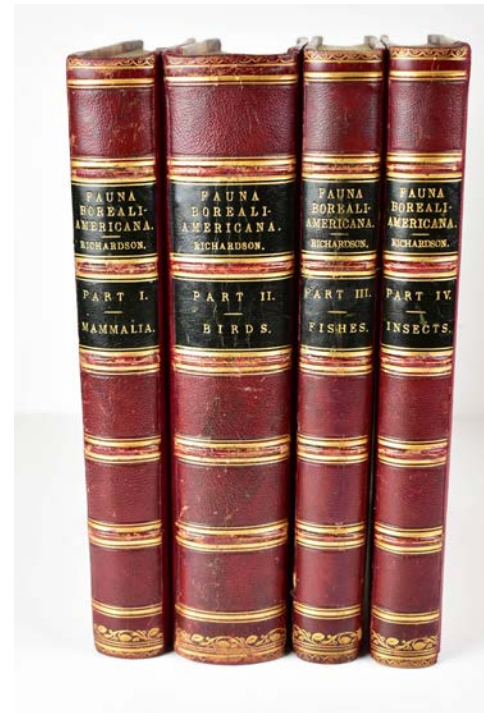
First Edition of this Rare Work on the Natural History of the Arctic.
37. RICHARDSON, SIR JOHN, WILLIAM SWAINSON & WILLIAM KIRBY
Fauna Boreali-Americana, or, The Zoology of the Northern Parts of British America : containing descriptions of the objects of natural history collected on the late northern 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, with 110 engraved plates of which 72 are hand-coloured, a very nice large uncut copy.

£30,000

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.



Over 470 Woodcut Illustrations
38. RONDELET, G.

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

Lugduni [Lyon], Matthias Bonhomme, 1554-1555. Two volumes in one. Folio (32.0 x 20.4 cm). Title page with an engraved allegorical vignette, [xiv], 583, [xxii] pp.; second title, [x], 242, [ix] pp., for a total of 880 pp., including two with an engraved (frontispiece) portrait of the author; ca 470 woodcut illustrations, including one mounted (as usual). Embossed vellum. Spine with five raised bands and manuscript 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 aquatiliū historiae pars altera cum veris ipsorum imaginibus*. The second book includes a long poem and - again - Rondelet's portrait. Usually, these two books are found bound together, as in this copy. Here they are bound in reverse order. A replacement woodcut of a fish is mounted on page 238 of the first book (as usual). A fine, complete copy with strong impressions, in an attractive 17th century binding. The spine label is from a later date. Light damp-staining to the lower margin of the last few leaves, stronger on the rear free endpaper; a few, shallow, traces of worming in the inner boards; otherwise, surprisingly clean inside; no foxing and hardly any browning.

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 mirabilis subiungo, quod accepi à Gisberto Germano medico, cuius antè aliquoties memini, qd̄ ipse ab Amsterodamo cum literis acceperat, quibus ille affirmabat anno 1531. in Polonia visum id monstrum marinū Episcopi 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.

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

A Rare Coloured Copy

39. RUMPHIUS, G.E.

D'Amboinsche Rariteitkamer, Behelzende eene Beschryvinge van allerhande zoo weeke als harde Schaalvisschen te weten raare Krabben, Kreeften, en diergelyke Zeedieren als mede allerhande Hoorntjes en Schulpen, die men in d'Amboinsche Zee vindt: daar beneven zommige Mineraalen, Gesteenten, en soorten van Aarde, die in d'Amboinsche, en zommige omleggende Eilanden gevonden worden.

