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EARLY MODERN FUN WITH MICROSCOPES

1. **BAKER, HENRY.** *The Microscope Made Easy: Or, the nature, uses, and magnifying powers of the best kinds of microscopes described, calculated, and explained... Together with full directions for how to prepare, apply, examine, and preserve all sorts of objects... an account of what surprizing discoveries have been already made by the microscope... Illustrated with copper plates. The second edition: with an additional plate of the solar microscope, and some farther accounts of the polype.* London, for R. Dodsley and sold by M. Cooper and J. Cuff, 1743.

£575

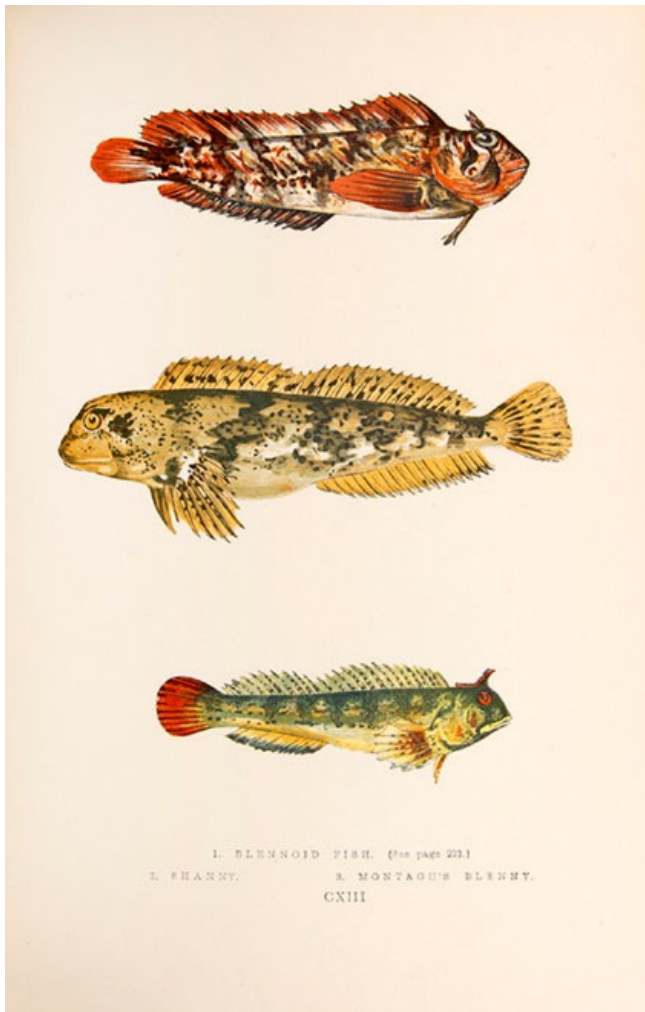
114417

Second edition, enlarged (originally published the previous year), of this early popular work on microscopy. It contains detailed, practical information about microscopes alongside numerous suggestions for experiments such as growing microscopic 'eels' in bookbinder's paste and examining blood, semen, and water that had soaked various botanical materials.

Henry Baker (1698-1774) was apprenticed as a bookseller before becoming a successful teacher of deaf people. He was a fellow of the Royal Society, a 'typical natural philosopher of his time, keenly interested in the wonders of nature, as manifesting the power of the creator. From 1740 Baker's literary skills were used in prose, embodying his scientific discoveries... The book that established his name as a scientific writer was *The Microscope Made Easy*, which appeared in 1742,

and achieved five editions in the author's lifetime, as well as translation into Dutch and French' (*Oxford Dictionary of National Biography*). His most important scientific study, for which he was awarded the Copely Medal, was a microscopical investigation of crystal structure. He also experimented on freshwater polyps, basing his work on that of Abraham Trembley, and this second edition includes 'some further accounts' of the species.

Second edition; 8vo (19 x 11.5 cm); folding chart and 15 engraved plates of which 11 are folding, one plate shaved closely just touching the numeral, contemporary ownership inscription to the front free endpaper, a few small spots but overall contents clean; contemporary calf, 5 raised bands to spine, double gilt fillets, red morocco label, red speckled edges; binding a little rubbed and scuffed with wear at the corners and spine ends, an excellent, unsophisticated copy; 311pp.



THE FIRST BRITISH FISH BOOK IN COLOUR

2. COUCH, JONATHAN. *A History of the Fishes of the British Islands.*

London, George Bell & Sons, 1877.

£3,750 113488

A handsomely bound reissued set of this 'major contribution to ichthyology... the earliest work on British fishes to be illustrated in colour' (ODNB), originally published between 1860 and 1865.

Jonathan Couch (1789-1870) spent most of his life in Polperro, Cornwall, where 'for sixty years he was the doctor and trusted adviser of the village and neighbourhood' as well as a respected naturalist. Working principally in ichthyology, he investigated rare and unusual marine specimens brought ashore by local fishermen and contributed prolifically to both professional and popular science periodicals. Couch 'corresponded with Thomas Bewick about the latter's projected book on British fishes, which was never published, and

helped William Yarrell to complete his *History of British Fishes* (1836) by lending him coloured illustrations and notes' (ODNB).

Couch's *History of British Fishes* 'was illustrated by hand-coloured engravings based on his own watercolours drawn from freshly caught specimens... The accuracy of the artwork enabled later workers correctly to identify some of the species which Couch, in common with his contemporaries, had misidentified. The text on the natural history of many of the sea fishes contained many original observations. Although he was knowledgeable about the faunistically rich western English Channel, his knowledge of the fishes of the northern fauna and particularly

freshwaters was less certain. However, despite being resident in this distant Cornish village he was in correspondence with many of the leading scientists of the day both in Britain and in Europe and thus received help with the less familiar species' (ODNB).

Reissue; 4 vols, 8vo (25 x 16.5 cm); colour frontispiece to each volume and 248 plates, a few engravings within the text, titles and frontispiece spotted, and just occasional light spotting to the contents; brown half morocco, spines elaborately gilt in compartments with fish vignette tools, marbled sides and endpapers, all edges gilt, a few minor scuffs and rubbed areas, excellent condition.

Freeman, British Natural History Books 828.

THE LIFE INSURANCE EQUATION

3. DE MOIVRE, A[BRAHAM]. Annuities upon Lives: or, the Valuation of Annuities upon any Number of Lives; as also, of Reversions. To which is added, an appendix concerning the expectations of life, and probabilities of survivorship. London, William Pearson, 1725.

£3,600 114565

First edition of the text that founded life insurance as a mathematical field, variant title listing only William Pearson as the publisher (ESTC N30304).

Abraham de Moivre (1667-1754), a founder of the fields of probability theory and analytic geometry, was a French Huguenot who moved to London following the revocation of the Edict of Nantes in 1685. He became a mathematics tutor, joined the intellectual circle around Edmund Halley and Isaac Newton, and was elected a fellow of the Royal Society based on his work expanding Newton's method of fluxions and binomial theorem. His 1718 book *The Doctrine of Chances*, on gambling, was only the second work on probability ever published.

In *Annuities upon Lives* de Moivre 'formulated the hypothesis that among a body of persons over a certain age the successive annual decreases by death are nearly equal' (Morton, *A Medical Bibliography* 1690). 'This mathematics became a standard part of all subsequent commercial applications in England' (*Dictionary of Scientific Biography*).

First edition; 4to (22 x 13 cm); errata on A8 verso, woodcut head and tail-pieces and initials, table, contemporary ownership signature to title, 2 19th-century ownership inscriptions to front blank, upper corner of front blank torn with loss, small portion of the upper corner of the title trimmed off, small chip from the lower edge of the table, a little spotting to title, text toned at the extreme edges; recently rebound to style in brown half calf, spine gilt in compartments with floral tools, marbled sides, new endpapers, a very good copy; 108pp. ESTC N30304; Norman Library of Science and Medicine 1530; Morton, A Medical Bibliography 1690.



BEAUTIFUL HAND-COLOURED PLATES

4. DONOVAN, EDWARD. *The Natural History of British Fishes, including scientific and general descriptions of the most interesting species, and an extensive selection of accurately finished coloured plates taken from original drawings, purposely made from the specimens in a recent state, and for the most part whilst living.* London, for the author and for F. and C. Rivington, 1802-[1808].

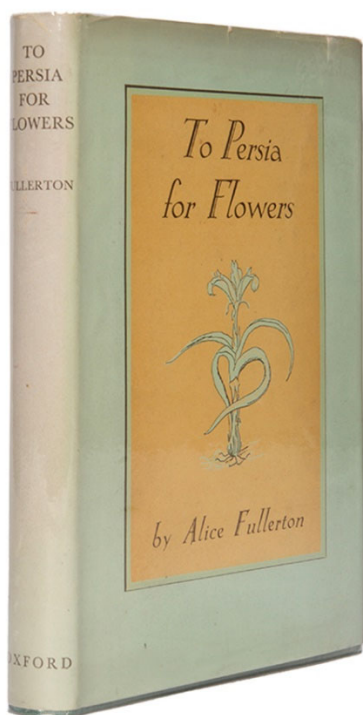
£2,500 113685

First edition of this vibrant, hand-coloured guide to fish.

Author Edward Donovan (1768-1837) was an avid natural history collector and ‘a prolific author and skilled artist who etched and engraved the plates for all his work’. He was a fellow of the Linnean Society and the Wernerian Society which gave him access to the best collections and libraries in London. It was quite common for private collectors to open small public museums, and in 1807 he founded the London Museum and Institute of Natural History. Although his main speciality was insects, his books on other types of animals were well-received, particularly his *British Birds* (1799) and the present work on fish.