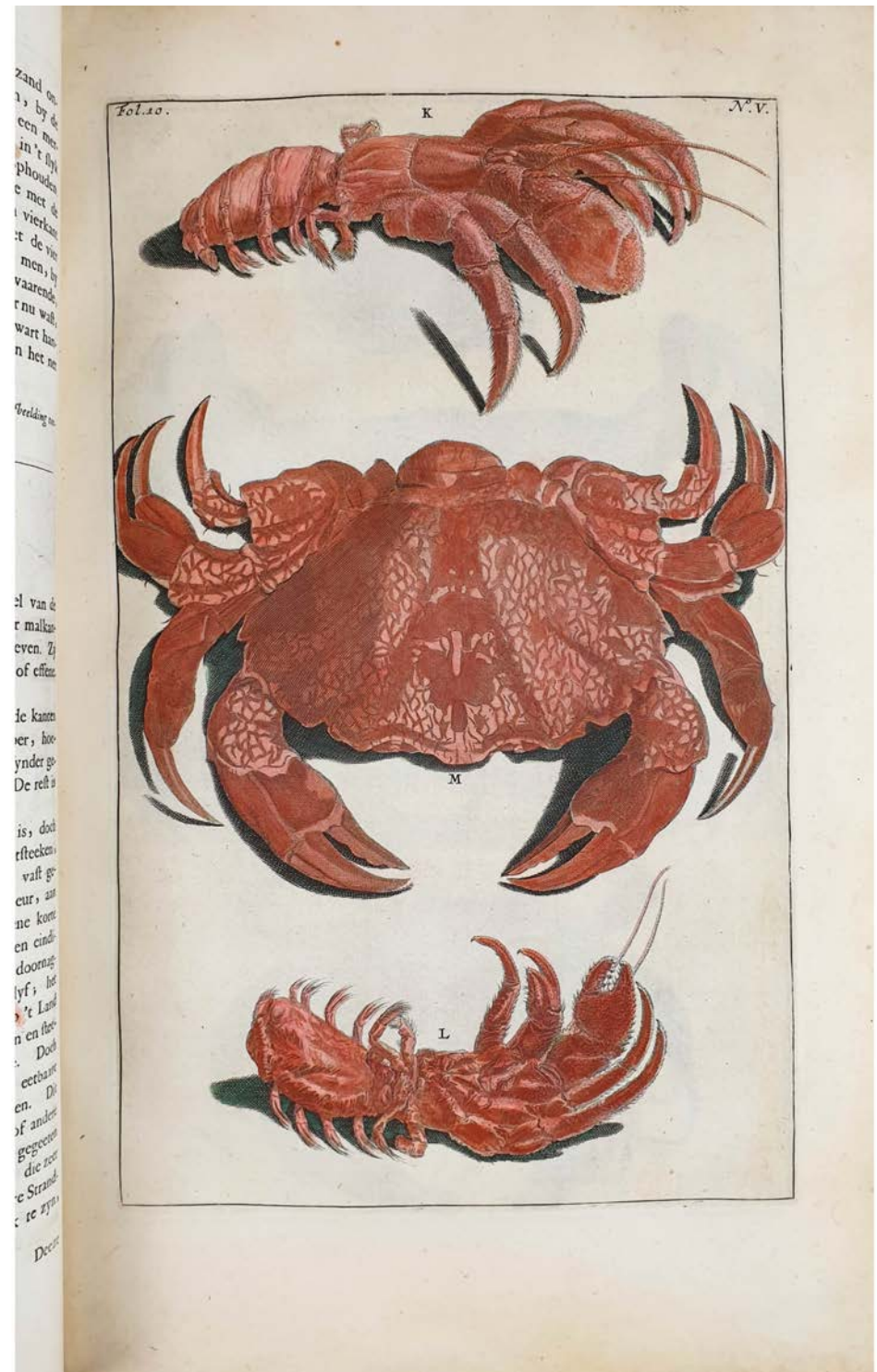
Amsterdam, François Halma, 1705. Folio (388 x 245mm). pp. (32), 340, (44), with an engraved frontispiece and an engraved portrait of Rumpf and 60 Old Hand Coloured, engraved plates after Maria Sybilla Merian, Contemporary calf, covers tooled in blind, spine gilt.

£12,500

First edition of this highly important work on tropical marine life, especially shells, of the Molucca Islands in the Indian Archipelago. "This is the first great natural history of tropical marine life. Remarkable for its detailed observations of living animals, habitats, and fisheries, as well as the accuracy of its morphological descriptions and classifications, the entire work reflects Rumphius's practical talents as engineer, merchant, and student of local cultures, as well as pioneer naturalist. Rumphius provides an invaluable window on the richness of tropical nature as it used to be" (From the backcover of Beekman's English translation).

Rumphius, called the 'Indian Pliny', spent most of his life in the employ of the Dutch East Indies Company and was stationed on the island of Ambon in eastern Indonesia. He wrote two major works the present one, which is his most famous and his 'Herbarium Amboinense' a flora of Ambon.

"Nevertheless, even a cursory examination of the 'Amboinsche Rariteitkamer' reveals the outstanding talents of its originator, for the 'Amboinese Curiosity Cabinet', despite its unpromising title, is full of accurate and detailed observations on the invertebrate animals encountered by him and molluscs are given special attention. He was admirably situated for the study of natural history and his prolonged isolation from the cultural centre of the world enabled him to contemplate Nature with a mind free from dogma, superstition and the false values of a dilettante. First and foremost he was a brilliant field naturalist. He was a man with a remarkable gift for descriptions in which he pointed to just those details of a certain animal which distinguish it from its congeners.... As in nearly all pre-Linnaean works the nomenclature Rumphius employed is not consistently binominal but many of his names were so apt that Linnaeus made unashamed use of some of them..." (Dance, 'A History of Shell collecting' pp. 26-27).

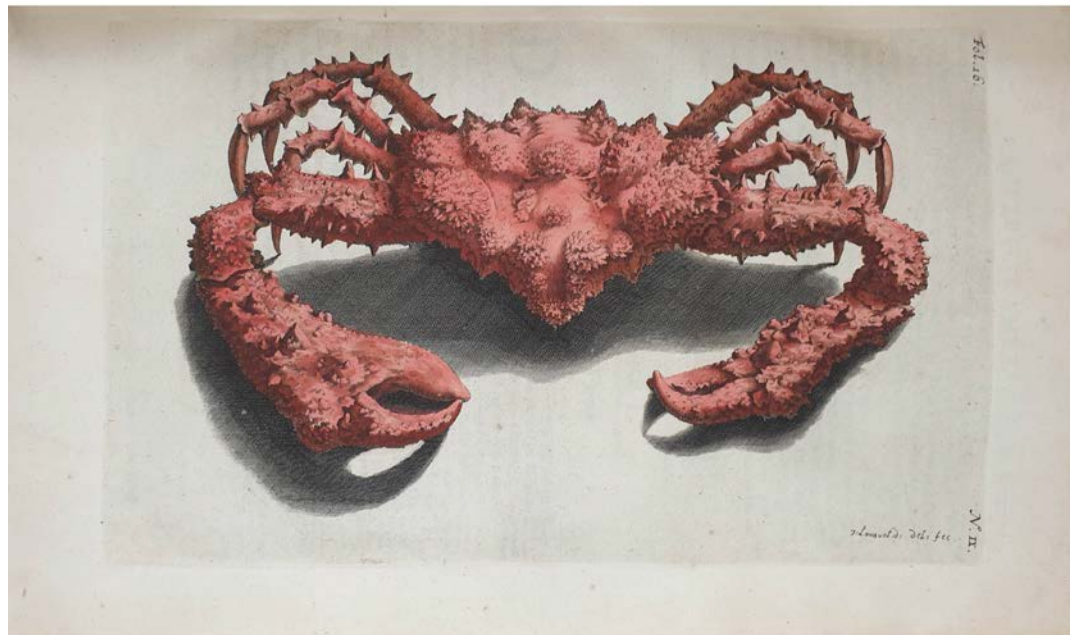
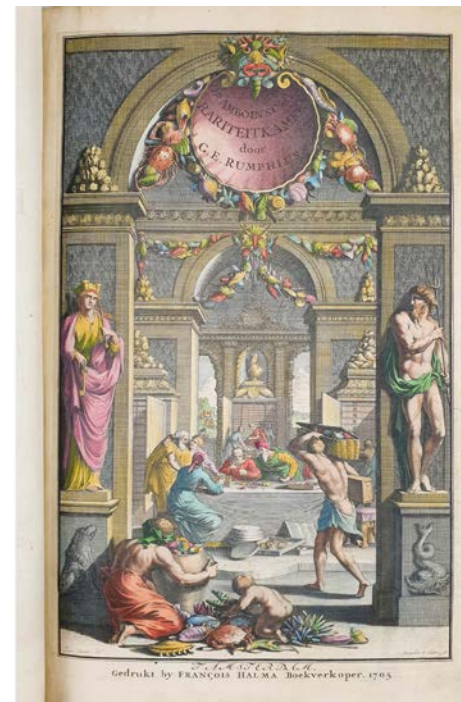


Recent research has proved that most of the plates are after drawings by Maria Sybilla Merian. Following her return from Surinam Maria Sibylla Merian accepted a commission to do the illustrations for the 'Amboinsche Rariteitkamer'. She used shells held in various famous Dutch collections of the period. Her drawings for the 1705 edition of Rumphius' book are in the Archives of the Academy of Sciences in St. Petersburg.