First edition; five volumes bound as three, 8vo (23 × 13.5 cm); 120 hand-coloured plates, lacks volume V title page, may lack half-titles, contemporary ownership inscription to volume I, some toning of the plates and occasional small spots to the contents; 19th century red half roan, spines gilt in compartments with floral tools, marbled boards, edges of text block dyed yellow, spines faded, some scuffs and wear at the edges of the bindings, a very good set.

Freeman 1034; Nissen, ZBI 1142.



SCARCE IN THE JACKET

5. FULLERTON, ALICE. *To Persia for Flowers.* Oxford, Oxford University Press, 1938.

£150

114405

First edition, first impression and scarce in the dust jacket.

To Persia for Flowers is the chronicle of a 1935 trip made by two British women, Alice Fullerton and Nancy Lindsay, to what was then Persia and is now Iran, to collect flowers for the British museum. *Nature* reported in 1936 that the expedition resulted in the Department of Botany receiving 430 plants, 'principally from the Elburz [Alborz] Mountains, an area which has been little worked. The collection is accompanied by useful notes and by a number of excellent water-colour paintings of the more attractive plants by Miss Lindsay'.

First edition; 8vo; 6 double-sided plates from photographs, spotting to the edges of the text block and occasionally the contents; original green cloth, titles to spine in gilt on black ground, spine rolled, a very good copy in the jacket that is rubbed and toned with some spots, a few short splits, and a little creasing at the edges; 195pp.

COLOUR PLATES

6. GOSSE, PHILIP HENRY. *Actinologia Britannica. A history of the British Sea-Anemones and Corals. With coloured figures of the species and principal varieties.* London, Van Voorst, 1860.

£350

114651

First book edition of this attractive volume, written and illustrated by one of the foremost science popularisers of the Victorian era and originally published in parts between 1858 and 1860.



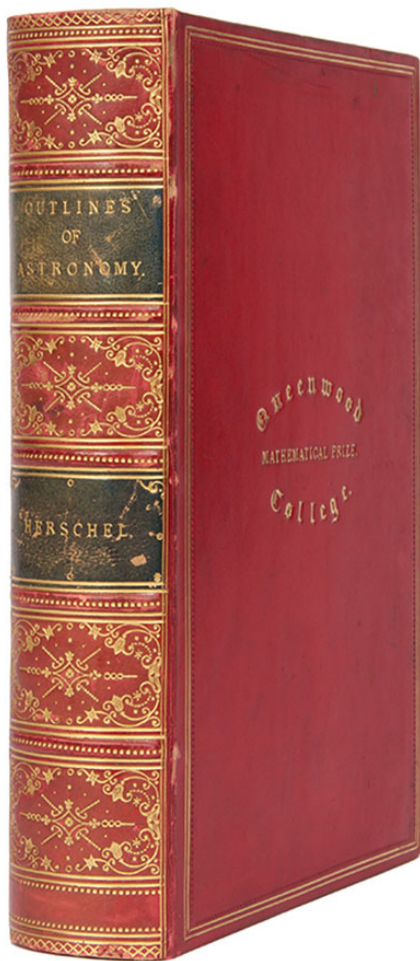
Philip Henry Gosse (1810-1888) first came to prominence with scientific works on the ecology of Canada and Jamaica. A series of successful books for the general public followed and in 1853 he published *A Naturalist's Rambles on the Devonshire Coast*, 'which brought before the public the science of marine biology, and was partly responsible for the sea-shore craze of the mid-Victorian period... Much of Gosse's success was due to the fact that he was essentially a field naturalist who was able to impart to his readers something of the thrill of studying living animals at first hand... In addition to this he was a skilled draughtsman who was able to illustrate his books himself. Indeed the chromolithographic plates in *The Aquarium* and *Actinologia Britannica* were prepared from his own watercolours and

were a major advance in natural history book illustration intended for the mass market' (Oxford Dictionary of National Biography).

Provenance: John Climenson (bookplate).

First edition; 8vo; colour frontispiece and 11 plates of which 10 are colour and 1 is plain, engravings within the text, single leaf of publisher's ads at rear, some light spotting, offsetting from the plates to the tissue guards, hinges slightly cracked; corners bumped, cloth a little rubbed, particularly at the extremities, with some small spots and marks, very good condition; 362pp.

Freeman, British Natural History Books 1390.



HANDSOME PRIZE BINDING

7. HERSCHEL, JOHN. *Outlines of Astronomy.*
Ninth edition. London, Longmans, Green, and Co., 1867.

£200

114399

Ninth edition one of the most influential books by astronomer John Herschel, in a handsome red red calf prize binding. This copy was awarded by Queenwood College to Charles Hopkinson at Christmas 1869, in recognition of achievement in mathematics. Queenwood was a public school in Stockport, Hampshire that operated between 1847 and 1896.

Author John Herschel (1792-1871) was the son of astronomer William Herschel and himself a respected polymath. *Outlines of Astronomy* 'was based partly on his earlier and shorter *Treatise on Astronomy*. Hailed as the definitive presentation of astronomy available in English, Herschel's *Outlines* had by 1871 gone through eleven editions and also translations into Chinese and Arabic. Changes in these later editions record the evolution of Herschel's thought. For example, in the first edition Herschel, aware of the resolutions of nebulae into stars achieved by Lord Rosse and others, inclined to the view that all nebulae are composed of stars, but in the 1869

edition of *Outlines*, by then aware that William Huggins had spectroscopically shown the gaseous nature of at least some nebulae, Herschel returned to his father's notion that true nebulosity can and does exist' (Oxford Dictionary of National Biography).

Ninth edition; 8vo (21 x 13.5 cm); frontispiece and 8 stipple-engraved plates by Henry Adlard, folding chart, numerous engravings within the text, prize bookplate, occasional small spots to text but overall fresh; contemporary red calf prize binding for Queenwood College by Palmer & Howe of Manchester, spine elaborately gilt in compartments, green morocco labels, double gilt fillets and dotted blind roll, yellow-coated endpapers, turn-ins and all edges gilt, binding just a little rubbed and marked, primarily on the spine and edges, excellent condition; 741pp.



THE MOST BEAUTIFUL CRUSTACEA

8. LEACH, WILLIAM ELFORD & SOWERBY, JAMES (ILLUSTRATOR).
Malacostraca Podophthalmata Britanniaë; or, Descriptions of such British species of the
Linnean Genus Cancer as have their eyes elevated on footstalks. Illustrated with figures
of all the species, by James Sowerby [AND] Continued and Completed, with a New
Generic and Specific Index to the Whole, and Seven New Plates, By George Brettingham
Sowerby. London, published and sold by James Sowerby; Bernard Quaritch, 1815-1875.

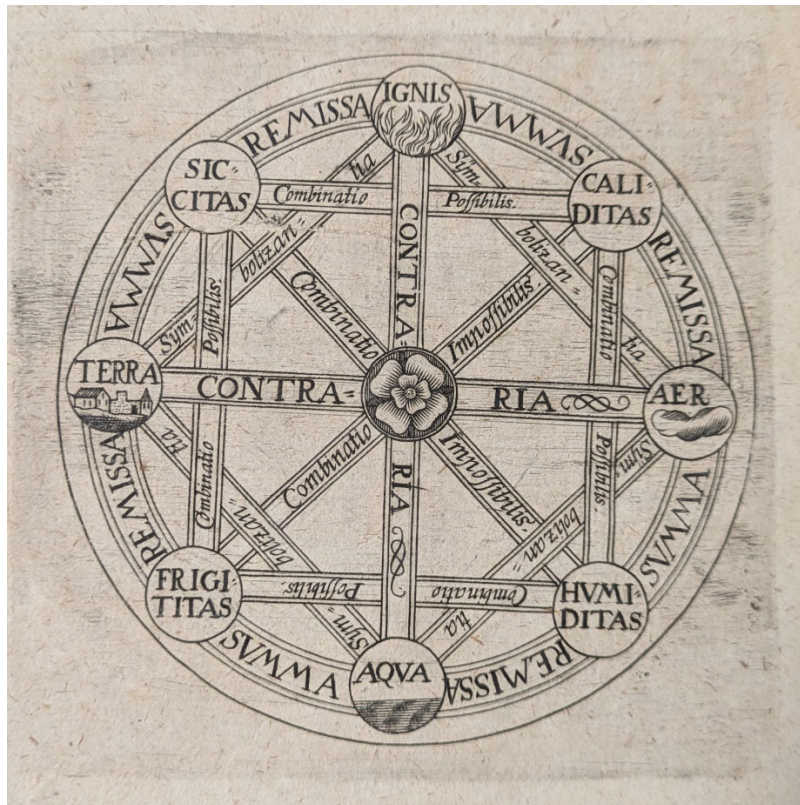
£7,500 114424

First editions, the complete set of 'one of the most beautiful publications devoted to Crustacea' (Biodiversity Heritage Library), with the original wrappers for each part bound in.

Though trained in medicine, William Elford Leach (1791-1836) never worked as a physician, but instead joined the British Museum as a naturalist. 'Although Leach's interests ranged over many groups of animals, he soon developed a passion for entomology and malacology. He was an enthusiastic collector of British insects who greatly enriched the entomological collections at the British Museum, and whose knowledge of the *Crustacea* was regarded as superior to that of any other naturalist of his time' (Oxford Dictionary of National Biography).

The artist James Sowerby (1787-1871) was both a naturalist and the leading natural history artist of the period and, ‘although responsible for the description of many taxa, his main contribution to natural history had been “the portraits of natural objects he has left behind him... delineated faithfully from... acquaintance with their form and structure” (W. Sowerby, cited in Simpkins, 393), “which no pencil or burin, but those of a scientific artist could possibly accomplish” (Buckland, cited in the *Oxford Dictionary of National Biography*).

First editions; folio (30.5 x 24 cm); 54 hand-coloured plates of which 4 are folding, original blue wrappers of each part bound in at the rear, a little light toning and spotting to the contents; late 19th century brown, morocco-patterned roan, spine gilt in compartments with circular tools, marbled sides and endpapers, binding rubbed with wear at the extremities, very good condition.



IMPORTANT EARLY WORK

9. LEIBNIZ, GOTTFRIED WILHELM. *Ars Combinatoria, in qua ex arithmeticae fundamentis complicationum ac transpositionum doctrina novis præceptis exstruitur, & usus ambarum per universum scientiarum orbem ostenditur; nova etiam artis meditandi...* Frankfurt, Christopher Cröker, 1690.

£19,500

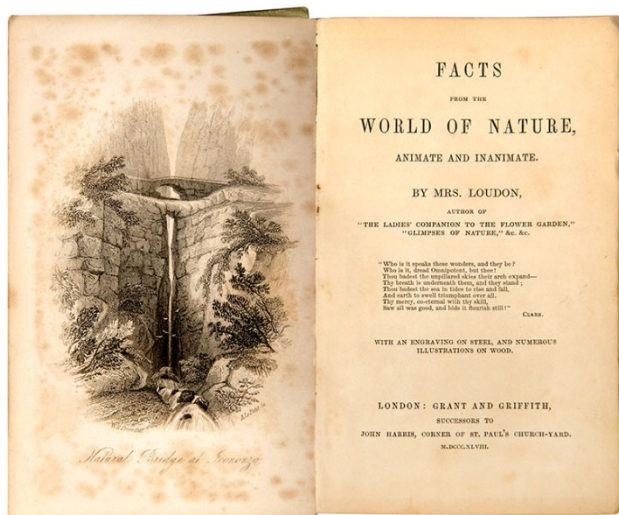
114780

Second edition of Leibniz’s groundbreaking early work on combinatorics, a highly original proposal in logic and mathematical philosophy expanded from his thesis *Disputatio arithmetica de complexionibus* and first published with the title *Dissertatio de arte combinatoria* in 1666. Both editions of the text are rare in commerce, with only one copy of each noted in auction records over the last two decades.

Leibniz's *Arte Combinatoria* is concerned with two issues, the development of a system of symbols denoting human concepts so that they could be symbolically manipulated 'to discover new truths and find proofs for the old ones', and a 'meta-science' for 'investigating the various methods and procedures (deductive and inductive, empirical and logical) internal to each scientific field' (Mugnai, *Leibniz: Dissertation on Combinatorial Art*, Oxford University Press, 2020). These would remain major pre-occupations for Leibniz throughout his life.

Though the book made Leibniz famous among European intellectuals it was written before he had thoroughly studied mathematics. He responded to this unauthorised edition with a note in the scientific journal *Acta Eruditorum*, writing that though the text was 'not sufficiently polished' it contained "many new meditations" he did not regret concerning "the art of discovery" and the "excellent" idea of an alphabet of human thoughts' (Mugnai).

Second edition; 4to (18.5 x 14.5 cm); engraved frontispiece, tables in the text, decorative initials, typographic headpiece, contents faintly toned but overall clean; early 19th century half vellum with marbled boards, manuscript title to spine, small bookplate of the same period in the upper left corner of the front pastedown, the name scratched out and the number '192' in manuscript, calf a little toned, boards rubbed with wear at the edges, very good, unsophisticated condition; 78pp.



BY THE AUTHOR OF THE MUMMY!

10. LOUDON, JANE. Facts from the World of Nature, Animate and Inanimate. With an engraving on steel, and numerous illustrations on wood. London, Grant and Griffith, 1848.

£650 113921

First and apparently only edition of this less well-known book on general science for young people by one of the great Victorian popularisers of botany. Rare on the market, and Worldcat locates only

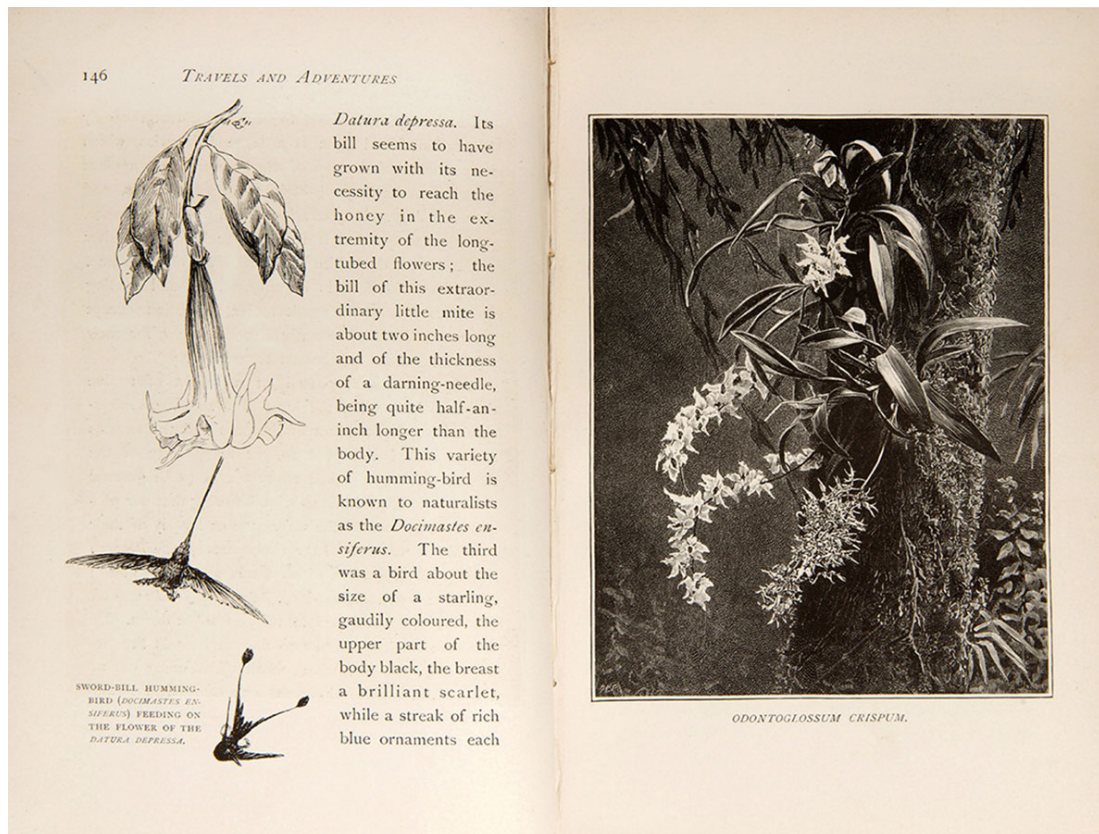
thirteen institutional copies. The contents cover geology, bodies of water, the atmosphere, and animals (mammals, birds, and fish).

Loudon began writing to support her family after her father's death. 'In addition to *Prose and Verse* (1824) she published anonymously *The Mummy! A Tale of the Twenty-Second Century* (1827), a pioneering work of science fiction that brought together political commentary, Egyptomania, and interest in technology' (Oxford Dictionary of National Biography).

Loudon worked closely with her husband, the landscape designer John Loudon, and she also attended lectures by the botanist John Lindley. In her own writing she 'tapped the ready market for books popularizing horticulture, botany, and natural history. *Instructions in Gardening for Ladies* (1840) was hugely successful; 1350 copies were sold on the day of publication alone. *The Ladies Flower-Garden of Ornamental Annuals* (1840), the first in a much-reprinted series of informative illustrated books, was followed by others about bulbs, greenhouse plants, and perennials... Jane Loudon also brought information about the natural system of plant classification to popular

audiences, in *The First Book of Botany... for Schools and Young Persons* (1841) and *Botany for Ladies* (1842)' (ODNB).

First edition; 8vo; steel engraved frontispiece and wood engravings throughout the text, front free endpaper lacking, frontispiece foxed, contents faintly toned in the margins with occasional tiny spots; original green cloth elaborately blocked in gilt to the spine and in blind to the boards, yellow coated endpapers, contemporary bookseller's ticket of Brooke & Co., Doncaster, to the front pastedown, corners, joints, and ends of spine worn, edges of boards toned, some marks and spots to the cloth, very good condition; 390pp.



SUPPLYING ORCHID-MANIA

11. MILLICAN, ALBERT. *Travels and Adventures of an Orchid Hunter. An account of canoe and camp life in Columbia, while collecting orchids in the northern Andes.* Illustrated by Gustave Guggenheim, from photographs by the author. London, Cassell & Company, Limited, 1891.