The plates of this rare first edition are superior to the later editions and the work was popular among owners of curiosity cabinets as well as collectors of minerals.

Recently an English translation of the present work, with an excellent introduction by E.M. Beekman was published by Yale University Press.

Nissen ZBI, 3518; Landwehr 591; see also Beekman, 'The Amboinese Curiosity Cabinet', 1999; Wilson, 'The history of mineral collecting 1530-1799', p. 191; Wettengl (Ed.), 'Maria Sibylla Merian 1647-1717 Artist and Naturalist', cat. no. 161.



FIRST EDITION OF THE FIRST PUBLISHED WORK ON INDIAN SNAKES.

40. RUSSELL, PATRICK

An Account of Indian Serpents Collected in the Coast of Coromandel; containing descriptions and drawings of each species; together with experiments and remarks on their several poisons,

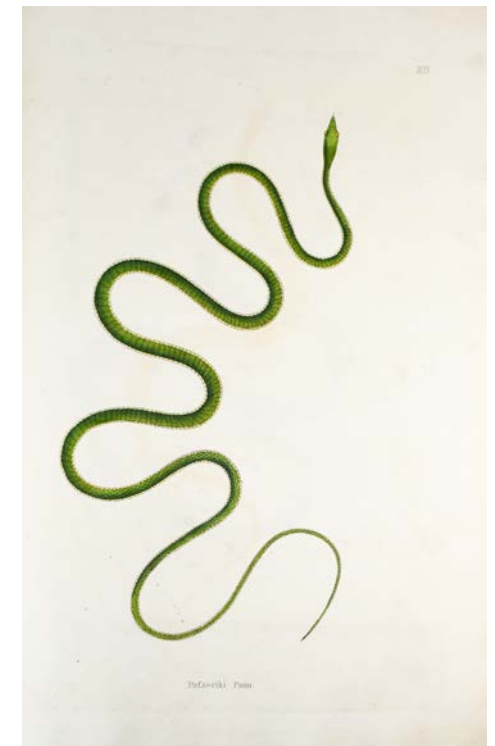
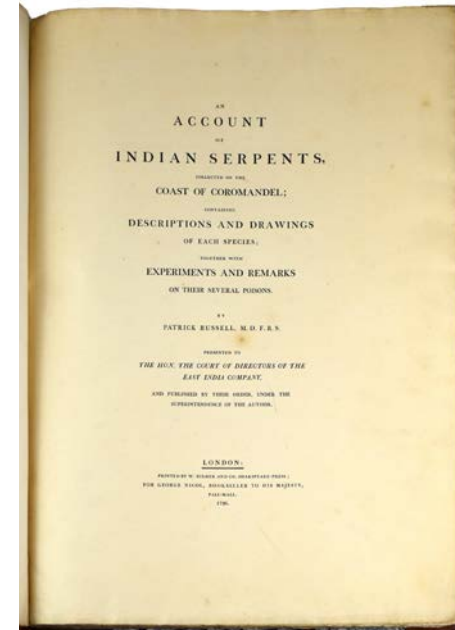
London: Printed by W. Bulmer and Co. for George Nicol, 1796. Folio (488 x 340 mm). vii, 91 pp. 46 engraved plates on 45 sheets, all but two hand-coloured, later half calf gilt.

£7,500

'In 1781, after his younger brother Claud had been appointed administrator of Vizagapatam, Russell accompanied him to India, and in November 1785 he succeeded the Dane John Gerard Koenig as botanist to the East India Company in the Carnatic. In this capacity he made large collections of specimens and drawings of the plants, fishes, and reptiles of the country and he proposed to the governor of Madras in 1785 that the company's medical officers and others should be officially requested to collect specimens and information concerning useful plants of the various districts of India. In 1787 he drew up a preliminary memoir on the poisonous snakes of the Coromandel coast, which was printed officially at Madras

...