£650

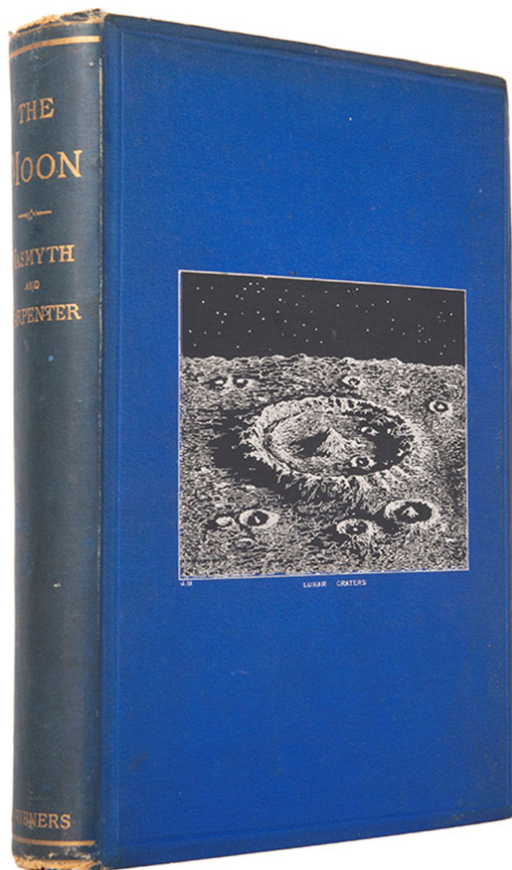
114404

First edition of the memoir of prominent Victorian orchid collector Albert Millican, uncommon in trade. This copy with the bookplate of Prime Minister Neville Chamberlain (1869-1940). 'Between 1887 and 1891, Millican made five trips to the orchid-rich areas of South America, concentrating on the Northern Andes. This was an era of orchidelirium, when a single rare specimen could fetch around \$25,000 in today's money. Prospectors shipped millions of orchid bulbs to Europe and less than one-percent survived the journey. The reasons for this sudden interest in orchids has several overlapping explanations: the ascension of the modern greenhouse; Darwin's work on the coevolution of insects and orchids; and a wider Victorian fascination with curios collected from around the world. Millican's own story ends in the tenor in

which he lived: he was stabbed to death by rivals while pilfering rare flowers... There is much to dislike about Millican's rhetoric, irredeemably tarnished by an imperial arrogance and denigratory anxiety regarding other cultures and peoples... And yet, the book remains worth browsing for how it complicates ephemeral beauty, making us confront the histories hidden in the folds of petals, stigma and stem.' (Dukes, 'Albert Millican's Travels and Adventures of an Orchid Hunter (1891)', *The Public Domain Review*, July 27, 2021).

Provenance: Neville Chamberlain (bookplate).

First edition; 8vo; colour frontispiece and 21 monochrome plates, one of which is folding, 16-page undated publisher's ads at rear, title faintly toned, a little spotting to the edges of the text block; original green cloth, titles and orchid design to spine and upper board blocked in gilt, black endpapers, bookplate of Neville Chamberlain, spine rolled, cloth rubbed with a little wear at the extremities, short scratch affecting the upper board, very good condition; 222pp.



12. NASMYTH, JAMES; CARPENTER, JAMES. *The Moon: Considered as a planet, a world, and a satellite. With twenty illustrative plates of lunar objects, phenomena, and scenery: numerous woodcuts, &c.* New York, Scribner & Welford, 1885.

£950

111831

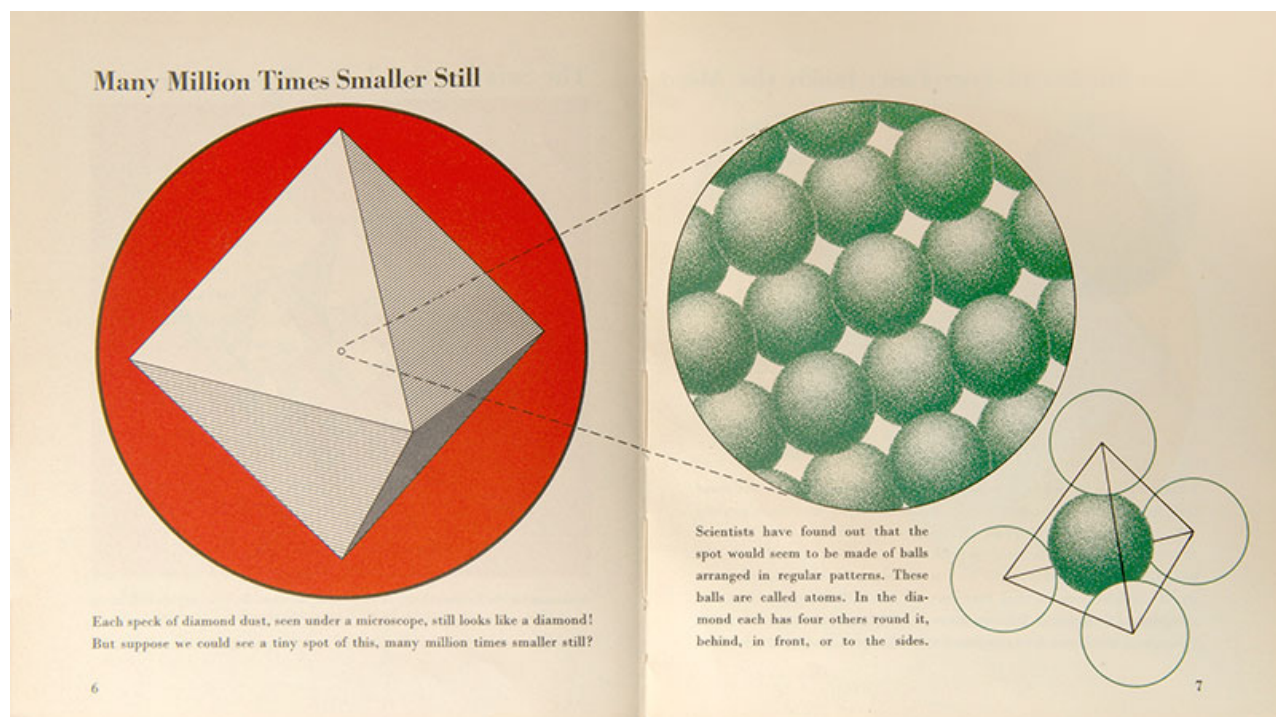
Third edition, originally published in 1874, of this remarkable astronomical work by the Scottish engineer James Nasmyth (1808-1890).

Nasmyth made his fortune by perfecting the steam hammer used for manufacturing iron, then retired to Kent and indulged his interest in photography and astronomy. 'He a very accomplished amateur astronomer, designing and building his own telescopes and using them for systematic observations of the moon and the sun' (Oxford Dictionary of National Biography). Photography was not yet capable of capturing details of the Moon's surface, so Nasmyth made plaster casts based on his observations of lunar features and

then photographed them under electric light to achieve crisp shadows. The resulting images were published in *The Moon* as Woodburytypes, a new photographic reproduction process that had been patented in 1864. 'The Woodburytype process was one of the first successful photomechanical processes fully able to reproduce the delicate halftones of photographs. It was often considered the most perfect, most beautiful photomechanical process and inspired a number of books, magazines, and special edition printings between 1864 and 1910' (Stulik & Kaplan, *Woodburytype*, p. 4). Nasmyth's co-author, astronomer James Carpenter (1840-1899), worked at the Royal Observatory where he made significant observations of stellar spectra and the underside of the rings of Saturn.

Provenance: George S. Rigby (bookplate and signature).

Third edition; 8vo; frontispiece and 24 mounted Woodburytypes and 1 chromolithograph, illustrations within the text, bookplate, ownership signature on the half title, contents unevenly spotted, a few gatherings in the second half unopened; original blue cloth, titles to spine gilt, lunar crater image to upper board in silver and black, black coated endpapers, corners and ends of spine worn, partial tanning of the cloth, very good condition.



A WOMAN DESIGN PIONEER

13. NEURATH, MARIE. *Inside the Atom.* London, Max Parrish, 1956.

£1,850

114431

First edition, first impression of this important work by data-visualisation pioneer Marie Neurath (1898-1986), rare in the dust jacket.

Neurath, along with her husband Otto and their colleague Gerd Arntz, was one of the founders of Isotype, a simplified visual method for conveying complex information. First developed in the 1920s, Isotype 'helped establish some of the core principles of graphic design' and its legacy 'can be seen everywhere from newspapers and textbooks to signage, transit maps, interfaces, and emojis' (Inglis, 'Meet Marie Neurath', *AIGA Eye on Design*, September 17, 2019).

Neurath was 'a remarkable practitioner' who 'researched, calculated, and co-designed nearly every Isotype ever created, from the early days in Vienna in 1925 all the way to when she retired in 1971' (Forrest, 'The Missing Legacy of Marie Neurath', *Medium*, January 20, 2020). Marie continued the work of Isotype after Otto's death in 1945 and became known for the series of children's books she published over the next twenty years, 'an ideal place to put Isotype's methods into practice' (Inglis).

+44-(0)20-7493 0876

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First edition; 4to; illustrated throughout with three-colour offset lithography, light partial tanning of the endpapers; original three-colour pictorial boards, binding lightly rubbed with some wear at the spine ends, upper edge a little toned, a few tiny spots, a very good copy in the price-clipped jacket that is a little rubbed and toned, with a small chip from the upper panel and some short closed tears and associated creasing; 36pp.



DOCUMENTING HIROSHIMA

14. SASAKI, YUICHIOR; MATSUSHIGE, YOSHITO; ET AL. *Hiroshima Photograph*. *Hiroshima, Hiroshima Kanko Bussan Kumiai*, [c. 1949].

£550

114445

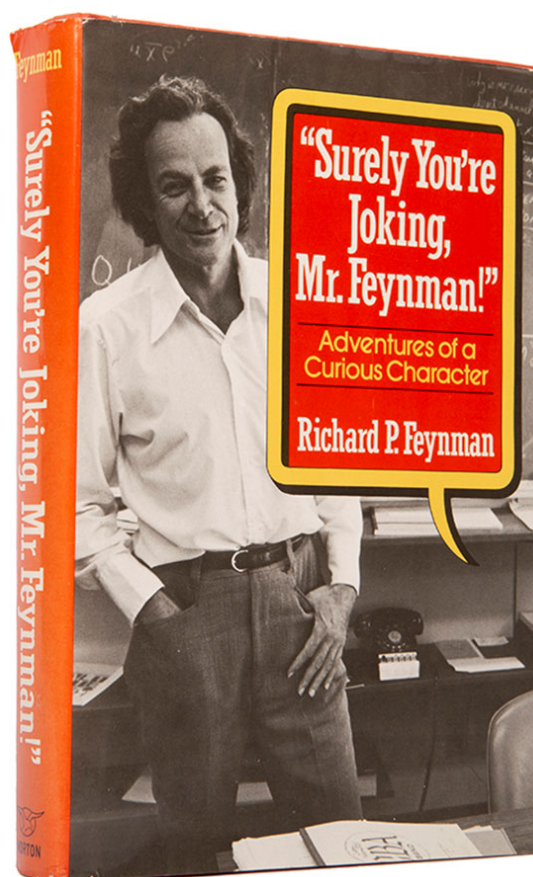
A remarkably fresh copy of this rare album documenting the atomic bombing of Hiroshima, with 15 gelatin silver photographs of the immediate and long-term aftermath. Most notably, it includes one of only five photographs taken within the city on the day of the attack, Yoshito Matsushige's close-up of a group of burn victims about three hours after detonation.

This album seems to have been an official production of the city of Hiroshima, part of mayor Shinzo Hamai's drive to establish the city as an emblem of peace, and later editions appear with the imprint of the Hiroshima Peace Society. Hamai had been a municipal employee and, as one of the few uninjured, took a leading role in the recovery, becoming the city's first popularly elected mayor in 1947. His short preface urges the people of the world to 'reflect on Hiroshima and make up their minds never to let this happen again'. There is an introduction by Hiroshima University historian Toyofumi Ogura, who survived the attack and published his account, *Letters from the End of the World*, in 1948. It is unclear whether the rest of the text is by Ogura or by the editor, photographer Yuichiro Sasaki, a native of Hiroshima who documented the city's destruction and rebuilding from about ten days after the bombing, and who contributed photographs to this publication.

Of the fifteen tipped-in images, two were taken on the day of the bombing. That by Matsushige described above, and an image of the top of the cloud made about twenty minutes after detonation from a distance of four kilometers. Other photos show the 'shadow' of a victim on a set of steps, the now-famous ruin of the Industrial Museum, and before and after images of a large area. The album ends with a photo of the recovering city center and Aioi Bridge, noting that every year on August 6th there is a memorial service and peace ceremony with the slogan 'No More Hiroshimas', one of Hamai's initiatives. It's possible that these albums were distributed in conjunction with the annual events.

Album of 5 stiff paper leaves on which 15 gelatin silver prints are tipped-in, Japanese text printed in red, 6 tissue guards with English text printed in green, just a little cockling from the adhesive used on the photographs, contents clean; original orange wrappers printed in red with a map on the lower wrapper and colour illustration pasted to the upper wrapper, original pink ribbon, wrappers very slightly rubbed with minor damage to the corners, tail of spine split, an excellent, fresh copy.





A BEAUTIFUL COPY

15. FEYNMAN, RICHARD. "Surely You're Joking, Mr. Feynman!" Adventures of a Curious Character. As Told to Ralph Leighton. New York, W.W. Norton & Company, 1985.

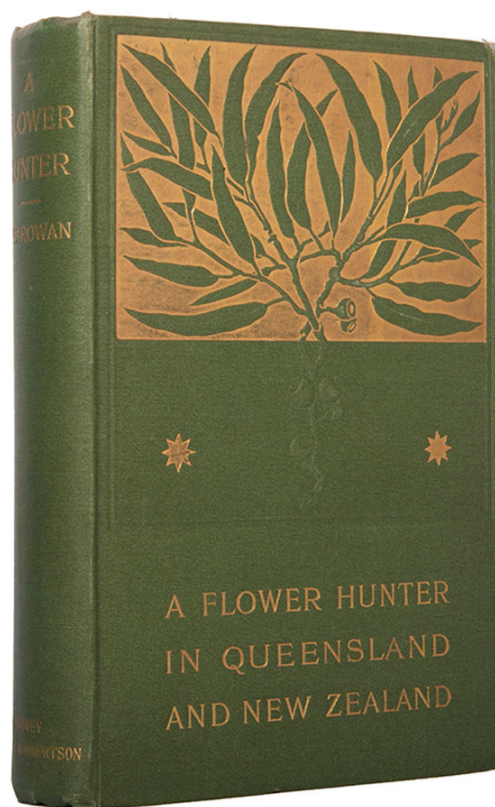
£850

113549

First edition, first printing. A lovely copy in uncommonly good condition. The orange dust jacket and binding of this book are notoriously prone to fading, but this one is remarkably bright and attractive.

Surely You're Joking Mr. Feynman is one of the most popular scientific memoirs of all time, by the Nobel Prize-winning physicist whose clear descriptions of complex scientific concepts led to his nickname 'The Great Explainer'. In a series of humorous and poignant short stories the famous physicist describes his childhood and developing interest in science, his college education and work on the Manhattan Project, and his career at Cornell and Caltech. Among the memorable episodes are Feynman's bungled attempt to request an anatomical "map of the cat" at the library, his safe cracking escapades at Los Alamos, the tragic death of his first wife, and his exasperated reaction to winning the Nobel Prize. Uniting all the stories is Feynman's thoughtful approach to the scientific method and its meaning in the modern world.

First edition; 8vo; front endpapers tanned from inserted material but otherwise contents fresh, very small bump to the top corner of the text block; cloth bright and fresh, an excellent copy in the bright dust jacket with only minor fading of the spine panel and a few tiny nicks at the edges; 350pp.



INTERNATIONALLY RENOWNED FLOWER PAINTER

16. ROWAN, MRS. [MARIAN ELLIS]. A Flower-Hunter in Queensland and New Zealand. With map and illustrations. Sydney, Angus and Robertson, 1898.

£450

114407

First edition of this attractively designed travel memoir by Marian Ellis Rowan (1848-1922), ‘one of Australia’s most adventurous and talented natural history artists’ (Australian National Botanical Gardens) who ‘painted more species of Australian and international flora than any other artist of her era’ (National Library of Australia online exhibition).

Rowan ‘grew up in Victoria in a family which had an appreciation of natural history, gardens and art. While living in New Zealand, she was encouraged by her husband, Frederic Charles Rowan, to develop skills as a “wild flower” painter. Untrained, but talented and enthusiastic, she rapidly emerged as a competent artist and won important art prizes in Australia and overseas. This angered the purist art world which regarded her work as flower painting belonging in museums, not art galleries. The reality is that her work crossed the boundaries between art and natural history illustration. Much of her work is of a very high standard in both these disciplines. Her studies of flowers, insects and birds were often set in context, with the environment being done in an impressionist style. Ellis became obsessive about her work and her endeavours to find new subjects. Occasionally this took her into environments which were both difficult to get to and dangerous. Her working conditions in Western Australia and North Queensland were difficult; in New Guinea they were worse. It is often overlooked that she also painted north American flora and illustrated a text-book on the flora of the USA’ (Australian National Botanical Gardens).

Provenance: Jessie S. Hearn; Maudy Webb (signatures).