[In 1794] he wrote the preface to the *Plants of the Coast of Coromandel* by William Roxburgh, a sumptuous work published at the expense of the East India Company, and one outcome of his own recommendations made ten years before. In 1796 he published on the same scale, at the cost of the company, the first fascicle of his *Account of Indian Serpents* in folio, with forty-six plates, forty-four of which were the product of a huge collaborative enterprise in which Russell enlisted the help of other company servants. Russell's *Account* also relied heavily on Indian knowledge, although he subjected local wisdom to the trial of experiment and his own observations' (ODNB).



A highly attractive album displaying an extraordinary collection of watercolours of many now extinct exotic species.

41. WALKER, J.

Watercolour Album - Exotic Butterflies Drawn and Coloured fromSpecimens in own collection.

Torquay 1908 - 1915, large 4to, original calf backed glazed boards, spine chipped at head and tail, 63pp with over 800 original watercolour illustrations of Exotic butterflies, each image named in Latin with manuscript titles, original contemporary silver print photograph of the author signed and dated to front paste-down.

£4,000



A highly attractive album displaying an extraordinary collection of watercolours of many now extinct exotic species.

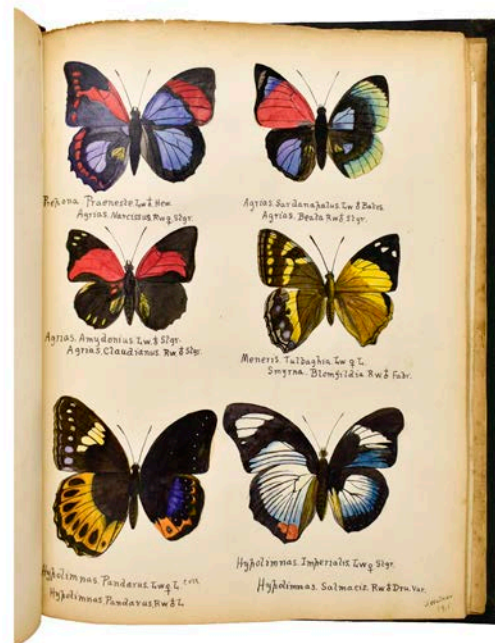
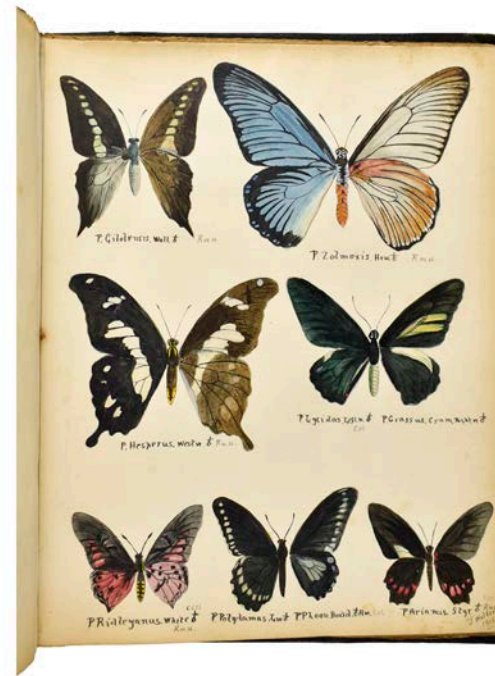
J. Walker and H. Lupton produced Notes on Local Lepidoptera (1915), a four page document. J. Walker published Notes on the Local Lepidoptera around the same time (no date given,) in the TNHS pages 265 to 275. It was suggested by Mr. Priestly (an active entomologist around 1900) that they should begin a collection of Devon butterflies and moths for the Museum (Torquay); This inspired J. Walker to write numerous papers and collect more specimens now held in the museum. Walker also published The Macrolepidoptera of the Torquay District (1930) and the booklets on Torquay Lepidoptera were produced by H. Lupton and J. Walker and sent to numerous museums and entomological societies.

J. Walker's extensive collection of Lepidoptera was gifted and is housed in the Torquay Museum.






Exotic
Butterflies
 Drawn and coloured from Books
 and
 Specimens in own Collection.
 by
J. Walker.

 Gorgway,
 1815



42. 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*).