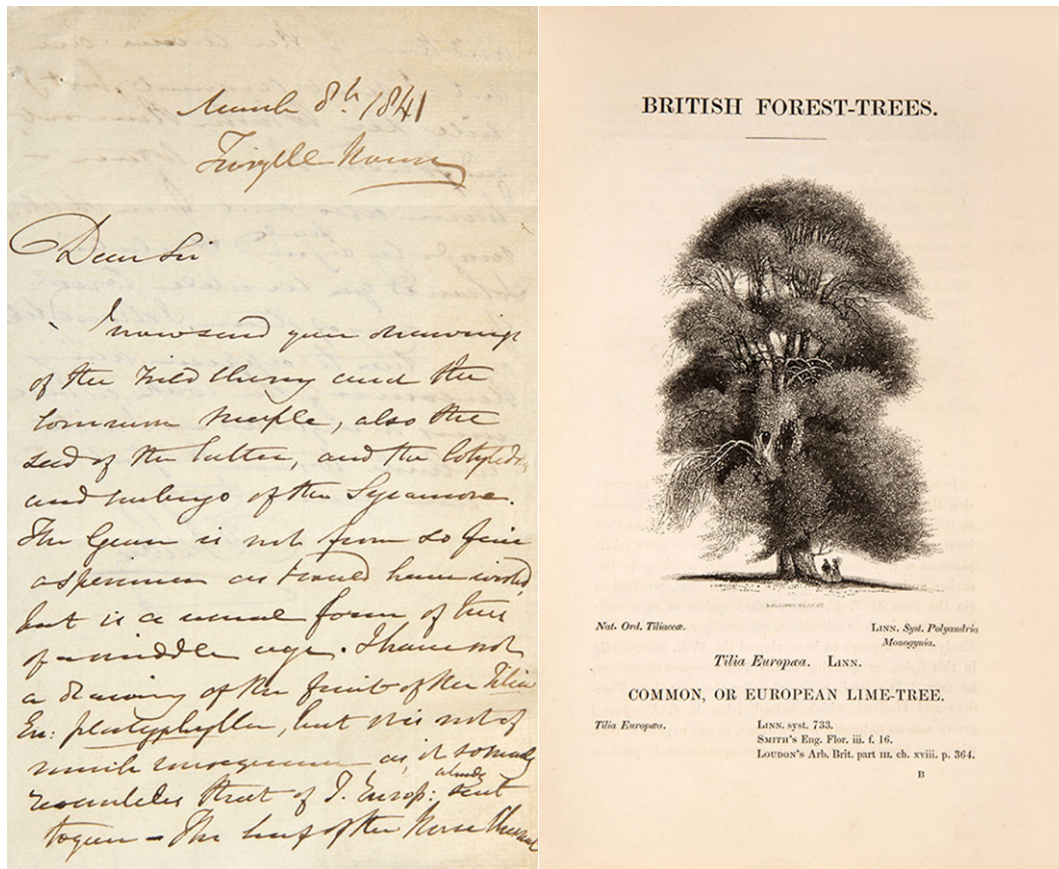
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First edition; 8vo; frontispiece and 17 plates of which 1 is chromolithographic and double-page, two ownership inscriptions to front free endpaper, contents unevenly spotted; original green cloth blocked in gilt with a botanical design to the upper board, binding lightly rubbed at bumped at the extremities but overall cloth fresh, a very good copy; 272pp.



WITH AUTOGRAPH LETTER TO THE ENGRAVER

17. SELBY, PRIDEAUX JOHN. A History of British Forest-Trees, Indigenous and Introduced. Illustrated by nearly 200 engravings. London, John van Voorst, 1842.

£650 114440

First book edition, originally issued in parts between 1841 and 1842, with a loosely inserted autograph letter from the author to the engraver discussing the illustrations, dated March 8th, 1841.

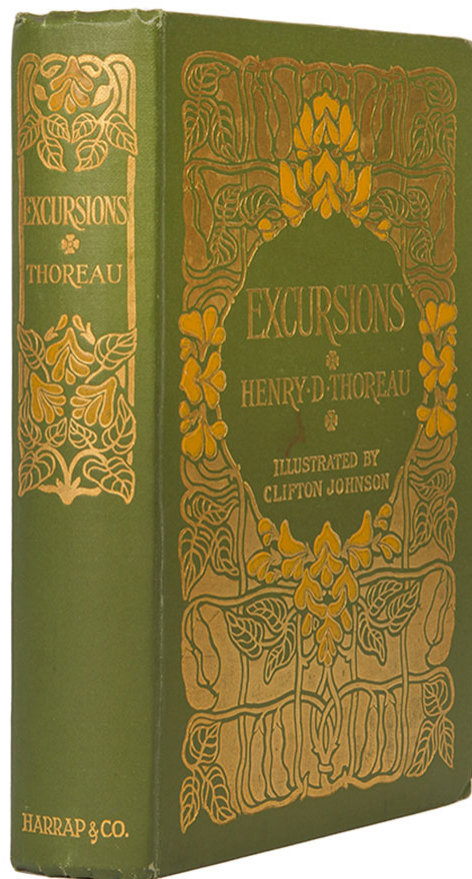
The naturalist and artist Prideaux John Selby (1788-1867) was a specialist in forestry, ornithology, and entomology, and was taught to etch by his brother-in-law Robert Mitford, who had himself been taught by Thomas Bewick. Selby's major work was *Illustrations of British Ornithology* released in parts between 1821 and 1833 and containing 222 plates etched by the author after his own drawings.

'Selby's knowledge of botany and particularly of arboriculture was extensive. His practical experience in planting up hundreds of acres of ground at Twizell House with many varieties of trees, often recently imported, resulted in his being asked by Van Voorst to write a treatise on

the subject, published as *A History of British Forest Trees Indigenous and Introduced* (1841–2)' (*Oxford Dictionary of National Biography*).

Selby's inserted letter reads, 'Dear Sir, I now send your drawings of the Field Cherry and the Common Maple, also the seed of the latter, and the cotyledons and the leaf of the Sycamore. The Gean [Wild Cherry] is not so fine a specimen as I could have sourced, but is a usual form of this of a middle age. I have not a drawing of the fruit of the *Tilia Eu* [Europa]: *platyphylla*, but it is not of much consequence as it so readily resembles that of *T. Europ.* already sent to you. The leaf of the Horse Chestnut and that of the *Acacia* are not of great comment, but I will see to look them out, and forward them to you. I have also sent some sketches made by a female relation. Should you be able to work from any of them, I should like one or two to appear during the course of the work, as tail pieces or vignettes. I write in haste to secure the post, and am yours truly, P. J. Selby'.

First book edition with ALS to the engraver loosely inserted; 8vo (21 × 13 cm); engravings throughout the text, gutter cracked between the front blank and half title, contents faintly toned, a little spotting to early leaves; late 19th century green half roan, spine gilt in compartments with 5 raised bands, green cloth sides, marbled endpapers and edges, binding slightly rubbed at the extremities, very good condition; 540pp.



ART NOUVEAU PUBLISHER'S CLOTH

18. THOREAU, HENRY DAVID. Excursions. Illustrated by Clifton Johnson. *London, George G. Harrap & Company, [1910s].*

£350

114400

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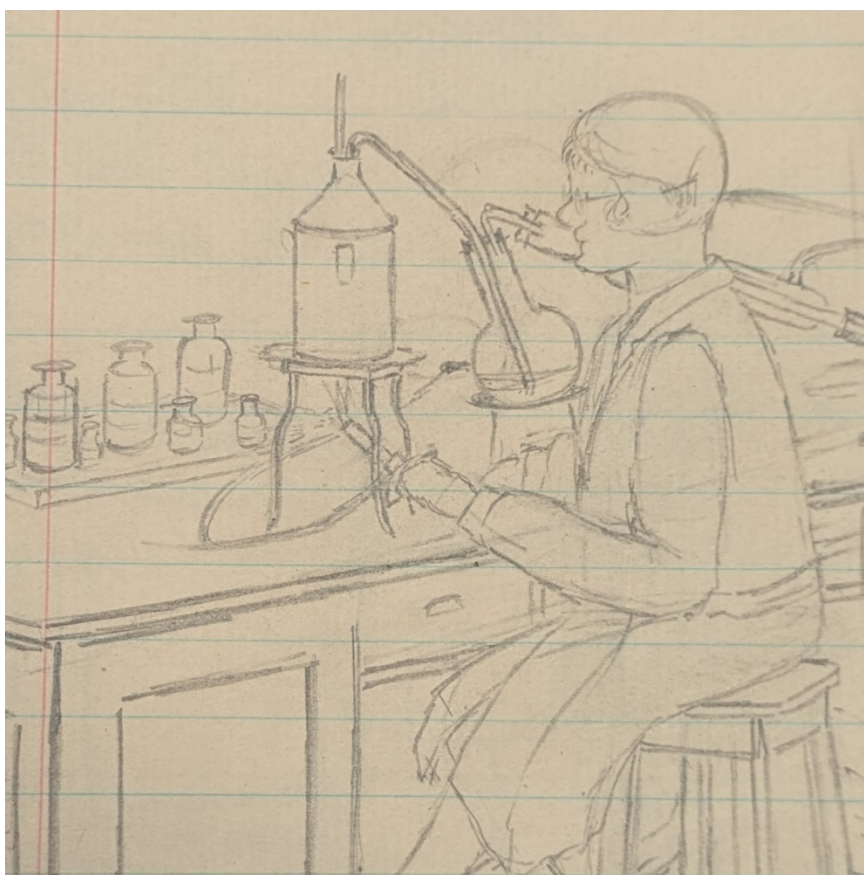
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A lovely copy of this 1910s edition of Thoreau's *Excursions* (originally published in 1863) with elaborate Art Nouveau-style publisher's cloth binding.

Excursions collects nine of Thoreau's essays: 'Natural History of Massachusetts', 'A Walk to Wachusett', 'The Landlord', 'A Winter Walk', 'The Succession of Forest Trees', 'Walking', 'Autumnal Tints', 'Wild Apples', and 'Night and Moonlight', as well as Ralph Waldo Emerson's 'Biographical Sketch' of Thoreau.

The illustrator of this edition, Clifton Johnson (1865-1940), grew up in western Massachusetts and became a prominent artist, photographer, and writer. He published newspaper and magazine articles, travel books, works on education and children's literature, and folklore collections and often illustrated his own texts.

8vo; frontispiece and 32 plates, free endpapers toned, a little spotting to the early leaves, contents faintly toned; original green cloth elaborately blocked in gilt and yellow Art Nouveau design, cloth a little rubbed with a few small spots and marks, corners bumped, a very good copy; 303pp.



ORIGINAL DRAWINGS OF WOMEN CHEMISTRY STUDENTS

19. TOMLINSON, MURIEL. Small group of original artworks, including 15 pencil drawings of women practising chemistry. [Oxford, 1920s].

£1,250

114422

A wonderful group of artworks by the pioneering Oxford chemist Muriel Tomlinson (1909-1991), a number documenting her education during the 1920s. It includes fifteen pencil drawings of women at work in the chemistry laboratory, teaching, or sitting finals, and three drawings which depict the laboratories in detail. Together with other artwork by Tomlinson from the 1920s and 30s, including drawings, watercolours, and linocuts.

Tomlinson showed early promise in science. In 1921 she was awarded a free place at King's High in Warwick, where she was Head Girl in 1928, and she later explained that chemistry attracted her 'because of the delightful blue colour the word conjured up for me. To me, all words have colour' (Beidas, Landor Association biography). She was then awarded two scholarships to attend St. Hilda's College, Oxford, graduating with first class honours in chemistry. 'Her undergraduate tutor sensed her promise early on, and encouraged her to take her Part One examinations at the end of the second year. Later, Muriel realised that she alone, out of all the other (male) students of the subject, had been told to do this, the rest having to wait until the third year, and although this daunted her a little, she still obtained a first class pass' (Beidas).



These charming drawings were produced during the 1920s and it is unclear whether they represent the laboratories at King's, St. Hilda's, or both. Young women are shown at workbenches with a wide variety of apparatus, and there are also images of women lecturing, drawing on blackboards, and sitting tests (labelled 'matric'). A number of portraits from this period may be of fellow students and teachers, and one has been reworked several times. The archive also includes twenty-nine other drawings and watercolours, including a series of portraits dating to the 1920s and possibly early 30s; 28 linocuts very much in the style of the late 1920s and 1930s, including landscapes and village scenes, some of which have been made into attractive Christmas cards. There is also an official drivers' license photograph of Tomlinson mounted on a blank application form.

After completing her PhD Tomlinson was awarded a Mary Somerville Research Fellowship and in 1935 was appointed lecturer at Girton College, Cambridge. After the Second World War she returned to St. Hilda's as a don, where she established the biochemistry department and became 'responsible for practical work across the university' before returning to a focus on research and academic writing (Beidas). In later life Tomlinson was active with King's High, serving as a governor and member of the management committee, and two laboratories at the school are named in her honour.

25 pencil drawings dating to the 1920s on various papers, some lined, of which 18 are explicitly related to chemistry education and the others being portraits, possibly of fellow students or teachers, 29 other drawings and watercolours, 28 linocuts (a number of duplicates), drivers' license photograph, housed in a card chemise printed with a mushroom and dandelion pattern and with a colour paste-on of a landscape, excellent condition.



THE ASCENDANCY OF THE DUTCH NURSERYMAN

20. [TULIPS]. *Nederlandsch Bloemwerk. Door een gezelschap geleerden. Amsterdam, J.B. Elwe, 1794*

£12,500

113905

First edition of this striking, hand-coloured Dutch botanical work, in beautiful contemporary calf.

‘*Nederlandsch Bloemwerk* is a symbol and representation of the ascendancy of the Dutch nurseryman, the developer and disperser of tulips, hyacinths, and auriculas at the end of the eighteenth century. At the same time it takes a backward glance at the art of the gardener and of the flower-painter of a century and a half earlier, the golden age of ‘Tulipomania’ (*The Hunt Botanical Catalogue* 733). The plates ‘effectively illustrate both the beginnings of tulip culture and the period when the cultivars of the double hyacinth are said to have numbered one thousand’ (Hunt).

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Though the author and artist are not credited on the title, the plates have been ascribed to the leading Dutch flower painter Paul Theodor van Brussel (1754-1795), who signed the engraving on the title page. Thirty of the plates are based on work by the 'famed painter of flowers' Nicolas Robert (1614-1685). The 'bugs, caterpillars, and moths are reminiscent of Maria Sibylla Merian; and indeed, Roberts did influence Merian' (Hunt).

First edition; 4to (26 × 20 cm); engraved title and 53 plates all finely hand-coloured, 20th-century bookplate, occasional small spots to contents; contemporary mottled calf elaborately gilt with urn and floral tools, green morocco label, marbled endpapers, all edges gilt, a few small rubbed and scuffed areas on the binding, ends of spine skilfully conserved by Temple Bookbinders, corners just a little worn, excellent condition. Hunt 733; Blunt & Stearn, The Art of Botanical Illustration, p90.

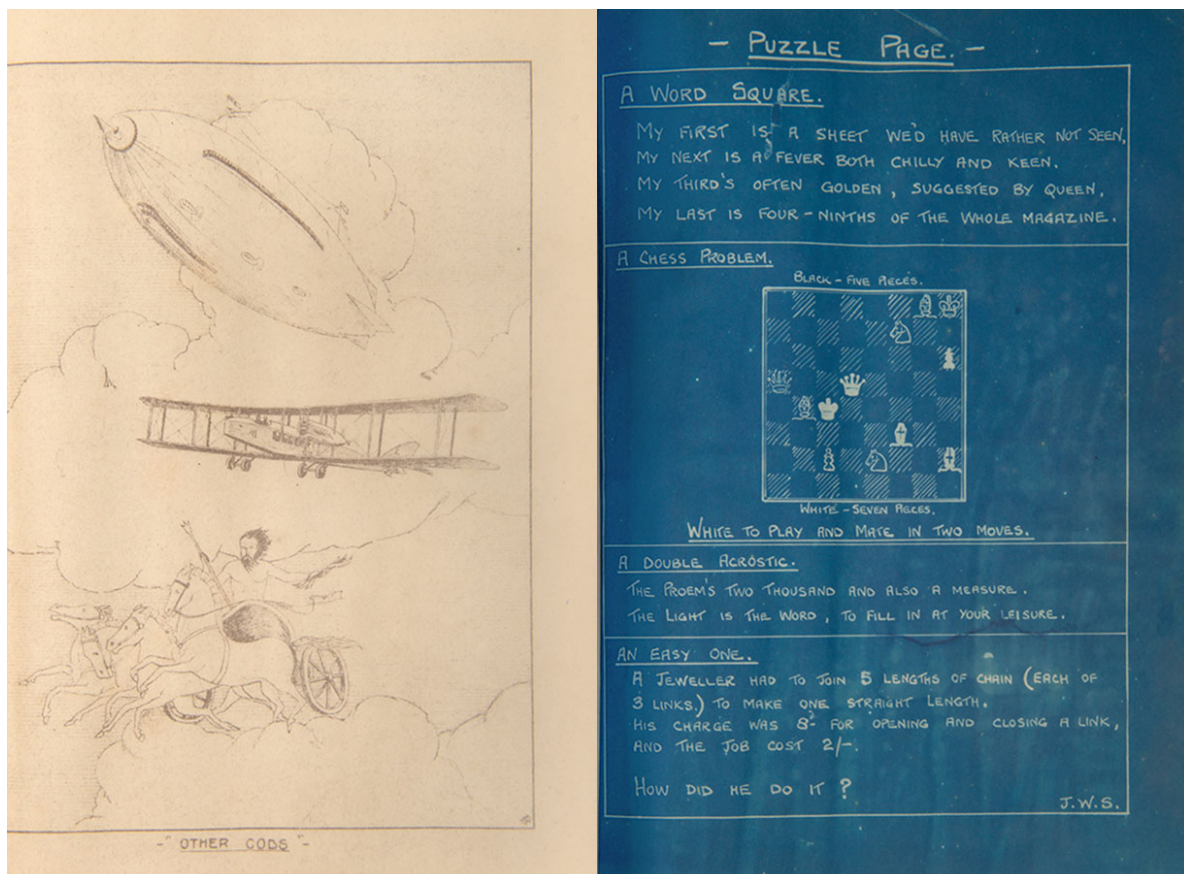


RARE IN-HOUSE PUBLICATION

21. VICKERS AIRSHIP DRAWING OFFICE. The Tee-Square Magazine Christmas 1918 [and] Christmas 1919. *Barrow-in-Furness, Vickers, Limited, 1918 & 1919.*

A remarkable survival, two issues of a magazine created in-house by staff of the Vickers Airship Drawing Office at Barrow-in-Furness to celebrate Christmas 1918 and 1919. Charming, and appropriate for a technical drawing office, the contents have been reproduced entirely as mimeographs, technical drawings, and even a blueprint. Both issues are signed H.P. Joyce on the covers, though we have been unable to locate anyone by that name in historical records online. The issue for 1919 is described as the fourth annual effort, so there were at least four produced, though they are extremely rare. We can locate no copies in institutional holdings and these are the only two listed in auction records.

The contents of these magazines were submitted by staff, mainly identified by their initials, and they include poems and songs, short stories, satirical articles, fake advertisements, cartoons and caricatures. Most are related to airship work and refer to staff and office in-jokes, including 'memorials' to former colleagues, some seemingly real and others potentially comedic.



Accomplished cartoons depict airships and planes with monstrous faces; one compares a manager's command of 'silence!' with the Treaty of Brest-Litovsk; and 'Other Gods' depicts a Greek god on a chariot in the clouds, with an airplane and an airship flying above. There is a lengthy piece satirising scientific household management ('the only object of matrimony being to make money by cheapening the cost of living...'), and another gives the office 'house rules' ('Gentlemen entering this Office will please leave the door wide open. Draughtsmen who have no business will please call often, remain as long as possible, and take a chair and make themselves comfortable...'). The 1918 issue has a delightful puzzle page made in blueprint, with a chess conundrum and word games. Perhaps the most entertaining contents to non-initiates are the fake advertisements, one of which promotes radium facial hair removal. The bindings are

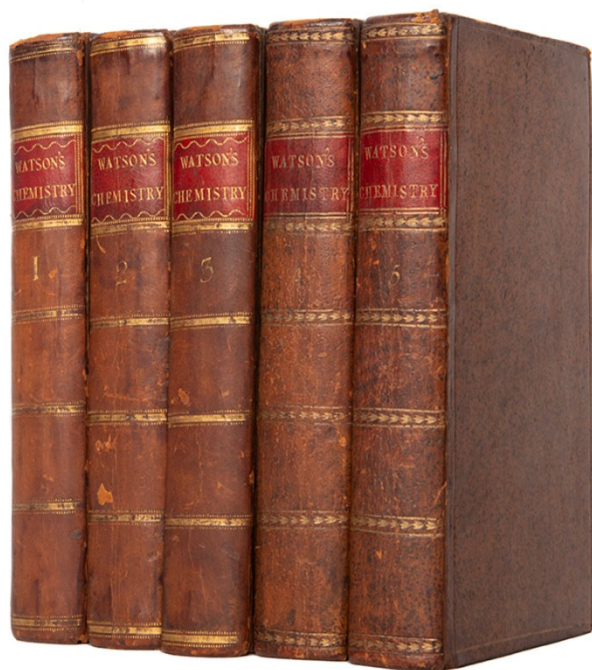
likewise charming, handmade from blue paper with hand-coloured titles pasted on. The one for 1918 depicts a Red Cross nurse with two red highlights on her uniform, and the 1919 issue has a fully coloured-in scene of an airship floating over the Vickers Air Station.

The Vickers engineering company originated as a steel foundry in Sheffield in 1828, and over the course of the 19th century it expanded into shipbuilding and military hardware. In 1911 it began aircraft manufacturing, and in 1909 successfully tendered to construct Britain's first large rigid airship, after government concern about German Zeppelins. The Vickers Air Station at Barrow Docks was constructed for this purpose, and the illustration on the cover of the 1919 issue depicts 'the private railway station and the floating airship shed on the Cavendish Dock: this was unusual in the Barrow Dock complex in having no dock gates, so the only ship being able to enter it was an airship!' (Kender, 'R80 — The Last British Wartime Rigid Airship', *Dirigible, The Journal of the Airship Heritage Trust*, vol. XII, no. 2, 2001, p. 20).

The first ship manufactured was His Majesty's Airship No. 1, also known as 'Mayfly' because it was destroyed by high winds while being moved in preparation for its maiden flight. Next came the HMA No. 9r, the first British rigid airship to fly on completion in 1916. The third and final model was R.80, which was initially planned for the military but completed for civilian use but, not being suitable for either, was scrapped in 1925. The airship depicted on the cover of the 1919, though fictitious, is similar to R80, and may have been changed slightly to avoid breaching security (Kender).

Provenance: H.P. Joyce, Vickers Drawing Office (inscriptions).

2 hand-made, in-house staff magazines; mimeograph text, illustrations printed as technical drawings, two with hand-colouring, one chess diagram in blueprint, contents a little toned with occasional small marks and spots, mimeograph bleeding through onto opposite sides of leaves; perfect bound in original blue and green wire-stitched paper wrappers with illustrations pasted-on, that for 1918 with red watercolour highlights and that for 1919 in full watercolour, wrappers rubbed and a little worn, with splits, chips, and creasing at the edges, some dampstain, particularly on the lower covers, light rust stains, very good condition; 37 and 39 leaves.



22. WATSON, R[ICHARD]. Chemical Essays. London, for J. Dodsley; T. Cadell; T. Evans; J. Merrell, Cambridge; and J. and J. Flecher, Oxford, 1782-1788.

£550

114309

A charming mixed set in contemporary bindings, comprising the second edition of volumes 1-3, the third edition of volume 4, and the second edition of volume 5. These volumes are all from the same owner, and the set seems to have been bound in two distinct tranches, as the bindings are slightly different between volumes 1-3 and 4-5.

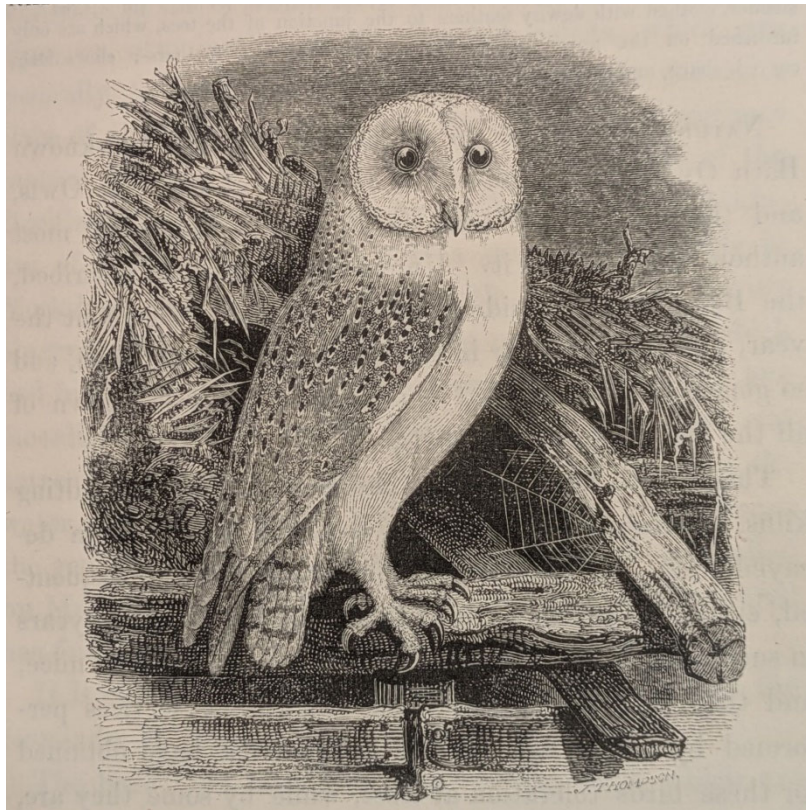
Richard Watson (1737-1816), bishop of Llandaff, was born into humble means but later educated at Cambridge, where he was an

intelligent, hard-working student. Appointed professor of chemistry at Cambridge in 1764, despite having no working knowledge in the field, he proceeded to learn as much as he could and gave a course of lectures although none were required.

His 'Chemical Essays', published in five volumes from 1781-7, represent a lucid distillation of the subject by an intelligent layman, but with little original research. They do reveal, however, Watson's particular interest in applying science to manufacturing processes in an effort to realise Britain's industrial potential. Largely a self-made man, Watson believed in learning by doing, saying 'a man must blacken his own hands with charcoal, he must sweat over the furnace, and inhale many a noxious vapour, before he can become a chemist'.

Provenance: Richard Lovett (bookplates and signatures).

Mixed set comprising the second edition of volumes 1-3, the third edition of volume 4, and the second edition of volume 5; 5 volumes 8vo (16.5 x 10 cm); folding table in volume 1, bookplates, ownership signature to each title page, some spotting to a few leaves of volume 5 but overall contents clean; contemporary speckled calf, volumes 4 and 5 not exactly matching the first three volumes, spines gilt in compartments, red morocco labels, single gilt fillet to boards, edges dyed yellow, some rubbing and scuffs to the bindings, a very good set.



IMPERIAL OCTAVO

23. YARRELL, WILLIAM & BELL, THOMAS. A History of British Birds [WITH] A History of British Fishes with Supplement [AND] A History of British Quadrupeds [AND] A History of British Reptiles. London, John van Voorst, 1843, 1836, 1837, & 1839.

£3,750

113478

A handsomely bound imperial octavo set, all first editions, of Yarrell's copiously illustrated *British Birds* and *Fishes*, including the supplement to the fishes, together with Bell's *Quadrupeds* and *Reptiles*.

William Yarrell (1784-1856) was a respected zoologist. 'About 1823, he began to note the occurrence and appearance of rare birds and, by 1825, was sending specimens to the artist Thomas Bewick (1753-1828), after whom he was to name a new species of swan. He also took a great interest in the contents of poultry and fish shops and markets... By 1825 he had assembled considerable natural history collections, notably one of birds' eggs (including the egg of a great auk). These collections included a great number of specimens collected by himself, for one of his strengths lay in careful dissection and preparation' (*Oxford Dictionary of National Biography*).

'Between 1835 and 1836 Yarrell published serially his two-volume work *A History of British Fishes*, which was very favourably reviewed. In this work he paid particular attention to species that were a source of food, and he would often eat the specimens he collected to test whether they might be added to those known to be fit for the table... In 1843 Van Voorst published Yarrell's second book, *The History of British Birds*, in three volumes... These two histories were the prototype of a series of books by other writers, mostly dealing with invertebrates, published by Van Voorst' (ODNB).

Thomas Bell (1792-1880) was, in addition to a zoologist, one of the pioneers of dentistry in Britain. 'He was responsible for innovations in the use of various dental instruments and was the first to treat teeth as living structures by applying scientific surgery to dental disease' (ODNB). He was a professor of zoology at King's College and a member of the Linnean Society, and was responsible for the descriptions of the reptiles collected during the voyage of the *Beagle*.

First editions; 6 vols, imperial 8vo (27 x 17.5 cm); wood engravings throughout; a little light spotting to the endpapers and occasional isolated spots to contents, but overall a clean set; uniformly bound in green morocco by Hayday, spines gilt in compartments, gilt fillets to boards and turn-ins, all edges gilt; just the occasional light scuff or rubbed area to bindings, excellent condition.

Freeman 4176, 4177, 267, & 268.